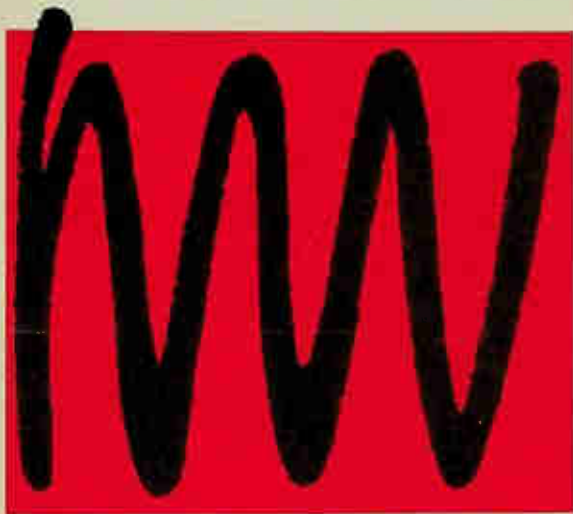


MUSIC WEEK



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TIME OFF to consider the options for Davies.

Davies out — Jamieson in?

JACK DAVIES — acting chairman of RCA/Ariola UK — resigned and left the company last Friday amid speculation that Peter Jamieson would be replacing him as head of

the UK company.

Staff were told that Jamieson has been offered a senior executive position with the company, though at *MW*'s press deadline, the former EMI managing director was still considering further options.

Davies told *MW* that he is "considering a number of options within and outside the entertainment industry in the US and London". He intends to relax and take some time off to consider the options.

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CBS next on the list?

FOLLOWING CONFIRMATION that Bertelsmann AG is to acquire the entire RCA/Ariola International operation, the spotlight now falls on CBS Records which may also be changing ownership.

Lawrence Tisch, the major stockholder of CBS Inc, is believed to have lost interest in retaining the record group and now some of the companies which were interested in acquiring RCA/Ariola — including Coca-Cola and Walt Disney — have expressed willingness to buy CBS in part or whole. CBS record division chief Wolter Yetnikoff is also said to be bidding for the label with a group of private investors.

The RCA/Ariola acquisition comes into effect on December 10 with Bertelsmann, which already owns 25 per cent of the RCA Corporation record division, paying \$300m (£201m).

The announcement ends considerable speculation on RCA/Ariola's future ownership since RCA's new parent, General Electric, disclosed its intention to dispose of the record company.

Sources of RCA believe that the German conglomerate takeover will mean a continuation of the company's expanded efforts in label distribution (now including Blue Sky and Nemperor in addition to Arista, Jive, Private Music and Big Time).

Another aspect of the comparatively modest cost of the Bertelsmann acquisition is that it includes RCA's direct marketing division comprising RCA's record/tape, video and compact disc clubs and its special products operation. These were not part of the RCA/Ariola joint venture.

It's Gallup

GALLUP HAS been awarded the contract to continue compiling the record industry charts published by *Music Week* and broadcast by the BBC.

The decision was taken at last week's BPI council meeting, with Gallup's "thorough report" and satisfactory track record carrying the day against innovative ideas from Mass Observations and NOP, according to BPI director-general John Deacon.

Many details have still to be resolved between the chart partners and Gallup, including such key elements as the size of the retail sample.

● Also at last week's BPI council meeting, Magnet's Michael Levy was appointed vice-chairman of the industry body.

EMI rides out rough patch

DESPITE A lack of superstar product, and the volatility of the charts, EMI Records had still made a major contribution to EMI Music worldwide, managing director Rupert Perry told the company's annual sales conference held in Torquay. And with more than 25 big album releases between now and the end of the year, he was confident that position would be maintained.

Perry admitted that the last few months had been a struggle but added: "We are survivors and have the ability to succeed. EMI Records in the UK is a major supplier of artists and repertoire to overseas territories, and we must remember that this business is based on the artists on the roster."

"Our energies must be channelled into creating new hit artists, and

at the same time we must take care of business."

Among top autumn releases from EMI are *Money Faces* — The Kate Bush Collection, which will be backed by a massive TV advertising campaign, a live Queen album, plus Kraftwerk's first LP in three years, and an Iron Maiden album *Somewhere In Time*. Other artists with product lined up include Sheeno Easton, Stevie Nicks, Hozell Deon, Soxan and Limahl.

In the EMTV series there will be three album releases: The Frank Sinatra Collection, with a £300,000 TV advertising campaign rolling out from mid-October, *The Very Best Of Hot Chocolate* (backed by £250,000 campaign) and *The Corals Album* by Huddersfield Choral Society.

Geldof's Phonogram return

A BID by Bob Geldof to establish himself as a solo artist on Phonogram; the recently-retired Status Quo born again on the same label; another veteran band, The Kinks, signed by London Records, and a Christmas market box set featuring pioneer Richard Clayderman also on London; the cast double-album of Andrew Lloyd Webber's new musical *Phantom Of The Opera* and new product from Style Council, Siouxsie & The Banshees and The Commodores on Polydor were among the highlights of the PolyGram Records sales conference

held at Bournemouth's Royal Bath Hotel last week.

The event happily coincided with the number one chart success of *The Communards* with *Don't Leave Me This Way* on London, and delegates were told the band would be built into worldwide success and acceptance. There will be a new single, *So Cold The Night*, in early November, followed by a re-release of *You Are My World*.

The predominant mood was one of enthusiasm sparked by reper-

TO PAGE FOUR ▶

THE EDGE

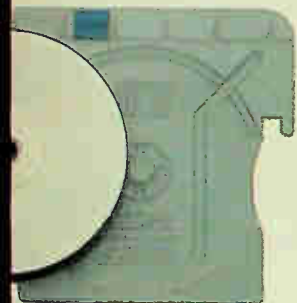
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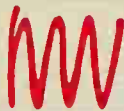
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Next Music Week Directory free to subscribers current in January 1987.



ULTRAVOX practising for Persil advert?

Open the 'vox

THE NEW Ultravox album, entitled U-Vox, is set for an October release following on from the single Same Old Story which came out this week from Chrysalis. The single is the band's first in two years and was written by Billy Currie, Chris Cross and Midge Ure with Mark

Brzezicki from Big Country on drums.

The 7" has a track called "3" on the B side while the 12" features an extended version of Some Old Story and "3" plus an instrumental version of All In One Day on the B side.

Island of forgotten treasures

ISLAND LIFE, a new mid-price issue series from Island, is being launched with 12 classic titles featuring artists such as Bob Marley, Grace Jones, Nick Drake and Cat Stevens — kicking off the company's celebrations for its 25th anniversary in 1987. An initial 12 albums from Island's back catalogue will be in the shops by September 22 with a dealer price of £1.87.

The first batch includes: Bob

Marley and the Wailers' Live at the Lyceum; Free's Fire & Water; Jimmy Cliff's The Harder They Come; Traffic's The Low Spark Of High-Heeled Boys; Mott The Hoople's Rock 'n' Roll Queen; Fairport Convention's Liege & Lief; Marianne Faithfull's Broken English; Grace Jones' Warm Leatherette; John Martyn's One World; Cat Stevens' Teaser & The Firecat; Tom Waits' Swordfishtrombones and Nick Drake's Heaven In A Wild Flower.

Five of the best

A FIVE album Bruce Springsteen And The E Street Band Live 1975-1985 is set for an autumn release — possibly November — from CBS Records.

The set, which includes some previously unreleased material, will also be available in cassette or on compact disc and will be released simultaneously world-wide.

The 40 songs included on the albums were recorded live at

Springsteen's US concerts in 1975, 1978, 1980, 1984 and 1985. The material spans his entire recording career and the box set has taken a year to compile. It was produced by Springsteen, Jon Landau and Chuck Plotkin and recorded by Taby Scott with some cuts by Jimmy Iovine.

Accompanying the box set is a 36-page booklet which will include lyrics and pictures of the tours.

● KENNY LOGGINS' Danger Zone, the main title theme to the film Top Gun which opens in the UK next month, has been released as a single backed up by I'm Gonna Do It Right through CBS Records. The soundtrack album will follow in October.

● BILLY TAYLOR's tune I Wish I Knew (How It Would Feel To Be Free) — the theme music to BBC's Film 86 — has been released as a single by EMI to coincide with the start of a new Film 86 series.

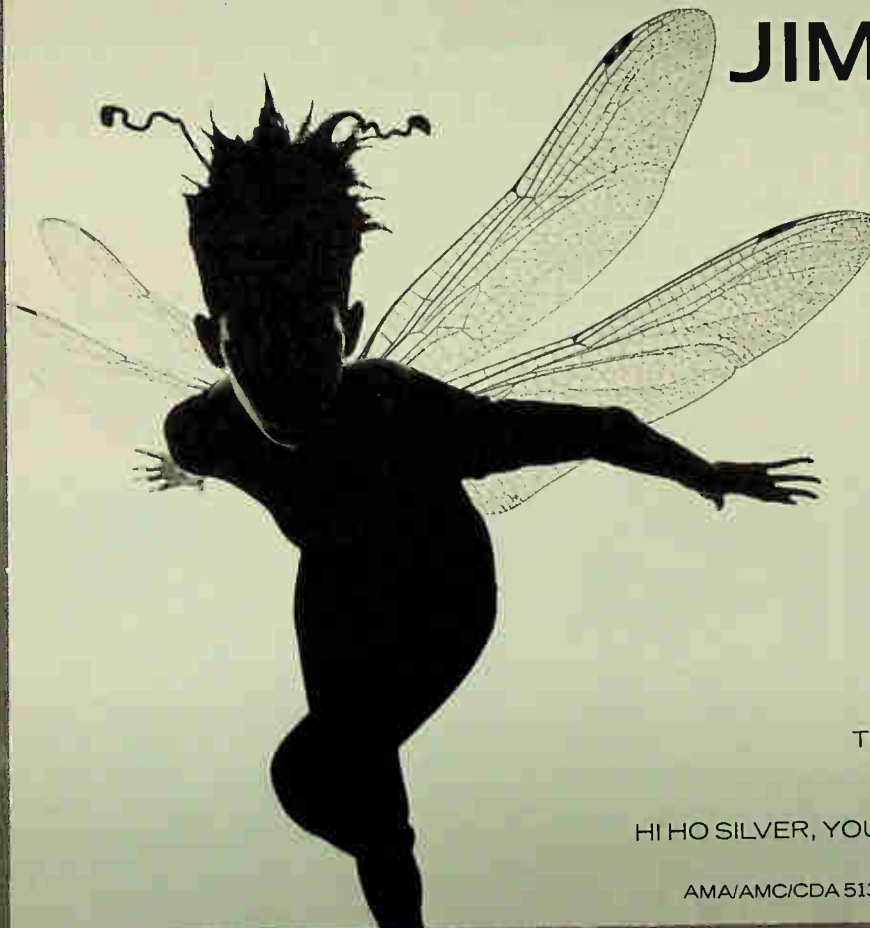
● RUNNING SCARED, the soundtrack album of the film of the same name, is released on September 29 through MCA Records. The album features songs recorded specially for the film by artists including Michael McDonald, Patti LaBelle, Kim Wilde, New Edition and Klymaxx — whose track Man Size Love will be the first of several single releases.

Tramp collection

TV ADVERTISING, in-store displays and colour fly-posters form part of an intensive marketing campaign being run by A&M Records to promote the October 10 release of the Supertramp hits compilation: The Autobiography Of Supertramp.

The marketing push kicks off on October 13 with 30 and 10 second commercials in the Granada area, spreading to London, Central and Scotland three weeks later with other TV regions still to be confirmed. The commercials will be backed up with a national press advertising campaign.

The album will also be available on cassette and compact disc, both of which will feature the 11 album tracks and three extra tracks. A&M has also released The Logical Song and Goodbye Stranger — both on the album — as a single.



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Stiff not stiffed!

JILL SINCLAIR, head of the Sorm Group and ZTT, has bought the troubled Stiff Records Ltd for £305,000 with all proceeds of the sale going to the creditors of Elcotgrange of which Stiff was a wholly owned subsidiary.

Creditors of Elcotgrange, which owes in total some £3.5m, have been told that preferential creditors will be paid £110,000. The remaining £195,000 will be used to pay the unsecured creditors 10p in the £.

Sinclair bought Stiff Records Ltd through a company called Coshmere Ltd which she set up specifically for that purpose. She says: "I didn't have any company of which I was the sole shareholder so Coshmere was set up because I wanted

there to be no doubt that this acquisition has nothing to do with any of the other companies with which I am involved."

Elcotgrange director Dove Robinson is now joint managing director of the new Stiff Records Ltd, which will retain its name, along with Sinclair. Stiff Records staff have already been hived down to 11 and it is expected that there will be no further redundancies. The receivers dealing with Elcotgrange are now expected to liquidate what is left of the company.

Sinclair adds: "Dove is a brilliant marketing man but he is not so good at administration. I am going in to sort out the running of the business and look after that side of the operation, leaving him free to concentrate on the artistic side. My first priority will be to combine the accounts departments and computerise Stiff's accounts."

"I think the combined skills of Dove and myself will work well. We are both strong personalities but cover different areas. Stiff already has some excellent artists on its books and there will be no changes in that area. What we have to do is get those acts working for us. We won't initially be looking to sign new bands, although that will happen over the next six to nine months but the company has a long way to go



SINCLAIR: Stiff saviour before then."

Sinclair adds that Robinson explored all avenues before finally agreeing to sell Stiff Records to Coshmere. "Selling Stiff had a bitter-sweet element for Dove," she says, "because he no longer owns the company which he spent nine years building. But at this time I think he is relieved and happy with the deal."

"The music industry needs people like Dove and strong independent labels like Stiff which are prepared to promote unusual talent because, let's face it, business is not as buoyant as it should be. If Stiff can continue finding good new bonds it will fill a hole in the industry, and that is what this partnership aims to do."

Artists already signed to Stiff Records include Furniture, Andy Fairweather-Low, Fire Next Time, the Belle Stars, Kirsty McColl, Mint Juleps and Dr Feelgood. A number of these, including Dr Feelgood who currently have a chart single, are due to release new product over the next few weeks.

Damont calls in receivers

RECORD PRESSING company Damont, part of the Counterpoint Group, has gone into receivership as a result of two years of financial problems which the Group was unable to resolve.

The receivers, Chris Hughes and Roger Cork of Cork Gully, were called in by Damont's bankers on September 10 with a brief to sell the company as a going concern. While they look for a buyer the company is continuing to trade and the receivers say they have the full support of both management and staff.

Explaining Damont's current situation Peter Horris, managing director of the Counterpoint Group, says: "For the last two years we have battled with the problems caused by the demise of IDS where the total effect on us was in excess of £800,000."

"This obviously put a great and continuing strain on our cash flow. To our great frustration and regret, having gone through two years of enormous pressures, we are no longer able to provide the funds necessary to run the business. The bank is not able to loan any further money and the Counterpoint Group, which has already loaned £1m to the manufacturing companies, cannot make any more cash available."

For the receivers, Tim Askom says: "While Damont continues trading we hope to secure the support of both customers and clients. The sale is being advertised in *Music Week* and the *Financial Times*."

Towerbell aims to solve cash-flow problems

TOWERBELL RECORDS — the USM-quoted company which has spent heavily on TV-promoted albums — is seeking further finance following cash-flow problems during the summer.

"The company's trading normally and has got records in the charts," emphasises Towerbell managing director Bob England.

"We are having serious discussions with various institutions with the aim of putting together a strong financial package, and it's looking good. We do need finance — there's no secret about that. But once we have put together a strong financial package, we will be back on the right track."

Phonogram

► FROM PAGE ONE

toire sales potency and major market share after the doldrums and uncertainties of recent years. PolyGram Leisure chairman and chief executive officer Maurice Oberstein emphasised this new buoyancy in his closing address.

"Last year's conference was my introduction to PolyGram," he recalled. "I said then that I thought PolyGram was much better than the people there gave themselves credit for, and I've been proved right."

He urged delegates to sell compact discs "to get the maximum from our repertoire in this configuration". The CD should not be treated any differently to LPs and cassettes in the selling operation. "Selling CDs is good for us."

Oberstein listed other heartening achievements such as the 50 per cent increase in through-put at the Chadwell Heath distribution centre and the 50m units being contributed to the record industry this year from the Walthamstow production plant.

"We can't survive without our international operation and sales," he declared, underlining a point made earlier by group sales director Pete Rezon that PolyGram UK is now "the prime source of talent worldwide" for the group. There was no need to be defensive about the US company, which is getting acts like Bononoromo to the top.

Geldof, who attended the conference, has a single called *This Is The World* Colling scheduled for October 24 release. This will be followed by his solo debut album which he is recording with production assistance from Dove Stewart of Eurythmics and Rupert Hine.

COMPACT disc DIGITAL AUDIO

- 1 — PRESS TO PLAY, Paul McCartney *MPL/Parlophone*
- 2 — GRACELAND, Paul Simon *Warner Brothers*
- 3 — DANCING ON THE CEILING, Lionel Richie *Motown*
- 4 — 5 BROTHERS IN ARMS, Dire Straits *Vortigo/Phonogram*
- 5 — 2 A KIND OF MAGIC, Queen *EMI*
- 6 — 7 REVENGE, Eurythmics *RCA*
- 7 — 3 INTO THE LIGHT, Chris De Burgh *A&M*
- 8 — 10 SILK AND STEEL, Five Star *Tent/RCA*
- 9 — 4 TRUE BLUE, Madonna *Sire*
- 10 — 14 STREET LIFE, Bryan Ferry/Roxy Music *EG*
- 11 — 6 THE FINAL, Wham! *Epic*
- 12 — 6 INVISIBLE TOUCH, Genesis *Charisma/Virgin*
- 13 — 9 RENDEZ-VOUS, Jean Michel Jarre *Polydar*
- 14 — 12 PICTURE BOOK, Simply Red *Elektra*
- 15 — 15 GREATEST HITS, Queen *EMI*
- 16 — 11 50, Peter Gabriel *Virgin*
- 17 — 13 RIPTIDE, Robert Palmer *Island*
- 18 — 17 COMMUNARDS, Communards *London*
- 19 — THE WAY IT IS, Bruce Hornsby and The Range *RCA*
- 20 — 26 BACK IN THE HIGH LIFE, Steve Winwood *Island*

Compiled by *Music Week Research* * 1986

World BRIEFING

NEW ALBUMS later this year from The Pointer Sisters and Mr Mister were announced at RCA/Ariola's international marketing meeting in London which was attended by senior executives from 25 countries.

The conference, chaired by international vice president marketing and A&R Joe Kiener, kicked off with news from RCA on the worldwide campaigns for Eurythmics, Daryl Hall, Bruce Hornsby and Five Star plus the international development of The Blow Monkeys, Tom Robinson and Wax.

The entertainment was provided by Arista's new signing Helena, Tom Bailey of The Thompson Twins, Steve Hackett and Steve Howe of GTR, the Blow Monkeys Nick Heyward and Graham Gouldman of Wax. Delegates also saw the debut of the Aretha Franklin and Keith Richard single and video *Jumpin' Jack Flash*, the title track of Whoopi Goldberg's next movie, which will be included on Aretha's new album.

PARIS: Record and tape sales dipped by four per cent last year, according to statistics released by SNEP, the music industry organisation. But price increases above the level of inflation enabled sales value to increase by 3.8 per cent to 2.38 billion francs.

The only growth areas were compact discs and maxi-singles. CD sales climbed by a massive 140 per cent to 2.3m compared with 950,000 in 1984, and maxi-singles achieved a 100 per cent increase to 5.8m.

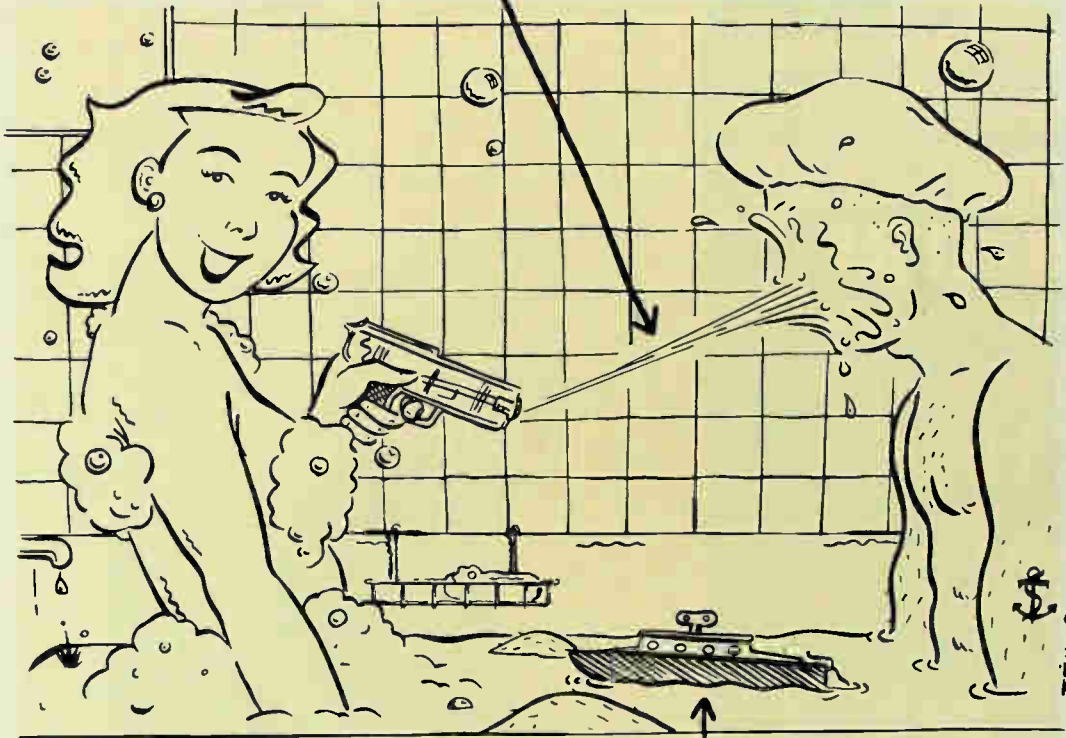
NEW YORK: A new record label will be the first project of a new entertainment/communications company which is a joint enterprise between MCA Records and the MTV Network. MTV's parent company, Viacom, is also in the venture.

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Arista autumn agenda

ARISTA UK has experienced "a major transitional period" over the past 12 months following the merger of the RCA and Arista companies. Departments have been realigned and restructured in a streamlining process, according to managing director Brian Yates, and the theme of its presentation at the RCA/Arista sales conference — We're Getting There — represents firm belief in its future development.

"I regard Arista as a major independent company within a major," said Yates. "With the merger of RCA/Arista now behind us and with our aggressive new A&R and marketing policies, we will continue to contribute significantly to the combined RCA/Arista market share."

Meatloaf figured prominently in the Arista presentation hosted by marketing head Nick Rowe and product manager Jeremy Marsh.

The fat man's Bat Out Of Hell is nearing the 2m sales mark in the UK (including "the coffee table market"), and his Blind Before I Stop follow-up is expected to do as well or better, with its hit single cut Rock 'n' Roll Mercenaries.

Nick Heyward's second solo album Postcards From Home is out later this month, with a single taster in C'mon Baby Run. STA debut album will benefit from a support slot on an 18-date UK tour with It Bites.

The Nothing in Common film soundtrack album will be released in October, with the title track by The Thompson Twins released as a single and other singles by Christopher Cross and Carly Simon due later to coincide with the movie's UK release.

Mankee-mania is also in evidence, celebrating the 20th anniversary of the group's foundation and their recent resurrection, there'll be a new compilation album including three new recordings, including the forthcoming single That Was Then, This Is Now.

Tony Prince's DMC Records, with its unique policy of harnessing the talents of DJs far and wide with record remixes, makes its debut under Arista auspices with I Love To Love by Tina Charles. Other scheduled DMC singles include Golden Rules by Sanny X and Ask The DJ by ex-Bratheaad Of Man

man Barry Upton, who's now a Hammersmith Palais DJ.

Steve Howe and Steve Hackett of GTR are combining their guitar musa virtuosity with their debut single When The Heart Rules The Mind from the album of the same name, and September UK dates now in progress with a major tour to follow next year.

Whitney Houston is riding high with 770,000 unit sales on her eponymous album, the label's biggest LP seller this year, and UK dates are due next month. New talent includes Helena, said to belong to the Tina Turner and Aretha Franklin generation of singer/songwriters, with a single called I Want You out now and a debut Arista LP scheduled for October.

As for Aretha Franklin herself, there's a new single from her which is a cover of The Rolling Stones' Jumpin' Jack Flash from the soundtrack of the 20th Century Fox movie of the same name starring Whoopi Goldberg, which will be released in the UK soon. Goldberg stars in the video with Keith Richards, Rannie Wood and Franklin.



MILLIE JACKSON: recent signing to Jive

Jive report continued success

NICK MORAN of Jive Records told the conference that 1986, the fifth year of the label's existence, has been its most successful to date, with a Top 40 entry every week since Billy Ocean's When The Going Gets Tough at the beginning of the year.

Ocean has a new single, Bitter Sweet, scheduled for release next month before his first ever UK tour in November, and there will be a follow-up by Lulu to her Shout

revival success. There are also singles coming from Jeunesse (I Get So Excited due on September 15), The Real Thing (Straight To The Heart), Millie Jackson (Hat Wild Crazy Unrestricted Love from her October LP Imitation Of Love) and Whadini (One Love).

Also on the way is a Best Of A Flick Of Seagulls album and a debut LP by Ruby Turner set for October 6 to tie in with her autumn tour and a marketing campaign.

Lindisfarne major tour promotion

PRIORITY RECORDS is putting maximum muscle behind the new Lindisfarne studio album and single entitled Dance Your Life Away. There will be a £100,000 spend on advertising, including national and local press and ILR spots linked closely with the venues a Lindisfarne's annual Christmas tour. This comprises 45 dates beginning in November, and incorporating

seven nights at Newcastle City Hall.

Priority general manager Henry Semmence told the conference that the group's new album indicates how they have moved with the times and acquired an Eighties image. He gave details of the free holidays offered to tour ticket holders who also purchase the album (MW September 6, p4).

Dynamic plus

THE DYNAMIC Marketing Systems presentation announced that Bill Lunn and John Hawes had joined the team, and Hawes assisted Tony Calder in describing new product.

Videcat Records has been signed with a single coming by Jimmy Pursey called Zap Paw and another addition to the DMS family is Affair Records, with singles by Janice Christie (Hungry For Your Love) and Fantasy (I Want What I Want).

Among other forthcoming releases through DMS will be four new items from Greensleeves including Hold On To This Feeling by Orville Smith and Hello Darling by Tippa Irie as well as the launch of Greensleeves compact discs with product by Black Uhuru and Eek-A-Mouse among others.

From the Irish label Reekus comes the controversial African Flower by Nigel Ralfe and from the newly signed Link Records, headed by Mark Brennan, will be back catalogue from The Business. Mike Vernan's newly formed Brand New Records kicks off with a Chris Farlowe single, Starting All Over Again, from his October LP Barn Again, and DMS will be handling product from Atlanta-based Landslide Records, noted for its rhythm and blues catalogue, and also available on a CD.

New from GWR

A TALKING robot presented the GWR Records section of the conference, revealing details of product forthcoming from Hawkwind, The Mighty Thor and Matarhead.

Thor's single, Recruits, is from the film soundtrack of the same name which is scheduled for general release here in October, supported by ads in the film and music press.

Matarhead's new LP is taken from their tenth birthday concert which was at the Hammersmith Odeon on June 29 this year. There'll also be a video.



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High street alternative

by Chris White

WHAT IS believed to be the UK's first complete home entertainment centre, That's Entertainment, has opened in Croydon, Surrey.

It features everything from singles, albums, cassettes and videos to compact discs, computer software,

computer games and a wide range of merchandise, and has late night shopping facilities.

A spokesperson says: "That's Entertainment hopes to attract a wide range of clientele who normally loath to brave the ear-bashing sound of the usual high street record stores."

I N B R I E F

A NEW brochure, Training For Retail Operations, is available from NIH Training Services, outlining the comprehensive range of courses which are available based on the establishment's 40 years' experience of training retailers. Courses concentrate on retail management and selling skills. NIH Training Services, 10 Leam Terrace, Leamington Spa, Warwickshire.

Crime and punishment

by Ewan Mitchell

A GANG of yobbas heaved a brick through the window of my music shop. They were caught, prosecuted and convicted. Can I claim compensation from public funds?

There is no public fund out of which you or any other citizen can get compensation for damage to property, caused by a criminal act. The Criminal Injuries Compensation Board only deals with cases where the criminal caused death or personal injury.

The court could order the youths to pay compensation for "criminal damage," but that would be paid (if at all) by the offenders, and not from public funds.

In theory, you could also sue the wrongdoers. But that is seldom worthwhile. So we hope that you are fully insured.

An Agent's authority

IN MY job as manager of a music shop, I am often urged by my employer to "use my initiative". I did just that and placed an order for albums which I believe will sell well and are likely to be in short supply.

When my employer returned from holiday and found out about the order, he went through the roof and he tried to cancel it. But the suppliers refused. My employer says that as he did not authorise my order, he is not bound by it. And if he is forced to go ahead with it and he suffers loss, he says that he is going to "hold me responsible". Am I in legal trouble?

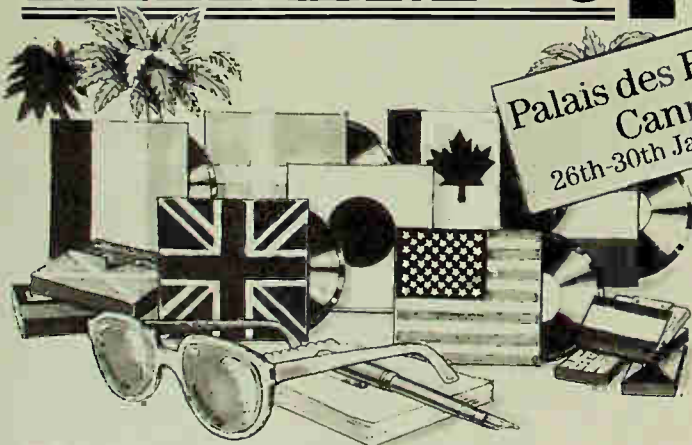
Your employer "held you out" as having the authority to place the order. He "clothed

you with his authority". So he is almost certainly bound by the order which you placed on his behalf.

You may not have had your employer's "actual authority" but you had his "ostensible authority" to take a step within the normal powers of a manager. So the suppliers were entitled to rely on you, as they did. So they are almost certainly within their rights in refusing to accept the cancellation.

As between you and your employer, it is very doubtful whether he could force you to bear any loss. If he could prove that you acted contrary to instructions, then you could be in trouble. If (for instance) there had been a previous problem of the kind and you were given a written warning that if it happened again you would be dismissed, then you could lose your job. But we have not heard of a case of this sort where the employee has been forced to repay.

MIDEM '87



Palais des Festivals
Cannes
26th-30th January 1987

Certainly all the big names will be exhibiting at MIDEM '87. So will many of the smaller companies who play such a vital role in the world's music industry. Why not join them?

As an Exhibitor, you're not just part of MIDEM you are the show, ranking with the biggest names, and with all the business pull of music's greatest international market-place.

MIDEM is where the global deals are struck that build company prosperity. It's where you'll find all the top producers, record companies, publishers and independents from over 50 countries.

For promoting records, catalogues and artistes, nowhere else comes close. It's the place for viewing or screening the latest video promos - or for an update on state-of-the-art studio equipment and hardware.

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Please rush me further details on MIDEM '87

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GET TO THE
OTHER END OF
THIS... AND
YOU COULD GET
IN TOUCH WITH
3792 SOLID
MUSIC BUSINESS
CONTACTS

MONTHLY BRITISH
NEW AGE
CHART

SEPTEMBER 1986

CAT NO.

			TRY AIRS — RICK WAKEMAN	CODA LANDSCAPE SERIES	NAGE 10CD*
			ARPAYA (PANPIPES OF THE ANDES) — INCANTATION	CODA	CODA 20CD*
			ES — CLAIRE HAMILL	CODA LANDSCAPE SERIES	NAGE 8
4	3	4	AN INVITATION TO WINDHAM HILL — VARIOUS	WINDHAM HILL	WHA 1
5	7	5	SILK ROAD — KITARO	POLYDOR	8177321
6	5	2	A NEW AGE COMPILATION: STANDING STONES — VARIOUS	CODA LANDSCAPE	NAGE 5
7	NEW	1	CLOUD SCULPTING — PHIL THORNTON	COLORS	KNEWL 02
8	8	5	SONGS WITHOUT WORDS — DASHIELL RAE	CODA LANDSCAPE	NAGE 4
9	10	5	WINE DARK SEA — STEPHEN CAUDEL	CODA LANDSCAPE	NAGE 6
10	14	3	CHAMBER OF DREAMS — BILL NELSON	COCTEAU	JC 7
11	15	2	THE COLLECTION — VARIOUS	COLORS	KNEWL 06
12	6	5	ATMOSPHERIC CONDITIONS — JOHN THEMIS	CODA LANDSCAPE	NAGE 1
13	13	5	AUTUMN — GEORGE WINSTON	WINDHAM HILL	WHA 1012
14	NEW	1	BRAIN VOYAGER — ROBERT SCHROEDER	RACKET	RRK 715030*
15	12	5	BAYOU MOON — TOM NEWMAN	CODA LANDSCAPE	NAGE 2
16	20	2	THE AUDION SAMPLER — VARIOUS	IMPORT	SYN 105
17	17	2	CAVERNA MAGICA — ANDREAS VOLLENWEIDER	CBS	25980
18	19	5	DECEMBER — GEORGE WINSTON	WINDHAM HILL	WHA 1025
19	9	3	DAWN TIL DUSK — EDDIE HARDIN	CODA LANDSCAPE	NAGE 9
20	NEW	1	JULY — NEIL NAPPE	IMPORT	SYN 103

NEW AGE MUSIC IS A NEW EXCITING MUSICAL DEVELOPMENT
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* Indicates CD sales in excess of Vinyl.

TAX HEADACHES WITH YOUR USA TOURS?

GET RELIEF WITH PAMS



PAMS (Production Accounting Management Services, Inc.) can act as your intermediary with the United States Internal Revenue Service to resolve your clients' tax problems.

Peter V. Kotsatos, formerly with The U.S. Internal Revenue Service, now heads the PAMS Washington office. With the IRS, Mr. Kotsatos directed the Government Central Withholding Agreement Program (CWA). By working with PAMS, you and your USA tour performers can benefit from Mr. Kotsatos' expertise with the CWA program.

Let PAMS show you how, based on the financial results of a tour, the CWA 30% tax obligation can be substantially reduced or eliminated entirely.

For tax headache relief, call Michael Palma or Peter Kotsatos to discuss how PAMS can resolve your USA tour performer's tax problems in an economical...and painless way.

(212) 246-8231 for Michael Palma in New York
(202) 429-6675 for Peter Kotsatos in Washington

PAMS 24 West 57th Street, New York, N.Y. 10019

RETAILING

High street alter

by Chris White

WHAT IS believed to be the UK's first complete home entertainment centre, That's Entertainment, has opened in Croydon, Surrey.

It features everything from singles, albums, cassettes and videos to compact discs, computer software,

computer games, a range of merchandise and a shopping facility.

A spokesman for That's Entertainment has said: "The range of clientelae is broad, from those who loath to browse to those who want the sound of the compact disc stores."

TRY FOLLOWING

THIS FOR YOUR

OWN COPY OF

MUSIC WEEK

Crime and punishment

by Ewan Mitchell

A GANG of yobbos heaved a brick through the window of my music shop. They were caught, prosecuted and convicted. Can I claim compensation from public funds?

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An Authority

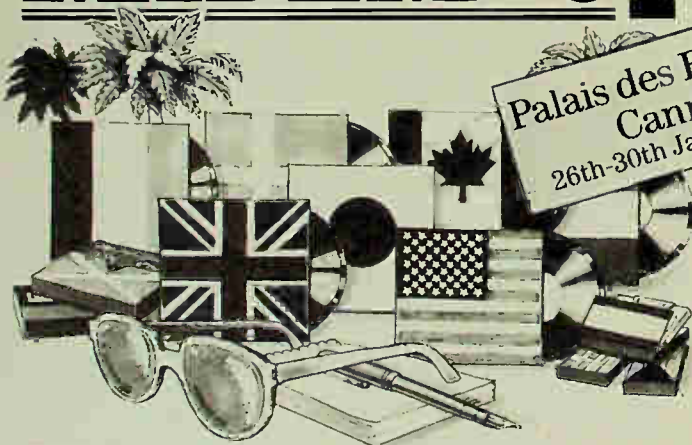
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Telephone: 01-499 2317. Telex: 25230.

MONTHLY BRITISH
NEW AGE
 CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	SEPTEMBER 1986		CAT NO.
1	1	4	COUNTRY AIRS — RICK WAKEMAN	CODA LANDSCAPE SERIES	NAGE 10CD*
2	5	5	CACHARPAYA (PANPIPES OF THE ANDES) — INCANTATION	CODA	CODA 20CD*
3	4	4	VOICES — CLAIRE HAMILL	CODA LANDSCAPE SERIES	NAGE 8
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7	NEW	1	CLOUD SCULPTING — PHIL THORNTON	COLORS	KNEWL 02
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9	10	5	WINE DARK SEA — STEPHEN CAUDEL	CODA LANDSCAPE	NAGE 6
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13	13	5	AUTUMN — GEORGE WINSTON	WINDHAM HILL	WHA 1012
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* Indicates CD sales in excess of Vinyl.

Wizard of Aussie

by Nicolas Soames

THE VERSATILE Australian musician Barry Tuckwell is prominent in three different areas of recorded music this month, as well as being nominated in the Allmusic Musician Of The Year category in the first ever Wavendon Allmusic Awards along with Julian Lloyd Webber, Wynton Marsalis, Eddie Daniels and Paul Hart.

The awards will be presented by Princess Margaret at the Barbican on September 29, the culmination of Cleo Laine and John Dankworth's concept concerts which unite pop, jazz, classical and ethnic forms of music.

Tuckwell's recording of Three Horn Concertos by Rossini, released on EMI Emi-hence has been well received, but his next orchestral release sees him leaving his horn behind in favour of the conductor's baton.

Tuckwell has been developing a conducting career for some years and has actually made some recordings in Australia which have yet to be released here.

But last week he could be found in the Henry Wood Hall, London, conducting the London Symphony Orchestra in two recordings for Pickwick's IMP Red Label mid-price CD series which is believed to be being rush-released to be in the shops by Christmas.

The first is a recording of Wagner's Overtures, and the second is the even more popular repertoire of Dvorak's Symphony No 9 coupled with the Carnival Overture.

Explaining why it has taken so long for Tuckwell to make his first orchestral recording as conductor with the LSO — the orchestra of which he was chairman for many years — Tuckwell remarks: "I accept that there has been a gestation period, but there is a natural pattern of events. You can help them along a little, but in the end, things come at the right time," he adds philosophically.

But he reiterates his intention to continue playing the horn. "I am not giving anything up," he states.

This is underlined by his third project that has come to fruition — a record of arrangements of Cole Porter played with the pianist and composer George Shearing.

Tuckwell has ventured into similar territory before, notably with the recording for EMI of music by Jerome Kern with the pianist/composer Richard Rodney Bennett.

So it was not so surprising that following the meeting between Tuckwell and Shearing on the Barbican stage during Dankworth's popular series last year, the two musicians should agree to collaborate on a Cole Porter album.

"George made the arrangements — some with strings and some with just horn and piano — and the recording went particularly well," remembers Tuckwell. "A number of the tracks were done on

the very first take."

The recording is issued by Concord Concerto (CC-2010) and distributed by IMS.

Incidentally, after appearing at Dankworth's concert at the Barbican on September 20, for the Allmusic Awards, Tuckwell is to fly to Geneva to feature in the Classic Aid concert in the Grand Casino scheduled to be televised world wide on September 30.

Tuckwell will play the last movement of Mozart's Horn Concerto No 4 on a bill with Julian Bream, June Anderson and others conducted by Lorin Maazel; and the event will be linked by satellite with Salti conducting the Chicago Orchestra, in the US, and Vladimir Ashkenozy conducting in London.



BARRY TUCKWELL: prominent.

Pinnock signs with DG

A NEW five-year contract based on a minimum of six recordings per year, but likely to rise to eight or more, was signed by the harpsichordist Trevor Pinnock, director of English Concert, and Dr Andreas Holschneider of Deutsche Grammophon in London last week.

The contract is an important continuation of the collaboration between the two parties which began in 1977, and which has seen the German company rely increasingly on the authentic music skills of the British group to re-record the major works of the Baroque era.

So far, some 40 recordings



covering solo, orchestral and choral works have appeared on DG's Archiv label, and the scholarly acclaim has been matched by commercial success — some of the English Concert recordings have been topped in sales figures only by top established musicians such as Herbert von Karajan.

Although the new contract reveals an emphasis towards popular repertoire such as Vivaldi's L'Estro Armonico, and Handel's Messiah, it is also interesting to note that Pinnock is turning his attention increasingly to Haydn.

The Nelson Mass was recorded last week following a London performance, as well as the symphonies Le Matin, Le Midi and Le Soir; and there are plans to record the Paris symphonies.

"I really want to do more Haydn even though it has been a problem in the past," says Pinnock. "The only time we ever have had audiences is when we programme a lot of Haydn. The curious thing is that if we slip a little Haydn into a programme, people always come up to me and say 'What beautiful music.'"

A project which is likely to do particularly well in the UK will be a scheduled recording of Purcell's Dido and Aeneas with Ann Sofía

von Otter and Stephen Varcoe in the title roles though this will not be recorded until July 1988; and Pinnock is to continue to make some solo harpsichord recordings, of music by Scarlatti and Bach.

Like Christopher Hogwood, Trevor Pinnock is also extending his activities outside the specialist world of authentic music groups. He has appeared increasingly with the Scottish Chamber Orchestra, the London Symphony Orchestra and the Bournemouth Symphony Orchestra, and in 1988, he is to conduct Julius Caesar in New York's Metropolitan Opera House.

"There is much less reaction to new ideas and period style performance is conventional orchestras than there used to be," explains Pinnock. "I now make a point of working with both kinds of orchestras — I do feel a certain sense of evangelism when I work with a symphony orchestra on Bach or Haydn — and the players themselves are more interested."

Despite his decade of recording for DG, he hasn't changed his basic idea towards the medium. "I still believe that the purpose of recording is as a souvenir of live music making and the most successful recordings are those which catch a spirit of the concert."

KEY	A = Radio 1 'A' list C = Radio 1 Charlbuster N = New Entry	RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S CHART	
		WKS	PTS	WKS	PTS	WKS	PTS		
		ACTUAL PLAYS	31.8 or more	ACTUAL PLAYS	15.9 or more	ACTUAL PLAYS	141 or more		
ANAZULU	Montego Bay	Island	12	5	C	C	36	35	46
ARMATRADING, JOAN	Jesse	A&M	-	-	-	-	13	-	-
ASHFORD & SIMPSON	Count Your Blessings	Capitol	9	7	A	A	18	21	-
BANGLES	Walk Like An Egyptian	CBS	16	17	A	C	29	23	72
BIG COUNTRY	One Great Thing	Mercury	11	9	A	A	28	13	-
BIG SOUND AUTHORITY	Don't Let Our Love Start	MCA	-	-	-	-	21	17	-
BIG SUPREME	Don't Walk	Polydor	9	12	A	A	-	-	77
BLACK	Wonderful Life	Ugly Man	6	7	-	-	-	-	-
BON JOVI	You Give Love A Bad Name	Vertigo	8	12	A	A	19	18	14
BOOM BOOM ROOM	Here Comes The Man	Epic	9	9	-	A	7	-	81
BROWNE, JACKSON	In The Shape Of A Heart	Elektra	5	-	-	-	12	-	-
CACTUS WORLD NEWS	The Bridge	MCA	4	4	-	-	-	-	-
CAMEO	Word Up	Club	18	17	A	A	31	20	13
CETERA, PETER	Glory Of Love	Full Moon	12	12	A	A	40	40	5
CHAIRMEN OF THE BOARD	Lover Boy	EMI	4	4	-	-	26	14	60
CLIMIE FISHER	This Is Me	EMI	8	12	A	A	9	6	-
COMMUNARDS	Don't Leave Me This Way	London	16	15	A	A	40	40	1
COPE, JULIAN	World Shut Your Mouth	Island	12	-	-	-	11	-	-
COSTELLO, ELVIS	Tokyo Storm Warning	Imp	6	13	-	A	-	-	78
CUTTING CREW (I Just)	Died In Your Arms	Sire	12	13	A	A	41	41	8
DEAD OR ALIVE	Brand New Lover	Epic	12	-	C	C	27	-	-
DE BURGH, CHRIS	Fatal Hesitation	A&M	12	9	A	C	9	-	-
DR. FEELGOOD	Don't Wait Up	Stiff	5	6	A	A	13	10	-
DUFFY, STEPHEN	I Love You	10	-	-	-	-	11	11	88
EURHYTHMICS	Them In My Side	RCA	18	16	A	A	39	39	16
FALCO	The Sound Of Music	WEA	13	6	C	C	13	-	-
FIVE STAR	Rain Or Shine	Teat	12	8	A	-	39	39	31
FOX, SAMANTHA	Hold On Tight	Jive	7	-	-	-	27	22	26
FRANKIE GOES TO HOLLYWOOD	Rage Hard	ZTT	13	21	-	A	39	36	4
FUNN, FARLEY	"JACKMASTER" Love Can't ...	Chicago	15	12	A	A	26	25	11
GARDINER, BORIS I	Want To Wake Up With You	Revue	8	14	A	A	37	40	2
GENERAL PUBLIC	Faults And All	Virgin	5	5	-	-	13	-	-
GENESIS	In Too Deep	Charisma	12	13	A	A	39	40	23
HAYWODEE I	Can't Let You Go	CBS	5	4	C	-	34	31	53
HIPSWAY	Long White Car	Mercury	-	6	-	-	16	12	76
HOLLYWOOD BEYOND	No More Tears	WEA	10	7	C	C	27	12	-
HORNSBY, BRUCE/THE RANGE	The Way It Is	RCA	13	17	A	A	26	38	17
HOW WE LIVE ALL THE TIME	In The World	Portrait	4	-	-	-	7	-	-
HOWARD, AUSTIN	Fin The One Who Really ...	10	8	8	A	A	-	5	-
HUMAN LEAGUE	Human	Virgin	16	16	A	A	40	39	10
HYMAN, PHYLLIS	You Know How To Love Me	Arista	-	-	-	-	14	12	-
IDOL, BILLY	Be A Lover	Chrysalis	11	-	C	-	-	-	-
INDX	Kiss The Dirt (Falling Down The Mountain)	Mercury	-	5	-	-	11	11	54
IRON MAIDEN	Wasted Years	EMI	-	-	-	-	9	-	18
JACKSON, JANET	When I Think Of You	A&M	12	16	A	A	37	40	12
JOEL, BILLY	A Matter Of Trust	CBS	12	14	A	A	21	18	84
KNIGHT/MEDLEY	Loving On Borrowed ...	Scotti Brothers	-	-	-	-	23	25	-
LAUPER, CYNDI	True Colors	Portrait	18	8	A	C	30	22	87
LEWIS, HUEY/THE NEWS	Stuck With You	Chrysalis	13	18	A	A	39	40	24
LICK THE TINS	The Belle Of Belfast City	Sedition	6	4	-	-	9	-	-
LORING/ANDERSON	Friends And Lovers	Cairere	-	-	-	-	19	11	-
MCDONALD, MICHAEL	Sweet Freedom	MCA	19	18	A	A	39	38	27
M.C. MIKER "G" & DEEJAY SVEN	Holiday Rap	Debut	12	14	A	C	29	17	6
MADONNA	True Blue	Sire	6	-	C	-	7	-	-
MEAT LOAF WITH JOHN PARR	Rock 'n' Roll ...	Arista	9	12	A	A	23	18	39
MODERN TALKING	Brother Louie	RCA	9	10	A	A	36	38	7
NEW ORDER	State Of The Nation	Factory	5	-	-	-	-	-	-
OMD (Forever)	Live And Die	Virgin	17	15	A	A	38	32	38
PAUL, OWEN	Pleased To Meet You	Epic	13	6	C	C	28	24	92
POGUES, THE	Haunted	MCA	-	8	-	-	13	16	42
PSYCHEDELIC FURS	Pretty In Pink	CBS	14	15	A	A	24	20	25
QUEEN	Who Wants To Live Forever	EMI	5	-	-	-	24	20	-
REACTION, JUNIOR C	If It Ain't Don't Don't Force It	Chrysalis	7	-	-	-	-	-	-
R.E.M.	Fall On Me	I.R.S.	4	-	-	-	-	-	-
ROBINSON, TOM	Shil Loving You	Castaway	4	6	-	-	18	17	-
RUN D.M.C.	Walk This Way	London	21	20	A	A	20	14	15
SIMON, PAUL	You Can Call Me Al	Warner Brothers	14	15	A	A	37	32	50
SIMLEY CULTURE	SchoolTime Chronicle	Polydor	13	12	A	A	5	-	59
STACEY Q	Two Of Hearts	Atlantic	-	-	-	-	9	6	-
STEWART, JERMAINE	We Don't Have To	10	18	19	A	A	36	39	3
STEWART, ROD	Another Heartache	Warner Brothers	13	12	A	A	37	30	-
TALKING HEADS	Wild Wild Life	EMI	12	9	A	A	24	22	43
TEMPTATIONS	Lady Soul	Motown	-	-	-	-	14	13	-
THE HEARTLAND		Some Bizzare	12	12	-	A	17	26	35
TIMEX SOCIAL CLUB	Rumors	Columbia	5	-	A	-	20	10	34
TOTO III	Be Over You	CBS	-	-	-	-	26	25	-
TURNER, RUBY	Bye Baby	Jive	-	-	-	-	26	17	54
TURNER, TIMA	Typical Male	Capitol	15	11	A	A	28	39	36
UB40	All I Want To Do	DEP International	14	-	C	12	-	-	-
ULTRAVOX	Some Old Story	Chrysalis	6	-	C	-	5	-	-
WEBB/MAY ORCHESTRA	Always There	BBC	-	-	-	-	11	5	81
WINWOOD, STEVE	Freedom Overspill	Island	9	7	-	-	32	29	69
WORLD PARTY	Private Revolution	Ensign	7	-	-	-	-	-	-
WYLLIE, PETE	Diamond Girl	MDM	10	12	A	C	28	19	64
YTC	Cross	Virgin	6	-	-	-	7	8	-

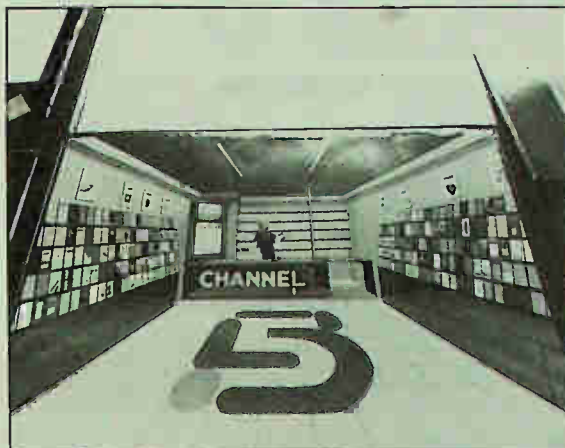
BUBBLING UNDER (Regional Playlists on 6-8 stations) ... Howard Hewett (8), Loose Ends (8), Lovebug Starski (6), Sergio Mendes (7), Frank Sinatra (7).
 ● The records shown as Bubbling Under in Music Week 13 September were a repeat of the previous week's list. This was due to a transposing error at our Printers.

The above grid includes records with 4 or more plays (as logged by Shon Tracking) on Radio 1 last week, records featured on the current Radio 1 playlist, and records featured on 9 or more I.L.R. playlists. Records dropped by 5 or more I.L.R. stations are excluded.

Music

ON

VIDEO



CHANNEL 5 and joint MD, Michael Golembo



Channel 5 stars

by John Tobler

CHANNEL 5 stands proud as the success story in the field of sell through video. Launched in March, 1986, by Heron and PolyGram, both dominant names in video even before the joint venture, and have been strongly represented in the *MW* chart ever since.

Without wishing to take away any credit from individuals like joint MD Michael Golembo, head of marketing Gary Shoefield or sales marketing director John Bickley, the main thrust of Channel 5 is that its tapes can be bought for be-

tween £6.99 and £9.99. As Brian Yershon of major wholesalers (and distributors of Channel 5 videos) Lightning recently remarked, this is a reduction of prices from what seemed expensive to something which was more easily within the capacity of the consumer: a policy which was bound to pay off, although the speed and extent of the growth of Channel 5 has even surprised those within the company.

An initial announcement suggesting that C5 product would only be available in London initially, but would "spread rapidly to other areas of the country within its first

six months" proved over cautious. As John Bickley says, "It spread out much more quickly than we'd expected, and was completely national for sooner, which happened because we were soon dealing with several multiples, including a number of chains which had previously not ventured into entertainment as a potential source of profit, like Superdrug and Superave, the chains who didn't follow Boots into records. Additionally, a number of video rental dealers have now diversified into selling as well as renting".

Included in the new catalogue

TO PAGE 13 ▶



TWENTY TWO edit suite, at the controls, Mark Mendes Da Costa.

Catch Twenty Two

IN VERY upmarket Golden Square (at the Piccadilly end of Carnaby Street), the newly launched Twenty Two Post Productions, and editing and telecine facility, has just opened for business at the expensively refurbished 22, Golden Square, W1.

Headed by Tim Waddell, Mark Mendes Da Costa and Bruce Ashley, the company's luxurious editing suite claims to offer "the complete post-production service, incorporating state of the art editing and telecine facilities".

Waddell is highly experienced, having spent 16 years with ATV prior to joining Visions in 1982.

Ashley, an Australian, also worked for Visions — among his best known promo videos have been those on such subjects as Duran Duran, Dire Straits and Whitney Houston. Mendes Da Costa has worked closely with Waddell for some years on such projects as Private Dancer for Tina Turner and the Bowie/Jagger version of Dancin' In The Street.

The telecine facility is headed by Mike Walker (pioneer of the DIGI-GRADE grading system) and Nick Adams, also ex-Visions, Twenty Two can be contacted on 01-439-2332 — for bookings, consultant Susan Pippet.

NEWS IN BRIEF

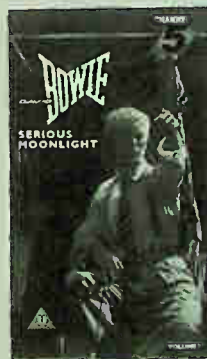
MIKE BRADY and Gerard de Thume, video directors, have both been involved in potentially interesting promos recently — Brady has worked on two projects for Rocket Records, one with the emergent group Splash titled *Qu'est-ce que c'est?* and the other with Rocket proprietor Elton John, for whom Brady has re-edited and reshaped a video for Elton's new 45, *Heartache All Over The World*. In addition, Brady has also worked with recent hitmakers Everything But The Girl on their new single, *Don't Leave Me Behind*.

Gerard de Thume, meanwhile has applied his skills to a promo for Phonogram hopefuls Xmal Deutchland, *Matador*.

LIMELIGHT FILMS, which has won virtually every video award over the past year has won 12 out of the 15 MTV Awards. Eight of the awards came for work on two videos for A ha (*Take On Me* and *The Sun Always Shines On TV*), two more for Money For Nothing by Dire Straits and one each for *Rough Boy* by ZZ Top and *Raspberry Beret* by Prince.

Daniel Kleinman, who was nominated in six of the 15 categories, has now returned to London to direct promos after two years with Limelight in Los Angeles, while recent recruit Peter Care has produced eight promos since joining Limelight in June, including work with Pete Dinklage and Bananarama.

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Music

ON VIDEO

THIS WEEK LAST WEEK	ARTIST	Title Description (tracks)/Time/Price	Label Catalogue Number
1	WHAM!: In China	Live (12 songs)/1 hr 2min/£14.99	CBS/Fox 7142 50
2	HOW THAT'S WHAT I CALL MUSIC 7	NEW Compilation (20 tracks)/1 hr 20min/£14.99	PMI/Virgin MX NOW 7
3	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1 hr 20min/£9.99	Channel 5 CFV 00122
4	DIRE STRAITS: Brothers In Arms	EP (4 tracks)/15min/£9.95	PolyGram 041 370/2
5	NEW ORDER: Pumped Full Of Drugs	Live (9 tracks)/51 min/£19.95	Ilkon FACT 177
6	FREDDIE MERCURY: Video EP	EP (4 tracks)/20min/£9.95	PMI MVS 99 0055-2

7 **QUEEN: Live In Rio** PMI
Live (16 tracks)/1 hr/£14.99 MVP 99 1079 2

8 **QUEEN: Greatest Flix** PMI
Compilation (17 tracks)/60min/£14.99 MVP 99 1011 2

9 **MADONNA: The Virgin Tour** WEA Music
Live (10 tracks)/50min/£19.95 K 9381053

10 **WHAM!: The Video** CBS/Fox
EP (5 tracks)/21min/£9.99 3048 50

11 **KATE BUSH: The Hair Of The Hound** PMI
Compilation (4 tracks)/20min/£9.99 MVR 99 0053-2

12 **MARILLION: 1982-1986 The Videos** PMI
Compilation (8 tracks)/£35min/£14.99 MVP 99 1122-2

13 **THE REAL BUDDY HOLLY STORY** PMI
Documentary/1 hr 30min/£16.99 MVNS 99 1126 2

14 **BUCKS FIZZ: Greatest Hits** RCA/Columbia
Compilation (14 tracks)/52min/£9.95 RVT 10934

15 **THE CURE: Staring At The Sea** Palace
Compilation (17 tracks)/1 hr 30min/£19.99 PVC 3011A

16 **FIVE STAR: Luxury Of Life** RCA/Columbia
Compilation (7 tracks)/27min/£9.99 RVT 10930

17 **LEVEL 42: The Videosingles** PolyGram
EP (5 tracks)/20min/£9.95 041 393/2

18 **U2: "Under A Blood Red Sky"** Virgin/PVG
Live (12 tracks)/61 min/£19.95 VVD 045

19 **KATE BUSH: The Single File** PMI
Compilation (12 tracks)/50min/£14.99 MVP 99 1031 2

20 **PHIL COLLINS: No Ticket Required** WEA
Live (15 tracks)/1 hr 29min/£19.95 252 411-3

21 **RUSH: Grace Under Pressure** PolyGram
Live (8 tracks)/1 hr/£19.95 041 384/2

22 **TALKING HEADS: Stop Making Sense** Palace/PMI
Live (19 tracks)/1 hr 39min/£19.95 PVC 3010M

23 **QUEEN: We Will Rock You** Peppermint
EP (5 tracks)/20min/£9.95 VVC 074

24 **THE ALARM: Spirit Of '86** Hendring/PVG
Live (13 tracks)/1 hr 30min/£19.99 HEN 2 043D

25 **ROD STEWART: Tonight He's Yours** Channel 5
Live (18 tracks)/90min/£9.99 CFV 00532

26 **IRON MAIDEN: Live After Death** PMI
Live (14 tracks)/1 hr 30min/£16.95 MVN 99 1094 2

27 **INXS: The Swing And Other Stories** PolyGram
Compilation (11 tracks)/58min/£14.95 041 413/2


28 **UB40: Labour Of Love** Virgin
Compilation/31 min/£9.99 VVC 051

29 **STEVIE NICKS: I Can't Wait** RCA/Columbia
EP (6 tracks)/26min/£9.95 RVT 10794

30 **LED ZEPPELIN: The Song Remains The Same** WHV
Live (9 tracks)/2 hr 7min/£19.95 PEV 61389

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ROCK BOTTOM

MUSIC WEEK



▶ FROM PAGE 11

which C5 will shortly have available are nearly 60 music on video titles, the biggest seller among which has been *Alchemy Live* by Dire Straits, although a trio of tapes by David Bowie (*Serious Moonlight Volumes 1 and 2*, and a much earlier example of the *Thin White Duke, Love You Till Tuesday*) must be fast approaching the figures which Mark Knopfler & Co have achieved. A similar trio of videos by Status Quo (*End Of The Road '84, More From The Road '84 and Live At the NEC Birmingham*) plus *The High Road* by Raxy Music have also moved quickly.

Gary Shaeffeld confirms that keeping below the £10 barrier was a crucial element, although not without its pitfalls.

"Because people were used to paying up to £30 for a music video, they tended to assume that a Channel 5 tape would be cheap either in content or quality or both, but that simply isn't true.

"Virtually all our releases have been available at a higher price, and have been reissued at £9.99 or less only after they've had a period at full price. Of course, that's one of the advantages of working with PolyGram Music Video for anyone looking for a good outlet — they get two bites at the cherry, first at £20 or whatever, and when sales have diminished, at Channel 5 price".

So C5 don't compete with PMV or Heron for titles? "No, and we wouldn't release a tape on Channel 5 until it had been available at full price for at least a year, and

then only if everyone was agreeable. Channel 5 is a separate company from Heron and PMV, and obviously we give advance warning to dealers that videos which have been out at top prices are going to be released by Channel 5 and they can usually tell when that's going to happen anyway, as the full price tape is discontinued. We're very careful not to make enemies".

Among the less likely big music on video titles are Olivia Newton-John Live ("Even though it would seem that she's out of favour at the moment in terms of record sales, she sells very well on video," reports John Bickley. "In fact, it could be said that she's making a comeback via video"), plus classical music videos (described in the C5 catalogue under the heading of Special Interest) such as those by Joan Sutherland and Pavaratti.

"We were quite surprised that they were so successful," says Bickley, "but when you consider that a fan of Pavaratti on a remote island in Scotland might find it hard, financially or due to lack of time, to get to the Royal Albert Hall to see him, but can get a very high quality video of one of his performances at a very reasonable price, it's not strange at all".

Although feature films are outside the scope of music on video in many cases, it is interesting to note that C5 have acquired the rights to several Elvis Presley movies, which have also sold prodigiously, even though only two of the seven so far available (*GI Blues* and *King Creole*) are regarded generally as

better than routine. Shaeffeld claims it makes little difference: "Critically, it's irrelevant how good or bad it's said they are, because there are a significant number of customers who buy whole sets. We get so many letters about the Presley films, and it's the same with our Thunderbirds series, while I expect a similar response when we launch our series of *The Prisoner* in November".

One little considered aspect of the "under a tenner" price structure is that it has changed the views of retailers, as Bickley explains. "In the past, the moment you mentioned to a retailer that something had been on TV or was due to be on TV, retailers just didn't want to know about it, but not only has the reduced price made a TV showing almost irrelevant, even some people who have in the past taped off television are interested in buying at that price. I went into Sainsburys recently, and the buyer there told me he had recorded 250 odd films off the TV, because he's a film buff, so I didn't expect him to consider our products, but he said he personally would want to buy several of them anyway, because of the packaging and also because they're commercial-free".

Shaeffeld adds: "We find that in many cases the people who were first responsible for television programmes that we're releasing on video are keen to help us — the buyer at WH Smith came to lunch and we also invited Gerry Anderson along who has worked very hard with us".

So with feature films, a collec-



CHANNEL 5's John Bickley and Gary Shaeffeld, already amongst the awards?

tor's market exists, and the same may be true of music on video, although whether this will stretch as far as fans buying a C5 video when they already own an original issue is difficult to predict. However, it appears that C5's strong marketing image, packaging and logo have rapidly established themselves, to the point where several of the companies who originally released videos now on C5 have freely admitted that the C5 packaging is superior. Bickley relates that when he was lunching in Connes, a complete stranger at the next table, on hearing that he was connected with C5, complimented him on his company's excellent packaging...

While they are perhaps understandably tight-lipped about actual sales figures, C5 expect their

strang start to improve. Bickley: "Up to now, we've achieved what we set out to achieve when we started, and that's without the market really taking off. From October, we believe things will explode — don't forget that we're already probably the market leaders, and we haven't even had a Christmas yet! This industry has the potential to go through the roof".

Reverting to music on video, Shaeffeld adds that each music title is the subject of special promotion directed at fan clubs etc., and that each one will be constantly re-promoted — every piece of publicity material will mention earlier product as well as new releases.

Says Bickley: "We try to steer our accounts away from thinking

TO PAGE 14 ▶

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► FROM PAGE 13

about new releases, because ours isn't a new release business yet". A further reason for this approach is that so far, according to Shoefield, there has been no reason to withdraw or delete any titles — "I think our people will have problems keeping the warehouses full, because the discipline at production level in video is very good in comparison to the way things were when I was in the record industry. You can't just manufacture as many as you like, and we keep a very

tight control on stock levels."

The growth of C5 has been unique in more ways than simply in sales — initially, every employee of the company was simultaneously attached to one or other of the parent companies, and it wasn't until the comparatively recent arrival of John Bickley that C5 had even one dedicated member of staff. As Gary Shoefield notes with some pride, "Steve Mandy and Michael Golembo are the best people in this business, and they've chosen the staff for Channel 5 with great

care. The trade still perceive Channel 5 as a budget label, if you like, but that's only the trade way of looking at it — customers don't care what the trade feels about our tapes, they think we're the best thing since sliced bread".

Bickley: "Customers know that our videos are of high quality — music is stereo and hi fi where that's possible, and we just couldn't allow people to get the wrong idea about us, because for us to get into High Street shops, we need to be whiter than white."

Go forth a

From an industry in the doldrums to a thriving concern where work is actually turned away is the story of the video duplication market. As the success of the "under a tenner" video continues, so too does the pressure on duplication companies, especially in the growing area of music on video. Sue Sillitoe reports on some of the companies in a developing field.

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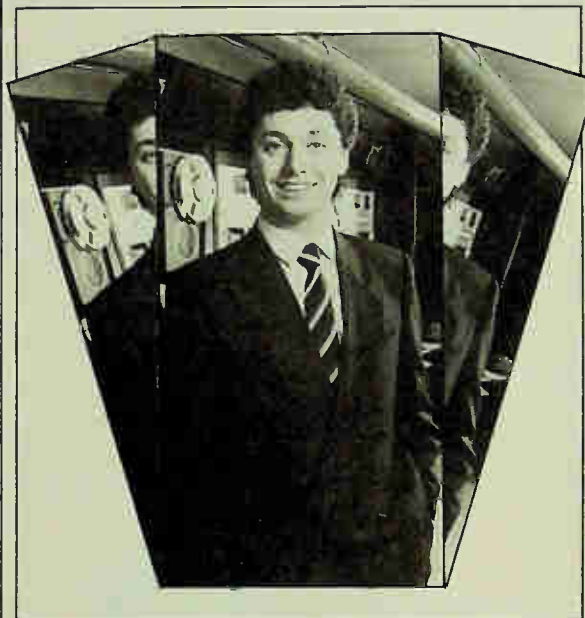
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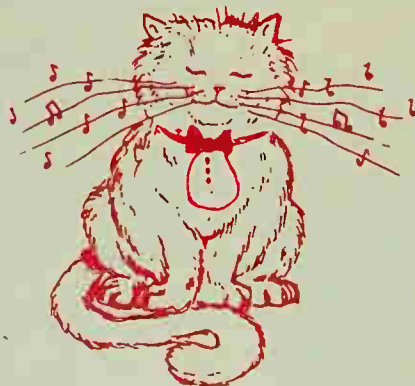
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THE AUTUMN of 1986 is proving to be a boom time for UK video duplicators with orders coming in so fast that some are even forced to turn work away.

It's a very different picture to what was happening a year ago when the duplication industry was going through the doldrums and competition for any order was fierce. And the reason for this dramatic change is simple — the industry has cottoned on to the "under a tenner" sale market with all types of video programming sold through major retail outlets at prices the public can afford.

One of the biggest growth areas in this market is music videos and with Christmas coming distributors are releasing these tapes as fast as possible in order to cash in on the annual present buying spree.

One major music video duplicator is Fraser Peacock, in Wimbledon, which duplicates for Channel Five. Mike Carey, sales and marketing manager, says: "The sale market has snowballed over the last few months and it is fair to say that we are virtually filled to capacity until Christmas. I expect things will slow down a little by next spring, but at the moment we are having to work flat out."

"The number of music videos we duplicate is considerable — about 30-40 per cent of our output. The public is now aware it can buy a full length music video for less than £10 and a lot of people are building up collections just as they do

with records, cassettes and compact discs."

The same picture can be seen at Rank Video Services — the UK's largest duplicating facility. Andrew Bourne, sales and marketing director for RVS, says: "This year the retail market has really taken off and music videos play a large part in that success. The right title at the right price will certainly sell and it is a market which is ready to be exploited. At Rank we are now duplicating about 450,000 cassettes every four weeks and music videos hover at around 20 per cent of that total. With the sort of volume duplicators are now being asked to cope with it is imperative that distributors plan ahead. We have always said this, but now it is even more important."

"I don't think it will ever get to the stage where the tail wags the dog and we dictate to distributors when they can release titles, but it is

'The sales market has snowballed over the past few months and it is fair to say that we are virtually filled to capacity until Christmas'

nd multiply

important that we all work together to avoid last minute panics with releases."

Another major duplicator enjoying boom business is CBS/Fox Duplication which mainly duplicates its own music video titles along with some CBS acquired product. Tony Corne, commercial sales manager, says: "We have a lot of music product planned for the next couple of months leading up to Christmas. We are currently duplicating music videos by Adam Ant, Judas Priest, Billy Joel, Barbra Streisand, Bonnie Tyler, Jennifer Rush and The Stronglers, all of which are intended for the sale market.

"We took a decision in May to have a go at cheaper videos and it was a great success with both feature films and music product because at £9.99 these tapes are excellent value. Nearly all duplicators use hi-fi for music titles so the consumer is getting top quality soundtracks and picture for little more than he would pay for a compact disc. Music videos are now becoming an important part of our business — they form about 30 per cent of the sell-through market. As a result we have taken another look at our catalogue and brought it up to date. What distri-

butors have to be wary of is releasing product too cheaply. It is easy to get carried away and push everything out at under £10, but some music videos would sell just as well for a slightly higher price because the product is good enough."

While the "under a tenner" market creates plenty of work for duplicators, one area which has been affected by the increase in music video business is the quality of



MIKE CAREY of Fraser Peacock: 'I expect things will slow down a little by next spring, but at the moment we are having to work flat out'

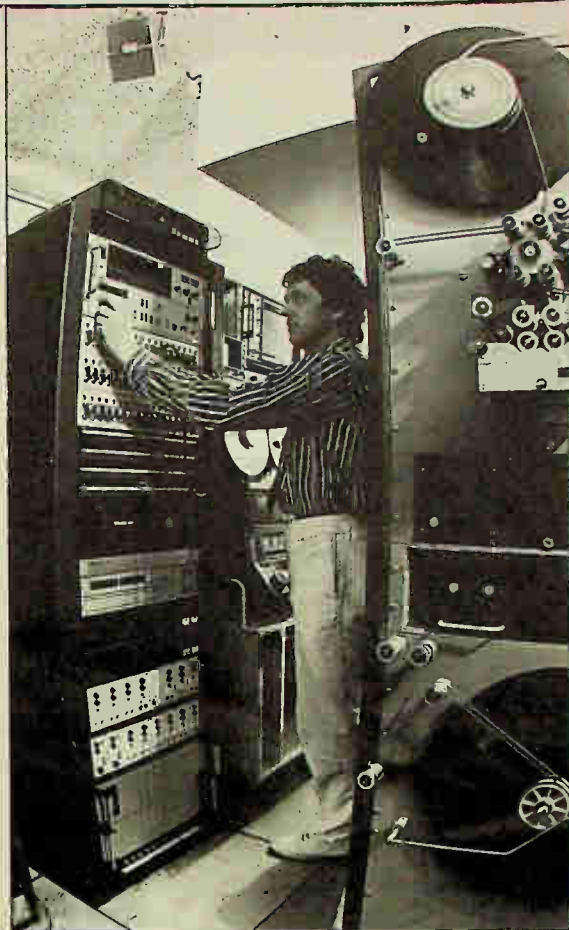
sound produced by these tapes. Most duplicators are now well stocked with hi-fi slaves and nearly all music product is duplicated on these machines because distributors find it such an excellent marketing tool.

This has created an anomaly because only a very small percentage of consumers realise the sound quality of their music tapes could be infinitely improved if they rigged their videos up to their hi-fi systems rather than relying on the inadequate mono speaker in their television sets.

At TapeTech, which until a management buyout in June was known as REW, director Paul Bradley is particularly keen to get this message across. TapeTech is in the unusual position of being the only duplicator with digitally sourced audio — an improvement even on hi-fi because it relays the audio track via 1/2" digital source before synchronising it with the 1" video master tape.

Bradley says: "REW was the first duplicator to go 100 per cent hi-fi and we achieved that by having a complete refit about three years ago. At the same time we also put in separate digital audio and that has been a major factor in winning us orders from companies like Picture Music International and Virgin which have a lot of music product.

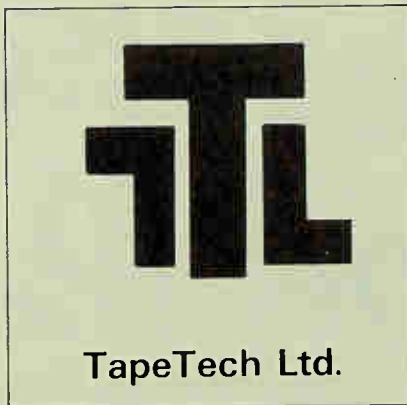
"By using separately sourced digital audio we can improve the sound so much that even if the video is not played through hi-fi the quality is still markedly better.



MACHINE ROOM at Double Vision.

TO PAGE 16

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This is certainly going to be the way ahead for duplicators."

Other duplicators, including Rank Video Services and CBS/Fox Duplication, are now looking at digital audio and Fraser Peacock has already introduced a separately sourced audio system which depends on analogue information rather than digital. Corey adds: "85 per cent of our equipment is now hi-fi and all our music titles are duplicated on those slaves. We also have separate sourcing for audio through a 1/4" Studer synchronised with Q Lock which improves the sound quality over 1" video masters.

"We have had various digital systems in for tests but one reason we and many other duplicators have not bought is because there is still no industry standard. No-one wants to invest in that kind of technology until there is an industry standard because in the end some of the cost will have to be passed on to the consumer."

Andrew Bourne adds: "Until there is a demand from our clients for digitally sourced audio and until there is an international standard we at RVS will not be investing in it, although we are naturally keeping a close eye on it."

An answer for duplicators might eventually come from companies like Double Vision which deals with video masters and their preparation rather than commercial duplication. Malcolm Stacey, Double Vision director, says: "We are just about to get a new machine from Sony — the BVH2800 1" PCM

machine — which will enable us to take digital sound and picture from separate sources and marry them together on the video master in PAL format. This cuts out the 'wally factor' at the duplicating end because they won't have to worry about synchronising two machines. All duplicators have to do is get a Sony BVH2800 to play the master back. It also means duplicators can avoid the expense of putting in separately sourced digital audio.

"I think this machine will revolutionise duplication because the sound quality is so much improved."

His view already has the backing of Simon Valley, managing director of Videoprint, one of the UK's major music video duplicators. He says: "We are very interested in the new Sony machine and have already decided to buy one — possibly by the end of this year. We have been talking to companies like Double Vision and the machine seems worth the financial outlay."

Music video duplication currently accounts for over 50 per cent of Videoprint's work with a client list which includes Virgin, Hendring, Palace and Future World which has some PMI titles. Because of this Videoprint is installing separately sourced digital audio similar to the system used by TapeTech. "We opted for the same system because we share some clients," adds Valley. "The sound quality of music videos is very important — we already duplicate in Hi-Fi — and the digital audio system will make a lot of difference."

R E V I E W S

KATRINA AND THE WAVES: *Walking On Sunshine*. PMI MVR 990050-2. Dealer Price: £6.50. Running Time: 30 minutes. Track listing: *Walking On Sunshine, Red Wine & Whisky, Is That It?, Do You Want Crying, Sun Street, Que To Quiero*.

Comment: Not having expected much, this came as a very pleasant surprise — the two best known songs (title track and *Sun Street*) remain the best, but all the others here have something to commend them, even to those who find rock videos irritating. Both guitarist Kimberley Rew and bassman Vince de la Cruz are better than average songsmiths, but this doesn't prevent an element of Monkees-style action being incorporated, while drummer Alex Cooper plays inter-viewer between songs. Fun.

Sales Forecast: At under the fabled tenner, this could do well with the band's limited following initially. At least one new fan of the band has already resulted here and this just might be a hit, given time, exposure and reviews like this one.

J

ADAM ANT: *Adam Ant Hits* (CBS/Fox 649950). Running Time: 42 minutes. Dealer Price: £6.75.

Comment: Want to relive those heady early Eighties days of Antmania? Here's your opportunity, with 13 tracks (good, bad and next to unknown) all for under a

tenner. What this demonstrates is that at the height of his fame, Adam was making some quite nifty videos which undoubtedly assisted hits like *Stand And Deliver*, *Prince Charming* and *Antrap* (all included here) to sell prodigiously. As he became less inspired musically, so did the videos — latterly, no Diana Dors, Lulu, Graham Stark etc., who all appeared in earlier Adam videos (as will be seen). This is nostalgia personified.

Sales Forecast: As this is reasonably priced and A Ant was the hero of a generation who are now post-punk, but may have happy memories of their spiky haired youth, Adam's well made and theatrical videos could sell better perhaps than his current standing might suggest.

J

LOU REED: *A Night With Lou Reed*. RCA/Columbia. RVT 10231. Dealer Price: £6.98.

Comment: With the ever present interest in Reed's antics from Velvet Underground days to his current, all too infrequent, LPs and live shows, this 60 minute display of the man live in action is a good way to take in the history of rock 'n' roll as reprocessed by a million would-be underground startlets. There's all the hits and more — *Walk On The Wild Side*, *Sweet Jane*, *White Light* — plus stirring support performances from the near legendary Quinne/Maher guitar/drums axis.

Maybe some of the songs are a little slower and less affected than Reed at his most provocative, but the tape still stands up well.

Sales Forecast: At a measly £9.95 retail, this should entice a few enthusiasts who would probably never get the chance to experience Reed in his Clint Eastwood of rock glory.

TW

THE KINKS: *Came Dancing*. RCA/Columbia. RVT/RBT 11000. Dealer Price: £6.98.

Comment: The Kinks, in all their latter day confusion, present a miss-match of diverse self portraits. Scattered liberally between live footage of *Lola*, *You Really Got Me et al* are an exquisite selection of masterfully crafted clips from the hands of Julien Temple and others. In situation music settings, Ray Davies is the perfect foil for The Kinks' intelligently worded songs. Davies' cameo appearance in Temple's *Absolute Beginners* is carried to newer heights while the total effect of this rose tinted look into the seedier spiv-land of a dying London is masterfully concocted with Davies as chief narrator and focal point.

Sales Forecast: For under £10, this Kinks' collection should entice a lot of interest, and with the eventual release of *Absolute Beginners* on video, Ray Davies should achieve the notoriety that he truly deserves.

TW

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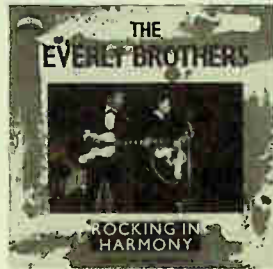


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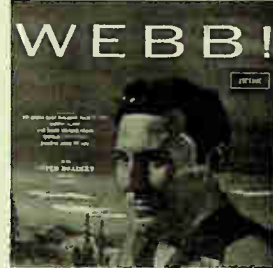
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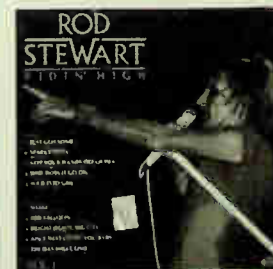
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TOP 100 ALBUMS

1	5	NOW THAT'S WHAT I CALL MUSIC 7 ★ Various (Various)	Virgin/EMI NOW 7 (E) C: TC NOW 7
2	NEW	BREAK EVERY RULE Tina Turner (Terry Britten)	Capitol EST 2018 (E) C: TC EST 2018
3	7	11 REVENGE ★ Eurythmics (David A. Stewart)	RCA PL 71050 (R) C: PK 71050; CD: PD 71050
4	4	2 GRACELAND Paul Simon (Paul Simon)	Warner Brothers WX 52 (W) C: WX 52C; CD: 925 447-2
5	3	4 SILK AND STEEL • Five Star (Various)	Tent/RCA PL 71100 (R) C: PK 71100; CD: PD 71100
6	5	11 TRUE BLUE ★★ Madonna (Madonna (all 9 tracks) Stephen Bray (6) Patrick Leonard (4))	Sire WX 54 (W) C: WX 54C; CD: 925 442-2 C: PK 71050; CD: PD 71050
7	NEW	CRASH ○ Human League (Jimmy Jam/Terry Lewis)	Virgin V 2391 (E) C: TVC 2391; CD: CDV 2391
8	NEW	SLIPPERY WHEN WET Bon Jovi (Bruce Fairbairn)	Vertigo/Phonogram VERH 38 (F) C: VERH 38
9	6	15 A KIND OF MAGIC ★ Queen (Queen/Mack (5) Queen/David Richards (4))	EMI EU 3509 (E); C: TC EU 3509 CD: CDP 746 267-2
10	2	5 DANCING ON THE CEILING ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown ZL 72412 (R) C: ZK 72412; CD: ZD 72412
11	NEW	FORE ○ Huey Lewis and The News (Huey Lewis and The News)	Chrysalis CDL 1534 (F) C: ZCDL 1534
12	14	8 COMMUNARDS • Communards (Mike Thorne)	London LONLP 18 (F) C: LONC 18; CD: 828 016-2
13	10	6 THE HEAT IS ON ○ Various (Various)	Portrait PRT 10051 (C) C: 40-10051
14	9	14 INTO THE LIGHT ★ Chris De Burgh (Paul Hardiman)	A&M AMA 5121 (F) C: AMC 5121; CD: CDA 5121
15	12	29 PICTURE BOOK ★ Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2
16	17	2 THE WAY IT IS Bruce Hornsby and The Range (B. Hornsby/E. Scheiner (6) Huey Lewis (3))	RCA PL 89901 (R) C: PK 89901; CD: PD 89901 C: VERH 38; CD: 824 499-2
17	18	70 BROTHERS IN ARMS ★★ Dire Straits (Mark Knopfler/Neil Dorrman)	Vertigo/Phonogram VERH 25 (F) C: VERH 25; CD: 824 499-2
18	14	8 INVISIBLE TOUCH ★ Genesis (Genesis/Hugh Padgham)	Chrysalis/Virgin GENLP 2 (E) C: GENMC 2; CD: GENLP 2
19	13	3 WHILE THE CITY SLEEPS • George Benson (N.M. Walden (6)/T. Lipuma/R. Buchanan (4) Kashif (1))	Warner Brothers WX 55 (W) C: WX 55C
20	8	2 PRESS TO PLAY Paul McCartney (Paul McCartney/Hugh Padgham)	MPL/Parlophone PCS 103 (E) CD: CDP 746 269-2 C: TC PCS 103
21	15	22 CONTROL ○ Janet Jackson (Jimmy Jam/Terry Lewis)	A&M AMA 5106 (F) C: AMC 5106; CD: CDA 5106
22	11	3 IN THE ARMY NOW Status Quo (Pip Williams (9)/Dave Edmunds (2))	Vertigo/Phonogram VERH 36 (F) C: VERH 36; CD: 830 049-2
23	19	10 THE FINAL • Wham! (George Michael (11) S. Brown/G. Michael (3) B. Carter (1))	Epic EPC 88481 (C) C: 40-88481; CD: CDEPC 88681 C: POLH 27; CD: 829 125-2
24	20	6 RENDEZ-VOUS • Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C: POLH 27; CD: 829 125-2
25	NEW	BREAKING AWAY Jaki Graham (Derek Bramble)	EMI EMC 3514 (E) C: TC EMC 3514
26	23	46 HUNTING HIGH AND LOW ★★ A-ha (T. Mansfield (7)/A. Tamey (2)/J. Ratcliff/A-ha (1))	Warner Brothers WX 30 (W) C: WX 30C; C: 925 300-2
27	21	6 PARADE MUSIC From "Under The Cherry Moon" Prince & The New Power Generation (Prince & The New Power Generation)	Warner Bros WX 39 (W) C: WX 39C; CD: 925 395-2
28	26	3 BABY THE STARS SHINE BRIGHT Everything But The Girl (Mike Hedges/Everything But The Girl)	Blanco y negro/WEA BYN 9 (W) C: BYN 9C; CD: 240 966-2
29	31	7 SO ★ Peter Gabriel (Daniel Lanois/Peter Gabriel)	Virgin PG 5 (E) C: PGM 5; CD: PGCD 5
30	25	18 RIPTIDE • Robert Palmer (Bernard Edwards)	Island ILPS 9801 (E) C: ICT 9801; CD: CID 130
31	27	7 THE PAVAROTTI COLLECTION • Luciano Pavarotti (Various)	Stylus SMR 8617 (STY) C: SMC 8617; CD: SMD 8617
32	28	22 STREET LIFE — 20 GREAT HITS ★ Bryan Ferry Roxy Music (Various)	EG/Polydor EGMTV 1 (F) C: EGMTV 1; CD: 829 136-2
33	27	167 QUEEN GREATEST HITS ★★ Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30; CD: CDP 746 033-2
34	30	41 WHITNEY HOUSTON ★★ Whitney Houston (Jermaine Jackson (3) M. Masser (4) Kashif (2))	Arista 206 978 (R) C: 406 978; CD: 610 359 C: ICT 9801; CD: CID 130
35	29	7 RAT IN THE KITCHEN ○ UB40 (UB40)	DEP International/Virgin LP DEP 11 (F) C: CADEP 11; CD: DEP 11
36	33	47 ONCE UPON A TIME ★ Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TVC 2364; CD: CDV 2364
37	24	2 GONE TO EARTH David Sylvian (David Sylvian/Steve Nye)	Virgin VDL 1 (E) C: TC VDL 1; CD: CD VDL 1
38	35	3 THE BEST OF 10 YEARS Boney M (Frank Farian)	Stylus SMR 621 (STY) C: SMC 621; CD: SMD 621
39	31	11 BACK IN THE HIGH LIFE • Steve Winwood (Russ Titelman/Steve Winwood)	Island ILPS 9844 (E) C: ICT 9844; CD: ICT 9844
40	48	3 SECRET DREAMS AND FORBIDDEN FIRE Bonnie Tyler (Jim Steinman)	CBS 86319 (C) C: 40-86319; CD: CDCBS 86319
41	37	12 EVERY BEAT OF MY HEART • Rod Stewart (Bob Ezrin)	Warner Brothers WX 53 (W) C: WX 53C; CD: 925 446-2
42	40	6 HEARTBREAKERS Various (Various)	Starblend BLEND 3 (A) C: ZCEND 3
43	39	6 THE BRIDGE Billy Joel (Phil Romone)	CBS 86323 (C) C: 40-86323; CD: CD CBS 86323
44	NEW	STRANGE TIMES The Chameleons (Dave M. Allen)	Goffin 924 119 (W) C: 924 119-4
45	38	13 THE QUEEN IS DEAD • The Smiths (Morrissey/Morr)	Rough Trade ROUGH 96 (R/T) C: ROUGH 96; CD: ROUGH 96
46	24	3 STREET SOUNDS HIP-HOP ELECTRO 13 Various (Various)	Street Sounds ELST 13 (R) C: ZCELC 13
47	36	17 STANDING ON A BEACH — THE SINGLES • The Cure (Various)	Fiction FIXH 12 (F) C: FIXHC 12; CD: 829 239-2
48	44	82 NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TVC 2345; CD: CDV 2345
49	53	6 RAISING HELL Run D.M.C. (Russell Simmons/Rick Rubin)	Profile/London LONLP 21 (F) C: LONC 21
50	61	7 LIS FOR LOVER Al Jarreau (Nilo Rodgers)	WEA International 253 080-1 (W) C: 253 080-4



ALBUM + FREE 12" OUT NOW

ARTISTS A-Z

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Year To Date Album Chart New Entries (37 weeks) 232
 Panel Sales Percentage decrease on last week — 3%
 Cassette Percentage of Panel Sales — 44%

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
 Compiled by Gallup for the RPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position, albums and cassettes must have a dealer price of £1.42 or more.

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

NEW = NEW ENTRY RE = RE-ENTRY

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

32 SUPERHITS ORDER NOW
 S M R 6 2 1 S M C 6 2 1 C D S M D 6 2 1

32 SUPERHITS BONEY M

THE BEST OF 10 YEARS

STOP PRESS! THE BEST OF BONEY M

32 SUPERHITS BONEY M

51	45	11 THE SEER Big Country (Robin Millar)	Mercury/Phonogram MERH 87 (F) C: MERHC 87; CD: 826 844-2
52	42	3 THE BIG LAD IN THE WINDMILL It Bites (Alan Shacklack)	Virgin V 2378 (E) C: TVC 2378; CD: CDV 2378
53	49	96 LIKE A VIRGIN ★★ Madonna (Nilo Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20(W); C: WX20 C CD: 925 181-2
54	NEW	THE "HOUSE" SOUND OF CHICAGO Various (Various)	DI International/London LONLP 22 (F) C: LONC 22
55	52	24 SUZANNE VEGA • Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072; CD: CDA 5072
56	68	2 SOLITUDE/SOLITAIRE Peter Cetera (Michael Omartian)	Full Moon/Warner Brothers 925 474-1 (W) C: 925 474-4
57	66	18 PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1; CD: CDP 746 041-2
58	41	8 THE ORIGINALS Various (Various)	Towerbell TVDL LP 14 (E) C: ZCTVD 14
59	46	9 THE VERY BEST OF CHRIS DE BURGH • Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248; CD: TCD 2248
60	51	19 LOVE ZONE • Billy Ocean (Wayne Braithwaite/Barry J. Eastmond)	Live HIP 35 (R) C: HIPC 35; CD: CHIP 35
61	65	25 PLEASURE • Pet Shop Boys (Stephen Hague)	Parlophone P58 1 (E) C: TC P58 1; CD: CDP 746 271-2
62	60	9 TOUCH ME ○ Samantha Fox (Various)	Live HIP 39 (R) C: HIPC 39
63	56	13 THE FIRST ALBUM • Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C; CD: 923 867-2
64	50	3 LIVES RICH PAGEANT R.E.M. (Don Gehman)	I.R.5./MCA MIRG 1014 (F) C: MIRCG 1014
65	57	7 LISTEN LIKE THIEVES INXS (Chris Thomas)	Mercury/Phonogram MERH 82 (F) C: MERHC 82; CD: 824 957-2
66	47	12 LONDON O HULL 4 • The Housemartins (John Williams)	Go! Discs AGOLP 7 (F) C: ZGOLP 7
67	48	48 WORLD MACHINE ★ Level 42 (Willy Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25; CD: 827 487-2
68	54	5 UP FRONT 2 Various (Various)	Serious UP FT 2 (A) C: ZCUP FT 2
69	59	5 GOOD TO GO LOVER Gwen Guthrie (Gwen Guthrie)	Boiling Point/Polydor POLD 5201 (F) C: POLDC 5201
70	76	147 U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3; CD: CID 113
71	75	22 THE MAN AND HIS MUSIC • Sam Cooke (Various)	RCA PL 87127 (R) C: PK 87127; CD: PD 87127
72	58	7 RAPTURE Anita Baker (Michael Powell (7) Marti Sharron/Gary Skardina (1))	Elektra EKT 37 (W) C: EKT 37C; CD: 960 444-2 C: PK 87127; CD: PD 87127
73	61	10 PIE JESU ○ Aled Jones (Hafin Owen/J. Mervyn Williams)	10/Virgin AJ 2 (E) C: CAJ 2; CD: AICJ2
74	90	39 LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
75	62	92 ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERY 11; CD: 818 243-2
76	NEW	INDISCREET FM (FM/Dave King)	Portrait PRT 26827 (C) C: 40-26827; CD: CDPRT 26827
77	80	10 THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC WORK 1; CD: 746 016-2
78	72	72 BE YOURSELF TONIGHT ★★ Eurythmics (David A. Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
79	71	38 LUXURY OF LIFE • Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735 CD: PD 70735
80	NEW	OFF THE BEATEN TRACK The Stranglers (Various)	Liberty LBG 5001 (E) C: TC LBG 5001
81	73	3 LITTLE CREATURES • Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2; CD: CDP 746 158-2
82	64	22 ON THE BEACH • Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5069 (R) C: ZC MAG 5069; CD: CD MAG 5069
83	NEW	KISS THE LIPS OF LIFE Brilliant (Stock/Aitken/Waterman (8) Brilliant (1))	Food/WEA BRILL 1 (W) C: BRILL 1C
84	84	5 RUMOURS ★★ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat (4))	Warner Brothers K 56344 (W); C: K 456344 CD: K 256344
85	55	5 THREE HEARTS IN THE HAPPY ENDING MACHINE Daryl Hall (Daryl Hall/David A. Stewart/Tom Wolk)	RCA PL 87196 (R) C: PK 87196; CD: PD 87196
86	86	14 LEGEND ★★ Bob Marley & The Wailers (B. Marley/The Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMW 1; CD: CID 103 C: PK 87127; CD: PD 87127
87	77	76 GO WEST/BANGS AND CRASHES ★★ Go West (Gary Stevenson)	Chrysalis CHRND 1495 (F) C: ZCHRD 1495; CD: CCD 1536
88	NEW	ABSOLUTE ROCK/N'ROLL Various (Various)	Starblend SLTD 15 (A) C: SLTK 15
89	NEW	THE JAZZ SINGER • Neil Diamond (Bob Gaudio)	Capitol EAST 121 20 (E) C: TC EAST 12120; CD: CDP 746 026-2
90	RE	ALF ★★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: CDCBS 26229
91	63	6 SUMMER DAYS, BOOGIE NIGHTS Various (Various)	Portrait PRT 10052 (C) C: 40-10052
92	79	18 MOONLIGHT SHADOWS • Shadows (The Shadows (14) Bruce Welch (2))	Polydor PROLP 8 (F) C: PROMC 8; CD: 829 358-2
93	82	2 RECKLESS ★ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
94	72	11 THE BEST OF THE REAL THING ○ The Real Thing (Various)	West Five/PRT NRT 1 (A) C: ZCNRN 1; CD: CDNR1
95	RE	THE SIMON AND GARFUNKEL COLLECTION ★ Simon And Garfunkel (Simon/Garfunkel/Halea)	CBS 10029 (C) C: 40-10029; CD: CBS 24005
96	69	67 FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TVC 2185; CD: CDV 2185
97	NEW	LIVING ALL ALONE Phyllis Hyman (Various)	Philadelphia International PHIL 4001 (E) C: TC PHIL 4001
98	98	6 STOP MAKING SENSE • Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHT 1; CD: CDP 746 064-2
99	NEW	FAHRENHEIT Tata (Tata)	CBS 57091 (C) C: 40-57091
100	RE	SONGS FROM THE BIG CHAIR ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824 300-2

TOP • 100 • ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

- No 1** ¹ NOW, THAT'S WHAT I CALL MUSIC 7 ★
Various Virgin/EMI NOW 7
- 2** ^{NEW} **BREAK EVERY RULE**
Tina Turner Capitol EST 2018
- 3** ⁷ **REVENGE ★ CD**
Eurythmics RCA PL 71050
- 4** ⁴ **GRACELAND CD**
Paul Simon Warner Brothers WX 52
- 5** ³ **SILK AND STEEL • CD**
Five Star Tent/RCA PL 71100
- 6** ⁵ **TRUE BLUE ★★ CD**
Madonna Sire WX 54
- 7** ^{NEW} **CRASH ○ CD**
Human League Virgin V 2391
- 8** ^{NEW} **SLIPPERY WHEN WET**
Bon Jovi Vertigo/Phonogram VERH 38
- 9** ⁶ **A KIND OF MAGIC ★ CD**
Queen EMI EU 3509
- 10** ² **DANCING ON THE CEILING ★ CD**
Lionel Richie Motown ZL 72412
- 11** ^{NEW} **FORE! ○**
Huey Lewis and The News Chrysalis CDL 1534
- 12** ¹⁴ **COMMUNARDS • CD**
Communards London LONLP 18
- 13** ¹⁰ **THE HEAT IS ON — 16 TRACKS ○**
Various Portrait PRT 10051
- 14** ⁹ **INTO THE LIGHT ★ CD**
Chris De Burgh A&M AMA 5121
- 15** ¹² **PICTURE BOOK ★ CD**
Simply Red Elektra EKT 27
- 16** ¹⁷ **THE WAY IT IS CD**
Bruce Hornsby and The Range RCA PL 89901
- 17** ¹⁸ **BROTHERS IN ARMS ★★★ CD**
Dire Straits Vertigo/Phonogram VERH 25
- 18** ¹⁶ **INVISIBLE TOUCH ★ CD**
Genesis Charisma/Virgin GENLP 2
- 19** ¹³ **WHILE THE CITY SLEEPS . . .**
George Benson Warner Brothers WX 55
- 20** ⁸ **PRESS TO PLAY CD**

W

LOVINDEER

OUT NOW!
MAN SHORTAGE
LONG AWAITED
REGGAE SMASH SINGLE



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- 59** ⁴⁶ **THE VERY BEST OF CHRIS DE BURGH • CD**
Chris De Burgh Telstar STAR 2248
- 60** ⁵¹ **LOVE ZONE • CD**
Billy Ocean Jive HIP 35
- 61** ⁶⁵ **PLEASE • CD**
Pet Shop Boys Parlophone PSB 1
- 62** ⁶⁰ **TOUCH ME ○**
Samantha Fox Jive HIP 39
- 63** ⁵⁶ **THE FIRST ALBUM★ CD**
Madonna Sire WX 22
- 64** ⁵⁰ **LIFES RICH PAGEANT**
R.E.M. I.R.S./MCA MIRG 1014
- 65** ⁵⁷ **LISTEN LIKE THIEVES CD**
INXS Mercury/Phonogram MERH 82
- 66** ⁴⁷ **LONDON 0 HULL 4 •**
The Housemartins Go! Discs AGOLP 7
- 67** ⁴³ **WORLD MACHINE ★ CD**
Level 42 Polydor POLH 25
- 68** ⁵⁴ **UPFRONT 2 — 14 DANCE TRACKS**
Various Serious UP FT 2
- 69** ⁵⁹ **GOOD TO GO LOVER**
Gwen Guthrie Boiling Point/Polydor POLD 5201
- 70** ⁷⁶ **U2 LIVE "UNDER A BLOOD RED SKY" ★★ CD**
U2 Island IMA 3
- 71** ⁷⁵ **THE MAN AND HIS MUSIC • CD**
Sam Cooke RCA PL 87127
- 72** ⁵⁸ **RAPTURE CD**
Anita Baker Elektra EKT 37
- 73** ⁶⁷ **PIE JESU ○ CD**
Aled Jones 10/Virgin AJ 2
- 74** ⁹⁰ **LOVE OVER GOLD ★★ CD**
Dire Straits Vertigo/Phonogram 6359 109
- 75** ⁶² **ALCHEMY — DIRE STRAITS LIVE ★ CD**
Dire Straits Vertigo/Phonogram VERY 11
- 76** ^{NEW} **INDISCREET CD**
FM Portrait PRT 26827
- 77** ⁸³ **THE WORKS ★ CD**
Queen EMI WORK 1
- 78** ⁷⁴ **BE YOURSELF TONIGHT ★★ CD**

Close to The Edge

WHAT DOES The Edge do when he's not playing inspirational guitar with U2? Just recently, he's been working on the Virgin Records soundtrack to new Paul Mayersberg movie, *The Captive*, a poor-little-rich-girl meets up with anarchists story (any similarities to P Hearst purely coincidental).

Collaborators are clear-voiced Irish chanteuse Sinead O'Connor on Ensign artist in her own right, who co-wrote and adds a touch of magic to the hauntingly catchy single, *Heroine*, and Michael Brook, who co-wrote all the other LP tracks with the Edge, after the two were introduced by U2 producer Brian Eno.

The film stars Irena Bork and Oliver Reed and the album and single are available, on September 29 and 22 respectively.

U2, meanwhile are currently recording their new album. **DVE**



More than flavour of the month

by Terry Wall

WHEN JOE Public and a welter of press acclaim single out some fresh-faced combo as "the future of pop", "the next big thing" or "this year's model", it's always sensible that the group in question

should tread carefully. Lesser mortals would be well advised to pack it in now, but not The Mighty Lemon Drops.

"We've been going for about 18 months," recalls Mighty guitar person, Dove, in his best Wolverhampton accent. "We sent a tape to Dan Treacy of the Television Personalities (we'd always liked them) and he got us some London dates."

The ball was soon set in play and Treacy, not one to miss an opportunity, recognised the Drops' potential, bundled them into a studio and unleashed the Like An Angel single on his own Dream-world label. Reviews, interviews, a string of live sorties followed and before The Mighty Lemon Drops could catch their breath they had a mere nine labels (that's majors, mac) begging for their autographs.

So, how did they slim your options down to the newly-created Blue Guitar label through Chrysalis? "Well, I suppose we wanted to be involved with Geoff Travis because he was always very interested but we didn't want to get lost on Rough Trade and we weren't too keen on the Blanco Y Negro set up. We got involved with Chrysalis through Geoff and they've got a really good set up."

The first fruits of this marriage came a couple of weeks back with the much touted Mighty Lemon Drops 45, *The Other Side Of You*. Superlatives flowed like champers. But, that was just the start, this is the big one. Now, The Mighty Lemon Drops have their debut album, *Happy Head*, ready for a hungry general public to dissect, delight in and live by. But is it the future of pop?

"We're really pleased with it. I suppose it's the culmination of 18 months work, 150 gigs and all that kind of thing."

Is it an album to go in the rock history books like, say, a Sergeant Pepper's? "Oh, I don't know about that. It's more of a Hard Day's Night really."

And, in a way, I suppose it is. *Happy Head* is a powerful collection of perfectly balanced dance music. The Mighty Lemon Drops poetically mould their sound into the anthemic force which they've always threatened. With beefy full-blooded guitars and strong vocal and melody lines, the album's a certified seller, and what's more they'll be well on their way to breaking the 200 gigs mark with a 20-date tour around the first week of October.

Big Mac

by Danny Van Emden

PRIMED TO set the superlatives flying, Edinburgh-based Gaadbye Mr MacKenzie have just released their debut single for the Precious Organisation. The Rattler/Candlestick Park (via Fast Forward/Cartel) is an accomplished debut as you're likely to hear: energetic, melodic, intelligent pop that sounds like they actually mean it.

Martin, Shirley, Rona and Kelly first crossed paths with Elliot Davis, head of clued-up indie Precious — motto: *bonds of gold* — talent-spotting at a local studio. He was so impressed he immediately snapped them up and had the single out in weeks (well, two months).

The band (pictured below) aren't exactly circuit fixtures at the moment, Oil Aid at Aberdeen's 2,000-seater Capital has been their largest date, but the foursome recently wound up a short Scottish tour, and sets South of the border should follow. "Our appearance on FSD (BBC Scotland's live TV showcase for young bands) was our first performance in quite a while," says drummer and tunesmith Kelly. "We spent time making demos, there were a few changes in line-up and there were of course financial reasons for us not touring much. It's a shame we have to travel so far."

This aside, explore beneath the candy coating of The Rattler and there's a hard edge — the chart isn't jostling with songs about child abuse and male prostitution, but songwriters Kelly and Martin don't shove their messages down anyone's throat. They just like to make their songs real stories. "Our lyrics are an amalgam of ideas; it sounds pretentious to say we get ideas from books and films — we get more from newspapers. I don't think music can change people but it can act as a catalyst."

"Sangs? We've already got too many to mention. We tend to work in short bursts, we've been writing together for around four years since we were at college."

They're not sure yet whether they'll be following mega-tipped labelmates Wet Wet Wet on to a major licensing deal — "our appeal's different" — but it's early days yet.

"We want to get live experience, do a lot of hard work and be hyper confident of our own ability before we step on to a massive stage. We haven't decided which way to go yet." If they carry on like this, they won't be short of offers.



WEARING THEIR hearts clearly on their sleeves, the engaging Shelleyan Orphan (above) have released a tempting taster from their forthcoming debut album, *Cavalry Of Claud* (RT(T)170), the aural equivalent of a slim volume of verse, is a deliciously delicate little string-driven number replete with haunting oboe lines and vocals reminiscent of — dare we say it — The Dream Academy singing (early period) Marc Bolan.

The Orphans — Caroline Crawley and Jemour Tayle — first caught the ears of Rough Trade's Geoff Travis with a Radio One session for David Jensen. Since then, the winsome twosome have supported The Jesus & Mary Chain (!) as well as recording their album at Abbey Road with Kate Bush engineer Haydn Bendoll. Poetry in motion, you could say. **DVE**

Doctor's orders

IN THE dim and distant past, around last November, perhaps, you might recall The Doctor's Children releasing their debut 12-inch on Glass. Tomorrow I'll Die did "alright" and after more than a few live dates with American guitar persons Green On Red, the Children were beginning to pick up a regular little following of their own.

"Yeah, we nearly signed to Go! Discs at one point, but just didn't come off."

So how come you got yourselves on to Upright Records? "Well, we'd sent them a demo ages ago and, it seems that, it got rediscovered and they got in touch about doing something with them."

After some deliberation came the latest chapter in the Children's upbringing, *The Rose Cottage EP*. Festeoned with the secret cartoon world of drummer Rowland, the EP is a tub-thumping explosion laced with potent guitars and vocal lines all ready to suck you in.

The first pressing of the record has sold out and with a modicum of airplay and sporadic live shows, the Children are on their way to creating a small wave of enthusiasm that should see them riding in to your record player soon.

And what of the future? More, kids? "We'll be doing as many live dates as we can, and we're in the process of building up to a new 12-inch, I suppose, after that, we'd like to sign to a major."

And, even after the briefest flurry of interest and peppered with a sense of achievement there's every possibility that The Doctor's Children could do just that. Brimming with great songs and a distinctive underlying sense of humour, we could all be hitching down to Rose Cottage for a celebratory jar before too long. **TW**

EUROPARADE

The Week	Last Week	Peak	Wk's on Chart	Title	Country
1	1	1	12	PAPA DON'T PREACH, Marianne	AMERICAN/DENMARK
2	2	2	13	LESSONS IN LOVE, Level 42	AMERICAN
3	25	—	2	RAGE HARD, Frankie Goes To Hollywood	BRITAIN/GERMANY
4	4	7	5	EASY LADY, Spagna	ITALY
5	12	6	10	HOLIDAY RAP, M.C. 'The Not' Good Deal Jay Swan	BRITAIN
6	5	12	6	I WANT TO WAKE UP WITH YOU, Brian Auger & Triumphant	GERMANY
7	9	5	10	THE LADY IN RED, Chris De Burgh	IRELAND
8	6	10	8	THE SOUND OF MUSIC, Fika	SWEDEN
9	15	—	2	TYPICAL MALE, Tim Turner	ENGLAND
10	10	14	12	VENUS, Marianne	AMERICAN
11	18	—	2	DON'T LEAVE ME THIS WAY, Commodores	USA
12	8	9	15	BROTHER LOUIE, Modern Talking	GERMANY
13	7	3	13	THE EDGE OF HEAVEN, Wham!	AMERICAN
14	28	—	2	GIRLS AND BOYS, Prince And The New Power Generation	AMERICAN
15	17	16	6	DO YA DO YA (WANNA PLEASE ME), Samantha Fox	AMERICAN
16	13	17	4	GLORY OF LOVE, Peter Cetera	AMERICAN
17	27	36	3	THE FINAL COUNTDOWN, Europe	ENGLAND
18	19	18	7	HUNTING HIGH AND LOW (REMIX), A-ha	AMERICAN
19	16	—	2	WE DON'T HAVE TO... by Jermaine Stewart	AMERICAN
20	21	—	2	A QUESTION OF TIME, Depeche Mode	ENGLAND
21	3	4	7	DANCING ON THE CEILING, Leonard Cohen	AMERICAN
22	31	31	3	THE WAY IT IS, Bruce Haack & The Range	AMERICAN
23	11	8	17	SLEDGEHAMMER, Peter Gabriel	AMERICAN
24	26	—	2	EVERY BEAT OF MY HEART, Rod Stewart	AMERICAN
25	22	19	9	SING OUR OWN SONG, UB40	AMERICAN
26	20	22	3	HUMAN, Human League	AMERICAN
27	40	20	13	I CAN'T WAIT, My Sharkey	AMERICAN
28	35	29	6	RIGHT BETWEEN THE EYES, Max	AMERICAN
29	29	24	9	LES DEMONS DE MINUIT, Mylène Fauriol	FRANCE
30	23	13	22	OURAGAN/IRRESISTIBLE, Stephanie	FRANCE
31	New	—	—	WALK THIS WAY, Run D.M.C.	AMERICAN
32	32	30	7	VILLE DE LUMIERE, Sade	AMERICAN
33	14	15	8	TI SENTO, Alvin Star	AMERICAN
34	New	—	—	DANCING IN PARIS, Alvin	AMERICAN
35	36	—	2	NEW YORK-RIO-TOKYO, Trio Rio	AMERICAN
36	24	27	3	SWEET FREEDOM, Michael McDonald	AMERICAN
37	New	—	—	STREET OF CHILDHOOD, Anna Lesko	FINLAND
38	38	25	25	TOUCH ME, Samantha Fox	AMERICAN
39	30	23	12	LA PUERTA DE ALCALA, Victor Manuel And Anna Belas	AMERICAN
40	Re	—	—	GILL, Brian Auger & Triumphant	AMERICAN

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A Cut above

HEADLINING THE **Marquee** for the first time, with a record at number eight in the charts, you either arrive on stage with arrogant confidence or your knees tremble as you wonder if you'll come up to the expectations of your new found fame.

Cutting Crew really fell into the latter category but could easily have surpassed anything expected of them if it hadn't been for the inexperience of some of those around them.

The gig opened with an air of excitement and optimism but a false start to the band's arrival on stage was only the beginning of their troubles. The sound and mix were appalling, the lighting was pathetic and failed to highlight the visual strengths of the band, and from the



CUTTING CREW's Nick Van Eede: problems but promise

difficulty that Nick Van Eede was having singing in tune, there were obviously sound problems with the on stage monitors.

The band and the packed crowd did their best to overcome these obstacles, but as the evening wore on the initial optimism turned into resigned disappointment.

On a brighter note, the new Siren single 'I've Been In Love Before' should match their current success and others like 'All For You, Sahara and Fear Of Falling' (very 10ccish) prove that the new album will be full of good songs.

Make no mistake **Cutting Crew** have an excellent future although if judged on this gig alone they may be dismissed as one hit wonders. Problems they did have, but a good song is a good song, and they have plenty of those. So now all they need is a good crew.

MAGGI FARRAN

Cross breed

WELL IT'S one way of putting burns back on pews! An evening, christened **Echoes From The Cross** designed to rekindle the role of **St Peter's Church**, Vauxhall in the community and also the role of the celebrated Vauxhall Gardens, where music, dance, mosques, fairs and even balloon ascents were the order of the day between 1661 and 1859.

Two what extent the likes of **Roger Eno, John Foxx, The Happy End, Brenda Perry** and **Dead Con Dance's Lisa Gerrard** are either a part of, or capable of revitalising this community was unsure as less than 50 years away,

the Duke Of Cambridge pub was doing a roaring trade with a dire C&W band.

Roger Eno strode to the piano and stroked seven notes up and down the scale, again and again. A few strings here, vibes there, just as you think his **Music From The Green Umbrella** is about to do something, it's back to those same seven notes — a bit of a snore Rag!

Peter Griffiths attacked the piano with a touch more zest, but oh dear a silent prayer was offered for a touch of **Japlin's The Entertainer**, to put a smile on the evening. At last, a suitably demonic looking **John Foxx** conjured up his **Music II** from some hi tech keyboards, loud, unsettling and interesting with a whole church choir summoned from his box of tricks. **Tubular Bells** with a dog collar!

The **Happy End** at last brought a laugh with their hippy band renditions of folk musics from around the world. Their South African gospel piece won the day — more New Orleans bordello than Cape Town Cathedral, it was noisy, shambolic and brilliant.

It's hoped to stage more of these events in this beautiful little church. Maybe next time, a warm-up comedy might come in handy, or how about one of those balloon ascents.

ANDY STRICKLAND

Infallible!

MARK E SMITH is totally unpredictable and utterly reliable simultaneously: you never know what he will do next but you can be sure that it will impress. It is not surprising that both concerts by his latest version of **The Fall at The Deptford Albany** were sold out.

At Smith's side was his American wife, **Brix**, who looked as if she got lost on the way to the Valley of the Dolls, and bashed her two Rickenbackers so hard that they had to be returned alternately after each song.

Since she joined the group they have occasionally veered towards a US garage sound. This has culminated in the latest single being an excellent version of a Sixties Texan recording, **Mr Pharmacist**, only **The Fall's** second cover in their 10-year history.

This more thrashy sound provided the highlights of their live act and even two of their oldies, **City Hobgoblins** and **Prole Art Threat**, were dredged up and given this treatment.

Smith remained completely unemotional throughout the performance. It is not that he didn't give his all: as he was recently quoted as saying, he believes that being on stage should not be a pleasure, it



FALL GUYS and gal: unpredictable, impressive

should be like your craft.

As long as **The Fall** continue, and there is no reason why they should not go on for another 10 years, they will always have a dedicated following who appreciate such an approach. However, **Mark and Brix** are unlikely to join the likes of **Sanny and Cher, Ike and Tina, John and Yoko, and Paul and Linda** as a chart-topping husband and wife team!

ANDREW BEEVERS

People who need people

THREE ACTS, all with current singles, and all (to a greater or lesser extent) heavily touted, at **Kentish Town's Town & Country Club**. If the idea was to combine the limited followings of each of the acts to create a full venue, it really didn't work, although by the time **Two People** took the stage, it was a little over half full, even then with the balconies closed.

The sound for all the acts was less than great, rendering lyrics indistinct for the most part. One notable exception occurred during the opening set by **Colin Free, Jimmy Rae** and their four-piece back-up group (aka the **Reverb Bros**) while most of what they played was rather anonymous jazz/funk, the very endearing **Someone's Selling Off The Country**, a gently heartfelt protest song which undoubtedly inspired several **MW** staff to suggest companions with **Tom Robinson**, shone like a beacon. They're worth checking out if they pursue the direction of the **RCA** single.

The Big Supreme is in fact a Northern Soul fanatic named **Barry Flynn**, who used to record for Island under the names of **Bank and The Chant of Barry Flynn**. Backed by a small group including a manic keyboard player who looked like **Jock Benny** with less hair and a girl back-up singer, **Flynn** demonstrated his immense self-belief as a performer — with the right song, he could get a hit, but as yet, he hasn't found that cracker, although again the current single, **Don't Wolk (Polydor)** is the best of an indifferent bunch. One was somehow reminded a soul version of **Screaming Lord Sutch**, and that isn't meant to be an insult.

Billtoppers Two People suffered even more with the sound than the other acts, making their somewhat sloppy announcements of song titles hard to catch. The principals here are **Mork Stevenson**, a fellow with a voice which seemed a little like that of **Jack Bruce**, capable of neo-falsetto which was occasionally soulful, and **Noel Ram**, who sings harmonies and plays lead guitar. The songs which seemed most interesting may have been called **A Crying Shame, Rescue Me** (an old single) and the insistent **I Won't Let You Down** (an original, not the **PhD** hit), and the overall impression was of a fairly adventurous approach not fully realised because of the dodgy sound. In fact, that comment also applies to the **Reverbs**, while **Barry Flynn** will just have to keep searching for the song that convinces the rest of us that he really is more than an also ran. All three acts could use a lot more good material.

JOHN TOBLER



● **APPLE MOSAIC**, a Gloucester band signed to the **MDM** label, are the first act to sign with the newly-formed **Hu Gadsdon Music** company (**HGM**), set up last March by **Hu Gadsdon**, previously **A&R** manager at **Morrison Leahy Music**. Seen checking the small print with **Gadsdon** (front seated), **Apple Mosaic** are, from left, lead guitarist **Ian Dench**, lead singer **Lawrence Carrington Windo**, drummer **Shane Young** and bassist **Mickey Dickson**.

MCPS — record outlay

by **Nigel Hunter**
THE **MCPS** achieved its highest ever figure for monthly distribution in August — over £4.1m. This exceeds the previous record of £3.3m in August last year.

The breakdown of the high total comprises over £3m in blanket agreement payments by the **BBC** and the **ITCA**; over £600,000 in quarterly royalty payments by **UK** record companies; £250,000 of unallocatable royalties, and royalties from the licensing of copyright music used in commercials, audio visuals and videos contributing to the remainder.

The unallocatable royalty income — money which cannot be accurately attributable to titles or copyright owners — was distributed *pro rata* to **MCPS** members according to the extent their copyright music was used by the broadcasting industry.

The August achievement follows on the heels of the **MCPS** attaining its highest annual distribution figure of £16.3m announced in June.

Cetera and Hornsby to RCA Music

RCA MUSIC has set an agreement to represent the publishing of **Peter Cetera**, including his current hit **Glory Of Love** and earlier successes with **Chicago** such as **If You Leave Me Now** and **Hard To Say I'm Sorry**.

RCA Music managing director **Dennis Collopy** has also concluded a pact with **US** company **Bob-A-Lew Music** which represents **Bruce Hornsby** and embraces his current charter **The Way It Is** and two songs on the forthcoming **Huey**

Lewis album.

Collopy told **MW** that, despite conflicting rumours, **RCA Music** has signed **Dwight Yoakam**, the contemporary country artist at the centre of much media attention during his recent **UK** tour. The company is also representing the publishing interests of **Jim Halsey**, the country impresario, including his recent acquisition of the **Warner/Elektra/Asylum** catalogue which will now be known as **Halsey Brothers Music**. Other deals involve **Stephen Stills' Goldhill Music**, containing **Love The One You're With** recently covered by **Bucks Fizz**, and the catalogues of **CBS** act **The Fabulous Thunderbirds** and **Rank & File** on the **Slash** label.

RCA Music is also participating in **Latin American** music through its agreement with **Ipanema Music**, whose material includes standards written by **Antonio Carlos Jobim** and songs covered by **Ella Fitzgerald, Sarah Vaughan, Paul Anka, Buddy Greco, Frank Sinatra** and **Dion & The Belmonts**.



BRUCE HORNSBY & THE RANGE (top) and **Dwight Yoakam**: new talent via **RCA Music**

Westbury deal

WESTBURY MUSIC is acting as consultant to the **Independent Television Contractors Association (ITCA)** for an initial period of six months to review the use of music in **ITV** transmissions over the last four years.

The review will involve the development of a computer system which will eventually give the **ITCA** the capacity to maintain records of music usage by its member companies on an ongoing basis.

Hurley dies

NASHVILLE: **John Hurley**, composer of **Love Of The Campan People, San Of A Preacher Man** and other successes, has died here aged 45. He started in music at four, singing in **Pittsburgh** bars with his uncle, and was hosting a children's programme, **Happy Party**, when he was nine, as well as singing with the **Pittsburgh Opera Company**. He began a writing association with **Tree Publishing** which continued until his death, and composed over 200 songs.

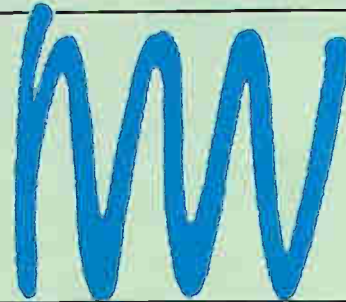
TOP 75 SINGLES



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

No 1	DON'T LEAVE ME THIS WAY •		London LON(X) 103
2	WE DON'T HAVE TO ... ○		10/Virgin TEN 96(12)
3	GLORY OF LOVE (Theme From Karate Kid Pt II)		Full Moon/Worner Brothers W 8662(T)
4	(I JUST) DIED IN YOUR ARMS		Siren/Virgin SIREN 21(T)2
5	I WANT TO WAKE UP WITH YOU •		Revue/Creole REV 733 (12—REV 033)
6	WORD UP		Club/Phonogram JAB(X) 38
7	RAGE HARD ○		ZTT/Island (12)ZTAS 22
8	HOLIDAY RAP		Debut DEBT(X) 3008
9	WALK THIS WAY		London LON(X) 104
10	THORN IN MY SIDE		RCA DA(T) 8
11	LOVE CAN'T TURN AROUND		Chicago/London LON(X) 105
12	BROTHER LOUIE ○		RCA PB 40875 (12'—PT 40876)
13	RAIN OR SHINE		Tent/RCA PB 40901 (12'—PT 40902)
14	SO MACHO/CRUISING ○		Fanfare (12)FAN 7
15	YOU GIVE LOVE A BAD NAME		Vertigo/Phonogram VER(X) 26
16	HUMAN		Virgin VS 880(12)
17	SWEET FREEDOM		MCA MCA(T) 1073
18	PRETTY IN PINK		CBS (T)A 7242
19	WHEN I THINK OF YOU		A&M AM(Y) 337
20	RUMORS		Cooltempo/Chrysalis COOL(X) 133
21	STUCK WITH YOU		

MUSIC WEEK



CYNDI LAUPER

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WorldRadioHistory

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

53	DREAMTIME		RCA HALL(T) 1
40	Daryl Hall		
54	ANOTHER HEARTACHE		Warner Brothers WB631(T)
NEW	Rod Stewart		
55	LONG WHITE CAR		Mercury/Phonogram MER(X) 230
NEW	Hipsway		
56	LOVER BOY		EMI (12)EMI 5585
60	Chairmen Of The Board featuring General Johnson		
57	DIAMOND GIRL		MDM/Virgin MDM 12(12)
64	Pete Wylie		
58	PANIC		Rough Trade RT(T) 193
45	The Smiths		
59	HAUNTED (from Motion Picture Soundtrack Sid & Nancy)		MCA MCA(T) 1084
42	The Pogues		
60	SHOUT		Decca/London SHOUT 1 (12"—SHOUX 1)
44	Lulu		Jiva LULU 1 (12"—LULUT 1)
61	I FOUND LOVIN'		Important/Towerbell TAN(T) 10
58	Fatback Band		Master Mix (12)CHE 8401
62	FATAL HESITATION		A&M AM(Y) 346
NEW	Chris de Burgh		
63	FIND THE TIME		Tent/RCA PB 40799 (12'—PT 40800)
41	Five Star		
64	MALE STRIPPER (UK LOVE MIX)		Bolts BOLTS 47(12"—BOLTS 412)
66	Man 2 Man Meets Man Parrish		
65	GOOD VIBRATIONS/ROMAN P		Temple TOPY(T) 23
NEW	Psychic TV		
66	A MATTER OF TRUST		CBS 650057 7(12'—650057 6)
NEW	Billy Joel		
67	SHOWING OUT		Supreme SUPE(T) 107
NEW	Mel & Kim		
68	DON'T WALK		Polydor POSP(X) 809
NEW	The Big Supreme		
69	SCHOOLTIME CHRONICLE		Polydor POSP(X) 815
59	Smiley Culture		
70	CAMOUFLAGE		I.R.S./MCA IRM(T) 114
47	Stan Ridgway		
71	PAPA DON'T PREACH •		Sire W8636(T)
48	Madonna		
72	ADORATIONS		E'G/Virgin EGO(X) 27
51	Killing Joke		
73	YOU SHOOK ME ALL NIGHT LONG		Atlantic A 9377(T)
49	A.C.D.C.		

21	24	STUCK WITH YOU Huey Lewis and The News	Chrysalis HUEY(X) 5
22	23	IN TOO DEEP (from the film 'Mona Lisa') Genesis	Charisma/Virgin GENS 2(12)
23	17	THE WAY IT IS Bruce Hornsby and The Range	RCA PB 49805 (12" — PT 49806)
24	38	(FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark	Virgin VS 888(12)
25	19	THE LADY IN RED • Chris De Burgh	A&M AM(Y) 331
26	26	HOLD ON TIGHT Samantha Fox	Jive FOXY(T) 3
27	NEW	ONE GREAT THING Big Country	Mercury/Phanogram BIGC(X) 3
28	18	WASTED YEARS Iron Maiden	EMI (12)EMI 5583
29	35	HEARTLAND The The	Same Bizzare/Epic TRUTH(T) 2
30	20	AIN'T NOTHIN' GOIN' ON BUT THE RENT Gwen Guthrie	Bailing Point/Polydor POSP(X) 807
31	39	ROCK 'N' ROLL MERCENARIES Meat Loaf with John Parr	Arista ARIST (12)666
32	21	DANCING ON THE CEILING Lionel Richie	Motown LIO(T) 1
33	46	MONTEGO BAY Amazulu	Island (12)IS 293

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34	22	GIRLS AND BOYS (Edit) Prince and The Revolution	Paisley Park/Warner Brothers W8586(T)
35	NEW	SLOW DOWN Loose Ends	Virgin VS 884(12)
36	NEW	ALWAYS THERE Marti Webb and The Simon May Orchestra	BBC RESL 190 (12" — RSL 190)
37	NEW	DREAMER BB + Q	Cooltempa/Chrysalis COOL(X) 132
38	NEW	BRAND NEW LOVER Dead Or Alive	Epic 650075 7 (12" — 650075 6)
39	36	TYPICAL MALE Tina Turner	Capitol (12)CL 419
40	30	ANYONE CAN FALL IN LOVE Anita Dobson and The Simon May Orchestra	BBC RESL 191 (12" — 12 RSL 191)
41	50	YOU CAN CALL ME AL Paul Simon	Warner Brothers W 8667(T)
42	33	A QUESTION OF TIME (Remix) Depeche Mode	Mute 7BONG 12 (12" — 12BONG 12)
43	32	I CAN PROVE IT Phil Fearon	Ensign/Chrysalis PF(X) 1
44	29	BREAKING AWAY Jaki Graham	EMI (12)JAK 8
45	28	CALLING ALL THE HEROES It Bites	Virgin VS 872(12)
46	43	WILD WILD LIFE Talking Heads	EMI (12)EMI 5567
47	NEW	TRUE COLORS Cyndi Lauper	Portrait 650026 7
48	72	WALK LIKE AN EGYPTIAN Bangles	CBS 650071 7 (12" — 650071 6)
49	37	NICE IN NICE The Stranglers	Epic 650055 7 (12" — 650055 6)
50	53	I CAN'T LET YOU GO Haywoode	CBS 650076 7 (12" — 650076 6)
51	NEW	NO MORE TEARS Hollywood Beyond	WEA YZ 81(T)
52	56	BYE BABY Ruby Turner	Jive JIVE (T) 126

WorldRadioHistory

74	NEW	THE BRIDGE Cactus World News	MCA MCA(T) 1080
75	NEW	WIG WAM BAM Black Lace	Flair/Priority (12) LACE 5

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T W E L V E • I N C H

1	1	DONT LEAVE ME THIS WAY , Communards	23	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT , Gwen Guthrie
2	2	WE DON'T HAVE TO ... , Jermaine Stewart	24	16	YOU GIVE LOVE A BAD NAME , Bon Jovi
3	7	WORD UP , Cameo	25	17	THE WAY IT IS , Bruce Hornsby and The Range
4	5	LOVE CAN'T TURN AROUND , Farley "Jackmaster" Funk	26	NEW	BRAND NEW LOVER , Dead Or Alive
5	4	RAGE HARD , Frankie Goes To Hollywood	27	19	WASTED YEARS , Iron Maiden
6	3	HOLIDAY RAP , M.C. Miker "G" & Deejay Sven	28	18	SO MACHO/CRUISING , Smita
7	8	WALK THIS WAY , Run D.M.C.	29	35	(FOREVER) LIVE AND DIE , Orchestral Manoeuvres In The Dark
8	15	(I JUST) DIED IN YOUR ARMS , Cutting Crew	30	30	HOLD ON TIGHT , Samantha Fox
9	11	RUMORS , Timex Social Club	31	38	I FOUND LOVIN' , The Fatback Band
10	14	GLORY OF LOVE , Peter Cetera	32	36	MALE STRIPPER (UK LOVE MIX) , Man 2 Man Meets Man Parrish
11	25	RAIN OR SHINE , Five Star	33	26	GIRLS AND BOYS , Prince and The Revolution
12	NEW	SLOW DOWN , Loose Ends	34	NEW	SHOWING OUT , Mel & Kim
13	20	SWEET FREEDOM , Michael McDonald	35	21	A QUESTION OF TIME (Remix) , Depeche Mode
14	NEW	DREAMER , BB + Q	36	31	IN TOO DEEP , Genesis
15	9	WHEN I THINK OF YOU , Janet Jackson	37	NEW	LONG WHITE CAR , Highway
16	6	I WANT TO WAKE UP WITH YOU , Boris Gardiner	38	39	LOWER BOY , Chairman Of The Board featuring General Johnston
17	23	THORN IN MY SIDE , Eurythmics	39	24	I CAN PROVE IT , Phil Fearon
18	22	HEARTLAND , The The	40	NEW	I CAN'T LET YOU GO , Haywoode
19	10	HUMAN , Human League			
20	NEW	ONE GREAT THING , Big Country			
21	27	PRETTY IN PINK , Psychedelic Furs			
22	13	BROTHER LOUIE , Modern Talking			

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AND THE NEWS**

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GENERAL



STOCK IT

TALKING HEADS: True Stories. EMI EU 3511. The great tracks on this album (such as the mega City Of Dreams), as opposed to the merely good songs, are positive beacons: to chill, warm and inspire. Not the soundtrack to the film or book of the same name, though the songs build on their characters' lives, Byrne continues deftly to pick and mix musical tidbits from the vast store of American ethnic music to complement his stories, so we have gay splashes of tex mex accordion lending a dash of irony to songs like Radio Head, while gospel chairs add to the frisson-inducing feel of others. Easy to see why so many think Byrne can do no wrong.

DVE



STOCK IT

ELVIS COSTELLO AND THE ATTRACTIONS: Blood And Chalice. IMP FIEND 80. If on King Of America, Declan was investigating other people's roots, on this second outing of the year he's re-investigating his own heritage, a taut look back to an aggression not witnessed since This Year's Model.



LOVE & ROCKETS: hamming it up

Nick Lowe's production gives an earthier, almost live sound, with the Attractions reinstated on muscular backing. Costello has reached the singular position where the style in which he performs is more pertinent than considerations of good or bad. Each release carries his dignity and sincerity throughout, he sells to a committed audience, but will never finally achieve the sales he fully deserves.

DM

EVELYN THOMAS: Standing At The Crossroads. Record Shack SOHO LP10. Evelyn Thomas's zestful vocals inject some sparkle into this lightweight dance album which adheres rigidly to the disco formula without packing a more funky punch. Most of the tracks are brimming with an energy which is infectious although they lack the interesting edge which would see them through repeated plays. A reasonable lifespan on the dancefloor should be guaranteed, though.

KF



STOCK IT

HELEN TERRY: Blue Notes. Virgin V2362. Helen Terry turns in a slow dazzler of a debut album,

with a selection of beautifully textured tracks that are either danceable or purely listenable — depending on one's mood. The Perfect Kiss gets closest to Terry's Culture Club days while Clase Watch is an excellent big ballad version of the John Cole classic. Terry is in fine vocal form throughout having added polish to her raw power and the combination makes Blue Note a classy proposition.

KF

BOOMERANG: Boomerang. Atlantic 781 652-1. Producer: David Kerstenbaum. Nice try as these former Coconuts (Kaegi, Poirier, Lister) return in the guise of an all-girl Sixties trio. Sure it's a pastiche (isn't it?), but the joke wears too thin leaving the listener with just a few brittle tunes to contemplate.

DVE



STOCK IT

IRON MAIDEN: Somewhere In Time. EMI EMC 3521. Producer: Martin Birch. With 27 dates in the UK's most major venues already sold out for their October/November tour, it doesn't take a clairvoyant to forecast that Iron Maiden will do slightly more than tiptoe into the Top 75. Birch's crisply projected production doesn't stifle the band with too many hit-effects that leave no room for realism and the powerful clarity of

earnest in their musical endeavours. Building on the rich percussive mix and Latin-flavoured rhythms, Campaneros is more stylish and jazzy than the first LP and still manages to cling to a precious sense of intimacy. The new material is up to scratch and Roberts has developed a controlled, full-blooded vocal style to do it justice.

KF

DEVICE: 22B3. Chrysalis. Producer: Mike Chapman. New bond Device who hail from New York deliver their debut LP at a time when there is an absolute overload of MOR rock and although their credentials include having worked with luminaries such as Rod Stewart, Tina Turner and Pat Benatar, they haven't kept their most outstanding performances for their own album. The songs seem dreary even though Holly Knight has written a string of Top 10 hits for other people.

MF

THE BELIEVERS: EMI America/Raunder (TC)AML 3107. Producer: Jim Dickinson. This Texas-based quintet are at times reminiscent of Los Lobos, The Blasters or the Fab-T-Birds, and with occasional similarities to John Fogerty, it sounds as though they're more suited to live work, although the rabble-raising Train Round The Bend and jaunty We're Wrong or the Stonesh I Get Excited prove that they could make some waves.

JT

INDIES



STOCK IT

LOVE & ROCKETS: Express. Beggars Banquet BEGA 74. Producers: artists/Jahn Rivers. Hamming it up in the old tradition of their former incarnation, Bauhaus (minus, of course Pete Murphy), Love & Rockets contrive a certain commerciality with these carefully — and sometimes obtusely — structured songs evoking images of Big Audio Dynamite time-warped back to the Sixties. Side two, with its acoustic breaks replacing the rather ugly guitar of the first side, finds the trio seemingly of its most comfortable. The Yin and Yang single (included) plus their current round of dates should clear the path to the top of the indie chart and a humbler national chart position.

DVE



STOCK IT

VARIOUS: Luxury Condos Coming To Your Neighbourhood Saan. Rough Trade. ROUGH 103. Distribution: Cartel. America sporadically lets fly with whole pockets of mind bogging stuff. Remember Akron, Ohio when Sliff picked up on Devo, Rachel Sweet, etc? Remember Statik's Hybrid roster which threw up Guadalcanal of Diary among others? Now Rough Trade has grabbed a whole collection from the Coyote label and before the LPs come, you can sample the label's wares on this powerful, reasonably cohesive, compilation. Many tracks stand out and this promises to be one of those much-lauded starting points. Biggish.

WorldRadioHistory

DEH

SINGLES

Reviewed by Jerry Smith



STOCK IT

PSYCHIC TV: Good Vibrations/Ramon P (Temple TOPY (T) 23, RCA). Who would have believed that Genesis P. Orridge and friends would ever issue a typical pop single which is exactly what they have done here with this psychedelic version of the old Beach Boys classic. Certainly destined for mass consumption, it could even follow Dr. & The Medics into the charts.

HUSKER DÜ: Sorry Somehow (Warner Brothers W 8612 (T), WEA). More energetic hardcore from these acclaimed Americans with both sides taken from their excellent Condy Apple Grey LP. An engaging hook is buried beneath the buzzsaw guitar and Bob Mould's husky vocals and it's certainly time they received wider exposure.



STOCK IT

WORLD PARTY: Private Revolution (Ensign/Chrysalis ENY (X) 602, PolyGram). Former Waterboys keyboard player Karl Wallinger issues the title track from his solo album as his first single and its bubbling rhythm, pleasant melodic vocal and slightly funky feel should bring it plenty of attention.

LOOSE ENDS: Slow Down (Virgin VS (D) 884 (12), EMI). Loose Ends look like gaining their second big hit with this excellent smooth ballad. Strong vocal harmonies are laid down over the insidious dance beat to give a slick soul track that with its many versions is sure to have broad appeal.

TWO MINDS CRACK: Cry, Cry, Cry (Sire W 8600 (T), WEA). After two promising singles Two Minds Crack get a major deal and issue this dramatic anthem as a preview to their forthcoming debut album, Victory Parade. Being both memorable and danceable it should do much to enhance their reputation.



STOCK IT

HOLLYWOOD BEYOND: No More Tears (WEA YZ 81 (T), WEA). After their staggeringly successful debut with What's The Colour Of Money comes this bright, energetic track with dynamic Stephen Hague production and an irresistible hook. Hard edge and rhythmic muscle should make it a Top 10 hit.

MARTIN STEPHENSON AND THE DAINTEES: Slow Lovin' (Kitchenware/Landon SK 26, PolyGram). Another well written

Stephenson track from the Baat To Bolivia LP. As a slow mournful number delivered in a bluesy style, it is good, but it is unlikely to come to the attention of anyone besides their fans.



STOCK IT

GOODBYE MR MacKENZIE: The Rattler/Candlestick Park (The Precious Organisation JEWEL 2, Fast Forward/Cartel). An exceptional debut single from this Scottish band and if they have any more songs like these two dynamic tracks they are certain to be a force for the future. Chock full of melodies and delivered with an accomplished verve that is sadly missing from most of the charts these days.

STEVE CARLTON: Easy (RCA PB 40911 (PT 40912), RCA). Keyboard player from Billy Ocean's backing band issues this smooth and instantly memorable dance tune and given its straight forward and melodic nature, it should gain plenty of airplay and pick up a chart placing.

CACTUS WORLD NEWS: The Bridge (MCA MCAWN 1080, PolyGram). A re-recording and re-issue of their debut single and the best example of their dramatic onthemetic rock, this single should do better than their previous two and help gain more sales for their excellent debut album, Urban Beaches.



LYWOOD BEYOND

GENERAL PUBLIC: Faults And All (Virgin VS 870 (12), EMI). Having achieved mego-success in the US, former Beat partners Dove Wokling and Ranking Roger return with their first new material for two years. A lively enough number that grows after a few plays, but it is disappointing by the standard of their previous singles.

NIGEL PLANER: Rough With The Smooth (Columbia DB 9140, EMI). Theme to the new TV drama King & Castle which has been written, produced and performed by Hugh Cornwell of The Stranglers and sung by former hippy Nigel Planer. A pleasant enough number, but its fate will no doubt hinge on the success of the show.

STACEY Q: Two Of Hearts (Atlantic A 9381 (T), WEA). This bright bubbly track proves to be instantly memorable with a lively disco beat and slick pop vocal certainly owing much to Madonna — but it is still entertaining in its own right.

CYNDI LAUPER: True Colors (Portrait 650026 7 (6500266), CBS). Cyndi Lauper's fragile little girl voice is well-suited to this effective ballad with its sympathetic, sparse accompaniment. The title track from her latest album, its downbeat style is probably too low-key to make any impression.

T R A C K I N G



ROLO MCGINTY: would you share your last Woodentop?

by Dave Henderson

THE WOODENTOPS will have a series of London shows in October (yes, Christmas isn't that far away) to highlight the release of a remixed Love Affair With Everyday Living 45 which is plucked from their whopping Giant album. The single will be available as a seven inch, a double seven inch, a 12 inch and as a pizza topping (no, really) and will, of course be on Rufus MocTrade through the Cartel.

MEANWHILE, former **Bauhaus** veterans **Love And Rockets** release their second album, Express, through Beggars. It will contain their last single, Kundalini Express, and their newie Yin And Yang. No comments about bunches of old hippies, orange people or Rohda Krishna's, please. Oh, yes, to go with the disc, they'll also be grappling with their togas in a live scenario around the end of Sept and beginning of October ... Apologies. Yes. Of Course. The highly-recommended Hull combo **Free Action**, are, of course, **Three Action** (blame British Telecom, lads). Still, their Journey Of A Lifetime album is out on Ediesta (through Red Rhino and the Cartel).

CAN YOU believe it? **The Executive Slacks**, that fine American breed, have done a cover of **Gal Glitter's** Rock 'n' Roll and the offending article is released this week by play It Again Sam through Red Rhino and the Cartel. Similarly, PIAS have a new single called **Motorcycle Mayhem** from **The Three Angry Poles** (no, not the Free Poles), who consist of a **La Muerte**, a **Revolution Cock** and a **Kid Montana**.

NEW LABEL, new band, **Poors Of Reign** are rumoured to play perfect pop (what else?) and their debut single, Cherish, can be heard on Low Type through Red Rhino. And, again, **Screaming Silence** offer North Eastern pop on Acrobat Abloze with Same Old Story (and that's through R Rhineburger, too) ... An old hand at the game, Mr **Gareth Numan** has a new single on his own spelling error of a label, Numa ... and it's called **New Thing From London Town** and you can order vast mounds, before Radical One play it to death, through PRT.

DOWN BRISTOL way, at Revolver mansions (through the Cartel), there's a few new things

arriving. On the reggae front, **Ika Black** has the title track from her Special Love LP on Keyman released as a 12 inch, while **Jah Woosh And Zabandis** have a 12 called Jah Bless The Children on Sky Juice ... More down to earth and to the point, the Bludgeoned label have a tape-only compilation called Bludgeoned featuring previously unreleased material from **The Shrubs** and **The Blue Aeroplanes** among others ... There's also movement at Revolver from **Salem Foundation** who have their Say You're Ready 12 inch on Solid Music released, and there's also a stop press warning that Get Ahead Records are ready to let fly with **Chorchazade's** Mode To Be Devoured LP. So ... stay lucky.

AS A taster for an upcoming EP — Thru The Flowers, more news as it happens, **The Primitives** have a few dotes lined up for September. But, before your very eyes, another **Swell Map** has resurfaced and **Nikki Sudden**, as **Nikki Sudden And The Jacobites**, has Texas released on Creation ready for the first week of Oct (that's through Rough Trade and The Cartel). And very country-esque **Johnny-Thunders-meets-Bob-Dylan** it is, too ... **Anna Domino** releases a self-titled debut LP this month on Factory which includes her current 45, Summer, (that's through Pinnacle and the Cartel) ... And, the folk revival rears its head again as Rogue Records puts together **Maggie Holland** and **Jon Moore** on a six track LP called A Short Cut (through Making Waves).

OVER AT Nine Mile, the word is that DCL Electric Recordings, the Dadaist home of **The Cravats**, **DCL Locomotive** and **The Very Things** will finally be releasing the first in a series of tip top material. First up for release this month is a-brond sponking new seven and 12 inch from **The Very Things** called This Is Motortown and a damn fine record it is too. What's more there's also a rather good video flick to go with the disc which should be beaming from your TVs before too long.

ALSO ON the agenda from DCL Electric are a new album from **The Very Things** (around November time) and at the turn

of the year (such a quaint phrase that), there'll be an album and 12 inch from **DCL Locomotive**. A good way to rid your record token stocks no doubt ... Meanwhile, DCL has asked to be dissociated from the controversial (it says here) first release from **The Legendary Babymen**, For King Willy, which should be out on One Little Indian any day now. Hmmm. Something dodgy and Dadaist going on here, lads. NEW FROM Germany on the What's So Funny About label, which is being distributed through Red Rhino and the Cartel, are the absolutely superb Insamini album from **Kasteriote Philosophen**, which includes an extra bonus seven inch, and the debut album from **Exit Out** called Peruse Prankster ... Also through Red Rhino comes, finally, the release of **Soviet France's** Misfits And Looney Tunes album which got delayed, and that's actually on the Red Rhino label. Then there's the debut album from live ever-presents **Kill Ugly Pop**. Their Leatherface Gets Religion is on Dead Man's Curve (through Rhino, again).

CURRENTLY GIVING me all kinds of migraines is the latest album from **Swans** on the Some Bizzare subsidiary K.422. Holy Money is another grinding assault on the nether regions of a lobotomised world. And, glowing in its gold sleeve it should sell by the tub to shaven-browed weird people. Still, that's, er, life (as **Esther Rancid** would say) ... In similar mould, **Head Of David's** debut album also grinds and guffaws at all and sundry and, as I mentioned last week, that's through RT and the boys and it's on the Blast First label ... Maybe this current wave of Don't-go-out-after-dark muzak is trying to tell us something. Perhaps the record's stuck?

VENUS IN FURS come to prominence with their first album, Real Moral Fibre, on the Backs label through Backs and the Cartel. A seven tracker, it includes the wonderfully-titled Mishima's Sepuku, can't wait to hear it ... Back on the psychedelic scene, well almost, **Mood Six** have resurfaced and signed to Cherry Red with What Have You Ever Done? as their first 45, which precedes (by about 30 seconds) their new LP A Matter Of, which also happens to be on C Red.



THE VERY THINGS: rather good single and video from DCL



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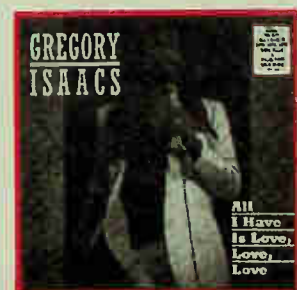


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TOP ~~INDIE~~ SINGLES

1	4	A QUESTION OF TIME (Remix)	Mute 7BONG 12 (12" - 12BONG 12) (I/RT/SP)
2	NEW	DRUGS/COME HERE MY LOVE	This Mortal Coil 4AD - (BAD 608) (I/P/RT)
3	3	TOKYO STORM WARNING	Elvis Costello & The Attractions Imp/Deman IMP 007(T) (MW/P)
4	NEW	MR. PHARMACIST	The Fall Beggars Banquet BEG 168(T) (W)
5	2	PANIC	The Smiths Rough Trade RT(T) 193 (I/RT)
6	4	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission Chapter 22 (12) CHAP 7 (I/NM)
7	NEW	JESUS IS DEAD (EP)	The Exploited Rough Justice - (12KORE 102) (P)
8	NEW	SURF CITY	The Meteors Anagram (12)ANA 31 (P)
9	12	SERPENTS KISS	The Mission Chapter 22 CHAP 67 (12" - CHAP 6) (I/NM)
10	8	LIKE AN ANGEL	The Mighty Lemon Drops Dreamworld - (DREAM 005) (I/RT)
11	34	IS THERE ANYONE OUT THERE	Mighty Mighty Girlie XGAY 2 (I/NM)
12	6	WILD CHILD	Zodiac Mindwarp & The Love Reaction Food SNAK 4 (I/RT)
13	NEW	TAKE THE SKINHEADS BOWLING (EP)	Camper Van Beethoven Rough Trade - (RT 161) (I/RT)
14	NEW	THIS MEANS WAR	The Beloved Film Flam HARP 3(T) (P)
15	11	GIMME GIMME GIMME (A MAN...)	Leather Nun Wire WR(M)S 009 (I/NM)
16	7	I'M ON FIRE	Guana Batz I.D. EYE(T) 9 (I/RE)

17	10	HEART FULL OF SOUL	Ghost Dance Karban - (KAR 606-T) (P)
18	28	I'M SNIFFING WITH YOU HOO	Pap Will Eat Isself Desperate DAN 1 (I)
19	13	THE LAST BULLET IN THE GUN	Terry & Gerry In Tape IT(T) 36 (I/RR)
20	26	RUNAWAY	Luis Cardenas Consolidated Allied TOON(T) 1 (P)
21	5	HEARD IT ALL	Badinas Creation CRE 030(T) (I/RT)
22	40	WONDERFUL LIFE	Black Ugly Man - (JACK 1) (I/RR)
23	16	IMAGES OF FIRE	Fatal Charm Native (12)NTV 8 (I/Backs)
24	22	WHOLE WIDE WORLD	The Soup Dragons Subway SUBWAY 4(T) (I/RE)
25	21	THE SINGER	Nick Cave & The Bad Seeds (12" - 12MUTE 47) (I/RT/SP)
26	19	BETTER DEAD THAN WED	Class War Mortarhate MORT 000 (I/I)
27	15	HAPPY HOUR	The Housemartins Go! Discs GOD(X) 11 (F)
28	23	TRUMPTON RIOTS	Half Man Half Biscuit Probe Plus TRUM 17 (12" - TRUMP 1) (I/Probe)
29	35	UNDERSTANDING JANE	The Icicle Works Beggars Banquet BEG 160(T) (W)
30	31	RIVER OF NO RETURN	Ghost Dance Karban - (KAR 602T) (P)
31	15	BLUE MONDAY	New Order Factory - (FAC 73) (I/RT/P)
32	25	BOOKS ON THE BONFIRE	The Bolshoi Beggars Banquet BEG 170(T) (W)
33	18	ALMOST PRAYED	Weather Prophets Creation CRE 029(T) (I/RT)
34	14	MORNING SIR	Bogshed Shellfish SHELFL 1 (I/Backs)

35	24	PRIME MOVER	The Leather Nun Wire WRMS 010 (I/NM)
36	9	THIS BOY CAN WAIT	The Wedding Present Reception REC 3(12) (I/RR)
37	20	BABY'S ON FIRE	The Creepers with Marc Riley In Tape IT(T) 033 (I/RR)
38	47	THIS IS NOT LOVE	Yaah Jazz Upright UP(T) 14 (I/RT)
39	41	BIG MOUTH STRIKES AGAIN	The Smiths Rough Trade RT(T) 192 (I/RT)
40	38	CRUMMY STUFF	The Romones Beggars Banquet BEG 167(T) (W)
41	27	CRYSTAL CRESCENT	Primal Scream Creation CRE 026(T) (I/RT)
42	29	TRUCK TRAIN TRACTOR	The Pastels Glass (12)04B (I/NM)
43	32	MEXICO SUNDOWN BLUES	James Roy & The Performance Merciful Release - (MRAY 52) (I/RR)
44	30	E102/SAD?	BMX Bandits 53rd & 3rd AGARR 3 (I/FF)
45	33	GEORDIES GONE TO JAIL	The Toy Dolls Volume VOL(T) 21 (I/RR/P)
46	11	I SEE RED	Frenzy I. D. EYE(T) 7 (I/RE)
47	39	THE DRAIN TRAIN	Cobaret Valtaire Doublevision - (DVR 21) (I/RT)
48	37	BRIGHT MIND	Furniture Stiff BUY(T) 251 (E)
49	42	DATA KILL	Cossandra Complex Rauska - (COME 5T) (I/RR)
50	46	MARGARITA	Champion Doug Veitch Congo - (CON 002) (I/RE)

CHERRY RECORDS THE CHART

THIS MONTH'S TOP SELLING RECORDS

TOP 10 SINGLES

THIS MONTH	LAST MONTH	ARTIST	RECORD
1	NEW	SURF CITY	Meteors Anagram (12) ANA 31
2	3	TOO DRUNK TO FUCK	Ugly Man (12) UGLY 1
3	NEW	WHAT HAVE YOU EVER DONE?	Cherry Red (12) CHERRY 24
4	RE	HOLIDAY IN CAMBODIA	Cherry Red (12) CHERRY 54
5	2	PENELOPE TREE	Cherry Red (12) CHERRY 13
6	RE	IT'S ITS... THE SWEET MIX	Cherry Red (12) CHERRY 59
7	5	BROOKLYN IN THE HOUSE	Anagram (12) ANA 28
8	RE	NIGHT AND DAY	Cherry Red (12) CHERRY 37
9	6	ART OF DRUMS	DAD 12 HIPNO 1
10	RE	PRIMITIVE PAINTERS	Cherry Red 12 CHERRY 69

TOP 20 ALBUMS

1	2	FRESH FRUIT FOR ROTTING VEGETABLES	Deerhoofds Cherry Red (12) DRED 10
2	5	SWEET 16 (IT'S ITS... SWEETS HITS)	The Secret Anagram (12) GRAM 16
3	4	A DISTANT SHORE	Trinity Music Cherry Red (12) DRED 35
4	1	BACK FROM THE RAINS	Cherry Red (12) DRED 69
5	8	BURNING AMBITIONS (A HISTORY OF PUNK)	Various Artists Cherry Red (12) DRED 3
6	3	FIN	The Meteors ACME 3
7	14	NORTH MARINE DRIVE	Ben Watt Cherry Red (12) DRED 40
8	10	WHO'S BEEN SLEEPING IN MY BRAIN?	Cherry Red (12) DRED 10
9	7	LIQUID HEAD IN TOKYO	Various Artists Anagram MGRAM 22
10	10	MAXIMUM SECURITY	Various Artists Anagram MGRAM 24
11	11	IGNITE THE SEVEN CANNONS	Cherry Red (12) DRED 05
12	18	ACID BATH	Ben Watt Cherry Red (12) DRED 15
13	RE	THE SPLENDOR OF FEAR	Cherry Red (12) DRED 57
14	RE	LAZY WAYS	Cherry Red (12) DRED 44
15	12	VOLUME, CONTRAST, BRILLIANCE...	Various Artists Cherry Red (12) DRED 47
16	20	NOVA AKROPOLA	Cherry Red (12) DRED 07
17	RE	CRUMBLING THE ANTISEPTIC BEAUTY	Cherry Red (12) DRED 25
18	RE	THE STRANGE IDOLS PATTERN etc.	Cherry Red (12) DRED 63
19	RE	PISSED AND PROUD	Various Artists Cherry Red (12) DRED 3
20	RE	MONKEY'S BREATH	Various Artists Cherry Red (12) DRED 2

CHERRY RED RECORDS LTD 53 KENINGTON GARDENS SQUARE LONDON W2 4BA
DISTRIBUTED BY PINNACLE RECORDS BRIDGTON KENT BR5 3SR 0880 73144

TOP 25 ALBUMS

1	2	THE UNGOVERNABLE FORCE	Conflict Mortarhate MORT 20 (I/I)
2	1	KICKING AGAINST THE PRICKS	Nick Cave & The Bad Seeds Mute STUMM 28 (I/RT/SP)
3	5	WATCH YOUR STEP	Ted Hawkins Gull WOLP 1 (P)
4	13	THE QUEEN IS DEAD	The Smiths Rough Trade ROUGH 96 (I/RT)
5	6	HIGH PRIEST OF LOVE	Zodiac Mindwarp & The Love Reaction Food WARP 1 (I/RT)
6	9	CLOCKWORK TOY	Frenzy I.D. NOSE 8 (I/RE)
7	NEW	THROWING MUSES	Throwing Muses 4AD CAD 607 (I/RT/P)
8	3	THUNDERHEAD	The Janitors In Tape IT 028 (I/RR)
9	11	LONDON O HULL 4	The Housemartins Go! Discs AGOLP 7 (F)
10	8	GIFT	The Sisterhood Merciful Release SIS 020 (I/RR)
11	10	GIANT	The Woodentops Rough Trade ROUGH 87 (I/RT)
12	NEW	SACRED HEART HOTEL	The Stars Of Heaven Rough Trade RTM 173 (I/RT)
13	14	BACK IN THE D.H.S.S.	Half Man Half Biscuit Probe Plus PROBE 4 (I/Probe)
14	20	VICTORIALAND	Cocleau Twins 4AD CAD 602 (I/RT/P)
15	NEW	WALKING THE GHOST BACK HOME	The Bible! Backs NCHLP 8 (I/BK)
16	NEW	ON THE BOARDWALK	Ted Hawkins UnAmerican Activities BRAVE 2 (I/RR)
17	11	IN SICKNESS & IN HEALTH	Demented Are Go I.D. NOSE 9 (I/RE)
18	7	BLACK CELEBRATION	Depeche Mode Mute STUMM 26 (I/RT/SP)
19	15	MAJOR MALFUNCTION	Keith LeBlanc World WR005 (I)
20	16	BEST BEFORE 1984	Cross Cross CAT NO 5 (I)
21	12	STEP ON IT	Bogshed Shellfish SHELFL 2 (I/Backs)
22	19	ONLY STUPID BASTARDS HELP EMI	Conflict Madel Army THIS IS NOT 5.99 (I/RR)
23	18	UNCARVED BLOCK	Flux One Little Indian TP1 (I/RT)
24	NEW	A DIFFERENT KIND OF TENSION	Various Pressures Of The World PRLP 1 (E)
25	24	MANIC POP THRILL	That Petrol Emulsion Deman FIEND 70 (MW/P)

JET STAR REGGAE CHART

NOW THEN	TOP 20 12"	ARTIST	RECORD
1	1	I WANT TO WAKE UP...	Boris Gardiner Revue REV 033
2	2	DEAR BOOPIE	Pam Hall Blue Mountain BMD 027
3	3	SHUBIN	Frankie Paul Pioneer International PA Disco 2
4	4	BORN FREE	Wansome Fine Style FS 004
5	5	ORIGINAL BANGA RANG	Nitty Gritty Jammy's Pads 001
6	6	MAGIC FEELING	Michael Gordon FNI Fine Style FS 004
7	7	SMILE	Audrey Hall Gemini DG 115
8	8	PUSH COME TO SHOVE	Freddie McGregor RAS Rein's Real 7011
9	9	LOVELY FEELING	Dennis Brown Blue Mountain BMD 026
10	10	YOU CAN WAKE UP...	Jennifer Romeo Pioneer INT P 13
11	11	SIXTH STREET	Jack Wilson Uptempo Temp 005
12	12	HARD DRUGS	Gregory Isaacs Tappa T2 000
13	13	YOU LICK ME FIRST	Sugar Minott Live - Live LLDIS 0013
14	14	BE MY LADY	Peter Humigale Street Vibes SV 004
15	15	LET ME DOWN EASY	Warne James Hot Vinyl HW 24
16	16	GREETINGS	Half First Powerhouse PH 12
17	17	AIN'T YOU HAD...	Sonnie Chartbound CS 007
18	18	MISERABLE WOMAN	Freddie McGregor Greenleaves GRED 20
19	19	TROUBLE AGAIN	King Kong Greenleaves GRED 201
20	20	IN THE SPRINGTIME	Mau Pined 10 Records TENMA 127



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MANCRAB



fish for life 7"+12"

MANCRAB IS Ian Stanley and Eddie Jnr.

Written and Produced by Ian Stanley and Roland Orzabal

Roland Orzabal appears courtesy of Phonogram Records

7" TEN 140 12" TENS 140



Artist	A-Side/B-Side	Label	7"; 12" Number	(Distributor)	
ABBOTT, Gregory	SHAKE YOU DOWN (Ext Version)/Wait Until Tomorrow	CBS TA 7326	12" Pic Bag (C)		
A-Ha	IVE BEEN LOSING YOU/This Alone Is Love	Warner Brothers W 8594/WB9542	12" (W)		
ANDI SEX GANG	THE NAKED AND THE DEAD/You Don't Know Me/The Quick And The Dead	Revolver/FM-Revolver 12REV 27	Pic Bag (E)		
ANTHRAX	MAD HOUSE/ALR/God Save The Queen Island 12SW 285 (Live In Cardiff), 12ISB 285 (Live In Bradford), 12ISE 285 (Live In Edinburgh), 12ISN 285 (Live In Belfast)				
AVONS	THE DIRTY AND CONTROVERSIAL/Who Lethargic	ARGE 11 12" (V/Red Rhino)			
B. Annette	I FOUND LOVE (Version) U.K. Bubblers UKMC 16 12" only (DMS/R)			Reggae	
BANANA BOAT COMPANY	THE HURTING NEVER STOPS/Boys La-Fillette	LAFX 01 (V/RE)			
BEACH BOYS	THE CALIFORNIA DREAMING/Lady Liberty/Beach Boys Ballads	Medley Capitol 12CL 42S 12" (E)			
BLACK, Iko SPECIAL	LOVE/Keyman KMD 003 12" (V/RE/JS)				
BLOODY MARYS	THE PARIS PARTY HAIK (Double A) Mess MESS 001 (V/RE)				
BRADY, Paul	THE ISLAND/The Great Pretender	Mercury/Phonogram MER 232/MERX 232 12" incl. Dance The Romance (F)			
BREAKWATER	SAY YOU LOVE ME GIRL/Work It Out	Arista ARIST 674/ARIST 12674 12" (R)			
BREEN, Ann	DOMINO (Easy Listening Mix)/(Stop Remix) Play PLAY 210 Pic Bag/PLAY 210T 12" Pic Bag (SP)				
CARMEL MERCY	What A Story London LON 102 Pic Bag/LONX 102 12" Pic Bag (F)				
CATCH 22	FREWAY TO PARADISE/Truth Conquers All	Planton PLANK 003 (Self - 01-534 8500)			
CATS	CAN FLY FLIPPIN' TO THE A SIDE/One Way Or The Other	Epic 650111 7 Pic Bag/650111 6 12" Pic Bag (C)			
CHAPMAN, Toby	ALWAYS/Give It A Little Time	Tembo TML 120 Pic Bag (MS)			
CHARLES, Tim	SECOND TIME AROUND/Played For A Fool	Sonet SON 2300 Pic Bag (A)			
COPE, Julian	WORLD SHUT YOUR MOUTH/We Got Levitation/World Shut Your Mouth	Island 12ISX 290 12" Pic Bag (E)			
CULTURAL VIBE	MA FOOM BAY/(Dub Version) Crossover/Serious 7CROSS 2 Pic Bag/CROSS 2 12" (A)			Dance/Disco	
CURTIS, T.C.	SLAVE OF LOVE/(Dub Mix) Hal Melit TC 007 Pic Bag/12C 007 12" Pic Bag (P) (15 September Release)			Dance/Disco	
D. J. HOLLWAY	THE UNUSUAL SUSPECTS/You're My Conscience (Inst) Crossover/Serious 7CROSS 3/CROSS 3 12" (A)			Hip Hop	
DEKKER, George	REGGAE MAN/bo Trojan TRO 9089/TRO 9089 12" (A)				
DICKSON, Barbara	TIME AFTER TIME (Theme Music from BBC Series 'Anmol Squad')/She Moves Thro' The Fair	K-tel BABS 1 Pic Bag (K)			
EDGE, the HEROINE	(Inst) Virgin VS 897 Pic Bag/VB 897-12 12" (E)				
EMMA	FIND A WAY/(Inst) RCA EMMA 1/EMMAT 1 12" (R)				
ENORMOUS ROOM	THE 100 DIFFERENT WORDS/Who Sharp CAL 5 12" (V/Red Rhino)				
FALCO	THE SOUND OF MUSIC/This Single Edit/(The Rock 'n' Soul Edit) WEA UB591 Pic Bag/UB591T 12" (W)				
FAZE ONE	LAYIN' DOWN A BEAT/Stronger Than Strong	Sirenewave UKN 1 Pic Bag/UKHAM 1 12" Pic Bag (R)			
FINLAYSON, Willy	ON THE AIR TONIGHT/After The Fall	PRT 7P 302/12P 302 12" (A) (Re-release)			
FLATMATES, the	COULD BE IN HEAVEN/bo Subway SUBWAY 6 (V/RE)				
14 CED BEARS	THE INSIDE (EP) Frank COPPOLA 101 12" (V/Bucks)				
GARDINER, Boris	LET THAT WAIL/Inst) London LDR 017 Pic Bag/12DR 017 12" Pic Bag (LO/JS/SP/P) (additional distributor)			Reggae	
GEE, Bobby	BIG DEAL/Want To Stay Polydar POSP 810 Pic Bag/POSPX 810 12" Pic Bag (F)				
GEE, Laura	SING LONGER/Buson Roulette Arista AR156 12" (JS)			Reggae	
GEMS	YOUNG MANS DREAM/Hand Over	Fat Silent/Priority GEM 2/12GEM 2 12" (R)			
GOMM, Ian	IT'S GOT TO BE MAGIC/Play On	Decal CYZ 7-116 (CH)			
GUTHRIE, Gwen	CLOSE TO YOU/You Touch My Life Polydar POSP 822 Pic Bag/POSPX 822 12" Pic Bag incl. Save Your Love For Me (F)			Soul	
HARDCASTLE, Paul	THE WIZARD (Part 1)/(Part 2) Chrysalis PAUL 3 Pic Bag/PAULX 3 12" Pic Bag (F)			Dance/Disco	
HARRIOT, Derrick	18 WITH A BULLET (Version) Trojan 7 CLASSY 1 (A)				
HAYWOOD, VIC	CANT LET GO/Roses CBS 65006/65006B/65006C/65006D/65006E/65006F/65006G/65006H/65006I/65006J/65006K/65006L/65006M/65006N/65006O/65006P/65006Q/65006R/65006S/65006T/65006U/65006V/65006W/65006X/65006Y/65006Z/65006AA/65006AB/65006AC/65006AD/65006AE/65006AF/65006AG/65006AH/65006AI/65006AJ/65006AK/65006AL/65006AM/65006AN/65006AO/65006AP/65006AQ/65006AR/65006AS/65006AT/65006AU/65006AV/65006AW/65006AX/65006AY/65006AZ/65006BA/65006BB/65006BC/65006BD/65006BE/65006BF/65006BG/65006BH/65006BI/65006BJ/65006BK/65006BL/65006BM/65006BN/65006BO/65006BP/65006BQ/65006BR/65006BS/65006BT/65006BU/65006BV/65006BW/65006BX/65006BY/65006BZ/65006CA/65006CB/65006CC/65006CD/65006CE/65006CF/65006CG/65006CH/65006CI/65006CJ/65006CK/65006CL/65006CM/65006CN/65006CO/65006CP/65006CQ/65006CR/65006CS/65006CT/65006CU/65006CV/65006CW/65006CX/65006CY/65006CZ/65006DA/65006DB/65006DC/65006DD/65006DE/65006DF/65006DG/65006DH/65006DI/65006DJ/65006DK/65006DL/65006DM/65006DN/65006DO/65006DP/65006DQ/65006DR/65006DS/65006DT/65006DU/65006DV/65006DW/65006DX/65006DY/65006DZ/65006EA/65006EB/65006EC/65006ED/65006EE/65006EF/65006EG/65006EH/65006EI/65006EJ/65006EK/65006EL/65006EM/65006EN/65006EO/65006EP/65006EQ/65006ER/65006ES/65006ET/65006EU/65006EV/65006EW/65006EX/65006EY/65006EZ/65006FA/65006FB/65006FC/65006FD/65006FE/65006FF/65006FG/65006FH/65006FI/65006FJ/65006FK/65006FL/65006FM/65006FN/65006FO/65006FP/65006FQ/65006FR/65006FS/65006FT/65006FU/65006FV/65006FW/65006FX/65006FY/65006FZ/65006GA/65006GB/65006GC/65006GD/65006GE/65006GF/65006GG/65006GH/65006GI/65006GJ/65006GK/65006GL/65006GM/65006GN/65006GO/65006GP/65006GQ/65006GR/65006GS/65006GT/65006GU/65006GV/65006GW/65006GX/65006GY/65006GZ/65006HA/65006HB/65006HC/65006HD/65006HE/65006HF/65006HG/65006HH/65006HI/65006HJ/65006HK/65006HL/65006HM/65006HN/65006HO/65006HP/65006HQ/65006HR/65006HS/65006HT/65006HU/65006HV/65006HW/65006HX/65006HY/65006HZ/65006IA/65006IB/65006IC/65006ID/65006IE/65006IF/65006IG/65006IH/65006II/65006IJ/65006IK/65006IL/65006IM/65006IN/65006IO/65006IP/65006IQ/65006IR/65006IS/65006IT/65006IU/65006IV/65006IW/65006IX/65006IY/65006IZ/65006JA/65006JB/65006JC/65006JD/65006JE/65006JF/65006JG/65006JH/65006JI/65006JJ/65006JK/65006JL/65006JM/65006JN/65006JO/65006JP/65006JQ/65006JR/65006JS/65006JT/65006JU/65006JV/65006JW/65006JX/65006JY/65006JZ/65006KA/65006KB/65006KC/65006KD/65006KE/65006KF/65006KG/65006KH/65006KI/65006KJ/65006KL/65006KM/65006KN/65006KO/65006KP/65006KQ/65006KR/65006KS/65006KT/65006KU/65006KV/65006KW/65006KX/65006KY/65006KZ/65006LA/65006LB/65006LC/65006LD/65006LE/65006LF/65006LG/65006LH/65006LI/65006LJ/65006LK/65006LL/65006LM/65006LN/65006LO/65006LP/65006LQ/65006LR/65006LS/65006LT/65006LU/65006LV/65006LW/65006LX/65006LY/65006LZ/65006MA/65006MB/65006MC/65006MD/65006ME/65006MF/65006MG/65006MH/65006MI/65006MJ/65006MK/65006ML/65006MM/65006MN/65006MO/65006MP/65006MQ/65006MR/65006MS/65006MT/65006MU/65006MV/65006MW/65006MX/65006MY/65006MZ/65006NA/65006NB/65006NC/65006ND/65006NE/65006NF/65006NG/65006NH/65006NI/65006NJ/65006NK/65006NL/65006NM/65006NN/65006NO/65006NP/65006NQ/65006NR/65006NS/65006NT/65006NU/65006NV/65006NW/65006NX/65006NY/65006NZ/65006OA/65006OB/65006OC/65006OD/65006OE/65006OF/65006OG/65006OH/65006OI/65006OJ/65006OK/65006OL/65006OM/65006ON/65006OO/65006OP/65006OQ/65006OR/65006OS/65006OT/65006OU/65006OV/65006OW/65006OX/65006OY/65006OZ/65006PA/65006PB/65006PC/65006PD/65006PE/65006PF/65006PG/65006PH/65006PI/65006PJ/65006PK/65006PL/65006PM/65006PN/65006PO/65006PP/65006PQ/65006PR/65006PS/65006PT/65006PU/65006PV/65006PW/65006PX/65006PY/65006PZ/65006QA/65006QB/65006QC/65006QD/65006QE/65006QF/65006QG/65006QH/65006QI/65006QJ/65006QK/65006QL/65006QM/65006QN/65006QO/65006QP/65006QQ/65006QR/65006QS/65006QT/65006QU/65006QV/65006QW/65006QX/65006QY/65006QZ/65006RA/65006RB/65006RC/65006RD/65006RE/65006RF/65006RG/65006RH/65006RI/65006RJ/65006RK/65006RL/65006RM/65006RN/65006RO/65006RP/65006RQ/65006RR/65006RS/65006RT/65006RU/65006RV/65006RW/65006RX/65006RY/65006RZ/65006SA/65006SB/65006SC/65006SD/65006SE/65006SF/65006SG/65006SH/65006SI/65006SJ/65006SK/65006SL/65006SM/65006SN/65006SO/65006SP/65006SQ/65006SR/65006SS/65006ST/65006SU/65006SV/65006SW/65006SX/65006SY/65006SZ/65006TA/65006TB/65006TC/65006TD/65006TE/65006TF/65006TG/65006TH/65006TI/65006TJ/65006TK/65006TL/65006TM/65006TN/65006TO/65006TP/65006TQ/65006TR/65006TS/65006TT/65006TU/65006TV/65006TW/65006TX/65006TY/65006TZ/65006UA/65006UB/65006UC/65006UD/65006UE/65006UF/65006UG/65006UH/65006UI/65006UJ/65006UK/65006UL/65006UM/65006UN/65006UO/65006UP/65006UQ/65006UR/65006US/65006UT/65006UU/65006UV/65006UW/65006UX/65006UY/65006UZ/65006VA/65006VB/65006VC/65006VD/65006VE/65006VF/65006VG/65006VH/65006VI/65006VJ/65006VK/65006VL/65006VM/65006VN/65006VO/65006VP/65006VQ/65006VR/65006VS/65006VT/65006VU/65006VV/65006VW/65006VX/65006VY/65006VZ/65006WA/65006WB/65006WC/65006WD/65006WE/65006WF/65006WG/65006WH/65006WI/65006WJ/65006WK/65006WL/65006WM/65006WN/65006WO/65006WP/65006WQ/65006WR/65006WS/65006WT/65006WU/65006WV/65006WW/65006WX/65006WY/65006WZ/65006XA/65006XB/65006XC/65006XD/65006XE/650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A New Record By	_____ M
All I Ask Of You	_____ R
All I Want	_____ J
All The Love In The World	_____ O
Always	_____ C
Amphibian Cult EP	_____ J
Any Luck	_____ T
Atlanta Is Calling (S.O.S. For Love)	_____ M
Baffa	_____ S
Be A Lover	_____ J
Beet Girl	_____ W
Big Deal	_____ G
Big Money	_____ L
Black Wall Blue	_____ H
California Dreaming	_____ B
Caught In A World Of My Own	_____ P
Cheap Life	_____ W
Close To You	_____ G
Curly Call	_____ S
100 Different Words	_____ E
Dirty And Controversial	_____ A
Discipline Of Love	_____ P
Domino	_____ C
Don't Get Me Wrong	_____ B
Dream My Life Over	_____ I
Easy Prey	_____ W
Find A Way	_____ E
Flippin' To The Side	_____ C
Freeway To Paradise	_____ C
Gimme Some	_____ K
Heartache All Over The World	_____ J
Heartbeat	_____ J
Heroine	_____ E
Hill Walk Unrestricted!	_____ L
Crazy Love	_____ L
How Did You Know	_____ M
I Can't Let You Go	_____ H
I Could Be In Heaven	_____ F
I Found Love	_____ B
I'm Gonna Be Right	_____ L
It's Got To Be Magic	_____ G
I've Been Losing You	_____ A
Jive Saveto	_____ M
King Of Rock	_____ F
Layin' Down A Beat	_____ F
Let's Go Swimming	_____ B
Let's Keep That Way	_____ G
Love Stock Party	_____ L
Lonely Traveller	_____ R
Looters	_____ L
Love Will Conquer All	_____ R
Ma Foom Bay	_____ C
Mead House	_____ A
Mercy	_____ C
Midas Touch	_____ M
Minor	_____ C
Miss This Tonight	_____ M
New Thing From London Town	_____ S
95 Number One	_____ W
No Man's Dynamite	_____ R
Nursery Rhymes	_____ L
On The Air Tonight	_____ F
On The House	_____ M
Over The Moon	_____ U
Party	_____ B
Party Hard	_____ W
Queen Of The Disco	_____ J
Ram 17	_____ J
Reggae In London City	_____ P
Reggae Man	_____ O
Room With A View	_____ O
Sad Sweet Dreamer	_____ S
Say You Love Me Girl	_____ B
Second Time Around	_____ C
See 1177 The Triangle	_____ U
Seek	_____ S
Shake You Down	_____ A
Silver Moon	_____ S
Sing A Long	_____ G
Skye Boat Song	_____ W
Slave Of Love	_____ C
Slightly South Of The Border	_____ M
Special Love	_____ B
Spike Milligan's Toper	_____ M
Stay With Me	_____ L
Suburbia	_____ W
Systemax	_____ W
Take The Red Carpet	_____ M
Out Of Town	_____ M
Taking Off The Brakes	_____ S
10 Second Tan	_____ P
Ten Ways Of Loving You	_____ L
That Was Then, This Is Now	_____ M
That's How Heartaches Are Made	_____ W
The Big Heat	_____ J
The House Music Anthem	_____ R
The Hurting	_____ B
The Inside (EP)	_____ F
The Loco-motion	_____ L
The Mighty Devo	_____ S
The Naked And The Dead	_____ A
The Sound Of Music	_____ F
The Wizard	_____ H
Think For A Minute	_____ H
Time After Time	_____ D
Time Is Our	_____ S
Tremble Dancing	_____ L
Two Hearts	_____ P
Um Tang Um Tang	_____ D
Valentina	_____ Z
Velcro Fly	_____ S
Victim Of My Side	_____ S
Victim Of The Beat	_____ H
What Police Can Do	_____ P
Who Do You Want For Your Love?	_____ V
Who's That Stranger	_____ H
18 With A Bullet	_____ H
Wonder	_____ M
Wonderland	_____ Y
World Shut Your Mouth	_____ C
Young Mans Dream	_____ G

*previously listed in alternative format

Mon 22-Fri 26 September Single Releases: 110

Year to Date: (39 weeks to 26 September 1986) Single Releases: 3,316 WorldRadioHistory

See Now Albums for Distributors Codes

NEW ALBUMS

Distributor Codes

A—ATL 01.640 344
 AC—ACD 01.451 419
 ARAB—Arosesque 01.995 3023
 BK—Bach 0603 626721
 BU—B.Mel 08894 76136
 C—CBS 0796 35151
 CA—Caddick 01.836 3646
 CH—Charly 01.639 8603
 CM—Celic Music 0423 888979
 CON—Conifer 0895 441 427
 CP—Counterpoint 01.555 4321
 DIS—Discovery 067 785 406
 DMS—Dynamic Marketing Systems 01.589 7725
 E—EMI 01.561 8722
 F—PolyGram 01.590 6044
 FF—Fast Forward Inc.
 FOI—Folsound 0203 711935
 GR—Groff's Records International 01.804 8100
 GY—Greyhound 01.385 8146
 H—H.R. Taylor 021 627 2327
 HOL—Hollywood Nights 0438 31533
 HV—Havasi 0634 4 3952
 HS—Hatsori 0532 742106
 I—Carnel (Backs, Rough Trade) and Fast Forward 031 226 4616 Probe—031 236 6591
 Nine Mile—0926 881292/
 8811 293 Red Rhino (Nix)
 0904 641 415
 Revolver—0272 541 291
 IMP—Impex Music 01.229 5454
 IMS—Impact Music Services (via PolyGram) 01.590 6044
 INV—Invicta Audio/Visual 0533 717211
 IRS—Independent Record Sales 01.850 3361 (Chm Wellard)
 JETZ—Jethsoundz 0253 712453
 J—Jungle 01.359 9161
 JS—Jestor 01.961 8810
 K—Kiel 01.992 8080
 KS—Kingdom 01.836 4763
 LG—Lightning 01.965 9292
 LO—Londic 01.522 2936
 M—MSD 01.961 5646
 MM—Magnum Music Group 0784 45333
 MS—Music Industry Services 01.519 1119
 ML—Mainline 01.686 3636
 MO—Male Jazz 01.278 0703
 MW—Making Waves 01.481 0593
 NM—New Mile (see I)
 O—Outlet 0732 227826
 OR—Orbitone 01.965 8292
 P—Pinnacle 0689 23146
 PAC—Pacific 01.600 4490
 PFI—Private Independent Distributor
 PK—Picwick 01.200 7000
 PR—President 01.839 4672
 PRO—Projection 0702 72781
 PVG—Police Virgin and Gold 01.539 5566
 R—RCA 021.525 3000
 RA—Rainbow 01.589 3754
 RC—Rollercoaster (10453) 886257
 RE—Revolver 0772-541 291
 REC—Recommended 01.622 8834
 RH—Rhino 01.965 9273
 RL—Red Lightn' 031-988 693
 RM—Record Merchandisers 01.848 7511
 ROS—Rox 08886 2403
 RR—Red Rhino (see I)
 RT—Rough Trade 01.833 2133
 SIL—Silva Screen 01.430 1317
 SM—Start Marketing Services 01.891 6487
 SO—Stage One 0478 4001
 SOL—Solomon & Peres 0494.32711
 SP—Spartan 01.903 8723
 SY—Sybil 01.453 0886
 SW—Swirl 0474 270078
 T—Taron 935 8322
 TB—Terry Blood 0782 420321
 TR—Triple Earth 01.995 7059
 VFM—VFM Cassette Distributors 0296 37307
 W—WEA 01.998 5979
 WRD—Worldwide Record Distributors 01.636 3925

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

ANGELWITCH DOCTOR PHIBES Row Power RAWLP 025/RAWTC 025 £3.25 (P)
 BABA RUTH THE BEST OF BABA RUTH FM/Revolver WKFM MC 81 (Cassette) £3.75 (E)
 BHUNDU BOYS SHABINI Discrafique APRIL 02—(MW)
 BIG ED & THE ROCKY RATTLESNAKES BINGO Black Lagoon INCLMP 11/—(VRR)
 BODDY, Ian PHOENIX Something Else SER 1/—(VRR)
 BOLSHOI, The FRIENDS Beggers Banquet BEGA 76/BEGC 76 £3.40 (M)
 BRAGG, Billy TALKING WITH THE TAXMAN ABOUT POETRY GA! Discs/Chrysalis AGOLP 6/ZGOLP £2.43 (P)
 CASSANDRA COMPLEX GRENADE Rouska CXRA 1/CXRA 1C (VRR)
 CAYENNE HOT NIGHTS Coda CODA 22/COCA 22 (MW)
 CELTIC FROST EMPEROR'S RETURN Noise N 0042—£4.75 Picture Disc (RE)
 CHICAGO 18 Full Moon/Warner Brothers WX 61/WX 61 (M)
 CROCE, Jim TIME IN A BOTTLE Castle Collector Series CLAP 117/CLAMC 117 £2.10 (P)
 CROCE, Jim HIGHWAY Castle Collector Series T18/CLAMC 118 £2.10 (P)
 DALE, Jackie & Friends SWEET AND MELLOW Virgo Stomach VG LP 004 £3.49 (S)
 DANSE SOCIETY INTERNATIONAL Society SOC 8.86/—£3.05 (VRR)
 DAVIS, Greater SAD SHADES OF BLUES Charly CRB 1132—(CD) £3.65 (P)
 DIAMOND, Jim DESIRE FOR FREEDOM A&M AMA 5131/AMA 5131 £3.89 (P)
 DOMINO, Anna ANNA DOMINO Factory FACT 165 (P/VRR)
 DOUGLAS, Keith LOVE WITH STYLE Hot Pepper HPLP 001/—£3.45 (VRE)
 FAITH, George HAPPY ANNIVERSARY Music Track TRACK 100/4—£3.69 (US)
 FAUST FAUST Recommended RR 1/—£3.89 (VRR/REC) Re-issue
 FAUST MUSIC AND ELSEWHERE Recommended RR 25 Limited edition white vinyl £3.89 (VRR/REC)
 FAUST SO FAR Recommended RR 2/—£3.89 (VRR/REC) Re-issue
 FEELIES, The THE GOOD EARTH Rough Trade ROUGH 104/—(VRR)
 FOGERTY, John EYE OF THE ZOMBIE Warner Brothers 925 449-1/925 449 4 (M)
 GOMM, Ion IMAGES Decal LIX 4/—(CH)
 *HALF PINT GREETINGS FROM HALF PINT Powerhouse (no Catalogue number)/—£4.95
 HARVEY, Alex COLLECTION Castle Collector Series CC5LP 149/CC5MC 149 £2.76 (P)
 HAWKWOOD ANTHOLOGY Volume 1 Samara SAMR 038 PD (Picture Disc) £3.65 (P)
 HAWKWOOD ANTHOLOGY Volume 2 Samara SAMR 038 PD (Picture Disc) £3.65 (P)
 HAWKINS, Ted WATCH YOUR STEP Gull WOVWC 1 (Cassette) £3.45 (P)
 HERMAN, Woody PRE-HERDS Affinity AF5 1027/—(CH)
 HERMAN, Woody Z GERMAN HERMAN Z GERMAN & FRIENDS FM/Revolver WKFM MC 80 (Cassette) £3.75 (E)
 HILL, ZZ WHOEVER'S THRILLING YOU IS KILLING ME! Stateside 55L 6006/TC-55L 6006 £2.36 (E)
 HOLLADAY, Jimmy EVERYBODY NEEDS SOME HELP Stateside 55L 6010/TC-55L 6010 £2.36 (E)
 HOLLAND, Maggie & JON MOORE A SHORT CUT Rough Trade RTR 104/—(VRR)
 HOOKER, Earl & MIST CALLING ALL BLUES Charly CRB 1134/—(CH)
 INCA BABIES THIS TRAIN... Black Lagoon INC 010/—(VRR)
 ISAACS, Gregory ALL I HAVE IS LOVE LOVE LOVE Ted's TRDCT 15586 (Cassette) £3.69 (US)
 KING KOBRA THRILL OF A LIFETIME FM/Revolver WKFM MC 83 (Cassette) £3.75 (E)
 KLUGH, Earl LIFE STORIES Warner Brothers 925 478-1/925 478 4 £3.69 (M)
 KNOX, Buddy GREATEST HITS Topline TP 142/KTOP 142 (CH)
 KORNER, Alexis COLLECTION Castle Collector Series CC5LP 150/CC5MC 150 £2.76 (P)
 LAUGHING CLOWNS HISTORY OF ROCK 'N' ROLL VOLUME 1 Hot HOT 1010/—£3.45 (VRR)
 LEWIS, Jerry Lee THE WILD ONE Sun SUN LP 1044/—(CH)
 LIGHT FACTORY LIGHT FACTORY & BUS STOPS Plankton PCN 116 (Cassette) £2.79 (Self 01.534 8500)
 LUNCFORD, Jimmie RUNNIN' A TEMPERATURE Affinity AF5 1033/—(CH)
 MAGNUM VIGILANTE Polydor POLD 5198/POLD 5198 £3.55/£3.60 (P)
 MAKIN' TIME NO LUMPS OF FAT OR GISTLE GUARANTEED Ready To Eat READY 1/—£3.05 (VRR)
 MAY ORCHESTRA, Simon SIMON'S WAY (Inc themes from Eastenders, Howards Wagon) BBC REB 594/ZCF 594 £3.45 (E)
 MEAT LOAF BEHIND BEFORE I STOP Arista 207 741/407 741 £3.69 (R)
 MIGHTY LEMON, DROPS, The HAPPY HEAD Blue Guitar/Chrysalis AZLP 1/ZA2LP 1 (P)
 MUSLIMGAUZE (aka) Limited LTD 4/—(VRR)
 MUTABARUKA THE MYSTERY UNFOLDS Shanachie SHAN 43037/—£3.69 (A/JS)
 NEVILLE, Aaron HUMDINGER Stateside 55L 6011/TC-55L 6011 £2.36 (E)
 ORIGINAL ROXY CAST THE ROCKY HORROR SHOW Ode ODE 9099/ODEC 9009 £3.89/£3.65 (PAC)
 ORIGINAL SOUNDTRACK ALIENS The Entertainment Records ZCTER 115 (Cassette) £3.69 (P)
 ORIGINAL SOUNDTRACK A FINE LINE Arista 207 744/407 744 £3.69 (R)
 ORIGINAL SOUNDTRACK HALF MOON STREET (Richard Harvey) Milan (France) A 282/C 282 (SIL)
 ORIGINAL SOUNDTRACK CLAN OF THE CAVE BEAR (Alan Sillit) Colosseum (Germany) CST 8013/—(SIL)
 ORIGINAL SOUNDTRACK THE FINAL CONFLICT — OMEN FREE (Jerry Goldsmith) Colosseum (Germany) CST 8020/—(SIL)
 ORIGINAL SOUNDTRACK MARIE WARD (Elmer Bernstein) Colosseum (Germany) CST 8015/—(SIL)
 OSBOURNE, Johnny ROCK ME, ROCK, Me Top Rank TRA 6084/—£3.69 (US)
 *PAPA SAN & ANTHONY RED ROSE FRONT LINE — PAPA SAN MEETS ANTHONY RED ROSE Weed Beat (no Catalogue number)/—£4.95
 *RACER X WITH PAUL GILBERT STREET LETHAL Roadrunner RR 9705/—£3.45 (P)
 ROBINSON, Fenton MELLOW FELLOW Charly CRB 1131/—(CH)
 RONSTADT, Linda FOR SENTIMENTAL REASONS Arista 960 474-1/960 474 4 £3.69 (M)
 RUSSELL, Devan PRISON LIFE (Tambori Wombesi) TWLP 100/—£3.49 (US)
 RVT LJUBLJANA BIG BAND INVITATION TO A DANCE Demson DS 076/—(H/A)
 SAMMES SINGERS, Mike DOUBLE TAKE VOLUME 2 Late Night Vinyl LNV 003/LNV 004 £3.65 (P)
 SCHROEDER, Robert BRAK & RAGER Rackets (Deutsche Austrophon) RRK 715030/RRK 715030 (P)
 SCRATCH ACID JUS (KEEP EATING FUNGUS) Matelaw ZL 72444/K7244 4 £3.69 (P)
 SERGEANT LIVING IN THE FAST LANE Powerstation AMP 10/—£3.45 (P)
 SLEDGE, Percy IF YOU'RE WRONG Charly CRB 1138/—(CH)
 SOLID AIR WAY PAST BEDTIME Plankton PCN 117 (Cassette) £2.10 (Self 01.534 8500)
 SOUL ASYLUM MADE TO BE BROKEN Rough Trade ROUGH 102/—(VRR)
 SPANIER, Mugsy HESITATIN' Blues Affinity AF5 1030/—(CH)
 SWANS HOLY MONEY Some Bizarre KCC 093/—£3.45 (VRR)
 THOMAS, Charlie & THE DRIFTERS GREATEST HITS Topline TP 143/KTOP 143 (CH)
 THOMAS, David WE'RE COMING HOME Recommended REDLP/—£3.89 (VRR)
 TOY DOGS IDLE GOSSIP Volume VOLT 3/VOLMC 3 £3.45 (P/VRR)
 *U-ROY VERSION GALORE TREASURE ISLE No Catalogue Number/—£3.69 (US)
 VARIOUS ABUSE (STYLE COUNCIL, MADNESS etc) Artists For Animals SO 003/—£2.70 (VRE)
 VARIOUS ATTACK FROM DOWNTOWN Receiver RRR 103/RRCL 103 £3.45 (P)
 VARIOUS CHICAGO CALUNG Charly CRB 1135/—(CH/RRB)
 VARIOUS DANCE HALL TIME Scarface Music (no catalogue number)—£4.95 (US)
 VARIOUS EARTHLY DELIGHTS Sterile SR 13/—(VRR)
 VARIOUS HIP HOP ELECTRO 14 Street Sounds ELCS1 14/ZC ELC 14 (R)
 VARIOUS LUXURY CONDOS—COMING TO YOUR NEIGHBOURHOOD SOON Rough Trade ROUGH 103/—(VRR)
 VARIOUS MOTOR CITY ROOMS—THE ROOTS OF DETROIT SOUL Stateside 55L 6009/TC 55L 6009 £2.36 (E)
 VARIOUS NOCTURNAL EMISSIONS Touch TO 4 (Cassette) £3.05 (VRR)
 VARIOUS SLOW JAM 1 Street Sounds SLJAM 1/ZCJAM 1 (R)
 VARIOUS STREET SOUNDS 18 Street Sounds STSND 18/ZCSTS 18 (R)
 VARIOUS THE BEST OF PEBBLES Hit Take 1/—£2.43 (VRR)
 VARIOUS UK NEW COUNTRY VOL One (Inc Smoller, Ben Reel) Barge BGE 12 1002/CC 1002 (SO/JoyCee—051-430 9001)
 VENUS IN FURS REAL MORAL FIBRE Backs NCHLP 12/—£3.45 (VRR)
 WELCH, Elizabeth IN CONCERT FIRST NIGHT SCENE 4/SCENEC 4 £3.25 (P)
 WELLS, Junior MESSIN' WITH THE KID Charly CRB 1133/—(CH)
 *WYNETTE, Tammy I LOVE COUNTRY CBS (France) 34943/40-54943 £2.74 (CP)
 YELLOWMAN YELLOWMAN GOING TO THE CHAPEL Greenleeves GREL 97/—(RDM/S/JS)
 YOUNG, James CITY SLICKER FM/Revolver WKFM MC 69/—(Cassette) £3.75 (E)
 YURO, Timi HURT Charly CH 30259/—(CH)

COMPACT DISCS

**ANNABELLA FEVER RCA PD 70890 (Compact Disc) £7.29 (R)
 **BLACK SABBATH MASTER OF REALITY Castle NELD 6084 (Compact Disc) £7.29 (P)
 **BOLAN, Marc & T Rex BEST OF THE TWENTIETH CENTURY BOY K-Led NCD 3325 (Compact Disc) £6.99 (K)
 **BONEY M THE BEST OF TEN YEARS — 32 SUPERHITS Shylus SMD 671 (Compact Disc) (S/T)
 **COSTELLO and THE ATTRACTIOnS, Elvis BLOOD and CHOCOLATE Imp/Demon XHENDCD 80 (Compact Disc) £7.29 (MW/P)
 **CRAWFORD, Randy ABSTRACT FEMOTIONS Warner Brothers 925 474-2 (Compact Disc) £7.29 (M)
 **DEAD CAN DANCE SPIEN AND IDEALS 4AD CAD 51CD (Compact Disc) £6.50 (VRR/P)
 **DENVER, John ONE WORLD RCA PD 8121 (Compact Disc) £7.29 (M)
 **KHAN, Choko DESTINY Warner Brothers 925 425-2 (Compact Disc) £7.29 (M)
 **KING, B. B. SPOUGHT ON! (Lucille Ace CDH 187 (Compact Disc) £7.30 (MW/P)
 **MCARTNEY, Paul PRESS TO PLAY MFL/Parlophone CDP 746 269-2 (Compact Disc) £6.99 (E)
 **MOODY BLUES, The EVERY GOOD BOY DESERVES London/Decca 820 160-2 (Compact Disc) £6.99 (P)
 **MORRISON, Van THE COMMON ONE Phonogram 830 884-2 (Compact Disc) £6.99 (P)
 **NASH, Johnny HERE AGAIN London 839 812-2 (Compact Disc) £6.99 (P)
 **RED LORRY YELLOW LORRY Part 1 YOU WALK ON Red Rhino REDCD 65 (Compact Disc) £7.05 (VRR)
 **ROSS, Diana & The Supremes COMPACT COMMAND PERFORMANCE Motown ZD 72433 (Compact Disc) £7.29 (R)

Mon 22-Fri 26 September Album Releases: 99 Compact Disc: 16

Year to Date (39 weeks to 26 September, 1986) Album Releases: 3776

WORLD RECORD HISTORY

US TOP FORTIES SINGLES

Rank	Artist	Title	Label
1*	3	STUCK WITH YOU, Huey Lewis & The News	Chrysalis
2	2	DANCING ON THE CEILING, Lionel Richie	Malown
3	4	FRIENDS AND LOVERS, Carl Anderson/Gloria Loring	Carrera
4	1	TAKE MY BREATH AWAY, Berlin	Columbia/CBS
5	8	WORDS GET IN THE WAY, Miami Sound Machine	Epic
6*	9	WALK THIS WAY, Run D.M.C.	Profile
7	5	VENUS, Bananarama	London
8*	11	DON'T FORGET ME (WHEN...), Glass Tiger	Manhattan
9*	12	DREAMTIME, Daryl Hall	RCA
10	10	BABY LOVE, Regina	Atlantic
11*	13	LOVE ZONE, Billy Ocean	Jive
12	6	HIGHER LOVE, Steve Winwood	Island
13	7	SWEET FREEDOM, Michael McDonald	MCA
14*	18	WHEN I THINK OF YOU, Janet Jackson	A&M
15*	17	TWO OF HEARTS, Stacey Q	Atlantic
16	16	THE CAPTAIN OF HER HEART, Double	A&M
17*	20	THROWING IT ALL AWAY, Genesis	Atlantic
18*	23	MISSIONARY MAN, Eurythmics	RCA
19*	27	TYPICAL MALE, Tina Turner	Capitol
20*	30	HEARTBEAT, Don Johnson	Epic
21	21	PRESS, Paul McCartney	Capitol
22*	25	HEAVEN IN YOUR EYES, Loverboy	Columbia/CBS
23*	26	ALL CRIED OUT, Lisa Lisa & Cult Jam with Full Force	Col/CBS
24	15	MAN SIZE LOVE (from "Running Scared"), Klymaxx	MCA
25*	29	TWIST AND SHOUT, The Beatles	Capitol
26*	28	LOVE WALKS IN, Van Halen	Warner Bros
27	14	PAPA DON'T PREACH, Madonna	Sire
28	19	RUMORS, Timex Social Club	Jay
29	33	A MATTER OF TRUST, Billy Joel	Col/CBS
30*	40	TRUE COLORS, Cyndi Lauper	Portrait
31*	32	MONEY'S TOO TIGHT (TO MENTION), Simply Red	Elektra
32*	35	SWEET LOVE, Anita Baker	Elektra
33*	38	I DIDN'T MEAN TO TURN YOU ON, Robert Palmer	Island
34*	—	EARTH ANGEL, New Edition	MCA
35	37	POINT OF NO RETURN, Nu Shooz	Atlantic
36	24	GLORY OF LOVE, Peter Cetera	Warner Bros
37*	—	GIRL CAN'T HELP IT, Journey	Columbia/CBS
38	31	MAD ABOUT YOU, Belinda Carlisle	I.R.S.
39	34	WE DON'T HAVE TO... , Jermaine Stewart	Arista
40*	—	PARANOIMIA, Art Of Noise with Max Headroom	China

ALBUMS

Rank	Artist	Title	Label
1*	2	TOP GUN, Soundtrack	Columbia/CBS
2	1	TRUE BLUE, Madonna	Sire
3*	4	RAISING HELL, Run-D.M.C.	Profile
4	3	BACK IN THE HIGH LIFE, Steve Winwood	Island
5*	7	DANCING ON THE CEILING, Lionel Richie	Malown
6	5	EAT 'EM AND SMILE, David Lee Roth	Warner Bros
7*	8	THE BRIDGE, Billy Joel	Columbia/CBS
8	6	INVISIBLE TOUCH, Genesis	Atlantic
9	10	CONTROL, Janet Jackson	A&M
10*	—	FORE! Huey Lewis & The News	Chrysalis
11	9	SO, Peter Gabriel	Loft
12	11	LOVE ZONE, Billy Ocean	Jive
13*	14	BELINDA CARLISLE, Belinda Carlisle	I.R.S.
14*	15	REVENGE, Eurythmics	RCA
15*	17	TRUE CONFESIONS, Bananarama	London
16	13	5150, Van Halen	Warner Bros
17	12	MUSIC FROM THE EDGE OF HEAVEN, Wham!	Col/CBS
18	—	SLIPPERY WHEN WET, Ben Jovi	Mercury
19	16	WHITNEY HOUSTON, Whitney Houston	Arista
20	19	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
21	21	THEN & NOW... THE MONKEES, The Monkees	Arista
22*	24	NIGHT SONGS, Cinderella	Mercury
23	18	WINNER IN YOU, Pat LaBelle	MCA
24*	28	LIFE'S RICH PAGEANT, R.E.M.	I.R.S.
25	22	THE OTHER SIDE OF LIFE, The Moody Blues	Polydor
26*	27	PRIMITIVE LOVE, Miami Sound Machine	Epic
27	23	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
28	20	PLAY DEEP, The Outfield	Columbia/CBS
29	25	STRENGTH IN NUMBERS, 38 Special	A&M
30*	—	THREE HEARTS IN HAPPY ENDING... , Daryl Hall	RCA
31*	34	QUIET RIOT III, Quiet Riot	Pasha Oz
32*	39	BLUE, Double	A&M
33*	—	LIVE, George Thorogood	EMI America
34*	35	RAPTURE, Anita Baker	Elektra
35*	—	HEARTBEAT, Don Johnson	Epic
36	37	GTR, GTR	Arista
37	30	KARATE KID PART II, Soundtrack	United Artists
38	31	EMOTIONAL, Jeffrey Osborne	A&M
39	29	SOLITUDE/SOLITAIRE, Peter Cetera	Warner Bros
40	—	RIP TIDE, Robert Palmer	Island

Charts courtesy Billboard, September 20, 1986

* Albums awarded to those products demonstrating the greatest airplay and sales gain.

TOP 75 SINGLES

MADONNA

NEW 7" & 12" SINGLE OUT NEXT WEEK! W8550/T

TRUE BLUE

+ ORIGINAL VERSION OF 'HOLIDAY'

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY

FALCO

7" & 3-TRACK 12" SINGLE OUT NOW! U8591/T

THE SOUND OF MUSIK

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY

TITLES A-Z (WRITERS)

Table listing song titles and writers for the Top 75. Includes entries like 'A Matter Of Trust (Dee) - 66', 'A Question Of Time (Garc) - 67', etc.

THE NEXT 25

Table listing songs and artists for 'THE NEXT 25'. Includes entries like '76 FREEDOM OVERSPILL - 10/12/86', '77 MR. PHARMACIST - 10/12/86', etc.

★ PLATINUM (One million) ● GOLD (500,000) ○ SILVER (250,000)
Includes notes on sales and chart performance.

Main Top 75 chart table with columns for Rank, Title, Artist, and Label. Includes entries like '1 DON'T LEAVE ME THIS WAY - Communards', '2 WE DON'T HAVE TO... - Jermaine Stewart', etc.

Continuation of the Top 75 chart table, including entries like '38 BRAND NEW LOVER - Dead Or Alive', '39 TYPICAL MALE - Tina Turner', etc.

RELEASED 22nd SEPTEMBER
THE OFFICIAL follow-up to his NUMBER 1 HIT
'I WANNA WAKE UP WITH YOU'
BORIS GARDINER

NEW RECORDING
'YOU'RE EVERYTHING TO ME'

AS FEATURED ON THE TONY BLACKBURN SHOW ON RADIO LONDON AND ON RADIO ONE.

IN FULL COLOUR PICTURE BAG



7" REV 735
 12" REV 35



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BUY ONE ALBUM, GET ONE FREE!

RELEASED 29th SEPTEMBER 1986

INCLUDES
 THE SMASH HIT FROM BORIS GARDINER
'I WANNA WAKE UP WITH YOU'
 AND HITS FROM
SMILEY CULTURE & SOPHIA GEORGE

ALBUM RHIN4
 CASSETTE RHINC4

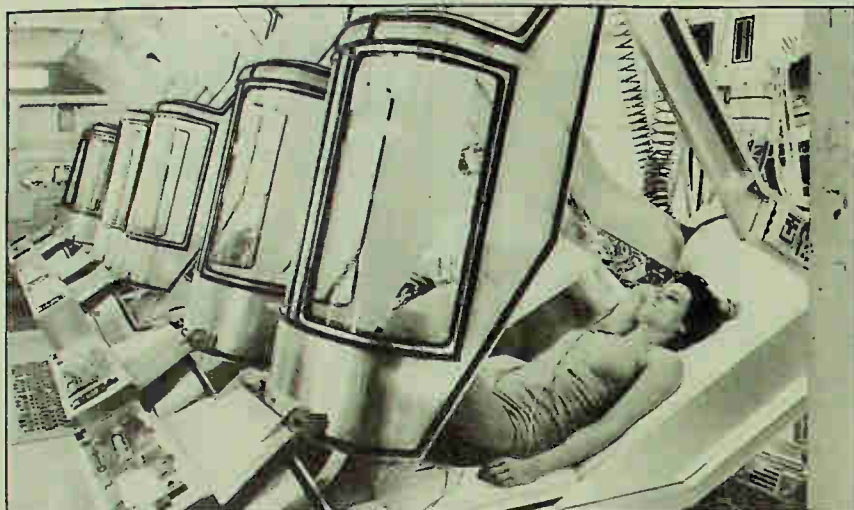
COMING SOON...
SUGAR MINOTT 'ALL IN THE GAME'

7" REV 736 12" REV 36



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AN EXCITING film score for new blockbuster *Aliens*, created by James Horner — released by TER.

Soundtracks — a life of their own?

CHRIS WHITE takes a look behind the soundtracking scene by talking to That's Entertainment production manager David Stoner.

THAT'S ENTERTAINMENT Records, the specialist film soundtrack and theatre cast recording label, has several major new soundtracks being released including *Aliens*, the latest blockbuster film which features a large-scale score by James Horner, conducting the London Symphony Orchestra. TER is naturally looking to another big-seller with the album, along with the other

soundtracks it is releasing which include *Poltergeist II* (with music by the original film's composer Jerry Goldsmith), *Tai Pan* (which follows the success of *Shogun*), *Raw Deal* the latest Arthur Schwarzenegger film, and the music for the TV series *Lost Empires*, Granada's 10-part version of J B Priestley's novel which many are tipping will be another *Brideshead* Revisited.

But just how big a growth area are soundtrack albums, and looking behind the scenes, how is the music matched to the film? Who makes decisions of whether to create new music or use existing material? Who makes decisions of whether to create new music or use existing material? David Stoner as production manager at That's Entertainment Records, is very much involved with the world of film music and admits that soundtracks are "a curious business — perhaps even a crazy one."

He reasons: "In theory you are releasing music written to accompany a film but which was not intended to be heard outside the film! Most of the music is never noticed by the public, and so you end up releasing a record that has little justification for existing."

"A soundtrack album is a strange animal in the sense that the sales that it can achieve often have very little to do with the quality of the music on the LP," he continues. "You are very much dependent on the

success of the film, whether it is a cinema or video release. For example, no one can really say that our release of the *Mad Max II* soundtrack contains great music but because the film is so successful the album is a consistent seller. On the other hand, the opposite is true with something like *Enemy Mine*."

"We released that album because the film had enormous potential and the music is one of Maurice Jarre's best works. Yet the film failed to find its audience and so subsequently the album was not a success although musically it is infinitely better than *Mad Max II*."

An exception to the rule for TER has been its soundtrack album for *A Zed And Two Noughts* — although the film was not a great success, the album has been a good seller, probably because the composer Michael Nyman is very well-known outside of his film works and has a large following in the UK and Europe. "In fact sales have been so encouraging that we have plans to do another album with him based on some of his dance music."

Of the *Aliens* soundtrack, Stoner admits: "I am a great admirer of James Horner's music but I don't think that as an album, this music is particularly successful. In the film most people barely notice it, because on a sound level there is so much else going on. However there is no doubt that it is an exciting score and it works well within the context of the film

which is of course an enormous success."

"The Piccadilly branch of Tower Records have an enormous display based around props and models from the film and, although it's not actually based around the soundtrack album, that kind of exposure does wonders for record sales. We experienced the same thing last year with *Rambo* — at one point every newspaper, magazine and news programme seemed to have something about *Rambo* in it, everybody went *Rambo-crazy* and consequently many people were buying up anything that had *Rambo* written on it. At the time I felt that we could have released our album with two sides of blank vinyl and it would have sold just as well!"

Stoner says that from TER's point of view the company has a policy of releasing a variety of film music, and not just the obvious best-sellers. "Our catalogue contains a few soundtracks which at the time of release did not seem to be particularly commercial, but they do tick over, and the great advantage of a film is that it's always there, either in the cinema, as a video or on TV. It's a very short-sighted policy to delete a soundtrack after the film's initial release."

"We released the soundtrack to John Carpenter's *Starman* to tie-in with its West End release but the film didn't take off, and sales were poor. However it was a totally different story with the video release, and record sales improved dramatically. What was shaping up to be a dead duck had a new lease of life."

The musical score for *Aliens*, which TER has just released, was recorded at Abbey Road Studios with the London Symphony Orchestra. Although only 33, composer James Horner has an impressive list of film credits including *Star Trek II* and *III*, *Brainstorm*, *Krull*, *Gorky Park*, *The Dresser* and *Commando*.

Now resident in California, Horner spent much of his education in London and studied at the Royal College of Music before returning to Los Angeles. It was while studying composition at the University of Southern California he was approached to score a short film for the American Film Institute, an experience which became a turning point in his career.

'Our catalogue contains a few soundtracks which at the time of release did not seem to be particularly commercial, but they do tick over, and the great advantage of a film is that it's always there, either in the cinema, as a video, or on TV.'



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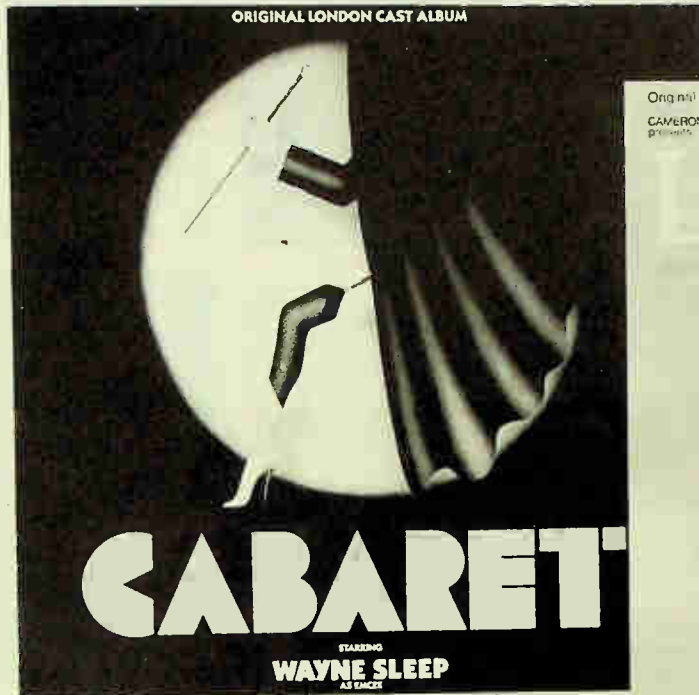
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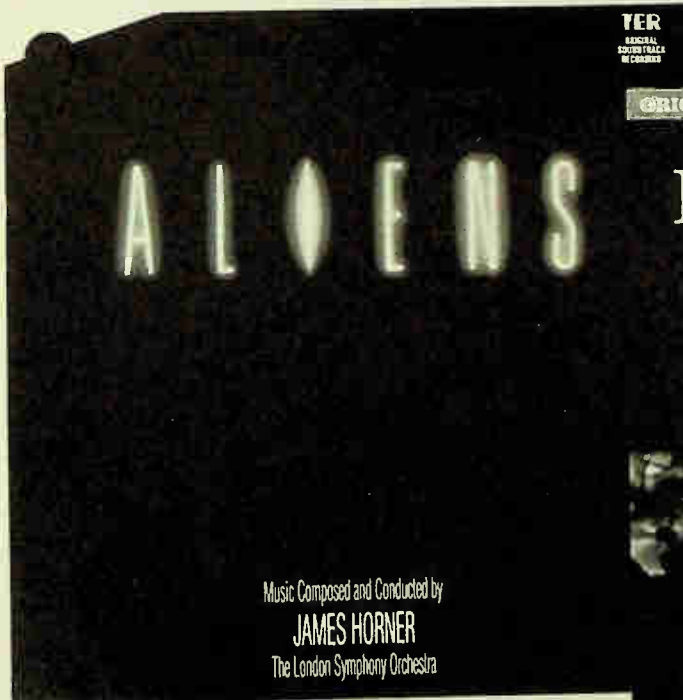
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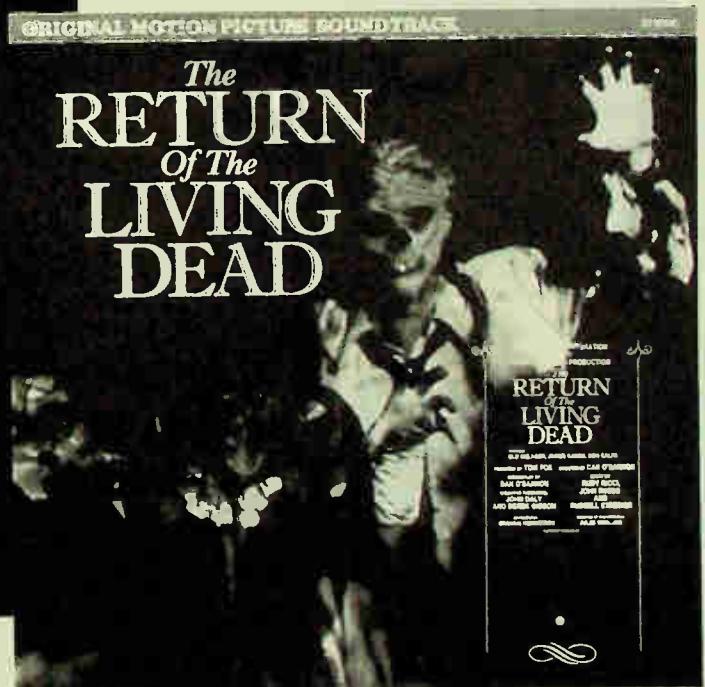
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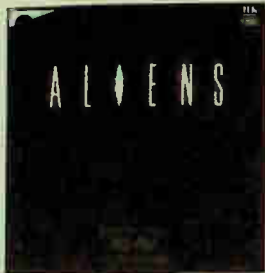
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FROM PAGE 32



With the scoring of Star Trek II in the big symphonic manner that characterises so many of his scores, Horner finally hit the big time.

Writing film music is probably more disciplined work than writing the average pop hit. Horner himself explains: "I'm hired, I see the film two or three times, and quite often they have put temporary music in...the first thing I do then is find out how long that music has been with the film. If it's been there for a while the chances are that, in their minds, they've become married to it and I have to convince them it's better with my music than the temporary music."

"After about a week we have a 'spotting' session, there's me, a music editor, the producer, the director and maybe the editor. They tell me what they're looking for in the music, what they want the music to do, and then we go through the movie reel by reel, scene by scene. The producer will say 'I'd like music there' but the director might have different ideas, then I might suggest that it doesn't need music there at that particular moment."

When it eventually comes to writing the score, Horner usually has about five weeks to complete the task. "During that time I'll be in constant contact with the director, and he'll come over and listen to the results. It's important to have that close relationship, I never just go off for six weeks to write the music, and then come back and do a scoring session."



THAT'S ENTERTAINMENT'S production manager David Stoner: "A soundtrack album is a strange animal in the sense that the sales it can achieve often have very little to do with the quality of the music on the LP."

Filmtrax: making more hot scores

FILMTRAX WHICH was formed two and a half years ago by John Hall and Tim Hollier is now probably the leading film music production company in Europe with some 50 film and television scores created in-house, as well as being music publishers of a further 150 major films. Among the most recent titles: Mona Lisa, the new film starring Michael Caine and Bob Hoskins, Legend (with music by Jerry Goldsmith), Zina and A Room With A View which has music by Richard Robbins.

Tim Hollier says: "This year has seen the opening of the Filmtrax Studios facility and the company is now producing more than 30 major scores a year. In most cases Filmtrax has not only provided the composer, musicians and studios, but also released on its own label



the record of the soundtrack, usually well in advance of the film's opening, which is both a helpful and effective way of bringing a film to both media and public attention."

Composers signed to Filmtrax include Barrie Guard, Steve Parsons, Denis Hoines, Peter Sarstedt and John Hawkins, and records released on the record label include the soundtracks of The Bostonians, Sky High, Mona Lisa, Iceman, A Woman's Story, Hemingway, A Breed Apart and The Chain. The list of film scores which go through the publishing arm is almost endless but includes Gwendoline, Heat And Dust, The Europeans, Finol Mission, Dance With A Stranger, The Barrett's Of Wimpole Steet,

The Trygon Factor, A Breed Apart, Jamaica Inn and Young Lady Chatterley.

Filmtrax also controls one of the largest pre-recorded tape libraries in Europe with virtually every top 10 hit and classical recording included, to meet source music requirements. Hollier adds: "Our new 24-track Camden Town studios under the direction of producer Simon Heyworth has enabled the company to produce scores in a purpose-built studio designed for the specific task of soundtrack production and mixing. In addition the studio is designed to enable producers to fulfil many of the post-production requirements including special effects and other source and dubbing requirements."



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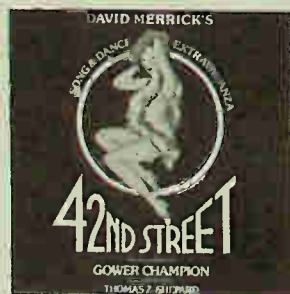


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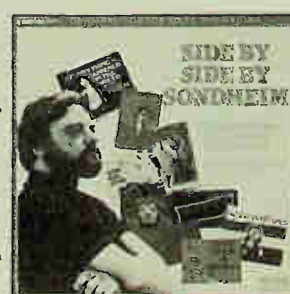


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IN ITS two years of existence Silva Screen Record Distribution has proved that there is a gap to be filled in releasing specialist soundtrack product that the major record companies would not consider commercially viable. Chris White reports on the company's plans for the future.

Silva fills specialist gap

SILVA SCREEN Record Distribution has various releases lined up for 1987 and they will be divided between the soundtracks of new films, re-issues of older scores, plus a series of new digital recordings of "classic symphonic film scores" which will be available for the first time on record, tape and compact disc. There will be three of these recordings every year, recorded by one of the major London symphony orchestras.

Silva Screen was formed in October 1984 by Reynold D'Silva and James Fitzpatrick in affiliation with The Swan Tapes of America, and the company claims to be the UK's only specialist import/exporter/wholesaler of film and show records, cassettes and CDs. "The main aim of the distribution company is to fill a gap in the market, left by the major record companies, by importing, from Europe, the US, Australia and Japan, show and soundtrack records which due to a small sales potential the larger labels would not

consider as commercially viable product," says Reynold D'Silva. "Where possible we try to negotiate exclusive distribution deals with specialist foreign labels so that we can keep the dealer price as low as possible.

Imported labels include RCA (France), Milan, Vinilo, Ava & Susan's, Fifth Continent, Label X, DRG, Swing, Varese, AE1, Southern Cross, Entracte, Cerebus and Enigma. British labels include Cloud Nine, which has the original soundtrack music by Bernard Herrmann for Mysterious Island, along with his score for The 3 Worlds Of

Gulliver, and Sir Arnold Bax's Music For Films (Oliver Twist and Molta GC) played by the Royal Philharmonic Orchestra.

"We also have our record label and next year we plan to have between 12 and 18 releases annually. There are several releases lined up for October and November, among them John Barry's High Road To China, James Horner's Krull, Peter The Great, John Carpenter's Big Trouble In Little China, and Jerry Goldsmith's Legend. Most of them will be released on compact disc," D'Silva adds.

"Having built up over two years a network of international distribu-

tors who specialise in film music, we are actively looking for product to record or license, as we can guarantee release in all the major territories, and know that our colleagues with their expert knowledge can achieve the best sales possible for specialist product."

A new addition to the Silva group of companies is La Composition, a music publishing set-up which will start full operations early next year, and which has already acquired worldwide representation for The Swan Tapes of America catalogue of jingles.

● Silva Productions, 83 Clerkenwell Road, London EC1 (01-430 1317).



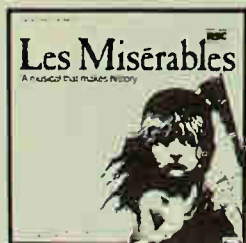
JAMES HORNER's soundtrack album to sci-fi movie Krull is lined up for release in the autumn.

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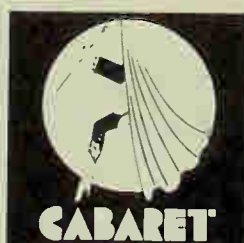
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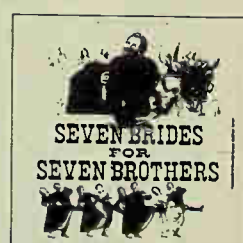
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- 1 5 3 **GEORGE BENSON: While The City** Warner Brothers WX 55 (W)
- 2 1 4 **LIONEL RICHIE: Dancing On The Ceiling** Motown ZL 72412 (R)
- 3 2 4 **FIVE STAR: Sir And Steel** Teni/RCA PL 71100 (R)
- 4 3 5 **GWEN GUTHRIE: Good To Go** Baling Point/Polydor POLD 5201 (F)
- 5 13 3 **PHYLLIS HYMAN: Living All Alone** Philadelphia International PHIL 4001 (E)
- 6 7 3 **HOWARD HEWETT: I Commit To Love** Elektra 950 487-1 (W)
- 7 18 1 **CAMEO: Word Up** Club/Phonogram JABH 19 (F)
- 8 **MAZE featuring FRANKIE BEVERLEY: Live From Los Angeles** Capitol ESTSP 24 (E)
- 9 11 25 **ANITA BAKER: Rapture** Elektra EKT 37 (W)
- 10 4 3 **VARIOUS: Hip Hop Electro 13** Street Sounds ELSCT 13 (R)
- 11 9 6 **KENNY G: Duotones** Arista 207 792 (R)
- 12 **TINA TURNER: Break Every Rule** Capitol EST 2018 (E)
- 13 14 7 **JANET JACKSON: Control** A&M AMA 5106 (F)
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- 15 20 2 **RJ'S LATEST ARRIVAL: Hold On** Manhattan ST 53037 (Import)
- 16 **HUMAN LEAGUE: Crash** Virgin V 2391 (E)
- 17 **ANITA BAKER: Songstress** Beverly Glen BG 10002 (Import)
- 18 **BEAU WILLIAMS: No More Tears** Capitol ST 12486 (Import)
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 LENNY WILLIAMS: Ten Ways Of Loving You Maloca Dance

C L I M B E R S

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As featured on the **TONY BLACKBURN** Show, Radio London 9am-12 noon Monday-Friday (206m/94.9 YHF)

The appeal, which will run for six months, was launched this Tuesday (September 16) in association with BBC Radio London, at whose studios a host of celebrities lent their weight to a high-profile press conference.

Help The Aged's Tony Elischer explained how the charity planned to involve London's disco world: "The appeal is aimed at all Radio London listeners, especially those aged between 18 and 34, and encourages them to go out and do some fund-raising for Lifeline Units.

"Within that wide audience, we shall be highlighting certain groups over the six-month run, including retail outlets, cinemas, and of course, discos.

"We do have access to some interesting promotional resources for any particularly magnificent ideas, and we look forward to hearing about them. We are already producing an information and activity pack especially for this area, which we'll send out on request from September 16 onwards. We're also offering special prizes to the clubs or discos which raise the most money in the most original way."

Help The Aged will involve any individual or organisation wanting to become involved, and while Radio London is spreading the Appeal to the public, the charity is awaiting our feedback. Contacts are A. M. C. Elischer or L. Addison on (01) 253 0253, or at St. James's Walk, London EC1R 0BE.

making those imports that I've bought the releases about which I can be sure I would explore record companies here if possible to send their material to me by courier, to my home address (which **Record Mirror** will reveal to bona fide callers). This may negate the effect of great bundles of records all being delivered by mail anything up to three weeks later than their postmark.

This week anyway I'm reasonably confident that my UK 12-inch selection is up to date, the hat ones looking like **Midnight Star's** Midos Touch (Solar MCAT 1096), in the old Shalamar/Whispers style and much played by radio as an album track even while their previous headlines as at its height; **The Incredible Mr Freeze's** Back To The Scene Of The Crime (London LONX 112), infectious rap set to an MFSB/Vince Mantana-copying jazz-funk backing; **Marshall Jefferson's** The House Music Anthem (Affair Records TART 3), timely release of one of the other main "house" tracks, not necessarily another Farley though; **Was Not Was's** Robot Girl (Mercury WAS 112), haunting exotic funk hybrid; **Cultural Vibe's** Ma Foom Bey (Crossover CROSS 2), via PRT, nagging simplicily stripped to bare rhythm and afro chanting; **Jazzy Jeff & Fresh Prince's** Girls Ain't Nothing But Trouble (Champion CHAMP 1218), freshly remixed amusing rap 'n scratch with a brand new answer version as flip; **Jade/Bow's** I Can't Believe It's Over (Mosler Funk TWD 1953, via 01-673 1189), the Funk Masters' old It's Over remade by new girl Jade with a rap by Bow Kool; **Bobbi Humphrey's** No Way (Club JABX 39), pleasant classy swayer which despite some Slieve Wonder

backed go go using the "Transformers" — robots in disguise" TV jingle so much it may meet resistance of radio; **Robbie B & Jazzy J's** Rock The Go-Go (RBA Records RBA-100), furious scratching by Jazzy Jeff; **Walter Beasley's** Back In Love Again (Elektra 0-66840), breezily spurring start-stop soul; **Jerry McAllister's** Never Let You Down (DJ International Records DJ-904), specialist "house"; **Con Funk Shun's** She's A Star (Mercury 884-992-1), or rather, She's Stronger; **Ultra Magnetic MC's** Ego Tripping (Next Plateau NP50051), rambling rap 'n scratch; **General Kane's** Crack Killed Applejack (Gordy 4568GG), narrative anti-drugs Message more far radio than floors; **Sharon Dee Clarke's** Dance Your Way Out Of The Door (Achievement ART 10003), UK across produced by Ian Levine in late Seventies style.

Returning to this country's releases, an UK LP now is **Maze** featuring **Frankie Beverly's** Live In Los Angeles (Capitol ESTSP 24), a predictable double-set, while the **Various Artists** The House Sound Of Chicago (London LON LP 22) collects seven of the major "house" hits. Other UK 12-inchers with disco potential include **Gregory Abbott's** Shake You Down (CBS TA 7326), promising slow Alexander O'Neal-ish debut; **Koni Stevens's** Too Much Too Soon (Elite DAZZ 59, via PRT) slinkily moaned slow chugger; **Wally Badarou's** Hi-Life (Fourth & Broadway 12BRV 53), afro-flavoured subtle instrumental; **Lana** as **Covergirl's** Slay With Me (Space Station APOLLO 13, via PRT), smoothly cooing bubbler and **Dolsy Lino's** Keep That Smile (ISR KEV 1, via RCA), remixed Britfunk.

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STREET SOUNDS



LEAVING THE comfort of one of the most critically approved British pop-soul bands for the uncharted territory of a solo career might sound like a decision either of great courage or bad judgement. For Carroll Thompson, once she decided that Floy Joy was no fun anymore, it certainly took courage, but the judgement turned out to be right on target. The Virgin band, touted by many

at the beginning of 1985 as that year's big thing, never quite capitalised on their wealth of good musical ideas, and an outfit that could have gone on to merge pop with soul in a very pleasing and very commercial way somehow never got around to it. For Carroll Thompson, there was more to it than that: "They (the rest of the group) wanted a kind of dictatorship, and I didn't have any personal input, so I couldn't get too enthusiastic about it. It went downhill after that, and I became disillusioned."

But then Virgin offered her a solo deal, the first fruits being her current single *Strangest Love Affair*, produced by Steve (Total Contrast) Harvey, and an album follows soon. "I decided to do a soul album, then to get back to reggae after that. I'm not concerned about having separate careers — Sting does two different

musical styles, so does Deniece Williams with her gospel, even Phil Collins does it. If the two overlap, it'll be great.

So the LP will have one song produced by Stephen Duffy, one salvaged from some sessions in the US last year with Brock Walsh, and Pete Wingfield is lending his expert hand too.

PS

Dancefloors lend a hand

by Barry Lazell

THE DISCO INDUSTRY and audience are likely to find themselves playing a major role shortly in an appeal by a major national charity.

Help The Aged has launched a Lifeline Appeal, dedicated to helping disadvantaged elderly people through the coming winter by means of the Lifeline Home Emergency Unit.

The appeal, which will run for six months, was launched this Tuesday (September 16) in association with BBC Radio London, at whose studios a host of celebrities lent their weight to a high-profile press conference.

Help The Aged's Tony Elischer explained how the charity planned to involve London's disco world: "The appeal is aimed at all Radio London listeners, especially those aged between 18 and 34, and encourages them to go out and do some fund-raising for Lifeline Units.

"Within that wide audience, we shall be highlighting certain groups over the six-month run, including retail outlets, cinemas, and of course, discos.

"We do have access to some interesting promotional resources for any particularly magnificent ideas, and we look forward to hearing about them. We are already producing an information and activity pack especially for this area, which we'll send out on request from September 16 onwards. We're also offering special prizes to the clubs or discos which raise the most money in the most original way."

Help The Aged will involve one individual or organisation wanting to become involved, and while Radio London is spreading the Appeal to the public, the charity is awaiting our feedback. Contacts are A. M. C. Elischer or L. Addison on (01) 253 0253, or at St. James's Walk, London EC1R 0BE.

James Hamilton

C O L U M N

THERE ARE several reasons why I put so much emphasis on imports. The main one is that ever since the Sixties, many disco DJs have looked a black music from the US as their inspiration, and have tried to obtain it as close to its source as possible. Now that so much is released here within a very short time, regardless of the wide availability of imports, economics dictate that most DJs are happy to wait for the cheaper domestic pressings; however, there are still a significant number of pacesetters whose purchase and play of US product can largely influence whether it's released here at all.

Another reason is that, as mentioned last week, my mail deliveries tend to be so erratic that not everything domestic arrives in time, making those imports that I've bought the releases about which I can be sure I would implore record companies here if possible to send their material to me by courier, to my home address (which *Record Mirror* will reveal to *bona fide* collectors). This may negate the effect of great bundles of records all being delivered by mail anything up to three weeks later than their postmark.

This week anyway I'm reasonably confident that my UK 12-inch selection is up to date, the hat ones lacking like *Midnight Star's* *Midas Touch* (Solar MCAT 1096), in the old Shalamar/Whispers style and much played by radio as an album track even while their previous *Headlines* as at its height; *The Incredible Mr. Freeze's* *Back To The Scene Of The Crime* (London LONX 112), infectious rap set in an MFSB/Vince Mantana-capturing jazz-funk backing; *Marshall Jefferson's* *The House Music Anthem* (Affair Records TART 3), timely release of one of the other main "house" tracks, not necessarily another Farley though; *Was Not Was's* *Robot Girl* (Mercury WAS 112), haunting exotic funk hybrid; *Cultural Vibe's* *Ma Faam Bey* (Crossover CROSS 2, via PRT), nagging simplicily stripped to bare rhythm and afro chanting; *Jazzy Jeff & Fresh Prince's* *Girls Ain't Nothing But Trouble* (Champion CHAMP 1218), freshly remixed amusing rap 'n scratch with a brand new answer version as flip; *Jade/Bow's* *I Can't Believe It's Over* (Moster Funk TWD 1953, via 01-673 1189), the Funk Masters' old *It's Over* remade by new girl Jade with a rap by Bauw Kool; *Bobbi Humphrey's* *No Way* (Club JABX 39), pleasant classy swayer which despite some Stevie Wonder

harmonica may be too mild for major impact; *Sipho Mabuse's* *Jive Saweta* (Impartant TANT 13), catchy African skipper with an infectious "whoosh!" hook line that I've a hunch may in fact catch; *Earl Grant's* *House of Bamboo* (Decca LONX 111), oddball Fifties mamba (on an EP) much in demand by jazz jocks and fun enough to cross over; *Kelly Marie's* *Feels Like I'm In Love* (PRT 12P 365), Les Adams remix with daubless appeal still for Yorkshire (where, like Sinita long after it, this originally broke out).

12-inch imports include *UTFO's* *Split Personality* (Select FMS 62276), jaunty hip hop rapped in tongues (pidgin French, Chinese etc) and already scheduled here by Cadiltempo; *Kurtis Blow's* *I'm Chillin'* (Mercury 888 004-1), Trouble Funk-backed go go using the "Transformers — robots in disguise" TV jingle so much it may meet resistance at radio; *Robbie B & Jazzy J's* *Rack The Go-Go* (RBA Records RBA-100), furious scratching by Jazzy Jeff; *Walter Beasley's* *Back In Love Again* (Elektra 0-66840), breezily spurring stop-start waltz; *Jerry McAlister's* *Never Let You Down* (DJ International Records DJ-904), specialist "house"; *Con Funk Shun's* *She's A Star* (Mercury 884-992-1), or rather, She's Strange; *Ultra Magnetic MC's* *Ego Tripping* (Next Plateau NP50051), rambling rap 'n scratch; *General Kane's* *Crack Killed Applejack* (Gardie 4568GG), narrative anti-drugs Message more for radio than floors; *Sharon Dee Clarke's* *Dance Your Way Out Of The Door* (Achievement ART 10003), UK access produced by Ian Levine in late Seventies style.

Returning to this country's releases, an UK LP now is *Maxie featuring Frankie Beverly's* *Live In Los Angeles* (Capitol ESTSP 24), a predictable double-set, while the *Various Artists* *The House Sound Of Chicago* (London LON LP 22) collects seven of the major "house" hits. Other UK 12-inchers with disco potential include *Gregory Abbott's* *Shake You Down* (CBS TA 7326), promising slow Alexander O'Neal-ish debut; *Keni Stevens's* *Taa Much Taa Saan* (Elite DAZZ 59, via PRT) slinkily moaned slow chugger; *Wally Badarero's* *Hi-Life* (Fourth & Broadway 12BRW 53), afro-flavoured subtle instrumental; *Lana as Covergirl's* *Stay With Me* (Space Station APOLLO 13, via PRT), smoothly cooling bubbler and *Doley Line's* *Keep That Smile* (ISR KEV 1, via RCA), remixed Britfunk.

DISCO TOP ALBUM

- 3 GEORGE BENSON: *Wide The City* Warner Brothers WX 55 (W)
- 4 LIONEL RICHIE: *Dancing On The Ceiling* Motown ZL 72412 (R)
- 4 FIVE STAR: *S&A And Steel* Teni/RCA PL 71100 (R)
- 5 GWEN GUTHRIE: *Good To Go Lover* Boiling Point/Polydor POLD 5201 (F)
- 5 PHYLIS HYMAN: *Living All Alone* Philadelphia International PHIL 4001 (E)
- 7 HOWARD HEWETT: *I Came To Love* Elektra 960 487-1 (W)
- 7 CAMEO: *Word Up* Club/Phonogram JABH 19 (F)
- 8 MAZE featuring FRANKIE BEVERLEY: *Live From Los Angeles* Capitol ESTSP 24 (E)
- 11 ANITA BAKER: *Rapture* Elektra EKT 37 (W)
- 10 VARIOUS: *Hip Hop Electro 13* Street Sounds ELCTSP 13 (R)
- 11 KENNY G: *Duotones* Arista 207 792 (R)
- 12 TINA TURNER: *Break Every Rule* Capitol EST 2018 (E)
- 13 JANET JACKSON: *Control* A&M AMA 5106 (F)
- 14 VARIOUS: *Up Front 2* Serious LP FT 2 (A)
- 15 RJ'S LATEST ARRIVAL: *Hold On* Manhattan ST 53037 (Import)
- 16 HUMAN LEAGUE: *Crash* Virgin V 2391 (E)
- 17 ANITA BAKER: *Songsheets* Beverly Glen BG 10002 (Import)
- 18 BEAU WILLIAMS: *No More Tears* Capitol ST 12486 (Import)
- 19 AL JARREAU: *L.I. For Lover* WEA International 253 080-1 (W)
- 20 SHIRLEY JONES: *Always In The Mood* Philadelphia International PHIL 4009(E)

Compiled by MRIB

RADIO LONDON A LIST

BB + Q: <i>Droemer</i>	Cooltempo/Chrysalis
CAMEO: <i>Word Up</i>	Club/Phonogram
CHAIRMEN OF THE BOARD featuring GENERAL JOHNSON: <i>Lover Boy</i>	EMI
FIVE STAR: <i>Rain Or Shine</i>	Teni/RCA
FARLEY "JACKMASTER" FUNK: <i>Love Can't Turn Around</i>	London
MICHAEL McDONALD: <i>Sweet Freedom</i>	MCA
JERMAINE STEWART: <i>We Don't Have To ... 10/Virgin</i>	
TIMEX SOCIAL CLUB: <i>Rumors</i>	Cooltempo/Chrysalis
RUBY TURNER: <i>Bye Baby</i>	Jive
LENNY WILLIAMS: <i>Ten Ways Of Loving You</i>	Maloca Dance

CLIMBERS

SHARON BENSON: <i>Fighting Chance</i>	Seditio
DJ HOLLYWOOD: <i>Um Tang Um Tang (To Whoever It May Concern)</i>	Crossover/Serious
BORIS GARDINER: <i>You're Everything To Me</i>	Revue/Creole
PAUL HARDCASTLE: <i>The Wizard</i>	Chrysalis
BOBBI HUMPHRY: <i>No Way</i>	Mercury/Phonogram
INCREDIBLE MR. FREEZE: <i>Back To The Scene</i>	London
JOSIE JAMES: <i>Call Me</i>	TPL
WALKERS: <i>Who Is Your Love</i>	Club/Phonogram
WAS NOT WAS: <i>Robot Girl</i>	Mercury/Phonogram
VIOLA WILLS: <i>Somebody's Eyes</i>	Seditio

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STREET SOUNDS

TOP *Dance* SINGLES

THIS WEEK LAST WEEK ON CHART

M


1	11	8	RUMORS	Timex Social Club	Cooltempo/Chrysalis COOL(X) 133(F)
2	1	8	WE DON'T HAVE TO ...	Jemaine Stewart	10/Virgin TEN 96 (12) (E)
3	3	4	HOLIDAY RAP	M. C. MIKER "G" & DEEJAY SVEN	Debut DEBT(X) 3008 (A)
4	2	6	LOVE CAN'T TURN AROUND	Farley "Jackmaster" Funk	London LON(X) 105 (F)
5	10	4	WORD UP	Cameo	Club/Phonogram JAB(X) 38 (F)
6	7	5	SWEET FREEDOM	Michael McDonald	MCA MCA (T) 1073 (F)
7	15	6	DREAMER	BB-Q	Cooltempo/Chrysalis COOL(X) 132 (F)
8	12	3	WALK THIS WAY	Run D.M.C.	London LON(X) 104 (F)
9	NEW	NEW	RAIN OR SHINE	Five Star	Tent/RCA PB 40901 (12)—PT 40902 (R)
10	4	6	WHEN I THINK OF YOU	Janet Jackson	A&M AM(Y) 337 (F)
11	14	4	GIMME YOUR LOVE	Active Force	A&M AM(Y) 345 (F)
12	8	13	AIN'T NOTHIN' GOIN' ON BUT THE RENT	Gwen Guthrie	Boiling Point/Polydor POSP(X) 807 (F)
13	6	4	HUMAN	Human League	Virgin VS 880(12) (E)
14	5	8	I WANT TO WAKE UP WITH YOU	Boris Gardiner	Revue REV 733 (12)—REV 033) (A/RH)
15	9	5	AUTOMATIC	Millie Scott	Fourth & Broadway/Island (12)BRW 51 (E)


16	19	7	YOU WERE MEANT TO BE MY LADY (...)	Alexander O'Neal	Tabu 650048 7 12"—(650048 6) (C)
17	35	2	JUMMP BACK	Wally Jump Junior & The Criminal Element	Club/Phonogram JAB(X) 34 (F)
18	13	6	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	Kenny G	Aristo ARIST (12) 672 (R)
19	44	1	I CAN'T LET YOU GO	Haywoode	CBS 650076 7 (12)—650076 6) (C)
20	21	7	FOOL'S PARADISE	Melli'sa Morgan	Capitol (12)CL 415 (E)
21	16	5	I WANNA BE WITH YOU	Maze featuring Frankie Beverly	Capitol (12)CL 421 (E)
22	26	5	EVERYONE A WINNER	Zuice	Club/Phonogram JAB(X) 34 (F)
23	17	7	I CAN PROVE IT	Phil Fearon	Ensign/Chrysalis PF(X) 1 (F)
24	75	2	YOU KNOW HOW TO LOVE ME	Phyllis Hymn	Arista ARIST (12) 669 (R)
25	23	4	TYPICAL MALE	Tina Turner	Capitol (12)CL 419 (E)
26	24	7	BREAKING AWAY	Jaki Graham	EMI (12)JAKI 8 (E)
27	30	3	SUMMERTIME, SUMMERTIME	Nocera	Sleeping Bag SLX 22 (Import)
28	29	3	DON'T YOU TRY IT	Roww	Emergency EMDS 6567 (Import)
29	34	4	MALE STRIPPER (UK LOVE MIX)	Man 2 Man Meets Man Parrish	Bolts 4/7 (12)—BOLTS 4/12 (P)
30	NEW	NEW	SLOW DOWN	Loose Ends	Virgin VS 884(12) (E)
31	20	10	BURNIN' UP	Michael Jonzun	A&M AM(Y) 340 (F)
32	22	3	HOOKED ON YOU	Tourists	Vista Sound VS 11201 (Import)
33	28	4	MOMENTARY VISION	The Cool Notes	Abstract Dance/Priority AD(T) 10 (R)
34	33	7	DO YOU GET ENOUGH LOVE	Shirley Jones	Philadelphia International (12)PIR 2 (E)
35	52	2	SCHOOLTIME CHRONICLE	Smiley Culture	Polydor POSP(X) 815 (F)
36	NEW	NEW	LOVER BOY	Chairmen Of The Board featuring General Johnson	EMI (12)EMI 5585 (E)
37	18	8	DANCING ON THE CEILING	Lionel Richie	Motown LIO(T) 1 (R)
38	27	11	SO MACHO/CRUISING	Sinita	Fonfare (12)FAN 7 (A)
39	31	14	I FOUND LOVIN'	Fatback Band	Import/Towerbell TAN(T) 10 (E)
40	36	5	GIRLS AND BOYS	Prince and The Revolution	Paisley Park/Warner Brothers. W8586(T) (W)
41	57	2	MISSION POSSIBLE	World Class Wreckin' Cru	Epic (T)A 7281 (C)
42	32	3	COUNT YOUR BLESSINGS	Ashford & Simpson	Capitol (12)CL 422 (E)
43	NEW	NEW	SAY YOU LOVE ME GIRL	Breckwater	Arista ARIST (12) 674 (R)
44	49	2	YOU'RE MY OCCUPATION	Chaz Jankel featuring Brenda Jones	A&M AM(Y) 344 (F)
45	42	2	HOOKED ON YOU	N.Y. Sensation	10/Virgin TEN(T) 152 (E)
46	25	4	YOU CAN DANCE (IF YOU WANT TO)	Davis/Pinckney Project	Studio STU 911 (Import)
47	48	4	THE WORLD	The Junkyard Band	Def Jam (T)A 7296 (C)
48	41	9	SOWETO	Jeffrey Osborne	A&M AM(Y) 334 (F)
49	37	3	EXCITE ME	Carlton	In Future IN 0001 (Import)
50	40	3	I LOVE TO LOVE	Tina Charles	Disco Mix Club/Arista DECK (12) 1 (R)
51	NEW	NEW	SHOWING OUT	Mel & Kim	Supreme SUPE(T) 107 (A)
52	NEW	NEW	BYE BABY	Ruby Turner	Jive JIVE (T) 126 (R)
53	43	4	NO MAN'S LAND	Seventh Avenue	Record Shack SOHO(T) 67 (DMS/R)
54	NEW	NEW	MONTEGO BAY	Amazulu	Island (12)IS 293 (E)
55	60	6	THE HOUSE MUSIC ANTHEM	Marshall Jefferson	Trox TX 117 (Import)
56	51	3	SUPERNATURE '86	Cerrano	Music Of Life/Streetwove MOL(IF) 5 (R)
57	45	4	NO MORE (REMIX)	Shirley Murdock	Elektra EKR 43(T) (W)
58	39	4	GIRLS AIN'T NOTHING BUT TROUBLE	Jazzy Jeff/Fresh Prince	Champion CHAMP (12) 18 (A)
59	38	8	NEW YORK AFTERNOON	Mondo Kane	Lisson DOLE(Q) 2 (A)

60	NEW	NEW	FRIENDS NOT LOVERS	Rosalind Joyce	Elite DAZZ 57 (A)
61	53	7	MAIN THING (CLUB VOCAL)	Shot featuring Kim Marsh	Affair FAIR 2 (DMS/R)
62	62	2	TWO OF HEARTS	Stacey Q	Atlantic A9381(T) (W)
63	55	17	HUNGRY FOR YOUR LOVE	Hanson & Davis	Fresh FRE 5EP (Import)
64	54	4	SILVER SHADOW	Atlantic Starr	A&M AM(Y) 336 (F)
65	64	2	THE LIMIT	Octavia	Cooltempo/Chrysalis COOL(X) 131 (F)
66	70	2	STAND UP	Hazzel Dean	EMI (12)EMI 5584 (E)
67	61	13	NO NEWS IS NEWS	Kremicle	BlueBird/10 BR(T) 25 (E)
68	59	6	CAN'T LET LOVE PASS US BY	Cashflow	Club/Phonogram JAB(X) 33 (F)
69	58	9	SET IT OFF	Harlequin Four's	Champion CHAMP (12) 16 (A)
70	56	7	OH, PEOPLE	Patii Labelle	MCA MCA(T) 1075 (F)
71	63	5	DEAR BOOPSIE	Pom Holl	Blue Mountain BMO 017 (12)—BMD 027) (JS)
72	66	4	DON'T FAKE MY LOVE	Projection	Elite DAZZ 55 (A)
73	71	11	SMILE	Audrey Hall	Germain DG(T) 15 (JS/E)
74	73	6	BACK TO THE SCENE OF THE CRIME	The Incredible Mr. Freeze	London LON(X) 112 (F)
75	NEW	NEW	BREAKIN' BELLS	T.—La Rock	10/Virgin TEN(T) 154 (E)

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D I A R Y

BETTER THE devil you know may be one way of looking at the decision to renew the chart contract with Gallup... Another initiative from last week's BPI council meeting was to form a small committee to meet up with the BBC's Eurovision Song Contest supremo James Moir to "see if there's something positive we can contribute", says BPI DG John Deacon... Hope that the worthy Anti-Smack Project and Disca Aid singles to be distributed by EMI in October don't suffer from what seems like an undercurrent of charity-lag being felt by the public at the moment... The Pickwick group gained PLC status at the end of August and word is that a Stock Exchange listing could be on the cards... Expect a new label venture from Simon Potts, former MD of the rather short-lived Elektro UK, and Simon Frodsham — now ex-WEA — also has plans of his own... Sad to record the tragic accidental death of US booking agent Ruth Polsky... Coda's Nick Austin reckons that New Age music is selling so well on CD, he is including CD catalogue numbers in the chart advertised in MW where CD sales outstrip vinyl... Could Philip Glass turn into a surprise singles artist following the exposure of his Liquid Days LP track as the theme to the British Gos flotation TV ad... Damage Management's Paul King spent two days in hospital after his cyclathon but feels the £25,000 for charity made it worthwhile... Chrysalis UK followed up its "best ever" month in August by having Huey Lewis at number one at the beginning of September...

EMI RECORDS' sales conference took the theme World Tour 85/86 — Access All Territories, and achieved a very buoyant mood in spite of unhappiness at Peter Jamieson's departure, though managing director Rupert Perry told delegates: "Rumour and speculation don't bring success — with EMI I've sometimes wondered if we shouldn't have a separate sales force for speculation"... The venue was Torquay's Poldice Hotel, and many suggested it was the original inspiration for Fawley Towers — Pet Shop Boys' manager Tom Watkins summed it all up in language we couldn't repeat during the final night dinner... Duran Duran arrived by helicopter to preview their new single, and attend the dinner... Among the conference highlights: a stunning first night firework display... Polydor MD Richard Ogden introduced the Polydor presentation along the coast at PolyGrom's Bournemouth Conference by saying: "I'm Richard Ogden, this year's Polydor managing director"... Maurice Oberstein, resplendent later for own speech in top hat and tails, started clapping along enthusiastically if erratically with the music from the start of the London Records presentation, and made the offbeat by the time the Kinks' product was played... Guest conference speaker Radio Two's Derek Jameson proved surprisingly knowledgeable about classical music, but couldn't resist calling the Galleria series the Gonorrhoea series.

RUTH POLSKY

Our friend who will be dearly missed
REST IN PEACE

BOB, SHARON, CHRIS, SIMON, DAVID,
AZTEC CAMERA, THE GO BETWEENS.



A&R: Armed and ready. New MCA MD Dave Ambrose (centre) now has a fully operational A&R department in the form of senior A&R manager Ashley Goodall (left), previously with Phonogram and EMI, and Tim Bulleyment, A&R acquisitions, who previously had his own management company in Newcastle.



STEP UP Tony Clark. A&M's commercial director has been elevated to deputy MD and is pictured (left) with the man that put him there — MD Brian Shepherd.



LIFE IS a Cabaret, old chum: First Night Records threw a party to celebrate the release of the cast album of the West End production and pictured are (left to right) Tony Blackburn, Wayne Sleep, John Craig and David Hamilton.



DANCING ON the pavement: Three members of RCA's Motown Division getting down to Lionel Richie's new album Dancing On The Ceiling at HMV's Oxford Street store — (left to right) Roger Semon, Nicki Denaro and Tony Riley.

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COMMENT



That's it then — chips with everything. Another innovation that will lead the more sensation-seeking media to predict the end of the record industry as we know it. Microchip technology is finally about to reach music recording in the form of Lyric Data's prototype IXI machine, possibly providing the ultimate replacement for both disc and tape technology, though initial use is likely to be restricted to broadcasting and recording studios.

Providing similar sound quality to that of a compact disc, Lyric Data's machine uses hundreds of standard memory chips which can be effectively wiped clean and recorded over time and time again. The aim of managing director Kane Kromer is a machine which provides playing time of one hour within two years and while the current costs of the hardware involved are prohibitive for domestic use, the system is certain to appeal to technology hungry studio owners.

One of the most fascinating aspects of this, dare I say it, revolutionary development is that it hasn't come from Japan, the US, or even Philips in Holland with its massive research and development investment in consumer electronics. Lyric Data is a London-based company and anyone doubting the commercial potential of the product — dismissing it as the pipedream of eccentric British boffins — should take note of the financial set-up of the anonymous-sounding company. The investors include Ray Laren and Norman Mandell, the pair who have steered Lightning to a secure slot in the distribution of records, tapes, video, CDs and computer software, and they are known to be shrewd

cookies with sharp eyes for a marketable product.

I have already stated in this column my belief that solid state technology must eventually sweep away the old fashioned "moving parts" operation of tape and disc. But if you're concerned about having to come to terms with chips, don't worry — there are other fish to fry first.

Advances in technology serve to focus attention on what should be the real power in the music business. It's not control of distribution — ultimately, it doesn't matter how the music gets to the consumer — but the control of rights. Whoever has easy access to the treasurehouse of past, present and future hits should not — piracy and home taping permitting — have too much to fear from new technology. Talent and entertainment value will continue to regulate the on/off switch of any bright spark's new idea.

David Dalton



LONDON WAS the venue for delegates and artists from 25 countries when RCA/Ariola staged an international marketing meeting. The conference was chaired by international vice president A&R and marketing Joe Kiener and he is pictured (second from right) with Thompson Twins manager John Haid, Twin Tom Bailey, and Nick Heyward.



HAIR WE go again: ZZ Top arrived at Gatwick at the start of their European tour to be confronted by imposters from Continental Airways wearing ZZ-style beards and sunglasses. The band made it to Bingley Hall and Wembley in October for five sold out concerts.

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