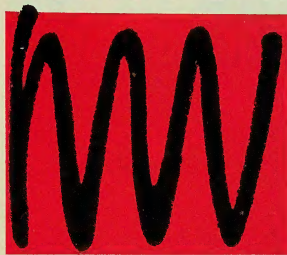


MUSIC WEEK



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Pirates ride out storm on airwaves

WITH THE imminent publication of the Government's Green Paper on radio keenly awaited, land-based pirate stations are claiming a boom time, despite what they feel is a tougher-than-usual clampdown by the Department of Trade. They argue that a large part of their strength comes from the support they get from a music industry eager to find outlets beyond formatted radio.

The pirates say their numbers are growing all the time — with 40 stations in London alone — and that promotional records are freely available. The DoT warns, though, that an occupational hazard of un-

licensed broadcasting is "being busted".

Stephen Hebditch, editor of pirate radio magazine *TX*, feels a lightening of the screw is coming, saying: "All the indications are that things are going to get a lot tougher. The DoT's Radio Investigation Service has been recruiting a lot more people and they obviously feel the pirates are getting out of hand."

"The number of stations is increasing all the time. There are 40 or so in London and a lot more around the country. People who closed down to try to get community radio licences are now coming

Street Group's £1¼m debt

THE STREET Group had almost £1¼m of unsecured debts when it was put into liquidation, a meeting of creditors was told on Monday. Of that total, £1.14m is owed by Brozdown Ltd — which trades as StreetSounds — and £200,000 by Streetwave.

A report presented to the creditors said Street managing director Morgan Khan was unaware of the financial state of the company right up until Christmas because of poor internal information. Khan said later: "I think I have acted responsibly." Full details next week.



ON THE road to success: WEA marketing director Paul Conway meets company chairman Rob Dickens gets to the awards on time.

Honours even in MW awards

THE HONOURS were even in the Music Week market share awards for 1986 with no-one dominant but WEA prominent.

The company picked up four top awards — top album, top distribu-

tor, top singles company (jointly with PolyGram) and the marketing award — but nobody was able to match CBS's clean sweep of 1985.

CBS took all four main market share awards that year but in 1986 managed only one, leading albums label. Three companies shared the honours elsewhere: Virgin was leading singles label, WEA and PolyGram jointly leading singles company and PolyGram was leading albums company.

In 1986, for the first time, all PolyGram's constituent labels had their sales pooled as have RCA/Anioli's.

WEA's top album award came through Madonna's *True Blue* and the marketing award was for Paul Simon's *Graceland*.

● For full details see awards supplement — centre.

INSIDE

New product: Virgin Video's new price structure, Conifer's distribution deal with DRG, and Charly's Ray Charles single promotion **3**
 UK Music Radio Conference wins the record industry concert promoters and FR5 in dispute **4**
 Prism's cash injection Albums, single charts **15, 16**



A&R: Virginia Astley (above), Bernard, Voice Of The Beehive, Danny Wilson (Talent), Mantraxion, Anthrax, Hue & Cry, T'Pau, Sudden Sway (Performance), plus all the latest singles and album reviews, dance plus indie news and the metal chart starts **16**

Classical: Galway and Chieftians' bid for cross-over success **23**

Country news, reviews and chart **28**

Retailing: Providing an Alternative for displays Dooley's close-up and pictures **34**

Music Week Awards 1986 — all the awards, all the winners **Centre**

Phantom phenomenon

PHANTOM OF THE Opera, the only cast album ever to top the chart, is becoming a shock success of unprecedented proportions.

Diamond has taken both suppliers and retailers by surprise with HMV marketing director Tony Hirsch commenting: "On the day of release we had our managers ringing up saying it was like *Frankie Goes To Hollywood* all over again."

In the first week, Phantom out-sold the number two album, Paul Simon's *Graceland*, by almost four to one and has been selling 30,000 a day since release.

Polydor marketing director Tim Reed sums up its success with: "It's good and people want it. Some of the success is in the planning, some is in reacting to circumstances and the rest is due to the fact that the

product is really good.

"Quite obviously, this album is bringing new people into record shops. It goes beyond anything

TO PAGE FOUR ▶

Beatles CDs — a ticket to massive sales

THE BIGGEST single event in the history of compact disc since the format's launch arrives tomorrow (Thursday) with the release of the first Beatles CDs.

Four albums — *With The Beatles*, *Beatles For Sale*, *Please Please Me* and *A Hard Day's Night* — will be

TO PAGE FOUR ▶

THE GREAT

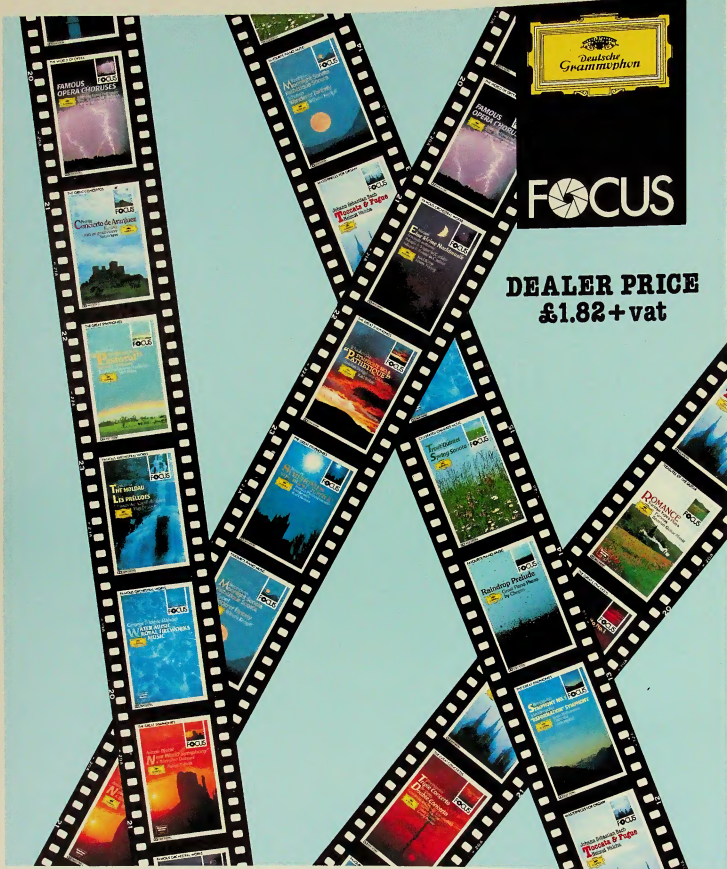
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MUSIC WEEK



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Stylus splash for Symphonic Rock

STYLUS IS mounting a £200,000 TV campaign to support Symphonic Rock, an album of chart singles played by the Vienna Philharmonic Orchestra.

The album is now available and the promotion begins in Harlequin on March 16 before rolling out

nationally. Press advertising and in-store campaigns have also been organised.

Dealer price of £4.17 (compact disc £8.34). Symphonic Rock features Kyrie, Brothers In Arms and Welcome To The Pleasuredome.

Price cuts for Virgin Video

VIRGIN VIDEO has announced a new price structure for its back catalogue and forthcoming music releases.

From March 2, the dealer price of tapes under 30 minutes falls from £6.95 to £5.56 with the suggested retail price dropping from £9.99 to £7.99.

For programmes of between 30 minutes and an hour, the price goes from £10.43 to £6.95, with the suggested retail price falling from £14.99 to £9.99. For programmes over an hour, dealer price will be £8.34 (£11.99 retail).

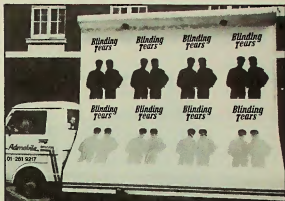
● CHARLY RECORDS is releasing Roy Charles' I Wonder Who's Kissing Her Now which is featured in the advertising for VW Golf.



THE STYLE Council are releasing a single, *Waiting, to lie in with their current UK tour.*

● THE CROWS will be promoting their new single, *Redman on Raven Records*, on a 25-date tour.

● VOW WOW are supporting the release of their *Vow Wow Live* album with eight live dates in the UK and a session on *The Tube* on March 13.



FLYPOSTING, A London Transport poster campaign and this admissible are being used to support the debut single from *Blinding Tears*, *Heaven Only Knows*.

DRG gets UK deal through Conifer

CONIFER IS to distribute the New York-based DRG label in the UK. The label specialises in original soundtracks and shows and the initial batch of releases includes *March Of The Falsettos*, which is currently playing in Manchester, and *Nurseweek* which opens at The Fortune Theatre, London, on March 28.

● BROTHER BEYOND have a single, *How Many Times*, out to tie in with their current 10-date tour of the UK.

Janet Jackson ad campaign

NATIONAL AND music press advertising is being bought by A&M to support the release of Janet Jackson's *Control* video on March 13. The four-track video will be dealer priced at £6.95 and its promotion will also include in-store displays.

LISTEN



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I'm Still In Love With You (HI UK LP 407)
Call Me (HI UK LP 409)
Livin' For You (HI UK LP 411)
Explores Your Mind (HI UK LP 413)
Al Green is Love (HI UK LP 415)
Full of Fire (HI UK LP 417)
Have a Good Time (HI UK LP 419)
The Belle Album (HI UK LP 421)
Trust In God (HI UK LP 423)
Precious Load (HI UK LP 429)
Higher Plane (HI UK LP 431)
White Xmas (X HI UK LP 437)



Released through Demon Records

Promoters unite to fight PRS concert levies increase

The UK's concert promoters are embroiled in a bitter wrangle with the Performing Right Society over a proposed 200 per cent increase in the PRS's concert takings levy.

PRS currently collects a 2 per cent tariff on gross takings but now plans to increase the levy to 6 per cent. It says increased costs and the need to bring tariffs into line with other countries have forced the rise.

But now 20 leading promoters have formed the UK Concert Promoters Association in an attempt to halt the increase. Claiming a tariff rise will lead to higher ticket prices and, ultimately, fewer live concerts.

Under a 6 per cent levy the average concert at PRS from an average concert at London's Hammersmith Odeon would rise to £1500 and for something like Knebworth it will now run into tens of thousands. As PRS demand their money from concerts even before the artist is paid, many promoters are bound to find the increased costs and risks too great and decide to call it a day," says Harvey Goldsmith, whose PRS bill last year ran into six figures.

"If the PRS want to compare British concerts with the rest of the world they should look at America, where promoters at Madison Square Garden pay an equivalent levy of just £400 for a venue three times the size of Wembley Stadium.

We'd like to see a Grand Rights system of payment for live concerts. The six or so happens in the theatre where publishers negotiate directly with promoters and either pay artists/composers on the night or agree to a lower royalty if the production is not doing well. PRS have so far refused to even discuss this with us," says Goldsmith.

"We're now calling on the support of record companies to take an interest in this issue, as it's generally the labels and their artists who reap the most benefit from the concerts. The effects of any increase in the PRS concert tariff

will be far-reaching so record companies and manager/publishers would be foolish to think this doesn't involve them."

PRS Chief Executive Michael Freeguard replies: "This particular tariff has not changed since it was first introduced in 1967 and we now feel it should reflect the enhanced value placed on music compared to 20 years ago.

"Although we deduct 25 per cent from the tariff to cover administration costs our overall costs have risen and this is just one of a number of planned tariff increases."

Radio seminar bridges the gap

IN A bid to bridge the gap between the record and radio industries, the third UK Music Radio Conference — which is being held at the South Bank's Purcell Room on March 17/18 — will include several sessions for broadcast.

Among them are a reception hosted by six major record companies, the inauguration of an award for outstanding contributions to UK radio, and a "centrepiece" interview between Cliff Richard and Paul Gambaccini which will be available to both BBC and IRL stations for broadcast. Conference chairman Tim Blackmore, who is also deputy chairman of the Radio Academy, says: "Since the first conference three years ago, I've personally been keen for the Radio Academy to realise that around 70 per cent of radio listeners do listen to music radio, and that we should make some big gesture to recognise that fact."

"Last year out of the 150 delegates who attended the conference, only about 20 were from record companies but this year we are hoping to get some 50/60 music industry representatives and another 140/150 from radio. With that in mind, the event will have a number of 'firsts' which hopefully will establish it in the annual music business calendar."

This year's Music Radio Conference programme includes a keynote address from David Hall, BBC Radio's director of programmes, as well as contributions from Charlie Gillett, journalist Barry Fox and Peter Brice, commercial director of co-sponsoring company Time EMI Ferguson. The opening reception will be hosted by Radio Two and will include live entertainment from Peter Skellern, and the presentation of the academy's first award for outstanding contributions to UK radio. Another highlight will be Paul Gambaccini's 60-minute interview with Cliff Richard on his experiences in the business, which will be recorded and made available for broadcast. The closing reception will be hosted by ABM, EMI, CBS, Epic, Polydor, Starland and WEA and former Beatles publicist and WEA executive Derek Taylor will give the closing address.

Blackmore adds: "We chose Cliff Richard because he is someone

whose music has crossed over all radio formats — Radio One, Radio Two, local and independent radio, and he will be talking about the radio role he has played in his career. Similarly Derek Taylor will be reminiscing about his long career."

"Until now the only real contact between the record business and radio has been an almost confrontational basis, whether it be a pluggers trying to get a producer to play his record, or the two industries arguing about needletime and PPL. There are a lot of areas of common interest to the pop, business and radio, and they should spend more time together trying to understand what the other is about. Hopefully the Music Radio Conference will go a long way to helping the situation."

● A second seminar for the indie sector is to be run by Umbrella in the wake of the success of the inaugural event last year. This year's seminar will take place in October and will be extended to three days.



NO COMPANY did more to promote the British Record Industry Awards than Virgin, through the efforts of the record company and the retail arm. So, when it came to trumpeting the success of Peter Gabriel and promoting his product, Virgin went straight to the top, booking the Spectacular illuminated billboard in London's Piccadilly Circus. Marketing Coordinator Bob Williams is pictured directing operations.

Beatles

► FROM PAGE ONE
available and EMI says the remaining eight, original studio LPs from the band will be out before the end of the year.

Tony Wadsworth, general manager of TV and catalogue marketing, comments: "We are prepared for a very high initial production run to satisfy the dealers' reaction and then we will be ready for re-orders. Now that EMI has its own factories we know we are in a position to satisfy demand. Our factory at Swindon is manufacturing copies for the whole world excluding America and Japan."

Wadsworth believes that the Beatles releases will encourage more people to buy CD players and he says: "A lot of people have been saying that they wouldn't buy a CD player until the Beatles' music was out on CD."

EMI has organised extensive in-store promotion and has bought advertising in the national and music press to support the releases. In addition, it has collaborated with HMV in producing a limited edition box set containing all four albums. A total of 2,500 have been produced and will retail for £47.95.

Phantom

► FROM PAGE ONE

that the record industry can expect at this time of year. For many people, this will be their first record purchase since Christmas."

That point is backed by the retailers. A spokesman for WH Smith says that Phantom is being bought by all age groups and that many people are buying it in two formats, a disc for the house and a cassette for the car.

Adds Hirsch: "Everybody is buying this album and it's success has taken a lot of people by surprise. We knew it was going to be a success because people had been asking for it for the last three months. We had people queuing outside the door when it was released."

Polydor managing director Richard Ogden contends that sales of the album cannot be directly related to the number of people who have seen the stage show. He argues: "We have calculated that there have been less than 50,000 potential record buyers who have seen the show. At only 25 per cent of those are from overseas so, overall, it's not a very big factor comparatively."

"What is definitely a big factor is that there are a very large number of people with one, two or three of Andrew Lloyd Webber's previous albums and they have bought Phantom on the strength of those."

National television advertising is now being considered and will be implemented if the current initial campaign is a success.

MUSICAL

Changes

FORMER LIVERPOOL DJ and promoter Steve Procter has been appointed club A&R manager at Polydor... Sumatra Caselli and Jonathan Green have been confirmed as press officers of EMI.

COMPACT



DIGITAL AUDIO

- 1 - THE PHANTOM OF THE OPERA, Original London Cast Polydor
- 2 - GIGGLING, Paul Simon Warner Brothers
- 3 - AUGUST, Eric Clapton Duck/Warner Brothers
- 4 - BRITAINS IN ARMS, Dixie State Vestigo/Phonogram
- 5 - I, SO, Peter Gabriel Virgin
- 6 - THE WHOLE STORY, Rita Beak EMI
- 7 - LIVE NAKED, Genesis EMI
- 8 - PICTURE BOOK, Saddy Red Elektra
- 9 - EVERY BREATH YOU TAKE - THE SINGLES The Police ABM
- 10 - SWEET FREEDOM: THE BEST OF MICHAEL MONAGHAN, M. Johnson Warner
- 11 - REVENGE, Earthquake RCA
- 12 - RAPPIN', Anita Baker Elektra
- 13 - SILENCE AND STEEL, Plus Two Tempest
- 14 - GIVE ME THE REASON, Luther Vandross EMI
- 15 - DIFFERENT LIGHT, Simplex CBS
- 16 - THE COST OF LOVING, Sly & Robbie Polydor
- 17 - NO MORE THE FOOL, Blue Trax Legend
- 18 - DANCING ON THE CEILING, Lionel Richie Motown
- 19 - GET CLOSE, The Pretenders Epic/WEA
- 20 - UNWASHABLE THOUGHT, Genesis Virgin

Compiled by Music Week Research 1987



THE LUNCHEON was on Monday but marketing campaign, promo clip, sleeve design and advertisement quality distinguished industry experts struggled through atrocious weather conditions to make it to the CFS Conference. Thanks to them all.

THE FAB FOUR

THE FIRST FOUR ALBUMS FROM THE BEATLES ARE NOW AVAILABLE ON COMPACT DISC



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- 4 CHAINS 5 BOYS 6 ASK ME WHY 7 PLEASE PLEASE ME
- 8 LOVE ME DO 9 P.S. I LOVE YOU 10 BASTY 11 YOU DO YOU
- 12 DO YOU WANT TO KNOW A SECRET 13 A TASTE OF HONEY 14 THERE'S A PLACE TO TWIST AND SHOUT



- 1 IT WON'T BE LONG 2 ALL I'VE GOT TO DO 3 ALL MY LOVING
- 4 DON'T BOTHER ME 5 LITTLE CHILD 6 TILL THERE WAS YOU
- 7 PLEASE MISTER POSTMAN 8 ROLL OVER BEETHOVEN
- 9 HOLD ME TIGHT 10 YOU REALLY GOT A HOLD ON ME 11 I WANNA BE YOUR MAN 12 DEVIL IN HER HEART 13 NOT A SECOND TIME 14 MONEY



- 1 A HARD DAY'S NIGHT 2 I SHOULD HAVE KNOWN BETTER 3 IF I FELT
- 4 I'M HAPPY JUST TO DANCE WITH YOU 5 AND I LOVE HER
- 6 TELL ME WHY 7 CAN'T BUY ME LOVE 8 ANY TIME AT ALL
- 9 I'LL CRY INSTEAD 10 THINGS WE SAID TODAY 11 WHEN I GET HOME
- 12 YOU CAN'T DO THAT 13 I'LL BE BACK



- 1 NO REPLY 2 I'M A LOSER 3 BARRY IN BLACK 4 ROCK AND
- 5 ROLL MUSIC 6 I'LL FOLLOW THE SUN 7 MR. MOONLIGHT
- 8 MEDLEY 9 KARASIA CITY 10 HEY HEY HEY HEY 11 EIGHT DAYS
- 12 WORDS OF LOVE 13 HONEY DON'T 14 WHAT YOU'RE DOING
- 15 I DON'T WANT TO SPOIL THE PARTY 16 EVERYBODY'S TRYING TO BE MY BABY

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County Bigwood Limited, Handerton White Jenkins Limited and Smith New Court PLC have indicated that they intend to register as market makers in Prism Leisure Corporation PLC. It is anticipated that dealings will commence on 24th February 1987.

Prism Leisure is proud to be joining The Stock Exchange's USM and wishes to thank all those who have made this possible.

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Prism stands firm after City debut

TRADING IN the shares of the Prism Leisure Corporation began on the stock market yesterday (Tuesday) but, despite the cash injection that means, the company says it has no immediate plans to spend money.

Comments managing director Ivor Young: "It's certainly not true that we are about to hit the takeover trail. We have no immediate acquisition plans."

Prism, which previously traded as Geo's Records, launched 1.06m shares at a price of £1.20 each on the unlisted securities market in a flotation sponsored by the National Investment Group. The share issue will mean £636,000

new money for Prism with £634,000 going to the company's founders.

A profit of not less than £1.5m is being forecast by the company for the year ending March 1 which compares with last year's before-tax profit of £401,000 on a turnover of £3.1m.

Prism, which has carved a niche as a distributor of mid-price product, says most of the initial interest in its shares has come from the financial institutions. The money the flotation brings in will be used mainly for buying more merchandising rights and increasing the company's product range.



MANAGER BRIAN Freshwater and producer Derek Bramble have set up a new label and publishing company, Heartbeat Records and Play Music Publishing. Freshwater says of Heartbeat: "We believe in being very selective and are only looking for one or two new artists to develop long-term careers with." Play Music will be administered by Chappell. Pictured listening out for the first hit are (from left) Heartbeat business affairs manager Mike Donovan, Bramble, Freshwater and Chappell general manager Paul Jenkins.

Chariots case - 'no proof of plagiarism'

WARNER BROS Music has been saved a bill of between £1m and £2m in damages after successfully defending a court action in which EMI Music claimed breach of copyright over Vangelis' Chariots Of Fire. EMI argued that Vangelis had taken the tune from The City Of Violets by Stavros Logarithis but judge Mr Justice Whitford said similarities were "a matter of coincidence".

At the end of a two-week hearing, Mr Justice Whitford ruled that, although it was not unlikely that Vangelis had heard The City Of Violets, it was impossible to conclude that he had either consciously or subconsciously copied it. Costs were awarded against EMI.

After the hearing, a spokesman for the company said: "While we are obviously disappointed, until we have an opportunity to review the judgement we cannot make any comment on the implication, including the possibility of an appeal."

New deal for music video on satellite

A NEW deal for the use of music videos by the UK-based satellite stations, Superchannel and Sky Channel, has been negotiated by the operators and the IFPI and Video Performance Limited.

The contracts run for three years to December 1989 and, according to the IFPI, have been negotiated on significantly improved terms for the video producers. "Both involve substantial advances combined with potential additional payments related to advertising and other income," says the organisation.

VPL consultant director Roger Drage comments: "We are very pleased to have successfully renegotiated our agreements on terms which reflect the substantial importance of music videos to cable and satellite TV."

● THE DEALER price for K-tel's new low-priced range of compact discs — claimed to be the cheapest ever — has been set at £4.25.

● RECORD PROMOTION is the subject of a seminar to be run by Longmans on March 27. Speakers will include Polydor head of promotion Adrian Sear, Radio One controller Johnny Pearson and BPI legal adviser Patrick Isherwood.

LISTEN



FOR WEEK ENDING JANUARY 31, 1987

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T R A C K I N G



THE CARDIACS: Big Ship
launched by Alphabet.

by Dave Henderson

AS THE independent network spreads further and more interestingly across even broader musical spectrums, there's a torrent of new plastic delights heading to a record rack near you. New Mute associate, Product Inc, led by former Some Bizzare/K422 person **Rob Collins** have a **Bambi Slam** 45 already rolling and threaten new stuff soon from **World Domination Enterprises**. They also have a schedule of 7-inch, 12-inch, LP, CD and cassette from **Swans** spin-off **Skin**. All that through Pinnacle too.

STILL WITH Pinnacle, **The Cardiacs** (above) have their long-awaited mini-album **Big Ship** on Alphabet and they'll be supporting that in customary manner with many live UK shows scratching lit April. **The Babyman** turn up on **One Little Indian** with **For King Willy** (through Nine Mile and the Cartel) — featuring a line-up of pseudonyms destined for the tower and eventual headshot. **Living in Texas!** The fastest Mon Alive LP is released on Choinstam (through Red Rhino) and the label also boasts the debut album in a suitably scuzzy sleeve from **Margie of Sanity** (who feature ex-Vibes people). Still with Red Rhino-related stock, **Play It Again Sam** have a new 12-inch from **Siglo XX** called **The End Of The Night**. **Not For Sale's** debut LP on Fundamental is finally with us, and Fundamental also release the unpredictable madcap **Eugene Chadbourne** album **There'll Be No Tears Tonight**.

RAZOR RECORDS have **The Long Tall Texans'** **Sodabusters** album (through Pinnacle), and the Belgian **Crammed** label (available here through Rough Trade) have two new additions to their excellent **Made To Measure** series. Volume Eight features **Susan Dahlum** and **Richard Horowitz** on **Desert Equations**: **Azax Attra** and volume 13 features **Daniel Scheil** and **Kero** on **If Windows They Have**. The Third Mind label (through Rough Trade) has another shared set called **Four From The Maddening Crowd** with tracks from **The Royal Family And The Poole** (formerly on Factory), **Hushide**, **Intimate Obsessions** and **Ohama Meets Diana**.

THE SURVIVAL label has raised its head from the table after

sending past starlets on to **Stiff (Furniture)** and **EMI (View From The Hill)** and they offer another bunch of possible hitters. **Bliss** do their gospel/Stax thing on **I Hear You Call through Backs**. The Ink label has a new 12-inch EP from **The Camberwell Now** called **Greenfingers** (through Nine Mile), and a correction — **Nick Drake's Time Of No Reply** on **Hanibal** is in fact distributed by **Charly**, **Harmonia Mundi**, **Projection** and **Cellic**.

FAST FORWARD in Scotland expands even further with a whole host of new releases either here or on their way, including a new single from the Celtic-rock group **We Free Kings**, **Oceans** on **DDI**, **The Hook 'n' Pull Gang's** **Pour It Down Yer Throat** seven-inch on **Blitz Hog**, a re-release of the legendary **Dead Kennedys'** California **Over Alles** in 12-inch form, **Jesse Garon** and **The Desperadoes'** **The Rain Fell Down** 7-inch on **Norodnik**, **The Dog Faced Hermans'** **Unbend** 7-inch on **Demon Rodge**, **Jesse K's** **Heaven Sent** 12-inch on **Supreme**, **The Fitzbooms'** **Sign On The Line** 7-inch on **Norodnik**, a Cathexis compilation called **Fight** featuring tracks from **In The Nursery**, **Revolting Coats**, **Soviet France**, **Hula**, **Click Click**, and **The Shock Headed Peeters** and more. **Edinburgh's The Crows** have their second release **Redman on Ravin'**, **Vaux** have **Feverpitch** on **GVV** and moving swiftly down to **Basqued** finally get their **Tried And Tested** **Public Speaker** 12-inch out in a suitably grotesque sleeve.

THE FUN After All label, through Pinnacle, have the brightly tinged excesses of **Moto Park** set for mass approval on their **Let Us Touch** 12-inch, and, looking in more detail at the Pinnacle list of expected product, we can hazily see that they have... **The Beloved's** **Happy Now** on **Film Film**, **Voice Of America's** **I Will Tell** 12-inch on **Amnition**, **The Cleaners From Venus'** **Ilya Kuraykin Looked At Me** on a 12 by **Amnition** (plus an album by

PLANET ROCK:
The Cleaners From Venus

the group called **Goin' To England**). **The Mighty Caesars'** **Wiseblood LP** on **Ambsassador**, plus the eventual release of an **Eyelines In Ginx** singles collection on **Cherry Red** and the soundtrack to the cult flick **The Trip** on **Edsel** (with tracks from **The Electric Flag**).

THE AMERICAN Enigma label further enhances its stock control (through Rough Trade) with two new releases. They are, **Wednesday Week's** **What We Had** and **The Wipers'** **Over The Edge**. Also through Rough Trade, **Midnight** has a three track 12-inch from **Sad Lovers And Giants** called **Seven Kinds Of Sin**. And, **The Revolting Coats** are back. Yes, **The Revolting Coats** suggest that **You Often Forget** on two rather differing versions from their **Wax Trax** (through Rough Trade) 12-inch.

THROUGH JUNGLE, and on **Jungle**, **Walcore** release their debut single **The Captain's Table** plus, here's the **David (Soft Cell)** **Ball** produced **Big Blue Ocean** from **Jih**, on **Lozy** (through Rough Trade), **The Primitives'** **Stop Killing Me** released in seven and 12-inch formats (they'll be playing live through Feb and March too) and **My Bloody Valentine** support their **Lozzy 45 Sunny Sundae** **Smile** with several dates on the **Soup Dragons'** tour at the end of February. **Music For Nations** release their long-awaited **Agent Steel LP** **Unstoppable Forces** (through Pinnacle), while mad label **Unicorn** plan releases from **The Boogie Brothers**, **The Key**, **The Moment**, **Les Elite**, **The Toasters**, **Secret Affair** and **Manual Scan** among others leading us to half way through the year. Busy times already.



.....STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS.....

.....STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS.....

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CHAMPION RECORDS... A STEP AHEAD

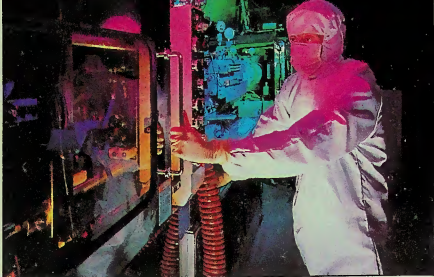
NEW SINGLES COMING SOON: SALT 'N' PEPA 'My Mike
Sounds Nice' - 7 INCH CHAMP 39 - 12 INCH CHAMP 12 39
KENNY JAMMIN JASON & FAST EDDIE SMITH 'Can U
Dance' - 7 INCH CHAMP 41 - 12 INCH CHAMP 12 41
NEW ALBUM OUT NOW: JAZZY JEFF & FRESH
PRINCE 'Rock The House' CHAMP 1004 - Cassette
CHAMP K 1004. NEW ALBUM COMING SOON:
OLIVER CHEATHAM 'Go For It' CHAMP 1006
Cassette CHAMP K 1006

CD: don't let it die of

INTERESTING THAT MW should run a modest little article on the problems of pricing CDs; but surely, CD is all-consuming, all-conquering, set for to annihilate vinyl by 3:30pm next Friday and as such, is above such tacky commercial considerations? Or could it be that CD is not so sweeping all before it, as per schedule and after investing megamillions, worrying beads of perspiration are breaking out on collectively furrowed company brows?

Retail price is but one part of a wider problem. It should be remembered that CD was thrust at a totally unformed and unprepared mass public only three years ago, with virtually no detailed information — other than to hi-fi buffs — and even staff of labels

involved in the launch had no clear idea of what it was all about. "CD? — does he work for us?" is a treasured, verbatim quote of that period. Today, management know lyrical about the aural delights of CD, but I doubt many truly understand the format and/or are capable of explaining it A to Z. So how do you think Average Punter, of High Street, Britain, feels about it? Out of a clear blue sky, he is confronted with a totally new sound-reproduction concept, for which boll-on boxes at perhaps £200 a time are a bare minimum requirement and through which he can play (following for individual taste) an extremely limited selection of relatively expensive records — fewer still if, God forbid, he's not totally enamoured of current pop music.



CD IS full of high-tech, but does the public appreciate it... or even care?

The discs may well set him back twice the price of chart vinyl and for more often than not, with no extra content and perhaps even more unforgivable, no great discernible improvement in sound quality which, at base, is surely what CD is all about? No doubt there were a good few CD players sold this Christmas past and I feel sorry for those adventurous souls who got lumbered with indifferent-to-whatful sound quality discs. They may well have spent hundreds of pounds on updating or buying new equipment and are now wondering why they bothered. Which reflects the attitude of some record/CD companies, for too many of whom potentially could care less about the quality of sound of the finished product, so long as they're building digital catalogue.

If you look at the numbers, it's obvious that the majority of average record buyers know little or nothing about CD. Many of them may have seen CDs, particularly in the larger record stores, but they remain ignorant of the format and what it can do and offer by virtue of a lack of easily digestible information. Neither do such folk make a habit of casually checking hi-fi stores; why bother, they've already got a record playing system and anyway, it's far too technical with all this 16-bit thingummy. And to top it all, it's expensive. You could also take these negative vibes with such as: "... I've got far too many records to change now..." "... there's nothing on CD I want..." and "... bugger me, LPs, tapes, cable telly, now compact disc, where's it all gonna end?" — again, all verbatim quotes, from committed buyers.

Would now not be a good time to have another, far more general advertising campaign, with the hardware and software companies working in harmony? The *Sunday Times* is a wonderful newspaper, but of fairly confined readership and items advertised in it are probably perceived as being a bit up-market and beyond the reach of "ordinary" folk (unless CD is meant to be elitist). Regular advertising in the popular daily and weekend press would offer a far wider audience and be more effective, particularly if space was devoted to explaining CD, as opposed to filling it with pictures of the latest "greatest players, captioned with incomprehensible hi-tech specs. (Have you ever studied these Spec Wars? You'd need a degree in computer electronics to follow

them). Where is regular, credible advertising in the weekly pop music press? Come to that, why no dedicated CD columns in *Sounds*, *NME* and *AMF*? You know there would be if there was regular CD-dedicated advertising, there's a mile of TV advertising, but it hardly dwells on the sonic capability of CD. Mass ignorance must be a factor here; everyone knows what a tape cassette is, which is why the Maxell tape ad is so good. And why is there so much advertising emphasis in the CD-only periodicals? Here you're preaching to the converted (how many players can a body own?) and it's not likely that the contented vinyl man is going to casually purchase a copy of, for example, *Which Compact Disc?* (where-in-hell'll find that he can buy discs for £7.95 and less, or rent them, but be buffed by the gargon), unless a concerted, broad-based advertising campaign has picked his curiosity.

Effectively, the public still need to be educated about CD, in simplistic terms if need be. That "overager" record buyer must be made to feel that he's missing out by not having a CD player, that CD is not some arcane, hi-tech hi-fi mystery and that he will assuredly benefit by shelling out potentially large ones to obtain a player or system. The only way CD can succeed, to any degree, is to persuade the public to buy players, thus forcing them — in the nicest possible way — to buy CDs. Do I state the obvious?

Record companies could well involve themselves in a similar sort of campaign, perhaps along the lines of "great music deserves great sound," yet again explaining to the happily ignorant masses what CD is all about, perhaps even pointing out that they don't have to give up buying vinyl that CD would be a marvelous addition to their present catalogue system. But it's vitally important that compact discs are consistently heard to be a considerable improvement over vinyl. Too often such is not the case and at the mouthed £9.99 or £7.99 and even £5.99, the potential customer is not going to make that initial hardware investment if he's not going to reap an audio benefit. Also, once he realises that a CD can more than adequately cope with an hour or more of music, he'll expect more than just usual black album playing time. No one in their right mind is going to lose out 12

quid for 30 minutes of CD... er, except me: £11.99 for a recent Eddie Cochran bootleg of less than 25 minutes! We all want more of the best for less and it may well be that certain compromises would have to be struck to accommodate, but I don't see why that should include digitally encoded hiss, pop/rattle and the sound of the old fashioned styli banging around the vinyl groove.

Actually, when you think back, it was a pretty arrogant, not to mention health expensive decision, made by a few so few people, to try to totally revolutionise the listening habits of the world. To have got this far, so soon, is achievement enough and I'm sure CD will eventually be the dominant sound-carrying medium, but it will take longer than the more optimistic predictions. When we changed from coarse-groove to microgroove and when cassette tapes were introduced, we were in for healthier financial times jobs for all, not so many home entertainment distractions, much more disposable income. Today, compact disc requires an initial, calculated financial commitment by established and new record collectors and buyers, many of whom already feel guilty enough about their hobby, what with the mortgage/rent the kids, running the car, cost of living in general and so on. If anything is holding them back, it's probably the cost of that first player (and which one! — there are so many). There is there enough disc catalogue to warrant such financial excess and, possibly most important of all, does he or she have an understanding life-partner? Tony Martin, Portland Road, London SE25.

'The average record buyer must be made to feel that he's missed out by not having a CD player, that CD is not some arcane, hi-tech hi-fi mystery'

MUSIC VIDEO

Rank	Artist	Track	Label	Price
1	KATE BUSH: The Whole Story	Various	FAM	AMP 14 11.97
2	STATUS QUO: Live Through The Years	Various	CMD	AMP 14 11.97
3	DIRE STRAITS: Live Through The Years	Various	CMD	AMP 14 11.97
4	QUEEN: We Will Rock You	Various	VIDES	COLLEC 14 11.97
5	PET SHOP BOYS: Television	Various	FAM	HIRE 10022.2
6	NOW: What I Want I Call Music 8	Various	RMV	VIDE 14 11.99
7	DIRE STRAITS: Brothers In Arms	Various	MAJ	MAJ 14 11.99
8	THE POLICE: Every Breath You Take	Various	ASAW	AMP 14 11.99
9	SIMON & GARfunkel: In Central Park	Various	WEA	MUS 14 11.99
10	WHAM!: The Video	Various	CSF	AMP 14 11.99
11	CAMEL: The Video Archives	Various	PGC	AMP 14 11.99
12	QUEEN: Greatest Hits	Various	FAM	AMP 14 11.99
13	QUEEN: Live In Rio	Various	FAM	AMP 14 11.99
14	LED ZEPPELIN: The Song Remains The Same	Various	WEA	MUS 14 11.99
15	IRON STAR: Luxury Of Life	Various	RCA	AMP 14 11.99
16	FRANK ZAPPA: Live After Death	Various	WEA	MUS 14 11.99
17	WHAM!: In China - Foreign Skins	Various	CSF	AMP 14 11.99
18	DURAN DURAN: The Video Album	Various	WEA	MUS 14 11.99
19	MADONNA: The Virgin Tour	Various	WEA	MUS 14 11.99
20	WHAM!: The Final	Various	CSF	AMP 14 11.99
21	THE SCORPIONS: World Wide Live	Various	FAM	AMP 14 11.99
22	HITS	Various	FAM	AMP 14 11.99
23	LEWIS & CLARK: The Making Of Thriller	Various	WEA	MUS 14 11.99
24	MICHAEL JACKSON: The Making Of Thriller	Various	WEA	MUS 14 11.99
25	AC/DC: Live Through The Years	Various	WEA	MUS 14 11.99
26	MADNESS: Ultra Madness	Various	WEA	MUS 14 11.99
27	RON JAVY: Breakout	Various	WEA	MUS 14 11.99
28	WHITNEY HOUSTON: No. 1 Video Hits	Various	RCA	AMP 14 11.99
29	U2: "Under A Blood Red Sky"	Various	WEA	MUS 14 11.99

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2

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we break records

SMASH HITS. AN EMAP METRO PUBLICATION
52-55 Carnaby St., London W1V 1PF

TOP 100 SINGLES

1	SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade RT(1) 195 (U/RT)	17	SERPENTS KISS The Mission Chapter 22 CHAP 57 (12 - CHAP 4) (U/NM)	35	REALLY STUPID The Primitives Lozy LAZY 02(1) (U/RT)
2	KISS A&P of Chance Fon AGE(7) 5 (U/RT)	18	AS The Smiths Rough Trade RT(1) 194 (U/RT)	36	TRUMPTON RIOTS Half Man Half Biscuit (12 - TRUMP 17) (U/Fast Forward)
3	EVANGELINE The Lids Works Beggars Banquet BEG 181(1) (W)	19	STUMBO Wimblo K.422 - (WISE 212) (U/RT)	37	LUCILLE Fotel Chorm Naiive (12) NTV 20 (U/Red Rhino)
4	MY FAVOURITE DRESS Wedding Present Reception REC 005 (12) (U/RR)	20	BAMP-BAMP Bambi Blom Product Inc 2.7 (12) 2 - 12(1) (U/RT)	38	THE GRIP OF LOVE Chris De Burgh Karbon KAR 040 (P)
5	LOVE IS DEAD Godfather's Corporate Image GFRB 04(1) (U/Red Rhino)	21	THE PEEL SESSION (31st January 1979) Joy Division Strange Fruit - (SFP5 013) (P)	39	GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire BLAZE 15(1) (U/RR)
6	THE PEEL SESSION (5th December 1977) Suzie And The Bostons Strange Fruit - (SFP5 012) (P)	22	SOMETIMES Enure Mute (12) MUTE 51 (U/RT/SP)	40	SIXTEEN DREAMS Loop Head - (HEAD 5) (U/RE)
7	HEAD GONE ASTRAY The Soup Dragons Raw TV Products RTV 1122 (U/RT)	23	PANIC The Smiths Rough Trade RT(1) 193 (U/RT)	41	CARAVAN OF LOVE The Housemartins Head Discs GOD(1) 16 (P)
8	SWEET SWEET PIE Pop Will Eat Itself Chapter 22 (12) CHAP 11 (U/NM)	24	HANG-TEN! The Soup Dragons RAW TV Products RTV 1121 (U/RT)	42	UP HERE IN THE NORTH OF ENGLAND The Housemartins Situation Two - (SIT 45T) (U/P)
9	INTO THE GROOVY Ticcone Youth Blastfirst - (BFFB 08) (U/RR)	25	MAHALIA The Bibles Backs (12) NCH 11 (U/Backs)	43	COMPLETELY AND UTTERLY The Chesterfields Subway SUBWAY (U/RE)
10	BRIGHTER The Railway Children Factory FAC 167(7) (U/RT/P)	26	TRIED & TESTED PUBLIC SPEAKER Bogshed Sheffield - (SHELF 3) (U/Backs)	44	BEATNIK BOY Tululah Goth 53rd & 3rd AGARR 4 (U/Fast Forward)
11	EVERYTHING'S GROOVY Gaye Bikers On Acid In Tape IT(1) 040 (U/Red Rhino)	27	IN A LONELY PLACE The Smiths Enigma ENIGMA 5003-2 (U/RT)	45	ANAL STAIRCASE Coal K.422/Force And Form - (ROTA 121) (U/RT)
12	LOVE REMOVAL MACHINE The Gull Beggars Banquet BEG 182(7) (W)	28	LIKE A HURRICANE/GARDEN OF DELIGHT The Specials Chapter 22 (12) CHAP 11 (U/RR)	46	THROWAWAY The Housemartins Chapter 22 (12) CHAP 10(1) (NM)
13	BLUE CHAIR Elio Costello Demon D1047(1) (P)	29	THE PEEL SESSION (29th May 1979) The Specials Strange Fruit - (SFP5 013) (P)	47	DICKIE DAVIS EYES Half Man Half Biscuit Probe Plus PP 21(1) (U/RT/Probe Plus)
14	THE PEEL SESSION (19th September 1977) The Sits Strange Fruit - (SFP5 021) (P)	30	POPPYCOCK (EP) Pop Will Eat Itself Chapter 22 (12) CHAP 9 (U/RR)	48	BIZARRE LOVE TRIANGLE New Order Factory FAC 1637 (12 - FAC 163) (U/RT/P)
15	THE PEEL SESSION (5th February 1986) The Sings Strange Fruit - (SFP5 019) (P)	31	A WAY II Beggars Banquet BEG 180(7) (W)	49	THE PEEL SESSION (27th August 1979) Strange Fruit - (SFP5 020) (P)
16	BLUE MONDAY New Order Factory - (FAC 73) (U/RT/P)	32	CUBIST POP MANIFESTO Big Flame Ron Johnson ZRON 13 (U/NM)	50	HEY! LUCIANI The Fall Beggars Banquet BEG 107(7) (W)

Compiled by Music Week Research

TOP 20

A CERTAIN RATIO
"LIVE IN AMERICA"
DOJOLP47 (L)

3. THE BEST AND THE TESTE TUBES
"SOBERPHOBIA"
DOJOL49 (L)

3. THE SIX PISTOLS
"LIVE"
DOJOL46 (L)

4. THE DAMNED
"STRAGGLES"
DOJOL46 (L)

5. THE EXPLOITED
"TOTALLY EXPLOITED"
DOJOLP1 (L)

6. THE METEORS
"CURSE OF THE MUTANTS"
DOJOLP2 (L)

6. THE METEORS
"LIVE"
DOJOLP4 (L)

8. THEATRE OF HATE
"ORIGINAL SIN LIVE"
DOJOLP19 (L)

9. THE ONLY ONES
"ALONE IN THE NIGHT"
DOJOLP43 (L)

10. THE ANTI-NOWHERE LEAGUE
"LONG LIVE THE LEAGUE"
DOJOLP15 (L)

11. SEX GANG CHILDREN
"SONG AND LYRICS"
DOJOLP16 (L)

12. 999
"IN CASE OF EMERGENCY"
DOJOLP31 (L)

13. COCKNEY REJECTS
"WE ARE THE FIRM"
DOJOLP32 (L)

14. THE BUSINESS
"SINGALONG-A-BUSINESS"
DOJOLP35 (L)

15. THE EXPLOITED
"HORROR EPICS"
DOJOLP37 (L)

16. WIRE
"IN THE PINK"
DOJOLP36 (L)

17. BE-BOP DILKES
"HORROR EPICS"
DOJOLP42 (L)

18. MOTORHEAD
"BORN TO LOSE"
DOJOLP18 (L)

19. NICO
"BEHIND THE IRON CURTAIN"
DOJOLP27 (L)


20. JOHN MARYN
"PHILENTROPY"
DOJOLP26 (L)

UPCOMING RELEASES

TOM ROBINSON
"LIVE"
DOJOLP51 (L/P/D)

THE FRUITS
"LIVE"
DOJOLP52 (L)

DISTRIBUTED BY NINE MILE AND THE CARTEL



TOP 25 ALBUMS

1	BACK IN THE DHSS AGAIN Half Man Half Biscuit Probe Plus PROBE 8 (U/Probe)	11	HIT BY HIT The Godfather's Corporate Image GFR1LP 001 (U/RR)
2	UP FOR A BIT WITH THE PASTELS The Pastels Glass GLA21 21 (U/NM)	12	NINE C88 Various Rough Trade ROUGH 100 (U/RT)
3	SHABINI The Bhandu Boys Discafrica AFRI LP 02 (U/RE/STRANS)	13	LONDON O HULL 4 The Housemartins Gal Discs AGOLP 7 (F)
4	DIRTDOOD Wish Some Bizzare WISE 003 (U/RT)	14	WALKING THE GHOST BACK HOME The Wonderbar Backs NC HLP 8 (U/RE)
5	THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl COOK 002 (U/NM)	15	WONDERLAND Enure Mute STUMM 25 (U/RT/SP)
6	QUICK OUT Slump Stuff STUFF U2 (U/RT)	16	TAKE THE SUBWAY TO YOUR SUBURB Various Subway SUBURB 001 (U/RE)
7	THE QUEEN IS DEAD The Smiths Rough Trade ROUGH 96 (U/RT)	17	IN THE PINES The Trillids Hot Hot 1028 (U/RT)
8	ESPECIALLY FOR YOU The Smiths Enigma Europe 3208-1 (U/RT)	18	BROTHERHOOD New Order Factory FACT 150 (U/RT/P)
9	PICTURES OF STARVING CHILDREN Chumbawamba Agl Prop PROCP 001 (U/RR)	19	LOAN SHARKS Genesis Beta LD. NOSE 10 (U/RE)
10	BEDTIME FOR DEMOCRACY Dead Kennedys Alternative Tentacles VIRUS 50 (U/RT)	20	BLOOD AND CHOCOLATE Elio Costello/The Attractions Imp/Demon XHEND 80 (P)
11	HIT BY HIT The Godfather's Corporate Image GFR1LP 001 (U/RR)	21	WHAT'S IN A WORD Brilliant Corners DSDO 5526 (U/RE)
12	NINE C88 Various Rough Trade ROUGH 100 (U/RT)	22	LIVE IN AMERICA A Certain Ratio Deja DJOL047 (U/NM)
13	LONDON O HULL 4 The Housemartins Gal Discs AGOLP 7 (F)	23	THE MOON AND THE MELODIES Budd/Fraser/Gelber/Royden 4AD CAD 611 (U/RT/P)
14	WALKING THE GHOST BACK HOME The Wonderbar Backs NC HLP 8 (U/RE)	24	YOUR FUNERAL, MY TRIAL Nick Cave & The Bad Seeds Mute STUMM 34 (U/RT/SP)
15	WONDERLAND Enure Mute STUMM 25 (U/RT/SP)	25	BACK IN THE DHSS Half Man Half Biscuit Probe Plus PROBE 4 (U/Probe)

REGGAE DISCO CHART

THIS WEEK LAST	REGGAE DISCO CHART	REGGAE CHART	ARTIST
1	(4) HOOKED ON YOUR ASS Bachelors	1	ROBERTO
2	(1) LATELY I'M BEING Bachelors	2	THE BROTHERHOOD
3	(2) BROTHERBREAKER Five Star	3	THE BROTHERHOOD
4	(2) PLEASE MISTER PLEASE Clean	4	THE BROTHERHOOD
5	(3) AGONY PASTER Line And Love	5	THE BROTHERHOOD
6	(9) I'VE MADE UP MY MIND Ade J	6	THE BROTHERHOOD
7	(1) IN THE MOOD New Wave	7	THE BROTHERHOOD
8	(1) KING MY NUMBER ONE Saxons	8	THE BROTHERHOOD
9	(2) READY FOR THE DANCE Line And Love	9	THE BROTHERHOOD
10	(1) COME AGAIN Line And Love	10	THE BROTHERHOOD
11	(4) YES MAMMA Line And Love	11	THE BROTHERHOOD
12	(1) RAMBO Bach	12	THE BROTHERHOOD
13	(7) BANGBANG AND ROLL Saxons	13	THE BROTHERHOOD
14	(1) SHAKY YOU DOWN Saxons	14	THE BROTHERHOOD
15	(2) RAGMUFFIN RACK Fem 2	15	THE BROTHERHOOD
16	(1) DANDEOUS SYSTEM Line And Love	16	THE BROTHERHOOD
17	(3) ROCK WITH ME TONIGHT Fusion	17	THE BROTHERHOOD
18	(2) CAN'T BE WITH YOU TONIGHT Oldtime	18	THE BROTHERHOOD
19	(1) KNIGHT IN SHINING ARMOUR UK Edition	19	THE BROTHERHOOD
20	(1) CASANOVA UK Edition	20	THE BROTHERHOOD

REGGAE ALBUM CHART

1	(1) CAN'T BE WITH YOU TONIGHT Oldtime
2	(2) INTENTIONS Ten
3	(4) REGGAE HITS VOL 2 Mar-Jay
4	(3) TAXI CONNECTION LIVE IN LONDON Mar-Jay
5	(3) THE EXIT DENNIS BROWN Empire
6	(5) LAY IT ON THE LINE Jan Star
7	(8) JUST YOU JUST ME Geometric
8	(10) THE ORIGINAL REGGAE HITS SOUND Saxons
9	(7) JUST CAN'T GET OVER YOU Fusion
10	(1) WE RAYDY FE THE LINE Line And Love

NEW RELEASES - DISCO

NO LUCKY LUCKY Revolutionary
LIFE TIME Revolutionary
LOVE WON'T COME EAST TAD's
PUNNANTY Crescent
DON'T RUN HIM DOWN Line And Love
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TOP 100 ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK

MUSIC

No 1 ORIGINAL CAST 'PHANTOM OF THE OPERA' * CD
Voices: Michael Crawford, Sarah Brightman & Cast. Polygram 10099**2** THE VERY BEST OF HOT CHOCOLATE * CD
Hot Chocolate BAK EMY42**3** GRACELAND *** CD
Paul Simon Warner Brothers WK52**4** AUGUST * CD
Eric Clapton Duck/Dorner Brothers WT1**5** SILK AND STEEL *** CD
Five Star Parlophone N 11100**6** PICTURE BOOK * CD
Simply Red Bakers KT27**7** LIVE MAGIC * CD
Queen EMU BAC 219**8** DIFFERENT LIGHT * CD
Bongles CBS 14659**9** GIVE ME THE REASON * CD
Luther Vandross Polygram 1691141**10** THE FINAL COUNTDOWN * CD
Europe Epic DFC 24808**11** SO * CD
Peter Gabriel Virgin V43**12** THE WHOLE STORY ** CD
Kate Bush EMU BKT11**13** BROTHERS IN ARMS *** CD
Dire Straits Virgin/Parlophone VCBH125**14** REVENGE *** CD
Eurythmics RCA R 21050**15** NOW, THAT'S WHAT I CALL MUSIC 8 *** CD
Various EMU/Virgin/Welwyn MW8**16** RAPTURE * CD
Asha Behl EMI UK 171**17** TRUE BLUE *** CD
Madonna Sire WR54**18** SLIPPERY WHEN WET * CD
Bon Jovi Virgin/Parlophone VCBH128**19** NO MORE THE FOOL * CD
Elton Brooks Legend LMA1**20** DISCO * CD
Paul Simon/Bruce Springsteen & The E Street Band Atlantic 1001

MOOL
THE ALBUM
HIP (C) 44
Featuring
" GO SEE THE DOCTOR "
" LITTLE JON "
" DUMB DICK "
" DO YOU KNOW WHAT "

59 BACK AGAIN IN THE D.H.S.S.
Hullf Man Hellf Bright Probe/FUSION 8**60** ALE *** CD
Alison Moyet CBS 58229**61** WORD UP * CD
Commo Duke/Parlophone AMB119**62** GREATEST HITS * CD
Rod Stewart Polygram 145914**63** HUNTING HIGH & LOW ** CD
Aldo Warner Brothers WK10**64** NOTORIOUS * CD
Duran Duran EMI DDM1231**65** LIKE A VIRGIN *** CD
Messiah Sire WR20**66** MAD, BAD AND DANGEROUS TO KNOW
Dead Or Alive Epic 691251**67** NO JACKET REQUIRED *** CD
Bill Collins Virgin V1245**68** SUZANNE VEGA * CD
Suzanne Vega A&M AMA 5072**69** PLACIDO DOMINGO COLLECTION * CD
Placido Domingo Special CD 548 425**70** THE SOUND OF BREAD * CD
Bread Elektra K 52002**71** TELL GOD I'M HERE * CD
Hannah Kichewen/Worlds 201 201**72** BELLA DONNA * CD
Shirley Nickls Warner Brothers K 59119**73** THE HOUSE OF BLUE LIGHT * CD
Deep Purple Polygram POL412**74** RPTIDE * CD
Robert Palmer Island LP45 9801**75** BE YOURSELF TONIGHT * * CD
Eurythmics RCA R 20711**76** HIRSWAY * CD
Hipswavy Mercury/Parlophone MESC35**77** LOVE ZONE * CD
Billy Ocean Enigma 33**78** LOVE OVER GOLD ** CD
Dixie Brooks Polygram 1519 119

American independents have their day

by John Tobler

ITS RARE for an indie single to top the charts here (Renaissance Renato Jackie Wilson, but otherwise few in recent times), and it seems still rarer in the US, where info radio support is given to anything not affiliated with a major label.

That's one of the reasons why Rhino, an LA indie roughly equivalent to Demon/Estel here, started a distribution deal with Capitol within the last two years. Since then, they've had six re-issued Monkees LPs in the Billboard chart, without having prior knowledge of that group's reunion which became one of the most unexpected phenomena of last year.

Of course, they're albums, and this is about a particular chart-topping single due for UK release imminently: At This Moment by Billy Vera & The Beaters.

Vera has been recording for around 20 years — in the Sixties he cut some memorable duets with soul sirens Judy Clay, most notably Storybook Children and Country Girl — City Man in '67/8, which are both minor classics in the style of Private Number.

Vera's been plodding the circuits ever since enjoying the odd minor US success. The two singles, re-released under the name Billy Vera & The Beaters, were I Can Take Care Of Myself and At This Moment, the former just creeping into the Top 40, and the latter foundering around 80. Last year, At This Moment was featured in an episode of the popular US TV sitcom Family Ties (second only to the Bill Cosby Show in the US ratings) and elicited a strong reaction from viewers.

Vera, who was being asked at gigs if any records by him were available, contacted Richard Foss of Rhino, a label celebrated for their re-issues, to see whether there was any possibility of restoring some of his work to circulation.

Rhino co-founder Harold Bronson of Europe for a while, takes up the story: "We thought about it for a while and decided to release At This Moment as a single in the first instance, although we're not a label which normally releases commercially-orientated singles, and in fact had only done one previous 45 during 1986."

A week or two later it was re-released, unbeknown to everyone, they featured the song on Family Ties again in a different episode, and the response was amazing.

"NBC, the TV station involved, received over 9,000 calls from the public asking if the record was available, and that was apparently even more than they received when Phil Collins appeared in Miami Vice."

The single became the fastest chart riser of its time, finally



reaching number one at the end of January (it has also topped the AOR chart and featured in the country and R&B charts).

The LP from which it comes is now in the US Top 20, and the follow-up single, reversing the 1981 situation, is I Can Take Care Of Myself, which has just been released in America. The future, as they say, is looking bright enough for shades to be considered.

Odd that the single hasn't been heard much in Britain yet? Well, that should soon change, as Bronson has just concluded a deal with Fanfare Records (of Sinito and So Macho fame), so it seems likely to be circling its soon.

Apart from the obvious moral to the story about if at first you don't succeed, try, try again, another element should not be forgotten, as Bronson remarked: "It's unlikely that we would have got this far without major distribution, although we were responsible for all the sales and marketing ourselves."

Is this a forecast of the way it will probably be in the UK before too long, with distribution becoming even more the key element in hit acquisition than it is now?

This is pop!

by Jerry Smith

THE BODINES are the very latest of the C86 batch of indie bands to



gain a major deal and, with their pedigrees, they are probably the ones most likely to turn their class of '87 accolades into chart success in '87.

Having long been tipped for bigger things, they now have the chance of a fair fight in the heavyweight division and their bright and energetic pop, with its naive charm, should get us on our dots to the over-produced, sanitised emotions of the bloated and fading stars hogging the airwaves.

Of the three singles that they have released so far, two — There and Heard It All! — were for the hipper-than-hip Creation Records and have rightly been hailed as indie classics. But now their time at Creation is over as they wanted more than music press hype and a regular place in the indie charts.

In fact in a surprise reversal of the usual rules, frontman Mick Ryan says that they were subject to much pressure to conform to the Creation identity and it was this that prompted their leaving in search for greater artistic freedom. He remembers: "Alan McGee even asked us to wear pony leather trousers. All those Creation bands are so passé."

Not wanting to get caught in a cult ghetto, The Bodines upped and signed to the distinctly un-hip, Mago Music Records which is trying in turn to change its — and magoo's — general — image by giving the band their very own label, which has aptly been titled Pop!

Not to be out done The Bodines have, from their day of signing, been caught up in stories of rock-'n'-roll type mayhem.

These four lads from Glossop, who display a quiet, even shy presence on stage, have been linked with tales of drunken debauchery, the wrecking of limos. This is laughed off, but even so there is an inkling that the company "legend" machine is gearing up for a concerted push.

Jon Broudie, he of Echo & The Bunnymen fame, produced their last two singles and is now recording their long-awaited debut album. Broudie has been very influential in the development of The Bodines' sound and this is no doubt why they pick up many comparisons with that great, late Seventies triumvirate of Liverpool bands,

Wahl The Bunnymen and The Teardrop Explodes.

The very best of those lost two singles, There is, about to be re-released in a reworked and remodelled form by Mago to launch its major assault on the charts. Hopefully, this time round, their effervescent pop gem will manage to pick up that all important daytime radio play that will bring them their first, and much deserved, chart position.

Their name might well be taken from Jehro Bodine, the eldest son of that outrageous dumb bop in the old US TV series The Beverly Hillsbillies, but don't be fooled, The Bodines are no hicks from the sticks and certainly have the promise and the potential to go on and gain themselves a treasured place in the hearts, and charts, of the nation.



● THE FELINE voice of David Sylvian's voice may sound like the perfectly obvious foil for the pop-meets-ambient mood of Virginia Ailes' latest WEA single, Some Smell Good, but it was only a chance meeting on the other side of the world with Ryuichi Sakamoto, the Japanese answer to Trevor Horn and the man behind the production desk for Astley's Hope in A Darkened Heart album from which the 45's taken, that ever led to her popping the question and creating what sounds like a marriage made in heaven.

"When Ryuichi suggested David did the vocals I felt awfully hurt because I thought he meant I was a steed of me — not with me," says Sylvian. "I let it go a whole day in the studio without saying anything, then I said 'Couldn't I sing just the nearest bit as well?' Ryuichi was amazed that I thought he'd leave me out of my own song!"

Misunderstandings aside, both collaborations were a great success, says Virginia: "Ryuichi played everything whereas normally I'd do keyboards and it was so nice to feel I was sharing the work with someone. David I'd never met before, but I'd love to work with him again."

Another future collaborator is likely to be Martin Stephenson of The Dainties, with whom she once duetted on a distant but memorable night at MW's very own local.

For now, as well as looking after her new baby, Florence, born just after the LP saw the light of day, Virginia's looking for a "great" fan to write the music for. Maybe it was the inspiration of working with Sakamoto, who wrote the soundtrack to and starred in the Bowie movie Merry Christmas Mr Lawrence, or maybe it's in the blood as it was Virginia's father Ted who was responsible for that whole string of classic TV themes in the Sixties — Dangerman, The Saint and Department 5. **DVE**

Reason to bee-lieve

by Danny Van Emden

ONE SINGLE old and The Voice Of The Beehive are getting to be regulars on the A&R person's 'left lunch' merry-go-round.

If we can avoid the obvious buzzwords [yep, they're real honey-eyes, queen bees, a hive of industry...], the greatest obstacle facing Melissa and Tracey, sisters from LA who crossed the ocean to what's still, they say, the musical capital of the world, in order to pursue a career of fame and fun singing gloriously unpretentious, harmonious pop, is that the charm of their freshness, plus the major ones that they've been joined for gigs, by Woody and Beeders of the late great Madness, has triggered a torrent of flattering words and comparisons that often leads to those awful words N*x B'g Th'g being bandied about.

No one wants to labour under that sort of reputation. So let's put the record straight.

"We've been compared to every band that's ever lived," they wall. "Even the Boomtown Rats." The truth, they agree, is somewhere near the sound of the Beatles and the spirit of the Shangri-Las but with the attitude of those lovable wackos The 52's and the humour of our very own Fuzzbox, to whom the similarly-dog-eared Beehives refer in reverential tones.



They didn't try for a deal at home because they felt they'd be swallowed up in the big city and the industry that doesn't have its Bull & Gates and Mean Fiddlers of your bands to get noticed at.

"Also we didn't have the coke to buy the deal with," they add. So it was off to Britain and the wonderful indie scene they feel we all take for granted here. Woody and Beeders arrived in the picture after seeing Melissa and Tracey — minus a rhythm section — play live and, subtly impressed, offered to do the honours.

Tracey: "They missed playing live and they knew they'd be able to go onstage with us without it getting senous. They've taught us so much. They had a lot of humility to start right at the bottom with us to buy the deal with," they add. When we're going to a gig they even come with us on the bus with us."

Both have been shocked at the words of this reception here: "The day our first review came out was the best day of our lives. We

'It's unlikely that we would have got this far without major distribution...'

love to play and if people pay to see they want a good time. I think that all of the seriousness around in music probably works in our favour."

Of the dozen-or-so songs in their current set, most are written by big sister Tracy, though Melissa (lambourne and harmonies to Tracey's lead vocals and guitar) is just learning the ropes and there are a couple of other 12 songs on the back burner.

And what lifts the songs way above bubblegum is the flavour of the lyrics: incisive, smart and sensitive. Pop to move the feet and the mind!

The roots of that classic 52 Girls all-American sound stretch as far back as the late Fifties when their Dad — "a main influence and very supportive when we said things like 'We're gonna drop out of school to be pop singers,'" — formed a group called the 4 Teps. Inspired by a musical background, other heroes and influences are giants like Joni Mitchell, Tom Waits and Talking Heads, plus the more unlikely Portinridge and Cole Porter.

Until last week the biggest place they'd played was the ICA. Right now they're making their own stage clothes ("of the minimalist, skinning and sculpting our own clothes") and saving up for the beaches.

Tomorrow's another story, though, and the bottom line is, go and see them and have a good time — and check out their Just A City single on the Food label.

Danny Wilson says ...

by Duncan Holland

MUSIC FOR ears which refuse to be insulted. Sounds appealing, whuff? Step forward then Danny Wilson, Dundee's finest, whose current Virgin single, *Mary's Prayer*, is only liable to be surpassed in praise by the March 23 release of their debut LP, *Meet Danny Wilson*.

Sophisticated melody meets intelligent arrangement, as a music of looting attraction echoes the sounds of a considered approach seldom heard since Prefab Sprout took eloquence one step further with *Steve McQueen* and Steely Dan finally concluded that you can't buy a Thrill Steely Don't No! There's a band to band, Young genius and Danny therspian, Kit Clark assumes the mantle with telling grace.

"People seem to use the comparison with Steely Dan as one sort of criticism, but for us this is one of the biggest compliments you can get."

Danny Wilson is/are Kit and his brother Gary (The Voice) and old



friend Ged Grimes. Indeed Gary and Ged were the original band, then known as Spencer Tracy and who suffered the indignity of coming to London in search of the elusive deal just at a time when the whole world, plus its A&R people, set up camp in Scotland.

"Gary and Ged came to London to get deals when all the A&R boys were in Scotland singing to us, they had to come back home. I joined a little later and we finally got a review in the NME. Record companies started to show interest, but eventually we went for Virgin, not only because they were first, but more importantly because the A&R man, Ronnie Gurr, demonstrated the most genuine and firmest belief in us. The others just say just promising the world."

And what of their music? Clearly this is music with an element of thought behind it, presenting a more verbose articulate, yet eminently commercial, rock song.

Which is discovered on *Meet Danny Wilson*, a kaleidoscope of styles and influences, but as ever strongly pinned down by Gary Wilson's warmly enticing voice. Travelling down the avenues of this album is a veritable voyage of discovery, from the paths of the opening track *Davy*, onto Aberdeen (on which the band and LP producer Howard Gray tried for the sublime absurdity of "the Carpenters on speed" and got away with it), then to the single and song most likely to be the perfect Mary's Prayer (produced by Dave Boscombe, but not all in style). And we're only three tracks in.

Other highlights, among a mountainous range of peaks are the lyrics of *Steam Trains To The Milky Way*, the Tom Waitsian New Orleans of *Ruby's Golden Wedding* (featuring the deft touches of Lester Bowie's brass... the story of how they met will have to wait for another time) and the show-stopping finale of *Won't You Come When You Get Home*. Then there's all the tracks in-between, and yes, it really is that good.

Far from just being Steely Danny, they are themselves, a band redefined, tough, but sure footing. What we have here is the best debut likely to be released this year and an LP which will give all the naysayers a pretty run for their money. Next time you hear that people don't really want to think about the music they listen to, take them to meet Danny Wilson. "Please buy our records," Danny Wilson says. "We've got overdrafts." Danny Wilson will not, we feel, remain in debt.

THE CULT: Love Remov Machine (Beggars Banquet BEG 1847/D). WEA Eggs created new single from The Cult and the first taster to their forthcoming new LP sees them lurching from their psychedelic phase to a rolling Stones mid-Seventies rock with an epic guitar sound and a Start Me UP riff. Very effective and well-produced by Def Jam's Rick Rubin even if it is a bit derivative.



STOCK IT

DANNY WILSON: Mary's Prayer (Virgin VS 934(12), EM1) Previously having been called Spencer Tracy, this Dundee band is showing why they are tipped as Virgin's most promising new band with this stunning and totally infectious debut single. With its yearning, soul-filled vocals and dramatic piano lines, it's a magnificent piece of classic pop.

♣ See feature, opposite.

IGGY POP: Shades (A&M AMY) 374, PolyGram) Following his long-deserved smash hit *Real Wild Child*, it seems a bit much for the grand old boy to do it again, but then this is the best track on his current LP, *Blah Blah Blah*. Thumping beat, catchy guitar riff and typically moody vocal make Shades an excellent fun tribute to the ultimate symbol of cool.

STOCK IT

LONE JUSTICE: I Found Love (Clef 1817/F). WEA) Maria McKee and Co issue another bright and lively, country-tinged pop track from their much-acclaimed latest Shelter album, with Steve Vay, Zandi and Jimmy Irvine among the writing and production credits maybe this one will be the one to break through.

STOCK IT

BEASTIE BOYS: You Gotta Fight For Your Right (To Party) (Def Jam 650418 7 (650418 6), CBS) Smart-alec New York brats should reap the rewards of the single with their LP *Licensed To Ill* and their current Stateside success with this Rick Rubin-produced single of characteristic hip hop chatter, frantic rap and leather jacket.

SUDDEN SWAY: Autumn Cutback (Lo Jot Offer/Rough Trade RT 183, Rough Trade/Cartel) In their engagingly eccentric way Sudden Sway return to the indie field with an 8-track new LP. Deep running, short, snappy and very wonderful songs. Numbers like *Desktop Gem Receiver* should not be dismissed because of the bizarre format.

VIRGINIA ASTLEY: Some Small Hope (WEA VE 10711/12, PolyGram) The immaculate Fools return with a soft, atmospheric number of warm, echoing guitar and strong beat which combines with this wild, bubbling and irresistible dance track, that, with its hammering, keyboard and duelling keyboards beneath a catchy, melodic rap, has great potential to crossover from the dance charts.



WARM AND SMOOTH: The Immaculate Fools and Terence Trent D'Arby (respectively).

NICK KAMEN: Loving You Is Sweeter Than Ever (WEA VE 106(T), WEA) This classic *Swing* *Wonderlady* Joe Hunter number is absolutely murdered by the atrocious, strangled noises that this team model emits — but no doubt with its slick Stewart Levine production and its pin-up poses that won't stop it heading up the charts.

STOCK IT

WALLY "JUMP" JUNIOR AND THE CRIMINAL ELEMENT: Turn Me Loose (London LON(X) 126, PolyGram) Cuff New York underdog could get a UK release on this wild, bubbling and irresistible dance track, that, with its hammering, keyboard and duelling keyboards beneath a catchy, melodic rap, has great potential to crossover from the dance charts.

IMMACULATE FOOLS: Tragic Comedy (A&M AM(T) 377, PolyGram) The Immaculate Foals return with a soft, atmospheric number of warm, echoing guitar and strong beat which combines with this wild, bubbling and irresistible dance track, that, with its hammering, keyboard and duelling keyboards beneath a catchy, melodic rap, has great potential to crossover from the dance charts.

STOCK IT

TRENCE TRENT D'ARBY: If You Let Me Stay (CBS TRENT 1, CBS) The latest and already much-touted UK-based soul singer debuts with a smooth dance track that ably showcases his vocal talents and its stylish harmonies should ensure a good reaction from dancefloors and radio stations.

Send your single DIRECT to Jerry Smith at 4a Sudburoe Road, London SW2.



HEAVY METAL ALBUMS

The Month	Label, Catalogue No.
1 SLURP! When We Eat You Live	Virgin/Phonogram VEM 28 (10)
2 MASTER OF PUPPETS Metallica	Mercury/PolyGram MPR 9029
3 THE HOUSE OF BLUE LIGHT Deep Purple	PolyGram PSC 182 (7)
4 MECHANICAL RESONANCE Tests	Atlantic 6742 (120)
5 READY OR NOT Live (Guns N' Roses)	Mercury 2781 (281)
6 SPREADING THE DISEASE Anthrax	Music For Nations MNR 642 (7)
7 THE FINAL COUNTDOWN Stryper	Capricorn 24068 (10)
8 BRIGHTON ROCK England Live	Atlantic PXS255 (14)
9 2800° FAHRENHEIT Bon Jovi	Virgin/Phonogram VEM 74 (11)
10 WINNIE VINCENT INVASION Ozzy Osbourne	Chevy Chase CH 1529 (7)
11 THE DARK Kiss (Live)	Elektra 8390 4761 (10)
12 TRILLIG Thrash (Metallica)	PolyGram PSC 2206 (7)
13 FESTIVAL OF METAL Anthrax	Music For Nations MNR 614 (7)
14 EAT 'EM AND SMILE David Live (Metallica)	Capricorn PXS220 (2)
15 FEAT 'EM AND SMILE David Live (Metallica)	Warner Bros WB 56 (10)
16 NIGHT SONGS Cat in Hat	Virgin/Phonogram VEM 23 (7)
17 LOOK WHAT THE CAT DRAGGED IN Nazes	Music For Nations MNR 69 (7)
18 BOB JOVI Live	Virgin/Phonogram VEM 74 (11)
19 DOOMSDAY FOR THE DECEIVER (Hypnotic And Intense)	Reaction 299 482 (7)
20 ALIVE AND SCREAMING (Live)	Atco 29032 (10)
21 TOGETHER IN THE TIME Live (Metallica)	Elektra EAS 626 (12)
22 SOMEWHERE (Live)	Mercury/PolyGram MNR 70 (9)
23 GAME OVER (Live)	Under One Sky UOS 114 (10)
24 RIDE THE LIGHTNING Metallica	Music For Nations MNR 72 (9)
25 NASTY NASTY (Live)	Columbia 734 345 (5)
26 FASHION BY PASSION Whites Snake	EMI/Reprise RMR 67 (10)
27 WHEN SECONDS COUNT Stryper	South Brothers SBT 450 (126) (12)
28 DANCING UNDERCOVER (Live)	Atlantic 131 408 (10)
29 INSIDE THE ELECTRIC CIRCUIT WSP	Capitol 133 2073 (7)
30 CRIMSON GLOYS Crimson Gloyd	Emulacra 187 907 (7)
31 CONSTRUCTOR (Live)	WCA/MCA 2341 (3)
32 IN THE ARMY NOW (Live)	Virgin/Phonogram VEM 34 (10)
33 TRUE AS STEEL (Live)	Virgin/Phonogram VEM 34 (10)
34 LIVE (Live)	Polygram PSC 126 (10)
35 VIGILANTE (Live)	Polygram PSC 116 (10)
36 THIRD STAGE (Live)	MCA/MCA 2023 (10)
37 5150 (Live)	Warner Bros WB 50 (10)
38 KILL 'EM 'TILL THEY SCREAM (Live)	Music For Nations MNR 74 (9)
39 AFTERBURNER (Live)	Atlantic 133 408 (10)
40 LIVE AFTER DEATH (Live)	EMI BPP (11)

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

MUSIC WEEK



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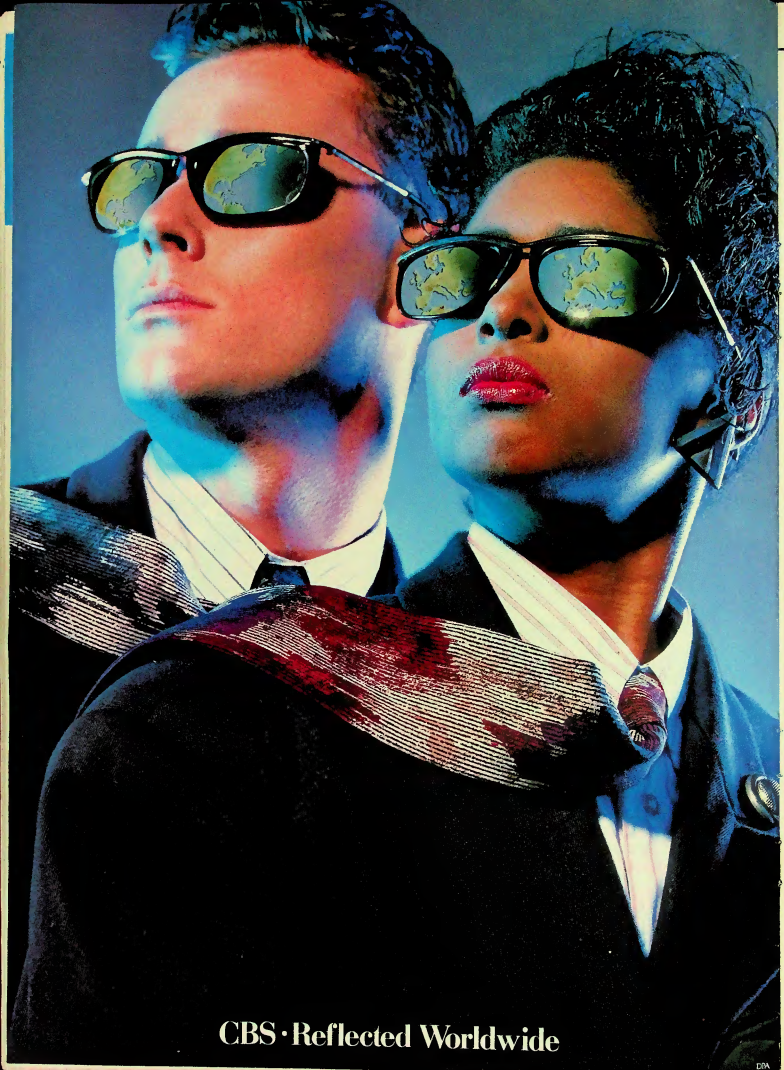
MUSIC WEEK MUSIC WEEK MUSIC WEEK
AWARDS
THE MUSIC WEEK AWARDS 1986
THE DORCHESTER
MONDAY 23 FEBRUARY 1987



MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK
MUSIC WEEK AWARDS 1986

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CBS • Reflected Worldwide



MADONNA: A pop phenomenon rather than a mere star.

Top Album

**1st True Blue
Madonna
Sire/WEA
Records**

**2nd Brothers In
Arms
Dire Straits
Vertigo/
Phonogram
Records**

**3rd Graceland
Paul Simon
WEA Records**

DESTINED FOR a lengthy stay in the chart True Blue has already achieved triple platinum status in the UK and has helped to reinforce Madonna's status as a pop phenomenon rather than a mere star.

Talking of pop phenomena, Brothers In Arms is one of those everlasting albums that makes you think fans must have worn out their first copy and bought a second. A significant portion of its 1986 sales have been on compact disc.

Paul Simon certainly has proven staying power with album successes stretching

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MUSIC WEEK



back to the Sixties. Graceland is different and as such represents a bit of a musical gamble, which makes its chart-topping impact — continuing into 1987 — all the more sweet.

Top Independent Album

**1st Back In The
DHSS
Half Man Half
Biscuit
Probe Plus
Recording &
Distribution
Co**

**2nd The Queen Is
Dead
The Smiths
Rough Trade
Records**

**3rd London 0
Hull 4
The
Housemartins
Go! Discs**

THEY CAME, they saw, they conquered, they disbanded. Half Man Half Biscuit — the name is matched by equally colourful song titles emanating from Tranmere.

Despite the acclaim — or perhaps more accurately because of it — they are no more.

The Queen Is Dead is seen as The Smith's best album so far and underlines their development from an uncomplicated pop band to something more substantial. They have certainly been an influence on many other artists and although giants of the indie scene, they signed to EMI at the end of the year.

Rejoicing in the tag "the fourth best band in Hull", The Housemartins have made a virtue of their back-to-basics gospelly-folk sound, leading a rebellion against technocracy. They have even made cardigans fashionable again.



NEW STYLE psychedelia embodied by The Mission.

Top Independent Single 1986

**1st Serpent's
Kiss
The Mission
Chapter 22
Records**

**2nd Happy Hour
The
Housemartins
Go! Discs**

**3rd Trumpton
Riots
Half Man
Half Biscuit
Probe Plus
Recording &
Distribution
Co.**

THE MISSION are one of the new range of Eighties psychedelic bands and have built a strong cult following, with brash Wayne Hussey as a focus of attention.

The albums success of The Housemartins and Half Man Half Biscuit was mirrored in the singles stakes.



HALF MAN HALF BISCUIT: sadly no more.

Top Single

1st **Don't Leave Me This Way**
Communards
London Records

2nd **Every Loser Wins**
Nick Berry
BBC Records

3rd **I Want To Wake Up With You**
Boris Gardiner
Revue/Creole Records

A CLOSE run thing, according to the year's chart panel sales which determine the top releases, but the Communards show just in front of Nick Berry.

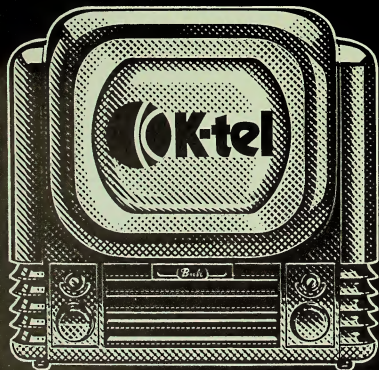
August release Don't Leave Me This Way hit number one and was one of three hits during 1986 which helped establish Jimmy Somerville as a major force in the UK music scene.

By contrast EastEnders Nick Berry probably had no idea at the beginning of the year that he might be vying for top spot in the singles stakes with the most successful of several record spin-offs from the hugely popular BBC TV soap.

Boris Gardiner's hit was also somewhat out of the blue, though proved difficult to dislodge once it reached number one.



POST BRONSKI — and with the Communards Jimmy Somerville remains a major force in the UK music scene.



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As seen on TV in Music Week

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WE'RE ONLY AS GOOD AS OUR ARTISTS



BANARAMA

BLUEBELLS

BRONSKI BEAT

MARGO BUCHANAN

CARMEL

RICHARD CLAYDERMAN

COMMUNARDS

MARTIN STEPHENSON & THE DAINTEES

DEL FUEGOS

FINE YOUNG CANNIBALS

CLARE GROGAN

I'M TALKING

JUNIOR

KANE GANG

THE KINKS

LOS LOBOS

MARCH VIOLETS

MOONTWIST

JOHN PARR

PAUL QUINN

RUN DMC

THEN JERICO

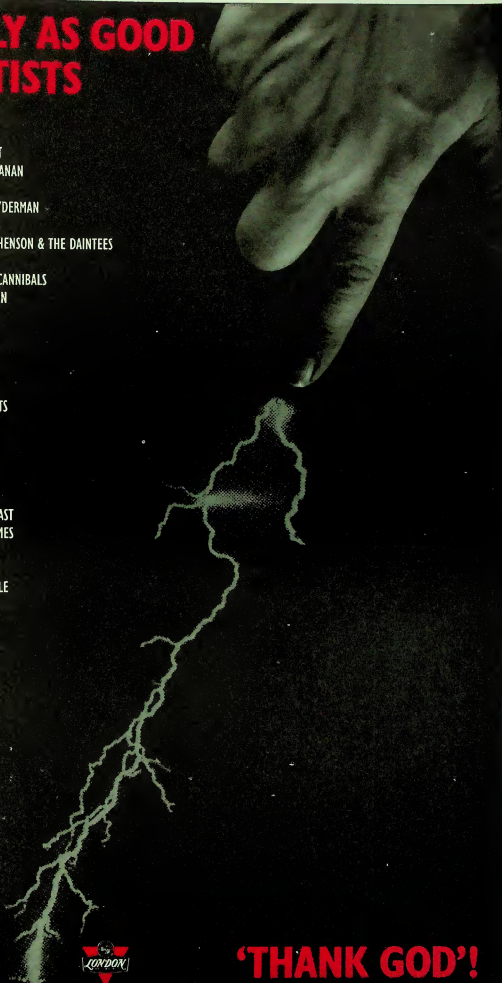
TOTAL CONTRAST

VIOLENT FEMMES

ANDY WHITE

WIN

YES NO PEOPLE



'THANK GOD'!



JANET JACKSON: stretching parameters of dance music.

**Top Dance
And Disco
Album**

- 1st Control**
Janet Jackson
A & M
Records
- 2nd Silk And Steel**
Five Star
Tent/RCA
Records
- 3rd Rapture**
Anita Baker
Elektra/WEA
Records

JANET JACKSON'S inimitable arrival in '86 with her accomplished and consistently upbeat album proved that the parameters of dance music could still be stretched to provide something interesting and different — without sacrificing the necessary quota of energy.

Sheer energy and zest live certainly characterise homegrown act Five Star — that combined with classy, memorable songs has paved the way to their huge success with Silk And Steel.

In a more subtle and jazz based vein, Anita Baker conquered the hearts of thousands of soul fans worldwide with a second album that crowned her the current queen of soul. She can only go from strength to strength.

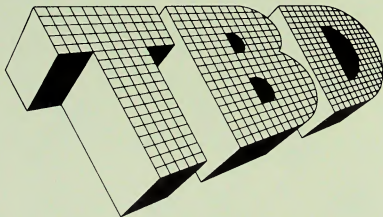
**Top Dance
And Disco
Single**

- 1st Word Up**
Cameo
Club/
Phonogram
Records
- 2nd Ain't Nothin' Goin' On But The Rent**
Gwen Guthrie
Boiling
Point/
Polydor
Records
- 3rd What Have You Done For Me Lately**
Janet Jackson
A&M Records

STEAMY FUNK outfit Cameo provided an Indian summer for '86 with

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● TERRY BLOOD DISTRIBUTION ●



would like to thank the Polls.

And the English, the Welsh, and the Scottish.

In fact, everyone who voted us the No. 2 distributor overall in the Music Week Awards. (Which, by the way, makes us the No. 1 independent wholesaler as well.)

Not only that, but we'd also like to thank all the retailers and manufacturers who give us their support week-in week-out, all year long.

(And for those who don't our phone number's 0782 620621 /620721. Give us a ring, because now you know what you're missing.)

THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.



JANET JACKSON
CONTROL

1ST

top dance & disco album



STING
BRING ON THE NIGHT

1ST

top sleeve design
popular full price album,
cassette & C.D.

YEAR OF THE TRUMPET...



JANET JACKSON
WHAT HAVE YOU DONE FOR ME LATELY

3RD

top dance & disco single



THE POLICE
EVERY BREATH YOU TAKE - THE SINGLES

2ND

top Music Week colour advertisement



SINGLES MARKET SHARE AWARD, LABEL



STEAMY FUNK outfit Cameo rode to Number three in the singles chart with Word Up.

their chart reigning word up which squashed rumours once and for all that the band were about to sell out to rock 'n' roll.

Ain't Nothin' Goin' On But The Rent wasn't far behind in the red hot stakes and gave Gwen Guthrie the opportunity to reveal a rich soul voice played against a solid beat, while Janet Jackson's electrifying What Have You Done For Me Lately? is still keeping those dancefloors pounding.

Top Compilation Album

1st **Now That's What I Call Music 8**
EMI/Virgin/
PolyGram
Records

2nd **Now That's What I Call Music 7**
EMI/Virgin/
PolyGram
Records

3rd **Hits 5**
CBS/WEA
RCA/Ariola
Records

NOW THAT'S what I call a compilation, the public seemed to say in 1986, helping the Now series to maintain its domination of this sector. PolyGram joined EMI and Virgin during the year to further strengthen the product source, while RCA/Ariola lined up with WEA and CBS to create a two horse race among the majors.

The concept is simple enough — rush out a package of recent, and even current, chart material as quickly as possible — and it works.

**Perfecting
Record
Distribution
in '86**

28 January	2	8	ONLY LOVE Norm Macdonald	Carrere CARTI 326 (A)/Philips PH 28
4 February	1		WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean	Live LIVE171 114
11 March	7	14	(NOTHING SERIOUS) JUST BUGGIN' Whitnie	Champion CHAMP 121121
1 April	3	4	TOUCH ME (I WANT YOUR BODY) Samantha Fox	Live LIVE1711
1 April	5	5	YOU TO ME ARE EVERYTHING Real Thing	PHI 77 243 12P 243
22 April	28	34	THIS IS LOVE Gary Numan	Mercury N30M1 16
7 May	16	24	I'LL KEEP ON LOVING YOU Prince	Suprema SUPRE17 105
10 June	6	11	CAN'T GET BY WITHOUT YOU Real Thing	PHI 77 262 12P 262
1 July	27	32	I CAN'T STOP Gary Numan	Mercury N30M1 17
8 July	10	12	DO YA DO YA (WANNA PLEASE ME) Samantha Fox	Live LIVE1711A1
5 August	2	5	SO MACHO/CRUIISING Sintie	Fontana 1122 (B&N) 2
26 August	1	2	I WANT TO WAKE UP WITH YOU Barla Gordinier	Revlon/Creole REV 720 (12) - REV 6521
9 September	6	23	HOLIDAY RAMP M.C. Mikalov 'S' A Drayce Green	Debut DEB131000
21 October	11	25	YOU'RE EVERYTHING TO ME Barla Gordinier	Revlon/Creole REV 726 (12) - REV 351
21 October	21	37	GIRLS AIN'T NOTHING BUT TROUBLE D.J. Jazzy Jeff & Fresh Prince	Champion CHAMP 121 18
18 November 3	4		SHOWING OUT Me & Kim	Suprema SUPRE17 107
23 December 1			REET PETITE (The Sweetest Girl In Town) Jackie Wilson	Skorich SMP3 50M1

Precision Records and Tapes, 105 Bond Road, Mitcham, Surrey CR4 3UT (01) 648 7000



TOP COMPILATION ALBUM AWARD 1986

Top sleeve design, popular full price albums, cassettes and CDs

- 1st **Bring On The Night**
Sting
A&M Records
- 2nd **Journey To The Urge Within**
Courtney Pine
Island Records
- 3rd **Flaunt It**
Sigue Sigue Sputnik
EMI Records

BRING ON the award for the winning Sting sleeve



which features simplistic colourful paintings by Donna Muir and Su Huntley, with art direction by Michael Ross and design by Ross and John Warwicker.

Top sleeve design, classical albums

- 1st **The 4 Horn Concertos & The Fragment**
in E
Mozart
BBC Records

2nd **Paris Saxophone Quartet**
J S Bach
CBS Records

3rd **Turangalila — Symphonie Messiaen**
CBS Records

MARIO MOSCARDINI again caught the judges' eyes with his clever embossed images, striking colours and stylish lettering for the Mozart work — light years removed from the classical style of classical sleeves.

Top sleeve design, singles 7 & 12 inch

- 1st **I Can See it**
Blancmange
London Records

2nd **Still Smokin Trouble Funk**
Island Records

3rd **Land Of Confusion**
Genesis
Virgin Records

THE BLANCMANGE single was packaged like a cheap novelette with arresting effect, designed by Stylorouge.

Island figures again, this time with its Trouble Funk sleeve, while Land Of Confusion — featuring the Genesis members in their Spitting Image guises — edged into third spot.



Market Share

THE COMBINING of the PolyGram labels under one family heading, the ever growing strength of WEA, allied to a trading terms battle in the midst of a poor run by CBS, meant that a clean sweep such as CBS achieved during a momentous 1985 was never on for 1986.

CBS as a label did hit top album spot ahead of EMI and Warner Bros through big sellers like the Top Gun soundtrack and the Bangles' Different Light plus a share of the Hits compilations, but was outgunned in the corporate stakes by PolyGram, WEA and EMI. PolyGram benefited particularly from the longevity of Brothers In Arms, plus its share of the Now series sales, while WEA has Madonna, Paul Simon and A-Ha to thank among its big album sellers.

Virgin triumphed among singles labels, with Spitting Image's The Chicken Song and Peter Gabriel's Sledgehammer among the top sellers during the year.

Singles companies top slot was shared by PolyGram and WEA — both on 13.3 per cent — though PolyGram had the slightly higher parcel sales. Communard's Don't Leave Me This Way, Status Quo's In The Army Now and Level 42's Lessons In Love contributed to PolyGram's fortunes, while WEA enjoyed success with Cliff Richard And The Young Ones, Madonna, A-Ha and Pete Dinklage during 1986.

Full market share details are displayed on p20.

ANOTHER CLASSIC YEAR

BECAUSE BBC RECORDS HAD IT'S BEST YEAR EVER FOR CHART SUCCESSES

BECAUSE BBC RECORDS HAD IT'S FIRST NO 1 (EVERY LOSER WINS)

CONGRATULATIONS TO ART DIRECTOR MARIO MOSCARDINI FOR YET ANOTHER FIRST IN THE SLEEVE DESIGN AWARDS



BBC RECORDS AND TAPES



ISLAND
LIFE
1962-1987



ISLAND RECORDS
A CELEBRATION OF 25 YEARS

WEA gets the team of the year award for showing that if a group



JO ALLEN
MILES ASHLEY-COWAN
SOPHY ASHROBE
TRICIA AILEY
HELEN BACKHOUSE
KARL BADGER
COLIN BARDLOW
RICK BARRACLOUGH
JONATHAN BIRCH
HOWAN MELLAS
CLIVE BURTON
IAN BURGESS
JO BUSHBY
HOWAN BURGESS
ROSE BUSTON
FIDRA CAMPBELL
GRAMHAM CAMPFENTER
BARBARA CHARONE
PAUL CHORRY
CINDY CHURCH
PETER CHRISTY-WALTE
LIZ COTTON
JANE DICKENS
RON DICKENS
RATHY DORRISTY
DANN DUCATT
ANDRINE EDWARDS
SYDNEY FLETCHER
LIZ FOSTER
SUE FOWLER
SALLY GIBSON
AURELIAN GOMMETT
JACQUI HAINSTON
DELLA HARRIS
MARTIN JONES
BRIC JACOBSON
ELIZABETH JOHNSON
LEIGH KELLINGBRACK
ANDREW LENNIE

PETER MASTERSON
JAMES McCONNELL
ALAN PICCO
MICHELLE MCKENKIE
JEANNE MULLHEARN
ANDY MURRAY
PAUL NEWBY
TONY NEWBY
ANGIE NEWBY
SARAH JONES
CLIFFE PHILLIPS
ANDREW PHILLIPS
MURPHY REYNOLDS
CLIVE RICK
SHARON ROSE
SIOBHAN SNEHARA
JOHN SMITH
IAN SPRINGHAM
ALANA ST. MARTIN
RAY STEEL
TRACY WATTS
JANET WATNE
ALICIA WINTER
LISA WOODS

CHRISTINE BOONOV
NANCY BOWEN
KATEL BOWYER
JOHN BOYLE
SITA BRUCE
WENDY BRUCE
CHRISTINE BURBIDGE
TICK BURELL
RODNEY BUTLER
IAN CADMAN
BRIAN CAMPBELL
MARY CANNON
LINDA CARTILLON
IAN CARTER
KIGEL CARTY
STEVE CAULFIELD
NIGEL CHOUHURST
ALTA COLLADO
SMYTH COLLINS
REXDA COLLINS
HEE COLTON
CHRIS CROWTHER
GLADYS CURTIS
MICHAEL DAVIS
GARY DEAN
SUE DEARLOVE
JACK DENNETT
SIA DONNIE
FRID DOME
BROUEN DRAGONHOV
JEAN EDWARDS
ADAM FERRON
AGNES FITZGERALD
NIGEL FLETCHER
LIZ FOSTER
MARGARET FRANCIS
MICHELLE FREEMAN
MICHAEL GALLAGHER
NORA GILL

CAROL GILLET
HELEN GILBERT
JOE GILHERROW
JOY GORDON
IAN GOLLAN
SHEILA GOWLER
RICK GUEST
DORIS HACKETT
SITA HANNAHAN
DEREK HARGING
VINCE HARRIS
JOANNA HAYDON
PAUL HAYLEWOOD
ALLEN HEWLETT
MARY HILLIER
IAN HOOVER
MARGARET HUGHES
SUSAN HURF
SUSHEL ISAACS
ROBIN JACKSON
DAVID JOHNSON
DOUGLAS JOHNSTONE
GRAMAM KETTON
ELAINE KING
RYE KING
VIOLET KNIGHT
PHIL KNOW-ROBERTS
DAVID LAVEROCK
HARVEY LAYTON
KACHEL LEWIS
SALLY LINDSAY
JEANIE LONGFORTH
HELEN MAGUIRE
BRADAN MARTIN
ROY MANNING
PATRICIA MORGAN
SARAH MURPHY
PAMELA NEALE
ANDY PHILLIPS

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MARGARET MILLS
SHIRLEY MITCHELL
AURIAN MOORE
ANGIE MORPHY
PHIL MURPHY
TYNONE MYERS
ELIZABETH NICHOLAS
BRUCE NICHOLS
ELIZABETH O'DRISCOLL
JANE O'NEIL
CLAUDIA PEARSON
ANDREA PATEL
SALLEN PATEL
DORLEN PEARCE
CHYEN PEARCE
KEE PEARCE
PENILOPE PEARL
CORAL PEARL
WENDY QUILLAN
JOHN RAE
MARY RAITT
SHEILA MANAVATA
MICHAEL PADBURY
VIVIAN FEED
YVES REGAN
CHRISTINE REITER
KATHLEEN ROBERTS
PHIL ROBERTS
LAURA ROYNE
IAN ROONEY
ALAN ROTH
CINDY ROWE
HELEN SCOTT
PATRICIA SEARLE
VALERIE SHERIDAN
JATOTHA SHAH
STEVE SHAH
TONY SIMPSON
BILL SLOMP



of people knit together well they can be a highly effective force.'

Music Week, 10 January, 1987



wea

PAUL SIMONS
BILL WHITNEY
MARTIN ERAS
ROD DOUGLAS
MARY CROSSINGHAM
JOHNATHAN UEN
JIMMY KELLY
MARTIN ROBINSON
DAN ROONEY
JOHN HADDOCK
DARYL FARR
PHILIP GIBBS
PHIL DAVE
MIKE DAVIS
PAUL O'DONOHUE
STEVE COOK
JIM TIER
FRED ASTAIR
DAVID MATHER
MARTIN PALMER
TIM LAMES
BOB TURNER
BOB SUGAN
CRANIAN PARK
SIMON RICHES

GEORGE BENSON
FRANCE
SHILA E
PETER CETERA
RANCO CRAVDFORD
MADONNA
OWING TOGRAM
RANDY TRAVIS
YAK HALE
CHRIE LILAK
PAUL SIMON
FRANK SINATRA
FLEETWOOD MAC

BECK GERS
CHUCK KRAM
MICHAEL MC DONALD
ZZ TOP
DAVID LEE ROTH
ROD STEWART
DAVID SANBORN
HILES DAVIS
DARYL
CHICAGO
JOHN FOCERTY
B-90
ERIC CLAPTON
ATLANTIC STARR
WILLIAMS BROTHERS
PARSON, BONCHADT AND HARRIS
CLUB NOUVEAU
MADONNE
ANITA BAKER
MOTLEY CRUE
GEORGIA SATELLITES
GUADALCANAL DIARY
PANDORA
X
15,000 MANIACS
THE DOORS
THE CARL
HOWARD HENNETT
METAL CHURCH
JOAN PALAQUIN
LACON BROWNE
LINDA RONSTADT
HELL YOUNG
WANG CHUNG
JESSE GIBBS
LONG JUSTICE
THE MODELS
FLAT PAKISTAN
RICKI LEE JONES

THE CHAMELEONS
KIC ORAZER
RANG ORCHESTRAL
A2DC
STEVE ARRINGTON
JERRY BURTON
OLEN CAMPBELL
NU SHOZ
YES
ROBERT PLANT
SILENT RUNNING
FORTECHER
RAD COMPANY
SHEETS O
SALT
TWISTED SISTER
MELICE
MADONNA
THE SYSTEM
MIKI HOWARD
CURTIS HARRISON
BETTE MIDLER
THE FORCE
MANHATTAN TRANSFER
AL JAREAU
HONEYMOON SUITE
ALPHAVILLE
MUSIC BROS
DOWNSUNNER
MILL & THE MECHANICS
SILBERTO GIL
AFRICA BAMBANATA
MELCO
PETER SCHELLING
EST BOTS
BRIGITTE FONDA
MAYN
TERESA ASTLEY
THE ASSOCIATES
ALICE COOPER

BRIGHTON
STAR CAMPBELL
CHAIRN SCHOOL
CHIES OF HELES
ECHO & THE BUNNYMEN
EVERYTHING BUT THE GIRL
WARME FOOTIE
WE'VE GOT A FUZZBOX
AND WE'RE GONNA USE IT
GIRL TALK
LOUISE GOFFIN
HOLLYWOOD BEYOND
RADIO EARTH
THE JESLAND MARY CHAIN
SOPHIE & PETER JOHNSON
HOWARD JONES
KICK KAMEN
THE WEATHER PROPHETS
LITTLE RICHARD
MARTI BALBO
CLANDRINE
THE PERILS OF PLASTIC
THE POSTSTARRS
JESSE KAT
RED BOB
HALLIBUR-SANTING
THE SCREAMING BLUE MESSIAH
THE SISTERS OF MERCY
SIMPLY RED
TWENTY FLIGHT ROCKERS
THE WYTHALS
YA YA
FRANK BROWN
PRIMAL SCREAM
WHITNIE LEE



BROADWAY STREET
ALPERTEN (ET IGAH YOUNG)
ON THE ROAD
IN THE CHAIRS

'let's knit together'

Top Classical Album

1st The Pavarotti Collection
Luciano Pavarotti
Stylus Music

2nd Pie Jesu
Aled Jones
10/Virgin Records

3rd Andrew Lloyd Webber: Requiem
Plácido Domingo/Sarah Brightman/Lorin Maazel
His Master's Voice/EMI Records

The Pavarotti Collection benefited from Stylus Music's TV marketing expertise, while Aled Jones has become established as a household name while still in his teens. Lloyd Webber's Requiem — while not instantly accepted in all classical circles — will surely endure.

Top Longform Music Video

1st Alchemy Live
Dire Straits
Channel 5

2nd The Virgin Tour
Madonna
Warner Music Video

3rd Live In Rio
Queen
Picture Music International

NO SURPRISES in this category — low price allied to evergreen appeal has



DIRE STRAITS scores top in both of the music video categories.

given Dire Straits' Alchemy Live almost everlasting life, matching the group's audio success.

Similarly, the high profile for both Madonna and Queen during 1987 has translated into steady and healthy video sales. Interesting to the continuing attraction of live material.

Top Music Video Single/EP

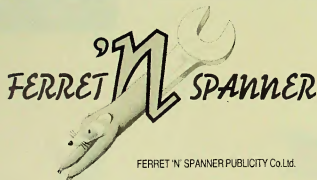
1st Brothers In Arms

Dire Straits
PolyGram
Music Video

2nd Wham! '85
Wham!
CBS/Fox
Video

TO PAGE 16 ▶

POP-STYLE marketing has helped to enhance sales of several classical items during 1986.



UB 40

T'PAU

APPLE MOSAIC

THEN JERICO

THOMPSON TWINS

PETE WYLIE

THE SMITHS

MARIELLA FROSTRUP — 01 724 4522
UNIT 1B-50 LISSON STREET
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SINGERS

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AND BOOKINGS**

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01-948 7465

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STYLUS

■ FOR A WIDE VARIETY OF MUSIC

■ A WIDE VARIETY OF MUSIC

■ WIDE VARIETY OF MUSIC

■ VARIETY OF MUSIC

■ OF MUSIC

■ MUSIC





NICK KAMEN: his single *Each Time You Break My Heart* was produced by Madonna.

3rd **Wham! The Video** **Wham!** **CBS/Fox** **Video**

IT'S THAT group again, Dire Straits matching their long-form success in this category which recognises the increasing exploitation of video material in short form.

Wham! have had several heavy selling videos and while it may seem strange for a tape titled *Wham!85* to perform well in 1986, it merely emphasises the longevity a group can sustain when music is allied to a strong visual image.

Top Producer (Albums)

Award 1986

- 1st **Madonna/Stephen Bray**
- 2nd **Mark Knopfler/Neil Dorfsman**
- 3rd **David A Stewart**

MADONNA'S SALES success during 1986 with top album *True Blue* has inevitably translated into top place in this category for her production link with Stephen Bray.

The staying power of Dire Straits in the album

chart was enough to give Mark Knopfler and Neil Dorfsman second place, the spot they occupied in last year's *Music Week* Awards, while Eurhythmic's continuing success (*Revenge* and *Be Yourself Tonight*) puts David A Stewart into third place, which he achieved in the singles category last year.

Top Producer (Singles)

- 1st **Madonna/Stephen Bray**
- 2nd **Simon May/Stewart & Bradley James**
- 3rd **Mike Thorne**

THE SUCCESS of the production partnership of Madonna with Stephen Bray is well charted as far as Madonna's own material is concerned. This award also recognises the pairing's guiding influence on the breakthrough of TV jeans ad star Nick Kamen with *Each Time You Break My Heart*.

The EastEnders TV magic has certainly rubbed off on the record charts and this is reflected in the production success of Simon May, teamed with Stewart and Bradley James, responsible for Nick Berry's *Every Loser Wins*.

Mike Thorne owes his success to his work on the Communards' *Don't Leave Me This Way*.

The Pluggger Of The Year

- 1st **Neil Ferris Ferret'n' Spanner**
- 2nd **Bob Hermon CBS Records**
- 3rd **(Joint) Michael Peyton Nick Fleming**

ONE OF several new award categories introduced this year, this is to recognise the efforts of independent and in-house promotion staff as seen through the eyes of the radio station staff who benefit from the services.

Music Week polled production staff at Radio One and Capital, plus the heads of music at each IRL station and the votes were very evenly spread. Neil Ferris's *Ferret'n' Spanner* Plugging Co emerged as the winner, gaining strong support from within Radio One, while CBS regional pluggger Bob Hermon clearly looks after his area very well indeed, particularly impressing with his friendly and helpful nature.

If citations were the overriding factor, then Nick Fleming — tying with Michael Peyton for third place — would undoubtedly have won. In the observations by those voting Fleming was praised for his ability to introduce and nurse through records which on the face of it were not natural hits.

Top Publisher (Individual)

- 1st **Warner Bros Music**
- 2nd **EMI Music Publishing**
- 3rd **Island Music**

IF THERE were a Lonsdale belt for this category, Peter Reichardt — vice president international of Warner Bros Music — would surely have won it outright by now, such has been the company's dominance in recent years.

Displaced by EMI

Music in the early part of the year, Warner Bros came back strongly in the second half with Madonna's *Papa Don't Preach* leading the way. EMI Music benefited from the surprise success of fourth best selling single *Living Doll* by Cliff Richard And The Young Ones, plus Europe's *Final Countdown*.

Island Music did well in the individual stakes — particularly via the Communards' top selling single of the year *Don't Leave Me This Way* — though was outgunned by the corporate strength of CBS Songs (now SBK Entertainment World, or SBK Songs for short) and Chappell/Intersong.

MARKET SURVEY

Publishers Corporate

(Quarters 1, 2, 3, 4)

- 1 Warner Bros Music (2, 2, 1, 1)
- 2 EMI Music (1, 1, 6, 5)
- 3 CBS Songs (3, 4, 3, 3)
- 4 Chappell Music/Intersong Music
- 5 Island Music
- 6 Virgin Music
- 7 Rondor Music
- 8 Zomba Music
- 9 RCA Music
- 10 Chrysalis Music

Publishers Individual

- 1 Warner Bros Music (2, 2, 1, 1)
- 2 EMI Music (1, 1, 9, 1)
- 3 Island Music (—, 3, 5, 3)
- 4 CBS Songs
- 5 Virgin Music
- 6 Rondor Music
- 7 Zomba Music
- 8 10 Music
- 9 Chappell Music
- 10 RCA Music

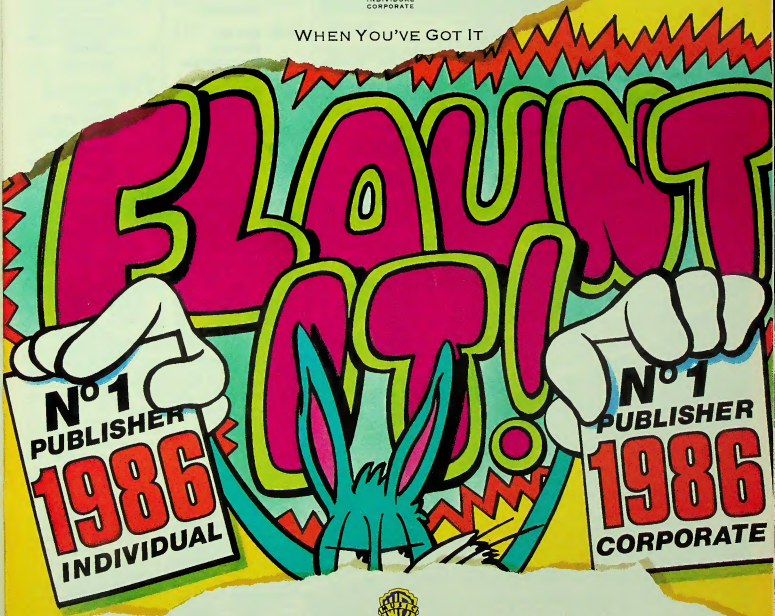
The ranking is based on panel sales (supplied by Gallup) of all singles appearing *Music Week's* Top 75 during 1986. Panel sales are allocated to A-side publishers according to the percentage controlled.

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Top British Recording Studio

- 1st **Mayfair Recording Studios**
- 2nd **Battery Studios**
- 3rd **RG Jones Recording Studios**

AN IMPRESSIVE spread of artists passing through Mayfair Recording Studios during 1986 has given John and Kate Hudson's North London establishment first place. Five Star, A-Ha, Status Quo and Wham! are among the clients whose success has rubbed off on the studio.

Battery owes its placing to the chart breakthroughs by Billy Ocean and Samantha Fox, while that Eastenders bandwagon has been enough for R G Jones to claim third place.

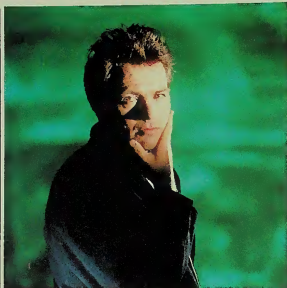
Top Recording Engineer

- 1st **Michael Verdict**
- 2nd **Gerry Kitchingham**
- 3rd **Chris Porter**

A NEW category this, recognising the increasingly important role of good studio engineers and *Music Week's* increased coverage of the studio area of the music business via associate monthly magazine *Studio Week*.

Michael Verdict claims top spot for his work with Madonna released during 1986, while Gerry Kitchingham's efforts have been spread across the success of A-Ha, Jaki Graham and Nick Berry.

Chris Porter's work with George Michael and Wham! was enough to earn him third place.



PETER GABRIEL'S *Sledgehammer* was a winner for Virgin.

Top British Music Promo Video

- 1st **Sledgehammer Peter Gabriel Virgin Records**
- 2nd **Land Of Confusion Genesis Virgin Records**
- 3rd **Hunting High And Low A-Ha WEA Records**

NO MORE than a half a dozen music promos stood head and shoulders above the many others entered in this category. But out of that half dozen it took an exceptional video clip to win and the judges found that in Peter Gabriel's superb and much acclaimed *Sledgehammer*.

A blend of painstaking and striking animation, *Sledgehammer* is one of the most original music video works to emerge in recent years and certainly helped to stamp 1986 as a triumphant year for Gabriel.

There was more original animation in the Genesis clip promoting *Land Of Confusion*, this time cleverly utilising the appeal of Spitting Image figures, both of the group and of other well known characters to produce a weird, but wonderful

landscape. Painstaking effort producing clever technique was also the hallmark of the promo for *Hunting High And Low* by A-Ha, who featured in last year's winner *Take On Me*.

Top Record Distributor

- 1st **WEA Records (Distribution)**
- 2nd **Terry Blood Distribution**
- 3rd **PolyGram Record Operations UK**

A NEW category designed to let dealers have their say about the distribution service they receive from distributors and wholesalers.

WEA proved to be a runaway winner and it may be significant that it was the one major not to get embroiled in a trading terms adjustment last year.

The top wholesalers showed up creditably, with Terry Blood Distribution managing to edge into second place — a marvelous achievement — followed by PolyGram Record Operations.

Some dealers suggested uncharitably that *Music Week* should institute a worst distributor of the year category next year. One section we are looking at for 1987 is a dealer of the year award, so dealers, keep on your toes as well.

The Leslie Perrin PR Award

- 1st **The Island Records Press Office for the Courtney Pine Campaign**
- 2nd **Bernadette Coyle, Phonogram for the Bon Jovi Campaign**
- 3rd **The 10 Records Press Office for the Mantronix Campaign**

ONE OF the chief reasons for awarding the PR of the year award to the Island Press Office, led for many years now by Rob Partridge, was neatly summed by one of the judges. "Who had heard of Courtney Pine at the beginning of 1985?" he questioned rhetorically during the deliberations.

Popularising a jazz artist is a difficult enough PR task — but, a British jazz artist? No chance, one might have thought before Courtney Pine burst on the scene last year to become what Island cheekily claims is "the most celebrated musician in British jazz history".

The Island Press Office demonstrated how it managed to build Pine as a popular figure beyond the parochial confines of the jazz market and yet retain his musical credibility. And while it benefited from something of a jazz bandwagon during the year, it also pushed the wagon along, cleverly making sure that Pine was always seen as the standard bearer.

Among a healthy crop of entries two others had the judges debating long and hard over second and third spots. In the end Bernadette Coyle shined it by demonstrating faith, perseverance and shrewd judgement while helping to turn Bon Jovi into "the acceptable face of rock".

Sam Russell and Jan Stevens had a number of hurdles to overcome in putting across Hip Hop duo Mantronix and did well starting from scratch at the beginning of the year, working hard even during "dead" time while Mantronix were back in New York recording.

The Marketing Award For Records, Cassettes CDs

- 1st **Graceland Paul Simon Presented by Andy Murray of WEA Records**
- 2nd **The Whole Story Kate Bush Presented by Dwayne Welch of EMI Records**
- 3rd **Brothers In Arms Dire Straits Presented by Tony Powell of Phonogram Records**

THE WEA push for Paul Simon stood out from a good spread of campaigns covering 1986 presented at the CFS Conference Centre.

The judges were particularly impressed with the cost-effective blend of PR and marketing which put across a potentially difficult concept, ultimately translating into a number one album.

The presentation of the well thought out Kate Bush campaign drew praise as perhaps the slickest, while Phonogram's Tony Powell fulfilled a promise in returning for a second year to present *Brothers In Arms* — several hundreds of thousands of album sales further on. The judges especially admired the way yet more sales had been nursed from an album which others might have been happy to concede had reached its peak.

Top Music Week/Studio Week Advertisement Colour

1st Corporate Advertisement (Music Week Front Gatefold) K-tel International (UK)

2nd Every Breath You Take The Police A&M Records

3rd Hello Friend Chris Rea Magnet Records

CLEVER USE of an old bakelite TV set, plus some very positive and to-the-point copy lines put across K-tel's commitment to TV marketing over the years in no uncertain fashion. SP Creative was the agency used.

A&M's ad for The Police was another striking gatefold cover, while simplicity was the hallmark of Magnet's Chris Rea ad.

Top Consumer Press Advertisement

1st Re-Mix Re-Mask Grace Jones Island Records

2nd Courtney Pine Island Records

3rd (Joint) Robert Palmer Island Records, Madonna WEA Records

ISLAND HAS rather made this section its own with a crop of visually stunning ads designed specifically for the image-conscious glossies. WEA's ad for Madonna, focussing on the lady herself, managed to prevent a clean sweep.

Top Music Week/Studio Week Advertisement Mono

1st Corporate Promotion Bullet Promotions

2nd Advertisement Promotion Q

3rd Pet Shop Boys EMI Records

USING AN extended football analogy, Bullet spelt out literally in black and white why it felt it was the promotion company with staying power.

EMAP Metro employed a similar bold use of type to get across its message to potential advertisers in Q, while EMI's full page for the Pet Shop Boys was the **simplest** pet shop boys



pliest of the lot — one big photo image of one of the boys topped and tailed with the group name and the single title.

Most of the categories which required nominations were judged at London's CJS Conference Centre during the worst week of weather this winter and we are particularly grateful to those judges who staggered through the snow. The judges for the Music Week Awards 1986 included: David Rank (The Crown Group), John Duncumb (David Pitt Advertising), Simon Dadds (Simpco Dadds Advertising), Phil Walker (Record Company Services), David Woods (Media Campaign Services), Ken Ansell (The Design Clinic), Daniele Emel (Graphix Entertainment), Bob Clift (Colman FSGG & Partners), Richard Peters (The Advertising Business), Joanne Newman (McCormick Publicis), Steve Harrison (Bosse Maxine Potts), Steve Ingle (Kerning), Rick Sly (Daily Star), Tony Stewart (Saurus), Chris Heath (Sausal), Paddy Tomney (Vinciguerra), Judith Wardley (Booth), Tony Finch (EMAP), Frank Keeling (Smith Pitts), David Powell (NMG), David Curtis (Meady), Mader, Brian Bachlor (RMG), Colera Snow (No. 1), Dave Graw (Tropic), Conny Iobonich (The Best Of), Zed Zowada (Z), Adria Workman (Polygram Music Video), Howard Saunders (Futura Music International), Gary Davy (Sky Chroma), Chris Balligan (Thursday Superstar), Godfrey Ruhl (Solign), Dave Fox (T.P.), Clyde Hayes (Hicks & Hayes), Steve Woods (Lightning), Harry Gold (S Gold & Sons), Carl Palmer (Halter), Clive Swer (Audio Merchandisers), Kingley Corbin (Record Merchandisers), Peter Stock (Counterpoint). Thanks are also due to the following companies and individuals for their involvement in the awards: Telepass Video, Short Alexander of Alenco, James Linton Ltd, Tony Blackburn, Michael Huff, WEA Records and Warner Bros Music, Carmen Perkins of Rhythm And Bookings, Avril Porpan, Judith and Beverly Rivers. Front cover design: Keith Bradsher.

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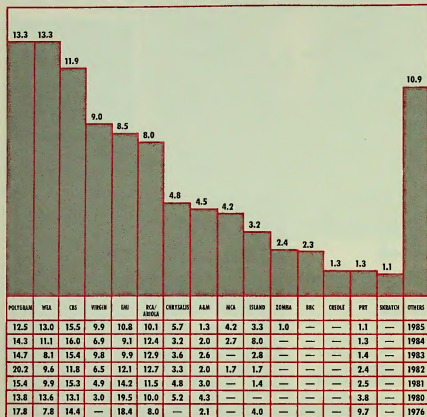
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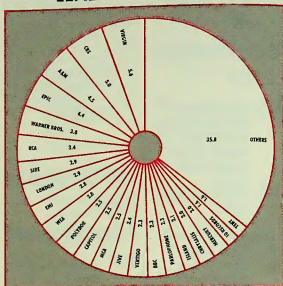
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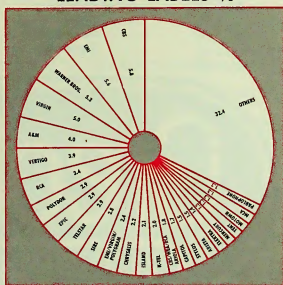
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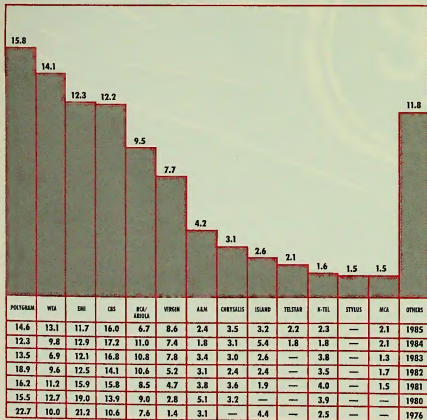
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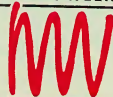
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THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those priced at £1.82 and over. The 1986 market survey marks the fourteenth year since these were introduced.

MUSIC WEEK





PolyGram



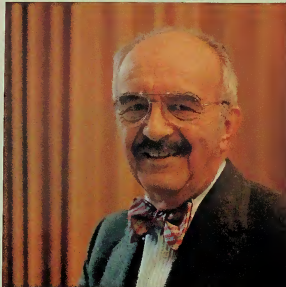
AHEAD OF THE FIELD

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URBANITY AND charm have been the hallmarks of Ron White's long and distinguished career in the music industry. Nigel Hunter outlines his achievements and finds out how he feels about his current role as chairman of the PRS

Still smiling after 45 years in the business



RON WHITE: keen to serve the PRS in his role as chairman.

"IF THEY asked me, I could write a book". Those well-known opening lyrics are singularly appropriate in the case of one Ronald Nicholas White, recently retired from the managing director's chair at EMI Music Publishing.

His 45-year working career was spent entirely with EMI. Joining the company at its famous Oxford Street store in 1941, White has experienced the virtually all facets of the music industry apart from artist management, although he could probably make a fair fist of that in consequence of his nurturing of newcomers signed by EMI's record and publishing divisions before those newcomers acquired official managers of their own.

He has witnessed the posing of the 78 rpm shellac disc, the huge growth of the microgroove 45 rpm and long-playing discs and the subsequent decline of the latter, the progress of pre-recorded cassettes and their overtaking of the LP, and the advent and blossoming of the compact disc.

He has pondered and agonised over the problems of the music industry such as piracy, home-taping, price structures, the buying of talent and the looming implications of digital audio tape in both his everyday work and through his membership and official capacities in industry organisations such as the Performing Rights Society (PRS), Music Publishers' Association (MPA), the International Federation of Popular Music Publishers,

and the Mechanical Rights Society (MRS). The same problems will continue to exercise his mind in his current three-year stint as chairman of the PRS.

Put in a chronological nutshell, White's EMI career goes as follows: 1941 — record packer at HMV Oxford Street, progressing through all departments until being appointed record sales manager in 1953; 1955 — transferred to HMV Records, where he became assistant sales manager, followed by a short period as personal assistant to the legendary L. G. Wood; 1957 — appointed sales manager of The Gramophone Company; 1969 — appointed assistant managing director of EMI Records; 1972 — transferred to EMI Music Publishing as managing director.

White recalls his HMV Oxford Street retailing days of the Forties and early Fifties with nostalgic affection. "I started in 1941 packing records and sweeping the floor," he says, "and during my 14 years there saw the demise of the 78 and the debut and enormous growth of microgroove records. Self-service was also introduced there, the first place in the country. The 78 was still around in some quantity then, and people self-serving themselves dropped them from time to time. They broke."

White believes there are difficulties and discouragements nowadays for the public wishing to buy

records, even in some of the best shops.

"You're faced with a vast amount of space and records and, in many cases, a disinterested staff. There isn't a quality image today, either. All product is technically very good, but in my retailing days HMV and EMI had a reputation for the best surfaces and sound."

His time at EMI Records spanned some momentous events, including the age of The Beatles and an Irish colleen called Ruby Murray achieving five hits in the Top 20 simultaneously. There were also some radical changes in policy and practice.

"Back in the Sixties and until the end of the Beatles era, we had our own staff of A&R managers for the various EMI labels, who found the artist and the material and produced and mixed the records. We seldom bought anything in, but the Beatles epoch revealed different possibilities for A&R men, and we lost control of repertoire as a result of the change from house producers to independent ones. I think it was a good development. It resulted in a lot of new ideas and producers, and things had probably got a bit stale at the time."

White noticed some significant changes in expenditure levels, too, by dint of his budgetary responsibilities. For instance, the first Beatles album produced by Parlophone label A&R manager George Martin was recorded at EMI's Abbey Road studios in three sessions for £1,500. After the foursome's break-up, an early solo LP by Paul McCartney, producing himself at the same venue, also produced an invoice for £60,000 on White's desk.

"I nearly died of shock," he remembers, "and I had to swallow very hard to accept it, but we hindsight it was a great investment. There has been a great deal of unnecessary extravagance in the industry over the years, though. I was a mean bugger, but I had a certain budget to spend and had to share it out."

White has lived through some startling changes during the music publishing part of his long EMI career. He moved into the MD's chair just after EMI Music Publishing assumed its combined corporate image, comprising for the most part long-established companies such as Keith Prowse Music, Peter Maurice Music, Ardmore & Beachwood, Francis Day & Hunter, Feldman & Co, Robins Music and Screen Gems-EMI Music with strong catalogues.

"When I arrived in 1972, it still wasn't unusual to do 50-50 deals with songwriters for the life of the copyright. I remember being told 'You don't pay advances because there's no need to! There's been a dramatic change in publishing since then.'"

He is not happy about all aspects of that change or about

some of the attitudes and outlooks encountered nowadays.

"You stay with an act, encouraging them with their writing and subsidising their equipment, their stage clothes, their instruments and then their general living expenses. Once you get them established, you'll have perhaps three years before they stich you up and go elsewhere. Some artists we've nurtured have shown loyalty, but not many."

"I can't really blame them. It's hard to resist the mega-bucks on offer nowadays, but it's disheartening for staff who have put so much effort and dedication into breaking the acts. Publishing's greatest future is in finding young artists before they're known, and building them into stars. The risks are huge, and incredible sums of money go in unrecovered advances."

White finds the deals being demanded of music publishers by some artists-songwriters and lawyers to be breathtaking in their one-sided bias.

"Some are asking for 80-20 deals or even higher in their favour, and the music publishers expected to bear all the costs and take all the risks. You must get people for the world when doing deals, particularly American ones, because otherwise you cannot justify the money."

He is enthusiastic about his three-year tenure of office as PRS chairman which has just begun because in several ways it represents a continuation of his publishing years and keeps him well in touch with the music industry which has been his sole working world for 45 years. He succeeds songwriter Roger Greenaway, who served an extra year in the job while White convalesced after battling and defeating a serious illness in 1985.

It is highly likely that the PRS is equally enthusiastic about having White in the chairman's post. His articulate urbanity and charm combined with his knowledge and experience make him an ideal candidate to represent any industry organisation in consultations and negotiations. He sees protecting the interests of PRS members around the world and obtaining bigger and better incomes for them from music users as an exact parallel with his knowledge and experience to represent any industry organisation in consultations and negotiations. He sees protecting the interests of PRS members around the world and obtaining bigger and better incomes for them from music users as an exact parallel with his knowledge and experience to represent any industry organisation in consultations and negotiations.

Perhaps White will write a book, whether they ask him or not, based on the experiences and recollections of a unique and distinguished career. Meanwhile, it is difficult to imagine a better-qualified recipient for the 1986 Music Week Exemplary Service Award.

● On February 23 at the Dorchester Hotel Ron White received Music Week's special Exemplary Service Award for 1986 "for his lifelong contribution to music publishing and the whole music industry".

'Publishing's greatest future is in finding young artists before they're known, and building them into stars. The risks are huge, and incredible sums of money go in unrecovered advances'

NEED WE SAY MORE?



2 February 1987

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Thanks once again!

Regards,

Avril Peyton

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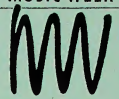
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- 24 **SKIN TRADE (RADIO CUT)**
Duran Duran
EMI (12) TRADE1
- 25 **I LOVE MY RADIO**
Tina Turner
Transglobal/World Circuit/World Type 1 (1)
- 26 **ONCE BITTEN TWICE SHY**
Mia Farrow
ALMA AM11382
- 27 **FORGOTTEN TOWN**
The Conditions
Island (12) 914 CD: CDD 291
- 28 **IT DOESN'T HAVE TO BE**
Erasure
Island (12) 914 CD: CDD 291
- 29 **THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES**
Timbalak 3
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- 30 **SOUL MAN**
Sam Moore & Lou Reed
ALMA AM11384
- 31 **MISSIONARY MAN**
Enigma
RCA DA1110
- 32 **TRICK OF THE NIGHT**
Bonnamara
London NAMA 12117-NMK17
- 33 **HAVE YOU EVER LOVED SOMEBODY**
Freddie Jackson
Capitol (12) CD 437

IF YOU LET ME STAY
DEBUT SINGLE
PRODUCED BY HOWARD GRAY
TRENT 11
TRENT 11
CBS

AS SEEN ON THE TUBE

- 74 **STILL THE SAME**
Slide
RCA RA1311712-PT4139
- 75 **HYMN TO HER**
The Pretenders
Red 12 CD10
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- T W E L V E . I N C H**
- 1 **STAND BY ME** Ken Egan
2 **MALEFICENT** Mar 7 (Nov 2) Alan Hawkshaw
3 **RUNNING IN THE FAMILY** Level 4
4 **IF I STAY LONGER IN YOUR ARMS** Tony Martin
5 **DOWN TO EARTH** Cassidy Kiled the Cat
6 **IF YOU'RE A LITTLE SHY** The Dells
7 **I KNOW YOU WERE WAITING FOR ME**, Arnie Ross and George Michael
8 **IF YOU'RE A LITTLE SHY** The Dells
9 **HEARTACHE** Paper, Shale
10 **HEARTACHE** Paper, Shale
11 **YOU DON'T HAVE TO BE THIS WAY**, The New Power Generation
12 **IF YOU'RE A LITTLE SHY** The Dells
13 **GET THE SWEETEST FEELING** Jackie Wilson
14 **FORGOTTEN TOWN**, The Conditions
15 **IF I STAY LONGER IN YOUR ARMS** Tony Martin
16 **LOVE MY RADIO**, Tina Turner
17 **ROCK THE NIGHT**, Ernie
18 **BEHIND THE MIRROR**, Eric Clapton
- 19 **HAVE YOU EVER LOVED SOMEBODY** Freddie Jackson
20 **STAY OUT OF MY LIFE**, Fin Slay
21 **ALMAZ**, Randy Crawford
22 **SKIN TRADE**, Duran Duran
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Chrysalis
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- 34 **HOW MANY LIES?**
Spondon Bollet
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Steve "Silk" Hurley
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- 36 **(YOU GOTTA) FIGHT FOR YOUR RIGHT (1)**
Breastie Boys
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Island/LAM 1172 - 123 316
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Elkie Brooks
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- 43 **WILD FRONTIER**
Gary Moore
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Nick Kamen
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The Smiffls
Rough Trade/RTD 195
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Dubbie Henry
Chrysalis/CHS121392
- 47 **THIS BRUTAL HOUSE**
Nirò Deluze
Columbia/Chrysalis/COOL1142
- 48 **IS THIS LOVE? (1)**
Alison Moyet
CBS MOYET (1)
- 49 **V. THIRTEEN**
Big Audio Dynamite
CBS BAAD 172
- 50 **SURRENDER**
Swing Out Sister
Mercury/Phonogram/SWING 312
- 51 **C'EST LA VIE**
Robbie Nevil
Mercury/EMI (12) M 14
- 52 **WHEN LOVE COMES CALLING**
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A & M RECORDS

Mantronix: hippest pop

TO SAY that expectations for the **Mantronix** show at London's **Town and Country Club** were high would be a drastic understatement. DJ Tim Westwood, had helped to create an enthusiastic audience to near fever pitch long before the New York duo had taken to the stage.

The assorted "home girls" and "home boys" would not be disappointed: Mantronix proved that they could make irresistible dance music even better live than on record.

M.C. Tee's rapping is fairly run-of-the-mill stuff, rarely diverging from every rapper's favourite topics of conversation: i.e. themselves and their partners (both musical and otherwise).

Where Mantronix score is in their rhythms. Mantronix constructs his beats not only from other records and a drum machine, but with an additional electronic box of tricks that helps make the rhythms fit the rhymes.

He does not lose the cut-up excitement of other scratchers, but at the same time he avoids the overbearing storkness which many have recently adopted. It is just little touches like the synth line in the current **IQ Records** single **Who is it?** that makes Mantronix records sound like proper songs.

They also have a consistency that means that they are one of few, if not the only, hip hop act to be better known for their LPs than for their singles.

The band with the difficult task of updating Mantronix were one of **Yuppie's** best signings: **Well Red**. Their brand of funk is very different. Rather than the back-to-basics electro approach, the London-based group opt for a more traditional big band sound with brass, keyboards and extra percussion. With their hints of jazz and rock they brought to mind the film-nuclear sweat of **Defunkt**.

This is no bad thing and with this current interest in home-grown dance music they should do well. However, at the T&C they did not quite fit in with what was essentially a hip hop party.

ANDREW BEEVERS

Push-button pop

PUBLIC IMAGE Limited song This Is Not A Love Song but **Sade's** **By Your Side**. This Is Not A Gig or **Swazy**. Welcome to Heaven or **Springs**.

This conceptual pop group's latest rock-commentary on the consumable state of pop has left behind their favourite games, charts and cereal box packaging at home in favour of a live "lethal missile package" expo at the **ICA** consisting of a set of "sensory" booths introducing the ideals of a mythical **Town** — the **Heavenly Springs** of the show's title.

So visit the **Relocation** booth where a video will discuss three individuals' attempts to resettle, or **Adapt** where a comforting voice seduces you with the latest way to cope. **Obsessive Evening Class Attendance**. Move on to **Scenery** where you sit down in the amusement arcade car with your foot down on the peddle, you'll see a

guided tour of Commercial, Residential and industrial zones.

Behind the piped music, absurd humour and semantics, the knowledge that our modern lives look hollow because we've made them look hollow, and feel hollow with all the ad-talk, steps out.

And what about the music, you say? Well, it was very secondary. In the middle of the booths sat an octagonal booth with square cut-out peepholes to stick your confused head through in order to see **Sudden Sound**, the three-piece pop group who at the press of a button would play a selection of four songs.

That they were only one minute apiece and sounded much the same wasn't really important; with the clash of music, tapes, disinformation and the muffled, distorted sound of **Sudden Sound** playing out of a cardboard box, it was a bit like a fairground, or a nightmarish spin attraction, or a ride. It seemed just about right. The crowd looked bored through, the crowd just baffled.

It was a night at Wembley Arena, I grant you.

MARTIN ASTON



T'PAU: getting the balance right

T'power pop

T'PAU HAVE a delightful feel for the right balance: power without pomposity, humour without humbug, passion without pose.

They have a fine line between rock and pop that means they appeal to fans of both without appearing crassly commercial to one or both to the other.

Their current signing, **Heart And Soul**, they served up a set of pop that demonstrated a depth of ability entirely unglamoured by their current siren sight, **Heart And Soul**.

T'Pau boasts a contagious commitment and their set was received with more than just the polite applause that normally accompanies support bands and that reception was enhanced by singer **Carol Decker's** agile wit. She is more than just a singer; she actively fronts the band.

Perhaps to break big, **T'Pau** will need a tour of their own so that people can discover that bit of the iceberg which is not revealed by **Heart And Soul**.

JEFF CLARK-MEADS

Limelighting

THE **Limelight** might well be one of the hip-club hits in London at the moment, but despite its anti-pop credentials, it is not exactly the best single to showcase a new band due to its minute stage and the sort of atrocious acoustics that you experience in the lofty crates of a former church, which of course it is.

But then **Hue And Cry** are a very promising new band with an abundance of talent and although their big, powerful sound had to fight for space they overcame all

the pitfalls to give a sterling performance.

Hue And Cry's epic dance sound is based all around the **Giuseppe** brothers **Pat** and **Greg** Kane, with from man **Pat** very much the focal point as he delivered his dramatic, heart aching vocals in a smooth, swaggering manner reminiscent of early **Sinatra** right down to the slick suit and dark good looks. Brother **Greg** supplied the most recent sweeping melodies that distinguish their sound, while their competent four-piece band pumped out a powerful display of irresistible funk.

Understandably everything was a bit chaotic for the first number, but by the second, the brilliant **I Refuse**, their debut single on the new **Circa** label, things had tightened up and the band were beginning to gel, using the song to launch off into a dynamic set.

One thing's for sure: **Pat Kane** has a truly exceptional white soul style voice and that along with the brothers' knack for conjuring up impressive and memorable songs should ensure that they are a future force to be reckoned with.

JERRY SMITH

Thrash with dash

THIS TRIPLE US bill at **Hammersmith Odeon** — being almost the opening shot of the 1987 HMV **Thrash** season and the release of their album on **Roadrunner** and this ensured them a decent crowd.

They made an impressive entrance to the stage with the release of their album on **Roadrunner** and this ensured them a decent crowd.

They made an impressive entrance to the stage with the release of their album on **Roadrunner** and this ensured them a decent crowd.

By the time **Metal Church** took to the stage the place was heaving with bodies. Once again some good press had preceded this band and nobody was left down, the guys coming on with far more attack than **Crimson Glory**. **Melody** ballads and arrangements played an important part in the set and if music alone was the criterion then **Metal Church** were head and shoulders above the rest.

But music alone is not the criterion when it comes to **Anthrax**. From the time they supported the ill-fated **Metallica** club of '86 and **Sadism** by storm, it clearly wasn't going to be long before they were back to headline.

And a great thrash band they are, giving the audience exactly what they came for. To the uninitiated there were moments reminiscent of **Spinal Tap**, such as when lead guitarist **Don Sparz**, swirling round while playing music guitar became entwined in his own guitar lead and nearly decapitated himself.

Out of all their peers it's **Anthrax** that project the most run racing round the stage like muppets on speed, and this band don't just look good, they can play with the speed you need to make thrash work.

As far as the crowd was concerned they couldn't get enough, right to the end of the four-song encore, so next time **Anthrax** are here, in September, they should be able to make it a four-night encore instead.

MAGGI FARRAN



KOOL AND THE GANG (above) hit the singles trail again with another number from the **Club Label Forever** album. Following **Victory**, which made a slow start to the time of the group's UK visit, but eventually went on to become a solid national Top 30 hit after all (helped by the very strong megamix of earlier hits by **Let Adams**, which was shrewdly marketed as the new extract **Stone Love**). The UK 12-inch will offer a new "Club Mix" of the track by **Chris Lord-Alge** on the **Aside**, with a slightly longer and topical **House — on the tip** (Club JABX 71).

The rap that rings bells

by Barry Lazell

THE HOTTEST UK-originated rap record so far this year — the one which has had people asking in shops for the "Mind Blowing Decisions rap" after catching uptown radio and club spins — must be current 4th Broadway release **The Terminator**, by **Junior Gee & The "A" Team** (12 BRW 63).

Although it does not get a mention in the title, the hook melody of **Heatwave's** 1978 ballad smash **Mind Blowing Decisions** is indeed a vital element of the production, weaving around the rap chorus, scratching and general hip-hoppery, and striking an instant chord or recognition.

Junior Gee himself, the disc's FAST FORWARD TO PAGE 30 FOR JAMES HAMILTON PLUS DANCE CHARTS

rapper-in-chief, was winner of the UK Rap competition held at the **Wag Club** last year: this is his big league vinyl debut. The **Terminator** is an overt reference to the **Arnold Schwarzenegger** movie of that title, as becomes clear in the six-minute-plus **Killer Rap** version which makes up the 12-inch **Aside**. For mixers and those in search of variants, the B-side of the record offers nearly 13½ minutes of music in the form of **The Terminator** (**Mind Instrumental**), and **Termination** — **Deadly Dub**, both of which speak for themselves.



MEET — or welcome back — Japanese hip-hoppers **Melon** who have **New York** rhythms with more **Oriental** melodies (and a dash of **Hawai**) among them who follow up their recent **Delirium** showcase with their first disc for **Epic**. In an unusual move for **Epic**, **Funkusia** (**MELON T1**) is only available on 12-inch. The track is taken from their forthcoming **LP Deep Cut**, due in April, while the B-side, **Only Tonight** will apparently only be available in other form on the CD version of the same package.

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 DOUBLE IMAGE IN LANDS I NEVER SAW Celestial Harmonies LCPDI 015/MCCEL 015 \$4.56 (A)
 EDDY, Duane DANCE WITH THE GUITAR Man Arno 1004/ARAC 1004 (E 12) (SP)
 EYLESIN IN CAZA KODAK GORGES RUN AWOK Cherry Red BRED 73/CRED 73 \$3.45 (P)
 FASTWAX TRUCK OR TREAT CBS 45544-1/45544-4 (C)
 4 SKINS, THE THE WONDERFUL WORLD OF THE 4 SKINS Kink KINKLP 021—\$2.99 (OID)
 GARIBUTI, Vin KING GOODBYE Tristar TR 2102—\$3.45 (P)
 GLUCH, Jeremy & Nikki SUDDEN I KNEW BUFFALO BILL Fickline SHARP 077—\$3.65 (P)
 GONG BREAKTHROUGH (Espace) (Germany) EUP 1183/EUP 1053 \$3.85 (PROJ)
 GRUBER, Ed ROOMS OF THE MARRIOTT (UK) EMI 03555-1/45505-4 (C)
 HOLT, John UK. FRED SPANX SPANX SPANX SPANX 0021 \$2.15 (P)
 HOME SERVICE, THE ALL RIGHT Jackson's Choice HMC 0014—\$3.65 (PROJ)
 HORN, PAUL INSIDE THE GREAT PYRAMID (KLUCK) KLUCK 060/041/MCKUCK 060/041 2UP E 71 (A)
 HOWITT, Wayne THE PRESIDENT Dossier ST 75286 \$4.25 (IR)
 HUBBARD, Steve BE ALRIGHT WHEN I'M DEAD Dossier ST 75251—\$4.25 (IR)
 JONES, George GEORGE JONES AND LADIES EPI 45023-1/45023-2 (P)
 JONES, George GEORGE JONES AND LADIES EPI 45041 (C)
 KING, Ben E WITH THE DRIFTERS STAND BY ME (THE ULTIMATE COLLECTION) Atlantic WX 90/W 90X (M)
 KIRO, ROSE OF KIRO KUDUCK LUCKY BEAT (USA) 054 5456 (A)
 KLEPPER, Ed ROOMS OF THE MARRIOTT (UK) EMI 03555-1/45505-4 (C)
 LANG, K. & The Reddies ANGLEMAN WITH A LAZARUS Warner Brothers K 92541-K 92544-4 (M)
 LADRETT, LARRY SESSIONS (VOLUME 1) Spantax SPAN 5901/SPAN 5902 (E 12) (SP)
 LEVY, John Five SWINDERS Run River RA 0022—\$3.65 (PROJ)
 LITTLE, Chris AND TERRY AS TIME GOES BY PRT 1 IN 6544 (KZ) WEA 63.60 (A)
 LITTLE RICHARD IS BACK IN THE ROCK CLASSICS Arno 1002/ARAC 1002 (E 12) (SP)
 MASON, George THE MARRIOTT (UK) EMI 03555-1/45505-4 (C)
 MARRANEY, MARYANNE'S BLACK BOTTOM TONES (USA) YAZOO 10711—\$4.95 (PROJ)
 MARLEY, Bob THE LIFE PERTT SESSIONS (CONCERT BTR) 7880223—\$4.95 (P)
 MARLEY, Bob THE CLASSIC TRIO (USA) YAZOO 10710/10711 \$3.45 (P)
 MARLEY & THE WAILERS, Bob JOHN REBELS REBEL RLP 104—\$3.25 (P)
 MASON LIVING ON THE EDGE Elektra K 96672-1/96672-2 (A)
 MIGHTY CASARS, THE THE WISE/OLD AMBASSADOR A75—\$4.95 (P)
 MILLER, Willie AND CLANCY WE HAVE A LONG WAY (W/AMERICAN) RCA 10066—\$3.45 (P)
 MILLER, Glenn 20 CLASSIC TRIO Arno 1006/ARAC 1006 (E 12) (SP)
 MOORE, Willie AND THE ROADRUNNERS RR 9835—\$3.45 (P)
 NELSON, Willie WITH LOVE SONGS REA 1006/ARAC 1006 (E 12) (SP)
 "NEW! LIST CITY BAMBLES 200-ANNIVERSARY CONCERT Flying Fish USA (FF 090)—\$3.95 (PROJ)
 NICO LIVE IN DENMARK VU Records NICO 11—\$2.99 P/C Disc (OID)
 O'NEALS, THE THE 4 KINGS CBS 45009-1/45009-4 (C)
 ORIGINAL SOUNDTRACK SHE'S GOTTA HAVE IT America/LAN 8713/AN 8713 (E)
 OTHER ONES, THE THE OTHER ONES Virgin V24047/TCV 2404 63.65 (E)
 PATTON, Dolly, Emmylou HARRIS & Linda RONNIE DASTARDLY Rough Trade 0054—\$3.45 (P)
 PRESLEY, Elvis CONFIDENTIALLY ELVIS Arno 1008/ARAC 1008 (E 12) (SP)
 RADIO ROMANCE RADIO ROMANCE Sunset SNT 96—(A)
 REPEAT, THE THE SONGS OF ROBERT BURNS Green TRAX 0055—\$3.45 (PROJ)
 RICH, Charlie CHARLIE RICH EPI 462 (P)
 ROGERS, Kenny AND THE First Edition FOR THE GOOD TIME Arno 1001/ARAC 1001 (E 12) (SP)
 SANTIAGO DAVIS SONGS OXID 011—\$3.45 (P)
 SHARPE, Elton VIRTUAL SPACE Dossier ST 75286—\$4.25 (IR)
 SHORTER, Wayne PHANTOM NAVIGATOR CBS 450365-1/450365-4 (C)
 SILLY WALKER A GUNT OF SILVER Green LIVES USA 11707—\$4.25 (PROJ)
 SLOKES & THE BANGERS THROUGH THE LOOKING GLASS Wonderland/Polydor SHEILA A/SHEMA 4 C 17.75 (P)
 SLEDGE, Percy AND WHEN A MAN LOVES A WOMAN (THE ULTIMATE COLLECTION) Atlantic WX 90/W 90X (M)

- SPENCER, John B. OUT WITH A BANG Wonderland JETZ 4444—\$3.65 (P)
 STANLEY, Chuck THE FINER THINGS IN LIFE Def Jam 1275 4444—\$3.65 (P)
 STAINPOST SENSATIONAL EPI 46022-1/46022-2 (A)
 SUPER DIAMOND DE DAKLAR PEOPLE EMI 139—(IRE)
 TULLY SCHOLARS BYOD GREAT SERVICE Abbey 1385 1385/11 13.90 (A)
 "TANNHALL WEAVERS, THE (AND OF LIGHT Green LIVES USA 1167—\$4.25 (PROJ)
 THOMAS, David BLANK THE MESSENGER Rough Trade ROUGH 100—\$3.45 (PROJ)
 THUNDERS, Johnny STATION OF THE CROSS (UK) EMI 1414—\$3.95 (P)
 "TICKLE, Katharine BORDERLANDS Black Crow CRO 210/C 210 \$3.45 (PROJ)
 TIKKEL, Steve LIVE BY MISADVENTURE Run River RA 0011—\$3.65 (PROJ)
 TOLBERT, NEXT IN LINE Atlantic K 75286—\$4.25 (IR)
 TV PERSONALITIES MUMMY, YOU'RE NOT WATCHING Dreamworld BIGDREAM 44—\$3.45 (P)
 VARIOUS ANDANTE Celestial Harmonies ZLP 16338/MZC 16338 2UP E 71 (A)
 VARIOUS BEAUTY (The) Live Brads/Methuon PINK PINKY 151—\$3.95 (PROJ)
 VARIOUS 21ST CENTURY (UK) In The Nursery COLTEX 18—\$3.45 (IR)
 VARIOUS FIGHT IN THE RAIN (UK) Colfax 18—\$3.45 (IR)
 VARIOUS MOVE CLOSER In The Nursery COLTEX 18—\$3.45 (IR)
 VARIOUS 01 CHARTRUBER VOLUME 1 (USA) FISH 1067—\$3.45 (P)
 VARIOUS REGGAE, REGGAE, REGGAE Receiver RLP 105—\$3.25 (P)
 VARIOUS SETS 1: POP Cherry Red BRED 74—\$3.45 (P)
 VARIOUS TROPICAN EXPLOSION Tropic Tropics TALS 246/CELESTIA 246 (A)
 VICIOUS, Sid & Johnny THUNDERS LIVE AT CBGB'S, NEW YORK KONEXON KOMA 788025—\$3.25 (P)
 WYNETTE, SYMPHONY ORCHESTRA SYMPHONIC ROCK Stylus SMR 7303/EA 17 (STY)
 WYNETTE, SYMPHONY ORCHESTRA SYMPHONIC ROCK Stylus SMR 7303/EA 17 (STY)

Results which appear under the brand headings of this Page or Book are not necessarily complete or the entire listing of the artist's titles.

SEE PAGE 34 FOR COMPACT DISC RELEASES

Mon 2-Fri 6 & March, 1987. Album Releases: 95. Compact Discs: 96 (see page 24).

Year to Date (9 weeks to 6 March, 1987). Album Releases: 619

US TOP FORTIES SINGLES

- | | * Import Compact Disc | | | | |
|----|-----------------------|----|--|-----------------|--|
| 1 | | 1 | LIVIN' ON A PRAYER, Bon Jovi | Mercury | |
| 2 | | 2 | JACOB'S LADDER, Huey Lewis & The News | Elektra | |
| 3 | | 4 | KEEP YOUR HANDS TO... Georgia Satellites | Chrysalis | |
| 4 | | 3 | WILL YOU STILL LOVE ME, Chicago | Warner Brothers | |
| 5 | | 6 | YOU GOT IT ALL, The Jets | MCA | |
| 6 | | 11 | SOMEWHERE OUT THERE, L. Ronstadt and Ingram | MCA | |
| 7 | | 12 | RESPECT YOURSELF, Bruce Willis | Motown | |
| 8 | | 14 | (YOU GOTTA) FIGHT FOR YOUR... Beante Boys | Def Jam | |
| 9 | | 13 | BIG TIME, Peter Gabriel | Geffen | |
| 10 | | 7 | BALLERINA GIRL, Lionel Richie | Motown | |
| 11 | | 5 | TOUCH ME (I WANT YOUR BODY), Samantha Fox | Jive | |
| 12 | | 19 | MANDOLIN RAIN, Bruce Hornsby & The Range | RCA | |
| 13 | | 9 | LOVE YOU TONIGHT, Ready For The World | MCA | |
| 14 | | 16 | I'LL BE ALRIGHT WITHOUT YOU, Journey | Columbia/CBS | |
| 15 | | 22 | LET'S WAT A WHILE, Janet Jackson | A&M | |
| 16 | | 15 | NORODY'S FOLK, Cinderella | Columbia/CBS | |
| 17 | | 23 | I WANNA GO BACK, Eddie Money | Columbia/CBS | |
| 18 | | 17 | TOP TO LOVE, Loretta Devine | Capitol | |
| 19 | | 8 | OPEN YOUR HEART, Madonna | Sire | |
| 20 | | 28 | BAND NEW LOWER, Deodra O'Alive | Columbia/CBS | |
| 21 | | 26 | NOTHING'S GONNA STOP US NOW, Stompin' Tom | Grint | |
| 22 | | 37 | LEAN ON ME, Club Nouveau | Warner Brothers | |
| 23 | | 28 | COME GO WITH ME, Exposé | Arista | |
| 24 | | 16 | AT THE MOMENT, Billy Vera & The Beaters | Rhino | |
| 25 | | 10 | CHANGE OF HEART, Cindy Lauper | Parlophone | |
| 26 | | 21 | TALK TO ME, Chico DeBarge | Atlantic | |
| 27 | | 36 | TONIGHT, TONIGHT, TONIGHT, Genesis | Atlantic | |
| 28 | | 31 | CANDY, Cameo | Arista | |
| 29 | | 24 | CAN'T HELP FALLING IN LOVE, Corey Hart | EMI-America | |
| 30 | | 34 | THE FINAL COUNTDOWN, Europe | Capitol | |
| 31 | | 27 | FACTS OF LOVE, Jeff Lorber feat. Koryn White | Warner Bros. | |
| 32 | | 35 | LET'S GO, Wang Chung | Geffen | |
| 33 | | 20 | WE'RE DYING, Boston | MCA | |
| 34 | | 38 | DON'T DREAM IT'S OVER, Crowded House | Capitol | |
| 35 | | 40 | WE CONNECT, Steacy Q | Atlantic | |
| 36 | | 4 | AS WE SAY, Shirley Murdoch | Elektra | |
| 37 | | 9 | MIDNIGHT BLUE, Lou Gramer | Atlantic | |
| 38 | | 29 | CELESTIAL V.I.P., Robbie Nevil | Meridian | |
| 39 | | 39 | DON'T NEED A GUN, Billy Idol | Chrysalis | |
| 40 | | 4* | THAT AINT LOVE, Red Speedwagon | Epic | |

ALBUMS

- | | | | |
|----|----|--|--------------------|
| 1 | 1 | SLEEPY WHEN WET, Bon Jovi | Mercury |
| 2 | 2 | CHILDREN OF THE 80s, Beate Blythe | Def Jam |
| 3 | 3 | NIGHT SONGS, Cinderella | Mercury |
| 4 | 4 | THE WAY IT IS, Bruce Hornsby & The Range | RCA |
| 5 | 5 | 8 GEORGIA SATELLITES, Georgia Satellites | Elektra |
| 6 | 6 | CONTROL, Janet Jackson | A&M |
| 7 | 7 | INVISIBLE TOUCH, Genesis | Atlantic |
| 8 | 8 | DIFFERENT LIGHT, Bongles | Columbia/CBS |
| 9 | 9 | THIRD STAGE, Boston | MCA |
| 10 | 10 | FOREPLAY (w/ & The News) | Chrysalis |
| 11 | 11 | TRUE BLUE, Madonna | Sire |
| 12 | 12 | GRACELAND, Paul Simon | Warner Bros. |
| 13 | 13 | DANCING ON THE CEILING, Lionel Richie | Motown |
| 14 | 14 | THE FINAL COUNTDOWN, Europe | Capitol |
| 15 | 15 | 16 REQUIRY, Billy Vera & The Beaters | Rhino |
| 16 | 16 | BY APPOINT, Anita Baker | Elektra |
| 17 | 17 | STRONG PERSUADER, Robert Cray | Mercury/Hight-Tone |
| 18 | 18 | THE RETURN OF BRUNO, Bruce Willis | Capitol |
| 19 | 19 | 14 GIVE ME THE REASON, Luther Vandross | Epic |
| 20 | 15 | NOTORIOUS, Duran Duran | Capitol |
| 21 | 19 | RAISING HELM, Run-DMC | Profile |
| 22 | 20 | 40, Peter Gabriel | Geffen |
| 23 | 17 | WORLD OF COME | Atlantic Artists |
| 24 | 25 | TOUCH ME, Samantha Fox | Jive |
| 25 | 28 | JUST LIKE THE FIRST TIME, Freddie Jackson | Capitol |
| 26 | 20 | 7 TWO COLORS, Cyndi Lauper | Parlophone |
| 27 | 23 | SHAKE YOU DOWN, Gregory Abbott | Columbia/CBS |
| 28 | 1 | LIFE, LOVE AND PAIN Club Nouveau | Warner Bros. |
| 29 | 17 | THE BRIDGE, Billy Joel | Columbia/CBS |
| 30 | 31 | BACK IN THE HIGH LIFE, Steve Winwood | Island |
| 31 | 24 | 1975-1985, Bruce Springsteen & The Street Band | Columbia/CBS |
| 32 | 32 | LONG TIME COMING, Ready For The World | MCA |
| 33 | 29 | WHIRLWIND SMILE, Billy Idol | Chrysalis |
| 34 | 34 | THE HOUSE OF BLUE LIGHT, Deep Purple | Mercury |
| 35 | 37 | RAISED ON RADIO, Journey | Columbia/CBS |
| 36 | 39 | 18, Chicago | Warner Bros. |
| 37 | 38 | THE JETS, The Jets | MCA |
| 38 | 38 | GET CLOSE, The Pretenders | Sire |
| 39 | 33 | THE RED LINE, Glass Tiger | Meridian |
| 40 | 40 | AUGUST, Eric Clapton | Duck/Warner Bros. |

Charts compiled by Billboard, February 28, 1987.

Results are awarded to those products dominating the greatest airplay and sales gain.



SHE BOUGHT MILLIONS OF SINGLES LAST YEAR.

(NO WONDER SHE HASN'T GOT TIME TO READ THE MUSIC PRESS.)

Every year, girls buy stacks of singles, while their boyfriends, it seems, read the music press.

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The fourth best band in Hull would like to thank the first bestest national radio station and their listeners for voting them "Best British Newcomers" at the BRIT Awards 1987

Thanks a lot, to,
The Housemartins.

The Housemartins: winner of the Radio One Best British Newcomers of 1986

Common sense for common good

FOLLOWING MW highlighting the rift between Mervyn Conn and leading country music labels, marketing consultant Denis Knowles Worldwide raises some further points in this continuing debate:

FURTHER TO your interview with Mervyn Conn, I have two

TOP 10 COMPILATIONS

- 1 (1) **THE KENNY ROGERS STORY**
Kenny Rogers Liberty DMV 29 (R)
- 2 (2) **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA/RB4422 (R)
- 3 (2) **THE VERY BEST OF JIM REEVES**
Jim Reeves RCA/RB2017 (R)
- 4 (1) **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA/RB9007 (R)
- 5 (1) **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA/MC0104 (R)
- 6 (1) **THE VERY BEST OF CHARLEY PRIDE**
Charley Pride RCA/RB3508 (R)
- 7 (1) **CHERRY HITS (COMPACT DISC)**
Kenny Rogers United Arts/CP74004 (R)
- 8 (1) **THE VERY BEST OF BRENDA LEE**
Brenda Lee MCA/LE71 (F)
- 9 (1) **DISCOVER COUNTRY-NEW COUNTRY**
Various Southland/CNC1 (A)
- 10 (1) **20 FOOT TAPPIN' GREATS**
Johnny Cash CBS 1000R (C)

points to make:

- Record companies are unlikely to recoup the cost of a stand at Wembley, therefore in this day of escalating marketing costs, in real terms, why should they be expected to pay sums which they cannot reasonably hope to recover.

- Record companies are unlikely to recoup the cost of a stand at Wembley, therefore in this day of escalating marketing costs, in real terms, why should they be expected to pay sums which they cannot reasonably hope to recover.

- TV is still the most important promotion medium and since the televising of the Wembley Country Music Festival produces over six hours of transmitted programmes each year, then this is the central issue and should be encouraged.

Please let me put forward a possible solution.

Mervyn should reduce his prices and encourage the record companies to not only take a stand but to make a real event of the occasion. He would benefit by raising the profile of the festival, thus enhancing opportunities for greater commercial spin-offs. Such circumstances auger well for attracting sponsors. Record companies need not concern themselves with what they regard as an unlit audience. A crowd is a crowd and it hasn't done any harm to the likes of Emmylou Harris, George Jones, Johnny Cash and the Nitty Gritty Dirt Band etc.

Closer co-operation all round will produce more pluses than I have mentioned. With TV advertising costs now almost out of reach, I'm not sure that the industry can afford to miss any opportunities in obtaining relatively low cost TV exposure for their artists. On the other hand, they cannot be held to ransom, as there's no money in that either! So all-in-all, it's time for common sense to prevail.

Denis Knowles, Opportunities Worldwide, Kenward Road, Yalding, Kent.

REVIEWS

ALABAMA: The Touch. RCA PL 85649 (cassette PK 85649). Pro-

ducer: Harold Shedd & artist. Having just achieved what will probably have been their greatest British exposure so far in vocally backing Lionel Richie on Deep River Woman, this quartet, who are hugely successful in America, re-lease their unpleasant country MOR album which largely seems to mix this mixture as before. In view of their mega-success in the States, one would hardly expect them to change the formula, but this cocktail of cabaret fodder seems most unlikely to produce any outburst of Alabama fever. At the end of side two, it seemed hard to justify the time spent listening to it, and the group's inclusion in the first Discover New Country campaign seems to indicate RCA's Nashville office failing to understand the campaign's concept. **JT**

J D CROWE: The Model Church. Sundown SDDL 038. Produced: Cecil Jones. RICKY SKAGGS: That's It! Sundown SDDL 040. Producer: Not credited. Distribution: Spartan. Both albums originate from Rebel Records, and are very much of the traditional country persuasion. Crowe is from a noted "New Grass" type group called Quicksilver, and while the material here is mostly of the devotional variety, those who enjoy keening bluegrass harmonies and music of that style could do far worse than hear this. The Skaggs LP is from the Seventies, and is also rather more bluegrass than the current model. It is also largely an instrumental album, but has historical if not necessarily enjoyable value. New converts are unlikely, but fans will relish both LPs. **JT**

KENNY ROGERS: They Don't Make Them Like They Used To RCA PL 85633 (cassette PK 85633). Producers: Jay Graydon/various. As a one time fan of Rogers, and with a grudging admiration for his recent mega-success, it must be said that this is a superbly made album in virtually every way. However, it does not have very much to do with country music in my opinion and is angled very firmly towards his broader popular fan following. **JT**

COUNTRY

28 February 1987

- | | | |
|----|-------------------------------|--|
| 1 | GIVE A LITTLE LOVE | RCA PL 90011 (R)
C. PK 90011 |
| 2 | GUITAR TOWN | MCA/MCF 3335 (F)
C. MCF 3335 |
| 3 | GUITARS, CADILLACS, ETC. ETC. | Reprise 9253721 (W)
C. 9253724; CD: 925 372-2 |
| 4 | ROCKIN' WITH THE RHYTHM | RCA PL 87042 (R)
C. PK 87042 |
| 5 | STORMS OF LIFE | Warner Bros 9254351 (W)
C. 9255454 |
| 6 | SWEET DREAMS | MCA MCG 6003 (F)
C. MCGG 6003; CD: MCAD 61 49 |
| 7 | NEW MOVES | Capitol EST2004 (E)
C. TCES1 2004 |
| 8 | WHY NOT ME | RCA PL 85319 (R)
C. PK 85319 |
| 9 | STRAIGHT TO THE HEART | Warner Bros 9254051 (M)
C. 9254054 |
| 10 | WINE COLORED ROSES | Epic EPC57040 (C)
C. 40 57040 |
| 11 | SOMETIMES WHEN WE TOUCH | Epic EPC 26403 (C)
C. 40 26403 |
| 12 | BLACK AND WHITE | CBS CBS 57022 (C)
C. 40 57022 |
| 13 | LOVE'S GONNA GET YA! | Epic EPC 57095 (C)
C. 40 57095 |
| 14 | HALF NELSON | CBS CBS 26596 (C)
C. 40 26596 |
| 15 | THE HEART OF THE MATTER | RCA PLB7023 (R)
C. PKB7023; CD: PD 87023 |
| 16 | EYES THAT SEE IN THE DARK | RCA PL 84697 (R)
C. PKB4697; CD: PDB4697 |
| 17 | LIVE IN LONDON | Epic EPC 26618 (C)
C. 40 26618 |
| 18 | RAINBOW | CBS 26689 (C)
C. 40 26689 |
| 19 | SECOND HAND HEART | Warner Brothers 925392-1 (W)
C. 925 392-4 |
| 20 | THE TOUCH | RCA PL 85649 (R)
C. PK 85649 |

Compiled by Gallup from a weighted sample of 250 conventional outlets and 20 specialist shops for the Country Music Association © 1987

The Judas GIVE A LITTLE LOVE



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(CL 443)

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flavoured country album
'I TELL IT LIKE IT USED TO BE'
(EST 2026)

THE COUNTRY
87

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RADIO LONDON

LIST

- GEORGE BENSON:** *Teaser* Warner Brothers
DARLENE DAVIS: *I Found Love* Salsoul
GWEN GUTHRIE: *Circle In The Sky (12" Dance)* *Being Positive* Polygram
FREDIE JACKSON: *How You Ever Loved Somebody* Capitol
THE EIGHTS: *Cash On Cash* MCA
PAUL JOHNSON: *When Love Comes Calling* CBS
REN E. KING: *Stand By Me* Atlantic
MILLIE SCOTT: *Kiss My Lips* *Fourth & Broadway/Third*
LUTHER VANDROSS: *Can't Take My Eyes Off You* The Toppen CBS
JACKIE WILSON: *Can't Get Satisfaction* S&P
- CLIMBERS**
FREDERICK: *Gerda* *Baby Bad Heat*
DAVID GRANT: *Take A Walk* *Polygram*
AL JARREAU: *Introducing* *WEA*
KENNY "JAMMIN'" JASON WITH "FAST EDDIE SMITH": *Can U Dance* *(12" Import—DJ Intermix)*
LEWIS PROOF: *Hold On To Your Dreams* *Fantasy*
SCHERIE PATTE & PHILLIP INGRAM: *(12" Import—DJ Intermix)*
CHRISTOPHE POUTU: *(12" Import—New York City)*
THOMAS & TAYLOR: *Love You* *In Recordings*
JIMMY TURNER: *Let Her Be* *Real*
ARTY TURNER: *Let Her Be Real* *Real*
RAY GOODMAN & BROWN: *Let's Go To The Line* *EMI America/AMN 1313 2*
JOE ARETHA FRANKLIN: *Justa* *Arista 300 8223 2*

As featured on the **TONY BLACKBURN** *Live, Radio London* Box—12 discs
Masterpiece (Shirley M. Kay)

DISCO TOP ALBUMS

- 1 11 **LUTHER VANDROSS:** *Give Me The Reason* Epic PC420312-1 (C)
 2 4 **FREDIE JACKSON:** *Just Like The Capital* Epic 8233 2 (C)
 3 2 **VARIOUS:** *Up Front 4* *Various Artists (A)*
 4 11 **TASHAN:** *Cher's A Dream* *Capitol 45318 1 (C)*
 5 46 **ANITA BAKER:** *Raymond* *Elektra 827 2 (C)*
 6 17 **SURFACE:** *Surface* *CBS 50873 2 (C)*
 7 **DJ JAZZY JEFF & FRESH PRINCE:** *Back To The House* *Champion 7000 1 (A)*
 8 12 **VARIOUS:** *Street Sounds 100* *Street Sounds 100 2 (A)*
 9 19 **RANCO CRANKFORD:** *Atlanta* *Atlantic Warner Brothers 924 40 (A)*
 10 17 **GAP BAND:** *Gap Band 1* *Tandem Entertainment/WCA FL 8992 2 (C)*
 11 20 **MAREE:** *Power's House* *EMI America/AMN 3115 2 (C)*
 12 **HOT CHOCOLATE:** *The Way, the Best of Hot Chocolate* *EMI America/AMN 1313 2 (C)*
 13 **CLAVIS HARKSON:** *Clavis Harkson* *Atlantic 8671 683-1 (A)*
 14 **MANTONIX:** *Music Madness* *10/1949 100 52 32 (C)*
 15 **FIVE STAR:** *5-A And 4-4* *Mercury 10/1949 100 52 32 (C)*
 16 **GWEN GUTHRIE:** *Good to Be Loving* *Real/Parade/Polygram P010 5281 9 (C)*
 17 **GEORGE BENSON:** *White City* *Warner Brothers 924 40 (A)*
 18 **DAVID SANBORN:** *A Change of Heart* *Warner Brothers 924 40 (A)*
 19 **RAY GOODMAN & BROWN:** *Let's Go To The Line* *EMI America/AMN 1313 2 (C)*
 20 **ARETHA FRANKLIN:** *Justa* *Arista 300 8223 2 (C)*



Man 2 Meet Man Parrish, far from showing the influence of gay discos on the main chart, merely emphasizes the lack of impact that gay disco charts have on the overall club scene.

The era of Hi-NRG crossover hits was over two years ago, since which the gay disco charts have been re-titled Eurobeat (not altogether accurately, although with logic), both terms being replacements for the earlier now seemingly taboo Boystown and Gay Disco.

The only major crossovers from the gay disco charts in the last year have been the aforementioned Macki Stripper, plus Sinti's So Mocho and (arguably as it had been a massive Euro hit before it came out here) **Tuffy's** Midnight Radio. All three had been gay chart hits months before any crossover action began, that was visible, anyway.

Hidden strengths of appreciation Hi-NRG music are by chance the opposite ends of Britain, the South Coast and the far North including Scotland.

It is these areas, especially the North, that really create the Hi-NRG/Eurobeat-type crossovers — but, again, long after the records have run their course in the gay charts. Even though they may have been spotted in the first place in those charts, the records that do crossover into these "straight" charts will sell first to the DJs and, then, as their popularity sinks in, slowly build a steady sales pattern which is sometimes of enough volume to break into the bottom of the Top 100 and hang around there for weeks until a lucky break gives them that final push.

But by then, no way has that push come from any gay chart placing. (Conversely, of course, right now I am anticipating the crossover success of **Tullio De**

Piscopo's Stop Bojam — Primavera, as a direct result of a prod from Scotland's gay disco, though helped none the less, by interest in this three year old jazz-infused track from the far more influential mainstream funk duo.]

In a surprisingly low-powered week for new releases, the hottest strictly disco UK 12-inch which should be **FULL CIRCLE** Workin' Up A Sweat [EMI America 12EA 229], a smoother new edit of the Randy Muller-produced soul vocal group who've been big on the disco charts — they were big on the less satisfying jerkier mix. Also creating a stir on an irritatingly uncatchable white label is **MICRON** ScratchEnders (SG 045), the UK theme scratched behind a Smiley Culture-ish rap, not all of gamin' though with obvious wisecracking, could it be found. Pop-aimed are of course the revived **JACKIE WILSON** (I Get The) Sweetest Feeling (SMP SMC 12 1), the JUNE PONTIER, and the Staxian singers-reminiscent **BRUCE WILLIS** Respect Yourself (Motown ZT 4118); the lyrically almost Dylanesque sinuous **PRINCE** Sign "OY" The Times (Polygram UK W83997), with a more finely free-wheeling flip; the already charted **BANANARAMA** Trick Of The Night (London NANK 12), which only in its 12-inch incarnation, as DJs are gradually discovering, copies Prince's Say I'm Your Number One for the first half. Others of an inimitable disco appeal are **CLUB NOUVEAU** Leon On Me (Warner Bros/King Jay Records WB4307), strangely Lurching Bill Wilton adaptation, **TERENCE TRENT O'ARBY** If You Let Me Stay (CBS TRENT 1), dated gospel-ish jittering getting some radio reaction; **SANDRA CROSS** Tied Up (Craze Faze Records CF 001), up Ariva!, sweet old fashioned slyer; **C AUGUST CHARLES** Get Up Get With It (Champion CHAMP 12-32), bland wiggly shuffler possibly saved rather late on by a repetitive hookline break (Champion seems significantly less

sure-footed when originating rather than picking up product — though this doesn't denote a "Streetweave syndrome", Mell).

Twelve-inch imports include **GIGOLO** Tony Fatoms (4-Sight FS-12-86-16), good enough, but boy from Florida coupled with a useful rap treatment of the Hokey Cokey, no less; **KING SUN-D** Mokey Hey Love (Zaka Records ZK 020), lazily drowsed intentionality unfringed with possible the Rain-like long term appeal; **THE FLY BOYS** The New Style (Fly Style) (Beatrice Records FX 111), the Seattle Boys' own it's the New Style backing track with fantastically filthy new cut-entranced words, a real hoot of a shacker; **RUN-D.M.C.** It's Tricky (Profile PRO-7131), Shep Pettibone-remixed fast fludding rap, **MR. WAYE** The King (Real Records/Motown Record Co. MRC-0975), bragging rap spunked by some good scratching. Those were the raps — over stuff includes **MORRIS RENTLE, JR.** Please Make Me Scream (PMA Platinum Records) Total Experience 2704-1 (1PD), pleasant backing track-like swaying dated soul instrumental creating a slight stir; **KELLEY CHARLES** Tease Me (Let's Go) Records/West Plateau LG60011, 1), girl-wailed loose bouncer that's not strictly "house" though it fits; **SCOTT & RAVEN** The Monkey Boy (Columbia 44-06009), vicious sly sleazy funk; **ONE WAY** You Better Get It (MCA Records MCA-53020), girl souled sassy strutter already known on the UK.

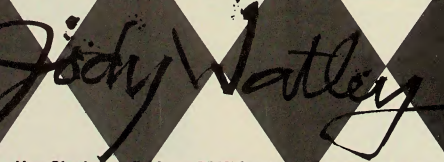
C.J.'s UPTOWN CREW If it's Good To Go Drug Free (Let's Go-Go Records CS-7118), go go "don't do drugs" message. Finally, an LP from Germany collects together for excellent value 19 recent and current releases from the Trax "house" label, **VARIOUS ARTISTS** Chicago Trax — Volume 1 (BCM TX 33-5001-43).

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- 3 **WHEN A MAN LOVES A WOMAN**
Ferry Stage Atlantic YZ 96(T) (W)
- 4 **EVERY LITTLE BIT**
Millie Scott Fourth & Broadway/Island (12)BRW 58(E)
- 5 **I KNEW YOU WERE WAITING (FOR ME)**
Aretha Franklin and George Michael Epic DUET (1)2(C)
- 6 **CRUSH ON YOU**
The Jets MCA/MCA(T) 1048(F)
- 7 **I FOUND LOVE (Radio Mix)**
Dorlene Davis Serious 70US (12)—120US 1(A)
- 8 **JUMP INTO MY LIFE**
Stacy Lattisaw Motown ZB 41 109(12)—21 4110(1)(R)
- 9 **RUNNING IN THE FAMILY**
Level 42 Polydor POSP(1) 842(F)
- 10 **WHEN LOVE COMES CALLING**
Paul Johnson CBS PJ0HN(1) 1(C)
- 11 **GOOD TO GO LOVER/OUTSIDE IN THE ...**
Gwen Guthrie Boiling Point/Polydor POSP(1) 841(F)
- 12 **TEASER**
George Benson Warner Brothers WB427(T) (W)
- 13 **STAY OUT OF MY LIFE**
Five Star Teet/RCA PB 41131 (12)—PT 41132(R)
- 14 **JACK YOUR BODY**
Steve Sisk Hurley D1 International/London LON(X) 117(F)
- 15 **WHO IS IT?**
Mandrill 10/Virgin TEN(T) 137(E)

- 16 **ALMAZ**
Randy Crawford Warner Brothers WB85(T) (W)
- 17 **MALE STRIPPER**
Boyz n the Bouts 4/7 (12)—BOLTS 4/12(P)
Man 2 Man Meets Man Parrish
- 18 **ONCE BITTEN TWICE SHY**
Vesta Martin A&M AM(T) 362(F)
- 19 **YOU SEXY THING**
Hot Chocolate EMI(12)EMI 5592(E)
- 20 **THE MAGNIFICENT JAZZY JEFF**
Jazzy Jeff & Fresh Prince Champion CHAMP 12(1)38(A)
- 21 **I LOVE MY RADIO**
Chilly Transglobal/Rhythm King/Mate Type (T) (1)(R/T)
- 22 **CAUGHT UP IN THE RAPTURE (REMIK)**
Anita Baker Elektra EKR 49(T) (W)
- 23 **IT'S MY BEAT**
Sweet Tee & Jazzy Joyce Champion CHAMP (1)237(A)
- 24 **GIVE ME THE REASON**
Luther Vandross Epic 6052167 (12)—6502166(E)
- 25 **HAVE YOU EVER LOVED SOMEBODY**
Petricola Jacksons Capitol (12)CL 437(E)
- 26 **THE RIGHT THING**
Smiley B WEA Y2 103(T) (W)
- 27 **SEXY GIRL**
Lili Thomas (US Capital V15283) (Import)
- 28 **ENGINE NO. 9**
Midnight Star Solar/MCA/MCA(T) 1117(F)
- 29 **SHES DON'T KNOW I'M ALIVE**
Wilson Pickett A&M AM(T) 380(F)
- 30 **LET THE MUSIC MOVE U**
Raze Champion CHAMP(1)2127(A)
- 31 **JACK THE GROOVE**
Raze Champion CHAMP (1)2122(A)
- 32 **SOUL MAN**
Sam Moore & Low Reed A&M AM 364(F)
- 33 **CHASIN' A DREAM**
Tishler Def Jam 650 3597(C)
- 34 **YOU'RE ILLIN'**
Ron D.M.C. Profile/London LON(X) 118(F)
- 35 **SHE I CAN'T RESIST**
Jesse Johnson A&M AM(T) 2901(F)
- 36 **C'EST LA VIE**
Robbie Nevil Manhattan/EMI (12)MT 14(E)
- 37 **STAY**
Howard Hewett Elektra EKR 51(T) (W)
- 38 **DON'T COME TO STAY**
Hot House de CONSTRUCTION/RCA CHEZ(T) (R)
- 39 **I GOT THE FEELIN' (IT'S OVER)**
Gregory Abbott CBS AB8(T) 2(C)
- 40 **WORKIN' UP A SWEAT**
Full Circle EMI America (12)EA 229(E)
- 41 **I FOUND LOVIN'**
Funkadelic Master Mix (12)CHE4801(A)
- 42 **I'VE GOT TO BE TOUGH**
M.C. Sky-D Champion—(CHAMP 12 34)(A)
- 43 **THE CHAMP**
Mokhovs Pama PM(T) 1 (US/E)
- 44 **WE'LL BE RIGHT BACK**
Stainki & Mass Media Fourth & Broadway/Island (12)BRW 59(E)
- 45 **U KNOW WHAT TIME IT IS**
Grandmaster Flash US Elektra 0-56825 (Import)
- 46 **RAT IN MI KITCHEN**
UB40 DEP International/Virgin DEP 251(2)(E)
- 47 **WAX THE VAN**
Lola Jumpstreet JS 1007 (Import)
- 48 **BLOWN' MY MIND (WITH YOUR BODY)**
Charlie Roberts Affair TARTS 4 (12)—TART 4 (DMC)(R)
- 49 **BIG FUN**
The Gap Band Total Experience/RCA FB 49779 (12)—FT 49780(R)
- 50 **LOVESTRUCK**
Projection Elite—(DAZZ 63)(A)
- 51 **EGO MANIAC**
Jocelyn Brown Warner Brothers 0-20469 (Import)
- 52 **JACKIN'**
Home Wreckers Champion—(CHAMP 1231)(A)
- 53 **SATURDAY NIGHT/DO IT DO IT**
School D Rome—(MELT 47)(R/T)
- 54 **HAPPY**
Surface CBS 650 3937 (12)—650 3936(C)
- 55 **I.O.U. (The Ultimate Mixes—'87)**
T.C. Carls Citybeat/Beggar's Banquet CBE 709 (CBZ) 1027(F)
- 56 **SLAVE OF LOVE**
T.C. Carls Hat Melt (15)TC 007(F)
- 57 **DO YOU WANT IT BAD ENUFF (Edited Remix)**
Janet Burton Atlantic 93343(T) (W)
- 58 **FOLLOW YOUR HEART**
Ronnie McNair Expansion EXPAND 6(A)
- 59 **LOVE IS FOREVER**
Billy Ocean Live LIVE(T) 134(R)

- 60 **FUNKY RASTA (YA EDIT)**
The Notorials Cooltempo/Chrysalis COOL(X) 140(F)
- 61 **[YOU GOTTA] FIGHT FOR YOUR RIGHT**
Boyz n the Bouts Def Jam 6504187 (12)—6504186(C)
- 62 **TRIPLE M BASS**
Worize Em Champion CHAMP (12)29(A)
- 63 **HARD TIMES**
The Real Thing Live LIVE(T) 137(R)
- 64 **'CHEATIN' GIRL**
Steady B Live LIVE (T) 138(R)
- 65 **I CAN'T TAKE IT**
Dyce Production House (PNT 01) (Bluebird 01-723 9050)
- 66 **THE MORNING AFTER**
Lauris Horston Atlantic A9280(T) (W)
- 67 **VICTORY**
Kool & The Gang Club/Phonogram JAB(X) 44(F)
- 68 **COME SHARE MY LOVE**
Miki Howard Atlantic A9351(T) (W)
- 70 **TURN ME LOOSE**
Wesley Jump Junior & The Criminal Element London LON(X) 126(F)
- 71 **WHATCHA GONNA DO**
Blaze Champion CHAMP (12)36(A)
- 72 **KEEP YOUR EYE ON ME**
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- 73 **TIME OUT FOR THE BURGLAR**
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- 74 **DAY BY DAY**
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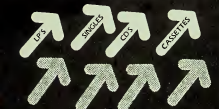
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THE ALTERNATIVE — Mike Thorn, Pauline Carr and David Bentley.

Alternatives on display

by Chris White

WITH SOME 40 years' experience between them of designing shop window and in-store displays, the time seemed right last year for Mike Thorn, Dave Bentley and Pauline Carr to pool their respective talents and knowledge and start their own display company. The Alternative Nationwide Display Group is just about to come up to its first birthday, and is unusual for the fact that, unlike other companies, it operates as a co-operative with all three still continuing with their own respective companies.

Mike Thorn explains: "We'd all worked full-time for well-known display companies and eventually went on to work for ourselves — it just seemed logical for three professional people who already knew each other to band together and offer a nationwide display service, as opposed to the regional services we could only offer working individually."

Thorn himself previously worked for A&M Records as display manager, and later worked for Topic Displays in a similar capacity. Carr was an ex-top employee who had also worked for several fashion agencies while Bentley had been display manager for several companies outside of the music industry, including Freeman Hardy Willis, before becoming more involved with the music and video businesses and doing displays at both Midem and Victrola.

"We operate on the lines of a co-operative in that we don't have a business office but work separately from our respective areas, London, Birmingham and Manchester," says Bentley. "Previously when working individually we could only concentrate on our own regions but teaming up has meant that we can now offer the same nationwide service as a big display company. We've established a working pool of freelance display professionals around the UK which again is something that we couldn't have achieved individually."

Thorn adds: "Back in the Seventies companies like EMI, Phonogram and A&M had their own display teams but when the economic climate changed they disbanded them and started using

outside agencies. With The Alternative Nationwide Display Company we're offering a no-frills service at a basic price but with that important personal aspect."

Clients so far have included A&M, WEA, MCA, Priority, K-Tel and EMI, and displays have included Madonna, Barbara Dickson, David Essex, The Damned, Nik Kershaw, Timbuk 3 and Simply Red. Outside of the music industry, The Alternative has also done displays for the Britannia Building Society, Horizon Holidays, United Airlines and Penguin Books.

"During the last year, the accent has been on consistency — we didn't set out to conquer the world in the first 12 months, the aim was to let the company develop naturally and I think we've achieved that," Mike Thorn adds. "Between us we have a lot of experience, and because we are on the street we know what's going on."

"Window and shop displays remain an important part of selling — it's amazing how many new shops open with the determination to have a very clean, almost clinical ambience, and fclly refuse to have any displays, but then six months later the display panels start appearing. The TV merchandisers have also become more aware of the importance of store displays — the customer sees something advertised on TV that

catches the attention, but can't remember exactly what it was the next day. They go into their local shop, see a display and that's another sale. People do remember album sleeves if not the actual title."

Pauline Carr adds: "A display doesn't have to be elaborate to be effective, it's all really down to the quality of the display material and an imaginative approach. We've done displays for up to 500 shops, as well as working for the multiples like Virgin, but we're also in a position to do one-off projects. It's down to who's doing the job and how well designed the basic material

'People go into their local shop, see a display and that's another sale. They remember LP sleeves if not the actual title'



KIN KELLER (right) making a special delivery of his new single For You to Masterblaster in Chingford, Essex. Dealer Barry Hurst receives his order from Gipsy Records promotion manager Roger Bolton (centre).

Artist	Title	Label	CD Catalogue No	Dealer Price	(Distributor)
**AC/DC	BACK IN BLACK	Atlantic	250 735 67 25 (W)		Metrol
**BASIC	COVER MOSTLY BLUES AND SLOW	Mercury	Pubbs (USA) 2310919 59 39 (MS)		Metrol
**BASE	COUNT DOWN BASE AND THE KANSAS CITY SEVEN	Impulse/MCA	MCAD 5656		Jazz
**BEACH BOYS	THE ENDLESS SUMMER	EMI	CDP 746 467-2 67 29 (E)		Jazz
**BROTHERS ORIGINAL SOUNDTRACK	THE BLUES BROTHERS	Atlantic	250 715		R&B
**BUFFETT	Jimmy FLORIDAS	MCA/MCAD	5730 67 29 (E)		Country/Rock
**BUSH	Kate NEVER FOR EVER	EMI	746 260-2 67 29 (W)		Country
**CAMPELL	Clare THE GLEN CAMPBELL	Mercury	K-tel ONCD 5112 64 25 (E)		Country
**CAVE	Nick YOUR FUNERAL	MTR	SLM CD 211344 34 67 05 (UK/SP)		Country
**CLAPTON	Eric ANDERSON TICKET POLYGRAM	Polygram	827 579-2 67 29 (E)		Jazz
**CLARK	Anne KITCHEN CASSE	Virgin	DXCD 48 37 29 (E)		Jazz
**COLTRANE	John A LOVE SUPREME	Impulse/MCA	5660 67 29 (E)		Jazz
**COPE	Julian SAINT JULIAN	Atlantic	CD 9861 (E)		Country/Rock
**CREAM	LIVE CREAM	Atlantic	Polygram 827 577-2 67 29 (E)		Country/Rock
**CREAM	LIVE CREAM (U2)	Polygram	823 661-2 67 29 (E)		Country/Rock
**DEUTER	Charles KOCKER CD/KOCKER	USK	056 17 29 (W)		Folk
**DURBIN	IMAGINE	London	258 825 67 29 (E)		Country/Rock
**DRAKE	Nick FIVE LEAVES	Left Label	CD 9105 (E)		Folk
**EAGLES	DESPIRADO	Ayala	253 008 67 29 (W)		Country/Rock
**EAGLES	BAGLES	Ayala	253 009 67 29 (W)		Country/Rock
**ELLINGTON	Duke JURE ELLINGTON MEETS COLEMAN HAWKINS	Impulse/MCA	5659 67 29 (E)		Jazz
**EVANS	Bill TOWN Hall	Polygram	831 271-2 67 29 (E)		Jazz
**FATHALL	Martine BUCKEN ENGLISH	Island	CD 9570 (E)		Country
**FEERY	Bryon LET'S STICK TOGETHER	EVO/Virgin	EGCD 24 67 29 (E)		Metrol
**FEERY	Bryon ANOTHER TIME	Another Place	EVO/Virgin	EGCD 24 67 29 (E)	Metrol
**FLACK	Roberta THE BEST OF ROBERTA FLACK	Capitol	CD 9487 67 29 (W)		Soul
**FOUR TOPS	THE REACH OUT! STILL WATERS	Reunited	MD 72472 67 29 (E)		Soul
**GAYE	Martin TROUBLE MANIFEST	Motown	27500 67 29 (E)		Soul
**GILLESPIE	Sonny & SONNY ROLLINS	ES	625 674-2 67 29 (E)		Jazz
**GLASS TIGER	THE THIN RED LINE	Capitol	CD 746 313-2 67 29 (E)		Jazz
**HORN	Paul INSIDE THE GREAT PYRAMID	Krock	CD/KCK 060 661 67 29 (A)		Jazz
**HOT CHOCOLATE	THE VERY BEST OF HOT CHOCOLATE	RCA	CD 746 375-2 67 29 (E)		Discos/Soul
**HUMPERDINCK	Engelbert ENGELBERT HUMPERDINCK'S GREATEST HITS	EMI	347-2 67 29 (E)		Country
**IRBY	John SCSA SO GOOD	MCA Master Series	MCAD 5695 67 29 (E)		Country
**KING CRIMSON	IZARD EVO/Virgin	EGCD 4 67 29 (E)		Metrol	
**KITARO	THE BEST OF KITARO	Krock	CD/KCK 073 67 29 (A)		Country
**KROKUS	Alan & SCREAMY	Arise	258 825 67 29 (E)		Metrol
**LABET	TEACHER DON'T TEACH ME NONSENSE	London	831 325-2 67 29 (E)		Country
**LEE	Albert SPEECHLESS	MCA Master Series	MCA 5693 67 29 (E)		Country
**LEWIS	Jerry Lee THIRTEEN ANNUARY	Photogram	810 207-2 67 29 (E)		Country
**MANTON	WILLIAM TOMAS	Arise	258 826 67 29 (E)		Country
**MARLEY & THE WAILERS	Bob BABYLON BY BUSH	Island	CD 111 (E)		Reggae
**MARLEY & THE WAILERS	Bob UPKING ISLAND	CD 9596 (E)		Reggae	
**MARTIN	John SOLD AIR	Island	CD 9517 (E)		Country
**MARTIN	John SOLD AIR	Island	CD 9298 (E)		Folk
**MC DONALD	Michael NO LOOKING BACK	Warner	Bros 925 291-2 67 29 (W)		Country
**MEADE	John & SCREAMY	Arise	258 825 67 29 (E)		Country
**MELVIN	Brian MELVIN'S NIGHT FLOW TIMELESS	(Hallmark)	CDSP 124 67 29 39 (MS)		Jazz
**MOORE	Gary Wild FRONTIER	EMI	CDP 746 342-2 67 29 (E)		Soul
**NEVILL	Robbie ROBBIE NEVILL	Merchiston	CDP 746 300-2 67 29 (E)		Country
**NIGHT BOYS	THE SPASONS	MCA	MCAD 5691 67 29 (E)		Country
**ORIGINAL FILM SOUNDTRACK	THE STING	MCA	CD 9298 67 29 (E)		Folk
**ORIGINAL TV SERIES	SOUNDTRACK MIAMI VIE	MCA DMG	6019 67 29 (E)		Jazz
**OTHER ONES	THE OTHER ONES	Virgin	CD 2404 67 29 (E)		Country
**PARSONS PROJECT	Alan & SCREAMY	Arise	258 826 67 29 (E)		Jazz
**PETERSON	Osce If YOU COULD SEE ME NOW	Baby (USA)	CD 2101918 59 39 (MS)		Jazz
**PETERSON	Osce THE TWO	Polygram	823 008-2 67 29 (E)		Jazz
**QUEENSBURY	THE WARNING	EMI	CDP 746 557-2 67 29 (E)		Metrol
**ROLLINS	Sonny ON IMPULSE	Impulse/MCA	MCAD 5655 67 29 (E)		Jazz
**ROSS	Diana & The Supremes CREAM OF THE CROPLET	THE SUNSHINE IN MOTION	72 28 67 29 (E)		Soul
**ROXY MUSIC	SIREN EVO/Virgin	EGCD 20 67 29 (E)		Country	
**ROXY MUSIC	COUNTRY LIFE	EVO/Virgin	EGCD 16 67 29 (E)		Country
**ROXY MUSIC	STRANDED	EVO/Virgin	EGCD 19 67 29 (E)		Country
**ROXY MUSIC	ROXY MUSIC	EVO/Virgin	EGCD 6 67 29 (E)		Country
**ROYAL PHILHARMONIC	— ON SCREEN	K-tel ONCD 3331 64 25 (E)		MOR	
**SANTANA	THE BANISHERS	THROUGH THE LOOKING GLASS	Ward/Landmark/Polygram 831 742 67 29 (E)		Jazz/Funk
**SPIRO	GYRA INCOGNITO	MCA	5368 67 29 (E)		Jazz
**STEVENS	Can TEA FOR THE BILLBOARD	Island	CD 9135 (E)		Jazz
**STEVENS	Can TEA FOR THE BILLBOARD	Island	CD 9135 (E)		Jazz
**STEWART	Rod ATLANTIC CROSSING	RCA	256 151 67 29 (W)		Jazz
**STRAIT	George DUES FORT WORTH EVER CROSS YOUR MIND	MCA	MCAD 5518 67 29 (E)		Country
**STRAT	George NUMBER 7	MCA	MCAD 5750 67 29 (E)		Country
**STRANGLERS	THE RATTLER	NORVEGICUM	EMI CDP 746 362-2 67 29 (E)		Country
**SUMMER	Danna BAD GIRLS	Capitol	Phonogram 822 557-2 67 29 (E)		Disco
**SUMMER	Danna ON THE RADIO	Capitol	Phonogram 822 558-2 67 29 (E)		Disco
**SUMMER	Danna ONCE UPON A TIME	Casablanca/Phonogram	828 238-2 67 29 (E)		Disco
**TALKING HEADS	TALKING HEADS	7 Sire	256 667 67 29 (E)		Disco
**TALK TALK	THE PARTYS OVER	EMI	CDP 746 364-2 67 29 (E)		Jazz/Funk
**TALLIS SCHOLARS	BYRD	GREAT SERVICE	Abbey CDGM 11 66 95 (A)		Jazz/Funk
**TANIA MARIA	LADY FROM BRAZIL	EMI	CDP 746 557-2 67 29 (E)		Jazz/Funk
**TEMPTATIONS	THE LIVE AT THE COPACABANA TALL OUSOU	Motown	27501 67 29 (E)		Soul
**THE DOG NIGHT	BEST OF THREE DOG NIGHT	MCA	MCAD 4818 67 29 (E)		Soul
**TORRES	Isma CHABONG	Mexico/EMI	115949 59 39 (MS)		Jazz
**TORTON	THE CHER	ORION	EMI CDP 746 365-2 67 29 (E)		Jazz
**VAN DER GRAAF	GENERATOR	FIRST GENERATION	Virgin COMCD 2 67 29 (E)		Jazz
**VAN DER GRAAF	GENERATOR	SECOND GENERATION	Virgin COMCD 3 67 29 (E)		Jazz
**VARIOUS	MUSIC SERIES — SAMPLER	MCA	MCAD 5692 67 29 (E)		Jazz
**VARIOUS	RHYTHM OF THE NIGHT	RCA	NCND 3348 (E)		Jazz
**VETTER	LINDBERGH	ANDERSON	New Panther 828 405 67 29 (E)		Jazz
**VIENNA SYMPHONY ORCHESTRA	SYMPHONIC ROCK	Sykes	MSD 730 67 64 (S1)		Jazz
**W.A.S.P.	ELECTRIC CIRCUIT	CDP	746 346-2 67 29 (E)		Metrol
**WINDY	David JALONG BACK TO THE FUTURE	Island	CD 9777 (E)		Jazz
**YESS	YESSING OUT	204 451 67 29 (W)		Jazz	
**YOUNG	Lester & TEDDY WILSON	PRES & TEDDY	Polygram 831 270-2 67 29 (E)		Jazz
**YOUNG	Nail THE BEST OF NAIL YOUNG	Warner	Bros 925 291-2 67 29 (W)		Jazz

See New Albums (page 24) for Distributor Codes

Diary

D I A R Y

"IF PEOPLE want to buy this company, I wish they'd talk to me instead of you." An understandable reaction from PRT's Simon Carrel to *MW* following up yet another rumour that the company is for sale. Stressing that PRT is not being actively marketed, he adds: "The situation is as it always has been — If somebody makes the right offer, the company is for sale. If somebody wants to put in an offer, by all means do so because I would love to go and lie in the sun and enjoy the end of the summer in Australia" ... Those sniffing round include RCA/Arista and, supposedly, Ray Richards who, although you may not recognise him even if he fell on you, has built up quite a little family empire that takes in Maison Rouge, Legacy, the Bronze catalogue and Damont ... Can it be true that Polydor provides only four per cent of Andrew Lloyd Webber's income via the Really Useful Group ... Apologies, by the way for accidentally slipping the wrong Lloyd Webber Christmas note into last week's Comment ... Where do you think Deke Aron was on the night of this year's BPI Awards? The organiser of the previous two shows was actually at the pictures watching Crocodile Dundee. Why wasn't he at the Grosvenor House? He wasn't invited and hadn't purchased a ticket ...

WE HAVE been overwhelmed at the response to the Music Week Awards and are very sorry to have had to turn away literally hundreds of people wanting to book seats. We will make sure we can accommodate you all next year ... Sad to record the death of 63 of concert promoter Arthur Hoes who in his time handled The Beatles, Stevie Wonder and all the Epstein and early Motown tours ... Harvey Goldsmith, involved in a consortium planning a 12,000 seat arena in London's docklands, looks as though he might have a fight on his hands with International Sports Marketing planning to build a 25,000 seater in the same area ... How's this for a quote on the Beatles CD from EMI's Tony Wadsworth: "I can't give you figures but they're better than the advance orders we've had for any other CDs." You don't say! ... Memorial service for Lady Bradford, who was responsible for the music industry's involvement in Music Therapy, takes place at St Michele's Church, Chester Square, London SW1, next Thursday (5) at 12.30 pm ... Times change, but not Maurice Kinn. On reading coverage of the pop papers' latest ABC figures, he rang to say that when he was at the helm of *NME* back in the Sixties and early Seventies, the average weekly circulation was 350,000 ... After "miraculously" surviving a total write-off car crash in the recent icy weather, Tony Hall — the veteran pop manager/agent/journalist — is celebrating two successes: Chris Amoo of Real Thing, whom he manages, won the Crafts Supreme Champion Award with his red setter, and Loose Ends are heading for their second US black chart topper with Slow Down.



SIR PRIZE: Bob Geldof gets a gold disc for sales of *The Heart of Nowhere* from Capital Radio's David Jensen.



MILES OF smiles: EMI Music's retiring head of purchasing Arthur Muirhead (left) gets a platinum pancake from Mike Edwards, managing director of Capital Magnetic Products, in recognition of purchases in excess of 5m miles of tape.



SIGNING ON: New Radio Luxembourg DJ Neil Fox (centre) signs a management contract with Mustard.



FOOLS GOLD: Elkie Brooks gets gold discs for *No More The Fool* from Legend's Mike Heep and Robert Lemon.



SUCCESS ON a plate: PPL chairman John Brooks with the Music Net Award — a silver salver and eight jazz band figures — recognizing his awareness of the opportunities given by new technology.

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COMMENT

Some people's eyes mist over when I talk turns to the old pirate broadcasting days of the Sixties. The influence of those days is still with us — for instance, Johnnie Walker, who recently returned to Radio One learned much of his craft at Caroline.

What happened to those heady days? The Government got angry and cracked down on the pirates, the electorate got angry and so radio was reshaped in the form we know it today.

Now, as you will see from our front page story, there is a new form of aerial warfare taking place — though this time it is mainly low power, land based illegal stations exercising the Home Office and the Department of Trade and Industry. And how are the officials reacting? Why, of course, they are cracking down on the pirates but, with an ear to public opinion, they are preparing the ground for a fresh liberalisation of the airwaves. First step is a Green Paper discussion document published this week.

According to "Government sources", which is the political euphemism for an off-the-record but accurate lobby briefing from a minister or his PR, the Green Paper will propose: many new frequencies being made available, hundreds of community stations, no privatisation for Radios One and Two, at least one new national commercial station, and a relaxing of the controls on IRL.

Home Secretary Douglas Hurd will propose that the IRL network should be removed from IBA control which will allow the local commercial stations to loosen some of their more expensive and less appealing programming ties such as news, current affairs and religious slots. What will be the result? Undoubtedly this will want to play more music, and it is where the music industry comes



into the equation.

On IRL and many of the new stations that will come on stream music will form the bedrock of programming material. And in terms of community stations, it should open up promotional opportunities for a wider range of minority interest music. Rights owners can take comfort in one thing — music still comprises the cheapest form of programming there is, whatever long running disputes there may be over the relative values of needletime. And more music on radio, while it may not sell more records in total, it should certainly boost the now vital second income of music rights holders.

Yet the music industry shouldn't just sit back and let all this happen. To the vast majority of listeners radio means music, and so the industry should be in there helping to shape the future of radio, not allowing radio to shape music.

David Dalton



FANFARE BLOW the horn: Rhino Records' Harold Ronson agrees a licensing deal for Billy Vera with Fanfare.



WE AREN'T deft zing: The Thompson Twins raise a glass after re-signing a worldwide deal with Arista.

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