PUB SINGER-PAT **MUSIC WEEK**



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JOHN BROOKS - "A lot of work to be done".

PPI head Brooks new

JOHN BROOKS, CBS Records UK senior legal and corporate affairs director, has been appointed chairman of PPL It is the first time the post has gone to someone other than a chairman or managing director of o major record compony, and Brooks' predeces-sors include the late Sir Edward Lewis, Romon Lopez and Maurice Oberstein.

Brooks, who is also chairmon of the BPI rights committee and hos been closely involved in negotia-tians for that body to secure pay-ment for the broadcast use of videos, told MW that there is "a lat of work to be done" on the PPL

He sees three main oreas for endeavour in this connection: improving ways of explaiting existing rights even more effectively and profitably; seeking new ovenues of exploitation arising in the technical and medio fields from changes in the law such as the Cable & Broadcosting Act, and "getting closer to the AIRC situation" - a reference to the long-running dispute with the Association of Independent Radio Contractors centred on the lotter's belief that PPL charges for the airplay of records are too high and AIRC dissatisfaction with the needletime restrictions.



JULY 1986



A&R: From Peter Murphy to The Chameleons, taking in Blues 'N' Trouble (pictured), plus publishing, and singles and LP reviews. Starts Disco: James Hamilton, chart and news 21-23 Retailing: Defective goods -30 the law



do (above) to get on the 31 Diory poge

Gallup reacts over MDs' stocking fears

DISQUIET AMONG managing directors of major record camdirectors of major record cam-panies has prompted Gallup to clarify why Our Price and HMV shops should still be on the chart panel despite their "unrepresenta-

tive" stocking policies. The issue was raised by a deoler from Amersham in MW's Opinion column last week and the reply to his letter given by chart manager Godfrey Rust left some MDs feeling they could be losing out. Now Gallup director Groham Dossett has written to all BPI council members soying: "There

"There is clearly concern omong BPI members about the effects on the chart of the current changes in stocking policy by cer-tain retailers, notably HMV and Our Price. After discussion with the director general we thought it would be helpful to write to you and try to clarify the situation. The two main concerns which

have been expressed are, first, that these retailers have become 'un-representative' and are therefore offecting the accuracy of the chort

and, second, that these changes in trading patterns will seriously affect the chances of new records be-

coming hits. On the first point, the objective of the industry chort, as you, our clients, hove specified, is to be rep-resentative of all record sales through all conventional retail outlets. Any change in market condi-tions — including retailer stocking policy — may affect record sales. The chart will simply reflect that chonge.

In this respect, there seems to be some misunderstonding about whot being 'representative' means. some Eoch component part of the UK market must be properly repre-sented for the chart to be accurate. Our Price chort shops, for exomple, ore sampled to represent oll Our Price shops, and nothing more

Multiples forsake music?

MUSIC COULD move out of the High Street as multiple retailers begin to pull out of record ond tape soles

For good or ill that is the dromotic prediction of Record Merchandisers' monaging director Hossan Akhtor following the CBS-led move to transform the trading relo-tionship between the mojors and their retail customers, which he be-lieves shows a "short term ond selfish ottitude".

RM supplies Woolworths, Asda and other High Street names and Akhtar warns: "There is nothing sacred obout the music business in the long run and if the multiples feel they cannot moke adequote revenue from records and topes, then I fear they will stort disinvest-ing in music over the next two or three years. This business needs the multiples — not just Woolworths ond Smiths, but also Our Price and HMV. They've played their part in moking ours a substantial, respectoble business but they will not continue to invest if they do not see a healthy future. Marketing records is a long term partnership ond the retoilers are not being greedy in this

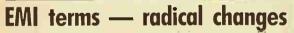
Akhtar recognises the logic in Akinor recognises the logic in assisting indie retailers and says: "I'm not knocking the indepen-dents. The good ones do prosper. But the record companies are deluding themselves if they think that indies can replace the volume sales that ore provided by the multiples."

BBC's £150,000 clips payment

THE BBC ogreed to pay on annual fee of £150,000 in settlement of the video dips dispute with the BPI, it was revealed this week.

A one-year agreement was reached after which the fee will be reviewed. The deal covers use of videos on existing programmes ond on shows currently in the planning stoges.

The fee paid by Tyne Tees Tele-vision, which so far is the only ITV company to settle with the BPI, is proportionally smaller than that paid by the BBC.



EMI HAS announced that it will

radically alter its trading terms as of August 1, although the company denies this is in response to moves made by CBS and PolyGram.

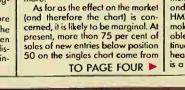
From the end of July, settlement discounts will be obolished, the returns allowance will be lowered to 21/2 per cent of total purchases and the price of LPs, cassettes ond singles is to be reduced by an overage of five per cent.

H

—E =

Soys generol manoger of sales Keith Staton: "These moves have been contemplated for o long period of time. They have been brought in with o view to the long-term benefit of EMI."

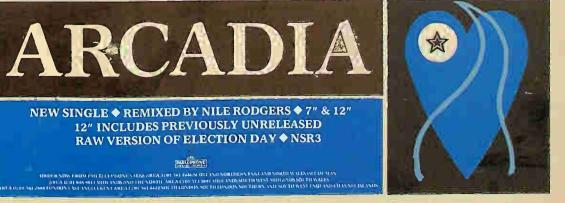
Asked whether the changes ore intended to help indie dealers, he replies: "They have not been brought in to advantage or dis-advantage ony section of the industry."



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Road, London NW1 702, Tel: 01-387 6611 Telex: 299485 MUSIC G Editor: Dovid Dolton, Deputy Editor (Music Publishing, Internohonol) Nigel Hunter News Editor: Jeff-Clork-Needs, A&R Teom, Donny Von Emden (Head), Jeff Clark-Needs, Dovid Dolton, Duncon Hollond, Nigel Hunter, Karen Foux, Chns White, Features/ Retailing: Chns White. Sub Editor: Noren Holland Special Projects Editor: Koren Foux, Contri-butors: James Hamilton and Barry Lozell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical), US Corres-pondent: Ira Mayer, do Presentolion Cansultons Inc, 2 West 35th S1, Suite 1703, NYC, NY 10036 (Tel 212-719 4822), Research: Tony Adler (monager), Jonet Yeo, Garch Thompson, Advertisement Manager: Kathy Leppard, Senior Advertisement Executive: Phil Grahom, Ad Executives: Tany Evans, Rudk Blockett Classified: Colty Murphy (monager), Jane Norford Ad Praduction Mano-ger: Karen Denhom, Promotions Executive: Use Barry, Managing Director: Jack Hutton, Publishing Director: Mike Sharoma Publisher: Andrew Broin. Director: Mi Andrew Broin

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Next Music Week Directory free to sub-scriptions current in January 1987.

White Hight by or choong

Radio's future is put up for grabs

THE BIGGEST praliferation of land-based pirate radio stations since the Sixties is likely to hit the UK in the wake of the Gavernment's announcement that it will

nat be licensing community radio. The government has abandoned its plan for intraducing community radia, and the matter will now take its turn with many other ramifications about the future of UK broad-casting highlighted by the Peacock Report. It seems unlikely to have a high priority in any subsequent de-velopments and legislation.

Home Secretary Douglas Hurd told the Commans recently that "various difficulties" had arisen in selecting candidates for 21 ex-perimental community radio sta-tions. There would have been no regulatory bady, and yet the public would have expected certain "minimum standards of objectivity and decency" to be maintained. The matter is further complicated

by the fact that existing local radio stations are subject to the rules of the BBC Charter and 1981 Broad-

costing Act. "The Government has therefore decided to give up the idea of an immediate experiment in community radio, the exact form of which was still causing difficulty," he said, "and to look again at community radio among the matters to be covered in the forthcoming Green Paper on radio."

• One possible effect of the decision is underlined by an announcement that Radio USS is considering a return to the airwaves. A pirate station broadcasting to south London and part of Surrey, it began transmitting in 1984 specialising in computersynthesizer and new age music, but clased down in favour of applying for an experimental community licence.

Martin launches Questar

OLIESTAR A new entertainment industry company, is being laun-ched on the aver-the-caunter market, Backed by Belmant Securities, its chief executive is sangwriter/ publisher/producer Bill Martin. He tald MW that the operation is

faur-pronged in the shape of Questar Music (ane of whose early copyrights is Graham MacLean's music for the BBC TV series The Collectors), Questar Management (headed by Peter Lister-Todd), Questar Productions and Questar Merchandising. The new venture's main activities

are discovering, developing and

marketing pap groups and songwriters, career management, music publishing and record praduction. Martin has 16 gald, faur plati-

num and 10 silver discs to his crenum and 10 silver discs ta his cre-dit, and his songs include Puppet On A String, Congratulatians, Farever And Ever, Heart Of Stane, My Bay, Shang-a-lang and Back Hame. Among the acts he has been associated with are Billy Con-nolly, the Bay City Rollers, Midge Ure and Sky. He was formerly in partnership with Phil Coulter, and their Martin-Coulter publishing catalague was sold to EMI Music Publishing.

HEM

AUGUST 2nd

AUGUST 9th

AUGUST 23rd

Se AUGUST 16th

Cocktails, Ray-Ban's, Shorts 'n' Sandals ... while you're resting at the poolside check out these sizzling Music Week Supplements

FOLK and ROOTS music

copy deadline July 22nd MUSIC VIDEO copy deadline July 29th

HEAVY METAL

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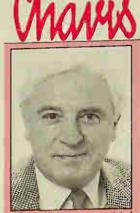
CLASSICAL

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ICAL

RCA/ARIOLA has appointed Jack Florey (above) as com-Lack Florey (above) as com-mercial director. Florey was previously with CBS for 18 years ... CBS has restructured its A&R department. Annie Roseberry, previously senior A&R manager for Epic, is appointed director and Gor-don Charlton coning the comdon Charlton rejains the company from MCA to take up the post of head of A&R. CBS label. Partrait A&R director Peter Karpin also naw assumes responsibility for Epic ... Former freelance engineer Nick Smith has been appointed studia manager at Park Gate ... Nick has been appointed Rowe head of marketing and press at Arista and Mark Foster has been promoted from interna-tional label manager to been promoted tram interno-tional label manager to marketing manager. Finauala Murray has joined the cam-pany as secretary to Rawe and Theresa Lawrence, previously a cashier with Aristo, has joined the Terrot reflection or South the Target sales team as South Londan strikeforce rep ... John Lloyd has re-joined RCA as A&R manager and Karda Marshall has been promoted to A&R manager at the company.



SYDNEY: Specialised rock merchandising has become one of Australia's most dramatic growth industries. An overall gross of SAustralian 12m is confident-ly predicted for the ly predicted for this year — and a good half of it will be accounted for by the Dire Straits tour, whose total take Straits tour, whose ford take (box office, record sales and merchandising) was nearly S25m earlier this year. Australians tend to spend about S3-4 each on domestic

about \$3-4 each on damestic acts and around \$5 on tour-ing superstars. Last year Bruce Springsteen coaxed an average of \$9 per head, and the \$10 mark was attained recently here by Norwegian newcomers A-ha, who seem to have displaced Duran Duran and Wham! as teen idels curement idols supreme.

Fred Gaffney, "father" of the Australian merchandising industry had the field much to himself in the Seventies with healthy business through exclusive rights to Abba and Kiss spin-offs. Sherbet, the top local scream sensation of the decade, pioneered aggressive marketing of pa-raphernalia from front-ofraphernalia from front-of-house under the deft direction of manager Roger Davies, now managing Tina Turner and Olivia Newton-John.

Last year a new infusion of merchandising blood hap-pened, headed by Starstruck Merchandising, a company formed by leading concert promoter Gary Van Egmond and businessman Derek Glover. Starstruck now has an estimated 60 per cent of the market, with Australian Tour Merchandising hard on its heels and operated by Mushroom Records/Frontier Company Gudinsky Touring Michael chief and Andrew Gaffney.

LOS ANGELES: At their meeting here last month, the NARM board of directors vated to support the Hame Audio Recording Act as prepared by the Senate judiciary sub-committee on patents, copyrights and trademarks,

The act, Senate Bill 1739, specifically seeks to supplement the present copyright system for recording artists and composers. If enacted, it would bring in a tax levied on audio recording hardware. Single head cassette recor-ders would incur a five per cent tax, while dual head re-corders would be subject to a 25 per cent tax at manufacturing level. Cassette recorders with more than two heads would be illegal. The NARM board feels that

this bill will help recover royalty payments lost as a result of home duplication of pre-recorded cassette product. Such payments will facilitate reinvestment in the industry's most valuable re-source — the creative artist.

WorldRadioHistory

AUGUST 30th

NEW PRODUCT

Sundawn.

BBC's speedy royal wedding plan

of the wedding.

BBC RECORDS is planning to release a recording of next week's royal wedding on the day after the ceremony.

The Rayal Wedding album is in-tended to include the ceremony itself, music, hymns and selected cammentary. Editing will be dane while the wedding is in pragress and the album will be pressed at EMI'S Hayes plant that afternaan and evening. BBC Recards is aim-

CBS get

Rainbow

RAINBOW RECORDS, the label

formed by former RCA head of A&R Bill Kimber, and which had a

huge hit with Su Pallard's Starting

Tagether, has signed a pressing and distribution deal with CBS. First

release through the new deal,

which replaces the label's former alliance with EMI, is Pallard's re-working of You've Last That Lavin'

Feelin', taken from her forthcoming

debut LP.

ing to have the record delivered to shaps an the marning of July 24. D Sharp is to release a single, Fergie, through Pinnocle to coin-cide with the wedding. Performed by the Craydan High School For Girls, the single is an extract fram Jahn Vallier's Rayal Suite, cammis-sianed by Clarence Hause. D Sharp is expecting the music to be featured an BBC during coverage



WEDDING ALBUM: due the day after the event.

25 up for Beach Boys

THE BEACH Boys, celebrating their 25th anniversory, have a single released next Manday (21) by Capital Recards — their first new release far their original label since 1969 — fallowed by a 25-track dauble-album Made In The USA in

August. The single, Rock 'N' Roll To The Rescue, is described as a "madern semi-autobiographical tribute to the power of rack 'n' rall" and features Brian Wilson an lead vacals. It will also be featured on the commemorative LP which covers The Beach Bays' entire career in-

cluding past-Capital recordings and two new tracks. A majar con-sumer promation is planned around the release. The B-side of the single will fea-ture a rare version of the group's

classic Goad Vibratians, recarded live in Landan in 1970, and there will also be a 12-inch beach party

An EMI spakeswaman said: "The An EMI spakeswaman said: The Beach Bays are currently not signed to any company but have recarded the single for Capital to tie-in with the 25th anniversary since they signed with the label." Flicknife fanzines Dactar & The Medics. Distribution

FLICKNIFE RECORDS is launching a series of "audia-fanzines" called Lip-Service, featuring interviews with various rack names by journalist Kris Needs. It's kicked aff with An Interview With Jahn Lydan, and releases - in 12-inch form -- will be an a manthly basis, available in gatefald sleeves with pictures, biagraphies and sleeve notes. Fu-ture interviews include Kate Bush, BAD, Keith Richards, Billy Idal and

Games 45

single, Tell Us, by the Edinburgh Choristers, featuring 15-year-old solaist Susan Hamilton, to tie-in with the Commonwealth Games held in the Scottsh capital later this manth. The B-side features an instrumental version, and the single is picture-bagged

 Aura Recards' We Can Only Dream by David Valentine, which alsa features 15 Scattish athletes, has been backed by the Commonwealth Games Cansartium Cam-mittee as an afficial record. Distribution is through Pinnacle.

OZZY OSBOURNE'S Ultimate Sin album is being released as a Sin aloum is being released as a limited edition picture disc an July 28. The disc, af which anly 5,000 are being pressed, will mark Ostaurne's headlining appear-ance at the Danington festival.

is through Sporton. Flicknife is also releasing Howkwind's last studia album The

Chranicle Of The Black Sward an compact disc in mid-August, the first time the band have appeared

in the format, and is also planning a series of Howkwind 7-inch sing-

les caupling previaus A-sides. First release is Matarhead/Hurry On

Spandau single

SPANDAU BALLET are due to appear an Wagan an Friday (18) to promote their first CBS single, Fight For Ourselves. The band are to be interviewed on the Saturday Marning Picture Shaw the fallowing day

LOVE KILLS, the theme from the film Sid & Nancy, is being released by CBS as Jae Strummer's first sala single.



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PAGE 3

NEWS

Licencees alarm as RCA seeks sales guarantees

A DEMAND by RCA/Ariala that potential licencees shauld be able ta guarantee sales of at least 10,000 units befare they can license product from the company has brought a negative response fram indie companies specialising in back-catalague releases. This actian cauld apen the doors to pirated praduct from Eurape, it is warned

A letter to would-be licencees from RCA's special projects division asks for a sales guarantee of asks for a sales guarantee of 10,000 units, a figure which most specialist labels agree is "tatally unrealistic". Ted Carroll, managing director of Ace Records, which has a vast catalogue of album re-issues, says: "My feeling is that RCA, who are sitting on a great catalogue going back to the Twen-tes have a moral obligation to ties, have a moral obligation to

•

1 - REVENSE Everything

- BRING ON THE NIGHT, Sting

4 PICTURE BOOK, Simply Red

B - ENDLESS, Heaven 17

10 6 PLEASE, Pet Shop Boys

7 GREATEST HITS, Queen

14 9 INTO THE LIGHT, Chris De Burgh

15 - LOVE SONGS, Barbra Streisand

17 13 THE FINAL CUT, Pink Floyd

13 8 RIPTIDE, Robert Polmer

16

11 10 MOONLIGHT SHADOWS, The Shedo

3 2 SO, Peter Gabriel

4 -- THE SEER, Big Country

+ INVISIBLE TOUCH, Genesis Charisma/Virgan

3 BROTHERS IN ARMS, Dire Stratts Vertigo/Phonogram

S STREET LIFE, Bryan Ferry/Rozy Music
 EG/Polydor

WELCOME TO THE PLEASUREDOME, frankie Goes To Hollywood ZTT/Island

16 19 HUNTING HIGH AND LOW, A-ba

19 12 WHITNEY HOUSTON, Whitney Houston Aristo

Compiled by Music Week Research 1986

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-- AND THEN THERE WERE THREE,

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A&M

Elektro

Virgin

EM

Island

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CBS

Horvest

ma/Virg-n

Parlophone

Mercury/Phonogram

make mare of it available, and if they dan't want to do it themselves then they should allow other peaple ta make it available under realistic terms."

Carroll says that he has been trying to license several tracks fram the RCA catalogue far same time, but without success. "They must know that much of the praduct will only sell three or four thousand units. I know that they've got to think of cammercial demands but this is very unrealistic. The feeling is that these demands are being made simply because the company can't be bothered with all the work involved.

Andrew Lauder, managing director of Demon/Edsel, says: "RCA is putting a lot of product out of reach. I've been trying to license catalogue by The Youngbloods, a

New York band wha made three albums far the label, and which has been deleted for a lang time. An Edsel album would probably sell a few thousand but financially I can't risk guaranteeing to sell 10,000 units

He adds: "RCA cauld be cutting its awn thraat because a lat of its early product is being pirated in Europe, and the copies are finding their way over here. In fact, every-body loses out that way."

Bob Fisher, praduct manager at Charly Records, says: "The kind af music that we delve into is mainly music that we delve into is mainly from the Forties and Fifties, and it doesn't sell in fantastic quantities. RCA is being unrealistic and doesn't seem to understand the markelplace. If they don't deal with companies like us, then the Euro-page headlengent will manual and pean bootleggers will move in, ond



TED CARROLL: 'This is very unrealistic

they will lase aut all round." Brian Atkinson, RCA/Ariala manager special projects, denies that the company is sitting on its catalogue. "We probably do more licensing deals than most other major companies, and we try not to say no to anybody, but every deal has to be judged on its own merits. There is no standard deal but the ones we do have to be profitable for everybody concerned. I'm quite happy to sit dawn and talk with anybody who might have a gripe about RCA's licensing deals."

Gallup reacts

FROM PAGE ONE

independents. With restrictions placed an stocking by Our Price and HMV, the anly current effect on Gallup's research data is that the independents' share of sales of new entries in increasing distinguishing new entries is increasing slightly. There will still be 75 records in the tap 75 and almost certainly just as quick a turnover of new entries. All that actually changes is the distributian of sales.

We have found in the past that the impact of any one retailer's sales on the chart has often been greatly over-estimated by manufacturer and retailer alike.

facturer and retailer alike. The chart is no more than a reflector of sales activity and it is researched in such a way that there is no need to olter the basic methodology to accommodate situations like the present one. We know that you as our clients fully understand the need for its compil-are to be poutral and independent ers to be neutral and independent of commercial disputes. I believe it should be stressed

that whatever the circumstonces affecting the industry, Gallup is extremely vigilant in ensuring the accuracy of its chart dato. We are obviously watching the present sensitive situation very corefully."

CD club not 'bonus for home-tapers'

BRITANNIA MUSIC, the mailorder record and cassette morketing arm of PolyGram, is launching a compact disc club but managing director John Nelligon has denied that it will be a bonus for hometopers.

The club is launching with on initial 100 titles which will retail for an average of £11.99 each. Initial promotion will centre around hi-fi and specialist music press. Nelligon says: "There are no

real worries about people hometaping. Britannia has a very tight control system and if we find that people are frequently returning compact discs — and it is a very low figure that we are looking at — then their membership will be terminated."



RECENT MOVES: Blue Moun-RECENT MOVES: Blue Moun-tain Music to 334/336 King Street, London W6 0RA (01-846 9566) ... Pacific Records to Pacific House, Vale Road, London N4 1QB (01-800 4465 general, 01-800 4490 import sales) ... Paul Clark's Independent Video Promo-tion to 4-6 Ricket Street Lon-Independent Video Promo-tion to 4-6 Rickett Street, Lon-don SW6 1RU (01-385 8631) ... Golly Gallagher's Go For It Promotions to Top Floor, 43 Blondford Street, London W1H 3AE (01-486 1028) Wienerworld to 90 Old Church Lane, Stonmore, Mid-dlesex (01-954 8777)...

MUSIC WEEK 19 JULY, 1986

Umbrella plans indie awards night

AN INDIE labels' awords night is being planned by Umbrello, the newly-formed association for the independent sector.

The organisation hopes the event could be staged in November and o committee has been set up to establish o format and how to raise the necessary finance. Umbrella is keen to keep the awards light-hearted althaugh it hopes there will be prestige surrounding the more serious cate-gories such os best single and best new act.

Umbrella's third meeting last week, ottended by some 70 repre-sentatives of labels, also discussed

exports to the US. Legal action is in progress there over parallel im-parts which has made importers and their customers wary of foreign praduct.

The meeting recommended that all labels write to their exporters once a month to confirm that their product is not otherwise available in the US.

Three representatives of PPL attended the meeting to explain how the organisation works and Umbrella decided to debate at a subsequent meeting its policy towords PPI

Music Week editor David Dalton was also at the meeting to reiterate

his commitment to changing the criteria of the Indie chort printed in the paper so that only independent lobels using independent distribu-tion would be included. He explained that this would take place as soon as possible but that it was intended that the switch should coincide with the introduction of a new chart focusing on fresh, new music. The detoiled structure of the latter chort is still under considero tion

The next Umbrella meeting will at The Barley Mow, 104 be at The Barley Mow, 104 Horseferry Road, London SW1, on August 4.

Music seminar seeks new solutions to old problems

NEW YORK: As more than 5,000 delegates descended on the Marriott Marquis Hotel for the seventh New Music Seminar, the search for new solutions to old problems continued. Like most music industry conventions, delegates have come to New York to make and renew contacts rather thon listen to the wisdom of the seminar panellists.

'I do not think we get any real answers from a seminar," says Doniel Miller of Mute Records, adding, though, that a number of important meetings have come out of the seminar that would not have happened otherwise. As the seminar got underway, keynote speaker WEA managing director Rob Dickins was preparing outline corporate responsibility of management in bringing for-ward new talent. However, the event is os much abaut protecting

and exploiting existing repertoire as developing new ortists. Some smaller UK labels ottending this year, though, hove com-plained that the seminars are too inward-looking ond US-orientated as well os being an expensive trip.

Thorn EMI results looking good for HMV

HMV SHOPS are singled out for praise in Thorn EMI's pre-liminary announcement of the group's annual results.

The report says: "HMV shops reported onother excellent year, expanding its business in the UK ond Denmark."

Thorn EMI made a pre-tox profit of £104.7m in the yeor ended March 31.

cent over the previous year. With a surplus of revenue over costs of £60.6m (up by 9.6 per cent), from which the PRS directors deemed it "prudent" to take £1/2m

in rebuilding reserves, plus the

£300,000 spent on supporting musical causes, sponsoring awords

such as the loor Novellos ond the Vivian Ellis Prize, the PRS was left with just under £60m available for

distribution to its members.

PRS revenue tops new high of £70m increase of a little less than 10 per

PRS REVENUE for 1985 topped the £70m mark for the first time in the society's history, registering a 10 per cent increase on 1984. A major contributory factor to this result came from overseos, mostly from foreign affiliated societies, with a rise of just over 10 per cent to £24.6m.

PRS generol council chairmon Roger Greenaway disclosed these focts of the 72nd onnual general meeting of the society last Thurs-

day. PRS gross licensing receipts in the UK ond Ireland climbed by a smaller amount (8.8 per cent) to almost £46m, and the investment income eorned by the PRS on its

income eorned by the PRS on its revenue while in process of dis-tribution rose "very substantially" by 25 per cent to £4m. Greenaway reported that for the second year running licensing and administration costs were "o little below budget", and the total costs of £14.4m represented on

Paul McCartney

SINGLE 7" & 12"



UNDERGROUND

WorldRadioHistory

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UNDERGROUND



In The Right TRACKS

Within six months, the new glossy colour magazine Tracks has increased its circulation to 410,000 copies per issue, and now reaches 1.025m music buyers.

TRACKS WAS lounched in November 1985 with o circulation of 325,000 and has grown to its current figure of 410,000 — the second lorgest music publication in the UK.

Where it goes

TRACKS is given owoy free to recorded olbums, precossettes ond compoct discs in over 1,400 record stores in the UK. It is supplied to 263 Boots Soundshops and 32 Music Morkets (the choin owned by WH Smith). TRACKS is olso delivered to over 1,200 independent stores by Terry Blood Distribution. They're the UK's lorgest record wholesoler.

TRACKS is o music mogozine designed to promote olbums and is oimed at people who are at that transitional stage in their lives, when their tasts are changing from younger music — in other words, the 20-34 year age group. words, the 20-34 year age group. The 20+ group as purchasers account for 75 per cent of LP's and

80 per cent of recorded cossettes (BPI Yeor Back, 1986). Significantly, this group will grow by 4.3 per cent by 1991. It is interesting that the BPI is anxious to highlight this shifting population tend trend

The record industry, confronted by the twin threat of youth



unemployment ond the declining number of teenogers, will need to direct its morketing strotegies occordingly." (BPI Yeor Baok,

786). TRACKS monoging director Dovid Crowe comments: "The record industry revolves oround the ortist. The nurturing ond successful development of on ortiste is the responsibility of A&R, morketing ond promotion personnel. It is in their interest to present the ortiste to os wide on oudience os possible. TRACKS gives them that opportunity

When you think whot on olbum "When you think whot on album costs to record, it represents on enormous copital investment to a record compony. TRACKS' aim is to be supportive to the industry by making positive statements about the product and by presenting as much information to the consumer as possible." os possible."

"Editoriolly, we cover a wider range of artists and product than ony other music publication and, in addition, include features and columns on music-based films and videos

TRACKS reoders ore moture enough to moke up their own minds about the albums they wish

"TRACKS has proved to be a positive bonus to Boots Soundshop. During a time when recorded music outlets are becoming increasingly homogeneous with broadly similar offerings in products, prices and promotions, the successful retailer will be the one who can offer the customer a differencial with perceived value. We believe that TRACKS magazine gives us that trading advantage. And in order to ensure we capitalise upon the benefits of the

magazine, a copy is presented to each Soundshop customer when they purchase a CD, cassette or LP. This is reinforced in all Soundshop advertising.

While TRACKS continues to maintain and indeed improve the quality of its editorials, information and general presentation then in the not too distant future we may well have to increase our distribution quantity again to match the demand from our customers." IAN WHEELER

Marketing Manager, Boots Soundshop.

TRACKS' editorial director Bill Horry soys "TRACKS is innovative. set out not to compete with We existing musical publications but to provide on alternative. News poges, gig guides, reviews, ore already well cotered for in other publications, TRACKS sets out to inform olbum purchosers of new product, to present the bockground to new olbums in the words of the ortists themselves. It is olso o publication which fully explaits colour in this age of colour reproduction.

to purchose. We present them with the informotion ond bockground, leoving critical review to other publications. We tend to feel that a Eurythmics fon, for instance, would prefer Annie Lennox discussing her olbum in depth thon to read the individual opinions of a critic who hos not experienced the creation

ond birth of the olbum in question. "The foct that 410,000 readers obtoin TRACKS of point of purchose (of olbums, CD's ond pre-recorded cossettes) in the environment of o record store ensures that our readership is composed entirely of people who love and buy album product." Advertising Director Annie



HOWARD BERMAN · JASON GUY · NICK ROWE · SUE ASH · VERSA MANOS · BARRY HUMPHREYS · ADAM HOLLYWOOD STEVE DAVIS · ALAN PHILLIPS · FRED FABER · STEVE WEBBON · MARTIN MILLS · KIT BUCKLER · JILL WALL MARK WILLIAMS · GARY WILLIAMS · ROB STRINGER · ROGER DOPSON · RONNIE FISCHER · MARK BLANCHE JERRY TURNER · SARAH FAGG · DOUG COATES · JOHN DUNCOMBE · IAN MCNAY · PHIL COKELL · RITA BIRRANE PAUL DAVIES · EDWARD CHRISTIE · DAVID HUGHES · ANDREW PRYOR · GUY WARREN · MALCOLM HILL · DWAYNE WELCH JANE EVANS · HOWARD SAUNDERS · DAVE DOMLEO · ELAINE DAVIS · PETER HUNSLEY · COLIN BELL · KEITH BENNETT PAUL MacDONALD · NICK LEE · MAUREEN KEALY · ROSS FITZSIMMONS · IAIN McCLAY · TIM PARSONS · STEVE TANNETT JOHN MCROBBIE ROGER SEMON DAVID KURK BARRY MCCANN KAREN PRATT GARY SHOEFIELD ADRIAN WORKMAN · MICHAEL GOLEMBO · TIM READ · GEORGE MCMANUS · ALAN MCBLANE · CHRIS MASON JEREMY MARSH · JANE GRAHAM · LIONEL BURDGE ROXANE STERLING · IAIN DAWSON · DAVID MUNNS · ALISON SMITH ANNE LAMBERT · DAVE THORNE · DEBBIE BOURNE · JULIAN WALL · MARTIN SCOTT · JOHN WALLER · TONY POWELL BOB FISHER · GARETH HARRIS · PAUL McGARVEY · PAUL WILLIAMS · GEORGE KAY · BRUCE CAMERON · TONY HARDING BOB ENGLAND · ANGUS MARGERISON · NADIA OSTACCHINI · KATE WILLIAMS · NICK WARD · DINO · BOB WILLIAMS JULIE DURRANT · PAUL CONROY · ANDY MURRAY · JANINE JAFFE · MIKE VAUGHAN · ANDY CHILDS · JOHN CRAIG ZED ZAWADA TONY WADSWORTH ELYSE TAYLOR BOB NOLAN LORAINE TRENT CHRIS SEDGWICK PAUL BIRCH · SIMON PICKEN · MIKE ISAACS · GEOFF KEMPIN · BRIAN BERG · DAVID MAYO · CHRIS BLACK STEVE McCAUGHLEY PAUL BRETT IAN GROVES SUE CRONQUIST RICHARD FERN IAN RINGROSE

YOU'VE GOT WHAT

THEY WANTED THE SAME AND THE SA

100% of its readers are LP/Cassette/CD purchasers – something that other Music Papers cannot guarantee. Research shows that over 55% of them are 20-34 years old with a 77% male bias. Over 30% of the readers are 15-19 years old, but don't forget that they are 100% committed album purchasers. So when considering your next album marketing problem think of one word – TRACKS.



250,000 copies per month ovoilable through all Boats Soundshaps



For further informatio of our goader survey contact Annie Milligan, Adve content Director, Tol 01-353 0369

"The launch of Tracks magazine which concentrates on albums rather than singles and is product rather than artist-orientated is an example of how interest in recorded music can be served without going the paid circulation route."

FROM PAGE 6

Milligan backs this up: "The beauty af TRACKS to any marketing executive is that our reoders are consumerist.

"They obviously buy an extraordinary amount of music in the form at LP's, cassettes and CD's, otherwise they wouldn't get hold of a copy of TRACKS, and as such buy far mare than their fair share of other expensive consumer goods.

"I am not surprised that the most "I am not surprised that the most frequently asked question from the record industry is how can we guarantee the people who are given TRACKS actually read it, but there are a number of ways we insure the chances of this and prove that TRACKS' greatest feature it that it is free feature is that it is free.

"Firstly, as with any free magazine, readership depends totally on motching the content with peoples' needs. TRACKS must be succeeding because we have increased the circulation by 26 per cent in six months. "We also print an attractive,

four-colour magazine with editorial aimed at 20-34 year olds who would not normally make the effort to buy one of the newsprint weekly tobloids. These people are, however, still interested in music ond enjoy reading about it.

"In a recent reoder survey we hod over 2,000 replies to the

"TRACKS gives the independent dealer an edge in the marketplace. The magazine informs the consumer of forthcoming new releases and each member of the public who qualifies for a free copy of TRACKS (having purchased on album, tape or compact disc) obtains a very informative publication free of charge.

TBD is currently obtaining 30 new record accounts per week and all new customers, when being supplied with copies of IRACKS, are making it known that by giving this regular free publication to their customers, it is a positive advantage to them. As a company who has supported the concept of the free magazine, we are very pleased to see that it is getting better with every issue and that its value to the music trade is now being fully appreciated by the record industry, as all the major companies are now

taking space in order to promote their new product. I expect by the autumn that TBD will be supplying to 1,500 independent retailers, who will be passing on to their customers this very informative publication."

NORMAN SMITH, Managing Director, Terry Blood Distribution.



ANOTHER SATISFIED album buyer at one of the numerous record outlets supplied by TBD receives their copy of a colour supplement — TRACKS.

BPI Year Book, 1986.

questionnaire and the results were extremely encouraging. For example for every thousand TRACKS readers they buy over 2,188 LPs per month. Yet again these figures should not be too astonishing as you have to buy an LP etc to get hold of TRACKS in the first place, but where else can a first place, but where else can a record campany advertise to so many people all of whom are buying your product. It is not a case of advertising to people who spend 45p to 50p buying a music paper, but to people who spend at least 64 50 on buying *music*. least £4.50 on buying music.

"In our own little way we feel we are helping the music industry to sell records because, conversley, you can't get a copy of TRACKS without buying a record, CD or cassette."

"Music Market takes approximately 60,000 copies a month. TRACKS is a high quality, very informative music publication which we see as a vital tool in our marketing plans for the future."

JOHN NORTHCOTE **Advertising Manager** for Our Price Music.

NOWONDER EVERYONE MAKES TRACKSFORUS. Only TBD offer you 'Tracks' pop magazine. It's free for even longer till 7.00pm.

all your customers, and it gives you yet another edge over your competitors.

But then dealing with TBD will always give you that. Like the very, very latest in records,

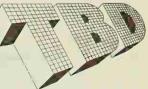
tapes, CD's, videos and computer software, with a catalogue of over 20,000 items.

Like the fastest, most reliable delivery. Next day guaranteed.

Like telesales on call 9.30am till 6.30pm Monday to Thursday and on Saturdays. Then on Fridays the lines are open

And we'll deliver your Friday orders on Saturdays too. Get on the right track, call TBD today. Terry Blood Distribution, Units 18/19/20 Rosevale Road,

TERRY BLOOD DISTRIBUTION •



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The fastest movers in records, tapes, compact discs, video cassettes, computer hardware and software,

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19 JULY 1986

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FEATURE

THE LATE Seventies saw Gary Numan elevated to super stardom with number one singles and albums. But the last two years have seen a new direction in his career running his own record label Numa, with more than a little help from his family.



GARY NUMAN has signed a three year distribution deal with Teldec Records in West Germany for his Numa lobel. He's pictured (centre) with, standing left to right: Horst Bork (A&R Teldec). Sherman Heinig (A&R internotianol manager, Teldec), Beryl Webb and Mott Nicholson (Numa Records); seated, Tony Webb (managing director Numa) and Thomas Stein (Teldec general monager).

Numan plus electric friends

T WAS at the end of 1984 that Gary Numan finally decided to take the plunge. He started his awn label. His deal with Beggars Banquet/WEA Recards was caming up far renewal, and while he was still selling recards they certainly weren't shifting in the valume that they had been.

"The situatian was gaing fram bad ta warse, certain things had been promised which never come, sa in the end we ported fram each other," he recalls. "I cansidered signing with another major but, bearing in mind that I'd been in the business far quite a lang time by then, and we had aur own studia and affices, plus all the experience of the Numa team, I was keen to start up my awn label. After all, Beggars Banquet had started from nathing, with hardly any experience at running a label, sa I saw na reason why we shauldn't da the same."

Numon first became interested in music when he was abaut faur or five, seeing The Shadaws performing on TV. "In reality I wasn't so much interested in the music as their guitars, being a little bay I was wery interested in gadgets, and I remember my parents buying me an acaustic guitar and me making it up to laak like an electric ane. I was 11 when I started taking music seriously — The Mankees were around then — and 15 when I started writing lyrics."

His first single That's Taa Bad was released in February 1978. His father had paid for the studia time, and an the day af its release Numan quit his jab at W H Smith.

"We'd recorded the track at Spacewaad in Combridge but na ane really wanted to know about it. I didn't even bother with the majors... then ane day one of the band heard that his lacal record shap (Beggars Banquet) was setting up its awn label. It was the punk era and just abaut everybady was daing the same thing."

Numan admits that he was never actually into punk, but it was a means to an end in getting a recard deal. "We gat a deal with Beggars, probably because we already had aur awn van and PA system, and had made the single all they had to do was print the cavers. My play was to ga back into the studio and do another punk single, but in fact I started daing the electronic thing. It wasn't quite what Beggars expected when I presented them with this album. They didn't have a lat of maney and to end up getting something that they weren't expecting ..."

pecting ..." The first record sold about 7,000 capies — "Nat a lat by taday's standards but quite goad then" and a few weeks later Numan went inta a 16-track dema studia in London and cut Are Friends Electric. "Beggars sow mare in it than I did," Numan admits. "I expected it ta make me a cult figure perhaps, but I didn't anticipate what wauld happen.

"I'd never dane an interview, or been an TV ar radia, and was an the dale when Are Friends Electric came aut. I'd hardly any experience af live wark, and suddenly I was appearing in frant of 3,000 people and being campared to David Bawie," Numan recolls. "I just went along with the flaw, trying to be as smart as I could, and foiling dismolly in same areas. What did hurt me was the press reaction — they really turned on me, yet I would have thought they'd be happy that Britain was leading the way again in pap music. On the whole though, cansidering the lack of experience, I think that we handled it very well."

When Numan started Numa Recards, he'd had some experience of the label side of the business, having baught himself into the Rack City organisation in Sheppertan which included Rack City Recards and Skratch Recards (which he naw campletely awns). He alsa had his awn 24-track studia, and members of his family were clasely invalved with the running of his career. His father, Tany Webb, had always laaked after the business side and had reservations about his affspring starting his awn label.

"He was warried about the financial side. When you sign with a major company they da pay upfrant and financially it's very handy for planning tours. I'm sure we cauld have signed with another major but it would not have been an the strength of furthering my career."

uma is an active campany and nat just an aultet far Numan's awn praduct — the label has signed several acts including actress/singer Caroline Munra, Steve Braun, Jahn Webb (Numan's musician brather) and Hahakam. Numan is insistant that signings are offered a fair deal: "We dan't have ta ga aut laaking far new talent, sa many bands and artists cantact us or send in tapes. We da make clear though that we are not in a financial situatian where we can autbid ather labels. Same people think we have gat a multi-millian paund aperatian here but they've the wrong idea. I'm certainly nat the multi-millianire people might like to imagine me ta be, if I was I'd be spending the maney an my awn records." He adds: "Numa has to be careful obaut wha it signs because o lat af maney has ta be invested befare there is any return. Bands with us realise that they're nat signed ta a CBS, like many ather small labels we're struggling ta establish aurselves. What we can affer thaugh is direct access, we're anly a phane call away at any time. If anyane has a grievance they can get thraugh straightaway, because we are small we can wark faster and mare spantaneausly than a larger campany. Decisians can be made immediately withaut having ta wait far the next baard meeting."

Tany Webb is the managing director of Numa Music, the holding campany, while Numan's uncle Gerald Lidyard (wha played drums an Are Friends Electric) laaks after the financial side. Mather Beryl Webb is the general ca-ardinatar, brother John laaks after camputer programming, and even Numan's girlfriend is invalved, an the art side. The only "ausider" is Matt Nicholsan, a music business veteran, the Numa label manager.

Apart fram A&R, Numan is clasely involved with the art side of the arganisation, even dawn ta designing the letterheads an stationery. He was responsible for all the merchandise an the last UK taur that he did, but it's unlikely fons will see him an the road this year.

taur not he dia, but it's unikely tans will see him an the raad this year. "Naw I'm in a pasitian af respansibility I dan't have just my awn career to think about, I've cantracted myself to help those bands and I awe it to them to da just that. I feel very guilty if we release a single by any of them and it doesn't make it, even though we have tried hard and dane it properly. It's quite surprising because until a few years ago I was quite mercenary and cut-thraat, I didn't give a mankeys about anyane as lang as my recards were being hits. Starting a label has give me a sense of respansibility because naw I play an impartant part in ather people's lives and careers."

uman's awn recording plans include a musical biagraphy. "The idea is to release same six to eight albums featuring my music and me talking abaut my career. They'll be released aver two ar three months, and at the end there'll be a special bax made available far them. In aditian, I'm working an a videa af variaus pramatian clips."

Recent lack of airplay for Numan product has frustrated him. "I'm very unhappy abaut it because without that expasure you can do nothing. It's a ridiculous situation, if the recards were out-and-aut garbage then I could understand it. I'm not claiming to write the greatest songs in the world or the best, but they are certainly as good as most things you'll find in the chart," he says.

says. "I need the incame to keep the label running. What is annaying is that I'm nat just taking the maney, and lying an a yacht samewhere in the Mediterranean, I'm putting it back into the music business. Just about everything I earn is plaughed back in the campany. I've got a nice hause which I've had far six years, a car I've had since 1979, and there is my 'plane which is the ane luxury I allaw myself, althaugh even that pays far itself because it does a lat af air displays and exhibilians. The airplay situation is very frustrating because there's na way round it."

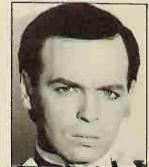






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-THIS WEEK

1	1	ł	WEEKS ON CHART	
1	1	6	HAPPY HOUR The Horsemanhas	Gol Drace 600(1) 13 (2)
2	2	3	LEVI STUBBS TEARS (EP) Bay Brage	Gel Dive GOD () 12 (1)
3	3	7	BRILLIANT MIND Furginit	S4H 6U1 (1) 251 (8)
4	4	8	SERPENTS KISS The Mitsen (Re	PHY 22 CHAP 62 (17" CHAP 6) (VINM)
5	8	3	THE SINGER Mulk Care & The Bod Seeds Highe	7MUTE 47 (12" 12MUTE 47) (UR1/SP)
6	7	3	THE DRAIN TRAIN (abore Voltage	Doublemine - (DER 71) (VRT)
7	6	7	ALMOST PRAYED Weather Prophety	(151) (F) (510 33) cortos)
8	5	5	WHOLE WIDE WORLD The Soup Drogoes	Subway SUBWAY 4(T) (URE)
9	10	5	NEARTACHE Gene Louts Junched	Beggori Boaquet &EG 161(1)(W)
10		EW	MORNING SIR had	Help Yoursell SHELE Y (UBouls)
11	13	9	THE OFFICIAL COLOURBOX WORLD CUP	· · · Colourber 440 (BIAD 605 (UP-RI)
12	12	20	RULES & REGULATIONS (EP). Farrbas	Viedelan UGH 1(1) (VRI)
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14	20	27	LIKE AN ANGEL The Mighty Lemon Drops	Dreamental-, DEEAN 0051 (IRCT)
15	1)	19	TRUMPTON RIOTS Hell Man Half Bister Probe P	105 TRUM 17 (12" TRUMP 1) _/Frobe)
16	R	EW	BABY'S ON FIRE The Groupers with Mate War	lutspo (T(TC) CO3 (U/RR)

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SEE FOR MILES RECORDS ALBUM CHART

CM 119 SEE 33 SEE 48

SEE 30 SEE 34

SEE 52 SEE 58 SEE 60

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τ	(1)	VARIOUS	SEE 66
2	(7)	The British Psychedelic Trip BILLY FURY	SEE 59
3	(12)	The EP Collection VARIOUS	SEE 73
-	(/	The R n B Scene Vol II	
4	(8)	THE LEGENDARY P.J.PROBY At his very best	SEE 72
5	(5)	VARIOUS The Soul of British R n B	SEE 67
6	(14)	FEVER TREE	SEE 71
	(0)	San Francisco Girls	crr / 1
7	(2)	QUICKSILVER MESSENGER SERVICE The Ultimate Journey	SEE 61
8	(NEW)	ALAN BOWN (feoturing Robert Palmer)	SEE 42
Ű	(112.11)	Kick me Out	
9	(6)	CANNED HEAT	SEE 62
	• • •	Boogie with Canned Heat	
10	(NEW)	BILLY FURY	SEE 32
	(0)	Billy Fury	SEE 63
п	(3)	THE HOLLIES Not the hills again	SEE 03
12	(17)	EMITT RHODES	SEE 74
	(17)	Fresh as a Daisy	
13	(4)	COMMANDER CODY & HIS LOST PLANET	
		AIRMEN	SEE 64
		The best of	
14	(9)	DAN HICKS & HIS HOT LICKS Rich & Happy in Hicksville	SEE 65
15	(20)	VARIOUS	SEE 37
	(20)	Instrumental Rarities	
16	(15)	TERRY REID	SEE 50
		The Hond don't fit the Glove	
17	(19)	ADAM FAITH	CM 121
10	(NEW)	Just a Memory SHIRLEY & DOLLY COLLINS	SEE 57
18	(NE34)	Anthems in Eden	JEL 37
19	(18)	VARIOUS	SEE 39
	(,	Sixties Back Beot	
20	(13)	GEORGE MARTIN & HIS ORCHESTRA	CM 101
		Off the Beatle Track	
		NEPAG LD.	
		NEW LPs	
		THE HAND PEOPLE 'This is it, Machines'	SEE 75
V٨	RIGHS A	RTISTS 'The Livernool Scene Vol 1'	CM 118

LOTHAR & THE HAND PEOPLE 'This is it, Machines'
VARIOUS ARTISTS 'The Liverpool Scene Vol 1'
DON LANG & HIS FRANTIC FIVE 'Rock Rock Rock'
VARIOUS ARTISTS 'The RnB Scene Vol 1'
DAVY GRAHAM 'Folk Blues & all points in between'
ZOMBIES 'The Zombies'
CRAIG DOUGLAS 'Only Sixteen'
MANFRED MANN 'Soul of Mann'
VARIOUS 'At the Cavern'
THE IDLE RACE 'Light of the end of the road'

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17	9	7	BIG MOUTH STRIKES AGAIN The Sealer	Rough Trade BT(1) 192 (URT)
18	15	9	BABY I LOVE YOU SO Colourbox leatering Lorro Grekame	4AD 18 AD 604 (MP/RT)
19	73	3	LOVE LASTS FOREVER The Yages Promes	Baby 003 (12" 004) (VRT)
20	24	6	GODSTAR Pryche IV and The Angels of Light	Temple TOPT,H 009 P
21	14	3	BLUE HEART Peter Narphy	Bengars Boogart BEG 162(3) (W)
22	18	16	INSPIRATION Easterhause	Roogh Frade RT(T) 174 (VRT)
23	17	7	HOUSE OF ECSTASY Cherry Bombs	Lick (US(T) 479)
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30	33	7	WILD CHILD Zodiac Musdwarp & The Love Reaction	Food SMAR 4 (URT)
31	43	10	GOOD THING The Woodestops	Rough Trade RT(T) 177 L/RT)
32		W	MATCHLESS (EP) The Highly Ballistic Hi-Power Crimin	d Damage CRI-(12135, (1/Books,

TOP 25 ALBUMS

THIS WEEK	
2 2 LONDON O HULL 4 The Nonemartins	Get Diss AGOLP 7 F)
2 1 4 THE QUEEN IS DEAD The South	Rough Trade E.OUGH 96 1/RT)
3 NEW GLANT The Woodestops	Rough Trede ROUGH 87 1181,
4 3 3 BORN SANDY DEVOTIONAL The Indes	Het HOTLP 1023 WRD
5 THE MOON LOOKED DOWN AND LAUGHED	luga ProzesBoby BABT 005 1/RT)
6 4 3 CONTENDERS Easterborne	Rocal Trade ROUGH 94 (URT)
7 THE CAPTAIN'S BIRTHDAY PARTY The Downed	SHR GET 4 (F
8 5 13 MANIC POP THRILL Ther Print Emotion	Demon FLEND 70 NW:?!
9 6 7 E.V.O.L. Son (Tour)	Blast fust BEFP4 LIRT
10 11 3 GRAVE NEW WORLD Diskerge	Clay CLAYLP 19 Jr.
1 7 29 BACK IN THE D.H.S.S. Rell Nee Rall Berger	Probe Plus FROGE 4 1 Probe
12 B 12 VICTORIALAND Cortes To IS	440 CAD 687 URIT
13 13 8 ONLY STUPID BASTARDS HELP EMI Cooler He	odel Aurop THIS IS NOT 5 99 URR
14 10 5 LE MYSTERE DES VOIX BULGARES Verieus	440 CAD 603 (PRT/P
15 12 12 WONDERLAND Erstere	Mate STURM 25 DRIVE
16 15 3 AFTER MIDNIGHT Reader	ABC ABCUP 7 P
17 14 3 RUM SODOMY AND THE LASH The Popers	Scall SEE2 SU (E)
8 21 2 THE SINGLES 82-86 Play Deed	(Ly CLATLP 204 P
9 20 A DATE WITH ELVIS The Gramps	Big WIKA 46 P/MI,
20 19 2 ATROCITIES (Arntos Decis	Normal KORMAL 18 (17kin
21 DRUGS The Ronk Forty	Abreast ABT 014 -Fr
22 16 6 ANIMAL BOY Farman	Essente Benquet SEGA 70 (W
23 18 6 TEENAGERS FROM OUTER SPACE The Matters	Ar WillA17
24 17 6 COLOURBOX (clourbes	AAD CAD SON LIVEL
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MUSIC WEEK	
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19 ILUX 1986

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ADVERTISEMENT JEI REGGAE ST_{\$}R CHART TOP 20 12" NOW THEN 1 | SMILE Andrey Hall Gernesia

2	2	PUSH COMES TO SNOVE Fredda HLGregor	RAS Records
3	5	WATCH HOW THE PEOPLE DANCING Deary Knoth	blery Sounds
4	4	PULL UP Asred	Samba Records
5	3	BOOPS Superan	Tarmes
6	7	LEAVE PEOPLE BUSINESS Admiral Talen	T , and
7	6	YOU'RE MY SUGAR Outvorthe Glaspow	UK Beiblers
8	13	TROUBLE AGAIN (Se) Long	Greenleever
9	12	LOVELY PARADISE July Boocher	Orbiano
10	11	ON MY OWN Kore Banes & George First	Joe Freuer
11	20	I WANT TO WAKE UP WITH YOUSon. Gurdaer	Revol
12	8	AM I'THE SAME GIRL Missone	E ve Syla
13	14	ON MY OWN Bull Company and Yalante Harriza	8 - B
14		IT'S YOU Sestin Con	Alina
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16	18	ROCK THIS YAH MUSIC Underded Roots	6
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TOP IO REGGAE ALBUMS

1	1	TO THE TOP Aved	Swba
2	3	SIGN OF THE TIMES Maria 8	ARIWA
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4	2	SI-BOOP DEM Supertal	Tet. 1
5	5	ARE YOU READY Bloodine Porte	5 - 9.
6	7	EIGHT LITTLE NOTES Asten Het	German
7	6	YOU'RE SAFE Has Prest	, 10
8	8	SLENG TENG Way to Saint	Gran inter
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10	9	MUSICAL CONFRONTATION (PRE) Net Grap Tong Long	karor

12" NEW RELEASES

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NEW LPs

THE BEST OF U 5-7 DUB CONFRONTATION State in female PARTY TIME (500) Dute PORT OF SPAIN GONE INSANE (500) (batture PORT OF SPAIN GONE INSANE (500) (batture

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CLASSICAL

Dankworth's further mice experiments

PICKWICK RECORDS has rush-released the recording of the latest John Darkvorth/London Sym-phony Orchestra collaboration which has entertained packed audi-ences at the Daily Mail's LSO Sum-mer Paps at the Barbican this month. Called Symphonic Fusions, it is a

lightweight compilation of classical and popular tunes ranging from Pagariini in Perpetuo, The Shadow Of Your Smile and Fantasia Enigma. But the highlight is Further Experiments With Mice, an amusing med-ley of classical melodies and not-saclassical puns an mice.

Symphony Fusions is a digital re-cording and is released an LP and tape (SHM 3191/HSC 3191).

A single of Further Experiments With Mice is also now available.

DG's new Ring cycle

A NEW recording of Wagner's opero cycle Ring Des Nibelungen is to be made by Deutsche Gram-mophon, following the signing of a contract with Metropolitan Opera, New York and the canductor James Levine last month.

Die Walkure will open the 1986-87 seoson at the Met in September, and it will be the first of the four aperas to be recorded (April 1987) followed by Rheingold and Sieg-fried (April 1988) and Gotterdammerung (May 1989).

Hildegord Behrens will sing Brunniidegara benrens wiii sing Brun-nhilde, James Marns will sing Wotan, and Gary Lakes Siegmund. Christa Ludwig sings Fricka and Kurt Moll Hunding, but the Sieglinde has yet to be announced.

It has been 14 years since the last complete commercial apera recording made by the Metropolitan Opera House — Bernstein conducting Cormen.

Three into two won't go

V

IN THE article on the disbanding of the Philip Jones Brass Ensemble (MW June 21), I reported that the the PJBE had three recordings to be released.

In fact, they have two. Decca is to release an arrangement of Bern-stein's West Side Story and Weill's Threepenny Opera while Chandas is to release a compilation of some

E

of the best works cammissioned by Jones from leading compasers such as Lutoslawski, Durko, Previn and

However, the recording of Bizet's Carmen ano Ravel's Balero for Pickwick's IMP Red Label CD series is actually the first to be made by London Brass, the Philip Jones Brass Ensemble's successor

W

Traviata and others.

Ε

Africa

ANDREW LLOYD Webber, Agnes Montserrat Cabolle,

Baltsa, Montserrat Cabolle, Gwyneth Jones, Simon Estes and

others joined together last year in the Arena di Verona to present o spectacular concert called Opera

For Africa, which was screened on BBC earlier this year.

Now the recording has been im-ported by IMS on LP and tope (419 280) and will come on CD later.

The record contains a program-

me compiled by the Spanish tenor Jose Carreras who put the event

together to raise money for Africa. It contains arias from Carmen, Cals, West Side Story, The Magic Flute, La

Echoes Of Landan, John Williams. CBS 42119.

Few classical musicians cross over more naturally than the guitarist John Williams. For a start, he has what oppears to be an unerring sense of taste that makes his own guitar arrangement of Streets Of London, for instance, both entertainfollowed by Byrd's La Volta and Purcell's Air On A Ground Bass without any sense of change of gear. The first side of this new re-lease is for guitar only, while the second side contains orrangements of Gershwin, Coward, Coates and others for guitar and orchestra. Very pleasant

Romances For Saxophone, Bran-ford Marsalis. CBS M42122. This is the younger brother of Wyn-ton Marsalis making his debut on CBS playing popular classical tunes

I

on soprano saxophone with orches-tra. He has such a smooth, not to say beautiful sound, that Ravel's Pavane, Satie's Gymnopedie No 3, Foure's Sicilienne, Ravel's Prelude, and even The Old Castle from Mussorgsky's Pictures At An Exhibition sound captivating. There is an integral eleabout these arrangements gance ond the performances which will make the disc a success — given reasonable dealer support, and with the help of the Marsalis name. There is no question but that Branford deserves some of the attention given to Wynton.

The Music Of Eric Caates. RLPO/ Groves, LSO/Mackerras, CBSO/ Kilbey, Classics For Pleasure, CFP 4144564 2 tapes. This year is the centenary of Eric

Coates who was unquestionably one of the outstanding English com-posers of light music this century. He wrote a list of enduring works, the best-known among them being The Dam Busters March, The London Suite and the march Colling All Workers, which was used as the signature tune for the BBC's Music While You Work. All the major pieces have been collected in this useful two-tape compilation, taken from recordings mode during the Sixties and Seventies. Yet just how

fresh they sound can be seen by the fact that the Groves recordings have actually found their way on to CD, courtesy of the American label AroLesque, distributed in the UK by D Sharp. It is also worth noting that the compilation includes the Saxo-Rhapsody for alto saxophone and orchestra, with Jack Brymer as the soloist. Light, but finely-made music throughout.

Andre Watts plays Liszt. Volume 1 Six Grand Etudes D'Après Paganini and other works EMI EL 2703991. Valume 2. B minar Sonata and other works, EL 2704001.

These two records mark the return of the American pionist André Watts to the recording studio after o con-siderable gap, and they demons-trate the spontaneity that kept him away from the rigid stratifacket of editing facilities for so long. He will editing facilities for so long. The win be seen in this country more fre-quently, I understand, which will help develop a market for his series of records for EMI. I found the prog-of records for EMI. I found the programmes imaginative and intelligent

Caravaggio 1610, Sound Sketch-es For Michele Of The Shadaws. Simon Fisher Turner. El in asso-ciation with Cherry Red Records, Acme 6. Distribution: Pinnacle. This is the soundtrack to Derek Jarman's film Caravaggio. It is a mixture of 17th century postiche and background sounds of all kinds. It is strongly evocative.

WorldRadioHistory

		6-12	29 S Jay	14-20	7-13 July	14 20 July	7-13 July	WEER	F
		ACTU	L FL 15	FLAT		-38	ISTINGS Tel:093		
	ADAMS, BRYANSIraight From The Heart A&M	_	8	A	C	29	21	64	+
	AMAZULU Too Good To Be Forgomen Island		13		-	37	35		Ł
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	BAILEY, PHILIP Echo My Heort CBS BANANARAMA Venus London	15	19	A	A	39	36	8	1
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	BLOW MONKEYS Don't Be Scored Of Me RCA	10	14	A	C	28	27	84	F.
	BRAGG, BILLY Levi Stubbs Teors Got Discs		7	-		13	11	29	-
	BRILLIANT Somebody Food/WEA	14	9	A	C C	17	7		ŀ
	BRUCE, JACK Feel Free Virgin	9 11	5	<u>A</u>	A	33	36	9	F
	BUCKS FIZZ New Beginning (Mombo Seyro) Polydor CARNES, KIM Divided Hearts EMI America				- î	12	-	-	t _N
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	CLAIRE & FRIENDS It's 'Orrible Being in Love (When) BBC		-	-	-	18	13	13	t i
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	COLON, WILLIE Set Fire To Me A&M	10	12	A	А	16	13	44	L
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	CUTTING CREW (I Just) Died In Your Arms Siren	4	-	-	-	-	-	-	
	DARK CITYRescue Me Virgin		8	A	A		-	- 40	Ł
	DE BURGH, CHRIS The Lody In Red A&M	-	7	A	A	36	28	40	ł.
	DIAMOND, JIM Young Love (Carry Me Away) A&M DOLLAR We Wolked in Love Arista	_	-	~	-	21		-	N H
	DOLLAR We Wolked in Love Arista EMERSON, LAKE & POWELL Touch And Go Polydor	5	4	-	-	-	-		ť
	FIVE STAR Find The Time	5	-	c		19	-	-	×
1	FOSTER/NEWTON-JOHN The Best Of Me Atlantic		-	-		16	-	-	H
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	FURNITURE Brilliant Mind Stiff	13	15	A	A	35	35	26	
	GARDINER, BORIS I Want To Woke Up With You Revue	4	-	-	-	-	-	~	H
1	GUTHRIE, GWEN Ain't Nothin' Goin' On X Boiling Point	-	-	(-	(5)) -	-	H
	HALL, AUDREY Smile Germala	9	6	A	A	26	20	37	+
	HAYWOODE Roses Epic	16	16	A	A	35	32	82	+ 1
	HEYWARD, NICK Goodbye Yesterday Arista HILL, LONNIE Golvestan Bay 10	10	5 0	-	- A	- 11	7	99	
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	HOUSEMARTINS Hoppy Hour Get Discs	11	15	A	A	37	37	- 4	Ť.
1	CICLE WORKSUnderstanding Jone Beggars Banquet	6	-	-	-	-	-	1.73	TH.
	IRIE, TIPPA Heartbeat UK Bubblers	14	7	A	С	19	12	87	
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1	JESUS AND MARY CHAIN Some Condy Tolking blonco y negro	6	-	-	~	-	-	-	EH.
Ì	KATRINA & THE WAVES Sun Street Copilal KHAN, CHAKA Love Of A Lifetime Warner Brothers	14	13	A	A	35	28	48	
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	McCARTNEY, PAUL Press MPL/Parlophone	1	-	c	-	10	-	_	ĥ
	MacCOLL, KIRSTY He's On The Beach Stiff	-	-	~	-	15	6		1"
	McDONALD, MICHAEL I Keep Forgetting Worner Brothers	15	7	A	С	27	22	1 -	1
	MADONNA Popa Don't Preach Sire	18	17	A	A	41	37	1	1
1	MIDNIGHT STAR Headlines Solar	9	12	-	A	30	29	16	
	MORRISON, VAN Ivory Tower Mercury	6	8	-	A	11	9	-	1
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1	NU SHOOZ I Can't Woit Atlantic NUMAN, GARY I Can't Stop Numa	-	9	-	-	33 11	32	7	1
	PALMER, ROBERT 1 Didn'i Mean To Turn You On Island	- 14	15	-	Ā	34	13	28	ł
1	FAUL, OWEN My Fovourite Waste Of Time Epic	_	19	A	A	40	37	3	Ł
	PICNIC AT THE WHITE HOUSE East River Portroit	4	-	-	-	12	10		
	PRIEST, MAXI In The Spongtime 10	-		-	-	n	10	71	t
	PRINCESS Tell Mc Tomorrow Supreme	11	12	A	A	38	32	36	1
	RAH BAND Sweet Forbidden RCA	-	-	-	-	14	9	-	
	RAWLS, LOU Stop Me From Storting This Feeling Epic		-	-	-	22	20	80	
1	REAL ROXANNE (Bong Zoom) Let's Go Go Cooltempo	13	17	A	A	24	19	12	4
	RICHIE, LIONEL Dancing On The Ceiling X Motown RIDGWAY, STAN Camouflage I.R.S.	(9) Jě	-	(-	25	-	-	H
	ROUEN Young For A Day Kick	15	10	A .	A	22	11	38	+
	RUDDER, DAVID/CHARLIE'S ROOTS Bohio Gird London	6	6	A -	A 		-	-	
	SLY FOX Let's Go All The Way Capital	14	- 11	- A	 A	37	- 26	6	H
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-	VEGA, SUZANNE Loft Of Center ARM	1	8		-	35	32	32	1
-	VIEW FROM THE HILL No Conversation EMI	8	ş	A	A	23	23	83	
-	VINDALOO SUMMER SPECIAL Rockin' With Rito Vindaloo/WEA	4	6		-	6	-	-	
	WAX Shadows Of Love RCA WHAMJ The Edge Of Heaven Epic	7	8	A	A	14	12	-	
1	WILLEGOEN DODGEDENL ATHE D. S.L.	11	18	A	A	37	38	2	
	WINWOOD, STEVE Higher Love Irland	8	8	*	A	-	-	-	
	ARBROUGH & PEOPLES I Wouldn'i Lie Totol Experience/RCA	20	15	*	A	40	37	24	-
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ļ	BUBBLING UNDER (Regional Playlistings of Gibson Brothers (9), Journey (6), Dec C Leo (1 (6), Su Pollord (7), Smith (10)					_	-	61	



• Flays logged by Sham Tracking (01 290 0129) • KIY C indicities Radio 1 CHARIBUSTER

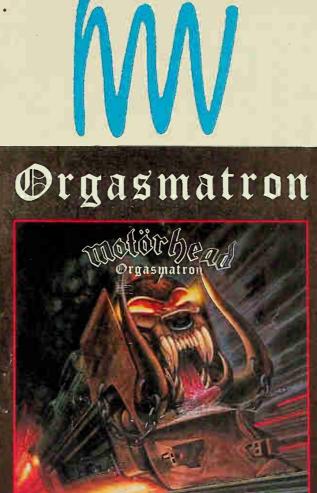
A indicates Radio 1 'A' List N inductes NEW ENTRY

19 JULY 1986 P • ' 6

INCORPORATING LP, CASSETTE & CD SALES

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Sire WX 54	TRUE BLUE • Madonna	٦	No 1
Epic EPC 88681	THE FINAL • Whom!	NEW	2
RCA PL 71050	REVENGE CD Eurythmics	3	3
CD EMIEU 3509	A KIND OF MAGIC Queen	5	4
HEART O Worner Brothers WX 53	EVERY BEAT OF MY Rod Stewart	7	5
CD Charisma/Virgin GENLP 2	INVISIBLE TOUCH Genesis	4	6
ER ALBUM — 30 Summer Hits * EMI/Virgin SUMMER1	NOW — THE SUMM Various	NEW	7
LIFE CD Island ILPS 9844	BACK IN THE HIGH Steve Winwood	10	8
Mercury/Phanogram MERH B7	THE SEER CD Big Country	2	9
O Go! Discs AGOLP 7	LONDON 0 HULL 4 The Housemartins	6	10
LOW ★ CD Warner Brothers WX 30	HUNTING HIGH & A-Ha	11	11
D Elektra EKT 27	PICTURE BOOK • Simply Red	8	12
S * * * CD Vertiga/Phanagram VERH 25	BROTHERS IN ARM Dire Straits	9	13
CD A&M AMA 5121	INTO THE LIGHT • Chris De Burgh	15	14
Virgin PG 5	SO ★ CD Peter Gabriel	12	15
Island ILPS 9801	RIPTIDE O CD Robert Palmer	30	16
CD	SUZANNE VEGA • Suzanne Vega	13	17
D • Rough Trade ROUGH 96	THE QUEEN IS DEA The Smiths	14	18
E ★ CD Virgin V 2364	ONCE UPON A TIN Simple Minds	20	19
REAT HITS * CD	STREET LIFE - 20 C	16	20

MUSIC WEEK



THE NEW ALBUM FROM

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59 68	U2 LIVE "UNDER A BLOOD RED	SKY'' ** CD Island IMA 3
60 87	DISCOVER COUNTRY/DISCOVER Various	NEW COUNTRY Starblend DNC 1
61 57	THE GREATEST HITS • Shalamar	Stylus SMR 8615
62 43	BLUE SKIES • CD Kiri te Kanawa/Nelsan Riddle & His Orchest	ra London KTKT I
63 78	GREATEST HITS • CD Marvin Gaye	Telstar STAR 2234
64 61	5150 O CD Van Halen	Womer Brothers W5150
65 ⁶³	IN VISIBLE SILENCE CD The Art Of Naise	China/Chrysalis WOL 2
66 ⁶⁹	WINNER IN YOU CD Patti La Belle	MCA MCF 3319
67 48	POOLSIDE Nu Shooz	Atlantic WX 60
68 59	THE DREAM OF THE BLUE TURT Sting	LES * CD
69 ⁵⁴	LEGEND * * * CD Bob Marley & The Wailers	Island BMW
70 67	HOUNDS OF LOVE ★ CD Kate Bush	EMIKAB
71 52	HEADLINES Midnight Star	Solar/MCA MCF 332
72 66	LITTLE CREATURES • CD Talking Heads	EMI TAH
73 64	LOVE OVER GOLD ** CD Dire Straits	Vertiga/Phonogram 6359 10
74 RE	HEART TO HEART • Various	K-tel NE 131
75 75	FACE VALUE ** CD Phil Collins	Virgin V 218
76 82	PRIVATE DANCER*** CD Ting Turner	Copital TINA
77 72	THE FIRST ALBUM★ CD Madonna	Sire WX
78 86	GREATEST HITS * CD	Rivo K 56

TALENT



PETER MURPHY plus Haward Hughes: past-Bauhaus canstruction

Murphy back in parties

by John Best

PETER MURPHY. How do you think of Peter Murphy? A figure in Bauhaus black, claak arched meladramatically os if about to turn into a bat? Or the Moxell man in designer cloths and the flash pad with poar fitting double glazing? I ask Peter Murphy this, and a

"No, my double glazing fits olright naw actually," he says. "I've had same he sle with it ..." Pause. "Anyway, how do you know about my dauble glazing?" Confused pause from both of us. "I don't," I venture. Further confusion, till I explain that I'm (perhaps samewhot abliquely | admit) referring to it being windy inside the house in the ad.

"Oh, I see. Sarry I missed that,

that was really good," he says somewhat uncanvincingly. "Oh, sa yau've gat trauble with yaur double glazing have you? That's really interesting," I retart. "That can be the intro." That can be the intro.

This, as Murphy's new musical partner Haward Hughes — wha's also present — notes, is life imitat-ing art. And in a somewhat stilted chat-ette with the pair of them, it's the most spantaneous, unmeasured

thing that happens. Murphy's neither vampire nor mannequin, he's a self-conciaus sort of man, bath in person and since the cantinuous critical maulsince the continuous critical maul-ing he received at the front of Bauhaus — an record. He's just released his first sola album, Shauld The Warld Foil To Falt Apart, an Beggars Banquet, and by the time you read this will have played his first UK sola dates. Shauld The Warld is a dry thing. Crumbling The Antiseptic Beauty

Crumbling The Antiseptic Beauly would have been a much better title for it hod Felt nat already used it. Its surfaces are arid and already used whally bereft of emation, and in mony ways it's much claser to his short-lived Doli's Car work with Mick Karn, than Bauhaus, anly it's much better than the much better than that

Was his ane-album flirtation with Was his dife-dibum tiltration with Karn a reaction against the very rock 'n' rolly image af Bauhous? "Probably, yes, I think it was. And also partly to do with the fascina-

tion of warking with someane like Mick. But it wasn't all that positive I don't think. My ideas were totally autside of what he hoped for, [wasn't developing anything, and Mick had very dictatarial ideas that were bullshit to me basically. It didn't set the scene far any type of 'creative relationship' really." Sounds like heaven.

Things are better now. All rough the interview he and through Hughes share a defensive friends' rapport, built up aver three years, and now turned professional. They met in 1983, wrote two songs in the first four hours, and

then laid off till last year. Hughes is the musician, Murphy, with "hardly any musical knowledge in the tech-nical sense", is the ideas man. "I direct Howard. He's much

more giving, much more interested in the final project than his particulor hang up, or ega, ar desire to be credited." He wan't mind that he isn't then — credited, that is — an the LP sleeve. Should The Warld was worked

on as a three-piece, with Iva, of AD Recards fame, making up the numbers producing and mixing, and making it too much his own. Nearly all af the album, was later remixed to reclaim it for Murphy/ Hughes.

Peter: "He (Ivo) accentuated really sort of minimal parts that we thought were really just colouring parts and made them the most praminent component of the mix." Howard: "It was really radical, but we felt we wanted to hear the ariginal design and structure of the song that vie'd mapped out in the first place. When I heard lyo's versions I couldn't even remember playing on them they were so different."

One lvo mix survived os the Aside of last year's first single from the album, a cover of Pere Ubu's Final Solutian. It kicks ass, os I Final Solution. If kicks ass, as I believe you suy, which can hardly be said of its current parchment-textured successor, Blue Heart, or any of the other tracks on the album for that matter. Indeed Final Solution pravides Should The World's one moment of Transcendence — it's a silence. Ev-enthing draps away, and sudden-

erything drops away, and suddenly you're out an your awn in the wild blue yonder. It's an exquisite two secands, before the sangs careers back into view, and o mo-ment that totally canfirms Murphy's pasitian os purveyor af tasty caver versions — Telegram Sam, Ziggy Stardust, Third Uncle (Ena), The Light Pours Out Of Me (Magazine), the add Jahn Cole number. And now add to that list four Bauhaus "cavers" currently crapping up in the Murphy live shaw — Kick In The Eye, She's In Parties, Spini and Passian Of Lavers. In shart, Peter Murphy's ma-

Whether that's a good or tured. bad thing professionally is for mare than me to decide. But persanally he's recovered from a "low periad of rejection" apre's-Bauhous, regaining respect for the 'naive matives" behind the band, and is ready to pit his intellectual mind games against the different kind at tension he ond Hughes are rother bravely reolly - naw setting up.

setting up. It's not the sort of things you usually hear on Tap Of The Paps is It? "Put it this way, it's much harder ta get on Tap Of The Paps with this it you sort of thing abviausly, but if you can it makes it visibly exciting and different to what's gaing an." That it is.

True to their colours

by Danny Van Emden

FOR A band wha've traditionally let their music do the talking, The Chameleons have gat a lat to say. Whether it's about their new deal with Geffen, music, marketing, ar the decline of Darwinism in the mid-Eighties, each is tackled with the same passian, care and commitment that anyone who's ever listened to o Chameleans' song will

recagnise instantly. Of the move to Geffen — which, inevitably, raised a few eyebraws as anyone who leaves on indie far a major still comes in for the ald and usually misguided "sell-out" accusations — bassist, lyricist and vocalist Mark Burgess gushes: "Quite a few labels responded when we left Statik, but Geffen and WEA sounded the most interesting. Geffen dan't sign many people and those who are signed are very individual.

'We're not interested in being part of a marketing machine in which ideas they want to use an you are ideas they've done for six other bands. Geffen display bottle in whot they take on — they take risks which is healthy."

What isn't healthy, Burgess, drummer John Lever, and Guitar-ists Reg Smithies and Dave Fielding agree, is the blinkered mentality which insists groups change to slat into accepted formuloe. This is something they are determined to resist at all costs — which, if their two Statik LPs and just-aut Geffen single, Tears, are anything to ga by, means we can look forward to mare majestic, guitar-powered heart-wrenchers, capable of snatching the casual attention of radia audiences while still appeal-

radia audiences while still appeal-ing ta thase who require mare meaning with their meladies. Burgess: "We just moke music together without the restraints af making it three minutes lang. We tend be jam out ideas which are mare like pieces of music with lyrics than sangs. Anything can set it aff. The maad af the music always determines the lyrics. As Tany Wil-son (head of Factary Recard) says, it's the devire to express the inexit's the desire to express the inexpressable.

'Lots of peaple keep diaries, The Chomeleans is an autlet far thase kinds af thaughts, there's na cantri-THE CHAMELEONS: stack and see vance ta it.

"Really selling recards is not my area," says Burgess, behind the protecting glass screen in WEA's press affice. "Getting as many peopress office. "Getting as many peo-ple as possible to listen to our music is. So, with Geffen, wa've and the different sets of thoughts combin-

ing to one end. "On the new album [Strange Times, due out in early autumn and recorded at Jacabs which the group seems unable to praise high-ly enough] we've dane the sleeve notes in the form of a letter saying something like 'It doesn't matter to us if you tape this or nick it — just listen'."

Mr Geffen's thoughts on this

Mr Geffen's thoughts on this have not yet been made public. At the same time as Strange Times hits the shops, The Chame-leons are off to the US for six weeks after brief jounts round Europe and the UK.

While the endless round of air-ports, freewoys and identical clinical hotels obviously isn't something they relish, The Chameleons know in their hearts that their music could mean big business on both sides of the Pond and the critical and indielevel success that attracted Geffen and other majors after the split with Statik (all without the benefit of much odvertising), has led to a similar buzz abroad.

Naw, and in the future, The Chameleons, four lads from Lancashire, are determined to remain an oppraochable group — what's the paint of selling records if your fans are tao scared to talk to you?

And going on to talk about videas, tauring, Janathan Living-stone Seagull, acupuncture and a whale lat more, daubling the length of what was to be o brief interview, it's abvious that The Chameleons are a band with a lot of heart and a big future. Stock them and see.

Woke up this morning

by Duncan Halland

ONE OF the many marbid pre-tences adapted by the jaurnalist is that bands must be cotegorised: Blues 'N' Trauble are a blues band, da you hear me? Blues 'N' Trauble are an indie band, are you listen-

ing? Well, true, the spirit drips pure BB bourban, Chicaga hat and yes, the Ammunitian Communication LP, Na Minar Keys has flitted about the indie charts, but there's more. Vacalist Tim Ellis and guitarist Jahn Bruce have seen it all, fargatten the rest, but are still fired with the ariginal enthusiasm which sow Ellis transfarm the clearly legen-dary Wild Willie's Sensatianal Elas-



tic Band into B'N'T, with Bruce, a nearby record dealer, later joining the band. A local following developed in the hame tawn of Edinburgh, with the debut LP out in '84 the Castle Rock indie. Things were looking goad, Andy Peebles was an early radio fan, as was Alexis Korner, Landon gigs fol-lowed, this is the stuff thinks the band, then Pinnacle crashed, leav-

ing their distribution in tatters ... Hiatus time, or was it? Survivars is the ward bandied about at this point, paying their dues also gets a laok in, but it is the never-say-die spirit (another phrase for the cliché-fans) that kept the band going to its eventual reward: Support to 8B King in the Summer of '85. Agreed, the master has eased into the camfortable bed of showbiz of late, but to mast lovers of the blues, he remains the guvnar. Were they nat quaking? "Of caurse", says Ellis, "But he was an inspiration rather than an

intimidation. It was similar with Robert Cray and Ian Stewart (both played on Na Minor Keys)."

But again things ran far from plan. The band elected to stay in

plan. The band elected to stay in Landon, doing pub gigs. "Fram support to BB King to playing in pubs in frant of six peo-ple, all an the guest list," muses Bruce. "Twa weeks of hell, gigging and in debt. Mast bands would've given up then."

B'N'T quitters? Nat a bit of it. Avaiding the trap of the Londan pub circuit, which proves as lucrative as it does restrictive, they set about developing their sound. Which brings us to misconception number ane: B'N'T are exclusively a blues band.

"It's a deliberately a varied and interesting set," says Bruce. "Every member has a different approach, different influences. And as a result of playing 500 gigs, with na two audiences the same, we can play almast anything that's required." And of course, No Minor Keys

shows this. OK, we're blues-based here, but the band demonstrate an ability to expand on the basic blues blueprint and, damn it all, even come up with patential singles.

Now to miscanception number two: B'N'T are an indie band. A clase scon of recent indie charts will reveal The Cocteaus. The Petral Emotions, Half Man Half Biscuit, all the new and old heraes of the independent ethos ... plus B'N'T. Nat only is their music essentially

alien to other chart contenders, but also the way in which they're tre-ated is different. As Ellis and Bruce identify, but dan't whinge about, almast every ather bond have been given expasure, be it TV, radia ar press, while they receive

"It's probably the problem of being a Scattish band at first, and then caming from Edinburgh, rather than Glasgow. If we were an American band, over an taur we'd be getting The Tubes, The Whistle Tests." soys Ellis.

And irony on irony, they were actually booked to appear an C4's Chart Shaw, but naturally their video didn't get Musicians Union clearance in part of the current

promo payments row. Tough, eh? "We've gained this position on live work and we're gaing to stick at it. The ambition and ability's there to take this as far as passi-

ble," cancludes Bruce. This can be helped. File No Minar Keys where you like, but dan't just be lazy and bung it under

PERFORMANCE

PUBLISHING

Vindaloo take it or leave it?

IN ITS seventh year, Robert Lloyd's Birmingham-based Vindalaa re-card label is anly just having its first taste af success. A distributian and taste at success. A distributian and pramatian deal has just been signed with WEA, and earlier this year bath Ted Chippington and We've Got a Fuzzbox and We're Gonna Use It!! made the tap 50. Along with Robert Llayd's own group, The Nightingales, they have been touring under the Vin-dolaa Summer Special — Rackin' With Rita banner. Brighton Coasters was one of several seaside staps on the 13-date jount.

The success of the Vindaloo package means that The Nighting-ales are now playing to the largest audiences in their long history. They ore still musicol misfits — Rabert Lloyd has alwoys taken a very individual and uncompromising path around the indie scene. Hawever his lave of rock and roll is now more evident with the lashings of twangy guitar provided by Peter Byrchmore

Ted Chippington shares a similar love. Dressed in a drape jacket, he delivers deadpan versions of many clossics, as well as a few of his awn. But the highlights of the set are his old corny jokes. Most of them start, 'wolking

down the road the other day, met a bloke ..., and then peter out as he carries on long after the punch line — that is if there is a punch line

He has to be seen live to be appreciated. His rapidly growing following do not seem to know following do not seem to know whether they are laughing at Ted or at his jokes. They are certainly not laughing with him — he keeps a completely straight face through-out. A potential star, this mon should be given a TV show. The four Fuzzbox girls have been receiving plenty of attention lately. Their novelly, appearance

been receiving plenty of attention lately. Their novelty, appearance and enthusiasm may be appealing, but they badly need some good quality songs of their own, if they are to build on their overnight popularity. The peak of their per-formance was an excellent acap-relle source variant of Lutti Ferutti pella cover version of Tutti Frutti.

The show ended with all three acts joining together to perform the Vindaloo Summer Special single, Rocking With Rita, which is destined to be the best summer novelty hit record ever. Robert Lloyd on



JAMES: the product of a vegan/non-alcoholic diet

Tap of the Paps? Naw that would be a turn up far the baaks! ANDREW BEEVERS

dan't. There is a James saund, thaugh. It starts fast with a drum tottaa like a dauble-speed heatbeat and therean in gels foster, the chopped guitars meshing with melady, sin-ger Tim Baath spitting words on wards and building fram rocking intensely from heel to toe to ex-loding into a distance kind of

ploding into a dislocated kind of

electric shock donce, and the beat — now juggernaut huge — pluck-

ing you up in its windy wake to smash through the sound barrier, and depasit yau exhilaroted at the end of the song. It's an exciting

thing to have happen to you. Of course, they're not all like that, but most of the best ones are.

And it works because oll three of the players can do so — play, that

is — like men passesd. Yes, James have conviction, as they de-monstrated at the LSE, and they

also have in Baoth a singer who con sing in lots of different keys — sometimes in the same sang.

So James, four great singles ald

builds, tool great mights of the produced by Lenny "Path Smith" Kaye) under their new Sire deal — are here, way beyond their 30 seconds of being trendy, look-

ing like they're going to run errands far their mums, but saund-

ing rarely — no other word far it — exciting. And if anyone tells me

excitement's not commercial, I'm afraid we're going to have to

JOHN BEST

agree to disagree.

reason

don't.

Jazz giants RAY CHARLES' contribution to this

Sweet James year's André Previn Music Festival was hardly for the purists. Not that WHAT CAN be said to convince you? Convince you that four drippy-loaking individuals (the that matters too much. It's just that the combination of Charles' basic blues daes not fit, for some, with a full-size Royal Philharmonic. True, frames of young paets they prab-ably tell themselves) under the strichis two concerts at the Royal Festures of vegan/nan-alcohalic diets, tival Hall, by the very nature of this aut-of-the-ordinary setting, precluded any chance of a typical performance by the great man. This olso didn't motter too much are making some of the bravest and — mast of all — exciting pop music to be heard in this age of reason. I could say that James play a stirring ond perverse kind of folk, but then yau might think they sound like The Pagues, and that they

to an intriguingly mixed oudience, who gove Charles an aver-whelmingly favourable reaction. With veteran arranger-conductor Sid Feller flown aver to conduct the RPO with real expertise, the accent was primarily an classic bal-lods, af which Georgia On My Mind and a particularly maving If You Ga Away were stand-auts. The Modern Jazz Quartet's

appearance at the RFH proved, yet again, just haw extraordinarily durable is this unique group's music. It was very much a bluesbased programme this time, which virtually ensured that vibist Milt Jackson would be in his absolute element — which he was. Jack-san's unoccompanied Nature Bay, however, was as good as any indi-vidual offering heard throughout a whally stimulating evening. Joe Pass — heord, alone, at the

smaller Queen Elizabeth Hall provided re-affirmation-plus of his own superb talents among the very finest of today's jazz guitarists. Covering a 15-strong selection of nicely-varied jazz, standard-pops, bossa novas and originals, Pass held his audience spellbound for over two hours with a flawless lesson in guitar-playing artistry. STAN BRITT

Zapp! Pow! Sokk!

WELL REHEARSED and perfectly wELL REMEARSED and perfectly drilled, Zapp assaulted their Ham-mersmith Odeon audience with an incredible on-rush of energy. Living up to their comic strip name, Living up to ineir comic sinp name, with a larger-than-life appraach that accasionally bardered on the grotesque, they kept pumping out the funk with a showmanship beyond fault. Frontman Roger Troutman don-ned a variety of hats, showed his backside to the crowd and made frequent spectracity forass into

backside to the crowd and made frequent, spectacular forays into the auditorium while the gravelly throated Shirley Murdoch kept the temperature high with her vocol ferocity and ingenious gyratians. It was quite a steamy show. Zapp's brand of punchy funk, featuring Trautman on the vocod-er, slommed together some pretty

er, slommed together some pretty er, sommed togener some preny hat dance beats and the band pulled it off particularly well. Zapp's first UK auling was un-doubtedly a rich slice of all Amer-ican cheesecake for the punters but they were only too pleased to gobble it up.

KAREN FAUX

Survival at street level

by Nigel Hunter

SMALL IS BEAUTIFUL was the description of Wotteau Music (MW, June 21), and this has struck re-spansive chords at Complete Music.

Complete has lain McNoy as chairman ond Martin Castella as chairman one Marine Castella as managing director, with Castella acknowledging that times are taugh in the proverbial market place these days, not only for small independents but far the industry os a whole.

"The larger campanies con obviausly live off their own fot when times are lean in terms of new talent," he oberves, "but this can often lead to complacency on their part. This enables the faster, leaner campanies to be at the fore-front when it comes to signing and promoting new talent."

Castella says the independent publishers have to be "more aware ot street level if they are to survive". On competing with major pub-

lishers with the gold-edged cheque boaks, his solution is to sign a new band at a very early stage and work on them to create an industry buzz.

buzz. "It is always very satisfying to see major publishers calling our writers such as Blancmonge, Terraplane and Everything But The Girl months ond sametimes years ofter we ori-ginally signed them."

Music Sales withdraws **B&H** bid

MUSIC SALES has withdrawn its bid for Boasey & Hawkes as o result of the continuing resistance of Carl Fischer Music to the £9.8m affer. The assent of the Fischer company with its 50.1 per cent stake in B&H was crucial to the success of the Music Sales takeover success of the Music Sales takeover plan, but it remained opposed de-spite the vote of other B&H share-holders circulated by MS far dis-cussion to be opened between all three companies.

News of the abandoned bid caused B&H shores to fall 10p to 190p last week. The company re-ported o record £5m loss last year, mostly due to its ailing musical in-strument division, which MS in-tended to sell off to a consortium if its bid had been successful.

Meritocracy

AS FORECAST by Dooley (MW, June 21), the MCPS has arranged a £5,000 sponsorship deal with BASCA in connection with the lat-ter's annual Gald Badge of Merit Awards. The award, in the form of a miniature gold tuning-fork ond a certificate, is made in recognition af contributions to the music industry across a wide range of recipients.

"We applaud the generosity shown by the MCPS in supporting an event that means such a lat to people in the music industry," cam-ments BASCA chairman Dan Black. ments BASLA chairman Dan Black. "Far the unsung heraes in this busi-ness, the Gald Badge presenta-tians are 'their day' — the chance to receive recognition for contribu-tians to British music in the com-pany of their peers."

This year's ceremony at the Lan-dan Hiltan an October 15 will take the tatal of recipients over the 150 mark since the Gold Badge Awards were inauguroted in

GEMA helps out members

MUNICH: The continuing dead-lack between GEMA, the West German authors and compasers society, and the German record industry has led to GEMA offering its music publisher members low-interest laons to finance their operations during the imposse over mechanical royalties. An estimated \$42m is frazen be-

An estimated \$42mils indeed by an interview of the disagreement on the mechanical royalty rate, about which the Germon recard industry accused GEMA of being un-reasonable. GEMA chief Professor Dactor Erich Schulze rejects this view, and says that the society's stance is dictoted by the need to act in the best interests not only of its domestic members but also of its

sister foreign societies. Schulze asks: "Why should the originators of the music be content with a smaller shore of its income than those involved in production and distribution?"

Another dispute exists in the West German commercial radio sector, where mony independent broadcasters are refusing to pay performance royalties because they cloim that GEMA's toriffs are tao high.

Schulze agrees that GEMA is the "odd man out" in western Europe in nat hoving a mechanical royalty agreement with the record indus-try, and accepts that a solution of the problem could be a single collecting society for the entire region, although not befare there is pan-Europeon harmonisation of copyr-ight protection and royalty rates.

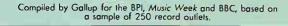


PARIS: Paul Banes (left) of Island-Panache Music in jovial mood with Jean-Loup Tournier, director general of the French performing rights society SACEM, after the lat-ter had presented him with a medal in recognition of his work in helping to reach a solution of the long-running dispute between copyright owners and the French discotheque companies. An agreement was recently made between the discotheque operators and SACEM.

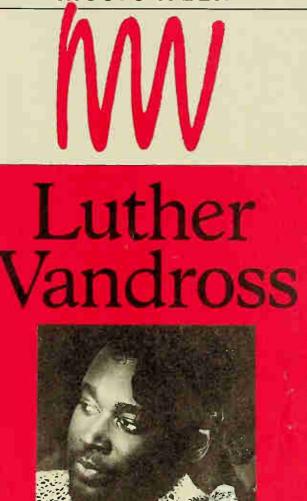


VINDALOO CREW: enjoying an away-day in Brighton

TOP·75·SINGLES MUSICWEEK



No	1	PAPA DON'T PREACH O Madonna Sire W8636(T)
2	17	EVERY BEAT OF MY HEART Rod Stewart Warner Brothers W862S(T)
3	6	LET'S GO ALL THE WAY Sly Fox Capital (12)CL 403
4	3	MY FAVOURITE WASTE OF TIME Owen Paul Epic (1)A7125
5	2	THE EDGE OF HEAVEN O Whom! Epic FIN(T) 1
6	22	SING OUR OWN SONG UB40 DEP International/Virgin DEP 23(12)
7	4	HAPPY HOUR The Housemartins Ga! Discs GOD(X) 11
8	8	VENUS Bananarama London NANA 10 (12° — NANX 10)
9	5	TOO GOOD TO BE FORGOTTEN Amozulu Island (12)15 284
10	40	THE LADY IN RED Chris De Burgh A&M AM(Y) 331
11	12	(BANG ZOOM) LET'S GO GO The Real Roxanne with Hitman Hawie Tee Chrysalis COOL(X) 124
12	14	PARANOIMIA The Art Of Noise with Max Headraam China WOK(X) 9
13	7	I CAN'T WAIT O Nu Shoaz Atlantic A9446(T)
14	24	HIGHER LOVE Steve Winwaad Island (12)15 288
15	13	IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire and Friends BBC RESL 189 (12-12RSL 189)
16	10	DO YA DO YA (WANNA PLEASE ME) Samantha Fax
17	38	CAMOUFLAGE Ston Ridgway
18	9	NEW BEGINNING (Mamba Seyra) Bucks Fizz Polydor POSP(X) 794
19	25	ROSES Haywaade CBS (T)A7224
20	16	HEADLINES Midnight Star Solar/MCA MCA(T) 1065
21	26	BRILLIANT MIND



Give Me The Reason



54 71 IN THE SPRINGTIME (The Summertime Remix) Maxi Priest 10/Virgin TEN	(T) 127
LESSONS IN LOVE	
55 52 LESSONS IN LOVE O Level 42 Polydor POSP	(X) 790
56 45 LIKE I LIKE IT (Remixed Version) Aurra 10/Virgin TEN	I (T) 126
57 47 SET ME FREE Jaki Graham EMI (12	JAKI 7
58 NEW NO CONVERSATION View From The Hill EMI (12)EA	WI \$\$65
.59 56 GOING DOWN TO LIVERPOOL Bangles CBS (T)	A 7255
60 55 DON'T LET LOVE GET YOU DOWN Archie Bell & The Drells Portroit (T	ŊA7254
61 49 WHERE YOU GONNA BE TONIGHT? Willie Collins Copitol (12	2)CL 410
62 66 DREAMS Van Halen Warner Brothers W	V8642(T)
63 Ktw SHOUT (1986)	טנט (ד) ז
64 KW ROCKIN' WITH RITA (HEAD TO TOE) The Vindalaa Summer Special Vindalaa/WEAU	GH 13(T)
65 42 VIENNA CALLING The New 86 Edit/Mix Falco	AM(Y) 318
66 74 ON THE BEACH Chris Reo Magnet Mu	AG(T) 294
67 50 JUMP BACK (SET ME FREE) Dhor Braxton Fourth & Broadway/Island (1	12)BRW 47
68 54 JOE 90 (Theme)/CAPTAIN SCARLET Barry Gray Orchestra PRT 7PX 354 (12'-	-12XP 354
69 68 WHEN TOMORROW COMES	CA DA(T)
70 72 LONELY NIGHT Magnum Polydor PC	OSP(X) 79
71 MY ADIDAS/PETER PIPER Run D.M.C. London L	.ON(X) 10
72 THEW HEARTBEAT Tippo Irie UK Bubblers/Greensleeves 7	TIPPA (T) 5
73 EVERYBODY WANTS TO RUN THE WORLD Nercury/Phonagram RAG	CE 1(12)

21	26	BRILLIANT MIND Siff 8UY(IT) 251
22	11	HUNTING HIGH AND LOW (REMIX) A-Ha Worner Brothers W6663(T)
23	37	SMILE Audrey Hall Germain DG(T) 15
24	59	WHAT'S THE COLOUR OF MONEY?
25	18	CAN'T GET BY WITHOUT YOU (2nd Decade Remix) The Real Thing PRT 7P 352 (12 - 12P 352)
26	15	SPIRIT IN THE SKY O Dr and The Medics
27	20	FRIENDS WILL BE FRIENDS Queen EMI (12)QUEEN 8
28	19	HOLDING BACK THE YEARS O Simply Red WEA YZ 70(T)
29	21	ADDICTED TO LOVE Robert Palmer Island (12)IS 270
30	HEW	I DIDN'T MEAN TO TURN YOU ON Robert Palmer
31	34	THE PROMISE YOU MADE Cock Robin CBS T(A) 6764
32	29	LEVI STUBBS TEARS (EP) Billy Bragg Ge! Discs GOD(X) 12
33	46	SO MACHO/CRUISING Sinitta Fanfare (12)FAN 7

IT'S IMMATERIAL



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Ed is Junky Direr. Available on 7" and 3 track 12"

Ŷ	On 7"+ 12"	T
	Includes Never Too Much	IIIIII
-	ou're The Sweetest One Neighbourhood Watch	
	Sme	

34 36	TELL ME TOMORROW Princess	Supreme SUPE(T) 106
35 32	LEFT OF CENTER Suzanne Vega featuring Joe Jackson on piano	A&M AM(X) 320
36 23	AMITYVILLE (THE HOUSE ON THE Lovebug Starski	HILL) Epic (T)A 7182
37 27	CALL OF THE WILD Midge Ure	Chrysalis URE(X) 4
38 33	SLEDGEHAMMER () Peter Gabriel	Virgin PGS 1(12)
39 MEW	AIN'T NOTHIN' GOIN' ON BUT T Gwen Guthrie Boilin	HE RENT g Point /Polydor POSP(X) 807
40 48	SUN STREET Katrina and The Waves	Capital (12) CL 407
41 44	SET FIRE TO ME Willie Colon	A&M AM(Y) 330
42 30	BAD BOY Miami Sound Machine	Epic (T)A6537
43 39	ON MY OWN O Patti La Belle and Michael McDonald	MCA MCA(T) 1045
44 58	CALLING ALL THE HEROES	Virgin VS 872(12)
45 31	UNDERGROUND David Bowie	EMI America (12)EA 216
46 60	LISTEN LIKE THIEVES	cury/Phonogrom INXS 6(12)
47 43	OPPORTUNITIES (Let's Make Lots C Pet Shop Boys	Of Money) Parlophone (12)R 6129
48 28	I CAN'T STOP Gary Numan	Numa NU(M) 17
49 35	NASTY Janet Jackson	A&M AM(Y) 316
50 53	BORROWED LOVE The S.O.S. Band	Tabu (T)A 7241
51 64	STRAIGHT FROM THE HEART Bryan Adams	A&M AM(Y) 322
52 67	LOVE OF A LIFETIME Chaka Khan	Warner Brothers W8671(T)

WorldRadioHistory

73 EVERYBODY WANTS TO RUN THE WORLD Mercury/Phonogram Mercury/Phonogram RACE 1(12) 74 BURNIN' LOVE Club/Phonogram JAB(X) 32 LOVE TOUCH (From the Motion Picture "Legal Eagles") 75 70 Rod Stewart Worner Brothers W8668(T) "The British Record Industry Charls © Social Surveys (Gallup Poll) Ltd 1986 Publication rights licensed exclusively to Music Week; broadcosting rights to the BBC. All right's reserved. 1 • 2 PAPA DON'T PREACH, Madonno 21 30 BRILLIANT MIND, Furniture 1 5 LET'S GO ALL THE WAY, Sly Fox 22 NEW IDIDN'T MEAN TO TURN YOU ON, Pobert 1 4 (BANG ZOOM) LET'S GO GO, The Real Polmer
 23
 19
 HUNTING HIGH AND LOW (REMIX), A-Ha

 24
 13
 NEW BEGINNING, (Momba Seyra), Bucks fizz
 Roxonne with Hitman Howie Tee I THE EDGE OF HEAVEN, Whom! 4 5 12 SING OUR OWN SONG, U840 25 RE SO MACHO/CRUISING, S to 6 8 PARANOIMIA, The Art Of Noise with Max 26 24 TELL ME TOMORROW, Princess 27 22 LEVI STUBBS TEARS (EP), Billy Brogg Headroom 6 HEADLINES, Midnight Star 32 EVERY BEAT OF MY HEART, Rod Stewart 28 23 CAN'T GET BY WITHOUT YOU (The Second Decade Remix], The Real Thing 3 I CAN'T WAIT, Nu Shooz 29 27 DON'T LET LOVE GET YOU DOWN, Archie 10 18 ROSES, Haywoode Bell & The Drells 11 NEW AIN'T NOTHIN' GOIN' ON BUT THE RENT, 30 NEW THE LADY IN RED, Chris De Burgh Gwen Guthrie 31 31 BORROWED LOVE, The SOS Band 32 NEW IN THE SPRINGTIME, Max Priest 12 11 VENUS, Bonanaroma 13 MY FAVOURITE WASTE OF TIME, Owen Paul 33 NEW BURNIN' LOVE, Con Funk Shun 14 7 HAPPY HOUR, The Housemartins 34 21 HOLDING BACK THE YEARS, Simply Red 35 15 AMITYVILLE (THE HOUSE ON THE HILL). 15 16 SMILE, Audrey Hol 16 26 HIGHERLOVE, Steve Winwood Lovebug Starski 36 25 WHERE YOU GONNA BETONIGHT?, Wille 17 10 TOO GOOD TO BE FORGOTTEN, Amozulu 18 33 DO YA DO YA (WANNA PLEASE ME), Collins 37 et IT DOESN'T REALLY MATTER, Zopp Samontho Fax 38 NEW CAMOUFLAGE, Stan Ridgway 39 RE LEFT OF CENTER, Suzanne Vega featuring Joe 19 NEW WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond 20 17 SET FIRE TO ME, Willie Colon Jackson or piano 40 NEW MY ADIDAS/PETER PIPER, Run D.M.C. NEW 45 RPM 7" AND DOUBLE SWEET 12" 7" - POSP 799 12" - POSPX 799 ORDER FROM: POLYGRAM RECORD OPERATIONS, CLYDE WORKS. GROVE ROAD, ROMFORD RM6 4QR. TEL: 01 590 6044 STAR

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LP REVIEWS

GINIKAI

SAMANTHA FOX: Touch Me. Jive HIP 39. It's own up time when a personality singles artist makes a whale album. She has already proved she can sing and with this she shows that she can sustain the dance-based sound, even if some of the tracks sound a bit samey. Her will to succeed and have her talent recognised means that she will be working hard to make sure this one doesn't die on the shelf.

1



DAVID LEE ROTH: Eat 'Em And Smile. WEA WX56. Producer: Ted Templeman. Van Halen are a hard oct to follow but with this cultured album Roth appears to have dane it. He's drifted exactly the right amount from Van Halen's style to keep his old fans happy without having them accuse him of stealing Eddie and Alex's ideas. Eat 'Em is also interesting enough in its own right to appeal to peaple wha have never heard of him before.

TWELFTH NIGHT: Twelfth Night. Charisma/Virgin CASG 1174. Iranically (perhaps predictably) the two best maments an Twelfth Night hark back to the band's more elaborate, Music For Nations days: Both The Craft and Take A Look, however, are still infused with the very modern production saund which is the hallmark of this very modern sounding LP. It's goad overall and should bring increased success ta an act who have warked lang and hard for a major deal, and aren't going to let Seventies' prog-rack idealists, stand in their way of commercial breaks.

TANGERINE DREAM: Underwater Sunlight, Jive. HIP 40. Distributian: PRT. In which the Godfathers of New Age continue their pleasing, if at times soparific, excursions into well, New Age music. Boistered by a bout of almost metal guitar, Froese and the chaps have again praduced listenable, likeable music, but a light year from the ground-breaking industrial mire of their beginnings. Probably the best bet is to file under New Age and take it from there as the packaging certainly fils into the genre's self conscious style.



LETS ACTIVE: BIG PLANS FOR EVERYBODY: IRS. MIRF 1011. From the first jangle of the first track, In Little Ways (also the single), you know you're in for a treat. Beguiling, flaating melodies, summery in feel and sweetly simple. The Bangles with bite, or REM with a giggle. Tour, press and radia all positive, Big plans indeed, come on Lets Active!

DAVID SANBORN AND BOB JAMES: Double Vision. Warner Brothers Records. 925 393. Saxophonist David Sanborn sketches a filmy, urban landscape whilst trucking along with lightweight ease. Trouble is, it's all a bit toa easy and

FOLK & ROOTS ALBUMS TITLE, Artist Label/Cotalogue No (Distributor) SUZANNE VEGA, Suzanse Vega 1 (1) A&M AMA 5072 (F) 2 (3) SEE HOW IT RUNS, Bross Honkey Topic 12TS442 (CMUMW/PROJ) 3 19 DOWN HOME VOL. 1. Verious Artists Lismor LIFE 7011 (CA/CM/H/RM/ROSS) 4 (BACK TO THE CENTRE, Paul Bredy Mercury/Phonogram MERH 86 (F) 5 (2+ ALRIGHT JACK, Home Service Making Woves SPIN 119 (MW) 6 (20) BACK IN LINE, Steeleye Spon Flutterby FLUT 2 (P) 7 8 ON THE RISE, The Bottlefield Boad Temple TP021 (CMJMW/PR05) 8 121 WHO KNOWS WHERE THE TIME GOES, Sondy Denny Island SDSP 100 (E) 9 (10) DOWN HOME VOL. 2, Various Artists Listor LIFL 7012 (CA/CM/H/RM/ROSS) 10 (6) NOBODY'S FAULT BUT MINE, North Simpson Dombuster DAM 013 (CM/MW/PROJ) 11 14 GOLDEN, GOLDEN, Silly Withord REL RELS 478 (CM/MW/PROJ) 4AD CAD 603 (#/RT/P) 13 (17) RUM, SODOMY & THE LASH, The Pogues Still SEEZ 58 (E) 14 Its HEARTLAND, Ren Rig Ridge RR DOS (CM/MW) Tora 3014 (CM/HW/PROJ/FF) 15 (11) THE STORM, Having Hearts 16 (16) GUITARS, CADILLACS, ETC., ETC. Deight Yookom Reprise 92 \$3721 (W) 17 (--- NELSON MANDELA, Yaussaa N'Dour & Super Etaile De Dakor Earthwarks/Rough Trade ERT 1009 (MW) 18 (7) MACALLA, Clemed RCA PL 70894 (R) 19 (13) LEGEND, Ormod RCA PL 70188 (R) BEST OF NUSRAT FATEH ALI KHAN VOL 1, Nustei Fetek Ab Khan Dawasi & Peny WOMAD WOMAD (QIRE) 20 -, 21 (- THE WILD WEST SHOW, BR Coddick Topic 12TS441 (CM/MW/PROJ) 22 124 BRINGING THE NEWS FROM NOWHERE, Leon Rosselson Face (F390 /CA) 23 127: THE PENGUIN BOOK OF ENGLISH FOLKS SONGS, Various Artists Fellside FEDA7 (CM/PROJ) 24 15: FALSE ACCUSATIONS, The Pobert Gray Bond Demon FIEND 43 (MW/P) 26 [11] WELCOMING PADDY HOME, The Boys Of The Lough (Lough 001 (CMJNW/PROJIFE) 27 1211 SHOWDOWN, Albert Collias/Robert Croy/Johnay Copeland Soret SHTE 954 (A/HS/MW) 28 22 ORDINARY MAN, Christy Moore WEA Ireland 240-706-3 (CM) 29 R. A DIFFERENT KIND OF LOVE SONG, Dick Gougher Gelt & Music CM017 (CM1 30 - CHIMURENGA FOR JUSTICE, Thomas Maphumo & The Blacks Unhimited Rough Trade ROUGH 91 (I/RT) Compiled by Folk Roots Magazine (0252) 724638 from a national panel of specialist and general dealers

an underlying half-heartedness pushes it into the realms of musak. Smooth and modern but ultimately forgettable.

HAYWOODE: Arrival. CBS 25704. Haywoode has a vitality that is infectious and Arrival is a svelte, fairly satisfying slice of dance vinyl that impraves with repeated plays. She still seems to be defining her vocal style somewhat and the second side is peppered with Madonna inflections — but on Single Handed and chart climber Rosses she is totally her own woman.

CARL PERKINS/JERRY LEE LEWIS/ROY ORBISON/ JOHNNY CASH: Class Of '55 (America/Smash USAH 1 (cass. USAC 1, CD: 830 002-2) Distribution: PolyGram. Producer: Chips Morran. Long awaited? Certainly, but don't expect too much af the fire which made these dudes legendary — with an average age of over 50 and a few occans of water under the bridge, that they're doing this at all is remarkable. In fact, anly two of the tracks have all four gents together, and one of those, Big Train From Memphis, is the venue for much partying which obviously needed one's presence to enjoy — along with the quartet, Rick Nelson, John Fogerty and Dave Edmunds are indistinguishable. The solo tracks are OK, not much more, and the main reason for purchase here must be nostalgia for sentimentalists. Shame.

LATIN

GILBERTO GIL: Noite Neon. WEA 253045. It's an eclectic fusion — samba, bossa nova, reggae and rock, all brought together with the charm and grace that characterises Brazilian Gilberto Gil. Both more gentle and upbeat than his last album, Raca Humana, this is an exotic cocktail just right far summer consumption.

LAURINDO ALMEIDA/CHARLIE BYRD: Tango. Concord Picante CJP-290. Producer: Carl E Jeffer-

son. PONCHO SANCHEZ: El Conguero. Concord Picante CJP 286. Producer: Chris Lang. TITO PUENTE: Mambo Diablo.

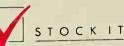
TITO PUENTE: Mambo Diablo. Concord Picante CJP-283. Producer: artists, Carl E Jefferson. Distribution IMS. The Almeido/ Byrd sel features two of America's top guitorists playing tangos on Takamine classical guitars backed by bass and drums, and is a memorable demonstration of superb musicianship. Pancho Sanchez is a leading conguero (Congo drummer) with a tight, well-knit group that swings through some excellent salsa, and has the edge on El Rey himself, Tito Puente, in its ensemble playing and attack. Puente is well worth considering, however, if you have clientele interested in Latin music, both for his nome and the fact that pionist George Shearing guests for his own composition, Lullaby Of Birdlond.

Indie LP Reviews on page 19, Dance LP's on page 23.

• Omitted fram last week's glawing review of Balaam & The Angel's new LP, The Greatest Story Ever Told, is that the album is not actually available until August 4. Hald yaur breath, it'll be warth it. Apologies to all involved. WorldRadioHistory

SINGLES

by Jerry Smith



FRA LIPPO LIPPI: Came Summer (Virgin VS 877(12), EMI). This stirring Norwegian duo release another strong, moody number from their much accloimed debut album Sangs. It has a warm rhythmic pulse and an evocative vocal that is totally enchanting and deserves mass exposure.

JOE STRUMMER: Love Kills (CBS (T)A 7244, CBS). Joe Strummer returns with his first sola single and the title track to the upcoming Sid & Nancy biopic/movie. It's a fine blast of moody rebel rock and begs the question why did he bother with the retrogressive mess that was the last Clash album?

THE JESUS AND MARY CHAIN: Some Candy Talking (blanco y negro NEG 19(T), WEA). More songs about psycho candy fram the Reid brothers as they gel less abrasive but even bleaker within their dawn beat Velvet Underground style. Beaulifully melancholic, it certainly beats all the boring little pop songs that are about.

SPANDAU BALLET: Fight For Ourselves (Reformation/CBS (T)A 7264, CBS). After an 18 month break Spandau Ballet are back with a new major deal and a bright, shiny new single that should see them continue where they left off. In much the same vein as before, it has been slickly praduced, with Gary Langen, to give an epic dance track.

ROBERT PALMER: I Didn't Mean To Turn You On (Island (12)IS 283, EMI). The follow up to his hit Addicted To Love is this Jimmy Jam and Terry Lewis number, orginally written for Cherrelle. Also produced by Bernard Edwards and taken from his Riptide album it is not as immediate but its subtle melody soon proves to be just as compelling.

THE ICICLE WORKS: Understanding Jane (Beggars Banquet BEG 160(T), WEA). This, the first new material from a forthcoming album, sees the Liverpudlions losing their psychedelic edge to give o bright powerful slice of energetic rock. Produced by Ion Broudie and with a horder guitar sound it must have a good chance in the charts. IT'S IMMATERIAL: Ed's Funky Diner (Siren/Virgin SIREN 24(12), EMI). This fresh, rhythmical single gets a well deserved reissue with new accompanying tracks, including the definitive I Mean After All, It's Only Dead Man's Curve mix of their recent smash single Driving Away From Home and a new composition Only The Lonely.

RUN DMC: My Adidas/Peter Piper (London LON(X) 101, Poly-Gram). The hardest of New Yark rappers release their first material from their much acclaimed new LP, Raising Hell, which is doing sa well already in the US. Having lost the heavy rack guitaring the stripped down arrangements of bubbling beat box works well behind their chanted rap.



SANDIE SHAW: Frederick (Polydor POSP(X) 811, PolyGram). Another excellent cover number as she cantinues to revive her career with this wonderful Patti Smith classic. Also continuing the Smiths connecton is the B-side, a tribute to Johnny Marr entitled Go Johnny Go!

BRILLIANT: Somebody (Food/ WEA FOOD 7(T), WEA). Another hard bubbling dance track fram this trio, but even though it's well constructed and produced by Stock, Aitkin and Waterman it is nat as pawerful as previous singles and is unlikely to have much impact autside of the clubs.

NU SHOOZ: Point Of No Return (Atlantic A 9392(T), WEA). After the massive success gained on both sides of the Atlantic by their debut single I Can't Wait this track from their album Poolside is sure to get plenty of airplay but it doesn't have the same engaging quality to make it more than an average dance track.

THE PAINTED WORD: Independence Day (Mother/Island (12) MUM 5, EMI). Yet another very promising young bond given o first vinyl release vio U2's distinguished lobel and this Glasgow band produce a dramatic single with o stirring string section backing their reflective songs. Certainly o band to watch out for.

GBERT PALMER



Spandau Ballet

INDIES

LP REVIEWS

G

R C K N

Getting on the right tracks this week is observer/collator, guest Dave Henderson.

BIG ON the little scene this week is the first album from The Sisterhood entitled Gift on their own Merciful Release label. With Andrew Eldritch sporting his Andrew Eldritch sparting his production gaggles the record features Alan Vega and Patri-cia Morrison among others. Alsa from Merciful Release this week is a classy 12 inch from James Ray And The Per-formance called Mexica Sun-dawn Blues (na Warld Cup jakes, please). Both records are avail-able through Red Rhina and the Cartel. Also from the Red Rhina roster, Fundamental from the US have a cauple of new albums for have a couple of new albums far your perusal. Hardcore extrem-ists Scratch Acid thraw up their secand album Just Keep Eating and ex-Shockabilly front man Eugene Chadbourne has his second sala album Corpses Of Fareign War released...Back in Fareign War released...Back in Blighty, the remnants of The Farmers Boys turn up as The Avens with an album on Letharge thraugh Red Rhino cal-led Three Rivers Reach...while Car Skid And Crash bleat Yaung Guys Will Do Anything an their Machage mini IP

their Mekana mini-LP. AND THEN there's **Bob Hope To Die**, Narwich's answer to everything. Their second album on Backs is a gut gurgling affair entitled The Living Embadiment Of Jimi Hendrix. Raucous, yes. Loud, yes. Angry, yes, yes, yes. NEXT UP, check C W Vrtacek's album an Leicester's weirdly add Cardelia label thraugh Raugh Trade and the Cartel. While Cardelia have unleashed affbeat unis by names that you just can't remember, the CW project seems a slightly more cancrete affair. If you hadn't spotted it, Cardelia's tost product was the supendaus Yukio Yung album that re-built and re-shaped Gerry Ander-son tunes and the culprit of that mosterpiece — Terry Burrows — can also be spatted daing his thang with German excessive

thang with German excessive person Asmus Tietchens on Watching The Burning Bride on Hamster through Backs. IT'S RE-RELEASE a-ga-ga time and Deman are daing their bit with some vintage stuff from a hast af legends. The Flying Burrito Brothers' have their much lauded second album Bur-tich Dalues (provingth, around nico Deluxe (previously around nine nates an impart) re-released and the similarly country-esque **Dillard And Clark** have one of their seminal cawpake cal-labarations unleashed again. Mare of the same from Deman



VOLTI: all cheekbones and bleached hair, but still danceable.

with Quicksilver Messenger Service's first album seeing the light of day again and Eggs Over Easy and Doctor Feel-

good getting a second chance. The late Nick Drake gets re-boxed as well. His Fruit Tree bax set is now increased to four albums (the extro one cansisting of rare and mastly unheard morsels) and that'll be on Hannibal through Making Waves-...Far thase with harder fare-heads **The Mama's Boys** have Plug it In released through Castle, Waysted have their Campletely Waysted have their Campletely Waysted an Rawpawer and the much in demand German metal crew **Destruction** have their lavingly titled Eternal Devastation released an Steamhammer thraugh Revolver. BUT WHATEVER happened to

Kevin Ayers asks reader Mike Oldfield in a fit of panic. Well, the man who launched a 1,000 Bananamaurs returns with a new album called As Clase As You Think an Illuminated through Revolver...Illuminated hrough ke-volver...Illuminated have a new 45 fram danceflaar darlings 400 Blows, tao, called Let The Music Play. And, there's rumaurs and white labels of new 23 Skidoo product soon.

Aussie metal bashers SPK return fram the grave on their awn Side Effects label through Rough Trade. As well as releasing a new 12 inch, In Flagrante Delicta, as a taster far their upcaming album, they also have a compilation album with an unpranaunceable album with an unpranaunceable name featuring themselves, **Laibach, Hunting Lodge** and mare. All in extravagant packag-ing, toa...As is Ran Jahnsan Re-cards link up with **The Ex** from Halland. The graup's CNT 1936 FAI centres around the Spanish Civil War and comes in the share Civil War and cames in the shape of a dauble single with a well designed book in between the two plastic soundtracks. Coffee

table chic with a kick an the shin. Also from Ran is the debut 10 inch mini-LP from classic Man-chester guitar heraes **Big** chester guitar heraes **Big** Flame. Six tracks featuring crazy geeelars and a cover that sports a kangaraa, spart. OVER AT Nine Mile shirt sleeves are being rolled up and battam lips are sagging at the new four track summer special single is Anyone Out There? by **Mighty Mighty** an Girly. "It's perfect pap," they say and you can well believe it. Also coming from that neck of the woods is a re-issue of the legendary and lang deleted **Squire** fan club LP, but mare details abaut that later...

And, isn't it time for another And, isn't if time for another Velvet Underground revival? Well, Hit Recards (home of **The Cannibals**) think so, and future weeks will see them release a VU Interview Picture Disc through Backr. so pat madw to stack up Backs, so get ready to stack up Backs, sa get ready to stack up on that ane...Meanwhile, the much talked about **Ghost Dance** release a rather lacklus-tre offering, Heart Of Saul, an Karban. Backed with cavers of **Suxi Quettro's** Can The Can and **Frijd Pink's** Radar Lave it nev-er really fulfils the promise. Still, find out far yourself through Pinnacle Pinnacle

AND THEN there's the Shotgun Brides. Punky leatherettes from Newcastle, they release their first seven inch single on Blue Angel this week and crave your atten-tion for dain it *their* way.

Oh yes, there's also Volti. A Mexican and a native New Yar-Mexican and a native New Yar-ker, although you'd never knaw seeing as they've bath bleached their hair and sucked in their cheekbanes. While we wait for their debut album an Crammed Discs the dua release a faur track 12 incher with a tap cut called Corazan far us all ta suck an. Hmmmm, d,d,dancey.



UK SUBS: Raw Material. Killerwatt. KILP 2001. Distribution: Pinnocle. Nat a new Subs' LP, instead a strange thrown tagether aftair featuring 16 frantic aut-bursts. There's swearing, inept playing in parts, plus the kind of fragmented sound quality that was part and parcel of the dying throes of punk. As a sound artefact Raw Material is crough Rut to acievate Material is raugh. But, to spikey top brethren for and wide this is the kind of retrospective platter that's worth its weight in safety pins.

SPACEMEN 3: Sound of Confusian. Glass Recards. GLALP 018. Distributian: Nine Mile/Cartel. Just supposing The Jesus & Mary Chain were in lave with Hawkwind instead of The Velvets, this is what Instead of the Velvels, this is what they'd sound like. A whole album shot through that Silver Machine naise, and titles like Hey Man and Losing Tauch With My Mind. An interesting exercise, and the kind of thing "indie" people get excited about about.

BAXTERS: Era Buffet. Press. P4011. Praducer: Daug Epstein. Distribution: Raugh Trade/ Cartel. Twongy mid-west rack 'n' rall that stumbles uneasily between

genres as diverse as Grateful Dead harmonies and Knapfler guilar. Dawn home drinking music that can anly really prosper with big promotion. Baxters are wholesome and gritty but they lack the finish of Ry Caader, the panache af Los Labas and the songwriting pro-wess af REM. Close, but no prize.

BREATHLESS: The Glass Bead Game. Tenar Vassa. BREATHE LP 4.

13 MOONS: Little Dreaming Bay. Wire Records WRLP 003. Distribution: Nine Mile/Cartel. Soaked in an indefinable sense of samething special, Glass Bead Game has the same feeling af darkness hat through with blinding darkness hat through with blinding illumination as early Cacleau Twins, pinned by the classic sense of rhythm and space of the first Camsat Angels LP. I cauld mention Dead Can Dance, Jay Division, early Flayd, but really Breathless are alevant alevant and dow are elaquent, elegant and daw-nright strong enaugh to walk it for themselves.

Silence isn't always galden. All the silences an 13 Maans' LP are the silences on 13 Moons' LP are pitch black, Garan Klintberg's voice, Mots Gunnarsson's sax and Anders Halm's guitar arcing through them like solar flares through the void. The Little Dream-ing Boy lies flat out on his Swedish hame sail in the dark, heart full af sad yearning, head awestruck by the light and beauty of the Aurora Barealis. Two unexpected classics in a week.



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91	97	THE UNFORGETTABLE FIRE * c	D Island U2 5
92	RE	DIAMOND LIFE** * CD Sade	Epic EPC 26044
93	84	SPARKLE IN THE RAIN • CD Simple Minds	Virgin V 2300
94	77	STOP MAKING SENSE • CD Talking Heads	EMITAHI
95	71	AFTERBURNER • CD ZZ Top	Warner Brothers WX 27
96	-	MATT BIANCO CD Matt Bianco	WEA WX 35
97	RE	THE WORKS ★ cD Queen	EMI WORK 1
98	RE	MAKING MOVIES ** cD Dire Straits	Vertigo/Phonogram 6359 034
99	74	ELIMINATOR ** CD ZZ Top	Worner Brothers W 3774
100	38	MAKE IT BIG*** cD Whom!	Epic EPC 86311

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THE VINYL never stops maunding up, so without further odo let's dive inta it. On UK 12-inch, the hottest soul newie is the rush released **Jeffrey Osborne**'s Soweto (A&M AMY 334), and Arthur Baker re-mixed powerful and timely protest song (pinching a riff from Dr Beat!). However, an even bigger pop hit song (pinching a rift from Dr Beat!). However, an even bigger pop hit will of course be **Lionel Richie's** Doncing On The Ceiling (Motown L10 T1), pure Huey Lewis & The News-like rock, and **Five Star's** Find The Time (Tent PT 40800) similarly pushes them into a pop-rack mould. Back in the disco market are **Phil**

rack mould. Back in the disco morket are **Phil Fearon's** I Can Prove It [Ensign/ Chrysalis ENY 604], omozingly, faithful remake of Tony Etonia's 1977 hit; **Junior's** Oh Louise (Lon-don LONX 75), deserved remixed reissue of a lovely delicate song which failed here last winter (re-latively, as it won many admirers) which failed here last winter (re-latively, as it won many admirers) and is now a US soul smash; Luther Vandross's Give Me The Reason (Epic TA 7288), well sung but rhythmically complex film song selling more for the included clossic oldies on 12-inch; Guinn's People Will Be People (Motown GUINN) T2), pleasant if not very distinctive plaintive swayer by a family group; Dazz Band's Wild And Free (Gef-fen Records GEF6T), routine funk Duzz Band's Wild And Free (Gef-fen Records GEF6T), routine funk for their lobel debut, less punchy than their current US-issued LOVE. M.I.A. (Geffen 7-28635), on seven inch initially, which guotes their past hits with good humour; Atlantic Starr's Silver Shadow (A&M AMY 336), reis-sued and remixed but still overly Shadow (A&M AMY 336), reis-sued and remixed but still overly familiar (although ever popular) recent oldie; Jean Carme's Closer Than Clase (Omni 120MN 3, via Pinnacle), lovely slowie produced and played on by Grover Washington Jr; Randy Craw-ford's Getin' Away With Murder (Warner Bros W8641T), bland chugger with the much better more typical showcase for her voice, typical showcase for her voice, Don't Wanna Be Normal, hidden

10 14 11

Don't Wanna Be Normal, hidden on the flip. One of the biggest sellers in the last three weeks has been an import LP from 1979, long o much sought rarity suddenly discovered and shipped in on cut-out, **Jeffree's** Jeffree (MCA Records MCA-3072), which — in Archie Bell style

contains an in demand Morvin Gaye-ish slowie colled Love's Gonno Lost which has already had a recent UK cover version (by Steve Myers) to meet frustrated demand prior to its re-avoilability. On import 12-inch are **Timex So-**On import 12-inch ore **Timex So-**cial Club's Rumors (Jay Records JAY 001), o male Nu Shooz sings Louie Louie, sort of, the top disco seller Stateside olthough yet to mean much here — but I hove a hunch it could get big; **Subject's** Celebrate (Pow Waw PW 412), archetypal New York "garage" music, setting Colonel Abroms-ish vocals to the Set It Off beat; **Sti-bone's** Toke It To The Top (TTED Records Inc TDF-3018) even tembone's Toke II To The Top (TTED Records Inc TDE-3018), even tem-poed meandering go go; **Doug E. Fresh And The Get Fresh Crew's** All The Way To Heaven (Reality D-264), repeat of The Show's tricks but with a catchiness that rodio, rather than disco, play is revealing; **L.A. Dream Team's** Nursery Rhymes (MCA Records MCA-23639), jaunty Pop Goes The Wease! rap that puts nursery rhymes into a modern urban setrhymes into a modern urban set-ting; **Salt-n-Pepa's** I'll Take Your Man (Next Plateau NP50043), spi-rited Roxanne Shante-style de-Man (Next Plateau NP50043), spi-rited Roxanne Shanté-style de-clamatory rap over hot scratching; **Tambi's** You Don't Know (Electric lee El 106), slowed down strung out remake of Serious Intention's "garage" canterer; **The Junk-yard Band's** Sardines (Def Jam 44-05922), youthful Woshington DC street group sounding slightly restricted tapping out go go beats in a studio; **Glenn Jones'** Giving Myself To You (RCA Victor PW-14296), Freddie Jackson-ish slo-wie; **High Life's** Switch Hitter (Thom/Tay T/11028), routine girlie group on Thomas & Taylor's export-aimed label. Finally, although the Isley Brothers originated it, the party classic Shout! is probably better known here as by **Lulu**, who has just re-recorded it (Jive LULUT1) with a particularly strong a cappella ver-sion included. Doubtless, as recent-ly suggested it should be, her ori-ginal version will be remarketed but in the meantime there's already

ginal version will be remarketed but in the meantime there's olreody a rival, less evocative, version by Buddy Curtess And The Grasshoppers (Mercury BUD 112).

Marvellous stuff for Regina

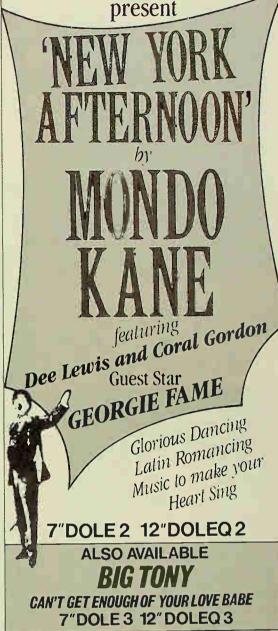
by Barry Lazell

THE FUNKIN' Marvellaus label is re-issuing Regina's (below) former top 10 donce chart hit Baby Love in the UK, following the record's latter-day success in the US. It currently holds down the number one posi-tion on *Billboard's* Club Play chart there, and is spiralling into the top 50 with a bullet on the same pap-

50 with a bullet on the same paper's pap singles chart. Released on July 14, the new UK 12-incher (12 MARV 01) has a new "Double Dutch Megamix" by Harry Jonssen on the A-side, with George Hargreaves' original 12-inch mix (the US club hit version) and a "Sun-Burn" mix on the flip. The latter also features on a picture disc (PMARV 01). The picture sleeve has also been redesigned, and there is also now a promotion-al video for the track, shot on location in Iceland.

location in Iceland. Recently signed to Funkin' Mar-vellous is singer Pearly Gates, one-time lead vocalist in the Flirthalions, and long a popular live and TV fovourite in the UK. Her first re-lease on the label is Action! (12 MARV 3), a summer dancer which is already getting strong club DJ support, especially in holiday areas. A fun promo video features Pearly in the company of Mr Poseur 1986 (Dennis Brodie) and Mr Puniverse 1986 (Kevin Blake), from Noel Edmonds' Lote Late Breokfast Show on BBC TV. The single was released last week. Funkin' Marvellaus distribution is through PRT. MARV 3), a summer dancer which

through PRT.



A Fiesta of Music Stock Aitken Waterman

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7 8 3 TELL ME TOMORROW Provess	Supreme SUPERT, 105 A
8 13 4 AIN'T NOTHING GOIN' ON Gues Gettie	Bailing Point POSP(1) 807 (8)
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16 16 7 ONE FOR THE MONEY Streetor	Notero-WAL 1733 (A)







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Compiled by MRIB from a nationwide panel of 50 specialist shops WorldRadioHistory



Teena: back for good?

by Paul Sexton IT'S BEEN almost six years since [175] BEEN almost six years since Teena Marie, in those days the galden girl for the Eighties at Matown, last made any real cros-saver showing in the UK when I Need Your Lovin' went top 30 as the follow-up to the huge top 10 success Behind The Groove.

She's since left Motown in acrimonious circumstances and signed to Epic, but every time she releases o new album, up goes the cry that this will be the one to remind the mainstream audience of a very individual soul talent. It really should have been true last time out, when Lovergirl from the Star Child LP made an amazing ascent of Billbaard's Hot 100 to land in the top 10 but mysteriously failed to repeat the trick in the UK. Aneu to repeat the trick in the UK. Naw she's returned with another highly distinctive set of songs, Emerald City, and that cry's going up again for its first single, Lips To Find You.

The new album is produced entirely by Teena, who also wrote five of its eight tracks, and it features guest appearances by Stanley Clarke, Stevie Ray Vaughan and Sting's sax player, Branford Marsalis

"I really love the way he plays x," says Teena. "I was trying to SOX find him and I ran into him at the Grammys, I asked him if he'd play on the album and he said he'd love to do it. And Stevie, I was looking for a great rock-blues guitarist and he was the one."

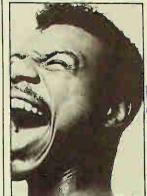
Teena wrote a lot of the new material while she was on her last tour, and in September she'll be back on the road, with a London trip planned this time, as well as a probable visit to Japan. She's hoping to record again sometime with her old soul mate at Motown, Rick James, but the contractual wrangles that surrounded her departure from the label prevented that at the moment. "He'll have to leave the

Company first," she says. Meanwhile, Teena's continuing her outside productions: she hopes to be producing jazz singer Nancy Wilson, and she's working with a new female group called Guine-



TEENA MARIE: set to hit big this time

vere. "It's the Iwa girls that sing backing far me, they're my best friends, I've been knowing one af them since fifth grade. One af them's Rick's sister



ALTHOUGH APPARENTLY in pain, Not Augustin has much to cele-brate: recently signed to A&M, canfirmed as Anita Baker's special guest at the Hammy Odean, July 26, 27, and a debut single, Ego, aut on August 8. Co-written with Bacry_Blue, Augustin (previously with Light Of The World) also played many of the instruments and really should be loaking a little happier.

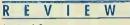
Lithe Lisson

WANDA DEE'S Blue Eyes, a Kenny Beck (Full Force, Cashflow)-produced rap-scratcher which is finding good initial dancefloor reactions, is the debut 12-inch release on another of this summer's healthy flow of new dance music labels, Lisson Records. Lisson (based in the Lisson Grove

DISCO
TOP ALBUM
WEW MADONNA: True Sloe Size WX 54 (W)
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4 16 2 PIECES OF A DREAM: keyinde Manhattion MTL 1004(E)
5 4 25 CASHFLOW: (cd/Pow Gob/Thonogram JABH 17 (F)
6 10 2 SHIRLEY JONES: Always In the Mood Philadelphia International PHIL 4000(E)
7 8 12 THE S.O.S. BAND: Sceds Of Time Tabu TBU 26863 (C)
8 3 3 VARIOUS: Street Sounds Hip Hop Elemin 12 Street Sounds ELCST 12 (R)
9 S 10 WILLIE COLLINS: Where You Ganta be Taught? Capital EST 2012 (1)
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10 10 10 MCA INCE 3319 (F)
THE REAL THING: The Best Of The Real Thing
Compiled by MRIB
Complice of many

— whal'll they do if they mave?) has much potential, since it has been set up by former PRT promo-lion head Tilly Rutherford in asso-ciation with his long-time sparning partner Peter Waterman, of the hot Stack/Aitken/Waterman produc-tion team. Both have an extremely wide extremely. wide experience of all aspects of the donce music industry, from dealing with US product licenses to analysing club and DJ responses in the ÚK.

The label's office is at 14A Shouldham Street, London W1H 5FG; telephone (01) 723 8233 or 258 0195. Distribution, PRT.



by Paul Sexton DEXTER WANSEL: Captured 10 Recards DIX 36. The master writer/producer/arranger from Philadelphia returns with his first LP in six years to emphasise that he was always pretty useful in front of the mike himself. There are some classy collaborations with the Jones Girls, the title track single and Heart On The Line, a couple of upmarket instrumentals including Conversations with some excellent sax from Sam Peaks, and even some soul with a conscience in Nam (I Can't Sleep At Night) with vocals by another vet, Bunny Sing-

TEASE: Tease Epic EPC 26963. Four-man US soul troupe whose ethos is summed up neatly in the track Better Wild (Than Mild). They like to party and do it particularly well on a really zipped-up piece of funk called The Note which opens the LP. There's a cover of James Brown's Body Heat too but they can mellow out nicely, as with the single release Firestarter and I Wish You Were Here.

RADIO

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EDWIN STARR: Soul Server

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AUDREY HALL: Smile

MUSIC ON VIDEO

Step right up for the Videola

COMING SOON from Medialab - ar Videolabel as the whole operation now seems to be called The Videola, a new innovation "established to operate like the A&R department of a record company. To find visual talent and put it together with musicians to make music-orientated long-forms that are not just extended collections of pop promos or concerts, but where the music and visuals are worked out together."

According to creative director Nick Edwards pop promos have changed the way people watch film and television, and so the way of the recent Fulham by-election, says Edwards, was cut to the beat with a Dire Straits promo. And it is this change in viewing habits that The Videola hopes to exploit/sate

"With The Videola we're trying to create a new category of video LPs which are repeatable. And the first thing that goes if you want to make something repeatable is the narrative, but what do you replace the narrative with? Music deals with emotion and feeling, and you put a record on because you want to evoke that feeling. That's what we want to do.

The video LP has been tried before with Blandie, but the ex-perience hadn't really been gotten together to make it work. The whole idea now is to get rid of the links between a string of promos and make it an entity in itself. There are no rules except that it must be repeatable." The Videola will operate in con-

junction with PolyGram Music Video, producing 20-30 minutes "audio-visual" programmes, beaudio-visual programmes, be-ginning in the summer. So far lined up are: The History Mix, a com-plete visual remix of some of 10CC/Godley & Creme's finest moments; Mondo Video, startling and original images set to a jazz-flavoured track; and The Value Of Entertainment, a programme of ZTT artists live of the Ambassadors Theatre. Also in the pipeline are possible Art Of Noise and Devo videolas, and "a sci-fi opera" set in "the bizarre world of the modern pleasurist" to be entitled God Is A

pleasurs: to be charter Dog. Videolas are likely to be priced between £6.95 and £9.95, and will, promises the Videolabel, be packaged "in eye-catching styles and colours to match the original proceeds of the programmes." approach of the programmes.

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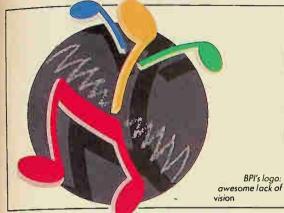
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BUMS-

THE POWER - GLORIA GAYNOR

61 57 15 THE GREATEST HITS .	Stylus SMR 8615 (STY) C SMC 8615
(Q to a BLUE SKIES •	London KIKT I (FL KTKC 1.
62 78 12 GREATEST HITS .	Telvor STAR 2234 (R) C· STAC 2234, CD TCD 2234
4 A 61 16 5150 O	Warner Brothers W5150 (W)
65 63 5 IN VISIBLE SILENCE Ibe Art of Nose (The Art of Nose)	ChinorChrysalis WOL 2 (F) C ZWOL 2; CD CCD 1528
66 69 9 WINNER IN YOU Pote (a Belle (Vanous)	MCA MCF 3319(F) C-MCFC 3319
67 48 6 POOLSIDE Nu Shaoz (Jahn Smath/Rick Wantz)	Atlantic WX 60 (M) C WX60C
68 59 56 THE DREAM OF THE BLUE TUP	
	BMW 1 (E) C. BMV/C 1, CD CID 103
70 67 43 HOUNDS OF LOVE *	EMI KAB 1 (E) C. TC KAB 1; CD CDP 746 164-2
71 52 3 HEADLINES Midrught Star (Peggie Calloway/Midright Star	Solor MCA MCF 3322 (F)
72 66 56 LITTLE CREATURES • Talking Heads (Talking Heads)	2141 2 (E) C TAHTC 2: CD CDP 746 158-2
73 64 30 LOVE OVER GOLD **	Vertigo/Phonogram 6359 109 [F] C- 7150 109 CD: 800 088 2
74 HEART TO HEART .	K-tel NE 1318 (K) C CE 2318
75 75 58 FACE VALUE * * Phil Collins (Phil Collins/Hugh Podgham)	Virgin V 2185 (6) C TCV 2185 CD CDV 2185
76 82 9 PRIVATE DANCER * * *	Caprol TINA 1 (E) C: TC TINA 1: CD. CDP 746 041-2
77 72 4 THE FIRST ALBUM * Madaana (Reggie Lucas)	Sire WX 22 (M) C WX 22C, CD 923 867-2
78 86 2 GREATEST HITS * Rod Slewart (Manous)	Rva K 56744 (M) C·K 456744, CD K 256744
79 62 23 WELCOME TO THE REAL WOR	C. PK 89647; CD PD 89647
80 80 14 HIPSWAY Mercury/PI Hipsway (O'Duffy/Hipsway(6)/Longon(2)/Lon	nonogrom MERH 85, C MERHC 85 (F) Igan/O Duffy(1) CD: 826 821-2
8] 50 4 DISCO BEACH PARTY () Vanous (Various)	Shylus SMR 8503 (STY) C. SMC 8503
82 45 10 LET'S HEAR IT FROM THE GIR	LS O Stylus SMR 8614 (STY) C SMC 8614
83 92 6 CAN'T SLOW DOWN * * * Lonel Richie (L. Richie/J, A. Carmichoel)	Marown STMA 8041 (R) C. CSTMA 8041, CD MCD 06059
84 90 73 RECKLESS * Bryon Adams (Bryon Adams/Bob Clearmount	A&M AMA 5013 (F) am] C AMC 5013,CD: CDA 5013
85 EE LEGEND (MUSIC FROM ROBIN Clannad (Tony Clarke) RCA PL 7	OF SHERWOOD) .
86 70 2 ENDLESS Heaven 17 (BEF/Vancus)	Virgin LP: - {E} C. TCVB 2383; CD CDV 2383
87 THIS IS THE SEA Enugaritian The Waterboys IM Scott (all 9 tracks) M Glo	dENCL 5 (EL C ENCC 5, CD CID 129 Issop (6L J Brand (1), K. Walinger (1)
88 EL SANDS OF TIME The SO S Bond (Jimmy Jans/Terry Lewis (7) TI	Taby 18U 26863 (C
89 4? 3 FANTASTIC * * Wham! (Sleve Brown/George Michael)	Inner Vision IVL 25328 KJ C 40-25328, CD CD 25328
90 LISTEN LIKE THIEVES	Mercury/Phonogram MERH 82 (F) C MERHC 82, CD 824 957-2
91 97 5 THE UNFORGETTABLE FIRE *	Nand U25 (E) C UC25; CO CD 102
92 DIAMOND LIFE * * *	Eps EPC 26044 (C) C 40-26044, CD CDEPC 26044
93 84 3 SPARKLE IN THE RAIN • Simple Hands (Steve (dlywhite)	Virgin V 2300 (E C TCV 2300, CD CDV 2300
94 77 2 STOP MAKING SENSE Talking Heads (Talking Heads)	ENITAH 1 (E) C-TAHTC 1, CD COP 746 064-2
95 71 14 AFTERBURNER • ZZ. Top (8/11 ffam)	Warner Brothers WX 27 (W C WX 27C, CD 925 342-2
96 MATT BIANCO WEAW	X 35 (W), C WX 35C, CD 240 860-2 (8), M. Reilly/P. Handing (2))
97 THE WORKS * Queen [Queen/Mack]	EMI WORK 1 (E C IC WORK 1; CD 746 016-2
98 MAKING MOVIES * * Dire Straits (January lavine/Mark Knopfler)	Verliga/Phonogram 6359 034 (F C 7150 034; CD 800 050-2
99 74 3 ELIMINATOR **	Warner Brothers W 3774 (W C- W 3774-4, CD W 3774-2
10038 4 MAKE IT BIG * * *	Epst EPC 86311 (C) C 40-86311; CD CDEPC86311

OPINION _



BPI brought to task

THE GULLIBILITY and lack of vision of the BPI, and the music industry that supparts it, is nothing shart af awesame. Having persuaded themselves ta waste £350,000 on 'generic advertising campaign' a to baast recard sales, they naw camouflage that campaign's fai-lure with the self-satisfied summing up:

"Nice try, cauld do better". Cantrary to BPI director-general John Deacon's implication, the campaign was nat "a most valu-able experiment". The first attempt, entitled Give The Gift Of Music was several years ago. It was just as big an experiment and an equal disaster conceptually, stylistically and financially. Having failed with that first ax-

pensive campaign, why then was the BPI sa eager to gamble again with such a vast sum? The raot cause of declining record sales in recent years is far too complex ta be arrested by a short-term advertising campaign.

In the fiercely competitive lei-sure industry, the *quality* of indi-vidual products caunts more than ever. Most af the blame for blink-ered vision should be attributed to the A&R men of the major labels whose "more-of-the-same" formula is manifestly not working. If the A&R men bring in stronger, more ariginal music, the marketing men resume a role secondary to the artists and their sounds, and the disc jockeys under Johnny Beerling demonstrate more interest in the records than in projecting their insame deficiencies, then perhaps (and only perhaps!) the business of papular music (and not just rock) can climb back. Then we might never hear of such fatuous wastes of time and maney as expensive "generic advertising campaigns". Ray Coleman, The Green, Richmand, Surrey

Wham: hype or bargain

I HAVE just been informed by CBS that Whaml's number ane is now available as one single. For the last two or three weeks I have watched as young children empty their pockets to try and scrape up the extra £1 for the double pack, whilst I apologise on behalf of CBS and assure them that it will never

MUSIC WEEK 19 JULY, 1986

be available as ane recard.

be available as one recard. The decisian by CBS does this business no good at all and in particular retailers lose credibility with the public who already think recard shops make huge prafits when they read about the amount of energy actists are made

of maney artists can make. Yaungsters will see this as another pap hype at a time when the record business appears to be lasing graund, in terms of dispas-able incame, to ather alternative cansumer products.

Now, mare than ever, we must lure more people back to buying recorded music, not drive them

away with apparent rip-offs. R Baoth, Bayes Recordium, Broad Street, King's Lynn, Norfolk.

A CBS spokesman replies: "The relevant issues are these: The Edge Of Heaven double pack represents phenomenal value for money — over 18 minutes of music for approximately £2.45. Huge numbers of the record buying public recognised that fact, decided they wanted to puchase the package — with the result that, in only its second week, it went to number one

one. Responding quickly to changing market conditions and public de-mand, CBS therefore decided to release one half of the packoge, thereby giving the public what they want and giving dealers, hopefully, what they wont — extra business."

ls cassette levy fair?

WE SEE that a potential levy on audio cassettes to cover lost record sales is up before Parliament again.

As long as cassettes are also used for other purposes than re-cording other people's discs, it is blatantly unfair to impase such o universal levy. Add to this its ob-vious lack of popularity with the public and we see little chance for the bill.

is an infringement of the copyright law to reproduce a recording. When that capyright law was written, only possessors of sophisticated equipment were able to reproduce recordings, with obvious commercial intent. Home taping is not done for commercial purposes and it is the copyright law

which needs updating. If the record industry were heal-thier, it could rewrite the copyright

law to cover public performance and mass reproduction only. Indi-vidual copying could be permitted and campensated far by a levy an records and pre-recorded cassettes.

Although this would be fair, the current likelihood of any increases ta recards and tapes fram levies is as remote as Parliament passing a

levy on blank tapes. Bobbi Dahdi, director, COPs, Beckenham, Kent.

The idea of a levy on pre-recorded material seems to apply a faulty logic as this would be universally logic as this would be universally penalising those who were quite properly paying the relevant copyright fees through buying re-cords and tapes, rather than buying blank tape with which to copy them. You reckon that the chances of Parliament passing a levy on blank tape are "remote", but the measure does have the backing of a Government that backing of a Government that whotever you might think of its palicies — does have a reputation for pushing them through. — The Editor.

Speed can make hits

AS A smallish independent dealer AS A smallish independent dealer perhaps you might allow me to pay a few compliments to several people, via *Music Week*? PRT seems to have been in the

main firing line just lately, but vihat a service they offer. A telephone call to a helpful sales person and the order is with us within 24 hours. I wonder if BBC Records is regret-ting switching distribution? Terry Blaod and Soto Sound can boast of the same kind of service. Congratulations and thank you. But what about CBS and Poly-

But what about CBS and Poly-Gram, the big boys — would they have sa many hit records if these wholesalers did nat offer such a speedy service? I would think not, if most dealers receive the same snail service, ordering on Tuesday and receiving it on Saturday. Does any-one else have this trouble? Another note to CBS: if they

want to save money, why don't they stop sending out new release sheets which constantly arrive after we have already seen them in

Music Week's listings? EMI is certainly trying but why does RCA constantly extend orders without actually stating so on the delivery notes? You think that they have forgotten the product, so one re-orders and ends up with more stock than required.

Paul Mullins, Carousel Records, The High Street, Amesbury, Wiltshire.

CBS makes 'em sutter...

IF CBS's change in trade terms is adopted acrass the industry, it will stunt the future of the whole music business, because dealers will be forced to play safe. Releases by new or unestab-

lished artists are always a risk for the dealer, and they simply will not be supported without the normal structure. New ortists are the future of the business but their careers will never get off the

graund as lang as dealers fear they may be caught with warthless stack

Singles will be the worst hit, because their market is mare changeable than albums, but in either case neither whalesalers nar retailers will dare make a wrang buying decision. That means anly the strang, established performers

will make it into many shaps. The end of 5 per cent returns and 2.5 per cent settlement discounts discourages trade at all levels. As a major whatesaler we will have to play safe on same releases, which means there will always be a danger of getting out of stack, and sa in turn our service to the dealers will suffer.

Until naw we have been able to use sensible buying policies which support products and give an excellent stocking service to retailers using our next-day delivery, whilst minimising their risk of overstack-

ing. If that service is undermined, will the manufacturers be able to offer anything camparable? We do nat think so. In fact, the speed and flexibility of service direct from manufacturers to retailers has actually declined since the Seventies.

The long-term sufferers from this new policy will be the artists, the retailers and the wholesalers, and that means the music industry as a whale. If manufacturers make any short-term gains, what goad will they be measured against perma-nent damage to the whole busi-00552

Norman Smith, managing direc-tor, Terry Blood Distribution.

... takes its time ...

LIKE MOST dealers I have followed with interest the reactions to CBS Records' decision to reduce prices in exchange for the abandoning af five per cent returns. Music Week as a magazine pays poor lip service to the classical market but I was disappainted ta see no mention of the fact that the price reduction does not apply to classical product.

I rang John Aston at CBS to comploin. After taking nine days to return my call he said that there was a possibility of my being given a file discount to compensate for

the lack of a price reduction. May I suggest that all classical dealers also contact him to protest? It may be that this letter will jeopardise my chances of a discount but it is worth it if classical dealers tell CBS that they will not tolerate this situation. Nicholas Winch, Colston Clas-

sics. Bristol

... and gains a new tan

FAR FROM sharing in the almost universally hostile trade reaction from the trade (*Music Week*, June 21 — "CBS Racks Trade"), we welcome lower dealer prices in preference to the five per cent returns system which must be very costly for the record companies to operate. These costs must inevit-obly be passed on.

We hope other companies will

follow the lead from CBS. Laurie Dann, Audiasanic, East-gate Shapping Centre, Glauces-

Radio: the real loser

I HEARTILY endarse your "Hands Off Radios One and Twa" campaign, but feel that your reasons for apposing the privatisation of the two netwarks need closer inspection.

Laoking at the ecanamics, there could be no doubt that Radio One as a national cammercial station would be a gold mine. With no effective competition it would affer the advertiser a predominantly daytime audience young (which the majarity of ILR stations cannot) and a 100 per cent reach af the whole coun-

try. Radia Twa, offering a mare ma-ture audience, wauld in na way be any less an attractive advertising prapasitian. Such a unique commercial manapoly would mean a virtual seller's market, and with proper Gavernment safeguards (in the form of a body such as the IBA), there is no reason why private sector awn-ership would not be able to continue the commitment of live music and emplayment of musicians.

Your fear for the musical integrity af Radio One is largely unfounded. After all, why change something which is obviausly already successwhich is obviously directly success-full? The loss of some nine or sa minutues per haur to adveriising needh't be at the expense of the music, but could be the long-awaited chance to cut back an the verbal averkill that disc jackeys are prane to. Assuming available need-letime remains the same it should even be possible to extend broadcasting hours. As for the suggestion that there

would be fewer apportunities for new artists and fresh music, the BBC's present record is hardly inspir-ing, as any indie label owner will tell ing, as any indie tabel owner will tell you. The major recard componies, with their superior promational clout, still dictate the daytime output of Radio One, with most praducers happy as ever to play safe and "follow form".

No, the loser if privatisation were to go ahead would not be Radios One or Two, but the Independent Local Radio network as a whole, and would in effect be a complete betrayal by the Gavernment of its established commercial braadcasting policy. The ILR componies are already heavily burdened by high IBA rental charges and a far more IBA rental charges and of in hole stringent needletime restriction than the BBC. Cut off from a large proportion of national advertising revenue, and unable to exist on lacal advertising alone, most sta-tions would go off the air within a user there time.

very short time. This is the one vital reason why we must fight the Peacock Committee's proposals. No doubt there are other ways to financially "stream-line" BBC radio (a closer look at their uneconomic local network, for example), but we must not let it happen at the expense of existing

commercial radio. Tony G Kent, Nectar Music, Lon-don SW15.

NEWALBUMS

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

* Import ** Compact Disc

Country & Western Dance/Disco Soul

Jon

Reggae

Metal Soca

Ethnie

Soul Reggae

Cossette 1077

Tex/Mex

MOR

MOR

Reggae MOR Metal

> MOR MDR

MOR

Reggae

MOR Jazz/Dance

Blg Band MOR

Folk/Ethnic lon MOR/Cassette

Cassette Rockabilly Dance/Disco

TV Falk

Int 1011 MOR

1	Distributor Codes
Ì	A-PRI 01-640 3344

ARA8-Arabesave 01-995 3023	
8K-Backs 0503 6762?1	

C...CBS 0296-35151 CA...CodPoc 01-836 3646 CH...Charty 01-639 8603 CM...Ceharty 01-639 8603 CON...Conter 0895 441 422 CON...Conter 0895 441 422 CP...Counterpoint 01-555 4321

DIS-Discovery 067 295 406 DAIS-Dynamic Markering Systems 01-589 7725 E-EMI01-561 8722

F-Poly Gram 01-590 6044 FF-Fast Forward (see 1) FOL-Fast sound 0203 711935

GRI-Geoff's Records International 01-804 8100 GY-Greyhound 01-385 8146

H-HR Taylor 021 622 2377 HV Havesong 0634 43952 HS-Hotshat 0532 742106

I-Cartel (Backs, Rough Trade) and Fast Forward 031 276 4616 Probe-051 236 6591 Nure M/e-0926 881292/ 8811293 8811293 Fed Rhuno (Nth) 0904 641415 Revolve-0272 541291 LMP-Imper Musk 01-229 5454 LMS-Imper Musk MS-Import Music Services (vio PolyCram) 01-590-6044 INV-Invite Audioniusk 0533 717213 PS—Independent Record Sales 01-850 31 61 (Chris Wellard)

JETZ—Jettsoundz 0253 712453 J.—Jungle 01-359 9161 JS—Jettrar 01-961 5818

K-K-101-992 8000 KS-Kingdom 01-836 4763

LIG-Lightning 01-969 8344 LO-Londisc 01-522 2936 M-MSD 01-961 5646

M—MSD 01-941 5046 MMG—Magnum Masc Group 0784-65333 MIS—Music Industry Services 01-519 1215 ML—Martine 01-683 3636 MQ—Mole Jazz 01-2780703 MW—Molang Wares 01-481 0593 MM—Mich Mile (see 1)

NM-Nine Mile (see I)

O-Oute: 0232 222826 OR-Orbitone 01-965 8292

 Ok
 Collaberto
 0.697
 731.46

 PACC
 Pacche 00.897
 731.46

 PAC
 Pacche 01.800
 4.490

 PID
 Pimote Independent
 Dathbotor

 Dathbotor
 200
 7000

 PK
 Pektwack 01-200
 7000

 PK
 Protection (01-839
 4677

 PKO
 Protection (01-839
 4677

 PKO
 Packev Vergin and Gold
 01-539

R-RCA 021-525 3000 RA-Rombow 01-589 3254

RA-Ranbo-01-58/3754 RC-Redexcoster (0453) 880252 RE-Revolver (0272-54129) REC-Pecomended 01-622 8834 RH-Ehne 01-965 9723 RL-Red Lightma 037-988.693 RM-Record Metchandten 01-886.97511 ROS5-Ron 0886.67403 RCS5-Ron 0886.67403 RT-Red Rhmo (se I) RT-Rooph Trade 01-333.7133 ST - Strooph Trade 01-333.7133

 R1—Kougn Irade UI 433 2133

 SIL—Sino Screen 01 430 131 7

 SM—Sian Madeleing Sarrocen 01

 891 6487

 SO—Stoge One 0428 4001

 SOL–Soge One 0428 4001

 SV–Soge One 0428 4001

T-- Trojan 935-8323 TB-- Terry 8'ood 0782 620321 TP-- Triple Earth 01-995 7059

VF# VFM Cassette Dembutors 0296 37307

W-WEA 01-998 5929 WRD-Worldwide Record Distributors 01-636 3725

MOR/Cossette Big Band/MOR Big Band/MOR Soul Comedy Metal MOR MOR/Cassette MDR MOR/Cossette MOR/Cossette Dance/Disc-Soul MDR Metal Jazz Cauntry & Western Cauntry & Western Metal Hip Hop/Electro COMPACT DISCS

COMPACT DISCS
"COMMUNARDS CONVUNARDS Landon 828 016-2 (Compat Div) (5 69 (F)
"TYTING UNTO BROTHERS GILDED PALLE OF SHI Edvel ECD 191 (Compat Div) (7 29 (MW/P)
"GILAM WHAT I OUD DIV MT VALTICI: ID/Virgin DUDCD 39 (Compat Div) (7 27 (MW/P)
"GILAM WHAT I OUD DIV MT VALTICI: ID/Virgin DUDCD 39 (Compat Div) (5 67 (E)
"KINKA, The BACKTEACHIN Strahlerd CUTRACE 12 (Compat Div) (5 67 (E)
"KINKA, The BACKTEACHIN Strahlerd CUTRACE 12 (Compat Div) (5 67 (E)
"KINKA, The BACKTEACHIN Strahlerd CUTRACE 12 (Compat Div) (5 69 (F)
"KINCA, The BACKTEACHIN Strahlerd CUTRACE 12 (Compat Div) (5 79 (F)
"KINCA, The BACKTEACHIN Strahlerd CUTRACE 12 (Compat Div) (5 99 (F)
"KINCA, The RETENDA DIVIDUE COM CUTRACE 12 (Compat Div) (5 99 (F)
"KINCA, Stree RETENDA DIVIDUE COM CUTCACE (C) (C)
"KINCA, Stree RETENDA DIVIDUE COM CUTCACE (C) (C)
"KINCA, Stree RETENDA DIVIDUE COM CUTCACE (C)
"KINCA, STREESAND, S

Mon 21 July-Fri 25 July, Album Releases: 109, Comport Discs 16

Year to Date: (30 weeks to 25 July 1986) Album Releases: 2,875 WorldRadioHistory

Chorts courtesy Billboard, July 19, 1986 • Bullets are owarded to those products demonstrating the greatest ourplay and sales gam MUSIC WEEK 19 JULY, 1986

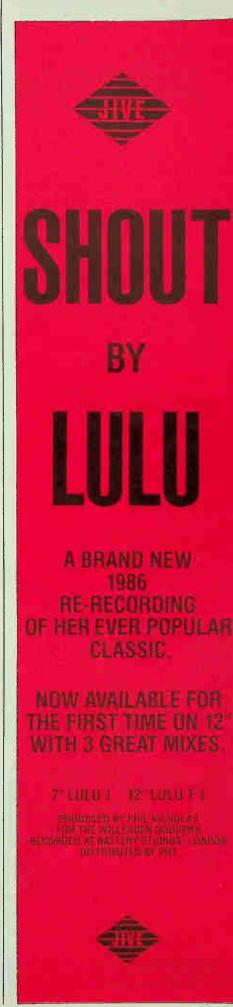


		INVISIBLE TOUCH, Genesis	Atlantic
1*	2	SLEDGEHAMMER, Poter Gabriel	Gelfen
3*	4	NASTY, Jonet Jackson	A&M Columbio/CBS
4*	7	DANGER ZONE, Kenny Loggins	Elckiro
5	1	HOLDING BACK THE YEARS, Simply Red WHO'S JOHNNY ("SHORT CIRCUIT" THEME), E	
6	5	GLORY OF LOVE (Karate Nid, Part II), Peter Cele	era Warner Bros
7*	11	TNERE'LL BE SAD SONGS (), Billy Orean	Jive
8 9	9	YOUR WILDEST DREAMS, The Moody Blues	Polydar
10*	17	LOVE TOUCH, Rod Stewart	Warner Bros.
11*	18	MAD ABOUT YOU, Belindo Carlisle	L.R.S.
12*	24	PAPA DON'T PREACH, Madonno	Sire rs EMI Americo
13*	16	OPPORTUNITIES (Let's Moke), Per Shop Boy WHEN THE HEART RULES THE MIND, GTR	Aristo
14	14	MODERN WOMAN (From "Ruthless People"),	the second se
15× 16	12	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capital
17*	22	WE DON'T HAVE TO TAKE OUR, Jermaine Ste	ewart Arista
18*	21	DIGGING YOUR SCENE, Blow Monkeys	RCA
19	8	NO ONE IS TO BLAME, Howord Jones	Elektro CBS Associated
20	10	TUFF ENUFF, The Fobulous Thunderbirds	MCA
21 * 22	26 23	SECRET SEPARATION, The Fizz DREAMS, Yon Holen	Warner Bros.
23	13	OH MY OWN, Patti La Belle & Michael McDonald	MCA
24	15	CRUSH ON YOU, The Jets	MCA
25*	30	YOU SHOULD BE MINE (), Jeffrey Osborne	A&M
26	20	LIKE NO OTHER NIGHT, 38 Special	A&M
27*	34	HIGHER LOVE, Sleve Winwood	lsiana Jay
28× 29×	33 35	RUMORS, Timex Social Club TAKE IT EASY, Andy Taylor	Atlantic
29× 30×		SUZANNE, Journey	Columbia/CBS
31*	_	THE EDGE OF HEAVEN, Whom!	Columbia/CBS
32 *		SWEET FREEDOM, Michael McDonald	MCA
33	36	HYPERACTIVE, Robert Polmer	Island
34 *	_	VENUS, Bananarama	London
35*	_	the second se	Calumbio/CBS Manhottan
36 * 37	25		Paisley Pork
38*	_	TAKE MY BREATH AWAY (THEME "TOP BUH"), B	
39*		BABY LOVE, Regina	Atlantic
40	-	DANCING ON THE CEILING, Lionel Richie	Motown
+		* * * manner fri u Brig i bis	-
-	-		<u></u>
1*	, 2	WINNER IN YOU, Patti Labelle	MCA
1*	r 2 1	WINNER IN YOU, Patti Labelle CONTROL, Janet Jockson	MCA A&M
1 * 2 3 *	r 2 1 r 4	WINNER IN YOU, Patti Labelle CONTROL, Janel Jockson SO, Peter Gobriel	MCA A&M Geffen
1*	r 2 1 r 4 r 8	WINNER IN YOU, Patti Labelle CONTROL, Janel Jockson SO, Peter Gobriel TOP GUN, Soundtrock	MCA A&M Geffen Columbio/CBS
1 * 2 3 * 4 *	r 2 1 r 4 r 8 r 5	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peter Gobriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis	MCA A&M Geffen
1 * 2 3 * 4 *	r 2 1 r 4 r 8 r 5	WINNER IN YOU, Parti Labello CONTROL, Janet Jackson SO, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston	MCA A&M Geffen Columbio/CBS Atlantic
1 * 2 3* 4* 5* 6* 7 8	r 2 1 r 4 r 8 r 5 r 6 7	WINNER IN YOU, Patri Labello CONTROL, Janet Jockson SD, Peter Gabriel TOP GUN, Soundtrock INVISIBLE TOUCKI, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bob Seger & The Silver Bullet Bond	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol
1 ** 2 3 ** 4 * 5 * 6 * 7 8 9	r 2 1 r 4 r 8 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 7 r 6 r 7 r 9	WINNER IN YOU, Patri Labello CONTROL, Janet Jockson SD, Peter Gabriel TOP GUN, Soundtrock INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol Polydor
$ \begin{array}{r} 1 \\ 2 \\ 3 \\ 4 \\ 5 \\ 4 \\ 5 \\ 6 \\ 7 \\ 8 \\ 9 \\ 10 \\ \end{array} $	r 2 1 r 4 r 8 r 5 r 6 7 7 7 9 10	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bab Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues SISO, Yon Halen	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Capitol Polydor Warner Bros
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1** 2 3** 4** 5** 6** 7 8 9 10 11** 13** 14	r 2 r 4 r 8 r 6 r 6 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7	WINNER IN YOU, Parti Labello CONTROL, Janet Jockson SO, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bab Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues SISO, Yon Holen GTR, GTR RAISING HELL, Run-D.M.C. TUFF ENUFF, The Fabulous Thunderbirds PLEASE, Pet Shop Bays	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol Polydor Warne Bros Aristo Prafile
1** 2 3** 4* 5** 6** 5** 6** 7 8 9 10 11** 13* 13* 14 15	r 22 1 r 4 r 8 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 6	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peter Gobriel TOP GUN, Soundtrock INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFF, The Moody Blues SISO, Von Halen GTR, GTR RAISING HELL, Run-D.M.C. PLEASE, Pel Shop Boys RAISED ON RADIO, Journey	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Capital Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS
1** 2 3** 4* 5* 6* 6 * 7 8 9 10 11* 12* 13* 13* 14 15 16	r 2 r 4 r 8 r 5 r 6 r 7 r 6 r 7 r 7 r 8 r 7 r 7 r 8 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 8 r 7 r 7 r 8 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7	WINNER IN YOU, Patti Labella CONTROL, Janel Jockson SO, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bab Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues S1SO, Von Halen GTR, GTR RAISING HELL, Run-D.M.C. YUFF ENUFF, The Fabulous Thunderbirds PLEASE, Pet Shop Boys RAISED ON RABIO, Journey PICTURE BOOK, Simply Red	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copital Palydor Warner Bros Arista Prafile CBS Associated EMI-Americo Columbio/CBS Elektra
1** 2 3** 5** 6* 7 8 9 10 11* 12* 13* 14 15 16 17	r 2 1 r 4 r 8 r 6 r 6 r 7 r 7 r 8 r 6 r 7 r 7 r 8 r 7 r 8 r 7 r 8 r 7 r 8 r 7 r 8 r 8 r 8 r 8 r 8 r 8 r 8 r 8	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SD, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues SISO, Yon Halen GTR, GTR RAISENG HELL, Run-D.M.C. TUFE FNUFF, The Fabulous Thunderbirds PLEASE, Pet Shop Bays RAISED ON RADIO, Journey PICTURE BOOK, Simply Red PLAY DEEP, The Outlield	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS
1** 2 3** 4* 5* 6* 6 * 7 8 9 10 11* 12* 13* 13* 14 15 16	r 2 r 4 r 8 r 5 r 6 r 7 r 6 r 7 r 7 r 8 r 7 r 7 r 8 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 8 r 7 r 7 r 8 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7	WINNER IN YOU, Parit Labella CONTROL, Janel Jockson SD, Peter Gabriel TOP GUN, Soundtrock INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston VINTNEY HOUSTON, Whitney Houston INE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues SISD, Von Holes GTR, GTR RAISENG HELL, Run-D.M.C. TUFF ENUFF, The Fabulous Thunderbirds P LEASE, Pel Shop Boys RAISED ON RADIO, Journey PICTURE BOOK, Simply Red PLAY DEEP, The Outlield STRENGTH IN NUMBERS, 38 Special	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS
1** 2 3** 6* 5* 6* 7 8 9 10 11* 13* 13* 13* 14 15 16 17 18	r 22 1 r 4 r 8 r 5 r 6 c 2 c 2 r 6 r 6 r 6 r 6 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peler Gabriel TOP GUN, Soundtrock INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston INE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues S150, Von Holen GTR, GTR RAISING HELL, Run-D.M.C. TUFF ENUFF, The Fabulous Thunderbirds PLEASE, Pel Shop Boys RAISED ON RADIO, Journey PLAY DEFP, The Outlield STRENGTH IN NUMBERS, .38 Special HEART, Heart	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS
1 ** 2 3 ** 4 ** 5 ** 6 ** 7 8 9 10 11 ** 13 ** 14 15 16 17 18 19 9 20 ** 21	r 22 1 r 4 r 8 r 5 r 6 2 7 7 5 5 10 11 12 14 12 15 16 17 19 18 18 18 18 18 18 18 18 19 19 19 10 10 10 10 10 10 10 10 10 10	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peter Gabriel TOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bab Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues SISO, Von Halen GTR, GTR RAISING HELL, Run-D.M.C. PLEASE, Pet Shop Boys RAISED ON RADIO, Journey PICTURE BOOK, Simply Red PLATY DEEP, The Outlield STRENGTH IN HUMBERS, 38 Special HEART, Heart HEART, Heart	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Copitol Polydor Warne Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS A&M Capitol
1 ** 2 3 ** 4 ** 5 ** 6 ** 7 8 9 10 11 ** 13 ** 14 15 16 17 18 19 20 ** 21 22	r 22 1 r 4 r 8 r 5 r 6 r 6 r 7 r 8 r 7 r 7 r 8 r 7 r 7 r 7 r 7 r 7 r 7 r 7 r 7	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SO, Peter Gabriel YOP GUN, Soundtrack INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITNEY HOUSTON, Whitney Houston LIKE A ROCK, Bob Seger & The Silver Bullet Bond THE OTHER SIDE OF LIFE, The Moody Blues S1SD, Von Halen GTR, GTR RAISING HELL, Run-D.M.C. PLEASE, Pet Shop Bays RAISED ON RABIO, Journey PICTURE BOOK, Simply Red PLAY DEEP, The Dutlield STRENGTH IN NUMBERS, J& Special HEADED FOR THE FUTURE, Neil Diamond THE JETS, The Jets PARADE, Prince & The Revolution	MCA A&M Geffen Columbio/CBS Aristo Copitol Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS A&M Capitol Columbio/CBS A&M Capitol Columbio/CBS A&M Capitol Columbio/CBS
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$ \begin{array}{c} 1 \\ 2 \\ 3 \\ 4 \\ 4 \\ 5 \\ 4 \\ 5 \\ 4 \\ 5 \\ 6 \\ 7 \\ 8 \\ 9 \\ 9 \\ 10 \\ 11 \\ 12 \\ 13 \\ 12 \\ 13 \\ 14 \\ 15 \\ 16 \\ 17 \\ 18 \\ 19 \\ 20 \\ 21 \\ 22 \\ 23 \\ 24 \\ \end{array} $	r 22 1 r 4 r 5 r 6 r 6 r 6 r 6 r 6 r 6 r 6 r 6	WINNER IN YOU, Patri Labella CONTROL, Janel Jockson SD, Peier Gabriel TOP GUN, Soundtrock INVISIBLE TOUCH, Genesis LOVE ZONE, Billy Ocean WHITMEY HOUSTON, Whitney Houston INTREY HOUSTON, Whitney Houston GTR, GIR RASING HELL, Run-D.M.C. TUFF ENUFF, The fabulous Thunderbirds PLEASE, Pel Shop Bays RAISED ON RADIO, Journey PICTURE BOOK, Simply Red PLAY DEEP, The Outlield STRENGTH IN NUMBERS, 38 Special HEART, Heart HEADD FOR THE FUTURE, Neil Diamond THE JETS, The Jets PARADE, Prince & The Revolution RIPTIDE, Robert Palmer EL DEBARGE, El DeBarge	MCA A&M Geffen Columbio/CBS Atlantic Jive Aristo Polydor Warner Bros Aristo Prafile CBS Associated EMI-Americo Columbio/CBS Elektra Columbio/CBS Elektra Columbio/CBS A&M Capitol Columbio/CBS MCA Paisley Park Island Gordy
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NEW SINGLES

	Artist A-Side/B-Side Label 7"; 12" Number (Distributor)	
	ANVERSE, Anthony OUR FAIRY TALE/Eine Symptonic Des Grouers el/Charp Red GPD 13 (P.	A True Story
	ALTERNATIVE RADIO STRAKGERS IN LOVUSummer 85 Towerbelt TOW 92;TOW 1 92 12 (E) ATLANTICS PASSION BLUENbo Delightful FUL 04 (I/RR)	Again D Ain t Misb havin' R
	BEACH BOYS, The ROLL' ID THE RESCUEFGood Vibrohass (two in London) Capital CL 409 Pic Bag ([] BENSON, Shawn SECLUSION/Inter Priority PX 13 12 '(R) BIRNHOUSE, THE AVE BIRDANNIA Powerhouse SHOESTRING 004 (1/RE)	Always I Anare Of Ail M
	BLACKWELL, Debbie UKLI 100 GOI AE GORG/Iba 10/Virgin TEN 151;TENT 151 12 (E) Dance/Disco	Boby Bunny D Bod News Travels Fast F Blue Eyes S
-ct		Born Too Late
	CASAINDA Control 15 A BEAUTIFUL GAMETINE IT MAN ALL 12 (MAR) GWALING, The IT'S A BEAUTIFUL GAMETINE IT MAN ALL 12 (MAR) (GAAT AM TOTAL FASCINATION DA G.C. Recordings GC DIGCT 01 12 (DVSR) (CAATTELL I COURT INTO A TOTAL THING ABOUT TOUR DATE OF THE URL 25 (M)	Us Br C Carme R
2.	CHICAGO BLAKS SUPEXBUYL SHUFTLE VOULAL MAR/Inst M al Phonogram BOYLI 180VL 112 12 ", BOWLC1 (assingte (F) Damte/Disco	Cood Mile Failte (A Hundred Thousand Welcomes) R
*	CROISETTE LANDSIDE/[Inst: Possion PASH 59:PASH 12 59 12 (A) CROYDON HIGH SCHOOL FOR GIRLS FERGIF.Ibo D-Sharo DSS 1006 (P)	Come On Home E
-	CURTESS, Buddy and THE GRASSHOPPERS SHOUl/Hear And Soul Mercury/Phonogram BUD 1 [[]	Crummy Stuff R Dance Party G Data Kitt C
-	DAVIS, Carlene BABY BUNKY/Inti) Nicale VRPD 258 12 ' (JS) Reggae DAZE BAND NILD AND FEELYou (barrefor Low Gellen OEF 6/0EF 61 12 ' (W) Dance/Disco	Death Of The Wild Colonial Bay W
	DEL Tony DDN'T MESS His (hance Whiplash WI D 004 12 '15) Reggae DELSANTO, Dan IN SOUTHARICA'son (hy forthworks DICK 7005 (MHY) Afra DENNIS B REGREA KUSICIOA bewei Blackmis REVK NOQ 12 '15) Reggae	Do The Donce I Don't Balleve In Magic K
	DENNIS B FEUGLA MUSICULA MUIC DIALAMINE BLAN DOZ [27 [5] DEVICE HANDING DI A HIARI ALTANIMUM (Chrystic KHS 2996;12296;12" [6] DAMOND, Neil STAND UP FOR LOYETTLE SION DI My Like (285,1225;147225;12" [6]	Don't Foke It P Don't Look Bark P
	DO PLAND ALGANNING, Record Shaek SOND 65:SOND 1 65 12' (DMS/R) DOMING, Anna SUMMERING: factory FAC 158 (P) Dr and THE MEDICS BURNINgam Frazer (RSJMCA RM 119; RM 191 12' inc extra tracks Love, Peace and Banaros (studio version)/Paranaid (F)	Don't Mess D Don't Rush Me R Dreamisme H
	EDDIE, John JURGLE 80Y/May's Ghost CBS A7097 (C)	Feels Live The First
	TVERTTHING BUT THE GIRL (OME ON HOME/Oraning The Bar blanco y negrofWEA MEG 21;NEG 21T 12" inc extra Itack I Foll To Pietes (M) FALCO (JANNI GERMAN VERSION/IEgginh Language Version-Girl Is Misang) A&M AM 333 Pir Bag,AMY 333 12" Pic Bag me extra track Rock Me Am ⁻ Yeus (Estended 86 Gain 19	Fergie
-	TABLER VIE CHERTERY FILLY AND AND THE THE TOTAL STOLEN AND THE TOTAL STOLEN AND THE TOTAL OF	Fight For Custody
	FOREIGN LEGION TREVCH LINE (4 Track EP) Rentarachet RR 001 (1/RE) FOLINTAINHEADS RHYTHM METHOD/Far Away Chima WOK 10:WOKX 10 12" (F)	Geordies Gane To Ja 1 T Gald Rush Y Good To Go T
	FREDLOCKS FERTILE GROUND/Fertile Sound Rising Sun RS 001 12 USI FREZZBY FOX PRETTY BOYS/Cut Me Loose Hippodrome HIPPO 109 Pa Bag, 12HIPPO 109 12" Pic Bag (E)	Hanging On A Heart Atlack
	FUZZTONES BAD NEWS TRAYLES FAST/breen Stime/Strythmin/As Time's Gone ABC ABCS OTTT 12" (P) GIBSON BROTHERS, The PARTY TDNIGHT/Lolo Streetwove KHAN 68;MKHAN 68 12" (R) Donce/Disco	Heartland I He's My Hero R
-	GREGG, Jongthon DDN 1 WARL TO BE HERE TORIGHT/IS This Heat I'm Feeling Tembo TML 118 Pir Bog (MS)	Honky Tork Man Y House Rocker L
	HALL, Daryl DREAMTINEFICE IN Our RCA HALL 1, HALL T 1 12" (R) HAWKWIND MOTORHEADHURRY OF SUNDOWN Double AF Fick-nife FLS 034 (SP) HUGHES, Ken & THE MON STOP PICKETERS WE ARE HEFE TO MANDELN'S FREI/Aluiol TFI 2582 Pic Bog (J/RE)	Hurry On Sundown H E Con Prove It F
	+ INGRAM, James ALWAYS (Itay) Qwest W8669; W8669T 12" (W) Soul ISAACS, Barry THIS TIME BABY/JAH BUNNY: We're All Ia The Rhythm Must Dance MD 010 12" (JS) Regaac	I Can't Wait O I Dan't Want To Be Kere Tonight G
>	CACKSON, Mick LET'S MAKE SUNSHINE/Something To Remember You By Jonathan 7DEJA 1;12DEJA 1 12" (A)	I Love Every Littla Thing About You
	JIGSAW SKY HIGHIFIY Amoy Sploth/Gipsy CPS 1006;CPST 1006 12 (C) KINGFISHERS CATCH FIRE RADIO XA44PALAnbo Fury KCF 111 12" only Pit Bog (I/RT)	I Sink Them My Way
Z	KING OF LUXENBOURG VALLERIJSkrikk. DI Luxembaug eUCharry Red GPO 14 [P] KORGIS DONT BELIEFT IN AMGICHI Ee Itere Sonet SON 2302 Pre Bog (A) RERLANCICLE NORVIS IS HEWSHE BullerBird De BZ SJERT Z I: "E] Dance/Disco	Spocemon S In South Africo D
_	LES Matrice ROPH TOD LATE/Fail Into Love Fair \$7300-T\$7300 12" (C)	It's A Beautiful Game
•	LOVEBUG STARSKI HOUSE ROCKER/House Rocker Epic & 6952 Pix Bag, T& 6952 12 "Pix Bag ({) Nip Nop/Electro	Johnny Seven
	MENTAL AS ANYTHING LIVE IT UPIGood Fildsy Epic Ad797;1A 679 12" Pr. Bog (C) MERCHANT FOCK TIPPon in Dange, Hat Vinyl/Polydor POS P 84,POSPX 764 12" Pr. Bog (F) MISSION, The LIKE A UNRELANGEARCH OF DEILINGT JOURS A LODGREZ 25 (AR 7 Pr. Bog.) 25 (HAP 7 12" Pr. Bog inc estro track Over The Hill/For Angr/The	Londslide C Let's Make Sunshine J
	Crystol Ocean (17144)	Like A Hurricone M Like Nobody Do
	MONDO CAME (IEW YORK AFTERIOON/Mahaliron Maning Lissan DOLE 2:DOLEO 2 12" (A) NASH, Billy COME ON/MARY's Rap Lourel BSN 101 PH Bog IDMS/R OLDFIELD, Terry & Tom MCGUINMESS THE MAIN THEME FROM JOHN'S LIVER'S RETURN TO TREASURE ISLAND/Asabelia/Island Of Dicams Towerbell TVP 8 (E)	Live II Up M Love Con 1 Turn Around F
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2	ILL KEEP ON LOWING TOUMAight Bruce Forest Mus (A) PROTANE, Benny WHIEL IS FIGTIDS AND TOP PURE 1 12 (P) PUB SINCER, The Statist Link Watt (A)(19/19/Rol (0 - 11/2 Rais), Medley) PRL2P 363 Pic Bog 12P 363 12" Pic Bog (A), Q.E.D. I CAN'T WAIT (TO GET ON THE BEACHINGSneet Terel Beach Mas Climber CLIS 6 Pic Bog (MISE)	Onte You Got Me Going
1	Public Reference in the second s	Dur Faity Tole A Panic S Paity Ton ghi G
	RAY, James & THE PERFORMANCE MEXICO SUNDOWN BLUES/Ibo Merciful Release MRAY 52 12" and (1/RR) RENT PARTY AIN'T MISBEHAVIN /Somebody Turned The Lights Out Waterfront WFS26;WFT 26 12" and eatro tracks Liquor Store/Barking Jump (PROJ)	Passion Blue A Pay Me Back My Lore
5	REUBEN DON'T RUSH ME/Dub Rush Blokamiz BLKM 01 12" (JS) / ROBERTSON, B.A. CEUD MILE FAILTE (A HUNDRED THDUSAND WELCOMES) The BBC TV Commonwealth Games Theme/See You in Auckland BBC RESL 192;12851 192	Pec Vice's Dance
-	12 [1] ROCKWELL (ARMEL/Inst) RCA ZB 40777;ZT 40778 12' inc estre track Somebody's Workhing Mc (R) ROSE POST, Arthony 'Rcd' SOUKD BDY GET HERVOUS(Io.v. Me Guviny BP International BPMINT 001 12'' (JS) Respace	Power Pretty Boys F
	ROSE POST, Arthony 'Red' SUUKU BUT (EL) HERVIUUS (a. We (ourly BF International BF/HIH (UT 17 (s)) ROSEMARY'S (HILDREIN SOUTHERN FIELDS/Winateven Happened To) Alee? el/Cherry Red GPO 12 (P) RUFFILLE, Frances HS & HT HOROLow's Not Tor Me RCA PB 40/31,PT 40/32 (? R)	Propellor S Rodia Kompala M Read All About II
	SEAL, Geof WHAT I'M GOINIA BE/Innii LBA LBA 110 (C) SEVERED HEADS PROPELLOR/Harold And Endy Haspile Ink INK 1222 12" only Pit Bao (1/11M)	Reggoe Music C Rhythm Method
-	SHELLY, Peter BLUE EYES/Relyon's Ridale Mercury/Phonagram MER 225;MERX 225 12" (1) SHOT featuring KIM MARSH NAM THIRG ICLUB VOCALUMain Dab Dab Nit) Affair FAIR 2 (A) Dance/Disca	Rock By Day, Roll By Night
	SIDEBOTTOM, Frank I M IHE URBAN SPACEMAN/Oh Supermum (Oh Supermoni/Su-Fr Medley/Space Is Are/Robot Frank Zonophone Z 41;Prr Bag. ZP 41 Lumited Edition rul to Shape Pretice Day, 12Z 41 12 ° Pric Bag mic exito Iracks Trackol XL 5 Themefilte On Mary(Close Encounters Of The Third Kind [E] SIMON Trach Third KM/THAY MURKING FEHTING/EN-The Robot Robot Curl 20 ° Price and (2) ° Price Construction of the Reggae	Rock It N Rock 'N Roll To The
-	SIMON, The THIS MOHOM MORNING FEELING/Feel The Rhybon Body Music BMOIS 01 212" Pic Dag (JS) Regging SINITIA FEELS LIKE THE FIRST TIME/Inst) Fondere FAN B Pic Bog, 12FAN B 12" Pic Bog (JA) Denner/Disco SMITH, Luggene ROCK BY DAY ROLL BY NICHT/Sinetyner Tembo TML 121 Pic Bog (IMS)	Rescue B SeclusionB Serious Thing
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-	SPANDAU BALLET HIGHT FOR CUSTOUTINGNI The Hearlonk GS GA 7264 12" (C) * STEWART, Jermaine WE DON'T HAVE TO/Ballane IOVVirgin TEN 96 Prc Bog.TEN 96-12 12" (E) STORM, Reberca THE WONDE GRUUbensnag Spirit FIRE 12 Prc Bog (A)	Southern Fields R Stand Up For Love O
	SWIMMING IN SAND FOWER/bo Powerstation RITA 5 (P) THE THE HEARILAND/Born in New SA Epic TRUTY 2 Pic Boo TRUTH T 2 12 Pic Boo inc cateo work Flesh & Boors (C)	Star Of Ca Da-n. U Step By StepC Strangers In Love A
	THOMPSON, Johnny St KUL STUKT/right Parado/Dady Lane Home Wirk UD8/WKNS 008 12" inc extra tracks & Genite Tosk/List train to san Aetada artimit THOMPSON, Johnny SHE GYES ME LOVIRG/Schattale Megaster STAR 001 12" (JS)	Sum er D Superboxi Shuff e D Tell Me This Is Love
	TOWNSEND, Kim READ ALL ABOUT 11/Danne Anny Individual AIRS 103;AIRLT 100 12" inc extra track Silver Tear/Dreamin" Dn (Sell — 01-543 6832) TOY DOLLS, The GEDROIES GDIE TO JAIL/Iba Volume VOL 21;VOLT 21 12" (J/RR/P)	Tell Me Tomorrow . P
	TRANCE DANCE DO THE DANCE/Soil A-97 (\$5 A 6924 Pic Rog (C) TRAX TELL ME THIS IS LOVE/Dub Mn. Buzzin BUBE 4 (DMS/R) TROUBLE FUNK CODD TO CO'soy What Island CO & Pic Rog-12C0 & 12' inc extra track Good To Go (Inst) (E) Dance/Go Go	The Main Theme From John Silver's Retorn To Treasone Island 0
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-	(D/SP) U.T.F.O. WE WORK MARD/Kangol & Dat Cooltempo/Chrysalis COOL 128;COOLX 128 12" (F) Hip Hap/Electra	Feeling
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-	previously listed in alternative format	
	Mon 21 July-Fri 25 July. Single Releases: 113	
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		- Distributors Codes



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MUSIC WEEK 19 JULY, 1986

MARKETPLACE

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TEMPS Secretaries, Receptionals, Typists, Word Proc. Secretaries, Word Proc. Ops. A huge-selection of assignments in TV, Films, Advect-lising, Music, Theate and Woldo Call Kim or Kete on 01-623-3122 and be-ceme a Pathilader Temp — you'll love it?

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Manager wanted Manager wanted for reputable 24-track studio. Ambition, experience and

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maintaining and expanding the studios business please write, enclosing CV, to:

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A rare apponunity is presented to acquire a profitable record and cassette business as a going concern in a near prime location Turnover exceeds £250,000 po.

Due to otternative business commitments premum offers in excess of \$42,000 ore now invited for the goodwill, lease and lixtures and littings for a quick sole.

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PRE-PRODUCTION/SONG WRITING SUITE.LINN, SIMMONS, UM, SEQUENCER, DX7, MIDI BASS, DX9, PPG22, JUNO 106 and MIRAGE Synths linked to 24 Track Studio. (See other Ad).

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APPOINTMENTS

MARKETPLACE

POLYDOR LIMITED

are seeking, as a consequence of internal promotion, a new

Director of Legal and Business Affairs

Applications are invited from Solicitors or Barristers who have comprehensive experience of contract negotiation with major popular music artistes Thier career experience must have included a period of employment within a major record company.

Thorough familiarity with the practice and economics of the music industry is essential, in addition to outstanding legal ability, as the person appointed will be expected to make a full contribution to the general business management of the Company

The salary will fully reflect the importance of the post, other conditions of employment are excellent, and there are good prospects of continuing career development within the international Polygram Group.

Those interested should write, enclosing a detailed CV, or telephone Tony Preedy, Director of Personnel, Polygram Leisure Ltd , 15 St. George Street, London WIA 2LB 01-499 0422

polyGram



CHARLY RECORDS LTD., 156-166 ILDERTON ROAD, LONDON SE15 Charly Records Ltd require a person in their Copyright Department with previous experience of Artist and Mechanical Royalty Accounting. Additional duties will include Data input of Royalty and Financial accounting information and assistance with the daily accounting procedures of the company. Please send CV in the first instance to the Company Secretary at the above address.

European Label Manager To work at the London HQ of one of the majors, assisting the European companies and artist development and mounting back catalogue campaigns.

Previous product development experience is mandatory together with the ability to motivate promotional designers and undertake effective liaison with European affilities. Extensive repertoire knowledge essential. c £14,000.

Please send full CV to Michael Cooper at: S.F. Management Selection Ltd Triumph House, 189 Regent Street, London WIR 7WD, Tel, 01-734 3136/9 512

ASSISTANT DEPARTMENT MANAGER AND SALES ASSISTANT

are required by Dillon's bookshop for their refited and espanded elassical nuose department. Management experience for the post of Assistant Department Management experience to the post of Assistant Department Management preferred, but previous sales, experience and enthusiasm for, and knowledge of, classical music is essential to bolh positions Salary 17,550 per annum and 66,327 per annum respectively Benefits include four weeks holiday, statt discounts, bonos, group position scheme Please apply in writing with full c.v. to.

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PRODUCER



We are an equal opportunities employer

Do you have wide knowledge of the world of entertainment - and professional experience of pop and rock music?

Do you have substantial experience of radio production and music, knowledge of the relevant copyright laws and a familiarity with the working of the record industry?

If so, and you would like to work on National Network Radio, then perhaps you are the creative person we seek to produce programmes for Radio 1. You will probably be in the age range 25 to 30 and will be appointed on a two year contract at a salary of £12,588-£17,300 p a (currently under review) according to qualifications and experience plus an allowance of £569 p.a.

Based Central London.

Contact us immediately for application form (quote ref. 2205/MS and enclose s.a.e.), BBC Appointments, London W1A 1AA. Tel. 01-927 5799.

National Sales Promotion Manager

Polygram are seeking to recruit a dynamic and experienced sales/promotion person who will be responsible for managing the post sales activities of all Polygram UK single and album releases

The role will involve co-ordinating strike force activities, display, and also direct sales negotiations with major customers on single releases

Applicants must have proven management experience, an in-depth knowledge of the contem-porary music scene and retail market, and have an intelligent and professional approach to business.

This is a senior position and the excellent remuneration package will reflect this All interest applicants should send a detailed

CV to: Tony Preedy, Director of Personnel, P-Jygram Leisure Ltd., 15 St. George Street,

London WIA 2LB. All applications will be treated completely

confidentially. polyGram

Sales Representative

To get to the top of the music business you've got to be good. CBS Records, with artists like Bruce Springsteen, Paul Young, George Michael, The Rolling Stones, Alison Moyet and Sade is right at the top, the number one record company in the UK.

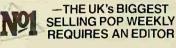
We don't just rely upon good artists, we also need good staff, and right now we are looking for a highly motivated Sales Rep, ideally based in Northampton, to ensure our product is available in all good record shops in the East Anglia, Bedford, Northampton and Milton Keynes areas.

Sound on the road experience would be beneficial but not essential to achieve success in our very competitive business. If you can offer this, we will offer a first class salary, plus commission and quality company car. In fact everything you'd expect from an organisation with a reputation like CBS.

Write now with full career details to Phyllis Morgan, Personnel Manager, CBS Records, 17/19 Soho Square, London W1V 6HE.



Editorial Opportunity



The Editor must be able to lead a young and extremely enthusiastic and dedicated editorial team, and have a sound knowledge of the production demands of a very fast moving weekly colour magazine

He/she must be able to demonstrate an informed and innovative approach to all editorial aspects of the fulle, and have the ability to contribute ideas to the considerable programme of promotional activities already planned for No 1 Salary will be commensurate with age and experience, but will

of course reflect the importance of the position To apply please write to ealth House

Oavid Curtls Publisher Holborn Publishing Group, Commonwealth Hou 1-19 New Oxford Street, London WC1A 1NG We are an equal opportunities employed

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SECRETARY **Music Publishing**

The newly-appointed MD of PolyGram Music Publishing needs a Secretary/PA to handle day-to-day administration as well as normal secretarial duties.

Applicants will need sound secretarial skills - including shorthand, good organisational ability and good social skills in addition to relevant work experience.

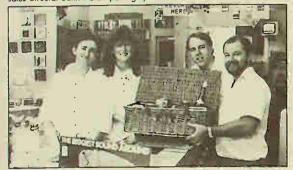
Please telephone for an application form or further details, or send a detailed CV with covering letter to Veronica Spicer, Personnel Officer, PolyGran Music Publishing, 15 Saint George Street, London W1. Tel. 01-199 0422 ext. 381/476.



RETAILING



THREE INDEPENDENT dealers iram Landan, the Midlands and Scatland travelled to Paris an the Orient Express as winners of a campetition invalving CBS Recards' Nice Price range and the Masterwarks label. They were accampanied by their wives and the respective CBS sales team with sales director Jahn Astan (far right).



MUTE RECORDS and Bullet ran a dealer campetitian ta pramate the Erasure single Oh L'Amaur — every retailer was given a campilation tope featuring the single and ather Mute acts, and asked to play it over a three-week period. The name of any shop playing the cassette on the arrival of a Bullet, Sportan ar Cartel rep was put into a hat far a final five area draw. Pictured with their first prize of a Fartnum & Masan hamper are the winners of the Southern area, Siman's Records of Yately. Left ta night: Paul Farris, Helen Eggs (Bullet), Kevin Jasey and Paul Hatto.

MARKETPLACE

Defective goods — the law

IN THE first of a regular series, legal expert Ewan Mitchell lacks at some of the problems that can affect any recard retailer and sets aut what the law has to say.

A customer has returned a faulty item. We are prepared to return his money if the manufacturers accept responsibility to us. Are we legally emittled to adopt that approach?

No. The custamer baught the goods from you. Terms would be implied into your contract with the custamer that the goods would be "af merchantable quality" and reasonably suitable for the purpase supplied. So if they were unmerchantable or unsuitable for use, then your custamer is entitled to loak to you to return his maney.

laak to you to return his maney. You have similar rights against your suppliers. If they sold defective goads to you, then you should be able to get an indemnity fram them against any lass which you suffer as a result of your custamer's camplaint.

If your suppliers seek to rely an an exclusion clause in their contract with you, do not be fooled. The chances are that the clause will anly be upheld if it is "fair" and "reasonable".

Anyway, yaur custamer's rights are as against yau and while there is nathing to prevent yau fram trying to get the custamer to agree not to pursue those rights while you are checking with your suppliers, they are entilled to look to you far their remedy.

On examining a batch of cassettes which I had held as stock for some time, I found that they were of poor quality ond stondard and several were faulty. I returned the batch to my suppliers, but they have refused to give me credit, saying that I should have returned them long before.

In oll the years I have had my business, I have olways received credit from companies I have dealt with if goods were found faulty, regardless of time. Can these people refuse credit? Needless to say, I sholl not be dealing with them again in the future.

Whether you are selling to your custamers or your suppliers to you, terms are implied into the contract that the goads will be af "merchantable" quality and reasonably suitable for the purpase supplied. If they are defective, then the sellers are in breach and the buyers are entitled to their maney back. They are not even bound to accept credit

That is the general rule and when dealing with your custamers (cansumers), you cannot remove yaur respansibility by including an exclusion clause in your contract. It will be vaid. In your contract with your suppliers (business and noncansumer agreements), a court may declare a particular clause to be invalid if it is unfair ar unreasanable

In general, actians far damages far breach of contract may be braught at any time within six years fram the date of the breach. If you can shaw that the goads you baught were foulty at the time of purchase, you have six years within which to return them. This does not, of course, mean that the law gives buyers a six-year guarantee, but merely a six-year "period of limitation" within which to start their praceedings.

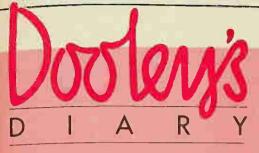
Many commercial contracts cantain clouses requiring gaads to be returned within a stated time. But if a clause is challenged and is held to be unfair or unreasanable, then it will not bite and the six-year rule will apply.

You say that you have held the cassettes far same time. If there na exclusion clause in your contract with your supplier, then if they are faulty, you may return them at any time within six years from the purchase. But you should loak at your documents and if you find an exclusion clause, then if "same time" was not an unreasanable time, you should still be able to send them back and demond the return of your maney.



PAGE 30

MUSIC WEEK 19 JULY, 1986



HAVE ARTISTS and their managers woken up yet to the fact that lower dealer prices will, in many cases, result in lower rayally cheques? The companies couldn't claim any rayally relief on the file discounts they were giving away, so the new trade terms make life simpler — and cheaper ... When is a chart entry not a chart entry? Answer: When it's the new Wham! album, af course. The LP would have entered the chart in the forties last week if it had not been pulled aut (quite legitimately, we must stress) by CBS because it had not yet been made available by the UK company. It seems sales were registered principally through Saturday sales in a certain well-known record chain (you've forced it aut of me — Our Price), thaugh the stock had been acquired (again quite legitimately) from a CBS company overseos ... Well done, RM, far donating a page ad to the New Jersey artists' charty record ... What a time to be thinking of Midem — but Peter Rhades stands, including a higher profile international presence by RCA/Ariola ... Henry Hadaway reckons the old PRT strike force — now under its new Commanda identity — is thrving, with Virgin, Towerbell and Pinnacle amang its clients MW's loss is Virgin's gain — our indie labels/music vid specialist John Best has moved into the press affice there.

IT'S A strange New York live scene that greeted New Music Seminar visitors this week. Dancetaria closed suddenly, Irving seminar visitors this week. Dancetaria closed suddenly, Irving Plaza has been shuttered for some time, the Warld is open anly sparadically, and the remaining live clubs tend to be holes in the wall, with the exception of the Ritz. There's a void some clubman has to fill — Peter Stringfellow or Richard Bransan, maybe?...<u>Cynthia Lev</u>, Country Music Association London manager, returns to the US at the end of the month to join RCA International in New York...Tawer's much-awaited opening thrash happens this Thursday...one year exactly after our story about their intentions first appeared ... CSA Recards upset that a sun tan ail sachet attached to Hey Fred! (You Need A Sunbed) single by Skanga is deemed a free gift and thereby excludes recard from any chart hopes... Life insurance on Bill Martin of £750,000 as part of the OTC launch of Questar (see p2)... Some quarters reckon that a good bet for the successor to Ron White whan he retires from EMI Music Publishing is his Dutch counterpart, Frans de Wit... Can we expect some Don Black lyrics for The EastEnders theme?... Former MCPS, KPM and Warner Bros Music copyright ace Frank Shaw retires as PRS radio broadcasting department manager on August 8, and thereafter can be contacted on 0276 683419....Fulsome tributes to each other at PRS AGM by president Vivian Ellis and retiring chairman Rager Green-away. Plaza has been shuttered for some time, the Warld is open anly away





ENGLAND'S GLORY: Former Premier Ted Heath presents the Music Retailers' Association award for best comedy recard to Towerbell boss Bob England.



HOT WAX: Hot Melt and Pinnacle executives get together at the con-clusion of a distributian deal, the 12th Pinnacle has signed with a disco label.



PRESIDENTIAL ADDRESS. MCA president Irving Azoff (left) with UK chairman Lou Caak (centre) and new MD Dave Ambrase during a visit to this country.



AMONG FRONDS. The Impassible Dreamers delivered a mass of plants to the staff at the Virgin Megastore in Oxford Street.

Nick Underwood

NICK UNDERWOOD, publicity officer at Tritec, the Duran Duran management company, has died after a three-month battle against

after a three-month battle against leukemia. He was 32. Underwoad storted his career in the Decca press office in 1973, before maving to Buk Records. More recently he had been the UK correspondent for the US music trade magazine *Cashbax*, publicity director for Chappell Music and Radio One press officer. The fungral was held at Hendon

The funeral was held at Hendon Crematorium and a memorial ser-vice will be held at St Paul's Church, Covent Garden.

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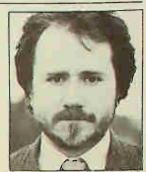
С M E N Т O M

Sa what is this DAT anyway? Desperate Awful Trauma for the music industry, or Dramatically Advanced Technolagy that's the greatest thing since needle first hit disc? In fact it's just digital audio tape and should be neither of those extremes, but it's likely to become the next battle ground on which the future prasperity of the recorded music business is kicked araund.

Music Week made o realistic assessment of DAT's likely impact in the last CD supplement (April 26) and will cover it again in the next CD facus (July 26) but already there are scare stories along the lines of the recent *Sunday Times* piece (June 29) which predicated that "compact discs are about to be made obsolete by a new generation of audio cassette dubbed digital audio tape". Bunkum. Good racey capy — but bunkum. Particularly becuase it's not in anybody's interests to trash a system which has as much consumer appeal as CD. And while consumer appeal as CD. And while there's little doubt that a system which provides a play and recard facility will eventually be the winner in the audio battle, there's no reason why CD should not have plenty of life in it yet. The charge at Seau chaud have a

The chaps at Sony should have a fair idea of where their best interests lie, having a size 12 foot in bath camps, and in rebutting the Sunday Times piece, Richard Sunday times piece, kichara Saltar, manager of audio product management at Sony Broadcast, says he would "fundamentally disagree with the main thrust" of the article. And his colleague Steve The article. And his colleague steve Dowdle, group manager audio at Sony UK, reckons that CD will be "the prime source of pre-recorded music well into the next century", adding that Sony is investing more on research and development for CD than on any other technology — including DAT. At least the record companies

and hardware manufacturers are



talking with each ather, via the IFPI And record companies wan't mind releasing material to this new tape farmat as long as certain safeguards are built in to caunter home taping af CD and other formats. Record companies should not try to act like a bunch of Luddites, and I don't think they will, if only for purely commercial reosons. They realise that if they hold out indefinitely refusing to grant licences for their product to appear on DAT, the hardware companies will consider buying out record companies to make sure they have control of the "content providers". They're big enough to do it ond would feel impelled to do it if access to the treasure house af

recorded music is denied to them. And it's not possible to bank on total record company unity, it seems. At least one American seems. At least one American record campany president has already confided to me that his company will be looking to set up a DAT plant as soon as passible. "Forget CD," he said. I hope not.

Davis Dalton



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