

MUSIC WEEK

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Hi-fi manufacturers ponder implications of court's Amstrad ruling

Withdraw tape copiers now — BPI

THE IMPLICATIONS of the BPI's comprehensive court victory over hi-fi manufacturer Amstrad were still being hotly debated this week with the BPI predicting the imminent death of twin cassette systems in their current form, but Amstrad claiming that the issue was still not settled.

BPI intends to re-open talks with the British Radio Electrical Manufacturers' Association aimed at a phased withdrawal of all machines capable of domestic copying of pre-recorded cassettes. It feels that its argument is now massively strengthened by its success in the judgement given by Mr Justice Whitford (MW June 29) who described the company as "joint wrongdoers" with the home-tapers.

Amstrad, though, says the legal position is still unclear and is awaiting the result of its appeal

against Mr Justice Whitford's decision before considering whether to alter its marketing or sales policies.

BPI legal adviser Patrick Isherwood had no such doubts about the clarity of the law defined by Mr Justice Whitford. He said: "The practical effect of the judgement is that it will be very difficult for Amstrad or any other manufacturer to market tape-to-tape copiers in the UK in either the way they have done so far or at all. At the very least they will have to modify the machines, which will reduce the size of their potential market drastically, or to accompany them with an explicit warning notice which will make the machines extremely unattractive to retail purchasers.

"The BPI will now reconvene the talks with BREMA and seek a phased withdrawal of all tape-to-tape copiers unless they are modified to prevent taping from pre-

recorded cassettes in the way the court accepted as practical. The decision will also be used as the basis for opening discussions with the Japanese hardware industry."

But Amstrad sales and marketing director Malcolm Miller says his company has no intention of withdrawing its twin cassette systems from the market. He commented: "I do not think that the judgement is clear at present.

By JEFF CLARK-MEADS

The implications for the industry are enormous. There are many factors which must be sorted out, not just for us but for all the manufacturers.

"We are all deeply shocked by this judgement. All the manufacturers are surprised and concerned."

Miller said Amstrad had had

messages of support from other companies and that they were all waiting for the result of Amstrad's appeal — for which no date has yet been set — before deciding what to do.

Philips, though, has just launched a new range of twin cassette systems, one of which has a high-speed dubbing facility. A company spokesman said: "Philips has never and would never knowingly issue advertising material which would encourage a purchaser to infringe the copyright of a third party." He added that Philips had not had the chance to study Mr Justice Whitford's judgement but would be taking legal advice after it had done so.

The judgement was given in the High Court in London after Amstrad had sought a declaration that its marketing for its twin cassette systems was lawful. The judge refused the declaration and said: "Amstrad have failed to

prove what they have done is lawful." He added that the onus had been on the manufacturer to prove its case, not on the BPI to disprove it, and that Amstrad had failed in its argument.

The judge said of Amstrad: "They hoped to encourage members of the public to buy these machines because it was equipment which would enable the customer to record from their favourite cassette. Amstrad are intentionally placing in the hands of purchasers the equipment that they should know will be used for infringement."

He added that selling such systems implied that Amstrad approved of home-taping; the company was encouraging home-taping. "They would have known that there would be non-infringing uses but the market for the non-infringing uses must be so slight that from a commercial

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Obie to succeed Lopez — official

THE APPOINTMENT of Maurice Oberstein as chairman and chief executive of PolyGram Leisure UK was confirmed in London this week just 10 days after his retirement from CBS Records.

The announcement of Oberstein's new position, made by David Fine, executive vice president of PolyGram International, comes eight weeks after Ramon Lopez vacated the PolyGram job to become co-chief executive officer of WEA International.

One of Oberstein's first actions at PolyGram will be to appoint a managing director for Phonogram where a vacancy has existed since Brian Shepherd quit to join A&M in January.

"I had no intention of rushing to fill the Phonogram post before replacing Ramon Lopez," Fine told *Music Week*. "The company has been doing very well even without a managing director and it was right to wait for the new

chief executive to make his own choice of person for the Phonogram position."

Fine is clearly delighted to have been able to fill the gap left by the departure of Lopez with a man of Oberstein's stature in the music industry. "We welcome his vigorous style of leadership, and his expertise in establishing a two-way exchange of talent — promoting British artists worldwide, and attracting international talent to the UK," he said.

Oberstein said the opportunity was "too good to miss" and added that one of his aims in the new job would be to boost PolyGram's profile in the industry and marketplace: "It's a good company with some very good people, but I would hope to be able to give it more of a 'presence'. Apart from that, I am joining PolyGram with no preconceptions or any particular changes in mind."



DIRE STRAITS were the recipients of this year's Silver Clef Award for outstanding services to British music. They are pictured at last week's Silver Clef luncheon in aid of the Nordoff-Robbins Music Therapy Centre together with some past award winners. Special awards also went to Tim Rice and Andrew Lloyd Webber and the event raised £59,000 for the charity.

PRT/Precision sale rumour grows!

RECENT SPECULATION in the video trade press about a possible sale of PRT and Precision Video hardened last week with strong rumours that a consortium including ex-Videoform executives Warren Goldberg and Paul Levinson, Steve Ayres, formerly of Embassy Home Entertainment, and Steve Gottlieb, a former PolyGram executive, is bidding for the company. None of these people were available for comment at press time.

PRT/Precision Video is part of Associated Communications Corporation (ACC) owned by Australian entrepreneur Robert Holmes A'Court, whose London representative Alan Newman told *MW* last Friday through his secretary that he was not available to speak about PRT.

Towerbell float

TOWERBELL RECORDS was officially launched onto the Stock Market last week with a reception in Mayfair and a prospectus noting the importance of MD Bob England to the company.

Its prospectus states under the heading "risk factors": "The strategy and overall direction of the company is to a substantial extent dependent on the continuing services of Bob England."

Laister resigns

THORN EMI chairman Peter Laister resigned on Monday, and has been replaced by his deputy, Sir Graham Wilkins. A company spokesman said a change in management style was considered necessary and a greater sense of urgency in tackling issues currently confronting Thorn EMI.

MUSIC WEEK

MUSIC WEEK regrets that, due to rising distribution costs, as of July 1, the cover price is raised to £1.50 and the annual subscription price to £45 (Irish 57).

● Readers who purchase *MW* at a newsagent should note that there is a 41 per cent saving on buying an annual UK subscription. Subscribers also receive the annual *Directory* free of charge.

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UNTOUCHABLES

WEA explores compact video

AS THE compact disc (CD) begins to make its presence felt in the marketplace, WEA is already looking ahead to the next generation carrier — the compact video (CV).

"The consumer chooses what plays longer, sounds and looks better, costs less, does more, saves time, saves room, saves energy, is reliable, goes anywhere, works automatically, and records," WEA International record group president Stan Cornyn told a recent WEA worldwide managing directors meeting in Montreux, Switzerland.

"The CD as we know it performs some of these functions, but can't carry sufficient video play. The future will see the CV, a compact video disc that has fully compatible audio.

"It will be viable for video graphics, home information/education systems, subtitles, multiple language channels, data storage, interactive play, electro-

nic mail, composition, and all facets of entertainment. This adds up to a digital LaserVision system that handles them all."

Other points to emerge from the meeting:

● WEA companies making the strongest sales gains in the first quarter of 1985 were the UK, Germany, Japan, Canada and Australia.

● WEA promotional video clips are to be serviced to satellite/cable channels Music Box and Sky Channel by WEA Europe instead of WEA UK "so as to fully consider the diverse relative life-spans of singles on the Continent".

● All markets, except Japan and Germany, are expected to more than double their music cassette sales by 1990, with the US and UK in the lead, according to WEA Germany deputy MD Manfred Lappe, who added that in the UK, CD sales will exceed LP sales in 1989.



TIEING IN nicely with the chart-topping success of *The Style Council's* second album, Paul Weller's *Respond* label has returned to its marketing and distribution arrangement with Polydor, after a sojourn with A&M. The first release under the new deal will be a single from *Tracie Young*, (here pictured signing on the dotted line with Polydor managing director John Preston).

Radio London in July 4 US soul link-up

RADIO LONDON and New York soul station WBLB are linking up on July 4 for what are claimed to be the first series of radio programmes simultaneously broadcast in the UK and US.

The Independence Day link-up will last three hours, beginning at 10.00pm UK time, and running through to 1.00am the following morning. The first hour will feature a programme presented by Radio London's Dave Pearce live from New York. Then it will be over to Hammersmith Palais for an hour of live entertainment on *Soul Night Out*, before going back to New York for the final hour with Tony Blackburn.

Musical Chairs

TWO FORMER WEA men have joined **A&M**; **Lindsay Wesker**, a former assistant editor of *Black Echoes*, is the new **A&R manager**, the same post he held at WEA, and **Mark Parker** switches companies as a promotion assistant ... **Lee Leschasin** has been appointed to succeed **Johnny Black** as head of press at Polydor. **Karen Ehlers** is also leaving the company's press office to look after publicity at **Beggars Banquet**. **Adrian Sear** has joined Polydor as head of promotions from **A&M** ... **Mike Seaman** has been appointed label manager at **Satril** and **Crash**. **Jerry de Bourg** has joined the company as **A&R manager** and **Brian Cristophe** has been appointed marketing and promotion manager.



CD transforming business

From IRA MAYER

NEW YORK: The CD may be re-shaping the record industry in more than its physical dimensions. CD-only shops are springing up — admittedly only a handful so far — to cater to an audience of music buyers which has been largely dormant in recent years.

But that's the interesting part of the story: these are the buyers that retailers have been warned about — the people who are intimidated and/or offended by loud music blaring over store audio systems, by music video beamed from overhead screens, and by crowds of kids who block the aisles that lead to the back of the store where jazz, classics, show music and other "adult fare" are hidden.

It was interesting to note, in a similar vein, how bookstores assume that they will be handling CDs, even if they have shied away from LPs. Part of the reason is the success of New Age music in that environment. Part of it is the expectation that CDs will one day contain the same kind of reference works they are already accustomed to selling, except that these will be for use with home computers.

Still another is the basic fact that the "average" book buyer is by and large the classical music and jazz purchaser. Indeed, some bookstores have found a synergism between books and these two musical categories. All of this is quite apart from the explosion in bookstore sales and publisher development of books-on-cassette recordings, discussed here a few weeks ago. Personally, I fear the latter phenomenon will shake out much more rapidly than did video games.

When examined in context of the music industry overall, CD is still a small proportion of the business — anywhere from about 5 to 15 per cent of a given store's sales, according to most reports. But the number of discs new purchasers acquire and the rapidly plummeting hardware prices bode well for the format, even as speculation mounts over 8mm digital audio.

Add to this the continued price experimentation that PolyGram is undertaking, with catalogue pop material by Mantovani, Benny Goodman, Stanley Black and others from the Sixties and Seventies Phase 4 library pegged to list for under \$10 (wholesale \$6.50-\$7.50) and the maxi-singles designed to sell for \$5-\$6 to younger customers (wholesale \$3-\$4), and you have one of the best examples of planned market expansion the record industry has seen in years.

As has been made clear in the past, no one expects the LP to die, but the prospects for a \$1,000-\$3,000 laser-based record player for vinyl records would appear to be dim. The contraption, which developers Final Technology and Innovation promise will be price competitive with CD players when it hits the market in 1986 (which brings it down to the \$300 or less level quickly), reads reflected grooves and has no physical contact with the record album.

A possible sign that the trend toward books-on-cassette may already have peaked: American Express is promoting The Cassette Library of the Hundred Greatest Books featuring such "masters of the spoken word" as Sir John Gielgud, Tom Courtenay, Dame Wendy Hiller and others. The series is sent as two books a month, two cassettes per book, each volume selling for \$34.50.

RESULTS OF NARM's 1984 annual retailer survey, show that cassettes accounted for 49.2 per cent of retail sales, LPs 39.3 per cent, CDs four per cent, 7-inch singles 5.6 per cent and 12-inches 1.9 per cent. Pop/rock generated 52.5 per cent of sales, soul 12 per cent, country nine per cent and classical 6.8 per cent. Average transactions were 1.9 units worth \$14.

The typical NARM-member store stocks 12,333 titles and 55,565 units, turning the inventory 3.2 times annually. For record stores carrying video, 51.1 per cent of sales volume was for pre-recorded VHS cassettes, 34.2 per cent for blank tapes. Beta and video discs accounted for 8.9 per cent and 5.2 per cent, respectively. Copies of the complete survey, including similar breakdowns for rack jobbers (for whom 70 per cent of the business is in cassettes), one-stops and independent distributors are available from NARM, 1008-F Astoria Boulevard, Cherry Hill, NJ 08003.

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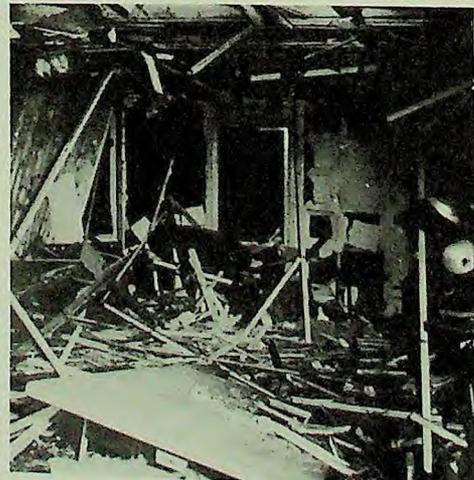
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New 'all-in' service for tape industry

TAPE DUPLICATION and manufacturing company James Yorke has announced a new "custom service" facility providing under one roof all the services a customer needs to obtain designed and packaged pre-recorded or blank audio tapes.

The company is providing facilities for studio recording, mastering, duplication, print and packaging design and final delivery to anywhere in Europe.

The service is designed in modular fashion so that customers may use any or all of the services.

Yorke is also expanding its manufacturing facility to accommodate new slitting equipment together with a Netsch mill enabling it to not only double its production capacity, but also to provide chrome dioxide tape.

EMI releases TV ad music

HEARTENED BY a series of classical entries in the pop singles charts this year, EMI's Classical Division has released music used in the current BMW TV advertisement campaign on a single.

The work is the *Aria Canilena* from Villa Lobos' *Bachianas Brasileiras*, and it is performed by the soprano Madi Mesple accompanied by eight cellos conducted by Paul Capolongo.

Now France imposes home-taping levy

PARIS: FRANCE is now the seventh country to impose a royalty on home-taping and video copying. This follows legislation passed on June 21 which amends French copyright law and provides for remuneration to authors, composers and producers of phonograms and videograms on the manufacture or import of blank audio and video tape.

The level of the royalty will be determined by a special tribunal with equal representation for rights owners and tape manufacturers and importers, plus a neutral chairman with a casting vote.

For audio tape, the division of the royalty will be one fourth to authors, one fourth to composers, one fourth to performers and one fourth to producers. For video tapes, the split will be one third to authors/composers, one third to performers and one third to producers.

Anticipated payments are two francs per hour for audio tape and about four francs for video tape.

Exemptions from the home-taping royalty will be granted to phonogram and videogram producers, broadcasting and cable organisations, and to the visually and aurally handicapped.

Under the new law, phonogram and videogram producers have the right to authorise or forbid the reproduction of their works and the right to authorise or forbid the sale, exchange or rental of phonograms and videograms.

● Countries which have now introduced a home-taping levy are Austria, Zaire, Finland, France, West Germany, Hungary and Iceland. Norway and Sweden also have provision for a levy, but in the form of a tax rather than a royalty with only minimal benefit to the record and video industries. Legislation is expected in the UK fairly swiftly after reactions to the Government's Green Paper on the subject have been assessed.

Bristol stages benefit concert

A HOST of big name acts are being lined up to appear at a prestige concert in aid of African famine relief to be staged at Bristol City Football Club on Saturday, August 24.

The eight hour event, being organised by a committee of people from both inside and outside the music business, is expected to attract an audience of at least 30,000 spectators and raise in excess of £1/4m for Oxfam.

Sounds freelance and local music figure Dave Massey, who is handling the event's promotion, says the organisers have been in contact with around 30 artists to date and will be releasing names as soon as they are confirmed, hinting that some big surprises could be in the pipeline.

As *Music Week* went to press the committee were still in the process of setting up an office to handle enquiries.

Chinese record industry

GENEVA: An IFPI council meeting here has heard of plans for expansion in the record and tape industry in the People's Republic of China.

Kong Mai, secretary general of the Chinese Ministry of Radio & Television, told the council that he was seeking close co-operation with the IFPI and with the audio/video industries around the world. He also emphasised that the Chinese Government was unequivocally opposed to piracy of copyright material.

Directory

RECENT MOVES: Rhythmic Records to Suite B9, Hatton Square, 16-16a Baldwins Gardens, London EC1 (01-405 0879/3931; telex 28329) ... Heartbeat Records to 407 Fishponds Road, Fishponds, Bristol BS5 6RJ (0272 654850) ... Ram Records to 182/184 Campden Hill Road, London W8 7AS (01-221 3592; telex 8950511 ONE ONE G) ... WEA Europe Inc to Byron House, 7/9 St James's Street, London SW1A 1EE (01-839 6171; telex 8956510; telefax 930 3933) ... Tritec Ltd to Craven House, 32 Marshall Street, London W1V 1LL (01-439 7100; telex 263017).

Ronson forms new company

A COMPANY handling PR, marketing and sales in the music and video industries has been set up by Laurence Ronson, formerly group marketing director with Heron Home Entertainment. Called Missing In Action, the company will also deal with the acquisition of licensing rights and will be based at 1 Derby Street, London W1.

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Jim Diamond "Double Crossed"	(AMA 5029/AMC 5029)

Singles

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Squeeze "Last Time Forever"	(AM 255/AMY 255)
Atlantic Starr "Silver Shadow"	(AM 260/AMY 260)



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NEWS

Why Reid called for DJM probe

ELTON JOHN'S manager John Reid told the High Court last week how he called in accountants to audit DJM's sub-publishing arrangements after becoming suspicious about the way the singer's songs were being published in the US.

Reid said he believed the DJM subsidiary in New York was retaining too much of the money it collected in royalties.

Reid began the inquiry just after leaving the Dick James Organisation to independently manage Elton John in 1972 — it continued over the next eight years until 1981 when writs were served on Dick James and his companies.

Among those advising Reid was US attorney John Eastman, who apparently believed there was a strong case for saying Dick James had not accounted properly and used sub-publishing companies as a device for diverting money.

US music publisher David Rosner, formerly employed by Dick

James Music in New York, said in court that in the early Seventies it was the usual practice for sub-publishers to retain 15 to 25 per cent of mechanical royalties. Asked if there was any justification for a retention of 50 per cent — as in the case of Elton John and songwriting partner Bernie Taupin — he said: "Not in the normal course of business."

John and Taupin are suing James and his companies for the return of copyrights to songs written between 1968 and 1975 which were signed away for life.

They also want the judge to set aside publishing and recording agreements made 18 years ago on the grounds that they were "onerous and one-sided" and made under "undue influence". They also claim damages for the improper diversion of royalties, and Elton John is claiming damages from James for being in breach of a management agreement.

The Dick James Organisation is contesting all the claims and Dick James claims he had no personal involvement in any of the agreements. James was due to start presenting his defence in court as *Music Week* went to press.

● DJM points out that the £2.6m royalties referred to in last week's *MW* as being retained by publishing companies abroad was profit made by the entire DJM group on publishing worldwide and includes the UK profits.



EGTON HOUSE (home of *Radio One*) has seen some silly stunts in its time, but promotion men Oliver Smallman and Richard Evans of Positive Promotion deserve some sort of award for tying the knot on the Egton front steps with Janice Long as chief bridesmaid — all in aid of plugging Billy Idol's *White Wedding* single.

Tape copiers

FROM PAGE ONE

point of view it could not be worth considering."

Mr Justice Whitford said Amstrad's actions were an incitement to infringe copyright which made the company "joint wrongdoers with those who actually tape the tapes".

He found that the company had been negligent in the duty of care and that its copyright notices on press and television advertisements were "so insignificant" as to never have been intended to be taken seriously.

Isherwood comments: "The decision will affect future technological developments such as digital tape recorders which will be used for infringing rights on compact discs. It will also have an impact on tape-to-tape video copiers."

The BPI sees a simple solution to at least the problems presented by current technology. The organisation presented evidence to the hearing of an anti-eraser lever in the source deck of a twin cassette system which would prevent taping from a pre-recorded cassette unless the user deliberately covered the lug holes in the commercially-made cassette.

Mr Justice Whitford held that it would be open to manufacturers to market a machine with such a modification and that the companies could then not be blamed for what the public did with it.

● In addition to Amstrad's appeal, there is further outstanding litigation between the company and the BPI. In conjunction with the MRS, the BPI is seeking damages from Amstrad based on the profits from the twin cassette systems already sold.

BPI obtains speedy trial

THE BPI has obtained an order for a speedy trial in the action against alleged chart-hyping through organised buying in.

A High Court judge in chambers granted the order last week despite it being opposed by one of the defendants, Henry Turtle, of Old Horsham Road, Crawley, Sussex. The BPI will now apply for a trial date which should fall before the end of this year. Without a speedy trial direction, High Court actions can normally be expected to take between two and four years to reach a hearing.

The other defendants in the case are Gordon Sutherland, of Cathnor Road, London W12 and Tony Allen, of St Mary's Court, Barwell, Leicestershire. A judgment against a fourth man, Christopher Marshall, of School Lane, Dunston Heath, Staffordshire, was obtained by the BPI on June 7.

DOOLEY

WAS THERE ever a more ironical "who'd have thought it?" — six months ago Maurice Oberstein and Ramon Lopez were at loggerheads over market share figures, and now Obie has his feet under Ramon's former PolyGram desk. The timing of Ramon's move to WEA and Obie's retirement from CBS were entirely coincidental — but fortuitously so for PolyGram's David Fine who could be said to have pulled off something of a music industry coup in attracting Obie to the fold. The question now is — which CBS staffers will follow the leader, and who will he pick for the Phonogram MD job? The name of Arista's David Simone is being linked with the latter ... In a highly magnanimous gesture, new CBS UK MD Paul Russell has given the entire company staff the day off this Thursday (4) to see Bruce Springsteen at Wembley ... Tumbling Thorn EMI stock prices set off renewed speculation about the future of the company last week, and can it be a coincidence that the price of Amstrad slid several points following its defeat in its High Court action against the BPI? ... Spandau Ballet attempted to put a spanner in the wheels of the MAM/Chrysalis merger last week, issuing a press release saying they were surprised there was nothing in the merger document about Spandau's "potential claim for damages" against Chrysalis. In fact, the band's legal action is referred to on page 80 of the document and, says Chrysalis, any claim would be "immaterial in the context of the merger".

DOOLEY IS indebted to Spandau Ballet for leading him to page 80 of the MAM/Chrysalis merger document which also reveals that Chrysalis has "key man" insurance on Chris Wright for £2m ... The Silver Clef 10th anniversary lunch was a resounding success — if only for the sight of Dave Dee "spanking" a very sporting Tony Blackburn while singing Xanadu — all in the aid of the charity, of course ... A baby daughter to Elton John's Big Pink Music boss Jim Doyle and wife Linda ... Thermal Records' Adam Kinn weds Brazilian beauty queen Sandra Ferreira this week ... Vince Connolly has left Epic and can be contacted on 01-870 1351 ... Making a rare visit to London, Atlanta-based legendary Yes/ELP producer Eddy Offord, visiting APRS and meeting A&R execs with manager Dennis Muirhead ... Former Soft Boy and well-loved English eccentric Robyn Hitchcock recently received a 15-minute ovation at New York's Danceteria during debut tour in the US where enterprising Slash label says it has sold 30,000 copies of his Fegmania LP ... Recently appointed president of PolyGram France, Alain Levy, has poached Luigi Calabrese from WEA Italy to be his managing director ... Channel Four's "computer generated" Max Headroom makes a "personal appearance" at the ICA Rock Week first night on August 6 — should be interesting!

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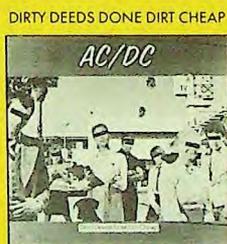
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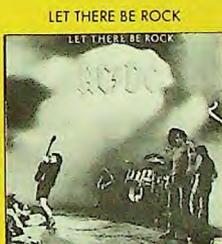
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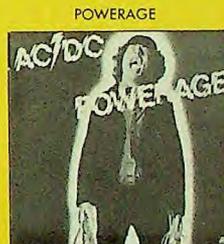
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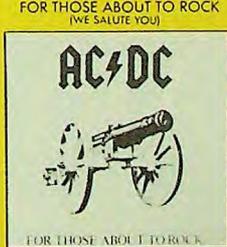
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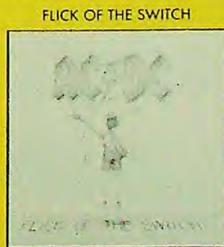
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OPINION

No need for PPL?

AFTER READING John Love's defence of PPL in your March 23 issue I have to question why PPL exists at all. No such body exists in the US or Canada; they pay royalties on a per play per record basis and it has been working for years. I don't see the major record companies in America throwing their arms up over lost revenues.

In the early days of radio in the UK when there were few radio stations, and BBC orchestras were doing a lot more, I can perhaps acknowledge the need for this kind of body. But in today's world, with the amount of stations on the air, and with the Government's intention of issuing more licences, the record companies should be getting enough money.

This constraint of only allowing so many hours of music per day in my opinion has held back broadcasting in this country for years. It only makes sense that the more records played per day or night, and the more the public is aware of what is available, they will therefore go out and buy it.

Where are the sales on specialist formats such as jazz, country, blues etc? Specialist stations broadcasting this type of music would sell records.

I would say that PPL is in fact restraining their own income by insisting on controlling the amount of needletime a station has a day. By opening up the airwaves, the increased revenue from greater record sales and publishing royalties would be more than enough to compensate any losses the PPL feel they might incur.

If the elite 500 companies still feel that they will be out of pocket, why not negotiate a per-play-royalties system as PRS has done?

RICK NICKERSON, The Record Galley, Commercial Street, Lerwick.

**WRITE TO: OPINION, MUSIC WEEK,
Spotlight Publications Ltd, Greater London House,
Hampstead Road, London NW1 7QZ.
The Editor reserves the right to shorten or edit letters.**

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TOWERBELL records plc is a successful British independent record company with a number of major international stars, such as Shirley Bassey, Nils Lofgren, Cilla Black and Justin Hayward of the Moody Blues already signed to the label and Chas and Dave to the affiliated label "Rockney". Further important signings are expected during the year as well as the development of its associations with television companies through the establishment of a new label which exclusively handles theme music. The company is prominent in the promotion of records via television advertising which coupled with an aggressive market stance places it well on the way to becoming a major force in the UK record business. No application has been made or is proposed to be made for these securities to be admitted to the Official List of The Stock Exchange or for permission for dealings to take place on the Unlisted Securities Market. Cleveland Securities plc and Harvard Securities PLC have agreed to make a market in the Ordinary Shares of the Company. Application forms and copies of the Prospectus dated 26th June 1985 upon the terms of which alone applications can be made can be obtained from:-

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RETAILING

Independent thinking

THE FUTURE of record retailing is viewed with a mixture of optimism and realism at Ripping Records, an indie shop on Edinburgh's South Bridge Street.

Proprietor John Richardson sees overall record sales decreasing, but, surprisingly, he does not see the multiples surviving at the expense of the independent dealer, believing that the big boys will run down their record operations once profit margins decline.

However, he is not suggesting a decline in multiple selling outlets will mean golden times for surviving independents as they presumably pick up some of the former's customers.

Richardson sees only hard work ahead for the independent whatever the future may bring.

Great specialisation is demanded from the independent concern allied to hard work.

"At the end of the day the dealer will not get a Ferrari, more likely he will get a bicycle and a bus pass! Well, there's still a good living to be had and found, but times like the Seventies when you could order and sell 200 of a new album in a flash are gone."

Richardson's suggestion of a decline in sales stems from several reasons. First, he is aware of greater consumer choice in entertainment possibilities. Second, he sees the present alignment of the record star and fashion, the growth of video promotion, in-building its own death. "People come and buy something they've seen, the image rather than the sound."

Richardson sees the good independent surviving because above all it is music that counts first and foremost to many of the customers who populate his and, he believes, most indie shops.

Admittedly, he attracts the "occasional" buyer but he knows, as of course everyone does, that the great bulk of the very fashionable material sells in large multiples who can discount heavily.

Richardson will not lose any sleep if the multiples scale down their record operations — "The Boots, Smiths and Woolworths of this world started the spiralling downwards of the industry with their price-cutting. We don't get involved in it to any degree. Two shops in this area closed because they chased the big boys price for price and they made no money".

Richardson's present shop has been running for 10 years and his manager, Nick Sutherland, has been with him for five years. Shop assistant David Blades — a mine of information on the indie

*Multiple stores
will decline
while
independent
dealers survive
in a declining
market — that is
the forecast of
Edinburgh
dealer JOHN
RICHARDSON,
talking to TONY
JASPER*

market and reputed among reps for making the best cup of coffee in Scotland's record stores — complements.

While chart material sells well there is for Ripping Records a huge sales market in indie material and usually ahead of the weekly chart. Flux Of Pink Indians, The Jesus and Mary Chain, Cramps and Crass sell heavily with of course some of their product not available in general stores due to language, ideas and record covers.

*'At the end of the day the dealer
will not get a Ferrari, more likely a
bicycle and a bus pass ...'*

The Cartel comes in for effusive praise for its overall servicing which includes valuable information data. Red Rhino and Fast Forward are also complemented. Ripping Records regards itself as the authoritative source and base for indie material in Edinburgh and beyond. And indeed the store was full of movement during the several hours I spent by the sales counter on a Thursday afternoon.

It sells concert tickets, organises coach trips to concerts, displays posters and general information. Their record knowledge is tested by demanding customers who seem addicts of John Peel, NME and fanzines.

But these customers also buy Simple Minds, U2 and Big Country, all majors' bands. Sutherland says customers do not regard

them as chart bands, whatever the weekly list may say to the contrary. "They don't bother with the best-selling lists. They think these groups are for them rather than it seems all and everyone."

"Some people come here because they can get what they want without spending ages trying to find something. We serve them personally. And if we haven't a record we say we can get it for them, no sweat or bother in a day or so. That counts. And we can supply information, very important. I tell you we get asked for the strangest things that I'm sure would have no meaning in a chain store."

Ripping sells chart albums from £5.25 to £5.49 with back catalogue £5.49. "That can be cheaper than Virgin and in Smiths they can be £6.25." Sutherland says "customers often say 'I can buy it a pound cheaper in Smiths, HMV, Virgin' but they still purchase."

He sold over 2,000 of the Band Aid single and while in no way begrudging its sales he feels another time of year might have been better. "People at Christmas buy the number one whatever it is — for parties and presents. So we really lost a lot of money. OK, fine but many of those who criticised the dealers were not actually forking it out themselves and the stars hardly extended themselves financially. And this is not sour grapes. Geldof did a marvel-

lous thing and he's been laying down the law to those countries receiving and trying to stop corruption."

Richardson does not sell compact discs, partly because his customers are not in mid to high-income brackets. He has though noticed a major drop in so-called faulty records returned and attributes this to a vast improvement in people's playing equipment.

He feels he has to say "I am optimistic for the future. Yes, there will be an impulse market but it will decline and trade expansion will depend on meeting the demands of music fans."

"You can't force people to buy. You tell them the price. You inform them about the group and music. Then it's up to them. But you can do your best to ensure sales." □

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"THE MORE YOU LIVE THE MORE YOU LOVE"	—	A FLOCK OF SEAGULLS (JIVE)
"AMOREUSE"	—	KIKI DEE (ROCKET)
"LOVERBOY"	—	BILLY OCEAN (JIVE)
"ATMOSPHERE"	—	RUSS ABBOT (SPIRIT)
"YOU SHOULD'VE KNOWN BETTER"	—	T. C. CURTIS (HOT MELT)
"SPEND THE NIGHT"	—	COOL NOTES (ABSTRACT/PRIORITY)
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"SUDDENLY"	—	BILLY OCEAN (JIVE)
"HOLD ME TIGHT"	—	ROBERT WHITE (CALIBRE)
"DEVOTED TO YOU"	—	CACIQUE (DIAMOND DUEL/PRIORITY)
"IT AIN'T FAIR"	—	EDWIN STARR (HIPPODROME)
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AIRPLAY

BUBBLING

The following records are bubbling under the airplay grid on the opposite page.

- 7 (—) **B.B. & Q.: Genie** Cooltempo/Chrysalis COOL 110 (F)
Capital, CBC, Clyde, DevonAir, Essex, Hereward, Severn.
- 6 (4) **BROWN, O'Chi: Why Can't We Be Friends** DBM 009 (R)
- 5 (6) **CAMERON, Chris: Is This Love** Steinar STE 765 (A)
- 7 (—) **CHANGE: Mutual Attraction (Remix)** Cooltempo/Chrysalis COOL 111 (F)
Aire, DevonAir, Essex, Hereward, Mercia, Mercury, Radio 210.
- 8 (—) **CORLEY, Al: Square Rooms** Polydor POSP 747 (F)
Aire, Clyde, Mercia, Mercury, NorthSound, Red Rose, Swansea, Viking.
- 5 (—) **DUKE, George: I Surrender** Elektra EKR 15 (W)
Beacon, DevonAir, Forth, Mercury, Red Rose.
- 5 (—) **EXPLORERS, The: Venus De Milo** Virgin VS 779 (E)
CBC, City, Hereward, Pennine, Plymouth.
- 7 (—) **FISHER, Mark (featuring Dotty Green): Love Situation** Total Control/EMI TOCO 3 (E)
City, County, Essex, Mercury, Metro, Pennine, Radio 210.
- 5 (5) **HUTCH, Willie: Keep On Jammin'** Motown ZB 40173 (R)
- 8 (—) **IDOL, Billy: White Wedding** Chrysalis IDOL 5 (F)
Aire, CBC, Hereward, Luxembourg, Mercury, NorthSound, Signal, Tees.
- 7 (—) **JAMES, Rick: Glow** Gordy ZB 40223 (R)
Essex, Forth, Hereward, Luxembourg, Mercury, Moray Firth, Victory.
- 6 (6) **JIMMY JIMMY: I Met Her In Paris** Epic A 6368 (C)
- 5 (—) **JONES, Aled: Too Young To Know** Sain/Priority SAIN 116 (E)
BRMB, Moray Firth, Swansea, Tay, Radio 210.
- 5 (5) **KING, Will: Backed Up Against The Wall** Total Experience/RCA FB 49965 (R)
- 5 (—) **MARLEY, Bob & The Wailers: Three Little Birds** Island IS 236 (E)
- 5 (7) **NOLANS, The: Goodbye Nothin' To Say** Towerbell TOW 70 (E)
- 7 (—) **ONE WAY: Let's Talk** MCA 972 (C)
Forth, Hallam, Luxembourg, Mercury, Metro, Pennine, Tees.
- 6 (—) **PET SHOP BOYS: Opportunities (Let's Make Lots Of Money)** Parlophone R 6097 (E)
Beacon, Capital, City, Luxembourg, Mercia, Radio 210.
- 5 (5) **ROAR SOUND featuring SALLY OLDFIELD: Share** Roar/Priority ROAR 1 (E)
- 6 (5) **THIRD WORLD: One To One** CBS A6396 (C)
- 6 (6) **TZUKE, Judie: Love Like Fire** Legacy LGY 25 (E)

RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm) in the week preceding publication.

- 6 (Re) **AGNETHA FALTSKOG: One Way Love**
- 6 (7) **SISTER SLEDGE: Frankie**
- 5 (4) **DANA: Little Things Mean A Lot**
- 5 (7) **BILLY JOEL: You're Only Human**
- 5 (5) **BILLY OCEAN: Suddenly**
- 5 (New) **BILLIE JO SPEARS: Midnight Blue (Premier)**
- 5 (New) **TOYAH: Soul Passing Through Soul (Portrait)**
- 4 (New) **RUSS ABBOT: All Night Holiday (Spirit)**
- 4 (5) **THE CROWD: You'll Never Walk Alone**
- 4 (New) **DEBARGE: Who's Holding Donna Now (Gordy)**
- 4 (4) **DEAN FRIEDMAN: I Didn't Mean To Make You Cry**
- 4 (New) **KOOL & THE GANG: Cherish Denise Lasalle: My Toot Toot (Epic)**
- 4 (4) **OPUS: Live Is Life**
- 4 (New) **RAH BAND: Sorry Doesn't Make It Anymore (RCA)**
- 4 (5) **CHRIS REA: Josephine**
- 4 (5) **JENNIFER RUSH: The Power Of Love**

OTHER FEATURED RECORDS

- BEACH BOYS: Getcha Back**
- CHINA CRISIS: King In A Catholic Style (Wake Up)**
- SONNY CURTIS: I Think I'm In Love**
- LEE GREENWOOD: The Wind Beneath My Wings**
- THE HOLLIES: Too Many Hearts Get Broken**
- MADONNA: Crazy For You**
- LARRY MARSHALL: Minnie The Moocher**
- ALVIN STARBUST: Sleepless Nights**
- STUTZ BEAR CATS: Running In The Night**
- TIMOTHY TOUCHTON: Save Your Love For Me**
- MARTI WEBB: Ben**
- MARI WILSON: Would You Dance With A Stranger**
- BILL WITHERS: Oh Yeah!**
- PAUL YOUNG: Tomb Of Memories**

- DAVID HAMILTON'S RECORD OF THE WEEK:**
- ARETHA FRANKLIN: Freeway Of Love (Arista)**

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).

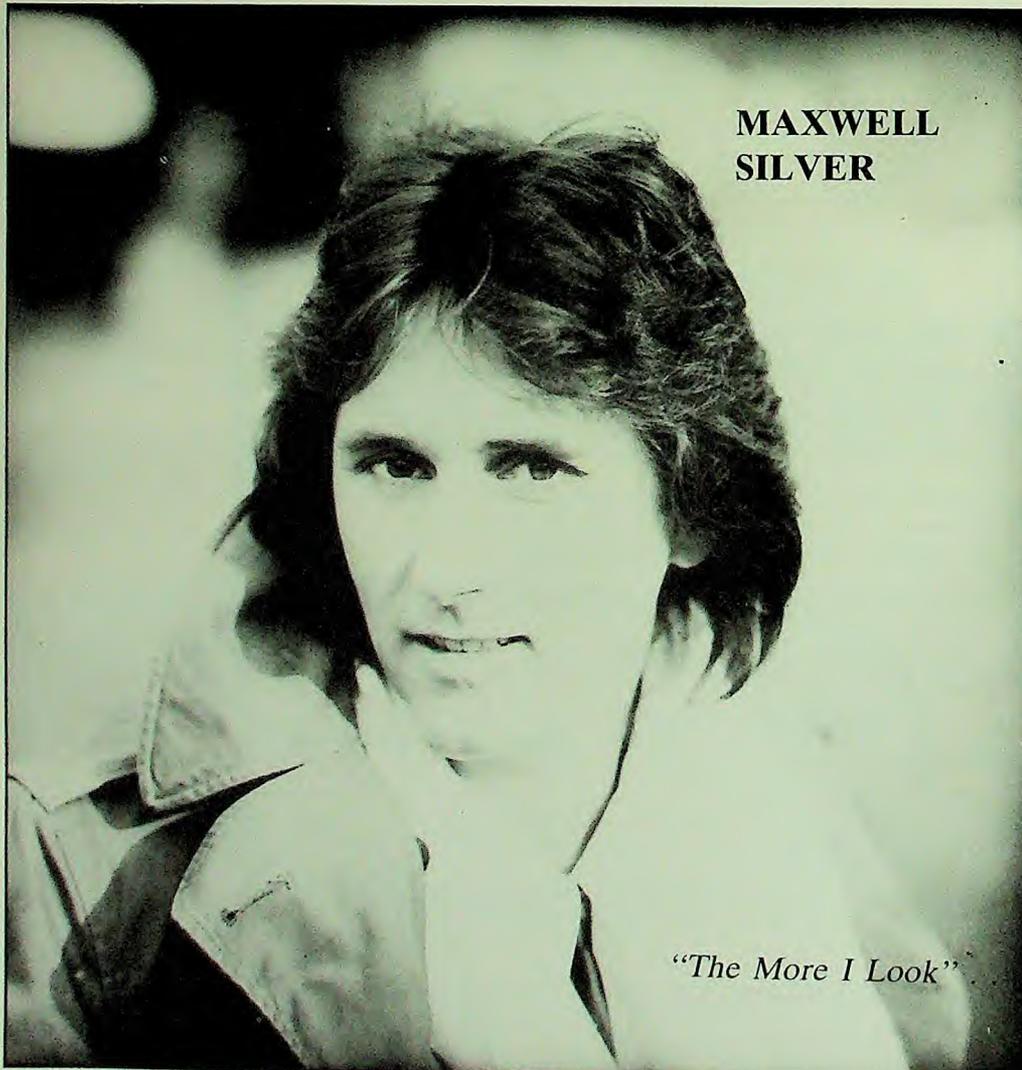
RADIO 1

Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- 21 (19) **MADONNA: Crazy For You**
- 21 (19) **SISTER SLEDGE: Frankie**
- 20 (11) **TEARS FOR FEARS: Head Over Heels**
- 19 (16) **HOWARD JONES: Life In One Day**
- 17 (18) **PAUL YOUNG: Tomb Of Memories**
- 16 (20) **MAI TAI: History**
- 16 (15) **MARILLION: Kayleigh**
- 15 (New) **EURHYTHMICS: There Must Be An Angel, RCA PB 40247 (R)**
- 14 (19) **CHINA CRISIS: King In A Catholic Style (Wake Up)**
- 14 (17) **DURAN DURAN: A View To A Kill**
- 14 (12) **PHILIP OAKEY & GIORGIO MORODER: Good-Bye Bad Times**
- 13 (13) **AMAZULU: Excitable**
- 13 (6) **BRUCE SPRINGSTEEN: I'm On Fire**
- 13 (13) **ELTON JOHN & MILLIE JACKSON: Act Of War**
- 13 (12) **HAROLD FALTERMEYER: Axel F**
- 12 (New) **THE CONWAY BROTHERS: Turn It Up, 10/Virgin TEN 57 (E)**
- 12 (6) **THE CULT: She Sells Sanctuary**
- 12 (19) **FINE YOUNG CANNIBALS: Johnny Come Home**
- 12 (13) **THE REDSKINS: (Burn It Up) Bring It Down! (This Insane Thing)**
- 12 (17) **SCRITTI POLITTI: The World Girl**
- 12 (12) **SIMPLY RED: Money's Too Tight (To Mention)**
- 12 (18) **STING: If You Love Somebody Set Them Free**
- 11 (New) **ARETHA FRANKLIN: Freeway Of Love, Arista ARIST 624 (F)**
- 11 (8) **DENISE LASALLE: My Toot Toot**
- 11 (12) **FEARGAL SHARKEY: Loving You**
- 11 (12) **KOOL & THE GANG: Cherish**
- 10 (5) **DEAD OR ALIVE: In Too Deep**
- 10 (9) **DIRE STRAITS: Money For Nothing**
- 9 (10) **BRUCE SPRINGSTEEN: Born In The USA**
- 9 (8) **PHIL FEARON & GALAXY: You Don't Need A Reason**
- 9 (11) **KATRINA & THE WAVES: Walking On Sunshine**
- 9 (8) **PROPAGANDA: Duel**
- 8 (5) **THE ADVENTURES: Feel The Raindrops**
- 8 (5) **DON HENLEY: Dirty Laundry**
- 8 (5) **FAITH BROTHERS: Stranger On Home Ground**
- 8 (5) **JAKI GRAHAM: Round And Around**
- 8 (5) **PREFAB SPROUT: Faron Young**
- 7 (17) **ANIMATION: Obsession**
- 7 (New) **THE COMMENTATORS: N-N-NINETEEN NOT OUT, WEA OVAL 100 (W)**
- 7 (5) **GLENN FREY: Smuggler's Blues**
- 7 (10) **GO WEST: Call Me**
- 7 (9) **KID CREOLE & THE COCONUTS: Endicott**
- 7 (10) **OPUS: Live Is Life**
- 7 (7) **THE STYLE COUNCIL: Come To Milton Keynes**
- 6 (7) **BILLY JOEL: You're Only Human**
- 6 (11) **BILLY OCEAN: Suddenly**
- 6 (7) **THE DAMNED: Shadow Of Love**
- 6 (14) **DAVID BOWIE: Loving The Alien (Remix)**
- 6 (New) **JEFF BECK & ROD STEWART: People Got Ready, Epic A6387 (C)**
- 6 (New) **KIM CARNES: Crazy In The Night (Barking At Airplanes), EMI America EA 199 (E)**
- 6 (6) **NICK HEYWARD: Laura**
- 6 (6) **PRINCE & THE REVOLUTION: Paisley Park**
- 6 (New) **THE SMITHS: That Joke Isn't Funny Anymore, Rough Trade RT 186 (I/R)**
- 6 (6) **SQUEEZE: Last Time Forever**
- 5 (6) **BEACH BOYS: Getcha Back**
- 5 (New) **BILLY IDOL: White Wedding, Chrysalis IDOL 5 (F)**
- 5 (14) **THE CROWD: You'll Never Walk Alone**
- 5 (Re) **DARYL HALL & JOHN OATES: Out Of Touch**
- 5 (Re) **DEBARGE: Rhythm Of The Night**
- 5 (New) **400 BLOWS: Movin', Illuminated ILL 61 (P)**
- 5 (New) **THE PALE FOUNTAINS: Across The Kitchen Table, Virgin VS 750 (E)**
- 5 (New) **ROCKIN' SIDNEY: My Toot Toot, Jiv/Priority KID 001 (E)**
- 5 (7) **STEPHEN 'TIN TIN' DUFFY: Icing On The Cake**

OTHER FEATURED RECORDS

- ARROW: Long Time**
- ATLANTIC STARR: Silver Shadow**
- PHILIP BAILEY: Walking On The Chinese Wall**
- PAT BENATAR: Shadows Of The Night**
- BOOMERANG GANG: Rock Out**
- BRYAN FERRY: Slave To Love**
- ERIC CLAPTON: She's Waiting**
- THE COOL NOTES: In Your Car**
- COWARD BROTHERS: People's Limousine**
- STEVE HARLEY & COCKNEY REBEL: Irresistible**
- KEVIN KITCHEN: Tight Spot**
- KIRSTY MacCOLL: He's On The Beach**
- GARY MOORE & PHIL LYNOTT: Out In The Fields**
- ORCHESTRAL MANOEUVRES IN THE DARK: Secret**
- ORCHESTRAL MANOEUVRES IN THE DARK: So In Love**
- CHRIS REA: Josephine**
- ROCKOLAS: Dizzy**



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SINGLES

Reviewed
by
JERRY SMITH

Chart certs

EURHYTHMICS: There Must Be An Angel (Playing With My Heart) (RCA PB 40247 (PT 40248), RCA).

DIRE STRAITS: Money For Nothing (Vertigo/Phonogram DSTR 10 (10/12), PolyGram).

THE SMITHS: That Joke Isn't Funny Anymore (Rough Trade RT (T) 186 Cartel/Rough Trade).

THE STYLE COUNCIL: Come To Milton Keynes (Polydor TSC (X) 9, PolyGram).

PREFAB SPROUT: Faron Young (Kitchenware SK(X) 22, CBS). Another gem from the pen of Paddy McAloon, driving along with a bouncy rhythm and light chiming guitars. Produced by Thomas Dolby and taken from the new album, Steve McQueen, it should do very well.

ZEKE MANYIKA: Gold Light Of Day (Polydor ZM(X) 3, PolyGram). Former Orange Juice drummer continues his solo career with this irresistible dance number. Warm African rhythms combine with strident synths and his deep vocal to give a number that deserves plenty of exposure.

JEFF BECK & ROD STEWART: People Get Ready (Epic (T)A 6387, CBS). Slowed down version of the classic Curtis Mayfield number with Jeff Beck's sensitive guitar accompaniment maulled by Rod Stewart's gravelly vocal. The combination of two famous names and a well known song will ensure that this is a big hit.

FAITH BROTHERS: A Stranger On Home Ground (Siren/Virgin SIREN 4 (10/12), EMI). After their excellent Country Of The Blind, comes this equally rousing number with a strong vocal and blistering horn section. Does lack the unforgettable chorus of their debut but should continue to gain them new fans.

DEL AMITRI: Sticks And Stones Girl (Big Star/Chrysalis CHS (12)2859, PolyGram). Lively song from this for-

mer indie band with the singer's vocal style and the light, melodic approach altogether very reminiscent of Roddy Frame's early work. Should gain good exposure for the promising Scottish band's eponymous debut album.

BROOKLYN BRONX & QUEENS (B.B.&Q): Genie (Cooltempo/Chrysalis COOL(X) 110, PolyGram). Soulful dance track with an excellent vocal by Curtis Hairston, within a smooth competent production. Should pick up plenty of radio play and consequently crossover to the charts.

CHANGE: Mutual Attraction (Remix) (Cooltempo/Chrysalis COOL(X) 111, PolyGram). Stylish dance track with fine harmonies and polished production from this established band. Sure to go down well in the soul clubs and has the potential to feature on the main chart.

STEVE ARRINGTON: Dancin' In The Key Of Life (Remix) (Atlantic A 9534(T), WEA). Although it doesn't quite have the appeal of his smash hit Feel So Real, this title track from his current album, with its smooth harmonies and insistent percussion should do well.

JOHN FOX: Stays On Fire (Virgin VS 711(12), EMI). First material releases since his Golden Section LP of 1983 and it is a rather predictable synth-based ballad which despite his distinctive vocal among the moody backing does little to impress.

WORKFORCE: Skin Scrapped Back (Doublevision-(PVR 13), Rough Trade/Cartel). Yet another hard and heavy funk band from Sheffield in a similar vein to the throbbing electro dance rhythms of Hula and Chakk. Deep bass end and sharp guitar should help create a storm in the indie charts.

DOCTOR AND THE MEDICS: Happy But Twisted EP (Illegal MEDICS T 1, Pinnacle). Loony psychedelic group issue this 5-track EP of curiously engaging mayhem, even including a version of Hawkwind's Silver Machine. Catchy songs claw their way out from under the thrashing backing to give a single that should increase their already sizeable following.

TINA TURNER



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TOP 75 SINGLES

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry © Indicates title available in sheet music
 Top 75 Prestel: MG Spotlight 514200 Key to distributor's code — see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))	This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))	This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))
1	1	6	FRANKIE	Sister Sledge (Nile Rodgers)	MCA/Chappell Music	Atlantic A954(T) (W)	26	37	4	LIVE IS LIFE	Opus (Peter J. Muller)	EMI Music	Polydor POSPX(J) 743 (F)	51	49	4	YOU DON'T NEED A REASON	Phil Fearon & Galaxy (Phil Fearon)	Handle Music	Ensign/Island 1121ENY 517 (E)
2	4	6	AXEL F	Harold Faltermeyer (Harold Faltermeyer)	Famous Chappell (S)	MCA MCA(T) 949 (C)	27	NEW	COME TO MILTON KEYNES	The Style Council (Peter Wilson/Paul Weller)	EMI Music	Polydor TSC(X) 9 (F)	52	29	20	MOVE CLOSER	Phyllis Nelson (Yves Dessca)	Jess Music (Leosung/Weik Music (S))	Carrera CAR(T) 37 (A)	
3	2	5	CRAZY FOR YOU	Madonna (John "Jellybean" Benzies)	Warner Bros. Music (S)	Geffen A 6323 (C)	28	38	3	SMUGGLER'S BLUES	Glenn Frey (Glenn Frey/Allan Balzek)	Warner Bros./Heath Levy Music	BBC RESL 170 (12" — RSL 170) (A)	53	51	3	SALLY MACLENNANE	The Pogues (Elvis Costello)	Self Music	Self BUY(T) 224 (E)
4	5	9	CHERISH	Keith & The Gang (Jim Bonafant/Ronald Bell/Kool & The Gang)	Planetary Nom (S)	De-Lite/Phonogram DE(X) 20 (F)	29	25	10	DUEL	Propaganda (S.J. Lipsan)	Perfect Songs	ZTT/Island 121ZTAS 8 (E)	54	73	2	MOVIN'	400 Blows (John Edmond)	State Music	Illuminated ILL 6112 (P)
5	3	5	BEN	Marti Webb (Chris Harding/David Callen)	Jobete Music (S)	Starblend STAR 6 (A)	30	35	7	THE SELLS SANCTUARY	The Cult (Steve Brown)	Chappell Music	Beggars Banquet BEG 135(T) (W)	55	40	14	RHYTHM OF THE NIGHT	Debarge (Richard Perry)	ATV Music (S)	Gordy TMG(T) 1376 (R)
6	3	6	YOU'LL NEVER WALK ALONE	The Crowd (Graham Gouldman/Ray Levy)	Chappell Music (S)	Spartan 1210BRAD 1 (SP)	31	26	5	IF YOU LOVE SOMEBODY SET THEM FREE	Sting (Pete Smith/Sting)	Magnetic Music (S)	A&M AM(Y) 258 (F)	56	43	3	YOU AND YOUR HEART SO BLUE	Bucks Fizz (Andy Hall)	RCA/Virgin Music	RCA PB 40223 (12" — PT 40224) (R)
7	6	9	SUDDENLY	Billy Ocean (Keith Diamond)	Zomba Music/Aqua Music (S)	Jive JIVE (T) 90 (C)	32	21	10	ALL FALL DOWN	Five Star (Nick Martiniello)	Blue Mer/Virgin Music/MCA Music	Test/RCA PB 40039 (12" — PT 40040) (R)	57	60	2	SOUL PASSING THROUGH SOUL	Toyah (Christopher Neil)	E.G. Music/C&A/Arise/Chappell Music	Portrait (T) A6359 (C)
8	11	4	I'M ON FIRE/BORN IN THE USA	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	Zomba Music	CBS (T)A 6342 (C)	33	41	4	MONEY'S TOO TIGHT (TO MENTION)	Simply Red (Stewart Levine)	Copyright Control	Elektra EKR 9(T) (W)	58	NEW	DANGER	AC/DC (Angus Young/Malcolm Young)	J. Albert & Son	Atlantic A9532 (W)	
9	8	7	HISTORY	Mai Tai (Eric Van Tijn/Jochem Fluitsma)	Fader Song/Intersong/Hot Mel Music	Hot Mel/Virgin VS 77312 (E)	34	33	3	(BURN IT UP) BRING IT DOWN! (THIS INSANE THING)	Redskins (Silagy/Foley)	CBS Songs	Decca/London FX(2) (F)	59	74	2	LOVE SITUATION	Mark Fisher (featuring Doty Green) (Mark Fisher)	CBS Songs/North Sixteen Songs	Total Control/EMI/121TDCO 3 (E)
10	7	8	KAYLEIGH	Manitlan (Chris Kimsey)	Marillion/Charisma/Chappell Music (S)	EMI 121MARIL 3 (E)	35	20	8	OUT IN THE FIELDS	Gary Moore & Phil Lynott (Peter Collins)	10 Music	10/Virgin TEN 4912 (E)	60	48	8	WALKING ON THE CHINESE WALL	Philip Bailey (Phil Collins)	Warner Bros. Music (S)	CBS (T) A6202 (C)
11	12	5	JOHNNY COME HOME	Fine Young Cannibals (Cox/Steel/Gift)	Virgin Music	London LON(X) 68 (F)	36	24	10	WALKING ON SUNSHINE	Katrina And The Waves (Katrina & The Waves/Pat Collier)	Screen-Gems/EMI Music (S)	Capitol 121C 354 (E)	61	NEW	ALL OF ME FOR ALL OF YOU	93 (Dimplex) Dat Richfield Kat Music/Songs Can Sing	RCA PB 49551 (12" — PT 49552) (R)	RCA PB 49551 (12" — PT 49552) (R)	
12	14	3	HEAD OVER HEELS (Remix)	Tears For Fears (Chris DeGuzman)	Virgin Music	Mercury/Phonogram IDEA 1012 (F)	37	NEW	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)	Eurythmics (David A. Stewart)	RCA Music	RCA PB 40247 (12" — PT 40248) (R)	62	42	11	LOVE DON'T LIVE HERE ANYMORE	Jimmy Nail (Roger Taylor/David Richards)	Warner Bros. Music (S)	Virgin VS 76412 (E)	
13	23	3	N-N-NINETEEN NOT OUT	The Commentators (Joe Quirk)	Oval Music (S)	Oval OVAL100(T) (W)	38	32	4	ACT OF WAR	Elton John & Millie Jackson (Gus Dudgeon)	Big Pig Music (S)	Rocket/Phonogram EJS 812 (F)	63	54	4	SHADOWS OF THE NIGHT	Pat Benatar (Neil Gersha/Peter Coleman)	CBS Songs	Chrysalis PAT(X) 2 (F)
14	22	2	LIFE IN ONE DAY	Howard Jones (Robert Hine)	Warner Bros. Music	WEA HOW 8(T) (W)	39	59	2	ROUND AND AROUND	Jaki Graham (Derek Bramble)	Virgin Music	EMI (12) JAKI 4 (E)	64	66	2	LETS TALK	One Way (Irene Perkins/Al Hudson/Dave Roberson)	MCPS/BIEM/MCA Music	MCA MCA(T) 972 (C)
15	10	9	THE WORD GIRL	Scritti Politti (Scritti Politti)	Chrysalis Music/Warner Bros. Music (S)	Virgin VS 74712 (E)	40	27	8	ICING ON THE CAKE	Stephen Tin Tin Dully (S. A. Dully/Stephen Street)	10 Music	10/Virgin TIN 312 (E)	65	NEW	MONEY FOR NOTHING	Dire Straits (Mark Knopfler/Neil Donnan)	Randco/Chariscourt/Virgin Music	Vertigo/Phonogram DSTR 1012 (F)	
16	17	3	TOMB OF MEMORIES	Paul Young (Laurie Latham)	Copyright Control	CBS (T)A 6321 (C)	41	50	2	SILVER SHADOW	Atlantic Starr (David Lewis/Wayne Lewis)	Rondor Music	A&M AM(Y) 260 (F)	66	NEW	EXCITABLE	Anastacia (Christopher Neil)	Rondor Music	Island 121IS 201 (E)	
17	36	4	MY TOOT TOOT	Denise LaSalle (Tommy Couch/Wolf Stevenson)	Flyright Music (MCPS) (S)	Epic A6334 (12" — TX6334) (C)	42	61	2	LOVING YOU	Feargal Sharkey (Roger Taylor/Dave Richards)	Sound Diagrams/Copyright Control	Virgin VS 77012 (E)	67	44	9	SHAKE THE DISEASE	Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Grabbing Hands/Sonet Music (S)	Mute 7 BONG 8 (12" — 12BONG 8) (B)RT/SP)
18	13	9	OBSESSION	Animation (John Ryan)	Makiki/Heath Levy Music (S)	Mercury/Phonogram PH 3412 (F)	43	31	9	CALL ME	Go West (Gary Stevenson)	ATV Music (S)	Chrysalis GOW(X) 1 (F)	68	62	3	OUT OF TOUCH	Daryl Hall & John Oates (Hall/Oates/Bob Clearmountain)	Intersong Music	RCA PB 49567 (12" — PT 49568) (R)
19	34	2	IN TOO DEEP	Dead Or Alive (Mike Stock/Matt Aitken/Peter Waterman)	Chappell Music	Epic 11A6360 (C)	44	58	2	GOOD-BYE BAD TIMES	Philip Oakey & Giorgio Moroder (Giorgio Moroder)	Revelation/Virgin Music	Virgin VS77212 (E)	69	47	9	SLAVE TO LOVE	Bryan Ferry (Rtth Davies/Bryan Ferry)	EG Music (S)	E.G./Polydor FERRY 1 (12" — FERR 1) (F)
20	19	6	KING IN A CATHOLIC STYLE (WAKE UP)	China Crisis (Walter Becker)	Virgin Music	Virgin VS 76512 (E)	45	28	5	LOVING THE ALIEN (Remix)	David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI Music (S)	EMI America 121EA 195 (E)	70	53	4	RAIN FOREST	Paul Hardcastle (Paul Hardcastle)	Oval Music	BlueBird/10 BR(T) 15 (E)
21	18	7	PAISLEY PARK	Prince And The Revolution (Prince And The Revolution)	Island Music	Warner Brothers W9652(T) (W)	46	45	4	LAST TIME FOREVER	Squeeze (Laurie Latham)	Virgin Music	A&M AM(Y) 255 (F)	71	55	12	I FEEL LOVE (MEDLEY)	Frankie Goes To Hollywood (Mike Thorne)	Heath Levy/EMI/Gluck/Reckes/Southern	Forbidden Fruit/London BITE(X) 4 (F)
22	30	3	TURN IT UP	Conway Brothers (Conway Brothers /Hotmix /Hudson)	Joy Music	10/Virgin TEN 5712 (E)	47	NEW	LOVE IS JUST THE GREAT PRETENDER '85	Animal Nightlife (Donald R. Robinson/Michael Forte)	CBS Songs	Island 121IS 200 (E)	72	46	7	SO IN LOVE	Orchestral Maneuvers In The Dark (Stephen Hague)	Virgin/Charisma/Chappell Music	Virgin VS 76612 (E)	
23	15	8	A VIEW TO A KILL	Duran Duran (Bernard Edwards/Jason Cassano/Duran Duran)	Tric Music/CBS Songs	Parlophone DURAN 007 (E)	48	NEW	GENIE	Brooklyn Bronx & Queens (B.B. & Q.) (Kae Williams Jr)	Guadeloupe/Pazzaz Music	Cooltempo/Chrysalis COOL(X) 110 (F)	73	NEW	KEEP ON JAMMIN'	Willie Hutch (Willie Hutch)	Jobete Music	Motown ZB 40173 (12" — ZT 40174) (R)		
24	16	10	19	Paul Hardcastle (Paul Hardcastle)	Oval/Virgin Music (S)	Chrysalis CHS 11212660 (F)	49	65	7	THE POWER OF LOVE	Jennifer Rush (Gunter Mendel/Canady de Roques)	CBS Songs/MCPS	CBS A 5003 (C)	74	67	2	JOSEPHINE	Chris Rea (Chris Rea)	Magnet Music	Magnet MAG(T) 280 (R)
25	29	3	THE SHADOW OF LOVE (Édition Première)	The Damned (Jon Kelly)	The Rock Music/MCPS/BIEM	MCA GRIM(T) 2 (C)	50	NEW	DANCIN' IN THE KEY OF LIFE (Remix)	Steve Arrington (Keg Johnson/Wilmer Raglin)	Screen Gems-EMI/Island Music	Atlantic A 9534(T) (W)	75	NEW	A STRANGER ON HOME GROUND	Faith Brothers (Paul Hardiman)	CB Music/ATV Music	Sire/Virgin SIREN 412 (E)		

THE NEW 100

This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))	This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))	This Week	Last Week	Wks on Chart	TITLE	Artists	Publisher	Label 7" (12" number (Distributor))
76	—	—	THE BROKEN YEARS	Hipsway (Gary Langan)	Copyright Control	Mercury/Phonogram MER(X) 193 (F)	85	—	—	PEOPLE GET READY	Jeff Beck & Rod Stewart (Jeff Beck)	Ivan Megull Music (MCPS)	Epic A6387 (C)	94	95	—	YOU'RE ONLY HUMAN (SECOND WIND)	Billy Joel (Phil Ramone)	CBS Songs	CBS A6378 (C)
77	85	—	FEEL THE RAINDROPS	The Adventurers (Gary Bell)	Chrysalis Music	Chrysalis AD(X) 1 (F)	86	—	—	CONGA	Miami Sound Machine (Emilio Estefan Jr)	CBS Songs	Epic 17A6361 (C)	95	—	—	ALL NIGHT HOLIDAY	Russ Abbott (Ben Findon)	Self Music	Spirit FIRE (T) 6 (W)
78	71	—	ALL MY LOVE (ASK NOTHING)	Spear Of Destiny (Rusty Egan)	Chrysalis Music	Burning Rome/Epic/TIA 6333 (C)	87	80	—	ENDICOTT	Kid Creole & The Coconuts (August Darnell)	EMI Music	Sire W 8559(T) (W)	96	—	—	FREEWAY OF LOVE	Aretha Franklin (Narada Michael Walden)	Carlin Music	Arista ARIST 112824 (F)
79	64	—	COLD AS ICE (Remix)	Foreigner (John Sinclair/Gary Lyons)	Warner Bros. Music	Atlantic A9539(T) (W)	88	79	—	LONDON TOWN '85/HELP ME OUT	Light Of The World/Beggar & Co (Johnson/Wellington/Bapostis/McKreth)	Dizzy Heights	Ensign/Island 121ENY 518 (E)	97	—	—	WHY CAN'T WE BE FRIENDS	O'chi Brown (Michael Farantini)	Tower Bridge Music	DBM 121 DBM 009 (R)
80	94	—	THE SHOW (Theme From 'Connie')	Rebecca Storm (Peter Fillet)	Time Ac/Wilkie Russell/Paternoster Music	Towerbell TVP 3 (E)	89	—	—	STARS ON FIRE	John Foxx (John Foxx)	Quiet Man Music	Virgin VS 77112 (E)	98	89	—	RIPE FOR THE PICKING	LW 5 (Paul Hardcastle)	Virgin Music	Virgin VS 76712 (E)
81	—	—	BONZO GOES TO BITBURG	Ramones (Jean Beauvoir)	Taco Tunes/Hot Boy Music	Beggars Banquet BEG 140(T) (W)	90	—	—	ROLLIN' DANY/COULDN'T GET AHEAD	The Fall (John Lockie)	Ardmore/Beechwood/Minder Music	Beggars Banquet BEG 134(T) (W)	99	90	—	SORRY DOESN'T MAKE IT ANYMORE	Rah Band (Richard Howson)	HaHa Music/Chappell Music	RCA PB 40191 (12" — PT 40192) (R)
82	—	—	GLOW	Rick James (Rick James)	RCA Music	Gordy ZB 40223 (12" — ZT 40224) (R)	91	81	—	BILLY	King Kurt (David Batchelor)	Copyright Control	Self BUY(T) 223 (E)	100	—	—	MY TOOT TOOT	Rockin' Sydney (Rockin' Sydney)	Flyright Music	Jim/Priority KID 001 (E)
83	84	—	WHO'S HOLDING DONNA NOW	DeBarge (Jay Graydon)	Chappell Music/CBS Songs	Gordy ZB 40213 (12" — ZT 40214) (R)	92	—	—	GLORY OF LOVE	The Armoury Show (Nick Launay)	CBS Songs/You're History	Parlophone 121R 6098 (E)	—	—	—	—	—	—	—
84	83	—	IRRESISTIBLE	Steve Harley & Cockney Rebel (Mickie Most)	Pricerak/Rak Publishing	RAK 112RAK 383 (E)	93	77	—	PLEASE DON'T BREAK MY HEART	The Affair featuring Alyson (Van Gibba/John F. Adams)	Copyright Control	10/Virgin TEN 5312 (E)	—	—	—	—	—	—	—

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A — Z (WRITERS)

Acid Dr. War (E. John/B. Taupin/Lord Chobee)	38	Crazy For You (J. Bettis/J. Lind)	3	In Too Deep (David O. Altree)	19	Loving You (Collis/F. Sharkey)	42	Rain Forest (P. Hardcastle)	78	Soul Passing Through Soul (T. Wilcox/St. James)	33
All Fall Down (B. Blaw/R. Smith)	23	Dancin' In The Key Of Life (S. Arrington/L. Arrington)	50	Irresistible (S. Harley)	84	Maney For Nothing (M. Knopfler/Sting)	65	Rhythm Of The Night (D. Waron)	35	Stars On Fire (J. Foxx)	38
All My Love (Ask Nothing) (K. Brandon)	78	Danger (M. Young/A. Young/B. Johnson)	58	Johnny Come Home (Steele/Gift)	11	Money's Too Tight (To Mention) (J. Valentini/W. Valentini)	33	Ripe For The Picking (LW 5)	36	Strange As Home Ground (A. B. Frank/L. Minors)	38
All Night Holiday (Flicker/Findon/Rodrey)	61	Dual (C. Bruckner/R. Dorner/M. Meneses)	29	Josephine (C. Ross)	74	More (Muller/Williamson)	73	Rollin' Dany (J. Sirena/P. Edwards)	30	Suddenly (K. Diamond/B. Ocean)	30
AXEL F (H. Faltermeyer)	2	Endicott (A. Darnell)	87	Kayleigh (Maritlan)	10	My Toot Toot (F. Simons)	77/100	Round And Around (D. Bramble)	39	There Must Be An Angel (Playing With My Heart) (A. Lomas/D. Stewart)	53
Ben (W. Scharf/D. Black)	5	Excitable (H. Bogdanovs)	77	Keep On Jammin' (W. Hutch)	73	N-R-N-Nonette Not Out (P. Hardcastle/R. Bromberg)	77/100	Sally MacLennane (MacGowan)	54	Tears For Fears (Cox/Steel/Gift)	68
Billy (H. Jones)	91	Feel The Raindrops (P. Gibbon)	17	King In A Catholic Style (Wake Up) (D. O'Leary/L. London)	29	N-R-N-Nonette Not Out (P. Hardcastle/R. Bromberg)	77/100	Shadows Of The Night (D. Byard)	63	Tomb Of Memories (I. I)	19
Boyz n the D (J. Brown/J. Brown/J. Brown)	8	Frankie (D. Rich)	91	Last Time Forever (C. Dillard/G. Tibbels)	46	Langdon K. Fuller	13	Shake The Disease (M. L. Gore)	67	Town Of Memories (I. I)	19
Broken Years (The Hipsway)	76	Freeway Of Love (M. Walden/J. Cohen)	96	Life In The Day (H. Jones)	14	15 (P. Hardcastle/M. Diddie/W. Coombes/J. McCarty)	34	Slave To Love (B. Ferry)	65	Walking On The Chinese Wall (P. Seaman/M. Levy/B. Hughes)	49
Brother (K. Bell/J. Taylor/Kool & The Gang)	4	Genie (K. Williams Jr)	12	Life In The Day (H. Jones)	14	15 (P. Hardcastle/M. Diddie/W. Coombes/J. McCarty)	34	So In Love (O.M.D.s. Hagan)	72	Who's Holding Donna Now (D. Frazier/J. Graydon/R. Doodman)	38
Call Me (P. Cozz/R. Gramms)	79	Glory (J. James)	82	Love Is Just The Great Pretender '85 (Animal Nightlife)	62	Paisley Park (Prince And The Revolution)	85	You And Your Heart So Blue (A. Hiltop/S. Steinfeld)	58	You Don't Need A Reason (P. Fearon)	51
Come To Milton Keynes (P. Weller)	27	Good Bye Bad Times (G. Moroder/P. Oakey)	4	Love Is Just The Great Pretender '85 (Animal Nightlife)	62	Please Don't Break My Heart (V. Gibba/J. Adams)	93	You're Only Human (Second Wind) (B. Joel)	94	You're Only Human (Second Wind) (B. Joel)	94
Congas (E. E. Garcia)	86	Head Over Heels (Orlando/Simla)	12	Love Is Just The Great Pretender '85 (Animal Nightlife)	62	Power Of Love (The C. de Rouges/M. Mander/J. Rash/M. S. Applegate)	45	—	—	—	
Cooler's Got Ahead (M. E. Smith/B. E. Smith)	90	History (E. Van Tijn/J. Fluitsma)	9	Love Is Just The Great Pretender '85 (Animal Nightlife)	62	—	—	—	—	—	

TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 1* 2 SUSSUDIO, Phil Collins Atlantic; 3* 4 A VIEW TO A KILL, Duran Duran Capitol; 5* 6 THE SEARCH IS OVER, Survivor Scotti Bros.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 42* 48 ROCK ME TONIGHT (For Old Times Sake), Freddie Jackson Capitol; 45* 51 STATE OF THE HEART, Rick Springfield RCA; 46* 55 SUMMER OF '69, Bryan Adams A&M.

Vertical text 'NEW RELEASES' written vertically in a stylized font.

Main body of text containing detailed album and single listings, including titles like 'A FLOCK OF SEAGULLS TELECOMMUNICATION', 'ADAM ANT JUST LIVE LA ROCK', 'AUGUSTIN, Nat SUMMER IS HERE AGAIN', etc.

Vertical text 'NEW RELEASES' written vertically in a stylized font on the right side of the page.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard July 6, 1985

Mon 8-12 July, 1985 Single Releases: 108 Year to Date (28 weeks to 12 July, 1985) Single Releases 2,518

See New Albums for Distributors Codes

INCORPORATING LP
CD & CASSETTE SALES

TOP 100

MUSIC
WEEK

Week-ending July 6th, 1985

- No. 1** BORN IN THE U.S.A. ★ ★ ★ CD
Bruce Springsteen CBS 86304
- 2 MISPLACED CHILDHOOD ● EMI MRL 2
Marillion
- 3 ALL THROUGH THE NIGHT BBC REH 569
Aled Jones with BBC Welsh Symphony Orchestra & Chorus
- 4 THE DREAM OF THE BLUE TURTLES CD A&M DREAM 1
Sting
- 5 BROTHERS IN ARMS ★ CD Vertigo/Phonogram VERH 25
Dire Straits
- 6 CUPID & PSYCHE 85 ○ CD Virgin V 2350
Scritti Politti
- 7 SONGS FROM THE BIG CHAIR ★ CD Mercury/Phonogram MERR 58
Tears For Fears
- 8 BOYS AND GIRLS ● CD EG/Polydor EGLP 62
Bryan Ferry
- 9 SUDDENLY ● CD Jive HIP 12
Billy Ocean
- 10 OUT NOW! 28 HOT HITS ★ Chrysalis/MCA OUTV 1
Various
- 11 VOICES FROM THE HOLY LAND ○ BBC REC 564
BBC Welsh Chorus with Aled Jones (Treble)
- 12 NOW DANCE — THE 12" MIXES ● EMI/Virgin NDD 1
Various
- 13 THE SECRET OF ASSOCIATION ★ CD CBS 26234
Paul Young
- 14 BEST OF THE 20th CENTURY BOY ● K-tel NE 1297
Marc Bolan and T Rex
- 15 NO JACKET REQUIRED ★ ★ CD Virgin V2345
Phil Collins
- 16 LITTLE CREATURES EMI TAH 2
Talking Heads
- 17 CRUSH ○ CD Virgin V 2349
Orchestral Manoeuvres In The Dark
- 18 WORLD WIDE LIVE Harvest SCORP 1
Scorpions
- 19 WHEN THE BOYS MEET THE GIRLS Atlantic 781255-1
Sister Sledge
- 20 GO WEST ● CD Chrysalis CHR 1495
Go West
- 21 HITS 2 ★ ★ CBS/WEA HITS 2
Various
- 22 BE YOURSELF TONIGHT ● CD RCA PL 70711
Eurythmics
- 23 FLAUNT THE IMPERFECTION ○ CD Virgin V 2342
China Crisis
- 24 THE RIVER ★ CD CBS 88510
Bruce Springsteen
- 25 LIKE A VIRGIN ● CD Sire 925157-1
Madonna

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STREET SOUNDS
ELECTRO
ELECTRO
ELECTRO
ELECTRO

- 58 50 WELCOME TO THE PLEASUREDOME ★ ★ ★ ZTT/Island ZTT10 1
Frankie Goes To Hollywood
- 59 44 ROMANCE ○ MLM/Arista 206 983
David Cassidy
- 60 53 NEBRASKA CD CBS 25100
Bruce Springsteen
- 61 47 THE BEST OF ELVIS COSTELLO — THE MAN Telstar STAR 2247
Elvis Costello
- 62 43 THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE CBS 32363
Bruce Springsteen CD
- 63 NEW PHENOMENA Bronze PM 1
Phenomena
- 64 89 FANTASTIC ★ ★ CD Inner-Vision IVL 25328
Wham!
- 65 63 GREETINGS FROM ASBURY PARK, N.J. CD CBS 32210
Bruce Springsteen
- 66 57 KATRINA AND THE WAVES Capitol KTW 1
Katrina And The Waves
- 67 93 PERFECT STRANGERS ● CD Polydor POLH 16
Deep Purple
- 68 62 STOP MAKING SENSE CD EMI TAH 1
Talking Heads
- 69 56 CHINESE WALL CD CBS 26161
Phillip Bailey
- 70 45 THE POWER STATION ○ Parlophone POST 1
The Power Station
- 71 69 EMERGENCY ○ CD De-Lite/Phonogram DSR 6
Kool & The Gang
- 72 65 HITS OUT OF HELL ● CD Cleveland International/Epic EPC 26156
Meat Loaf
- 73 92 ALCHEMY — DIRE STRAITS LIVE ★ CD Vertigo/Phonogram VERY 11
Dire Straits
- 74 52 LOW-LIFE Factory FACT 100
New Order
- 75 68 SO WHERE ARE YOU? CD Virgin V 2340
Loose Ends
- 76 64 AGENT PROVOCATEUR ★ CD Atlantic 781 999-1
Foreigner
- 77 83 LEGEND ★ ★ ★ Island BMW 1
Bob Marley and The Wailers
- 78 RE TONIGHT ● CD EMI America DB 1
David Bowie
- 79 77 REAL TO REEL ○ EMI JEST 1
Marillion
- 80 RE WAR ● Island ILPS 9733
U2
- 81 96 BAT OUT OF HELL ★ ★ ★ CD Cleveland International/Epic EPC 82419
Meat Loaf
- 82 RE ROSE MARIE SINGS JUST FOR YOU A.1. RMTV 1
Rose Marie
- 83 35 FABLES OF THE RECONSTRUCTION I.R.S./MCA MRRF 1003
R.E.M.

TALENT

Indie on a soul-selling mission

TWO US soul musicians with pedigrees to impress even the most blasé have teamed up under the auspices of former Marvin Gaye manager Freddy Cousaert to record and play their own variation on modern street funk, writes John Best.

Buchanan is the name of the pairing featuring the talents of Doni Hagan, a man who's drummed with the best of them (Aretha Franklin, Curtis Mayfield, Sly Stone, Isaac Hayes, and so on *ad infinitum*), and Junior Walker & The Allstars' lead/bass guitarist Darryl Buchanan.

The first fruit of the union, a single *Hit The Streets*, is out now, not as may have been expected on a major label, but on Three Kings, an enterprising London and New York-based indie so far best known for reggae.

This apparently unconventional route is in fact in keeping with Cousaert's philosophy that the music of the street is best served by those operating at street level. And now Three Kings is looking for a full-scale national distribution deal to ensure that this release, others on the label, and material from vintage soul performers still in the pipeline, are not lost through unavailability.

Cousaert first met Buchanan and Hagan when they were over in his native Belgium with Junior Walker and Marvin Gaye, respec-

tively, to play concerts he was organising. At the end of his stay, Hagan was so impressed with Cousaert's ability to get things done in the notoriously disorganised world of soul shows, that he stayed in Belgium and linked up with TASC International, the management, publishing and studio company run by Cousaert in conjunction with Christian P Schneider of Köln-based Milos Music.

The two musicians were put together in a studio, having never met each other before, and at the end of three weeks had recorded six tracks.

"It was good, authentic and honest music," says Cousaert. "And there are two ways you can treat music: you can either blow it up with money and promotion, or you can take it to the people for whom music is part of their lifestyle."

He chose the latter and linked up with Three Kings.

The single is so far only available on seven-inch, but a 12-inch mix is imminent. For the rest of the tracks so far recorded, Cousaert is currently sorting out a suitable top name producer to mix them to full potential. Distribution enquiries: Reg Lowe, Three Kings, 122 Pennethorn House, Wye Street, London SW11. Tel: 01-228 5932.

Small wonders

TAKING UP the mantle of the absent Go-Betweens, fellow Australians in London Tiny Town, follow their two acclaimed singles, *Drop By Drop* and *Living Out Of Living*, with their debut album, *Little Tin God*, on their own Elastic label on July 15, with distribution by Rough Trade and the Cartel.

The band kicked off in the UK with a fanzine-distributed flexi, *Back To The Bow/Big Fish*, in the autumn of 1983. The interest that generated prompted *Drop By Drop* early last year, which coincided with the addition of Caroline Bush's violin to band line-up, initially only to compensate for absent bassist Cameron Allan.

Allan returned, but the violin remained, having become an indispensable element of the Tiny Town sound by the time *Living Out Of Living* emerged last October.

Deciding they were wasting good songs on B-sides that DJs and reviewers never got around to playing, the band resolved to record an EP. This transmogrified in Brixton's Cold Storage Studios into nine tracks, and became *Little Tin God*.

The press comparisons for Tiny Town so far have been diverse but unified by quality — early Talking Heads, Velvet Underground, Orange Juice and Aztec Camera (whom they've supported) — in short a band with more than a germ of talent, and well worth going out of your way to check out.

● The band are currently looking for dates around the capital, and drummer Geoff Tittle can be contacted on 01-722 4737.

Chart newcomers

JENNIFER RUSH: *The Power Of Love* (CBS A 5003). German origin. Entered chart, June 29 1985. Rock ballad from New York-born, German-based singer, that has nothing to do with Frankie's single of the same name. Has already sold 400,000 copies in Germany, giving her her third big hit over there.

400 BLOWS: *Movin'* (Illuminated ILL 61). UK origin. Entered chart, June 29 1985. Left-field, London-based duo bring in a female vocalist, take on Brass Construction's big disco hit of the Seventies.

MARK FISHER (featuring Dotty Green): *Love Situation* (Total Control TOCO 3). UK origin. Entered chart, June 29 1985. Young British keyboard player Fisher teams up with Liverpool-born black vocalist Green for his first stab at the dancefloor since leaving Second Image earlier in the year.



At a gathering of Phonogram representatives worldwide and also representatives of Philips Electronics, Dire Straits were presented with a special compact disc award to celebrate the shipment of more than 100,000 CDs worldwide of their current album *Brothers In Arms*. The award was presented by Aart Delhuisen, president of Phonogram International after the group's recent show in Rotterdam. Receiving the award are, left to right: Jack Sonni, Alan Clark, Chris White, Terry Williams, Guy Fletcher and Mark Knopfler.

PERFORMANCE

Deep Purple—Knebworth

WHEN SUMMER descends with its usual severity, an unprotected festival crowd gets crushed in the weather's vice, horribly squeezed between the jaws of mud and rain. Under that pressure, the pleasure of the day rapidly ebbs or, it does if you aren't watching bands who make you lose interest in whether its day or night, midsummer or Christmas.

When Deep Purple in their most famous and best-loved incarnation mounted the stage at Knebworth for their first UK gig together for 13 years, nothing else was important. When Highway Star came coursing out into that cold, wet air it was suddenly 1972 again.

Purple were playing to an audience who had — largely — never seen them on stage before. The 50,000 there had come because they had grown up and fallen in love with Fireball, Machine Head and Made In Japan and such is Purple's prodigious ability that the classic songs from those albums sounded just as fresh as they did when, as school children, we had discovered them.

Lazy, Space Truckin', Strange Kind Of Woman and Speed King drew thousands of fists up into the air and Smoke On The Water welded together a field full of people who didn't know each other's names into a community united in song.

Purple even managed to get a singalong going to material from Perfect Strangers, an album that was critically slammed, but obviously made enough impression for thousands of people to know the words.

Purple's set was brilliantly underpinned by a typically solid Scorpions' 50 minutes immediately before it and by Meat Loaf's antics preceding that. The Germans and the Americans gave Purple a platform from which they could afford to play games; they provided an anchor that kept the festival in perspective.

The singer and the guitarist always want to score points off each other: Gillan wants to romp and wallow and Blackmore wants to cut and thrust. The battle between humour and aggression is brilliant entertainment.

But that's the glory of Deep Purple. The band is an amalgam of diverse and clashing individual talents. No doubt it will tear itself apart again but at least at Knebworth another generation of fans had the chance to see what these men can do during the periods that they can tolerate each other. JEFF CLARK-MEADS



BLACKMORE: cut and thrust

U2—The Longest Day

DATELINE MILTON KEYNES: Torrential rain gave a new meaning to this potentially superb festival's banner *The Longest Day*.

But after four acts had tried and failed to get the better of the weather and break through to the dejected, miserable 50,000 people who had begun the day with such determined cheerfulness, U2 finally cracked it with a set of pure pure genius under a steel grey sky.

The day began with fine sound belting out the well-regarded Faith Brothers' music and message. Spear of Destiny, though, seemed jaded and their new material left little scope for Kirk Brandon's soulful, wailing voice to let rip. But the ever-ebullient Billy Bragg fresh back from a US tour with The Smiths, seemed more incisive than ever. Despite recent claims in the press, Bragg has crystallised his politics — thankfully not to the detriment of his music or talent as an entertainer — and his targets at Milton Keynes were warmongery and also the sabotage (as he saw it) of free music festivals.

With the schedule running unbelievably smoothly, the cheers for Bragg seemed scarcely to have given way before The Ramones were on — and the course of the weather for the rest of the day became depressingly clear.

It's hard not to have a soft spot for Mrs Ramone's four boys They've been doing the same thing for years, they love it, they have no pretensions of greatness, and you can dance to it: Rock'n'Roll High School, Rock'n'Roll Radio, Pinhead, Commando, their newer, almost melodic material — it all went down a storm (*sic*). One brave soul even ventured from his bin-liner and danced in the mud.

REM, darlings of the press and fore-runners of this season's dramatic US renaissance, didn't fare so well. Their essentially fine-weather languid harmonies were lost on a crowd slowly sinking in the mud and counting the hours until U2 appeared.

After a short, brave set of songs from all three of their IRS albums, including the recently issued *Fables Of Reconstruction*, they slid offstage and it all seemed like a terrible waste of what should have been a great day.

How wonderful, then, that a truly magnificent U2 managed to recapture the crowd. The first chiming chords of Edge's guitar were enough to waken most people from their torpor.

Bono was positively masterful, gauging the audience's mood perfectly and managing to arouse and comfort the sodden 50,000 at one and the same time.

The set was a perfect blend of old and new. The old so that everyone could dance to Electric Co and New Year's Day and the new so that thousands of voices could join to together to sing *Pride* (In The Name Of Love) with one voice.

The audience loved U2 because they remain true to their music despite their incredible global success. But on this evening they loved them more for saving what had been begun to seem like the longest day ever.

DANNY VAN EMDEN

Fine Young Cannibals

AFTER CONSIDERABLE planning and a meticulous search for the right vocalist, founder Beat members Andy Cox and David Steele seem to have found the perfect formula for the Fine Young Cannibals to inherit the all-round popular success that The Beat enjoyed in their heyday.

An absolutely packed Wag Club witnessed a London debut which although mainly a preliminary to a short European tour, was carried off with the sort of style and verve sadly lacking in many other contemporary pop bands.

The time spent looking for a singer was certainly not wasted as in Roland Gift they have a rare talent who can not only deliver a passionate vocal but also performs with a true sense of drama that would enliven any show.

They all move with a liveliness that matches the jaunty danceability of their intelligent pop songs. And they displayed a fine range of material from bright, brash pop, full of the same influences that fired the early Beat, to well-paced melodramatic ballads that are instilled with a rare, naked emotion. The Buzzcocks classic *Ever Fallen In Love* (With Someone You Shouldn't Have) was given a new lease of life and provided a perfect panacea to the mindless, white soul filling the charts at the moment.

With a flamboyant set of songs that will soon be heard in every home the success of Johnny Come Home has given the perfect beginning to a promising, and no doubt highly successful, career.

JERRY SMITH

Eden

ONE OF the unenviable tasks of budding young bands is always the record company showcase. To promote their forthcoming debut single this new Lincoln band played London's dark and dingy Embassy Club, in front of only a handful of lethargic late night revelers.

All of them being nice, pretty boys, they easily slot into the mould of Duran Duran style pop band, but despite a competent performance and carefully coiffured haircuts, they don't quite make the grade.

They do have the potential, especially in their singer who has a strong, raunchy voice and fine presence, but at the moment he is rather hampered by the stodgy material.

All the songs featured that straight dance beat that is so prevalent at the moment, along with wave after wave of atmospheric guitar that was achieved mainly by the use of a battery of effects. Free, their upcoming single, was by far the most impressive number and stood out above the rest of their flat, ordinary set.

But, on a note of optimism, they need to use this sort of experience to build a more dramatic set, and in time, with the inclusion of some more dynamic material that does more to stretch their talented singer they could have a promising future.

JERRY SMITH

Greg Parker

BLACK ROCK guitarist Greg Parker has a style that's as unfamiliar as his name. The session man-turned-solo artist has branched out into a fighting funk, rock and roll with soul.

At his debut UK show in The Embassy Club in London, he combined some fundamental, sparkling naive African rhythms with sophisticated, intelligent — at times almost ethereal — guitar. The resultant amalgam certainly didn't suit everybody. There were those who left half-way through the first number; but those who stayed were enthralled.

That is the price for doing something innovative and different: there will always be a large number of people who actively disapprove of the whole enterprise. However, if people aren't against it, they're for it in a big way. I found Parker refreshing and fascinating. So, too, apparently, do the half-dozen record companies who are vying for his signature.

JEFF CLARK-MEADS

The Colourfield/The Loft

JUST WHEN people were beginning to believe the words written about The Loft, and say that they could be the band to take the groundswell of raucous pop guitars to the national charts, vocalist/guitarist Pete Astor has split the band.

There is a certain irony to this fact, because as their last show, supporting the Colourfield at the Hammersmith Palais, testified, it was Astor's undistinguished voice that held them back from scaling heights of pleasure they may have otherwise achieved.

Too often the band were hidebound by their influences, coming on like Lloyd Cole imitating Tom Verlaine but without the colour and depth of sound that that implies. Their second and final single, *Up The Hill And Down The Slope*, though, gave a glimpse that they were about to escape the confines of their tasteful record collections and become their own band.

But now they're gone, and pop guitar lovers must turn their hopes and aspirations to Hurrah!

The Colourfield themselves came on to Glory Glory Man United and launched into faithful versions of the hefty whack of classic songs they've already given the world.

Terry Hall is a figure who polarises opinion, you either love him or hate him, and little he, or his seven or so fellow musicians, did on the Palais stage would have altered many people's minds.

The crowd were polite, Hall wasn't, debunking his solemn image with gratuitous swearing, and looking a little bulkier than he ought.

Singles and songs from the acclaimed *Virgins* and *Philistines* album came and went pleasantly enough; the poignant numbers sounded less so, and the Sixties-flavoured pop ones giving a good enough account of themselves. The Colourfield were alright, but there were very few pleasures to be had that couldn't be achieved through the vinyl.

JOHN BEST

MUSIC video

1	6	THE BEACH BOYS: An American Band Career Retrospective 1hr 43 min	Vestron/PVG VA 41481
2	3	ELVIS COSTELLO: The Man Compilation 1hr 55min/£13.91	Palace/PVG PVC 3009
3	2	GARY NUMAN: Berserker Tour Live 50min/£13.95	Peppermint/Guild 6121.5
4	4	WHAM!: The Video EP 21min/£9.75	CBS/Fox 3048.50
5	15	CHRIS DE BURGH: The Munich Concerts Live 1hr 30min	A&M PVG AM 831
6	1	QUEEN: Live In Rio Live 1hr 10min/£13.50	PMI MVP 99 1079.2
7	7	PAUL YOUNG: The Video Singles Compilation 20 mins/£9.95	CBS/Fox 6456.50
8	9	U2: Live "Under A Blood Red Sky" Live 61min/£13.91	Virgin/PVG VVD 045
9	10	BRONSKI BEAT: The First Chapter Compilation 20min/£8.00	PolyGram 041 278.2
10	8	OUT NOW! ON VIDEO Compilation 1hr 10min/£13.50	PolyGram 041 249.2
11	5	MADONNA: The Video EP EP 18 min/£7.82	Warner Music WMV 3
12	29	THE BEATLES: Live TV Special 20min/£9.75	PMI MVR 99 0041.2
13	14	CHINA CRISIS: Showbiz Around Compilation 27min/£8.00	Virgin/PVG VVC 073
14	11	NEW MODEL ARMY: Live 21.04.85 Live 30 min/£9.55	PMI MVZ 99 0049.2
15	17	STATUS QUO: More End Of The Road Live 1hr/£13.50	Videoform VVF 31
16	16	LIONEL RICHIE: All Night Long Compilation 35min/£7.25	RCA/Columbia RVT 10552
17	12	IRON MAIDEN: Behind The Iron Curtain Live 90 min/£9.75	PMI MVR 99 0039.2
18	13	THE SCORPIONS: First Sting EP 20 min/£7.99	PMI MVS 99 0037.2
19	23	THE HALL & QATES VIDEO COLLECTION: 7 Big Ones Compilation 30min/£9.95	RCA/Columbia RVT 10510
20	25	DIRE STRAITS: Alchemy Live Live 1hr 20min/£13.50	PolyGram 040269.2
21	RE	BARRY MANILOW: Live At Pittsburgh Live 1hr 47min/£13.95	Peppermint 6142.8
22	RE	JIMI HENDRIX: Plays Berkeley Live 60 min/£13.91	Palace/PVG PVC 3008M
23	19	MEAT LOAF: Hits Out Of Hell Compilation 53 min/£13.95	CBS/Fox 3234.50
24	21	ULTRAVOX: The Collection Compilation 55min/£13.91	Palace/PVG CVIM 14
25	18	LED ZEPPELIN: The Song Remains The Same Live 2hr 7min/£13.95	WHV PEV 61389
26	27	DEPECHE MODE: The World We Live In/Live In Hamburg Live 1hr 15min/£13.95	Virgin/PVG VVD 063
27	22	TINA TURNER: Private Dancer EP 17min/£7.99	PMI MVS 99 0035.2
28	20	MARILLION: Recital Of The Script Live 1hr 50min/£13.95	PMI MVP 99 10362
29	26	THE HITS VIDEO Compilation 1hr 30min/£13.95	CBS/Fox 3080.50
30	RE	DURAN DURAN: Sing Blue Silver Documentary 1hr 27min/£13.50	PMI MVP 99 1063.2

Compiled by Music Week Research from a nationwide panel of 50 retail outlets © 1985

MUSIC ON VIDEO



DAVID CICLITIRA (L) of Sky and Geoff Kempin of PMI

Sky/PMI launch UK Top 50 show

SKY CHANNEL and Picture Music International (PMI) have joined forces to produce the pilot for a UK Top 50 Show to be shot in London's Xenon Discotheque in early September. This co-production will be made in association with the Italian and Canadian music channels, Video Music and Much Music.

The chart will be compiled exclusively for Sky and PMI by MRIB. The show will be directed by Phil Bishop and presented by Sky presenter and Radio West DJ, Nino.

To be launched in the autumn as a weekly series, the UK Top 50 Show is initially designed for broadcast on Sky Channel, Video Music and Much Music. Distribution will be sought in other territories, including the UK.

Comments PMI MD Geoff Kempin: "We are very excited about this joint venture, which further emphasises our commitment to the production of innovative music programmes for cable and TV.

"We look forward to working with Sky Channel in advancing this and expect that the return to British music will be considerable. Payments will be made to the record and publishing companies for the use of their copyrights."

Says Sky's assistant managing director David Ciclitira: "We are delighted to be working with PMI on this — Sky's first international co-production, and hope to mount further projects with PMI, Video Music and Much Music. We are very grateful for the support of record and publishing companies."

Reviews

VARIOUS: Winners. Wienerworld/Filmtrax/PolyGram 041 219 2. Dealer price £13.50. Subtitled "29 original film and music hits — the very best of British film and music", this somewhat odd collection is aimed at cashing in, sorry, tying in with British Film Year. It's an extraordinary mish-mash of clips from UK-made films and their accompanying soundtrack music.

As such, it would seem to satisfy neither music lover nor film buff — in a clip of only a couple of minutes you can hardly get in to the music or the movie, although you do get the odd glimpse of, say, Vangelis actually performing his Chariots of Fire theme while the feet pound the beach, and Mark Knopfler with guitar on Going Home/Local Hero. But on some of the tracks you only get music and images without any other soundtrack sound.

We all know that soundtrack albums have a definite place in the record market place, but you would have to be a very devoted film buff to want to sit down and watch all 90 minutes of this video. It doesn't even stand up as a totally patriotic tribute to British film music, including as it does such well known Brits as Ravi Shankar, Maurice Jarre and Giorgio Moroder, although the films they wrote for were UK-made.

An interesting archive item, but limited general appeal. **RB**

GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Step Off. Precision Video VSUPV 1515. Dealer price: £6.50. Rap and electro are probably the most difficult areas of music to reflect or interpret on video, conjuring up as they do, image after image in quick succession.

So it's no surprise that, compared to the music, Melle Mel's visuals seem a bit lame. We kick off well enough with Step Off, which was a sort of follow-up to Chaka Khan's glorious number one I Feel For You. But the more Melle tries to convince the viewer of his own talents ("the whole universe knew the king was me"), the less convincing he is.

Even the tension of the seminal Message, recorded in the group's previous incarnation with Grandmaster Flash, is dissipated with fairly ordinary images.

A live segment, recorded at our own Camden Palace includes the wonderful Pump Me Up, again, with not the most imaginative filming, while the Megamelle Mix is a disappointment as it includes two medley versions of earlier tracks Step Off and The Message. Melle Mel's music was made for the dancefloor — and it

should be heard and danced to there — sitting room music it is not. **DVE**

RUSH: Through The Camera Eye. Embassy EV 5602. Dealer price: £13.50. Rush can justifiably claim to be entertainers rather than just musicians and Through The Camera Eye is a statement of their all-round abilities.

Their music is calculated to make you think and when it is linked to pictures of a young child riding a cruise missile across the countryside it can produce some powerful images.

Those images stay in your mind whether you are familiar with Rush's music or not and even if you don't quite understand what it's all supposed to mean. For the fans, though, the visual ephemera will be intriguing and mystery and a devastating draw.

The music itself comes from a wide variety of Rush eras. There's Distant Early Warning, Vital Signs, Countdown, Afterimage and Tom Sawyer and it's interesting when the video switches from one to the other to see styles swing from long hair and flares to neatness and sharp shirts.

Through The Camera Eye is well produced and targeted at the heart of Rush's appeal. It's difficult to see it failing. **JCM**

PROMOS

RECENTLY PRODUCED promo videos: Nico (My Heart Is Empty) Beggars Banquet Records, produced by Strategy Productions, directed by Nick Straker; Howard Carpendale (Shine) EMI/Germany, produced by Mike Mansfield Enterprises, directed by Mike Mansfield; OMD (Hold You/Secret/La Femme Accident) Virgin Records, produced by Big Features, directed by Andy Morahan; LW5 (Ripe For Picking) Virgin, produced by AWGO, directed by Stuart Orme; Loose Ends (Golden Years) Virgin, produced by Fugitive Films, directed by Simon Cook; Feargal Sharkey (Loving You) Virgin, produced by Media Lab, directed by Terence Donovan; Phil Oakey & Giorgio Moroder (Goodbye Bad Times) Virgin, produced by Aldabra, directed by Bernard Rose; Explorers (Venus d'Milo) Virgin, produced by AWGO, directed by Stuart Orme; Dire Straits (Money For Nothing) Phonogram, produced by Limelight, directed by Steve Baron; Tears For Fears (Head Over Heels) Phonogram, produced by Phonogram, directed by Nigel Dick.

Information for this section should be sent or phoned to Caroline Buckland at Music Week (01-387 6611).

EUROPARADE

This Week
Last Week
WPK on Chart

Countries

1	3	9	19	Paul Hardcastle	A/B/CH/D/K/NL
2	1	6	A VIEW TO A KILL, Duran Duran	A/B/CH/D/DK/GB/I/IRE/NL	
3	2	13	WE ARE THE WORLD, USA For Africa	A/CH/DK/ES/F/I	
4	4	7	YOU CAN WIN IF YOU WANT, Modern Talking	A/B/CH/D/DK/NL	
5	5	10	DON'T YOU FORGET ABOUT ME, Simple Minds	A/B/CH/D/I/NL	
6	6	7	ROCK ME AMADEUS, Falco	A/CH/D	
7	8	4	I'M ON FIRE, Bruce Springsteen	A/GB/IRE/NL	
8	7	5	TARZAN BOY, Baltimore	CH/D/ES	
9	18	3	AXEL F, Harold Faltermeyer	CH/D/GB	
10	9	22	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking	DK/ES/F	
11	19	2	FRANKIE, Sister Sledge	GB/IRE	
12	15	4	YOU'LL NEVER WALK ALONE, The Crowd	GB/IRE	
13	11	6	DANCING IN THE DARK, Bruce Springsteen	B/NL	
14	35	2	CRAZY FOR YOU, Madonna	GB/IRE	
15	10	6	SHAKE THE DISEASE, Depeche Mode	CH/D/DK	
16	27	3	LOVE IS IN YOUR EYES, Gerard Joling	B/NL	
17	13	3	SUDDENLY, Billy Ocean	GB/IRE	
18	13	23	LIVE IS LIFE, Opus	CH/D/DK	
19	14	4	KAYLEIGH, Marillion	GB/IRE	
20	31	2	CLOUDS ACROSS THE MOON, Rah Band	B/NL	
21	24	5	ETHIOPE, Chanteurs Sans Frontiers	F	
22	33	4	BAILA, Ivan	ES	
23	16	4	AROUND MY DREAM, Kazino	B/F	
24	34	5	OUT IN THE FIELDS, Gary Moore & Phil Lynott	IRE	
25	32	8	TOUT DOCUMENT, Bibie	F	
26	25	19	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	I	
27	20	5	SOME LIKE IT HOT, The Power Station	A/ES/I	
28	23	5	SO FAR AWAY, Dire Straits	CH/ES	
29	NEW	HISTORY, Mai Tai	GB/IRE		
30	38	2	ROCKY (RIVAL MIX), Round One	D	
31	30	30	ONE NIGHT IN BANGKOK, Murray Head	ES	
32	22	4	IN MY HOUSE, Mary Jane Girls	B/NL	
33	21	5	OBSESSION, Anomotion	GB/IRE	
34	29	3	WALKING ON SUNSHINE, Katrina & The Waves	IRE	
35	12	5	LET IT SWING, Bobbysocks	DK	
36	40	6	VOLARE, Italia Per Ethiopia	I	
37	NEW	SO IN LOVE, Orchestral Manoeuvres In The Dark	B/NL		
38	NEW	CHERISH, Kool & The Gang	GB		
39	RE	SLAVE TO LOVE, Bryan Ferry	B/DK		
40	37	5	GIME GIMME GIMME, Narada Michael Walden	DK	

Key: A—Austria; B—Belgium; CH—Switzerland; D—West Germany; DK—Denmark; ES—Spain; F—France; GB—United Kingdom; I—Italy; NL—Netherlands; IRE—Eire.

Compiled from 11 national charts by Tros-Radio, Hilversum, Holland.

JAZZ

A
MUSIC WEEK
SUPPLEMENT
JULY 27th

TO ADVERTISE RING
KATHY LEPPARD OR
TONY EVANS ON
01-387 6611
COPY DATE: JULY 11th



TOP 75 TOP 75 TOP 75 TOP 75



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

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

No1	FRANKIE <input type="radio"/> Sister Sledge	Atlantic A9547(T)
2	AXEL F <input type="radio"/> Harold Faltermeyer	MCA MCA(T) 949
3	CRAZY FOR YOU <input type="radio"/> Madonna	Geffen A 6323
4	CHERISH <input type="radio"/> Kool & The Gang	De-Lite/Phonogram DE(X) 20
5	BEN <input type="radio"/> Marti Webb	Starblend STAR 6
6	YOU'LL NEVER WALK ALONE <input type="radio"/> The Crowd	Spartan (12)BRAD 1
7	SUDDENLY <input type="radio"/> Billy Ocean	Jive JIVE (T) 90
8	I'M ON FIRE/BORN IN THE USA <input type="radio"/> Bruce Springsteen	CBS (T)A 6342
9	HISTORY <input type="radio"/> Mai Tai	Hot Mel/Virgin VS 773(12)
10	KAYLEIGH <input type="radio"/> Marillion	EMI (12)MARI 3
11	JOHNNY COME HOME <input type="radio"/> Fine Young Cannibals	London LON(X) 68
12	HEAD OVER HEELS (Remix) <input type="radio"/> Tears For Fears	Mercury/Phonogram IDEA 10(12)
13	N-N-NINETEEN NOT OUT <input type="radio"/> The Commentators	Oval OVAL100(T)
14	LIFE IN ONE DAY <input type="radio"/> Howard Jones	WEA HOW 8(T)
15	THE WORD GIRL <input type="radio"/> Scritti Politti	Virgin VS 747(12)
16	TOMB OF MEMORIES <input type="radio"/> Paul Young	CBS(T)A 6321
17	MY TOOT TOOT <input type="radio"/> Denise LaSalle	Epic A6334 (12" — TX 6334)
18	OBSESSION <input type="radio"/> Animotion	Mercury/Phonogram PH 34(12)
19	IN TOO DEEP <input type="radio"/> Dead Or Alive	Epic (T)A6360
20	KING IN A CATHOLIC STYLE (WAKE UP) <input type="radio"/> China Crisis	Virgin VS 765(12)
21	PAISLEY PARK <input type="radio"/> Prince And The New Power Generation	Warner Brothers W9052(T)
22	TURN IT UP <input type="radio"/> Conway Brothers	10/Virgin TEN 57(12)
23	A VIEW TO A KILL <input type="radio"/> Duran Duran	Parlophone DURAN 007

NEXT 25 THE NEXT 25 THE NEX

76	(-) THE BROKEN YEARS, Hipsway	Mercury/Phonogram MER(X) 193
77	(85) FEEL THE RAINDROPS, The Adventurers	Chrysalis AD(X) 1
78	(71) ALL MY LOVE (ASK NOTHING), Spear Of Destiny	Burning Rome/Epic(T)A 6333
79	(64) COLD AS ICE (Remix), Foreigner	Atlantic A9539(T)
80	(94) THE SHOW (Theme From 'Connie'), Rebecca Storm	Towerbell TWP 3
81	(-) BONZO GOES TO BITBURG, Ramones	Beggars Banquet BEG 140(T)
82	(-) GLOW, Rick James	Gordy ZB 40223 (12" — ZT 40224)
83	(84) WHO'S HOLDING DONNA NOW, DeBarge	Gordy ZB 40213(12" — ZT 40214)
84	(83) IRRESISTIBLE, Steve Harley & Cockney Rebel	RAK (12)IRAK 383
85	(-) PEOPLE GET READY, Jeff Beck & Rod Stewart	Epic A6387
86	(-) CONGA, Miami Sound Machine	Epic (T)A6361
87	(80) ENDICOTT, Kid Creole & The Coconuts	Sire W 8959(T)
88	(79) LIGHT OF THE WORLD/BEGGAR & CO	Ensign/Island (12)ENY 518
89	(-) STARS ON FIRE, John Foxx	Virgin VS 771(12)
90	(-) ROLLIN' DANNY/COULDN'T GET AHEAD, The Fall	Virgin VS 771(12)
91	(81) BILLY, King Kurt	Stiff BUY(IT) 223
92	(-) GLORY OF LOVE, The Armoury Show	Parlophone (12)IRAK 383
93	(77) PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson	10/Virgin TEN 53(12)
94	(95) YOU'RE ONLY HUMAN (SECOND WIND), Billy Joel	CBS A6378
95	(-) ALL NIGHT HOLIDAY, Russ Abbott	Spirit FIRE (T) 6
96	(-) FREEWAY OF LOVE, Aretha Franklin	Arista ARIST (12)A624
97	(97) WHY CAN'T WE BE FRIENDS, O'chi Brown	DBM (12)DBM 009
98	(89) RIPE FOR THE PICKING, LW 5	Virgin VS 767(12)
99	(90) SORRY DOESN'T MAKE IT ANYMORE, Rah Band	RCA PB 40191 (12" — PT 40192)
100	(-) MY TOOT TOOT, Rockin' Sydney	Jnr/Priority KID 001

THE BRAND NEW SINGLE FROM BILLY JOEL



38	ACT OF WAR <input type="radio"/> Elton John & Millie Jackson	Rocke/Phonogram EJS 8(12)
39	ROUND AND AROUND <input type="radio"/> Jaki Graham	EMI (12)JAKI 4
40	ICING ON THE CAKE <input type="radio"/> Stephen 'Tin Tin' Duffy	10/Virgin TIN 3(12)
41	SILVER SHADOW <input type="radio"/> Atlantic Starr	A&M AM(Y) 260
42	LOVING YOU <input type="radio"/> Feargal Sharkey	Virgin VS 770(12)
43	CALL ME <input type="radio"/> Go West	Chrysalis GOW(X) 1
44	GOOD-BYE BAD TIMES <input type="radio"/> Philip Oakey & Giorgio Moroder	Virgin VS772(12)
45	LOVING THE ALIEN (Remix) <input type="radio"/> David Bowie	EMI America (12)EA 195
46	LAST TIME FOREVER <input type="radio"/> Squeeze	A&M AM(Y) 255
47	LOVE IS JUST THE GREAT PRETENDER '85 <input type="radio"/> Animal Nightlife	Island (12)IS 200
48	GENIE <input type="radio"/> Brooklyn Bronx & Queens (B.B. & Q.)	Cooltempo/Chrysalis COOL(X) 110
49	THE POWER OF LOVE <input type="radio"/> Jennifer Rush	CBS A 5003
50	DANCIN' IN THE KEY OF LIFE (Remix) <input type="radio"/> Steve Arrington	Atlantic A 9534(T)
51	YOU DON'T NEED A REASON <input type="radio"/> Phil Fearon & Galaxy	Ensign/Island (12)ENY 517
52	MOVE CLOSER <input type="radio"/> Phyllis Nelson	Carrere CAR(T) 337
53	SALLY MACLENNANE <input type="radio"/> The Pogues	Stiff BUY(IT) 224
54	MOVIN' <input type="radio"/> 400 Blows	Illuminated ILL 6(12)
55	RHYTHM OF THE NIGHT <input type="radio"/> DeBarge	Gordy TMG(T) 1376
56	YOU AND YOUR HEART SO BLUE <input type="radio"/> Bucks Fizz	RCA PB 40233 (12" — PT 40234)
57	SOUL PASSING THROUGH SOUL <input type="radio"/> Toyah	Portrait (T)A6359
58	DANGER <input type="radio"/> AC/DC	Atlantic A9532
59	LOVE SITUATION <input type="radio"/> Mark Fisher (featuring Dotty Green)	Total Control/EMI (12)TOCO 3
60	WALKING ON THE CHINESE WALL <input type="radio"/> Philip Bailey	CBS (T)A6202
61	ALL OF ME FOR ALL OF YOU <input type="radio"/> 9.9	RCA PB 49951 (12" — PT 49952)

Pocket-size portable launched

TOKYO: At the end of this month Matsushita will introduce to the Japanese market the world's smallest portable CD player, the Technics SL-XP7, which fits in the palm of the hand and incorporates an all-new laser pick-up system as well as 15-step random access programmability.

The price will be 49,000 yen (\$199.20), and a monthly production of 20,000 units is planned. Export is scheduled but no definite date has been set yet.

COMPACT disc DIGITAL AUDIO

News in brief...

The complete Springsteen

THE ENTIRE Bruce Springsteen catalogue has been released on CD by CBS. The titles available are: Greetings From Asbury Park, The Wild The Innocent & The E Street Shuffle, Born To Run, Darkness On The Edge Of Town, The River, Nebraska and Born In The USA.

THE UK CD Catalogue, which was launched in the spring, has trebled its circulation in three months.

The Summer Popular edition of the catalogue is produced in two versions. The gloss version includes four pages of CD reviews and is designed for over the counter sales at a retail price of £1.00.

STING'S DEBUT solo album, The Dream Of The Blue Turtles, is released on CD by A&M this month, along with Jim Diamond's Double Crossed.

NEW CD releases from WEA this month include Judy Collins' Wild Flowers, EBTG's Love Not Money and Eden, The Firm, The Time's Ice Cream Castle and The Doors' Waiting For The Sun.

MCA'S FIRST CD to be manufactured by Nimbus is the London Cast Recording of Evita. Scheduled for August release on MCA are Beverly Hills Cop, Glen Frey's The Allnighter, The Very Best Of Don Williams and Steely Dan's Greatest Hits.

JULY CDs from Chrysalis are Go West and Colourfield's Virgins & Philistines.

THE JULY issue of *Which Compact Disc?* contains a newly-compiled catalogue listing of CD releases broken down into pop, classical, jazz and MOR categories. The list is also contained in the summer issue of the *Sony CD Magazine* which is mailed to members of the Sony Owners Club.

GRAMOPHONE magazine continues to publish its quarterly *Compact Disc Digital Audio Guide and Catalogue*, which as well as listing popular and classical discs, features current players. The September issue will be available from August 15. Cover price is £2.00 (dealer price less 25 per cent).

Mid-price sales outstrip all forecasts

DRAMATIC SALES figures from the two mid-price CD series, DG's promotional sampler Festival and Pickwick's genuine on-going series IMP Red Label, were a foregone conclusion, yet the actual results have been even better than anticipated.

So much so, that plans for Pickwick's projected MOR mid-price series have had to be delayed.

One London-shop — Covent Garden Records sold nearly 40 of Pickwick's classical CDs by the afternoon of the first day, and a similar pattern was reported from shops throughout the country.

"They have done extremely well — embarrassingly well in a way," says Gary Le Count, Pickwick's marketing director. "In fact, the demand has been so great that there have been occasions when we have found it difficult to keep the customers supplied: we are living from day to

day."

The top sellers have been the Vivaldi titles: the Four Seasons, the String Concertos and the Wind Concertos; with Mozart's Clarinet and Oboe Quartets following close behind. But even the music of the renaissance has gone well.

Le Count is confident that Mayking, Pickwick's French suppliers, will continue to supply sufficient stocks to maintain the mid-price label, despite the world shortage of capacity.

But the MOR project, with CDs of Johnny Cash, Jerry Lee Lewis, Don Williams, Mantovani and others, which is due for release this month, has had to be delayed, because it could take up too much Pickwick capacity at Mayking and it would interfere with the classical programme.

"We will now probably release one MOR title per month from August," says Le Count.

Meanwhile, DG's Festival sampler — four compilation CDs which came on to the market amid much controversy earlier this year — have now been withdrawn. Bill Holland, DG's classical manager, explains that the mid-price CDs were only designed as promotional samplers. Yet he admits that they had done extremely good business — he anticipates that each title would notch up 10,000 sales by the time stocks were exhausted.



FORMER LEGAL clerk Michaela Lenekamp, young weekend worker, with PolyGram president Jan Timmer and PRS manager Karl Tuch after the inauguration of the new weekend work schedule.

Jobless solve supply problem

EVERY WEEKEND for the next 12 months, the PolyGram CD plant at Langenhagen, Hanover, will be "invaded" by 300 young men and women. They will be there because of an imaginative solution by PolyGram management to a production problem caused by the huge demand for compact discs.

Since the plant — the world's largest producer of CDs — was opened in 1982, it has doubled capacity each year, manufacturing 6m CDs in 1983, 13m in 1984 and an anticipated 25m in 1985. Production for 1986 and '87 is already targeted at 35m and 45m units respectively.

To meet these increases — until new machinery is installed in larger premises — PolyGram decided to extend the work schedule of three shifts a day to Saturdays and Sundays and recruit an additional workforce from the biggest manpower source available — the unemployed.

Government approval was rapidly forthcoming and thousands applied. After careful selection and training, the weekend schedule was inaugurated on June 3, and 300 previously unemployed men and women now have a weekend job for 12 months, and possibly longer, as some will be retained to operate the new installation in due course.

● CD special edited by JIM EVANS.
Reports by NICOLAS SOAMES, RICHARD ELEN

COMPACT DISC SALES

1985	Units	Value
January	147,517	£ 931,150
February	181,946	£1,150,659
March	202,805	£1,258,937

Source: BPI Surveys

Figures for the first three months of 1985 reflect the continuing growth in CD sales. Trade deliveries in January, February and March were running at about four times higher than in the same period last year.

AR for CD with PQ

Abbey Road Studios have recently installed a Phillips LHH0425 PQ Subcode Editor, enabling complete tape masters to be produced ready for the compact disc pressing plant.

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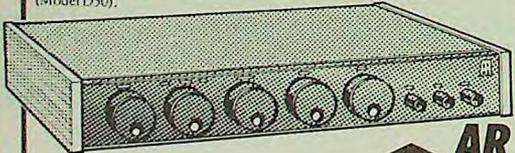
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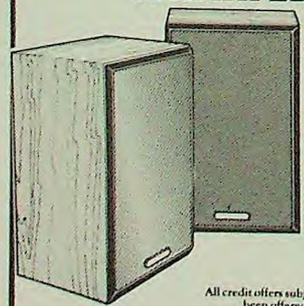


AR
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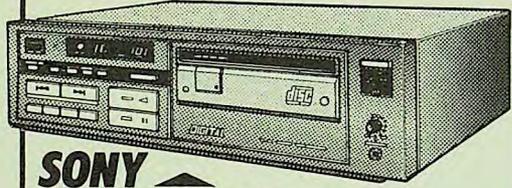
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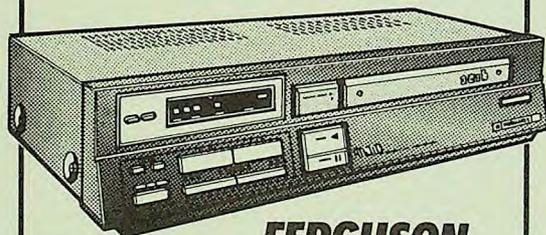


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£279.99

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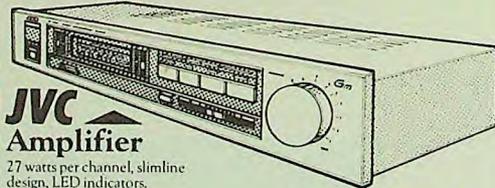
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Reviews

by RICHARD ELEN

maybe one exception: there is one piece which has some outdoor sounds on it which were obviously recorded on an analogue stereo machine — you can hear the hiss. Next time, please use an F1 or similar portable digital recorder!

TANGERINE DREAM: Force Majeure. Virgin CDV2111 (MPO pressing). This is the first Virgin CD I've seen with the recording code (AAD in this case) on it: good for them. For some reason though, Virgin labels the spine in the opposite way to everyone else. It doesn't affect the playing of course, but it does make it hard to find in a rack at home. Several of the Tangerine Dream albums are now out on CD, and they're all worth a listen, if you like that sort of thing. Unlike some, I find the CD medium an admirable one for electronic material: virtually by definition they are made for each other. With modern gear it's possible to stay in digital mode from the sound generation right through to the player at home: of course it makes sense.

FOREIGNER: Agent Provocateur. Atlantic 7 81999-2 (Hanover pressing). Foreigner's producers on this album, Alex Sadkin and Mick Jones, have a highly polished and sophisticated approach to production which suits the CD medium. The single, I Want To Know What Love Is is, I think, one of their best, and the album has a good balance of gentle and heavier material, not unlike that on '4'. I'd bought this CD before it was offered for review.

THE ALAN PARSONS PROJECT: Vulture Culture. Arista 610 228-222 (Sanyo, Japan, pressing). Despite vast success in the US and in Europe (especially in Germany) they have made far too little impact here — and it's a great pity. Don't tell me that concept albums don't sell in the UK — they do. Look at War Of The Worlds and Supertramp's latest for example. And the Parsons/Woolfson combination always comes up with the goods: well crafted songs impeccably recorded and produced, many of which stand on their own, independent of the underlying flavour of the album. In fact, Vulture Culture has less of a "concept" to it than the last offering Ammonia Avenue (also out on CD). It is more a collection of songs than

the earlier Project releases. Also, notably missing from this release is the previous importance of orchestral arrangements. A stronger marketing push on The Project in the UK would produce dividends.

EURYTHMICS: Be Yourself Tonight. RCA PD 70711 (Hanover pressing). Certainly their best album to date. Outstanding tracks include There Must Be An Angel with its brilliant Stevie Wonder solo, and Sisters Are Doin' It For Themselves. Highly recommended: an excellent album destined to sell well in this format.

TOMITA: Holst: The Planets. RCA Red Seal (Japan) RD81919. This has never been released in any form in the UK, and has been difficult to obtain in the US. It can be brought in from Japan, however, and some CD specialist retail outlets are obviously getting them from somewhere. Many Tomita CDs are available here, and they appear to sell pretty well, and so will this, even if it has to go out for a fiver more than the ordinary ones. I'd like to see this in every shop that sells CDs — it deserves to be. Yes, it's an analogue recording, but it still outclasses the superb Japanese vinyl pressings you sometimes come across.

RECENT CD releases include: Paul Young with The Secret Of Association — "highly recommended"; two Nik Kershaw releases, Human Racing and The Riddle; Eurythmics' latest Be Yourself Tonight — "their best album to date" and Howard Jones: Dream Into Action featuring two extra tracks not available on the vinyl release.

AS PREVIOUSLY, these reviews concentrate primarily on the validity of the CD versions of these albums, on the assumption that the musical and performance aspects of the albums have been covered elsewhere.

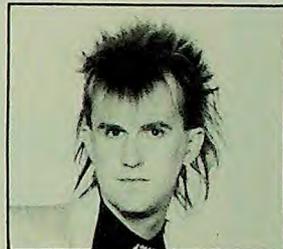
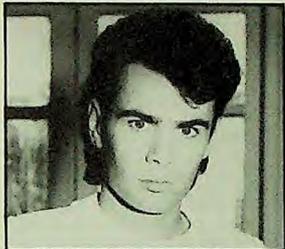
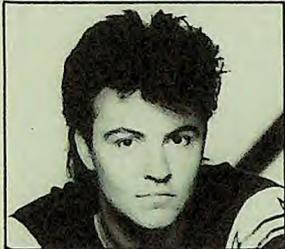
PAUL YOUNG: The Secret Of Association. CBS CDCBS 26234. Paul Young's new album is also the first French MPO pressing I've seen. As with the first release, producer Laurie Latham has included extended mixes of several tracks — mixes which do not appear on the vinyl version. Several of the tracks on the album are well-known and have had plenty of airplay; the CD is well-produced and sounds excellent. Although initial supplies were limited, this CD should sell exceptionally well and is highly recommended.

HOWARD JONES: Dream Into Action. WEA 240 632-2 (PolyGram Hanover pressing). Producer Rupert Hine is about the most experienced producer of CDs in the country; a great many of his albums have been released in the format. He has an excellent relationship with WEA in which he's able to check the masters for each format thoroughly before release — an example of producer/record company co-

operation which shows both how it should be done and the results of so-doing — and it is therefore no surprise that this is a superb CD. It has 14 titles including Bounce Right Back and the single Like To Get To Know You Well, neither of which appear on the UK vinyl release. The CD therefore has obvious sales potential and should shift well.

NIK KERSHAW: Human Racing and The Riddle. MCA DMCA 104 and 106 (Japanese pressings). Both contain several hits and are bound to do well. From the first album, Wouldn't It Be Good, Cloak And Dagger, I Won't Let The Sun Go Down On Me and the title track stand out, while the title track on the second album is, in my opinion, one of Kershaw's best songs to date.

DIRE STRAITS: Brothers In Arms. Vertigo S24 499-2 (Hanover pressing). Dire Straits have produced more than one CD — often as near simultaneous as possible to the vinyl release — which has become the standard demonstration disc at hi-fi shows. This all-digital recording will no doubt join them. Musically I prefer it to some earlier albums which seemed to be becoming a bit 'samey'. Technically, it is as near perfect as you can get with



Opera on a new scale

A STREAM of opera releases scheduled for July and August — both new and back

Top brass

THE TOP British brass band, the Black Dyke Mills Band, features on the first compact disc devoted entirely to the medium issued by Chandos this month.

Called Blitz (CHAN 8370), the CD includes the winning Test Piece written by the composer Derek Bourgeois for the 1981 National Championships when the Black Dyke Mills Band scooped the top prize for a record 15th time; as well as the Journey into Freedom, Tam O'Shanter's Ride and Pageantry. Musical director, Major Peter Parkes, conducts this, the first of a number of projected brass band issues.

catalogue product — will do much to extend the operatic repertoire on CD.

The remarkable sales figures obtained by the CD recordings of Wagner's Ring cycle bodes well for further Wagner recordings, and there are two coming. Jochum's recording of Die Meistersinger von Nurnberg with Fischer-Dieskau in the title role is out on DG this month (415 2782, four CDs), followed by Solti's recording of The Flying Dutchman with Norman Bailey in the title role next month.

Richard Strauss also has two operas entering the CD catalogue. Birgit Nilsson's classic performance of Salome conducted by Solti (414 414 2, two CDs) is joined by another of the earlier operas, Electra, with Ute Vinzing in the title role conducted by Christof Perick (Rodolphe, RPC 324201/21).

August also sees the second version of Verdi's Rigoletto to come out on CD, Giulini's recording with Cappuccilli as the Jester on DG. And it is worth noting that the new Don Carlos with Domingo, Ricciarelli and Raimondi conducted by Abbado is out on DG in September.

And next month Solti's recording of Bizet's Carmen, with Troyanos as the Gypsy, joins those by Karajan and Maazel which have already sold well.

Finally, there are two of the most popular Puccini operas, one of which comes on to CD for the first time: a new recording from Hungary of Madame Butterfly with Veronika Kincses and Peter Dvorsky conducted by Giuseppe Patane (HCD 12256/7) on Hungaroton, on two CDs. And the unforgettable performance of Tosca by Maria Callas is drawn from EMI's archives and will be in the shops this month (CDS 7471758).

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COMPACT DISC A Beginners Guide
By John Borwick

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COMPACT
disc
DIGITAL AUDIO

The art and craft of CD preparation at Abbey Rd

TRANSFERRING MUSIC from one medium to another is an important aspect of the work done at EMI's Abbey Road Studios, whether it's real-time cassette copying, transcribing 78s, Direct Metal Mastering (DMM), or one of the most recent requirements — preparing masters for compact disc.

Abbey Road, in London's St. John's Wood, has a CD preparation room dedicated to the purpose, with the ability to transfer from almost any source tape — analogue or digital — to the Sony 1610 U-Matic video cassette format which is the *de facto* standard (for the time being) for CD pressing plants.

As well as a wide range of analogue playback machines, and their associated EMI transfer console, the CD room is fitted with a complete Sony digital editing system — the DAE-1100 and its

associated 1610 digital audio processor — plus a pair of Sony 5850D U-Matic video recorders.

The editing console — with the disarming message "just press the buttons" stuck on it — is mounted in the transfer desk, but the rest of the equipment is rack-mounted in a sound-proofed enclosure to minimise the noise from the equipment and that caused during editing by the shuttling back and forth of the U-Matic machines. With the low levels of noise and high dynamic range required for compact disc — and digital audio in general — being able to hear the quietest sound is of course vital.

Newest addition to the room is a Philips LH04425 PQ Subcode Editor system — one of the first in the country — which enables Abbey Road's highly experienced CD preparation engineers, Peter Vince and Peter Mew, to take a

raw master tape, edit and assemble an album, and finally encode the highly-precise P and Q subcode information (enabling the player to find the tracks on the disc) on to the master tape. This means that the final "Tape Master" (the official name for a CD master tape complete with PQ information) can simply be sent off to the pressing plant for laser mastering with no further work being necessary.

Abbey Road's engineers, of course, prepare masters for EMI Records, but — as with the rest of the studio complex — they handle a multitude of tapes for other companies. In the 18 months the room has been open, Mew and Vince have put together over 600 compact disc masters, classical and rock, over 200 of which have been completed since the beginning of the year. Business is so good that Chris Buchanan, head



PUSHING THE button at Abbey Road

of transfer activities of all types at Abbey Road, feels that there will soon be a need for a second room.

The Subcode Editor is really a specialised microcomputer with a terminal, and it is linked into the Digital Audio Editor so as to pick up timecode values and store them for processing. All the timing on a CD master is referenced to SMPTE (Society of Motion Picture and Television Engineers) timecode, which is a complex digital signal stored on tape containing unique time data.

Every track start and end must be precisely correct, and there must be exactly the right length of pause between where the player thinks the track begins and the time it 'de-mutes' to replay the audio signal. If the pause is too short, the player might clip off the front of the track; if it's too long, you could have a long wait before the music starts. And if two tracks crossfade, you might hear part of the previous number!

For this reason, as well as for editing, the digital audio editing and PQ system must be far more accurate than even the best video editors. Luckily, the system is so designed as to make the process as painless as possible. As it says on the console, you "just push the buttons"!

Plans are afoot to consider the

installation of a fully-digital transfer console to complete the system. This would enable all the usual requirements of a conventional cutting room to be carried out on a digital tape without recourse to the potential signal degradation of analogue processing. Everything could be done digitally, because, says Peter Vince, "Many companies, including EMI, are thinking of making the 'first' product the CD master tape, and then processing everything from that. The total precision that we need on our tape — digital silence between tracks, careful fades, and so on — is bound to make a better-quality vinyl cut, better cassettes — everything. So it makes sense to have the initial alterations made here, and make digital production master copies from that."

Abbey Road also has a complete Sony CD analysis system, which is used to check EMI Records' compact discs against the master made in the CD Preparation Room, to ensure that pressings are of the highest quality and that the disc is correct in every detail. As is increasingly the case among record companies issuing compact discs, EMI Records is very concerned that the consumer purchases a disc which offers all the benefits which CD can provide.

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Philips competition

OVER 1m leaflets are currently in production carrying details of a free entry competition from Philips Compact Disc. The competition forms a part of the sponsorship activity which Philips is arranging around the Dire Straits world tour.

The leaflet is designed to encourage consumers to visit dealers to find out more about CD. Top prize in the draw is an all-expenses paid trip to Australia to see Dire Straits live in Sydney. Other prizes include CD systems and players and discs.



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update

CBS POP UPDATE

REO SPEEDWAGON	'Wheels Are Turning'	CD 26137	ANDREAS	'White Winds'	CD 26195
AGNETHA	'Eyes Of A Woman'	CD 26446	VOLLENWEIDER		
SIMON & GARFUNKEL	'The Simon & Garfunkel Collection'	CD 24005	FREDDIE MERCURY	'Mr Bad Guy'	CD 86312
WHAM!	'Make It Big'	CD 86311	DON HENLEY	'Building The Perfect Beast'	CD 25939

CBS CLASSICAL UPDATE

MENDELSSOHN	'Violin Concerto'	MK 37204	VIVALDI	'Concerto for Two Violins'	
BEETHOVEN	'Two Romances'		Stern/Zukerman		
Stern/Ozawa/Boston	Symphony		STRAUSS	'Ein Heldenleben'	MK 37756
PLACIDO DOMINGO	'The Songs of Ernesto Lecuona'	MK 38828	Zubin Mehta		
HAYDN	'Cello Concerto'		WAGNER	'Orchestral Music From The Ring'	MK 37795
Yo-Yo Ma, Cello			Zubin Mehta		
HAYDN	'Trumpet Concerto'	MK 39310	MOZART	'Piano Concerto No. 26 Rondos'	MK 39224
Wynton Marsalis, Trumpet			Murray Perahia, Piano		
HAYDN	'Violin Concerto No. 1'		WENDY CARLOS	'Digital Moonscapes'	MK 39340
Cho-Liang Lin, Violin			MAHLER	'Symphony No.1'	MK 37273
BACH	'Sonatas For Viola Da Gamba and Harpsichord'	MK 37794	Zubin Mehta		
Yo-Yo Ma, Cello			MOZART	'3 Piano Concertos K.107'	
BRAVURA	'Violin Showpieces'	MK 39133	SCHROTER	'Piano Concerto Op.3 No.3'	
Cho-Liang Lin, Violin			Murray Perahia, Piano		
BACH	'Concerto for Two Violins Concerto for Violin & Oboe'	MK 37278			

CBS CATALOGUE UPDATE

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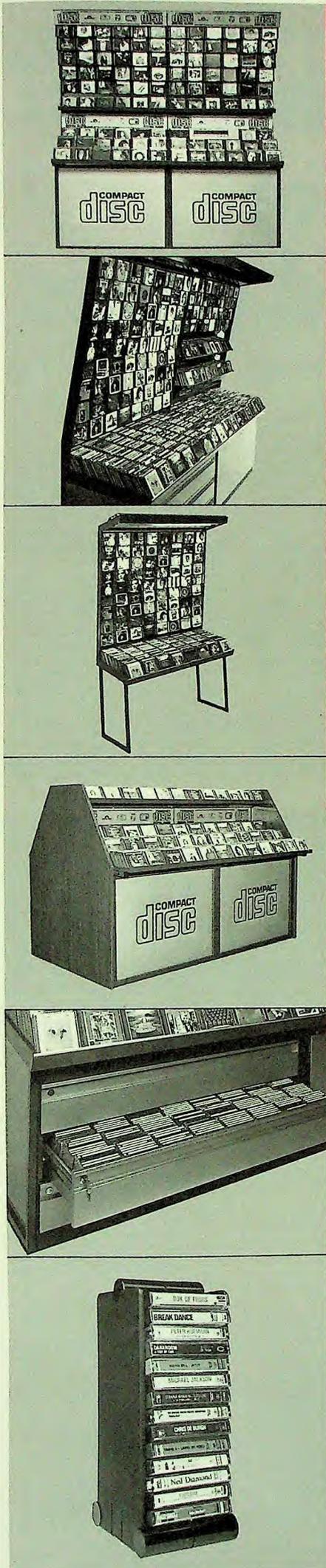


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Classical market: more choice as demand grows

THE DAYS of the public buying anything on CD are not yet over and the popular end of the catalogue is still in greatest demand, but it is equally clear that a new level of discernment is entering the market.

This is reflected not only in the releases of domestic labels — the best sellers of Chandos comprise English music by Bax that the majors were reluctant to record — but also imports. And the field is growing all the time.

Target Records this month introduces the first seven CDs from Sound/Ensayo, the CD label of the Dutch company Sound Products, which also produces the LP range Fidelio. The Cuban pianist Jorge Bolet, normally known here as a Decca artist, plays Liszt's Transcendental Studies (3401) and the Virtuoso Piano Paraphrases (3407), but it also includes a volume of piano music by Satie played by Laurence Allix (3402). The dealer price is £6.90.

Target is now also handling Capriccio on an exclusive basis, which means the considerable Leipzig Bach Edition, 21 single CD releases covering major genres from overtures to the Brandenburg Concertos, with the Neues Bachisches Collegium Musicum Leipzig, conducted by Max Pommer.

And Target also has an intriguing range of JVC/Melodiya CDs, which vary from music by the leading Japanese composer Toru Takemitsu to Symphonies Nos 11 and 12 by Shostakovich conducted by Rhozdestvensky; and, on Eurodisc, Janacek's Glogolitic Mass conducted by Sir Charles Mackerras.

Mackerras has also been recording Mozart's Eine Kleine Nachtmusik and the Posthorn Serenade with the Prague Chamber Orchestra for Telarc (CD 80108) which Conifer issues this month, along with Berlioz's Requiem, Verdi's Te Deum and the Prologue to Boito's Mefistofele conducted by Robert

Shaw (CD 80109 2CDs): decibel for decibel, it must be one of the loudest CDs.

This month sees the beginning of Teldec's CD issue of the Bach Cantata series, in the form of two CD sets with a special dealer price of £11. The first five volumes are out this month, taking the series up to Cantata No 20, with Leonhardt and Harnoncourt sharing the conducting tours.

Also from Teldec is more of the successful Beethoven symphonies in their Liszt piano transcriptions played by Cyprien Katsaris (No 7 2KS 43M3).

Among the unusual new titles on the Harmonia Mundi distribution portfolio is Prokofiev's cantata Ivan the Terrible conducted by Mihail Milkov (Forlane UCD 16530) and Delius' Violin Concerto with the Suite and Légende performed by Ralph Holmes and the RPO under Handley (Unicorn-Kanchana KP (CD) 9040), and Khussen's Where the Wild Things Are (Unicorn-Kanchana DKPC CD 9044).

Bax; and Handel's Water Music conducted by Gibson with the front cover being the stamp used by the Post Office to mark European Music Year.

Though traditionally a quiet time for releases, July will also see the majors in action. EMI continues its Beethoven symphony cycle by Klemperer with Nos 2 and 4 (CDC 7471852) and 5 and 6 (CDC 7471872) this month with No 3 coupled with the Grosse Fugue, unlike the Japanese imports, (CDO 7471862). August will also see two Previn releases, Holst's The Planets (CDC 7471602) and Ravel's L'Enfant et les Sortilèges (CDC 74716921).

July prompted an extensive 12-title new release sheet from CBS, detailed in last week's MW, plus DG's CD celebration of the 60th birthday of the German baritone Dietrich Fischer-Dieskau: seven single CDs looking back over his recording of Lieder.

Next month brings a large CD release from Decca, with nine simultaneous releases along with

JUST HOW mammoth a task the transfer of a recording from LP to CD can be is seen from the fact that it took 350 man-hours to prepare Decca's recording of Wagner's Gotterdammerung for CD.

"We had to go back to the original tapes and tidy up all the edits — which in those days were done with sticky tape of course — otherwise the digital process would show all the joins," said Andrew Dalton at Decca.

There are now stocks of Trumpet Concertos by Corelli, Albinoni, Bononcini and others featuring John Wallace and the Philharmonia (NIM 5017) which is entitled Man the Measure of All Things; and Horn Concerti by Vivaldi, Leopold Mozart, and Rosetti (WIM 5018) featuring Michael Thompson and the Philharmonia.

Chandos remains as active as always, and an extensive summer release, containing both back catalogue and new issues, is marked particularly by the CD issue of some of its best Harveys of Bristol series.

Among the most popular are expected to be the Delius Miniatures (CHAN 8372) and the Elgar Miniatures (CHAN 8371) both with the Bournemouth Sinfonietta conducted by Norman del Mar, and the English Music for Strings, including Elgar's Serenade, with the Sinfonietta under George Hurst (CHAN 8375).

The summer collection also sees important other Chandos releases that will certainly make an impact, including Ives' Symphony No 1 conducted by Jose Serabrier (issued on the Fourth of July), Tchaikovsky's Symphony No 4, a follow-up by Janson of his No 5; a second volume of Tone Poems by

some back catalogue, including Vivaldi directed by Hogwood; and Philips offers its set of late Mozart Symphonies directed by Marriner on the basis of six CDs for the price of 5. □.

Supply and demand FROM PAGE 8

duct come November. If sales are good now, what will happen in the autumn? "Record companies could make a few bob if they get their act together," he says.

Walters asserts that a good week on CD — more than his average of 250 — is better business than an equivalent good week with vinyl, including mail-order. "It's not like the vinyl days," he says. "Customers come and have coffee and listen to demonstrations. Then they spend £80. Classical buyers know exactly what they want, whereas the first 25 titles a new pop buyer takes are fairly ad lib. Believe me," concludes Steve darkly, "what everyone else is selling now is final vinyl."

Short of all the dealers forming a co-operative pressing plant, or Thorn EMI building their own, the problem of short orders seems insoluble. And until that is settled, the other dealer requests will no doubt go by the board. This would be bad for CD's image, won by long campaigning and hard selling by PolyGram and its associates. It must be the system of the future and record companies must cash in. But how?

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Turmoil behind the silent system

THE PERFECT background silence obtainable on compact disc stands as an ironic contrast to the noisy turmoil that exists behind the scenes as retailers, record producers and compact disc manufacturers grapple with the continuing problem of the worldwide shortage of manufacturing capacity.

Every second of the working day, and outside normal office hours too, telephones and telexes are burning the wire with retailers wanting to know when orders made two months ago are going to materialise for their frustrated customers, only to be met by mollifying sales reps asking for patience; with irate record company bosses pleading with PolyGram's Hanover factory or Sanyo in Tokyo for more capacity and information on already processed product, only to be met by mollifying Germans or Japanese asking for patience. Once the phone lines have cleared, it is time for the artists themselves to enquire why their rivals are out on CD, but not their own recordings.

The situation is extremely difficult, and often tense, and it doesn't look as if there will be any appreciable improvement within the next few months, for with each passing week, as more consumers buy into the CD system, the strain on production capacity is increased.

What's more, as the CD net widens — and the demand for pop product becomes more strenuous — greater commercial pressure is placed on the CD manufacturers to decrease the capacity given to classical making the situation worse than it already is.

For many companies have realised that the advent of CD has given classical recordings the greatest boost since the beginning of the stereo era, and everyone, understandably, wants to cash in while the going is good, and hopefully, to win new regular customers to the world of the symphony and the concerto.

The problems fall into various distinct areas that are, however, all interconnected. The great and the small are equally affected — the problems of CBS are the problems of Hyperion or CRD, and the problems of RCA are the problems of Meridian or Acanta.

They begin with the problem of optimism. The Germans and Japanese try to ensure delivery of certain product by a particular date, but often obstacles — sometimes hindering the CD itself, sometimes the packaging — result in late arrival, or no arrival.

Many company catalogues have items that are months late or even years late — it is invidious to take just one example, but there are titles in the 1983/4 Orfeo CD catalogue that are in the 1984/5 and have still not arrived in the UK: among them is Verdi's opera *Alzira*.

There are items from Erato due in January that still have not arrived; of the five CDs announced by Meridian at the beginning of this year also, only two have arrived, and Harmonia Mundi, the label's

distributors, can only tell dealers ringing up after the Elgar Quintet and Quartet played by Bingham and the Medici Quartet that there is still no firm date.

This is an everyday tale in the record business, because, as with all classical releases, advertising, particularly in the *Gramophone*, has to be finalised well in advance, and everyone simply has to guess. No one wants to find themselves in the situation where there is expensive CD product sitting on shelves in warehouses because the public has not been informed.

The first difficulty, therefore, comes with new product, but does not end there. The four CD titles issued by Ted Perry of Hyperion of his most popular LPs are already nearing the sell-out point and he cannot be absolutely sure that his re-orders will come in on time to prevent a period where there are no Hyperion CDs available in this country for sale.

One of the most long-standing examples of supply shortage is Bach's B minor Mass in the Joshua Rifkin version on Nonesuch. The box barely touches the floor of the Conifer warehouse before it is out to a few fortunate record companies.

Dave Barnard, marketing co-ordinator at Conifer, knows the difficulties as well as anyone: with 400 CD titles on Conifer's books, he talks enthusiastically about new Hungaroton CD releases, new Teiara CD releases, but his real problems of supply can be found in the best-sellers.

There have been times when the highlights CD of Bizet's *Carmen*, the soundtrack of the immensely successful film, have been as rare as gold dust in the UK, which inevitably disappoints Barnard after so much marketing impetus was given to the product. Sales figures could have been much larger if there had not been delays in stock replenishing. He assures that by the time this article appears, there will be stocks if dealers want to re-order.

The same applies to Telarc's version of Tchaikovsky 1812 and Orff's *Carmina Burana*. And, even closer to home, to Conifer's own label, and particularly the widely-admired recording of Fauré's *Requiem* conducted by John Rutter.

Even Conifer was surprised by the runaway success of the Fauré and, frankly, was caught short. "We sold out quite quickly, and we are having to re-import some stock from the US," he admitted. "We should have another 500 in a week's time or so, which will have to tide us over until September, when Nimbus has promised to try and fit us in on a run."

He agreed, however, that there will almost certainly be a month or so over the summer when Fauré's *Requiem* — the only one on CD — will not be available: "We just didn't expect to sell so many," he said.

One of the keys to a chaotic situation is information. If dealers were supplied with simple lists of what was actually sitting on warehouse shelves rather than theoretical lists of what ought to be there, then customers could be informed on the spot — rather than getting increasingly frustrated each time they walked into the shop to check on their order.

Keith Shadwick, the new classical manager at RCA, where CD is only one of a number of operational difficulties, and Peter Battershill, the new general manager of Chandos, both agreed that some system like that could ease the frustration; and Barnard at Conifer could see his company applying the principle to the top 20 or top 50 CD titles.

Scott Butler, of Harmonia Mundi, said that his company offers such a service at least insofar as its new releases are concerned with its monthly newsheet. This is carefully but speedily produced and contains only product that is actually in the UK, so that if dealers are faced with a request for a Harmonia Mundi label that is on a company catalogue, but not in the HM newsheet, than it is almost certainly not in stock.

However, this does not solve the problems with back catalogue supply. These apply right across the board, even to companies such as Chandos Records, which was the first British independent company to put wholehearted commitment to the CD system from the start.

Its extensive CD catalogue has gained great respect, particularly in the field of British music where it clearly has a lead even over EMI; and British music is still a growth market area. Yet even Chandos, despite good relations with PolyGram's Hanover factory, finds itself with serious stock shortages.

Such popular items as Bax's *Tintagel* and *Tone Poems Volume 1*, Tchaikovsky's *Symphony No 4* in the new, acclaimed version by Jansons, Vaughan Williams' *The Wasps*, Prokofiev's *Symphony No 6* which was sold out in two months — all these and more have experienced stock hiccoughs from time to time. And some new stock does not get to the UK in time to benefit from advanced advertising.

"We never really know what is coming until we actually open the boxes in our warehouse," confessed Battershill. "We know that Hanover is under pressure from everyone, including their own labels, yet we are getting a reasonable show."

"But we also know that now we must be much clearer in our orders so that we give Hanover clear priorities, ensuring that we have stocks that we really need, while agreeing to put back in the queue others that are perhaps not so urgent. "I cannot say that we get preferential treatment, but they certainly lend a sympathetic ear. PolyGram does see us as an important third party customer, and I know that although the pressure is on at the moment, the company is looking ahead to the time when the capacity problems are not so great. PolyGram will want to maintain a level of prestigious customers they will want us to be there in five years time."

At the same time, Battershill admitted that Chandos has been negotiating with another CD manufacturing company — CTA in Japan — for extra pressing facilities, and eight of Chandos' summer collection will come from Japan. CTA has promised Chandos an eight-week turnaround.

"We have to look elsewhere. The other day, a buyer from abroad came into our warehouse and offered to buy our whole CD stock. And that is symptomatic of the CD situation." □



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Reviews

Bach, Handel, 300. Mandozzi, synthesizers. DG, 415 110-2.

This is perhaps one of the most unexpected celebrations of the Bach/Handel anniversary, yet when one considers that both composers borrowed and arranged the music of others, purists would have a difficult time to justify a snooty rejection.

It is witty, cheeky, and fun, with the allegro from Brandenburg Concerto No 2 zipping out of the synthesizer with a lightness and zest that many an authentic player would envy; with selections from the Water Music bubbling away, the Firework Music exploding into sound and the Hallelujah Chorus sounding unbelievable.

Only occasionally did I balk: where Jesu, Joy was given the 1,000 voices — I mean 1,000 microchips — treatment, for instance. But otherwise the blithes and bleeps offer a delightful, if less earnest tribute to Bach than we have been accustomed. Good material for most CD owners.

Stabat Mater/Litanies à la Vierge Noire. Michele Lagrange, soprano, Choir and Orchestra of Lyons, Serge Baudo. Harmonia Mundi France 905 149.

Both the Stabat Mater and the Litany were unknown to me before arriving in this absorbing recording. The Stabat Mater, written in 1950, is a dark but urgent score, while the Litany has an expressive power despite its brief, seven-minute length. Both were written as responses to the death of friends, rather than formal commissions, and are therefore heartfelt. Interesting and unusual additions to the CD repertoire, they demonstrate that not all CD material is staple fare.

Petite Messe Solennelle, Rossini, Lovaas, Fassbaender, Schreier, Fischer-Dieskau, Munchner Vokalisten, Sawallisch. Eurodisc/Target TWO CDs 610 263-232.

The charm of this work is admirably caught by these four outstanding singers. The unusual instrumental forces

THE EXTENDED period of CD listening I have undergone to prepare these reviews has deepened my respect for the medium despite minor faults that will, no doubt, be ironed out with the passage of time, writes Nicolas Soames.

For a start, I found very few faulty discs. Only one of nearly 30 discs was virtually unplayable and the fact that it was one of Pickwick's mid-price CDs, Vivaldi's String Concertos, was, I am convinced, coincidental. From what I could hear, the music was up to normal Scottish Chamber Orchestra standards, so it was only a minor processing fault.

More often, my attention was distracted by noises in the studio itself, the page turns, the little clicks and bangs that attend any orchestral work, or the breathing of a conductor. But that is the stuff of life, at least on analogue recordings. The digital recordings sounded better as the orchestras became increasingly aware how revelatory the system is.

Of greater concern — and there is no sign of sustained improvement — are the short programmes on CDs capable of 70 minutes. EMI has filled its Erbica with the Grosse Fugue, DG has filled its Triple Concerto with Overtures — both moves in the right direction. But 45-minute CDs or even less is the norm, and with discs approaching £10, more could easily be included.

But the most noticeable development has been the broadening of the repertoire. No one buying into the CD system can rightly complain of a shortage of material. Of course, there are gaps — but the basis of a CD library has been formed, and time, and most of the following releases will fill in the gaps for years to come.

— two pianos and harmonium — make this work a rare gem, particularly when they are so well-balanced with the voices as here. This is the second CD set — the first, on Philips, conducted by Scimone, has the bonus of a filler, the Prayer from Rossini's Moses in Egitto.

Die Walkure, Wagner, Hotter, Nilsson, etc. VPO, Solti. Decca 414 105-2.

In the Sixties the Culshaw project to record the whole of Wagner's Ring cycle was the most ambitious ever undertaken by a record company, and it was only his sustained vision that brought it to its triumphant conclusion.

It is worthwhile recalling this as we inhabit a world with no less than four complete Ring cycles on CD, of which this is just a part, for the vision of Culshaw seemed to permeate the whole of the cycle.

Certainly, none have been issued to match it in its entirety, though aspects have been improved — not least on the most recent, the Janowski Ring on Eurodisc which was digitally recorded.

But age has not dimmed the strength of Solti's Ring, and the CD transfer has enhanced the monumental performances by Hotter as Wotan and Nilsson as Brunnhilde.

Occasionally, one hears a horn chord or a note by Nilsson which does not quite bear CD scrutiny, but these

are nothing when taken into the context of the stunning totality.

It was a landmark on LP, and it remains so on CD.

Violin Concertos K 216/219, Mozart. Arthur Grumiaux, LSO, Davis. Philips, 412 250-2.

The Belgian musician Arthur Grumiaux, one of the leading violinists recording for Philips in the Sixties, produced some outstanding releases, including a superb version of Bach's unaccompanied Sonatas and Partitas which hopefully will come on to CD in the fullness of time. An active chamber musician, he was very much at home with Mozart, too, but in the K216 concerto he is not at his best.

To my ears, he is frequently playing slightly sharp which rather detracts from an otherwise bright performance, and the sharpness is accentuated by the CD medium. The same coupling is offered on CD by Perlman and Levine on DG which, coincidentally, is not one of Perlman's best recordings either.

Recorder Concertos, Marcello, Vivaldi, Telemann, Naudot. Michala Petri, recorder. Academy of St Martin-in-the-Fields. Philips 412 630-2.

No British recorder player — and there are some fine exponents on these shores — has caught the imagination of the British public as the Danish

virtuoso Michala Petri. She tours here regularly, both with her family trio and playing concertos, and her Philips recordings are well-received.

This is the most recent, with the Italian and German concertos being predictable but enjoyable as Petri always plays with effortless grace and an intelligent care for sound.

Music for the Royal Fireworks, Handel. The English Concert, Pinnock. DG 415 129-2.

Trevor Pinnock's Water Music compact disc has proved one of Deutsche Grammophon's top-sellers, and there is no reason why this companion volume should not sell well too, although it has been preceded in the market place by two other authentic versions, by Hogwood on Decca and Gardiner on Philips.

This disc, however, comes at the right time — this month there is a Previn spectacular on TV including the Fireworks, and although there is a Previn/Fireworks CD, Pinnock can expect spin-off.

Winterreise, Schubert. Dietrich Fischer-Dieskau, baritone, Gerald Moore, piano. DG 415 187-2.

This was one of the great recordings of Lieder in the LP catalogue, the one by which all other versions had to be measured, and now that it is available on CD. Made in 1972, Fischer-Dieskau's recording was characterised by a fluency, a profound understanding of the words and it must be the first to be considered.

THE LATEST Gramophone CD Guide and Catalogue is now available with a complete listing of the major CDs, both popular and classical, available. Formally dated June, it reflects the growth of the medium by containing more CD listings than ever, and is invaluable to CD retailer and consumer alike. Its only drawback is that it gives the date of the issue of the CD, but not the date of the original recording, which is information that is equally important, with many back catalogue analogue transfers appearing on the market. Perhaps this could be rectified in later issues?



- 1 WEST SIDE STORY, Bernstein. DG 415 253 2
- 2 AMADEUS, Mozart. Academy Of St Martin's/Marriner. London 825 126 2
- 3 REQUIEM, Lloyd Webber. Maazel HMV CDC 747 146 2
- 4 FOUR SEASONS, Vivaldi. Academy Of Ancient Music/Hogwood L'Oiseau-Lyre/Decca 410 126 2
- 5 ENIGMA VARIATIONS, Elgar. BBC Symphony/Bernstein. DG 413 490 2
- 6 SYMPHONY 9, Beethoven. BPO/Karajan. DG 410 987 2
- 7 THE PLANETS, Holst. BPO/Karajan. DG 400 028 2
- 8 SYMPHONY 7, Beethoven. Phil/Ashkenazy, Decca 411 941 2
- 9 SYMPHONY 7, Bruckner. RSO Berlin/Chailly. Decca 414 290 2
- 10 WORKS FOR STRING ORCHESTRA, Vaughan Williams. English String Orchestra/Boughton. Nimbus NIM 5019

Compiled By Music Week Research from a panel of 8 retail outlets.



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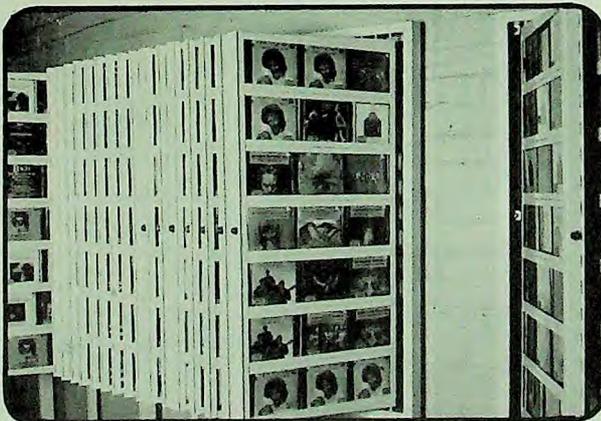
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CLASSICAL

Edited by
NICOLAS SOAMES

Keith Shadwick, in his first interview since becoming RCA's classical manager, explains his hopes for the future

Re-building at RCA

THE NEW classical product manager of RCA UK, Keith Shadwick, was as candid as it is possible to be. "There has been absolute chaos in RCA's classical department, and to some extent it still exists today — there is no point in denying it."

"RCA has not had a real policy on classics over the past two years apart from keeping it ticking over, a factor complicated by the ongoing change-over of the number system to standardise it into the European number format."

"So really it is a question of starting from scratch, and re-building RCA Classics UK in coordination with what is going on in the Continent. We know that RCA Germany, Holland, Italy and others are all doing well with classics and we know that RCA could do much better."

For the 33 year old Shadwick, previously a buyer with WH Smith, and before that with Marshall Cavendish where he was responsible for the enormously successful Great Composers series, the task facing him is a considerable one.

"It is very challenging," he said succinctly, "But I am enjoying it."

Curiously, his first action in the job was not sorting out release schedules or back catalogue but overseeing the production and release of the charity recording of Elgar's Symphony No 2 conducted by Colin Davis — one of the fastest-ever turnarounds for a classical release.

"I was thrown in the deep end with the Elgar but that was an unusual project for us at the moment," explained Shadwick. "We know that we must put our own house in order before we push ahead with domestic product."

Shadwick sees the basis of RCA's UK classical operation as the presentation of the back-catalogue. He states unequivocally that with such artists as Horowitz, Rubinstein, Heifetz and Toscanini, the RCA back catalogue can match EMI and PolyGram with ease.

Some of the preparation for the relaunch of the outstanding figures of the RCA past has already been made, with the Rubinstein series and the Legendary Performances involving such artists as Heifetz, Koussevitzky, Reiner, Stokowski and others already appearing in the UK.

Shape is also to be given to the much-admired old Victrola label, and the Gold Seal, which will contain more recent reissues, including the James Galway Collection.

So the first priority is to rationalise the release

schedule and availability of the rich back catalogue. The second priority is to bring the UK up to date with the current international product. These include Eduardo Mata, Leonard Slatkin, among the conductors, and the pianist Emmanuel Ax among the instrumentalists, though Shadwick sees established RCA UK artists such as Galway and Bream to be of continuing importance.

In addition to the classical repertoire, Shadwick will also be responsible for jazz — among his previous jobs was the post of jazz buyer for the MDC chain.

"RCA has a fabulous back catalogue in jazz, with just about every name you can think of, including Ellington, Fats Waller, Benny Goodman, Sonny Rollins, Paul Desmond, Art Blakey, and Jely Roll Morton — and they all recorded first class product."

Shadwick admitted that jazz has not been well served by the majors. "Jazz always manages to catch major companies on the hop because its popularity tends to go up and down in short cycles, and the large companies can be too slow to respond."

"It has become suddenly fashionable again over the past two years — I think it is tied up with a general interest in everything to do with the Fifties — and as far as I can see, only the specialist jazz labels have their finger on the pulse." This Shadwick hopes to correct, though he is not yet ready to disclose RCA's plans for the medium.

His other main area of concern is to develop and regularise the classical CD medium, something over which he has not much control because of the international shortage of manufacturing capacity.

"Obviously, CD is very important and has to be developed with all energy, but dealers have also to get across to their customers that there are difficulties beyond the control of the manufacturers and patience is needed. But I would like to get to the stage soon where CD is part of a simultaneous release schedule on every title and that means genuinely simultaneous, rather than having to wait for a month for the CD."

So with these projects, a planned release of about 10-15 titles per month from September with the flexibility for more if necessary, and plans for a new cassette tape series — "I don't want it to be simply a Walkman Classics duplication" — Shadwick, and Madeline Kaskett in the classical press office, will have a busy time over the next 12 months.

New Frequenz distribution

THE ITALIAN label Frequenz is now under contract to be distributed by Harmonia Mundi, with a dealer price of £3.50 for single LPs, and £3.19 for multiples. There are no tapes or CDs.

The label, which has only been available on special order import, is known particularly for its vocal and operatic recordings. Among the most interesting titles in the first release are Roman Vlad's stage music for Schiller's Maria Stuart (1 DAH), the critical edition of Rossini's Barber of Seville (3 DAD) and Paisiello's Barber of Seville conducted by Bruno Campanella (3 DAE).

Among Harmonia Mundi's other labels, Accent has some important early music, including Gluck's Orfeo et Eurydice with Jacobs and Kweksilber in the title roles with La Petite Bande conducted by Kuijken (ACC 48223/4D) and Haydn's The Creation with La Petite Bande, again directed by Kuijken (ACC 58238/9).

Orfeo's recording from the 1983 Salzburg Festival of Gottfried von Einem's opera Danton's Death (S102 842) is now in stock; and from Chandos comes Volume 2 of the Bax Tone Poems series with the Ulster Orchestra conducted by Bryden Thomson (ABRD 1133) and four releases featuring Jose Serebrier, including Opera Arias by Tchaikovsky sung by Carole Farley (ABRD 1128) and Arias by Richard Strauss (ABRD 1127).



LEONARD BERNSTEIN attracted one of the largest crowds ever seen at a London classical record signing when over 800 people crammed into the record department of Harrods to meet the charismatic conductor.

Though arriving some 20 minutes late, he was met by tumultuous applause, and for two hours he signed everything the shop had of his work in stock, chain-smoking all the while.

In the end, Harrods security had to prevent more hopefuls joining the queue because it was so long that it blocked all the fire exits.

CBS signs trumpet virtuoso

THE POPULAR virtuoso trumpeter, Wynton Marsalis, equally at home in the jazz, MOR and classical fields, has signed a multi-record contract with CBS. This follows the success of his two past albums which both topped the *Billboard* classical charts.

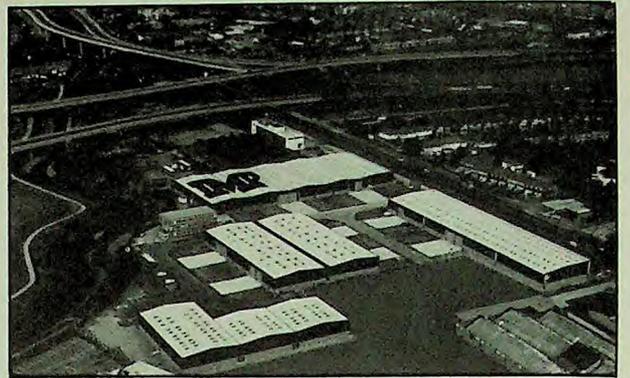
Marsalis, who has an exclusive contract with CBS for non-classical material, is to make Jolivet's Trumpet Concerto No 2 and the Concertino, and Tomasi's Concerto as the first recording under the new contract.

CBS has also announced a multi-record contract with Daniel Barenboim and the Berlin Philharmonic Orchestra. A Schubert symphony cycle is planned for release — Nos 2, 3, 5 and 8 have already been recorded — but the first record to be released will be of Berlioz's *Symphonie Fantastique*.

The company also disclosed that various non-classical projects with the Berlin Philharmonic are being discussed.

PUBLISHING

Edited by
NIGEL HUNTER



IMP'S NEW hi-tech HQ in Essex

Buoyant IMP on the move

INTERNATIONAL MUSIC Publications, the printed music consortium formed by Chappell Music and EMI Music Publishing, has moved to its new office and distribution centre at Woodford Green, Essex.

The 25,000 square feet office and warehouse complex incorporates specially developed, highly sophisticated handling systems for printed music which IMP claims to be unique.

The move has been prompted by the "remarkable success" which IMP has enjoyed since its launch three years ago. In particular, international demand for its publication meant moving from the previous headquarters at Ilford, and the transfer provided the opportunity to install and develop the specialised computer systems which will expedite the processing and despatch

of orders.

"Our aim is simple," says IMP chief executive Patrick Howgill. "It's to provide dealers with the sort of service they've been looking for for years. IMP has always strongly supported the dealer, and the new systems available at Woodford mean we can do considerably more for him in the future."

IMP's new address is International Music Publications, Southend Road, Woodford Green, Essex IG8 8HN (01-551 6131; telex: 265871 ref IMU 002).

● Neil Taylor has been appointed deputy chief executive of IMP a few months after joining the company. An IMP statement said the promotion was a recognition of his outstanding contribution since joining the executive team.

Big band maestro

LARRY CLINTON, who has died in Tucson, Arizona, aged 75, was one of the leading maestros of the big band era, and a prominent arranger and songwriter. He wrote for Tommy Dorsey's band among others before forming his own in 1937 with Dorsey's backing, and his *The Dipsy Doodle* was one of the most successful compositions of the late Thirties, recorded by most of his contemporaries including Glenn Miller.

Musical Chairs

THREE NEW appointments to the Performing Right Society general council have recently been made.

John McCabe fills the writer-director vacancy left by Nicholas Maw under the "casual vacancy" procedure. McCabe is well-known as a pianist and composer, with over 35 solo piano recital recordings to his credit ranging from the complete sonatas of Haydn to a wide variety of 20th century works, and compositions spanning opera, ballet, symphonic and chamber music, plus film and TV music and a commercial for Michelin Tyres. McCabe won an Ivor Novello Award for his theme for the Granada TV series *Sam*.

David Dorward has been appointed as a Scottish consultant director of the society. He has composed symphonic works, opera, vocal and chamber music as well as music for the theatre, films and TV. He currently works as a producer for the BBC in Edinburgh, and is also a member of the Scottish Arts Council.

Cyril Simons, has been appointed a consultant director after 16 years' membership of the general council.

News in brief...

THE EIGHTH Charleville Song Of The South contest in Ireland was won by the UK with *Once You Were Here* sung by Diane Carter and written by her in collaboration with Roger Messer and John Osborne. The song, a tribute to the late Karen Carpenter, took the first prize of £1,000 Irish and a trophy.

Second was *Touche*, written by May Micallef from Glasgow (£300 Irish and a trophy), and third was *Land Of Pharaoh* sung by Trisha O'Brien and written by John Dee of Ireland (£200 Irish and a trophy).

□ □ □

THE MPA is reminding publishers that they should notify the PRS in advance of licences granted for the use of copyright music material, particularly well-known titles, in advertisements.

Problems have been occurring in the supply of copyright information by advertising agencies on music used in commercials and resulting in payment of royalties to the wrong copyright owner.

The MPA strongly advises members to check their royalty statements to ensure that licences for the items detailed have been issued, and also that they have received the full amount to which they are entitled.

□ □ □

PRINTED MUSIC sales for the six months ended December 31, 1984, show a modest improvement over the same period for 1983. Total turnover was £10,044,000 (£9,496,000 in 1983) in trade value and £16,945,000 (£16,053,000) in gross invoice value.

Total sales in the UK and Northern Ireland were £6,930,000 (£6,603,000) in invoiced trade value and £11,287,000 (£10,796,000) in gross invoice value. Total overseas sales were £3,114,000 (£2,893,000) in invoiced trade value and £5,658,000 (£5,257,000) in gross invoice value.

Eighteen MPA members submitted returns from which the summary was computed, compared with 19 for the same period in 1983. Estimates were made for two members who did not submit returns in the current period but did so in the comparative period.

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STUDIOS

Cajun fever at Ace Records

JULY HAS been designated Cajun Fever Month at Ace Records with the release of four albums of some of the best Louisiana music, licensed from the state's leading label for the last 25 years, Flat Town Music.

The Jin Story Volume One — Bayou Boogie — is a compilation of some of the lesser known rock'n'roll/R&B tracks released by the tiny independent over the years, which should find an audience with r'n'r fans as well as cajun buffs.

Rod Bernard's This Should Go On Forever and Cookie And The Cupcakes featuring Shelton Dunaway & Little Alfred, are Southern swamp pop albums from the late Fifties and early Sixties. While Swallow Records' Louisiana Cajun Special No 1 is another compilation dubbed by Ace as "the finest sampler of French Louisiana cajun music released anywhere in the world to date."

Meanwhile, still in the US but on things non-cajun, Ace's Impact division has The Very Best Of Gene Pitney available now, while Kent has another in its glittering sequence of soul compilations, Soul Serenade, which has one side of up-tempo boogie cuts, and one of smooch numbers, all culled from the middle Sixties.

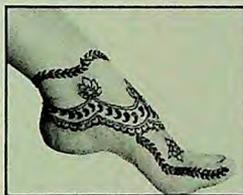
Finally, Big Beat has the debut LP from Basildon's Sugar Ray & The Hotshots, Exotic Hotshots, out now. The band have been together 18 months and have built up something of a reputation at rock'n'roll festivals all over the UK playing their tongue-in-cheek yet authentic Forties and Fifties music.

Two sides of Chandra

SHEILA CHANDRA has spent some 30 hours personally signing all 5,000 copies of her new limited edition album, Nada Brahma, which is released this week on the Indipop label, with distribution by Rough Trade and the Cartel.

The album displays the two sides of the Asian singer, with side one given over to one 27 minute track, on which she uses her voice as an instrument, while side

two is taken up by four songs closer to the tradition of her work with Monsoon.



SHEILA CHANDRA's foot

News in brief...

Costello cowardice

ELVIS COSTELLO and T Bone Burnett have teamed up as The Coward Brothers for a single entitled People's Limousine out this week on Imposter/Demon through Rough Trade.

COLOURBOX HAVE their fourth single, The Moon Is Blue/You Keep Me Hanging On, out next Friday (12) on 4AD, as a prelude to their long-awaited first full-length album release.

Debut single from Epertz

MY VALENTINE is the first single from Xpertz, a band fronted by Andy Wickett, who sang with pre-Le Bon Duran Duran, replacing Stephen 'Tin Tin' Duffy who had left to join Wickett's old punk band TV Eye.

Wickett formed Xpertz in 1980 with his Cadbury's factory colleague Aleem Panwar, and the band have since become one of the best around Birmingham, playing support slots to The Clash, Gregory Isaacs and Culture Club.

Distribution of the single is by PRT.

Tracking...

MARC ALMOND can be found cropping up as guest vocalist on the debut single by The Burmoe Brothers, Skin, out now on Some Bizzare through the Cartel. But despite this release going through Stevo's label, the BBs are as yet unsigned... The Shock Headed Peters have their first LP, Not Born Beautiful, out now on EI to accompany their current single The Kissing Of Gods. Distribution is by Rough Trade... Following the club success of the first Fats Comet single, Don't Forget That Beat, a follow up in the shape of Stormy Weather has been issued by Rough Trade... Also on Rough Trade is the self-titled debut LP from Regular Music, a 10-piece group led by composer/saxophonist Jeremy Peyton-Jones, and comprising musicians from rock, jazz and classical backgrounds. Together the music they produce falls into the systems music category, as practised by Philip Galss and Michael Nyman. The band will be appearing at the Bloomsbury Theatre Festival on July 15... Move Records, the new Scottish black independent, has its finest release to date available now. Gonna Care For You by Don Evans is a wonderfully memorable slice of summer reggae, that Move reckon is going to put them on the chart map. Tracking says it certainly deserves to. Distribution is by Fast Forward and the Cartel...

TEAHOUSE CAMP have a single that has been attracting a certain amount of interest from John Peel of late. To Kill Stab In The Back/Poor Tom is the first single on the Bradford trio's own Real Men Records, and comes as a 7-inch only distributed by Demon/Imp via RT and the Cartel... Let's Wreck Mother is the unlikely name of a new band made up of two former members of Dormannu and the bassist from Sexbeat. They have their debut single, Cuts, out now as a 12-inch on Flicknife, via Spartan... To accompany the fine new Jasmine Minks' single, What's Happening, Creation has another 7-inch only from Joe Slaughter, entitled I'll Follow You Down... Factory also has a 7-inch only but from the unknown quantity Life, called Optimism... Trash band The Prisoners have an album, The Last Fourfathers, out now on the Own Up label... France's New Rose label has three LPs and a single just released. Albums are: King Of White Trash by Dino Lee, The Wind Is Talking by Damon Edge, and a self-titled collection from Band Of Blacky Ranchette. While the single is Round Trip Ticket by Kingsnakes. New Rose is distributed by RT/Cartel... Merseyside band Fragile Friends have their second single, The Novelty Wears Off, out on Monday (8) on KC Records, through the Cartel...

NEW INDIE label Writers Reign has its first single, Machines by Hull band Bonfires In The Sky, available now through Red Rhino/Cartel... New albums from the Demon group of labels are: The Ike And Tina Turner Show Live!, Gee-El-O-Are-I-Ay from The Shadows Of Knight, Original Recordings from Dan Hicks And His Hot Licks, a self-titled LP from Link Wray And The Wraymen (all on Edsel), and Protection From Enemies from The Leroi Brothers (on Demon, itself). Meanwhile, recent unexpected guest at the top end of the indie chart, Robert Cray, will be over in the UK later in the month and will have a new single released to coincide... Statik has two mini-albums from overseas artists out this week.

Industry's beginnings

PINK INDUSTRY — "a trio to rival The Bachelors" — fronted by Big in Japan's legendary Jayne Casey, have their second album, New Beginnings, and a 7-inch single, What I Wouldn't Give, out now on Zulu, through Rough Trade and the Cartel. The single tells the tale of a broken-hearted waif who will even destroy her Smiths tapes to get her lover back, and accordingly there's a picture of Morrissey on the sleeve.

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***GORDON, Curtis ROCK, ROLL, JUMP & JIVE** Bear Family (Germany) BFX 15181/— £4.05 (MW/RC/SW)
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GRAHAM, Jaki HEAVEN KNOWS EMI JK 1/TC-JK 1 (XDR Tape) £3.66 (E)
GUN CLUB, The TWO SIDES OF THE BEAST Do-Jo DOJOLP 8/— £2.85 (I/Nine Mile)
***HALEY, Bill & His Comets ROCK THE JOINT** Rollercoaster (Germany) ROLL 2009/— (MW)
HALLOW'S EVE TALES OF TERRORS Roadrunner RR 9772/— (P)
HAWKWIND '70-'73 Do-Jo DOJOLP 11/— £2.85 (I/Nine Mile)
HUNTING LODGE NOMAD LODGE Side Effekte SER 04/— £3.25 (I/RT)
JOHNSON, Richard THE BALLAD OF ETIQUETTE Cocteau JC 1/— £3.25 (P)
JOEL, Billy GREATEST HITS VOLS. 1 & 2 (2LP) CBS 88666/40-88666 (C)
***KAVANA, Ron ROLLIN' & COASTIN' (IN SEARCH OF AMERICA)** Appaloosa AP 042/— (HS)
KRUPPES, THE ENTERING THE ARENA (6-track Mini LP) Statik STAB 2/— (P)
MARIONETTE BLONDE SECRETS AND DARK BOMBSHELLS Heavy Metal HMRLP 38/HMRMC 38 (E)
METHOD ACTORS, The LUXURY Press/Compendium P 4004/— With free 12" EP £3.65 (I/RT)
MINOTT, Sugar THE LEADER OF THE PACK Striker Lee BLP 5/— £3.25 (JS)
MINT JULEP ONE TIME Stiff JULP 1/CJULP 1 £3.65 (E)
MUSLIMGAUZE BUDDHIST ON FIRE Recluse LOOSE 008/— £3.60 Initial orders include free single (I/BACKS)
NICO CAMERA OBSCURA Beggars Banquet BEGA 63/BEGC 63 (W)
NIGHTWING STAND UP AND BE COUNTED (Pic Disc) Gull PGULP 1038/— £3.47 (P)
NURSE WITH WOUND HOMOTOPI FOR MARIE United Dairies UD 012/— £3.25 (I/RT)
OSTROGOTH DON'T POINT YOUR FINGER Mausoleum SKULL 8374/— (P)
OTTO'S CHEMICAL LOUNGE SPILLOVER Homestead HMS 023/— (I/RT)
PALMER, Michael PULL IT UP NOW Greensleeves GREL 83/— £3.25 (JS/SP)
PAXTON, Tom IN THE ORCHARD Cherry Lane PIPLP 711/ZCPIP 711 (E)
PENTAGRAM PENTAGRAM Pentagram DEVIL 4/— (I/RT)
PETER & THE TEST TUBE BABIES LOUD BLARING PUNK ROCK LP Hairy Pie HP 1/— £2.50 (I/Red Rhino) Re-scheduled
PHILLIPS, Dave UNDERSTATEMENTS Kix 4 U Records 4U 3334/— (P)
***POWERS, Johnny ROCK ROCK ROCK** Rollercoaster (Germany) ROLL 2010/— £3.45 (MW/RC/SW)
PSYCHIC TV THEMES Temple Arcadia TPLY 4/— £3.25 (I/RT)
RAPONE, Al & The Zydeco Express LET'S HAVE A ZYDECO PARTY JSP JSP 1092/— (MW)
ROYAL PHILHARMONIC ORCHESTRA, The THE SONGS OF JOHN DENVER Cherry Lane PIPLP 708/ZCPIP 708 (E)
ROYAL PHILHARMONIC ORCHESTRA, The ISLAND IN THE SUN (THE SONGS OF HARRY BELAFONTE) Cherry Lane PIPLP 709/ZCPIP 709 (E)
SCIENTISTS YOU GET WHAT YOU DESERVE Karbon KAR 101L/— £3.25 (I/Red Rhino)
SHY, Jean TOUGH ENOUGH Record Shack SOHOLP 7/— (A)
***SLIM, Tarheel TOO MUCH COMPETITION** Sundown CG 70910/— (HS) Additional Distributor
STATLER BROTHERS PARDNERS IN RHYME Mercury/Phonogram 8244201/8244204 £3.65 (F)
TOYAH MINX Portrait 26415/40-26415 (C)
TROUBLE THE SKULL Roadrunner RR 9791/— (P)
***U2 WIDE AWAKE IN AMERICA (Mini LP)** Island ISSP 22/— £2.89 (Island — 01-741 1511)
VARIOUS AFFLICTED MAN'S MUSICAL BOX (Inc. Nurse With Wound, Operating Theatre) United Dairies UD 013/— £3.25 (I/RT)
***VARIOUS BUFFALO BOP VOL. 35** Bison Bop (Germany) BBLP 2045/— (MW)
***VARIOUS BUFFALO BOP VOL. 36** Bison Bop (Germany) BBLP 2046/— (MW)
***VARIOUS BUFFALO BOP VOL. 37** Bison Bop (Germany) BBLP 2047/— (MW)
***VARIOUS BUFFALO BOP VOL. 38** Bison Bop (Germany) BBLP 2048/— (MW)
VARIOUS BURNING UP VOLS. 1 & 2 (2LP) Burning Sounds BSDLP 100/— £3.99 (A/JS)
VARIOUS CARRIBEAN COCKTAIL BBC REC 559/ZCM 559 £1.95 (A)
VARIOUS GOOD MORNING MR. PRESLEY (Inc. Microdisney, Yeah Yeah Noh, Marc Riley) Grunt Runt A Go-Go G.GAGG 1/— £2.10 (I/BACKS) Re-scheduled
VARIOUS ORIGINAL RHYTHM & BLUES 1948-52 Arbee RB 401/— (HS) Additional Distributor
VARIOUS ROCKABILLY BASH Bopacious BOP 100/— (HS) Additional Distributor
VARIOUS ROCK IT! VOL. 2 (Inc. Jerry Irby, Ray Dogget) Rockhouse LP 8503/— (P)
VARIOUS STATIK COMPILATION 1 (Inc. The Chameleons, Jeffrey Lee Pierce) Statik 825983-1/— (P)
VARIOUS STATIK COMPILATION 2 (Inc. Dirk Blanchart, The Flying Lizards) Statik 825984-1/— (P)
VARIOUS THE STORY SO FAR (Inc. Azeta, Kimber, Crime Of Passion) Sub Zero SZMLP 1/— £3.45 (A)
***VEGA, Suzanne SUZANNE VEGA** A&M AMA 5072 (F)
VENOM FROM HELL TO THE UNKNOWN (2LP) Castle Communications RAWLP 001/— £3.75 (P)
VOLCANO SUNS THE BRIGHT ORANGE YEARS Homestead HMS 020/— (I/RT)
WILLIAMS, Hank RARE RADIO BROADCASTS 1949 Jambalaya CW 201/— (HS) Additional Distributor
WILSON, Mari DANCE WITH A STRANGER The Compact Organization PACT 7/C.PACT 7 £2.43 (A)

COMPACT DISCS

****BENATAR, Pat PRECIOUS TIME** Chrysalis ACCD 1346 (Compact Disc) £7.29 (F)
****BENATAR, Pat TROPICO** Chrysalis ACCD 1471 (Compact Disc) £7.29 (F)
****JOBIM, Antonio Carlos THE COMPOSER PLAYS** Polydor 823011-2 (Compact Disc) £5.75 (F)
****MINK DE VILLE SPORTIN' LIFE** Polydor 825776-2 (Compact Disc) £5.75 (F)
****PAGE, Jimmy NO INTRODUCTION NECESSARY** Thunderbolt CDTB 007 (Compact Disc) £7.29 (SP/MMG)
****ROLLING STONES, The AFTERMATH** Decca/London 820050-2 (Compact Disc) £5.75 (F)
****ROLLING STONES, The BETWEEN THE BUTTONS** Decca/London 820138-2 (Compact Disc) £5.75 (F)

Mon 8-Fri 12 July, 1985
 Album Releases: 81
 Compact Discs: 7

Distributor Codes

A — PRT 01-640 3344
 ADS — Advance 01-771 3904
 BACKS — 0603 26221
 BM — BIBI Magnetics 01-575 7117
 BU — Bullet 08894 76316
 C — CBS 01-960 2155
 CA — Castlinc 01-838 3646
 CAS — Castle 01-871 1419
 CH — Charly 01-639 9603
 CM — Celtic Music 0423 888979
 CON — Conifer 0895 441 422
 C.P. — Counterpoint 01-555 4321
 DIS — Discovery 067 285 406
 E — EMI 01-561 8722
 ERT — Earthworks 01-833 3952
 F — PolyGram 01-590 6044
 FAL — Falling A 0255 74730
 FOL — FolkSound 0203 711935
 FP — Faulty 01-727 0734
 FPS — 77-45512
 G — Lightning 01-969 8344
 GI — Gypsy 01-994 8048
 GRI — Geoff's Records International 01-804 8100
 GY — Greyhound 01-385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartal (Backs, Rough Trade) and Fast Forward 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926
 881292/881293
 Red Rhino (Nth) — 0904 641415
 Revolver — 0272 541291
 IKF — 01-381 2287
 IMP — Impex Musik 01-728 5454
 IMS — Import Music Services (via PolyGram) 01-590 6044
 INV — Invicta Audiovisuals 0533 717211
 IRS — Independent Record Sales 01-850 3161 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-992 8000
 KS — Kingdom — 01-836 4763
 LO — Londisc 0206-271069
 M — MSD — 01-961 5646
 MMG — Magnum Music Group 0784-65333
 MIS — Music Industry Services 01-519 1215
 MK — 0292 521241
 MO — Mole Jazz 01-278 0703
 MW — Making Waves 01-481 0593
 N — Neon 0785 41311
 O — Outlet 0222 22826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 2917/8
 PID — Private Independent Distributor
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01-589 3254
 RC — Rollercoaster 01-397 8957
 RE — Revolver 0272 541291
 REC — Recommended 01-622 8834
 RH — Rhino 01-965 9223
 RL — Red Lightnin' 037-988 693
 RM — Record Merchandisers 01-848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade 01-833 2133
 SIL — Silva Screen 01-430 1317
 SIS — Special Import Services (RCA) 021-553 7701
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494-32711
 SP — Spartan 01-903 8223
 ST — Studio Import 01-580 3438/9
 SW — Swift 0424 220028
 T — Trojan 01-969-6651
 TB — Terry Blood 0782 620321
 TE — Tent 0708 751881
 TR — Triple Earth 01-995 7059
 V — Vista Sounds 01-953 1661
 VFM — VFM Musicassette Distributors 08447 7310296 37307
 W — WEA 01-988 5929
 WRD — Worldwide Record Distributors 01-636 3925
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	2	NO JACKET REQUIRED	Phil Collins	Atlantic		
2*	3	SONGS FROM THE BIG CHAIR	Tears For Fears	Mercury		
3	1	BEVERLY HILLS COP	Soundtrack	MCA		
4	4	AROUND THE WORLD...	Prince/Revolution	Paisley Park		
5*	6	RECKLESS	Bryan Adams	A&M		
6	5	BORN IN THE U.S.A.	Bruce Springsteen	Col/CBS		
7	7	MAKE IT BIG	Wham!	Columbia/CBS		
8*	9	THE POWER STATION	The Power Station	Capitol		
9	8	LIKE A VIRGIN	Madonna	Sire		
10*	12	BE YOURSELF TONIGHT	Eurythmics	RCA		
11	10	DREAM INTO ACTION	Howard Jones	Elektra		
12	11	SOUTHERN ACCENTS	Tom Petty & Heartbreakers	MCA		
13*	14	7 WISHES	Night Ranger	Camel/MCA		
14	13	SUDDENLY	Billy Ocean	Jive/Arista		
15*	29	INVASION OF YOUR PRIVACY	Ratt	Atlantic		
16*	21	WHITNEY HOUSTON	Whitney Houston	Arista		
17	16	CENTERFIELD	John Fogerty	Warner Bros		
18*	20	VITAL SIGNS	Survivor	Scotti Bros		
19	17	EMERGENCY	Kool & The Gang	De-Lite		
20	15	DIAMOND LIFE	Sade	Portrait		
21*	25	SHAKEN 'N' STIRRED	Robert Plant	Es Paranza/Warner		
22*	22	THE ALLNIGHTER	Glenn Frey	MCA		
23*	23	BROTHER WHERE YOU BOUND	Supertramp	A&M		
24*	31	BROTHERS IN ARMS	Dire Straits	Warner Bros		
25	19	THE NIGHT I FELL IN LOVE	Luther Vandross	Epic		
26	18	ONLY FOUR YOU	The Mary Jane Girls	Gordy		
27	27	KATRINA & THE WAVES	Katrina & The Waves	Capitol		
28	24	PRIVATE DANCER	Tina Turner	Capitol		
29	26	VOICES CARRY	Til Tuesday	Epic		
30	30	BUILDING THE PERFECT BEAST	Don Henley	Geffen		
31	28	RHYTHM OF THE NIGHT	Debarge	Gordy		
32*	33	MAVERICK	George Thorogood	EMI America		
33	32	CRAZY FROM THE HEAT	David Lee Roth	Warner Bros		
34*	35	EMPIRE BURLESQUE	Bob Dylan	Columbia/CBS		
35*	74	FABLES OF THE RECONSTRUCTION	R.E.M.	I.R.S.		
36*	N	LITTLE CREATURES	Talking Heads	Sire		
37*	40	SECRET OF ASSOCIATION	Paul Young	Columbia/CBS		
38*	89	AIR SUPPLY	Air Supply	Arista		
39	39	7800° FAHRENHEIT	Bon Jovi	Mercury		
40*	42	TOUGH ALL OVER	J. Cafferty/Beaver Brown Band	Scotti		

BULLETS 41-100

43*	52	ROCK ME TONIGHT	Freddie Jackson	Capitol
44*	50	A VIEW TO A KILL	Soundtrack	Capitol
51*	56	TWO HEARTS	Men At Work	Columbia/CBS
52*	97	PERFECT	Soundtrack	Arista
55*	64	UNGUARDED	Amy Grant	A&M
56*	59	KING OF ROCK	Run-D.M.C.	Profile
57*	58	NERVOUS NIGHT	The Hooters	Columbia/CBS
59*	61	LONE JUSTICE	Lone Justice	Geffen
64*	88	THE BEACH BOYS	The Beach Boys	Caribou
68*	93	BARKING AT AIRPLANES	Kim Carnes	EMI America
70*	71	WEST SIDE STORY	Soundtrack	Deutsche Grammophon
72*	75	FIVE-O	Hank Williams, Jr.	Warner/Curb
75*	85	BLACK CARS	Gino Vannelli	HME
76*	79	MAGIC TOUCH	Stanley Jordan	Blue Note
79*	86	SOME GREAT REWARD	Depeche Mode	Sire
82*	N	BOYS AND GIRLS	Bryan Ferry	Warner Bros
84*	87	AS THE BAND TURNS	Atlantic Starr	A&M
86*	90	CAN'T SLOW DOWN	Lionel Richie	Motown
88*	N	THE GOONIES	Soundtrack	Epic
93*	95	PEOPLE ARE PEOPLE	Depeche Mode	Sire
95*	N	HIGHWAYMAN	W. Jennings, W. Nelson, J. Cash, K. Kristofferson	Col/CBS
97*	N	GRAVITY	Kenny G	Arista
100*	N	MENUDD	Menuendo	RCA

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	2	56	BORN IN THE U.S.A. ★★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
2	1	2	MISPLACED CHILDHOOD ● Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TCMRL 2
3	7	2	ALL THROUGH THE NIGHT Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
4	3	2	THE DREAM OF THE BLUE TURTLES Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMG 1; CD: DREMD 1
5	6	7	BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
6	5	3	CUPID & PSYCHE 85 ○ Scruti Politti (Scruti Politti (6)/Ari Mardin (3))	Virgin V 2350 (E) C: TCV 2350; CD: CDV 2350
7	9	18	SONGS FROM THE BIG CHAIR ★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
8	4	4	BOYS AND GIRLS ● Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGLP 62 (F) C: EGMC 62; CD: 825 659-2
9	16	9	SUDDENLY ● Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12; CD: CHIP 12
10	8	7	OUT NOW! ★ Various (Various)	Chrysalis/MCA OUTV 1 (F) C: ZOUTV 1
11	11	11	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Treble) cond. J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
12	12	6	NOW DANCE ● Various (Various)	EMI/Virgin NOD 1 (E) C: TC-NOD 1
13	19	14	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234; CD: 26234
14	14	10	BEST OF THE 20th CENTURY BOB ● Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1297 (K) C: CE 2297
15	15	19	NO JACKETY REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345
16	10	2	LITTLE CREATURES Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2
17	13	2	CRUSH ○ Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2349 (E) C: TCV 2349; CD: CDV 2349
18	26	2	WORLD WIDE LIVE Scorpions (Dieter Dierks)	Harvest SCORP 1 (E) C: TC-SCORP 1
19	30	3	WHEN THE BOYS MEET THE GIRLS Sister Sledge (Nile Rodgers)	Atlantic 781255-1 (W) C: 781255-4
20	24	13	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CDD 1495
21	21	13	HITS 2 ★★ Various (Various)	CBS/WEA HITS 2 (C) C: HITS C2
22	28	9	BE YOURSELF TONIGHT ● Eurythmics (David A Stewart)	RCA PL 70711 (F) C: PK 70711; CD: PD 70711
23	22	9	FLAUNT THE IMPERFECTION ○ China Crisis (Walter Becker)	Virgin V 2342 (E) C: TCV 2342; CD: CDV 2342
24	18	14	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 88510 (C) C: 40-88510; CD: 88510
25	27	33	LIKE A VIRGIN ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
26	17	5	OUR FAVOURITE SHOP ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 2 (F) C: TSCMC 2; CD: 825 700-2
27	23	11	BORN TO RUN ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 69170 (C) C: 40-69170; CD: 69170
28	NEW		A PHYSICAL PRESENCE Level 42 (Greg Jackman/Level 42)	Polydor POLH 23 (C) C: POLHC 23
29	20	3	EMPIRE BURLESQUE Bob Dylan (Bob Dylan)	CBS 86313 (C) C: 40-86313
30	25	8	THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (9)/Glyn Johns (4))	Asylum EKT 5 (W) C: EKT 5C; CD: 960342-2
31	34	6	DARKNESS ON THE EDGE OF TOWN ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD: 86061
32	41	34	MAKE IT BIG ★★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311
33	29	7	SHAMROCK DIARIES Chris Rea (Chris Rea/David Richards)	Magnet MAGL 5062 (R) C: ZC MAG 5062; CD: CD MAG 5062
34	31	34	"ALF" ★★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229
35	39	7	YOUTHQUAKE ● Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken)	Epic EPC 26420 (C) C: 40-26420
36	NEW		FLIP Nils Lofgren (Lance Quinn/Nils Lofgren)	Towebell TOWPL 11 (E) C: ZCTOW 11
37	32	38	THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITPL 1 (F) C: BITMC 1; CD: 820171-2
38	NEW		THE ALLNIGHTER Glenn Frey (G. Frey/A. Blazek (7) G. Frey/A. Blazek/B. Beckett (2) K. Forsey/H. Faltermeyer (1))	MCA MCF 3277 (C); MCF 3277 C: AMC 5013; CD: CDA 5013
39	33	8	WEST SIDE STORY ○ Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-2; CD: 415253-4
40	40	10	AROUND THE WORLD IN A DAY ● Prince And The New Power Generation (Prince And The Revolution)	Warner Brothers 925286-1 (W) C: 925286-4; CD: 925286-2
41	46	50	DIAMOND LIFE ★★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
42	36	54	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
43	51	9	MR BAD GUY ● Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312
44	49	84	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
45	37	19	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
46	66	89	CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
47	54	39	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
48	42	21	MUSIC FROM MOTION PICTURE "BEVERLY HILLS COP" ● Various (Various)	MCA MCF 3253 (C) C: MFC 3253
49	NEW		LONE JUSTICE Lone Justice (Jimmy Iovine)	Geffen GEF 26288 (C) C: 40-26288
50	73	2	THE ANTHOLOGY Deep Purple (Various)	Harvest PUR 1 (E) C: TC-PUR 1

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	59	16	DREAM INTO ACTION ● Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX 15C; CD: 240832-2
52	86	7	AN INNOCENT MAN ★★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: CD 25554
53	48	4	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185; CD: CDV 2185
54	38	3	STEVE McQUEEN Prefab Sprout (Thomas Dolby (10)/Phil Thornally (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3
55	58	53	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
56	61	51	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ★ Prince and The New Power Generation (Prince and The New Power Generation)	★ C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
57	60	28	THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
58	50	35	WELCOME TO THE PLEASUREDOME ★★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10 1 (E) C: ZC10 1
59	44	5	ROMANCE ○ David Cassidy (Alan Tarney)	MLM/Arista 206 983 (F) C: 406 983
60	53	4	NEBRASKA Bruce Springsteen (Bruce Springsteen)	CBS 25100 (C) C: 40-25100; CD: 25100
61	47	12	THE BEST OF ELVIS COSTELLO — THE MAN Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various)	Telstar STAR 2247 (R) C: STAC 2247
62	43	4	THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen (Mike Appel/Jim Cretesco)	CBS 32363 (C) C: 40-32363; CD: 65780
63	NEW		PHENOMENA Phenomena (Tom Galley)	Bronze PM 1 (F) C: PMC 1
64	89	59	FANTASTIC ★★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: 25328
65	63	4	GREETINGS FROM ASBURY PARK, N.J. Bruce Springsteen (Mike Appel/Jim Cretesco)	CBS 32310 (C) C: 40-32310; CD: 65480
66	57	5	KATRINA AND THE WAVES Katrina And The Waves (Katrina And The Waves/Pat Collier)	Capitol KTW 1 (E) C: TCKTW 1
67	93	3	PERFECT STRANGERS ● Deep Purple (Roger Glover/Deep Purple)	Polydor POLH 16 (F) C: POLHC 16; CD: 82377-2
68	62	23	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDV 746064-2
69	56	15	CHINESE WALL Philip Bailey (Phil Collins)	CBS 26161 (C) C: 40-26161; CD: 26161
70	45	14	THE POWER STATION ○ The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1
71	69	4	EMERGENCY ○ Kool & The Gang (J. Bonnell/R. Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6; CD: 822943-2
72	65	24	HITS OUT OF HELL ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156
73	92	29	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: 818243-2
74	52	7	LOW-LIFE New Order (New Order)	Factory FACT 100 (R/RT/P) C: FACT 100
75	68	12	SO WHERE ARE YOU? Loose Ends (Nick Martinelli)	Virgin V 2340 (E) C: TCV 2340; CD: CDV 2340
76	64	29	AGENT PROVOCATEUR ★ Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
77	83	60	LEGEND ★★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
78	RE		TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1; CD: CDP 746064-2
79	77	6	REAL TO REEL ○ Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TJCST 1
80	RE		WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
81	96	2	BAT OUT OF HELL ★★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419; CD: 82419
82	RE		ROSE MARIE SINGS JUST FOR YOU Rose Marie (Ray Levy)	A 1 RMTV 1 (SP) C: RMTVC 1
83	35	2	FABLES OF THE RECONSTRUCTION R.E.M. (Joe Boyd)	I.R.S./MCA MIRF 1003 (C) C: MIRFC 1003
84	84	15	THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERCSS 17; CD: 811039-2
85	95	3	AUTOBAHN Kraftwerk (Ralf Hutter/Florian Schneider)	Parlophone AUTO 1 (E) C: TC-AUTO 1
86	75	2	ARENA ★ Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TCDD 2; CD: CDP 746048-2
87	100	2	NO PARLEZ ★★ Paul Young (Leurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
88	72	16	ANDREW LLOYD WEBBER: REQUIEM ● Plácido Domingo/Sarah Brightman/Lorin Maazel (D. R. Murray)	His Master's Voice/EMI ALW 1 (E) C: TC ALW 1; CD: 747146-2
89	67	31	NOW, THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
90	70	104	QUEEN GREATEST HITS ★★ Queen (Various)	EMI EMTY 30 (E) C: TC-EMTY 30; CD: CDP 746033-2
91	NEW		HISTORY Mai Tai (Eric Van Tijn/Jochem Fluitsma)	Virgin V 2359 (E) C: TCV 2359
92	79	7	ON A STORYTELLER'S NIGHT Magnum (Kit Woolven)	FM WKFM LP 34 (E) C: WKFM MC 34
93	RE		AS THE BAND TURNS Atlantic Starr (David and Wayne Lewis/Jonathan Lewis)	A&M AMA 5019 (F) C: AMC 5019
94	99	2	THE COLLECTION ★★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1; CD: CDD 1490
95	55	4	DREAM OF A LIFETIME Marvin Gaye (Marvin Gaye/Gordon Banks/Harvey Fuqua)	CBS 26239 (C) C: 40-26239
96	NEW		SEEKRET Kleer (Eumir Deodato/Kleer)	Atlantic 781254-1 (W) C: 781254-4
97	RE		HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (R/T) C: ROUGH 76
98	RE		LOVE OVER GOLD ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109; CD: 800 088-2
99	87	3	THRILLER ★★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930; CD: 85930
100	RE		FUGAZI ○ Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1; CD: CDP 746 027-2

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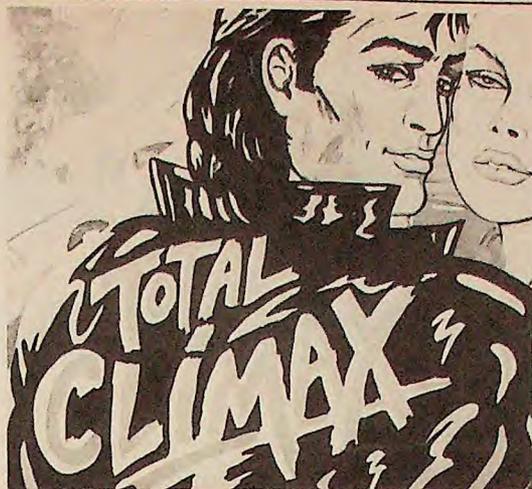
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• Various Artists (Compilation/Concept/Show Albums)
Year To Date Album Chart New Entries (26 weeks)....174

Panel Sales Percentage on Last Week

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HEAVY METAL

6 July 1985

MUSIC WEEK

TOP · SINGLES

TOP · ALBUMS

1	KAYLEIGH, Marillion	EMI (12)MARIL 3 (E)
2	OUT IN THE FIELDS, Gary Moore And Phil Lynott	10/Virgin TEN 49(12) (E)
3	COLD AS ICE (REMIX), Foreigner	Atlantic A9539(T) (W)
4	KNOCKING AT YOUR ... /PERFECT ... , Deep Purple	Polydor POSP(X) 749 (F)
5	SHADOWS OF THE NIGHT, Pat Benatar	Chrysalis PAT(X) 2 (F)
6	HOT FOR TEACHER, Van Halen	Warner Brothers W9199(T) (W)
7	WISHING WELL, Free	Island (12)IS 221 (E)
8	ANIMAL (F**K LIKE A BEAST), W.A.S.P.	Music For Nations —(12KUT 109) (P)
9	HEAVEN, Bryan Adams	A&M AM(Y) 256 (C)
10	IN AND OUT OF LOVE, Bon Jovi	Vertigo/Phonogram VER(X) 19 (F)
11	SENTIMENTAL STREET, Night Ranger	MCA MCA(T) 973 (C)
12	ROCK ME ALL OVER, Lee Aaron	Attic/Roadrunner —(RR 125495) (P)
13	BLACK NIGHT, Deep Purple	Harvest —(12HAR 5233) (E)
14	SMOKE ON THE WATER, Deep Purple	Harvest —(12HAR 5236) (E)
15	FIREBALL, Deep Purple	Harvest —(12HAR 5235) (E)
16	NEEDLE IN THE GROOVE, Mama's Boys	Jive JIVE (T) 96 (C)
17	STRANGE KIND OF WOMAN, Deep Purple	Harvest —(12HAR 5234) (E)
18	DANCE WITH THE DEVIL, Phenomena	Bronze —(BROX 193) (F)
19	HEAVEN TONIGHT, Waysted	Music For Nations (12)KUT 117 (E)
20	CELEBRATE YOUTH, Rick Springfield	RCA PB 49987 (12"—PT 49988) (R)
21	ON A STORYTELLER'S NIGHT, Magnum	FM/Heavy Metal—(12VHF 10) (E)
22	SOLE SURVIVOR, Heavy Pettin'	Polydor HEP(X) 4 (F)
23	JUST A GIGOLO (MEDLEY), David Lee Roth	Warner Brothers W9040 (W)
24	WHEN YOU'RE HOT, Terraplane	Epic A6352 (12"—TX6352) (C)
25	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic A9596(T) (W)
26	THE KNIGHTMOVES (EP), Pallas	Harvest (12)PLS 3 (E)
27	REFLECTIONS, Shy	RCA PB 40229 (12"—PT 40230) (R)
28	SEE THE LIGHT ... , Yngwie Malmsteen's Rising Force	Polydor —(883073-1) (F)
29	HEARTLINE/DANGEROUS MUSIC, Robin George	Bronze BROD 1(F)
30	ROCK AND ROLL GIRLS, John Fogerty	Warner Brothers W9100 (W)

1	MISPLACED CHILDHOOD, Marillion	EMI MRL 2 (E)
2	WORLD WIDE LIVE, Scorpions	Harvest SCORP 1 (E)
3	THE WAKE, IQ	Sahara SAH 136 (P)
4	SEVEN WISHES, Night Ranger	MCA MCF 3278 (C)
5	THE GOOD THE BAD THE WAYSTED, Waysted	Music For Nations MFN 43 (P)
6	RECKLESS, Bryan Adams	A&M AMA 5013 (C)
7	PERFECT STRANGERS, Deep Purple	Polydor POLH 16 (F)
8	7800° FAHRENHEIT, Bon Jovi	Vertigo/Phonogram VERL 24 (F)
9	THE ANTHOLOGY, Deep Purple	Harvest PUR 1 (E)
10	ON A STORYTELLER'S NIGHT, Magnum	FM/Heavy Metal WKFMLP 34 (E)
11	VITAL IDOL, Billy Idol	Chrysalis CUX 1502 (F)
12	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
13	REAL TO REEL, Marillion	EMI JEST 1 (E)
14	SHAKEN 'N' STIRRED, Robert Plant	Es Paranza/Warner Brothers 790265-1 (W)
15	AGENT PROVOCATEUR, Foreigner	Atlantic 781 999-1 (W)
16	BEYOND THE MIST, Robin Trower	Music For Nations MFN 51 (P)
17	TROPICO, Pat Benatar	Chrysalis CHR 1471 (F)
18	RESTLESS, Randy California	Vertigo/Phonogram VERL 19 (F)
19	HITS OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 26156 (C)
20	CRIMES IN MIND, Streets	Atlantic 781246-1 (W)
21	KILLING IS MY BUSINESS ... , Megadeth	Music For Nations MFN 46 (P)
22	FIONA, Fiona	Atlantic 781242-1 (W)
23	IRON MAIDEN, Iron Maiden	Fame FA 4131211 (E)
24	POWER AND PASSION, Mama's Boys	Jive HIP 24 (C)
25	GO FOR YOUR LIFE, Mountain	Scotti Brothers SCT 26379 (C)
26	RAW TO THE BONE, Wishbone Ash	Neat NEAT 1027 (P)
27	POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
28	AKIMBO ALOGO, Kim Mitchell	Bronze BRON 556 (F)
29	BAT OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 82419 (C)
30	BRAVE THE STORM, Shy	RCA PL 70605 (R)

Compiled by Music Week Research from a nationwide panel of 50 shops specialising in HM music. Key to distributor codes: see albums releases page.

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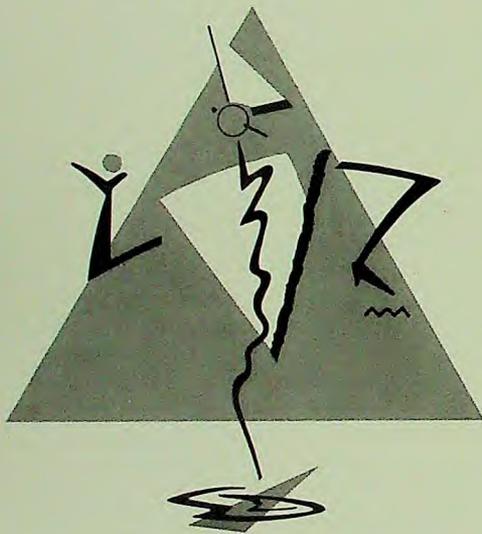
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and dance
DISCO

Movin' towards a major success

400 BLOWS took the dance world somewhat by surprise with their unexpectedly hot updating of Brass Construction's early classic *Movin'*, a Top 30 pop hit in 1976. Hitting the disco/dance chart immediately commercial copies reached the specialist shops, the record is now shaping up as a pop crossover as well.

The band's label, Illuminated (distributed by Pinnacle), cannily plugged 12-inch white label copies well in advance of release to both club DJs and to radio, with immediate reaction from both — Capital

Radio and even Radio One gave the disc airtime, as well as the dance-orientated pirate stations, and so the rapid specialist demand was created.

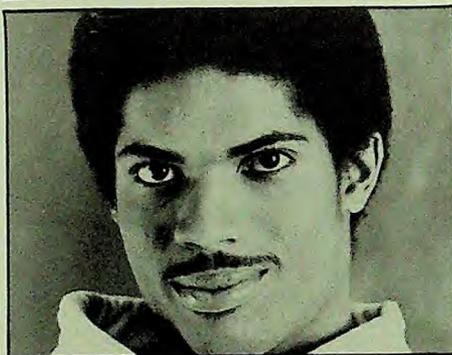
The commercial 12-inch release (ILL 6112) couples *Movin'* with two B-side tracks, *Groove Jumping* (remix) and *Conscience*, while the 7-inch flipside has just the former. Both these cuts were originally to be found on 400 Blows' 1984 album *If I Kissed Her, I'd Have To Kill Her First*, which made number three in the indie album chart at the end of last year.

The band is currently a three-piece, with singer Lee having

joined the original duo of Andrew Beer and Tony Thorpe. She was previously with Tomboy, who recorded for Island. Although the trio have no live PA work for the single planned as yet, its burgeoning success seems quite likely to bring some about.

Due to the success of *Movin'* in the black music area, a booking on *Soul Train* for Channel Four in the near future is in the offing, though a date was unconfirmed at time of writing.

They will definitely be seen on Channel Four TV, however, in August, when an appearance on a *Tube Summer Special* is already booked.



Noteworthy Jordan releases debut LP

THIS IS Blue Note's Stanley Jordan, whose debut album, *Magic Touch* has attracted critical acclaim from all quarters largely thanks to his extraordinary virtuosity and quite unique finger-tapping guitar style.

The album includes new interpretations of material by such earlier innovators as Jimi Hendrix, Lennon & McCartney, Thelonius Monk and Miles Davies, as well as original compositions. A 7-inch single, the Michael Jackson ballad *The Lady In My Life* has also been extracted as a single.



JULIUS BROWN (above) is probably best known to British audiences for his American dancefloor hit *Never Too Late*, which was featured here on the *Street Sounds 8* compilation a few months back, subsequent to giving *Brown a Top 10 hit in Billboard's* dance chart.

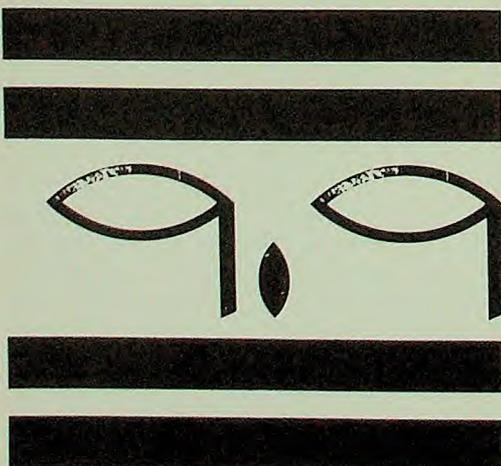
New Jersey-born Brown is a former college student of classical composition and voice, as well as a veteran of Broadway, where he starred with Patti LaBelle for a lengthy spell in the musical *Your Arm's Too Short To Box With God*.

Brown is currently making some noise on British dancefloors with *Sho Nuff* (*Sure Look Good*), written and produced by the prolific Butch Ingram. A UK 12-inch release is now available on *Streetwave MKHAN 41*, via PRT.

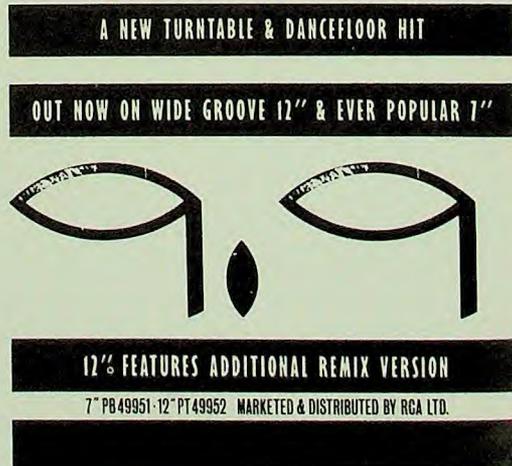
UK Club Play Chart

1	1	MAI TAI: History	Virgin
2	9	RENE & ANGELA: Save You Love (For #1)	Club/Phonogram
3	New	CONWAY BROTHERS: Turn It Up	10/Virgin
4	10	GLORIA D. BROWN: The More They Knock	
		The More I Love You	10/Virgin
5	NEW	ATLANTIC STARR: Silver Shadow	A&M
6	15	CARL ANDERSON: Buttercup	Streetwave
7	NEW	JAKI GRAHAM: Round And Around	EMI
8	NEW	400 BLOWS: Movin'	Illuminated
9	NEW	RICK JAMES: Glow	Gordy
10	NEW	ONE WAY: Let's Talk	MCA
11	2	PAUL HARDCASTLE: 19/(Destruction Mix)	Chrysalis
12	3	THE TEAM: Wicki Wacky House Party	EMI
13	NEW	WILLIE HUTCH: Keep On Jammin'	Motown
14	NEW	B.B. & Q BAND: Genie	Cooltempo/Chrysalis
15	NEW	A TOUCH OF CLASS: Let Me Be Your Everything	Atlantic
16	16	FREDDIE JACKSON: Rock Me Tonight	Capitol
17	14	STEVE ARRINGTON: Dancin' In The Key Of Life	Atlantic
18	NEW	HAROLD FALTERMEYER: Axel F	MCA
19	6	SKIPWORTH & TURNER: Thinking About Your Love	Fourth & Broadway/Island
20	NEW	PHIL FEARON & GALAXY: You Don't Need A Reason	Ensign/Island

Compiled from nationwide DJ returns. Unless otherwise stated all records are 12-inch singles released in the UK.



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Arrow hotshot

ARROW, the Soca artist whose Hot Hot Hot was a much-played (and much released!) item during the summery days of 1983 and '84 returns with a new UK 12-inch release on July 5.

Despite its turntable success, Hot Hot Hot never squeezed enough sales into a sufficiently compact period to register as a big chart hit, a situation which London Records, the band's new outlet, intends to remedy with Long Time (LONX 70).

Extensive promotion has already included bringing Arrow into the UK for some high-profile appearances, which included Capital Radio's Reggae Sun-splash Festival last weekend, BBC 1's Terry Wogan Show on Monday, and the next edition of

Channel Four's TV's Soul Train on July 5.

An improvement in the UK's weather would probably also be a psychological advantage to the summery Caribbean-flavoured Soca sound, though unfortunately such arrangements are beyond the scope even of Phonogram/London's promotion department.

Both Long Time and the B-side track Columbia Rock are taken from the forthcoming Arrow album Soca Savage, which London aims to have on UK release within a few weeks.

The 12-inch release also contains an extra B-side bonus entitled Rub Up, which will not be on the album.

Benson UK dates

GEORGE BENSON has announced details of a clutch of major UK dates for the autumn, taking in London, the Midlands and Scotland. Benson plays the National Exhibition Centre, Birmingham, on Saturday, October 26, then moves to Edinburgh for two shows at the Playhouse on October 28. The remaining three dates, on October 30 and 31 and November 1, are at London's Wembley Arena.

Benson is also the latest name to be added to the Live Aid charity bill on July 13, playing at the American end of the superstar-studded multi-cast.

Meanwhile, WEA has released a new single, coupling I Just Wanna Hang Around You and You Are The Love Of My Life, both taken from last year's 20/20 album.

Another forthcoming UK date for a WEA American black/dance act is Kleerer's addition to the bill of the Knebworth Jazz And Soul Picnic on August 17. The highly-rated funk quartet also have a new 12-inch release, Take Your Heart Away, on release this week.

MORE DISCO NEWS
ON PAGE 26

JAMES HAMILTON

HERE COMES summer, and the season's new "soca" smash! The only thing that stopped Hot Hot Hot from crossing over in '83 and '84 was its incredibly stupid 7-inch edit which left out the hookline, but now on a more sensitive label the similarly infectious follow-up is Arrow's Long Time (London LONX 70) (see left).

This type of calypso knees-up jollity is admittedly a bit specialist — though surely hard to resist? — with most immediate impact within Caribbean/African communities, where already another close contender is Merchant's Rock It (Hot Vinyl HVD 008, via 01-533 1777).

Big in Spain and likely to have more widespread pop disco appeal is No Way José's Tequila (Fourth & Broadway 12BRW 28), an update of the old Champs classic (the original's re-issue could be timely too), although for my money the UK remix is less fun than the Spanish version which has also been circulated on promo, doubtless ahead of it being creatively marketed as a substitute track on future pressings.

Moving now to the more predictable disco product, Princess' Say I'm Your Number One (Supreme Records SUPET 101, via PRT) is not apparently out fully until July 22, but has been serviced on white label to key shops where it's causing much excitement among DJs.

Instant chart entries without any such delay should be Shannon's Stronger Together (Club JABX 5), 9.9's All Of Me For All Of You (RCA PT 49952), Five Star's Let Me Be The One (Tent/RCA PT 40194), Maze featuring Frankie Beverly's Twilight/Back In Stride (Remix) Too Many Games (Capitol 12CL 363), Cheryl Lynn's Fidelity (CBS TX 6373), Michael Lovesmith's Break The Ice (Motown ZT 40274), followed at a lower though soulful level by Bridge's Baby Don't Hold Your Love Back (Atlantic A9565T), Precinct's Don't Go (Calibre CABL 204), Julius Brown's Sho Nuff (Streetwave MKHAN 41), New Experience's Treat Her Sweeter (10 Records TEN 59-12), the latter being long-awaited by DJs at UK prices and so likely to make a short sharp impression.

Animal Nightlife's Love Is Just The Great

Pretender '85 Remake (Island An 1 twin-pack) should appeal to the fashion set, while a white labelled home-grown slowie worth waiting for is Michael St James's There Is Only One Love (WEA WZ44T). The only notable imports at the time of this column's early deadline have been Ernie Watt's Musician LP (Qwest 252831), due here anyway in a week or two, and so far only on 7-inch the World Famous Mad Lads' You Blew It (Express Records GE 3985-1).

Responsible as its 12-inch-only B-side for making Angel (which is not on single here) a massive US hit in that format, Madonna's Into The Groove (Sire W8934T) returns her to the disco market, but at a pitch that'll appeal only to the pop end of it, and is oddly being released here by WEA simultaneously alongside a totally separate picture disc of her old Holiday (W9405P), neither even sharing a track.

A Continental hit that months ago was big on import in gay clubs here, Fancy's Chinese Eyes (Personal 12PER 3902) could now sell in Scotland and Brighton, as could Louise Thomas's Feels Like Love/One Way Ticket (Passion PASH 1244), a good value Hi-NRG double-sider.

Finally, returning to the market I opened with, Legato's Buttercup (Adelphi ADE T002) is a slight reggaefication of Carl Anderson's London soul smash which might benefit from some spin-off interest, and Freddie McKay's Oh Carol (Revue REV 025, via 01-965 9223) is a lovers' rock revival of Neil Sedaka's classic and one of the sweetest I've heard in a long time (coupled on "Back To Back" 12-inch with Delroy Wilson's People Are Doing It Every Day). Pop radio should give it a listen.

Well, with so much vinyl to mention, there's no room for any comment this week, other than to suggest that Phil Fearon & Galaxy may indeed have ended up by being just too fast for the all important London soul crowd, as predicted. Meanwhile, Miami Sound Machine's Conga is breaking outside the South-West in Wales, Midlands, Scotland & North-West, and One Way's Let's Talk (About Sex) is doing well as a fun record in the Midlands and North. □



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DISCO and dance

RADIO London

A LIST

THE AFFAIR FEATURING
ALYSON: Please Don't Break My Heart 10/Virgin
ATLANTIC STARR: Silver Shadow A&M
BB & Q BAND: Genie Cooltempo/Chrysalis
CHANGE: Mutual Attraction (Remix) Cooltempo/Chrysalis
CONWAY BROTHERS: Turn It Up 10/Virgin
JOANNA GARDNER: Pick Up The Pieces Philly World/Boiling Point/Polydor
JAKI GRAHAM: Round And Around EMI
WILLIE HUTCH: Keep On Jammin' Motown
LIGHT OF THE WORLD: London Town '85 Ensign/Island
 9.9: All Of Me For All Of You RCA

CLIMBERS

ARROW: Long Time London
THE COOL NOTES: In Your Car Abstract Dance/Priority
FIVE STAR: Let Me Be The One RCA
ARETHA FRANKLIN: Freeway Of Love Arista
RICK JAMES: Glow Gordy
MAZE FEATURING FRANKIE BEVERLY: Too Many Games Capitol
MIAMI SOUND MACHINE: Conga Epic
PRINCESS: Say I'm Your No. 1 (White Label)
MICHAEL ST. JAMES: There Is Only One Love WEA (White Label)

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

Essex import update

NEW IMPORTS being highlighted this week in the disco/soul programming on ILR station Essex Radio, include the following 7 and 12-inch singles:

- * **Carrie Lucas** — Hello Stranger (Constellation/MCA) — a revival of the old Barbara Lewis hit, on 7-inch.
- * **Billy Paul** — Lately (Total Experience) — another 7-inch; not the Stevie Wonder classic, but a deeply soulful ballad in Paul's Me & Mrs Jones bag.
- * **Collage** — Romeo, Where's Juliet? (Constellation/MCA) — on 12-inch.
- * **Radiance** — All Night (Q-West) — on 12-inch; not a Quincy Jones production, but one by Reggie Griffin.
- * **Juicy** — Bad Boy (Private I) — on 12-inch.

* **Skoolboyz** — Super Fine (From Behind) (Columbia/CBS) — on 12-inch.

Import albums freshly featured on the station are:

- * **Azar Lawrence** — Shadow Dancing (Riza) — a mixed fusion/up tempo soul-funk set led by Lawrence (a reed player) and featured vocalist Coco Evans.
- * **Cameo** — Single Life (On UK Club from July 12) — the slowie I've Got Your Image is picking up the particularly strong reaction.
- * **B.B. & Q. Band** — Genie (Dutch Break) — more of the sound of their current fast-breaking 12-inch, covered in detail here last week.
- * **Rene & Angela** — Street Called Desire (Mercury, also due for imminent UK Club release) — alongside the current single Save

Your Love (For No.1), the track getting strong feedback is I'll Be Good, which Phonogram also confirms as Rene & Angela's next single.

Of the UK disco/dance product currently being highlighted on Essex, the spotlight single **Barbara Pennington's** On A Crowded Street (Record Shack), which has already won the station's listener-voted weekly Soul Poll. Also getting airplay are the current releases from the following: **Light Of The World, Steve Arrington, Shannon, Atlantic Starr, Jaki Graham, LW5, Legacy, Shirley Brown, T.C. Curtis, Redds & The Boys, NW.10, Willie Hutch, Arrow Cameo** (particularly the B-side; the finally-released rap version of She's Strange — see comments on this page last week).

Electro current

THE STREET Sounds Electro 8 compilation (ELCST 8, via PRT) is now being shipped, and breaks new ground even for this upfront outfit, since it rounds up mostly tracks from the US which are so current they are only simultaneously hitting the streets as import 12-inchers.

The success of Paul Hardcastle's 19 has most certainly regenerated an awareness by the record buying public at large of the electro/hip-hop

style, which seemed for a while to be sinking back underground. While individual cuts from this LP would be unlikely crossovers, the climate could not be better for the package as a whole.

Artists featured include the familiar Aleem and the B Boys, alongside other current New York teams like Davy DMX, Marley Marl, NYC Cutter, and Papa Austin with The Great

Reviews

ATLANTIC STARR: As The Band Turns. A&M AMA 5019. Producers: David & Wayne Lewis/Joey Gallo, Wardell Potts Jr & (Pierre). Quite a strong soul set which probably has reached saturation within its market already as it finally came out here after more than a month of selling on import. The current hit success of its hottest track, the Barbara Weather-sung Silver Shadow, perversely being likely now to divert rather than stimulate further attention as the disco crowd will soon be anticipating its most logical follow-ups, the Lewis Brothers-sung One Love and In The Heat Of Passion, as remixed singles. ** JH

DISCO and dance

TOP • ALBUMS

- | | |
|----------|--|
| 1 NEW | GENIE: B.B. & Q. Band
Dutch Break 1850331 (Import) |
| 2 3 3 | SEEEKRET: Kleezer
Atlantic 781254-1 (W) |
| 3 1 9 | AS THE BAND TURNS: Atlantic
Star A&M AMA 5019 (C) |
| 4 2 9 | ROCK ME TONIGHT: Freddie
Jackson Capitol EJ 240316-1 (E) |
| 5 5 13 | ALEXANDER O'NEAL: Alexander
O'Neal Tabu/Epic TBU 25485 (C) |
| 6 4 5 | NOW DANCE — THE 12' MIXES:
Various EMI/Virgin NOD 1 (E) |
| 7 7 2 | STREET CALLED DESIRE:
Rene & Angela
US Mercury 824607-1 (Import) |
| 8 6 3 | RADIO M.U.S.C.: Womack &
Womack Elektra EKT 6 (W) |
| 9 14 2 | JOANNA GARDNER:
Joanna Gardner Boiling Point/
Polydor POLD 5178 (F) |
| 10 10 5 | DREAM OF A LIFETIME: Marvin
Gaye CBS 28239 (C) |
| 11 9 2 | SYSTEMATIC: Billy Griffin
US Columbia FC 39907 (Import) |
| 12 16 2 | WRAP YOUR BODY: One Way
MCA MCF 3263 (C) |
| 13 RE | THE NIGHT I FELL IN LOVE:
Luther Vandross
Epic EPC 26387 (C) |
| 14 NEW | HISTORY: Mai Tai
Virgin V 2359 (E) |
| 15 12 13 | DANCIN' IN THE KEY OF LIFE:
Steve Arrington
Atlantic 781245-1 (W) |
| 16 8 6 | PADLOCK: Gwen Guthrie &
Various Artists Fourth &
Broadway/Island IMA 2 (E) |
| 17 15 17 | CAN'T STOP THE LOVE: Maze
featuring Frankie Beverly
Capitol MAZE 1 (E) |
| 18 11 4 | WATCHING YOU WATCHING
ME: Bill Withers CBS 26200 (C) |
| 19 NEW | WHEN THE BOYS MEET THE
GIRLS: Sister Sledge
Atlantic 781255-1 (W) |
| 20 NEW | SINGLE LIFE: Cameo
Atlanta Artists 824 546 (Import) |

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MUSIC WEEK

DISCO

and dance

MUSIC WEEK

6 July 1985

THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP · SINGLES

1	5	3	AXEL F	Harold Faltermeyer	MCA MCA(T) 949 (C)
2	1	5	FRANKIE	Sister Sledge	Atlantic A9547(T) (W)
3	2	7	HISTORY	Mai Tai	Hot Melt/Virgin VS 733(12) (E)
4	6	7	TURN IT UP	Conway Brothers	10/Virgin TEN 57(12) (E)
5	27	3	GENIE	B.B. & Q. Band	Cooltempo/Chrysalis COOL(X) 110 (F)
6	3	6	BUTTERCUP	Carl Anderson	Streetwave (M)KHXAN 45 (A)
7	4	8	SUDDENLY	Billy Ocean	Jive JIVE (T) 90 (C)
8	14	4	MOVIN'	400 Blows	Illuminated ILL 6(12) (P)
9	NEW		SILVER SHADOW	Atlantic Starr	A&M AM(Y) 260 (C)
10	10	3	LOVE SITUATION	Mark Fisher featuring Dotty Green	Total Control (12)TOCO 3 (E)
11	17	8	CHERISH	Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)
12	8	6	IS THIS LOVE	Chris Cameron	Steinar STE 765 (12"-STE 1265) (A)
13	67	2	ROUND AND AROUND	Jaki Graham	EMI (12)JAKI 4 (E)
14	23	2	KEEP ON JAMMIN'	Willie Hutch	Motown ZB 40173 (12"-ZT 40174) (R)
15	15	3	BEST PART OF THE NIGHT	Jeff Lorber	Club/Phonogram JAB(X) 13 (F)
16	24	7	PLEASE DON'T BREAK MY HEART	The Affair, featuring Alyson	10/Virgin TEN 53(12) (E)
17	13	5	THE MORE THEY KNOCK THE MORE I LOVE YOU	Gloria D. Brown	10/Virgin TEN 52(12) (E)
18	16	7	WATCHING YOU/PICK UP THE PIECES	Joanna Gardner	Philly World/Boiling Point/Polydor POSP(X) 744 (F)
19	7	11		Paul Hardcastle	Chrysalis CHS (12)2860 (F)
20	9	7	SAVE YOUR LOVE (FOR# 1)	Rene & Angela with Kurtis Blow	Club/Phonogram JAB(X) 14 (F)
21	NEW		PUT YOUR RIGHT HAND . . . /SHOO-BE-DO-WOP	Redds & The Boys/Rare Essence feat. Little Benny	London GOEP 1 (F)
22	12	8	ALL FALL DOWN	Five Star	Tent/RCA PB 40039 (12"-PT 40040) (R)
23	18	3	LOVE SO FINE	Sahara	Elite -(DAZZ 38) (A)
24	20	4	YOU DON'T NEED A REASON	Phil Fearon & Galaxy	Ensign/Island (12)ENY 517 (E)
25	11	11	THINKING ABOUT YOUR LOVE	Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23 (E)
26	21	6	CAN'T GET ENOUGH (SOUL MIX)	Take 3	Elite DAZZ 377 (12"-DAZZ 37) (A)
27	39	5	LET'S TALK	One Way	MCA MCA(T) 972 (C)
28	53	2	TAKE IT EASY	T.C. Curtis	Hot Melt/Virgin VS 775(12) (E)
29	28	3	MONEY'S TOO TIGHT (TO MENTION)	Simply Red	Elektra EKR 9(T) (W)
30	19	6	WICKI WACKY HOUSE PARTY	The Team	EMI (12)EMI 5519 (E)
31	34	3	RAIN FOREST	Paul Hardcastle	BlueBird/10 BR(T) 15 (E)
32	31	4	SUMMER (THE FIRST TIME)	Kenny Copeland	Streetwave (M)KHXAN 44 (A)
33	25	5	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown	Boiling Point/Polydor POSP(X) 751 (F)
34	26	12	ROCK ME TONIGHT (For Old Time's Sake)	Freddie Jackson	Capitol(12)CL 358 (E)
35	22	4	LET ME BE YOUR EVERYTHING	Touch Of Class	Atlantic A9550(T) (W)
36	NEW		ALL OF ME FOR ALL OF YOU	9.9	RCA PB 49951 (12"-PT 49952) (R)
37	72	5	ATTACK ME WITH YOUR LOVE	Cameo	Club/Phonogram JAB(X) 16 (F)
38	74	2	TWILIGHT	Maze featuring Frankie Beverly	Capitol (12)CL 363 (E)
39	NEW		RIPE FOR THE PICKING	LW 5	Virgin VS 767(12) (E)
40	68	2	YOU CAN'T SAY NO	Beverly Skeete	Elite DAZZ (12)39 (A)
41	42	5	MY TOOT TOOT	Denise LaSalle	Epic (T)A 6634 (C)
42	NEW		LONDON TOWN '85/(SOMEBODY) HELP ME OUT	Light Of The World/Beggar & Co	Ensign/Island (12)ENVY 518 (E)
43	45	2	SORRY DOESN'T MAKE IT ANYMORE	Rah Band	RCA PB 40191 (12"-PT 40192) (R)
44	51	3	LOST IN LOVE	Michelle Gold	Dutch Palace 851204 (Import)
45	30	4	FIDELITY	Cheryl Lynn	CBS A6373 (12"-TX6373) (C)
46	46	2	BACKED UP AGAINST THE WALL	Will King	Total Experience/RCA FB 49965 (12"-FT 49966) (R)
47	47	22	MOVE CLOSER	Phyllis Nelson	Carrera CAR(T) 337 (A)
48	48	6	TAKE YOUR HEART AWAY	Kleeer	Atlantic A9549(T) (W)
49	32	5	LET'S CHANGE IT UP	Inner Life	Personal (12)PER 3901 (A)
50	29	6	IT AIN'T FAIR	Edwin Starr	Hippodrome (12)HIP 101 (E)
1	33	6	HEAVEN MADE	Intrigue	Project (12)PRO 1 (A)/Project - 01-348 8764
2	43	6	WHERE OUR LOVE BEGINS	David Grant	Chrysalis GRAN(X) 7 (F)
3	57	12	DANGEROUS	Penny Ford	Total Experience/RCA FB 49975 (12"-FT 49976) (R)
4	49	5	BABY DON'T HOLD YOUR LOVE BACK	Bridge	Atlantic A9565(T) (W)
5	35	9	OH YEAH!	Bill Withers	CBS (T) A6154 (C)
6	36	7	DEVOTED TO YOU	Cacique	Diamond Due/Priority DISC(T) 1 (E)
7	75	2	WHO'S HOLDING DONNA NOW	DeBarge	Gordy ZB 40213 (12"-ZT 40214) (R)
8	37	3	I WANT YOU (ALL TONIGHT)	Curtis Hairston	Pretty Pearl/RCA PB 40169 (12"-PT 40170) (R)
9	40	15	I WANT YOUR LOVIN' (Just A Little Bit)	Curtis Hairston	London LON(X) 66 (F)
10	NEW		THE POWER OF LOVE	Jennifer Rush	CBS A 5003 (C)
11	44	10	SANCTIFIED LADY	Marvin Gaye	CBS (T)A 4895 (C)
12	64	2	BREAK THE ICE	Michael Lovessmith	Motown ZB 40273 (12"-ZT 40274) (R)
13	65	9	A BROKEN HEART CAN MEND	Alexander O'Neal	Tabu/Epic (T)A 6244 (C)
14	NEW		CONGA	Miami Sound Machine	Epic (T)A 6361 (C)
15	54	6	PAISLEY PARK	Prince And The Revolution	Warner Brothers W 9052(T) (W)
16	NEW		MUTUAL ATTRACTION (REMIX)	Change	Cooltempo/Chrysalis COOL(X) 111 (F)
17	52	2	TAKE ME TO THE TOP	Advance featuring Tracy Ackerman	Sabam TM BMC 3528 (Import)
18	38	9	MAGIC TOUCH	Loose Ends	Virgin VS 761(12) (E)
19	55	6	BABY FACE	Merc And Monk	Manhattan/EMI (12)MT 3 (E)
20	50	4	LIMIT OF YOUR LOVING	Well Red	Paladin/Virgin PALS 101(12) (E)
21	70	2	WHY CAN'T WE BE FRIENDS	O'chi Brown	DBM (12)DBM 009 (R)
22	71	4	TREAT HER SWEETER	The Paul Simpson Connection	10/Virgin TEN 59(12) (E)
23	73	4	A PHYSICAL PRESENCE EP	Level 42	Polydor POSP(X) 746 (F)
24	61	4	HE'S GOT THE BEAT	Whiz Kid	Tommy Boy/Island (12)IS 229 (E)
25	62	3	LOVE FEVER	Shirley Brown	Fourth & Broadway/Island (12)BRW 27 (E)

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LP REVIEWS

Album review ratings outside Top 20 and Top 50 - ***good, **fair, *poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop-rock market, with ***rating indicating entry into the lower half of chart only

• Top 50

MAI TAI: History. Hot Melt/Virgin. V2359. Producers: Eric Van Tijn/Jochem Fluitsma. As James Hamilton so adroitly pointed out in reviewing Sister Sledge's album, while they are shifting units by the lorry load with hammy pastiches, Mai Tai are working away in the background picking up the audience that made the reissued *Lost In Music* a Top 10 hit last year. Named after their hit, this album is more of the same, but not as brilliant, indicating a follow up hit could be a long time coming. High Top 50, though.

should not scare off feckless daytime jocks. Priest is playing Sunsplash and also appears on Virgin's Massive compilation. Deserves the national 75.

SHRIEKBACK: Oil And Gold. Arista. 207 206. Producer: Barry Andrews. A less obvious, but rewarding follow-up to last year's punchy, funky Jam Science. Subtle, mesmerising and very sexual, *Oil and Gold* is nonetheless music for the head, not the body. And while Carl Marsh's lyrics are obtuse to the nth degree, they are a brilliant exercise in the use of sound and texture, avoiding the clever, clever attitude of many a lesser lyricist. Nemesis is a good choice for the single, and should

singles career now the initial flurry of excitement over his androgynous beauty has subsided, and now a year-and-a-half after the Top 10 success of *Calling Your Name*, here it is again, along with *Cry And Be Free*, *You Don't Love Me* and *Baby U Left Me (In The Cold)* — all successively less successful singles. There is no reason on earth to suppose this album will change his fortunes.

• Indies

THE BEAT FARMERS: Tales Of The New West. Demon FIEND 39. Producer: Steve Berlin and Mark

Springsteen/Lou Reed cover versions.

DEL MONAS: Dangerous Charms. Big Beat. WIK35. Producers: The Milkshakes/John Sparrow. The Milkshakes and their "girlfriends" prancing gaily (if not particularly sweetly) through classics such as *The Doors' Hello I Love You* and 'Shakes originals endowing all with that Duane Eddy twang. "Chundering garbage" say the sleeve notes, which in the world of the trash band is something of an accolade.

DUB SYNDICATE: Tunes From The Missing Channel. On—U LP 38. Producer: Adrian Sherwood. Experiments in minimal dub reggae rhythms from Jah Wobble, Keith Levene, Steve Beresford, Nick Plytas and a host of others. Sometimes wonderfully inventive and sometimes too lacking in any focal (vocal) point to arrest the attention. Those familiar with label's output should have half an idea of what to expect.

CLIVE GREGSON: Strange Persuasions. Demon FIEND 45. Hidden jewels punctuated Gregson's work in *Any Trouble*, and *Strange Persuasions* is similarly full of little gems. Now strongly in the Richard Thompson field of seriously-considered songwriting, Gregson sings and plays with an authority belying his relatively minor status. Any Trouble fans will love this, but it's unlikely to find any wider appeal.

THE ENID: Fand. Enid 9. Distribution: Pinnacle. Another beautifully recorded LP from this highly popular and totally independent pomp group. Essentially an up-

date of an earlier recording, Fand should nevertheless prove a steady seller amongst their legion of underground fans.

• Jazz

MILES DAVIS: You're Under Arrest. CBS 26447. Producer: artist. Davis putting commercial considerations before artistic ones as never before with the likely result of upsetting the purists. But the included cover of Cyndi Lauper's *Time After Time* (also a single) and the easy-on-the-ear disco fool of the album as a whole should bring in enough new fans to balance the deficit. As any new Davis album, it's a guaranteed seller in its field and beyond.

VARIOUS: The Best Of Blues Note. Blue Note/Capitol. BST2 84428. 16 classics spanning 17 years of the great label's 46 year of the great label's 46 year history on one double album. Nothing older than James Moody's 1948 *Tin Tin Deo*, and nothing newer than Herbie Hancock's 1965 *Maiden Voyage*, with the space in between filled in by Monk, Davis, Coltrane, Byrd, Blakey and others. A perfect place for the growing number of uninitiated jazz fans to begin their education, and lead them into the other Blue Note re-issues just out.

TERESA BREWER: Live At Carnegie Hall & Montreux, Switzerland. Doctor Jazz ASLD 852. Distribution: PRT. Double-album recorded with a host of fine jazz musicians accompanying Brewer, including soloists Dizzy Gillespie, Clark Terry and Cootie Williams.

ORANGE JUICE: In A Nutshell. Polydor, OJLP 3. A requiem for the sadly missed Caledonian scalliwags. Four tracks from their first Polydor LPs, *You Can't Hide Your Love Forever* and *Rip It Up*, five from their last, *The Orange Juice*, and a live version of their last Postcard single, *Poor Old Soul*. A concentration on the group's pre-Polydor life would have made a more desirable artefact, bearing in mind the long-term unavailability of their Postcard singles, but there should be enough people of the collect-the-set mentality to see this do okay.



VINTAGE ORANGE Juice: Top 50 potential

• General

MAXI PRIEST: You're Safe. 10 Records DIX 11. Producer: Paul Robinson. The latest young UK reggae crooner not satisfied with being consigned to the traditional reggae backwater, Maxi Priest's talents live up to his ambition. This is a well-measured, distinctly un-heavy melodic reggae that

tempt Jam Science buyers to explore the rarer pleasures of this LP. An acquired taste, but recommended. Will make national top 75, but deserves to go even higher.

MARILYN: Despite Straight Lines. Mercury. MERH 69. Proof that style can't always succeed over content. Boy George's old mucker has run into trouble in his

Linnett. Produced by Los Lobos saxman, with guest appearances from various Long Ryders, Rank And File, Bangles and Film-souls; The Beat Farmers steal whole chunks from US rock and roll history to produce their own effective mélange. They are somewhere around the point where the old wave meets the newest new wave — all Johnny Remember Me guitars, and

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INDIES



6 July 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	6	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (W)
2	3	THE PERFECT KISS	New Order	Factory —(FAC 123) (I/RT/P)
3	NEW	VILLAGE FIRE	James	Factory —(FAC 138) (I/RT/P)
4	2	SHAKE THE DISEASE	Depeche Mode	Mute (12)BONG 8 (I/RT/SP)
5	4	MOVIN'	400 Blows	Illuminated ILL 61(12) (P)
6	16	ONE DAY	Vince Clarke and Paul Quinn	Mute 7TAG 1(12"—12TAG I)
7	5	BLUE MONDAY	New Order	Factory —(FAC 73) (I/RT/P)
8	NEW	VANISH WITHOUT A TRACE	Restless	ABC ABCS(T) 005 (I/RE)
9	20	THE FINAL KICK	The Tall Boys	Big Beat NS(T) 107 (P/I/MW)
10	12	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
11	6	HAPPY BUT TWISTED	Doctor and the Medics	Illegal —(MEDICS T1) (P)
12	NEW	IRONMASTERS	The Men They Couldn't Hang	Imp/Demon IMP 005(T) (MW/I/RT)
13	10	AIKEA-GUINEA (EP)	Cocteau Twins	4AD (BJAD 501) (I)
14	RE	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003(T) (MW/I/RT)
15	7	DEATH OF THE EUROPEAN	The Three Johns	Abstract (12)ABS 034 (P)
16	11	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
17	23	MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ 7112 (12"—CYZ 112) (CH/MW)
18	21	RESURRECTION JOE	The Cult	Beggars Banquet BEG 122(T) (W)
19	19	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I)
20	8	NEW DIRECTION	The Gents	Lambs To The Slaughter GN 8 (P)
21	15	COW	Gene Loves Jezebel	Situation Two SIT 36(T) (I/P)
22	9	MOVE ME	The Woodentops	Rough Trade RT(T) 165 (I/RT)
23	14	MEGAREX	T. Rex	Marc On Wax (12)TANX 1 (SP)
24	44	UP THE HILL AND DOWN THE SLOPE	Loft	Creation —(CRE 015T) (I/RT)
25	22	IGNORANCE	Discharge	Clay (12)CLAY 43 (P)

26	27	BE WITH ME	Red Guitars	One Way OW (IT) (I/Red Rhino)
27	41	NOSTALGIA/IN SHREDS	Chameleons	Statik TAK 29(12) (P)
28	17	THIS CHARMING MAN	The Smiths	Rough Trade RT(T) 135 (I/RT)
29	33	INCENSE AND PEPPERMINTS	The Adult Net	Beggars Banquet BEG 137(T) (W)
30	32	RADIO AFRICA	Latin Quarter	Rockin' Horse RH(T) 102 (C)
31	30	SHAKESPEARE'S SISTER	The Smiths	Rough Trade RT(T) 181 (I/RT)
32	24	FIRE FIRE/LITTLE RED RIDING HOOD	The Meteors	Mad Pig PORK 2(T) (P)
33	17	BALL OF CONFUSION	Love And Rockets	Beggars Banquet BEG 132(T) (W)
34	26	I HAD A DREAM	The Long Ryders	Zippo/Demon ZIPPO 452 (I/RT/MW)
35	NEW	THAT SUMMER FEELING	Jonathan Richman & The Modern Lovers	Rough Trade RT(T) 152 (I/RT)
36	13	MOTORSLUG	Wisecrump	K.422 —(WISE 112) (I/RT)
37	43	THE PRICE	New Model Army	Abstract (12)ABS 028 (P)
38	42	JE SUIS PASSEE	Hard-Corps	Immaculate —(12)IMMAC 2 (I/BACKS)
39	34	DEEP	The March Violets	Rebirth VRB 26(12) (I/Red Rhino)
40	15	THIS IS NOT ENOUGH	Conflict	Mortarhate MORT 8 (I/J)
41	18	THE WIGWAM-WILLY MIX/THE TEEN-ACTION MIX	Sweet 2th	Anagram/Cherry Red (12)ANA 28 (P)
42	35	LOVE ME (EP)	Balam and the Angel	Chapter 22 —(22002) (I/Nine Mile)
43	40	GERMANS	Udo Lindenberg	Rockin' Horse RH 103 (C)
44	RE	RATS	Subhumans	Blurg FISH 10 (I)
45	NEW	LET OFF SUPM	Dennis Brown & Gregory Isaacs	Greensleeves —(GRED 181) (JS/SP)
46	RE	CLOTHES SHOP	Terry & Gerry	Intape IT 014 (I/Red Rhino)
47	37	PANIC	Coil	K.422/Force & Form —(K512 12) (I/RT)
48	36	ALL FALL DOWN	Primal Scream	Creation CRE 017 (I/RT)
49	NEW	A DAY/STRANGER	Xymox	4AD —(BAD 504) (I)
50	46	HOW SOON IS NOW?	The Smiths	Rough Trade RT(T) 176 (I/RT)

1	6	LOW-LIFE	New Order	Factory FACT 100 (I/RT/P)
2	4	EXPLOSIONS IN THE GLASS PALACE	Rain Parade	Zippo/Demon ZANE 003 (I/RT/MW/CP)
3	3	GAS FOOD LODGING	Green On Red	Zippo/Demon ZONG 005 (I/RT/MW/CP)
4	2	THE FIRST BORN IS DEAD	Nick Cave And The Bad Seeds	Mute STUMM 21 (I/RT/SP)
5	6	WHAT DOES ANYTHING MEAN? BASICALLY	The Chameleons	Statik STAT LP 22 (P)
6	10	TREASURE	Cocteau Twins	4AD CAD 412 (I)
7	9	EMERGENCY THIRD RAIL POWER TRIP	Rain Parade	Zippo/Demon ZING 001 (I/RT/MW/CP)
8	5	NATIVE SONS	The Long Ryders	Zippo/Demon ZONG 003 (I/RT/MW/CP)
9	7	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
10	17	GREEN ON RED	Green On Red	Zippo/Demon ZANE 002 (I/RT/MW/CP)
11	NEW	ROCKIN' AND ROMANCE	Jonathan Richman and the Modern Lovers	Rough Trade ROUGH 72 (I/RT)
12	18	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I)
13	15	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P/I/MW)
14	59	VENGEANCE	New Model Army	Abstract ABT 008 (P)
15	21	LYSERGIC EMANATIONS	The Fuzztones	ABC ABCLP 4 (I/P/RE)
16	11	MEAT IS MURDER	The Smiths	Rough Trade ROUGH 81 (I/RT)
17	16	POWER, CORRUPTION AND LIES	New Order	Factory FACT 75 (I/RT/P)
18	RE	OFF THE BONE	Cramps	Illegal ILP 012 (P)
19	14	THE RETURN OF THE LIVING DEAD	Original Soundtrack	Big Beat WIK 38 (P/I/MW)
20	12	BAD INFLUENCE	The Robert Cray Band	Demon FIEND 23 (I/RT/MW/CP)
21	24	WILDWEED	Jeffrey Lee Pierce	Statik STAT LP 25 (P)
22	RE	some great REWARD	Depeche Mode	Mute STUMM 19 (I/RT/SP)
23	RE	BLUE SISTERS SWING	Flesh For Lulu	Hybrid RIB 3 (P)
24	13	SCRIPT OF THE BRIDGE	The Chameleons	Statik STAT LP 17 (P)
25	RE	IT'LL END IN TEARS	This Mortal Coil	4AD CAD 411 (I)

Dealers: Cut out and display. Compiled by Music Week Research from a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page.

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WHENEVER ANYWHERE

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- OLE MAN RIVER Dennis Brown Maccabees
- LET OFF SUPM Dennis Brown/Gregory Isaacs Greensleeves
- MIND BLOWING DECISION Sugar Minott W.O.W
- STEP ON THE GAS Peter King Fashion
- YOU'RE THE ONE Paulette Tajah Exclusive
- FIGHT LIFE Janet Kay Soho
- HOLD ME TIGHT Natural Touch NK Records
- WHO'S GONNA MAKE THE DANCE RAM Andrew Paul Fashion
- ROCK ME TONIGHT Pat Kelly Paradise
- REGGAE ROCK LULLABY King Sounds King + J
- ALWAYS AND FOREVER Sandstorm Private Eye
- LET'S DANCE Ruddy Thomas Greensleeves
- CLOSER I GET TO YOU Frankie Paul Greensleeves
- YOU MOVE ME Keith Douglas CSA
- TURN OUT THE LIGHTS Leroy Smart Tiro
- MR COUNCILLOR Home T4/Yellowman Mango
- BIBLE READER Macka B Fashion
- LET'S MAKE AFRICA GREEN AGAIN Brafia Team Brafia
- NEVER TOO LATE Junior English English Int.
- ORIGINAL REWIND Johnny Osbourne
- MOVE CLOSER Honey Boy Londisc
- SLOW DOWN WOMAN Dennis Brown Greensleeves
- JUGGLING ON THE FRONTLINE Al Campbell SMJ
- GIMME THE TU SHENG PENG Sugar Minott SMJ
- UNDER ME SLENG TENG Wayne Smith Greensleeves
- I DO Jahman Jahman
- STRUGGLE Patrick Andy Simba
- FREEDOM FIGHTER Half Pint Greensleeves

TOP 10 REGGAE ALBUMS

- EASY Gregory Isaacs Tads
- POWERHOUSE PRESENTS STRICTLY LIVE STOCK Various Greensleeves
- YOU'RE SAFE Maxi Priest Virgin
- GREAT BRITISH MO'S Various Artists Fashion
- CEASE FIRE Michael Prophet Move
- REGGAE HITS VOL 1 Various Artists Jet Star
- 1985 SLENG TENG EXTRAVAGANZA PT. 1 Various Tads
- PICTURE ON THE WALL Natural Ties CSA
- SWEET STUFF VOL 1/2 Sugar Minott L + M
- REVOLUTION Dennis Brown Yvonne Special

NEW RELEASES

MERRY GO ROUND Curfew Street Beat
SHINING STAR Frankie Paul Tonos
DANCING MACHINE Wayne Smith Tonos
I LOVE YOU Sister Audrey Ariva
YOU POUR SUGAR ON ME John Holt Sure
THE BOSS Pato Fashion
IN MY TIME Albert Ellis All Tone

ALBUMS

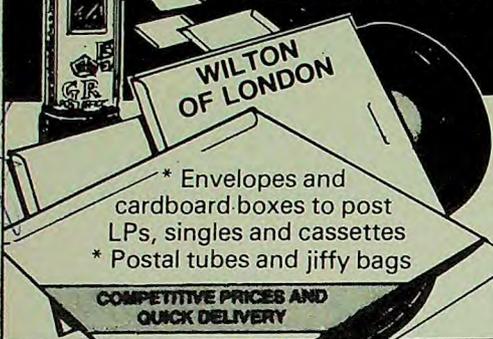
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Box number charge £2.50. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning; Artwork Thursday 1pm; 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT.

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