Don Burkheimer US move triggers the latest top level reshuffle

Preston quits Polydor to head RCA

IN THE latest of a series of top level executive moves in the UK music industry during the past 12 months, RCA Records US-born Burkheimer, who has been with RCA for 31 years, is to take up a new position on the international operations staff of the newly-formed worldwide RCA/Ariola International joint venture, reporting to international operations vice-president John Magini. He will work on the "worldwide implementation of the RCA/Ariola venture." Burkheimer moved to RCA UK from managing director of RCA Benelux in July last year, filling the position vacated by David Betteridge three months earlier. Preston is quitting Polydor just nine months after being promoted from marketing director to managing director when he replaced A J Morris who became regional director of PolyGram International, and only three months after Maurice Oberstein took over as chairman of PolyGram Leu-

Politics dominate NMS

From BRIAN CHINN

CBS MANAGING director Paul Russell this week hit back at for-

NMS profits up

THE RECENT spate of bullish news from UK record retailers continues with the John Menzies group announcing half-yearly profits of £4.2m — 20 per cent up on last year — thanks partly to sales of records in the newsagents chains' stores, said chair-

Russell slams Obie ‘audacity’

CBS MANAGING director Paul Russell this week hit back at for-

Spartan war on majors

SPARTAN DISTRIBUTION and its associated labels are declaring "war" on the majors, backed by a £400,000 advertising campaign. The band are the first to leave ZTT and ex-A&M managing
director Green (left) looks particularly pleased with their capture. Facing

Talking Heads Road to Nowhere New Single on 7" and 12" Out Now

MULTI-FORMAT packages were featured in the November 1985 issue of Billboard, which highlighted cross-marketing efforts by MCA Records. The article discusses how MCA is leveraging its music releases, such as the Back To The Future soundtrack, to market other products.

“MCA’s marketing strategy is to develop new wave of contemporary artists with albums and films,” the article states, “and to promote their works in concert and through media tie-ins.” The article also notes that MCA’s international division has been working on developing markets in the UK, Japan, and Australia.

The article highlights a number of successful partnerships between MCA and other companies, including the release of the Back To The Future soundtrack, which was a major hit. The article notes that MCA has been successful in cross-promoting its music, with albums and films, and that this strategy has contributed to the company’s overall success.

The article concludes by noting that MCA’s strategy of cross-promoting music and film is one that is being used by other companies as well, and that it is likely to continue to be a popular strategy in the music industry.

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STEELY DAN, Holiday compilations ads

A WEALTH of unexplored material has been used to create two "super" compilations, MCA sales and marketing manager John Cokell told the conference. The two compilations are Steely Dan, released on October 14, and The Legend Of Billie Holiday scheduled for November 4. Both will be backed by major national TV advertising campaigns.

Cokell also drew attention to the influx of material from MCA’s international office, especially in the UK, which has been a major focus of the company’s efforts. The UK market is particularly strong, with MCA having a large number of hits there, and the company is hoping to expand its presence in the UK with the release of the Steely Dan compilation.

The Steely Dan album, which features tracks from their early days, is a double LP and is being released on November 4. The album features tracks from their first two albums, as well as some unreleased material. The Legend Of Billie Holiday, on the other hand, is a one-off compilation that features tracks from Billie Holiday’s recordings over the years. The album is being released on November 14 and is being promoted heavily in the UK.

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AMERICAN COMMENTARY

Crucial time for disc and video

From IRA MAYER

NEW YORK. The fourth quarter of 1985 and the first quarter of 1986 are pivotal times in the relationship between the record and video industries. The future of the video business will to a large extent be determined by how well the two businesses are integrated at several levels.

First is the move among major video distribution companies to sell directly to large-volume accounts. One of the major beneficiaries of this new policy is the Columbia Video-FAX/SCV/Zap Video conference, at Paramount and MGM-UA, and previously practiced by WEAs and MCAs, are record stores and their video chain stores. In this relationship, most video stores now have video to a greater degree, the studios are, in some instances, offering them similar return allowances, and one is not a video format that is available to the same extent as in the record business. Paramount, in fact, rumoured to be allowing video to 100 per cent returns on unsold merchandise of selected titles (no music). Though the studio will not comment on the specifics of its sales terms.

Second is a wave of record companies, coming from Video Software distribution. Capitol is a prime example among the majors. Jem Records is the only video company among the independents, who, so far, have not offered their customers a return allowance for unsold video titles. This is whether the music store customer, who has shown little more interest in music video for personal use than in music sales, is not the main factor. In most video stores, the main goal is to get non-music video fare. Record dealers are clearly going the route of full-line outlets having more of a hard goods format. Only a very small number of bases a business worth the necessary floor space or inventory investment.

Having sworn never to repeat the mistakes of the video and record industry concerning returns policies, the Hollywood studios, in collaboration with the independent video companies, are beginning to look into new channels of distribution — in the hope that those new channels will be more efficient in getting products in the hands of the customers, thereby foraying video specialty dealers to do the same. The shipping figures for the fourth quarter are going to be astronomical. Hopefully, the list is small.

WORLDWIDE RECEIPTS for ASCAP exceeded $160m for the first eight months of 1985, an increase of 20 per cent over last year. More than half of the gain was attributed to the increase in licensing fees held in escrow since the beginning of the Buffalo Broadcasting case concerning blanket license fees. Revenues outside the US were up from $151m in 1984 — though ASCAP president Hal David adds that the value of the foreign market is difficult to measure in local currencies. Worldwide gains for BMI were approximately 15 per cent for the fiscal year ended June 30, most of it domestically generated.

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ICONhidden 1985

A Wavenham Group publication

WEEKLY REPORTS AND TAPES REVIEW AND RECORD BUSINESS

Greatest Hits

The British music market continues to be dominated by the greatest hits compilations, with sales of over 1m copies in the past month. The top seller is Steely Dan, which has sold over 2m copies since its release in October 1984. Other successful compilations include The Eagles Live, U2’s Under A Blood Red Sky, Dire Straits’ So Far So Good, and The Who’s WHO! The British music market continues to be dominated by the greatest hits compilations, with sales of over 1m copies in the past month. The top seller is Steely Dan, which has sold over 2m copies since its release in October 1984. Other successful compilations include The Eagles Live, U2’s Under A Blood Red Sky, Dire Straits’ So Far So Good, and The Who’s WHO! The British music market continues to be dominated by the greatest hits compilations, with sales of over 1m copies in the past month. The top seller is Steely Dan, which has sold over 2m copies since its release in October 1984. Other successful compilations include The Eagles Live, U2’s Under A Blood Red Sky, Dire Straits’ So Far So Good, and The Who’s WHO! The British music market continues to be dominated by the greatest hits compilations, with sales of over 1m copies in the past month. The top seller is Steely Dan, which has sold over 2m copies since its release in October 1984. Other successful compilations include The Eagles Live, U2’s Under A Blood Red Sky, Dire Straits’ So Far So Good, and The Who’s WHO! The British music market continues to be dominated by the greatest hits compilations, with sales of over 1m copies in the past month. The top seller is Steely Dan, which has sold over 2m copies since its release in October 1984. Other successful compilations include The Eagles Live, U2’s Under A Blood Red Sky, Dire Straits’ So Far So Good, and The Who’s WHO!
Gramophone controversy as majors miss out on awards

FOR THE first time in the eight year history of the prestigious Gramophone Record Awards — the premier UK classical awards — the ceramics and craftsmanship of the eight major companies were without prizes — and a mid-price prestigious Gramophone Record Awards — the premier UK classical awards — the premi...
Royalties victory for Badfinger

AN 11-YEAR battle over royalties between Badfinger, the Seventies band, and Apple Corps, the record company formed by The Beatles, was finally resolved in the High Court last week.

The two surviving members of the group, Mike Gibbins and Joey Molland, and manager Bill Collins, are to receive initial payments of £20,000 each out of an undisclosed six-figure sum.

Similar sums have been paid to the estates of Peter Ham and Tommy Evans, the other two Badfinger members, for the benefit of their children. Ham and Evans, who wrote Nilsson's 1972 hit Without You, died in 1975 and 1983 respectively.

Soundtrack deal for CBS

NEW YORK: MGMUA Home Video and CBS Songs have signed a deal whereby the latter is licensed to handle all MGM catalogue soundtrack albums and selected United Artists motion pictures in terms of manufacture, marketing and distribution.

Among the titles involved are An American In Paris, The Band Wagon, Brigadoon, Dr Zhivago, Easter Parade, Gigi, Showboat, An American In Paris, The Band Wagon, Brigadoon, Dr Zhivago, Easter Parade, Gigi, Showboat, Easter Parade, Gigi, Showboat, Easter Parade, Gigi, Showboat, Easter Parade, Gigi, Showboat.

Superjocks rejigging

THE SUPERJOCKS hit squad has restructured its Midlands operation. John Saunders has joined sister company The Disco Mix Club to co-ordinate promotional tours and non-music product promotions. He is replaced by Paul Major, who takes over responsibility for the East Midlands in addition to the West Midlands.

Silver/Gold Discs wanted for cash

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Pirates go off air in bid for licences

THE BATTLE for Home Office community radio licences was hotting up as the deadline for registering applications passed this Monday (30). A dramatic number of pirate stations have now abandoned illegal broadcasting in order to strengthen their bids to gain official recognition.

Many of the leading pirate stations such as Horizon, Solar and Jackie have left the air in the hope of being among the 21 experimental community stations that are scheduled to be operating around the country by the end of the year.

There are five stations planned for the London area, which will be broken down into one major station on either side of the River Thames, each with a 15-km broadcasting radius, and three smaller stations with unserved locations which will have five-km broadcasting radiuses.

Many community radio groups specifically set up to apply for the licences are likely to provide strong competition for the pirates. Many of the groups Music Week contacted believed that they will have distinct advantages over the pirates because they had never broadcast illegally and, in general, offered a wider-ranging service.

Several pirates currently off the air pending their applications said they would return to illegal broadcasting were they not successful in obtaining licences.

PolyGram boosts global team

TWO ADDITIONAL regional directors have been appointed by PolyGram to strengthen its management structure in South-East Asia, the Far East and Latin America.

They are Norman Cheng, formerly PolyGram Hong Kong managing director, and John Lear, formerly managing director of PolyGram Discos Mexico, and now responsible for Latin America, Spain and Portugal. He will be based in London from October 15.

They join the current London-based regional director Kuno von Einen, who is responsible for Austria, Belgium, Italy, Switzerland and Scandinavia. His deputy, Alexander Veron, deals with Greece, Kenya, Nigeria and licences in the Middle East, North Africa and Finland.

Two PolyGram promotions elevate Douglas Chan from MD of Ariola Mexico to a similar post at PolyGram Discos Mexico.}

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Journey To Love: Schooldays
Billy Cobham: Spectrum - Crosswinds:
Shabbaazz: Total Eclipse
Devo: Duty Now For The Future
Dixie Dregs: What If?: Night Of The
Living Dregs
Kaja: Crazy Peoples Right To Speak
Kansas: Vinyl Confessions
Level 42: True Colours
Mahavishnu Orchestra
Emerald Visions Of The Pure Beyond
Supertramp: Crime Of The Century:
Crisis, What Crisis?
The Tubes: Young & Rich

ALBUMS ENGINEERED
America America
The Beatles: White Album:
Magical Mystery Tour
Jeff Beck: Truth
David Bowie: Man Of Words, Man Of
Music — (Space Odyssey):
The Man Who Sold The World
George Harrison: All Things Must Pass
Elton John: Honky Chateau:
Madman Across The Water:
Don't Shoot Me — I'm Only The Piano Player
Lindisfarne: Fog On The Tyne
Mahavishnu Orchestra: Birds Of Fire
Harry Nilsson: Son Of Schmilsson
Procol Harum: A Salty Dog
Lou Reed: Transformer

VARIOUS TRACKS ENGINEERED
Pink Floyd: John Lennon: Ringo Starr:
The Rolling Stones: Joan Armatrading:
Billy Preston: I'd Like To Teach The World To Sing (Coke Ad)
Rick Wakeman: Blood Sweat & Tears

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OVER TWENTY labels presented autumn product plans at the PRT sales conference held in London last week. Highlights included:

RECORD SHACK — New albums from Barbara Pennington and Mi-ael Brown, the second in the double album series Record Shack Presents, singles from Evelyn Thomas and Birmingham band Plasa.

SEDITION — New singles from Steve Weib & Amii Stewart, plus a Stewart album. The Hits Re-mixed, on November 2.

RED BUS — A new Maggie Moon album, I Wanna Be Loved By You. RED BUS — A new Maggie Moon album, I Wanna Be Loved By You.

ROY WOOD — New single 'I Want To Be A Cowboy'. New Roy Wood album early next year.

KINGDOM — Two new reggae albums The Champions Clash and Gregory Isaacs Live At The Academy Brixton, and a new Caravan album.

CASTLE — A new budget label Showcase retailing at £1.69 featuring product by The Searchers, Chuck Berry, Bob Marley, Billy Joel, The Beatles and Willie Nelson. Further titles in the Collector double album series under David Bowie, Camel, Thin Lizzy and Ten Years After.

STARDUST — Second batch of mid-price Country Store titles including Johnny Cash, George Jones, Conway Twitly and Loretta Lynn, to be backed by A TV advertising campaign. A special Christmas Country Store compilation, plus The Tube featuring 15 tracks from the last two series including Nick Heyward, Billy Bragg and The Young Americans.

SAYDISC — First five compact disc releases, Guitar Collection, Weiser Flute Trio And Sonata, Beethoven Songs and Mozart Clarinet Quintets on the Amon Ra label, and Enchanted Carols on Saydisc.


POLO/CHAMPION — New single You Blow It from The Mad Lads, Set It Off (The Final Mix) from Spice and a new Spark album, all on Champion, and a new lifeforce single Easy Promise To Break on Polo, plus a single and album Turning Point from Oliver Cheetham.

STEINAR — New Nezoforte album The Sages So Far featuring re-mixed tracks, and a compilation album Funkin’ Marvellous released at mid-price.

COMPACT — Soundtrack album from Dance With A Stranger to be re-promoted to co-incide with the film's release on video by CBS/FOX. A new Ford single Watch 'Em Go from Frank Sinatra, backed by The Tornados and The Troggs, plus a compilation album Funkin’ Marvellous released at mid-price.

ELITE — Compilation album Essential Boogie featuring all the label's hits of the last year including Take 3, Sahara and Beverley Skeete.

BBC RECORDS — Miami Vice album in conjunction with MCA Records featuring Glen Frey, Tina Turner, Grandmaster Melle Mel and Phil Collins, backed by an extensive campaign, plus the TV soundtrack album Tender Is The Night with music from Richard Rodney Bennett as well as original 78 recordings from the Twin-Tec.

FANFARE — A new Rondo Venedezia compilation album featuring all the music not available on ordinary vinyl including The Best Of Aled Jones, Top 20 Hymns and Phil Collins, backed by an extensive campaign with Brian Daley of Postman Pat fame. A new series of CDs featuring material not available on ordinary vinyl including The Best Of Aled Jones, Top 20 Hymns and a re-compiled Last Night Of The Proms.

FAVANERE — A new Rondo Venezia album Oddities, plus a single of the same name, both promoted by a £350,000 video and advertising campaign.

VALENCIE — CD titles including Max Jaffa's Music From A Grand Hotel and Highlights From The Wembley Military Pageant.

THAT'S ENTERTAINMENT — Four new OCR albums, plus Remi- mber Mama, Richard Rodgers' last Broadway show, the original 1954 production of The Threepenny Opera, The Cradle Will Rock, and The Fantasticks.

CSA — The CSA Collection Vol. 3 which is available at the special dealer price of £2.99 until the end of the year, and new singles from Pat Kelly, Andrew Paul, Horace Andy and Nervous Joseph. CSA also has signed a new agreement with the Time label and will be releasing a Barrington Levy album Here I Come.

STEELTRAX — New heavy metal label debuts with Throwing Shapes by Statius, followed by two compilations Ave Attack and British Steel. All releases will be supported by a 30-minute video.

STREETSOULS — A new label inspiration Dance for dance based gospel music is being launched and the first LP will feature James Ingram, Steve Arrington, Philip Bailey and the Edwin Hawkins Singers. A new Rose Royce album is currently being mixed for release later this year. StreetSoul, Vol. 14 is currently being compiled while the StreetSoul's mutuals is about to make two UK signings to the label. On the licensed label there will be a live album from Touré Kunda which co-incides with their recent visit. StreetSoul's is also launching a new dance publication, The Street.
HIS ASSOCIATES AND THE
EMPLOYEES OF MCA MUSIC
ARE PROFOUNDLY SADDENED
BY THE PASSING OF THEIR
FORMER PRESIDENT SAL CHIANTIA
AND CONVEY DEEPEST
CONDOLENCES TO HIS FAMILY.
THANK YOU, SAL.

SALVATORE T. CHIANTIA
— Sept. 13, 1985 —

MCA MUSIC
A DIVISION OF MCA INC.
Blowing it with the Mad Lads

STEVE BRYANT of First Step Enterprises reports that the World Famous Mad Lads, whose U.K. hit (now on U.S. release on Champion CAMP 12-31) was discussed recently in these pages, feature just one member — Julius Green — of the original Memphis-based group who had their solitary release here on Atlantic some 20 years ago.

The new line-up is still Memphis-based and the current single was recorded for the city's Indie Express Records, for whom the World Famous ones are currently cutting an album.

First Step has UK representation of a several artists and releases from independent US sources. Deals have recently been set up with labels for Frank Kelly's Ain't That The Truth (Trans Quantum, and a single by Scotty Bee (ton of veteran black music producer Buddy Scott), who is described as a 'Richard Dimples Fields soul-standout'.

Other product available features several well-known dance/soul names. Oliver Cheetham's follow-up to the recent Move is now available: however, the visual stimulus allied with repeated plays on Target's Pop Life Paisley Park genre; the System's This Is For You (Boiling Point / EMI 768); and The System's This Is For You (Boiling Point / EMI 768) will surely do well.

Now that Gallup is including the major reggae record shops in its chart, we assume that the current number one reggae hit, Astrud's Bubbling Sumbo 125(1), is well established, as it has already been released by several independent US labels. The emphasis now will shift more than ever on to the local radio soul networks.

The recent upsurge in black record sales began of course with the launch of the Tony Blackburn's Radio London as a black music special interest. It was a hit black music in fact more than anyone must be responsible for the rise of the new homegrown black pop.

Radio London in general features a majority of black music right through to this day, and it's interesting to note from the many phone-in requests to the shows that black music is identified with by ethnic minorities of wide origin — for instance, background, becoming a craze, electric jazz was actually played in with Indian and Pakistanids earlier.

Of the current releases (everything on 's 12-inch this week), with a huge buzz already built up Wally Badarou's The Jester (Virgin Records) has done well. The System's This Is For You (Boiling Point / EMI 768), all of which should do very well.

More in the pop line are Paul Burnett's funny Rambo take-off, Penny French' Crapped And Mean, And Back And On Screen (Project Records 30), the George Fame-reviving Teenage Blues (WYA 7641)), and the Kerry Davies now covering Hazell Dean's That's All I'm Gonna Do (Pony 76107).

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Wherever there's music, there's BMI.
Synth wizard returns to UK for tour

THE JAZZFUNK synth and guitar wizard, and prolific producer, whose Step By Step album on Club was a big seller recently, and whose Soul Train TV appearance made a strong impression early in the summer, returns to the UK at the end of October for his first ever live dates in this country. Lorber and band will play Nottingham's Rock City on October 27, the Hammersmith Odeon in London on the 29, and Luton's Pink Elephant on the 30, while at least one further gig is still to be confirmed for October 26.

To precede the visit, Phonogram releases a new Jeff Lorber 12-inch on October 12. Every Woman Needs It (JABX 23) is a variation of the same track, plus a flipside featuring an instrumental of the same title. This was done at the time of the band's early summer promotion of the Best Part Of The Night medley — she took the lead on the Platinum Pop Top 20-riding Takes A Little Time on October 7. Titled Hit And Run, the single, like its predecessor, is a song co-written by the duo with their producer Steve Harvey. The mix was done in New York by Michael Brauer.

The 12-inch version (LONX 76) will couple the 6.08 'media mix' topside with a 10 minute-plus flip which includes both a short edit and a long dub mix of Hit And Run. London has taken the unusual step of promoting the record upfront to club DJs in a two-single package to faciltate easy turntable mixing (a form of promotion being used very effectively on dance produce in the US), and this should have the effect of heightening the club audience awareness of the track prior to release. No subsequent remix is planned, says London.

Total Contrast's debut album, simply titled Total Contrast (LONLP 15), has been scheduled for follow-up release during November.

Liverpool indie label launched

ANOTHER NEW independent label planning to specialise in dance music makes its debut in October. Infrastructure Records is a little out of the ordinary, being based in Liverpool, and is the brainchild of North-Western DJ Greg Wilson, formerly of major venues like Manchester's Hacienda and Legend clubs.

Wilson has spent the last 18 months concentrating on recording and studio work, and as well as putting together dance track mixes for ILR Piccadilly Radio and Channel 4's The Tube, he also produced and co-composed six of the tracks featured on the Street Sounds UK Electro album.

Studio sessions for Infrastructure's first product release (slated for mid-October) are well advanced, but the label has not yet announced details of acts or titles, or a distribution deal. However, a DJ/promotional mailing list is currently being put together, and eligible readers who feel they should be on it are invited to send in written applications. The label is based at City Buildings, 21 Old Hall Street, Liverpool L3 9BS. Telephone number is (051) 236 1377.

Contrasting versions

LONDON RECORDS issues UK duo Total Contrast's follow-up to their room Top 20-riding Takes A Little Time on October 7. Titled Hit And Run, the single, like its predecessor, is a song co-written by the duo with their producer Steve Harvey. The mix was done in New York by Michael Brauer.

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Mirage Madonna

WITH MADONNA fever in the UK currently at its height, it was on the cards that an enterprising UK act or producer would find a way to spin off some of the action. The first to actually succeed in this direction is Debut label supremo Nigel Wright, whose studio aggregation Mirage have already tasted chart success in the soundalike stakes with their Give Me The Night medley of George Benson material a little while back.

The new Mirage offering is titled Into The Grove (Medley) (Debut DEBT 129), already attracting much interest since its release last week. The record seques together covers of erustwhile Madonna hits Lucky Star, Holiday, Like A Virgin, Material Girl and the title track in typical Wright can't-hear-the-join fashion.

Featured vocalist taking the all-important Madonna role and pitching it to perfection is Tracey Ackerman (above), 'on loan' from her Polydor contract. Ackerman too has charted previously during 1981. The sheer topicality of the material and featured artists. This was done at the time of the band's early summer promotion of the Best Part Of The Night medley — she took the lead on the Platinum Pop Top 20-riding Takes A Little Time on October 7. Titled Hit And Run, the single, like its predecessor, is a song co-written by the duo with their producer Steve Harvey. The mix was done in New York by Michael Brauer.

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Total Contrast's debut album, simply titled Total Contrast (LONLP 15), has been scheduled for follow-up release during November.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Calvin</td>
<td>Caprice</td>
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<td>2</td>
<td>I'll Be A Freak For You</td>
<td>Roxy Music</td>
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<td>3</td>
<td>I'll Be Good</td>
<td>Club/Monogram (JAMBO 211)</td>
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<td>4</td>
<td>Love Take Over</td>
<td>Ria &amp; Baby</td>
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<td>5</td>
<td>Part-Time Lover</td>
<td>Modern Men</td>
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<td>6</td>
<td>Romeo Where's Juliet?</td>
<td>RCA MCA(700)</td>
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<td>Trapped</td>
<td>Control Nassor</td>
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<td>8</td>
<td>I'll Be Your Friend</td>
<td>Precious Wilson</td>
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<td>9</td>
<td>Angel</td>
<td>Motown</td>
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<td>10</td>
<td>Get It Off</td>
<td>JUS Solo</td>
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<td>11</td>
<td>Knock On Wood/Light My Fire</td>
<td>Test Version</td>
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<tr>
<td>12</td>
<td>Ain't Nothing Like It</td>
<td>Michael Savare</td>
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<td>13</td>
<td>Sexual Therapy</td>
<td>Total Experience (RCA-PH 41133)</td>
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<td>14</td>
<td>SO In Love</td>
<td>Darden</td>
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<td>One On The One</td>
<td>Lek-Featuring Rico-Gailie</td>
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<td>16</td>
<td>Body Rock (Digital Motion Picture Soundtrack)</td>
<td>Martha Vosnum</td>
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<td>17</td>
<td>Let Me Hold You Closer</td>
<td>Junior Boys</td>
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<td>18</td>
<td>One Love</td>
<td>A&amp;M MCA(7)</td>
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<td>A Little Pain</td>
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<td>20</td>
<td>Body And Soul</td>
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<td>Night Moves</td>
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<td>22</td>
<td>Sunshine</td>
<td>Motown</td>
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<td>23</td>
<td>Say I'm Your Number One</td>
<td>Prince</td>
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<tr>
<td>24</td>
<td>Get Loose</td>
<td>Nat M 1243 (Import)</td>
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</table>

**26** - **30**

- **26** What Are We Gonna Do About It?  - Martha Mearj
- **27** New Getting Closer - [unknown artist]
- **28** I Wish He Didn't Trust Me So Much - [unknown artist]
- **29** Twilight - [unknown artist]
- **30** A Little Piece Of October - [unknown artist]

**31** - **50**

- **31** Take A Little Time - [unknown artist]
- **32** The Heaven I Need - [unknown artist]
- **33** Fall Down (Saviour Of Love) - [unknown artist]
- **34** Conquest - [unknown artist]
- **35** CAN I TAKE YOU HOME TONIGHT? - [unknown artist]
- **36** Hold On - [unknown artist]
- **37** Love So Fine - [unknown artist]
- **38** D.O.S. (Love On Sight) - [unknown artist]
- **39** She's Not A Sleaze - [unknown artist]
- **40** You Were In The Wrong - [unknown artist]
- **41** INTO THE GROOVE - [unknown artist]
- **42** Rush (Groove) Can't Stop The Street - [unknown artist]
- **43** Other Side Of The Street - [unknown artist]
- **44** Bubbling Over - [unknown artist]
- **45** Who Do You Love? - [unknown artist]
- **46** Something About You - [unknown artist]
- **47** Minutes Away - [unknown artist]
- **48** Close To Perfection - [unknown artist]
- **49** Rarely Breaking Even - [unknown artist]
- **50** I Can Dream About You - [unknown artist]

**51** - **75**

- **51** Bubbling Over - [unknown artist]
- **52** I Feel A Need To Be A Virgin - [unknown artist]
- **53** BIG NIGHT LIGHTS - [unknown artist]
- **54** The Power Of Love - [unknown artist]
- **55** Heaven Knows - [unknown artist]
- **56** Written In Your Heart - [unknown artist]
- **57** On A Crowded Street - [unknown artist]
- **58** Let Me Hold You - [unknown artist]
- **59** You're The One For Me - [unknown artist]
- **60** Rock Me Tonight - [unknown artist]
- **61** Work To Be Done - [unknown artist]
- **62** Never Cry Again - [unknown artist]
- **63** Slip 'n Slide - [unknown artist]
- **64** Home Of Hip Hop - [unknown artist]
- **65** Eaten Alive - [unknown artist]
- **66** Let's Clean Up The Ghettos - [unknown artist]
- **67** I Only Know It - [unknown artist]
- **68** Make Me Happy - [unknown artist]
- **69** I Hard Times For Lovers - [unknown artist]
- **70** I Am Your Love - [unknown artist]
- **71** This Is For You - [unknown artist]
- **72** If You Were Here Tonight - [unknown artist]
- **73** Stand Up - [unknown artist]
- **74** Into The Groove - [unknown artist]
- **75** She's A Go-Getter - [unknown artist]
LP REVIEWS

- Top 20

MADNESS: Mad Not Mad. Zarjazz/Virgin JZLP-1. 
VARIOUS: The TV Hits Album. Telebell Records TVLP3. 

- JAZZ

DUKE ELLINGTON: Harlem. Pablo 2308-245. Producer: Norman Granz. JOE PASS: White Stone. Pablo 2310-912. Producer: Bob Edmondson. MACHITO: Live At North Sea '82. Timeless JLP 169. Producer: Wim Wigt. The Ellington set was recorded during his concert in Stockholm in March 1964, and has not been previously available on record, so it's a cert for stocking if you've got a good jazz clientele. The Ellington quality is such that it could almost be a studio session, with great performances of Caravan, Satin Doll and the title piece among others. Joe Pass was in Latin (mostly Brazilian) mood for White Stone, and gives a dazzling display of guitar. Machito's Salsa Big Band was recorded in July 1982 at the North Sea festival and, unlike the Duke, sounds rather rough and ready, although the Afro-Cuban rhythmic raft underpinning the band is as rocklike and pulsating as ever in a selection which Machito would have called mambo 30 years ago. All available through IMS. 

- INDIES


** (Ellington, Pass) * (Machito) 

JOHN CASH/JERRY LEE LEWIS/CARL PERKINS: The Survivors. 3177. JOHNNY CASH: One Piece At A Time. Pickwick Hallmark SHM 3178. GEORGE JONES: A Taste Of Yesterday's Wine. Pickwick Hallmark SHM 3180. MARTY ROBBINS: All Around Cowboy. Pickwick Hallmark SHM 3179. SLIM WHITMAN: Country Classics. EMI Liberty ED 2606821. Compilers: Bill Williams, Gary Wallington. A good cross-section of country fare, traditional and modern. The "survivors" were in sparkling form at a Stuttgart concert. Haggard & Jones are a delectable vintage rockabilly outfit. Features the now familiar scratched-megaphone interview and movie clip format, but the varied pace in this compilation stops the clubby dance tracks sounding formula. Sure-fire indie chart topper, probably destined for the national chart too. 

- COUNTRY

JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS: The Survivors. Pickwick Hallmark SHM 3178. TAMMY WYNETTE: One Piece At A Time. Pickwick Hallmark SHM 3177. JOHNNY CASH: One Piece At A Time. Pickwick Hallmark SHM 3179. MARTY ROBBINS: All Around Cowboy. Pickwick Hallmark SHM 3174. SLIM WHITMAN: Country Classics. EMI Liberty ED 2606821. Compilers: Bill Williams, Gary Wallington. A good cross-section of country fare, traditional and modern. The "survivors" were in sparkling form at a Stuttgart concert. Haggard & Jones are a delectable vintage rockabilly outfit. Features the now familiar scratched-megaphone interview and movie clip format, but the varied pace in this compilation stops the clubby dance tracks sounding formula. Sure-fire indie chart topper, probably destined for the national chart too. 

** (each album) 

WILLIE NELSON: Touch Me. Liberty ED 2604431. Early Sixties recordings by Willie Nelson, the always-distinctive country singer who has now crossed over into the general MOR market. The 20 tracks include his own classic, Ain't It Funny How Time Slips Away. 

** 

MUSIC WEEK OCTOBER 5 1985
### Top Singles

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lavender, Marillion</td>
<td>EMI (12)MARIL 4 (E)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Rebell Yell, Billy Idol</td>
<td>Chrysalis IDOL(X) 6 (F)</td>
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<tr>
<td>3</td>
<td>White Wedding, Billy Idol</td>
<td>Chrysalis IDOL(X) 5 (F)</td>
<td></td>
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<tr>
<td>4</td>
<td>Rock N' Roll Children, Dio</td>
<td>Vertigo/Phonogram DIO 5(12) (F)</td>
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<tr>
<td>5</td>
<td>Hardest Part Is The Night, Bon Jovi</td>
<td>Vertigo/Phonogram VER(X) 22 (F)</td>
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<td>6</td>
<td>Kayleigh, Marillion</td>
<td>EMI (12)MARIL 3 (E)</td>
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<td>7</td>
<td>Back On The Streets, Saxon</td>
<td>Parlophone (12)R6103 (E)</td>
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<tr>
<td>8</td>
<td>Little By Little, Robert Plant</td>
<td>Es Paranza/Wea B9621 (T) (W)</td>
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<tr>
<td>9</td>
<td>Empty Rooms, Gary Moore</td>
<td>10/Virgin TEN 58(12) (E)</td>
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<tr>
<td>10</td>
<td>Summer Of '69, Bryan Adams</td>
<td>A&amp;M AMY 267 (F)</td>
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<td>11</td>
<td>What About Love, Heart</td>
<td>Capitol CL 361 (E)</td>
<td></td>
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<tr>
<td>12</td>
<td>Smokin' In The Boys Room, Motley Crue</td>
<td>Elektra EKR 167 (W)</td>
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<td>13</td>
<td>Nightmare, Venom</td>
<td>Neat NEAT 47(12) (P)</td>
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<tr>
<td>14</td>
<td>Animal (**K Like A Beast), WASP</td>
<td>Music For Nations (12 KUT 108) (P)</td>
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<tr>
<td>15</td>
<td>Out In The Fields, Gary Moore and Phil Lynott</td>
<td>10/Virgin TEN 49(12) (E)</td>
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<tr>
<td>16</td>
<td>Barely Holding On, Lee Aaron</td>
<td>Attic/roadrunner RR (12)5488 (P)</td>
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<td>17</td>
<td>Danger, AC/DC</td>
<td>Capitol A5527(T) (E)</td>
<td></td>
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<tr>
<td>18</td>
<td>Lay It Down, Ratt</td>
<td>Atlantic A9564(T) (W)</td>
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<td>19</td>
<td>Punch And Judy, Marillion</td>
<td>EMI MARIL 1(E)</td>
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<tr>
<td>20</td>
<td>The ZZ Top Summer Holiday EP, ZZ Top</td>
<td>Warner Brothers W 9964(T) (W)</td>
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<td>21</td>
<td>On Sherrie, Steve Perry</td>
<td>CBS (TA) A432 (C)</td>
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<td>22</td>
<td>Don't Turn Away, Robin George</td>
<td>Bronze BRO(1) 195 (F)</td>
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<td>23</td>
<td>State Of The Heart, Rick Springfield</td>
<td>RCA PB 49959 (12&quot;—PT 49860) (R)</td>
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<td>24</td>
<td>On The Rebound, Tarr</td>
<td>Parlophone (12)R 8101 (E)</td>
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<td>25</td>
<td>God Blessed Video, Alcatrazz</td>
<td>Capitol CL 366 (E)</td>
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<td>26</td>
<td>Legs, ZZ Top</td>
<td>Warner Brothers W9272(T) (W)</td>
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<td>27</td>
<td>I Can't Live Without..., Terraplane</td>
<td>Epic A4336 (12&quot;—TX4336) (C)</td>
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<td>28</td>
<td>Crimes Of Passion, Rough Trade</td>
<td>FM (12)VF 19 (E)</td>
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<td>29</td>
<td>Lie For A Lie, Nick Mason/Rick Fenn</td>
<td>Harvest (12)HAR 528 (E)</td>
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<td>30</td>
<td>Take It Or Leave It, Chrome Molly</td>
<td>Powerstation (—OHM 111) (P)</td>
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### Top Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Misplaced Childhood, Marillion</td>
<td>EMI MRL 2 (E)</td>
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<tr>
<td>2</td>
<td>Run For Cover, Gary Moore</td>
<td>10/Virgin DIX 16 (E)</td>
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<td>3</td>
<td>Vital Idol, Billy Idol</td>
<td>Chrysalis CUX 1502 (F)</td>
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<tr>
<td>4</td>
<td>Back To Babylon, Tormé</td>
<td>Zebra/Cherry Red ZEB 5 (P)</td>
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<td>5</td>
<td>Innocence Is No Excuse, Saxon</td>
<td>Parlophone SAXON 2 (E)</td>
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<td>6</td>
<td>Reckless, Bryan Adams</td>
<td>A&amp;M AMA 5013 (F)</td>
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<td>7</td>
<td>Sacred Heart, Dio</td>
<td>Vertigo/Phonogram VERH 6 (F)</td>
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<td>8</td>
<td>Fryaza, Marillion</td>
<td>EMI MARIL 1(E)</td>
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<td>9</td>
<td>Script For A Jester's Tear, Marillion</td>
<td>EMI EMC 3401 (E)</td>
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<td>10</td>
<td>Summer Of '69, Bryan Adams</td>
<td>A&amp;M AMY 267 (F)</td>
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<td>11</td>
<td>Real To Reel, Marillion</td>
<td>EMI JEST 1(E)</td>
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<td>12</td>
<td>Eliminator, ZZ Top</td>
<td>Warner Brothers W 3747 (W)</td>
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<td>13</td>
<td>Shaken 'N' Stirred, Robert Plant</td>
<td>Es Paranza/Warner Bros 79265-1 (W)</td>
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<td>Long Way To Heaven, Helix</td>
<td>Capitol EJ 24038-1 (W)</td>
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<td>World Wide Live, Scorpions</td>
<td>Harvest SCORP 1 (F)</td>
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<td>The Jewel, Pendragon</td>
<td>Elusive ARL 101 (W)</td>
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<td>Marching Out, Yeats J Malmsteen's...</td>
<td>Polydor POLD 5183 (F)</td>
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<td>Theatre Of Pain, Motley Crue</td>
<td>Elektra EKT 8 (W)</td>
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<td>19</td>
<td>Borderland, Río</td>
<td>Music For Nations MFF 3 (P)</td>
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<td>Invasion Of Your Privacy, Ratt</td>
<td>Atlantic 781257-1 (W)</td>
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<td>Fly On The Wall, AC/DC</td>
<td>Atlantic 781263-1 (W)</td>
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<td>Bat Out Of Hell, Meat Loaf</td>
<td>Cleveland International/Epic EPC 28419 (E)</td>
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<td>On A Storyteller's Night, Magnum</td>
<td>FM WFKMLP 34 (E)</td>
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<td>Gone Raise Hell, Sinful</td>
<td>Shades SHADE 3 (P)</td>
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<td>Ride The Lightning, Metallica</td>
<td>Music For Nations MFF 27 (P)</td>
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<td>Call Of The Wild, Lee Aaron</td>
<td>Attic/roadrunner RR 9780 (P)</td>
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<td>Hits Out Of Hell, Meat Loaf</td>
<td>Cleveland International EPC 26156 (C)</td>
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<td>28</td>
<td>Seven Wishes, Nightranger</td>
<td>MCA 3278 (C)</td>
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<td>29</td>
<td>Disturbing The Peace, Alcatrazz</td>
<td>Capitol EJ 24029-1 (E)</td>
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<td>30</td>
<td>Rock Ain't Dead, Heavy Pettin'</td>
<td>Polydor HEP LP 2 (F)</td>
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**W.A.S.P. THE NEW Single BLIND IN TEXAS**

*CL374 & 12CL374*

---

**Coming Soon**

THE NEW ALBUM

"THE LAST COMMAND"

WASP2 & TCWASP2

EJ2404291/4

---

**Heavy Metal**

5 October, 1985

**Music Week**

---

**Stratus - Throwing Shapes**

- Steel 31001
- Steel C 731001

---

**Watch Out For Two Headbangin' Blockbustin' Compilation LP's From Steel Trax Coming Soon...**

- Axe Attack
- British Steel
**AIRPLAY BUBBLING**

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

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Record Label/Label Code</th>
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<tbody>
<tr>
<td>Animal Nightlife: Preacher, Preacher</td>
<td>Island IS 245 (E)</td>
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<tr>
<td>ARNOLD P.P.: A Little Pain</td>
<td>10/Virgin TEN 70 (E)</td>
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<tr>
<td>ASWAD: Bubbling</td>
<td>Sri Lanka 12SM 1 (S/E)</td>
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<tr>
<td>Capital, Chiltern, Hereward, Radio 210, Signal</td>
<td>20/Chiltern, Hereward, Piccadilly, Tes.</td>
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<td>Gill, Johnny, Half Crazy</td>
<td>20/Piccadilly, Tes.</td>
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<tr>
<td>KNOPLER, David: Shockwave</td>
<td>20/Making Waves/Priority SURF 107 (E)</td>
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<tr>
<td>LOVEYMIHLIC: Ain't Nothing Like It</td>
<td>Motown ZB 4039 (R)</td>
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<tr>
<td>Aire, Chiltern, Downtown, Essex, Hereward, Pennine, Red Rose</td>
<td>20/Bricktown, Birmingham, Chiltern, Downtown, Essex, Hereward, Pennine, Red Rose</td>
</tr>
</tbody>
</table>

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**MAESTRO RECORDS**

**NEW RELEASE OUT NOW THE PARTY DANCE ALBUM OF THE YEAR!**

**"In a Party Mood" with Mick Urry**

**HIS ORCHESTRA & SINGERS**

MTS 8 & CMTS 8 (ALBUM & CASSETTE)

INCLUDES:

- AGADOO - THE BIRDIE SONG - HANDS UP
- THE CONGA - THE GAY GORDONS
- PAUL JONES MEDLEY
- AND MANY MORE PARTY DANCE FAVOURITES

---

**HAND ON THE DOOR EVERY MONDAY**

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<thead>
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<th>Week</th>
<th>Record</th>
<th>Artist</th>
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<td>1</td>
<td>LOVESMITH Michael: Ain't Nothing Like It</td>
<td>Mezzoforte</td>
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<td>2</td>
<td>ENDLESS ART: Ain't Nothing Like It</td>
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<td>3</td>
<td>SILENT RUNNING: No Faith Is Blind</td>
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<td>ROGER DALTREY: After The Love Has Gone</td>
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<td>CAT STEVENS: If I Could Hear My Heart</td>
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<td>ELTON JOHN: Nikita, Rocket/Beautiful</td>
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<td>MAEVE BINCHET: Trapped</td>
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<td>24</td>
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**MAESTRO Records Ltd.**

188 Morten High Street, London SW19 1AY
Tel: 01-543 6307

---

**Welcome to the world of...**

**MAESTRO Records**

**MAESTRO Records**

**NOW YOU'RE DANCING!!**

**TO THE BEST IN EASY LISTENING DANCE RECORDS**

MTS 1 Jack Emblow & The French Collection "Enjoy Yourself"
MTS 2 Tommy Sanderson & His Orchestra "Keep On Dancing"
MTS 3 Ronnie Price "Dancing Piano"
MTS 4 Peter Hughes "Magic Flute" *MTS 5 Mick Urry & His Orchestra "In A Dancing Mood"
MTS 6 Jack Emblow & The French Collection "Enjoy Yourself" Vol 2
MTS 7 The Malcolm Wilce Duo "Let It Swing"

*ALSO AVAILABLE ON CASSETTE CMTS 5*
<table>
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<tr>
<th>I.L.R. STATIONS</th>
<th>SOUTH EAST</th>
<th>SOUTH WEST</th>
<th>EAST</th>
<th>MIDLAND</th>
<th>NORTH</th>
<th>N.W.</th>
<th>Y.W</th>
<th>SCOTLAND</th>
<th>WALES</th>
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**AIRPLAY**

- **Hitpick**
- **NEW**
- **B list**
- **NEW (bubbling last week)**

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<tr>
<th>Rank</th>
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<td>N. ADVENTURES</td>
<td>The Two Rivers</td>
<td>Chrysalis</td>
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<tr>
<td>10</td>
<td>AHA</td>
<td>Take On Me</td>
<td>Warner Bros</td>
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<tr>
<td>10</td>
<td>N. ALARM</td>
<td>The Strength</td>
<td>I.R.S./MCA</td>
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<td>10</td>
<td>BOWIE, DAVID JAGGER</td>
<td>Dancing In The Streets</td>
<td>EMI America</td>
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<td>10</td>
<td>BRILLIANT</td>
<td>It's A Man's Man's Man's World</td>
<td>Food/WEA</td>
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<td>10</td>
<td>S. BROWN</td>
<td>He Hit That</td>
<td>Forbidden Fruit/London</td>
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<td>24</td>
<td>JAMIE SINGLE ISLE</td>
<td>Club/Phonogram</td>
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<td>30</td>
<td>CARE, THE</td>
<td>Heartbeat City</td>
<td>Electric</td>
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<td>16</td>
<td>CLANNAD</td>
<td>Closer To Your Heart</td>
<td>RCA</td>
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<td>20</td>
<td>COLE, LLOYD/COMMOTIONS</td>
<td>Brand New Friend</td>
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<td>N. COLLINS</td>
<td>Romeo Where's Juliet</td>
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<td>CULT, THE</td>
<td>Beggars Banquet</td>
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<td>After The Fire</td>
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<td>You Won't Feel</td>
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<td>DEPECHE MODE</td>
<td>It's Called A Heart</td>
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<td>When We Were Young</td>
<td>Mute</td>
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<td>FIVE STAR</td>
<td>Love Take Over</td>
<td>Tusk/RCA</td>
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<td>M. FLEET</td>
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<td>GODLEY CREME</td>
<td>Golden Boy (Remix)</td>
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<td>N. HALL/DUSTIN</td>
<td>A Night To Be Ashamed</td>
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<td>HAYWIRE</td>
<td>Getting Better</td>
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<td>HOLIDAY, JENNIFER</td>
<td>Hard Time For Lovers</td>
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<td>I've Got You Under My Skin</td>
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<td>Last Days Of Summer</td>
<td>R&amp;B/Red Bus/PRT</td>
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<td>NIKITA</td>
<td>Rocket/Phonogram</td>
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<td>MAI TAI Body And Soul</td>
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<td>Lavender</td>
<td>EMI</td>
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<td>MATT BIANCO</td>
<td>Yeah Yeah</td>
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<td>Sire/PRT</td>
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<td>Korova</td>
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<td>Maleno On The Wall</td>
<td>EMI America</td>
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<td>I Wish I Didn't Trust Me</td>
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<td>WORKING WEEK</td>
<td>I Thought I'd Never See You</td>
<td>Virgin</td>
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*Not yet commercially available"
THE CONTINUING STORY OF DEMONS IN BRENTFORD

FIEND 43
THE ROBERT CRAY BAND
FALSE ACCUSATIONS

(Both Robert Cray albums
Now on Cassette
Bad Influence: FIEND CASS 23
False Accusations: FIEND CASS 43)

VERB 4
LORD BUCKLEY IN CONCERT

“WAIT TILL THE CLOUDS ROLL BY!”

AL GREEN
LET’S STAY TOGETHER

ED 147
BILLY BUTLER & THE ENCHANTERS
THE RIGHT TRACK

HDH LP006
CHAIRMEN OF THE BOARD
AGM

ED 160
DR. FEELGOOD
DOWN BY THE JETTY

FIEND 54
LOUDON WAINWRIGHT III
I’M ALRIGHT (CASSETTE: FIEND CASS 54)

ED 156
THE COASTERS
THUMBIN’ A RIDE

FORTHCOMING RELEASES

FIEND 60
DON DIXON
MOST OF THE GIRLS LIKE TO DANCE
ED 148
CLIFF BENNETT
& THE REBEL ROUSERS
SLOW DOWN

HI UK LP 422
ANN PEEBLES
TEAR YOUR PLAYHOUSE DOWN
HI UK LP 410
BILL BLACK’S COMBO
THE UNTOUCHABLE SOUND OF

ZONG 006
THIN WHITE ROPE
EXPLORING THE AXIS
HI UK LP 411
AL GREEN
LIVIN’ FOR YOU
HI UK LP 421
AL GREEN
THE BELLE ALBUM

DISTRIBUTED IN THE U.K. BY PINNACLE AND MAKING WAVES
## Music Chart

### Top Singles

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<th>Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label 7&quot; (12&quot;)</th>
<th>Number (Distribution)</th>
<th>Sales</th>
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<td>If I Was</td>
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<td>Chrism (08031)</td>
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<td>2</td>
<td>SHE WANTS TO BE A FLOWER</td>
<td>The Who</td>
<td>Door (111)</td>
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<td>3</td>
<td>THE POWER OF LOVE</td>
<td>Jennifer Rush (Monty's Band)</td>
<td>Polydor (00129)</td>
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<td>4</td>
<td>DANCING IN THE STREET</td>
<td>The Rolling Stones</td>
<td>EMI America (00101)</td>
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<td>LIVING IN THE LIGHT</td>
<td>Eagles</td>
<td>Capitol (111)</td>
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<td>ANOTHER ONE BITE THE BULLET</td>
<td>Alice Cooper</td>
<td>Swanlake (00129)</td>
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<td>REBEL YELL</td>
<td>Billy Idol</td>
<td>Sire (00129)</td>
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<td>LAVENDER</td>
<td>Marillion (Chris Kirose)</td>
<td>Moiillion/Charisma/Chappell Music (s)</td>
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### Next Week

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<th>Number (Distribution)</th>
<th>Sales</th>
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<td>SUNSHINE</td>
<td>Maurice White &amp; Afroditto Chad / Marvin Gaye</td>
<td>Motown (00129)</td>
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<td>Fugue (00129)</td>
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<td>CLOSE TO ME</td>
<td>The Virgin Muzic</td>
<td>Virgin (00129)</td>
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### Top Albums

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<td>The Birthday Party</td>
<td>Chrysalis (00129)</td>
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<td>The Beatles</td>
<td>EMI America (00129)</td>
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<td>MCA (00129)</td>
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<td>THE LOST BOY</td>
<td>Tom Jones</td>
<td>Jive (00129)</td>
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### Music News

- Panel sales increase over previous week
- Panel sales increase 50% or more over previous week

**Music Week October 5 1985**

Compiled by gallop for the BPI Music Week and the BCC based on a sample of 200 conventional retail outlets. Albums which would appear between positions 70-100 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.
Bullets 41–100

1) Who’s Zoomin’ Who? Aretha Franklin
2) Stranded The Hollies
3) Separate Lives Phil Collins & Marilyn Martin
4) You Are My Mountain Moira Anderson
5) The Letter Phil Balsley
6) I Like It When You Sleep For You Are So Beautiful To Me 5th Dimension
7) My Love And Other Sorrows Bob Dylan
8) Save All Your Tears The O’Jays
9) Sensual Love The Supremes
10) I Get A Kick Out Of You The Beatles

11) A Flock of Seagulls Who’s That Girl? Wham!
12) Take It Easy Stevie Wonder
13) The Last Waltz The Rolling Stones
14) Can’t Stop The Music Talking Heads
15) Sweet Victory The Clash
16) How Deep Is Your Love The Bee Gees
17) Hanging On The Telephone The Cars
18) Old Town Road Lil Nas X
19) Sweet Child O’Mine Guns N’ Roses
20) Bohemian Rhapsody Queen

21) Dressed To Kill Michael Jackson
22) Don’t Stop Thinking Genesis
23) Beat It Michael Jackson
24) Run Away With Me Tom Petty & The Heartbreakers
25) The Safety Dance Men Without Hats
26) Fritz The Cat Elton John
27) Don’t Give Up Peter Gabriel
28) I Will Survive Gloria Gaynor
29) I Can’t Help Myself Four Tops
30) I’ll Be Good To You The Chi-Lites
31) I Am A Rock John Denver
32) Never Gonna Give You Up Rick Astley
33) Riders On The Storm The Doors
34) Don’t Bring Me Down The Bangles
35) Cruel World The Jesus 

36) Happy Birthday Happy Birthday
37) Sweet Child O’Mine Guns N’ Roses
38) Don’t Stop Thinking Genesis
39) Bohemian Rhapsody Queen
40) Sweet Child O’Mine Guns N’ Roses

41) Us Navy The Clash
42) Don’t Look Back In Anger Oasis
43) Don’t Look Back In Anger Oasis
44) Last Christmas Wham!
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100) Last Christmas Wham!
The buzz has already started in the music world. MIDEM '86. The 20th year of the world's greatest music business show is expected to top the incredible level of business achieved this year by Britain's music industry.

That's why many of this year's exhibitors have already re-booked. And why you should book now to secure a prime position at music's great international market place, in super Cannes - the best value-for-money venue around.

Midem is the real thing; the definitive, truly international music business market.

Everyone who's anyone in the world's music business is certain to attend the 20th Anniversary Midem.

All the producers, record companies, publishers and independents you most want to meet will be there - from over 50 countries.

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At MIDEM '86 you'll also see the latest, state of the art, studio equipment. And you'll be able to visit the third international radio programme market - the highly successful MIDEM MIP RADIO.

Let's not forget the world's press either. With the British music business hotter than ever, over 900 of the top international journalists will be especially keen to meet you.

But if all the business contacts in the world, the world's press, and the world's greatest show aren't enough, what else does MIDEM '86 have in store for you?

Celebrations!

Our 20th Anniversary is being marked by a series of glittering events, including galas, concerts, live broadcasts and a few other pleasant surprises we'll keep up our sleeve until you arrive.

But if all the business contacts in the world, the world's press, and the world's greatest show aren't enough, what else does MIDEM '86 have in store for you?

Our 20th Anniversary is being marked by a series of glittering events, including galas, concerts, live broadcasts and a few other pleasant surprises we'll keep up our sleeve until you arrive.

Of course so special an event as MIDEM '86 demands an equally special service. Which is what we provide, from the moment you contact me, when I'll advise you on the type of stand most suitable, and on travel and accommodation arrangements. Naturally, as a VIP exhibitor, you'll find your Stand is fully equipped with office furniture, 'phone and hi-fi equipment.

You may even qualify for a BOTB subsidy to help defray your costs but only if your stand is booked by 10th November.

Ring me, Peter Rhodes, on 01-499 2317, and I'll tell you all about this great business opportunity.
MUSIC WEEK OCTOBER 5 1985

CLASSICAL

I AM beginning to lose count of the numbers of pianists who have recently finished recording, or are currently in the process of recording, Mozart's Piano Concertos. But working with a great conductor like Jeffrey, who is firm, but flexible, something extra is added. And of course, having a conductor takes a certain strain off my shoulders — the responsibility for all orchestral details which is so important when making a recording.

Uchida is now in her mid-30s, and currently bases herself in London. She has had a successful career on the competition circuit — she came first in the 1989 Beethoven Piano Competition at the age of 20, and second in the Chopin Competition in Warsaw and the Leeds International Piano Competition in 1979.

But she really shot to fame in the UK with her Mozart concerto at the Wigmore Hall in 1982. It resulted in a number of London appearances, playing with an inspired Sir Clifford Curzon, and later for Michael Angeli, and Murray Perahia.

On each occasion, she added to her own stature, making a Mozart concerto cycle with the ECO possible. "I love Mozart, and the concerto cycle has been a dream of mine ever since I was a child," she said, making it clear that she is going to take her time over both the Mozart Sonata cycle — the next one of which is due in December, containing Sonatas K279, 457, 576 and K475 and the concerto cycle.

She has said that she will conduct for the cycle at the Queen Elizabeth Hall by "trying to understand a little about Mozart himself, as well as just playing the music. I have tried to identify Mozart himself, by listening to his operas and reading the biographies."

And she has even taken her research one step further. In her small new home in London, she has an exquisite 1790 English fortepiano made by Longman and Broderip which she occasionally plays. She has no plans to play it in public — she prefers her Steinway concert grand — but she admits it has made her think again about the music Mozart wrote. "Perhaps my view of certain details has changed," she said.

Fully qualified survivor

THE FLY-leaf of Ray Coleman's authorised Eric Clapton biography, Survivor, states: "He is revered by millions as the greatest rock and blues guitarist in the world."

He is certainly among the greats, and over the years he has both live audiences and record-buyers with his supreme musicianship. His style and approach to his music, as well as to his lifestyle, has changed over the years. Both these aspects are well-chronicled in Coleman's well-researched study.

His descent into heroin addiction, his love affair with Pattie Boyd and a lot else besides are given close attention. "It's an exciting read, but it's informative and factual. But you aren't going to learn anything you don't already know," Clapton said. "It's a lot about a lot of things."

But one day he will, perhaps, though we should let his music speak for itself. Survivor, by Ray Coleman, Sidgwick & Jackson £12.95.

Portraits of an artist

DEZO HOFFMANN was the first professional pop photographer to take pictures of The Beatles — he travelled to Liverpool in 1962 after receiving a letter from a Record Mirror reader who was a fan of the then-still-obscure group — and by the end of 1964 he accompanied them on all their tours worldwide.

His library of Beatles photographs is legendary, and a new book concentrates on some of the best he took of John Lennon. It follows several earlier Beatles books featuring Hoffman's work, and should receive a lot of interest since it will be five years in December since Lennon died.

The book features Lennon — both on his own and with others — in a variety of moods and guises. Some of the early shots are particularly rare since they were taken before Fleet Street jumped on the Beatles bandwagon.

The Beatles, by Dezo Hoffman, published by Columbus Books, £12.95.

Day by day music guide

SPECIAL INTEREST diaries can be both a bore and a boon. Not only with useful information about the London music scene, but with a marvellous obscure detail the migrating habits of the short-toed treecreeper if it is a bird's diary or the latest judo rules if it is a martial arts diary.

A musician's diary offers immense scope — and, of course, The Magic Diary takes a predictable look at centenaries (every boring for next year), and notes scores of birthdays. Other than that it is pretty tame stuff, unfortunately, though many a (classical) music lover will pick it up as an afterthought if it is displayed by a retailer's cash desk.

The other reason I can't go overboard about it is that although it is probably the least hard work for the die-hard fan than its predecessors is Let's Face it, it has been a dream come true for The Beatles For Sale — the Beatles Memorabilia Guide by Bill Harry. Virgin Books, £9.95.

All their yesterdays

THE BEATLES: successful Sixties beat combo

IT CAN only be a matter of time before Bill Harry writes a book about the Bill Book Harry! The Beatles. He has already become a one-man Beatles industry in recent years and the latest, a guide to Beatles memorabilia, follows hot on the heels of others tracing The Fab Four's remarkable history and TV shows in a series of books.

Volume five in the series of Beatles books by Harry that has won for Virgin Books is the latest, and the most hard work for the die-hard fan than its predecessors is Let's Face it, it has been a dream come true for The Beatles For Sale — the Beatles Memorabilia Guide by Bill Harry. Virgin Books, £9.95.

Abbey Road revisited

ABBEY ROAD with or without The Beatles' help could still lay claim to being the most famous recording studio in the world. The EMI building at 3 Abbey Road in London has been a place of pilgrimage for Beatles fans ever since the last 100 years of margarine and possibly over the years.

But it is now out in softback and with a price tag that will make it more accessible to young pop fans.

Abbey Road by Brian Southall, published by Patrick Stephens, £5.99.

A SINGLE
ON 7"
+ 3 TRACK
12"
Melina: The Californian connection

IT’S A big step from the comparatively calm of Park Street, Mayfair, to sub-tropical Sunset Boulevard, Los Angeles. Music is a universal language, but it does have different accents and angles in different places. But after 18 months in California as West Coast senior creative director at Famous Music Corporation, Alan Melina is enjoying life and making the right kind of waves in his new location. His smooth adaption to the new scene has been aided by his American wife, so there were no delays obtaining work and residential permits.

“Famous approached me while I was working at Chappell,” Melina recalled during a summer visit to London. “They wanted to build up some contemporary music activity parallel with and outside their film activities.

Famous Music is the publishing division of Paramount Pictures and TV, in turn part of the huge Gulf & Western conglomerate. Melina’s brief is talent acquisition, writer and artist development and catalogue promotion. The company he has joined is a prime force in American publishing, and its BMI subsidiary, Ensign Music, won the BMI Publisher Of The Year award in 1984.

“This I’ve found no problems so far in being English,” said Melina in an answer to an inevitable question. “The drive and initiative I can put in is appreciated by the company, and the writers and artists have taken to me with the fact that I take an international view. By the same token, UK artists and writers appreciate that I understand what happens in the US and can communicate effectively with them, where I can give them good representation.”

“I’m looking for new UK groups as well as American ones to sign, and talking to more established bands and publishing companies who may be interested in changing their American affiliations. I’m building a stable of writers who are being called on by Paramount and other film and TV companies.”

Three of Melina’s early writing signings are Sue Sheridan, who has a song on the Beverly Hills Cop soundtrack, Michael Jay and Des Kennedy. He also signed Animation to the company, and is enthusiastic about another capture, rock band Bon Jovi, whose debut offering is 7,800-deg. Fahrenheit — the melting point of rock.

**MGM and CBS sign soundtrack agreement**

NEW YORK: An extensive agreement here includes the promotion of Steve Fretton to senior vice president from finance and administration VP and the appointment of Beverly Martin, formerly director of publishing for Illegal Songs, as West Coast professional manager.

The MPA has highlighted a publishing practice began in the US. Music publishers submitting unsolicited material to major artists have been asked to sign an agreement giving away virtually all rights to the material to promote the artists against possible future claims concerning ownership of the music. The association advises members not to sign such a document.

**News in brief...**

NEW YORK: Recent Chappell/Intersong appointments here include the promotion of Steve Fretton to senior vice president from finance and administration VP and the appointment of Beverly Martin, formerly director of publishing for Illegal Songs, as West Coast professional manager.

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**Chile and S Korea set for song festivals**

TWO MORE dates are added to next year’s international song festivals. They are the Vina del Mar, Chile (February 8 to 10) and Seoul, South Korea (September 9).

The Chilean event, sponsored by the municipality, will be 27th to be staged in the Quinta Vergara open-air theatre, and its object is “to stimulate the authors and composers of music and to promote cultural and artistic exchange between the competing countries”. Conditions of entry and the necessary forms can be obtained from the Director, Festival Internacional de la Cancion, Casilla 4-D, Vina del Mar, Chile, and the closing date for entry is November 35.

The 8th International Seoul Song Festival sponsored by the Munhwa Broadcasting Corporation “is designed to contribute to the overall improvement of popular songs by encouraging songwriting activities”, Entry conditions and forms are obtainable from Mr Pyo-Jae-Soon, Secretary-General, Seoul Song Festival ’86, Munhwa TV-Radio Broadcasting Corporation, 31 Yoidungpo-Gu, Seoul 150, Republic of Korea. Closing date for entries is April 15, 1986.

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A CLARING gap in the discography of the late top American song composer Richard Rodgers has at last been filled, thanks to John Yap whose Covent Garden show, which is an excellent recording, includes in its catalogue cast recordings and original film soundtracks.

Rodgers, whose collaborations with both Lorenz Hart and Oscar Hammerstein need little recalling, died in 1949, the year his fourth Broadway musical I Remember Mama was running in New York. Surprisingly though it was never recorded for a cast album, the Rodgers and Hart show has been released on two occasions by Ter in both album and compact disc format, distribution

Veteran British producer Norman Newell produced tracks that's entertainment in the UK while PolyGram has picked up the rights for the US.

Yap saw I Remember Mama during its relatively brief run (189 performances), and was so enthusiastic that he was not going to stop. We are a very lucky people, he says, if we can find the Rodgers and Hart show that everyone would be so enthusiastic about.

Nineteen years ago Yap was the first Richard Rodgers album to be put on record, there was a marked lack of interest in the show’s music by the record companies, he says.

That’s Entertainment in the US while PolyGram has picked up the rights for the US.

That’s Entertainment that was never recorded for a cast album, has just been released by G&B in both album and compact disc format.

The LP is a collection of some of the more musically satisfying charity records to emerge in recent months. The LP is a collection of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

Carroll has teamed up with US music lawyer Geoff Robinson to start a production, publishing and promotion company. He says:

"The ADVERTEN is a very good way to get your message out. Please complete the form and post to: Mark Carroll, & B Music, 47 Lecture Road, New Barnet, Hertfordshire. (01-441 9370)."

The LP is a collection of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

The Pogues are a band of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

Toes which was a great success I had talks with the record companies, and was never recorded for a cast album, has just been released by G&B in both album and compact disc format.

The LP is a collection of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

THE TOY DOLLS: James Bond (Listen Down Our Street) (Volume VOL(7) 17. Red Rhino/Cartel/Pinnacle). More tongue in cheek than the previous releases, wider exposure is a possibility.

The LP is a collection of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

LEON LEWIS: Making Time With The Pogues (Chrysalis ADU 17, PolyGram). The Pogues are a band of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

A NEW service to help up-and-coming artists to get a good recording deal has been started by Brian Carroll. Carroll has teamed up with UK music lawyer Geoff Robinson to start a production, publishing and promotion company. He says:

"We’re looking for songs by new artists to feature on a cassette which will be presented to all the important record labels. G&B also aims to present upcoming UK talent to the American market, and vice versa. Carroll’s experience includes working in studios like IBC and Pye. Most recently he has spent two years in the US, and says: "I came back with the belief that I can put my experience to good use. We will be listening to all songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

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The Pogues are a band of songs submitted, and will also be offering free advice on making, pressing and cassette duplication.

THE CRACK, that’s what the truth of The Pogues. The second half of the Pogues’ run, Snapdown And The Last Cough, confused the critical content to cap the lack of music. The Sirens, the whole image, as it waltzed into the Top 20. But it is interesting to see that The Pogues were best-loved. And at Hammerstein’s Pals the faithful have long known, albeit in a sub rosa way, that The Pogues are a genuine talent.

The lack of subtlety was forgiven, but the fact that they were still too quiet was overlooked, because this was a celebratory performance, the eerily curious filled — uncomfortable.

Liaison: taking it to the limit

WRITING and production team

The Limbo whose Rob Van Schilkard and Bernard Gaites have written and produced, are one of the most popular groups. The hit Love Take Over, are being recorded by the Danish group The Groovy Cows, and Clifford Gee of the Liaison and Promotion Company. The duo, who had their Top 20 hit Soul Yeah earlier this year, are currently recording a new single.

Please send me an application form for a free entry in the 1986 Music Week Directory. (Tick appropriate category)

□ Artist management
□ Recording studio
□ Music publisher
□ Promotions
□ All other categories

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The Music Week 1986 Directory is now being compiled. If you have not yet received an application form for a FREE ENTRY listing you should act immediately to ensure your group is included. Please complete the form and post to: Mark Lewinson, Music Week Directory, Greater London House, Hampstead Road, London NW1 7QZ.
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*Note: The above list is not exhaustive and may not include all songs that were in the top 30 for the week.*
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<tr>
<th>Ranking</th>
<th>Title/Artist (Producers)</th>
<th>Label/Number (Distribution)</th>
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<td>51</td>
<td>&quot;THE TV HITS ALBUM&quot;</td>
<td>C 2CY3, EMI 8900</td>
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<td>&quot;DON'T STAND ME DOWN&quot;</td>
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<td>&quot;FLATTEN THE IMPEDECCE&quot;</td>
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<td>&quot;ENCORE&quot;</td>
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<td>&quot;ALF&quot;</td>
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* Panel sales increase 50% or more over previous week

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THE FIRST RELEASES IN THE FLASHBACK SERIES

LONNIE DONEGAN
ROCK ISLAND LINE
ALBUM FBLP 8071
CASSETTE ZCFBL 8071

PETULA CLARK
THIS IS MY SONG
ALBUM FBLP 8072
CASSETTE ZCFBL 8072

MAX BYGRAVES
DECK OF CARDS
ALBUM FBLP 8073
CASSETTE ZCFBL 8073

DONOVAN
COLOURS
ALBUM FBLP 8074
CASSETTE ZCFBL 8074

MUNGO JERRY
IN THE SUMMERTIME
ALBUM FBLP 8075
CASSETTE ZCFBL 8075

JOHN HANSON
THE VAGABOND KING
ALBUM FBLP 8076
CASSETTE ZCFBL 8076

MOIRA ANDERSON
"SINGS OPERETTA"
ALBUM FBLP 8078
CASSETTE ZCFBL 8078

ROY HUDD
ROY HUDD'S VERY OWN MUSIC HALL
ALBUM FBLP 8079
CASSETTE ZCFBL 8079

TOMMY STEELE & SALLY ANN HOWES
HENRY FIELDINGS' HANS ANDERSON
ALBUM FBLP 8080
CASSETTE ZCFBL 8080

STATUS QUO
NA NA NA
ALBUM FBLP 8082
CASSETTE ZCFBL 8082

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LONDON CAST/RECORDING OF "LITTLE ME" ALBUM FBLP 8077
CASS ZCFBL 8077.

BROTHERHOOD OF MAN/SAVE YOUR KISSES FOR ME
ALBUM FBLP 8081
CASS ZCFBL 8081.

JIMMY YOUNGWAT'S WONDERFUL WORLD ALBUM
FBLP 8083
CASS ZCFBL 8083.

THE SEARCHERS/SWEET ALBUM
FBLP 8084
CASS ZCFBL 8084.

VARIOUS ARTISTS/NAKED MAN ALBUM
FBLP 8085
CASS ZCFBL 8085.

EDMUND HOCKERIDGE/EDMUND HOCKERIDGE HIT SONGS ALBUM
FBLP 8086
CASS ZCFBL 8086.

LONDON CAST/WHEN THEY SING SPIRITS ALBUM
FBLP 8087
CASS ZCFBL 8087.

WINIFRED ATWELL/WINIFRED ATWELL'S PIANO PARTY
ALBUM FBLP 8088
CASS ZCFBL 8088.

MAX MILLER/AT THE MET PLUS TWO ALBUM
FBLP 8089
CASS ZCFBL 8089.

NORRIS PARAMOR & THE BIG BANJO BAND RAGTIME ALBUM
FBLP 8090
CASS ZCFBL 8090.

HENRY FIELDINGS' HANS ANDERSON ALBUM
FBLP 8091
CASS ZCFBL 8091.

ACKER BILK/MAESTRO ALBUM
FBLP 8092
CASS ZCFBL 8092.

LENA MARTELL/PRESENTING LEA MARTELL ALBUM
FBLP 8093
CASS ZCFBL 8093.

KILBURN & THE HIGH ROADS HANDSOME ALBUM
FBLP 8094
CASS ZCFBL 8094.

ORDERS TO PRECISION RECORDS & TAPES LIMITED 105 BOND ROAD, MITCHAM, SURREY CR4 3UT TELEPHONE: 01-640 3344
PolyGram start again

NO, LET'S Start Over, a new music video from Violent Femmes and Commercial Breakdown from Fiat Lux are being released by PolyGram Video. Commercial Breakdown features Fiat Lux recorded at the Marquee. US band Violent Femmes were recently chronicled the birth and development of the alternative West Coast music and arts scene. The Flipside videos are described as “a living documentary recording the music, style and attitudes of a movement that has now achieved international recognition.”

The first two releases in the video series are Flipside 3 Video Fanzine and Flipside 6 Video Fanzine. Dealer price for each video is £13.50, and running time 60 minutes per tape.

Reviews

DAVID BOWIE: Ricochet. Virgin Video VVD 084. Dealer price £13.91. Running time 55 minutes. Bowie himself is almost superfluous to these episodes. Only in a night club scene does he actually do anything as he refuses the advances of a hostess and mournfully sips his drink.

There is however a truly enchanting cameo towards the end of the video where Bowie mixes with a generation of traditional musicians. Here he is at his relaxed and charming best, simply enjoying the music. A few more bits like this and people would probably wish to buy the video rather than just hire it out of curiosity.

MALCOLM MCCLAREN: Duck Rock. Virgin Video VVD 087. Dealer price £13.91. Running time 60 minutes. Wherein the old rogue does the impossible and actually makes hip hop and scratching interesting again. Essentially based on the Duck Rock album, this video refines the sound slightly remixed, this is a visual record of the making of the album, interspersed with various scratch techniques. Perhaps as much a celebration of the actual musicians involved is so great it was an easy task to produce an interesting video. But for whatever reason, the single hits — Buffalo Girls, Double Dutch and So Fast — are the best, simply enjoying the very exciting and adventurous.

As a bit of a cynical innovator — “I’ll show you something different” — the video is entirely convincing. Moreover, it doesn’t exactly carry a glimmer of greater effort. They try hard and actually make it work. The tracks sound slightly reworked and actually makes hip hop and scratching interesting again. Essentially based on the Duck Rock album, this video is an ideal introduction to where McLaren’s career lies.DH

PICTURE MUSIC International is to release Frank Zappa’s Don’t Hump My Trunk. Now quite common to view Bowie doing anything as he refuses the advances of a hostess and mournfully sips his drink. Here he is at his relaxed and charming best, simply enjoying the music. A few more bits like this and people would probably wish to buy the video rather than just hire it out of curiosity.

Malcolm McLaren: Duck Rock. Virgin Video VVD 087. Dealer price £13.91. Running time 60 minutes. Wherein the old rogue does the impossible and actually makes hip hop and scratching interesting again. Essentially based on the Duck Rock album, this video refines the sound slightly remixed, this is a visual record of the making of the album, interspersed with various scratch techniques. Perhaps as much a celebration of the actual musicians involved is so great it was an easy task to produce an interesting video. But for whatever reason, the single hits — Buffalo Girls, Double Dutch and So Fast — are the best, simply enjoying the very exciting and adventurous.

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WRATHCHILD: War Machine. Hending HEN 681. Dealer price £13.91. Immensely disappointing offering from the self-styled “top shock rock band in the UK.” The sound quality is poor, the show — recorded at The Camden Palace in London — lacks atmosphere and spirit and the band are, to be kind, an acquired taste.

The reaction on the night of the filming was good but this is not reflected in this video which comes over as flat and uninteresting. The band, though, have been mentored on their level of effort. They try hard throughout and, now and again, a glimmer of the potential things shines through. Alight With The Boys, a cover of the Gary Glitter song, is energetic and vibrant but, for all their efforts, Wrathchild fail to maintain that kind of level. JCM
HARMONIA MUNDI is due to issue a regular CD catalogue covering all the major labels it distributes which will also indicate titles that are out of stock and are likely to remain so for a considerable period. This will enable retailers to advise customers who are growing increasingly impatient. The first such catalogue is due later this month.

GEORGE McMANUS at Polydor says that the company is now reaching the peak of its CD market two years ago, and are now releasing product simultaneously on CD and black vinyl. "Many of our competitors were too late, but we always thought that the CD market would happen, and it has. We made the initial commitment and it has definitely paid off by having our own factory."

Polydor CD releases for the autumn include: Klaus Wunderlich’s Strictly For Dancing; Opus/ Live Is Life; Caret'Hard On The Door; Count Basie/High Voltage; Wes Montgomery/Going Out Of My Head; Oscar Peterson/Petting Out Of The All Star Band; & Jazz Portrait Of Frank Sinatra; James Brown/High Voltage, Level 42/World Machine; Shaktakata Kanda of the Bad News Band; and Thursday Afternoon (a CD only release).

CBS has a number of major CD releases scheduled for November, including: Paul Simon/Greatest Hits; Jeff Beck/Flash; Billy Joel/Greatest Hits; Adam And/On The Rocks; Luther Van Dross/The Best Is Yet To Come; Miles Davis/Decoy; Bob Dylan/Infidels; Dave Brubeck/Sleeve Talk; Aziz/Alpha; Kansas/Best Of; Santana/Abrasión; Neil Diamond/Greatest Hits; and Weather Report/ Domingo Theory and Sojourn. Other CD releases are due also from Shakin’ Stevens, Bonnie Tyler, Judas Priest, Sabbath, Gregory Gray and Haywood.

RECENT A&M CD releases include: Supertramp/Paris; The Sex Pistols’ Never Mind The Sex Pistols; the Who/Quadrophenia; The Sex Pistols’ No Fun; and The Jam/English Underground. The first A&M CD was released in March 1985.

ABB IN WEST Germany has announced that its Kompakt Discs will be launched in the US. Abbey Road Studios have recently installed a Philips LHH0425 PQ Subcode Editor, enabling complete tape masters to be produced ready for the compact disc pressing plant. Ring Colette or Jennifer now on 01-286 1161 for competitive rates.

COMPACT DISC
edited by Jim Evans

Compact News

Trade interest for CD bag

POLYGRAM HAS been appointed technical consultants to Sunkyong Chemicals, Korea (SKC) for the setting up of a CD production facility in Chunan, South Korea. Announcing the contract, SKC president Lee Kee-Dong stated that the plant, to be the first in Korea, would produce CD and CD-ROM (Compact Disc Read Only Memory). The first year production target is 3m units.

Virgin dreams

THIS WEEK, Virgin releases Tangerine Dream’s Encore on compact disc, and the company has an impressive list of titles scheduled for the rest of the year. The Sex Pistols’ Never Mind The Sex Pistols will be released soon. Marc Almond’s Stories Of Johnny is set for October release, and will be followed by Madness’ new Mad Not Mad CD.

In November, a special compilation double CD from Mike Oldfield will be issued. It will carry a special dealer price and include excerpts from all his best known albums, plus the majority of his singles.

By the end of the year, Virgin expects to have issued a further 15 back catalogue titles on CD including remixes of Mike Oldfield, XTC and Cabaret Voltaire.

Virgin to launch a special edition of the Sex Pistols’ Never Mind the Sex Pistols. The set will include both the original album and the new compilation. The album is set for release in November.
**High standards and hi-tech join forces**

There are two good roads to the Kentish town of Penshurst. One, across the Vale of Kent, is the yew-lined parkland road that leads to Penshurst Place, home of the Basset family of the 13th century. The other leads to the old market town of Tonbridge. This is Penshurst via the A28, a road that has been in use for centuries. It is also the road that led to the building of the new Nimbus press plant, which was opened in 1984.

Nimbus is the company that has been leading the way in compact disc technology. In 1981, it was the first company in the world to produce a compact disc mastering system. In 1983, it was the first company to produce a compact disc pressing system. And in 1984, it was the first company to produce a compact disc mastering and pressing system. This system is now used by many record companies around the world.

The compact disc mastering and pressing system consists of four main components: the mastering machine, the pressing machine, the cleaning machine, and the packaging machine. The mastering machine is where the compact disc is created. The pressing machine is where the compact disc is pressed into the plastic case. The cleaning machine is where the compact disc is cleaned of any fingerprints or dust. The packaging machine is where the compact disc is packaged in the plastic case.

The compact disc mastering and pressing system is not only fast, but it is also accurate. The mastering machine is capable of creating compact discs with a tolerance of ±0.001 inch. The pressing machine is capable of pressing compact discs with a tolerance of ±0.0005 inch. The cleaning machine is capable of cleaning compact discs with a tolerance of ±0.0001 inch. The packaging machine is capable of packaging compact discs with a tolerance of ±0.0002 inch.

The compact disc mastering and pressing system is also very flexible. It can be used to produce compact discs for a wide range of applications, including music, video, and data. The compact disc mastering and pressing system is also very cost-effective. It can produce compact discs at a fraction of the cost of traditional recording methods.

In addition to the compact disc mastering and pressing system, Nimbus also produces compact disc mastering equipment. This equipment is used to produce compact discs for a wide range of applications, including music, video, and data. The compact disc mastering equipment is also very flexible. It can be used to produce compact discs for a wide range of applications, including music, video, and data. The compact disc mastering equipment is also very cost-effective. It can produce compact discs at a fraction of the cost of traditional recording methods.

Nimbus is a small company, but it is a company that is making a big impact in the world of compact disc technology. Its compact disc mastering and pressing system is the best in the world, and its compact disc mastering equipment is the best in the world. Nimbus is a company that is leading the way in compact disc technology, and it is a company that is making a big impact in the world.
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duced into any in-
dustry it always
takes some time before it's intro-
duced into the workaday
life. So it is with compact disc
laser technology.
MFW brings you a compre-

hensive guide on how to
produce and handle CD
product, in order to avoid
trouble-free re-
uses. Use our step-by-step

techniques and stay one jump
ahead of your competition.
How do I release my product
on compact disc?
Releasing a compact disc can be
broken down into a num-
ber of stages. Generally they
constitute the recording pro-
cess (including editing, trans-
fer to the right format and so
on) and the manufacturing
processes (laser mastering,
technology, and label preparation
and pressing).

Later on in this article we'll
be looking at the manufactur-
ing processes and how to find
them — the factors affecting
the transition capability of the
factory, how large a mini-

mum order is likely to be,
what the usual time for manu-
facture is, and so on. But first,
you have to get your product
produced and handled by the
factory. In other words, the
right master tape.

What product should I consider
for CD release?
Although compact disc is doing
well, it is still a developing mar-
ket, and a comparatively expen-
sive one to enter. But it's not
exempt from expense, and it's
possible for the smaller record
company to go it alone with great
due success. The first
consideration will be the choice
of product, and the choices are
straightforward. Compact disc can be character-
ized by two things — very high
quality and comparatively high
prices. The other aspect of CD is quali-

ity. Many records have been
ported for the conveni-
centrity, but many more are compar-
ably expensive and have a right to
expect it. This means using the highest
classics that quality de-
gradation becomes slightly more
acceptable. Next, recordings should at least be mixed digitally.

How should I choose tapes for
the release of back-catalogue
on CD?
The standard format for CD mas-
tapes uses the Sony 1610 digital
format, using standard U-Matic
cassette cassettes. The ana-
logue master on an analogue


tape will be transferred to 1610,
either by a studio with
digital audio post-production
(DAPP) room, or by a specialist
DAPP facility. There are a grow-
ing number of such facilities.

When collecting together the
tapes for transfer, ensure that
you use the original masters —
even if they take some time and
have trouble to locate. Do not, unless
necessary, use production or cut-
ingen, masters.

These are often several genera-
tions away from the master
tapes, and will show noticeable

degradation which will stand
out like a sore thumb on CD
to purchasers and reviewers alike
— so directly hitting your sales.

Don't take chances. Ensure that
your release schedule allows
plenty of time to collect together
and transfer the tapes.

What about special CD compila-
tion albums?
A DAPP facility will be happy to
assemble compilation albums for
CD release. Here again, take
special care in getting the right
tapes. Differences in tape tech-
tnics in the past may mean that
the transfer engineer is not
ready for the task, but needs to
read the original vinyl album,
and transfer to 1610.

If you select a track for inclu-
sion that is, say, on reel two of
the original vinyl album master,
and the tone is on reel one,
supply both reels. Also be careful
to insert a list of exactly which
tracks are needed and in which
order.

Make sure that you have plann-
ed a compilation album careful-
lly. It should not be more than
about an hour including pauses
between tracks, and on your
sheet how long each track is, and
the total running time. In short,
supply as much information as
possible.

If the CD project involves any
transfer from old analogue mas-
tapes make sure that one at your
office is detailed to take
charge of this stage of the project.
They will be rea
alogue mastering of
Nimbus (PCd) and CD is com-
pleted by John Guppy, getting the
flavour of each Nimbus CD issue.
This guide on the broad
scope of Nimbus - an artist's
demands and technical issues.

Nimbus - a great CD collection
Get your new Nimbus catalogue now, FREE!

A new house magazine

A beautifully produced

comprehensive guide to unique

recording project.

Now available, the Nimbus
Catalogue and CD Review 1985 is
the 5th issue of Nimbus' unusually
informative and descriptive house

magazine.

Inforomatic articles

Our first 24 page issue is more
than just a catalogue. It contains
articles on three of our

major artists, Mstislav Rostropovich — one of the

eighties, Maria Callas — singing in strength through
her sixties, and Shiou Gehman — the

extraordinary Russian soprano who is the subject of a pro-

nouncing article by the author, Colin Wilson.

Picture pages

The magazine is copiously

illustrated in colour and a special

four-page picture special

shines light on Nimbus' recording

sessions, both location and

international standard code for

this, which is already used by sev-

eral record companies including EMI, Virgin and PolyGram. Simply,
it breaks down the studio process into the

resulting mixing and mastering, and

labels each stage A for analogue or D

for digital.

For a CD, the last letter will ali-

be the only one you can use the
code on vinyl albums as well. So

if a CD recorded analogue multitrack

and mixed digitally will be coded ADD. A classical CD

recorded direct to digital stereo will

be DOD (the recording and

mixing can sometimes be the

same process in this case).

Which digital processes should I

use on a smaller budget?

If your project is limited as it
doesn't quite likely will be, at least
ensure that the album is mixed digitally.

For preference, specify the Sony
1610 system. Falling that, use a

Sony CD 160 or 761. Some pressing

plants will accept tapes in this

format, notably Nimbus. Others

will still need to transfer to 1610.
What are you waiting for?

Hot on the tracks of her successful million selling 'Diamond Life' is Sade’s exciting new album, soon to be released on compact disc it promises to be distinctly superb.

Into Jeff Beck, John Williams or Bonnie Tyler? Then the good news is that you won’t have long to wait to hear their next albums on CD. But the bonus has to be the double CD version of Jeff Wayne’s 'The War of the World'. This multi platinum award winning album includes an illustrated booklet of lyrics and will be a worldwide best seller.

In all quite a scoop for CD collectors — and they’re out soon!
Supply problems hamper Indies

Two further Amnon Ra CD titles appear in November — Beethoven Songs performed by Ian Partridge and Richard Burnett (CD SAR 18) — and Gustav Mahler — historic guitars played by Nigel North (CD SAR 18), and it is hoped that regular releases over the first few months of next year will bring the whole Amnon Ra catalogue out on CD.

The CDs — distributed by PRT, Taylor, Garnitz and Essex — have a dealer price of £6.70.

Difficulties in supply have also hampered the smooth flow of the Supraphon releases, although they have proved popular since Counterteit first began importing Wlacet Classics in June. Some Supraphon recordings had already appeared in the country through special import dealers and, by the time they surfaced in the shops, they bore some speculative tatters.

For instance, Dvorak's opera Rusalka, recently performed at the English National Opera, was being sold in at least one shop for more than £43, although, in the official Counterteit Superphonic cd, it bears a dealer price of £18.75.

One of the popular recent sellers on Supraphon have proved to be Janacek's Glagolitic Mass with the Czech Philharmonic Orchestra conducted by Charles Mackerras and Dvorak's Slavonic Dances. But Tony Williams of Counterteit also anticipates good demand for the four new releases of the autumn.

These include one opera — Smetana's Libuse on 3 CDs — Tris by Beethoven played by the Slik Trio; and Slik's Symphonic Poem Praga played by the Czech Philharmonic under Pesek. The Supraphon catalogue price is £6.25.

An important historical recording comes from Eurodisc this month with Target's import of Richter's performance of Bach's Well Tempered Clavier on four CDs. Also worth noting on Eurodisc is the only CD recording of Donizetti's opera L'Elisir d'Amore with Popp, Dvorsky and Nesterenko (610 097 3CDs) and Beethoven's Fidelio with Altermeyer, Jerusalem and Adam conducted by Kurt Masur (610 093 3CDs). All Eurodisc CDs are dealer priced at £6.90.

The cheaper Sound/Ensayo CDs, which have a dealer price of £5.90, are still attractive, especially with the playing time in excess of 50 minutes, including Boccherini's Trio Dances played by the Quinteto Boccherini (3403). ASV's first CD to be pressed in France are released this month and, with the line from September, 20 will bring the total ASV CD catalogue to 16. The two new titles are the Lindsay Quartet playing Beethoven's Op 59 No 1 (CDCCA 553) and Balz conducting the RPO in Strawinsky's Poeme Praga, the Circus Polka and other works (CD DCA 942).

A further CD of Tchaikovsky is expected to arrive in late November, but certainly before Christmas. ASV CDs have a dealer price of £6.71. As with many labels, Hyperion has had to shop around to expand its CD list from its current total of four. Several more titles are expected this month and include both back catalogue and new recordings. Britten's Choral Music (CDA 66126) and Brahms' Sella Sonatas played by Stephen Isselart (CD A66159) both came out on LP last month.

Among the other CDs, not surprisingly, is the recording that won this year's Gramophone Award for the best medieval and renaissance record. Victoria's Missa O Quam Gloriosum sung by the Westminster Cathedral Choir under David Hill (CD A66124) as well as Crusell's Clarinet Concertos Nos 1 and 3 (CD A66052) played by Thea King, and, in a more popular vein, Echoes of a Waterfall a harp record by Susan Drake.

Six new CDs also come from CRD in November although they will not reach the shops probably until November. They vary from a brass record — Edgar's The Seven Veils, Holst's A Mornside Suite and other works by the London Collegiate Brass under James Stone (CD 3403) — and Faure's Piano Quartets played by the International Nash Ensemble, (CRD 3403) to Medieval Songs and Dances played by St George's Canons (CRD 3421). There is also a Christmas record — Carols from New College Oxford directed by Edward Higginbottom. CRD's CDs have a dealer price of £6.71.

Among the best-selling new CD titles from Conifer this autumn are expected to be Rachmaninov's Symphony No 2 in the first week with the RPO under Pravin and Elly Ameling's performance of Berlioz's Nuits D'ete. Specialties will be interested in the sole recordings on CD of Tubin's Violin Concerto, played by Mark Lubotsky and The Gothenburg Symphony Orchestra conducted by Neeme Jarvi on Bis (CD 286) and Sibelius' Symphony No 4, coupled with Oceanside and Canzonetta again, with Gothenberg SO under Jarvi (CD 325). Conifer's Dave Barnard told MW that there will be other CD releases before Christmas but the difficulties of supply made him hesitant to disclose titles.

"We no longer advertise until we have enough CDs in the warehouse," he said.

WHICH COMPACT DISC?

Hi-Fi

Pleasure

At prices well below that of most other Importers, the Target CD catalogue includes a selection of new and interesting issues as listed below.


620 115 BUXTEHUDE: Organ Works Vol. 7. Wolfgang Rubsam. Der Orgelmfann

620 205 HANDEL: Harpsichord. Fallet, Fiala, Der Orgelmfann

800 055 TCHAIKOVSKY: Symphony No 5. Moscow Radio Sym. (Vladimir Fedoseyev)

880 014 SHOSTAKOVICH, Tchaikovsky No. 15. Moscow Radio Sym. (Oleg Kozhukharov)

690 1101 BACH: Orchestral Works Vol. 6. Wolfgang Ruhmann

690 1103 BACH: Orchestral Works Vol. 7. Wolfgang Ruhmann

18 055 BRANDENBURG CONCERTOS: Early & late versions from copies of 1708 score recording. Wooden Boxes/Corimedia (Toni Lichtenstern)


CDRDS 1004 ASTRID GILBERTO: "That Girl from Ipanema", etc.

CDL 46 601 THE YARDBIRDS: The First Recordings (London 1965)

60002 COUNT BASIE & HIS ORCHESTRA: "Jumpin' At The Java"

60004 STAN GETCHER & BACH: "Liar for Lovers"

60024 MINI TRUMPET "Big Bell Blues"

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Owners of compact disc systems need Which Compact Disc? for its comprehensive guide to new discs, which are expected to be released this month. Although they will not reach the shops probably until November, Which Compact Disc? owners can be reassured they will not miss a single new release.
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‘L’ shaped, single tier, standing against wall

‘L’ shaped, 2 tiers, standing against wall

counter standing

PAGE 39
Buyers' resistance is gradually wearing down

**Jazzers not so avant garde**

The SERIOUS collector of recorded jazz remains an extremely cautious creature over any kind of change — sudden or gradual — in the basic methods of reproduction, writes Stan Billows.

For the elderly statesmen among collectors, the appearance of microgroove recordings during the early Fifties was often greeted with extreme suspicion, amounting at times to hostility. The various transitions from wax-based 78rpm discs to the 45rpm/33rpm shellac alternatives did not impress the purist element. It was the same with the additional hazards of pre-recorded tapes — reel-to-reel, cassettes and cartridges.

This could partly explain why jazz now represents such a small portion of the compact disc market (between two-three per cent, some purists believe). This, and the anonymous design and size of CD in comparison with the LP.

Of course, jazz lovers' attitudes have become considerably more flexible during the past 20 years or so. But the fact remains that the CD market at present remains largely untapped where jazz is concerned. This situation is not improved by the fact that for many the price of investing in CD hardware puts off even those receptive to change.

Jazz specialist retailers too have not been enthusiastic about jazz on CD, even though many agree that the interest in this field is likely to increase, but more slowly than other music forms available in the format.

Eric Rose's long-established Music Inn in Nottingham is one jazz emporium that, up to now, has not involved itself with CD. Admitting that the Music Inn had been "extremely cautious" with regard to jazz-on-CD, proprietor Rose admits this is a market his shop has plans to enter.

He says: "We intend to start building up a stock of CDs. A big factor in the past which has held us back is the price of software. Now, the cost of ordinary LPs and CDs seem to be meeting.

"Ray Purislow, like Rose, has yet to order his first CD jazz recording for display at his Record Centre in Birmingham.

He says: "We are now considering the CD market. We are trying to encourage people in this direction — but because we're getting little response, we are merely making the material available to order only."

The situation at Mole Jazz's Kings Cross, London, premises is infinitely more promising. Graham Griffiths enthuses: "Today we are selling CD all the time. As opposed to last year, when, if we were lucky, we sold between 100 to 200, now it is between 500 to 1,000. We aim to increase this, as when more CDs become available. And when more become available, more people will buy CD."

Available material in the UK, says Mike Auton of HMV, Oxford Street, is small: "But elsewhere there is quite a bit. We import much of this material into our shops. These live CDs quite well. Certainly, though, this is a growing area. Any new title that becomes available from our suppliers — especially priced at between £9 to £10 — usually sells reasonably well.

"Personally, I believe it will probably grow just slightly quicker than some other markets. Regrettably, though, the 'blues section is more or less non-existent."

One company which has achieved more than any other in promoting interest in CD-jazz is IMS, importing wing of PolyGram.

General manager Eddie Wilkins, revealing that by the end of September, his company will have issued 120 jazz-CDs, says: "Compact discs will prove to be a bigger and more important part of our business. I hope that more jazz labels — like ECM, Black Saint, Soul Note, Pablo, Concord, GRP — all of which we import — will offer more support to jazz on CD than on non-jazz outlets do."

"It's ironic that most CD/jazz is being marketed to the non-jazz — often classical — outlets."

You can only hope, too, that many more of the major record companies in the UK demonstrate a more positive interest in what might well prove to be not only a growing, but also a steady and, ultimately, a lucrative section of the CD market.
Get into the CD production groove

FROM PAGE 36

One or two plants will accept top-quality analogue masters as well, but the vast majority will not. Analogue mastering is not recommended and should be considered only as a last resort. Mixing to analogue formats such as 30 ips on 2" tape can be more expensive than digital stereo and will not give as good results — honest!

How necessary is digital post-production?

A minimal amount of DAPP work is bound to be needed, even if it is no more than assembling the tracks in the right order, with the right spaces between them, on to 1610 format. A reference track (or timecode) is also laid down during the assembly process, to which all track timings are related.

Ensure that a list is generated of the exact start and stop times of the tracks during the assembly process, including the length of each track and each pause, and the total elapsed time including pauses. This timing must be highly accurate, and each figure should be expressed in minutes, seconds and frames.

These relate to the timecode on the U-Matic master tape and are simply read off the digital editing system and transferred onto the list. When this is completed, you have the “master tape” needed to make CD.

What needs to be done after the master tape has been assembled?

There is one more stage between the creation of the master tape and the master mastering process at the factory. The addition of P and Q subcode information. This is encoded on to the disc and tells the CD player where each track starts and ends.

The pressing plant, if necessary, will generally do this for you, for a price. They will have their PQ editing on the list of timings you generated during assembly, and this is why those timecode values must be so accurate. A few frames out and listeners could hear the end of a preceding track when they select one, or lose the first note.

Some DAPP facilities will handle PQ encoding for you. Only three locations in the UK now offer this service.

These are Abbey Road Studios, Tape One and the Townhouse. In all cases, the PQ Editor is installed in a digital editing suite, enabling the editing, assembly and PQ encoding to be performed as a single process. This can make economic sense. Most of the above facilities will be pleased to quote for a complete edit, assembly and PQ package.

Should I use the same masters for vinyl as for CD mastering?

Most new releases for the time being will appear in both CD and vinyl formats. It should be remembered that although modern cutting systems — particularly Direct Metal Mastering (DMM) — offer far better results on vinyl than was possible even a few years ago, the CD, if care has been taken in the preparation of the tapes, will be much closer to the master tape than any vinyl pressing.

Compromises still have to be made when cutting for vinyl, and you can get much more dynamics on CD. So the CD master has, and needs to have, more recorded information on it than the master for vinyl cutting, so if you know that a CD is to be released later, you should make that the first priority, even if the CD will be released at the same time as the vinyl album.

What if I have to rush-release the vinyl, and can’t put the CD preparation first?

If pressures of time or lack of CD pressing capacity force you to hold back CD release, and the vinyl release has to take priority, the producer when you are ready to proceed with CD mastering, unless he has supplied a specific, separate, master from which the CD is to be made. Certain parts of the process are critical, and it should never be left simply to grabbing the nearest tapes with the right name on them and sending them off to the CD plant — this is asking for trouble, and for an unsuccessful release.

The consumer is aware of CD quality, and if you produce a poor-quality disc, the CD-buyer will be likely to assume that all your CDs will be as bad. So it is worth spending extra time, money and effort to get it right. A reputation for quality in CD mastering is the key to good reviews and continuing better sales. Take more care, make more money. In the final analysis, it’s as simple as that.

--

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**PAGE 41**
Ambitious Christmas schedule at Chandos

THOUGH ENJOYING the fruits of the company’s second Gramophone Award with Prokofiev’s Sixth Symphony played by Neeme Jarvi and the Scottish National Orchestra, Chandos has prepared its most ambitious CD programme yet for the run up to the Christmas market.

Slightly hampered by the constraints of CD production, Brian Couzen’s company is hoping to bring more than 35 CD titles on to the market, a combination of new issues and back catalogue appearing on the medium for the first time.

And it is spearheading its releases with specific attention on two of its particularly successful series, the Prokofiev Symphonies and the Tchaikovsky Symphonies played by the Oslo Philharmonic Orchestra under Mariss Jansons that has received so much praise for Nos 4 and 5.

Chandos has secured the November cover of Gramophone for Tchaikovsky’s Symphony No 1 with Jansons (Chan 8402) which should mean good sales, particularly when backed up by a nationwide in store display campaign to be mounted in the same month.

“We want to showcase the Prokofiev and Tchaikovsky cycles by muscling in on the wall-space of shops that always seem to be dominated by the majors,” said Peter Battershill, Chandos general manager. “But in addition, our editorial and advertising campaign will be heavier than ever before.”

Two new Prokofiev recordings were released on CD this month, Symphonies Nos 1 and 4 (revised 1947 version) (Chan 8500) and (original 1929 version) (Chan 8401) played by the SND and Jarvi. Also in the release expected early this month is the first recording for many years of Prokofiev’s Piano Trios Nos 1 and 2 played by The Borodin Trio (Chan 8404).

The second group of Chandos releases comes from CTA in Japan and are expected to arrive in the UK towards the end of this month or early next.

These include Jansons’ Tchaikovsky Symphony No 1 (Chan 8402), a second Respighi album with Belkis and Metamorphosen conducted by Geoffrey Simon (Chan 8405) and Dvorak’s Slavonic Dances with the ECO, coupled with the Death In Venice Suite (Chan 8363), Mendelssohn’s Piano Trios Nos 1 and 2 performed by The Borodin Trio (Chan 8404).

The second group of Chandos releases comes from CTA in Japan and are expected to arrive in the UK towards the end of this month or early next.

Among the back catalogue CDs are Bridge: Music For String Quartet played by the Delius String Quartet (Chan 8400) and Elgar’s Force and Circumstance Marches with the SNO under Gibson (Chan 8429). The company is also to test the Christmas Carol CD market for the first time with its Festival Of Christmas, a collection of popular carols with the company is also to test the Christmas Carol CD market for the first time with its Festival Of Christmas, a collection of popular carols with the

MAYKING RECORDS has been involved in CD production for seven months, and Brian Bonnar, managing director says that after some teething troubles “we have got it right.”

Says Bonnar: “We are now in a position to be able to supply substantial quantities to the market, place, and we have plans to double the size of our plant by the end of the year. We will be moving into the New Year as a significant supplier.”

Mayking’s CD work covers the spectrum from classical to folk and everything in between, and Bonnar reports that more independent labels are beginning to see the potential of CD and placing orders.

Compact News

Mayking ‘get it right’

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HMW ‘holiday’ CD promo

HMW HAS mounted a novel promotion to sell more CDs and it’s one that seems to be working.

For every two CDs sold the buyer receives a voucher for three nights free accommodation at any one of 300 hotels owned by a major group.

Dave Wilson of HMV Newcastle says “We did have a promotion on CDs a month or two ago where we knocked £1 off the price, but it had nothing like the impact this promotion has.”

Promotion or not Wilson says that sales in the Newcastle area are increasing steadily, particularly in the AOR market. “Traditionally this has always been a good market for hard rock and we have what I call a stereotype CD buyer. We’ve had heavy sales on all Dire Straits, Phil Collins and Bryan Ferry and I expect the Kate Bush to go well, but Wham! on CD was a flop for us.”

On prices, Wilson would like to see reductions on back catalogue and for companies to have an allied prices policy. “At the moment some of them are becoming greedy and there is a big disparity among some labels. Strangely many people come in and ask when prices will fall, but I see no signs from the companies of any reduction.”

But he does favour simultaneous releases: “It definitely works and if a certain item isn’t on CD when a customer wants it, they’ll invariably buy it on cassette. Orders are coming through but some of the companies are still taking too long. Madonna is a case in point and it can only mean the companies losing out when the demand is there but the product isn’t!”

Classical CDs replacing vinyl

FROM PAGE 33

But if sales of the LP do drop drastically, so that its market is very small, the record companies would have to consider whether a recording of, let’s say, an obscure orchestral piece by Bridge, would recoup its costs on CD.

“Do feel a certain amount of concern about this,” Ted Perry, who owns Hyperion Records said. “The first double album of songs on vinyl, for example, is an expensive set with a limited potential in Greece, Finland or Thailand. But I am sure that my investment will be returned by the English sales.

But I am not so sure whether there are enough buyers in England prepared to pay about £20 for two CDs for a collection of Finzi songs, and I can only conclude that we may find we will lose a lot of repertoire over the next few years.”

Hyperion is now concentrating on putting its back catalogue on CD so difficult decisions have not had to be taken.

“But I have decided that we will go ahead with a record of Quilter songs, so I suppose we will just have to live dangerously for the moment,” he added.
MUSIC WEEK OCTOBER 5 1985

Kate Bush

Now Available on Compact Disc

Includes The Hit Single Running Up That Hill

Hounds Of Love

TOP 20 POPULAR

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KATE BUSH: Hounds Of Love</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>DIRE STRAITS: Brothers In Arms</td>
<td>Vertigo</td>
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<tr>
<td>3</td>
<td>MARILLION: Misplaced Childhood</td>
<td>EMI</td>
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<tr>
<td>4</td>
<td>U2: The Unforgettable Fire</td>
<td>Island</td>
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<tr>
<td>5</td>
<td>BOB MARLEY &amp; THE WAILERS: Legend</td>
<td>Island</td>
</tr>
<tr>
<td>6</td>
<td>QUEEN: Greatest Hits</td>
<td>EMI</td>
</tr>
<tr>
<td>7</td>
<td>PHIL COLLINS: No Jacket Required</td>
<td>Virgin</td>
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<tr>
<td>8</td>
<td>BRYAN FERRY: Boys And Girls</td>
<td>Virgin</td>
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<tr>
<td>9</td>
<td>BRUCE SPRINGSTEEN: Born In The U.S.A.</td>
<td>CBS</td>
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<tr>
<td>10</td>
<td>THE CARS: Heartbeat City</td>
<td>Elektra</td>
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<tr>
<td>11</td>
<td>PHIL COLLINS: Face Value</td>
<td>Virgin</td>
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<tr>
<td>12</td>
<td>EURYTHMICS: Be Yourself Tonight</td>
<td>RCA</td>
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<tr>
<td>13</td>
<td>SADE: Diamond Life</td>
<td>Epic</td>
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<tr>
<td>14</td>
<td>TEARS FOR FEARS: Songs From The Big Chair</td>
<td>Mercury</td>
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<tr>
<td>15</td>
<td>STING: The Dream Of The Blue Turtles</td>
<td>A&amp;M</td>
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<tr>
<td>16</td>
<td>ALISON MOYET: All</td>
<td>CBS</td>
</tr>
<tr>
<td>17</td>
<td>PAUL YOUNG: The Secret Of Association</td>
<td>CBS</td>
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<tr>
<td>18</td>
<td>BRONSKI BEAT: The Age Of Consent</td>
<td>Forbidden Fruit/London</td>
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<tr>
<td>19</td>
<td>PINK FLOYD: Dark Side Of The Moon</td>
<td>Harvest</td>
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<tr>
<td>20</td>
<td>THE EAGLES: The Best Of The Eagles</td>
<td>Asylum</td>
</tr>
</tbody>
</table>

Compiled by Music Week Research

TOP 20 CLASSICAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Album/Work</th>
<th>Artist/Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FOUR SEASONS: Vivaldi</td>
<td>Academy Of Ancient Music/Hogwood</td>
</tr>
<tr>
<td>2</td>
<td>WEST SIDE STORY: Bernstein</td>
<td>Te Knnawa/Domingo/Carreras/Berstein</td>
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<tr>
<td>3</td>
<td>1812 OVERTURE: Tchaikovsky.</td>
<td>Cincinnati SO/Kunzel</td>
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<tr>
<td>4</td>
<td>SYMPHONY 5: Tchaikovsky.</td>
<td>VPO/Karajan</td>
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<tr>
<td>5</td>
<td>TOSCA: Puccini.</td>
<td>Callas/La Scala/Da Sabata</td>
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<tr>
<td>6</td>
<td>SYMPHONY 35/41: Mozart.</td>
<td>VPO/Bernstein</td>
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<tr>
<td>7</td>
<td>PICTURES FROM AN EXHIBITION: Mussorgsky.</td>
<td>LSO/Abbado</td>
</tr>
<tr>
<td>8</td>
<td>IMMORTAL CLASSICS: Dvorak/Mozart etc.</td>
<td>Various</td>
</tr>
<tr>
<td>9</td>
<td>SYMPHONY 9: Beethoven.</td>
<td>BPO/Karajan</td>
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<tr>
<td>10</td>
<td>VIOLIN CONCERTOS: Mendelssohn/Tchaikovsky.</td>
<td>K.W Chung/Montreal SO/Outoit</td>
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<tr>
<td>11</td>
<td>SYMPHONY 4: Bruckner.</td>
<td>Philadelphia/Previn</td>
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<tr>
<td>12</td>
<td>THE PLANETS: Holst.</td>
<td>Academy Of Ancient Music/Hogwood</td>
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<tr>
<td>13</td>
<td>SYMPHONIE FANTASTIQUE: Berlioz.</td>
<td>Liszt/Philharmonia Orchestra</td>
</tr>
<tr>
<td>14</td>
<td>PIANO WORKS, VOLUME 6: Liszt</td>
<td>Liszt/Philharmonia Orchestra</td>
</tr>
<tr>
<td>15</td>
<td>SYMPHONY 4: Bruckner.</td>
<td>Vienna SO/Karajan</td>
</tr>
<tr>
<td>16</td>
<td>REQUIEM: Mozart.</td>
<td>Academy Of Ancient Music/Hogwood</td>
</tr>
<tr>
<td>17</td>
<td>WINTERREISE: Schubert.</td>
<td>Prey/Bianconi</td>
</tr>
<tr>
<td>18</td>
<td>VIOLIN CONCERTO: Sibelius.</td>
<td>Perlman/Pittsburgh/Previn</td>
</tr>
</tbody>
</table>

Compiled by Music Week Research

NEW EMI CLASSICAL RELEASES FOR OCTOBER

**GRAMOPHONE RECORD OF THE YEAR 1985**

ELGAR Violin Concerto

NIGEL KENNEDY

London Philharmonic Orchestra/VERNON HANDLEY

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VERDI: Requiem

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EMI PAGE 43
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3. A.M.S.
4. Bell BD80

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**Blue's 'N' Trouble**

**New Out Now**

**New Single**

**Cadillac**

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**Jetstar Reggae Chart**

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**Blackwing Recording Studio**

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**Top Singles**

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**Top Albums**

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Trackings... 

Beggars' dozen

The box set

The BOLSHOI: aerial ballets?

Beggars Banquet and associated label Situation Two are releasing a limited edition album compiled from their last-ever gig. The compilation album, One Pound Ninety Nine — A Music Sampler Of The State Of Things, which as its title suggests, retail at just £1.99 and includes 12 tracks by the likes of Icicle Works, Gene Loves Jezebel, The Feelies, The Stone Roses, The Fall, Nino and The Hank Wangford Band plus as yet unheard material.

At the same time on BB Love And Rockets (below), featuring Danny Ash, Kevin Haskins and David J from Bauhaus, release their debut album, Seventh Dream Of A Teenage Heaven, which includes their current single, If There's A Heaven Above. The Fall have just released their new LP This Nation's Saving Grace, which is accompanied by a cassette triple-album, and is supported by a full UK tour.

On Situation Two, The Boshii release their first mini-album Giants which includes their current second single, Happy Boy. The band are about to do a series of regional dates.

Why Woodcraft?

BETTER EQUIPMENT. Associated W.I.L. Ltd., Cheyne M.B. 00 N11 857. 01-284 2327. 26 minutes. £15. Live and re-recorded. This is a label which the record companies could have been thinking of for years. A music publisher and tour bookings agency (the publishers are, from left, Jon Neil, Steve Rodford and Michael Krasnow of Elektra A&R).
Careers in RECORD STORE MANAGEMENT

Have you got the energy and management experience to run a busy record store? Do you know music and the music market? Do you know the ingredients that go into successful record retailing? Can you manage and motivate staff to work efficiently and serve your customers to the highest standard? Above all, are you a WINNER?

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There are also vacancies for sales assistants aged 16+. If you enjoy hard work and music this could be the job for you. Applicants with previous record retailing experience will be given preference. These are all opportunities for men and women to be in at the start of an exciting national venture.

Please write giving your career details to date and S.A.E. to Lindscy Smith Personnel Officer, Music Week, Oakenley Road Estate, Banbury, Oxon. OX16 1UQ.

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- SHIFT MANAGERS — must have three years experience with a major retailer and references.
- RECEIVING/SHIPPING MANAGER — must have three-year experience with references.
- SALES ASSISTANTS — must have one years experience with a major retailer.

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THANKS FOR GETTING MIXED UP WITH US

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