

MUSIC WEEK

ESTABLISHED 1959

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Majors launch country campaign

MAJOR UK record companies are joining forces in a unique effort to promote country music this side of the Atlantic.

The promotion, Discover The New Country, brings together CBS/Epic, EMI, MCA, RCA and WEA and will be co-ordinated by the London office of the Country Music Association. It follows the £15,000 MORI survey 10 months ago which revealed that "49 per cent of the British public enjoys listening to country music", and that country music came second to pop music as the most popular form of music in the UK.

Since the survey was published, marketing directors of the record companies have met and decided to combine their resources. Each company will be responsible for specific marketing and merchandising areas of the campaign as well as nominating two artists whose product will be highlighted. Country artists featured include Rosanne Cash, Exile, Don Williams, The Oak Ridge Boys, Alabama, The Judds and Hank Williams Junior.

A compilation album featuring tracks by the artists will be made available for promotional use, and several of the names will be visiting the UK.

"We are tremendously excited that the majors have come together to

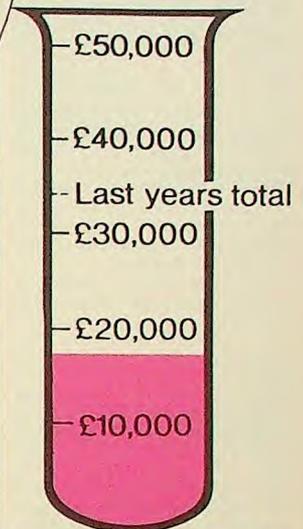
promote country music," says Cynthia Leu, the CMA's European manager. "The teenage record market is declining, and the record companies are now looking seriously at the over-25 market which is traditionally more receptive towards country music."

"By pooling the resources and energies of the major companies, country music's share of the market will increase and everyone will benefit. The CMA is also currently reviewing offers of sponsorship for the campaign."

Supporting the campaign, EMI Records strategic marketing director David Hughes points out: "This will finally explode the myths that continue to surround country, and open it out as music to appeal to all tastes and all ages."

And Paul Conroy, WEA Records' sales and marketing director, adds: "Country music is capable of capturing widespread appeal."

Kingsley Grimble, director of buying and development at Record Merchandisers, echoes: "It's widely acknowledged, and research shows, that country is one of the most under-exploited areas of the entire music market, so it's encouraging to see the industry working together to organise this campaign."



GROSS BOOKINGS for advertising in the souvenir brochure for the British Record Industry Awards dinner almost reached £17,000 last week with further space taken by Phonogram, HMV and Pensord Press.

Elton/DJM case — both claim victory

By JOHN BEST

ELTON JOHN and Bernie Taupin last week narrowly failed in their bid to get a High Court decision that would have turned the industry on its head.

The songwriting partnership were suing Dick James Music for the return of copyrights — estimated to be worth £30m — for all their songs written between 1967 and 1975. They claimed the original contracts had been signed under "undue influence".

Had they succeeded in the action, DJM managing director Stephen James had said that it would be "the end of the music industry as we know it".

John and Taupin did win a secondary claim, however, for the repayment of foreign royalties siphoned off by overseas sub-publishing arms of DJM. How much this will amount to is not yet clear, with some sources quoting figures of several million, while Stephen James put forward "ballpark" figures of between £250,000 and £300,000.

The judge Mr Justice Nicholls rejected John and Taupin's bid for the return of rights and the setting aside of early publishing and recording contracts, despite agreeing that they had been signed under undue influence.

DJM had subsequently ex-

pected "substantial effort and money" exploiting the recordings, he said. And it would be "unjust" to return the copyrights now.

In giving John and Taupin the chance to start at all, DJM had made a considerable contribution towards their success, he said.

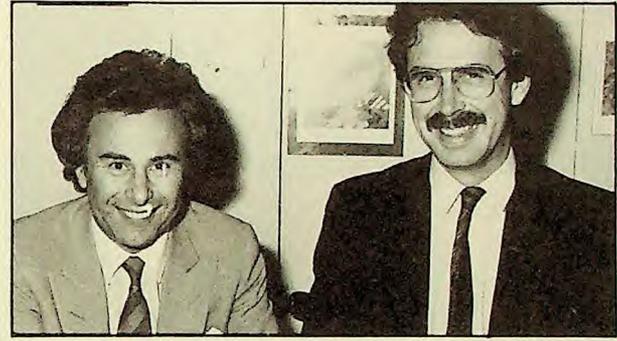
The songwriters had initiated the action to try and gain the rights and master tapes to 136 songs which they had signed away to DJM for life. Included among them were the hits Rocket Man, Crocodile Rock and Goodbye Yellow Brick Road.

On the repayment of foreign royalties, the judge told the court that overseas DJM subsidiaries, without staff or premises, had withheld royalties at the rate of 50 per cent. A normal figure for a foreign sub-publisher would be between 15 and 25 per cent, he said.

Setting a rate of 25 per cent, the judge ruled that DJM should pay John and Taupin the back-dated difference.

Commenting on the overall result, Stephen James said: "We're very relieved we did not lose on the main claim, and we are treating it as a victory."

Taupin said: "I'm happy with everything. We may not have regained the copyrights, but we did prove we were morally right."



MAGNET MD Michael Levy (left) and RCA/Ariola deputy MD Richard Kane have renewed and extended Magnet's sales and distribution deal. The new terms of agreement including licensing arrangements in Eire for Magnet product.

Smiths aims for 100 stores

WH SMITH is aiming to be running 100 specialist music shops by the end of next year after paying up to £5.5m for the 20-store Music Market chain.

Smiths intends eventually to have a corporate identity for all its pure music outlets, but for the meantime Music Market will operate autonomously and independently of the Sound FX chain which the company is launching.

The newsagent and bookseller group has agreed to pay £2.5m for Music Market, together with a further sum of up to £3m depending on profit growth in the year to end in September. Music Market's profit before tax in the last year was £170,000 on a turnover of £4.01m.

Graham Clark, the Smiths director responsible for specialist chains, commented: "I now have two strings to my bow in music retailing. We'll have 10 Sound FX shops up and running by Christmas, and with the Music Market shops, it means that Smiths now has 30 specialist music stores. Next year Music Market will probably put on several shops, and I would think that we will put on 60 or 70 under the Sound FX banner. We aim to be 100-strong by the end of next year."

"Eventually, all the shops will have one name and one marketing policy. In the short term, Music Market will expand in the West Country and South Wales, and Sound FX will tend to move elsewhere. They will not compete."

JON ANDERSON
New 7" & 12" Single
EASIER SAID THAN DONE
Taken From The Album '3 SHIPS'
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EKR 31/T

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EKR 30/T/P
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a-ha
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'THE SUN ALWAYS SHINES ON T.V.'
AVAILABLE ON 7" AND EXTENDED VERSION 12"
TAKEN FROM THE ALBUM 'HUNTING HIGH AND LOW'
©WX 30 WX 30C
W8846/T/P

NEWS

Lager brewers launch concert sponsorship

LIVE ROCK music in the UK is to get a massive boost through brewers Harp Lager which is to sponsor 150 concerts by 15 leading pop groups and artists during 1986. The sponsorship programme, described as the first of its kind by the brewery industry, will kick off with a nationwide Marillion tour in January.

The sponsorship, which will use the slogan Harp Beat — The Best Beat of All, is the result of a new partnership between Harp Lager, the Keith Prowse Agency and Midland Concert Promotions (MCP). The planned nationwide concerts will be held at major theatres and other venues. A tour by Orchestral Manoeuvres in The Dark will follow Marillion in February, and it is expected that the annual Milton Keynes and Castle Donington outdoor festivals will also be included in the Harp Beat programme.

The new sponsorship is a direct result of Harp Lager's previous involvement with the ICA Rock

Weeks. All concert advertising, tickets, programmes and the venues themselves will carry the Harp Beat identity. "The programme of concert tours has been structured to appeal to a wide spectrum of the population," says Simon Mallalieu, director of Harp Lager Franchise.

"Nearly 500,000 pop fans are expected to attend the concerts around the country. We will be supporting the trade with a comprehensive programme which we hope will give everybody the opportunity to be involved in this unique concept."

Alan Callan, managing director of the Keith Prowse Agency, adds: "We're delighted to be working with Harp on a project which has such tremendous potential and will be good for the music industry."

● Further announcements about other acts performing in Harp Beat '86 will be made in the near future.

Backing for Sunday trading

THERE IS an "overwhelming" case economically for the deregulation of trading hours, according to Institute of Fiscal Studies director John Kay. Addressing a Sunday trading conference organised by the institute recently, he asserted that there has been much exaggeration on both sides of the Sunday trading case. Claims that deregulation would create 200,000 new jobs were as wild as the TUC forecast that it would cost 200,000 jobs.

"Both versions are equally ridiculous," he said. "Sunday trading will have very little net effect on employment. It will widen consumer choice and, in the long run, lead to a more efficient retailing sector."

The conference was also addressed by Home Office minister David Waddington, who commented: "The vast majority of people in this country are in favour of Sunday trading. People who say there is no demand for Sunday trading are closing their eyes. It will enhance the quality of people's lives."

Stiff lands US indies

STIFF RECORDS has clinched a deal for the marketing and distribution in the UK of two US indie labels. Atlanta-based DB Records has licensed to Stiff while Enigma Records from Los Angeles, will be marketed here by the company.

Enigma product is spearheaded by albums from Stryper, Californians Passionel and Tex & The Horsehead. DB's UK debut showcases LPs from Zeitgeist, Fetchin' Bones, plus a best of DB compilation.

Nomis insurance company initiative

THE NOMIS Complex has established two specialist music management and insurance companies. The group believes its Complex Insurance Services will fill a gap in the market by combining music industry experience with financial expertise. The company has been set up in conjunction with insurance brokers Gibbs Hartley Cooper.

Complex Management is being headed by David Panton and Lloyd Beiny, who has been associated with The Eurhythms, Bucks Fizz, Judas Priest and Be Bop Deluxe.

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IRISH singing star Baltimora turned up at EMI's Manchester Square headquarters recently for a promotional function, where he was presented with a silver disc for UK sales in excess of 250,000 of his debut single Tarzan Boy. Pictured at the presentation are (left to right): Vic Lanza (A&R manager, strategic marketing), Anna Capalunga (International promotion, EMI-Italy, who accepted the disc on behalf of her company), Baltimora and David Hughes (director, strategic marketing).

Radio One producer joins 'Luxembourg'

Musical Chairs

RADIO ONE producer **Phil Ward-Large** has been appointed head of music at **Radio Luxembourg** in succession to Richard Swainson, who leaves early in the New Year to join ILR station 2CR in Bourne-mouth.

Ward-Large began his career with Radio Trent in Nottingham and joined R1 three years ago, working with Janice Long, Gary Davies, Adrian Juste and Mark Page.

Dutch-born Jan Cook has been appointed executive vice-president, finance and administration, of PolyGram International in succession to Dankert J Punt. Cook, who will operate from PolyGram's Berkeley Square offices, joined the company in 1973 from Philips. He was controller of the music publishing division before moving into the

international organisation.

Jose Najera, previously with K-tel, has joined Magnet as assistant financial controller... Chris Bernard, director of Letter To Brezhnev, has joined N Lee Lacy Associates to direct music videos.

Joan Ingram, previously EMI Records assistant press officer, has been appointed head of press for EMI America/Capitol/Manhattan.

TV campaign by Record Tokens

RECORD TOKENS launched a three-week pre-Christmas TV promotion on Monday in the London, TVS, Central and Granada areas.

General manager John Mew told *MW* the 10-second spots are being targeted primarily on ITV programmes with a high women viewing ratings.

American Commentary



Problems posed by video

From IRA MAYER

LOS ANGELES: The Billboard Video Music Conference held here last month indirectly raised a number of important issues which will confront the industry in the year to come. Not the least of those questions is whether video music is in fact an industry at all. Not a new topic, but some of the developments cited at this well-attended convention did not bode well for the future.

A year ago, most home video companies were claiming that the average video music cassette sold in the 12,000 to 15,000-piece range. While some companies have experienced better numbers on average for their own releases (in part because they put out only a limited number of tapes by big name acts), the across-the-board consensus figure this year were in the 5,000-10,000 range.

It's irrelevant whether the folks in 1984 were inflating their numbers or, for that matter, whether folks in 1985 are deflating theirs in the hope of lowering the price for rights. Even at 20,000 pieces, there would be little reason for a company (or an individual) to invest in production of a cassette exclusively for the home market. As part of a broader campaign that might include a clip for MTV and other TV, club and cable outlets, a full-length cable programme and a cassette, yes. But as a cassette alone, no.

Part of the promise of home video has long been that it would allow for narrowcasting — for making programmes which would not necessarily appeal to the broadest spectrum. But given production costs and viewer expectations of professionalism (to which they are clearly entitled), a show which can move fewer than 20,000 units cannot often be made.

One way to bypass that problem is to put together clip compilations, but as is reported in separate news stories from the conference, label executives say they will be lucky to get the same budgets they had in 1985 for 1986. This year saw a considerable upswing in spending for clips over 1984, but if the number of releases is going to remain stable or, more likely, decrease somewhat (inflation dictates that the same amount of money won't buy as much), there won't even be as many clips around to compile.

Another disturbing factor: apart from the general waning of interest cited by CBS's Harvey Leeds and others, the greatest interest in cable video music appears to be among very young viewers. They're a good target for advertisers during those hours when they watch TV, but that leaves a good chunk of the day when children aren't watching — hours that aren't going to be as appealing to advertisers as programming on network TV and other stations which is designed to appeal to the available audience.

Finally, there's the matter of what happens to those artists who have signed away their video rights in order to get a recording contract when the label decides not to make a video. A CBS executive refused to answer to that one. Just as other executives refused to comment when the producer of one of the regional video TV shows pointed out that her show had been acknowledged by a label as having been significant in the breaking of an act whose first video clip was aired on the show.

By the time the second clip came out, however, the group was subject to an exclusivity agreement between the label and another programming service. As a result, her show, which had been credited with helping break the act, couldn't show the follow-up clip.

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**COMPACT
disc
DIGITAL AUDIO**

- 1 BROTHERS IN ARMS: Dire Straits Vertigo/Phonogram
- 2 ICE ON FIRE: Elton John Rocket/Phonogram
- 3* AFTERBURNER: ZZ Top Warner Brothers
- 4 HOUNDS OF LOVE: Kate Bush EMI
- 5 LOVE OVER GOLD: Dire Straits Vertigo/Phonogram
- 6* WORLD MACHINE: Level 42 Polydor
- 7 NO JACKET REQUIRED: Phil Collins Virgin
- 8* WAR OF THE WORLDS: Jeff Wayne's Musical Version CBS
- 9 WEST SIDE STORY: Various Deutsche Grammophon
- 10 THE COMPLETE MIKE OLDFIELD: Mike Oldfield Virgin
- 11 LIKE A VIRGIN: Madonna Virgin
- 12 DIAMOND LIFE: Sade Epic
- 13 MISPLACED CHILDHOOD: Marillion EMI
- 14 THE SINGLES 81-85: Depeche Mode Mute
- 15 GREATEST HITS VOLUME I & II: Billy Joel CBS
- 16 THE DREAM OF THE BLUE TURTLES: Sting A&M
- 17 WELCOME TO THE PLEASUREDOME: Frankie Goes To Hollywood ZTT/Island
- 18 STEVE McCQUEEN: Prefab Sprout Kitchenware/CBS
- 19 GREATEST HITS: Queen EMI
- 20 BORN IN THE USA: Bruce Springsteen CBS

* Indicates new entry

Compiled by Music Week Research



A BBC Records sound effects LP, first released in 1977, has now qualified for a silver disc. Pictured with the awards for 60,000 sales of Sound Effects 13 — Death And Horror are, from left, head of recording services, radio, Michael Starks, album producer Mike Harding and head of BBC Records Humphrey Walwyn.



RADIO ONE's Mike Read comes to grips with a little bit of history after becoming the first DJ to play the first CD single, Dire Straits' Brothers In Arms. With Read are producer Roger Lewis and Phonogram promotions' Karen Taylor.



ZZ TOP's distinctive Ford Coupe put in a "personal appearance" at Virgin's new Oxford Street Megastore with the help of a trio of suitably-attired staff.



PAUL KING looks more pleased than the rest of King with his gold disc for sales of their Bitter Sweet album. From left are Mick Roberts, King, Tony Wall and Jim Lantsbury.



ANNE DUDLEY has signed to Warner Bros Music as an exclusive song writer. Pictured with her are, from left, managers Dai Davies and Mark Anders and company MD Peter Reichardt.

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NEWS

In-store video ads gain ground

IN-STORE video advertising aimed at record buyers should be operational in more than 350 shops by the end of the year with indie dealers joining the chains in electronic marketing.

In October, W H Smith began broadcasting a 30-minute chart video programme in the majority of its 260 record departments and "electronic poster" operation Computerad is now claiming to be nearing 100 sites for its video presentations.

Computerad, run by Slater Walker Electronics Posters, has been installed in chart return shops, multiples and indies. It consists of monitors installed either individually or in banks of four which broadcast 10-second slots of computer-animated advertising, paid for by the record companies.

Slater Walker is currently expanding the operation into Wool-



COMPUTERAD IN operation in Reading Woolworths.

worth and into independent outlets in the Central TV region. The company says it is also negotiating with other chains.

Computerad costs £750 for a 10-second ad which, Slater Walker claims, is broadcast 1,946 times in a two-week campaign.



JONATHAN MORRISH

Senior CBS appointments

FOUR MORE senior appointments have been made at CBS as part of the re-organisation of the company instigated when Paul Russell took over during the summer.

David Black has been made a vice-president of CBS Records International and senior director, administration, finance and management information services at CBS UK. Black joined the company in 1970, and was appointed financial director in 1981.

Personnel director David Meakins becomes senior director, personnel, PR and facilities, and John Brooks has been appointed senior director, legal and corporate affairs, a post that means he will act as Russell's deputy in all industry matters.

Epic head of press Jonathan Morrish becomes the new head of corporate press and public relations, and is succeeded at Epic by Pat Stead.

Jazz deal for Conifer

CONIFER RECORDS has signed a distribution deal with the jazz label ARB Records and the first releases will be two albums by the Pete Allen Band, Jazzin' Around 1 and 2. The distribution and import company is also now handling the US jazz label Muse, and first releases will be Pat Martino's Consciousness, Comin' Home by Larry Coryell, I Left My Heart by Red Earland, Woody Shaw's Setting Standards, and A La Carte by Kenny Burrell.

Directory

RECENT MOVES: M&A Security Services to 39 Marylebone Lane, London W1 (01-935 9126 and 01-452 2386) ... Modern Publicity and Grant Edwards Enterprises to 30 Bristow Place, London W2 (01-221 0897) ... Island Music to Media House, 334/336 King Street, London W6 0RA (01-846 9141; telex 834541 ACKEE; telefax 01-748 1998) ... Steve Weltman's Esta Management to 50b Cornwall Gardens, London SW7 4BG (01-937 3063)

New HM label

HEAVY METAL specialist company Music For Nations has launched a new label, Rough Justice aimed at the hardcore metal market. Debut albums are from Circle Jerks, GBH and Agnostic Front.

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DOOLEY

DEMAND FOR compact discs far exceeding the present pressing capacity is causing concern and resentment among small labels specialising in repertoire ideally suited to this high quality sound medium. Apparently the majors are moving increasingly into this market, and small specialist orders are getting delayed and shunted backwards. Small labels working within tight budgets and with valuable export orders in jeopardy because of the delays are questioning the sense and necessity of some forms of rock and pop being made available on CD at this time ... Liverpool's hard times have affected memorabilia connected with its four famous sons with the sale of the Beatles museum and its impending move down south ... Record Tokens, currently being boosted on ITV, are 53 years old this year ... Nice one, Thompson Twins: they're recording a special live album with a limited pressing of 10,000 (all autographed) for fans who didn't get a ticket refund when their recent tour folded ... RCA promo man Tommy Loftus seen staggering away from the Northumberland Arms recently beneath the gallow weight of the hard stuff he won as first prize in Radio Two's Children In Need raffle. We hasten to add that the hard stuff was still in its bottle ... Andrew Lloyd Webber's Really Useful Theatre Company getting set for a full listing debut on the Stock Exchange early in the New Year.

PROMO PERSON Michaela Connor now based at DJM, but still independent as well as working DJM product ... New I Major man Pete Winkelman interrogated by the Old Bill after inspecting his newly acquired Harrow premises by torch-light. They thought he might be a terrorist caching arms ... Sad to report the death last Friday of Southern Music UK MD Roy Tempest after a long and courageous battle against cancer ... Proceeds from TV fees for the BPI awards show could fund the much-mooted generic ad campaign ... Best wishes to EMI Music Publishing MD Ron White, who goes into hospital this month for removal of a malignant leg growth ... Island sales director Ray Cooper and Fourth & Broadway label head Ashley Newton bound for pastures new ... Rare sighting at Tower opening party — store manager Milissa Pszenny wearing a dress ... Production news: a daughter, Natasha, to RCA Music MD Dennis Collopy and wife Marilyn Worsley of BASCA; a daughter (not named yet) to Pinnacle chief Steve Mason and wife Sue; a daughter, Shosannah, to Telegroup chief exec David Pick and wife Juliet, and a son, Benjamin, to Gail Coulson, manager of Peter Gabriel and Helen Terry ... Ill health kept Lord Delfont away from the Royal Variety Show for the first time in nearly 30 years.

A&M/Marantz combine for UK label launch

A&M RECORDS is combining with hi fi manufacturer Marantz to launch the Windham Hill label in the UK, a deal that will involve label product being used for in-store CD demonstrations.

Marantz has begun marketing its new CD65 compact disc player, and A&M has supplied Windham Hill samplers for use with the machine. In addition, all Marantz consumer literature is to be accompanied by Windham Hill leaflets, and sampler CDs and cassettes are being used as consumer incentives.

Windham Hill was founded in the US in 1976, and is being launched in the UK with 12 albums and a 10-track sampler. A&M is backing the product with in-store posters and leaflets and a trade and consumer advertising campaign.

TV push for Nolans LP

SPARTAN RECORDS is mounting a national TV advertising push for the new Nolans album, Tenderly, which features a selection of standards. The campaign has started in the Scottish, Central, Granada and Tyne Tees regions and rolls out nationally from this week.

Additional promotion includes 300 window displays, national daily press coverage and radio spots.

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4	ROBERT CRAY: FALSE ACCUSATIONS DEMON	FIEND CD 43
5	THE SWEET: GREATEST HITS ANAGRAM	C GRAM 16
6	THE CRAMPS: OFF THE BONE ILLEGAL	ILP IC012 (PIC)
7	NEW MODEL ARMY: VENGEANCE ABSTRACT	ABT C008
8	METALLICA: RIDE THE LIGHTNING MUSIC FOR NATIONS	CD MFN 27
9	THE MEN THEY COULDN'T HANG NIGHT OF 100 CANDLES DEMON	FIEND CASS 50
10	THE CHAMELEONS: WHAT DOES ANYTHING MEAN STATIK	STAT LP 22
11	THE LONG RYDERS: NATIVE SONS ZIPPO	ZONG 003
12	HUSKER DU: FLIP YOUR WIG SST	SST 055
13	JOY DIVISION: CLOSER FACTORY	FACT 25
14	THE FUZZTONES: LYSSERGIC EMMANATIONS ABC	ABC LP 4
15	RAIN PARADE: EMERGENCY 3RD RAIL TRIP ZIPPO	ZING 001
16	GREEN ON RED: GAS FOOD LODGING ZIPPO	ZONG CASS 005
17	COLOUR BOX: COLOUR BOX 4 AD	CAD C508
18	THE LORDS: KILLER WORDS ILLEGAL	ILP 016
19	TRACEY THORN: A DISTANT SHORE CHERRY RED	MRED 35
20	THE THREE JOHNS: ATOM DRUM BOP ABSTRACT	ABT C010
21	HUSKER DU: NEW DAY RISING SST	SST 031
22	VARIOUS: ROCKABILLY PSYCHOSIS BIG BEAT	WIK C18
23	COCTEAU TWINS: HEAD OVER HEELS 4 AD	CAD C313
24	ROBERT CRAY: BAD INFLUENCE DEMON	FIEND CASS 23
25	JEFFREY LEE PIERCE: WILDWEED STATIC	STAT LP 25

26	THE CRAMPS: SMELL OF FEMALE BIG BEAT	NED 6
27	DEAD KENNEDYS: FRESH FRUIT FOR ROTTING VEGETABLES CHERRY RED	BRED 10
28	METALLICA: 'EM ALL MUSIC FOR NATIONS	MFN 7
29	THE METEORS: MONKEYS BREATH MAD PIG	CHOP 2
30	THE FALL: HIP PRIESTS AND KAMERADS SITUATIONS	SIT V13
31	FLESH FOR LULU: BIG FUN CITY STATIC	STAT LP 28
32	ELVIS COSTELLO: IMPERIAL BEDROOM DEMON	FIEND CASS 36
33	THE DAMNED: THE BEST OF BIG BEAT	DAM 1
34	THE CRAMPS: SONGS THE LORD TAUGHT US ILLEGAL	ILP 005
35	THE COCTEAU TWINS: GARLANDS 4 AD	CAD 211
36	GENE LOVES JEZEBEL: IMMIGRANT SITUATION 2	SIT V14
37	HUSKER DU: ZEN ARCADE SST	SST 027
38	NEW ORDER: POWER CORRUPTION LIES FACTORY	FACT 75
39	THE CHAMELEONS: SCRIPT FROM A BRIDGE STATIK	STAT LP 17
40	THE BIRTHDAY PARTY: JUNKYARD 4 AD	CAD 207
41	I.Q. THE WAKE SAHARA	SAH 136
42	SEX PISTOLS: LIVE KONNEXION	KOMA 7880 17
43	LEE AARON: CALL OF THE WILD ROADRUNNER	RR 978.0
44	THE DAMNED: MACHINE GUN ETTIQUETTE BIG BEAT	DAM 2
45	JOY DIVISION: STILL FACTORY	FACT 40
46	BEN WATT: NORTH MARINE DRIVE CHERRY RED	BRED 40
47	JOY DIVISION: UNKNOWN PLEASURES FACTORY	FACT 10
48	PAUL HAIG: WARP OF PURE FUN OPERATION AFTERGLOW	LPOPA 003
49	FELT: IGNITE THE 7 CANONS CHERRY RED	BRED 65
50	VENOM: AT WAR WITH SATAN NEAT	NEAT 1015

51	NEW ORDER: MOVEMENT FACTORY	FACT 50
52	PLAY DEAD: INTO THE FIRE CLAY	CLAY LP 16M
53	THE SOUND: HEADS AND HEARTS STATIC	STAT LP 24
54	ELVIS COSTELLO: ALMOST BLUE DEMON	FIEND CASS 33
55	LITTLE RICHARD: HIS GREATEST RECORDINGS ACE	CHA 109
56	THE DAMNED: BLACK ALBUM BIG BEAT	DAM 3
57	BLACK FLAG: DAMAGED SST	SST 007
58	WAYSTED: THE GOOD, THE BAD, THE WAYSTED MUSIC FOR NATIONS	MFN 43
59	WISHBONE ASH: RAIN TO THE BONE NEAT	NEAT 1027
60	NICO: BLUE ANGEL (BEST OF) AURA	AUL 731
61	GRAM PARSONS: SAFE AT HOME STATIC	STAT LP 26
62	BILL NELSON: THE 2 FOND ASPECT OF EVERYTHING COCTEAU	JC 10
63	PURPLE HEARTS: HEAD ON COLLISION TIME RAZOR	RAZ S13
64	HOODOO GURUS: STONEAGE ROMEOS DEMON	FIEND 32
65	ALIEN SEX FIEND: MAXIMUM SECURITY ANAGRAM	GRAM 24
66	VARIOUS: STOMPIN AT THE KLUB FOOT VOL II ABC	ABC LP 6
67	DURUTTI COLUMN: WITHOUT MERCY FACTORY	FACT 84
68	ALEX CHILTON: DOCUMENT AURA	AUL 732
69	ANGELWITCH: SCREAMIN' N' BLEEDIN' KILLERWATT	KILP 4001
70	ROUGH JUSTICE: ROUGH JUSTICE METAL MASTERS	METALP 105
71	LOUDON WAINWRIGHT: IM ALRIGHT DEMON	FIEND 54
72	TOYAH: MAYHEM SAFARI	VOOR 77
73	CHROME MOLLY: YOU CAN'T HAVE IT ALL POWERSTATION	AMP 6
74	JACKIE WILSON: THE SOUL YEARS KENT	KENT 027
75	TOY DOLLS: A FAR OUT DISC VOLUME	VOL P2

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COUNTRY

A Grand Ole anniversary

From JOHN LOMAX III

NASHVILLE: REBA McEntire has been named the newest member of the Grand Ole Opry during the TV taping of a spectacular honouring the Opry's 60th birthday. Longtime king of country music Roy Acuff has also returned to the Opry following a bout of ill health.

*Johnny Cash, Kris Kristofferson and Ed Bruce will star in *The Last Days Of Frank and Jesse James*, now filming around Nashville. The show will air on NBC-TV next year. The film tells of events in the legendary bandits' lives during the 1880s when they lived in the Nashville area and tried to go legit.

*The Country Music Hall of Fame Museum has two new exhibits: a multi-media show on the life and career of Willie Nelson, which opened for a two-year run in October, and *The Grand Ole Opry: 60 Years*, which opens next spring for a three-year run. The latter is the largest, most expensive exhibit in the museum's 21-year history. The focus will be on the Opry as a unique entertainment institution that is both a business and a cultural phenomenon.

*Opryland celebrated its best season ever during 1985: 2,447,435 people attended — up 18 per cent over 1984. The newest Opryland addition, the paddlewheel showboat *General Jackson*, attracted over 200,000 customers in its first four months of operation.

Occupancy at the 1,068-room Opryland Hotel has averaged just over 89 per cent this season, prompting the unveiling of plans to add another 700 rooms in 1988.

**Sweethearts Of The Rodeo*, newly signed to Columbia, won the fourth annual Wrangler Country Showdown, winning 40 regional contests and a prize of \$50,000.

*Signings: Rodney Crowell, Marty Stuart (Columbia); Libby Hurley, Lewis Storey, Wayne Massey, Joanna Jacobs (Epic); Tom Wopat, Dobie Gray, J D Martin, Osmond Brothers (pictured below), *New Grass Revival* (Capitol/EMI); Ronnie McDowell, Kendalls, Steve Earle, Tommy Roe, Dennis Robbins, Vega Brothers, Patty Loveless, Albert Lee and Karen Stanley (MCA); Michael Johnson, Eddie Rabbitt, Pake McEntire (Reba's brother) (RCA); Danny Darst, Sonny Throckmorton, Jill Hollier, Jenny Yates, Southbound, Dwight Yoakam, Mark O'Connor and Michael Murphey (Warner Bros.); Merle's son Marty Haggard (MTM).



SIGNING UP: The Osmond Brothers



COUNTRY MUSIC



7 December 1985

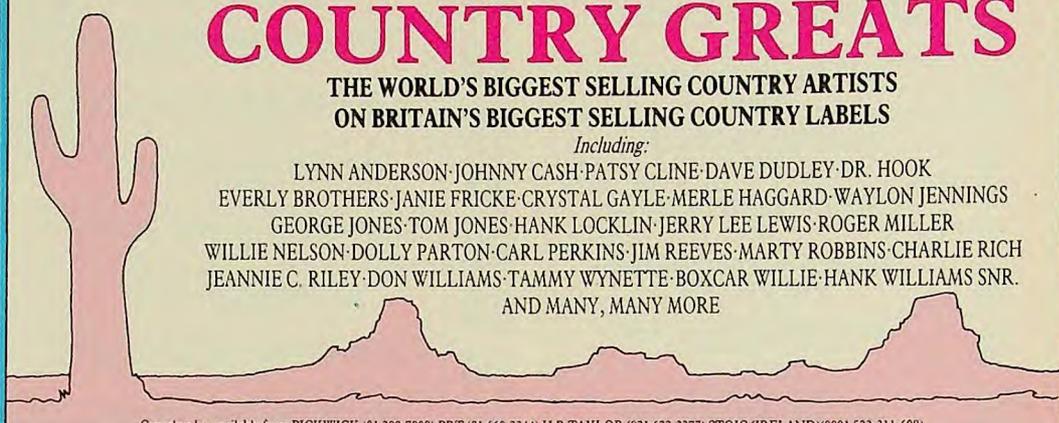
TOP 30 ALBUMS

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THE WORLD'S BIGGEST SELLING COUNTRY ARTISTS ON BRITAIN'S BIGGEST SELLING COUNTRY LABELS

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WILLIE NELSON-DOLLY PARTON-CARL PERKINS-JIM REEVES-MARTY ROBBINS-CHARLIE RICH
JEANNIE C. RILEY-DON WILLIAMS-TAMMY WYNETTE-BOXCAR WILLIE-HANK WILLIAMS SNR.
AND MANY, MANY MORE

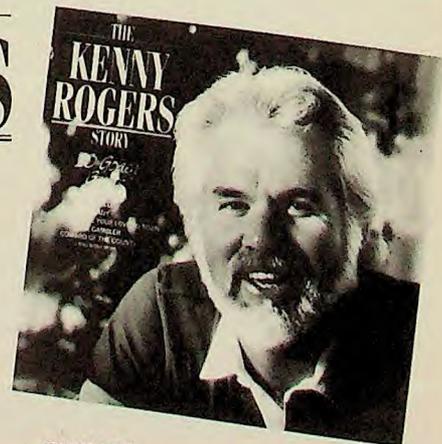


Complete list available from PICKWICK (01 200-7000) PRT (01 660-3344) H R TAYLOR (021 622-2377) STOIC (IRELAND)0001 523-311-608)

1 (1)	THE KENNY ROGERS STORY Kenny Rogers	Liberty EMTV 39 (E)	15 (Re)	WALK RIGHT BACK The Everly Brothers	Warner Bros K 56168 (W)
2 (2)	STATE OF OUR UNION The Long Ryders	Island ILPS 9802 (E)	16 (19)	LOVE STORIES Don Williams	K-tel NE 1252 (K)
3 (3)	BEST OF THE EAGLES The Eagles	Asylum EKT 5 (W)	17 (29)	REUNION CONCERT The Everly Brothers	Impression IMPD 1 (C)
4 (4)	COUNTRY'S GREATEST HITS Various	Atlantic Gap/Island CGH 1 (E)	18 (20)	LOVE HURTS The Everly Brothers	K-tel NE 1197 (K)
5 (New)	BORN YESTERDAY Everly Brothers	Mercury/Phonogram MERH80 (F)	19 (Re)	THE KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK30263 (E)
6 (5)	OLD WAYS Neil Young	Geffen GEF 26377 (C)	20 (24)	THE JOHN DENVER COLLECTION John Denver	Telstar STAR 2253 (R)
7 (6)	FOUR STAR COUNTRY Johnny Cash/Merle Haggard/Willie Nelson/Kris Kristofferson	K-tel NE 1278 (K)	21 (16)	THE VERY BEST OF DON WILLIAMS Don Williams	MCA MCG 4014 (F)
8 (7)	LONE JUSTICE Lone Justice	Geffen GEF 26288 (C)	22 (10)	THE VERY BEST OF DOLLY PARTON Dolly Parton	RCA PL 89007 (R)
9 (New)	THE HEART OF THE MATTER Kenny Rogers	RCA PL67023 (R)	23 (15)	THEIR GREATEST HITS 71-75 The Eagles	Asylum K 53017 (W)
10 (11)	DR HOOK'S GREATEST HITS Dr Hook	Capitol EST 26037 (E)	24 (Re)	THE BILLIE JO SINGLES ALBUM Billie Jo Spears	United Artists UAK 30231 (E)
11 (14)	HOTEL CALIFORNIA The Eagles	Asylum K 53051 (W)	25 (Re)	IMAGES Don Williams	K-Tel NE1033 (K)
12 (9)	HALF NELSON Willie Nelson	CBS 26596 (C)	26 (25)	THE BEST OF THE BELLAMY BROTHERS The Bellamy Brothers	MCA MCF 3248 (F)
13 (26)	THE VERY BEST OF THE EVERLY BROTHERS The Everly Brothers	Warner Brothers K 46008 (W)	27 (New)	THE EVERLY BROTHERS The Everly Brothers	Mercury/Phonogram MERH 44 (F)
14 (8)	DOLLY PARTON'S GREATEST HITS Dolly Parton	RCA PL 84422 (R)	28 (Re)	HIGHWAYMAN Waylon Jennings/Willie Nelson/Johnny Cash/Kris Kristofferson	CBS CBS 26466 (C)
			29 (22)	CENTERFIELD John Fogerty	Warner Brothers 9252031 (W)
			30 (Re)	AT THE COUNTRY STORE Kris Kristofferson	Country Store/Starblend CST005 (A)

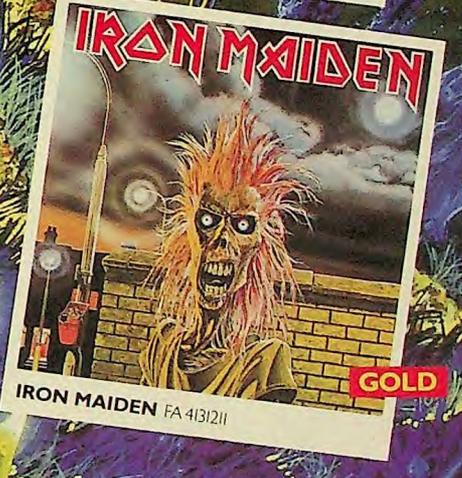
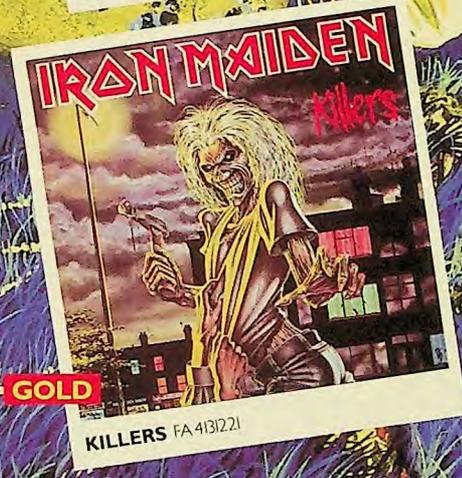
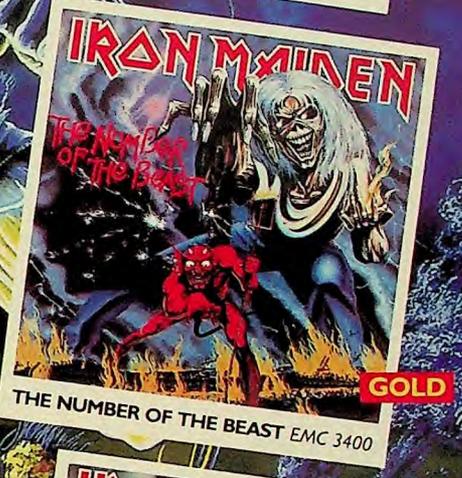
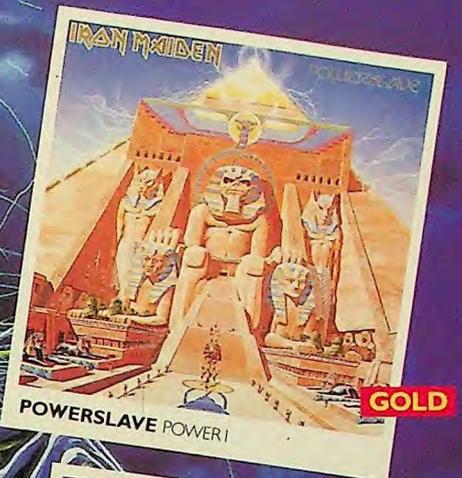
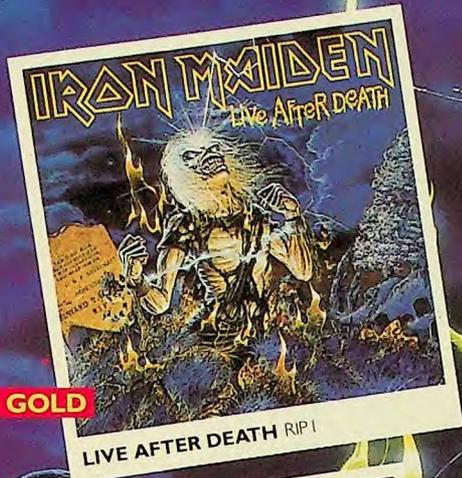
THE KENNY ROGERS STORY

18 CONSECUTIVE WEEKS AT NO.1 IN THE UK COUNTRY CHARTS



EMTV 39

EDDIE TURNS IRON INTO GOLD YET AGAIN



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CHRISTMAS OPENING TIMES



Key: A = Ausophone
 T = Telesales
 S = Skeleton
 staff
 X = Closed

Telephone sales only for records/tapes

Ausophone service suspended from 8/12 until 2/1

Telephone orders to be placed before noon on Dec 15/21/22/24/28

	DEC 9-12	13	SAT 14	SUN 15	16-19	20	SAT 21	SUN 22	23	24	25	26	27	SAT 28	SUN 29	30/31	JAN 1	2	3	
TERRY BLOOD	1000-1900 T	1000-1900 T	1000-1900 T	X	1000-1900 T	1000-1900 T	1000-1900 T	100-1300 T	1000-1900 T	1000-1600 T	X	X	X	1000-1900 T	X	1000-1900 T	X	1000-1900 T	1000-1900 T	
CBS	0830-1815	0830-1700	1600-1900	0900-1300	0830-1815	0830-1700	1500-1800	0900-1300	0830-1715	0830-1715	A	A	A	A	A	0830-1715	A	0830-1715	0830-1700	
CONIFER	0830-1730	0830-1730	X	X	0830-1730	0830-1730	X	X	0830-1730	0830-1300	X	X	X	X	X	0830-1730	X	0830-1730	0830-1730	
EMI	0830-1900	0830-1900	1600-2000	0930-1800	0830-1900	0830-1900	1600-2000	0830-1200	0830-1700	0830-1200	X	X	X	0830-1700	X	0830-1700	X	0830-1700	0830-1700	
GEOFFS	0930-1830	0930-1730	0930-1300	0930-1300	0930-1730	0930-1730	0930-1300	0930-1300	0930-1730	0930-1300	X	X	X	0930-1700	X	0930-1730	X	0930-1730	0930-1730	
S. GOLD	0900-1730	0900-1730	0900-1730	0900-1300	0900-2000	0900-2000	0830-1500	0900-1400	0900-2000	0900-1500	X	X	X	0830-1300	X	0900-1800	X	0900-1730	0900-1730	
K-TEL	0900-1330 0900-1112 0900-1730	0900-1730	A	A	0900-1930	0900-1730	A	A	0900-1930	0900-1200	A	A	A	A	A	0900-1800	A	0900-1930	0900-1730	
MAIN LINE	0900-1800	0900-1800	0900-1700	1000-1300	0900-1800	0900-1800	0900-1800	0900-1400	0900-1800	0900-1400	X	X	X	X	X	0900-1800	X	0900-1800	0900-1800	
MAKING WAVES	0930-1800	0930-1800	X	X	0930-1800	0930-1800	X	X	0930-1800	0930-1800	X	X	X	X	X	0930-1800	X	0930-1800	0930-1800	
PACIFIC	0930-1800	0930-1800	X	X	0930-1800	0930-1800	X	X	0930-1800	0930-1100	X	X	X	X	X	0930-1800	X	0930-1800	0930-1800	
PIGKICK	0900-1730	0900-1730	X	X	0900-1730	0900-1730	X	X	0900-1730	X	X	X	X	X	X	X	X	X	0900-1730	
PRT	0900-1730	0900-1730	A	A	0900-1730	0900-1730	1500-1900	1000-1430	0830-1730	0830-1300	A	A	A	A	A	0900-1730	A	0900-1730	0900-1730	
RCA	0900-1730	0900-1730	1400-1900	1000-1300	0830-1830 16h 0830-1830 17/18/19 0930-1930	0900-1800	1400-1900	1000-1300	0800-1730	0800-1730	X	X	X	A	A	0800-1800 30h 0800-1800 31/1 0800-1730	X	0800-1800	0900-1730	
RED RHINO	0900-1730	0900-1730	A	A	0900-1730	0900-1730	0900-1730	A	0900-1730	A	A	A	A	A	A	0900-1730	A	0900-1730	0900-1730	
RELAY	0900-1730	0900-1730	X	X	0900-1730	0900-1730	X	X	0900-1730	0900-1730	X	X	X	X	X	S	X	S	S	
ROUGH TRADE	0930-1830	0930-1830	X	X	0930-1830	0930-1830	X	X	0930-1830	0930-1830	X	X	X	X	X	0930-1830	X	0930-1830	0930-1830	
RECORD MERCHANTISERS	0830-2000	0830-2000	1200-1900	1000-1400	0830-2000	0830-2000	1200-1900	1000-2200	0830-2000	0830-1200	X	X	X	1200-1900	X	0830-2000	X	0830-2000	0830-2000	
SOLOMON & PERES	0930-1730 9/10 0930-1730 0930-2000	0900-2000	1000-1300	0900-1700	0830-1700 16/17/18 0930-1700 0900-2000	0900-2000	1000-1300	0900-1700	0900-2000	0900-1400	X	X	X	0900-1700	X	0900-1700	X	0900-1700	0900-1700	
S.P. & S./ COUNTERPOINT	0830-1700	0830-1700	X	X	0830-1700 16/17/18 0830-1700 0830-2000	0830-1700	X	X	0830-1700	0830-1200	X	X	X	X	X	X	X	X	0800-1500	0830-1700
SPARTAN	0900-1730	0900-1730	X	X	0900-1900	0900-1900	1000-1300	1000-1300	0900-2000	0900-1400	X	X	X	X	X	0900-1730	X	0900-1730	0900-1730	
STAGE ONE	0900-1730	0900-1730	X	X	0900-1730	0900-1730	X	X	0900-1730	0900-1400	X	X	X	X	X	X	X	0900-1730	0900-1730	
H. R. TAYLOR	0900-1800 9/10/11 0900-1800 0900-1700	0900-1700	0900-1300	X	0900-1730 16/17/18 0900-1830 0900-1700	0900-1700	0900-1300	0900-1700	0900-1800	0900-1200	X	X	X	X	X	0900-1800	X	0900-1700	0900-1300	
WEA	0830-1730	0830-1300	A	A	0830-1730 16/17/18 0830-1730 0830-1730	0830-1730	1630-2000	A	0830-1900	0830-1200	A	A	A	A	A	0830-1730 30h 0830-1730 0830-1800	A	0830-1730	0830-1300	
WYND-UP	0900-1800	0900-1900	1400-1800	X	0900-1900	0900-2000	0900-1900	0900-1300	0900-1900	X	X	X	X	0900-1800	X	0900-1800	X	0900-1800	0900-1900	

OUR CHRISTMAS RECORD



**BRITAIN'S BIGGEST SELLING
DAILY NEWSPAPER**

The Christmas period accounts for 42% of all money spent on records and pre-recorded tapes.

A figure that adds up to £172 million.

And Sun readers account for 34% of the total market. That's over a third and represents an amazing £60 million.

Which is more than the readers of any daily or Sunday newspaper, and even more than all the readers of all the leading music titles put together.

So if you're looking for record sales returns this Christmas, call Matthew Davies, now on (01) 353 9881.

DISCO
and dance

JAMES HAMILTON

BRIAN CHIN, my counterpart on US trade paper Billboard, recently visited London for the first time, and while acquainting him with the scene here I pointed out how when disco artists hit the national chart — a common occurrence, unlike in the US — they become far better known to the general public with a greater national star profile than they could hope for across the Atlantic.

This fame may be fleeting of course, and their record sales not necessarily as high as at home, but there are countless American soul acts whose names are (now possibly a fondly remembered) part of the British public's pop consciousness who remain unknown to the majority of people, white or black, back at home in their own country.

When you get a disco hit in this country, and cross over, you get a HIT! Colonel Abrams is currently an excellent example, although just one of many. In the States he has yet to mean anything outside the restrictions of the specialist disco dance market, whereas here he has had a Number Three pop hit with appearances on Top Of The Pops (and in TV commercials) seen by a mass audience.

Historically, too, the British have had a knack for spotting talent ahead of the Americans. One of the earliest examples in the "modern" era was back in 1957 when we made Jackie Wilson's Reet Petite a Top 10 hit, whereas it peaked in Billboard at 62 and he had to wait a full year for comparable US success (with Lonely Teardrops).



WHITNEY HOUSTON and Colonel Abrams: hit artist.

Even if, as sometimes happens, we are a bit late in latching onto a black star who's already made it big in the US, we tend to make up for it: just think of Prince — all he had to do was be seen on TV looking ridiculous with his gigantic bodyguards, and he was the darling of the tabloid press! Now it's the turn of Whitney Houston, as we make up for lost time and give her a hit that'll haunt our memories for years.

I wish that there were some records of similar stature to write about this week, but there seems to have been an unusual lull. However, one to look out for imminently on UK release will be Full Force's Alice I Want You Just For Me, being rush-released by CBS, who oddly have let Streetwave pick up (from their Tabu label) the sizzling hot Cherrelle with Alexander O'Neal's Saturday Love, although on their Portrait label they apparently are enough on the ball to be putting out the similarly in demand Nicole with Timmy Thomas's New York Eyes.

Otherwise, one that all shops servicing mobile-type DJs should be aware of is the now more widely available reissue in remixed 12-inch form of an excellent single about which my praises a year ago generated much frustrated interest after it had "escaped" from Northern Ireland, John Anderson Big Band's Glenn Miller Medley (Modern Records 12GLEN 1, via EMI/Priority), setting In The Mood/American Patrol/Little Brown Jug/Pennsylvania 6-5000 to a twist beat (knowing the original, to my mind still superior, 7-inch so well I'm not sure some new rhythm twiddles at beginning and end are an improvement, but they won't stop it selling).

Also on UK 12-inch are Sophia George's Girlie Girlie (Winner WIN/T 01, via Jet Star), old fashioned Up Town Top Ranking-type reggae popular with Capital Radio listeners; Sheena Easton's Do It For Love (EMI 12EMI 5536), perfectly respectable if unstartling contemporary disco that were it by an unknown would surely generate sales; Tommy Tate's If I Gave You My Heart (Move Records MIS 3), most modern in appeal from a specialist soul four-tracker.

One LP with doubtless a loyal following is Shakatak's Day By Day (Polydor POLH 24), while also out although to judge from import action unlikely to do much are Kashif's Condition Of The Heart (Arista 207 426), Jeff Tyzik's Smile (Polydor 827 272-1), Angela Bofill's Tell Me Tomorrow (Arista 207 443), and — one that gained some interest back in May/June — York's New (Hot Melts/Spartan SPL 004).

On import LP, Colonel Abrams' Colonel Abrams (MCA Records MCA-5682) is due out here imminently with his new UK follow-up its weakest track, The Winans' Let My People Go (Qwest 1-25344) is good gospel-soul listening with only one other dance track, Brandi Wells' 21st Century Fox (Omni Records 90489-1) is disappointingly murky, while now starting to come through in a minor way on 12-inch is the sneakily soulful Tony Ransom's Stay If You Wanna (Expansion Records ER-1286). Incidentally, had it been serviced on more informative white label, I could have told you last week that O'chi Brown's Whenever You Need Somebody (Magnet MAGT 288) is the latest product from Waterman-Stock-Aiken, which could have some bearing on its progress! □

Another Brown to add colour to the charts

THE DISCO/DANCE field seems to favour women named Brown (Sharon, Shirley, Miquel). Another name to add to these ranks which has been picking up a bit of notice through the year is Tottenham-born O'Chi Brown.

O'Chi Brown first came to notice almost two years ago through a reggae revamp of A Whiter Shade Of Pale. A very minor pop and dance hit in the UK, it went on to become a major success in Germany and Holland. There followed a steady period of studio session work with acts like Imagination, TC Curtis and Eddy Grant. She then re-emerged on

vinyl this summer with Why Can't We Be Friends. Again, it was not a massive seller, but strong club promotion including a PA tour by the lady herself helped the record to a fair slice of dancefloor success and specialist airplay.

A third O'Chi Brown single, Whenever You Need Somebody, was released this week by Magnet (MAGT 288 on 12-inch). It was produced by the Waterman/Stock/Aiken triad which has found recent major success with Princess, and has much of the same commercial punch.

It certainly seems likely to be the release to break the artist to



O'CHI BROWN

wider success in the dance and pop charts. Once again, O'Chi has been supporting the initial white label release to club DJs with a nationwide PA tour of key venues.



LEISA DOVE

Leisa winds up her UK promo drive

JUST WINDING up a four-week promotional trek around UK clubs and radio stations in support of her first single, is 17-year-old Leisa Dove. The disc, I Wish That I Were Older, was released last week by Streetwave after a lot of strong reaction on club-circulated pre-release which the singer's own PAs will have bolstered considerably.

Dove is a graduate of the real-life Kids from Fame school, New York's School Of The Performing Arts. Although a minuscule 4 feet 11 inches tall, she possesses a notably powerful vocal style which she reckons was trained through a childhood in a strong gospel music tradition, beginning with the choir in her preacher father's church.

The influence lingers in her treatment of I Wish, a song written and produced by Lonnie Johnson, who tasted some mild UK success in the Summer via Royale Delite. Johnson will be working again with Dove following her imminent return to New York, in order to record her debut album for Streetwave.

Catalogue number of the UK 12-incher is MKHAN 58; the disc couples the full 5mins 40secs dancefloor version of I Wish That I Were Older with a shorter radio edit and an instrumental version.

A taste of Amii's LP on single follow-up

VERY HOT on the heels of her current single, You Really Touch My Heart, the Sedition label plans an early December issue date for another release by Amii Stewart, already circulating in white label form to club DJs.

My Guy, My Girl is, however, decidedly different from its predecessor in one important respect, being a co-credited duet with Dion Estus. The song is a reworking for two of Mary Wells' 1964 Motown classic, and this choice of material has an appropriateness about it, since Estus (best known up until now as the bass player and a backing voice with Wham!) has a musician

father who was a regular on Motown's Detroit sessions during those epic hit-making days.

Although its single release (Sedition EDITL 3310), My Guy, My Girl will also be included in the forthcoming Amii Stewart album The Hits, which as the title suggests will also contain You Really Touch My Heart, Light My Fire, and the inevitable Knock On Wood.

Release date for the LP is not announced yet but should be within a matter of weeks. Distribution is through PRT.

FOR MORE DISCO NEWS
TURN TO PAGE 13

RADIO London

- A LIST**
- ISLEY JASPER ISLEY: Caravan Epic
 - Of Love
 - DAVID GRANT/JAKI GRAHAM: Mated EMI
 - WHITNEY HOUSTON: Saving All My Love For You Arista
 - DOUG E FRESH & THE GET FRESH CREW: The Show
 - Cooltempo/Chrysalis
 - JUNIOR: Oh Louise London
 - ARETHA FRANKLIN: Who's Zoomin' Who Arista
 - FREDDIE JACKSON: You Are My Lady Capitol
 - TEMPERATIONS: Do You Really Love Your Baby Motown
 - THE WINANS: Let My People Go Qwest
 - D.S.M.: Warnor Groove 10/Virgin
 - CLIMBERS
 - MELISSA MORGAN: Do Me Baby Capitol
 - SOPHIA GEORGE: Girlie Girlie Winner
 - PAULETTE TAJAH: Glad You're Around Exclusive
 - MASQUERADE: One Nation Streetwave
 - AMII STEWART & DON ESTUS: My Guy, My Girl Sedition
 - TIMITA JORDAN: You Got Me Dreamin' (US Import — Top Priority)
 - ROCHELLE: My Magic Man (US Import — Warner Bros)
 - CHERRELLE: You Look Good To Me (US Import — Tabu)
 - CARL BEAN: I Was Born This Way 10/Virgin
 - GLENN JONES: Everlasting Love (US Import — RCA)

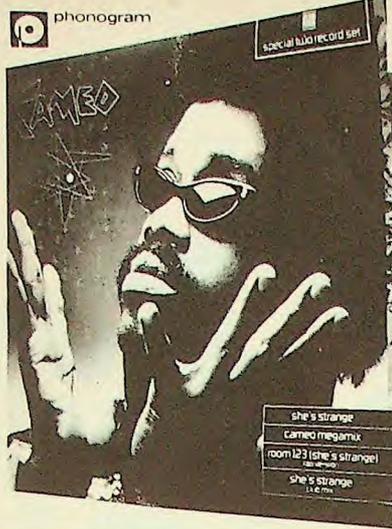
As featured on the TONY BLACKBURN Show
Radio London 9am-12noon Monday-Friday
(206m 94.9 VHF)

DISCO and dance
TOP • ALBUMS

- 1 1 3 PROMISE: Sade Epic EPC 86318 (C)
- 2 5 3 HIGH PRIORITY: Cherelle Tabu BFZ 40094 (Import)
- 3 2 7 THE LOVE SONGS: George Benson K-tel/WEA NE 1308 (K)
- 4 4 8 CARAVAN OF LOVE: Isley Jasper Isley Epic EPC 26656 (C)
- 5 New MASTERPIECE: Isley Brothers Warner Brothers 925 347-1 (Import)
- 6 8 31 ROCK ME TONIGHT: Freddie Jackson Capitol FRED 1 (E)
- 7 New THIS LOVE'S FOR REAL: Chapter 8 Beverly Glen BG 10007 (Import)
- 8 12 2 IT TAKES TWO: Juicy Private I BFZ 40098 (Import)
- 9 New PAUL HARDCASTLE: Paul Hardcastle Chrysalis CHR 1517 (F)
- 10 3 3 STREET SOUNDS EDITION 14: Various Street Sounds STSND 14 (A)
- 11 7 3 GETTIN' AWAY WITH MURDER: Gordy 5164GL (Import)
- 12 New TOUCH ME: Temptations Gordy 925 276-1 (W)
- 13 16 2 WHY ME? HUSTON: Whitney Houston Arista 206 978 (F)
- 14 6 4 WORKIN' IT BACK: Teddy Pendergrass Asylum EKT 26 (W)
- 15 11 6 YOU MIGHT BE SURPRISED: Roy Ayers CBS 26653 (C)
- 16 9 6 WORLD MACHINE: Level 42 Polydor POLH 25 (F)
- 17 10 3 WALL TO WALL: Rene & Angela EMI EMS 1118 (E)
- 18 15 8 MR WRIGHT: Bernard Wright Manhattan MTL 1000 (E)
- 19 19 2 THE NEW ZAP 1V U: Zap Warner Brothers 925 327-1 (W)
- 20 17 10 ALEXANDER O'NEAL: Alexander O'Neal Tabu/Epic TBU 26495 (C)

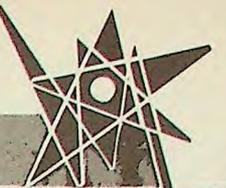
Compiled by MRIB

Dealers: Cut out and display



the new single
she's strange

CAMEO



- she's strange
- cameo megamix
- room 123 (she's strange) rap version
- she's strange club mix

double 12" JABX 252

special 12" two record set

also available in 7" JAB 25 & 12" JABX 25



MUSIC WEEK

DISCO

and dance

MUSIC WEEK

7 December, 1985

TOP 75 SINGLES

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	THE SHOW Doug E Fresh & The Get Fresh Crew Cooltempo/Chrysalis COOL(X) 116 (F)
2	2	3	SAVING ALL MY LOVE FOR YOU Whitney Houston Arista ARIST (12)640 (F)
3	9	4	AFTER THE LOVE HAS GONE Princess Supreme SUPE(T) 103 (A)
4	4	4	CARAVAN OF LOVE Isley Jasper Isley Epic (T)JA6612 (C)
5	8	3	MATED David Grant/Jaki Graham EMI (12)JAKI 6 (E)
6	5	6	TELL ME (HOW IT FEELS) 52nd Street 10/Virgin TEN 74(12) (E)
7	11	4	THAT'S WHAT FRIENDS ARE FOR Dionne Warwick & Friends Arista (12)ARIST 638 (F)
8	39	7	LET MY PEOPLE GO Winans Qwest W8874(T) (W)
9	10	3	SAY YOU, SAY ME (Title song from "White Nights") Lionel Richie Motown ZB 40421 (12) — ZT 40422 (R)
10	3	6	YOUR PERSONAL TOUCH Evelyn "Champagne" King RCA PB 49915 (12) — PT 49916 (R)
11	6	4	WARRIOR GROOVE DSM 10/Virgin—(DAZZ 45) (E)
12	18	2	WHO'S ZOOMIN' WHO Aretha Franklin Arista ARIST (12)633 (E)
13	7	7	YOU DON'T KNOW Serious Intention Important/Towerbell TAN(T) 8 (E)
14	17	5	YOU ARE MY LADY Freddie Jackson Capitol (12)CL 379 (E)
15	37	3	DO YOU REALLY LOVE YOUR BABY Temptations Motown ZB 40453 (12) — ZT 40454 (R)
16	26	2	MUSIC IS THE ANSWER Colonel Abrams PRT 7P 336 (12) — 12P 336 (A)
17	14	4	MR D.J. The Concept Tuckwood TW 105 (Import)
18	24	4	ALICE I WANT YOU JUST FOR ME Full Force Columbia 44-05282 (Import)
19	32	3	INSPECTOR GADGET The Cartoon Krew Champion CHAMP (12)6 (A)
20	12	4	JUST FOR MONEY Paul Hardcastle Chrysalis CASH(X) 1 (F)
21	13	9	CHIEF INSPECTOR Wally Badarou Fourth & Broadway/Island (12)BRW 37 (E)
22	NEW		LOVE'S GONNA GET YOU Jocelyn Brown Warner Brothers/Jellybean 020283 (Import)
23	20	11	SOMETHING ABOUT YOU Level 42 Polydor POSP(X) 759 (F)
24	16	3	R.S.V.P. Five Star Tent/RCA PB 40445 (12) — PT 40446 (R)
25	28	3	DAY BY DAY Shakatak with Al Jarreau Polydor POSP(X) 770 (F)
26	34	2	GO HOME Stevie Wonder Motown ZB 40501 (12) — ZT 40502 (R)
27	15	6	SECRET RENDEZVOUS Rene & Angela Champion CHAMP (12)5 (A)
28	19	19	TRAPPED Colonel Abrams MCA MCA(T) 997 (F)
29	23	7	IS THIS THE FUTURE/WICKY WACKY The Fatback Band Important/Towerbell TAN(T) 7 (E)
30	33	3	MY MAGIC MAN Rochelle Warner Brothers 0-20376 (Import)
31	30	7	OH SHEILA Ready For The World MCA MCA(T) 1005 (F)
32	22	9	AIN'T THAT THE TRUTH Rochelle Kelly 10/Virgin TEN 87(12) (E)
33	49	2	DON'T YOU JUST KNOW IT Amazulu Island (12)IS 233 (F)
34	21	12	THE POWER OF LOVE Jennifer Rush CBS AS5003 (12) — TX5003 (C)
35	NEW		ON THE RADIO Miquel Brown Record Shack SOHO(T) 59 (A)
36	25	4	GIVE AND TAKE Brass Construction Capitol (12)CL 377 (E)
37	40	3	THE SCREAMS OF PASSION The Family Warner Brothers W8953(T) (W)
38	NEW		NO FRILLS LOVE Jennifer Holliday Geffen A6736 (C)
39	NEW		I CAUGHT YOU OUT Dotty Green Hot Melt (12)TC 4 (A)
40	29	11	SHE'S NOT A SLEEZE Paul Laurence (with Lillo Thomas & Freddie Jackson) Capitol (12)CL 38 (E)
41	RE		SHE'S STRANGE Cameo Club/Phonogram JAB(X) 25 (F)
42	27	8	HIT AND RUN Total Contrast London LON(X) 76 (F)
43	44	2	NO LOOKING BACK Canute EMI (12)TAKE 4 (E)
44	46	4	OH LOUISE Junior London LON(X) 75 (F)
45	NEW		MAKE 'EM MOVE Sly & Robbie Island (12)IS 251 (E)
46	48	2	JACK (LEGS) DIAMOND, RACKATEER AND GANGSTER Bill (Speakeasy) Fredericks Touch (12)TOU 1(A)
47	31	4	ROCK ME BABY Johnny Nash 2000 AD/Sierra FED 19(T) (W)
48	RE		(SEXUAL) HEALING Marvin Gaye CBS (T)A 2855 (C)
49	43	3	GIRL WHAT'S GOING ON? Ingram Streetwave (M)KHAN 56 (A)
50	36	8	AIN'T YOU HAD ENOUGH LOVE Julie Roberts BlueBird/10 BR 19(T) (E)
51	53	5	AFRICAN BREEZE Hugh Masekela Jive JIVE(T) 100 (A)
52	38	7	STATUS QUO Donald Banks Kapital City/Fourth & Broadway/Island (12)BRW 36 (E)
53	42	4	BITE THIS Roxanne Shante 10/Virgin TEN 88(12) (E)
54	70	14	GET LOOSE Aleem Nia Ni 1243 (Import)
55	57	2	VICE (From "Miami Vice") Grandmaster Melle Mel & The Furious Five Sugarhill/PRT SHL 146 (A)
56	35	9	SLAVE TO THE RHYTHM Grace Jones ZTT/Island (12)IS 206 (E)
57	45	6	KNEES Howard Johnson A&M AM(Y) 282 (F)
58	NEW		TRAITOR Elevation Illuminated/Priority (12)LEV 66 (E)
59	61	7	100% Caprice Caprice Lovebeat International LOV 1(T) (G/SP)
60	64	2	I WISH THAT I WERE OLDER Leisa Dove Streetwave (M)KHAN 58 (A)
61	NEW		FREEDOM Primit Sisters RCA PB 49913 (12) — PT 49914 (R)
62	47	13	THE HEAVEN I NEED The Three Degrees Supreme SUPE(T) 102 (A)
63	NEW		LEAVING ME NOW (RE-MIX) Level 42 Polydor POSP(X) 776 (F)
64	NEW		THE TRUTH Colonel Abrams MCA MCA(T) 1022 (F)
65	73	2	SLIP 'n' SLIDE Roy Ayers CBS (T)A 6604 (C)
66	41	6	NEVER CRY AGAIN Kleeer Atlantic A9505(T) (W)
67	62	25	LOVE SO FINE Sahara Elite—(DAZZ 38) (A)
68	65	23	TWILIGHT Maze featuring Frankie Beverly Capitol (12)CL 363 (E)
69	NEW		CHRISTMAS MEDLEY Weekend Lifestyle XY 1(2) (A)
70	71	13	(I'LL BE A) FREAK FOR YOU Royalle Delite Streetwave (M)KHAN 51 (A)
71	66	7	WALKING IN RHYTHM The Blackbyrds Streetwave —(SWAVE 3) (A)
72	51	5	FIRE Fire Fox Atlantic 0-36843 (Import)
73	50	3	NO ONE EMOTION George Benson Warner Brothers W8863(T) (W)
74	75	2	YOU REALLY TOUCH MY HEART Amii Stewart Sedition/PRT EDIT(L) 3307 (A)
75	59	13	SINGLE LIFE Cameo Club/Phonogram JAB(X) 21 (F)

EVELYN KING

featuring the hit

YOUR
PERSONAL
TOUCH

a long time coming

New Long Player on RCA Records and Tapes

RCA

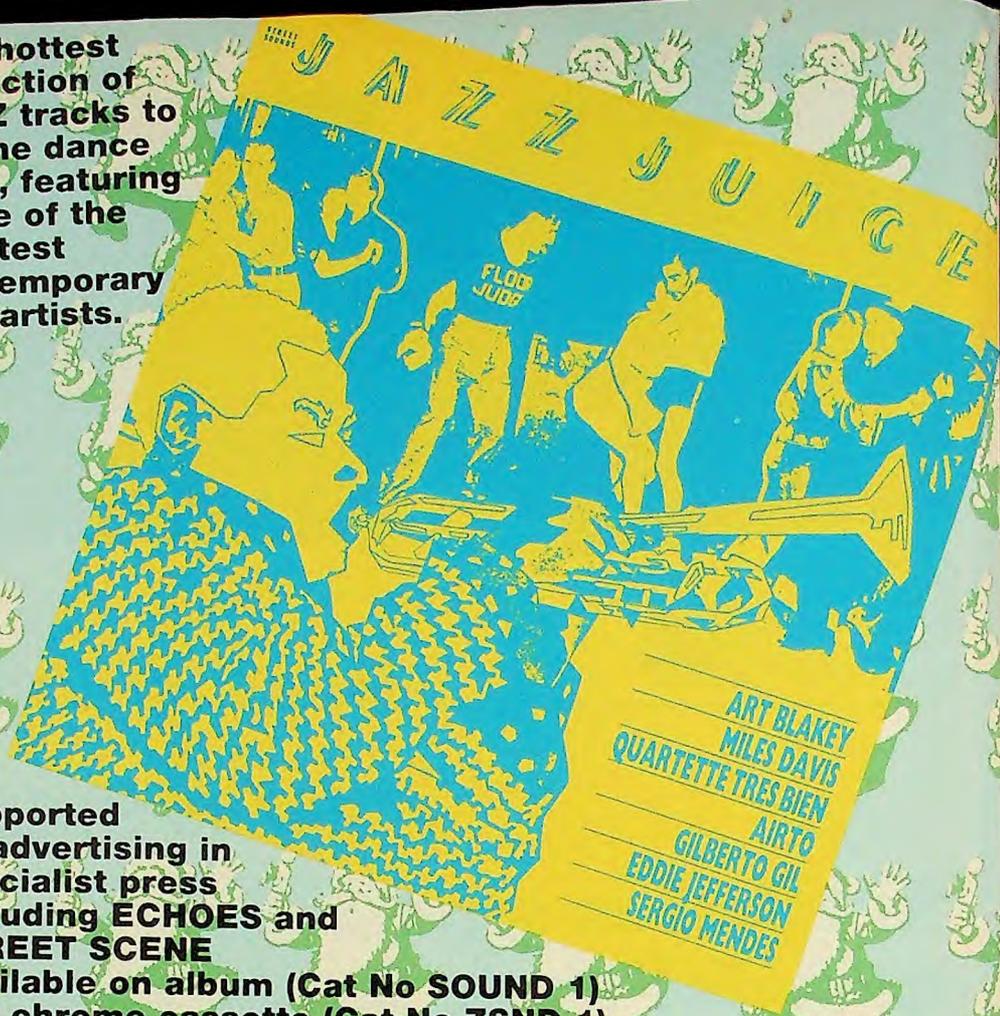
Dealers: Cut out and display. The key to distributor codes can be found on the new albums page. Compiled by MRB from a nationwide panel of 50 specialist shops.

HOT SINGLES



ARTIST	TITLE	7" Cat No	12" Cat No
MASQUERADE	ONE NATION	KHAN59	MKHAN59
ROYALLE	SPEND A LITTLE	KHAN60	MKHAN60
DELITE	TIME WITH ME		
ALEEM	GET LOOSE	KHAN61	MKHAN61
B.T.	UPTOWN	N/A	MKHAN62
EXPRESS	EXPRESS		

The hottest collection of JAZZ tracks to hit the dance floor, featuring some of the greatest contemporary jazz artists.



Supported by advertising in specialist press including ECHOES and STREET SCENE Available on album (Cat No SOUND 1) and chrome cassette (Cat No ZSND 1)

TO ORDER see your man from PRT or call STREETWAVE & STREETSOUNDS TELESales on 01-648 7000 (x214) or 640 3344

The worthy successor to ELECTRO 9 (The first UK release of The Show) Release date for Album (Cat No ELCST 10) and Chrome Cassette (Cat No ZC ELC 10) is December 6th and pre release orders will assure a chart position before the end of the year. marketing will include dynamic press advertising commencing on the 14th December and running till Christmas.

10 TRICKY TEE

RO ROXANNE SHANTE

19TH FLEET

RUND.M.C.

M.C. CRAIG 'G'

D.J. BORN SUPREME ALLAH

FREESTYLE

THE DYNAMIC DUO featuring SHAQUAN

STREET SOUNDS

The hottest album to be released this year, and a guaranteed Xmas Smash, Heavy TV promotion begins on the 13th December running up to the new year, we will be running two different advertisements, each emphasising different artists, and the slots booked (Max Headroom, Tina Turner, The Tube, etc) will ensure maximum exposure for this great compilation. Press advertisements are booked for No 1, R.M., Echoes, and The Street Scene, plus national press, and as always we will be promoting the album and cassette on all ILR music stations. Release date for album (Cat No STSND 15) and cassette (Cat No ZCSTS 15) is December 6th

15

LP REVIEWS

and dance
DISCO

• Top 20

ARCADIA: So Red The Rose. Parlophone Odeon Series PCSD 101. Debut album from the Duran spin-off Simon Le Bon/Nick Rhodes/Roger Taylor outfit.

VARIOUS: Velvet Waters. Stylus SMR 8507. TV-advertised collection featuring 18 instrumental favourites including Richard Clayderman, John Williams and the Shadows.

• Top 50

THE DOORS: The Best Of The Doors. Elektra EKT21. Double album anthology featuring 18 tracks digitally remastered and spanning the band's heyday of 1967-71. Includes their classics Light My Fire, Riders On The Storm, Love Her Madley and Hello I Love You. An essential buy for all Doors/Jim Morrison fans.

KENNY ROGERS: The Heart Of The Matter. RCA PL 87023. Rogers has yet to reach his full UK sales potential, but this George Martin-produced album will certainly appeal to his fans although it may be the wrong time of the year to achieve mass consumer acceptance. It's in Rogers' usual easy-on-the-ear style and includes the current single Morning Desire.

JON ANDERSON: 3 Ships. Elektra EKT 22. The distinctive Yes vocalist could have a big seasonal seller with this beautiful Christmas album which includes The Holly And The Ivy, Oh Holy Night and the double A-sided single, Easier Said Than Done/3 Ships.

SLADE: Slade Crackers. K-tel Star 2271. Producer: Jim Lea. The LP is sub-titled "The Christmas Party Album" and that just about sums it up. It's 16 tracks of pop-along tunes including classic Slade tunes and the band's version of party standards such as Hi Ho Silver Lining and Hokey-Cokey.

TWISTED SISTER: Come Out And Play. Atlantic 781 275. Producer: Dieter Dirks. Slower, more considered than the manic excesses of Knife In The Back or I Am, I'm Me and it's easily argued that this is logical progression from Stay Hungry and You Can't Stop Rock 'n' Roll. Should keep the fans intrigued.

MALCOLM McLAREN: Swamp Thing. Virgin/Charisma. CAS 1170. A high-falutin and enjoyable stop gap measure drawn mainly from Trevor Horn's recordings of the Duck Rock world tour 1982-84, to tide us over while Malcy's away in Hollywood planning "the surfing sound of the Eighties". Swamp Thing matches radically altered versions of Duck Rock and a couple of things from his Bow Wow Wow days, with the title tracks rendition of Wild Thing and other new lightweight, but fun, bits of electro fluff.

• General

THE REPLACEMENTS: Tim. Sire. 925 330-1. Producer: Tommy Erdelyi. First UK major label offering from the Minneapolis quartet which has been attracting hyperbolic press from the "serious" papers over the past few weeks. The attention should ensure this blend of every US music form from metal through to country rock does not go unnoticed, possibly even creeping into the Top 75.

ANNE CLARK: Pressure Points. 10 Records DIX 18. Producer: John Foxx. Hardworking UK poet Anne Clark actually almost sings (and sounds like a less strident Joolz) on some of these nine tracks on which the fusion of words and music is much more comfortable than on some of her earlier work for Red Flame. Limited appeal, but this should be her most successful collection to date.

• Indies

THE WAKE: Here Comes Everybody. Factory. FACT 130. Producer: Oz. Glasgow's Wake take that warm and gentle feeling of wistful sadness that New Order sometimes capture, and lovingly craft it into something special enough to make grown men weep. There's some gorgeously optimistic guitar and some of the most affecting keyboard, offset by a Factory patent deadpan vocal delivery. Stunning!

A CERTAIN RATIO: The Old And The New. Factory. FACT 135. A sort of ACR's greatest hits, recalling all their single A and B-sides from Flight to Wild Party, and giving away their two earlier — and highly collectable — offerings, The Thin Boys and Shack

Up, as a free seven-inch single in a cover-mounted flap with all copies. A fine document of the career of Manchester's longest serving and most innovative soul boys.

ATTRITION: Smiling, At The Hypogonder Club. Third Mind Records. TMLP 13. Distribution: Rough Trade/Cartel/Jungle. One vision of what indie product should be in 1985: a sumptuously and inviting package of attractive ideas. Reference points range from Depeche Mode's more reflective moments through to Cabaret Voltaire's more abrasive, only more interesting, because unlike those bands, Attrition haven't yet backed themselves up a creative cul-de-sac.

SCRAPING FOETUS OFF THE WHEEL: Nail. Some Bizzare/Self Immolation. WOMB FIP4. Foetus aurally recreates the kind of cyanide-potent feelings of disgust, depravity and voyeurism that mass murders seem to inspire. His words are full of the crudest sex and violently-spilled blood. Musically, he eats Carmina Buranes for breakfast with quasi-classical sections, and creates the heaviest noise this side of metal, electronically and without slipping into blank cacophony. A fine achievement if you've got the stomach, and indie chart bound.

DANNY & DUSTY: The Lost Weekend. Zippo Records. ZONG 007. Producer: Paul B Cutler. Two Green On Reds, three Long Ryders and two Dream Syndicators join forces for a bar-room country rock album, a good head above most of the competition. Curiously reminiscent of Brown Sugar period Stones, and indie chart bound bearing in mind the national chart success these bands are now achieving.

VARIOUS: Stomping At The Klub Foot Volume II. ABC Records. ABCLP 6. Frenzy, The Pharaohs, Tall Boys, The Rapiers, Demented Are Go, Primevals and The Styng Rites come together for one night at the Hammersmith alternative venue to deliver two tracks apiece for this future indie chart Top Tenner.

BILL NELSON: The Summer Of God's Piano. Cocteau Records JC 6. Distribution: Pinnacle. Taken from the costly but sumptuous Trial By Intimacy box set, this single LP is tuneful and mellifluous: The influential Nelson at his most accessible. Indie charter.

THE WOLFGANG PRESS: The Legendary Wolfgang Press And Other Tall Stories. 4AD. CAD 514. Producers: Robin Guthrie/artists. Legendary they may not be, but more than worthy of attention, certainly. This LP collects together the tracks from their last three EPs, and comes across as a more pleasing, if wildly idiosyncratic, whole. A couple of the tracks — Sweat-box and Fire-eater — have been remixed by Martyn Young of Colourbox, while Liz Fraser from The Cocteau Twins crops up on the cover of Aretha Franklin's Respect. Introspective with the lingering taint of an unstable mind, and welcome invention for the indie chart.

QUANDO QUANDO: Pigs + Battleships. Factory. FACT 110. Producer: Mark Kamins. Not the skeletal, agoraphobic funk one might have expected from these Factory soul boys and girls, Pigs + Battleships spreads its net far wider, taking in elements of ska, almost Shakatak-smooth jazz-funk, reggae MCing, the latest studio trickery and still finding room for the odd bout of sullenness. Polished, but not so much as to put off the appreciable number of Factoryphiles who'll see this into the indie chart.

THE OUTSKIRTS: Heaven's On The Move. Glass MGLALP 014. Six-track mini from an unpretentious London foursome with their hearts in the US's Mid West of REM, et al. Good stuff, eclipsing with ease much of what seems to have inspired it.

MARK STEWART: As The Veneer Of Democracy Starts To Fade. Mute. STUMM 24. The former Pop Group singer returns with the Mafia of electro-dub — Adrain "On-U Sounds" Sherwood, Keith "Malcolm X" Le Blanc, Doug "Sugarhill Gang" Wimbish and Skip McDonald — to deliver a collection of sound collages reflecting his vision of a totalitarian Britain and globe-spanning conspiracies. Wild and angry and at times almost frighteningly intense. Indie chart.

THE PYJAMA SUTRA: Killing Time. Plastic Head. PLAS LP 004. Producer: Colin Lloyd Tucker. Distribution: Backs/Cartel. A record about which it is difficult to feel anything at all, everything's so ordinary, from the spiky crimped hair to the dull "new wave" structures, from the limp non-pun of a name to the uninspired "symbolic" monochrome cover. This sort of thing would give indies a worse name than they already have, were many people to buy it, which they won't.



CHAI-AM: Seventies stormer

Sisters' Baby Brother

IN THE spirit of 400 Blows' hit cover of Brass Construction's Movin', their illuminated label mates Chai-am have taken on War's seminal Seventies stormer Me And Baby Brother.

The song, recorded with cover of Brass Construction's Movin's producer John Edmed, is the second single from the duo of Linda and Catherine Duggan, following their Summer debut with Dance Crazy.

UK Club Play Chart

1	3	DOUG E FRESH AND THE GET FRESH CREW: The Show	Cooltempo/Chrysalis
2	9	EVELYN 'CHAMPAGNE' KING: Your Personal Touch	RCA
3	1	WALLY BADAROU: Chief Inspector	Fourth & Broadway/Island
4	New	WHITNEY HOUSTON: Saving All My Love For You	Arista
5	2	TOTAL CONTRAST: Hit and Run	London
6	10	THE WINANS: Let My People Go	Qwest
7	19	D.S.M.: Warrior Groove	10/Virgin
8	New	ARETHA FRANKLIN: Who's Zoomin' Who	Arista
9	4	FRANKIE KELLY: Ain't That The Truth	10/Virgin
10	5	RENE AND ANGELA: Secret Rendezvous	Champion
11	16	BRASS CONSTRUCTION: Give And Take/Vintage Brass Medley	Capitol
12	20	THE CONCEPT: Mr DJ	Fourth & Broadway/Island
13	New	MASQUERADE: One Nation	Streetwave
14	New	CAMEO: She's Strange	Club/Phonogram
15	6	GRACE JONES: Slave To The Rhythm	ZTT/Island
16	New	ISLEY JASPAR ISLEY: Caravan Of Love	Epic
17	New	TEMPTATIONS: Do You Really Love Your Baby	Motown
18	12	SERIOUS INTENTION: You Don't Know	Important/Towerbell
19	15	KLEER: Never Cry Again	Atlantic
20	New	SADE: Maureen/Never As Good As The First Time	Epic

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

D.E.A.F. AWARDS

THE 10TH INFAMOUS AND ENTERTAINING D.E.A.F. AWARDS DINNER/DANCE LONDON HYDE PARK HILTON DECEMBER 20TH 1985

Following in the footsteps of nine successful evenings The Distinguished Audio Engineering Federation (D.E.A.F.) is staging its tenth extravaganza. Wining and dining, raffles and prizes with the highly acclaimed nominations and awards ceremony as the highlight, once again raising funds for a worthwhile charity assisting children with hearing problems.

Applications for tickets should be sent on this form to: Do Bell, D.E.A.F., Air Studios, 214 Oxford Street, London W1. Telephone 01-637 2758. Please make cheques payable to D.E.A.F.

Tickets £35 each (inc. V.A.T.)

Name

Company

Address

Telephone Signature

PUBLISHING

Publishers set for CD

COMPACT DISCS have arrived in the music libraries of the publishers — or at least in some of them. De Wolfe and KPM are two which have announced this enhancement of their music resources.

Andrew Sunnucks, music consultant to de Wolfe, has conducted an extensive survey of various companies such as advertising agencies which utilise music libraries. Some were not interested in CD at present, and a few confessed to not knowing what it was, but Sunnucks reports 60 per cent favourable response to the availability of the format.

"Sixty per cent of the people I telephoned were interested in CD because of the advantages in editing, storage, quality of reproduction, speed in locating indi-

vidual tracks, and prestige," said Sunnucks. "De Wolfe already has a library of 12 CDs, with six more planned soon, and I'm sure plenty more after that."

He points out that, while de Wolfe supplies its library LPs free to the industry, it is not possible to extend this facility to CDs.

"They do cost a great deal to manufacture, and we therefore have to charge a nominal price. At the moment, it's £8 for an individual disc and £36 for each set of six."

De Wolfe is supplying its CD resources "very extensively" around the world, and Sunnucks interprets this demand as good news for the future and an indication that the UK needs to catch up and keep up with the US and Japan in this respect. Among its CD repertoire are pieces played

by the Fairlight computer musical instrument and the Royal Philharmonic Orchestra.

The company has 18 composers under exclusive contract, and produces about 40 albums of recorded music each year in its own studios. The smaller studio is in Wardour Street and known piquantly as the Red Light Recording Studio. De Wolfe also owns the Angel Recording Studios, where many of its albums are produced and which is also used by leading orchestras and rock bands as well as for recording film soundtracks.

KPM Music's first CD library release is Trade Winds, composed by Graham de Wilde and Mitch Dalton and is also available on vinyl. KPM's Colin Bilik says the company will make its new product available on CD.

Edited by
NIGEL HUNTER

OPINION

Problems with record deliveries

I OPENED this shop in August 1980, and have had a constant battle with the record companies on deliveries and out-of-stock situations. These, I realise, are problems which can never be completely eradicated.

I also realise that sensationalism, super, soaraway sales pushes are the order of the day. Wham's new LP or a tin of baked beans — promotional difference zero! What an insult to George Michael's obvious talent. Musical content? Who cares? Just sell it and get the figures for the record company elite.

Today, however, was the last straw. As Our Price and other supermarket record shops open with the emphasis on sales, I am bracing myself for the obvious TV campaigns. December Rules OK. November and January are irrelevant.

I phoned Our Price of Upper Street, north London, to inquire about the availability of the new Elton John LP. "Certainly," I was told. This Our Price opened a matter of weeks ago, but it has no problem with deliveries! We haven't got it at the time of writing.

Don't cry for me, record companies, but think for yourselves. No indie dealers, then no breaking ground for new acts, and being held to ransom by the supermarkets for further discounts and longer time to pay.

PETER THOROGOOD, Sounds To Go Ltd, Holloway Road, London N7.

Hospital appeal

THIS IS an appeal on behalf of a brand-new hospital radio station, Radio Link. We are broadcasting to a large Mexborough hospital, the Montagu, and as well as the normal headsets in all the wards, we go out on speakers in the day centre, casualty reception, canteen and staffrooms. So our audience ranges from children to the elderly.

Being a new station, we are very short of records, mainly the easy listening Radio Two style, and would appreciate any help from your readers in the UK music industry.

KEN HAWKESLEY, 29 High Street, Bentley, Doncaster.

Spotlight Publications Ltd., Greater London House, Hampstead Road, London NW1 7QZ. The Editor reserves the right to shorten or edit letters.



HANDLE MUSIC has signed a long-term sub-publishing pact with Dick James Music for several overseas countries, where DJM will represent the existing catalogue and all future songs. The areas are North America, France, Italy, Japan, Australia and South Africa, and involved in the deal is product by Phil Fearon & Galaxy, Status Quo, Rocky Sharpe & The Replays, Kiki Dee, Jimmy The Hoover, Dr Feelgood, The Everly Brothers, Barbara Dickson, and producer Pip Williams. Seen after the agreement was signed are, from left, DJM's Stephen James, Phil Fearon and Handle Music chief David Walker.

Songs to remember

INTERNATIONAL MUSIC Publications (IMP) has issued a series of books titled 70 Years Of Popular Music in time for the Christmas market. Each of the seven volumes is devoted to a decade from the Twenties to the Eighties, and contains the music and lyrics of 40 of the top songs of each era.

The Twenties book includes April Showers, Lover Come Back To Me, Sweet Georgia Brown, and With A Song In My Heart; the Thirties one has A Foggy Day, I Got Rhythm, The Lady Is A Tramp, and There's A Small Hotel; the Forties has As Time Goes By, I'll Be Seeing You, The Nearness Of You, and The White Cliffs Of Dover; the Fifties features April In Portugal, Diana, Just In Time, and Raining In My Heart; the Sixties includes Born Free, Green Green Grass Of Home, The Last Waltz, and Stranger On The Shore; the Seventies has And I Love You So, Don't Give Up On Us, I'm Not In Love, and The Way We Were, and the Eighties book looks at Ghostbusters, Lady, Stuck On You, and What's Love Got To Do With It. Each volume costs £4.95.

Other IMP items for the Christmas market include Kate Bush's Hounds Of Love in folio form with a free pull-out poster containing five new photos of the star; a singalong selection called the Bumper Book of Popular Music; a matching folio of Marillion's Misplaced Childhood album, and Billy Bragg Back To Basics, an official biography by Andy Kershaw.

Printed music — sales up

PRINTED MUSIC sales for the six months ended June 30 have shown increases over the same period last year, according to MPA statistics.

The invoiced trade value of total sales in the UK (including Northern Ireland) was £5,971,000 (£5,483,000 last year), and the gross invoice value was £9,644,000 (£8,855,000). Total overseas sales in invoiced trade value were £3,353,000 (£3,078,000) and gross invoice value was £6,142,000 (£5,620,000). Total turnover in invoiced trade value was £9,324,000 (£8,561,000 last year); gross invoice value was £15,786,000 (£14,475,000).

Musical Chairs

NEW YORK: Vivien Friedman has been promoted to vice president of public relations and creative services for Chappell/Intersong, and Mary Beth Roberts promoted to the newly-created post of standard catalogue professional manager... James Horrocks is now professional manager at Complete Music, and Pam Charlesworth is head of copyright and admin, assisted by Alison Rowden on copyright, and Mike Alway has joined Complete as A&R consultant... Wendy Prové has been appointed Jobete Music UK catalogue manager, reporting to Ivan Chandler. She was formerly with the BBC World Service and a session singer.

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	7	TAKE ON ME, Aha A/B/CH/D/DK/GB/IRE/NL
2	2	5	NIKITA, Elton John B/CH/D/DK/IRE/NL
3	3	9	THE POWER OF LOVE, Jennifer Rush A/B/GB/IRE/NL
4	31	2	I'M YOUR MAN, Wham! B/DK/GB/IRE/NL
5	4	10	CHERI CHERI LADY, Modern Talking A/CH/D/DK/E/I
6	7	19	INTO THE GROOVE, Madonna B/E/I/IRE/NL
7	5	7	ALIVE & KICKING, Simple Minds E/F/I
8	9	19	WE DON'T NEED ANOTHER HERO, Tina Turner E/F/I
9	10	5	SLAVE TO THE RHYTHM, Grace Jones B/CH/D/NL
10	12	4	ROAD TO NOWHERE, Talking Heads B/D/GB/IRE/NL
11	15	4	A GOOD HEART, Feargal Sharkey GB/IRE
12	11	4	ELECTION DAY, Arcadia A/B/DK/I
13	9	12	PART-TIME LOVER, Stevie Wonder CH/E/F/I
14	6	18	(I'LL NEVER BE) MARIA MAGDALENA, Sandra B/I/NL
15	New	1	IN THE HEAT OF THE NIGHT, Sandra CH/D/DK
16	21	3	DON'T BREAK MY HEART, UB40 GB/IRE/NL
17	13	7	VIENNA CALLING, Falco A/CH/D
18	18	10	IF I WAS, Midge Ure A/D
19	New	1	GAMBLER, Madonna B/DK/I
20	14	4	ONE OF THE LIVING, Tina Turner CH/D/DK
21	16	8	ONLY LOVE, Nana Mouskouri B/NL
22	22	20	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics E/F
23	23	5	DESTINY, Jennifer Rush CH/D
24	New	1	ONE VISION, Queen GB/IRE
25	New	1	SAY YOU, SAY ME, Lionel Richie GB/NL
26	34	4	TOUCH BY TOUCH, Joy A
27	28	8	LOVER WHY, Century F
28	27	14	AFRIKA, Various DK
29	32	2	LEMON INCEST, Charlotte & Serge F
30	30	5	RIGTIG MAND, TV-2 DK
31	25	9	SAY I'M YOUR NUMBER ONE, Princess GB/CH/D
32	New	1	ALONE WITHOUT YOU, King I
33	33	5	AFRIKA, Sebastian DK
34	19	9	ST. ELMO'S FIRE, John Parr A/B/CH
35	New	1	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics & Aretha Franklin GB/IRE
36	New	1	JE TE DONNE, J.J. Goldman & M. Jones F
37	New	1	SEE THE DAY, Dee C. Lee GB
38	37	8	UNA STORIA IMPORTANTE, Eros Ramazzotti E/F
39	17	4	DRESS YOU UP, Madonna A/B
40	29	13	DANCING IN THE STREET, David Bowie & Mick Jagger E

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

Compiled from 11 national charts by Tron Radio, Hilversum, Holland.

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HEAVY METAL

MUSIC WEEK

7th December, 1985

METAL LPs

1	AFTERBURNER ZZ Top	Warner Brothers
2	RECKLESS Bryan Adams	A&M
3	LIVE AFTER DEATH Iron Maiden	EMI
4	MISPLACED CHILDHOOD Marilyn	EMI
5	POWER WINDOWS Rush	Vertigo/Phonogram
6	OUT FOR THE COUNT Y&T	A&M
7	ELIMINATOR ZZ Top	Warner Brothers
8	MISDEMEANOR UFO	Chrysalis
9	THE LAST COMMAND W.A.S.P.	Capitol
10	VITAL IDOL Billy Idol	Chrysalis
11	TWITCH Aldo Nova	Portrait
12	FUGAZI Marilyn	EMI
13	ASYLUM Kiss	Vertigo/Phonogram
14	SCRIPT FOR A JESTER'S TEAR Marilyn	EMI
15	BAT OUT OF HELL Meat Loaf	Cleveland International
16	REAL TO REEL Marilyn	Fame
17	ON A STORYTELLER'S NIGHT Magnum	FM
18	7800° FAHRENHEIT Bon Jovi	Vertigo/Phonogram
19	SACRED HEART Dio	Vertigo/Phonogram
20	HEART Heart	Capitol
21	RUN FOR COVER Gary Moore	10
22	THEATRE OF PAIN Mötley Crüe	Elektra
23	POWERSLAVE Iron Maiden	EMI
24	INVASION OF YOUR PRIVACY Ratt	Atlantic
25	HOT LOVER Dumpy's Rusty Nuts	Gas Music

TOP SINGLES

1	HEART OF LOTHIAN Marilyn	EMI
2	NINETEEN Phil Lynott	Polydor
3	TEARS ARE FALLING Kiss	Vertigo/Phonogram
4	SLEEPING BAG ZZ Top	Warner Brothers
5	LAVENDER Marilyn	EMI
6	BURNING HEART Survivor	Scotti Brothers
7	RUNNING FREE Iron Maiden	EMI
8	THE BIG MONEY Rush	Vertigo/Phonogram
9	BLIND IN TEXAS W.A.S.P.	Capitol
10	MARKET SQUARE HEROES Marilyn	EMI
11	TALKING TO MYSELF Terraplane	Epic
12	FROZEN HEART FM	Portrait
13	HUNGRY FOR HEAVEN Dio	Vertigo/Phonogram
14	ASSASSINATING Marilyn	EMI
15	ANIMAL (F**K LIKE A BEAST) W.A.S.P.	Music For Nations
16	THIS TIME UFO	Chrysalis
17	NEVER Heart	Capitol
18	HARD AND LOUD Mama's Boys	Jive
19	SMOKIN' IN THE BOYS ROOM Mötley Crüe	Elektra
20	BARELY HOLDING ON Lee Aaron	Attic/Roadrunner
21	CORNERS IQ	Sahara
22	HARDEST PART IS THE NIGHT Bon Jovi	Vertigo/Phonogram
23	WHAT ABOUT LOVE? Heart	Capitol
24	KAYLEIGH Marilyn	EMI
25	NIGHTMARE Venom	Neat

INDIE METAL LPs

1	ON A STORYTELLER'S NIGHT Magnum	FM
2	HOT LOVER Dumpy's Rusty Nuts	Gas Music
3	WHITE KNUCKLES Gary Moore	Raw Power
4	ANTHOLOGY Magnum	Raw Power
5	BACK TO BABYLON Tome	Zebra
6	RIDE THE LIGHTNING Metallica	Music For Nations
7	CALL OF THE WILD Lee Aaron	Roadrunner
8	SPEED KILLS Various	Music For Nations
9	KILL 'EM ALL Metallica	Music For Nations
10	KILLING IS MY BUSINESS ... AND BUSINESS IS GOOD Megadeth	Music For Nations
11	ARMOUR PLATED Tank	Raw Power
12	FROM HELL TO THE UNKNOWN Venom	Raw Power
13	TEEZE Teeze	Roadrunner
14	YOU CAN'T HAVE IT ALL ... OR CAN YOU? Chrome Molly	Powerstation
15	LIVE IN DETROIT Thor	Raw Power
16	HEARTBREAK Sabu	Heavy Metal America
17	HEART OF OUR TIME Demon	Clay
18	BORDERLAND Rio	Music For Nations
19	SUGARCREEK Sugarcreek	Music For Nations
20	THROWING SHAPES Stratus	Steel Trax
21	I'LL GET YOU ROCKIN' The Godz	Heavy Metal America
22	FUTURE WARRIORS Atomkraft	Neat
23	HEARTS OF FIRE Pauline Gillan Band	Powerstation
24	OUT ON BAIL Legs Diamond	Music For Nations
25	ARTILLERY Artilery	Neat

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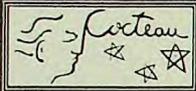
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Fire crackers

ALREADY MENTIONED in dispatches but deemed more than worthwhile singling out for special mention by dint of its generally recognised quality, is Pulp's new single, Little Girl (With Blue Eyes) And Other Pieces, out now on the Fire label. The title track involves some tough talking on matters macho, disguised as an epic ballad in the Scott Walker tradition. While the flip features three further examples of the fivesome's orchestrated and mournful

weirdness. Also on Fire is the third single from UK dwelling Irish band Colenso Parade, Hallelujah Chorus And Other Coyote-Yelps, which has been produced by Troy Tate (ex-Teardrop Explodes and the man behind the early Smiths' singles), while expected from the label in the near future is fresh vinyl from Bristol's very highly regarded Blue Aeroplanes.

Distribution is by Nine Mile/Cartel.



THE Dave Howard Singers who recently appeared on *The Tube* are getting considerable airplay with the 4-track, 12-inch EP *Who Is She* on the Hallelujah label through Rough Trade and the Cartel. The band have just finished a UK tour. The picture shows the man himself, Dave Howard, on *The Tube* (pic courtesy Tyne Tees TV).

Secret's out on new label

SECRET TROOP's 12-inch EP, *Junction 16*, is the first release from Swindon-based RS Records. The label, which is distributed through Revolver and the Cartel, has also signed Izzy The Push, who have a 12-inch EP completed and ready for release, although RS director Geoff Miles says: "We would like other record companies to have a listen first before we make a final decision about distribution and promotion."

RS is also looking for other bands to sign: "Ones that will be interested in our contract which demands a strong commitment from the bands but a great deal more artistic freedom than usual." ● RS Records, 29 Dixon Street, Swindon, SN1 3PL (0793 694850).

In the Wake of New Order?



THE WAKE: here comes a debut album

THE MOST under-rated band on Factory, The Wake (above), have their debut LP, *Here Comes Everybody*, released by the label this week. Featuring eight new tracks from the Glasgow-based band, the LP follows their mini-album *Harmony* and trio of fine singles, *Something Outside*, *Talk About The Past* and *Of The Matter*. Distribution is by Pinnacle and the Cartel.

Tracking...

OUT NOW on Making Waves own label are: *Smokin'* by Roomful Of Blues guitarist Ronnie Earl (also featuring Kim Wilson of The Fabulous Thunderbirds on vocals/harmonica); *Mind Your Own Business* by Southern gospel preacher Prince Dixon & The Jackson Southernaires; and *No Road Back Home* by Robert Crayson, esquire guitarist Doug MacLeod... The Nose Flutes have a single, *Learning To Spray With Catarrh*, out on Reflex through RT/Cartel... Gregory Isaacs has a new 12-inch disco, *Disrespectful Woman*, available on the Fidel label, via the Cartel... Members of The Dream Syndicate, The Long Ryders and Green On Red all crop up on an album credited to Danny & Dusty and called *The Lost Weekend*, out on Zippo. Also new on Zippo is *Exploring The Axis* by new California guitar band Thin White Rope. Distribution is by Pinnacle and Making Waves.

FORMER Twelfth Night lead singer Geoff Mann has now formed a regular working band which makes its debut early next month; at the same time his debut album *Psalm Enchanted Evening* will be released on the Wobbly Records label (59 Duchy Street, Salford M6 5LS, Lancs)... The Barflies have an 8-track mini-album *Down To The Bone* on the indie Fly Boy Records label... Antz Avenue have a 5-track EP *The Cheers Club* released on the indie Boulevard Records label distributed through Pinnacle, and a 5-week club tour is lined up to co-incide... Bristol band Listen have released their debut single *Whatever/Animal Earth* on Listening Trees Records distributed through the Cartel.

CSA HAS signed a marketing and distribution agreement with Smiley Culture to handle his latest single, *Noff Personality*, on his own Culture label. Distribution is through Jetstar and PRT...

Latest releases from the Demon/Edsel labels include Don Dixon's *Most Of The Girls Like To Dance LP* on Demon, The Connells' *Darker Days LP* (Demon), The Rave-Ups' *Town And Country LP* (Demon), a re-issue of Taj Mahal's first album, originally on CBS and now out again on Edsel, Eddie "Son" House's *Death Letter* (Edsel) and the Robert Cray Band's 12-inch single *Change Of Heart/Change Of Mind* (Demon).



BILL NELSON: album

NEON JUDGEMENT have rush-released a new 12-inch single *Tomorrow In The Papers* on Play It Again Sam! Records distributed through the Cartel... Latest New Rose releases include albums by Mad Daddys (Music For Men), Glasgow's *Kissing Bandits* (The Sun Brothers) and Mike Wilhelm (Mean Ol' Frisco), all distributed through Rough Trade and the Cartel... Fan Club Records has released an *Easybeats* album, *Friday On My Mind*, a collection of their hits worldwide and also some rarities, via Rough Trade and the Cartel.

THE PYJAMA Sutra release their debut album, *Killing Time*, on Plastic Head Records through Backs and the Cartel... The Surfadelics have a double A-sided single, *Too Good To Be True/Don't Know What I'm Gonna Do*, on the Armchair Records label, and they're recording a mini-album for the French Rockarolla label, to be distributed through Big Beat... CSA has released the third in its annual series of compilation albums featuring some of the label's best tracks during the last year, and it will have a special retailing price of £3.99 before Christmas... The Surf Drums released their debut single, *Take It With Me/These Seven Years*, on Swordfish Records through Nine Mile and the Cartel... Cocteau has released Bill Nelson's *The Summer Of God's Piano LP* taken from *The Trial By Intimacy* box-set, and now available in its own right for the first time. Distribution is through Pinnacle. FIRST RELEASE on the RAS label through Greensleeves is the album *A Reggae Christmas* which features Eek-a-Mouse, Freddie McGregor and Michigan & Smiley... Plankton Records' latest release is an EP cassette by The Crimeless Criminals. Also out on the label is the next mini-album cassette from The Really Free Band entitled *Jesus Our Love*... Johnny Seven are to play their first UK club tour to promote the 6-track mini-album *Official Bootleg* available on the Kent indie label, Six Pack Records. CASTLE COMMUNICATIONS' Raw Power label has its last release of the year, *Back With The Boys* by ex-Gillan guitarist Bernie Torme. The LP features six previously unreleased tracks. The New Year will see anthology compilations from Motorhead and Uriah Heep... Following the success of their mini-album, *Time's Running Out*, Mournblade rush-release a new 20-minute 4-track cassette-only EP, *Ein Heldenraum (A Hero's Dreams)* on the indie Vanishing Tower label... The Magnum Music Group has released an album by the Jordanaires, the vocal group who backed Elvis. The Jordanaires Sing Elvis Gospel Favourites features 14 spirituals.

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THE DEMON RECORDS ALBUM CHART

1	FALSE ACCUSATIONS THE ROBERT CRAY BAND	Demon FIEND43	9	THE LOST WEEKEND DANNY & DUSTY	ZIPPO ZONG007	17	BIP BAM CLYDE McPHATTER & THE DRIFTERS	EDSEL ED132
2	NIGHT OF A 1000 CANDLES THE MEN THEY COULDN'T HANG	Imp FIEND50	10	DOWN BY THE JETTY DR FEELGOOD	EDSEL ED160	18	NEVILLE-IZATION THE NEVILLE BROTHERS	DEMON FIEND31
3	BAD INFLUENCE THE ROBERT CRAY BAND	Demon FIEND23	11	GAS, FOOD, LODGING GREEN ON RED	ZIPPO ZONG005	19	STRANGE PERSUASIONS CLIVE GREGSON	DEMON FIEND45
4	LAND OF OPPORTUNITY E.T.E.T.O	Demon FIEND56	12	10 BLOODY MARY'S & TEN HOWS YOUR FATHERS ELVIS COSTELLO	IMP FIEND27	20	STONEAGE ROMEO HOODOO GURUS	DEMON FIEND32
5	I'M ALRIGHT LOUDON WAINWRIGHT III	Demon FIEND54	13	GEE-EL-O-ARE-I-AY THE SHADOWS OF KNIGHT	EDSEL ED157	21	THUMBIN' A RIDE THE COASTERS	EDSEL ED156
6	EXPLORING THE AXIS THIN WHITE ROPE	ZIPPO ZONG006	14	EXPLOSIONS IN THE GLASS PLACE THE RAIN PARADE	ZIPPO ZANE003	22	LET'S STAY TOGETHER AL GREEN	HIUKLP405
7	NATIVE SONS THE LONG RYDERS	ZIPPO ZONG003	15	GREEN ON RED GREEN ON RED	ZIPPO ZANE002	23	TALES OF THE NEW WEST THE BEAT FARMERS	DEMON FIEND39
8	FRENZY SCREAMIN' JAY HAWKINS	EDSEL ED104	16	THE WHAM OF THAT MEMPHIS MAN LONNIE MACK	EDSEL ED158	24	SOUTHERN NIGHTS ALLEN TOUSSAINT	EDSEL ED155
ORDER FROM PINNACLE AND MAKING WAVES						25	EMERGENCY THIRD RAIL POWER TRIP THE RAIN PARADE	ZIPPO ZING001

TOP SINGLES

December 7, 1985

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	14	2	REVOLUTION The Cult	Beggars Banquet BEG 152(T) (W)
2	1	3	TINY DYNAMINE (EP) Cocteau Twins	4AD —(BAD 510) (I/P/RT)
3	2	4	SUB-CULTURE New Order	Factory FAC 133(T) (I/RT/P)
4	4	7	RAIN The Cult	Beggars Banquet BEG 147(T) (W)
5	3	5	CAN YOUR PUSSY DO THE DOG? The Cramps	Big Beat NS(T) 110 (P/MW/I/J/SW/J/S)
6	NEW	6	ECHOES IN A SHALLOW BAY (EP) Cocteau Twins	4AD —(BAD 511) (I/P/RT)
7	6	3	IT WILL COME The Woodentops	Rough Trade RT(T) 169 (I/RT)
8	5	2	GREEN BACK DOLLAR The Men They Couldn't Hang	Demon D 1040(T) (MW/P)
9	28	9	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T) (W)
10	8	6	THE BATTLE CONTINUES (EP) Conflict	Mortarhate —(MORT 15) (I/J)
11	17	6	V2 That Petrol Emotion	Noise A Noise NAN 1(T) (I/RT)
12	24	13	BUBBLING Aswad	Simba (12)SIM 101 (J/S/E)
13	7	6	THE WIND OF CHANGE Robert Wyatt with The Swapo Singers	Rough Trade RT(T) 168 (I/RT)
14	11	7	CRUISERS CREEK/LA The Fall	Beggars Banquet BEG 150(T) (W)
15	NEW	15	EDIE The Adult Net	Beggars Banquet BEG 148(T) (W)
16	13	14	BLUE MONDAY New Order	Factory —(FAC 73) (I/RT/P)
17	10	2	FINAL SOLUTION Peter Murphy	Beggars Banquet BEG 143(T) (W)
18	NEW	18	SLAMMERS King Kurt	Stiff BUY(IT) 235 (E)
19	34	12	RESURRECTION JOE The Cult	Beggars Banquet BEG 122(T) (W)
20	19	5	SEQUENZ Xmal Deutschland	Red Rhino Europe RRE(T) 1 (I/Red Rhino)
21	12	4	CRAWFISH Johnny Thunders & Patti Palladin	Jungle JUNG 23 (I/J)
22	21	5	LET THEM EAT BOGSLED Bogshed	Vinyl Drip —(DRIP 2) (I/Backs)
23	29	6	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)
24	18	2	THE HOP Theatre Of Hate	Stiff —(BUYIT 237) (E)

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JETSTAR REGGAE CHART

TOP 20 DISCO 45's

- GIRLIE GIRLIE Sophia George Winner Records WIN/T 01
- YOU'RE LYING Sandra Cross Ariwa ARI 45
- GOTTA FIND A WAY Lorna Gee Ariwa ARI 46
- WHAT ONE DANCE CAN DO Beres Hammond Revue RE 029
- NOFF PERSONALITY Smiley Culture Culture Records CR001
- TEMPO Anthony Red Rose Firehouse DT 001
- BUBBLING Aswad Simba 12SIM 101
- NO TOUCH ME STYLE Frankie Paul S.C.O.M. SCOMBDO2
- TROUBLE IN AFRICA Papa Levi Mango 12IS 246
- ROCK A DJB Johnny Osbourne Germain
- THE TELEPHONE Tipper Irie UK Bubbblers TIPPAT 3
- THE BIG MATCH OF THE DAY Asher Senator Fashion FAD31
- I'M STANDING IN HIS WAY Owen Gray Germain DG 7
- TIME FOR LOVE Ruddy Thomas/June Lodge Greensleeves GRED18
- ISRAEL Dennis Brown Natty Congo NCDM 031
- HOLD ON HONEY Ijahman & Madge Jahmani/Tree Roots JMI 602
- PARTY NITE Undivided Roots Entente ENT 0011
- RING THE ALARM Tena Saw Techniques WR 1685
- DREAMING OF A LITTLE ISLAND Judy Boucher Orbitone-DORB 10
- MASH UP THE TELLY Pato Banton UK Bubbblers UKMC 8

TOP 10 ALBUMS

- REGGAE HITS VOL.2 Various Artists Jetstar JELP 1002
- FEVER Tena Saw Blue Mountain BM 013
- MAD PROFESSOR CAPTURES PATO BANTON Ariwa ARILP023
- PRIVATE BEACH PARTY Gregory Isaacs Greensleeves GREL 85
- JAH SHAKA MEETS ASWAD IN ADDIS ABABA Jah Shaka SHAKALP850

NEW RELEASES (12")

JANE Michael Prophet Impact Records IM 001
 YOU'RE MY SPECIAL LADY Nerious Joseph Fashion FAD 042
 ANYONE WHO HAD A HEART Audrey Hall Germain DG 13
 GIVE ME THE MIX Wayne Marshall Jah Tubbys JT013
 RAMBO POLICEMAN Whale & The Whalers Speciality SP022
 HOW I WISH IT WAS YOU Pat Kelly Three Kings TK55
 GLAD YOU'RE AROUND Paulette Tahah Exclusive EPRT 2682

NEW ALBUMS

EIGHT LITTLE NOTES Audrey Hall Germain DG1
 CROSSING OVER Sandra Cross Firm Records
 MERRIE MELODIES The Massive Horns R Top Notch TOPLP 002
 WHAT THE WORLD NEEDS Keith Douglas Natty Congo NCLP003
 WE MEET AGAIN Tito Simon NUM Records NULP 001
 UNTIL Nadine Sutherland Tuff Gong (PRE)
 REGGAE GREATS Lee Perry Island IRG 12
 REGGAE GREATS Jacob Miller Island IRG 11

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 ACCOUNTS CAN EASILY BE ARRANGED.
 78 CRAVEN PARK ROAD
 LONDON NW10 4AE. RING 01-961 5818

25	35	6	TOWER BLOCK ROCK (EP) Twenty Flight Rockers	ABC ABCS 008(Y) (P)
26	37	8	REVOLUTION Chumba Wumba	Agitpop AGIT 1 (I/Red Rhino)
27	26	9	THE BOY WITH THE THORN IN HIS SIDE The Smiths	Rough Trade RT(T) 191 (I/RT)
28	20	2	HEAVENLY ACTION Erasure	Mute 7MUTE 042 (12 — 12MUTE) (I/RT/SP)
29	28	2	YUMMER YUMMER MAN Danielle Dax	Awesome 7AOR 3 (12 — 12AOR 3) (I)
30	42	6	BABY HURRICANE Flesh For Lulu	Statik TAK 37(12) (P)
31	50	3	MAKES NO SENSE AT ALL Husker Du	SST SST 051 (P)
32	36	4	SPINNING ROUND Red Lorry Yellow Lorry	Red Rhino RED (T) 60 (I/Red Rhino)
33	16	2	TEMPLE OF CONVENIENCE Yeah Yeah Yeah	Intape IT(T) 23 (I/Red Rhino)
34	15	47	SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)
35	22	10	DAY AND NIGHT Balam and the Angel	Chapter 22 CHAP 37 (12 — CHAP 3) (I/Nine Mile)
36	23	28	THE PERFECT KISS New Order	Factory —(FAC 123) (I/RT/P)
37	25	5	FLAG DAY The House Martins	Go! Discs GOD(X) 7 (F)
38	27	7	WHEN IT ALL COMES DOWN The Icicle Works	Beggars Banquet BEG 151(T) (W)
39	32	4	KEEN That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
40	33	10	IT'S CALLED A HEART Depeche Mode	Mute 7BONG 9 (12 — 12BONG 9) (I/RT/SP)
41	38	13	ALL DAY LONG The Shop Assistants	Subway Organization SUBWAY 1 (I/RE)
42	39	23	IRONMASTERS The Men They Couldn't Hang	Imp/Demon IMP 005(T) (MW/P)
43	40	37	AIKEA-GUINEA (EP) Cocteau Twins	4AD (BIAD 501) (I/RT/P)
44	30	2	HUNT YA DOWN Aussgang	Heavy Metal (12)HVF 21 (E)
45	41	47	PEARLY-DEWDROPS' DROPS Cocteau Twins	4AD AD 405 (I/RT/P)
46	43	2	CREAMED CORN FROM THE SOCKET OF DAVID The Butthole Surfers	Fundamental (PRAY 69) (I/Red Rhino)
47	44	15	WELL WELL WELL The Woodentops	Rough Trade RT(T) 167 (I/RT)
48	45	2	WALKING ON GILDED SPLINTERS The Flowerpot Men	Aminita COMPST 702 (12 — COMPOST 02) (P)
49	49	3	GENIUS Quando Quango	Factory —(FAC 137T) (I/RT/F)
50	31	2	I'M ALRIGHT WITH YOU The Pastels	Creation (CRE 023T) (I/RT)

TOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	7	2	1979-1983 Bauhaus	Beggars Banquet BEGA 64 (W)
2	2	6	LOVE The Cult	Beggars Banquet BEGA 65 (W)
3	1	6	THE SINGLES 81 — 85 Depeche Mode	Mute MUTE 1 (I/RT/SP)
4	3	3	CHRONICLES OF THE BLACK SWORD Hawkwind	Flicknife SHARP 033 (SP)
5	4	7	ONE POUND NINETY NINE — A MUSIC SAMPLER . . . Various	Beggars Banquet BBB 1 (W)
6	NEW	6	NAIL Self Immolation/Some Bizzare WOMB FIP 4 (I/RT)	Scraping Foetus Off The Wheel
7	6	14	DREAMTIME The Cult	Beggars Banquet BEGA 57 (W)

8	10	5	LOW-LIFE New Order	Factory FACT 100 (I/RT/P)
9	5	14	RUM, SODOMY & THE LASH The Pogues	Stiff SEZ 58 (E)
10	14	9	THIS NATION'S SAVING GRACE The Fall	Beggars Banquet BEGA 67 (W)
11	9	54	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)
12	18	2	STOPPING AT THE KLUB FOOT VOLUME 2 Various	ABC ABCLP 6 (P)
13	NEW	13	FROM LUBBOCK TO CLINTWOOD EAST Terry And Gerry	Intape IT 22 (I/Red Rhino)
14	11	20	NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)
15	13	9	FALSE ACCUSATIONS The Robert Cray Band	Demon FIEND 43 (MW/P)
16	20	5	LIFE'S A RIOT WITH SPY VS. SPY Billy Bragg	Go Discs UTIL 1(F)

17	12	4	THE CLOCK COMES DOWN THE STAIRS Microdisney	Rough Trade ROUGH 85 (I/RT)
18	16	3	MEAT IS MURDER The Smiths	Rough Trade ROUGH 81 (I/RT)
19	RE	19	BAD INFLUENCE The Robert Cray Band	Imp/Demon FIEND 23 (MW/P)
20	RE	20	HELD DOWN TO VINYL . . . AT LAST! The Guana Batz	ID Records NOSE 4/— (I/Red Rhino)
21	RE	21	THERE ARE EIGHT MILLION STORIES June Brides	The Pink Label PINKY 5 (I/RT)
22	8	5	NATIVE SONS The Long Ryders	Zippo/Demon ZONG 003 (MW/P)
23	15	2	COMPANY OF JUSTICE Play Dead	Tanz TANZ LP (I/Red Rhino)
24	NEW	24	THE WARP OF PURE FUN Paul Haig	Operations Afterglow LPOPA 3 (P)
25	NEW	25	WARTS 'N' ALL — LIVE IN AMSTERDAM Marc Riley & The Creepers	Intape IT 26 (I/Red Rhino)

AIRPLAY

BUBBLING

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

- 5 (—) **ASIA: Go** Geffen A6737 (C)
Clyde, Downtown, Invicta, NorthSound, Severn
- 5 (—) **BIG DISH, THE: Prospect Street** Virgin VS 820 (E)
Capital, DevonAir, NorthSound, Piccadilly, Severn
- 5 (—) **LAST, JAMES: The Seduction** Polydor POSP 707 (F)
Broadland, Luxembourg, Moray Firth, Victory, Wyvern
- 6 (6) **LOFGREN, NILS: Delivery Night** Towerbell TOW 76 (E)
Luxembourg, Mercury, DevonAir, Hereward, Orwell, Metro
- 6 (—) **LONE JUSTICE: Sweet, Sweet Baby (I'm Falling)** Geffen A 6426 (C)
Beacon, Clyde, Downtown, Forth, Metro, Plymouth
- 6 (6) **LYNOTT, PHIL: Nineteen** Polydor POSP 777 (F)
Capital, Plymouth Sound, Mercia Sound, Hallam, Clyde, Tay
- 5 (—) **NEW ORDER: Sub-Culture** Factory FAC 133 (I/RI/P)
BRMB, Hallam, Invicta, Tay, Tees
- 5 (—) **NO HAT MOON: Won't You Dance With Me** Towerbell TOW 78 (E)
Clyde, DevonAir, Moray Firth, Severn, Swansea
- 5 (—) **PETERS, LENNIE: Key Largo** Relax LAX 5 (C)
Beacon, Moray Firth, Plymouth, Signal, 2CR
- 6 (—) **POST, MIKE featuring Larry Carlton: The Theme From Hill Street Blues** Elektra K 12576 (W)
CBC, Chiltern, Moray Firth, Victory, West Sound, Wyvern
- 6 (—) **PROPAGANDA: P: Machinery** ZTT/Island ZTAS 21 (E)
Chiltern, Clyde, Luxembourg, Mercury, NorthSound, Red Rose
- 6 (—) **WINANS, THE: Let My People Go (Part 1)** Qwest W8874 (W)
BRMB, Capital, Forth, Mercia, Mercury, Tees

RADIO 2

Based on plays Monday-Friday (6.00am-8.00pm)

- 8 (5) **LIONEL RICHIE: Say, Say Me**
- 7 (6) **DIONNE WARWICK & FRIENDS: That's What Friends Are For**
- 5 (New) **MADONNA: Dress You Up (Sire)**
- 5 (New) **NANA MOUSKOURI: Only Love (Carriere)**
- 5 (New) **BARRY MANILOW: In Search Of Love (RCA)**
- 4 (5) **PHIL COLLINS and MARILYN MARTIN: Separate Lives**
- 4 (5) **DANA: If Give My Heart To You**
- 4 (6) **JUSTIN HAYWARD: The Best Is Yet To Come**
- 4 (5) **WHITNEY HOUSTON: Saving All My Love For You**
- 4 (4) **DEE C LEE: See The Day**
- 4 (New) **JULIAN LENNON: Because (Charisma)**
- 4 (New) **KENNY ROGERS: Morning Desire (RCA)**

OTHER FEATURED RECORDS

- RUSS ABBOT: Let's Go To The Disco**
- BOXCAR WILLIE: Watching New Love Grow**
- JOE DOLAN: It's You, It's You, It's You (Remix)**
- WILLIE FINLAYSON: The Skye Boat Song**
- JOHN LENNON: Jealous Guy**
- LENNIE PETERS: Key Largo**
- CHRIS REA: Ace Of Hearts**
- STEELEYE SPAN: Somewhere In London**
- SHAKATAK with AL JARREAU: Day By Day**
- WHAM!: I'm Your Man**

- DAVID HAMILTON'S RECORD OF THE WEEK**
- JON ANDERSON: Easier Said Than Done (Elektra)**

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

RADIO 1

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

- | | | | |
|----------|--|---------|--|
| 27 (21) | WHAM!: I'm Your Man | 8 (8) | HUEY LEWIS & THE NEWS: Heart And Soul |
| 20 (20) | FEARGAL SHARKEY: A Good Heart | 8 (6) | JULIAN LENNON: Because |
| 19 (17) | DEE C LEE: See The Day | 8 (7) | PRINCESS: After The Love Has Gone |
| 19 (16) | UB40: Don't Break My Heart | 7 (5) | ARETHA FRANKLIN: Who's Zooming Who |
| 17 (11) | ARTISTS AGAINST APARTHEID: Sun City | 7 (12) | LEVEL 42: Something About You |
| 17 (10) | GO WEST: Don't Look Down | 7 (New) | MARILLION: Heart Of Lothian, EMI MARIL 5 (E) |
| 17 (12) | PAUL McCARTNEY: Spies Like Us | 7 (5) | PHIL LYNOTT: Nineteen |
| 17 (17) | STARSHIP: We Built This City | 7 (5) | STING: Russians |
| 16 (12) | GRAHAM: Mated | 6 (New) | ASIA: Go, Geffen A6737 (C) |
| 15 (18) | LLOYD COLE & THE COMMOTIONS: Lost Weekend | 6 (New) | MIKE CARSON: Tonight She Comes, Elektra EKR 30 (W) |
| 15 (17) | QUEEN: One Vision | 6 (10) | DIRE STRAITS: Brothers In Arms |
| 15 (13) | TALINKG HEADS: Road To Nowhere | 6 (7) | GREEN ON RED: Time Ain't Nothing |
| 15 (11) | WHITNEY HOUSTON: Saving All My Love For You | 6 (11) | KING: Taste Of Your Tears |
| 13 (16) | EURYTHMICS & ARETHA FRANKLIN: Sisters Are Doing It For Themselves | 6 (New) | MIKE O'FIELD: Pictures In The Dark, Virgin VS 836 (E) |
| 13 (10) | PHIL COLLINS & MARILYN MARTIN: Separate Lives | 6 (New) | SQUEEZE: Heartbreaking World, A&M AM 291 (F) |
| 13 (14) | PREFAB SPROUT: When Love Breaks Down | 5 (8) | CHINA CRISIS: The Highest High |
| 12 (10) | AMAZULU: Don't You Just Know It | 5 (New) | COLONEL ABRAMS: The Truth, MCA 1022 (F) |
| 12 (9) | ELTON JOHN: Nikita | 5 (7) | DREAM ACADEMY: Please Please Please Let Me Get What I Want |
| 12 (13) | LIONEL RICHIE: Say You, Say Me | 5 (8) | EVELYN 'CHAMPAGNE' KING: Your Personal Touch |
| 12 (6) | PET SHOP BOYS: West End Girls | 5 (New) | THE FARM: Steps Of Emotion, Admiralty/Probe PRA 1 (I/Probe) |
| 11 (9) | BRONSKI BEAT: Hit That Perfect Beat | 5 (New) | ISLEY/JASPER/ISLEY: Caravan Of Love, Epic A6612 (C) |
| 11 (9) | BRYAN ADAMS & TINA TURNER: It's Only Love | 5 (New) | JOHN LENNON: Jealous Guy, Parlophone R 6117 (E) |
| 11 (6) | NIK KERSHAW: When A Heart Beats | 5 (Re) | JUNIOR: Oh Louise |
| 11 (New) | LEVEL 42: Leaving Me Now (Remix), Polydor POSP 776 (F) | 5 (5) | NILS LOFGREN: Delivery Night |
| 10 (8) | BRYAN FERRY: Windswept | 5 (Re) | PROPAGANDA: P-Machinery |
| 10 (6) | THE CULT: Revolution | 5 (New) | THE REDSKINS: Kick Over The Statues, Abstract Dance/Priority AD 6 (E) |
| 10 (13) | DOUG E. FRESH & THE GET FRESH CREW: The Show | 5 (New) | THOMPSON TWINS: Revolution, Arista TWINS 10 (F) |
| 10 (6) | SOPHIA GEORGE: Girly Girly | 5 (5) | THE WINANS: Let My People Go |
| 10 (12) | THE WATERBOYS: The Whole Of The Moon | | |
| 9 (14) | AHA: Take On Me | | |
| 9 (6) | DIONNE WARWICK & FRIENDS: That's What Friends Are For | | |
| 9 (9) | ELTON JOHN & GEORGE MICHAEL: Wrap Her Up | | |
| 9 (12) | MADNESS: Uncle Sam | | |
| 9 (New) | MADONNA: Dress You Up, Warner Brothers W8848 (W) | | |
| 9 (16) | MIDGE URE: That Certain Smile | | |
| 9 (10) | SLADE: Do You Believe In Miracles | | |
| 8 (8) | FINE YOUNG CANNIBALS: Blue | | |

OTHER FEATURED RECORDS

- GENE LOVES JEZEBEL: Desire**
- PAUL HARDCASTLE: Just For Money**
- GRACE JONES: Slave To The Rhythm**
- JUNE BRIDES: No Placed Called Home**
- KATRINA & THE WAVES: Que Te Quiero**
- JOHN MITCHELL: Good Friends**
- SNOWY WHITE: For You**
- THE WOODENTOPS: It Will Come**
- ZINNO: What's Your Name**

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

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
1	1	3	I'M YOUR MAN ● Wham! (George Michael) Morrison Leahy Music (s)	Epic (TIA 6716) (C)
2	3	4	SAVING ALL MY LOVE FOR YOU Whitney Houston (Michael Masser) Warner Bros/Screen Gems EMI Music (s)	Arista ARIST 112640 (F)
3	4	5	SEE THE DAY Dee C. Lee (Brian Robson) EMI Music (s)	CBS A 6570 (12) — TX 6570 (C)
4	2	9	A GOOD HEART ● Feargal Sharkey (David A. Stewart) RCA Music (s)	Virgin VS 808 (12) (E)
5	10	3	SEPARATE LIVES Phil Collins & Marilyn Martin (Mardin/Collins/Padgham), Various (s)	Virgin VS 818 (12) (E)
6	3	7	DON'T BREAK MY HEART UB40 (UB40/Ray "Pablo" Falconer) New Claims/ATV Music (s)	DEP International/Virgin DEP 2212 (E) UB40 (UB40/Ray "Pablo" Falconer) New Claims/ATV Music (s)
7	7	5	THE SHOW Doug E Fresh & The Get Fresh Crew (Dennis Bel/Dino Cotton) Chrysalis/EMI	Chrysalis/EMI
8	6	9	ROAD TO NOWHERE Talking Heads (Talking Heads) Warner Bros Music (s)	EMI (12)EMI 5530 (E)
9	11	4	SAY YOU, SAY ME Lionel Richie (Lionel Richie/James Anthony Carmichael) Warner Bros Music (s)	Motown ZB 4042 (12) — ZT 4042 (R)
10	5	24	THE POWER OF LOVE ★ Jennifer Rush (Gunter Mende/Canoy de Rouge) CBS Songs (s)	CBS A 5003 (12) — TX 5003 (C)
11	15	9	NIKITA ○ Elton John (Gus Dudgeon) Big Pig Music (s)	Rocket/Phonogram EJS 9112 (F)
12	NEW		DRESS YOU UP Madonna (Nile Rodgers) Warner Bros Music	Sire W 8848 (1) (W)
13	24	3	DON'T LET DOWN — THE SEQUEL Go West (Gary Stevenson) ATV Music (s)	Chrysalis GOW(X) 3 (F)
14	12	11	TAKE ON ME ● a-ha (Alan Tarney) ATV Music (s)	Warner Brothers W9006(T) (W)
15	8	4	ONE VISION Queen (Queen/Mack) Queen Music/EMI Music (s)	EMI (12)QUEEN 6 (E)
16	16	5	THAT'S WHAT FRIENDS ARE FOR Dionne Warwick & Friends (Bacharach/Carole Bayer Sager) Warner Bros Music (s)	Arista 12ARIST 638 (F)
17	26	2	SPIES LIKE US Paul McCartney (Paul McCartney/Hugh Padgham/Phil Ramone) MPL Communications	Parlophone (12)R 6118 (E)
18	14	6	SISTERS ARE DOIN' IT FOR THEMSELVES Aretha Franklin (David A. Stewart) RCA Music (s)	RCA PB 40339 (12) — PT 40340 (R)
19	35	4	WE BUILT THIS CITY Starship (Peter Wolf/Jeremy Smith) Intersong/Zomba/ATV Music/Copyright Control	RCA FB 49229 (12) — FT 49230 (R)
20	22	4	MATED David Grant/Jaki Graham (Derek Bramble) Warner Bros Music (s)	EMI (12)JAKI 6 (E)
21	29	3	SUN CITY Artists United Against Apartheid (Little Stephen/Arthur Baker) Warner Bros Music	Manhattan (12)MT 7 (E)
22	13	12	SOMETHING ABOUT YOU ○ Level 42 (Wally Badarou/Level 42) Level 42/Chappell/Island Visual Arts (s)	Polydor POSP(X) 759 (F)
23	40	3	WEST END GIRLS Pet Shop Boys (Stephen Hague) C&G Music/Copyright Control	Parlophone (12)R 6115 (E)
24	RE		DO YOU KNOW IT'S CHRISTMAS? Band Aid (Midge Ure) Chappell Music (s)	Mercury/Phonogram FEED 1 (12) (F)
25	25	5	WHEN LOVE BREAKS DOWN Prefab Sprout (Phil Thornalley) Kitchenware/CBS Songs (s)	Kitchenware/CBS SK 2112 (C)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
26	21	7	UNCLE SAM Madness (Clive Langer/Alan Winstanley) Nelly Sound/Warner Bros Music (s)	Zanzuz/Virgin JAZZ 7112 (E)
27	33	2	WHEN A HEART BEATS Nik Kershaw (Nik Kershaw) Rondor Music/Arctic King	MCA NIK(T) 9 (F)
28	18	7	BROTHERS IN ARMS Dire Straits (Mark Knopfler/Neil Dorfsman) Charriscourt/Rondor Music (s)	Vertigo/Phonogram DSTR 11112 (F)
29	31	2	HEART OF LOTHIAN Marillion (Chris Kimsey) Marillion Music/Charmaine Music/Chappell Music	EMI (12)MARIL 5 (E)
30	30	2	REVOLUTION The Cult (Steve Brown) Chappell Music	Beggars Banquet BEG 152(T) (W)
31	37	5	AFTER THE LOVE HAS GONE Princess (Stock/Aitken/Waterman) Allboys Music	Supreme SUPE(T) 103 (A)
32	17	7	STAIRWAY TO HEAVEN For Corporation (Frank Farian) Warner Bros Music (s)	Arista ARIST (12)639 (F)
33	39	3	DON'T YOU JUST KNOW IT Amaluz (Christopher Neil) EMI Music	Island (12)IS 233 (E)
34	19	5	LOST WEEKEND Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley) CBS Songs (s)	Polydor COLE(X) 5 (F)
35	NEW		SHE'S STRANGE Cameo (Larry Blackmon) Copyright Control	Club/Phonogram JAB(X) 25 (F)
36	20	17	TRAPPED ● Colonel Abrams (Richard James Burgess) MCA Music	MCA MCA(T) 997 (F)
37	27	7	HOWARDS' WAY (Theme) The Simon May Orchestra (Simon May/Bruce Talbot) Lawrence WBC Music (s)	BBG RESL 174 (A)
38	NEW		MERRY CHRISTMAS EVERYONE Shakin' Stevens (Dave Edmunds) EMI Music	Epic (TIA)676 (C)
39	45	2	HIT THAT PERFECT BEAT Bronski Beat (Adam Williams) Bronski Music/William A. Bong	Forbidden Fruit/London BITE(X) 6 (F)
40	28	6	THE WHOLE OF THE MOON The Waterboys (Mike Scott) Dizzy Heights Music	Ensign/Island (12)ENY 520 (E)
41	NEW		LEAVING ME NOW (RE-MIX) Level 42 (Wally Badarou/Level 42) Level 42/Chappell Music/Island/Visual Arts	Polydor POSP(X) 776 (F)
42	41	5	BLUE Fine Young Cannibals (Gift Steele/Cox) Virgin Music	London LON(X) 79 (F)
43	NEW		WRAP HER UP Elton John (Gus Dudgeon) Big Pig Music	Rocket/Phonogram EJS 1012 (F)
44	23	8	THE TASTE OF YOUR TEARS King (Richard James Burgess) CBS Songs/King Songs (s)	CBS (TIA)6618 (C)
45	64	2	WALKING IN THE AIR Alced Jones (John Altman) Highbridge Music/Faber Music (s)	EMI ALED 1 (E)
46	NEW		WINDSWEPT Bryan Ferry (Rhett Davies/Bryan Ferry) EG Music	EG/Polydor FERRY 3 (12) — FERR3 (3)
47	34	4	THAT CERTAIN SMILE Midge Ure (Midge Ure) Mood Music (s)	Chrysalis URE(X) (F)
48	NEW		RUSSIANS Sting (Pete Smith/Sting) Magnetic Publishing	A&M AM(Y) 232 (F)
49	51	4	R.S.V.P. Five Star (Nick Marinelli) Intersong Music	Ten/RCA PB 40445 (12) — PT 40446 (R)
50	38	9	GAMBLER ○ Madonna (John "Jellybean" Benitez) Warner Bros Music (s)	Geffen (TIA) 6585 (C)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
51	49	3	YOU ARE MY LADY Freddie Jackson (Barry Eastmond) Zomba Music	Capitol (12)CL 373 (E)
52	55	3	CARAVAN OF LOVE Isley Jasper Isley (Chris Jasper/Ernest Isley/Marvin Isley) CBS Songs	Epic (TIA 6612) (C)
53	NEW		THE TRUTH Colonel Abrams (Cerrone/Colonel Abrams) MCA Music	MCA MCA(T) 1022 (C)
54	53	2	DO YOU BELIEVE IN MIRACLES Slade (John Panter) Whild John Music (s)	RCA PB 40443 (12) — PT 40440 (R)
55	32	6	IT'S ONLY LOVE Bryan Adams/Tina Turner (Adams/Clearmountain) Rondor/Adams Com./Calypso Tonne	A&M AM(Y) 285 (F)
56	43	9	ALIVE & KICKING Simple Minds (Jimmy Iovine/Bob Clearmountain) EMI Music (s)	Virgin VS 81712 (E)
57	NEW		BECAUSE Julian Lennon (Dave Clark) Spurs Music/Ivy Music	EMI 5538 (E)
58	NEW		INSPECTOR GADGET Kartoon Krew (Craig Bevan) EMI Music	Champion CHAMP 1236 (A)
59	61	3	WHO'S ZOOMIN' WHO Aretha Franklin (Narada Michael Walden) Island Music/Carlin Music	Arista ARIST (12) 633 (F)
60	NEW		IT'S IN EVERY ONE OF US Cliff Richard (Keith Besney/Craig Press) Warner Bros Music	EMI (12)EMI 5537 (E)
61	NEW		GIRLIE GIRLIE Sophia George (Ronald Cheng) Shad Music	Winner WIN(T) 01 (JS)
62	36	5	JUST FOR MONEY Paul Hardcastle (Paul Hardcastle) Oval Music/Copyright Control	Chrysalis CASH(X) 1 (F)
63	NEW		THE HOKEY-ROKEY Black Lace (Neil Ferguson/Black Lace) Campbell Connelly	Fair/Priority (12)LACE 3 (E)
64	46	9	LIPSTICK, POWDER AND PAINT Shakin' Stevens (Dave Edmunds) Carlin Music (s)	Epic (TIA)610 (C)
65	NEW		ECHOES IN A SHALLOW BAY EP Cocteau Twins (Cocteau Twins) Beggars Banquet Music	4AD (12) — CAD 51 (E)
66	52	7	ELECTION DAY Arcadia (Alex Sabin/Arcadia) Tritac Music (s)	Parlophone Odeon Series (12)WSR1 (E)
67	51	4	HOLDING BACK THE YEARS Simply Red (Stewart Levine) CBS Songs/So What	Elektra EKR 291 (W)
68	42	5	YOUR PERSONAL TOUCH Evelyn "Champagne" King (Allen George/Fred McFarlane) Warner Bros Music	RCA PB 49915 (12) — PT 49916 (E)
69	47	10	YEH YEH Man Blanco (Mark Reilly/Phil Harding) EMI Music (s)	WEA Y246(T) (W)
70	NEW		REVOLUTION Thompson Twins (Nile Rodgers/Tom Bailey) Northern Songs	Arista TWINS (12)10 (F)
71	44	13	ST. ELMO'S FIRE (Man In Motion) ○ John Parr (David Foster) CBS Songs/Warner Bros Music	London LON(X) 73 (F)
72	65	2	JEALOUS GUY John Lennon (John Lennon/Yoko Ono/Phil Spector) Warner Bros Music	Parlophone (12)R 6117 (E)
73	66	3	HEART AND SOUL EP Huey Lewis & The News (Huey Lewis & The News) State Music/Chinichap	Chrysalis HUEY(X) 2 (F)
74	75	2	OH LOUISE Junior (Junior) EMI/MCA Music	London LON(X) 75 (F)
75	NEW		WARRIOR GROVE D.S.M. (Danny Pook) Copyright Control	10/Virgin (12) — DA22 45 (E)



This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
76	57		BRAVE NEW WORLD New Model Army (New Model Army) Attack Attack Music/Watou Music	EMI (12)NMA 3 (E)
77	71		LET MY PEOPLE GO (PART 1) The Winans (Marvin Winans) Screen Gems/EMI	Qwest W8874(T) (W)
78	54		DAY BY DAY Shakatak with Al Jarreau (Nigel Wright) Skratich Music	Polydor POSP(X) 770 (F)
79	90		CHRISTMAS MEDLEY/AULD LANG SYNE Weekend (Weekend) Various	Lifestyle XY 112 (A)
80	80		ALMOST SEEMS (Too Late To Turn) Clannad (Steve Nye) Clannad Music/RCA Music	RCA BP 40409 (12) — PT 40470 (R)
81	89		LOVING YOU'S A DIRTY JOB BUT SOMEBODY'S GOTTA DO IT Bonnie Tyler Guest Vocalist Todd Rundgren (Jim Steinman) Intersong Music	CBS (TIA)6662 (C)
82			IF I WAS Midge Ure (Midge Ure) Mood Music (s)	Chrysalis URE(X) 1 (F)
83	91		GROWING UP IS HARD Shirley Anne (John Murphy) Highland Publishing	Greenhill/Saturn GMI 1001 (A)
84			PICTURES IN THE DARK Mike Oldfield feat. Alced Jones: Anita & Barry Palmer (Mike Oldfield) Virgin Music	Virgin VS 836 (12) (E)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
85			P. MACHINERY Popaganda (S. J. Lipson) Perfect Songs	ZTT/Island (12)ZTAS 21 (E)
86	76		LOVE ME LIKE THERE'S NO TOMORROW Freddie Mercury (Mack/Mercury) Queen Music/EMI Music	CBS (TIA) 6725 (C)
87	78		NINETEEN Paul Lynott (Paul Hardcastle) Chappell Music	Polydor POSP(X) 777(F)
88	68		AGAIN Jimmy Tarbuck (Glen Mason) Sweet'n'Sour Songs	Scf/art SAFE 68 (P)
89	67		GO HOME Steve Wonder (Stevie Wonder Music) Jobete Music/Black Bull	Motown ZB40501(12) — ZT 40502 (R)
90	83		PLEASE PLEASE PLEASE LET ME GET WHAT I WANT Dream Academy (D. Gilmore/N. Laird Clowes) Warner Bros	blanco y negro/WEA NEG 20(T) (W)
91	97		MEDLEY Village People (Jacques Morali) Record Shack Music	Record Shack SOHO(T) 51 (A)
92			MERRY XMAS EVERYBODY Slade (Chas Chandler) Barn Publishing	Polydor POSP(X) 780 (F)
93	88		DO YOU REALLY LOVE YOUR BABY Temptations (Marcus Miller) CBS Songs/MCA Music	Motown ZB 40453 (12) — ZT 40454 (R)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
94			RING OF ICE Jennifer Rush (Gunter Mende/Canoy de Rouge) CBS Songs	CBS (TIA)4745 (C)
95			WE ALL STAND TOGETHER (from 'Rupert and The Frog Song') Paul McCartney/Frost (George Martin) MPL Communications/Parlophone R 5085 (E)	
96	81		BEST MIX OF OUR LIVES Modern Romance (Les 'The Mix Doctor' Adams) Various	WEA Y245(T) (W)
97			WHENEVER YOU NEED SOMEBODY D'chi Brown (Watemman/Stock/Aitken) All Boys Music	Magnet MAG(T) 288 (R)
98	94		LET'S GO TO THE DISCO Russ Abbot (Ben Findon) Spirit Music	Spirit FIRE(T) 9 (W)
99			The Theme From HILL STREET BLUES Mike Post featuring Larry Carlton (Mike Post) April Music/Intersong Music	Elektra K 12578(T) (W)
100			PART-TIME LOVER Steve Wonder (Stevie Wonder/Gary Okazaki) Jobete/Black Bull Music (s)	Motown ZB 43351 (12) — ZT 43352 (R)

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

TITLES A — Z (WRITERS)

A Good Heart (M. McKee)	4	Echoes In A Shallow Bay (Cocteau Twins)	55	Part Time Lover (S. Wonder)	100	Something About You (M. Liedep/P. Gould/R. Gould/M. Ring/W. Badarou)	22	Trapped (Abrams/M. Freeman)	36
After The Love Has Gone (Stock/Aitken/Waterman)	31	Holding Back The Years (Hucknall/Moss)	67	Pictures In The Dark (M. Oldfield)	77	Spies Like Us (P. McCartney)	22	Uncle Sam (Madness)	26
Again (G. Mason/K. Mifflin/Turk)	38	Howards' Way (May/Osborne)	37	Please Please Please Let Me Get What I Want (S. Wonder)	84	St. Elmo's Fire (Man In Motion) (D. Foster/J. Parr)	17	Walking In The Air (H. Blake)	45
Alive & Kicking (Simple Minds)	56	If I Was (M. Ure)	82	R.S.V.P. (P. Gurrill)	49	Stairway To Heaven (J. Page/R. Plant)	9	Warner Bros (D. Pook)	75
Almost Seems (Too Late To Turn) (P. Brennan)	80	In Your Arms (G. Michael)	79	Revolution (J. Aspinery/R. Duffy)	30	We All Stand Together (P. McCartney)	32	Whoa Love Breaks Down (P. McAloon)	25
Because Of (Clare)	57	Inspector Gadget (C. Levy/H. Saban)	58	Revolution (J. Lennon/P. McCartney)	70	We Built This City (B. Taupin/M. Page/D. Lambert/P. Gurrill)	21	Whoa Love Breaks Down (P. McAloon)	25
Best Mix Of Our Lives (Various)	56	It's In Everyone Of Us (Pomeranz)	60	Road To Nowhere (D. Byrne)	8	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Blue (Steele/Gil/Cox)	42	It's Only Love (B. Adams/J. Vallance)	55	Russians (Sting)	48	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Brave New World (Sullivan/Heaton/Harris/Joele)	76	Just For Money (Hardcastle/Fuller)	62	Saving All My Love For You (M. Masser/G. Goffin)	2	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Brothers In Arms (M. Knopfler)	28	Leaving Me Now (M. King/P. Gould/W. Badarou)	41	The Heart And Soul EP	3	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Caravan Of Love (E. Isley/C. Jasper/M. Isley)	52	Let My People Go (M. Winans/B. Hankerson/C. Winans)	71	The Honey Cakes (J. Kennedy)	23	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Christmas Medley (Various)	79	Let's Go To The Disco (B. Findon/M. Myers/R. Parry)	38	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Day By Day (Seward/Anderson)	78	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Do You Know It's Christmas? (Geldof/Ure)	24	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Do You Believe In Miracles (Holden/Lea)	54	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Do You Really Love Your Baby (H. Vandross/M. Miller)	93	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Don't Break My Heart (UB40)	5	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Don't Look Down (P. Cox/R. Dromey)	13	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Don't You Just Know It (H. Smokey/J. Vincent)	33	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25
Dress You Up (P. Staunton/A. LaRusso)	12	Love Me Like There's No Tomorrow (F. Mercury)	86	The Power Of Love (C. Rouge/G. Mendo/J. Rush/M. S. Seay)	34	Whoa Love Breaks Down (P. McAloon)	25	Whoa Love Breaks Down (P. McAloon)	25

INCORPORATING LP
CD & CASSETTE SALES

100 TOP 100

MUSIC
WEEK

Week-ending December 7, 1985

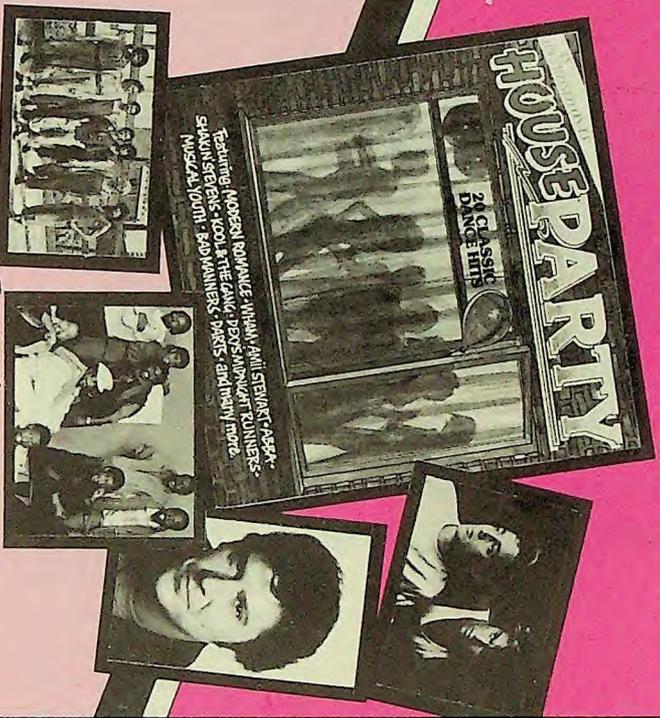
NEW **1** NOW, THAT'S WHAT I CALL MUSIC 6 ★
Various Virgin/EMI NOW 6

- 2 **NEW** **HITS 3** Various CBS/WEA HITS 3
- 3 **THE SINGLES COLLECTION** ★ Chrysalis SBTV 1
- 4 **NOW — THE CHRISTMAS ALBUM** ★ Virgin/EMI NOX 1
- 5 **THE LOVE SONGS** ★ George Benson K-tel/WEA NE 1308
- 6 **THE GREATEST HITS OF 1985** ★ Various Telstar STAR 2269
- 7 **BROTHERS IN ARMS** ★★ CD Dire Straits Vertigo/Phonogram VERH 25
- 8 **THE LOVE ALBUM — 16 CLASSIC LOVE SONGS** ● Various Telstar STAR 2268
- 9 **PROMISE** ★ Sade Epic EPC 86318
- 10 **LOVE HURTS** ● Elaine Paige WEA WX 28
- 11 **LIKE A VIRGIN** ★★☆☆ CD Madonna Sire WX 20
- 12 **EASY PIECES** ● CD Lloyd Cole And The Commotions Polydor LCLP 2
- 13 **ICE ON FIRE** CD Eton John Rocket/Phonogram HISPD 26
- 14 **WORLD MACHINE** ● CD Level 42 Polydor POLH 25
- 15 **GOLD** ● Barbara Dickson K-tel ONE 1312
- 16 **LEAVE THE BEST TO LAST** ○ CD James Last Polydor PROLP 7
- 17 **ROCK ANTHEMS** ● Various K-tel NE 1309
- 18 **JENNIFER RUSH** ● Jennifer Rush CBS 26488
- 19 **I LOVE A PARTY** ● Russ Abbot K-tel ONE 1313
- 20 **GREATEST HITS VOLUME I AND VOLUME II** ● CD Billy Joel CBS 88666
- 21 **ONCE UPON A TIME** ● CD Simple Minds Virgin V 2364
- 22 **FEARGAL SHARKEY** ○ Feargal Sharkey Virgin V 2360
- 23 **REMINISCING — THE HOWARD KEEL COLLECTION** ● Howard Keel Telstar STAR 2259
- 24 **AFTERBURNER** ● CD ZZ Top Warner Brothers WX 27
- 25 **SONGS FROM THE BIG CHAIR** ★★ CD Tears For Fears Mercury/Phonogram MERR 58

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DEXYS MIDNIGHT RUNNERS • PARTS
MUSICAL YOUTH • BAD MANNERS
and many more.

ALBUM CTY 2. CASSETTE ZCTV 2.

- 58 44 HUNTING HIGH & LOW CD a-ha Warner Brothers WX 30
- 59 58 LIPSTICK POWDER AND PAINT ○ Shakin' Stevens Epic EPC 26646
- 60 61 THE LEGEND OF BILLIE HOLIDAY ● Billie Holiday MCA BHTV 1
- 61 60 BE YOURSELF TONIGHT ★ CD Eurythmics RCA PL 70711
- 62 49 DIAMOND LIFE ★★☆☆ CD Sade Epic EPC 26044
- 63 68 BORN IN THE U.S.A. ★★☆☆ CD Bruce Springsteen CBS 86304
- 64 =99 THE PRINCE'S TRUST COLLECTION ● Various Telstar STAR 2275
- 65 66 LIVE AFTER DEATH ● Iron Maiden EMI RIP 1
- 66 45 SLAVE TO THE RHYTHM Grace Jones Island GRACE 1
- 67 72 U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 Island/IMA 3
- 68 59 PRIVATE DANCER ★★ CD Tina Turner Capitol TINA 1
- 69 **NEW** SEVEN THE HARD WAY Pat Benatar Chrysalis CHR 1507
- 70 57 DOG EAT DOG Joni Mitchell Geffen GEF 26455
- 71 54 PICTURE BOOK Simply Red Elektra EKT 27
- 72 89 THE DREAM OF THE BLUE TURTLES ● CD Sting A&M DREAM 1
- 73 65 MACALLA Clannad RCA PL 70894
- 74 53 PAUL HARBACASTLE Paul Hardscastle Chrysalis CHR 1517
- 75 74 THE COMPLETE MIKE OLDFIELD ○ CD Mike Oldfield Virgin MOC 1
- 76 36 1979 — 1983 Bauhaus Beggars Banquet BEGA 64
- 77 88 BOYS AND GIRLS ★ CD Bryan Ferry EG/Polydor EGLP 62
- 78 90 MAKE IT BIG ★★☆☆ CD Wham! Epic EPC 86311
- 79 **NEW** PERFORMANCE — VERY BEST OF RICE & LLOYD WEBBER Various — Inc. David Essex, Elaine Paige Telstar STAR 2262
- 80 81 ALCHEMY — DIRE STRAITS LIVE ★ CD Dire Straits Vertigo/Phonogram VERY 11
- 81 75 THE CARS GREATEST HITS ○ The Cars Elektra EKT 25
- 82 67 THE UNFORGETTABLE FIRE ★ CD U2 Island U2 5
- 83 85 LUXURY OF LIFE ○ Five Star Ten/RCA PL 70735

ANNOUNCING

THE MUSIC WEEK AWARDS



1985

• AWARD CATEGORIES •

(NOT REQUIRING NOMINATIONS)

- The Market Share Awards
- Top Album Award
- Top Single Award
- Top Disco Album Award
- Top Disco Single Award
- Top Independent Album Award
- Top Independent Single Award
- Top Country Music Album Award
New Category
- Top Heavy Metal Album Award
New Category
- Top Compilation Album Award
- Top Recording Studio Award
New Category
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- Top Producer (Albums) Award
- Top Producer (Singles) Award
- Top Director Award (Music Promo Videos)
- Exemplary Service Award
- Top Longform Music Home Video Programme Award

• AWARD CATEGORIES •

(REQUIRING NOMINATION)

- Top Sleeve Design Award
- Top MW Advertisement Award
- Top Consumer Press Advertisement Award
- Top British Music Promo Video Award
- The Marketing Award For Records, Cassettes & CDs
- The Marketing Award For TV - Merchandised
Records, Cassettes & CDs
- The Leslie Perrin Award

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MUSIC WEEK

GREATER LONDON HOUSE, HAMPSTEAD ROAD
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Edited
by
CHRIS WHITE

TALENT

Poetry in motion — Joolz signs to EMI

ROCK POET Joolz has signed to EMI Records and released her first single for the company, *Love Is (Sweet Romance)* following up her critically acclaimed spoken-word album *Never Never Land on Abstract Records*.

After releasing two singles for Abstract — *War Of Attrition* and *The Kiss* — with music by Jah Wobble, and the *Never Never Land LP* — Joolz toured throughout Europe and also became Artist In Residence for two weeks at the Western Front Centre in Vancouver. She has also been involved with the career of New Model Army, who were also signed to Abstract, and has just finished a tour with the band as their special guest.



No ballads please

STEELEYE SPAN manager Adrian Hopkins has set up a new label, *Flutterby*. The label's debut single, *Steeleye's Somewhere In London*, has been released, and now Hopkins is looking for more acts to complete the *Flutterby* roster. These need not necessarily be folk bands, he says, adding that he "definitely" does not want any ballads.

● 126 Wigmore Street, W1. 01-486 0619.

Penthouse performance

LONDON HAS a new pop and rock venue in *The Penthouse* which aims to "fill the gap for bands too big to play the *Marquee* but not quite big enough to play *Hammersmith Palais*". Amongst the initial acts to play the *Tufnell Park* venue are *Marc Riley* and *The Creepers*, *Big Flame*, *The Janitors*, *The Higgs*, *Meteors*, *Surfademics*, *Play Dead*, *The Bolshoi* and *Kindergarten*. The club will run on a regular basis from next month.



FRANKIE VAUGHAN, currently starring in the *West End* revival of *42nd Street*, celebrated the release of *Love Hits And High Kicks*, his first album for seven years, with a reception at *Boottleggers Club*. The TV-promoted album is a joint venture between *Creole Records* and *Satril*, and Vaughan is pictured with *Creole* managing director *Bruce White* (left) and *Satril* managing director *Henry Hadaway* (right) who also produced the LP.

Talent tips

NORTHERN IRELAND band *Shy Heart* who have released three self-financed singles in the last 12 months are looking for record company interest this side of the Irish Sea. They recently played a showcase gig at the *London Valbonne*.

Contact: *Julia Morgan* or *Michael Magill*, *Shy Heart Management*. Tel: 01-249 6188 or 06937 73618.

PAUL JORDAN, manager of *The Deep*, a 4-piece from South Wales reports strong interest in the band's brand of "progressive rock and dance music". They've built up a keen local following and he's hoping that A&R staff will pick up on their potential.
Contact: *Paul Jordan*, *Rock Productions*, 2 St Nicholas Street, Scarborough, North Yorkshire.

MUSIC JOURNALIST *Ralph Harvey* is currently writing for a French glossy magazine *Artistes Et Varietes* which has been established for over 40 years, and any record company, promoter, artist or manager looking for publicity for MOR music or artists should contact him at 115 Oving Road, Chichester, Sussex PO19 4EW (daytime number: 0243 782897).

YOUNG MUSICIAN *Keith Smart* is looking for record company interest — he has a selection of self-penned songs including two in particular, *Dance With Me* and *Fashion Passion*.
Contact: *Keith Smart*, PO Box 379, Addlestone, Weybridge KT15 1BN.

Tears For Fears

THE END of an eight-month world tour, taking up the best part of a year that has seen them shift in excess of 6m copies of *Songs From The Big Chair* across the globe, and little wonder that the *Tears For Fears* live machine rolled into *Hammersmith* a well-oiled, professional and not a little compassion-fatigued beast.

The audience — predictably almost exclusively teen couples and pubescent girls — were predictably on their feet the second the house lights dimmed. Then when the curtains finally parted and the stage was revealed, the first feeling was one of marvel as to how so many gleaming chrome lights could be suspended from the ceiling without bringing it down. This was shortly replaced by the question of how could so many expensive lights create such a standard and unstartling level of illumination.

The sound was massive and faultless and bereft of surprises and improvisations. *Curt Smith* played one of those basses without a head on it — denoting his arrival as a "serious" musician — but when he stopped playing it to gee up the crowd or whatever, you couldn't really detect any difference.

Roland Orzabal did most of the singing — his voice easily the stronger live — and played guitar, although some other nameless lackey did all the complicated bits.

That they're a fine pop band still in the process of improving, was left in little doubt by the unavoidable comparison between the old songs and the new ones — those from the first album (*The Hurting*, *Phonogram*) sounding distinctly simplistic and unimpressive next to those from the big chair. Interestingly they all (old and new) sounded exactly, like they sound on record (CD?), with the exception of *I Believe*, which lost its "plaintive" quality.

Tears For Fears delivered a VFM (value for money) show, with little dance routines and jolly banter. But they were never in danger of being anything approaching exciting. Eight months of touring as superstars must inevitably instill a certain over-confidence/smugness, but that fact doesn't make the witnessing of a perfunctory live set any the more satisfactory.

JOHN BEST

New Order

THROUGHOUT THEIR various transformations, *New Order* have remained one of the most enigmatic bands around. And with their avowed policy of approaching everything, in this highly commercialised industry, from an innovative artistic standpoint, they have been seen as a rather cold and distant group of Mancunians. But this view is scotched soon enough at any one of their infrequent gigs.

The *Hammersmith Palais* was

filled to capacity for one such event, where they played a thrilling set of unrestrained warmth that included plenty of the best material from their last two *Factory Records* albums, *Power, Corruption And Lies* and the recent *Low-Life*.

Live, they add an extra dimension to their songs with *Bernard Albrecht* exuding what can only be called "soul" as he sings over the shuddering machines and their characteristic, infectious bass lines to produce a dynamic and atmospheric set.

Their show was full of many memorable little incidents and even friendly smiles, displaying a charismatic personality that, coupled with their outstanding performance, is above comparison with many other serious, but two-dimensional bands.

Despite standing by their convictions, and maybe because of this, they have had some remarkable success: highlighted here by astounding versions of the classic hit *Blue Monday*, and *Sub-Culture*, their latest single, that, with its excellent harmonies, is certainly worthy of being yet another hit.

JERRY SMITH

Level 42

THE FIRST of four packed *Hammersmith Odeon* houses gave support act *52nd Street*, recent signings to *10 Records*, some encouragement as they paraded their tight if not particularly distinctive style of soul. But they'd all come to see the band that now has such a warm relationship with its fans that *London* shows are a family occasion. *Level 42* didn't disappoint any of their friends.

After five years of consistent chart success the unassuming four-piece is now in the happy position of being able to perform a greatest hits-live set, reeling off one after the other with all the freshness and precision of the records and reminding any neutrals (there weren't many in this home crowd) just how distinguished a back catalogue they now have. The *Chinese Way* and *Love Games* set things up; by then everyone was standing and they didn't sit down again until the journey home.

The *Gould* brothers provided, as ever, the solid musical backbone for *Mike Lindup's* light fingers and *Mark King's* formidable bass. Neither became too self-indulgent on their star instruments and the pair's singing was good enough to be vinylised. The line about bands and their crowds generating electricity between each other is now a corny one, but the spark really was there to see.

PAUL SEXTON

Madness

THE SIGN of a band's strength and depth of talent is the ability to persuade an audience to dance and sing along despite a very dodgy mix.

Madness magnificently achieved all this at *Hammersmith Odeon* solely because of one factor: their glorious talent for writing brilliant songs.

The band came to *Hammersmith* at the end of a long tour and the fatigue was beginning to show. Couple that with a mix that had the band's distinctive sax sound almost inaudible and you are close to a recipe for disaster. But, as the show flowed from outstanding single to classy album track to established favourite, the comment most often heard was: "They've written so many good songs."

Madness will probably not be as pleased with the delivery of this show as with many others. Even so, their effort and ability put a smile on the face of each of a full house and will be a powerful advert for their new album, *Mad Not Mad*.

JEFF CLARK-MEADS

Edwin Starr

EDWIN STARR proved at his *Hippodrome Club* gig that he's lost none of the energy and enthusiasm that helped make him one of the big soul/disco names of the late Sixties and early Seventies.

An enthusiastic, packed house cheered him on through many of the numbers that helped him on the way to chart success, most notably with *SOS (Stop On Sight)*, *Headline News* and *War* — numbers that still sound as good today, and get the fans moving just as they did when originally released.

His latest single *Missiles (We Don't Want To Die)* for *Peter Stringfellow's Hippodrome* label is another number which, in spite of its serious message, has the ability to get people on the dance floor, and it could give Starr a well-deserved comeback hit.

CHRIS WHITE

Cliff Richard

ALMOST THREE decades after his first hit, that same number (*Move It*) was the only early song featured in *Cliff Richard's* recent *Hammersmith Odeon* shows — and even then he gave it very much an Eighties pop treatment.

His current stage show is as up-to-date as those of many of his younger rivals — the laser light show is sensational and he's surrounded himself with fine musicians.

This was his last UK tour before his forthcoming appearance in the *West End* musical *Time* and apart from including the recent hit *She's So Beautiful*, he also featured previews of two other numbers from the show, the new single *It's In Every One Of Us*, and the forthcoming *I Was Born To Rock And Roll*.

The musical will be a departure for *Richard* but these latest shows were a fine way to temporarily retire from the concert stage.

CHRIS WHITE

Royal Variety Show

THEATRE ROYAL, *Drury Lane*, witnessed what was undoubtedly one of the best *Royal Variety Performances* in years. Taking the world of musical films as its theme, the production was compact, smooth and thankfully without the comedians and compères who often slow down the pace of these kind of shows.

Producer *Louis Benjamin* pulled out all the stops and can be justifiably proud of everyone's efforts. The line-up included *Hollywood* names such as *Lauren Bacall*, *Alice Faye*, *Celeste Holm* (who recreated her musical numbers from *High Society* with the help of *Paul Nicholas*) and our own *Joan Collins*, while *British* names like *Sarah Brightman*,

Iris Williams, *Stephanie Lawrence* and *Liz Robertson* lovingly recreated some of the songs and legendary names of the silver screen.

The show also included extracts from four of the musicals currently pulling them in in the *West End* — *42nd Street* (with *Frankie Vaughan*), *Guys And Dolls*, *Gigi* and *Are You Lonesome Tonight?*

Proceeds from the show (and subsequent TV screening) are expected to be in the region of £1/2m, and will go to the *Entertainment Artists' Benevolent Fund* which helps many retired and less fortunate members of the entertainment profession.

CHRIS WHITE

PERFORMANCE



TOP 75

TOP 75

TOP 75

TOP 75

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

- No1** I'M YOUR MAN • Wham! Epic (TJA) 6716
- 2** SAVING ALL MY LOVE FOR YOU Whitney Houston Arista ARIST (12)640
- 3** SEE THE DAY Dee C. Lee CBS A 6570 (12"—TX 6570)
- 4** A GOOD HEART • Feargal Sharkey Virgin VS 808(12)
- 5** SEPARATE LIVES Phil Collins and Marilyn Martin Virgin VS 818(12)
- 6** DON'T BREAK MY HEART UB40 DEP International/Virgin DEP 22(12)
- 7** THE SHOW Doug E Fresh & The Get Fresh Crew Cooltempo/Chrysalis COOL(X) 116
- 8** ROAD TO NOWHERE Talking Heads EMI (12)EMI 5530
- 9** SAY YOU, SAY ME (Title song from "White Nights") Lionel Richie Motown ZB 40421 (12"—ZT 40422)
- 10** THE POWER OF LOVE ★ Jennifer Rush CBS A 5003 (12"—TX 5003)
- 11** NIKITA • Elton John Rocket/Phonogram EJS 9(12)
- 12** DRESS YOU UP Madonna Sire W 8848(T)
- 13** DON'T LOOK DOWN — THE SEQUEL Go West Chrysalis GOW(X) 3
- 14** TAKE ON ME • a-ha Warner Brothers W9006(T)
- 15** ONE VISION Queen EMI (12)QUEEN 6
- 16** THAT'S WHAT FRIENDS ARE FOR Dionne Warwick & Friends Arista (12)ARIST 638
- 17** SPIES LIKE US Paul McCartney Parlophone (12)R 6118
- 18** SISTERS ARE DOIN' IT FOR THEMSELVES Eurythmics and Aretha Franklin RCA PB 40339 (12"—PT 40340)
- 19** WE BUILT THIS CITY Starship RCA FB 49929 (12"—FT 49930)
- 20** MATED David Grant/Jaki Graham EMI (12)JAKI 6
- 21** SUN CITY Artists United Against Apartheid Manhattan (12)MT 7
- 22** SOMETHING ABOUT YOU • Level 42 Polydor POSPX(X) 759
- 23** WEST END GIRLS Pet Shop Boys Parlophone (12)R 6115

NEXT 25 THE NEXT 25 THE NEX

- 76 (57) BRAVE NEW WORLD, New Model Army EMI 12(NMA) 3
- 77 (71) LET MY PEOPLE GO (PART 1), The Winans Qwest W8874(T)
- 78 (54) DAY BY DAY, Shakatak with Al Jarreau Polydor POSPX(X) 770
- 79 (90) CHRISTMAS MIDDLEY/AULD LANG SYNE, Weekend Lifestyle XY 1(2)
- 80 (80) ALMOST SEEMS (TOO LATE TO TURN), Clannad RCA PB 40469 (12"—PT 40470)
- 81 (89) LOVING YOU'S A DIRTY JOB BUT SOMEBODY'S GOTTA DO IT, Bonnie Tyler Guest Vocalist: Todd Rundgren Motown ZB 40501 (12"—ZT 40502)
- 82 (—) IF I WAS, Midge Ure CBS (TJA) 6662
- 83 (91) GROWING UP IS HARD, Shirley-Anne Chrysalis URE(X) 1
- 84 (—) PICTURES IN THE DARK, Mike Oldfield Greenhill/Satrl GMI 1001
- 85 (—) P. MACHINERY, Propaganda Virgin VS 836(12)
- 86 (76) LOVE ME LIKE THERE'S NO TOMORROW, Freddie Mercury ZTT/Island (12)ZTAS 21
- 87 (78) NINETEEN, Phil Lynott Polydor POSPX(X) 777
- 88 (68) AGAIN, Jimmy Tarback Safari SAFE 68
- 89 (67) GO HOME, Stevie Wonder Motown ZB 40501 (12"—ZT 40502)
- 90 (83) PLEASE PLEASE PLEASE LET ME GET WHAT I WANT, Dream Academy Blanco y negro/WEA NEG 20(T)
- 91 (97) MEDLEY, Village People Record Shack SOHO(T) 51
- 92 (—) MERRY XMAS EVERYBODY, Slade Polydor POSPX(X) 780
- 93 (88) DO YOU REALLY LOVE YOUR BABY, Temptations Motown ZB 40453 (12"—ZT 40454)
- 94 (—) RING OF ICE, Jennifer Rush CBS (TJA) 4745
- 95 (—) WE ALL STAND TOGETHER (from "Rupert and The Frog Song"), Paul McCartney and The Frog Chorus Parlophone R 6086
- 96 (81) BEST MIX OF OUR LIVES, Modern Romance WEA Y245(T)
- 97 (—) WHENEVER YOU NEED SOMEBODY, O'chi Brown Magnet MAG(T) 288
- 98 (94) LET'S GO TO THE DISCO, Russ Abbot Spirit FRET(T) 9
- 99 (—) THE THEME FROM HILL STREET BLUES, Mike Post featuring Larry Carlton Elektra K 12576(T)
- 100 (—) PART-TIME LOVER, Stevie Wonder Motown ZB 40351 (12"—ZT 40352)

BRUCE SPRINGSTEEN'S CLASSIC CHRISTMAS SONG

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

- 38** NEW MERRY CHRISTMAS EVERYONE Shakin' Stevens Epic (TJA) 6769
- 39** 45 HIT THAT PERFECT BEAT Bronski Beat Forbidden Fruit/London BITE(X) 6
- 40** 28 THE WHOLE OF THE MOON The Waterboys Ensign/Island (12)ENY 520
- 41** NEW LEAVING ME NOW (RE-MIX) Level 42 Polydor POSPX(X) 776
- 42** 41 BLUE Fine Young Cannibals London LON(X) 79
- 43** NEW WRAP HER UP Elton John Rocket/Phonogram EJS 10(12)
- 44** 23 THE TASTE OF YOUR TEARS King CBS (TJA) 6618
- 45** 64 WALKING IN THE AIR Aled Jones EMI ALED 1
- 46** NEW WINDSWEPT Bryan Ferry EG/Polydor FERRY 3 (12"—FERRY 3)
- 47** 34 THAT CERTAIN SMILE Midge Ure Chrysalis URE(X) 2
- 48** NEW RUSSIANS Sting A&M AM(Y) 292
- 49** 53 R.S.V.P. Five Star Tent/RCA PB 40445 (12"—PT 40446)
- 50** 38 GAMBLER • Madonna Geffen (TJA) 6585
- 51** 49 YOU ARE MY LADY Freddie Jackson Capitol (12)CL 379
- 52** 55 CARAVAN OF LOVE Isley Jasper Isley Epic (TJA) 6612
- 53** NEW THE TRUTH Colonel Abrams MCA MCA(T) 1022
- 54** 59 DO YOU BELIEVE IN MIRACLES Slade RCA PB 40449 (12"—PT 40450)
- 55** 32 IT'S ONLY LOVE Bryan Adams/Tina Turner A&M AM(Y) 285
- 56** 43 ALIVE & KICKING Simple Minds Virgin VS 817(12)
- 57** NEW BECAUSE Julian Lennon EMI 5538
- 58** NEW INSPECTOR GADGET Kartoon Krew Champion CHAMP (12)6
- 59** 61 WHO'S ZOOMIN' WHO? Aretha Franklin Arista ARIST (12)633
- 60** NEW IT'S IN EVERY ONE OF US Cliff Richard EMI (12)EMI 5537
- 61** NEW GIRLIE GIRLIE Sophia George Winner WIN(T) 01

DO THEY KNOW IT'S CHRISTMAS?

WIK 2
MOTORHEAD

CH 30
THE BEST OF BB KING

CH 1
HOLLYWOOD
ROCK 'N' ROLL
Various

CH 31
THE BEST OF ELMORE JAMES

DAM 1
ANOTHER GREAT RECORD FROM
THE DAMNED

RED 1
THE ELVISTAPES

CH 45
THE BEST OF
ACE ROCKABILLY
Various

KENT 001
FOR DANCERS
ONLY
Various

Where
it
begins...
KENT MODERN

ARTHUR ALEXANDER

ONLY
CH 66
ARTHUR
ALEXANDER
A Shot Of Rhythm
And Soul

ace

1975 - 1985

BOP 3
CHET BAKER
ART PEPPER
Playboys

NED 6
THE CRAMPS
Smell Of Female

WIK 18
ROCKABILLY
PSYCHOSIS
Various

10 YEARS OF QUALITY

LITTLE
RICHARD

CHA 109
LITTLE RICHARD
His Greatest
Recordings

Mustaphas
BAM!
DOO-LANG
DOO-LANG
DOO-LANG

FEZ 001
3 MUSTAPHAS 3
Bam! Mustaphas Play Stereo

ACT 002
THE CHIFFONS
Doo Lang, Doo Lang, Doo Lang

REET PETITE

CH 125
JACKIE WILSON
Reet Petite

NST 100 - SINGLE
THE CRAMPS
Can Your Pussy Do The Dog?

KENT 50
KENT 50!/Various
(Coming Soon)



ace
Rock
n'
Roll!
On!

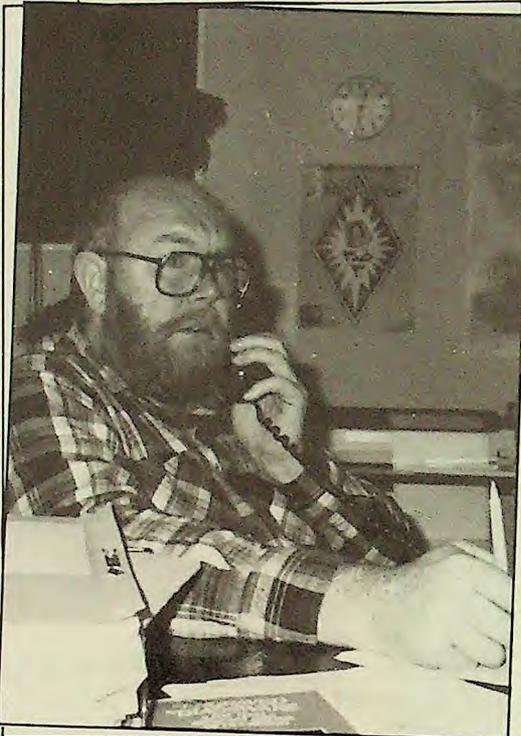
From
 Backs
 Red Rhino
 9mile
 Revolver
 Fast Forward
 The Cartel

CONGRATULATIONS



Ace Records: At t

DAVE HENDERSON takes a look at a record company that sticks to a treasured code — quality above all



THESE ARE heady days of youth-orientated popisms with teenage millionaires and unhealthily hummable ballads overpowering the charts. So it's good to know that there's at least one bastion of good taste still churning out a varied and dirty kind of music that most of the time still smacks of rebellion and revolution.

Whether in the field of rockabilly, northern soul, rhythm and blues, rock and roll or sleazeball jazz, the conglomeration of labels that thrive beneath the Ace umbrella are never less than busy.

But where does all this unbridled energy come from? Who are the instigators of this minor recording miracle?

Deep in the heart of Harlesden in north west London, the cold warehouse holds more delights than your average Santa Claus can even imagine. Like an Aladdin's Cave, the inside of the building reveals such gems as The Best Of Elmore James, Dion's Alone With Dion, Art Pepper and Chet Baker's Playboys, The Impressions' Keep On Pushing, The Damned's Machine Gun Etiquette and a host of other releases from unlikely sounding extremists such as Glen Glenn, The Sting-Rays, The Cramps, Maxine Brown, Jimmy Clanton and Lash Lariat And The Long Riders.

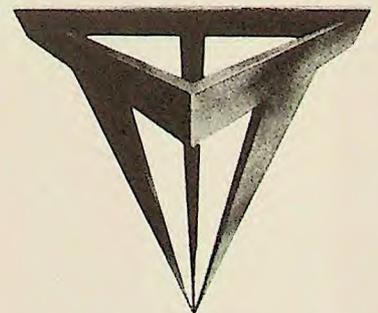
Add to that the efforts of 3 Mustaphas 3 and The Legendary Stardust Cowboy and it seems certain that such vinyl delights can only have been concocted by either a bunch of warped enthusiasts or a crew of professionals who live, breath and sleep music. Really, it's a bit of both.

Ted Carroll is larger than life and twice as enthusiastic. In '74 he was running an oldies stall on Soho market, a profitable affair that eventually allowed him to expand and take fellow Irishman Roger Armstrong into the fold.

Over 10 years later, Roger's having trouble with his computer, but little difficulty in recalling the gradual rise of the Ace/Big Beat/Boplicity/Cascade/Chiswick/Globestyle/Impact/Kent/Off-Beat/Del Rio tribe of labels.

LEFT: TED Carroll, Ace director

The ace cutting room
 for the **ace** record company



TRIDENT
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he heart of music



THE DAMNED: Machine Gun Etiquette just one goody



DION: RE-RELEASED record includes out-takes

AROUND '75," Roger says in a nostalgic rush, "Ted and I had the idea of starting a label mainly to release oldies that were selling well on the stalls but were reasonably rare. We thought about recording a few bands but we never got around to doing anything until we latched on to the Count Bishops."

It took Ted and Roger three months to get the Bishops into the small but productive Pathway 8-track studio and even then it was a massive "record-47-tracks-in-one-day-and-choose-four-for-an-EP" exercise. Eventually the vinyl appeared around the end of '75 and the initial pressing of just 1000 sold out instantly.

It was around this time that the music business knowledge of Trevor Churchill — expertise with contracts, accounting and major record companies — was called on as a third partner for the venture.

"The idea behind that was simple. If the label was going to do anything we needed Trevor's help, and if it didn't, it wouldn't really matter having an extra partner because there would be no profits anyway."

Trevor's arrival coincided well with the next release, a licensing deal for Vince Taylor's Brand New Cadillac with EMI, Trevor's ex-employers.

"We only got that because of Trevor. If Ted and me had just rolled into EMI we wouldn't have had a chance."

The disc had been selling for between 10 and 15 quid a throw on the original label and inevitably the new pressing was met with open arms. It even managed a modicum of radio airplay just because there was a sudden upsurge of obscure rock and roll due to the success at the time of Hank Mizell's Jungle Rock on Charly.

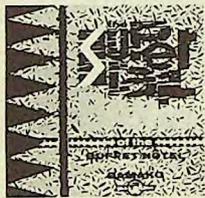
Now the ball was really beginning to gather some moss

and the next outfit to bounce down the cracked road to Pathway studios was none other than Joe Strummer's pre-Clash crew The 101 er's with their timeless drawl Keys To Your Heart.

With an Elvis Presley interview album, The Elvis Tapes, relieving the strain on the purse strings to a certain extent more releases followed. Others were beginning to see the possibilities of an independent upsurge and just over the hill were the battalions of punk enthusiasts.

"We'd planned to record Motorhead's farewell concert after their album had been turned down by UA but the whole thing was a bit too expensive and hit and miss so we decided to send them to the country for a couple of days to do a farewell 45 of the track 'Motorhead'. But it didn't go as planned."

TURN TO NEXT PAGE



WORLDWIDE



YOUR GUIDE

- ORB 001 **SUPER RAIL BAND**
New Dimensions In Rail Culture
Origin — Mali
- ORB 002 **DANCE! CADENCE!** (Various)
Origin — Martinique & Guadeloupe
- ORB 003 **PUSELETSO SEEMA & TAU EA LINARE**/He O Oe Oe!
Origin — Lesotho
- ORB 004 **DISSIDENTEN & LEM CHAHED**
Sahara Elektrik
Origin — West Berlin & Morocco
- ORB 006 **OFRA HAZA**/Yemenite Songs
Origin — Israel

CLASSIC JAZZ FOR THOSE WHO CARE

BOPLICITY Presents CONTEMPORARY



- COP 001 **MILES DAVIS & THE LIGHTHOUSE ALL-STARS**/At Last!
- COP 002 **ORNETTE COLEMAN**/Tomorrow Is The Question
- COP 003 **TEDDY EDWARDS QUARTET**/Teddy's Ready
- COP 004 **ART PEPPER**/Meets The Rhythm Section
- COP 005 **JIMMY WOODS**/Conflict
- COP 006 **SONNY ROLLINS**/Way Out West
- COP 007 **ART PEPPER**/Plus Eleven
- COP 008 **HAROLD LAND**/In The Land Of Jazz
- COP 009 **ART FARMER**/On The Road
- COP 010 **ART PEPPER**/Intensity

BOPLICITY

- BOP 1 **JOHN COLTRANE**/Coltrane Time
- BOP 2 **JACKIE McLEAN**/Swing, Swang, Swingin'
- BOP 3 **ART PEPPER — CHET BAKER**/Playboys
- BOP 4 **JACKIE McLEAN**/Music From "The Connection"
- BOP 5 **THE TOMMY CHASE QUARTET**/Hard!
- BOP 6 **DEXTER GORDON**/Dexter Blows Hot And Cool
- BOP 7 **THE CURTIS COUNCE QUINTET**/Exploring The Future
- BOP 8 **CARL PERKINS**/Introducing Carl Perkins

BOPCITY (Mid Price Series)

- BOPM 9 **MIDNIGHT**/Various
- BOPM 10 **STRAIGHT AHEAD**/Various
- BOPM 11 **THINGS ARE GETTING BETTER**/Various
- BOPM 12 **EVIDENCE**/Various



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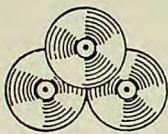


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THE CRAMPS: the UK music scene needs to be subjected to their mighty onslaught

**'... there was a sudden upsurge
of obscure rock and roll...'**

FROM PREVIOUS PAGE

Two days later Lemmy called from the studio insisting that they'd done half the album and could they carry on. They did, the single scraped the charts, the album's still selling and the band played on.

After a brief spell with President, the label moved to ABC and the punkiest weirdoes began to crawl from the basement. With Johnny Moped, The Radiators From Outer Space, The Hammersmith Gorillas and Skrewdriver all in tow a package was presented to EMI and the label, already with burnt fingers over The Sex Pistols, opted to grasp a selection of products that included Sniff 'n' The Tears' Driver's Seat, Rocky Sharpe's Rama Lama Ding Dong and a second album by another house band The Radio Stars.

By contrast, EMI weren't keen to take on the burgeoning collection of oldies that had appeared on the Chiswick roster so Ace, a new label, was created to continue the flow of classic cuts.

With The Damned picked up to bolster the Chiswick team and a reasonable amount of chart action for Rocky Sharpe, the Chiswick/EMI union lasted three years.

Scan Studios Ltd

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"EMI had picked up the label during the punk days and after three years they didn't really need us anymore as they'd learned all they needed to about that area of music. It was then that we really decided to step up Ace and get lots of licensing deals going.

"Ted and I had kind of lost interest in the idea of getting things into the charts because it was costing so much to break a record that we were ending up losing money when we did break something. With the start of video we just found that the pop market was moving away from us both financially and musically. It was kind of like the Bobby Vee invasion all over again."

After a while with PRT it was decided to ditch the Chiswick logo and the sellers from the label were moved to the newly-formed Big Beat label, initially just intended to re-release old Chiswick stuff. But the story went differently.

AFTER ACE had put out The Meteors' Meteor Madness EP a stream of combos began to turn up at Ted and Roger's Rock On records shop HQ in Camden. Suddenly the trashy excesses cut through the sparkling veneer of pampered pop and the Big Beat roster really began to bustle with acts.

"I saw the Sting-Rays live," says Ted. This man still has the enthusiasm to go to concerts and muscle it at the bar when necessary. "I thought they were great so they did an EP for us and it cost around £50."

Such style and class and cheap at twice the price, The Sting-Rays were soon to be joined by The Cannibals, The Milkshakes and The Prisoners. All of a sudden it seemed that every garage contained a budding bunch of rocking teensters just begging to get out.

And with both Roger and Ted coming up with acts the catalogue soon began to develop into the most convincing streetwise collection of rough-hewn noise this side of '77. And it all just happened at the right time.

"The kids seemed to like The Milkshakes and bands like that because they could hear that it wasn't manufactured. It's all quite unsophisticated and a bit more attractive than the polished stuff that's going on."

That's true, and now, possibly more than ever, the UK music scene needs to be subjected to the mighty onslaught of outfits such as The Cramps, Turkey Bones and Pride Of The Cross.

SOMEWHERE AT the other end of the musical scale, but in a sense still retaining the same urgency and authenticity as Big Beat, is the Kent label. Now thundering up to 50 releases on its catalogue, the finest in Sixties and early Seventies soul has been gathered by Ady Crosedale alias Northern DJ Harboro' Horace in cahoots with the ever-busy Roger.

What other label could give you such exotic fusions as Little Anthony And The Imperials, Johnny Jones And The King Casuals or Lilly Fields and Hoagy Lands? Beat that!

TURN TO PAGE SIX

makingwaves

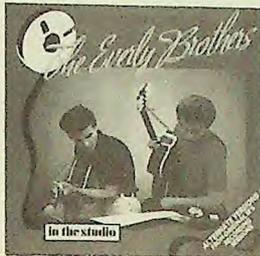
WISH A HAPPY BIRTHDAY TO



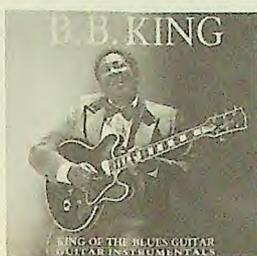
DIAMONDS IN THE PACK! LONG MAY WE BE DEALING WITH YOU



THE CRAMPS 12\"/>



THE EVERLY BROTHERS
ACE (CH 159)



BB KING
ACE (CH 152)



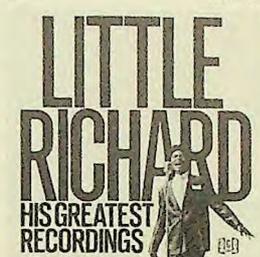
THE DISSIDENTEN + LEM CHAHEB
ACE (ORB004)



EDDIE NOACK
ACE (CHD 149)



THE CRAMPS
ACE (NED 6)



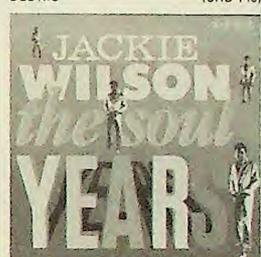
LITTLE RICHARD
ACE (CHA 109)



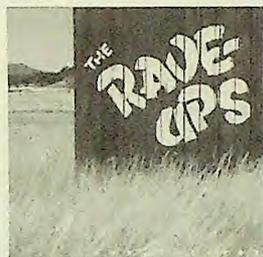
DION
ACE (CH 148)



LOUISIANA CAJUN SPECIAL VOL 1
ACE (CH 141)



JACKIE WILSON
ACE (KENT 27)



THE RAVE-UPS
ACE (FIEND 62)



DON DIXON
ACE (FIEND 60)



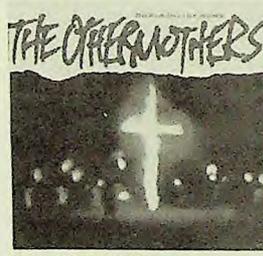
ROBERT CRAY
ACE (FIEND 43)



DANNY & DUSTY
ZIPPO (ZONG 7)



MEN THEY COULDN'T HANG 12\"/>



THE OTHERMOTHERS
ACE (SPIN 303)



PRINCE DIXON
ACE (SPIN 207)



SKIFF SKATS
ACE (SPIN 204)



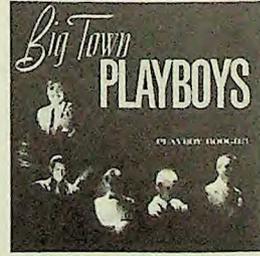
DOUG MACLEOD
ACE (SPIN 208)



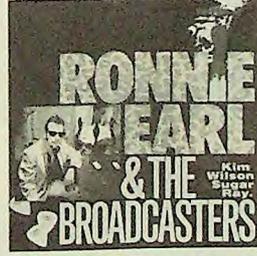
TERRY ALLEN
ACE (SPIN 114)



CHAMPION DOUG VEITCH 12\"/>



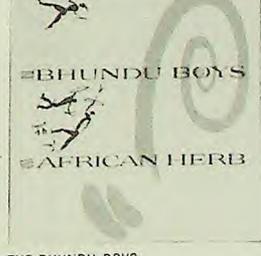
BIGTOWN PLAYBOYS
ACE (SPIN 203)



RONNIE EARL
& THE BROADCASTERS
ACE (SPIN 205)



ADRIAN LEGG
ACE (SPIN 115)



THE BHUNDU BOYS
ACE (DIS 1)

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WORLDWIDE EXPORT
DISTRIBUTORS



TREVOR CHURCHILL: Ace director

'We aren't
just putting
out old stuff
that anyone
can get hold
of'

FROM PAGE FOUR

But the Kent story goes much further. Roger says: "We aren't just putting out a bunch of old stuff that anyone can get access to, Kent has a different function because these tracks haven't been previously released in the UK."

In fact the Kent label has been run on a kind of snowball effect with new possibilities emerging all the time. Yet again Ady and Roger have just returned from the US, where they had access to the vaults of such classic labels as Scepter, Wand, Musicor and many others. Removing the three-inch dust and settling down to hear a crystal clear selection of nearly 20 unreleased Shirelles or Maxine Brown tracks certainly does something to the man with vinyl in his fingernails.

BUT THAT'S not the only kind of tapes they've found in the US, for example check out Dion and Dion And The Belmont's So Why Didn't You Do That The First Time and The Everly Brothers' In The Studio that have both just been put out on Ace. Both albums feature previously unheard studio out-takes resplendent with between-take

TURN TO NEXT PAGE

Thanks to
Ted, Roger, Trevor, Khayer, Donna,
Carol, Chris, Yvette and Marc . . .
. . . who all know that the shortest route
to success as an independent label is via

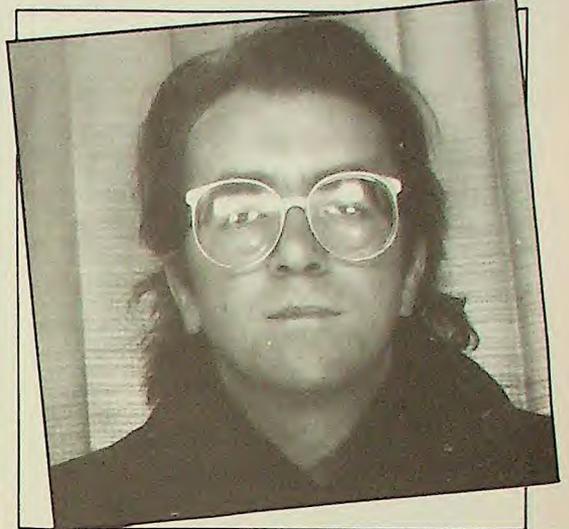
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and
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Thanks again folks and best of luck
for the future

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BB KING: top-notch record quality. Right: Roger Armstrong, Ace director.



banter and false starts. Both are valuable insights as well as being purely enjoyable artefacts from the period. Expect more in this vein from the Ace stable.

"We've also been working with Ray Topping when we've compiled the Ace Records. He's someone who knows more about rhythm and blues than any human being walking the earth at this moment. That's always how we work, we use people who are absolute experts then we look at things ourselves and try to work out what's going to sell."

ONE OF the latest areas to be developed is the jazz market. It seems set for another modern day battering with the likes of Eighth Wonder and Curiosity Killed The Cat both grasped to the bosom of the majors. Ace's alternative is something rather more substantial with their Boplicity label formulated and controlled by Roger in conjunction with John Clare of Honest Jon's Records.

The label had been making steady headway with a dozen or so reasonable scoops available by the likes of Art Pepper, Coltrane and Harold Land. Most recently, with the licensing of the US west coast labels Prestige and Riverside four excellent mid-price compilations have been collated to let

the younger or less knowledgeable record buyer hear the likes of Al Blakey, Sonny Rollins, Milt Jackson, Thelonious Monk, Wes Montgomery and a brace of others without spending too much on something they're not sure of.

THE MOST recent addition to the record shelves is probably Ace's most risky, off-the-wall and undefined venture. The Globestyle collection — now totalling seven albums — is, basically, music from all over the world that will give you difficulty in pronouncing and spelling as well as giving WH Smith a problem in where to stack it in the rack.

"Our idea for Globestyle came about the same time that African music started to make waves over here. But what we didn't want to do was to make it just another African label.

"By its very nature, the label is very hit and miss. Just to get the records, you have to contact lots of people around the world and we've had great difficulty setting up a lot of deals because people in a lot of the Third World countries don't really understand how licensing works."

Problems aside the first batch of albums have some strange, and in most cases totally different, music that you're

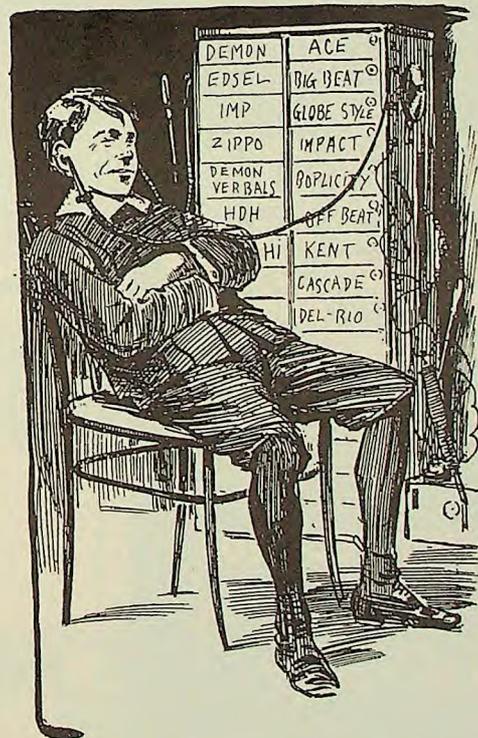
not going to catch anywhere else in a hurry. All are worth hearing but I'd recommend you practise saying 'Can I Have Super Rail Band Of The Buffet Hotel De La Gare De Bamako, Mali's New Dimensions In Rail Culture, please?' several times before you actually go to buy it in Woolies.

YOU CAN add to those main Ace outlets the Impact label, handling the more poppy soul items that have cropped up while looking for Kent stock, the new Off-Beat label with the excellent debut from The Rapiers, an album from Johnny and the Roccas and finally the Cascade collection of 20 Great Country Recordings, 20 Great Guitar Instrumentals and the like. Then you can see that it's well worth your while dusting off the old Dansette.

And once you've got that you can check out the new Del Rio label which promises to do for country music what Kent has done for bedsit-bound soulsters. Collecting together the best of the talent that's sneaked out through Ace, Del Rio will be handling vintage country material and the first two releases are available now.

They've kicked off with a classic collection from Texan

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THE IMPRESSIONS: Their record *Keep On Pushing* is a gem in the Harlesden warehouse, North London.

FROM PREVIOUS PAGE

singer/songwriter Eddie Noak which features cuts from the Fifties and Sixties. Hot on its heels is a live set from George Jones circa 1965 and you can expect a substantial torrent of lasso totin' vinyl over the next couple of years.

For the future there's plenty more. Roger insists you wouldn't believe the number of records that came out in the US in the Sixties alone. I can believe it, most of them are stacked in Ted Carroll's spare room at home.

SURE, THE Ace stable has had its ups and downs but they look more than set on the right track now. As a record label they not only succeed on the level of making monumental vinyl more readily available, they also manage to do it with a style and panache all their own. Carefully crafted sleeves and maximum attention paid to the problems of sound quality have enabled the modern day listener to enjoy the delights of Little Richard, BB King and Jackie Wilson in digitally-mastered, professionally-pressed top notch quality. And what's more, there are even plans to

branch into the compact disc market in the new year.

"The way we're going to approach CD is that we've got various big acts that we could do good quality compilations by. Tracks that we've got the first generation masters for rather than copies of copies. When you sit down and listen to Jackie Wilson or Dion with the clarity that original sessions had the day it was done, it's just like they're in the room there with you."

Spoken like a true music lover... and that's just about where the Ace story starts and finishes. Ten years on the racks and Ted, Roger and Trevor have come up with over half of my record collection. A record for every mood and an artist for just about every occasion. Yep, must just go off and dig into the racks for Ofra Haza's Yemenite Songs on Globe-style. That should give the neighbours a few problems.

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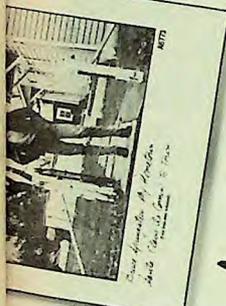
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mercury monogram recd 11/2
Doris Pitt

62	Paul Hardcastle	Chrysalis CASB(X) 1
63	NEW THE HOKEY-COKEY Black Lace	Flair/Priority (12) LACE 3
64	46 LIPSTICK, POWDER AND PAINT Shakin' Stevens	Epic (T) A6610
65	NEW ECHOES IN A SHALLOW BAY EP Cocteau Twins	4AD (12" - CAD 511)
66	52 ELECTION DAY Arcadia	Parlophone Odeon Series (12) NSR1
67	51 HOLDING BACK THE YEARS Simply Red	Elektra EKR 29(T)
68	42 YOUR PERSONAL TOUCH Evelyn 'Champagne' King	RCA PB 49915 (12" - PT 49916)
69	47 YEH YEH Matt Bianco	WEA YZ46(T)
70	NEW REVOLUTION Thompson Twins	Arista TWINS (12) 10
71	44 ST. ELMO'S FIRE (Man In Motion) John Parr	London LON(X) 73
72	65 JEALOUS GUY John Lennon	Parlophone (12) R 6117
73	66 HEART AND SOUL EP Huey Lewis & The News	Chrysalis HUEY(X) 2
74	75 OH LOUISE Junior	London LON(X) 75
75	NEW WARRIOR GROOVE D.S.M.	10/Virgin (12" - DAZZ 45)



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25	25 WHEN LOVE BREAKS DOWN Prefab Sprout	Kitchenware/CBS SK 21(12)
26	21 UNCLE SAM Madness	Zarfazz/Virgin JAZZ 1(12)
27	33 WHEN A HEART BEATS Nik Kershaw	MCA NIK(T) 9
28	18 BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram DSTR 11(12)
29	31 HEART OF LOTHIAN Marillion	EMI (12) MARIL 5
30	30 REVOLUTION The Cult	Beggars Banquet BEG 152(T)
31	37 AFTER THE LOVE HAS GONE Princess	Supreme SUPE (T) 103
32	17 STAIRWAY TO HEAVEN Far Corporation	Arista ARIST (12) 639
33	39 DON'T YOU JUST KNOW IT Amazulu	Island (12) IS 233
34	19 LOST WEEKEND Lloyd Cole And The Commotions	Polydor COLE(X) 5
35	NEW SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 25
36	20 TRAPPED Colonel Abrams	MCA MCA(T) 997
37	27 HOWARDS' WAY (Theme) The Simon May Orchestra	BBC RESL 174

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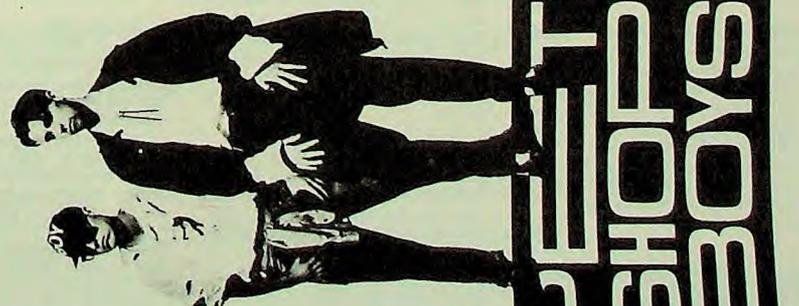


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SINGLE twelve inch

1	(6) SAVING ALL MY LOVE FOR YOU, Whitney Houston	21	(New) ECHOES IN A SHALLOW BAY EP, Cocteau Twins
2	(1) I'M YOUR MAN, Wham!	22	(14) SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin
3	(8) SEE THE DAY, Dee C. Lee	23	(25) SPIES LIKE US, Paul McCartney
4	(3) THE SHOW, Doug E Fresh & The Get Fresh Crew	24	(New) INSPECTOR GADGET, Kartoon Krew
5	(2) DON'T BREAK MY HEART, UB40	25	(11) STAIRWAY TO HEAVEN, Far Corporation
6	(15) SEPARATE LIVES, Phil Collins and Marilyn Martin	26	(16) TRAPPED, Colonel Abrams
7	(New) SHE'S STRANGE, Cameo	27	(22) THE POWER OF LOVE, Jennifer Rush
8	(4) A GOOD HEART, Feargal Sharkey	28	(12) TAKE ON ME, A-ha
9	(New) DRESS YOU UP, Madonna	29	(32) CARAVAN OF LOVE, Isley
10	(10) HEART OF LOTHIAN, Marillion	30	(39) WARRIOR GROOVE, D.S.M.
11	(9) ROAD TO NOWHERE, Talking Heads	31	(New) GIRLIE GIRLIE, Sophia George
12	(13) AFTER THE LOVE HAS GONE, Princess	32	(21) BROTHERS IN ARMS, Dire Straits
13	(5) ONE VISION, Queen	33	(34) HIT THAT PERFECT BEAT, Bronski Beat
14	(18) SUN CITY, Artists United	34	(Re) DO THEY KNOW IT'S CHRISTMAS? Band Aid
15	(7) SOMETHING ABOUT YOU (Sisa Mix), Level 42	35	(29) REVOLUTION, The Cult
16	(20) MATED, David Grant/Jaki Graham	36	(38) WE BUILT THIS CITY, Starship
17	(30) WEST END GIRLS, Pet Shop Boys	37	(23) BRAVE NEW WORLD, New Model Army
18	(17) SAY YOU, SAY ME, Lionel Richie	38	(35) THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick & Friends
19	(New) I SLEEP ON MY HEART (REMIX) (b/w Leaving Me Now), Level 42	39	(40) WHO'S ZOOMIN' WHO, Aretha Franklin
20	(27) DON'T LOOK DOWN, Go West	40	(New) THE TRUTH, Colonel Abrams

Week-ending December 7, 1985



WEST END GIRLS

THEIR NEW SINGLE

PSHOYS BOYS

R6115
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CLASSICAL

Edited
by
NICOLAS SOAMES

At least five records launched for Christmas

BBC CD expansion

THE CLASSICAL compact disc catalogue of BBC Records is being expanded with five, possibly six, titles due before Christmas. These include popular compilations ranging from the Last Night Of The Proms to Aled Jones.

BBC Records is still a relatively small enterprise despite the obvious potential. Many of the recordings issued to date have only been made possible by sponsorship from groups such as The Delius Trust and the Arts Council.

But past success has allowed the company to take a gamble with the CD market. The Best Of Aled Jones (BBC CD 569) brings together the principal material from two LPs he recorded for BBC Records, Voices For The Holy Land and All Through The Night — it was the BBC which really launched the 14 year old chorister as a star.

The CD is now out, along with the compilation Top 20 Hymns, voted by the Songs Of Praise TV audience (BBC CD 579).

And CD manufacturer Mayking has promised delivery of The Last Night Of The Proms (BBC CD 580) and the much-praised recording of Peter Maxwell Davies' Symphony No 3 (BBC CD 560) by early December.

The Last Night Of The Proms brings together highlights from two recordings of two actual Last Nights, one conducted by Sir Charles Groves in 1974, and the other by James Loughran in 1982.

Sylvia Cartner, senior producer, BBC Records, has shaped the compilation to match the normal Last Night programme, with a serious first half (Holst's The Perfect Fool and Vaughan Williams' Serenade To Music conducted by Groves); and a lighter second half, with Rule Britannia, The Sea Songs, Auld Lang Syne and Jerusalem, complete with audience participation.

The conductor is James Loughran.

The analogue recording has been digitally processed for CD release. This CD may be followed next year by a more recent and entirely digital recording

of the Last Night, but for the moment, this was precluded by cost.

The scope aimed for by BBC Records can be seen by another CD issue, Palestrina's Missa Papae Marcelli, in the recording made by the William Byrd Choir conducted by Gavin Turner in the Sistine Chapel, a reconstruction of the 1613 Pontifical High Mass of St Sylvester (BBC CD 572).

This was part of an admired series of 10 authentic reconstructions of ancient masses first broadcast last year over the Christmas period under the title The Octave Of The Nativity. "We had hundreds of letters asking us to release these recordings," remarked Cartner.

Other recordings from the series, made in cathedrals from Rheims to Mexico, may be issued if the demand on the Palestrina matches the promise of the letters.

Among other BBC plans is the issue on CD of early Delius operas recorded by the BBC Concert Orchestra under Norman del Mar — The Magic Fountain, and Margot la Rouge in a double CD set (BBC CD 3004), which will probably be available by January. And it will be joined by a third early Delius opera, Irmelin, next year.

Also Cartner explained that the newly DMM version of the only complete version of Tchaikovsky's The Sleeping Beauty conducted by Gennady Rhodestvensky should also be available shortly under the new number of BBC 3003.

The 3LP set, which was highly regarded musically, suffered from a bad initial cut, and is expected to take on new life with the good DMM pressing. A CD may follow, though no firm decisions have yet been taken.

BBC Records are distributed by PRT, and the CDs have a dealer price of £6.25 exclusive of VAT. Cartner is currently looking for an expanded distribution network in the US and Europe — at the moment, it is largely a UK sales operation, although some of the recordings have been licensed abroad.



THE VIOLINIST Itzhak Perlman, in London for a performance of Brahms' Violin Concerto, visited Harrods for a signing session on his new recording of Vivaldi's Four Seasons. He was accompanied by Joan Coulson, promotions manager of EMI's classical department, who has just celebrated 31 years of unbroken service with the company.

Bychkov signs to Philips

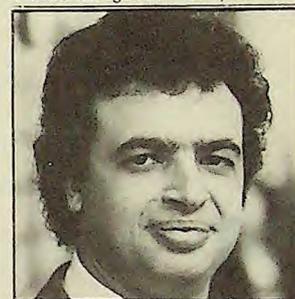
SEMYON BYCHKOV, the young Russian-born conductor now based in the US, has signed an exclusive recording contract with Philips involving a number of the major European orchestras, including the Berlin Philharmonic, the London Philharmonic, and the Concertgebouw.

In 1974, Bychkov became the first student to be invited to conduct the Leningrad Philharmonic, and he followed that with another first — the first guest conductor ever invited to tour with the Berlin Philharmonic.

He is now the music director of the Buffalo Philharmonic Orchestra, but tours extensively, directing the New York Philharmonic, the RPO, the Boston Symphony Orchestra and many others.

Plans under his new Philips

contract include Mendelssohn's Symphonies Nos 3 and 4 with the LPO to be recorded in December 1986, and Strauss's Also Sprach Zarathustra and Don Juan with the Concertgebouw early in 1987.



SEMYON BYCHKOV

Reviewed
by
JERRY SMITH

SINGLES

Chart certs

BAND AID: Do They Know It's Christmas? (Mercury/Phonogram FEED 1(12), PolyGram)
BRYAN FERRY: Windswept (EG/Polydor FERRY (X) 3/FEREP 3(EP), PolyGram)
ELTON JOHN: Wrap Her Up (Rocket/Phonogram EJS 10(12), PolyGram)
LEVEL 42: Leaving Me Now (Polydor POSP (X) 776, PolyGram)
MADONNA: Dress You Up (Warner Brothers W8848 (T/P), WEA)
STING: Russians (A&M AM(7)292, PolyGram)

REDSKINS: Kick Over The Stakes! (Abstract Dance/Priority AD6, EMI). This hard-hitting number is a rousing anthem live and has lost none of its impact now that it is on vinyl, after London Records had inexplicably refused to release it. With the group's Anti-Apartheid tour underway, this stirring number should get plenty of much deserved exposure.

GENE LOVES JEZEBEL: Desire (Situation Two SIT 41(T) Rough Trade/Cartel/Pinnacle). Brand new material from the wonder-filled Aston twins, who have conjured up a mesmerising number with striking vocals and shimmering guitar lines. Has a surprisingly commercial quality to it that should introduce them to a wider audience.

THE THREE JOHNS: Brainbox (He's A Brainbox) Abstract 12ABS 036, Pinnacle). A catchy number from this well-respected independent band who are better



GENE LOVES JEZEBEL: wonder-filled twins

known for wilder material than this. With its bouncy beat and effective vocals, this well-structured pop song could broaden their popularity.

PROPAGANDA: P: Machinery (ZTT/Island (12)ZTAS 21, EMI). Considerably remixed version of a number that has appeared on their A Secret Wish debut LP as well as the recently released remix LP, Wishful Thinking. Contains additional guitar work courtesy of John McGeoch, but despite being a good track, it's a transparent ploy to reactivate the single.

GRANDMASTER MELLE MEL: From Miami Vice: Vice (Sugar Hill SHL 146, PRT). Excellent hard rap track taken from an, as yet, unseen episode of the TV series and, due to the success of its other musical spin-offs, is sure to do well. As an added attraction, it also contains King Of The Streets that has only been available previously on import.

seasonal singles . . . seasonal singles . . . seasonal singles . . .

SHAKIN' STEVENS: Merry Christmas Everyone (Epic (T)A6769, CBS). Sappy, plodding number that is bad by even his standards and even Dave Edmunds' production fails to save.

ROY WOOD: Sing Out The Old . . . Bring In The New (Legacy LGY(T) 32, PRT). Roy Wood tries to repeat the formula of I Wish It Could Be Christmas Every Day, but is unlikely to be so successful with this whimsical number.

O'CHI BROWN: Whenever You Need Somebody (Magnet MAG(T)288, RCA). From the Waterman, Stock and Aitkin school of hits comes this strong dance track with a superb soulful vocal. Their slick production and its insistent percussion should make it a favourite in the clubs and it could cross over into the main charts.

COLONEL ABRAMS: The Truth (MCA MCA(T) 1022, PolyGram). The follow-up to the phenomenally successful Trapped is another memorable dance track that has been produced in con-

junction with Cerrone. Earth Wind and Fire's rhythm section should help to ensure success.

PP ARNOLD: Supergrass (Island IS257, EMI). Sixties star supplies a wonderful raunchy soul vocal to this Simon Booth and Larry Stabbins composition which is the theme to the Comic Strip film, The Supergrass, and should gain from its attendant success.

JENNIFER RUSH: Ring Of Ice (CBS A(TX) 4745, CBS). An up-tempo number that follows the success of her rather forgettable, though mega, number one, The Power Of Love, sung in the same

ballad is ably sung and the impressive musical talent that is assembled for the project will ensure attention.

FAITH BROTHERS: Eventide (Siren/Virgin SIREN 9(12), EMI). Title track from their debut album is a plaintive ballad given an appropriately sparse arrangement that is dominated by a church style organ. Markedly different from earlier singles, it could be the most successful yet.

THE ROBERT CRAY BAND: Change Of Heart, Change Of Mind (S.O.F.T.) (Demon D1038T, Pinnacle/Making Waves).

MUD: Lonely This Christmas (RAK RAK 187, EMI). Re-issue of this 1974 chart-topper should fuel nostalgic memories and could be surprisingly successful.

BING CROSBY: White Christmas (MCA BING(P)1, PolyGram). Always a steady seller, now that it is available with a Christmas card and in picture disc form, it is sure to do as well as ever.

pompous, over theatrical style and is, no doubt, capable of being just as successful.

THE CARS: Tonight She Comes (Elektra EKR 30(T), WEA). Bright, bouncy number written by singer Ric Ocasek and produced by the band with Mike Shipley that, rather presumptuously, appears on their recent compilation album, The Cars Greatest Hits, and might just make the Top 100.

JULIAN LENNON: Because (EMI EMI 5538, EMI). Written and produced by Dave Clark and taken from his forthcoming musical extravaganza, Time, this dynamic

Critically-acclaimed singer/guitarist issues this sweet soul number from his False Accusations album. Cray's passionate voice and blues guitar style highlights his emotive songs and this EP may well bring him some well deserved attention.

KING KURT: Slammers (Stiff BUY(IT) 235, EMI). More riotous mayhem from the fun-loving King Kurt as they instruct in the subtle art of drinking "Slammers". Sadly this murky production is not as memorable as previous singles and the humour is lost after the first play.

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29	12	SONGS TO LEARN AND SING ●	Korova KODE 13
30	NEW	SO RED THE ROSE	Parlophone Odeon PCSD 101
31	27	JAMBOREE BAG NUMBER 3 ●	Rockney/Towerbell ROC 914
32	39	ALED JONES WITH THE BBC WELSH CHORUS	10/BBC A41
33	24	THE SINGLES 81-85 ● CD	Mute MUTEL 1
34	37	THE KENNY ROGERS STORY ●	Liberty EMTY 39
35	NEW	PARTY PARTY 2 ●	Telstar STAR 2266
36	42	WEST SIDE STORY ● CD	Deutsche Grammophon 415233-1
37	34	TELLY-HITS — 16 TOP TV THEMES	Sylus/BBC BBSR 508
38	25	BITTER SWEET ●	CBS 86320
39	38	THE EASTENDERS SING-ALONG	BBC REB 586
40	48	THE CLASSIC TOUCH ○	Decca/Delphine SKL 5343
41	35	BAGGARIDDIM CD	DEP International/Virgin LP DEP 10
42	18	OUT NOW!! 2 — 28 HOT HITS ★	Chrysalis/MCA OUTV 2

CD: Released on Compact Disc
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TOP 30 TOP 30 TOP 30

1	NEW	NOW, THAT'S WHAT I CALL MUSIC 6	Virgin/EMI TC NOW 6
2	NEW	HITS 3	CBS/WEA HITSC 3
3	1	THE GREATEST HITS OF 1985	Telstar STAC 2269
4	8	NOW — THE CHRISTMAS ALBUM	Virgin/EMI TC NOX 1
5	6	THE LOVE ALBUM — 16 CLASSIC LOVE SONGS	Telstar STAC 2268
6	5	THE SINGLES COLLECTION	Chrysalis ZSRTV 1
7	3	BROTHERS IN ARMS	Vertigo/Phonogram VERHC 25
8	2	LOVE SONGS	K-tel/WEA CE 2308
9	7	LOVE HURTS	WEA WX 28C
10	9	LIKE A VIRGIN	Sire WX 20 C

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43	46	NO JACKET REQUIRED ★★ ★★ CD	Virgin V2345
44	43	LOVE ○	Beggars Banquet BEGA 65
45	50	QUEEN GREATEST HITS ★★ ★★ CD	EMI EMTY 30
46	55	AT THE END OF THE DAY ●	K-tel ONE 1310
47	51	MADONNA ● CD	Sire WX 22
48	41	THE GIFT ●	Chrysalis CHR 1508
49	40	MISPLACED CHILDHOOD ★ CD	EMI MRL 2
50	63	ELVIS PRESLEY — BALLADS	18 CLASSIC LOVE SONGS Telstar STAR 2264
51	56	THE BEST OF ANDREW LLOYD WEBBER — OVATION ○	K-tel ONE 1311
52	47	LITTLE CREATURES ● CD	EMI TAH 2
53	32	RECKLESS ● CD	A&M AMA 5013
54	62	GO WEST ● CD	Chrysalis CHR 1495
55	31	PSYCHOCANDY	WEA BYN 7
56	=99	"CRACKERS" THE SLADE CHRISTMAS PARTY LP ●	Telstar STAR 2271
57	52	NOW, THAT'S WHAT I CALL MUSIC 5 ★★	Virgin/EMI NOW 5

TOP 30 TOP 30 TOP 30

11	4	PROMISE	Epic EPC 40-86318
12	12	ICE ON FIRE	Rocket/Phonogram REWMD 26
13	18	GOLD	K-tel OCE 2312
14	29	LEAVE THE BEST TO LAST	Polydor PROMC 7
15	19	I LOVE A PARTY	K-tel OCE 2313
16	14	JENNIFER RUSH	CBS 40-26488
17	17	REMINISCING — THE HOWARD KEEL COLLECTION	Telstar STAC 2259
18	15	ROCK ANTHEMS	K-tel CE 2309
19	13	EASY PIECES	Polydor LCMC 2
20	25	ALED JONES WITH THE BBC WELSH CHORUS	EMI CAJ 1

★ = TRIPLE PLATINUM (900,000 units) ★★ = DOUBLE PLATINUM (600,000 units) ★★★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (50,000 units) = NEW ENTRY RE = RE-ENTRY

TOP 30 TOP 30 TOP 30

21	24	WORLD MACHINE	Polydor POLHC 25
22	28	TELLY-HITS — 16 TOP TV THEMES	Sylus/BBC BBSR 508
23	10	THE POWER OF CLASSIC ROCK	Portrait 40-10049
24	26	THE VERY BEST OF COMMODORES	Telstar STAC 2249
25	21	GREATEST HITS VOLUME I AND VOLUME II	CBS 40-88666
26	16	FEARGAL SHARKEY	Virgin TVC 2360
27	RE	SONGS FROM THE BIG CHAIR	Mercury/Phonogram MERHC 58
28	23	AFTERBURNER	Warner Brothers WX 27C
29	11	DOT NOW!! 2 — 28 HOT HITS	Chrysalis/MCA ZOUTV 2
30	NEW	PARTY PARTY 2	Telstar STAC 2266

84	79	CAN'T SLOW DOWN ★★ ★★ CD	Motown STMA 8041
85	97	MEMORIES	Play PLAYTV 3
86	69	MUSIC FROM THE TELEVISION SERIES 'MIAMI VICE'	BBC/MCA REMW 584
87	78	FACE VALUE ★★ CD	Virgin V 2185
88	64	THE TV HITS ALBUM — 16 ORIGINAL TV THEMES ○	Telstar/Towerbell TPLP 3
89	RE	THE SECRET OF ASSOCIATION ★ CD	CBS 26234
90	96	MAD NOT MAD ○ CD	Zarjazz/Virgin JZLP 1
91	93	BLUE SKIES CD	London KTKT 1
92	86	VITAL IDOL ●	Chrysalis CUX 1502
93	77	MANILLOW	RCA PL 87044
94	92	REBEL YELL ○ CD	Chrysalis CHR 1450
95	87	ELIMINATOR ★★ CD	Warner Brothers W 3774
96	76	STEVE McQUEEN ○ CD	Kitchenware/CBS KWLP 3
97	RE	VOICES FROM THE HOLY LAND ○	BBC REC 564
98	82	LOVE OVER GOLD ★★ CD	Vertigo/Phonogram 6359 109
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100	83	ALL THROUGH THE NIGHT ●	BBC REH 569

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CASH, Johnny AT THE COUNTRY STORE Country Store/Starbrend CST 011/CSTK 011 (A)
CELTIC FROST TO MEGA THERION Noise N 0031/— (I/Revolver)
CROSS, Sandra CROSSING OVER Firm FIRM 222/— £3.25 (JS)
CURTIS, Tony CIRCUMSPECT Wire WRMS 003/— (I/Nine Mile)
DEAD KENNEDYS FRANKENCHRIST Alternative Tentacles VIRUS 45/— £3.25 (I/RT)
DOUGLAS, Keith WHAT THE WORLD NEEDS Natty Congo NCLP 003/— £3.49 (JS)
DREAD, Mickey DREAD AT THE CONTROLS Trojan ZCTRL 178 (Cassette) £3.34 (A)
DURUTTI COLUMN THE RETURN OF DURUTTI COLUMN Factory FACT 14C (Cassette) £3.65 (I/RT/P)
EIEIO LAND OF OPPORTUNITY Demon FIEND CASS 56 (Cassette) (MW/P)
ELLIS, Alton CONTINUATION All Tone AT 0051/— £3.25 (JS)
FINE YOUNG CANNIBALS FINE YOUNG CANNIBALS London LONLP 16/LONC 16 (F)
FRICKE, Janie AT THE COUNTRY STORE Country Store/Starbrend CST 013/CSTK 013 (A)
GARNIE AND THE ROOSTERS SHAKE IT DOWN FM/Heavy Metal WKFM LP 54/— £3.66 (E)
GLASER, Jim AT THE COUNTRY STORE Country Store/Starbrend CST 016/CSTK 016 (A)
GLITTER, Gary ALWAYS YOURS Dojo DOJO LP 20/— £2.10 (I/Nine Mile)
HAGGARD, Merle AT THE COUNTRY STORE Country Store/Starbrend CST 015/CSTK 015 (A)
HALL, Audrey EIGHT LITTLE NOTES Germain DG 11985/— £3.49 (JS)
HAMPTON, Lionel THE COMPLETE LIONEL HAMPTON VOLUME 1 & 2 RCA (France) NL 89583/NK 89583 (2 LP) £4.24 (R)
HANOI ROCKS BEST OF HANOI ROCKS LICK 8/LICLP 8 £3.25 (P)
HOLT, John 20 GOLDEN LOVE SONGS Trojan ZCTRL 192 (Cassette) £3.34 (A)
INCANTATION MUSIC FROM THE ANDES Nouveau Music CODA 19/ZC CODA 19 £3.91 (A)
JONES, George AT THE COUNTRY STORE Country Store/Starbrend CST 012/CSTK 012 (A)
KINKS, THE THE BACKTRACKIN' — THE DEFINITIVE DOUBLE ALBUM COLLECTION Master Pieces/Starbrend TRACK 1/TRACK K1 (2 LP) (A)
LEATHER NUN, THE THE ALIVE Wire WRLP 002/— (I/Nine Mile)
LEWIS, Ramsey FANTASY CBS 26688/— (C)
LITTLE JOHN RIVER TO THE BANK Powerhouse DSR 6171/— £4.95 (JS)
LONDON NON STOP ROCK Road Runner RR 9733/— £3.25 (P)
LOOSE TUBES LOOSE TUBES Loose Tubes LTLP 001/— £3.95 (IMS)
LYNN, Loretta AT THE COUNTRY STORE Country Store/Starbrend CST 019/CSTK 019 (A)
MACDONALD, Alastair J. THE SURGE OF THE SEA Ross CWGR 088 (Cassette) £3.09 (H/ROSS)
MASSIVE HORN, THE THE MERRY MELODIES Top Notch TOP LP 002/— £2.43 (JS)
MACKIE, LITTLE MISS BLUE YES Ross WGR 086/CWGR 086 £3.09 (H/ROSS)
McLAREN, Malcolm SWAMP THING Charisma/Virgin CAS MC 1170 (Cassette)—LP Released last week (E)
McCANN, Susan AT HOME IN IRELAND Homespun DHL 706/CDHL 706 (O)
MELODY MAKERS PLAY THE GAME RIGHT Tuff Gong ABL 110070/— £4.95 (JS)
MINIMAL COMPACT RAGING SOUL Crammed Disc CRAM 042/— £3.25 (I/Nine Mile)
MIDDLETON, Ian TATTIES THRO' THE BREE Ross CWGR 089/Cassette) £3.09 (H/ROSS)
MINOTT, Sugar TIME LONGER THAN ROPE Greensleeves GREL 88/— £3.25 (A/JS) Relisted
MOTORHEAD BORN TO LOSE (LIVE TO WIN) Dojo DOJO LP 18/— £3.05 (I/Nine Mile)
ORGANUM IN EXTREMIS L.A.Y.L.A.H. Anticorecojs LAY 19/— (I/RT)
ORIGINAL LONDON CAST RECORDING LES MISERABLES First Night/Safari ENCORE 1/ ENCORE 1 (2 LP) £5.45 (P)
ORIGINAL SOUNDTRACK COLONEL REDL (ZENKO TAMASSI) Milan (France) ACH 018/— £3.60 (SIL)
ORIGINAL SOUNDTRACK WHEN FATHER'S AWAY ON A BUSINESS TRIP Milan (France) A 279 £3.60 (SIL)
ORIGINAL SOUNDTRACK A ZED AND TWO NOUGHTS That's Entertainment TER 1106/ZC TER 1106 £3.60 (A)
PANDEMONIUM HOLE IN THE SKY Road Runner RR 9727/— £3.25 (P)
PEEBLES, Anne I'M GONNA TEAR YOUR PLAYHOUSE DOWN Hi/Demon HIUKLP 422/— (MW/P)
PLAY DEAD COMPANY OF JUSTICE Tanz TANZLP 1/— (I/Red Rhino)
PRENTO, Gussie RAW RUB-A-DUB INNA FASHION Top Notch TOP LP 001/— £2.43 (JS)
SEVERED HEADS CLIFFORD DARLING, PLEASE DON'T LIVE IN THE PAST Ink INK 16D (2 LP) £3.95 (I/Nine Mile)
SIMON, Tito WE MEET AGAIN NUM NULP 001/— £3.49 (JS)
SMASHED GLADYS SMASHED GLADYS Heavy Metal USA HMUSA 49/HMAMC 49 £3.66 (E)
SMITH, Byther TELL ME HOW YOU LIKE IT Red Lightnin' RL 0061/— (CA/CP/HS/MW/RL/SO/SW)
SON HOUSE DEATH LETTER Edsel ED 167/— (MW/P)
STATLER BROTHERS AT THE COUNTRY STORE Country Store/Starbrend CST 014/CSTK 014 (A)
SUTHERLAND, Nadine UNTIL Tuff Gong ABL 110068/— £4.95 (JS)
SYLVIAN, David ALCHEMY AND INDEX OF POSSIBILITIES Virgin SYL 1 (Cassette) (E)
TAJ MAHAL TAJ MAHAL Edsel ED 166/CD 166/— (MW/P)
THEATRE OF HATE ORIGINAL SIN — LIVE Dojo DOJO LP 19/— (I/Nine Mile)
THIN WHITE ROPE EXPLORING THE AXIS Zippo/Demon ZONG CASS 006 (Cassette) (MW/P)
THOMPSON, Mayo CORKY'S DEBT TO HIS FATHER Grass GLALP 015/— £3.25 (I/Nine Mile)
TILLIS, Mel AT THE COUNTRY STORE Country Store/Starbrend CST 017/CSTK 017 (A)
TORME, Bernie BACK WITH THE BOYS Raw Power RAWLP 010/RAWTC 010 £3.05 (P)
TWINKLE BROTHERS, THE THE DUB MASSACRE PART 3 Twinkle NG 505/— £3.25 (JS)
UPSETTERS, THE THE UPSETTER COLLECTION FROM THE UPSETTERS Trojan ZCTRL 195 (Cassette) £3.34 (A)
VARIOUS A NIGHT AT THE AULD MEAL MILL 1985 Ross WGR 087/CWGR 087 £3.09 (H/ROSS)
VARIOUS CAN'T SIT DOWN (HOT BLUES GUITAR WITH Jimmy Dawkins, Lowell Fulson etc.) JSP 1097/— (H/HS/RS/MW/SW)
VARIOUS THE VINYL SOLUTION (Buzcocks, Stuff Little Fingers etc.) Dojo DOJO LP 17/— £3.05 (I/Nine Mile)
VARIOUS STREET SOUNDS EDITION 15 Street Sounds STSND 15/ZC SND 1 (A)
VARIOUS STREET SOUNDS ELECTRO 10 Street Sounds ELCST 10/ZC ELC 10 (A)
VARIOUS THE SOUL FACTORY COLLECTION (COMPILED BY TONY BLACKBURN) Starbrend SLTD 14/SLTK 14 (2 LP) (A)
VICIOUS RUMOURS SOLDIERS OF THE NIGHT Road Runner RR 9734/— £3.25 (P)
WAKE HERE COMES EVERYBODY Factory FACT 130/— £3.45 (I/RT/P)
WAINRIGHT III, Loudon ALBUM III Edsel ED 168/— (MW/P)
WALES, Josie UNDER COVER LOVER Powerhouse No Cat No £4.95 (JS)
WATT, Sandy I'M JUST ME Ross CWGR 084 (Cassette) £3.09 (H/ROSS)
WILDCAT LOVE ATTACK Road Runner RR 9736/— £3.25 (P)
WILLIAMS JR, Hank AT THE COUNTRY STORE Country Store/Starbrend CST 020/CSTK 020 (A)
ZERO 9 WHITE LIES Heavy Metal HMI LP 57/— £3.66 (E)

SUMMARY

**BECK, Jeff FLASH Epic CD 26112 £7.29 (C)
 **BRUBECK, Dave TIME OUT CBS CD 62068 (Compact Disc) £7.29 (C)
 **COLE AND THE COMMOTIONS, Lloyd EASY PIECES 827 670-2 (Compact Disc) (F)
 **DAVIS, Miles SKETCHES OF SPAIN CBS CD 62327 (Compact Disc) £7.29 (C)
 **DIAMOND, Neil BEAUTIFUL NOISE CBS CD 86004 (Compact Disc) £7.29 (C)
 **DYLAN, Bob BLOOD ON THE TRACKS CBS CD 69097 (Compact Disc) £7.29 (C)
 **DYLAN, Bob HIGHWAY 61 REVISITED CBS CD 62572 (Compact Disc) £7.29 (C)
 **DYLAN, Bob EMPIRE BURLESQUE CBS CD 66313 (Compact Disc) £7.29 (C)
 **HANGCOCK, Herbie SOUND SYSTEM CBS CD 26062 (Compact Disc) £7.29 (F)
 **JETHRO TULL THICK AS A BRICK Chrysalis ACCD 1003 (Compact Disc) £7.29 (F)
 **JETHRO TULL MU BEST OF Chrysalis ACCD 1078 (Compact Disc) £7.29 (C)
 **JOEL, Billy THE STRANGER CBS CD 82311 (Compact Disc) £7.29 (C)
 **JOPLIN, Janis PEARL CBS CD 64188 (Compact Disc) £7.29 (C)
 **MATHIS, Johnny RIGHT FROM THE HEART CBS CD 26365 (Compact Disc) £7.29 (C)
 **ORIGINAL SOUNDTRACK MY FAIR LADY CBS CD 70000 (Compact Disc) £7.29 (C)
 **SANTANA ZEBOP CBS CD 84946 (Compact Disc) £7.29 (C)
 **SHAKATAK DAY BY DAY Polydor 827 485-2 (Compact Disc) £6.79 (F)
 **SIMON & GARFUNKEL ORIGINAL SOUNDTRACK — THE GRADUATE CBS CD 70042 (Compact Disc) £7.29 (C)
 **SIMON & GARFUNKEL WEDNESDAY MORNING 3AM CBS CD 63370 (Compact Disc) £7.29 (C)
 **SIMON & GARFUNKEL BOOKENDS CBS CD 63101 (Compact Disc) £7.29 (C)
 **SIMON & GARFUNKEL SOUNDS OF SILENCE CBS CD 62690 (Compact Disc) £7.29 (C)
 **SIMON, Carly SPOILED GIRL CBS CD 26376 (Compact Disc) £7.29 (C)
 **SIMON, Carly SPOILED GIRL CBS CD 26376 (Compact Disc) £7.29 (C)
 **STREISAND, Barbra A CHRISTMAS ALBUM CBS CD 63158 (Compact Disc) £7.29 (C)
 **STREISAND, Barbra A CHRISTMAS ALBUM CBS CD 63158 (Compact Disc) £7.29 (C)
 **WAYNE, Jeff JEFF WAYNE'S MUSICAL VERSION OF THE "WAR OF THE WORLDS" CBS CD 96000 (C)

Mon 9-Fri 15 December 1985
 Album Releases: 91 Compact Discs: 26

Distributor Codes

A — PRT 01 640 3344
 ADS — Advance
 01-771 3904
 BACKS — 0603 26221
 BM — BiBi Magnetics
 01-575 7117
 BU — Bullet 08894 76316
 C — CBS 01 960 2155
 CA — Cadillac 01 836 3646
 CAS — Castle 01 871 1419
 CH — Charly 01 639 8603
 CM — Celtic Music
 0423 888979
 CON — Conifer 0895 441 422
 C.P. — Counterpoint
 01-555 4321
 DIS — Discovery 067 285 405
 DS — D Sharp 0689 39329
 E — EMI 01 561 8722
 ERT — Earthworks
 01-833 3952
 F — PolyGram 01 590 6044
 FAL — Falling A 0255 74730
 FOL — FolkSound 0203
 711935
 FP — Faulty 01-727 0734
 FPS — 77 45512
 G — Lightning 01 969 8344
 GI — Gypsy 01-394 8048
 GRI — Geoff's Records
 International 01 804 8100
 GY — Greyhound
 01-385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough Trade) and Fast Forward
 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926
 881292/881293
 Red Rhino (Nth) —
 0904 641415
 Revolver — 0272 541291
 KF — 01-381 2287
 IMP — Impex Musik
 01 229 5454
 IMS — Import Music
 Services (via PolyGram)
 01-590 6044
 INV — Invicta Audiovisuals
 0533 712711
 IRS — Independent Record
 Sales 01-850 3161
 (Chris Wellard)
 J — Jungle 01 359 9161
 JS — Jetstar 01 961 5818
 JSU — Jazz Services
 Unlimited 0422 64773
 K — K-tel 01-992 8000
 KS — Kingdom —
 01-836 4763
 LO — Londisc 0206-271069
 M — MSD — 01-961 5646
 MMG — Magnum Music
 Group 0784-65333
 MIS — Music Industry
 Services 01-519 1215
 MK — 0292 521241
 ML — Manning 01-683 0330
 MO — Mole Jazz 01-278 0703
 MW — Making Waves
 01-481 0593
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 2917/8
 PID — Private Independent
 Distributor
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection
 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01 589 3254
 RC — Rollercoaster
 01-397 8957
 RE — Revolver 0272-541291
 REC — Recommended
 01-622 8834
 RH — Rhino 01 965 9223
 RL — Red Lightnin'
 037-988 693
 RM — Record Merchandisers
 01 848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade
 01-833 2133
 SIL — Silva Screen 01-430 1317
 SO — Stage One 0428 4001
 SOL — Solomon & Peres
 0494 32711
 SP — Spartan 01-903 8223
 ST — Studio Import
 01-580 3438/9
 STY — Stylus 01 453 0886
 SW — Swift 0424 220028
 T — Trojan 01-969 6651
 TB — Terry Blood
 0782 60321
 TE — Teni 0708 751881
 TR — Triple Earth
 01-995 7059
 V — Vista Sounds
 01-953 1661
 VFM — VFM Cassette
 Distributors 08447
 731/0296 37307
 W — WEA 01-998 5929
 WRD — Worldwide Record
 Distributors 01-636 3925
 X — Clyde Factors
 041 221 9844
 Y — Relay 01-579 6125

TOP 100 ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	MIAMI VICE, Soundtrack		MCA
2*	3	BROTHERS IN ARMS, Dire Straits		Warner Bros
3	2	SCARECROW, John Cougar Mellencamp		Riva
4*	6	WHITNEY HOUSTON, Whitney Houston		Arista
5	4	HEART, Heart		Capitol
6	5	IN SQUARE CIRCLE, Stevie Wonder		Tamla
7	7	SONGS FROM THE BIG CHAIR, Tears For Fears		Mercury
8	9	BORN IN THE U.S.A., Bruce Springsteen		Col/CBS
9	10	AFTERBURNER, ZZ Top		Warner Bros
10*	12	POWER WINDOWS, Rush		Mercury
11*	11	ROCK ME TONIGHT, Freddie Jackson		Capitol
12	8	THE DREAM OF THE BLUE TURTLES, Sting		A&M
13*	24	EMERGENCY, Kool & The Gang		De-Lite
14	13	RECKLESS, Bryan Adams		A&M
15	14	LOVIN' EVERY MINUTE OF IT, Loverboy		Columbia/CBS
16	18	KNEE DEEP IN THE HOOPLA, Starship		Grun
17	16	WHO'S ZOOMIN' WHO, Aretha Franklin		Arista
18	15	NO JACKET REQUIRED, Phil Collins		Atlantic
19*	21	WELCOME TO THE REAL WORLD, Mr Mister		RCA
20	20	READY FOR THE WORLD, Ready For The World		MCA
21	17	GREATEST HITS VOL 1 & II, Billy Joel		Columbia/CBS
22	19	HUNTING HIGH AND LOW, A-Ha		Warner Bros
23	23	HERE'S TO FUTURE DAYS, Thompson Twins		Arista
24	22	ASYLUM, Kiss		Mercury
25*	27	MAKE IT BIG, Wham!		Columbia/CBS
26	26	LITTLE CREATURES, Talking Heads		Sire
27*	30	HOW TO BE A ZILLIONAIRE, ABC		Mercury
28	25	LIVE AFTER DEATH, Iron Maiden		Capitol
29	29	SOUL KISS, Olivia Newton John		MCA
30	28	NERVOUS NIGHT, The Hooters		Columbia/CBS
31	32	CONTACT, Pointer Sisters		RCA
32	33	HOUNDS OF LOVE, Kate Bush		EMI-America
33*	45	EATEN ALIVE, Diana Ross		RCA
34*	43	BE YOURSELF TONIGHT, Eurythmics		RCA
35*	53	MEETING IN THE... Klymaxx		MCA/Constellation
36	36	GREATEST HITS, The Cars		Elektra
37	31	ONCE UPON A TIME, Simple Minds		A&M
38*	54	SACRED HEART, Dio		Warner Bros
39	35	SECRET OF ASSOCIATION, Paul Young		Columbia/CBS
40*	47	7 WISHES, Night Ranger		Camel/MCA

BULLETS 41-100

41*	44	WORLD WIDE LIVE, Scorpions		Mercury
45*	46	HOW COULD IT BE, Eddie Murphy		Columbia/CBS
46*	48	BOY IN THE BOX, Corey Hart		EMI America
48*	76	THE LAST COMMAND, W.A.S.P.		Capitol
52*	57	MISPLACED CHILDHOOD, Marillion		Capitol
54*	59	THE BROADWAY ALBUM, Barbra Streisand		Columbia/CBS
55*	56	PRIVATE DANCER, Tina Turner		Capitol
57*	69	ALONG THE AXIS, Jon Butcher Axis		Capitol
59*	60	THE HEAD ON THE DOOR, The Cure		Elektra
60*	67	INVASION OF YOUR PRIVACY, Ratt		Atlantic
61*	62	CUPID AND PSYCHE 85, Scritti Politti		Warner Bros
65*	70	DO YOU, Sheena Easton		EMI America
66*	68	STRENGTH, The Alarm		I.R.S./MCA
68*	71	THAT'S WHY I'M HERE, James Taylor		Columbia/CBS
71*	140	MAVERICK, George Thorogood		EMI America
73*	85	SUN CITY, Artists United Against Apartheid		Manhattan
74*	75	FABLES OF THE RECONSTRUCTION, R.E.M.		I.R.S./MCA
76*	79	BUILDING THE PERFECT BEAST, Don Henley		Geffen
77*	82	KRUSH GROOVE, Soundtrack		Warners Bros
78*	81	7800° FAHRENHEIT, Bon Jovi		Mercury
79*	104	THAT'S THE STUFF, Autograph		RCA
82*	107	RHYTHM OF THE NIGHT, DeBarge		Gordy
88*	N	ASTRA, Asia		Geffen
89*	97	STANDING ON THE EDGE, Cheap Trick		Epic
90*	94	MAURICE WHITE, Maurice White		Columbia/CBS
93*	130	SINGLE LIFE, Cameo		Atlanta Artists
95*	102	VOCALESE, The Manhattan Transfer		Atlantic
96*	101	BLACK CARS, Gino Vannelli		CBS Associated
97*	N	ALL IN LOVE, New Edition		MCA
98*	127	JANE WIEDLIN, Jane Wiedlin		I.R.S./MCA

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	NEW		NOW, THAT'S WHAT I CALL MUSIC 6 ★ Various (Various)	Virgin/EMI NOW 6 (E) C: TC NOW 6
2	NEW		HITS 3 Various (Various)	CBS/WEA HITS 3 (W) C: HITS3
3	6	4	THE SINGLES COLLECTION ★ Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess (6) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1
4	9	2	NOW — THE CHRISTMAS ALBUM ★ Various (Various)	Virgin/EMI NOX 1 (E) C: TC NOX 1
5	2	8	THE LOVE SONGS ★ George Benson (Various)	K-tel/WEA NE 1308 (K) C: CE 2308
6	1	4	THE GREATEST HITS OF 1985 ★ Various (Various)	Telstar STAR 2269 (R) C: STAC 2269
7	3	29	BROTHERS IN ARMS ★★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25, CD: 824 499-2
8	7	4	THE LOVE ALBUM ● Various (Various)	Telstar STAR 2268 (R) C: STAC 2268
9	4	4	PROMISE ★ Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pella/Sade (1)B. Rogan/Sade (1))	Epic EPC 86318 (C) C: 40-86318
10	8	4	LOVE HURTS ● Elaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C
11	10	55	LIKE A VIRGIN ★★ Madonna (Nile Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (W) C: WX20C CD: 925181-2
12	5	2	EASY PIECES ● Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley)	Polydor LCLP 2 (F) C: LCMC 2, CD: 827670-2
13	11	4	ICE ON FIRE Elton John (Gus Dudgeon)	Rocket/Phonogram HISP0 26 (F) C: REWMD 26, CD: 826131-2
14	19	7	WORLD MACHINE ● Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25, CD: 827487-2
15	26	3	GOLD ● Barbara Dickson (Pip Williams/Various)	K-tel ONE 1312 (K) C: OCE 2312
16	33	13	LEAVE THE BEST TO LAST ○ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7, CD: 827393-2
17	14	5	ROCK ANTHEMS ● Various (Various)	K-tel NE 1309 (K) C: CE 2309
18	16	4	JENNIFER RUSH ● Jennifer Rush (Gunter Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488
19	29	3	I LOVE A PARTY ● Russ Abbot (Ben Findon)	K-tel ONE 1313 (K) C: OCE 2313
20	21	21	GREATEST HITS VOLUME I AND VOLUME II ● Billy Joel (Various)	CBS 88666 (C) C: 40-88666, CD 88666
21	17	6	ONCE UPON A TIME ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TCV 2364, CD CDV 2364
22	15	3	FEARGAL SHARKEY ○ Feargal Sharkey (David A. Stewart)	Virgin V 2360 (E) C: TCV 2360
23	23	5	REMINISCING — THE HOWARD KEEL COLLECTION ● Howard Keel (James Fitzgerald)	Telstar STAR 2259 (R) C: STAC 2259
24	20	5	AFTERBURNER ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C, CD: 925342-2
25	28	40	SONGS FROM THE BIG CHAIR ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58, CD: 824300-2
26	13	4	THE POWER OF CLASSIC ROCK ● The London Symphony Orchestra with The Royal Choral Society (Jeff Jarratt/Don Reedman)	Portrait PRT 10049 (C) C: 40-10049
27	30	5	THE VERY BEST OF COMMODORES ● Commodores (Various)	Telstar STAR 2249 (R) C: STAC 2249
28	22	11	HOUSES OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1 CD: CDP 746164-2
29	12	3	SONGS TO LEARN AND SING ● Echo & The Bunnymen (Various)	Korova KODE 13 (W) C: CODE 13
30	NEW		SO RED THE ROSE Arcadia (Alex Sackin/Arcadia)	Parlophone Odeon PCSD 101 (E) C: TC PCSD 101
31	27	5	JAMBOREE BAG NUMBER 3 ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 914 (E) C: ZROC 914
32	39	3	ALED JONES WITH THE BBC WELSH CHORUS ● Aled Jones with the BBC Welsh Chorus (Hefin Owen & Bob Coles)	10/BBC A1 (E) C: CAJ 1
33	24	7	THE SINGLES 81 — 85 ● Depeche Mode (Daniel Miller/Depeche Mode (all 13 tracks) with Gareth Jones (3))	Mute MUTEL 1 (I/RT/SP) CD: CD MUTEL1 C: C MUTEL1
34	37	20	THE KENNY ROGERS STORY ● Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
35	NEW		PARTY PARTY 2 ● Black Lace (Various)	Telstar STAR 2266 (R) C: STAC 2266
36	42	7	WEST SIDE STORY ● Various — Leonard Bernstein/Kiri Te Kanawa/Jose Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-4 CD: 415253-2
37	34	3	TELLYHITS Various (Various)	Stylus/BBC BBSR 508 (STY) C: BBSC 508
38	25	3	BITTER SWEET ● King (Richard James Burgess)	CBS 86320 (C) C: 40-86320
39	38	4	THE EASTENDERS SING-ALONG Original BBC TV Cast (Tony Hiller/Simon May)	BBC REB 586 (A) C: ZCF 586
40	48	3	THE CLASSIC TOUCH ○ Richard Clayderman (O. Toussaint/G. Salleses)	Decca/Delphine SKL 5343 (F) C: KSKC 5343
41	35	13	BAGGARIDDIM UB40 (UB40/Ray/Pablo/Falconer)	DEP International/Virgin LP DEP 10 (E) C: CADEF 10, CD: DEPCC 10
42	18	7	OUT NOW !! 2 ★ Various (Various)	Chrysalis/MCA OUTV 2 (F) C: ZOOUTV 2
43	46	41	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345, CD: CDV 2345
44	43	7	LOVE ○ The Cult (Steve Brown)	Beggars Banquet BEGA 65 (W) C: BEGC 65
45	50	126	QUEEN GREATEST HITS ★★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30, CD: CDP 746033-2
46	55	7	AT THE END OF THE DAY ● The Fureys & Davey Arthur (Phil Coulter)	K-tel ONE 1310 (K) C: OCE 2310
47	51	20	MADONNA ● Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C, CD: 923867-2
48	41	8	THE GIFT ● Midge Ure (Midge Ure)	Chrysalis CHR 1508 (F) C: ZCHR 1508
49	40	24	MISPLACED CHILDHOOD ★ Manitition (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2, CD: CDP 746160-2
50	63	9	ELVIS PRESLEY — BALLADS Elvis Presley (—)	Telstar STAR 2264 (R) C: STAC 2264

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	56	5	THE BEST OF ANDREW LLOYD WEBBER—OVATION ○ Various — including Barbara Dickson/Paul Nicholas/Rebecca Storm (Del Newman)	K-tel ONE 1311 (K) C: OCE 2311
52	47	24	LITTLE CREATURES ● Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2, CD: CDP 746158-2
53	32	41	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013, CD: CDA 5013
54	62	35	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CDD 1495
55	31	2	PSYCHOCANDY The Jesus And Mary Chain (The Jesus And Mary Chain)	blanco y negro/WEA BYN 7 (W) C: BYNC 7
56	99	2	"CRACKERS" THE SLADE CHRISTMAS ALBUM ● Slade (Jim Lea (12)/John Punter (3))	Telstar STAR 2271 (R) C: STAC 2271
57	52	17	NOW, THAT'S WHAT I CALL MUSIC 5 ★★ Various (Various)	Virgin/EMI NOW 5 (E) C: TC-NOW 5
58	44	5	HUNTING HIGH AND LOW a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C, CD: 925 300-2
59	58	4	LIPSTICK POWDER AND PAINT ○ Shakin' Stevens (Dave Edmunds)	Epic EPC 26646 (C) C: 40-26646
60	61	4	THE LEGEND OF BILLIE HOLIDAY ● Billie Holiday (—)	MCA BHTV 1 (F) C: BHTV 1
61	60	31	BE YOURSELF TONIGHT ★ Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711, CD: PD 70711
62	49	72	DIAMOND LIFE ★★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044, CD 26044
63	68	78	BORN IN THE U.S.A. ★★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304, CD 86304
64	99	2	THE PRINCE'S TRUST COLLECTION ● Various (Various)	Telstar STAR 2275 (R) C: STAC 2275
65	66	7	LIVE AFTER DEATH ● Iron Maiden (Martin Birch)	EMI RIP (E) C: TC RIP 1
66	45	5	SLAVE TO THE RHYTHM Grace Jones (Trevor Horn)	Island GRACE 1 (E) C: GRACE 1
67	72	106	U2 LIVE "UNDER A BLOOD RED SKY" ★★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
68	59	76	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1, CD: CDP 746041-2
69	NEW		SEVEN THE HARD WAY Pat Benatar (Neil Gerardo (8)/Mike Chapman/Mike Whittman (1))	Chrysalis CHR 1507 (F) C: ZCHR 1507
70	57	2	DOG EAT DOG Jon Mitchell (Jon Mitchell/Larry Klein/Mike Shipley/Thomas Dolby)	Geffen GEF 26455 (C) C: 40-26455
71	54	7	PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C
72	89	24	THE DREAM OF THE BLUE TURTLES ● Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1, CD: DREMD 1
73	65	7	MACALLA Clannad (Steve Nye)	RCA PL 70894 (R) C: PK 70894
74	53	2	PAUL HARDCASTLE Paul Hardcastle (Paul Hardcastle)	Chrysalis CHR 1517 (F) C: ZCHR 1517
75	74	6	THE COMPLETE MIKE OLDFIELD ○ Mike Oldfield (M. Oldfield/all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1, CD: CD MOC 1
76	36	2	1979 — 1983 Bauhaus (Bauhaus (22)/Hugh Jones (1))	Beggars Banquet BEGA 64 (W) C: BEGC 64
77	88	26	BOYS AND GIRLS ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGLP 62 (F) C: EGMG 62, CD: 825 659-2
78	90	3	MAKE IT BIG ★★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311, CD: 86311
79	NEW		PERFORMANCE — VERY BEST OF TIM RICE & ANDREW LLOYD WEBBER Various — inc., David Essex, Elaine Paige (Various)	Telstar STAR 2262, C: STAC 2262 (R)
80	81	51	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11, CD: 818243-2
81	75	5	THE CARS GREATEST HITS ○ The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4) The Cars/Shipley (1))	Elektra EKT 25 (W) C: EKT 25C
82	67	61	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5, CD: CID 102
83	85	19	LUXURY OF LIFE ○ Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735
84	79	11	CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041, CD: MCD 06059
85	97	2	MEMORIES Brendan Shine (Paul Hodsman)	Play PLAYTV 3 (SP) C: CPLAYTV 3
86	69	7	MUSIC FROM THE TELEVISION SERIES 'MIAMI VICE' ○ Various (Various)	C: ZCMV 584 BBC/MCA REMV 584 (A)
87	78	26	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185, CD: CDV 2185
88	64	11	THE TV HITS ALBUM ○ Various (Various)	Tellevell/Towerbell TVLP 3 (E) C: ZCTV 3
89	RE		THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234, CD: 26234
90	96	9	MAD NOT MAD ○ Madness (Clive Langer/Alan Winstanley)	Zarjazz/Virgin JZLP 1 (E) C: JZMC 1, CD: JZCD 1
91	93	7	BLUE SKIES Kiri Te Kanawa/Nelson Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTKC 1, CD: 414 666-2
92	86	22	VITAL IDOL ● Billy Idol (Keith Forsey)	Chrysalis CUX 1502 (F) C: ZCUX 1502
93	77	4	MANILOW Barry Manilow (Howie Rice/Barry Manilow (5) Various (5))	RCA PL 87044 (R) C: PK 87044
94	92	11	REBEL YELL ○ Billy Idol (Keith Forsey)	Chrysalis CHR 1450 (F) C: ZCHR 1450, C: ACCD 1450
95	87	75	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4, CD: W 3774-2
96	76	6	STEVE McQUEEN ○ Prefab Sprout (Thomas Dolby (10) Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3, CD: 26522
97	RE		VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Trebble) conductor J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
98	82	23	LOVE OVER GOLD ★★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
99	NEW		MORE GREEN VELVET Various (Various)	Telstar STAR 2267 (R) C: STAC 2267
100	83	24	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569

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* Various Artists
Year To Date Album Chart
New Entries (48 weeks)....349

Panel Sales Percentage on
Last Week.....+29%

Cassette Percentage of Panel
Sales.....36%

DISTRIBUTORS' CODE
— SEE ALBUM
RELEASES PAGE

Compiled by Gallup for the
BPI, Music Week and BBC,
based on a sample of 250
conventional record outlets.
To qualify for a chart position
albums and cassettes
must have a dealer price of
£1.82 or more.

◆ = Panel sales increase 50% or more over previous week

◆ = Panel sales increase 50% or more over previous week</

MUSIC ON VIDEO



PRINCE

Prince on the double

THE RELEASE of the new Prince live video sees the introduction of a double cassette for the first time in the music video market. Prince And The Revolution Double Live is released on December 12 as a 2-cassette programme complete with an outer box.

"The release of the Prince Double programme marks the start of variable pricing for music video in the UK," says PolyGram's Michael Golembo. "The days of charging retail price based purely on running time are gone, and we feel confident, as do many retail outlets to whom we have already shown the packaging of the Prince programme, that this double concept is visually great value for money and will work."

The advertising and marketing campaign will be one of the most extensive ever undertaken by the company, and will comprise almost entirely of adverts in the music consumer press and reviews and competitions on television and radio throughout the country.

Special in-store posters have been produced and the programme will feature heavily in the pre-arranged advertising campaigns for the Music Video Busters campaign.

The dealer price for the set is £17.50 and the programme is expected to retail at £24.95.

"The extra £5.00 on the retail price tag of a music video would be excessive if it was only one tape," adds Golembo. "However, the Prince double quite obviously represents value just by looking at the overall package, and like the double album concept, double music videos will undoubtedly be accepted wholeheartedly by the consumer."

The featured concert was filmed this year and includes many of the songs from the soundtrack of Purple Rain. The video has achieved platinum status in the US and has enjoyed an 11-week stay at the top of the US Music Video charts.

Video maturity

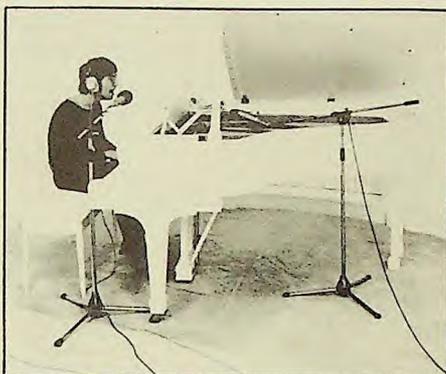
PREDICTIONS AS to how the music video sales market will develop vary tremendously. But whatever your views, 1985 has seen a rapid maturing of the industry. While debates over rights and who pays what to whom and for how long are likely to continue until Domesday, the various production companies have realised what sells and what doesn't, and have tailored their release schedules accordingly.

Compilations, particularly multi-artist collections such as the Now series, are proving strong sellers, as

are full length programmes from leading individual artists.

In the run-up to Christmas, there is — as they say — something for everybody. From Christmas carols to Iron Maiden, from Prince to Rupert The Bear. And many of these releases are being backed with heavy advertising and promotion budgets, which must be good news for record retailers.

In the following reports, we detail a cross section of recently released and upcoming programmes that should achieve good sales figures.



JOHN LENNON



RUSSELL MULCAHY and John Taylor on the Arena film set.

Duran Duran boys on film

PICTURE MUSIC International, aside from its multi-artist compilations, will have three major titles high in the Music Video charts by the time this product round-up makes print.

Duran Duran's Arena is a full-length sci-fi fable adventure starring the group plus veteran Hollywood actor Milo O'Shea. Featured songs include: Is There Something I Should Know? Hungry Like The Wolf, Union Of The Snake, The Wild Boys, Planet Earth, Girls On Film and Rio. Running time is 60 minutes, dealer price: £9.75.

We Are The World — The Video Event, narrated by Jane Fonda, provides a behind-the-scenes look at the night when 45 of the biggest names in popular music got together to record a song to benefit the suffering millions in Africa. Featured artists include

Michael Jackson, Lionel Richie, Bruce Springsteen, Bob Dylan, Tina Turner and Ray Charles. As a bonus, PMI secured the rights to the Dancing In The Street video featuring David Bowie and Mick Jagger. Dealer price is £9.75. All PMI's profits from sales of this video will be donated for the USA For Africa fund.

John Lennon — Imagine — The Film, features footage of Lennon and Yoko Ono filmed in London, New York and Tokyo. In addition to the 10 tracks from Imagine, the video also includes two tracks by Yoko — Mrs Lennon and Don't Count The Waves.

Geoff Kempin, managing director of PMI, Europe & International, said: "It is wonderful to unite on video the classic music of Imagine which puts across the atmosphere of its creation as only John & Yoko themselves could portray."



A SCENE from the recording of We Are The World

Metal madness

HENDRING HAS rush-released Breakin' Metal, a hard rock compilation including Black Sabbath, Thin Lizzy, Lords Of The New Church, Hanoi Rocks, Thor, Rock Goddess and Wrathchild. It runs for 60 minutes and carries a dealer price of £13.91.

Also new from Hendring is Amazulu's Moonlight Romance which was filmed at the Camden Palace in 1984. The music includes Marley's War, Cairo, Smilee Styles and moonlight Romance. Says a Hendring spokesman: "Full back up promotion from Island Records will ensure that this gloriously fun-orientated programme moves for Christmas." Dealer price: £13.91.



ROCK GODDESS



ELTON JOHN

Vestron push for X-mas market

VESTRON IS putting heavy backing behind four new titles in the run-up to Christmas. Separate campaigns have been planned for Metropolis, Elton John's Afternoon Concert, Pete Townshend's White City and the Greenpeace supporting compilation, Non-Toxic Video.

Last year, Academy Award winning composer Georgio Moroder reconstructed Fritz Lang's original 1926 classic, Metropolis, adding colour tones and a contemporary score including numbers from Pat Benatar, Adam Ant, Billy Squier, Bonnie Tyler, Jon Anderson, Freddie Mercury and Moroder himself. It is being offered at a dealer price of £16.50.

Following the success of Elton John's Nighttime Concert, Vestron Music Video has released the Afternoon Concert. Filmed at Wembley last year, the programme includes Hercules, Rocket Man, Daniel, Restless, Candle In The Wind, The Bitch Is Back, Don't Let The Sun Go Down On Me, Sad Songs and Benny And The Jets. It runs for 54 minutes and costs £13.92.

Queen, Heaven 17, Tears For Fears, Kajagoogoo, Hazel O'Connor & Chris Thompson, Madness, George Harrison, Roger Taylor, Depeche Mode, Mai Tai and Talk Talk are some of the artists featured in the compilation Non Toxic Video, which is being sold to aid Greenpeace.

Says a Vestron spokesman: "Non Toxic Video will undoubtedly receive a similarly huge response as the Greenpeace album compiled by the same artists. Achieving a worthy contribution to the common cause supported by these musicians, Greenpeace — Non Toxic Video will appeal to the widest possible audience of current music."

Pete Townshend's White City — The Music Movie, a semi-autobiographical film, was released at the same time as the record album of the same name. Their simultaneous release is described by Vestron as "representing a milestone in the music video industry." Dealer price is £13.91.

QUEEN "ONE VISION" · FEARGAL SHARKEY "A GOOD HEART" · KATE BUSH "RUNNING UP THAT HILL (A DEAL WITH GOD)" · UB40 (GUEST VOCALS CHRISSE HYNDE) "I GOT YOU BABE"
 MADNESS "UNCLE SAM" · MARILLION "LAVENDER" · BRYAN ADAMS & TINA TURNER "IT'S ONLY LOVE" · PET SHOP BOYS "WEST END GIRLS" · THOMPSON TWINS "KING FOR A DAY"
 SIMPLE MINDS "ALIVE AND KICKING" · DEPECHE MODE "IT'S CALLED A HEART" · JAKI GRAHAM & DAVID GRANT "MATED" · GARY MOORE "EMPTY ROOMS" · THE CULT "REVOLUTION"
 BALTIMORA "TARZAN BOY" · IAN DURY "PROFOUNDLY IN LOVE WITH PANDORA" · CLIFF RICHARD "SHE'S SO BEAUTIFUL" · UB40 "DON'T BREAK MY HEART" · ARCADIA "ELECTION DAY"



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 VHS Cat. No: MV NOW 6 Beta Cat. No: MX NOW 6



9 November, 1985



MUSIC video



This week Last week
TOP·30

This week Last week
TOP·30

	Description (tracks)/Timings/Rec. Retail Price	Label	Distributor
1	1 DURAN DURAN: Arena Music Concept Video (10 songs)/60min/£14.95	PMI MXP 991099 2	EMI
2	NEW PAUL McCARTNEY: Rupert & The Frog Song Animation (3 tracks)/26min/£9.95	Virgin VVC 109	PVG
3	3 IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£16.95	PMI MVN 99 1094 2	EMI
4	2 GENESIS: Live — The Mama Tour Live (10 tracks)/1hr 42min/£19.95	Virgin VVD 090	PVG
5	NEW TEARS FOR FEARS: Scenes From The Big ... Documentary (15 tracks)/1hr 30min/£19.95	PolyGram 041 299 2	PolyGram
6	4 QUEEN: Live In Rio Live (16 tracks)/1hr/£14.99	PMI MVP 99 1079-2	EMI
7	10 WHAM!: The Video EP (5 tracks)/21min/£14.99	CBS/Fox 3048 5013	CBS/Fox
8	6 MADONNA: The Video EP EP (4 tracks)/18min/£11.95	Warner Music WMV 3	Warner
9	5 TINA TURNER: Private Dancer Tour Live (13 tracks)/55min/£14.99	PMI MVP 99 1085 2	EMI
10	8 QUEEN: Greatest Flix Compilation (17 tracks)/60min/£14.99	PMI MVP 99 1011 2	EMI
11	13 DIRE STRAITS: Alchemy Live Live (10 tracks)/1hr 20min/£19.99	PolyGram 040 269-2	Polygram
12	NEW BILLY IDOL: Vital Idol Compilation (6 tracks)/26min/£14.95	Chrysalis CVIM 16	Lightning
13	7 U2: Live "Under A Blood Red Sky" Live (12 tracks)/16min/£19.95	Virgin VVD 045 PVG	PVG
14	9 KATE BUSH: The Single File Compilation (12 tracks)/50min/£14.99	PMI MVP 99 1031 2	EMI
15	15 PAUL YOUNG: The Video Singles Compilation (5 tracks)/30min/£14.99	CBS/Fox 6456 50	CBS/Fox

	Description (tracks)/Timings/Rec. Retail Price	Label	Distributor
16	14 DURAN DURAN: The Video Album Compilation (11 tracks)/55min/£14.99	PMI MVP 99 1024 2	EMI
17	12 ELVIS PRESLEY: '68 Comeback Special Live (21 tracks)/1hr 16min/£19.99	Virgin VVD 082	PVG
18	NEW THE CARPENTERS: The Carpenters Compilation (15 tracks)/53min/£19.95	A&M AM 833	PVG
19	11 PHIL COLLINS: No Jacket Required EP (5 tracks)/30min/£11.95	Virgin VVC 095	PVG
20	25 MARILLION: Recital Of The Script Live (6 tracks)/55min/£14.99	PMI MVP 99 1036 2	EMI
21	27 QUEEN: We Will Rock You Live (20 tracks)/1hr 30min/£19.99	Peppermint 6122 3	Guild
22	26 ULTRAVOX: The Collection Compilation (12 tracks)/55min/£19.95	Palace CVIM 14	PVG
23	17 PAT BENATAR: Hits Videos EP (4 tracks)/31min/£14.95	RCA/Columbia RVT 10790	RCA
24	29 KATE BUSH: Live At Hammersmith Live (12 tracks)/52min/£14.99	PMI MVP 99 1010 2	EMI
25	RE PHIL COLLINS: Live At Perkin's Palace Live (10 tracks)/1hr/£14.95	PMI MVP 99 1043 2	EMI
26	RE LIONEL RICHIE: All Night Long Compilation (4 tracks)/35min/£10.95	RCA/Columbia PVT 10552	RCA
27	23 DAVID BOWIE: Ricochet Semi-Documentary/1hr/£19.95	Virgin VVD 084	PVG
28	19 AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£19.95	WHV PEV 34037	WHV
29	21 LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£19.95	WHV PEV 61389	WHV
30	18 DEAD OR ALIVE: Youthquake Video Album (6 tracks)/30min/£14.94	CBS/Fox 3070-50	CBS/Fox

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; Guild 0733-63122; Heron 01-361 3161; Jettisoundz 0253 712 453; PolyGram 01-590 6044; PVG (Palace, Virgin, Gold) 01-539 5566
 RCA 021-525 3000; Spartan 01-903 8223; Warner 01-998 5229; WHV 01-997 4450. Compiled by Music Week Research Department from a panel of 50 retail outlets. © 1985

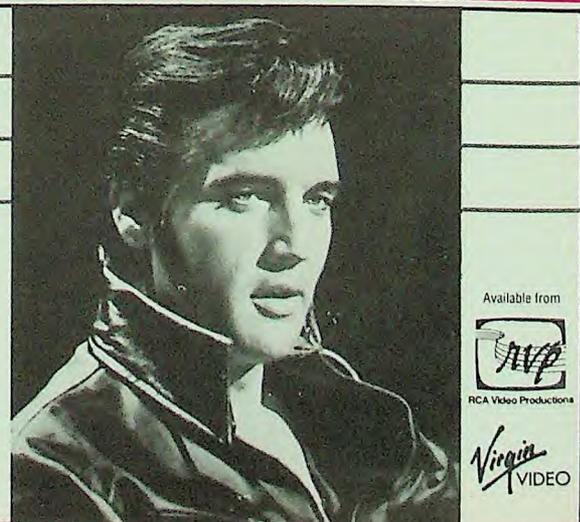
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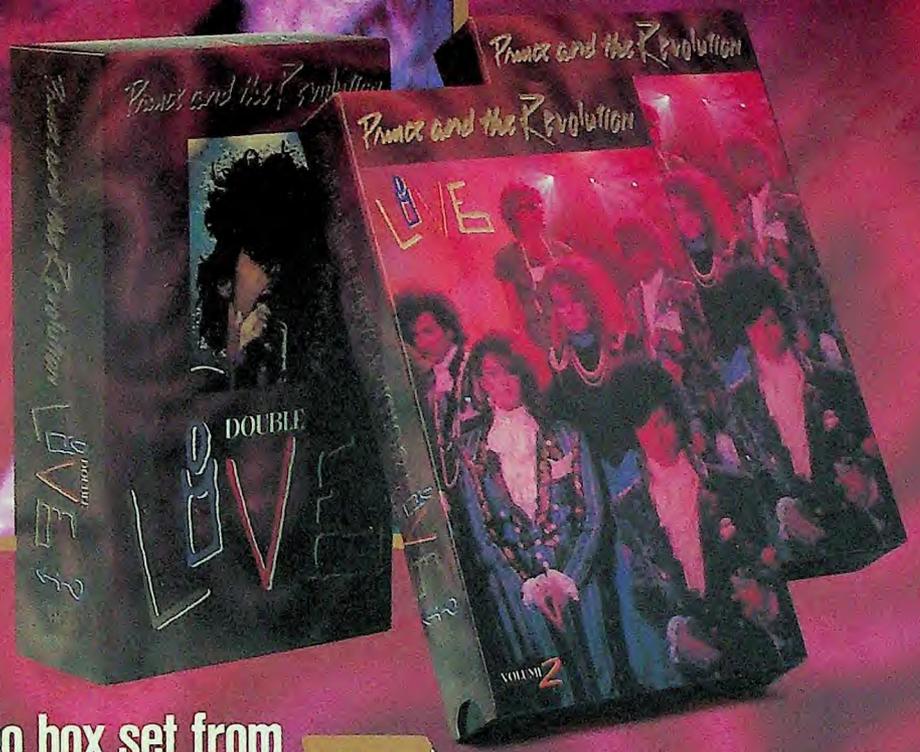


LET'S GO CRAZY



- Let's Go Crazy
- Delirious
- 1999
- Little Red Corvette
- Take Me With U
- Do Me, Baby
- Irresistible Bitch
- Possessed
- How Come U Don't Call Me Anymore
- Let's Pretend We're Married
- International Lover
- God
- Computer Blue
- Darling Nikki
- The Beautiful Ones
- When Doves Cry
- I Would Die 4 U
- Baby I'm A Star
- Purple Rain (18 min extended version).

- A Pulsating 2 hours of live action.
- This 1985 production features the very best of Prince, including: Let's Go Crazy, 1999, Little Red Corvette, When Doves Cry and a specially extended version of Purple Rain.
- First-ever release of a double music video in a spectacular box set.
- Massive consumer advertising campaign in music consumer press.
- Release Date: 12 December 1985.

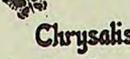


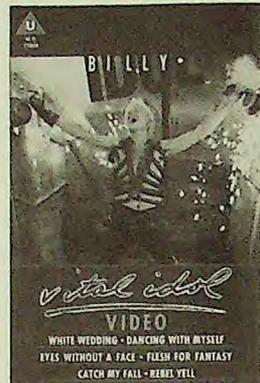
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MUSIC ON VIDEO

**Embassy promo
 for Aaron Live**

FOLLOWING THE success of Kiss' Animalize Live and Rush's Through The Camera Eye, Embassy Home Entertainment is mounting a strong campaign of the recently released Lee Aaron Live! video.

Says Embassy's UK product manager, Peter Scott: "Heavy metal fanaticism is renowned and has shown its strength through the success of our recent Kiss and Rush titles. This, coupled with the release of Lee Aaron's new single and her live concert appearances, should ensure substantial success for Lee Aaron Live!"

The video (dealer price: £13.50, running time: 58 minutes) was produced by Philip Goodhand-Tait for Trillion Pictures and was shot earlier this year at the Camden Palace. The 15 tracks include Rock Me All Over, Metal Queen, Lady Of The Darkest Night and her latest single, Barely Holdin' On.

**Snow comes
 every Xmas**

PALACE VIDEO is re-releasing The Snowman for the Christmas market.

The original hour-long animated cartoon will still be available at a dealer price of £13.91, and there will also be a half-hour version complete with David Bowie introduction in a special blister pack at £6.49.

This will be distributed by PVC to independent retailers and by Warwick distribution to High Street multiples.

Based on the best selling book by Raymond Briggs, The Snowman has won five major awards since its release in 1983.

The Video was also nominated for an Oscar in the best animated film category.

Carol singer

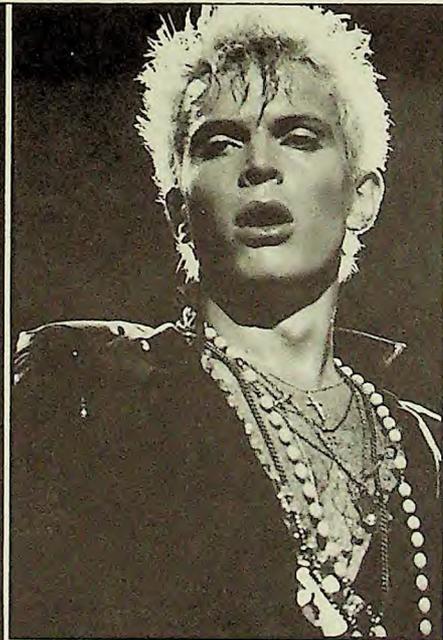
PICTURE MUSIC International has released Carols For Christmas, featuring 24 popular carols, performed by Sir David Wilcocks and Aled Jones. Says a spokesman: "These traditional Christmas carols are enhanced by the rich profusion of paintings in St Edmundsbury Cathedral, prints, decorative and entertaining illustrations which are a splendid complement to the songs." Dealer price is £9.75.

Crazy Heron

HERON HOME Entertainment is to release Get Crazy, a feature film which, among other things, includes "the craziest concert in the history of rock 'n' roll". Malcolm McDowell stars.

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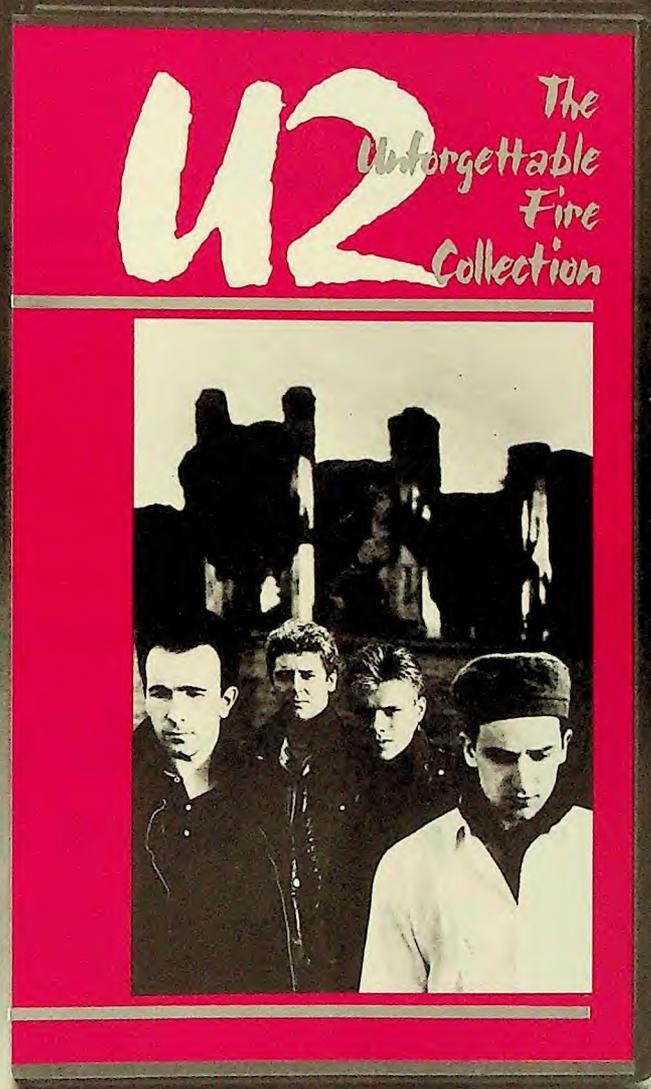


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MUSIC ON VIDEO



Single Vision — The Thompson Twins. Virgin Video. Here's a band that knows all about the art of video. There's nothing new in the Single Vision compilation of promos but it still makes captivating viewing.

The Twins are brilliant showpeople, visually appealing and totally dramatic. They obviously love the camera and use it well to make moving art: more than just moving pictures to help promote the songs.

Single Vision is a good example of the value of music on video because this set of promos — enchanting, aggressive, touching and tough — create an artform which will be watched many times over for its total entertainment factor.

The title spans the Thompson Twins' career from Lies through Doctor Doctor, You Take Me Up, Hold Me Right Now to their most recent, King For A Day — every one a winner.

Single Vision is a clever package and it falls outside the sometimes damning category of "one for the fans". This sort of professionalism has a wider appeal.

Reviews

Billy Idol: Vital Idol Video. Chrysalis. Vital Idol isn't a bad title, for the career of this former Generation X punk rocker has certainly been revitalised since he went to the States and found a new musical direction.

There are six tracks featured in 25 minutes of tape, but they include some of the most ambitious and imaginative music video clips produced over the last couple of years. Directors include



David Mallet and Tobe Hooper (remember Texas Chainsaw Massacre?), and tracks feature the recent chart hits White Wedding and Rebel Yell.

Idol makes a good mean moody actor, as well as powerful music performer in these five minute mini-epics and he is destined to be an ever bigger name next year. A lot of money has been invested in the new-look Idol and it is now paying off in solid chart success.

So, if you stock music video, make sure you stock this one.

JOHN LENNON

John Lennon: Imagine — The Film. Picture Music International. Imagine — The Film was made by John and Yoko way back in 1971 as a visual companion piece to Lennon's Imagine audio LP. It has been seen only twice since, and just once in the UK — so this overdue video release is essentially the first opportunity for fans nationwide to see it. And they undoubtedly will want to, especially with Lennonmania heightened by the imminent fifth anniversary of his assassination.

A mix of "conventional" promo-type song visuals and more-intimate sequences of life with the Lençons, Imagine — The Movie is not, understandably, the most exciting or innovative film imaginable.

It is, though, unassuming and at least mildly engaging. Featured tracks include Imagine, Jealous Guy and Power To The People, plus a couple of Yoko's more tuneful caterwaulings.

AMAZULU

Amazulu — Moonlight Romance. Hendring. Like the curate's egg, Moonlight Romance, an in-concert performance by the reggae-popsters, recorded at London's Camden Palace as part of Trillion's Live From London series, is good in parts. Those parts are one or two of the jaunty songs, and the amiable performances of the female guitarist, female single and male drummer.

The bad bits are the reedily-thin girl saxophonist — Junior Walker, she ain't — and a female base player whose fingerwork might most kindly be described as plodding. They all move niftily, though. Moonlight Romance is competently recorded, both aurally and visually. It remains, though, essentially a tape for fans of this band's so-so brand of rhythm-inflected popped-up reggae.

VARIOUS

Breakin' Metal. Hendring. More studs than Newmarket stables. More make-up than the cosmetics counter at Boots. More groin-grinding guitar solos than — well — than the last heavy metal compilation.

Yep, it's OTT time again as some of the stalwarts of the UK heavy-metal club scene, including Hanoi Rocks, Rock Goddess, Wrathchild, Ozzy Osborne, the now defunct Thin Lizzy and Thor, the Arnold Schwarzenegger of the HM set, combine forces for well over an hour of metal mayhem.

Great fun, particularly if, like me, you find the genre's excess and luridness killingly funny. The tape itself, though, while reasonably if somewhat variably recorded, could have been better presented, with a few band-identification subtitles, and some brief breaks between acts rather than the wham-bam-thank-you-ma'am segues straight from one into another.

Elton John — The Afternoon Concert. Vestron Video. The companion piece to our Eli's recent Vestron release, The Night-Time Concert, and the conclusion of the two-part Night & Day recording, made during his sell-out Breaking Hearts tour.

The cassette spans the sensitivity and poignancy of Rocket Man, Daniel and Candle In The Wind, and the good-time rock and roll of Benny And The Jets, passing en route Hercules, Restless, The Bitch Is Back, Sad Songs and Don't Let The Sun Go Down On Me.

Directed by pop and video veteran Mike Mansfield, the taping is as slick as you would expect, though I could have lived without some of the needless Quantel video tricks, and without the interminable airship shots of the venue, London's Wembley Stadium. Otherwise, though, a solid performance video for fans.



HOTFOOT FROM the This Life Studios, Mike Oldfield and Virgin Group Chairman Richard Branson pose for a picture in Oldfield's new £2m audio/video studio.

Oldfield set for a shot in the dark

MIKE OLDFIELD'S new Virgin single, Pictures in the Dark, is a soundtrack single that "attempts to unite the diverse artforms of video and music". Oldfield has become increasingly fascinated with the merging of music with visual images, and he believes it is possible to create music and video simultaneously, making 'music pictures' which offer a complete audio-visual experience.

He has spent the past year supervising the construction of an extensively equipped audio visual studio in his own home. Built and equipped at a cost of over £2m, the studio brings together an editing and mixing desk with a video production console, plus the Aurora, a machine for animation and the Quantel Mirage.

For Pictures in the Dark, his first video-music project, Oldfield sought the aid of Pete Claridge of CAL Video Graphics. Pictures in the Dark was written as the musical vehicle for the images on the video and takes dreams as its subject. The video is not yet commercially available.

The possibilities of it being released as a video single have been discussed, but to make it more commercially viable, it's likely to be held back until further 'tracks' can be added.

The single features three guest vocalists — Anita Hegerland, Barry Palmer and 15-year-old Aled Jones.

High hopes — and big claims — for £6.99 pop compilation this Christmas

Weinerworld's collection 'a marketing breakthrough'

THE release of The Video Hits Collection at the remarkably low retail price of £6.99 is likely to attract large volume sales over the Christmas period. Compiled by Ian Wiener of Wienerworld, this 14-artist compilation is described by Steve Ayres, managing director of The Video Collection, as "a breakthrough in music compilation marketing."

Wiener, whose company released the world's first music video compilation in 1981, says: "We aim to bring our compilations to a far wider audience than has ever been possible before." With the Video Collection's marketing clout and Wienerworld's creative concepts, we firmly believe it will be the best-selling music video title of 1985."

Wiener has over the past few years, been responsible for a number of pioneering releases in music video, and getting the price right has always been uppermost in his planning.

"I believe that if people can hand over a tenner for a music video programme and get change, then the market has got to increase," he says. "Kids will



ANTHONY BROZA has joined Wienerworld as director of finance and business affairs. He will be actively involved in the company's expanding music operation centred on the home entertainment business. Broza was formerly joint chief executive and European financial director of Plasma-Therm.

only pay so much for an hour's entertainment. We have an initial pressing of 15,000 pieces, and will be the only pop music video compilation in Woolworths this Christmas. The release is being backed by a massive national advertising campaign, including music press and TV ads."

While the Video Hits compilation is far cheaper than the relevant competition, Wiener points out that no corners have been cut on quality. "The quality matches up to a product that's selling for £19.99. The price for our videos is just over that for a record album which makes them ideal Christmas presents."

As well as the Video Hits Collection and his involvement with Sky Channel, Wiener is involved with a number of other music video projects. One of these, which will be in the shops for Christmas is the Non Toxic compilation video. It will be going out on the Vestron label, with all artist royalties going to Greenpeace.

"This isn't going to set the world alight," admits Wiener, "But we see it as a steady seller."

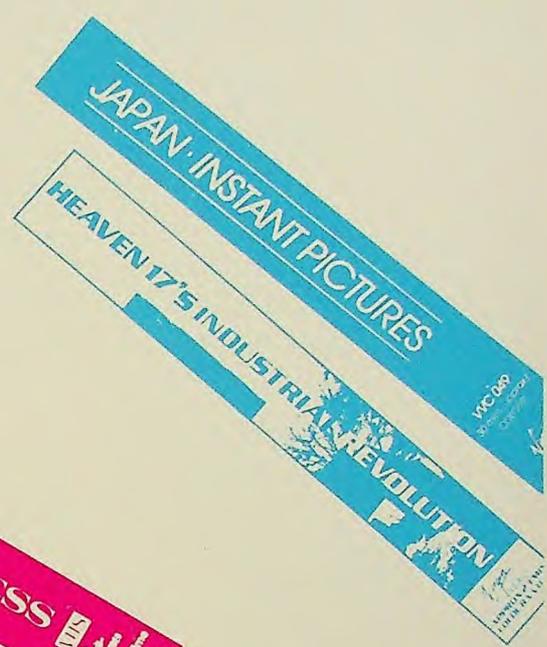
Other projects in hand at Wienerworld include the preparation of a premium video package for Dixons to be given away with hardware sold in their stores.

WATCH THEM ALL COME DOWN.

By the time you read this, you may well have had more than a couple of shopfuls of people asking for the 'Complete Madness' all-time classic.

This, along with the other eleven long-form videos shown here is now available at the dealer price of

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Japan's and Heaven 17's Short-form videos are both selling in at **£6.50**+VAT



Don't run out... Christmas is madness.

MUSIC ON VIDEO

Stars praise *We Are The World* effort

The world speaks out

PICTURE MUSIC's *We Are The World* video, as reported elsewhere in this supplement, will have its profits donated to the USA For Africa fund, and the gesture seems as genuine as most other Live Aid connected enterprises. And perhaps more so, to judge from remarks made by participants and organisers in interviews conducted by American journalists Samuel Graham and Robert Hilburn.

The most important aspect of the event, unsurprisingly, was the opportunity to assist the less privileged, as Marlon Jackson noted: "I was excited to be involved — not because of who I was with, but because of what I was doing. It makes me feel good inside that I can contribute to something like this; I just wish it could have come sooner. I think people are going to buy the record because of who's on it, first of all, but once they listen to the song, they'll start thinking about what's happening in the world."

Diana Ross expressed similar sentiments, saying "I was very happy to be included, and I've got a feeling that we're creating a shift towards compassion in what's going on in the world today. I think every individual in the world wants to contribute, and you can make a difference — you shouldn't think that you can't do something."

James Ingram recalled a moment during the recording, when two Ethiopian women spoke to the participants in Swahili, thanking them for their efforts to help suffering people. "Tears came to my eyes and to a lot of other eyes too. There were no superstars in the room then, just a lot of people who were in tune with the true spirit of the night. I rejoiced to share that spirit."

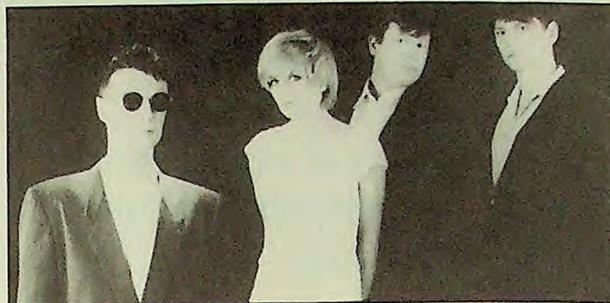
Quincy Jones, who conducted and produced the session, found something else to remember: "Everybody couldn't believe that they were all in the room together that night. The synergy was so strong — really powerful synergy". Jones likens the occasion to the celebrated Woodstock Festival in 1969 — "They had a quarter of a million people and a film,

but there'll probably be a billion and a half people seeing this and feeling that energy. It's just a question of how you capture it."

The great Ray Charles called the session "a great opportunity to contribute to a beautiful cause. I'm honoured to be asked to be a part of it", while Bob Dylan characteristically stated in plain words the crux of the problem and the only solution which a thinking human being could contemplate. "People are starving... they're dying, they're being treated unfairly. We could do more — we ought to do more."

Bruce Springsteen took a similar view; "Any time somebody asks you to take one night of your time to help people who are starving to death, it's pretty hard to say no. I think hunger in the world is such an abstraction to most people that trying to bring it closer, to make it more real, is something that has to happen, and that's what this is all about."

Lionel Richie, whose manager Ken Kragen is largely responsible for organising the recording — he had originally been approached by Harry Belafonte to organise a concert for Africa — mentioned that he hoped the *We Are The World* single and now video were just the start, and that fund raising would continue. "Hopefully, what we tried to do was something that's going to be ever-lasting, or at least a link in making people aware of the true value of life. We're talking about human beings, not buildings, not number one with a bullet. Life is number one with a bullet — there's no greater gift than the gift of life, and that's what we realised by being there. It was a party for life". Kragen himself (who also manages Kenny Rogers) agreed with everyone else in judging the event a major triumph. "I realise that we've tapped into a power, something exceptional that can move people into action. When you move people, you ultimately move governments, and when you do that, you may actually affect the root causes of the problem. That's the most exciting thing to me now — what our efforts can mean in terms of a potential solution to the problem of hunger in the world."



TALKING HEADS start making sense

Reviews

TALKING HEADS: Stop Making Sense. Palace, PVC 3010M. Dealer Price: £13.91. The video of the film reckoned to be the only rock concert ever to be successful at the cinema — and a forthcoming Christmas blockbuster to be sure.

Stop Making Sense was dubbed *the* great concern movie on its theatrical release by the *NME*, and as a video it's got even more going for it, in the form of three additional tracks — *Burning Down The House*, *Cities and Big Business*/ *Zimbra* — that extend its 88 minutes to 99.

Recorded over three nights in Los Angeles, *Stop Making Sense* features 18 of the best-loved moments from *The Heads'* eight year career, filmed on 35mm (*not* video) by Jonathan Demme and Jordan Cronenweith, whose past credits include work on *Blade Runner*, *Rolling Thunder* and *Melvin & Howard*.

Like the successful soundtrack LP of the concert released last October, the video begins with chief Head David Byrne coming on to a solitary ghetto-blasters best-box boom for a skeletal rendition of *Psycho Killer*. Gradually as the set progresses more and more band members appear, and the sound changes from an anorexic funk to a big claustrophobic jungle of dance.

Byrne is a supreme entertainer, indulging in all sorts of goofy dancing that would look utterly ridiculous from anyone else. He lies on his back impersonating a dead insect; he recreates his video promo role of a college lecturer undergoing electro-therapy for the classic *Once In A Lifetime*; and of course he wears the famous ultra-baggy suit that graces the cover. The sound is naturally excellent stereo hi-fi, and the visuals uncluttered but never static.

Stop Making Sense is being supported by music press advertising and a poster campaign, and with a TV holdback for 18 months minimum it should be right up the top end of the Music On Video chart. **JB**

Music Box/Atlas deal

MUSIC BOX has accelerated its campaign to reach the public house, night club and disco market, following the completion of a deal with The Atlas Leisure Corporation which is now solely responsible for the distribution and marketing of Music Box to these outlets.

The agreement does not alter the existing business arrangement between Music Box and Galaxy Television which is still responsible for sales of the channel to the rest of the SMATV market in the UK.

Sally Busby, Music Box's network development manager, says that this deal would lead to "a considerable expansion in this highly profitable area."

Matt Forrest first signing for MGMM

VIDEO director Matt Forrest is the first new talent to join production company Millaney Grant Mallet Mulcahy since it announced a major expansion programme in preparation for a public flotation in the next couple of years. Joining him is his regular producer, Nina Robbins.

Forrest, established in the field of commercials as well as promo videos, moves from Big Features, the company he set up in 1984.

Says MGMM chairman Scott Millaney: "Video and commercials directors really do seem to be using the same old ideas. What is needed is a fresh approach. Animation is obviously an area that offers unlimited opportunity for new ideas, and we want to have the best people involved in it. Any company such as our, built on talent, needs to have the best to continue to be successful, which is why we wanted Matt to join us."

With Forrest now at MGMM, Millaney is planning a full animation department to be operational in the immediate future and which, he claims, "will incorporate the finest talent in the world."

Forrest's first music video project for MGMM has been a big-scale promotional video for Chrysalis artist Paul Hardcastle for his single, *Just for money*, in which the performers include Bob Hoskins and Lord Olivier.

TEARS FOR FEARS: Scenes From The Big Chair. PolyGram Video. Director: Nigel Dick. RRP: £19.95. The acid test of this video's success is that at the end of some songs it is tempting to applaud.

Scenes From The Big Chair, which apparently took a year to make, is an uplifting slice of life with the Bath duo who see making videos, performing, touring, talking — nothing new, but then what is there new to do in a straightforward documentary?

What the video does achieve is to bring the music — itself masterful — alive with complementary interviews, glimpses of Roland and Curt simply being Roland and Curt plus some of the most visually uplifting promos produced this year.

The music spans both TFF albums, but because we see the songs being performed live, in promos and being rehearsed things do become a little repetitive.

Direct and unpretentious, this should sell well among the hundreds of thousands of fans who saw the group during its mammoth world tour on which much of this video was shot. A best seller. **DVE**

U2's lightning strike

FOLLOWING ITS exclusive distribution of Island Pictures' *Grace Jones* and *Bob Marley* videos, Lightning has picked up the sole rights to distribute the new U2 offering, *The Unforgettable Fire Collection*.

The 50-minute video documents the recording of the group's No 1 album of the same title — still in the Top 75 more than 60 weeks after its release — and finds them recording with producer Brian Eno at Dublin's

Windmill Lane Studio and on location at Slane Castle.

The collection also features a studio version of the group's biggest hit to date, *Pride (In The Name Of Love)*, and promos for the track *The Unforgettable Fire*, *A Sort Of Homecoming* and the never-before-seen *Bad*.

The Unforgettable Fire Collection — catalogue numbers UUV2 (VHS), UVB2 (Betamax) — carries a dealer price of £13.91 and is on release now.

Carlton acquires TVi

LEADING television services and video technology group, Carlton has bought Television International Operations (TVI), a subsidiary of Rank Video Services, for £2.6m.

TVI has three transmission suites, five computer editing suites, four telecines and a range of video equipment described by Carlton as being "more than any other individual video facility company in the UK."

Mike Luckwell, managing director of Carlton, said: "The purchase of TVI represents an ideal opportunity to gain additional capacity in our rapidly expanding facilities operation."

"The profitability of TVI will be enhanced by significant investment from Carlton to create a state of the art satellite transmission and editing facility. There are some terrific people at TVI, a number of whom I have known for many years, and I look forward to them joining us."



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Taking Care of the Cabs

How did you break into the business?

I was born and bred in Cornwall, and went up to Sheffield Poly, because they had the best film equipment compared to most art colleges, because I had a romance about art and industry, and because I wanted to get away from the hippydom of Cornwall.

I studied film there, and stayed on because it was a good place to live and it was good to be a big fish in a small pond. It was also a good place for getting grants — I got two from the Yorkshire Arts Association to write and direct my own films. For the second of these, I approached a group called Cabaret Voltaire to do the soundtrack. This was back in 1979. I was doing the odd thing with The Human League at the time, but was really waiting for the right opportunity to work with Cabaret Voltaire.

Working with Cabaret Voltaire introduced me to a lot of other groups in the Sheffield area and I became involved with them in various respects. I gradually became more involved and eventually got a job doing some work for a company called Kitchenware in Newcastle. They had groups like Prefab Sprout and The Kane Gang and brought me in to direct a series of videos.

My big break came last summer when I did Cabaret Voltaire's *Sensoria* video which has only recently been seen on TV in this country, but has been on MTV in the US for seven months. It attracted a lot of interest in London and was really what got me down to London.

Was it your intention to move to London to work?

It was very frustrating because I knew I could do things as well as anyone else was doing, whatever I saw on television I was thinking why wasn't I doing it. One of the

WHETHER OR not the UK record industry can continue to support the ever-increasing numbers of video production companies remains to be seen. In this respect, 1986 should prove an interesting year. Meanwhile, amidst a sea of mediocrity and tired over-worked images, one or two younger directors are standing out from the crowd. Peter Care, who worked with

reasons why I wasn't was that I didn't have a show-reel to prove that I could do what I was talking about, so I had to wait until I had some decent work to show.

Since you've been London-based, your career has really taken off. Has it surprised you how quickly this has happened?

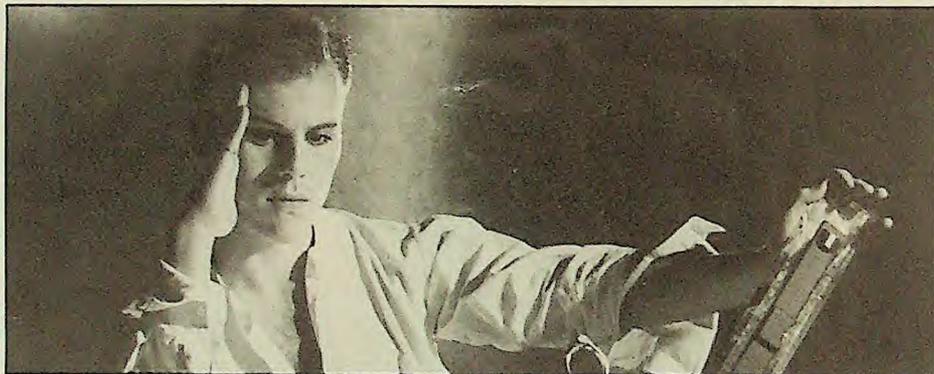
If I said no, it would sound arrogant. A couple of things have surprised me, but I felt confident that once someone had given me a break — like being in a decent company

way the artist treats you, the ideas they come with and the budget — all these things inter-relate. I've just done quite a low budget video for Pete Murphy. We got on very well. I was very worried about that one because he wanted to know everything that was going on. Most groups don't but Pete was ringing me up all the time, discussing it. It was good, but it was a much greater strain than, say, the Thomas Dolby one where I was left more or less to get on with it. It was a strain physically because it was a long

Cabaret Voltaire, ABC, Killing Joke, Depeche Mode and Thomas Dolby, has not yet sold out to commercialism, yet manages to produce commercially successful promos that are high on originality, but low on gloss. He also picked up an award recently for his work on Cabaret Voltaire's I Want You video. Jim Evans asked him some none too glossy questions.

Have you had to compromise to meet the record companies' demands?

I really think in terms of whether I get the job or not. Once a record company chooses me, it's either because they know that I can project ideas that have been talked about onto film, or they know that I'll come up with some weird ideas of my own. It's difficult. If it's a record I like and I'd love to do the video for, and the record company says no, because they want someone who has already worked with that



THOMAS DOLBY who left Care to 'get on with it'

rather than just floating around — I knew I would just get on with the work. Then someone like Thomas Dolby walked into the office and said here's £65,000 to make a video, it worried me a bit — it was a big jump for me.

Has it made a difference to your approach now that you're working with much bigger budgets?

I don't think so. There are so many other things to consider — the record company, the

shoot and a long edit, but it wasn't quite so straining mentally.

Do artists tend to come to you with pre-conceived ideas as to how the video should look?

People tend to have a few ideas and then want you to sort it out. Thomas Dolby had his story line and his jokes, but there was no narrative. Then, when we were shooting, he was bringing up little details that he wanted included, so I kind of made the framework for him. For a job I did recently for a band called it's Immaterial, their brief was that they were interested in this US pop artist, and they wanted me to make sculptures and a set based on this bloke's art. That was interesting — different to the 'I want to be in the back of a limousine with three chorus girls' approach.

It varies. With some artists, you get complete *carte blanche*. I much prefer it when the group comes to see me to discuss the video rather than having to pitch for the work — where you get a cassette through the post and are asked to think up some ideas, knowing you might or might not get the job. That makes me very cynical.

have conflict between the record company and the group. This has to be sorted out — I don't know how — that's the most frustrating part.

How much does budget influence what you do — does it make a vast difference?

It makes a huge difference. For instance, if you're given *carte blanche* for a £15,000 video, you can go out and do things where the record company don't mind if it's not so slick and commercial. Whereas if they're spending £30,000 or £40,000, they want something that is very 'commercial', as they say. So although you've got a bigger budget, you're more tied in other ways.

The change from £15,000 to £20,000 is most interesting, because that takes you away from having to do it all in one day, with no art department and hoping people will do you favours. With £20,000 you can actually have a two-day shoot, or location shooting or extra editing time.

Is it frustrating that the average length of a music video is just 3½ minutes?

Before I was doing pop videos, I was doing my own dramatic films and documentaries — it was very low budget stuff — but I know the feeling of cutting my own sound effects and having 20 or 30 minutes to put something over. That's a real luxury now — and I'm dying to get back to being able to do something like that.

Which of your promos has pleased you most?

I've got three favourites. One is *Sensoria* with Cabaret Voltaire, another is *I Want You* — also for Cabaret Voltaire and the third is a really obscure one for a band called Waltzer. I'm quite aware that with all three of these I was given *carte blanche*, so it's fairly egocentric, but those are the ones that I'd play to myself over and over again.



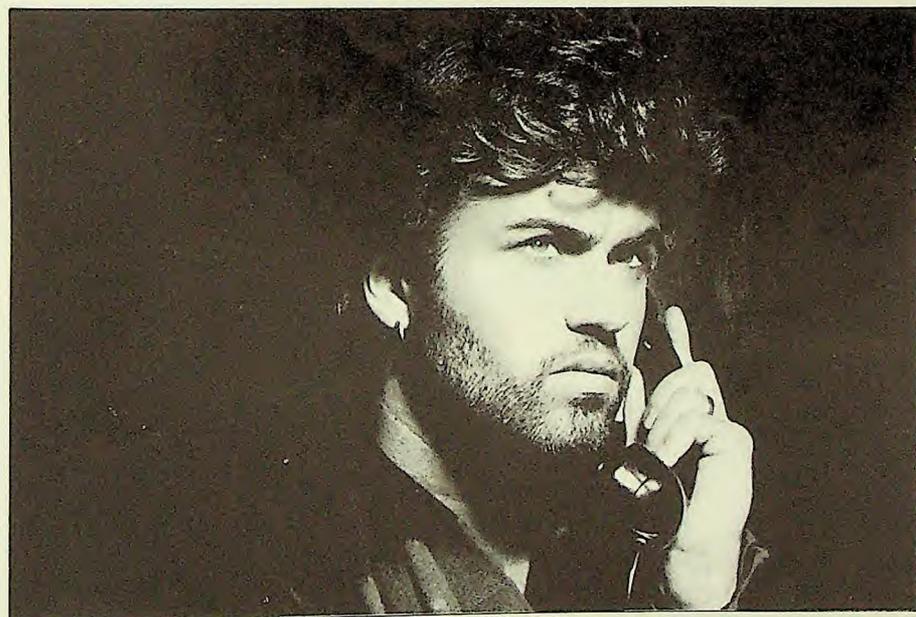
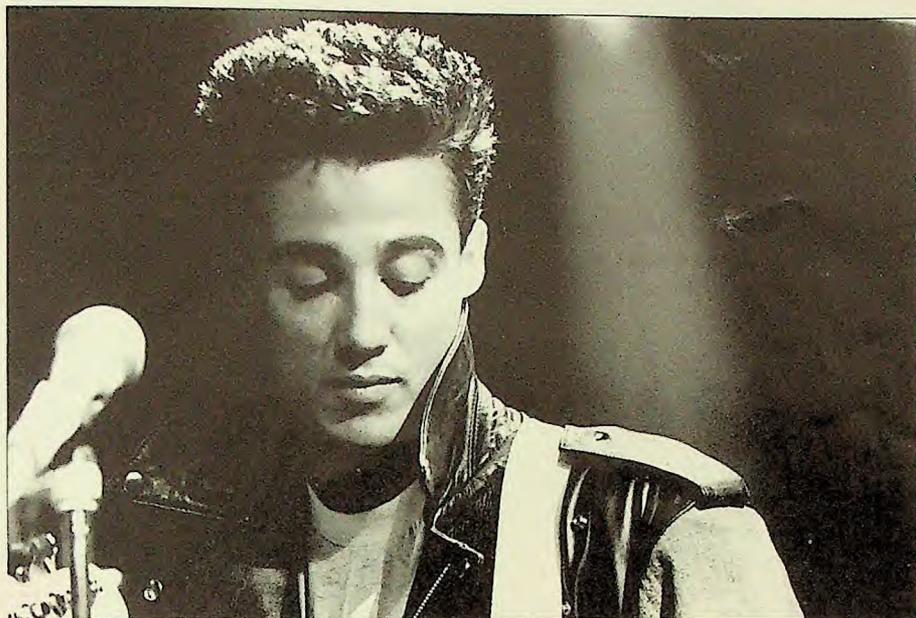
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MUSIC ON VIDEO

Panel pundits praise promos

LOS ANGELES: Artist panels at music industry seminars are usually a token gesture toward the creative community upon which the business is founded. And admittedly, the artists are not always the best ones to discuss their craft.

The artists' panel at the Billboard Video Music Conference, however, proved to be the seminar's single most enlightening session. This saw a group of uniformly articulate musicians discussing the impact of video on their careers candidly, with great humour and with an almost surprising grasp of business realities of budgets and promotion.

Perhaps most illuminating was Animotion's Bill Wadhams, who recounted the group's early un-

successful club tours — and then suddenly found itself with a number one single due to the exposure of its video.

When the band returned to the live stage as an opening act, it was expected to project the image of its video — and to be a fully accomplished live act. This was something the group had not had a chance to develop. But as Wadhams said: "We were a low-tech show in a high-tech video."

Compounding the problems of an initial success through video, he added, is the band's present difficulty in putting together a follow-up album.

"I wish people had known what we were about before video because it has a reverse effect. We are having trouble getting songs

on the second album because they don't fit the visual image of *Obsession*," he added. Jazz and fusion keyboardist Herbie Hancock, certainly more of a veteran performer than Wadhams, faced a similar experience in the wake of the success of his *Rockit* video. He said: "Because of *Rockit*, people expected us to come out with robots."

Wadhams was the only member of the panel to have made it through video before scoring as a musician. Greg Kihn, equally articulate and even more sensitive to the ways of the music industry, suggested, half jokingly and to much applause, that the members of the audience "should be out taking investment seminars instead of listening to this stuff".

Kihn went so far as to warn that budgets for video productions are getting out of hand. "It was okay until the video budget was greater than the recording budget for an LP," he said.

On the positive side, he believes that working within a budget forces a certain level of creativity. The nature of video, and the time it takes to produce a clip, however, mean that "you have to choose the song you are going to use six months before the record comes out". And if that song is not the best single shot on the album the money spent can be a total waste.

A Patti Austin video failed to get widespread TV or cable exposure, the singer explained, but it

did help the 30-year show business veteran (she started when she was 4!) to get better known within the industry. And it resulted in her doing a pilot for the NBC network.

"The opportunity today (for the act that makes it first on video) is to start at the top and feel what it's like to fall off," she said.

And Cheech Marin, of the comedy team Cheech and Chong, brought the perspective of the successful film artist to the panel, performed initially live, then on records and later in films. Now, he said, he is exploring the possibilities of the video form for doing the things that might not work as well in these other media.



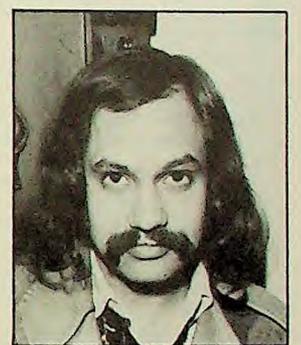
ANIMOTION WHOSE Bill Wadhams feels recent success was down to video



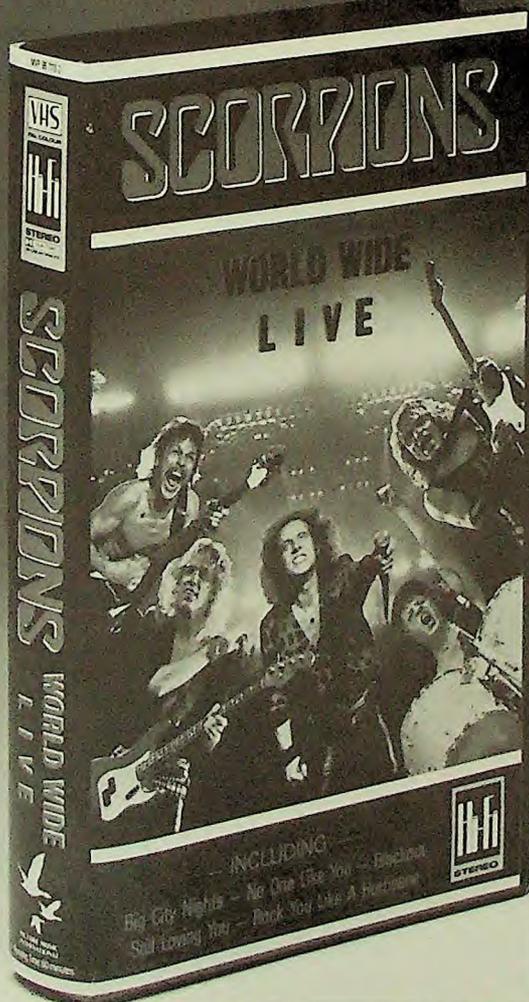
GREG KIHN: budget warning



PATTI AUSTIN: video gave exposure



CHEECH MARIN: looking to new medias



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MUSIC ON VIDEO

IRA MAYER reports from the *Billboard Video Music Conference*

Music video — is the novelty wearing thin?

LOS ANGELES: The themes haven't changed much over the course of seven *Billboard* Video Music Conferences, but participation in the seminar itself and anticipation of what the future holds for the genre continue to mount.

An estimated 500 people gathered at the Sheraton Premiere Hotel here between November 21-23 to explore the latest developments in cable programming of video clips, the sales market for long form programming and various aspects of the creative process that result in the production of video music (see separate story).

Panelists over the course of the three-day event agreed that there are presently close to 100 independent, regional video music programmes or services utilising clips on a regular basis to clubs, hotels and other outlets.

But panelists also agreed that interest on the consumer's part is not as great as it was a year ago for video music on TV or cable now that the novelty is wearing off. "CBS Research," noted that label's Harvey Leeds, "says that the appetite for music video has diminished."

Confirming this point from a different perspective, representatives of Capitol/EMI and Warner Bros both observed that they would be happy to get the same production budgets for 1986 as they had this year, though 1985 has seen a considerable increase in spending for music video over last year.

The news was even less encouraging so far as sales of video music programmes (long form or singles) is concerned: once again, panelists from various companies agreed that industry-wide average sales for an "average" video music videocassette come to a mere 5,000-10,000 pieces. John O'Donnell, president of Sony's video software division, reports typical sales to be in the 5,000-8,000 piece range.

Robert Blattner, president of RCA/Columbia, estimated that video music constitutes about 3 per cent of overall sales of prerecorded videocassettes, or a generous 165,000 tapes based on anticipated sales of 55m tapes this year. O'Donnell said that, adding musical films and other music-related fare, pushed that figure to 7-10 per cent of industry-wide prerecorded cassette sales.

MGM/UA's Saul Melnick suggested that there are three tiers of success for video music sales: the 5,000-10,000 piece range, those that move 30,000-50,000 units, and the few that manage to surpass the 100,000 unit level.

Lou Kwiker, president of Warehouse Entertainment said: "Five thousand units is a failure. If my company alone buys one VHS and one Beta copy of a tape for each of our 150 outlets, that's 300 pieces — or 6 per cent of national sales.

"Even if your acquisition costs are zero," Kwiker added, "you'd lose money. If one mass merchandiser enters the market, though, that's 5,000 units right there — and you've doubled the pipeline."

If these were pointedly less than optimistic observations on the latter day state of the video music business, there was none the less a sense of opportunity underscoring most reports. This was reflected, in part, by the healthy turnout, by the increase in the number of companies with hospitality suites and exhibits, and by the "respectability" the medium is gaining.

That respectability came in the form of participation by the American Film Institute, which co-sponsored one seminar that (somewhat academically) looked at the use of music in films and television. This it did through snippets of silent Lillian Gish feature, some Ernie Kovacs experimental TV efforts and a classic Bugs Bunny cartoon. It then went on to discuss the present-day relationship between films and music with directors as wide ranging as Robert Wise of *Sound Of Music* and *West Side Story* fame and Taylor Hackford (*An Officer And A Gentleman* and *White Nights*) as well as the *Talking Heads'* David Byrne.

As in the past few years, certain critical issues, such as exclusivity arrangements for the airing of clips and fees being sought by some labels for clip use, were mandated off-limits by the conference coordinators.

It was unclear, however, whether this decision represented a concession to speakers who might not otherwise have participated, whether there was a question of anti-trust breaches or whether it was simply to avoid the kind of heated debates that characterised some of the earlier Video Music meets.

Space ballot for Vidtel '86

PRIME SPACE at the three-day, trade-only Vidtel '86 at Birmingham's National Exhibition Centre, will be allocated at a special ballot in London on February 4.

The exhibition dates have been confirmed as September 15-17. "The strong response to Vidtel '85 has convinced us that to be fair to exhibitors both large and small, we have to ballot the prime sites for '86," said newly appointed sales manager Paul Sharp. "We have allocated more exhibition space for next year, so it is unlikely that anyone will be disappointed with their allocation."

Norman Abbott, director general of BVA, said: "In view of the spectacular success of Vidtel '85, we look forward with great optimism to next year's show. As it is slightly later in the year and has been concentrated into a three-day event, we are confident that Vidtel '86 is going to be an even greater success."

"Involving both trade and public this year did not turn out as well as we had hoped, which is why we took the view that Vidtel '86 should be trade only."

During Vidtel '85, it was announced that next year's show would be held in mid-August, but this idea received little support from exhibitors.

Commented exhibition manager Tony May: "Again, we have shown that we are responsive to the industry's wishes. Not only have we now been able to come up with what appear to be the ideal dates, but we have also redefined the event as trade-only, which the majority of exhibitors indicated they wanted and which makes sense, judging by the public's response this time round. Vidtel '85 was a completely new concept and the industry, in general, took it to its heart. Vidtel '86 can only benefit from such a resounding start."

PolyGram leads pirate fight

A STATEMENT from PolyGram issued recently confirmed that there are a large number of counterfeit video tapes of the company's back catalogue titles in the market place, and explained that legal proceedings have already started to deal with the situation.

"Contrary to allegations made," says the statement, "no rights for the duplication of these titles were ever passed on to any third party, and consequently any duplication by anyone other than PolyGram is illegal. The product duplicated illegally is easily recognisable in the following manner:

"Although the covers are exactly the same as PolyGram's, there will be no polarproof security stickers on the spine of the inlay. There will be no security stickers on the inside cases of the cassettes.

"The boxes holding the cassettes are different to those issued by PolyGram and will not have the PolyGram video logo stamped on the inside front cover.

"The cassette labels are of much poorer quality printing and have square edges as opposed to the legitimate ones, which have round edges.

"When played back, the tapes appear generally to be of bad reproduction and quality."

PolyGram has advised dealers who are offered its product at suspiciously low prices to be alert to counterfeits, and anyone unsure should contact PolyGram directly.

The statement adds: "The delay in notifying the trade about this counterfeiting was due entirely to the investigation of this problem and numerous other allegations which were made whilst the extent of the piracy was being uncovered."

Rights issues stunt growth of juke box

MICHAEL REINHART, of juke box manufacturer Rowe International, has complained that rights issues continue to stunt the growth of the video jukebox industry. Of the 250,000 jukeboxes installed in the US, he believed 3-4 per cent (or 10,000) are potential video jukebox locations capable of generating \$3.5 million a year in synch and mechanical royalties alone.

He proposed a joint committee made up of label, publishing, jukebox and even copyright office personnel to hammer out uniform agreements. "What I fail to understand is why the form exposure that doesn't pay for use of music video (cable) can get clearances but the form of exposure that's willing to pay (jukeboxes) cannot."

Video CD pioneered

PIONEER VIDEO Artists, the software arm of Pioneer Electronics, is working on a combination of CD/optical disc that would include an entire compact disc along with two to four video clips or two clips plus "still video" information (liner notes and pictures) and fully utilise the capabilities of the company's pioneering (pardon the pun) combination CD/LD player.

Pioneer's Ron Rich said that in addition to his own company, Hitachi, Sony and Yamaha are now manufacturing (or have announced intentions to manufacture) the combination CD/LD players. The new software format could be introduced as early as January.

IN FUTURE all music videos for review and related news and information should be sent direct to JOHN BEST c/o Music Week.



KEN RUSSELL has set up his own music video production company, *Sitting Duck*, which aims "to explore and exploit the visual marvels in the starry firmament of music video." His most recent music videos include those for Cliff Richard's *She's So Beautiful* and Elton John's *Nikita*.

New MGMM address

VIDEO PRODUCERS MGMM, following the injection of £1.1m investment capital from Investors in Industry, has moved to new premises at 22 Golden Square, London W1. This is part of a major expansion programme which includes the building of a new editing suite, with facilities for production, telecine and standards conversion.

Promotional problems

PROMOTIONAL TIE-ins that show a product on-screen can offset production costs for a video music clip, but can also limit the number of outlets willing to show the tape. Some companies get around the problem by providing different cuts to different parties — one without the product for, say, MTV; one for the company's own use with the product; and sometimes a third version for clubs or the group's other uses. CBS wants to recover 75-80 per cent of production costs before signing a video music project, admits the label's Debbie Newman.

Grand jazz

THE PAUL Winter Consort has created an hour-long video which pairs Winter's jazzy, impressionistic saxophone with the Grand Canyon. In five and a half weeks in one mail order catalogue, the tape has recouped 30 per cent of its production budget.

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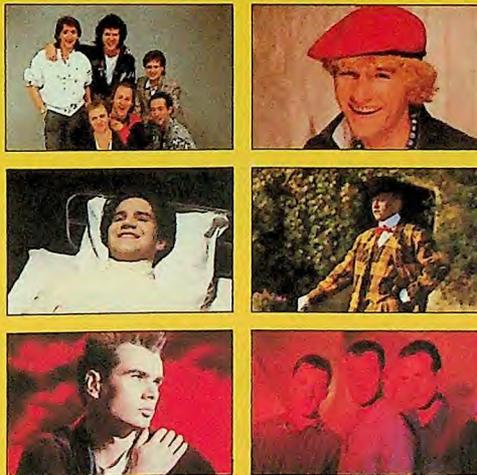
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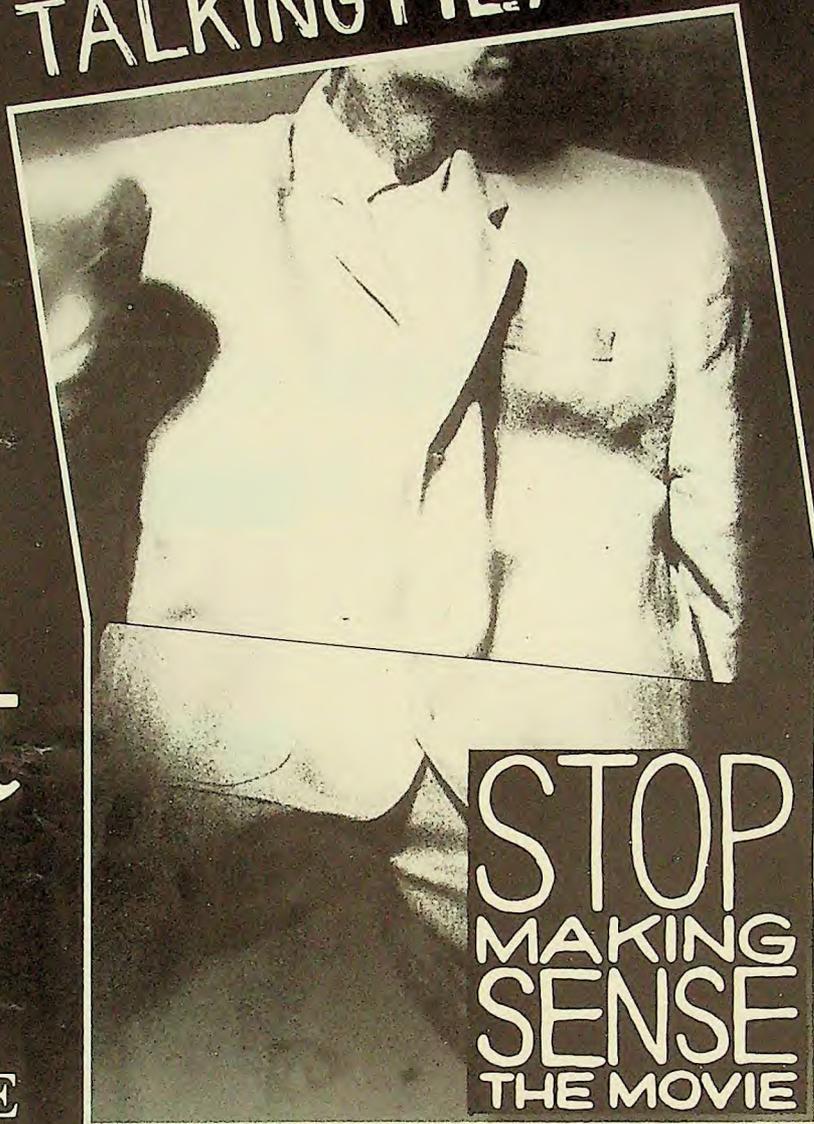
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LP REVIEWS

MOR

VARIOUS: The Song Is... Jerome Kern. ASV AJA 5036.
Producers: Kevin Daly, Tony Baldwin
ROBERTO DELGADO: Roberto Delgado Meets Kalinka.
Memoir MOIR 108. Producer: Otto Demler.
GUNTER KALLMANN CHOIR: Elizabethan Serenade.
Memoir MOIR 109.

The Kern set gathers many of his classics (Bill, Make Believe, They Didn't Believe Me, Smoke Gets In Your Eyes, etc) in stylings by the likes of Paul Robeson, Bing Crosby, Ambrose and Paul Whiteman recorded between 1928 and 1934, capturing the mood and sound of the era perfectly and providing a vintage commemoration of Kern's centenary. The Delgado album centres on Russian-type themes, including Dark Eyes and Midnight In Moscow, and is pleasant listening in a rather soporific way. The Kallmann Choir sold well the first time around with their LP title song, and the rest of the album is agreeable with its mostly German material. All three LPs available through PRT.
** (all albums)

PETROS ANDREOU: The Classic Bouzouki. MIS MSBCR 1.
Producers: artist/P Piletto.

MICK URRY: In A Party Mood. Maestro MTS 8. Producer: Tommy Sanderson.
THE EBONY QUARTET: Flying Home. Merlin MRF 85078.
Producer: Alistair MacDonald.

Andreou applies the uniquely attractive sound of the Greek bouzouki to themes by Mozart, Beethoven, Brahms, Bach, Tchaikovsky and Borodin with pleasing effect. Mick Urry's orchestra and singers are in medley mood with good dancing and singing fare, and The Ebony Quartet of varied woodwind are excellent in depicting material ranging from Benny Goodman through Ron Goodwin's Brimpton Suite to a Bela Bartok bagatelle. Andreou available through MIS/EMI, Urry through H R Taylor and Ebony can be ordered on 05086 4274.
** (Andreou, Urry) *** (Ebony Quartet)

ANN BREEN: I'll Be Your Sweetheart. Homespun DHL 705.
Producers: Cel Fay, Rod McVey.

SUSAN McCANN: When The Sun Says Goodbye To The Mountain. Top Spin TSLP 207.

Two pleasant, unassuming Irish artists who let the melodies and the words speak for themselves, and concentrate on providing the best possible vocal setting. The kind of product likely to be overlooked in an over-crowded and over-hyped market, but worthy of attention, with Breen going for the standard type of material and McCann opting for more

modern songs. Both available through Outlet.
** (both albums)

VARIOUS: Paso Doble. PolyGram Distribution 816 167—1.
VARIOUS: Tango. PolyGram Distribution 816 168—1.

Some exotica with the castanets purring nicely through the pasodobles and the haughty, imperious fire of the tango well captured. Among the Spanish fare are items like El Gato Montes, El Gallito and En Er Mundo which your customers tasteless enough to watch bullfights will instantly recognise, and the tangos include classics such as Adios Muchachos, Jealously, La Cumparsita and Caminito. Available through IMS.
** (both albums)

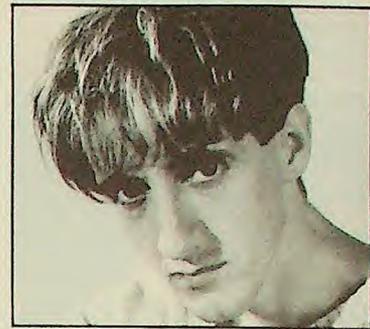
CD-only

THE DURUTTI COLUMN: Domo Arigato. Factory. FACT 144.
Challenging Eno's Thursday Afternoon as "the world's first pop CD-only release" (see below) Domo Arigato captures the Durutti Column playing their present 70-minute live set in Japan earlier in the year. Live, Vini Reilly's sad guitar, the light jazz drumming and mournful trumpet/viola are an enchanting combination. On CD they inexplicably lose a certain something, but still a welcome release to broaden the crushingly predictable CD scene.

BRIAN ENO: Thursday Afternoon. EG Records 827 494-2.
Eno's collaboration with U2 on the Unforgettable Fire has had scant effect on his latest minimalist ambient work-recorded specifically for CD. Musically monsyllabic and linear and open to all sorts of criticism on the grounds of being just too esoteric, Thursday Afternoon actually works, although the central theme is never developed. Accompanying visuals (which are planned) will enhance the whole exercise.
**

Ethnic

OFRA HAZA: Yemenite Songs. Worldstyle Records. ORB 006. Distribution: Making Waves/Pinnacle/Cartel/Hotshot/Counterpoint/Swift. The music of the Yemenite Jewish people — who were airlifted wholesale from Yemen to Israel in 1950 (all 50,000 of them) — sung by "one of Israel's leading popstars". Full sleeve notes help understanding, but to these untrained Western ears it still sounds like Sheila Chandra/Monsoon, which is no bad thing.
**



VINI REILLY:
enchanting (see
CD section).

Nostalgia

JIMMY REED: I'm The Man (Down There). Charly. CRB 1082.
VARIOUS: R&B Volts From The Vaults. Charly. CRB 1106.
OTIS RUSH: The Classic Recordings. Charly. CRB 1107.

MAGIC SAM: Easy Baby. Charly. CRB 1108.
Four more from Charly's R&B series. Reed's LP fills in the gaps left by the three albums already available from the label; specifically those from his earliest days with Vee Jay Records (1953-57) and those recorded in the couple of years before he left the label in 1965. The R&B Volts compilation highlights six combos/artists from the period 1958-62, one of whom (Miss Mello & Heavy Drama) may or may not be The Staples Singers in another form. Also present are Hank Ballard & The Midnighters with what is reckoned to be the earliest recording of The Twist. Otis Rush's LP covers 1956-58 and features 16 tracks from the influential blues vocalist/guitarist recorded in Chicago. Magic Sam's offering includes recordings made between 1957-66, and like Rush's features some mean Chicago blues guitar.
** each

FRANK SINATRA: String Along. Collectors Edition. MTM-014. Distribution: Spartan.

GLENN MILLER: Original Sessions Vol 2. Collectors Edition MTM-017. Distribution: Spartan.

Latest releases from the Collectors Edition; in both cases from early in the artist's careers. The Sinatra LP (from Forties sessions) is light and breezy and could do well in the ballyhoo likely to surround the singer's imminent 70th birthday. Miller just goes on selling.
** (each LP)

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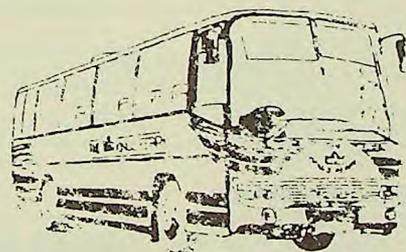
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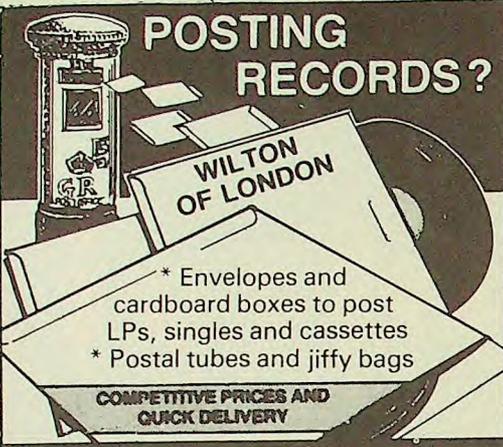
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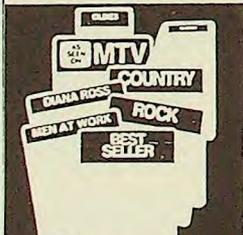
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