

26 APRIL 1986

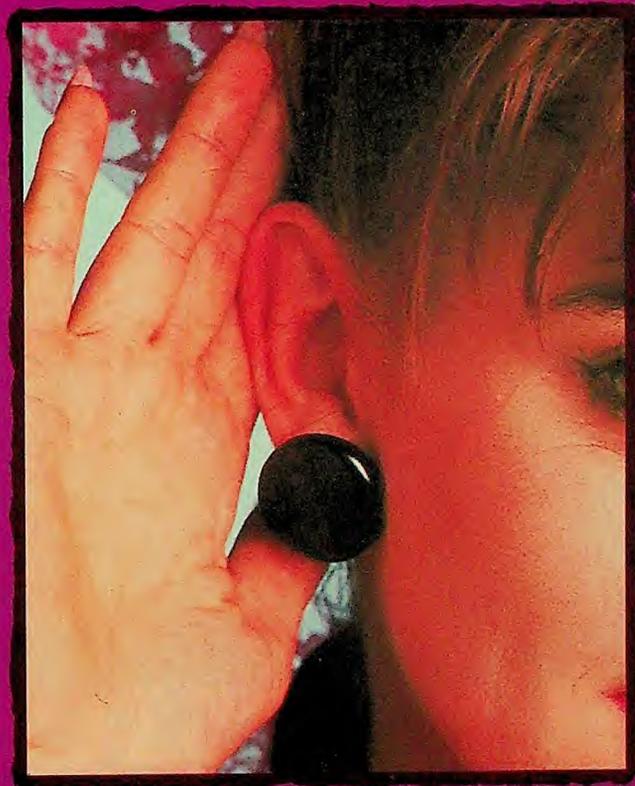
MUSIC WEEK



£1.50 U.S.\$5

ISSN 0265-1548

Let's hear it...





from the girls...



RECORD ONE SIDE ONE

- 1 KATE BUSH
Cloudbusting
- 2 TINA TURNER
We Don't Need Another Hero
- 3 WHITNEY HOUSTON
Someone For Me
- 4 CHERELLE
You Look Good To Me
- 5 VIOLA WILLS
Dare To Dream
- 6 BETTY WRIGHT
Pain
- 7 AMII STEWART
Light My Fire

RECORD ONE SIDE TWO

- 1 BONNIE TYLER
Holding Out For A Hero
- 2 PRINCESS
After The Love Has Gone
- 3 AUDREY HALL
One Dance Won't Do
- 4 EARTHA KITT
This Is My Life
- 5 SHEENA EASTON
Sugar Walls
- 6 SADE
Smooth Operator
- 7 PAT BENATAR
Love Is A Battlefield

RECORD TWO SIDE ONE

- 1 ALISON MOYET
That Ole Devil Called Love
- 2 D. C. LEE
See The Day
- 3 FERN KINNEY
Together We Are Beautiful
- 4 JENNIFER RUSH
Power Of Love
- 5 PRECIOUS WILSON
I'll Be Your Friend
- 6 DOROTHY MOORE
Misty Blue
- 7 PATTI LABELLE
Snir It Up

RECORD TWO SIDE TWO

- 1 ARETHA FRANKLIN
Integrity
- 2 POINTER SISTERS
Automatic
- 3 GLORIA GAYNOR
I Will Survive
- 4 RUBY TURNER
If You're Ready (Come Go With Me)
- 5 DENISE LASALLE
Let The Four Winds Blow
- 6 RUSTIE
In The Shelter Of Your Arms
- 7 JAKI GRAHAM
Round And Around

...who make the hits

Ever heard the sound 28 girls make when they get together? Then you have got to hear "Let's hear it from the girls", from Stylus.

28 hot selling girl singers sing their hits, for the first time in recorded history, on one unique double album set.

And if you think that sounds like a brilliant idea, don't wait till your customers hear about it. Because hear about it they will.

All 28 girls are set loose on April 28th, and backed by a mammoth £250,000 TV spend rolling out nationally from May 14th.

So let's hear it from you now!

Stocks are available for immediate delivery.

AS SEEN ON TV

LET'S HEAR



STYLUS

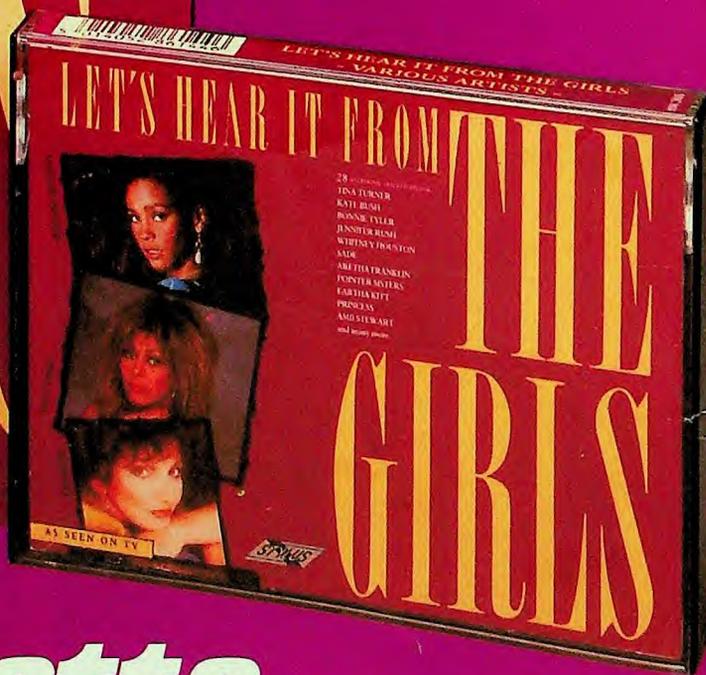
On Double Album and

DOUBLE ALBUM

LET'S HEAR IT FROM THE GIRLS

28 SENSATIONAL TRACKS FEATURING
TINA TURNER
KATE BUSH
BONNIE TYLER
JENNIFER RUSH
WHITNEY HOUSTON
SADE
ARETHA FRANKLIN
THE POINTER SISTERS
CARTHAKIT
PRINCESS
ANGIE STEWART
and many more.

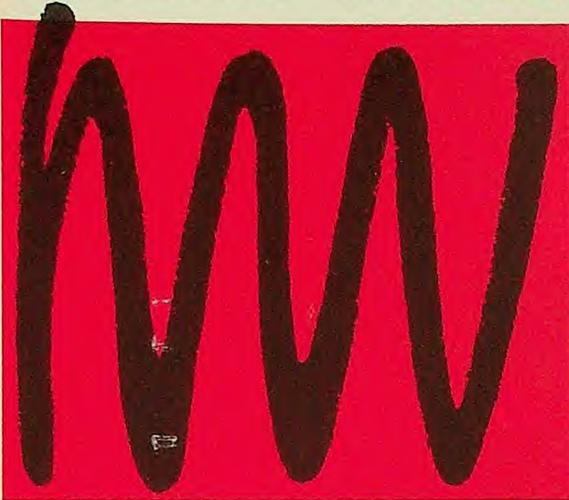
Available from Stylus Music on
01-453 0886 or your wholesaler:
Terry Blood, Wynd-up, Lightning,
Sotosound, H. R. Taylor, Pic-a-Tape,
S. Gold, Pinnacle.



Double Cassette.

Catalogue No's Record SMR 8614,
Cassette SMC 8614.

MUSIC WEEK



£1.50 U.S.\$5

ISSN 0265-1548



HE KICKED it all off in Paris in 1979, stunned Peking in 1981 and hit Houston this spring. Could Jean-Michel Jarre bring his high-tech show to London this year?

Jarre hi-tech for UK?

JEAN-MICHEL Jarre has now played to well over 2½m people in just three concerts, making and breaking his own world record on the way. Houston — the most ambitious of the lot — was originally planned for London's Mall, and if Jarre (and Princess Di, if the *Daily Mirror* is to be believed) has his way, the fireworks, the sky-

lighting visible 50 miles away, the lasers, the whole kit and caboodle that makes up the largest open air concert on earth, could yet stun the capital before the year's out.

The Houston show is the subject of a forthcoming BBC Whistle Test special and will subsequently be available on video. Jarre's fifth studio album, *Rendez-vous*, is Top 10-bound at the time of writing and the first single from it, *Fourth Rendez-vous*, has just been released on Polydor. If the London show comes off, Jarre could well start to match his live audience in record sales and give the UK record business the Live Aid-like boost it needs this summer. See p15 for a live report on Houston.

● This issue provides the first of many new technology updates in *Music Week* to keep you abreast of what is happening in the fast moving world of audio entertainment.

The main accent this time is on compact disc in a special 20-page pull-out supplement but new technology stories, such as the one above on high-tech concert presentation, are threaded throughout the paper.

TO PAGE 33 ►

Tape levy in — but the fight goes on

THE GOVERNMENT'S White Paper proposal to impose a 10 per cent levy on blank audio tape with a playing time of 35 minutes or more, in return for legalising home-taping, has provoked predictable responses from the music industry and related areas.

Record companies and rights societies are delighted that a long and laborious campaign has finally borne fruit. But blank tape manufacturers and consumer organisations are condemning the levy as another form of taxation and an injustice to legitimate users of blank tape who do not record copyright material.

"At long last the record industry will derive a small benefit from the massive level of home-taping," says BPI director general John Deacon. "The proposal marks an acceptance that copyright owners should be remunerated for the use of their material, whilst fully recognising the need to balance the interests of copyright owners and performers with those of the public at large."

Deacon notes that it is 30 years

since the last full review of copyright law, and adds that the White Paper demonstrates the significance and the role played by the copyright industries in the UK. New technology has "raced ahead" of corresponding changes in copyright law with loss of revenues to the UK.

"Copyright reform is long overdue and any act can look forward to a long life," he says. "It is vital therefore that a copyright bill follows this White Paper in the autumn, and the BPI will be pushing strongly for this in the months to come."

The Tape Manufacturers Group takes a diametrically opposed view. Says TMG spokesman David Lloyd: "It's illogical, confused and counter-productive. A levy is another form of tax on the public and not expected from a Government pledged to reduce taxation."

Lloyd maintains that the vast majority of home-taping does not damage the interests of copyright owners because it involves copying of material on which a copyright fee has already been paid. He sees

it as illogical to exempt blank video tape from the levy while "penalising" taping from radio broadcasts.

"In effect, the public will be forced to pay twice because at present through the licence fee they're paying to listen to the BBC and, in the case of ILR, they're

Billy Ocean LP row

THE MANAGER of Billy Ocean has hit out at a new album release featuring recordings he claims the singer made back in the early Seventies but which gives the impression that it is a new recording. Laurie Jay describes the album *Billy Ocean In Motion* on Trax Records as "taking the greatest liberty" and is angry because it pre-empted the release of Ocean's official new album *Love Zone on Jive* by some two weeks.

Jay says that Ocean was paid a basic fee back in 1972 to record

several demos, and these have now re-emerged with new musical backings. "It's annoying because there's nothing on the album sleeve to indicate that they are old recordings — the public may well believe that it is Billy's new album."

Frank Rodgers, general manager of Trax, points out: "We're releasing the album on a licensing basis. It's already out in the US and doing very well there. The recordings have all been completely re-mixed by some of the top dance music producers in the US."

INSIDE

TV promotions for Cure hits and MOR albums 3
White Paper tape levy proposals, Video Music Collection launch (below) 4



C4 Chart Show helps sales 6
Singles, album charts 9,22
Indie news 10
Indie chart 11
Classical, airplay 12
A&R: Disco Candi McKenzie, David Heneker's 80th, plus LP and single reviews and Performance. 14
CD Supplement — see centre
Disco news, James Hamilton, Disco chart 26,27
Music on Video — Hi tech future shocks 28
Retailing — dealers prepare for CD revolution 32



Su Pollard gets silver disc (above), industry reaction to tape levy, Dooley's Diary 33

PolyGram tops market share

POLYGRAM HEADS the *Music Week* company market share for albums during January to March — the first quarter in which the performances of Polydor, Phonogram and London/Decca have been grouped together.

PolyGram achieved 17.7 per cent of the market, based on Gallup chart panel sales, followed by CBS (14.5 per cent) and WEA (12.2 per cent). CBS is top albums label, followed by Vertigo and Virgin.

EMI is top singles company, having snatched 13.8 per cent, followed by CBS (13.1 per cent) and WEA (12.8 per cent). Virgin is top singles label, with Jive and Capitol coming joint second.

● Full details of the first quarter market share appear on p22.



EMI 5558

L I M A H L
love · in · your · eyes
the · new · 7" · and · 12"
from the forthcoming album and cassette
'colour all my days'



ORDER NOW FROM EMI TELEPHONE SALES - AREA A: 01-261 4444 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN - AREA B: 01-444 8811 MIDLANDS AND THE NORTH - AREA C: 01-373 2881 SOUTH MIDLANDS, SOUTH WALES - AREA D: 01-261 4444 LONDON, EAST ANGLIA, KENT - AREA E: 01-261 4444 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS

12 EMI 5558

THE



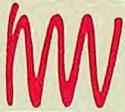
TOP AWARD

GOES TO

JEFF ALDRICH • MIKE ALLEN • KEVIN ALLWOOD • BRIAN ARIS • CELIA BAIRD-SMITH
PÉTE BARNETT • DAVE BARR • KEN BAUMSTIEN • TONY BEARD • RITA BIRrane
STEVE BRACK • DEREK BRAMBLE • JOHN BRANCA • ROBERT BRANTER • GRAHAM BROAD
JAN BROOKS • MALCOLM BUCKLAND • BAMBI BUENO • CAROL BURTON-FAIRBROTHER
PETER CAISLEY • COLIN CAMPSIE • MICK CATER • PETER CHANT • STEVE CHURCHYARD
PAULINE CLARKE • DEBBIE COCHRANE • PHIL COKELL • JOHN COLLINS • MEL COLLINS
JONATHAN COOKE • TOBI CORNEY • PETER CORNISH • MAY COX • PAUL COX • JACK CRAIGO
CHABLIE CRANE • LOL CREME • JUSTIN CREWE • DOUG D'ARCY • JULIA DAY • ANDY DOIG
PAUL DOWLING • VESIL DRAKE • GRAHAM EDWARDS • ROY ELDRIDGE • CAREN ELLIOT
TERRY ELLIS • ANNA ELSTON • PETER EVANS • RON FAIR • MIKE FAY • KEITH FINNEY
KATHEE FLYNN • WAYNE FORTE • TRACY FOSTER • DAVID FRANK • BRIAN FRESHWATER
MALCOLM GERRIE AND ALL AT THE TIME • PETE GILDON • DANIEL GLASS • JOHN GLOVER
NANCY GUCKSMAN • KEVIN GOBLEY • TIM GOLDSMITH • ROBIN GOODELLGW
JOHN GOSTLING • DAVID GRANT • STUART GRANT • MURIEL GRAY • JEFF GRIFFIN
BRIAN GRIFFIN • KEN GRUNBAUM • BARRY HAMMOND • JOHN HANSA • NICK HARDCASTLE
SUE HARRIGAN • JACKIE HARRIS • CHRIS HEALEY • HEF • PHIL HODGE • JOOLS HOLLAND
STEPHEN HORSE • PAUL HUGGETT • KATE HUMBLE • MICHAEL HURLL • TOM INNES
IT BITES • ILL JUMAS • CAROLINE KENNEDY • JOHN KENNEDY • CAROL KENYON
BERNI KIL MARTIN • DIXON KIRKWOOD • JULIE LEADER • ALEC LESLIE • KEITH LEWIS
JOHN LYONS • PAUL MACKREATH • JOHN MADDEN • FRAN MALYAN • JULIE MARCUS
SYLVIA MASON-JAMES • KAY MCCAULEY • LIAM MCCOY • GEORGE MCFARLANE
JULIAN MENDLSON • DUTCH MICHAELS • LANCE MILES • SIMON MILNE
JASON MINKLER • NICK MORRIS • KELLY MUCHONEY • RUSSELL MULCAHY
ALAN MURPHY • MIC MURPHY • JO MURTAGH • FRAN MUSSO • JULIE NASH • ROB NEAL
ROBERT NEBBITT • TESSA NILES • DANNY NISSEN • JODY O'DONNELL • DENIS O'REGAN
PINO PALLADINO • JOHN PASCHY • PHIL PATTERSON • ANDY PEEBLES • SALLY PERRYMAN
CHRIS REYNOLDS • FIONA ROSS-SCOTT • COLIN ROWELL • CAROL ROWLEY
STEVE SCOTTER • JOHN SHEPARD • RHONDA SHORE • JACKIE SHRIMPTON
STUART SLATER • MIKE SLOCOMBE • CLAIRE SMITH • DEE SMITH • SPIKE
MARY SPRINGHAM • SYLVESTER STALLONE • GARY • SYLV • STEVE STEVENSON
KEVIN SUTTER • NICE SYKES • PAUL TAYLOR • RICHARD THOMAS • THE TRAVEL BUSINESS
DAN TRISTON • THE TUBE • KAZ UENOYAMA • TIGELY VEST • RENEE VARO
LOUISE WAI DRCHAUN • MELANIE WARD • MIKE WARD • ERIC WATSON • DAVE WEST
JERRY WHELAN • PAUL WHYMAN-MORRIS • PETE WILLIAMS • CHRIS WRIGHT
JAMES WYLLIE • PAULA YATES • YOUTH

FOR SERVICES ABOVE AND BEYOND THE
CALL OF DUTY IN 1985. THANKS A MILLION

Peter John Cox *Richard Dammie*



A Morgan-Grampian plc publication, incorporating Record & Tape Retailer and Record Business.

Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G.

Editor: David Dalton. Deputy Editor (Music Publishing, International): Nigel Hunter. News Editor: Jeff Clark-Meads. A&R Team: Danny Van Emden (Head), John Best, Jeff Clark-Meads, David Dalton, Duncan Holland, Nigel Hunter, Chris White. Features/Retailing: Chris White. Music on Video/Independent Labels: John Best. Sub Editor: Duncan Holland. Contributors: James Hamilton and Barry Lazell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical). US Correspondent: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, NYC, NY 10036 (Tel: 212-719-4822). Research: Tony Adler (manager), Lynn Facey (assistant manager), Janet Yeo, Gareth Thompson. Assistant Advertisement Manager: Kathy Leppard. Ad Executives: Phil Graham, Tony Evans. Classified: Cathy Murphy (manager), Jane Norford. Ad Production Manager: Karen Dinham. Promotions Executive: Lisa Barry. Managing Director: Jack Hutton. Publishing Director: Mike Sharran. Publisher: Andrew Brain.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser. Printed for the publishers by Pensord Press Ltd, Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1986 Music Week Ltd.

Subscription rates: UK £45. Euro £137.57. Europe \$108. Middle East, North Africa \$143. US, S America, Canada, India, Pakistan \$168. Australia, Far East, Japan \$190.

Subscription/Directory enquiries: Jeanne Henderson, Royal Sovereign House, 40 Belford Street, London SE18 6BQ. Tel: 01-854 2200.

Next Music Week Directory free to subscriptions current in January 1987.

TV promo for hit MOR albums

POLYGRAM IS mounting TV campaigns in support of Leonard Bernstein's West Side Story and Kiri Te Kanawa's Blue Skies.

Subtitled The Highlights, West Side Story is a single album of material from the original platinum-selling double-LP package. Its TV campaign begins in Granada and TSW on April 30 with a £350,000 national roll-out 2½ weeks later.

A single of Maria and a promotional, four-track 12-incher are now available.

The campaign for Blue Skies, which has already gone gold, begins on HTV on April 30 and goes national on May 21. A single, Blue Skies, was released on April 18.

Both albums are to be featured in window displays and point-of-sale material.

● SAFARI RECORDS' First Night



OMD in the Pink

OMD ARE the latest to release a single from the forthcoming soundtrack to hot US movie Pretty In Pink.

If You Leave (Virgin VS 843), already a hit in the US where Pretty In Pink is breaking box office records, comes in 7 and 12-inch formats with the latter featuring an extended version of If You Leave plus 88 Seconds, produced by Pet Shop Boys man Stephen Hague, and a live version of former hits Locomotion.

OMD are currently recording a new LP for autumn release, while the Pretty In Pink soundtrack (A&M), which features New Order, The Bunnymen, Suzanne Vega, The Smiths and more, should be released along with the film, later this summer.

Cure hits for TV

THE CURE are to simultaneously release a TV-advertised greatest hits video and album on May 16. The album, Standing On The Beach, and the video, Staring At The Sea — The Images, will feature

● THE SMITHS will be supporting Bigmouth Strikes Again, their first single of 1986 (released in May by Rough Trade), with a live appearance on BBC2's Whistle Test on May 20. The show will be the band's first with new bass player Craig Gannon, and as well as the single will feature other tracks from their imminent album, The Queen Is Dead.

the same track listings and will be co-promoted with a single, Boys Don't Cry, released as a taster by Fiction/Polydor this Friday (25).

As well as TV advertising, the package of releases will be supported with music and consumer press advertising, A2 posters, in-store display material and co-referenced packaging. Released by Palace, the video is The Cure's first long-form and will feature all 17 of the group's promos linked by previously unseen archive footage.

Tracks will include: Inbetween Days and The Lovecats. Dealer price for Staring At The Sea will be £13.91.

£1¼m for 'Girls'

STYLUS IS to spend £1¼m on TV advertising for what it believes is the first compilation of all-female talent, Let's Hear It For The Girls.

The campaign for the 28-track double-album begins nationally on May 14. Dealer priced at £4.86 (£6.99 retail), the album features Kate Bush, Sade, Bonnie Tyler, Tina Turner, Jennifer Rush and Whitney Houston.

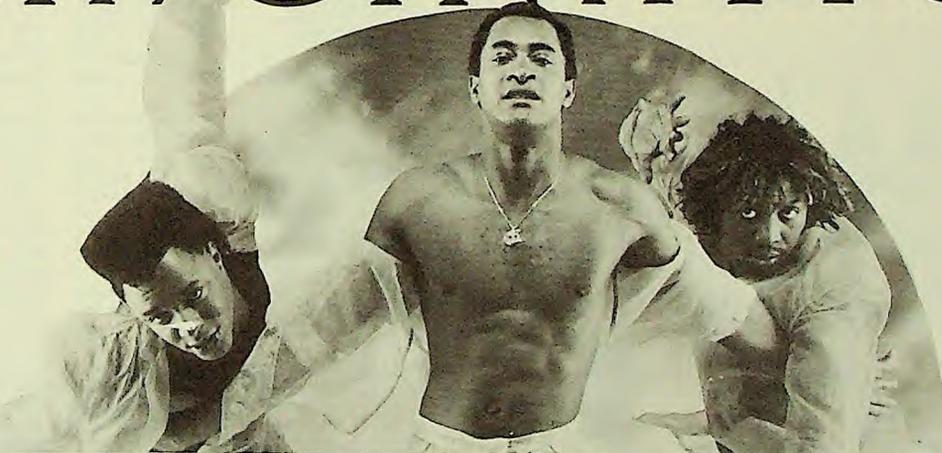
● A LIVE album and video from The Style Council are released by Polydor on May 9. The album, Home And Abroad, has 10 tracks recorded during concerts at the end of last year. The 55-minute video, Showbiz, was filmed at Wembley in December.

Whitney LP ads

ARISTA IS running a second phase of television advertising in support of the Whitney Houston album. The campaign is being broadcast in the Central region and the company is considering extending it to Yorkshire and Granada.

Phase one of the advertising was run in the Thames, TVS and Anglia regions.

IMAGINATION



SUNSHINE

THE BRAND NEW SINGLE NOW AVAILABLE ON 7" AND 12".

7" RBS1804 12" RBL1804

12" SINGLE INCLUDES LIMITED EDITION

FREE 12" STREETMIX

FEATURING

MUSIC AND LIGHTS · JUST AN ILLUSION · FLASHBACK · CHANGES · STATE OF LOVE · BODY AND SOUL · NEW DIMENSION



ORDERS TO PRECISION RECORDS & TAPES LIMITED 105 BOND ROAD, MITCHAM, SURREY CR4 3UT. TELEPHONE: 01-640 3344 · MARKETED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD.



Mid-price video attack

LEADING MUSIC video label Picture Music International is teaming up with low price video pioneer The Video Collection to launch into the mid-price market.

A new label — The Video Music Collection — will be launched on May 12 with 10 top titles. Full length concerts will be tagged at £8.99, while shorter tapes such as EPs are aimed to retail at £6.99, backed by a full support programme of advertising and promotions. Most of the Collection titles were previously available at higher prices.

The joint venture partners confidently expect to become instant market leaders with this batch of releases, followed in June by a

further six.

Geoff Kempin, managing director of PMI, says: "The time is right for us to enter mid-price, alongside our healthy full price range."

As well as exploiting existing

catalogue, both partners will also actively seek new acquisitions, and Video Collection managing director Steve Ayres says: "No-one in the market will be able to compete with us."



A COLLECTION of MDs: PMI's Geoff Kempin (pictured right) and The Video Collection's Steve Ayres.



EMI MUSIC chairman Bhaskar Menon and Ken East, president and chief operating officer Europe and international, welcomed Tina Turner and Billy Squier to the closing dinner of EMI's week-long global conference held at Gleneagles.

Austin launches New Age chart

CODA'S NICK Austin is looking to boost the impact of New Age music by setting up a monthly chart of the top 20 albums.

Initially funded by Austin, the research will be carried out by the Audience Response Centre, and Austin hopes for backing from other New Age labels such as Windham Hill. The chart panel will comprise 50 to 60 shops but will not be restricted to record outlets as Austin says that a lot of New Age sales are accounted for through book stores.

"New Age is in its infancy, but the message we want to put across is that it is a viable alternative to pop," says Austin.

● THE TWO giant record stores due to open in London's West End this year are to be launched within eight days of each other.

Tower says it will be officially opening its doors at Piccadilly Circus on Thursday, July 17, while HMV is planning to launch Oxford Walk on Friday, July 25.

● NOP, Mass Observation and current contract holder Gallup are the three final contenders for the BPI chart contract.

The BPI's chart technical committee will pass on its recommendations to the next council meeting on May 21.

Woyda leaves PRT

A STATEMENT from Bell Group International announces that Walter Woyda's services with the PRT company have been terminated with effect from March 31. Woyda declined to comment beyond saying that he was taking legal advice.

Tape levy — the details

"THERE IS a fundamental distinction between buying a record embodying a copyright work and buying the right to do what one pleases with the work, even for private purposes."

That is a key phrase from Chapter 6 in the second part of the Government's Intellectual Property and Innovation White Paper published last week (HMSO £6.70). The chapter in question outlines the framework for the introduction of a 10 per cent levy on the retail sales value on the sale of blank audio tape of more than 35 minutes playing time. It is expected to raise about £5.6m a year gross.

After considering submissions made by interested parties, the Government has concluded that copyright owners and performers should be remunerated for the use of their material and performances by those who tape them at home to the prejudice of the legitimate interests of the copyright owners. There is no realistic alternative to a compulsory levy on blank recording tape as a means of providing such remuneration, and any levy scheme should give the public an entitlement to record for private purposes.

There will be no levy imposed on recording equipment. The Paper states that as long as there is an identifiable and therefore leviable recording medium, there can be no justification for introducing an equipment levy in addition to a "medium" levy, since the latter carries with it the licence to copy.

The levy scheme will be operated by a collecting society approved by the Secretary of State for Trade & Industry. The details of the scheme, including the distribution of the proceeds, will also be subject to his approval. The society will be required to publish an annual report of its activities, showing sums recollected and distributed and administrative costs.

The levy will be payable by the

manufacturers and importers who are the first traders in the medium in question in the UK. It will not be payable on tapes exported or re-exported from the UK.

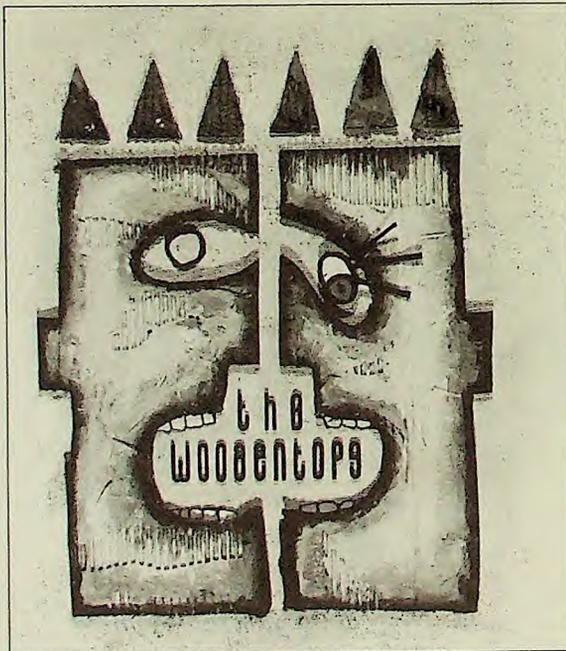
First trading in leviable tapes without notifying the collecting society will be a criminal offence, carrying a maximum penalty currently of £2,000. The collecting society will be entitled to demand the information necessary for the computation of the levy payment (and go to court for an order of disclosure or inspection if necessary). Any disputes over the amount claimed may be referred to the Copyright Tribunal.

Blank video tape is exempt from the levy because the Government believes that at present video recording is almost exclusively for "time shifting" — recording the transmission of a TV programme for later viewing. It will remain illegal to copy direct from pre-recorded videograms without the permission of the copyright owner, and also a restricted act to record copyright material from TV broadcasts. The Government considers that this latter activity should be allowed without charge or formality, at least for the present, and accordingly domestic users will be free to make video recordings of copyright material from TV for private purposes.

The collecting society will be required to give rebates to individual blind and other visually handicapped people who have bought blank audio tapes at a price which includes the levy and to retailers who have sold blank audio tapes to them or to their representatives at a price which excludes the levy.

Unauthorised copying of pre-recorded computer programs on any recording medium will remain illegal, and compact cassettes intended primarily for computer use usually have less than 35 minutes of total playing time and will therefore be exempt from the levy.

GOOD THING
B/W TRAVELLING MAN
7 INCH AND 12 INCH (EXTENDED)
RTT 177 ROUGH TRADE



ROUGH TRADE

UK DISTRIBUTION BY THE CARTEL

ROUGH TRADE (LONDON), REVOLVER (BRISTOL), 9 MILE (LEAMINGTON SPA)
RED RHINO (YORK), BACKS (NORWICH), FAST FORWARD (EDINBURGH)

SHOWCASE

Live at Bootleggers night club first Tuesday of every month, 10.30 till Midnight, Singers and Dancers etc. invited to take part, also Agents, Promoters, TV Producers and Record Companies welcome. Anyone wishing to appear, please contact Alan Endfield after 6.30pm on 01-262 3871 or contact Bootleggers on 01-636 6238



DANSAN RECORDS

18 CHARLOTTE ROAD
LONDON
EC2 3PB
TELEPHONE
01-739 3504/3512

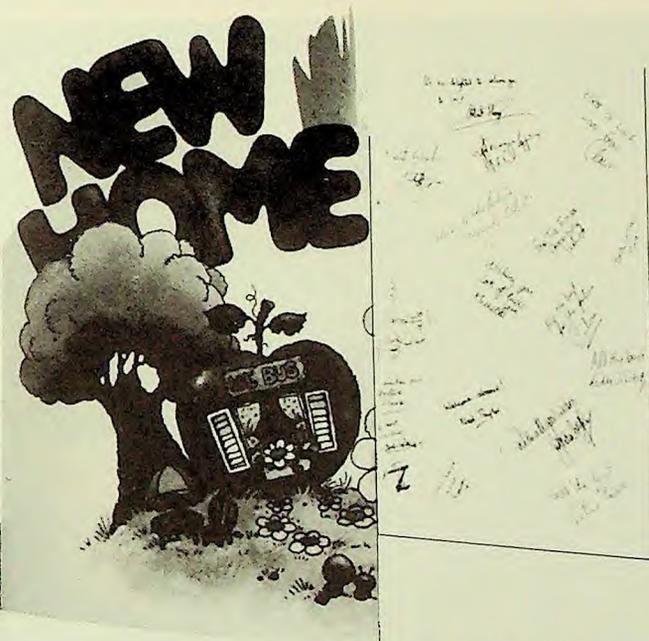
Through Distributors
Any difficulty please contact
David Marcus

IMP

welcomes

Virgin

MUSIC
(PUBLISHERS)



IMP now represent Virgin Music (Publishers)

• International Music Publications • a unique partnership of Chappell Music Limited and EMI Music Publishing Limited • representing over 100 companies Worldwide from Europe's newest printed music distribution centre in Essex, just 8 miles from London's West End • find out what we can do for you • telephone us now on 01-551 6131 • ask for Alan Kirk •

International Music Publications

Woodford Trading Estate, Southend Road, Woodford Green, Essex IG8 8HN, England.

Back In The Studio

Back On The Road

THE TOUR

EDINBURGH QUEENS HALL	Thursday 8th MAY
NEWCASTLE CITY HALL	Friday 9th MAY
CARLISLE SANDS CENTRE	Saturday 10th MAY
MANCHESTER PALACE THEATRE	Sunday 11th MAY
WARWICK ARTS CENTRE	Tuesday 13th MAY
RAMSGATE GRANVILLE THEATRE	Wednesday 14th MAY
WOOLWICH CORONET	Thursday 15th MAY
SOUTHEAST CLIFFS PAVILION	Friday 16th MAY
SWANSEA PENYRHEOL	
LEISURE CENTRE	Saturday 17th MAY
IPSWICH GAUMONT	Monday 19th MAY
POOLE ARTS CENTRE	Wednesday 21st MAY
ST. AUSTEL COLISEUM	Thursday 22nd MAY
BRISTOL COLSTON HALL	Friday 23rd MAY
EASTBOURNE CONGRESS	Saturday 24th MAY
PETERBOROUGH CRESSET	Sunday 25th MAY

SPECIAL GUESTS
BILL & BENNS

Back in line

THE NEW ALBUM
BY

Steeleye Span



Including full lyrics

FLUT 2

DISTRIBUTED BY PINNACLE
TEL. ORDER NO. 0689-73144

NEWS

Sales boost following Channel 4's Chart Show

THE FIRST edition of Channel Four's The Chart Show appears to have lived up to its makers' claims of stimulating record sales. Figures seem to indicate that the programme boosted the Saturday sales of the artists it featured by an average of 10 per cent.

In the same week, Top Of The Pops produced its standard 45 per cent Friday sales increase and claimed 10½m viewers. The Chart Show's first audience was 1.2m.

The sales figures were prepared by Gallup at *Music Week's* request

and chart manager Godfrey Rust warns that at this early stage the analysis is inconclusive. He also points out that factors other than a record's appearance on either show influence its sales.

However, he says there were increases for Chart Show-featured singles from Falco (30 per cent), Van Halen (40 per cent) and Cliff Richard (10 per cent). There was also a 50 per cent rise for the A-Ha album on Saturday, April 12, the day after the programme went out. Those rises were in addition to the

normal Saturday-over-Friday increase.

Featured product that fell was the Prince album (down 20 per cent) and singles from ZZ Top (five per cent), George Michael (two per cent) and Simple Minds (10 per cent).

Of the singles on TOTP, there were rises for Five Star (100 per cent), Bronski Beat (60 per cent), Bryan Ferry (60 per cent) and Art Of Noise (five per cent). Cliff Richard fell by five per cent.

Agency stops trading — for the time being

THE BRON Agency has ceased trading but, emphasises managing director Gerry Bron, it still exists as a company.

The men who ran the agency, Nick Peel and Mike Wolfers, left last week to join Derek Block who says he intends to re-establish his own agency business.

Of his own agency, Bron com-

ments: "It is still a legal entity as a company. We have ceased trading as a booking agency only temporarily."

Block's agency closed at the end of 1983, and he says: "I have been looking for the right situation to start again and it is not my intention to duplicate the Bron Agency but to open my own agency again."



GERRY BRON: 'Closure is only temporary'.

Heartbeat Like Thunder

Steve HARLEY

NEW SINGLE OUT NOW
ON 7" & 12" EXTENDED REMIX

RAK 387 12 RAK 387

RAK
RECORDS LTD

ORDER NOW FROM EMI TELEPHONE SALES AREA A: 01-561 4646 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN AREA B: 01-848 9811 MIDLANDS AND THE NORTH.
AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.

Tina

T U R N E R

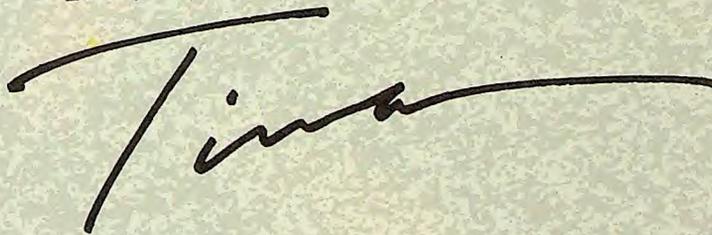
Mr. Terry Britten and Mr. Graham Lyle
C/o Mayfair Recording Studios
11a Sharples Hall Street
London NW1
England

Dear Terry and Graham,

I'm delighted and proud to learn that "We Don't Need
Another Hero (Thunderdome)" has just won two Ivor Novello
awards in London for Best Contemporary Song and Best
Film Song. It's a fitting sequel to your Song of the Year
Grammy for "What's Love Got To Do With It".

Working with you and singing your songs has been rewarding
in every way. I look forward to our continued collaboration
on the forthcoming album.

Love,



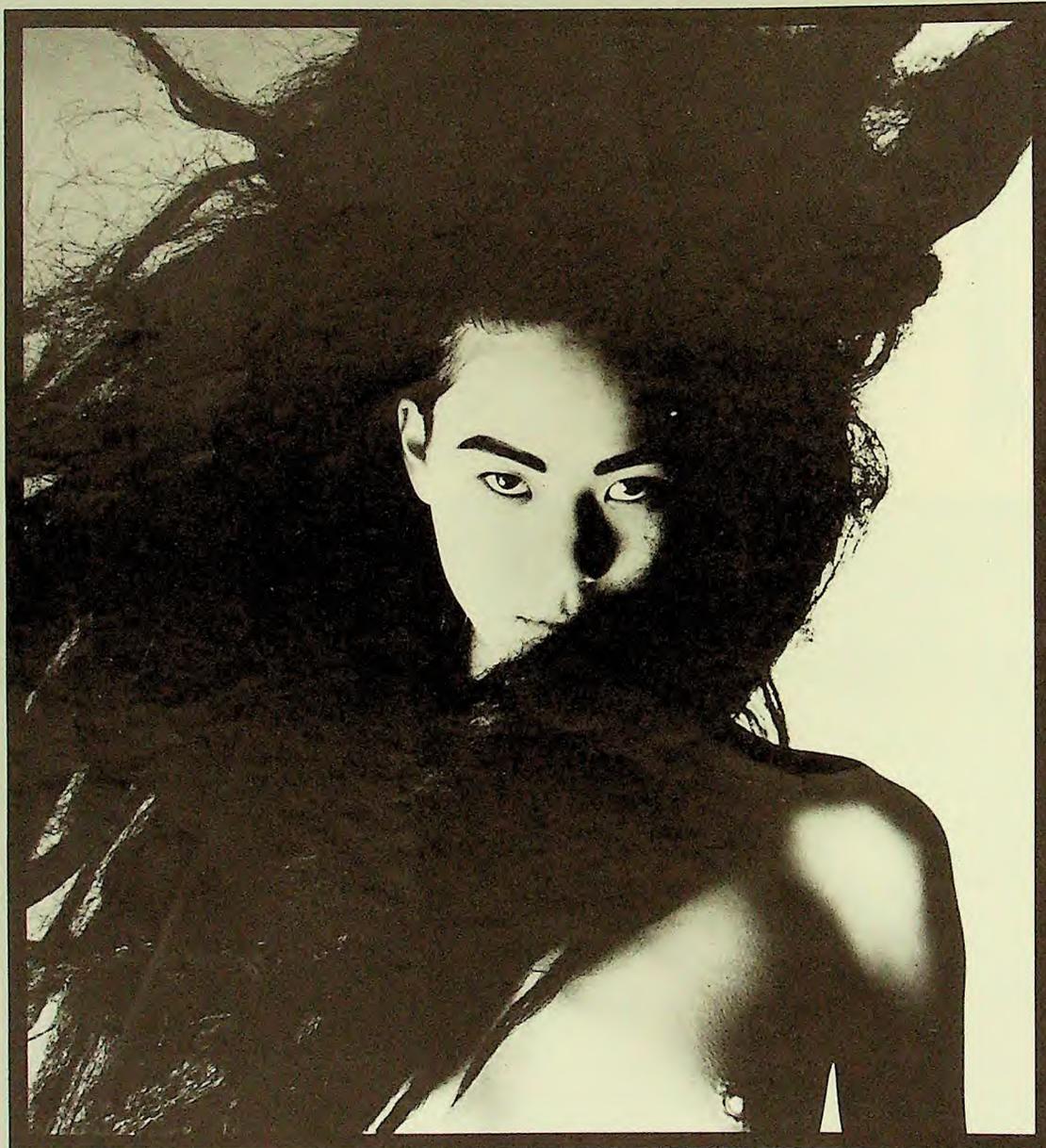
PS: Wish I could have been there.

3575 Cahuenga Blvd. W. Los Angeles California 90068 USA

I DESIRE

JIM DIAMOND'S NEW SINGLE
ON 7" & EXTENDED 12"

AM/AMY 314



FROM THE FORTHCOMING ALBUM
"DESIRE FOR FREEDOM"

ORDER NOW FROM POLYGRAM OPERATIONS 01-590 6044



POLYGRAM IS A REGISTERED TRADEMARK OF POLYGRAM PHONOGRAMS B.V.

TOP 75 SINGLES

CANDI MCKENZIE NEW 7" & EXTENDED 12" SINGLE • TURN ME UP • OUT NOW! YZ 64/T

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY ORDER FROM THE WEA TELE-ORDER DESK 01-908 5929 OR FROM YOUR WEA SALESMAN/TELE-SALES PERSON

- 1 4 A DIFFERENT CORNER • George Michael (George Michael/Morrison Leach Music) Epic (T) 4 7033 (C)
2 3 6 ROCK ME AMADEUS (The American Edit) • Falco (Rob & Ferdi Balland/Nada/Nada/Copyright Control) A&M AMY 278 (T)
3 4 5 A KIND OF MAGIC Queen (Queen/David Richards) Queen Music/EMI Music (C) EMI 12/DOOLEN 7 (E)
4 2 6 LIVING DOLL • Cliff Richard & The Young Ones (Cliff Richard/Shaun Colman) EMI Music (C) WEA YZ 6511 (W)
5 26 2 JUST SAY NO George Hill (George Hill/Alison Taylor) EMI Music (C) BRC REC 143 (E)
6 6 6 WHAT HAVE YOU DONE FOR ME LATELY Jones Jackson (Jimmy Jam/Terry Lewis/Janet Jackson) CBS Songs A&M AMY 308 (T)
7 10 3 LOOK AWAY Big Country (Roba Miller) 10 Music Mercury/Phonogram BIGC(7)
8 4 3 CAN'T WAIT ANOTHER MINUTE Five Star (Richard James Burgess) Famous Chappell (C) Test/RCA PB 40697 (12" - PT 40698) (R)
9 5 6 TOUCH ME (I WANT YOUR BODY) • Samantha Fox (Jon Astrop/Pete O. Harris) Zomba Music (C) Jive F04Y(1) 1 (A)
10 10 10 LIVE TO TELL Madonna (Madonna/Pat Leonard) Warner Bros./Johnny Tuma Music Sire W 8713(1) (W)
11 9 3 ALL THE THINGS SHE SAID Simple Minds (Jimmy Iovine/Bob Christenson) EMI Music (C) Virgin VS 840 (12) (E)
12 6 6 WONDERFUL WORLD • Sam Cooke (-) EMI Music (C) RCA PB 49871 (12" - P1 49872) (R)
13 8 4 TRAIN OF THOUGHT (REMIX) A-Ha (Tony Mansfield) ATY Music (C) Warner Brothers WB374(1) (W)
14 7 8 YOU TO ME ARE EVERYTHING (The Decade Remix '76-'86) Real Thing (Ken Gold) Screen Gems EMI (C) (C) PRT 77 349 (12" - 12P 349) (A)
15 11 7 SECRET LOVERS Atlantic Starr (David & Wayne Lewis) Ronda Music (London) (C) A&M AMY 307 (F)
16 6 3 GREATEST LOVE OF ALL Whitney Houston (Michael Masser) CBS Songs Arista ARIST 112658 (E)
17 17 5 THE FINEST The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs Taba (T) 4199 (C)
18 28 3 DRIVING AWAY FROM HOME It's Immaterial (Dave Bazemore) Virgin Music (C) Sire SIREM 15 (12) (E)
19 13 6 E = MC² Big Audio Dynamite (Mick Jones) Bad Songs CBS TTA 4642 (C)
20 39 2 YOU AND ME TONIGHT Azra (Jim Randolph/Lea Kelly) Intersong Music 10/IRAMA TEN 21 (12) (E)
21 27 6 MARLENE ON THE WALL Suzanne Vega (Leamy Kaye/Steve Addabbo) Ronda Music A&M AMY 309 (T)
22 12 6 PETER GUNN The Art of Noise (featuring Doane Eddy (Art of Noise) RCA Music (C) Chas WNDX(4) (F)
23 23 10 LESSONS IN LOVE Level 42 (Wally Badarou/Level 42) Level 42/Chappell/Island Visual Arts Polydor F05P(4) 790 (F)
24 20 5 C'MONI C'MONI Bronski Beat (Adam Williams) Bronski Beat Music/William A. Bong Farbridge Frank/London DITE(1) 7 (F)
25 15 4 HAVE YOU EVER HAD IT BLUE The Style Council (J. EMI Music (C) Supreme SUPET 105 (A)
26 37 2 I'LL KEEP ON LOVING YOU Princess (Mike Stock/Nick Ashford/Peter Waterman) All Boys Music
27 27 10 I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Marion Williams/Johette Moss) Motown WB 42701 (12" - 12 42702) (R)
28 34 2 THIS IS LOVE Gary Numan (Gary Numan/Pete Townshend) Nonesuch Music Numa NU(M) 18 (A)
29 29 10 A QUESTION OF LUST Depeche Mode (Depeche Mode/Gareth Jones/Daniel Miller) Grebbing Hand/Sony Music Mute 7808 11 (12" - 12808 11) (12) (F)
30 22 5 IS YOUR LOVE STRONG ENOUGH Bryan Ferry (Dian Parkinson/Bryan Ferry) EG Music (C) E-G/PHOENIX FERRY 4 (12" - FERRY 4) (F)
31 41 2 STARS Hear & Air (Ronnie James Dio) Warner Bros./Carlin Music Virgin/Phonogram HEAR 1(2) (F)
32 36 5 STROLLIN ON Miki Frost (Paul Robinson/Gordon Logan) Level Visual/EMI Music 10/Virgin TEN 8412 (E)
33 19 10 HI HO SILVER • Jim Diamond (Jim Diamond) Ronda Music/West Music (C) A&M AMY 296 (F)
34 21 7 ABSOLUTE BEGINNERS • David Bowie (David Bowie/Chris Longwell/Alan Westaway) EMI Music (C) Capitol 12/CAL 388 (E)
35 18 4 CHAIN REACTION • Diana Ross (Gibb/K Richardson/A. Gelstein) Gibb Brothers/Chappell Music (C) Capitol 12/CAL 388 (E)
36 38 3 SOME PEOPLE Badfink Some (Steve Thompson/Michael Barbieri/Peter Schwall) Telex Music Parlophone 12 (12) 8130 (E)
37 45 3 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean (Barry J. Eastmond/Wayne Braithwaite) Zomba/Aqua Music Jive JIVE (1) 117 (A)
38 31 2 ALL AND ALL Joyce Sims (Micki/Robbie Watson) Chrysalis Music London LOND 94 (F)
39 23 6 HELLO DARLING Tappo Line (Chris Greenleaf/Peter Deegan) Greenleaf Publishing UK Babbler/Greenleaf/Priority TIPP(4) 4 (E)
40 43 4 WHY CAN'T THIS BE LOVE? Van Halen (Van Halen/Mick James/Dave Lombard) Warner Bros. Music Warner Brothers WB740(1) (W)

- 41 41 3 SLEDGEHAMMER Peter Gabriel (Daniel Lanois/Peter Gabriel) Clidine Ltd. Chrysalis/Virgin PGS 117(1) (T)
42 42 3 TENDER LOVE Tiana M.D. (Jimmy Jam/Terry Lewis) CBS Songs Tommy Boy/Island 12/US 249 (E)
43 43 3 KNIFE EDGE The Alarm (Mike Howlett) Illegal Music I.R.S./MCA (RM/T) 112 (F)
44 30 8 LOVE COMES QUICKLY Pat Shop Boys (Stephen Hague) 10/Charmain Music (C) Parlophone 12/R 6116 (E)
45 47 5 CAN'T HELP FALLING IN LOVE Lick The Tits (Pat Collins) Carlin Music Sedition EDITL 3308 (A)
46 51 2 ROUGH BOY ZZ Top (Bill Ham) Warner Bros. Music Warner Brothers W 2003(1) (W)
47 32 8 KISS Prince and The Revolution (Prince and The Revolution) Warner Bros. Music (C) Prince and The Revolution (Prince and The Revolution) Warner Bros. Music (C)
48 29 9 DIGGING YOUR SCENE The Big Makiys (Peter Wilson) RCA Music (C) RCA MONK(1) 140
49 25 9 KYRIE Mr. Mister (Mr. Mister/Paul Dylamers) Warner Bros. Music (C) RCA MR MR(1) 1 (R)
50 24 8 OVERTOYD Savva Warden (Savva Warden/Gary Otterel) Jobete/Black Bull Music (C) Mute/WEA 45547 (12" - 45548) (R)
51 49 8 SO MACHO/CRUISING Sinitta (G. Hargreaves/Mick Parker) Sigh Music (A/Southern/Sigh Music (A) Fanfare 12/FAN 7 (A)
52 35 3 PRISONER OF LOVE Milla Soren (B. Nazarian/D. Bradley) Island Music Fourth & Broadway/Island 12/BRR 45 (E)
53 46 5 AFTER ALL THESE YEARS Foster & Allen (Ezraion Campbell) EMI Music Ritz RITZ 106 (S)
54 70 4 BACK WITH THE BOYS AGAIN/GET IT RIGHT Joe Frazier (David Mackay) Sire Music Towerbell TOW (1) 84 (E)
55 31 11 MAMIC MONDAY • Boyz II Men (David Kahne) Warner Bros. Music (C) CBS A 6796 (12" - 12 6796) (A)
56 53 4 SERIOUS Serious Intention (Paul Simpson/Anthony Mallory) Pow Wow London LON(1) 93 (F)
57 57 10 DO FRIES GO WITH THAT SHAKE George Clanton (George Clanton/Sydney Washington) Warner Bros./Orbit Records Music Capitol 12/CAL 422 (E)
58 59 3 FUNNY HOW LOVE IS Fine Young Cannibals (Robin Miller/Fine Young Cannibals) Virgin Music London LON(1) 88 (F)
59 35 12 DO YOU BELIEVE IN LOVE/POWER OF LOVE • Huey Lewis and The News (Huey Lewis and The News) Chrysalis Music (C) Chrysalis HUE(1) 3(3)
60 71 3 RIGHT BETWEEN THE EYES Wale (Phil Thornalley) Island/Sire Amer. Music RCA RITE (1) (R)
61 74 2 WHAT YOU NEED INXS (Chris Thomas) MCA Music Mercury/Phonogram INXS 512 (F)

* PLATINUM (One million sales) • GOLD (500,000 sales) • SILVER (250,000 sales)
Panel Sales increase over last week
Panel Sales increase of 50% or more over last week
Indicates title available in sheet music
Key to distributor's code - see outside releases page

TITLES A-Z (WRITERS)

- A Broken Heart Can Mend (J. Harris/IVT Lewis) 75
A Different Corner (C. Michael) 3
A Kind of Magic (R. Taylor) 3
A Love Bizarre (Sheila E./Prince) 91
A Night To Remember (D. Meyers/C. Sylvan/N. Beard) 65
A Question Of Lust (M. L. Gore) 29
Absolute Beginners (D. Bowie) 34
After All These Years (Coleman/Kennedy) 53
All And All (J. Sims) 38
All The Things She Said (Simple Minds) 11
Back With The Boys Again (D. McKay) 54
Ashby (La France) 74
Big Top To Mexico (R. Nookes/T. Hiller) 99
C'Moni C'Moni (Bronski/Jam/Sleinbachek) 24
Can't Help Falling In Love (Fred Astaire/R. Heenen/Weiss/Perret/S. Sheridan) 45
Can't Wait Another Minute (S. Chantrel/P. Chiff) 39
Chain Reaction (B. R. & M. Gibb) 35
Cruising (J. G. Hargreaves) 51
Digging Your Scene (R. Howard) 48
Do Fries Go With That Shake (S. Washington/S. Washington/C. Clinton) 57
Do You Believe In Love (C. Hayes/H. Lewis) 59
Driving Away From Home (Campbell/Whitfield) 28
E = MC² (M. Jones/D. Latta) 19
Eloise (P. Ryan) 92
Fly High Love (S. G. Hargreaves) 58
Got It Right (D. Mackay/J. La France) 54
Godfar (G. P. O'Connell/A. Ferguson) 67
Greatest Love Of All (M. Masser/L. Creed) 16
Harlem Shuffle (R. Nelson) 74
Have You Ever Had It Blue (P. Walker) 25
Headline News (W. Bell/A. Burroughs) 70
He'll Never Love You Like I Do (K. Diamond/B. Eastmond) 81
Hello Darling (A. Henry) 39
Hi Ho Silver (J. Diamond/C. Parren) 33
I Heard It Through The Grapevine (P. Whitfield/B. Strong) 27,89
If She Knew What She Wants (J. Shear) 62
If You Were A Woman (And I Was A Man) (D. White) 93
I'll Keep On Loving You (M. Stock/M. Aiken/P. Waterman) 88
I'm Fascinated (J. Scott/M. Baker) 76
I'm In Love (J. Butler/S. May) 84
Is That It (K. Rew) 82
Is Your Love Strong Enough? (B. Ferry) 30
Just Say No (A. Grogan/G. McMahon) 53
Kiss (Prince) 47
Knife Edge (Mae/Dan/D. Patens) 43
Krye (P. Page/George/Land) 49
Lessons In Love (M. King/R. Gould/W. Badarou) 23
Let's Make Love (W. A. Smith) 94
Live To Tell (Madonna/P. Leonard) 10
Living Doll (L. Bar) 7
Look Away (S. Adams) 7
Love Comes Quickly (Tennant/Lowe/Hague) 44
Love Missile F-11 (Devgille/James/Whitmore) 68
Loves Gonna Last (-) 96
Mamic Monday (Christopher) 55
Marlene On The Wall (S. Vega) 21
Move Away (O. Dowd/Hay/Moss/Craig/Pickett) 64
No One Is To Blame (H. Jones) 73
No Promises (I. Davies/R. Krebschmer) 83
No Shave For Me (W. Badarou) 78
Overgrown (S. Wonder) 50
Peter Gunn (H. Mancini) 22
Prisoner Of Love (B. Nazarian/C. Eaton/D. Bradley) 52
R.O.C.K. In The USA (J. A. Gold/C. McCall) 90
Right And Wrong (J. Lewis) 59
Right Between The Eyes (A. Mellen) 60
Rough Boy (Gibbons/Hill/Berard) 46
Rules And Regulations (Fuziboo) 72
Runes In The Night (M. Derbyshire/B. Way) 98
Secret Lovers (D. & W. Lewis) 15
Senoups (P. Simpson/A. Mallory) 56
Shellshock (New Order/J. Robie) 63
Sledgehammer (P. Gabriel) 41
Snooker Loopy (C. Hodges/D. Peacock) 79
So Serious (J. Hargreaves) 79
So Serious (J. Lynne) 99
Someone People (B. Some) 36
Someone To Watch Over Me (G. Gooden/M. Lawrence/T. Gordy/D. Kane) 87
Sons Of A Bitch (V. Van Halen) 31
Sons Of A Bitch (V. Van Halen) 31
Stripped (M. L. Gore) 77
Strollin' On (From the forthcoming film 'Knights In Emeralds') (P. Robinson/E. Robinson/M. Ebbell) 69
Tender Love (J. Harris/IVT Lewis) 42
The Heat Of The Moment (J. Harris/III) 85
Theme From New York, New York (F. Ebbell/Kandler) 69
There'll Be Sad Songs (To Make You Cry) (W. Brathwaite/B. J. Eastmond/B. Ocean) 37
These Dreams (B. Tappin/M. Page) 86
This Is Love (G. Human) 28
Touch Me (I Want Your Body) (M. Shreeve/J. Astrop/P. Q. Harris) 9
Train Of Thought (P. Waalstra) 13
Truth Or Dare (G. Jackson/S. Murdock/R. Troutman) 80
We've Got The Whole World At Our Feet (L. H. Hiller/S. James/B. James) 66
What Have You Done For Me Lately (J. Harris/III/Lewis/Jackson) 6
What You Need (M. Hutchence/A. Farnis) 61
When We Are Far From Home (T. Hiller/S. James/B. James) 66
Why Can't This Be Love (M. Anthony/S. Hoggar/A. Van Halen/C. Van Halen) 17
Wonderful World (C. Cooker/Adler/Alpert) 12
Worlds Apart (C. Thomas/News) 72
X Sex (Fuziboo) 70
You And Me Tonight (Randolph/Kelly) 20
You To Me Are Everything (K. Gold/S. Simon/Dennis) (Remixed by Gold/Simon/Harris/AC) 14
You'd Better Not Fool Around (M. Stock/M. Aiken/P. Waterman) 97

Panel Sales increase over last week -6%
Top 75 chart entries to date (16 weeks) 198

ANTA BAKER NEW ALBUM & CASSETTE • RAPTURE • OUT NOW! EKT 37/37C

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS COMPANY ORDER FROM THE WEA TELE-ORDER DESK 01-908 5929 OR FROM YOUR WEA SALESMAN/TELE-SALES PERSON

- 62 62 10 IF SHE KNEW WHAT SHE WANTS Boyz II Men (David Kahne) Dick James Music CBS ST 4742 (C)
63 44 5 SHELLSHOCK New Order (John Robson/New Order) Warner Bros./Island/Famous Chappell Factory FAC 143 (12) (F)
64 40 7 MOVE AWAY Culture Club (John Halsey/Neil Mardun) Virgin/Warner Bros/Phil Pickett Music (C) Virgin VS 840(12) (E)
65 65 10 A NIGHT TO REMEMBER (The M&M Mix) Sadomas (Liam Sypher) Chappell Music Sire/MCA SHAL(1) 3 (F)
66 75 2 We've Got The Whole World At Our Feet/When We Are... England World Cup Squad 1986 (Tony Hiller) Tony Hiller/EMI Music Parlophone 12/ 555 1 (E)
67 67 10 GOOSTAR Psyche TV and The Angels Of Light (K. Thomas/G. P. O'Connell) Silligram/Deques Replica 12/REP 100 (F)
68 57 9 LOVE MISSILE FI-11 Super Signo Spanish (Giorgio Moroder) Copyright Control (C) Parlophone 12/ 555 1 (E)
69 67 10 THEM FROM NEW YORK, NEW YORK Frank Sinatra (Sonny Burke) United Partnership (C) Republic 12/REP 100 (F)
70 70 10 HEADLINE NEWS William Bell (W. Bell/M. Stewart/A. Burroughs/M. Arthurson) Copyright Control (C) Tone Ensemble (12) LUTE 1 (P)
71 71 10 WORLDS APART Cozmo World News (Chris Kenney) Ronda Music MCA MCA(1) 1040 (F)
72 72 10 XX SEX/RULES AND REGULATIONS We're Got A Fuzzbox And We're Gonna Use It (Robert Lloyd) J. Major Songs/Warner Bros. Music Virgin VS 840(12) (E)
73 61 7 NO ONE IS TO BLAME Howard Jones (Phil Collins/Nigh/Pughan) Warner Bros. Music (C) WEA HOW 97(1) (W)
74 50 7 HARLEM SHUFFLE Rolling Stones (Steve Lipshutz/The Glimmer Twins) Campbell Connolly (C) Rolling Stones/CBS (T) 6864 (C)
75 65 4 A BROKEN HEART CAN MEND Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs Taba (T) 4244 (C)
76 - R.O.C.K. IN THE U.S.A. John Cougar Mellencamp (Little Bastard/Dan Cohen) Riva Music Riva/Phonogram JON(4) 9 (F)
77 - STAY The Contenders (Barry Eastmond) Zomba Music/Copyright Control MCA MCA(1) 1052(9)
78 - NOVELA DAS MOVE Wally Badarou (Wally Badarou) Island Visual Arts Fourth & Broadway/Island 12/BRW 44 (E)
79 98 SNOOKER LOOPY The Madroom Mob with Chas & Dave (Chas Hodges/Dave Proctor) Chas/Dave Music Rockery/Towerbell P01 1 (E)
80 60 TRUTH OR DARE Shirley Markey (Roger Troutman) Island Music Diskery EKR 36(1) (W)
81 - HELL NEVER LOVE YOU (Like I Do) Freddie Jackson (Barry Eastmond) Zomba Music Capitol 12/CAL 382 (E)
82 - IS THAT IT? Katrina and The Waves (Katrina and The Waves/Pat Collins/Scott Litt) Screen Gems/EMI Music Capitol 12/CAL 298 (E)
83 97 NO PROMISES Imbaboo (Keith Davies) Copyright Control (C) Chrysalis CHS 12/2778 (F)
84 96 I'M FASCINATED Tempestades (Marcel Mihal) CBS Songs/Island Mute/WEA 45547 (12" - 45548) (R)
85 76 THE HEAT OF HEAT Patii Kasta (Jimmy Jam/Terry Lewis) CBS Songs West WB79(1) (T)
86 68 THESE DREAMS Heart (Ron Neave) Intersong/Zomba Music Capitol 12/CAL 394 (E)
87 64 SOMEONE TO SOMEBODY Feargal Sharkey (David A. Stewart) Jobete Music Virgin VS 828(12) (E)
88 63 I'M IN LOVE Ruby Turner (Byron Chuck) New Zomba Music Jive JIVE(1) 118 (A)
89 83 (I HEARD IT THROUGH THE) GRAPEVINE Edwin Starr (Edwin Starr) Jobete Music Hippodrome 12/HPP 102 (E)
90 - RIGHT AND WRONG Joe Jackson (David Kersh/Robert/J. Jackson) Patinka Ltd/Chappell Music A&M AMY 311 (F)
91 99 A LOVE BIZARRE Sheila E. (Sheila E./Prince) Warner Bros. Music Warner Brothers W 889(1) (W)
92 72 ELOISE Desmond (Ian Kelly) Carlin Music MCA GRAM(1) 4 (F)
93 78 IF YOU WERE A WOMAN (AND I WAS A MAN) Bonnie Tyler (Jim Steinman) CBS Songs CBS TTA 684(1) (C)
94 - LET'S MAKE LOVE T. Carci (C. Carci) Hot Multi/MCA Music Hot Multi/Virgin 12/12 085 (E)
95 - STRIPPED Depeche Mode (Depeche Mode/Gareth Jones) Grebbing Hand/Sony Music (C) Mute 7808 10 (12" - 12808 10) (12) (F)
96 94 LOVE'S GONNA LAST Steve Hovv (Ludwig) Copyright Control Pressure 12/PAVE 4 (F)
97 82 YOU'D BETTER NOT FOOL AROUND Yoko Ono (Mike Stock/Nick Ashford/Peter Waterman) All Boys Music CBS A 6743 (12" - 12 6743) (E)
98 - RUNNER IN THE NIGHT Kylie (Brian Mulroney) Virgin Music 10/Virgin TEN 1 (E)
99 - BIG TRIP TO MEXICO The Seaford World Cup Squad (Tony Hiller) Jack/Lion/Tony Hiller/EMI Music Columbia DB 9130 (C)
100 - SO SERIOUS Electric Light Orchestra (Jeff Lynne) CBS Songs Epic TTA 7090 (C)

Some people's idea of Paradise:

OTARI MTR 90 MK11, AMEK ANGELA CONSOLE, MONITORING BY ANDY MUNRO, CHOICE OF DIGITAL & ANALOGUE MASTERING, AMS, YAMAHA REV 1, BEL BD80, NEUMANN, AKG, SENNHEISER, SRC, KLARK TECHNICS, DRAWMER.

Our idea of Paradise:
ALL THE ABOVE — PLUS:

FAIRLIGHT CMI MK11, PPG WAVE 2.3, PPG WAVETERM B., PROPHET V (MIDI), YAMAHA DX7 + TX7 EXPANDER, ROLAND JX3P, ROLAND MSQ 700, SIMMONS SDS7, DRUMULATOR, MINIMOOG, KORK MS20.

AT £40 PER HOUR MAXIMUM

01-747 1687

... PARADISE FOUND

A & R INDIES

T R A C K I N G



MOMUS: readings from Brel

by John Best

THE FABULOUSLY artful/ridiculously arty El label enters its "second phase of development" a week Friday (May 2) with the release of a quartet of 12-inches. "Chef puppets" Gol Gappas give us whimsy and four fine tunes on Dinner With Nougat; Anthony Adverse (a girl, silly) and The King Of Luxembourg share a record, two tracks each, and tackle tracks by Vic Godard, Sir John Betjeman and ex-Monochrome Set-piece Bid; Momus also chooses to interpret others' work, and here with Nicky, re-reads three from Brel; and finally, French acapella chap Louis Philippe brings — er, colour to the indie scene with the four songs on Red Roses And Red Noses. All are clothed in the best kitsch-glam sleeves this side of Crepuscule and distributed by Pinnacle ... Possibly the best yet

from Colourbox is just around the corner in the form of two singles set for May 12 release by 4AD. Baby I Love You So is a mighty cover of Augustus Pablo's reggae classic, while The Official Colourbox World Cup Theme is a punchily memorable instrumental in the grand (?) tradition such things ... Edinburgh's finely-named Pop Wallpaper follow their well-received debut Over Your Shoulder with a new 12-inch, Nothing Can Call Me Back/Strawberry Letter 23, on the healthily aspiring Rosebud label, via Fast Forward. One to watch out for, defo ... Factory jazzers Kalima have a new single, Whispered Words/Sugar 'N' Spice/In Time, out now. While the Royal Family & The Poor seven-inch picture disc, We Love The Moon/White Stains, mentioned a couple of weeks back will now be finally released by Factory this Friday (25) ... Exploited guitarist Big John Duncan is back! His new band The Blood Uncles are purported to sound like Jim Foetus fronting The Beastie Boys, whether they do can be confirmed or denied by listening to their debut four track EP, Petrol, fresh out on Drastic Plastic through Fast Forward ... Alien Sex Fiend's CD of their Maximum Security LP plus various extra bits is to be called (rather dashingly we feel) The First Alien Sex Fiend Compact Disc, and will now be released by Anagram on May 2 ... Fuzzbox have added an extra track,

Aaarrggghhh, to the four on their eponymous seven-inch and crammed them all onto one side of a 12-inch out this week on Vindaloo. The flip meanwhile is occupied by a cartoon engraving of les girls which is totally unplayable ... June Brides singles In The Rain and Every Conversation are collected together as a Pink Label 12-inch this week, via Rough Trade ... Jah Wobble teams up with Brett Wickins for a new 12-inch, 6090, out now on General Kinetic through RT/Cartel ... Meanwhile highlights of the new album out through Rough Trade this week include: In The Good Old Country Way by The Nightingales (Vindaloo); a collection from the Australian Hot label, This Is Hot Too, featuring The Triffids, Celibate Rifles and more.



POP WALLPAPER: covering the cracks?

ALIEN SEX FIEND

NEW 4 TRACKS E.P

- «I WALK THE LINE»
- «School's Out-Here She Comes»
- «Can't Stop Smoking»

12" Cat. no: FLEP106

Ltd. edition twin pack 7": SFLEP106

Full colour pic. sleeve



ORDER NOW: SPARTAN 01-903 8223



RRP
£2.49
LP OR TAPE

ROCK 'N' ROLL
GREATS

RRP
£2.49
LP OR TAPE



GENE VINCENT

MFP 41 5749 1 MFP 41 5749 4



FATS DOMINO

MFP 41 5747 1 MFP 41 5747 4



DEL SHANNON

MFP 41 5746 1 MFP 41 5746 4



EDDIE COCHRAN

MFP 41 5748 1 MFP 41 5748 4



ROCK 'N' ROLL GREATS VOL 1

MFP 41 5744 1 MFP 41 5744 4



ROCK 'N' ROLL GREATS VOL 2

MFP 41 5745 1 MFP 41 5745 4



INSTRUMENTAL ROCK 'N' ROLL

MFP 41 5750 1 MFP 41 5750 4

ORDER VIA YOUR
MFP SALESMAN
OR THROUGH
EMI
TELESALES

FULL RANGE OF P.D.S. MATERIAL AVAILABLE FROM YOUR MFP SALESMAN

TOP 50 SINGLES

INDIES

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	4	SHELLSHOCK	New Order	Factory FAC 143 (U/R/T/P)	
2	2	GODSTAR	Psychic TV and The Angels of Light	Temple TOP(H) 029 (P)	
3	3	XX SEX/RULES AND ...	We're Got A Fuzzbox & We're Gonna ...	Vindaloo VGH 31(T) (U/R/T)	
4	7	TRUMPTON RIOTS	1/2 Max 1/2 Biscuit	Probe Plus TRUM 17 (TRUMP 1) (U/Probe)	
5	5	SWEETEST THING	Gene Loves Jezabel	Beggars Banquet BEG 154(T) (W)	
6	NEW	A QUESTION OF LUST	Depeche Mode	Merz 78ONG 11 (12"—12BONG 11) (U/R/T/SP)	
7	NEW	SOLD DOWN THE RIVER	The Three Johns	Abstract (12)ABS 040 (P)	
8	10	GIVING GROUND	The Sisterhood	Merical Release SS 010 (U/R)	
9	8	SOMEWHERE IN CHINA	The Shop Assistants	S3rd & 3rd AGARR 11(12) (U/R/T)	
10	9	STRIPPED	Depeche Mode	Merz 78ONG 10 (12"—12BONG 10) (U/R/T/SP)	
11	9	POGUETRY IN MOTION (EP)	The Pogues	SHB BUT(17) 243 (E)	
12	23	SHEEP	The Housemartins	Gold Disc GOD(3) 9 (F)	
13	12	ALL DAY LONG	The Shop Assistants	Subway Organisation SUBWAY 1 (U/R)	
14	15	SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (W)	
15	159	BLUE MONDAY	New Order	Factory—FAC 730 (U/R/T/P)	
16	22	AWAY	Babshai	Beggars Banquet BEG 158(T) (W)	

THE CRAMPS

WHAT'S INSIDE A GIRL?

NEW SINGLE
7" NS 115 IN COLOUR
12" NST 115 EXTRA TRACKS
PREVIOUSLY UNRELEASED
AVAILABLE FROM MAKING WAVES & PINNACLE

17	31	LIKE AN ANGEL	The Mighty Lemon Drops	Dreemw@rld—(DREAM 005) (U/R/T)
18	11	RESERVATION	Terry & Gerry	Intape (11)TI 27 (U/R)
19	NEW	GOOD TO BE KING	The Jamblers	Intape (1)IS 1 (U/R)
20	6	THIS DAMNATION	The Goffiniers	Corporate Image—(CRS 020) (U/R)
21	13	ONCE MORE	Wedding Present	Reception—(REC 002) (U/R)
22	14	HOT GIRLS IN LOVE	The Cherry Bombz	L&L (LX 3) (P)
23	30	THERESE	The Bodies	Creation CRE 028(T) (U/R/T)
24	21	EVERYTHING'S BRILLIANT	The Membranes	Intape (11)TI 029 (U/R)
25	29	LET THEM EAT BOGSLED	Borghed	Yard Drip—(YDRIP 2) (U/Back)
26	8	SEETHROUGH	The Cassin Bats	I.D. Records—(IET 6) (U/R)
27	24	SUB-CULTURE	New Order	Factory FAC 133(T) (U/R/T/P)
28	NEW	A HUNDRED WORDS	The Beloved	Film Film—(HARP 21) (P)
29	44	ONLY LOVE CAN BREAK YOUR HEART	Mist Joleys	SHB BUT(17) 241 (E)
30	NEW	WE ARE THE WORLD	Chamba Wamba	Agri Matter AGIT 2 (U/R)
31	19	TINY DYNAMITE (EP)	Cortex Twins	4AD—(RAD 510) (U/R/T)
32	33	TIME IS MONEY (BASTARD)	Sweats	Kelvin 422—(KDE 212) (U/R/T)

TOP 25 ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	1	BLACK CELEBRATION	Depeche Mode	Merz STUHM 26 (U/R/T/SP)	
2	3	BACK IN THE D.H.S.S.	Hall Man Hall Biscuit	Probe Plus PROBE 4 (U/Probe)	
3	2	A DATE WITH ELVIS	The Cramps	Big Beat WKA 46 (P/W)	
4	NEW	VICTORIALAND	Cortex Twins	4AD CAD 602 (U/R/T/P)	
5	6	RUM, SODOMY & THE LASH	The Pogues	SHB SEE2 58 (E)	
6	7	WIRE PLAY POP	Wire	The Pink Label PINKY 7 (U/R)	
7	11	LOW-LIFE	New Order	Factory FAC 100 (U/R/T/P)	
8	5	MAN IN A SUITCASE	Ted Chippington	Vindaloo VUS 6 (U/R/T)	
9	10	GREED	Sweats	Kelvin 422 KCC 2 (U/R/T)	
10	8	PAINT YOUR WAGON	Red Lorry Yellow Lorry	Red Rhino REDNLP 45 (U/R/P)	
11	4	BIG COCK	King Kurt	SHB SEE2 42 (E)	
12	9	LIBERTY BELLE AND THE ...	Go Between	Beggars Banquet BEGA 72 (W)	
13	15	CIRCUSES AND BREAD	Duritti Coleman	Factory Banquet FBN 34 (U/R/T/P)	
14	18	FLIP YOUR WIG	Hisker Dui	SST Records SST 055 (P)	
15	12	DAMNED BUT NOT FORGOTTEN	The Damned	Dupe DOJOLP 21 (U/W)	
16	19	TREASURE	Cortex Twins	4AD CAD 412 (U/R/T)	
17	14	THE SINGLES 81-85	Depeche Mode	Merz MUTE1 1 (U/R/T/SP)	
18	17	HELD DOWN TO VINYL ... AT LAST	Guana Batz	ID Records NOSE 4 (U/R)	
19	13	LIFE'S A RIOT WITH SPY VS. SPY	Billy Bragg	Gold Disc UTIL 1 (P)	
20	NEW	1979-1983	Backlash	Beggars Banquet BEGA 64 (W)	
21	20	LOVE	The Cult	Beggars Banquet BEGA 65 (W)	
22	NEW	THE UNACCEPTABLE	... Test Department	Ministry of Power/Some Bizzare MOP 2 (U/R/T)	
23	16	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (U/R/T)	
24	NEW	TEST TUBE CONCEIVED	Robert Colvert	Demis Monde DMPL 1010 (U/R/T)	
25	22	GEORGE THORGOOD AND THE DESTROYERS	Demis	FRIEND 55 (U/W/P)	

MUSIC WEEK



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

33	27	ECHOES IN A SHALLOW BAY (EP)	Cortex Twins	4AD—(RAD 511) (U/R/T)
34	36	ART OF DRUMS	Mozzhead	Bands/Cherry Red—(12)RPMO 1 (P)
35	15	SHE GREW UP	Jake Bore & The Big Wheel	Survived SRO(T) 3 (U/Back)
36	25	WHISTLING IN THE DARK	Easterhouse	Rough Trade—RT 164 (U/R/T)
37	NEW	METAL CIRCUS	Hisker Dui	SST—SST 020C (P)
38	47	DAYS LIKE THESE	Billy Bragg	Gold Disc GOD(3) 8 (P)
39	26	CAN YOUR PUSSY ...	The Cramps	Big Beat BS(T) 110 (P/W/K/L/S/W/P/S)
40	17	CUT THE CAKE	Walboards	The Pink Label PINKY 8 (U/R/T)
41	25	RAYMONDE	Raymonde	Desire WANT(2) 5 (P)
42	32	THE PERFECT KISS	New Order	Factory—FAC 123 (U/R/T/P)
43	34	LOVER AND CONFIDANTE	Blue Aeroplanes	Five FIRE 8 (U/W)
44	43	FACES OF FREEDOM	... F.D.A.	Ministry Of Power/Some Bizzare—MOP 121 (U/R/T)
45	NEW	THE LOST EP	Chills	Flying Nun—(COLD 064) (U/R/T)
46	37	IT WILL COME	The Woodentops	Rough Trade RT(T) 169 (U/R/T)
47	35	BITTERSWEET	New Model Army	Overkill OS 002 (U/W)
48	41	L.A. RAIN	Rose Of Avalanche	Lead's Independent Label LIL 12 (U/R)
49	45	HERE COMES THE MAN	Boom Boom Room	Fun After All (12)FUN 101 (P)
50	30	BIBLE OF THE BEATS	Age Of Chance	Kid Bible BIBLE 2 (U/R)

JET STAR ADVERTISEMENT REGGAE CHART

TOP TWENTY DISCO 45's

1	HELLO DARLING	Tippa Lee	UK Bubbblers
2	STROLLING ON	Maxi Priest	Tea Records
3	SHE LOVES ME NOW	Beret Nammond	Greenleeves
4	I'M A CHANGED MAN/IT'S A ROMANCE	One Blood	Level Vibes
5	HERE I GO AGAIN	Tayla	Criminal Records
6	HOLD TIGHT	Donnas Brown	Live + Learn
7	IT'S YOU	Sandra Coss	Ariva
8	LEGAL WE LEGAL	King Kong	Greenleeves
9	PARTY NITE	Undisputed Roots	Estabz
10	BOOPS SUPER CAT	Techniques	
11	CAN'T TAKE THE PRESSURE	Al Campbell	Greenleeves
12	SECRET LOVERS	Marie Bacon/Bobby Floyd	Joe Frazier
13	PAIN	Jean Azabombo	New Generation
14	LOVE TO SHARE	Alton Ellis	Blacket
15	JUST CAN'T FIGURE OUT	Mighty Diamonds	Tronja
16	CANTA	Anthony Roberts	Fire House
17	ONE DANCE WON'T DO	Andrey Hall	German
18	SWEET REGGAE MUSIC	Nitty Gritty	Unity
19	LAZY BODY	Sophia George	Winner
20	LOVE IS IN THE AIR	Michael Gordon	Frabiosa

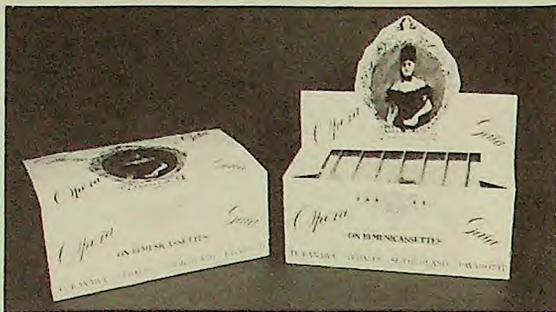
TOP TEN LPS

1	TURBO CHARGE	Nitty Gritty	Greenleeves
2	WILDLIFE	John Holt/Donnas Brown	Tad's Records
3	FRESH	Sophia George	Winner
4	WHAT ONE RIDDIM CAN DO	Various	German
5	YOU'RE SAFE	Maxi Priest	Tea Records
6	EIGHT LITTLE NOTES	Judrey Hall	German
7	COMPUTERISED DUB	Prince January	Greenleeves
8	RIPE MANGO	Frankie Paul	Blacket Direct S.C.O.M
9	RIISING SUN	Augustus Pablo	Greenleeves
10	SENG TENG	Wayne Smith	Greenleeves

NEW RELEASES

LAZY BODY/CAN'T LIVE WITHOUT YOU Sophia George Winner
 25, 30 YEARS OF LOVE The Queens Fire Kabe
 SUPERSTAR Andrew Shiley Senones Records
 LIFE IS JUST A DREAM Larry Mulla Yasa Records
 JAH JAH MADE THEM ALL Little John

SOUL NEWSFLASH
'ONE BODY' BY MARC REED ON 20/20 RECORDS OUT ON 28th APRIL
 FOR ORDERS RING THE JETSTAR HOTLINE, ACCOUNTS CAN EASILY BE ARRANGED
 78 CRAVEN PARK ROAD, LONDON NW104AL, Ring 01-961 5818



Tape-only opera series

A NEW mid-price tape only opera series is being launched by Decca next month in an attempt to capitalise on the growing interest in opera supported by extended TV opera screening time, writes *Nicolas Soames*.

Called Decca Opera Gala, the series will not initially contain sets of two or three tapes containing entire works, but single-tape compilations of opera highlights and choruses.

Following standard Polygram practice, all the tapes will be chrome dioxide, and the recordings will be taken from high-standard back catalogue, starring artists such as Karajan and Solti among the conductors, and Tebaldi, Bergonzi, Geraint Evans, Sutherland and Lucia Popp among the singers.

There are 10 titles in the first release, five of them comprising compilations of a single composer. These include Scenes and Arias from Bizet's *Carmen* (417 172) taken from the Domingo/

Troyanos/Solti set; Great Arias from Puccini, (417 173) taken from various sets, but including Pavarotti singing *Your Tiny Hand Is Frozen*; Bellini and Donizetti (417 174); Famous Mozart Arias (417 178) with Joan Sutherland singing *Queen Of The Night*; and Great Scenes from Wagner's *Der Ring Des Nibelungen* from the Solti recording (417 181).

Among the more varied compilations are Great Love Duets (417 175), Grand Opera Choruses (417 177) and Favourite Opera Ballets (417 179).

The series carries a dealer price of £2.44 for individual orders, although Decca is doing a special set of 10 cassettes in a cardboard display Opera Gala box for £21.96 — it has a special order number 417 396 4. With the offer of 10 tapes for the price of nine, Decca expects to do well with the Gala set.

The launch is being supported by humorous poster and national newspaper ads.

Mid-price Philips

TWO PHILIPS mid-price series Mercury and Living Baroque have their final catalogue editions next month as the company makes way for changes in the mid-price area.

The decision of Mike Sage, Philips' label manager, to import the American catalogue of Mercury has proved enduringly successful, mainly with strong popular repertoire items such as Antal Dorati's recording of Tchaikovsky's 1812 and Beethoven's Wellington March, Respighi's Ancient Airs And Dances, and Sousa's band music.

But the Mercury catalogue, made in the Sixties and Seventies, and well-known for its unusual music and crisp recordings, is virtually exhausted, with just five more worthwhile items to be released.

These include Virgil Thomson's *Symphony On A Hymn Tune* and Hanson's *Four Psalms Played by the Eastman-Rochester Orchestra* conducted by Hanson (SRI 75063), and Malaguena and other Favourites, including the *Ritual Fire Dance* played by the Eastman Rochester Pops Orchestra conducted by Frederick Fennell (SRI 75097).

Perhaps the best-selling will be the collection of three famous ballet scores, Sullivan's *Pineapple Poll Suite*, Rossini/Respighi's *La Boutique Fantasque*, and Gounod's *Ballet Music From Faust* played by the Eastman Wind Ensemble, conducted by Frederick Fennell (SRI 75138).

The popular Mercury items will remain in the catalogue, and details of CD releases of the leading titles will appear later this year.

Living Baroque, commented Mike Sage candidly, has not been the success it was hoped, with only the popular repertoire such as Bach's *Brandenburg Concertos* selling in significant numbers.

Five more titles join the list, including Vivaldi's *Gloria* with Margaret Marshall and Ann Murray conducted by Vittorio Negri (412 405) and *Overtures Of The 18th Century* by Pergolesi, Handel and others played by the NPO under Leppard (412 406).

There will be a programme of deletions for the label, but the more successful selling items will be retained.

Bernstein's busiest festival fortnight

THE CHARISMATIC Leonard Bernstein will be in high profile over the next couple of weeks as the conductor and his music is the subject of a whole festival at London's Barbican, with the highlight being a televised performance of the Chichester Psalms attended by the Queen.

As a result, both Deutsche Grammophon and CBS have prepared releases to coincide with the event, with the emphasis on Bernstein the composer.

The highest sales will undoubtedly come from a record of Highlights from the Kiril Te Kanawa recording of *West Side Story*, which has already sold in excess of 300 2LP/tape/CD sets alone.

The main songs and music are included on the Highlights disc which runs for 50 minutes, and loses mainly dance music from the original set, so the recording should receive an extra boost (415 963 LP/tape/CD).

Bernstein himself is to do another Harrods signing on May 2 — concentrating on this particular release, although there are many others coming out.

Deutsche Grammophon has taken advantage of the Barbican Bernstein Festival to release three compact discs containing much of the composer's important symphonic and choral music, taken from back catalogue DG recordings.

The *Symphonies Nos 1, Jeremiah, and No 2, The Age Of Anxiety*, both written in the Forties, are played by the Israel Philharmonic (415 964). A collection of shorter pieces, including *Divertimento, A Musical Toast, Salva* (written for Rostropovich who features on the recording) are coupled with *Three Meditations From Mass* on 415 966.

But Bernstein's most popular choral work, *Chichester Psalms*, can be found on the third release, coupled with *Songfest*, also made with the Israel Philharmonic Orchestra (415 965).

Incidentally, Bernstein's Mozart conducting is also marked by the release of the *Symphonies No 36, The Linz, and No 38, The Prague*, played with the Vienna Philharmonic Orchestra (415 962 LP/tape/CD), which is a completely new release.

CBS is also working to reactivate Bernstein's back catalogue during the Festival, heading with a re-release at mid-price of *Mass*, in a special new sleeve, which is being performed during the event.

The 2LP set has been described as containing some of Bernstein's most ambitious music outside his work for theatre or films, a cross between Verdi's *Requiem*, *West Side Story*, and a pop concert (M2P/2P2 42236).

CBS is also re-releasing *The Jazz Influence*, a one LP/tape containing *Prelude, Fugue and Riffs* (MPT 39768).

AIR PLAY

		RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	WEEKS ON CHART		
A-HA	Train Of Thought	Warner Brothers	19	22	41	40	8
ALARM	THE Knife Edge	I.R.S.	6	—	—	—	—
ASHFORD & SIMPSON	Time Talking	EMI	—	—	11	12	—
ATLANTIC STARR	Secret Lovers	A&M	9	10	—	39	40
AURRA	You And Me Tonight	10	11	5	—	14	—
RADAROU, WALLY	Novela 4th & Broadway/Island	4	—	—	7	—	—
RANGLES	If She Knew What She Wants	CBS	12	—	—	30	—
BIG COUNTRY	Look Away	Mercury	20	15	—	37	33
BLOW MONKEYS	Wicked Ways	RCA	4	—	—	—	—
BRONSKI BEAT	C'mon! C'mon! Forbidden Fruit	12	13	—	—	42	39
CACTUS WORLD NEWS	Worlds Apart	MCA	9	9	—	—	—
CARS	I'm Not The One	Elektra	4	—	—	14	—
CURE, THE	Boy's Don't Cry	Fiction	—	—	12	—	—
DEPECHE MODE	A Question Of Lust	Mute	6	—	—	14	—
DICKSON, BARBARA	If You're Right	K-tel	—	—	7	4	15
DIRE STRAITS	Your Latest Trick	Vertigo	6	—	—	—	—
FALCO	Rock Me Amadeus	A&M	23	22	—	37	35
FERRY, BRYAN	Is Your Love Strong Enough	EG	8	12	—	39	31
FINE YOUNG CANNIBALS	Funny ...	London	7	5	—	26	27
FIVE STAR	Can't Wait Another Minute	Tent	16	15	—	42	39
FLOY JOY	Friday Night	Virgin	4	—	—	15	15
FORCE M.D.'S.	Tender Love	Tommy Boy	9	9	—	34	33
GABRIEL, PETER	Sledgehammer	Charisma	13	9	—	15	—
GAYE, MARVIN	I Heard It ...	Tamla Motown	4	—	—	20	—
GEORGE, SOPHIA	Lazy Day	Winner	4	—	—	—	—
GRANGE HILL CAST	Just Say No	BBC	—	—	—	18	—
HAYWOOD	You'd Better Not Fool ...	CBS	—	—	—	18	17
HEAR 'N AID	Stars	Vertigo	8	6	—	9	—
HOUSTON, WHITNEY	Greatest Love ...	Arista	9	7	4	4	41
ICEHOUSE	No Promises	Chrysalis	8	8	—	21	20
INKS	What You Need	Mercury	12	10	—	9	—
IT'S IMMATERIAL	Driving Away ...	Siren	18	14	—	31	18
JACKSON, FREDDIE	He'll Never Love ...	Capitol	4	—	—	15	—
JACKSON, JANET	What Have You ...	A&M	13	13	—	34	24
JOHNNY HATES JAZZ	Me And My ...	RAK	10	5	—	8	6
KATRINA & THE WAVES	Is That It?	Capitol	4	10	—	12	10
LABELLE/McDONALD	On My Own	MCA	7	—	—	—	—
LEVEL 42	Lessons In Love	Polydor	12	4	—	36	9
LICK THE TINS	Can't Help Falling ...	Sedition	9	8	—	12	9
MADONNA	Live To Tell	Sire	14	13	—	40	30
MELLENCAMP, JOHN	COUGAR R.O.C.K. In ...	Riva	11	5	—	17	—
MICHAEL, GEORGE	A Different Corner	Epic	19	21	—	43	42
NUMA, GARY	This Is Love	Numa	6	—	—	9	—
OCEAN, BILLY	There'll Be Sad Songs (...)	Jive	7	5	—	39	37
OMD	If You Leave	Virgin	6	—	—	—	—
PALMER, ROBERT	Addicted To Love	Island	5	—	—	12	—
PRIEST, MAXI	Strollin' On	10	13	9	—	20	18
PRINCESS	I'll Keep On Loving You	Supreme	13	—	—	32	17
QUEEN	A Kind Of Magic	EMI	19	21	—	42	42
RAWLS, LOU	Are You With Me	Epic	—	—	—	13	13
REAL THING	You To Me Are Everything	PRT	9	10	—	34	39
RICHARD/Young Ones	Living Doll	WEA	11	18	—	36	39
ROSS, DIANA	Experience	Capitol	7	—	—	13	—
RUSH, JENNIFER	Destiny	CBS	—	—	—	29	27
RYDER	Runner In The Night	10	—	—	—	19	13
SADIE	Never As Good As The First Time	Epic	6	—	—	27	—
SCOTT, MILLIE	Prisoner Of Love 4th & Broadway	—	7	—	—	19	17
SHALAMAR	A Night To Remember	MCA	—	—	—	18	—
SHARKEY, FEARGAL	Someone To ...	Virgin	—	—	—	29	31
SIMPLE MINDS	All The Things She Said	Virgin	23	21	—	38	36
SOME, BELOUIS	Some People	Parlophone	12	9	—	35	28
S.O.S. BAND, THE	The Finest	Tabu	7	6	—	41	31
SQUEEZE	King Charles Street	A&M	—	—	—	13	13
STARR, EDWIN	(I Heard It) ...	Hippodrome	—	—	—	10	11
STYLE COUNCIL	Have You Ever ...	Polydor	15	23	—	37	41
SUTTON, CHRIS	Prin Of Justice	Polydor	4	—	—	—	—
TEMPTATIONS	I'm Fascinated	Motown	—	4	—	16	15
TOWNSHEND, PETE	Give Blood	Atco	4	—	—	5	—
TYLER, BONNIE	If You Were A Woman (...)	CBS	—	6	—	31	33
VALLI, FRANKIE	The Book Of Love	Curb	5	—	—	24	20
VAN HALEN	Why Can't This Be ...	Warner Bros.	9	—	—	21	20
VEGA, SUZANNE	Marlene On The Wall	A&M	14	12	—	36	26
WAX	Right Between The Eyes	RCA	7	14	—	21	21
WYLLIE, PETE	Sinful	MDM/Virgin	11	—	—	—	—
ZZ TOP	Rough Boy	Warner Brothers	10	9	—	30	21

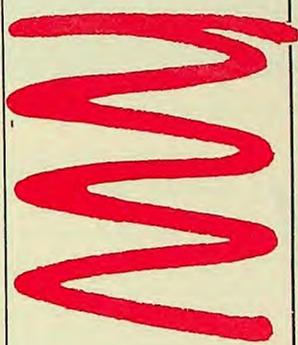
Radio 1 and Radio 2 plays are logged by Sham Tracking (01 290 0129). Regional information relates to 41 I.R. Stations plus Radio Luxembourg. Minimum qualification this week is either 4 plays on Radio 1 or 10 Regional play-listings unless a title shows a significant decrease in airplay. Radio 1 and 2 (if 4 or more plays) and Regionals (if 5 or more play-listings) are also shown on titles qualifying. N indicates new to airplay.

TOP 100 ALBUMS

26 APRIL 1986

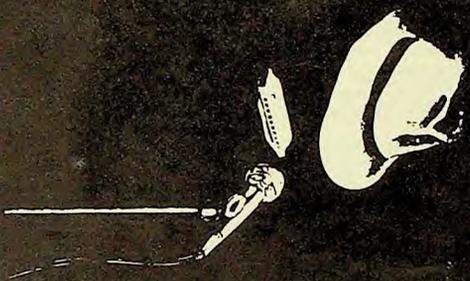
INCORPORATING LP, CASSETTE & CD SALES

MUSIC WEEK



- 1** **STREET LIFE — 20 GREAT HITS** (CD) EG/Polydor EGTW 1
Bryan Ferry Roxy Music
- 2** **HITS 4** ★ (Various) CBS/WEA/RCA/Archie HITS 4
- 3** **BROTHERS IN ARMS** ★★☆☆ (CD) Verrigo/Phonogram YERH 25
Dire Straits
- 4** **WHITNEY HOUSTON** ● (CD) Aristo 206 978
Whitney Houston
- 5** **HUNTING HIGH & LOW** ★ (CD) Warner Brothers WX 30
A-Ha
- 6** **ONCE UPON A TIME** ★ (CD) Virgin V 2384
Simple Minds
- 7** **PLEASE** Pet Shop Boys (CD) Parlophone PSB 1
- 8** **HEART TO HEART — 24 LOVE SONG DUETS** (CD) K-tel NE 1318
Various
- 9** **THE GREATEST HITS** (CD) Syllux SMR 8615
Shalamar
- 10** **VICTORIALAND** (CD) 4AD CAD 602
Garden of Eatin'
- 11** **ON THE BEACH** (CD) MCA/MCA 5069
Chris Rea
- 12** **NO JACKET REQUIRED** ★★☆☆ (CD) Virgin V2345
Phil Collins
- 13** **TINDERBOX** (CD) Wonderland/Polydor SHELF 3
Suzie And The Banzhies
- 14** **PARADE** Music From "Under The Cherry Moon" (CD) Parley Park/Warner Brothers WX39
Prince and the Revolution
- 15** **THE MAN AND HIS MUSIC** (CD) RCA PL 87127
Sam Cooke
- 16** **HITS FOR LOVERS** ● (Various) Epic EPC 10050
- 17** **RENDEZ-VOUS** (CD) Defrus/Polydor POLH 27
Jean-Michel Jarre
- 18** **IN VISIBLE SILENCE** (CD) Chrysalis WOL 2
The Art Of Noise
- 19** **WELCOME TO THE REAL WORLD** ● (CD) RCA PL 89447
M. Miller

BLUES 'N' TROUBLE



SECOND ALBUM

"NO MINOR KEYS"

OUT APRIL 21ST ON L.P. & CHROME CASSETTE

FEATURES GUEST APPEARANCES BY ROBERT GRAY AND IAN STEWART

- 59** **THE FIRST ALBUM** ★ (CD) Sire WX 22
Madonna
- 60** **ROCK ME TONIGHT** (CD) Capitol FRED 1
Freddie Jackson
- 61** **LOVE OVER GOLD** ★★☆☆ (CD) Verrigo/Phonogram 6359 109
Dire Straits
- 62** **SUDDENLY** ● (CD) Jive HIP 12
Billy Ocean
- 63** **BOYS AND GIRLS** ★ (CD) EG/Polydor EQLP 62
Bryan Ferry
- 64** **THE HYMNS ALBUM** (CD) HMW EMTY 40
Huddersfield Choral Society conductor Owen Arwel Hughes
- 65** **DIFFERENT LIGHT** (CD) CBS 26659
Bonnie Raitt
- 66** **PROMISE** ★★☆☆ (CD) Epic EPC 86318
Sade
- 67** **THE CINEMA HITS ALBUM** ● (Towerball) TWP 9
Various
- 68** **ATERBURNER** ● (CD) Warner Brothers WX 27
ZZ Top
- 69** **U2 LIVE "UNDER A BLOOD RED SKY"** ★★☆☆ (CD) Island IMA 3
U2
- 70** **THE UNFORGETTABLE FIRE** ★ (CD) Island UZ 5
U2
- 71** **BALANCE OF POWER** (CD) Epic EPC 26467
Electric Light Orchestra
- 72** **THE BROADWAY ALBUM** ● (CD) CBS 86622
Barbra Streisand
- 73** **FALCO 3** (CD) A&M AMA 5105
Falco
- 74** **CONTROL** (CD) A&M AMA 5106
Janet Jackson
- 75** **JENNIFER RUSH** ★ (CD) CBS 26488
Jennifer Rush
- 76** **PRIVATE DANCER** ★★☆☆ (CD) Capitol TINA 1
Tina Turner
- 77** **THE SINGLES COLLECTION** ★★☆☆ (CD) Chrysalis SBTV 1
Spondou Butler
- 78** **ALONE** (CD) Philips/Phonogram PPH 3
Midge Ure



CANDI MCKENZIE: from Marley and Perry to a solo career

Punky disco Candi

by Danny Van Emden

CANDI MCKENZIE ... if the name doesn't ring a bell then the voice might, for the sweet soul vocals on the WEA single Turn Me Up has in its time graced sessions with such reggae giants as Bob Marley and Lee "Scratch" Perry.

In her own inimitable way, the effervescent Candi McKenzie makes light of her illustrious past: she'd rather talk about her solo career, the single and her new direction.

"At the time of the Marley sessions [Lively Up Yourself, Punky Reggae Party] I was just happy to go along with the scene, I hadn't thought out my career. But when I decided to go to college to study voice and piano my tutors said I was wasting my time as a backing singer and that I should go for it."

Enter at this stage songwriters Steve Warwick and Simon Sterling plus producers Swain and Jolley, who came up with the current single and introduced Candi to Warner.

Her delight at the single and the deal is obvious: "Having sat in the backseat for so long, everything that's happening now is fun. I've got my rap together. I can play my

song and like it!" And with an unself-conscious charm and beaming confidence there's none of the credibility crises that haunt other artists. She's made for TV and she knows it.

So, for a Londoner raised on reggae was it easy to make the transition to the upwardly-mobility world of chart-aspiring soul? "A couple of years ago I had a deal with Island. I was a dreadlocks girl before most people and they just didn't know what to do with me. At WEA everyone seems to be meeting in the same place with the same aspirations. Nothing's been pushed down my throat. The single worked easily."

"The 12-inch is clubby, but the 7-inch has appeal right across the board. Even staunch reggae and jazz people like it ... it's a good song!"

From here, Candi wants to develop her own songwriting and get out on the road: "I can play keyboards and dance. I cut my teeth on live performances with Aswad and Osibisa so I'm really looking forward to getting out there."

"At the beginning I was cool 'cos I'd worked with Marley ... I was just in it for kicks. Now I can sit back and enjoy. I'm going for it."

'At the beginning I was cool 'cos I'd worked with Marley ... I was just in it for kicks. Now I can sit back and enjoy. I'm going for it'

NU LINE

Promotions

Musician's small ad alternative

by Barry Lazell

THE TRADITIONAL answer to the problem of recruiting musicians is a classified ad in the back of the *MM* or *Sounds*. There are, of course, legendary examples of heaven-made and hit-bound musical marriages which took this traditional box number route.

But times change, and there are now higher-tech alternatives to the smudgily-printed word. Nu-Line Promotions, based at the Nomix Studio Complex in West London, was founded in 1984 and now claims to be Europe's largest musicians' contact service.

The basic system operates a bit like a computer dating service, in that Nu-Line provides detailed questionnaires for a band or musician (be he trying to join or form a band), giving details of everything from musical style and vocal abilities to transport availability, MU membership and existing contractual obligations.

These questionnaires are then processed, and the four most suitable pairings on file are selected and sent by return of post, followed by up to 20 more contacts if the initial group prove not to be suitable.

Nu-Line claims that the system can make big savings, both in time which could be wasted by bands auditioning incompatible musicians, and in money otherwise spent in advertising costs.

The rates themselves are remarkably low: £10 for a musician seeking a band, or £20 for a band in search of a player. For non-professionals, they drop even lower, by 50 per cent or more.

On the back of the service's success to date, founders John Colson and Neil Graham have now tailored their services even further. A confidential musician's selection service now exists for bigger, name bands, whereby Nu-Line will advertise on their behalf, narrow to a shortlist of 20 or so via questionnaire, and then audition down to a final group of five or less from which the client band is invited to make its final choice.

Again, the time and money-saving advantages of the system are obvious for managements of name bands which might otherwise by screening thousands of unsuitable applications.

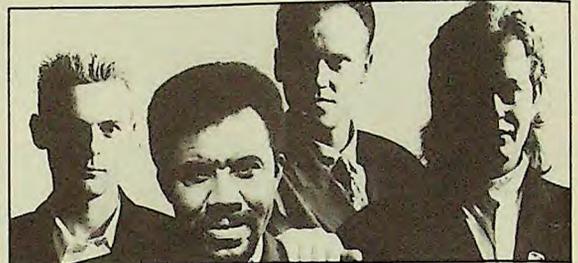
Striking in another direction, Nu-Line now also runs a promotion package service on behalf of acts seeking record company interest. Such packages are tailored to each client's needs (and pocket), but can include raising of finance, selecting a studio or a photographer, preparing a professional biography, handling cassette label printing or demo record pressing, and so on.

Among the first recipients of this package will be the Cotton Club,

an act which Nu-Line has just launched.

The next developments should be in the international field, Nu-Line already has close contacts with similar organisations overseas, notably in the US. Colson is particularly keen to contact US acts.

● Nu-Line is based at the Nomix Complex, 45-53 Sinclair Road, London W14 0NS, and can be contacted on 01-602 9407.



MAKING AN early bid for single of the year with what's also their first single of 86, Heaven 17 have plumped for an inspired choice of collaborator in Jimmy Ruffin on *The Foolish Thing To Do* (Virgin VS 859).

This wise move follows the two parties' meeting on *Soul Deep*, last

BOOK REVIEW

ROCK EXPLOSION: THE BRITISH INVASION OF AMERICA IN PHOTOS 1962-1967

Harold Bronson (Blandford Press, £6.95). Noted Anglophile Bronson, who runs Rhino Records in LA, provides an enlightening commentary to a collection of vintage photos, writes John Tobler. Nostalgia personified, and with the current crop of reissues from this era, potential record shop sales should not be dismissed out of hand.

year's Council Collective single for the miners.

Motown star Ruffin also appears on the single's B side, *My Sensitivity* (Gets In The Way), while the top side of the 12-inch features both songs from the 7-inch with another version of *The Foolish Thing* on the flip side.

HEAVY METAL ALBUMS

Title, Artist	Label, Catalogue No.
1 5150, Yes Helen	Warner Brothers W5150 (W)
2 TURBO, Judas Priest	CBS 26641 (C)
3 HEART, Heart	Capitol Lova 1 (E)
4 MASTER OF PUPPETS, Metallica	Music For Nations MFN 60 (P)
5 MEAN BUSINESS, The Firm	Atlantic WX 43 (W)
6 UNDER LOCK AND KEY, Dokkan	Elektra EKT 28 (W)
7 ROCK ANTHEMS II, Various	X-Tel NE 1319 (K)
8 RECKLESS, Bryan Adams	A&M ANA 5013 (P)
9 THE ULTIMATE SIN, Ozzy Osbourne	Epic EPC 25404 (C)
10 CUTS LIKE A KNIFE, Bryan Adams	A&M ANMLH 64919 (P)
11 MISPLACED CHILDHOOD, Marillion	EMI NML 2 (E)
12 LITTLE MISS DANGEROUS, Ted Nugent	WEA International 252 388-1 (W)
13 SEVENTH STAR, Black Sabbath Featuring Tony Iommi	Vertigo/Phonogram VERH 29 (P)
14 AFTERBURNER, ZZ Top	Warner Brothers WX 77 (W)
15 SPREADING THE DISEASE, Anthrax	Music For Nations MFN 62 (P)
16 LIVE AFTER DEATH, Iron Maiden	EMI RIP 1 (E)
17 LOVE AT FIRST STING, Marley Gaye	EMI Price Attack ATAK 69 (E)
18 SURRENDER, Judas Priest	FM WXEMLP 64 (E)
19 MASTERS OF METAL, Various	Powersave/Tel NE 1295 (K)
20 FINYL VINYL, Rainbow	Polydor PODY 8 (P)
21 UNVEILING THE WICKED, Excalibur	Music For Nations MFN 61 (P)
22 THEATRE OF PAIN, Marley Gaye	Elektra EKT 7 (W)
23 RIDE THE LIGHTNING, Metallica	Music For Nations MFN 27 (P)
24 BEHOLD THE BEGINNING, Diamond Head	Metal Masters METALP 110 (P)
25 SCRIPT FOR A JESTER'S NIGHT, Marillion	EMI EMC 3429 (E)
26 FLY ON THE WALL, AC/DC	Atlantic 781263-1 (W)
27 ON A STORYTELLER'S NIGHT, Magnum	FM WXEMLP 54 (E)
28 FATAL PORTRAIT, King Diamond	Roadrunner RR 9721 (P)
29 ANTHOLOGY VOLUME II, Hawkwind	Samson SAMR 039 (P)
30 ZENO, Zeno	Parlophone PMSO 1028 (E)
31 THE WEDGE, Falco	Harvest SHYL 850 (E)
32 ELIMINATOR, ZZ Top	Warner Brothers W 373 (W)
33 KILL 'EM ALL, Metallica	Music For Nations MFN 7 (P)
34 SOLDIERS UNDER COMMAND, Stryper	Enigma/SHL 2077-1 (E)
35 OUT OF THE CELLAR, Iron Maiden	Atlantic 780 143-1 (W)
36 THE FORCE, Ozmagick	Under One Flag FLAG 1 (P)
37 INVASION OF YOUR PRIVACY, Ram	Atlantic 781 257-1 (W)
38 COME OUT AND PLAY, Twisted Sister	Atlantic 781 275-1 (W)
39 KAIZOKU-BAN, Accept	Portrait PRT 54916 (C)
40 VIRGINIA WOLF, Virginia Wolf	Atlantic 781 274-1 (W)

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

● The Metal Album Chart is published in this column on a 4-weekly cycle. (Metal Albums/Europarade/Folk & Roots Albums/Europarade/Metal Albums etc.)



DAVID HENEKER receives a gold disc commemorating his hit musicals as part of an 80th birthday celebration from Chappell Music managing director Jonathan Simon.

Heneker: a man for all seasons

by Nigel Hunter

IT MUST be the Irish air (or the Guinness) that does it. BASCA chairman Jimmy Kennedy went well into his eighties, although the last years of his life were spent in the UK, and now BASCA president David Heneker is celebrating his 80th birthday.

Heneker and his wife Gwennie live quietly in Ireland now, although he's still busy at the piano "whenever there's a tune in my head" and working on a Christmas musical play. But the peaceful Irish life has necessarily been interrupted of late by festivities marking his 80th birthday, including a Radio Two tribute broadcast on Easter Monday and a Chappell party in his honour.

Among the guests at the latter were Tommy Steele, who starred in Heneker's *Half A Sixpence*, Elizabeth Seal — the original *Irma La Douce* — Evelyn Laye, another youthful octogenarian who has starred in Heneker musicals, impresario Harold Fielding and broadcaster David Jacobs. Apart from a gold disc commemorating his musicals and other gifts, perhaps the nicest present for Heneker in his 80th year is the June revival scheduled for *Charlie Girl* at London's Victoria Palace, starring Paul Nicholas and Cyd Charisse.

Heneker, son of a British Army general and a regular soldier himself for much of his early life, always enjoyed going to musicals from an early age, and always found he could pick out the best tunes afterwards on the piano. Hearing *My Heart Stood Still* by Rodgers & Hart convinced him he wanted to write songs more than anything else, and his first success was *There Goes My Dream* in 1940.

During the war he sent home songs to his wife, who made the rounds of the music publishers on his behalf with considerable success. When he left the Army in 1948, Heneker started a 10-year

residency at the Embassy Club in London's Bond Street as a singing pianist, and recalls that decade as one of the happiest times of his life. It also stimulated his songwriting. "You can't play and sing the best standards in the world without something rubbing off," he points out.

Expresso Bongo in 1958 was his first stage success, and unleashed a string of theatrical hits which required him to give up his 8pm-3am stints at the Embassy in favour of full-time writing. *Irma La Douce* happened in 1958 also, with music by Marguerite Monnot, followed by *Make Me An Offer* with Monty Norman and Wolf Mankowitz, *Phil The Fluter* (not a success), *The Art of Living*, *Half A Sixpence*, *Charlie Girl*, *Jorrock*, *The Biograph Girl* and *Peg* in 1984.

Heneker regards *Half A Sixpence* in 1963 as his breakthrough success, based on the Kipps story by H G Wells written in 1905, a year before Heneker's birth. "It was hard work, but I knew it would happen with Tommy Steele, who was the reincarnation of Kipps. That show also contains my most successful song, *Flash Bang Wallop*."

He's noticed a considerable change in popular songs since he began writing nearly 50 years ago, but he is not depressed or discouraged by that.

"The subjects chosen now are immeasurably more grown-up. They're often about important issues, and not moon-and-June anymore. But there's still room for romance. I heard the big song from *Chess*, *I Know Him So Well*, which is a great romantic song but full of realism as well."

Heneker is taking his 80th birthday in his stride, unaffected by the celebrations although very appreciative of them.

"There are three ages of Man," he disclosed at his Chappell party. "Youth, middle age and 'You look wonderful.'"

Jarre: a close encounter

ACCORDING TO the latest official estimate, over 1.5m people flocked out to see Jean-Michel Jarre perform his electronic music against the skyscraper backdrop of downtown Houston, celebrating the 150th anniversary of the city and the state of Texas.

Mingling with that crowd, on a hot, humid evening, it was as if all of Houston was there, gawping at the largest, most impressive, son et lumière display ever conceived.

The simple statistics of the evening (a 200-man road crew, a 16-camera film unit, a \$32,000 electric bill, lasers and projections 150 metres high) tell an impressive story, but, like *Live Aid*, only being there could convey the real experience as Jarre and his team turned a mile of Houston's skyline into a constantly changing stage set.

While his electronic score was pumped out across the city through land lines and over local stereo radio, vast office buildings became screens for animated laser images of galloping horses, rockets launching and even King Kong climbing.

I started watching out in Sam Houston Park, a mile from the stage, where the sound was crystal clear and the whole skyline was visible. As each new lighting effect drew gasps from the crowd, I picked my way downtown through the mass of people on the closed interstate highway.

Eventually reaching an elevated area from which I could actually see the stage, crammed with musicians, technicians and a vast choir, I still found my eyes continually turning skywards to catch the fireworks, the lasers, the waltzing floodlights, the gigantic images that towered above the crowd.

Five people were arrested for disorderly behaviour. One woman was bitten by an asp. The rest of us stood around, mouths open, having a helluva good time. As one stunned soul said on TV next day: "It was just like the end of *Close Encounters!*" Maybe not quite, but almost.

JOHNNY BLACK



In praise of gospel

IT WAS, as Marvin Winans said, the night they turned Euston's

Shaw Theatre into the Shaw Cathedral.

Not just the night, in fact, but most of the week; The Winans surprised everyone who isn't a member of their underground fan club by filling the venue for four nights. And any feeling that they would dilute their gospel message was soon banished. This was an out-and-out evening of hallelujahs.

In front of a 90 per cent black audience which was remarkably familiar with the brothers' earlier, commercially recognised material, The Winans delivered some truly breathtaking musicianship. Whether it's really necessary to ram their faith home in speech as well as song is another debate, but they were preaching to the converted anyway. It was just that anyone who didn't share quite the same feeling for the message couldn't help feeling an intruder.

All four brothers sing and play with an absolutely indisputable conviction and fervour and for a relative newcomer, the selections from their debut LP on Quincy Jones' Qwest label (through Warner Brothers) were the highlights: the humble *Redeemed*, the new rejoicing *45 Very Real Way* and an impassioned *Let My People Go*. The Winans don't just keep the faith, they shout it from the rooftops.

PAUL SEXTON

Jennifer's jubilation

THE ROYAL Albert Hall was an ambitious choice of venue for Jennifer Rush, even with the success of her debut album and hit single *The Power Of Love* behind her. Still, when the lights dimmed and she strutted on stage resplendent in an outfit with swaying silver fringes, the few empty seats hardly seemed to matter.



Rush was cool, poised and scintillating with her full-throated voice and gyrating kneecaps. Somehow she achieved a girl-next-door appeal while managing to look like an extra from *Dynasty* and it wasn't long before the battalions of soberly suited executives who had turned out to see her were staring in mute adoration, and no doubt speculating on her next costume change.

The material was a mixture of old and new with ballads such as *Hero Of A Fool* giving her the opportunity to let rip and bring her own echo bouncing back from the great dome of the hall.

But most memorable were the up-tempo numbers with a sassy backing trio maintaining the heat and Rush moving around with the obvious enjoyment of someone having a good time at their own party. Effortless was the order of the evening and the clockwork precision of the dance beat became infectious until finally, for the encore, people politely left their seats to dance in the aisles.

The new single, *Destiny*, is a bright catchy number which could be another hit for the girl who made it from McDonalds to disco diva, in the light of this particularly gracious gig.

KAREN FAUX

Tinker Taylor

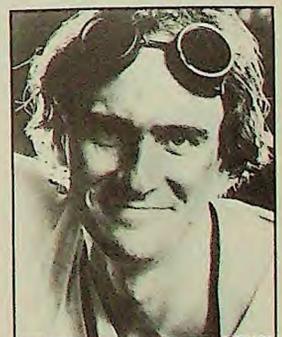
MAKE mention of Mud Slide Slim these days and suddenly you're a social outcast. But suddenly as James Taylor returned to Britain for the first time in 15 years, it didn't matter. He was among friends and he played and joked with comfort and style.

From the opening acoustic twang of *You Can Close Your Eyes*, JT must have known he couldn't lose. The *Hammersmith Odeon* was full of those people who made the singer-songwriter genre so hot at the beginning of the Seventies. If Carole King had walked on, they'd have lapped it up. Taylor still plays songs like *Sweet Baby James*, *Carolina In My Mind* and *Fire And Rain* with feeling and absolutely no detectable disdain; he seems to have come to terms with the fact that for some people, he's become a human jukebox for those tunes and refers to it openly on *That's Why I'm Here*, the title track of his new CBS album.

Although many of the crowd probably haven't bought one of his albums since those days of his and their youth, the enthusiasm that met new recordings like *Only A Dream In Rio*, *Only One* and the sadly unpromoted single *Everyday* show there's a lot of life left. In any case Taylor is such an easy raconteur (witness his hilarious intro to *Monk*, a number about his late pet pig) and has such an excellent band, he'll always fill halls even if the hits have dried up. And the band, incidentally, included Bill Payne, once keyboard man in the late great *Little Feat*.

There was a sense of unforced fun that's now severely rationed: *Traffic Jam*, *Steamroller Blues* and even *Sea Cruise* all brought a smile. Unhappiness was back in fashion.

PAUL SEXTON



TOP 75 SINGLES

MUSIC WEEK

WW



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

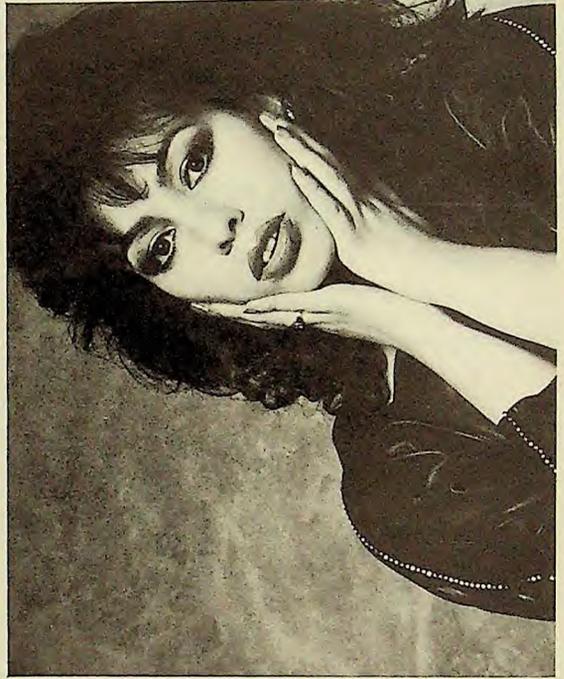
- 1** **A DIFFERENT CORNER** • George Michael Epic (T) A 7033
- 2** **ROCK ME AMADEUS (The American Edit)** • Falco A&M AM (Y) 278
- 3** **A KIND OF MAGIC** • Queen EMI (12)QUEEN 7
- 4** **LIVING DOLL** • Cliff Richard and The Young Ones featuring Hank Marvin WEA YZ 65(T)
- 5** **JUST SAY NO** • Grange Hill Cast BBC RESL 183
- 6** **WHAT HAVE YOU DONE FOR ME LATELY** • Janet Jackson A&M AM(Y) 308
- 7** **LOOK AWAY** • Big Country Mercury/Phonogram BIC(C)(X) 1
- 8** **CAN'T WAIT ANOTHER MINUTE** • Five Star Tem/RCA PB 40697 (12"—PT 40698)
- 9** **TOUCH ME (I WANT YOUR BODY)** • Samantha Fox Jive FOX(T) 1
- 10** **LIVE TO TELL** • Madonna Sire W 8717(T)
- 11** **ALL THE THINGS SHE SAID** • Simple Minds Virgin VS 860 (12)
- 12** **WONDERFUL WORLD** • Sam Cooke RCA PB 49871 (12"—PT 49872)
- 13** **TRAIN OF THOUGHT (REMIX)** • A-Ha Warner Brothers W8736(T)
- 14** **YOU TO ME ARE EVERYTHING (The Decade Remix '76-'86)** • Real Thing PRT 7P 349 (12"—12P 349)
- 15** **SECRET LOVERS** • Atlantic Starr A&M AM(Y) 307
- 16** **GREATEST LOVE OF ALL** • Whitney Houston Arista ARIST (12)658
- 17** **THE FINEST** • The S.O.S. Band Tabu (TA) 6997
- 18** **DRIVING AWAY FROM HOME** • It's Immaterial Siren SIREN 15(12)
- 19** **E = MC²** • Big Audio Dynamite CBS (TA) 6963
- 20** **YOU AND ME TONIGHT** • Aura 10/Virgin TEN 71 (12)
- 21** **MARLENE ON THE WALL** • MCA HOW 507

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



Jennifer Rush

D E S T I N Y



- 53** **AFTER ALL THESE YEARS** • Ritz RITZ 106
- 54** **BACK WITH THE BOYS AGAIN/GET IT RIGHT** • Joe Fagin Towerbell TOW (T) 84
- 55** **MANIC MONDAY** • Bangles CBS A 6796 (12"—TX 6796)
- 56** **SERIOUS** • Serious Intention Pow Wow/London LON(X) 93
- 57** **DO FRIES GO WITH THAT SHAKE** • George Clinton Capitol (12)CL 402
- 58** **FUNNY HOW LOVE IS** • Fine Young Cannibals London LON(X) 88
- 59** **DO YOU BELIEVE IN LOVE/POWER OF LOVE** • Huey Lewis and The News Chrysalis HUEY(X) 3
- 60** **RIGHT BETWEEN THE EYES** • Wax RCA RTE(T) 1
- 61** **WHAT YOU NEED** • INMS Mercury/Phonogram IMS 5(12)
- 62** **IF SHE KNEW WHAT SHE WANTS** • Bangles CBS (T)A/7062
- 63** **SHELLSHOCK** • New Order Factory FAC 143
- 64** **MOVE AWAY** • Culture Club Virgin VS 845(12)
- 65** **A NIGHT TO REMEMBER (The M&M Mix)** • Shalamar Solar/MCA SHA(L)T 3
- 66** **We've Got The Whole World At Our Feet/When We Are . . .** • England World Cup Squad 1986 Columbia DB 9128
- 67** **GODSTAR** • Psychic TV and The Angels Of Light Temple TOPY(H) 009
- 68** **LOVE MISSILE FI-11** • Sigue Sigue Sputnik Parlophone (12) 555 1
- 69** **THEME FROM NEW YORK, NEW YORK** • Frank Sinatra Reprise K1450(T)
- 70** **HEADLINE NEWS** • William Bell Trout Ensemble (12) LUTE 1
- 71** **WORLDS APART** • Carus World MCA MCA(T) 1040
- 72** **XX SEX/RULES AND REGULATIONS** • We've Got A Fuzzbox and We're Gonna Use It Windoloo UGH 11(T)
- 73** **NO ONE IS TO BLAME** • Howard MCA HOW 507

◀ FROM PAGE ONE

digital copies from CD into digital audio tape.

Because DAT is a digital format, players will be able to perform similar tricks to CD players, such as playing tracks in pre-programmed order. The companies offering DAT are not just aiming at the domestic market. They have been secretly showing DAT prototypes to broadcasters, including the BBC. The format is ideal for radio work.

Like CD, DAT will initially be launched at high price, and sold to gadget-hungry punters who will pay anything to be first on the block with a new electronic toy. Professional DAT players will be offered to broadcasters at pro prices. Then, after a couple of years, the price will start to fall — just as CD prices are now falling to a half, and then a third of the original tag.

All the signs now are that CD will be ousting black vinyl by the end of the decade. The switch will be faster if multiples, like W H Smith, Boots and even perhaps HMV, decide to ditch black vinyl in favour of CD. Don't laugh. Complete rack systems with CD are now available for under £300, from

Amstrad for example. Stand-alone CD player prices will be down to £99 by next year. So the flight from vinyl could happen faster than anyone anticipates. Already there are signs of shops selling stock LPs off even faster and cheaper than usual.

The publicity for CD is educating record-buyers into "thinking digital". This can only help DAT take on the music-cassette.

At the same time as all this, there is the continuing push on hi-fi video from both the VHS and Beta format. And the new 8mm format, which offers digital sound as well as pictures, or long playing audio with no pictures. The conventional audio cassette, with very limited playing time, is ripe for replacement.

Although it is tempting to predict that all these distribution formats will fall by the wayside when cable TV and satellite broadcasting break through commercially, don't put your money on it. Technically it would already be possible to distribute music by wire or radio wave, but the commercial and practical problems are daunting. It may well happen in the next century. But until then the music industry's main outlet will be

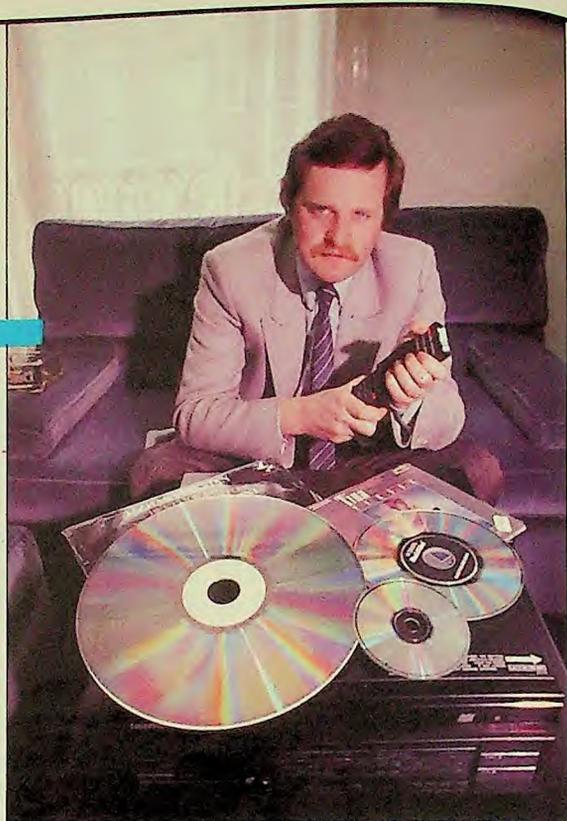
'All the signs now are that CD will be ousting black vinyl by the end of the decade'

over a shop counter. Apart from anything else, customers regard buying records as a social event. Dialing up the latest hit by cable or satellite would be a lonely pastime.

There may even soon be an upswing of interest in Laservision videodisc. Next year Philips and Pioneer will start selling a combined player, which handles both CDs and videodiscs. Laservision sales could ride on the back of this new venture.

The next generation of computers will have CD players built in. This will provide the computer with a vast store of data. If a CD is used to record computer programs, or text, or even maps of the country, a single CD can replace a 1,000 magnetic floppy discs. A CD ROM (read-only memory) can hold the text for an entire set of encyclopaedias, or all the maps for a European country

TO PAGE FOUR ▶



A PIONEER in sound and vision: Picture Music International head Geoff Kempin is pictured with one of the few Pioneer multi-purpose laser disc machines outside Japan. The machine can play ordinary

compact discs. The eight-inch discs are the equivalent of video EPs, capable of containing a whole album of digital sound accompanied by some moving pictures balanced with some still pictures.

Compact Discs are easier in the wallet.

We launched our new style C.D. wallet at Midem this year. Orders have been received from several record companies. Wallets have been produced with both 8 and 16 page booklets, stitched into the centre. Turnaround can be achieved in less than a week.

The wallet can be produced to the same size as present systems, therefore avoiding any racking problems. The Upton wallet protects the disc, handles without fuss, and makes available large areas for graphics. The cost savings are devastating.

In addition to special packs, we are printing C.D. packaging in its standard format for most of the major record companies.

James Upton Limited are leading packaging suppliers to the U.K. music industry. We produce reliable products of a high quality, at competitive prices. We would like to hear from you. We have many other ideas.

JAMES UPTON LIMITED

CREATING AN IMPACT IN PRINT

98/138 Barford Street, Birmingham B5 6AP.
Telephone: 021-692 1171. Telex: 336731.



A MEMBER OF THE TINSLEY-ROBOR GROUP OF COMPANIES





The future of CD is now – don't be left behind!

Mark One Records, Wokingham and Fleet 24. 3. 1986

Keith and Mark: "We realized the potential for CD from the start. Our space was limited therefore our objective had to be an attractive high capacity display that customer

would enjoy using. Since changing to the LIFT system our business has become more efficient with a turnover increase of more than 100%."

Lift (UK) Ltd.
Finlandia Centre, Oxford Road,
Genards Cross, Bucks. SL9 7RH.
Telephone (0753) 888120
Telex 849041 sharet g

LIFT
systems with future

◀ FROM PAGE TWO

on its single side. Although the CD player in a computer will be intended primarily to handle CD ROM discs, the computer manufacturers are already planning to put a headphone jack on the side. This will let people listen to CD music while they do routine computing work. Already computer programmers work with Walkmen. The switch to CD sound from a computer is a natural progression.

All the new technologies, like CD, Laservision, hi-fi video, 8mm video and DAT, rely on two new developments. Although technically sophisticated, they can be simply described.

Compact disc grew out of the Laservision optical videodisc. Instead of the traditional record groove tracked by a stylus, an optical videodisc has a microscopically tiny spiral of pits in the surface. Each pit is around 100th the width of a human hair. So the pits are invisible. They can however be made to alter the reflection of a laser beam focussed into a tiny spot on the surface of the disc as it spins. After pressing, the disc is coated with a very thin layer of mirror material, usually aluminium. This is then coated with a lacquer, like nail

varnish, to keep it bright and shiny.

The pits on the surface of a videodisc are in code, like a dot and dash Morse message. The code conveys colour TV pictures and sound, as an analogue waveform — similar to that which comes down an aerial wire into the back of a TV set.

The pits can, however, convey a digital code, like computer language. This code can carry stereo music or speech, as on a 5" CD. Both types of disc are read by a laser — only the electronics connected to the laser are different.

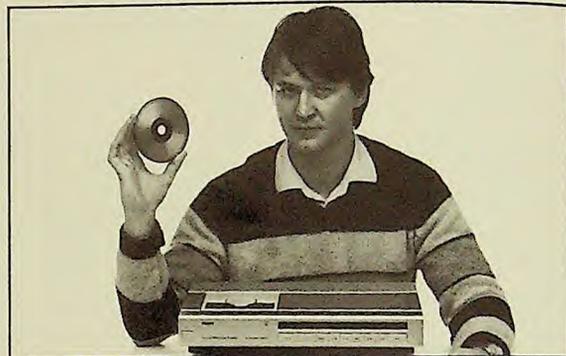
It makes no difference to the player, or the disc, whether the digital code represents music, speech, encyclopaedia text, the details of a map or a computer program.

This is how CDs can be used with a computer. It is also how the industry will soon be able to offer a combined Laservision and compact disc player.

Because CD and LV discs are read by laser light, they will in theory never wear out. The tracking beam literally just looks at the disc. Because the signal read from a CD is a stream of computer language, it can cope with scratches and



ALREADY THE early models of CD player (above) look old fashioned compared with the latest state of the art systems. While hardware prices have continued to tumble for standard machines, top end outfits such as this Sony unit (right), coupled with an adjustable digital processor unit, could set you back almost £2,000.



even holes in the disc. Most of the signal on the disc is recorded more than once. It is like printing each work on a page twice. If a scratch obliterates one little section of music on a CD, there is a good chance that a replica section will still be intact. The player just juggles the signals read from disc and uses the best available. Think of it as spilling coffee on a book page which has been double printed. There may be enough legible words left to get the meaning.

On all CDs, only 97 per cent of the digital data stream is used to carry programme material, like music. The other 3 per cent is used for what are called "sub codes". These tell the player when tracks begin and end and how long they last. It is these sub codes which make it possible for players to skip some tracks.

The next generation of players from Philips will have a

feature called FTS (favourite track selection). This will let the player memorise the user's favourite selection of tracks from any disc. Whenever that disc is played again, the player delves into its memory chip and recalls the preferred order of tracks.

Only some of the space available in the sub codes is used for controlling the player in this way. The rest is spare. This is how a CD can store text, like teletext, and simple graphics, like Ceefax and Oracle weather maps, as well as music. When the disc is played on an ordinary player, it just reproduces music in the usual manner. But if the disc is played on a system connected to a TV screen through a decoder box, the text and graphics are displayed along with the music.

This has obvious uses for the future. The text can be the lyrics for a song, information on the performer or the equivalent of sleeve notes. Instead of crude teletext graphics, the disc can display slide-like pictures of high quality. In this case, however, they will take longer to build up on screen.

From the US and Japan comes news, which at first seems exciting, of plans to put video sequences on CD. In other words, make CD a miniature videodisc. The idea is to use CD as a promo medium. But this development brings its own problems. Think about it.

The wonderful thing about CD is that it is a world standard. A CD bought anywhere

in the world will play on equipment anywhere in the world. Once the disc carries video clips, it will be tied to local TV standards. An American or Japanese disc, with NTSC video pictures, will not play on a European PAL or SECAM system. Do we want that kind of confusion?

All domestic video recorders offer long playing time from a small cassette. This is thanks to a technique called helical scan. The tape moves relatively slowly through the machine, while it is scanned by a very rapidly rotating drum which carries a pair of video heads. These lay hair-thin tracks obliquely across the tape, at a speed of several miles an hour. This is how slow-moving video tape can record high quality colour TV pictures.

The hi-fi video machines now on sale take advantage of this technique to record high quality stereo sound along with the pictures. The sound is converted FM, like stereo radio, and mixed in with the video signals. Video and FM are then recorded by the rapidly rotating video heads. This is why hi-fi VHS and Beta machines can offer such high quality stereo sound. More and more film and video companies are now releasing their tapes on hi-fi formats.

To preserve compatibility, the same soundtrack is also recorded in conventional fashion (on edge tracks). So a hi-fi tape

From the No. 1 Record Wholesaler
with over 50,000 titles
(L.P./Cassette) in stock

DISCS

IMPACT

ALL THE LATEST NEW RELEASES
At manufacturers prices + 5%
24 hour delivery
Free carriage on all orders over £50

S. GOLD & SONS (RECORDS) LTD.
Gold House, 69 Flimpton Road, Leyton, London, E10 7NL
Telephone 01-539 3600 Telex 894793 S. GOLD
24 hr answering service: 01-556 2429.

Plus 7,000 video titles in all formats in stock

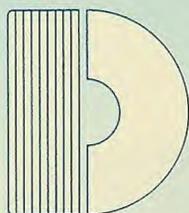
'Philips after burning its fingers with the technically superb but commercially unsuccessful V2000 video format, is now much more careful about launching new technology'

TO PAGE SIX ▶

DISCTEC

COMPACT DISCS

- D** Purpose built 56,000 sq. ft. High tech factory at Southwater, West Sussex
- D** On stream September '86
- D** Capacity 4 million in '86, 8 million from early '87 rising to 15 million discs per annum
- D** Mastering facilities – full service from tape through glass master to packaged product under one roof
- D** Communications – London 60 mins via M23, easy access to Gatwick (15 mins) and Heathrow Airports, and South Coast ports. Serving UK and Europe.



Disctec Ltd

Part of Disc Technology group which includes PR Records now operating from new premises in Wimbledon

Disctec Ltd.,
Hamilton House, Endeavour Way, London SW19 8UH.
Telephone: 01-946 8686.



◀ FROM PAGE FOUR

will play on an ordinary video recorder.

The 8mm video format uses the same helical scan technique as other video systems. The main difference is that the cassette is smaller, the tape narrower and all the mechanics are miniaturised. Also, because 8mm video takes advantage of developments in tape technology which have taken place over the 10 years since the VHS and Beta formats were born, 8mm video crams extra sound signals on the tape. These are in digital code. The coding standards are not as high as for CD, but quality of 8mm digital stereo sound is surprisingly good.

The more expensive 8mm video recorders, from Sony (and Pioneer) provide an interesting option. If the user switches off the video circuits, the machine will record up to 18 hours of audio. Although this is in three hour segments, and the tape has to be re-wound between each segment, it is still a daunting prospect. Incidentally, it neatly typifies how technology always keeps one step ahead of politics and commerce. After deciding against a levy on blank audio

tape, the Government recently changed course and decided on levying blank audio tape but exempting video tape. How will Whitehall classify a 3 hour 8mm video cassette which may optionally be used for up to 18 hours of audio? The issue is muddled even further because the cassette only gives 3hrs if it is run at half speed.

The new digital audio tape format developed in Japan also relies on the helical scan technique. Think of the DAT recorder as a miniaturised video recorder which can't record video. Instead it tapes up to three hours of CD quality digital audio on a single cassette. The cassette is smaller than an audio cassette. The tape is read with a rapidly rotating head.

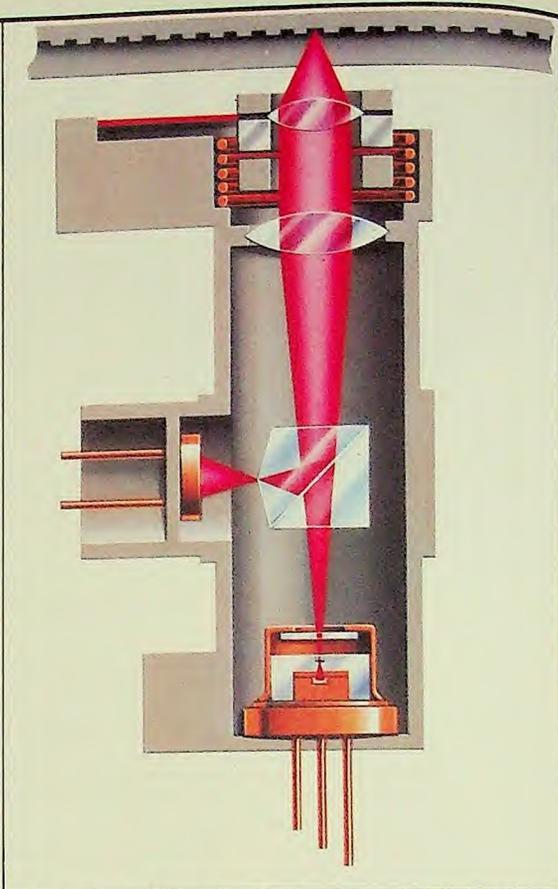
The Japanese firms which have developed DAT planned to launch their system at the Tokyo Hi-Fi Show last October. They were stopped, because the trade body for Japanese retailers put pressure on the exhibition organisers to ban DAT. Instead a seminar was held at a nearby hotel, but at the last minute all manufacturers except Sony withdrew. The Japanese retailers argued that DAT would make it more difficult for them to sell CD and 8mm video. Although Sony de-

'Now that it has been developed, DAT will come. The Japanese manufacturers will not wait too long once the technology is ready to sell'

monstrated DAT, no machines have yet been offered for sale. The stay of execution cannot last much past the end of this year. Now that it has been developed, DAT will come. The Japanese manufacturers will not wait too long once the technology is ready to sell.

Pundit futurologists say that it will soon be easy to do away with all tape and disc formats, and simply send audio and video signals into the home by cable or satellite radio link.

Much more likely the music industry's customers will continue going on down to their local record shop for a chat and a browse and the kind of impulse buy which keeps the cash registers ringing.



ON REFLECTION it's all in the reflection. The laser beam passes through a special semi-reflecting prism and on to the lens system.

our biggest...

824 499-2



826 821-2

HIPSWAY



... our latest





How to get your CD's fast-and from stock!

Introducing ... a new way for you to save money, time and trouble. One-stop Compact Disc stocking.

At Hollywood Nites, you get what you want - when you want it. We carry ample stocks from virtually every major label. And we're constantly updating, improving and

revising our range.

What's more, with Hollywood Nites, you get fast delivery. Order by noon and we'll deliver the very next day anywhere in mainland UK, even Saturday mornings!

Other benefits? Easy access to Central London, the North Circular, the

M1 & M25. Tele-sales. Credit facilities. Regular special offers. Friendly and informed staff. The list is nearly endless.

So next time you want CD's fast and from stock, check out Hollywood Nites, the CD specialists.

In the meantime, call us now on (0438) 318733 to set up an account.



Contact Bob Burgis or Tracey Doyle on 0438 318733 (10 lines) Open 9am-6pm Mon-Fri. All discs EEC-manufactured.
HOLLYWOOD NITES LTD, Unit 4, The Whitworth Road Industrial Estate, Pin Green, Stevenage, Herts SG1 4QS.
Tel: (0438) 318733 Fax: 0438-353641 Tlx: 825422 POURRI G

Supply problems halt classical expansion

SUPPLY PROBLEMS and repertoire continue to obsess the classical compact disc market.

Both aspects are reflected in most of the independent companies as well as the non-PolyGram majors, but no more clearly than at ASV.

Although Chandos was the first UK indie to move into CD, ASV followed soon after, its first releases appearing on the market, pressed by JVC, in March 1984.

Now the company has a nominal CD catalogue of 18 titles, ranging widely from English orchestral music to Vivaldi's recorder music. Yet, as MD Jack Boyce admitted, there are only stocks of two of these 18 titles, and by the time this

appears, those stocks will probably be exhausted.

JVC pressed the initial eight CDs, then repressed once, but declined to do more, and ASV has had to search for other manufacturers, and stand the cost of remastering the lot. Such are the headaches of CD.

The situation has become even more urgent, because of the impending launch of the new RPO label which ASV is licensed to market and distribute. The label — the first owned wholly by an English orchestra — will have two issues coming in May.

The first is Walton's *Belshazzar's Feast*, coupled with the *Suite* from Henry V, conducted by Andre Previn (RPO/ZCRPO/CD 8001); and

the second is Handel's *Music For The Royal Fireworks*, the *Amaryllis Suite* (a Beecham arrangement) and a *Suite* from the *Water Music* conducted by Sir Yehudi Menuhin (RPO/ZCRPO/CD 8002).

Understandably, Boyce has had to put much of his April CD allocation at Sonopress over to the RPO label to ensure its arrival for the prestigious launch, and he has had to scrape together other capacity where possible.

For instance, the strong ASV sellers of *The English Connection* and *The French Connection*, played by the Academy Of St Martin-in-the-Fields, were fitted into a Sonopress corner, and some stocks should be available soon.

But Boyce has done a deal with



MANITAS DE PLATA: flamenco goes CD with Juerga



ANDRE PREVIN: gets hi-tech with Henry V

Sound Products, of Holland, to take up some of its capacity to press the new releases on ASV's recently launched early music series *Gaudeamus*.

Meanwhile, he has been having talks with Phil Race and Disctec, and ASV will be providing the sampler for the new *Horsham* CD factory. "Finding CD capacity is frankly, a totally frustrating business," says Boyce.

Even Chandos, with the best CD pedigree among the UK independents has had its problems, with extra supplies from its Swedish and Swiss sources coming late and making nonsense of careful release plans.

"Production problems means that some of our advertised releases are running approximately one or two months behind schedule", admits general manager Peter Battershill. "But we hope that the situation will improve by the early part of the summer."

However, he is confident of stocks of Tchaikovsky's *Symphony No 3* played by the Oslo Philharmonic under Jansons (CHAN 8463) and Elgar's *Symphony No 1* with the LPO under Bryden Thomson (CHAN 8451), coming out just in time to compete with Previn's release with the RPO on Philips.

May 25 should see more English music with Bax's *Spring Fire*, *Symphonic Scherzo* and *Northern Ballad No 2* with the RPO under Handley (CHAN 8464) and Mozart's *Piano Concertos K449* and *K414* with Louis Lortie and *I Musici de Montreal* under Turkovsky (CHAN 8455).

In fact, EMI has some interesting "firsts", including the first CD version of Offenbach's operetta *La Belle Helene* with Jessye Norman in the title role (CDC7471578) and Roussel's *Bacchus et Ariane*, *Le festin de L'araignee* and *Symphonic fragments*, conducted by George Preire (CDC7473762).

With the only CD set of Puccini's *La Boheme* being the 1959 version conducted by Serafin for Decca, RCA's recording with Domingo and Solli (RD 80371) will be much in demand. But RCA's other May CD opera release — Gershwin's *Porgy And Bess* in the Houston Opera production (RD 82109) will be up against the established Decca recording starring Willard White.

Despite supply difficulties CD is providing worthwhile business for smaller labels able to offer specialist material. There is virtually no flamenco or Indian music on CD,

and both these are offered by the American label *Connoisseur Society*, now handled in this country by John Goldsmith's *Compact Disc Service* along with *Delos* and *Lodia*.

Manitas de Plata, one of the best-known names in Flamenco, plays *Juerga* (CS 3004), while *North Indian Drums* are featured by Mahapurush Misra, tabla and Ali Akbar Khan, sarod (CS 3022). They are imported from Japan, and have a dealer price of £8.40. Kreisler and Chopin are the other two *Connoisseur* CDs at present.

Sheffield Lab, best known for its audiophile recordings, is rapidly expanding its CD collection, and this month issues its first classical CD, *Stravinsky's Firebird* with the Los Angeles Philharmonic conducted by Eric Leinsdorf (CD24). It has a dealer price of £7.91.

Once again, it is Nimbus which is breaking new ground in the CD field. It is actively pursuing new recording plans.

It becomes the first to record a major classic for a spoken word CD, with John Gielgud reading Oscar Wilde's *The Happy Prince* and other stories, including *The Selfish Giant*. The programme is spread over two CDs, available separately (Part 1 NIM 5036; Part 2 NIM 5037).

Nimbus has four further releases scheduled for the end of May. The first indicates a continuing commitment to the English pianist Bernard Roberts who made the unforgettable series of Beethoven's *Piano Sonatas* direct to disc some years ago.

Roberts plays Beethoven's *Eroica Variations* (NIM 5040), a CD which presages the release later this year of a newly recorded digital set of the *Sonatas*. The first five CDs will be issued at the end of the summer, with the final six CDs coming in time for the Christmas market.

The great Chopin interpreter Vlado Perlemutter plays the *Sonatas Nos 2 and 3*, with the *Barcarolle Opus 60* (NIM 5038); Arthur Shumsky plays *Ysae's Six Solo Sonatas* (NIM 5039); and Shura Gehrman sings *Saïree de Petrograd*, a collection of music by Ravel, Poulenc, Milhaud and Ibert (NIM 5029).

One of the other major Nimbus releases this year will be an abridged version of Shakespeare's *A Midsummer Night's Dream* with Jaime Laredo and the SCO playing Mendelssohn's incidental music.

5,000 C.D.'s in a H?



on 01-727 2614.

Phone Brian or Nick at MayKing Records.

5,000 Compact Discs in a Hurry.

COMPACT ENOUGH?



BILLY OCEAN 'SUDDENLY' CHIP 12 • **'THE BEST OF STATUS QUO'** CDNSP7773 •
GARY NUMAN 'THE FURY' CD NUMA 1003 • **THE TALLIS SCHOLARS** WILLIAM BYRD: THE THREE MASSES CD GIM 345 •
 MOZART-CONCERTO FOR CLARINET AND ORCHESTRA IN A, K622, CONCERTO FOR FLUTE, HARP AND ORCHESTRA IN C, K299
EMMA JOHNSON, WILLIAM BENNETT, OSIAN ELLIS AND THE ENGLISH CHAMBER ORCHESTRA. CD DCA 532
 • **JANE PARKER-SMITH** - POPULAR FRENCH ROMANTICS, COVENTRY CATHEDRAL ORGAN CD DCA 539 •
'BANDLEADER DIGITAL SPECTACULAR' BNA 5000 •
'THE JEWEL OF THE NILE' MUSIC FROM THE MOTION PICTURE SOUNDTRACK CHIP 33 •
'LISZT' WAGNER TRANSCRIPTIONS MICHELE CAMPANELLA piano CD PCN 2 •



ORDERS TO PRECISION RECORDS AND TAPES, 105 BOND ROAD, MITCHAM, SURREY CR4 3UT. **ORDER DESK (01) 640 3344**

C.T.S. Studios

The only recording studio in the UK to offer the all-digital chain, from recording through to CD.

DIGITAL EDITING AND CD MASTERING SERVICES available in-house

Call Miriam on 01-903 4611

C.T.S. Studios

CTS STUDIOS LTD, Engineers Way, Wembley, MIDDX HA9 0DR. Tel: 01-903 4611

* a member of the Lee International Group plc

COMPACT disc DIGITAL AUDIO



THE IMP, with the rack which comes free with orders for the mid-price range.

<p>NIM 5026</p> <p>Marta Deyanova Scriabin SHOSTAKOVICH Preludes</p>	<p>NIM 5039</p> <p>EUGÈNE YSAÏE Six Sonatas for Solo Violin</p> <p>Oscar Shumsky</p>	<p>NIM 5038</p>
<p>NIM 5025</p> <p>English String Orchestra BENJAMIN BRITTEN William Boughton Roger Best</p> <p>Works for String Orchestra</p>	<p>The natural home of the CD</p>	<p>NIM 5035</p> <p>HAYDN and BOCCHERINI Cello Concertos</p> <p>Alexander Mischejew English String Orchestra William Boughton</p>
<p>NIM 5032</p> <p>HOLST, ALBINONI, WARLOCK PACHELBEL, GREG, BARBER</p> <p>Orchestral Favourites English String Orchestra William Boughton conductor</p>		<p>How to get your Nimbus Compact Discs</p> <p>Just send a cheque or PO with your order to Nimbus Records, FREEPOST, Monmouth NP5 3YZ. Remember—Nimbus CDs are only £9.95 each and all P&P for CDs is FREE. We now accept Access and Barclaycard. All UK Trade Orders are handled exclusively by Harmonia Mundi, 19-21 Nile Street, London N1 7LR, telephone 01-253 0863.</p>
<p>NIM 5040</p> <p>BEETHOVEN 'Eroica' Variations Polonaise in C, Six Bagatelles</p> <p>Bernard Roberts piano</p>	<p>NIM 5029</p> <p>FAURÉ, FOKLER, MILHAUD, IBERT</p> <p>Maurice Strakosky Les Orchestres de Pérouse</p>	<p>NIM 5019</p> <p>English String Orchestra VAUGHAN WILLIAMS William Boughton Maurice Bourgue</p> <p>Works for String Orchestra</p>

Pickwick mid price impact grows

JUST ONE year after the launch of the world's only mid-price CD series, Monty Lewis' IMP Red Label is to be expanded, with four new titles being released each month until the end of the year.

This will give the much-praised classical series a total of 50 titles by December, and John Boyden, classical consultant to Pickwick and producer of most of the recordings, says that an improved programme and artist note will be introduced from May's releases.

And in addition Pickwick is emphasising the value of its IMP series by placing it prominently in the market place side by side with the full price issues, but in its own IMP racks, which clearly state the retail price of £7.99.

These racks, which will hold 48 CDs and will interlock together for a more extensive display, will be available on free loan to dealers ordering the IMP range.

A new development for IMP, the racks have already been enthusiastically adopted by Woolworth which is putting them into 100 stores initially, and the other multiples are expected to adopt them as well.

The racking is also expected to be taken up by hardware stores, for the price of the IMP series make them ideal for new buyers into the CD system.

Says Gary Le Count, sales and marketing director, Pickwick: "We feel the racks represent an important step for IMP because it will enable customers to see that CDs are available at a reasonable price, rather than having to search through all the other CDs."

He anticipates that by this summer, IMP CDs will be sold in supermarkets, following the normal Pickwick marketing patterns, and by 1987, they will be in newsagents, along with Pickwick's tapes.

This indicates the kind of sales figures the company is anticipating.

In its first year of operation, Pickwick sold 300,000 CDs, based on a total title range of 21 classical and four pop.

But Pickwick anticipates receiving a total of 1 1/4m CDs during 1986, and as Le Count comments, with a dry confidence: "I don't imagine we will have any difficulty in selling them."

Of course, as with all record companies, Pickwick's main problem is not selling CDs but getting the product in the first place, and it has been one of the great coups of the nascent CD industry that Monty Lewis' organisation has been able to produce a mid-price series so soon.

Dick Speller, production manager, explains that Pickwick has always had a reputation for loyalty to its suppliers, and that firms such as Mayking and Sonopress clearly looked towards the future when contracts were agreed.

"They know that they will lose the EMI product when EMI opens its own CD plants, but that we have never moved into production, and we have always been loyal to our suppliers."

It was clear that Mayking was unable to supply Pickwick's full needs, and when Sonopress came on line in December, it began pressing for Pickwick. The 1986 total of 1 1/4m CDs will be equally divided between the two.

But some shortfall is expected, and Speller expects to be among the first to receive CDs from Phil Race's new plant Disctek in Horsham, due to come on line in September. By 1987, Pickwick expects to receive 2 1/2m CDs for sale.

In fact, Pickwick will need all the CDs it can lay its hands on — even to satisfy demand in countries with existing outlets. "We haven't even begun with Japan and the USA yet," explains Le Count.

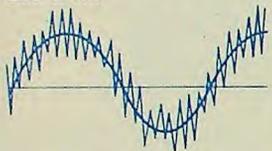
Next month sees four new titles

TO PAGE 19 ▶

Confusion still reigns in pre-mastering

by Richard Elen

IN THE early days of compact disc there was a great deal of confusion when it came to preparing master tapes. There were problems obtaining the correct tapes for the job; some record companies made unfortunate names for themselves by generating CD masters from production master copies and other sub-standard sources. Especially in the case of compilation albums, the result was all too often a disc which suffered variable quality, high noise levels, azimuth errors and other effects.



Often these problems were avoidable, and indeed would have been avoided had the record company employed someone specifically to supervise the assembly of tapes and to check initial batches delivered from the factory. Often,

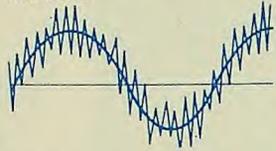
simply asking the producer or engineer, where practical, would have cured a great many headaches — but it wasn't done.

On the more technical side, there was confusion over the timing information accompanying the tape to the factory. In the early days it was standard practice to note the track start and times (in SMPTE time code hours, minutes and frames) on a sheet accompanying the tape. These timings could be generated accurately from the editing system used in the final assembly and editing of the digital tape.

Unfortunately it wasn't as simple as that. Every CD player takes a certain time to get ready to play a given track, once it has located the correct place on the disc. There must therefore be an offset — the location of the track start must be a few fractions of a second before the actual start of music. The trouble was that different factories used different offsets. The Japanese factories used around 20 frames, PolyGram used five.

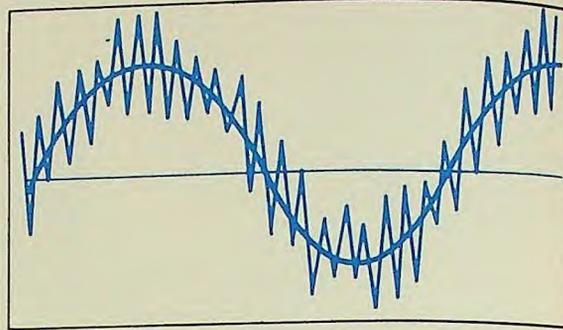
In fact, five frames was quite sufficient — the unofficial standard these days is six frames, to be on

the safe side — and exactly why the Japanese went for such large offsets is a matter of opinion. It could be based on the fact that indexes on the disc were sometimes registered late by earlier CD players — and that an inaccurate translation to or from Japanese rendered this as tracks. Or it could be that the fact that early players often needed a large offset on Track One only, was similarly mis-translated.



Unfortunately this is still a problem — and with more plants in existence, the problem is compounded. Five, six, 10 and 20-frame offsets may be encountered. Some plants will set the offset to their "standard" unless you tell them not to — and charge you!

A new problem has emerged in this area following the growing introduction of PQ Subcode Edi-

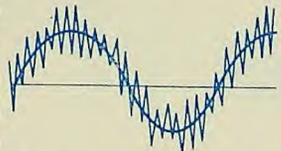


tors into CD Pre-Mastering suites ("CD Pre-Mastering" is the best way of describing the job of CD master preparation, as "CD Mastering" refers to the laser process at the factory, and "CD Master Preparation Engineer" is a long-winded title).

Using a pre-mastering suite to PQ the tape is the best way of putting the P and Q subcode data — which tells the player where the tracks start and end — on the master tape, rather than leaving it to the factory, as PQ-ing can be performed as part of the final digital editing and assembly — so it costs less in the long run. It will also save valuable time at hard-pressed and fully-booked CD plants. Many DAPP (Digital Audio Post-Production) facilities will offer an all-in price for editing, assembly and PQ editing; the entire pre-mastering process.

But, it turns out, record companies need to be very specific in their instructions to the plant. Unless specifically requested by the record company, many plants will check the tape and re-PQ it when they receive it.

Having the plant check the tape is an excellent idea. Before a tape is sent off to the plant, it should of course have been checked by the pre-mastering engineer and a digital safety copy made. If a repeatable dropout is found by the factory during mastering, it can cost you up to £800 and a long delay (especially if you do not have a safety ready to send off to the factory in replacement). With the difficulty of finding pressing capacity at present, this will set your release schedules back some time.



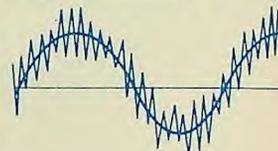
If the factory re-PQ's your tape, which it may do unless you ask them not to, this will also cost you money — typically £150. If you've already paid for PQ-ing at the pre-mastering facility, you will not want to pay a second time.

Of course, errors can occur, so the factory should check both the tape and the PQ data. But to avoid automatic PW re-coding, ensure that your purchase order states: "Check tape and PQ subcoding but DO NOT ALTER PQ DATA without consultation" — or words to that effect. Some plants, on the other hand will only perform PQ encoding if they have to, but better safe than sorry.

Note also that it is common for pre-mastering suites to set the "copy inhibit" facility to OFF during subcoding. This facility, which is

intended to prevent direct digital copying from your CD (eg to a future digital cassette recorder) will often be set to ON by the plant if it is OFF — this again could cost you money, and it may be in your interest to ensure that it is set to ON at the pre-mastering facility.

In addition, some plants may not be able to read your PQ subcoding, either because they do not have the equipment or because their gear is not full compatible with the gear at the pre-mastering facility (this latter will be sorted out within a couple of months). If the tape has been PQ-ed already and they can't read it, you will be charged for re-coding.



On the question of record company supervision of the selection of master tapes for CD, and quality control in general, it would be advisable for all companies with a major CD output to follow the lead established by EMI in this respect. It has appointed Michael Gray, formerly manager of classical operations, to the post of CD technical co-ordinator and quality assurance manager, responsible for all EMI's international CD releases. Based at Abbey Road, he is responsible for locating the correct tapes, liaising with producers, engineers and artists where necessary — including organising remixes when this is required — and ensuring that pre-mastering is performed to the highest standard. He also liaises with plant managers to make sure the right tapes get to the right places at the right times.

When the initial discs return from the plant, Gray is responsible for giving them a thorough examination, using the Sony CD analyser system and comprehensive visual checks. Having a single person responsible for company-wide CD co-ordination in this way makes a lot of sense.

● WITH A number of differing practices being current in the CD pre-mastering field at present, the author is interested in organising an informal discussion between CD pre-mastering engineers and other interested parties. The idea is to bring technical and operational people in this field together to exchange notes and establish some agreed guidelines for CD master preparation. The venue is likely to be in Central London, and for more information please contact Richard Elen via Music Week (01-387 6611) or via IMC E-Mail (ELEN-UK).

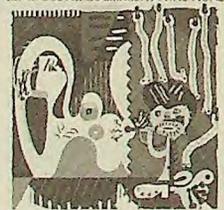
DEMONS on CD

ELVIS COSTELLO

- ARMED FORCES
IMP FIEND CD 21
- 10 BLOODY MARY'S
IMP FIEND CD 27
- ALMOST BLUE
IMP FIEND CD 33
- IMPERIAL BEDROOM
IMP FIEND CD 36
- "THE MAN" ... BEST OF
IMP FIEND CD 52

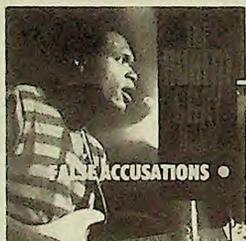


ELVIS COSTELLO and the ATTRACTIONS



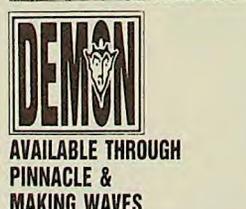
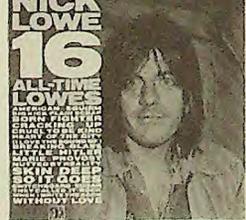
ROBERT CRAY

FALSE ACCUSATIONS/FIEND CD 43



NICK LOWE

16 ALL-TIME LOWES/FIEND CD 21

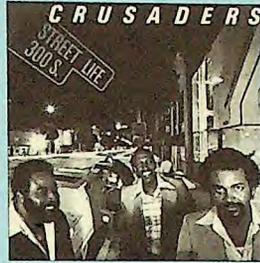


OUR CD HIT LIST

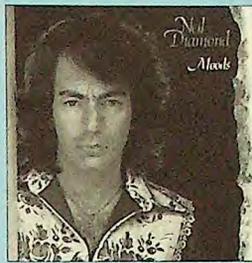
INCLUDES



THE LEGEND OF
BILLIE HOLIDAY
DBHTV 1



STREET LIFE
CRUSADERS
DIDX 153



MOODS
NEIL DIAMOND
DIDX 272



BACK TO THE FUTURE
SOUNDTRACK
DIDX 422



JESUS CHRIST SUPERSTAR
LONDON CAST
DMCF 2503



HUMAN RACING
NIK KERSHAW
DMCF 3197



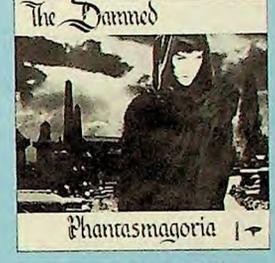
TEASES AND DARES
KIM WILDE
DMCF 3250



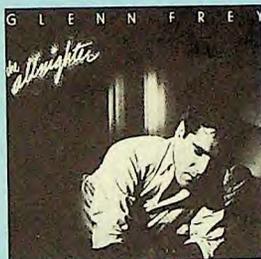
BEVERLY HILLS COP
SOUNDTRACK
DMCF 3253



THE GLENN MILLER STORY
SOUNDTRACK
DMCF 3273



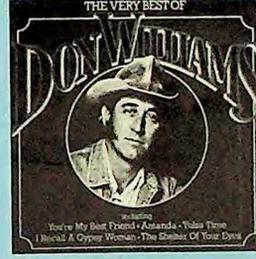
PHANTASMAGORIA
THE DAMNED
DMCF 3275



THE ALLNIGHTER
GLENN FREY
DMCF 3277



STRENGTH
ALARM
DMIRF 1004



BEST OF
DON WILLIAMS
DMCG 4014



EVITA
LONDON CAST
DMCG 3527

AS WELL AS

DIDX 54 NIGHT RANGER. MIDNIGHT MADNESS
DIDX 55 STEELY DAN. AJA
DIDX 56 STEELY DAN. GAUCHO
DIDX 127 THE FIXX. PHANTOMS
DIDX 151 TOM PETTY. DAMN THE TORPEDOES
DIDX 200 DAN HARTMAN. I CAN DREAM ABOUT YOU
DIDX 201 SPYRO GYRA. MORNING DANCE
DIDX 202 BILL HALEY. FROM THE ORIGINAL MASTERS
DIDX 203 BUDDY HOLLY. FROM THE ORIGINAL MASTERS

DIDX 271 NEIL DIAMOND. HIS TWELVE GREATEST HITS
DIDX 273 NEIL DIAMOND. TAP ROOT MANUSCRIPT
DIDX 306 STEELY DAN. A DECADE OF
DIDX 328 NEW EDITION. NEW EDITION
DMCF 3245 NIK KERSHAW. THE RIDDLE
DMCF 3282 BOBBY WOMACK. SO MANY RIVERS
DMCF 3284 DEL. NEVISS
DMCF 3287 SOUND TRACK. MIAMI VICE
DMCF 3289 JOE SAMPLE. OASIS

ORDER NOW FROM YOUR MCA REPRESENTATIVE
OR THE POLYGRAM SALESDESK ON 01-590 6044

MCA RECORDS

Time for a standard life?

by Bill Foster

WHEN COMPACT disc was launched in 1982 there was much trumpeting from Philips from day one. Unlike the gramophone record which began with 75, 78 and even 80 rpm, tape cassettes that had to compete against 8-track cartridges in the early days, and even the microgroove disc with its choice of 33 1/3 or 45rpm — here we had one type of disc which could be reproduced on any compact disc player bearing the now familiar trade mark.

But, while the CD buyers enjoy this new-found phenomenon of total replay compatibility, are they aware that this is only possible because the players themselves can switch effortlessly to cope with the whims of different manufacturers?

Behind the scenes exists a nightmare of varying standards in everything from timings to audio level and equalisation.

There are two reasons why all compact discs are not manufactured to the same set of rules. One is politics, the other is a complete

lack of understanding of the problem — or, to put it more bluntly, total ignorance.

Let's start with the PQ code. For those unfamiliar with the term, PQ stands for the first two of the eight control (or data) tracks on a compact disc. The last six have not yet been specified, but are likely to be used for graphics in the near future. The PQ code is recorded in the centre of the CD and is read by the player when the disc is first inserted. It contains all the requisite information about track timings, number of titles and so on and offers a "route map" to the CD player.

We now come to the first problem. The programming of the PQ code determines how far before the start of a title the laser begins tracking the disc and, depending on which plant your CD originates from, there will be a delay of anything from 1/6th of a second to 1 1/2 seconds before the start of the programme material. Likewise, at the end of a track there will be varying time period before the player moves on to the next title when a programmed sequence is selected.

While these delays are moderately short, and will probably not unduly concern anyone who just wants a selection of songs for their party, with the increasing use of CDs in radio programming, these discrepancies will become more inconvenient. For example, in the US it is said that more than a second of "dead air" can cost a DJ his job.

So, why not adopt a standard? This is where the politics comes in. In Europe we favour a short gap between the start of a title and the beginning of the actual music, or programme, while in Japan, for example, a longer gap (usually a second) is favoured. Each has a logical argument to support their preference but close examination brings to light one very interesting point.

The standard laid down for the manufacturers of CD players states that the machine must find the start of a track with an accuracy of 14ms. By allowing one sixth of a second before programme start, the Europeans are being perfectly reasonable, even a trifle cautious,

so why should the Japanese want a full second? The answer, in the author's opinion, is that some players on the market do not meet the 14ms specification and, by allowing more time for the machine to "settle down", the Japanese are covering up the inadequacies of the hardware. No prizes, therefore, for guessing which corner of the globe is responsible for the majority of these non-standard players.

The time has come to stop degrading our compact discs in order to cater for a small number of inferior players. Owners of such equipment will soon return them to their dealers if the track starts are missing on every one of their discs, and in this way those that possess good quality players will not have to suffer long pauses between selections or, at worst, listen to the last bars of a previous title — an effect which manifests itself on a number of discs in my possession.

At present CD master tapes are PQ'd to the specification laid down by the receiving factory, but it would not take too much on the part of the record companies to demand that their discs are coded

according to a universal standard, irrespective of which factory is pressing their product. The main reason that a factory's coding recommendations have so far been adhered to without question is the worry that desperately-needed shipments might be delayed if the master tape does not meet with approval. Now that CD supplies are becoming more plentiful the record companies can start making some demands of their own, and by standardising PQ coding they could avoid the farce where a last minute change of pressing plant necessitates a complete re-coding of the CD master tape.

The question of recorded level is yet another problem. Generally, when prepared by professional mastering houses, compact discs are fully modulated, but there have been a few notable exceptions — such as the one I had to deal with recently where the level was far below normal. When this was queried the engineer responded that "the music wasn't meant to be played loud".

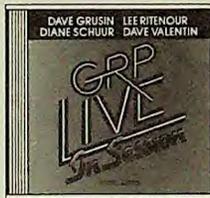
Out of the two categories I mentioned earlier, this certainly can't be classified as politics!



THE DIGITAL MASTER COMPANY



DAVE GRUSIN
Mountain Dance
GRPD 9507



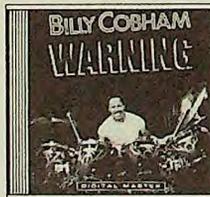
GRP LIVE IN SESSION
GRPD 9532



GRP Digital
Jazz Sampler Vol. 2
GRPD 9529



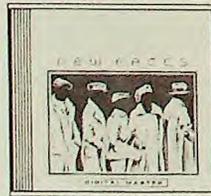
GLEN MILLER
In The Digital Mood
GRPD 9502



BILLY COBHAM
Warning
GRPD 9528



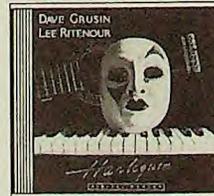
LEE RITOURNOUR
On The Line
GRPD 9525



DIZZY GILLESPIE
New Faces
GRPD 9512



DIANE SCHUUR
Deedles
GRPD 9510



GRUSIN/RITOURNOUR
Harlequin
GRPD 9522

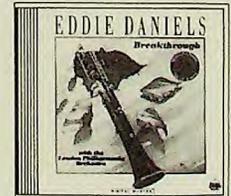
STUNNING NEW RELEASES



CHICK COREA
The Chick Corea Elektric Band
GRPD 9535



SPECIAL EFX
Slice of Life
GRPD 9534



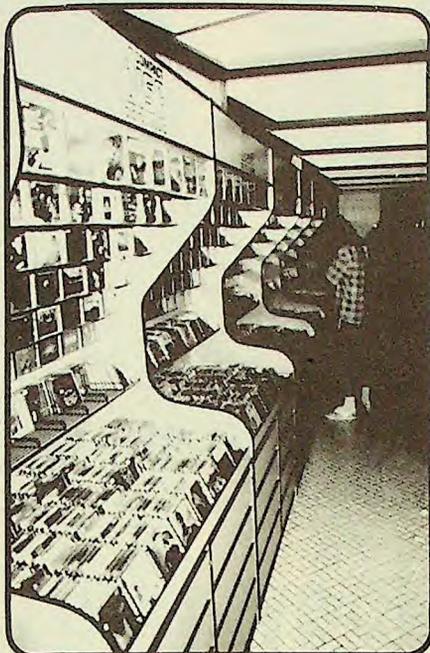
EDDIE DANIELS
Breakthrough
GRPD 9533

Distributed in the UK
by IMS/Polygram.
Dealers Tel: 01-590 6044



COMPACT DISC RACKS

to sell more
COMPACT
disc
DIGITAL AUDIO



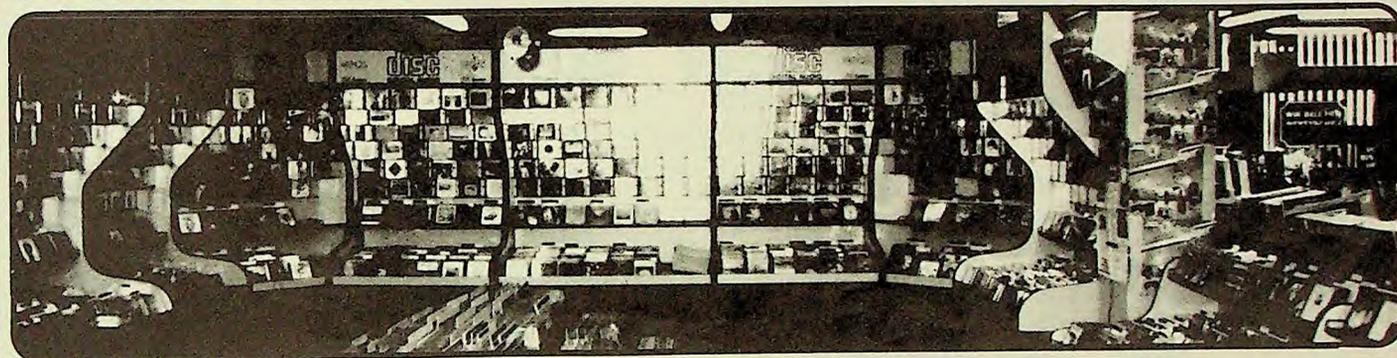
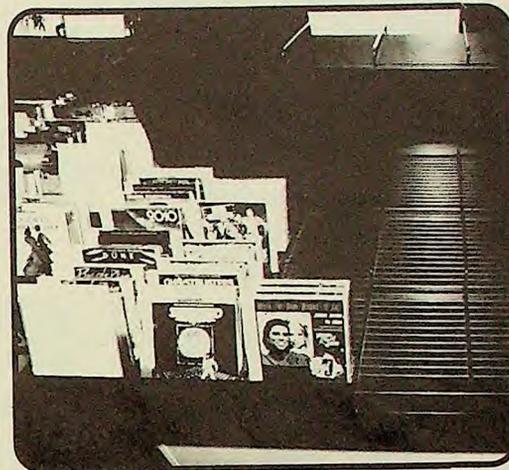
with patented accessories from the renowned



HADOS

DISPLAY CABINET RANGE

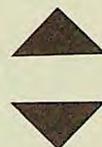
VISIT the ATEKA Stand No. 642 at SHOPEX 86, OLYMPIA, LONDON, from 8-12 JUNE 1986 to examine the quality and versatility of our displays!



ateka TAPE RACKS

Station Road Industrial Estate, HAILSHAM, East Sussex BN27 2ER, ENGLAND
Telephone Hailsham (0323) 845 880 (3 lines) 24 hour telephone answering service
Telex No. 87622 ATPYRO G

Lockable or open DISPLAY RACKS for Compact Discs, Computer Games, Video and Audio Cassettes, LP's, Singles, etc.



CABINET DISPLAYS
OR
METAL ARM DISPLAYS
(sketches are schematic)



Photographed by courtesy of COVENT GARDEN RECORDS, 44 Charing Cross Road, LONDON, W1C

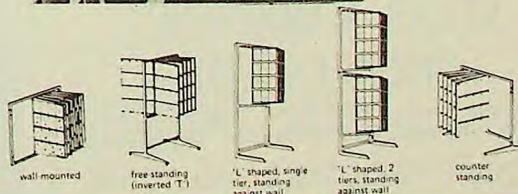
ateka:
Since 1969
leaders in the
tape racking
business

Over 5000 COMPACT DISCS displayed LIVE on this exhibition stand for speedy service. Each free-standing ATEKA Rack has a capacity of 840 COMPACT DISCS.

Profit from our longstanding experience! Ask for details



or METAL SHELVING Systems for mixed face-on or side-on displays



wall mounted

free standing (inverted T)

L-shaped, single tier, standing against wall

L-shaped, 2 tiers, standing against wall

counter standing

TARGET COMPACT DISC IMPORTERS

our labels are: —

JVC, MELODYA, EURODISC,
FIDELIO, ENSAYO,
CAPRICCIO, BELLAPHON,
TOSHIBA, VOGUE & OTHERS.

Our stock levels are better
than any other CD importer.

Our import CD prices are the
most competitive in the UK.

Ring now for our Spring
catalogues, classical & pop/jazz.

We also offer a comprehensive
export service.

TEL: 01-686 3322 (6 lines)

Target Records Sales Limited
Target House, Cornwall Road,
Croydon, Surrey CR9 2TG
Tel: 01-686 3322 Telex: 918968 TARGET G

BRITAIN'S ONLY CD ONE STOP

**WE STOCK:
NEW
RELEASES
BACK
CATALOGUE
IMPORTS**

**DISTRIBUTED
LINES**

**CONTACT US
NOW FOR
OUR LATEST
CATALOGUE**

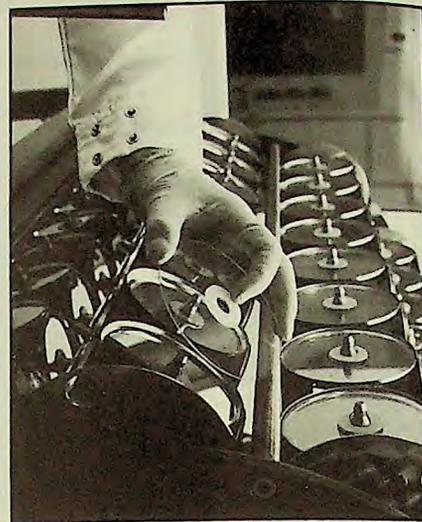
STARR MARKETING SERVICES LTD

90 Queens Road, Twickenham, Middx TW1 4ET
Tel: (01) 891-6487 Tlx: 932905 Fax: (01) 891-5452

EXPORT ENQUIRIES WELCOME



IN AN age of pioneering technology, there are times when only good old fingers and thumbs will do — like when it comes to the packing.



THE UNMETALLED compact disc. Information is stored in the plastic and is read via laser light reflected from the metal backing added at a later stage.

CD technology finds new cutting edge

THE TECHNOLOGICAL equivalent of the Sword Of Damocles is the knowledge that at the stroke of a marketing man's pen, all the current hardware and software is obsolete.—

It is a popular belief among the disc manufacturers that Philips has a second generation of CD players ready to go into mass production, the only thing stopping the company going ahead being that the launch would suddenly turn its present ultra-modern range into bric-a-brac.

Hand-in-hand with the second generation player would go the second generation disc, a piece of software that would be capable of carrying visual as well as audio information. But, the stage two disc would be much less of a revolution than the stage two player — due to the fact that, at present, disc technology is under-exploited.

Jim Drennan, chairman of the UK's only CD manufacturer up and running, Nimbus, points out that a single CD is capable of carrying as much information as 25 feet of shelf space packed with words on paper. An album uses only a small fraction of that available

information-storage and Drennan comments: "Few people realise what a major technological breakthrough CD represents."

Phil Race, whose Discotec company will be making CDs in the UK by September, adds: "The CD video will be a real thing within 12 months. You'll have CD-quality sound and a video disc quality video. That can be produced with existing pressing technology but you will need additional mastering equipment."

Race also talks in terms of the 5,000 megabytes in a CD being applied to talking books, audio-visual encyclopaedias, in-car route-planners and video games. And all achieved with available technology.

That technological input to CD manufacture is one reason why Drennan argues that the concentration of production is going to be completely different to that of conventional record factories.

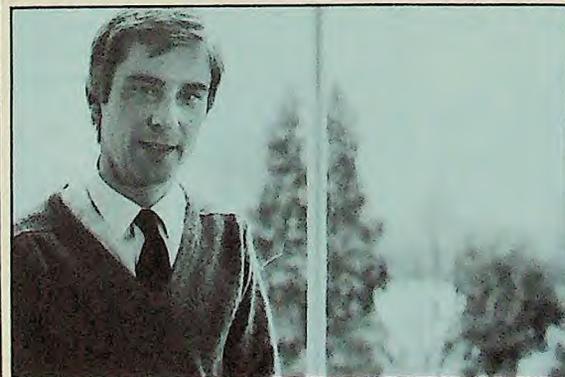
He says: "At the moment, there are some 5,000 black vinyl pressing plants worldwide. I believe that over the next five years we will see no more than 60 CD

manufacturing facilities across the globe. They will be much larger than the analogue factories we are used to. I see PolyGram and ourselves with capacities around the 50m-a-year mark. There will probably be 10 plants of that size worldwide."

Drennan adds that the availability of expertise will also contribute to the concentration of capacity. Of the man who designed much of Nimbus' vital ancillary equipment, he says: "There are only a handful of people in the world with the qualities of Jonathon Halliday."

Such scarcity of talent has not stopped at least three other companies planning to join Nimbus in the UK manufacture of CDs. The largest of them is EMI, and Drennan comments: "For EMI to come into CD with a major commitment gives us great satisfaction that the decision we took to become involved was the right one."

"If we allow for the fact that they intend to start later this year or early next year, by then the world marketplace will be big enough for a prominent UK presence."

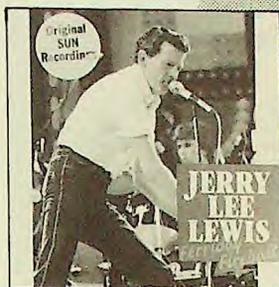


JIM DRENNAN: Nimbus chairman.

'For EMI to come into CD with a major commitment gives us great satisfaction that the decision we took to become involved was the right one'

NEW

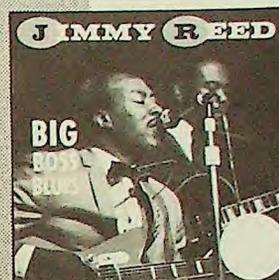
TECHNOLOGY FOR OLD MASTERS CHARLY ENTERS THE CD AGE



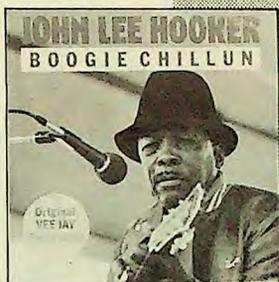
CD CHARLY 1 Jerry Lee Lewis:
FERRIDAY FIREBALL *



CD CHARLY 2 Carl Perkins:
DIXIE FRIED *



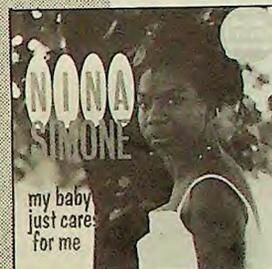
CD CHARLY 3 Jimmy Reed:
BIG BOSS BLUES *



CD CHARLY 4 John Lee Hooker:
BOOGIE CHILLUN *



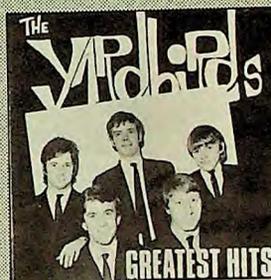
CD CHARLY 5 Mel Torme:
LULU'S BACK IN TOWN



CD CHARLY 6 Nina Simone:
MY BABY JUST CARES FOR ME



CD CHARLY 7 T-Bone Walker:
LOW DOWN BLUES *



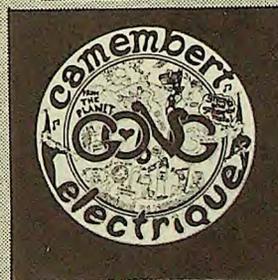
CD CHARLY 8 The Yardbirds:
GREATEST HITS



CD CHARLY 9 George Benson: *
THE ELECTRIFYING GEORGE BENSON



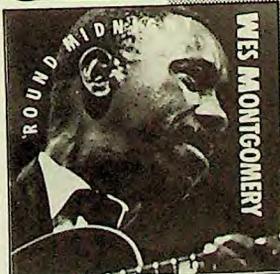
CD CHARLY 10 Compact Soul *



CD CHARLY 11 Gong:
CAMEMBERT ELECTRIQUE



CD CHARLY 12 Dillinger:
COCAINE

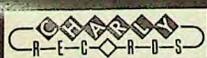


CD CHARLY 13 Wes Montgomery:
'ROUND MIDNIGHT *

◀ **Available 21st April**

* Approximately 60 minutes playing time

Charly Records Ltd., 156/166 Ilderton Road, London SE15 1NT.
Send £1 P.O. (U.K.) or \$3 (overseas) for full colour comprehensive catalogue



BRIEFS

PEKING: Dutch electronics giant Philips may build a compact disc hardware plant in China before the end of this decade, according to Stanley Van, manager of the company's recently opened offices in Peking.

AMSTERDAM: Dutch multinational Philips and US electronic components manufacturer Avnet are to set up a joint venture operation in Taiwan to make assembly kits for compact disc players. The operation, sited in the Heinchu Science Park near Taipei, will be known as Compact Disc Industries Company, and is intended to meet the expanding demands for CD player kits from other manufacturers.

AMSTERDAM: The first Dutch compact disc factory, DOCdisc, will start the production of CDs in the second half of this year. According to Joseph Beaujean, the company's managing director, some 1/2m CDs might be made before the end of this year. The annual production can be increased to around 5m copies.

TOKYO: According to the Japanese Government's Ministry of International Trade and Industry, the number of compact disc players produced in Japan during calendar 1985 totalled 4,133,000 units, 5.4 times the 769,000 units in 1984.

Because the unit price came down during the year, the total value of CD players produced in 1985 came to ¥150.87b (\$824.4m), which was 3.3 times the total value in 1984.

USE THE NORANK SYSTEM to display your COMPACT DISCS

Brochure and details from:
Norank Engineering Co. Ltd.,
Hillview Works, Manor Way,
Borehamwood, Herts, WD8 1LH
Telephone: 01-953 7141

CD-ROM breaks through

INTERACTIVE COMPACT Disc got its own technical and marketing tag — CD-I — at a conference that will go down as "the Woodstock of CD-ROM." The latter had been the catch-all term (compact disc read-only-memory) describing both computer data and audio/visual applications of the laser-read compact disc, made familiar in its wildly successful audio-only form, writes Brian Chin.

Numerous potential applications for CD-I, now separately defined in a new class of technical specifications proposed by Philips and Sony, were outlined at the CD-ROM Conference hosted by the newly publicly-held computer software giant Microsoft last month. Among the applications:

- **Education:** illustrated audio/video encyclopedia and training discs, including Grolier/Knowledge Set's "Knowledge Disc", the CD version of the American Academic Encyclopedia, the first commercially-available CD-ROM product on the market;
- **Entertainment and leisure pursuits:** interactive games for children and adults, including self-help programs;
- **In-car use,** as a tour guide or automated, talking road map.

"We're praying for a crossover hit," said Stan Cornyn, chief of the Record Group, the Warner/PolyGram joint venture in audio/video CD software development, referring to the boost that audio CD acceptance has afforded to this more complex medium.

"This conference has law libraries on its mind," he remarked, regarding the most prevalent current application of CD for data/graphic storage, and archival use of CD-ROM for cataloguing and organising information in a manipulable state. The redefinition of interactive CD will "split the audience then heal it...I hope they (CD-ROM and CD-I) will be married." Until they are, he added, it must be remembered that "there is a big difference between information retrieval and interactivity."

CD-ROM, as it is now distinguished, will tend to be a peripheral device to a computer system, whereas CD-I, like audio CD, is designed to be a stand-alone product that can be connected directly to a television — without an intimidating computer keyboard (though it could potentially be used with one, depending on the nature of the software).

Sony and Philips appear determined that the technical compatibility issues that plagued computers and VCRs will not hinder acceptance of CD-I by consumers. The envisioned format standards would make CD-I and CD-ROM compatible not only with each other, across any brand of computer that might be used in combination with them, but also with audio CD players which could either play back audio only from a CD-I or be turned into CD-I drives with the addition of a controller attachment.

Some high-end audio CD players already have video jacks built in. "CD-I is a form of CD-ROM," said Microsoft president William

Gates. There will be graphics and sound on CD-ROM product, he added, but over time "CD-I will be more focused on the consumer."

The Record Group continues to work on some 20 programs, Stan Cornyn told the SRO conference crowd of 1172 in Seattle, but "10 will fall off the truck as crippled bodies." Among the projects are:

- **A database-structured program** that traces and illustrates the genealogies and interlinkages of the world's royalty;
- **A rock family tree disc** with accompanying radio-show audio tracks.
- **A "time machine"** history disc illustrating, for example, the growth of European empires over time with annotated maps, head-

lines and dramatisations.

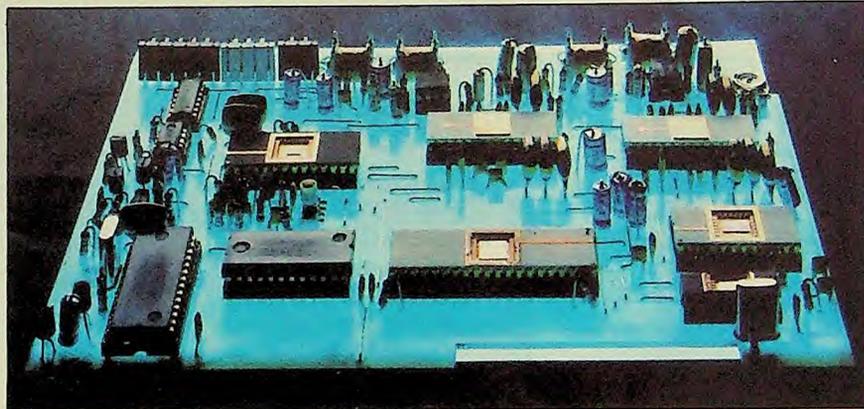
Full-motion video cannot be fitted onto CD because of the rate of information transfer associated with the format and because of UI screen "wipes," or changing the picture in a scrolling pattern, are possible, as is animation on a fraction of the screen. Visuals must share disc space with audio, which requires more memory as sound quality increases.

Whether such a technically limited presentation will satisfy consumers now used to the fleshy visuals of music video was also a live issue. Stan Cornyn emphasised the flexibility of the CD's maximum 16 hours of (low telephone-line equivalent) play time. But the trade-offs necessary between

video and audio stuck in the mind of Grolier's Peter Cook, who guessed that "subliminally, the television audience has high production values and won't accept less from CD-ROM" — therefore making its multi-purpose capabilities much more crucial in creating mass appeal.

"Interactive entertainment is not a proven mass market product," admitted consultant Joel Bresler, of Bresler and Associates.

Clear advantages over other linear media must be communicated: viewer direction, repeatability, high information density, communal viewing, and customised searching for stored data or favourite segments are among them, he said.



Timmer's optical future

LOS ANGELES: The optical disc, in both "passive" and "interactive" modes, will form the heart of tomorrow's home entertainment theatre, says PolyGram chairman Jan Timmer.

The ability to reproduce high quality digital audio sound will be the common denominator for the sophisticated variations to be made on the basic CD concept. "There's one thing you can always do," Timmer told a NARM audience here, "and that's play your compact disc."

Passive optical disc systems will include CD audio, CD audio plus graphics, and CDV or CD Video. Interactive systems will consist of CDI (CD Interactive) and CDVI (CD Video Interactive), the former for use in computer applications, the latter integrating computer and live action video.

Prior to NARM, Sony and Philips had jointly announced their own standard for developing interactive CD programming. "What we're talking about in my layman's terms," said Timmer of the Sony/Philips standards, "is a computer inside the player."

Timmer forecasts sales of 700m CDs worldwide by 1990, a year when 60m homes will have acquired CD players. CD shortages, he added, will "probably be over by 1988."

Timmer called for digital audio

tape hardware and software manufacturers to co-ordinate that product's introduction in the same way that the CD forces banded together. If the two fail to unite, "we will have to consider for which kind of configurations we make our software available and for which ones maybe not — or not yet."

Timmer does not see videotape as posing a threat to audio manufacturers, in either current 1/2" formats nor in 8mm.



JAN TIMMER: PolyGram chairman

ACD

THE 1ST NAME IN COMPACT DISC

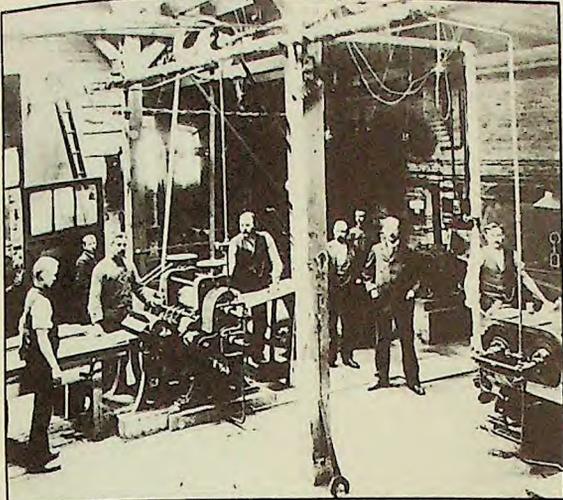
*NEW RELEASES *CATALOGUE
EXCLUSIVE CD REPERTOIRE

TRADE ENQUIRIES WELCOME

TELEPHONE: 01-451 4494

ACD TRADING LIMITED

TELEPHONE: 01-451 4494 TELEFAX: 02524 8450 FAX: 01-451 4494



AS MORE and more compact disc plants come on stream all over the world, techniques have moved on apace, yet the need for precision and personal attention remains paramount.

The illustration above is from a bygone age, capturing the early manufacture of seven-inch shellac discs in the first Deutsche Grammophon factory in Hanover, taken between 1898 and 1903.

MANY IDEAS for new products and "so-called" technological breakthroughs are punted round the circuit, but few are taken up and followed through.

As can be seen from the international update on these pages with reports from around the world, CD has made that breakthrough being taken up as a new high quality sound carrier. The breakthrough was due in part to the advanced LSI circuitry pictured (left) which carries out over 4m switching operations per second and makes hi-fi digital analogue conversion practical and economic.

Tokyo increase

TOKYO—Sony Corp has announced plans to increase production of compact disc players by about 30 per cent to just under 200,000 units a month during its current fiscal year (November, 1985, to October, 1986).

Production of CD players will be expanded from the present four factories to five.

Sony's share of total world production of CD players is presently 20 per cent, but it wants to increase its share to 25 per cent as soon as possible.

CD aims for new sound and vision

LOS ANGELES: American Interactive Media (AIM) has been formed by compact disc pioneers Philips and PolyGram to pave the way for the new compact disc interactive system software.

The new format, CD-1, permits basic text and data to be combined with visual material such as

still pictures, diagrams, high quality computer graphics and cartoon-style animation, together with sound of every form including top quality stereo and telephone speech.

CD-1 will be a CD player capable of playing existing digital audio CDs and other forms of expanded CD software incorporating video and text/data functions.

AIM chairman and chief executive Gordon Stulberg says: "The CD-1 system, as defined by the comprehensive specification agreed upon by Philips and Sony, is a powerful new medium that simultaneously integrates audio, video and text/data functions in a real-time interactive format."

Dr Bernard J Luskin, president and chief operating officer of AIM adds: "The CD-1 disc is a true multi-function, multi-purpose carrier for entertainment, education and training, and professional and industrial application. Unlike compact discs digital audio, CD-1 software will emerge from a variety of market sectors, including the entertainment industry, the computer business, the publishing industry, and the computer games sector."

The CD-1 system is expected to be introduced in the US in 1987.

Pickwick's impact grows

▶ FROM PAGE 10
from Pickwick, thus establishing the pattern of releases which means a heavy recording schedule for John Boyden.

Of particular interest will be the appearance of John Ogdon on the IMP label. He plays an all-Beethoven programme containing the three most popular sonatas, The Moonlight, the Pathétique and the Appassionata (IMP PCD828).

Curiously, it is the first time Ogdon has ever been asked to record Beethoven, Boyden explains, and he was delighted to do them. "There is an enormous amount of respect and sympathy for Ogdon," says Boyden.

A volume of Renaissance church music, A Florentine Festival (IMP PCD 825) follows other recordings of early choral music on the label, showing that it is not simply a purveyor of classical pops. And the City Of London Sinfonia under Richard Hickox plays Handel's Water Music (IMP PCD 826).

Finally, there is a collection of Coloratura spiano arias, including the Queen Of The Night from Mozart's Magic Flute as well as other popular pieces in the genre such as The Nightingale.

It features, unexpectedly, the Hong Kong Philharmonic Orchestra and a young American soprano Beverley Hoch (IMP PCD 827).

These four May CDs will be followed in June by violin concertos by Mendelssohn and Bruch played by Jaime Laredo and the Scottish Chamber Orchestra, Schubert's A minor and Beethoven Harp Quartet played by the Brodsky Quartet, Beethoven's Krautzer and String Sonatas played by the young Scottish violinist Lorraine McAslan, and two Piano Concertos by Mozart, including Elvira Madigan, played by Howard Shelley.

"Our aim is to have a mix of high profile, high selling titles with a selection for the more discriminating listener — which is what we should be doing as we are in the

position of having the market to ourselves," comments Boyden.

This raises the important issue of how long Pickwick — which regards its IMP series as a mid-price, not budget CD issue — will have the market to itself.

"I would be surprised if we were still on our own for another year," admits Le Count, though he feels that any competitors are more likely to come in to the mid-price market of £8.99 rather than Pickwick's £7.99.

The mid-price series has only been made possible because Pickwick was geared to volume sales, and saw the possibilities with CD and took a gamble — which has now paid off handsomely.

But it has introduced a new factor into the company — for up to now it hasn't originated material. From now on, all the classical CDs it will release will be its own new digital recordings made with as near to 60 minutes of music as possible.

IN A 4-YEAR OLD INDUSTRY
WHERE CAN YOU
FIND THE EXPERTISE?

Tape

DIGITAL

COMPACT DISC MASTERING
SINCE 1982

Two All-Digital Preparation Suites
PQ Subcode Editing & Neve DSP

TAPE ONE STUDIOS

LEADING THE FIELD IN ^{Digital} AUDIO
POST-PRODUCTION

For bookings contact: Joyce Turner or Jo Millar
29/30 Windmill Street, Tottenham Court Rd., London W1P 1HG
Tel: 01-580 0444/5/6/7 Telex: 298531 Fax: 01-580 5455

Wholesaler solution to CD supply

WHOLESALE OF compact discs have an important role to play in the supply chain — particularly when "out of stock" — is a response familiar to dealers' ears.

Long established record wholesalers such as Lightning and S Gold and Sons have always been keen to promote new product lines, while relatively new suppliers include Hollywood Nites and Star Marketing, concentrating on compact discs.

"Retailers are experiencing difficulties in supply and we offer a consistent catalogue of product across a wide range," sums up one wholesaler.

Catalogue exploitation still vital to market

RE-ISSUES AND classical recordings have led the way in the CD boom, now naturally being overtaken by current pop repertoire. But catalogue material exploited in the new high quality medium of CD will continue to play an important role in the market.

"A few people have queried the advisability of re-issuing old recordings in CD form, particularly those that were recorded in mono," says Joop Visser, managing director of Charly Records, renowned for bringing vintage material back to life. "But I can assure all

doubters that the digital remastering CD process enhances all recordings."

"Our enthusiastic entry into the CD market is a logical extension of our position, and naturally we are putting the same thought and effort into our CDs as we do for LPs. The majority are fresh compilations, where possible utilising the full playing time potential of compact disc, and each includes an eight page book with authoritative notes."

PRT Records has had its share of problems recently but with a

wealth of back catalogue in the vaults compact disc provides a perfect avenue for further exploitation.

"We have gone back as far as 1954 and there are some very historic recordings to be released and their quality is excellent," says Terry Brown, the PRT producer in charge of the CD programme. Among the recordings scheduled for release this month are works conducted by the late Sir John Barbirolli, Sir Adrian Boult, Sir Eugene Goossens and many others.

1	1	BROTHERS IN ARMS, Dire Straits	Vertigo/Phonogram
2	2	WHITNEY HOUSTON, Whitney Houston	Arista
3	6	RENDEZ-VOUS, Jean-Michel Jarre	Dreyfus/Polydor
4	—	THE COLOUR OF SPRING, Talk Talk	EMI
5	—	ABSOLUTE BEGINNERS, Soundtrack	Virgin
6	3	DIRTY WORK, Rolling Stones	Rolling Stones/CBS
7	4	BE YOURSELF TONIGHT, Eurythmics	RCA
8	7	WELCOME TO THE REAL WORLD, Mr Mister	RCA
9	8	WIND AND WUTHERING, Genesis	Chrysalis/Virgin
10	15	HOUNDS OF LOVE, Kate Bush	EMI
11	9	ISLAND LIFE, Grace Jones	Island
12	—	BIG WORLD, Joe Jackson	A&M
13	17	THE SINGLES COLLECTION, Spondaw Ballet	Chrysalis
14	10	LOVE OVER GOLD, Dire Straits	Vertigo/Phonogram
15	11	WORLD MACHINE, Level 42	Polydor
16	—	GO WEST, Go West	Chrysalis
17	—	DIRE STRAITS, Dire Straits	Vertigo/Phonogram
18	19	KING OF AMERICA, The Costello Show	RCA
19	18	WHO'S ZOOMIN' WHO?, Aretha Franklin	Arista
14	14	MAKING MOVIES, Dire Straits	Vertigo/Phonogram

Compiled by Music Week Research © 1986

MUSIC WEEK



A Morgan-Grampian plc publication, incorporating Record & Tape Retailer and Record Business. Greater London House, Hampstead Road, London NW1 7QZ. Tel: 01-387 6611 Telex: 299485 MUSIC G.

Printed for the publishers by Pensord Press Ltd, Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1986 Music Week Ltd.

NEW TECHNOLOGY sound carries need new technology display carriers. That is the firm message from shopfitting equipment designers and manufacturers.

Prominent in the field are Norank Systems, Ateka and Liff, which promotes a Register Card to organise stock holding and re-ordering, as well as display racks.

To cater for the wide range of modern shop designs, Norank, for instance, has developed 15 different designs. The "family" of browsers can be either floor or wall mounted and product can be displayed either face-on or spine-on, as live or dead stock.



EIGHTIES DESIGNS for an Eighties product, from Norank.

WHICH COMPACT DISC?

HI-FI FOR PLEASURE

COMPACT disc DIGITAL AUDIO

...I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat.

...I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat.

...I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat.

...I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat. I had to go to the States to get it. I was in New York and I saw it in a store. I bought it and I brought it back. It was a real treat.

22	12	PETER GUNN The Art Of Nose featuring Duane Eddy	A&M AM(Y) 309
23	NEW	LESSONS IN LOVE Level 42	China WOK(X) 6
24	20	C'MON! C'MON! Bronski Beat	Polydor POSP(X) 790
25	15	HAVE YOU EVER HAD IT BLUE The Style Council	Forbidden Fruit/London BITE(X) 7
26	37	I'LL KEEP ON LOVING YOU Princess	Polydor CINE(X) 1
27	NEW	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye	Supreme SUPE(T) 105
28	34	THIS IS LOVE Gary Numan	Motown ZB 40701 (12" —ZI 40702)
29	NEW	A QUESTION OF LUST Depeche Mode	Mute ZBONG 11 (12" —12BONG 11)
30	22	IS YOUR LOVE STRONG ENOUGH? Bryan Ferry	E.G./Polydor FERRY 4 (12" —FERRY 4)
31	41	STARS Hear 'n Aid	Vertigo/Phonogram HEAR (12)
32	36	STROLLIN' ON Maxi Priest	10/Virgin TEN 84(12)
33	19	HI HO SILVER Jim Diamond	A&M AM(Y) 296

THE SINGLE ON 7" & 12" AND NOW AND NOW 7" HOROSCOPE POSTER BAG



34	21	ABSOLUTE BEGINNERS David Bowie	Virgin VS 838(12)
35	18	CHAIN REACTION Diana Ross	Capitol (12)CL 386
36	38	SOME PEOPLE Belouis Some	Parlophone (12)R 6130
37	45	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean	Jive JWE (T) 117
38	51	ALL AND ALL Joyce Sims	London LON(X) 94
39	23	HELLO DARLING Tippa Irie	UK Bubbler/Greensleeves/Priority TIPPA(T) 4
40	43	WHY CAN'T THIS BE LOVE Van Halen	Warner Brothers WB740(T)
41	NEW	SLEDGEHAMMER Peter Gabriel	Charisma/Virgin PGS (12)
42	42	TENDER LOVE Force M.D.'s	Tommy Boy/Island (12)S 269
43	NEW	KNIFE EDGE The Alarm	I.R.S./MCA IRM(T) 112
44	30	LOVE COMES QUICKLY Pet Shop Boys	Parlophone (12)R 6116
45	47	CAN'T HELP FALLING IN LOVE Lick The Tits	Sedition EDIT(L) 3308
46	51	ROUGH BOY ZZ Top	Warner Brothers W 2003(T)
47	32	KISS Prince and The Revolution	Paisley Park/Warner Brothers WB751(T)
48	29	DIGGING YOUR SCENE The Blow Monkeys	RCA MONK(T) 1
49	25	KYRIE Mr. Mister	RCA MR MR(T) 1
50	24	OVERJOYED Stevie Wonder	Motown ZB 40567 (12" —ZI 40568)
51	49	SO MACHO/CRUISING Sintila	Fonitone (12)FAN 7
52	55	PRISONER OF LOVE Millie Small	Fourth & Broadway/Island (12)BRW 45



"The brilliant new single on 7" and extended 12" in your favourite record shop from 21st April."



74	50	HARLEM SHUFFLE Rolling Stones	Rolling Stones/CBS (T)A 6864
75	65	A BROKEN HEART CAN MEND Alexander O'Neal	Tabu (T)A 6244

*The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1986
Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.

T W E L V E • I N C H

1	(1)	ROCK ME AMIGUEUS , Falco	23	(12)	PETER GUNN , The Art Of Nose featuring Duane Eddy
2	(2)	A DIFFERENT CORNER , George Michael	24	(16)	TRAIN OF THOUGHT , A-Ha
3	(13)	WHAT HAVE YOU DONE FOR ME LATELY , Janelle Jackson	25	(8)	LIVING DOLL , Cliff Richard & The Young Ones featuring Hank Marvin
4	(4)	ALL THE THINGS SHE SAID , Simple Minds	26	(New)	I HEARD IT THROUGH THE GRAPEVINE , Marvin Gaye
5	(5)	THE FINEST , The S.O.S. Band	27	(21)	STROLLIN' ON , Maxi Priest
6	(17)	YOU AND ME TONIGHT , Aura	28	(New)	SLEDGEHAMMER , Peter Gabriel
7	(New)	LIVE TO TELL , Madonna	29	(New)	GREATEST LOVE OF ALL , Whitney Houston
8	(3)	A KIND OF MAGIC , Queen	30	(32)	MARLENE ON THE WALL , Suzanne Vega
9	(15)	CAN'T WAIT ANOTHER MINUTE , Five Star	31	(25)	SERIOUS , Serious Intention
10	(9)	LOOK AWAY , Big Country	32	(New)	DO FRIES GO WITH THAT SHAKE , George Clinton
11	(New)	LESSONS IN LOVE , Level 42	33	(35)	PRISONER OF LOVE , Millie Scott
12	(12)	SECRET LOVERS , Atlantic Starr	34	(34)	HAVE YOU EVER HAD IT BLUE , The Style Council
13	(7)	YOU TO ME ARE EVERYTHING (The Decade Remix '76-'86) , Real Thing	35	(39)	ROUGH BOY , ZZ Top
14	(New)	A QUESTION OF LUST , Depeche Mode	36	(24)	IS YOUR LOVE STRONG ENOUGH? , Bryan Ferry
15	(6)	WONDERFUL WORLD , Sam Cooke	37	(New)	KNIFE EDGE , The Alarm
16	(22)	ALL AND ALL , Joyce Sims	38	(29)	TENDER LOVE , Force M.D.'s
17	(10)	TOUCH ME (I WANT YOUR BODY) , Samantha Fox	39	(34)	C'MON! C'MON! , Bronski Beat
18	(14)	E=MC² , Big Audio Dynamite	40	(23)	HELLO DARLING , Tippa Irie
19	(30)	DRIVING AWAY FROM HOME , It's Immaterial			
20	(19)	THIS IS LOVE , Gary Numan			
21	(31)	STARS , Hear'n Aid			
22	(20)	I'LL KEEP ON LOVING YOU , Princess			

THE CURE

BOYS DON'T CRY (NEW VOICE • NEW MIX)

AVAILABLE ON 7 INCH AND 3 TRACK 12 INCH

FICS24 FICSX 24

Order from PolyGram Record Operations Ltd. Telephone 01-590 6044

...there's no protection...
in sugar spears...
WIN new single...
SHAMPOO TEARS
7" • LON 8512 • LONX 85
12" includes DUB MIX + extra track THE SLIDER
Order from PolyGram Telephone 01-590 6044

By Jerry Smith

THAT PETROL EMOTION: It's A Good Thing (Demond D 1042 (T), Making Waves/Pinnacle). This well respected Irish have produced their best single yet with a Television style guitar riff and catchy harmonies forming a vibrant slice of guitar pop. Produced by Hugh Jones it is a fine preview for their eagerly awaited LP, suitably titled Manic Pop Thrill.

STEPHEN DUFFY & SANDII: Something Special (10/Virgin TEN(T) 105, EMI). Lead singer with the Japanese group Sandii & The Sunsets teams up with the cool, collected Stephen Duffy to produce a lush duet swamped in strings. This sweet bubbling pop song seems destined to join the other hit duets of recent years.



STOCK IT

THE TEMPEST: Didn't We Have A Nice Time? (Magnet PEST 3, RCA) Glenn Tilbrook of Squeeze has produced this bright and lively number, the jaunty feel of which is enhanced by some manic fiddle playing. Well written and executed, it should give this young band their first taste of success.

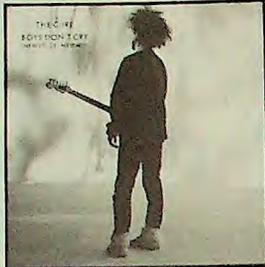
THE BLOW MONKEYS: Wicked Ways (RCA MONK(T) 2, RCA) PB 40703 (PT 40704). Having gained their first much deserved success with Digging Your Scene they seem sure to repeat it with this equally smooth, soulful number from the Animal Magic album.

DEPECHE MODE: A Question Of Lust (Mute 7/BONG 11 (12 BONG 11), Rough Trade/

THAT PETROL EMOTION



IT'S A GOOD THING



Cartel/Spartan. One of the softer tracks from their latest album Black Celebration yet with Dave Gahan's strong vocal it forms an excellent moody ballad and despite its lack of a heavy dance beat it should do very well.

THE RAMONES: Something To Believe In/Somebody To Put Something In My Drink (Beggars Banquet BEG 157(T), WEA). The legendary brothers storm back with this double A-side that features a number that drives along at the furious pace we've come to expect, but with a subtle vocal and tasteful synths conducive to mass airplay. The other is much harder with a rasping vocal and cranked up guitars that should please the fans.



STOCK IT

APB: Open Your Eyes (Red River YTHAN(T) 3, Cartel/Fast Forward). Plucky Scottish funksters produce another stripped down dance single that deserves wide exposure with its nagging hooks. It's about time their US successes were repeated over here and this catchy number could be the one to do it.

THE CURE: Boys Don't Cry (Fiction/Polydor FICS(X) 24, PolyGram). This classic single from 1979 gets a new vocal and new mix to make this excellent song even better the second time around. Coupled with two unreleased songs from the same period, Pillbox Tales and Do The Hansa it should be the massive hit it deserved to be the first time.

HAVASONG RECORDS

present

MAVIN JAMES

AND THE VENATICS

with their debut
7" SINGLE

Cat No HAVA — 111A

"HE-BE-HAR-BE"

DISCO/DANCE

(No party will be complete without it)

plus ME ME AND YOU Ballad

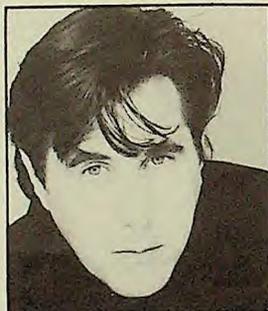
ORDER FROM:—
HAVASONG RECORDS, 33/37 MILES PLACE,
ROCHESTER, KENT, ENGLAND
TEL:— MEDWAY (std 0634) 43952

LP REVIEWS

GENERAL

ARETHA FRANKLIN: The First Lady Of Soul (30 Greatest Hits). Stylus SMR 8506. TV ads plus a price reduction from £6.99 to £5.99 should see this double compilation safely into the charts after a false start last Christmas. Covers the artist's halcyon days with Wexler, Mardin, Mayfield and includes Respect, Say A Little Prayer and Spanish Harlem.

FALCO: Falco 3. A&M AMA 5105. Producer: Rob & Ferdi Bolland/artist. Falco's extraordinary success aside, Falco 3 stands as a fairly unremarkable LP once the initial "shock" of teutonic rapping and humour wears off. Underpinned throughout by the now familiar Amadeus beat, this is obviously set to be a strong seller, but is sadly one-dimensional.



BRYAN FERRY: smoothie's compilation



STOCK IT

BRYAN FERRY/ROXY MUSIC: Streetlife — 20 Greatest Hits. EG Records EEGTV 1. The ultimate Ferry/Roxy Music compilation which is destined to be one of the year's biggest sellers, particularly as it's backed by a £350,000 marketing campaign. The double-album package features all the firm favourites — Virginia Plain, Pyramarama, Love Is The Drug, and Ferry's solo hits Slave To Love, A Hard Rain's A-Gonna Fall included — and there's not a single dud amongst the 20 tracks.

CHRIS REA: On The Beach. Magnet MAGL 5069. Very mellow and all in the best possible taste is Rea's new LP which follows, but never quite matches, last year's classic Shamrock Diaries. Unashamedly aimed at the US market, which has so far proved fairly barren ground for him, Rea can count on good UK sales for On The Beach, prompted by the single It's All Gone. Touring shortly, with extensive general promotion in the press.

JOE COCKER: Cocker. Capitol EST 2009 Few more gratifying or unexpected events could occur in 1986 than a rebirth for the great Joe's commercial acceptance, but should some miracle happen, and he be allowed to simply sing his lungs out without gimmicky production and unsuitable over-fussy arrangements, not to mention generally only average material as displayed on this LP, then the unlikely might occur. Showing every now and then that he can still do it, as on a few tracks here like Don't You Love Me (an epic) and the Baker St.-soundalike Heaven, Joe Cocker should be cherished and provided with more sympathetic collaborators than on this over-produced misconception.

MODELS: Out Of Mind Of Sight. Geffen Records 924 100-1. Producers: Mark Opitz, Reggie Lucas, Nick Launay. It's hard to imagine UK buyers dashing out to buy this pedestrian rocky album by Aussie Models when there's so much homegrown talent on their doorsteps. The band are platinum at home, but there's a lot of promo to be done before that's anything but a far distant hope over here.

MAZARATI: Mazarati. Paisley Park Warners 925 368-1. Producers: Brown Mark, David Z. Prince's seal of approval for his latest Paisley Park proteges is apparent in this quirky funk which manages to be fey and sleazy at the same time. The royal presence is bestowed on 100 MPH, the sole Prince composition here and one which could boost the potential of what is, largely, a pale reflection of the group's mentor.

JAMES BROWN: Dead On The Heavy Funk 74-76. Polydor 827 439-1. Among the current slew of Brown reissues, this compilation of Godfather goodies from a decade or so back bears close investigations. Includes the hits Body Heat and Get Up Offa That Thing to pull in an audience, and quality sides like Don't Tell It, Funky President and Superbad, Superslick to keep them there.

INDIES

ALTERNATIVE RADIO: First Night COLDLP 001. Distribution: Cartel. A surprisingly pleasant LP considering it's the soundtrack from a musical which deals with the unpleasant subject of heroin addiction. Writers Rob and Alan Fennah seem to have deliberately used light, wistful pop to emphasise that there's no such thing as a typical hardnut addict — heroin can take hold of anyone. The subject isn't easily discernible from music or lyrics — and a lyric sheet would have been nice, had the no doubt tight indie budget allowed. One to watch — espe-



ALTERNATIVE RADIO: nice music disguising a nasty subject

cially if the musical, currently at Wirral Youth Theatre, transfers to London. The title track single has received some Radio One play.



STOCK IT

THEM HOWLING HORRORS: (Look Our For) The Changing Tide. Criminal Damage. CRI MLP 133. Distribution: Backs/Cartel. Snotty, white clenched fist soul/R&B forming a kind of parallel to labelmates Mighty Ballistics Hi-Power's treatment of rock reggae in that both are trad gone baad (as in good). Smashing down the walls of heartache and winning more than a fair few friends on the way we hazard.

JOHN OTWAY: John Otway's Greatest Hits. Strikeback. SBR 4LP. Distribution: Backs Kartel. Avoiding the regrettable spoof on Japanese imports, this hits compilation teaches us a golden rule' never forget an eccentric'. Otway has flown so close to being an easily dismissable oddity, that this collection comes as almost a shock. The material is damn strong, especially a truly inspired version of Bachman Turner Overdrive's You Ain't Seen Nothing Yet. Those who fondly remember Otway (and Barrett) will love this, those who don't, will as well.

GREAT OUTDOORS: Making Allowances For The Jargon. Upright. GODLP1. Producer: Pat Collier. Distribution: Rough Trade. Modest proof of the enduring pleasures of melodic guitars and vocal harmonies. Great Outdoors understand that still what most of us appreciate most is a good tune, and here they offer up 10 examples of what a formative English REM might achieve.

MT QUARTER: Delirium. Illuminated. AMA24. Distribution: Revolver/Carter. Youth (Brilliant) and Ben Watkins (Flowerpot Men) take a handful of simplistic themes for "alternative" dancefloors and play around with them, extrapolating them out lengthways with FX, edits, etc, without ever really expanding the content beyond the pedestrian.

VIC GODARD: T.R.O.U.B.L.E. Rough Trade. ROUGH 86. It's funny how once a cult audience adopts a figure (Godard for making the punk classic Ambition) only mass acceptance by the rest of the public can shake their elitist faith. Not that T.R.O.U.B.L.E. isn't worth far more than their blind allegiance, it's just another odd that here we have music that could easily have been lifted from the Absolute Beginners score (the same accomplished Radio Two swing of 1982's Songs For Sale only better played/arranged by Working Week) appealing to people who wouldn't be seen dead at something so outré. Cool logic = indie chart.

DURUTTI COLUMN: Bread And Circuses. Factory Benelux. FBN 36. The famous Vini Reilly sadly evocative guitar sound (or often now the same tremulous mood created with keyboards) woven together with his current back-up of sympathetic percussion, trumpet, violin and one occasional effectively flat vocal, within a song fabric that owes more to the minimalists (Philip Glass etc) than trad pop structures. Such unintrusive music can't ever hope to gain a truly mass audience, but this is lovely.

ELITE REGISTRATIONS

We have over ten years experience transferring vehicle registration numbers and we have thousands of satisfied customers. The prices listed below are realistic and the majority are not subject to VAT. Any registration can be secured by telephone with a deposit of £50 via credit card (ACCESS, VISA, AMEX or DINERS CLUB) or upon us receiving a cheque from you. The prices stated do not include the £80 transfer fee. WE HANDLE THE ENTIRE TRANSFER FOR YOU. Similar numbers wanted (you do not have to part company with your vehicle at any time), use the coupon below for a free quotation and details. CNDA member.

Write: ELITE REGISTRATIONS, P.O. BOX 1, BRADFORD-ON-AVON, WILTS BA15 1YQ.

Telephone: North Trowbridge (0225) 782390 or 782550

Office opening hours: Monday-Friday 9am to 8pm Saturday 9am to 5pm, Sunday 10am to 5pm

A 268	E2400	BOW BK	E250	DIV 75	E275	ESW 92	E420	1 GHT	E345	HTK 42	E650	K FJ	E320	LHP IN	E460	619 M TG	E660	NWV 192	E420	208 PK	E320	RGRV 6V	E320	SEG 75	E450	568 TBH	E320	TVM 3V	E320	V5V 412	E260	WNT 737	E420
AAM IV	E460	909 BOB	E460	DW 75	E275	5 ETT	E990	451 GHT	E345	HOL IN	E420	6 KFM	E920	269 LD	E460	M1 L	E445	414 NVC	E420	514 PKR	E460	6202 RH	E560	SEH IV	E560	597 TBH	E460	UVR 3V	E320	65 VTE	E420	WNV 102	E360
AB 11V	E320	3719 BR	E450	DJ 1112	E320	5 ETT	E990	GHW 45	E420	H15 31	E620	KG 6545	E1145	92 LOE	E520	34 MT	E770	NVB 13	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200	9 HTT	E770	88 KD	E655	322 LCH	E420	MTW 3P	E320	529 AF	E320	7014 PL	E420	RHK 565	E605	SE 54	E755	TBU IR	E420	UDJ 203	E320	V01 I	E3200	WOC 382	E420
ABW 17R	E320	72 BP	E460	164 DO	E115	8610 EV	E360	1215	E2200</																								

- 21** 15 **ORIGINAL SOUNDTRACK FROM 'ROCKY IV'** ● Scott Brothers SGT 70272
- 22** 38 **SUZANNE VEGA** CD A&M AMA 5072
- 23** 17 **BE YOURSELF TONIGHT** ★★ CD RCA PL 70711
- 24** 16 **5150** Van Holen Warner Brothers WS150
- 25** 19 **THE T.V. HITS ALBUM TWO — 16 ORIGINAL HIT-TV THEMES** Various Towerbell TWLP 10
- 26** 31 **WORLD MACHINE** ★ CD Polydon POLH 25
- 27** 21 **ANIMAL MAGIC** The Blow Monkeys RCA PL 70910
- 28** 18 **BLACK CELEBRATION** ○ CD Mute STUMM 26
- 29** 14 **DIRTY WORK** ○ CD Rolling Stones/CBS 86321
- 30** 28 **QUEEN GREATEST HITS** ★★ CD EMI EATV 30
- 31** 27 **THIS IS BIG AUDIO DYNAMITE** Big Audio Dynamite CBS 26714
- 32** 22 **STREET SOUNDS EDITION 16** Various Street Sounds SISND 16
- 33** 41 **LUXURY OF LIFE** ● CD Five Star Temi/RCA PL 70735
- 34** 26 **LIKE A VIRGIN** ★★ CD Madonna Sire WX 20
- 35** **NEW** **LIKE A ROCK** Bob Seger & The Silver Bullet Band Capitol EST 2011
- 36** 24 **THE COLOUR OF SPRING** ○ CD EMI EMC 3506
- 37** 35 **SONGS FROM THE BIG CHAIR** ★★ CD Tears For Fears Mercury/Phonogram MERH 58
- 38** 40 **ALEXANDER O'NEAL** ○ Alexander O'Neal Tabu TBU 26485
- 39** 32 **THE DREAM OF THE BLUE TURTLES** ★ CD A&M DREAM 1
- 40** 34 **LITTLE CREATURES** ● CD Talking Heads EMI TAH 2
- 41** 29 **GO WEST** ★ CD Go West Chrysalis CHR 1495
- 42** 30 **NEW YORK, NEW YORK (HIS GREATEST HITS)** Frank Sinatra Reprise WKS2

★ **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-ENTRY**

IN SESSION RADIO TWO
 NATIONAL COLOUR FLYPOSTING
 HEAVY MUSIC PRESS CAMPAIGN
 U.K. TOUR APRIL 21st TO JUNE 15th
 PRODUCED BY NEIL BROCKBANK
 AMMUNITION COMMUNICATIONS — 22 DENMARK ST. LONDON WC2
ORDER NOW FROM
 CARTEL — COUNTERPOINT — MAKING WAVES

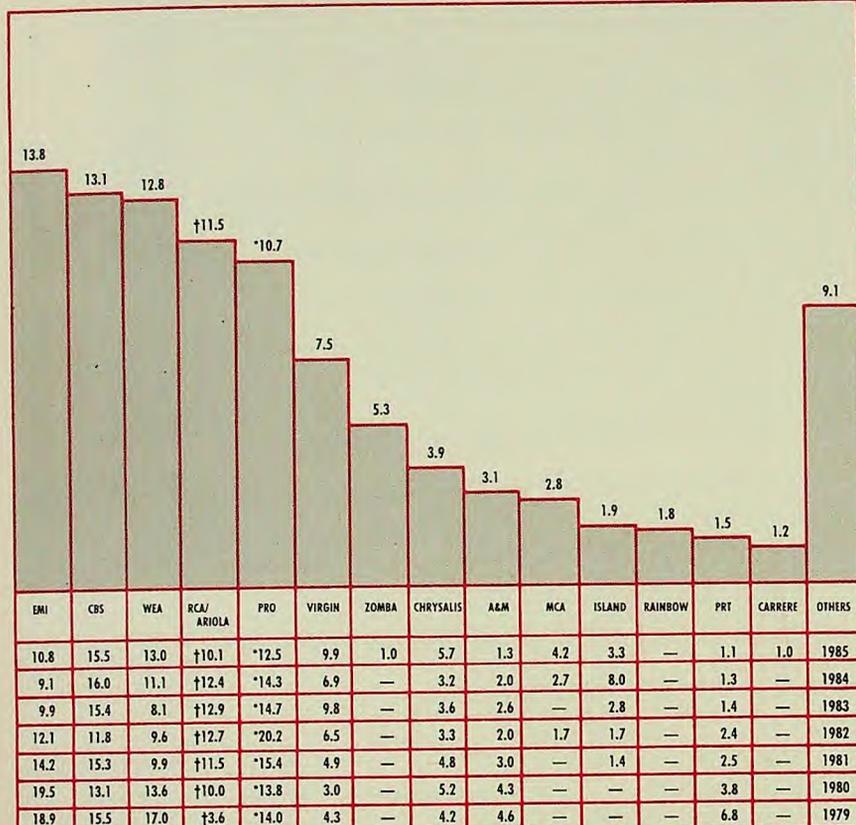
- 43** 23 **HOUNDS OF LOVE** ★ CD Kate Bush EMI KAB 1
- 44** 46 **ROCK ANTHEMS II** ○ Various K-Hi NE 1319
- 45** 43 **HIPSWAY** CD Hipsway Mercury/Phonogram MERH 85
- 46** 60 **FINE YOUNG CANNIBALS** ● CD Fine Young Cannibals London LONLP 16
- 47** 36 **EATEN ALIVE** CD Diana Ross Capitol R0552
- 48** 49 **ALCHEMY — DIRE STRAITS LIVE** ★ CD Dire Straits Virgin/Phonogram VERY 11
- 49** 25 **FROM LUXURY TO HEARTACHE** ○ Culture Club Virgin V 2380
- 50** 57 **HEART** CD Heart Capitol LOVE 1
- 51** 37 **ISLAND LIFE** ● CD Grace Jones Island (G) 1
- 52** 33 **TURBO** Judas Priest CBS 26441
- 53** 63 **ROCK A LITTLE** CD Stevie Nicks Polyphone PCS 7300
- 54** 56 **FACE VALUE** ★★ CD Phil Collins Virgin V 2185
- 55** 61 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★★ Various Virgin/EMI NOW 6
- 56** 72 **RECKLESS** ★ CD Bryan Adams A&M AMA 5013
- 57** 68 **RUMOURS** ★★ CD Fleetwood Mac Warner Brothers K 56344
- 58** **RE** **PORTAIT** ● Diana Ross Telstar STAR 2238

- 79** 62 **SPARKLE IN THE RAIN** ● CD Simple Minds Virgin V 2300
- 80** **RE** **MACALLA** ○ CD Glenn Gould RCA PL 70894
- 81** **NEW** **MUSIC FROM SOUNDTRACK 'OUT OF AFRICA'** Music composed and conducted by John Barry MCA MCF 3310
- 82** 95 **DIRE STRAITS** ★★ CD Dire Straits Virgin/Phonogram 9102021
- 83** 59 **MAKING MOVIES** ★★ CD Dire Straits Virgin/Phonogram 6359 034
- 84** **RE** **COMMUNIQUE** ★ CD Dire Straits Virgin/Phonogram 9102 031
- 85** 79 **STREET SOUNDS HIP-HOP ELECTRO 11** Various Street Sounds ELST 11
- 86** **RE** **AFTER ALL THESE YEARS** Foster & Allen Riz RITZLP 0032
- 87** 87 **JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.** ● Various Syllus SMK 8612
- 88** 53 **BIG WORLD** CD Joe Jackson A&M JMA 3
- 89** **RE** **NEW GOLD DREAM (81-82-83-84)** ● CD Simple Minds Virgin WZ230
- 90** 91 **HITS 3** ★★ Various CBS/WEA HITS 3
- 91** 67 **HELLO, I MUST BE GOING!** ★★ CD Phil Collins Virgin WZ52
- 92** 58 **BORN IN THE U.S.A.** ★★ CD Bruce Springsteen CBS 86304
- 93** 83 **CAN'T SLOW DOWN** ★★ CD Lionel Richie Motown STMA 8041
- 94** 50 **MATT BLANCO** CD Matt Bianco WEA WX 35
- 95** 85 **NIGHT BEAT II** ○ Various Syllus SMK 8613
- 96** 73 **PICTURE BOOK** ○ CD Simply Red Elektra EKT 27
- 97** **RE** **BAT OUT OF HELL** ★★ CD Meat Loaf Cleveland International/Epic ERC 82419
- 98** **RE** **THE SINGLES 81-85** ● CD Depeche Mode Mute MUTE 1
- 99** 77 **BEST OF INCANTATION: MUSIC OF THE ANDES** Incantation West Five CODA 19
- 100** 97 **THE WORKS** ★ CD Queen EMI WORK 1

CD: Released on Compact Disc
 "The British Record Industry Chart © Social Surveys (Gallup Poll) Ltd 1986. Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved."

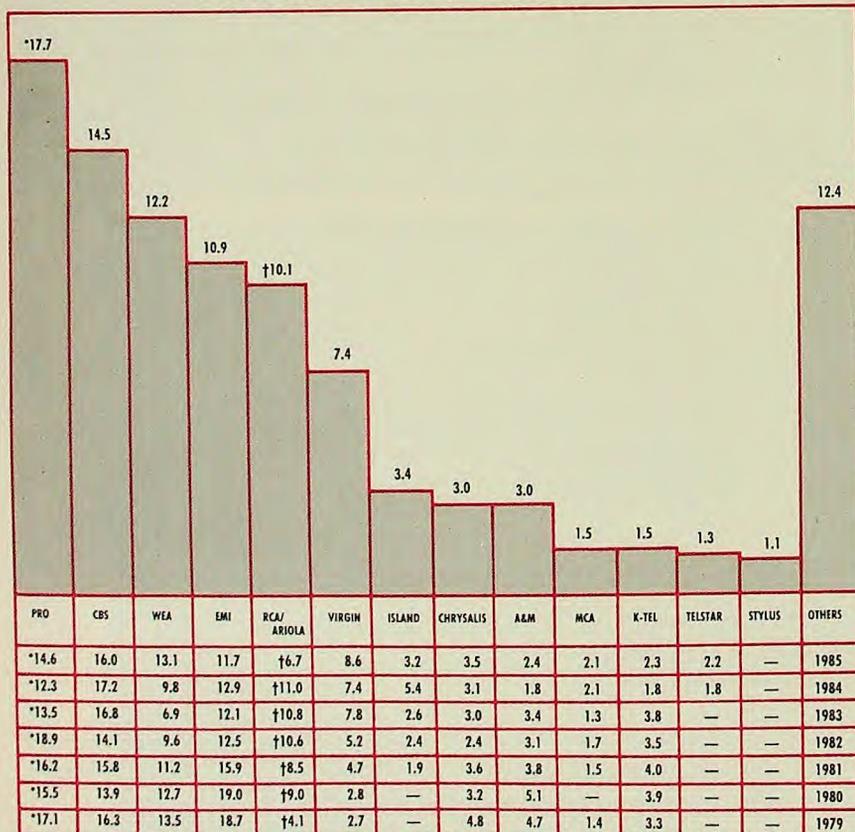
MARKET SURVEY JAN-MAR '86

SINGLES LEADING COMPANIES %



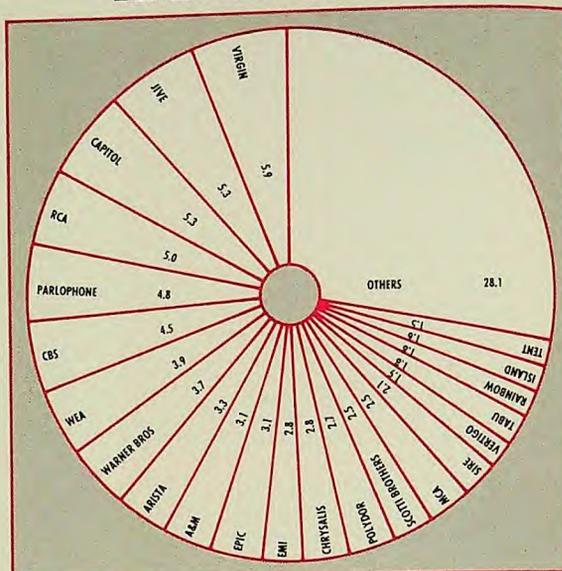
* Previously shown separately as Phonogram, Polydor and London. † Previously shown separately as RCA and Ariola/Arista.

ALBUMS LEADING COMPANIES %

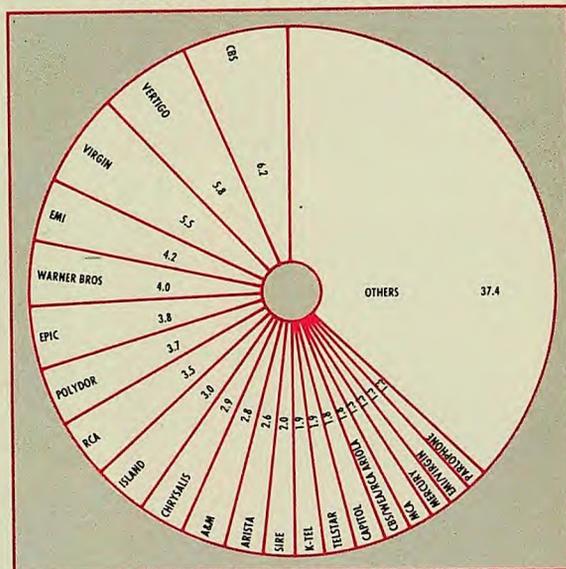


* Previously shown separately as Phonogram, Polydor and London. † Previously shown separately as RCA and Ariola/Arista.

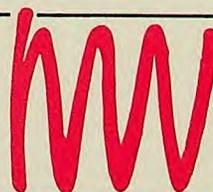
SINGLES LEADING LABELS %

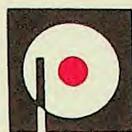


ALBUMS LEADING LABELS %



THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those priced at £1.82 and over. Albums on more than one label are combined on leading labels chart.





phonogram



PolyGram

No.1 Album Market Share

This was only made possible with the help of all our Artists, Managers, Manufacturing & Distribution Divisions, Office Staff, all our Friends in TV & Radio & you The Retailer - Many thanks.

TOP 100 ALBUMS



1	NEW	STREET LIFE — 20 GREAT HITS Bryan Ferry (Various)	EG/Polydor EGV 1 (F) C: EGMV1, CD: B29 136-2
2	1	HITS 4 * Various (Various)	CBS/WEA/RCA/Anita Hits 4 (W) C: HITS 4
3	2	BROTHERS IN ARMS *** Dire Straits (Mark Knopfler/Neil Donnan)	Virgin/Phonogram VERH 25 (F) C: VERHC 25, CD: 874 499-2
4	5	WHITNEY HOUSTON • Anita 206 978 (R), C: 406 978, CD: 610359 W. Houston (J. Jackson (3)/Kashif (2)/M. Mosser (4)/N. M. Walden (1))	
5	3	HUNTING HIGH AND LOW * A-Ha (T. Mansfield (7)/A. Tamey (2)/J. Ratcliff/a-ha (1))	Warner WX 30 (M) C: WX 30C CD: 925300-2
6	9	ONCE UPON A TIME * Simple Minds (J. Jammer/B. Clearmountain)	Virgin V 2364 (E) C: TV 2364, CD: CDV 2364
7	4	PLEASE Pel Shop Boys (Stephen Hague)	Parlophone PSB 1 (E) C: TC PSB 1
8	13	HEART TO HEART Various (Various)	K-tel NE 1318 (K) C: CE 2318
9	12	THE GREATEST HITS Shalamar (Leon Sylvers/Various)	Sylva SMR 8615 (STY) C: SMC 8615
10	NEW	VICTORIALAND Cocoteux Twins (Cocoteux Twins)	4AD CAD 402 (P/RT) C: CADC 602
11	NEW	ON THE BEACH Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5069 (R) C: ZC MAG 5069, CD: CD MAG 5069
12	8	NO JACKET REQUIRED *** Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TV 2345, CD: CDV 2345
13	NEW	TINDERBOX Siouxie And The Banshees (Siouxie And The Banshees)	Wanderland/Polydot SHELP 3 (F) C: SHEMC 3
14	6	PARADE Music from Under The Cherry Moon Prince/Revolution (Prince and Revolution) Paisley Park/Warner WX39(M) WX39C	
15	NEW	THE MAN AND HIS MUSIC Sam Cooke (Various)	RCA PL 87127 (R) C: PK 87127
16	7	HITS FOR LOVERS * Various (Various)	Epic EPC 10050 (C) C: 40-10050
17	11	RENDEZ-VOUS Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 27 (F) C: POLHC 25, CD: B29 125-2
18	NEW	IN VISIBLE SILENCE The Art Of Noise (The Art Of Noise)	Chrysalis WOL 2 (F) C: ZWOL 2
19	10	WELCOME TO THE REAL WORLD * Mr. Mister (Paul DeVilliers/Mr. Mister)	RCA PL 89647 (R) C: PK 89647, CD: PD 89647
20	20	ORIGINAL SOUNDTRACK "ABSOLUTE BEGINNERS" * Various (Langer/Winterkill (6)/D. Bowie (2))	Virgin V 2386 (E) TVC 2386 CDV2386
21	15	ORIGINAL SOUNDTRACK "ROCKY IV" * Various (Various)	Scott Brothers SCT 70272 (C) C: 40-70272
22	38	SUZANNE VEGA Suzanne Vega (Lenny Kaye/Steve Addabbo)	A&M AMA 5072 (F) C: AMC 5072, CD: CDA 5072
23	17	BE YOURSELF TONIGHT ** Eurythmics (David A. Stewart)	RCA PL 70711 (R) C: PK 70711, CD: PD 70711
24	16	5150 Van Halen (Van Halen/Mick Jones/Dann Lousada)	Warner Brothers W5150 (M) C: SMC 5150C
25	19	THE T.V. HITS ALBUM TWO Various (Various)	Towerbell TVLP 10 (E) C: ZCTV 10
26	31	WORLD MACHINE * Level 42 (Wally Badarou/Level 42)	Polydor POLH 25 (F) C: POLHC 25, CD: B27 487-2
27	21	ANIMAL MAGIC The Blow Monkeys (Peter Wilson (10) Michael Baker/Dr. Robert/Adam Moseley (1))	RCA PL 70910 (R) C: PK 70910
28	18	BLACK CELEBRATION • Mute STUMM 26 (U/RT/SP) CD: CD STUMM 26 Depeche Mode (Depeche Mode/Gareth Jones/Daniel Miller)	C: CSTUAMM 26
29	14	DIRTY WORK Rolling Stones (Steve Lillywhite/The Climax Twins)	Rolling Stones/CBS 86321 (C) C: 40-86321, CD: 86321
30	28	QUEEN GREATEST HITS *** Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30, CD: CDP 746 033-2
31	27	THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite (Mick Jones)	CBS 2671 4 (C) C: 40-26714
32	22	STREET SOUNDS EDITION 16 Various (Various)	Street Sounds STSND 16 (A) C: ZCST5 16
33	41	LUXURY OF LIFE * Five Star (Nick Macchiaroli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735 CD: PD 70735
34	26	LIKE A VIRGIN ** Madonna (Nick Rodgers (9) Madonna/Steve Bray (1))	Sire WX 20 (M) C: WX20 C, CD: 925 181-2
35	NEW	LIKE A ROCK Bob Seger & The Silver Band (Bob Seger/Punch)	Capitol EST 2011 (E) C: CTEST2011
36	24	THE COLOUR OF SPRING Talk Talk (Tim Friese-Greene)	EMI EMI 3506 (E) C: TC EMI 3506, CD: CDP 746 288-2
37	35	SONGS FROM THE BIG CHAIR *** Tears For Fears (Chris Hughes)	Mercury MERH 58 (F) C: MERHC 58, CD: B24 300-2
38	40	ALEXANDER O'NEAL Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu TBU 26485 (C) C: 40-26485
39	32	THE DREAM OF THE BLUE TURTLES * Sung (Shiny/Pete Smith)	A&M DREAM 1 (R) C: DREMC 1, CD: DREMD 1
40	34	LITTLE CREATURES * Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAH2 C, CD: CDP 746 158-2

41	29	GO WEST * Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495, CD: CCD 1495
42	30	NEW YORK, NEW YORK (HIS GREATEST HITS) Frank Sinatra (Various)	Regime WX32 (M) C: WX 32C
43	23	HOUNDS OF LOVE * Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TCKAB 1, CD: CDP 746 164-2
44	46	ROCK ANTHEMS II Various (Various)	K-tel NE 1319 (K) C: CE 2319
45	43	HIPSWAY Hipsway (O. Duffy/Hipsway (6)/Langan (2)/Langan/O. Duffy (1))	Mercury/Phonogram MERH 85 C: MERHC 85 (F) CD: 826821-2
46	60	FINE YOUNG CANNIBALS * Fine Young Cannibals (Gil/Cox/Steale/Millar/Pela)	London LONLP 16 (F) C: LONC 16, CD: B28 004-2
47	36	EATEN ALIVE D. Ross (B. Gibb/K. Richardson/A. Galvin (All Tracks)/M. Jackson (1 Track))	Capitol ROSS 2 (E) C: TC ROSS 2, CD: CDP 746 184-2
48	49	ALCHEMY — DIRE STRAITS LIVE * Dire Straits (Mark Knopfler)	Virgin/Phonogram VERY 11 (F) C: VERTC 11
49	25	FROM LUXURY TO HEARTACHE Culture Club (Ali Ford/Martin/Lew Hahn)	Virgin V2380 (E) C: TV 2380
50	57	HEART Heart (Ron Nevison)	Capitol LOVE 1 (E) C: TC LOVE 1, CD: CDP 746 157-2
51	37	ISLAND LIFE * Grace Jones (Chris Blackwell/Alex Sadkin (6)/Tom Moulton (3)/Trevor Horn (1))	Island GI 1 (E) C: GJC 1, CD: CID 132
52	33	TURBO Judas Priest (Tom Allom)	CBS 26641 (C) C: SMC 26641
53	63	ROCK A LITTLE Steve Nicks (Jimmy Iovine)	Parlophone PCS 7300 (E) C: TC PCS 7300, CD: CDP 746 201-2
54	56	FACE VALUE ** Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TV 2185, CD: CDV 2185
55	21	NOW, THAT'S WHAT I CALL MUSIC 6 *** Various (Various)	Virgin/EMI NOW 6 (E) C: TC NOW 6
56	72	RECKLESS * Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013, CD: CDA 5013
57	68	ROMOURS *** Fleetwood Mac (Fleetwood Mac/Richard Dashnik/Ken Caillat)	Warner Brothers K 56344 (M) C: K 56344, CD: C 52634-2
58	NEW	POURTRAIT Diana Ross (Various)	Tablar STAR 2238 (R) C: SIAC 2238
59	55	THE FIRST ALBUM * Madonna (Reggie Lucas)	Sire WX 22 (M) C: WX 22C, CD: 923 867-2
60	64	ROCK ME TONIGHT Freddie Jackson (Bobby Eastmond)	Capitol FRED 1 (E) C: TC FRED 1, CD: CDP 746 170-2

*** = 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 ▲ Panel Sales Increase 50% or more over previous week.
RE = RE-ENTRY

ARTISTS' A-Z

*ABSOLUTE BEGINNERS (Soundtrack)	20	*NOW, THAT'S WHAT I CALL MUSIC 6	55
a-ha	5	OCEAN, Billy	62
ADAMS, Bryan	56	O'NEAL, Alexander	38
ART OF NOISE, The	18	OUT OF AFRICA (Soundtrack)	81
BANGLES	65	PET SHOP BOYS	7
BIG AUDIO DYNAMITE	31	PRICE AND THE REVOLUTION	14
BLOW MUNKIES, The	27	QUEEN	30, 100
BUSH, Kate	43	REA, Chris	11
*CHENNAI ALBUM, The	67	RICHIE, Lionel	93
CLANNAD	80	*ROCK ANTHEMS II	44
COCTEAU TWINS	10	*ROCKY IV (Soundtrack)	29
COOKS, Sam	15	ROLLING STONES	21
COLLINS, Phil	12, 54, 91	ROSS, Diana	47, 58
CULTURE CLUB	49	ROXY MUSIC	1
DEPECHE MODE	28, 98	RUSH, Jennifer	75
DIRE STRAITS	3, 48, 61, 83, 84	ELECTRIC LIGHT ORCHESTRA	66
EURYTHMICS	23	SEGER, Bob & The Silver Bullet Band	35
FALCO 3	73	SHALAMAR	9
FERRY, Bryan	1, 42	SIMPLE MINDS	6, 79, 89
FINE YOUNG CANNIBALS	46	SIMPLY RED	96
FIVE STAR	33	SINATRA, Frank	13
FLEETWOOD MAC	57	SIOUXIE AND THE BANSHEES	43
FOSTER & ALLEN	86	SOUNDTRACKS etc.	14, 20, 21, 77
GO WEST	41	SPANDAU BALLET	71
HEART	50	SPRINGSTEEN, Bruce	92
*HEART TO HEART	8	*STREET SOUNDS EDITION 16	85
HIPSWAY	45	*STREET SOUNDS HIP-HOP ELECTRO 11	85
*HITS 3	90	STING	39
*HITS 4	2	STREISAND, Barbra	72
*HITS FOR LOVERS	16	TALK TALK	36
HOUSTON, Whitney	4	TALKING HEADS	40
Huddersfield Choral Society, The	64	TEARS FOR FEARS	37
INCANTATION	99	TURNER, Tina	69, 70
JACKSON, Freddie	60	*T.V. HITS ALBUM TWO, The	25
JACKSON, Janet	74	U2	69, 70
JACKSON, Joe	88	VAN HALEN	24
JARRE, Jean-Michel	17	VARIOUS	2, 8, 16, 20, 21, 25, 32, 44, 55, 67, 85, 87, 90, 95
*JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.	87	VEGA, Suzanne	22
JONES, Grace	51	VINYL	68
JUDAS PRIEST	52	*Various Artists	76
LEVEL 42	26	Year To Date Album Chart New Entries	89
MADONNA	34, 59	(16 weeks)	
MATT BIANCO	94	Panel Percentage on last week	11%
MEAT LOAF	97	Cassette Percentage of Panel Sales	41%
MOUSKOURI, Nana	98	Titles on CD	65
MR. MISTER	19		
NICKS, Steve	53		
*NIGHT BEAT II	95		

Who's Who

Hipsway, UB40, Peter Gabriel, Cult, Smiths, ABC, Scritti Politti, Stevie Wonder
Check out our new brochure
Phone: (0252) 715546

61	52	LOVE OVER GOLD ** Dire Straits (Mark Knopfler)	Virgin/Phonogram 6359 109 (F) C: 7150 109, CD: 800 088-2
62	48	SUDDENLY Blye Ocean (Keith Diamond)	Jive HP 12 (A) C: HPC 12, CD: CFP 12
63	42	BOYS AND GIRLS * Bryan Ferry (Rhet Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMV 62, CD: B25 659-2
64	39	HYMNS ALBUM Huddersfield Choral Society cond. Owen Anwal Hughes (Andrew Keener)	HMV EMTV 40 C: TC EMTV 40, CD: CDP 746 202-2 (E)
65	69	DIFFERENT LIGHT Bangles (David Kahne)	CBS 26659 (F) C: 40-26659
66	54	PROMISE ** Sade (R. Malar (7)/R. Malar/B. Rogan/M. Pala/Sade (1))	Epic EPC 86318 (C) C: 40-86318, CD: 86318
67	44	THE CINEMA HITS ALBUM * Various (Various)	Towerbell TVLP 9 (E) C: ZCTV 9
68	100	AFTERSHURNER * ZZ Top (Bill Ham)	Warner Brothers WX 27 (M) C: WX27C, CD: 925 342-2
69	74	U2 LIVE "UNDER A BLOOD RED SKY" ** U2 (Jimmy Iovine)	Island U2 5 (E) C: IWC 3
70	51	THE UNFORGETTABLE FIRE * U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: IWC 25, CD: CD 102
71	47	BALANCE OF POWER Blacique Light Orchestra (Jeff Lynne)	Epic EPC 26467 (C) C: 40-26467
72	45	THE BROADWAY ALBUM * B. Sreanad (B. Sreanad/P. Muz (6) B. Sreanad/Others (2) R. Baskan (2)/D. Foster (1))	CBS 86322 (C) C: 40-86322, CD: B6322
73	NEW	FALCO 3 Falco (Rob & Ferdi Bolland)	A&M AMA 5105 (F) C: AMC 5105
74	NEW	CONTROL Janet Jackson (Jimmy Jam/Terry Lewis)	A&M AMA 5106 (F) C: AMC 5106
75	89	JENNIFER RUSH * Jennifer Rush (Gunther Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488, CD: CDCBS 26488
76	78	PRIVATE DANCER ** Tina Turner (Various)	Capitol TINA 1 (E) C: TC TINA 1, CD: CDP 746 040-2
77	NEW	THE SINGLES COLLECTION ** Spondau Ballet (Swain/Valley/Spondau (8)/Burgess (6)/Burgess/Hom (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1 CD: 825 052-2
78	75	ALONE Nana Mouskouri (Andre Chapele)	Philips/Phonogram PHF 3 (F) C: PHHC 3, CD: B76 433-2
79	62	SPARKLE IN THE RAIN * Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TV 2300, CD: CDV 2300
80	NEW	MACALLA Clannad (Steve Nye)	RCA PL 70894 (R) C: PK 70894, CD: PD 70894
81	NEW	ORIGINAL SOUNDTRACK "OUT OF AFRICA" * Music composed and conducted by John Barry (John Barry)	MCA/MCF 3310 (F) C: MCF 3310 (F)
82	95	DIRE STRAITS ** Dire Straits (Mark Knopfler)	Virgin/Phonogram 9102021 (F) C: 7231015, CD: 800051-2
83	59	MAKING MOVIES ** Dire Straits (Jimmy Iovine/Mark Knopfler)	Virgin/Phonogram 6359 034 (F) C: 7150 034, CD: 800 050-2
84	NEW	COMMUNIQUE * Dire Straits (J. Wesley/B. Becklen)	Virgin/Phonogram 9102 031 (F) C: 7231 021, CD: 800 052-2
85	79	STREET SOUNDS HIP-HOP ELECTRO 11 Various (Various)	Street Sounds ELCST 11 (C) C: ZCELC 11 (A)
86	NEW	AFTER ALL THESE YEARS Foster & Allen (Eamon Campbell)	Ritz RITZLP 0032 (SP) C: RITZLP 0032
87	11	JONATHAN KING'S ENTERTAINMENT U.S.A. Various (Various)	Sylva SMR 8612 (STY) C: SMC 8612
88	53	BIG WORLD Joe Jackson (Joe Jackson/David Kenbrenbaum)	A&M JMW 3 (F) C: JWC 3, CD: JWD 3
89	NEW	NEW GOLD DREAM (81-82-83-84) * Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TV 2230, CD: CDV 2230
90	91	HITS 3 ** Various (Various)	CBS/WEA HITS 3 (M) C: HITS 3
91	67	HELLO, I MUST BE GOING! ** Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TV 2252, CD: CDV 2252
92	58	BORN IN THE U.S.A. *** B. Springsteen (B. Springsteen/L. Landau/C. Plafon/S. Van Zandt) (C) 40-86304, CD: B6304	CBS 86304 (C) C: SMC 86304
93	13	CAN'T SLOW DOWN *** Lionel Richie (L. Richie/J. A. Carmichael)	Melown STMA B041 (R) C: CSTMA B041, CD: MCD 06059
94	50	MATT BIANCO Matt Bianco (M. Reilly/M. Fisher/P. Harding (8) M. Reilly/P. Harding (2))	WEA WX 35 (M) C: WX 35C, CD: 240 480-2
95	85	NIGHT BEAT II Various (Various)	Sylva SMR 8613 (STY) C: SMC 8613
96	73	PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27 (M) C: EKT 27C, CD: 960 452-2
97	NEW	BAT OUT OF HELL *** Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419, CD: CDEPC 82419
98	NEW	THE SINGLES 81-85 * Depeche Mode (D. Miller/Depeche Mode (all tracks)/G. Jones (3))	Mute MUTE 1 (U/RT/SP) C: CMUTE 1 C: DREMC 1, CD: DREMD 1
99	77	THE BEST OF INCANTATION Incantation (Incantation/A. O'Duffy/N. Sykes)	West Five CODA 19 (A) C: ZC CODA 19, CD: CODA 19C (M)
100	97	THE WORKS * Queen (Queen/Mock)	EMI WORK 1 (E) C: TC WORK 1, CD: CDP 746 016-2

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE
Compiled by Gallup for the BPI Music Week and BBC, based on a sample of 350 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

Distributor Codes

A—PRT 01-640 3344
 ADS—Advance 01-771 3904
 ARAB—Arabeque 01-995 3073
 BK—Backs 0603 676271
 BM—B.I. Magnetics
 01-575 7117
 BU—Buller 08894 76316
 C—CBS 01-960 2155
 CA—Caddiac 01-836 3646
 CAS—Cassidy 01-871 1419
 CH—Charly 01-639 8603
 CM—Celic Music 0423 888979
 CON—Conifer 0895 441 422
 CP—Counterpoint
 01-555 4321
 DIS—Discovery 067 285 406
 DMS—Dynamic Marketing
 Systems 01-730 7291
 DS—D Sharp 0689 39329
 E—EMI 01-561 8722
 F—Falgout 01-950 6044
 FA—Faling A 0255 74730
 FF—Fast Forward Inc
 FO—Folsound 0203 711935
 FP—Faully 01-727 0734
 FPS—77 45512
 GI—Gypsy 01-994 8048
 GR—Geo's Records
 International 01-804 8100
 GY—Greyhound 01-385 8146
 H—HR Taylor 021 622 2377
 HS—Hatahol 0532 742106
 I—Cartel (Backs, Rough Trade)
 and Fast Forward
 031 225 9279
 Probe—051 236 6591
 Nine Mile—0926 881297
 08 11293 4
 Red Rhino (Nth)
 0904 641415
 Revolver—0272 541291
 IK—01-381 2787
 IMP—Impex Music
 01-229 5454
 IMS—Import Music Services Ltd
 PolyGram 01-590 6044
 INV—Invicta Audiovisuals 0533
 717211
 IRS—Independent Record Sales
 01-850 3161
 (Chris Wellard)
 JETZ—Jettsoundz
 0253 712453
 J—Jungle 01-359 9161
 JS—Jester 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4703
 LG—Lightning 01-969 8344
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music
 Group 0784-65333
 MIS—Music Industry Services 01-
 519 1215
 MA—0292 521241
 M—Mainline 01-683 0330
 MO—Mole Jazz 01-278 0703
 MW—Making Waves
 01-481 0593
 N—Neon 0785 41311
 NN—Nine Mile (see I)
 O—Oval 0232 227826
 OR—Orbione 01-965 8292
 P—Pinnacle 0689 73146
 PAC—Pacific 01-767 29178
 PID—Private Independent
 Distributor
 PK—Pickwick 01-200 7000
 PR—President 01-839 4672
 PROJ—Projection 0702 72281
 PWC—Palace Virgin and Gold
 01-539 5666
 R—RCA 021-525 3000
 RA—Rainbow 01-589 3254
 RC—Rallercoats
 01-390 3711(0453)
 886252
 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
 RR—Red Rhino (see I)
 RT—Rough Trade 01-833 2133
 S—Siva Screen 01-430 1317
 SIM—Sara Marketing Services 01-
 891 6487
 SG—Stage One 0428 4001
 SOL—Solomon & Peres
 0494 32211
 SP—Spartan 01-903 8223
 ST—Studio Import
 01-580 3438/9
 STY—Stylus 01-453 0886
 SW—Swift 0424 220028
 T—Trojan 935-80323
 TB—Terry Blood 0782 670321
 TE—Tent 0708 51881
 TR—Triple Earth 01-995 7059
 V—Vato Sonds 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

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

* Import
 ** Compact Disc

ANTENA, Isabelle EN CAVALÉ Crepuscule TWI 610/— £3.45 (VRT)
APB CURE FOR THE BLUES Red River YTHANLP 4/— (IRT)
BAND OF HOLY JOY THE BIG SHIP SAILS Film Flam HARPBARY 1/— £2.43 Mini LP (P)
BARNBRACK WORLD OF BARNBRACK Homespun DHL 709/CDHL 709 (O/S)
BARTON, Tony STONED (Recorded Live At The Belvedere) President PRX 27/TC-PRX 27 £1.82 (SP)
BLACKWYCH OUT OF CONTROL Metal Masters METALP 111/— £3.45 (P)
BLAST THE POWER OF DESTRUCTION Roadrunner RR 9713/— £3.25 (P)
BROSKI BEAT TRUTHDARE DOUBLEDEARE Forbidden Frustration BILP 3/ITMTC 3 (P)
CABARET VOLTAIRE THE CRACKDOWN Virgin OVED 156/OVEDC 156 £1.98 (£2.12 from May 1) (E)
CAMPBELL, Eddie C KING OF THE JUNGLE Rooster 78602/— £3.75 (SW)
CANNIBALS, The PLEASE DON'T FEED... THE CANNIBALS Scarface 177/— £3.45 (V/R)
CHICAGO IF YOU LEAVE ME NOW CBS Nice Price 32391/40-32391 (C)
COLLINS, Willie WHERE YOU GONNA BE TONIGHT Capitol EST 2012/— (E)
COLOSSEUM STRANGE NEW FLESH Castle CLAP 104/CLAMC 104 £2.10 (P)
CONCRETE SOX YOUR TURN NEXT Car Curt 10/— (IRT)
CRAWLING CHAOS WAQUZZ Fetus Productions WAQUZZ 001/— £3.05 (V/R)
CROSBY, Bob VOLUME 2 1952-53 UK Hindsight HUK 209/— £2.00 (CH)
CUTLER, Ivor GRUTS Rough Trade ROUGH 98/— (V/R)
CUZAKY, Oliver DER OSTEN IST ROI Virgin OVED 161/OVEDC 161 £1.98 (£2.12 from May 1) (E)
DANISON, Wild BOB THIS IS JAZZ VOL 1 Storyville SLP 4067/— £3.50 (SW)
DEKEL AND CLIVE AD NAUSEAN Virgin OVED 150/OVEDC 150 £1.98 (£2.12 from May 1) (E)
DUNYANT MALE CHOIR THE POWER AND THE GLORY Gramercy GRALP 9/GRTC 9 £2.44 (E)
EXCITER HEAVY METAL MANIAC Roadrunner RR 9710/— £3.25 (P)
EXECUTIVE SLACKS FIRE AND ICE Fundamental SAVE 9/— £3.45 (V/R)
FAGIN, Joe/Dave HACKETT THE BEST OF AUF WIEDERSEHEN PET Towerbell AUF 2/AZAF 2 £3.75 (E)
FICTION FACTORY THROUGH THE WARPED WHEEL OUT CBS Nice Price 32778/40-32778 (C)
FLYING SAUCERS Virgin V 238/TCV 238 (E)
GAYE, Marvin MIDNIGHT LOVE CBS Nice Price 32776/40-32776 (C)
GENESIS WHERE THE SOUR TURNS SWEET Metal Masters MACHM 4/— £2.79 Mini LP (C)
GERISHTKEITS LIGA (Justice League) HYPNOTISCHER EXISTENZIALISMUS Side Effects SER 06/— £3.45 (V/R)
GRANDMASTER FLASH THE SOURCE Elektra 9604761/9604764 (W)
GRAY, Jerry 1952 UK Hindsight HUK 212/— £2.00 (CH)
GRAYES, John/Peter BLEEDING NEW RHONE Virgin OVED 171/— £1.98 (£2.12 from May 1) (E)
HACKNEY FIVE-O BETWEEN THE FLOORS Midnight Music CHIME 0018/— £2.10 (V/R)
HANOI ROCKS DEAD BY CHRISTMAS Rawl P 016/RAWTC 016 £3.75 (P)
HARPER, Roy WORK OF HEART Awareness AWL 1002/— £3.75 First 1000 inc 2x7-single, then 1 only (E) Re-issue
HARPER, Roy FOLKJOKEPUS Awareness AWW 1003/AWT 1003 £3.75 (E) Re-issue
HARRIS, Phil 1933 UK Hindsight HUK 215/— £2.00 (CH)
HAWKWARD ANTHOLOGY Vol 1 Samurai SAMR 038C £3.25 (P)
HEAVEN 17 PENHOUSE AND PAYMENT Virgin OVED 157/OVEDC 157 £1.98 (£2.12 from May 1) (E)
HITLIST GOOD EVENING YUGOSLAVIA Virgin V 237/TCV 237 (E)
HUSKER DÜ FLIP YOUR WIG SST SST 055C £3.25 (P)
JAPAN TIN DRUM Virgin OVED 158/OVEDC 158 £1.98 (£2.12 from May 1) (E)
JONES, Jack DEAR HEART AND OTHER GREAT SONGS OF LOVE Memoir MOIR 119/— £2.43 (A)
KATRINA & THE WAVES WAVES Capitol EST 2010/EST 2010 £3.75 (E)
KEEFE, Keith THE FILM GARDEN 92490/92490 (W)
KEEP IT DARK FIRST DOWN AND TEN Charisma/Virgin CAS 1172/CASMC 1172 (Chrome) (E)
KREATOR PLEASURE TO KILL Noise N 0037/— £3.95 (R/R)
LOOSE ENDS A LITTLE SPICE Virgin OVED 159/OVEDC 159 £1.98 (£2.12 from May 1) (E)
MACKA B SIGN OF THE TIMES Ariva ARILP 028/— £3.45 (V/R)
MAINTOVAHI ORCHESTRA, The THE COLLECTION Castle Collectors CCSP 130/CCSMC 130 £2.73 2LP (P)
MATALL, John THE COLLECTION Castle Collectors CCSP 137/CCSMC 137 £2.73 2LP (P)
MCDOWELL, Fred DOUBLE DYNAMITE—MISSISSIPPI & CHICAGO Blues Red Lightnin' RL 0063/— (HS/MW/SW)
MIGHTY CAESARS, Thee THEE CAESARS OF TRASH Milkshakes APOLL— £3.45 (V/R)
MORROES, The FACE ANOTHER DAY Parlophone PCS 7302/TC-PCS 7302 £3.75 (E)
MORGAN, Mel'SA DO ME BABY EST 2008/TC EST 2008 £3.75 (E)
MOVE, The THE COLLECTION Castle Collectors CCSP 135/CCSMC 135 £2.73 2LP (P)
NIGHTINGALES IN THE GOOD OLD COUNTRY WAY Vindaloo VYL 7/— £3.45 (V/R)
OLDFIELD, Mike HERGEST RIDGE Virgin OVED 163/OVEDC 163 £1.98 (£2.12 from May 1) (E)
OLDFIELD, Sally WATER BEARER Castle CLAMC 101/— £2.10 (P)
OTWAY, John GLEATEST HITS Strikeback SB 4C £3.25 (P)
PALE FOUNTAINS FROM ACROSS THE KITCHEN TABLE Virgin OVED 164/OVEDC 164 £1.98 (£2.12 from May 1) (E)
P.I.L. PUBLIC IMAGE Virgin OVED 160/OVEDC 160 £1.98 (£2.12 from May 1) (E)
PREDATOR EAST PREY Roadrunner RR 9714/— £3.25 (P)
PRINCESS PRINCESS Supreme SU 12CZ/1 1 £3.65 (A)
PSYCHEDELIC FURS FOREVER NOW CBS Nice Price 32777/40-32777 (C)
RAIN GODS, The IN SOME WAKING HOUR Thin Sliced SLICE 8/— (V/R)
ROYAL PHILHARMONIC ORCHESTRA MOUNTBATTEN That's Entertainment TER 1113/ZCTER 1113 £3.60 (P)
SEX PISTOLS FLOGGING A DEAD HORSE Virgin OVED 165/OVEDC 165 £1.98 (£2.12 from May 1) (E)
SHAW, Semtee 20 GOLDEN PIECES OF SANDIE SHAW Bulldog BDL 2051/BDG 2051 £1.82 (SP)
SIX RED DOTS QUIET THE COLLECTION Castle Collectors CCSP 133/CCSMC 133 £2.73 2LP (P)
SPAIN, Oh's GOOD MORNING MR. BLUES Storyville SLP 4041/— £3.50 (SW)
STARBUCK, Kay 1947 UK Hindsight HUK 214/— £2.00 (CH)
TANGERINE DREAM EXIT Virgin OVED 166/OVEDC 166 £1.98 (£2.12 from May 1) (E)
TANGERINE DREAM LOGOS—LIVE Virgin OVED 167/OVEDC 167 £1.98 (£2.12 from May 1) (E)
TERENTI, Billy And His Orchestra THE TERNENT SOUND Presentation PLE 518/— £2.44 (SP)
THEIR ACCORDIONS OF SCOTLAND VOL 2 Loch LOCLP 1037/ZCLOC 1037 £3.04 (A)
THREE JOHNS, The WORLD BY STORM Abstract ART 012/ABCCT 012 £3.25 (P)
TIMES UP AGAINST IT (Soundtrack from Joe Orton play for The Beatles) Arttop ART 16/— £3.45 (V/R)
TORMENTORS, The HANGING AROUND Eva EVO 12055/— £3.45 (E)
TYLER, Bonnie SECRET DREAMS AND FORBIDDEN FIRE CBS 86319/40-86319 (C)
UB40 UB40 DEP International/Virgin LPDEP 3/CADEP 3 £1.98 (£2.12 from May 1) (E)
URIAH HEEP THE MACHINERS BIRTHDAY Castle CLAP 109/CLAMC 109 £2.10 (P)
URIAH HEEP ABOMINOUS Castle CLAP 110/CLAMC 110 £2.10 (P)
URIAH HEEP VERY EASY VERY UMBLE Castle CLAMC 105/— £2.10 (P)
URIAH HEEP LOOK AT YOURSELF Castle CLAMC 107/— £2.10 (P)
URIAH HEEP SALISBURY Castle CLAP 106/CLAMC 106 £2.10 (P)
URIAH HEEP DEMONS AND WIZARDS Castle CLAP 108/CLAMC 108 £2.10 (P)
VARIOUS A TRIBUTE TO ROBERT BURNS/Loch LOCLP 1039/ZCLOC 1039 £3.04 (A)
VARIOUS ACCORDIONS OF SCOTLAND VOL 1 Loch LOCLP 1037/ZCLOC 1037 £3.04 (A)
VARIOUS FAMOUS THEMES—REMEMBER THESE? (Themes from 40's & 50's) Gramercy GRALP 10/— £2.44 (E)
VARIOUS GUILLOTINE (Inc The Motors, XTC) Virgin OVED 169/— £1.98 (£2.12 from May 1) (E)
VARIOUS LET'S HEAR IT FOR THE GIRLS Stylus SMC 8614/SMC 8614 2LP (STY)
VARIOUS LIVE AT ELECTRIC CIRCUS Virgin OVED 170/— £1.98 (£2.12 from May 1) (E)
VARIOUS LIVELY BODY Black Scorpion (no catalogue number)/— £3.95 (JS)
VARIOUS MAGNETIC NORTH (Inc Carcavallo, Entuziaste Neobauten) Touch T 5/— £7.19 with free booklet (V/R)
VARIOUS METAL KILLER COLLECTION Castle Collectors CCSP 134/CCSMC 134 £2.73 2LP (P)
VARIOUS 20 OF YOUR HUNDRED BEST TUNES Castle Collectors CCSP 132/CCSMC 132 £2.73 2LP (P)
VARIOUS PASSION TRACKING VOL IV (Inc Angie Gold, Kelly Marie) Passion PADLP 104/— £3.60 Inc free 12" single (A)
VARIOUS REBEL ROCK QUALITY Konnexion KOMA 788024/— £3.25 (P)
VARIOUS COMIC RELIEF UTTERLY UTTERLY LIVE WEA WX 51/WX 51C £3.99 (W) All proceeds to famine relief
VARIOUS SCOTTISH FAVOURITES VOL 2 Klub KSU/P 406/ZCSP 406 £3.04 (A)
VARIOUS SISTERS ARE DOIN' IT Towerbell TVLP 11/ZCTV 11 2LP £4.12 (E)
VARIOUS SONGS OF SCOTLAND VOL 4 Loch LOCLP 1038/ZCLOC 1038 £3.04 (A)
VARIOUS SOUL TIME (Inc Shirley Ellis, The Triumphs) SMP SIMLP 4/— £3.45 (A)
VARIOUS THE UNISSUED 1963 BLUES FESTIVAL Red Lightnin' RL 0060/— (HS/MW/SW)
VARIOUS THIS IS HOT TOO (Inc The Triffids, Calabro Riles) Hot HOT 7/— £2.70 (V/R)
VARIOUS THE SCOTTISH FAVOURITES VOL 1 Klub KSU/P 406/ZCSP 406 £3.04 (A)
VARIOUS WHITEMAS/ARCHTYPY (Inc Laback, SPK) Side Effects SER 05/— £3.45 (V/R)
VARIOUS VINTAGE REGGAE VOL 2 Germain DGPL 286/— £3.49 (JS)
VELVET UNDERGROUND SLP BOX SET (Third Album/VU/Velvet Underground And Nico/White Light White Heat/Another View) Polydor ZUBOX 1/— £16.50 (F)
VERLAINE, Tom COVER VIRGIN OVED 168/OVEDC 168 £1.98 (£2.12 from May 1) (E)
WASHINGTON, Dimah IF YOU DON'T BELIEVE I'M LEAVING Joke Box LILB 1102/— £4.00 (SW)
WILLIAMS, Big Joe RAMBLIN' & WANDERIN' BLUES Storyville SLP 4039/— £3.50 (SW)

COMPACT DISCS

**ALLEN SEX FIEND THE FIRST ALLEN SEX FIEND COMPACT DISC Anagram/Cherry Red CD GRAM 25 £7.00 (Compact Disc) (P)
 **ENO, Bryan DESERT ISLAND SELECTION EG/Polydor 829 036-2 (Compact Disc) £6.79 (F)
 **KEEL, FINAL FRONTIER Vertigo/Phonogram 826 815-2 (Compact Disc) £6.79 (F)
 **MILLER, Frankie DANCING IN THE RAIN Vertigo/Phonogram 826 647-2 (Compact Disc) £6.79 (F)
 **JOY DIVISION CLOSER Factory FACT 025CD (Compact Disc) £6.99 (V/R/P)
 **SIMPLE MINDS EMPIRES AND DANCE VIRGIN CDV 2247 (Compact Disc) £6.70 (E)
 **CULTURE CLUB FROM LUXURY TO HEARTACHE VIRGIN CDV 2380 (Compact Disc) £6.70 (E)
 **BOLLINS QUARTET/QUINTET, Sonny TENOR MADNESS Fantasy (USA) FCD 4387047 (Compact Disc) £8.95 (MS)
 **ADAMS, Bryan CUTS LIKE A KNIFE A&M CDA 4919 (Compact Disc) £7.29 (E) Note change of catalogue no/Re-scheduled

TOP US ALBUMS

Rank	Artist	Title	Label
1*	3	5150, Van Halen	Warner Bros
2*	1	WHITNEY HOUSTON, Whitney Houston	Arista
3*	5	FALCO 3, Falco	A&M
4	2	HEART, Heart	Capitol
5*	9	DIRTY WORK, Rolling Stones	Columbia/CBS
6*	14	PARADE, Pink & The Revolution	Paisley Park
7*	6	PRETTY IN PRINCE & THE NEW POWER GENERATION, Prince & The New Power Generation	A&M
8	4	PROMISE, Sade	Portrait
9*	47	LIKE A ROCK, Bob Seger & The Silver Bullet Band	Capitol
10	7	THE ULTIMATE SIM, Ozzy Osbourne	CBS Associated
11	8	SCARECROW, John Cougar Mellencamp	Riva
12*	12	DIFFERENT LIGHT, Bangles	Columbia/CBS
13*	15	RIPTIDE, Robert Palmer	Island
14	10	BROTHERS IN ARMS, Dire Straits	Warner Bros
15	11	WELCOME TO THE REAL WORLD, Mr Mister	RCA
16*	19	PLAY DEEP, The Outfield	Columbia/CBS
17*	20	TURBO, Judas Priest	Columbia/CBS
18	17	NO JACKET REQUIRED, Phil Collins	Atlantic
19*	25	CONTROL, Janet Jackson	A&M
20	13	LISTEN LIKE THIEVES, INXS	Atlantic
21*	38	PLEASE, Pet Shop Boys	EMI-America
22*	27	AFTERBURNER, ZZ Top	Warner Bros
23	16	THE BROADWAY ALBUM, Barbra Streisand	Columbia/CBS
24	18	KNEE DEEP IN THE HOOPLA, Starship	Grant
25	22	AS THE BAND TURNS, Atlantic Starr	A&M
26	26	NERVOUS NIGHT, The Hooters	Columbia/CBS
27	21	PICTURES FOR PLEASURE, Charlie Sexton	MCA
28	23	LIVES IN THE BALANCE, Jackson Browne	Asylum
29*	30	PROMPTIVE LOVE, Miami Sound Machine	Epic
30*	31	MASTER OF PUPPETS, Metallica	Elektra
31	24	GREATEST HITS, Alabama	RCA
32*	33	MIKE & THE MECHANICS, Mike & The Mechanics	Atlantic
33*	34	THE SECRET VALUE OF DAYDREAMING, Julian Lennon	Atlantic
34	28	IN SQUARE CIRCLE, Stevie Wonder	Tamla
35*	46	TUFF ENUFF, The Fabulous Thunderbirds	CBS Associated
36	29	ONCE UPON A TIME, Simple Minds	A&M/Virgin
37	37	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury
38*	48	OUT OF AFRICA, Soundtrack	MCA
39	32	ALL FOR LOVE, New Edition	Capitol
40*	41	LET'S GO ALL THE WAY, Sly Fox	Capitol

BULLETS 41-100

45*	53	THE KNIFE FEELS LIKE JUSTICE, Brian Setzer	EMI-America
47*	56	RADIO, L.L. Cool J	Columbia/CBS
49*	54	PRECIOUS MOMENTS, Jermaine Jackson	Arista
50*	69	BIG WORLD, Joe Jackson	A&M
51*	58	WORLD MACHINE, Level 42	Polydor
54*	80	KATRINA AND THE WAVES, Katrina and The Waves	Capitol
56*	N	FROM LUXURY TO HEARTACHE, Culture Club	Virgin/Epic
57*	63	FINE YOUNG CANNIBALS, Fine Young Cannibals	I.R.S.
61*	65	THE COLOUR OF SPRING, Talk Talk	EMI-America
62*	97	THE JETS, The Jets	MCA
68*	70	DOWN AND OUT IN BEVERLY HILLS, Soundtrack	MCA
69*	73	9½ WEEKS, Soundtrack	Capitol
70*	83	THE BIG PRIZE, Honeymoon Suite	Warner Bros
71*	77	CHILLIN', Force M.D.'s	Warner Bros/Tommy Boy
75*	105	COCKER, Joe Cocker	Capitol
79*	112	STEPHANIE MILLS, Stephanie Mills	MCA
80*	89	LITTLE CREATURES, Talking Heads	Sire
81*	109	THE FINAL FRONTIER, Keel	MCA
85*	94	ROCKIN' WITH THE RHYTHM, The Judds	RCA/Curb
87*	96	LOVE, The Cult	Sire
90*	95	ABSOLUTE BEGINNERS, Soundtrack	EMI-America
91*	101	SOMETHING TO TALK ABOUT, Anne Murray	Capitol
96*	107	RECONCILED, The Call	Elektra
100*	126	CRUSH, Orchestral Manoeuvres In The Dark	A&M/Virgin

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.

Chart courtesy Billboard April 26th 1986

Mon 28 April-Fri 2 May 1986 Album Releases: 106 Compact Discs: 9
 Year to Date: (18 weeks to 25 April 1986) Album Releases: 1622 Compact Discs: 238

James Hamilton

C O L U M N

COLONEL ABRAMS' acceptance as a pop star in the UK, where his dance hits were able to cross over without segregation in our sales based national chart (a point I've made before), has finally started to be recognised at home in the US. So many black acts fare similarly here, and although their overall sales may be higher at home even without such widespread acceptance on a national scale, when they have a hit here they have a *HIT*, and the whole country knows who they are (however briefly). **Top Of The Pops** helps that, of course, aided immensely by our relatively unbiased radio system (stop sniggering at the back, there!), and the immediacy of our consumer pop press.

Even some of the US black acts that have not necessarily had massive crossover success here realise they have a higher profile in the UK and Europe than they do in the US. One such is the group **Kleer**, who were recently here to appear at the first "soul weekend" ever held at a **Butlins** holiday camp, at **Bognor** (promoted by **Adrian Webb's Live Wire** company, it attracted 5,000 funksters dancing to 16 DJs in three venues for 48 hours, and was an unqualified success, but that's another story).

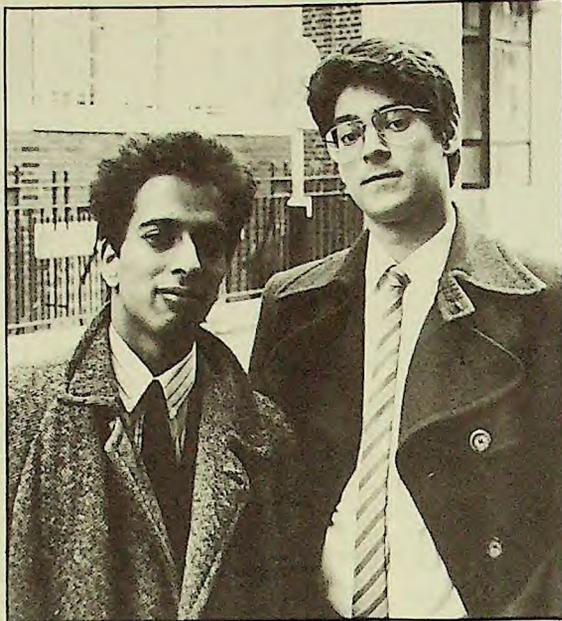
Kleer have enjoyed consistent success in the specialist soul market since 1979 on **Atlantic**, who however have just dropped them (although an intelligent compilation LP, **Kleer Winners** (Atlantic VX 42) was issued to coincide with **Bognor**), and now the group are actually looking for a deal direct with a UK label for the world! Contact Numbers in the US include lead singer **Woody Cunningham** on (718) 434-1597, should labels be interested. Anyway, **Kleer** are only the latest to enliven about how great the scene is here, how refreshingly unlike it is in the US, and how easy it is to become better known on a wide scale here. "Nuff said?"

Other UK LPs include **The SOS Band's** *Sands Of Time* (Tabu TBU 26863), sizzling if predictable **Jam & Lewis**-produced set not actually out here until May 6 but already arriving on import; **Anita Baker's** *Rapture* (Elektra 960 444-1), excellent Yuppy-appeal soul which should make her another **Randy Crawford/Roberta Flack** here; **Lovebug Starks's** *House Rocker* (Epic EPC 26878), routine rap really sparked into life by the marvellous **Amityville** (*The House On The Hill*), a surefire smash updated **Monster Mash/Dinner With Drac** already huge with hip hop kids and begging for rapid singles release.

Smash singles on 12-inch include of course **Marvin Gaye's** *I Heard It Through The Grapevine* (Motown ZT 40702), conclusive proof that Britain's record buyers are influenced mainly by TV; **Modern-nique** featuring **Larry Woo's** *Love's Gonna Get You* (10 Records TEN T 123), Arrington's rhythm meets O'Neal/Vandross/Abrams-style soul vocal for an infectious romp; **James Brown's** *Soul Power* (Boiling Point POSPX 783), vintage funk EP; **Heaven 17** featuring **Jimmy Ruffin's** *The Foolish Thing To Do* (Virgin VS 859-12), unlikely source for an excellent sophisticated deep soul smoocher; **Level 42's** *Lessons In Love* (Polydor POSPX 790), another distinctive pop chugger flipped by their **World Machine** disco fave; **Dhar Braxton's** *Jump Back* (Set Me Free) (US Sleeping Bag Records SLX-00019), invigorating bright breezy Shannon-esque electro pop sure to be big when released by **Fourth & Broadway** here; **Janice's** *Bye-Bye* (US 4th + B'Way BWAY-424), potentially massive kids-aimed jaunty gibberish, sorta **Kate Bush** meets **Shannon** with lots of silliness.

The last two are still on import, as are **Steve 'Silk' Hurley's** *Jack Your Body* (Underground UN-101), minimalist "garage" grooves by **J.M. Silk** (whose repeated name makes up one track's total lyric), a sound that is becoming very big in discos right now; **Michael Jeffries' Razzle Dazzle** (Warner Bros 0-20450), bubbly jittersome soul wiggler big at **Bognor**; **Level 3's** *Central Line* (Fleetwood Records FW 005), Colonel Abrams-style good garage groove; **The Main Attraction's** *Reconsider* (RCA Victor PW-14322), Jacksonesque yelps and solidly driving beats similar to *The System's* *You Are In My System*; **Sweet 'G's** *Waiting For Your Love* (The Fever SF 803), Juicy-produced, **Grandmaster Flash**-mixed, **Kurtis Blow**-type rapped and sung semi-slow nagger; **Juice's** *You Can't Hide From Love* (Def Jam 44-05374), lovely vintage **Miracles**-style slowie but here more emphasis is misguidedly being put on the flip's dull juddery **Curiosity**; **The Rose Brothers's** *I Get Off On You* (Muscle Shoals Sound MSS 3001), **Teddy Pendergrass**-type rich soul slowie; **Willie Collins's** *Let's Get Started* (Capitol V-15221), **Freddie Jackson**-ish slowie by a New York singing postman; **TKA's** *One Way Love* (Tommy Boy TB 866), **Lisa Lisa** hip pop-p.

Others out here include **Cognac's** *Don't Bother To Knock* (Rise Records RISE T1, via Pinnacle), good confident jauntily lurching singalong.



SERIOUS RECORDS: Bajaj and D'Cruz

Bajaj and D'Cruz get serious

THE VERITABLE explosion of new dance-orientated UK record labels which occurred during the middle part of 1985 has abated somewhat in recent months, but the end of April sees the launch of a new operation which is, quite literally, a serious contender for success, writes **Barry Lazell**.

Serious Records, to be distributed through PRT, is essentially a partnership between **Damon D'Cruz**, who is financial director of the venture, and **Mahesh Bajaj**, who will be responsible for marketing and the targeting and acquisition of new material, plus leasing with the American dance scene.

Two distinct labels will handle both sides of the company's output. The first to be launched is the singles label **Crossover**, which bowed this week on 12-inch with **Rochelle Fleming's** *Love Itch* (SLN 1), a commercial up-tempo cut which will already be familiar to many DJs and clubgoers through import exposure, and will clearly give the label a head start into the UK dance charts — where the import version has already made a showing.

The other side of the coin is the **Upfront** label, which will be devoted, **Streetsounds**-style, to compilations. A schedule of seven a year is currently planned, beginning with **Upfront 1** in the first week of May. Although no specific contents are yet announced for this first volume — in fact, currently hot tracks were still being negotiated for until very recently — the overall stated policy of the series is to offer 10 or more electro and funk/dance tracks per disc by both US and UK artists, concentrating on hot imports and new local material for which there is an upfront buzz. A major part of **Mahesh Bajaj's** job is to keep an ear permanently to the ground, as it were, to pick up early warnings of appropriate

material of quality and commerciality. Much as the name **Crossover** plainly states its own raison d'être, so **Upfront** will endeavour to justify its title by breasting and anticipating dance trends, fashions and (hopefully) smashes.

Lovebug's household hip-hop

by Paul Sexton

WHEN YOUR goal is to make hip-hop a household commodity, you're doing pretty well if you can recruit the services of some people who've made it to a few households themselves.

So it is with New York rapper **Lovebug Starks**, whose new **House Rocker** album on **Epic** features the contributions of **Eurythmic Dave Stewart**, **Kurtis Blow**, **T.Bone Welk** from the **Hall and Oates** band, and **D-St**, who scratched all over **Herbie Hancock's** *Rockit*.

Add to that little lot something else that's a welcome change in the genre: an ear for a strong tune. **The House Rocker** single was, granted, a fairly straight-ahead hip-hop blast, but the LP can boast cuts like **Baby Tell Me** with not just a solid **Starks** rap but some fearlessly feminine vocals by **Pam Russo**.

"When you sit down and listen to my music, it's not just drums," says **Lovebug**. "That gets boring. I was the first one to have a girl singing on a hip-hop record, no one would do that until the first one had succeeded."

His confident claims extend further still. "Around '78 when the first rap records came out I was a DJ and I used to go on the mike saying 'hip-hop, don't stop, baby rock' and it just caught on, that was my favourite saying."

DISCO TOP ALBUM

- 1 NEW **SHALAMAR: The Greatest Hits** Styler SMR 8615 (5TY)
- 2 1 3 **VARIOUS: Street Sounds Edition 16** Street Sounds STSD 16 (A)
- 3 2 9 **JANET JACKSON: Control** A.M. A.M. 5106 (F)
- 4 3 6 **ALEXANDER O'NEAL: Alexander O'Neal** Tabu TBU 26485 (C)
- 5 8 2 **PRINCE AND THE NEW POWER GENERATION: Parade** Paisley Park/Warner Records WX 39 (W)
- 6 6 4 **CASHFLOW: Cashflow** Atlantic Artists 028-028-1 M-1 (Import)
- 7 4 4 **ANITA BAKER: Rapture** Elektra 900 444-1 (W)
- 8 15 2 **52nd STREET: Children Of The Night** 10/Virgin DDX 25 (E)
- 9 5 49 **FREDDIE JACKSON: Rock Me Tonight** Capitol FRED 1 (E)
- 10 9 3 **ALEM FEATURING LEROY BURGESS: Casually Formal** Atlantic 781 622-1 (W)
- 11 7 3 **GUINN: Guina** Motown 6166ML (Import)
- 12 10 20 **WHITNEY HOUSTON: Whitney Houston** Arista 206 978 (R)
- 13 13 11 **MELISSA MORGAN: Do Me Baby** Capitol EST 2008 (E)
- 14 12 3 **VARIOUS: 10 Dance Records Volume 1** 10/Virgin TOR 1 (E)
- 15 14 15 **MANTRONIX: The Album** 10/Virgin DIX 37 (E)
- 16 17 2 **QUINCY JONES/ISLEY BROTHERS/ISLEY JASPER ISLEY: The Artists — 4** Street Sounds ARTIS 4 (A)
- 17 RE **ZAPP: The New Zapp IV U** Warner Brothers 925 327-1 (W)
- 18 NEW **VARIOUS: 10 x 12** Portrait PRT 26920 (C)
- 19 11 4 **VARIOUS: Street Sounds Hip-Hop Electro 11** Street Sounds SLCT 11 (A)
- 20 RE **FIVE STAR: Luxury Of Life** Teet/RCA PL 70735 (R)

Compiled by MRIB

RADIO LONDON

A LIST

- AURRA: You And Me Tonight** 10/Virgin
- FORCE M.D.'S: Tender Love** Fourth & Broadway/Island
- MARVIN GAYE: I Heard It Through The Grapevine** Motown
- WHITNEY HOUSTON: Greatest Love Of All** Arista
- JANET JACKSON: What Have You Done For Me Lately** A.M.
- MAXI PRIEST: Srollin' On** 10/Virgin
- PRINCESS: I'll Keep On Loving You** Supreme
- MILLIE SCOTT: Prisoner Of Love** Fourth & Broadway/Island
- JOYCE SIMS: All Acid All** London
- THE S.O.S. BAND: The Feast** Tabu

CLIMBERS

- DHAR BRAXTON: Jump Back (Set Me Free)** (US Import-Sleeping Bag)
- JAMES BROWN: It's A Man's World** (US Import-Polydor)
- GAVIN CHRISTOPHER: Manhattan** (US Import-Manhattan)
- SANDRA EDWARDS: Give Me Some Emotion** (White Label)
- ARETHA FRANKLIN: Ain't Nobody Ever Loved You** (US Import-Arista)
- MARVIN HOLMES: Feel So Good** (US Import-MCA)
- KENNY & JOHNNY (THE WHITEHEAD BROTHERS): Jumped Out Of My Skin** (US Import-Philadelphia)
- LEVEL 3: Central Line** (US Import-Fleetwood)
- HAROLD MELVIN & THE BLUE NOTES: Prayin'** Source
- EUGENE WILDE: 30 Miss To Talk** (US Import-MCA)

As featured on the **TONY BLACKBURN** Show, *Radio London* 9am-12 noon Monday-Friday (20am/94.9 YHF)

TOPPER HEADON

DINGWALLS
FRIDAY 25th MAY

TOP · 75 · SINGLES

Disco

AND DANCE

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	THE FINEST	The S.O.S. Band	Tabu (TIA 4997) (C)
2	60	YOU AND ME TONIGHT	Aurra	10/Virgin TEN 71(17) (E)
3	2	SECRET LOVERS	Atlantic Starr	A&M AM(7) 307 (F)
4	10	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	A&M AM(7) 308 (F)
5	13	TENDER LOVE	Forza M.D.'s	Tommy Boy/Island (12) IS 269 (E)
6	17	I'LL KEEP ON LOVING YOU	Princess	Supreme SUPE(1) 105 (A)
7	20	CAN'T WAIT ANOTHER MINUTE	Five Star	Test/RCA PB 40697 (12"—PT 40698) (R)
8	16	ALL AND ALL	Joyce Sims	London LON(X) 94 (F)
9	3	WONDERFUL WORLD	Sam Cooke	RCA PB 49811 (12"—PT 49872) (R)
10	11	A BROKEN HEART CAN MEND	Alexander O'Neal	Tabu (TIA 4244) (C)
11	6	SERIOUS	Serious Intention	Pow Wow/London LON (X) 93 (F)
12	4	YOU TO ME ARE EVERYTHING	Real Thing	PRT 77 349 (12"—12P 349) (A)
13	15	THE HEAT OF HEAT	Patti Austin	Qwest WB798(7) (W)
14	9	PRISONER OF LOVE	Millie Scott	Fourth & Broadway/Island (12) BRW 45 (E)
15	14	STROLLIN' ON	Massi Priest	10/Virgin TEN 84(12) (E)
16	7	HELLO DARLING	Tipico Inc.	UK Bubbles/Greenleaves/Priority TIPPAT(1) 4 (E)

17	23	GREATEST LOVE OF ALL	Whitney Houston	Arista ARIST (12) 658 (F)
18	25	SAY YOU LOVE ME AGAIN	Loane Liston Smith	London LON(X) 94 (F)
19	8	TOUCH ME (I WANT YOUR BODY)	Samantha Fox	Jive FOX(17) 1 (A)
20	28	TRUTH OR DARE	Shirley Murdock	Elektra EKR 36(7) (W)
21	10	DARE TO DREAM/BOTH SIDES NOW	Viola Wills	Sweetwater (M) KRAM 66 (A)
22	32	GIVE IT UP FOR LOVE	Steven Dante	Cooltempo/Crysalis COOL (10) 118 (F)
23	26	YOU CAN DO IT (IT'S SO EASY)	Dino Terrill	Lovebeat Int. LOV(7) 3 (A)
24	36	THERE'LL BE SAD SONGS (TO MAKE . . .)	Billy Ocean	Jive JIVE (1) 17 (A)
25	43	STAY WITH ME	The Controllers	MCA MCA(7) 1852 (F)
26	12	GOTTA FIND A WAY	Rexi Brown	10/Virgin TEN(1) 122 (E)
27	NEW	DO FRIES GO WITH THAT SHAKE	George Clinton	Capitol (12) CL 402 (E)
28	42	YOU CAN'T BLAME LOVE	Thomas & Taylor	THOM TAY UT 1027 (Import)
29	21	GALVESTON BAY	Lionie Hill	10/Virgin TEN 111 (12) (E)
30	27	YOU'D BETER NOT FOOL AROUND	Haywood	CBS (T) J46743 (C)
31	37	I CAN'T WAIT	Nu Shooz	Atlantic (Import)
32	18	OVERJOYED	Stevie Wonder	Motown ZB 40567 (12"—ZT 40568) (R)
33	35	SO MACHO/CRUISING	Sinitta	Fantasy (12) FAN 7 (A)
34	54	ON MY OWN	Patti LaBelle & Michael McDonald	MCA MCA(7) 1045 (F)
35	19	HIGH HORSE	Evelyn "Champagne" King	RCA PB 49891 (12"—PT 49892) (R)
36	22	CHAIN REACTION	Diana Ross	Capitol (12) CL 386 (E)
37	29	KISS	Prince and The New Power Generation	Paisley Park/Warner Brothers WB751(7) (W)
38	24	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (12) CL 358 (E)
39	40	MAKE ME THE ONE	Crowns Heights Affair	Release RMR 12123 (Import)
40	33	(NOTHING SERIOUS) JUST BUGGIN'	Whistle	Champion CHAMP (12) 12 (A)
41	NEW	DON'T WANNA BE A SOMETIME LOVER	Sylvia Sims	Qwest QW0418 (Import)
42	38	IF YOU WERE HERE TONIGHT	Alexander O'Neal	Tabu (TIA 6391) (C)
43	47	ART OF DRUMS	Macattack	Beat/Cherry Red — (12) PNO 1 (F)
44	NEW	A LOVE BIZARRE	Shelia E	Warner Brothers WB890(7) (W)
45	31	LOVE'S GONNA GET YOU	Joselyn Brown	Warner Brothers WB889(7) (W)
46	61	LOVE'S GONNA GET YOU	Modern-jazz/Larry Wood	Heat Phonos HP 50040 (Imp)
47	NEW	FREAK IN ME	Dante	BlueBird/FD BRT 21 (E)
48	30	A GOODBYE	Cameo	Club/Phonogram JAB(2) 28 (F)
49	NEW	I'M FASCINATED	Temptations	Motown ZB 40621 (12"—ZT 40622) (R)
50	39	I'M IN LOVE	Ruby Turner	Jive JIVE (1) 114 (A)
51	41	MYSTERY OF LOVE	Fingers Inc.	DJ International DJ 892 (Import)
52	63	TURN YOUR LOVE (RIGHT AROUND)	Projection	Eine DAZZ 48 (A)
53	50	DON'T STOP YOUR LOVE	Cargo	WEA YZ 44 (7) (W)
54	34	RHYTHM OF YOUR LOVE	Isabel Roberts	Hot Vinyl MV(7) 18 (E) JS
55	NEW	LET'S MAKE LOVE	T.C. Curtis	Hot Vinyl/Virgin (12) TIC 005 (E)
56	66	FIRE STARTER	Tecsa	Epic A7084 (C)
57	45	PERSONAL COLUMN	Atmosfear	Elite —(DAZZ 47) (A)

58	48	I CAN'T LET YOU GO	2nd Street	10/Virgin TEN 114(12) (E)
59	49	PARTY FREAK	Cash Flow	Mercury 884454(7) (Import)
60	62	TAKE A PIECE OF ME	Booker Newbury	Omniscene (12) OMN 1 (F)
61	55	JUST ANOTHER LOVER	Johnny Kemp	Columbia 4452368 (Import)
62	69	ROCK THE BELLS	L.L. Cool J	Def Jam/CBS (TIA) 7203 (C)
63	70	BROOKLYN'S IN THE HOUSE	Cut Master DK	Zakia ZK 011 (Import)
64	52	SUGAR FREE (Remix)	Juicy	Private U/Epic (TIA) 6917 (C)
65	44	LOVE'S GONE MAD	Seventh Avenue	Record Shack SCHO(7) 56 (DMS/R)
66	NEW	NOVELA DAS NOVE	Wally Badarou	Fourth & Broadway/Island (12) BRW 44 (E)
67	57	WILL YOU SATISFY?	Cherelle	Tabu (TIA 6927) (C)
68	74	COMPUTER LOVES Zapp	Zapp	Warner Brothers WB805(7) (W)
69	46	GET RIGHT NEXT TO YOU	Shady	Funkin' Maffre/Flaw 7MA9Y 4 (12) MARY 4 (A)
70	68	DO ME BABY	Mal'co Morgan	Jive JIVE (1) 385 (E)
71	53	ANOTHER NIGHT	Aretha Franklin	Arista ARIST (12) 657 (R)
72	58	CLOSE TO YOU	David Grant	Chrysalis GRAN(X) 8 (F)
73	64	CAUGHT IN THE MIDDLE	James Cobbin	Tackwood TW 102 (Import)
74	67	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive JIVE(7) 114 (A)
75	75	LADIES	Mantronix	10/Virgin TEN 116(12) (E)

flesh

The 2nd Choice

flesh

The 2nd Choice

flesh

The 2nd Choice

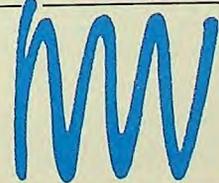
DON'T BE THE LAST ONE TO FIND OUT . . .



The new single on 7" & 12". Available now.

LON 87
LONX 87

MUSIC WEEK



Compiled by MRIB from a nationwide panel of 50 specialist shops

flesh

The 2nd Choice

flesh

The 2nd Choice

flesh

The 2nd Choice

DON'T BE THE LAST ONE TO FIND OUT . . .



The new single on 7" & 12". Available now.

LON 87
LONX 87

Future shocks — keep watching this space

VHS, BETA, Video 8, V2000, 12-inch laser discs, eight-inch laser discs, CDs with video capabilities, DAT, video-on-a-chip — the waxing, the waning, the still-to-be-dreamed-up, a mind-blowing multiplicity of formats to confuse the video punter and pundit alike. And somewhere in the middle of it all, the pre-recorded software manufacturers. What's their attitude?

"We don't care so long as the format's good quality and there is high machine penetration," says Virgin Video's Angus Margerison voicing the software party line that if a format's selling they'll be there with product to match it.

But all the same Margerison remains an avid watcher of the new technology horizon, and looks towards the seemingly inevitable rise of laser discs, seen by him as potentially far cheaper to produce than their mechanical cassette equivalent — because they can be stamped rather than duplicated in real time — and also a far more marketable item.

Geoff Kempin, head of PMI — a company already firmly committed to recently launched Video 8 despite the dearth of machines in the country as yet — agrees that it is not the software supplier's role to be arbiter of the formats, but he is also far from *laissez faire* in his stance on new technology.

"We've been very supportive of Ferguson in their efforts to promote VHS Hi-fi, but we feel there's a lot more hardware companies can do.

The video market as a whole hasn't paid much attention to the advances in audio quality because it's still seen as a movie orientated market with music video playing only a small part. And that's reflected in the marketing of machines by hardware companies; they don't devote much of their marketing budget to hi-fi sound.

"The sound quality of Video 8 is very close to that of CD, but those distinctions are not rammed home hard enough.

People say isn't it up to the software companies to inform the public, but it isn't really. We were the first to introduce special VHS Hi-fi logos on our packaging, and the first to digitally source the master tapes for the sound element of video duplicating."

Kempin's vision of the future sees one dominant cassette format and one dominant disc format, which will at last instill confidence in the customer to buy hardware that the current proliferation of choices undermines, and so lead to a massive growth in the sales of software.

His bet for the cassette is Sony's Video 8 — smaller than an audio cassette, digital sound and extremely portable — and already looking like a potential universal standard despite the understandable opposition of VHS-innovator JVC.

"Sony here has the opportunity to get it right where they screwed up on Beta," he says, voicing the opinion that the format lost the war to VHS not on any technical advantages or disadvantages but on the marketing and distribution battle front.

Already winning the marketing war in Japan is the laser player capable of playing 12-inch, eight-inch and CD-sized discs, which has become the fastest-selling piece of equipment in the country ever, and is now on the brink of commercial US release.

"In Europe people are afraid to buy something that can only play 12-inch Laserdiscs but not compact discs," says Kempin. "But guess what, this plays CDs, with videos. OK, so it doesn't record, but then neither does a compact disc, and there doesn't seem to be any market resistance to that."

In Japan eight-inch discs are already *half the price* of their cassette equivalents, and while the format will have to be adapted to

be compatible with the 625 lines on a UK TV screen as opposed to the 525 in the US and Japan, Kempin reckons that in less than five years laser discs could well dominate.

"We can never be complacent and say, 'That's it'. There's always something on the horizon, and I think five years is all we can speculate on now. In the five years of PMI's existence formats have been created and died, while others like VHS have gone from strength to strength.

But already there's a pretender to the throne in the wings in Video 8, which looks like it has all the right specifications to succeed, but in the end it will all come down to marketing and distribution.

"We welcome any new technology able to give consumers greater quality of sound and vision at affordable prices. We've never blocked our software from being on any new format, because that's not our role, and also we have a duty to our artists to make their products available to the largest possible audience and make sure that people who've bought machines have got something to play on them. Other forces will prevail, but it won't be lack of product."

Watch this space, you never know what might fill it next.

"There's always something on the horizon and I think five years is all we can speculate on now"

Ozzy bites back in Salt Lake City



BARK AT The Moon, a video of Ozzy Osbourne live at Salt Lake City, is being released by PolyGram on May 8. The 75-minute programme features 14 tracks delivered by the former Black Sabbath vocalist in full werewolf regalia, including the Top 20 hit *So Tired* and others such as *Suicide Solution*, *Mr Crowley*, *Crazy Train*, *Ozzy*, *I Don't Know*, *Rock & Roll Rebel*, *Bark at the Moon*, *Revelation*, *Steal Away*, *Forever* (Centre of Eternity), *Flying High Again*, *Iron Man*, *So Tired* and *Paranoid*.

The video was recorded in the Utah state capital in 1984 in stereo hi-fi, and will carry a dealer price of £13.50. Catalogue numbers: 041 329/2 (VHS),/4 (Beta).

Hot gospellers

GOSPEL JOY: A Live Celebration is a new hour-long programme of some of our best home-grown gospel talent out now on Hending. Filmed live at the British Gospel Joy Festival last year at the Riverside

Studios, Hammersmith, the video features a couple or three tracks each from The Spirit Of Watts, Shirley Fenty, The Trumpets Of Zion and the 60-strong Angelic Choir. Dealer price is £13.91.

MUSIC VIDEO

This week's best		Last week's best		What's on chart		Description (tracks)	Timings/Recommended Retail Price	
1	61					DIRE STRAITS: <i>Alchemy Live</i> Live (10 tracks)/1hr 20min/£9.99	Channel 5	CPV 00122
2	2					DIANA ROSS: <i>The Visions of Diana Ross</i> Compilation (6 tracks)/20min/£9.99	PMI	MVP 99 0049 2
3	3					THE HITS 4 VIDEO SELECTION Compilation (14 tracks)/55 min/£9.99	RCA/Columbia	RYT 10919
4	New					YES: <i>9012 Live</i> Live (9 tracks)/1hr 7min/£19.95	PolyGram	041 352 2
5	4					TALKING HEADS: <i>Stop Making Sense</i> Live (19 tracks)/1hr 39min/£14.95	Palace/PMI	PVC 20104
6	5					KATE BUSH: <i>The Single File</i> Compilation (12 tracks)/50 min/£14.95	PMI	MVP 99 1031 7
7	7					MADONNA: <i>The Virgin Tour</i> Live (10 tracks)/50min/£19.95	WEA Music	K 5301053
8	9					QUEEN: <i>Live In Rio</i> Live (16 tracks)/1hr 13 min/£9.99	PMI	MVP 99 1027 2
9	20					QUEEN: <i>Greatest Hits</i> Compilation (17 tracks)/60min/£14.99	PMI	MVP 99 1011 2
10	13					ROXY MUSIC: <i>The High Road</i> Live (14 tracks)/1hr 15 min/£9.99	Channel 5	CPV 00012
11	18					BIG COUNTRY: <i>Live</i> Live (15 tracks)/1hr 15 min/£9.99	Channel 5	CPV 00232
12	17					FLEETWOOD MAC: <i>Mirage Tour</i> Live (13 tracks)/60 min/£9.99	Channel 5	CPV 00022
13	21					U2: <i>Live "Under A Blood Red Sky"</i> Live (13 tracks)/1hr 11 min/£19.95	Virgin/PVG	VVD 045
14	6					VIDEO HITS COLLECTION Compilation (14 tracks)/56 min/£9.99	WienerWorld/Video Collection	VC 002
15	15					THE DOORS: <i>Dance On Fire</i> Compilation (16 tracks)/1hr 50min/£19.99	CIC	VHS 1182
16	12					U2: <i>The Unforgettable Fire Collection</i> Compilation (5 tracks)/51 min/£19.99	Island/Lightning	UV2
17	30					MARILLION: <i>Recital Of The Script</i> Live (6 tracks)/55min/£15.99	PMI	MVP 99 1036 2
18	11					WHAMI: <i>Wham '85</i> EP (3 tracks)/19 min/£9.99	CBS/Fox	3025 50
19	19					WHAMI: <i>The Video</i> EP (3 tracks)/22 min/£14.99	CBS/Fox	3048 50
20	14					IRON MAIDEN: <i>Live After Death</i> Live (14 tracks)/1hr 20min/£14.95	PMI	MVP 99 1004 2
21	16					JOHN LENNON: <i>Live In New York City</i> Live (14 tracks)/55 min/£14.95	PMI	MVP 99 1155 2
22	10					DIO: <i>Live In Concert</i> Live (8 tracks)/1hr/£9.99	Channel 5	CPV 00142
23	23					TINA TURNER: <i>Private Dancer Tour</i> Live (13 tracks)/55min/£14.99	PMI	MVP 99 1085 2
24	29					STATUS QUO: <i>Live At The N.E.C.</i> Live (14 tracks)/1hr 20min/£9.99	Channel 5	CPV 00032
25	8					DURAN DURAN: <i>The Making Of Arena</i> Behind The Scenes/20 min/£14.95	PMI	MVP 99 1117 2
26	—					THE SCORPIONS: <i>World Wide Live</i> Live (11 tracks)/1hr 24 min/£9.95	PMI	MVP 99 1113 2
27	22					THE STYLE COUNCIL: <i>The Video Singles</i> Compilation (4 tracks)/16 min/£7.99	Channel 5	CPV 00282
28	27					BRONSKI BEAT: <i>The First Chapter</i> EP (4 tracks)/20min/£7.99	Channel 5	CPV 00422
29	—					ELVIS PRESLEY: <i>Aloha In Hawaii</i> Live (25 songs)/1hr 15min/£19.95	Virgin/PVG	VVD 092
30	28					LED ZEPPELIN: <i>The Song Remains The Same</i> Live (9 tracks)/2hr 7min/£19.95	WHV	PEY 41391

Compiled by Music Week Research © 1986

R E V I E W S



JAMES BROWN: In Concert. Virgin Video. VVD 117. Running time: 60 minutes. Dealer price: £11.08.

Tracks include: Papa's Got A Brand New Bag, Man's Man's Man's World, Sex Machine, Get Up Offa That Thing, Prisoner Of Love, Living In America.

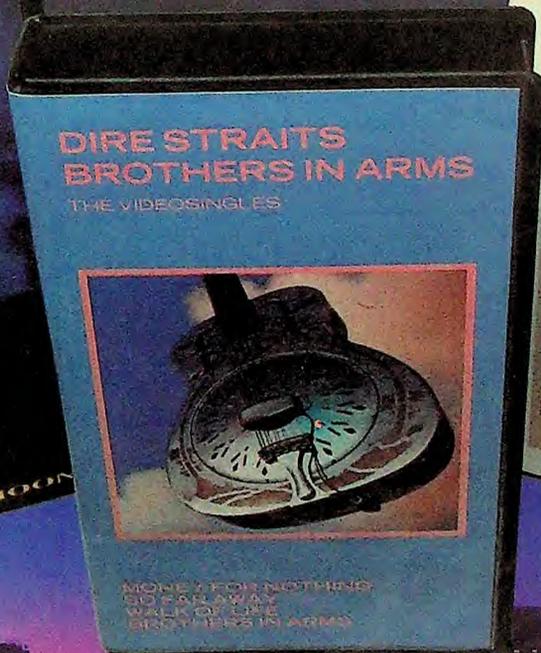
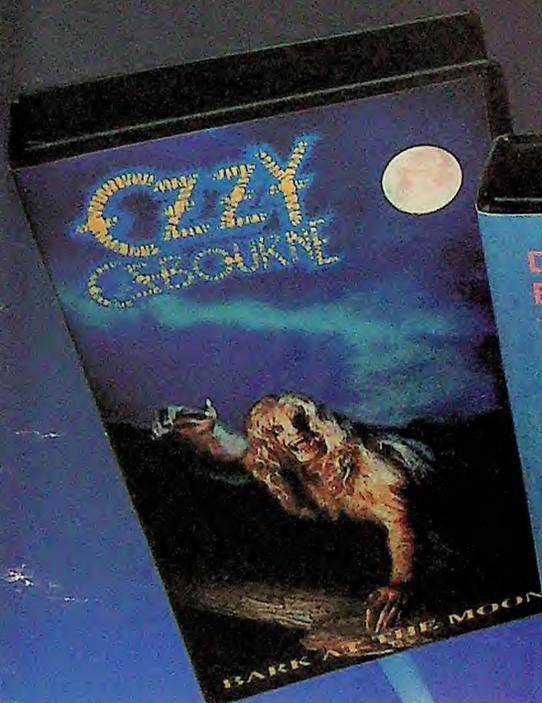
Comment: The original ego as entertainment. The James Brown revue, with old plastiflesh face himself looking like one of the younger members on stage. Of course the band are positively marinated in professionalism — a case of having to be in view of JB's hire 'em and fire 'em reputation — but despite the very real sweat of Brown and co, the pressure cooker atmosphere of his simplistic exhortations

to "Get up!" — either because he feels like being a sex machine (at 50-whatever!) or because you're on some "thing" he seems to want you "offa" — is not reflected in the audience until quite a way in. You can in fact count the individually bobbing heads until he wins them over with the long, slow burning fuse that is Prisoner Of Love.

Sales forecast: All in all a tighter cropped and therefore a better spectacle than the sprawling show itself. And while the splits and acrobatic antics of yore are for most part long gone (shame the flares didn't follow suit) no-one motivated enough to want to buy the thing is going to be at all disappointed. A fan's, fan's, fan's video, and then some.

JB (Godfather of music on video)

GIANTS



OZZY OSBOURN BARK AT THE MOON

Featuring: Paranoid · Suicide Solution · Iron Man
Bark at the Moon and many more

041 329 2 (VHS) · 041 329 4 (BETA)
HI-FI · STEREO

DIRE STRAITS BROTHERS IN ARMS

The Videosingles: Brothers In Arms
Walk of Life · So Far Away
Money For Nothing

041 370 2 (VHS) · 041 370 4 (BETA)
HI-FI · STEREO

THE STYLE COUNCIL, LIVE SHOWBIZ

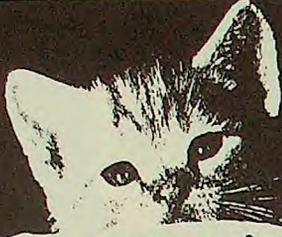
Featuring: Shout To The Top · Long Hot Summer
Walls Come Tumbling Down
With Everything To Lose · The Big Boss Groove
and many more

041 371 2 (VHS) · 041 371 4 (BETA)
HI-FI · STEREO

ORDER NOW THROUGH YOUR POLYGRAM RECORD SALESMAN
OR ACCOUNT HOLDERS PHONE 01-590 6044

MARKETPLACE

EQUIPMENT



THE CAT'S OUT OF THE BAG?
Something we've always known of course
ALL THE BEST RECORD DIVIDERS COME FROM
SIGNS FAMILIAR LIMITED.
Howdale, Downham Market, Norfolk. PE38 9AL
Tel: (0366) 382511 Telex: 81477



POSTING RECORDS?
WILTON OF LONDON
* Envelopes and cardboard boxes to post LPs, singles and cassettes
* Postal tubes and jiffy bags
COMPETITIVE PRICES AND QUICK DELIVERY
Contact: Kristina 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate High Street, London N6 5JL

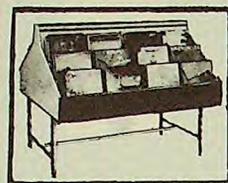
PROTECTIT QUALITY CLEAR PVC RECORD ALBUM COVERS
AT COMPETITIVE PRICES
Made to suit 12" LP, 7" E.P. & Double Albums in 500 gauge, glass clear. Flexible PVC for harder wearing. 12" LP Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.
VIDEO CASSETTE LIBRARY CASES
Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.
For further details, prices and samples please apply to: PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

ADVERTISING BAGS & CARRIERS
AIRBORNE PACKAGING
..... the Specialists
Bedrice Rd. Leicester
0533-536136

BROWER DIVIDERS
For LPs and Singles in Plastic and Fibre board, also **DISPLAY TITLES**
FREE SAMPLES FROM
01-640 74078
HUNTLEIGH UNIT 1A MENIN WORKS
BOND RD MITCHAM SURREY CR4 3RD

CLASSIFIED ADVERTISEMENT RATES
Effective 1st October 1985
Music Week Classified Advertisement rates at £7.50 per single column centimetre + VAT. Recruitment £10.00 per single column centimetre + VAT. Box number charge £3.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning, artwork Thursday 1pm, 9 days before issue, publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT
For further information contact: Jane Norfolk or Cathy Murphy, Tel: 01-387 6611 - Greater London House, Hampstead Road, London NW1.
Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

SHOP FITTING

RECORD AND VIDEO SHOP FURNITURE

RECORD BROWERS
CASSETTE BROWERS
ALL TYPES OF VIDEO DISPLAY AND STORAGE UNITS AVAILABLE
COUNTERS ETC.

LP STORAGE CASSETTE STORAGE 7" STORAGE
ARJAY
Specialist Contractors and Shopfitters
54 Lower Marsh Lane, Kingston, Surrey KT1 3BJ.
Telephone: 01-390 2101

PROMOTION SERVICES

PROMOTION SERVICE
for your brand-new releases in continental Europe and the United States.
Only European pop-productions!
No up-front fees charged!
Please send releases to be considered to:
EURO-AMERICAN MUSIC SERVICE
EAMS BUILDING, D-8360, DEGGENDORF, WEST GERMANY.
FOR FURTHER INFO CALL:
GERMANY (991) 22075

FOR SALE

"MACKENZIE & SONS"
For top quality record sleeves, LP's, EP's and Double Album Covers
3 sides welded with thumb cut
TRY US FOR PRICE
Samples on request
RING 0952 587926

RECORD SLEEVES
LPs and EPs .006 thou clear.
Price £90 and £45 per thousand.
UNIVERSAL APPLICATIONS LTD
Tel: (0533) 833319

RECORD BROWERS
FOR SALE
Bargain £20 each (buyer collects)
Also video tapes VHS + Beta + 2000.
TEL: 0322 842015

RECORD RACKS FOR SALE
White laminate finish on castors.
Telephone: **Walton-on-Thames 231011**

DISCS



Looking for an extra line with no outlay?
If you are located in the shaded area, write or ring Anthony or Jack Lewis for details of our Oldie Records Racking Services, where we leave a selection of Oldie singles at your premises on sale or return.
Further areas will come on stream in due course.
OLDIES UNLIMITED
(Dept Y), Dukes Way, St Georges, TELFORD, Shrops TF2 9NQ
Tel: TELFORD (0952) 616911

The Wholesaler
RECORDS...CASSETTES...COMPACT DISCS
TOP 100...K-TEL-STAR...BIG DISCOUNTS...
LARGE BACK CATALOGUE...RARITIES.....
OVERSTOCKS...SPECIAL OFFERS...VIDEOS
CALENDARS...24 HOUR DELIVERY.....
WEEKLY CATALOGUES.....
TELEPHONE SALES.....
ONE STOP...EXPORT.....
ARABESQUE.....
Arabesque Ltd.
Swan Centre, Fishers Lane, Chiswick, London W4 1PX. Tel: 01-994 7889. 01-995 3023
Telex: 291908 (ARAB G) FAX: 01-994 9037

30 PENCE FOR DELETIONS!
Buy Direct And Save, Specializing in Rock/New Wave/Soul LP's at the lowest prices in the world. All orders accepted - small and large. Phone, telex or write for extensive catalogues.
SCORPIO MUSIC 2500 East State St. Trenton, N.J. 08619 Phone: (609) 890-6000. Telex: 843366 reestaps crdn. Fax: 6098900247.

CHEAP! CHEAP! CHEAP!
We Undersell All Importers
See For Yourself Send For Our Lists TO-DAY
GLOBAL RECORD SALES
3 Chepstow St., Manchester (061-236 5369)

to advertise in **Music Week Market Place**
Please Phone Cathy or Jane on 01-387 6611

BEANS
Have England's largest selection of **RARE AND DELETED RECORDS**
If you are trying to find that elusive "oldie" call us!
Beans - the record dealer
27 Surrey Street, Croydon, CR0 1RR
01-680 1202

STUDIOS

HARRISON MR4 MIXING CONSOLE
MASTERMIX AUTOMATION
AMBISONIC SURROUND SOUND MIXING
DIGITAL MASTERING
PRE-PRODUCTION SUITE, LINN, SIMMONS, UMI SEQUENCER, DX7, DX9, PPG2.2, JUNO 106 and MIRAGE synths
For more information call Sue on 01-806 0071/4 or check the APRS Studio Link-up on Prestel page *5335 # No.34.
HOLLYWOOD Studios
An APRS Studio
38/40 Upper Clapton Road, London E5 8BQ
Telephone: 01-806 0071/4 Telex: 261697 HOLREC

APPOINTMENTS

Marketing Administration Assistant

Can you keep our records straight?

We need an efficient, resilient and dynamic person (23-40) with good educational background (A' level standard), with at least 2-3 years' working experience gained in an administrative/accounts environment, ideally within the entertainment business.

You will report to the Manager, Management Accounts, work closely with the Artist Development Department, and be responsible for control over raising/updating of marketing plans, budgets for product releases, purchase orders and invoices, and monitor Marketing and Promotion expenditure to date against budget etc.

You should have an outgoing personality and be able to communicate with financial and non-financial personnel. Experience of using microcomputers would be an advantage.

Interested? Then write to me, with full details of your experience: Barbara K. Rotterova, Senior Personnel Officer, EMI Records (UK), 20 Manchester Square, London W1A 1ES.



A THORN EMI company

MERCHANDISING



THE BEST

Designs — Over 400 Titles
Delivery — Fast Service
Decision — You've Made!!

The largest range of officially licensed pop/rock T shirts in Europe. Leading Trade Suppliers

OUTER LIMITS
20 Kingly Street London W1
01-439 2306 & 734 4101
Telex: 8951182 Gecoms G

DISPLAY MERCHANDISING

Record merchandising equipment

As used by Virgin Records

Norank Systems PLC
01-953 7141

PROMOTIONS

PROMOTION COMPANY

in Midlands have contacts in:

RADIO, PRESS, RECORDING STUDIOS, CLUBS.

COULD WE HELP YOU?

For details:

ELEANOR PROMOTIONS,
98 LINCOLNWAY,
DAVENTRY, NORTHANTS.
(0327) 71802

SOUNDS

ADVERTISEMENT REPRESENTATIVE

SOUNDS, the UK's leading rock music weekly, is looking for an experienced Advertisement Representative to handle clients and agencies at all levels.

This is a key appointment demanding great enthusiasm, a strong commitment, a proven track record and an interest in contemporary music and youth lifestyle.

The position offers an excellent salary, commission and a car together with the usual benefits of a major publishing company.

Applications with CV to:

Jon Newey
Advertisement Manager
SOUNDS
Spotlight Publications Ltd
Greater London House, Hampstead Road
London NW1 7QZ

LOCATIONS

WIMBLEDON THEATRE

THE BROADWAY
LONDON SW19

Available for Hire May — September for Video location or Studio Work. Band Rehearsals etc.

PHONE:
01-540 0362

To advertise in Music Week Market Place
Phone Cathy or Jane
on 01-387 6611

PLEASE ADDRESS ALL BOX NUMBER REPLIES TO:

BOX NO.

MUSIC WEEK GREATER

LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ

NATIONWIDE OPPORTUNITIES



MUSIC MARKET IS EXPANDING MUSIC MARKET IS ON THE MOVE MUSIC MARKET REQUIRE... MANAGERS ASSISTANT MANAGERS

MUSIC MARKET

with the experience, energy and motivation to manage new and existing branches nationwide.

All applications to:
Music Market, Head Office,
North Bar, Banbury OX16 0DT

All enquiries will be dealt with in the strictest confidence.

THE SPECIALISTS

in the MUSIC WORLD



Handle Recruitment

Permanent and Temporary Secretarial Consultants to the Communications Industry
01-493 1184

OPPORTUNITIES AT PATHFINDERS IN MUSIC, TV & VIDEO

Permanent Positions

Audio-Visual Producers — Executive
Chance for an ambitious go-getting person with a sound knowledge of advertising, to take on a demanding role promoting new business and liaising with production etc. circa £14,000

Music — PA
Slysh, articulate PA Secretary to work with this well-known important international Music Man responsible for a long list of top artists. circa £9,500

Music Publishing — PA
Senior PA Secretary to work with financial wizard at chart-topping Music Group with international Executive. circa £9,500 neg

Video — PA
Senior PA Secretary with ambition and excellent admin skills to assist this busy Director. Excellent career prospects. circa £9,000 neg

Video Producers — Secretary
Intelligent, very competent Secretary who can communicate at all levels, to work with international Executive. circa £8,750

TV — Receptionist
Charming, lively Receptionist to take control of hectic, ultra-busy Reception at this leading TV Production Co. Must be loaded with personality and totally at ease with all kinds of artistic people! circa £8,500

TV Director — PA
Outgoing PA Secretary to assist Programme Director at TV Station. Must be able to liaise in a professional manner with Presenters, Producers etc. Excellent prospects. circa £9,500

Record Label — Secretary
Admin-minded, down-to-earth Secretary to assist Business Manager at top international label. circa £7,500 neg

Temps

Secretaries, Receptionists, Typists, Word Processors — a huge selection of assignments in Music, Films, TV, Advertising, Video, Design etc. Call 01-629 3132 and become a Pathfinder Temp — you'll love it!



WELL ESTABLISHED WORLDWIDE MUSIC PUBLISHER REQUIRES A

COPYRIGHT MANAGER

Who must have previous experience in handling a significant catalogue.

Please write, enclosing CV to:

BOX NO. MW 1416

All applications will be treated in strictest confidence.

VAN DRIVER/ SALESPERSON

Wanted for London and South East Area.

Salary & Commission

Good prospects within growing company.

CONTACT: STEVE TANTUM

01-965 9223

CD: a subtle revolution

DEALERS ARE gearing themselves up for the compact disc revolution — but it's likely to be a subtle process rather than an overnight change, according to retailers approached by *Music Week*. One message does come over clear: until the price of CD software is reduced, the format is unlikely to attain mass acceptance by consumers.

"Record companies must come to terms with the problems of supply and demand before the

compact disc format comes into its own," says Martin Anscombe of Pop Inn in Watton, Norfolk. "At the moment I consider myself lucky if I get one title out of every four I order from EMI. I probably get half the CBS ones, and three out of four PolyGram titles. It's very frustrating when you can't even give your customers an approximate date when they can expect to get the particular CD title they're after. Pricing is also important: WEA compact discs are far too expensive at around £13.50 and they must come down in price before the consumer starts buying them in vast quantities."

While Anscombe is stocking compact discs in the same proportion as he does records and cassettes, he points out that he has regular stock of only the obvious big-selling items. "My case is simple, I'm a small shop operating in a small town, and I can only afford to stock the top 20 titles and a few other bits and bobs. Anything else has to be specially ordered."

"I think one of the biggest problems facing the industry right now is that the average consumer has no idea of the tremendous

wealth of catalogue which is available on compact disc. They go into the multiples and see the usual best-selling titles in browsers but don't realise that there are so many more CD titles available."

Anscombe adds: "The CD business is building up nicely but I don't see the format overtaking LP or cassette sales for another four to eight years. It's going to be a long process before we see the different formats running parallel."

Paul Webb, manager of the Sidney Scarborough record shop in Hull, says: "I get the impression that CD business in the more affluent South is rocketing but even here we have had a substantial increase in turnover during the last 12 months. There's a lot more hardware around but what is holding back the business is the perennial manufacturing and distribution problems. There's a stock problem with most of the big-selling titles."

Webb doesn't anticipate immediate competition from the multiples — "Because they're facing the same stock problems that we indie retailers are" — but with more than 2,000 CD titles in stock, Sidney Scarborough is in a fairly strong position anyway. "We've made a major investment — we opened a CD and cassette department and are expanding it on a regular basis. My major grouse is about the CD cases though — too many of them seem to scratch or split too easily, even when they're on display, and

customers are forever asking us to give them new cases. We've had a few faulty compact discs too — but not on a regular basis I'm glad to say."

Alan Bellward of Lewes Record Centre in Sussex would like to see CDs come down to an £8 or £9 price tag — "People don't mind paying a couple of quid more than they would for an LP but at the moment compact discs are still far too pricey. Sales would double if they brought the prices down," he says.

"I've been involved with CDs since the word got four years ago, and I've watched the market grow from very close quarters. At any time I've usually got around £5,000 worth of stock but at the moment I rack them in cassette browsers simply because it is going to be such a big investment buying all the new racks. I could spend a lot of money on buying the proper CD shop-fittings but then it's going to make the rest of the shop look tatty and I'll end up having to revamp the whole place!"

There is no typical CD buyer, he says. "It's right across the board, I'm constantly surprised by the wide variety of people who do buy compact discs. While that's obviously a good sign it's also a problem because you're catering for a wide range of musical tastes, and with the supply and demand problems..."

And the competition from the multiples? "It isn't really there yet, but I've no doubt that when they start making multi-million pound investments in the market then we'll feel the effects."

Stuart Wilkinson, owner of Citicenta in South London, is demonstrating his faith in the CD market by opening two CD-only shops in the capital in the next six months. "Yes, we are making a big investment, but sometimes I wonder if it's worth it when I have customers coming into the shop and threatening to sell their hardware because they cannot get hold of the compact discs that they are looking for. Is the product ever going to be available? The record companies are going to miss the boat if they carry on at this rate."

Wilkinson adds: "I'd like to see CDs retailing for no more than £9.99 at the highest. A lot of dealers are frightened of massive stock losses though — they don't want to order masses of back-catalogue and then find that there's a 20 per cent markdown in a few months. If that happened they would risk making no profit at all."

'The average consumer has no idea of the tremendous wealth of catalogue available'

'The record companies are going to miss the boat if they carry on at this rate'

BUSINESS MANAGEMENT DIRECTORY

ACCOUNTANTS



guy rippon & partners
accountants

ACCOUNTANTS TO THE MUSIC INDUSTRY

TEL: 01-788 8844 5 TOKEN YARD
TELEX: 8813271 PUTNEY HIGH STREET
Contact: Guy Rippon MA, FCCA, AIB LONDON SW15 1SR

Barry & Co.

Solicitors

BAY TERRACE, PEVENSEY BAY,
Nr. EASTBOURNE, EAST SUSSEX BN24 6EE
Telephone Eastbourne (0323) 766370/768382/768855

Most types of legal work undertaken
Contact reference DJSB — John Barry

LAWYERS TO THE MUSIC BUSINESS IN IRELAND

O'RAFFERTY & CO
SOLICITORS
18 MERRION ROW
DUBLIN 2

Ph: (Dublin) 764638/767225



GEORGE HAY & COMPANY
ACCOUNTANTS

170 High Road 83 Cambridge Street
East Finchley Pimlico
London N2 9AS London SW1 4PS
Phone Melvyn Singer Phone Norman Christy
on 01-444 4136 on 01-630 0582

Specialising in the Music Industry

HARKNESS STONE & SEMMENS

SOLICITORS
48 Chandos
Place,
Covent Garden,
London WC2

Phone David Semmens on
01-240 7067

BUSINESS SERVICES

Comins & Co

Chartered Accountants and Business Counsellors
22 St. Andrew Street, London EC1A 5AN
Telephone: 01-353 5691

Specialists in music and entertainment industries.
International financial and business management.
Book-keeping + VAT etc. and all aspects of taxation.
Please contact Roy Smith, Paul Bouquet or Jon Askev.

Jonathan Grosskopf

(FCA, FCCA, MIPI, MBIM)

Music Business Accountant

FOR UP-AND-COMING
INDIE LABELS BANDS
AND MANAGERS



NOW
Tel: 061-798 7673
24hr. answering service.

TEACHER STERN SELBY

Solicitors

Music work of all types, viz:
production agreements — distribution agreements —
artists recording agreements — producer agreements —
management/agency agreements
Modern word processors

Phone 01-242 3191 (ref. RAS) or
telex 268313 Tersit G

TO ADVERTISE IN THE BUSINESS
MANAGEMENT DIRECTORY,

PHONE CATHY OR JANE ON

01-387 6611

Doolley's

D I A R Y

IT MIGHT be prudent to temper any euphoria over the White Paper proposal for a tape levy by remembering the comprehensive defeat of the Government's shops and Sunday trading bill last week. It is planned to enact legislation for the White Paper's proposals in the 1986/87 Parliamentary term, but there's no absolute guarantee some parts won't be voted down, bearing in mind the continuing hostility of the anti-levy lobby... It's estimated that 26 per cent of our gross national product is involved in copyright material of all kinds, including music... **Jock Bruce-Gardyne**, a lordly opponent of the levy, suggested in the *Sunday Telegraph* that 34-minute blank tapes are the way to circumvent it... The lament of MU general secretary **John Morton** about the plight of session musicians (this page), will draw some hollow laughs from those who believe the plight is caused by high session rates and the inhibition of needletime, a restriction not found in other EEC countries or the world at large... ASCAP UK representative **James Fisher** refutes his BMI equivalent Bob Musel's stricture in last week's Diary by pointing out that ASCAP as a membership society is obliged to publish its accounts unlike BMI, which is a privately owned organisation... **The Chart Show's** first audience of 1.2m is bigger than The Tube's on an average week. However, the programme is run on such a shoestring budget that it's said a VPL payment for video clips could kill it...

W H Smith is talking in terms of "rationalising" some of its specialist record operations. Could this mean cuts, joint buying? Director in charge **Graham Clark** is saying nothing as yet... Contented smiles around Soho Square and Aylesbury confirm that CBS managed to complete the last phase of its move from Barby Road and still get **George Michael** to number one in the same week... Nothing official yet but word on the red telephone from the US is that people inside **RCA/Ariola** are convinced that **Bob Buziak** will become president, **Arista US's Sal Licata** will head sales and marketing and **Aaron Levy** will head publishing. At the same time, former RCA president **Robert Summer** is said to be leaving RCA's Red Seal division for the chief's position at CBS Records International... "I can neither confirm nor deny it," says a positive **Andy Murray** of Polydor who is the top tip to replace former WEA marketing manager **Carl Gant**. Gant is on the verge of announcing what sounds like an interesting new project for himself... After several months without a record deal, could **Bucks Fizz** be about to sign to Polydor?... EMI Music's back catalogue manager **Chris Ellis** could be starting a whole new career — he is currently doing a 10-minute nostalgia spot on **Derek Jameson's Radio Two** show... That "computer-generated" character **Max Headroom** stars in Coca-Cola's massive new TV campaign — could he soon be making his recording debut?...



MANCHESTER BAND *Tanh Chi* raise a glass after signing to Arista. Standing are A&R director **Jeff Gilbert**, band managers **Michelle Camp** and **Phil Ellis**, A&R manager **Sas Cooke** and Arista managing director **Brian Yates**. Seated are *Tanh Chi*: **Tracy Johnson**, **Philip Swain**, **Adrian Armstrong**.



ACKER BILK is recording an album of Beattle tunes as part of the rejuvenation of the PRT label at the latter's Marble Arch studio. Seen during a break in recording are, from left, **Bilk**, **Bell Group** special projects manager **Simon Carrel**, arranger **Kenny Woodman** and PRT producer **Terry Brown**.



LONDON'S Hard Rock Cafe was the appropriate venue for the launch of the *Hear 'n' Aid* single. Stars, heavy metal's contribution to USA For Africa's fund-raising effort. **Radio One DJ Simon Bates** presented a cheque to **Michael Brokaw**, originator of *Hear 'n' Aid*, on behalf of the *Hard Rock Cafe* for the charity, and in exchange **Craig Goldy** of *Dio* gave his guitar to the *Hard Rock* rock 'n' roll memorabilia museum. Left to right: **Bates**, **Goldy** and **Brokaw**.



WE'RE STARS: Prominent figures from the heavy metal world show the goods that are going to fund food to East Africa. Is **Geldof** stating a claim to something?

singers sing better with

HARMONY

royalty accounting systems for large and small firms

COMPUTER EXPRESS
69 Carter Lane EC4V 5EQ
01-248 5218

COMMENT

In any normal week the Government's defeat in Parliament on the Shops Bill and the liberation of Mrs Guinness would have made headline news. And the prospect of a levy on blank tapes as part of wider copyright reform would have made an inside page lead, with a few follow-up features and leader items.

But all that was swept away when Ronald Reagan decided to teach Colonel Gaddafi a lesson, leaving it to specialist magazines like *Musik Week* to absorb the contents and react to the implications of the Government's proposals. The music industry has got away relatively unscathed in a week when a "tape tax" outcry was, without Reagan's intervention, a distinct possibility. The pro-levy lobby also has an earlier political calamity to thank for the Government's ultimately favourable conclusion in that, if the Westland Helicopters furore had not grounded **Leon Brittan**, he would almost certainly have funkled the issue and urged against a vote-losing levy.

Brittan's successor **Paul Channon** seems to be made of sterner stuff.

The White Paper quite rightly makes a distinction between somebody buying a record and somebody buying a copyright work to do with as they please. The subject of the White Paper is *Intellectual Property and Innovation* and there is certainly nothing intellectual about pressing the "record" button of a tape machine. Recording someone else's material without recompense is a harmful infringement of copyright and a levy seems to be the only workable solution, but the arguments will continue. Whenever fellow journalists try to tell me that a tape levy is an iniquitous tax wrought by a greedy recording industry which has already gained its income once, I always respond with a question along these lines: "How would you feel if the paper you work for was in danger of going bust because instead of buying multiple copies, people photocopied the bits they liked for circulation among their friends?"

David Dalton



DEPECHE MODE attracted quite a crowd when they turned up to open HMV's newest store in Nottingham.

Tape levy

► FROM PAGE ONE

paying through the price of goods advertised on the stations. Copyright owners get their reward through the current performing royalty system."

Lloyd also predicts the cost of administering a collection scheme for the levy will virtually cancel out the money collected. He urges the Government to look at the levy collection operating in West Germany for the past six months. Apart from its cost, he alleges it has resulted in massive smuggling of blank tapes into the country which is evading the levy, swamping the local market and severely damaging the business of legitimate tape manufacturers. He expects these problems to be repeated here, "but on a grander scale".

The Consumers Association regards the levy as a "grossly unfair" tax on home-taping which will fall on the young, the blind and other disabled groups, and "a disincentive to encouraging the development of new technology". The International Consumer Electronics Association describes the proposal as "iniquitous", and while it welcomes the Government's intentions to give more protection to recording artists and copyright holders, it

queries what proportion of the estimated £5m in annual levy payments would ever reach the artists and copyright holders.

MCPS managing director **Bob Montgomery** is "very pleased about a very positive document", and is looking forward to the MCPS being involved in setting up the collection society for the levy in view of its expertise and experience in such matters. In common with the BPI, he regrets the Government has taken no action over the rental question.

The IFPI has also welcomed the proposed measures. Director general **Ian Thomas** says the introduction of a private copying levy will benefit creators of music and will bring the UK into line with other European countries. The IFPI has already dismissed claims by blank tape manufacturers that a home-taping royalty is illegal under EEC law as "propaganda".

The Musicians Union applauds the White Paper in its recognition of the position of musicians and other performers and the need to strengthen their protection.

"A significant sector of the music profession, consisting of freelance recording musicians, is experiencing an employment crisis at the present time," states MU general secretary **John Morton**, "and we have made it clear that a proportion of the levy proceeds should be directed to reinvestment and work creation in the recording industry."

Steve Arrington

The Jammin' National Anthem

Atlantic A9428



EMI MUSIC PUBLISHING LIMITED
138-140 Charing Cross Road, London WC2. Tel: 836 6699

*Congratulations
Elton*

JOHN REID
&
MEL BUSH



IVOR NOVELLO AWARD
BEST SONG MUSICALLY & LYRICALLY
IVOR NOVELLO AWARD
OUTSTANDING CONTRIBUTION TO BRITISH MUSIC

THE TOUR

NOVEMBER 1985	14	WEMBLEY Arena	4	BARCELONA Sports Hall	APRIL 1986
14 DUBLIN RDS	15	WEMBLEY Arena	6	BORDEAUX Ice Rink	1 BERLIN Deutschlandhalle
15 DUBLIN RDS	16	WEMBLEY Arena	7	TOULOUSE Palais des Sports	2 HANNOVER Stadionsporthalle
16 DUBLIN RDS	17	WEMBLEY Arena	8	TOULOUSE Palais des Sports	3 FRANKFURT Festhalle
17 DUBLIN RDS	18	WEMBLEY Arena	10	LYON Palais des Sports	4 FRANKFURT Festhalle
20 NEWPORT Centre	19	WEMBLEY Arena	11	MARSEILLE Parc Expositions	5 DORTMUND Westfalenhalle
21 NEWPORT Centre	21	BIRMINGHAM N.E.C.	12	MONTPELLIER Zenithon	6 COLOGNE Sporthalle
26 SHEFFIELD City Hall	22	BIRMINGHAM N.E.C.	14	NANTES Palais des Sports	8 LUDWIGSHAFEN Eberthalle
27 SHEFFIELD City Hall	30	BOURNEMOUTH Int. Centre	15	BREST Parc de Penfeld	9 LUDWIGSHAFEN Eberthalle
28 EDINBURGH Playhouse	31	BOURNEMOUTH Int. Centre	17	NILE Parc Expositions	10 STUTTGART Schleyer
29 EDINBURGH Playhouse	JANUARY 1986		18	PARIS Bercy	12 HAMBURG Sporthalle
DECEMBER 1985	3	GLASGOW Centre	19	PARIS Bercy	13 HAMBURG Sporthalle
1 MANCHESTER Apollo	4	GLASGOW Centre	20	PARIS Bercy	14 HAMBURG Sporthalle
2 MANCHESTER Apollo	5	NEWCASTLE City Hall	21	PARIS Bercy	16 BREMEN Stadthalle
3 MANCHESTER Apollo	6	NEWCASTLE City Hall	22	PARIS Bercy	18 VIENNA Stadthalle
4 NOTTINGHAM Royal Concert Hall	7	NEWCASTLE City Hall	24	LAUSANNE Palais de Beaulieu	19 VIENNA Stadthalle
5 NOTTINGHAM Royal Concert Hall	8	BELFAST Kings Hall	25	BASEL Sporthalle St Jakob	20 VIENNA Stadthalle
7 BRIGHTON Centre	9	BELFAST Kings Hall	26	ZUERICH Hallenstadion	21 GRAZ Sports Hall
11 WEMBLEY Arena	MARCH 1986		27	ZUERICH Hallenstadion	23 ROTTERDAM Ahoy
12 WEMBLEY Arena	1	MADRID Sports Palace	29	MUNICH Olympiahalle	24 ROTTERDAM Ahoy
13 WEMBLEY Arena	2	SAN SEBASTIAN Velodromo	30	MUNICH Olympiahalle	25 BRUSSELS Foret National
					26 BRUSSELS Foret National

Total Capacity - 769,996