

# MUSIC WEEK

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Nationwide expansion plan at Woolworth stores

## Massive investment boost for retailing

RECORD RETAILING in the UK gets a massive vote of confidence this week with news of a £4m refurbishment and expansion plan for Woolworth record departments, a nationwide development project by the independent Music Market chain (see p2) and the possibility of a move to bring the French FNAC audio chain to this country.

Woolworth, the UK's largest record retailer, has 800 music departments, 250 of which were refitted in 1982. This year 300 more will be re-equipped and the remainder will be refurbished in 1986. Audio buyer Paddy Toomey said: "The point about Woolworth is that it is such a vast organisation that by the time you have got to the end of re-equipping stores you have to go back to the beginning again. Some of the fixtures in our record departments are 10 years old. "Basically, what we are trying

to do is bring them up to date. We'll be using a lot of wall shelving and browsing displays that we have not used before."

Woolworth will continue to aim its marketing at the over-20 record buyer although it will still be very aware that 15-to-19-year-olds account for a substantial amount of its record trade. "Overall, our biggest market is people between 20 and 40," said Toomey. "Between 15 and 24 they tend to look for another kind of record outlet altogether."

The company's refurbished music departments will occupy space in its stores which is the fact that records and are Woolworth's second best seller.

Toomey sees the spending of £4m as part of what is necessary for Woolworth to retain its market dominance in the face of competition from the much smaller but very aggressive chains like HMV and Virgin.

"Life has never been easy in the retail sector," he admitted.

"But, because we have such a wide spread I think we'll always be in the driving seat. We've shops in places that HMV and Virgin haven't even heard of."

The FNAC chain has just had 34 per cent of its shares acquired by Sir Terence Conran's Habitat Mothercare organisation which, in conjunction with a French insurance chain, now controls FNAC. The audio chain has 20 stores, 18 of them in France and one in Belgium selling hi-fi and video hardware, records, tapes and video software, photographic equipment and books. The other store specialises in sportswear.

A spokesman for Habitat Mothercare told *MW* that initially efforts will be concentrated on improving FNAC's profitability on the Continent. On a turnover of £250m in the year to last August pre-tax profits of just over £4m were achieved. No decisions about expanding the FNAC operations into the UK would be taken before December.



SIMONE: excited

## Simone is named MD Phonogram

THE NEW managing director of Phonogram Records is to be David Simone (above) who is leaving Ariola/Arista after four years and will be replaced by marketing director Brian Yates with the new title, senior director/acting managing director.

London-born Simone is a former solicitor who entered the music business as managing director of Gem Records and moved on to become business affairs director of Arista, winning promotion to managing director three years.

Simone joins Phonogram on August 5 and was appointed by PolyGram's new chairman, Maurice Oberstein who said that his leadership qualities will give the existing Phonogram team the strength to "conquer the world".

"Phonogram has an excellent roster of artists but in some ways it is a sleeping giant — waking it up is going to be an exciting proposition," said Simone. "But I am sad to be leaving Arista — I've given it my heart and soul over the past four years."

Brian Yates, who takes over at Arista, has been with the company for six years. It is significant that his new position carries the title acting managing director, prompting speculation over how the top management of the proposed joint RCA/Arista company will be structured.

RCA Records president Bob Summer told *MW* that no date had yet been fixed for the merger of the two companies' facilities pending finalising details of the merger in various territories around the world.

## New magazine aims at middle ground

A NEW weekly music magazine is to be launched in September, born out of the 31-year old *Record Mirror*. The new magazine, called *RM* and subtitled *New Record Mirror*, is being aimed squarely at what the publishers, Spotlight Publications, have identified as "the huge middle ground" between the glossy pop A4s, such as *Smash Hits* and *Number One*, and the traditional newsprint rock tabloids, *NME*, *Melody Maker* and *Sounds*.

Spotlight director Brian Batchelor says he believes that *RM* will have "powerful in-store appeal" because of its unusual size (302mm x 232mm), and its heavy emphasis on colour and high quality, glossy paper. It will carry a cover price of 48p with a minimum of 48 pages and an initial print run of 150,000 copies.

The magazine is being aimed at a specific target market rather than a particular type of music, says Batchelor, and it follows a £50,000 market research survey. *RM* will be edited by present *Record Mirror* editor Michael Pilgrim.

● In a round of music paper moves, Ian Pye steps up from *Melody Maker* staff writer to move to *New Musical Express* as editor; and after 14 years on the *NME*, deputy editor Tony Stewart is quitting to join *Sounds* as editor.

## 'Elton asked

IT WAS Elton John who approached James in New York in 1973, after using the 'Oxford Street to make demo tapes would consider putting the w plain Reg Dwight — under e' DJM.

That was how James described with John while giving evidence last week in the action brought by John and Bernie Taupin.

James said he had a "minute invited the singer into his office. was getting nowhere writing s lishers. James said that a few c to some of John's tapes and v

Asked if he had reprimanded using the studio without author, as I'm concerned if I was going out of it, it was worthwhile." F Taupin had claimed that Jam songs as a result of his crack making unauthorised use of hi

James said that he told John putting him under contract an subsidy to allow him to give up

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musician and concentrate on writing. He also asked for a subsidy for Taupin.

In the end it was agreed that they should have an advance of £100 between them — "the right side of generous in those days" — and a retainer of £10 a week. John's retainer was later put up to £15. He said it was very fair, said James.

Earlier in the hearing, it was revealed that Charles Levison, then with solicitors Harbottle & Lewis, advised John in relation to a management agreement with John Reid in 1973 which entitled Reid to 10 per cent of his recording activities.

Reid agreed that between May 1973 and May 1976 he received £579,136 and a further £676,733 between May 1976 and December 1982.

In cross-examination, Levison said he had no recollection of advising Elton John on new management agreements in 1977 when he was involved with Virgin in the US. But in further cross-examination he was handed a letter which he agreed "clearly shows that I did advise Elton John in 1977".

● Full details of John and Taupin's claims against Dick James and DJM — which James and DJM contest — have appeared in previous issues of *Music Week*. The hearing continues.



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# Chain's national plans

MUSIC MARKET, an Oxfordshire-based chain of 20 shops, is undergoing a £1/2m expansion programme as the first phase of a plan to go nationwide by the end of the decade.

The money has been put up by specialist small business finan-

ciers Alan Partricot Associates and company director Adrian Beecroft has joined the board of Music Market. The £1/2m has largely been swallowed up by the fitting-out of the five shops that take Music Market's total to 20, but any remaining money will be used to refurbish existing stores and as the financial base for opening new ones.

Beecroft comments: "Our policy is to try to find towns where there is a market opportunity and the closer they are to our headquarters in Banbury the better. Ultimately, the plan will be to become nationwide."

"It's reckoned that there are about 250 decent high streets in the country that a shop ought to be in. Our Price has 100 shops and there are three others in the 20 to 40 range so we think there is scope there for us to cover the country. We are looking for Music Market to grow at up to 50 per cent a year."

Music Market says it hopes to do around £5m of business in 1985 through its shops which are centred around Oxford and Taunton. Four of its five new stores are within its existing area with one due to open shortly in Manchester.

## Deals

RAM RECORDS has signed a distribution deal with PRT.

US INDEPENDENT black music label Next Plateau has signed a UK licensing deal with 10 Records. First album release is Like It Like It by Aurra.

MCA IS initiating a licensing arrangement with the independent El label, with Holiday Hymn, a seven and 12-inch single from Vic Godard. The deal will be extended to include a Godard album and other releases if the single is successful.

## Phonogram, Polydor, BB up prices

POLYDOR AND Phonogram are to increase the dealer price of their mid-price albums by 14p and Beggars Banquet and its associated labels are raising prices across the board.

All the increases are effective as of this month and the Polydor and Phonogram rises take the price of a single mid-price album to £2.12. Double albums go from £3.65 to £3.69.

The rises at Beggars Banquet also affect product on the Coda, Situation Two and 4AD labels. Seven-inch singles are now dealer-priced at 99p and 12-inchers are £1.79. EPs are £1.99.

Budget and mid-price series are merged at £2.44 and albums and cassettes are standardised at £3.40. Full-price double albums are £4.85.

## American Commentary



## Home-taping Bill drafted

From BRIAN CHIN

NEW YORK: This year's incarnation of the music industry's attempt to impose a fee on home-taping through legislation is the Home Audio Recording Act of 1985, introduced recently in the House of Representatives. The proposal calls for music copyright owners to collect a 10 per cent royalty on the wholesale price of standard tape recorders, 25 per cent of the price of dual-drive decks, and one cent per minute of play time for all blank tapes. No mention of video taping is made in the Bill, sponsored by Representative Bruce Morrison of Connecticut.

Under the Bill's provisions, importers and manufacturers would come under a compulsory licence, but individuals taping for private use would be exempt. The division of royalties collected in this manner would be left up to the copyright owners who claim them from the US Copyright Office.

The class of owners includes not only songwriters and publishers, but also artists, record companies, and unions. According to the Recording Industry Association of America (RIAA), the recent UK court decision on Amstrad's dual-cassette deck is being examined for any relevance to the US situation.

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THE BRITISH invasion of America's charts, which recently hit an historic peak with seven British singles in the US Top 10, is rippling into the live concert scene. On tour here in the few weeks: Paul Young, Howard Jones, The Smiths, Phil Collins, the mostly-British Katrina and the Waves, and Power Station.

An interesting feature of each and every show: the mainly teenaged crowds attracted to them and the sheer amount of screaming, Beatlemania-style. The slightly older Waves and Smiths audiences did a little less of that, but the Power Station, Jones and Young shows had the genuine feel of teen hysteria.

"Fun" would only be an understatement. According to Caron of the splendid vocal trio Afrodisiak (touring here with Howard Jones), the youngsters at New York's open-air Jones Beach Theater even performed "the wave" for Jones and his band.

"We had to applaud them," she told us at a party celebrating the album's 1/2m sales here. This refers to the wave-like effect achieved when successive segments of an arena or amphitheatre audience rise briefly from their seats and sit again. If there's a heartening sign for the music business at large, it's in the enthusiasm of the young, who are discovering a fair amount of fun and glamour in music and performers lately, not to mention in themselves as well.

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CBS RECORDS' CD output is doubling, with some 40 new releases per month planned from now on. Many of the new titles, in all musical categories, will be specially compiled programmes for the format. For example, the upcoming Billy Joel greatest-hits compilation will contain four more songs on CD than on record, jazz and country collections are also on the drawing board, along with several vintage Broadway cast recordings.

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IN CONTRAST, the 12-inch marketplace continues to be treated as something of a poor cousin here with late release remaining the rule, even in cases where a long version of a Top 40 hit already exists at the time of single release. Packaging is also erratic, particularly compared to 7-inch product, a category in which picture sleeves and incentives such as non-LP B sides have made a roaring comeback.

The notable exception in the latter respect is the lavish presentation of David Bowie's new EMI-America 12-inch, Loving the Alien. That title sports the first 12-inch double-fold sleeve ever in the US, with newly-shot photographs and lyrics in the gatefold as well as a free poster, all for the standard list price of \$4.98. If only the generosity had been applied to a sure-shot hit...

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# MUSIC WEEK

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## Musical Chairs

### More CBS appointments

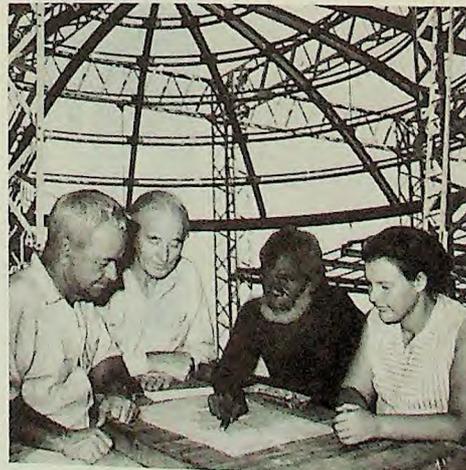
A SECOND wave of new appointments has been announced at CBS in the wake of Paul Russell's takeover at the head of the company from Maurice Oberstein.

John Mair becomes senior director, commercial division, with responsibilities for Eire and CBS Studio in addition to commercial activities. Sales director John Aston widens his field of responsibility to include catalogue marketing and product control.

Nigel Walmsley is appointed field manager, singles sales force having previously been senior representative (Midlands region). Other changes include: Colin Barlow from field scout to A&R manager; Ronnie Fischer from artist relations manager EPA to product manager EPA marketing and the appointment of Paul Northcoll as artist relations manager EPA.

Ian Dineley becomes assistant director, customer and product services having previously been operations manager and Fred Whittle is appointed distribution director.

"... finalising the position of the monitors."



studios closed pending major redevelopments  
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## NEWS

## Simon's new role at Chappell

CHAPPELL MUSIC managing director Jonathan Simon has assumed major new responsibilities following a new corporate restructuring of Chappell & Co. Chappell, the parent company of the Chappell/Intersong Music Group — headed by chairman and chief executive Freddy Bienstock — was acquired from PolyGram last December.

Simon now has a three-tiered role, retaining his duties as MD of Chappell and Intersong UK and becoming senior vice president (UK) of Chappell & Co Inc and managing director of the UK company Chappell International.

As senior VP, he takes over a chief operational capacity internationally with responsibility for Australia and South Africa, and in his role of Chappell International MD will be in charge of the UK-based administrative services bureau.

Simon joined Chappell in 1960, and ran the Australian office for three years from 1976. He became MD of Chappell UK in 1980.

## BES qualification hope

PRESSURE FROM music industry accountants to persuade the Government to review what appears to be discrimination against the music industry in the legislation drafted to cover the Business Expansion Scheme continues, and they have been encouraged by news that the Inland Revenue has commissioned an in-depth study of the BES.

Current BES legislation, which excludes companies whose trades consist to a substantial extent of receiving royalties or licence fees from qualifying for help under the scheme, expires in 1987 and the results of the study will play a significant part in determining the future of the scheme.

This glimmer of hope is contained in a letter from David Trippier, the Parliamentary Under Secretary of State for Industry, to Dr Rhodes Boyson MP for Brent North, who had lobbied on behalf of accountants George Hay & Co.

In his letter, Trippier explains the reason for the exclusion is to help restrict the scheme to "high risk activities" which would most benefit from the BES tax benefits. The Government apparently feels that such tax relief is "both inappropriate and unnecessary" for low-risk trades.

"Money tends to flow into such trades without the need for special tax incentives," says Trippier. "Receiving royalties and licence fees were amongst the activities that were considered liable to be arranged in a low risk way. They were therefore excluded from the BES."

## Tandem deal dissolved

ARISTA AND Chrysalis have set up separate sales forces after what they describe as an "amicable and mutually agreed" decision to pull out of their joint Tandem sales operation.

Tandem has operated for eight years and its management team of Rob Bayliss and Mike Fay will run the new Chrysalis strike force. Arista have set up a sales team under Joe Redmond who joined the company as general sales manager from CBS.

Chrysalis MD Roy Eldridge said of the split: "Tandem was a successful joint venture but the time is right for Chrysalis to have its own sales team to capitalise on our increasing share of the market." David Simone, until last week MD of Arista, added: "Our association with Tandem was fruitful and very successful."



BOB GELDOF receives a cheque for £90,000 on behalf of the Band Aid Trust for 45,000 UK sales of the Do They Know It's Christmas? video from PolyGram Music Video joint managing directors David Hochman (left) and Michael Kuhn.

## Gema resigns from BIEM

BRUSSELS: GEMA, the German royalty collection agency, announced its intention to resign its membership of BIEM, the European mechanical rights bureau, with effect from March 27 next year during a BIEM board meeting here recently. One of the items on the agenda was the ratification of a new mechanical royalty agreement between BIEM and the IFPI.

GEMA has criticised the proposed new agreement on the grounds that it represents continuing erosion of copyright payments. According to GEMA board member of VP Hans Sikorski, its continuing membership of BIEM will weaken its case to determine the level of mechanical royalties in Germany now under consideration by the copyright tribunal in Munich.

Ger Willemsen, president of BIEM and head of the Dutch BUMA/STEMRA copyright organisations, told MW that GEMA had withdrawn from BIEM on a previous occasion but had rejoined 18 years ago.

"GEMA is asking for a 10 per cent mechanical royalty rate in Germany while the BIEM/IFPI proposal for Europe is 9.9 per cent," said Willemsen. "It is such a slight difference that I am confident GEMA will reconsider its withdrawal when we have the next BIEM meeting in Amsterdam in October."

Willemsen also disclosed that a special arrangement will be necessary between SUISA, the Swiss performing rights society, and BIEM to take account of Swiss national law which is causing a conflict with regard to SUISA and the BIEM regulations.

## Upstart's bomb single banned by major chain

HMV IS refusing to stock copies of the new Angelic Upstarts' single Brighton Bomb, because of its cover featuring a cartoon image of Prime Minister Margaret Thatcher suffering from horrific blast wounds.

The group's record company, Gas Records, had originally secured a distribution deal for the single with Pinnacle, but Pinnacle withdrew upon seeing the sleeve artwork.

The single is now being distributed by the Cartel, with the exception of its Midlands area representative Nine Mile, which has also refused to carry it.

Brighton Bomb entered the independent chart this week at number 34.

## New promo company

A NEW record promotion company, Broomfield Promotions, has been set up by the EMI-distributed independent label RM Records. Initially the company will be concentrating on BM's priority artist Maxwell Silver, otherwise known as former Tremeloes' vocalist Len Hawkes.

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## PRT/Towerbell distribution monies dispute

PRT AND Towerbell Records are in dispute over money allegedly due to the distributor following the move of Towerbell to EMI in April.

PRT's claim is regarding a balance "allegedly due on a general running account", according to the Towerbell Records plc offer for sale prospectus which adds that the label does not accept the claim and believes that it has "substantial counter claims" against PRT.

"Notwithstanding, in the interests of prudent accounting, provision has been made in the books of account of the company for the full amount of the claim. In the event of proceedings being instituted, the directors intend to contest them vigorously and to counterclaim."

Music Week believes that the claim relates to unsold TV advertised albums returned from dealers and could be substantial. Towerbell managing director Bob England told Music Week: "I am hopeful that this can be resolved amicably." PRT MD Walter Woyda said: "The matter is in the hands of our legal department and I cannot comment."

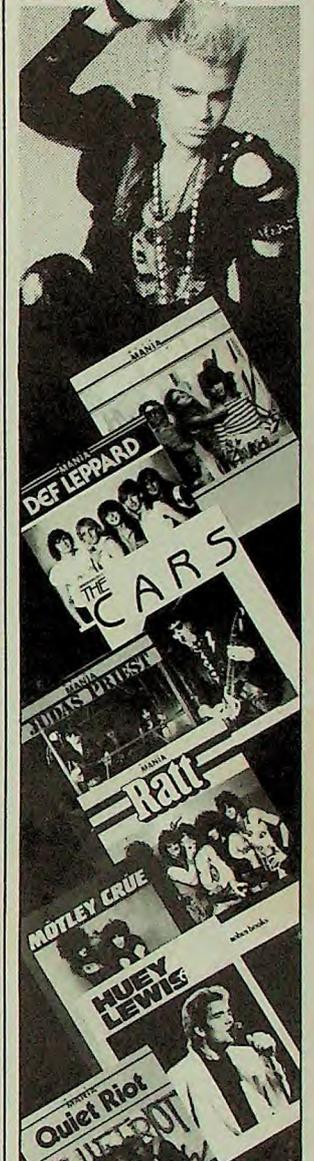
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## NEWS

# Dealers block BBC bid for Sunday Gallup chart

By JEFF CLARK-MEADS

SIX MONTHS of talks aimed at bringing forward publication of the Gallup chart from Tuesday to Sunday appear to have reached stalemate with the BPI council's declaration last week that it would not be considering the matter again until next year.

Council members felt that any decision on whether to press for an accelerated chart at present would be premature although they expressed sympathy with the BBC which instigated the campaign for a Sunday chart. Radio One's Sunday top 40 show is based on the Gallup chart compiled the previous Monday whereas the ILR Network Chart show uses the MRIB chart which includes sales as late as the previous Wednesday evening plus an element of airplay frequency. The BBC asked its chart partners, the BPI and *Music Week*, to sanction the move of the chart to Sunday so it would not be in the disadvantageous position that ILR currently makes great play of.

However, the BPI council shared the view expressed by retailers that the overriding factor in preparing the chart should be accuracy and not necessarily speed. The chains feel that Gallup may have difficulty in verifying data on a Saturday when shops are at their busiest. Retailers' representatives have made it plain to the BPI that they want to see the chart

remaining accurate and definitive and that they would not want to see it being brought forward if accuracy could not be guaranteed.

Council members believed that the strength of feeling among retailers was so great that they had a duty to take account of it. They agreed that it would be "hasty" to make moves toward an accelerated chart at present and decided to consider the situation again next year.

Head of Radio One Johnny Beerling declined to comment on the council's decision, saying that negotiations were still taking place.

*Music Week's* associate publisher, Rodney Burbeck, commented: "We feel very disappointed that the BPI has not been able to find a way to accommodate the BBC's request for an accelerated chart. This is the first time in a long-standing association that the BBC has made any special requests regarding the chart."

"If Gallup is happy to put its name to a chart compiled in time for Sunday publication, then that should be guarantee enough for its reliability, and in our own survey of dealers we found a large majority in favour of a Sunday chart on the grounds that it would extend the sales week of the chart and would give more time for fulfillment of orders."

## Special events arranged for 20th Midem

THE 1986 Midem will have a carnival atmosphere as it celebrates its 20th anniversary next January with a "grand inauguration ceremony" on the Cannes Croisette, and other special events during the week.

Announcing his plans in London last week, the organisation's president Bernard Chevry, who launched the international record and music publishing market in Cannes in 1967, said that the theme of the event would be one of celebration of "two decades as the undisputed leading marketplace" for the industry.

The opening night gala will be made more of a prestigious event with an awards ceremony for new hit acts of 1985 and the added suspense of the artists voting for each other for the Midem "super-trophy" — live on Eurovision.

Other Eurovision broadcasts from Midem include a rock gala, a classical gala and a videoclip awards ceremony with juries in various countries voting live on the Eurovision link giving the event added excitement. Another gala will feature stars of the past 20 years who are still enjoying success today.

The Palais des Festivals will have enlarged sections for the MIP-Radio radio programme market and Midem Classique, and following complaints last year, the Midem Videoclip section will be moved away from the radio area nearer to the record companies section. There will also be radio, record and video hardware sections.

Chevry has also acted to solve the hotel booking problems which have dogged Midem in recent years. Midem will have its own hotel booking officer based in Cannes from September who will liaise directly with the hotels to eliminate over-booking and "lost" reservations.

The 20th Midem is set to break previous records, according to Midem's London representative Peter Rhodes who says he is logging a 10 per cent increase in participants and an eight per cent increase in stand holders.

## Amstrad appeal delays talks

THE BPI is likely to have to wait until after Amstrad's appeal against the judgment given by Mr Justice Whitford (*MW* June 29) before it can begin talks with the British Radio and Electrical Manufacturers' Association aimed at removing all tape copiers from the domestic market.

The appeal may be heard as early as September 22 but in the meantime BREMA is extremely reluctant to comment on the case either publicly or privately. BREMA managing director Oliver Sutton told *Music Week*: "We have not yet seen a transcript of the judgment. There is an appeal pending so we could not comment as the matter is sub judice."

BPI legal adviser Patrick Isherwood wrote to Sutton asking for talks soon after the hearing in which Mr Justice Whitford refused Amstrad a declaration that its marketing of twin cassette systems was lawful. The judge said the company had incited home taping and that it was a joint wrongdoer with the home tapers. Sutton replied to Isherwood saying again that talks would be inappropriate before the appeal.

Isherwood commented: "We would like to meet before the appeal is heard because our view of the appeal is that it could only be an appeal on law, not on the facts."

If the manufacturers' association and the BPI cannot agree on a voluntary withdrawal from the market of twin cassette systems, the BPI will look at the other options open to it. Isherwood says he could not rule out the possibility of court action against manufacturers other than Amstrad.

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

## EMI pins hopes on new label

EMI IS pinning its hopes on its new Bruce Lundvall-headed Manhattan label to boost its flagging US Capitol operation and shore up profits of the music company worldwide following a £6m dip in the year ended March 31, 1985.

This was disclosed by new Thorn EMI chairman Sir Graham Wilkins who replaced Peter Laister last week and announced a sharp fall in the company's pre-tax profits from £156.8m to £108.3m.

Analysing the company's performance, Sir Graham said that whilst the music division achieved improved results outside North America, Capitol's operations were "adversely affected by an imbalance in the roster of available artists".

He went on: "Efforts are continuing to improve this situation, including major investment in a new label based in New York which should provide a sound return in future years."

Sir Graham also identified specific problems with Ferguson, the television manufacturing subsidiary, and Inmos, the microchip manufacturer. He added: "Action has been taken and is being taken to strengthen management and improve the performance of the company."

## Arena collapses

ARENA INTERNATIONAL merchandising Services has crashed owing £400,000 with joint liquidator Keith Goodman saying of MD David Fellerman: "If the revised Insolvency Act proposed by the Government was now on the statute book, I would report that Mr Fellerman be suspended from any directorships he may hold in any other company."

Fellerman blames Arena's collapse on a "disastrous" Jethro Tull tour and a robbery at the company's premises.

## Jones pleads guilty

From PHIL TRIPP

SYDNEY: Former WEA Records Australia financial director Alan Jones pleaded guilty to seven of the 32 charges of a director "cheating and defrauding his company" in his latest court appearance here last week.

The 32 charges represent a total of \$(Australian)970,000 allegedly diverted from WEA Records, Warner Music and WEA Retail between 1981 and 1984 in a complicated cheque fraud.

# DOOLEY

A NEW statistical survey of the audio industry (*Audio Visual Software*, Market Assessment Publications) provokes the entertaining thought that the blank cassette industry may have to adapt the record industry's slogan to: "Home recording is killing the blank cassette business" — the report notes the future development of home recording hardware for blank compact discs and speculates that this "could well eventually render blank tapes obsolete" . . . The BPI took the unusual step of serving champagne at its monthly council meeting last week — whether it was to celebrate its win over Amstrad or its chairman securing gainful employment is a matter of conjecture . . . Anyone who has experienced difficulties checking in to Cannes' hotels during Midem will be delighted to hear that around 10pm last Tuesday night, **Bernard Chevry** and retinue arrived at the Grosvenor House Hotel and were told there was no record of their reservations. However, rooms were found and even Chevry saw the funny side of the irony — next day he held a press conference and was able to announce new measures to cut down hotel reservation problems in Cannes . . . Nomis Studios' **David Panton** giving over all nine of his rehearsal studios for the Live Aid acts free of charge . . . Dutch music publisher **John Brandt** tipped to be named MD of MCA Music in succession to Cyril Simons.

SOME SOURCES now maintain that there is currently no bid on the table for PRT/Precision Video, and **Warren Goldberg**, rumoured to be part of a consortium interested in it, says: "When something is done in the acquisition department, you'll be informed through the usual channels" . . . And **PolyGram** could be entering a new period of stability as informed sources suggest that its table is also bare of bids . . . State Music's **Wayne Bickerton** somewhat bemused to receive a telex from a company in Tehran prefaced: "In the name of Allah" . . . A son Jamie to PRT national accounts manager **Julian Stolarski** and wife Yolande . . . "Survivors of the last 20 years" gathered at the Video Cafe last week to help **Jonathan** ("greatest living megastar and sex symbol") **King** celebrate the 20th anniversary of the release of his *Everyone's Gone To The Moon* . . . **Deke Arlon** and producer **Chris Neil**, celebrating seven years' partnership and LP sales in excess of 70m, just realised that they still haven't signed a contract . . . Warner Bros Music's **Ron Fry** has given £750 to the Ben Hardwick Memorial Fund, representing the profit so far on sales of sheet music of Ben.

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MCA Records

# NEWS



TOASTING THE success of Modern Talking's debut single, *You're My Heart, You're My Soul*, are, from left: Magnet Records director of operations Ian Groves, Magnet MD Michael Levy, Ditier Bohlen of Modern Talking, Tim Tod of Magnet A&R and Magnet A&R director James Tod.



R4 RECORDS, an arm of Robert Lemon and Ron McCreight's R & R Music, was launched at a lunch at Simpson's in The Strand for Radio One producers. Pictured are (left to right): EMI marketing director

David Munns, Lemon McCreight, Chris Lycett and Roger Pusey of Radio One, Sue Porter of R4 and Jeff Griffin and Don George of Radio One.



BARBARA DICKSON is presented with silver and gold discs for sales of her *The Barbara Dickson Songbook* album by lyricist Tim Rice and K-tel managing director Peter Morris.



JOHN MOLLOY and Murray Munro, who together form Mainframe, became the first writers to sign to the newly-formed Polydor Music. Pictured standing are Polydor director of business affairs Clive Fisher and Polydor MD John Preston. On the extreme right is Rod Munro of MC2 Music, the company representing Mainframe in the deal.



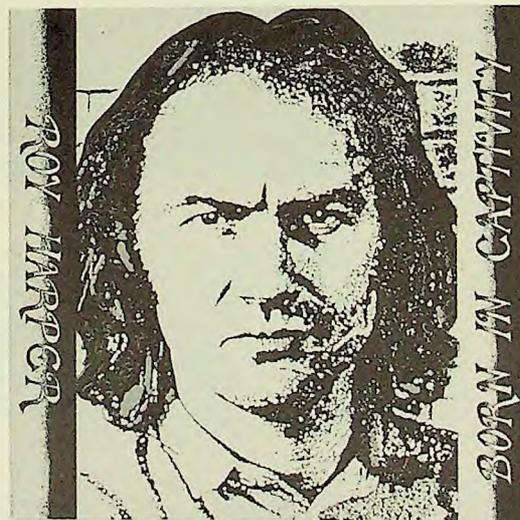
SINGER/SONGWRITER Dean Friedman dropped into PRT's Mitcham distribution centre to type in an order for his single, *I Don't Mean To Make You Cry*. Friedman is pictured with Joy Conway of PRT telesales and head of sales Tony Smith.

# RUSS BALLARD

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DISCO and dance

TOP • ALBUMS

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Dutch Break 1850331 (Import)
- 2 2 4 SEEEKRET: Kleer  
Atlantic 781254-1 (W)
- 3 3 10 AS THE BAND TURNS:  
Atlantic Starr  
A&M AMA 5019 (F)
- 4 20 2 SINGLE LIFE: Cameo Atlanta  
Artists 824 546 (Import)
- 5 4 10 ROCK ME TONIGHT:  
Freddie Jackson  
Capitol EJ 240316-1 (E)
- 6 12 3 WRAP YOUR BODY: One Way  
MCA MCF 3263 (C)
- 7 5 14 ALEXANDER O'NEAL:  
Alexander O'Neal  
Tabu/Epic TBU 26485 (C)
- 8 9 3 JOANNA GARDNER:  
Joanna Gardner Boiling  
Point/Polydor POLD 5178 (F)
- 9 7 3 STREET CALLED DESIRE:  
Rene & Angela  
US Mercury 824607-1 (Import)
- 10 6 6 NOW DANCE — THE 12"  
MIXES: Various EMI/Virgin  
NOD 1 (E)
- 11 NEW INTIMATE STORM: Shirley  
Brown Fourth & Broadway/  
Island BRLP 507 (E)
- 12 NEW A PHYSICAL PRESENCE:  
Level 42 Polydor POLH 23 (F)
- 13 RE TURN ON THE RADIO:  
Change Cooltempo/Chrysalis  
CHR 1504 (F)
- 14 13 16 THE NIGHT I FELL IN LOVE:  
Luther Vandross  
Epic EPC 26387 (C)
- 15 8 4 RADIO M.U.S.C. MAN:  
Womack & Womack Elektra  
EKT 6 (W)
- 16 14 2 HISTORY: Mai-Tai  
Hot Mel/Virgin V2359 (E)
- 17 RE GLOW: Rick James  
Gordy ZL 72362 (R)
- 18 10 6 DREAM OF A LIFETIME:  
Marvin Gaye CBS 26239 (C)
- 19 16 7 PADLOCK: Gwen Guthrie &  
Various Artists Fourth &  
Broadway/Island IMA 2 (E)
- 20 15 4 DANCIN' IN THE KEY OF  
LIFE: Steve Arrington  
Atlantic 781245-1 (W)

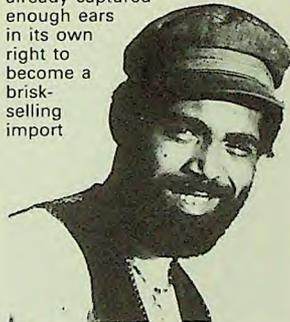
Compiled by MRIB

# Maze: hunting for a hit

MAZE FEATURING Frankie Beverly are a band in an unusual situation. They can fill major London venues for nights on end, and they sell albums in this country in quantities which most American black dance acts don't even dream about. To all intents and purposes, they have achieved a mass market crossover in the UK — yet they still have not had a really major hit single.

A candidate for changing that situation could well be in the band's new Capitol 12-inch, just released on July 8. EMI is plugging it as the "Maze Mega 12", and the disc is most certainly a triple-header which offers excellent value for money for fans. The A-side is Too Many Games, a track from the recent Can't Stop The Love album, and considered by many to be the prime cut on the LP.

Sharing the A-side is the band's current big US soul chart selling Twilight, a mid-tempo instrumental haunter which has already captured enough ears in its own right to become a brisk-selling import



MAZE'S Frankie Beverly

single during the last few weeks.

Finally, the 12-inch flipside features another new remix, this time of the already popular Back In Stride, specially commissioned by Frankie Beverly himself.

The mega-combination should most certainly have sufficiently wide-ranging appeal to create that monster crossover 45, especially as Too Many Games (and Twilight as well, for that matter)

is no stranger already to radio play. Moreover, the release will quite probably re-boost the sales of the Can't Stop The Love Album — not that many will have the cause for complaint about its selling performance to date.

Catalogue number of the 3-track 12-inch is 12CL 363.

MORE DISCO NEWS ON P8

## ROCKPOOL US CLUB CHART

- 1 4 NEW ORDER: Perfect Kiss (Qwest)
- 2 4 PAUL HARDCASTLE: 19 (Chrysalis/UK)
- 3 2 DEAD OR ALIVE:  
You Spin Me Round (Like A Record) (Epic/UK)
- 4 5 TEARS FOR FEARS: Shout (Mercury/UK)
- 5 17 TALKING HEADS: Little Creatures (LP) (Sire)
- 6 6 PRINCE & THE REVOLUTION:  
Around The World (Paisley Park)
- 7 9 MINISTRY: Nature Of Love (Wax Trax)
- 8 8 MADONNA: Into The Groove (Sire)
- 9 3 EURYTHMICS: World I Lie To You? (RCA)
- 10 7 NINA HAGEN: Universal Radio (Columbia/CBS)
- 11 19 DEPECHE MODE: Flexible, Shake The Disease (Mute/UK)
- 12 15 HOWARD JONES: Things Can Only Get Better (Elektra)
- 13 (New) LOVE & ROCKETS: Ball Of Confusion (Beggars Banquet)
- 14 10 LISA LISA & CULT JAM WITH FULL FORCE:  
I Wonder If I Take You Home (Columbia/CBS)
- 15 11 SKIPWORTH & TURNER:  
Thinking About Your Love (Fourth & Broadway/Island)
- 16 16 BRYAN FERRY: Slave To Love (Warner Brothers)
- 17 12 SISTERS OF MERCY:  
No Time To Cry (Merciful Release/WEA/UK)
- 18 (New) GENERAL PUBLIC: Hot You're Cool (I.R.S.)
- 19 (New) VITAZMIN Z: Burning Flame (Geffen)
- 20 (New) SHARPE & NUMAN: Change Your Mind (Mercury)

Reprinted courtesy of Rockpool Newsletter, published by Rockpool Promotions the leading US "new music" record pool. Contact is Rockpool Promotions, 50 West 29th Street, New York City, 10001, US (Tel 0101 212 695 7410)

## RADIO London

A LIST

- STEVE ARRINGTON: Dancin' In The Key Of Life (Remix) Atlantic
- ARROW: Long Time London
- ATLANTIC STARR: Silver Shadow A&M
- BROOKLYN BRONX & QUEENS (BB&Q): Genie Cooltempo/Chrysalis
- CHANGE: Mutual Attraction Cooltempo/Chrysalis
- CONWAY BROTHERS: Turn It Up 10/Virgin
- JAKI GRAHAM: Round And Around EMI
- WILLIE HUTCH: Keep On Jammin' Motown
- 9.9: All Of Me For All Of You RCA
- THIRD WORLD: One To One CBS

CLIMBERS

- PHILIP BAILEY: Children Of The Ghetto CBS
- GEORGE BENSON: I Just Wanna Hang Around You Warner Brothers
- BRIDGE: Baby Don't Hold Your Love Back Atlantic
- OLIVER CHEETHAM: Mama Said (White Label)
- CHERYL LYNN: Fidelity CBS
- PATTI LABELLE: Living Double (US Import-Philadelphia Int.)
- STEPHANIE MILLS: Bit By Bit (US Import—MCA)
- MICHAEL ST. JAMES: There Is Only One Love WEA (White Label)
- LUTHER VANDROSS: It's Over Now Epic
- JAMES & SUSAN WELLS: Mirror Image Fanfare

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

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**DISCO**

# Cheatham back with new UK label deal

OLIVER CHEATHAM, he of Get Down Saturday Night and Bless The Ladies dancefloor and disco/dance chart fame in 1983, returns to vinyl in the UK this week after a lengthy silence.

Cheatham was dropped by former label MCA after failing to repeat his original UK breakthrough back home, and has since recorded independently with producer Don Davis. The first single from these sessions couples the singer's own composition Mama Said with the Bacharach oldie The Look Of Love.

The record (Move MS 3) has been acquired for the UK by Edinburgh-based Move Records, distributed by the Cartel, and formed with the intention of seek-

ing out independently-produced black music of all types.

With encouragingly swift sales on the initial pressing, it has been decided to bring Cheatham into the UK to undertake promotional and PA work in clubs, on radio, and hopefully also TV. He arrives on July 25 for probably a two-week stay, which should also coincide with the release of his album Turning Point, chiefly a showcase for his own material.

Cheatham actually reckons to have something like 100 songs available for recording by himself or others. One other artist who is certainly a fan is George Clinton, who overheard Mama Said when it was being mixed in the studio, and became immediately excited about its hit potential before even



OLIVER CHEATHAM: Moving back to prominence

checking out who the artist was.

Cheatham's British representatives are looking for a new major label deal for him to build upon that initial MCA breakthrough. In the meantime, much will depend upon the Scottish indie's ability to promote and sell Mama Said to the dancefloors and record buyers over the next few weeks.

# Birth of the blues charts

SPECIALIST RECORD sales charts in the UK celebrated their twentieth birthday last week. The R&B singles chart inaugurated in 1965 by *Record Mirror* was, in the sense that it surveyed specialist shops stocking mainly black, dance-orientated music, the direct ancestor of today's disco/dance chart. From that point of view, some comparisons are interesting to make — not of the music, which has obviously evolved tremendously over two decades, but of the relationship between what was selling in the R&B chart, and the overall marketplace.

The R&B Top 20 of July 10, 1965, featured records by Sam The Sham, the Four Tops, the Sir Douglas Quintet, Solomon Burke, Otis Redding (twice), Donnie Elbert, Gene Chandler, the Anglos (actually Steve Winwood), Ike & Tina Turner, Jr Walker (twice), Esther Phillips, James Brown (twice), Inez & Charlie Foxx, Elmore James, Little Milton, Screaming Jay Hawkins and The Marvelettes.

This was a pretty good cross-section of the hottest club dance sounds of the time, but the main differ-

ence between 1965 and 1985 was how comparatively insular that dance scene was. Of the 20 R&B chart records, only the Top 3 also featured in the Top 50 pop chart of the same week: Sir Douglas Quintet's She About A Mover stood at number 19, Sam The Sham's Woolly Bully at 23, and the Four Tops' I Can't Help Myself at 44, representing the Motown quartet's initial UK pop breakthrough.

Compare that very limited crossover with today's ever more integrating scene, and it should become clear that a black dance record stands a lot more chance of success now with the general record-buying public than it did in 1965 — after all, two of the crossovers 20 years back were "wrong ways", since Sam The Sham and Sir Douglas both had white R&B bands whose singles also found black music acceptance.

Ironically, the same 20-year comparison in the US would reveal that almost exactly the reverse trend has occurred. Much has to do with the changed role of radio over 20 years, on both sides of the Atlantic.



ORIGINAL R&B chartsters: James Brown, Esther Phillips and Otis Redding.

CLUB RECORDS PRESENT:

**SHANNON**

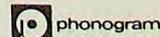
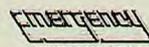
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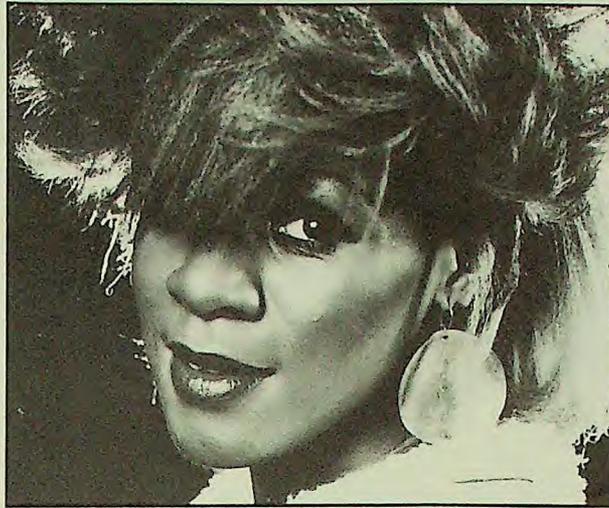


# Import update

NEW PRODUCT receiving exposure this week in the Black Music programming on Essex Radio (ILR) includes the following import albums:

- \* **Tyrone Davis** — Sexy Thing (Future).
- \* **Frederick** — Frederick (Heat) — a new(?) talent, Frederick Davis, on a label from Akron, Ohio.
- \* **Peabo Bryson** — Take No Prisoners (Elektra) — shortly for WEA release; features an all-star vocal support including Chaka Khan, Kashif and Jennifer Holliday.
- \* **Dennis Edwards** — Coolin' Out (Gordy) — includes a duet with Thelma Houston, plus vocal contributions from Siedah Garrett.
- \* **Sadao Watanabe** — Misha (Warner Bros) — an all-star set featuring Herbie Hancock and Harvey Mason among others, and a vocal by Brenda Russell on the outstanding track Men And Women, which she also wrote.
- \* **Nile Rodgers** — B-Movie Matinee (Atlantic) — the standout track is Wavelength. The album carries its title concept to a 3-D sleeve and a pair of red/green glasses through which to view it.
- \* **Kenia** — Rio-New York (Jazz Mania) — strong new Latin-funk. British albums with tracks now being programmed:
- \* **Womack & Womack** — Radio NUSC Man (Elektra) — Night Rider is the standout track.
- \* **Billy Griffin** — Systematic (CBS).

- \* **Joanna Gardner** — Joanna Gardner (Boiling Point/Polydor).
  - \* **Variou** — Streetsounds: The Artists, 2 (Street Sounds).
  - \* **Carl Anderson** — Protocol (Epic) — UK release includes his Streetwave hit Buttercup.
- New import 12-inches on the playlist:
- \* **Seidah Garrett** — Curves (Q-West)
  - \* **Mark IV** — Rainy Days (World Trade) — by Patrick Adams.
- The station has also added the new UK 12-inch releases by the following: Arrow, Aretha Franklin, James & Susan Wells (Mirror Image on Fanfare), Philip Bailey, George Benson, Five Star, Jeff Lorber (the remix with brand-new vocal of Best Part Of The Night), Malibu, The Pointer Sisters, Fatback, Billy Griffin (If I Ever Lose This Heaven, from the current LP, backed on 12-inch by his classics Serious and Hold Me Tighter In The Rain), Mark Fisher (new remix of Love Situation), Luther Vandross, and the Joubert Singers (Stand On The Word — on 10/Next Plateau).



**BUILDING A steady following on specialist radio shows at the moment is Hold On, the second single by 19-year-old East London soul songstress Claudia (above). It has already found favour with Tony Blackburn, Jeff Young and a lot of pirate radio DJ's and club penetration has begun via a series of London area PAs which included a slot on Radio London's Tony Blackburn-hosted Soul Night Out from The National.**

Like Claudia's debut release, Don't Give Up Your Love, last year, Hold On is released on Pat Bermingham's Hatton Square-based Rhythmic Records label, with distribution via Rough Trade and the Cartel. The 12-inch pressing couples a long dance version of the song with a shorter radio mix and an instrumental version (RMIC 009). Those wishing to order from or contact the label direct can do so on (01) 405 0978. A full commercial pressing is now available after an initial promotional period on white label.

An appearance on Channel Four's Soul Train by Claudia is currently under discussion, though not confirmed at time of writing. In the meantime, both artist and single clearly have a buzz going for them, which a national media appearance could certainly boost outside the immediate London/SE area. Should this happen, expect a larger label to look with interest at both Hold On and Claudia herself.

## Aretha back with single and album

ARETHA FRANKLIN, the most successful female black artist of the late Sixties and much of the Seventies, has a new Narada Michael Walden-produced album, Who's Zoomin' Who? (Arista 207202), due for UK release shortly — her first LP for some two years.

By way of introduction to the album, the single Freeway Of Love (co-written by Walden and Jeffrey Cohen) is already in the shops, while across the Atlantic it is giving Aretha her fastest-rising Top 100 pop chart hit for some considerable time.

The UK 12-inch pressing of the single couples both the standard 7-inch version of Freeway of Love, with an additional version

known as the Rock Mix. The two in tandem comprise a full 10 minutes of the song on the larger format (ARIST 12624). In the increasingly familiar fashion, however, this is also to be joined in the shops in the latter part of July by a newer extended remix, presumably different from either of those already to hand. The latter 12-inch will carry the amended catalogue number AR-IST 22624.

For the first time ever, Aretha has filmed (with MTV in mind, no doubt, but it is still a bonus for the UK), a fully-fledged concept video for Freeway Of Love. Writer/producer Walden appears in it alongside her, as does Bruce Springsteen's esteemed saxophonist Clarence Clemons, who guests on sax on the track.

## JAMES HAMILTON

THE CONTINUED absence — or at best sporadic appearance following the recent round of studio confiscations — of London's pirate soul stations has emphasised beyond doubt their influence on black record sales, which now have fallen appreciably with many previously pirate-plugged potential hits being badly affected (most notably Light Of The World's London Town '85, practically the pirates' theme tune).

The Home Secretary, revealing to AIRC members there have been 110 raids on 44 stations this year, is determined to "stamp out the anarchy of the airwaves", but, at the time of writing, has yet to announce the Government's decision regarding what could be considered the pirates' legal alternative, the much anticipated experimental expansion of the UK's local "community" broadcasting structure.

In the choice between (general appeal) community radio or specialist interest radio, the latter would obviously meet a demand, proven by the pirates the Government wishes to eradicate, wherever (as in London) different ethnic communities are spread across a city and have had their special needs ignored by existing radio services. Asian, Arabic and Greek pirates have been just as significant if less publicised as the reggae and soul pirates in London, and the need for a city-wide service catering to each individual ethnic community is surely more urgent than that for strictly smallscale "community" radio, which would amount to a riskyly financed talking newspaper for the inhabitants of a parish.

However well-supported locally, such pioneering community pirates as Radio Jackie and Skyline Radio have been (serving SW and SE London respectively), their duplication of existing legal programming formats has made their position less defensible than that of the ethnic pirates, who satisfy a truly specialist demand.

One must hope that the Government's choice is the sensible one.

As was pointed out by the Conservative MPs who last week attended a press conference held in the House Of Commons by a mixed selection of licence-seeking sometime pirates, the road to the generally desirable de-regulation of the UK's radio will be long and hard, not least of the problems being the application of "needletime", and the imposition of certain broadcasting standards.

Roger Gale, MP for Thanet and the only Member to have been himself a pirate DJ (on the original Radio Caroline!), had the final warning: "If you're not successful and don't get a licence, don't then set up another pirate station as nobody will respect you for it."

Soul music at least, as already shown, is still well represented in London by Tony Blackburn daily on BBC Radio London, but one play a day has less effect on sales than constant pirate plugging, even if it is better than the one play a week on most soul shows elsewhere around the country. This is a point that should be borne in mind by certain soul broadcasters in the North, who evidently had the chips on their shoulders enlarged by thinking my earlier comments about soul's staggering success specifically in London implied criticism of the job that they've been doing. Far from it, and in fact Manchester and Merseyside are reporting some fairly high soul sales at the moment!

In brief, this week's likely sellers include — if you can bear it — yet another new German version of Paul Hardcastle's 19 (German Chrysalis 601 827); Aurra's Happy Feeling (10 Records TEN 54-12); Luther Vandross' It's Over Now (Epic TA 6414); Danny D. & Collusion's Party People (Elite DAZZ 42); Mark Fisher's Love Situation (Remix) (Total Control 12TOCOX 3); Simply Red's Money's Too Tight (Cutback Mix) (Elektra EKR 9TX); Melba Moore's When You Love Me Like This (Capitol 12CL 360); Barbara's Shack Up (Stateside 12STATES 1); and the extremely strong new The Artists Volume Two compilation LP featuring Luther Vandross/Teddy Pendergrass/Change/Atlantic Starr (StreetSounds ARTIS 2); import LPs including Cheryl Lynn's It's Gonna Be Right (US Columbia FC 40024); Five Star's Luxury Of Life (US RCA NFL1-8052) and 9.9's 9.9 (US RCA NFL1-8049).

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RECORDS



DISCO  
and dance

# Charly takes King to dancefloor

CHARLY RECORDS is taking the unusual step for a normally album-orientated company of releasing a 3-track dancefloor-aimed 12-inch single as part of the launch of its new series of black music treasures from the American King label catalogue.

Amazingly, the A-side of the single is a classic R&B dance track which celebrates the 25th anniversary of its original American release this September — Let's Go Let's Go Let's Go, by Hank Ballard & The Midnighters.

The record reached number 6 in the US pop charts in 1960, at the time when the Midnighters were the equivalent of the hottest disco group in the country — they had major American hits with a host of dance-orientated discs like Finger Poppin' Time, The Twist (covered even more mightily by Chubby Checker, though Ballard wrote it), The Continental Walk, and even The Hoochi Coochi Coo and The Switch-A-Roo. Let's Go, the strongest of all of these, was released here by EMI at the time, but has never been a UK hit; now, on a 12-inch and in a (would you believe) specially extended mix, it could finally do the business if clubs and radio pick up on its timeless, summery, partying exuberance. Catalogue number is CYZ 113, distribution through Charly and its usual specialist wholesalers.

The King catalogue itself, one of the major treasurehouses of US black music of the mid-Forties to the late Sixties, has always been ill-served by British licencees, who failed to turn even its biggest US hits around here

until first London and then Pye finally cracked the market with the first international James Brown hits in the mid-Sixties.

The Brown catalogue departed many years ago to Polydor, but the work of many of the greatest names in soul and R&B — one or two of them, like Johnny Guitar Watson, still active elsewhere today — remains among the heritage.

Charly intends to do its customary exemplary repackaging and compiling job on this material, and it is already an established fact that this current generation of soul and R&B reissues can be good sellers today for any dealer who successfully stocks modern dance and black music.

Such dealers are in for a bonanza through July and August, because a round dozen King compilations are winging out from Charly between now and August 6.

In numerical order, the releases are: Hank Ballard & The Midnighters — What You Get When The Gettin' Gets Good (CRB 1090); Earl Bostic — Blows A Fuse (CRB 1091); Tiny Bradshaw — Breaking Up The House (CRB 1092); Roy Brown — Boogie At Midnight (CRB 1093); Bill Doggett — Gon' Doggett (CRB 1984); Dominoes — Have Mercy Baby (CRB 1095); Five Royales — Roots Of Soul (CRB 1096); Wynonie Harris — Rock Mr Blues (CRB 1097); Little Willie John — Grits And Soul (CRB 1098); Freddy King — Takin' Care Of Business (CRB 1099); Little Esther (Esther Phillips) — Bad, Baad Girl (CRB 1100); and Johnny Guitar Watson — I Heard That! (CRB 1101).

## More soul from the Rev Al Green

MORE REISSUED SOUL: Demon/Edsel gets its programme of full UK release for the Seventies Hi label catalogue of Al Green fully underway with the albums Call Me (HI UKLP 409) from 1973, I'm Still In Love With You (HI UKLP 407) from 1972, and the more current gospel set Precious Lord (HI UKLP 429). Distribution via Pinnacle and Making Waves, and being shipped now.



WHITNEY HOUSTON'S eponymous debut album was an awful long time coming to UK release, particularly bearing in mind the fact that it leapt into the American LP charts immediately upon release a couple of months back, and has since achieved Top 20 pop success and the coveted number one slot on the Black albums chart, writes Barry Lazell. It is, however, now fully available here, on Arista 206 978.

Whitney (left), who first visited the UK back in March and caused a sensation with her debut PA at the International DJ Convention at London's Hippodrome, has recently been in this country again to work on promotional videos for some of the album's material.

The LP has tracks produced by four separate star producers — Kashif, Michael Masser, Narada Michael Walden and Jermaine Jackson — and features a Houston duet with Teddy Pendergrass on Hold Me, as well as two pairings with Jermaine Jackson. Also featured is her last UK single Someone For Me, and Thinking About You, which Arista intends to release as its follow-up on July 19. Strangely, the company still seems to be ignoring the A-side potential for Britain of her US single You Give Good Love, which is now a top 20 pop hit in the States, as well as a mammoth black music chart smash.

• See Disco LP reviews by James Hamilton (right).

## Reviews

By JAMES HAMILTON  
SHIRLEY BROWN: Intimate Storm. Fourth & Broadway BRLP 507. Producers: Homer Banks & Chuck Brooks. People who bought Phyllis Nelson's chart-topper could be a prime target for this grittier, mainly down-tempo sultry soul set by a lady whose songs tend to tell stories about love turned sour. Her Memphis-recorded style of southern soul is extremely listenable and this LP has been a consistent seller on import for many months prior to its welcome UK release. For those who remember Brown's classic "phonecall" to "Barbara" in 1974, Woman To Woman, the new I Don't Play That is but the latest chapter in that still continuing saga. Well worth recommending.

WHITNEY HOUSTON: Whitney Houston. Arista 206 978. Producers: Jermaine Jackson/Kashif/Michael Masser/Narada Michael Walden. Dionne Warwick's young ex-model cousin, daughter of gospel soul singer Cissy Houston, is big news in the US where her slow tortuous You Give Good Love has topped the Black Chart and this album is shooting into the upper reaches of the Pop LPs. Here, however, her multi-producer set, means little to the black disco market as the dance tracks aren't tough enough and the slowies tend to be slushy. It'll be one of the latter, if anything, that breaks her here to an adult audience, presupposing Arista can interest radio (or, as has helped in the US, TV).

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JIVE T 27  
CLASS ACTION — WEEKEND  
JIVE T 35  
BILLY OCEAN — MYSTERY LADY  
JIVE T 98**

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MUSIC  
WEEK

# DISCO

and dance

MUSIC  
WEEK

13 July 1985

## TOP 75 SINGLES

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	4	AXEL F Harold Faltermeyer	MCA MCA(T) 949 (C)
2	2	FRANKIE Sister Sledge	Atlantic A9547(T) (W)
3	9	SILVER SHADOW Atlantic Starr	A&M AM(Y) 260 (F)
4	5	GENIE Brooklyn Bronx & Queens (B. B. & Q.)	Cooltempo/Chrysalis COOL(X) 110 (F)
5	4	TURN IT UP Conway Brothers	10/Virgin TEN 57(12) (E)
6	13	ROUND AND AROUND Jaki Graham	EMI (12)JAKI 4 (E)
7	3	HISTORY Mai Tai	Hot Melt/Virgin VS 733(12) (E)
8	NEW	DANCIN' IN THE KEY OF LIFE (Remix) Steve Arrington	Atlantic A 9534(T) (W)
9	11	CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)
10	8	MOVIN' 400 Blows	Illuminated ILL 61(12) (P)
11	14	KEEP ON JAMMIN' Jaki Hutch	Motown ZB 40173 (12" - ZT 40174) (R)
12	10	LOVE SITUATION Mark Fisher featuring Dotty Green	Total Control/EMI (12)TOCO 3 (E)
13	66	MUTUAL ATTRACTION (REMIX) Change	Cooltempo/Chrysalis COOL(X) 111 (F)
14	16	PLEASE DON'T BREAK MY HEART The Affair, featuring Alyson	10/Virgin TEN 53(12) (E)
15	27	LET'S TALK One Way	MCA MCA(T) 972 (C)
16	42	LONDON TOWN '85/(SOMEBODY) HELP ME OUT Light Of The World/Beggar & Co	Ensign/Island (12)ENY 518 (E)
17	36	ALL OF ME FOR ALL OF YOU 9.9	RCA PB 49951 (12" - PT 49952) (R)
18	18	PICK UP THE PIECES/WATCHING YOU Joanna Gardner	Philly World/Boiling Point/Polydor POSP(X) 744 (F)
19	6	BUTTERCUP Carl Anderson	Streetwave (M)KHAN 45 (A)
20	7	SUDDENLY Billy Ocean	Jive JIVE (T) 90 (C)
21	41	MY TOOT TOOT Denise LaSalle	Epic (T)A 6634 (C)
22	12	IS THIS LOVE Chris Cameron	Steinar STE 765 (12" - STE 1265) (A)
23	NEW	GLOW Rick James	Gordy ZB 40223 (12" - ZT 40224) (R)
24	23	LOVE SO FINE Sahara	Elite - (DAZZ 38) (A)
25	26	CAN'T GET ENOUGH (SOUL MIX) Take 3	Elite DAZZ 377 (12" - DAZZ 37) (A)
26	21	PUT YOUR RIGHT HAND ... /SHOO-BE-DO-WOP Redds & The Boys/Rare Essence feat. Little Benny	London GOEP 1 (F)
27	29	MONEY'S TOO TIGHT (TO MENTION) Simply Red	Elektra EKR 9(T) (W)
28	39	RIPE FOR THE PICKING LW 5	Virgin VS 767(12) (E)
29	17	THE MORE THEY KNOCK THE MORE I LOVE YOU Gloria D. Brown	10/Virgin TEN 52(12) (E)
30	15	BEST PART OF THE NIGHT Jeff Lorber	Club/Phonogram JAB(X) 13 (F)
31	31	RAIN FOREST Paul Hardcastle	BlueBird/10 BR(T) 15 (E)
32	38	TWILIGHT Maze featuring Frankie Beverly	Capitol (12)CL 363 (E)
33	30	WICKI WACKY HOUSE PARTY The Team	EMI (12)EMI 5519 (E)
34	22	ALL FALL DOWN Five Star	Tent/RCA PB 40039 (12" - PT 40040) (R)
35	72	TREAT HER SWEETER The Paul Simpson Connection	10/Virgin TEN 59(12) (E)
36	28	TAKE IT EASY T.C. Curtis	Hot Melt/Virgin VS 775(12) (E)
37	64	CONGA Miami Sound Machine	Epic (T)A 6361 (C)
38	46	BACKED UP AGAINST THE WALL Will King	Total Experience/RCA FB 49965 (12" - FT 49966) (R)
39	20	SAVE YOUR LOVE (FOR# 1) Rene & Angela with Kurtis Blow	Club/Phonogram JAB(X) 14 (F)
40	19	19 Paul Hardcastle	Chrysalis CHS (12)2860 (F)
41	NEW	DON'T WASTE THE NIGHT Legacy	Private I/Epic (T)A 6407 (C)
42	NEW	THE LOVER IN ME September	10/Virgin TEN 62(12) (E)
43	37	ATTACK ME WITH YOUR LOVE Cameo	Club/Phonogram JAB(X) 16 (F)
44	24	YOU DON'T NEED A REASON Phil Fearon & Galaxy	Ensign/Island (12)ENY 517 (E)
45	65	PAISLEY PARK Prince And The Revolution	Warner Brothers W 9052(T) (W)
46	25	THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23 (E)
47	NEW	SHO NUFF (SURE LOOKS GOOD) Julius Brown	Streetwave (M)KHAN 41 (A)
48	60	THE POWER OF LOVE Jennifer Rush	CBS A 5003 (C)
49	44	LOST IN LOVE Michelle Gold	Other End 70ET 7 (12" - OET7) (A)
50	NEW	LONG TIME Arrow	London LON(X) 70 (F)
51	NEW	IN YOUR CAR The Cool Notes	Abstract Dance/Priority AD(T) 4 (E)
52	40	YOU CAN'T SAY NO Beverley Skeete	Elite DAZZ (12)39 (A)
53	34	ROCK ME TONIGHT (For Old Time's Sake) Freddie Jackson	Capitol(12)CL 358 (E)
54	32	SUMMER (THE FIRST TIME) Kenny Copeland	Streetwave (M)KHAN 44 (A)
55	33	GET UP I FEEL LIKE BEING A SEX MACHINE James Brown	Boiling Point/Polydor POSP(X) 751 (F)
56	35	LET ME BE YOUR EVERYTHING Touch Of Class	Atlantic A9550(T) (W)
57	NEW	BAD BOY Juicy	Private I 429-05241 (Import)
58	71	WHY CAN'T WE BE FRIENDS O'chi Brown	DBM (12)DBM 009 (R)
59	52	WHERE OUR LOVE BEGINS David Grant	Chrysalis GRAN(X) 7 (F)
60	NEW	BIG MOUTH Whodini	Jive JIVE (T) 92 (C)
61	58	I WANT YOU (ALL TONIGHT) Curtis Hairston	Pretty Pearl/RCA PB 40169 (12" - PT 40170) (R)
62	43	SORRY DOESN'T MAKE IT ANYMORE Rah Band	RCA PB 40191 (12" - PT 40192) (R)
63	62	BREAK THE ICE Michael Lovesmith	Motown ZB 40273 (12" - ZT 40274) (R)
64	51	HEAVEN MADE Intigue	Project (12)PRO 1 (A/Project - 01-348 8764)
65	49	LET'S CHANGE IT UP Inner Life	Personal (12)PER 3901 (A)
66	50	IT AIN'T FAIR Edwin Starr	Hippodrome (12)HIP 101 (E)
67	47	MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337 (A)
68	NEW	I CHOOSE YOU (THE PERFECT ONE) North West Ten	Ensign/Island (12)ENY 519 (E)
69	57	WHO'S HOLDING DONNA NOW DeBarge	Gordy ZB 40213 (12" - ZT 40214) (R)
70	45	FIDELITY Cheryl Lynn	CBS A6373 (12" - TX6373) (C)
71	53	DAINGEROUS Penny Ford	Total Experience/RCA FB 49975 (12" - FT 49976) (R)
72	55	OH YEAH! Bill Withers	CBS (T) A6154 (C)
73	54	BABY DON'T HOLD YOUR LOVE BACK Bridge	Atlantic A9565(T) (W)
74	NEW	FREEWAY OF LOVE Aretha Franklin	Arista ARIST (12)624 (F)
75	48	TAKE YOUR HEART AWAY Kleeer	Atlantic A9549(T) (W)

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# AIRPLAY

## BUBBLING

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

- 6 (8) CORLEY, Al: Square Rooms Polydor POSP 747 (F)
- 6 (→) COWARD BROTHERS, The: The People's Limousine Imp Demon IMP 006 (I/RT/MW)  
BRMB, Chiltern, Clyde; Metro, Moray Firth, Piccadilly.
- 6 (5) DUKE, George: I Surrender Elektra EKR 15 (W)
- 6 (5) EXPLORERS, The: Venus De Milo Virgin VS 779 (E)
- 5 (→) FOSTER & ALLEN: After All These Years Ritz RITZ 106 (SP)  
City, DevonAir, Moray Firth, Tay, 2CR.
- 6 (→) FOXX, John: Stars On Fire Virgin VS 771 (E)  
Downtown, Hallam, Piccadilly, Red Rose, Signal, Trent.
- 7 (8) IDOL, Billy: White Wedding Chrysalis IDOL 5 (F)
- 6 (7) JAMES, Rick: Glow Gordy ZB 40223 (R)
- 6 (6) JIMMY JIMMY: I Met Her In Paris Epic A 6368 (C)
- 5 (→) JANNOT, Veronique & Laurent VOULZEY: Desire Desire 10/Virgin TEN 55 (E)
- BRMB, Moray Firth, Swansea, 2CR, Wiltshire.
- 7 (→) LW 5: Ripe For The Picking Virgin VS 767 (E)  
Aire, Beacon, Hereward, Metro, NorthSound, Pennine, Swansea.
- 6 (→) MAINFRAME: 5 Minutes Polydor MAIN 1 (F)  
Beacon, BRMB, City, DevonAir, Piccadilly, Radio 210.
- 6 (→) MARSHALL, Meri D: My Obsession WEA International X 9074 (W)  
Aire, Clyde, Downtown, Forth, Moray Firth, Plymouth.
- 5 (→) MINOTT, Sugar: Mind Blowing Decisions Wow WOW 7102 (A/JS)  
Chiltern, Essex, Mercia, Pennine, Red Rose.
- 6 (7) ONE WAY: Let's Talk MCA 972 (C)
- 5 (→) ROCKIN' SYDNEY: My Toot Toot Jin/Priority KID 001 (E)  
Chiltern, Metro, Pennine, Piccadilly, Severn.
- 5 (→) STORM, Rebecca: The Show (Theme From 'Connie') Towerbell TVP 3 (E)
- 6 (→) TRUTH, The: Exception Of Love IRS IRM 103 (C)  
CBC, Downtown, Hereward, Mercury, Orwell, Viking.
- 5 (→) VANDROSS, Luther: It's Over Now Epic A6414 (C)  
Beacon, Hallam, Hereward, Plymouth, Radio 210.
- 6 (→) WILLIAMS, Andy featuring C. LUGGERI & T. TAYLOR: Vino De Amor Columbia DB 9104 (E)  
Chiltern, Mercury, Moray Firth, Severn, Swansea, 2CR.

# RADIO 2

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

- 8 (5) BILLY JOEL: You're Only Human
- 6 (6) SISTER SLEDGE: Frankie
- 5 (re) BEACH BOYS: Getcha Back
- 5 (5) DANA: Little Things Mean A Lot
- 5 (New) ARETHA FRANKLIN: Freeway Of Love (Arista)
- 5 (4) DEAN FRIEDMAN: I Didn't Mean To Make You Cry
- 5 (4) DENISE LASALLE: My Toot Toot
- 5 (5) BILLIE JO SPEARS: Midnight Blue
- 4 (re) MADONNA: Crazy For You
- 4 (4) OPUS: Live Is Life
- 4 (4) RAH BAND: Sorry Doesn't Make It Anymore
- 4 (4) CHRIS REA: Josephine
- 4 (4) JENNIFER RUSH: The Power Of Love

### OTHER FEATURED RECORDS

- CHINA CRISIS: King In A Catholic Style (Wake-Up)
- THE COMMENTATORS: N-N-Nineteen Not Out
- DEBARGE: Who's Holding Donna Now
- ALISTAIR GORDON: Touch And Go
- HOWARD JONES: Life In One Day
- PURE GLASS: Don't Take Your Love
- REO SPEEDWAGON: One Lonely Night
- ALVIN STARDUST: Sleepless Nights
- MAUREEN STEELE: Save The Night For Me
- MARTI WEBB: Ben
- PAUL YOUNG: Tomb Of Memories

### DAVID HAMILTON'S RECORD OF THE WEEK:

SURVIVOR: The Search Is Over

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

# RADIO 1

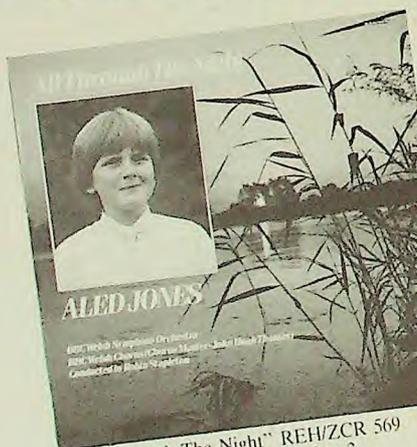
Figures denote actual plays logged Sunday to Saturday in the week preceding publication (6am-Midnight)

- 21 (19) HOWARD JONES: Life In One Day
- 19 (21) MADONNA: Crazy For You
- 18 (21) SISTER SLEDGE: Frankie
- 17 (20) TEARS FOR FEARS: Head Over Heels
- 16 (10) DEAD OR ALIVE: In Too Deep
- 16 (11) DENISE LASALLE: My Toot Toot
- 16 (15) EURHYTHMICS: There Must Be An Angel
- 16 (13) HAROLD FALTERMEYER: Axel F
- 16 (16) MAI TAI: History
- 16 (14) PHILIP OAKEY & GIORGIO MORODER: Good-Bye Bad Times
- 16 (12) SIMPLY RED: Money's Too Tight (To Mention)
- 14 (16) MARILLION: Kayleigh
- 14 (12) STING: If You Love Somebody Set Them Free
- 14 (New) TINA TURNER: We Don't Need Another Hero (Thunderdome), Capitol CL 364 (E)
- 13 (12) THE CONWAY BROTHERS: Turn It Up
- 13 (12) FINE YOUNG CANNIBALS: Johnny Come Home
- 13 (7) GLENN FREY: Smuggler's Blues
- 13 (17) PAUL YOUNG: Tomb Of Memories
- 12 (13) AMAZULU: Excitable
- 12 (8) JAKI GRAHAM: Round And Round
- 11 (11) ARETHA FRANKLIN: Freeway Of Love
- 11 (14) CHINA CRISIS: King In A Catholic Style (Wake Up)
- 11 (11) KOOL & THE GANG: Cherish
- 11 (7) OPUS: Live Is Life
- 11 (12) SCRITTI POLITT: The Ward Girl
- 10 (5) BILLY IDOL: White Wedding
- 10 (12) THE CULT: She Sells Sanctuary
- 10 (6) THE DAMNED: Shadow Of Love
- 10 (12) THE REDSKINS: (Burn It Up) Bring It Down! (This Insane)
- 10 (8) THE ADVENTURES: Feel The Raintrops
- 9 (9) BRUCE SPRINGSTEEN: Born In The USA
- 9 (13) BRUCE SPRINGSTEEN: I'm On Fire
- 9 (9) KATRINA & THE WAVES: Walking On Sunshine
- 9 (New) POINTER SISTERS: Dare Me, Planet PB 49957 (R)
- 8 (11) FEARGAL SHARKEY: Loving You
- 8 (New) ORCHESTRAL MANOEUVRES IN THE DARK: Secret, Virgin VS 245 (E)
- 8 (8) PREFAB SPROUT: Faron Young
- 8 (7) THE STYLE COUNCIL: Come To Milton Keynes
- 8 (New) ZZ TOP: Tush, Warner Brothers W 8946 (W)
- 7 (New) ANIMATION: Let Him Go, Mercury/Phonogram PH 36 (F)
- 7 (7) ANIMATION: Obsession
- 7 (6) BILLY OCEAN: Suddenly
- 7 (14) DURAN DURAN: A View To A Kill
- 7 (Re) KEVIN KITCHEN: Tight Spot
- 7 (6) THE SMITHS: That Joke Isn't Funny Anymore
- 7 (New) STEVE ARRINGTON: Dancin' In The Key Of Life (Remix), Atlantic A9534 (W)
- 6 (New) DANSE SOCIETY: Say It Again, Society/Arresta SOC 8 (F)
- 6 (10) DIRE STRAITS: Money For Nothing
- 6 (8) DON HENLEY: Dirty Laundry
- 6 (8) FAITH BROTHERS: Stranger On Home Ground
- 6 (6) KIM CARNES: Crazy In The Night (Barking At Airplanes)
- 6 (New) OWEN PAUL: Pleased To Meet You, Epic A6395 (C)
- 6 (New) ADAM ANT: Vive Le Rock, CBS A6367 (C)
- 5 (New) ARROW: Long Time, London LON 70 (F)
- 5 (5) BEACH BOYS: Getcha Back
- 5 (7) THE COMMENTATORS: N-N-Nineteen Not Out
- 5 (New) THE COWARD BROTHERS: The People's Limousine, Imp/Demon IMP 006 (I/RT/MW)
- 5 (New) DIVINE: Twistin' The Night Away Proto ENA 127 (W)
- 5 (New) ERIC CLAPTON: She's Waiting, Duck/Warner Brothers W8954 (W)
- 5 (Re) LONE JUSTICE: Ways To Be Wicked
- 5 (9) PROPAGANDA: Duel
- 5 (Re) RAMONES: Bonzo Goes To Bitburg
- 5 (New) TOM PETTY & THE HEARTBREAKERS: Make It Better (Forget About Me) MCA 983 (C)

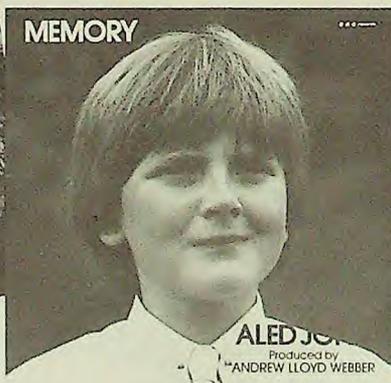
### OTHER FEATURED RECORDS

- ANIMAL NIGHTLIFE: Love Is Just The Great Pretender '85
- ARMOURY SHOW: Glory Of Love
- ATLANTIC STARR: Silver Shadow
- GEORGE BENSON: I Just Wanna Hang Around
- AL CORLEY: Square Rooms
- KID CREOLE & THE COCONUTS: Endicott
- DARYL HALL & JOHN OATES: Out Of Touch
- HORSE MAN: Horse Move
- CYNDI LAUPER: Goonies 'R' Good Enough
- MAIN FRAME: 5 Minutes
- BOB MARLEY & THE WAILERS: Three Little Birds
- FREDDIE MERCURY: Made In Heaven
- GARY MOORE & PHIL LYNOTT: Out In The Fields
- NATURALITES: Picture On The Wall
- POGGUES: Saly MacLennane
- MARTI WEBB: Ben

# "MEMORY" THE NEW SINGLE BY ALED JONES



"All Through The Night" REH/ZCR 569 a gold album currently at number 3.



"Memory" RESL 175



"Voices From The Holy Land" REC/ZCM 564 a gold album currently at number 11.

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# TOP 75 SINGLES

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

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
1	1	7	FRANKIE ●	Sister Sledge (Nile Rodgers) MCA/Chappell Music	Atlantic A954(T) (W)
2	2	7	AXEL F ○	Harold Faltermeyer (Harold Faltermeyer) Famous Chappell ⊕	MCA MCA(1) 949 (C)
3	3	6	CRAZY FOR YOU ○	Madonna (John "Jellybean" Benzies) Warner Bros. Music ⊕	Geffen A 6323 (C)
4	4	10	CHERISH	De-Lite/Phonogram DE(L) 20 (F)	Kool & The Gang (Jim Bonnell/Ronald Bell/Kool & The Gang) Planetary Nom ⊕
5	5	5	I'M ON FIRE/BORN IN THE USA	CBS (TIA 6342) C	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music
6	6	5	BEN	Mari Webb (Chris Harding/David Cullen) Jobete Music ⊕	Starblent STAR 6 (A)
7	17	5	MY TOOT TOOT	Epic A6334 (12" — TX6324) C	Dense LaSalle (Tommy Couch/Wall Stevensen) Fright Music (MCPS) ⊕
8	11	6	JOHNNY COME HOME	Fine Young Cannibals (Cox/Steelo/Gift) Virgin Music	London LON(X) 68 (F)
9	9	8	HISTORY	Mai Tai (Eric Van Tijn/Jochem Fluitsma) Fader Songs/Intersong/Hot Melt Music	Hot Melt/Virgin VS 7731(12) (E)
10	37	2	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)	Eurythmics (David A. Stewart) RCA Music	RCA PB 40247 (12" — PT 40248) (R)
11	7	10	SUDDENLY ○	Billy Ocean (Keith Diamond) Zomba Music/Aqua Music ⊕	Jive JIVE (T) 90 (C)
12	12	4	HEAD OVER HEELS (Remix)	Tears For Fears (Chris Hughes) Virgin Music	Mercury/Phonogram IDEA 10(12) (F)
13	10	9	KAYLEIGH	Marrillion (Chris Kimsley) Marrillion/Charisma/Chappell Music ⊕	EMI (12)MARRIL 3 (E)
14	13	3	IN TOO DEEP	Dead Or Alive (Mike Stock/Matt Aitken/Peter Waterman) Chappell Music	Epic (TIA)6360 (C)
15	26	5	LIVE IS LIFE	Opus (Peter J. Muller) EMI Music ⊕	Polydor POS(PX) 743 (F)
16	13	4	N-N-NINETEEN NOT OUT	The Commentators (Joe Dicks) Oval Music ⊕	Oval OVAL100(T) (W)
17	14	3	LIFE IN ONE DAY	Howard Jones (Rupert Hine) Warner Bros. Music	WEA HOW 8(T) (W)
18	22	4	TURN IT UP	Conway Brothers (Conway Brothers/"Hotmix" Hudson) Jag Music	10/Virgin TEN 57(12) (E)
19	6	7	YOU'LL NEVER WALK ALONE	The Crowd (Graham Gouldman/Ray Levy) Chappell Music ⊕	Spartan (12)BRAD 1 (SP)
20	16	4	TOMB OF MEMORIES	Paul Young (Laurie Latham) Copyright Control	CBS (TIA) 6321 (C)
21	33	5	MONEY'S TOO TIGHT (TO MENTION)	Simply Red (Stewart Levine) Copyright Control	Elektra EKR 9(T) (W)
22	28	4	SMUGGLER'S BLUES	BBC RESL 170 (12" — RSL 170) (A)	Glenn Frey (Glenn Frey/Allan Balzek) Warner Bros. Music
23	27	2	COME TO MILTON KEYNES	The Style Council (Peter Wilson/Paul Weller) EMI Music ⊕	Polydor TSC(X) 9 (F)
24	15	10	THE WORD GIRL	Scritti Politti (Scritti Politti) Chrysalis Music/Warner Bros. Music ⊕	Virgin VS 747(12) (E)
25	25	4	THE SHADOW OF LOVE (Edition Premiere)	The Damned (Jon Kelly) Rock Music/MCPS/RIEM	MCA GRIM(T) 2 (C)

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
26	30	8	SHE SELLS SANCTUARY	The Cult (Steve Brown) Chappell Music	Beggars Banquet BEG 135(T) (W)
27	35	3	ROUND AND AROUND	Jaki Graham (Derek Bramble) Virgin Music	EMI (12)JAKI 4 (E)
28	18	10	OBSESSION	Animation (John Ryan) Makiv/Heath Levy Music ⊕	Mercury/Phonogram PH 34(12) (F)
29	23	9	A VIEW TO A KILL ○	Duran Duran (Bernard Edwards/Jason Casanova/Duran Duran) Tritac Music/CBS Songs	Parlophone DURAN 007 (E)
30	20	7	KING IN A CATHOLIC STYLE (WAKE UP)	China Crisis (Keggy Becker) Virgin Music	Virgin VS 765(12) (E)
31	24	11	19	Paul Hardcastle (Paul Hardcastle) Oval/Virgin Music ⊕	Chrysalis CHS 12(286) (F)
32	21	8	PAISLEY PARK	Prince And The Revolution (Prince And The Revolution) Island Music	Warner Brothers W9052(T) (W)
33	NEW	1	IN YOUR CAR	The Cool Notes (The Cool Notes) Abstract Sounds	Abstract Dance/Priority ADIT 4 (E)
34	50	2	DANCIN' IN THE KEY OF LIFE (Remix)	Steve Arrington (Keggy Johnson/Wilmer Raglin) Screen Gems-EM/Island Music	Atlantic A 9534(T) (W)
35	NEW	1	ALL NIGHT HOLIDAY	Russ Abbott (Ben Findon/Steve Redway) Spirit Music	Spirit FIRE (T) 6 (W)
36	42	3	LOVING YOU	Feargal Sharkey (R. Taylor/D. Richards) Sound Diagrams/Warner Bros./Copyright Control	Virgin VS 770(12) (E)
37	47	2	LOVE IS JUST THE GREAT PRETENDER '85	Animal Nightlife (Donald R. Robinson/Michael Forte) CBS Songs	Island 12(12) 200 (E)
38	32	11	ALL FALL DOWN	Five Star (Nick Martinelli) Blue Mer/Virgin Music/MCA Music	Ten/RCA PB 40039 (12" — PT 40040) (R)
39	NEW	1	LIVING ON VIDEO ('85 Re-Mix)	Trans-X (Daniel Bernier) Memory Lane Music	Boiling Point/Polydor POS(PX) 650 (F)
40	46	2	GENIE	Brooklyn Bronx & Queens (B.B. & Q.) (Kae Williams Jr) Guadeloupe/Pazzaz Music	Cooltempo/Chrysalis COOL(X) 116 (F)
41	41	3	SILVER SHADOW	Atlantic Starr (David Lewis/Wayne Lewis) Ronda Music	A&M AM(Y) 260 (F)
42	36	11	WALKING ON SUNSHINE	Katrina And The Waves (Katrina & The Waves/Pat Collier) Screen-Gems/EMI Music ⊕	Capitol (12)CL 354 (E)
43	31	6	IF YOU LOVE SOMEBODY SET THEM FREE	Sting (Pete Smith/Sting) Maguic Music ⊕	A&M AM(Y) 258 (F)
44	44	3	GOOD-BYE BAD TIMES	Philip Oakey & Giorgio Moroder (Giorgio Moroder) Revelation/Virgin Music	Virgin VS772(12) (E)
45	29	11	DUEL	Propaganda (S.J. Lipson) Perfect Songs	ZTT/Island 12(12) 218 (E)
46	34	4	(BURN IT UP) BRING IT DOWN! (THIS INSANE THING)	Redskins (Silagy/Foley) CBS Songs	Decca/London F1X(12) (F)
47	65	2	MONEY FOR NOTHING	Dire Straits (Mark Knopfler/Neil Dorfsman) Ronda/Charisma/Capitol/Virgin Music	Vertigo/Phonogram DSTR 10(12) (F)
48	35	9	OUT IN THE FIELDS	Gary Moore & Phil Lynott (Peter Collins) 10 Music	10/Virgin TEN 49(12) (E)
49	NEW	1	THAT JOKE ISN'T FUNNY ANYMORE	The Smiths (The Smiths) Warner Bros. Music	Rough Trade RT(T) 186 (L/R)
50	NEW	1	LONG TIME	Arrow (Alphonsus "Phoebic" Cassell) London Music	London LON(X) 70 (F)

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
51	49	3	THE POWER OF LOVE	Jennifer Rush (Gunter Meudo/Candy de Rouge) CBS Songs/MCPS	CBS A 5003 (C)
52	NEW	1	WHITE WEDDING	Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis IDOL(X) 5 (F)
53	61	2	ALL OF ME FOR ALL OF YOU	9.9 (Dimples) Dat Richfield Kat Music/Songs Can Sing	RCA PB 49951 (12" — PT 49952) (R)
54	38	5	ACT OF WAR	Elio Jahn & Millie Jackson (Gus Dudgeon) Big Pig Music ⊕	Rocked/Phonogram EJS 8(12) (F)
55	58	2	DANGER	AC/DC (Angus Young/Malcolm Young) J. Albert & Son	Atlantic A9532 (T) (W)
56	66	2	EXCITABLE	Amazulu (Christopher Neil) Ronda Music	Island 12(12) 251 (E)
57	56	4	YOU AND YOUR HEART SO BLUE	Bucks Fizz (Andy Hill) RCA/Virgin Music	RCA PB 49233 (12" — PT 49234) (R)
58	40	9	ICING ON THE CAKE	Stephen Tin Tin' Duffy (S. A. J. Duffy/Stephen Street) 10 Music	10/Virgin TIN 3(12) (E)
59	54	3	MOVIN'	400 Blows (John Edmed) State Music	Illuminated ILL 6(11) 23 (F)
60	53	4	SALLY MACLENNANE	The Pogues (Elvis Costello) Soft Music	Soft BUY(T) 224 (E)
61	NEW	1	MUTUAL ATTRACTION	Change (Jacques Fred Petris) EMU/Warner Bros. Music	Cooltempo/Chrysalis COOL(X) 111 (F)
62	46	5	LAST TIME FOREVER	Sade (Laurie Latham) Virgin Music	A&M AM(Y) 255 (F)
63	NEW	1	MADE IN HEAVEN	Freddie Mercury (Mack/Mercury) Queen/EMI Music	CBS (TIA)4413 (C)
64	NEW	1	VIVE LE ROCK	Adam Ant (Tony Visconti) Ant/Marco/EMI Music	CBS A6367 (C)
65	NEW	1	ATTACK ME WITH YOUR LOVE	Cameo (Larry Blackmon) Copyright Control	Club/Phonogram JAB(X) 16 (F)
66	45	6	LOVING THE ALIEN (Remix)	David Bowie (David Bowie/Derek Bramble/Hugh Padgham) EMI Music ⊕	EMI America 172EA 195 (E)
67	57	3	SOUL PASSING THROUGH SOUL	Touyah (Christopher Neil) E'G Music/C&A/Ronda/Chappell Music	Portrait (TIA)6259 (C)
68	43	10	CALL ME	Go West (Gary Stevenson) ATY Music ⊕	Chrysalis GOW(X) 1 (F)
69	75	2	A STRANGER ON HOME GROUND	Faith Brothers (Paul Hardiman) CB Music/ATY Music	Siren/Virgin SIREN 4(12) (E)
70	NEW	1	THE ZZ TOP SUMMER HOLIDAY EP	ZZ Top (Bill Ham) Warner Bros./Burlington Music	Warner Brothers W 8946(T) (W)
71	NEW	1	FREEWAY OF LOVE	Aretha Franklin (Narada Michael Walden) Carlin Music	Arista ARIST 112624 (F)
72	NEW	1	FEEL THE RAINDROPS	The Adventurers (Gary Bell) Chrysalis Music	Chrysalis AD(X) 1 (F)
73	52	21	MOVE CLOSER ○	Phyllis Nelson (Yves Dessca) Jess Music (Lesong/Welk Music)	Carrere CAR(T) 337 (A)
74	NEW	1	THE SHOW (Theme From 'Connie')	Rebecca Storm (Peter Fellell) Time Ace/Wilkie Russell/Patenoster Music	Towerbell TWP 3 (E)
75	NEW	1	THE BROKEN YEARS	Hipsway (Gary Langan) Warner Bros. Music/Copyright Control	Mercury/Phonogram MER(X) 193 (F)

# THE NEWTOP

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
76	—	1	TREAT HER SWEETER	The Paul Simpson Connection (Paul Simpson) Chappell Music	10/Virgin TEN 59(12) (E)
77	—	1	THE LOVER IN ME	September (September) Bluebird/Island Music	10/Virgin TEN 62(12) (E)
78	—	1	LET HIM GO	Animation (John Ryan) Famous Chappell	Mercury/Phonogram PH36(12) (F)
79	86	1	CONGA	Miami Sound Machine (Emilio Estefan Jr) CBS Songs	Epic (TIA)6361 (C)
80	—	1	THREE LITTLE BIRDS	Bob Marley & The Wailers (Bob Marley & The Wailers) Bob Marley (Ronda Music)	Island 12(12) 236 (E)
81	82	1	GLOW	Rick James (Rick James) RCA Music	Gordy ZB 40223 (12" — ZT 40224) (R)
82	59	1	LOVE SITUATION	Mark Fisher (Leaunty Doty Green) (Mark Fisher) CBS Songs/North Sixteen Songs	Total Control/EMI(12)TCCD 3 (E)
83	—	1	SAY IT AGAIN	The Dance Society (M. Stock/M. Aitken/P. Waterman) Morrison Leahy Music	Sony/Arista SOC 112(B) (F)
84	85	1	PEOPLE GET READY	Jeff Beck & Rod Stewart (Jeff Beck) Warner Bros. Music (MCPS)	Epic (T) A6387 (C)

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
85	81	1	BONZO GOES TO BITBURG	Ramones (Joan Beauvoir) Taco Tunes/Hot Boy Music	Beggars Banquet BEG 140(T) (W)
86	—	1	TAKE YOUR HEART AWAY	Kleeer (Emic Doodad) Brampton Music	Atlantic A9549(T) (W)
87	—	1	FARON YOUNG	Prefab Sprout (Thomas Dolby) Kitchen Music/CBS Songs	Kitchenware/CBS SK (X) 22 (C)
88	57	1	WHY CAN'T WE BE FRIENDS	O'chi Brown (Michael Faranini) Tower Bridge Music	DBM (12) DBM 009 (R)
89	—	1	WALLS COME TUMBLING DOWN!	The Style Council (Peter Wilson/Paul Weller) EMI Music ⊕	Polydor TSC (X) 8 (F)
90	83	1	WHO'S HOLDING DONNA NOW	DeBarge (Jay Graydon) Chappell Music/CBS Songs	Gordy ZB 40213 (12" — ZT 40214) (R)
91	100	1	MY TOOT TOOT	Rockin' Sydney (Rockin' Sydney) Fright Music	Jin/Priority KID 001 (E)
92	—	1	LITTLE THINGS MEAN A LOT	Dana (Pete Moss) United Partnership	Ritz RTT 102 (SP)
93	—	1	BREAK THE ICE	Michael Lovesmith (Steve Barri) Jobete Music	Motown ZB 40273 (12" — ZT 40274) (R)

This Week	Last Week	Wks on Chart	TITLE	Artists (Producers) Publisher	Label 7" (12" number) (Distributor)
93	—	1	I JUST WANNA HANG AROUND YOU	Gorge Benson (Russ Titelman) Warner Bros./MCA Music/Copyright Control	Warner Brothers W8985 (T) (W)
95	—	1	COVER ME	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music	CBS (TIA)662 (C)
96	—	1	ROCK ME TONIGHT (For Old Time's Sake)	Freddie Jackson (Paul Laurence/Stone Jones Prods) EMI Music	Capitol (12)CL 358 (E)
97	—	1	GETCHA BACK	The Beach Boys (Steve Levine) Slate Music	Brother/Carnaby/CBS (TIA) 6324 (C)
98	89	1	STARS ON FIRE	John Fox (John Fox) Quiet Man Music	Virgin VS 771(12) (E)
99	84	1	IRRESISTIBLE	Steve Harley & Cockney Rebel (Mickie Most) Price/Rak Publishing	RAK (12)RAK 383 (E)
100	90	1	ROLLIN' DANY/COULDNT GET AHEAD	The Fall (John Leckie) Arden/Beechwood/Minder Music	Beggars Banquet BEG 134(T) (W)

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

Asi Of War (E. John/D. Taupin/Lord Chocico)	54	Crazy For You (J. Bettis/J. Lind)	3	I'm On Fire (B. Springsteen)	5	Lover In Me, The (Hayward/James)	77	People Get Ready (C. Mayfield)	84	That Joke Isn't Funny Anymore (S. Morrison/J. Mann)	43
All Night Holiday (Pucker/Fredson/Rodway)	38	Danger (M. Young/A. Young/B. Johnson)	55	In Too Deep (Dead Or Alive)	14	Love In Me, The (Hayward/James)	77	Power Of Love (C. de Rouge/G. Mendo/J. Rush/M.S. Applegate)	51	There Must Be An Angel (Playing With My Heart) (A. Lombard/D. A. Stewart)	40
All Of Me For All Of You (Dimples/B. Wilson/J. Sklair/5)	35	Excitable (H. Bondeau)	56	In Your Car (S. McIntosh)	36	Love In Me, The (Hayward/James)	77	Rock Me Tonight (For Old Time's Sake) (P. L. Jones)	36	Three Little Birds (B. Marley)	29
Attack Me With Your Love (L. Blackman/K. Kendrick/65)	65	Fanon Young (P. McAlison)	87	Johnny Come Home (Steele/Gift)	99	Love In Me, The (Hayward/James)	77	Rollin' Dany (L. Steen/P. Edwards)	100	Tom Of Memories (I. Stewart)	20
Ben (W. Scharf/D. Black)	2	Feel The Raindrops (P. Erben)	72	Keen (M. Marlowe)	8	Money For Nothing (M. Knopfler/Sting)	47	Round And Around (D. Bramble)	27	Treat Her Sweetest (P. Simpson)	18
Bonzo Goes To Bitburg (J. Ramone/J. Beauvoir)	85	Frankie (D. Rich)	71	King In A Catholic Style (Wake Up) (G. Daley/E. London)	30	My Feet Toot (F. Simons)	61	Sally MacLennane (MacGowan)	63	View To A Kill (A. Duran/Duran/J. Barry)	29
Born In The USA (B. Springsteen)	5	Freeway Of Love (N. M. Walden/J. Cohen)	40	Last Time Forever (C. Dillard/G. Tiburok)	62	Move Closer (P. Nelson)	21	She Sells Sanctuary (Ashbury/Duffy)	26	Viva Le Rock (A. Ant/Marcel)	64
Break The Ice (M. Lovesmith)	93	Genie (K. Williams Jr)	40	Life To One Day (H. James)	17	My Feet Toot (F. Simons)	61	Show, The (Theme From 'Connie') (W. Russell)	73	Walking On Sunshine (K. Rew)	42
Broken Years, The (Hipsway)	75	Gascho Back (M. Love/T. Walcher)	97	Life To One Day (H. James)	17	My Feet Toot (F. Simons)	61	Silver Shadow (D. Frey/J. Tompkins)	22	Who's Holding Donna Now (D. Foster/J. Graydon/R. Goodrum)	52
Call Me (P. Couf/R. Drumme)	68	Good Bye Bad Times (G. Moroder/P. Oakey)	44	Live Is Life (Opus/Pfeifer)	15	Long Time (A. Cassell)	50	Smuggler's Blues (G. Frey/J. Tompkins)	22	You And Your Heart So Blue (A. Hill/P. Sinfield)	34
Cerish (R. Bell/J. Taylor/Kool & The Gang)	4	Head Over Heels (Orabai/Sim)	12	Living On Video (P. Langourant)	20	Long Time (A. Cassell)	50	Soul Passing Through (Soul T. Wilcox/St. James)	67	You'll Never Walk Alone (R. Rodgers/O. Hammerstein)	78
Come To Milton Keynes (P. Weller)	23	History (E. Van Tijn)	9	Long Time (A. Cassell)	50	Long Time (A. Cassell)	50	Stranger On Home Ground, A (B. Frank/L. Huges)	48	ZZ Top Summer Holiday EP, The (The Gibbons/Hill/Beard)	10
Cover Me (B. Springsteen)	95	I Just Wanna Hang Around You (M. Sembello/D. Semberello/J. Sembello/C. Sembello)	93	Love Is Just The Great Pretender '85 (Animal)	37	Nightlife	48	Suddenly (K. Diamond/B. Ocean)	48		
		Love Situation (M. Fisher)	43	Love Situation (M. Fisher)	43	Love Situation (M. Fisher)	43	Take Your Heart Away (W. Cunningham)	86		

TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'A VIEW TO A KILL, Duran Duran', 'SUSSUDIO, Phil Collins', 'RASPBERRY BERT, Prince & The New Power Generation'.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner', 'ST ELMOS' FIRE (MAN IN MOTION), John Parr'.



Main list of 100 songs with columns for Artist, A-Side/B-Side, Label, 7" Number, 12" Number, and (Distributor). Includes entries like 'AC/DC DANGER/Back In Business', 'ANDERSON, Carl BUTTERCUP/ba Streetwave'.

Table with 2 columns: Action Style, and a list of song titles. Includes entries like 'Anthem', 'Around My Dream', 'Bamm! In My Time'.

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard July 13, 1985

Mon-Fri 19 July 1985 Single Releases: 119 Year to Date (29 weeks to 19 July, 1985) Single Releases: 2,637

See New Albums for Distributors Codes

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 TOP 100 TOP 100 TOP 100

MUSIC  
WEEKLY

Week-ending July 13th, 1985

**No. 1** BORN IN THE U.S.A. ★ ★ ★ CD  
Bruce Springsteen

CBS 86304

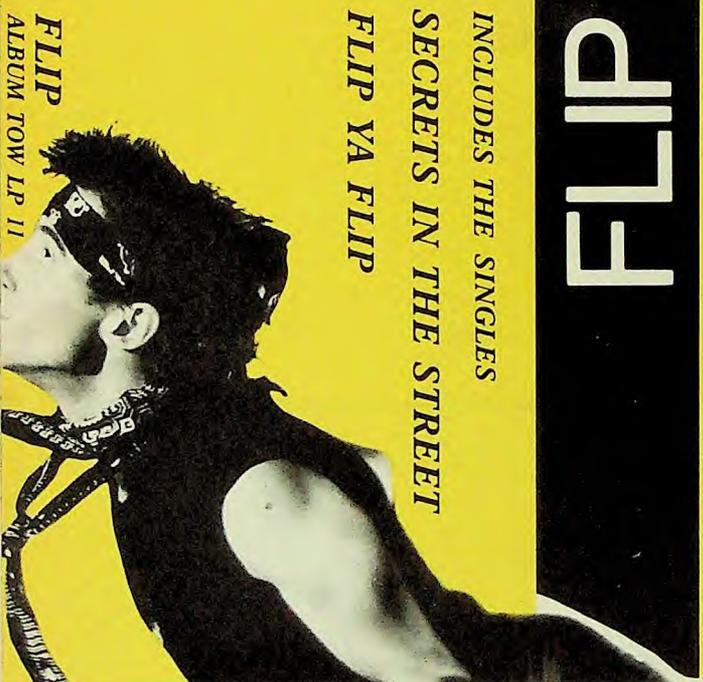
- 2 MISPLACED CHILDHOOD ● EMI MRL 2  
Marillion
- 3 SONGS FROM THE BIG CHAIR ★ CD  
Tears For Fears Mercury/Phonogram MERH 58
- 4 BROTHERS IN ARMS ★ CD  
Dire Straits Vertigo/Phonogram VERH 25
- 5 THE DREAM OF THE BLUE TURTLES CD  
Sting A&M DREAM 1
- 6 ALL THROUGH THE NIGHT  
Aled Jones with BBC Welsh Symphony Orchestra & Chorus BBC REH 569
- 7 **NEW** FLY ON THE WALL  
AC/DC Atlantic 781263-1
- 8 CUPID & PSYCHE 85 ● CD  
Scritti Politti Virgin V 2350
- 9 BOYS AND GIRLS ● CD  
Bryan Ferry Eg/Polydor EGPL 62
- 10 OUT NOW! 28 HOT HITS ★  
Various Chrysalis/MCA OUTV 1
- 11 SUDDENLY ● CD  
Billy Ocean Jive HIP 12
- 12 VOICES FROM THE HOLY LAND ○  
BBC Welsh Chorus with Aled Jones (Trehle) BBC REC 564
- 13 THE SECRET OF ASSOCIATION ★ CD  
Paul Young CBS 26234
- 14 BE YOURSELF TONIGHT ● CD  
Eurythmics RCA PL 70711
- 15 NO JACKET REQUIRED ★ ★ CD  
Phil Collins Virgin V2345
- 16 **NEW** SECRET WISH  
Propaganda ZTT/Island ZTT10 3
- 17 THE RIVER ★ CD  
Bruce Springsteen CBS 88510
- 18 NOW DANCE — THE 12" MIXES ●  
Various EMI/Virgin NOD 1
- 19 WHEN THE BOYS MEET THE GIRLS  
Sister Sledge Atlantic 781255-1
- 20 LITTLE CREATURES  
Talking Heads EMI TAH 2
- 21 BORN TO RUN ★ CD  
Bruce Springsteen CBS 69170
- 22 BEST OF THE 20th CENTURY BOY ●  
Marc Bolan and T Rex K-tel NE 1297
- 23 **NEW** STREET SOUNDS ELECTRO 8  
Various Street Sounds ELGST 8
- 24 LIKE A VIRGIN ● CD  
Madonna Sire 925151-1
- 25 HITS 2 ★ ★  
Various CBS/MEA HITS 2

THE  
SENSATIONAL  
NEW  
ALBUM

NILS LOFGREN

DTLA

INCLUDES THE SINGLES  
SECRETS IN THE STREET  
FLIP YA FLIP



FLIP  
ALBUM TOW LP 11

- 58 90 QUEEN GREATEST HITS ★ ★ ★ CD  
Queen EMI/EMTV 30
- 59 54 STEVE McQUEEN  
Pfeiff Sprout Kitchenware/CBS KWLP 3
- 60 55 ELIMINATOR ★ ★ CD  
ZZ Top Warner Brothers W 3774
- 61 45 RECKLESS ● CD  
Bryan Adams A&M AMA 5013
- 62 39 WEST SIDE STORY ○ CD  
Leonard Bernstein/Kiri Te Kanawa/José Carreras Deutsche Grammophon 415253-1
- 63 73 ALCHEMY — DIRE STRAITS LIVE ★ CD  
Dire Straits Vertigo/Phonogram VERY 11
- 64 58 WELCOME TO THE PLEASUREDOME ★ ★ ★  
Frankie Goes To Hollywood ZTT/Island ZTT10 1
- 65 **NEW** THE ARTISTS VOLUME 2  
Luther Vandross/Freddy Pendergrass/Change/Atlantic Starr Street Sounds ARTIS 2
- 66 60 NEBRASKA CD  
Bruce Springsteen CBS 25100
- 67 77 LEGEND ★ ★ ★  
Bob Marley and The Wailers Island BMW 1
- 68 61 THE BEST OF ELVIS COSTELLO — THE MAN  
Elvis Costello Telstar STAR 2247
- 69 76 AGENT PROVOCATEUR ★ CD  
Foreigner Atlantic 781 999-1
- 70 43 MR BAD GUY ●  
Freddie Mercury CBS 86312
- 71 84 THE HURTING ★ CD  
Tears For Fears Mercury/Phonogram MERS 17
- 72 70 THE POWER STATION ○  
The Power Station Parlophone POST 1
- 73 64 FANTASTIC ★ ★ CD  
Wham! Inner Vision IVL 25328
- 74 57 THE VERY BEST OF CHRIS DE BURGH ●  
Chris De Burgh Telstar STAR 2248
- 75 56 MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ★  
Prince and The Revolution Warner Brothers 925110-1
- 76 68 STOP MAKING SENSE CD  
Talking Heads EMI TAH 1
- 77 83 FABLES OF THE RECONSTRUCTION  
R.E.M. I.R.S./MCA MIRE 1003
- 78 86 ARENA ★ CD  
Duran Duran Parlophone DD 2
- 79 74 LOW-LIFE  
New Order Factory FACT 100
- 80 79 REAL TO REEL ●  
Marillion EMI JEST 1
- 81 **NEW** ROCK AIN'T DEAD  
Heavy Pettin' Polydor HEPLP 2
- 82 94 THE COLLECTION ★ ★ ★ CD  
Ultravox Chrysalis UTV 1
- 83 80 WAR ●  
U2 Island ILPS 9733

## TALENT

Edited  
by  
CHRIS WHITE

## Barry's aim is true

A RECORD company more usually associated with TV-promoted albums is making an incursion into the concept album market with the first LP from Barry Palmer, a young musician who sang lead vocals on Mike Oldfield's big European hit *Crime Of Passion*.

Starblend Records (which currently has a big hit single with Marti Webb's Ben) has launched its new Venom label with Palmer's album, *Without An Aim*. Accompanying Palmer are some of the UK's top musicians including Gavin Povey who has worked with Shakin' Stevens and Tracey Ullman, Nigel Jenkins (Cliff Richard and Gerry Rafferty), Louis Jardin (Frankie Goes To Hollywood and Wham!) and Alan Darvy (Fashion), with Kirsty MacColl helping out on backing vocals.

Palmer, who has worked in various bands over the years, and who has recently completed a European tour with Mike Oldfield promoting the Discovery

album (and appeared in front of more than 400,000 people), admits that concept albums can be difficult to launch, particularly if the artist is unknown.

"We've fingers crossed though," he says. "I co-wrote the music with another writer Pete Jackson, and we recorded the LP at the Boiler House, a studio in Lytham St. Anne's, Lancashire. The storyline behind it is very much based on personal experience which I have subsequently added to."

"When Starblend's Tony Harding heard the demo tapes, he decided he wanted to invest in the project and the company has given me a lot of backing, in terms of encouragement. If the LP is successful then we'll be looking at the possibility of a film," Palmer added.

A single from the LP, *When One Door Closes*, was released earlier this year. The Venom label, like Starblend, is distributed through PRT.



AMAZULU's Ann Marie Ruddock

## Chart newcomers

**AMAZULU: Exciteable (Island IS201). UK origin. Entered chart, July 6 1985.** Six-piece multi-racial band formed in London in early 1982 and apart from drummer Nardo featuring an all-female line-up. They've previously released two reggae-singles on their own label, and their first for Island *Moonlight Romance* was an airplay hit. Amazulu's live work has included supporting The Clash.

**9.9: All Of Me All Of You (RCA PB4995). US origin. Entered chart, July 6 1985.** Female singing group from Boston, discovered by Richard "Dimples" Field who has also written and produced with Belinda Wilson all the songs on their debut RCA album. Previously the girls have all had their own solo careers.

## Talent tips

JESS COX who was the vocalist with Tygers of Pan Tang before leaving to form another band Lionheart, is currently free of recording and publishing contracts. After Lionheart, which received good critical notices, Cox guested on other projects and also had an album released on Neat Records. The last 12 months have seen him touring and writing. Video and tapes are available.

Contact: Phil Simmonds, 27 Spedan Close, Hampstead, London NW3 (01-435 5302).

EDWARD HARBUD, who was previously in The Great Divide, has teamed up with Trevor Bryant from *The Face*, and David Thompson and Chris Hogge, to form The Happy Hour. "There is still time for a sensible record label to grab us while we're still hot," says Harbud  
Contact: Edward Harbud, on (0763 82 578).

KENT BAND Technique are looking for a record deal which will "enable us to develop more". Band spokesman Tony King says: "We know we are as good, if not better, than a lot of other bands — in fact we've been told that we are on a par with Level 42, but what good is a huge following in Kent when you're unlikely to be heard outside? We all play well, are experienced, look and sound right, and the songs come easily, even after a hard day's work."

Contact: Tony King, 24-26 Charlton Centre, High Street, Dover, Kent (0304 214873).

THE FOURTH International Jazz Federation European Jazz Competition takes place at Leverkusen, West Germany from October 9-13, and entries are invited from jazz groups based in Europe whose members are all under the age of 30. Closing dates for entries (with cassettes) is August 15.

Further information: International Jazz Federation, 13 Foulser Road, London SW17 8UE.

SCHOOL FOR Scandal are a five-piece Anglo-American band who "incorporate and transform various musical styles in their own brand of music — scandal rock". They have completed an EP and are looking for a distribution/marketing agreement and professional management. Recent London gigs include The Rock Garden and Le Beat Route.  
Contact: Sally Gilmore on 407 6713 or 802 0279.

BOO LAWSON who started out as a designer at the Royal Court Theatre Upstairs in London, before recording an album for EMI/Sovereign, is on the look-out for a recording and publishing deal. On the writing side she has teamed up with Peter Hope and they have completed the title song, theme music and 20 songs for a new Channel Four production *Comic Series*.

Contact: Simon Crocker, The Essanjay Company, 28-32 Shelton Street, London WC2 9HP (01-240 9565).

## PERFORMANCE

## Reggae Sunsplash

THE SECOND annual Reggae Sunsplash at Crystal Palace FC, and no weak puns about rain splash necessary; if it wasn't hot, hot, hot or 96° in the shade, it was at least not too cool (a little sun can't stop the flow of weak puns) for the Cool Ruler, Gregory Isaacs, who sidestepped rumours that he was back in the Jamaican clink, to woo a crowd at least as big, and twice as fervent, as last year's.

But first (to this festival-weary reviewer, leastwise) it was down to Arrow and his assembled posse of 15 or so musicians to get the joint(s) jumping with their calypso celebration. The band moved around a lot on stage — the backing singers doing formation dances with red, gold and green fans to match their outfits, and the guitarists pogoing — and when the inevitable Hot, Hot, Hot burst forth, no-one seemed to care that they should be thoroughly sick of it by now.

Next up were Third World. Strange in a way that a band so named should embody such a sense of muso upward-mobility, but they got the girls in blue dancing with their smooth reggae/funk. And after an over-slick set, finished brilliantly with their most roots sounding song, which developing into a neo-classical ending, cello and all, provided just about the musical highpoint of the day.

The Riddim Twins Sly & Robbie took the stage with the rest of the Taxi gang (named after their label) and laid down some haard (sic) rhythms that jiggled along nicely in the background, but didn't really grab until Ini Kamoze appeared to drag things into perspective with the UK debut of his highly-rated voice. He skanked around and laid down a proficient heavy roots sound without highs or lows (which in many senses is the whole point, one supposes).

After 20 minutes Kamoze disappeared, Sly & Robbie stayed, and Sugar Minott remained conspicuous by his absence. So in an amazing piece of artistic altruism, Mr Isaacs appears as a Sugar substitute, and the stadium erupted.

He strutted around in a ridiculously over-the-top cool manner, resplendent in grey suit and straw panama, with cheers greeting his every gesture. His vocal style is so languid that it would have been difficult to judge if he were turning in a lazy performance, but it wouldn't have mattered anyway. And when he sang I Don't Want To Be Lonely Tonight, the crowd let you know he hadn't got a lot to worry about in that department.

Finally after an announcement that he wouldn't be coming on after all, the man named after his voice deigned to honour us with his presence, and received a reception almost as rapturous as Isaac's. The diminutive Minott jogged hither and thither across the stage, winding up his waist and intoning sweetly over the impeccable rhythms of the still-present Sly & Robbie. The memorable homage to a popular Jamaican past-time, Herb Man Hustling, and the squeaky-clean pop of *Mind Blowing Decisions*, showed the two sides of one of the great reggae voices. But the real treat had already been and gone with the aura surrounding Isaacs.

JOHN BEST

## Foreigner

FOREIGNER ARE one of the biggest of the big-name rock bands and when they decide to lay on a lavish production it matches the scale of the group.

For their three nights at Wembley Arena, Atlantic's star turn out embellished their set with lasers, a giant inflatable juke box and even a 40-strong gospel choir to give the appropriate weight and body to their UK number one, I Want To Know What Love Is.

The production was massively expensive but the hundreds who were dancing on every available bit of floor will say it was money well spent. They lapped up everything Foreigner did and, not surprisingly were still buying for more at the end of the second encore.

The only negative point about the show was the sound quality. The PA was noticeably below par; could it be that the promoters cut back on the sound to pay for the visuals?

JEFF CLARK-MEADS

## Chris de Burgh

CHRIS DE BURGH could do well to remember that no rock star is indispensable.

At the Crystal Palace Concert Bowl, the two sides of this erratic yet often brilliant songwriter were in evidence. Vintage compositions such as *Borderline*, *Where Peaceful Waters Flow* and *Sailor* were mixed with the dire, commercial futility of *High On Emotion* and *I Love The Night*, and a pointless rendition of Nilsson's *Without You*.

Quite how long certain sections of his audience will remain with a writer who is veering ever closer to meaningless pop waffle is unsure. The

one new track played, *Last Night*, was a welcome return to the more studied approach of the *Crusader/Getaway* era and sounded excellent.

But if de Burgh does deny his true composing capabilities then he will end up as part of a fickle market who never appreciate him at his best.

GARETH THOMPSON

Hurrah!  
Jasmine Minks

AS PART of the alternative pop army Alan McGee is valiantly trying to put together at Creation Records, the Jasmine Minks must just about be his wet dream: a band in love with The Clash, The Velvet Underground and Sixties pop harmonies, and overflowing with youthful arrogance to boot.

Performing at Dingwalls, though, the arrogance was misplaced, with the influences remaining just influences, to be picked out and ticked off, leaving a balance of not very much at all. The marriage of US garage and English pop was alright, with the two average vocalists sensibly hiding behind guitars that made up for their lack of original structure with plenty of movement. But ultimately The Minks displayed more taste than talent.

Which brings us neatly to Hurrah!, who have so much natural talent it hurts, and influences that are more nuances in the sound rather than its backbone.

A lot of indulgent baloney is written about bands who are going to do this, that and the other, but it would be an immense shame if the considerable degree of underground support for Hurrah! fell on deaf ears, because they have a pop guitar sound that everyone should hear at least once, and songs that capture a pure uplifting beauty comparable with (but very different to) the effect U2 seem to have on their faithful.

Someone, somewhere, give this band some money, and allow them to shine.

JOHN BEST

## Climax

PETE HAYCOCK, a former member of Climax Blues Band, seemed pleasantly surprised at the size and enthusiasm of the turnout for his new four-piece Climax, at the Marquee.

If all their gigs are as good as this was then they'll soon have a large live following. Combining slide guitar with blues, instrumentals and melodic rock songs, Climax appeared to enjoy themselves as much as the audience. The new LP, *Total Climax*, is out on Nu-disk and should be worth hearing.

Support act Little Sister played with vigour and also avoided using just one musical style. Spurred on by their competent lead guitarist they earned the Marquee's respect.

But Climax in particular demonstrated that not all musicians today are swayed by nauseating trends or fashion.

GARETH THOMPSON

## Thor

THOR IS one of the few performers who can make audiences go home talking excitedly about his gig but without once mentioning the music.

The high points of shows by this Norse god-shaped singer are his bending of substantial metal bars and his inflation to bursting point of British Standard hot water bottle. The songs in between the feats of strength are slightly superfluous.

Thor and his band put on a show at London Dingwall's that bristled with power and menace but failed to really translate that potential into musical muscle. It had its moments, though. Thor's get-out-of-my-way anthem *Only The Strong Survive* — the title track from his new Roadrunner album — produced something of a singalong and various tracks about running blood and mighty warriors incited some frenzied headbanging.

The show overall was spectacular and excellent fun, but it will prevent rather than provoke sales of his records.

JEFF CLARK-MEADS

Edited  
by  
NICOLAS SOAMES

# English music rarities head Lyrita releases

THE RARITIES of English music are given new recordings on five LPs conducted by Nicholas Braithwaite in one of the strongest Lyrita releases for some months.

Stanford's Piano Concerto No 2, played by the LSO and the pianist Malcolm Binns, is given its premiere recording (SRCS 102) along with works by Walter Leigh, including the Concertino for Harpsichord and Strings played by Trevor Pinnock and the LPO (SRCS 126) a recording made before Pinnock became an exclusive DG artist.

The lutenist Jakob Lindberg features on three new Bis releases, including a recording of Vivaldi's Lute

Concertos and Trios with Monica Huggett leading the Drottningholm Baroque Ensemble (290 LP/CD).

Both Lyrita and Bis are distributed by Conifer, as is EMI Italy, which this month makes a feature of the great Italian tenor Beniamino Gigli — with no less than nine operas.

There is more historical material from EMI's References, with gems of the past such as Mozart's Cosi Fan Tutte, in the Glyndebourne production conducted by Busch, a song recital by Kathleen Ferrier with Gerald Moore, coupled with Mahler's Kindertotenlieder conducted by Walter, and Edwin Fischer playing Mozart's Piano Concertos Nos 17 and 25.

**Symphonies Nos 40, 41, Mozart. ECO, Jeffrey Tate. CDC 7471472.** A truly long-awaited EMI CD. The immediate rapport between the ECO and its new principal conductor produced marvellous results from the start, including this recording which was triumphantly hailed when first released on LP and tape. Tate conducts without gimmicks — just with a deep sense of music that makes the steady tempi and sensitive phrasing sound absolutely perfect. In that sense, it reminds me of the glorious Mozart records made by the ECO with Benjamin Britten. By rights, this should be the top-selling Mozart symphonies CD.

**English Music for Strings by Elgar, Holst, Warlock and Ireland. Bournemouth Sinfonia, George Hurst. CHAN 8375.** It says much about the analogue recording standards of Chandos back in the late seventies that the company is now able to transfer the

Harveys of Bristol series of English Music, digitally re-mastered on to CD. This CD, along with the Delius Miniatures (CHAN 8372) and the Elgar Miniatures (CHAN 8371) will go some way to satisfy the demand on CD for English music which undoubtedly exists. These three titles should prove among Chandos's top CD sellers over the next few months.

**Piano Concertos, Schumann and Grieg. Radu Lupu, piano. LSO, Previn. Decca 414 432-2.**

Though 12 years old, this recording remains one of the best that Lupu ever made. His luxuriant piano tone was not marred by an over-romanticised interpretation — aided by alert accompaniment by Previn — yet it is still a warm and rich performance. And so it appears on CD.

The most popular coupling of both concertos, it has only one rival — the digital performance of Zimmerman on DG — which,

## Reviews

with Karajan and the Berlin Philharmonic, offers a more virtuosic view of the works.

**Cantatas by early Bachs. Capella Fidinicia, Hans Gross. Leipzig Bath Edition, Capriccio/Target 10029.**

This is, in truth, one of the most interesting discs to come out of all the Bach Editions now on the market, for it provides the background from which JS Bach sprang.

Here are short cantatas by relatives of JS, Johann Michael, Georg Christoph and Johann Christoph, all born in the 1640s and writing in much the same medium. The main work is the Wedding Cantata by Johann Christoph, but all the works are absorbing, clearly filling in the



**A Feather On The Breath of God, Sequences and Hymns by Abess Hildegard of Bingen. Gothic Voices, Emma Kirkby, directed by Christopher Page. Hyperion. CDA 66039.**

This extraordinarily pure music, gathered together under the best title in the Gramophone Catalogue, was a surprising success on Hyperion, becoming its top-seller. The absolute silence of CD makes it an even more magical listening experience — one is truly transported to a small convent in 12th century Germany. It deservedly won a Gramophone Award.

Emma Kirkby is pictured left.

ground between Schutz and JS Bach. They are played on earlier instruments in period style with emotional as well as academic presence.

**Violin Concert, Three Orchestral Pieces Op 6, Berg. Bavarian Radio Orchestra, Gidon Kremer, violin, Colin Davis, conductor. Philips 412 523 2.**

This is the third CD version of the Violin Concerto to appear and, as one would expect of Kremer, his approach is tougher and intellectually keener than either the passionate Kyung Wha Chung (Decca) or the sweet-toned Perlman (DG). But the choice will probably be made on the coupling: Bartok's Violin Concerto No 1 in the case of Chung, Stravinsky's Violin Concerto with Perlman, and here, Berg's marvellously pointed Three Orchestral Pieces in a clear, digital recording.

**Triple Concerto/Overtures, Beethoven. Anne-Sophie Mutter,**

violin, Mark Zeitser, piano, Yo Yo Ma, cello, BPO, Karajan. DG 415 276-2.

Of these three young and gifted soloists, only Mark Zeitser has yet to make an impact as a soloist, though his contribution here is no less impressive than the others.

It is a fiery performance, as one would expect from youthful players, and it is the only one so far on CD. Originally issued on one record, it is good to see that DG has added three fillers for the CD, aged though some of the Overtures — Egmont, Coriolan and Fidelio — may be.

## Correction

DUE TO a production error on Classical MW June 22 the report of Philip's Maometta Seconda should have read: "The production will be of particular interest to the opera world... not" of no particular interest."

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

### • Top 20

**PROPAGANDA: A Secret Wish. ZTTIQ 3. Producer: S J Lipson.**  
**BILLY JOEL: Greatest Hits, Volume 1 and 2. CBS 88666.**

### • Top 50

**VARIOUS: Made In Heaven. K-tel NE 1298.** Subtitled 18 Songs Of Pure Inspiration, this nationally TV-promoted album is an interesting musical departure for K-tel, featuring contemporary inspirational songs by the Isley Brothers, Philip Bailey, the Inspirational Choir of the Pentecostal and Al Green amongst others. There's a growing awareness of gospel music, and K-tel should find itself with a big seller on its hands.

### • General

**THE MONOCHROME SET: The Lost Weekend. Blanco Y Negro. BYN 5. Producer: John Porter.** This, the Set's ninth LP kicks off with the humdinger hit single that never was, Jacob's Ladder, quite the finest slice of clever English pop the band have put to vinyl since The Mating Game three years ago. But doubts cast by the follow up, the less smart Wallflower, are here compounded with directionless sorties into all sorts of musical areas, carried out with a dilettante's delight but no real strong melodies to back them up.

**RICKY SKAGGS: Sweet Temptation. Ritz LP 0030.** Licensed from Sugarhill Records and released here in the UK by Ritz Records at a time when Skaggs' popularity is growing rapidly.

**ANNIE WHITEHEAD: Mix Up. Paladin/Virgin. PAL 6. Producer: Mark Freegard/Artist.** The jazz trombonist with a love of pop (she's played with Costello, Fun Boy Three and The Style Council) indulging in the mix up of musical forms the title speaks of. The strongest pop statements are found on the two versions of the recent single Alien Style, while the rest is straighter jazz/latin with just twinges of pop, and therefore less likely to win a large crossover audience.

**LEDERNACKEN: Double Album. Strikeback Records SBR 7LP. Distribution: Pinnacle.** German combo band who have been attracting much media interest via recent London gigs, and general interest with an appearance on the Max Headroom show (with another Channel Four appearance on July 19). This double album follows two big US dance hits with Amok and Ich Will Dich Essen.

**PERSON TO PERSON: Stronger Than Reason. Epic. EPC 26513. Producers: Mic Murphy/David Frank/Steve Harley.** If the Martin Fry/Mark White nucleus of ABC can't recapture what they once had, what chance is there for the band whose main claim to fame is that they include the band's drummer of the time, David Palmer? Not much, if this anodyne pop funk is anything to go by. The image is natty blazers and Oxford bags, and the hooks are there for all to hear, but where are the songs?

**MALPOETS: Malpoets. EMI America. 2402931.** The briefest of listens and a glance at the production credit of Martin Meisson-

nier is all that is needed to confirm that the Malpoets are operating in very similar territory (juju music) to King Sunny Ade — one of the towering legends of African music. Beautiful stuff, but a market for it is still not really established. Newcomers are advised to check out Streetsounds/Celluloid's New Africa compilation by way of initiation to the continent's treasures.

### • MOR

**ROGER WHITTAKER: Singing The Hits. Tembo TMB 106. Compilation: Ian Summers.** The beardless silver anniversary man working his mellow way through a double album of other people's successes, including Sailing, Bright Eyes, Time In A Bottle, Your Song, Home Loving Man and She. All excellently done, and how nice to realise that there are songs around coverable by artists other than the original hit star and an artist capable of doing it so well. Available through PolyGram.

**SARAH VAUGHAN & BILLY ECKSTINE: The Irving Berlin Songbook. EmArcy 822 526-1.** Classic standards from the pen of the nonagenarian put across in winning fashion by two classic standard artists. Recorded in 1957 in New York with some splendid jazz-tinted accompaniments arranged and conducted by Hal Mooney, and timeless in appeal. Among the selection are Isn't This A Lovely Day, Cheek To Cheek, Easter Parade and The Girl That I Marry. Available through IMS and a must for shops with MOR clientele.

**LOUIS CLARK/ROYAL PHILHARMONIC: Still Life. Spartan LCTV 1. Producer: Louis Clark.** Renaissance lead singer Annie Haslam is the featured voice in this Clark-arranged selection of well-known classical themes with specially written lyrics from Betty Thatcher. Annie's voice sounds a little frail occasionally in this symphonic setting, but the fact that it's a TV promoted project should ensure some healthy sales.

**VARIOUS: Brazil Today! Vol 2. Philips 824 010-1. Compilation: Manfred Wipfli.** A scintillating taste of the country's current fare in popular music, with stars like Gal Costa, Caetano Veloso, Jair Rodrigues, Chico Buarque and the much lamented Elis Regina involved. Colourful with that inimitable samba swing, and worth display if you have a cosmopolitan clientele. Available through IMS.

**ROBERT GOULET: Close To You. President PRCV 125. DELLA REESE: Sure Like Lovin' You. President PRCV 126. EYDIE GORME: Tamama O Dejamé. President PRCV 128.** Three more excellent MOR albums licensed from the Applause label and re-issued by President. Eydie Gorme singing in Spanish, and with arrangements by Don Costa and Nelson Riddle among others, the warm baritone voice of Robert Goulet on a string of well-loved standards, and the vastly underrated Della Reese proving that she's in as good voice as ever — these are albums all deserving a fresh lease of life.

\*\*\* (each album)

## LP REVIEWS

## COMPACT DISC DIGITAL AUDIO

- 1 DIRE STRAITS: Brothers In Arms Vertigo/Phonogram
- 2 SCRITTI POLITTI: Cupid & Psyche 85 Virgin
- 3 BRYAN FERRY: Boys And Girls EG/Polydor
- 4 STING: The Dream Of The Blue Turtles A&M
- 5 BRUCE SPRINGSTEEN: Born In The USA CBS
- 6 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
- 7 THE STYLE COUNCIL: Our Favourite Shop Polydor
- 8 PHIL COLLINS: No Jacket Required Virgin
- 9 BRUCE SPRINGSTEEN: The River CBS
- 10 CHINA CRISIS: Flaunt The Imperfection Virgin
- 11 LEONARD BERNSTEIN: West Side Story Deutsche Grammophon
- 12 EURYTHMICS: Be Yourself Tonight RCA
- 13 PAUL YOUNG: The Secret Of Association CBS
- 14 ALISON MOYET: Alf CBS
- 15 BRONSKI BEAT: The Age Of Consent Forbidden Fruit/London
- 16 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
- 17 SADE: Diamond Life Epic
- 18 PHIL COLLINS: Face Value Virgin
- 19 CHRIS REA: Shamrock Diaries Magnet
- 20 TINA TURNER: Private Dancer Capitol

\*New Entry

Compiled by Music Week  
Research from a panel  
of 15 retailers. 1985

MORE LPS ON PAGE 22



**TOP 75 TOP 75 TOP 75**  
*Singles*

# TOP 75 TOP 75 TOP 75

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

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

<b>38</b>	<b>ALL FALL DOWN</b> Five Star	Tent/RCA PB 40039 (12" — PT 40040)
<b>39</b>	<b>LIVING ON VIDEO ('85 Re-Mix)</b> Trans-X	Boiling Point/Polydor POSP(X) 650
<b>40</b>	<b>GENIE</b> Brooklyn Bronx & Queens (B.B. & Q.)	Cooltempo/Chrysalis COOL(X) 110
<b>41</b>	<b>SILVER SHADOW</b> Atlantic Starr	A&M AM(Y) 260
<b>42</b>	<b>WALKING ON SUNSHINE</b> Katrina And The Waves	Capitol (12)CL 354
<b>43</b>	<b>IF YOU LOVE SOMEBODY SET THEM FREE</b> String	FREE A&M AM(Y) 258
<b>44</b>	<b>GOOD-BYE BAD TIMES</b> Philip Oakey & Giorgio Moroder	Virgin VS772(12)
<b>45</b>	<b>DUEL</b> Propaganda	ZTT/Island (12)ZTAS 8
<b>46</b>	<b>(BURN IT UP) BRING IT DOWN! (THIS INSANE THING)</b> Redskins	Decca/London FIX2
<b>47</b>	<b>MONEY FOR NOTHING</b> Dire Straits	Vertigo/Phonogram DSTR 10(12)
<b>48</b>	<b>OUT IN THE FIELDS</b> Gary Moore & Phil Lynott	10/Virgin TEN 49(12)
<b>49</b>	<b>THAT JOKE ISN'T FUNNY ANYMORE</b> The Smiths	Rough Trade RT(T) 186
<b>50</b>	<b>LONG TIME</b> Arrow	London LON(X) 70
<b>51</b>	<b>THE POWER OF LOVE</b> Jennifer Rush	CBS A 5003
<b>52</b>	<b>WHITE WEDDING</b> Billy Idol	Chrysalis IDOL(X) 5
<b>53</b>	<b>ALL OF ME FOR ALL OF YOU</b> 9.9	RCA PB 49951 (12" — PT 49952)
<b>54</b>	<b>ACT OF WAR</b> Elton John & Millie Jackson	Rocket/Phonogram EJS 8(12)
<b>55</b>	<b>DANGER</b> AC/DC	Atlantic A9532 (T)
<b>56</b>	<b>EXCITABLE</b> Amazulu	Island (12)IS 201
<b>57</b>	<b>YOU AND YOUR HEART SO BLUE</b> Bucks Fizz	RCA PB 40233 (12" — PT 40234)
<b>58</b>	<b>ICING ON THE CAKE</b> Stephen Tim 'Tin' Duffy	10/Virgin TIN 3(12)
<b>59</b>	<b>MOVIN'</b> 400 Blows	Illuminated ILL 61(12)
<b>60</b>	<b>SALLY MACLENNANE</b> The Pogues	Stiff BUY(IT) 224
<b>61</b>	<b>MUTUAL ATTRACTION</b> Change	Cooltempo/Chrysalis COOL(X) 111
<b>62</b>	<b>LAST TIME FOREVER</b> Squeeze	A&M AM(Y) 255

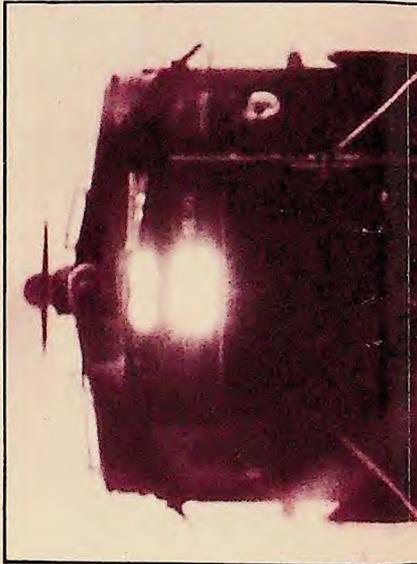
## NEXT 25 THE NEXT 25 THE NEXT

76	(-) TREAT HER SWEETER, The Paul Simpson Connection	10/Virgin TEN 59(12)
77	(-) THE LOVER IN ME, September	10/Virgin TEN 62(12)
78	(-) LET HIM GO, Animation	Mercury/Phonogram PH36(12)
79	(86) CONGA, Miami Sound Machine, Epic (T)A6361	Epic (T)A6361
80	(-) THREE LITTLE BIRDS, Bob Marley & The Wailers	Island (12)IS 236
81	(82) GLOW, Rick James	Gordy ZB 40223 (12" — ZT 40224)
82	(59) LOVE SITUATION, Mark Fisher (featuring Doty Green)	Total Control/EMI (12)TOCO 3
83	(-) SAY IT AGAIN, The Dance Society	Society/Arista SOC 1218
84	(85) PEOPLE GET READY, Jeff Beck & Rod Stewart	Epic (T) A6387
85	(81) BONZO GOES TO BITBURG, Ramones	Beggars Banquet BEG 140(T)
86	(-) TAKE YOUR HEART AWAY, Kleer	Atlantic A9549(T)
87	(-) FARON YOUNG, Prefab Sprout	Kitchenware/CBS SK (X) 22
88	(97) WHY CAN'T WE BE FRIENDS, O'chi Brown	DBM (12) DBM 009
89	(-) WALLS COME TUMBLING DOWN!, The Style Council	Polydor TSC (X) 8
90	(83) WHO'S HOLDING DONNA NOW, DeBarge	Gordy ZB 40213 (12" — ZT 40214)
91	(100) MY TOOT TOOT, Rockin' Sydney	Jin/Priority KID 001
92	(-) LITTLE THINGS MEAN A LOT, Dana Ritz Ritz 102	Ritz RITZ 102
93	(-) BREAK THE ICE, Michael Lovesmith	Motown ZB 40273 (12" — ZT 40274)
94	(-) I JUST WANNA HANG AROUND YOU, George Benson	Warner Brothers WB985 (T)
95	(-) COVER ME, Bruce Springsteen	CBS (T)A4662
96	(-) ROCK ME TONIGHT (For Old Time's Sake), Freddie Jackson	Capitol (12)CL 358
97	(-) GETCHA BACK, The Beach Boys	Brother/Caribou/CBS (T)A 6324
98	(89) STARS ON FIRE, John Foxx	Virgin VS 771(12)
99	(84) IRRESISTIBLE, Steve Harley	RAK (12)RAK 383
100	(90) ROLLIN' DANNY/COULDN'T GET AHEAD, The Fall	Beggars Banquet BEG 134(T)

## No1 FRANKIE • Sister Sledge Atlantic A9547(T)

<b>2</b>	<b>AXEL F</b> Harold Faltermeyer	MCA MCA(T) 949
<b>3</b>	<b>CRAZY FOR YOU</b> Madonna	Geffen A 6323
<b>4</b>	<b>CHERISH</b> Kool & The Gang	De-Lite/Phonogram DE(X) 20
<b>5</b>	<b>I'M ON FIRE/BORN IN THE USA</b> Bruce Springsteen	CBS (T)A 6342
<b>6</b>	<b>BEN</b> Martti Webb	Starblend STAR 6
<b>7</b>	<b>MY TOOT TOOT</b> Denise LaSalle	Epic A6334 (12" — TX 6334)
<b>8</b>	<b>JOHNNY COME HOME</b> Fine Young Cannibals	London LON(X) 88
<b>9</b>	<b>HISTORY</b> Mai Tai	Hot Melt/Virgin VS 773(12)
<b>10</b>	<b>THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)</b> Eurythmics	RCA PB 40247 (12" — PT 40248)
<b>11</b>	<b>SUDDENLY</b> Billy Ocean	Jive JIVE (T) 90
<b>12</b>	<b>HEAD OVER HEELS (Remix)</b> Tears For Fears	Mercury/Phonogram IDEA 10(12)
<b>13</b>	<b>KAYLEIGH</b> Marillion	EMI (12)MARI L 3
<b>14</b>	<b>IN TOO DEEP</b> Dead Or Alive	Epic (T)A6360
<b>15</b>	<b>LIVE IS LIFE</b> Opus	Polydor POSP(X) 743
<b>16</b>	<b>N-N-NINETEEN NOT OUT</b> The Commentators	Oval OVAL100(T)
<b>17</b>	<b>LIFE IN ONE DAY</b> Howard Jones	WEA HOW 8(T)
<b>18</b>	<b>TURN IT UP</b> Conway Brothers	10/Virgin TEN 57(12)
<b>19</b>	<b>YOU'LL NEVER WALK ALONE</b> The Crowd	Spartan (12)BRAD 1
<b>20</b>	<b>TOMB OF MEMORIES</b> Paul Young	CBS(T)A 6321
<b>21</b>	<b>MONEY'S TOO TIGHT (TO MENTION)</b> Simply Red	Elektra EKR 9(T)
<b>22</b>	<b>SMUGGLER'S BLUES</b> Glenn Frey	BBC RESL 170 (12" — RSL 170)
<b>23</b>	<b>COME TO MILTON KEYNES</b> The Style Council	Polydor TSC(X) 9
<b>24</b>	<b>THE WORD GIRL</b> Scriffi Politti	Virgin VS 747(12)

# PEOPLE READY



<b>62</b>	<b>LAST TIME FOREVER</b> Squeeze	A&M AM(Y) 255
<b>63</b>	<b>MADE IN HEAVEN</b> Freddie Mercury	CBS (T)A6413
<b>64</b>	<b>VIVE LE ROCK</b> Adam Ant	CBS A6367
<b>65</b>	<b>ATTACK ME WITH YOUR LOVE</b> Cameo	Club/Phonogram JAB(X) 16
<b>66</b>	<b>LOVING THE ALIEN (Remix)</b> David Bowie	EMI America (12)EA 195
<b>67</b>	<b>SOUL PASSING THROUGH SOUL</b> Toyah	Portrait (T)A6359
<b>68</b>	<b>CALL ME</b> Go West	Chrysalis GOW(X) 1
<b>69</b>	<b>A STRANGER ON HOME GROUND</b> Faith Brothers	Siren/Virgin SIREN 4(12)
<b>70</b>	<b>THE ZZ TOP SUMMER HOLIDAY EP</b> ZZ Top	Warner Brothers W 8946(T)
<b>71</b>	<b>FREEMWAY OF LOVE</b> Aretha Franklin	Arista ARIST (12)624
<b>72</b>	<b>FEEL THE RAINDROPS</b> The Adventurers	Chrysalis AD(X) 1
<b>73</b>	<b>MOVE CLOSER</b> Phyllis Nelson	Carrere CAR(T) 337
<b>74</b>	<b>THE SHOW (Theme From 'Connie')</b> Rebecca Storm	Towerbell TWP 3
<b>75</b>	<b>THE BROKEN YEARS</b> Hipsway	Mercury/Phonogram MER(X) 193



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<b>26</b>	<b>SHE SELLS SANCTUARY</b> The Cult	Beggars Banquet BEG 135(T)
<b>27</b>	<b>ROUND AND AROUND</b> Jaki Graham	EMI (12)JAKI 4
<b>28</b>	<b>OBSESSION</b> Animation	Mercury/Phonogram PH 34(12)
<b>29</b>	<b>A VIEW TO A KILL</b> Duran Duran	Parlophone DURAN 007
<b>30</b>	<b>KING IN A CATHOLIC STYLE (WAKE UP)</b> China Crisis	Virgin VS 765(12)
<b>31</b>	<b>PAISLEY PARK</b> Paul Hardcastle	Chrysalis CHS (12)2860
<b>32</b>	<b>PRINCE AND THE REVOLUTION</b> Prince And The Revolution	Warner Brothers W9052(T)
<b>33</b>	<b>IN YOUR CAR</b> The Cool Notes	Abstract Dance/Priority AD(T) 4
<b>34</b>	<b>DANCIN' IN THE KEY OF LIFE (Remix)</b> Steve Arrington	Atlantic A 9534(T)
<b>35</b>	<b>ALL NIGHT HOLIDAY</b> Russ Abbott	Spirit FIRE (T) 6
<b>36</b>	<b>LOVING YOU</b> Feargal Sharkey	Virgin VS 770(12)
<b>37</b>	<b>LOVE IS JUST THE GREAT PRETENDER '85</b> Animal Nightlife	Island (12)IS 200

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4	TURN IT UP, Conway Brothers	24	LIFE IN ONE DAY, Howard Jones
5	HISTORY, Mai Tai	25	19, Paul Hardcastle
6	JOHNNY COME HOME, Fine Young Cannibals	26	DANCIN' IN THE KEY OF LIFE (Remix), Steve Arrington
7	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen	27	THAT JOKE ISN'T FUNNY ANYMORE, The Smiths
8	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics	28	ALL OF ME FOR ALL OF YOU 9.9
9	IN YOUR CAR, The Cool Notes	29	MY TOOT TOOT, Denise LaSalle
10	HEAD OVER HEELS (Remix), Tears For Fears	30	ATTACK ME WITH YOUR LOVE, Cameo
11	ROUND AND AROUND, Jaki Graham	31	SMUGGLER'S BLUES, Glenn Frey
12	IN TOO DEEP, Dead Or Alive	32	THE WORD GIRL, Scritti Politti
13	LIVING ON VIDEO ('85 Re-Mix), Trans-X	33	MUTUAL ATTRACTION, Change
14	MONEY'S TOO TIGHT (TO MENTION), Simply Red	34	OBSESSION, Animation
15	THE SHADOW OF LOVE, The Damned	35	N-N-NINETEEN NOT OUT, The Commodores
16	LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife	36	LIVE IS LIFE, Opus
17	KAYLEIGH, Marillion	37	MOVIN', 400 Blows
18	SHE SELLS SANCTUARY, The Cult	38	WHITE WEDDING, Billy Idol
19	SUDDENLY, Billy Ocean	39	MONEY FOR NOTHING, Dire Straits
20	GENIE, Brooklyn Bronx & Queens (B. B. & Q.)	40	THE LOVER IN ME, September

Week-ending July 13, 1985

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# EUROPARADE

This Week	Last Week	Wks. on Chart	Countries
1	2	7	A VIEW TO A KILL, Duran Duran A/B/CH/D/DK/ES/I/IRE/NL
2	1	10	19, Paul Hardcastle A/B/CH/D/DK/NL
3	4	8	YOU CAN WIN IF YOU WANT, Modern Talking A/B/CH/D/DK/NL
4	3	14	WE ARE THE WORLD, USA For Africa CH/DK/ES/F/I
5	9	4	AXEL F, Harold Faltermeyer A/CH/D/DK/GB/NL
6	7	5	I'M ON FIRE, Bruce Springsteen A/B/CH/GB/IRE/NL
7	6	8	ROCK ME AMADEUS, Falco A/CH/D
8	5	11	DON'T YOU FORGET ABOUT ME, Simple Minds A/B/CH/D/I
9	14	3	CRAZY FOR YOU, Madonna A/DK/GB/IRE
10	8	6	TARZAN BOY, Baltimore CH/D/ES
11	11	3	FRANKIE, Sister Sledge GB/IRE
12	10	23	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking DK/ES/F
13	15	7	SHAKE THE DISEASE, Depeche Mode CH/D/DK
14	13	7	DANCING IN THE DARK, Bruce Springsteen B/NL
15	12	5	YOU'LL NEVER WALK ALONE, The Crowd GB/IRE
16	19	5	KAYLEIGH, Marillion D/GB/IRE
17	16	4	LOVE IS IN YOUR EYES, Gerard Joling B/NL
18	17	4	SUDDENLY, Billy Joel GB/IRE
19	29	3	CLOUDS ACROSS THE MOON, Rah Band B/NL
20	21	6	ETHIOPIE, Chanteurs S. Frontieres F
21	18	24	LIVE IS LIFE, Opus CH/D/DK/F
22	New		FEUER UND FLAMMEN, Nena A/CH/DK
23	28	6	SO FAR AWAY, Dire Straits CH/ES
24	26	20	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive I
25	25	9	TOUT DOUCEMENT, Bibie F
26	22	5	BAILA, Ivan ES
27	38	2	CHERISH, Kool & The Gang GB
28	30	3	ROCKY (RIVAL MIX), Round One D
29	Re		SOLID, Ashford & Simpson ES
30	37	2	SO IN LOVE, Orchestral Manoeuvres In The Dark B/NL
31	27	6	SOME LIKE IT HOT, The Power Station A/I
32	New		BEN, Marti Webb GB
33	New		COMANCHERO, Moon Ray F
34	New		CAMEL BY CAMEL, Sandy Marton I
35	New		CELEBRATE YOUTH, Rick Springfield D
36	New		GIVE ME YOUR LOVE, Frank Duval A
37	35	6	LET IT SWING, Bobbysocks DK
38	31	31	ONE NIGHT IN BANGKOK, Murray Head ES
39	New		FEEL SO REAL, Steve Arrington B
40	Re		MARCIAL BAILA, Rita Mitsouko F

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

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

# BOOKS

Edited by CHRIS WHITE

## Paperback writer lists the Beatles

BILL HARRY, the man who started *Merseybeat* magazine back in 1960 and chronicled the early years of the Cavern and all the other Liverpool clubs, has almost turned himself into a one-man Beatles book industry in recent years, and not without good reason.

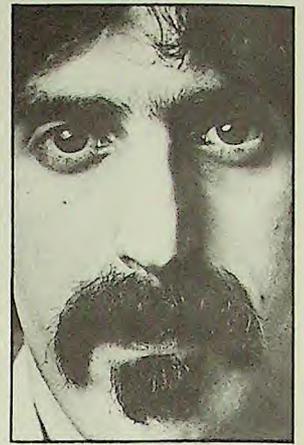
Veteran journalist and PR man Harry's association with the Fab Four goes back to college days, and John Lennon (along with Brian Epstein) was an early contributor to Liverpool's first pop paper. He was closely linked with the whole Mersey beat boom era, and as such has a fund of memories and anecdotes involving just about anyone who was anybody in those heady days of local and national (and even later, international) pop success.

Harry has put all his knowledge to good use, churning out a stream of lightweight books, in particular about The Beatles, containing interesting facts and sheer trivia alike. His latest paperback offering is a book of lists, in fact more than 200 of them, recording facts and figures of just about everything the true Beatle fan would love to know.

There are the tours (every UK, European and US date), chart successes, poll results, vital statistics of the individual members, their *NME* concert appearances, John Lennon's literary list, Beatle guide books — no area no matter how trivial seems to have been omitted.

A good book for the committed Beatles fan to dip into, although perhaps lacking more general interest owing to the obscure nature of some of the lists.

*The Book Of Beatles Lists* by Bill Harry, published by Javelin, £2.95. CW



FRANK ZAPPA

## Satire is the Mother of Invention

BEING TOTALLY unable to listen to more than one side of Zappa's latest triple LP, *Thing Fish* and then happily reading through Michael Gray's diary of his life, one forms the strong impression that Uncle Frank is a far more interesting man than musician.

Mother! Is The Story of Frank Zappa is meticulous, considered and crafted. Gray knows what he's talking about and has clearly had close association with his subject throughout the years. Although writing as a fan and again falling into the trap of he-is-a-genius... period, Gray does indicate what is so attractive about Zappa: a sardonic outsider chipping away at the fringes of the American way of life.

Of course, Zappa is frequently grotesque, his ideas and music hideous, but Mother... leads one to suspect it is his audiences, own limitations which have forced him to produce something as appallingly ugly and vile as *Thing Fish*. As Zappa says: "Producing satire is kind of hopeless because of the literacy rate of the American public."

This sort of arrogance is always a good read, especially when spiced up with a cynical intellect. The music is superfluous now, but the man is still worthy of consideration, with Mother... serving as a fine account of a fascinating enigma.

*Mother! Is The Story Of Frank Zappa* by Michael Gray, Proteus Books, £5.95. DH

## Elvis — remember him this way

A LOT of books about Elvis Presley since the king of rock's tragic and premature death have either dwelled on the more unsavoury aspects of his life and career, or gone the other way and been complete sheer trivia. But a new book published by Proteus helps to redress the balance and is a more appropriate tribute to someone whose music meant so much to millions.

Writer Pete Nelson admits to being a lifelong fan of Presley but he avoids the accusation of being too biased towards his idol. He concentrates on the early years of Presley's success, covering the Sun Records period and his first successes for RCA Victor.

This is a book that avoids the torture of Presley's later years but which ultimately forms a more enduring tribute. For the many hundreds of thousands who still revere the memory of Elvis Presley, it is an essential buy. *King! When Elvis Rocked The World* by Pete Nelson, Proteus Books, £5.95 paperback (£10.95 hardback). CW

## Still top of the pops

TOP OF The Pops has become a legend in the history of television pop music, and 21 years after its launch in a disused church in Manchester looks set to go on for as long as we have a pop chart. Surprisingly though there have been few books tracing its long history but well-known TV and radio figure Steve Blacknell has rectified this with a new glossily-produced softback book, recalling three decades of pop music on the show.

Blacknell's approach to the subject is appropriately lightweight — no heavy analysis here of why TOP has remained so consistently popular, just plenty of reminiscences and anecdotes from the many people involved with the show and ample illustrations, both black and white and in colour. It's a book that will appeal very much to today's pop fans, many of whom weren't even a twinkle in their then-teenage parents' eyes back in January 1964 when Top Of The Pops first debuted.

*The Story Of Top Of The Pops* by Steve Blacknell, published by Patrick Stephens, £5.95.

## From Edna to Orton

LIKE KENNETH Anger, only more so, John Lahr's writing always has an inate relevance to the world of rock'n'roll without having to be specifically about it. His biography of murdered homosexual playwright Joe Orton, *Prick Up Your Ears*, is — like a working knowledge of the Velvet Underground and The Doors — almost required background to get a true perspective on the Sixties.

His new book, *Automatic Vaudeville* — a collection of critiques on significant figures from the world of entertainment over the last few decades — does have direct links with the world of music, with chapters on The Beatles and Leiber & Stoller, but throughout most of the remainder the appeal to a rock-based audience holds up.

Lahr has a great ability to take a telling over-view of the people he looks at and the circumstances surrounding them which means he only bothers to tangle with (what is in truth) the horribly insular world of popular music, when it gets up off its self-satisfied back-side and does something in the real world (hence The Beatles and Leiber & Stoller).

Lahr quickly and easily gets to the very essence of such popular culture gurus as Hunter Thompson, Woody Allen, Joan Didion and Dame Edna Everage, with an authority and believability that leaves you in little doubt that what he is saying about these people is in fact the unimpeachable truth, whether they themselves realise it or not.

If you stock a range of music orientated books this is one to add, and read yourself while you're about it.

*Automatic Vaudeville* John Lahr, published by Methuen, £4.95. JB

## Experimenting with pop

ALTHOUGH NOT exhaustive, Experimental Pop is certainly exhausting. In attempting to cover too broad a subject, authors Bergman and Horn have only scratched the surface: ultimately outraging the informed reader with a collection of startling omissions while confusing the novice with a myriad of obscure names and theories.

There is a valiant and not totally unreasonable attempt to contrive a group analysis of such disparate acts as Eurythmics, PIL, Philip Glass, Steve Reich and Vangelis. But simply placing them under the collective banner of "experimental" doesn't really hold water. Glass, Reich and John Cage, all prominently featured, don't sit comfortably within a discussion on Eurythmics and so therein lies the problem: there is no real definition, no logical continuity. Spurious linking quotes from CBGB luminaries and a pedantic sociological approach do little to ease this problem.

Experimental Pop is both a difficult subject and a difficult book to read. The topic holds one's interest, rather than the actual writing and selective reading will increase one's knowledge. But you've got to be pretty dedicated to get to the end.

*Experimental Pop* by Billy Bergman & Richard Horn, Blandford Press, £4.95. DH

# LP REVIEWS

## Indies

**SHOCK HEADED PETERS:** Not Born Beautiful. El Benelux. FIN 1. Producers: Johnathan E Steyne/Artists. The title says it all really. Not much that issues forth from chief Peter, Karl Blake's imagination could be said to be beautiful, but it's a valid (if horribly pessimistic) view of human motives, and finds its way into the grooves in a pure form. What pours back are grinding dirges of utter despair, chants of rage, and gentle sweeps of melancholia, adding up to a very real record for those brave enough to empathise with Blake's literally anti social vision. Indie charter.

**PINK INDUSTRY:** New Beginnings. Zulu. ZULU 7. Distribution: Rough Trade/Cartel. Pink Industry (their routes lie Pink Military and Big In Japan) are currently making some of the most inventive, undiscovered pop around. The only thing hampering New Beginnings is a low budget, with more money they could make records every bit as good as (and probably better than) the startlingly fine Propaganda LP.

**VARIOUS:** Leather Chaps And Lace Petticoats. Anagram. GRAM 20. Yee-haw! Hoe-down one mo' time (stop yawning at the back) with the Blubbery Hellbellies, Boothill Foot Tappers, Orson Family, Helen & The Horns and more authentic country-punksters from across the water. A bit after the fact if the truth be told, but will do adequately well in the indie chart.

**LEROI BROTHERS:** Protection From Enemies. Demon. FIEND 41. Producer: Vince McGarry. Only a couple of months after the UK release of their excellent mini-

album *Forget About The Danger* Think Of The Fun, another LP of high energy US rock'n'roll from The LeRoi Brothers. This time though it's not quite as good. The shades of punk, country and R&B are all still there (more so in fact), but somehow the tunes just aren't as hot.

**JONATHAN RICHMAN AND THE MODERN LOVERS:** Rockin' And Romance. Rough Trade. ROUGH 72. Producer: Andy Paley. If Richman's peculiar worldview makes him a somewhat "difficult" person in "real life" (as recent press conference reports suggest), then in the fantasy world of pop music it's a positive boon. Rockin' And Romance could only be the work of Richman's childlike perception, and while not his best, it will neither disappoint those in love with the modern (lovers) world, nor convert those for whom he is tortuously contrived.

**THE BAMBOO FRINGE:** The Life And Times Of The Bamboo Fringe. Skysaw Records. SAW 2. Producer: Gerry Garland. Six track mini-LP from Liverpool's Gerry Garland and friends that drifts by pleasantly enough, but doesn't leave much behind once it's gone. A bit like a lowkey Dep Mode without the hooks.

**ELISA WAUT:** Elisa Waut. Statik. STAB 3. Producer: Dirk Blanchart. Another of the increasingly common phenomenon: the six track mini-LP. This one showcases the talents of a Dutch trio lead by Ms Waut, who seems unable to make up her mind whether she wants to be Marlene Dietrich or Edith Piaf. The results are often hammy, but sometimes have a cool charm approaching that of Everything But The Girl. Patchy but vaguely promising.

Reviewed  
by  
JERRY SMITH

# SINGLES

## Chart certs

**ADAM ANT:** *Vive Le Rock* (CBS (T) A 6367, CBS).  
**CYNDI LAUPER:** *The Goonies 'R' Good Enough* (Portrait (T)A 6239, CBS).  
**FREDDIE MERCURY:** *Made In Heaven* (CBS (T)A 6431, CBS).  
**TINA TURNER:** *We Don't Need Another Hero* (Thunderdome) (Capitol (12)CL 364, EMI).

**THE COWARD BROTHERS:** *The People's Limousine* (Imp/Demon IMP 006, Rough Trade/Making Waves/Cartel). The pseudonyms of Henry and Howard Coward loosely hide the duelling acoustic guitars and sharp harmony vocals of Elvis Costello and T Bone Burnett. A lively country tinged number that deserves wide exposure on its own merit, not just the participants' names.

**A CERTAIN RATIO:** *Wild Party* (Factory (FAC 128), Rough Trade/Cartel/Pinnacle). Two powerful slices of hard funk from this particularly well respected independent band. They seem to be getting more and more accessible with these tracks, even featuring jazz funk style piano lines. This single should go down well in the more adventurous clubs.

**THE DANSE SOCIETY:** *Say It Again* (Society/Arista SOC (12) 8, PolyGram). Re-emerging after a 12 month break they have changed dramatically from the powerful gothic doom of their *Heaven Is Waiting* album to this moody dance number. Reminiscent of Dead Or Alive's sound, this light weight track should bring them more commercial success than their previous material.

**FIVE STAR:** *Let Me Be The One* (RCA PB 40193 (PT 40194), RCA). Smooth polished soul number that is sure to receive plenty of exposure after the success of their previous single, *All Fall Down*. Not very memorable despite the fine vocal harmonies.

**FATS COMET:** *Stormy Weather* (Rough Trade (RTT 159), Rough Trade/Cartel). Another superb mutant dance track to follow fast on the heels of their well received *Don't Forget That Beat*. Strange vocal and heavy rhythms make it unrecognisable from the original.

**HULA:** *Get The Habit* (Red Rhino (REDT 56), Red Rhino/Cartel). More hard hitting metal funk from this Sheffield band with its cut up vocal and meandering distorted guitar weaving in and out of the mesmerising bass and electro drum rhythms.

**THE ICICLE WORKS:** *Seven Horses* (Beggars Banquet BEG 142 (T/D), WEA). Jaunty rhythm backs a melodramatic vocal brightened by their psychedelic jangly guitars. One of their better and more memorable singles for some while.

**JAKE BURNS AND THE BIG WHEEL:** *On Fortune Street* (Rigid Digits/Survival SRD (T) 2, PRT). Debut single from former Stiff Little Fingers' mainman and his band. A light mid-tempo rock song with his rough edged vocal, complemented well by melodic guitar and strong harmonies.

**KALIMA:** *Four Songs* (Factory FAC 127, Rough Trade/Cartel/Pinnacle). An EP of accomplished cocktail hour jazz from the vibrant swing of Tricery to the moody, *So Sad*. Exemplary musicianship is highlighted by Ann Quigley's dynamic vocals and the expressive brass section.

**ANIMATION:** *Let Him Go* (Mercury/Phonogram PH 36(12),

PolyGram). Follow up to their highly successful debut single has a pleasant melody and pounding rhythm but lacks the quirky charm that made *Obsession* so unforgettable.

**CAMEO:** *Attack Me With Your Love* (Club/Phonogram HAB(X) 16, PolyGram). Irresistible dance track from this consistent and well respected US funk outfit. An expressive vocal within the sparse arrangement should ensure a dance chart hit for this mid-tempo number.

**NATURAL ITES:** *Picture On The Wall* (CSA (12)CSA 501, PRT/Jet Star). An excellent loping reggae track with fine harmonies that has been re-issued to see if it can better its low chart placing in 1983 and to promote their recently released debut album of the same name.

**ARROW:** *Long Time* (London LON(X) 70, PolyGram). After *Hot Hot* proved so popular in the clubs over the past two summers, but surprisingly unsuccessful chart wise, he should do better with this lively, if not quite so memorable soca number.



TINA TURNER

**DAVID J:** *Blue Moods Turning Tail* (Glass GLAEP 101, Nine Mile/Cartel). Excellent, inventive EP that contains two of this former Bauhaus bass player's own compositions along with inspired cover version of Clock DVA's *4 Hours* and John Cale's *Ship Of Fools*.

**PET SHOP BOYS:** *Opportunities* (Let's Make Lots Of Money) (Parlophone (12)R 6097, EMI). Sequenced pop song with winsome vocal creates a rather insipid dance track. Produced by Nicholas Froome and J J Jeczalik from *The Art Of Noise*, it contains some of the, by now, standard in house ZTT tricks.

**THE MEN THEY COULDN'T HANG:** *Ironmasters* (Imp/Demon IMP 005 (T), Rough Trade/Making Waves/Cartel). Anarchic restyling of a traditional Gaelic folk sound to give a rousing protest song. Its strong, raucous vocal and driving beat should, along with the accompanying versions of Donald Where's Your Troosers and *Rawhide*, bring deserved attention to this entertaining band.

**THE SOUND:** *Temperature Drop* (Statik TAK 34, Pinnacle). Slow moody verse leads into a light memorable chorus with Adrian Borland's fine, measured vocal backed by melodic ringing guitars. Surprisingly mainstream number for this usually doomy band.

**JASON AND THE SCORCHERS:** *Shop It Around* (EMI America E A (P) 200, EMI) US country influenced rock 'n' roll band issue this raunchy ballad from their critically acclaimed album *Lost And Found*. Not one of their best numbers but should provide exposure for the album.

**MINK DEVILLE:** *In The Heart Of The City* (Polydor POSP(X) 745, PolyGram). Renowned, sharp dressed US singer issues this number from his long awaited new LP, *Sportin' Life*. With his characteristic melodramatic vocal and sleazy backing it will sadly receive little attention.

**THE RAIN:** *Once* (Jive Alive JA 002, Jungle/Cartel). A lively tune shines through the muddily production with monotone vocal and ringing guitars ably backed by a raunchy brass section. Nonetheless a memorable number from an exciting indie band.



**BOB MARLEY AND THE WAILERS:** *Three Little Birds* (Island (12) IS 236, EMI). Re-issue of this classic reggae number originally on the *Exodus* album and also featured on the highly successful *Legend* compilation. A perfect soundtrack for summer but it is sad to see the continual milking of a great artist.

**BILLY IDOL:** *White Wedding* (Chrysalis IDOL(X) 5, PolyGram). Re-issue of one of his older and better numbers with its slightly less pompous vocal brightened by slabs of distorted guitars, over the electro dance beat.

**ANIMAL NIGHTLIFE:** *Love Is Just The Great Pretender* (Island) (12) IS 200, EMI). Re-recorded version of their criminally ignored first single. Smokey jazz-influenced mood and steaming horns deserves to do a lot better this time.



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31	38	THE ALLNIGHTER		MCA MCF 3277
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33	18	WORLD WIDE LIVE		Harvest SCORP 1
34	34	"ALL" ★ ★ ★ CD		CBS 26229
35	30	THE BEST OF THE EAGLES	CD	Asylum EKT 5
36	NEW	THEATRE OF PAIN		Elektra EKT 8
37	28	A PHYSICAL PRESENCE		Polydor POLH 23
38	32	MAKE IT BIG ★ ★ ★ CD		Epic EPC 86311
39	62	THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE	CD	CBS 32263
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41	44	U2 LIVE "UNDER A BLOOD RED SKY" ★		Island IMA3
42	48	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'		MCA MCF 3253

43	42	PRIVATE DANCER ★ ★ CD		Capitol TINA 1
44	29	EMPIRE BURLESQUE		CBS 86313
45	33	SHAMROCK DIARIES	CD	Magnet MAGL 5062
46	65	GREETINGS FROM ASBURY PARK, N.J.	CD	CBS 32210
47	51	DREAM INTO ACTION	CD	WEA WX15
48	46	CAN'T SLOW DOWN ★ ★ ★ CD		Motown STMA 8041
49	47	THE UNFORGETTABLE FIRE ★		Island U2 5
50	NEW	INVASION OF YOUR PRIVACY		Atlantic 781257-1
51	NEW	WILD CHILD		Swift SEEZ 57
52	41	DIAMOND LIFE ★ ★ ★ CD		Epic EPC 26004
53	71	EMERGENCY	CD	De-Lite/Phonogram DSR 6
54	40	AROUND THE WORLD IN A DAY	CD	Warner Brothers 925286-1
55	52	AN INNOCENT MAN ★ ★ ★ CD		CBS 25554
56	37	THE AGE OF CONSENT ★ CD		Forbidden Fruit/London BITLP 1
57	53	FACE VALUE ★ ★ CD		Virgin V 2185

84	59	ROMANCE		MLM/Arista 206 983
85	NEW	KERRANG! COMPILATION — 24 ROCK MONSTERS		EMI/Virgin KER 1
86	89	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS		Virgin/EMI NOW 4
87	72	HITS OUT OF HELL	CD	Cleveland International/Epic EPC 26156
88	69	CHINESE WALL	CD	CBS 26161
89	RE	MAKING MOVIES ★ CD		Vertigo/Phonogram 6359 034
90	RE	VITAL IDOL		Chrysalis CUX 1502
91	RE	MADONNA	CD	Sire 923867-1
92	87	NO PARLEY ★ ★ ★ CD		CBS 25521
93	RE	THE HITS ALBUM ★ ★ ★		CBS/WEA HITS 1
94	98	LOVE OVER GOLD ★ CD		Vertigo/Phonogram 6359 109
95	49	LOVE JUSTICE		Geffen GEF 26288
96	RE	HELLO, I MUST BE GOING! ★ CD		Virgin V 2252
97	88	ANDREW LOYD WEBBER: REQUIEM	CD	HMV/EMI ALW 1
98	66	KATRINA AND THE WAVES		Capitol KTW 1
99	50	THE ANTHOLOGY		Harvest PUR 1
100	RE	THE 12" ALBUM		WEA WX 14

CASSETTE ZGTOW II  
Towerbell

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TOP 30 CASSETTES TOP 30

1	1	BORN IN THE U.S.A.		CBS 40-86304
2	9	SONGS FROM THE BIG CHAIR		Mercury/Phonogram MERHC 58
3	2	ALL THROUGH THE NIGHT		BBC ZGR 569
4	8	BROTHERS IN ARMS		Vertigo/Phonogram VERHC 25
5	4	OUT NOW! 28 HOT HITS		Chrysalis/MCA ZOUTV 1
6	5	THE DREAM OF THE BLUE TURTLES		A&M DREMC 1
7	7	VOICES FROM THE HOLY LAND		BBC ZGM 564
8	3	MISPLACED CHILDHOOD		EMI TC-MRL 2
9	6	CUPID AND PSYCHE 85		Virgin TCV 2350
10	12	SUDDENLY		Jive HIPC 12

11	11	NOW DANCE — THE 12" MIXES		EMI/Virgin TC-NDD 1
12	10	BOYS AND GIRLS		Eg/Polydor EGMIC 62
13	15	NO JACKET REQUIRED		Virgin TCV 2345
14	18	WHEN THE BOYS MEET THE GIRLS		Atlantic 781255-4
15	13	THE SECRET OF ASSOCIATION		CBS 40-26234
16	22	BE YOURSELF TONIGHT		RCA PK 70711
17	14	HITS 2		CBS/WEA HITSC 2
18	19	THE RIVER		CBS 40-88510
19	17	LIKE A VIRGIN		Sire 925157-4
20	20	GO WEST		Chrysalis ZCHR 1495

21	NEW	SECRET WISH		ZTT/Island ZG10 3
22	21	MAKE IT BIG		Epic EPC 40-86311
23	RE	YOUTHQUAKE		Epic 40-26420
24	NEW	STREET SOUNDS ELECTRO 8		Street Sounds ZOEEL 8
25	27	THE BEST OF THE EAGLES		Asylum EKT 5C
26	RE	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'		MCA MCF 3253
27	26	BORN TO RUN		CBS 40-69170
28	NEW	FLY ON THE WALL		Atlantic 781263-4
29	16	THE BEST OF THE 20th CENTURY BOY		K-tel CE 2297
30	25	FLAUNT THE IMPERFECTION		Virgin TCV 2342

AC/DC FLY ON THE WALL Atlantic 781263-1/781263-4 (W)  
 AMEBIX, The ARISE Alternative Tentacles VIRUS 46— (I/RT)  
 \*ANDERS, Bob DANCING A GO GO ... IN STRICT TEMPO RHYTHM Condor (Germany) NR 1005/— £3.95 (WRD)  
 ANDY, Horace CONFUSION Music Hawk MHLP 001— (JS)  
 ANTHONY, Ray HOUSE PARTY HOP Capitol EG 260601/260601A (E)  
 BAEZ, Joan THE BEST OF JOAN BAEZ Hallmark SHM 3173/HSC 3173 (PK)  
 BALLARD, Russ THE FIRE STILL BURNS EMI America E1 2403671/2403674 (E)  
 BECK, Jeff featuring Rod STEWART BICK-OLA RAK 2606001/2606004 (E)  
 BEE GEES, The MASSACHUSETTS Contour CN 2002/CN4 2002 (PK)  
 BOLSHOI, The GIANT (6-track Mini LP) Situation TWO SITUUM 15— (I/P)  
 BROOKS, Karen I WILL DANCE WITH YOU Warner Brothers K9252771/— (W)  
 \*CLEMENTS, Vassar, John HARTFORD & Dave HOLLAND CLEMENTS, HARTFORD & HOLLAND Rounder (USA) ROUNDER 0207/— (MW)  
 COLE, Nat "King" THIS IS NAT "KING" COLE Capitol EG 2606041/2606044 (E)  
 DAMNED, The PHANTASMAGORIA MCA MCF 3275/MCF 3275 (C)  
 DICKSON, Reginald BLACKPOOL NIGHTS EMI EG 2604781/2604784 (E)  
 \*DYNATONES, The TOUGH TO SHAKE Rounder (USA) ROUNDER 9000/— (MW)  
 ELIIS, Alton JUBILEE VOLUME 2 Skynote SKYLP 53/— £3.25 (JS)  
 ESPIONAGE E.S.P. Elektra EKT 10— (W)  
 GANGWAY THE TWIST Irmgard Irmg 10/— £3.25 (I/RT)  
 GARLAND, Judy The Letting Capitol EG 2606021/2606024 (E)  
 \*GENERAL TREE HEART, MIND AND SOUL Black Scorpio BS 002/— £4.99 (JS)  
 GIL, Gilberto RACCA HUMANA WEA K25122-1/— (W)  
 GRAND MAL BINGE PURGE Fountain Of Youth FOY 016/— (I/RT)  
 HARPER, Roy FLAT BAROQUE AND BESEK Harvest EG 2605851/2605854 (E)  
 HAYMES, Dick LOVE LETTERS Memoir MOIR 107/CMOIR 107 £2.43 (A)  
 HOUSTON, Whitney WHITNEY HOUSTON Arista 206 978/— (F) Re-scheduled  
 IRRUH-ASHA, Ras TRIBUTE TO SELASSIE 1 The House Asha HA 1LP/— £3.25 (JS)  
 LEE, Peggy BALL AGLOW AGAIN Capitol EG 2606051/2606054 (E)  
 LINDLEY, David MR. DAVE Elektra 2521611/— (W)  
 LIVE SKULL BRINGING HOME THE BAIT Homestead HMS 022/— (I/RT)  
 LONDON, Julie AROUND MIDNIGHT Capitol EG 2606061/2606064 (E)  
 MARTIN, Dean SLEEP WARM Capitol EG 2606071/2606074 (E)  
 \*MASTER DRUMMERS OF DAGBON MASTER DRUMMERS OF DAGBON Rounder (USA) ROUNDER 5016/— (MW)  
 MINUTEMEN, The PROJECT MERSH SST Records SST 034/— £3.05 (P)  
 NEW MEXBOROUGH ENGLISH CONCERTINA QUARTET Plantlife PLR 071/— (MW)  
 \*NORIS, Gunter PIANO BAR Teldec (Germany) 6.25769/— £3.95 (WRD)  
 \*NORIS, Gunter FESTIVAL TROPICAL Teldec (Germany) 6.26032/— £3.95 (WRD)  
 NYMAN, Michael THE KISS & OTHER MOVEMENTS Editions EGED 40/EGEDC 40 £3.45 (I/RT)  
 O'HARA, Mary SPREAD A LITTLE HAPPINESS Telstar STAR 2255/STAC 2255 (R)  
 \*OSTROUSHKO, Peter SLUZ DUZ MUSIC Rounder (USA) ROUNDER 0204/— (MW)  
 PICTURE ETERNAL DARK Carrere CAL 217/CAC 217 (A)  
 PLAYN JAYN, The 5 GOOD EVILS ABC ABCLP 5/— £3.25 (P)  
 \*PRESLEY, Elvis LOVE ME TENDER RCA (Germany) CL 89518/— £1.98 (WRD)  
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 ROGERS, Kenny THE KENNY ROGERS STORY Liberty EMTV 39/TC-EMTV 39 (XDR Tape) (E)  
 RUSH, Jennifer JENNIFER RUSH CBS 26488/40-26488 (C)  
 SANKAMOTA SANKAMOTA Earthworks ELP 2007/— £3.25 (I/RT)  
 SCATTERBRAIN MOUNTAINS GO RHYTHMIC Irmgard Irmg 11/— £3.25 (I/RT)  
 SENSATIONAL ALEX HARVEY BAND, The THE PENTHOUSE TAPES Sahara SAH 112/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The FOURPLAY Sahara SAH 113/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The SAHB STORIES Sahara SAH 115/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The NEXT Sahara SAH 114/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The ROCK DRILL Sahara SAH 118/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The LIVE Sahara SAH 117/— £1.75 (SO)  
 SENSATIONAL ALEX HARVEY BAND, The FRAMED Sahara SAH 119/— £1.75 (SO)  
 SEX PISTOLS LIVE WORLDWIDE Mausoleum KOMO 788017/— £3.25 (P)  
 SHORE, Dinah DINAH SINGS SOME BLUES WITH RED Capitol EG 2606091/2606094 (E)  
 SMART, Leroy LIVE UP ROOTS CHILDREN Striker Lee BLP 6/— £3.25 (JS)  
 SOUTHERN PACIFIC SOUTHERN PACIFIC Warner Brothers 9252061/— (W)  
 STARR, Kay BLUE MOOD Capitol EG 2606101/2606104 (E)  
 STEWART, John TRANCAS Sierra FEDL 102/CFEDL 102 £3.65 (W)  
 STING-RAYS, The LIVE RETALIATION Media Burn MB 17/— £2.43 (I/RT)  
 STRESS THE BIG WHEEL Adventures In Reality ARR 14/— (I/Backs)  
 \*STROUSE, Blaine BRILLIANCY Rounder (USA) ROUNDER 0209/— (MW)  
 SWIMMING POOL Q'S, The THE SWIMMING POOL Q'S A&M AMA 5012/AMC 5012 £3.65 (F)  
 TERRY, Mike TRIBUTE TO WINIFRED ATTWELL President PRX 26/TC-PRX 26 (SP)  
 TOY DOLLS, The THE TOY DOLLS (6-track Mini LP) Wonderful World WOWLP 1/— £2.44 (SO)  
 TULPA MOSAIC FISH Midnight CHIME 10 £3.05 (I/RT)  
 U-MEN, The STOP SPINNING Homestead HMS 024/— (I/RT)  
 \*VALDDR, Frank SHALL WE DANCE ... IN STRICT TEMPO RHYTHM Condor (Germany) NR 1006/— £3.95 (WRD)  
 \*VARIOUS A THING CALLED LOVE (Inc. Mott The Hoople, Argent, Johnny Nash) Hallmark SHM 3172/HSC 3172 (PK)  
 \*VARIOUS BEST OF STUDIO 1 VOL. 2 Heartbeat (USA) HB 14/— (MW)  
 \*VARIOUS HANG ELEVEN MUTANT SURF PUNKS Anagram/Cherry Red GRAM 23/— £3.05 (P)  
 \*VARIOUS JU JU ROOTS 1930's-50's Rounder (USA) ROUNDER 5017/— (MW)  
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 VERNON, Dave CHILD OF 1945 Lakeside LM 103GF/— £4.00 (Self — 0494 786891)  
 VIBES, The WHAT'S INSIDE Chainsaw ATEX 6/— £3.05 (I/Red Rhino)  
 WATERMELON MEN PAST, PRESENT AND FUTURE What Goes On GOES ON 2/— (I/RT)  
 WILLIAMS SNR., Hank THE GREATEST HITS OF HANK WILLIAMS SNR. Contour CN 2076/CN4 2076 (PK)  
 Y&T OPEN FIRE A&M AMA 5076/AMC 5076 £3.65 (F)

**COMPACT DISCS**

\*\*COREA, Chic MY SPANISH HEART Polydor 825 657-2 (Compact Disc) £5.75 (F)  
 \*\*EVANS, Bill BILL EVANS WITH SYMPHONY ORCHESTRA Polydor 821 983-2 (Compact Disc) £5.75 (F)  
 \*\*GENESIS FOXTROT Charisma/Virgin CASCD 1058 (Compact Disc) £6.70 (E)  
 \*\*MURRAY, Anne HEART OVER MIND Capitol CDP 746 059-2 (Compact Disc) £6.70 (E)

**JAZZ**

BLAKEY QUINTET, Art A NIGHT AT BIRDLAND VOLUME 2 Blue Note BST 81522/— (E)  
 BROWN, Clifford THE MEMORIAL ALBUM Blue Note BST 81526/— (E)  
 BYRD, Donald BYRD IN HAND Blue Note BST 84019/— (E)  
 DAVIS, Miles VOLUME 2 Blue Note BST 81502/— (E)  
 DONALDSON, Lou BLUES WALK Blue Note BST 01593/— (E)  
 DORHAM, Kenny TROMPETA TOCCATA Blue Note BST 84181/— (E)  
 GORDON, Dexter DOIN' ALRIGHT Blue Note BST 84077/— (E)  
 GRIFFIN, Johnny INTRODUCING JOHNNY GRIFFIN Blue Note BST 81533/— (E)  
 HANCOCK, Herbie SPEAK LIKE A CHILD Blue Note BST 84279/— (E)  
 HERMAN ORCHESTRA, Woody ROAD BAND Capitol EG 2604251/2604354 (E)  
 HUTCHERSON, Bobby TOTAL ECLIPSE Blue Note BST 84291/— (E)  
 KENTON, Stan NEW CONCEPT Capitol EG 2606031/2606034 (E)  
 McLEAN, Jackie JACKIE'S BAG Blue Note BST 84051/— (E)  
 MONK, Thelonious GENIUS OF MODERN MUSIC VOLUME 2 Blue Note BST 81511/— (E)  
 MORGAN, Dee THE SIDEWINDER Blue Note BST 84157/— (E)  
 NAVARRO, Fats THE FABULOUS FATS NAVARRO Blue Note BST 81532/— (E)  
 POWELL, Bud THE AMAZING BUD POWELL VOLUME 2 Blue Note BST 81504/— (E)  
 ROLLINS, Sonny VOLUME 2 Blue Note BST 81558/— (E)  
 SILVER, Horace HORACE SILVER OF THE JAZZ MESSENGERS Blue Note BST 81518/— (E)  
 SMITH, Jimmy HOUSE PARTY Blue Note BST 84002/— (E)  
 TYLER, McCoy TENDER MOMENTS Blue Note BST 84275/— (E)  
 WILLIAMS, William TENDER SPRING Blue Note BST 84216/— (E)

Mon 15-Fri 19 July 1985  
 Album Releases: 107  
 Compact Discs: 4

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 01-575 7117  
 BU—Bullnet 08894 76316  
 C—CBS 01-960 2155  
 CA—Cadiac 01 836 3646  
 CAS—Casilo 01 871 1419  
 CH—Charly 01-639 8603  
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 GRI—Geoff's Records  
 International 01-804 8100  
 GY—Greyhound  
 01-385 8146  
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 031 225 9297  
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 Distributor  
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 WRD—Worldwide Record  
 Distributors 01-636 3925  
 X—Clyde Factors  
 041-221 9844  
 Y—Relay 01-579 6125

**TOP US ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	2	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury	
2	1	NO JACKET REQUIRED, Phil Collins	Atlantic	
3	4	AROUND THE WORLD... Prince/Revolution	Paisley Park	
4*	5	RECKLESS, Bryan Adams	A&M	
5	3	BEVERLY HILLS COP, Soundtrack	MCA	
6	6	BORN IN THE U.S.A., Bruce Springsteen	Col/CBS	
7*	8	THE POWER STATION, The Power Station	Capitol	
8	7	MAKE IT BIG, Wham!	Columbia/CBS	
9	9	LIKE A VIRGIN, Madonna	Sire	
10	10	BE YOURSELF TONIGHT, Eurythmics	RCA	
11*	15	INVASION OF YOUR PRIVACY, Ratt	Atlantic	
12*	13	7 WISHES, Night Ranger	Camel/MCA	
13*	16	WHITNEY HOUSTON, Whitney Houston	Arista	
14	11	DREAM INTO ACTION, Howard Jones	Elektra	
15	12	SOUTHERN ACCENTS, Tom Petty & Heartbreakers	MCA	
16*	18	VITAL SIGNS, Survivor	Scotti Bros	
17	14	SUDDENLY, Billy Ocean	Jive/Arista	
18*	24	BROTHERS IN ARMS, Dire Straits	Warner Bros	
19	19	EMERGENCY, Kool & The Gang	De-Lite	
20*	21	SHAKEN 'N' STIRRED, Robert Plant	Es Paranza	
21*	23	BROTHER WHERE YOU BOUND, Supertramp	A&M	
22	17	CENTERFIELD, John Fogerty	Warner Bros	
23	22	THE ALLNIGHTER, Glenn Frey	MCA	
24*	29	VOICES CARRY, Titi Tuesday	Epic	
25	20	DIAMOND LIFE, Sade	Portrait	
26	27	KATRINA & THE WAVES, Katrina & The Waves	Capitol	
27*	38	AIR SUPPLY, Air Supply	Arista	
28	28	PRIVATE DANCER, Tina Turner	Capitol	
29*	36	LITTLE CREATURES, Talking Heads	Sire	
30	26	LITTLE FOUR YOU, The Mary Jane Girls	Gordy	
31*	35	FABLES OF THE RECONSTRUCTION, R.E.M.	I.R.S.	
32	31	RHYTHM OF THE NIGHT, Debarge	Gordy	
33*	34	EMPIRE BURLESQUE, Bob Dylan	Columbia/CBS	
34*	37	SECRET OF ASSOCIATION, Paul Young	Columbia/CBS	
35	25	THE NIGHT I FELL IN LOVE, Luther Vandross	Epic	
36	30	BUILDING THE PERFECT BEAST, Don Henley	Geffen	
37	32	MAVERICK, George Thorogood	EMI America	
38*	43	ROCK ME TONIGHT, Freddie Jackson	Capitol	
39*	44	A VIEW TO A KILL, Soundtrack	Capitol	
40*	40	TOUGH ALL OVER, J. Cafferty/Beaver Brown Band	Scotti	

**BULLETS 41-100**

41*	N	THE DREAM OF THE BLUE TURTLES, Sting	A&M
43*	55	UNGUARDED, Amy Grant	A&M
44*	N	WORLD WIDE LIVE, Scorpions	Mercury
47*	52	PERFECT, Soundtrack	Arista
50*	51	TWO HEARTS, Men At Work	Columbia/CBS
52*	68	BARKING AT AIRPLANES, Kim Carnes	EMI America
57*	57	NERVOUS NIGHT, The Hooters	Columbia/CBS
58*	64	THE BEACH BOYS, The Beach Boys	Caribou
63*	75	BLACK CARS, Gino Vannelli	HME
64*	79	GREAT REWARD, Depeche Mode	Sire
65*	82	BOYS AND GIRLS, Bryan Ferry	Warner Bros
68*	76	MAGIC TOUCH, Stanley Jordan	Blue Note
75*	88	THE GOONIES, Soundtrack	Epic
85*	N	YOUTHQUAKE, Dead Or Alive	Epic
90*	N	THEATRE OF PAIN, Motley Crue	Elektra
92*	N	DARE TO BE STUPID, Weird Al Yankovic	Rock'n'Roll
93*	93	PEOPLE ARE PEOPLE, Depeche Mode	Sire

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy Billboard July 13, 1985.

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	57	<b>BORN IN THE U.S.A. ★★</b> Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
2	2	3	<b>MISPLACED CHILDHOOD ●</b> Manilow (Chris Kimsey)	EMI MRL 2 (E) C: TCMLR 2
3	7	19	<b>SONGS FROM THE BIG CHAIR ★</b> Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
4	5	8	<b>BROTHERS IN ARMS ★</b> Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
5	4	3	<b>THE DREAM OF THE BLUE TURTLES</b> Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREMC 1; CD: DREMD 1
6	3	3	<b>ALL THROUGH THE NIGHT</b> Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
7	<b>NEW</b>		<b>FLY ON THE WALL</b> AC/DC (AC/DC)	Atlantic 781263-1 (W) C: 781263-4
8	6	4	<b>CUPID &amp; PSYCHE 85 ●</b> Scritti Politti (Scritti Politti (6)/Arif Mardin (3))	Virgin V 2350 (E) C: TCY 2350; CD: CDV 2350
9	8	5	<b>BOYS AND GIRLS ★</b> Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62; CD: 824 659-2
10	10	8	<b>OUT NOW! ★</b> Various (Various)	Chrysalis/MCA OUTV 1 (F) C: ZOUTV 1
11	9	10	<b>SUDDENLY ●</b> Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12; CD: CHP 12
12	11	12	<b>VOICES FROM THE HOLY LAND ○</b> BBC Welsh Chorus/Aled Jones (Treble) conductor J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
13	13	15	<b>THE SECRET OF ASSOCIATION ★</b> Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234; CD: 26234
14	22	10	<b>BE YOURSELF TONIGHT ●</b> Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
15	15	20	<b>NO JACKET REQUIRED ★★</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCY 2345; CD: CDV 2345
16	<b>NEW</b>		<b>SECRET WISH</b> Propaganda (S. J. Lipson)	ZTT/Island ZTTIO 3 (E) C: ZCIO 3
17	24	15	<b>THE RIVER ★</b> Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 88510 (C) C: 40-88510; CD: 88510
18	12	7	<b>NOW DANCE ●</b> Various (Various)	EMI/Virgin NOD 1 (E) C: TC-NOD 1
19	19	4	<b>WHEN THE BOYS MEET THE GIRLS</b> Sister Sledge (Nile Rodgers)	Atlantic 781255-1 (W) C: 781255-4
20	16	3	<b>LITTLE CREATURES</b> Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2
21	27	12	<b>BORN TO RUN★</b> Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 69170 (C) C: 40-69170; CD: 69170
22	14	11	<b>BEST OF THE 20th CENTURY BOY ●</b> Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1297 (K) C: CE 2297
23	<b>NEW</b>		<b>STREET SOUNDS ELECTRO 8</b> Various (Various)	Street Sounds ELCST 8 (A) C: ZCCL8
24	25	34	<b>LIKE A VIRGIN ●</b> Madonna (Nile Rodgers)	Sire 925157-4 (W) C: 925157-4; CD: 925157-2
25	21	14	<b>HITS 2 ★★</b> Various (Various)	CBS/WEA HITS 2 (W) C: HITS 2
26	20	14	<b>GO WEST ●</b> Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CCD 1495
27	23	10	<b>FLAUNT THE IMPERFECTION ○</b> China Crisis (Walter Becker)	Virgin V 2342 (E) C: TCY 2342; CD: UOY 2342
28	31	7	<b>DARKNESS ON THE EDGE OF TOWN ●</b> Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 82542 (C) C: 40-82542; CD: 82601
29	17	3	<b>CRUSH ○</b> Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2349 (E) C: TCY 2349; CD: UOY 2349
30	26	6	<b>OUR FAVOURITE SHOP ●</b> The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 2 (F) C: TSCMC 2; CD: 825 700-2
31	38	2	<b>THE ALLNIGHTER</b> Glenn Frey (G. Frey/A. Blazek (7) G. Frey/A. Blazek/B. Beckett (2) K. Forsey/H. Faltermeyer (1))	MCA MCF 3277 (C) C: MCF 3277
32	35	8	<b>YOUTHQUAKE ●</b> Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken)	Epic EPC 26420 (C) C: 40-26420
33	18	3	<b>WORLD WIDE LIVE</b> Scorpions (Dieter Dierks)	Harvest SCORP 1 (E) C: TC-SCORP 1
34	34	35	<b>"ALF" ★★★</b> Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229
35	30	9	<b>THE BEST OF THE EAGLES ○</b> The Eagles (Bill Szymczyk (9)/Glyn Johns (4))	Asylum EKT 5 (W) C: EKT 5; CD: 960342-2
36	<b>NEW</b>		<b>THEATRE OF PAIN</b> Mötley Crüe (Tom Werman)	Elektra EKT 8 (W) C: EKT 8
37	28	2	<b>A PHYSICAL PRESENCE</b> Level 42 (Greg Jackman/Level 42)	Polydor POLH 23 (F) C: POLHC 23
38	32	35	<b>MAKE IT BIG ★★</b> Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311
39	62	5	<b>THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE</b> Bruce Springsteen (Mike Appel/Jim Cretecos)	CBS 32363 (C) C: 40-32363; CD: 65780
40	36	2	<b>FLIP</b> Nils Lofgren (Lance Quinn/Nils Lofgren)	Towebell TOWLP 11 (E) C: ZCTOW 11
41	44	85	<b>U2 LIVE "UNDER A BLOOD RED SKY" ★</b> U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
42	48	22	<b>MUSIC FROM MOTION PICTURE "BEVERLY HILLS COP" ★</b> Various (Various)	MCA MCF 3253 (C) C: MCF 3253
43	42	65	<b>PRIVATE DANCER ★★</b> Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
44	29	4	<b>EMPIRE BURLESQUE</b> Bob Dylan (Bob Dylan)	CBS 86313 (C) C: 40-86313
45	33	8	<b>SHAMROCK DIARIES</b> Chris Rea (Chris Rea/David Richards)	Magnet MAGL 5062 (R) C: ZC MAG 5062; CD: CD MAG 5062
46	65	5	<b>GREETINGS FROM ASBURY PARK, N.J.</b> Bruce Springsteen (Mike Appel/Jim Cretecos)	CBS 32210 (C) C: 40-32210; CD: 65480
47	51	17	<b>DREAM INTO ACTION ●</b> Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX15C; CD: 240632-2
48	66	90	<b>CAN'T SLOW DOWN ★★</b> Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
49	47	40	<b>THE UNFORGETTABLE FIRE ★</b> U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
50	<b>NEW</b>		<b>INVASION OF YOUR PRIVACY</b> Ratt (Beau Hill)	Atlantic 781257-1 (W) C: 781257-4

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	<b>NEW</b>		<b>WILD CHILD</b> The Untouchables (Stewart Levine(9)/Jerry Dammers(1) Chris Sillhey/Pat Foley (1))	Stiff SEEZ 57 (E) C: ZSEEZ 57
52	41	51	<b>DIAMOND LIFE ★★★</b> Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
53	71	5	<b>EMERGENCY ○</b> Kool & The Gang (J. Bonnellond/R. Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6; CD: 822943-2
54	40	11	<b>AROUND THE WORLD IN A DAY ●</b> Prince And The New Power Generation (Prince And The Revolution)	Warner Brothers 925286-1 (W) C: 925286-4; CD: 925286-2
55	52	8	<b>AN INNOCENT MAN ★★</b> Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: 25554
56	37	39	<b>THE AGE OF CONSENT ★</b> Bronski Beat (Mike Thorne)	Forbidden Fruit/London BTLP 1 (F) C: BITMC 1; CD: 820171-2
57	53	5	<b>FACE VALUE ★★</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185; CD: CDV 2185
58	90	105	<b>QUEEN GREATEST HITS ★★★</b> Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
59	54	4	<b>STEVE McQUEEN</b> Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3
60	55	54	<b>ELIMINATOR ★★</b> ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
61	45	20	<b>RECKLESS ●</b> Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
62	39	9	<b>WEST SIDE STORY ○</b> Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-4; CD: 415253-4
63	73	30	<b>ALCHEMY — DIRE STRAITS LIVE ★</b> Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11; CD: 818243-2
64	58	36	<b>WELCOME TO THE PLEASUREDOME ★★★</b> Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTTIO 1 (E) C: ZCIO 1
65	<b>NEW</b>		<b>THE ARTISTS VOLUME 2</b> Luther Vandross/Teddy Pendergrass/Change/Atlantic Starr (Various)	Street Sounds ARTIS 2 (A) C: ZCART 2
66	60	5	<b>NEBRASKA</b> Bruce Springsteen (Bruce Springsteen)	CBS 25100 (C) C: 40-25100; CD: 25100
67	77	61	<b>LEGEND ★★★</b> Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMMC 1
68	61	13	<b>THE BEST OF ELVIS COSTELLO — THE MAN</b> Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various)	Telstar STAR 2247 (R) C: STAC 2247
69	76	30	<b>AGENT PROVOCATEUR ★</b> Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
70	43	10	<b>MR BAD GUY ●</b> Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312
71	84	16	<b>THE HURTING ★</b> Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERC 17; CD: 811039-2
72	70	15	<b>THE POWER STATION ○</b> The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1
73	64	60	<b>FANTASTIC ★★</b> Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: 25328
74	57	29	<b>THE VERY BEST OF CHRIS DE BURGH ●</b> Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
75	56	52	<b>MUSIC FROM MOTION PICTURE "PURPLE RAIN" ★</b> Prince and The New Power Generation (Prince and The Revolution)	C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
76	68	24	<b>STOP MAKING SENSE</b> Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
77	83	3	<b>FABLES OF THE RECONSTRUCTION</b> R.E.M. (Joe Boyd)	I.R.S./MCA MRF 1003 (C) C: MIRC 1003
78	86	3	<b>ARENA ★</b> Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TCDD 2; CD: CDP 746048-2
79	74	8	<b>LOW-LIFE</b> New Order (New Order)	Factory FACT 100 (R/RT/P) C: FACT 100 C
80	79	7	<b>REAL TO REEL ●</b> Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TJCST 1
81	<b>NEW</b>		<b>ROCK AIN'T DEAD</b> Heavy Pettin' (Mark Dearlley/John Jansen)	Polydor HEPLP 2 (F) C: HEPMC 2
82	94	3	<b>THE COLLECTION ★★★</b> Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1; CD: CCD 1490
83	80	2	<b>WAR ●</b> U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
84	59	6	<b>ROMANCE ○</b> David Cassidy (Alan Tarney)	MLM/Arista 206 983 (F) C: 406 983
85	<b>NEW</b>		<b>KERRANG! KOMPIIATION</b> Various (Various)	EMI/Virgin KER 1 (E) C: TC-KER 1
86	89	32	<b>NOW, THAT'S WHAT I CALL MUSIC 4 ★</b> Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
87	72	25	<b>HITS OUT OF HELL ●</b> Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156
88	69	16	<b>CHINESE WALL</b> Philip Ballay (Phil Collins)	CBS 26161 (C) C: 40-26161; CD: 26161
89	<b>RE</b>		<b>MAKING MOVIES ★</b> Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
90	<b>RE</b>		<b>VITAL IDOL</b> Billy Idol (Keith Forsey)	Chrysalis CUX 1502 (F) C: ZCUX 1502
91	<b>RE</b>		<b>MADONNA</b> Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4 CD: 923867-2
92	37	3	<b>NO PARLEZ ★★★</b> Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
93	<b>RE</b>		<b>THE HITS ALBUM/THE HITS TAPE ★★★</b> Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
94	98	2	<b>LOVE OVER GOLD ●</b> Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
95	49	2	<b>LONE JUSTICE</b> Lone Justice (Jimmy Iovine)	Geffen GEF 26288 (C) C: 40-26288
96	<b>RE</b>		<b>HELLO, I MUST BE GOING! ★</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCY 2252 CD: CDV 2252
97	88	17	<b>ANDREW LLOYD WEBBER: REQUIEM ●</b> Plácido Domingo/Sarah Brightman/Lorin Maazel (D. R. Murray)	His Master's Voice/EMI ALW 1 (E) C: TC ALW 1; CD: CDP 747146-2
98	66	6	<b>KATRINA AND THE WAVES</b> Katrina And The Waves (Katrina And The Waves/Pat Collier)	Capitol KTW 1 (E) C: TCKTW 1
99	50	3	<b>THE ANTHOLOGY</b> Deep Purple (Various)	Harvest PUR 1 (E) C: TC-PUR 1
100	<b>RE</b>		<b>THE 12' ALBUM ●</b> Howard Jones (Rupert Hine)	WEA WX 14 (W) C: WX14C

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\* Various Artists (Compilation/Concept/Show Albums)

Year To Date Album Chart New Entries (27 weeks).... 183

Panel Sales Percentage on Last Week ..... 9%

Cassette Percentage of Panel Sales ..... 39%

**DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE**

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

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

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

# MUSIC ON VIDEO

## Pop promos stimulate duplicator industry

THE POP promo business continues to grow. This new industry, not only serving its original need — to promote singles — is also creating jobs in the duplicating business, more so now to meet the demands of international and local TV and cable stations.

One of the companies providing the necessary technical input is Doublevision Video Duplicating in London's Soho. "The pop promo business is more regular than two or three years ago," says Doublevision boss Malcolm Stacey. "We're very busy and the standard is constantly improving." Once a seasonal business, the level of work is now steady, he adds. The company works for all the majors and production companies, producing international versions of promos, shorts and full length programmes, for US stations such as MTV and

HBO, and for Channel Four — converting the Max Headroom show for US TV for example.

"The quality of masters we receive has improved greatly over the years," continues Stacey. "As more and more people specialise in promos, more care is taken, and they have obviously cost more to make." Doublevision won't duplicate anything sub-standard, and TV companies will only go for quality promos, hence the better look all round. Doublevision is also involved in converting long-form videos for overseas screening, and often makes up programmes either for TV or for sales conferences and so forth, including titling.

As well as the top quality visuals, the sound must be a 100 per cent. Doublevision has arranged a link with Trilion sound, conveniently next door,

and cabled up through the walls of the buildings in order to do sound relays, with Trilion mixing down — digital sound too — and relaying the tracks back to Doublevision for keying. The sound is then "sunk" (ie sound synched) and locked into the video master before duplication or conversion.

The domestic standards in Japan, particularly, are high, leading to a demand from that territory for hi-fi VHS and Beta home videos.

"We provide hi-fi broadcast quality masters for Japan as well as the US," explained Stacey, "for video and laserdisc plus the conversion to their TV standard. This high quality is what the Japanese home video buyers hear."

One programme Stacey pointed to as an example of excellent hi-fi for video is the new Tina Turner show, which was for television internationally.



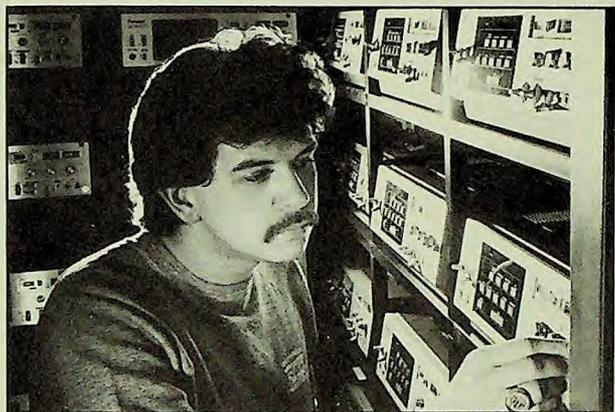
## Disney turns to pop

DISNEY CLIPS set to pop rock and r'n'b form the basis of DTV which is Walt Disney Home Video's (WDHV) July release.

Says a spokesman: "Each tape is jam-packed with sequences from a host of Disney material. On one track alone you get Chip N Dale, Fantasia, Pluto, Donald, Lady And The Tramp, Bambi, Sleeping Beauty, vintage Mickey Mouse and some motion picture clips set to the crafted sound of Hall & Oates."

There are three half-hour tapes — Juke Box Rock, Rock 'n' Gold and Rock Rhythms and Blues, plus a compilation of all three entitled Pop and Rock. Dealer prices are £13.50 for the individual tapes, £36.00 for the compilation tape.

Featured (music) artists include Marvin Gaye, Blues Brothers, Juice Newton, The Supremes, the Jacksons, Little Richard, Doobie Brothers, Gladys Knight, Stevie Wonder, the Beach Boys and The Four Tops.



STEREO CASSETTE machines being adjusted at Doublevision.

### PROMOS

**Billy Ocean** (Mystery Lady) Jive, produced by David G Productions, directed by David Hillier; **Bjorn Skifs** (The Arbitrator) RCA, produced by David G Productions, directed by David Hillier; **Lime** (Unexpected Lovers) Polydor, produced by David G Productions, directed by David Hillier; **Vitamin Z** (Circus Ring) Phonogram, produced by Jump Productions directed by Greg Gold & Dominic Sena; **Florida** (City Racers) Muzic Records, produced by Wessex TV; directed by David Bracknell; **Nick Heyward** (Laura) Arista, produced by Charlotte Metcalf, directed by David Shortt; **Shriekback** (Nemesis) Arista, produced by ViVid, directed by Tony Vanden Ende; **Whitney Houston** (Saving All My Love For You) Arista Records US, produced by AEGO, directed by Stuart Orme; **Aretha Franklin** (Freeway Of Love) Arista Records US, produced by MGMT, directed by Brian Grant.

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



DAVID SMITH (pictured above) has been appointed an editor at post-production company Ruses' video department. He has been promoted from within the company.

Music On  
Video  
edited by  
**JIM EVANS**

IF IT'S RUSH, IT'S   
IF IT'S U2, IT'S   
BUT WHATEVER IT IS, IF IT'S  
MUSIC ON VIDEO IT'S ALL AT

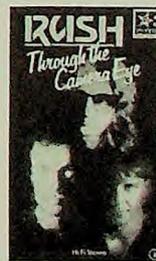
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# ORCHESTRAL MANŒUVRES IN THE DARK

# CRUSH

## THE MOVIE

From Oxfordshire to Spain, via Japanese adverts and Mexican festivals, this video follows OMD through the recording and making of CRUSH, their sixth album. Featuring EVERY track from the LP, making CRUSH THE MOVIE a genuine video album.

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Distributed by Palace Virgin Gold 69 Flempton Road London E10 7NL 01-539 5566



13 July 1985

MUSIC WEEK

MUSIC  
*video*

MUSIC WEEK

TOP-30

TOP-30

This week  
Last week

This week  
Last week

		Label	Distributor
1	<b>NEW</b> AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min	WHV PEV 34073	WHV
2	<b>NEW</b> GARY MOORE: Emerald Aisles Live (11 tracks)/1hr 7min	Virgin VVD 055	PVG
3	4 WHAM!: The Video EP (5 tracks)/21min	CBS/Fox 3048 50	CBS/Fox
4	1 THE BEACH BOYS: An American Band Career Restrospective (44 tracks)/1hr 43min	Vestron VA 41481	PVG
5	5 CHRIS DE BURGH: The Munich Concerts Live (20 tracks)/1hr 30min	A&M AM 831	PVG
6	3 GARY NUMAN: Berserker Tour Live (11 tracks)/58min	Peppermint 6121-5	Guild
7	2 ELVIS COSTELLO: The Man Compilation (22 tracks)/1hr 5min	Palace PVC 3009	PVG
8	8 U2: Live "Under A Blood Red Sky" Live (12 tracks)/61min	Virgin VVD 048	PVG
9	6 QUEEN: Live In Rio Live (16 tracks)/1hr	PMI MVP 99 1079-2	EMI
10	<b>NEW</b> MEAT LOAF: Bad Attitude Live Live (9 tracks)/1hr 10min	Virgin VVD 067	PVG
11	7 PAUL YOUNG: The Video Singles Compilation (5 tracks)/30min	CBS/Fox 6456 50	CBS/Fox
12	11 MADONNA: The Video EP EP (4 tracks)/18min	Warner Music WMV 3	Warner
13	16 LIONEL RICHIE: All Night Long Compilation (4 tracks)/35min	RCA/Columbia RVT 10552	RCA
14	9 BRONSKI BEAT: The First Chapter Compilation (4 tracks)/20min	PolyGram 041 226 2	PolyGram
15	17 IRON MAIDEN: Behind The Iron Curtain Live (4 tracks)/30min	PMI MVR 99 0039 2	EMI

16	14 <b>NEW</b> MODEL ARMY: Live 21.04.85 Live (7 tracks)/30min	PMI MVZ 99 0048-2	EMI
17	16 STATUS QUO: More End Of The Road Live (9 tracks)/1hr	Videoform VFX 31	Heron
18	19 THE HALL & OATES COLLECTION: 7 Big Ones Compilation (7 tracks)/30min	RCA/Columbia RVT 10510	RCA
19	18 THE SCORPIONS: First Sting EP (4 tracks)/20min	PMI MVS 99 0037 2	EMI
20	10 OUT NOW! ON VIDEO Compilation (16 tracks)/1hr 10min	PolyGram 041 245 2	PolyGram
21	23 MEAT LOAF: Hits Out Of Hell Compilation (9 tracks)/53min	CBS/Fox 3234 50	CBS/Fox
22	22 JIMI HENDRIX: Plays Berkeley Live (9 tracks)/50min	Palace PVC 3008M	PVG
23	26 DEPECHE MODE: The World We Live In/... Live (17 tracks)/1hr 15min	Virgin VVD 063	PVG
24	20 DIRE STRAITS: Alchemy Live Live (17 tracks)/1hr 20min	PolyGram 040 269-2	PolyGram
25	28 MARILLION: Recital Of The Script Live (6 tracks)/55min	PMI MVP 99 1036 2	EMI
26	25 LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min	WHV PEV 61389	WHV
27	12 THE BEATLES: Live TV Special/20min	PMI MVR 99 0041 2	EMI
28	13 CHINA CRISIS: Showbiz Absurd Compilation (6 tracks)/27min	Virgin VVC 073	PVG
29	24 ULTRAVOX: The Collection Compilation (12 tracks)/55min	Palace CVIM 14	PVG
30	<b>NEW</b> ALED JONES/BBC WELSH CHORUS: Holy Land Video album (17 tracks)—7 feat. Aled Jones/1hr	BBC BBCV 8501	CBS

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; Guild 0733 63122; Heron 01-361 3161; PolyGram 01-590 6044; PVG (Palace, Virgin, Gold) 01-539 5566; Videoform 01-361 8931; Warner 01-998 5229; WHV 01-997 4450. Compiled by Music Week Research Department from a panel of 50 retail outlets. © 1985

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# MUSIC ON VIDEO

## Next step hi-fi for duplicators

**T**HE MOVE to hi-fi on video is being compared with the slow changeover to stereo records in the Sixties. While the producers order stereo and the factories are geared up to production, the message hasn't quite reached the punters. The move to hi-fi makes sense in the long term for the production companies. But it does not, so far, appear to have made any impact on music video sales, and it has cost the duplicating firms a considerable amount of money. They are now faced with the next stage: digital sound. How much have the machine manufacturers been responsible for the introduction of hi-fi so early into what is still a developing area?

There are two kinds of hi-fi VCRs: the industrial type, designed for duplication, and the domestic type. Sales of the former have been excellent as the duplicating plants changeover to as many as 1,000 VCRs to improve their services. But figures on home ownership are hard to establish, maybe because they are abysmally low: six per cent was one optimistic figure quoted. Within the year, digital sound, equivalent to CD, may be available on home video. But will it increase sales? Or will music on video grow regardless of the sound perfectionism?

The answer is probably yes. The state-of-the-art hi-fi video sound is as good as you can get, but the bulk of buyers, particularly of pop EPs, are not buying the videos for the sound quality.

They haven't got the players, for one thing. And secondly, as one or two duplicators pointed out, video reviewers very rarely mention the sound, let alone whether the soundtrack has been separately sourced or re-balanced, information which the majors would be only too willing to supply — PMI and A&M in particular are among those demanding this "extra".

A poll of the main video suppliers produced widely varying opinions. One said that hi-fi was too big an investment to be approached without caution. The customers require it, he explained, but the layman doesn't understand it. So his factory remains as stereo (which in any case was quite a recent changeover). Other duplicators are totally committed to hi-fi now



HI-FI DUPLICATION equipment at Fraser Peacock.

and digital within the year, saying the music on video should be sold as "audio with pictures" and not the other way round. The core of companies are producing "the service that the record companies require".

REW, while not the first to have hi-fi machines, was the first plant to convert totally to hi-fi. REW now uses JVC machines specially designed for this purpose, and the Sony BR7000. The new equipment has also meant a considerable improvement in picture quality, notably with VHS product. REW was involved at the development stage with JVC and had specific requirements on the audio side.

Says Mike Johnson, who moved from production manager to director of operations in June, "We have completely re-cabled from the professional audio point of view. Up until then, the 'audio' in duplicating came second; now we have balanced audio input and can source our sound separately, which we do for at least two majors." Johnson's view is that video and audio requirements are different (they need different speeds for accurate duplication, for example) and the quality of sound had previously been limited by the slower speed of video.

The changeover to hi-fi probably cost REW about £750,000; with few more thousands earmarked for the eventual move to digital mastering. "This would be a quantum leap in sound quality," says Johnson, "equivalent to Compact Disc".

**B**ecause of REW's increased output and increased factory efficiency, Johnson was unable to relate this to any market trend. "Music-on-video seems to follow the pattern of the record industry," he says, the pleasant surprise being the move to a sales market for music videos, which makes the companies more confident in producing more and more titles.

Johnson, who of course also sees countless films (also hi-fi) pour through REW's channels, feels that the music corner of the market is on the up. "Hi-fi may have contributed to this," he says, "but it doesn't seem to have affected films. It may be that improved sound has helped the sales of music programmes as opposed to rental."

Video hi-fi quality even now can be better than vinyl records, and Johnson feels this hasn't been publicised enough. "It requires a greater marketing campaign," he considers. "People tend to treat their decks better than they do their VCRs. I would hope that if they knew the sound available was near CD this might have an impact on machine sales, and hence software sales." Johnson points to videos such as Queen's *The Works* and *Live In Rio*, Tina Turner's *Private Dancer* LP and EP, the J. Geils Band and Phil Collins *Live at Perkins Palace* as good examples of true hi-fi perfectly duplicated on to video.

Peter McCrimmon, sales manager of Kay Film and Video Laboratories, sees music as a rising trend, "but not yet enormous". Kay draws on his long experience in the film and video industries. In February, the plant in Highbury, North London, went over to the Panasonic hi-fi professional duplicators (the 6800) and now has 1,000 machines. McCrimmon saw the demand for hi-fi as "an anticipation of consumer requirements."

One of the fastest growing sectors is the independent music on video market, and along with this the independent duplicating houses, which offer a personal and specialised service, developing as they have from a record company basis, rather than movie.

Simon Valley, production manager and art director at Virgin Records before joining Videoprint in 1983, has seen a huge growth in this sector.

Videoprint serves small and large indies such as Virgin, Palace, Stiff and Island and smaller labels like Beggars Banquet.

"Music video is a large part of our business," says Valley. Videoprint is possibly the main music specialist, with sometimes more than half capacity designated to music programmes. The company also has a growing electronic publishing business, which includes the mail order of video magazines.

Practically a spokesman for the independent music sector, Valley is firm about buyers' needs.

"Most of the work we do is one-hour videos, and I think this is right. I don't think most EPs give value for money, unless they are very low priced. We have done some that run for less than half an hour, but neither the independent label artists or the labels want to give fans anything less than value for money. Meat Loaf, for example, runs



SIMON VALLEY of Videoprint.

for 70 minutes and Depeche Mode for 75 minutes.

Being a music-based company, Videoprint was quick to move into hi-fi last summer, though retains some stereo machines. "We have JVC BR 7000s and Sony SLO 1700s," says Valley. "Each machine we replace is changed for a hi-fi machine, but at present we have enough for our needs."

"We have run the middle course," Valley explains, "doing what our customers want. I think there has been some hysteria about hi-fi, and we are being sensible."

Fraser Peacock, at Wimbledon, South London, is another large plant which will up its duplicating units to 1,000 by August, again becoming totally hi-fi (apart from standard machines retained for the industrial work). Mike Carey, the sales and marketing manager, explains that those plants prepared to invest in the best and newest equipment will be the ones who retain clients, and win new ones.

Carey's view is that the VCR manufacturers need to do some campaigning with the rental chains to achieve a changeover to hi-fi VCRs in homes. "Then customers would become more aware of the choice available, and the quality of sound. I am sure this would increase the market, particularly the music sales market."

Sony has used the Fraser Peacock duplicated Nik Kershaw video as an example of hi-fi sound, so good is its quality.

What goes in to a home video is broadcast standard visuals and hi-fi sound. What happens after that depends upon the standard of the home VCR and the punter's expectation. Hi-fi — and shortly digital — is without doubt the biggest investment duplicators have made since video began. With some help from the VCR manufacturers, it could provide music on video with a considerable boost.



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# MUSIC ON VIDEO



**MUSIC BOX PLAYLIST**  
10-16 July, 1985

**Heavy Action**  
**ANIMAL NIGHTLIFE:** Love Is Just The Great Pretender  
**STYLE COUNCIL:** Come To Milton Keynes  
**PHIL FEARON AND GALAXY:** You Don't Need A Reason  
**DIRE STRAITS:** Money Or Nothing  
**KIRSTY MACCOLL:** On The Beach  
**PHIL COLLINS:** Billy Don't Lose My Number  
**REDSKINS:** Bring It Down  
**NICK HEYWARD:** Laura  
**ARETHA FRANKLIN:** Freeway Of Love  
**VAN HALEN:** Hot For Teacher  
**STEPHEN 'TIN TIN' DUFFY:** Icing On The Cake  
**TALKING HEADS:** The Lady Don't Mind  
**ELTON JOHN AND MILLIE JACKSON:** Act Of War  
**PAUL YOUNG:** Tomb Of Memories  
**FINE YOUNG CANNIBALS:** Johnny Come Home  
**BRUCE SPRINGSTEEN:** I'm On Fire  
**OPUS:** Live Is Life  
**SQUEEZE:** Last Time Forever  
**HAROLD FALTERMEYER:** Axel F  
**SCRITTI POLITTI:** The Word Girl



**SKY TRAX PLAYLIST**

2-8 July 1985  
**Heavy Plays**

**SISTER SLEDGE:** Frankie  
**MADONNA:** Crazy For You  
**SCRITTI POLITTI:** The Word Girl  
**BILLY OCEAN:** Suddenly  
**FINE YOUNG CANNIBALS:** Johnny Come Home  
**STYLE COUNCIL:** Come To Milton Keynes  
**DIRE STRAITS:** Money For Nothing  
**PRINCE:** Paisley Park  
**PAUL HARDCASTLE:** 19  
**DURAN DURAN:** A View To A Kill  
**STING:** If You Love Someone  
**PAUL YOUNG:** Tomb Of Memories  
**ELTON JOHN/MILLIE JACKSON:** Act Of War  
**SIMPLY RED:** Money's Too Tight To Mention  
**HOWARD JONES:** Life In A Day  
**TEARS FOR FEARS:** Head Over Heels

## Wyman's nightmare

**DIGITAL DREAMS.** MGM/UA 10622. Dealer price £13.50. This full-length (72 minutes) feature "starring" Bill Wyman, his wife Astrid and James Coburn, purports to be a "rich film tapestry of the life and times of Bill Wyman through which are woven whimsical fantasy sequences, brief historical slices of his 20 year career and intimate psycho-dramatic glimpses behind the public masks of this (sic) "couple". In other words, a load of old tripe.

Anyone expecting a genuine insight into the early days of a Rolling Stone will be rewarded with such symbolic shots as B Wyman standing on Beckenham station watching trains whizz past (he couldn't afford the fare to town) and reminiscences along the lines of, "... anyway, then I decided to give up me job, though everyone said I shouldn't do it..."

And anyone expecting a genuine "glimpse behind the mask" of his present lifestyle will be rewarded with "fantasy" sequences of Astrid playing with tarot cards and the couple being served ketchup and wine by a comic butler. Tedious, boring, self-indulgent twaddle, and what's more, the sound quality is appalling which is probably an offence under the Trades Descriptions Act considering the ti-

**BILL WYMAN/CHARLIE WATTS/GERAINT WATKINS/MICKEY GEE/ANDY FAIRWEATHER-**

**LOW: WILLIE & THE POOR BOYS.** PolyGram 041 227 2. Dealer price £13.50. The sub-title is "Rock 'n' Roll Is Made Of This", which should really read "was" made of this because they certainly don't make 'em like this any more. Wonderfully evocative for anyone over the age of 40, and should be compulsory educative viewing for anyone younger. Only seven tracks, but everyone a gem and faultlessly performed by this geriatric supergroup.

One minor irritation is the somewhat self-conscious attempt to link the tracks with some period-setting backstage action, such as girls giggling over doing hand-jive (hand-jive — you know, rhythmic hand movements — oh, ask your mum!), and the discovery of a comb/flickknife in the gents. But otherwise, pure unadulterated great music. **RB**

**RUBELLA BALLET: Freak Box.** Jungle Visual Display. JVD 4. Dealer Price: £11.00. A video of extremes from the fluorescent punks, mixing in some tantalising and inventive location footage with a hefty balance of primitive live material. The former bolsters the latter for a time, even making Freak Box interesting viewing for non Ballet buffs, but it can't last, and by quarter-of-an-hour in — and by now well into the live stuff — it's a fans only affair.

But back with the plus points, the location footage (featuring a different guitarist and bassist to the material shot in Heaven) performs the difficult task of turning the roof of their block of flats into an exotic setting to great effect, using blown up images of the group's day-glo clothes and effective voice out-takes from Batman.

Without the high-tech visual wonders, though, attention becomes focused on the music — despite valiant attempts from the band's clothes to get in first — and it becomes clear that Rubella Ballet really are musical anarchy-

## Reviews

ists, totally liberated from the need for tunes or song structure, but with a traditionalist heart nestling in their instrumentation.

There are moments of pure cacophony, and (long) moments of directionless, low rumble when the visuals resemble the oil lamp projections they show between movies, but quite the most splinter-of-ice-in-the-heart inducing is when Zillah Minx squeals "Emotional Blackmail" in a quasi-orgasmic voice. Then they really are frightening.

**JB**

**AC/DC: Let There Be Rock.** Warner Home Video. Dealer price: £13.95. Bon Scott wasn't the best singer in the world, and he wouldn't have claimed to be among the best-looking, but he was one of the best loved.

Let There Be Rock takes an affectionate look at the way Scott went from being AC/DC's driver to fronting the band. There's plenty of live footage — featuring ribald rockers like Whole Lotta Rosie, She's Got The Jack and, of course, Let There Be Rock — coupled to interviews with the singer and the other members of the band. For once, the questions asked actually produce answers the fans may not have known; like, what the Young brothers actually think of each other and how AC/DC write their music.

The video leaves no doubt, though, as to who its star is. A large dedication to Bon Scott appears at the end and the man's humour and charm are given plenty of prominence throughout the 90 minutes of its length.

Fortunately, Let There Be Rock never becomes fawning or patronising to Scott's memory. It lets the man speak for himself and doesn't wheel in a dozen stars to say what a great guy he was and how much he'll be missed.

That honesty and simplicity makes for a pleasing atmosphere about the product and conjures some warm memories for anybody who saw Scott perform.

**JCM**

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## MUSIC ON VIDEO

# Cable licensing: who pays who and how much?

*BEHIND THE surge to prominence of music video and its growing exploitation in cable programming, the last 18 months have seen a lot of argument, confusion and at times acrimony over the licensing of, and payment for, the use of promotional music videos . . .*

**U**sers argue that, in transmitting the music videos, they are giving valuable exposure to artists, especially new acts, and so helping to promote the companies' product for them. Producers, on the other hand, point out that the videos still cost a lot to make, draw large audiences and represent a very cheap form of programming compared with the cost of original production.

Following the recent annual meeting in Geneva of the International Federation of Phonogram & Videogram Producers, it looks as if the producing companies have developed greater confidence in their position as providers of highly desirable cable and broadcast programming, and have agreed in principle on a coherent structure to take account of future growth and the complexities of trans-frontier licensing.

As cable use of music video developed, the licensing body set up to deal with the new product, Video Performance Ltd. (VPL) had very much to grope its own way forward, making the best arrangements it could in a new field of exploitation. At present, it licenses Sky Channel and Music Box, currently the only satellite operation in Europe offering music video programming, both UK-based. Sky and Music Box have also indemnified national cable operators against licence payments, so that negotiations, in formal terms, have been relatively simple. But in view of the growing commitment to cable among European governments, other operators are likely to be attracted to the market.

The present position is that VPL has agreed a two-year deal with Sky Channel providing a "blanket" licence, ie, for all territories in the satellite footprint; no agreement has been signed with Music Box, but a two-year licence, also on a "blanket" basis is under consideration.

The revised strategy evolved by the producers rejects the "blanket" licence and introduces the principle of "territoriality", which means that the licences will come to be assessed on the varying conditions of the national subsidiary, licensee or local producer. This territorial principle raises questions which could be ignored under the blanket system.

The first is the distinction, now practical as well as theoretical, between the reproduction licence, granted to the satellite operator to compile programmes and transmit them by satellite for national re-laying, and the performance licence, granted to the local operator to distribute the programme to subscribers. Although payments in respect of both will be made by Sky and Music Box respectively, the arrangement will allow for the arrival on the scene of other satellite operators who may make different arrangements with local operators.

**By CHRIS FREW**

The initial effect of this distinction will be that VPL will receive the fees in respect of the reproduction licence, whereas the fees for the performance licence will be distributed to the collecting societies in the various territories affected.

Producers are now known to favour the setting up of an international music video negotiating committee which would include representatives from the producer companies, from VPL, from collecting societies in the countries of reception and from the London-based IFPI Secretariat. In national terms, strong representation is likely to come from the main receiver countries: Austria, Netherlands, Switzerland and Germany; and the main supplier, the UK.

The presence of such a committee to oversee negotiations would have the effect of streamlining discussions, speed up licence agreements and ensure tariff co-ordination, whilst the territoriality principle would be maintained by basing negotiations on the proposals from the representative bodies from the respective user countries. The difficulty arises only in respect of the reproduction licence where a programme originator was not a UK operation. In practice it might simply join VPL, but there is nevertheless the spectre of nationalistic conflict if VPL-equivalents were set up in Spain or Germany.

It may be wondered how the interests of the existing satellite operators have been safeguarded in this grand plan — and the answer seems to be: not too much. VPL's agreement with Sky Channel was to last till December 31 1986, but VPL has already informed Sky that it intends to renegotiate the deal so that the present blanket arrangement expires at the end of 1985, whereupon the new order will come into effect.

Exactly how this is going to affect the satellite operators in money terms is not yet clear, not least because the split between reproduction licence and performance licence is of practical importance to the new recipients in the national territories rather than to Sky and Music Box, who will be paying in respect of both. The new negotiating committee will have to get off its mark pretty smartly, however, if it is to have a practical agreement in place by the time Sky's "renegotiated" blanket licence expires at the end of this year.

On a somewhat more benign note, the IFPI meeting also declared itself in favour of setting up a computer database system in London to provide access to relevant copyright information so as to allow easier distribution of revenue from the new collective licences. It will also store information about rights owners and licensees, and it could play a useful anti-piracy role in establishing prima facie rights in a music video, thus justifying seizure or confiscation of pirate product.

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NEW RELEASE INFORMATION SHOULD BE SENT TO: Janet Yeo, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

Artist	Title	Label	Dist.	Running time	Trade price	MUSIC ON VIDEO
AC/DC	Let There Be Rock	WHV	WHV	94 mins	13.95	13 tracks; live on stage in Paris. Highway To Hell etc.
ASHFORD & SIMPSON	Solid-Video EP	PMI	EMI	16 mins	7.99	Husband & wife team — four tracks — High Rise, Solid, It's Much Deeper and Babies.
BEACH BOYS	An American Band	Vestron	PVG	103 mins	16.50	Retrospective of their 20-year career. Promo, live footage & interviews.
BRONSKI BEAT	The First Chapter	PolyGram	PolyGram	20 mins	8.00	Four-track EP. Small Town Boy, It Ain't Necessarily So etc.
CHAKA KHAN	This Is My Night	Virgin	PVG	53 mins	13.91	10 tracks recorded at Hammersmith Odeon earlier this year.
CHINA CRISIS	Showbiz Absurd	Virgin	PVG	27 mins	8.00	Six tracks from the Liverpool band including Black Man Ray.
CHRIS DE BURGH	The Munich Concerts	A&M	PVG	90 mins	13.91	Features tracks from all De Burgh's recent album releases.
ELTON JOHN	The Nighttime Concert	Vestron	PVG	58 mins	13.91	The Watford chairman at Wembley Stadium in July 1984. All the big hits.
ELVIS COSTELLO	The Man	Palace	PVG	65 mins	13.91	22-track promo video compilation. Oliver's Army, Alison, Chelsea etc.
FRANK SINATRA	Classic Sinatra	Classic	Lightning	44 mins	13.50	Archive material including Lady Is A Tramp, Old Man River, My Heart Stood Still.
FRANK ZAPPA	200 Motels	WHV	WHV	96 mins	13.95	Musical fantasy about life on the road. Guests include Keith Moon & Ringo Starr.
GARY MORRIS	An Evening In Concert	Peppermint	Guild	58 mins	13.95	Live performance from noted country singer. The Wind Beneath My Wings etc.
GARY MOORE	Emerald Aisles	Virgin	PVG	67 mins	13.91	Live in Belfast and Dublin. Includes Parisienne Walkways with Phil Lynott.
GARY NUMAN	Berserker Tour	Peppermint	Guild	59 mins	13.95	11 songs including Music For Chameleons, Berserker, This Is New Love, The Iceman Comes.
JIMMY CLIFF	Bongo Man	Hendring	PVG	89 mins	13.91	The Harder They Come, No Woman No Cry etc. Includes footage from Jamaica & Soweto.
JOE COCKER	Mad Dogs & Englishmen	A&M	PVG	118 mins	13.91	Audio-visual record of the famed US tour. Entourage includes Leon Russell.
JOHNNY THUNDERS	Dead Or Alive	Jungle	Lightning	45 mins	13.50	17 tracks from the Former New York Doll, recorded in London. Chinese Rocks, Born To Lose etc.
KING KURT	Live From London	Peppermint	Guild	58 mins	13.95	Live at the Marquee. Controversial new wavers with a propensity for chucking offal at their fans.
MEATLOAF	Bad Attitudes Live	Virgin	PVG	70 mins	13.91	Nine of the man-mountain's pomp-rock epics live from Brixton Academy.
MILLIE JACKSON	Millie Jackson	Peppermint	Guild	70 mins	13.95	Subtle as ever — live at Hammersmith Odeon. Slow Tongue, Pluck You Symphony etc.
NEW MODEL ARMY	Live 21-04-85	PMI	EMI	30 mins	6.55	Live entertainment with controversial and highly political lyrics.
ORANGE JUICE	dA dA With Juice	PolyGram	PolyGram	50 mins	13.50	Popsters Zeke Maynika & Edwyn Collins with 13 tracks plus interview footage.
QUEEN	Live In Rio	PMI	EMI	60 mins	13.50	Highlights from their two concerts at this year's Rock In Rio Festival.
STEWART COPELAND	The Rhythmatist	A&M	PVG	50 mins	13.91	Police drummer in the dark continent in search of the source of rhythm.
VARIOUS	Body Rock	Thorn EMI	EMI	90 mins	29.95	Rappin', scratchin' street-dance drama soundtrack includes: Ashford & Simpson, Roberta Flack.
VARIOUS	Out Now!	PolyGram	PolyGram	70 mins	13.50	16 hit pop tracks. Paul Hardcastle, Bronski Beat, Tears For Fears etc.
VARIOUS	Pirates Of Panasoniks	Jettisoundz	Jettisoundz	58 mins	13.50	New wave compilation including Brian Brain, Cardiacs, Atilla The Stockbroker.
VARIOUS	Cut To The Beat	Pineapple	Red Rhino	60 mins	10.00	20 bands from the north of England, Skeletal Family, Inca Babies etc.
W.A.S.P.	Live At The Lyceum	PMI	EMI	30 mins	9.75	Notorious US heavy metal band. Includes Animal & On Your Knees.
BILL WYMAN	Digital Dreams	MGM/UA	CBS	72 mins	13.50	Musical fantasy starring The Stones' bassist. Interesting archive clips.



ELTON JOHN



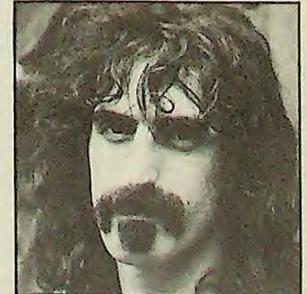
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FRANK ZAPPA

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- Dumbo dances to the Doobies
- Donald's rocking to Little Richard
- Pluto's cruising to Stevie Wonder and the Supremes
- And Goofy's grooving it with Gladys Knight

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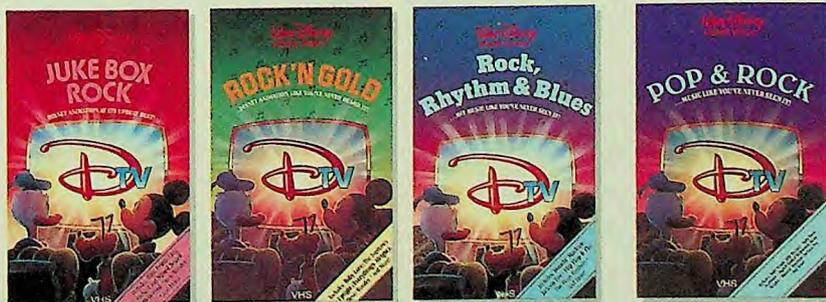
There are 3 major mixes – Juke Box Rock, Rock 'n Gold, Rock Rhythm & Blues and a compilation of all three called Pop and Rock.



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**THERE ARE 3 MAJOR MIXES... AND A COMPILATION OF ALL THREE WITH THIS BRAND NEW IDEA FROM DISNEY.**



©Walt Disney Productions

# INDEPENDENT LABELS

Edited  
by  
CHRIS WHITE



**TIPPA IRIE** has a new single, *Complain Neighbour*, released on Monday (8) on Greensleeves' UK Bubblers label. The single tells the tale of Tippa's unharmonious relationship with his neighbours caused by the volume at which he plays his stereo. Do Not Disturb stickers and signs will be available showing the young DJ in direct confrontation with one of said neighbours. The single is being distributed by EMI.



**FRESH FROM** recording with *This Mortal Coil* for a forthcoming LP which will doubtless follow its predecessor to the upper echelons of the indie chart (and beyond?), hotly tipped singer **Jeanette** has a new four track 12-inch, *Lady Blue*, out now on the Premonition arm of Survival Records. The single combines both tight structures and improvisation in its quartet of songs, and Premonition confidently expects it to build on the impressive reviews received by her debut LP late last year.

## Nico and Cale reunited

VELVET UNDERGROUND travelling companions Nico and John Cale have been reunited for a double A-side single, *My Funny Valentine/My Heart Is Empty*, out now as a 7 and 12-inch on Beggars Banquet. The single, credited to Nico, acts as a prequel to her first album for a number of years, *Camera Obscura*, which will come out as the debut release of Beggars' new Second Sight series on July 19. The German singer's version of the classic *My Funny Valentine* will not be included on the album.

## Grunt compilation

MICRODISNEY, YEAH Yeah Noh and Marc Riley with The Creepers are among several name groups joining local Norwich bands such as Gee Mr Tracy and The Fire Hydrant Men on a compilation sponsored by the city's Grunt Runt A Go-Go club. The common factor uniting all contributors is that they have appeared at the venue, with The Three Johns turning in a version of their English White Boy Engineer under the name The Botha Boys recorded live at the club. Distribution is by Backs and the Cartel.

## Pistols live and official

AN AUTHORISED live album of the Sex Pistols featuring the pre-Sid Vicious line up of Glen Matlock, Johnny Rotten, Steve Jones and Paul Cook has been issued by the specially-formed Records, is *The Original Pistols — Live*.

The album is taken from tapes made by the band's sound engineer/producer Dave Goodman, on one of their first forays north at Burton on Trent in 1976.

Full track listing reads: *Anarchy In The UK, I Wanna Be Me, I'm A Lazy Sod, Dolls (New York), Don't Give Me No Lip Child, Substitute, Liar, No Feelings, No Fun, Pretty Vacant and Problems*.

*The Original Pistols — Live* is distributed by Nine Mile and the Cartel, and should go some of the way towards knocking the bottom out of the bootleg market, with its retail price of £4.99.

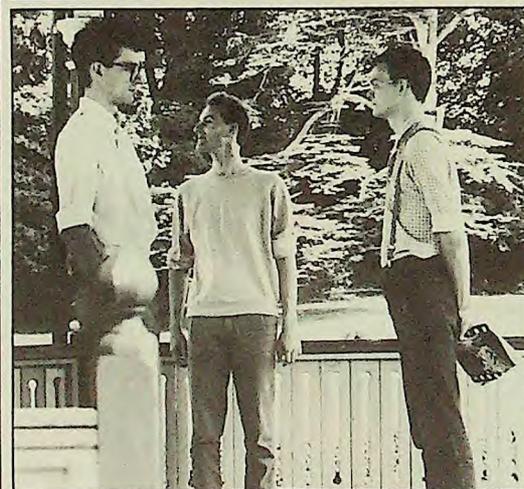
## Climb to the top

CLIMBER RECORDS in Daventry, Northants, has two new releases this month — *Roundabout*, a 7-inch single from Fergus, which is the title track from his forthcoming album and the debut single *Cut Me Down* from new signings and former music teacher Ian Blunsdon.

The Fergus single will be promoted on 500 juke boxes in Wales and the West Country, and a promo tape featuring him has been distributed to more than 150 pubs in the Midlands and Home Counties. Singer-songwriter Blunsdon previously studied at the Royal Northern College of Music at the same time as Howard Jones. An album *Just Beginning* is currently being recorded.

Other recent signings to Clamber — distributed by PRT — include Paul Abel from Echelon, and Middleton and Ariss from Birmingham band Broad Street.

Clamber Records (contact Keith Grainger), 68 Ashby Road, Welton, Daventry (0327 702134).



*THE BEST* things sometimes come from unexpected sources, and from Basingstoke — not often considered as a contender for rock'n'roll capital of the world — comes a very fine jangly guitar single from a three-piece known as *The Rain*. *Once/Tom Paine* is the group's debut, and comes out on their own *Jive Alive* label, with distribution by Jungle.

## Tracking...

DANCE IS the first single from Reset Records' new "recording project" **Hardware**, who feature Paul Young's backing singer Jimmy Chambers on lead vocals. The single has been produced by Vince Clarke's co-director at Reset E C Radcliffe, is released on Monday (15), and will be distributed by PRT ... **Psychic TV** have a new album, *Themes*, out now on Temple/Arcadia, through Rough Trade and Cartel ... **Positive Noise** have a new collection of songs making up an LP *Distant Fires* available on Statik via Pinnacle ... **The Method Actors**, who caused waves of interest around three years ago with their *Little Figures* LP, are back with a new album, *Luxury*, which comes complete with a 12-inch 2-track EP from the US's Press label. Also out now on Press is a mini-album from **Kimberley Rew** entitled *The Bible Of Bop*, which having been totally ignored first time round has been reactivated because of Rew's role as principal songwriter with *Katrina And The Waves*. The album features contributions from *The Waves*, as well as *The dbs* and *Soft Boys*. Press is distributed by *Making Waves* ... Bristol's **Startled Insects** have a 12-inch single of their "avant-garde systems music" entitled *Underworld* out now on the *Antenna* label through *Revolver* and the *Cartel* ... **The Natural Ites'** brilliant reggae single of late 1983 *Picture On The Wall*, is being reactivated by CSA Records to meet public demand and to coincide with group's album of the same name. The single has been remixed, and for the first time will come in a full-colour picture bag. Also reissued by CSA are two reggae compilations featuring **Janet Kay**, **Dennis Brown**, **Gregory Isaacs** and others, which were originally available separately as *Burning Up Vol 1 and 2*, but are now shrink-wrapped together for the knock down price of £6.99 retail. Distribution is by PRT and Jetstar.

STILL WITH reggae, **Gregory Isaacs** has a new single, *Private Beach Party*, taken from his forthcoming album of the same name, out now on Greensleeves ... **The Gun Club** had a posthumous LP, *Two Sides Of The Beast*, out on the Do-Jo label, with distribution by Nine Mile and the Cartel ... Oft whispered in cult circles, **The Celibate Rifles**, have a mini-LP, *Quintessentially Yours*, available on the *What Goes On* label via RT and the Cartel ... **Peter & The Test-tube Babies** carry on regardless with an album, *Loud Blaring Punk Rock LP*, on the *Hairy Pie* label through *Red Rhino* ... Also through *Red Rhino* are albums from **The Scientists** — *You Get What You Deserve* on *Karbon*, and **The Butthole Surfers** — *Psychic Powerless Another Man Sac on Fundamental* ... Over at 4AD a new **Dif Juz** LP is just around the corner ... The first solo album from **Bill Hurley**, *Double Agent*, has been issued by *Demon Records* following the success of the singer's regular group *Big Heat* with their debut single *Watch Me Catch Fire* on A&M. Also from *Demon* are three reissues of classic **Al Green** albums, *I'm Still In Love With You*, *Call Me* and *Precious Lord*, all originally released on the Hi label ... **The Co Stars** have their debut single, *Kiss And Make Up*, reissued on 7-inch, following their inclusion on *Stiff's Countdown* compilation LP and the sell-out of the original 12-inch pressing. The single is on *Individual Records* through PRT ... **Yip Yip Coyote** have a self-titled album out on *Illegal* through *Pinnacle*.

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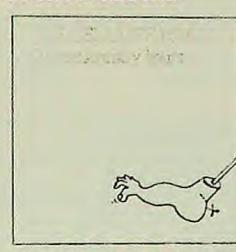
**THE NOMADS**  
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(Goes On 1)

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MUSIC WEEK

# INDIES

MUSIC WEEK

13 July, 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	7	<b>SHE SELLS SANCTUARY</b> The Cult	Beggars Banquet BEG 135(T) (W)
2	12	2	<b>IRONMASTERS</b> The Men They Couldn't Hang	Imp/Demon IMP 005(T) (MW/I/RT)
3	5	3	<b>MOVIN'</b> 400 Blows	Illuminated ILL 61(12) (P)
4	2	7	<b>THE PERFECT KISS</b> New Order	Factory —(FAC 123) (I/RT/P)
5	NEW	1	<b>BONZO GOES TO BITBURG</b> The Ramones	Beggars Banquet BEG 140(T) (W)
6	3	2	<b>VILLAGE FIRE</b> James	Factory —(FAC 138) (I/RT/P)
7	NEW	1	<b>ROLLIN' DANY/COULDN'T GET AHEAD</b> The Fall	Beggars Banquet BEG 134(T) (W)
8	7	20	<b>BLUE MONDAY</b> New Order	Factory —(FAC 73) (I/RT/P)
9	16	34	<b>UPSIDE DOWN</b> Jesus and Mary Chain	Creation CRE 012 (I/RT)
10	6	3	<b>ONE DAY</b> Vince Clarke and Paul Quinn	Mute 7TAG 11(12) —12TAG II (I/RT/SP)
11	4	9	<b>SHAKE THE DISEASE</b> Depeche Mode	Mute (12)BONG 8 (I/RT/SP)
12	11	5	<b>HAPPY BUT TWISTED</b> Doctor and the Medics	Illegal —(MEDICS T1) (P)
13	8	2	<b>VANISH WITHOUT A TRACE</b> Restless	ABC ABCS(T) 005 (I/RE)
14	15	7	<b>DEATH OF THE EUROPEAN</b> The Three Johns	Abstract (12)ABS 034 (P)
15	21	6	<b>COW</b> Gene Loves Jezebel	Situation Two SIT 36(T) (I/P)
16	36	5	<b>MOTORS LUG</b> Wisablood	K.422 —(WISE 112) (I/RT)
17	17	12	<b>MY BABY JUST CARES FOR ME</b> Nina Simone	Charly CYZ 7112 (12) —CYZ 112 (CH/MW)
18	14	2	<b>THE GREEN FIELDS OF FRANCE</b> The Men They Couldn't Hang	Imp/Demon IMP 003(T) (MW/I/RT)
19	NEW	1	<b>WILD PARTY</b> A Certain Ratio	Factory —(FAC 128) (I/RT/P)
20	19	26	<b>PEARLY-DEWDROPS' DROPS</b> Cocteau Twins	4AD AD 405 (I/P)
21	9	3	<b>THE FINAL KICK</b> The Tall Boys	Big Beat NS(T) 107 (P/I/MW)
22	NEW	1	<b>SEEING THROUGH MY EYES</b> Broken Bones	Fallout FALL 034 (I/J)
23	10	26	<b>SPIRITWALKER</b> The Cult	Situation Two SIT 35(T) (I/P)
24	13	16	<b>AIKEA-GUINEA (EP)</b> Cocteau Twins	4AD (BAD) 501 (I/P)
25	22	11	<b>MOVE ME</b> The Woodentops	Rough Trade RT(T) 165 (I/RT)

26	33	7	<b>BALL OF CONFUSION</b> Love And Rockets	Beggars Banquet BEG 132(T) (W)
27	32	9	<b>FIRE FIRE/LITTLE RED RIDING HOOD</b> The Meteors	Mad Pig PORK 2(T) (P)
28	25	5	<b>IGNORANCE</b> Discharge	Clay (12)CLAY 43 (P)
29	47	3	<b>PANIC</b> Coil	K.422/Force & Form —(K512 12) (I/RT)
30	24	10	<b>UP THE HILL AND DOWN THE SLOPE</b> Loft	Creation —(CRE 015T) (I/RT)
31	42	17	<b>LOVE ME (EP)</b> Balaam and the Angel	Chapter 22 —(22002) (I/Nine Mile)
32	29	8	<b>INCENSE AND PEPPERMINTS</b> The Adult Net	Beggars Banquet BEG 137(T) (W)
33	20	3	<b>NEW DIRECTION</b> The Gents	Lambs To The Slaughter GN 8 (P)
34	NEW	1	<b>THAT JOKE ISN'T FUNNY ANYMORE</b> The Smiths	Rough Trade RT(T) 186 (I/RT)
35	NEW	1	<b>BRIGHTON BOMB</b> Angelic Upstarts	Gas GM 3010 (I/J)
36	49	2	<b>A DAY/STRANGER</b> Xymox	4AD —(BAD 504) (I/P)
37	18	11	<b>RESURRECTION JOE</b> The Cult	Beggars Banquet BEG 122(T) (W)
38	23	13	<b>MEGAREX</b> T. Rex	Marc On Wax (12)TANX 1 (SP)
39	50	23	<b>HOW SOON IS NOW?</b> The Smiths	Rough Trade RT(T) 176 (I/RT)
40	28	18	<b>THIS CHARMING MAN</b> The Smiths	Rough Trade RT(T) 135 (I/RT)
41	RE	1	<b>SONG TO THE SIREN</b> This Mortal Coil	4AD AD 310 (I/P)
42	30	11	<b>RADIO AFRICA</b> Latin Quarter	Rockin' Horse RH(T) 102 (C)
43	27	15	<b>NO STALGIA/IN SHREDS</b> Chameleons	Statik TAK 29(12) (P)
44	37	34	<b>THE PRICE</b> New Model Army	Abstract (12)ABS 028 (P)
45	40	16	<b>THIS IS NOT ENOUGH</b> Conflict	Mortarhate MORT 8 (I/J)
46	26	11	<b>BE WITH ME</b> Red Guitars	One Way OW (I) (I/Red Rhino)
47	NEW	1	<b>MY GIRL</b> Hoodoo Gurus	Demon D 1033 (MW/I/RT)
48	35	2	<b>THAT SUMMER FEELING</b> Jonathan Richman & The Modern Lovers	Rough Trade RT(T) 152 (I/RT)
49	48	3	<b>ALL FALL DOWN</b> Primal Scream	Creation CRE 017 (I/RT)
50	34	13	<b>I HAD A DREAM</b> The Long Ryders	Zippo/Demon ZIPPO 452 (I/RT/MW)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	7	<b>LOW-LIFE</b> New Order	Factory FACT 100 (I/RT/P)
2	3	7	<b>GAS FOOD LODGING</b> Green On Red	Zippo/Demon ZONG 005 (I/RT/MW/CP)
3	4	5	<b>THE FIRST BORN IS DEAD</b> Nick Cave And The Bad Seeds	Mute STUMM 21 (I/RT/SP)
4	5	7	<b>WHAT DOES ANYTHING MEAN? BASICALLY</b> The Chameleons	Statik STAT LP 22 (P)
5	7	9	<b>EMERGENCY THIRD RAIL POWER TRIP</b> Rain Parade	Zippo/Demon ZING 001 (I/RT/MW/CP)
6	2	3	<b>EXPLOSIONS IN THE GLASS PALACE</b> Rain Parade	Zippo/Demon ZANE 003 (I/RT/MW/CP)
7	6	33	<b>TREASURE</b> Cocteau Twins	4AD CAD 412 (I/P)
8	10	4	<b>GREEN ON RED</b> Green On Red	Zippo/Demon ZANE 002 (I/RT/MW/CP)
9	16	20	<b>MEAT IS MURDER</b> The Smiths	Rough Trade ROUGH 81 (I/RT)
10	9	33	<b>HATFUL OF HOLLOW</b> The Smiths	Rough Trade ROUGH 76 (I/RT)
11	18	2	<b>OFF THE BONE</b> Cramps	Illegal ILP 012 (P)
12	11	2	<b>ROCKIN' AND ROMANCE</b> Jonathan Richman and the Modern Lovers	Rough Trade ROUGH 72 (I/RT)
13	13	84	<b>SMELL OF FEMALE</b> Cramps	Big Beat NED 6 (P/I/MW)
14	8	11	<b>NATIVE SONS</b> The Long Ryders	Zippo/Demon ZONG 003 (I/RT/MW/CP)
15	24	7	<b>SCRIPT OF THE BRIDGE</b> The Chameleons	Statik STAT LP 17 (P)
16	NEW	1	<b>TALES OF THE NEW WEST</b> The Beat Farmers	Demon FIEND 39 (I/RT/MW/CP)
17	14	60	<b>VENGEANCE</b> New Model Army	Abstract ABT 008 (P)
18	15	3	<b>LYSERGIC EMANATIONS</b> The Fuzztones	ABC ABCLP 4 (I/P/RE)
19	RE	1	<b>THE METEORS LIVE</b> The Meteors	Dejo DOJULP 4 (I/Nine Mile)
20	12	27	<b>HEAD OVER HEELS</b> Cocteau Twins	4AD CAD 312 (I/P)
21	RE	1	<b>THE MINI ALBUM</b> The Sex Pistols	Chaos APOCA 3 (I/Backs)
22	21	11	<b>WILDWEED</b> Jeffrey Lee Pierce	Statik STAT LP 25 (P)
23	10	12	<b>BAD INFLUENCE</b> The Robert Cray Band	Demon FIEND 23 (I/RT/MW/CP)
24	22	2	<b>SOME GREAT REWARD</b> Depeche Mode	Mute STUMM 19 (I/RT/SP)
25	RE	1	<b>SONGS THE LORD TAUGHT US</b> Cramps	Illegal ILP 005 (P)



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Music Week Classified Advertisement rates are £7.00 per single column centimetre + VAT.  
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Box number charge £2.50. Six insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline for bookings is Wednesday morning; Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for setting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

For further information contact Jane Norford or Cathy Murphy. Tel: 01-387 6611  
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At least 2 years experience required in the retail side of the record industry.

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- \* Full marketing support for these products via advertising and promotional campaigns.
- \* Achievement of satisfactory profit performance through competitive negotiation and pricing policy.
- \* Development of commercial strategies to build market share.

You will be innovative with significant experience in Buying or Product Management, ideally with a retail bias, and knowledge of this specialist market would be a distinct advantage.

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Please send full CV stating current salary to Confidential Replay Service, Ref. BHB 1262, Austin Knight Advertising Limited, Brunswick House, Upper York Street, Bristol BS2 8QN.

Applications are forwarded to the client concerned, therefore companies in which you are not interested should be listed in a covering letter.

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For appoint to view call Jackson Music on 023 77251 or studio manager on 01-389 7826.

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## DO YOU WANT

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Music Master

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