

MUSIC WEEK

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New talent to fight the power of TV and the stranglehold of compilations in 86

Now how about some new hits?

AFTER WHAT turned out to be a real TV Christmas, with compilations heading the album chart, record companies are hoping to get back to exploiting new talent in 1986.

But it won't be easy. CBS UK managing director Paul Russell, for one, is very concerned about the power of TV-advertised compilations.

"The fact that three or four TV compilations dominated the Christmas charts bothers me very greatly, particularly when I hear retailers complaining that Christmas business was bad due to the lack of superstar releases," he says.

"As a partner in Hits 3 and with several tracks on the Now Christmas album, CBS is not in any position to complain, but long term I'm disturbed because at Christmas the seasonal consumer zeros in on the top three or four albums. If these are all compilations, it's an unusual person that buys all three.



CONROY and Russell: 'too much caution'

"If Sade, Dire Straits and Madonna were the top three albums (not necessarily in that order), you're more likely to get multiple purchases.

"The fact is that at Christmas 1985, there was a huge Dire Straits album available, a brand new Sade album (whose previous album sold more than 1m



units in the UK), and the Madonna album with about four hit singles on it. She was the female sensation of 1985, but the display space, the store space and TV attention and charts centred on three compilations." After what he dubs "a real TV Christmas", WEA's Paul Conroy reckons that there is likely to be

an emergence of fresh talent this spring, but feels that record companies are becoming increasingly cautious about investing heavily in new acts.

"Too many people have got their fingers burnt pouring money into unknown acts. The constraints on all of us are increasingly severe.

"To have a big album you have got to have at least two or three big hit singles à la Tears For Fears, Madonna or Dire Straits. You've got to plan the right campaign, make the right video, choose the right time of year... and that's what we've all got to look to this year."

Chrysalis group MD Terry Connolly echoes the frustration that no new albums by top UK acts were available and adds: "The market is now so competitive that artists want to get their product absolutely right before delivering it to their companies."

In his new position as manag-

ing director of Island, a forthright Clive Banks views 1986 as a very welcome chance to work with managers and artists whom he feels actually care about the music. For too long, he says, the music industry has been ruled by lawyers and accountants.

"Last year the industry was raped by people taking ridiculous sums of money off each other," he says. "Lawyers had far too much to say and deals reached such a level of finance that record companies have to expect an immediate return from an act. Who knows if any of them ever had any talent because they were never given a chance to develop.

"What I'd like to see is a return to 75 per cent of the talent resting with the artist, not the producer or the marketing man. We want to once again work out sensible, workable deals where we can develop artists."

Levy: Govt still unsure

MOVING INTO 1986 the music industry is still holding its breath over the prospect of a levy on blank tape.

In an early morning debate at the end of the last session of Parliament, Government Minister Geoffrey Pattie made it clear that the Government had still to make up its mind.

The Prime Minister is known to have set her mind against the prospect of a vote-losing levy, but Pattie, Minister for Information Technology, insisted: "No matter what the newspapers may say, no final decision has been taken on this issue."

BPI director general John Deacon is finding more encouragement from abroad than at home and says: "The EEC Green Paper on the subject will be out in February and I think it will be positive."

Judge's concern at Piller power

A HIGH Court judge has expressed his "very grave disquiet" about the use of Anton Piller orders and Mareva injunctions, used for many years as the music industry's spearhead against piracy.

Mr Justice Scott's comments came at the end of a marathon video piracy case between dealer Chris Robinson and 35 film companies. The judge found that Robinson had pirated more than 100 of the companies' films and made injunction orders banning him from making further copies.

But he also concluded that Robinson was entitled to £10,000 damages for breaches of the Anton Piller order by Hamlin Slowe, the solicitors who raided his Luton premises.

Tony Hoffman of Hamlin Slowe — a firm which has led the music industry's fight against piracy, having carried out more than 200 audio-related Anton

Piller orders — apologised to the court for agreed breaches in the execution of the order and the apology was accepted.

In giving his judgement, Mr Justice Scott described Anton Piller orders and Mareva injunctions as "search warrants" of civil law operated with no notice, total secrecy and immediate execution.

"Victims are forced on pain of committal to obey," he said.

"Even if the order is wrongly served."

He added: "This is the first case that an Anton Piller has come to trial and it justifies in my judgement very grave disquiet. The usual effect is to close down the business which in turn leaves the victim with no resources to fight an action."

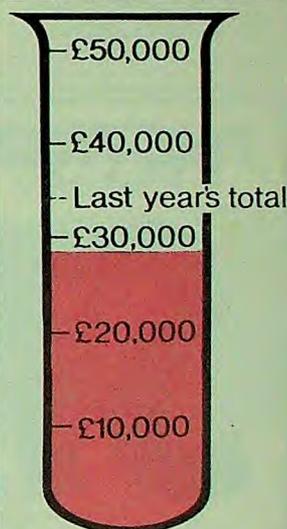
No man should be condemned unless he has been given an opportunity to be heard in defence."

Holmes, Bostock die

TEDDY HOLMES, doyen of the UK music publishing industry for many years, died peacefully at home on January 1. He was 83.

Holmes joined Chappell Music in 1917, and worked for the company for 69 years. He joined the board of directors in 1959, and during the last few years of his life acted as consultant to the company.

Also on January 1, Paul Bostock, of northern record retail chain Bostock Records, died in a motorway accident. He was 32 and had built up a string of half a dozen outlets in West Yorkshire and Lancashire.



ADS IN the souvenir brochure for the British Record Industry Awards are nearing the £30,000 point with further space taken by EG Management; Midem Organisation; Pickwick and Tower Records.

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NEWS

Indie foundation to UK world dominance

A YEAR ago this week, Steve Mason and his partners at Wind-song rolled up their sleeves and began turning Pinnacle Distribution from a company in liquidation to a viable commercial unit.

It was Mason's first full-time involvement with indie distribution and he set about the task with the hope that he could help the whole independent sector "more professional".

Here, he talks to *MW* news editor Jeff Clark-Meads about progress towards that aim and his views on the state of musical health outside the majors.



STEVE MASON

THE UK is the world's musical powerhouse. Last year, one third of all hit music was produced by British talent.

Not since The Beatles has this country been so dominant in world markets and Steve Mason believes it's not just the majors who can take credit for it. He said: "We are now world leaders in experimental and new music and I think it's more than coincidental that we were the first country to start an alternative and independent music industry."

"There was a time when there were six majors and if a band knocked on six doors and didn't get anywhere then they weren't a band anymore. If you look back to

the Seventies and look at the charts, they were dominated by a few major rock bands. There was no growth area.

"Now, the indies are putting up new talent all the time. Bands with enormous ability have come through the indies and continue to do so."

The ready availability of talent in the indie sector is, Mason argues, not reflected by the amount of airplay records get. He points to records on indie labels that have received no plays and covers of them on majors that have been heavily featured and says: "BBC and ILR stations want to be seen to be playing chart

material. It's getting harder and harder for indie records to get into the charts, therefore the radio stations don't play them."

He identifies the majors' huge promotional budgets as the reason why indie product rarely troubles Gallup's statisticians. "The indies are not capable of giving away seven or eight thousand records and spending £10,000 on a strike force. The indies find it hard to believe sometimes that the majors are in the same industry."

Mason sees hopes for the indie sector, though, in that it has become noticeably more efficient and professional in the past year. Pinnacle, led by Mason's solid business sense, has often been at the forefront of that and has helped to make indie product more palatable to the retail chains.

"We have shown them, slowly but surely, that they can sell this product," he said. "More and more indie product is becoming increasingly available."

Pinnacle has shared, reflected and helped inspire that success and Mason is proud that the company has opened 500 new accounts in the year that he has been in charge.

Asked about the secret of that turnaround, Mason replies: "We just started trading in a much more professional way."

American Commentary



Indies need zap for '86

From BRIAN CHIN

NEW YORK: The US music industry for 1986 is a fairly optimistic one. 1985 was a watershed year for a new software format, the compact disc, and musically there are trends which are hitting a demographic range which is both wide and deep.

Looking into the crystal ball, the odds are that at least one major merger will take place in the coming year if only because it seems to have become the season for huge parent companies such as RCA and MCA to re-combine (or seek to re-combine) themselves with other corporate partners.

The far weaker independent end of the business will have to pull something musical out of the hat this year as rap — a six-year-old phenomenon on record — has finally been co-opted by the majors. At the time of writing, there was some bitterness among some of Tommy Boy's independent distributors over that label's agreement to half-acquire Warner Bros, especially since they were all expecting the Force MDS album to be another hit of Run-DMC or Fat Boys' magnitude for the indie network.

Under the terms of that deal (foreshadowed by Mirage's relationship with indie Emergency), selected cross-able singles and LPs will be promoted and distributed by Warner Bros, while 12-inch will continue to be exclusively handled through independent distributors.

In CD, shortages will intensify after hardware gift-giving settles after this holiday season. The term "current catalogue" will probably mean a three-month time lag following release in LP and cassette formats, except perhaps for the rush applied to such CD-appropriate items as the Streisand Broadway album or Sade's Promise, both of which did make it into stores (Tower, anyway) the week prior to Christmas.

Musically, we're looking for a big year in black music here. All the majors have made moves to strengthen A&R representation in the area, with new appointments at Capitol and Warner, the signings of Tommy Boy and Def Jam to WEA and CBS distribution respectively, and the slight loosening of radio to the bigger black radio hits also has the potential to shape the 1986 pop charts.

Otherwise, the pendulum will have swung back somewhat towards established artists, who sat 1985 out without releasing albums. Michael Jackson, for instance, has at least three album tracks in progress currently, and Culture Club could return hugely, we think, if Arif Mardin turns out something as hip as his work with Scritti Politti.

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RCA/Ariola to continue as separate entities in UK

From IRA MAYER

NEW YORK: RCA and Ariola will continue as separate entities in the UK, according to newly appointed RCA/Ariola president and chief executive officer Elliot Goldman. But on the Continent, where market size warrants more streamlined operations, the labels will be joined, as in Spain, Italy and Germany.

Goldman's appointment, catching much of the industry (including those inside RCA) by surprise, came on December 4. His first day at the job, a week later, coincided with an announcement that General Electric would be purchasing RCA — a deal which shook Wall Street and had been a well-kept secret.

It fell to Goldman, in the earliest days of his reign, to instil confidence that RCA/Ariola would continue pursuing the goals that precipitated the merger of these two major music business organisations.

Said Goldman: "It's been disturbing to me and maybe to others in the organisation the way offhand comments are being portrayed in the press, and the drawing of erroneous conclusions from what someone didn't say regarding the proposed GE purchase of RCA.

"I've been told very clearly that 'entertainment', which isn't just television but includes music, is consumer-orientated software with which they (GE) are not immediately familiar and which demands special handling."

The presumption is that the merged GE and RCA will leave the music operations intact just as GE has indicated it would leave RCA's NBC television network intact, although GE itself has made no specific comment on the music division.

"We'll go forward just as we have, and at the minimum we'll have a greater resource base to draw on," insisted Goldman, who comes to RCA/Ariola most re-

cently from a stint with WCI. Previously he was part of the founding executive team at Arista, now owned by RCA/Ariola, and prior to that served at CBS.

"Forward" means movement on several fronts as well as Europe, and includes publishing interests, developing international repertoire as well as exploiting US artists overseas, and bolstering marketing efforts all round.

Latin America, which is a musically active market, poses a different challenge, because of the sudden devaluations of currency which are so common.

"Ariola is strong in Mexico, RCA in Brazil and Argentina," he noted. "Musically, Latin America is very important, but how we can capitalise on it remains to be determined."

Other markets in which Goldman hopes to see RCA/Ariola expand its presence include Japan and Australia, the latter being a potential music resource that he believes has been under-utilised by RCA.

Currency fluctuations aren't limited to Latin America, Goldman remarked, but he believes that the resurgence in popularity of US artists overseas will "dwarf the changes in the value of the dollar".

He is planning an end-of-January trip was also scheduled to meet Latin American MDs in mid-January at Florida conference.



EMI's ALBUM strike force stay undercover and behind closed gatefolds despite the presence of company managing director Peter Jamieson and general manager Keith Staton.

Country launch set

THE MAJOR'S joint country initiative (MW Dec 7) gets underway in the new year with 10 releases co-ordinated by the country music association.

EMI, WEA, CBS/Epic, RCA and MCA are all involved in the Discover New Country campaign, with releases finalised for March.

Each company will be highlighting two of its country acts in the campaign, and there will also be a promotional compilation LP for radio and in-store play featuring a track by each one.

Albums featured are Roseanne Cash, Rhythm and Romance (CBS) and Exile: Hang On To Your Heart (Epic); Don Williams; New Moves and Sawyer Brown; Shakin' (Capitol); Oakridge Boys; Seasons and George Strait Something Special (MCA); Alabama: Greatest Hits and The Judds: Rockin' With The Rhythm (RCA); Gary Morris: Second

Hand Heart and Hank Williams Junior: Are You Sure Hank Done It This Way? (WEA).

A special logo for the campaign is being designed, and a CMA spokesman said this week: "Early response to the country promotion has been very encouraging and several of the multiples have been showing particular interest."

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Vinyl gives way to CD

AN LP pressing plant has closed for the first time because of rising demand for compact discs. Nimbus Records, which is to open a second CD plant in the summer, will discontinue black vinyl productions at the end of March.

A statement from the company said: "The full impact of the compact disc has been apparent for some time and Nimbus feels that its energies and resources should be channelled completely in this direction."

Nimbus stopped producing its own LPs in August and continued to operate the plant only as a service to its customers.

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NO SHOW

NEWS FEATURE

Court in the act

The public is confronted with what many regard as the unacceptable face of the music industry every time a publishing deal is challenged in the courts. The latest to wash their dirty linen in public have been Elton John and Dick James. FRANK PRESLAND, a partner in the law firm of Frere Cholmeley which has advised in many significant music business cases in recent years, has had time to assess the wider implications and offers some personal impressions.

THE JUDGEMENT in the Elton John trial joins an already long list for lawyers in the music industry. The cases of Tony Macauley and Clifford Davies, Gilbert O'Sullivan and Joan Armatrading, to mention a few, have shown the courts have found industry practices unacceptable. Allowing for the inevitable dangers of generalisation, they can establish certain guidelines.

Independent advice before signing the agreement. This is in the interests not only of artists and writers, but also of their publishers and management.

It is a common theme in all the major decisions that undue influence has been found where powerful and informed corporations contract with young artists who get no independent advice.

And, in the Elton John case, the same was found even in respect of a later publishing contract where lawyers acted for him and his lyricist because the lawyers were then in no position to negotiate. Bids to validate an agreement with a minor by getting his parent's signature didn't work either in that case.

The relationship between the parties. The recording/publishing or management company on the one hand, and the artist/writer on the other is now established not to be an ordinary commercial relationship, but a "fiduciary relationship", a legal term implying a duty of utmost good faith on both sides. In particular the company cannot make decisions simply in its own commercial interests if that decision may adversely affect the artist.

The most significant breaches of the fiduciary duty found in all the major cases relate to accounting. But the duty extends also to exploitation, and one can only speculate on what might happen if an artist brings a claim that his recording company has adversely affected his career by delaying the release of his album because of some commitment to another artist. As matters stand, such a claim might well succeed.

The terms of the agreements can be held unfair even though they might be stan-



PRESLAND: significant adviser

dard for the company, or even for the industry — as they certainly were in the Macauley case.

The essential "unfairness" has always been the imbalance between the legal obligations of both parties.

In Macauley's case, the publishing agreement was for 10 years, but in the case of

Management agreements, following the Armatrading decision last year, may be judged on the same basis, where commission continues after termination of the agreement in respect of deals done during the management period, and where management commissions are taken gross on touring income.

Accounting procedures under contracts with recording and publishing companies come in for the strongest criticisms in all the cases. Publishing has had the worst of it. From the almost incredible "round the houses" accounting adopted by Macauley's publishers, through the less elaborate schemes which were operated in the O'Sullivan and Elton John cases, the courts have had no difficulty in finding clear breaches of the publishers' fiduciary duties to the writers.

Specifically, the main prob-

'It is a common theme in all the major decisions that undue influence has been found where powerful and informed corporations contract with young artists who get no independent advice.'

Elton John and Bernie Taupin, a much shorter period (six years) was deemed unfair in view of the imbalance of obligations.

In particular, the judge found that there was no provision for early termination or for return of the copyrights if the publishing relationship was unsuccessful. Conversely, if the writers were successful, then their entire output for six years was bound to DJM effectively forever, whether published or not. There was no provision for any increase in royalty rates.

So much for the publishing side: and likewise, on the recording contract side, imbalance of obligations is the main feature, particularly if there is a fixed royalty rate.

In Elton John's case, his first recording contract (made in 1968) was found unfair because, in the words of Mr Justice Nicholls:

"For Mr John to have remained tied to TRC for five years at this beginners' rate, however successful he might be, would have been obviously unfair."

lem has arisen over foreign sub-publishing income, and, significantly for the industry, the courts have come to the view that if a publisher uses his own subsidiary to sub-publish in foreign territories, then the writer must be left in no worse a position than if an independent company had been acting as sub-publisher or administrator, with negotiations on an arms-length basis. Mr Justice Nicholls in the Elton John case found:

"Apparently a 50 per cent retention by the subsidiaries was normal in the business. Whatever might be the rights or wrongs of this as far as other writers with their own publishing contracts with DJM or other companies concerned, the terms of which may be materially different, I am in no doubt that in this case DJM was in breach of its fiduciary duty."

It remains to be seen if the terms of other agreements are indeed materially different.

DOOLEY

HERE ARE some New Year resolutions wished upon the industry. First, record companies: Instead of indulging in "aggressive marketing campaigns", we will intend simply to sell a lot more records; When announcing redundancies because things aren't going right, we won't insult those redundant with comments about making staffing adjustments in order to continue to improve upon successes of recent times; We will take CD seriously enough to attend specially organised seminars on the subject; Second, megastars: We must remember our responsibilities to fans (and our contracts with record companies) and deliver product on time to avoid any more compilation Christmasses; Third, the Prime Minister: I must pay proper regard to the contribution of the music industry to the UK's world standing... Talking of recognition, **St Bob** missed out on a gong in the New Year's Honours list — a slight to the whole music industry — but at least conductor/composer **Stanley Black** got an OBE... Continuing the good work, **Bruno Brookes** is to host a five-hour Band Aid benefit at Soho's Le Beat Route on January 20... And **David Platz** thanks everyone involved for their help and generosity in raising £36,000 for The Samaritans at the recent auction of stars memorabilia... Anyone wanting to personally recognise the achievements of promotion man extraordinaire **Tony McGrogan** after 22 years with RCA and MCA, where he was a victim of the company's recent blood-letting, can contact him on 01-960 6892...

IN THE wake of **Duran Duran** registering the group's name as a trademark, can we expect similar and more far-reaching moves from the likes of UB40, or even Queen?... Stealing the thunder from Radio Rentals' claim to be the first to rent out CD players, **Sutton Public Libraries** inform us that for just a tenner a week local residents have been able to hire the latest laser technology for the past 18 months... Congrats to **Asgard Promotions** for having broken a five-year run by MCP as Promoter Of The Year in the Rank Theatres chain... Sad to note the New Year's Eve death of **Rick** (better known as **Ricky Nelson**) in a plane crash, aged 45, and also of the likeable **Phil Lynott**, who lived in the fast lane and died of pneumonia and heart failure at 35... Could traditional dance music make a comeback in '86? That man often ahead of the trends **John Peel** nominated Radio Two's Dance Band Days as one of his favourite programmes in *Echoes* end of year poll... Belated thanks for all the Christmas goodies. The most original gift came from **Bullet's Barry Evans** in the form of a personalised Roll'n'Rock pop trivia game — any challengers?

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EDITOR: David Dalton
DEPUTY EDITOR/
INTERNATIONAL MUSIC
PUBLISHING: Nigel Hunter
GROUP PRODUCTION
EDITOR: Danny Van Emden
NEWS EDITOR:
Jeff Clark-Meads

TALENT EDITOR: Chris White
SUB EDITOR: Duncan Holland
MUSIC VIDEO EDITOR:
John Best
RESEARCH: Tony Adler (manager),
Lynn Facey (assistant manager),
Janet Yeo, Gareth Thompson
CONTRIBUTORS: Jerry Smith,
Nicolas Soames, Alan Jones,
Barry Lazell, James Hamilton
US CORRESPONDENT: Ira Mayer,
c/o Presentation Consultants Inc,
2 West 45th St, Suite 1703, NYC
NY 10036. (Tel: 212 719 4822)
AD MANAGER: Andrew Brain
ASSISTANT AD
MANAGER: Kathy Leppard
AD EXECUTIVES: Phil Graham,
Tony Evans
CLASSIFIED MGR: Cathy Murphy
CLASSIFIED ASSISTANT:
Jane Norford
AD PRODUCTION MANAGER:
Karen Denham
PRODUCTION ASSISTANT:
Nick Scotting
PROMOTIONS EXECUTIVE:
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Parkgates studio

It all started in 1066, when the Romans — oops! sorry — the Normans invaded these parts. It is, quite simply, the perfect place for a studio: surrounded by hills (yes, and dales), close to the sea, close to London and of course to Brighton, where I've just seen Paul Young and King perform the albums they recorded at Park Gates. They were great!

The control room is designed by Sam Toyoshima (well, who else?), and is so big that you could fit a gymnasium into it, which might be of interest to certain producers (no names mentioned!). The console is SSL, 56-track (well, what else?) and, as I write, I am having to order by phone yet more racks for the outboard gear! The recording room is bigger than big and includes isolation rooms — there is one that is made entirely of stone.

But now let me tell you a little about *Holly House*, for we've been waiting a long time to acquire this particular property. It is an utterly charming house, with rooms beyond counting. On site — and always available — is a team of experts to ensure that all runs smoothly and that each crazy craving is cared for. The ever-ready, willing, long-suffering staff include a marvellous chef and excellent tape-ops.

So if you happen to be a producer or an artist and you are not sure where to go next, you have simply got to give us a ring. I shall be more than happy to show you round. Just pick the time that suits you — but don't make it next Sunday, because that's my birthday.

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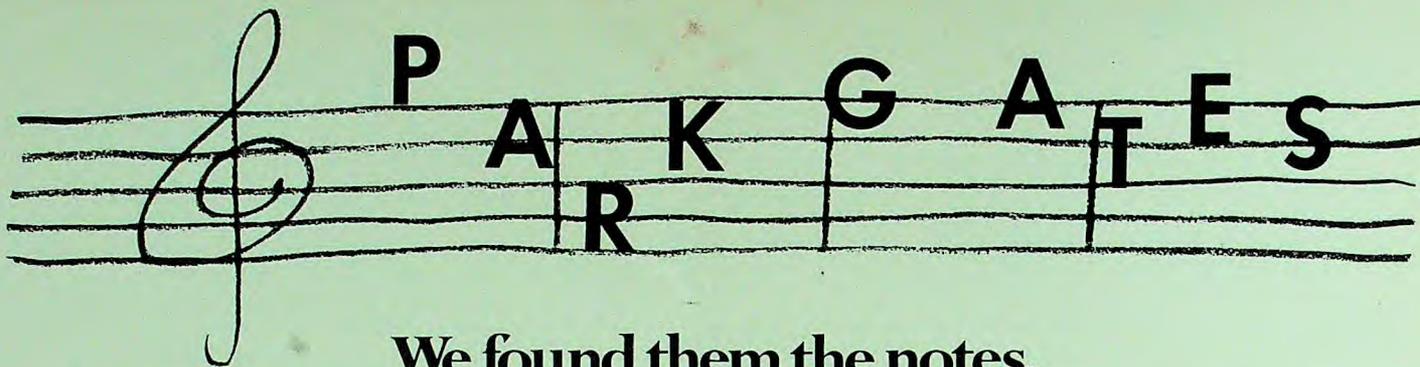
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This Week	Last Week	Wks on Chart	TITLE	Artists	(Producers) Publisher	Label 7" (12") number (Distributor)
1	3	8	WEST END GIRLS	Pet Shop Boys (Stephen Hague) Cape Music/Copyright Control	Parlophone 121R 6115 (E)	
2	2	9	SAVING ALL MY LOVE FOR YOU ●	Whitney Houston (Michael Masser) Warner Bros./Screen Gems EMI Music (s)	Arista ARIST 112640 (F)	
3	1	6	MERRY CHRISTMAS EVERYONE	Shakin' Stevens (Dave Edmunds) EMI Music (s)	Epic (T)A6769 (C)	
4	11	7	HIT THAT PERFECT BEAT	Bronski Beat (Adam Williams) Bronski Music/William A. Bang (s)	Forbidden Fruit/London BITEK1 6 (F)	
5	27	3	THE SUN ALWAYS SHINES ON T.V.	A-Ha (Alan Tarney) ATV Music	Warner Brothers W0846(T) (W)	
6	7	6	DRESS YOU UP ○	Madonna (Nile Rodgers) Warner Bros. Music (s)	Sire W 8348(T) (W)	
7	14	6	GIRLIE GIRLIE	Sophia George (Ronald Chung) Skad Music	Winner WIN(T) 01 (JS)	
8	5	7	WALKING IN THE AIR	Aled Jones (John Altman/Jeff Wayne Music) Highbridge Music/Faber Music (s)	EMI (12)ALED 1 (E)	
9	8	8	IT'S YOUR MAN ●	Wham! (George Michael) Morrison Leahy Music (s)	Epic (T)A 6716 (C)	
10	21	3	SATURDAY LOVE	Cherelle With Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs	Tabu (T)A 6829 (C)	
11	9	8	SEPARATE LIVES ○	Phil Collins & Marilyn Martin (Martin/Colins/Padgham), Intersong/CBS/Hit & Run (s)	Virgin VS 918 (12) (E)	
12	19	6	WRAP HER UP	Eton John (Gus Dudgeon) Big Pig Music (s)	Rockstar/Phonogram EJS 1012 (F)	
13	4	6	DO THEY KNOW IT'S CHRISTMAS? ★	Band Aid (Midge Ure) Chappell Music (s)	Mercury/Phonogram FEED 1 (12) (F)	
14	6	5	LAST CHRISTMAS★	Wham! (George Michael) Morrison Leahy Music	Epic WHAM 1 (T) (C)	
15	12	9	WE BUILT THIS CITY	Starship (Peter Wolf/Jeremy Smith) Intersong/Zomba/ATV Music/Copyright Control	RCA FB 4929 (12) - FT 4930 (R)	
16	10	10	SEE THE DAY ○	Dee C. Lee (Brian Robson) EMI Music (s)	CBS A 6570 (12) - TX 6570 (C)	
17	15	8	DON'T YOU JUST KNOW IT	Amazulu (Christopher Nell) EMI Music	Island (12)IS 233 (E)	
18	13	7	SPIES LIKE US (s)	Paul McCartney (Paul McCartney/Hugh Padgham/Phil Ramone) MPL Communications	Parlophone 121R 6118 (E)	
19	18	8	DON'T LOOK DOWN - THE SEQUEL	Go West (Gary Stevenson) ATV Music (s)	Chrysalis GOWIX 3 (F)	
20	25	6	RUSSIANS	Ling (Peter Smith/Sung) Magnetic Publishing	A&M AM (Y) 232 (F)	
21	23	6	LEAVING ME NOW (RE-MIX)	Level 42 (Wally Badarou/Level 42) Level 42/Chappell Music/Island/Visual Arts	Polydor POSPX (X) 776 (F)	
22	16	9	SAY YOU, SAY ME	Lionel Richie (Lionel Richie/James Anthony Carnichael) Warner Bros. Music (s)	Motown ZB 4042 (12) - TZ 4042 (R)	
23	29	5	RING OF ICE	Jennifer Rush (Georgette Mendel/Condy de Rouge) CBS Songs	CBS A 4745 (12) - TX 4745 (C)	
24	17	14	A GOOD HEART	Feargal Sharkey (David A. Stewart) RCA Music (s)	Virgin VS 9081 (2) (E)	
25	38	8	WHO'S ZODIAC WHO	Aretha Franklin (Narada Walden) Island Music/Carlin Music	Arista ARIST 112 633 (F)	

This Week	Last Week	Wks on Chart	TITLE	Artists	(Producers) Publisher	Label 7" (12") number (Distributor)
26	50	2	YOU LITTLE THIEF	Feargal Sharkey (David A. Stewart) Blue Gator Music/ASCAP	Virgin VS 940 (12) (E)	
27	36	4	ALICE, I WANT YOU JUST FOR ME!	Full Force (Full Force/Moore/Ford) Ferretful Music	CBS (T)A 6649 (C)	
28	26	8	SHE'S STRANGE	Cameo (Larry Blackmon) Copyright Control	Club/Phonogram JAB(X) 25 (F)	
29	24	10	AFTER THE LOVE HAS GONE	Princess (Stock/Aiken/Waterman) Allibays Music	Supreme SUPE(T) 103 (A)	
30	NEW		WALK OF LIFE	Dire Straits (Mark Knopfler/Neil Dortman) Rondor Music/Charisart Music	Vertigo/Phonogram DSTR 12121 (F)	
31	69	4	BROKEN WINGS	Mr. Mister (Paul DeVilliers/Mr. Mister) Warner Bros. Music	RCA PB 4945 (12) - PT 4946 (R)	
32	33	16	TAKE ON ME ●	A-Ha (Alan Tarney) ATV Music (s)	Warner Brothers W9006(T) (W)	
33	35	29	THE POWER OF LOVE ★	Jennifer Rush (Georgette Mendel/Condy de Rouge) CBS Songs (s)	CBS A 5003 (12) - TX 5003 (C)	
34	NEW		TORTURE	King (Richard James Burgess) CBS Songs/King Songs	CBS (T)A 6761 (C)	
35	NEW		SUSPICIOUS MINDS	Fine Young Cannibals (Robin Millar) Screen Gems EMI Music	London LON(X) 82 (F)	
36	39	5	MR. D.J.	The Concept (Ralph Johnson/Marcel East) MCA Music	Fourth & Broadway/Island (12)BRW 40 (E)	
37	31	14	ROAD TO NOWHERE	Talking Heads (Talking Heads) Warner Bros. Music (s)	EMI (12)EMI 5330 (E)	
38	22	10	THE SHOW ○	Doog E. Fresh & The Got Fresh Crew (D. Bell/D. Cotton) Northern/Chrysalis/EMI	Cooltempo/Chrysalis COOL(X) 316 (F)	
39	NEW		IT'S ALRIGHT (BABY'S COMING BACK)	Eurythmics (David A. Stewart) RCA Music	RCA PB 40375 (12) - PT 40376 (R)	
40	24	12	DON'T BREAK MY HEART	UB40 (UB40/Ray "Pablo" Falconer) New Claims/ATV Music (s)	DEP International/Virgin DEP 221 (2) (E)	
41	37	5	MATED	David Grant/Jaki Graham (Derek Bramble) Warner Bros. Music (s)	EMI (12)JAKI 6 (E)	
42	NEW		SYSTEM ADDICT	We All Stand Together (from 'Rupert and the Frog Song') Paul McCartney/Frog Chorus (George Martin) MPL Communications Parlophone R 6086 (E)	Test/RCA PB 40515 (12) - PT 40516 (R)	
43	32	4	WE ALL STAND TOGETHER (from 'Rupert and the Frog Song')	Paul McCartney/Frog Chorus (George Martin) MPL Communications Parlophone R 6086 (E)	EMI 5538 (E)	
44	30	5	RUN TO THE HILLS	Iron Maiden (Martin Birch) Zomba Music	EMI (12)EMI 5542 (E)	
45	43	6	BECAUSE	Julian Lennon (Dave Clark) Spurs Music/Ivy Music (s)	EMI 5538 (E)	
46	34	6	THE HOKEY-COKEY	Black Lace (Neil Ferguson/Black Lace) Campbell Connolly (s) Hair/Priority (12)HLAC 3 (E)	CBS A6773(C)	
47	20	5	SANTA CLAUS IS COMIN' TO TOWN/ MY HOMETOWN	Bruce Springsteen (Springsteen/Various) United Partnership (AV)Zomba Music (AA)	Persah A 4991 (12) - TX 4993 (C)	
48	41	5	ABIDE WITH ME	The Inspirational Choir with The Royal Choral Society (Janet/Redman) Eton Music	Chrysalis HUEY (X) 2 (F)	
49	47	12	BROTHERS IN ARMS	Dire Straits (Mark Knopfler/Neil D. Jannan) Charisart/Rondor Music (s)	Vertigo/Phonogram DSTR 111 (2) (F)	
50	67	3	DAYS LIKE THESE	Billy Bragg (Edward De Bono) Chappell Music	Gal Discs GOD 8 (F)	

This Week	Last Week	Wks on Chart	TITLE	Artists	(Producers) Publisher	Label 7" (12") number (Distributor)
51	42	9	ONE VISION	Queen (Queen/Mack) Queen Music/EMI Music (s)	EMI (12)QUEEN 6 (E)	
52	66	3	NEW YORK EYES	Nicole with Timmy Thomas (Lou Pace) Living Disc/Alexandra Kna Music	Portrait A 6005 (12) - TX 6005 (C)	
53	56	5	PICTURES IN THE DARK	Mike Oldfield feat. Aled Jones, Anita & Barry Palmer (Mike Oldfield) Virgin Music	Virgin VS 836 (2) (E)	
54	46	8	SUN CITY	Artists United Against Apartheid (Little Stephen/Arthur Baker) Warner Bros.	Manhattan (12) MT 7 (E)	
55	55	2	THE HOUSE IS HAUNTED (BY THE ECHO OF YOUR LAST GOODBYE)	Marc Almond (Mike Hedges) EMI Music	Some Buzzon/Virgin GLOW 1 (12) (E)	
56	70	5	CHRISTMAS MEDLEY/AULD LANG SYNE	Weekend (Weekend) Various	Lifestyle KY 12 (A)	
57	NEW		IS IT A CRIME	Sade (Robin Millar) Angel Music	Epic (T)A 6742 (E)	
58	54	7	WHEN A HEART BEATS	Nik Kershaw (Nik Kershaw) Rondor Music/Arctic King	MCA MCA(T) 3 (F)	
59	NEW		ONLY LOVE	Nana Mouskouri (Andre Chappell) Copyright Control	Carrera CAR(T) 315 (A) (Philips PH 39 (F)	
60	NEW		YOU'RE MY LAST CHANCE	3rd Street (Nick Martinelli) Island Music	10/Virgin TEA 89 (E)	
61	51	11	SISTERS ARE DOIN' IT FOR THEMSELVES	RCA PB 4028 (12) - PT 4028 (R)	Eurythmics and Aretha Franklin (David A. Stewart) RCA Music (s)	
62	NEW		GUILTY	Yarborough & Peoples (Simmons/Hamilton/Hayes) Temp Co.	Total Experience/RCA FB 49505 (12) - FT 49506 (R)	
63	53	22	TRAPPED ○	Colonel Abrams (Richard James Burgess) MCA Music	MCA MCA(T) 957 (F)	
64	NEW		THE PHANTOM OF THE OPERA	Sarah Brightman & Steve Harley (Andrew Lloyd Webber) The Really Useful Co.	Polydor POSPX (X) 808 (F)	
65	58	6	INSPECTOR GADGET	Karlene Grew (Craig Brown) EMI Music	Champion CHAMP 1216 (A)	
66	65	2	EDGE OF DARKNESS	Eric Clapton with Michael Kamen (Michael Kamen) EC Music/Intersong Music	BBC (12) - 12RSL 1790 (A)	
67	45	6	IT'S IN EVERY ONE OF US	Cliff Richard (Keith Bessey/Craig Press) Warner Bros. Music	EMI (12)EMI 5537 (E)	
68	73	7	REVOLUTION	The Cult (Steve Nouri) Chappell Music	Beggars Banquet BEG 152 (T) (W)	
69	64	10	WHEN LOVE BREAKS DOWN	Prakash Spratt (Phil Thornalley) Kitcha Music/CBS Songs (s)	Kitchenware/CBS SK 21 (2) (C)	
70	59	17	SOMETHING ABOUT YOU ○	Level 42 (Wally Badarou/Level 42) Level 42/Chappell/Island Visual Arts (s)	Polydor POSPX (X) 759 (F)	
71	44	5	WALKING IN THE AIR	The Snowman featuring Peter Auty (Howard Blake) Highbridge/Faber Music	Sire LAD 1 (E)	
72	NEW		ONE NATION	Masquerade (Paul Phillips) Malibu/Intersong/Warner Bros/Ricks Music	Streetwave/M/KRAN 53 (A)	
73	NEW		GLENN MILLER MEDLEY	John Anderson Big Band (D. DeBerry/J. Anderson) P. Maurice/EMI Music/Modena/Son	Priority (12)GLEN 1 (E)	
74	60	2	ALIVE AND KICKING	Simple Minds (Jimmy Iovine/Bob Clearmountain) EMI Music (s)	Virgin VS 817 (12) (E)	
75	40	5	WHITE CHRISTMAS	Keith Harris & Orville (Peter Phillips) Irving Berlin (England) Chappell Music	Columbia DB 8123 (E)	

THE NEW 100

76	85	FOR YOU	Snowy White (Snowy White/Martin Adams) R&R/Snowy White Music/England Pub.	R4 (12)FOR 3 (E)
77	76	IT'S ONLY LOVE	Bryan Adams/Tina Turner (Adams/Clearmountain) Rondor/Adams Com/Calyso Toone	AMY (Y) 285 (F)
78	61	GAMBLER ○	Madonna (John "Jellybean" Benzies) Warner Bros Music (s)	Geffen TJA 6585 (C)
79		JUST FOR MONEY	Paul Hardcastle (Paul Hardcastle) Oval Music/Copyright Control	Chrysalis CASH(X) 1 (F)
80		MY GUY, MY GIRL	Ami Stewart & Dian Extus (Barry Leng) Jobete Music	Sedition EDIT(L) 3310 (A)
81		OCEAN BLUE	A&C (Martin Fry/Mark White) Neutron/10 Music	Neutron/Phonogram NT(X) 110 (F)
82		NAUGHTY, NAUGHTY	John Parr (John Parr) Carlin Music	London LON(X) 80 (F)
83		WARRIOR GROOVE	D.S.M. (Danny Pata) Copyright Control	10/Virgin (12) - DAZZ 45 (E)
84		IF I RULED THE WORLD	Kurtis Blow (Kurtis Blow) MCPS	Club/Phonogram JAB(X) 26 (F)

85	75	REVOLUTION	Thompson Twins (Nile Rodgers/Tom Bailey) Northern Songs	Arista TWINS (12) 10 (F)
86	64	DANCING IN THE STREET ●	Dave Bowie and Mick Jagger (Clive Langer/Alex Winstanley) Jobete Music (s)	EMI America 112EA 204 (E)
87		BLUE	Fine Young Cannibals (Gill/Stepto/Cox) Virgin Music	London LON(X) 79 (F)
88		THE TRUTH	Colonel Abrams (Cerrano/Colonel Abrams) MCA Music	MCA MCA(T) 1022 (F)
89	31	THE HEART AND SOUL EP	Huey Lewis & The News (Huey Lewis & The News) State Music/Chinnichap	Chrysalis HUEY (X) 2 (F)
90	99	SLEEPING BAG	ZZ Top (Bill Ham) Warner Bros. Music	Warner Brothers W 2901 (T) (W)
91	93	ALL THE LOVE (IN THE WORLD)	Rose-Marie (Ray Levy) DK Music	A1 (12)A1 232 (ISP)
92		YOU ARE MY LADY	Freddie Jackson (Barry Eastmond) Zomba Music	Capitol (12)CL 379 (E)
93		R.S.V.P.	Five Star (Nick Martinelli) Intersong Music	Test/RCA PB 40445 (12) - PT 40446 (R)

94	68	MIAMI VICE THEME	Jan Hammer (Jan Hammer) MCA Music	MCA MCA(T) 1006 (F)
95	54	WHO'S YOUR NAME	Zino (Zino) Copyright Control	WEA XRS95(T) (W)
96		SOMEWHERE (From 'West Side Story')	Barbara Streisand (David Foster) Chappell Music	CBS (T)A 6782 (C)
97	83	ANGEL	Madonna (Nile Rodgers) Warner Bros/Island Music	Sire W 8881 (T) (W)
98		GIRLS ARE MORE FUN	Ray Parker Jr. (Ray Parker Jr.) Warner Bros. Music	Arista ARIST 112641 (F)
99	96	INTO THE GROOVE ●	Madonna (Madonna/Billy Joel) Warner Bros/Island Music (s)	Sire W 8334 (T) (W)
100		BLUE MONDAY	New Order (New Order) B.E./Warner Bros. Music	Factory (12) - FAC 72 (E)

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

TITLES A - Z (WRITERS)	
Appetite (M. Lindqvist/P. Gould/R. Gould/M. King/W. Badarou)	70
Somewhere (From 'West Side Story') (L. Bernstein/S. Sondheim)	96
Spies Like Us (P. McCartney)	54
Sun City (S. Van Zandt)	52
Suspicious Minds (Lennon)	35
System Addict (B. Livsey/G. Bell)	20
Take On Me (P. Waaktaar-Gams/M. Furuseth/M. Husebye)	47
Heart And Soul EP	32
The Hokey Cokey (K. Kennedy)	46
The House Is Haunted (R. Adams)	53
The Phantom Of The Opera (A. Lloyd Webber/R. Shilcock)	64
The Power Of Love (C. De Rouge/R. Mendo/J. Rask/M. S. Appleby)	28
The Show (D. Davis/R. Walters)	38
The Sun Always Shines On T.V. (P. Waaktaar)	33
White Christmas (I. Berlin)	5
Who's Your Name (I. Berlin)	54
Who's Zoodin' Who (N. M. Walden/P. Glass/A. Franklin)	75
Wrap Her Up (E. John/B. Taggart/D. Johnston/F. Mandel/C. Morgan/P. Westwood)	12
You Are My Lady (B. Eastmond)	32
You're My Last Chance	26
Young Love (B. Adams/J. Vallance)	19
Do They Know It's Christmas? (Geldof/Ure)	13
Don't Break My Heart (UB40)	40
Do It Like a Virgin (D. Brown)	15
Don't Look Down (H. Smith/J. Vincent)	17
Dress You Up (P. Sinizale/A. LaRossa)	6
Edge Of Darkness (E. Clapton/M. Kamen)	66
For You (S. White/G. Pathill)	76
Gambler (Madonna)	78
Girls Are More Fun (R. Parker Jr.)	7
Girls Are More Fun (Various)	73
Gully Hamlet/Hey	62
Hit That Perfect Beat (Bronski/Foster/Steinbachek)	4
I Ruled The World (K. Blow/D. Reeves/A. J. Scratch)	84
I'm Your Man (G. Michael)	9
Inspector Gadget (C. Levy/H. Saban)	65
Into The Groove (Madonna/S. Bray)	99
Is It A Crime (Madonna/William Masfleh)	57
It's In Everyone Of Us (Pomeranz)	39
It's Only Love (B. Adams/J. Vallance)	19
Just For Money (Herdicate/Fulter)	79
Last Christmas (G. Michael)	14
Leaving Me Now (M. King/P. Gould/W. Badarou)	21
Mated (T. Rundgren)	41
Merry Christmas Everyone (B. Heaton)	72
Miami Vice Theme (Cooler/Fury)	54
Mr. D. J. (R. Johnson/M. T. East)	36
My Guy, My Girl (W. Robinson/R. White)	40
My Hometown (B. Springsteen)	47
Naughty, Naughty (L. Parr)	82
New York Eyes (I. Thomas)	52
Ocean Blue (M. Fry/M. White)	81
One Nation (Various)	77
One Vision (Queen)	51
Only Love (V. Cousins/N. Gombel)	59
Pictures In The Dark (M. Oldfield)	53
R.S.V.P. (P. Guvitz)	93
Revolution (Antony/Duffy)	85
Revolution (J. Lennon/P. McCartney)	68
Ring Of Ice (C. De Rouge/G. Mendo/J. Rask)	23
Road To Nowhere (D. Byrne)	37
Rue 54 (The Hills (S. Harris)	44
Russian (Simp)	54
Santa Claus Is Comin' To Town (J. F. Coats/N. G. Haggie)	47
Saturday Love (J. Harris/HUT. Lewis)	41
Saving All My Love For You (M. Masser/G. Goffin)	2
Say You, Say Me (L. Richie)	22
See The Day (D. Lee)	18
Separate Lives (S. Bishop)	11
She's Strange (Blackmore/Singletan/Lehmann/Jenkins)	28
Sisters Are Doin' It For Themselves (A. Lennon/D. A. Stewart)	61
Sleeping Bag (Gibbons/Rilli/Beard)	90
Torture (P. King)	34
Trapped (Abrams/M. Freeman)	63
Walk On Like An Egyptian	30
Walking In The Air (H. Blake)	8
Warrior Groove (D. Brown)	83
We All Stand Together (P. McCartney)	43
We Built This City (B. Tappin/M. Page/D. Lombard/F. Wall)	15
West End Girls (Tennant/Lovell)	1
What's Your Name (P. Butler/R. Jempy)	55
When Love Breaks Down (P. McAlson)	69
White Christmas (I. Berlin)	79
Who's Zoodin' Who (N. M. Walden/P. Glass/A. Franklin)	75
Wrap Her Up (E. John/B. Taggart/D. Johnston/F. Mandel/C. Morgan/P. Westwood)	12
You Are My Lady (B. Eastmond)	32
You're My Last Chance	26

INCORPORATING LP
CD & CASSETTE SALES

100 TOP 100 TOP 100 TOP



Week-ending January 11, 1986

NO.1 NOW, THAT'S WHAT I CALL MUSIC 6 ★★★★★

- | | | |
|----|-------------------------------------------|---------------------------|
| 1 | VARIOUS | Virgin/EMI NOW 8 |
| 2 | BROTHERS IN ARMS ★★★★★ CD | Vertigo/Phonogram VERH 25 |
| 3 | LIKE A VIRGIN ★★★★★ CD | Sire WX 20 |
| 4 | HITS 3 ★★ | CBS/WEA HITS 3 |
| 5 | THE SINGLES COLLECTION ★★ | Chrysalis SBTV 1 |
| 6 | PROMISE ★ CD | Epic EPC 66318 |
| 7 | WORLD MACHINE ● CD | Polydor POLH 25 |
| 8 | THE GREATEST HITS OF 1985 ★ | Telstar STAR 2269 |
| 9 | ISLAND LIFE CD | Island GJ 1 |
| 10 | SONGS FROM THE BIG CHAIR ★★ CD | Mercury/Phonogram MERR 58 |
| 11 | WHITNEY HOUSTON ● CD | Arista 206 978 |
| 12 | THE LOVE ALBUM — 16 CLASSIC LOVE SONGS ★ | Telstar STAR 2268 |
| 13 | JENNIFER RUSH ★ CD | CBS 26488 |
| 14 | HUNTING HIGH & LOW ○ CD | Warner Brothers WX 30 |
| 15 | GO WEST ★ CD | Chrysalis CHR 1495 |
| 16 | THE LOVE SONGS ★★ | K-tel/WEA NE 1308 |
| 17 | THE CLASSIC TOUCH ● CD | Decca/Delphine SKL 5343 |
| 18 | NO JACKET REQUIRED ★★ CD | Virgin V2345 |
| 19 | ICE ON FIRE ● CD | Rocket/Phonogram HISPD 26 |
| 20 | ONCE UPON A TIME ● CD | Virgin V 2364 |
| 21 | EASY PIECES ● CD | Polydor LCLP 2 |
| 22 | THE DREAM OF THE BLUE TURTLES ● CD | A&M DREAM 1 |
| 23 | GREATEST HITS VOLUME I AND VOLUME II ★ CD | CBS 86666 |
| 24 | HOUNDS OF LOVE ★ CD | EMI KAB 1 |
| 25 | NOW — THE CHRISTMAS ALBUM ★★ | Virgin/EMI LINOX 1 |

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|----|----|-------------------------------------------------|------------------------------------|
| 58 | 84 | STREET SOUNDS EDITION 15 | Street Sounds STSND 15 |
| 59 | 48 | BAGGARIDDIM ○ CD | DEP International/Virgin LP DEP 10 |
| 60 | 42 | HEART AND SOUL ○ | K-tel NE 1316 |
| 61 | 39 | ELVIS PRESLEY — BALLADS ● 18 CLASSIC LOVE SONGS | Telstar STAR 2264 |
| 62 | 69 | LITTLE CREATURES ● CD | EMI TAH 2 |
| 63 | 66 | FACE VALUE ★★ CD | Virgin V 2185 |
| 64 | 31 | THE VERY BEST OF COMMODORES — 16 CLASSIC TRACKS | Telstar STAR 2249 |
| 65 | 98 | LUXURY OF LIFE ○ CD | Tenn/RCA PL 70735 |
| 66 | 75 | THE GIFT ● | Chrysalis CHR 1508 |
| 67 | 99 | MAKING MOVIES ★★ CD | Vertigo/Phonogram 6359 034 |
| 68 | 79 | SO RED THE ROSE | Parlophone Odeon PPSD 101 |
| 69 | 63 | PERFORMANCE — BEST OF PRICE & LLOYD WEBBER ● | Telstar STAR 2262 |
| 70 | 43 | THE KENNY ROGERS STORY ★ | Liberty EMTV 39 |
| 71 | 78 | ALF ★★ CD | CBS 26229 |
| 72 | 76 | STREET SOUNDS ELECTRO 10 | Street Sounds ELCST 10 |
| 73 | 65 | ALL THROUGH THE NIGHT ● | BBC REH 569 |
| 74 | 54 | THE EASTENDERS SING-ALONG ● | BBC REB 566 |
| 75 | 68 | THE BEST OF ANDREW LLOYD WEBBER — OVATION ○ | K-tel ONE 1311 |
| 76 | 83 | BLUE SKIES CD | London KITKT 1 |
| 77 | 67 | ROCK ANTHEMS ● | K-tel NE 1309 |
| 78 | 93 | THE CARS GREATEST HITS ○ | Elektra EKT 25 |
| 79 | 91 | OUT NOW!! 2 ★ | Chrysalis/MCA OUTV 2 |
| 80 | 94 | STEVE MCQUEEN CD | Kitchenware/CBS KWLP 3 |
| 81 | 71 | LIPSTICK POWDER AND PAINT ○ | Epic EPC 26646 |
| 82 | 82 | BOYS AND GIRLS ★ CD | EG/Polydor EGLP 62 |
| 83 | RE | PICTURE BOOK CD | EMMERA EMT 27 |

SINGLES

Reviewed
by
JERRY SMITHThe winds of change and
the ones that got away

1985 WILL surely be remembered as the year of the charity record, with Bob Geldof's remarkable Band Aid project starting the year at number one and then going on to produce the amazing Live Aid spectacular and numerous other benefit events. From this sprung many other charity records from Dionne Warwick & Friends That's What Friends Are For (Arista (12)ARIST 638) in support of AIDS, to Steve Van Zandt's Artists United Against Apartheid, Sun City (Manhattan (12)MT 7), via many other smaller efforts for just as worthy causes, especially the excellent Robert Wyatt/Jerry Dammers collaboration The Wind of Change (Rough Trade RTT168) for SWAPO.

But despite these sterling efforts, the year has thrown up very little of musical note (sic) with only the odd gem standing out above the welter of mediocrity that has filled the charts. Of those that did produce excellent singles, hopefully the following will contribute to the hit singles of the coming months.

The truly wonderful Blow Monkeys only managed one single all this year: Forbidden Fruit (RCA PB 40331/

moment proved to be Touble Funk's Drop the Bomb (Sugarhill SHL 140).

Two of the best alternative soul groups around managed a single apiece with Floy Joy producing the Smooth Operator (Virgin VS 744 (12)), while Colourbox gave us the evocative The Moon Is Blue (4AD BAD 507). You'll have read about the rest elsewhere, but if it was on 4th & Broadway you knew you couldn't be far wrong.

Chakk stormed the alternative dance floors with You (Fon FONT 001), while Jah Wobble mesmerized us with Blow Out (Lago LAGO 6). The Foetus connection battered on with Wiseblood's Motorslug (K422 WISE 112), while Champion Doug Veitch gave us a highly commercial country and reggae cocktail in Jumping Into Love (Making Waves DOUG 1(12)). All these proved that the indie scene is still the best form of diverse entertainment around.

Others who can always be relied on are Nick Cave with Tupelo (Mute 7 MUTE 038); Jeffrey Lee Pierce with Love & Desperation (Statik TAK 36(12)); Microdisney with Birthday Girl (Rough Trade RTT 185) and the Creation



WIN: decidedly unAmerican.

Emotion as seen in V2 (Noise A Noise NAN 1T).

Some who are hopeful of following the Cult and Brilliant into the main charts must be Gene Loves Jezebel after the stunning Desire (Situation Two SIT 411T) and Flesh For Lulu who charmed us with the swaggering Baby Hurricane (Statik TAK 37(12)), while The Woodentops look capable of emulating The Smiths by producing insistent pop tunes like Move Me (Rough Trade RTT 165), Well Well Well (Rough Trade RTT 167) and It Must Come (Rough Trade RTT 169).

Others who are sure to make an impression are Australians, The Triffids after their unforgettable You Don't Miss Your Water Til Your Well Runs Dry (Hot HOT (12)26); the powerful Win who issued the beguiling UnAmerican Broadcasting (Swamplings SW(X) 5) and They've Got The Power (Swamplings SW(X) 8); the striking raw pop of Hurrah! with just about anything they turn their hand to, but particularly Gloria! (Kitchenware SK(X)18); and the latest fresh young band to harness the big beat, Colenso Parade who go from strength to strength with the epic Down By The Border (Goliath SLING 02) to the wonderful Hallelujah Chorus (FIRE Fire 7).

Hopefully, these names will go on to produce even better material in 1986 and if it is appreciated by the masses the charts and the musical outlook for the year could be very promising.

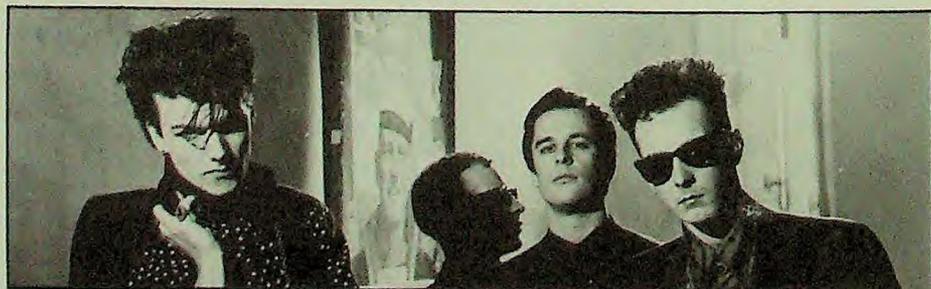


THE WOODENTOPS: Smithsonian insistence.

PZ40332), but it was a magnificent effort, as was Paul Haig's only single, the masterful Heaven Help You Now (Operation Afterglow OPA 002). Many others seemed destined to do better, like Thomas Leer with the polished rhythms of Heartbeat (Arista LEER (12)2), Paul Quinn with the spine tingling Ain't That Always The Way (Swamplings SW(X) 6) and the hip-swivelling delights of Hipsway's Broken Years (Mercury/Phonogram MER(X) 193). Time Zone started the year off with a bang with the hard hitting World Destruction (Celluloid/Virgin VS 743(12) and Go Go's finest

label, who gave us The Jesus and Mary Chain, Just Like Honey (blanco y negro NEG 17(T)) being their best, plus the stupendous Slaughter Joe, I'll Follow You Down (Creation CRE 019) and the Jasmine Minks with What's Happening (Creation CRE 018).

Newcomers to watch out for are The Scarecrows after their charismatic Napalm With Silver (Swordfish SWF 001) and also on the same label, The Surf Drums with Take It With Me (Swordfish SWF 003) plus the lively Bolshoi who issued Happy Boy (Situation Two SIT 40(T)) and the raw energy of That Petrol



BLOW MONKEYS: recorded only once, but magnificently.

CLASSICAL

Edited
by
NICOLAS SOAMESCoulson's
magnum opus
at EMI

THE NEW year saw an end to a remarkable story of devotion within the ranks of EMI's Classical Division following the departure of Joan Coulson, the press and promotions manager, who has overseen the promotion of countless musicians from Barbirolli to Simon Rattle.

For 31 years she has supported EMI's artists and their recordings, and her undoubted and continuing success was due in part to the immense number of hours she contributed to the job.

In fact, her timekeeping at EMI over the past decades has become something of a legend within the classical industry. From Monday to Friday, she would leave her London home at 5.40am, and step through the EMI doors by 6.30am.

By 6pm, she would be still in the office, tidying up loose ends, but that would not be the end of her day. For most evenings, she would be seen at a concert or an opera production, talking with the EMI performers, and resolving any problems that might occur. Yet no matter what time she would arrive home — often after midnight — she would still be up at 4.40am to catch the 5.40am bus.

"It has really become a habit now," said Coulson, deprecatingly. "But really the early morning starts give me an opportunity to get a lot of work done, and the papers read, before the phone starts ringing."

Two months ago, Joan Coulson was asked to take early retirement by EMI — which came as quite a surprise for she is 54 and as active as ever. Yet her individual contribution to the British record industry over three decades has been noted in a number of tributes, not least by her record manufacturer colleagues at the Gramophone Christmas lunch.

After studying the piano in Manchester, Coulson began her commercial life working for a record dealer. She stayed for six years until she was invited down to London by none other than CH Thomas, general manager of EMI's Record Division.

She joined the sales and promotion team, and initially worked on all EMI's projects, promoting everyone from Barbirolli and Boult to Russ Conway, and Alma Cogan.

In addition to the promotion of artists, she became actively involved in presentations to gramophone societies — an aspect of her work which has continued

to the present day... for the past 14 years, she has been closely involved with presentations to one of the most successful of all, the Torbay Society.

During her 31 years with EMI, she has, of course, seen many changes. There have been the technical improvements, including the final departure of 78s, the introduction of stereo tape, the departure of mono LPs and now the introduction of compact discs.

She has seen the changes in promotional techniques too. When she started with EMI, she helped to organise presentation sessions for the public, where Barbirolli, for instance, would discuss his latest recording of Madame Butterfly starring Renata Scotto in front of a large audience at the Lesser Free Trade Hall, Manchester. In this way, the record buying public would feel that important direct link with the artists and the production.

Now, the emphasis is more on getting artists interviewed on television, where millions — instead of hundreds — can be reached, although, inevitably, there is a slight loss in the immediacy of a live appearance.

And despite her commitment to recorded sound, Joan Coulson remarked: "I still feel that live music is the lifeblood of the industry, and that everything starts from there."

She regrets that the passing of the old-style management, where someone of the status of CH Thomas would keep in close personal contact with dealers, and would seek their reactions to EMI product. Now, she says, top level management is content to pick up information from the front line second or third hand.

This has sadly been matched by a serious drop in the numbers of trained staff behind the shop counters, she feels. Too few shop salesmen and women really know the music and the records they sell, and retain an enthusiasm for them, a factor which has helped the spread of mail-order firms.

But then most people would find it difficult to match the enthusiasm and work rate of Coulson herself.

Not surprisingly, she is not to retire from the industry, but is, at the moment, considering various options. "I have been very heartened by the response of many people," she said. □

Music On Video:
news, reviews
and charts start
page 22

Edited
by
CHRIS WHITE

TALENT



First night nerves

MEMBERS OF the West End musical *Les Misérables* promoted the cast recording, on First Night Records, with an album signing session at Covent Garden's Dress Circle Records specialist shop. The musical, based on Victor Hugo's classic book, originally opened at the Barbican Theatre and has now transferred to the Palace Theatre. A single from the show, *I Dreamed A Dream* by Patti LuPone (who starred in the Broadway production of *Evita*), also on First Night, has been picking up heavy Radio Two airplay. Pictured left to right, back row: John Craig (First Night), cast members Michael Ball, Roger Allam and Colm Wilkinson, and Tony Edwards (First Night); front, cast members Frances Ruffelle, Patti LuPone and Rebecca Caine.

The big band theory

FORTIES AND Fifties big band sounds are in for a boost this year with the signing of the New Squadronaires to CBS Records — their first album will be out next month. The original Squadronaires band began during World War II as the RAF Dance Band and became Britain's number one swing band, maintaining much of its popularity through to the advent of Bill Haley and rock and roll.

Could the pendulum be swinging, and is the sound of big band music swinging back into favour? writes James Green. The New Squadronaires' leader Harry Bence believes the answer is yes. "We're using new arrangements by top American contemporary arrangers which results in a unique transatlantic sound," he says. "We're marrying the big band sound of the Forties and Fifties to the rhythms of the Eighties."

The band have already recorded 11 TV shows, and are also negotiating a deal with America's Home Box Office company for 13 shows to be seen on pay TV.



COULD THIS band be the latest Liverpoolian group to make the big-time? The Entire Population Of China have been together for nine months and have created quite a "buzz" in that short period. They're fronted by 17-year-old Janine Dawson and have already recorded a couple of sessions for Radio City in Liverpool and a Radio One session is being arranged. Record company A&R departments have apparently shown "more than a passing interest" in the group and 1986 could well be the year that The Entire Population Of China dominate the rest of the world.

Talent tips

A MULTI-instrumentalist duo, they play 15 instruments between them, is looking for a management company to look after the business side of their career. Bowler-Reddish features Tony Bowler and Irene Reddish who have been writing and performing for five years in the North of England; they've worked recently with both Tyne Tees TV and BBC Newcastle on video projects, and are currently working with an independent distribution company for a Channel Four feature. Videos and tapes of their work are available.

Contact: Tony Bowler, 6 Maple Avenue, Whitley Bay, Tyne & Wear, NE25 8JR (091 2530162).

SHIRLEY KENT, who wrote the *Guide To Popular Singing*, has produced a "talking book" version of the book on her own Wax Lyrical cassette label, and is hoping for interest from the majors. She's also looking for an agent to promote the work at Midem "on a commission basis only". Contact: Shirley Kent, Wax Lyrical, Dept BH, Stoullgrove Lane, Woodcroft, Chesham, Kent NP6 7QE (02912 5013).

PERFORMANCE

Echo & The Bunnymen

THAT THE Bunnymen have never made it into the U2/Simple Minds mega-league of "real" groups certainly has its compensations for those who do appreciate their being around. It means that they can see the group play three nights at a charming venue like Kilburn's National Ballroom, rather than a week at some charmless aircraft hangar once every two years.

And it means the Bunnies themselves are allowed enough room never to get sucked in doing things that would, in making them megastars, destroy the fun in having them around. The Bunnymen both don't care enough (about fame for its own sake) and care too much (about the glory of the music). Their "problem" is also their saving grace.

The Bunnymen also understand that fans who care about them like to feel that in return the band will give them something for their not lightly-invested six quid. And at the National The Bunnies delivered with a set as hard-edged and punky as they've probably ever played.

Most of the early part of the set was drawn from sinewy simple stuff on their debut *Crocodiles*. This gradually gave way to domination by the lush pastures of *Ocean Rain*, and *Bring On The Dancing Horses*, which tipped its elegant equine head to Christmas with tinsel blown out of vertically arranged wind machines.

Ian MacCulloch's fetching giberberish was sung with as much authority and meaning as he's ever mustered, while Will Sergeant's matchless guitar playing laid his abstract embroidery over the most under-rated bass and drums in popular music.

Only the climax disappointed with its predictability — *Do It Clean/Over The Wall* complete with the usual "improvised" passages of *Sex Machine*, *When I Fall In Love*, etc. Surely the whole point of improvisation is that it is improvised. But on the whole a lean and hard show, that other major league bands could learn a fair bit from.

JOHN BEST

Big Audio Dynamite

FORGET ALL the questions about whether the Clash have or have not split up, or whether they still exist as a musical force, because their former mainstay Mick Jones has made all these questions redundant with his brilliant new group, Big Audio Dynamite.

A packed out Town & Country Club in Kentish Town was there to witness the culmination of their recent short tour to support their first, and glorious, album *This Is Big Audio Dynamite* (CBS).

Their excellent performance displayed a healthy progressive manner, with the use of new technology giving the bouncing rock sound a swaggering charm without the usual loss of feel seen in other less discriminating synth bands. Mick Jones' fragile voice lent a fresh, rather naive quality to their epic songs, despite a lyrical imagery which betrayed a wicked sense of humour. A future hit single must surely be the catchy *Medicine Show*, which contained plenty of Spaghetti Western style interjections, while the wide range of song subjects continued with the eastern promise of Sony, to their rocking

theme tune, *BAD*.

Don Letts, the respected video director, showed he is more than just a sideman with his stylish use of sampled vocals while providing foot-moving percussion, but also handling the imaginative videos displayed on the stacks of TVs at either side of the stage and even throwing in the occasional rap.

They created a fun filled, warm rapport with the audience, casually chatting from the stage and occasionally telling the odd Clash fan they were living in the past and where they ought to get off. They played *E-MC2* backed by flickering scenes of riots, illustrating that beneath the lyrical twists lies some pointed barbs. But overall their insidious bubbling rhythms were heartily enjoyed, with even the occasional mistake adding to the feel. After all it was only their fifth gig, but they played with unstoppable enthusiasm.

They encored with an inspired version of the Prince hit 1999 that proved at last Mick Jones is back, and with an imaginative and innovative band streets ahead of any opposition. One of the most entrancing and entertaining gigs of the year.

JERRY SMITH

Magnum

HAVING PLAYED the supporting role themselves many times, Magnum were aware of the threat posed by popular support act IQ, whose hardcore following was well in evidence. New vocalist Peter Menel is fitting in well with this dynamic outfit, whose thoughtful set gained an encore and a rousing reception. The new single *Corners* was featured, and a possible follow up in *Promises* sounded excellent.

Magnum's career has been brilliantly revived by Heavy Metal Records, and the band are now signed to Polydor. Most of the songs from *On A Storyteller's Night* were featured with set closer, *The Last Dance*, sounding particularly effective. Magnum's powerful, symphonic sound filled every corner of the hall and a packed audience responded fervently.

Old favourites, *Kingdom Of Madness*, *Sacred Hour* and *The*

Lights Burned Out, nearly brought the roof down and reflected the subtle changes of mood in the set. It was all very impressive, and should have confirmed Polydor's wise decision to invest in the band.

GARETH THOMSON

Roy Harper

AS EXCUSES for not being at one's best "sorry my inner ear fell out" was always a bit of a favourite. And this was precisely the condition in which a surprisingly chirpy Roy Harper appeared at Finsbury Park's Sir George Robey.

As is well known, Harper has released a plethora of albums in his long career, but still remains an enigma. Accusations of hippydom are as common as they are erroneous, an imposition of opinion based as much on ignorance as on prejudice. If somebody can explain what's so intrinsically wrong with playing acoustic guitar and singing songs of compassion and love perhaps only then will Harper cease his thankless task.

But enough of that... Harper played beautifully to a packed Robey, drawing mainly from his Seventies material — *Valentine*, *Stormcock et al*, possibly peaking with a wonderfully poignant *When An Old Cricketer Leaves The Crease*. A first live performance for years of the lengthy *McGoohan's Blues* could've been a highlight, but the somewhat fragmented themes tended to become lost as the piece went on.

Is Harper still relevant in the Eighties? The answer came with a chilling revival of *South Africa*, all of 12 years-old and now even more starkly applicable. Harper's concerns haven't been dented by time and those content to dismiss him as an old folkie really are missing the point.

DUNCAN HOLLAND

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TOP 75

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TOP 75



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

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No1	WEST END GIRLS Pet Shop Boys	Parlophone (12)R 6115
2	SAVING ALL MY LOVE FOR YOU Whitney Houston	Arista ARIST (12)640
3	MERRY CHRISTMAS EVERYONE Shakin' Stevens	Epic (T)A6769
4	HIT THAT PERFECT BEAT Bronski Beat	Forbidden Fruit/London BITE(X) 6
5	THE SUN ALWAYS SHINES ON T.V. A-ha	Warner Brothers W884g(T)
6	DRESS YOU UP Madonna	Sire W 8848(T)
7	GIRLIE GIRLIE Sophia George	Winner WIN(T) 01
8	WALKING IN THE AIR Aled Jones	EMI (12)ALED 1
9	'M YOUR MAN Wham!	Epic (T)A 6716
10	SATURDAY LOVE Cherrelle With Alexander O'Neal	Tabu—(12)—TA 6829
11	SEPARATE LIVES Phil Collins and Marilyn Martin	Virgin VS 818(12)
12	WRAP HER UP Elton John	Rocket/Phonogram EJS 10(12)
13	DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid	Mercury/Phonogram FEED 1(12)
14	LAST CHRISTMAS ★ Wham!	Epic WHAM 1 (T)
15	WE BUILT THIS CITY Starship	RCA FB 49929 (12)—FT 49930
16	SEE THE DAY Dee C. Lee	CBS A 6570 (12)—TX 6570
17	DON'T YOU JUST KNOW IT Amazulu	Island (12)IS 233
18	SPIES LIKE US Paul McCartney	Parlophone (12)R 6118
19	DON'T LOOK DOWN — THE SEQUEL Go West	Chrysalis GOW(X) 3
20	RUSSIANS Sting	A&M AM(Y) 292
21	LEAVING ME NOW (RE-MIX) Level 42	Polydor POSP(X) 776
22	SAY YOU, SAY ME (Title song from "White Nights") Lionel Richie	Motown ZB 40421 (12)—ZT 40422
23	RING OF ICE Jennifer Rush	CBS (12)—TX 4745(A) 4745
24	A GOOD HEART Feargal Sharkey	Virgin VS 808(12)

NEXT 25 THE NEXT 25 THE NEX

76	(85) FOR YOU, Snowy White	R4 (12)FOR 3
77	(78) IT'S ONLY LOVE, Bryan Adams/Tina Turner	AM(V) 285
78	(61) GAMBLER, Madonna	Geffen (T)A 6585
79	(—) JUST FOR MONEY, Paul Hardcastle	Chrysalis CASH(X) 1
80	(—) MY GUY, MY GIRL, Amii Stewart & Dion Estus	Sedition EDIT(L) 3310
81	(—) OCEAN BLUE, ABC	Neutron/Phonogram NIT(X) 110
82	(—) NAUGHTY, NAUGHTY, John Parr	London LON(X) 80
83	(—) WARRIOR GROOVE, D.S.M.	10/Virgin (12)—DAZZ 45
84	(—) IF I RULED THE WORLD, Kurtis Blow	Club/Phonogram JAB(X) 26
85	(75) REVOLUTION, Thompson Twins	Arista TWINS (12)10
86	(84) DANCING IN THE STREET, David Bowie and Mick Jagger	EMI America (12)EA 204
87	(—) BLUE, Fine Young Cannibals	London LON(X) 79
88	(—) THE TRUTH, Colonel Abrams	MCA MCA(T) 1022
89	(91) THE HEART AND SOUL EP, Huey Lewis & The News	Chrysalis HUEY(X) 2
90	(99) SLEEPING BAG, ZZ Top	Warner Brothers W 2001(T)
91	(93) ALL THE LOVE (IN THE WORLD), Rose-Marie	A1 (12)A1 292
92	(—) YOU ARE MY LADY, Freddie Jackson	Capitol (12)ICL 379
93	(—) R.S.V.P., Five Star	Tent/RCA PB 40445 (12)—PT 40446
94	(88) MIAMI VICE THEME, Jan Hammer	MCA MCA(T) 1000
95	(94) WHAT'S YOUR NAME, Zimmo	WEA X8956(T)
96	(—) SOMEWHERE (From "West Side Story"), Barbara Streisand	CBS (T)A 6707
97	(33) ANGEL, Madonna	Sire W 8881(T)
98	(—) GIRLS ARE MORE FUN, Ray Parker Jr.	Arista ARIST (12)641
99	(96) INTO THE GROOVE, Madonna	Sire W 8934 (T)
100	(—) BLUE MONDAY, New Order	Factory (12)—FAC 73

SAD

'IS IT A CRIME?'

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

38	THE SHOW Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116
39	IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics	RCA PB 40375 (12)—PT 40376
40	DON'T BREAK MY HEART UB40	DEP International/Virgin DEP 22(12)
41	MATED David Grant/Jaki Graham	EMI (12)JAKI
42	SYSTEM ADDICT Five Star	Tent/RCA PB 40515 (12)—PT 40516
43	WE ALL STAND TOGETHER ('Rupert and The Frog Song') Paul McCartney and the Frog Chorus	Parlophone R 6086
44	RUN TO THE HILLS Iron Maiden	EMI (12)EMI 5542
45	BECAUSE Julian Lennon	EMI 5538
46	THE HOKEY-COKEY Black Lace	Flair/Priority (12)LACE 3
47	SANTA CLAUS IS COMIN' TO TOWN/MY HOMETOWN Bruce Springsteen	CBS A 6773
48	ABIDE WITH ME The Inspirational Choir with The Royal Choral Society	Portrait A4997 (12)—TX 4997
49	BROTHERS IN ARMS Dire Straits	Vertigo/Phonogram DSTR 11(12)
50	DAYS LIKE THESE Billy Bragg	Go! Discs GOD 8 (F)
51	ONE VISION Queen	EMI (12)QUEEN 6
52	NEW YORK EYES Nicole with Timmy Thomas	Portrait A 6805 (12)—TX 6805
53	PICTURES IN THE DARK Mike Oldfield	Virgin VS 836 (12)
54	SUN CITY Artists United Against Apartheid	Manhattan (12)MT 7
55	THE HOUSE IS HAUNTED Marc Almond	(BY THE ECHO OF YOUR LAST GOODBYE) Some Bizzare/Virgin GLOW 1 (12)
56	CHRISTMAS MEDLEY/AULD LANG SYNE Weekend	Lifestyle XY 1(2)
57	IS IT A CRIME Sade	Epic (T)A 6742
58	WHEN A HEART BEATS Nik Kershaw	MCA NIK(T) 9
59	ONLY LOVE Nana Mouskouri	Carrere CART(T) 376 (A)/Philips PH 38
60	YOU'RE MY LAST CHANCE 52nd Street	10/Virgin TEN 89(12)
61	SISTERS ARE DOIN' IT FOR THEMSELVES Eurythmics and Aretha Franklin	RCA PB 40339 (12)—PT 40340
62	...	Total Experience/RCA FB 49905 (12)—FT 49906

Total Experience/RCA FB 49905 (12" - F1 43566)

62 NEW	Yarborough & Peoples		
63	TRAPPED Colonel Abrams	MCA MCA(T) 997	
64 NEW	THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley	Polydor POSP(X) 800	
65	INSPECTOR GADGET Kartoon Krew	Champion Champ (12) 6	
66	EDGE OF DARKNESS (EP) Eric Clapton with Michael Kamen	BBC (12" - RSL 178)	
67	IT'S IN EVERY ONE OF US Cliff Richard	EMI (12)EMI 5537	
68	REVOLUTION The Cult	Beggars Banquet BEG 152(T)	
69	WHEN LOVE BREAKS DOWN Prefab Sprout	Kitchenware/CBS SK 21(12)	
70	SOMETHING ABOUT YOU Level 42	Polydor POSP(X) 759	
71	WALKING IN THE AIR The Snowman featuring the voice of Peter Auty	Stiff LAD 1	
72 NEW	ONE NATION Masquerade	Streetwave (M)KXAN 59	
73 NEW	GLENN MILLER MEDLEY John Anderson Big Band	Priority (12)GLEN 1	
74	ALIVE & KICKING Simple Minds	Virgin VS 817(12)	
75	WHITE CHRISTMAS Keith Harris & Orville	Columbia DB 9121	

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SINGLES *twelve inch*

1	(3)	SATURDAY LOVE, Cherrille and Alexander O'Neal	23 (New)	BROKEN WINGS, Mr. Mister
2	(1)	WEST END GIRLS, Pet Shop Boys	24 (34)	RUSSIAN, Sting
3	(2)	SAVING ALL MY LOVE FOR YOU, Whitney Houston	25 (14)	SEPARATE LIVES, Phil Collins and Marilyn Martin
4	(4)	GIRLIE GIRLIE, Sophia George	26 (New)	YOU LITTLE THIEF, Feargal Sharkey
5	(12)	ALICE, I WANT YOU JUST FOR ME, Full Force	27 (15)	THE SHOW, Doug E Fresh & The Get Fresh Crew
6	(25)	THE SUN ALWAYS SHINES ON TV, A-ha	28 (11)	LAST CHRISTMAS, Wham!
7	(10)	HIT THAT PERFECT BEAT, Bronski Beat	29 (New)	SUSPICIOUS MINDS, Fine Young Cannibals
8	(26)	WHO'S ZOOMIN' WHO, Aretha Franklin	30 (30)	EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen
9	(9)	SHE'S STRANGE, Cameo	31 (New)	GUILTY, Yarborough & Peoples
10	(8)	I'M YOUR MAN, Wham!	32 (29)	WE BUILT THIS CITY, Starship
11	(6)	DRESS YOU UP, Madonna	33 (5)	DO THEY KNOW IT'S CHRISTMAS? Band Aid
12	(18)	AFTER THE LOVE HAS GONE, Princess	34 (New)	YOU'RE MY LAST CHANGE, 52nd Street
13	(17)	WRAP HER UP, Eiton John	35 (7)	MERRY CHRISTMAS EVERYONE, Shakin' Stevens
14	(31)	NEW YORK EYES, Nicole with Timmy Thomas	36 (New)	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics
15	(20)	Mr. D.J., The Concept	37 (Re)	ONE NATION, Masquerade
16	(23)	LEAVING ME NOW, Level 42	38 (21)	DON'T BREAK MY HEART, UB40
17 (New)		SYSTEM ADDICT, Five Star	39 (39)	ROAD TO NOWHERE, Talking Heads
18	(13)	SEE THE DAY, Dee C. Lee	40 (Re)	TAKE ON ME, A-ha
19	(16)	DON'T LOOK DOWN, Go West		
20	(22)	SPIES LIKE US, Paul McCartney King		
21 (New)		TORTURE King		
22 (New)		WALK OF LIFE, Dire Straits		

Week-ending January 11, 1986

24	A GOOD HEART Feargal Sharkey	Virgin VS 808 (12)
25	WHO'S ZOOMIN' WHO? Aretha Franklin	Arista ARIST (12)633
26	YOU LITTLE THIEF Feargal Sharkey	Virgin VS 840 (12)
27	ALICE, I WANT YOU JUST FOR ME! Full Force	CBS (T)A 6640
28	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 25
29	AFTER THE LOVE HAS GONE Princess	Supreme SUPE (T)103
30 NEW	WALK OF LIFE Dire Straits	Vertigo/Phonogram DSTR 12(12)
31	BROKEN WINGS Mr. Mister	RCA PB 49945 (12" - PT 49946)
32	TAKE ON ME A-ha	Warner Brothers W9006(T)
33	THE POWER OF LOVE ★ Jennifer Rush	CBS A 5003 (12" - TX 5003)
34 NEW	TORTURE King	CBS (T)A 6761
35 NEW	SUSPICIOUS MINDS Fine Young Cannibals	London LON(X) 82
36	MR. D.J. The Concept	Fourth & Broadway/Island (12)BRW 40
37	ROAD TO NOWHERE Talking Heads	EMI (12)EMI 5530



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JAMES HAMILTON

IN 1985, the 12-inch disco single was 10 years old. Originally introduced for the practical reasons of superior sound reproduction over club systems and ease of handling by mixing DJs, the format by this decade had become more than the norm for just disco music and was an increasingly deployed marketing weapon used for anything that could be pressed on vinyl, regardless of its practical need to be on 12-inch.

Then in 1985 the lunacy of "creative marketing" got out of hand: not only was every single also on 12-inch (the stage had been reached when it had to be, in order to survive in the marketplace) but also every single had to be released in a rapid succession of different mixes, most often before enough people were sufficiently aware of the original mix to appreciate any difference, or indeed care. This vicious circle was egged on by record dealers who encouraged companies to supply them with more and more mixes of the selling titles so that they could resell the same song to the people who had bought it already, thus generating shop counter traffic — but at what expense?

In the excitement it was forgotten that without all these remixes, which were ordered by those dealers in successive quantities, the original pressing would have been stocked from the outset in far greater quantity, being the only version available, the only version that record companies had to commission, pay for and press, and by being the only version available without any consumer confusion it would have had a better chance of reaching a wider public. From an industrial viewpoint, Henry Ford got it right when he said you could have any colour you liked so long as it was black — and he certainly sold a few cars as a result! Luckily reason began to prevail and the lunacy subsided before the year was out.

However, by then the country's hottest homegrown dance music production team of Waterman-Stock-Aitken had come up with a new gimmick, not only releasing a series of remixes of their productions but actually grafting onto them the identifiable rhythm tracks off other people's records, most notoriously with Princess's two hits, her *Say I'm Your Number One* ending up in its remixed forms using the bass line from *Billie Jean*, and *After The Love Has Gone* shamelessly copying *Wally Badarou's* Chief Inspector.

This latter was one of several instrumentals which dominated the funkier discos during 1985 without ever reaching their full potential audience, thanks largely to BBC Radio One's reluctance to play them, another even bigger example being *Maze* featuring *Frankie Beverly's* *Twilight*, in fact the biggest disco hit of the year. Tied in with these, supplying the dominant beat (though to be fair too monotonous for wide radio play) was the insidious *Set It Off* by the oddly spelt *Harlequin Four's*, an immensely influential dancefloor hit which remained throughout only available on import despite several cover versions (it itself was a cover of the original by *Strafe*, on the same *Jus Born* label).

One instrumental that *Radio One* did play was *Harold Faltermeyer's* *Axel F*, which focused attention back onto the very young audience that remained for electro-rap records. Although *America's Roxanne Roxanne* rap saga made little "overground" impression here, its faster and more lightweight spinoff *I Wonder If I Take You Home* by *Lisa Lisa* and *Cult Jam* with *Full Force* found just that young audience, and on its second burst of chart life became a pop smash. One of the funnier sights in the ensuing reappraisal of the rap scene was self important "taste setting" DJs, who had experimented at popularising such *Prince-associated* acts as *The Family*, *Sheila E* and *Cymone*, then queuing up rather late in the rush to buy *Doug E Fresh* and *The Get Fresh Crew's* *The Show* — now these same DJs are the first to play *Full Force*, *Kurtis Blow*, *Mantrix* and others of that ilk as they discover that their audiences really like the refreshed new rap rhythms (to be fair again, electro-rap had been through a dull patch appreciated by aficionados only).

Well, 1985 has drawn to a close, and so must this column, without even mentioning *Go Go*, pirate radio, and other significant features of the past year. With any luck, if there aren't too many releases to review, I will continue the theme next week.

Infrastructure label releases first disco

GREG WILSON'S Liverpool-based Infrastructure label, reported by *Music Week* to be setting up several weeks ago, launches officially this week with a 12-inch dance single by Liverpoolian songstress Tracey Carmen.

Already on white-label circulation to many club DJs, the 12-incher (catalogue number INFRA 1T) is a four-track EP headed by a revival of a dancefloor classic from exactly 20 years ago, in the form of Fontella Bass's *Rescue Me*.

Wilson said: "When the original was recorded, studio facilities were primitive compared to today. Two decades on, somehow the appeal of the track is lost through the modern club system when played alongside 12-inch disco mixes designed for today's

dancefloor. We set about recording it in the form of a celebration, our intention to open the ears of those too young to remember, while awakening a fresh awareness from a previous generation."

The new production is an extended dance mix that blends the traditional with the forward-looking by fading into a synth, piano and beat box track out of a conventional saxophone solo towards the end. At 135bpm, the track may find itself scoring in the Hi-NRG (and traditional Northern Soul) market first, although the intention is to market it to the mainstream dancefloor fans, and then on into the pop market.

Also on the disc is an instrumental, *Rescue Me*, which Tracey is using as a backing track

on a nationwide club PA tour, now underway to promote the single, plus a rap/electro track on a nationwide club PA tour, now underway to promote the single, plus a rap/electro track titled *Infrarni*, and a version of the standard *Summertime* which came from an impromptu studio outtake.

Tracey Carmen, a few months younger than the original *Rescue Me*, is a seasoned live performer on Merseyside, initially on the club and cabaret scene. She was named 'Woman Of The Year', and the finest girl vocalist to emerge from the city since the Sixties, by the *Liverpool Echo*.

Marketing of *Rescue Me* and the Infrastructure label will be through MIS, with distribution by EMI.

Urbaniaak surfaces on Sonet

IF THE unusual name Urbaniaak has a slightly familiar ring to it, the reason is that the band, debuted on Sonet in December with *Love Don't Grow On Trees*, is named after its leader, Michal Urbaniaak. He last surfaced in the dance/funk world through *Motown*, about three or four years ago.

Urbaniaak, born in Poland, has an unusual pedigree as a musi-

cian. He begun professionally as a classical violinist, became attracted to modern jazz and took up the saxophone. Then eventually he combined the two by bringing electric violin into his jazz fusion style.

Urbaniaak is a band based, like its leader, in New York. The most recent recordings, in a soul/funk and ideally dance-orientated jazz mould, have been picked up by

Sonet for UK release, and the 12-incher of *Love Don't Grow On Trees* (SONL 2285, through PRT) is the first taster.

The record couples an instrumental and a vocal version of the song, each clocking in at about seven minutes long. From Sonet's initial testing of the water it seems that the early hints of a good club response are there.

TOP US SINGLES 1985

- | | |
|------------------------------------------------------|--------------|
| 1 CARELESS WHISPER, George Michael | Columbia/CBS |
| 2 LIKE A VIRGIN, Madonna | Sire |
| 3 WAKE ME UP BEFORE YOU GO-GO, Wham! | Columbia/CBS |
| 4 I WANT TO KNOW WHAT LOVE IS, Foreigner | Atlantic |
| 5 I FEEL FOR YOU, Chaka Khan | Warner Bros. |
| 6 OUT OF TOUCH, Daryl Hall & John Oates | RCA |
| 7 EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears | Mercury |
| 8 MONEY FOR NOTHING, Dire Straits | Warner Bros. |
| 9 CRAZY FOR YOU, Madonna | Sire |
| 10 TAKE ON ME, A-ha | Warner Bros. |
| 11 EVERYTIME YOU GO AWAY, Paul Young | Columbia/CBS |
| 12 EASY LOVER, Philip Bailey and Phil Collins | Columbia/CBS |
| 13 CAN'T FIGHT THIS FEELING, REO Speedwagon | Epic |
| 14 WE BUILT THIS CITY, Starship | Grunt |
| 15 THE POWER OF LOVE, Huey Lewis & The News | Chrysalis |
| 16 DON'T YOU (FORGET ABOUT ME), Simple Minds | A&M |
| 17 CHERISH, Kool & The Gang | De-Lite |
| 18 ST. ELMO'S FIRE (MAN IN MOTION), John Parr | Atlantic |
| 19 THE HEAT IS ON, Glenn Frey | MCA |
| 20 WE ARE THE WORLD, USA For Africa | Columbia/CBS |

TOP US ALBUMS 1985

- | | |
|--------------------------------------------------|-----------------|
| 1 BORN IN THE USA, Bruce Springsteen | Columbia/CBS |
| 2 RECKLESS, Bryan Adams | A&M |
| 3 LIKE A VIRGIN, Madonna | Sire |
| 4 MAKE IT BIG, Wham! | Columbia/CBS |
| 5 PRIVATE DANCER, Tina Turner | Capitol |
| 6 NO JACKET REQUIRED, Phil Collins | Atlantic |
| 7 BEVERLY HILLS COP, Sundttrack | MCA |
| 8 SUDDENLY, Billy Ocean | Jive |
| 9 PURPLE RAIN, Prince & The New Power Generation | Warner Bros. |
| 10 SONGS FROM THE BIG CHAIR, Tears For Fears | Mercury |
| 11 CENTERFIELD, John Fogerty | Warner Bros. |
| 12 EMERGENCY, Keef & The Gang | De-Lite |
| 13 BUILDING THE PERFECT BEAST, Den Hartley | Geffen |
| 14 SPORTS, Huey Lewis & The News | Chrysalis |
| 15 VITAL SIGNS, Survivor | Scotti Brothers |
| 16 BREAK OUT, Pointer Sisters | Planet |
| 17 BIG BAM BOOM, Daryl Hall & John Oates | RCA |
| 18 WHEELS ARE TURNING, REO Speedwagon | Epic |
| 19 THE UNFORGETTABLE FIRE, U2 | Island |
| 20 AGENT PROVOCATEUR, Foreigner | Atlantic |

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LP REVIEWS

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

● Soul/black

AL GREEN: Going Away. A&M AMA 5102. Producer: Willie Mitchell.

AL GREEN: Livin' For You. Hi Records. HI UK LP 411. Producer: Artist/Willie Mitchell.

ANN PEEBLES: I'm Gonna Tear Your Playhouse Down. Hi Records. HI UK LP 422. Producer: Willie Mitchell. Hi distribution: Pinnacle/Making Waves. Two Green LPs 12 years apart, that mark the reunion of Willie Mitchell's Memphis production with that mellifluous voice. Green's "born again" material has never matched his older songs and the cover of Sam Cooke's Nearer My God To Thee on Going Away cannot match the frissons delivered by Unchained Melody on Livin' For You. Still reckoned to be his best for years.

Ann Peebles' album covers the five albums made in the half-decade from the success of the title track (since covered by Paul Young) in 1973 to the decline of the Hi label in 1978, and includes what some consider to be one of the finest records ever made in I Can't Stand The Rain (again successfully covered, this time by Tina Turner on her Private Dancer LP).

*** each.

● Indies

PSYCHIC TV: Mouth Of The Night, Temple. TOPY 010. A Stockhausen rip-off, says our resident expert, while at the same time conceding that this largely instrumental work, specially commissioned by the Mantis Dance Group for its latest ballet, is not without a certain tidal power and strong sense of structure. Interesting; it's a pity its listening sphere will be limited to the adventurous few.

DEAD CAN DANCE: Spleen & Ideal. 4AD. CAD 512. Producers: Artists/John A Rivers. An epically-proportioned second album, and a sound that embodies a sense of history (at times like Gregorian monks) and geography (elsewhere akin to calling the faithful to prayer from fabulous golden minarets). Lisa Gerrard and Brendan Perry credit themselves with playing everything bar the odd timpani, cello or trombone, and between create the ultimate 4AD record — sumptuous, desolate, pompous and unique.

THE SENSATIONAL ALEX HARVEY BAND: The Legend. Samuray SAH 041. Distribution: Pinnacle. Bad boy/good-time precursor to punk still packs a lot of punch and so much fashion has been and gone since the early Seventies that this collection could easily be labelled trendy again. Most original fans will already have this material — Framed, Faith Healer, Sergeant Fury, Delilah etc — but a bit of exposure could tempt new fans to part with their pennies. In-store play should pay off with this one.

HALF MAN HALF BISCUIT: Back In The DHSS. Probe Plus. PROBE 4. Distribution: Probe/Cartel. Branching out from their unforgettable moniker, the Liverpool fivesome tell us how they hate Nerys Hughes from the heart, and why they give their love to someone who looks like Jim Reeves, all to a messy musical mish-mash of the history of r'n'r. Good press coverage and a genuine unique anti-quality should see this do well.

VEETHARM MORGAN FISHER: Water Music. Cherry Red. BRED 68. Pleasant and very minimal Eno-isms, improvised on piano/DX7 in one take by the one-time member of Mott The Hoople (though you'd never guess). Nice.

ANGEL CORPUS—CHRISTI: I Love New York. Criminal Damage. CRI MLP 128.

VARIOUS: Raw Cuts Volume One. Criminal Damage. CRI MLP 129. Distribution: Backs/Cartel. I Love New York is a collection of amateur hour covers of some of the city's most famed punk moments by Ms Corpus-Christi. There is more than a little charm in the deadpan, childlike delivery of such classics as Richard Hell's Blank Generation, the Velvet's Femme Fatale, Patti Smith's Rondo Beach, others from Suicide, Lou Reed and The Ramones and all the best bits of dialogue from Taxi Driver.

Raw Cuts showcases four French garage bands — The Thugs, The Coronados, The Scurs and Flamingos — who pick up where Little Bob Story left off at the tail end of the Seventies, only more raucously. Fine as it goes, but we've already got plenty of bands of our own picking through the punk/trash remains.

** each.

MIDNIGHT CHOIR: Halleluya? Native Records. NTV 1. Distribution: Red Rhino/Cartel. Five lengthy tracks from unknown indie quantity on new label, recalling variously The Fall's rockabilly excursions (Fiery Jack, etc) and the great Three Johns. Distinguished company to keep if they turn it round to an identity of their own.

THEY MUST BE RUSSIANS: And Other Groundless Accusations. Native Records. NTV 3. Distribution: Red Rhino/Cartel. Occasionally very tasty — and not at all difficult — pop, deserving of far more attention than the group's "lefty" name will probably allow them. Sheffield's Russians have been compared to Talking Heads and Heaven 17, which is fair enough — if a little flattering, what with budgetary restrictions and all — but the seeds are certainly there.

THE WATERMELON MEN: Past, Present And Future. What Goes On? Distribution: RT/Making Waves.

E*E*O: Land Of Opportunity. Demon. FIEND 56.

THIN WHITE ROPE: Exploring The Axis. Zippo. ZONG 006. Distribution: Pinnacle/Making Waves.

THE OTHERMOTHERS: No Place Like Home. Making Waves. SPIN 303. Distribution: Making Waves. The trad-rock revival continues — in Sweden, where The Watermelon Men are making flourishing guitar music with its gaze set firmly on the US of a decade-and-a-half ago. A bit like the Flamin' Groovies, and far better than most of the guff that passes for a new movement, but no great shakes really. Back in the US, E*E*O's country-rock gets the treatment from Los Lobos saxman Steve Berlin and emerges sounding like another very average record. Thin White Rope are less homely — gentle feedback and darker lyrical obsessions — and, therefore, vaguely more interesting, but only vaguely. The Othermothers — as seen on Whistle Test's recent Comboland feature — at least acknowledge the march of time they're faster (punk, you see), but once this mini-LP's gone by, it might never have been.

*** Watermelon Men.

** the rest.



DEAD CAN DANCE: sumptuous second album

● Soundtracks

VARIOUS: Rocky IV. Scotti Brothers SCT 70272. Music from the latest Sylvester Stallone movie including tracks by Survivor, James Brown, Kenny Loggins and Gladys Knight, and Go West.

VARIOUS: A Zed & Two Noughts. That's Entertainment TER 1106. Michael Nyman's music from the film which was chosen to be the closing event at this year's London Film Festival. Digitally recorded.

VARIOUS: I Remember Mama. That's Entertainment TER 1102. The premier recording of Richard Rodgers' last musical, and TER's John Yap deserves full credit for this album which brings together many of Broadway and the West End's theatre names for this tribute to one of the finest composers of film and show music.

● Country

GEORGE JONES: George Jones At The Country Store. Country Store/StarBlend CST 012. StarBlend's second Country Store reissue — the first several months ago has been a considerable success — features another wide variety of country artists including this George Jones compilation (licensed from CBS) which is particularly notable for his duets with Brenda Lee, Tammy Wynette, James Taylor, Lacy J Dalton, Johnny Paycheck and Merle Haggard.

Other names with Country Store albums out are Janie Fricke (CST 013), which includes Got My Mojo Working, Homeward Bound and Please Help Me, I'm Falling; The Statlers (CST 014); Merle Haggard (CST 016); Mel Tills (CST 017); Johnny Cash (CST 011), which is a particularly strong collection with hits like A Boy Named Sue and A Thing Called Love; and Hank Williams (CST 020).

The albums all feature sleeve notes by country music journalist Tony Byworth, and the entire series is subject of a TV campaign throughout the country.

*** (each album)

VARIOUS: Country's Greatest Hits. Atlantic Gap CGH1. TV-promoted double album from a new label launched by noted US record company executive Artie Mogull with ex-Deep Purple manager John Coletta. It's a particularly strong collection with 22 country classics by artists such as Dolly Parton, Billie Jo Spears, Joe South, Don Williams, Anne Murray, Willie Nelson and Johnny Cash. Could be a charter.

● Oldies

TINA TURNER: Acid Queen. Fame FA 4131411. Mid-price re-issue of an album originally released by United Artists 10 years ago and one which will probably fare better saleswise than at the time of its original release; includes her power-charged versions of Under My Thumb, Let's Spend The Night Together, I Can See For Miles and Led Zeppelin's Whole Lotta Love.

VARIOUS: 60s Greatest Hits: UK & USA. Warwick Reflection WW 2006. Not the original version, although in most cases they are the original artists including Mary Hopkin (Those Were The Days), P J Proby (Somewhere), Love Affair, The Fortunes and Gerry and The Pacemakers. A budget release.

DONNA SUMMER: Greatest Hits Collection. Mercury MERH 84. New packaging of Summer's Seventies hits including MacArthur Park, She Works Hard For The Money, On The Radio, I Love You and her smash hit duet with Barbra Streisand, Enough Is Enough.

GILBERT O'SULLIVAN: 20 Gold Pieces. Bulldog BDL 2050. Yet another O'Sullivan re-issue which includes the hits Alone Again, Matrimony, Why Oh Why Oh Why and Marriage Machine and more.

THE POINTER SISTERS: Special Things. RCA NL 85088. Mid-price re-issue in RCA's Best Buys series, produced by Richard Perry and originally released on Planet Records in 1980. It includes their big hit, He's So Shy.

DION & THE BELMONTS: So Why Didn't You Do That The First Time? Ace Records CH 155. Previously unavailable or alternative takes from Dion's Fifties recording sessions including familiar titles like The Wanderer, Moon River, Teenager In Love and Roy Orbison's Crying. For collectors only.

VARIOUS: Get Down To The Soul Factory. StarBlend SLTD 14. Strong compilation of dancefloor favourites from Jackie Wilson's Reet Petite in the late Fifties through to Womack & Womack's hit of last year, Love Wars. There are plenty of other top names featured too — Marvin Gaye, Diana Ross, Harold Melvin, Carla Thomas, Bobby Womack and Shakatak among them. A double album which could chart.

EUROPARADE

1985 YEAR END CHART

This Week	Wks on Chart	Artist	Title
1	44	LIVE IS LIFE, Opus	LIVE IS LIFE, Opus
2	30	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking
3	28	ONE NIGHT IN BANGKOK, Murray Head	ONE NIGHT IN BANGKOK, Murray Head
4	27	19, Paul Hardcastle	19, Paul Hardcastle
5	25	WE ARE THE WORLD, USA For Africa	WE ARE THE WORLD, USA For Africa
6	22	INTO THE GROOVE, Madonna	INTO THE GROOVE, Madonna
7	22	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner
8	23	TARZAN BOY, Baltimore	TARZAN BOY, Baltimore
9	22	A VIEW TO A KILL, Duran Duran	A VIEW TO A KILL, Duran Duran
10	25	YOU CAN WIN IF YOU WANT, Modern Talking	YOU CAN WIN IF YOU WANT, Modern Talking
11	22	WILD BOYS, Duran Duran	WILD BOYS, Duran Duran
12	19	SHOUT, Tears For Fears	SHOUT, Tears For Fears
13	18	(I'LL NEVER BE) MARIA MAGDALENA, Sandra	(I'LL NEVER BE) MARIA MAGDALENA, Sandra
14	22	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive
15	23	ROCK ME AMADEUS, Falco	ROCK ME AMADEUS, Falco
16	19	DON'T YOU FORGET ABOUT ME, Simple Minds	DON'T YOU FORGET ABOUT ME, Simple Minds
17	21	CHERISH, Kool & The Gang	CHERISH, Kool & The Gang
18	23	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics
19	24	SOLID, Ashford & Simpson	SOLID, Ashford & Simpson
20	17	LAST CHRISTMAS, Wham!	LAST CHRISTMAS, Wham!
21	15	I WANT TO KNOW WHAT LOVE IS, Foreigner	I WANT TO KNOW WHAT LOVE IS, Foreigner
22	13	CHERI CHERI LADY, Modern Talking	CHERI CHERI LADY, Modern Talking
23	15	PART-TIME LOVER, Stevie Wonder	PART-TIME LOVER, Stevie Wonder
24	15	EASY LOVER, Philip Bailey & Phil Collins	EASY LOVER, Philip Bailey & Phil Collins
25	13	AXEL F, Harold Faltermeyer	AXEL F, Harold Faltermeyer
26	14	THIS IS NOT AMERICA, David Bowie	THIS IS NOT AMERICA, David Bowie
27	13	DO THEY KNOW IT'S CHRISTMAS?, Band Aid	DO THEY KNOW IT'S CHRISTMAS?, Band Aid
28	14	DANCING IN THE STREET, David Bowie & Mick Jagger	DANCING IN THE STREET, David Bowie & Mick Jagger
29	16	WOODPECKERS FROM SPACE, The Video Kids	WOODPECKERS FROM SPACE, The Video Kids
30	12	NIGHTSHIFT, Commodores	NIGHTSHIFT, Commodores
31	17	DANCING IN THE DARK, Bruce Springsteen	DANCING IN THE DARK, Bruce Springsteen
32	12	THE POWER OF LOVE, Jennifer Rush	THE POWER OF LOVE, Jennifer Rush
33	14	LOVE AND PRIDE, King	LOVE AND PRIDE, King
34	10	TAKE ON ME, A-Ha	TAKE ON ME, A-Ha
35	15	THE NEVER ENDING STORY, Limahl	THE NEVER ENDING STORY, Limahl
36	14	LIKE A VIRGIN, Madonna	LIKE A VIRGIN, Madonna
37	12	GHOSTBUSTERS, Ray Parker Jr.	GHOSTBUSTERS, Ray Parker Jr.
38	10	ALIVE AND KICKING, Simple Minds	ALIVE AND KICKING, Simple Minds
39	11	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder
40	12	I'M ON FIRE, Bruce Springsteen	I'M ON FIRE, Bruce Springsteen

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

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THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP 50 SINGLES OF 1985

TOP ALBUMS 1985

1	I WONDER IF I TAKE YOU HOME Lisa Lisa And Cult Jam With Full Force	CBS (TJA 6057) (C)
2	TRAPPED Colonel Abrams	MCA MCA(T) 997 (F)
3	MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337 (A)
4	AXEL F Harold Faltermeyer	MCA MCA(T) 949 (F)
5	HANGIN' ON A STRING (CONTEMPLATING) Loose Ends	Virgin VS 748(12) (E)
6	FEEL SO REAL Steve Arrington	Atlantic A9576(T) (W)
7	19 Paul Hardcastle	Chrysalis (12)CHS 2860 (F)
8	TWILIGHT Maze featuring Frankie Beverly	Capitol (12)CL 363 (E)
9	NIGHTSHIFT Commodores	Motown TMG(T) 1371 (R)
10	I WANT YOUR LOVIN' (JUST A LITTLE BIT) Curtis Hairston	London LON(X) 66 (F)
11	THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23 (E)
12	SOLID Ashford & Simpson	Capitol (12)CL 345 (E)
13	SAY I'M YOUR NUMBER ONE Princess	Supreme SUPE(T) 101 (A)
14	SINGLE LIFE Cameo	Club/Phonogram JAB(X) 21 (F)
15	TURN IT UP Conway Brothers	10/Virgin TEN 57(12) (E)
16	ROUND AND AROUND Jaki Graham	EMI (12)JAKI 4 (E)
17	INTO THE GROOVE Madonna	Sire (W)8934(T) (W)
18	SPEND THE NIGHT The Cool Notes	Abstract Dance/Priority AD(T) 3 (E)
19	I'LL BE GOOD Rene & Angela	Club/Phonogram JAB(X) 18 (F)
20	DO WHAT YOU DO Jermaine Jackson	Arista ARIST(12) 609 (F)
21	LET'S GO TOGETHER Change	Cooltempo/Chrysalis COOL(X) 107 (F)
22	HISTORY Mai Tai	Hot Melt/Virgin VS 733(12) (E)
23	RHYTHM OF THE NIGHT Debarge	Gordy TMG(T) 1376 (R)
24	CHIEF INSPECTOR Wally Badarou	Fourth & Broadway/Island (12)BRW 37 (E)
25	CLOUDS ACROSS THE MOON Rah Band	RCA PB 40025 (12" - PT 40026) (R)

26	YAH MO B THERE (REMIX) James Ingram	Qwest W9394(T) (W)
27	FRANKIE Sister Sledge	Atlantic A9547(T) (W)
28	WHO COMES TO BOOGIE Little Benny and the Masters	BlueBird/10 BR(T) 13 (E)
29	EASY LOVER Philip Bailey (duet with Phil Collins)	CBS/Virgin (TJA) 4915 (C)
30	TAKES A LITTLE TIME Total Contrast	London LON(X) 71 (F)
31	CAN I Cashmere	Fourth & Broadway/Island (12)BRW 19 (E)
32	COULD IT BE I'M FALLING IN LOVE David Grant & Jaki Graham	Chrysalis GRAN(X) 6 (F)
33	(I'LL BE A) FREAK FOR YOU Royalle Delite	Streetwave (M)KHAN 51 (A)
34	THE POWER OF LOVE Jennifer Rush	CBS A 5003 (12" - TX 5003) (C)
35	SOMETHING ABOUT YOU Level 42	Polydor POSP(X) 759 (F)
36	ALL FALL DOWN Five Star	Tent/RCA PB 40039 (12" - PT 40040) (R)
37	FRIENDS Amii Stewart	RCA RCA(T) 471 (R)
38	SET IT OFF Harlequin Fours	Jus Born JB 003 (Import)
39	LET ME BE THE ONE Five Star	Tent/RCA PB 40193 (12" - PT 40194) (R)
40	GENIE Brooklyn Bronx & Queens	Cooltempo/Chrysalis COOL(X) 110 (F)
41	CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)
42	PART-TIME LOVER Stevie Wonder	Motown ZB 40351 (12" - ZT 40352) (R)
43	THE SHOW Doug E Fresh & The Get Fresh Crew	Cooltempo/Chrysalis COOL(X) 116 (F)
44	ON A CROWDED STREET Barbara Pennington	Record Shack SOHO(T) 49 (A)
45	FAN THE FLAME Barbara Pennington	Record Shack SOHO(T) 37 (A)
46	YOU SHOULD HAVE KNOWN BETTER T.C. Curtis	Hot Melt/Virgin VS 754(12) (E)
47	YOUR PERSONAL TOUCH Evelyn 'Champagne' King	RCA PB 49915 (12" - PT 49916) (R)
48	YOU'RE THE ONE FOR ME (Paul Hardcastle Mix) D Train	Prelude/RCA ZB 40301 (12" - ZT 40302) (R)
49	KNOCK ON WOOD/LIGHT MY FIRE (Remix) Amii Stewart	Sedition EDIT(L) 3303 (A)
50	TELL ME (HOW IT FEELS) 52nd Street	10/Virgin TEN 74(12) (E)

1	ROCK ME TONIGHT Freddie Jackson	Capitol FRED 1 (E)
2	SINGLE FILE Cameo	Club/Phonogram JABH 11 (F)
3	ALEXANDER O'NEAL Alexander O'Neal	Tabu/Epic TBU 26495 (C)
4	SO MANY RIVERS Bobby Womack	MCA MCF 3282 (F)
5	THE LOVE SONGS George Benson	K-tel/WEA NE 1308 (W)
6	LIKE A VIRGIN Madonna	Sire WX 20 (W)
7	20/20 George Benson	Warner Brothers 925 178-1 (W)
8	SO WHERE ARE YOU? Loose Ends	Virgin V2340 (E)
9	PLANETARY INVASION Midnight Star	MCA MCF 3251 (F)
10	CARAVAN OF LOVE Isley Jasper Isley	Epic EPC 26656 (C)
11	DANCING IN THE KEY OF LIFE Steve Arrington	Atlantic 781254-1 (W)
12	AS THE BAND TURNS Atlantic Starr	A&M AMA 5019 (F)
13	LUXURY OF LIFE Five Star	Tent/RCA PL 70735 (R)
14	CAN'T STOP THE LOVE Maze featuring Frankie Beverly	Capitol MAZE 1 (E)
15	THE NIGHT I FELL IN LOVE Luther Vandross	Epic EPC 26387 (C)
16	A STREET CALLED DESIRE Rene & Angela	Club/Phonogram JABH 12 (F)
17	TURN ON YOUR RADIO Change	Chrysalis CHR 1504 (F)
18	I FEEL FOR YOU Chaka Khan	Warner Brothers 925 162-1 (W)
19	SEEKRET Kleeer	Atlantic 781254-1 (W)
20	SO DELICIOUS Fatback	Cotillion 790253-1 (W)
21	PROMISE Sade	Epic EPC 86318 (C)
22	IN SQUARE CIRCLE Stevie Wonder	Motown ZL 72005 (R)
23	DIAMOND LIFE Sade	Epic EPC 26044 (C)
24	STREETSONDS EDITION 13 Various	Street Sounds STSND 13 (A)
25	NOW DANCE Various	EMI/Virgin NOD 1 (E)

THE NEW YEAR'S HOTTEST US IMPORT ON UK RELEASE JANUARY 13th

REGINA



BABY ☆ LOVE

by

R ☆ E ☆ G ☆ I ☆ N ☆ A



OUT
NEXT
WEEK!

PRODUCED BY
STEVE BRAY

7" & EXTEND 12" 7 MARV01/12 MARV01 DISTRIBUTED BY ORDER FROM PRT TELESales 01-640 3344

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

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette D: Compact Disc	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	6	NOW, THAT'S WHAT I CALL MUSIC 6 ★★ ★ Various (Various)	Virgin/EMI NOW 6 (E) C: TC NOW 6	51	29	9	THE POWER OF CLASSIC ROCK ● London Symphony Orchestra/Royal Choral Society (Jeff Jarratt/Don Reedman)	Portrait PRT 10049 (C) C: 40-10049 CD: ONCD 3009
2	4	34	BROTHERS IN ARMS ★★ ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2	52	72	56	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11; CD: 818243-2
3	5	60	LIKE A VIRGIN ★★ ★ Madonna (Nile Rodgers (3) Madonna/Steve Bray (1))	Sire WX 20 (W) C: WX20C CD: 925181-2	53	53	3	THE BEST OF INCANTATION Incantation (Incantation/Alan O'Duffy/Nick Sykes)	West Five CODA 19 C: ZOOM 19
4	2	6	HITS 3 ★★ ★ Various (Various)	CBS/WEA HITS 3 (W) C: HITS3 C	54	61	11	THE COMPLETE MIKE OLDFIELD ○ Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))	Virgin MOC 1 (E) C: CMOC 1; CD: CD MOC 1 Mike Oldfield (M. Oldfield all 16 tracks with David Hentschel (4) Simon Phillips (3) Tom Newman (1))
5	8	9	THE SINGLES COLLECTION ★★ ★ Spandau Ballet (Swain/Jolley/Spandau Ballet (8) Burgess (6) Burgess/Horn (1))	Chrysalis SBTV 1 (F) C: ZSBTV 1	55	47	10	REMINISCING — THE HOWARD KEEL COLLECTION ● Howard Keel (James Fitzgerald)	Telstar STAR 2259 (R) C: STAC 2259
6	6	9	PROMISE ★ Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pela/Sade (1)B. Rogan/Sade (1))	Epic EPC 86318 (C) C: 40-86318; Sade (Robin Millar (7)/Robin Millar/B. Rogan/M. Pela/Sade (1)B. Rogan/Sade (1))	56	86	3	LOVE OVER GOLD ★★ ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 106 (F) C: 7150 783 CD: 826 888-2
7	15	12	WORLD MACHINE ● Level 42 (Wally Badarou/Level 42)	Virgin/EMI TC NOW 6	<div style="display: flex; flex-direction: row-reverse; justify-content: space-between; padding: 0 10px;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Charts & Social Surveys (Gallup Poll) 1 week, broadcasting rights to the</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Mute MUTE 1</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Korova KODE 13</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">WEA WX 28</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Krey/Towerbell ROC 914</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">A&M AMA 5013</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">London LONLP 16</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Warner Brothers WX 27</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">EMI MRL 2</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">RCA PL 70711</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">CBS 86304</div> </div>				
8	3	9	THE GREATEST HITS OF 1985 ★ Various (Various)	CBS/WEA HITS 3					
9	26	5	ISLAND LIFE Grace Jones (Chris Blackwell/Alex Sadkin)	Sire WX 20 C					
10	23	45	SONGS FROM THE BIG CHAIR Tears For Fears (Chris Hughes)	Vertigo/Phonogram VERHC 25					
11	17	5	WHITNEY HOUSTON ● Whitney Houston (Lermaine Jackson (3)/K...	Virgin/EMI TC NOW 6					
12	10	9	THE LOVE ALBUM ★ Various (Various)	Sire WX 20 C					
13	12	9	JENNIFER RUSH ★ Jennifer Rush (Gunther Mende/Candy de Rouge)	CBS 26488 (C) C: 40-26488; CD: 26488					
14	50	10	HUNTING HIGH AND LOW ○ a-ha (Tony Mansfield (7)/Alan Tarney (2)/John Ratcliff/a-ha (1))	Warner Brothers WX 30 (W) C: WX 30C; CD: 925 300-2					
15	19	40	GO WEST ★ Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CD 1495					
16	7	13	THE LOVE SONGS ★★ ★ George Benson (Various)	K-tel/WEA NE 1308 (K) C: CE 2308					
17	27	8	THE CLASSIC TOUCH ● Richard Clayderman (O. Toussaint/G. Salleses)	Decca/Delphine SKL 5343 (F) C: KSKC 5343					
18	20	46	NO JACKET REQUIRED ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345					
19	16	9	ICE ON FIRE ● Elton John (Gus Dudgeon)	Rocket/Phonogram HSPD 26 (F) C: REWND 26; CD: 826213-2					
20	25	11	ONCE UPON A TIME ● Simple Minds (Jimmy Iovine/Bob Clearmountain)	Virgin V 2364 (E) C: TCV 2364; CD: CDV 2364					
21	30	7	EASY PIECES ● Lloyd Cole And The Commotions (Clive Langer/Alan Winstanley)	Polydor LCLP 2 (F) C: LCMC 2; CD: 827670-2					
22	41	29	THE DREAM OF THE BLUE TURTLES ● Sling (Sling/Pete Smith)	A&M DREAM 1 (F) C: DREM 1; CD: DREM 1					
23	13	26	GREATEST HITS VOLUME I AND VOLUME II ★ Billy Joel (Various)	CBS 88666 (C) C: 40-88666; CD: 88666					
24	28	16	HOUNDS OF LOVE ★ Kate Bush (Kate Bush)	EMI KAB 1 (E) C: TC KAB 1 CD: CDP 746164-2					
25	3	7	NOW — THE CHRISTMAS ALBUM ★★ ★ Various (Various)	Virgin/EMI NOX 1 (E) C: TC NOX 1					
26	32	25	THE FIRST ALBUM ● Madonna (Reggie Lucas)	Sire WX 22 (W) C: WX 22C; CD: 923857-2					
27	24	18	LEAVE THE BEST TO LAST ★ James Last (James Last)	Polydor PROLP 7 (F) C: PROMC 7; CD: 827393-2					
28	34	8	FEARGAL SHARKEY ● Feargal Sharkey (David A. Stewart)	Virgin V 2360 (E) C: TCV 2360 CD: CDV 2360					
29	18	8	I LOVE A PARTY ● Russ Abbot (Ben Findon)	K-tel ONE 1313 (K) C: OCE 2313					
30	14	8	GOLD ● Barbara Dickson (Pip Williams/Various)	K-tel ONE 1312 (K) C: OCE 2312					
31	52	81	PRIVATE DANCER ★★ ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2					
32	36	131	QUEEN GREATEST HITS ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2					
33	38	83	BORN IN THE U.S.A. ★★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304					
34	57	36	BE YOURSELF TONIGHT ★ Eurythmics (David A. Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711					
35	45	29	MISPLACED CHILDHOOD ★ Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC MRL 2; CD: CDP 746160-2					
36	37	10	AFTERBURNER ● ZZ Top (Bill Ham)	Warner Brothers WX 27 (W) C: WX 27C; CD: 925342-2					
37	60	4	FINE YOUNG CANNIBALS ○ Fine Young Cannibals (Gift/Cox/Steele/Millar/Peta)	London LONLP 16 (F) C: LONC 16					
38	55	46	RECKLESS ★ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013					
39	22	10	JAMBOREE BAG NUMBER 3 ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 914 (E) C: ZCROC 914					
40	21	9	LOVE HURTS ★ Elaine Paige (Tony Visconti)	WEA WX 28 (W) C: WX 28C; CD: 240796-2					
41	35	8	SONGS TO LEARN AND SING ● Echo & The Bunnymen (Various)	Korova KODE 13 (W) C: CODE 13; CD: 240767-2					
42	44	12	THE SINGLES 81—85 ● Depeche Mode (Daniel Miller/Depeche Mode [all 13 tracks] with Gareth Jones (3))	Mute MUTE 1 (J/RT/SP) CD: CD MUTE 1 Depeche Mode (Daniel Miller/Depeche Mode [all 13 tracks] with Gareth Jones (3))					
43	33	6	PARTY PARTY 2 ● Black Lace (Various)	Telstar STAR 2266 (R) C: STAC 2266					
44	56	66	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UZ 5; CD: CID 102					
45	70	6	THE SECRET OF ASSOCIATION ★★ ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234; CD: 26234					
46	62	11	U2 LIVE "UNDER A BLOOD RED SKY" ★★ ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3					
47	49	77	DIAMOND LIFE ★★ ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044					
48	80	8	BITTER SWEET ● Kang (Richard James Burgess)	CBS 86320 (C) C: 40-86320					
49	64	12	LOVE ● The Cult (Steve Brown)	Beggars Banquet BEGA 65 (W) C: BEGC 65					
50	40	8	MAKE IT BIG ★★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311					
63	66	31	FACE VALUE ★★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185; CD: CDV 2185					
64	31	10	THE VERY BEST OF COMMODORES ● Commodores (Various)	Telstar STAR 2249 (R) C: STAC 2249					
65	98	2	LUXURY OF LIFE ○ Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735 CD: PD 70735					
66	75	13	THE GIFT ● Midge Ure (Midge Ure)	Chrysalis CHR 1508 (F) C: ZCHR 1508					
67	99	3	MAKING MOVIES ★★ ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7350 034 CD: 824 856-2					
68	79	6	SO RED THE ROSE Arcadia (Alex Sadkin/Arcadia)	Parlophone Odeon PCSD 101 (E) C: TC PCSD 101					
69	63	6	PERFORMANCE — VERY BEST OF TIM RICE & ANDREW LLOYD WEBBER Various — inc. David Essex, Elaine Paige (Various)	Telstar STAR 2282; C: STAC 2282 (R)					
70	43	25	THE KENNY ROGERS STORY ★ Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39					
71	78	4	ALF ★★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229					
72	76	4	STREET SOUNDS ELECTRO 10 Various (Various)	Street Sounds ELST 10 (A) C: ZCELC 10					
73	65	29	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Helfin Owen)	BBC REH 569 (A) C: ZCR 569					
74	54	9	THE EASTENDERS SING-ALONG ● Original BBC TV Cast (Tony Hilder/Simon May)	BBC REB 586 (A) C: ZCF 586					
75	68	10	THE BEST OF ANDREW LLOYD WEBBER — OVATION ● Various — including Barbara Dickson/Paul Nicholas/Rebecca Storm (Del Newman)	K-tel ONE 1311 (K) C: OCE 2311					
76	83	12	BLUE SKIES Kiri Te Kanawa/Melton Riddle & His Orchestra (Paul Myers)	London KTKT 1 (F) C: KTKT 1 CD: 414 666-2					
77	67	10	ROCK ANTHEMS ● Various (Various)	K-tel NE 1309 (K) C: CE 2309					
78	93	10	THE CARS GREATEST HITS ○ The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4) The Cars/Shipley (1))	Elektra EKT 25 (W) C: EKT 25C The Cars (Roy Thomas Baker (8)/Robert J. "Mutt" Lange/The Cars (4) The Cars/Shipley (1))					
79	91	2	OUT NOW!! 2 ★★ ★ Various (Various)	Chrysalis/MCA OUTV 2 (F) C: ZOUTV 2					
80	94	4	STEVE MCQUEEN Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KWC 3; CD: 26522					
81	71	9	LIPSTICK POWDER AND PAINT ○ Shakin' Stevens (Dave Edmunds)	Epic EPC 26646 (C) C: 40-26646					
82	82	31	BOYS AND GIRLS ★ Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62; CD: 825 659-2					
83	RE		PICTURE BOOK Simply Red (Stewart Levine)	Elektra EKT 27 (W) C: EKT 27C; CD: 960 452-2					
84	92	5	ROCK A LITTLE Stevie Nicks (Jimmy Iovine)	Parlophone PCS 7300 (E) C: TC-PCS 7300					
85	RE		PSYCHOCANDY The Jesus And Mary Chain (The Jesus And Mary Chain)	blanco y negro/WEA BYN 7 (W) C: BYNC 7					
86	RE		ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4 CD: W3774-2					
87	74	116	CAN'T SLOW DOWN ★★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059					
88	59	12	WEST SIDE STORY ● Various — Leonard Bernstein/Kiri Te Kanawa/Jose Carreras/Tatiana Troyanos (John McClure)	Deutsche Grammophon 415253-1 (F) C: 415253-4 CD: 415253-2					
89	RE		DIRE STRAITS ★ Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102021 (F) C: 7231015; CD: 800 051-2					
90	RE		THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248					
91	RE		NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521					
92	RE		NOW, THAT'S WHAT I CALL MUSIC 5 ★ Various (Various)	Virgin/EMI NOW 5 (E) C: TC NOW 5					
93	46	7	"CRACKERS" THE SLADE CHRISTMAS ALBUM ● Slade (Jim Lea (12)/John Punter (3))	Telstar STAR 2271 (R) C: STAC 2271					
94	RE		PAUL HARDCASTLE ○ Paul Hardcastle (Paul Hardcastle)	Chrysalis CHR 1517 (F) C: ZCHR 1517					
95	RE		THE COLLECTION ★★ ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1 CD: CDD 1490					
96	85	12	LIVE AFTER DEATH ● Iron Maiden (Martin Birch)	EMI RIP (E) C: TC RIP 1					
97	RE		SEVEN THE HARD WAY Pat Benatar (Neil Geraldol/B/Mike Chapman/Mike Whittman (1))	Chrysalis CHR 1507 (F) C: ZCHR 1507					
98	81	9	THE LEGEND OF BILLIE HOLIDAY ● Billie Holiday (—)	MCA BHTV 1 (F) C: BHTVC 1					
99	RE		MUSIC FROM THE SOUNDTRACK "BACK TO THE FUTURE" Various (Various)	C: MCF3285 MCA MCF 3285 (F)					
100	RE		SLAVE TO THE RHYTHM Grace Jones (Trevor Horn)	Island GRACE 1 C: GRACE 1					

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*HITS 3	4
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HUSTON, Whitney	11
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Year To Date Album Chart New Entries.....0

Cassette Percentage of Panel Sales.....40%

DISTRIBUTORS' CODE SEE ALBUM RELEASES PAGE

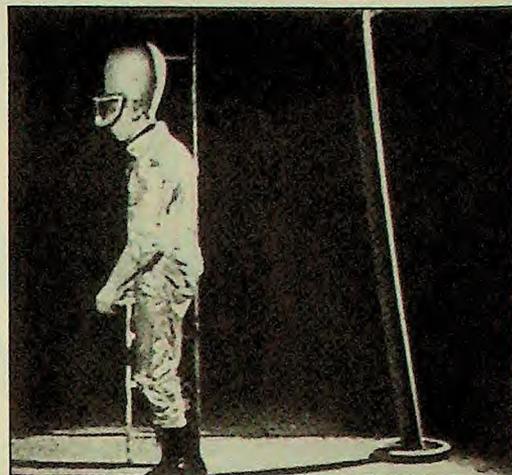
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.



Paul McCartney: Silver for animation.

YOUR TICKET
TO FAME
AND FORTUNE.

(WELL, MORE
THAN
YOU'VE GOT
ALREADY).



Special AKA.



Ultravox

Last year, Springsteen didn't make it. Neither did Paul Young, Nik Kershaw, Sade or Dire Straits. In fact, the only artists who got anywhere appear in this ad.

We're talking about the best pop promos of 1984/85. And those you see here are the only ones deemed worthy of appearing in the 1985 annual of British Design and Art Direction.

The annual covers a whole range of work, from photography to television graphics; from corporate identity to cinematography. But although the range is wide, the amount of work selected for each category is very slim.

Only the very best appears, as judged by specialist juries.

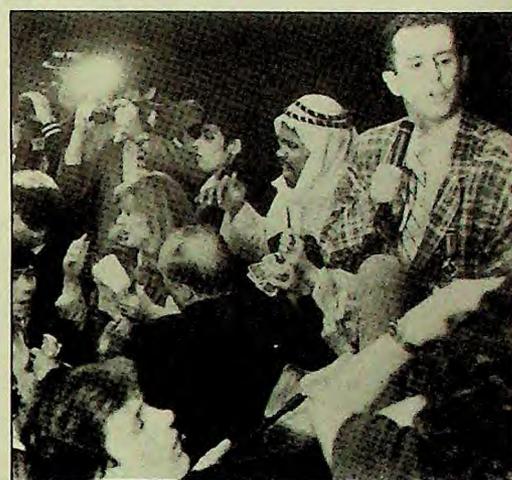
So if you think you've produced a particularly good video in the last year, put it to the test. Ring 01-839 2964 now for an entry form.

And mark the 9th April 1986 in your diary. That's when the awards, sponsored by Music Week, are presented at a Grosvenor House gala dinner in front of the cream of Britain's advertising, design and television industries.

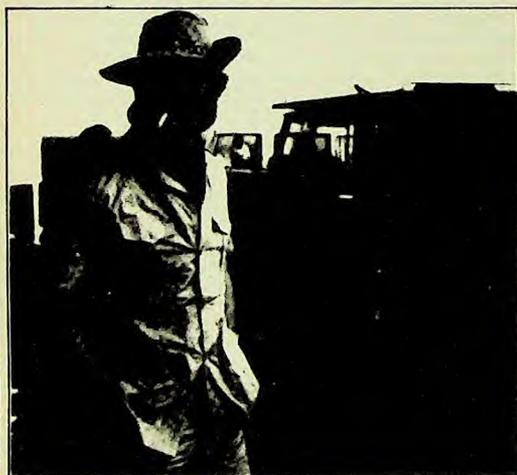
If your promo is selected, you'll know you've made it.



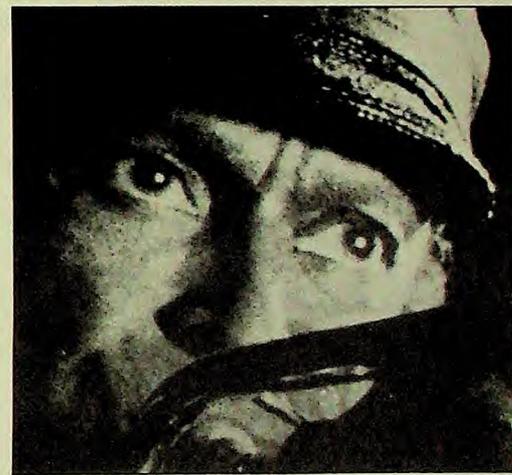
Final call for entries is January 31st 1986.



Frankie goes to Hollywood: Silver.



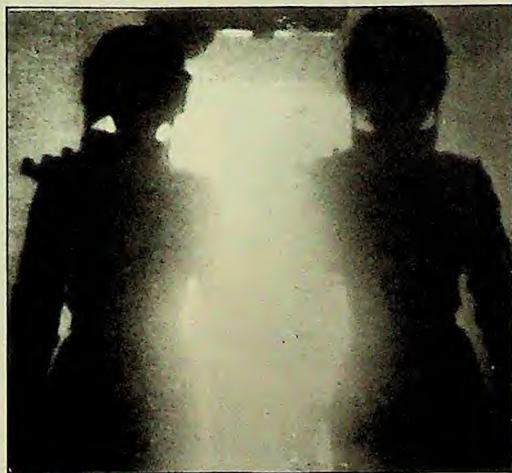
Ultravox: Silver nomination.



Miles Davis



Pat Metheny: Silver nomination.



Rush.



Queen.

MUSIC ON VIDEO

Lennon Live: PMI prepares NY tape

PICTURE MUSIC International is lining up John Lennon's Live In New York video for release

early next month. The 55-minute video was filmed in the city on August 30, 1972, and has been completely re-edited from the original negatives for

home video.

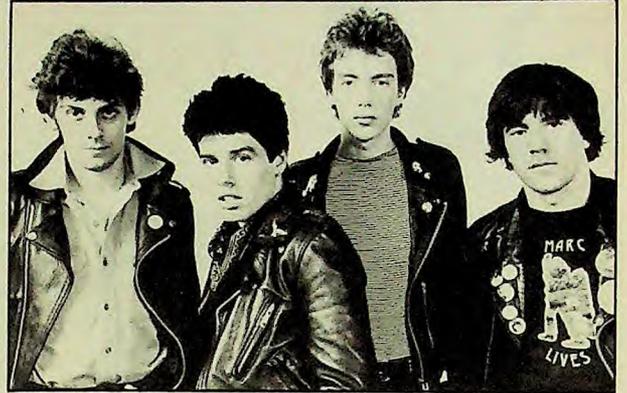
Originally produced by Joko Films and directed by Steve Gebhardt, the restricted 1985 version bears Yoko Ono's credit as executive producer, with Carol Dysinger directing and Gerard Meola producing.

Full track listing of the 14 songs: Imagine, Come Together, Instant Karma, Cold Turkey, Give Peace A Chance, Born In Prison, It's So Hard, Woman Is The Nigger Of The World, Sisters Oh Sisters, Well Well Well, Hound Dog, Power To The People, New York City and Mother.

Born In Prison is a duet with Ono, and the backing on all tracks was provided by The Plastic Ono Elephant's Memory Band.



LENNON and his executive producer, Yoko Ono.



STIFF LITTLE Fingers (above) rub shoulders with John Peel and Factory Records boss Tony Wilson on *Rough Cut & Ready Dubbed*, a video shot in 1980 but only now released on Cherry Red Films.

The 58-minute film was made by Dom Shaw and Hasan Shah, and includes footage of bands such as A Certain Ratio, Sham 69, Purple Hearts, Selector, Patrik Fitzgerald, Johnny G and Stiff Little Fingers, interspersed with interviews from Peel, Wilson, Jimmy Pursey, Jake Burns and Garry Bushell. Stiff Little Fingers contribute twin moments of glory with *Alternative Ulster* and *Suspect Device*.

Rough Cut & Ready Dubbed is available on Beta/VHS via PVG at a dealer price of £13.92.

Commercial breakthrough

HAVING COMPLETED the animation for the award-winning Dire Straits' promo *Money For Nothing*, Ian Pearson of post-production company Ruses decided to turn his hand to something still more complicated, and came up with the computer graphics for CBS' *Power Of Classic Rock* TV advertisements.

The animation was some of the most complex ever undertaken by Ruses, and involved a knight on horseback galloping in time to tracks such as *Born In The USA*, *Drive* and *The Power Of Love*. It was made possible by extensive use of one of the company's two Bosch FGS 4000 video graphics systems, and pushed the machine's capacity to the limit.

The TV promotion undoubtedly helped greatly in pushing the

album high into the Top 20, and commenting on the finished result, Don Reedman of CBS said: "This was one of the strongest and most original commercials for a TV promoted record. It visually captured the force and energy of the music and one simply remembered it."

Tip top Tina

TINA TURNER'S *Private Dancer* Tour video "swept the board" at the recent ACE Awards for cable programming in the US recently, winning Best Music Special, Best Performance In A Music Special (Tina Turner) and Best Direction Of A Music Special (David Mallet).

If it's Grace Jones, it's 
 If it's Billy Idol, it's 
 but whatever it is, if it's
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BILLY OCEAN is joined by Kathleen Turner (above) during the shooting of the video for *When The Going Gets Tough The Tough Get Going*, the theme from Turner's new movie — and follow up to *Romancing The Stone* — *Jewel Of The Nile*. The video was filmed at Brixton's Academy by the Keller Thronton production company and directed by Maurice Phillips. The single will be released by Jive Records on January 20.

Music On Video edited by JOHN BEST

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



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MUSIC WEEK

MUSIC
video

MUSIC WEEK

TOP · 30

OF 1985 (Based on Chart Positions)

TOP · 30

	Description (tracks)/Timings/Rec. Retail Price	Label	Distributor
1	WHAM!: The Video EP (5 tracks)/21 min/£14.99	CBS/Fox 3048 50	CBS/Fox
2	MADONNA: The Video EP EP (4 tracks)/18 min/£11.95	Warner Music WMV 3	Warner
3	U2: Live "Under A Blood Red Sky" Live (12 tracks)/61 min/£19.95	Virgin VVD 045	PVG
4	QUEEN: Live In Rio Live (16 tracks)/1 hr/£14.99	PMI MVP 99 1079 2	EMI
5	TINA TURNER: Private Dancer Tour Live (13 tracks)/66 min/£14.99	PMI MVP 99 1086 2	EMI
6	PAUL YOUNG: The Video Singles Compilation (5 tracks)/30 min/£14.99	CBS/Fox 6456 50	CBS/Fox
7	LED ZEPPELIN: The Song Remains ... Live (9 tracks)/2hr 7min/£20.00	WHV PEV 61389	WHV
8	AC/DC: Let There Be Rock Live (13 tracks)/1hr 34min/£19.95	WHV PEV 34073	WHV
9	KISS: Animalize, Live Uncensored Live (15 tracks)/1hr 29min/£19.95	Embassy EV 5606	CBS
10	IRON MAIDEN: Live After Death Live (14 tracks)/1hr 30min/£16.95	PMI MVN 99 1094 2	EMI
11	TINA TURNER: Private Dancer EP/17 min/£7.99	PMI MVS 99 0035 2	PMI
12	MEAT LOAF: Hits Out Of Hell Compilation/53 min/£13.95	CBS/Fox 3234 50	CBS/Fox
13	BAND AID: Do They Know It's Christmas 30min/£5.99	PolyGram 0411212	PolyGram
14	ULTRAVOX: The Collection Compilation/55 min/£13.91	Palace CVIM 14	PVG
15	VIDEO AID: Feed The World Compilation Compilation/1hr 30min/£14.99	Virgin VIDAID 102	Virgin

	Description (tracks)/Timings/Rec. Retail Price	Label	Distributor
16	PHIL COLLINS: No Jacket Required EP (5 tracks)/30 min/£11.95	Virgin VVC 095	PVG
17	GARY NUMAN: Berserker Tour Live (11 tracks)/58 min/£19.99	Peppermint 6121-5	Guild
18	KATE BUSH: The Single File Compilation (12 tracks)/50 min/£14.99	PMI MVP 99 1031 2	EMI
19	ELVIS COSTELLO: The Man Compilation (22 tracks)/1hr 5min/£19.95	Palace PVC 3009	PVG
20	DURAN DURAN: Arena Music Concert Video (10 songs)/60 min/£14.95	PMI MXP 99 1089 2	EMI
21	GENESIS: Live — The Mama Tour Live (10 tracks)/1hr 42min/£19.95	Virgin VVD 090	PVG
22	QUEEN: Greatest Flix Compilation (17 tracks)/60 min/£14.99	PMI MVP 99 1011 2	PMI
23	PAUL McCARTNEY: Rupert & The Frog Song Animation (3 tracks)/26min/£9.95	Virgin VVC 109	PVG
24	THE HITS VIDEO Compilation/1hr 30min/£13.95	CBS/Fox 3080 50	CBS/Fox
25	THE ROLLING STONES: Video Rewind Compilation/1hr/£13.91	Vestron MA 11018	PVG
26	LIONEL RICHIE: All Night Long Compilation (4 tracks)/35min/£10.95	RCA/Columbia RVT 10552	RCA
27	JIMI HENDRIX: Plays Berkeley Live (9 tracks)/50min/£19.95	Palace PVC 3008M	PVG
28	IRON MAIDEN: Behind The Iron Curtain Live (4 tracks)/30min/£14.99	PMI MVR 99 0039 2	EMI
29	KERRANG! VIDEO KOMPILATION Compilation (20 tracks)/1hr 28min/£19.99	PMI MVP 99 1077 2	EMI
30	GARY MOORE: Emerald Aisles Live (11 tracks)/1hr 7min/£19.95	Virgin VVD 055	PVG

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



Stand by Me

A PORTRAIT OF

JULIAN LENNON

Five months after the release of his debut album, JULIAN LENNON performed in front of an audience for the first time in his life.

Stand By Me captures Lennon's preparations for that special concert and subsequent American tour.

Live performances, spirited off-stage moments, and intimate reflections on his life, music and heritage create a revealing portrait of Julian Lennon.

Music includes: Let Me Be · Valotte · Lonely · Well I Don't Know · Day Tripper · Stand By Me · Too Late For Goodbyes

Distributed by Palace Virgin Gold. 01-539 5566



59 minutes
 VVD 099





Reviews

JULIAN LENNON: Stand By Me — A Portrait Of Julian Lennon. Virgin Video VVD 009. Dealer price: £13.91 excluding VAT. Running time: 55 minutes. To follow in the footsteps of a great musical talent is a daunting task, particularly when you are kin to the particular legend in question. Liza Minelli arguably has emulated some of the success and talent of her late mother Judy Garland; Julian Lennon still has a long way to go to attain his late father's creativity and success, but he's not without talent in his own right.

This new video, produced and directed by Martin Lewis, is a words-and-music insight into the life of Lennon junior. Filmed in San Francisco and Toronto, it shows him in rehearsal for his first concert tour last spring and onstage.

More interestingly though, it features an interview with Julian in which he talks about his late father. Yoko Ono, The Beatles and his childhood. Much of this interview has already received newspaper publicity which can only help the video's sales.

Watching Julian Lennon, you can't forget who his father was — the facial similarity is close (although he also as resemblance to his mother Cynthia) and as a musician, songwriter and singer he is a paler version of John Lennon.

There's no doubting that Julian Lennon is building up a considerable following in his own right, and not merely because of who he is. His debut album *Valotte* has sold 2m units worldwide and the fact that *Stand By Me — A Portrait Of Julian Lennon* includes his two hits *Valotte* and *Too Late For Goodbyes* can only bode well for the video's sales potential.

CW

FLESH FOR LULU: Live Flesh Jettisoned JE 144. Dealer price: £13.50. Considering that the in-concert format is not one of the best ways of transforming a band to the small screen, this video is still excellent entertainment.

Recorded at the Camden Palace

as part of the Trillion Live In London series, it effectively showcases the wonderful live Lulu experience despite the usual, unimaginative camera angles.

They cover a good selection of material, right from their first single, the epic *Roman Candle*, up to numbers from their latest album, with the fresh and bouncy *Laundromat* Kat being particularly effective. In-between they romp through the spine-tingling *Subterraneans* from their first album and nearly all of the mini-album, *Blue Sisters Swing*.

The *Lulus* finish with a wild version of the Stooges' classic 1970 (*Feel Alright*) — which is unavailable elsewhere — and ends with Nick Marsh among the audience, trouserless.

JS

DEPECHE MODE: Some Great Videos. Virgin Video VVD 103. Dealer price: £13.91 ex VAT. Running time: 46 mins. A true indie band, Depeche Mode's hearts are undoubtedly in the right place, but just as their well-meaning but ambitious lyrics are often naive, their visuals, likewise, dilute strong images for mass consumption.

Music that tinkers with tough, industrial sounds is matched by footage of marching serried ranks, flags, production lines, etc, but in the end Depeche Mode make the right compromises and sound and look a lot better than most mass-appeal pop bands.

More or less the video version of their recent greatest hits album, *Some Great Videos* skims over the early Vince Clarke pop-corn numbers, concentrating on the band's more recent history.

Full track listing: *Just Can't Get Enough*, *Everything Counts*, *Love In Itself*, *People Are People* (12-inch version), *Master And Servant*, *Blasphemous Rumours*, *Somebody*, *Shake The Disease*, *It's Called A Heart* and *Photographic* (live).

Like their music, the video gives a glimpse of a successful band that mixes big ideas with simple formulae... the Basildon leather boys deserve a lot more credit than they're usually given for straddling the often mutually-exclusive realms of serious music and fun.

DVE

MAGNUM: Magnum Live! Embassy EV 1227. Dealer price £13.50. Magnum are currently on the crest of a wave. Having headlined at Hammersmith Odeon last month and been well-received at the Donington Rock Festival in the summer, they are now enjoying the benefits of a solid and substantial following.

That is the reason why this video will most likely sell well. It doesn't have too many merits in itself except for the fact that it's a permanent record of a tidy if unoriginal outfit.

Magnum Live! is straightforward concert footage of a show at Camden Palace at the end of 1984; it captures the cramped, club atmosphere and conveys well the fact that the audience there were obviously well-impressed with

what they saw.

The sound quality is good as are the visuals, although neither contains much that is likely to inspire excitement. The end result, then, is gentle entertainment and pomp rock for the non-committed fan.

Genuine aficionados, though, are likely to be outraged by the fact that the cover artwork has the titles of the band's songs printed incorrectly. JC-M

VENOM: Alive in 85: Hell At Hammersmith. Embassy EV 1228. Dealer price £13.50. Venom have made a living out of overkill, but releasing three videos in one year is just too much of too much.

Hell At Hammersmith is more concert footage from Hammersmith Odeon and it's not particularly dissimilar from an earlier video

of concert footage from the same venue. The formula is the same — heads down, no nonsense stuff — and the music — Black Metal, Nightmare, Warhead, Welcome To Hell — is also distinctly familiar.

Taken out of context, the video is another classic piece of Venom product: loud, aggressive, direct, professional. With its intimate on-stage photography capturing the power of the band, it is visually interesting without having to resort to tricks or illusions.

Whether you like black/thrash metal or not, there's no denying that Venom do it better than many other exponents of the art. However, it's hard to see why the fans should fork out another 20 quid on this when, by and large, they've seen it all before. JC-M

Production line



SOME OF the team at the upgraded TP Video, looking towards a more music-based future.

TP Video launches Montage edit gear

COVENT GARDEN's newly-refurbished TP Video is launching what it claims to be the UK's first Montage picture processing system with a series of "hands-on" open days for directors and editors later in the month.

Reckoned to be "a great advance in editing technology", Montage provides the benefits of computerised, off-line editing, allowing access to individual frames and the completion of several "edited" versions of a sequence, so that the most satisfactory finished result can be chosen without cutting the film.

TP Video was taken over by Samuelson Communications in August, and has since added a freshly completed edit suite modelled on "top grade industrial video facilities houses". More pop promo work is anticipated.



SHAKING HANDS on the deal, managing director of The Video Collection Steve Ayres greets new commercial director Michael Gower.

Gower brings a broad-ranging experience of the video industry to his new post, having most recently worked as commercial sales manager at CBS/Fox. In his new position he will be aiming to break The Video Collection's range of budget-price films, childrens' titles and music videos into more multiple outlets following their successful introduction in Woolworths.

"The Video Collection will lead the video industry forward into new phase of its development and I anticipate playing a major part in assuring the company's success in this bold and imaginative new business," said Gower.

The Video Collection recently proved itself to be in the vanguard of low-priced music videos with the launch of *The Video Hits* compilation, which like the rest of the range retails at £6.99.



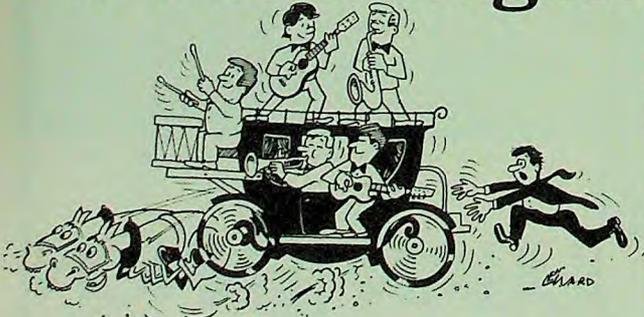
MARK ALCHIN has just joined special effects editing company Video Tape Recording (VTR) as an editor, and is already establishing himself with work on material for Grace Jones, Sade, John Parr, A-ha, The Untouchables and Julian Lennon.

Alchin began his editing career with local TV channels in Sydney, Australia, and has joined VTR "for the opportunity of working with the latest equipment".

PRODUCTIONS

Five Star (System Addict) RCA. Production co: Blue Mountain Films. Producer: Frazer Kent. Director: Sebastian Harris... **Floy Joy** (Weak In The Presence Of Beauty) Virgin. Production co: Moore Designarts Inc. Director: Mick Haggerty... **Marc Almond** (The House Is Haunted) Virgin/Some Bizzare. Production Co: Greenback Films. Director: Peter Christopherson... **Feargal Sharkey** (You Little Thief) Virgin. Production co: MGMM. Director: David Mallet... **Peter Frampton** (Lying) Virgin. Production co: Split Screen Inc. Director: Jim Yukich... **Simple Minds** (Sanctify Yourself) Virgin. Production co: Keefco. Director: Keith MacMillan... **Fra Lippo Lippi** (Shouldn't Have To Be Like That) Virgin. Production co: c/o Fugitive Films. Director: Sam Hodgkin... **ABC** (Ocean Blue) Phonogram. Production co: GLO. Director: Peter Care... **Michael St James** (Feel My Love) WEA. Production co: M-Ocean Ltd. Producer: Paul McNally. Director: Tim Broad... **Crow** (Geronimo) WEA. Production co: M-Ocean. Producer: Paul McNally. Director: Tim Broad... **Drum Theatre** (Living In The Past) Epic. Production co: Methods Of Media. Producers: Paul Trybits/Peter Spencer. Director: Jeff Baynes... **Picnic At The Whitehouse** (We Need Protection) Portrait. Production co: ROAR Enterprises. Producer: Robert Sidaway. Director: Clive Richardson... **Clannad** (In A Lifetime) RCA. Production co: Midnight Films. Producer: Paul Spencer. Director: Meiert Avis. Location: Co Donegal. ● In order for this section to be as informative as possible please submit full details of all promos in progress at the earliest convenience to John Best.

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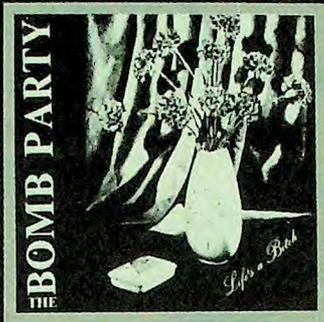
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TOP SINGLES OF 1985

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1			SHE SELLS SANCTUARY	The Cult	Beggars Banquet BEG 135(T) (W)
2			BLUE MONDAY	New Order	Factory—(FAC 73) (I/RT/P)
3			UPSIDE DOWN	The Jesus and Mary Chain	Creation CRE 012 (I/RT)
4			RAIN	The Cult	Beggars Banquet BEG 147(T) (W)
5			AIKEA-GUINEA (EP)	Cocteau Twins	4AD (B)AD 501 (I)
6			THE PERFECT KISS	New Order	Factory FAC 123 (I/RT/P)
7			ST SWITHINS DAY	Billy Bragg	Go! Discs 10767 (I/RT)
8			IRONMASTERS	The Men They Couldn't Hang	Imp/Demon IMP 005 (MW/I/RT)
9			HOW SOON IS NOW?	The Smiths	Rough Trade RT(T) 176 (I/RT)
10			SHAKE THE DISEASE	Depeche Mode	Mute 7BONG 8(12)—BONG 8 (I/RT/SP)
11			MEGAREX	T.Rex	Marc On Wax (12)TANX 1 (SP)
12			THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/MW)
13			PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I)
14			JAMES II (HYMN FROM A VILLAGE)	James	Factory FAC 119 (I/RT/P)
15			SHAKESPEARE'S SISTER	The Smiths	Rough Trade RT(T) 181 (I/RT)
16			MY BABY JUST CARES FOR ME	Nina Simone	Charly CYZ 7112 (12)—CYZ 112 (CH/MW)
17			SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
18			DIRTY OLD TOWN	The Pogues	Stiff BUY(IIT) 229 (E)
19			THE PEOPLE'S LIMOUSINE	The Coward Brothers	Imp/Demon IMP 006 (MW/P)
20			MOVIN'	400 Blows	Illuminated ILL 61(12) (P)
21			VILLAGE FIRE	James	Factory—(FAC 138) (I/RT/P)
22			BUBBLING	Aswad	Simba—(12 SIM 101) (JS/E)
23			SUB-CULTURE	New Order	Factory FAC 133(T) (I/RT/P)
24			RESSURECTION JOE	The Cult	Beggars Banquet BEG 122(T) (W)

TWO BIG RELEASES FOR THE NEW YEAR

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AREA E 01-561-4422 S. ENGLAND, S.W. ENGLAND, CHANNEL ISLANDS & LONDON.

25	COLD TURKEY	Sid Presley Experience SPE 41 (I/RT)
26	NELLIE THE ELEPHANT	The Toy Dolls Volume VOL(T) 11 (I/P)
27	CAN YOUR PUSSY DO THE DOG?	The Cramps Big Beat NS(T) 110 (P/MW/I/JS/W/JS)
28	IT'S CALLED A HEART	Depeche Mode Mute 7BONG 9 (12)—12BONG 9 (I/RT/SP)
29	THAT JOKE ISN'T FUNNY ANYMORE	The Smiths Rough Trade RT(T) 186 (I/RT)
30	STRIKE	Enemy Within Rough Trade RT(T) 151 (I/RT)
31	LAND OF HOPE & GLORY	Ex Pistols Virginia/Cherry Red (12)PISTOL 76 (P)
32	THE BOY WITH THE THORN IN HIS SIDE	The Smiths Rough Trade RT(T) 191 (I/RT)
33	IT'S IT'S THE SWEET MIX	Sweet Anagram/Cherry Red (12)ANA 28 (P)
34	TINY DYNAMINE (EP)	Cocteau Twins 4AD—(BAD 510) (I/RT/P)
35	RATS	Subhumans Blurgun FISH 10 (I)
36	THE MOON IS BLUE	Colourbox 4AD (B)AD 507 (I/RT/P)
37	DAY AND NIGHT	Balaam and the Angel Chapter 22 CHAP 37 (12)—CHAP 3 (I/Nine Mile)
38	ALL DAY LONG	The Shop Assistants Subway Organization SUBWAY 1 (I/RE)
39	DEATH OF THE EUROPEAN	The Three Johns Abstract (12)ABS 034 (P)
40	THIS IS NOT ENOUGH	Conflict Mortarhate MORT 8 (I/J)
41	THE BATTLE CONTINUES (EP)	Conflict Mortarhate—(MORT 15) (I/J)
42	WELL WELL WELL	The Woodentops Rough Trade RT(T) 167 (I/RT)
43	BONZO GOES TO BITBURG	The Ramones Beggars Banquet BEG 140(T) (W)
44	THE WIND OF CHANGE	Robert Wyatt with the SWAPO Singers Rough Trade RT(T) 168 (I/RT)
45	THE PRICE	New Model Army Abstract (12)ABS 028 (P)
46	WASH IT ALL OFF	You've Got Foetus On Your Breath Self Immolation/Some Bizzare (WOMFGH 8.12) (I/RT)
47	CRUISER'S CREEK/LA	The Fall Beggars Banquet BEG 150(T) (W)
48	ECHOES IN A SHALLOW BAY (EP)	Cocteau Twins 4AD—(BAD 511) (I/RT/P)
49	RADIO AFRICA	Latin Quarter Rockin' Horse RHT(T) 102 (C)
50	ROAD TO RACK AND RUIN	King Kurt Stiff BUY(IIT) 230 (E)

TOP ALBUMS OF 1985

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1			HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 69 (I/RT)
2			MEAT IS MURDER	The Smiths	Rough Trade ROUGH 81 (I/RT)
3			TREASURE	Cocteau Twins	4AD CAD 412 (I/P/RT)
4			LOW-LIFE	New Order	Factory FACT 100 (I/P/RT)
5			RUM, SODOMY & THE LASH	The Pogues	Stiff SEEZ 58 (E)
6			DREAMTIME	The Cult	Beggars Banquet BEGA 67 (W)
7			NIGHT OF A THOUSAND CANDLES	The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)

8	LOVE	The Cult Beggars Banquet BEGA 65 (W)
9	THE SINGLES 81-85	Depeche Mode Mute MUTEL 1 (I/RT/SP)
10	SMELL OF FEMALE	Cramps Big Beat NED 6 (P/I/MW)
11	GAS FOOD LODGING	Green On Red Zippo/Demon ZONG 005 (MW/P)
12	NATIVE SONS	The Long Ryders Zippo/Demon ZONG 003 (MW/P)
13	VENGEANCE	New Model Army Abstract ABT 008 (P)
14	IT'LL END IN TEARS	This Mortal Coil 4AD CAD 411 (I/P/RT)
15	ONE POUND NINETY NINE — A MUSIC SAMPLER . . .	Various Beggars Banquet BBB 1 (W)
16	WHAT DOES ANYTHING MEAN? BASICALLY	The Chameleons Statik STAT LP 22 (P)

17	BAD INFLUENCE	The Robert Cray Band Demon FIEND 23 (MW/P)
18	COLOURBOX	Colourbox 4AD CAD 508 (I/P/RT)
19	LIVE	The Original Pistols Receiver RRLP 101 (I/Nine Mile)
20	TALK ABOUT THE WEATHER	Red Lorry Yellow Lorry Red Rhino RED LP 50 (I/Red Rhino)
21	A DISTANT SMILE	Tracey Thorn Cherry Red M RED 35 (P)
22	THE MINI ALBUM	The Sex Pistols Chaos APOCA 3 (I/Backs)
23	RED ROSES FOR ME	The Pogues Stiff SEEZ 55 (E)
24	CHRONICLES OF THE BLACK SWORD	Hawkwind Flickknife SHARP 033 (SP)
25	THE FIRST BORN IS DEAD	Nick Cave And The Bad Seeds Mute STUMM 21 (I/RT/SP)

MARKETPLACE

EQUIPMENT

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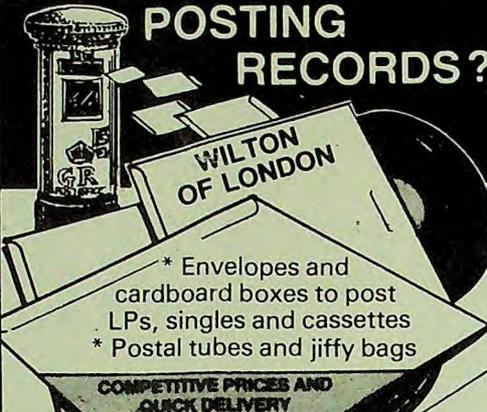
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*A Beggars Banquet Communications Label

DISCS

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ADVERTISING IN MUSIC WEEK MARKETPLACE REALLY WORKS!

INDEPENDENT LABELS

LP REVIEWS

THE ICONS: Art In The Dark. Press. P4008. Distribution: RT/Cartel. Some sharp songwriting, nice touches of trumpet and fine vocals elevate Athens, Georgia's Icons above being just another REM soundalike band, to the level where, at their best, they can equal that sort of quality.

THE FITS: Fact Or Fiction. Trapper. FIT 3. Distribution: Red Rhino/Cartel. A cut above most punky thrash by virtue of a big rock 'n' roll sound and a neat line in melodies, à la Outcasts. A 7-tracker made up of As and Bs of their recent singles, dead old-fashioned sounding, but fine nonetheless.

SNAKE CORPS: Flesh On Flesh. Midnight Music. CHIME 00145. **SUDDEN AFTERNOON:** Dancing Shadows. Midnight Music. CHIME 00165. Distribution: RT/Cartel. Ex-Two Minds Crack, Sad Lovers & Giants and Rudimentary Peni team up as Snake Corps for an LP of decent darkly atmospheric post-Banshees guitar rock, that will do their reputation no harm whatsoever, if firmly within accepted confines. Sudden Afternoon are more electronically based, but bear the same hallmarks of a trad-rock upbringing.

A barrel-full of indie releases set for 1986

Revolver hot shots

THE REVOLVER arm of the Cartel kicks off the New Year with a weighty batch of releases covering everything from the hardest hardcore to hi-burg disco, all points in between.

Exit 13 are made up of ex-Mekons, New York New Yorkers and Style Councilors, and they have their debut single, Fields Of Joy, out as a 7-inch on their own Squad label.

Just out on the Womad label is the Womad Talking Book Volume Two: Africa, which includes music from all over the continent that is emerging in the way the Caribbean did a decade ago. Among those making contributions are the Burundi Drummers, Souzy Kassaya, Somo Somo, Thomas Mapfumo & The Blacks Unlimited and the Afro-German amalgum The Unknown Cases.

And speaking of Caribbean rhythms The Mad Professor has a new LP, A Caribbean Taste Of Technology (Dub Me Crazy Part Six), just out on his own Ariwa Sounds label.

Meanwhile on the punky side of things, The Depraved have an LP, Come On Down, on Cor; Ipswich's Condemned 84 have a mini-album, Battle Scarred, out on Oil, with a retail price of £2.99. Abrasive Wheels have a re-issued LP, When The Punks Go Marching In, on the non-existent Riot City label; and Australia's Vicious Circle have a 15 track LP, The Price Of Progress, again on Cor.

More ammunition from Revolver next week.

All that indie jazz

CALLIGRAPH RECORDS has approached 1986 with plans to establish itself as the UK's top specialist jazz label. The label released five albums last year but will have doubled the size of its catalogue by early spring; upcoming releases include an album by UK jazz stalwarts Wally Fawkes and Ian Christie with American blues musician Al Casey, plus new LPs by singer Maxine Daniels and US gospel team, The Johnny Thompson Singers.

Calligraph was set up by Humphrey Lyttleton and Paul Rodriguez, and has released titles by Bruce Turner, Stan Greig, and Humphrey Lyttleton with Helen Shapiro (a tribute to Duke Ellington's music - Echoes Of The Duke), and a live album, Humph At The Bull's Head.

Tracking...

FIRST RELEASE on El Panzon Records is a 3-track 7-inch single Poorboy Shuffle by London "tex-mex" band The Poorboys - distribution is likely to be through Rough Trade... White Door have re-released "the one that got away", Jerusalem on Clay Records, which has been getting Radio One airplay and has been a powerplay on Luxembourg. Distribution is through Pinnacle... New product from Northwood Records includes two albums from The Riverside Trio (Flat Broke) and Red Hot 'n' Blue (Wait 'n' See). Distribution is through Backs and the Cartel (Northwood Records, PO Box 53, Ilford, Essex IG5 2AL)... Paulette Tajah, who had a reggae hit with her cover of the Deniece Williams song 'Cos You Love Me Baby, has a new single, Glad You're Around on the Exclusive label, produced by Anthony Brightley (Exclusive, Exclusive House, 96 Old Street, London EC1V 9AY - 01-608 1246)... The Magnum Music Group has scheduled a number of albums by classic blues artists, the first of which will be Shake That Thing by Mississippi John Hurt, the guitarist and singer who died in 1966... Vinyl Cuts Records' December releases include a single Hold Your Head Up High by We're Only Human and an album From The Inner Depths by Wasted Youth (a collection of old and new material). Distribution is through Jungle Records... Bristol rock band Fear Of Darkness kick off this year with a 4-week college tour which ties-in with the release of their 7-track album The Virgin Land on Embryo Records, distributed through Revolver and the Cartel... Publishing company Radioman Music has started its own indie label, Radioman Records, run by Tony Baggett, who has been heading up the company, and John Clare previously with Dead Dog Records. First release is Set Me Free by John Laine, available from this week (11). Radioman Records, PO Box 178, 21 Courtfield Gardens, London W13 0HS (01-998 7878).

BLACKWING

THE RECORDING STUDIO

TELEPHONE 01 261 0118

Edited by CHRIS WHITE

MARKETPLACE

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APPOINTMENTS



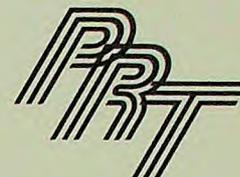
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person who is fluent in French and English and possibly one other European language.

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Please apply in writing enclosing a full C.V. to: Josephine Nestor, Virgin Records, Kensal House, 553/579 Harrow Road, London W10 4RH.

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RECORD COMPANY

REQUIRE

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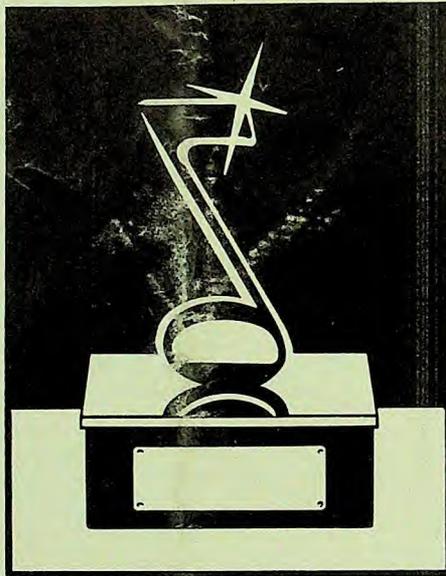
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New Category
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New Category
- Top Compilation Album Award
- Top Recording Studio Award
New Category
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- Top Producer (Albums) Award
- Top Producer (Singles) Award
- Top Director Award (Music Promo Videos)
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