

MUSIC WEEK

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Fair play for indies: IPI outlines plans

THE STEERING committee of the Independent Phonographic Industry (IPI) has met for the first time and has set a plan of action aimed at improving the lot of the indie label sector in the UK.

The IPI, set up as a successor to the crashed Independent Labels Association, now has a definite policy of change that it will be working towards. Among the areas where it will be trying to instill a new approach are:

- PPL — The IPI will try to "obtain a fairer distribution of needletime". It also wants an IPI representative on the PPL board.
- MCPS — The IPI will seek to open a dialogue with MCPS re-

garding "the unsatisfactory system whereby publishing royalties are payable upon pressing for most labels and upon sales by selected companies."

- Indie charts — The steering committee felt that the present system of compiling the *Music Week* indie chart was unsatisfactory and agreed that the subject would be discussed at length at the next meeting.

- PRS — The committee "registered its dissatisfaction with the present structure of membership criteria for publishers".

- Airplay — "Airtime accorded to independents was unreasonably low," said the committee. A meeting would be sought with the BBC to discuss a system "en-

suring greater representation for the indies".

The committee also agreed to send a deputation to the BPI to try to establish "a cordial relationship and explore the possibilities of the two organisations working together".

The members of the steering committee, announced for the first time at the meeting, are: IPI chairman and chief executive Len Beadle; Phil Waller of Record Company Services; Adrian Fairers of Waterfall Records; Gerald Mahlowe of Grass Roots Publishing; Mick Parker of Gateway Studios; Geoff Kite of Lasgo Exports; Roger Bateson of COPS; Beverly Beadle, music education consultant Dave Ward and Pinnacle general manager Dave Whitehead.



CONCLUDING THE deal to launch D Sharp, a new classical distribution company, are (l to r): Peter Smith, Steve Mason, Trevor Eyles and John Deacon.

Deacon, Mason launch classical distributor

A NEW classical distribution company is being set up by John Deacon, who founded the Conifer Records operation and quit the company last year, and Steve Mason of the new Pinnacle Records distribution company.

Called D Sharp, the new company will be a 50-50 venture between Deacon and Mason and will be run autonomously of Pinnacle while utilising its distribution facilities. It will start up on August 1, trading from Pinnacle's Orpington depot.

Former Conifer operations manager Peter Smith joins Deacon as director and general manager of D Sharp which will

aim to provide UK classical independents with a distribution service "comparable to the majors but with the repertoire expertise and enthusiasm of an independent".

It will offer a similar service to foreign producers and labels and will build an in-house label for composers and artists.

Smith said: "It is a unique and timely marriage. We will have at our disposal a modern 20,000 square feet warehouse supported by a fully integrated and powerful computer system, which, combined with Deacon's outstanding experience in classical music, will ensure our success."

Chrysalis plc to deal at £2 per share

PUBLIC DEALING in Chrysalis plc will begin on Tuesday, July 23, when 4.3m shares will be offered at 200p per share — assuming MAM shareholders approve the proposed merger with the Chrysalis Group at an extraordinary general meeting on July 10.

The boards of MAM and Chrysalis announced this week that they have now signed a formal merger agreement, although MAM non-executive director D A Landau took the unusual step of disassociating himself from the information contained in the circular to MAM shareholders.

The offer for sale of Chrysalis plc will capitalise the new company at £52.3m and will raise £6.75m new money to be used for expansion, but the core of the company will remain in the record business and the most likely area for development will be in establishing subsidiary companies overseas.

APRS attendance up

NEARLY 5,000 visitors registered for last week's APRS 85 held over three days at the Kensington Exhibition Centre — 1,000 more than at last year's event.

While much of the new product being shown by the 192 exhibitors had already been unveiled at Hamburg, Montreux or Anaheim,

a number of important items of hardware — and computer software — were being shown in the UK for the first time.

"It has been a very busy and very successful exhibition," said APRS chairman Mike Beville, who revealed that negotiations were under way to hold next year's event at Olympia 2.

Chinese meet with IFPI

THE MAN in overall charge of the Chinese record and video industries, Kong Mai, was due to address the IFPI council meeting in Geneva on Thursday (20).

It was hoped that Mai, the secretary-general of the ministry of radio and television, would give an indication of how close his country is to being totally accessible to Western music.

The two-day council meeting was also due to discuss further international anti-piracy measures, home-taping and the growing music video market.

Considerable interest was shown in the recently established Studio Link-Up service, with a further 12 studios signing up. "There has been tremendous enthusiasm from both record companies and studios," said Richard Gwynn of Gwynn Williams Viewdata, who was giving running demonstrations of the Prestel-based service throughout the show.

The newly-formed APRS Producers Guild held a well-attended meeting during the show. The aims of the Guild, according to producer/member Tony Swain, are "to establish better communications between ourselves, studios, manufacturers and record companies."

Elton: 'missing million'

ELTON JOHN and Bernie Taupin lost around £1m in foreign royalties through money siphoned off by subsidiaries of Dick James Music, it was alleged in the High Court last week.

John's barrister, Mr Mark Littman QC, said Dick James personally oversaw the diversion of funds. John and Taupin are seeking to have two agreements with DJM set aside and to have copyrights signed away under the contracts returned to them. The action is now in its third week and is expected to run until the end of July.

James maintains that there is no case against him as an individual and he denies that the contracts were in any way improper. Details of his defence will appear in a subsequent issue of *Music Week*.

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NEWS

RODNEY BURBECK concludes his reports from the Billboard IMIC conference in Munich

The future in a listening bank

FUTURE SHOCK has been a recurring theme at IMICs in recent years and while Chris Wright opened the 1985 conference warning that record companies may end up just selling black vinyl, it concluded with the new buzz-words "personal programming" ringing in delegates' ears. Personal programming would eliminate black vinyl — and, for that matter, silver CDs — and possibly retail outlets.

Instead of buying records, the consumer would select tracks from a central data bank and download them either into his home, or in a "shop", via interactive cable.

Or as US social studies futurologist Dr Herbert London told IMIC: "By utilising a personal computer, a TV set, fibre optic cable and a mainframe, the day of personal entertainment programming is on the near horizon."

Home-taping cure

THE RECORD industry would prefer to find a technical remedy to prevent home-taping than have a blank tape and hardware levy, IFPI director general Ian Thomas told IMIC. "A levy is not a remedy, but a technical remedy must remain a dream as we cannot even talk to the manufacturers of the hardware about the problem."

"The key to the future is personal programming where the listener/viewer is in control rather than the producer or channel manager.

In an earlier seminar, IFPI legal adviser Beatrice von Silva Tarouca-Wagner also warned of a future when people would not buy records, or music videos, but would watch cable or satellite TV. Her message was that rights holders must ensure that income is generated from other uses of their material to compensate for losses in traditional markets.

PolyGram president Jan Timmer, though, plumped for a future based on digital optical laser disc player as the "heart of home entertainment".

On the other hand, Wilhelmus Andriessen of BASF, not unnaturally predicted a continuing future for the compact cassette, with digital tape around the corner and a "black-box" machine with five-hour storage and time-shift audio recording a possibility.

It was left to Music Box chairman Charles Levison to sum up the future as he saw it with the battle lines drawn, not so much between tape and compact disc, but between the retail of form of distribution and distribution direct to the home. "This does not necessarily mean an end to the industry as we know it, but a re-thinking of the industry," he said.

Exploiting music video

THERE IS a retail market for music videos but it is still developing and artists and their managers should not expect too much from it, according to Videofarm MD, Mike Heap, speaking during an IMIC session on marketing video music.

"There's no point demanding \$1m for the video rights — to justify that you've got to sell 150,000 video cassettes and few artists can do that," said Heap, adding that in the UK the average sales of a music video cassette are around 3,000-4,000 units.

The future for music video is in a sales, rather than rental, market and releases should allied to an event in the artist's career.

Heap urged companies to exploit more ways of promoting music video cassettes treating them like records.

WEA International chairman Nesuhi Ertegun said his company had just committed to making special music video programmes with 20 of its artists. "Artists have a great desire to be seen around the world on long-form video and we'll do it for them," he said.

TV timing

UNWANTED TELEVISION exposure for promotion videos in territories where the relevant record is not yet released, or in countries which take several months to break a record, was condemned as potentially damaging during an IMIC session on video promotion.

The problem is caused by the "footprint" of satellite broadcasts which beams the signal across Europe. WEA International chairman Nesuhi Ertegun described it as a "great danger", upsetting timing and damaging sales.

IFPI legal adviser Beatrice von Silva Tarouca-Wagner said that if a company makes a video available to a cable/satellite operator it must face the fact that it may be seen in the entire footprint of the signal. If that proves a problem it should withhold the video: "Either you have exposure in the entire footprint or none at all."

Marcus Bicknell, Music Box director of sales and marketing, said that it was possible to send signal to a cable company in selected territories which could record the programme and show it at a later date.

Piracy plea

COINCIDENTALLY echoing the theme of BPI director general John Deacon's annual report (MW June 15), Robert Summer, president of RCA Records and newly-elected chairman of the Record Industry Association of America (RIAA), made a fervent plea for all-industry support to combat piracy and home-taping.

"The practice of home-taping is not cutting so deeply that there must be uncertainty as to the viability of the pre-recorded music business as we know it. The artist may, one day, rue his passivity in this fight," he said.

Summer urged a vigorous campaign "to educate the public to its self-interest in protecting works of authors and performers". And he pledged RIAA financial support for the campaign, while looking to artists, rights holders and retailers to join in the effort.

This public education campaign is even more urgent, he said, in view of the technical quality of the compact disc (the perfect master for home-copying).

American Commentary



Too suggestive for words?

From BRIAN CHIN

NEW YORK — Though far less than a groundswell of public outrage (compared to, say, the reaction against drunk driving), there is considerable music industry attention being paid to a loosely-formed group of Washington DC socialites protesting at lewd and suggestive pop song lyrics. Songs such as Prince's Darling Nikki and Sheena Easton's Sugar Walls (co-written pseudonymously by Prince) have been dubbed "porn rock" by that group and other parent and teacher organisations. Some are calling for a voluntary label-imposed rating system whereby record companies would flag records containing violence, sex, profanity or vulgarity.

Clearly, massive repackaging of jazz and blues material would be necessitated by any such ruling.

Response by record companies and radio programmers has been cautiously respectful, lest this suggestion actually grow into a popular movement or witch hunt.

Accordingly, Edward O Fritts, president of the National Association of Broadcasters, has sent communications to both labels and radio stations outlining the parents' concerns and suggesting that songs lyrics be supplied with each release sent to radio for airplay.

WINDING UP her first-ever tour at Madison Square Garden, Madonna told the crowd: "The next time you see me, I will have evolved into a totally new life form. And you will still wonder why I have this effect on you."

Indeed, the young vocalist and fashion plate has attracted some of the most psychologically fascinating press attacks ever seen — notably in the *New York Times*, which appeared to receive her basically innocuous show here as a grave insult. (The predictably dressy audience danced all the way through, and knew each and every word.)

But the more obvious void in her live act was Madonna's inexperience in establishing a performing rapport with the audience, making the show rather samey.

Even though she sang hit after hit, there was a curious lack of momentum to the evening — proving that image, even in the age of music video, is not yet a substitute for personality.

Nevertheless, Madonna's song from the film *Desperately Seeking Susan*, *Into The Groove*, was another one for the record books: it was not released in any form except a promotional video clip for more than a month, during which time radio stations responded to the avalanche of listener requests by airing the audio track of the promo clip, obtained from a variety of informal sources.

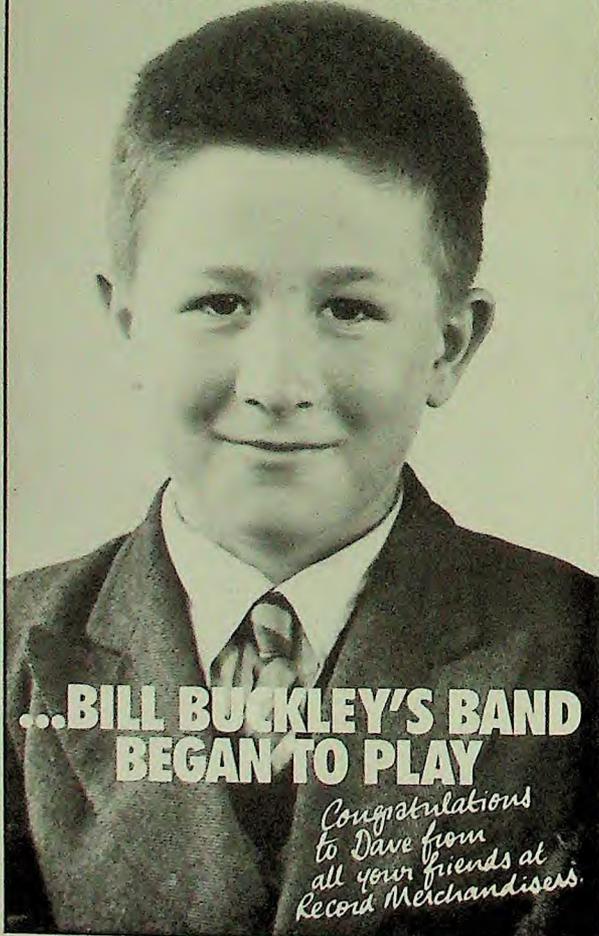
The song is even now available only as the official B-side of the Angel 12-inch, and will be released in no other format, keeping it off the pop charts.

CLARIFYING THE technical issues raised on PCM in last week's column: PCM does in fact record material digitally, notes *Ira Mayer*.

The sampling rate for PCM isn't as high as for CD, but experts say that few consumers would ever detect a difference. In fact, the frequency response using this encoding system is somewhat better than CD — and some who have listened under non-convention conditions say the sound is "warmer" than CD.

As noted previously, the 8mm video systems displayed at the summer Consumer Electronics Show boasted up to 24 hours of digital audio on a single tape. The promised report on other hi-fi trends at CES will appear next week.

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ISSN 0265-1548

A Morgan Gramplan plc publication

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Incorporating Record & Tape Retailer and Record Business

Greater London House
Hampstead Road
London NW1 7QZ
Tel: 01-387 6611

Telex: 299485 MUSIC G

SUBSCRIPTION RATES:
UK £42, Eire £45, Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190

Subscriptions/Directory:
Jeanne Henderson,
Royal Sovereign House,
40 Beresford Street,
London SE18 6BO.
Tel: 01-854 2200.

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Rodney Burbeck
DEPUTY EDITOR/
INTERNATIONAL MUSIC
PUBLISHING: Nigel Hunter
GROUP PRODUCTION
EDITOR: Danny Van Emden
SPECIAL PROJECTS
EDITOR: Jim Evans

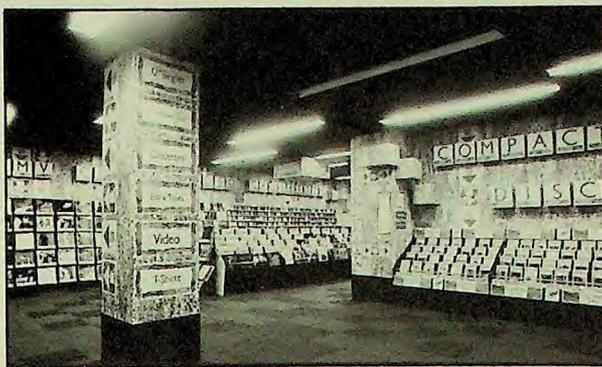
NEWS EDITOR:
Jeff Clark-Meads
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ASSISTANT RESEARCH
MANAGER: Lynn Facey
ASSISTANT: Janet Yeo
CONTRIBUTORS: Jerry Smith,
Nicolas Soames, Alan Jones,
Barry Lazell, James Hamilton
US CORRESPONDENT: Ira Mayer,
c/o Presentation Consultants Inc,
2 West 45th 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
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PROMOTIONS EXECUTIVE:
Angela Fieldhouse
MANAGING DIRECTOR:
Jack Hutton
PUBLISHING DIRECTOR:
Mike Sharman

HMV: £100,000 for new image

HMV IS taking on a new corporate image, a style called Fax 'n' Frottage, and a bold new company strapline, "The World's Best Music Stores". The new style will include in-store decor, staff shirts and carrier bags and will extend to television, press and poster advertising. Refurbishment of the chain's 40 shops is now nearing completion and is expected to cost an estimated £100,000.

The image has been created using lettering distorted by a facsimile machine — "Fax" — and a montage of rubbings — "Frottage". Designer Bill Procter of Yellowhammer used rubbings of a paving slab, a speaker grille and a snakeskin handbag to produce the effect.

HMV marketing manager Tony Hirsch says the change of style has been brought in to keep the chain up to and ahead of fashion trends. He commented: "The key plan is to re-affirm the store's strong links with the highly fashion-conscious 13-25 age group, the core record-buying market."



HMV'S NEW Fax 'n' Frottage style.

Hirsch claims the strapline is justified because Tower Records, owner of the world's largest record store, modelled its huge New York outlet on HMV's Oxford Street shop which Tower described as "the world's best record store". Hirsch adds that he believes that attitude is reflected among retailers and record buyers.

Musical Chairs

TIM READ is to succeed John Preston as Polydor's marketing director. He was formerly marketing manager and takes over following Preston's promotion to managing director.

David Cobb, formerly A&R manager at Arista, has joined Warner Bros Records (US) as UK A&R manager as part of the company's commitment to A&R in the UK.

FORMER HEAD of international operations for Arista Records, Gordon McKenzie, has been appointed central marketing manager at EMI, Music Europe & International... Debby Lee has joined Rhythmic Records as publicist... Chris May, previously press officer for Celluloid Records, has been appointed press officer for Streetwave/Street Sounds Records although he will continue to be involved with Celluloid press... producer and musician Paul Riley has joined Demon Records as A&R manager... Brian Stevens has been appointed international account manager at A&M. The company has also appointed two new area field supervisors: Phil Millington (north) and Kathy Hill (south). Debbie Bennett has joined A&M as publicity manager from EMI.

Spirit moves to WEA

SPIRIT RECORDS has switched distribution from PRT to WEA, keeping in line with its trading partner, Proto Records.

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Promoters rally for Live Aid

THE TASK of laying on a show for the largest audience in the history of music — as the Live Aid concert on July 13 will be doing — is requiring unprecedented levels of organisation and co-ordination.

The main burden of problems is falling on Harvey Goldsmith and Maurice Jones, the joint promoters who probably have more experience of outdoor music than any other two people in the UK.

Jones, who runs the annual Donington Rock Festival, commented: "The Live Aid show is requiring a lot more effort than anything else I have ever done but in different directions. This

concert cannot be compared with any other concert that has ever happened. This is the biggest thing that the music industry has ever seen and the problems are totally different to anything that's gone before."

Asked if the combined expertise that Live Aid represents would mean a smooth run, Jones replied: "We'll see at the end of the day, but everybody is very positive about the concert and about the charity it will be raising money for."

The UK end of the operation at Wembley Stadium will involve an on-site staff of around 2,000 and will use the same sound system that performed admirably at

Donington last year. The television link-up with the US part of the show, being staged at the John F Kennedy Stadium in Philadelphia, is being overseen by BBC producer Michael Appleton and has been achieved through co-operation between the BBC and ABC and MTV in the US.

There will be no record or video release after the concert, though. Organiser Bob Geldof says that persuading bands to play was made simpler because negotiations were not complicated by record or visual rights. Among those who have already confirmed they will appear are The Who, Paul McCartney, Queen, Paul Young and U2.

Heavenly support

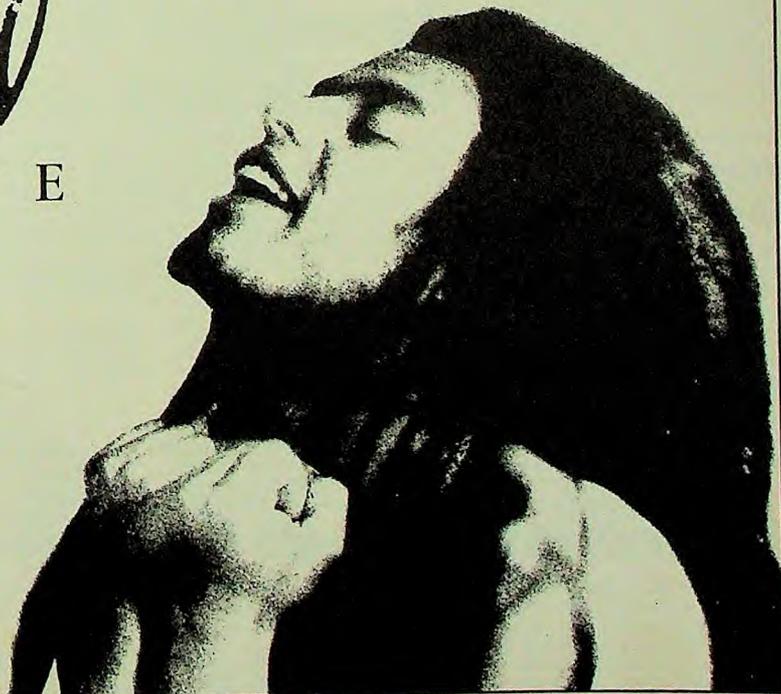
K-TEL IS spending £1/4m on television advertising in support of Made In Heaven, an 18-track gospel/inspirational compilation featuring Philip Bailey and The Isley Brothers. The drive begins in the Central area on July 1 and rolls out nationally a week later.

Maxi Priest

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NEWS

Why BPI 'wants home taping legalised'

A BARRISTER told the High Court last week that the BPI wanted home-taping legalised to justify its claim for a blank tape levy.

Mr Anthony Grabiner QC, representing Amstrad Consumer Electronics plc, made the statement on the third day of the action between the audio equipment manufacturer and the BPI. Amstrad is asking the court to declare that it has acted lawfully in selling twin cassette deck systems that enable home-tapers to record from one tape to another at high speed.

Amstrad brought the case after the BPI wrote to the UK's 11 top electrical retailers warning them against selling the twin-deck systems.

Mr Grabiner told judge Mr Justice Whitford in the High Court in London that, as a means of paving a way for the tape levy, the BPI had already abolished its system of offering a home-taping licence. But, despite these moves, the BPI was opposing

Amstrad's claim for a declaration, alleging that the sale of the machines was an unlawful incitement to people to break the copyright laws. BPI had also launched an action for damages, he said.

Mr Grabiner went on that the BPI had also formally complained about the company's advertising, but both the Advertising Standards Authority and the IBA had rejected these complaints.

"They were rejected primarily on the ground that it is lawful to advertise features and capabilities of lawfully-constructed appliances," he said. BPI had made a conscious decision not to enforce copyright laws against home-tapers and therefore could not seek to have Amstrad's decks declared unlawful.

BPI barrister Sidney Kentridge QC stressed the BPI's belief that the style of marketing and advertising used by Amstrad was an incitement for people to tape copyright material. He presented a dossier of newspaper and magazine advertisements and

showed the court a video of an Amstrad television commercial. Asked by Mr Kentridge if he had noticed the copyright warning that had appeared on the screen, the judge replied: "Yes, because I was looking for it."

The BPI called as witnesses three members of the public who had bought the Amstrad machines. They had been granted immunity from action under the Copyright Act, the court was told.

The witnesses said they had been attracted by Amstrad's advertising and that the equipment's low price was a factor in their choosing it. One witness was specifically interested in the twin cassette facility; the others liked it and all had used it to copy pre-recorded cassettes. One witness said that he was not deterred by the fact that such copying was illegal, but might have been deterred if he had known of individuals being prosecuted.

The case was due to end on Wednesday (19), but a judgment is unlikely before the end of June.

EMI deal for ECO conductor

JEFFREY TATE, the newly-appointed principal conductor of the English Chamber Orchestra, who also takes up a similar post with the Royal Opera House next year, has signed an exclusive four-year recording contract with EMI.

This follows the release of three exceptionally well-received Mozart recordings with the company.

The contract incorporates plans for 17 recordings, nine of which will involve the ECO, while the rest will see Tate conducting other national orchestras. Five of the recordings will be devoted to Mozart, but the first sessions will be of Mahler's arrangement of Schubert's Death and the Maiden Quartet, which Tate and the ECO perform at the Barbican at the end of the month.

Food For Thought label relaunched

HEAVY METAL specialists Music For Nations is re-launching its sister label Food For Thought Records with a single followed by an album from Todd Rundgren's Utopia. The single, Mated, is set for June 21 release with the album Pov following in early July. Rundgren's extensive production credits, apart from his own Seventies hits, include Meat Loaf's Bat Out Of Hell album and Hall and Oates.

RM mounts three-month tape drive

RECORD MERCHANDISERS is mounting a three-month, in-store tape promotion for all its high street multiple customers during the summer.

Centre of the campaign will be a character, Terry The Tape, who will be making personal appearances at some 30 stores across the country. During the

appearances, which will be advertised in the local press, prize draws will be run for store customers.

The promotion has been prompted by the massive increases in cassette sales. The project will include posters, browser cards, badges and T-shirts.

PolyGram turns to cutbacks in the US

NEW YORK: PolyGram Records' US operation has changed its survival strategy following the successive breakdown of merger attempts with Warner and MCA, and pending any new merger, takeover or joint venture, writes *Brian Chin*.

The company has begun cutting down and streamlining its distribution network and is looking for other lines to distribute, possible in a variety of software media. Four regional offices and four out of 13 sales offices will close, and PolyGram has previously announced the closure of two of its three inventory warehouses.

PolyGram president Guenter Hensler has been scrupulous in stressing that the prospective sale of former Siemens shares and the cutback in the organisation are not connected and sees the streamlining as positioning PolyGram to be "an aggressive marketer of music" once again.

Meanwhile, indications are that the investment group headed by former 20th Century-Fox head Alan Hirschfield continues to be a possible PolyGram predator.

● Phonogram International is moving its pop A&R division from Baarn in Holland to London, involving the relocation of around a dozen people.

Researchers to offer compilations guide

A NEW market research facility is being offered to record companies which uses qualitative research among groups of record buyers to determine tracks for compilation albums, tracks to release as singles and songs to be covered by an artist.

The company, Tracksearch, has been set up by Joanna Chrzanoska of Genesis Qualitative Research who, along with Gary Trueman of QRP (Qualitative Research & Planning), has several years experience of providing repertoire, artist development and advertising research.

Tracksearch is intended to replace traditional "gut reaction"

with scientific market research, "asking potential record buyers for clear, effective guidelines on what they want to hear and what they would buy".

Extracts from up to 40 tracks can be sampled in any one research exercise. Panels of 50 people are used, drawn from the target market for the proposed release, listening in their own homes and analysing their reactions on detailed questionnaires.

The price is £850 plus Vat for a sample of 50 people in any part of the country. A sample of 100 can be used for £1,300 plus Vat. Tracksearch can be contacted on 01-570 3146.

DOOLEY

TOUR PROMOTERS, bedevilled by outrageous demands from artists for dressing rooms stocked with champagne and caviar (and other items) will be hoping that a precedent-setting move by country performer Roy Clark catches on. Clark has instructed his manager, Jim Halsey, to in future eliminate all riders from his contracts, "as a gesture to show my concern for the problems faced by the promoter with the extensive riders which, in many cases, are not even necessary" ... Mr and Mrs Bill Martin guests of Mr and Mrs Denis Thatcher at a 10 Downing Street cocktail party this week ... Phonogram marketing director Tony Powell had to make flying trip to Geneva last Friday to remonstrate with Dire Straits who are being less than co-operative with media interviews on their tour ... A top level EMI team, led by Peter Jamieson, chose a quiet back-street Camden Town hostelry for a spot of discreet negotiating last week and were surprised to find it was the *Music Week* local ... After 12 years with Polydor, A&R manager Dennis Munday is "hanging up his ears" — after being associated with artists as wide-ranging as Oscar Peterson and Paul Weller — and is resigning from the company but will announce future plans shortly. (*we send Man Sizer!*)

AN IMPRESSIVE number of artists and producers visited the APRS exhibition at the Kensington Exhibition Centre, with Alan Parsons, John Paul Jones, Stewart Copeland, Paul Hardcastle and Rupert Hine among the record crowd of studio owners, engineers and broadcasting people checking out the impressive array of recording equipment on display ... Stan Laundon, BBC Radio Cleveland's country show presenter for more than 10 years, will make his national debut as host of Radio Two's Country Club while Whally Whyton takes his summer break ... Tom Ward celebrating 50 years with Southern Music Publishing this month and is being honoured with a company dinner at Searcy's ... After 11 years at Air Studios, Patti Nolder leaving to marry US producer Beau Hill ... Rod Demick, bass player with David Essex, has married Marilyn Hill of Aosis Studios ... After 11 years with Polydor promotion, Joe Reddington has gone independent and can be contacted on 01-883 7124 ... Buried deep in the 88-page MAM/Chrysalis merger document is the exact amount paid to Terry Ellis for his UK and US Chrysalis shareholdings back in January — £17.3m — partially funded by "credit facilities" in this country and \$12m "revolving credit" with CBS Inc. The document also reveals that Ellis gave undertakings not to approach or engage any Chrysalis employee for six months, or any artist, producer or songwriter under exclusive contract to Chrysalis under one year after the expiry of each relevant contract.

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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.

• TOP 20

STING: The Dream Of The Blue Turtles. A&M. DREAM 1. Producers: Artist/Pete Smith.

ORCHESTRAL MANOEUVRES IN THE DARK: Crush. Virgin. V 2349. Producer: Stephen Hague.

DEEP PURPLE: The Anthology. Harvest PUR 1. Producer: various.

tragic death over 10 years ago has provoked Heaven and should serve to explain why he is held in such high esteem. The subtle quality of his songwriting is as relevant today as it ever was and hopefully the LP will lead listeners onto the original records. There is so much more to enjoy beyond this pleasing introduction. ***

WEATHER REPORT: Sportin' Life. CBS 26367. Producers: Zawinul & Wayne Shorter. Definitely a weather report for summer. Lilted Latin rhythms, almost lazy, but underpinned with a great restraint and feel. Standout track is the glorious Confians, and if there is such a thing as a Weather Report single, this should be the one. Could appeal to anyone from those who have followed Shorter since his days with Miles Davis, to those who just want a beautifully-played relaxing record. ***

BLUE IN HEAVEN: "All The God's Men". Island BIH 1. Producer: Martin Hannett. This could almost be the result of a bar-room brawl between U2 and The Smiths, with Jesus And Mary Chain holding the coats. There's a persuasive power about the Dublin band's cacophony and when the ideas start to fail, the spirit takes over. For those who like their rock noisy, but considered, this LP will no doubt suffice. ***

NILE RODGERS: B-Movie Matinee. Warner Bros. 925 290-1. Producer: Nile Rodgers/Tommy "Rock" Jym. Inside a red and blue 3-D sleeve (specs supplied), the in-demand producer who was half the motivating force behind Chic has produced himself with some typical chinky guitar on quite an adventurous solo set. Several interesting tracks could just prove to have "sleeper" appeal (try State Your Mind, Stay Out Of The Light, Wavelength) — provided his current single doesn't alienate his traditional soul audience. Much will depend upon specialist black radio play, but the above are recommended. ***

• General

NICK DRAKE: Heaven In A Wild Flower. Island ILPS 9826. Producer: Joe Boyd. It's almost a pity that this compilation needed to be released, as all three Drake LPs from which this material was drawn are still available, each a glorious artefact in itself. However, consistent interest in Drake since his

THE DOORS: Classics. Elektra GB EXT 9 960417-7. This is misleading. Everybody has their own idea what a Doors "classic" is, but it is doubtful that many of the tracks contained here fall into that category. Essentially this just plugs a gap between two previous "best-ofs", 13 and the indispensable *Weird Scenes Inside The Goldmine*, and could only be of interest to the perverse soul who has elected to collect Doors compilations rather than the actual albums. This is a poor package, assembled without direction, or reason. **

• Reggae

REGGAE GREATS: Toots & The Maytals. Island IRG 1. One of the most consistently well-loved reggae stars, Toots is rarely out of fashion and has been a large influence on artists as disparate as Robert Palmer and The Specials. From 1968's classic anthem 54-46 (That's My Number) through to last year's *Peace Perfect Peace*, this has a place in any new-to-reggae fan's record collection. ***

MICHAEL PROPHET: Cease-Fire. Move Records. MVLP 2. Producer: Delroy Wright. Distribution: Fast Forward/Cartel. Second album from the pioneering Scottish-based black music label, Cease-Fire is a solid, if unadventurous, skank through such lyrical towers of strength as *Sexy Mama*, with the backing power of *Roots Radics*. **

DESMOND DEKKER & THE ACES: The Original Reggae Hitsound. Trojan TRLS 226. Distribution: PRT/Jetstar. Launching Trojan's latest re-issue series is the man who, for many, started the whole crossover scene. The 19 tracks here span the years 1965-71 and are pretty much what you'd expect. Suffice to say it includes Israelites, 007, It Mek and enough to make it a useful but not crucial addition to your reggae section. **

BLACK UHURU: Black Uhuru. Island Reggae Greats. IRG 13. Producers: Sly Dunbar/Robbie Shakespeare/Steven Stanley/Artists. **THE WAILERS: The Wailers.** Island Reggae Greats. IRG 15. Producers: Chris Blackwell/Artists. The Black Uhuru album comprises 10 tracks covering the period from the vocal trio's first Island release, *Sinsemilla*, in 1980, through their rise on the strength of 1981's *Chill Out*, to some of the most powerful reggae ever heard on 1983's *Anthem*. A fine tribute for one of the few groups to challenge Marley's memory.

The Wailers captures Marley, Peter Tosh and Bunny Wailer as they were on their two 1973 albums, *Catch A Fire* and *Burnin'*, before they became Bob Marley And The Wailers and started on the path to greatness with *No Woman No Cry*. It offers a highly interesting look back to a time when reggae was still forging its identity, with Tosh's fascination for country and western, Sixties ska, and traditional African music all being clearly discernible in the music. *** (each)

• Jazz

MILES DAVIS AND THE LIGHTHOUSE ALLSTARS: At Last! Boplicity. COP 001. Distribution: Pinnacle. Davis sitting in with the West Coast band playing cool jazz recorded live in 1953. Tight set of classics, among them *Round Midnight* and *Night In Tunisia*, with alto saxist Bud Shank often outblowing the master. Features an early performance by Max Roach on drums. **

MILES DAVIS: You're Under Arrest. CBS 26447. Producer: artist. Davis putting commercial considerations before artistic ones as never before, with the likely result of upsetting the purists. But the included cover of Cyn-di Lauper's *Time After Time* (also a single) and the easy-on-the-ear disco feel of the album as a whole should bring in enough new fans to balance the deficit. As with any new Davis album, it's a guaranteed seller in its field and beyond. ***

COMPACT disc DIGITAL AUDIO

- 1 DIRE STRAITS: Brothers In Arms Vertigo/Phonogram
- 2 BRUCE SPRINGSTEEN: Born In The USA CBS
- 3 * THE STYLE COUNCIL: Our Favourite Shop Polydor
- 4 PHIL COLLINS: No Jacket Required Virgin
- 5 EURYTHMICS: Be Yourself Tonight RCA
- 6 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
- 7 LEONARD BERNSTEIN: West Side Story Deutsche Grammophon
- 8 ALISON MOYET: Alf CBS
- 9 * CHINA CRISIS: Flaunt The Imperfection Virgin
- 10 NIK KERSHAW: Human Racing MCA
- 11 HOWARD JONES: Dream Into Action WEA
- 12 PHIL COLLINS: Face Value Virgin
- 13 MADONNA: Like A Virgin Sire
- 14 BRONSKI BEAT: The Age Of Consent Forbidden Fruit/London
- 15 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
- 16 QUEEN: Greatest Hits EMI
- 17 TINA TURNER: Private Dancer Capitol
- 18 THE EAGLES: The Best Of The Eagles Asylum
- 19 CLANNAD: Legend (Music from Robin of Sherwood) RCA
- 20 ZZ TOP: Eliminator Warner Brothers

* = New Entry

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AIRPLAY

BUBBLING

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

- 11 (7) BROWN, Gloria D: The More They Knock... 10/Virgin TEN 52 (E)
- 5 (1) BROWN, O'chi: Why Can't We Be Friends DBM DBM 009 (A)
- 6 (1) CAMERON, Chris: Is This Love Steinar STE 765 (A)
- 9 (1) DAMNED, The: Shadow Of Love (Edition Premiere) MCA GRIM 2 (C)
- 5 (5) EVERYTHING BUT THE GIRL: Angel blanco y negro/WEA NEG 15 (W)
- 5 (1) 400 BLOWS: Movin' Illuminated ILL 61 (P)
- 5 (6) FORCE: 8: New Beginning New Mersey Sound/Priority FORCE 1 (E)
- 9 (1) GORDON, Alistair: Touch And Go Rainbow RAIN 1 (E)
- 6 (1) GRAHAM, Jaki: Round And Around EMI JAKI 4 (E)
- 11 (7) HIPSWAY: Broken Years Mercury/Phonogram MER 193 (F)
- 8 (8) JACKSON, Freddie: Rock Me Tonight Capitol CL 358 (E)
- 10 (1) JANKEL, Chaz: Looking At You A&M AM 252 (C)
- 5 (1) KING KURT: Billy Stiff BUY 223 (E)
- 5 (1) LIVERPOOL EXPRESS: If You're Out There Direct IF 1 (A)
- 5 (5) LORBER, Jeff: Best Part Of The Night Club/Phonogram JAB 13 (F)
- 8 (7) MARILYN: Pray For That Sunshine Mercury/Phonogram MAZ 5 (F)
- 6 (1) NOLANS, The: Goodbye Nothin' To Say Towerbell TOW 70 (E)
- 5 (1) O'CONNOR, Hazel/Chris Thompson: Push/Shove Greenpeace/T'bell (E)
- 6 (5) PALE FOUNTAINS, The: Across The Kitchen Table Virgin VS 750 (E)
- 6 (1) REDSKINS, The: Bring It Down! (This Insane Thing) Decca F2 (F)
- 11 (5) RODGERS, Nile: Lets Go Out Tonight Warner Brothers W 9049 (W)
- 11 (8) RUSH, Jennifer: The Power Of Love CBS A 5003 (C)
- 9 (8) SPEAR OF DESTINY: All My Love (Ask Nothing) Epic A 6333 (C)
- 6 (8) TEAM, The: Wicki Wacky House Party EMI 5519 (E)
- 9 (5) TZUKE, Judie: Love Like Fire Legacy LGY 25 (A)
- 5 (8) VICIOUS PINK: CCCan't You See (Re-mixxx) Parlophone RX 6074 (E)

RADIO 2

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

- 8 (7) SISTER SLEDGE: Frankie
- 6 (10) BILL WITHERS: Oh Yeah!
- 5 (4) THE HOLLIES: Too Many Hearts Get Broken
- 5 (5) OPU: Live Is Life
- 5 (Re) EDWIN STARR: It Ain't Fair
- 5 (New) MARTI WEBB: Ben (Starblend)
- 5 (New) PAUL YOUNG: Tomb Of Memories (CBS)
- 4 (New) CHINA CRISIS: King In A Catholic Style (Wake Up/Virgin)
- 4 (New) THE CROWD: You'll Never Walk Alone (Spartan)
- 4 (New) DEAN FRIEDMAN: I Didn't Mean To Make You Cry (Hi-Rise via PRT)
- 4 (Re) CLAIRE HAMIL: If You'd Only Talk To Me
- 4 (Re) KOOL & THE GANG: Cherish
- 4 (New) MARILLION: Kayleigh (EMI)
- 4 (6) BILLY OCEAN: Suddenly
- 4 (New) REO SPEEDWAGON: One Lonely Night (Epic)
- 4 (New) JENNIFER RUSH: The Power Of Love (CBS)
- 4 (4) MARI WILSON: Would You Dance With A Stranger

OTHER FEATURED RECORDS

- BEACH BOYS: Getcha Back
- BOBBY SOCKS: Let It Swing
- KENNY COPELAND: Summer (The First Time)
- DANA: Little Things Mean A Lot
- DANOVAK & CO: Magdalen
- F.R. DAVID: This Time I Have To Win
- NICK HEYWARD: Laura
- MADONNA: Crazy For You
- ROY ORBISON: Wild Hearts (... Time)
- ALVIN STARDUST: Sleepless Nights
- STUTZ BEAR CATS: Running In The Night
- SYLVIA: Read All About It

DAVID HAMILTON'S RECORD OF THE WEEK:

- HOWARD JONES: Life In One Day (WEA)

Radio 1 and Radio 2 guides compiled by Sham Tracking 01-230 0129.

RADIO 1

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

- 22 (18) SCRITTI POLITI: The Word Girl
- 20 (10) MADONNA: Crazy For You
- 19 (15) MATAI: History
- 18 (20) ANIMATION: Obsession
- 18 (14) CHINA CRISIS: King In A Catholic Style (Wake Up)
- 18 (17) DURAN DURAN: A View To A Kill
- 18 (22) MARILLION: Kayleigh
- 18 (17) STING: If You Love Somebody Set Them Free
- 17 (14) DAVID BOWIE: Loving The Alien (Remix)
- 17 (13) FINE YOUNG CANNIBALS: Johnny Come Home
- 17 (12) SISTER SLEDGE: Frankie
- 16 (17) KATRINA & THE WAVES: Walking On Sunshine
- 15 (7) KOOL & THE GANG: Cherish
- 15 (19) PROPAGANDA: Duel
- 15 (14) STEPHEN 'TIN TIN' DUFFY: Icing On The Cake
- 14 (6) THE CROWD: You'll Never Walk Alone
- 13 (16) ELTON JOHN & MILLIE JACKSON: Act Of War
- 13 (19) GARY MOORE & PHIL LYNOTT: Out In The Fields
- 13 (20) PAUL HARDCASTLE: 19
- 12 (9) BILLY OCEAN: Suddenly
- 12 (8) BRUCE SPRINGSTEEN: Born In The USA
- 12 (New) PAUL YOUNG: Tomb Of Memories (CBS A6321 (C))
- 11 (15) DEBARGE: Rhythm Of The Night
- 11 (16) ORCHESTRAL MANOEUVRES IN THE DARK: So In Love
- 11 (10) PRINCE & THE NEW POWER GENERATION: Love Love Love
- 10 (8) BRYAN ADAMS: Heaven
- 10 (10) PHILIP BAILEY: Walking On The Chinese Wall
- 10 (21) GO WEST: Call Me
- 10 (New) HOWARD JONES: Life In One Day, WEA HOW 8 (W)
- 10 (6) KID CREOLE & THE COCONUTS: Endicott
- 10 (10) NICK HAYWARD: Laura
- 10 (11) NILS LOFGREN: Secrets In The Street
- 10 (10) SIMPLY RED: Money's Too Tight (To Mention)
- 10 (13) TEARS FOR FEARS: Head Over Heels (Remix)
- 9 (7) BEACH BOYS: Getcha Back
- 8 (6) DAVID GRANT: Where Our Love Begins
- 8 (7) PHIL FEARON & GALAXY: You Don't Need A Reason
- 8 (8) PAT BENATAR: Shadows Of The Night
- 7 (New) THE ADVENTURES: Feel The Rhythms: Chrysalis AD 1 (F)
- 7 (12) BRYAN FERRY: Slave To Love
- 7 (12) THE CULT: She Sells Sanctuary
- 7 (New) DARYL HALL & JOHN OATES: Out Of Touch, RCA PB 49967 (R)
- 7 (7) DEPECHE MODE: Shake The Disease
- 7 (New) GLENN FREY: Smuggler's Blues, BBC RESL 170 (A)
- 7 (New) HAROLD FALTERMEYER: Axel F MCA 949 (C)
- 7 (5) JIMMY NAIL: Love Don't Live Here Anymore
- 7 (5) OPU: Live Is Life
- 7 (New) PHIL OAKLEY & GIORGIO MORODER: Good-Bye Bad Times, Virgin VS 772 (E)
- 7 (8) SQUEEZE: Last Time Forever
- 6 (6) EDWIN STARR: It Ain't Fair
- 6 (7) FIVE STAR: All Fall Down
- 6 (New) FOREIGNER: Cold As Ice (Remix), Atlantic A8539 (W)
- 6 (New) KIRSTY MACCOLL: He's On The Beach, Stiff BUY 225 (E)
- 6 (5) REDSKINS: Bring It Down! (This Insane Thing)
- 6 (New) ROARING BOYS: House of Stone, Epic A6322 (C)
- 6 (Re) SIMPLE MINDS: Don't You Forget About Me
- 5 (New) DAMNED, THE: The Shadow Of Love, MCA GRIM 2 (C)
- 5 (New) DEAD OR ALIVE: In Too Deep, Epic A 6360 (C)
- 5 (New) FEARGAL SHARKEY: Loving You, Virgin VS 770 (E)
- 5 (Re) STEVE HARLEY & COCKNEY REBEL: Irresistible
- 5 (New) VINCE CLARKE & PAUL QUINN: One Day, Mute TAG 1 (WRT/SP)

OTHER FEATURED RECORDS

- STEVE ARRINGTON: Feel So Real
- BIG SOUND AUTHORITY: A Bad Town
- BUCKS FIZZ: You And Your Heart So Blue
- JAKI GRAHAM: Round And Around
- DENISE LASALIE: My Toot Toot
- LONE JUSTICE: Ways To Be Wicked
- THE POGUES: Sally MacLennane
- SCANDAL featuring Patty Smyth: The Warrior
- BRUCE SPRINGSTEEN: I'm On Fire

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TOP 75 SINGLES

★ = PLATINUM (One million sales)

● = GOLD (500,000 sales)

○ = SILVER (250,000 sales)

RE Indicates a re-entry

Ⓢ = Indicates title available in sheet music

Top 75 Prestel: MG Spotlight 514200

Key to distributor's code — see albums releases page

| This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) |
|-----------|-----------|---|--|---------------------------------------|-----------|-----------|---|---|--|-----------|--|---|---|---------------------------------------|
| 1 | 1 | 4 | YOU'LL NEVER WALK ALONE The Crowd (Graham Gouldman/Ray Levy) Chappell Music (S) | Spanian 121BRAD 1 (SP) | 26 | 37 | 4 | KING IN A CATHOLIC VEST (WAKE UP) China Crisis (Walter Becker) Virgin Music | Virgin VS 76512 (E) | 51 | 35 | 10 | I WAS BORN TO LOVE YOU Freddie Mercury (Mack/Mercury) Queen Music/EMI Music (S) | CBS (ITA) 6019 (E) |
| 2 | 11 | 4 | FRANKIE Sister Sledge (Nile Rodgers) IDG Publishing | Atlantic A9547(T) (W) | 27 | 22 | 12 | RHYTHM OF THE NIGHT Debarge (Richard Perry) ATV Music (S) | Gordy TMG(T) 1376 (R) | 52 | 35 | 7 | MAGIC TOUCH Loose Ends (Nick Martinelli) Brampton/Virgin Music | Virgin VS 75112 (E) |
| 3 | 9 | 3 | CRAZY FOR YOU Madonna (John "Jellybean" Benzies) Warner Bros. Music | Geffen A 632A (C) | 28 | 32 | 3 | IF YOU LOVE SOMEBODY SET THEM FREE Sting (Pete Smith/Sting) Magnetic Music | A&M AM(Y) 258 (C) | 53 | 71 | 2 | LIVE IS LIFE Opus (Peter J. Muller) EMI Music | Polydor POSP(X) 743 (F) |
| 4 | 2 | 6 | KAYLEIGH Marillion (Chris Kimsey) Marillion/Charisma/Chappell Music (S) | EMI 121MARIL 3 (E) | 29 | 25 | 18 | MOVE CLOSER Phyllis Nelson (Yves Dessca) Joss Music (Loosung/Wolk Music (S)) | Carrera CAR(T) 337 (A) | 54 | 75 | 2 | RAIN FOREST Paul Hardcastle (Paul Hardcastle) Oval Music | BlueBird/10 BR(T) 15 (E) |
| 5 | 1 | 1 | SUDDENLY Billy Ocean (Keith Diamond) Zomba Music/Aqua Music (S) | Jive JIVE (T) 90 (C) | 30 | NEW | TOMB OF MEMORIES Paul Young (Laurie Latham) Copyright Control | CBS (ITA) 6321 (C) | 55 | 60 | 4 | WICKI WACKY HOUSE PARTY The Team (Gee Bello) Cita Music/MCPS/Copyright Control | EMI 121EMI 5519 (E) | |
| 6 | 8 | 7 | THE WORK GIRL Scritti Politti (Scritti Politti) Chrysalis Music/Warner Bros. Music (S) | Virgin VS 747(12) (E) | 31 | 29 | 7 | SHAKE THE DISEASE Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones) Grabbing Hands/Sonet Music (S) | Mute 121BONG 8 (VRT/SP) | 56 | 40 | 7 | GET IT ON The Power Station (Bernard Edwards) Westminster Music | Parlophone 121 R6096 (E) |
| 7 | 13 | 7 | CHERISH Kool & The Gang (Jim Bonfalone/Ronald Bell/Kool & The Gang) Planetary Nom | De-Lite/Phonogram DE(X) 20 (F) | 32 | 44 | 2 | ACT OF WAR Eton John & Millie Jackson (Gus Dudgeon) Big Pig Music | Rocket/Phonogram EJS 812 (F) | 57 | 17 | 4 | GET UP I FEEL LIKE BEING A SEX MACHINE James Brown (James Brown) Intersong Music | Boiling Point/Polydor POSP(X) 751 (F) |
| 8 | 5 | 7 | OBSESSION Animation (John Ryan) Makik/Heath Levy Music (S) | Mercury/Phonogram PH 34(12) (F) | 33 | 28 | 5 | SO IN LOVE Orchestral Manoeuvres In The Dark (Stephen Hague) Virgin/Charisma/Chappell Music | Virgin VS 76612 (E) | 58 | 43 | 5 | HEAVEN Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music | A&M AM(Y) 256 (C) |
| 9 | 10 | 5 | HISTORY Mai Tai (Eric Van Tijn/Jochem Fluittman) Fader Songs/Intersong/Hot Melt Music | Hot Melt/Virgin VS 773(12) (E) | 34 | 26 | 7 | SLAVE TO LOVE Bryan Ferry (Rhett Davies/Bryan Ferry) EG Music (S) | EG/Polydor FERRY 1 12" — FERR 1 (F) | 59 | NEW | YOU AND YOUR HEART SO BLUE Bucks Fizz (Andy Hill) RCA/Virgin Music | RCA PB 40233 (12) — PT 40234 (R) | |
| 10 | 30 | 4 | AXEL F Harold Faltermeyer (Harold Faltermeyer) Famous Chappell | MCA MCA(T) 949 (C) | 35 | 27 | 10 | I FEEL LOVE (MEDLEY) Bronski Beat (Mered Almond (Mike Thorne) Heath Levy/EMI/Gluck/Rocke/Southern | Forbidden Fruit/London BITE(X) 4 (F) | 60 | 45 | 3 | LAURA Nick Heyward (Nick Heyward/Graham Sacher) Morrison Leahy Music | Arista HEY 1228 (F) |
| 11 | 6 | 6 | A VIEW TO A KILL Duran Duran (Bernard Edwards/Jason Cersora/Duran Duran) Tritac Music/CBS Songs | Parlophone DURAN 007 (E) | 36 | 34 | 6 | WALKING ON THE CHINESE WALL Philip Bailey (Phil Collins) Warner Bros. Music (S) | CBS (T) A6202 (C) | 61 | 49 | 3 | BUTTERCUP Carl Anderson (Richard Rudolph) Jobete Music | Streetwave (M)KJAN 45 (A) |
| 12 | 20 | 3 | BEN Marti Webb (Chris Harding/David Cullen) Jobete Music (S) | Starblend STAR 6 (A) | 37 | NEW | THE SHADOW OF LOVE (Édition Première) The Damned (Jon Kelly) The Rock Music | MCA GRIM(T) 2 (C) | 62 | 53 | 3 | SECRETS IN THE STREET Nils Lofgren (Lance Quinn/Nils Lofgren) Himar/R. England International Music Co | Towerbell TOW(T) 68 (E) | |
| 13 | 23 | 2 | I'M ON FIRE/BORN IN THE USA Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music | CBS (ITA) 6342 (C) | 38 | NEW | BRING IT DOWN! (THIS INSANE THING) Redskins (Silagy/Feely) CBS Songs | Decca/London FIX(2) (F) | 63 | NEW | N-M-NINETEEN (NOT OUT) The Commentators (Joe Quirk) Oval Music | Oval/WEA OVAL100(T) (W) | | |
| 14 | 3 | 8 | 19 Paul Hardcastle (Paul Hardcastle) Oval Music (S) | Chrysalis CHS 1212860 (F) | 39 | NEW | TURN IT UP Conway Brothers (Conway Brothers /'Hotmix' Hudson) Jog Music | 10/Virgin TEN 57(12) (E) | 64 | NEW | SALLY MACLENNANE The Pages (Eric Costello) Self Music | Self BUY(T) 224 (E) | | |
| 15 | 16 | 3 | JOHNNY COME HOME Fine Young Cannibals (Cox/Stein/Gih) Virgin Music | London LON(X) 68 (F) | 40 | 31 | 9 | THINKING ABOUT YOUR LOVE Skipworth & Turner (Patrick Adams/Rodney Skipworth) Memory Lane Music (S) | Fourth & Broadway/Island 121BRW 23 (E) | 65 | 56 | 1 | IT AIN'T FAIR Edwin Starr (R. Kohler/E. Starr/C. Trapp/P. Williams) Zonal/Hippodrome | Hippodrome 121HIP 101 (E) |
| 16 | 7 | 6 | OUT IN THE FIELDS Gary Moore & Phil Lynott (Peter Collins) 10 Music | 10/Virgin TEN 49(12) (E) | 41 | 41 | 5 | SHE SELLS SANCTUARY The Cult (Steve Brown) Chappell Music | Beggars Banquet BEG 135(T) (W) | 66 | 61 | 2 | ALL MY LOVE (ASK NOTHING) Spear Of Destiny (Rusty Eye) Chrysalis Music | Burning Rome/Epic 121A 6333 (C) |
| 17 | 12 | 8 | WALKING ON SUNSHINE Katrina And The Waves (Katrina & The Waves/Pat Collier) Screen-Gems/EMI Music (S) | Capitol 121CL 354 (E) | 42 | 59 | 2 | YOU DON'T NEED A REASON Phil Fearon & Galaxy (Phil Fearon) Handle Music | Ensign/Island 121ENY 517 (E) | 67 | 55 | 3 | YOU TRIP ME UP The Jesus And Mary Chain (The Jesus And Mary Chain) Warner Bros. Music | blanco y negro/WEA NEG 13(T) (W) |
| 18 | 15 | 8 | ALL FALL DOWN Five Star (Nick Martinelli) Blue Mer/Virgin Music/MCA Music | Ten/RCA PB 40039 (12" — PT 40040) (R) | 43 | 65 | 2 | MONEY'S TOO TIGHT (TO MENTION) Simply Red (Stuart Levine) Songs For Today | Elektra EKR 9(T) (W) | 68 | 54 | 3 | A BAD TOWN The Big Sound Authority (Greg Walsh) Rondor Music | Source/MCA BSA1(T) (C) |
| 19 | 19 | 3 | LOVING THE ALIEN (Remix) David Bowie (David Bowie/Derek Bramble/Hugh Padgham) EMI Music (S) | EMI America 121EA 195 (E) | 44 | 42 | 4 | EL VINO COLLAPSO Black Lace (Neil Ferguson/Black Lace) EMI Music (S) | Flair/Priority LACE 12(E) (E) | 69 | 57 | 3 | THE MORE THEY KNOW THE MORE I LOVE YOU Gloria D. Brown (Rodney Brown) Ted Jordan/Chappell Music | 10/Virgin TEN 5212(E) (E) |
| 20 | 14 | 6 | ICING ON THE CAKE Stephen Tin Tin' Duffy (S. A. J. Duffy/Stephen Street) 10 Music | 10/Virgin TIN 3(12) (E) | 45 | 64 | 2 | LAST TIME FOREVER Squeeze (Laurie Latham) Virgin Music | A&M AM(Y) 255 (C) | 70 | 51 | 13 | EVERYBODY WANTS TO RULE THE WORLD Tears For Fears (Chris Hughes) Virgin/10 Music | Mercury/Phonogram IDEA 9(12) (F) |
| 21 | 21 | 8 | DUEL Propaganda (S.J. Lipson) Perfect Songs | ZTT/Island 121ZTAS 8 (E) | 46 | 38 | 10 | DON'T YOU (FORGET ABOUT ME) Simple Minds (Keith Forsey) MCA Music (S) | Virgin VS 74912 (E) | 71 | NEW | OUT OF TOUCH Daryl Hall & John Oates (Hall/Oates/Bob Clearmountain) Intersong Music | RCA PB 49967 (12" — PT 49968) (R) | |
| 22 | 24 | 5 | PAISLEY PARK Prince And The New Power Generation (Prince And The Revolution) Island Music | Warner Brothers W9052(T) (W) | 47 | 33 | 9 | FEEL SO REAL Steve Arrington (Keel Johnson/Wilmer Raglin) Screen-Gems/EMI/Island Music | Atlantic A9576(T) (W) | 72 | NEW | COLD AS ICE (Remix) Foreigner (John Sinclair/Gary Lyons) Warner Bros. Music | Atlantic A9529(T) (W) | |
| 23 | 17 | 7 | CALL ME Go West (Gary Stevenson) ATV Music (S) | Chrysalis GDW(X) 1 (F) | 48 | NEW | SMUGGLER'S BLUES Glenn Frey (Glenn Frey/Alan Balazek) Warner Bros./Heath Levy Music | BBC RESL 170 (12" — RSL 170) (A) | 73 | 56 | 2 | SAVE YOUR LOVE (FOR #1) Rene & Angela with Kuris Blow (B. Watson/B. Sweden/Reed/Angela) Copyright Control | Club/Phonogram JAB(X) 14 (F) | |
| 24 | NEW | HEAD OVER HEELS (Remix) Tears For Fears (Chris Hughes) Virgin Music | Mercury/Phonogram IDEA 10(12) (F) | 49 | 72 | 2 | MY TOOT TOOT Denise LaSalle (Tommy Couch/Wolf Stevenson) Fright Music (MCPS) | Epic A6334 (12" — TX6334) (C) | 74 | 46 | 7 | WALLS COME TUMBLING DOWN! The Style Council (Peter Wilson/Paul Weller) EMI Music (S) | Polydor TSC(X) 8 (F) | |
| 25 | 18 | 9 | LOVE DON'T LIVE HERE ANYMORE Jimmy Nail (Roger Taylor/David Richards) Warner Bros. Music (S) | Virgin VS 764(12) (E) | 50 | 52 | 2 | SHADOWS OF THE NIGHT Pat Benatar (Neil Gershard/Peter Coleman) CBS Songs | Chrysalis PAT(X) 2 (F) | 75 | 69 | 2 | YOU'RE MY HEART, YOU'RE MY SOUL Modan Talking (Steve Benson) George Gluck/Rocke/Intersong Music | Magnet MAG(T) 227 (R) |

THE NEW 30

| This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artists (Producers) Publisher | Label 7" (12") number (Distributor) |
|-----------|-----------|--------------|---|-------------------------------------|-----------|-----------|--------------|--|--------------------------------------|-----------|-----------|--------------|---|--|
| 76 | 76 | 1 | WILD HEARTS (... TIME) Roy Orbison (David Briggs/Will Jennings) Polygram/Warner Bros. Music | ZTT/Island 121ZTAS 9 (E) | 85 | — | — | WELCOME TO THE PLEASURE DOME (Remix) Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (S) | ZTT/Island 121ZTAS 7 (E) | 94 | 90 | 1 | BILLY King Kurt (David Batchelor) Copyright Control | Self BUY(T) 222 (E) |
| 77 | — | — | MOVIN' 400 Blows (John Edmed) Slate Music | Illuminated ILL 61(12) (P) | 86 | — | — | ONE MORE NIGHT Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit and Run Music (S) | Virgin VS 75512 (E) | 95 | — | — | LOOK MAMA Howard Jones (Rupert Hurn) Warner Bros. Music (S) | WEA HOW 7(T) (W) |
| 78 | 68 | 1 | KNOCKING AT YOUR BACK DOOR/PERFECT STRANGERS Deep Purple (Glover/Deep Purple) Thames Overtures/Chappell | Polydor POSP(X) 749 (F) | 87 | — | — | JOSEPHINE Chris Rea (Chris Rea) Magnet Music | Magnet MAG(T) 280 (R) | 96 | 85 | 1 | I WANT YOU (ALL TONIGHT) Curtis Hairston (D. Radford) Chrysalis Music | Pretty Pearl/RCA PB 40169 (12" — PT 40170) (R) |
| 79 | 70 | 1 | VANITY KILLS ABC (Martyn Fry/Mark White) Neutron/10 Music | Neutron/Phonogram NT(X) 109 (F) | 87 | — | — | KEEP ON JAMMIN' Willie Hutch (Willie Hutch) Jobete Music | Matown ZB 40173 (12" — ZT 40174) (R) | 97 | — | — | THE POWER OF LOVE Jennifer Rush (Gunter Mende/Candy de Rouge) CBS Songs/MCPS | CBS A 5000 (C) |
| 80 | — | — | BEST PART OF THE NIGHT Jeff Lorber (Mic Murphy/David Frank) CBS Songs | Club/Phonogram JAB(X) 13 (F) | 89 | 87 | 1 | HOT FOR TEACHER Van Halen (Ted Templeman) Warner Bros. Music | Warner Brothers W9199(T) (W) | 98 | — | — | ENDICOTT Kid Creole & The Coconuts (August Darnell) EMI Music | Sire W 8959(T) (W) |
| 81 | 98 | 1 | IRRESISTIBLE Steve Harley & Cockney Rebel (Mickie Most) Priceart/Rak Publishing | RAK 121RAK 383 (E) | 90 | — | — | WOULD I LIE TO YOU? Eurythmics (David A. Stewart) RCA Music (S) | RCA PB 40101 (12" — PT 40102) (R) | 98 | — | — | THIS IS OUR TIME (Medley) Band Of Gold (J. Eggemont/J. Skene/S. Clisby) The Company/Edo/Intersong/Cap Con | RCA PB 40161 (12" — PT 40162) (R) |
| 82 | 77 | 1 | WAYS TO BE WICKED Lone Justice (Jimmy Iovine) Warner Bros. Music | Geffen A6218 (12" — TX6218) (C) | 91 | 100 | 1 | FRIENDS David Essex (David Essex) Mutey Music | LampLight/Priority LAMP 112(E) | 98 | — | — | THE LADY DON'T MIND Talking Heads (Talking Heads) Warner Bros. Music | EMI 121EMI 5520 (E) |
| 83 | — | — | THE UNFORGETTABLE FIRE U2 (Brian Eno/Daniel Lanois) Blue Mountain Music | Island 121IS 220 (E) | 92 | 80 | 1 | WHERE OUR LOVE BEGINS David Grant (Derek Bramble) Virgin Music | Chrysalis GRAN(X) 7 (F) | 100 | 86 | 1 | THE LADY DON'T MIND Talking Heads (Talking Heads) Warner Bros. Music | EMI 121EMI 5520 (E) |
| 84 | — | — | LOVE SITUATION Mark Fisher (featuring Dotty Green) (Mark Fisher) CBS Songs/North Sixteen Songs | Total Control 121TOCD 3 (E) | 93 | 81 | 1 | ROCK ME TONIGHT (For Old Times Sake) Freddie Jackson (Paul Laurence/Stone Jones Prods) EMI Music | Capitol 121CL 358 (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)

| | | | | | | | | | | | |
|---|----|---|----|--|----|--|----|---|----|---|----|
| A View To A Kill (Duran Duran/J. Barry) | 11 | Endroit (A. Darnell) | 56 | I'm On Fire (B. Springsteen) | 13 | Loving The Alien (D. Bowie) | 19 | Power Of Love: The (C. de Rouge/G. Mical/J. Rush/M.S. Aguilera) | 52 | Unforgettable Fire: The (U2) | 33 |
| A Bid To Win (B. Tappin/Lord Charles) | 68 | Every Body Wants To Rule The World (Orzabal/Stanley) | 70 | Irresistible (S. Harley) | 81 | Magic Touch (Eugene McCreesh/Nicol) | 14 | Rain Forest (P. Hardcastle) | 54 | Walking On Sunshine (K. Row) | 17 |
| Act Of War (E. Jaha/B. Tappin/Lord Charles) | 22 | Hughes | 70 | In Aint' Far (E. Starr) | 65 | Many 2 Too Tight (T. Minton/J. Valentine/W. Valentine) | 14 | Rhythm Of The Night (D. Warren) | 27 | Walking On The Chesney Wall (P. Sarason/M. Levy/B. Hughes) | 35 |
| All Fall Down (B. Blue/R. Smith) | 18 | Frankie (D. Rick) | 47 | Johnny Come Home (Stella/Gill) | 8 | More They Kneek The More I Love You, The (R. Brown) | 63 | Sally MacLennane (MacGowan) | 64 | Walls Come Tumbling Down (P. Waller) | 74 |
| All My Love (Ask Nothing) (K. Brandon) | 66 | Friends (D. Essex) | 91 | Josephine (C. Rea) | 87 | Move Closer (P. Nelson) | 29 | Save Your Love (For #1) (R. Moore/A. Winshaw) | 73 | Ways To Be Wicked (Phy/Campbell) | 82 |
| Axel F (H. Faltermeyer) | 10 | Get It On (M. Balan) | 96 | Keep On Jammin' (W. Hutch) | 87 | Movin' (Muller/Williamson) | 77 | Secrets In The Street (N. Lofgren) | 92 | Welcome To The Pleasure Dome (P. Gill/H. Johnson/Nash/M. O'Leary) | 85 |
| Ben (W. Scharf/D. Black) | 12 | Get Up I Feel Like Being A Sex Machine II (J. Brown/B. Gilza) | 57 | King In A Catholic Vest (W. Heick) | 67 | My Toot Toot (F. Simton) | 49 | Shadows Of Love, The (Scabies/Jugg/Merrick/Vanitas) | 71 | Where Our Love Begins (D. Bramble) | 32 |
| Best Part Of The Night (D. Frank/M. Murphy) | 80 | Knocking At Your Back Door (R. Blackmore/R. Glover) | 74 | Knocking At Your Back Door (R. Blackmore/R. Glover) | 74 | W & W. W. W. (P. Hardcastle/R. Bremner/S. M. Young) | 63 | Shake The Disease (M. L. Byrne) | 31 | Wicki Wacky House Party (Curtis/Pippa/Wesley) | 55 |
| Billy Lynn | 54 | Laurel A (A. Adams/J. Vallance) | 24 | Laurel A (A. Adams/J. Vallance) | 24 | Obsession (H. Kuller/M. Deo Barres) | 60 | Slave To Love (B. Ferry) | 48 | Word Get, The (Gross/Canosa) | 30 |
| Born In The USA (B. Springsteen) | 36 | Hosley (E. Van Tijn/J. Fluittman) | 85 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | One More Night (P. Collins) | 86 | Smuggler's Blues (G. Frey/J. Tempechin) | 48 | Would I Lie To You? (D. A. Stewart) | 8 |
| Bring A Down (This Insane Thing) (Redskins) | 23 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | Subsidiary (R. Diamond/B. Ocean) | 59 | You And Your Heart So Blue (A. Hill/P. Sinfield) | 59 |
| Buttercup (S. Woodard) | 61 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | Thinking About Your Love (R. Skipworth/P. Turner) | 40 | You Don't Need A Reason (P. Fearon) | 42 |
| Call Me (P. Cavus/D. Brown) | 55 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | This Is Our Time (Madilyn) (Wanous) | 38 | You Trip Me Up (Rand/Reed) | 33 |
| Cherish (R. Bell/J. Taylor/Kool & The Gang) | 7 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | Tomb Of Memories (P. Young/Kowley) | 30 | You'll Never Walk Alone (R. Rodgers/D. Hammerstein) | 1 |
| Cold As Ice (M. Jones/J. Lind) | 7 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | Turn It Up (H. J. Casway) | 39 | You're My Heart, You're My Soul (S. Benson/E. Styx) | 75 |
| Crazy For You (J. Battis/J. Lind) | 12 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | | | | |
| Crazy For You (J. Battis/J. Lind) | 12 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | | | | |
| Deal (C. Bruckner/R. Dorset/M. Merione) | 21 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | | | | |
| Deal (C. Bruckner/R. Dorset/M. Merione) | 21 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | | | | |
| El Vino Collapso (H. Hopkins) | 44 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Hot For Teacher (E. Van Halen/A. Van Halen/M. Anthony) | 89 | Out Of Touch (D. Hall/J. Oates) | 71 | | | | |

◇ = Panel sales increase over previous week

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

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 TOP 100



Week-ending June 22, 1985

No. 1 BOYS AND GIRLS ● CD

Bryan Ferry EG/Polydor EGLP 8

2 BORN IN THE U.S.A. ★ ★ CD CBS 86304

3 BROTHERS IN ARMS ★ CD Vertigo/Phonogram VERH 25

4 OUT NOW! 28 HOT HITS ★ Various Chrysalis/MCA OUV1 1

5 NEW CUPID & PSYCHE 85 CD Virgin V 2350

6 NOW DANCE — THE 12" MIXES ● Various EMI/Virgin NDD 1

7 BEST OF THE 20th CENTURY BOY ● Marc Bolan and T Rex K-tel NE 1297

8 SONGS FROM THE BIG CHAIR ★ CD Mercury/Phonogram MERH 58

9 OUR FAVOURITE SHOP ● CD Polydor TSCLP 2

10 NO JACKET REQUIRED ★ ★ CD Virgin V2345

11 NEW EMPIRE BURLESQUE Bob Dylan CBS 86313

12 HITS 2 ★ ★ Various CBS/MEA HITS 2

13 GO WEST ● CD Chrysalis CHR 1495

14 THE BEST OF THE EAGLES ○ CD Asylum EKT 5

15 SUDDENLY ○ CD Jive HIP 12

16 VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus with Aled Jones (Trehel) BBC REC 564

17 THE SECRET OF ASSOCIATION ★ CD CBS 26234

18 WEST SIDE STORY ○ CD Deutsche Grammophon 415253-1

19 FLAUNT THE IMPERFECTION ○ CD Virgin V 2342

20 BE YOURSELF TONIGHT ● CD RCA PL 70711

21 NEW STEVE McQUEEN Prefab Sprout Kitchenware/CBS KWLP 3

22 THE RIVER ★ CD Bruce Springsteen CBS 88510

23 SHAMROCK DIARIES CD Magnet MAGL 5062

24 "ALF" ★ ★ ★ CD Private Dancer ★ ★ CD CBS 26229

25 PRIVATE DANCER ★ ★ CD Capitol TINA 1

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musical creation

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JOHN ENTWISTLE
RAF RAVENSCROFT
STEVE HACKETT
TONY ASHTON
and other musicians
and friends

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RECORDS

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58 HITS OUT OF HELL ● CD Meat Loaf Cleveland International/Epic EPC 26156

59 MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ★ Prince and The Revolution CD Warner Brothers 925110-1

60 NEW BEACH BOYS The Beach Boys Caribou CRB 26378

61 NEW AUTOBAHN Kraftwerk Parlophone AUTO 1

62 ROSE MARIE SINGS JUST FOR YOU Rose Marie A.1. RMTV1

63 SO WHERE ARE YOU? CD Loose Ends Virgin V 2340

64 BROTHER WHERE YOU BOUND? Supertamp A&M/AMA 5014

65 NEBRASKA Bruce Springsteen CBS 25100

66 HELLO, I MUST BE GOING! ★ CD Phil Collins Virgin V2252

67 STOP MAKING SENSE CD Talking Heads EMI TAH 1

68 STREET SOUNDS ELECTRO 7 Various Street Sounds ELCST 7

69 LOVE NOT MONEY Everything But The Girl blanco y negro/WEA BVN 3

70 TONIGHT ● CD David Bowie EMI America DB 1

71 GREETINGS FROM ASBURY PARK, N.J. Bruce Springsteen CBS 32210

72 NEW THE WAKE 10 Sahara SAH 138

73 QUEEN GREATEST HITS ★ ★ ★ Queen EMI EMTV 30

74 ON A STORYTELLER'S NIGHT Magnum FM WGM LP 34

75 RE PERFECT STRANGERS ● CD Deep Purple Polydor POLH 16

76 ROCK ME TONIGHT Freddie Jackson Capitol EJ 240316-1

77 HATFUL OF HOLLOW ● The Smiths Rough Trade ROUGH 76

78 AS THE BAND TURNS Atlantic Starr AMA 5019

79 EMERGENCY ○ CD Kool & The Gang De-Lite/Phonogram DSR 6

80 SHAKEN 'N' STIRRED Robert Plant Es Paranza/Warner Brothers 790265-1

81 NEW JAMES BOND 007—A VIEW TO KILL ORIGINAL SOUNDTRACK John Barry/Duran Duran Parlophone BOND 1

82 RE THE BARBARA DICKSON SONGBOOK ● CD Barbara Dickson K-tel NE 1287

83 ALCHEMY — DIRE STRAITS LIVE ★ CD Dire Straits Vertigo/Phonogram VERY 11

MUSIC Video

| | | | |
|----|-----|--|------------------|
| 1 | 1 | ELVIS COSTELLO: The Man | Palace/PVG |
| 2 | 2 | GARY NUMAN: Beserker Tour | Peppermint/Guild |
| 3 | 3 | QUEEN: Live In Rio | PMI |
| 4 | 4 | BRONSKI BEAT: The First Chapter | PolyGram |
| 5 | 7 | IRON MAIDEN: Behind The Iron Curtain | PMI |
| 6 | 5 | WHAM!: The Video | CBS/Fox |
| 7 | 6 | PAUL YOUNG: The Video Singles | CBS/Fox |
| 8 | NEW | OUT NOW! ON VIDEO | PolyGram |
| 9 | 10 | UZ: Live "Under A Blood Red Sky" | Virgin/PVG |
| 10 | 23 | NEW MODEL ARMY: Live 21.04.85 | PMI |
| 11 | 9 | CHINA CRISIS: Showbiz Around | Virgin/PVG |
| 12 | 12 | LIONEL RICHIE: All Night Long | RCA/Columbia |
| 13 | 8 | THE SCORPIONS: First Sting | PMI |
| 14 | 15 | MADONNA: The Video EP | Warner Music |
| 15 | 19 | ELTON JOHN: The Nighttime Concert | Vestron/PVG |
| 16 | 17 | DEPECHE MODE: The World We Live In/Live In Hamburg | Virgin/PVG |
| 17 | 30 | BARRY MANLOW: Live At Pittsburgh | Peppermint/Guild |
| 18 | 26 | LED ZEPPELIN: The Song Remains The Same | WHV |
| 19 | 13 | THE BEATLES: Live | PMI |
| 20 | RE | MARILLION: Recital Of The Script | PMI |
| 21 | 11 | MEAT LOAF: Hits Out Of Hell | CBS/Fox |
| 22 | 14 | STATUS QUO: More End Of The Road | Videoform |
| 23 | 16 | CHAKA KHAN: This Is My Night | Virgin/PVG |
| 24 | 21 | DIRE STRAITS: Alchemy Live | PolyGram |
| 25 | 22 | TINA TURNER: Private Dancer | PMI |
| 26 | 24 | THE HALL & OATES VIDEO COLLECTION: 7 Big Ones | RCA/Columbia |
| 27 | 20 | THE HITS VIDEO | CBS/Fox |
| 28 | 16 | PHIL COLLINS: Live At Perkin's Palace | PMI |
| 29 | 29 | ULTRAVOX: The Collection | Palace/PVG |
| 30 | RE | EMERSON, LAKE & PALMER: Live 77 | Hending/PVG |

Compiled by Music Week Research from a nationwide panel of 50 retail outlets © 1985

MUSIC ON VIDEO

Kiss and Rush — latest Embassy video releases

EMBASSY HOME Entertainment has set a July 15 release date for two new music titles — Kiss — Animalize, Live Uncensored and Rush — Through The Camera Eye, writes Jim Evans. Both releases are from the 14-title package of music programmes which Embassy recently acquired from PolyGram Records Inc in the US.

Featuring tracks from the two bands' most recent albums, both releases are in hi-fi stereo and carry a dealer price of £13.50.

Embassy intends to exploit both titles through consumer advertising in relevant music papers in July. Both releases will also be supported by extensive consumer promotions — including a "major competition" in the June 29 issue of *Sounds*. The packaging for both releases was produced in conjunction with the groups themselves and has been specially designed "to grab consumers' attention at the point of sale."

"Kiss' outrageous and highly visual brand of rock n roll is tailor-made for video," says Embassy's managing director Steve Ayres.

"The band have sold some 50m albums worldwide and have an extremely large and loyal fol-

lowing in the UK.

"Our marketing activities will be designed to let both bands' fans know that the tapes are available. They will certainly not be disappointed when these videos hit their screens this summer."



KISS LIVE on Embassy.

Poor boys charity

A NEW seven track rock n roll music video by Bill Wyman's Willie And The Poor Boys is released by PolyGram this week, with donations from the proceeds going to the Ronnie Lane appeal for, Action for Research into Multiple Sclerosis (ARMS).

Wyman formed Willie And The Poor Boys with the dual aim of raising money for research into multiple sclerosis, the disease which numbers Ronnie Lane and Stuart Henry amongst its victims, and to make a new generation "aware of the music which inspired him and his contemporaries at the start of their careers".

Artists appearing with Wyman include Andy Fairweather-Low, Charlie Watts, Mickey Gee, Geraint Watkins, Ronnie Wood, Kenny Jones and Chris Rea, with Ringo Starr taking a cameo speaking role.

The album, cassette and compact disc featuring the same music have already been released by London Records.

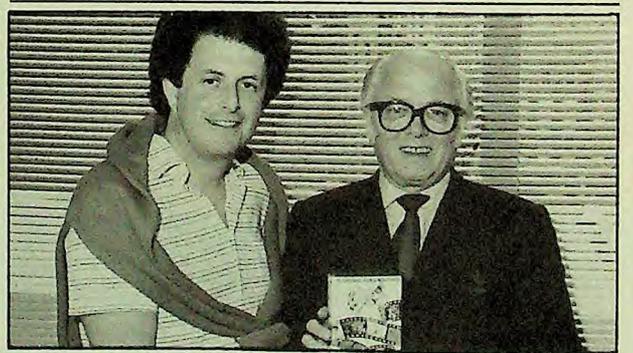
"Willie And The Poor Boys is a three-way project with major cross-marketing possibilities," says PolyGram's Michael Golembo. "It is a music video with a difference and will benefit a very good cause. As with the Band Aid video before it, we intend to ensure that it is a success for everyone concerned."

Reviews

Recently produced promo videos:

Free (Wishing Well), Island Records, produced by Island/Stiff, directed by Bob Carlos Clark; **Teresa Bazaar** (The Big Kiss), MCA Records, produced by Fugitive Films, directed by Simon Milne; **Walzer** (Morgenblaster) Mercury Records, produced by GLO, directed by Peter Care; **Topper Headon** (Drummin' Man) Phonogram Records, produced by Picture Music, directed by Jeff Baynes; **Steve Harley** (Irresistible) RAK Records, produced by AWOG, directed by Marcello

Anciano; **Troy Tate** (Sorrow) Shire Records, produced by M-Ocean, directed by Tim Broad; **Jesus & Mary Chain** (You Trip Me Up) blanco y negro, produced by M-Ocean, directed by Tim Broad; **Edwin Starr** (It Ain't Fair) Hippodrome Records, produced by Keefco, directed by Phillip Davey; **Lederknacken** (Drums Of Matumba) Strikeback Records, produced by Bacon Empire, directed by Derek Burnbidge; **What The Curtains** (Tell Me Now/Acacia Child/Alone Again/Crime or Passion/Words [Can't Tell]) Rideaux Records, produced by Animal Tracks Video, directed by Nick Hemmings.



IAN WIENER and Sir Richard Attenborough are pictured with a copy of *Winners*, the 29-track video selection released by Wienerworld/Filmtrax through PolyGram Video. *Winners* was compiled by Ian Wiener to mark British Film Year. The video was completed in just five weeks — this was made possible by the active co-operation of many film makers, including Sir Richard, the British Film Year President, who personally sanctioned the inclusion of an extract from *Gandhi* in the programme.

GARY MOORE: EMERALD AISLES. Virgin Video VVD 055. Dealer price: £13.91. To enjoy this video you've not only got to be a fan of Gary's music but be a fan of the man himself.

There's a great deal of journalists talking about Moore, other musicians talking about Moore, fans talking about Moore and Moore talking about Moore. All the praise of the man's skill from his colleagues and admirers is largely superfluous, though. Surely people won't be buying this video in the first place if they don't believe that Gary Moore is a great guitarist?

Genuine and honest man though Moore is, he still does his best talking with his fretboard and the video ought to concentrate more on that. But, even when we do see him on stage, the music is interspersed with shots of his troubled native Belfast and the politics inherent in songs like *Victims Of The Future* and *Out In The Fields* are thrust

Reviews

at the watcher. There is an argument that says Moore's often incisive lyrics can speak for themselves.

There is also another argument that says when you've got your feet up watching one of your favourite rockers you don't want constantly reminding of the horror that is daily life in Belfast. This video is guilty of an ancient scourge: it tries too hard.

JCM

MEAT LOAF: BAD ADDITUDES LIVE. Virgin Video VVD 067. Dealer price: £13.91. On the basis that there is already plenty of Meat Loaf video product available, any new release has to be different to be viable. This

one admirably achieves that distinction by being gloriously straightforward.

The video is a no-frills presentation of Meat's set from his UK tour earlier this year, the particular show filmed being his one-off gig for the benefit of the cameras and BBC microphones at Brixton Academy. The tour was outstanding and the video-makers have, fortunately, resisted the temptation to try to polish that which already shines.

When he puts his mind to it, Meat is a great singer but he's an even greater showman and his exchanges with his sister, Katie Mac, during *Paradise By The Dashboard Light* are guaranteed to raise a smile. The video also includes very tight and disciplined versions of *Dead Ringer For Love*, *Modern Girl*, *Midnight At The Lost And Found* and, of course, *Bat Out Of Hell*.

JCM

EUROPARADE

This Week's Best Chart

| Rank | Artist | Country |
|------|--|-----------------------|
| 1 | 11 WE ARE THE WORLD, USA For Africa | A/B/CH/D/DK/ES/F/I/NL |
| 2 | 2 19, Paul Hardcastle | A/B/CH/D/DK/GB/IRE/NL |
| 3 | 4 A VIEW TO A KILL, Duran Duran | B/D/DK/GB/I/IRE/NL |
| 4 | 5 YOU CAN WIN IF YOU WANT, Modern Talking | A/B/CH/D/NL |
| 5 | 8 DON'T YOU FORGET ABOUT ME, Simple Minds | B/CH/D/I/NL |
| 6 | 9 4 SHAKE THE DISEASE, Depeche Mode | CH/D/DK/IRE |
| 7 | 21 LIVE IS LIFE, Opus | B/CH/D/DK |
| 8 | 7 3 LET IT SWING, Bobbysocks | B/DK/IRE/NL |
| 9 | 12 3 TARZAN BOY, Baltimora | CH/D/ES |
| 10 | 20 YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking | DK/ES/F |
| 11 | 19 2 KAYLEIGH, Marillion | GB/IRE |
| 12 | 5 5 ROCK ME AMADEUS, Falco | A/CH/D |
| 13 | 17 4 DANCING IN THE DARK, Bruce Springsteen | B/NL |
| 14 | 10 3 OUT IN THE FIELDS, Gary Moore & Phil Lynott | GB/IRE |
| 15 | 21 4 LOVER COME BACK TO ME, Dead Or Alive | B/CH/DK |
| 16 | 35 2 AROUND MY DREAM, Kazino | B/F |
| 17 | 14 3 SOME LIKE IT HOT, The Power Station | A/I |
| 18 | 28 1 ONE NIGHT IN BANGKOK, Murray Head | ES/I |
| 19 | 11 17 YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive | CH/DK/I |
| 20 | 20 3 SO FAR AWAY, Dire Straits | CH/ES |
| 21 | NEW WALKING ON SUNSHINE, Katrina & The Waves | GB/IRE |
| 22 | 38 2 YOU'LL NEVER WALK ALONE, The Crowd | GB |
| 23 | 31 2 I'M ON FIRE, Bruce Springsteen | IRE |
| 24 | 23 3 ETHIOPIE, Chanteurs S. Frontiers | F |
| 25 | 33 3 OBSESSION, Animation | D/GB |
| 26 | 18 2 IN MY HOUSE, Mary Jane Girls | B/NL |
| 27 | 32 2 WHY DID YOU DO IT, Stretch | A |
| 28 | 30 2 BAILA, Ivan | ES |
| 29 | 26 6 TOUT DOUCEMENT, Bibie | F |
| 30 | NEW AXEL F., Harold Faltermeyer | D |
| 31 | 25 4 VOLARE, Italia Per Ethiopia | I |
| 32 | NEW SUDDENLY, Billy Ocean | GB |
| 33 | NEW LOVE IS IN YOUR EYES, Gerard Joling | NL |
| 34 | RE FEEL SO REAL, Steve Arrington | B/NL |
| 35 | RE ONE MORE NIGHT, Phil Collins | A |
| 36 | NEW LOVING THE ALIEN (REMIX), David Bowie | IRE |
| 37 | 39 7 MIXING, Duran Duran | I |
| 38 | 27 3 GIMME GIMME GIMME, Narada Michael Walden & Patti Austin | DK |
| 39 | RE SOLID, Ashford & Simpson | ES |
| 40 | NEW MARICA BAILA, Rita Mitsouko | F |

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

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

SINGLES

Reviewed
by
JERRY SMITH

THE REDSKINS: (Burn It Up) Bring It Down (This Insane Thing) (Decca FX) 2, PolyGram). Another defiant slab of Tamla style rhythms with a rousing brass section beneath a raw, passionate vocal. Steve White from The Style Council steps in for their missing drummer and helps them to produce a single that should serve their cause well.

VINCE CLARKE/PAUL QUINN: One Day (Mute 7 TAG 1 (12 Tag 1), Cartel/Spartan/Rough Trade). An inspired pairing with Vince Clarke providing strident, pulsing synths behind Paul Quinn's evocative vocal. A moody number that becomes unforgettable after a couple of plays and deserves to be a big hit.

THE ADVENTURES: Feel The Raindrops (Chrysalis AD(X) 1, PolyGram). This exciting Irish band release their third single to coincide with the release of their debut album, Theodore And Friends. Moving harmonies soar over the measured backing to give a promising number for a band on the verge of success.

THE POGUES: Sally MacLennane (Stiff BUY(IT) 224, EMI), Handsome Shane MacGowen subtly delivers this classic sentimental story over a spirited traditional backing to give another fine Gaelic drinking song. Produced by Elvis Costello it also features a carousing version of the after hours classic The Wild Rover.

KID CREOLE AND THE COCONUTS: Endicott (Sire W 8959(T), WEA). August Darnell returns after a long absence with a new single on a new label, taken from the forthcoming album in Praise Of Older Women And Other Crimes. Very much in character, with bubbling salsa rhythms, full

percussive accompaniment and flamboyant vocal style.

WIN: They've Got The Power (Swamplands London SW(X) 8, PolyGram). Scottish band, fronted by Davey Henderson previously of The Fire Engines, release this dynamic modern synth based number with its nice, catchy harmonies contrasting wildly with the anti-heroin lyric. After the independent success of their debut single UnAmerican Broadcasting they have now gained major distribution and should do well.

KIRSTY MacCOLL: He's On The Beach (Stiff BUY(IT) 225, EMI). Bright summery guitars and distinctive Kirsty vocals mark this driving pop song. In a similar style to her massive hit New England, although lacking such memorable hook, it should be a minor hit.

THE FALL: Couldn't Get Ahead/Rolling Danny (Beggars Banquet BEG 134(T), WEA). More nihilistic mayhem with Mark Smith's monotone vocal contrasting with

SIMPLY RED: Money's Too Tight (To Mention). (Elektra EKR 9). UK origin. Entered chart, June 8 1985. Frontman Red — one time vocalist with obscure post-punk band The Frantic Elevators — plus the original rhythm section from the Durutti Column, turn their hand to a cover of The Valentine Brothers' 1982 club classic, and display the form which was rewarded with a support spot on James Brown's UK jaunt.

RENE AND ANGELA WITH KURTIS BLOW. Save Your Love (For 1). (Club/Phonogram JAB 14). US origin. Entered chart, June 8

Chart certs

DEAD OR ALIVE: In too Deep (Epic (T)A 6360, CBS).

THE RAH BAND: Sorry Doesn't Make It Anymore (RCA PB 40191 (PT 40192), RCA).

PAUL YOUNG: Tomb Of Memories (CBS (T)A 6321, CBS).

the cutting guitars and thrashing drums. This double A-sided single also features a lively rockabilly number that should appeal to more than just their fans.

THESE TENDER VIRTUES: Waltz EP (Carousel TTVI, Cartel/Rough Trade). An innovative EP from a highly promising new band featuring ex-Dexys and Bureau base player Pete Williams. With whirling fairground organ backing a dramatic vocal the three epic songs show a rare passion and soul.

Chart newcomers

1985. LA duo join forces with veteran rapper Blow for a crisp electro-funk outing, to be followed soon by the LP, Street Called Desire.

MODERN TALKING: You're My Heart, You're My Soul. (Magnet MAG 277). German origin. Entered chart, June 8, 1985. German duo with a song that's already been a massive hit all over Europe. The UK fortunes of the pretty boys' disco offering were altered by five recent TV appearances including Wogan.

CHRIS REA: Josephene (Maget MAG(T) 280, RCA). Another track taken from his latest album Shamrock Diaries, that follows his Top 30 hit Stainsby Girls. His gravelly vocal is counterpointed well by the atmospheric guitar and piano lines to give an efficient ballad.

NILE RODGERS: Let's Go Out Tonight (Warner Brothers W 9049(T), WEA). Former Chic member and successful producer releases this light, funky single from his long awaited second album, B-Movie Matinee. Irresistible dance rhythms, immaculate guitar and catchy vocals combine to give an excellent number.

JOHN ROCCA: I Want You (Beggars Banquet BEG 138(T), WEA). Ex-Freeze frontman continues his solo career with this atmospheric, even jazzy ballad. His strong vocal fits well into the moody backing and it should get plenty of exposure.

OPUS: Live Is Life. (Polydor POSP 743). Austrian origin. Entered chart, June 8 1985. Veteran five-piece Austrian band who had a string of hits over their 10 year history in their homeland, before branching out to make the top five in a number of European countries with this one. And now it's our turn.

DENISE LASALLE: My Toot Toot. (Epic A 6334). US origin. Entered chart, June 8 1985. A Soul/dance cover of Rockin' Sidney's cajun tune from veteran performer Lasalle, who has oft attracted comparisons with Millie Jackson and Candy Staton in the past. A female My Ding-A-Line.

TAKE 3: Can't Get Enough (Of Your Love) (Elite DAZZ 377 (DAZZ 37), PRT). A number that is already going down well in the clubs with these three girls delivering excellent, smooth harmonies over the bubbling mid-tempo dance rhythms. Features both soul and reggae versions and could do very well.

MARK FISHER featuring **DOTTY GREEN:** Love Situation (Total Control (12)TOCO 3, EMI). Former Second Image keyboard player and in demand session musician releases this dynamic dance track as his debut solo single. Doty Green gives a polished vocal performance for a number that is sure to go down well in the clubs.

BUCKS FIZZ: You And Your Heart So Blue (RCA PB 40233 (PT 40234), RCA). Livey pop tune over a strong beat and backed with slick harmonies. Not as impressive as previous material and tends to blend in with others of its type. Will no doubt be hampered by their future's uncertainty following the departure of Jay Aston.

ROMAN HOLLIDAY: Touch Too Much (Jive JIVE (T) 91, CBS). Dated rock'n'roll unexceptionally performed with a leaden beat, crass guitar and squealing vocal. Not likely to provide much interest in the album from which it is taken, Fire Me Up.

ROARING BOYS: House Of Stone (Epic A 6322 (TX 6322), CBS). Completely forgettable number from the hot tips for '85 who are already looking decidedly lukewarm. Affected synths meander behind a bad Bryan Ferry impersonation and moody sax, for what is a very limp song.

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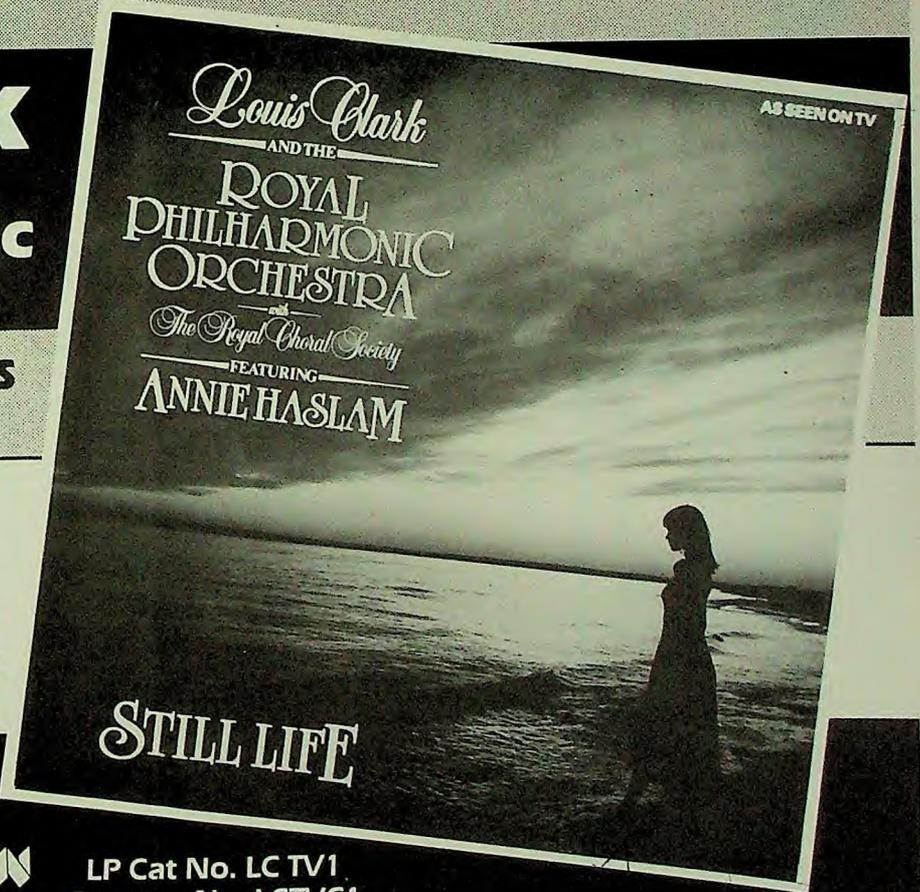


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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

| | | |
|-------------|--|------------------------------------|
| No 1 | YOU'LL NEVER WALK ALONE The Crowd | Spartan (12)BRAD 1 |
| 2 | FRANKIE Sister Sledge | Atlantic A9547(T) |
| 3 | CRAZY FOR YOU Madonna | Geffen A 6323 |
| 4 | KAYLEIGH Marillion | EMI (12)MARIL 3 |
| 5 | SUDDENLY Billy Ocean | Jive JIVE (T) 90 |
| 6 | THE WORD GIRL Scriffi Politti | Virgin VS 747(12) |
| 7 | CHERISH Kool & The Gang | De-Lite/Phonogram DE(X) 20 |
| 8 | OBSESSION Animation | Mercury/Phonogram PH 34(12) |
| 9 | HISTORY Mai Tai | Hot Meit/Virgin VS 773(12) |
| 10 | AXEL F Harold Faltermeyer | MCA MCA(T) 949 |
| 11 | A VIEW TO A KILL Duran Duran | Parlophone DURAN 007 |
| 12 | BEN Marti Webb | Starblend STAR 6 |
| 13 | I'M ON FIRE/BORN IN THE USA Bruce Springsteen | CBS (T)A 6342 |
| 14 | JOHNNY COME HOME Fine Young Cannibals | Chrysalis CHS (12)2860 |
| 15 | OUT IN THE FIELDS Gary Moore & Phil Lynott | London LON(X) 68 |
| 16 | WALKING ON SUNSHINE Katrina And The Waves | 10/Virgin TEN 49(12) |
| 17 | ALL FALL DOWN Five Star | Capitol (12)CL 354 |
| 18 | LOVING THE ALIEN (Remix) David Bowie | Tent/RCA PB 40039 (12" — PT 40040) |
| 19 | ICING ON THE CAKE Stephen 'Tin Tin' Duffy | EMI America (12)EA 195 |
| 20 | DUEL Propaganda | 10/Virgin TIN 3(12) |
| 21 | PAISLEY PARK Prince And The New Power Generation | ZTT/Island (12)ZTAS 8 |
| 22 | CALL ME Go West | Warner Brothers W9052(T) |
| 23 | HEAD OVER HEELS (Remix) Chrysalis GOW(X) 1 | Chrysalis GOW(X) 1 |

| | | |
|---|--|--|
| NEXT 25 | THE NEXT 25 | THE NEX |
| 76 (76) WILD HEARTS (... TIME), Roy Orbison | (76) WILD HEARTS (... TIME), Roy Orbison | ZTT/Island (12)ZTAS 9 |
| 77 (—) MOVIN', 400 Blows | (77) (—) MOVIN', 400 Blows | Illuminated ILL 61(12) |
| 78 (68) KNOCKING AT YOUR BACK DOOR/PERFECT STRANGERS, | (68) KNOCKING AT YOUR BACK DOOR/PERFECT STRANGERS, | Polydor POSP(X) 749 |
| 79 (70) VANITY KILLS, ABC | (70) VANITY KILLS, ABC | Neutron/Phonogram NT(X) 109 |
| 80 (—) BEST PART OF THE NIGHT, Jeff Lorber | (—) BEST PART OF THE NIGHT, Jeff Lorber | Club/Phonogram JAB(X) 13 |
| 81 (98) IRRESISTIBLE, Steve Harley & Cockney Rebel | (98) IRRESISTIBLE, Steve Harley & Cockney Rebel | RAK (12)RAK 383 |
| 82 (77) WAYS TO BE WICKED, Lone Justice | (77) WAYS TO BE WICKED, Lone Justice | Geffen A6218 (12" — TX6218) |
| 83 (—) THE UNFORGETTABLE FIRE, U2 | (—) THE UNFORGETTABLE FIRE, U2 | Island (12)IS 220 |
| 84 (—) LOVE SITUATION, Mark Fisher (featuring Dotty Green) | (—) LOVE SITUATION, Mark Fisher (featuring Dotty Green) | Total Control (12)TOCO 3 |
| 85 (—) WELCOME TO THE PLEASURE DOME (Remix), | (—) WELCOME TO THE PLEASURE DOME (Remix), | ZTT/Island (12)ZTAS 7 |
| 86 (—) ONE MORE NIGHT, Phil Collins | (—) ONE MORE NIGHT, Phil Collins | Virgin VS 755(12) |
| 87 (—) KEEP ON JAMMIN', Willie Hutch | (—) KEEP ON JAMMIN', Willie Hutch | Motown ZB 40173 (12" — ZT 40174) |
| 88 (—) JOSEPHINE, Chris Rea | (—) JOSEPHINE, Chris Rea | Magnet MAG(T) 280 |
| 89 (87) HOT FOR TEACHER, Van Halen | (87) HOT FOR TEACHER, Van Halen | Warner Brothers W9199(T) |
| 90 (—) WOULD I LIE TO YOU?, Eurythmics | (—) WOULD I LIE TO YOU?, Eurythmics | RCA PB 40101 (12" — PT 40102) |
| 91 (100) FRIENDS, David Essex | (100) FRIENDS, David Essex | LampLight/Priority LAMP 1(2) |
| 92 (80) WHERE OUR LOVE BEGINS, David Grant | (80) WHERE OUR LOVE BEGINS, David Grant | Chrysalis GRAN(X) 7 |
| 93 (81) ROCK ME TONIGHT (For Old Times Sake), Freddie Jackson | (81) ROCK ME TONIGHT (For Old Times Sake), Freddie Jackson | Capitol (12)CL 358 |
| 94 (90) BILLY, King Kurt | (90) BILLY, King Kurt | Stiff BUY(T) 223 |
| 95 (—) LOOK MAMA, Howard Jones | (—) LOOK MAMA, Howard Jones | WEA HOW 7(T) |
| 96 (85) I WANT YOU (ALL TONIGHT), | (85) I WANT YOU (ALL TONIGHT), | Curtis Hairston |
| 97 (—) THE POWER OF LOVE, Jennifer Rush | (—) THE POWER OF LOVE, Jennifer Rush | Pretty Pearl/RCA PB 40169 (12" — PT 40170) |
| 98 (—) ENDICOTT, Kid Creole & The Coconuts | (—) ENDICOTT, Kid Creole & The Coconuts | Sire W 8959(T) |
| 99 (—) THIS IS OUR TIME (Medley), Band Of Gold | (—) THIS IS OUR TIME (Medley), Band Of Gold | RCA PB 40161 (12" — PT 40162) |
| 100 (86) THE LADY DON'T MIND, Talking Heads | (86) THE LADY DON'T MIND, Talking Heads | EMI (12)EMI 5520 |

PAUL YOUNG



| | | |
|-----------|--|-------------------------------------|
| 38 | BRING IT DOWN! (THIS INSANE THING) Redskins | Decca/London (F)X2 |
| 39 | TURN IT UP Conway Brothers | 10/Virgin TEN 57(12) |
| 40 | THINKING ABOUT YOUR LOVE Skipworth & Turner | Fourth & Broadway/Island (12)BRW 23 |
| 41 | SHE SELLS SANCTUARY The Cult | Beggars Banquet BEG 135(T) |
| 42 | YOU DON'T NEED A REASON Phil Fearon & Galaxy | Ensign/Island (12)ENY 517 |
| 43 | MONEY'S TOO TIGHT (TO MENTION) Simply Red | Elektra EKR 9(T) |
| 44 | EL VINO COLLAPSO Black Lace | Flair/Priority LACE 1(2) |
| 45 | LAST TIME FOREVER Squeez | A&M AM(Y) 255 |
| 46 | DON'T YOU (FORGET ABOUT ME) Simple Minds | Virgin VS 749(12) |
| 47 | FEEL SO REAL Steve Arrington | Atlantic A9576(T) |
| 48 | SMUGGLER'S BLUES Glenn Frey | BBC RESL 170 (12" — RSL 170) |
| 49 | MY TOOT TOOT Denise La Salle | Epic A6334 (12" — TX 6334) |
| 50 | SHADOWS OF THE NIGHT Pat Benatar | Chrysalis PAT(X) 2 |
| 51 | I WAS BORN TO LOVE YOU Freddie Mercury | CBS (T)A 6019 |
| 52 | MAGIC TOUCH Loose Ends | Virgin VS 761(12) |
| 53 | LIVE IS LIFE Opus | Polydor POSP(X) 743 |
| 54 | RAIN FOREST Paul Hardcastle | BlueBird/10 BRIT) 15 |
| 55 | WICKI WACKY HOUSE PARTY The Team | EMI (12)EMI 5519 |
| 56 | GET IT ON The Power Station | Parlophone (12)R6096 |
| 57 | GET UP I FEEL LIKE BEING A SEX MACHINE James Brown | Boiling Point/Polydor POSP(X) 751 |
| 58 | HEAVEN Bryan Adams | A&M AM(Y) 256 |
| 59 | YOU AND YOUR HEART SO BLUE Bucks Fizz | RCA PB 40233 (12" — PT 40234) |
| 60 | LAURA Nick Heyward | Arista HEY (12)8 |
| 61 | BUTTERCUP Carl Anderson | Streetwave (M)KXAN 45 |

SECRETS IN THE STREET

ANDREW MILLER

10 years' concert promotion and management

THERE IS a world of difference between working for an oil company in JR Ewing territory and being one of the UK's top pop music promoters. But that is the transition made by Andrew Cameron Miller, who also happens to be a successful manager and video producer.

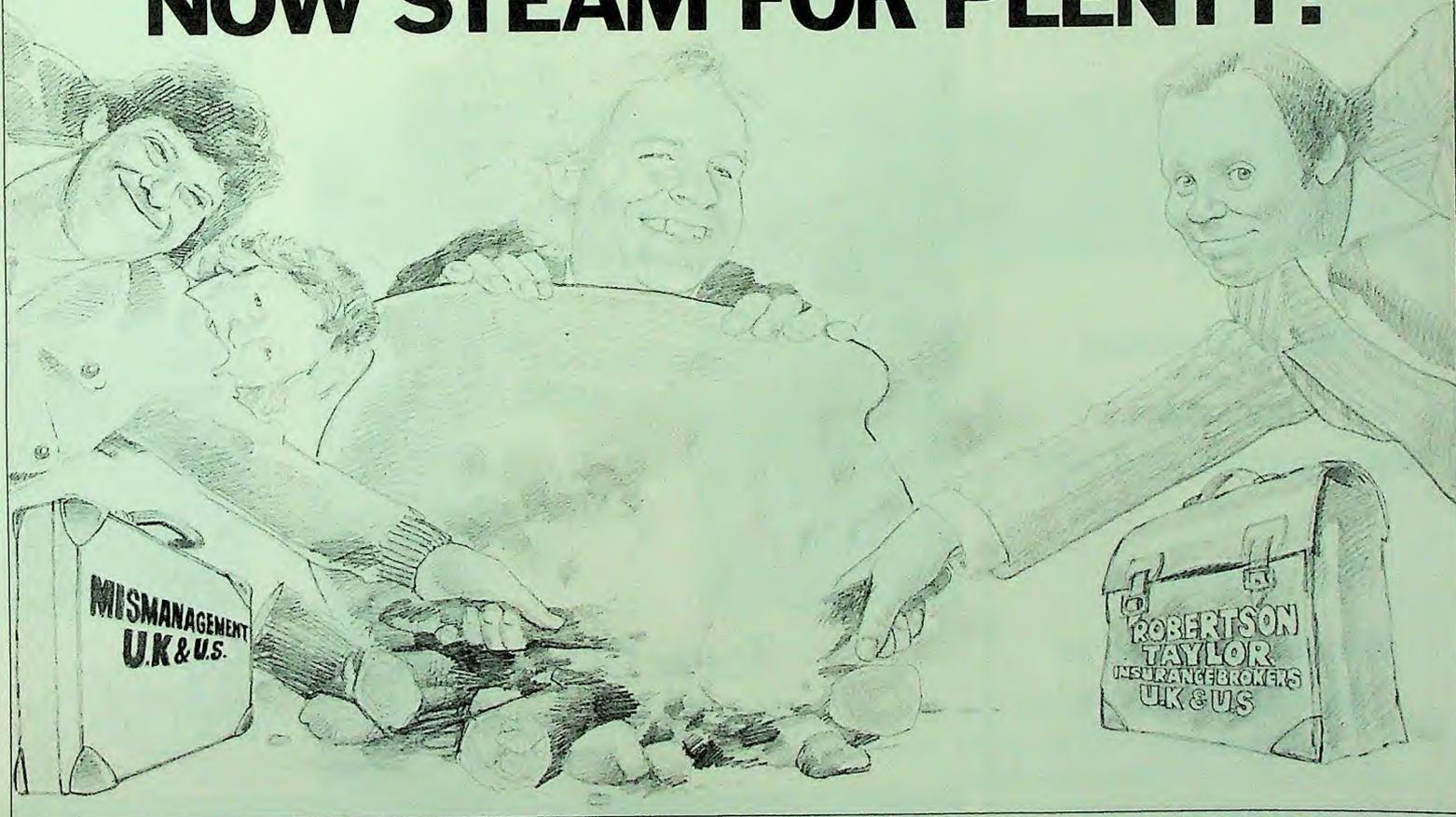
In fact had it not been for the Vietnam war, Miller could still have been languishing in some distant oilfield while the UK music industry could have been without one of its hardest-working characters. It was the realisation that he could be drafted into active service in the Far East which resulted in Miller returning to his home country and subsequently

TO PAGE 2



SUPERTRAMP WERE among the earliest of Andrew Miller's concert promotions, at a time when they still had to achieve international record success. The band are pictured here following their Wembley Arena gigs receiving "gold ticket" awards for selling out the venue several nights over.

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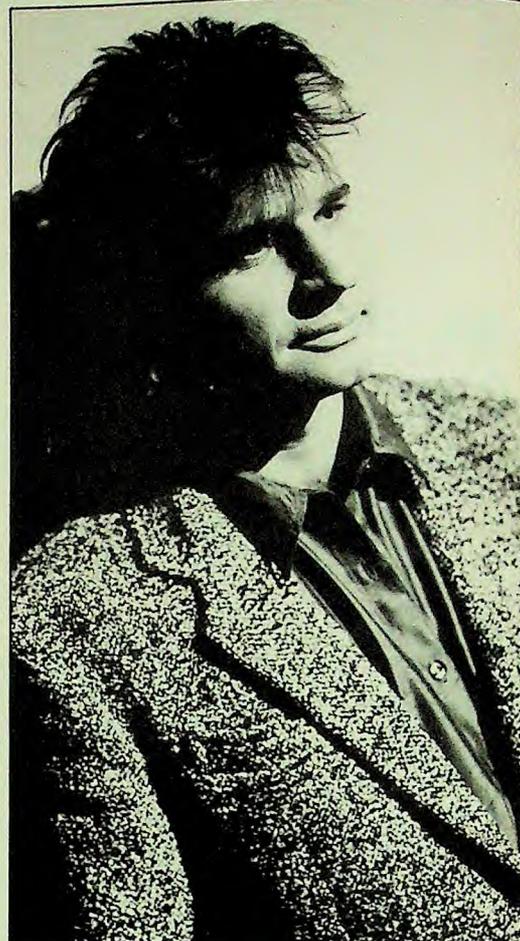


embarking upon a career within the music industry.

Miller had been living in Texas for some time, working for Gulf Oil. "In fact I'd been there for two years. There was a very real danger that I would be drafted, maybe to Vietnam and so I decided to move quickly. Less than 24 hours later I was back at Heathrow Airport, without a job prospect in sight and not even anywhere to stay."

Initially the 22-year-old Miller thought of exporting antiques to the US and found himself some office space in Mayfair's Curzon Street. "My landlord turned out to be record producer Johnnie Hawkins who also did a lot of songwriting — in fact he had co-written the long-running musical *Canterbury Tales* at the Phoenix Theatre," Miller recalls. "We became friendly and he introduced me to the world of recording. We created a label, Reflection Records, which we licensed to CBS.

"Various signings included Steamhammer, Sue and Sunny, Bobby Scott and Andwella's Dream.



WILLIE FINLAYSON, one of Andrew Miller's latest management signings who charted earlier this year with *On The Air Tonight*.



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ANDREW MILLER — 10th ANNIVERSARY

Reflection ran for a couple of years but then folded, not due to any lack of enthusiasm but because we didn't really have any direction, and I accept my own particular lack of experience in the music business at that time.

"Although the acts we handled didn't achieve great success, the potential was there and some went on to be successful. One of them wrote *He Ain't Heavy — He's My Brother*, a big hit for The Hollies and Neil Diamond, while one of Andwella's *Dream David Lewis* wrote *Happy To Be On An Island In The Sun* which was a number one for Demis Roussos."

Following the demise of Reflection Miller decided to move into the agency side of the music industry. Eventually he found himself working for Robert Paterson of International Entertainment who was then one of the UK's leading concert promoters. "Robert taught me a great deal, and I owe him a lot — I learnt so much about the concert promotion business during the three years I was with him," Miller says. "At that time he was promoting artists like Shirley Bassey,

Andy Williams, Demis Roussos, Barry White, Wings, Nana Mouskouri, Benny Goodman, Duke Ellington and Miles Davis, all of whom were hugely popular at the box-office."

Ironically it was a disagreement over a relatively unproved act at the box-office that resulted in Miller leaving International Entertainment and setting up on his own. This was the duo Gallagher & Lyle who had previously been with McGuinness Flint and wrote that band's hit *When I'm Dead And Gone*. Now they were signed to A&M Records as a duo and scoring hits with songs like *Breakaway* and *I Wanna Stay With You*.

"They hadn't toured seriously in their own right, and Robert and myself disagreed about their live potential. We mutually decided that it would be better if I left, and promoted Gallagher & Lyle's concert tour myself.

That first tour in 1974 covered 12 dates which all sold out including the Hammersmith Odeon. Their second tour had 25 dates and took in the

TO PAGE 4

Andrew who?!!

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NIPPER the dog, HMV Shops' official mascot, looking suitably daunted surrounded as he is by Captain Sensible, publicist Tony Brainsby, Andrew Miller and Dave Dee.

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Royal Albert Hall and was another success. "Because they were an A&M act, the record company's managing director Derek Green and I formed a strong business relationship and I went on to promote other A&M signings including Joan Armatrading, Elkie Brooks, Andy Fairweather-Low, Chris de Burgh and Supertramp. This was at the time when they were all breaking as major recording acts. Our

policy, and that of the record company, was that street promotion was very important."

With the concert success of Brooks, Armatrading, Supertramp et al, Miller started looking for acts outside of the A&M artist roster for concert promotion. "I was determined to compete in the main arena, and the first non-A&M act I promoted was Twigg who did very well on her first



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ANDREW MILLER — 10th ANNIVERSARY



IF THE Damned could see him now ... The Captain and "friend".

tour. "It was a calculated risk because although she'd released one album on Phonogram, she'd never done any touring before and we put her out on the road with a large orchestra. Nana Mouskouri, who was an ex-Robert Paterson client, came back to me, as did Demis Roussos, and they had successful tours. I also forged a very strong relationship with Danny Betesh of Kennedy Street Enterprises which

has continued to this day."

Kennedy Street is based in Manchester and one of the leading tour promotion companies in Britain. "We decided to co-promote because it made sense to work together rather than fight each other for the same acts," Miller admits. "our co-promotions have included Barry

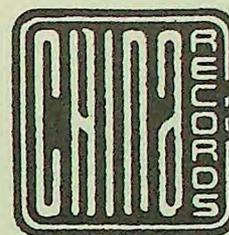
TO PAGE 6

1 From Gallagher & Lyle to The Bluebells 10 years together. Also happy to solely represent Captain Sensible and Willy Finlayson for all live engagements on your behalf.

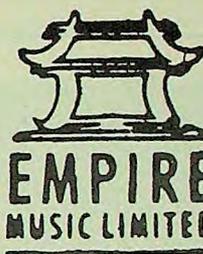
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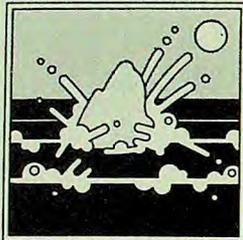
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ANDREW MILLER — 10th ANNIVERSARY

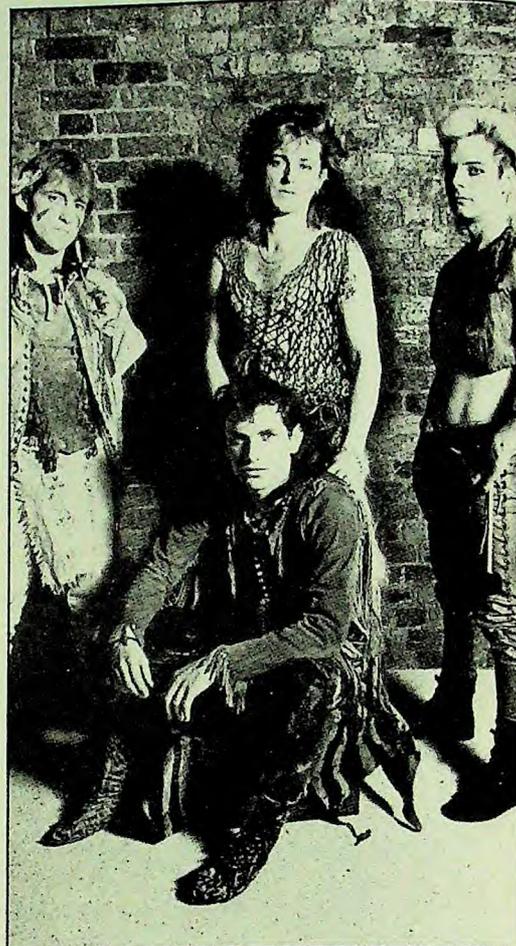
Manilow, Meat Loaf and The Kids From Fame."

During his early years of promoting, Andrew Miller was joined by Noel d'Abo with whom he had first worked with at International Entertainment. D'Abo left that company before Miller himself, and after the latter decided to go independent he called up his former colleague. "In fact it was Noel who first introduced me to Gallagher & Lyle — he played me their Breakaway album and we committed ourselves," Miller recalls.

"We worked together for about five years, and then there was a natural parting of the ways but certainly in those early days Noel was a great, great help, very enthusiastic and always out on the road. We split when he decided he wanted to settle down more but he still works with me on the occasional project."

He recalls the time when the announcement of a Barry Manilow tour he was promoting with Kennedy Street Enterprises blew the local telephone exchange.

"It was my first tour with Barry and



LATEST MANAGEMENT signing The Moho Pack whose drummer Steve Roberts used to work with Captain Sensible.



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ANDREW MILLER — 10th ANNIVERSARY

there were several dates including Wembley, the Birmingham NEC, the Manchester Apollo and the Royal Highland Exhibition Centre in Scotland. The day we announced the tour the office was inundated with calls from his fans, and the local telephone exchange just packed up. It couldn't handle all the thousands of calls, and it was several hours before it was operational again."

Miller has since promoted various other Manilow dates including the

The office was inundated with calls... the local telephone exchange just packed up'

open air Blenheim Palace concert which attracted an audience of thousands. "He's the ultimate professional — his shows are just so good," he says.

Miller decided to move into management some five years ago. "I'd heard that the band New Musik were without management so I went to Dick Leahy who was boss of their record company, GTO, and said that I would like to take on the job of manager.

"I subsequently did but when GTO was bought out by CBS, the band disintegrated and there was only Tony Mansfield, the lead singer, and writer left. I took on Tony's personal management — to me he was ahead of his time with his synthesiser music — and he embarked on a very successful career as a producer. He has had big US hits with Naked Eyes' (There's Always Something There To Remind Me, and produced Mari Wilson's Show People album and Top 10 single Just What I've Always Wanted." Then there was Captain Sensible's number one hit with Happy Talk, and he has also produced Planet Ha Ha, After The Fire, the B52's, Philip Japp, Adele Bertel and Vicious Pink.

Of Captain Sensible, formerly the most prominent member of the Damned, Miller says: "He brought me in a tape one day of some work he had done although he didn't tell me who it was. It was at the time that The Damned were about to sign a deal with Bronze Records, and I was so impressed with what I heard that

TO PAGE 8

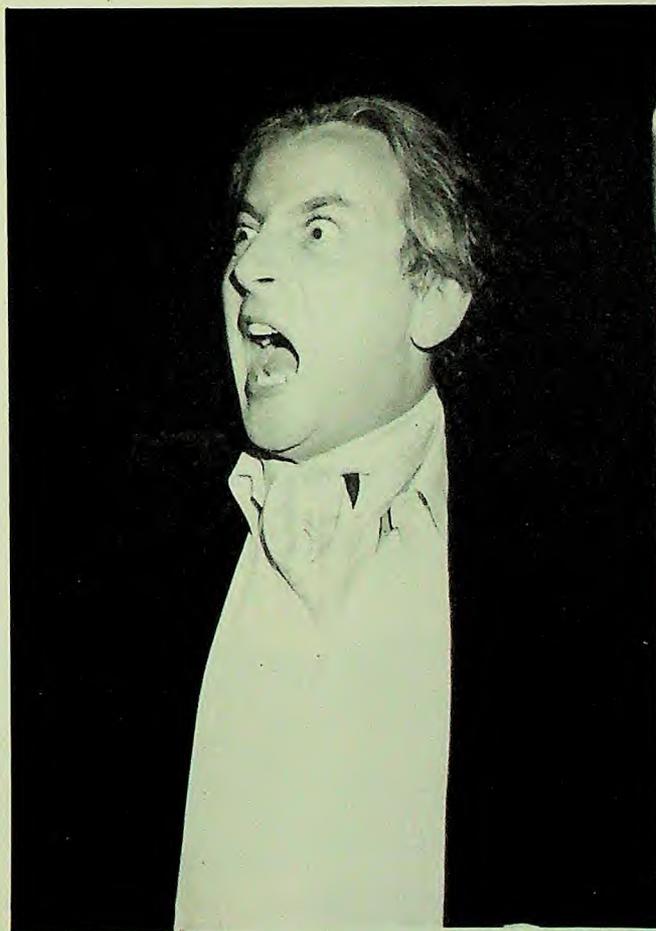
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ANDREW MILLER — 10th ANNIVERSARY



RICHARD CLAYDERMAN'S concerts at the Royal Albert Hall were promoted by Andrew Miller, who is pictured with the gold disc to be presented to Clayderman by Dionne Warwick for his UK album sales.

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when I found out who it was I took on his management and managed to negotiate a deal with Bronze that would allow The Captain to retain his own solo career."

Miller took the Mansfield/Captain Sensible tape to A&M Records' director of A&R Mike Noble, after three other major record companies had turned it down.

"Mike decided to sign the Captain on the spot, and within six weeks of him hearing the tape we had a number one hit with Happy Talk from the Rodgers and Hammerstein musical South Pacific."

Noble signed Captain Sensible without hearing that record or the promotion plans to cover it, and it turned out to be a wise move —

Andrew,
you're just the
ticket.

Best wishes

Keith PROWSE

You got like that in only 10 years?



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ANDREW MILLER — 10th ANNIVERSARY

Happy Talk was one of the best-sellers of the year, and has a place in the Guinness Book of Records as one of the fastest risers ever in the UK chart, reaching the top in just two weeks.

"Happy Talk just had to be a big hit — it was so simple and commercial, and right for summer — and the sales proved us right. Originally we had planned Wot as the first single, but as soon as we heard Happy Talk we knew that we had to go with that first.

"Strangely enough though, the single didn't do too well in Europe and yet Wot, which was a smaller hit in the UK, was a big seller on the Continent, reaching number one in France and Germany and selling 1.5m units worldwide. The British kids just loved Happy Talk, a lot of them had probably never even heard the music from South Pacific, and Radio One jumped on the record straightaway."

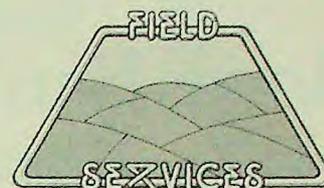
Captain Sensible has since consolidated his early success with another big hit Glad It's All Over, which featured him in a more serious



TWIGGY And fan — Benji, promoter Miller's dog — offer her Royal Albert Hall concert during her first ever UK concert tour.

light, and is currently working on another album for A&M which will be out later this year.

TO PAGE 10



"Thanks for all the problems over the last few years — looking forward to sorting out many more in the future. Best regards, all at Field Services"



*Congratulations
Andrew on your
tenth anniversary.
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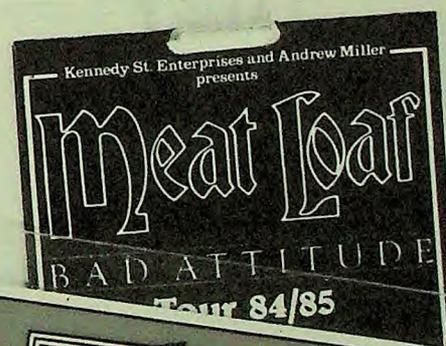
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ANDREW MILLER
PRESENTS



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Another Andrew Miller management signing is Willie Finlayson, whose first single *On The Air Tonight* earlier this year on PRT stuck at 85 in the chart for four weeks before dropping to 95. It is the second time that he has signed the Scottish singer for management, admitting: "I had a crack at managing Willie about five years ago and I just couldn't get any record company interest."

Miller is confident that Finlayson,

who has just completed an album, will break eventually however — "he's just got such a fantastic voice" — and he's also optimistic about the prospects for another new management signing, *The Moho Pack* whose drummer Steve Roberts use to work with *Captain Sensible*.

Andrew Miller's most recent venture has been into the world of video production, something which began with the release of *Captain*



DEMIS ROUSSOS with promoter Miller and the manager of the Theatre Royal, Drury Lane, George Hoare.

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ANDREW MILLER — 10th ANNIVERSARY



BARRY MANILOW has had several tours promoted by Andrew Miller and Kennedy Street Enterprises, including his televised Blenheim Palace open air concert two years ago. He's pictured here with Miller (top left) and various Arista Records personnel of the day including current managing director David Simone (back row, far right) and marketing director Brian Yates (second from left, front row), at a party following Manilow's Royal Albert Hall concert. Also in the picture: BBC TV producer Stewart Morris (top right).

Sensible's *Glad It's All Over* single.

"I was convinced the record was a potential hit but the record company wasn't too convinced," he says. "I persuaded A&M to release it, and we probably did take a big chance because the record was so different from anything The Captain had done before.

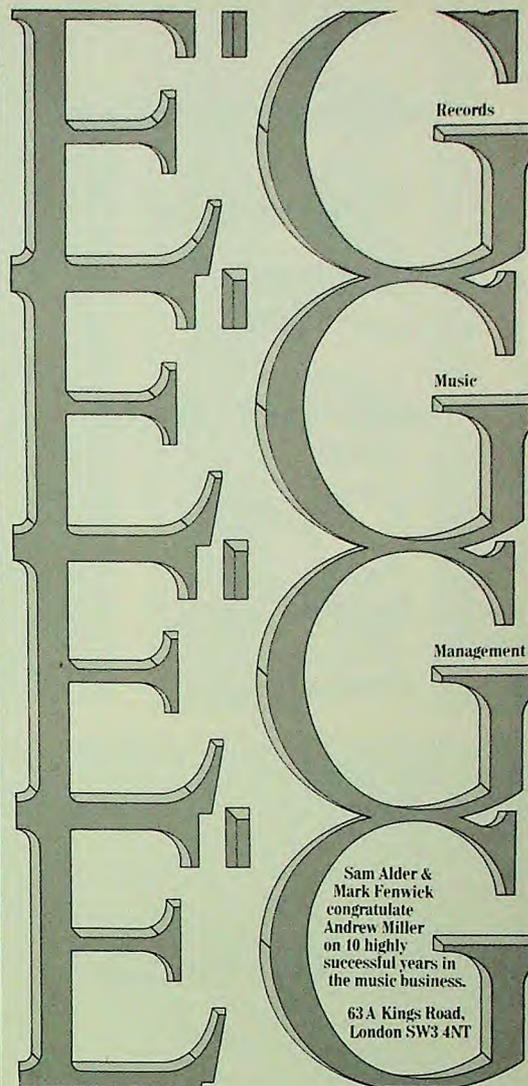
"Derek Green released *Glad It's All Over* and agreed that if it got five plays on Radio One during the first week of release then he would make it a priority. In fact we got four plays and five scripted, so we decided to make a video ourselves with a lot of help from a guy called Simon West.

"We shot the video in a pub near

Hammersmith, and on Hampstead Heath and also in Trafalgar Square and it turned out to be very effective. To back this up we displayed some 5,000 posters around the country including all the major urban areas, and hired Michael Peyton and Paul Clark to work the record on radio and TV.

"We were rewarded with a number six chart position, and a hit that gave Captain Sensible much more credibility as a solo artist. Until then everyone thought that he was a one or two hit wonder, but in fact it was the single that turned his career around the corner."

TO PAGE 12



Sam Alder & Mark Fenwick congratulate Andrew Miller on 10 highly successful years in the music business.

63 A Kings Road, London SW3 4NT

Congratulations Andrew!

We know you've been busy celebrating, so just in case you missed the last issue of Music Week, here's a little something you might find interesting.

We hardly like to point it out to someone who's used Eel Pie so much recently, but we've actually halved normal prices for this offer.

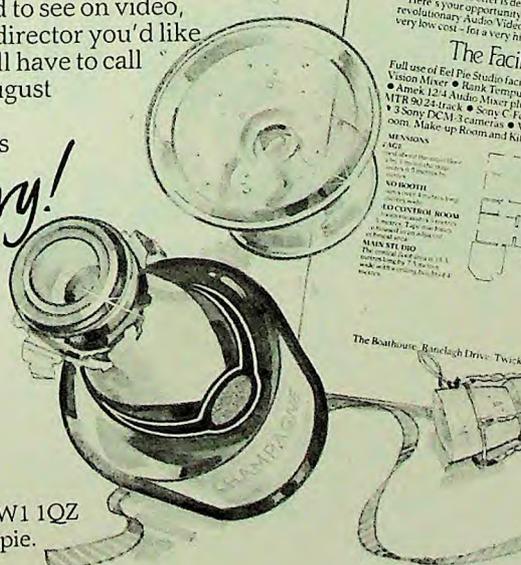
So have you got any new acts you need to see on video, Andrew? A new song? Or maybe a young director you'd like to put through his paces? If you have, you'll have to call Russ smartish to book one of those four August weekends.

Don't miss your chance, Andrew. This could be the best deal you've pulled off in ten years...

Happy Anniversary!

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If you have a new act that you would like to see on video for the first time a new track for which you would like to try out some visual ideas, or if you want to give a chance to a young director looking for experience, this offer is designed for you. Here's your opportunity to work in one of the most revolutionary Audio Video installations available at very low cost - for a very high quality result.

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5 hours contingency post corrections set preparation, etc.)
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The Result
A complete 3 minute, broadcast quality promotion video that would usually cost at least £5,000 - but produced for half the price!

The Catch
Well, it's a very small one, but this package only applies to the four weekends in August - that's on the basis of a production planning meeting Friday night shooting all day Saturday, and editing Sunday. But instead of charging you weekend evening rates, we've cut the price to just £2,500 for the first four confirmed bookings.

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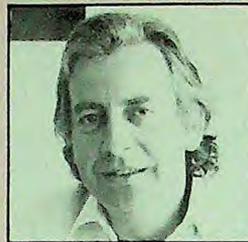
The Contact
Call Russ on 01-891 1266 now, and get your piece of the Pie! Remember - first come, first served.

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*Congratulations
Andrew
and
all the best
for
the next
10*

David Hutton

ANDREW MILLER — 10th ANNIVERSARY



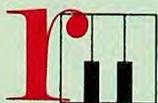
THE MILLER TEAM: far left: Julie Yexley (PA Promotions); Andrew Miller and Rupert King (accountant, management). Top row, l to r: Stella Lanham (company secretary, West & Miller Productions); Andrew Miller; Rupert King. Bottom row, l to r: Linda Norris (director, Ticket Sales); Annie Gascoigne (accountant Promotions) and Annie Carrington (PA management). Conspicuous by their photographic absence: Philip Guthrie (co-director, Ticket Sales) and Simon West (West & Miller).

Because of the success of the *Captain Sensible* video, Miller and Simon West decided to forge a more enduring business partnership, and they now have their own company West and Miller Productions Ltd. They have done promo video for Alvin Stardust's *I Won't Run Away* and are now looking for commissions from smaller companies. "We can make them much cheaper than many

producers, and still make a decent profit for the company," Miller says.

For the future, Andrew Miller has various plans, but perhaps the most imminent one is a West End musical. He's reluctant to reveal too many details at this early stage, but claims that it is something "that has never been staged before" and he's optimistic that it will debut around 18 months time. □

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| 28 | IF YOU LOVE SOMEBODY SET THEM FREE A&M AM(Y) 258 | |
| 29 | MOVE CLOSER Phyllis Nelson | Carrere CAR(T) 337 |
| 30 | TOMB OF MEMORIES Paul Young | CBS(T)A 6321 |
| 31 | SHAKE THE DISEASE Depeche Mode | Mute (12)BONG 8 |
| 32 | ACT OF WAR Elton John & Millie Jackson | Rocket/Phonogram EJS 8(12) |
| 33 | SO IN LOVE Orchestral Manoeuvres In The Dark | Virgin VS 766(12) |
| 34 | SLAVE TO LOVE Bryan Ferry | E/G/Polydor FERRY 1(12) —FERRx 1 |
| 35 | I FEEL LOVE (MEDLEY) Bronski Beat/Marc Almond | Forbidden Fruit/London BITE(X) 4 |
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| 67 | YOU TRIP ME UP The Jesus And Mary Chain | blanco y negro/WEA NEG 13(T) |
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| 4 | 19 Pauli Hardcastle | 27 | (19) RHYTHM OF THE NIGHT, Debarge |
| 5 | HISTORY, Mai Tai | 28 | (26) GET UP! I FEEL LIKE BEING A SEX MACHINE, James Brown |
| 6 | SUDDENLY, Billy Ocean | 29 | (24) BUTTERCUP, Carl Anderson |
| 7 | OBSESSION, Animation | 30 | (New) MONEY'S TOO TIGHT (TO MENTION), Simply Red |
| 8 | THE WORD GIRL, Scritti Politti | 31 | (33) SO IN LOVE, Orchestral Manoeuvres In The Dark |
| 9 | I'M ON FIRE/BORN IN THE USA, Bruce Springsteen | 32 | (29) THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown |
| 10 | JOHNNY COME HOME, Fine Young Cannibals | 33 | (21) I FEEL LOVE (MEDLEY), Bronski Beat/Marc Almond |
| 11 | ALL FALL DOWN, Five Star | 34 | (23) LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail |
| 12 | CHERISH, Kool & The Gang | 35 | (New) RAIN FOREST, Paul Hardcastle |
| 13 | (New) YOU'LL NEVER WALK ALONE, The Crowd | 36 | (37) YOU DON'T NEED A REASON, Phil Fearon & Galaxy |
| 14 | (New) HEAD OVER HEELS (Remix), Tears For Fears | 37 | (28) MOVE CLOSER, Phyllis Nelson |
| 15 | (10) LOVING THE ALIEN (Remix), David Bowie | 38 | (25) MAGIC TOUCH, Loose Ends |
| 16 | (New) TURN IT UP, Conway Brothers | 39 | (New) THE SHADOW OF LOVE, The Damned |
| 17 | OUT IN THE FIELDS, Gary Moore & Phil Lynott | 40 | (New) WICKI WACKY HOUSE PARTY, The Team |
| 18 | DUEL, Propaganda | | |
| 19 | CALL ME, Go West | | |
| 20 | (32) PAISLEY PARK, Prince And The New Power Generation | | |
| 21 | ICING ON THE CAKE, Stephen, Tim 'n' Duffy | | |
| 22 | SHAKE THE DISEASE, Depeche Mode | | |
| 23 | THINKING ABOUT YOUR LOVE, Skipworth & Turner | | |

Week-ending June 22, 1985

CLASSICAL

Edited
by
NICOLAS SOAMESWorld premiere
for Rossini rarity

AN IMPORTANT Rossini opera, rarely seen on stage but cast in the grand opera mould of Moses in Egitto, receives its world premiere recording in a production conducted by the Italian musicologist Claudio Scimone and released by Philips this month.

Called *Maometta Seconda*, it was written in 1820, at the height of the composer's Neapolitan period, and based on a love story set against the wars between the

Turks and the Venetians.

He revised and reset the work, calling it *The Siege of Corinth*, for a performance in Paris, but for this premiere recording, Scimone has gone back to the composer's original ideas.

The recording sessions took place in London, with Ambrosian Opera Chorus and the Philharmonic Orchestra joined by June Anderson soprano, Margarita Zimmerman, mezzo, Ernesto

Palacio, tenor and Samuel Ramey, the US bass who sings the title role. He was recently seen as Don Basilio in the *Barber Of Seville* at the Royal Opera House.

The production will be of no particular interest to the opera world, but will benefit from a Philips campaign which includes an information kit, containing a record of excerpts, for press and dealers.

Romantic champion

The 13 Barcarolles, Faure. Paul Crossley, piano. CRD 1122.

The 13 Barcarolles span most of Faure's mature composing life, and therefore reflect his development — he is a much more complex and rich musical personality than his Requiem would suggest. His luxuriant romanticism is tempered by dissonance and virtuosity, which makes his piano music compelling and distinctive. It has, however, never been as popular as it could be, and even in the hands of such a persuasive champion as Crossley, will remain of minority interest. Incidentally, Crossley's major release of the year — Tippett's *Sonatas* — will be out shortly.

Piano Trios, Shostakovich, Ives. Beaux Arts Trio, Philips, 412 402-1.

Some of the most interesting material being issued at the moment can be found on re-issue labels, including the specialist labels of the majors as well as the independents. This is a typical example, though it is found on the chamber music re-issue label of Philips. Both these works are strongly individual piano trios and both use folk melodies as source material though in different ways, with Shostakovich turning to a haunting Russian folk song to open his work while Ives, as he did so often, drew on the

American hymn tradition. It is of specialist interest, but worth introducing to collectors looking for something a little different.

Piano Music by Clementi, Dussek, Haydn, Mozart, Martin Dyke, fortepiano, *Psyche/Saga Psy 13*. Rather unusually for a classical label, the reverse cover has the pianist standing in a derelict area beside a sheet of corrugated iron sprayed with the graffiti "Dykes Rule OK", which would be more suitable for the pianist's family album than a record sleeve. It simply detracts from that otherwise is a worthwhile disc, introducing the period piano in a variety of music. I think the fortepiano is as revealing in music by 18th and early 19th century composers as the harpsichord is of music by Bach, a factor underscored here by the inclusion of lesser-known pieces by Dussek and Clementi. In short, don't let customers be put off by the cover — the content is good.

A tribute to The Comedian Harmonists. Kings Singers, HMV EJ 27 0247 1.

This is my personal favourite of the week. The Comedian Harmonists were a famous Jewish group singing in Germany between the Wars whose success was cut short by Hitler's rise.

Reviews

They were slick, clever, and amazingly gifted at close harmony satire, and perhaps the surprise here is that the clean young (and not-so-young) boys who comprise the King's Singers manage to emulate their best qualities. To hear them mimic the sound of muted trumpets in Ellington's *Creole Love Song* is a delight, and *Gitarren spielen auf* has just that right edge of a twenties cabaret. But this record is equally important for its inclusion of two acclaimed King's Singers encores, the *Berber of Seville* overture, and the *Flight of the Bumble Bee* — both arranged brilliantly by Daryl Runswick.

Piano Concerto and other works, Samuel Barber, Tedd Joselson, piano, LSO, Andrew Schenck, conductor. ASV DCA 534.

Barber is quite well represented for a contemporary composer — largely, of course, because of his elegant *Adagio*, which will no doubt help to sell this record too. But he is a more muscular composer than many realise and this is amply demonstrated by the *Piano Concerto*. But with the main work on side two being the suite *Medea* which is also punchy stuff, the *Adagio*, which completes the record, will be placed in perspective.

middle movements, particularly the A minor which rather drags. But this is a hallmark of the SCO's emotionally-charged approach.

Clarinet Quintet and Oboe Quartet, Mozart, Keith Puddy, clarinet, Douglas Boyd, oboe, Gabrieli String Quartet. Contour. PCD 810.

Keith Puddy and Douglas Boyd are two wind players who, while not household names such as other musicians of their generation, have contributed extensively to the fabric of British musical life, and this recording shows them still in strong, yet mellow form. Content to take a measured pace, the soloists both blend well with the Gabrieli Quartet — in the slow movement of the *Clarinet Quintet*, for instance, the string players comfortably sustain the relaxed tempo set by Puddy. These are seasoned performances by seasoned players who are not afraid to let the music simply speak for itself.

Great Vivaldi Wind Concertos. Scottish Chamber Orchestra, Laredo. Contour PLD8.

The fluency of Vivaldi's writing may border on the conversation-

al, but he is almost always worth listening to — and this applies as much to his music for winds as his music for strings. This is a pleasing selection of concertos featuring pairs of instruments — two flutes, two oboes, two horns, two trumpets, and even, most unusually, two clarinets — and with soloists such as Michael Laird and Robin Miller, one is assured of a good performance. Using a full string sound, but with the harpsichord placed well forward to give a slightly harder edge, the concertos here have a lively presence.

Violin Concertos, Bach. Scottish Chamber Orchestra, Laredo. Contour PCD 808.

Jaime Laredo's warm and at times rich recording of the popular baroque works continue with Bach's great violin Concertos. His view is a mainstream one, exciting the worst excesses of the conventional big band sound, but otherwise, ignoring the work of Hogwood and Pinnock, he plays from the heart, making emotional rather reflective statements — the kind of performance that the vast majority of the British public still want to hear.

The following four compact discs are among the first 12 classical releases which figure as the world's first genuine mid-price CDs.

They are also interesting in that they pre-empt the release of the LP and CD versions, emphasising, if emphasis were needed, that the CD has definitely arrived.

Part of Pickwick's L.M.P. Red Label mid-price CD series, they will be released shortly on LP and MC as part of the *Contour Classics* series.

String Concertos, Vivaldi. Scottish Chamber Orchestra, Laredo. Contour PLD809.

Don't believe the wit who said that Vivaldi wrote one concerto 400 times. As this attractive compilation shows, there is a great variety within the recognisable Vivaldi genre, and it is played with customary vigour and sympathy by the Scottish Chamber Orchestra with Jaime Laredo directing from the violin and joined, in the solo spot, by John Tunnell, Paul Manley and others. Much of the playing is crisp and clear — there is some fine cello work too from Hafldi Hallgrímsson — although I would question some of the slow tempi in the

PUBLISHING

The Birth of
a Euro hit

NOT EVERYONE sneers at the Eurovision Song Contest or dismisses it as a waste of time. The PRS fees earned by finalists performing to umpteen million viewers around Europe and other parts of the world are well worth having, and the winner can count on chart placings in many countries.

Jan Olofsson of Birth Music and Eurosong is certainly not sneering. Through his publishing affiliation with Eddie Ouwens of Music Channel Holland, he is sub-publishing this year's Eurovision winner *Let It Swing* by Bobbysocks in the UK and Ireland, making useful mileage out of its chart progress with the attendant limelight and benefit that a chart placing always brings.

Birth Music was formed in 1971 as a publishing arm for Young Blood Records and has a catalogue of some 4,500 songs including those in its Eurosong subsidiary.

"Let It Swing is a monster hit over most of Europe," said Olofsson. "It's MOR and could be huge, and although they're not directly comparable, Bobbysocks might well follow the Abba road. Abba, who first struck it big internationally with their Eurovision Waterloo hit, have left a gap to be filled, and Bobbysocks could do it."

Let It Swing came Olofsson's way after Ouwens picked up the song at Midem last January for all territories outside Scandinavia. He and Olofsson have collaborated on several co-publishing projects including Mac Kissoon and Danny Mirror's hit *I Remember Elvis* over the years.

Olofsson superintends the Young Blood label, and activates it from time to time with new product such as *Come On Down*, a single by Price Wright distributed through Pinnacle and with obvious TV connotations.

Like other small publishers, Olofsson finds it hard going in the prevailing climate of advances demanded by writers-artists and other pre-requisites which they expect as of right from the publisher.

"Demands by new youngsters are crazy nowadays. They've usually been turned down by the majors, but they still want thousands of pounds for tour support and recording costs. Small, independent operators can't spend £20,000 on a promo video and wait for two years for any return. Anyway, it's still down to the song itself. I do a decent deal with good percentages and share the good times if they come."



DR & THE MEDICS have signed a long-term, worldwide recording and publishing deal with Illegal Records/Music and are pictured with their manager, Andrew King, far left and Illegal execs.

New role for Chandler

IVAN CHANDLER, UK general manager of Jobete Music, Motown's publishing arm, has taken on the additional responsibility as European co-ordinator following the company's renewal of its worldwide publishing deal with CBS Songs.

Chandler's main objective in the new post is to create more action for the Jobete catalogue in Europe in liaison with the CBS Songs managers in each territory.

As previously reported (*MW* May 25), Paul Keogh has joined Jobete UK from EMI Music Publishing as professional manager of for promoting both the standard catalogue and newer, more contemporary material emanating from Jobete's US writers. He reports to Chandler.

Mersey song contest

RADIO MERSEYSIDE and local Liverpool arts associations are organising a Write A Song festival for amateur pop composers to have their work finished, orchestrated and performed by some of the city's professional vocalists. Those submitting songs will be able to nominate one of the 10 singers, whose voices will be broadcast on Radio Merseyside as part of the promotion of the event.

Among vocalists offering their services are Ian McNabb from Icicle Works, Peter Coyle from The Lotus Eaters, and Billy Kingsley from Liverpool Express. The festival will take place at the city's Festival Gardens on August 4.

INDEPENDENT LABELS

Tracking...

A NEW **Smiths** single is just around the corner, in the form of *That Joke Isn't Funny Anymore*, taken from the *Meat Is Murder* LP. The single is coupled with a live version of the LP's title track, plus three extra live tracks on the 12-inch... Following their *Cow* single, **Gene Loves Jezebel** have a new album, *Immigrant*, due on *Situation Two* this month... **The Rain Parade** attempt to capitalise on their *Whistle Test* appearance with a new single, *You Are My Friend*, out now on the *Zippo* label on 7-inch only, with distribution by *Rough Trade* and the *Cartel*... **Hot Mancunians** (a description not a band name) **James**, have their two 7-inch singles to date, *Jimone* and *James Two*, put together as a 12-inch entitled *Village Fire on Factory*. Different versions should ensure healthy sales... Also on *Factory*, **A Certain Ratio (ACR)** have a new single, *Wild Party*, out now... **The King of Caledonian** cajun swing, **Champion Doug Veitch** has a single out on the *Drum* label entitled *One Black Night*, with distribution by *Revolver*... Also via *Revolver* comes a single from rockabilly rebels in pyjamas, **Restless**. *Vanish Without A Trace* is the title, and *ABC* the label... After rave reviews for their debut LP, *Holland's Xymox* have a single, *A Day*, out on *4AD*... **THE REFORMED Kursaal Flyers** have a new single, *Monster In Law*, on *Waterfront*, and a new album, *In For A Spin*, on *Edsel*. Both are distributed by *Rough Trade* and the *Cartel*... **Infaction** have their first single, *Listen To The Wise Man*, out on *Lambs To The Slaughter* now. Distribution is by *Red Rhino* *et al.*... **Leather Chaps And Lace Petticoats** is (loosely) a "cowpunk" compilation, featuring contributions from **The Blueberry Hellbellies**, **The Boothill Foot Tappers**, **Helen And The Horns**, **The Meat Muppets** (getting a bit out of character here) and **Dolly Parton**, among others. It's on *Anagram*, through *Pinnacle*... **Chaotic Dischord** have the charmingly titled *Now That's What We Call A Fuckin' Racket Vol 1*, out now on *Not Very Nice Records*, through the *Cartel* and *Revolver*... **Positive Noise** have a new album on *Static* called *Distant Fires*... The *Compact Organisation* has a couple of new LPs available: *Pens, Guns And Riffs* is a *précis* of their *Do They Mean Us?* compilation, while *The Suburbia Suite* is the debut LP from **The Sound Barrier**. Distribution is by *PRT*... **The Barracudas** have a posthumous LP entitled *I Wish It Could Be 1965* out on *GMG* through *Rough Trade* and the *Cartel*... Back with *Factory* again, late night jazzers **Kalima** have a new 12-inch single, *Trickery*, out now... **Paul Quinn**, a voice tipped for the top for longer than he'd probably care to remember, looks like he'll probably make it at last, via a collaboration with *Vince Clarke* on a single titled *One Day* for *Mute Records*

Guitar band on parade

ZIPPO, THE label that all but kicked off the current wave of interest in US guitar bands with *Rain Parade's* *Emergency Third Rail Power Trip* early last summer, has a clutch of releases from some of the best of the groups involved.

Explosions In The Glass Palace is *Rain Parade's* mini-album follow up to *Emergency*... and was recorded in April to May last year, but has taken this long to license from California's *Enigma* label.

Green On Red and **Dream Syndicate** also have back-dated mini-LPs, but theirs precede material so far available. Both self-titled albums date from early 1982 and were originally available in the US on *Dream Syndicate* vocalist **Steve Wynn's** *Down There* label.

Zippo have also released a *Rain Parade* single which features one track from each of their two albums to date. The A-side being *You Are My Friend* from *Explosions*.

The men of iron

THE EVER more popular **Men They Couldn't Hang** have their second single, *Ironmasters*, out now on *Elvis Costello's* *Imp* label. The song has long been a live favourite, and tells the story of the storming of the *Westgate Hotel*, *Newport* during the *Chartist* riots of the mid-nineteenth century, taking in "Methodism, men in frocks and the roots of the miners' strike" on the way. The band are currently on their first nationwide tour to promote the release, and will have their debut album, *The Night Of A Thousand Candles*, available on July 5. *Imp* is distributed by the *Cartel*, *Making Waves* and *Counterpoint*.

Bumper Charly crop

CHARLY has a bumper crop of releases for issue this month. On the R&B side there are three compilations — *Rootin' 'n' Tootin'*, *Charly R&B Party* and *Vee Jay Blues and Ride With Your Daddy Tonight* from *Frank Frost*. Gospel-wise there's a brand new album from *Eddie 'Hey There Lonely Girl' Holman*. And on the jazz front there's *Jivin' With Jordan* by *Louis Jordan And His Timpani Five*, *The Hawk Talks* by tenor saxophonist *Coleman Hawkins*, *Jazz Originals* by singer/trombonist *Jack Teagarden*, *Stormy Monday* by *Lou Rawls* and *Les McCann Limited*, and a jazzy album from *MOR* vocalist *Mel Torme*.

Other releases are from *Manfred Mann* — *Soul Of Mann*; country and western star *Merle Haggard* — *I'm A Lonesome Fugitive*; *Davy Jones & The Lower Third/Mannish Boys* (early *Bowie*); and the man who did not join *Led Zeppelin*, *Terry Reid*, with *The Hand Don't Fit The Glove*.

ABSTRACT HAS picked up three-piece *Bradford* band *The Word* (right) and has re-released their *Next Big Thing* single, which originally came out at the tail end of last year on the band's own *Menace* label. The group would like it known that they bear no relation to the *Liverpudlian* band of the same name.

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5. OLE MAN RIVER Dennis Brown Maccabees
6. LET OFF SUPM Gregory Isaacs/Dennis Brown Greenleeves
7. FIGHT LIFE Janet Kay Soho
8. HOLD ME TIGHT Natural Touch NK Records
9. NEVER TOO LATE Junior English English International
10. LET'S MAKE AFRICA GREEN AGAIN Brata Team
11. YOU'RE THE ONE Paulette Tajah Exclusive
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14. STRUGGLE Patrick Andy Simba
15. ORIGINAL REWIND Johnny Osbourne
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30. I WANNA KNOW WHAT LOVE IS Audrey Hall Germain

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2. GREAT BRITISH ME Various Fashion
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4. POWERHOUSE PRESENTS STRICTLY LIVE STOCK Various Greenleeves
5. REVOLUTION Dennis Brown Yvonne Special
6. 1985 SLENG TENG EXTRAVAGANZA Various Tads
7. PICTURE ON THE WALL The Natural Ites CSA
8. MASSIVE Various Artistes
9. MUSI-O-TUNYA Misty in Roots People Unite
10. GROOVE ROCKING Natural Mystics Starlight

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SINGER WITH THE FLAVOUR/WALKER JOHN Mikey General Jah Lite
BUTTERCUP Lagato
YOU ME AND HE Vince and Claudia Time Records
CLOSER I GET TO YOU Frankie Paul Greenleeves

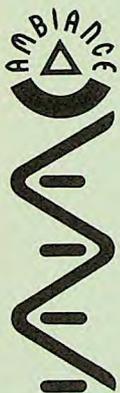
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| 32 | 24 | THE AGE OF CONSENT ★ CD | Forbidden Fruit/London BITLP 1 |
| 33 | NEW | WHEN THE BOYS MEET THE GIRLS | Atlantic 781255-1 |
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| 41 | 39 | WELCOME TO THE PLEASUREDOME ★ ★ ★ | ZTT/Island ZTT10.1 |
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TOP 30 TOP 30 TOP 30 *compilations* **TOP 30 TOP 30 TOP 30**

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 *WILDE, Kim KIM WILDE (3LP Box Set) Pathe Marconi (France) PM 1552383/— £7.60 (CON)
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COMPACT DISC

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 **BENATAR, Pat GET NERVOUS Chrysalis ACCD 1386 (Compact Disc) £7.99 (F)
 **BENATAR, Pat IN THE HEAT OF THE NIGHT Chrysalis ACCD 1236 (Compact Disc) £7.99 (F)
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 *JARRETT, Keith BELONGING ECM (Germany) 7200056 £3.90 (IMS)
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 *JARRETT, Keith EYES OF THE HEART ECM (Germany) 7104658 £3.90 (IMS)
 *JARRETT, Keith ARBOUR ZENA ECM (Germany) 7200190 £3.90 (IMS)
 *METHENY, Pat AS FALLS WICHITA ECM (Germany) 7200189 £3.90 (IMS)
 *METHENY, Pat WORKS ECM (Germany) 8222704 £3.45 (E)
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 MILLER, Glen 40TH ANNIVERSARY Magic CAWE 11 £3.18 (CON)
 *PEACOCK, Gary TALES OF ANOTHER ECM (Germany) 7104659 £3.90 (IMS)
 PLEASURE MEN, THE THE CHAPTER ONE Barbel Records (no catalogue number) (Self — 9 Vernon Road, Sheffield S17 3QE)
 RYPDAL, Terje SUNRISE ECM (Germany) 7104655 £3.90 (IMS)
 VARIOUS SHETLAND FIDDLERS VOLUME 2 Topic KTSC 379 (CM/MW/PROJ)

JAZZ

*ADAMS, George/Don PULLEN Quintet LIVE AT VILLAGE VANGUARD Soul Note (Italy) SN 1094/— £3.90 (IMS)
 *BELL, Dee/Eddie DURAN ONE BY ONE Concord Jazz (USA) CJ 271/CJC 271 £3.90 (IMS)
 *BLEY, Paul SONOR Soul Note (Italy) SN 1085/— £3.90 (IMS)
 BROWN, Lee with Rosemary CLOONEY LES BROWNS WITH ROSEMARY CLOONEY Artistic ART 003/CART 003 £3.18 (CON)
 *BROWN TRIO, Ray SOLAR ENERGY Concord Jazz (USA) CJ 258/CJC 258 £3.90 (IMS)
 *CARTER, Rod/Jim HALL CONCORD Jazz (USA) CJ 270/CJC 270 £3.90 (IMS)
 *COLEMAN, Ornette TOMORROW IS THE QUESTION Boplicity Presents Contemporary COP 002/— £3.20 (CP/MW/P)
 *COREA, Chick WORKS ECM (Germany) 8254261/— £3.45 (IMS)
 DAVIS, Miles & The Lighthouse All-Stars AT LAST! Boplicity Presents Contemporary COP 001/— £3.20 (CP/MW/P)
 *DEJOHNETTE, Jack WORKS ECM (Germany) 8254271/— £3.45 (IMS)
 EDWARDS QUARTET, Teddy TEDDY'S READY! Boplicity Presents Contemporary COP 003/— £3.20 (CP/MW/P)
 *FRIESEL, Bill RAMBLER ECM (Germany) 8254251/— £3.45 (IMS)
 *GASLINI, Giorgio SCHUMANN REFLECTIONS Soul Note (Italy) SN 1120/— £3.90 (IMS)
 *GOODMAN, Benny BENNY GOODMAN SWINGS (3LP Box Set) Pathe Marconi (France) PM 1551563/— £7.60 (CON)
 *HERSCH TRIO, Fred HORIZONS Concord Jazz (USA) CJ 267/— £3.90 (IMS)
 *JAMES, Harry CIRIBIRIBIN (3LP Box Set) Pathe Marconi (France) PM 1551923/— £7.60 (CON)
 *JARRETT, Keith WORKS ECM (Germany) 8254251/— £3.45 (IMS)
 *JARRETT, Keith STANDARDS VOL 2 ECM (Germany) 8254251/— £3.90 (IMS)
 *JENKINS, Sting Leroy URBAN BLUES Black Saint (Italy) BSR 0083/— £3.90 (IMS)
 *KONITZ, Leo LIVE AT LAREN Soul Note (Italy) SN 1069/— £3.90 (IMS)
 *MASLAK, Keshaven with Charles MOFFETT BLASTER MASTER Black Saint (Italy) BSR 0079/— £3.90 (IMS)
 *M'BOOM COLLAGE Soul Note (Italy) SN 1059/— £3.90 (IMS)
 *MICUS, Stephan EAST OF THE NIGHT ECM (Germany) JAP 60041/106041 £3.90 (IMS)
 *MURRAY BIG BAND, Dave LIVE AT SWEET BLACK VOL 1 Black Saint (Italy) BSR 0085/— £3.90 (IMS)
 *NEW AIR LIVE AT MONTREAL INTERNATIONAL JAZZ FESTIVAL Black Saint (Italy) BSR 0084/— £3.90 (IMS)
 PEPPER, Art Art PEPPER MEETS THE RHYTHM SECTION Boplicity Presents Contemporary COP 004/— £3.20 (CP/MW/P)
 *RAVA STRING BAND Soul Note (Italy) SN 1114/— £3.90 (IMS)
 *REDMAN AND BLACKWELL In Willisau Black Saint (Italy) BSR 0093/— £3.90 (IMS)
 *ROACH, Max SURVIVORS Soul Note (Italy) SN 1093/— £3.90 (IMS)
 *ROACH, Max and Cecil TAYLOR HISTORIC CONCERTS (2) Soul Note (Italy) SN 1100/— £5.85 (IMS)
 *RUSSELL George ELECTRONIC SONATA FOR SOULS LOVED BY NATURE Soul Note (Italy) SN 1034/— £3.90 (IMS)
 *RYPDAL, Terje WORKS ECM (Germany) 8254281/— £3.45 (IMS)
 *SABE SARBIB QUINTETT IT COULDN'T HAPPEN WITHOUT YOU Soul Note (Italy) SN 1098/— £3.90 (IMS)
 *SCOTT, Tony AFRICAN BIRD Soul Note (Italy) SN 1083/— £3.90 (IMS)
 *SHEPP, Archie DOWN HOME NEW YORK Soul Note (Italy) SN 1102/— £3.90 (IMS)
 *SURMAN, John WITHHOLDING PATTERN ECM (Germany) 8254251/— £3.45 (IMS)
 *WEBER, Eberhard WORKS ECM (Germany) 8254251/— £3.45 (IMS)
 WOODS SEXTET, Jimmy CONFLICT Boplicity Presents Contemporary COP 005/— £3.20 (CP/MW/P)
 WORLD SAXOPHONE QUARTET LIVE IN ZURICH Black Saint (Italy) BSR 0077/— £3.90 (IMS)

Mon 24-Fri 28 June, 1985 — Album Releases: 98
 Cassettes: 21 — Compact Discs: 23

Distributor Codes

A — PR 01 640 3344
 ADS — Advance
 01-771 3504
 BACKS — 0603 26221
 BM — Bi-Bi Magnetics
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 CA — Cadillac 01-836 3646
 CAS — Castle 01 871 1419
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 CM — Celtic Music
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 01-555 4321
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 ERT — Earthworks
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 FAL — Falling A 0255 74730
 FOL — FolkSound 0203
 711935
 FPS — Faulty 01-727 0734
 FPS — 77-45512
 G — Lightning 01-969 8344
 GI — Gypsy 01-994 8048
 GRI — Geoff's Records
 International 01-804 8100
 GY — Greyhound
 01-385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough
 Trade) and Fast Forward
 01 225 9297
 Probe 051 236 6591
 Niro Mile — 0926
 981292/881292
 Red Rhino (Nih) —
 0904 61415
 Revolver — 0272 541291
 KF — 01-381 2287
 IMP — Impex Musik
 01-229 5454
 IMS — Import Music
 Services (via PolyGram)
 01-590 6044
 INV — Invicta Audiovisuals
 0533 71211
 IRS — Independent Record
 Sales 01-850 3161
 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jester 01-961 5818
 JSU — Jazz Services
 Unlimited 0422 64773
 K — K-tel 01 992 8000
 KS — Kingdom —
 01-836 4763
 LO — Londisc 0206-271069
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 Group 0784 55333
 MS — Music Industry
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 MK — 0292 521241
 MO — Mole Jazz 01-278 0703
 MW — Making Waves
 01-481 0593
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 O — Outlet 0232 222826
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 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 29178
 PID — Private Independent
 Distributor
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection
 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01-589 3254
 RC — Rollercoaster
 01-397 8957
 RE — Revolver 0272 541291
 REC — Recommended
 01 622 8834
 RH — Rhino 01-965 9223
 RL — Red Lightnin'
 037-988 693
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 01 848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade
 01 833 2133
 SIL — Silva Screen 01-430
 1317
 SIS — Special Import
 Services (RCA)
 021-553 7701
 SO — Stage One 0428 4001
 SOL — Solomon & Peres
 0494 32711
 SP — Spartan 01-903 8223
 ST — Studio Import
 01-580 34889
 SW — Swift 0424 220028
 T — Trojan 01-969 6651
 TB — Terry Blood
 0782 620321
 TE — Ton 0708 751881
 TR — Triple Earth
 01 995 7059
 V — Vista Sounds
 01-953 1661
 VFM — VFM Musicassette
 Distributors 08447
 731296 37307
 W — WEA 01-998 5929
 WRD — Worldwide Record
 Distributors 01-636 3925
 X — Clyde Factors
 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

| THIS WEEK | LAST WEEK | TITLE | ARTIST | LABEL |
|-----------|-----------|---|--------|-------------------|
| 1* | 3 | BEVERLY HILLS COP, Soundtrack | | MCA |
| 2 | 1 | AROUND THE WORLD, Prince/Revolution | | Paisley Park |
| 3 | 2 | NO JACKET REQUIRED, Phil Collins | | Atlantic |
| 4* | 4 | SONGS FROM THE BIG CHAIR, Tears For Fears | | Mercury |
| 5 | 5 | BORN IN THE U.S.A., Bruce Springsteen | | Col/CBS |
| 6* | 7 | RECKLESS, Bryan Adams | | A&M |
| 7 | 6 | MAKE IT BIG, Wham! | | Columbia/CBS |
| 8 | 9 | LIKE A VIRGIN, Madonna | | Sire |
| 9* | 10 | THE POWER STATION, The Power Station | | Capitol |
| 10* | 8 | DIAMOND LIFE, Sade | | Portrait |
| 11* | 13 | DREAM INTO ACTION, Howard Jones | | Elektra |
| 12* | 12 | SUDDENLY, Billy Ocean | | Jive/Arista |
| 13 | 11 | SOUTHERN ACCENTS, Tom Petty & Heartbreakers | | MCA |
| 14* | 18 | BE YOURSELF TONIGHT, Eurythmics | | RCA |
| 15* | 17 | EMERGENCY, Kool & The Gang | | De-Lite |
| 16 | 15 | CENTERFIELD, John Fogerty | | Warner Bros |
| 17 | 16 | CRAZY FROM THE HEAT, David Lee Roth | | Warner Bros |
| 18* | 20 | ONLY FOR YOU, Mary Jane Girls | | Gordy |
| 19* | 19 | THE NIGHT I FELL IN LOVE, Luther Vandross | | Epic |
| 20 | 14 | WE ARE THE WORLD, USA For Africa | | Columbia/CBS |
| 21* | 32 | 7 WISHES, Night Ranger | | Camel/MCA |
| 22 | 21 | PRIVATE DANCER, Tina Turner | | Capitol |
| 23* | 29 | VITAL SIGNS, Survivor | | Scotti Bros |
| 24 | 23 | RHYTHM OF THE NIGHT, Debarge | | Gordy |
| 25* | 25 | KATRINA & THE WAVES, Katrina & The Waves | | Capitol |
| 26* | 26 | VOICES CARRY, Tii Tuesday | | Epic |
| 27* | 28 | THE ALLNIGHTER, Glenn Frey | | MCA |
| 28 | 22 | BUILDING THE PERFECT BEAST, Don Henley | | Geffen |
| 29* | 34 | BROTHER WHERE YOU BOUND, Supertramp | | A&M |
| 30 | 30 | HIGH COUNTRY SNOWS, Dan Fogelberg | | Full Moon/Epic |
| 31* | 45 | SHAKEN 'N' STIRRED, Robert Plant | | Es Paranza/Warner |
| 32 | 24 | TAO, Rick Springfield | | RCA |
| 33 | 33 | MAVERICK, George Thorogood | | EMI America |
| 34* | 39 | WHITNEY HOUSTON, Whitney Houston | | Arista |
| 35* | 38 | BROTHERS IN ARMS, Dire Straits | | Warner Bros |
| 36 | 35 | WHEELS ARE TURNING, REO Speedwagon | | Epic |
| 37 | 37 | 7800° FAHRENHEIT, Bon Jovi | | Mercury |
| 38 | 27 | NIGHTSHIFT, Commodores | | Motown |
| 39 | 36 | THE BREAKFAST CLUB, Soundtrack | | A&M |
| 40 | 31 | THE FIRM, The Firm | | Atlantic |

BULLETS 41-100

| | | | | |
|------|-----|---|--|-----------------------|
| 41* | 42 | DON'T SUPPOSE, Limahl | | EMI America |
| 43* | 54 | DREAM OF A LIFETIME, Marvin Gaye | | Columbia/CBS |
| 45* | 48 | THE SECRET OF ASSOCIATION, Paul Young | | Col/CBS |
| 47* | 56 | TOUGH ALL OVER, John Cafferty/Beaver Brown Band | | Scottie Bros |
| 51* | 55 | TOOTH & NAIL, Dokken | | Elektra |
| 55* | 60 | VOX HUMANA, Kenny Loggins | | Columbia/CBS |
| 57* | 57 | STEADY NERVES, Graham Parker & The Shot | | Elektra |
| 59* | 61 | KING OF ROCK, Run-D.M.C. | | Profile |
| 60* | 65 | RIISING FORCE, Yngwie Malmsteen | | Polydor |
| 61* | 62 | LONE JUSTICE, Lone Justice | | Geffen |
| 62* | 63 | ELECTRIC LADY, Con Funk Shun | | Mercury |
| 63* | 80 | NERVOUS NIGHT, The Hooters | | Columbia/CBS |
| 64* | 64 | GO WEST, Go West | | Chrysalis |
| 65* | N | EMPIRE BURLESQUE, Bob Dylan | | Columbia/CBS |
| 66* | 82 | ROCK ME TONIGHT, Freddie Jackson | | Capitol |
| 67* | 69 | THE CONFESSOR, Jos Walsh | | Full Moon/Warner Bros |
| 71* | 84 | MADONNA, Madonna | | Sire |
| 76* | 78 | WHITE WINDS, Andreas Vollenweider | | Columbia/CBS |
| 77* | 79 | FIVE-O, Hank Williams Jr | | Warner/Curb |
| 79* | N | UNGUARDED, Amy Grant | | A&M |
| 80* | N | TWO HEARTS, Men At Work | | Columbia/CBS |
| 81* | 85 | WEST SIDE STORY, Soundtrack | | Deutsche Grammophon |
| 84* | 86 | MAGIC TOUCH, Stanley Jordan | | Blue Note |
| 85* | N | UTFO, UTFO | | Select |
| 91* | 94 | AS THE BAND TURNS, Atlantic Starr | | A&M |
| 92* | 93 | DO YOU WANNA GET AWAY | | Mirage |
| 95* | 97 | SOME GREAT REWARD, Depeche Mode | | Sire |
| 96* | 100 | WILLIE & POOR BOYS, Willie & Poor Boys | | Passport |
| 100* | N | LOW-LIFE, New Order | | Qwest |

Chart Courtesy Billboard June 22, 1985

INCORPORATING LP CD & CASSETTE SALES

TOP 100 ALBUMS

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

| This Week | Last Week | Wks on Chart | TITLE/Artist (Producer) | Label number (Distributor) C: Cassette CD: Compact Disc |
|-----------|------------|--------------|---|---|
| 1 | 1 | 2 | BOYS AND GIRLS ● Bryan Ferry (Rhett Davies/Bryan Ferry) | EG/Polydor EGPL 62 (F) C: EGMC 62 CD: 825 659-2 |
| 2 | 5 | 54 | BORN IN THE U.S.A. ★★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt) | CBS 86304 (C) C: 40-86304; CD: 86304 |
| 3 | 4 | 5 | BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman) | Vertigo/Phonogram VERH 25 (F) C: VERHC 25 CD: 824 499-2 |
| 4 | 2 | 5 | OUT NOW! ★ Various (Various) | Chrysalis/MCA OOUTV 1 (F) C: ZOOUTV 1 |
| 5 | NEW | | CUPID & PSYCHE 85 Scritti Politti (Scritti Politti (6)/Arif Mardin (3)) | Virgin V 2350 (E) C: TCX 2350; CD: CDV 2350 |
| 6 | 3 | 4 | NOW DANCE ● Various (Various) | EMI/Virgin NOD 1 (E) C: TC-NOD 1 |
| 7 | 7 | 8 | BEST OF THE 20th CENTURY BOY ● Marc Bolan and T. Rex (Tony Visconti/Marc Bolan) | K-tel NE 1297 (K) C: CE 2297 |
| 8 | 9 | 16 | SONGS FROM THE BIG CHAIR ★ Tears For Fears (Chris Hughes) | Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2 |
| 9 | 6 | 3 | OUR FAVOURITE SHOP ● The Style Council (Peter Wilson/Paul Weller) | Polydor/TSCSLP 2 (F) C: TSCMC 2; CD: 825 700-2 |
| 10 | 8 | 17 | NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham) | Virgin V 2345 (E) C: TCX 2345; CD: CDV 2345 |
| 11 | NEW | | EMPIRE BURLESQUE Bob Dylan (Bob Dylan) | CBS 86313 (C) C: 40-86313 |
| 12 | 10 | 11 | HITS 2 ★★ Various (Various) | CBS/WEA HITS 2 (W) C: HITS C2 |
| 13 | 11 | 11 | GO WEST ● Go West (Gary Stevenson) | Chrysalis CHR 1495 (F) C: ZCHR 1495 CD: CCD 1495 |
| 14 | 13 | 6 | THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (9)/Glyn Johns (4)) | Asylum EKT 5 (W) C: EKT 5 CD: 960342-2 |
| 15 | 23 | 7 | SUDDENLY ○ Billy Ocean (Keith Diamond) | Jive HIP 12 (C) C: HIPC 12 CD: CHIP 12 |
| 16 | 14 | 9 | VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Treble) cond. J. H. Thomas (H. Owen/B. Coles) | BBC REC 564 (A) C: ZCM 564 |
| 17 | 16 | 12 | THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham) | CBS 26234 (C) C: 40-26234; CD: 26234 |
| 18 | 18 | 6 | WEST SIDE STORY ○ Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure) | Deutsche Grammophon 415253-1 (F) CD: 415253-2 C: 415253-4 |
| 19 | 17 | 7 | FLAUNT THE IMPERFECTION ○ China Crisis (Walter Becker) | Virgin V 2342 (E) C: TCX 2342 CD: CDV 2342 |
| 20 | 12 | 7 | BE YOURSELF TONIGHT ● Eurythmics (David A Stewart) | RCA PL 70711 (R) C: PK 70711 CD: PO 70711 |
| 21 | NEW | | STEVE McQUEEN Prelab Sprout (Thomas Dolby (10)/Phil Thornalley (11)) | Kitchenware/CBS KWHL 3 (C) C: KWC 3 |
| 22 | 25 | 12 | THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Apple) | CBS 88510 (C) C: 40-88510 CD: 88510 |
| 23 | 15 | 5 | SHAMROCK DIARIES Chris Rea (Chris Rea/David Richards) | Magnet MAGL 5062 (R) C: ZC MAG 5062; CD: MAG 5062 |
| 24 | 26 | 32 | "ALF" ★★ Alison Moyet (Tony Swain/Steve Jolley) | CBS 26229 (C) C: 40-26229 CD: 26229 |
| 25 | 30 | 52 | PRIVATE DANCER ★★ Tina Turner (Various) | Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2 |
| 26 | 27 | 9 | BORN TO RUN ○ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Apple) | CBS 69170 (C) C: 40-69170 CD 69170 |
| 27 | 21 | 17 | RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain) | A&M AAMA 5013 (C) C: AMC 5013; CD: CDA 5013 |
| 28 | 28 | 3 | KATRINA AND THE WAVES Katrina And The Waves (Katrina And The Waves/Pat Collier) | Capitol KTW 1 (E) C: TCKTW 1 |
| 29 | 40 | 31 | LIKE A VIRGIN ● Madonna (Nile Rodgers) | Sire 925 157-1 (W) C: 925 157-4; CD: 925 157-2 |
| 30 | 29 | 12 | THE POWER STATION ○ The Power Station (Bernard Edwards) | Parlophone POST 1 (E) C: TC-POST 1 |
| 31 | 33 | 7 | MR BAD GUY ● Freddie Mercury (Mack/Mercury) | CBS 86312 (C) C: 40-86312 |
| 32 | 24 | 36 | THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne) | Forbidden Fruit/London BITLP 1 (F) C: BITMC 1 CD: 820171-2 |
| 33 | NEW | | WHEN THE BOYS MEET THE GIRLS Sister Sledge (Nile Rodgers) | Atlantic 781255-1 (W) C: 781255-4 |
| 34 | 22 | 10 | THE BEST OF ELVIS COSTELLO — THE MAN Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various) | Telstar STAR 2247 (R) C: STAC 2247 |
| 35 | 32 | 32 | MAKE IT BIG ★★ Wham! (George Michael) | Epic EPC 86311 (C) C: 40-86311 CD: 86311 |
| 36 | 20 | 3 | ROMANCE ○ David Cassidy (Alan Tarney) | MLM/Arista 206 983 (F) C: 406 983 |
| 37 | 31 | 8 | AROUND THE WORLD IN A DAY ● Prince And The Revolution (Prince And The Revolution) | Warner Brothers 925286-1 (W) C: 925286-4 CD: 925286-2 |
| 38 | 19 | 5 | LOW-LIFE New Order (New Order) | Factory FACT 100 (I/R/T/P) C: FACT 100 C |
| 39 | 34 | 48 | DIAMOND LIFE ★★ Sade (Robin Millar) | Epic EPC 26044 (C) C: 40-26044; CD: CD 26044 |
| 40 | 37 | 4 | DARKNESS ON THE EDGE OF TOWN ● Bruce Springsteen (Bruce Springsteen/Jon Landau) | CBS 32542 (C) C: 40-32542; CD: 86061 |
| 41 | 39 | 33 | WELCOME TO THE PLEASUREDOME ★★ Frankie Goes To Hollywood (Trevor Horn) | ZTT/Island ZTT10 1 (E) C: ZC10 1 |
| 42 | 74 | 26 | THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various) | Telstar STAR 2248 (R) C: STAC 2248 |
| 43 | 44 | 37 | THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois) | Island U2 5 (E) C: U2 5 |
| 44 | 52 | 87 | CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael) | Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 96059 |
| 45 | 38 | 13 | CHINESE WALL Philip Bailey (Phil Collins) | CBS 26161 (C) C: 40-26161; CD: 26161 |
| 46 | 50 | 82 | U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine) | Island IMA 3 (E) C: IMC 3 |
| 47 | 42 | 2 | FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham) | Virgin V 2185 (E) C: TCX 2185; CD: CDV 2185 |
| 48 | 61 | 2 | THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen (Mike Appel/Jim Cretcos) | CBS 32363 (C) C: 40-32363 |
| 49 | 51 | 14 | ANDREW LLOYD WEBBER: REQUIEM ● Plácido Domingo/Sarah Brightman/Lorin Maazel (D. R. Murray for EMI) | His Master's Voice/EMI ALW 1 (E) C: TC ALW 1 CD: 747146-2 |
| 50 | 41 | 8 | GETTING SENTIMENTAL Engelbert Humperdinck (James Fitzgerald/Tony Clark) | Telstar STAR 2254 (R) C: STAC 2254 |

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| 51 | 46 | 2 | DREAM OF A LIFETIME Marvin Gaye (Marvin Gaye/Gordon Banks/Harvey Fuqua) | CBS 26239 (C) C: 40-26239 |
| 52 | 92 | 19 | MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' Various (Various) | MCA MCF 3253 (C) C: MCF 3253 |
| 53 | 55 | 51 | ELIMINATOR ★★ Various (Various) | Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2 |
| 54 | 36 | 5 | YOUTHOUAKE ● Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken) | Epic EPC 26420 (C) C: 40-26420 |
| 55 | 43 | 14 | DREAM INTO ACTION ● Howard Jones (Rupert Hine) | WEA WX 15 (W) C: WX 15 CD: 240632-2 |
| 56 | NEW | | RADIO M.U.S.C. MAN Womack & Womack (Womack & Womack) | Elektra EKT 6 (C) C: EKT 6 C |
| 57 | 35 | 2 | THE CAT IS OUT Jodie Tzuke (Paul Muggleton/Mike Paxman/Bob Noble) | Legacy LLP 102 (A) C: LLK 102 |
| 58 | 57 | 22 | HITS OUT OF HELL ● Meat Loaf (Various) | Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156 |
| 59 | 48 | 49 | MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★ Prince and The Revolution (Prince and The Revolution) | C: 925 110-4 CD: 925 110-2 Warner Brothers 925 110-1 (W) |
| 60 | NEW | | BEACH BOYS The Beach Boys (Steve Levine) | Caribou CRB 26378 (C) C: 40-26378 |
| 61 | NEW | | AUTOBAHN Kraftwerk (Ralf Hutter/Florian Schneider) | Parlophone AUTO 1 (A) C: TC-AUTO 1 |
| 62 | 62 | 11 | ROSE MARIE SINGS JUST FOR YOU Rose Marie (Ray Levy) | A.I. RMTV 1 (SP) C: RMTVC 1 |
| 63 | 49 | 10 | SO WHERE ARE YOU? Loose Ends (Nick Martinelli) | Virgin V 2340 (E) C: TCX 2340 CD: CDV 2340 |
| 64 | 58 | 5 | BROTHER WHERE YOU BOUND Supertramp (David Kerchenbaum/Supertramp) | A&M AAMA 5014 (C) C: AMC 5014 |
| 65 | 81 | 2 | NEBRASKA Bruce Springsteen (Bruce Springsteen) | CBS 25100 (C) C: 40-25100; CD: 25100 |
| 66 | 76 | 19 | HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham) | Virgin V2252 (E) C: TCX 2252 CD: CDV 2252 |
| 67 | 71 | 21 | STOP MAKING SENSE Talking Heads (Talking Heads) | EMI TAHT 1 (C) C: TAHTC 1; CD: CDP 746064-2 |
| 68 | 45 | 6 | STREET SOUNDS ELECTRO 7 Various (Various) | Street Sounds ELCS7 7 (A) C: ZCEL7 |
| 69 | 63 | 9 | LOVE NOT MONEY Everything But The Girl (Robin Millar) | blanco y negro/WEA BYN 3 (W) C: BYN 3 |
| 70 | 94 | 2 | TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham) | EMI America DB 1 (E) C: TC DB 1; CD: CDP 746047-2 |
| 71 | 67 | 2 | GREETINGS FROM ASBURY PARK, N.J. Bruce Springsteen (Mike Appel/Jim Cretcos) | CBS 32216 (C) C: 40-32216 |
| 72 | NEW | | THE WAKE IQ (Mike Holmes/Tim Esau) | Sahara SAH 136 (F) C: — |
| 73 | 93 | 102 | QUEEN GREATEST HITS ★★ Queen (Various) | EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2 |
| 74 | 54 | 5 | ON A STORYTELLER'S NIGHT Magnum (Kit Woolven) | FM WKFM LP 34 (E) C: WKFM MC 34 |
| 75 | RE | | PERFECT STRANGERS ● Deep Purple (Roger Glover/Deep Purple) | Polydor POLH 16 (F) C: POLHC 16; CD: 82377-2 |
| 76 | 98 | 4 | ROCK ME TONIGHT Freddie Jackson (Barry Eastmond) | Capitol EJ 240316-1 (E) C: EJ 240316-4 |
| 77 | 79 | 31 | HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths) | Rough Trade ROUGH 76 (I/R/T) C: ROUGH C76 |
| 78 | 64 | 2 | AS THE BAND TURNS Atlantic Starr (David and Wayne Lewis/Jonathan Lewis) | AMA 5019 (C) C: AMC 5019 |
| 79 | 82 | 2 | EMERGENCY ○ Kool & The Gang (J. Bonnell/R. Bell/Kool & The Gang) | De-Lite/Phonogram DSR 6 (F) C: DCR 6; CD: 822943-2 |
| 80 | 47 | 4 | SHAKEN 'N' STIRRED Robert Plant (Robert Plant/Benji Lefevre/Tim Palmer) | Es Paranza/Warner Brothers 790265-1 (W) C: 790265-4 |
| 81 | NEW | | 'JAMES BOND 007 — A VIEW TO A KILL' SOUNDTRACK John Barry/Duran Duran (J. Barry (13)/Edwards, Corsaro, Duran Duran (2)) | C: TC-BOND 1 Parlophone BOND 1 (C) |
| 82 | RE | | THE BARBARA DICKSON SONGBOOK ● Barbara Dickson (Various) | K-tel NE 1287 (K) C: CE 2287; CD: CD 3287 |
| 83 | 86 | 27 | ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler) | Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: 818243-2 |
| 84 | 66 | 4 | REAL TO REEL ○ Marillion (Simon Hanhart/Marillion) | EMI JEST 1 (E) C: TJCST 1 |
| 85 | 87 | 58 | LEGEND ★★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith) | Island BMW 1 (E) C: BMWC 1 |
| 86 | 78 | 57 | FANTASTIC ★★ Wham! (Steve Brown/George Michael) | Inner Vision IVL 25328 (C) C: 40-25328; CD: 25328 |
| 87 | 70 | 22 | TROPICO ○ Pat Benatar (Neil Giraldo/Peter Coleman) | Chrysalis CHR 1471 (F) C: ZCHR 1471 |
| 88 | 83 | 4 | WAR ● U2 (Steve Lillywhite) | Island ILPS 9733 (E) C: ICT 9733 |
| 89 | 77 | 5 | WE ARE THE WORLD USA For Africa (Various) | CBS USAID F1 (C) C: USAIDC 1 |
| 90 | 68 | 4 | ALEXANDER O'NEAL Alexander O'Neal (Jimmy Jam/Terry Lewis) | Tabu/Epic TBU 26485 (C) C: 40-26485 |
| 91 | 56 | 3 | VITAL IDOL Billy Idol (Keith Forsey) | Chrysalis CUX 1502 (F) C: ZCUX 1502 |
| 92 | RE | | THRILLER ★★ Michael Jackson (Quincy Jones) | Epic EPC 85930 (C) C: 40-85930; CD: 85930 |
| 93 | 84 | 27 | AGENT PROVOCATEUR ★ Foreigner (Alex Sadkin/Mick Jones) | Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2 |
| 94 | 89 | 5 | AN INNOCENT MAN ★★ Billy Joel (Phil Ramone) | CBS 26554 (C) C: 40-26554; CD: CD 26554 |
| 95 | 97 | 29 | NOW, THAT'S WHAT I CALL MUSIC 4 ★ Various (Various) | Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2 |
| 96 | 80 | 30 | THE HITS ALBUM/THE HITS TAPE ★★ Various (Various) | CBS/WEA HITS 1 (C) C: HITS C1 |
| 97 | 59 | 10 | MOVE CLOSER Phyllis Nelson (Yves Desca) | Carrere CAL 203 (A) C: CAC 203 |
| 98 | 65 | 13 | THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum) | Mercury/Phonogram MERS 17 (F) C: MERC 17 CD: 811039-2 |
| 99 | RE | | CHESS Various (Benny Andersson/Tim Rice/Bjorn Ulvæus) | RCA PL 70500 (R) C: PK 70500 CD: PD 70500 |
| 100 | RE | | BEHIND THE SUN Duck/Warner Brothers 925 166-1 (W); Eric Clapton (Phil Collins (8)/Ted Templeman & Lenny Waronker (2)) | C: 925 166-4; CD: 925 166-2 |

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13TH LONDON THE GREYHOUND, FULHAM
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19TH MANCHESTER THE GALLERY
20TH PLYMOUTH ZIGGY'S

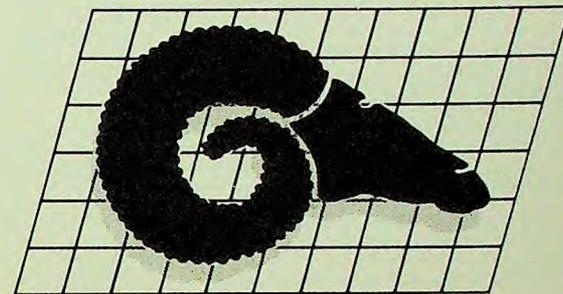
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21ST MUNSTER
22ND BOCHUM
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24TH FRANKFURT
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PERFORMANCE

Style Council

SEEING THE Style Council live at a Brixton Academy stuffed to the gills with nice young people, two thoughts about the band come into focus. Firstly, they have been responsible for a welter of individually blinding songs. And secondly, taken over the length of a full set, Weller's desire to be all things to all people makes for an unfocused whole that can only satisfy some of the people some of the time.

Everything was here: the Isley Brothers' soul of My Ever Changing Moods; the Sixties MOR pop of Come To Milton Keynes; an all but acapella version of It Just Came To Pieces In My Hands; grand ballads à la Dusty Springfield sung by honorary Councillor D C Lee; and a lengthy funk closing encore to send 'em home dancing. Quality songs performed with consummate taste, but just too diverse for one group to hold together convincingly in little over an hour.

There was the interesting spectacle of Weller solo on stage strumming his guitar and sounding, irony of ironies, like Billy Bragg. There was, even more interestingly, a hate session, with images of Thatcher and Reagan projected large while their speeches boomed to a jazzy rhythm. It was the evening's most powerful moment, and ensured that whatever else he's accused of, Weller is *not* mealy-mouthed. The response was anglo-saxon.

Tellingly, the loudest cheers, and the strongest tugs at the heart, were reserved for the song displaying the most overt Jam-like qualities of the lot, the recent

hit, Walls Came Tumbling Down. But among the almost academic exercises in style hopping, there was plenty more to hold the attention, if only for the amazement of seeing that he never actually did blow it, all things considered. Which is a mighty achievement in itself.

JOHN BEST

Lone Justice

CURRENT INTEREST in the variety of US new-country style bands visiting these shores at the moment, insured that a full Marquee witnessed the last date of this California band's first European tour.

The hard working band created a dynamic guitar-orientated wall of powerful sound but without ever stretching to any new avenues of musical expression. Singer Maria McKee's charisma certainly makes up for her relatively sedate aides as she spins and twirls across the stage, her high dulcet tones enhancing the sound and her spirit enlivening the show like a demented Emmylou Harris on speed. Her voice has a fine range as she controls the band and audience with practised ease.

A true professional she has obviously listened to the advice of her brother, former Love founder member Bryan MacLean. They finished the set proper with their present, and debut single the impressive, Ways To Be Wicked, and soon returned for the encores with Dave Stewart of Eurythmics adding a fourth guitar.

It is debatable whether they would have been noticed if it wasn't for the current fad, despite McKee's striking presence and

boundless energy. But now with high level company backing and with such luminaries as Tom Petty and Bob Dylan writing songs for them they are being groomed for the inevitable success.

JERRY SMITH

The Cult

THROUGH HARD work and determination. The Cult have become one of the top drawing, non chart placed, live acts in the country and it's easy to see why when they deliver such powerful and effective sets. Even the murky sound, which had so effected Jeffrey Lee Pierce's loose, but at times inspired, support set couldn't subdue their striking performance.

With a bass end that pounded at your heart and a solid unerring beat they stormed through their better known numbers, a particular highlight being Resurrection Joe. Ian Astbury careered around the stage delivering haunting vocals adding substance and conviction to their heroic, ringing guitar-based sound.

They showcased a healthy amount of new material which contributed a more dramatic edge to the power of their older numbers. Even the loss of guitar during their latest Beggars Banquet single, She Sells Sanctuary, was used to good effect providing a simmering middle section while the problems were sorted out and eventually leading into a riotous ending. They obviously enjoyed themselves immensely as did the sweaty, heaving bodies and flailing arms that made up the packed Hammersmith Palais audience.

They returned for a selection of

encores that included another impressive new number Revolution before launching into an explosive medley that featured not only a mind numbing version of Wild Thing, but also amazingly, Louie Louie. Yet another impressive gig, that must herald their imminent arrival among the top rank bands and certainly left a large number of happy souls streaming out into the hot summer night.

JERRY SMITH

Linda Thompson

OVER TWO, tidy sets at Ronnie Scotts, Linda Thompson proved what her recent WEA album, One Clear Moment, had led one to keenly suspect: here we have an extremely valid solo artist.

Drawing from a variety of sources; the LP, her work with Richard and songs she's simply collected over the years, this was an exuberant little performance draped with good humour and genuine enjoyment. Slightly nervous at times, Thompson ably coped with a return to live work and suggested that her brand of country-tinged rock (but let's not get bogged down in categories *again*) is soon to find new fans and admirers. She cannot surely be still fettered by past associations and references.

The band, featuring among others Betsy Cook, Thompson's co-writer, on keyboards and charming old lag Billy Bremner, provided sympathetic support both on the rousing numbers (of which, plenty abounded) and on the more tender songs such as Just A Boy with Thompson's vocals soaring over Cook's delicate piano. Any doubts about her ability to carry a performance alone

can now be discounted.

And when a potentially unruly moment occurred as a charouser bellowed for "more jazz", Thompson dealt with this impertinence with gentle self-depreciatory charm and carried on with the evening's business.

As a track off the new album body states, you Can't Stop The Girl.

DUNCAN HOLLAND

Duck You Sucker

DUCK YOU Sucker have provided an unforgettable name and a strong visual image. They have clearly side-stepped self parody for the relatively safe waters of light-weight exhibitionism. But a little more work still needs to be done in varying the material.

At a showcase performance at the Hippodrome, twitching revellers were ushered from the dancefloor as the band rose on a podium. All pretty dramatic stuff of course and to The Suckers' credit they too rose to the occasion. Lead singer David Hastings, he of the tireless self promotion, carried the show with a variety of props and postures and if anyone deserves success through hard work, then he's the boy.

The trouble though is the uniformity of the songs. Drawing from the Spandau/ABC school of glittering funk/soul, the Sucker sound was certainly punchy and competent, but lacked any further identity. If it suits their ambitions to do so, a couple of ballads could work wonders for their overall live appeal.

For all their hard work on stage and on the visuals, it would be a pity if the basic songs were to retard this essentially good band's development.

DUNCAN HOLLAND

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- 3 NEW SEEKRET: Kleeer Atlantic 781254-1 (W)
- 4 2 11 ALEXANDER O'NEAL: Alexander O'Neal Tabu/Epic TBU 26485 (C)
- 5 6 3 DREAM OF A LIFETIME: Marvin Gaye CBS 26233 (C)
- 6 3 7 ROCK ME TONIGHT: Freddie Jackson Capitol EJ 240316-1 (E)
- 7 10 4 PADLOCK: Gwan Guthrie & Various Artists Fourth & Broadway/Island IMA 2 (E)
- 8 7 2 PROTOCOL: Carl Anderson Epic BFC 33889 (Import)
- 9 4 5 STREET SOUNDS EDITION 12: Various Street Sounds STSND 12 (A)
- 10 NEW RADIO M.U.S.C. MAN: Womack & Womack Elektra EKT 6 (W)
- 11 9 15 CANT STOP THE LOVE: Maze featuring Frankie Beverly Capitol OF THE MAZE 1 (E)
- 12 13 11 DANCIN' IN THE KEY OF LIFE: Steve Arrington Atlantic 781245-1 (W)
- 13 18 13 THE NIGHT I FELL IN LOVE: Luther Vandross Epic EPC 26387 (C)
- 14 8 10 SO WHERE ARE YOU?: Loose Ends Virgin V 2340 (E)
- 15 NEW SKYDANCE: Rodney Franklin CBS 26399 (C)
- 16 12 7 GLOW: Rick James Gordy ZL 72362 (R)
- 17 19 2 WATCHING YOU, WATCHING ME: Bill Withers CBS 26200 (C)
- 18 20 8 AROUND THE WORLD IN A DAY: Prince And The Revolution Warner Brothers 925286-1 (W)
- 19 17 5 STREET SOUNDS ELECTRO 7: Various ELCST 7 (A)
- 20 NEW BACKED UP AGAINST THE WALL: Will King Total Experience TELS-5710 (Import)

Compiled by MRIB

RADIO London

A LIST

CARL ANDERSON: Buttercup Streetwave
GLORIA D. BROWN: The More They Knock The More I Love You 10/Virgin
JAMES BROWN: Get Up I Feel Like Being A Sex Machine Boiling Point/Polydor
PHIL FEARON & GALAXY: You Don't Need A Reason Ensign/Island
DAVID GRANT: Where Our Love Begins Chrysalis
PAUL HARDCASTLE: Rain Forest BlueBird/10
FREDDIE JACKSON: Rock Me Tonight (For Old Times Sake) Capitol
MAI TAI: History Hot Melt/Virgin
RENE & ANGELA WITH KURTIS BLOW: Save Your Love (For # 1) Club/Phonogram
TOUCH OF CLASS: Let Me Be Your Everything Atlantic

CIMBERS
ATLANTIC STARR: Silver Shadow A&M
CHANGE: Mutual Attraction Cooltempo/Chrysalis (White Label)
CONWAY BROTHERS: Turn It Up 10/Virgin
"D" TRAIN: Just Another Night (Without Your Love) (US Import-Prelude)
JAKI GRAHAM: Round And Around EMI
WILLIE HUTCH: Keep On Jammin (US Import-Motown)
WILL KING: Backed Up Against The Wall Total Experience/RCA
MARY JANE GIRLS: Wild and Crazy Gordy
9, 8: All Of Me For All Of You RCA
BARBARA PENNINGTON: On A Crowded Street Record Shack (White Label)

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

Streetwave: new chart breakthrough

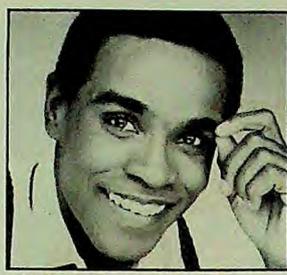
STREETWAVE CARL ANDERSON'S Buttercup, already a top-tenner as widely anticipated on the disco/dance chart, is also climbing the Gallup Top 75 at a rate of knots, and shows every indication of becoming, within a week or two, the first ever national Top 30 hit for Streetwave.

To boost the record's crossover progress, the Street group has brought Anderson into the UK, and also shipped a new American remix of the song into shops on Monday (June 17). The remix replaces the original version on both 12 and 7-inch, and can be distinguished (and ordered)

by the slightly amended catalogue number MKHX 45 (12-inch) and KHX 45 (7-inch). The artist's visit will include a variety of live and radio PAs, including Radio London's Soul Night Out on Thursday (June 20), and the taping of a slot for Channel Four's 6.20 Soul Train.

His Protocol album is currently the top selling import in most specialist shops in its original Epic pressing. Streetwave has as yet made no announcement regarding any intention to licence or release the album, so it seems most likely that CBS will take advantage of the sales success of the single to generate sales for the album on a UK Epic release.

Meanwhile, there is news on the album front over at



ANDERSON: top-selling import.

The double album set gives the acts on side and five tracks apiece, all the latter being original 12-inch or full-length album versions and rounding up familiar erstwhile favourites like Vandross' Never Too Much, Atlantic Starr's Circles, and Pendergrass' Close The Door. The Change side is extraordinarily strong, offering The Glow Of Love, A Lover's Holiday, Change Of Heart, Searching and We Go Together. This will undoubtedly be the album's major selling point.

Again as with Vol 1, The Artists Vol.2 is a double album selling at single LP price. Catalogue numbers are ARTIS 2 (LP) and ZCART 2 (cassette), with distribution, as always, through PRT.

Virgin gives compilations a whirl

Taking reggae to the streets

VIRGIN IS aiming to emulate the crossover appeal of the Street Sounds albums and like dance material compilations by adopting a similar approach to a collection of recent material of proven popularity, but this time all within a reggae bag.

The recently released album Massive — A Compilation Of Reggae Hits (Virgin V 2346, through EMI) rounds up a side of DJ/rap cuts and one of smoother lovers rock material, each neatly segued for dance appeal, and each replete with some hot names and recently popular tracks from the reggae market which should boost the albums initial appeal to the wider market at which it is aimed.

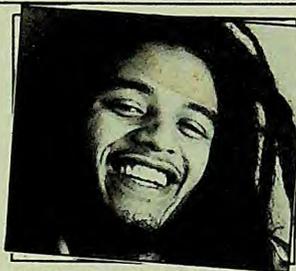
Side one leads off with Smiley Culture's Cockney Translation, and also features items by Barrington Levy, Frankie Paul and Shinehead (the popular Billie Jean/

Mama Used To Say medley), while the flip has Maxi Priest's near-hit Should I, plus the popular Cottage In Negril (also due again as a single at the end of the month), and other cuts by Aswad, One Blood, and similar strong names.

The cassette version of the package has a built-in marketing push of its own, in that it features extended versions of many of the tracks, and runs for significantly longer than its vinyl equivalent.

Major advertising, possibly including TV, is in line for the package as Virgin's campaign around it mounts.

Crossover into disco/dance sales is very likely, and there is every chance that it could "do a Street Sounds" and crack the pop listings if the word reaches enough potential buyers. Dealers who normally handle little in the way of reggae should keep an eye on it.



VIRGIN'S "MASSIVE" stars: Maxi Priest and Smiley Culture (far right).

ROCKPOOL

US CLUB CHART

| | | | |
|----|-------|---|----------------------------|
| 1 | (2) | NEW ORDER: Perfect Kiss | (Qwest) |
| 2 | (5) | DEAD OR ALIVE: You Spin Me Round (Like A Record) | (Epic/UK) |
| 3 | (3) | EURHYTHMICS: Would I Lie To You? | (RCA) |
| 4 | (11) | PAUL HARDCASTLE: 19 | (Chrysalis/UK) |
| 5 | (1) | TEARS FOR FEARS: Shout | (Mercury/UK) |
| 6 | (4) | PRINCE & THE REVOLUTION: Around The World In A Day | (Paisley Park) |
| 7 | (9) | NINA HAGEN: Universal Radio | (Columbia/CBS) |
| 8 | (13) | MADONNA: Into The Groove | (Sire) |
| 9 | (New) | MINISTRY: Nature Of Love | (Wax Trax) |
| 10 | (7) | LISA LISA AND CULT JAM WITH FULL FORCE: I Wonder If I Take You Home | (Columbia/CBS) |
| 11 | (14) | SKIPWORTH & TURNER: Thinking About Your Love | (Fourth & Broadway/Island) |
| 12 | (15) | SISTERS OF MERCY: No Time To Cry | (Merciful Release/WEA/UK) |
| 13 | (6) | CHEYNE: Call Me Mr Telephone | (MCA) |
| 14 | (8) | BELOUIS SOME: Imagination | (Capitol) |
| 15 | (12) | HOWARD JONES: Things Can Only Get Better | (Elektra) |
| 16 | (New) | BRYAN FERRY: Slave To Love | (Warner Brothers) |
| 17 | (New) | TALKING HEADS: Little Creatures (LP) | (Sire) |
| 18 | (New) | FUZZ DANCE: Fuzz Dance EP | (Sire) |
| 19 | (New) | DEPECHE MODE: Flexible, Shake The Disease | (Mute/UK) |
| 20 | (17) | NOVEMBER GROUP: Work That Dream | (A&M) |

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

THE MUSIC WEEK DIRECTORY '85

FROM

Jeanne Henderson, Morgan-Grampian plc., Royal Sovereign House,
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by
BARRY LAZELL



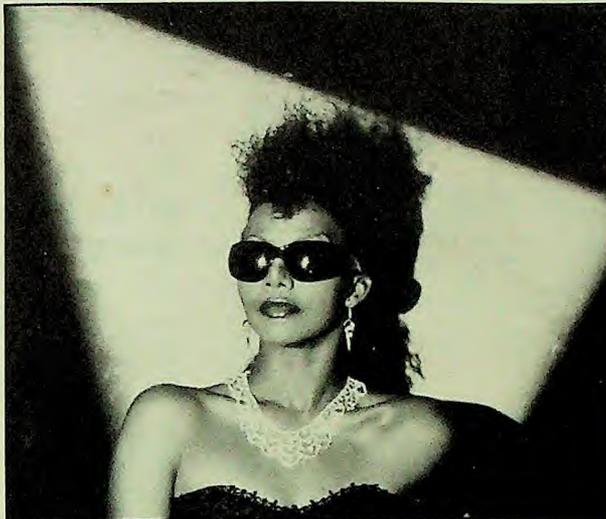
ON THE Detroit set of her first concept video, *Freeway Of Love*, are Aretha Franklin, with the song's writer and producer Narada Michael Walden, video director Brian Grant and Clarence Clemons of The E Street Band.

South London chic

PROVING YET again that the world no longer has to look exclusively to the Caribbean and the US for black talent, South London's View From The Hill recently went down a storm on Channel Four's *Ebony*. Their debut single, *I'm No Rebel* (Survival SUR 033/12033), brings together as many influences as one might expect from a band whose members have worked with Al Green, Edwin Star, Hugh Masekela and Toots And The Maytals.



VIEW FROM The Hill: *Survival* debut.



HELENA SPRINGS: impressive curriculum vitae.

Hope Springs eternal

THE FEMALE voice enlivening the remix of Skipworth & Turner's current disco/dance and national chart rider *Thinking About Your Love*, belongs to a young woman called Helena Springs (above) an unfamiliar name, perhaps, but one with considerable pedigree, since she has performed and recorded with talents of the stature of Bob Dylan and Eric Clapton, to the extent of actually co-writing two songs — *Walk Out In The Rain* and *If I Don't Be There By Morning* — with Dylan (both recorded by Clapton on his *Backless* album.)

Springs also paid her performing dues in the US by playing as the opening act for the likes of James Brown, Joe Simon, Bette Midler and Chuck Berry. She also appeared in a stage production of *Jesus Christ Superstar* along with fellow current chart entrant Carl Anderson.

Now based in the UK, Helena has already done session work here — including the Skipworth & Turner track for Stephen Tin Tin Duffy's producer Steve Street — and plans both live appearances in her own right, and a recording deal for her own material under her own name, in the near future. The voice is most certainly one to listen out for.

JAMES HAMILTON

LAST WEEK I mentioned that the UK's black music fans are concentrated mainly around London, and prefer slower, soulful tempos. One has only to examine sales patterns to find the truth in this at a glance — or else ask the guys at Gallup, who will immediately tell you "Disco sells in London, the Midlands, and at Our Price!"

In the Midlands, electro hip hop still has some significant hold, but in London black music these days tends to divide into the tense, tugging, slower tempos that are soul's equivalent of the reggae heartbeat (bear in mind the ethnic background of the majority of the black population), and into the bright, lightweight, homegrown teenybop black pop currently exemplified by Five Star, Loose Ends, The Cool Notes.

While the latter has appeal enough for the country as a whole once it's crossed over (thanks more to VT than radio exposure), the harder soul stuff remains strictly a London phenomenon ... and at the moment it really is a phenomemon!

The majority of records causing most sales excitement around London are the black/disco field, the best example of a hit peculiar to London and virtually meaningless elsewhere being Carl Anderson's *Buttercup*.

God, high winds and the Department of Trade & Industry permitting, London currently has four full-time soul radio stations — Solar, LWR, Horizon, JBC (which, in common with Capital Radio, and all the outlying local stations, has further specialist soul programmes and a high rotation of disco hits within the general programming).

Outside the area, the rest of the country has Radio One, which is why TV is so essential to the spread of black music (work that one out for yourself!

London's soul radio has produced a new generation of young listeners for whom black music is the fashionable thing to follow, for the first time since the late Seventies "soul boy" scene stagnated — in fact, just the shot in the arm that the music needed.

It's a generation with limited nostalgia. For them, the big oldies anthems are Fatback's *I Found Lovin'*, Rose Royce's *Magic Touch*, Cheryl Lynn's *Encore*, Jeffrey Osborne's *Plane Love*, Maze featuring Frankie Beverly's *Joy And Pain*, and — oh, all right, although it spoils my point that none of these meant anything nationally — Rufus & Chaka Khan's *Ain't Nobody*, plus hits by Dennis Edwards, The SOS Band and more (by no means an exhaustive list). This is a theme to which I will return.

Meanwhile, Mai Tai is selling in London more than half as well again as the group whose old sound they copy, Sister Sledge, which is why the latter's pop hit *Frankie* is now flipped by remix of *He's The Greatest Dancer* to give it soul appeal, while the rather fast Phil Fearon & Galaxy did as it turned out break first in London, but also in the South East, North East and East Anglia to almost the same extent.

Now likely to break big everywhere, especially, I fancy, up North and with mobile DJs, is Miami Sound Machine's *Conga* (Epic TA 6361), while a sure seller in Scotland and Brighton will be Gina Lamour's *I'm Gonna Make You Want Me* (Calibre CABL 200).

However, the hot tips for London are 9.9's *All Of Me For All Of You* (US RCA PW-14083), B.B. & Q. Band's *Genie* LP (Dutch Break 1850331) from which the title track is now on UK 12-inch (Cooltempo COOLX 110), René & Angela's *Street Called Desire* LP (US Mercury 824 607-1) and, to round off the imports, York's *New: York* LP (US Passion Records 786-19.7), big domestic releases being Light Of The World's *London Town '85* (Ensign 12ENY 518), Atlantic Starr's *Silver Shadow* (A&M AMY 260), Jaki Graham's *Round And Around* (EMI 12JAK1 4), Chris Cameron's *Is This Love?* (Club Remix) (Steinar STE 1265), Beverly Skeete's *You Can't Say No* (Elite DAZZ 39), Willie Hutch's *Keep On Jammin'/In And Out* (Motown ZT 40174), and — obviously sellers although ones I believe in less — Jeff Lorber's *Best Part Of The Night* (Club JABX 13), LW5's *Ripe For The Picking* (Virgin VS 767-12). □



why can't we be friends

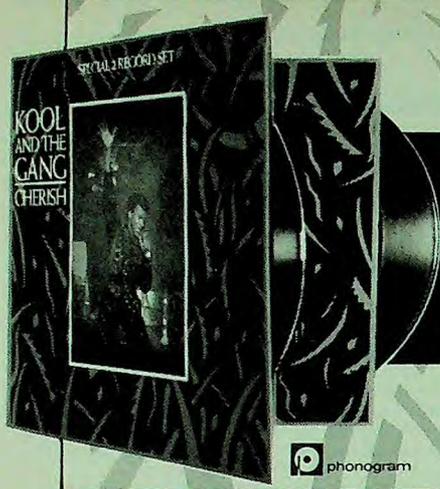
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MUSIC WEEK

DISCO

and dance

MUSIC WEEK

22 June 1985

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

TOP 75 SINGLES

| | | | | | |
|----|-----|----|---|--|--|
| 1 | 2 | 5 | HISTORY | Mai Tai | Hot Melt/Virgin VS 733(12) (E) |
| 2 | 1 | 9 | 19 | Paul Hardcastle | Chrysalis CHS (12)2860 (F) |
| 3 | 3 | 9 | THINKING ABOUT YOUR LOVE | Skipworth & Turner | Fourth & Broadway/Island (12)BRW 23 (E) |
| 4 | 7 | 4 | BUTTERCUP | Carl Anderson | Streetwave (M)KHAN 45 (A) |
| 5 | 6 | 8 | ALL FALL DOWN | Five Star | Tent/RCA PB 40039 (12"-PT 40040) (R) |
| 6 | 12 | 6 | SUDDENLY | Billy Ocean | Jive JIVE (T) 90 (C) |
| 7 | 4 | 3 | THE MORE THEY KNOCK THE MORE I LOVE YOU | Gloria D. Brown | 10/Virgin TEN 52(12) (E) |
| 8 | 5 | 4 | WICKI WACKY HOUSE PARTY | The Team | EMI (12)EMI 5519 (E) |
| 9 | 10 | 4 | IS THIS LOVE | Chris Cameron | Steinar STE 765 (12"-STE 1265) (A) |
| 10 | 9 | 5 | SAVE YOUR LOVE (FOR #1) | Rene & Angela with Kurtis Blow | Club/Phonogram JAB(X) 14 (F) |
| 11 | 11 | 3 | GET UP I FEEL LIKE BEING A SEX MACHINE | James Brown | Boiling Point/Polydor POSP(X) 751 (F) |
| 12 | 41 | 5 | TURN IT UP | The Conway Brothers | 10/Virgin TEN 57(12) (E) |
| 13 | 39 | 3 | FRANKIE | Sister Sledge | Atlantic A9547(T) (W) |
| 14 | 18 | 2 | YOU DON'T NEED A REASON | Phil Fearon & Galaxy | Ensign/Island (12)ENY 517 (E) |
| 15 | 17 | 2 | LET ME BE YOUR EVERYTHING | Touch Of Class | Atlantic A9550(T) (W) |
| 16 | 8 | 7 | MAGIC TOUCH | Loose Ends | Virgin VS 761(12) (E) |
| 17 | 40 | 6 | CHERISH | Kool & The Gang | De-Lite/Phonogram DE(X) 20 (F) |
| 18 | NEW | 18 | LOVE SO FINE | Sahara | Elite—(DAZZ 38) (A) |
| 19 | 15 | 4 | CAN'T GET ENOUGH (SOUL MIX) | Take 3 | Elite DAZZ 377 (12" — DAZZ 37) (A) |
| 20 | 13 | 4 | I WONDER IF I TAKE YOU HOME | Lias Lisa and Cull Jam with Full Force | CBS (T)A 6057 (C) |
| 21 | 32 | 2 | FIDELITY | Cheryl Lynn | Columbia 44-05220 (Import) |
| 22 | 31 | 3 | LET'S CHANGE IT UP | Inner Life | Personal (12)PER 3901 (A) |
| 23 | 14 | 7 | OH YEAH! | Bill Withers | CBS (T) A6154 (C) |
| 24 | NEW | 24 | GENIE | BB & Q Band | Dutch Break 1850960 (Import) |
| 25 | 19 | 4 | TAKE YOUR HEART AWAY | Kleeer | Atlantic A9549 (T)(W) |
| 26 | 24 | 5 | WATCHING YOU/PICK UP THE PIECES | Joanna Gardner | Philly World/Boiling Point/Polydor POSP(X) 744 (F) |
| 27 | 35 | 3 | BABY DON'T HOLD YOUR LOVE BACK | Bridge | Atlantic 0-86892 (Import) |
| 28 | 16 | 13 | I WANT YOUR LOVIN' (Just A Little Bit) | Curtis Hairston | London LON(X) 66 (F) |
| 29 | 20 | 5 | DEVOTED TO YOU | Cacique | Diamond Duel/Priority DISC(T) 1 (E) |
| 30 | 51 | 2 | LIMIT OF YOUR LOVING | Wall Red | Paladin/Virgin PALS 101(12) (E) |
| 31 | 28 | 2 | MOVIN' | 400 Blows | Illuminated ILL 61(12) (P) |
| 32 | 22 | 4 | IT AIN'T FAIR | Edwin Starr | Hippodrome (12)HIP 101 (E) |
| 33 | 26 | 8 | SANCTIFIED LADY | Marvin Gaye | CBS (T)A 4895 (C) |
| 34 | 27 | 12 | RHYTHM OF THE NIGHT | Debarge | Gordy TMG(T) 1376 (R) |
| 35 | 30 | 6 | BOOGIE OOGIE OOGIE | A Taste Of Honey | Capitol (12)CL 357 (E) |
| 36 | 21 | 4 | BABY FACE | Merc And Monk | Manhattan/EMI (12)MT 3 (E) |
| 37 | NEW | 37 | LOST IN LOVE | Michelle Gold | Dutch Palace 851204 (Import) |
| 38 | NEW | 38 | AXEL F | Harold Faltermeyer | MCA MCA(T) 949 (C) |
| 39 | 52 | 4 | HEAVEN MADE | Intrigue | Project (12)PRO 1 (A)/Project—01-348 8764 |
| 40 | 65 | 3 | MY TOOT TOOT | Denise LaSalle | Epic (T)A 6634 (C) |
| 41 | 23 | 15 | FEEL SO REAL | Steve Arrington | Atlantic A9576(T) (W) |
| 42 | 25 | 7 | OH WHAT A FEELING | Change | Cooltempo/Chrysalis COOL(X) 109 (F) |
| 43 | 29 | 10 | DANGEROUS | Penny Ford | Total Experience/RCA FB 49975 (12" — FT 49976) (R) |
| 44 | 36 | 4 | WHERE OUR LOVE BEGINS | David Grant | Chrysalis GRAN(X) 7 (F) |
| 45 | 34 | 10 | LIKE I LIKE IT | Aura | 10/Virgin TEN 47(12) (E) |
| 46 | NEW | 46 | MONEY'S TOO TIGHT (TO MENTION) | Simply Red | Elektra EKR 9(T) (W) |
| 47 | 37 | 4 | WALKING ON THE CHINESE WALL | Philip Bailey | CBS (T)A 6202 (C) |
| 48 | 42 | 2 | TREAT HER SWEETER | The Paul Simpson Connection | Easy Street EZS 7517 (Import) |
| 49 | 33 | 7 | A BROKEN HEART CAN MEND | Alexander O'Neal | Tabu/Epic (T)A 6244 (C) |
| 50 | 38 | 3 | ATTACK ME WITH YOUR LOVE | Cameo | Club/Phonogram JAB(X) 16 (F) |
| 51 | NEW | 51 | LOVE FEVER | Shirley Brown | Fourth & Broadway/Island (12)BRW 27 (E) |
| 52 | NEW | 52 | I WANT YOU (ALL TONIGHT) | Curtis Hairston | Pretty Pearl/RCA PB 40169 (12" — PT 40170) (R) |
| 53 | 49 | 5 | PLEASE DON'T BREAK MY HEART | The Affair | Easy Street EZS 7516 (Import) |
| 54 | 68 | 4 | PAISLEY PARK | Prince And The Revolution | Warner Brothers W 9052 (T) (W) |
| 55 | 46 | 14 | SETTLE DOWN | Lillo Thomas | Capitol (12)CL 356 (E) |
| 56 | 50 | 8 | LOVE ON THE RISE | Kenny G & Kashif | Arista ARIST (12)618 (F) |
| 57 | 54 | 20 | MOVE CLOSER | Phyllis Nelson | Carrere CAR(T) 337 (A) |
| 58 | NEW | 58 | RAIN FOREST | Paul Hardcastle | BlueBird/10 BR(T) 15 (E) |
| 59 | NEW | 59 | BEST PART OF THE NIGHT | Jeff Lorber | Club/Phonogram JAB(X) 13 (F) |
| 60 | 72 | 10 | ROCK ME TONIGHT (FOR OLD TIME'S SAKE) | Freddie Jackson | Capitol(12)CL 358 (E) |
| 61 | 61 | 2 | SUMMER (THE FIRST TIME) | Kenny Copeland | Streetwave (M)KHAN 44 (A) |
| 62 | 75 | 2 | A PHYSICAL PRESENCE EP | Level 42 | Polydor POSP(X) 746 (F) |
| 63 | 47 | 3 | CAN'T GET ENOUGH OF YOUR LOVE | Pink Rhythm | Beggars Banquet BEG 136(T) (W) |
| 64 | 69 | 2 | HE'S GOT THE BEAT | Whiz Kid | Tommy Boy/Island (12)S 229 (E) |
| 65 | NEW | 65 | LOVE SITUATION | Mark Fisher featuring Dotty Green | Total Control (12)TOCO 3 (E) |
| 66 | 53 | 3 | HIT ME WITH YOUR RHYTHM STICK (Remix) | Ien Dury | Stiff BUY(IT) 214 (E) |
| 67 | 43 | 5 | WARM AND TENDER LOVE | The Intruders | Streetwave (M)KHAN 43 (A) |
| 68 | 58 | 11 | OH BABY | Spank | Champion CHAMP (12) 1 (A) |
| 69 | 60 | 3 | LET'S TALK | One Way | MCA MCA(T) 972 (C) |
| 70 | 70 | 3 | MONEY MOVES | Barrington Levy | London LON(X) 67 (F) |
| 71 | 45 | 5 | FORBIDDEN FRUIT | Richie Weeks | Streetwave (M)KHAN 42 (A) |
| 72 | 56 | 4 | I'M TOO COOL | Young & Co | Sound Of London SOL 176 (Import) |
| 73 | 57 | 2 | HIGHWAY MAN | 3D's | Music Power MPR(T) 3 (E)/JS |
| 74 | 48 | 5 | SWEET NOTHING | Working Week | Virgin VS 759(12) (E) |
| 75 | 44 | 11 | FAN THE FLAME | Barbara Pennington | Record Shack SOHO(T) 37 (E) |

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a Couldn't Get Ahead BEG 134T

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A ROLLIN' DANY

Beggars Banquet

IMPROVES ZILCH TASTE

MUSIC WEEK

INDIES

MUSIC WEEK

22 June 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

| | | | | | |
|----|----|-----|--|-----------------------|--------------------------------------|
| 1 | 3 | 4 | SHE SELLS SANCTUARY | The Cult | Beggars Banquet BEG 135(T) (W) |
| 2 | 2 | 6 | SHAKE THE DISEASE | Depeche Mode | Mute (12)BONG 8 (I/RT/SP) |
| 3 | 1 | 4 | THE PERFECT KISS | New Order | Factory—(FAC 123) (I/RT/P) |
| 4 | 4 | 117 | BLUE MONDAY | New Order | Factory—(FAC 73) (I/RT/P) |
| 5 | 5 | 4 | DEATH OF THE EUROPEAN | The Three Johns | Abstract (12)ABS 034 (P) |
| 6 | 6 | 10 | MEGAREX | T. Rex | Marc On Wax (12)TANX 1 (SP) |
| 7 | 7 | 7 | MY BABY JUST CARES FOR ME | Nina Simone | Charly CYZ 7112 (12)—CYZ 112 (CH/MW) |
| 8 | 12 | 4 | BALL OF CONFUSION | Love And Rockets | Beggars Banquet BEG 132(T) (W) |
| 9 | 9 | 4 | THE WIGWAM-WILLY MIX/THE TEEN-ACTION MIX | Sweet 2th | Anagram/Cherry Red (12)ANA 29 (P) |
| 10 | 8 | 8 | RADIO AFRICA | Latin Quarter | Rockin' Horse RH(T) 102 (C) |
| 11 | 14 | 2 | HAPPY BUT TWISTED | Doctor and the Medics | Illegal—(MEDICS T1) (P) |
| 12 | 23 | 6 | FIRE FIRE/LITTLE RED RIDING HOOD | The Meteors | Mad Pig PORK 2(T) (P) |
| 13 | 10 | 12 | NOSTALGIA/SHREDS | Chameleons | Statik TAK 29(12) (P) |
| 14 | 11 | 31 | UPSIDE DOWN | Jesus and Mary Chain | Creation CRE 012 (I/RT) |
| 15 | 17 | 13 | AIKEA-GUINEA (EP) | Cocteau Twins | 4AD (B)AD 501 (I) |
| 16 | 16 | 23 | PEARLY-DEWDROPS' DROPS | Cocteau Twins | 4AD AD 405 (I) |
| 17 | 15 | 3 | COW | Gene Loves Jezebel | Situation Two SIT 36(T) (I/P) |
| 18 | 13 | 8 | MOVE ME | The Woodentops | Rough Trade RT(T) 165 (I/RT) |
| 19 | 19 | 12 | SHAKESPEARE'S SISTER | The Smiths | Rough Trade RT(T) 181 (I/RT) |
| 20 | 21 | 7 | DEEP | The March Violets | Rebirth VRB 26(12) (I/Red Rhino) |
| 21 | 18 | 13 | THIS IS NOT ENOUGH | Conflict | Mortarhate MORT 8 (I/J) |
| 22 | 20 | 23 | SPIRITWALKER | The Cult | Situation Two SIT 35(T) (I/P) |
| 23 | 22 | 5 | INCENSE AND PEPPERMINTS | The Adult Net | Beggars Banquet BEG 137(T) (W) |
| 24 | 25 | 2 | IGNORANCE | Discharge | Clay (12)CLAY 43 (P) |
| 25 | 26 | 8 | RESURRECTION JOE | The Cult | Beggars Banquet BEG 122(T) (W) |

| | | | | | |
|----|----|----|--------------------------------|----------------------------|--|
| 26 | 27 | 15 | JAMES II | James | Factory FAC 119 (I/RT/P) |
| 27 | 24 | 15 | THIS CHARMING MAN | The Smiths | Rough Trade RT(T) 135 (I/RT) |
| 28 | 30 | 13 | JIMONE | James | Factory FAC 78 (I/RT/P) |
| 29 | 43 | 8 | BRAIN DEATH (EP) | Icons Of Filth | Mortarhate MORT 10 (I/J) |
| 30 | 40 | 90 | SONG TO THE SIREN | This Mortal Coil | 4AD AD 310 (I) |
| 31 | 36 | 8 | BE WITH ME | Red Guitars | One Way OW (T) (I/Red Rhino) |
| 32 | 29 | 10 | I HAD A DREAM | The Long Ryders | Zippo/Demon ZIPPO 452 (I/RT/MW) |
| 33 | 28 | 4 | JE SUIS PASSEE | Hard-Corps | Immaculate—(12)IMMAC 2 (I/BACKS) |
| 34 | 32 | 20 | HOW SOON IS NOW? | The Smiths | Rough Trade RT(T) 176 (I/RT) |
| 35 | 34 | 8 | NO GDM | Gina X | Statik TAK 33(12) (P) |
| 36 | 37 | 3 | GLORIA (EP) | Hurrh! | Kitchenware (SKX18) (I/RT) |
| 37 | 38 | 2 | GERMANS | Udo Lindenberg | Rockin' Horse RH 103 (C) |
| 38 | 35 | 14 | LOVE ME (EP) | Balaam and the Angel | Chapter 22—(22002) (I/Nine Mile) |
| 39 | 31 | 7 | UP THE HILL AND DOWN THE SLOPE | Loft | Creation—(CRE 015T) (I/RT) |
| 40 | 39 | 33 | THE GREEN FIELDS OF FRANCE | The Men They Couldn't Hang | Imp/Demon IMP 003(T) (I/RT/MW) |
| 41 | 47 | 6 | THE WORLD OF LIGHT (EP) | Balaam And The Angel | Chapter 22—(22/001) (I/Nine Mile) |
| 42 | 33 | 31 | THE PRICE | New Model Army | Abstract (12)ABS 028 (P) |
| 43 | RE | | CLOTHES SHOP | Terry & Gerry | In Tape IT 014 (I/Red Rhino) |
| 44 | 41 | 16 | PROMISED LAND | The Skeletal Family | Red Rhino RED(T) 54 (I/Red Rhino) |
| 45 | RE | | IGNORE THE MACHINE | Alien Sex Fiend | Anagram/Cherry Red (12)ANA 11 (P) |
| 46 | 50 | 2 | IT'S IT'S THE SWEET MIX | The Sweet | Anagram/Cherry Red (12)ANA 28 (P) |
| 47 | 44 | 3 | HYPNOTISED | Mark Stewart & The Maffia | Mute 7MUTE 037 (12)—12MUTE 037 (I/RT/SP) |
| 48 | 46 | 2 | MOTORSLUG | Wiseblood | Illegal—(WISE 112) (I/RT) |
| 49 | 42 | 4 | FRESHER THAN EVER | City Limits Crew | Survival SUR (12)934 (A/JS) |
| 50 | 45 | 12 | YOU/THEY SAY | Chakk | Fon FON(T) 001 (I/Red Rhino) |

THIS WEEK
LAST WEEK
WEEKS ON CHART

| | | | | | |
|----|-----|----|------------------------------------|-----------------------------|-----------------------------------|
| 1 | 1 | 4 | LOW-LIFE | New Order | Factory FACT 100 (I/RT/P) |
| 2 | 18 | 2 | THE FIRST BORN IS DEAD | Nick Cave And The Bad Seeds | Mute STUMM 21 (I/SP) |
| 3 | 3 | 4 | GAS FOOD LODGING | Green On Red | Zippo/Demon ZONG 005 (I/RT/MW/CP) |
| 4 | 2 | 4 | WHAT DOES ANYTHING MEAN? BASICALLY | The Chameleons | Statik STAT LP 22 (P) |
| 5 | 7 | 30 | HATFUL OF HOLLOW | The Smiths | Rough Trade ROUGH 76 (I/RT) |
| 6 | 6 | 17 | MEAT IS MURDER | The Smiths | Rough Trade ROUGH 81 (I/RT) |
| 7 | 4 | 8 | NATIVE SONS | The Long Ryders | Zippo/Demon ZONG 003 (I/RT/MW/CP) |
| 8 | 8 | 30 | TREASURE | Cocteau Twins | 4AD CAD 412 (I) |
| 9 | 9 | 6 | EMERGENCY THIRD RAIL POWER TRIP | Rain Parade | Zippo/Demon ZING 001 (I/RT/MW/CP) |
| 10 | 16 | 57 | VENGEANCE | New Model Army | Abstract ABT 008 (P) |
| 11 | 10 | 9 | BAD INFLUENCE | The Robert Cray Band | Demon FIEND 23 (I/RT/MW/CP) |
| 12 | NEW | | EXPLOSIONS IN THE GLASS PALACE | Rain Parade | Zippo/Demon ZANE 003 (I/RT/MW/CP) |
| 13 | NEW | | RETURN OF THE LIVING DEAD | Original Soundtrack | Big Beat WIK 38 (P/I/MW) |
| 14 | 5 | 4 | A FAR OUT DISC | Toy Dolls | Volume VOLT 2 (I/Red Rhino/P) |
| 15 | NEW | | GREEN ON RED | Green On Red | Zippo/Demon ZANE 002 (I/RT/MW/CP) |
| 16 | 14 | 81 | SMELL OF FEMALE | Cramps | Big Beat NED 6 (P/I/MW) |
| 17 | 11 | 4 | SCRIPT OF THE BRIDGE | The Chameleons | Statik STAT LP 17 (P) |
| 18 | 21 | 24 | HEAD OVER HEELS | Cocteau Twins | 4AD CAD 313 (I) |
| 19 | 13 | 4 | POWER, CORRUPTION AND LIES | New Order | Factory FACT 75 (I/RT/P) |
| 20 | 19 | 2 | INTO THE FIRE | Play Dead | Clay CLAY LP 16M (P) |
| 21 | 22 | 5 | FUTILE COMBAT | Skeletal Family | Red Rhino REDLP 57 (I/Red Rhino) |
| 22 | 23 | 3 | THE METEORS LIVE | The Meteors | Dojo DOJLP 4 (I/Nine Mile) |
| 23 | 12 | 8 | WILDWEED | Jeffrey Lee Pierce | Statik STAT LP 25 (P) |
| 24 | NEW | | WHEN I AM A BIG GIRL | Yeah Yeah Noh | In Tape IT 16 (I/Red Rhino) |
| 25 | NEW | | SEX AND TRAVEL | The Jazz Butcher | Glass MGLALP 11 (I/Nine Mile) |

SOUNDS

IN YOUR NEWSAGENTS

•45p

WEDNESDAY IS INDEPENDENCE DAY



Compiled by Music Week Research from a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page.

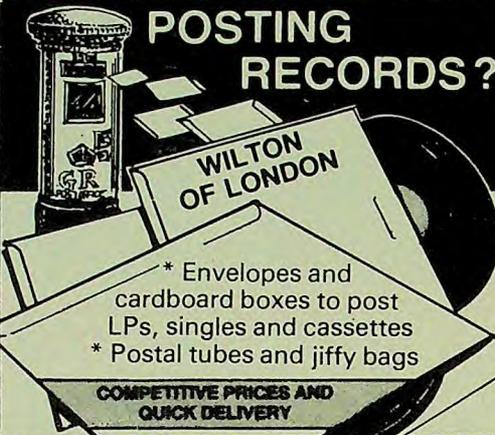
Dealers: Cut out and display

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 E-Mail 78 dgs 1787

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 * Postal tubes and jiffy bags
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APPOINTMENTS

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 Box number charge £2.50. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning, artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT
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APPOINTMENTS

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Box No MW 1318

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Closing date 9.00 am Wednesday, 26th June.

WANTED

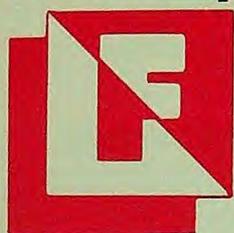
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