

MUSIC WEEK

ESTABLISHED 1959

£1.50

Robinson quits as joint managing director to concentrate on Stiff

Stiff/Island split

STIFF RECORDS is to split from its trading partner, Island, and Dave Robinson, who has been managing director of both companies since the beginning of last year, is to quit as head of Island.

A statement from Island said the move was because Robinson wanted to concentrate on Stiff, the company he co-founded in 1976, although he will be retained by Island as a consultant on marketing and television advertising.

The two operations were due to part company officially this week, and Stiff should be moving out of Island's headquarters in St Peter's Square, London, in the near future. Stiff will continue, though, with the manufacturing and distribution deal that it recently signed with EMI.



DAVE ROBINSON points the way to new success for Stiff.

Robinson was not available for comment as *Music Week* went to press, but the statement from Island said that Robinson felt that the company's success last year had diverted his energies away from Stiff. Island doubled its UK turnover in 1984 largely because of Robinson's TV campaigns for Bob Marley's Legend album, U2's The Unforgettable Fire and Frankie Goes To Hollywood on the associated ZTT label.

MW understands that Robinson cut short a holiday two weeks ago to make the arrangements for the departure of Stiff, a label which after a recent quieter period following substantial initial success, is beginning to re-establish itself with The Pogues.

Island says no decision has yet been made on who is to succeed Robinson as MD of the company.

● Stiff and Island joined forces immediately after the Christmas/New Year holiday last year after only 48 hours of negotiations between Robinson and Island's Chris Blackwell.

Robinson said at the time: "This isn't an amalgamation; the two companies will retain their separate identities, but Island has lots of resources we don't have and we have things they don't have. It's getting harder and harder to operate in the music business today — acts get an offer from you and then go to Branson to top it. At the end of the day we've been unable to match the offers being made."

"Now you could say that we are setting up the alternative Virgin. We will have two very separate companies which will be even better than they are now."

STUDIO *extra*

BUSINESS IS booming for residential recording studios, with many facilities reporting full-houses for the year so far. Residential Round-Up looks at some of the established and some of the newer establishments which boast swimming pools, tennis courts and haute cuisine as well as the latest in recording technology.

Following the best-attended annual general meeting for some years, and the controversial use of proxy votes, the APRS executive committee now has only one manufacturer representative. Full report p33.

"Ordering a copy tape now can result in a quiz which would daunt even the great Magnus Magnusson." — Bill Foster on digital and the record companies, p46.

"There is a good case for the APRS mounting a co-ordinated promotional campaign for UK recording members in general." — Richard Elen on how UK studios should sell themselves abroad, p45.

RCA and Ariola amalgamate

THE LONG-EXPECTED merging of music activities between the RCA Corporation and the West German Bertelsmann conglomerate was finally sealed last Thursday (8).

A new enterprise called RCA/Ariola International has been formed to run the worldwide record, music publishing and music video interests of both organisations. RCA owns 75 per cent and Bertelsmann 25 per cent of the company.

RCA has operational control worldwide with the exception of West Germany, Austria and Switzerland, where Bertelsmann will have 51 per cent of the voting shares and operational control. In other European countries, both parties will share equally "in important management responsibilities".

The senior management of RCA Records will assume overall worldwide management responsibility for the new enterprise except in West Germany, Austria, and Switzerland, where it will be in the charge of the Ariola Group president Monti Lueftner.

The record activities of the two organisations will remain autonomous under their own creative control, and the trade names and logos of the respective companies will continue to be used on consumer products.

In the UK, Ariola/Arista product is pressed and distributed by PolyGram at present, and the contract requires six months' notice of termination on either side. RCA UK's records are manufactured centrally at Sonopresse in West Germany, a Bertelsmann plant, with the exception of singles, which are pressed by CBS.

PolyGram deal for MCA

MCA HAS signed a manufacturing and distribution deal with PolyGram after splitting from CBS following a failure to agree on standards and costs.

MCA had been with the company for six years, but CBS says it could not accommodate the cheaper, new deal MCA was asking for. CBS deputy managing director Tony Woollcott commented: "We cannot operate a system of double standards. We provide what is universally accepted as the best service in the industry and just as we could never let that service deteriorate in any way for CBS' own product, so shall we never let that service deteriorate for any of the other companies for whom we manufacture and distribute."

"It would be both impractical and unethical to operate differing standards of service and it is of prime importance to maintain CBS' high standard of service; this may not always result in the cheapest arrangements in the UK, but it does ensure the best."

MCA finance and operations director Mehelli Modi said: "We expected and would have been happy to stay with CBS had their offer — which, ironically, was the best we had — been put forward at the right time in the negotiations."

ZZ Top drive for Donington

THE DONINGTON rock festival on Saturday (17) is being used by WEA as the focus of a marketing campaign in support of headline band ZZ Top.

TV advertising in co-operation with the company promoting Donington, Aimcarve, is running in the Central, HTV, Granada and Yorkshire areas this week and posters bought in a joint campaign with the brewers of Schlitz beer are appearing at 200 British Rail sites.

The tickets for Donington also carry an advertisement for British Caledonian as part of a deal struck by WEA on behalf of ZZ Top with the airline.

● A Donington/Heavy Metal supplement starts on page 8.

THE NEW FLOOR-FILLER FROM

SISTER SLEDGE

Dancing On The Jagged Edge

7" & 12"

TAKEN FROM THE ALBUM 'WHEN THE BOYS MEET THE GIRLS'



ATLANTIC A9520/T

The Dream Academy

New 7" & 12" Single

The Love Parade

Limited edition 7" in gatefold sleeve with extra single

Limited edition 12" includes FREE poster

Neg 16/T/F
BLANCO Y NEGRO

Robert Plant

New 7" & 12" Single B 9621/T/F

Little By Little (Remix)

Limited edition 7" double pack in gatefold sleeve includes FREE 'Live' single



NEWS

News pages edited by
JEFF CLARK—MEADS

Stylus TV ads

NEWLY-FORMED Stylus Music is mounting national TV-advertising campaigns in support of its first two album releases, Night Beat and Disco Beach Party.

Ads for Night Beat have been running in the London and Central regions and on TV-am since August 8 and were due to roll out nationally in a four-week, £115,000 campaign on Wednesday (14). A national press campaign is also being mounted.

Advertising for Disco Beach Party began in Central, Granada and London this week and is due to go national next Wednesday (21).

TBD invitation

RECORD AND video distributor TBD is looking for additional product lines to distribute as part of its growth plan. The company, which recently announced profits of £37m, says of particular interest would be "small, high value, fast-moving goods".

Musical Chairs

FORMER CHIEF of promotions at Carrere, Tessa Rome, has joined Chris Peters Associates, the promotions company set up by the former Chrysalis head of promotions ... Two more appointments at EPA: Ronnie Fischer goes from artist relations manager to product manager and Ray Davidson, previously manager of financial reporting, becomes business affairs administration manager ... Mike Howells has left Spartan to oversee Southern area tele-sales at Prime-Time tele-sales. David Line has taken on responsibility for specialist dance product at the company ... Former WEA press officer Martin Birlison has been appointed to the press office at Polydor along with Lisa Anthony, previously of Smash Hits ... Alan Jones is promoted to promotions manager from promotions assistant at A&M and not Alan Wilson as reported in the last Musical Chairs (MW August 3).

Japanese showcase for British talent

A SERIES of events in Japan to showcase "British creative talents" — including music, photography and fashion — kicks off on September 2 in Osaka with a concert by General Public, followed by more performances in Tokyo.

Organised by the LOE Group, which specialises in booking acts into Japan, the events are being held under the slogan "UK—OK" and will run on a monthly basis from next January onwards.

"The main emphasis will be on music and will provide opportunities for bands that have had little or no exposure in Japan before," says LOE general manager Antonella Mancini. "In the

past there has been a very noted lack of support from many of the major promoters in Japan when it comes to promoting artists who do currently have a top single in the US/UK charts, nor for artists who are just starting out in the music business.

"Rather than just set up straight concert tours, we decided that it would be far more original to incorporate a whole range of related industries associated with the music industry such as fashion, photography, graphics, art, videos, film etc, thereby exposing the Japanese to many aspects of creative talent present in the UK today."

WEA raises prices

WEA IS to increase its prices across the board from September 1. Seven-inch singles will go up from 99p to £1.05, 12-inchers will rise by 20p to £1.99 and full-price albums are to go from £3.65 to £3.69.

Special category product, such as ZZ Top's Eliminator, Madonna's Like A Virgin or Sister Sledge's When The Boys Meet The Girls, will go up from £3.65 to £3.89. Compact discs are to rise by £1.49 to £7.99.

Mid-price albums will remain at £1.99 and double albums will continue at £4.85.



PICTURED AFTER the signing of Cabal Records exclusive licensing deal with Spartan are Cabal founders Isaac (left) and Michael Osapanin with Spartan's Mike Denton. First release on the African dance label is DHSS Gimme My Money by Kabbala.

American Commentary



The value of radio stations

From IRA MAYER

NEW YORK: What are radio stations worth in the US these days? Six to 10 times their cash flow, compared with the typical 10 to 13 times cash flow for TV stations, according to a recent survey by the *New York Times*.

Last year, following a loosening of ownership rules by the Federal Communications Commission, 1,049 stations out of a total of 8,500 commercial AM and FM stations around the country changed hands. For one thing, a corporation or individual can now own 12 each AM and FM stations compared with the previous seven each; in addition, an owner no longer needs to maintain ownership for what had been a three-year minimum.

Using these guidelines, stations recently offered for sale in Houston, Los Angeles and New York have been going for anything from \$44m to \$83m. The Houston station has had a profit margin of 30 per cent, on par with the industry as a whole; the New York and Los Angeles stations have turned profits of 39 to 53 per cent. Advertising revenues have been rising annually at about 10 per cent, while increased automation and programming shifts have generally decreased expenses.

RACKJOBBERs, who account for 30-35 per cent of the US recorded music business, report that audio cassettes now represent an average 77 per cent of their total unit sales, according to a *Billboard* survey. Leading the conversion to cassette are Handelman and Western Merchandisers, with 82 and 84 per cent of sales, respectively in the format.

Among record chains surveyed, the LP still has a stronger hold at 40 per cent of unit sales compared with 54 per cent for tape and six per cent for CD. Other major chains not involved in this particular survey, including Tower, have previously noted that cassettes account for better than 60 per cent of unit sales, and CDs for as much as 12 per cent.

THE BBC's presence is growing on these shores. Los Angeles-based radio syndicator Westwood One is the new distributor of BBC rock and pop concerts, including 26 new, original productions plus additional programming from the BBC archives totalling 80 hours. London Wavelength had been the previous distributor of BBC concerts here.

Meanwhile, Warner Audio, the recent WCI offshoot specialising in books on cassette, has acquired rights to the BBC Records and Tapes catalogue in the US, for both music and non-music fare. Warner is committed to realising a minimum of 25 titles annually until 1990, with no limit on the maximum number it may issue. With plans to release music and spoken word material, Warner Audio will use both WEA Distributing and Warner Publishing for distribution. Warner's Peter Hollender terms the acquisition the "mother lode of audio programming".

RECORD LABELS producing music video performances will have to negotiate individual contracts with the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) until a new general agreement is reached between all parties. Previous formal arrangements ran out late last year, with a subsequent interim contract having held through early this month.

For more details
about sweet F.A.
see your
P.R.T. Rep

Fascinating Aida
BBC Records & Tapes

COMPACT DISC DIGITAL AUDIO

- 1 DIRE STRAITS: Brothers In Arms Vertigo/Phonogram
 - 2 EURYTHMICS: Be Yourself Tonight RCA
 - 3 BRUCE SPRINGSTEEN: Born In The U.S.A. CBS
 - 4 PHIL COLLINS: No Jacket Required Virgin
 - 5 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
 - 6 TINA TURNER: Private Dancer Capitol
 - 7 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
 - 8 BRYAN FERRY: Boys And Girls EG/Polydor
 - 9 SADE: Diamond Life Epic
 - 10 ALISON MOYET: Alf CBS
 - 11 STING: The Dream Of The Blue Turtles A&M
 - 12 QUEEN: Greatest Hits EMI
 - 13 BRUCE SPRINGSTEEN: The River CBS
 - 14 SCRITTI POLITTI: Cupid and Psyche 85 Virgin
 - 15 DIRE STRAITS: Alchemy Live Vertigo/Phonogram
 - 16 ORCHESTRAL MANOEUVRES IN THE DARK: Crush Virgin
 - 17* FREDDIE MERCURY: Mr Bad Guy CBS
 - 18* THE POWER STATION: The Power Station Parlophone
 - 19 PHIL COLLINS: Face Value Virgin
 - 20 GO WEST: Go West Chrysalis
- * New Entry

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Pinnacle seals comeback by signing Demon labels

PINNACLE DISTRIBUTION, a company that nine months ago was in the hands of the receiver, has completed its remarkable 1985 comeback with its last new deal of the year, the signing of the Demon group of labels.

Demon, which had been with The Cartel almost from the day the label was formed, was lured to Pinnacle by the company's professionalism but Pinnacle owner Steve Mason says he will not now be taking on any more new labels until 1986. He comments: "It's important for us to have a time of consolidation. I want to make sure that we are doing the job for all the labels we have already before we sign any others."

Mason took over Pinnacle just before Christmas and declared at that time that he wanted to bring a new professionalism to the whole indie scene. His approach has attracted 4AD in addition to Demon, two companies who were previously very active with the Cartel.

Demon MD Andrew Lauder explained his decision

to switch distribution: "We'd been with the Cartel a long time — since day one, really — and there was never any label master plan, but over the years Demon's grown up into different labels and different areas of music and it was getting a bit difficult putting all our eggs in one basket when the Cartel was maybe suited to some things we were doing but not others."

"We needed to become a 'proper record company'. The new Pinnacle began to look like the kind of company that could fit in with that and give us the benefit of sales and tele-sales, which was something we'd never had before."

Demon is to continue its three-year-old contract with Making Waves and will be hoping to maintain the run of success that the Imp and Zippo labels are currently bringing it.

Albums from The Men They Couldn't Hang, Green On Red, The Rain Parade and The Long Ryders are giving the labels their biggest-selling releases to date.

News in brief...

JUICE RECORDS has signed a three year licensing and distribution deal with EMI in Europe which includes a special sales agreement for West Germany and the Benelux countries. This is believed to be the first time that a UK indie has struck such a deal.

Juice managing director Roland Rennie — who during his long music business career has been responsible for signing The Who, The Bee Gees, Jimi Hendrix and Eric Clapton — finalised the deal following negotiations with Wilfried Jung, managing director of EMI Central Europe. The arrangement gives Juice the use of EMI's sales and strike force in those countries.

MANCHESTER-BASED holdings company Prestwich Holdings is to acquire The Mobile Merchandising Company for a sum over £1/2m. Prestwich says it will be paying £116,000 in cash and raising the rest by issuing an additional 382,000 25p shares.

Philips drops Laservision

MUNICH: PHILIPS has withdrawn its Laservision optical video disc system from the West German market just three years after its launch. A Philips spokesman in Eindhoven acknowledged that consumer reaction has not met expectations, but the system will remain available elsewhere in Europe.

Industry experts here were pessimistic about the system's chances from the outset. Laservision is playback-only, and costs slightly more than budget VCRs. Philips hoped for success by concentrating on software availability rather than pricing, but as player prices dipped below \$250 earlier this year, the Laservision catalogue remained static around 200 titles and hardly any major theatrical releases.

"Unfortunately the system has not proved successful," said a Philips spokesman in Hamburg, "so we have frozen all consumer activities for the indefinite future."

Deals

SEVEN-PIECE band **Strange Arrangement** have signed a publishing deal with Kennedy Music. AMERICAN BAND **Ten-Ten** has signed a worldwide agency agreement with Wasted Talent. BIRMINGHAM-BASED four-piece **Great Outdoors** have joined Upright Records and will debut with a single, *World At My Shoes*. **MARC ALMOND** has joined Virgin from Some Bizarre. A single, *Stories Of Johnny*, will be released during August.



MASON (LEFT) and Lauder raise a toast to the success of their new partnership.

Directory

RECENT MOVES: Barclays Executive Appointments to Morrill House, 58 Station Approach, South Ruislip, Middlesex HA4 6SA (01-842 1216)... Ray Stock's Mustard Promotions to 10 Hawkshead Road, Bedford Park, Chiswick, London W4 1AD (01-747 0903/car phone: 0836 232 034)... The Push & Plug Co to The Green House, 156 Steade Road, Sheffield S7 1DU (0742-553351).

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NEWS

Spring growth justifies retail expansion plans

Cassettes and CDs bolster business

APRIL-JUNE this year was the ninth consecutive quarter in which year-on-year turnover has increased, according to the latest survey of trade deliveries released by the BPI.

An increase of 12.2 per cent

Opera aid

VERONA: The Arena here will be the scene of Opera And Stars For Africa, a benefit concert organised by European American Productions and Arena di Verona on Sunday (18) in aid of the SOS Children Fund, Unicef and People For People Ethiopia.

Stars expected to take part include Luciano Pavarotti, Jose Carreras, Montserrat Caballe, Giuseppe di Stefano and Sherrill Milnes, and the presenters will be Burt Lancaster and Christopher Lee.

Money will be raised by ticket sales, phone pledges and TV sales worldwide. The concert will be transmitted live in Italy, with a video available internationally to TV companies.

was achieved compared with the same quarter last year, with a value of £71.6m as opposed to £63.8m.

Cassette and CD sales maintained their healthy growth, with cassettes registering a 9.3 per cent rise from 9.2m in April-June last year to 10m. This represents a 9.7 per cent increase in value to £22.3m, with average trade price of tapes going up by only 0.4 per cent due to further expansion in budget sales.

CD deliveries for the quarter totalled 542,000 compared with 135,000 last year, a figure which the BPI believes would have been even higher if more manufacturing capacity had been available.

Budget CD

PHILIPS IS launching what it describes as a "budget-priced" CD player. The CD150, which is available from this month, has a recommended retail price of £229.99 and is said to be a "mid-sized" player.

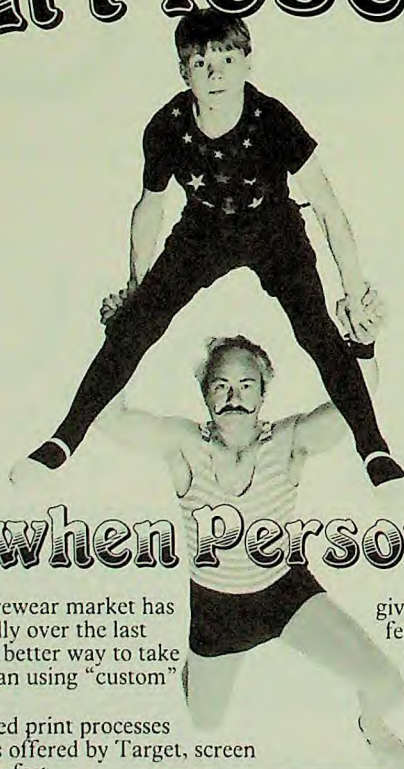
LP sales declined again, but at a lesser rate than before at 0.3 per cent, and their value was up by 1.1 per cent at £26.8m. The BPI states that TV advertising has helped to sustain the album market, and a demographic change is probably helpful too, with the key 25-34 age group expanding and maintaining sales levels.

Singles achieved a "modest" increase of 4.1 per cent at 17.1m units (16.4m last year), with a climb in value of 17.5 per cent to £19m (£16.2m). 12-inch singles retain their popularity, accounting for 31 per cent of all singles purchased during the second quarter this year. The figure was also 31 per cent for the same period last year, revealing that 12-inch product is strong enough in appeal to bear the recent price increases.

Overall, January-June 1985 has notched up a 14.4 per cent rise at £141.2m, and the BPI concludes that this seems on course for a full-year figure of £370m, compared with the 1984 total of £329m, and fully justifies the various plans for retail expansion recently announced.

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DOOLEY

GOOD NEWS about Southern Music MD Roy Tempest, who while convalescing from the removal of a kidney earlier this year had a brain tumour diagnosed. Treatment for the latter has been pronounced totally successful, and Tempest is back at Southern for two days each week, and going full-time as soon as he recovers full strength. He thanks the 300 people who sent him cards, letters, and presents, and hopes they'll understand he can't reply individually to them all . . . Nip nip — dealers ordering 10 packs (60 prints) of the famous **Nipper** dogo logo from EMI will receive "a beautiful, professionally framed print free of charge" . . . Former *MW* staffman **Adam White** has resigned as editor of *Billboard*, and is understood to be in line for similar post at new US mag *Radio & Records* or possibly coming back here. **Vera Madan** has left the *Billboard* London office after 15 years . . . Now we know: former BBC and Radio Hallam presenter **Roger Moffat** reckons T Wogan owes most of it to him. In a *Weekend* article, Moffat says he recommended the boyo as a holiday replacement for himself on *Middy Spin* — a replacement which became permanent . . . Music Box chief exec **Charles Levison** and channel manager **Jane Kelly** will be panellists at *Rockamerica* and the New Music Seminar . . . Riva's Bill Stonebridge points out that Billy Gaff is ceasing management of **John Cougar**, and is succeeded by *Champion Entertainments*.

PUBLISHING FOR new Phonogram signing *Curiosity Killed The Cat* will be administered worldwide by **Eddie Levy's** Chelsea Music . . . *Avalon Attractions* chief **Brian Murphy** here booking bands for the Hollywood Palladium . . . Bedford Avenue switchboard quick off the mark following the *RCA/Ariola* merger announcement last Thursday by answering calls with "RCA/Ariola" within seconds of the 2 pm announcement . . . Latest refinement to Japan's *karaoke* sing-along jukeboxes enables them to grade singers on digital display according to performance, with fanfares for those scoring 80 or more and boos for the bad ones . . . *Towerbell* chief **Bob England** to marry his former international manager *Julia Rogers* on August 31 in Highgate . . . *Live Aid* concertathon credited with over £1/2m LP sales beyond what could be normally expected at this time of year . . . *Tower Records* trumping *HMV* by opening the latest world's largest record store (70,000 square feet) in San Francisco . . . *Holland* may be small, but according to a survey sponsored by the Dutch Ministry of Culture, it has 70,000 pop groups involving 420,000 musicians, but not surprisingly most of them are in a "far from healthy financial situation" . . . New Aussie music trade magazine *Music Business* launched, edited by **Geoffrey Gold**.

AAH-EE AH-EE AHHHHH!

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PK 85428



DOLLY PARTON: new amusement park entrepreneur

Parton's plans for Dollywood

From JOHN LOMAX

NASHVILLE: Welcome to the first Nashville column for Music Week. I'm pleased to have the opportunity to fill you in on all the news from Nashville.

* What's next for Dolly Parton? She wants to buy Silver Dollar City, a 400-acre amusement facility in Pigeon Forge, Tennessee, in the shadow of the Smoky Mountains and near her girlhood home of Sevierville. Parton wants to revamp the facility, call it Dollywood and open it for the 1986 tourist season.

Parton may also be moving to a new label after 17 years with RCA here. Labelmate Charley Pride and RCA have already parted company after 19 years, and Waylon Jennings with 20 years' service for Nipper is mulling other offers at present.

* Loretta Lynn ended a 10-year writing dry spell (and a three-year recording hiatus) with the July release of Just A Woman, her 40th LP. Lynn was the first country performer to open the summer concert series at the Kennedy Centre in Washington DC recently. That event attracted many politicians, including Vice President George Bush.

* Roger Miller led the cast of his hit Broadway musical Big River: The Adventures Of Huckleberry Finn to Nashville to make the original cast recording — the first ever such Nashville-Broadway collaboration. The play won seven Tony awards this season.

* Summer festival box office: The Statler Brothers and Helen Cornelius drew 75,000 to Staunton, Virginia, for the former group's annual Happy Birthday USA festival on July 4, a free one-day show. Alabama's fourth annual June Jam also featuring Glen Campbell and Bill Medley attracted 54,687 to Fort Payne and raised over \$800,000 for local charities... Fan Fair enjoyed its best year ever with 19,500 registrants paying \$60 each for a full week of Nashville activities. Heavy rain kept the crowds to around 10,000 who saw a remarkable array of talent, highlighted by the first appearance by Willie Nelson, Johnny Cash, and Waylon Jennings.

* Signings: Eddie Rabbitt to RCA... Connie Smith, Gene Watson and Allen Frizzell to Epic. T G Sheppard to CBS, Don Williams, John Conlee, Bobby Bare and T Graham Browning to Compeat.

* Kenny Rogers is the first recipient of the Country Music Foundation's Roy Acuff Award. The honour recognises Rogers' longtime battle against world hunger.

CHARLEY PRIDE: on the move



1	THE KENNY ROGERS STORY	Kenny Rogers	Liberty EMTV 39 (E)
2	THE BEST OF THE EAGLES	The Eagles	Asylum EKT 5 (W)
3	DREAMLAND EXPRESS	John Denver	RCA PL 85458 (R)
4	LONE JUSTICE	Lone Justice	Geffen GEF 26288 (C)
5	DR HOOK'S GREATEST HITS	Dr Hook	Capitol EST 26037 (E)
6	THE VERY BEST OF BRENDA LEE	Brenda Lee	MCA LETV 1 (C)
7	JOHN DENVER COLLECTION	John Denver	Telstar STAR 2253 (R)
8	HIGHWAYMAN	Waylon Jennings/Willie Nelson/Johnny Cash/Kris Kristofferson	CBS 26466 (C)
9	LOVE STORIES	Don Williams	K-tel NE 1252 (K)
10	DOLLY PARTON'S GREATEST HITS	Dolly Parton	RCA PL 84422 (R)
11	LOVE HURTS	Everly Brothers	K-tel NE 1197 (K)
12	THE VERY BEST OF DON WILLIAMS	Don Williams	MCA MCG 4014 (C)
13	THE BEST OF TAMMY WYNETTE	Tammy Wynette	CBS 32015 (C)
14	CENTERFIELD	John Fogerty	Warner Brothers 925203-1 (W)

15	DOES FORT WORTH EVER CROSS YOUR MIND	George Strait	MCA MCF 3272 (C)
16	THEIR GREATEST HITS 71-75	The Eagles	Asylum K 53017 (W)
17	THE KENNY ROGERS SINGLES ALBUM	Kenny Rogers	United Artists UAK 30263 (E)
18	KERN RIVER	Merle Haggard	Epic EPC 26432 (C)
19	KING OF THE ROAD	Boxcar Willie	Spartan SPMP 100 (SP)
20	PARDNERS IN RHYME	The Statlers	Mercury/Phonogram MERH 71 (F)
21	MAGIC MOMENTS	Jim Reeves	RCA NK 89402 (R)
22	HOTEL CALIFORNIA	The Eagles	Asylum K 53051 (W)
23	20 GOLDEN GREATS	Glen Campbell	EMI EMTV 2 (E)
24	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA RCALP 6088 (R)
25	NATIVE SONS	The Long Ryders	Zippo/Demon ZONG 003 (MW/P)
26	LOST AND FOUND	Jason And The Scorchers	Capitol EMI JS 1 (E)
27	EVERLY BROTHERS REUNION CONCERT	The Everly Brothers	Impression IMPD 1 (A)
28	THE VERY BEST OF THE EVERLY BROTHERS	The Everly Brothers	Warner Brothers K46008 (W)
29	20 OF THE BEST COUNTRY DUETS	Various	RCA International NL 89521 (R)
30	LONG LONG AGO	Marty Robbins	CBS 88649 (C)



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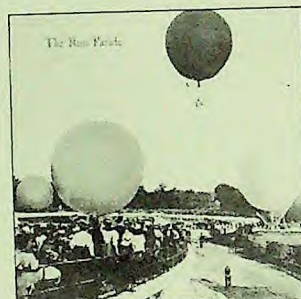
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"THE NIGHT OF A THOUSAND CANDLES"
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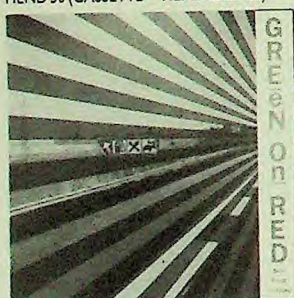
ROBERT CRAY BAND
"BAD INFLUENCE"
FIEND 23



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FIEND 39



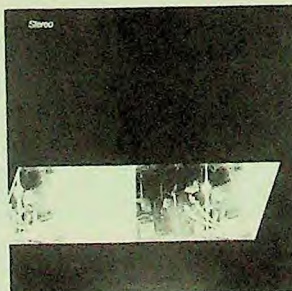
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- FIEND 1 Dr. John Dr. John Plays Mac Rebennack
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 FIEND 3 Johnny Copeland Copeland Special
 FIEND 4 Johnny Copeland Make My Home Where I Hang My Hat
 FIEND 5 Loudon Wainwright III Fame And Wealth
 FIEND 6 Clarence 'Gatemouth' Brown One More Mile
 FIEND 7 James Booker Classified
 FIEND 8 Del Shannon Drop Down And Get Me
 FIEND 9 Dr. John The Brightest Smile In Town
 FIEND 10 The Moonlighters Rush Hour
 FIEND 11 Steve Nieve Keyboard Jungle
 FIEND 12 Lamont Dozier Bigger Than Life (Demon-Megaphone)
 FIEND 14 T-Bone Burnett Proof Through The Night (Side Effects)
 FIEND 15 Johnny Copeland Texas Twister
 FIEND 16 Duke Robillard & The Pleasure Kings
 FIEND 17 J.B. Hutto & The New Hawks Slippin' And Slidin'
 FIEND 18 Elvis Costello & The Attractions This Year's Model (Imp)
 FIEND 19 Shoes Silhouette
 FIEND 20 Nick Lowe 16 All-Time Lowes
 FIEND 21 Elvis Costello & The Attractions Armed Forces (Imp)
 FIEND 22 LeRoi Brothers Check This Action
 FIEND 24 Elvis Costello & The Attractions Get Happy (Imp)
 FIEND 25 The Attractions Mad About The Wrong Boy
 FIEND 26 Johnny Adams From The Heart
 FIEND 27 Elvis Costello & The Attractions
 10 Bloody Marys & 10 How's Your Fathers (Imp)
 FIEND 29 Dr. Feelgood Doctors Orders
 FIEND 30 Elvis Costello & The Attractions Trust (Imp)
 FIEND 31 The Neville Brothers Neville-ization
 FIEND 32 Hoodoo Gurus Stoneage Romeos
 FIEND 33 Elvis Costello & The Attractions Almost Blue (Imp)
 FIEND 34 Paul Brady Full Moon
 FIEND 35 Agnes Bernelle Father's Lying Dead On The Ironing Board (Imp)
 FIEND 36 Elvis Costello & The Attractions Imperial Bedroom (Imp)
 FIEND 37 Roomful Of Blues Dressed Up To Get Messed Up
 D-FIEND 38 Solomon Burke Soul Alive
 FIEND 40 Four Big Guitars From Texas Trash, Twang & Thunder
 FIEND 41 LeRoi Brothers Protection From Enemies
 FIEND 42 Frankie Lee Face It!
 FIEND 44 Asleep At The Wheel Pasture Prime
 FIEND 45 Clive Gregson Strange Persuasions
 FIEND 46 The Persuasions No Frills
 FIEND 48 Duke Robillard & The Pleasure Kings Too Hot To Handle
 FIEND 49 Bill Hurley Double Agent
 FIEND 53 The Del-Lords Frontier Days
 BRENT 1 Various Demons In Brentford
 VEX 2 T-Bone Burnett Trap Door
 VEX 3 T-Bone Burnett Behind The Trap Door
 VEX 4 The LeRoi Brothers Forget About The Danger... Think Of The Fun
- FORD 1 The Escorts From The Blue Angel
 ED 101 The Action The Ultimate! Action
 ED 102 The Pirates A Fistful Of Dubloons
 ED 103 Various Let's Stomp
 ED 104 Screamin' Jay Hawkins Frenzy
 ED 105 The Merseybeats Beat And Ballads
 ED 106 The Creation How Does It Feel To Feel
 ED 107 The Artwoods 100 Oxford Street
 ED 108 Julie London Julie Is Her Name
 XED 109 Julie London Calendar Girl
 ED 110 The Mojoes Working
 ED 111 The Big Three Cavern Stomp
 ED 112 The Paramounts Whiter Shades Of R&B
 ED 113 The Roulettes Russ Bob Pete & Mod
 ED 114 Little Richard Get Down With It
 XED 115 Kaleidoscope Bacon From Mars
 ED 116M Yardbirds Roger The Engineer (mono)
 ED 116S Yardbirds Roger The Engineer (stereo)
 ED 117 The Treniers Rockin' Is Our Bizness
 ED 118 The Fantastic Baggy's Surfin' Craze
 ED 119 The Larry Williams Show With Johnny 'Guitar' Watson
 ED 120 Mike Sheridan & The Nightriders Birmingham Beat
 XED 121 Del Shannon Runaway Hits
 ED 122 Dr. Feelgood & The Interns What's Up Doc?
 ED 123 Paul Revere & The Raiders Kicks
 ED 124 Major Lance Monkey Time
 ED 125 Clarence Carter Soul Deep
 ED 126 The Clovers Five Cool Cats
 ED 127 Don Covay & The Goodtimers Mercy
 ED 128 Dr. John I Been Hoodood
 ED 129 John Hammond Spoonful
 ED 130 Albert King Laundromat Blues
 ED 131 Ben. E. King Here Comes The Night
 ED 132 Clyde McPhatter & The Drifters Bip Bam
 ED 133 Sam & Dave Can't Stand Up For Falling Down
 ED 134 Rufus Thomas Jump Back
 ED 135 Big Brother & The Holding Company Cheaper Thrills
 ED 136 Copperhead Copperhead
 ED 137 Moby Grape Moby Grape
 ED 138 Kaleidoscope Rampé Rampé
 ED 139 The Pretty Things Let Me Hear The Choir Sing
 ED 140 Made River Mad River
 ED 142 The Kursaal Flyers In For A Spin
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 ED 149 Link Wray & The Raymen Link Wray & The Raymen
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 ED 152 The Ike & Tina Turner Show Live!
 ED 154 Doug Sahm & Band Doug Sahm & Band

- ED 155 Allen Toussaint Southern Nights
 ED 157 The Shadows Of Knight Gee-El-O-Are-I-Ay
 ED 158 Lonnie Mack The Wham Of That Memphis Man
 NEST 901 The Birds These Birds Are Dangerous



- HDH LP 001 The Chairmen Of The Board Salute The General
 HDH LP 002 Freda Payne Bands Of Gold
 HDH LP 003 Laura Lee The Rip Off
 HDH LP 004 The Honey Cone Girls It Ain't Easy



- ZONG 002 The Replacements Let It Be
 ZONG 004 True West Drifters
 ZANE 001 Dream Syndicate Dream Syndicate



- VERB 1 Vivian Stanshall Sir Henry At Ndidi's Kraal
 VERB 2 Lenny Bruce The Sick Humor Of Lenny Bruce
 VERB 3 Lord Buckley Blowing His Mind (And Yours Too)



- HIUKLP 405 AI Green Let's Stay Together
 HIUKLP 407 AI Green I'm Still In Love With You
 HIUKLP 409 AI Green Call Me
 HIUKLP 423 AI Green Trust In God
 HIUKLP 429 AI Green Precious Lord

CASSETTES

- FIENDCASS 18 Elvis Costello & The Attractions This Year's Model
 FIENDCASS 20 Nick Lowe 16 All-Time Lowes
 FIENDCASS 21 Elvis Costello & The Attractions Armed Forces
 FIENDCASS 24 Elvis Costello & The Attractions Get Happy
 FIENDCASS 27 Elvis Costello & The Attractions
 10 Bloody Marys & 10 How's Your Fathers
 FIENDCASS 30 Elvis Costello & The Attractions Trust
 FIENDCASS 33 Elvis Costello & The Attractions Almost Blue
 FIENDCASS 34 Paul Brady Full Moon
 FIENDCASS 36 Elvis Costello & The Attractions Imperial Bedroom
 FIENDCASS 44 Asleep At The Wheel Pasture Prime
 FIENDCASS 45 Clive Gregson Strange Persuasions
 CED 116 Yardbirds Roger The Engineer (mono + stereo versions)

SINGLES



- D1021 T-Bone Burnette Baby Fall Down
 D1027 Le-Roi Brothers Ain't I'm A Dog
 D1028 Hoodoo Gurus I Want You Back
 D1029 Shoes When Push Comes To Shove
 D1030 Dr. Feelgood Dangerous
 D1032 Dr. Feelgood My Way
 D1033 Hoodoo Gurus My Girl
 D1034 Bill Hurley Reconsider Me
 D1035 Clive Gregson Home Is Where The Heart Is
 D1036 The Persuasions I Woke Up In Love This Morning



- 7"
 IMP 001 The Imposter Pills And Soap
 IMP 002 Philip Chevron The Captains And The Kings
 IMP 003 The Men They Couldn't Hang The Green Fields Of France
 IMP 004 Agnes Bernelle Toosties
 IMP 005 The Men They Couldn't Hang Ironmasters
 12"
 IMP 003T The Men They Couldn't Hang The Green Fields Of France
 IMP 005T The Men They Couldn't Hang Ironmasters



- ZIPPO 45-1 Rain Parade You Are My Friend
 ZIPPO 45-2 The Long Ryders I Had A Dream
 ZIPPO 45-3 True West Shot You Down



- 7"
 HIUK45 7002 Ann Peebles I Can't Stand The Rain
 HIUK45 7003 AI Green Never Met Nobody Like You
 12"
 HIUK45 7002T Ann Peebles I Can't Stand The Rain



- 7" SINGLES
 HDH 45- 1 Freda Payne Band Of Gold
 HDH 45- 2 The Chairmen Of The Board Dangling On A String
 HDH 45- 3 Laura Lee Rip Off
 HDH 45- 4 The Honey Cone Want Ads
 HDH 45- 5 100 Proof (Aged In Soul) Somebody's Been Sleeping
 HDH 45- 6 The 8th Day Too Many Cooks
 HDH 45- 7 Parliament I Call My Baby Pussycat
 HDH 45- 8 Holland-Dozier Don't Leave Me/Brian Holland I'm So Glad
 HDH 45-10 General Johnson Only Time Will Tell
 HDH 45-11 The Chairmen Of The Board Give Me Just A Little More Time
 HDH 45-12 The Flaming Ember Westbound No. 9
 HDH 45-13 Holland-Dozier Why Can't We Be Lovers?
 12" SINGLES
 HDH 45-9T Holland-Dozier Don't Leave Me (Long version)
 /Brian Holland I'm So Glad (Long version)

DONINGTON SPECIAL

heavy Metal

Marillion: market place heroes

MARILLION'S DEBUT at Castle Donington sets the seal on a year which has seen them with a number one album, *Misplaced Childhood* on EMI, a Top 10 hit in Kayleigh, plus a European tour.

And after Donington there should be no let-up in the hectic pace — they start a UK tour which includes several nights at Hammersmith Odeon in early September, and then they're off to the US.

Marillion started out in 1979 as

Silmarillion a name that was to be shortened soon after the arrival of vocalist Fish. It was three years however before they began to achieve any real recognition.

Such was the interest in the band that they did a full-scale UK club tour and by the end of 1982 they signed to EMI.

Their first single, *Market Square Heroes*, only reached number 60, but the band's reputation was such that they could still play two sell-out, headlining appearances at Hammersmith.

They also did a string of 14 appearances at London's Marquee Club.

Early 1983 saw Marillion's second single, *He Knows You Know*, reached number 35 and this was followed by their debut album, *Script For A Jester's Tear*, which became one of the top-selling albums of the year. Twelve months later the fourth single, *Punch And Judy*, was a Top 30 hit and their second album, *Fugazi*, broke into the chart at number 5.

But last year was particularly busy — even by Marillion's standards — with tours of the US, Canada and Europe, a headlining appearance on the final day of the Nostel Priory festival in August, and a 14-date Christmas tour, which included three nights at the Hammersmith Odeon. They also released their third album, *The Live Real To Reel*.

Their current *Misplaced Childhood* album, which has gone silver, was recorded earlier this year in Berlin with producer Chris Kimsey. A single featuring a longer version of one of the tracks, *Lavender*, is released by EMI on August 27.



MAGNUM (above), who have built up a strong reputation on the live music front, also achieved substantial sales with their last album, *On A Storyteller's Night* (Heavy Metal Records) and are reportedly "on the verge of signing a new, major record deal".

Top — by a whisker!

DESPITE THEIR persistent claim to be no more than a "l'il ol boogie band from Texas", ZZ Top are a whole lot more than that. Over 15 years ago, this Houston-based trio kicked off by scraping a living playing tiny Texan bars and clubs ... anywhere that would have them.

Today, Billy Gibbons (guitar, vocals), Dusty Hill (bass, vocals) and Frank Beard (drums) — a line-up that has remained steadfast since the band's inception — are one of the world's biggest rock attractions.

Their current Warner Brothers album, *Eliminator*, has remained high on the *Billboard* chart since its release over two years ago, amassing over 4m sales in the US and yielding a clutch of hit singles. The album has also provided the springboard for the band to break Europe on a wide scale. Both in the UK and across the Continent, *Eliminator* is a multi-platinum success.

Now, ZZ Top are poised to release the follow-up to *Eliminator* and have set out on their most extensive-ever world tour, including this weekend's headlining appearance at Castle Donington.

ZZ Top's music is not easy to pigeon-hole, through when pressed they will describe it as "blues-based". Down the years it has developed through a variety

of settings, from the bare-boned 12-bar of *First Album* (1971), through the power injected boogie of *Tres Hombres* (1973) to the avant-garde experimentation of *El Loco* (1981).

The current *Eliminator* selection also indicates a shrewd grasp of the hit single, as *Gimme All Your Lovin'*, *Sharp Dressed Man* and *Legs* have indicated.

ZZ TOP'S "sharp-dressed man" Billy Gibbons



RATT (right), who formed in Southern California three years ago, visit Donington this weekend. Their second album for Atlantic, *Invasion Of Your Privacy*, was released in June.



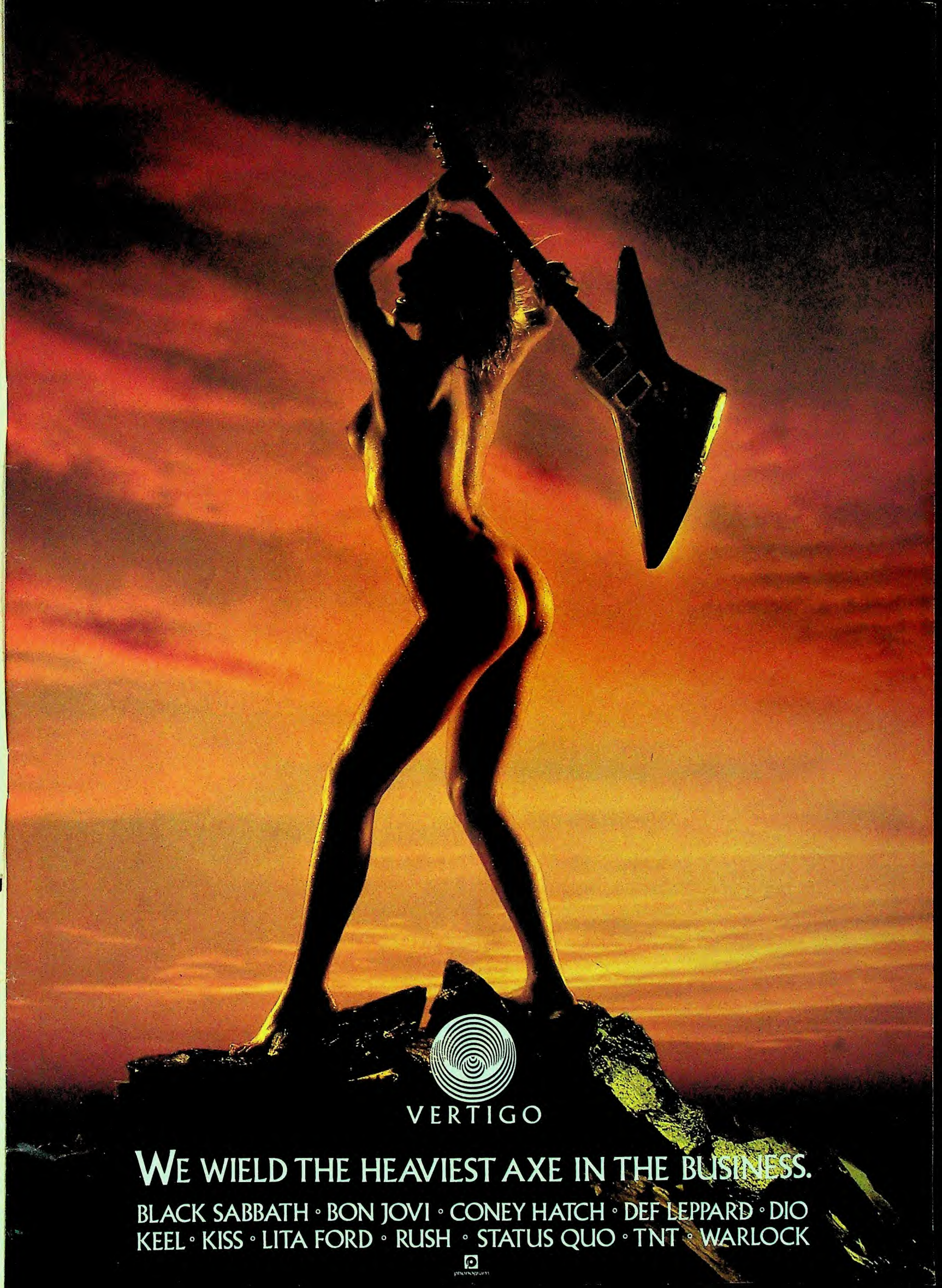
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Heavy Metal

Naughty but Neat

NEAT RECORD'S end of August release schedule introduces three new bands, Artillery, Atomkraft and Phasslayne, along with the second album from Avenger, and Venom's long-awaited Nightmare single, which appears in no less than five different formats (7-inch, 12-inch, 12-inch picture disc, cassette single and 12-inch including "a phone-in with a difference.")

PolyGram is shortly to release a 4-track Venom video EP, Video Nightmare, which comprises Bloodlust, Rip Rive, Diehard and Nightmare. While also on PolyGram at the end of October will be Neat's own hour-long compilation video, Metal City.

The video offers a unique insight into the workings of a heavy metal/hard rock independent label and features tracks from Venom, Saracen, Warfare and Avenger.

HM: heaviest onslaught yet

HEAVY METAL Records is embarking on its heaviest singles campaign for some time as part of its all-round consolidation programme.

Says sales manager Simon Dicken, "When the company first started, we released a lot of singles. But since then, we've largely been concentrating on albums.

"But now that our profile is much higher, and the media more interested, singles are a more viable proposition. We have had a lot of support from ILR stations and from local BBC stations."

New singles from the Heavy Metal stable — all of which appear on the FM label — in-

clude: Briar's One More Chance, Jim Dandy's Ready As Hell (the title track from his last album), Reckless' Hot 'n' Ready, Runestaff's Do It. Co-inciding with these singles releases, HM will be issuing picture disc albums from Jim Dandy, and Reckless.

Album-wise, HM has just released Nash The Slash's American Band-Ages on the HM America label, Los Angeles band Leatherwolf have their Endangered Species album out now.

Briar's album, Too Young, set for release on August 22, will be the subject of a special dealer incentive, with a limited edition including a free single shrink-wrapped to the LP.



HOLDING THE flag for Music For Nations on Saturday (17) will be Metallica (above), currently one of the most popular heavy metal bands signed to a UK indie, with worldwide sales of their last album, Ride The Lightning, now reputedly exceeding 300,000.

The San Franciscan band will be going into the studio in the autumn to record their third album for release by Christmas.

Meanwhile, for the present, the new Legs Diamond album, Out On Bail, is almost upon us, while

the label's "great white hope" Rogue Male are currently going down a storm in the US, and will be back in the UK to tour in September, before going on to Europe. Their debut album First Visit was released in April.

Two hot-off-the-press signings to Music For Nations are Rio, a UK band signed to Elektra for North America, who will have an album entitled Borderland out at the end of the month; and Baby Tuckoo, a Midlands-based band who MFN has signed worldwide and are now in the studio recording a follow up to their well-received debut of last year, First Born.

Over on the singles front, WASP's single, Animal F*** Like A Beast, is still in the Top 10 after more than 70 weeks, and 110,000 copies later it is now the biggest-selling heavy metal 12-inch of all time.

Also still going well for the label are The Tygers Of Pan Tang's album The Wreck-Age, Robin Trower's Beyond The Mist, Waysted's The Good The Bad And The Waysted and the still-fresh compilation, Strikly For Konnoisseurs.

Music For Nations is distributed by Pinnacle.

BON JOVI (right), whose recent album 7800° Fahrenheit was a big seller for Vertigo, see Donington as the climax to an 18-month period which has seen them become firmly established on the heavy rock scene, on both sides of the Atlantic.

Since forming in March 1984, Bon Jovi have toured with Kiss last autumn, and their debut album topped the import charts prior to its release. And the press has also been effusive with Bon Jovi sweeping several music press polls, winning Kerrang!'s award for best new band, and coming second in the best new group section in Sounds.

7800° Fahrenheit was released on LP, chrome tape and CD format in May, at the same time as the band were doing a series of UK dates.



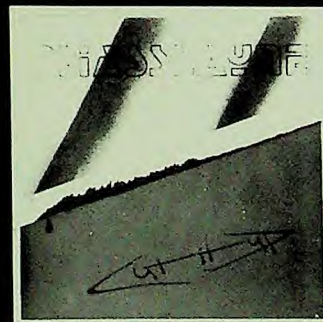
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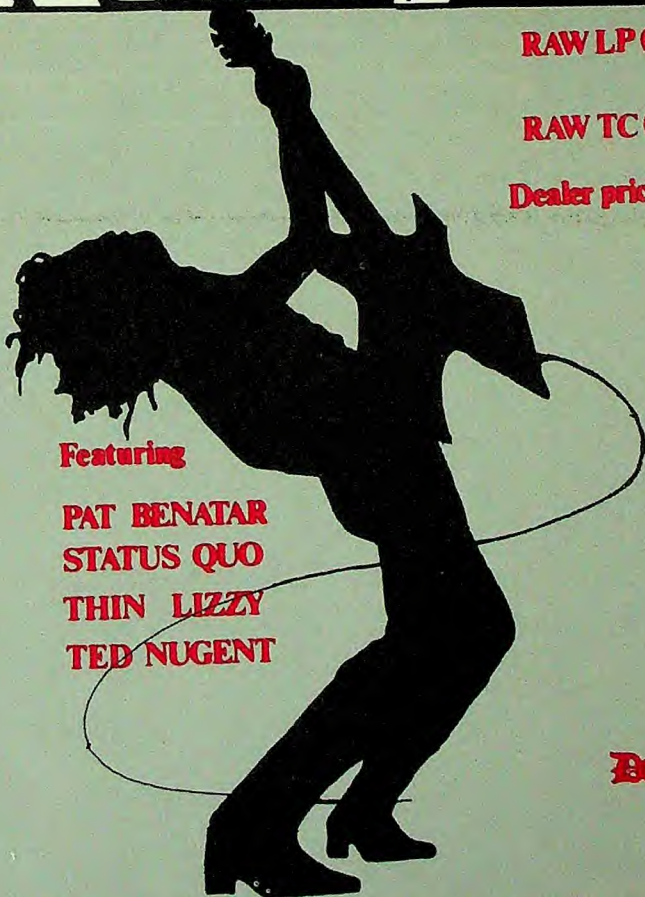
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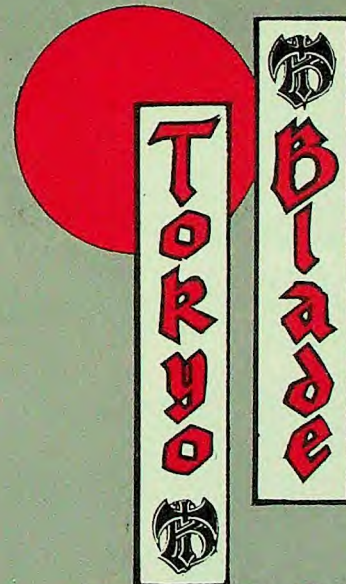
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Heavy Metal

Ten on the Richter scale

Reviews

Jeff Clark-Meads,
MW's resident heavy
metal reviewer selects
his Top 10 albums of
1985 to date.

DEEP PURPLE: The Anthology EMI. A collection of the greatest moments of probably the greatest rock band the world has ever seen. The beauty of this album is that it makes all the ageing rockers feel 14 again, while still having the vitality to appeal to people who are discovering Purple for the first time.

AC/DC: Fly On The Wall Atlantic. An atrocious cover hides another brilliant slice of AC/DC's simple effectiveness. The Young brothers' writing never loses its sharp edges and Brian Johnson's voice consistently sounds as though it's been bubbled through tar before it hits the speakers.

SLADE: Rogues Gallery RCA. After 20 years in the business these old rogues know all the tricks and this album is an outstanding statement of their ability and increasing enthusiasm. Like AC/DC — who, it has been argued, took much of their style from the wildmen from Wolverhampton — Slade refuse to let things become hard work. Rogues Gallery simply romps along under the momentum of its joy in itself.

SCORPIONS: World Wide Live EMI. Scorpions in top gear are an irresistible entertainment. The four sides of this live album captures Scorpions in not just top gear but overdrive.

MCCOY: Think Hard Mausoleum. Distributed on

Pinnacle. John McCoy, probably best known as Gillan's bass player, has stamped a discipline on his debut solo album that gives it quality and authority and no short measure of muscular melody.

ALCATRAZZ: Disturbing The Peace. Capitol. Competent first album from the band fronted by ex-Rainbow, ex-MSG singer Graham Bonnet made outstanding by the opening track, God Blessed Video.

NIGHWING: Night Of Mystery — ALIVE! ALIVE! Gull. Distribution Pinnacle. Warm, enchanting live album that captures atmosphere as much as some haunting sounds. Sharp production is the work of old warhorse Gordon Rowley.

ROGUE MALE: First Visit Music For Nations. Distribution Pinnacle. Speed-of-light debut offering from a band who have found that elusive middle ground between power and overkill. First Visit attacks sharply and accurately and is remarkable in being bold without being pretentious.

IRON MAIDEN: Iron Maiden/Killers. EMI. Re-releases on the Fame label and, arguably, less valuable for being second-time-arounders. However, the fact that they are better than 90 per cent of the rest of the metal albums this year makes them impossible to ignore.

SCORPIONS: Blackout. EMI. Another Fame offering in exactly the same category as the Iron Maiden product.

Dangerous visions

HEAVY METAL and heavy rock videos are making a healthy showing in the Music On Video Charts. Current releases include:

AC/DC: Let There Be rock. Warner Home Video/WHV. Dealer price: £13.95. Live on stage in Paris performing 13 tracks including Highway To Hell, The Jack and Whole Lotta Rosie. Also features backstage and interview footage.

HEAVY PETTIN': Rock Ain't Dead. PolyGram/PolyGram. Dealer price: £13.50. Sixty minutes of solid rock from the five-piece Scottish band recorded live in concert at London's Astoria.

KISS: Animalize, Live Uncensored. Embassy/CBS. Dealer price: £13.50. Captured live in concert in Detroit last December. Carrying a 15 certificate, the video features 15 Kiss songs, including Heaven's On Fire and Creatures Of The Night.

MEATLOAF: Bad Attitudes Live. Virgin/PVG. Dealer Price: £13.91. Nine of the man-mountain's best known pomp-rock epics performed live at Brixton's Academy, and including Dead Ringer For Love, Two Out Of Three Ain't Bad and the Bat Out Of Hell.

GARY MOORE: Emerald Aisles. Virgin/PVG. Dealer price: £13.91. The former Thin Lizzy guitarist recorded live in concert in Belfast and Dublin, and in scenes shot both backstage and on the road. Includes Parisienne Walkways performed with Phil Lynott.

RUSH: Through The Camera Eye. Embassy/CBS. Dealer price: £13.50. A compendium of eight videos including the one for After Image which has not previously been seen in the UK.

VARIOUS ARTISTS: Kerrang! Video Compilation. PMI/Virgin, EMI. Dealer price: £13.50. A 20-track heavy metal compilation with featured artists including Kiss, Iron Maiden, Whitesnake, Marillion, Motorhead, Scorpions, Gary Moore, W.A.S.P., Twisted Sister and Robin George.

W.A.S.P.: Live At The Lyceum. PMI/EMI. Dealer price: £9.95. Six track live EP which includes Animal (F**k Like A Beast), Hellion and On Your Knees.

Heavy Metal

FIVE YEARS ago, more people knew the whereabouts of Lord Lucan than the location of the little Leicestershire village of Castle Donington.

Five Monsters Of Rock festivals and a quarter of a million visitors later, Donington is Mecca for every hard rock and heavy metal fan in the world. Each year around 5,000 enthusiasts from Europe, Scandinavia, the US and Japan join the tens of thousands from the UK at what has become this country's longest-running major rock festival.

The sixth of the shows, this year bearing the title Donington Rock, takes place on Saturday and it will represent outstanding success from troubled beginnings. That first festival in 1980 walked new ground and there were determined efforts from several quarters to make it stumble and trip.

The show came about when promoters Maurice Jones and Paul Loasby were given the chance to stage Rainbow in the open air. They wanted to use a site that was accessible from the heavy metal strongholds of the North, Birmingham and the Black Country and Tyneside and that could also be easily reached from London, Scotland and overseas. Donington, sitting almost exactly in the centre of England and sandwiched between the M1 motorway and East Midlands International Airport, was about ideal.

Jones and Loasby were also encouraged by the enthusiasm of Tom Wheatcroft, owner of the Donington Park motor racing cir-

Donington's organisers prepare to work their sixth musical 'miracle'.

Metal gurus

cuit where the festival was to be staged. Wheatcroft, a self-made millionaire from Leicester, bought Donington Park in the Seventies with the intention of re-introducing motor racing to the track that had staged the UK's first motorcycle races. The circuit he built was an enormous success with riders and public and Donington gained a new popularity to rival its pre-war heyday.

However, motor racing is noisy and villagers in Castle Donington were particularly aware of unwanted sound because of the village's proximity to the airport. So, when plans for a huge rock festival on land in the centre of the racing circuit were announced, Castle Donington Parish Council became extremely concerned and somewhat irate.

The council believed that the planning permissions imposed on the activities at Donington Park meant that something as long and loud as a Rainbow/Judas Priest/Scorpions/Saxon show would never be allowed and they asked Leicestershire County Council to seek an injunction preventing it going ahead.

The county authority did not share the parish council's strength of conviction and, after lengthy legal consultations, it decided against seeking an injunction. Councillors in Castle Donington

expressed their fear of the coming invasion of rock fans but admitted there was not a lot more they could do to stop it.

Those fears, though, proved almost totally groundless. Despite many hundreds of fans drinking in Donington and other villages on the night before the show, there was never a hint of trouble. Indeed, after five festivals the total number of arrests is still under 50.

Police have consistently praised the fans for their good behaviour and the villagers have now found that selling food and drink is a profitable sideline. Their makeshift stalls line the main road through Donington for the three days that the fans are in the area.

The spin-offs from the festival are enormous. It's reckoned that the overseas visitors help boost the UK's balance of trade by around £50,000 and the amount the festival puts into the pockets of hoteliers, caterers, travel companies and pub landlords is incalculable.

That helps to create jobs in addition to the 800 or so people actually working for the promoters on the day of the festival. Carpenters, engineers, accountants and artists all help to bring life to a site that 10 days previously had been nothing but an

expanse of grass.

Work on preparing the site usually begins on the Wednesday of the week before the show and the crews work long hours to erect the stage, light and sound systems, fencing and backstage and audience facilities.

As with all festivals, the on-site facilities have had their share of criticism and Jones has made great efforts to improve levels of comfort.

The site now has a comprehensive drainage system as a means of preventing the ankle-deep quagmire that marred the first festival and this year, for the first time, indoor toilets are being provided for the fans. A disused Rolls-Royce factory at the top of the site has been converted into a toilet block providing running water and flush toilets. The promoters also provide tent pitches and firewood even though they actively discourage camping.

Financially, the five Monsters Of Rock festivals were the responsibility of Wooltare Ltd, a wholly-owned subsidiary of Jones' Walsall-based Midland Concert Promotions. For Donington Rock this year, a new company, Aimcarve Ltd, has been set up on the same standing as Wooltare.

Cash flow for both companies is a nightmare. Money trickles in from ticket agents for weeks after the event and it can take months for Jones to establish what — if any — profit Donington has made. That is one of the reasons why MCP has to subsidise Wooltare or Aimcarve to the tune of £100,000 each year.

Musically, every show at

Donington has — in its way — been a success. The first festival was a triumph because of the hostility it had to cope with and because of the grandeur of its bill. In 1980, Rainbow, Priest and Saxon represented the best of the available UK talent and their combined abilities, with an added flourish from the genius of Ritchie Blackmore, provided a dazzling debut gig.

The following year was probably the least enjoyable of the Monsters Of Rock shows, purely because of the weather. AC/DC headlined but the driving rain had entered the PA and those at the back of the arena had to be lip-readers to pick up the lyrics. The general consensus was that Slade, going on in mid-afternoon, had been the stars of the show and prevented the day from being a complete washout.

In 1982, Status Quo took to the Donington stage to celebrate their 20 years in rock and in 1983 Whitesnake, who had been second top to AC/DC, came back to top a bill that also boasted Meat Loaf and a brilliant set from Twisted Sister.

Last year, though, was probably Donington's finest hour. The site was full for AC/DC's second appearance and uninterrupted sun helped Van Halen and Ozzy Osbourne move the carnival along.

Overall, Jones has worked miracles in Donington Park. He readily admits that his initial inexperience of outdoor events meant that mistakes were made but as his expertise has grown so has Donington's stature. In this, its sixth incarnation, it must stand as one of the greatest musical triumphs since Joshua's trumpets brought down the walls of Jericho. □



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Heavy Metal

'More airplay' plea for rock

ROCK IS still the music industry's Cinderella, but at least it manages to get to the Donington ball once a year.

Now, though, what rock really needs is a Prince Charming to raise it to its true status — and that is going to take a powerful change of attitude in radio.

Donington promoter Maurice Jones comments: "Donington is one of the most important things for rock in this country. Unlike the US, we don't have radio stations that promote rock like they do."

"At Donington, we are preaching to the converted. The unconverted are the people we want to get to and convert them

but radio has got to help us do that. The amount of coverage rock gets is very, very disappointing sometimes when you consider how many albums it sells and how many people go to concerts."

There are no doubts in Jones' mind, though, that even without radio support Donington will be able to continue for the foreseeable future. He is proud to point out that the show is now the UK's longest-running event and he says: "We are always looking to the future. There will be a Donington as long as people keep coming and as long as bands are available to play."

Mausoleum—laying down crucial cuts

TOPPING THE current list of priorities at Mausoleum is Get It While It's Hot, the second LP from New York's Blacklace. The album was recorded in the UK earlier in the year, and should at least match the very encouraging reaction that greeted its predecessor Unlaced.

Also just out on Mausoleum is a double album from Belgium's Killer entitled Still Alive In '85, which was recorded live in Germany and is the band's fourth album to date.

Sweden's EF Band have their first album for the label just out under the name of One Night Stand. While Dark Wizard have their second, Reign Of Evil.

Coming up later in the month will be the first Vardis album to bear the Mausoleum moniker. It has been recorded at The Yard with Phil Chilton producing, but is as yet still untitled.

Fresh from a successful Tommy Vance session, London's Snowblind have a self-titled album available on the label.

Heavy metal panel

AN INNOVATION at this year's New Music Seminar in New York (September 25-28) will be a heavy metal panel, led by Cliff Burnstein, manager of Def Leppard and Metallica. Panelists will include artists, managers, representatives of independent and major labels, radio, talent buyers and sellers and press.

The panel will attempt to explore "two significant issues pertaining to heavy metal": What differentiates true metal from false, and how musical categories affect every phase of an artist's career.



DEF LEPPARD: phenomenal success for Sheffield's finest.

Definitive Leppard

THE SUCCESS of Def Leppard has put them among the true giants of heavy rock yet, incredibly, it is only just over six years since they played their first professional gig in Sheffield for £5.

Since then they've never looked back. Their Pyromania album became the third best-selling album of the year in the US, although, ironically, it only sold some 30,000 units back here in the UK by summer 1983, a situation which the band will obviously be keen to rectify when their long-awaited fourth album is released.

But the group's US success really has been phenomenal. In one year alone they sold more records than The Police and The Rolling Stones combined, and sold out some American concerts quicker than Elvis Presley had. On a six-month coast-to-coast tour, they played 116 concerts in front of audiences varying from 5,000 to 54,000. The band were seen by 1.1m people paying £10m for tickets. Their 29 per cent share of the sale of souvenir T-shirts reportedly earned them another £1.3m.

Their Pyromania album spent 27 weeks in the Top Five of the US chart and a total of eight months in the Top 10. Sales totalled more than 6m at the last count grossing some £26m worth. In little more than a 12-month period Def Leppard had done more than £50m worth of business in the US — an achievement many of their rivals would find hard to emulate.

Only three years earlier singer Joe Elliott's father had helped them release their first record with a loan of £150. The band found that no record company was interested in signing them because their music was so "unfashionable". They pressed up 1,000 copies of their own Getcha Rocks Off EP and sold out

immediately; another batch was pressed, and again were snapped up by their local fans. That first record on the Bludgeon Riffola label went on to sell 24,000 copies and eventually brought them the major recording deal that they had been looking for, with Phonogram Records.

Leppard's debut album, On Through The Night, reached number 11 in the chart and even dented the American Top 50 — the follow-up, High 'n' Dry, was even more successful across the Atlantic, reaching gold disc status.

For Elliott, Rick Allen, Richard Savage, Steve Clark and Pete Willis it was the beginning of the big time. They toured with Sammy Hagar and AC/DC and featured heavily in all the music papers' end-of-1979 polls. The second LP saw them teaming up with producer Mutt Lange, known for his work with AC/DC and Foreigner.

They toured with Rainbow in Europe, headlined in the UK — including their first Hammersmith Odeon appearance — and in the US spent five weeks opening for Ozzy Osbourne, and then 11 weeks with Blackfoot. Lange produced the third album, Pyromania, and the rest is really rock music history.

But 1985 started on a tragic note with drummer Rick Allen involved in a serious car accident. Since then there has been much uncertainty about Allen's future within the group, although it seems now that he will be able to continue to be a member of Def Leppard, either working with another drummer or by the use of modern technology.

The accident obviously delayed the band's recording schedules for the next album, but there can be no doubts that when it is finally released, the LP will add more chapters to the Def Leppard success story.

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Produced by Phil CHILTON

SNOWBLIND

"Snowblind"

Produced by Phil CHILTON & John RAVENHALL

MAUSOLEUM



News in brief...

Y & T (far left) have a 60-minute video released through A&M this month.

Recorded live in San Francisco last year, it includes such tracks as Hang 'Em High, Dirty Girl and Rescue Me.

□ □ □

A NEW album from Rush (top) is due on the Vertigo label in September. Probable title is Power Window, Peter Collins produced.

□ □ □

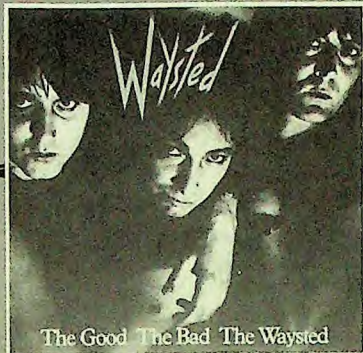
LEE AARON (near left) has followed her recent debut UK tour with the release of a new album, Call Of The Wild, on Roadrunner Records.

The album, recorded at Phase One in Toronto, and produced by Paul Gross and Bob Erzin, features 11 tracks including a new version of her recent 12-inch single release, Rock Me All Over.

A track from the LP, Barely Holding On, is available as the new single in 7-inch, 12-inch and limited edition 12-inch picture disc formats.



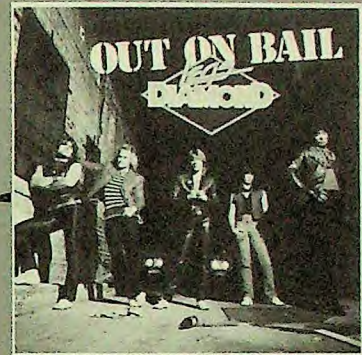
MUSIC FOR NATIONS



WAYSTED - MFN 43
"THE GOOD, THE BAD, THE WAYSTED"



ROGUE MALE - MFN 40
"FIRST VISIT"



LEGS DIAMOND - MFN 52
"OUT ON BAIL"



MEGADETH - MFN 46
"KILLING IS MY BUSINESS....."



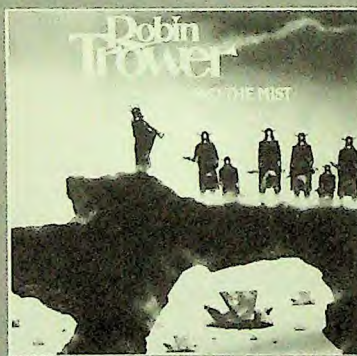
EXCITER - MFN 47
"LONG LIVE THE LOUD"



MFN COMPILATION - MFN 49
"WELCOME TO THE METAL ZONE"



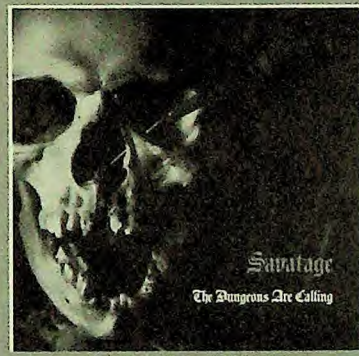
TYGERS OF PAN TANG - MFN 50
"THE WRECK-AGE"



ROBIN TROWER - MFN 51
"BEYOND THE MIST"



THRASHER - MFN 45
"THRASHER"



SAVATAGE - MFN 42
"THE DUNGEONS ARE CALLING"



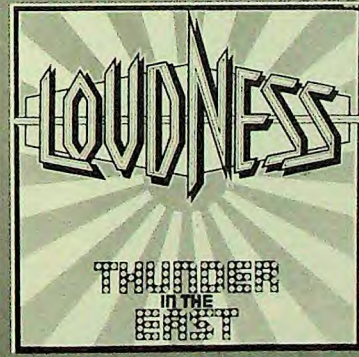
EXODUS - MFN 44
"BONDED BY BLOOD"



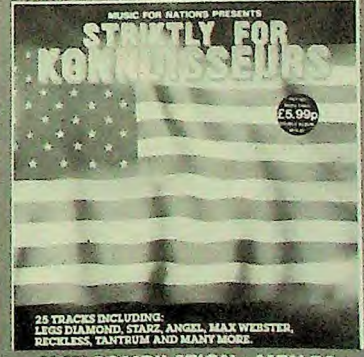
ALASKA - MFN 41
"THE PACK"



Q5 - MFN 39
"STEEL THE LIGHT"



LOUDNESS - MFN 38
"THUNDER IN THE EAST"



MFN COMPILATION - MFN 32
"STRICTLY FOR KONNOISSEURS"

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Heavy Metal

Europe gets Moore metal

HOT ON the heels of recent chart success with Phil Lynott for *Out In The Fields* and on his own with *Empty Rooms*, Gary Moore is preparing for a full-scale UK and European tour for September and a new album, *Run For Cover*, on 10 Records to co-incide.

The current hit *Empty Rooms* was originally available on last year's hit album, *Victims Of The Future*, and was also released as a single at the time, but for its present chart run it has been re-recorded by Peter Collins and twinned with the previously unavailable *Out Of My System*. The 12-inch version features an extended lead track and *Out Of My System* on the A-side, plus a live recording of his 1979 hit *Parisienne Walkways* and an alternative mix of *Empty Rooms* on the flip.

Also on 10 Records are New York's *Manowar*, a band who claim to play "faster and harder and have a bigger sound than anyone". They are currently in the studio trying to harness this power for the fifth time.

On the other side of the US, Los Angeles' *Warrior* are still basking in the reflected glory that greeted their debut album, *Fighting For The Earth*, in the spring, and title track 12-inch single, which 10 claims earned the title of the world's first holographic disc.

Look back with Venom

DOUBLE RETROSPECTIVE albums from *Venom* and *Raven*, and two compilations, *Rock Fury* and *Metal Killers 3*, make up the first flurry of releases from Castle Communication's newly-formed heavy metal label *Raw Power*.

Venom's collection, *From Hell To The Unknown*, comprises the band's first album, *Welcome To Hell*, plus various live offerings, interviews and other recordings. *Raven*'s *The Devil's Carrion* serves as "a story-so-far" collection following the band's signing to *Atlantic*.

Rock Fury draws together a host of classic rock tracks from the Seventies, among them *Golden Earring's Radar Love*, *Lynyrd Skynyrd's Freebird* and *Thin Lizzy's The Boys Are Back In Town*. While *Metal Killer 3* is the third in a series previously known as *Castle Killers*.

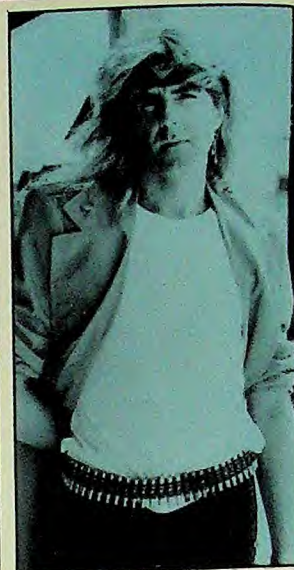
Next on the *Raw Power* agenda is a double album collection from *Tokyo Blade*, which will be available at the end of the month. There are more projects

from still "bigger names" coming up later in the year.

Raw Power double albums carry a dealer price of £3.75 and single albums £3.04, all are available on LP or cassette, via *Pinnacle*.

Meanwhile, sister label *The Collectors Series* has five rock double albums among its dozen releases available now or before the end of August. *UFO The Collection*, *Black Sabbath The Collection* and a compilation called *Metal Killers Kollection* (includes *Michael Schenker*, *Motorhead*, *Di'Anno*, etc) are all out now. Collections from *Status Quo* and *The Kinks* are imminent. All albums in the series have a dealer price of £2.65 and are distributed by *PRT*.

Finally, *Castle's* cult band specialist, the *Dojo* label has one metal release nesting between punks of every persuasion. *Wrathchild's Trash Queens* carries a dealer price of £2.85 and can be obtained from *Nine Mile* and the *Cartel*. Further *Dojo* metal releases are planned.



SAXON'S BIFF BYFORD

SAXON FOLLOW the recent *Back On The Streets* single with the release of their first *Parlophone* album, *Innocence Is No Excuse*, recorded in Munich with *Simon Hanhart* producing. This coincides with a September UK tour which will include the *Hammersmith Odeon* on the 18th.

The band, previously with *Carrere Records*, describe the new album as "a return to basics". Their previous LP, *Crusader*, produced by *Kevin Beamish* (*Lionheart*, *REO Speedwagon*) helped break the band in the US eventually selling out the *Santa Monica Civic Centre* in Los Angeles in less than three hours. *Innocence Is No Excuse* is *Saxon's* eighth album.

ALCATRAZZ HAVE a new single, *God Blessed Video*, out this week. The track is taken from their debut *Capitol* album, *Disturbing The Peace*, and



produced by rock veteran *Eddie Kramer*.

The five-piece rock band is fronted by lead singer *Graham Bonnet*, formerly with *Rainbow* and the *Michael Schenker Group*. They formed in 1983 and have released two albums, *No Parole From Rock 'N' Roll* and *Live Sentence* on *Rockshire Records*. The band's live show, which has been described as "a testimony to the power of raw, brutal, live rock 'n' roll", has brought them to audiences around the world, both in their own right and as support to *Ted Nugent*, *Heart*, *Nightranger*, *Loverboy*, *Eddie Money* and *Saga*.

Fellow *Capitol Records* signing *Helix*, (left), one of Canada's biggest selling heavy metal acts, have a new single, *Deep Cuts The Knife*, released on August 27. The HM ballad features *Brian Vollmer's* vocals and is released to co-incide with the group's tenth birthday.

Over on the *Manhattan* label, *Life By Night* have a new single, *Life By Night*, produced by *Richie Zoto*. The band is fronted by *Tom Croucier* who at one time sang with *Santana* and also played on *The Scorpions' multi-platinum Blackout* album.

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BRON 556

KIM MITCHELL
The Album: 'AKIMBO ALOGO'



BRON 554

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HEAVY METAL

17 August 1985

MUSIC WEEK

TOP · SINGLES

TOP · ALBUMS

1	WHITE WEDDING, Billy Idol	Chrysalis IDOL(X) 5 (F)
2	EMPTY ROOMS, Gary Moore	10/Virgin TEN 58(12) (E)
3	ROCK 'N' ROLL CHILDREN, Dio	Vertigo/Phonogram DIO 5(12)
4	SUMMER OF '69, Bryan Adams	A&M AM(Y) 267
5	THE ZZ TOP SUMMER HOLIDAY EP, ZZ Top	Warner Brothers W 8946(T) (W)
6	BACK ON THE STREETS, Saxon	Parlophone (12)R6103
7	KAYLEIGH, Marillion	EMI (12)MARIL 3 (E)
8	DANGER, AC/DC	Atlantic A9532 (T) (W)
9	SUMMERTIME GIRLS, Y&T	A&M AM 264 (F)
10	OUT IN THE FIELDS, Gary Moore And Phil Lynott	10/Virgin TEN 49 (12) (E)
11	ANIMAL (F**K LIKE A BEAST), WASP	Music For Nations (12KUT 109) (P)
12	PEOPLE GET READY, Jeff Beck And Rod Stewart	Epic (T) A6387 (C)
13	WHAT ABOUT LOVE?, Heart	Capitol CL 361 (E)
14	ROCK ME ALL OVER, Lee Aaron	Attic/Roadrunner (RR 125495) (P)
15	HEAVEN, Bryan Adams	A&M AM (Y) 256 (C)
16	LEGS, ZZ Top	Warner Brothers W9272(T) (W)
17	COLD AS ICE, Foreigner	Atlantic A9539(T) (W)
18	HOT FOR TEACHER, Van Halen	Warner Brothers W9199(T) (W)
19	FEEL THE KNIFE, Exciter	Music For Nations 12KUT 113 (P)
20	THE FIRE STILL BURNS, Russ Ballard	EMI America EA 201 (E)
21	SANCTUARY, Debbie Bonham	Carrere CART (12) 363 (A)
22	BLACK NIGHT, Deep Purple	Harvest (12HAR 5233) (E)
23	ON A STORYTELLER'S NIGHT, Magnum	FM/Heavy Metal (12VHF 10) (E)
24	THE SEARCH IS OVER, Survivor	Scotti Brothers A6344 (C)
25	SHADOWS OF THE NIGHT, Pat Benatar	Chrysalis PAT(X) 2 (F)
26	HEARTLINE/DANGEROUS MUSIC, Robin George	Bronze BROD 1 (F)
27	SHOOT TO KILL (EP), Tysondog	Neat NEAT 46 (P)
28	GOODBYE, Angel Witch	Killerwatt KIL 3001 (P)
29	ONE MORE CHANCE, Briar	FM/Heavy Metal VHF 14 (E)
30	ONE LONELY NIGHT, REO Speedwagon	Epic (T)A6225 (C)

1	MISPLACED CHILDHOOD, Marillion	EMI MRL 2 (E)
2	CALL OF THE WILD, Lee Aaron	Roadrunner RR 9780 (P)
3	VITAL IDOL, Billy Idol	Chrysalis CUX 1502 (F)
4	FLY ON THE WALL, AC/DC	Atlantic 781263-1 (W)
5	OPEN FIRE, Y&T	A&M AMA 5076 (F)
6	WORLD WIDE LIVE, Scorpions	Harvest SCORP 1 (E)
7	RECKLESS, Bryan Adams	A&M AMA 5013 (F)
8	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
9	THEATRE OF PAIN, Motley Crue	Elektra EKT 8 (W)
10	INVASION OF YOUR PRIVACY, Ratt	Atlantic 781257-1 (W)
11	ROCK AIN'T DEAD, Heavy Pettin'	Polydor HEP LP 2 (F)
12	DISTURBING THE PEACE, Alcatraz	Capitol EJ 240299-1 (E)
13	HELLBOUND, Warlock	Vertigo 824660-1 (F)
14	SCRIPT FOR A JESTER'S TEAR, Marillion	EMI EMC 3429 (E)
15	SCREAMIN' 'N' BLEEDIN', Angel Witch	Killerwatt KILP 4001 (P)
16	FUGAZI, Marillion	EMI MRL 1 (E)
17	ON A STORYTELLER'S NIGHT, Magnum	FM WKFM LP 34 (E)
18	HITS OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 26156 (C)
19	REAL TO REEL, Marillion	EMI JEST 1 (E)
20	7800° FAHRENHEIT, Bon Jovi	Vertigo VERL 24 (F)
21	PHENOMENA, Phenomena	Bronze PM 1 (F)
22	THE WRECK-AGE, Tygers Of Pan Tang	Music For Nations MFN 50 (P)
23	OUT ON BAIL, Legs Diamond	Music For Nations MFN 52 (P)
24	FROM HELL TO THE UNKNOWN, Venom	Raw Power RAWLP 001 (P)
25	RIDE THE LIGHTNING, Metallica	Music For Nations MFN 27 (P)
26	THE WAKE, IQ	Sahara SAH 136 (P)
27	THE ANTHOLOGY, Deep Purple	Harvest PUR 1 (E)
28	KERRANG! COMPILATION, Various	EMI/Virgin KER 1 (E)
29	THE GOOD, THE BAD, THE WAYSTED, Waysted	Music For Nations MFN 43
30	7 WISHES, Night Ranger	MCA MCF 3278 (C)



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

AIRPLAY BUBBLING

RADIO 2

RADIO 1

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

- 6 (New) NILS LOFGREN: Shine Silently (A&M)
- 6 (New) PRINCESS: Say I'm Your Number One (Supreme via PRT)
- 5 (New) UB40 GUEST VOCALS BY CHRISSE HYNDE: I Got You Babe (DEP International/Virgin)
- 4 4 EURYTHMICS: There Must Be An Angel (Playing With My Heart)
- 4 4 DENISE LASALLE: My Toot Toot
- 4 (Re) BARBARA PENNINGTON: On A Crowded Street
- 4 4 KENNY RODGERS: Long Arm Of The Law
- 4 (Re) REBECCA STORM: The Show (Theme from 'Connie')

OTHER FEATURED RECORDS

- RUSS ABBOT: All Night Holiday
- AIR SUPPLY: Just As I Am
- GEORGE BENSON: I Just Wanna Hang Around You
- BRAZIL: Slip Away
- MIQUEL BROWN: Close To Perfection
- HOWARD CARPENDALE: Shine On
- CARS: Drive
- PAT DEASY: You Ought To Put It To Music
- DETROIT SPINNERS: Love Is In Season
- LEE GREENWOOD: The Wind Beneath My Wings
- PETE HAYCOCK'S CLIMAX: Sunbird
- LAURENT VOULZY/VERONIQUE JANNOT: Desire, Desire
- NIK KERSHAW: Don Quixote
- KOOL & THE GANG: Cherish
- BILLY OCEAN: Mystery Lady
- BRENDAN SHINE: Melody For You
- ROGER WHITTAKER: Gipsy

DAVID HAMILTON'S RECORD OF THE WEEK

ODYSSEY: (Joy) I Know It (Mirror/Priority via EMI)

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

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

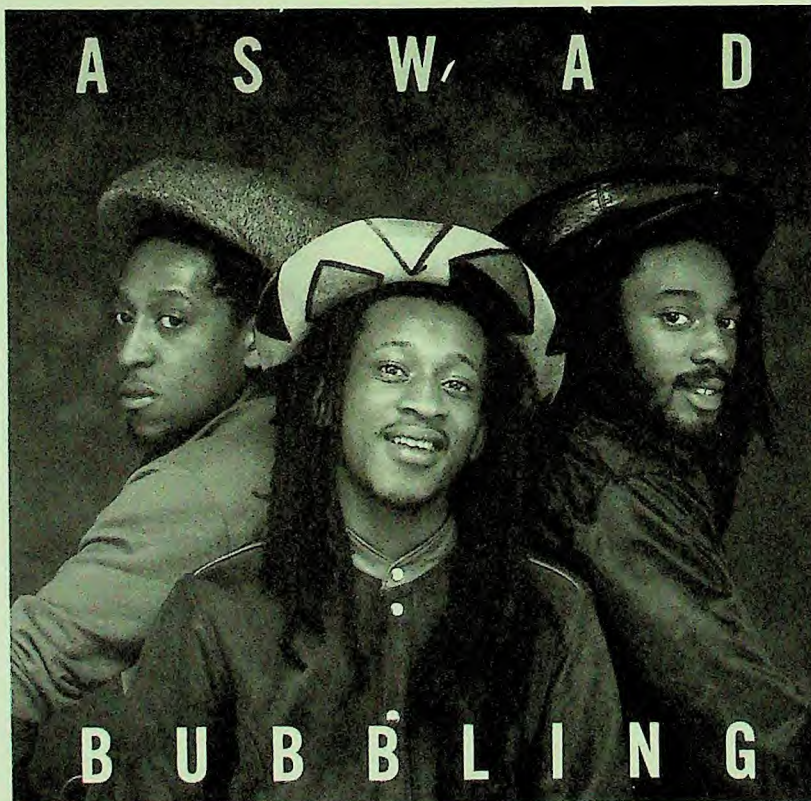
- 23 (25) MADONNA: Into The Groove
- 22 (22) TINA TURNER: We Don't Need Another Hero (Thunderdome)
- 22 (16) UB40 GUEST VOCALS BY CHRISSE HYNDE: I Got You Babe
- 21 (17) BILLY IDOL: White Wedding
- 21 (20) DIRE STRAITS: Money For Nothing
- 21 (24) EURYTHMICS: There Must Be An Angel (Playing With My Heart)
- 21 (15) NIK KERSHAW: Don Quixote
- 17 (13) BRUCE SPRINGSTEEN: Glory Days
- 17 (14) PRINCE AND THE NEW POWER GENERATION: Raspberry Beret
- 16 (11) ANAZULU: Excitable
- 16 (22) THE CURE: Inbetween Days
- 15 (12) JAKI GRAHAM: Round And Round
- 15 (21) PHIL COLLINS: Take Me Home
- 13 (13) BRYAN ADAMS: Summer Of '68
- 13 (8) MADONNA: Holiday
- 13 (16) POINTER SISTERS: Dare Me
- 13 (8) RED BOX: Lean On Me (Ah-Li-Ayo)
- 12 (5) CARS: Drive
- 12 (New) DAN HARTMAN: I Can Dream About You (MCA 988 (C))
- 10 (New) D TRAIN: You're The One For Me (Prelude/RCA ZB 40301 (R))
- 10 (15) GARY MOORE: Empty Rooms
- 10 (10) KATE BUSH: Running Up That Hill
- 10 (New) KINGS: Alone Without You (CBS A 6308 (C))
- 10 (12) ORCHESTRAL MANOEUVRES IN THE DARK: Secret
- 10 (10) OPUS: Live Is Life
- 9 (15) DENISE LASALLE: My Toot Toot
- 9 (13) FEARGAL SHARKEY: Loving You
- 9 (7) PRINCESS: Say I'm Your Number One
- 9 (9) SIMPLY RED: Money's Too Tight To Mention
- 8 (8) THE COOL NOTES: In Your Car
- 8 (New) HIPSWAY: Ask The Lord (Mercury/Phonogram MER 195 (F))
- 8 (11) SISTER SLEDGE: Frankie
- 8 (12) TRANS-X: Living On Video ('85 Re-mix)
- 7 (New) BANANARAMA: Do Not Disturb (London NANA 9(F))
- 7 (6) THE CULT: She Sells Sanctuary
- 7 (12) FINE YOUNG CANNIBALS: Johnny Come Home
- 7 (New) GLENN FREY: Sexy Girl (MCA 965 (C))
- 7 (8) GO WEST: Goodbye Girl
- 7 (New) HONEYMOON SUITE: Wave Babies (WEA U 9027 (W))
- 7 (7) MAITAI: Body And Soul
- 7 (New) MR. ANGRY (WITH STEVE WRIGHT): I'm So Angry (MCA 987 (C))
- 6 (New) BALTIMORA: Tarzan Boy (Columbia DB 9012 (E))
- 6 (Re) FIVE STAR: Let Me Be The One
- 6 (New) MARC ALMOND: Stories Of Johnny, Some Bizarre/Virgin BONK 1 (E))
- 6 (New) PHILIP OAKY & GIORGIO MORODER: Be My Lover Now (Virgin VS 800 (E))
- 6 (5) PROPAGANDA: P Machinery You Alone
- 6 (9) TRACIE YOUNG: I Can't Leave You Alone
- 5 (Re) ARROW: Long Time
- 5 (New) THE BEACH BOYS: Passing Friend (Caribou A 6471 (C))
- 5 (New) BILLY OCEAN: Mystery Lady (Jive JIVE 98 (A))
- 5 (New) COLOURBOX: The Moon Is Blue, 4AD AD 507 (I/P)
- 5 (8) COWARD BROTHERS: People's Limousine
- 5 (New) FRANK SIDEBOTTOM: Popular Medley, Regal Zonophone Z 39 (E))
- 5 (10) KOOL & THE GANG: Cherish
- 5 (Re) LATIN QUARTER: The New Millionaires
- 5 (Re) MAZE FEATURING FRANKIE BEVERLY: Too Many Games
- 5 (Re) OWEN PAUL: Pleased To Meet You
- 5 (Re) RUSS ABBOT: All Night Holiday
- 5 (6) STEVE ARINGTON: Dancin' In The Key Of Life
- 5 (New) TERRAPLANE: I Can't Live Without Your Love (Epic A 4936 (C))

OTHER FEATURED RECORDS

- ASWAD: Bubbling
- DAVID AUSTIN BAND: Kiss And Tell
- ENDGAMES: Shouting Out For Love
- COREY HART: Never Surrender
- ICICLE WORKS: Seven Horses
- KATRINA AND THE WAVES: Do You Want Crying
- NILS LOFGREN: Flip Ya Flip
- LONE JUSTICE: Sweet Sweet Baby
- MISTER MISTER: Broken Wings
- THE QUICK: Down The Wire
- SPRUCKS: Change
- BRUCE SPRINGSTEEN: I'm On Fire
- TEARS FOR FEARS: Head Over Heels
- GEORGE THOROGOOD & THE DESTROYERS: Willie And The Hand Jive
- TIPPA IRIE: Complain Neighbour
- TOPPER HEADON: Drummin' Man

NEW RELEASE BY TOP REGGAE BAND

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TOP 30 REGGAE DISCO 45's

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- 2 FIT YOU HAFTE FIT Black Uhuru Taxi BUT 1
- 3 COMPLAIN NEIGHBOUR Tipper Ine UK Bubbler's Tipper 12
- 4 PRIVATE BEACH PARTY Gregory Isaacs GreenSleeves GRED 185
- 5 SENSIE CRISIS Naniwa Joseph Fashion FAD 034
- 6 BUBBLING ASWAD Simba 125M101
- 7 HORSEMOVE Horsemove LGE 003
- 8 I LOVE YOU Sister Audrey Arwa ARI 42
- 9 PURE WORRIES Divie Peach Josh Tobby's JT 011
- 10 COUNTRY LIVING Sandra Cross/Wild Bunch Arwa ARI 39
- 11 DANCING THE REGGAE MUSIC Black Steel Arwa ARI 42
- 12 RAINBOW COUNTRY Bob Marley Daddy Kool DK 12101
- 13 STEP ON THE GAS Peter King Fashion FAD 029
- 14 MR BOJANGLES Dennis Brown Maccabees
- 15 SHINING STAR Frankie Paul Tonos TON 007
- 16 WHO'S GONNA MAKE THE DANCE RAM Andrew Paul Fax Fashion FAD 033
- 17 RAM DANCE MASTER Horace Andy Phil Pratt PP 019
- 18 YOUR THE ONE Paulette Tajah Exclusive
- 19 MIND BLOWING DECISIONS Sugar Minott WOW Records WDW 102
- 20 THE BOSS Pato Fashion FAD 027
- 21 LET OFF SUPM Dennis Brown - Gregory Isaacs GreenSleeves GRED 181
- 22 GROOVY LITTLE THING Beres Hammond Harmony House
- 23 REAL THING Barrington Levy Time 1 Time 6
- 24 GOLDEN HEN Tena Saw Up Tempo UT 012
- 25 LET'S DANCE Ruddy Thomas GreenSleeves GRED 180
- 26 YES SHE GONE Single Single Blue Mountain BIR 20
- 27 DONT LOOK ANY FURTHER Byron Walker/Sandra Edwards Sir George SGP
- 28 PICTURE ON THE WALL Natural Ites CSA Records 12CSA501
- 29 YD, ME AND HE Vince And Claudia Tim Records
- 30 OLE MAN RIVER Dennis Brown Maccabees MCPD 2

TOP TEN REGGAE ALBUMS

- 1 YOUR SAFE Maxi Priest Ten Records DIX 11
- 2 EASY Gregory Isaacs Tads TRD 31884
- 3 BEST OF STUDIO ONE VOL 2 Various Artist Heartbeat HB 14
- 4 THE ARTIST Sugar Minott L-M Records LMP 004
- 5 SLOW DOWN Dennis Brown GreenSleeves GRED 180
- 6 1985 SLENG TEN EXTRA VAGANZA PTA Various Tads TRD 2385
- 7 JUBILEE VOL 2 Alton Ellis Sly Note SKY LP 53
- 8 EIVE THANKS Johnny Clark Arwa ARLP 022
- 9 REGGAE HITS VOL 1 Various Artist Jet Star JELP 1001
- 10 POWERHOUSE PRESENTS STRICTLY LIVE STOCK Various GreenSleeves

NEW RELEASES (12")

- MADONNA Dennis Brown Chart Sounds CS00D
 REAL THING Barrington Levy Tie 1 Time 6
 DONT LOOK ANY FURTHER Byron Walker/Sandra Edwards Sir George SG LP 026
 FIGHTING SPIRIT Milton A Smalling CSA Records 12CSA 506
 LOVE IS IN SEASON Peter Rayer Club JABX 17

NEW RELEASE LP's

- GHOSTRIDER General Tree Sunset IPRE
 LANGUAGE BARRIER Sly and Robbie Island ILPS 9831
 ROOTS AND CULTURE Barry Brown/Willie Williams Up Tempo UT 003
 REGGAE STARS EXPLOSION VOL 1 Various Kingdom KVL 9027

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17 August, 1985

INDIES

TOP · SINGLES

TOP · ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	12	The Cult	SHE SELLS SANCTUARY	Beggars Banquet BEG 135(T) (V)
2	10	25	New Order	BLUE MONDAY	Factory —(FAC 73) (U/R/T/P)
3	5	3	Icicle Works	SEVEN HORSES	Beggars Banquet BEG 142(T) (V)
4	6	5	The Coward Brothers	THE PEOPLE'S LIMOUSINE	Imp/Demon IMP 006 (MW/P)
5	2	7	The Men They Couldn't Hang	IRONMASTERS	Imp/Demon IMP 005(T) (MW/P)
6	8	4	Colourbox	THE MOON IS BLUE	4AD (B)AD 507 (U/P)
7	29	12	New Order	THE PERFECT KISS	Factory —(FAC 123) (U/R/T/P)
8	4	16	The Cult	RESURRECTION JOE	Beggars Banquet BEG 122(T) (V)
9	9	7	James	VILLAGE FIRE	Factory —(FAC 138) (U/R/T/P)
10	24	21	Cocteau Twins	AIKEA-GUINEA (EP)	4AD (B)AD 501 (U/P)
11	15	2	Terry & Gerry	BANKING ON SIMON	Intape IT 109 (U/Red Rhino)
12	3	5	The Smiths	THAT JOKE ISN'T FUNNY ANYMORE	Rough Trade RT(T) 186 (U/R/T)
13	NEW		Nick Cave And The Bad Seeds	TUPELO	Mute 7MUTE 038 (12"—12MUTE 038) (U/R/T)
14	17	31	The Cult	SPIRITWALKER	Situation Two SIT 35(T) (U/P)
15	16	6	The Fall	ROLLIN' DANNY/COULDN'T GET AHEAD	Beggars Banquet BEG 134(T) (W)
16	19	7	The Men They Couldn't Hang	THE GREEN FIELDS OF FRANCE	Imp/Demon IMP 003(T) (MW/P)
17	27	31	Cocteau Twins	PEARLY-DEWDROPS' DROPS	4AD AD 405 (U/P)
18	7	8	400 Blows	MOVIN'	Illuminated ILL 61(12) (P)
19	13	6	The Ramones	BONZO GOES TO BITBURG	Beggars Banquet BEG 140(T) (W)
20	18	3	That Petrol Emotion	KEEN	The Pink Label PINKY 004 (U/R/T)
21	20	14	Depeche Mode	SHAKE THE DISEASE	Mute (12)BONG 8 (U/R/T/SP)
22	12	3	Sonic Youth	DEATH VALLEY '69	Blast First —(BFFP 2) (U/R/T)
23	11	39	Jesus and Mary Chain	UPSIDE DOWN	Creation CRE 012 (U/R/T)
24	14	6	Angelic Upstarts	BRIGHTON BOMB	Gas GM 3010 (U/J)
25	30	6	A Certain Ratio	WILD PARTY	Factory —(FAC 128) (U/R/T/P)

26	RE		The Smiths	THIS CHARMING MAN	Rough Trade RT(T) 135 (U/R/T)
27	RE		The Smiths	SHAKESPEARE'S SISTER	Rough Trade RT(T) 181 (U/R/T)
28	40	22	Balaam and the Angel	LOVE ME (EP)	Chapter 22 —(22002) (U/Nine Mile)
29	25	11	Gene Loves Jezabel	COW	Situation Two SIT 36(T) (U/P)
30	34	4	Latin Quarter	THE NEW MILLIONAIRES	Rockin' Horse RH(T) 104 (C)
31	23	6	Broken Bones	SEEING THROUGH MY EYES	Fallout FALL 034 (U/J)
32	28	12	The Three Johns	DEATH OF THE EUROPEAN	Abstract (12)ABS 034 (P)
33	RE		Dennis Brown & Gregory Isaacs	LET OFF SUPM	GreenSleeves —(GRED 181) (JS/SP)
34	35	4	The Folk Devils	FIRE AND CHROME (EP)	Karbon—(KAR601-T) (I)
35	22	5	Jake Burns & The Big Wheel	FORTUNE STREET	Rigid Digits/Survival SRD(T) 2 (A)
36	38	5	Alien Sex Machine	IGNORE THE MACHINE	Anagram/Cherry Red (12)JANA 11 (P)
37	45	16	The Woodentops	MOVE ME	Rough Trade RT(T) 165 (U/R/T)
38	NEW		The Bomb Party	THE NEW MESSIAH (EP)	Abstract —(12ABSO 35) (P)
39	33	6	This Mortal Coil	SONG TO THE SIREN	4AD AD 310 (U/P)
40	NEW		Kalima	FOUR SONGS (EP)	Factory —(FAC 127) (U/R/T/P)
41	36	20	Chameleons	NOSTALGIA/IN SHREDS	Statik TAK 29(12) (P)
42	NEW		Champion Doug Veitch	ONE BLACK NIGHT	Drum RUM 8 (U/RE)
43	RE		Terry & Gerry	CLOTHES SHOP	Intape IT 014 (U/Red Rhino)
44	50	2	Conflict	THIS IS NOT ENOUGH	Mortarhate MORT 8 (U/J)
45	44	2	Balaam And The Angel	THE WORLD OF LIGHT (EP)	Chapter 22 —(22001)(U/Nine Mile)
46	RE		The Smiths	HOW SOON IS NOW?	Rough Trade RT(T) 176 (U/R/T)
47	32	3	Primal Scream	ALL FALL DOWN	Creation CRE 017 (U/R/T)
48	26	7	Restless	VANISH WITHOUT A TRACE	ABC ABCS(T) 005 (U/RE)
49	NEW		The Janitors	CHICKEN STEW	Intape IT 017 (U/Red Rhino)
50	31	4	Nico	MY FUNNY VALENTINE/MY HEART IS EMPTY	Beggars Banquet BEG 139(T) (W)

1	1	4	The Men They Couldn't Hang	NIGHT OF A THOUSAND CANDLES	Imp/Demon FIEND 50 (MW/P)
2	2	12	New Order	LOW-LIFE	Factory FACT 100 (U/R/T/P)
3	3	2	The Original Pistols	LIVE	Receiver RRLP 101 (U/Nine Mile)
4	NEW		The Sex Pistol	LIVE WORLDWIDE	Konexion KOMA 788017 (P)
5	6	38	The Smiths	HATFUL OF HOLLOW	Rough Trade ROUGH 76 (U/R/T)
6			Cramps	SMELL OF FEMALE	Big Beat NED 8 (P/U/MW)
7	4	25	The Smiths	MEAT IS MURDER	Rough Trade ROUGH 81 (U/R/T)
8	10	12	Green On Red	GAS FOOD LODGING	Zippo/Demon ZONG 005 (MW/P)
9	9	38	Cocteau Twins	TREASURE	4AD CAD 412 (U/P)
10	8	5	Gene Loves Jezabel	IMMIGRANT	Situation Two SITU 14 (U/P)
11	RE		Cocteau Twins	HEAD OVER HEELS	4AD CAD 313 (U/P)
12	NEW		The Playn Jayn	FIVE GOOD EVILS	ABC ABC LP 5 (P)
13	16	12	The Chameleons	WHAT DOES ANYTHING MEAN? BASICALLY	Statik STAT LP 22 (P)
14	11	2	The Robert Cray Band	BAD INFLUENCE	Demon FIEND 23 (MW/P)
15	RE		Nick Cave And The Bad Seeds	THE FIRST BORN IS DEAD	Mute STUMM 21 (U/R/T/SP)
16	22	5	Alien Sex Fiend	LIQUID HEAD IN TOKYO	Anagram/Cherry Red MGRAM 22 (P)
17	19	4	The Stingers	LIVE RETALIATIONS	Media Burn MB 1 (U/R/T)
18	18	7	Cramps	OFF THE BONE	Illegal ILP 012 (P)
19	24	4	Peter & The Test Tube Babies	THE LOUD BLARING PUNK ROCK LP	Hairy Pie HP 1 (U/Red Rhino)
20	5	16	The Long Ryders	NATIVE SONS	Zippo/Demon ZONG 003 (MW/P)
21	14	3	Marc Bolan	A CROWN OF JEWELS	Dojo DOJOLP 12 (U/Nine Mile)
22	13	2	The Smiths	THE SMITHS	Rough Trade ROUGH 61 (U/R/T)
23	17	2	Cocteau Twins	GARLANDS	4AD CAD 211 (U/P)
24	12	2	Joy Division	UNKNOWN PLEASURES	Factory FACT 10 (U/R/T/P)
25	25	3	Nico	CAMERA OBSCURA	Beggars Banquet BEGA 63 (W)

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

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 Key to distributor's code — see albums releases page
 Top 75 Prestel: MG Spotlight 514200

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	INTO THE GROOVE ○ Madonna (Madonna/Steve Bray) Warner Bros./Island Music (S)	Sire W 8934(T) (W)	26	29	3	I WONDER IF I TAKE YOU HOME Lisa Lisa and Cult Jam with Full Force (Full Force) Chrysalis Music	CBS (TJA 6057) (C)	51	58	3	TEQUILA No Way Jose (Mark Reilly/Phil Harding) MCA Music	Fourth & Broadway/Island (12/BRW 28) (E)
2	5	3	HOLIDAY ○ Madonna (John "Jellybean" Benitez) Chrysalis Music	Sire W 9405(T) (W)	27	40	4	YOU'RE THE ONE FOR ME Pretelore/RCA ZB 40301 (12 — ZT 40302) (R) D Train (Hubert Laves III) Peterman & Co. (Carlin)	Pretelore/RCA ZB 40301 (12 — ZT 40302) (R)	52	34	7	DANCIN' IN THE KEY OF LIFE (Remix) Steve Arrington (Keg Johnson/Wilmer Ragline) Screen Gems-EMI/Island Music (S)	Atlantic A 9534(T) (W)
3	7	3	I GOT YOU BABE DEP International/Virgin DEP 20(12) (E) UB40 Guest Vocals by Chrissie Hynde (UB40/Ray "Pablo Falconer" Carlin Music	Capitol (12)CL 364 (E)	28	28	4	TAKE ME HOME Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit And Run Music	Virgin VS 77(12) (E)	53	50	5	STRONGER TOGETHER Shannon (Mark Liggett/Chris Barbosa) Emergency/Shapiro Bernstein & Co./Warner Bros	Club/Phonogram JAB(X) 15 (F)
4	3	5	WE DON'T NEED ANOTHER HERO (Thunderdome) Tina Turner (Terry Britten) Myxar/Rondor/Gold Single	Capitol (12)CL 364 (E)	29	30	3	GOODBYE GIRL Go West (Gary Stevenson) ATV Music	Chrysalis GDW(X) 2 (F)	54	41	9	TURN IT UP Conway Brothers (Conway Brothers/"Hotmix" Hudson) Jagg Music	15/Virgin TEN 57(12) (E)
5	4	7	MONEY FOR NOTHING Veriigo/Phonogram DSTR 10(12) (F) Dire Straits (Mark Knopfler/Neil Dorfsman) Rondor/Chariscourt/Virgin Music (S)	Capitol (12)CL 364 (E)	30	18	10	MY TOOT TOOT Denise LaSalle (Tommy Couch/Wall Stevenson) Flyright Music (MCPS) (S)	Epic AEX34 (12 — TX6334) (C)	55	66	2	COME BACK Spear Di Destiny (Rusty Egan) Copyright Control	Burning Rome/Epic (TJA 6445) (C)
6	2	7	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) Eurythmics (David A. Stewart) RCA Music (S)	RCA PB 40247 (12 — PT 40248) (R)	31	22	5	DARE ME Point Sisters (Richard Perry) Warner Bros. Music	Planet PB 49957 (12 — PT 49958) (R)	56	64	14	A VIEW TO A KILL Duran Duran (Bernard Edwards/Jason Corsaro/Duran Duran) Tricel Music/CBS	Parlophone DURAN 007 (E)
7	6	6	WHITE WEDDING Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis IDOL(X) 5 (F)	32	20	6	IN YOUR CAR The Cool Notes (The Cool Notes) Abstract Sounds	Abstract Dance/Priority AD(T) 4 (E)	57	63	4	ON A CROWDED STREET Barbara Pennington (Ian Levine/Fiachra Trench) Record Shack/Jess Music (Leasong)	Record Shack SOH(T) 69 (A)
8	32	3	DRIVE The Cars (Robert John "Mut" Lange/The Cars) Carlin Music	Elektra E3706(T) (W)	33	51	2	TARZAN BOY Balomora (Maurizio Bassi) EMI Music	Columbia 12(12)B 9102 (E)	58	45	9	HEAD OVER HEELS (Remix) Tears For Fears (Chris Hughes) Virgin Music	Mercury/Phonogram IDEA 10(12) (F)
9	NEW		RUNNING UP THAT HILL Kate Bush (Kate Bush) Music/EMI Music	EMI 112(KB) 1 (E)	34	26	8	LOVING YOU Farley Sharkey (R. Taylor/D. Richards) Sound Diagrams/Warner Bros./Copyright Control	Virgin VS 770(12) (E)	59	56	14	KAYLEIGH Marillion (Chris Keegan) Marillion/Chrysalis Music (S)	EMI (12)MARE 3 (E)
10	11	3	DON QUIXOTE Nik Kershaw (Peter Collins) Rondor Music (London)/Artic King	MCA NIK(T) 8 (C)	35	37	5	SECRET Orchestral Manoeuvres In The Dark (Stephen Hague) Virgin Music	Virgin VS 96(12) (E)	60	NEW		KNOCK ON WOOD/LIGHT MY FIRE Ami Stewart (Barry Leng) Warner Bros./Rondor/Barry Leng/ATV Music	Sedition ED(T) 1303 (A)
11	31	3	SAY I'M YOUR NUMBER ONE Princess (Stock/Aiken/Waterman) All Boys Music	Supreme SUPE(T) 101 (A)	36	29	10	I'M ON FIRE/BORN IN THE USA ○ Bruce Springsteen (B. Springsteen/J. Landau/C. Platin/S. Van Zandt) Zomba Music (S)	CBS (TJA 6342) (C)	61	NEW		JOY! I KNOW IT Odyssey (Butch Ingram) Odyssey Publishing	Mirror/Priority BUTCH 3(12) (E)
12	9	10	LIVE IS LIFE Opus (Peter J. Muller) EMI Music (S)	Polydor POSP(X) 743 (F)	37	24	10	MONEY'S TOO TIGHT (TO MENTION) Simply Red (Stewart Levine) Copyright Control	Elektra EKR 9(R) (W)	62	72	2	ALWAYS ON MY MIND Elvis Presley (Felton Jarvis) Screen Gems-EMI Music	RCA PB 49544 (12 — PT 49545) (R)
13	25	7	EXCITABLE Amazulu (Christopher Neil) Rondor Music	Island 12(1S) 20(12) (E)	38	42	2	ROCK 'N' ROLL CHILDREN Dio (Ronnie James Dio) Carlin Music	Vertigo/Phonogram DIO 5(12) (F)	63	NEW		MYSTERY LADY Billy Ocean (Keith Diamond) Zomba Music/Aqua Music	Jive JIVE (T) 58 (A)
14	8	15	CHERISH ○ Kool & The Gang (Jim Bonnfond/Ronald Bell/Kool & The Gang) Planetary Nom (S)	De-Lite/Phonogram DE(X) 20 (F)	39	NEW		ALONE WITHOUT YOU King (Richard James Burgess) CBS Songs/Xing Songs/MCPS/BIEM	CBS (TJA6308) (C)	64	69	4	I SPY FOR THE FBI The Untouchables (Jerry Danmeyer) Trio Music	Still BUY(T) 227 (E)
15	16	4	IN BETWEEN DAYS The Cure (Smith/Allen) APB Music	Fiction/Polydor FICS(X) 22 (F)	40	49	3	TAKES A LITTLE TIME Total Contrast (Steve Harvey) Chrysalis Music/Copyright Control	London LON(X) 71 (F)	65	58	4	GOLDEN YEARS Linden Ellis (Nick Martonelli) Chrysalis Music/Mainman, EMI S A/EMI	Virgin VS 795(12) (E)
16	12	12	AXEL F ○ Harold Faltermeyer (Harold Faltermeyer) Famous Chappell (S)	MCA MCA(T) 949 (C)	41	43	3	BODY AND SOUL Mai Tai (Eric van Tijn/Jochem Fluitsma) Minder Music — Hat Melu/Virgin VS 80(12) (E)	Virgin VS 80(12) (E)	66	NEW		I CAN'T LEAVE YOU ALONE Tracie Young (Brian Robson) Southern Music	Respond/Polydor SBS(X) 1 (F)
17	10	12	FRANKIE ○ Sister Sledge (Nile Rodgers) MCA Music	Atlantic AS54(T) (W)	42	44	6	THE SHOW (Theme From 'Connie') Rebecca Sims (Peter Filipek) Willy Russell/Palmerston Music	Towerbell TWP 3(12 — TVEP 3) (E)	67	45	11	BEN Marni Webb (Chris Harding/David Callen) Jobete Music (S)	Starblend STAR 6 (A)
18	13	6	LIVING ON VIDEO ('85 Re-Mix) Trans-X (Daniel Bernier) Memory Lane Music (S)	Boiling Point/Polydor POSP(X) 650 (F)	43	33	11	JOHNNY COME HOME Fine Young Cannibals (Cox/Steel/Gill) Virgin Music	London LON(X) 68 (F)	68	RE		YOU'RE MY HEART, YOU'RE MY SOUL Modern Talking (Steve Benson) George Gluck/Rocke/Intersong Music	Magnet MAG(T) 277 (R)
19	15	11	CRAZY FOR YOU ○ Madonna (John "Jellybean" Benitez) Warner Bros. Music (S)	Geffen A 6323 (C)	44	46	8	THE POWER OF LOVE Jennifer Rush (Gambler Mende/Condy de Rouge) CBS Songs	CBS A 5003 (12 — TX 5003) (C)	69	74	16	19 Paul Hardcastle (Paul Hardcastle) Oval/Virgin Music (S)	Chrysalis CHS 12(12)60 (F)
20	17	3	GLORY DAYS Bruce Springsteen (B. Springsteen/J. Landau/C. Platin/S. Van Zandt) Zomba Music	CBS (TJA 6375) (C)	45	38	6	ALL NIGHT HOLIDAY Russ Abbot (Ben Findon/Steve Rowley) Spirit Music	Spirit FIRE (T) 6 (W)	70	54	8	IN TOO DEEP Dead Or Alive (Mike Stock/Mart Aitken/Peter Waterman) Chappell Music	Epic (TJA6380) (C)
21	14	8	ROUND AND AROUND Jaki Graham (Derek Bramble) Virgin Music	EMI 12(JAK) 4 (E)	46	47	2	YOUR FASCINATION Gary Numan (Colin Thurston/Gary Numan) Numan Music	Numa NU(M) 9 (A)	71	53	13	HISTORY ○ Mai Tai (Eric van Tijn/Jochem Fluitsma) Fader Songs/Intersong/Hat Melu Music	Hat Melu/Virgin VS 773(12) (E)
22	21	5	LET ME BE THE ONE Five Star (Nick Martonelli) Brampton Music	Ten/RCA PB 40193 (12 — PT 40194) (R)	47	36	5	TOO MANY GAMES Maze featuring Frankie Beverly (Frankie Beverly) Amazeant Music	Capitol 12(12)CL 363 (E)	72	RE		DON'T YOU FORGET ABOUT ME Simple Minds (Keith Forsey) MCA Music (S)	Virgin VS 749(12) (E)
23	23	4	EMPTY ROOMS Gary Moore (Peter Collins) 10 Music	10/Virgin TEN 58(12) (E)	48	35	6	LONG TIME Arrow (Alphonsus 'Phonix' Cassell) London Music	London LON(X) 70 (F)	73	NEW		TRAPPED Colonel Abrams (Richard James Burgess) MCA Music	MCA MCA(T) 997 (C)
24	19	13	SHE SELLS SANCTUARY The Cult (Steve Brown) Chappell Music (S)	Beggars Banquet BEG 135(T) (W)	49	57	2	SUMMER OF '69 Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music	A&M AM(Y) 267 (F)	74	RE		TOMB OF MEMORIES Paul Young (Leslie Latham) Copyright Control	CBS (TJA6321) (C)
25	27	4	RASPBERRY BERET Prince And The Revolution (Prince And The Revolution) Island Music	Paisley Park/Warner Brothers WB929(T) (W)	50	55	2	P MACHINERY Propaganda (S. J. Lipson) Perfect Songs	ZTT/Island 12(ZTAS) 12 (E)	75	71	4	SHADES ('Crown Paint TV Commercial') The United Kingdom Symphony Orchestra (D. Mindeff/Trichot) Mingles/Intersong	Food For Thought YUM 108 (F)

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			CLOSE TO PERFECTION Miquel Brown (Ian Levine/Fiachra Trench) Record Shack/Jess Music (Leasong)	Record Shack SOH(T) 48 (A)	85	85		THE WORD GIRL Scripps Politti (Scripps Politti) Chrysalis Music/Warner Bros. Music (S)	Virgin VS 747(12) (E)	94	86		HELP! The Beatles (George Martin) Northern Songs (S)	Parlophone R 5305 (E)
77	83		BACK ON THE STREETS Saxon (Simon Hanhart) Saxons/Carlin Music	Parlophone 12(1R)6103 (E)	86			EVERY TIME THAT I SEE YOU Vitamin Z (Ross Callom) Chappell Music	Mercury/Phonogram MER(X) 137 (F)	95	81		PAISLEY PARK Prince And The Revolution (Prince And The Revolution) Island Music	Warner Brothers W9952(T) (W)
78			UNEXPECTED LOVERS Lime (Denis Le Page) Memory Lane Music	Polydor POSP(X) 755 (F)	87			LAY IT DOWN Rat (Beau Hill) Rat/Time Coast/Rightsong Music	Atlantic A9546 (W)	96			MEDLEY Mike Smith (Mike Smith/John Mackworth) Ivy/Dominion Carlin/Ardmore & Beechwood	Pruta ENA(T) 130 (W)
79			LEAN ON ME (ah-li-ayo) Red Box (David Motion/Chris Hughes) Warner Bros. Music	Sire W8926(T) (W)	88	100		DOWN THE WIRE The Quick (Phil Thornalley) Virgin Music	A&M KW(Y) 1 (F)	97			WORLD WAR III Grandmaster Melle Mel/Five Five (Mel/Scorpions/Cowboy) Sugar Hill/PRT SH(L) 142(A)	Sugar Hill/PRT SH(L) 142(A)
80	77		THROUGH THE FIRE Chaka Khan (David Foster) Rondor/Chappell/MCPS (H. Fox)/Copyright Control	Warner Brothers W 9025(T) (W)	89			IF YOU WERE HERE TONIGHT (Remix) Alexander O'Neal (Monte Mor) CBS Songs	Tabu/Epic (TJA 6391) (C)	98			I JUST CALLED TO SAY I LOVE YOU (from 'Hills In Red') Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music	Motown TMG (T) 1348 (R)
81	99		SEXY GIRL Glenn Frey (Barry Beckett/Glenn Frey/Alan Braxe) Warner Bros.	MCA MCA(T) 965 (C)	90			AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins (Ani Martin) Effectsound/Hit & Run Music/Screen Gems-EMI Music	Virgin VS 674 (E)	99	96		DO YOU WANT CRYING Katrina And The Waves (Katrina And The Waves/Pat Collier) Screen Gems-EMI Music	Capitol 12(12)CL 368 (E)
82			"FLETCH" THEME Harold Faltermeyer (Harold Faltermeyer) MCPS/BIEM/MCA Music	MCA MCA(T) 991 (C)	91	98		STAND UP Howard Johnson (Howard Johnson) Rondor Music	A&M AM(Y) 266 (F)	100	90		DRUMMING MAN Topper Headon (H. Headon/J. Green) United Partnership	Mercury/Phonogram MER(X) 194 (F)
83	84		SOME PEOPLE Belouis Some (Steve Thompson/Michael Barbiero/peter Schwier) Tricel Music	Parlophone 12(1R) 6099 (E)	92			SALLY MACLENNANE The Pogues (Eivis Costello) Stiff Music	Stiff BUY(T) 224 (E)					
84			THE UNFORGETTABLE FIRE U2 (Brian Eno/Daniel Lanois) Blue Mountain Music	Island 12(1S) 220 (E)	93	82		MAY THE CUBE BE WITH YOU Dolby's Cube (Thomas Dolby/Francois Kevorkian) Copyright Control	Parlophone/Odeon Series 12(1R) 6100 (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)	56	Don Quixote (N. Kershaw)	10	I Can't Leave You Alone (Casey/Finch)	66	Running Up That Hill (K. Bush)	3	With Passion	32
All Night Holiday (Packard/Rodway)	45	Don't You Forget About Me (K. Forsey/S. Child)	72	I Got You Babe (S. Beese)	3	Sally MacLennane (MacGowan)	69	The Unforgettable Fire (U2)	84
Alone Without You (P. King)	39	Down The Wire (Callom/McFarlane)	98	Just Called To Say I Love You (S. Wonders)	80	Spy For Your Number One (Shack/Aitken/Waterman)	11	The Word Girl	50
Always On My Mind (J. Christopher/W. Thompson/M. James)	16	Drive (R. Ocasak)	96	I Spy For The FBI (Kelly/Wyler)	54	Long Time (A. Cassell)	48	Lennon & Starkey	5
Axel F (H. Faltermeyer)	17	Drumming Man (Parham/Krupa)	100	I Wonder If I Take You Home (Full Force)	26	Loveing You (Cullis/S. Sharky)	30	Through The Fire (Foster/T. Keenan/C. Weill)	36
Back On The Streets (Saxon)	62	Empty Rooms (C. Moore/R. Carter)	23	I You Were Here (Smith/M. Moid)	82	Machinery	56	Too Many Games (F. Beverly)	80
Ben (W. Schaff/D. Black)	67	Excitable (H. Bogdanov)	13	I'm On Fire/Born In The USA (B. Springsteen)	36	May The Cube Be With You (T. Dolby)	34	Tommy Stinson (G. Brown)	24
Bits And Pieces (M. Smith/D. Clark)	96	"Fletch" Theme (H. Faltermeyer)	23	Into The Groove (Madonna/S. Bray)	15	Money's Too Tight (To Mention) (J. Valentin/W. V)	32	Tomb of Memories (P. Young)	73
Body And Soul (E. van Tijn/J. Fluitsma)	41	Frankie (D. Rich)	17	In Too Deep (Dead Or Alive)	70	My Love (S. Norman)	37	Trapped (Colonel Abrams/M. Greenman)	74
Cherry Red (B. Taylor/Kool & The Gang)	15	Glad All Over (M. Smith/D. Clark)	96	Is Your Car (S. McInnis)	32	Mystery Lady (R. Diamond/B. Ocean/J. Woodley)	43	Turn It Up (H. J. J. Conway)	54
Close To Perfection (L. Levine/F. Trench)	78	Golden Years (D. Bowie)	65	Knock On Wood (Floyd/Carpenter)	60	On A Crowded Street (L. Levine/F. Trench)	37	U2 (Brian Eno/Daniel Lanois)	84
Come Back (K. Brandon)	84	Head Over Heels (Chris Hughes)	54	Let Me Be The One (T. Foster)	71	Propaganda (S. J. Lipson)	22	White Wedding (B. Idol)	7
Crazy For You (J. Bettis/Lind)	31	Holiday (M. Hudson/Steveas)	99	Live Is Life (Opus/Pfeifer)	12	Rock 'N' Roll Children (R. Dio)	21	World War III (Grandmaster Melle Mel/Scorpions/Cowboy)	57
Dancin' In The Key Of Life (S. Arrington/J. Arrington)	52					Secret (GMD)	48	Your Fascination (G. Norman)	46
Dave M. (S. Lusher/D. Innes)	31					Sexy Girl (J. Tempechin/G. Frey)	91	Yes (Jonas/McCarthy)	31
Do You Love Me (G. Gordy, Jr.)	96					She Sells Sanctuary (Ashbury/Duffy)	24	Young Man (J. M. Cleveland)	57
Do You Want Crying (V. De La Cruz)	99					Summer Of '69 (B. Adams/A. Valiance)	49	Young Man (J. M. Cleveland)	57

JUST LOOK

AT THE

SIZE OF IT

229mm

300mm

Columbia/CBS	DIGITAL PRESSURE GRIP OF THE GLOVE/Moon Over Cairo Fragile FR 19 (I/Red)
Atlantic	**DOLBY'S CUBE MAY THE CUBE BE WITH YOU (CUBULAR DUB MIX)/Googooles
Arista	Caviar Parlophone Odeon Series 12RA 6100 12" Pic Bag (E)
Capitol	DREAM ACADEMY LOVE PARADE/A Girl In A Million blanco y negro/WEA NEG 16 Pic Bag (W)
RCA	DYLAN, Bob WHEN THE NIGHT COMES FALLING FROM THE SKY/Dark Eyes CBS
Warner Bros	ESCALATORS, The BEACH BOYS/Ford Escort Rococo COCO 1 Pic Bag (I/Fast For
Warner Bros	**FEARON, Phil & GALAXY featuring Dee GALDES THIS KIND OF LOVE (THE
Planet	REMIX)/You Don't Need A Reason (Manana Mix)/Sharing Love Ensign/Island 1
Elektra	FERRY, Bryan DON'T STOP THE DANCE/Nocturne E'G/Polydor FERRY2 Pic Bag;FER
Columbia/CBS	inc extra track Don't Stop The Dance (Special 12" Remix) (F)
Jive/Arista	FLIP I'LL BE THERE/Ode To A Friend Satril SAT 520 Pic Bag (A)
Elektra	GRAHAM, Jaki HEAVEN KNOWS/Whose Making Up Your Mind EMI JAKI 5 Pic Bag
Camel/MCA	Bag (E)
Capitol	GRANT, Amy FIND A WAY/It's Not A Song A&M AM 268 Pic Bag (F)
on Paisley Park	HIGH VOLTAGE JUNKANOO-00-00/The Crow Calypso Audiotrax ATX 11 (A)
Capitol	JAMES, Josie CALL ME (WHEN YOU NEED MY LOVE)/Win Your Love TPL 7TPL
Col/CBS	JETSET The APRIL, MAY, JUNE AND THE JETSET (6 track) Dance Network NET 3
Epic	L'AMOUR, Gina I'M GONNA MAKE YOU WANT ME/(Inst) Calibre CAB 200 (A)
Sire	LANGLEYS, The I'LL NEVER LET YOU DOWN AGAIN/Whole Lotta Loving In You Tr
Columbia/CBS	LASALLE, Denise COME TO BED/Keeps Me Runnin' Back Epic A 6513 Pic Bag;TA65
RCA	LEE, Rusty BARBADOS/My Toot Toot MCA 1001;MCAT 1001 12" (C)
Polydor	LEVY, Barrington THE REAL THING/Give Me Your Love Time 7TR 12; TR 0012 Pic
Atlantic	LEWIS, Huey & THE NEWS POWER OF LOVE/Bad Is Bad Chrysalis HUEY 1;HUEYX 1
Gordy	It's Alright (Live)/I Want A New Jug (Live) (F)
Capitol	LOVE AND ROCKETS IF THERE'S A HEAVEN ABOVE/God And Mr Smith Beggars Ban
Virgin/MCA	146T 12" (W)
Warner Bros	LOVELESS, The KISS THAT CRAZY CORPSE (EP) Fragile FR 18 (I/Red Rhino)
Atlantic	MAN UPSTAIRS, The SAD IN MY HEART/tba Sideline SIDE 1 (I/Nine Mile)
MCA	McNAIRN, John YESTERDAY IS OVER/Just A Step Away Individual AIRS 102 Pic
EMI America	MEN AT WORK MARIA/Snakes And Ladders Epic A6464 Pic Bag;TX6464 12" Pic
Arista	MILLS, Warren SUNSHINE/tba Jive JIVE 99;JIVE T 99 12" (C)
A&M	MORGAN, Maria (THE BEST PART OF) BREAKING UP/Respectable President PT
Scotti Bros	NENA IT'S ALL IN THE GAME/Let's Humanize Epic A 6486 Pic Bag;TX 6486 12"
A&M	**NUMAN, Gary YOUR FASCINATION/We Need It/Anthem Numa NUMP 9 12" (Pic
Atlantic	PARKER, Graham & THE SHOT WAKE UP (NEXT TO YOU)/Canned Laughter Elektra E
Epic	13T 12" Pic Bag inc extra track Locked Into Green (W) Re-activated
A&M	PARTY DAY GLASS HOUSE/tba Rouska COME 1T 12" (I/Red Rhino)
Columbia/CBS	PASSION TROPICAL BEAT/(Inst) Columbia DB 9118 (E)
Epic	**PENNINGTON, Barbara ON A CROWDED STREET (STREET MIX)/(Inst) Record Sha
Mercury	(A)
	PINK RHYTHM INDIA EP (4 track) Beggars Banquet BEG 149T 12" (W)
	PLANT, Robert LITTLE BY LITTLE/Doo Doo A Do Do Es Paranza/Warner Brothers B9
	extra track Easily Led (W)
	POGUES DIRTY OLD TOWN/A Pistol For Paddy Garcia Stiff BUY 229 Pic Bag;BUYIT
	extra track The Parting Glass (E)
	**PRINCESS SAY I'M YOUR NUMBER ONE/Funky Sisters (Remix)/(Alternate Version)
	101 12" Pic Bag (A)
	**PROPAGANDA P MACHINERY/Frozen Faces ZTT/Island PZTAS 12 Picture Disc;12PZ
	Disc;CTIS 12 Cassingle (E)
	REBEL CHRISTENING TRIBAL EYE/Desire And Glory/Go Forth Clay 12 CLAY 44 1
	REVELATION CRAZY FOR YOU/(Version) Kingdom KV 8033 12" (A/KS)
	ROSANNE THIS IS THE NIGHT/(Dub Mix) Futura FUT 7001;FUT 001 12" (JS/E)
	ROYAL DELITE I'LL BE A FREAK FOR YOU/tba Streetwave MKHAN 51 12" only (
	RUEFLEX WILD COLONIAL BOY/tba Kaspar KAT 1 (I/RT)
	SCARECROWS, The DEEP END (3 track) Swordfish SWF 002 (I/Nine Mile)
	SHAKATAK CITY RHYTHM/Round And Round Polydor POSP 754 Pic Bag;POSPX
	SISTER SLEDGE DANCIN' ON THE JAGGED EDGE/You Need Me Atlantic A9520 Pic
	Bag (W)
	SMALLING, Milton FIGHTING SPIRIT/If You Break A Curfew CSA 12CSA 506 12"
	STRANGE ADVANCE WE RUN/Nor Crystal Tears Capitol CL 359 Pic Bag (E)
	STRANDS, The AFRICAN LOVE DANCE/79 Park Avenue Tidal Wave/Spartan TW
	TEARS FOR FEARS SUFFER THE CHILDREN/Wino Mercury/Phonogram IDEA 2;IDE
	TEARS FOR FEARS PALE SHELTER/The Promise Mercury/Phonogram IDEA 2;IDE
	THOMPSON TWINS DON'T MESS WITH DR DREAM/Big Business Arista TWINS 9

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP



Week-ending August 17, 1985

- NEW** **No. 1** NOW, THAT'S WHAT I CALL MUSIC 5 Virgin/EMI NOW 5
- 2 17 LIKE A VIRGIN ★ CD Sire 925157-1
- 3 1 BROTHERS IN ARMS ★ CD Vertigo/Phonogram VERH 25
- 4 2 BORN IN THE U.S.A. ★ ★ ★ CD CBS 86304
- 5 3 BE YOURSELF TONIGHT ● CD RCA PL 70711
- 6 4 SONGS FROM THE BIG CHAIR ★ ★ CD Mercury/Phonogram MERR 58
- 7 5 THE KENNY ROGERS STORY ● Liberty EMTV 39
- 8 6 NO JACKET REQUIRED ★ ★ CD Virgin V2345
- 9 9 THE UNFORGETTABLE FIRE ★ Island U2 5
- 10 15 MADONNA ○ CD Sire 923867-1
- 11 12 U2 LIVE "UNDER A BLOOD RED SKY" ★ Island IMA 3
- 12 7 THE SECRET OF ASSOCIATION ★ CD CBS 26234
- 13 20 GO WEST ● CD Chrysalis CHR 1495
- 14 8 GREATEST HITS VOLUME I AND VOLUME II ● CBS 88666
- 15 14 QUEEN GREATEST HITS ★ ★ ★ CD EMI EMTV 30
- 16 11 PRIVATE DANCER ★ ★ CD Capitol TINA 1
- 17 10 ALL THROUGH THE NIGHT ● BBC REH 569
- 18 **NEW** RUM, SODOMY & THE LASH Siff SEEZ 58
- 19 **NEW** STREET SOUNDS EDITION 13 Street Sounds STSND 13
- 20 13 THE DREAM OF THE BLUE TURTLES CD A&M DREAM 1
- 21 22 DIAMOND LIFE ★ ★ ★ CD Epic EPC 26044
- 22 16 MISPLACED CHILDHOOD ● EMI MRL 2
- 23 18 VOICES FROM THE HOLY LAND ○ BBC REC 564
- 24 60 ELIMINATOR ★ ★ CD Warner Brothers W 3774
- 25 32 VITAL IDOL Chrysalis CXY 1502

Slashes

the choicest cuts from Slash including tracks from

- Los Lobos
- Ry Cooder
- The Blasters
- Violent Femmes

LP-SLAP 8

new albums from

Slashes

music by **Ry Cooder**

from the soundtrack of the Louis Malle film **Alamo**

Alamo

Ry Cooder

Alamo

Ry Cooder

- 58 52 PHILIP OAKEY & GIORGIO MORODER CD Virgin V2351
- 59 34 OUR FAVOURITE SHOP ● CD Polydor TSCLP 2
- 60 43 WHEN THE BOYS MEET THE GIRLS ○ Atlantic 781255-1
- 61 70 MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' ● MCA MCF 3253
- 62 54 BEST OF THE 20th CENTURY BOY ● K-tel NE 1297
- 63 87 AMERICAN DREAMS Starland SLTD 12
- 64 50 THE AGE OF CONSENT ★ CD Forbidden Fruit/London BITLP 1
- 65 **NEW** STREET SOUNDS N.Y. Vs L.A. BEATS Street Sounds ELCS1 1001
- 66 71 MAKING MOVIES ★ ★ CD Vertigo/Phonogram 6359 034
- 67 62 LOVE OVER GOLD ★ ★ CD Vertigo/Phonogram 6359 109
- 68 58 THE BEST OF THE EAGLES ○ CD Asylum EKT 5
- 69 42 NOW DANCE — THE 12" MIXES ● EMI/Virgin NOD 1
- 70 69 DARKNESS ON THE EDGE OF TOWN ● CD CBS 32542
- 71 57 THE ALLNIGHTER MCA MCF 3277
- 72 41 FLY ON THE WALL Atlantic 781263-1
- 73 75 NOW, THAT'S WHAT I CALL MUSIC 4 ★ ★ ★ CD Virgin/EMI NOW 4
- 74 59 THE COLLECTION ★ ★ ★ CD Chrysalis UTV 1
- 75 38 HITS 2 ★ ★ CBS/WEA HITS 2
- 76 66 WELCOME TO THE PLEASUREDOME ★ ★ ★ ZTT/Island ZTT10 1
- 77 **RE** HITS OUT OF HELL ● CD Cleveland International/Epic EPC 26156
- 78 90 THE POWER STATION ○ CD Parlophone POST 1
- 79 67 NO PARLEZ ★ ★ ★ CD CBS 25521
- 80 85 EMERGENCY ○ CD De-Lite/Phonogram DSR 6
- 81 80 STOP MAKING SENSE CD EMI TAH 1
- 82 64 YOUTHQUAKE ● Epic EPC 26420
- 83 **NEW** FLASH Epic EPC 26112

SINGLES

Reviewed by
JERRY SMITH

Chart certs

DAZZ BAND: Hot Spot (Motown ZB 40307 (ZT 40308), RCA).
KING: Alone Without You (CBS (T) A 6308, CBS).

HIPSWAY: Ask The Lord (Mercury/Phonogram MER (X) 195, PolyGram). Following the memorable, insistent rhythms of their debut single, The Broken Years, comes this moodier number with a subtle hook which soon becomes unforgettable. Another fine single from a promising band.

REDBOX: Lean On Me (Ah-Li-Ayo) (Sire W 8926 (T), WEA). After their excellent debut single on Cherry Red, Chenko, and last year's release of the Buffy St Marie song Saskatchewan, comes this bright and bouncy number, excellently produced and given the exposure it deserves. This should be their first hit.

VIC GODARD: Holiday Hymn (El Benelux EL 4 (T), Rough Trade/Cartel). After a lengthy absence this elegant crooner returns with a fine 5-track EP. Features the summery title track, a rework of his classic Stop That Girl and Ice On The Volcano, produced by Simon Booth of Working Week, and Nice On The Ice and T-R-O-U-B-L-E, produced by Robin Millar. His stylish swing-jazz should now gain further exposure.

SIMON TOPPING: Prospect Park (Factory Benelux FBN 41, Rough Trade/Cartel). Founder member of A Certain Ratio moves from their abrasive funk to this dreamy Latin workout, with superb interplay between trumpet and sax, creating an emotive number that should go down well with the new jazz aficionados.

ANNA DOMINO: Rythm (Operation Afterglow (12) OPA 001, Pinnacle). This 4-track EP has a shimmering, light jazz influenced quality about it with her sultry vocal being particularly suited to the sparse arrangement. Includes a sprightly version of Merle Travis' 16 Tons, notable for a languid sax break.

NICK LOWE: I Knew The Bride (When She Used To Rock 'N' Roll) (F-Beat ZB 40303 (ZT 40304), RCA). New version of one of his classic driving pop songs, previously a hit for Dave Edmunds. Produced by Huey Lewis and bound for heavy radio play.

GLEN FREY: Sexy Girl (MCA MCA (T) 965, CBS). Turgid US soft rock taken from the ex-Eagles album, The All Nighter. Rather undynamic, even if slickly produced, this is not likely to make much impression, even after his successes with the far more impressive The Heat Is On and Smugglers Blues singles.

GARY US BONDS: Standing In The Line Of Fire (Making Waves SURF (T) 106, EMI). Respected singer changes style away from the hard R&B he's renowned for by backing his characteristically passionate vocal over a synthesizer. Little Stevie Van Zandt produced, arranged and co-wrote this number and it bodes well for his forthcoming new album.

BAD MANNERS: Blue Summer (Portrait (TX) A 6502, CBS). Buster Bloodvessel and gang return with a very limp ska based number lacking the bouncy rhythm and humour of their early material. They now seem to have become a novelty act which is no longer novel.

TALENT

Former Evita star releases her first solo album

Nu-Disk breezes in

MICHELE BREEZE is about to release her first solo album, featuring songs written by herself and producer Paul Brett, on the Nu-Disk label, distributed through PRT.

Breeze, who is currently starring in a six month cabaret season at Heathrow's Sheraton Skyline, was an understudy of the title role in the original London production of Evita. She eventually went on to star in the Australasia touring version, as well as appearing on the album there.

Since returning to the UK she has made many radio appearances sung the title



MICHELE BREEZE

song for the Thames TV series Rainbow Coloured Disco Dancer, and devised her own one-woman show.

Breeze signed with Nu-Disk earlier this year, and label boss Paul Brett says: "She's got a bright future as a recording artist — although Michelle has worked in cabaret all around the world, her vocal style is much more versatile than that area of live entertainment might suggest."

"She's capable of belting out a rocker like Eye Of The Tiger or singing a ballad like Don't Cry For Me Argentina or Quiet Please There's A Lady Onstage. We have been working on the album for quite a while but the results make it well worth the wait."

Talent tips

THE FORTUNATE Sons, a new band formed by Robin Wills, once principal songwriter of The Barracudas, are looking for interest. Spokesman Lee Shone says: "They have recorded a three track demo tape and in June played a 15-date headlining tour of France. Their sound is firmly based in Robin Wills' new songs and performed with enthusiasm. The Fortunate Sons are seeking full co-operation in order to fulfill their potential and deliver the goods."

Contact: Lee Shone, 167 Oxford Gardens, London W10 (01-229 5868).

CURRENTLY UNSIGNED band Alternative Radio have attracted the interest of Radio One DJ Peter Powell. Powell first heard the track First Night when they played live at Sheffield City Hall supporting OMD. AR's Rob Fennah says: "Powell suggested that the song should be our next single — he played it twice in one weekend and said that it should be a big hit. If it continues to be played, and we're sure it will, it will eventually make the Radio One airplay guide, a unique achievement for an unknown, unsigned band."

Contact: Steve Fernie, 01-821 7413.

STUDIO
turn to page 33



A SUSSEX police motorcyclist Stephen Higgs was the winner of the TDK Jingle Writing Competition which attracted more than 300 entries and was judged by top jingles composer David Dundas, Moody Blues Graeme Edge and Patrick Moraz, Robin Lumley and record producer Tony Visconti. As well as receiving a home studio system and 100 TDK HXS cassettes, Higgs' prize included a studio session with Visconti (pictured right) who produced the final version of his jingle, due to be broadcast as part of TDK's nationwide autumn radio campaign.

Chart newcomer

BALTIMORA: Tarzan Boy. Columbia DB 9102. Italian origin. Entered chart, August 10, 1985. Baltimora is Irish born Jimmy McShane whose singing and cabaret career is now based in Italy; his previous taste of chart success was as the backing singer to Dee D Jackson on her 1977 hit Automatic Lover.

Tarzan Boy is proving to be the big Continental novelty hit of 1985, having topped the charts in Spain, Portugal and several other countries.

INDEPENDENT LABELS

Chameleons' single

THE CHAMELEONS have the first single from their national chart album (number 60) What Does Anything Mean? Basically, released on Statik this Friday (16). Singing Rule Britannia (While The Walls Close In) is a "pounding and powerful" reflection on the state of the nation, produced by the band and Colin Richardson. The seven-inch is backed with a live version of Rule Britannia lifted from a Richard Skinner Radio One session, and the 12-inch has an extra track Pleasure And Pain from a Janice Long session. Distribution is by Pinnacle.

Subway star resurfaces

BACK FROM obscurity, and no doubt finding himself something of a cult figure these days, comes Vic Godard one-time Subway Sectarian with a new single plucked from his weighty songbook Holiday Hymn. The single on El Benelux, is backed by Nice On The Ice on the seven-inch, while the 12-inch has three extra songs in the form of new versions of Stop That Girl, Ice On The Volcano and T-R-O-U-B-L-E.



THE increasingly popular Woodentops have their second Rough Trade single, Well, Well, Well, released this Friday (16). Produced by Animal Jesus, it is backed with Get It On (not the T Rex song), with an additional track, Cold Inside, on the 12-inch. The group will be playing a few select UK dates at the end of the month before leaving for a full-scale European tour.

Tracking...

A FAD gadget no longer, Frank Tovey has a new single, Luxury, out on Mute this week... The Very Things, who have already provided the year's best title in The Bushes Scream While My Daddy Prunes, are back with a new single, Mummy You're A Wreck, a 12-inch from Reflex via Rough Trade and the Cartel... One-time Throbbing Gristle personage Chris Carter has a new LP, Mondo Beat, available on his own Conspiracy International label, through the Cartel... Irish popsters Ruefrefx have a spanking new seven-inch, Wild Colonial Boy, out now on the Kaspar label, again via Rough Trade and the Cartel.

THINGS ARE sprouting in Brussels, with the city's most famous independent label Les Disques Du Crepuscule releasing a single and an album from two separate former members of Tuxedo Moon. One-time Tux crooner Winston Tong has a 12-inch single, Reports From The Heart, carefully timed to coincide with his recent set of Duke Ellington standards at the ICA. While Blaine L Reininger from the group has teamed up with Alain Goutier for an album, Paris En Automne. Distribution is by RT/Cartel... The Soft Boys have their early album Waiting For A Ventilator re-released this week by De Laureau through Backs and The Cartel... While on the Backs label itself is the new Gee Mr Tracy single, I Wish The Whole Damn World Was In A Bottle, which the band will be performing on this Friday's (16) Tube.

A WELTER of new releases from the Red Rhino arm of the Cartel is headed by the new Vibes album, What's Inside, out this week on the Chainsaw label. But also destined for indie chartdom are Yeah Yeah Noh with their new single Mrs Quill on In Tape, and The Batfish Boys (led by ex-March Violet Simon D) with their first LP The Gods Hate Kansas on Batfish Incorporated. Also imminent or already available via Red Rhino are: the new Shockabilly album Vietnam on the Fundamental label; the new Music For Pleasure album Blacklands on their own Whirlpool label; the second Butthole Surfers collection of tender ballads, Another Man's Sac, on Fundamental; a new 12-inch from Philadelphia's Executive Slacks entitled Nausea, which has been produced by Youth also for Fundamental; and nearly an hour's worth of music from The English Dogs on their Forward Into Battle LP on Rot Records.

SNAKE CORPS, who include members of Sad Lovers And Giants. Two Minds Crack and Rudimentary Peni in their line-up, have a single called Science Kills just out on the Midnight Music label, with an album, Flesh On Flesh to follow soon. Also on Midnight is the debut 12-inch from Hearts On Fire, which comprises four tracks led by You May Not Know. Distribution is by RT/Cartel.

THE MIGHTY CAESARS — the "garage supergroup" formed by a couple of ex-Milkshakes and a Prisoner — have a self-titled eight track mini-LP fresh out on Milkshakes Records through RT/Cartel... Meanwhile fellow trash peddlars The Guana Bats have their long-playing debut, Held Down... At Last out now on ID Records, via Revolver/Cartel, with the low dealer price of £2.70.

MERCHANDISING



AUTUMN '85

September 7th Issue

SHOW US YOUR AUTUMN COLLECTION!

A guide to the UK companies who manufacture everything from badges, T-shirts, calendars, caps, umbrellas, bags, stickers, clocks, beach balls, calculators, belts, patches, scarves, keyrings, ties, tour programmes, photos, posters, flags, sweatbands, tattoos!!, glasses, etc.

COPY DEADLINE AUGUST 22nd

☎ 01-387 6611 TONY EVANS FOR ADVERTISING
JIM EVANS FOR EDITORIAL



"INTERSTELLAR LOVE terrorist from the planet Freakout" Zodiac Mindwarp And The Love Reaction, come to this the third planet of the solar system to deliver Wild Child, "a dread-mix funk potion" available on conventional old 12-inch this Friday (16) from Food (the label that launched The Woodentops), with distribution by the Cartel.

Edited by
CHRIS WHITE

PERFORMANCE

Miles Davis

MILES DAVIS took it fairly easy at this Royal Festival Hall date which rounded off the Capital Radio Jazz Festival. Few people could have gone with the expectation of anything along the innovative lines of Kind Of Blue or Sketches Of Spain after hearing his recently released You're Under Arrest album, and there were certainly no surprises.

Swathed in voluminous trousers, a sequin jacket and sporting Cuban heels and shades, Davis' age seemed indeterminate. He adhered throughout to his traditional stage stance: body bent double and shoulders hunched over his trumpet pointing down towards the floor.

The band did a lot of the work, free-wheeling within a modern jazz framework but providing just a hint of the more atmospheric stuff that complements Davis' desolate strains so well.

And there was more than the occasional glimmer of his genius when he managed to produce those extraordinary clear and inventive notes which send shivers running up and down the spine. His version of Cyndi Lauper's Time After Time was a recurring theme and one of the concert's most memorable aspects.

KAREN FAUX



ESSEX: sinking or swimming with Mutiny!

Mutiny!

FEW MUSICALS can have undergone such a critical mauling as Mutiny!, the long-awaited show starring David Essex, whose pet project the whole thing has been. The fact that the show had received so much advance publicity, which almost bordered on hype, probably had the critics sharpening their knives long before opening night.

So will Mutiny! survive its "sinking" by the critics? — the answer is, very probably yes.

At a performance after all the reviews had appeared, there was a full house, nobody left before the end (a sure sign of boredom), and in fact the audience was quite rapt in its attention.

The problem is that the essence of Mutiny On The Bounty, although everyone knows the basic storyline, is really too complicated to relate in a two-hour musical. However Richard Crane's book attempts to do this, assisted by David Essex's music.

The transition from pop star to stage musical star is not easy, but Essex has been more successful than most. The show's sets cannot be faulted, there have been far worse musical scores in the West End, and David Essex, Frank Finlay and all turn in professional performances.

The public will be the ultimate judges of Mutiny's fate, but I wouldn't mind betting that David Essex will have the last laugh. And Telstar Records' plans to TV promote the cast recording should see interesting results.

CHRIS WHITE

Torvill & Dean

THEY MAY BE ice-skaters, but the names of Torvill & Dean do sell a lot of records.

Their current season at Wembley Arena, part of a triumphant world tour, is bringing in the fans by bus loads and helping to shift a few thousand records as well, no doubt. Their skating programme includes such favourites as Ravel's Bolero (which naturally closes the show), extracts from the stage musicals Mack And Mabel (long championed by David Jacobs) and Barnum, and Holst's Planets Suite.

Last year Safari Records had big chart success with an EP of music associated with the duo, and the current Song Of India EP could enjoy similar success, along with Stylus Records' Magic Of Torvill & Dean album.

Admittedly, the duo is not the subject of such intense media publicity as last year, when they were cleaning up at all the various events, but 10,000 fans every night for seven weeks at Wembley — followed by a similar season in their home town of Nottingham — adds up to a lot of potential record buyers. For even a fraction of that total audience is still a lot of record sales.

CHRIS WHITE

Arturo Sandoval

ARTURO SANDOVAL and his orchestra play from the heart with a sincerity and zeal which would convert the most hardened jazz cynic.

Kicking off Ronnie Scott's Cuban Festival, they demonstrated real content, as well as technique and, while their music was specifically jazz, some imaginative, spicy percussion gave it a distinctly Latin flavour.

Sandoval himself is an incredibly versatile musician. On the trumpet, his principal instrument, he manipulated the notes to produce a huge range of emotions and also played at an exhilarating breakneck speed. On the piano he again matched technical command with feeling and the result was spellbinding.

Well worth checking out during their brief residency at Ronnie Scott's.

KAREN FAUX

Helena Springs

HELENA SPRINGS is a belter: a raunchy singer and stage stealer of some skill. Bubbling interest in Springs, something of a second-division celebrity due to various "associations", reached new heights as principal backing singer on Bowie's Live Aid performance.

Headlining at the Camden Palace it soon became apparent that she sees herself operating in a similar territory as Tina Turner — that is, bringing a bit of passion and fire to the constraints of leaden white rock.

She blossomed with confidence, drawing more and more revellers and carousers from the bar. Her stage movements seemed slightly hampered by the Palace's size and appeared, perhaps unwittingly, a trifle ludicrous. But she is clearly destined for far greater things than this.

There is a feeling of impending greatness about her which refuses to be labelled simply as star quality. There is something more fundamental about Springs, both the performer and the composer which suggests that true recognition is near.

DUNCAN HOLLAND

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.

LP REVIEWS

TOP 20

VARIOUS: Streetsounds 13. StreetSounds STSND 13.

PHIL OAKEY & GIORGIO MORODER: Phil Oakey and Giorgio Moroder. Virgin V2351.

VARIOUS: Turn It Up. 10 Records DIXD1. 2LP compilation of dancefloor hits.

VARIOUS: Now That's What I Call Music 5. EMI NOW 5.

VARIOUS: Holiday Hits. Creole CTV1. TV-advertised album of holiday favourites.

VARIOUS: Nightbeat. Stylus SMR 8501. Double-album TV compilation including Phyllis Nelson, Curtis Hairston and Billy Ocean.

General

ARETHA FRANKLIN: Who's Zoomin' Who? Arista 207 202. Her first album for two years, and a considerable improvement on previous efforts. The former Queen of Soul is currently enjoying a rising UK hit with Free-way of Love which should boost this album's sales potential, as will the inclusion of Sisters Are Doin' It For Themselves, a duet with Eurhythms.

VARIOUS: The Last Dragon (Original Soundtrack). Motown ZL 72363. OST album for the new Berry Gordy-produced film which has just opened in the UK and should be a box office hit among school kids, if no one else. Includes tracks by Smokey Robinson and Syreeta, DeBarge, Stevie Wonder, Rockwell and Charlene amongst others.

JOHN DENVER: Dreamland Express. RCA PL 85458. A new digitally-recorded album from Denver who has never reached his full sales potential in the UK although always attracting sell-out audiences at his concerts. He revives Roy Orbison's Claudette (originally a hit for the Everly Brothers), sings some of his own songs and also performs material penned by such names as Stevie Wonder, Dobie Gray, Richard Kerr and Frank Musker. A fair seller.

TOYAH: Minx. Portrait PRT 26415. Toyah's first album for Portrait and also her first for some time. Christopher Neil (of Sheena Easton, Dennis Waterman, Gerard Kenny, etc success) is producing and it includes her recent hit Don't Fall In Love (I Said) and the current Soul Passing Through Soul.

VARIOUS: American Dreams. Starblend SLTD 12. Double album compilation of 28 hits by American AOR heroes like Hall & Oates, Jefferson Starship, Toto, Asia, REO Speedwagon and John Waite. TV-advertised, so sales prospects for the summer should be good.

SLY AND ROBBIE: Language Barrier. Island. ILPS 9831. Add to the artist credit — Herbie Hancock, Manu Dibango, Afrika Bambaataa, Bernie Worral and so on — even Bob Dylan's in there somewhere — all orchestrated by the ever-innovative Bill Laswell.

But while the meticulous way various elements of funk, electro, reggae, African and more, are dovetailed together is technically shiver-inducing, the songs themselves are all too often bland and directionless chants. Still a very fine dancefloor offering for the musicianship and truly massive sound alone.

WALLY BADAROU: Echoes. Island. ILPS 9822. Producers: artist/Chris Blackwell. Franco-

African Badarou has long been keyboardist with The Compass Point Allstars — Island's Nassau studio house band — playing with Grace Jones, Manu Dibango, Black Uhuru, etc, and here he does his own thing, writing and playing just about everything bar the congas (not a genuine all-rounder, you see). Of course, being Island the whole thing is done with consummate taste, with the earthy rhythms of the dark continent and the Caribbean well scrubbed so as not to leave messy stains on your consciousness. A joy none the less.

MATHILDE SANTING: Water Under The Bridge. WEA WX18 240 683-1. Producers: artist/Dennis Duchart/Steve Parker. Enthusiastic consumer reviews plus fashionable live appearance at the ICA and with Billy MacKenzie should boost this excellent LP by Dutch singer/songwriter Santing. Clear-sighted, melodic and charming, Water Under... leads the listener through many moods, taking in style points from Joni Mitchell, Rickie Lee Jones and Annie Lennox — and those aren't overly-generous references. Recommend.

GILBERTO GIL: Raca Humana. WEA 252122-1. Producer: PRT. Highly competent rock-based fare, but with precious little trace of Gil's Brazilian roots. Added to which the lyrics he sings are all in Portuguese (at least that reflects his roots), so putting this artist across with sufficient impact in the UK seems to be an uphill task. Worth having on hand if your clientele are cosmopolitan, however.

MARMALADE: Greatest Hits. Zuma ZOOM L1. Distribution: PRT. Authentic re-recordings of the late Sixties/early Seventies pop band's best known hits including Lovin' Things, Rainbow, Baby Make It Soon, Reflections Of My Life and of course their chart-topping cover of The Beatles' Ob-La-Di Ob-La-Da.

Indies

AL GREEN: Call Me. Hi/Demon. HI UK LP 409. I'm Still In Love With You. Hi/Demon. HI UK LP 407. Precious Lord. Hi/Demon. HI UK LP 429. Let's Stay Together. Hi/Demon. HI UK LP 405. Producers: Artist/Willie Mitchell. Distribution: Pinnacle. Four of 11 reissues spanning the career of the great Reverend, allowing a whole new generation the chance to find out why the man's a singing legend. Let's Stay Together and I'm Still In Love With You from 1972 and Call Me from 1973 are three of his earlier albums, while 1982's Precious Lord, as the title implies, has a more overt religious message. If you're foolhardy enough not to contemplate stocking the lot, Green gauges suggest Call Me is the

one from this quartet, but they're gems all.

VARIOUS: Soul Serenade. Kent. KENT 041. Distribution: Pinnacle. The indefatigable Kent label with yet another collection of unsung, unknown classics from the vaults of US soul indies of the Sixties. Side one concentrates on uptempo dance numbers that are probably even now causing the untimely destruction of dancefloors all over the North of England. While side two just drips with impassioned vocals and smoochy tunes. A delight.

COLOURBOX: Colourbox. 4AD CAD 508. A stunning album that has just about got the lot — and what it hasn't got can be found on the free LP of alternative mixes, dubs, edits and original material that comes free with the first 10,000 copies and is also found on the cassette. Colourbox are loosely electro, but the history of popular music is their playpen, with even a neo-classical piano piece making an appearance. Fine reviews throughout the music press should help it meet some of its sales potential, but in-store plays are strongly recommended.

THE CELIBATE RIFLES: Quinessentially Yours. What Goes On. RIFLE 1. Producers: Artists/Colin Ford/Dave Connor. From the Sex Pistols-inspired name to the spat vocals and attacked instruments, Australia's Celibate Rifles carry a strong tang of 1977, that really just amounts to rock'n'roll played fast and furious, and sometimes on the verge of metal. Punk nostalgia is not the answer to bland charts, and this will find little favour just now.

Blues

JOHNNY MARS: King Of The Blues Harp. JSP Records 1089. **KING CURTIS: Live In New York.** LSP Records 1091. **AL RAPONE & THE ZYDECO EXPRESS: Let's Have A Zydeco Party!** JSP Records 1092. Three new releases from John Stedman's enterprising blues-orientated label which during the last five years has built up a substantial catalogue of albums. Johnny Mars has been based in the UK for the last 13 years but has only recorded spasmodically; King Of The Blues Harp was recorded back in 1981 and includes material previously included in the Mighty Mars album. The King Curtis set was recorded live in New York's Harlem more than 20 years ago but has only just seen the light of day via JSP, while the Al Rapone LP was recorded recently at London's Dingwalls venue (Rapone is incidentally the sister of the renowned Queen Ida). All three releases should enjoy steady sales; JSP albums are available direct from 112 Sunny Gardens Road, London NW4.

*** (each album)

Jazz

NATIONAL YOUTH JAZZ ORCHESTRA: Full Score. NYJO NYJ 005. Producers: Steve Taylor, Bill Ashton. First-class jazz from young musicians and very reassuring in that there are obviously great embryo instrumentalists around to carry the torch. The NYJO has been acting as a cradle for future sessioners and/or arrangers, and with this well-drilled, precisely played album they fulfil the basic requirement of jazz — they swing. Available through IMS.

EGGY LEY'S HOTSHOTS AND FIONNA DUNCAN: Come and Get It! Veloce VEP 001. The combination of Eggy Ley's band and Fionna Duncan's vocals is superb and can only be bettered by hearing them live. It's good-time jazz with Duncan belting out the standards with great verve and a sense of *joie de vivre* rarely heard in today's pubs and clubs. The music is exhilarating. Mac White's clarinet scintillates, Paul Sealey's guitar and banjo swing mightily, and Eggy Ley blasts away beautifully on both alto and soprano. Definitely a fun LP.



7 & 12 INCH

TOP 75 SINGLES

TOP 75



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

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

1	INTO THE GROOVE ●	Madonna	Sire W 9405(T)
2	HOLIDAY ○	Madonna	Sire W 9405(T)
3	I GOT YOU BABE ●	DEP International/Virgin DEP 20(12) UB40 Guest Vocals by Chrissie Hynde	Sire W 9405(T)
4	WE DON'T NEED ANOTHER HERO (Thunderdome)	Tina Turner	Capitol (12)CL 364
5	MONEY FOR NOTHING	Dire Straits	Vertigo/Phonogram DSTR 10(12)
6	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)	Eurythmics	RCA PB 40247 (12" —PT 40248)
7	WHITE WEDDING	Billy Idol	Chrysalis IDOL(X) 5
8	DRIVE	The Cars	Elektra E9706(T)
9	NEW RUNNING UP THAT HILL	Kate Bush	EMI (12)KB 1
10	DON QUIXOTE	Nik Kershaw	MCA NIK(T) 8
11	SAY I'M YOUR NUMBER ONE	Princess	Supreme SUPE(T) 101
12	LIVE IS LIFE	Opus	Polydor POSP(X) 743
13	EXCITABLE	Amazulu	Island (12)IS 201
14	CHERISH ○	Kool & The Gang	De-Lite/Phonogram DE(X) 20
15	IN BETWEEN DAYS	The Cure	Fiction/Polydor FICS(X) 22
16	AXEL F ○	Harold Faltermeyer	MCA MCA(T) 949
17	FRANKIE ●	Sister Sledge	Atlantic A9547(T)
18	LIVING ON VIDEO ('85 Re-Mix)	Trans-X	Boiling Point/Polydor POSP(X) 650
19	CRAZY FOR YOU ○	Madonna	Geffen A 6323
20	GLORY DAYS	Bruce Springsteen	CBS (T)JA 6375
21	ROUND AND AROUND	Jaki Graham	EMI (12)JAKI 4
22	LET ME BE THE ONE	Five Star	Tenn/RCA PB 40193 (12" —PT 40194)
23	EMPTY ROOMS	Gary Moore	10/Virgin TEN 58(12)
24	SHE SELLS SANCTUARY		

25	THE NEXT 25	THE NEX
76	(-) CLOSE TO PERFECTION, Miquel Brown	Record Shack SOHO(T) 48
77	(83) BACK ON THE STREETS, Saxon	Parlophone (12)R6103
78	(-) UNEXPECTED LOVERS, Lime	Polydor POSP(X) 755
79	(-) LEAN ON ME (ah-li-ayo), Red Box	Sire W8926(T)
80	(77) THROUGH THE FIRE, Chaka Khan	Warner Brothers W 9025(T)
81	(99) SEXY GIRL, Glenn Frey	MCA MCA(T) 965
82	(-) "FLETCH" THEME, Harold Faltermeyer	MCA MCA(T) 991
83	(84) SOME PEOPLE, Belouis Some	Parlophone (12)R 6099
84	(-) THE UNFORGETTABLE FIRE, U2	Island (12)IS 220
85	(85) THE WORD GIRL, Scritti Politti	Virgin VS 747(12)
86	(-) EVERY TIME THAT I SEE YOU, Vitamin Z	Mercury/Phonogram MER(X) 197
87	(-) LAY IT DOWN, Ratt	Atlantic A9546
88	(100) DOWN THE WIRE, The Quick	A&M KWIK(Y) 1
89	(-) IF YOU WERE HERE TONIGHT (Remix), Alexander O'Neal	Tabu/Epic (T)A6391
90	(-) AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	Virgin VS 674
91	(98) STAND UP, Howard Johnson	A&M AM(Y) 266
92	(-) SALLY MACLENNANE, The Pogues	Stiff BUY(T) 224
93	(82) MAY THE CUBE BE WITH YOU, Dolby's Cube	Parlophone (12)R 6100
94	(86) HELP!, The Beatles	Parlophone R 5305
95	(81) PAISLEY PARK, Prince And The Revolution	Warner Brothers W9052(T)
96	(-) MEDLEY, Mike Smith	Proto ENA(T) 130
97	(-) WORLD WAR III, Grandmaster Melle Mel & Furious Five	Sugar Hill/PTI SH(L) 143
98	(-) I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	Motown TMG(T) 1349
99	(86) DO YOU WANT CRYING, Katrina And The Waves	Capitol (12)CL 368
100	(90) DRUMMING MAN, Topper Headon	Mercury/Phonogram MER(X) 194

ALEXANDER O'NEAL

'IF YOU WERE HERE TONIGHT'

THE **jump** **through** **you**

NEW SINGLE

NOW RELEASED ON 7" DEMO AND

38	ROCK 'N' ROLL CHILDREN	Dio	Vertigo/Phonogram DIO 5(12)
39	NEW ALONE WITHOUT YOU ●	King	CBS (T)JA 6308
40	TAKES A LITTLE TIME ●	Total Contrast	London LON(X) 71
41	BODY AND SOUL	Mai Tai	Hot Melt/Virgin VS 801(12)
42	THE SHOW (Theme From 'Connie')	Rebecca Storm	Towerbell TVP 3 (12" —TVEP 3)
43	JOHNNY COME HOME	Fine Young Cannibals	London LON(X) 68
44	THE POWER OF LOVE	Jennifer Rush	CBS A 5003 (12" —TX 5003)
45	ALL NIGHT HOLIDAY	Russ Abbot	Spirit FIRE(T) 6
46	YOUR FASCINATION	Gary Numan	Numa NU(M) 9
47	TOO MANY GAMES	Maze featuring Frankie Beverly	Capitol (12)CL 363
48	LONG TIME	Arrow	London LON(X) 70
49	SUMMER OF '69	Bryan Adams	A&M AM(Y) 267
50	P MACHINERY	Propaganda	ZTT/Island (12)ZTAS 12
51	TEQUILA	No Way Jose	Fourth & Broadway/Island (12)BRW 28
52	DANCIN' IN THE KEY OF LIFE (Remix)	Steve Arrington	Atlantic A 9534(T)
53	STRONGER TOGETHER	Shannon	Club/Phonogram JAB(X) 15
54	TURN IT UP	Conway Brothers	10/Virgin TEN 57(12)
55	COME BACK	Spear of Destiny	Burning Rome/Epic (T)JA 6445
56	A VIEW TO A KILL ○	Duran Duran	Parlophone DURAN 007
57	ON A CROWDED STREET	Barbara Pennington	Record Shack SOHO(T) 49
58	HEAD OVER HEELS (Remix)	Tears For Fears	Mercury/Phonogram IDEA 10(12)
59	KAYLEIGH ○	Marillion	EMI (12)MARIJL 3
60	NEW KNOCK ON WOOD/LIGHT MY FIRE	Amii Stewart	Sedition EDIT(L) 3303
61	NEW (JOY) I KNOW IT	Odyssey	Mirror/Priority BUTCH 1(2)
62	ALWAYS ON MY MIND	Elvis Presley	RCA PB 49943 (12" —PT 49944)

NEW RELEASES

NOW RELEASED ON 7" REMIX AND
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 (OVER 21 MINUTES OF MUSIC!)
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 'INNOCENT' INSTRUMENTAL



AS SEEN ON
Soul Train



A6391 TA6391

24	19	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG135(T)
25	27	RASPBERRY BERET Prince And The Revolution	Patsley Park/Warner Brothers W8929(T)
26	39	I WONDER IF I TAKE YOU HOME Lisa Lisa and Cult Jam with Full Force	CBS (T)A 6057
27	40	YOU'RE THE ONE FOR ME (Paul Hardcastle Mix) Prelude/RCA ZB 40301 (12" -ZT 40302)	
28	28	TAKE ME HOME Phil Collins	Virgin VS 777(12)
29	30	GOODBYE GIRL Go West	Chrysalis GOW(X) 2
30	18	MY TOOT TOOT Denise LaSalle	Epic A6334 (12" - TX6334)
31	22	DARE ME Pointer Sisters	Planet PB 49957 (12" -PT 49958)
32	20	IN YOUR CAR The Cool Notes	Abstract Dance/Priority AD(T) 4
33	51	TARZAN BOY Baltimore	Columbia (12)DB 9102
34	26	LOVING YOU Feargal Sharkey	Virgin VS 770(12)
35	37	SECRET Orchestral Manoeuvres In The Dark	Virgin VS796(12)
36	29	I'M ON FIRE/BORN IN THE USA Bruce Springsteen	CBS (T)A 6342
37	24	MONEY'S TOO TIGHT (TO MENTION) Simply Red	Elektra EKR 9(T)

62	72	ALWAYS ON MY MIND Elvis Presley	RCA PB 49943 (12" -PT 49944)
63	NEW	MYSTERY LADY Billy Ocean	Jive JIVE (T) 98
64	69	I SPY FOR THE FBI The Untouchables	Stiff BUY(IT) 227
65	59	GOLDEN YEARS Loose Ends	Virgin VS 795(12)
66	NEW	I CAN'T LEAVE YOU ALONE Tracie Young	Respond/Polydor SBS(X) 1
67	48	BEN Martti Webb	Starblend STAR 6
68	RE	YOU'RE MY HEART, YOU'RE MY SOUL Modern Talking	Magnet MAG(T) 277
69	74	IN TOO DEEP Paul Hardcastle	Chrysalis CHS (12)2860
70	54	IN TOO DEEP Dead Or Alive	Epic (T)A6360
71	53	HISTORY Mai Tai	Hot Melts/Virgin VS 773(12)
72	RE	DON'T YOU (FORGET ABOUT ME) Simple Minds	Virgin VS 749(12)
73	NEW	TRAPPED Colonel Abrams	MCA MCA(T) 997
74	RE	TOMB OF MEMORIES Paul Young	CBS(T) A 6821
75	71	SHADES (from 'Crown Paint TV Commercial') The United Kingdom Symphony Orchestra	Food For Thought YUM 108

7" WELL WELL WELL GET IT ON RT 167 12" WELL WELL WELL GET IT ON/COLD INSIDE RT 167

THE WOODENTOPS
WELL WELL WELL

ONLY
 LONDON DATE
 WEDNESDAY
 28th AUGUST
 WAG CLUB, W1

NEW SINGLE AVAILABLE NOW BY THE WOODENTOPS

SINGLES *twelve inch* **SINGLES**

1	(1)	INTO THE GROOVE, Madonna	19	(Re)	DRIVE, The Cars
2	(2)	HOLIDAY, Madonna	20	(15)	SHE SELLS SANCTUARY, The Cult
3	(9)	I GOT YOU (Babe), UB40 Guest Vocals by Chrissie Hynde	21	(23)	DON QUIXOTE, Nik Kershaw
4	(4)	WE DON'T NEED ANOTHER HERO (Thunderdome), Tina Turner	22	(21)	ROCK 'N' ROLL CHILDREN, Dio
5	(5)	WHITE WEDDING, Billy Idol	23	(New)	TARZAN BOY, Baltimore
6	(12)	SAY I'M YOUR NUMBER ONE, Princess	24	(13)	IN YOUR CAR, The Cool Notes
7	(6)	MONEY FOR NOTHING, Dire Straits	25	(36)	TAKE ME HOME, Phil Collins
8	(New)	RUNNING UP THAT HILL, Kate Bush	26	(18)	TOO MANY GAMES, Mzbe featuring Frankie Beverly CHERISH, Kool & The Gang
9	(17)	I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force	27	(20)	GOODBYE GIRL, Go West
10	(3)	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics	28	(34)	RASPBERRY BERET, Prince And The Revolution
11	(19)	YOU'RE THE ONE FOR ME (Paul Hardcastle Mix), D Train	29	(31)	DARE ME, Pointer Sisters
12	(11)	LET ME BE THE ONE, Five Star	30	(New)	SECRET, Orchestral Manoeuvres In The Dark
13	(8)	AXEL F, Harold Faltermeyer	31	(New)	ALONE WITHOUT YOU, King
14	(7)	LIVING ON VIDEO, (85 Remix), Trans-X	32	(New)	EXCITABLE, Amazulu
15	(14)	GLORY DAYS, Bruce Springsteen	33	(New)	LONG TIME ARROW
16	(16)	IN BETWEEN DAYS, The Cure	34	(25)	MONEY'S TOO TIGHT (TO MENTION), Simply Red
17	(10)	ROUND AND AROUND, Jaki Graham	35	(22)	ON A CROWDED STREET, Barbara Pennington
18	(27)	TAKES A LITTLE TIME (THE BANDITO MIX), Total Contrast	36	(39)	EMPTY ROOMS, Gary Moore
			37	(29)	YOUR FASCINATION, Gary Numan
			38	(32)	P. MACHINERY, Propaganda
			39	(37)	STRONGER TOGETHER, Shannon
			40	(35)	

Week-ending August 17, 1985

unexpected lovers

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 (12") CART 368

CARRERE RECORDS



How wholesalers can open up new markets

Delivering the goods

WHOLESALEERS HAVE always been a necessary part of any business, supplying independent dealers who cannot buy in bulk and serving the distributors' need to reach as many outlets as possible. (The record business survived the recession of a few years back partly because the wholesalers and one-stops kept the industry ticking over through the retailers.)

The same applies very much to the music on video business, more so because it is new, and requires persistence and top service. With distributors servicing around 2,000 to 2,500 top accounts and the multiples, that leaves a lot of independent shops, buying videos in twos and threes, who rely on wholesalers.

The no-risk element — 24-hour delivery of a title they know can be sold on a Saturday morning — makes the retailers happy too. Of course there are flaws in all arrangements, but in general, there is greater co-operation now between distributors and wholesalers — the latter seen as major clients of the distributor — certainly not rivalry.

Because the business is still growing, wholesalers can get product on release dates, while film video product and records arrive one or two days later than in the high streets. The handful of remaining successful video wholesalers, reduced from hundreds to about 30, are professional, know their business and are serving music

eyes, possibly accounting for 30 per cent of music on video sales.

With WH Smith probably the top multiple customer and the HMV chain the top retail buyer, Lightning emerges as an extremely important customer. It is unusual among its colleagues as it supplies music video product to Boots and Our Price (but not racking, it emphasises, just supplying).

Lightning also has its own labels. The company stocks all titles (not only popular) and has worked music on video very hard since it first appeared.

The investment has paid off. The bulk of its business — perhaps 60 per cent — is independent retailers, and it services other multiples on a top-up basis.

It is also trying to "educate" the video specialists to stock music — difficult, as a knowledge of the peaks and troughs of the record business is essential to capitalise on music video, apart from the resistance to sales in general.

"We are busy all year round," says Lightning director Brian Yershon. "There are always repeat sales and, to my mind, the steadiest market is the under-£20 product." The dealers, however, always want "hot" titles, as shown by big orders on Queen Live In Rio, Tina Turner Live In Birmingham, and so on. At present, understandably, Live Aid-related product is moving again. Yershon says: "We rarely have dead stock on music. We buy every title, not necessarily in volume, and have the biggest selection in the country — probably 500-600 titles, turning over once a fortnight."

Lightning, with its own sales force of 16, is always actively looking for new music outlets and one distributor considers them as accounting for a possible 20 per cent of sales of a hot

months, Wynd-Up sales director Bob Lewis would still like to see more support, more point-of-sale material, and better working arrangements: for example, incentives with enough margin to do more advertising — in other words, the companies taking more risk with product they believe in.

"We have a good relationship with dealers based on the service offered — but we don't dictate what they do. If they want one copy, that's what they get. We also have a good relationship with the distributors because we see their point of view and we're not in competition with them. We're in a different business and if I was in their business I would like to control my own destiny. However, I would like to see a better-than-operational margin from some companies," says Lewis.

Wholesalers have certainly helped break product from independent video labels who could not otherwise reach the high street outlets. Majors can afford to do co-operative advertising with WH Smith or HMV, but the indies cannot. Majors can insist on minimum unit orders (sometimes only three), but indies cannot, and so on. Majors also have large record salesforces selling-in video to record shops as well as video sales teams.

So the indie labels without major tie-ups rely on the wholesalers' salesforces, though it is emphasised that these sales people only "take orders".

It is up to the majors to wind up the dealers, do the marketing, trade advertising and so on, and to create the demand among consumers. This expenditure more or less eats up all the revenue, with the exception of the obvious hot titles. Budgets have to be recovered from elsewhere until such time as a sales of, say 100,000 units per average title are achieved.

Barry Gold of S. Gold and Sons also points out the resistance of video specialist stores to establishing a sales market. S. Gold and Sons services record and video shops, public libraries — every possible outlet with an across-the-board range of music title.

"Of our 3,000 or so accounts I wouldn't like to say how many of them actually sell music titles," says Gold, whose sales team of 25 calls on customers fortnightly. "It's not hard-sell but they do recommend titles," he explains. "Retailers don't have a lot to spend and they always grumble about the margins. We issue our Top 50 chart to the salesmen and of course offer 24-hour delivery, nationally, based on good stock control."

Because of the lack of point-of-sale material Gold provides record posters to help the dealer create some sort of display. "I'd like to see more titles. There were, after all, 138,000 people who bought Thriller. Possibly the specialist shops stocked that title, but nothing else since. If the buyers don't know where to go for the product we all lose out. I'm not convinced price is anything to do with it — the one-hour tapes go well. We're adding customers all the time. More advertising is needed, and if we had better margins, we could do more, because we believe in the market strongly."

This commitment is universal among wholesalers. Wynd-Up, for instance, has recently added sales people and now has a comprehensive nationwide team, backed up by a 12-strong telephone sales department. More business is coming through record outlets, according to Bob Lewis, and Wynd-Up now has about 2,500 accounts across the board. Lewis adds: "We are hoping to play some role on music video, not simply sell it."

If the expected Christmas boom happens, wholesalers are going to be even more important as new outlets (even the stubborn ones) suddenly want to cash in on quick turnover product. Companies may then feel justified in upping marketing and merchandising budgets and offering special deals to wholesalers prepared to use their sales teams (and commitment) to open up new markets.

Wholesalers, then, instead of being seen as the baked beans end of the business, will suddenly emerge as a powerful partner of the industry. □



Description (tracks):	Timings/Rec.	Retail Price	Label
1 1 TINA TURNER: Private Dancer Tour In Concert (13 tracks) 55min £19.95			PMI MVP 99 1085.2
2 2 KISS: Animalize, Live Uncensored Live (15 tracks) 1hr 29min £19.95			Embassy EV 5606
3 3 U2: Live "Under A Blood Red Sky" Live (12 tracks) 61min £19.95			Virgin/PVG VVO 045
4 5 QUEEN: Live In Rio Live (16 tracks) 1hr £19.95			PMI MVP 99 1078.2
5 9 WHAM!: The Video EP (5 tracks) 21min £14.95			CBS/Fox 3045.50
6 6 AC/DC: Let There Be Rock Live (12 tracks) 1hr 54min £19.95			WHV PEV 34073
7 7 MADONNA: The Video EP EP (4 tracks) 11min £11.95			Warner Music WMV 2
8 4 RUSH: Through The Camera Eye Compilation (8 tracks) 45min £19.95			Embassy EV 5602
9 10 DIRE STRAITS: Alchemy Live Live (10 tracks) 1hr 20min £19.95			PolyGram 040269.2
10 8 KERRANG! VIDEO KOMPLIATION Compilation (60 tracks) 1hr 28min £19.99			PMI MVP 99 1077.2
11 11 GARY MOORE: Emerald Aisles Live (11 tracks) 1hr 7min £19.95			Virgin/PVG VVO 055
12 12 OMD: Crush — The Movie Video Album (10 tracks) 1hr 10min £19.95			Virgin/PVG VVO 069
13 15 PAUL YOUNG: The Video Singles Compilation (5 tracks) 30min £14.99			CBS/Fox 6456.50
14 21 HALL & OATES VIDEO COLLECTION: 7 Big Ones Live (9 tracks) 70min £14.50			RCA/Columbia RVT 105.10
15 14 LEO ZEPPELIN: The Song Remains The Same Live (9 tracks) 70min £20.00			WHV PEV 81089
16 24 ELVIS COSTELLO: The Man Compilation (22 tracks) £19.95			Palace/PVG PVC 3009
17 RE IRON MAIDEN: Behind The Iron Curtain Live (4 tracks) 20min £14.99			PMI MVP 99 0039.2
18 16 LIONEL RICHIE: All Night Long Compilation (12 tracks) 52min £19.95			RCA/Columbia RVT 10552
19 19 RICK SPRINGFIELD: Beat The Live Drum Live (11 tracks) 58min £19.95			RCA/Columbia RVT 10635
20 13 QUEEN: Greatest Fix Compilation (17 tracks) 60min £19.99			PMI MVP 99 1011.2
21 18 MEAT LOAF: Bad Attitude Live Live (9 tracks) 1hr 10min £19.95			Virgin/PVG VVO 067
22 RE QUEEN: The Works EP (4 tracks) 20min £10.50			PMI MVP 99 0010.2
23 29 CHRIS DE BURG: The Munich Concerts Live (20 tracks) 1hr 20min £19.99			ARM/PVG AM 837
24 17 PHIL COLLINS: Live At Perkins Palace Live (10 tracks) 1hr 19.99			PMI TVE 99 196.32
25 25 QUEEN: We Will Rock You Live (20 tracks) 1hr 26min £19.99			Peppermint/Guild 672.3
26 27 TINA TURNER: Private Dancer EP (4 tracks) 17min £10.99			PMI MVP 99 0035.2
27 28 BRONSKI BEAT: The First Chapter Compilation (14 tracks) 20min £11.95			PolyGram 041226.2
28 22 THE BEACH BOYS: An American Band Career Retrospective (44 tracks) 1hr 45min £24.95			Vestron/PVG VA 41481
29 20 GARY NUMAN: Berserker Tour Live (11 tracks) 56min £19.99			Peppermint/Guild 672.3
30 30 DIRE STRAITS: Making Movies EP (3 tracks) 22min £13.95			WHV PEV 84030

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

Despite the usual summer lull, sales are buoyant and Christmas is going to be enormous

on video very well because of their record industry experience. (They also sell records, computer software and accessories and across-the-board video product.)

Distributors are strongly aware of the importance of wholesalers. No-one is making a fortune in music video yet, and Michael Jackson and Wham! product does not appear every week. Low profits for the majors means low margins for the wholesalers, a severe lack of back-up merchandising, few advertisements and, as a result, fewer retailers who risk stocking music videos in any bulk.

Only the largest wholesalers can afford co-operative advertising — Lightning, for example, is famous for its series of trade paper advertisements, dating back from its record-only days.

"Wholesalers can get to the dealers we can't get to," says PolyGram's Michael Golembi. "And they can provide a weekend service, which we can't, and next-day deliveries."

The dealers only have one outlet to deal with, one set of paperwork and one cheque to write. As they grow they may open accounts with majors, but the rate at which the wholesalers are starting new accounts must mean that more independent record shops are starting to stock music videos. A guess would be 25-30 per cent of record shops. Not video stores? Curiously, no.

Apart from obvious hits, the video stores, operating on a rental basis, are resisting establishing a sales market — and this is one factor that is slowing down the growth of the music video market.

A recent issue of Retail Monitor claimed that 81 per cent of video specialist stores felt that a sales market would undermine their base and give the business to other outlets — supermarkets, garages, bookshops — anyone at all. This dog-in-the-manger attitude is puzzling both wholesalers and distributors. But it has made wholesalers more important in the distributors'

title — a big percentage for a single customer.

Wholesalers cannot offer sale-or-return, though they are sympathetic if a dealer is really stuck, and some will do swaps if the product is in mint condition (unplayed and still shrink-wrapped). What they can do is supply packages, and deliver one single music title, the cost of which means tight credit control is essential and a plea to companies to please co-incident release dates to keep down delivery costs.

Apart from the Wham! five-tracker, Yershon sees the one-hour music video as the steadiest mover, and echoes the dealers' requests for Springsteen videos and others of that ilk. Sadly, Springsteen seems reluctant to immortalise himself on video so far.

What emerges from the members of VIEW (Video Independent Established Wholesalers) is a strong commitment to music. The members may account for 50 per cent of turnover and meet six times a year to discuss common problems, such as certification, legal problems or returns policies. It is not, so far, a pressure group — people are realistic in these early days of the industry.

Such a strong voice clearly should be heard: reports are that despite the usual summer lull, sales are buoyant and Christmas is going to be enormous. £19.99 has now become a standard present price, replacing the old five that relatives felt was the least they could spend on a teenager's stocking.

Two-year-old product still ticks over, heavy metal does very well indeed and simultaneous release product, particularly with joint advertising on TV, is the best of all. But they will take a chance on a record company's recommendation (based on their record experience) and stock large numbers of potential hits — as happened with Wham!

While appreciating the increased co-operation from the majors in recent

EUROPARADE

This Week	Last Week	Wks on Chart	Countries	
1	4	11	TARZAN BOY, Baltimore	A/B/CH/D/DK/E/F/NL
2	5	3	WE DON'T NEED ANOTHER HERO (Thunderdome), Tina Turner	A/B/CH/D/DK/GB/IRE/NL
3	1	9	AXEL F, Harold Faltermeyer	A/B/CH/D/DK/GB/IRE/NL
4	2	15	19, Paul Hardcastle	A/CH/DK/I/NL
5	3	12	A VIEW TO A KILL, Duran Duran	A/CH/DK/E/I/NL
6	6	29	LIVE IS LIFE, Opus	DK/E/F/GB/IRE
7	9	10	I'M ON FIRE, Bruce Springsteen	A/B/NL
8	21	3	INTO THE GROOVE, Madonna	D/GB/IRE/NL
9	8	8	FRANKIE, Sister Sledge	B/D/GB/IRE/NL
10	11	19	WE ARE THE WORLD, USA For Africa	E/F/I
11	7	13	ROCK ME AMADEUS, Falco	CH/D/DK
12	12	4	THERE MUST BE AN ANGEL, Eurythmics	GB/IRE
13	13	4	YOU'RE A WOMAN, Bad Boys Blue	A/CH/D
14	10	13	YOU CAN WIN IF YOU WANT, Modern Talking	A/CH/DK/E
15	14	8	ROCKY (RIVAL MIX), Round One	CH/D
16	17	4	WAAROM FLUISTER IK JE..., Benny Neyman	B/NL
17	24	6	MARCIA BAILA, Rita Mitsouko	B/F
18	30	2	MARIA MAGDALENA, Sandra	D/K
19	26	16	DON'T YOU FORGET ABOUT ME, Simple Minds	A/I
20	15	28	YOUR'RE MY HEART, YOU'RE MY SOUL, Modern Talking	E/F
21	NEW	NEW	GEH NO NET FURT, Sigi Maron	A
22	16	7	CHERISH, Kool & The Gang	GB/IRE
23	NEW	NEW	MY HEART IS IN IRELAND, The Wolfe Tones	IRE
24	39	2	SUECHTIG, Peter Cornelius	A
25	NEW	NEW	PLUS PRES DES ETOILES, Gold	F
26	38	2	CAMEL BY CAMEL, Sandy Marton	NL
27	33	2	JOSEPHINE, Chris Rea	I
28	27	11	ETHIOPE, Chant, S. Frontieres	F
29	22	6	CELEBRATE YOUTH, Rick Springfield	CH/D
30	18	3	DUEL, Propaganda	I/NL
31	NEW	NEW	HOW MUCH, Gary Low	E
32	NEW	NEW	MONEY FOR NOTHING, Dire Straits	GB
33	40	2	ELSKENDE I SOMMERLANDET, Gnags	DK
34	23	3	MY TOOT TOOT, Denise LaSalle	A/IRE
35	29	10	BAILA, Ivan	E
36	NEW	NEW	BLACK STAR, George Davis	NL
37	RE	RE	HOLIDAY, Madonna	E
38	NEW	NEW	MOVIES, On Air	I
39	NEW	NEW	JE MARCHE SEUL, Jean-Jacques Goldman	B
40	36	6	SOLID, Ashford & Simpson	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.

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MM	572,000	£2.33

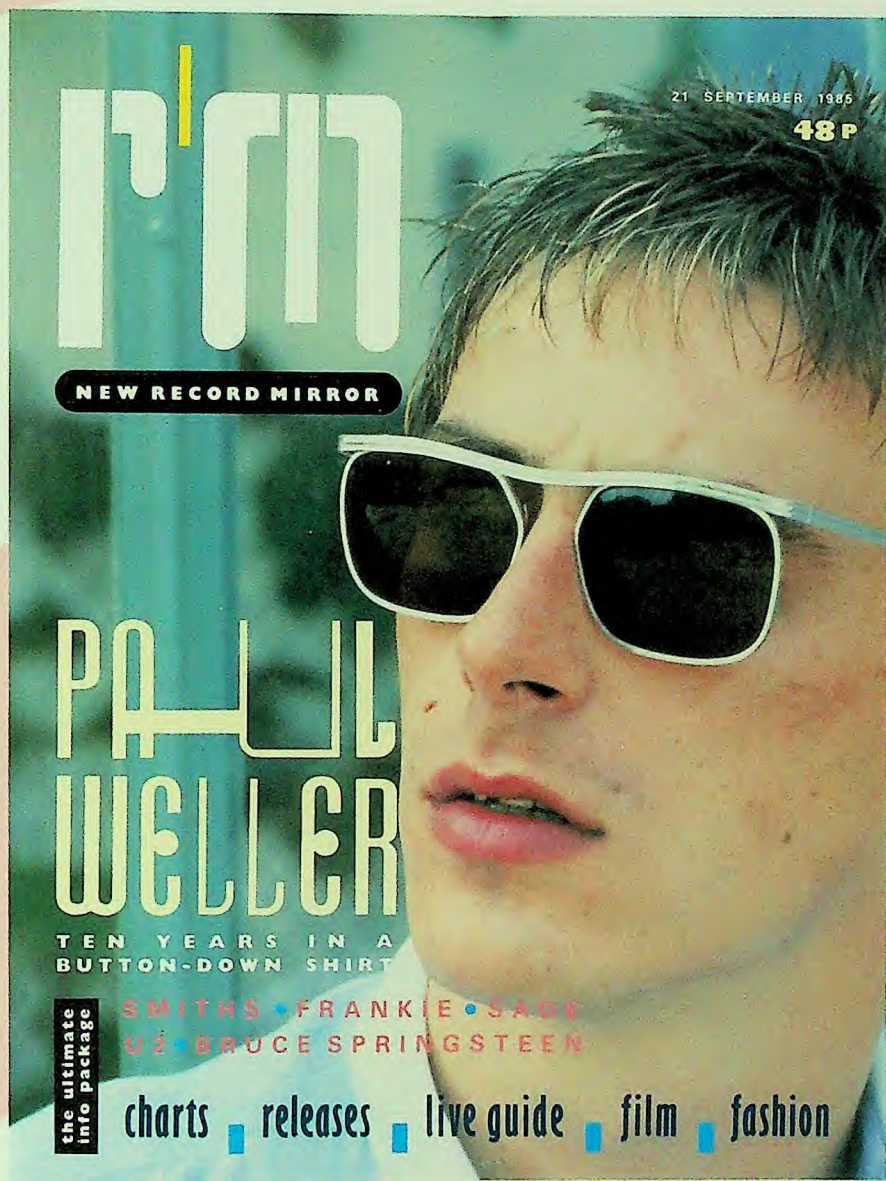
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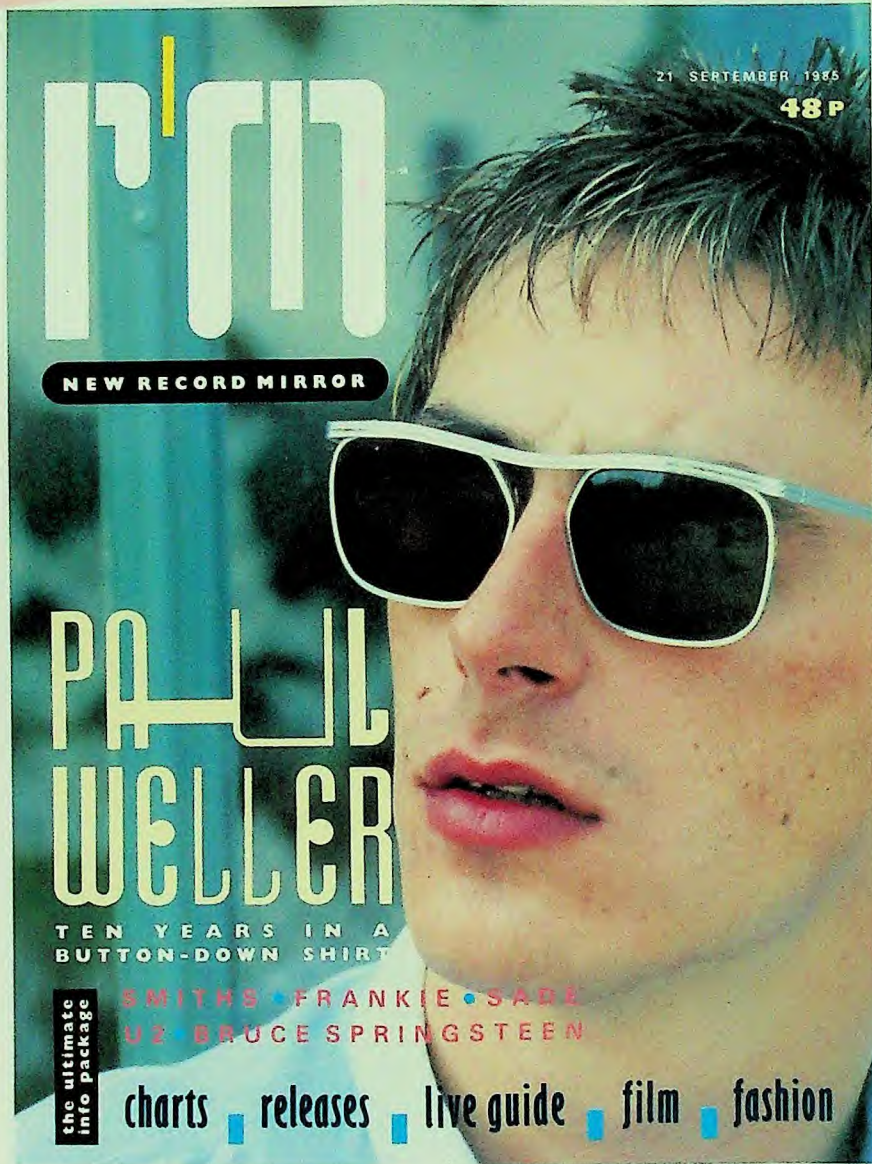
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ABC Figures taken from July - December 1984

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NME	3,250	123,192	26.38
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ANGELIC UPSTARTS LAST TANGO IN MOSCOW Picasso PIK 004/— £3.25 (P)
ANIMOTION OBSESSION Mercury/Phonogram MERH 70/MERHC 70 (Chrome Cassette) £3.65 (F)
 Re-scheduled
ANSON & THE ROCKETS KNOCK YOU OUT Spindrift SPIN 202/— (MW)
BLEGVAD, Peter NIGHTS LIKE THIS KNIGHT Virgin V 2352/TCV 2352 £3.40 (E)
BRADSHAW, Tiny BREAKING UP THE HOUSE Charly CRB 1092/— £3.47 (CH/MW)
BRIAR TOO YOUNG Heavy Metal HMRPL 41/HMRMC 41 (E)
BROWN, Roy BOOGIE AT MIDNIGHT Charly CRB 1093/— £3.47 (CH/MW)
CALE, John ARTIFICIAL INTELLIGENCE Beggars Banquet BEGA 68/BEGC 68 (W)
CARTER, Chris MONDO BEAT Conspiracy International CTILP 3/— £3.25 (I/RT)
CHACKSFIELD, Frank LIMELIGHT AND OTHER FAVOURITES President PLE 521/— £2.44 (SP)
CHALLENGERS, The SURF BEAT ESD 143/— (MW/P)
CLIFF, Jimmy REGGAE GREATS SERIES Island IRG 14/IRGC 14 (E)
COLOURBOX COLOURBOX 4AD CAD 508/CADC 508 (First 10,000 inc free LP MAD 509) (I/P)
DAMNED, The PHANTASMAGORIA MCA MCPC 3275 Pic Disc £3.85 (C)
DIETRICH, Marlene THE BEST OF MARLENE DIETRICH EMI ED 268671/2686774 (E)
DOMINOS, The HAVE MERCY BABY Charly CRB 1095/— £3.47 (CH/MW)
***DR HOOK** GIRLS CAN GET IT Karussell (Germany) 8226931/8226934 £2.12 (IMS)
E. Sheila ROMANCE 1600 Paisley Park/Warner Brothers 925317-1/925317-4 (W)
ELLISON, Lorraine STAY WITH ME Blue Moon BMLP 025/— £3.65 (SP)
FAIRPORT CONVENTION GLADYS LEAP Woodworm WR 007/— (MW)
FAMILY, The THE FAMILY Paisley Park/Warner Brothers 925322-1/925322-4 (W)
FELT IGNITE THE SEVEN CANNONS Cherry Red BRED 65/— (P)
***FRANCIS, Connie** AMONG MY SOUVENIRS Karussell (Germany) 8257991/8257994 £2.12 (IMS)
***GENERAL TREE** GHOST RIDER Sunset (no catalogue number)/— £4.99 (JS)
GLORY BELLS CENTURY RENDEZVOUS Thunderbolt THBL 023/— £3.65 (SP)
HUBBARDS CUBBARD SHRINK RAP Coda CODA 16/CODA 16CD (W) Re-scheduled
JACOBITES ROBESPIERRE'S VELVET BASEMENT (Nikki Sudden & Dave Kusworth) Glass GLALP 012/— (I/Nine Mile)
JAMES, Harry TWO O'CLOCK JUMP Meteor MTM 010/— £2.80 (SP)
***JOHN, Elton** CROCODILE ROCK Karussell (Germany) 8257451/8257454 £2.12 (IMS)
JOY OF LIFE ENJOY Ner BADVC 62/— £2.10 (I/RT)
KERSHAW, Rusty & Doug LOUISIANA MAN Sundown SDLP 022/— £3.65 (SP)
KING, Freddie TAKIN' CARE OF BUSINESS Charly CRB 1099/— £3.47 (CH/MW)
MASON & FENN PROFILE Harvest EJ 2403761/2403764 (XDR Tape) (E)
MILLER, Glenn THE GLENN MILLER STORY VOL. 1 RCA NL 89005/NK 89005 (R)
MILLER, Glenn THE GLENN MILLER STORY VOL. 2 RCA NL 89221/NK 89221 (R)
MILLER, Glenn THE GLENN MILLER STORY VOL. 3 RCA NL 89222/NK 89222 (R)
MILLER, Glenn THE GLENN MILLER STORY VOL. 4 RCA NL 89223/NK 89223 (R)
MINIPOPS LET'S DANCE Telebell MTVLP 6/— (E)
MINIPOPS MINIPOPS Telebell MTVLP 4/ZCMTV 4 (E)
MINIPOPS WE'RE THE MINIPOPS Telebell MTVLP 5/ZCMTV 5 (E)
MITCHELL, Guy A GARDEN IN THE RAIN President PRCV 129/TC-PRCV 129 £2.44 (SP)
***ORIGINAL SOUNDTRACK** JAZZ AND COUNTRY IN THE MOVIES SPI Milan (France) ACH 030/— £3.90 (IMS)
ORIGINAL SOUNDTRACK PERFECT (Inc Nona Hendryx, Jermaine Jackson, Thompson Twins) Arista 207 203/407 203 (F)
PENDRAGON THE JEWEL Elusive ARRLP 101/— £3.66 (E)
PYEWACKETT 7 TO MIDNIGHT Familiar FAM 47/— (MW)
REBOURN, John & Stefan GROSMAN LIVE IN CONCERT (2LP) Making Waves SPIN 401/— (MW)
ROYALES, The ROOTS OF SOUL Charly CRB 1096/— £3.47 (CH/MW)
***SINGERS UNLIMITED, The** FEELING FREE MPS (Germany) 8218581/— £2.44 (IMS)
***SINGERS UNLIMITED, The** EVENTIDE MPS (Germany) 8218721/— £2.44 (IMS)
SLY & ROBBIE LANGUAGE BARRIER Island ILPS 9831/ICT 9831 (E)
SPEAR OF DESTINY WORLD SERVICE Burning Rome/Epic EPC 26514/— (C)
TORME, Bernie ALL AROUND THE WORLD Zebra/Cherry Red ZEB 6/— £3.25 (P)
TWITTY, Conway 20 CONWAY CLASSICS MCA MCF 3276/MCFC 3276 £3.65 (C)
VARIOUS BITES AND STABS (Northern Bands) Torment TOR 1/— £2.50 (I/Red Rhino)
VARIOUS BURNING UP VOLS. 1&2 (2LP Shrinkwrapped) Burning Sounds BSSDLP 100/— £3.99 (A/JS)
 Re-issue
VARIOUS FEED THE FOLK Temple FTP 01/— (MW)
VARIOUS NIGHT BEAT (2LP) (Inc Phyllis Nelson, Billy Ocean, Rah Band) Stylus SMR 8501/SMC 8501 (Double cassette) £4.86 (STY)
VARIOUS NON STOP NURSERY RHYMES Cherry Lane PIPLP 702/ZCPIP 702 (E)
VARIOUS NON STOP NURSERY RHYMES VOL. 2 Cherry Lane PIPLP 715/ZCPIP 715 (E)
VARIOUS REGGAE STARS EXPLOSION VOL. 1 (Inc Frankie Paul, Ken Booth) Kingdom KVL 9022/— (A/KS)
VARIOUS ROCKIN' COUNTRY SIDES Sun SUN 1031/— £3.47 (CH/MW)
VARIOUS STRICTLY FOR ROCKERS — REGGAE GREATS SERIES Island IRG 16/IRGC 16 (E)
VARIOUS TURN IT UP (A 10 DANCE RECORD) (inc Sassa, Mai Tai, Gloria D. Brown) (2LP) 10/Virgin DIX D1/CDIXD 1 (E)
WATSON, Johnny 'Guitar' I HEARD THAT! Charly CRB 1101/— £3.47 (CH/MW)
***WHO, The** BEST OF THE SIXTIES Karussell (Germany) 8257461/8257464 £2.12 (IMS)

SPOKEN WORD CASSETTES

ARKIN, Alan CATCH 22 Listen for Pleasure LIP 4172045 £3.03 (E)
McKERN, Leo THE TRIALS OF RUMPOLE Listen for Pleasure LIP 4172005 £3.03 (E)
ROBIN PARKINSON TWO STORIES FROM BUTTON MOON Red Bus ZCRDB 1152 £1.82 (A)
ROD HULL AND EMU Volume 6: A BIG BLOW FOR ROD/PIG FOOD VFM VCA 618 62p (H/VFM)
ROD HULL AND EMU Volume 2: A WINDY DAY/TWO PINK WINDMILLS VFM VCA 614 62p (H/VFM)
ROD HULL AND EMU Volume 5: CHANGED PLACES/A PROVERB FOR EMU VFM VCA 617 62p (H/VFM)
ROD HULL AND EMU Volume 3: GROTBAGS MOVING DAY/GROTBAGS NEARLY DOES IT VFM VCA 615 62p (H/VFM)
ROD HULL AND EMU Volume 4: SUPER EMU/GROTBAGS EASTERN MAGIC VFM VCA 616 62p (H/VFM)
ROD HULL AND EMU Volume 1: THE LITTLE LOST DOG/GROTBAGS MAKES IT HOT VFM VCA 613 62p (H/VFM)
SHALE, Kerry HUCKLEBERRY FINN Listen for Pleasure LIP 4172065 £3.03 (E)
TIMOTHY, Christopher ALL CREATURES GREAT AND SMALL Listen for Pleasure LIP 4172025 £3.03 (E)

CASSETTES

BUZZCOCKS, The ANOTHER MUSIC IN A DIFFERENT KITCHEN Liberty TCK 30159 (E)
HUBBARDS CUBBARD/DAVID ROACH SHRINK RAP/THE TALKING CITY (2 Cassettes) Coda CODA 16 (W)
LOVELESS, The TALES FROM THE GRAVE Fragile FC07 £1.83 (I/Red Rhino)
MILLER ORCHESTRA, Glenn IN 1940 Wham/Magic CAWE 14 (MW)
RICH & HIS ORCHESTRA, Buddy RICH RIOT First Heard CFH 27 (MW)
SHADOWS, The MORE HITS TC-SCX 3578 Columbia (E)
SLY & ROBBIE A DUB EXTRAVAGANZA (Double Cassette) CSA ZCSAP 100 £3.45 (A/JS)

COMPACT DISCS

****AC/DC** FLY ON THE WALL Atlantic 781263-2 (Compact Disc) £6.50 (W)
****BASIE, Count** HIGH VOLTAGE Polydor 825 194-2 (Compact Disc) £5.75 (F)
****CAMEO** SINGLE LIFE Club/Phonogram 824 546-2 (Compact Disc) £5.75 (F)
****EVERYTHING BUT THE GIRL** EDEN blanco y negro/WEA 240 395-2 (Compact Disc) £6.50 (W)
****EXPLORERS** EXPLORERS Virgin CDV 2341 (Compact Disc) £6.70 (E)
****HOUSTON, Whitney** WHITNEY HOUSTON Arista 610 359 (Compact Disc) £5.75 (F)
****MARLEY & THE WAILERS, Bob** LEGEND Island CID 103 (Compact Disc) £6.70 (E)
****OPUS** LIVE IS LIFE Polydor 825 542-2 (Compact Disc) £5.75 (F)
****TALKING HEADS** LITTLE CREATURES EMI CDP 746 158-2 (Compact Disc) £6.70 (E)
****U2** THE UNFORGETTABLE FIRE Island CID 102 (Compact Disc) £6.70 (E)
****VARIOUS** FILMTRAX (THE BEST OF BRITISH FILM MUSIC) London 820 252-2 (Compact Disc — Double) £11.50 (F)

Mon 19 Aug-Fri 23 Aug, 1985
 Album Releases: 67 Cassettes 7
 Compact Discs: 11

Distributor Codes

A — PRT 01 840 3344
 ADS — Advance 01 771 3904
 BACKS — 0603 26221
 BM — BiBi Magnetics 01 575 7117
 BU — Bullet 08994 76316
 C — CBS 01 960 2155
 CA — Cadillac 01 836 3646
 CAS — Castle 01 871 1419
 CH — Charly 01 639 8603
 CM — Celtic Music 0423 888979
 CON — Conifer 0895 441 422
 C.P. — Counterpoint 01 955 4371
 DIS — Discovery 067 285 406
 E — EMI 01 561 8722
 ERT — Earthworks 01 833 3952
 F — PolyGram 01 590 6044
 FAL — Falling A 0255 74730
 FOI — Folsound 0203 711935
 FP — Faulty 01 727 0734
 FPS — 77 45512
 G — Lightning 01 969 8344
 GI — Gypsy 01 994 8048
 GRI — Grief's Records International 01 804 8100
 GY — Greyhound 01 385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926 881292/881293
 Red Rhino (Nini) — 0904 84145
 Revolver — 0272 541291
 IKF — 01 381 2287
 IMP — Impax Musik 01 229 5454
 IMS — Import Music Services (via PolyGram) 01 590 6044
 INV — Invicta Audiovisuals 0533 717211
 IRS — Independent Record Sales 01 850 3161 (Chris Wellard)
 J — Jungle 01 359 9161
 JS — Jetstar 01 961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01 992 8000
 K — Kingdom — 01 836 4763
 LO — Londisc 0206 271069
 M — MSD — 01 961 5646
 MMG — Magnum Music Group 0784 65333
 MIS — Music Industry Services 01 519 1215
 MK — 0292 521241
 MO — Mole Jazz 01 278 0703
 MW — Making Waves 01 481 0593
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbitone 01 965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01 267 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 Lighnin' 037 988 693
 RM — Record Merchandisers 01 848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade 01 833 2133
 SIL — Silva Screen 01 430 1317
 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 34389
 STY — Stylus 01 453 0886
 SW — Swift 0424 220028
 T — Trojan 01 969 6651
 TB — Terry Blood 0782 620321
 TE — Tent 0708 751881
 TR — Triple Earth 01 995 7059
 V — Vista Sounds 01 953 1661
 VFM — VFM Cassette Distributors 08447 7310296/37307
 W — WEA 01 999 5829
 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*	1	RECKLESS	Bryan Adams	A&M
2	2	SONGS FROM THE BIG CHAIR	Tears For Fears	Mercury
3	3	NO JACKET REQUIRED	Phil Collins	Atlantic
4*	4	THE DREAM OF THE BLUE TURTLES	Sting	A&M
5*	5	BORN IN THE U.S.A.	Bruce Springsteen	Col/CBS
6*	7	THEATRE OF PAIN	Motley Crue	Elektra
7*	10	BROTHERS IN ARMS	Dire Straits	Warner Bros
8	8	THE POWER STATION	The Power Station	Capitol
9	8	AROUND THE WORLD	Prince/Revolution	Paisley Park
10	11	7 WISHES	Night Ranger	Camel/MCA
11	9	INVASION OF YOUR PRIVACY	Ratt	Atlantic
12*	12	WHITNEY HOUSTON	Whitney Houston	Arista
13*	14	GREATEST HITS VOL 1 & II	Billy Joel	Columbia/CBS
14	13	BE YOURSELF TONIGHT	Eurythmics	RCA
15*	17	DREAM INTO ACTION	Howard Jones	Elektra
16	15	LIKE A VIRGIN	Madonna	Sire
17	16	MAKE IT BIG	Wham!	Columbia/CBS
18*	19	WORLD WIDE LIVE	Scorpions	Mercury
19*	21	SECRET OF ASSOCIATION	Paul Young	Columbia/CBS
20*	23	HEART	Heart	Capitol
21	18	BEVERLY HILLS COP	Soundtrack	MCA
22*	31	BOY IN THE BOX	Corey Hart	EMI America
23	20	LITTLE CREATURES	Talking Heads	Sire
24*	30	ST ELMO'S FIRE	Soundtrack	Atlantic
25	22	SUDDENLY	Billy Ocean	Live/Arista
26	24	VITAL SIGNS	Survivor	Scotti Bros
27*	29	RHYTHM OF THE NIGHT	Debarge	Gordy
28	25	EMERGENCY	Kool & The Gang	De-Lite
29*	35	BACK TO THE FUTURE	Soundtrack	MCA
30	28	FABLES OF THE RECONSTRUCTION	R.E.M.	I.R.S.
31	32	ROCK ME TONIGHT	Freddie Jackson	Capitol
32*	40	CONTACT	Pointer Sisters	RCA
33	34	DIAMOND LIFE	Sade	Portrait
34*	37	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista
35	27	VOICES CARRY	Til Tuesday	Epic
36	26	AIR SUPPLY	Air Supply	Arista
37*	43	FLY ON THE WALL	AC/DC	Atlantic
38*	47	YOUTHQUAKE	Dead Or Alive	Epic
39*	42	FLASH	Jeff Beck	Epic
40	33	BROTHER WHERE YOU BOUND	Supertramp	A&M

BULLETS 41-100

42*	49	TAO	Rick Springfield	RCA
48*	59	JESSE JOHNSON'S REVUE	Jesse Johnson's Revue	A&M
51*	54	SOME GREAT REWARD	Depeche Mode	Sire
52*	60	7800 FAHRENHEIT	Bon Jovi	Mercury
55*	57	THE LAST MANGO IN PARIS	Jimmy Buffett	MCA
58*	62	SINGLE LIFE	Cameo	Atlanta Artists
60*	68	NERVOUS NIGHT	The Hooters	Columbia/CBS
61*	70	READY FOR THE WORLD	Ready For The World	MCA
62*	85	A LITTLE SPICE	Loose Ends	MCA
63*	67	TOUGH ALL OVER	John Caffery/Beaver Brown Band	Scotti Bros
70*	77	ALTERNATING CURRENTS	Spyro Gyra	MCA
75*	89	HUNTING HIGH AND LOW	A-Ha	Warner Bros
78*	82	OPEN FIRE	Y&T	A&M
84*	N	HOLD ME	Laura Branigan	Atlantic
99*	N	STREET CALLED DESIRE	Rene & Angela	Mercury

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard August 17, 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	NEW		NOW, THAT'S WHAT I CALL MUSIC 5 ★	Virgin/EMI NOW 5 (E) C: TC-NOW 5
2	17	39	LIKE A VIRGIN ★ Madonna (Nile Rodgers)	Sire WX 20 (W) C: WX20C CD: 925157-2
3	1	13	BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 499-2
4	2	62	BORN IN THE U.S.A. ★ ★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
5	3	15	BE YOURSELF TONIGHT ● Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
6	4	24	SONGS FROM THE BIG CHAIR ★ ★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
7	5	4	THE KENNY ROGERS STORY ● Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
8	6	25	NO JACKET REQUIRED ★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCV 2345; CD: CDV 2345
9	9	45	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
10	15	4	MADONNA ○ Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4 CD: 923867-2
11	12	90	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
12	7	20	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234 CD: 26234
13	20	19	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CDD 1495
14	8	5	GREATEST HITS VOLUME I AND VOLUME II ● Billy Joel (Various)	CBS 88666 (C) C: 40-88666
15	14	110	QUEEN GREATEST HITS ★ ★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
16	11	60	PRIVATE DANCER ★ ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
17	10	8	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REF 569 (A) C: ZCR 569
18	NEW		RUM, SODOMY & THE LASH The Pogues (Elvis Costello)	Stiff SEEZ 58 (E) C: ZSEEZ 58
19	NEW		STREET SOUNDS EDITION 13 Various (Various)	Street Sounds STSND 13 (A) C: ZCSTS 13
20	13	8	THE DREAM OF THE BLUE TURTLES Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREM 1; CD: DREM 1
21	22	56	DIAMOND LIFE ★ ★ ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
22	16	8	MISPLACED CHILDHOOD ● Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC-MRL 2
23	18	17	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Treblic) conductor J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
24	60	59	ELIMINATOR ★ ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
25	32	6	VITAL IDOL Billy Idol (Keith Forsey)	Chrysalis CUX 1502 (F) C: ZCUX 1502
26	19	4	PHANTASMAGORIA The Damned (Jon Kelly (8)/Bob Sargeant/The Damned (1))	MCA MCF 3275 (C) C: MCFC 3275
27	21	10	BOYS AND GIRLS ● Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62; CD: 825 659-2
28	37	4	WIDE AWAKE IN AMERICA U2 (Various)	Island (Import) ISSP 22 (Ireland) C: ICT 22
29	24	10	FACE VALUE ★ ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185; CD: CDV 2185
30	26	15	SUDDENLY ● Billy Ocean (Keith Diamond)	Jive HIP 12 (A) C: HIPC 12; CD: CHIP 12
31	30	25	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
32	27	40	"ALF" ★ ★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229
33	25	3	LUXURY OF LIFE Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735
34	48	35	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: 818243-2
35	33	40	MAKE IT BIG ★ ★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311
36	63	4	HEARTBEAT CITY ○ The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 960296-4; CD: 960296-2
37	29	7	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
38	31	20	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 88510 (C) C: 40-88510; CD: 88510
39	28	9	CUPID & PSYCHE 85 ● Scritti Politti (Scritti Politti (6)/Arit Mardin (3))	Virgin V 2350 (E) C: TCV 2350; CD: CDV 2350
40	23	13	OUT NOW! ★ Various (Various)	Chrysalis/MCA OUTV 1 (F) C: ZOUTV 1
41	36	3	THE RIDDLE ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCFC 3245; CD: DMCA 106
42	46	4	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD: CDP 746016-2
43	35	15	MR BAD GUY ● Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312; CD: 86312
44	39	4	CONTACT Pointer Sisters (Richard Perry)	Planet PL 85487 (R) C: PK 85487
45	45	16	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
46	44	3	THE MAGIC OF TORVILL & DEAN Various (Michael Reed)	Stylus/Safari SMR 8502 (P/STY) C: SMC 8502
47	NEW		NIGHT BEAT Various (Various)	Stylus SMR 8501 (STY) C: SMC 8501
48	40	8	LITTLE CREATURES Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2
49	72	57	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★ Prince and The Revolution (Prince and The Revolution)	C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
50	47	6	SECRET WISH Propaganda (S. J. Lipson)	ZTT/Island ZTTIQ 3 (E) C: ZCIO 3

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	55	17	BORN TO RUN ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 69170 (C) C: 40-69170; CD: 69170
52	61	8	CRUSH ○ Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2349 (E) C: TCV 2349 CD: CDV 2349
53	53	22	DREAM INTO ACTION ● Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX15C; CD: 240632-2
54	49	95	CAN'T SLOW DOWN ★ ★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 96059
55	56	66	LEGEND ★ ★ ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
56	51	3	MINX Toyah (Christopher Neil)	Portrait PRT 26415 (C) C: 40-26415
57	68	6	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252 CD: CDV 2252
58	52	2	PHILIP OAKEY & GIORGIO MORODER Philip Oakey & Giorgio Moroder (Giorgio Moroder)	Virgin V 2351 (E) C: TCV 2351; CD: CDV 2351
59	34	11	OUR FAVOURITE SHOP ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 2 (F) C: TSCMC 2; CD: 825 700-2
60	43	9	WHEN THE BOYS MEET THE GIRLS ○ Sister Sledge (Nile Rodgers)	Atlantic 781255-1 (W) C: 781255-4
61	70	27	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' Various (Various)	MCA MCF 3253 (C) C: MCFC 3253
62	54	16	BEST OF THE 20th CENTURY BOY ● Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1297 (K) C: CE 2297
63	87	3	AMERICAN DREAMS Various (Various)	Starblend SLTD 12 (A) C: SLTK 12
64	50	44	THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITPL 1 (F) C: BITMC 1; CD: 820171-2
65	NEW		STREET SOUNDS N.Y. Vs L.A. BEATS Various	Street Sounds ELCS2T 1001 (A) C: ZCELC 1001
66	71	6	MAKING MOVIES ★ ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
67	62	7	LOVE OVER GOLD ★ ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
68	58	14	THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (9)/Glyn Johns (4))	Asylum EKT 5 (W) C: EKT 5C; CD: 960342-2
69	42	12	NOW DANCE ● Various (Various)	EMI/Virgin NOD 1 (E) C: TC-NOD 1
70	69	12	DARKNESS ON THE EDGE OF TOWN ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD: 86061
71	57	7	THE ALLNIGHTER Glenn Frey (G. Frey/A. Blazek (7) G. Frey/A. Blazek/B. Beckett (2) K. Forsey/H. Faltemeyer (1))	MCA MCF 3277 (C) C: MCFC 3277
72	41	6	FLY ON THE WALL AC/DC (AC/DC)	Atlantic 781263-1 (W) C: 781263-4
73	75	2	NOW, THAT'S WHAT I CALL MUSIC 4 ★ ★ ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
74	59	8	THE COLLECTION ★ ★ ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UV 1 (F) C: ZUV 1; CD: CDV 1490
75	38	19	HITS 2 ★ ★ Various (Various)	CBS/WEA HITS 2 (W) C: HITS C2
76	66	41	WELCOME TO THE PLEASUREDOME ★ ★ ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTTIO 1 (E) C: ZCIO 1
77	RE		HITS OUT OF HELL ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156
78	90	20	THE POWER STATION ● The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1; CD: CDP 746127-2
79	67	8	NO PARLEZ ★ ★ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
80	85	10	EMERGENCY ○ Kool & The Gang (J. Bonnell/R. Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6; CD: 822943-2
81	80	29	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
82	64	13	YOUTHQUAKE ● Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken)	Epic EPC 26420 (C) C: 40-26420
83	NEW		FLASH Jeff Beck (Nile Rodgers/Arthur Baker/Jeff Beck/Tony Hymas)	Epic EPC 26112 (C) C: 40-26112
84	93	2	THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17; CD: 811039-2
85	RE		DIRE STRAITS ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 9102021 (F) C: 7231015; CD: 8000512
86	86	3	THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
87	76	15	FLAUNT THE IMPERFECTION ● China Crisis (Walter Becker)	Virgin V 2342 (E) C: TCV 2342; CD: CDV 2342
88	77	13	SHAMROCK DIARIES ○ Chris Rea (Chris Rea/David Richards)	Magnet MAGL 5062 (R) C: ZC MAG 5062; CD: CD MAG 5062
89	74	7	FLIP Nils Lofgren (Lance Quinn/Nils Lofgren)	Towerbell TOWPL 11 (E) C: ZCTOW 11
90	RE		BOY ○ U2 (Steve Lillywhite)	Island ILPS 9646 (E) C: ICT 9646
91	82	10	THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen (Mike Appel/Jim Cretecos)	CBS 32363 (C) C: 40-32363; CD: 65780
92	81	2	THE HITS ALBUM/THE HITS TAPE ★ ★ ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
93	RE		AGENT PROVOCATEUR ★ Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781999-1 (W) C: 781999-4; CD: 781999-2
94	RE		WILD CHILD The Untouchables (Stewart Levine (9) Jerry Dammers (1) Chris Silhey/Pat Foley (1))	Stiff SEEZ 57 (E) C: ZSEEZ 57 C: SEEZ 57
95	94	4	OCTOBER ○ U2 (Steve Lillywhite)	Island ILPS 9680 (E) C: ICT 9680
96	84	65	FANTASTIC ★ ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: 25328
97	73	9	STEVE MCQUEEN Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KW3
98	85	2	SINGLE LIFE Cameo (Larry Blackmon)	Club/Phonogram JABH 11 (F) C: JABHC 11 CD: 824546-2
99	79	8	WORLD WIDE LIVE Scorpions (Dieter Dierks)	Harvest SCORP 1 (E) C: TC-SCORP 1
100	95	10	GREETINGS FROM ASBURY PARK, N.J. ○ Bruce Springsteen (Mike Appel/Jim Cretecos)	CBS 32210 (C) C: 40-32210; CD: 65480

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Year To Date Album Chart New Entries (31 weeks).....202

Panel Sales Percentage on Last Week+15%

Cassette Percentage of Panel Sales43%

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

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

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

STUDIO *extra*

AGM row 'splits' APRS

FOLLOWING a somewhat lively annual general meeting last month, the Association Of Professional Recording Studios (APRS) now has just one manufacturing member on its executive committee — the present chairman, Mike Beville.

During — and after — the meeting, which attracted an unusually high attendance, there was considerable debate as to the use of proxy votes.

Apart from the elections to the executive committee, a motion was proposed, which, had it been passed, would have required Mike Beville to step down as chairman.

Prior to the AGM, all APRS members had been circulated with the text of a resolution as follows: That having regard to the fact that the principal objects of the Association as set out in its memorandum of association are to protect the rights and interests of recording studios and to promote and protect that profession, this AGM directs the executive committee of this Association that at the next meeting of the executive committee following this AGM, the executive committee appoint as its chairman a person representing a recording studio member of the Association.

The circular to members included the added message from secretary Edward Masek that "the members making this request have asked me to make clear to the executive committee that the proposed resolution is in no way a reflection on the member presently holding the office of chairman. The members simply feel that the chairman of their Association, who is called upon to represent the Asso-

ciation in many ways, should be from a professional recording studio."

Any member of the APRS was free to vote by proxy, and the Association's rules do not require that the proxy should be a member of the Association.

Also prior to the AGM, at an executive committee meeting, it was agreed that the chairmanship of the APRS should no longer be held indefinitely; any future chairman would be selected for a term of three years, after which that person would be ineligible for re-election to the chair for the next three years. This decision was in line with the expressed opinion of the present chairman, Mike Beville, and his predecessor Peter Harris — that the chairmanship of the Association should not be indefinite and that three years was a reasonable period.

Before the official agenda got under way at the AGM, members of the executive elected to speak on the topic of the chairmanship resolution which had attracted such a large attendance and so many proxies.

Executive member Ken Townsend of Abbey Road addressed the meeting on the subject of proxies. He stated that he and fellow executive member Dave Harries of Air London, held proxies which they firmly regarded as relating only to the chairmanship resolution. He stressed his conviction that such proxies had only been given to vote on that matter, and should not be used in the voting on any other issue at the AGM.

Although there was agreement from some members present, it was pointed out by the legal adviser of Adrian Kerridge of Lans-

downe Studios that the proxies held by himself, Kerridge and executive members Peter Tattersall and Clive Green were clearly worded as open proxies, and as such would be applied as the proxy holders thought fit, and on any vote during the AGM.

It was ascertained that the wording of the proxies held did indeed make them open, and it was decided that Townsend and Harries should follow suit in treating as such those they held.

The AGM proceeded according to the agenda, the audited accounts were adopted, and the chairman's report was received with a warm vote of thanks.

The meeting continued to the election of executive members. Retiring by rotation, and seeking re-election, were Clive Green (representing Lansdowne Studios), Bob Hine of BASF, Les Lewis of Neve International, and Peter Tattersall of Strawberry Studios. There were five other candidates for the four vacant executive places. Those attending the meeting had been informed of the names of all nine candidates at the opening of the day's proceedings.

All proxies being used in this vote, the results were that Green and Tattersall were re-elected, and Rodger Bain of CBS Studios and Tim Cuthbertson of Genetic Sound joined the executive for the first time.

The departure from the executive of Hine and Lewis, both long serving members representing manufacturers, and the incoming of two more representatives representing studios, left Mike Beville (representing Audio & Design Calrec) as the only manufacturing representative on the committee.

The chairmanship resolution was put to the meeting, and discussion invited. Several speakers from the

floor expressed satisfaction with Beville's chairmanship to date, and with the direction being taken by the executive and the Association as a whole.

A belief was expressed in some quarters that the resolution was, contrary to its avowed objectivity, aimed on a personal level at displacing Beville as chairman.

Questioned on the wording of the resolution, Kerridge and his legal adviser agreed that it would appear to set a precedent requiring the chairman of the APRS to be a studio rather than a manufacturing member. A suggestion from the leading proposers that the wording should be altered to 'recommend' rather than 'direct' the executive to act, was not proceeded with because it

was agreed that a change in the wording would nullify the effect of the proxies. The vote proceeded and the resolution fell.

Since the meeting, a number of members and executive members of the APRS have expressed concern both at the conduct at the AGM and at the possible long term effects this might have on the future of the APRS as a solid and effective professional trade association.

Departing executive member Bob Hine — who remains as chairman of the APRS Producers Guild — said "I am happy to stand down, but I regret the way the ballot was held, using proxy votes to secure mem-

TO PAGE 42



MIKE BEVILLE: chairman of the APRS, and now the only representative of the manufacturing industry on the executive committee.

Cause for concern

Commentary by
JIM EVANS

THE UK recording industry leads the world. A bold statement perhaps, but it's true. In terms of willingness to invest in new technology, in terms of the people involved, in terms of the end-products produced, UK studios can rightly boast of being in the forefront.

The UK has become not only a centre of the record industry, but, equally as important, the centre for the recording industry. UK studios boldly step where US and other studios not so much fear to tread, but rather wait and see.

Business is buoyant, the lessons of the bad years have been learned.

So, just when everything is looking so good, it is sad to report that on one particularly important front, the outlook is not so certain.

The Association of Professional Recording Studios (APRS) has slowly but surely been easing away from its established image of some kind of gentlemen's club.

Thanks to the efforts of certain members

of the APRS Executive, the Association has been getting more in touch with the needs and requirements of its membership, and with the role that the studio and manufacturing members should be playing in the furtherance of the music industry.

The APRS Producers Guild has been established and is working to good effect; liaison with the record companies and manufacturers on matters of great import such as digital recording is going ahead; the APRS Exhibition goes from strength to strength.

But all is not well. Major cracks have appeared in the system. And unless there is prompt action, our industry's trade organisation could become divided. The manufacturers will go one way, the studios another, and years of hard work will go down the drain.

Sadly, it would appear that conflicts of personality are getting in the way of the interests of the Industry as a whole.

If the recording industry wants to be taken seriously by the record industry which it serves, it must surely present a united front.

The recent annual general meeting of the APRS opened up a can of worms, the repercussions from which could be most damaging. Some might suggest that they will be constructive. I for one find this hard to believe.

Studio Extra edited by JIM EVANS

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STUDIO
extra

Gateway synth courses

GATEWAY HAS launched a new synthesizer course, described as "the most comprehensive course of its kind," and "covering every aspect of synthesizer and sequencer programming."

The planning of this new course co-incides with Steve Howell joining the Gateway staff. Howell will be teaching on the Gateway primary recording courses as well as the new synthesizer courses.

Topics covered by the synthesizer course will include: analogue synthesis using modular and programmable systems; sequencers using analogue and digital sequencers, MicroComposers and the interfacing of conventional cv/gate synths; MIDI synths, drum machines and sequencers and the use of sync codes. FM synthesis will be taught using the Yamaha range of FM synths. There will also be a "brief examination" of more advanced systems such as the Oberheim Xpander and the Matrix 12, the PPG Waveform, the Synclavier and other computer-based systems."

Says a Gateway spokesman: "The course pre-supposes no previous knowledge of synthesizer or computer technology, although we imagine that most students will have had some experience, and the course is designed to take the complete novice through to a point where he or she can achieve positive programming results with practically any synthesizer or sequencer."

The course runs for five days, with three sessions per day. There will be opportunities for students to have 'hands-on' experience, using Roland System 100M modular synthesizers as well as Yamaha DX's, Prophet 5, Juno 106 and other items. There will be full interface capabilities for sequencing, and the control devices will include an MSQ700, MSQ100 and a Roland MC4B MicroComposer with various CV-MIDI and MIDI-CV converters.

The cost of the course is £200 (plus VAT). Full details can be obtained from Gateway School Of Recording & Music Technology, 1a Salcott Road, London SW11 6DQ.

Klark Teknik boom for reverb system

AUTOGRAPH SALES, UK distributor of Klark Teknik products, reports an "enormous increase" in the number of studios using the DN780 digital reverb system from Klark Teknik.

Following the APRS show when Klark Teknik staged a series of demonstrations in the Rolling Stone Mobile, there has, according to director David Solari, been a marked growth in the number of producers, engineers and studio managers contacting Autograph about the DN780.

Says Solari: "The APRS demonstrations seem to have whetted the studio appetite. But a simple demonstration is not enough. We feel that the best way for our customers to fully appreciate the benefits of the DN780 is to try it out for a couple of days in their own time... We have just sold two units to Eurythmics in this way and they are very pleased with them."

Hong Kong HQ for SSL

KOWLOON, Hong Kong: Solid State Logic has announced the opening of a new regional headquarters here.

According to SSL managing director Colin Sanders: "Our studio and broadcast systems have become very popular in this part of the world, and we forecast considerable additional growth throughout the region. SSL Far East will provide these clients with the kind of technical support and information exchange enjoyed by SSL owners and users in the world's major production centres."

The office will serve SSL clients in China, Singapore, the Philippines, Malaysia, In-

donesia and Thailand. There are currently six staff members, operating under the direction of SSL Far East managing director Bingo Tso, pictured (left) with Colin Sanders.



BINGO TSO and Colin Sanders



Grinstead joins SSL

DAVID GRINSTEAD, (above), until recently studio manager at Chipping Norton Studios has joined SSL as training manager. He will conduct the company's maintenance and operational courses at Oxford, and co-ordinate the international technical training programme.

George Gilbert has been appointed service manager for Solid State Logic. In his new role, Gilbert will supervise all UK-based console and computer service, and co-ordinate new systems commissioning. He was previously in charge of SSL's technical training programme.

AKG engineer's headphone

AKG ACOUSTICS has introduced the K240DF professional stereo headphone which provides broadcast and recording studio engineers with studio loudspeaker monitoring conditions in a fully mobile form.

The K240DF was developed by AKG engineers in response to a proposal by the Institute of Radio Technology (IRT) of Munich for an international standard for an acoustically diffuse field equalisation design headphone.

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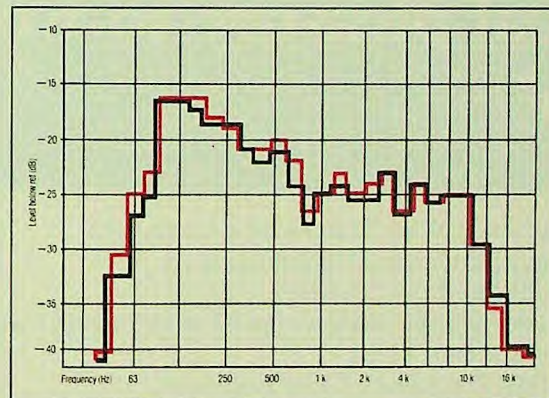
Look at the list. These are just a few of the labels currently putting pre-recorded product out on BASF Chrome tape.

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The red line shows the master, the black line the cassette. The difference between the two is negligible.

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STUDIO
extra

The Woolhall studios, near Bath

Business 'good' at Wool Hall

BUSINESS AT the recently established Wool Hall studio near Bath has, according to director Pete Dolan, been "very good indeed." In fact, Dolan enthuses more: "Everything is working well — and the response has been overwhelming."

The studio is housed in a 17th century building in the grounds of a rambling castle built by Henry VIII for Jane Seymour.

At present, clients are accommodated in luxury flats in nearby Bath, but work will soon start on creating an in-house residential/recreation area. To this end, a neighbouring farmhouse has been bought.

On the actual studio facilities front, there are ambitious plans to build an SSL/digital mixing suite and pre-production area. Work on this will start early next year.

Residential Round up

Bookings up at Chipping Norton

CHIPPING NORTON Studios is enjoying healthy business, after being put up for sale and then withdrawn from the market.

Long-serving studio manager David Grinstead has left to take up a new job at SSL, and his role is being split between Dorothy Brook who handles administration, and chief engineer Barry Hammond who is taking care of the technical side.

"Bookings have gone up considerably now that everyone knows we're working normally," says Hammond.

Work on refurbishments of the studio and control room, overseen by Neil Grant of Discreet Research, will start in November.

"The control room will be enlarged, the monitors changed and a live room built onto the end of the studio," adds Hammond. "Ten years ago, the control room was considered large enough, but clients' requirements have changed. With the studio area, the idea is to make it very flexible, with a very live area at one end, with the other end quite dead, with a medium live area in the middle."

While the monitors will be changed, there are no plans as yet to replace the popular Trident console.

Disco in the Madhouse

TWO VICTORIAN garages in Luton house Madhouse Recorders, a residential 24-track facility that offers bargain-priced "bunkhouse accommodation" as well as standard accommodation. The studio is gaining a reputation for funk music — at the time of writing, there were four Madhouse-recorded tracks in the Disco Dance Charts in *MW*, but its facilities cater for all musical styles, boasting a particularly extensive range of effects. Future plans include the addition of another studio and the enlarging of the existing control room. "We like to think we are a good place for quality producers to come to," says Paul Madden, "We offer very preferential rates, and giving the least amount of aggro as possible is the company motto."

Major changes at Park Gates

MAJOR CHANGES are about to take place at Park Gates Studio in Sussex. Sam Toyashima has designed a new control room of "huge dimensions" that will house a full 48-track facility. Features include a 56-channel SSL desk with total recall, two Studer A800s and an Adam Smith synchroniser. There will also be a new Westlake monitoring system. The new-look Park Gates will be in operation in November.

Meanwhile, the past year at Park Gates has been extremely busy. "It has been a fantastic year," says Sarah Springford. "We even worked on Christmas Day and Boxing Day. Being booked out all the time is a nice situation to be in, but scoring so many hits has made the difference."

"There has been a lot of interest from the US — and the Paul Young album that was recorded here is No 1 in the US."

Scottish Soundcraft

PALLADIUM RECORDING Studios, Edinburgh, continues to enjoy good business, and will be installing a new Soundcraft TS24 desk next month.

The studio has been residential for the past three years, and offers accommodation for up to eight people.

"We have filled 52 weeks out of 52 for the last five years," says director Jon Turner. "We put our success down to offering value for money."

Palladium's business comes from both local Scottish bands and from the smaller London-based indie labels. 4AD Records are among their regular clients. "We are finding less people are wanting to go to London to record," says Turner.

Having started seven years ago as a 4-track studio, Palladium has progressed steadily to become the fully-equipped 24-track facility that it is now. Recent additions to the Palladium equipment list include a Kurzweil keyboard with all the software, Yamaha C3 piano and Rhodes Chroma.

"A real pleasure to work with"

Paradise Studios in West London is a small, but very-well equipped studio, specialising in keyboard-orientated productions

As part of a recent refit, they installed an Amek Angela console, from ITA.

Martin Phillips, Paradise's Chief Engineer, discusses how they made the decision.

"Buying the Angela was an easy choice. Apart from being a most versatile desk, the Angela has a musical eq that is a real pleasure to work with, and a host of bonus features such as the ability to route both faders and monitor pots to the stereo buss.

"As we have Fairlight and PPG synths, plus another eight MIDI keyboards as well as drum machines running live in mix, we need a lot of inputs. This presents no problem, as a total of 78 inputs are available from our 32 channel desk.

"For the facilities of desks twice the price — and a sound with more "welly" — we think the Angela was a great buy!"



Paradise Studios
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The Angela at Paradise is a 36-channel frame, currently 32 are fitted. There is an exceptionally comprehensive on-board Broadcast-standard jackfield, — as with all Angelas. Paradise intend to automate the console in the near future, which is a simple job.

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THE MAIN house at Ridge Farm. Further accommodation is available within the grounds.

Slaughter at Ridge Farm

RIDGE FARM in Surrey, in terms of surroundings and setting, ranks among the most attractive of the UK's residential recording studios. And in terms of facilities, both technical and recreational, it's more than state of the art.

Considerable changes to the studio facilities have taken place this year. The control room has been enlarged to almost twice the size it was before, while the studio area itself has a new floor and wall panels.

The modifications have been overseen by Keith Slaughter, and took nine weeks to complete. Director Frank Andrews is very pleased with the results. "The control room is now twice as big in terms of usable area,"

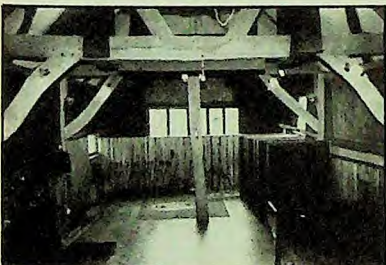
says Andrews. "The acoustics have been livened up, and the new floor and treatment round the walls in the studio area gives a more natural feel."

Ridge Farm was one of the first UK studios to install an SSL 4000E console. This, as part of the refurbishment, has now been replaced by a 6000E because Andrews found that the studio was losing clients because it did not have total recall.

Also new in the control room are the Quedsted monitors. "We tried a few different makes," says Andrews, "But when we got the Quedsted in for a demo, they walked all over the opposition."



INSIDE THE new control room, Frank Andrews in the hot seat.



THE RECENTLY refurbished studio area.



THE STUDIO building from the outside

Farmyard scoops awards

FARMYARD STUDIOS has recently been awarded five Ampex Golden Reel Awards. The albums involved are Howard Jones' *Human's Lib* and *Dream Into Action*, Tina Turner's *Private Dancer*, the Fixx's *Phantoms*, and Chris De Burgh's *Man On The Line*, all of which have sold more than the 500,000 copies required for the award.

Flush with this success, studio manager Graham 'Hutch' Hutcheon reports on the year's activities to date down in deepest Buckinghamshire — Little Chalfont to be more precise...

"We started off the year with Thomas Dolby in the studio mixing the critically acclaimed Prefab Sprout album, Steve McQueen.

We then got down with Rupert Hine preparing the soundtrack for a Hollywood feature comedy called *Better Off Dead*. This was our first involvement in a full-length movie soundtrack, and so we bought a Q-lock and all the video machines, monitors and time-code gadgets you need to synchronise music and effects with pictures. We also compiled a soundtrack album for re-

lease with the film later this summer.

This was quite a long project and was interspersed with recording and mixing an album by Martin Ansell for Island Records with Rupert wearing his producer's hat.

There has also been a mysterious on-going album project throughout the year with an outfit called Thinkman.

The Fixx are currently working on their fourth Farmyard recorded album, and Howard Jones popped in for a couple of days after his wildly successful US tour to record a 'live' band version of *No-One Is To Blame* for release as a single.

On the equipment side, as well as the video related

gear, we installed the remarkable Quedsted monitors a few months ago to everyone's delight.

The large size of our control room made the choice of monitors very difficult until we had a demo of Roger Quedsted's Q215 system. Once we heard them, there was no difficulty making the choice. The old Cadacs we used to have were snapped up by Alvin Lee for his home studio.

We have also just taken delivery of a Studer A820 stereo mastering machine. A Studer digital Twin-DASH D820X and a digital multi-track are on order with delivery dates in the hands of Studer — last indications were they're expected in the early part of '86."



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STUDIO *extra*

Sitting comfortably

COMFORT'S PLACE, Big Note Music's rural residential studio in Surrey is now in operation and owner/producer Andy Hill reports that it is already booked up until October.

The studio is housed in a converted barn in the extensive grounds of the picturesque 15th/16th century house. The studio was designed and built by Eastlake Audio. The control room features an SSL 56-input total recall console, Sony 33/24 and 2-track digital recorder and Studer A800, A810 analogue recorders.

Probably the main attraction of the control room is the permanently installed range of keyboards and synthesizers.

The converted gatehouse provides the residential quarters for clients, and there is a full time catering staff. Recreational facilities include outdoor swimming pool and a new tennis court. There is a riding stables next door and a top quality golf course just down the road.

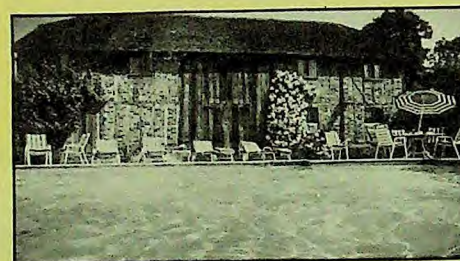
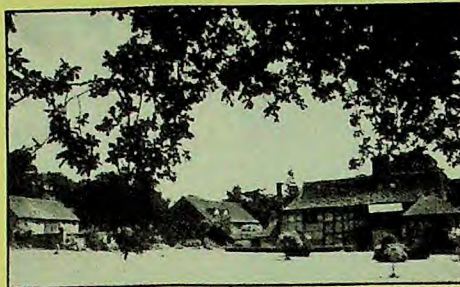
Studio stable mates

ICC STUDIOS in Eastbourne started life as stables for the adjacent Grand Hotel. Tape ops have replaced the grooms, and Trident consoles are where once there were hay-racks.

The two studios at ICC have recently undergone major restyling and upgrading.

Studio 1, with a capacity for up to 30 musicians, offers 24 track recording with a Trident Series 80 desk and Urei time-aligned monitors; Studio 2 offers 16-track recording via a Trident Series 65 desk, and also has a capacity for up to 30 musicians. Studio 3 offers radio production facilities, while other available services include cassette duplication, manufacture and packaging. The in-house apartment can accommodate up to six people.

Various introductory packages are available to new clients. When booking Studio 1, for example, for every seven days' use, new clients will only be invoiced for six.



THREE VIEWS of Comforts Place, showing the grounds, the studio and the swimming pool.

Ozzy Osbourne's Highland fling

BUSINESS IS booming at Highland Studios near Inverness, with managing director David Balfe reporting non-stop bookings since Christmas.

Recent clients include Ozzy Osbourne and the Boothill Foot Tappers. Of Ozzy, Balfe says "he was a perfect gentleman and it was a great pleasure to have him in the studio — it was a very interesting and enjoyable session."

Balfe puts down Highland's continuing success to a number of factors. "Our regular clients know that they can get a good job done here without breaking their bank balances," says Balfe. "We take a realistic approach with our prices. Studio prices generally are too low, but then record sales aren't exactly setting the world on fire. The record companies have to justify the money they spend — and if the sales of records aren't there, why should they be asked to pay more?"

Aside from studio rates, Balfe believes that Highland's success is due to the atmosphere and good service provided.

A convivial glass of malt might help to secure a deal, but it is all part of the genial approach adopted by Balfe and his staff.

The way business is going, Balfe admits that Highland could afford to upgrade its facilities, but currently is disinclined to do so. "Just now we prefer not to enter another rat race. If we went SSL, it would mean increasing our charges. But just now, we're more than happy with the way things are going."

Life in a Northern studio

A CONVERTED vicarage in the small Pennine village of Delph houses Friarmere Studios, a relative newcomer to the commercial residential studio circuit. Trident/Soundcraft-equipped, it has been operating as a commercial studio for around 18 months, attracting local and Northern talent. On the residential side, Friarmere can accommodate 8-12 people in various computations. It is run by John Lees of Barclay James Harvest who also runs a music equipment and PA hire company within the locale.

Residential Round up

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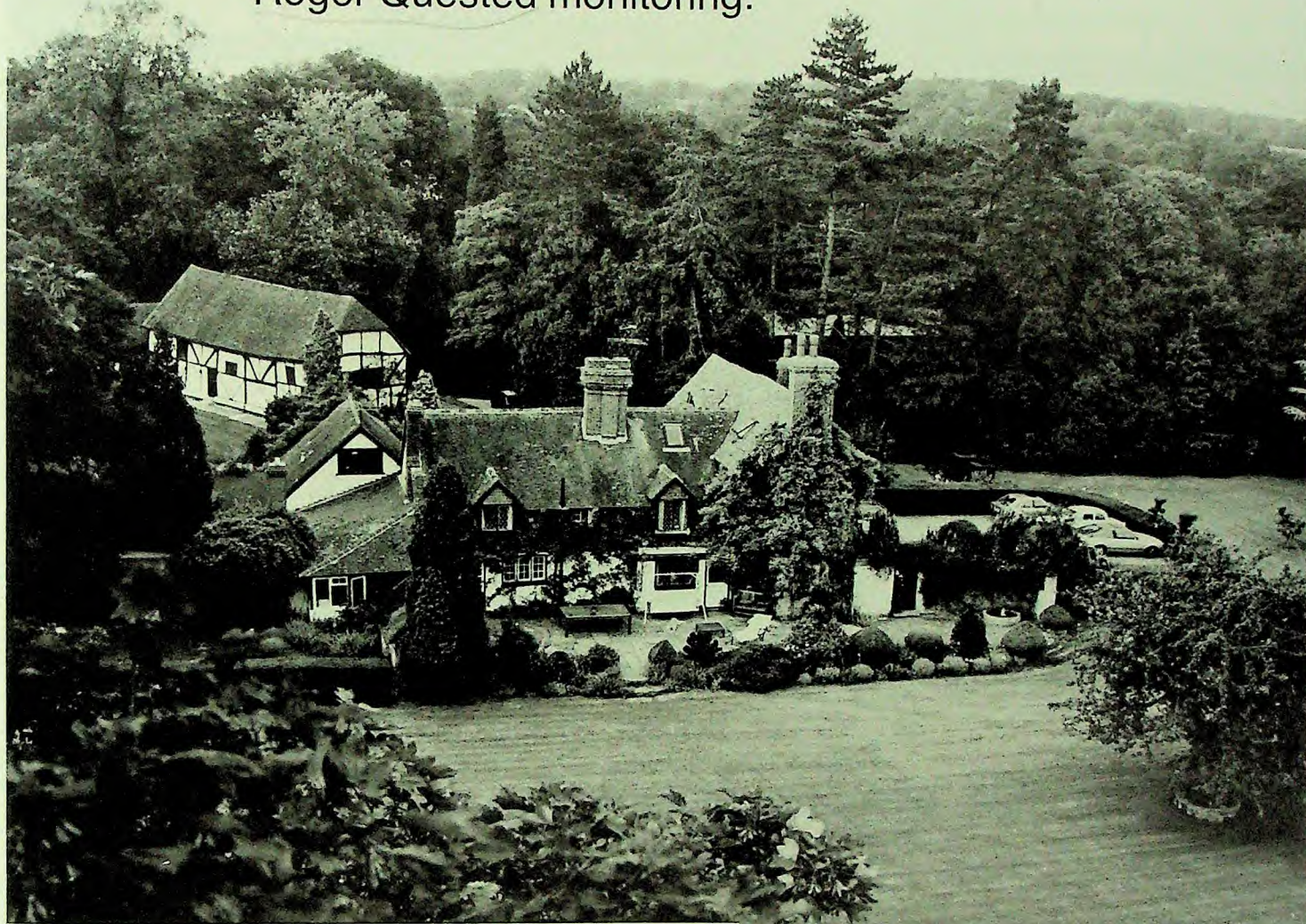
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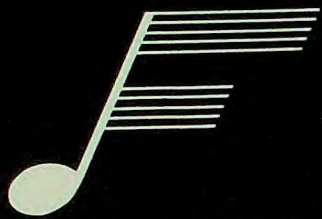
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STUDIO *extra*



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Stanbridge Studio's Sussex sanctuary

STANBRIDGE STUDIO is a residential rehearsal studio set in secluded grounds in the Sussex countryside, 17 miles outside Brighton.

The main studio is made up of two 17th Century barns, allowing 800 sq ft of natural rehearsal room. The studio has been "professionally sound-proofed and tastefully furnished so as to extend to the artistes a pleasant working environment." Also provided is a Turbosound PA system consisting of two TMS2 Passive 3-way side fills and a variety of wedges. There is also a 16/8/2 master desk.

There are two adjoining isolation booths which assist the recording with outside mobile studios. 24 and 8-track recording facilities are available.

Stanbridge has been operating for just over two years, and bands that have used the facilities include Frankie Goes To Hollywood, Amazulu, Big Country, The Cult, Madness and China Crisis. The studios' day-to-day running and liaison with groups is handled by Matthew Arnold, while bookings and administration is taken care of by the London office (01-935 1588).

The main building is a 15th Century farmhouse which has 10 bedrooms. Nearby are two self-contained cottages, making a grand total of 15 bedrooms available.

Says a spokesman: "When the bands are not hard at work they can be hard at play. If taking pleasant countryside walks is not your idea of fun, then maybe a game of tennis, badminton or swimming in the outside pool. Plans are well advanced for another barn being turned into a games room which will include a sauna, Jacuzzi and an exercise gym complete with body building weights."



THE MAIN House at Stanbridge

Residential Round up



THE CONTROL room at Madhouse Recorders, Luton. Latest additions to the facilities there include Eastlake monitoring and Lexicon 224X.

Soundmill soars

THE PAST 12 months have seen more new recording studios entering the marketplace than for many a year. And it is pleasing to report that the majority of 'newcomers' have rapidly established themselves, albeit with a lot of hard work, and are securing sensible slices of the available action.

Soundmill Studio, situated in the delightful Burnham Beeches in Buckinghamshire, is a 24-track facility housed in a former sawmill. If relaxed atmosphere is what you're looking for, Soundmill fits the bill. In fact, it is situated in a region declared an area of outstanding natural beauty.

The studio itself, featuring the increasingly popular Soundcraft TS24/Otari combination has a light ambience and is staffed by a young, keen team eager to please.

In operation since January, Soundmill is more than achieving the targets originally set, and is now thinking in terms of adding an SSL mixing facility in the spare space available in the existing building.

The studio is only 30 minutes from Central London, but the superior bed and breakfast arrangements the studio has with a nearby stately home is proving attractive to many clients.

Jacobs goes for Mitsubishi

JACOBS STUDIOS, Farnham, has built itself a reputation as a leader in the UK digital recording field, both in the technical expertise gained and its track record of artists using the facilities.

Artists and producers who have used Jacobs include: Stevie Wonder, ABC, Thompson Twins, Steel Pulse, Quincy Jones productions, Steve Brown, Greg Walsh, Colin Thurston, Bruce Woolley, Ballard and Walsh.

Jacobs management and technical staff, after much research and monitoring of developments — particularly in the US — decided earlier this summer to install a complete Mitsubishi digital mastering system.

Says director, Andy Fernbach: "Mitsubishi seemed to be the ultimate choice, particularly as they are the only manufacturers now producing 32 track digital recorders."

Fernbach cites the following as the main advantages of the new system: Excellent reputation of compatibility between machines; 32 complete digital tracks and time code and analogue tracks; razorblade editing and electronic editing; running time of one hour with 14" spools; standard Otari transport and readily available electronic components for ease of servicing; long term commitment to pro-audio from Mitsubishi.

The Pool Studio (formerly Studio 1) features the Mitsubishi X850, 32 track plus X80, both with razorblade editing; 64 digital is available on request. The console is SSL 4000 series with total recall.

The Court Studio (formerly Studio 2) features 24/48 track analogue with Adam Smith synchroniser and Otari MTR90 recorders. The console is SSL 6000 series with primary computer.

Both studios offer full residential facilities on site with 12 double bedrooms and cottage, plus separate recreation rooms for each studio.

Doodling away On the farm

DOODLEHUMS is a 24-track recording studio with basic residential facilities situated in Kenley (three miles south of Croydon). Says director Oswin Falquero: "We believe we offer a unique combination of good quality recording, a very pleasant working environment, and a residential facility only 20 minutes from the West End at budget 24-track prices."

"We also have available an in-house production/writing team who are slowly emerging as a creative force within the music business, and the studio is used by them as much as it is hired out."

CHESTNUT STUDIOS, located near Farnham on the Hants/Surrey border, now offers full residential facilities in a farmhouse adjacent to the studio.

"We attract a lot of clients from London," says director Tim Wheatley, "and we're hoping the addition of the residential facilities will attract customers from further afield and abroad."

Chestnut recently installed a new air-conditioning system and a real-time duplication facility. Additions to the equipment available include two Yamaha DX7's, a Linn 2 and a Linn 9000.



Why Woodcray?

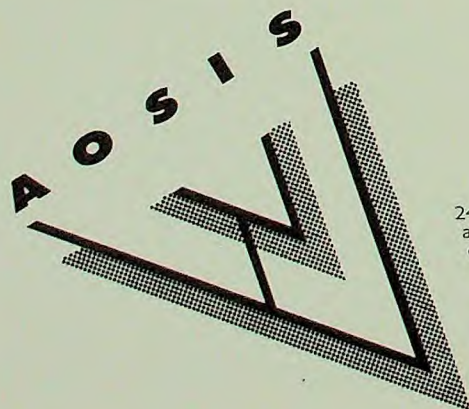
— **BETTER EQUIPMENT:** Automated MCI 636, Otari MTR 90 Mk II, MTR 12 1/2" mastering, Lexicon, EMT stereo plate, AMS 1580-S 6.4 secs. plus full range of outboard and FX.

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- Studer AB10 Stereo 1/4" recorder
- 2 x Aiwa F990 Cassette Recorders

Outboard Equipment and Effects

- Reverbs**
- Yamaha Rev 1 Digital Reverb
- Quantec Digital Reverb
- AMS RMX 16 Digital Reverb
- EMT Stereo Echo Plate
- Lexicon 224 XL

Delays

- AMS DMX 15-80S Digital Delay 1.6 seconds with harmonizer
- AMS DMX 15-80S Digital Delay 14.70 seconds with harmonizer

- Publison DHM 89B2 DDL with harmonizer
- 1 x MXR Digital Delay

Flangers and Phasers

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- 1 x MXR Flanger/Doubler

Noise Gates

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- 2 x Keepex

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STUDIO *extra*

Planting the power in pop

WILLESDEN HIGH Road in North London, with three Power Plant studios and four Battery studios now in operation, is pretty well equipped for 24-track recording facilities. The recently refurbished Power Plant complex is literally across the road from Battery. But far from seeing this as having the competition rather closer to home than he would like, Power Plant managing director Robin Millar considers it an advantage.

"From day one, they have been 100 per cent cooperative," says Millar. "They have lent us tape recorders, people, headphones, all the things we couldn't afford to pay for in the early days. All we could do in return was to let their engineers and tape ops use our bar and restaurant — which we still do, but now we're in the position where we can lend them equipment if they need it."

As with all studio owners, Millar is most concerned about studio rates — "We are very competitively priced here, and it's necessary to try to keep it that way. The biggest problem is that the new technology is so much more expensive than it used to be. Top producers want top equipment, and that top of the range equipment is

costing four times more than it was just three years ago — but studios aren't charging four times the price — simply because the record company budgets aren't there.

"That's something I'd like answered by the record

group and the producer, what's left is spent on the recording studio.

"If we charged £200 an hour for analogue recording, and £250 an hour for digital, we would be making what the City would regard as a

with our policy of reacting to change. We don't wait until bookings fall off before we instigate changes. Repeat business is most important. When clients don't come back, we ask why they've gone elsewhere. If six people say the same thing, we put it right."

Millar puts much of Power Plant's success down to the people who work there and the atmosphere they create. "I still find the business exciting, and so does everyone else who works here. I'm a musician and music fan first. Once it's in your blood, you don't lose it."

Producing-wise, Millar gets lots of offers of work, especially since his successes with Sade, Everything But The Girl and Working Week.

"The trouble is, people tend to look down the charts at the producer credits, without thinking too much about matching artists with suitable producers.

"I have liked a lot of the artists I have been offered, many I respect, and some are my heroes, but I have my loyalties and I must leave time to follow them through.

"Many of the offers I've had I would best describe as post-Sade projects. But really, I'm dying to get my hands on something loud — something as hard and uncompromising as U2."



ROBIN MILLAR of Power Plant

companies through the Producers Guild. You can't help hearing of the advances being paid to groups. It's gone back to the megalevels of the early Seventies.

"When it comes to budgets, the recording studios are the poor relations. What's left over after making the video — and video studios charge up to £400 an hour and get no argument — paying advances to the

healthy profit, and make re-investment in all the new gear worthwhile.

"I think it's crunch time. Digital is here to stay. Something's got to give, whether it be the price of the equipment, the money paid in advances or spent on videos."

All three studios are busy. "We haven't had our lull yet," says Millar, "maybe this has something to do

AGM row 'splits' APRS

FROM PAGE 33

bers onto the committee. "40 per cent of the membership represent manufacturers, there should be the same ratio on the committee. A number of manufacturers have done more to support the Association than some of the studio members.

"It's all very sad and very unfortunate. I'm not against the rotation of people — new thinking gives new attitudes. But a rift has been created within the Association. I trust that sanity will prevail at the end of the day. Maybe there should be an extraordinary annual general meeting to find out what the members of the Association want to do."

Executive committee

member Bill Foster expressed his disappointment at the way the proxies were used to elect committee members, adding that in his view, the APRS should be more involved with the spirit of the association rather than the letter of the law. "Just when everything is coming together, this stupid power politics comes on the scene," added Foster.

Dave Harries of Air Studios said that the basic problem was that while some members of the committee wanted to bring a wind of change to the Association, others appeared to want to keep it running in the old established way "The AGM was more like an episode of Dallas than the annual meeting of a professional association," added Harries.



STUDIO *extra*

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STUDIO

RICHARD ELEN argues that UK studios should be promoting themselves overseas

Selling the studios

TODAY AS everybody knows, British artists and recordings top the charts in many parts of the world. British acts never had it so good, to coin a phrase, certainly as far as the *Billboard* charts are concerned. Even in the heady days before the New Wave explosion it was surely never like this.

Behind those artists, by and large, are British studios and British producers. The vast majority — probably over 75 per cent — of record work in UK studios comes from UK record companies. And behind those studios, of course, is a large proportion of British recording technology. The tape machines may come from Switzerland or Japan, but often that other major piece of studio equipment, the console, is a British product, be it from Oxford or Cambridge.

Putting it all together, it's a unique chain of creativity, of technology in the service of the arts (one art being that of making music, the other the more prosaic task of making money). So if we have the best here in the UK — not just the most successful artists, but the state-of-the-art studios and top-quality personnel to go with them — why haven't potential clients in other countries noticed? It is probably because people elsewhere don't think of British studios first, they think of local ones, because British studios have not yet created a firm awareness. What promotion, marketing and publicity there is aimed fairly and squarely at the existing marketplace: the UK.

To be fair, this is not purely a British phenomenon. US studios seldom proclaim their brilliance abroad either — but the US market is sufficiently large that they don't have to, most of the time. The proportion of domestic acts in US studios is probably similar to the situation here. But although the UK market is an important one — in terms of record sales

it's in the top five — it may not be big enough in the long term to support the studios that are trying to exist in it. Ultimately, studios will have to look elsewhere. And elsewhere, the competition is powerful, and strongly-motivated. In promoting British recording facilities abroad, a number of factors have to be borne in mind.

The first is the British studio owner's traditional attitude to promotion. In the old days, almost all the studio time was sold by word of mouth. People worked there, liked it, recommended it to their friends, they worked there and liked it... and so on. Advertising was one

there is quite aggressive.

We're the people who are 'laid back' in many cases. Rather strange, that. Luckily, ordinary business pressures are changing that attitude pretty fast in the UK, and people are looking more towards promoting themselves. But still, it tends to be in the UK market rather than internationally.

It needs to go further, however. Few reasonable facilities in the major US recording centres would be without their publicists — here, there are few studios with them. As this is a field that's taking up an increasing proportion of my time, it is in a sense quite nice to be

A studio is its people, not its technology. The technology just represents tools of the trade. It has to be used by creative individuals who know what they're doing and have the gear to do it with. They are the *real* assets of a recording studio. If all your best engineers have a habit of going freelance and taking clients with them at the end of the day, in time-honoured fashion, do deals with them first to make sure that it's worth their while bringing their business back when they leave. And while they work for you, make sure they are happy, well paid, well-equipped, and that the right people are around at the right time to look after the gear when it goes wrong — and you have secured the best promotional asset your facility could ever wish for.

Stuff the SSL and the DSP, the 3324 and the X-850, think of the people who make it all worthwhile and make it work for you. Then, you can get on with telling people about what you can offer. Because whatever the gear, those people are unique.

'There is a good case for the APRS mounting a co-ordinated promotional campaign for UK recording members in general'

thing you Didn't Do. If you did, too many people (especially other studio owners, methinks) would assume you weren't doing too well, and thereby had to advertise — even if it wasn't the case. The truth has always been, however, that very few studios have maximised utilisation to the point where they could no longer accommodate extra clients. So, there is nothing wrong with telling people that you exist, and that you're good at it.

Another factor is the contrast of business attitudes between the average UK studio owner and the average US studio owner. I've talked to a large number of SPARS member studios in the States — all pretty respectable facilities in international terms — and have often been impressed by the 'business-like' attitude of their owners and management. Far from being 'laid back' in California, for example, studio management

working in a field of one or two... but as it happens, international promotion could be a good idea for the industry as a whole, so some competition would be quite welcome.

There is a good case for the APRS mounting a co-ordinated promotional campaign for UK recording members in general, for example — beyond that, studios will have to fend for themselves. They'll do very well at it if they try, and if they use the right people.

Then there's one final thing — the question of the angle you take in promoting your activities. At home or abroad, it's the same. A studio is not its equipment — anyone can go out and buy a Solid State Logic or an 8128 if they can arrange the money. Anyone, similarly, can have a 3324, X-850, 1610 or other digital system for multitrack and/or stereo. But what *nobody* else has is the staff that you have.



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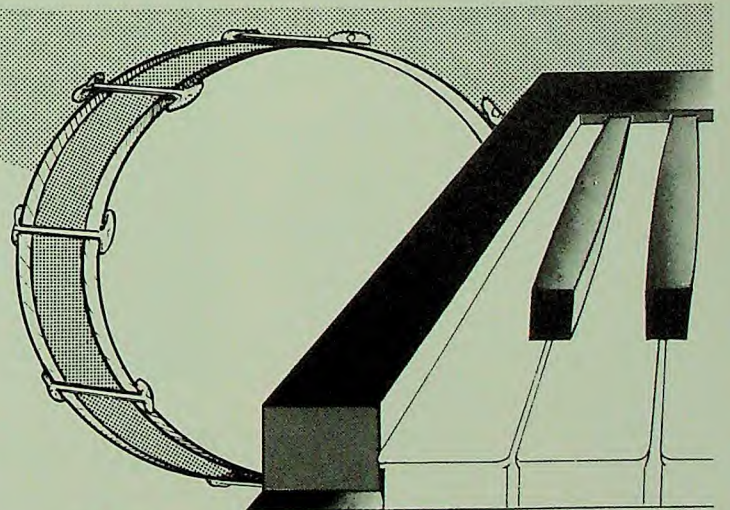
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DEAF Awards set

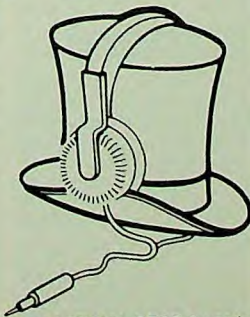
WORK ON organising the 1985 DEAF Awards dinner has begun, and the Hilton Hotel has been booked for the night of December 20.

This year's DEAF Committee, all of whom are blessed with good hearing, comprises Rodger Bain and Gloria Luck of CBS Studios, CBS Records corporate PR Derek Witt, Virgin Studios MD Barbara Jeffries, Power Plant MD Robin Millar — all of whom are taking on the running of the DEAF Awards for the first time — and Do Bell of Air London, who is generously continuing her work for the charity by taking care of finances and accounts for the second year running.

The DEAF Diary, one of the biggest fund raisers every year, is again being produced by Mike Cooper of FWO Bauch. Phil Graham of *Music Week* is selling advertising space.

Details of the evening's entertainment, and ticket application information, will be made available as plans progress.

The new DEAF Awards committee aims to cap the results of the 1984 dinner if possible — and that was the most successful event to date.



THE OFFICIAL DEAF Awards logo, the dinner for which is set for December 20

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STUDIO
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BILL FOSTER unscrambles the digital jungle
Keeping tabs on the tapes

BACK IN the days of yore when men were men and all tape machines ran at 15ips, ordering a copy tape was a fairly simple operation. However, recent developments in the audio field have served to throw even the most experienced record company person into a state ranging from frustration to blind panic. I refer of course to that recent technological miracle — DIGITAL. No longer are there neat rows of 10.5" NAB spools on their library shelves, as interspersed you will surely find some U-Matic boxes (that is if they haven't gone to the promo video department by mistake) and even the occasional cardboard Beta package — designed to grace the living room shelf but most certainly not the rear panniers of Breakneck Couriers' hot little Hondas.

The recent eruption in the number of recording formats has most certainly given everyone in the industry a major headache. The question "Dolby or non-Dolby?" used to be enough to reduce any newly recruited company secretary to a quivering wreck — after all they had taken this underpaid job to get closer to their favourite star, not make decisions as to whether the artist's latest masterpiece should be subjected to 5-band splitting and 10db's of noise reduction.

Ordering a copy tape can now result in a quiz which would daunt even the great Magnus Magnusson. "Analogue or Digital?". Then, depending on the reply (or after a return call having consulted New York, Peru or

wherever), "half-inch or quarter inch, 1610 or F1?" and, in the latter case, "NTSC or PAL?". Finally, "NTSC or PAL?". Finally, when the poor thing has got through this lot the master tape is sent over AND IT'S NTSC F1 VHS!!! [Don't laugh, it happened last week.]

With the increasing popularity of the Mitsubishi system and the imminent arrival of the various DASH formats it's all going to get a lot worse. The APRS tried to

dio Post Production) many record companies prefer to leave it to the DAPP to sort out the mess, which in many ways is a very wise course to take. Very often the studio will have details of which territories can handle which formats thereby avoiding the frightening possibility of an engineer in Outer Mongolia trying to jam a 14" spool onto a 1957 Ampex 300 series.

Many superb digital recordings have suffered dire

of the UK's first digital works, with LP sleeve notes expounding the virtues of digits, went out to the unsuspecting world in good old second generation analogue. Although this happens to a lesser degree now, the request to "copy this to 15ips so we can do something with it" still crops up all too frequently.

Naturally, cost is a major consideration. After all, digital is not cheap, on average 50 per cent up on its analogue counterpart (and considering the capital investment involved that's nothing short of a bargain) so there is may be some justification in making an analogue safety from which to produce promo cassettes and copies — but once these are in existence Murphy's Law says someone will try to use it for the CD Master. And, on this subject, I hate to think of how many CD's have been mastered from analogue eq'd copies whilst a digital original languishes in a vault.

It would be nice if studios could avoid creating such nasties as VHS F1 but even without these oddities I can count around a dozen recognised formats for the international exchange of recordings.

Education by way of seminars will most certainly help towards an understanding of the problems and the APRS is more than willing to be involved in their preparation — that is, if the record companies are prepared to wholeheartedly support such efforts by ensuring that the right people from their production, A&R and export departments attend.

'Ordering a copy tape can now result in a quiz which would daunt even the great Magnus Magnusson'

help by organising two Digital Seminars to explain the basics of digital and the differences between the various systems and, while these were well attended by the studio fraternity, at the last seminar there were just six representatives from four record companies. There may be further opportunity this autumn if a projected seminar takes place under the joint auspices of the BPI and APRS but initial response to an invitation sent out recently has, I understand, been disappointing.

With the recent emergence of what Richard Elen has dubbed DAPP's (studios who specialise in Digital Au-

fates (no pun intended) under the hands of less clued-up record company executives. I clearly remember a case some years ago involving one of the first digitally recorded albums made in this country. We were asked to make a dozen or so 15ips export copies of a 3M master and, not owning a system, referred the company concerned to the two studios that did. The following day a 15ips non-Dolby listening copy of the LP arrived with an order for a number of copies. Apparently, neither of the two 3M systems were immediately available and the job was needed yesterday. So, one



BILL TULLIS at CTS

Neve assessment

TURNER BROADCASTING Systems of the US recently spent two weeks assessing Neve's DSP console at CTS, Wembley.

Bill Tullis, chief engineer of TBS radio station, WTBS Atlanta said: "TBS wants to be prepared for the time when digital really takes off in the broadcasting sector."

"I think that within the next five to 10 years, digital consoles will be very common. The UK is quite likely to get off the ground before the US, but we at TBS wanted to make sure that we were ready for digital."

"I have been very encouraged by the results of our assessment programme at CTS. Certainly, given the current status of progress in digital technology, it is well worth looking into for the broadcasting medium. I wanted to catch it and sample it at an early stage. I found the DSP desk a lot easier to understand than most consoles, and it took me only one hour to learn the basic functions — I liked it."

People's programmes: new service set-up

THE PROGRAMMING People is a new agency "designed to take the leg work out of your search for the right electronic instrument programmer."

It is run by Debbie Kempson (previously with Sarm East) who says: "We represent a range of programmers who can handle whatever is thrown at them, whether it be a Fairlight, Synclavier, Linn or Dr Click."

"We aim to maintain a very personal service and aim to ensure that clients get the right person for the job."

Programmers on the agency's books include: Gary Moberley, Nigel Bates, Keith Miller, Paul Wiffen, Nick Magnus, Simon Lloyd, Jonathon Sorrell, Peter Ware, Mike Smith and Ian Hurray.

The Programming People are based at 119 Preston Road, London W11 4BD. Tel: 01-229 0055.

Recording increases for floppy discs

NEW YORK: The US Patent Office has issued a "notification of allowance" to Compusonics Inc, covering 24 patent claims for a new magnetic storage system which increases density and recordability of floppy discs.

According to Compusonics, the new system is expected to increase the allowable recording time on a Compusonics-formatted disc significantly. Standard floppy discs use less than 100 tracks per side, primarily because of drive and tolerance limits.

Compusonics president David Schwartz says they are now developing a prototype of the new storage system. It is expected to be finalised for production in 1986, and subsequently incorporated into the company's DSP-1000 digital disc recording system, which itself is not yet in production.

Studio Buzzes

ROGER QUESTED and John Rutledge have been acoustically treating, redesigning and rewiring the control room at The Chocolate Factory, and installing a Quedsted monitoring system.

Says Chris Baker: "We now have some additional out-board gear including an AMS 1580S DDL/sampler, the 24-track Dolby SP series and various other delays, compressors and toys. The addition of the Dolbys now gives us noise reduction and noise gates on every channel. Another 24-track tape copying facility which we will be hiring at £45 an hour, and we have assembled a tape copying suite for 30 ips/15ips and 7½ips ¼" copying and cassette duplication. The leisure facilities (gym, sauna, Jacuzzi etc.) remain intact for the time being!"

□□□

MORE NAMES at Maison Rouge: Level 42 (Wally Baddo/Julian Mendleson), Junko Yagami (John Stanley/Peter Schweir), Shakin' Stevens (Dave Edmunds/Carey Taylor), Grace Jones (Trevor Horn/Steven Lipson), Saxon (Simeon Hanheart), Kim Wilde (Ricky Wilde/Pete Schweir), Amii Stewart (Barry Leng/Charles Harrowell).

□□□

MILO MUSIC held an open day last month featuring Tommy Chase playing live in the courtyard. The session was the subject of a three camera shoot that was mixed 'on the spot' and showed the guests and potential clients the range of facilities available at this new London complex. Meanwhile, Milo's client list is building steadily with recent users including Winston Reedy, Loose Ends, Jimmy Nail, Carole Thompson, Strawberry Switchblade, Sandie Shaw (recording a remake of Always Something There To Remind Me), Max Headroom and Toyah.

□□□

THE 16-TRACK room at Aosis has now re-opened and, at £12 an hour, is described by studio manager Will Mowatt as "one of the best bargains in the record industry." The main facility at Barry Blue's refurbished facility is attracting steady work, with clients including Zerra 1, new Phonogram signing Curiosity Killed The Cat, London Records act Then Jericho, and Pallas (EMI) with Mick Glossop producing.

□□□

OVER AT the Strong Room, another newish facility chalking up excellent business, Dave Motion has been producing Italian act The Rocket, with other clients including John Cale, Bucks Fizz and Mute Records act Crime & The City Solution.

□□□

THE DSP Neve desk at CTS Wembley is receiving "very good acceptance" says managing director Peter Harris.

Currently using the facility is actress/singer Pia Zadora with the Royal Philharmonic Orchestra. Other clients to use the desk since it came on stream in January include Henry Mancini (for the film Santa Claus), BBC Bristol for Wild Britain, Maurice Jarre (music for The Bride and Mad Max III) and Dominic Muldowney for Defence Of The Realm.

Meanwhile, CTS Studio 4, essentially a synthesizer room, is now up and running.

□□□

THE REDSKINS, Paul Hardcastle, Bronski Beat and Go Fundamental are among the recent clients at Berry Street Studios where director Bob Zimmler says: "It's been so busy it's untrue, and it looks like staying that way."

Zimmler, however, is disappointed at the lack of interest being shown in the digital machine now available at Berry Street. "Having had long conversations with record company A&R departments, it would appear that for their smaller bands, they are simply not prepared to pay the extra costs of digital," he says.

□□□

THE BAKU Mobile has been enjoying a busy summer. In conjunction with The Music Workshop at Potterne, Baku was involved with Roger Holman's new musical, Move Over Mozart.

Owner Geoff Mitcham reports: "We have just completed a tourist guide to Bath for a local company, and were in attendance at the Womad Festival in Essex where we recorded various cultural performances for inclusion in a new Womad album which is being discussed at the moment. BBC Pebble Mill were also in attendance recording for Ebony, and we supplied them with the sound in conjunction with Bob Doyle. Our latest job has been to record the new live album from Fred Wedlock, again in conjunction with The Music Workshop."

Mitcham adds that he is presently looking for finance to upgrade to 16-track as soon as possible.

□□□

SINCE ADOPTING a more commercial approach earlier this year, Genetic Sound in Berkshire has been doing brisk business. The MCI room in Studio 2 has been particularly busy. Recent clients at Genetic include White China, Here's Johnny, The Cure and A&M act Big Heat. Studio owner Martin Rushent has been working with London Records act, Then Jericho.



JAPANESE ROCKERS, Street Sliders

Street Sliders turn CBS Japanese

JAPANESE ROCK band Street Sliders spent two months at CBS Studios W1, recording their new album for Epic/Sony.

The band wanted, apparently, to capture a raunchy "British" rock sound on their new album and, at the suggestion of CBS UK International A&R manager Malcolm Eade, they sent a 24-track tape of some of their tracks to CBS Studios... and asked engineer Walter Samuel to remix a couple of songs.

The Japanese foursome were so impressed with the results that they booked a couple of months at the studio and flew over from Tokyo — bringing their own interrupter with them. Street Sliders recorded and mixed the entire album at CBS Studios, with Walter Samuel as engineer and co-producer. Bob Arendse was the tape operator on the sessions.

CBS Studios and engineer Walter Samuel recently scored another international success with Danish rock band, Marquis De Sade. Their latest CBS Studios-recorded album went straight into the Danish charts at No. 1.

Here's to the next 100 units sold around the world

Sony Pro-Audio has good reason to propose a toast. After all the PCM-3324 DASH recorder has outsold all its rivals by a considerable margin and is in use throughout Europe, North America, Australia and Japan.

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Tent/RCA PL 70735 (R)
- 2 4 6 SINGLE LIFE: Cameo
Club/Phonogram JABH 11 (F)
- 3 3 15 ROCK ME TONIGHT: Freddie
Jackson Capitol FRED 1 (E)
- 4 NEW LATELY: Billy Paul Total
Experience TEL8-5711 (Import)
- 5 2 3 STREET CALLED DESIRE:
René & Angela
Club/Phonogram JABH 12 (F)
- 6 8 2 THE VISION: Howard Johnson
A&M AMA 4982 (F)
- 7 13 2 LIKE I LIKE IT: Aura
10/Virgin DIX 12 (F)
- 8 RE LIKE A VIRGIN: Madonna
Sire 925157-1 (W)
- 9 7 8 GENIE: B.B. & Q.
Chrysalis CHR 1509 (F)
- 10 9 19 ALEXANDER O'NEAL: Alexander
O'Neal Tabu/Epic TBU 26485 (C)
- 11 20 2 WHO'S ZOOMIN' WHO:
Aretha Franklin Arista 207 202 (F)
- 12 10 4 CANT STOP THE LOVE:
Maze featuring Frankie
Beverly Capitol MAZE 1 (E)
- 13 15 3 CONTACT: Pointer Sisters
Planet/RCA PL 85487 (R)
- 14 NEW RHYMES OF PASSION: Michael
Lovessmith Motown TL 72376 (R)
- 15 5 15 AS THE BAND TURNS: Atlantic
A&M AMA 5019 (F)
- 16 RE MADONNA: Madonna
Sire 923867-1 (W)
- 17 6 9 SEEKRET: Kleer
Atlantic 781254 1 (W)
- 18 12 5 THE ARTISTS VOLUME 2: Luther
Vandross/Teddy Pendergrass/
Change/Atlantic Starr
Street Sounds ARTIS 2 (A)
- 19 14 4 DANCIN' IN THE KEY OF LIFE:
Steve Arrington
Atlantic 781245-1 (W)
- 20 11 5 SYSTEMATIC: Billy Griffin
CBS 26449 (C)

Compiled by MRIB

**RADIO
London**

A LIST

- D TRAIN: You're The One For Me
Prelude/RCA
- PRINCESS: Say I'm Your Number One
Supreme
- TOTAL CONTRAST: Takes A Little Time
London
- MAI TAI: Body And Soul Hot Meli/Virgin
- LISA LISA and CULT JAM with FULL FORCE:
I Wonder If I Take You Home
CBS
- CHAKA KHAN: Through The Fire
Warner Brothers
- ODYSSEY: (Joy) I Know It Mirror/Priority
- COLONEL ABRAMS: Trapped
MCA
- MIQUEL BROWN: Close To Perfection
Record Shack
- BILLY OCEAN: Mystery Lady
Jive
- CLIMBERS
- FRANKIE KELLY: Ain't That The Truth
(US Import — TWI Records)
- REGGIE: Into The Groove (Belgian Import —
Sounds Of The Future)
- PARADISE: Heartstrings
Priority
- TABBALA: Get Back To Summer
Cable
- NEW EXPERIENCE: Prove It To Me
Polydor
- THE O'JAYS: Just Another Lonely Night
(US Import — Philadelphia International)
- SHARON BROWN: I Specialise In Love
Virgin
- WHITNEY HOUSTON: You Give Good Love
Arista
- PRIME TIME: Baby Don't Break My Back
(US Import — Total Experience)
- JAKI GRAHAM: Heaven Knows
EMI
- As featured on the TONY BLACKBURN
SHOW — Radio London 9.0am-12noon
Monday-Friday (206m/94.9 VHF)

Jam tomorrow?

CBS' DECISION to delete Lisa Lisa & Cult Jam's I Wonder If I Take You Home is certainly paying dividends with its current re-release.

Having become almost a permanent Top 10 fixture in the disco/dance chart for most of May and June it finally peaked at six after a 12-week run. Three weeks later it had disappeared from sight with dealers crying out for copies.

Nationally, its performance was less impressive only reaching a mid-50 placing during May on the Gallup chart and finally disappearing in early June. Surprising really as it became almost the soul anthem of

early summer solely on pirate and club plays.

Now with the record poised just inside the national Top 40 and once again a Top 10 disco/dance hit the question is will cult jam become mainstream jam?

Despite its reputation, it is still lacking any sort of major airplay and the new Shep Pettibone remix is desperately needed in case it founders again. This is one record which has been improved by a remix and fully deserves a wider market which hopefully will be available over the next few weeks or else CBS could well be justified to delete again and re-launch again this monster in time for Christmas.



**Dream production:
Sly, Robbie & Laswell**

SLY AND ROBBIE (Dunbar and Shakespeare), those legendary producers and rhythm-makers, have teamed up in New York with Celluloid's production maestro Bill Laswell for their new album Language Barrier, now released here on Celluloid along with a single of Get To This, Get To That, which is remixed into dance-floor and dub versions from the LP.

The duo (pictured left) had a spot on Channel Four's Soul Train recently and will gain further television promotional exposure on August 16, when they are the subject of a Tube Special on the same channel.

JAMES HAMILTON

IT SEEMS whenever points need making I then haven't the room to mention records as well, consequently the vinyl keeps mounting up!

Currently most excitement in specialist disco stockists is being caused by a slew of strong import LPs — Billy Paul's Lately (US Total Experience TEL8-5711) is a consistent debut on his new label sparked by the blatantly Marvin Gaye copying Sexual Therapy; Skool Boyz' This Is The Real Thing (US Columbia BFC 40045) is proving a good buy for those who initially passed on their ever-growing Superfine (From Behind) 12-inch; Goodie's I Wanna Be Your Man (US Total Experience TEL8-5706) similarly is a better buy than his Special Lady 12-inch; Collage's Shine The Light (US MCA MCA-5564) has eclipsed their good though slow growing Romeo Where's Juliet? 12-inch; Val Young's Seduction (US Gordy 6147GL) is selling almost exclusively for her Rick James-produced typical title track (so the presumably inevitable 12-inch could kill the LP); Starpoint's Restless (US Elektra 60424-1) after a shaky start is growing in reputation; Frederick's Frederick (US Heat HT 011) is a superb real soul set with probably long lasting appeal; Sugarfoot's Sugar Kiss (US Warner Bros 25168-1) is doing best for his slowies; Joe Sample's Oasis (US MCA MCA-5481) has been greeted with suspicion but seems to be taking off (a shame that their recent work has meant Joe and fellow Crusaders founder Wilton Felder are no longer assured of their once instant acceptance here)

Of the 12-inch imports, a monotonous oddity that sounds great on the floor, but will never be played by radio is the strangely spelt Harlequin Four's Set It Off (US Jus Born Prod JB 003), now poised to explode after first breaking in Manchester at the Spin Inn record shop (the only place in the city that really sells black music), other releases including Prime Time's Baby Don't Break My Back (US Total Experience TED1-2619), Charlie Singleton's Make Your Move On Me Baby (US Arista AD1-9387), and two which despite the close involvement of Prince deserve soul attention, The Family's The Screams Of Passion (US Paisley Park 020360), André Cymone's The Dance Electric (US Columbia 44-05249).

British released LPs are dominated by the hot tracks packed Street Sounds 13 (StreetSounds STSND 13) and, wherever teenaged head-spinners shop, the same label's hip hop compilation New York v. L. A. Beats (StreetSounds ELCST 1001). Sly And Robbie's Language Barrier (Island ILPS 9831), an album in which Herbie Hancock joins everyone from Afrika Bambaataa to Bob Dylan remaking eccentric variations on his old Rockit, is possibly better value than their 12-inch Get To This, Get To That (Island 12IS 238); other domestic 12-inch releases including Colonel Abrams' Trapped (MCA MCAT 997); Jean Carn's Was That All It Was (US Remix) c/w Philadelphia International All Stars' Let's Clean Up The Ghetto (Shreehwave SWAVE 1), selling well despite both sides coming from CBS's recent Club Classics Volume 2 LP, which must emphasise the disco market's preference for tracks on large format single; Billy Ocean's Mystery Lady (Jive JIVET 98), always his album's "soul" track though not necessarily a big pop hit; The System's The Pleasure Seekers (Boiling Point POSPX 753), maybe too angular to have wide appeal; Dazz Band's Hot Spot (Motown ZT 40308), likely to fizzle out once people realise it isn't really very good; The Weather Girl's No One Can Love You More Than Me (CBS TA 6488), a soulful change of pace.

Two reissues, one for obvious reasons and the other less so (apart from its enduring quality), are the Detroit Spinners' Love Is In Season c/w Could It Be I'm Falling In Love (Atlantic A9649T) and Sharon Brown's I Specialize In Love (Virgin VS 494-12), while on rapidly selling 7-inch ahead of imminent album is Bobby Womack's I Wish He Didn't Trust Me So Much (MCA MCA 994), and on 10-inch with possible uses for mobile discos are four classic tunes from the soundtrack of The Glenn Miller Story (MCA MCAV 985) — played not by Miller's Orchestra of course, but recreated by the Universal International Studio Orchestra. Not many points made this week, then, but hopefully the above is of use.

UK Club Play Chart

- | | | |
|----|---|---------------------|
| 1 | 9 MAZE FEATURING FRANKIE BEVERLY:
Twilight | Capitol |
| 2 | 2 JAKI GRAHAM: Round and Around | EMI |
| 3 | 14 MADONNA: Into The Groove | Sire |
| 4 | 1 CONWAY BROTHERS: Turn It Up | 10/Virgin |
| 5 | 10 BARBARA PENNINGTON:
On A Crowded Street | Record Shack |
| 6 | (New) PRINCESS: Say I'm Your Number One | Supreme |
| 7 | 4 ATLANTIC STARR: Silver Shadow | A&M |
| 8 | (New) TOTAL CONTRAST: Takes A Little Time | London |
| 9 | 3 BROOKLYN BRONX & QUEENS (B.B. & Q):
Genie | Cooltempo/Chrysalis |
| 10 | (New) MICHAEL LOVESMITH: Break The Ice | Motown |
| 11 | 15 SHANNON: Stronger Together | Club/Phonogram |
| 12 | 18 CAMEO: Attack Me With Your Love | Club/Phonogram |
| 13 | (New) FIVE STAR: Let Me Be The One | Tent/RCA |
| 14 | (New) CAMEO: Single Life/
I've Got Your Image | US Atlanta Artists |
| 15 | (New) COOL NOTES: In Your Car | Abstract Dance |
| 16 | 5 STEVE ARRINGTON:
Dancing In The Key Of Life | Atlantic |
| 17 | 12 BRIDGE:
Baby Don't Hold Back Your Love | Atlantic |
| 18 | (New) COLONEL ABRAMS: Trapped | MCA |
| 19 | 8 WILLIE HUTCH: Keep On Jammin' | Motown |
| 20 | (Re) LISA LISA & CULT JAM WITH FULL FORCE:
I Wonder If I Take You Home | CBS |

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

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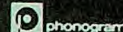
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7" - JAB 17 EDIT
12" - JABX 17
EXTENDED DUB



DISCO



August 17, 1985

THIS WEEK
LAST WEEK
WEEKS ON CHART

TOP 75 SINGLES

1	1	3	INTO THE GROOVE	Madonna	Sire W8934(T) (W)
2	3	5	SAY I'M YOUR NUMBER ONE	Princess	Supreme SUPE(T) 101 (A)
3	2	8	TWILIGHT	Maze featuring Frankie Beverly	Capitol (12)CL 363 (E)
4	4	5	LET ME BE THE ONE	Five Star	Tent/RCA PB 40193 (12" - PT 40194) (R)
5	13	4	WE DON'T NEED ANOTHER HERO (Thunderdome)	Tina Turner	Capitol (12)CL 364 (E)
6	8	2	I WONDER IF I TAKE YOU HOME	Lisa Lisa and Cuit-Jan with Full Force	CBS (T)A 6057 (C)
7	20	2	HOLIDAY	Madonna	Sire W 9305(T) (W)
8	7	6	LONG TIME	Arrow	London LON(X) 70 (F)
9	5	4	ON A CROWDED STREET	Barbara Pennington	Record Shack SOHO(T) 49 (A)
10	52	2	STAND UP	Howard Johnson	A&M AM(Y) 266 (F)
11	6	8	ROUND AND AROUND	Jaki Graham	EMI (12)JAKI 4 (E)
12	11	3	TAKES A LITTLE TIME	Total Contrast	London LON(X) 71 (F)
13	75	2	(JOY) I KNOW IT	Odyssey	Mirror/Priority BUTCH 1(12) (E)
14	45	3	IF YOU WERE HERE TONIGHT	Alexander O'Neal	Tabu (T)A6391 (C)
15	18	3	TRAPPED	Colonel Abrams	MCA MCA(T) 997 (C)
16	9	6	IN YOUR CAR	The Cool Notes	Abstract Dance/Priority AD(T) 4 (E)
17	15	4	YOU'RE THE ONE FOR ME	D. Train	Prelude/RCA ZB 40301 (12" - ZT 40302) (R)
18	10	4	DARE ME	Pointer Sisters	Planet PB 49957 (12" - PT 49958) (R)
19	12	4	STRONGER TOGETHER	Shannon	Club/Phonogram JAB(X) 15 (F)
20	24	3	GOLDEN YEARS	Loose Ends	Virgin VS 795(12) (E)
21	27	2	TEQUILA	No Way Jose	Fourth & Broadway/Island (12)BRW28 (E)
22	23	3	CHEY CHEY KULÉ	Eugene Wilde	Fourth & Broadway/Island (12)BRW 30 (E)
23	16	9	AXEL F	Harold Faltermeyer	MCA MCA(T) 949 (C)
24	14	11	ATTACK ME WITH YOUR LOVE	Cameo	Club/Phonogram JAB(X) 16 (F)
25	9	4	THIS KIND OF LOVE	Phil Fearon & Galaxy featuring Dee Galdes	Ensign/Island (12)ENY 521 (E)
26	21	6	DANCIN' IN THE KEY OF LIFE (Remix)	Steve Arrington	Atlantic A 9534(T) (W)
27	39	2	MAMA SAID	Oliver Cheatham	Move MSS 3 (12" - MSS 3) (A)
28	31	2	BODY AND SOUL	Mai Tai	Hot Melt/Virgin VS 80(12) (E)
29	73	2	LOVE IS IN SEASON	Pete Royer	Club/Phonogram JAB(X) 17 (F)
30	25	7	EVER SHADOW	Atlantic Starr	A&M AM(Y) 260 (F)
31	29	10	FIDELITY	Cheryl Lynn	CBS A6373 (12" - TX6373) (C)
32	30	7	ALL OF ME FOR ALL OF YOU	9.9	RCA PB 49951 (12" - PT 49952) (R)
33	42	18	ROCK ME TONIGHT (For Old Time's Sake)	Freddie Jackson	Capitol(12)CL 358 (E)
34	69	9	LOVE SO FINE	Sahara	Elite - (DAZZ 38) (A)
35	NEW	1	ON THE ONE	Luk featuring Felicia Collins	Easy Street EZS-7518 (Import)
36	22	9	GENIE	Brooklyn Bronx & Queens (B. B. & Q.)	Cooltempo/Chrysalis COOL(X) 110 (F)
37	37	5	LOVER UNDERCOVER	Fatback	Cotillion/Atlantic A9638(T) (W)
38	17	13	TURN IT UP	Conway Brothers	10/Virgin TEN 57(12) (E)
39	32	11	FRANKIE	Sister Sledge	Atlantic A9547(T) (W)
40	34	9	MONEY'S TOO TIGHT (TO MENTION)	Simply Red	Elektra EKR 9(T) (W)
41	35	7	MUTUAL ATTRACTION (REMIX)	Change	Cooltempo/Chrysalis COOL(X) 111 (F)
42	33	8	BREAK THE ICE	Michael Lovesmith	Motown ZB 40273 (12" - ZT 40274) (R)
43	NEW	1	BREAK UP (REMIX)	The S.O.S. Band	Tabu/Epic (T)A 6427 (C)
44	28	5	HAPPY FEELING	Aurra	Next Plateau/10/Virgin TEN 54(12) (E)
45	50	3	RASPBERRY BERET	Prince And The Revolution	Paisley Park/Warner Brothers W8929(T)
46	NEW	1	SHACK UP	Banbarra	Stateside/EMI (12)STATES 1 (E)
47	43	2	BARELY BREAKING EVEN	Universal Robot Band	Streetwave (MI)KHAN 48 (A)
48	26	3	WHEN YOU LOVE ME LIKE THIS	Melba Moore Featuring Lillo Thomas	Capitol (12)CL 360 (E)
49	NEW	1	HOT SPOT	Dazz Band	Motown ZB 40307 (12" - ZT 40308) (R)
50	NEW	1	YOU MAKE ME HAPPY	Hi-Tension	Streetwave (MI)KHAN 30 (A)
51	66	5	LIVING ON VIDEO ('85 Re-Mix)	Trans-X	Boiling Point/Polydor POSP(X) 650 (F)
52	40	11	MY TOOT TOOT	Denise LaSalle	Epic (T)A 6634 (C)
53	41	6	FREEWAY OF LOVE	Aretha Franklin	Arista ARIST (12)624 (F)
54	NEW	1	WHAT ARE WE GONNA DO ABOUT IT	Willie King	Ensign/Island (12)ENY 522 (E)
55	38	5	IF I EVER LOSE THIS HEAVEN	Billy Griffin	CBS A6415 (12" - TX6415) (C)
56	61	8	BACKED UP AGAINST THE WALL	Willie King	Total Experience/RCA FB 49965 (12" - FT 49966) (R)
57	54	11	LET'S TALK	One Way	MCA MCA(T) 972 (C)
58	49	3	LET'S TALK	Carl Anderson	Epic (T)A6439 (C)
59	NEW	1	THROUGH THE FIRE	Chaka Khan	Warner Brothers W9025(T) (W)
60	59	6	GLOW	Rick James	Gordy ZB 40223 (12" - ZT 40224) (R)
61	53	11	BABY DON'T HOLD YOUR LOVE BACK	Bridge	Atlantic A9565(T) (W)
62	36	5	LOVE IS JUST THE GREAT PRETENDER '85	Animal Nightlife	Island (12)IS 200 (E)
63	44	6	THE LOVER IN ME	September	10/Virgin TEN 62(12) (E)
64	47	12	TAKE YOUR HEART AWAY	Kleeer	Atlantic A9549(T) (W)
65	48	14	CHERISH	Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)
66	46	8	KEEP ON JAMMIN'	Willie Hutch	Motown ZB 40173 (12" - ZT 40174) (R)
67	57	2	BOYFRIEND	Shirley Brown	Fourth & Broadway/Island (12)BRW 31(E)
68	NEW	1	IT'S MADNESS	Marvin Gaye	CBS (T)A6462 (C)
69	67	4	DANCIN' MOOD	Maxi Priest	10/Virgin MAXS 2(12" - MAXT2) (E)
70	NEW	1	YOU CAN LAY YOUR HEAD ON MY SHOULDER	Conway & Temple	Jive JIVE(T) 27 (C)
71	71	2	GIVE AND TAKE	Brass Construction	Capitol (12)CL 371 (E)
72	65	7	LONDON TOWN '85/(SOMEBODY) HELP ME OUT	Light Of The World/Beggar & Co	Ensign/Island (12)ENY 518 (E)
73	56	3	MYSTERY LADY	Billy Ocean	Jive JIVE(T) 98 (A)
74	51	9	MOVIN'	400 Blows	Illuminated ILL 61(12) (P)
75	NEW	1	CAN'T HELP MYSELF	Finesse	Mercury 880 946-1 (Import)

Billy Ocean

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MARKETPLACE

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