

# MUSIC WEEK

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## Digital system steals the show

From JIM EVANS  
HAMBURG: The hottest and most controversial topic of discussion, debate and conjecture at the Audio Engineering Society convention in Hamburg last week was the Digital Audio Stationary Head (DASH) digital editing format.

At a forum on the eve of the convention, Studer, Sony and Matsushita — the three parties involved in developing the system — underlined their continued support for the system and revealed that both 15 in/s and 7½ in/s machines are to be offered to the industry.

Sony Broadcast's Chris Holleb said: "I suspect that the record industry doesn't fully understand all the ins and outs of the different processes. With this in mind, we have tentative plans for a digital editing seminar — to be held some time this summer, after the APRS Show — to explain all the various advantages and limitations."

Sony's plans for a seminar will be welcomed by the industry, but are likely to be pre-empted by the APRS. Executive committee member Bill Foster said at AES that he would be raising the matter at this week's APRS executive committee meeting with a view to organising a seminar/meeting for all member studios on the same subject — as soon as next month.

● Full details on all the latest DASH developments will be published in the next Studio Extra (March 30). This issue will also include all the other news, views and picture coverage from AES Hamburg.

## EMI backs indies with double distribution link

THE UK independent record scene has been given a powerful boost with the forging of a parallel distribution link between EMI Manufacturing and Distribution Services and two indie companies: specialist reggae label Jetstar and distributors Music Industry Services. EMI will provide "a strong distribution back-up whenever the button needs pushing".

The major's resources are called upon when the indies feel that a record is selling well enough to warrant a larger push than they could otherwise manage.

EMI MADS managing director Ted Harris says: "We feel an affinity with the UK indie scene. Companies like MIS and Jetstar have fairly specialist product, but there comes a time when they have a record that is moving and they need to plug into a distribution company like ourselves. We can respond quickly to demand — if a record looks like it could be a hit then we take it on board and run with it."

"The advantage is that small companies don't lose the independence that is important to them, but they do have the distribution back-up that a major can bring to a potential hit record. We are in the market for more manufacturing and distribution deals and we are taking a close interest

in other independent companies."

MIS was set up as a distributor for indie labels in the New Year and MD John Bassett comments: "This new distribution deal with EMI will greatly improve the chances of a successful record for smaller labels. Many excellent records are lost when jumping the gap between initial small sales, which are vital, and large, heavyweight output. Our new link with EMI will be put into use whenever we feel that we need EMI's assistance on a record and will bridge the gap and give indies a stronger chance in this competitive field."

Jetstar director Carl Palmer adds: "The association is a

tremendous boost. The reggae market can be quite small in terms of outlets, but we will be hitting a much bigger market than before."

He says Jetstar would link-up with EMI on any product that had crossover potential. "We anticipate doing a lot more business by the end of the year."

First product via EMI/MIS is the Max Bygraves album, Family Favourites, on Lantern Records which is heavily featured on the singer's Family Fortunes TV series and a debut single by London band Explained Emma. The liaison with Jetstar will initially promote the Reggae Hits Volume One album which is just outside the top 100.



PHOTOGRAPHED AT the top of the World Trade Centre in New York, Walbank Warwick Communications' Chris Warwick presents Latin star percussionist Tito Puente with a copy of World Record, the first of a series of CD-only releases.

## CD-only label is launched

A NEW UK record label with a digital CD-only policy has been launched with a compilation of indigenous recordings from Africa and the Americas under the title, World Record.

The label has been spawned by Wallbank Warwick Communications, described by director Chris Warwick as "a small company made up of independent researchers". They plan to have a catalogue of 10 CD titles by the end of the year; national distribution in the UK has yet to be negotiated, but the company is supplying selected outlets direct.

They have a pressing deal with CBS/Sony in Japan and secured distribution in 12 overseas territories following talks at Midem. "One of our aims is to archive digitally the world's indigenous music, so as to provide a comprehensive data-base on the rhythms and harmonies that are the roots of most modern music," says Warwick.

Their first release includes music by Latin percussionist Tito Puente plus other South American artists Conjunto Tlacotalpan, Son Jarocho and Roberto Burrell, as well as music from the Ivory Coast of Africa and the Makurdi State of Nigeria. It was recorded in Calrec Soundfield stereo and holophonic stereo. Each of the artists on the disc will be featured on solo CDs later in the year.

## Swan promoted to PRO MD

POLYGRAM RECORD Operations commercial director Clive Swan has been promoted to be managing director of the company, with added responsibility for PolyGram Ireland and PolyGram Classics UK, as well as the PolyGram commercial division which provides manufacturing, sales and distribution services for the PolyGram labels.

Coincidentally, PolyGram Lei-

sure chairman and chief executive Ramon Lopez has revealed that Swan will deputise for him "as necessary in matters relating to PolyGram Leisure UK activities".

Lopez is currently overseeing Phonogram Records pending the appointment of a managing director to replace Brian Shepherd who left at the end of 1984.

## More scope for independents' chart

MORE LABELS will qualify for inclusion in the Music Week independent labels chart following a change in the criteria defining the nature of an "independent label", and a switch from chart compilers MRIB to Music Week's own research department.

The new criteria will effectively broaden the range of indie labels in the chart by allowing labels which are distributed by major labels; previously only labels serviced by the independent distributors were allowed to appear in the chart.

"We have made this change because of the changing nature of the indie label industry," says MW research manager Tony Adler. "We believe an indie label can remain independent in the true spirit of the word while using any form of distribution — be it independent or provided by a major record company."

"And we have felt for some time that the indie

chart was too restrictive in disallowing labels distributed by, say, PRT. Now more labels are using distribution through other record companies and the time is now right to allow them access to the indie chart."

Under the new criteria, an indie label is defined as one which:

- does not have its own manufacturing plant;
- does not benefit from a licensing arrangement;
- does not operate its own, or share, a salesforce.

As in the past, the indie chart will exclude records which are separately catered for by the heavy metal or disco/dance charts.

- See page 8 for the new indie chart.
- The Music Week heavy metal chart also switches from chart compilers MRIB to MW's own research department as of this week. See Page 12.

**THIS WEEK**  
**BATTERY**  
— see centre for 16-page pull-out supplement  
**IVOP**  
**NOVELLO**  
— see p30 for awards special feature

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**NEWS**

# Young, Mercury head CBS drive

By Chris White

PAUL YOUNG'S long-delayed second album, Freddie Mercury's first solo album, and Sky's debut LP for Epic were among the product highlights at CBS Records' winter sales conference held at Selsdon Park in Surrey last week.

Young's *The Secret Of Association*, originally due for release last autumn, is out later this month, and includes his last two hit singles, *I'm Gonna Tear Your Playhouse Down* and *Everything Must Change*, and the current *Every Time You Go Away*. The LP will be supported by flyposting, advertising spots on David Jensen's ILR chart show, pop press advertising, and co-operative ads with dealers — with a "strong possibility" of TV advertising at a later stage. The singer is about to embark on a new UK tour.

Freddie Mercury's LP *Made In Heaven* — he recently signed to CBS as a solo artist — will be the subject of national and pop press advertising, and in-store displays, with phase two of the campaign including flyposting in major cities, and London Transport advertising.

The *Sky* album, *The Great Balloon Race*, follows several platinum albums on Arista, and coincides with the classical/rock outfit's UK tour in April.

Several of CBS' newer signings release their first albums in the next few weeks, among them *Lost Loved Ones* whose *Outcast* LP will be advertised in the pop press, *Person To Person* who supported Alison Moyet on her recent tour, and *Dead Or Alive* whose *Youth Quake* album will be initially available in a gate-fold sleeve. London band *Terraplane* release their LP *Talking To You On A White Plane*.

*Prefab Sprout* will be releasing their second album, *Steve McQueen*, which includes the single *Cruelly Neglected*, and *Freur's* second album *Get Us Out Of Here* is also imminent.

Former *Abba* member *Agnetha Faltskog* releases her second solo album, *Eyes Of A Woman*, in April and apart from being produced by 10cc's *Eric Stewart*, it also includes *ELO's* *Jeff Lynne*, *Justin Hayward* and *John Wetton* in the musician line-up.

Other new albums from CBS include *Johnny Mathis' Touch By Touch*, *Club Classics Vol. 2* (featuring the *Isley Brothers*, *Archie Drrell*, *Jean Carn* and *Sly & The Family Stone*), *Third World's Sense Of Purpose*, *Gladys Knight* and *The Pips' Life*, and the film soundtrack album *Vision Quest* released on May 7 which includes *Journey*, *the Style Council*, *Madonna*, *Sammy Hagar*, *Foreigner*, *John Waite* and *Don Henley*. The film comes from the same stable as *Midnight Express*, *Fame* and *Flashdance*.

News pages  
edited by  
JEFF CLARK-MEADS



PETER WILDMAN, whose area includes Derby and Nottingham, was presented with the award for top singles rep. for autumn by CBS sales director John Aston (right).

## Mid-price compilations

A NEW range of mid-price double albums and cassettes was announced at the CBS winter conference. The Diamond label will debut in May with 30 titles and have three categories, *Blue Diamond* featuring soul/blues material, *Diamond Cut* focussing on classical music, and *Diamond Memories* with nostalgia music.

CBS catalogue marketing manager *Alan Street* said that the *Diamond* series would feature new compilations as well as previously rare catalogue material. Packaging will be new, and the double albums/tapes will have a dealer price of around £3.65. The label will be promoted by in-store displays, press advertising and a nationwide poster campaign, plus special samplers for in-store play.

Street added: "Some of the material that we are releasing hasn't seen the light of day for many years, but we know that there is a market for this kind of music, and the label should have enormous consumer appeal."

Initial releases will include *Doris Day*, *Tony Bennett*, *Vic Damone*, *Eydie Gorme* and *Erroll Garner* on *Diamond Memories*, *Django Reinhardt*, *Billie Holliday*, *George Benson* and *Aretha Franklin* on *Blue Diamond*, and the music of *Brahms*, *Tchaikovsky*, *Mozart*, *Ravel*, and *Elgar* on *Diamond Cut*, with artists including *John Williams*, *Placido Domingo* and *Daniel Barenboim*.

● New additions to the CBS *Nice Price* series include *The Best Of Phoebe Snow*, *Bob Dylan's Desire*, *Leonard Cohen's Greatest Hits*, *Shakin' Steven's This Ol' House*, *The Barbara Dickson Album*, *Abba's Greatest Hits Vol. 1* and *Santana's Moonflower*.

## Single releases

NEW SINGLES from CBS/Epic include *Bruce Springsteen's Cover Me*, the follow-up to his top 20 hit *Dancing In The Dark*, *King's* *Won't You Hold My Hand Now*, *Bonnie Pointer's The Beast In Me*, *Haywoode's Roses* and *Jimmy Jimmy's Silence*.

## American Commentary



# Beatles for Sale

From Ira Mayer

NEW YORK: What's a Beatles song worth? Help is pulling \$100,000 for six months use in the US. *We Can Work It Out* has gone for \$55,000 for UK use (time unspecified). *She Loves You* and *Help* picked up \$11,000 each for one year.

So reports *Advertising Age* on Northern Songs' first licensing of Beatles tunes for commercial use — to Lincoln-Mercury in the US, *Hewlett Packard* in the UK and *Schweppes* in Spain. The publisher must additionally be guaranteed approval of the storyboard and that the lyrics will not be parodied or otherwise altered.

According to the magazine, Northern denies reports that the licensing of Beatles music is the result of a royalties dispute. The publisher insists that suit has been resolved out of court. However, *Paul McCartney's* PR representative says the case has not been settled, and predicts it will "go on for years and years".

As has been noted often in these pages, Northern has been rumoured to be for sale for some time, with most recent potential buyer said to be *Michael Jackson*.

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NORTH CAROLINA-BASED *Record Bar* became the second largest record chain in the country following the purchase of the 34-strong *Licorice Pizza* outfit. *Record Bar* is now about half the size of *Musiland*, the latter owned by *American Can*. *Record Bar* now forecasts company-wide 1985 sales of more than \$160 million, including its home video distribution operation. Ironically, *Licorice Pizza* had shifted emphasis from music to video in recent years, with 60 percent of its business most recently in the latter field. *Record Bar* plans to re-direct its acquisition's activities back toward music.

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QUESTION RAISED here a few weeks ago: Where will Sony acquire material for *Video 45s* now that Capitol has its own video distribution set-up to handle *Thorn-EMI* and *Picture Music* product? Answer: Sony is in the third year of a five year pact for selected material, so its sources aren't going to dry up immediately. Also, Capitol will be distributing Sony's *Video 45s* (and other releases) to record accounts — a sector Sony itself has had a hard time penetrating. On the record, or more accurately tape side, Capitol has started a premium audiocassette line called *Treasured Master XDR Series* for digitally remastered jazz classics from the *Blue Note* catalogue.

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SHORTS: *Cosby* will host a three hour music and variety show produced by *Motown* to honour the reopening and 50th anniversary of *Harlem's Apollo Theatre*. Artist line-up for the event, a benefit for *Africare/Ethiopian Relief Fund*, has not been set, but there is hope that such major *Motown* artists as *Stevie Wonder* and *Diana Ross*, who appeared at the *Apollo* early in their careers, will make performing appearances... *RCA/Columbia*, which tried valiantly with really low-priced music video (sub-\$19.95), is back with the latest batch of \$29.95 releases: *Randy Newman Live At The Odeon* (the *Odeon* being a very trendy late-night restaurant/hangout in lower Manhattan), *Pat Benetar in Concert*; and *Kiss — Animalize Live Uncensored*. Interestingly, length of performance seems to be irrelevant in pricing. These shows run 57, 72 and 90 minutes respectively... *Indie National Distribution Network*, which specializes in domestic and international small labels, has moved to 34-12 36th Street, Astoria, NY 11106, 718-729-5800. Incidentally, those of you phoning the States direct should be made aware that *New York City* now has two area codes instead of one. Numbers in *Brooklyn*, *Queens* and *Staten Island* (yes, there are record operations in all — witness *NDN*) are in the new 718 zone. *Manhattan* and *Bronx* numbers retain the old standby 212.

## Heep due on Portrait

URIAH HEEP, the first UK signing to CBS' *Portrait* label have their first album, *Equator*, released next month while another new *Portrait* signing is *Toyah*, whose debut album is being produced by *Chris Neil* who has previously worked with *Sheena Easton* amongst others. *Portrait's* marketing director *Barry Humphreys* said that her album would "bring *Toyah* to a wider audience than before while retaining her credibility with existing fans".

Other *Portrait* acts include rock band *FM* who are being produced by *Peter Collins*, and *The Flaming Mussolinis* from *Stockton*.

## Music Box breakthrough

MUSIC BOX, the satellite cable music channel, has announced a new breakthrough into the Scandinavian market and a new representative in Japan.

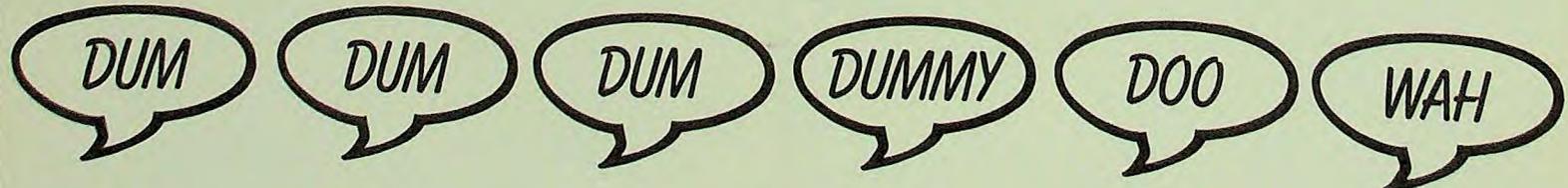
This month *Music Box* went on air to 95,000 subscribers in the Helsinki region of Finland in a ceremony performed by *Jimmy Lea* and *Don Powell* of *Slade* and followed by the broadcast of an hour of Finnish music.

In Japan, *Music Box* has appointed *NBD Pictures* to help it

sell programmes and to develop the possibility of co-production ventures.

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THE MCPS has banned imports of the *Tommy Boy Greatest Beats LP* (*American Island TNLP 1005*) at the request of *Warner Bros Music* and the *Go West* album/cassette entitled *Go West* (*American Chrysalis CHR 1495/ZCHR 1495*) at the request of *ATV Music*.



# THE FLYING PICKETS

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- 1 \*PHIL COLLINS: No Jacket Required Virgin
- 2 ALISON MOYET: "AII" CBS
- 3 ULTRAVOX: The Collection Chrysalis
- 4 \*TEARS FOR FEARS: Songs From The Big Chair Mercury
- 5 WHAM!: Make It Big Epic
- 6 FOREIGNER: Agent Provocateur Atlantic
- 7 BRYAN ADAMS: Rockless A&M
- 8 ZZ TOP: Eliminator Warner Brothers
- 9 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
- 10 \*JOAN ARMSTRONG: Secret Secrets A&M
- 11 BRUCE SPRINGSTEEN: Born In The USA CBS
- 12 MADONNA: Like A Virgin Sire
- 13 PHIL COLLINS: Face Value Virgin
- 14 MATT BIANCO: Who's Side Are You On WEA
- 15 TINA TURNER: Private Dancer Capitol
- 16 PHIL COLLINS: Hello, I Must Be Going! Virgin
- 17 \*TALKING HEADS: Stop Making Sense EMI
- 18 PAUL McCARTNEY & WINGS: Band On The Run Parlophone
- 19 PRINCE: 1999 Warner Brothers
- 20 PAUL McCARTNEY: Give My Regards To Broad Street Parlophone

\*New

Compiled by Music Week Research from a panel of 15 shops \* 1985

## IFPI/BIEM reach an agreement on royalties

A NEW standard contract specifying the basis upon which the IFPI's record company members will pay mechanical royalties for the use of musical works represented by authors' societies which are members of BIEM, has been agreed. This follows four years of protracted negotiations between the International Federation of Phonogram & Videogram Producers (IFPI) and the Bureau International des Societes Gerant Les Droits d'Enregistrement et de Reproduction Mecanique (BIEM) have agreed.

The new contract will run for three years from January 1, 1985. The principal changes from the previous agreement signed in 1975 and amended in 1980 concern the rate and basis of royalty, exports, minimum royalties and the royalty for compact discs.

The new rate of royalty for singles, LPs and cassettes will be 11 per cent of the highest published price to dealers (PPD), subject to an adjustment agreed

nationally between national groups of the IFPI and BIEM societies and a container deduction of 10 per cent. Where fixed or suggested prices are paid by the consumer, the royalty will be calculated at eight per cent of that price less a packaging deduction of 7.5 per cent.

For exports of discs and tapes to a record producer's affiliates and licensees abroad, a distinction is made between importing countries within and outside the European Economic Community (EEC). Where the importer is located in an EEC member state, mechanical royalties will be paid on the basis of terms agreed in the exporting country but on the prices of the importing producer. For importers outside the EEC, royalties are calculated on both the terms agreed and prices in the country of importation. Where the importer is not a licensee of the record producer but is a European dealer, the royalties payable will be calculated solely on the existing conditions and prices in the exporting countries. The minimum royalty will be reduced from three-quarters to two-thirds of the royalty calcu-

lated in each country.

The terms for payments to composers in respect of compact discs are based on the PPD of the corresponding LP release. This will be a flat 11 per cent without any adjustment or deduction. This part of the contract, however, will run for two years only, and negotiations on the CD royalty rate for 1987 will begin in 1986.

Other new aspects of the standard contract deal with custom pressing and the facsimile stamp which must appear on every disc or tape subject to the IFPI/BIEM agreement.

The contract may be terminated by either side before June 30, 1985 if it is found to be unacceptable. The standard contract is also required to comply with EEC competition rules, and the IFPI has notified it to the EEC Commission for clearance.

IFPI director general Ian Thomas commented: "The main reason why this agreement has taken four years to negotiate was the difficulty of finding a mutually acceptable royalty base instead of the retail price.



FRED BROOKS, described as "the father of high speed audio duplication" and now technical manager of CBS Manufacturing's cassette duplication plant at Aylesbury, was presented with an engraved silver plaque to mark his 25-year contribution to the industry. He was presented with the plaque by Dr Andrew Merkel, Agfa Gevaert's head of technical service (right), and Agfa Gevaert professional sales manager George France.

## Boots' record experiment

AN EXPERIMENTAL scheme through which Boots' record departments are partly run by Record Merchandisers is being conducted in 30 of the chain's stores throughout the UK.

Record Merchandisers has been brought in to advise of department location, design and stock control and to provide a range of music suited to each store. Boots hopes the system will give staff more time for other duties and bring a greater level of expertise into the departments. The company also found Record Merchandisers' sale-or-return facilities attractive.

## Stateside revival

EMI RECORDS is reviving the Stateside logo and will use the trademark as a brand name for EMI's current crop of soul and R&B compilation albums. The first two LPs on the re-launched label will be The O'Jays' Working On Your Case, featuring 16 tracks originally released on the Imperial and Minit labels between 1963 and 1966, and Nellie Lutcher's Real Gone Gal which includes a rare duet with Nat King Cole.

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## Midem subsidy bid

A BID to achieve a Department of Trade subsidy for small companies and individuals who attend Midem without taking a stand is being made by music business lawyer and songwriter Trevor Lyttleton.

The DoT has for many years operated a scheme which subsidises the cost of taking a stand in the Midem Palais for music publishers and record companies, but Lyttleton points out that newcomers to Midem will normally be unable to meet the cost of staffing a stand, even if the cost is subsidised.

In a letter to the DoT, Lyttleton says that stands are now "an anachronism" at Midem and goes on: "The promotion of music is not the same as the promotion of furniture, motor cars or engineering products. While it was necessary to have hi-fi equipment, reel-to-reel tape recorders and disc players in order to demonstrate music, it was relevant to have a stand.

"Today, with the advent of the Sony Walkman and other portable tape recorders, music business is far more effectively done

elsewhere than in the Palais des Festivals."

Newcomers to the business are far more effective if they go around chasing up the big producers and publishers, rather than sitting on a stand waiting for a visit, says Lyttleton.

He proposes that the DoT should encourage smaller and medium sized firms which do not have management resources to participate in Midem by helping to pay for their travel and hotel expenses and the £450 registration fee payable by participants without a stand.

Lyttleton invites anyone in the business who wishes to support his case to write to Mr D Murrant at the Department of Trade, Room 2241, Victoria Street, London SW1H 0ET.

## Whittaker TV ads

A TELEVISION advertising campaign is being mounted in Anglia from March 20 until Easter in support of Roger Whittaker's Heart Touching Favourites album. There may be a national campaign after Easter.

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## NEWS

# MCPS/BPI agreement on joint import licence

A NEW joint import licence is being introduced by the Mechanical Copyright Society (MCPS) and the BPI which will allow clearance on both the music contained in imported sound recordings and the sound recordings themselves instead of the previous individual arrangements.

The new licence covers the copyright in the music itself, owned by the composers whose interests are protected by publishers represented by the MCPS, and the copyright in the sound recording, owned by the record companies represented by the BPI.

For several years the MCPS has operated a scheme which required stamps to be fixed to records to signify that a licence had been granted. The BPI meanwhile monitored the importers' activities, and has on numerous occasions taken legal action against those infringing the copyright of BPI members. This could mean that one organisation might authorise the import of a title while the other opposed it, and both the MCPS and the BPI accepted this was not in the interest of record companies, publishers or importers.

The joint import licence rectifies this situation, and will be operated by the MCPS in consultation with

the BPI. An explanatory booklet is available, and the MCPS invites importers to make contact for copies and for the necessary application form seeking the granting of a licence. It will still be necessary for stamps to be affixed to records, and these will be available from the MCPS. The stamps will cost 50p per unit for LPs and cassettes and 15p per single (7-inch and 12-inch).

Licences will be issued for records which are lawfully manufactured outside the EEC and which are not in the catalogue of any BPI member company at the time of import. Licences will also be granted for special formats of titles which are in BPI member companies' catalogues, providing the individual label concerned has given written permission.

The general level of imports into the UK from outside the EEC has fallen greatly from a peak in 1978, according to the MCPS, and the falling value of the pound sterling against the dollar has been mainly responsible for restricting transatlantic imports.

● The address of the MCPS is Elgar House, 41 Streatham High Road, London SW16 1ER (01-769 4400).

## Air City opens in UK

A NEWLY-FORMED US record company has opened a London office specifically to make UK A&R signings. Air City Records based in Dayton, Ohio, has signed a distribution deal with PRT.

The US operation is run by Byron Byrd and William T. Cochran and Byrd said: "For our label launch we decided to pick-up on established acts which hopefully will guarantee early recognition for the label.

"We studied the current position of the UK record market, and decided to establish a London office in the early stage of our development. Our A&R activities will be based on an international level, and we're already looking closely at several UK acts."

Staff appointments for the London office which is based at 6 Addisom Place, London W11 (01-603 7733) are to be announced shortly.

## Mutiny! rights available

PUBLISHING AND record rights for the long-awaited David Essex stage musical Mutiny! are "up for grabs", Essex's co-manager Derek Bowman said this week.

The £1m musical opens at London's Piccadilly Theatre on July 11, and will star David Essex as Fletcher Christian and Frank Finlay as Captain Bligh, with Michael Bogdanov of the National Theatre directing.

Essex's original Mutiny! concept album was released via Phonogram, to whom Essex is signed as a solo artist, but the original cast recording of the show and Essex's publishing via his own Mutiny Music company will be free for negotiations.

Manager Bowman said that the music for the stage show would include several new arrangements of material featured on the original Mutiny! album, as well as new songs. The LP has already spawned two hit singles, and Essex's current hit Falling Angels Riding — not included on the album — will feature in the show.

Essex himself said: "The Mutiny! concept album was a blueprint for the stage show — if the LP had flopped then we would have had to pick the project up from the gutter, but that didn't happen."

## 'Beginning of end' for pirates

A COURT decision that may signal the beginning of the end for tape piracy in the Far East has been made in Singapore, one of the world centres for counterfeit cassettes.

A group of UK book publishers brought a case against a Singapore bookseller and judge Mr Justice L P Thean ruled that works published in the UK and other territories covered by the UK Copyright Act of 1911 have copyright protection.

After the judgement, IFPI anti-piracy director James Wolsey said: "It is now clear as to what works are protected and what are not. The previous uncertainty as to the extent of protection had hindered the campaigns."

## Old Gold director

FORMER CHARISMA Records managing director Brian Gibbon has been appointed commercial director of the Old Gold Group after a year as consultant to the company. He brings with him his management of Steve Hackett and other business consultancy projects, including Musical Youth.

Gibbon's responsibilities will include the new TV-merchandising label Start Records, recently launched in association with, and headed by, Dennis Knowles. Old Gold managing director Keith Yershon describes the appointment of Gibbon as "a major step in our long-term international plans".

## Magnum mid-price

THE MAGNUM Music Group launches a new mid-price compilation album series this month under the title Starburst, and the first three releases will feature classic rock and roll, reggae and country music.

# DOOLEY

WITH ONLY two weeks to go before the current PPL/BBC needletime agreement runs out, PPL is being tight-lipped about what its new claim for needletime payments might be, but speculation that it will be as high as a 100 per cent increase may not be too far off the mark. All PPL general manager John Love will say is: "The negotiations involved are Byzantine and convoluted. We have submitted documents to the BBC for its consideration, and we expect a meeting in about two or three weeks' time." It's likely that the Beeb will await the decision on its licence fee before proceeding with talks about needletime... Strange that having gone to great pains to make clear that its new mid-price Festival CDs were not an on-going series, Deutsche Grammophon is now advertising them as "their first special price compact discs", which suggests there will be more to come... After those EMI/Titanic jokes a few years back, it was novel to see director David Hughes quoted in Marketing magazine's cover story: "EMI Records is like an iceberg"... Prince's Purple Rain gets special mention in Warner Communications annual figures, having scored the company's biggest yearly sales figure with 10m sold in the US... Harp Lager-sponsored Rock Week (March 19-24) at London's ICA is titled I Want Independents and includes UK debuts by New York's Sonic Youth, Australia's Severed Heads and West Germany's Holger Hiller.

IN HIS very first week as controller of Radio One, Johnny Beerling had to face a "BBC censorship" allegation over the Dr Who gimmick record, Dr In Distress. "The fact is," said Beerling. "It's not a very good record". End of shock horror story... Birmingham's BRMB claiming a "first" for an ILR station linking with BBC TV for a live stereo broadcast of Howard Jones in concert this Friday (15)... Are there finger nails left at Andrew Miller Management after their artist Willy Finlayson stuck at 85 for four weeks with On The Air Tonight, then dropped to 94? Turn to the singles chart to see if their promotion efforts with a new video have managed to shove him back up... A girl, Tania, to Bobbie and Elie Dahdi of the COPS custom pressing company... Sign of the times — record companies can no longer afford to hold sales conferences in exotic locations, but Pic-A-Tape Limited of Preston, the pre-recorded cassette distributor which specialises in distribution to non-traditional outlets, held its sales conference in Majorca over last weekend... While touring Australia with The Shadows, Brian Bennett received a surprise award from EMI Australia — a platinum disc for his composition New Horizons which is used as the theme music for Aussie TV's cricket programmes.

## Sloane & Co. have moved

Their business is expanding rapidly, and they invite applications from senior and semi-senior accountants to fill five important vacancies in the company's business affairs, audit and tax departments.

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Telephone: 01-221 3292 (4 lines)  
Telex: 894280 UNIREX G

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& Co.

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NEW SINGLE

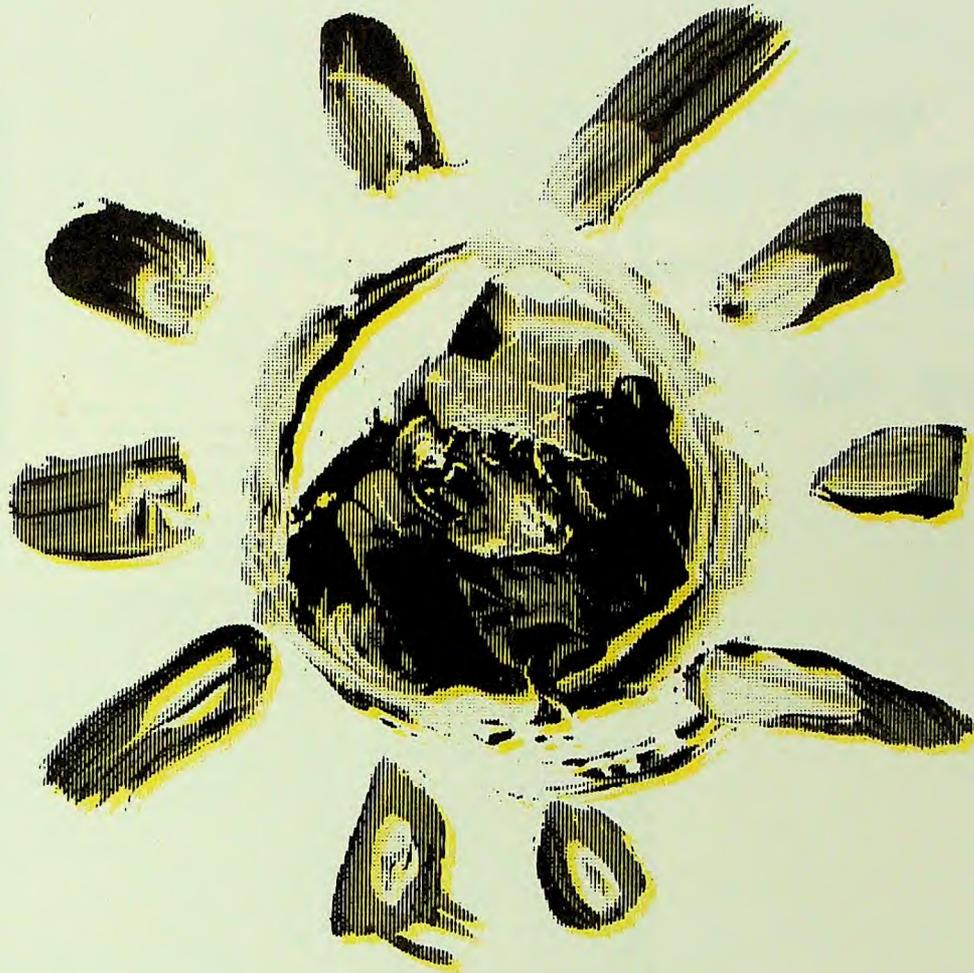
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# ERIC CLAPTON



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## BROADCASTING

# Less charts, more courage — Valk

MUSIC RADIO is too much in thrall to the weekly charts in both its programming and its philosophy, Robin Valk, BRMB music manager, told the session on the sales charts and their influence.

"Science has squeezed out arts and craft to a depressing degree," he said.

Valk told the conference that he recently spent 30 minutes moving round the radio dial, listening to both national and local stations, including BRMB.

"It was a tedious and repetitious half-hour. We all sounded like we had had the same 10 records sent out by the same major record companies. There is a lemming-like inclination to rush to the security of the Top 30. We

lack courage, and are afraid to back our own judgement in prime time.

"There is a God-like status attached to the weekly charts, and we all go along with it. You can overdo your hits. Overplay the right ones and they'll turn into the wrong ones."

## Grossly

Valk believes the charts present "a grossly distorted picture". Gallup is a statistical survey of trends in record buying, and most record buyers don't really care if a record's in the charts or what label it's on. The chart is a promotional device in its own right,

and the record companies distort its meaning and purpose.

"We have witnessed coloured vinyl, picture discs and 12-inch remixes, and all accompanied by a steady decline in sales," Valk pointed out. "The record companies have an obsession with a quick return on a high investment, and music takes a back seat."

In programming terms, it isn't so much the hits you play as what you play in between the hits. Radio was letting itself down by relying so much on the charts. It is necessary to know not just what is popular at any given time, but how popular it is. There must be a greater awareness of long-term trends, and knowledge about when artists stop being popular or are about to enjoy a renewal of popularity.

"We must have the courage of our own convictions," Valk declared. "Until we do, we'll be dictated to by the record industry. Record sales are falling and so are radio audiences. We must ask ourselves if there is a connection, and it's time we took a few risks."

## Counting up the copyright costs

THERE WAS a definite air of anticipation about the session on music radio's relationship with the copyright organisations. In view of some forthright remarks at the opening session (MW March 9), and the presence of PPL general manager John Love, delegates were expecting fireworks, especially at question time when Love would be the likely target of more critical flak about the PPL's stance on needletime and the cost and restrictions it imposes.

In the event, the session was an exercise in set pieces — and no question time was allowed. The BBC (legal adviser Anthony Jennings) and the AIRC (director Brian West) painted the historical picture with appropriate statistics and said little that was not already fairly common knowledge, while the PRS (external affairs director Robert Abrahams), the MCPS (managing director Bob Montgomery) and the PPL (Love), merely stated the functions and purpose of their various societies.

Jennings told the delegates that the BBC spent £6½m each year on the salaries of its house orchestras as well as paying £15m annually to the PRS out of the latter's total income of £60m for the broadcasting use of copyright repertoire which the PRS controls. The £15m represents two per cent of the BBC's licence revenue and two per cent of the grant-in-aid it receives from the Foreign Office for the External Services.

He added that one minute of music on Radio One, Two, Three and Four cost the BBC an average of £7.17 in PRS payments, on BBC 1 and 2 the charge per minute was £42.99, on ITV 1 it was £50.16 and on Channel Four £9.46. For major local radio stations such as Birmingham and London, the cost was 37p and £1.03 respectively, with Capital Radio paying £1.50, while at the small end of the local radio scene like Radio Norfolk and ILR's Red Rose, it was 9p per minute. A 20-minute music programme on R1 would cost £275 in PRS payments and on BBC TV it would be £1,650.

Jennings said that the BBC's dealings with the PPL went back to the Thirties, and was a two-pronged matter governed by the use of gramophone records on air and the relationship between the PPL and the Musicians Union. The BBC paid a present sum of £5m annually to the PPL for 162 hours of weekly needletime on R1, 2, 3 and 4, 72 hours for regional radio, and two hours daily for local stations except London, Manchester and Birmingham which got three. BBC TV is granted five hours per week and the External Services 50 hours.

"The Musicians Union saw recorded music on radio as a threat to musicians and live performances," Jennings commented. "It still has great suspicion and caution about the intentions of broadcasters with regard to the level of live music."

The AIRC's Brian West disclosed that the ILR stations pay £7m annually out of their total advertising revenue of £81m to copyright bodies, each station paying according to its audience area a percentage of its revenue, with relief for newly launched stations. He referred to the long-running and costly litigation between the ILR companies and the PRS and the PPL and the enmity which exists.

"The stations feel they are made to pay through the nose, and the societies don't entirely trust the stations," he pointed out. "Some ILR companies are totally antagonistic towards the societies. ILR gets a maximum of nine hours per day needletime, and we pay the highest royalty rate in the world — more than the IBA takes from us in rentals."

PPL general manager John Love saw his organisation, representing 500 members, as an "honest broker" between the BBC and the ILR and the MU, and its guiding principle as being "the art of the possible". He stressed the value of airplay.

"It doesn't automatically lead to a net increase in sales. The sound recordings we control are the biggest source of programme material for radio and attract the largest audiences. There has been a steady and substantial increase in needletime during our relationship with the BBC."

## No more DJ heroes?

CAPITAL RADIO head of music Tony Hale and disc jockey Adrian Juste addressed the conference on Putting On The Style, an examination of whether presentation and programming is art, craft or science. Juste quoted the title of The Stranglers' hit No More Heroes to express his view, and believes that the art and craft of the DJ seems to have fallen by the wayside.

"I feel sorry for the commercial radio boys," he said. "The adverts have got worse over the last 10 years, and they're bad radio. The DJs got sucked into the pace they set and carry it on."

Juste thinks it's too easy to become a DJ these days, "like joining American Express". In the Sixties, getting into a studio was like a Fort Knox job and you had to be really determined to be a DJ, he said. He's not particularly impressed with schools for broadcasters because "if you have to be told how to do a job, you're not going to be much good at it".

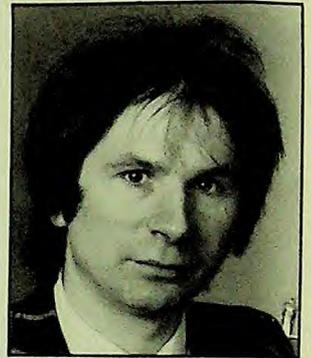
He stressed the myriad tasks which ILR presenters have to do on air and off as well as actually talking into the microphone. If people wanted better DJs, they had to give them more backup along the BBC model of a producer, engineer, researcher and secretary.

"There's only one enemy in this business," said Juste, "and that's boredom."

Capital's Tony Hale pointed out that you cannot pick out random

tunes on the basis that you like them and you cannot please all the people all the time. Capital rotated the most popular records over a four-hour period, and matched the pace to the time of day and the likely audience reach. He was bitter about the nine hours of needletime limit daily, which is "unrealistic and unreasonable", and he mentioned a "rude" letter from the PRS about a DJ who had sung a three-second snatch of Congratulations on air to a listener without logging it.

"Laser and the others meanwhile are playing 18 records an hour and not paying a penny. The PRS, the PPL and the MCPS are doing nothing about it. Unless these agencies help us, we might not be here in 10 years' time."



ADRIAN JUSTE: "Too easy to become a DJ."

## OPINION

WRITE TO: OPINION, MUSIC WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

### In defence of WEA's trading terms

IN REPLY to Russell Crombie's letter (MW March 2) regarding WEA's terms, I would point out that in common with most other record companies we offer early settlement discount for payment received within 20 days of the statement date.

We certainly do not demand payment of invoices during the second week of the month following invoice date. I think that Mr Crombie is confusing the fact that he might not receive this early settlement discount if he does not pay within the correct time limit.

Our terms and conditions state that payment should be made either on demand or if no demand is made within 30 days of invoice date. We do not send out our first overdue letter until considerably later than 30 days from statement date. Effectively, this means that we are giving our customers up to a maximum of more than two months credit from date of delivery of the product.

WEA is continually trying to improve the service to its customers and to work with them to expand the market for the sale of recorded music.

ROGER BRIGHTEN, finance director, WEA, Broadwick Street, London W1.

□ □ □

I AM often accused of leaping to criticise record companies in my columns for *Music Week*, so perhaps I can redress the balance

by coming to WEA's defence.

Russell Crombie says he is incensed by WEA's "maximum 15 days" for settlement discount, but he must have special terms because my February statement stipulates payment by the 20th. Not only that, but WEA instituted payment by the 20th some time ago, and they also issue statements earlier so that an order in the last week of one month does not appear until the statement of the following month.

I think Mr Crombie may be confusing the situation that arose when the Hits album was given an extended credit with a limit to early January on November supplies.

In any event, WEA's credit terms are little different from the others, and better than some. We

all have the option of forgetting the settlement discount and taking a little longer to pay. However, cashflow is the name of the game with manufacturers and distributors, just as it is for retailers.

We should be thankful for whatever credit we can get — particularly as we are usually paid "up front" by our customers — but we should recognise that too great a demand for long-dated credit would merely push up prices.

I do concur with Mr Crombie, however, in the hope that terms and conditions of trading are even-handedly applied to all consignees, regardless of size and muscle!

MARTIN ANSCOMBE, Pop Inn, High Street, Watton, Norfolk.

## Support the indies!

IS THE music industry going to sit back and do nothing to rescue the Independent Labels Association? If they do they will be cutting their own throats. Much of the talent that is on the major labels today came to the surface through the indie label scene — most notable example being Alison Moyet who started her recording career on Mute Records.

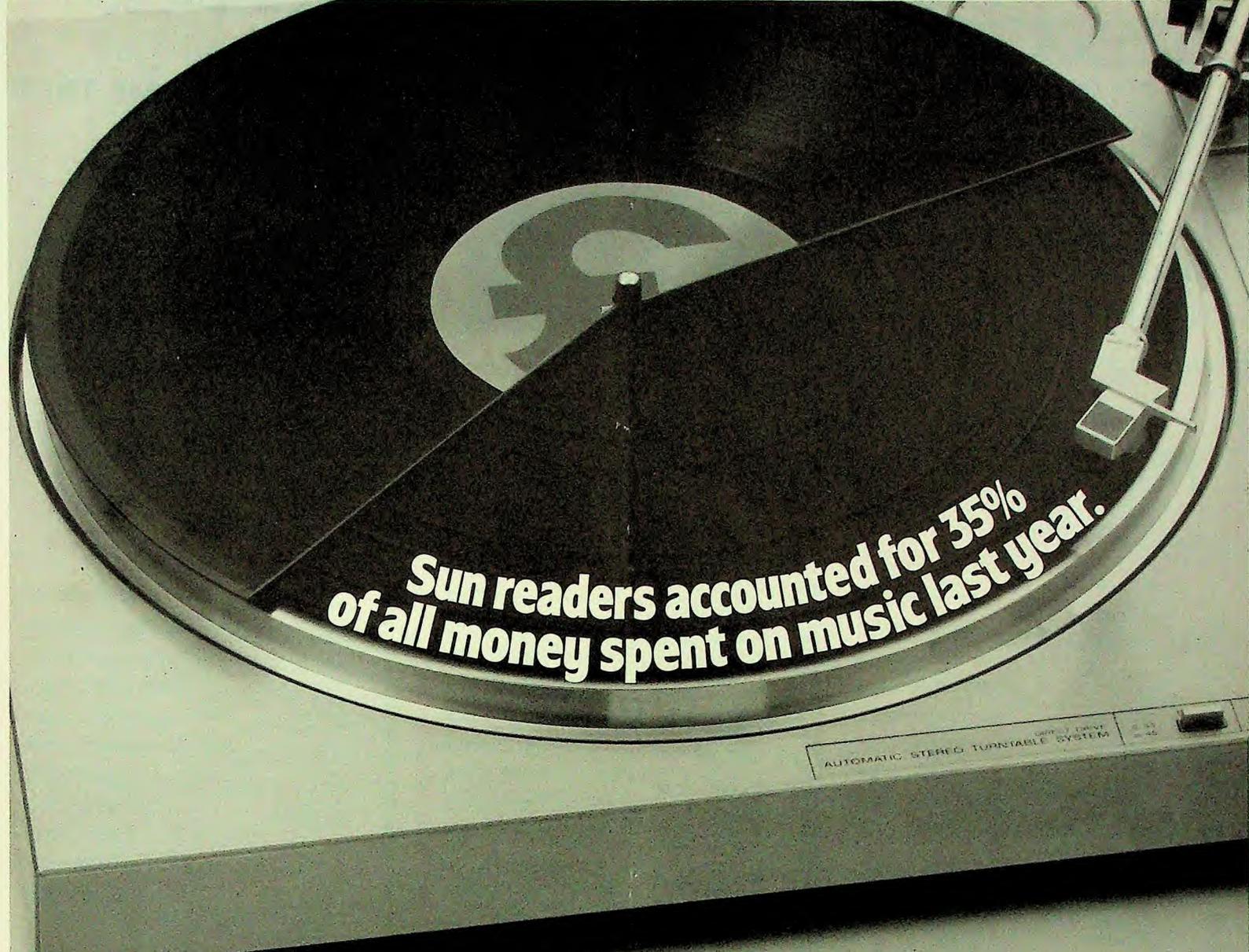
The major labels do not totally fulfil demand from the public; there is a healthy indie source of talent that the big boys can pick upon to exploit to full potential — indie labels benefit them and it is to the major companies' advantage to ensure that the indie scene survives.

Without the ILA, which gave valuable support and promotion to the indies, many smaller companies will have their costs dramatically increased, resulting in fewer releases. A small annual subsidy from the BPI would enable this fine organisation to continue to give help and advice to labels dedicated to bringing British talent to the attention of the public.

Indies have an important role to play in helping artists become true professionals and developing their music and presentation — making life very much easier for the large companies who sign them when the label.

I would ask the majors, MCPS, playlist controllers on radio stations, Gallup and the BPI to consider how the ILA has made their work easier to consider ways of giving positive support to ensure that the ILA continues to exist.

JENNI NICHOLSON, managing director, TW Records, Morford Street, Bath.



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MUSIC WEEK

MUSIC WEEK

16 March 1985

TOP · SINGLES

**INDIES**

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	6	HOW SOON IS NOW?	The Smiths	Rough Trade RT(T) 176 (I/RT)
2	2	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
3	3	ST. SWITHINS DAY	Billy Bragg	Go! Discs 10767 (I/RT) (I/Import)
4	6	PROMISED LAND	The Skeletal Family	Red Rhino RED(T) 54 (I/Red Rhino)
5	6	LAND OF HOPE & GLORY	Ex Pistols	Virginia/Cherry Red (12)PISTOL 76 (P)
6	4	SAY WHAT YOU MEAN	Durutti Column	Factory —(FAC 114) (I/RT/P)
7	5	SACROSANCT	Play Dead	Clay (12) CLAY 42 (P)
8	19	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/P/MW)
9	5	FINELY HONED MACHINE	Foetus Over Frisco	Self Immolation/Some Bizzare-(WOMB UNC 7.12) (I/RT)
10		HYMN FROM A VILLAGE	James	Factory FAC 119 (I/RT/P)
11	13	IT'S IT'S THE SWEET MIX	Sweet	Anagram/Cherry Red (12)ANA 28 (P)
12	6	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I)
13	1	CLOTHES SHOP	Terry & Gerry	Intape IT 014 (I/Red Rhino)
14		PRICK UP YOUR EARS	Yeah Yeah Noh	Intape IT 012 (I/Red Rhino)
15	7	COLD TURKEY	Sid Presley Experience	Sid Presley Experience SPE 41 (I/RT)
16		THIS CHARMING MAN	The Smiths	Rough Trade RT(T) 135 (I/RT)
17	3	FUNNERY IN A NUNNERY (EP)	Hagar The Womb	Abstract —(12ABS 029) (P)
18	14	WASH IT ALL OFF	You've Got Foetus On Your Breath	Some Bizzare —(WOMFGH 8.12) (I/RT)
19	12	I WANT YOU BACK	Hoodoo Gurus	Demon D 1028 (I/RT/P/MW)
20	32	BLUE MONDAY	New Order	Factory —(FAC 73) (I/RT/P)
21	45	PLAIN SAILING/GOODBYE JOE	Tracey Thorn	Cherry Red CHERRY 53 (P)
22	15	BRAZILIA	A Certain Ratio	Factory Benelux —(FBN 32) (I/RT)
23	21	OUT ON THE WASTELAND	Anti-Nowhere League	ABC ABCS 004 (I/RE/P)
24	20	IT'S A CRACKER	The Nightingales	Vindaloo UGH 9 (I/RT)
25	28	REAL MEN	The Jazz Butcher	Glass GLASS (12)041 (I/Nine Miles)

26	27	76	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I)
27	23	9	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
28			BANG THE DRUM ALL DAY	Jonas	Lamborghini LMG 19 (C)
29	17	9	DEATH TO TRAD JAZZ	The Membranes	Criminal Damage —(CRI 12125) (I/Backs)
30	19	17	RATS	Subhumans	Bluurg FISH 10 (I)
31	24	3	GOODBYE TONSILS (EP)	Severed Heads	Ink INK 129 (I/Nine Mile)
32	30	6	MR BLUES	Restless	Big Beat NS 104 (P/I/MW)
33	28	18	CALAMITY CRUSH	Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT —(11.12) (I/RT)
34			BELFAST	Bambrack	Homespun HS 092 (O/SP)
35	25	13	STRIKE	Enemy Within	Rough Trade RT(T) 151 (I/RT)
36			POLICE OFFICER	Smiley Culture	Fashion FAD 7012 (12" —FAD 026) (A/JS)
37			E.S.T. (TRIP TO THE MOON)	Alien Sex Fiend	Anagram/Cherry Red ANA 25 (11) (P)
38			BORN TO LOSE	Johnny Thunders and The Heartbreakers	Twins T 1702 (I/J)
39	23	13	HEARTS & MINDS	The Farm	End END 1 (I/Probe)
40	26	15	NELLIE THE ELEPHANT	The Toy Dolls	Volume VOL (T) 11 (I/P)
41			BLASPHEMOUS RUMOURS/SOMEBODY	Depeche Mode	Mute 7BONG 7 (12" —12BONG 7) (I/RT/SP)
42	34	12	LIFE'S A SCREAM	A Certain Ratio	Factory —(FAC 112) (I/RT/P)
43			AGADOO	Black Lace	Flair FLA 107(T) (P)
44			I BLOODBROTHER BE	Shock Headed Peters	el EL 1(T) (I/RT)
45	33	17	THE PRICE	New Model Army	Abstract (12)ABS 028 (P)
46	37	14	THE WORLD OF LIGHT (EP)	Balaam And The Angel	Chapter —(22/001) (I/Nine Miles)
47	46	30	WALK INTO THE SUN	March Violets	Rebirth VRB 23(12) (I/Red Rhino)
48	42	3	OUT OF THE UNKNOWN	Died Pretty	What Goes On —(GOES 1T) (I/RT)
49	39	14	TO THE END OF THE EARTH (EP)	English Dogs	Rot —(ASS 17) (I/Red Rhino)
50	41	14	HOLLOW EYES	Red Lorry Yellow Lorry	Red Rhino RED(T) 50 (I/Red Rhino)

1	1	4	MEAT IS MURDER	The Smiths	Rough Trade ROUGH 81 (I/RT)
2	2	19	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
3	5	16	TREASURE	Cocteau Twins	4AD CAD 412 (I)
4	7	8	TALK ABOUT THE WEATHER	Red Lorry Yellow Lorry	Red Rhino RED LP 50 (I/Red Rhino)
5	6	4	CURSE OF THE MUTANTS	The Meteors	Dojo DOJOLP 2 (I/Nine Mile)
6	3	3	THE MINI ALBUM	The Sex Pistols	Chaos APOCA 3 (I/Backs)
7	11	67	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P/I/MW)
8	10	21	IT'LL END IN TEARS	This Mortal Coil	4AD CAD 411 (I)
9	14	4	SCATOLOGY	Coil	Some Bizzare FFK 1 (I/RT)
10	24	2	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
11	4	5	RUMBLE	The Inca Babies	Black Lagoon INCLP 005 (I/Red Rhino)
12	13	2	SHOULDER TO SHOULDER	Test Department/South Wales Striking Miners' Choir	Some Bizarre MOP 1 (I/Red Rhino)
13	8	9	GOOD & GONE	Screaming Blue Messiahs	Big Beat NED 7 (P/I/MW)
14	9	43	VENGEANCE	New Model Army	Abstract ABT 008 (P)
15	17	7	WE DON'T WANT YOUR F... WAR	Various	Fightback LP FIGHTS 5 (I/Jungle)
16	15	22	HOLE	Scrapping Foetus Off The Wheel	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)
17	19	3	WITHOUT MERCY	Durutti Column	Factory FACT 84 (P/I/RT)
18	23	10	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I)
19	16	2	NEW DAY RISING	Husker Du	SST Records SST 031 (P)
20	18	12	RAINING PLEASURE	The Trifids	Hot MINIHOT 1 (I/RT)
21	21	12	ZEN ARCADE	Husker Du	SST Records SST 027 (P)
22			GARLANDS	Cocteau Twins	4AD CAD 211 (I)
23	20	6	BEYOND THE SOUTHERN CROSS	Various	Ink INK 4D (I/Nine Mile)
24			POWER CORRUPTION AND LIES	New Order	Factory FACT 75 (P)
25			UNKNOWN PLEASURES	Joy Division	Factory FACT 10 (P)

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ii) Magic Touch (New Philadelphia Remix) 6.15

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Love Me Right Now (Radio Edit) 3.55  
Side B  
Love Me Right Now (Instrumental) 3.41

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MUSIC WEEK

# DISCO

and dance

MUSIC WEEK

16 March 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	2	5	HANGIN' ON A STRING (CONTEMPLATING)	Loose Ends	Virgin VS 748(12) (E)
2	1	8	NIGHTSHIFT	Commodores	Motown TMG(T) 1371 (R)
3	11	6	MOVE CLOSER	Phyllis Nelson	Carrere CAR(T) 337 (A)
4	3	6	THEME FROM SHAFT	Eddy & The Soulband	Club/Phonogram JAB(X) 11 (F)
5	9	3	MR TELEPHONE MAN	New Edition	MCA MCA(T) 938 (C)
6	6	9	WHO COMES TO BOOGIE	Little Benny & The Masters	BlueBird/10 BR(T) 13 (E)
7	46	2	BAD HABITS	Jenny Burton	Atlantic A 9583(T) (W)
8	5	6	YOU SHOULD HAVE KNOWN BETTER	T.C. Curtis	Hot Melt/Virgin VS 754(12) (E)
9	4	17	SOLID	Ashford & Simpson	Capitol (12)CL 345 (E)
10	14	5	DO WHAT YOU DO	Jermaine Jackson	Arista ARIS(T)12(509) (F)
11	8	3	LET'S GO CRAZY/TAKE ME WITH YOU	Prince and The Revolution	Warner Brothers W2000(T) (W)
12	18	2	MATERIAL GIRL	Madonna	Sire W 9083(T) (W)
13	7	4	I'M SO HAPPY	Julia & Co	London LON(X) 61 (F)
14	NEW	EASY LOVER	Philip Bailey (Duet with Phil Collins)	CBS/Virgin (T)A 4915 (C)	
15	22	2	BACK IN STRIDE	Maze featuring Frankie Beverly	Capitol (12)CL 353 (E)
16	50	2	LET'S GO TOGETHER	Change	Cooltempo/Chrysalis COOL(X) 107 (F)
17	13	2	MOVIN' AND GROOVIN'	Redds and The Boys	D.E.T./Fourth & Broadway/Island (12) GOGO 1 (E)
18	27	2	IN THE SAND	I-Level	Virgin VS 718(12) (E)
19	35	2	IN MY HOUSE	Mary Jane Girls	Gordy TMG(T) 1377 (R)
20	NEW	NOW THAT WE'VE FOUND LOVE	Third World	Island (12)IS 219 (E)	
21	10	6	SHAFT	Van Twist	Polydor POSP(X) 729 (F)
22	12	3	(I GUESS) IT MUST BE LOVE	Thelma Houston	MCA MCA(T) 940 (C)
23	23	7	HERE I COME	Barrington Levy	London LON(X) 62 (F)
24	15	7	PERSONALITY/LET HER FEEL IT	Eugene Wilde	Fourth & Broadway/Island (12)BRW 18 (E)
25	NEW	POO POO LA LA	Roy Ayers	CBS (T)A 6087 (C)	

26	19	3	OPERATOR	Midnight Star	Solar/MCA MCA(T) 942 (C)
27	32	3	THINGS ARE NOT THE SAME (WITHOUT YOU)	First Love	10/Virgin TEN 43(12) (E)
28	41	2	BUSTIN' LOOSE	Chuck Brown & The Soul Searchers	Source/EMI (12) SOURCE 1 (E)
29	16	5	(No Matter How High I Get) I'll Still Be Lookin' Up To You	Wilton Felder featuring Bobby Womack	MCA MCA(T) 919 (C)
30	24	11	CAN I	Cashmere	Fourth & Broadway/Island (12) BRW 19 (E)
31	NEW	ROXANNE ROXANNE/THE REAL ROXANNE	U.T.F.O.	Streetwave (X)KJHAN 506 (A)	
32	17	6	STARTING AGAIN	Second Image	MCA MCA(T) 936 (A)
33	20	8	I'M IN LOVE WITH YOU	KoKo-Pop	Motown TMG(T) 1363 (R)
34	25	5	MISLED	Kool & The Gang	De-Lite/Phonogram DE(X) 19 (F)
35	NEW	FREAKS COME OUT AT NIGHT (EP)	Whodini	Jive —(JIVE T 84) (C)	
36	42	5	THE BELLE OF ST. MARK	Sheila E	Warner Brothers W9180(T) (W)
37	45	3	FOREST FIRE	Paul Hardcastle	BlueBird/10 —(BRT 15) (E)
38	48	3	WARM	Beverly Skeete	Elite DAZZ 36 (A)
39	21	4	HEARTBEAT	Dazz Band	Motown TMG(T) 1368 (R)
40	NEW	FEEL SO REAL	Steve Arrington	Atlantic 0-86904 (Import)	
41	28	8	LITTLE RED CORVETTE/1999	Prince	Warner Brothers W1999(T) (W)
42	NEW	GROOVIN'	War	Coco Plum CCP 2002 (Import)	
43	49	2	GIRLS ON MY MIND	Fatback Band	Cotillion 7-99665 (Import)
44	36	9	LOVERBOY	Billy Ocean	Jive JIVE (T) 80 (C)
45	38	3	GIVE ME ONE REASON	Evelyn "Champagne" King	RCA RCA(T) 474 (R)
46	NEW	HOLD ME TIGHT	Robert White	Paris PRS 006 (Import)	
47	30	7	LOVE IN MODERATION	Gwen Guthrie	Fourth & Broadway/Island (12)BRW 17 (E)
48	29	12	YAH MO B THERE (REMIX)	James Ingram/Michael McDonald	Qwest W9394(T) (W)
49	NEW	BUSTIN' LOOSE	D.C. Allstars	Streetwave (M)KJHAN 36 (A)	
50	26	9	20/20	George Benson	Warner Brothers W 9120(T) (W)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	NEW	CAN'T STOP THE LOVE	Maze featuring Frankie Beverly	Capitol MAZE 1 (E)	
2	NEW	STREET SOUNDS ELECTRO 6	Various	Street Sounds ELCS(T) 6 (A)	
3	2	13	PLANETARY INVASION	Midnight Star	Solar/MCA MCF 325(1) (C)
4	3	3	NIGHTSHIFT	Commodores	Motown ZL 72343 (R)
5	5	4	SECRETS	Wilton Felder featuring Bobby Womack	MCA MCF 3237 (C)
6	1	8	20/20	George Benson	Warner Brothers 925178-1 (W)
7	6	6	CASHMERE	Cashmere	Fourth & Broadway/Island BRP 503 (E)
8	4	4	MUSIC FROM SOUNDTRACK "BEVERLY HILLS COP"	Various	MCA MCF 3253 (C)
9	13	3	ZERO ONE	Paul Hardcastle and Universal Funk	BlueBird/10 LPBR 1003 (E)
10	8	5	STEP BY STEP	Jeff Lorber	Arista AL 88269 (Import)
11	7	15	EUGENE WILDE	Eugene Wilde	Fourth & Broadway/Island BRP 502 (E)
12	14	2	SOLID	Ashford & Simpson	Capitol SASH 1 (E)
13	16	9	INTIMATE STORM	Shirley Brown	Sound Town ST 8008 (Import)
14	NEW	ROCKY ROBBINS	Rocky Robbins	MCA 5526 (Import)	
15	NEW	THE ARTISTS	Earth Wind & Fire/Jean Carn/Rose Royce	Street Sounds ARTIS 1 (A)	
16	10	5	JENNY BURTON	Jenny Burton	Atlantic 781238-1 (W)
17	19	6	LOCK IT UP	BMP	Epic BFE 39589 (Import)
18	11	13	STARCHILD	Teena Marie	Epic EPC 26315 (C)
19	9	6	SO GOOD	The Whispers	Solar/MCA MCF 3252 (C)
20	12	31	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
21	15	9	QUALIFYING HEAT	Thelma Houston	MCA MCF 3243 (C)
22	20	15	IN THE DARK	Roy Ayers	CBS 26199 (C)
23	21	2	LIVE!	Shakatak	Polydor POLN 21 (F)
24	17	8	TRY LOVE	Amii Stewart	RCA PL 70642 (R)
25	18	20	I FEEL FOR YOU	Chaka Khan	Warner Brothers 925162-1 (W)

# MODERN TALKING

# YOU'RE MY HEART YOU'RE MY SOUL

European Smash Hit No.8 in Hi-NRG Disco Chart

Available on 7" (MAG 277) & 12" Disco Mix BPM 125-130 (MAGT 277)

Order from RCA Telesales 021-525 3000

# AIRPLAY

## BUBBLING

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

### PLAYLISTS

6 (5)	ANSELL, Martin: The Eighth Wonder	Island (E)
7 (—)	CHANGE: Let's Go Together	Cooltempo/Chrysalis (F)
5 (—)	COOL NOTES: Spend The Night	Abstract Dance/Priority (E)
5 (7)	D.C. ALLSTARS: Bustin' Loose	Streetwave (A)
6 (6)	FIXX, The: I Will	MCA (C)
5 (—)	FORCE M.D.'s: Tears	Tommy Boy/Island (E)
5 (6)	FRENCH, Paul: Halfway Hotel	Flying (A)
7 (—)	FRUITS OF PASSION: All I Ever Wanted	Siren/Virgin (E)
5 (—)	GIUFFRIA: Call To The Heart	MCA (C)
5 (7)	IN HILL HOUSE: Sanctuary	Seyscan (P)
6 (—)	JEFFERSON STARSHIP: No Way Out	RCA (R)
6 (5)	JONAS: Bang The Drum All Day	Lamborghini (C)
6 (5)	MARY JANE GIRLS: In My House	Gordy (R)
7 (—)	MEAT LOAF: Piece Of The Action	Arista (F)
5 (—)	OLLIE and JERRY: Electric Boogaloo	Polydor (F)
5 (—)	POINTER, Bonnie: The Beast In Me	Epic (C)
7 (6)	PORTNOY, Gary: Theme from CHEERS	Starblend (A)
6 (6)	QUINN, Paul: Ain't That Always The Way	Swamplands/Lon. (F)
8 (6)	RAE, Jamie: Pretty One	Stiff (C)
5 (—)	REA, Chris: Stains By Girls	Magnet (R)
5 (—)	SIMMONS, David: Love Tonight	Atlantic (W)
6 (—)	SINATRAS: I'm Lonely	Strikeback (P)
5 (—)	SOME, Belouis: Imagination	Parlophone (E)
5 (—)	TOUCH: That's What They Say About Love	Arista (F)
8 (—)	WILLIAMS, Don: Walkin' A Broken Heart	MCA (C)

(—) indicates record new to this column

# RADIO 2

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

9 (New)	ALISON MOYET: That Ole Devil Called Love, CBS A6044 (C)
8 (7)	MATT BIANCO: More Than I Can Bear
7 (8)	ALVIN STARDUST: Got A Little Heartache
6 (New)	JONAS: Bang The Drum All Day, Lamborghini LMG 19 (C)
6 (4)	SHAKIN' STEVENS: Breaking Up My Heart
6 (4)	VENDETTA: Somewhere In The Night
5 (New)	CAREY DUNCAN: Turning Away, Ritz RITZ 094 (SP)
5 (6)	ELTON JOHN: Breaking Hearts
5 (7)	MANHATTAN TRANSFER: Baby Some Back To Me
5 (4)	DAVID LEE ROTH: California Girls
5 (5)	IRIS WILLIAMS: Hi There!
5 (4)	PAUL YOUNG: Every Time You Go Away
4 (5)	DAVID CASSIDY: The Last Kiss
4 (Re)	CHICAGO: You're The Inspiration
4 (Re)	THE COLOURFIELD: Thinking Of You
4 (7)	COMMODORES: Nightshift
4 (4)	JULIAN LENNON: Say You Are Wrong

**OTHER FEATURED RECORDS**  
 BIG DADDY: Dancing In The Dark (EP)  
 HOWARD CARPENDALE: Hello Again  
 LEONARD COHEN: Dance Me To The End Of Love  
 CHRIS DE BURGH: Sight And Touch  
 PATRICK 'TINTIN' DUFFY: Kiss Me  
 DAVID ESSEX: Falling Angels Riding  
 FLORIDA SUN: If Dreams Come True  
 JERMAINE JACKSON: Do What You Do  
 McVAY: Chain Of Disaster  
 ELAINE PAIGE: Tonight Is The Night  
 TINA TURNER: I Can't Stand The Rain  
 DIONNE WARWICK/BARRY MANILOW: Run To Me

**DAVID HAMILTON'S RECORD OF THE WEEK:**  
 JIMMY RUFFIN: Young Heart (Hang On) (ERC)

Radio 1 and Radio 2 guides compiled by Shem Tracking (01290 0129)

# RADIO 1

Figures denote actual plays logged Sunday to Saturday (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-Midnight Sunday)

24 (12)	STEPHEN 'TINTIN' DUFFY: Kiss Me	8 (13)	PRINCE & THE REVOLUTION: Take Me With You
22 (20)	DEAD OR ALIVE: You Spin Me Round (Like A Record)	7 (13)	ALISON MOYET: That Ole Devil Called Love
21 (22)	COMMODORES: Nightshift	7 (New)	BIG DADDY: Dancing In The Dark (EP), Making Waves/Priority SURF 1033 (E)
20 (13)	ZZ TOP: Legs	7 (17)	BRYAN ADAMS: Run To You
19 (10)	DAVID CASSIDY: The Last Kiss	7 (12)	DAD BOWIE/PAT METHANY GROUP: This Is Not America (Theme From "The Falcon And The Snowman")
19 (12)	GO WEST: We Close Our Eyes	6 (New)	DAVID ESSEX: Falling Angels Riding (From "Mutiny!")
19 (17)	MADONNA: Material Girl	6 (New)	MERCURY/Phonogram ESSEX 5 (E)
18 (20)	DON HENLEY: The Boys Of Summer	6 (New)	JONAS: Bang The Drum All Day, Lamborghini LMG 19 (C)
18 (18)	HOWARD JONES: Things Can Only Get Better	6 (8)	POWER STATION: Some Like It Hot
18 (11)	SHEILA E: The Belle Of St Mark	6 (6)	THIRD WORLD: Sense Of Purpose
17 (19)	BRUCE SPRINGSTEEN: Dancing In The Dark	5 (New)	AL GREEN: Never met Nobody Like You, Hi Records/Demon HIUK 45 7003 (P/MW/VRT)
17 (17)	PHIL BAILEY (Duet with PHIL COLLINS): Easy Lover	5 (Re)	ALVIN STARDUST: Got A Little Heartache
16 (20)	ASHFORD & SIMPSON: Solid	5 (6)	ART OF NOISE: Close (To The Ed)
16 (8)	BRYAN ADAMS: Somebody	5 (8)	ELAINE PAIGE & BARBARA DICKSON: I Know Him So Well
16 (15)	ERIC CLAPTON: Forever Man	5 (New)	JOURNEY: Only The Young, Geffen A6058 (C)
14 (11)	DARYL HALL & JOHN OATES: Method Of Modern Love	5 (New)	REG SPEEDWAGON: Can't Fight This Feeling, Epic A4880 (C)
14 (17)	KIRSTY MACCOLL: A New England	5 (7)	ROARING BOYS: Every Second Of The Day
14 (9)	NIK KERSHAW: Wide Boy	5 (New)	SPELT LIKE THIS: Contract Of The Heart
12 (10)	GLENN FREY: The Heat Is On	5 (New)	TIPPAIRIE: It's Good To Have The Feeling You're The Best, UK Bubbler/Greensleeves 7UKMC 4 (JS/SP)
12 (7)	PAUL YOUNG: Every Time You Go Away		
12 (10)	SHAKIN' STEVENS: Breaking Up My Heart		
11 (8)	CHINA CRISIS: Black Man Ray		
11 (8)	NEW EDITION: Mr Telephone Man		
10 (18)	THE COLOURFIELD: Thinking Of You		
10 (15)	EDDY & THE SOULBAND: Theme From Shaft		
10 (7)	JOAN ARMATRADE: Temptation		
10 (17)	KING: Love & Pride		
10 (New)	KING: Won't You Hold My Hand Now, CBS A6094 (C)		
10 (10)	LITTLE BENNY & THE MASTERS: Who Comes To Boogie		

**OTHER FEATURED RECORDS**  
 BILLY BRAGG: Between The Wars  
 CAUTION/MAXI PRIEST: Should I (Put My Trust In You)  
 CHANGE: Let's Go Together  
 EDDY GRANT: Baby Come Back  
 KOOL & THE GANG: Mised  
 CYNDI LAUPER: Money Changes Everything  
 JULIAN LENNON: Say You're Wrong  
 THE LOTUS EATERS: It Hurts  
 SLADE: Mysterious Mister Jones  
 BRUCE SPRINGSTEEN: Cover Me  
 AMI STEWART: That Loving Feeling  
 TINA TURNER: I Can't Stand The Rain  
 WORKING WEEK: Inner City Blues

# THE 12" TAPES

## FIVE 12" MIXES ON ONE CASSETTE



CBS 40 - 54878

REEL 1



CBS 40 - 54879

REEL 2



CBS 40 - 54880

REEL 3



CBS 40 - 54881

REEL 4



CBS 40 - 54882

REEL 5

- MICHAEL JACKSON
- BILLIE JEAN
- DENICE WILLIAMS
- LET'S HEAR IT FOR THE BOY
- THE S.O.S. BAND
- JUST BE GOOD TO ME
- THE STAPLE SINGERS
- SLIPPERY PEOPLE
- HERBIE HANCOCK
- ROCK IT
- ALISON MOYET
- ALL CRIED OUT
- PAUL YOUNG
- WHEREVER I LAY MY HAT
- CYNDI LAUPER
- TIME AFTER TIME
- FICTION FACTORY
- (FEELS LIKE) HEAVEN
- BONNIE TYLER
- TOTAL ECLIPSE OF THE HEART
- WHAM!
- CLUB TROPICANA
- ALISON MOYET
- LOVE RESURRECTION
- FREDDIE MERCURY
- LOVE KILLS
- CYNDI LAUPER
- GIRLS JUST WANT TO HAVE FUN
- WANG CHUNG
- DANCE HALL DAYS
- THE STRANGLERS
- SKIN DEEP
- THE PSYCHEDELIC FURS
- HEAVEN
- BRUCE SPRINGSTEEN
- DANCING IN THE DARK
- PAUL YOUNG
- LOVE OF THE COMMON PEOPLE
- SURVIVOR
- EYE OF THE TIGER
- THE S.O.S. BAND
- JUST THE WAY YOU LIKE IT
- JACKSONS
- STATE OF SHOCK
- THE WEATHER GIRLS
- IT'S RAINING MEN
- MIAMI SOUND MACHINE
- DR. BEAT
- SHALAMAR
- DANCING IN THE SHEETS

- ★ THE 12" TAPE - 5 top 12" single remixes on each reel - great value
- ★ THE 12" TAPE - Approx 30 minutes of music on each side
- ★ THE 12" TAPE - Launch promoted by Music Press Advertising
- ★ THE 12" TAPE - Trade support features National displays and Point of Sale



HEAVY METAL RECORDS CONGRATULATES MUSIC WEEK ON THE ALL-NEW 'HEAVY METAL CHARTS'

Ranestaff

HMR LP 26

TANGBRIN  
DREAM

FLASHPOINT  
HMI LP 29

White  
Sister

HM USA 7

STARZ

'BRIGHTEST STARZ'  
HM USA 8

NEW ALBUMS FROM THE BEST NAMES IN ROCK  
ON HEAVY METAL RECORDS & CASSETTES



Heavy Metal Records



# HEAVY METAL

16 March 1985

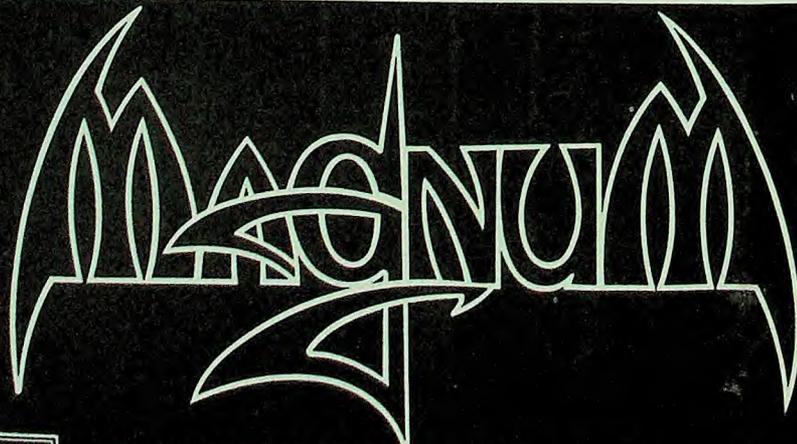
MUSIC  
WEEK

## TOP · SINGLES

## TOP · ALBUMS

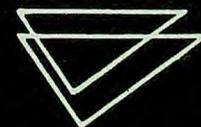
1 RUN TO YOU (Specially Remixed Version), Bryan Adams	A&M AM(Y) 224 (C)
2 LEGS (Special U.S. Remix), ZZ Top	Warner Brothers W9272(T) (W)
3 FOREVER MAN, Eric Clapton	Warner Brothers W9069(T) (W)
4 YOU'RE THE INSPIRATION, Chicago	Full Moon/Warner Brothers W 9126(T) (W)
5 RADIOACTIVE, The Firm	Atlantic A9586(T) (W)
6 I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic A9596(T) (W)
7 CALIFORNIA GIRLS, David Lee Roth	Warner Brothers W 9102 (W)
8 WE BELONG, Pat Benatar	Chrysalis CHS (12)2821 (F)
9 Chasing The Night/Howling At The Moon, Ramones	Beggars Ban BEG 128(T) (W)
10 MANITOU, Venom	Neat NEAT 43 (P)
11 THE OLD MAN DOWN THE ROAD, John Fogerty	Warner Brothers W9100 (W)
12 LOVE AIN'T NO STRANGER, Whitesnake	Liberty (12)BP 424 (E)
13 GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W9693(T) (W)
14 CAN'T FIGHT THIS FEELING, REO Speedwagon	Epic (T)A4880 (C)
15 SEA OF LOVE, The Honeydrippers	Es Paranza/WEA YZ 33 (W)
16 PERFECT STRANGERS, Deep Purple	Polydor POSP(X) 719 (F)
17 THE NIGHT THE MASTER COMES, Uli Jon Roth & The Electric Sun	EMI 5511 (E)
18 ANIMAL (F*** LIKE A BEAST), W.A.S.P.	Music For Nations — (12KUT 109) (P)
19 HIGH IN HIGH SCHOOL, Madam X	Jet JET(P) 7044 (C)
20 SPY, Robin George	Bronze BRO(X) 188 (F)
21 IN CAN'T LIVE WITHOUT YOUR LOVE, Terraplane	Epic A4936 (12") — TX4936 (C)
22 HOTS FOR TEACHER, Van Halen	Warner Brothers W9199(T) (W)
23 SCHOOL DAZE, W.A.S.P.	Capitol (12)CL 344 (E)
24 CREEPING DEATH, Metallica	Music For Nations — (12KUT 112) (P)
25 UNDERSTANDING, Bob Seger & The Silver Bullet Band	Capitol (12)CL 350 (E)
26 VOICES, Russ Ballard	EMI America EA 185 (E)
27 GIMME GIMME GOOD LOVIN', Helix	Capitol CL 349 (E)
28 NOWHERE FAST, Meat Loaf	Arista ARIST (12)600 (F)
29 SATISFIED MAN, Molly Hatchet	Epic (T)A4848 (C)
30 7 YEAR BITCH, Slade	RCA RCA(T) 475 (R)

1 RECKLESS, Bryan Adams	A&M AMA 5013 (C)
2 THE FIRM, The Firm	Atlantic 781239-1 (C)
3 CRAZY FROM THE HEAT, David Lee Roth	Warner Brothers 925222-1 (W)
4 DANGEROUS MUSIC, Robin George	Bronze BRON 554 (F)
5 ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
6 AGENT PROVOCATEUR, Foreigner	Atlantic 781999-1 (W)
7 BEYOND THE ASTRAL SKIES, Uli Jon Roth and Electric Sun	EMI ROTH 1 (E)
8 HITS OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 26156 (C)
9 GIUFFRIA, Giuffria	Camel/MCA MCF 3244 (C)
10 TROPICO, Pat Benatar	Chrysalis CHR 1471 (F)
11 BAT OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 82419 (C)
12 TOO TOUGH TO DIE, Ramones	Beggars Banquet BEGA 59 (W)
13 VOLUME ONE, The Honeydrippers	Es Paranza/WEA 790220-1 (W)
14 PERFECT STRANGERS, Deep Purple	Polydor POLH 16 (F)
15 WHITE SISTER, White Sister	Heavy Metal HM USA 6 (E)
16 REAL TO REEL, Marillion	EMI JEST 1 (E)
17 1984, Van Halen	Warner Brothers 923985-1 (W)
18 TEJAS, ZZ Top	Warner Brothers W 3774 (W)
19 12 GOLD BARS VOLUME 2 (AND ONE), Status Quo	Vertigo QUOTV 2 (F)
20 LIVE AT THE INFERNO, Raven	Neat NEAT 1020 (P)
21 THE DEED IS DONE, Molly Hatchet	Epic EPC 26213 (C)
22 BAD ATTITUDE, Meat Loaf	Arista 206 619 (F)
23 ISOLATION, Toto	CBS 86305 (C)
24 SHOUT AT THE DEVIL, Motley Crue	Elektra 960289-1 (W)
25 DEGUELLO, ZZ Top	Warner Brothers 456701 (W)
26 DEEP PURPLE IN ROCK, Deep Purple	Harvest (Picture Disc) EJ 2603430 (E)
27 BRING ME THE HEAD OF YURI GAGARIN, Hawkwind	Demi Monde DM 002 (CH/MW)
28 POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
29 FIREBALL, Deep Purple	Harvest (Picture Disc) EJ 2603440
30 TWO STEPS FROM THE MOVE, Hanoi Rocks	CBS 26066 (C)



EMI

MAGNUM ON TOUR DURING MAY (see press for details)



ARE BACK

Just ◀ like ▶ an ◀ Arrow ▶

THEIR NEW SINGLE

(VHF 4)

From the forthcoming album  
'ON A STORYTELLERS NIGHT'



A DIVISION OF  
HEAVY METAL RECORDS

# TOP 75

★ = PLATINUM (One million sales)

● = GOLD (500,000 sales)

○ = SILVER (250,000 sales)

RE indicates a re-entry.

Ⓢ Indicates title available in sheet music

Top 75 on Prestel: MG Spotlight 514200

Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	1	16	YOU SPIN ME ROUND (LIKE A RECORD)	Eric Auger (12 - TX 4861) (C)	Dead Or Alive (Mike Stock/Mat Aitken/Pete Waterman)	Chappell Music (5)
2	2	20	EASY LOVER	CBS/Virgin (TA 4915 (C))	Philip Bailey (Duet with Phil Collins)	Warner Bros./Phil Collins/Hill & Run Music (5)
3	3	5	MATERIAL GIRL	Sire W 5083 (T) (W)	Madonna (Nile Rodgers)	Warner Bros. Music (5)
4	4	3	KISS ME	10/Virgin TIN 212 (E)	Stephen Tiltin/ Duffy (J. Jeczalik/Nick Froome)	EMI Music (5)
5	3	8	NIGHTSHIFT	Motown TMGIT 1371 (R)	Commodores (Denzil Lambert)	ATV Music/Intersong/Island Music (5)
6	11	4	THE LAST KISS	MLM/Arista ARIST121589 (F)	David Cassidy (Alan Tarney)	Morrison Leahy Music
7	18	5	DO WHAT YOU DO	Artista ARIST 121609 (F)	Jermaine Jackson (Jermaine Jackson/Dick Randolph)	MCA Music
8	2	11	I KNOW HIM SO WELL	RCA CHESSIT 3 (R)	Elkano Paige and Barbara Dickson (B. Andersson/T. Rice/B. Ulvaeus)	Boca Music (5)
9	26	2	EVERY TIME YOU GO AWAY	CBS (TA 6300 (C))	Paul Young (Lazzy Latham)	Intersong Music (5)
10	7	4	LET'S GO CRAZY/TAKE ME WITH YOU	Warner Brothers W2000 (T) (W)	Prince and The Revolution (Prince and The Revolution)	Island Music
11	NEW		THAT OLE DEVIL CALLED LOVE	CBS (TA6404 (C))	Alison Moyet (Pete Wingfield)	MCA Music
12	6	11	SOLID	Capitol 112CL 345 (E)	Ashford & Simpson (Nikolas Ashford/Valerio Simpson)	Island Music
13	9	10	DANCING IN THE DARK	CBS (TA 4436 (C))	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	Zomba Music (5)
14	15	3	BREAKING UP MY HEART	Epic (TA 6072 (C))	Shakin' Stevens (Peter Collins)	EMI Music (5)
15	NEW		WIDE BOY	MCA NIX(T) 7 (C)	Nik Kershaw (Peter Collins)	Rondor Music/Artic King
16	31	4	WE CLOSE OUR EYES	Chrysalis CHS1122850 (F)	Go West (Gary Stevenson)	ATV Music (5)
17	8	10	LOVE & PRIDE	CBS A 4988 (12 - TX 4988) (C)	King (Richard James Burgess)	CBS Songs (5)
18	16	4	LEGS (Special U.S. Remix)	Warner Brothers W 9272 (T) (W)	ZZ Top (Bill Ham)	Warner Bros. Music (5)
19	10	6	THINGS CAN ONLY GET BETTER	WEA HOW 6 (T) (W)	Howard Jones (Robert Hine)	Warner Bros. Music (5)
20	12	6	THE BOYS OF SUMMER	Geffen (TA 4945 (C))	Don Henley (Henley/Kerchman/Ladanyi/Campbell)	Warner Bros. Music (5)
21	25	6	METHOD OF MODERN LOVE	RCA RCA(T) 472 (R)	Daryl Hall & John Oates (D. Hall/J. Oates/B. Clearmountain)	Intersong/CBS Songs
22	37	4	HANGIN' ON A STRING (CONTEMPLATING)	Virgin VS748 (12) (E)	Loose Ends (Nick Martelli)	Brampton/Virgin Music
23	13	4	THEME FROM SHAFT	Club/Phonogram JAB(X) 11 (F)	Eddy & The Soulband (Jacques Zwart/Albert Buekholz)	Rondor Music (5)
24	39	4	THE BELLE OF ST. MARK	Warner Brothers W9180 (T) (W)	Sheila E (Sheila E/Star Company)	Island Music
25	14	9	A NEW ENGLAND	Stiff BUY (IT) 216 (C)	Kirsty MacColl (Steve Lillywhite)	Chappell Music (5)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	4	4	MR TELEPHONE MAN	MCA MCA(T) 938 (C)	New Edition (Ray Parker Jr.)	Warner Bros. Music (5)
27	17	10	RUN TO YOU (Specially Remixed Version)	A&M AMY(Y) 224 (C)	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music (5)
28	19	7	LOVE LIKE BLOOD	E'G/Polydor EGO(X) 20 (F)	Killing Joke (Chris Kimsy)	EG Music
29	38	4	FALLING ANGELS RIDING ('Mutiny')	Mercury/Phonogram ESSEX 5 (F)	David Essex (David Essex)	Imperial Wizard Songs/Chappell Music (5)
30	22	8	THINKING OF YOU	Chrysalis COL(FX) 3 (F)	The Colourfield (Hugh Jones)	Plangton Visions
31	23	8	YOU'RE THE INSPIRATION	Full Moon/Warner Brothers W 9126 (T) (W)	Chicago (David Foster)	Island/Chappell Music (5)
32	24	5	CHANGE YOUR MIND	Polydor POS(PX) 722 (F)	Sharpe and Numan (Bill Sharpe)	Chartwise (5)
33	NEW		BETWEEN THE WARS (EP)	Go! Discs ACOEP 1 (F)	Billy Bragg (Kenny Jones)	Chappell/Storm King/Harmony Music
34	21	17	CLOSE (TO THE EDIT)	ZTT/Island 121ZTP501 (E)	Art of Noise (Art of Noise)	Perfect Songs/Unforgettable Songs (5)
35	27	9	LOVERBOY	Jive JIVE (T) 80 (C)	Billy Ocean (Keith Diamond/Matt Lange)	Zomba/Aqua Music (5)
36	44	2	STARVATION/TAM-TAM POUR L'ETHIOPIE	Zanzazz/Virgin JAZZ 3112 (E)	Starvation (Jerry Dammers/Mano Dibango)	Blue Mountain/Virgin Music
37	NEW		SOME LIKE IT HOT	Parlophone 121R6991 (E)	The Power Station (Bernard Edwards)	Island/Bungelow/Tritac Music
38	32	5	JUST ANOTHER NIGHT	CBS (TA)472 (C)	Mick Jagger (Mick Jagger/Bill Laswell)	Promopub B.V.
39	9	9	LITTLE RED CORVETTE/1999	Warner Brothers W1999 (T) (W)	Prince (Prince)	Island Music
40	43	3	ABSOLUTE REALITY	I.R.S./Priority ALARM 112 (E)	The Alarm (Alan Shacklock)	Illegal Music
41	45	3	THE HEAT IS ON (from "Beverly Hills Cop")	MCA MCA(T) 941 (C)	Glenn Frey (Keith Forsey/Harold Faltermeyer)	Famous Chappell
42	41	3	NO FOOL (FOR LOVE)	Proto ENA(T) 123 (A)	Hazel Dean (Mike Stock/Mat Aitken/Pete Waterman)	All Boys/Rocket Music
43	30	15	I WANT TO KNOW WHAT LOVE IS	Atlantic A9596 (T) (W)	Foreigner (Alex Sadkin/Nick Jones)	Warner Bros. Music (5)
44	48	4	MOVE CLOSER	Carrera CAR(T) 337 (A)	Phyllis Nelson (Yves Desca)	Jess Music (Leosong)
45	73	2	DANCING IN THE DARK (EP)	Making Waves/Priority SURF 1033 (E)	Big Daddy (Bob Wayne)	Zomba Music/Warner Bros./State Music
46	64	2	NOW THAT WE'VE FOUND LOVE	Island 121S 219 (E)	Third World (Alex Sadkin/Third World)	Carlin Music
47	60	2	SUPER GRAN	Stiff BUY 218 (C)	Billy Connolly (Phil Coulter)	PMC/Sleepy Dumping Music
48	31	7	WHO COMES TO BOOGIE	BlueBird/10 BR(T) 13 (E)	Little Benny and The Masters (Shine)	BlueBird Music Co. Ltd/Island Music
49	35	12	ATMOSPHERE	Spirit FIRE(T) 4 (A)	Russ Abbot (B. Finton/S. Rodway)	Black Sheep Music (5)
50	29	6	THIS IS NOT AMERICA	EMI America 112EA 190 (E)	David Bowie/Pat Metheny Group (David Bowie/Pat Metheny)	CBS/Pat-Metheny Music

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	NEW		FOREVER MAN	Warner Brothers W 9662 (T) (W)	Eric Clapton (Ted Templeman/Lenny Waronker)	CBS Songs
52	34	8	SUSSUDO	Virgin VS 739 (T) (E)	Phil Collins (Phil Collins/Hugh Padgham)	Phil Collins/Hill and Run Music (5)
53	NEW		LET'S GO TOGETHER	Castle/Chrysalis COOL(X) 197 (F)	Change (Jacques Fred Petrus/Jimmy Allen)	Guadelupe Music
54	68	2	GUN LAW	Kitchenware/London SK(X) 20 (F)	The Kane Gang (Robin Millar)	ATV Music
55	51	9	WORLD DESTRUCTION	Celtic/Dy/D/Virgin VS 743 (T) (E)	Time Zone (Bill Laswell/Material/Afrika Bambaataa)	Warner Bros. Music
56	58	3	MORE THAN I CAN BEAR (Remix)	WEA Y24 (T) (W)	Matt Bianco (Reilly/White)	Matt Music
57	72	2	ELECTRIC BOOGALOO	Polydor POS(PX) 730 (F)	Ollie and Jerry (Ollie E. Brown)	Copyright Control
58	47	3	NEVER UNDERSTAND	Banco y negro/WEA NEG 6 (T) (W)	The Jesus And Mary Chain (The Jesus And Mary Chain)	Warner Bros. Music
59	36	9	THIS HOUSE (Is Where Your Love Stands)	Source/MCA BSA(T) 11 (C)	The Big Sound Authority (Robin Millar)	Rondor Music (5)
60	50	30	GHOSTBUSTERS	Arista ARIST 12258 (F)	Ray Parker Jr. (Ray Parker Jr.)	Warner Bros./CBS Songs (5)
61	NEW		PUMP ME UP	Saga HUS/PRT SHL 141 (A)	Grandmaster Melle Mel/Furious Five (S. Robinson/J. Robinson)	Four Hills/Heath Levy
62	NEW		SOMEBODY	A&M AMY(Y) 236 (C)	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music
63	63	2	NO TIME TO CRY	Mercator Release/WEA MR335 (T) (W)	The Sisters Of Mercy (Dave Allen)	RCA Music/Candem/Zeese
64	57	3	I CAN'T STAND THE RAIN	Capitol 112CL 352 (E)	Tina Turner (Terry Britten)	Burlington/Intersong Music
65	NEW		TEMPTATION	A&M AMY(Y) 238 (C)	Jean Armatrading (Mike Howlett)	Rondor Music
66	55	6	TAINTED LOVE	Some Bizzare/Phonogram B2S 2 (T) (F)	Soft Cell (Mike Thorne)	Burlington Music (5)
67	NEW		PARTY TIME (THE GO-GO EDIT)	Club/Phonogram JAB(X) 12 (F)	Kurtis Blow (J.B. Moore/Robert Ford Jr.)	MCPS
68	53	18	LIKE A VIRGIN	Sire W 921 (T) (W)	Madonna (Nile Rodgers)	Warner Bros. Music (5)
69	56	4	YOU SHOULD HAVE KNOWN BETTER	Hot Melts/Virgin VS 754 (T) (E)	T.C. Curtis (William Alexander Smith)	Hot Melts Music
70	59	3	BREAKING HEARTS (Ain't What It Used To Be)	Rocket/Phonogram EJS 7 (F)	Ehon John (Chris Thomas)	Big Pig Music (5)
71	NEW		CAN'T FIGHT THIS FEELING	Epic (TA)488 (E)	Red Speedwagon (Kevin Cronin/Gary Richrath/Alan Graber)	Fate Music
72	46	6	HOW SLOW IS NOW?	Rough Trade RT(T) 176 (W) (T)	The Smiths (John Porter)	Warner Bros. Music (5)
73	52	9	20/20	Warner Brothers W9128 (T) (W)	George Benson (Russ Titelman)	CBS Songs/Boca Music (5)
74	NEW		BELFAST	Homespun HS 852 (D) (S-P)	Barrack (Col Fay)	Outlet Music
75	49	16	SHOUT	Mercury/Phonogram IDEA 8 (T) (F)	Tears For Fears (Chris Hughes)	Virgin/10 Music

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76		1978-79 VOLUME 3 (EP)	Gary Numan (Gary Numan)	Beggars Banquet Music	Beggars Banquet - (BEG 124E) (W)
77	90	IN MY HOUSE	Mary Jane Girls (Rick James)	RCA Music	Gordy TMGT(T) 1377 (R)
78	98	BAD HABITS	Jerry Bonny (Allen George/Fred McFarlane)	Intersong	Atlantic A9583 (T) (W)
79	79	I'M NOT FOOLED/THE PILLOW	UB40 (UB40/Howard Gray)	New Claims/ATV Music	DEP International/Virgin DEP 1812 (E)
80	75	SAY YOU'RE WRONG	Julian Lennon (Phil Ramone)	Charisma/Chappell Music	Charisma/Virgin JLN 12 (E)
81		BLACK MAN RAY	China Crisis (Walter Becker)	Virgin Music/Copyright Control	Virgin VS 752 (12) (E)
82	88	BACK IN STRIDE	Maze featuring Frankie Beverly (Frankie Beverly)	Heath Levy Music	Capitol 112CL 353 (E)
83		EASTENDERS (Theme from the BBC TV Series)	Simon May (Simon May/Bruce Talbot)	Lawrence Wright Music	BBC RESL 160 (A)
84		GOT A LITTLE HEARTACHE	Alvin Stardust (Stuart Coleman)	Rondor/Good Single/My Are Music	Chrysalis CHS 1122856 (F)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	89	CHASING THE NIGHT/HOWLING AT THE MOON (SHA LA LA)	Ramones (T. Erdely/E. Stinson/D.A. Stewart)	Taco Tunes	Beggars Banquet BEG 120 (T) (W)
86		RUN TO ME	Dionne Warwick & Barry Manilow (Barry Manilow)	Gibb Brothers/Chappell Music	Arista ARIST 12410 (F)
87		IT HURTS	The Lotus Eaters (The Lotus Eaters)	Zomba Music/Copyright Control	Sylvan/Arista SYL 1215 (F)
88	96	MAGIC FLY (Remix)	Space (Jean Pierre Illiescu)	Metropolis/Warner Bros. Music	Record Shack RMX 1 (12 - REMIX 1) (E)
89		FETISH/SPOOKY	Vicious Pink (Tony Mansfield)	Warehouse/Heath Levy/Lovejoy	Parlophone 121PINK 1 (E)
90		THE POWER OF LOVE	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs	ZTT/Island 121ZTAS 5 (E)
91		CONTRACT OF THE HEART	Spelt Like This (W.A.S.P.)	Warner Bros. Music/Indiegreen	EMI 112SLT 1 (E)
92	97	TEARS, IDLE TEARS/LUCIFER'S FRIEND	Vision (Andy Arthurs/Phil Chamber)	Copyright Control	PRT TP 320 (12 - 12P 320) (A)
93	100	INNER CITY BLUES	Working Week (Robin Millar)	Jobete Music	Virgin VS745 (12) (E)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94		KING OF ROCK	Profile/Fourth & Broadway/Island	121BRW 21 (E)	Profile/Fourth & Broadway/Island 121BRW 21 (E)
95	93	IN THE SAND	I-Level (I-Level)	CBS Songs	Virgin VS 718 (12) (E)
96		STAINSBY GIRLS	Chris Real (Dave Richards/Chris Real)	Magnet Music	Magnet MAG 276 (R)
97	92	I JUST CALLED TO SAY I LOVE YOU (from "Woman In Red")	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull Music (5)	Motown TMGIT 1349 (R)
98		AIN'T THAT ALWAYS THE WAY	Paul Quinn (Paul Heald/Edwyn Collins)	Zomba Music	12 - SWX 6 (F)
99		IGNORE THE MACHINE	Alien Sex Fiend (Yoshi Complete)	Music	Anagram/Cherry Red 121ANA 11 (P)
100		MISS MARPLE (Theme from the BBC TV Series)	Consort (Bruce Talbot)	Axle Music	BBC RESL 153 (A)

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 260 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)

Absolute Reality (MaeDonald/Peters)	40	Ain't That Always The Way (E. Collins)	28	Alan Love (B. Finton/S. Rodway)	51	Love & Pride (P. King/M. Roberts)	17	Party Time (The Go-Go Edit) (K. Blow/J. Moore)	67	Tainted Love (E. Cobb)	66
Ain't That Always The Way (E. Collins)	28	Alvin Stardust (Stuart Coleman)	84	Armatrading (Mike Howlett)	65	Love Like Blood (Killing Joke)	28	Philosophy (The UB40)	52	Take Me With You (Prince and The Revolution)	30
Anastasia (E. Tucker/B. Finton/S. Rodway)	49	Back In Stride (Maze)	82	Barrett (Neil Young)	74	Loverboy (Billy Ocean)	60	Power Of Love (Frankie Goes To Hollywood)	90	Talk A Little Love (Commonwealth)	32
Bad Habits (A. George/F. McFarlane)	78	Black Man Ray (China Crisis)	81	Beck (Beck)	79	Lucifer's Friend (Vision)	92	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Back In Stride (Maze)	82	Boys Of Summer (Don Henley)	20	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Back To Back (E. Cobb)	74	Can't Fight This Feeling (K. Croson)	83	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Belle Of St. Mark (The Sheila E)	24	Change Your Mind (B. Sharpe)	32	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Between The Wars (EP) (B. Bragg)	33	Chasing The Night/Howling At The Moon (Sha La La)	85	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Black Man Ray (China Crisis)	81	Close To The Edit (Art of Noise)	34	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Boys Of Summer (Don Henley)	20	Contract Of The Heart (Spelt Like This)	91	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Breaking Hearts (Ain't What It Used To Be) (Ehon John)	70	Do What You Do (J. Jackson)	7	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Breaking Up My Heart (Shakin' Stevens)	14	Every Time You Go Away (Paul Young)	9	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brother (The Police)	71	Forever Man (Eric Clapton)	51	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Ghostbusters (Ray Parker Jr.)	60	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Gun Law (The Kane Gang)	54	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Hangin' On A String (Loose Ends)	22	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Heartache (Alvin Stardust)	84	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Heath Love (Maze)	82	Beck (Beck)	79	Manic Street Preachers (Manic Street Preachers)	21	Run To Me (Dionne Warwick)	86	Take Me With You (Prince and The Revolution)	30
Brown Paper Rain (The Police)	72	Heath Love (Maze)	82	Beck (Beck)	79	Manic Street					

# TOP 100 SINGLES

1	1	CAN'T FIGHT THIS FEELING, REO Speedwagon	Epic
2	3	THE HEAT IS ON, Glenn Frey	MCA
3*	5	MATERIAL GIRL, Madonna	Sire
4	4	CALIFORNIA GIRLS, David Lee Roth	Warner Brothers
5*	14	ONE MORE NIGHT, Phil Collins	Atlantic
6*	6	TOO LATE FOR GOODBYES, Julian Lennon	Atlantic
7	2	CARELESS WHISPER, George Michael	Col/CBS
8*	12	LOVERGIRL, Teena Marie	Epic
9*	15	PRIVATE DANCER, Tina Turner	Capitol
10*	17	RELAX, Frankie Goes To Hollywood	ZTT/Island
11*	18	ONLY THE YOUNG, Journey	Geffen
12	7	NEUTRON DANCE, Pointer Sisters	Planet
13	10	MISLED, Kool & The Gang	De-Lite
14*	22	HIGH ON YOU, Survivor	Scotti Bros.
15	8	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic
16*	21	SAVE A PRAYER, Duran Duran	Capitol
17	9	SUGAR WALLS, Sheena Easton	EMI America
18*	25	JUST ANOTHER NIGHT, Mick Jagger	Col/CBS
19	13	THE OLD MAN DOWN THE ROAD, John Fogerty	Warner Bros.
20	11	LOVERBOY, Billy Ocean	Jive/Arista
21*	24	KEEPING THE FAITH, Billy Joel	Col/CBS
22	16	EASY LOVER, Philip Bailey/Phil Collins	Col/CBS
23*	27	SOMEBODY, Bryan Adams	A&M
24*	28	NIGHTSHIFT, Commodores	Motown
25*	29	I'M ON FIRE, Bruce Springsteen	Col/CBS
26*	34	MISSING YOU, Diana Ross	RCA
27	23	NAUGHTY NAUGHTY, John Parr	Atlantic
28*	32	OBSESSION, Animotion	Mercury
29*	31	TURN UP THE RADIO, Autograph	RCA
30*	33	TAKE ME WITH YOU, Prince/The Revolution	Warner Bros.
31	19	MR. TELEPHONE MAN, New Edition	MCA
32*	42	CRAZY FOR YOU, Madonna	Geffen
33*	37	RHYTHM OF THE NIGHT, DeBarge	Gordy
34*	35	THIS IS NOT AMERICA, Bowie/Metheny	EMI America
35*	36	WHY CAN'T I HAVE YOU, The Cars	Elektra
36	40	ALONG COMES A WOMAN, Chicago	Full Moon/Warner
37	20	METHOD OF MODERN LOVE, Daryl Hall & John Oates	RCA
38*	44	ALL SHE WANTS TO DO IS DANCE, Don Henley	Geffen
39	26	SOLID, Ashford & Simpson	Capitol
40*	49	RADIOACTIVE, The Firm	Atlantic

# BULLETS 41-100

42*	45	LUCKY, Greg Kihn	EMI America
43*	46	SECOND NATURE, Dan Hartman	MCA
44*	47	THE WORD IS OUT, Jermaine Stewart	Arista
47*	N	THAT WAS YESTERDAY, Foreigner	Atlantic
48*	57	ONE NIGHT IN BANGKOK, Murray Head	RCA
49*	62	DON'T YOU (FORGET ABOUT ME), Simple Minds	A&M
50*	56	THE BIRD, The Time	Warner Brothers
51*	64	FOREVER MAN, Eric Clapton	Warner Brothers
52*	55	SAY IT AGAIN, Santana	Col/CBS
55*	N	SOME THINGS ARE BETTER LEFT UNSAID, Daryl Hall & John Oates	RCA
56*	60	WE CLOSE OUR EYES, Go West	Chrysalis
57*	N	SOME LIKE IT HOT, Power Station	Capitol
60*	67	NEW ATTITUDE, Patti Labelle	MCA
61*	70	SMOOTH OPERATOR, Sade	Portrait
62*	68	CHANGE, John Waite	Chrysalis
63*	63	KISS AND TELL, Ernie Isley/Chris Jasper/Marvin Isley	CBS Associated
64*	N	DON'T COME AROUND HERE NO MORE, Tom Petty & The Heartbreakers	MCA
65*	N	ROCK AND ROLL GIRLS, John Fogerty	Warner Brothers
70*	N	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	Mercury
71*	83	INVISIBLE, Alison Moyet	Col/CBS
72*	75	LOOK MY WAY, The Vels	Mercury
82*	87	IN MY HOUSE, Mary Jane Girls	Gordy
89*	N	BE YOUR MAN, Jesse Johnson's Revue	A&M
90*	N	TILL MY BABY COMES HOME, Luther Vandross	Epic
95*	N	BACK IN STRIDE, Maze featuring Frankie Beverly	Capitol

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy Billboard March 16, 1985

ACCEPT MIDNIGHT MOVER/Wrong Is Right Portrait/Epic A6130 Pic Bag; TA 6130 12" inc extra track Balls To The Wall/London Leather Boys (C)  
 \*\*ADAMS, Bryan SOMEBODY/Love Gone A&M AMP 236 (Picture Disc) (C)  
 ADEKLE, Toyin & George POSSE SMILE/It's Not Love Sir George SG 021T 12" only (JS)  
 \*\*ALONE AGAIN OR DREAM COME TRUE/Smarter Than The Average Bear Polydor ALG 2 Pic Bag; ALGX 2 12" Pic Bag inc extra track Brum The Beat (F) (Rescheduled)  
 ANDY, Patrick NEAT SI SWEET/DON ANGELO: Bicycle Move Tonof TON 003 12" only (JS)  
 ANTHONY, Pad RESPECT YOU/Molly Molly Greensleeves GRED 171 12" only (JS)  
 APOLLONIA 6 BLUE LIMOUSINE/Some Kind Of Lover Warner Brothers W9092; W9092T 12" (W)  
 \*\*AUTOGRAPH TURN UP THE RADIO/Thrill Of Love RCA 483; RCAT 483 12" (R) (Rescheduled)  
 BACALL, Warren CRYSTAL TEARS/Another Tear Pilot TAIL 2 (P)  
 BARKER, Dave & NATURAL MYSTICS TILL I KISS YOU/(Version) Terminal TM 17 12" only (JS)  
 BARRIE, J. J. NO CHARGE/Say Goodbye To My Life Magic MAGIC 100 Pic Bag (P)  
 BIG RED BOAT FAREWELL MY LOVELY/Moon Mocher Elastic Music EM 003 Pic Bag (I/RE)  
 BLACK ROSE ROCK ME HARD/Need A Lot Of Lovin/Nightmare/Breakaway Neat NEAT 4812 12" (P)  
 BLACKSTOCK, Wayne MR OFFICER/DON ANGELO: Thanks And Praise Tonof TON 004 12" only (JS)  
 BOLSHOI SOB STORY/Ports Of Amsterdam Situation Two SIT 38 Pic Bag; SIT 38T 12" Pic Bag inc extra track Cross Town Traffic (I/P)  
 BROWN, Dennis SLOW DOWN WOMAN/tba Greensleeves GRED 175 12" only (JS/SP)  
 CHANK YOU/THEY SAY (Double A) Fon FON 001 Pic Bag; FON 001 12" Pic Bag (I/Red Rhino)  
 \*\*CHARMEONS NOSTALGIA/IN SHREDS (Double A) Statik TAK 2912 12" (P) (Change Of Distributor)  
 CHARM SCHOOL LIFE'S A DECEIVER/Your Passion Zarjazz/Virgin JAZZ 4 12 12" Pic Bag (E)  
 CLUBB SHOTT STEPS OUT WITH MANIAC/Clubb Rhythm Street Level/Creole CR 76; CRT 76 12" (A)  
 \*\*COLOUR DANCE WITH THE TIMES/(The Original 7" Mix) Ryker RYKS 3; RYKM 3 4 12" (Remix) (C)  
 COOK DA BOOKS YOU TRUST ME DEEP INSIDE/Pygy In The Middle Eight 10/Virgin TEN 4412 12" (E)  
 DAMNED, THE GRIMLY FIENDISH/Edward The Bear MCAGRIM 1 (Gatefold Sleeve); GRIMT 1 12" Pic Bag (C)  
 DAWN CHORUS & THE BLUETITS TEENAGE KICKS/Dream Lover The Wonderful World Of Chris Dixon DAWN 1 Poster Bag (I/Red Rhino)  
 DIRECT HIT SHE DIDN'T REALLY CARE/tba Direct POP 1 (I/Backs)  
 DORMANNU POWDERED LOVER/tba Illuminated ILL 24 (P)  
 \*\*EROTIC DRUM BAND CREAM DREAM/(Inst) Street Level/Creole CRT 74 12" (A)  
 \*\*400 BLOWS BREAKDOWN/Jive 69 Illuminated ILL 5612 12" (P)  
 GINA X NO GDM/tba Statik TAK 33; TAK 33T 12" (P)  
 GROOVY, Winston NIGHTSHIFT/What Will I Do Sound City SCD 015 12" only (JS/RT)  
 HAYWOOD ROSES/Tease Me CBS A6069 Pic Bag; TX6069 12" Pic Bag (First 10,000 in poster bag) (C)  
 IT'S IMMATERIAL THE BETTER IDEA (Push The Boat Out)/SEVERAL BROTHERS/Lullaby/Fish Waltz Ark/Situation Two DOVE 3 12" (I/P)  
 JACKSON, Millie I FEEL LIKE WALKING IN THE RAIN/Why Me? Warner Brothers W9348; W9348T 12" inc extra tracks Sexercise Parts 1 & 2 (W)  
 JACKSONS WAIT/She's Out Of My Life (Live) Epic A6105 Pic Bag; TA6105 12" (P)  
 \*\*JARRE, Jean MICHEL ZOOLOOK (REMIX)/Wooloomooloo Polydor/Dreyfus POSP 718 Pic Bag; POSPX 718 12" (F)  
 JIMMY JIMMY SILENCE/Suddenly Epic A6109 Pic Bag (C)  
 JOBOXERS IS THIS REALLY THE FIRST TIME/Two Weeks Notice RCA BOX5; BOXXT 5 12" inc extra track Strictly Business (R) (Rescheduled)  
 JOHANSEN, David HEART THE NEWS/King Of Babylon 10/Virgin TEN 46 Pic Bag; TEN 4612 12" (E)  
 KILLING JOKE KINGS AND QUEENS/The Maddening Crowd E/G/Polydor EGO 21 Pic Bag; EGOX 21 12" Pic Bag inc extra track Kings And Queens (The Right Royal Mix) (F)  
 \*\*KILLING JOKE LOVE LIKE BLOOD—GESTALT MIX/Blue Feather E/G/Polydor EGY 20 (F)  
 KING, Marcel HOLLYWOOD NIGHTS/(Inst Mix) Debut/Passion DEBT 12 12" (A)  
 KOOL & THE GANG CHERISH/Celebration De-Lite/Phonogram DE 20; DEX 20 12" inc extra track Fresh (Remix) (F)  
 \*\*LEER, Thomas HEARTBEAT (EXT REMIX)/Control Yourself Oblique/Arista LEER 222 12" (Remix) (F)  
 LITTLE JOHN POLICE PEGGY/tba Greensleeves GRED 174 12" only (JS/SP)  
 LOS LOBOS DON'T WORRY BABY/Will The Wolf Survive Slash/London LASH 4 Pic Bag; LASHX 4 12" (F)  
 LOVE AND ROCKET (EX TONES ON TAILS) BALL OF CONFUSION/tba Beggars Banquet BEG 132; BEG 132T 12" (W)  
 M. T. QUARTER M. T. QUARTER/tba Illuminated ILL 512 12" (P)  
 MANJUMPING AEROTROPICS/tba Cocteau COQT 16 12" (P)  
 MAYHEM BLOOD RUSH/Addictive Risk Vigilante VIG 1-VIG 1T 12" (I/Probe)  
 McDONALD, Pete LOVE UNDECIDED/Way Back When Creole CR 78 (A)  
 MEZZOFORTE TAKING OFF/Take Off Steiner STE 760; STE 1260 12" (P)  
 MICRODISNEY MICRODISNEY IN THE WORLD: Lostholdingswood/Teddy Dogs/464 Rough Trade RTT 175 12" (I/RT)  
 MILLER, CAR READY OR NOT (UK REMIX)/(Inst) Street Level/Creole CRT 87 12" (A)  
 MILLER BAND, STEVE BONGO BONGO/Get On Home Mercury/Phonogram STEVE 8 (F)  
 MIRAGE GET DOWN ON IT (MEDLEY)/Our Song Debut/Passion DEBT 12 2 12" (A)  
 \*\*MOVING FINGERS LOCKED ONTO LOVE/Eye Contact/Shot First KSV MF 001 12" only (I/KF) (Rescheduled)  
 \*\*MOYET, Alison THAT OLE DEVIL CALLED LOVE/Don't Burn Down The Bridges in double pack with TWISTING THE KNIFE (Live)/That Ole Devil Called Love (Live) CBS DA6044 Gatefold Sleeve (Limited edition of 10,000) (C)  
 MURRELL, Kris CHERRY PIE/I Shall Be Free Birdland/Survival 1 NEST Pic Bag (A)  
 NAFFI-LOCKSMAN WE ARE WILLING/HUNT DANCE/WALK THE WATER/RAHMATULLAH/Halare/Blakka Stuff/Eight Ball Black/Rockin' At The Palace Ark/Situation Two DOVE 2 12" (I/P)  
 NARCS, THE HEART & SOUL/I Bet You Know How It Feels Epic A5012 (C)  
 NATTY, Papa DON'T KNOW WHY I LOVE YOU/Dance Hall Rock Natural Sounds NS 001 12" only (JS)  
 NEW YORK SKYY DESPERATE FOR YOUR LOVE/The Great Balloon Race Epic A 6124 Pic Bag (C)  
 NUMAN, Gary 1978/79 VOL 2— Fadeout 1930/The Crazy's/Only A Downstat/We Have A Technical Beggars Banquet BEG 123E 12" only (Red Vinyl) (V)  
 NUMERO UNO TORA TORA TORA/Tiger Starblend STAR 5 Pic Bag (A)  
 \*\*NYAM NYAM THE ARCHITECT/THE LAST PLACE (HOPE OF HEAVEN)/Mining Different Seams/And To Hold (Version Two) Situation Two SIT 37T 12" (I/P) (Correction to previous listing)  
 OFFICERS AND GENTLEMEN THAT'S LIFE AND LOVE/Noise Gap GAP 001 (P)  
 ONE BLOOD RUNNING AROUND/Cool Down Woman Sound City SS 013; SCD 013 12" (JS/RT)  
 ORCHARD, THE A SECRET/Birds of Passage Cygnat CYGNET 001 (I/Probe)  
 PALLAS STRANGERS/Nightmare Harvest PLS 3; 12PLS 3 12" inc extra track Sanctuary (E)  
 PALMER, BARRY WHEN ONE DOOR CLOSES/Love At First Sight Venom VENOM 1; 12VENOM 1 12" (A)  
 PEEBLES, Ann I CAN'T STAND THE RAIN/Love Vibration Hi/Demon HUK 45 7002; HUK 45 7002 12" inc extra tracks If We Can't Trust Each Other/Run Run Run (I/RT/P/MW)  
 PENNINGTON, Barbara FAN THE FLAME/(Dub) Record Shack SOHOT 37 12" (E)  
 POGUES, THE PAIR OF BROWN EYES/Whisky Of A Devil Stiff BUY 220; BUYIT 220 12" Pic Bag inc extra track Muirshin Durkin (C)  
 POISON GIRLS ARE YOU HAPPY NOW/Menage Abattoir & Whisky Voice Illuminated ILL 3312 12" (P)  
 POSITIVE NOISE DISTANT FIRES/tba Statik TAK 32; TAK 3212 12" (P)  
 \*\*POWER STATION, THE SOME LIKE IT HOT/The Heat Is On Parlophone RP 6091 (Limited Edition Picture Disc) (E) (Rescheduled)  
 POWER TO DREAM THE FAITH HEALER/The Version Illuminated ILL 5112 12" (P)  
 PRESS GANG, The 51st STATE/You Know Full Well/Who Are You Trying To Kid Admiralty GANG 001-12 12" only (I/Probe)  
 PROPHET, Michael BUBBLE DOWN BUBBLE DOWN/Touch Me Back Greensleeves GRED 173 12" only (JS/SP)  
 RANKING JACKO GIMME GOOD LOVIN'/Children Of Israel Roots Music RM 12004 12" only (JS)  
 RAVEN PRAY FOR THE SUN/ON AND ON/The Bottom Line Atlantic RAVEN 1T 12" only (W)  
 REEDY, Winston SUPERSTAR/Baby Love DEP International/Virgin DEP 17; DEP 17-12 12" (E)  
 REID, JOHN BANK CLERK/Youth Man Rusty International RI 0018 12" only (JS)  
 ROKOCA I'LL BE THERE/Echoes PRT 7P 322 Pic Bag (A)  
 \*\*SANTANA SAY IT AGAIN/Touch Down Raiders/She's Not Here/Say It Again (Inst) CBS TA4514 12" Pic Bag (C)  
 SCORPIONS STILL LOVING YOU/Holiday Harvest HAR 5232; 12HAR 5232 12" inc extra track Big City Nights (E)  
 SEATON, B. B. EVERYDAY PEOPLE/Everyday Dub Revue REV 021T 12" only (JS)  
 S-HATERS STRANGE GIRL/Bishop Of The Diocese Midnight Music DONG 10 (I/RT)  
 \*\*SIMMONS, David LOVE TONIGHT/(Inst) Atlantic A9585 (W)  
 SMILEY CULTURE COCKNEY TRANSLATION/Roots Reality Fashion FAD 7028 Pic Bag; FAD 28 12" Pic Bag inc extra track Entertainer, Entertainer (A/JS) (Re-release)  
 SMITHS, THE SHAKESPEARE'S SISTER/What She Said Rough Trade RT 181 Pic Bag; RTT 181 12" Pic Bag (I/RT)  
 SOLO, Sal MUSIC AND YOU (featuring the L.C.G.C./I/A Version) MCA 946; MCAT 946 inc extra track (Inst) (C)  
 SPECIMEN SHARPE TEETH PRETTY TEETH/tba The Truth TRUE 001; TRUET 001 12" (P)  
 STAX, JOHN INFATUATION/Through Silence Lamborghini LMG 20 (C)  
 SUGARHILL GANG, THE WORK WORK THE BODY/(Inst) Sugar Hill/PRT SHL 142 12" only (A)  
 SURFING LUNGS PRAY FOR SUN/Surfing Chinese Lovers Leap LEAP 2 (I/Backs)  
 TEARS FOR FEARS EVERYBODY WANTS TO RULE THE WORLD/Pharaohs Mercury/Phonogram IDEA 9 Pic Bag; IDEA 912 12" Pic Bag (F)  
 \*\*TEENA MARIE LOVERGIRL/(Inst) Epic A4965 (C) (Re-promotion)  
 TELEX L'AMOUR TOUJOURS/I Don't Like Music WEA 9175; X9175T 12" (W)  
 \*\*33 SECONDS SKYLIGHT ROCK/tba Fractured FRAC 1 (I/Backs)  
 THIS FINAL FAME TAKE NO PRISONERS/Edon Direct TFF 1 Pic Bag; 12TFF 1 12" inc extra track The Diary (A) Back Jackie (I/Red Rhino/P)  
 TRUTH, THE PLAY GROUND/tba Faulty Products TR1-TR12 12" (P)  
 TWISTED SISTER THE PRICE/S.M.P. Atlantic A9591 (W)  
 U-BAHN X YOUNG HEARTS OF EUROPE/Kiss Of Death EMI 5516 Pic Bag; 12EMI 5516 12" Pic Bag (E)  
 UNTOUCHABLES FREE YOURSELF/Lebanon Stiff BUY 221; BUYIT 221 12" inc extra track Stepping Stone (C)  
 \*\*URIAH HEEP ROCKARAMA/Backstage Girl Portrait/Epic TA6103 12" Pic Bag (C)  
 \*\*VENDETTA SOMEWHERE IN THE NIGHT (Full Version)/(Single Version) Plaza PLAZA 013T 12" Pic Bag (SP) (Rescheduled)  
 \*\*VICIOUS PINK FETISH (EXT)/SPOOKY (Double A) (For limited period with free record) C C CAN'T YOU SEE... (French Ext Mix)/8/15 To Nowhere/Great Balls Of Fire EMI 12PINKD 1 Pic Bags (E)  
 VITAL SINES ICE STATUE/Rhythm Of Dark Midnight Music DONG 9 (I/RT)  
 WADE, Terri SINGLE GIRL (REMIX)/tba Big Top BT 101 12" only (I)  
 \*\*Previously listed in alternative format



**THE POGUES**

Aerotropics	M
Architect	N
Are You Happy Now	P
Ball Of Confusion	L
Bank Clerk	R
Better Idea (Push The Boat Out)	J
Blood Rush	M
Blue Limosine	A
Bongo Bongo	M
Breakdown	F
Bubble Down Bubble Down	J
Cherish	K
Cherry Pie	M
Cockney Translation	S
Cream Dream	E
Crystal Tears	B
Desperate For You	S
Love	N
Distant Fires	P
Don't Know Why I Love You	N
Don't Worry Baby	L
Dream Come True	A
Everybody Wants To Rule The World	T
Everyday People	S
Expand Your Mind	D
Faith Healers, The	P
Fan The Flame	P
Farewell My Lovely	B
Fetish	V
51st State	V
Free Yourself	U
Get Down On It (Medley)	M
Gimme Good Lovin'	R
Grimly Fiendish	D
Heart & Soul	N
Heart The News	N
Heartbeat	J
Hollywood Nights	K
I Can't Stand The Rain	P
I Feel Like Walking In The Rain	J
Ice Statue	V
In Shreds	C
Infatuation	S
Is This Really The First Time	J
It'll Be There	R
Kings And Queens	K
L'Amour Tou Jours	T
Life's A Deceiver	C
Locked Onto Love	M
Love Tonight	S
Love Undecided	M
Microdisney In The World	A
Midnight Mover	M
M. Officer	B
M.T. Quarter	M
Muse And You	S
Neat Si Sweet	A
Nightshift	B
1978/79 Vol 2	N
No Charge	G
No GDM	B
Nostalgia	C
Pair Of Brown Eyes	P
Play Ground	T
Police Peggy	L
Powdered Lover	D
Pray For Sun	S
Pray For The Sun	R
Price, The	T
Ready Or Not	M
Respect You	A
Rock Me Hard	B
Rockarama	U
Roses	H
Running Around	O
Say It Again	S
Secret, A	O
Shakespeare's Sister	S
Sharpe Teeth Pretty Teeth	S
She Didn't Really Care	D
She Goes To Fimo's	J
Silence	T
Single Girl	W
Skylight Rock	T
Slow Down Woman	B
Smile	A
Sob Story	B
Some Like It Hot	P
Somebody	A
Somewhere In The Night	V
Spooky	V
Stepping Out With	C
Maniac	C
Still Loving You	S
Strangers	P
Strange Girl	S
Superstar	R
Take No Prisoners	T
Taking Off	M
Teenage Kicks	D
That Ole Devil Called Love	M
That's Life And Love	O
They Say	C
Till I Kiss You	B
Tora Tora Tora	N
Turn Up The Radio	A
Wait	J
We Are Willing	N
When One Door Closes	P
Work Work The Body	S
You Trust Me Deep Inside	C
You	C
Young Hearts Of Europe	C
Zoolook (Remix)	J

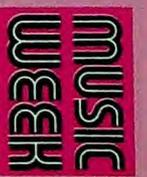
See New Albums for Distributors Codes

Mon 18-Fri 22 March, 1985  
Single Releases: 91

Year To Date:  
(12 weeks to 22 March, 1985)  
Single Releases: 959

INCORPORATING LP AND CASSETTE SALES

# TOP 100 TOP 100 TOP 100 TOP 100



**No.1 NO JACKET REQUIRED** ●  
Phil Collins  
Virgin V2345

- 2 **SONGS FROM THE BIG CHAIR** ●  
Tears For Fears  
Mercury/Phonogram MERR 58
- 3 **BORN IN THE U.S.A.** ★  
Bruce Springsteen  
CBS 86304
- 4 **HITS OUT OF HELL** ●  
Meat Loaf  
Cleveland International/Epic EPC 26156
- 5 **"ALL" ★**  
Alison Moyet  
CBS 26229
- 6 **NEW SHE'S THE BOSS**  
Mick Jagger  
CBS 86310
- 7 **MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ●**  
Prince and The Revolution  
Warner Brothers 925110-1
- 8 **ELIMINATOR ★**  
ZZ Top  
Warner Brothers W 3774
- 9 **DIAMOND LIFE ★**  
Sade  
Epic EPC 26044
- 10 **LIKE A VIRGIN ●**  
Madonna  
Sire 925157-1
- 11 **RECKLESS**  
Bryan Adams  
A&M AMA 5013
- 12 **PRIVATE DANCER ★**  
Tina Turner  
Capitol TINA 1
- 13 **NIGHTSHIFT**  
Commodores  
Motown ZL 12343
- 14 **BUILDING THE PERFECT BEAST**  
Don Henley  
Geffen GEF 25939
- 15 **NIGHT TIME**  
Killing Joke  
EG/Polydor EGPL 61
- 16 **MEAT IS MURDER ★**  
The Smiths  
Rough Trade ROUGH 81
- 17 **MAKE IT BIG ★**  
Wham!  
Epic EPC 86311
- 18 **MODERN LOVE — 24 LOVE SONGS FOR TODAY ●**  
Various  
K-tel NE 1286
- 19 **THE AGE OF CONSENT ●**  
Bronski Beat  
Forbidden Fruit/London BITLP 1
- 20 **CHESSE ●**  
Elaine Paige/Barbara Dickson/Murray Head/Various  
RCA PL 70500
- 21 **THE 12" ALBUM ●**  
Howard Jones  
WEA WX14
- 22 **FACE VALUE ★**  
Phil Collins  
Virgin V 2185
- 23 **THE BARBARA DICKSON SONGBOOK ●**  
Barbara Dickson  
K-tel NE 1287
- 24 **STREET SOUND ELECTRO 6**  
Various  
Street Sounds EICST 6
- 25 **MUSIC FROM MOTION PICTURE "BEVERLY HILLS COP"**  
Various  
MCA MCF 3253

It's getting worse everyday

DOUBLE 'A' SIDED RECORDING

## starvation

UB40 • MADNESS • PIONEERS • SPECIALS •  
GENERAL PUBLIC • DICK CUTHELL •  
ANNIE WHITEHEAD • AFRODIZIAK •  
GASPER LAVAL •



# tam-tam pour l'éthiopie

All proceeds from the sale of this record will be distributed in the famine areas of Ethiopia, Eritrea and Sudan through the following relief agencies: Oxfam, 274 Banbury Rd., Oxford; War On Want, Room 19, 467 Caldecott Road, London N7 9BE; and Medichins Sans Frontières, 68 Boulevard Saint-Marcel, 75005 Paris, France.  
Further donations can be made direct to the above addresses.

MANU DIBANGO • M'BAMINA •  
KING SUNNY ADE • SALIF KEITA •  
TOURE KUNDA • MORY KANTE •  
GHETTO BLASTER • SOUZY KASSEYA •  
RAY LEMA •  
help sustain the work already done

- 58 **QUEEN GREATEST HITS ★**  
Queen  
EMI EMTV 30
- 59 **THE RIDDLE ★**  
Nik Kershaw  
MCA MCF 3245
- 60 **CENTERFIELD**  
John Fogerty  
Warner Brothers 925203-1
- 61 **HUMAN RACING ★**  
Nik Kershaw  
MCA MCF 3197
- 62 **SHAKIN' STEVENS GREATEST HITS ★**  
Shakin' Stevens  
Epic EPC 10047
- 63 **THRILLER ★**  
Michael Jackson  
Epic EPC 85330
- 64 **NEW MANTOVANI MAGIC**  
The Mantovani Orchestra conducted by Roland Shaw  
Telstar STAR 2237
- 65 **YESTERDAY ONCE MORE ★**  
Carpenters  
EMI SING 1
- 66 **LEGEND ★**  
Bob Marley and The Wailers  
Island BMW 1
- 67 **BIG BAM BOOM ○**  
Daryl Hall & John Oates  
RCA PL 85309
- 68 **BREWING UP WITH BILLY BRAGG**  
Billy Bragg  
Gol Discs AGOLP 4
- 69 **VARIOUS POSITIONS**  
Leonard Cohen  
CBS 26222
- 70 **BREAK OUT ●**  
Pointer Sisters  
Planet/RCA FL89450
- 71 **HUMAN'S LIB ★**  
Howard Jones  
WEA WX1
- 72 **NEW ROXANNE ROXANNE (6 TRACK VERSION)**  
U.T.F.O.  
Streetwave 6 TRACK XKHAN 506
- 73 **THE RIVER ★**  
Bruce Springsteen  
CBS 88510
- 74 **DANGEROUS MUSIC**  
Robin George  
Bronze BRON 554
- 75 **HELLO, I MUST BE GOING! ★**  
Phil Collins  
Virgin V2252
- 76 **WAR ●**  
U2  
Island URS 9733
- 77 **CASHMERE**  
Cashmere  
Fourth & Broadway/Island BRLP 503
- 78 **RE LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ○**  
Clannad  
RCA PL 70188
- 79 **ALCHEMY — DIRE STRAITS LIVE ★**  
Dire Straits  
Vertigo/Phonogram VERY 11
- 80 **BORN TO RUN ○**  
Bruce Springsteen  
CBS 69170
- 81 **PARADE ★**  
Spandau Ballet  
Reformation/Chrysalis CDL 1473
- 82 **SUDDENLY**  
Billy Ocean  
Jive HIP 12
- 83 **VULTURE CULTURE**  
The Alan Parsons Project  
Arista 206 577

# TALENT



## Gaff's latest glory boys

THE ROARING Boys (above) look all set to become the latest in a line of big successes for Billy Gaff.

Gaff, who helped steer Rod

### Variations on a theme

BOBBY GEE of Bucks Fizz, who recently wrote and produced his first Top 75 solo single, Big Deal on BBC Records, and has also written two other successful TV themes, is continuing to develop this side of his career while at the same time "actively looking for the right act, new or established, to produce".

Contact: Big Note Music Productions (01-323 1204).

Stewart to international success, and was also the guiding light behind John Mellencamp Cougar, signed The Roaring Boys last year after seeing them at the Ad-Lib Club in London's Kensington. He was immediately impressed, he recalls, by their ability to "combine the fury of high energy rock and roll with the best of Eighties pop" and added them to his roster of artists which also includes Limahl.

The band, who include Kirsty MacColl's brother Neill in their line-up, first started out in Cambridge playing under the name The Models and were signed by Epic Records last June, in the face of stiff competition from other companies.

At one of their gigs no less than 13 labels were represented by

their A&R men. Their first single, Every Second Of The Day, was recently released by Epic.

"After signing with the company we spent quite a long time looking for the right producer," says singer Paul Michell. "Eventually we teamed up with Glyn Johns who has worked with people like The Who, Joan Armatrading, The Clash and the Stones. Epic was keen to team us with a producer who had a proven track record, and although we seemed to spend the first two weeks in the studio just screaming at each other, we in fact found Glyn great to work with."

Meanwhile The Roaring Boys' recording debut has got off to a strong start appearing on Paul Gambaccini's Other Side Of The Tracks and The Whistle Test.

### Chart newcomers

**STARVATION:** Starvation/Tam-Tam Pour L'Ethiopie. (Zarjazz/Virgin JAZZ 3). UK origin. Entered chart, March 9 1985. Another single in aid of the Ethiopia tragedy — this one has been organised by Jerry Dammers of The Special AKA and is a revamp of The Pioneers' hit of the late Seventies. The line up includes Suggs and Carl of Madness, plus members of The Beat and UB40.

**JENNY BURTON:** Bad Habits. (Atlantic A9583). US origin. Entered chart, March 9, 1985. US singer whose Love Theme was a highlight of the recent Beat Street film. Bad Habits is taken from her second album, entitled Jenny Burton, released this month.

**BIG DADDY:** Dancing In The Dark (Making Waves/Priority SURF 1033). US origin. Entered chart, March 9 1985. American rock and roll band who specialise in performing today's pop songs in the style of Little Richard/the Everly Brothers/Danny and The Juniors etc. They recently played Dingwalls and appeared on TV's Whistle Test.

**PHIL BAILEY** (Duet with Phil Collins) (CBS/Virgin A4915), UK/US origin. Entered chart, March 9 1985. Earth Wind & Fire member Bailey teams up with our very own Phil Collins, solo superstar and Genesis frontman.



● ALONE Again Or are the latest young popsters from North of the border — Aberdeen to be precise — who have been attracting attention for unpretentious, commercial tunes, epitomised by their indie debut of late last year, Drum The Beat.

The McKenzie brothers — Derek and Keith — joined with Colin Angus in 1982, playing local gigs around Scotland, until their nascent-ABC pop earned them a Janice Long session last June.

Now the trio has formed a liaison with Polydor, and have just released their second single, Dreams Come True.

## EUROPARADE

This Week	Last Week	Wks on Chart	Country	Song	Artist
1	1	9		SHOUT, Tears For Fears	A/B/CH/D/DK/NL
2	2	14		ONE NIGHT IN BANGKOK, Murray Head	A/B/CH/D/DK/F
3	3	7		SOLID, Ashford & Simpson	B/CH/D/GB/IRE
4	4	10		I WANT TO KNOW WHAT LOVE IS, Foreigner	B/CH/D
5	8	6		YOU'RE MY HEART/SOUL, Modern Talking	A/B/CH/D
6	7	9		EASY LOVER, Philip Bailey (Duet with Phil Collins)	NL/B/D/CH
7	9	4		SUSSUDIO, Phil Collins	NL/B/CH/DK
8	6	12		EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!	A/I/DK
9	5	17		THE WILD BOYS, Duran Duran	ES/I/DK
10	18	6		LOVE & PRIDE, King	GB/IRE/B/NL
11	13	5		WOODPECKERS FROM SPACE, Video Kids	D/CH/ES/A
12	40	2		NIGHTSHIFT, Commodores	GB/IRE/NL
13	11	8		I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson	B/GB/IRE
14	10	3		THIS IS NOT AMERICA, David Bowie/Pat Metheny Group	NL/B/IRE
15	21	22		NEVER ENDING STORY, Limahl	ES/I
16	16	12		DO THEY KNOW IT'S CHRISTMAS?, Band Aid	I/DK
17	15	6		DO WHAT YOU DO, Jermaine Jackson	NL/B
18	17	5		LOVERBOY, Billy Ocean	NL/B/D/CH
19	14	28		GHOSTBUSTERS, Ray Parker Jr.	F/ES/I
20	19	5		COMANCHERO, Raggio Di Luna	D/A/CH
21	26	8		SQUARE ROOMS, Al Corley	F/A
22	20	5		DANCING IN THE DARK, Bruce Springsteen	GB/IRE
23	22	30		CARELESS WHISPER, George Michael	F/I
24	38	2		FOTONOVELA, Ivan	F/D/CH
25	NEW			LET'S GO CRAZY, Prince	GB/IRE/NL
26	32	14		THE POWER OF LOVE, Frankie Goes To Hollywood	ES/I
27	25	3		THINGS CAN ONLY GET BETTER, Howard Jones	GB/IRE
28	24	2		JUST ANOTHER NIGHT, Mick Jagger	NL/B
29	23	13		LIKE A VIRGIN, Madonna	F/A
30	28	17		WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora	F/ES
31	31	3		YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	GB
32	30	7		LIVE IS LIFE, Opus	A
33	29	4		AMANTE BANDIDO, Miguel Bose	ES
34	12	28		I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	F/ES/I
35	34	2		OPPERBOV SNAGEN, Sebastian	DK
36	NEW			IK MEEN 'T, Andre Hazes	NL
37	RE			THE RIDDLE, Nik Kershaw	DK/I
38	NEW			MATERIAL GIRL, Madonna	GB/NL
39	35	5		EIN WEISSES BLATT'L PAPIER, Relax	A
40	33	11		COMO PUDISTE HACERME...?, Alaska & Dinarma	ES

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.

## PERFORMANCE

### The Smiths

FROM THE joke mega-band entrance, searchlights and stirring classical music — to the three-encore finale, The Smiths at the Brixton Academy were a playful and engaging band, still in control of their own destiny.

New favourites and old favourites, all were there. Frantic classics, such as Hand In Glove and Handsome Devil the melody that used to lurk in the wings, brought to the fore in keeping with the group's development into a chart-topping band.

Yet in no way can The Smiths be accurately accused of "selling out", as the title track to Meat Is Murder proves. To the sound of chainsaws and lowing cattle, Morrissey refused to shilly-shally around with clever-clever meanings. No-one listens to the words after the first hearing or so (if at all), so to mean anything at all pop messages have to be direct. They don't come much more direct than Meat Is Murder.

At The Academy, the fans whooped it up to the chugging rockability of Rushmore Ruffians — not all Smiths fans are torpor-torn teenagers — and turned sad songs into sing-songs.

On stage Morrissey was very mobile in his limby sort of way, and the rest of the band were spot on, hanging on to a nice degree of roughness.

The Smiths remain our least bombastic popsters, without a hint of blowing it, and Morrissey is still one of the very few who can remove his shirt and not hang his gut out in shame.

JOHN BEST

### King

THE UK's latest teenybop heroes hit the stage at the Dominion to typically unobjective acclaim. There were cheers for vocalist Paul King's yellow tartan suit and big shiny black boots, around which much of this act's image seems to have been built.

The rest of the band hid behind their instruments as they played songs from their debut LP which is selling well after the recent Love And Pride hit. The next single, And As For Myself, was also played.

There must be doubts as to whether, musically, the business really needs another group like this. CBS may argue that sales figures reflect King's worth, but will they be around this time next year?

GARETH THOMPSON

### Joan Armatrading

JOAN ARMATRADING looked delighted as she returned for her first standing ovation at Hammersmith Odeon, but she was positively moved by the time the second rolled round.

It was a triumphant end to a triumphant evening. Joan Armatrading and her superb band oozed enjoyment as they eased their way through a set only marred by some unwise pacing which saw the upbeat section of the show begin far too soon.

The first half of the evening included many of Armatrading's older, tender ballads, but it was by no means a "Best Of Armatrading" affair, and the new songs were as impressive as the time-honoured favourites.

Most of all, though, it was a performance which really brought to life the songs from Secret Secrets, Armatrading's latest A&M album. And while it may seem that her incisiveness has been somewhat dulled (perhaps by growing older), Joan Armatrading's music has come on in leaps and bounds. At Hammersmith, her six-piece, all-male band, drew references from jazz, electro, and even Big Country on a Scottish-inspired break on Secret Secrets.

The second half was dance-along time, and Armatrading only had to say the word and fans were at the front.

It was a performance characterised by Joan Armatrading's growing confidence, both in her performance and her rapport with her devoted following. Consigned to the AOR pigeon-hole she might be by some lazy listeners, but there's a lot more to Joan Armatrading is first evident.

DANNY VAN EMDEN

### Eric Clapton

EVEN WITH artists of the stature and experience of Eric Clapton and his

versatile band, Wembley Arena remains a cold and unfriendly venue.

That said, Clapton's Wembley concerts last week were very much a mixed-bag, featuring some amazing musical highs, a few lows and some in-between performances.

The material from his forthcoming album, Behind The Sun, ranges from basic blues — executed brilliantly in Same Old Blue — to the lighter, jaunty Tangled In Love.

Many of his "oldies but goodies" — Layla, Wonderful Tonight etc — were executed at breakneck speed, Clapton seeming more interested in getting into his next long blues break.

Overall, it was enjoyable, but not one of his most riveting performances. The lighting and sound were excellent, as were Chris Stainton on keyboards and Tim Renwick on guitar.

JIM EVANS

### Birelli Lagrene

DINGWALLS WAS tragically empty for Birelli Lagrene's recent concert. Opinion to why this should have been was split between the ticket prices (£5 for a venue which typically charges far less for a Monday night), and the fact that jazz guitarist had been playing a string of dates in far more conducive settings recently.

However, a small, but enthusiastic cabal clustered around Lagrene and band to marvel, knowingly, at the young gypsy guitarist's miraculous technique. He played with an effortless dexterity and fluidity. Even the insensitive placement of a closed-circuit video camera focused directly on him seemed not to distract him from his obvious joy.

Lagrene was ably supported by a band of drums, bass, guitar and saxophone, but their "jazzy" appearance and jocular manner seemed strangely at odds with a natural, youthful talent. Really when Lagrene wasn't actually playing he looked lost and forlorn among the serious buffs and late night drinkers. His talent if nothing else, deserved better treatment.

DUNCAN HOLLAND

## LP REVIEWS

## Top 20

HOWARD JONES: Dream Into Action. WEA WX 15. Producer: Rupert Hine.

## General

**VARIOUS:** The Artists, Volume 1. Street Sounds ARTIS 1. A new series from Streetsounds, featuring double albums, three sides of which are artists' greatest hits (in this case Earth Wind & Fire, Jean Carn and Rose Royce) and the fourth devoted to excerpts from radio interviews with the same artists. The LP sleeve includes a discography of each act. Very much for collectors, but, it should fare well in the chart.

**TROUBLE FUNK:** Drop The Bomb. Sugarhill/PRT. SHLP 5554. Producer: Reo Edwards. Six track album built around the Go-Go classic that is the title track. Four of the remaining five tracks are very much in the same vein (a couple have little more than the title chant changed), the fifth is a run-of-the-mill ballad. Will sell well on the back of the single, as well as Go-Go's current fashionability.

**WILLIE NELSON:** Without A Song. CBS Records 25736. Nelson continues to be very much a "cult" country singer, in spite of his own solo and duet (with Julio Iglesias) hits, but he has the potential to be an enormous crossover country/MOR artist. This distinctive album, recorded in London with the London Symphony Orchestra, features standards like the title track, Autumn Leaves, As Time Goes By (another duet with Iglesias) and You'll Never Know.

**AMII STEWART:** Try Love. RCA PL 70642. Stewart made a chart comeback with Friends, her first UK hit for six years, and she could consolidate that success with this new album which also includes the new single, That Loving Feeling. Stewart's Seventies success was shortlived with two big hit singles, Knock On Wood and Light My Fire. Maybe this time she will enjoy more consistent success. The LP has already been in the disco dance chart for several weeks.

## Indies

**DORMANNU:** Return Of Quebec. Illuminated. JAMS 50. Producer: Bernie Clarke. Distribution: Pinnacle. Dormannu are a true product of the mid-Eighties, utterly contemporary with their war whooping raps and hard dance beat, yet not afraid to use elements of the past (the riff from Not Fade Away in Tragic Fascination). Despite still being fairly obscure, Dormannu are not inaccessible experimentalists, they have their hooks in a very commercial sound, which could be in the charts when the rest of the world catches up. Indie success for the moment, though.

## ADVERTISEMENT

## JETSTAR REGGAE CHART

## TOP 30 REGGAE DISCO CHART (12 INCH)

- 1 HERE I COME Barrington Levy Time Records
- 2 'ALLO TOSH' Pato Banton Don Christie
- 3 SHOULD I Maxi Priest Level Vibes
- 4 UNDER ME SLENG-TENG Wayne Smith Greensleeves
- 5 SOMETHING ABOUT YOU Charisma NK Records
- 6 MURDERER Barrington Levy Ch oh Life
- 7 ORIGINAL FOREIGN MIND Mind Blackroots
- 8 JAZZY BABY LADY Paul Rock 'N' Groove
- 9 CALL ON ME Trevor Hartley Sir George
- 10 LOST WITHOUT YOU Dennis Brown Greensleeves
- 11 HERBMAN HUSTLING Sugar Minott Black Roots
- 12 IN THE AREA Johnny Osbourne Greensleeves
- 13 IT'S MAGIC Dennis Brown Greensleeves
- 14 REALLY GOT TO GET YOU Al Campbell Fashion
- 15 LYRICS A RHYME UK Bubbblers
- 16 TIDAL WAVE Frankie Paul Greensleeves
- 17 PUT IT ON Scion Success John Life
- 18 NEED YOUR LOVE Aswad Island
- 19 POLICE OFFICER Smiley Culture Fashion
- 20 RUNNING AROUND One Blood Sound City
- 21 WONDERING WONDERER Misty in roots People Unite
- 22 BRING THE SENSI COME Johnny Osbourne Vibes in Vibes
- 23 DOUBTS TO THE WIND Investigators Private-eye
- 24 DANCE HALL MUSIC Bunny Wailer Solognion
- 25 RIDE THE RIDDM Frankie Paul
- 26 I'LL GET ON WITHOUT YOU Dennis Brown Slicker Lee
- 27 BREAKFAST IN BED Them Two Sanny
- 28 SHADOW LOVE Beshava Sub Zero
- 29 SKYLARKING Horace Andy Scam
- 30 CLOSE TOGETHER Trevor Huntly Pressure

## LPs — TOP 20 REGGAE ALBUM CHART

- 1 REGGAE HITS VOLUME 1 Various artists Jetstar
- 2 REVOLUTION Dennis Brown Yvonne special
- 3 HERB MAN HUSTLING Sugar Minott Black root
- 4 RIDDIM Sugar Minott Power House
- 5 COUGHING UP FIRE Saxon posy UK Bubbblers
- 6 JA TO UK MC CLASH Johnny Ringo/Asher Senator Fashion
- 7 JUST BE MY LADY Frankie Paul Joe Gibbs
- 8 WHADEMA GO DO, CAN'T STOP Cocoa Tea Volcano
- 9 LION SHARE OF DUB Jah Shaka Shoka
- 10 BARRINGTON LEVY MEETS FRANKIE PAUL Barrington Levy/Frankie Paul Aniva
- 11 PASS THE PU-SHENG-PENG Frankie Paul Greensleeves
- 12 SHOWCASE Leroy Stuart Fat man sound
- 13 REBEL SOUL Aswad Island
- 14 ACROSS THE BORDER Freddie McGregor Ras
- 15 STATEMENT Ini Kamazo Island
- 16 THE DENNIS BROWN COLLECTION Dennis Brown Dennis Ting
- 17 COTTAGE IN NEGRIL Tyrone Taylor Diamond C
- 18 LIVE AT THE ACADEMY BRIXTON Gregory Isaacs Rough Trade
- 19 DUB ME CRAZY PART 5 Mad Professor Anwo
- 20 DOUBLE TROUBLE Frankie Paul & Michael Palmer

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Edited by  
CHRIS WHITE

## INDEPENDENT LABELS

## UK National Pastime catches on abroad

SPELLBOUND HAS been attracting international attention with National Pastime, the Manchester band whose current single, It's All A Game, is currently just outside the Top 100.

The single is released in Austria, Switzerland and Germany via Metronome next week (18), and in Japan both the single and the band's first album, Built To Break, have been released on JVC Victor and had advance sales of more than 20,000 units. A licensing deal for the US and Canada is expected to be announced shortly.

Spellbound director Alice Spring says: "The response

from overseas, and in particular Japan, has been very good. The band have been getting a lot of fan mail from the Far East, and we're very optimistic about the album which hasn't been released in the UK as yet."

Closer to home, National Pastime recently completed a 68-date tour of schools and youth clubs, and are just beginning a mini-tour of the best venues for that tour. They have also done a Radio One In Concert, Saturday Superstore and various regional TV appearances.

● Spellbound Records, Southbank House, Black Prince Road, London SE1 7SJ (01-587 1545).

## Cheap chic from Survival

SURVIVAL IS launching a new series, the Survival

Seven, to feature 7-track albums with four songs on one side and three extended dance mixes on the other, lasting over 30 minutes and designed to sell for a price "mid-way between the cost of a 12-inch single and a full-length album."

The first release will be Last True Friends, the debut LP by Thirteen At Midnight and Red Movies, the first LP from Play which is fronted by vocalist and writer Wayne Kennedy.

Also planned for release in the Survival Seven series is Expectacle, the new LP by New York electro musician Richard Bone. The LPs should retail for no more than £3.99.

## Chameleons come in from the cold

THE CHAMELEONS, currently kicking up a storm with Nostalgia, a single recorded three-and-a-half years ago, are at last getting some feedback for their talent and dedication. Janice Long has a session from Middleton's most famous sons this week; they will be featured on Radio One's Saturday Live show on Saturday (16), and London Weekend TV's Live From London next Saturday (23). The band will also be touring in April.

ACE RECORDS is taking full advantage of the current media blitz centred around the publication of Little Richard's biography by re-releasing his first three albums in their original sleeves with the recordings restored to their full mono glory...Pride Of The Cross, the band featuring the Pogue bassist Cait O'Riordan under the alias of Marlene O'Dirtrac, have a single, Tommy's Blue Valentine, out this week on Big Beat. It's already been picking up a lot of Radio One evening airplay...Still with Big Beat, "country/hillbilly band" Lash Lariat And The Long Riders have a six-track mini-album, Bitter Tears, out now, produced by Phil Chevron. A string of London dates has been arranged to coincide...Illuminated should have the long-delayed album version of Heavy Duty Breaks out next Friday (22), along with Andi Sex-Gang's Blind! LP, and 12-inchers from 400 Blows — Break-down; Power To Dream — The Faith Healer; and M T Quarter's self-titled offering. The label has also recently released a highly recommended album by Dormannu, entitled Return Of Quebec.

LOVEABLE SPIKY tops Eraserhead have a retrospective compilation out

## Tracking...

now on Flicknife: Shell Shocked (1980-1984) features all the band's "classic" indie hits, such as Ape Man, Rock 'N' Roll Zombie and Shell Shock, and is doubtless indie chart bound...The Scarecrows, a five-piece Birmingham band who aspire to combine the sound of Spector's girl groups with a stripped-down rock 'n' roll punch, show how close they get with a 12-inch EP Napalm With Silver, out now on the Swordfish label. Distribution is by Nine Mile/Cartel...Time Stood Still Records, the Cherry Red arm that gave the world The Misunderstood (second time around), has an LP by Merrell Fankhauser & HMS Bounty, entitled Things, set for release next Friday (22)...Out now via Rough Trade/Cartel is a Factory 7-inch only single by The Wake called Of The Matter; an EP and LP from Death In June, entitled Born Again and Nada respectively (both on New European Recordings); and a 12-inch only from Kirk Thorne called Mr Magic, on the PKO label.

SHEFFIELD BAND Haze, one of the principal bands featured on the contemporary



PARIS-BASED African "supremo" Manu Dibango, who signed with Celluloid Records last year, has now completed his first album for the label. The LP, Electric Africa, has been produced by Celluloid's house producer Bill Laswell of Material, whose recent credits include new albums from Fela Kuti and The Last Poets and, outside of Celluloid, six of the nine tracks on Mick Jagger's first solo album. Guest musicians on the album include Herbie Hancock, Bernie Worrell, Wally Badarou, Aiyb Dieng and Mory Kante. Electric Africa will be released via Morgan Khan's Streetwave label (distribution: PRT). Pictured left to right: Mike Knuth (Celluloid UK), Bill Laswell and Manu Dibango.

## Labels link on chart attack

DAVE BARKER of Glass Records and Frenchy Gloder of Flicknife have teamed up to form The Trust, a new label whose aim is to "sign up new exciting bands and go all out for the charts".

First releases are The Specimen's single Sharp Teeth Pretty Teeth (7 and 12-inch formats) on March 22, followed by a 12-inch EP Rich Man's Burden from The Life Ahead Corporation. The Trust will also be releasing The World's A Burn, a retrospective mini-LP featuring the Barracudas who have now split up.

Former Zig-Zag editor Kris Needs will be looking after promotion for the label and will also be working on Glass and Flicknife releases. Both labels will continue to work independently with Glass distributed by Nine Mile and Flicknife by Spartan although all Trust releases will be distributed by Pinnacle.

● Contact The Trust on 01-743 9412 or 740 9268.

## Snakes of Shake shape up

GLASGOW BAND Snakes Of Shake have signed with Simple Songs prior to releasing their first album, Southern Cross, on their own Tense But Confident label. A series of Scottish dates have been lined-up to co-incide with the LP.

featured on many Elvis Presley hits...Hatchetmen have joined the Big Beat roster and release a mini-album Choppin' Around...Ink Records has brought forward to March 18 the release date of the Severed Heads LP, City Slab Horror, which is distributed through Nine Mile and the Cartel...Rough Trade releases Vic Godard & The Subway Sect's A Retrospective (1979-1981), which features their first single for Braik Records, various tracks recorded for Rough Trade, recordings from a BBC session and also their What's The Matter Boy? LP released on MCA.

ALIEN SEX FIEND are releasing a "Sanny X Special Electro Mix" of their Ignore The Machine single. Sanny X was responsible for the recently successful Sweet Mix, and the new version of the Fiend disc can be distinguished from its predecessor by its silver sleeve...Turkey Bones And The Wild Dogs have a new mini-LP released on Big Beat next Friday (22), called No Way Before The Weekend...The debut album by Venus In Furs, Platonic Love, has been repressed by Movement Records "to fulfil outstanding orders". Distribution is by Backs/Cartel...Leicester's Sinatras have a new single, I'm Lonely, out now on Strikeback.



# MUSIC WEEK

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## Battery Studios opens up magnificent new complex

AS PART of its continuing expansion programme, Battery Studios, one of the UK's most successful recording operations, has announced the addition of a major new facility to its existing installation.

With an investment of £34m, it has added state-of-the-art facilities into a new building complex in Willesden, North London.

Battery has steadily been developing a name for high quality studio activity, coupled with an impressive and growing list of international hit successes, stemming from the creative hive within.

The new studio complex is a large and multi-faceted en-

vironment including two new recording studios, computer programming rooms, large rehearsal space, recreation facilities and workshops, and is already proving to be a powerful magnet to leading creative figures in the music industry.

Prior to the opening of this new facility, Battery Studios operated (and continues to operate) Battery 1 and Battery 2 across the road from the new facility.

Battery 1 and 2 have developed an enviable track record since their formation in 1980, and attract a wide range of successful recording artists, eager to participate in the high technical and crea-

tive standards of the complex.

"We wanted to extend the exemplary technical standards of Battery Studios' existing rooms, to give us a state-of-the-art facility that would satisfy the most demanding producers," says Derek Sticklen, Battery's technical director. "And we have achieved this by installing a brand new Solid State Logic 4000-E 48-channel desk with computerised total recall.

"This has given us what we believe to be the finest mixing suite in the country — this room is in fact our Battery No. 4 studio."

The new complex is a veritable hive of activity with a

healthy inter-action between producers, engineers, Fairlight computer programmers and artists.

Though the new rooms have only been in operation for a short time, the studios have been solidly booked by artists wanting to take advantage of the superb facilities.

Battery Studios now boasts four fully operational recording studios, and in three of the four rooms Solid State Logic studio technology is utilised.

The impressive tradition of major-selling hits emanating from Battery 1 and 2 is certainly going to continue as Battery 3 and 4 extend the Battery reputation further.



READY FOR recording & mixing: The very latest superior technology is reflected in this view of the new Battery Studios no. 4 Mixing suite. The ambient overdub room adjoining the control room can be seen to the right of the picture.

## Blockbuster hits — made in NW London

IT IS seldom that one studio complex should produce so many international hits over a brief 24-month period.

Yet, Battery Studios can boast a series of major successes that have impacted the so-called 'Willesden-Sound' all over the world.

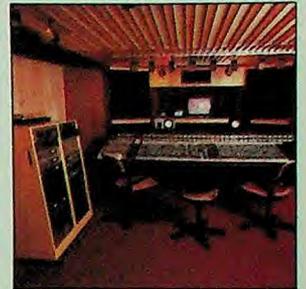
Def Leppard's seminal album, *Pyromania*, produced by Mutt Lange, was recorded in Battery's No 1 studio and has gone on to sell some 7m units worldwide.

Billy Ocean's worldwide smash-hit, *Caribbean Queen*, was recorded at Battery which was also used by Iron Maiden, Billy Squier and The Cars — whose current album, *Heartbeat City* was recorded in Battery 1, and is still in the US charts over a year after being released.

How has one studio managed to build such an impressive track record? "The great team of engineers and computer programmers guarantee a very high standard of creative work that satisfies the most demanding production standards," says producer Mutt Lange who expands on this theory elsewhere in this issue.

The list of clients who have availed themselves of the Battery facilities makes impressive reading. Some recent clients include: Iron Maiden, Whitesnake, Hugh Masekela, King, Scritti Politti, Gary Moore, Joan Armatrading, A Flock Of Seagulls, Yes, Shakatak, Lords Of The New

CONTINUED ON P.13



FULLY COMPUTERISED 48-track mixing is standard fare in Battery's sparkling new complex.

## INSIDE BATTERY STAFF

The producers, engineers and managers who all help to create the Sound of Willesden. Page 3.

## SINGLES LP REVIEWS

Hot new releases from Jive Records, including Roman Holliday, Mama's Boys and Billy Ocean. Page 5.

## NEWS

Derek Sticklen, Battery's technical director, describes some of Battery's activities, while Pete Q Harris explains his involvement with Fairlight. Page 7.

## TALENT

Some of the international acts whose hits have been recorded at Battery Studios.

## NEWS

Dreamhire, a new but experienced hire company is featured and the international success of Billy Ocean is explained. Page 12.

## NEWS

Mutt Lange and a plethora of top producers explain why Battery is best. Page 13.

## Why do these artists choose Battery Studios?

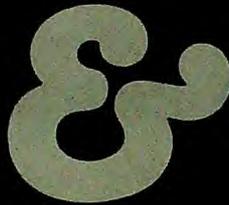
A Flock of Seagulls, Joan Armatrading, The Cars, Def Leppard, Girlschool, Iron Maiden, King, Gary Moore, Billy Ocean, Real Life, Roman Holliday, Scritti Politti, Shakatak, Shy, Billy Squier, Uriah Heep, David Coverdale's Whitesnake, Whodini

See page B-11 for the answer

**Martin Birch  
Pete Q. Harris  
Mutt Lange  
Tony Platt**

**Tim Friese-Greene  
Peter Henderson  
Bryan 'Chuck' New  
Chris Tsangarides**

**Nigel Green  
Mike Howlett  
Phil Nicholas  
Nick Tauber**



**All at Zomba Management congratulate Battery Studios on the opening of their new state-of-the-art recording complex**



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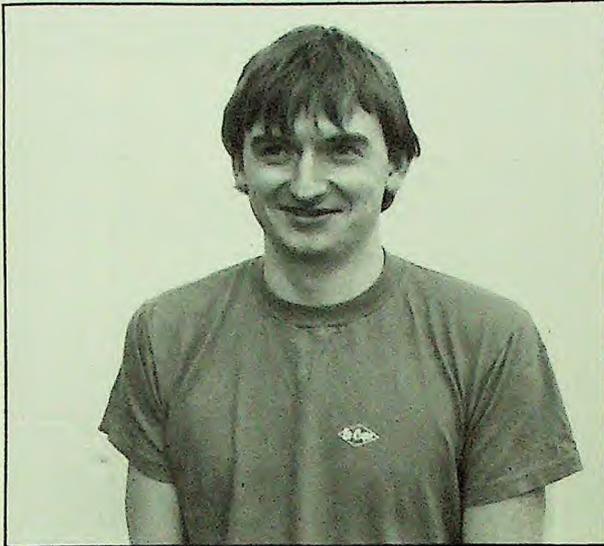
**Sounds like some of those hits were made at Battery Studios!**

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# The people behind Battery



PRODUCER NIGEL GREEN, who is presently producing the Def Leppard album, is part of the Battery family

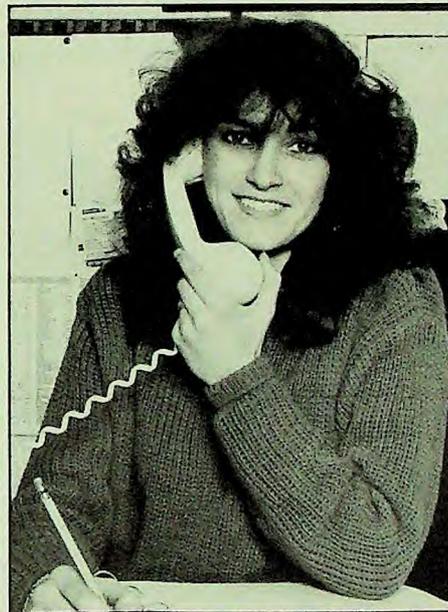


Paul Schroeder, Chris Dunn (studio manager), Pete Harris (in-house producer and Fairlight programmer) and Pete Wooliscroft. New en-

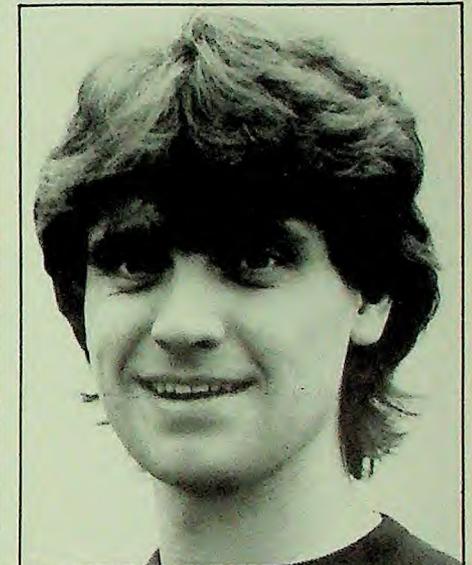
gineer Steve McLaughlin (not shown in picture) recently joined the Battery engineering team



Bryan 'Chuck' New is one of Battery's outstanding engineer/producers



Helen Tyler, bookings administrator



Pete Wooliscroft is the latest addition to the Battery engineering staff, having worked previously at Good Earth Studios

## Super live, super bright — the Slaughter sound

DESIGN CONSULTANT Keith Slaughter has been closely involved with the development of Battery Studios from the time when the Zomba group first took over the former Morgan premises.

"One of the first jobs we did there," says Slaughter, "was to redesign and build the Number One studio and control room. This involved gutting the place and more or less starting from scratch. And we re-treated it acoustically."

"Our next job was to alter the acoustics in Number One Studio which was a bit dead and uninteresting. We made it considerably more live — in fact, it's a super live, super bright studio."

Slaughter and his team also refurbished Number Two Studio to make it generally brighter, cleaner and more "state of the art", before starting work on Number Four, the most recent

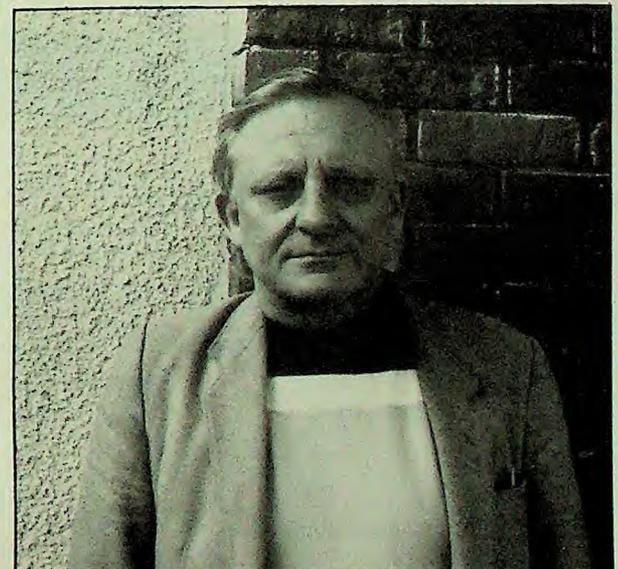
development at Battery.

"With Four, we have built a super re-mix facility," says Slaughter, "and of course we have also made room for lots of synthesisers and Fairlights."

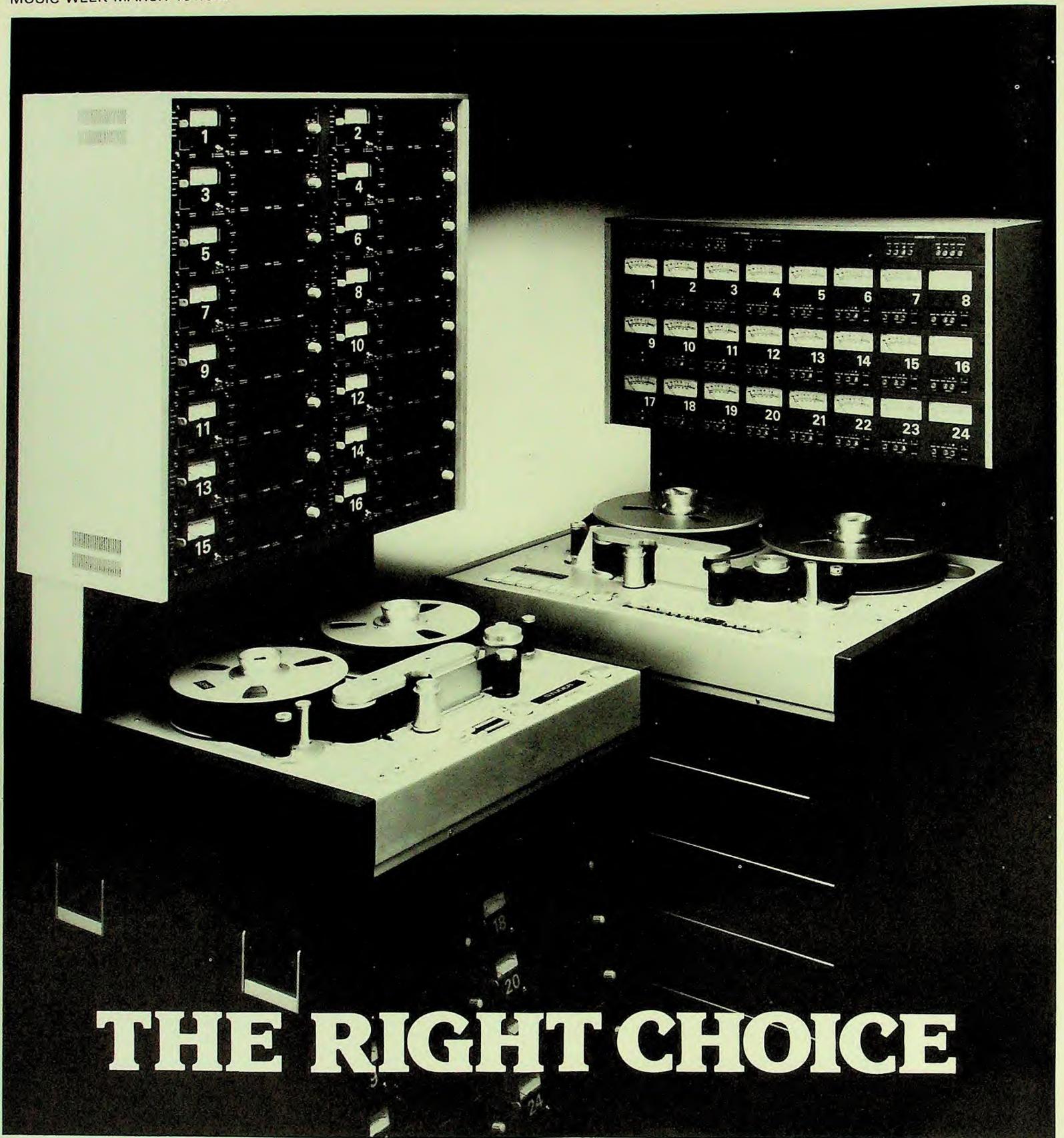
Slaughter's next project at Battery will be to rebuild Number Two control room, along the lines of Number One.

"In a way, we have almost become Battery's in-house acoustic consultants and designers. And it's a nice position to be in. We have had a lot of kind comments about our work at Battery — and not just from the Battery team themselves. A number of independent producers have told us they find the Battery studios easy places to work in."

"There are still a lot of unknown factors in acoustic design, so it's a compliment when people like Battery have confidence in your work."



DEREK STICKLEN, technical director of the Battery Studios' complex



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# SINGLES

## CHART CERTS



**ROMAN HOLLIDAY: One Foot Back In Your Door. Jive (T) 83.** Already a radio favourite and in the US charts, this latest release from Roman Holliday continues the hit path they created with Stand By, Motor Mania and Don't Try To Stop It. The new gutsier sound with instant hooks and perfect radio potential earmark this as one of the month's premier single releases. Taken from their forthcoming album Fire Me Up: Hip (C) 17. Producer: Nigel Green. Executive producer: Mutt Lange.

**RICHARD JON SMITH: The A-B-C Of Kissing. Jive (T) 85.** Richard has come very close to breaking big with his previous singles. A strong club and dance floor buzz lead the way for this classy and flawless single. Irresistible dance record and memorable mix! Producer: Richard Jon Smith.



**WARREN MILLS: It's Peculiar. Jive (T) 89.** Tipped for international success 14-year old Warren sings with a verve and depth that belie his tender years as a follow up to his mid charting debut single Mickey's Monkey. True talent and an excellent production. Producer: Billy Ocean & Pete Q. Harris.

## Jive releases

**MAMA'S BOYS: Passion & Power (HIP (C) 24).** Watch out for the forthcoming album release by one of the UK's most important emerging acts — dazzling musical virtuosity from guitarist Pat (The Professor) McManus unifies a truly great melodic metal album

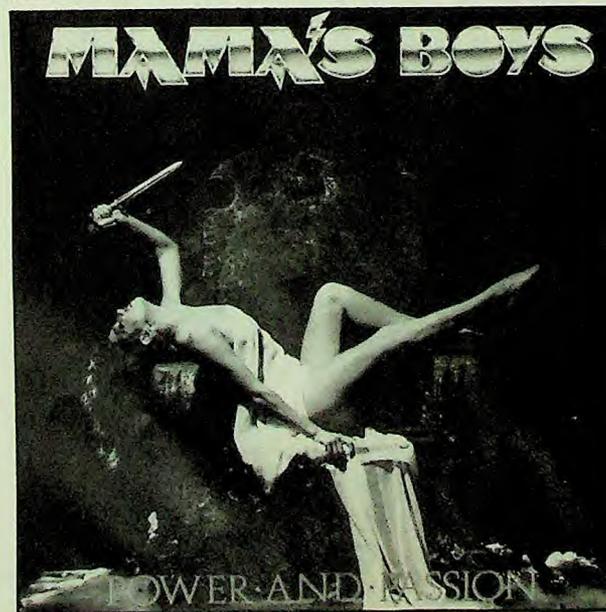
that will appeal to their large following as well as being the perfect conversion kit for thousands more. Supported by extensive marketing, 1985 is going to see Mama's Boys break through with big sales. Produced by Chris Tsangarides.



**HUGH MASEKELA: His triumphant debut album for Jive Afrika last year, Techno-Bush, was hailed as the catalyst for the fast-emerging African trend. His new album contains more explosive but highly accessible tracks. Major marketing campaign includes BBC TV exposure with lengthy Arena profile whilst hot singles make it the perfect backdrop for summer. Watch for his UK tour. Release date: Spring '85.**



**THE COMSAT ANGELS: Presently recording their new album with producer James Mtume the Comsat Angels are set to see their strong cult grow into a major following. Watch for LP release.**



# LP REVIEWS

Hot new releases from Jive

First Platinum . . . now CD

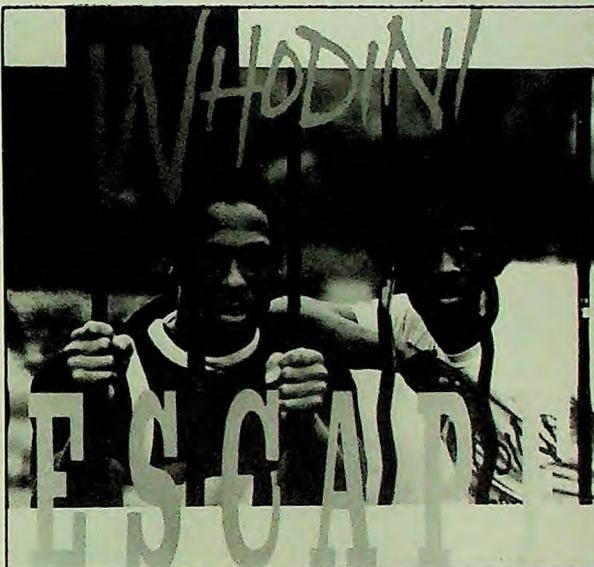
BILLY OCEAN



SUDDENLY

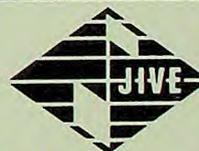
**BILLY OCEAN: Suddenly HIP (C) 12 Compact Disc: CHIP 12.**  
A global sales phenomenon with album sales

approaching 2m units! Now available on Compact Disc. Order now as this will be a fast-moving CD. Produced by Keith Diamond.



**WHODINI: Escape HIP (C) 16.**  
Racing towards platinum — over 600,000 sold in the US. The blistering new album by rap's hottest duo breaks new

ground as they widen their appeal right on to the dance floor. Produced by Run DMC producer Larry Smith this is state-of-the-art rap from the streets of New York City.



**Jive Records**

THANKS

Battery Studios for giving us our substantial international hits

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- \* Whodini — The album "ESCAPE" now Gold in the USA
- \* Roman Holliday — 'One Foot Back in Your Door' — Breaking in the US charts!

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# Keith Slaughter recharges Battery

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# 'Expertise': Battery's hallmark

IN DEVELOPING a reputation as one of the world's premier recording facilities, a high degree of technological expertise is required.

Not only do the new generations of studio desk require a specialised knowledge, but the plethora of outboard gear and tape machines used by the studio, add to the challenge facing the technical staff.

Derek Sticklen is Battery's technical director. He has had a successful career in the studio business for over 30 years, and his experience in maintaining the high standards at Battery Studios is a fundamental part of the way the studios operate. He spent a number of years working at Pye Studios, and before joining Battery, was resident at Utopia Studios working with Phil Wainman.

Sticklen has been the technical expert overseeing Battery's development from being two good but basic Cadac rooms to the present 4-studio complex. His recommendations, after close consultations with studio designer Keith Slaughter and producer Mutt Lange, have resulted in the various studios taking on totally revamped specifications.

Battery 1, which has the largest floor area of the complex, recently underwent a transformation at Derek's insistence, in order to make the recording area as 'live' as possible. Wall surfaces were replaced with reflective stone, with polished Japanese oak being used for the floor. The result is that Battery 1 is an ambient and very 'live' space that can capture the concert sound of demanding special-

ists such as guitarist Gary Moore, or equally, an orchestra seating 60 players.

Similarly, Battery 2 was updated to feature a Solid State Logic 4000-E 32 channel desk. Two of the first major international hits to come out of the studio were Tightfit's *The Lion Sleeps Tonight* (singles sales over 3.5m) and A Flock of Seagulls' *I Ran* which was a US top 10 hit. The same applies to Billy Ocean's

Caribbean Queen.

"I have the stimulating challenge of having to satisfy record producers with the most demanding standards of excellence," says Sticklen.

"Over the past few years, we have managed to have a studio complex that has had very few breakdowns. By and large, the equipment has a rigorous programme of maintenance, and I am also pleased that we are able to

offer a 48-track facility where we twin our Studer A-800 tape machines.

"We are also in the position to offer digital as well as analogue facilities for those clients that want to master their albums accordingly. And with the compact disc becoming a more visible configuration, this is, I imagine, going to become a regular practice."



BATTERY STUDIOS: the new complex, a multi-faceted environment

## The boffins who create the Sound of Willesden

BATTERY STUDIOS, have always been at the forefront of new developments in the recording world.

With the growing use of Fairlight computer synthesiser technology, the studio has become recognised as one of the innovators in this field.

Pete Q. Harris and Phil Nicholas are in great demand for their programming and keyboard skills, as they have been applying the extensive bank of sounds drawn from their Fairlight consoles onto a wide range of albums recorded at the studio.

Producers can call on the technical expertise of the Fairlight programmers when preparing or recording a session at Battery. An example of this has been producer Keith Diamond, whose production of Billy Ocean's album, *Suddenly*, made strong use of Fairlight sounds during the LP's construction.

The same applied to New York producer Larry Smith when recording the latest album by Whodini — no doubt the unusual textures and sounds provided by Battery's Fairlight engineers helped an Whodini album to go Gold in the US — another success to come out of Battery's No 3 studio.

Pete Harris and Phil Nicho-

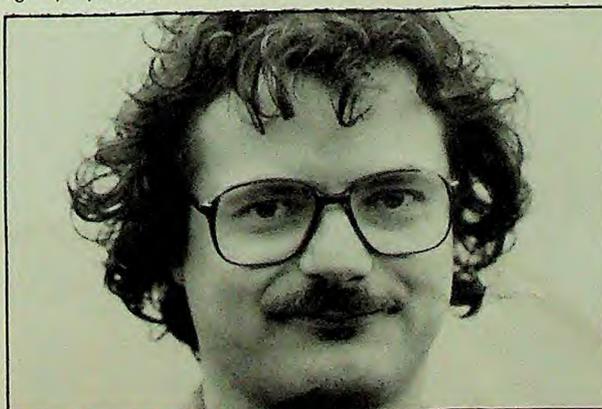
las are always on the lookout for new Fairlight ideas, and have also been developing their own bank of sounds — Harris spent some time recording Hugh Masekela in Africa last year, and still utilises some of the unusual African textures in contemporary rock programming.

Often, producers can be seen working on pre-production ideas in the Battery Studios Fairlight programming room — a custom-built facility within the new complex.

"If we can lay down basic sound ideas in the inexpensive environment of the Fairlight preparation rooms, this

helps to outline the geography of the recording and hopefully, will make the eventual recording or mixing time that much more efficient and cost-effective," says studio manager Chris Dunn.

"More and more acts are using our Fairlight or drum machines as a standard part of their recording repertory, and it's no longer restricted to the hip-hop artists who were the innovators of the percussive computer-generated effects. This now runs the range of melodic metal bands and cerebral spacey type music, as well as out-and-out modern dance music," says Peter Q. Harris.



PETER Q. HARRIS: the engineer responsible for Fairlight

## Four of the best

BATTERY STUDIOS North London complex, following recent expansion and re-development, now comprises four separate studios, and can provide the wide range of facilities now demanded by leading producers and artists.

□ □ □

Studio One's control room is centred around a Solid State Logic 4000E 40-channel desk with computer and total recall. The two Studer A-800 24 track machines allow for a 48-track capability. There are also A-80 1/4" and 1/2" 2 tracks. Monitoring features Urei 813 time aligned monitors and Yamaha NS-10M monitors. The studio area itself, which is very large and very live, was "livened up" last year.

□ □ □

Studio Two boasts a Solid State Logic 4000E 32 channel desk, and there are plans to upgrade it this year to include computer and total recall. As with Studio One, monitors are Urei 813 time aligned and Yamaha NS-10M. There is also a Studer A-80 24-track 1/4" and 1/2" 2-tracks.

□ □ □

Studio Three has a Trident series 80 32 channel desk, Studer A80 24-track, 1/4" and 1/2" 2 tracks, Urei 815 and Yamaha NS-1EM monitors. Three is more of a budget studio than the others, ideal for demos, but it is frequently in demand for over-dubbing and mixing. Parts of the last Whodini album were recorded in Three.

□ □ □

Studio Four, like One, has Solid State Logic 4000E 48 channel desk with computer and total recall and Two Studer A-800 24 track machines, Urei 813 and Yamaha NS-10M monitors. It is ideally suited to mixing, and for a lot else besides.

□ □ □

A Fairlight music computer and programmer are available for hire, as are a wide range of outboard equipment, drum machines, synthesisers and amplifiers.

# Now 120 channels all on the same desk

The desk in question is the SL4000 E Series Master Studio System from Solid State Logic. And Battery Studios have just installed their **third** – a 48-channel version complete with the SSL Studio Computer and Total Recall.<sup>TM</sup>

This gives Battery a total of 120 SSL Channels. Of course, they're not all in the same studio; that's not the important thing.

The important and very satisfying fact is that Battery Studios chose the Solid State Logic SL4000 E Series. Not once, not twice, but **three** times. That's the best recommendation possible.

It doesn't take a studio computer to work out that Battery Studios are beautifully designed, rewarding to work in, and that they sound great.

Congratulations on the opening of Battery Studio Four – it's bound to be another big success... that's only logical!

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Pete Wandless  
Solid State Logic  
Stonesfield, Oxford, OX7 2PQ, England.

Telephone: (099 389) 8282  
Facsimile: (099 389) 8227  
Telex: 837 400 SSLOXG

Battery One came on-line in August 1981. Its 40-channel SL4000 E Series console is computer-assisted and has Total Recall.

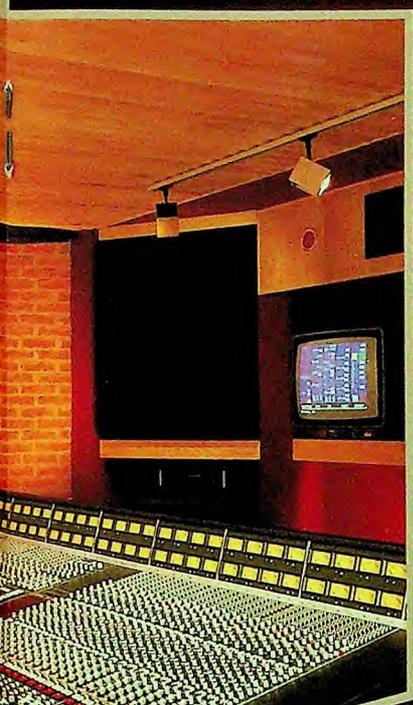
Battery Two is primarily used for overdubbing; equipped with a 32-channel SL4000 E Series console in a 40-channel mainframe in February 1984, it is planned to expand and computerise this studio in 1985.



Battery Four, operational since November 1984, houses a 48-channel SL4000 E Series console, computer-assisted and with Total Recall. During remix, the small faders may serve as additional line inputs, allowing Battery Four to handle as many as 96 simultaneous sources!

# Solid State

# Channels at Battery... Same desk!



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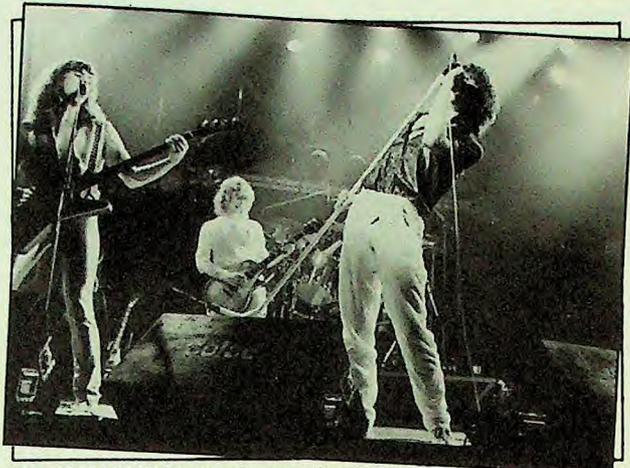
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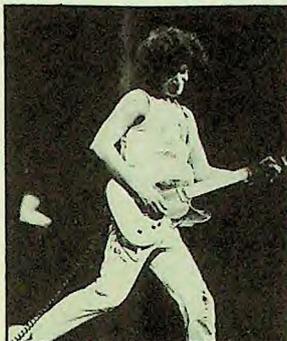
# BATTERY STUDIOS TALENT

# The Battery hit makers



DEF LEPPARD'S *Pyromania*, recorded at Battery

ON THIS page are featured some of the international acts whose hits have been recorded at Battery Studios.



BILLY SQUIER'S LP, *Signs Of Life* was produced by Jim Steinman and Tony Platt



THE CARS: Multi-platinum success for *Heartbeat City*



YES — some tracks from the *Owner Of A Lonely Heart* album produced by Trevor Horn



GARY MOORE, a Battery regular



IRON MAIDEN: No 1 in the UK album charts with their Battery album



BILLY OCEAN produced by Keith Diamond



DAVID COVERDALE'S WHITESNAKE: Battery captured Coverdale's vocal strength



KING: Producer Richard James Burgess' love and pride



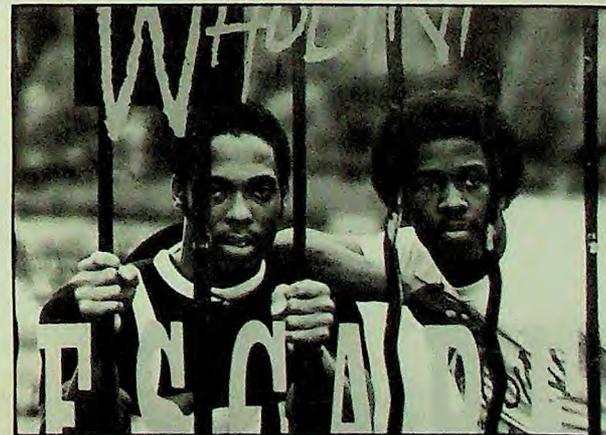
JOAN ARMATRADING: A very discerning client



ROMAN HOLLIDAY for whom Nigel Green twiddled the knobs



HUGH MASEKELA: recipient of Steve Levine's expertise



WHODINI: a joint production by Nigel Green and Larry Smith

## BATTERY STUDIOS NEWS

# Call Dreamhire — avoid the outboard nightmare

OVER THE past two years there has been a visible development of studios and recording companies in the area of North West London. The Zomba Group, Power Plant, ZTT, Virgin and China Records have found these climes to be suitable for conducting business. In keeping with the rise of the North West as a creative and recording hubbub, is the announcement of a new but experienced hire company — Dreamhire.

"We wanted to create a hire operation that could fulfill the needs of the arc of studios around this area that needed instant service of a highly professional nature. We have made this commitment hoping to serve the producer and studio community not only in this area but throughout London with our specialised expertise, as well as a wide range of outboard equipment — with the bottom line being reasonable prices and strong service", said Chris Dunn, manager of the new venture.

"Where we feel we can offer a better service than exists at present is our specialised knowledge concerning the needs of record producers, coupled with the fact that our rates are extremely competitive and we levy no delivery charge within

Greater London.

"Our range of equipment for hire includes a comprehensive range of outboard equipment featuring AMS, Lexicon, Roland, DbX, Drawmer and others. We also have a keyboard hire division with Roland, Yamaha, Oberheim and PPG amongst our inventory.

"In addition, of course, we will be supplying the basic amplifiers, drum computers, tuners and general hire needs as the client may dictate, and I'm pleased to say that we also have available for hire a Sony PCMF 1 Digital system — which is a must for those clients wanting to transfer their analogue recording to digital for eventual manufacture of Compact Discs", said Dunn.

Dreamhire's friendly staff of Chris Dunn, Helen Tyler and Lou Landin are dedicated to providing what they call their 'high-action service' for the recording industry at large.

Ring Helen now or write for further details to: Dreamhire, 14-16 Chaplin Road, London NW2. Phone: 451 6161, 451 6464.

Dreamhire — no more hiring nightmares!

*Billy Ocean's first Jive LP is now selling well*

## Across the Ocean success for Billy and Battery

INDUSTRY WATCHERS in the UK have not quite realised the significance of Billy Ocean's American success over the past six months. The level of success and the subsequent sales of Billy's first album for Jive Records is far greater than he ever experienced a few years ago when he rode the crest of a wave of hit singles in this market.

For a start, the first single from the Suddenly album, 'Caribbean Queen' was an across the board smash in the US reaching the No. 1 slot on each of the four major charts: pop, RnB, dance and easy listening. The single sold over 1m copies and became a world wide smash too. The follow-up single, Loverboy, got to No. 2 in the US but propelled Billy's album to go platinum in Canada — 100,000 units — and has acted as the spur for his album sales in America, where he is now fast approaching the 2m unit mark.

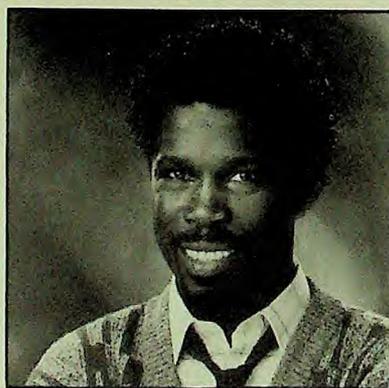
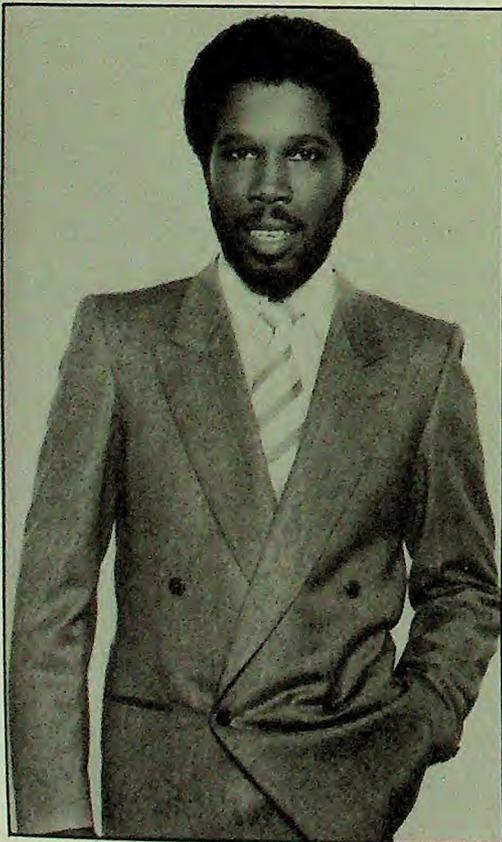
He is presently on a major first tour of the US and reaction

to his performance and stagecraft have been universally acclaimed — Billy is viewed as a major star.

Battery Studios feature very strongly in the impact of this album as most of the pre-production preparation and in certain cases, some of the songwriting itself, was done in Battery's preparation rooms. The recording of the album essentially took place in Battery 2 although certain tracks were overdubbed in New York.

Billy's very substantial US success was further emphasised over the past couple of weeks, when he won a Grammy Award for 'Best RnB Vocal Performance'.

Said Billy: "Battery is my home base and I intend recording my next album with the team at the studios. I like the family feeling and also enjoy the high standards of technical and engineering skill they have there".



THREE VIEWS of Billy Ocean, who says of Battery, "It's my home base and I intend recording my next album with the team at the studios."

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# Top producer Lange — why Battery's best

MUTT LANGE, is one of the world's most successful producers and is a regular at Battery Studios. He has enjoyed great chart success with albums he has produced and recorded within Battery Studios, including notable albums by The Cars, Def Leppard and AC/DC to name but a few.

## What makes you use Battery Studios exclusively?

I use Battery for a number of reasons. Firstly, there is the convenient facility of having four different sized rooms which make up an infinite variety of recording possibilities.

Secondly, having 48-track inter-locked facilities in two separate studios with four Studer A-800 tape machines is a fantastic luxury which I find necessary in analogue recording.

Thirdly, three of the four Battery control rooms have Solid State Logic desks — two of which are fully computerised with all the outboard gear I require.

There is also compatible monitoring between all four studios, so what you hear is consistent throughout and changing control rooms is never a problem.

## What about your views on mixing facilities at Battery?

Up until now I have done all of my mixing in Battery 1, but

with the new addition of Battery 4 I now have a control room designed predominantly for mixing and overdubbing with very accurate monitoring. In addition, there is a new 48-channel Solid State desk and computer plus the advantage of a "live" stairwell for feeding sounds through — this adds an extra ambience.

## What of the studio's own engineering and creative staff?

Another reason I enjoy the studio so much is that there is a great team of engineers and music computer program-

mers developing at Battery. They guarantee me a high standard of work.

## Are there any other considerations?

I feel so at home there that whenever I work in the UK I wouldn't go anywhere else — they have everything I ever need. Nothing is too much for anyone and whilst being surrounded by the very highest technical standards there is a high degree of professionalism from the maintenance department through to the engineers and booking staff in the Battery offices.



MUTT LANGE: "They guarantee me a high standard of work."

# Booking in the stars

CHRIS DUNN is the studio manager at Battery Studios.

"When I took over the bookings and administration of the studio complex in May 1983, we only had the Battery 1 and 2 studios," says Dunn.

"But it soon became evident that we needed more space. The advent of the new studios still presents a new challenge in that while we have four rooms, there is still a strong demand for time at Battery — largely, I believe, because we have such a strong reputation for producing hits.

"The needs of the clients are paramount, and in every case we try to cater to their particular needs. We like play-

ing hosts to US clients too, as was the case with The Cars who were at Battery for nearly five months — and we assist in arranging accommodation as well as setting up the formalities for the importation of their equipment.

"I would add that it is certainly extremely cost-effective for US bands to come and record here now, thanks to the very advantageous rate of the US dollar to the pound. They can record more cheaply here right now than they can at a host of premier recording facilities in either New York or Los Angeles.

"They can get the feel of the 'English sound' at a significant cost reduction. It also

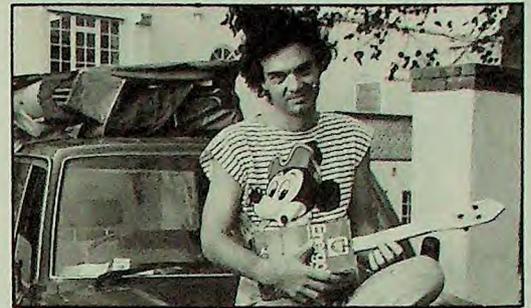
means that certain post album promo opportunities with The Tube and other important TV outlets can be progressed with the local record company whilst here. The same, of course, applies to clients from Europe... and Africa, as was the case last year when Stewart Levine produced the Hugh Masekela album."



CHRIS DUNN: "Cost effective for US bands to record here."

Roman Holliday and Mama's Boys.

There can be few studios that can make the claim that the combined sales of their clients' albums over the past 24 months have exceeded 12,000,000 albums — that shows Battery Studio's high pedigree.



TIM FRIESE-GREENE: soon to produce the second Talk Talk LP at Battery

# Studio Who's Who - the list continues

THE LIST of producers who have used — and in most cases continue to use Battery Studios — reads like a "Who's Who" of the recording business.

The role of honour includes Martin Birch, Richard Burgess, Tim Friese-Greene, Nigel Green, Peter Henderson, Trevor Horn, Mike Howlett, Mut Lange, Stewart Levine, Tony Platt, Nick Tauber, Chris Tsangarides, Larry Smith and James Mtume.

Tim Friese-Greene will be producing the new Talk Talk album in Battery's No. 1 studio. His previous production of Talk Talk has now sold almost 1m units worldwide, and has been in the German charts for eight months.

Tim recently returned to the UK following a 13-month long sabbatical during which time he travelled across the Sahara Desert in a Toyota Landrover. His approach to the new Talk Talk album is unusual in that he is co-writing the bulk of the album with the leader of the band, Mark Hollis — together they will use a host of Fairlight computer sound textures, and this approach can be harmonised with the expertise of the Battery Studios staff who are well versed in this technology.

"Discerning ears are realising that the so-called Willes-

den Sound is becoming an epidemic, and as far as I am concerned, Battery Studios is the only place to catch it!" says Tim.

"I recorded my first British No. 1, The Lion Sleeps Tonight by Tightfit, in Battery 2. That single was a springboard for my career as producer — and I know that my own exacting standards are well catered for by the technical and engineering staff at Battery."

Producer Chris Tsangarides has just completed the new Mama's Boys albums for Jive Records in Battery 1. His recent production credits include Lords Of The New Church for IRS, Rock Goddess and Y&T for A&M. Asked to comment on the Battery facilities, his reply was short and to the point: "It's simply the best."



CHRIS TSANGARIDES: "It's simply the best."



JOAN ARMATRADING is a stern critic when it comes to recording, and she has had the singular distinction of becoming the first artist to record and mix in Battery's new No 4 mixing room where her current chart album *Secret Secrets* was completed recently with producer Mike Howlett at the helm. She enjoyed working in the room, and if results are anything to go by, her chart status adds to the growing following for the complex.

# Blockbuster hits made-in NW London

FROM PAGE 1

Church, Uriah Heep, Melba Moore, Whodini, Girlschool,

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Very large, very live room. 48 track recording/mixing capability.

## Studio Two

Solid State Logic SL4000E 32 channel desk. (We hope to add a computer with total recall by mid 1985). Studer A-80 24 track machine. Urei 813 time aligned monitors. Yamaha NS10M monitors.

## Studio Three

Trident series 80 32 channel desk. Urei 815 time aligned monitors. Yamaha NS10M monitors. Studer A-80 24 track machine.

## Studio Four

Solid State Logic SL4000E channel desk with primary computer and total recall. Studer A-800 24 track machines. 48 track recording/mixing capability. Urei 813 time aligned monitors. Yamaha NS10M monitors.

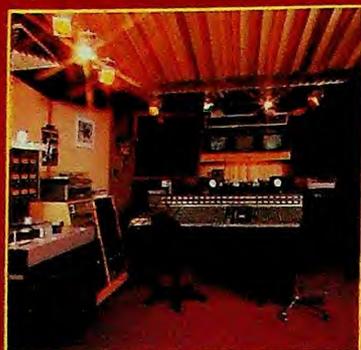
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Studio One  
Control Room



Studio One  
Main Room



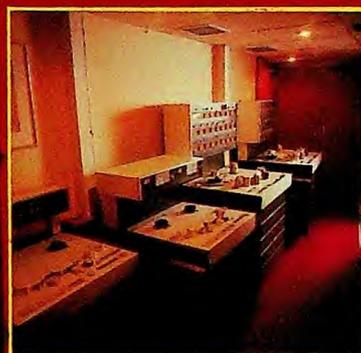
Studio Three  
Fairlight - Pete Q. Harris



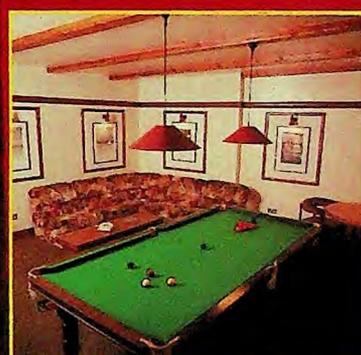
Studio Four  
Control Room



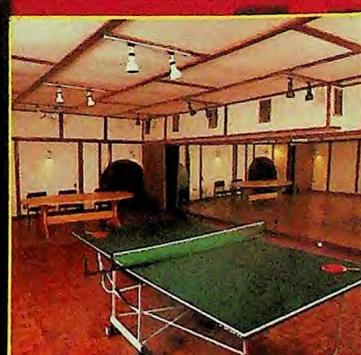
Studio Four  
Control Room



Studio Four  
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Recreation Room



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63	<b>NO TIME TO CRY</b> The Sisters Of Mercy	Merciful Release/WEA MR335(T)
64	<b>I CAN'T STAND THE RAIN</b> Tina Turner	Capitol (12)CL 352
65	<b>NEW TEMPTATION</b> Joan Armatrading	A&M AM(Y) 238
66	<b>TAINTED LOVE</b> ● Soft Cell	Some Bizzare/Phonogram BZS 2(12)
67	<b>NEW PARTY TIME (THE GO-GO EDIT)</b> Kurtis Blow	Club/Phonogram JAB(X) 12
68	<b>LIKE A VIRGIN</b> ● Madonna	Sire W 9210(T)
69	<b>YOU SHOULD HAVE KNOWN BETTER</b> T.C. Curtis	Hot Mel/Virgin VS 754(12)
70	<b>BREAKING HEARTS (Ain't What It Used To Be)</b> Elton John	Rocket/Phonogram EJS 7
71	<b>NEW CAN'T FIGHT THIS FEELING</b> RED Speedwagon	Epic (T)A4880
72	<b>HOW SOON IS NOW?</b> The Smiths	Rough Trade RT(T) 176
73	20/20 George Benson	Warner Brothers W9120(T)
74	<b>NEW BELFAST</b> Barrack	Homespun HS 092
75	<b>SHOUT</b> ○ Tears For Fears	Mercury/Phonogram IDEA 8(12)

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26	<b>MR TELEPHONE MAN</b> New Edition	MCA MCA(T) 938
27	<b>RUN TO YOU (Specially Remixed Version)</b> Bryan Adams	A&M AM(Y) 224
28	<b>LOVE LIKE BLOOD</b> Killing Joke	E'G/Polydor EG0(X) 20
29	<b>FALLING ANGELS RIDING (from 'Mutiny'!)</b> David Essex	Mercury/Phonogram ESSEX 5
30	<b>THINKING OF YOU</b> The Colourfield	Chrysalis COL(X) 3
31	<b>YOU'RE THE INSPIRATION</b> Chicago	Full Moon/Warner Brothers W 9126(T)
32	<b>CHANGE YOUR MIND</b> Sharpe and Numan	Polydor POSP(X) 722
33	<b>NEW BETWEEN THE WARS (EP)</b> Billy Bragg	Go! Discs AGOEP 1
34	<b>CLOSE (TO THE EDIT)</b> Art of Noise	ZTT/Island (12)ZTPS01
35	<b>LOVERBOY</b> Billy Ocean	Jive JIVE(T)80
36	<b>STARVATION/TAM-TAM POUR L'ETHIOPIE</b> Starvation	Zarjazz/Virgin JAZZ 3(12)
37	<b>NEW SOME LIKE IT HOT</b> The Power Station	Parlophone (12)R6091

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# JONAS

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## SINGLES *by the inch* SINGLES

<ol style="list-style-type: none"> <li>1 (1) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive</li> <li>2 (2) KISS ME, Stephen 'Tintin' Duffy</li> <li>3 (New) EASY LOVER, Phillip Bailey (Duet with Phil Collins)</li> <li>4 (4) MATERIAL GIRL, Madonna</li> <li>5 (3) NIGHTSHIFT, Commodores</li> <li>6 (New) THAT OLE DEVIL CALLED LOVE, Alison Moyet</li> <li>7 (16) DO WHAT YOU DO, Jermaine Jackson</li> <li>8 (15) HANGIN' ON A STRING, (Contemplating), Loose Ends</li> <li>9 (5) LET'S GO CRAZY/TAKE ME WITH YOU, Prince and The New Power Generation</li> <li>10 (New) EVERY TIME YOU GO AWAY, Paul Young</li> <li>11 (7) THEME FROM SHAFT, Eddy &amp; The Soulband</li> <li>12 (6) SOLID, Ashford &amp; Simpson</li> <li>13 (32) WE CLOSE OUR EYES, Go West</li> <li>14 (30) THE LAST KISS, David Cassidy</li> <li>15 (10) DANCING IN THE DARK, Bruce Springsteen</li> <li>16 (New) LET'S GO TOGETHER, Change</li> <li>17 (11) LEGS (Special U.S. Remix), ZZ Top</li> <li>18 (9) LOVE LIKE BLOOD, Killing Joke</li> <li>19 (24) MOVE CLOSER, Phyllis Nelson</li> </ol>	<ol style="list-style-type: none"> <li>20 (New) PUMP ME UP, Grandmaster Melle Mel &amp; The Furious Five</li> <li>21 (26) NOW THAT WE'VE FOUND LOVE, Third World</li> <li>22 (New) WIDE BOY, Nik Kershaw</li> <li>23 (8) LOVE &amp; PRIDE, King</li> <li>24 (12) THINGS CAN ONLY GET BETTER, Howard Jones</li> <li>25 (13) CLOSE-UP, Art Of Noise</li> <li>26 (14) CHANGE YOUR MIND, Sharpe and Numan</li> <li>27 (New) MR TELEPHONE MAN, New Edition</li> <li>28 (New) SOME LIKE IT HOT, The Power Station</li> <li>29 (23) JUST ANOTHER NIGHT, Mick Jagger</li> <li>30 (19) NO TIME TO CRY, The Sisters Of Mercy</li> <li>31 (New) THE BELLE OF ST. MARK, Sheila E</li> <li>32 (17) THE BOYS OF SUMMER, Don Henley</li> <li>33 (21) YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis</li> <li>34 (22) WHO COMES TO BOOGIE, Little Benny And The Masters</li> <li>35 (34) STARVATION/TAM-TAM POUR L'ETHIOPIE, Starvation</li> <li>36 (33) WORLD DESTRUCTION, Time Zone</li> <li>37 (New) PARTY TIME (THE GO-GO EDIT), Kurtis Blow</li> <li>38 (20) LOVERBOY, Billy Ocean</li> <li>39 (36) METHOD OF MODERN LOVE, Daryl Hall &amp; John Oates</li> <li>40 (18) I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson</li> </ol>
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Week-ending March 16, 1985

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## CLASSICAL

Edited  
by  
NICOLAS SOAMES

### Reviews

**Violin Concerto, Beethoven. Menuhin, violin, VPO, Silvestri. EMI Eminence EMX 41 2069.** This reissue is an example of the fact that not all re-releases with prominent names are reliable. The woodwind on this recording is, at times, grossly out of tune, while the rest of the orchestral playing is mediocre, not to say lacksadaisical, while Menuhin's performance is not very good either. Periodically — particularly in the first movement — his tuning is very suspect — and the whole is lack-lustre.



MENUHIN: a bad performance?

**Le Sacre du Printemps/Symphonies of Wind Instruments, Stravinsky. Montreal Symphony Orchestra, Charles Dutoit. Decca 414 202.** There are a good many versions of this already available but the Montreal Symphony Orchestra under Dutoit have made a virtue of recording the popular orchestral showpieces in Decca's extrovert digital sound. And their followers will not be disappointed. All the hallmarks of the MSO series is here — the brilliance of sound, the clear rhythmic attack, and the sensuality. No grand gestures, just fast, furious and exciting. With more to come from Montreal next month, the MSO story clearly is going to run and run.

**Piano Concertos Nos 13, 15, Mozart. Malcolm Bilson, English Baroque Soloists, John Eliot Gardiner. DG Archiv 413 464.** Bilson's series on authentic instruments continues to produce captivating recordings. This is the third to be released and, at the moment, he is still working his way through the lesser-known pieces, but such is the magnetism of his playing, that one wonders why these are not as often heard. As usual, he is superbly accompanied by the English Baroque Soloists under Gardiner. Fresh and stimulating.

**Invisible Connections, Vangelis. DG 415 196.** What with Frank Zappa via Boulez on EMI, and now Vangelis on the yellow label, the classical companies are certainly trying to broaden their vision. But this is no Chariots Of Fire repeat. Invisible Connections is an 18-minute piece of electronic imagination, having more in common with the products of Boulez and his colleagues at IRCAM than any music to a running film. It is interesting enough, with varied sonic action, though true *IRCA-Mites* might find it a bit simple. Atom Blaster, the seven-minute piece that opens the second side, is a much more abstract work, with isolated dots of sound and their changing echoes in the space of silence. I feel the music sprawls a little, but it could fascinate those moving from pop to the avant-garde, rather than the other way round.

**Serenade No 10 in B flat, for 13 Wind Instruments, Mozart. LPO Wind Ensemble. EMI Eminence EMI 41 2059.** This, the only new

recording of the recent EMI Eminence releases, has already sold extremely well. The most popular of all the Serenades, the LPO Ensemble play with a lively rhythmic pulse maintained and very precise tuning, both of which are crucial to the success of the work.

**Sonatas for Piano and Violin Op 47 in A (Kreutzer)/Op 30 in G, Beethoven. Ralph Holmes, violin, Richard Burnett, fortepiano. Finchcocks Series, Amon Ra SAR 16. Distribution 000 000.** This is one of the last recordings made by Ralph Holmes before his tragically unexpected death last year. In that sense, it is an important record of a leading British violinist of the post-war period. Like his other recordings for Saydisc's early music label Amon Ra, it is played very much in conventional style, so the description of the use of "early instruments" should not lead the buyer to expect full blown period performance style, even if Burnett does play a fortepiano. Having said that, the performance is full of vigour and the sound of the fortepiano does add a certain piquancy, even if the use of modern style doesn't make the most of it. Perhaps the days of these mixed recordings are coming to an end.

**The Vision of St Augustine/Fantasia on a Theme of Handel, Tippett. LSO, John Shirley-Quirk, conducted by Tippett. RCA RL 89498.** RCA does not fail to amaze me. As it prepares to come out of the doldrums, it releases occasional snippets that are either unequivocally popular such as new Galway material, or this. That is not a criticism, but an observation. The Vision Of St Augustine and the Fantasia On A Theme Of Handel are important works in Tippett's oeuvre — and these recordings are of special interest because they are by the composer himself. They were recorded in 1971 and should now be back in the catalogue for some time. The Vision, in particular, is a momentous work, with the use of piano, strings and percussion skillfully complementing the vocal parts in such a way as to create an ascetic, and at times raw, sound. One of the most significant reissues for Tippett's 80th birthday year.

**Masses for 3, 4, 5 voices/Lamentations/Motets, Byrd. The Hilliard Ensemble, EMI Reflexe 2LPs EX 27 00963. Motets and Chansons, Lassus. The Hilliard Ensemble, EMI Reflexe, EL 14 3630** The rich and important masses of William Byrd in 3, 4 and 5 voices were issued last year by the Tallis Scholars on Gimmel and now appear again in equally strong, though very different performances by The Hilliard Ensemble. The difference lies in the fact that the Tallis Scholars is a chamber choir of mixed amateur voices, while the Hilliard is a group of top professional singers who perform the works one voice to a part. So, it is partly a question of personal taste, although the interesting coupling of Byrd's little-known setting of the Lamentations Of Jeremiah make this handsome Reflexe issue worthwhile in any case. The Lassus is another sumptuous feast of choral music, beautifully done by the Hilliard, which is setting standards for the eighties the way the Pro Cantione Antiqua under Bruno Turner set recording standards for the late Sixties and Seventies. The Lassus volume contains his setting of Stabat Mater, a group of Chansons, and the brief, but deeply moving setting of In Monte Oliveti for which it is alone worth buying.

Edited  
by  
**BARRY LAZELL**

# DISCO

Reviewed  
by  
**JERRY SMITH**

# SINGLES

## RADIO London

- JENNY BURTON: Bad Habits Atlantic  
CHANGE: Let's Go Together Cooltempo/Chrysalis  
T.C. CURTIS: You Should Have Known Better Hot Melt/Virgin  
EDDY & THE SOULBAND: Theme From Shaft Club/Phonogram  
JERMAINE JACKSON: Do What You Do Arista  
LOOSE ENDS: Hangin' On A String (Contemplating) Virgin  
PHYLLIS NELSON: Move Closer Carrere  
NEW EDITION: Mr Telephone Man MCA  
OLLIE & JERRY: Electric Boogaloo Polydor  
PRINCE: Take Me With You Warner Brothers
- CLIMBERS**  
STEVE ARRINGTON: Feel So Real (US Import-Atlantic)  
KURTIS BLOW: Party Time Club/Phonogram  
CASHMERE: We Need Love Fourth & Broadway/Island  
THE COOL NOTES: Spend The Night Abstract Dance  
DAVID GRANT & JAKI GRAHAM: Could It Be I'm Falling In Love Chrysalis CBS  
HAYWOODE: Roses Golden Girl (US Import-Morocco)  
BONNIE POINTER: The Beast In Me Epic  
DAVID SIMMONS: Love Tonight Atlantic  
AMII STEWART: That Loving Feeling RCA
- As featured on the  
**TONY BLACKBURN Show**

# Passion plays for Electricity

LEADING HI-NRG dance label Passion issues a new album this week which includes some of the strongest output of last year from another of the genre's most successful suppliers, Stoke-on-Trent's Electricity Records. The rights to Electricity's hits were recently acquired by Passion, and they have been remixed on the new package by John Davies and Nigel Stock into a continuous HI-NRG groove, in the style of the in-house Non-Stop Passion album released in 1984.

Familiar cuts include Kofi & The Lovetones' Countdown, Simone's It's Too Late, Nothing's Worse Than Being Alone by Velvee, and Linda Lewis' You Turned My Bitter Into Sweet. Catalogue number of the album, titled Non-Stop Electricity, is NOSTO 2. Distribution through PRT.

On a very different tack, Passion's lower-NRG dance and black music label SMP Records is to expand its association with Neil Rushton's northern soul specialist outlet Inferno, the first fruit of which was a compilation album of in-demand sixties soul

rarities from the Musicor, Wand and Brunswick catalogues, towards the end of last year.

Another compilation, a double album entitled Livin' The Night-life (SINLP 2), with material taken from the same three US sources, is to be released on March 15. Interest will be generated by big-name inclusions such as Jackie Wilson, Barbara Acklin, Maxine Brown and Gene Chandler — not to mention the low two-LPs-for-the-price-of-one price tag.

A single appearing simultaneously will highlight one of the all-time northern dancefloor classics, The Right Track by Billy Butler. On 7-inch release (SKM 9) coupled with a previously-unheard instrumental version of the track, the disc will also be issued on 12-inch with both versions of The Right Track plus three bonus items: There's A Pain In My Heart by the Poppies, 'Cause You're Mine by the Vibrations, and I'm Coming To Your Rescue by the Triumphs — all hitherto rare northern soul group offerings.

Whilst the heartland market for these reissues is inevitably going to be well north of Watford, black music dealers in other areas finding good sales with similar soul oldie compilations on labels like Kent and Charly should most certainly take note.

## Chart Certs

- NIK KERSHAW: Wide Boy (MCA NIK(T) 7, CBS).  
ALISON MOYET: That Ole Devil Called Love (CBS (T)A 6044, CBS).  
STRAWBERRY SWITCHBLADE: Let Her Go (Korova KOW 39(T), WEA).  
BILLY BRAGG: Between The Wars EP (Go! Discs AGOEP1, PolyGram).

**THE BOOTHILL FOOT-TAPPERS:** Jealousy (Mercury/Phonogram PH 33 (1), PolyGram). An impressive follow up to their engaging debut Get Your Feet Out Of My Shoes. Their lively, adventurous mix of country, rockabilly and gospel with a tinge of reggae, shows that they can far outlast the rest of the alternative country scene. Sung with plenty of conviction and spiced up by B J Cole's spirited pedal steel guitar it should add a pleasant blast of fun to the charts.

**EVERYTHING BUT THE GIRL:** When All's Well (blanco y negro/WEA NEG 7(T), WEA). Another excellent single featuring Ben Watt and Tracey Thorn's exquisite harmonies within a crisp Robin Millar production. It drives along with jangly guitars and mellow brass and certainly bodes well for their soon to be issued second album. The 12-inch version features an extra track, a version of The Pretenders hit Kid.

**CHINA CRISIS:** Black Man Ray (Virgin VS 752(12), EMI). Light and moody, this track features a melodic keyboard and chugging guitar over a loping bass and solid drum beat. The influence of producer, Steely Dan's Walter Becker is very noticeable. A pleasant and no doubt chart bound track from the upcoming LP Flaunt The Imperfection.

**DAVID GRANT AND JAKI GRAHAM:** Could It Be I'm Falling In Love (Chrysalis GRAN(X) 6, PolyGram). Performed as a smooth soul duet this Spinners classic serves as a great tribute to their lead singer, the late Philippe Wynne. It is David Grant's first single release for 15 months and is sure to put him straight back in the charts as well as providing exposure for Jaki Graham.

**WIN:** Unamerican Broadcasting (Swamplands/London SWX 5, PolyGram). Ex-members of The Fire Engines channel their previous abrasive style into this intensive mutant funk single. Stark rhythms and country guitar develop a raging energy and enthusiasm that should put them at the top of the indie charts.

**BRYAN ADAMS:** Somebody (A&M AM(Y) 236, CBS). After his first UK hit, Run To You, the release of this well arranged ballad shows the subtler side of the Canadian heavy rocker. Features

well thought out, melodic guitar over a slow, but punchy beat and is likely to do very well.

**RUN - D.M.C.:** Kings Of Rock (Fourth & Broadway/Island (12)BRW 21, EMI). Roaring heavy rock orientated electro track with quick fire rap and heavy metal guitar, over a solid rock beat. Evolves into an impressive amalgam of styles that could give this duo a dance chart hit.

**TEENA MARIE:** Lovergirl (Epic (T)A 4965, CBS). A smooth soul track with an excellent strong vocal and a slick funk backing is beefed up by the sort of heavy rock guitar that seems to dominate all American soul at the moment. Should pick up plenty of airplay and could cross over into the main chart.

**BEVERLEY SKEETE:** Warm (Elite DAZZ 36, PRT/Cartel). A mellow, swaying jazz funk ballad with this Atmosfear singer's rich vocal flowing over a smooth backing, that with its light flute melody and bubbling bass gives an excellent track that should become a big club favourite.

**THE DREAM ACADEMY:** Life In A Northern Town (blanco y negro/WEA NEG 10(T), WEA). Ringing acoustic guitars and effective vocals build with thundering drums and chanted vocals to give a memorable chorus for this dreamy, atmospheric single. Another innovative sound from this exemplary label that deserves to get exposure.

**THE PLAYN JAYNS:** Juliette (A&M AM(Y) 241, CBS). Lively Sixties style psychedelia with chiming Byrds-style guitar and full harmony vocals, that succeeds because of the energy and verve. Produced by Hein Hoven and taken from an upcoming LP Five Good Evils.

**JONATHAN PERKINS:** Believe In Me (Checkmount CHK 2, EMI). The ex-Original Mirrors keyboard player finally follows up his superb but sadly ignored single I'll Lay Me Silver Spurs (She's Wrong) with another punchy effort that features overdriven guitar and a solid beat to give a bright, memorable single.

**SWANS:** I Crawled EP (K.422 KDE 122, Cartel/Rough Trade). This over exposed band follow up their successful album Cop, with a four track 12-inch released on Some Bizzare subsidiary K. 422. A deep and dark EP with all the tracks featuring booming rhythms and raw, distorted guitar as a base for the morbid vocal that contains rather dubious lyric content.

**KURTIS BLOW:** Party Time (Club/Phonogram JAB(X) 12, PolyGram). More of Washington DC's GoGo music craze, with the well known rapper delivering his characteristic call and answer style over a sparse, funky backing, perked up by inventive percussion and jazzy sax.

# ROCKPOOL

US CLUB CHART

- |    |       |  |                      |
|----|-------|--|----------------------|
| 1  | (1)   | THE SMITHS: How Soon Is Now?                     | (Sire)               |
| 2  | (37)  | SIMPLE MINDS: Don't You (Forget About Me)        | (A&M)                |
| 3  | (10)  | BOOK OF LOVE: Boy                                | (Sire)               |
| 4  | (2)   | THE STRANGLERS: Skin Deep                        | (Epic)               |
| 5  | (4)   | TIME ZONE: World Destruction                     | (Celluloid)          |
| 6  | (9)   | TEARS FOR FEARS: Shout                           | (Mercury/UK)         |
| 7  | (20)  | YELLO: Vicious Games                             | (Elektra)            |
| 8  | (8)   | DEAD OR ALIVE: You Spin Me Round (Like A Record) | (Epic/UK)            |
| 9  | (7)   | SECESSION: Touch                                 | (Beggars Banquet/UK) |
| 10 | (30)  | HAROLD FALTERMEYER: Axel F                       | (MCA)                |
| 11 | (12)  | SADE: Hang On To Your Love/Smooth Operator       | (Portrait)           |
| 12 | (5)   | BRONSKI BEAT: The Age Of Consent                 | (MCA)                |
| 13 | (6)   | MADONNA: Material Girl                           | (Sire)               |
| 14 | (15)  | RUN-D.M.C.: King of Rock                         | (Profile)            |
| 15 | (New) | KILLING JOKE: Love Like Blood                    | (EG/Polydor/UK)      |
| 16 | (17)  | DANNY ELFMAN: Gratitude                          | (MCA)                |
| 17 | (16)  | MINIMAL COMPACT: Next One Is Real                | (Wax Trax)           |
| 18 | (13)  | CABARET VOLTAIRE: Sensoria/James Brown           | (Some Bizzare/UK)    |
| 19 | (Re)  | WEST INDIA COMPANY: Ave Maria                    | (London)             |
| 20 | (18)  | TONES ON TAIL: Christian Says/Twist/Go           | (Situation Two/UK)   |
| 21 | (24)  | BEASTIE BOYS: Rock Hard                          | (Def Jam)            |
| 22 | (19)  | THE TIME: The Bird                               | (Warner Brothers)    |
| 23 | (25)  | CHAKA KHAN: This Is My Night/I Feel For You      | (Warner Brothers)    |
| 24 | (New) | MICK JAGGER: Just Another Night                  | (Columbia)           |
| 25 | (21)  | RED LORRY YELLOW LORRY: Hollow Eyes              | (Red Rhino/UK)       |
| 26 | (23)  | DEPECHE MODE: Master & Servant                   | (Sire)               |
| 27 | (Re)  | STRAFE: Set It Off                               | (Jus Born)           |
| 28 | (26)  | POINTER SISTERS: Neutron Dance                   | (Planet)             |
| 29 | (27)  | ANNE CLARK: Our Darkness                         | (Red Flame/UK)       |
| 30 | (New) | MOEV: Alibis                                     | (Network Canada)     |
- Reprinted courtesy of Rockpool Newsletter; published by Rockpool Promotions, the leading US 'new music' record pool. Contact Rockpool Promotions, 50 West 29th Street, New York City 10001, USA (Tel 0101 212 686-7410)

## Cool Notes hat trick?

THE COOL NOTES, who had a major disco/dance chart success and a pop top 50 hit last year with You're Never Too Young, following it almost as strongly with I Forgot, make their third tilt at success this week with Spend The Night (Abstract Dance ADT 3, through EMI), featuring Heather Austin on lead vocals. The title and lyric should ensure plenty of Tony Blackburn plays in London, but the single is also a strong production which should have no trouble crossing quickly to pop sales as did its two predecessors, and dealers should certainly not overlook it bearing in mind the act's recent track record. In support of the release, the group begins its first headlining tour around the UK at the end of the month, after supporting Kleer and Rose Royce at recent major Metropolitan gigs.

# ALL AT

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26	29	THE HITS ALBUM — 32 ORIGINAL HITS	CBS/WEA HITS 1
27	33	WELCOME TO THE PLEASUREDOME	ZTT/Island ZTT10.1
28	19	STEPS IN TIME	CBS 26095
29	21	AGENT PROVOCATEUR	Atlantic 781 999-1
30	28	THE VERY BEST OF CHRIS DE BURGH	Telstar STAR 2248
31	31	HATFUL OF HOLLOW	Rough Trade ROUGH 76
32	37	SECRET SECRETS	A&M AMA 5040
33	25	THE COLLECTION	Chrysalis UTV 1
34	30	20/20	Warner Brothers 925178-1
35	36	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS	Virgin/EMI NOW 4
36	34	17	Full Moon/Warner Brothers 925060-1
37	39	NO PARLEY	CBS 25521
38	35	CAN'T SLOW DOWN	Motown STMA 8041
39	47	BREAKDANCE 2 — ELECTRIC BOOGALOO	Polydor POLD 5168
40	32	THE BAD AND LOWDOWN WORLD OF THE KANE GANG	Kitchenware/London KWLPZ
41	65	STOP MAKING SENSE	EMI TAH 1
42	54	LIFE'S A RIOT WITH SPY VS SPY	Go! Discs UTLL 1

43	42	ARENA	Parlophone DD 2
44	NEW	WHAT'EVER HAPPENED TO JUGGLA?	Roy Harper with Jimmy Page Second Sight/Beggars Banquet BEGA 60
45	45	1999	Warner Brothers 923720-1
46	40	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMA 3
47	50	THE UNFORGETTABLE FIRE	Island U2 5
48	41	CAN'T STOP THE LOVE	Capitol MAZE 1
49	26	THE FIRM	Atlantic 781239-1
50	46	CINEMA	K-tel/WEA NE 1282
51	49	SOLID	Capitol SASH 1
52	55	STAGES	K-tel/WEA NE 1262
53	43	(WHO'S AFRAID OF?) THE ART OF NOISE	ZTT/Island ZTT10.2
54	48	FANTASTIC	Inner Vision VL 25328
55	56	WHOSE SIDE ARE YOU ON	WEA WX7
56	44	PERHAPS	WEA WX9
57	60	BAT OUT OF HELL	Cleveland International/Epic EPC 82419

84	99	AN INNOCENT MAN	CBS 25554
85	91	THE MUSIC OF LOVE	Decca/Delphine/London SKL 5340
86	NEW	ALL OVER THE PLACE	CBS 26015
87	61	TROPICO	Chrysalis CHR 1471
88	85	MUSIC FROM THE FILM 'GHOSTBUSTERS'	Arista 206 559
89	NEW	VIVALDI'S THE FOUR SEASONS	L'oiseau Lyre/London 4107261
90	84	1984 (for the love of big brother)	Virgin V1984
91	82	GOLDEN DAYS	K-tel ONE 1283
92	71	STEELTOWN	Mercury/Phonogram MERR 49
93	RE	THE SIMON AND GARFUNKEL COLLECTION	CBS 10029
94	RE	DARKNESS ON THE EDGE OF TOWN	CBS 32542
95	76	12 GOLD BARS VOLUME TWO (AND ONE)	Vertigo/Phonogram QUOTV 2
96	70	THE WORKS	EMI WORK 1
97	63	V.U.	Polydor POLD 5167
98	97	ROCK'N SOUL PART 1	RCA PL 84858
99	90	THE ARTISTS	Street Sounds ARTIS 1
100	100	SOUNDTRACK MUSIC 'Give my regards to BROAD STREET'	Parlophone PCTC 2

TOP 100 LPs on Prestel: MG Spotlight 514201

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NEW = NEW ENTRY RE = RE-ENTRY

★ = PLATINUM (300,000 units as of Jan 79) ● = GOLD LP (100,000 units as of Jan 79) ○ = SILVER LP (60,000 units as of Jan 79)

TOP 30 TOP 30 TOP 30 cassette TOP 30 TOP 30 TOP 30

1	1	NO JACKET REQUIRED	Virgin TCV 2345
2	2	SONGS FROM THE BIG CHAIR	Mercury/Phonogram MERHC 58
3	4	BORN IN THE U.S.A.	CBS 40-86304
4	3	HITS OUT OF HELL	Cleveland International/Epic EPC 40-26156
5	5	"ALF"	CBS 40-26229
6	12	MUSIC FROM THE MOTION PICTURE 'PURPLE RAIN'	Warner Brothers 925170-4
7	11	ELIMINATOR	Warner Brothers W 3174-4
8	NEW	SHE'S THE BOSS	CBS 40-86310
9	23	NIGHTSHIFT	Motown ZK 72343
10	10	DIAMOND LIFE	Epic EPC 40-26044

11	9	PRIVATE DANCER	Capitol TC-TINA 1
12	7	MAKE IT BIG	Epic EPC 40-86311
13	6	MODERN LOVE — 24 LOVE SONGS FOR TODAY	K-tel CE2286
14	28	LIKE A VIRGIN	Sire 925157-4
15	14	CHESS	RCA RK 70500
16	15	THE AGE OF CONSENT	Forbidden Fruit/London BITMC 1
17	20	THE HITS TAPE — 32 ORIGINAL HITS	CBS/WEA HITS C1
18	8	RECKLESS	A&M AMC 5013
19	13	THE BARBARA DICKSON SONGBOOK	K-tel CE 2287
20	18	NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS	EMI/Virgin TC-NOW 4

21	NEW	BUILDING THE PERFECT BEAST	Geffen GEF 40-25939
22	25	THE 12" ALBUM	WEA WX 14C
23	22	THE VERY BEST OF CHRIS DE BURGH	Telstar STAC 2248
24	21	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'	MCA MCFEC 3253
25	NEW	STREET SOUNDS ELECTRO 6	Street Sounds ZCELC 6
26	19	STEPS IN TIME	CBS 40-26095
27	FE	FACE VALUE	Virgin TCV 2185
28	29	20/20	Warner Brothers 925178-4
29	30	THE COLLECTION	Chrysalis ZUTV 1
30	24	CAN'T SLOW DOWN	Motown CSTMA 8041

Artist Title Label LP No/Cassette No Dealer Price (Distributor) \* Import only \*\* Compact Disc

AARDVARK PUT THAT IN YOUR PIPE AND SMOKE IT See For Miles SEE 43— (CH/MW)  
 ACCEPT METAL HEART Portrait/Epic PRT 26358/40-26358 (C)  
 ALASKA THE PACK Music For Nations MFN 41— (C) \$3.25 (P)  
 BASSEY, Shirley PLAYING SOLITAIRE President PRVC 117/CPRCV 117 £2.44 (PR)  
 BEATLES, THE WORDS AND MUSIC Cambrá CR 5149/CRT 5149 (CON/K)  
 BELLAMY BROTHERS, THE THE BEST OF THE BELLAMY BROTHERS MCA MCF 248/MCF 248 (C)  
 BOWN, Alan KICK ME OUT See For Miles SEE 42— (CH/MW)  
 BROWN & THE SOUL SEARCHERS, Chuck BUSTIN' LOOSE EMI EG 2695201/EG 2695204 (E) Correction to previous listing  
 CAMPBELL, Al FORWARD NATTY MOVE MOVE! 1— £3.25 (US) Additional distributor  
 CAMPBELL, Glen GREATEST HITS Capitol ST 21885— (E) Re-issue  
 CARLOS, Don JUST A PASSING GLANCE Ras RAS 3008— £4.69 (JS)  
 CHASAR CHASAR American Photograph APK 11— (P)  
 CLAPTON, Eric, Jimmy Page, John Mayall & Others LEGENDS Cambrá CR 5162/CRT 5162 (CON/K)  
 CONGO SHANTI, Roy LEVEL VIBES Sonic Boom SBLP 20— £3.25 (JS)  
 COOK'S SCOTTISH COUNTRY DANCE BAND, Drummond TAE GAR VIE LOUP Beechwood JW 001— £3.09 (ROSS)  
 COOLEY, Spade SWINGING THE DEVIL'S DREAM Charly CR 30239— (CH/MW)  
 DAMONE, Vic FEELINGS President PRVC 118/CPRCV 118 £2.44 (PR)  
 DAVIS JNR., Sammy WHAT I'VE GOT IN MIND President PRVC 120/CPRCV 120 £2.44 (PR)  
 DAVIS, Rev. Gary I AM A TRUE VINE Heritage HT 307— (H/HS/RS/MW/SW)  
 DELLS, THE FROM STREETCORNER TO SOUL Charly CRB 1055 (CH/MW)  
 DEMON BRITISH STANDARD APPROVED Clay CLAY 15/CLAY 15— £3.25 (P)  
 DIE HAUT (with NICK CAVE) BURNING THE ICE Illuminated SJAMS 30— £3.25 (P) Change of distributor  
 DR. ALIMANTADO REGGAE REVIEW PART 1 Keyman KM 002— £3.25 (J/JS/R) Additional distributor  
 DREAD, Sammy RAP UP A DRAW Seven Leas SLLP 06— £3.25 (JS)  
 DUPREE, Champion Jack WON'T BE A FOOL NO MORE See For Miles SEE 44— (CH/MW)  
 FALL, THE HIP PRIESTS AND KAMEAROS Situation Two SITU 13/SITU 13 £3.04 (P)  
 FANHAUSER, Mottley & HIMS BOUNTY THE HITS Time Stood Still TSSLP 2— (P)  
 FATBACK BAND SO DELICIOUS Atlantic K78253— (W)  
 400 BLOWS IF I KISSED HER I'D HAVE TO KILL HER FIRST Illuminated JAMS 42— £3.25 (P) Change of distributor  
 4X BALLET DANCER American Photograph APK 9— £3.25 (P)  
 GABRIEL, Peter INSTRUMENTAL MUSIC FROM THE FILM 'BIRDS' Charisma/Virgin CAS 1167/CACMC 1167 (E)  
 GEE MR. TRACEY SHOOTMETHATSHERBERTHERBERTSTRAIGHTFROMTHEFRIDGEPOPS Backs Recording Company NCHMLP 5— £2.10 (Backs)  
 GLITTER, Gary LIVE AND KICKING American Photograph APK 7/APK 7 £3.25 (P)  
 GODDARD AND THE SUBWAY SECT, Vic A RETROSPECTIVE 1971-81 Rough Trade ROUGH 56— £3.25 (I/R) Re-scheduled  
 GORME, Eydie COME IN FROM THE RAIN President PRVC 123/CPRCV 123 £2.44 (PR)  
 GUTHRIE, Gwen JUST FOR YOU Fourth & Broadway/Island BRLP 505/BRCA 505 (E)  
 GUY, Buddy TEN BLUE FINGERS JSP JSP 1085— (MW)  
 HARDIN AND YORK FOR THE WORLD See For Miles SEE 41— (CH/MW)  
 HATCHMEN CHOPPIN' AROUND Big Beat NEB 11— (P/I/MW)  
 HAWKWIND SPACE RITUAL 2 (2LP) American Photograph APK 8— £3.96 (P)  
 HAWKWIND THE TEXT OF FESTIVAL (LIVE 1970-72) Illuminated JAMS 29— £3.25 (P) Change of distributor  
 HELEN AND THE HORNS HELEN AND THE HORNS Rockin' RRR RRR 1— £2.43 (I/Backs)  
 JAMES & HIS MUSIC MAKERS, Harry LIVE FROM CLEARWATER CANYON VOL. 2 First Heard FH 57— (MW)  
 JONES, Jack FIRE AND RAIN President PRVC 119/CPRCV 119 £2.44 (PR)  
 KRAFTWERK THE MAN MACHINE Fame FA 4131191/4131184 £1.98 (E)  
 LAID BACK SMILING SINE K255052— (W)  
 LAWRENCE, Steve WE'RE ALL ALONE President PRVC 122/CPRCV 122 £2.44 (PR)  
 LAWRENCE, Steve and Eydie GORME I STILL BELIEVE IN LOVE President PRVC 124/CPRCV 124 £2.44 (PR)  
 LEE, Brenda THE GOLDEN DECADE (2LP) Charly CDX 6— (CH/MW)  
 LEE, Brenda THE VERY BEST OF BRENDA LEE (2LP) MCA LTV 1A/ETC 1 (C)  
 LETTERMAN, THE EVERGREEN President PRVC 121/CPRCV 121 £2.44 (PR)  
 LLOYD-LANGTON GROUP, THE NIGHT AIR Flickin' SHARP 026— (SP)  
 MANTOVANI ORCHESTRA, THE THE MANTOVANI ORCHESTRA Cambrá CR 014/CRT 014 (CON/K)  
 MARLEY AND THE WAILERS, Bob ETERNAL Cambrá CR 5147/CRT 5147 (CON/K)  
 MARSDEN, Gerry THE LENNON AND MCCARTNEY SONGBOOK BY GERRY MARSDEN K-tel ONE 1274/OCE 2274 (K)  
 MR. AMIR NO PLACE TO GO (6-track mini LP) Probe Plus PP 11— £2.10 (I/Probe)  
 NELSON, Bill SAVAGE GESTURES FOR CHARMS SAKÉ Coteaux JCM 3— £3.25 (P)  
 NEWMAN, Jimmy C ALLIGATOR MAN Charly CR 30240— (CH/MW)  
 NUMAN, Gary THE PLAN Beggars Banquet BEGA 55P— Picture Disc (W) £3.50  
 OMEGA THE PROPHET Rock Machine MACH 1— (P)  
 OPPRESSED, THE THE FATAL BLOW (8-track Mini LP) Skinhead CREW 1— £1.85 (I/RE)  
 \*ORIGINAL SOUNDTRACK (MUSIC BY DOC WATSON) PLACES IN THE HEART Milan (France) A 269— (SIL)  
 \*ORIGINAL SOUNDTRACK (MUSIC BY BERNARD HERRMANN) MYSTERIOUS ISLAND Cloud Nine CN 4002— Limited Edition £7.75 (SIL)  
 PAUL, Frankie BE MY LADY Joe Gibbs LPJG 60077— £3.25 (US) Previously available on import  
 PENDORGARD FIRE IN HARMONY Ebuive ARRLP 100— (E)  
 PIMP BLENDERS FUNK THE PEOPLE LIVE Charly CR 1501/ZCHR 1501 (F)  
 RADOLAS, The SWINGIN' AGAIN K-tel ONE 1285/OCE 2285 (K)  
 RAFFERTY, Gerry CITY TO CITY Fame FA 4131191/4131184 £1.98 (E)  
 ROGUE MALE FIRST VISIT Music For Nations MFN 40— £3.25 (P)  
 RUN D.M.C. KING OF ROCK Fourth & Broadway PBRP 504— Picture Disc (E)  
 SAMSON THANK YOU AND GOODNIGHT (Recorded live in Germany) Metal Masters METALP 102— (P)  
 SCAGGS, Ricky FAMILY AND FRIENDS Sundown SDLP 075— (MW) Change of distributor  
 SECOND IMAGE STRANGE RELECTOR MCA MCF 325/MCF 325 (C)  
 C. SEGAN AND THE SILVER BULLET BAND, Bob BEAUTIFUL LOSER Fame FA 4131171/4131174 £1.98 (E)  
 SEVERED HEADS CITY SLAB HORROR Ink INK 9— £3.25 (I/Nine Mile)  
 SLEDGEHAMMER BLOOD ON THEIR HANDS Illuminated JAMS 32— £3.25 (P) Change of distributor  
 SPIDERS, THE BEST OF THE SPIDERS KC Records KC 105— (MW)  
 STONE FURY BURNS LIKE A STAR MCA MCF 3249/MCF 3249 (C)  
 TARHEEL SLIM & LITTLE ANN WILDCAT TAEER 1951-1952 Krazy Kat KK 7430— (H/HS/RS/MW/SW)  
 TRIUMPH THUNDER SEVEN MCA MCF 3246/MCF 3246 (C)  
 Z3 SKIDOO URBAN GEMELAN Illuminated JAMS 40— £3.25 (P) Change of distributor  
 VANGELIS MASK Polydor POLH 19/POLHC 19 £3.65 (F)  
 VARIOUS BIG NOISE FROM NORTHWOOD Northwood NWLP 1002— £2.44 (I/Backs)  
 VARIOUS FOUR STAR SHOWCASE Rascals RSLP 1— £3.08 (JS)  
 VARIOUS GOD BLESS AMERICA (POSH HITS VOL 1) (Inc. tracks by Black Flag, Circle Jerks, Agent Orange, Channel 3, TSOL etc.) Fall Out FALL 029— £2.45 (I/Jungle)  
 VARIOUS GREAT CLASSICAL MASTERPIECES (SUMMER) K-tel ONE 1292/OCE 2292 (K)  
 VARIOUS GREAT CLASSICAL MASTERPIECES (SPRING) K-tel ONE 1291/OCE 2291 (K)  
 VARIOUS GUITAR & THE GUN (VOL. 2) (Collection of Ghanaian nightlife music) Africagram ADRY 6— £3.05 (P)  
 VARIOUS HARD TIMES (Inc. tracks by Fenton Robinson, Detroit Junior) Flyright FLY 602— (H/HS/RS/MW/SW)  
 VARIOUS HICKORY DICKORY ROCK K-tel ONE 1290/OCE 2290 (K)  
 VARIOUS HITS OF THE SWINGING SIXTIES Cambrá CR 036/CRT 036 (CON/K)  
 VARIOUS JAZZ FOR YOU, HOT, HEAVY AND BLUE Cambrá CR 5140/CRT 5144 (CON/K)  
 VARIOUS LIVE AT THE ROXY (Including the UK Subs) Thunderbolt THBL 011— (MW) Change of distributor  
 VARIOUS ROCK 'N' ROLL MAMAS Charly CRB 1079— (CH/MW)  
 VARIOUS ROCK 'N' ROLL (Including Shakin' Stevens, Gene Vincent, The Jets) Meteor SMT 001— (MW) Change of distributor  
 VARIOUS SATURDAY NIGHT'S ALRIGHT! Cambrá CR 5159/CRT 5159 (CON/K)  
 VARIOUS STARBUCK COUNTRY (Including Waylon Jennings, Willie Nelson, Dolly Parton) Meteor SMT 003— (MW) Change of distributor  
 VARIOUS STOP LOOK LISTEN Impact ACT 001— £3.25 (P)  
 VARIOUS THE P.E.A.C.E. COMPILATION (2LP) R Radical RR 1984— £3.75 (I)  
 VARIOUS THE SECOND TIME AROUND Cambrá CR 5160/CRT 5160 (CON/K)  
 VARIOUS THEY SHALL NOT PASS (Inc. tracks by The Redskins, Sisters of Mercy, The Three Johns) Abstract AABT 400— £2.44 (P)  
 WAKEMAN, RICK SILENT NIGHTS TG/President RW 1/RWK 1 £3.65 (I/PR)  
 WHODINI WHODINI Jive Hip 16/HIPC 16 With limited edition 12" EP MAGIC'S WAND/NASTY LADY/Rap Machine/Haunted House Of Rock £3.65 (C)  
 WISS MR. SUNSHINE Jah Life JALP 018— £3.25 (JS)

**SUMMER JAZZ**

\*\*FOREIGNER DOUBLE VISION Atlantic K 250476 (Compact Disc) £6.50 (W)  
 \*\*FOREIGNER FOREIGNER Atlantic K 250356 (Compact Disc) £6.50 (W)  
 \*\*MANHATTAN TRANSFER BOP DOO-WOPP Atlantic 871233-2 (Compact Disc) £6.50 (W)  
 \*\*ORIGINAL BROADWAY CAST BABY That's Entertainment CDTER 1089 (Compact Disc) £6.70 (A)  
 \*\*ORIGINAL BROADWAY CAST (LIZA MINELLI and CHITA RIVERA) THE RINK That's Entertainment CDTER 1091 (Compact Disc) £6.70 (A)  
 \*\*RAINBOW DIFFICULT TO CURE Polydor 800 018-2 (Compact Disc) £5.25 (F)  
 \*\*STRANGLERS, THE THE COLLECTION 1977-1982 EMI CDP 746066-2 (Compact Disc) £6.70 (E)

**SUBVERTED**

BARCLAY JAMES HARVEST BABY JAMES HARVEST Harvest TC-SHPF 4023 (E) Re-issue  
 COUNTY SINGERS, THE FAVOURITE SONGS OF IRELAND Polydor (Ireland) 8234194 £2.75 (IMS)  
 DONAGHY, Eileen IRISH SINGALONG Philips (Ireland) 7285672 £2.75 (IMS)  
 DONAL RING SOUND, THE THE WINDING BANKS OF THE LEE Polydor (Ireland) 3188108 £2.75 (IMS)  
 DUBLIN CITY RAMBLERS BOYS OF THE OLD BRIGADE Polydor (Ireland) 3188003 £2.75 (IMS)  
 FLEETWOOD MAC LIVE IN BOSTON Shanghai/Music Galore HAC 107 £3.20 (C/GI)  
 HAWKWIND IN SEARCH OF SPACE Liberty TC-LBG 29202 (E) Re-issue  
 HOLM, Ian TOUCH THE DEVIL BY JACK HIGGINS Listen For Pleasure LFP 4171865 (2 cassettes) £3.37 (E) Spoken Word  
 LIVERPOOL CELU BAND OFF TO DUBLIN Polydor (Ireland) 8234214 £2.75 (IMS)  
 LUNCH, Lydia UNDESERD Mfowespeal/Rough Trade WSP 1 £3.99 (I/R)  
 MCGOLDRICK, Anne THE VOICE OF IRELAND Polydor (Ireland) 3170109 £2.75 (IMS)  
 MILLER, Ina SONG OF THE MIRA Ross WGR 078 £3.08 (ROSS)  
 PATTERSON, Frank IRISH FAVOURITES Polydor (Ireland) 7230107 £2.75 (IMS)  
 PIGOTT-SMITH, Tim THE DANGER by DICK FRANCIS Listen For Pleasure LFP 4171825 (2 cassettes) £3.37 (E) Spoken Word  
 QS STEEL THE NIGHT Music For Nations TMFN 39 £3.25 (P)  
 SCHATZBERGER, Simon THE GROWING PAINS OF ADRIAN MOLE by SUE TOWNSEND Listen For Pleasure LFP 4171845 (2 cassettes) £3.37 (E) Spoken Word  
 VARIOUS BEST OF IRISH TRADITIONAL MUSIC AND BALLADS Polydor (Ireland) ALPC 1 £2.75 (IMS)  
 VARIOUS BURNING UP VOLS. 1 & 2 Burning Sounds BSX 1058 £3.25 (A/JS)  
 VARIOUS THE IRISH COLLECTION VOL. 1 Polydor (Ireland) 3188112 £2.75 (IMS)  
 VARIOUS THE IRISH COLLECTION VOL. 2 Polydor (Ireland) 3188113 £2.75 (IMS)

**JAZZ**

BASIE, Count AFRIQUE Doctor Jazz ASLP 809/ZCAS 809 (A)  
 \*DUTCH SWING COLLEGE BAND MARCHING IN Philips (Holland) 6375424/7174424 £1.98 (IMS)  
 ELLINGTON, Duke DUKE ELLINGTON PRESENTS Affinity AFS 1013— (CH/MW)  
 \*GETZ, Stan GETZ ALI GO Verve (France) 2304173— £3.60 (IMS)  
 \*GRAPPPELLI, Stephane/STUFF SMITH VIOLINS NO END Pablo (USA) 2310907/K 10907 £3.90 (IMS)  
 \*GRUSIN, Dave ONE OF A KIND GRP (USA) GRPA 1011/GRP 1011 £5.25 (IMS)  
 HAWKINS, Coleman/Lester Young/Eddie 'Lockjaw' Davis/Julian Dash CLASSIC TENORS VOL. 2 Doctor Jazz ASLP 808— (A)  
 \*JACKSON QUARTET, Mike IT DON'T MEAN A THING PABLO (USA) 2310909/K 10909 £3.90 (IMS)  
 MINGUS, JAZZ WORKSHOP, Charles ABSTRACT AFFINITY AFF 135— (CH/MW)  
 MORGAN, Lee EXPOSITION Affinity AFF 134— (CH/MW)  
 \*MORKS, Jan PORTRAIT OF JAN MORKS Philips (Holland) 8241601/8241604 £2.44 (IMS)  
 \*PASS, Joe/J.J. JOHNSON WE'LL BE TOGETHER AGAIN Pablo (USA) 2310911/K 10911 £3.90 (IMS)  
 ROGERS, Shorty, Bud Shank, Vic Lewis & His Band BACK AGAIN— LIVE AT THE CONCORD CLUB Concept VL 1— (MW)  
 VARIOUS JAZZ AT THE PHILHARMONIC HERTFORD 1953 Pablo (USA) 2308240/K 08240 £3.90 (IMS)

**Distributor Codes**

A— PRT 01-640 3344  
 ADS— Advance  
 01-771 3904  
 BACKS— 0603 26221  
 BM— Bi-Bi Magnetics  
 01-575 7117  
 BU— Bullet 08894 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 868979  
 CON— Conifer 0895 441 422  
 C.P.— Counterpoint  
 01 555 4321  
 DIS— Discovery 067 265 406  
 E— EMI 01-561 8722  
 ERT— Earthworks  
 01 833 3952  
 F— PolyGram 01 590 6044  
 FAL— Falling A 0255 74730  
 FOL— Folkson 0203  
 711935  
 FF— Faulty 01 727 0734  
 FFS— 77 45512  
 G— Lightning 01-969 8344  
 GI— Gypsy 01 736 4521  
 GRI— Geoff's Records  
 International 01-804 8100  
 GY— Greyhound  
 01-385 8146  
 H— HR Taylor 021 622 2377  
 HS— Hotshot 0532 742106  
 I— Cartel (Backs, Rough Trade) and Fast Forward  
 031 225 9297  
 Probe— 051 236 6591  
 Nine Mile— 0926  
 881292/881293  
 Red Rhino (Nth)—  
 0904 641415  
 Revolver— 0272 541291  
 KF— 01 381 2827  
 IMP— Impex Musik  
 01-229 5454  
 IMS— Import Music  
 Services (via PolyGram)  
 01-590 6044  
 INV— Invicta Audiovisuals  
 0533 712121  
 IRS— Independent Record  
 Sales 01-850 3161  
 (Chris Wellard)  
 J— Jungle 01 359 9161  
 JS— Jester 01-961 5818  
 JSU— Jazz Services  
 Unlimited 0422 64773  
 K— K-tel 01-992 8000  
 KS— Kingdom—  
 01-836 4763  
 LO— Londisc 0206-271069  
 M— MSD— 01-961 5646  
 MMG— Magnum Music  
 Group 0784-65333  
 MIS— Music Industry  
 Services 01-505 4392  
 MK— 041 333 9553  
 MO— Mole Jazz 01 278 0703  
 MW— Making Waves  
 01-481 9917  
 N— Neon 0785 41311  
 O— Outlet 0232 222826  
 OR— Orblone 01-965 8292  
 P— Pinnacle 0689 73146  
 PAC— Pacific 01 267 29178  
 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— Reddcoaster  
 01-397 8957  
 RE— Revolver 0272-541291  
 REC— Recommended  
 01-622 8834  
 RL— Red Lightnin'  
 037 988 693  
 RM— Record Merchandises  
 01-848 7511  
 ROSS— Ross 08886 2403  
 RT— Rough Trade  
 01-832 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 3438/9  
 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 Musicassetto  
 Distributors 08447  
 731/0296 272711  
 W— WEA 01-998 5929  
 WRD— Worldwide Record  
 Distributors 01-636 3925  
 X— Clyde Factors  
 041-221 9844  
 Y— Relay 01-579 6125  
 Mon 18-Fri  
 March, 1985  
 Album Releases: 106  
 Cassettes: 20  
 Compact Discs: 7

**TOP US ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	MAKE IT BIG	Wham!	Columbia/CBS
2*	2	CENTERFIELD	John Fogerty	Warner Bros
3*	4	BORN IN THE U.S.A.	Bruce Springsteen	Col/CBS
4	3	LIKE A VIRGIN	Madonna	Sire
5*	6	BEVERLY HILLS COP	Soundtrack	MCA
6	5	AGENT PROVOCATEUR	Foreigner	Atlantic
7*	8	WHEELS ARE TURNING	REO Speedwagon	Epic
8*	24	NO JACKET REQUIRED	Phil Collins	Atlantic
9*	9	PRIVATE DANCER	Tina Turner	Capitol
10*	10	RECKLESS	Bryan Adams	A&M
11	7	NEW EDITION	New Edition	MCA
12*	17	BREAK OUT	Pointer Sisters	Planet
13*	14	BUILDING THE PERFECT BEAST	Don Henley	Geffen
14	15	BIG BAM BOOM	Daryl Hall and John Oates	RCA
15*	16	CRAZY FROM THE HEAT	David Lee Roth	Warner Bros
16	12	17, Chicago		Full Moon/Warner Bros
17	13	SUDDENLY	Billy Ocean	Jive/Arista
18	11	PURPLE RAIN	Prince and The New Power Generation	Warner Bros
19	18	A PRIVATE HEAVEN	Sheena Easton	EMI America
20	19	VALOTTE	Julian Lennon	Atlantic
21	20	CAN'T SLOW DOWN	Lionel Richie	Motown
22*	N	SHE'S THE BOSS	Mick Jagger	Columbia/CBS
23	21	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
24*	30	THE FIRM	The Firm	Atlantic
25	22	CHINESE WALL	Philip Bailey	Columbia/CBS
26	23	PERFECT STRANGER	Deep Purple	Mercury
27	25	ICE CREAM CASTLE	The Time	Warner Bros
28	28	EMERGENCY	Kool & The Gang	De-Lite
29*	50	40 HOUR WEEK	Alabama	RCA
30*	40	DIAMOND LIFE	Sade	Portrait
31*	33	SIGN IN PLEASE	Autograph	RCA
32	31	SPORTS	Huey Lewis And The News	Chrysalis
33	29	SOLID	Ashford & Simpson	Capitol
34*	38	THE PLEASUREDOME	Frankie Goes To Hollywood	Island
35*	37	STARCHILD	Teena Marie	Epic
36	36	THE AGE OF CONSENT	Bronski Beat	MCA
37	32	ALL THE RAGE	General Public	I.R.S.
38*	45	SWEPT AWAY	Diana Ross	RCA
39	39	VITAL SIGNS	Survivor	Scotti Bros
40	35	THUNDER SEVEN	Triumph	MCA

**BULLETS 41-100**

41*	60	VISION QUEST	Soundtrack	Geffen
44*	48	NIGHTSHIFT	Commodores	Motown
46*	54	THE UNFORGETTABLE FIRE	U2	Island
48*	62	MAVERICK	George Thorogood	EMI-America
55*	55	TRULY FOR YOU	The Temptations	Gordy
61*	90	VULTURE CULTURE	Alan Parsons Project	Arista
63*	68	ANIMATION	AniMation	Mercury
66*	96	THE FALCON & THE SNOWMAN	Soundtrack	EMI-America
70*	N	THE BREAKFAST CLUB	Soundtrack	A&M
73*	78	AMADEUS	Soundtrack	Fantasy
74*	98	A SENSE OF WONDER	Van Morrison	Mercury
83*	85	EGO TRIP	Kurtis Blow	Mercury
85*	86	DANGEROUS MOMENTS	Martin Fry	Mercury
88*	92	FACE VALUE	Phil Collins	Atlantic
90*	N	JESSE JOHNSON'S REVUE	Jesse Johnson's Revue	A&M
91*	94	I CAN DREAM ABOUT YOU	Dan Hartman	MCA
92*	95	MEETING IN THE LADIES ROOM	Klymaxx	Constellation/MCA
94*	N	WHITE WINDS	Andreas Vollenweider	Columbia/CBS
96*	N	MTV'S ROCK 'N ROLL TO GO	Various	Elektra
97*	N	EUGENE WILDE	Eugene Wilde	Philly World
98*	N	THUNDER ON THE EAST	Loudness	Atco

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy Billboard March 16, 1985

INCORPORATING LP  
CD & CASSETTE SALES

★ = PLATINUM LP (300,000 units as of Jan '79) ● = GOLD LP (100,000 units as of Jan '79) ○ = SILVER LP (60,000 units as of Jan '79) **NEW** = NEW ENTRY **RE** = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	3	<b>NO JACKET REQUIRED</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCY 2345; CD: CDV 2345
2	2	2	<b>SONGS FROM THE BIG CHAIR</b> ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
3	3	40	<b>BORN IN THE U.S.A.</b> ★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: CD 86304
4	4	8	<b>HITS OUT OF HELL</b> ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156
5	5	18	<b>"ALF"</b> ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: CD 26229
6	<b>NEW</b>	1	<b>SHE'S THE BOSS</b> ● Mick Jagger (Mick Jagger/Bill Laswell (6)/Nile Rodgers (4))	CBS 86310 (C) C: 40-86310
7	9	35	<b>MUSIC FROM MOTION PICTURE 'PURPLE RAIN'</b> ● Prince and The New Power Generation (Prince and The New Power Generation)	C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
8	8	37	<b>ELIMINATOR</b> ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: 3774-2
9	10	34	<b>DIAMOND LIFE</b> ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: CD 26044
10	23	17	<b>LIKE A VIRGIN</b> ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
11	7	3	<b>RECKLESS</b> ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (C) C: AMC 5013; CD: CDA 5013
12	12	36	<b>PRIVATE DANCER</b> ★ Tina Turner (Various)	Capitol TINA 1 (A) C: TC-TINA 1; CD: CDP 746041-2
13	20	4	<b>NIGHTSHIFT</b> ● Commodores (Dennis Lambert)	Motown ZL 72343 (R) C: ZK 72343
14	16	2	<b>BUILDING THE PERFECT BEAST</b> ● Don Henley (D. Henley/D. Korchmar/G. Ladanyi/M. Campbell (1))	Geffen GEF 25939 (C) C: 40-25939
15	11	2	<b>NIGHT TIME</b> ● Killing Joke (Chris Kimsey)	EG/Polydor EGLP 61 (F) C: EGMC 61
16	6	4	<b>MEAT IS MURDER</b> ● The Smiths (The Smiths)	Rough Trade ROUGH 81 (I/RT) C: ROUGH 81
17	15	18	<b>MAKE IT BIG</b> ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: CD 86311
18	13	3	<b>MODERN LOVE</b> ● Various (Various)	K-tel NE 1286 (K) C: CE 2286
19	14	22	<b>THE AGE OF CONSENT</b> ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1; CD: 820171-2
20	17	9	<b>CHESS</b> ● Various (Benny Andersson/Tim Rice/Bjorn Ulvaeus)	RCA PL 70500 (R) C: PK 70500; CD: PD 70500
21	22	15	<b>THE 12" ALBUM</b> ● Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
22	38	9	<b>FACE VALUE</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185; CD: CDV 2185
23	18	10	<b>THE BARBARA DICKSON SONGBOOK</b> ● Barbara Dickson (Various)	K-tel NE 1287 (K) C: CE 2287
24	27	2	<b>STREET SOUND ELECTRO 6</b> ● Various (Various)	Street Sounds ELCS 7 (A) C: ZCELC 6
25	24	5	<b>MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'</b> ● Various (Various)	MCA MCF 3253 (C) C: MCF 3253
26	29	16	<b>THE HITS ALBUM/THE HITS TAPE</b> ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS 1
27	33	19	<b>WELCOME TO THE PLEASUREDOME</b> ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10 1 (E) C: ZC10 1
28	19	6	<b>STEPS IN TIME</b> ● King (Richard James Burgess/Liam Henshall)	CBS 26095 (C) C: 40-26095
29	21	13	<b>AGENT PROVOCATEUR</b> ● Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
30	28	12	<b>THE VERY BEST OF CHRIS DE BURGH</b> ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
31	31	17	<b>HATFUL OF HOLLOW</b> ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (I/RT) C: ROUGH 76
32	37	5	<b>SECRET SECRETS</b> ● Joan Armatrading (Mike Howlett)	A&M AMA 5040 (C) C: AMC 5040; CD: CDA 5040
33	25	19	<b>THE COLLECTION</b> ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1; CD: CCD 1490
34	30	8	<b>20/20</b> ● George Benson (Russ Titelman/Michael Masser/Daniel Sembello)	Warner Brothers 925178-1 (W) C: 925178-4
35	36	15	<b>NOW THAT'S WHAT I CALL MUSIC 4</b> ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260400-2
36	34	8	<b>17</b> ● Chicago (David Foster)	Full Moon/Warner Brothers 925060-1 (W) C: 925060-4; CD: 925060-2
37	39	86	<b>NO PARLES</b> ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: CD 25521
38	35	73	<b>CAN'T SLOW DOWN</b> ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
39	47	10	<b>BREAKDANCE 2 — ELECTRIC BOOGALOO</b> ● Various (Ollie E. Brown/Various)	Polydor POLD 5168 (F) C: POLDC 5168; CD: 823696 2
40	32	4	<b>THE BAD AND LONELY WORLD OF THE KANE GANG</b> ● The Kane Gang (Pata Wingfield/Robin Miller/The Kane Gang)	C: KW2 Kitchenware/London KWLP 2 (F)
41	65	7	<b>STOP MAKING SENSE</b> ● Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
42	54	7	<b>LIFE'S A RIOT WITH SPY VS SPY</b> ● Billy Bragg (Oliver Hitch)	Go! Discs UTIL 1 (F) C: ZUTIL 1
43	42	17	<b>ARENA</b> ★ Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2; CD: CDP 746048-2
44	<b>NEW</b>	1	<b>WHATEVER HAPPENED TO JUGULA?</b> ● Roy Harper with Jimmy Page (Roy Harper)	C: BEGC 60 Second Sight/Beggars Banquet BEGA 60 (W)
45	45	9	<b>1999</b> ● Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4; CD: 923720-2
46	40	68	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
47	50	23	<b>THE UNFORGETTABLE FIRE</b> ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UZC 5
48	41	2	<b>CAN'T STOP THE LOVE</b> ● Maze featuring Frankie Beverly (Frankie Beverly)	Capitol MAZE 1 (E) C: TCMAZE 1
49	26	3	<b>THE FIRM</b> ● The Firm (Jimmy Page/Paul Rodgers)	Atlantic 781239-1 (W) C: 781239-4
50	46	22	<b>CINEMA</b> ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282 (K) CD: 240511-2 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	49	5	<b>SOLID</b> ● Ashford & Simpson (Nikolas Ashford/Valerie Simpson)	Capitol SASH 1 (E) C: TC SASH 1
52	55	7	<b>STAGES</b> ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262 (K) CD: 240228-2 (W)
53	43	9	<b>(WHO'S AFRAID OF?) THE ART OF NOISE</b> ● Art Of Noise (Art Of Noise)	ZTT/Island ZTT10 2 (E) C: ZC10 2
54	48	43	<b>FANTASTIC</b> ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: CD 25328
55	56	19	<b>WHOSE SIDE ARE YOU ON</b> ● Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7; CD: 240472-2
56	44	5	<b>PERHAPS</b> ● The Associates (Martin Rushent/Billy MacKenzie/Dave Allen/Martyn Ware/Greg Walsh)	WEA WX9 (W) C: WX9; CD: WX9C
57	60	321	<b>BAT OUT OF HELL</b> ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419; CD: CD 82419
58	72	88	<b>QUEEN GREATEST HITS</b> ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
59	58	16	<b>THE RIDDLE</b> ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245
60	51	5	<b>CENTERFIELD</b> ● John Fogerty (John Fogerty)	Warner Brothers 925203-1 (W) C: 925203-4
61	53	4	<b>HUMAN RACING</b> ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
62	87	18	<b>SHAKIN' STEVENS GREATEST HITS</b> ★ Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson)	Epic EPC 10647 (C) C: 40-10647
63	74	118	<b>THRILLER</b> ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930; CD: CD 85930
64	<b>NEW</b>	1	<b>MANTOVANI MAGIC</b> ● The Mantovani Orchestra conducted by Roland Shaw (Tim McDonald)	Telstar STAR 2237 (R) C: STAC 2237
65	75	2	<b>YESTERDAY ONCE MORE</b> ★ Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1; CD: CDS 2602968
66	64	44	<b>LEGEND</b> ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
67	69	5	<b>BIG BAM BOOM</b> ● Daryl Hall & John Oates (Daryl Hall/John Oates/Bob Clearmountain)	RCA PL 85309 (R) C: PK 85309; CD: PD 85309
68	81	6	<b>BREWING UP WITH BILLY BRAGG</b> ● Billy Bragg (Edward De Bono)	Go! Discs AGOLP 4 (F) C: ZGOLP 4
69	52	5	<b>VARIOUS POSITIONS</b> ● Leonard Cohen (John Lissauer)	CBS 26222 (C) C: 40-26222
70	66	46	<b>BREAK OUT</b> ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (W) C: FK 89450; CD: FD 89450
71	77	6	<b>HUMAN'S LIB</b> ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C; CD: 240335-2
72	<b>NEW</b>	1	<b>ROXANNE ROXANNE (6 TRACK VERSION)</b> ● U.T.F.O. (Full Force)	C: 6 TRACK ZCMK 506 Streetwave 6 TRACK XKHAN 506 (A)
73	79	8	<b>THE RIVER</b> ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 88510 (C) C: 40-88510
74	80	3	<b>DANGEROUS MUSIC</b> ● Robin George (John Ryan/Robin George/Mark Dearnley)	Bronze BRON 554 (F) C: BRONC 554
75	62	5	<b>HELLO, I MUST BE GOING!</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCY 2252; CD: CDV 2252
76	96	2	<b>WAR</b> ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
77	86	3	<b>CASHMERE</b> ● Cashmere (D. Robinson & M. Forte (3)/R.D. Miller (2)/B. Eli (2)/B. Sigler (1))	Fourth & Broadway/Island BRLP 503 (E) C: BRCA 503
78	<b>RE</b>	1	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> ● Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188; CD: PD 70188
79	68	13	<b>ALCHEMY — DIRE STRAITS LIVE</b> ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: 812843-2
80	89	5	<b>BORN TO RUN</b> ● Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 69170 (C); C: 40-69170 CD: CD 69170
81	67	37	<b>PARADE</b> ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473; CD: CCD 1473
82	59	8	<b>SUDDENLY</b> ● Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12; CD: CHIP 12
83	57	4	<b>VULTURE CULTURE</b> ● The Alan Parsons Project (Alan Parsons)	Arista 206 577 (F) C: 406 577; CD: 610 228
84	99	3	<b>AN INNOCENT MAN</b> ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: CD 25554
85	91	17	<b>THE MUSIC OF LOVE</b> ● Richard Clayderman (Olivier Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340; CD: 822440-2
86	<b>NEW</b>	1	<b>ALL OVER THE PLACE</b> ● Bangles (David Kahne)	CBS 26015 (C) C: 40-26015
87	61	8	<b>TROPICO</b> ● Pat Benatar (Neil Gerardo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
88	85	15	<b>MUSIC FROM THE FILM 'GHOSTBUSTERS'</b> ● Various (Various)	Arista 206 559 (F) C: 406 559
89	<b>NEW</b>	1	<b>VIVALDI'S THE FOUR SEASONS</b> ● Christopher Hogwood/Academy of Ancient Music (Peter Wadland)	L'Oiseau Lyre/London 4101261 (F) C: 4101264; CD: 4101262
90	84	17	<b>1984 (for the love of big brother)</b> ● Eurythmics (David A. Stewart)	Virgin V1984 (E) C: TCY 1984
91	82	2	<b>GOLDEN DAYS</b> ● The Furys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
92	71	21	<b>STEELTOWN</b> ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49; CD: 822 831-2
93	<b>RE</b>	1	<b>THE SIMON AND GARFUNKEL COLLECTION</b> ★ Simon & Garfunkel (Simon/Garfunkel/Halse)	CBS 10029 (C) C: 40-10029
94	<b>RE</b>	1	<b>DARKNESS ON THE EDGE OF TOWN</b> ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD: CD 80661
95	76	16	<b>12 GOLD BARS VOLUME TWO (AND ONE)</b> ● Status Quo (Status Quo/John Eden/Pip Williams)	Vertigo QUOTV 2 (F) C: QUOMC 2; CD: 822985-2
96	70	54	<b>THE WORKS</b> ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD CDP 746016-2
97	63	4	<b>V.U.</b> ● Velvet Underground (The Velvet Underground)	Polydor POLD 5167 (F) C: POLDC 5167
98	97	3	<b>ROCK'N SOUL PART 1</b> ● Daryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858; CD: PD 84858
99	90	2	<b>THE ARTISTS</b> ● Earth Wind & Fire/Jean Carn/Rose Royce (Various)	Street Sounds ARTIS 1 (A) C: ZCART 1
100	100	20	<b>SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET"</b> ● Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCPTC 2; CD: CDP 746043-2

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Year To Date Album Chart New Entries (10 weeks).....50

Panel Sales Percentage on Last Week.....1

# MUSIC ON VIDEO

Superstar's seven-track compilation set to retail at under £10.

## Richie says Hello to first home sales

RCA/COLUMBIA Pictures Video UK has seven music video titles scheduled for release on April 19, led by Lionel Richie's first home video, *All Night Long*, which is expected to retail at under £10.

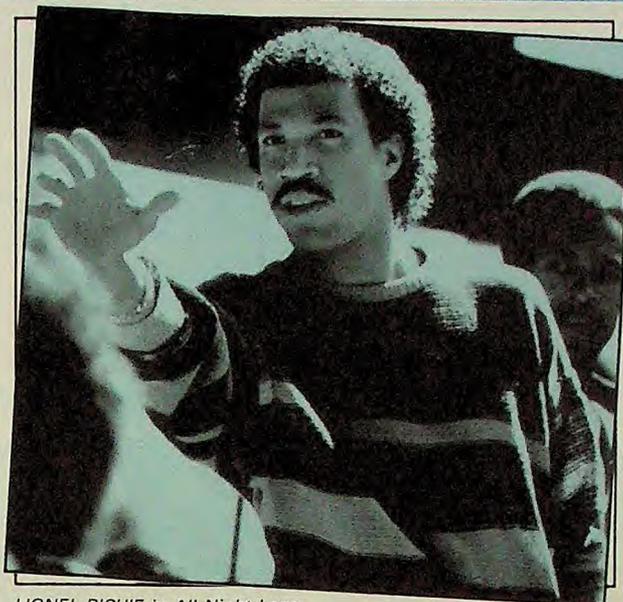
The 35-minute cassette is in stereo and features only 1984 material: the four videos made for the *Can't Slow Down* album, plus live segments from his 1984 American tour.

"All Night Long is remarkable," claims RCA/Columbia's Steve Bernard. "With his second solo album, Lionel threw his career into overdrive, and this video

### NEWS ROUND-UP

provides the visual cream of his performance."

The other April titles from RCA/Columbia are *Hot Rock Videos Volume 1*, *Rock and Roll — The Early Days*, *The Hall & Oates Video Collection*, *Ray Davies (The Kinks) — Return To Waterloo*, *Krokus — The Video Blitz* and *Joe Cocker — Mad Dogs & Englishmen*. For full details see new release grid page 28.



LIONEL RICHIE in *All Night Long*

— Pull Up To The Bumper, Private Life and My Jamaican Guy. Backing music is provided by Sly Dunbar and Robbie Shakespeare.

Lightning has also taken over exclusive distribution of the Magnum Music Group video, *Dennis Brown Live At Montreux*. Recorded at the Swiss festival in 1975, the programme includes *So Jah Say*, *Ain't That Loving You*, *Words Of Wisdom* and *Money In My Pocket*. It runs for 55 minutes and dealer price is £13.95.

THE METAL *Edge*, a heavy metal compilation tape featuring 11

bands including Black Sabbath, Twisted Sister, Motorhead and Ozzy Osbourne, leads Peppermint Video Music's release schedule for March.

Other titles released this month on the Peppermint label includes *Barry Manilow — Live In Pittsburgh*, *Carlene Carter: Live From London*, and the opera *Don Pasquale* starring Sir Geraint Evans.

PALACE VIDEO this month releases *Jimi Plays Berkeley*, the last filmed Jimi Hendrix concert. Dating from 1970, the Berkeley

performance features Mitch Mitchell and Billy Cox on stage with Hendrix. Tracks, linked with backstage footage, include *Johnny B Goode*, *Star Spangled Banner*, *Purple Haze*, *Machine Gun* and *Voodoo Chile*.

Palace plans to advertise jointly with chain stores such as HMV, Smiths, Virgin plus leading video stores around the country and in both video trade and music papers. Special window displays will be set up and limited copies of a special limited edition poster taken from an illustration commissioned by Hendrix for the album he never made, will be mailed to dealers.

Running time is 50 minutes, dealer price: £13.91.

MIKE HEAP, head of Videoform Music, and existing sales manager for Videoform Pictures is to take on added responsibilities which will encompass all divisions of the Heron-owned company.

With immediate effect, Heap will assume the role of sales director for the rental division, his role as head of the music division and Videoform Pictures remains unchanged. He will report directly to Stephen Mandy, the recently appointed managing director of Videoform.

CIC VIDEO has renewed the new long-term distribution deal with CBS Records UK, and the two companies celebrated the occasion with an impromptu piece of filming of a small award to mark the distribution by CBS of 1.5m CIC video cassettes.

## 'Watch this one go' — PolyGram

DON'T WATCH THAT, *Watch This Volume 2*, a compilation of 24 tracks, with a total running time of 98 minutes, has just been released by PolyGram, at a dealer price of £13.50.

Artists include Tears For Fears, Nik Kershaw, Howard Jones, Bronski Beat, Billy Ocean, The Associates and Big Sound Authority, plus *Band Aid's Do They Know It's Christmas?*

"After the amazing success of *Volume 1*, we have maintained the high standard by producing what is probably the longest and most enjoyable programme of its kind while retaining our traditional £13.50 music video dealer price," says PolyGram's Michael Golembi. "Given its exciting mix of recent and current hit sounds, I am confident that *Don't Watch That (2)* will soon be regarded as one of the best music video bargains around.

"Royalties arising from sales of the tape are split between the bands concerned, and moneys accruing to the Band Aid track will go into the fund for Ethiopian Famine Relief."

PICTURE MUSIC International has released *Sexy Shorts*, described as "a raunchy 11-track compilation of X-rated promo clips that you are unlikely to ever see broadcast on any TV station".

And it explains: "This rare collection contains all the erotic, uncut versions that have been censored from public broadcast. Many of the clips were made for club and promotional use in America. Each clip is represented here completely unedited so that they can be viewed as they were meant to be seen... definitely not for the fainthearted..."

Featured artists include: Dwight Twilley, Duran Duran, O'Bryan, The Tubes, SSO, Helix, Peter Godwin and Queen. Running time is 45 minutes and dealer price is £13.50.

PURPLE RAIN, the rock 'n' roll movie starring Prince, is set for video release in the UK by Warner Home Video in April. It will carry a dealer price of £37.50, runs for 107 minutes, and includes performances of *Let's Go Crazy*, *I Would Die For U*, *When Doves Cry* and *Purple Rain*.

LIGHTNING HAS acquired exclusive distribution rights for Grace Jones: *The Video Singles* on Island Pictures. Formerly available through EMI, Lightning is offering the video at the special dealer price of £6.99.

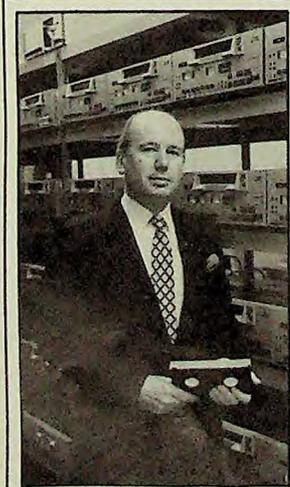
The video features three tracks

WITH THE current price of the pound against the dollar, independent duplication house Videoprint has found a growing market among indie labels wanting to export music videos to the US.

Videoprint is currently able to duplicate to the American NTSC television standard, package and export videos to the US for virtually the same price it would cost to have them manufactured in the US.

Two record labels are already using Videoprint to export titles to the US.

"The alternative is for the labels to license products to the US companies and ship masters to the US which can considerably increase the risk of piracy," says Videoprint sales director Bob Francis (left).



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16 March, 1985

MUSIC  
WEEK

# MUSIC video

MUSIC  
WEEK

TOP-30

TOP-30

This week	Last week	Rank	Title	Label	Distributor
1	1	1	WHAM!: The Video EP/21min	CBS/Fox 3048 50	CBS/Fox
2	5	2	TINA TURNER: Private Dancer EP/17min	PMI MVS 99 0035 3	EMI
3	2	3	VIDEO AID: Feed The World Compilation Compilation/1hr 30min	Virgin VIDAID 102	EMI
4	4	4	MADONNA EP/18min	Warner Music WMV 3	Warner
5	3	5	LED ZEPPELIN: The Song Remains The Same Live/2hr 7min	WHV PEV 61389	WHV
6	11	6	THE DOORS: A Tribute To Jim Morrison Compilation/56min	WHV PEV 84044	WHV
7	6	7	MEAT LOAF: Hits Out Of Hell Compilation/53min	CBS/Fox 3234 50	CBS/Fox
8	NEW	8	EMERSON, LAKE & PALMER: Live '77 Live/1hr 30min	Hendring HEN 2 005 D	PVG
9	9	9	ULTRAVOX: The Collection Compilation/55min	Palace CVIM 14	PVG
10	8	10	BAND AID: Do They Know It's Christmas? 30min	PolyGram 0411212	PolyGram
11	21	11	ECHO & THE BUNNYMEN: Pictures On My Wall Compilation/58min	Warner Music WMV2	Warner
12	17	12	DURAN DURAN: Sing Blue Silver Documentary/1hr 27min	PMI MVP 99 1063 2	EMI
13	7	13	U2: Live "Under A Blood Red Sky" Live/61min	Virgin VVD 045	PVG
14	—	14	THE JAM: Video Snap! Compilation/1hr	PolyGram 0401902	PolyGram
15	10	15	THE ROLLING STONES: Video Rewind Compilation/1hr	Vestron MA 11018	PVG

This week	Last week	Rank	Title	Label	Distributor
16	20	16	STATUS QUO: End Of The Road '84 Live/1hr	Videoform VFV 19	V'form/EMI
17	13	17	LLOYD COLE & THE COMMOTIONS Compilation/40min	PolyGram 0410642	PolyGram
18	16	18	DIRE STRAITS: Alchemy Live Live/1hr 20min	PolyGram 040269-2	PolyGram
19	NEW	19	BILLY OCEAN: Loverboy EP/15min	Zomba ZV 1	Lightning
20	NEW	20	THE SPECIAL AKA: On Film Compilation/38min	2 Tone/Chrysalis CVIM 15	PVG
21	—	21	HOWARD JONES: Like To Get To Know You Well Compilation/1hr	Warner Music WMV 1	Warner
22	12	22	MARC BOLAN On Video Compilation/1hr	Videoform VFV 20	V'form/EMI
23	14	23	THE POLICE: Synchronicity Concert Live/1hr 15min	A&M AMA 826	PVG
24	—	24	DAVID BOWIE: Serious Moonlight 1 Live/51min	Videoform VFM 012	V'form/EMI
25	—	25	THOMPSON TWINS: Into The Gap Live Live/1hr 20min	Virgin VVD056	PVG
26	27	26	DAVID BOWIE: Live Live/51min	Videoform VFV 18	V'form/EMI
27	15	27	DEVO: We're All Devo Compilation/54min	Virgin VVD 054	PVG
28	18	28	QUEEN: The Works EP/20min	PMI MVT 99 0010 2	EMI
29	22	29	TEARS FOR FEARS: In My Mind's Eye Live/1hr	PolyGram 040 3492	PolyGram
30	19	30	QUEEN: We Will Rock You Live/1hr 30min	Peppermint 6122 3	Guild

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; Guild 0733-63122; Lightning 01-969 5255; PolyGram 01-590 6044; PVG (Palace, Virgin, Gold) 01-539 5566; Videoform 01-361 8931; Warner 01-998 5229; WHV 01-997 4450; WHV 01-997 4450. Compiled by Music Week Research Department. Music Week Research from a panel of 50 retail outlets

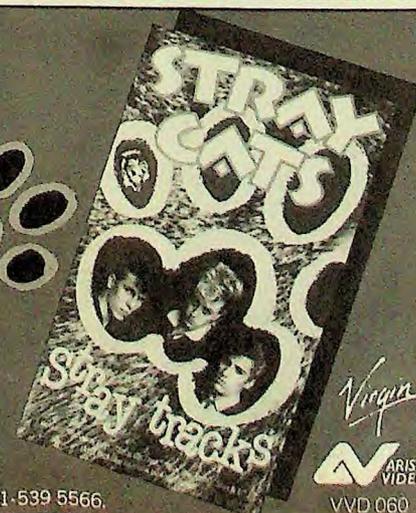
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Artist	Title	Label	Dist.	Running time	Trade price	MUSIC ON VIDEO
BARRON KNIGHTS	Get Knighted!	Peppermint	Guild	60mins	13.95	Re-issue of programme including live performances, sketches and music.
CARLENE CARTER	Live From London	Peppermint	Guild	58mins	13.95	Country's loveliest lady!
JOE COCKER	Mad Dogs And English Men	RCA Columbia	RCA	118mins	13.50	Classic rock film — concert tour documentary includes Cocker, Leon Russell and Rita Coolidge.
EMERSON, LAKE & PALMER	Live '77	Hendring	PVG	90mins	13.91	Recorded in Canada in 1977. Features the group plus 60-piece orchestra.
HALL & OATES	Video Collection	RCA Columbia	RCA	30mins	9.50	Greatest hits including Maneater, Private Eyes and I Can't Go For That.
JIMI HENDRIX	Plays Berkeley	Palace	PVG	50mins	13.91	The last filmed Jimi Hendrix concert, and the first full-length Hendrix video. Includes Purple Haze.
IMAGINATION	In Concert	Peppermint	Guild	55mins	13.95	UK soul combo. Includes Body Talk, Just An Illusion and Music & Lights.
GRACE JONES	The Video Singles	Island Pictures	Lightning	12mins	6.99	Previously available through EMI. Features Pull Up To The Bumper, Private Life and My Jamaican Guy.
KINKS/RAY DAVIES	Return To Waterloo	RCA Columbia	RCA	57mins	13.50	Ray Davies directs, writes and composes. Little dialogue, lots of music.
KROKUS	The Video Blitz	RCA Columbia	RCA	58mins	13.50	Live footage from the Swiss group's 1984 tour, interlaced with promo videos.
BARRY MANILOW	Live At The Pittsburgh Civic Centre	Peppermint	Guild	107mins	13.95	Includes Copacabana, I Made It Through The Rain and I Write The Songs.
CHARLIE RICH	An Evening in Concert with	Peppermint	Guild	47mins	13.95	'The Silver Fox' with such tracks as Behind Closed Doors and The Most Beautiful Girl.
LIONEL RICHIE	All Night Long	RCA Columbia	RCA	35mins	7.25	Four videos from Can't Slow Down, plus live footage of Running With The Night and All Night Long.
NEIL SEDAKA	In Concert	Peppermint	Guild	48mins	13.95	Ten tracks and a medley. Breaking up is hard to do, Standing On The Inside etc.
STRAY CATS	Stray Tracks	Virgin	PVG	60mins	13.91	Nine track promo compilation plus interview by Andy Peebles.
VARIOUS	Don Pasquale	Peppermint	Guild	112mins	13.95	Sir Geraint Evans stars in spectacular opera production.
VARIOUS	Don't Watch That Watch This	PolyGram	PolyGram	98mins	13.50	24 track promo compilation: includes Nik Kershaw, Tears For Fears and Band Aid.
VARIOUS	Hot Rock Videos Vol 1	RCA Columbia	RCA	28mins	9.50	Promos including Eurythmics, Kinks, Alan Parsons, Jefferson Starship, Rick Springfield, Icicle Works.
VARIOUS	Sexy Shorts	PMI	EMI	45mins	13.50	Raunchy 11-track compilation of X-rated promos including Duran Duran, Tubes, Queen.
VARIOUS	Sounds Of Motown	PMI	EMI	50mins	13.50	Archive Ready Steady Go including: Stevie Wonder, Supremes, Temptations, Smokey Robinson.
VARIOUS	Rock & Roll Early Days	RCA Columbia	RCA	59mins	13.50	Rare footage including Elvis Presley, Fats Domino, Bill Haley, Chuck Berry, Everly Bros, Buddy Holly.
VARIOUS	The Metal Edge	Peppermint	Guild	60mins	13.95	Compilation featuring Black Sabbath, Twisted Sister, Motorhead and Ozzy Osbourne.
VARIOUS	Ultraflash	Vestron	PVG			Sub-titled The Dance Music Video. Fantasy dance programme.
VARIOUS	This Is Spinal Tap	Embassy	CBS	79mins	34.50	Heavy Metal send-up recounting the adventures of an imaginary UK band on the road.

**VARIOUS ARTISTS: Ready Steady Go! Special Edition: The Sounds Of Motown. PMI. Dealer price: £13.50.** MANY ORIGINAL fans of Ready Steady Go!, the pioneering Friday night Sixties pop programme, will still have vivid memories of the show's particularly outstanding moments, whether it be one of The Beatles or Rolling Stones' various appearances, or Otis Redding showing why he was the "King of Soul" for so many fans.

Picture Music International has released one particularly memorable edition from March 1965 which was devoted to The Motown Sound and featured a stack of the label's top artists, many of whom are now amongst the pop world's superstars. Elkan Allan's description of it as "one of the greatest hours in the history of television — may be an overstatement, but it was certainly one of the greatest hours in British TV pop music. Dusty Springfield hosted the show and the Earl Van Dyke Band provided the backing music.

This is a video which provides many highspots, whether it be a 15-year-old Stevie Wonder performing I Call It Pretty Music (But The Old People Call It The Blues), Marvin Gaye singing his hits Can I Get A Witness and How Sweet Is It To Be Loved By You, or Dusty duetting with Martha Reeves of The Vandellas on Wishin' And Hopin' and Can't Hear You No More.

The track listing is a "who's who" of early Motown — The Supremes (Baby Love; Stop! In The Name Of Love; Where Did Our Love Go? and a Sam Cooke tribute Shake), Smokey Robinson & The Miracles (You Really Got A Hold On Me; Shop Around) and The Temptations (My Girl; The Way You Do The Things You Do) all included.

## Reviews

Springfield fans will welcome the inclusion of her solo, You Lost The Sweetest Boy, which proves that she was the best "black-sounding" white artist the UK pop scene had in the Sixties.

The video climaxes with a remarkable version of Mickey's Monkey, led by Smokey Robinson and The Miracles with everyone else joining in.

One slight criticism: with a playing time of approximately 50 minutes and 21 numbers thrown in, some of the songs are rather short and it's difficult to tell whether this is due to skilful editing or was how the programme originally went out. Nevertheless, the overall impression is still stunning.

CHRIS WHITE

**HALL & OATES: Video Collection-Big Ones. RCA/Columbia. Dealer price: £9.50.**

AS YOU might expect from those dozens of white soul, Hall & Oates, Big Ones compilations is a half-hour excursion into consummate good taste.

All the hits are delivered with such steely precision though, that every so often you can't help hoping that they'd do something a bit more human.

But with their mega-hits like Maneater, I Can't Go For That and Private Eyes included, any aesthetic criticism is going to seem a bit churlish to fans of the duo, who are now reputed to have sold more records than Simon & Garfunkel. It's a shame that some of the musicians earlier soul classics are only noticeable by their absence.

DANNY VAN EMDEN



READY STEADY GO: Motown extravaganza

**VARIOUS: A One-Way Ticket To Palookaville. PolyGram. Dealer Price: £13.50.**

BACK IN 1982 Kitchenware Record's catalogue numbers began at SK2 in anticipation of this video, and here at last it is SK1. A 45-minute romp through 10 songs from the label's five bands.

What is most attractive about One-Way Ticket to Palookaville, is the way that each band's video reflects the musical personalities involved.

Things kick off with the first of three Kane Gang hit singles, Smalltown Creed. And in keeping with the band's obsession with all things working class, the soulful trio are photographed in black and white, miming in a flock wallpapered working men's club. The theme is continued at the funfair, where presumably the big

wheel is The Closest Thing To Heaven the young lovers will ever know. The third Kane Gang offering is their recent hit, Respect Yourself, which hits home an unambiguous message of self-pride in a recession, with shots of dormant Tyneside docks.

Kitchenware's next most successful band, Prefab Sprout, offer a lush video, made with inspiring panache, for their criminally neglected When Love Breaks Down single. Surely a song that would have been number one in a perfect world, and a fine video to boot.

Like The Kane Gang and The Sprouts, The Daintees have the advantage of a major label licensing deal, and the bigger budget that brings. They spent theirs on screen-squeezing video effects and mascara. The songs included are not as strong as those

already mentioned, but The Daintees take their wackiness seriously enough to be pop chart contenders soon.

That leaves the two independent bands, Hurrah! and The Linkmen. In Hurrah! Kitchenware have the ace up their sleeve of probably the best "unknown" pop band in the UK. Their first song, Who'd Have Thought?, has them atop a multi-storey car park, while the second is a lot of fun in the studio, replete with flash frames and stills of popstars back-to-back with shots of Daz packets and the like.

The Linkmen are moody in black leather and greasy quiffs, but their two contributions here add little to their belligerent swamp-punk.

On the whole, a very worthwhile collection from one the most innovative labels of the early Eighties.

JOHN BEST

# MUSIC ON VIDEO

**LLOYD COLE AND THE COMMOTIONS** — The Video. PolyGram. Dealer Price: £13.50.

THE FIRST thing to say about Lloyd Cole And The Commotions — The Video, is that it's a bit sneaky not to give any indication on the packaging that this is not a lavish package of promos, but a straight-forward document of a live performance.

Any customers expecting to find The Commotions speeding down the California freeway they were travelling in the promo for Rattlesnakes — shown with main screening of — Ghostbusters — are going to be disappointed.

But that should be only an initial hiccup, as The Commotions live are an engaging prospect. Nothing very stagey occurs — no magnesium flashes or even flowers and hearing aids — just a highly talented band doing justice to material from one of the best albums of last year.

In addition to the album material you also get Cole's verdict on the influential Mr Warhol: Andy's Babies, which most fans will already have on the flip of Forest Fire; two versions of Tom Verlaine's Glory, a live favourite and available on a *Debut* magazine LP; plus the otherwise unavailable Beautiful City, an urgent romp not up to the group's normal standard.

Cole himself, of course, looks good with his steely eyes and oddly charismatic fleshy face. And The Commotions put nary a note wrong before the enthusiastic Marquee crowd.

Interspersed with the live footage is the odd snatch of the band looking round a music shop — including a ridiculous amount of time spent surveying musicians wanted ads and keyboard displays — panoramic shots of Glasgow (?) in the rain, and rehearsals.

At around five times the price of admission to a Commotion's concert, and without the true feeling of being there, this is not really good value. But Cole is a name that inspires the sort of devotion that will see this sell, even if it strikes me, the moral of this video is there never has been one.

JOHN BEST

**BARRY GIBB: Now Voyager.** PolyGram Video. Dealer price: £13.50

BARRY GIBB'S delayed solo video *Now Voyager* is certainly adventurous, incorporating a storyline with a surprise ending, locations varying from Florida to Europe and the UK, and 11 new Gibb songs which all featured on his first solo album of the same name released last autumn.

Gibb is no great shakes as an actor, but fortunately is given the professionalism of Sir Michael Hordern to lean on and the benefit of a wide array of special effects which hold the attention throughout. He takes on a different role with each song, but the

## Reviews

album tracks are all cleverly interwoven into the storyline which backs up the claim that this is one of the first genuine "video albums".

Musically, *Now Voyager* features a variety of styles all bearing the familiar Bee Gee/Barry Gibb hallmarks. There's no mistaking who wrote the music, and while there are many who loathe the Bee Gees' records, there are probably as many who think they are the best thing to have happened in pop.

The video release is being backed by a very comprehensive marketing campaign, but one problem could be the relative failure of the album to make any impact with record buyers (so far) which is a shame because it is highly listenable. The first single *Shine Shine* didn't do too well in the chart, but with the benefit of another track from the LP becoming a big hit single then PolyGram Video should certainly see some financial returns from Barry Gibb's first solo video release.

CHRIS WHITE

**JIMI HENDRIX: Jimi Plays Berkeley Palace.** Dealer price: £13.91

TO DATE, there has not been much satisfactory Hendrix material available on video, but this programme from Palace goes a long way to filling a yawning gap.

The major part of the footage features the great but tragic guitarist in 1970 on stage with Mitch Mitchell and Billy Cox in Berkeley, California. The live action is interspersed with interesting backstage shots.

A certain poignancy is added to this video since it was to be the last Hendrix concert filmed before his untimely death later the same year.

The performance itself is far from Hendrix at his best, but with numbers including *Purple Haze*, *Voodoo Chile* and *Star Spangled Banner*, it is strong on atmosphere.

All things considered, picture and sound quality are generally good. Palace is mounting a considerable advertising/promotion campaign which should help to boost sales.

JIM EVANS

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# Nominations set for 30th Novello awards

THE BEST in British popular music will be recognised at the 30th Ivor Novello Awards which take place this Wednesday (13) in the Great Room of the Grosvenor House Hotel.

The British Academy of Songwriters, Composers & Authors (BASCA), which organises what has become known as the "Ivors" with the sponsorship of the Performing Right Society, is maintaining and increasing its efforts to impress the depth and scope of talent in British popular music on the media and the world at large. BASCA has been campaigning vigorously since 1947 in its present form and its preceding identity as The Songwriters Guild of Great Britain for the acknowledgement, appreciation and propagation of what British songwriters can do, and it is getting the message across.

Don Black, a songwriter of considerable note, accepted the chairmanship of BASCA last year in succession to the late and much-loved Jimmy Kennedy. He assumed the post with boundless enthusiasm to improve the image and impact of his fellow UK songwriters and BASCA.

"I want to lift the profile of British songwriters," he said. "We should have a Hall Of Fame, a place which could also be a repository for

memorabilia. The British songwriter is still undervalued and unappreciated to a large extent."

BASCA is the ideal vehicle for rectifying this situation. It provides guidance for established and aspiring songwriters alike, it holds regular surgeries attended by members who have made the grade and who are willing and able to advise fellow members on their songs and how the music industry functions.

BASCA also offers advice to its members on a wide range of subjects, including publishing contracts, and the quarterly *BASCA News* provides information on many aspects of the industry and

opportunities for members to display their wares with regard to reputable songwriting competitions and music festivals at home and abroad. The Academy also keeps close contact with the Performing Right Society, the Mechanical Copyright Protection Society, the Mechanical Rights Society and the Music Publishers Association with the interests and welfare of BASCA members in mind.

Black believes that BASCA should be a very personal organisation for its members. As a regular transatlantic commuter, he cites Los Angeles and Nashville as two American centres where songwriters get together socially and bounce ideas off each other. He's aiming to follow suit here, and has made a start with last year's assembly at the BAFTA premises with Alan Jay Lerner talking about his career and music.

Lerner is one of the presenters who have agreed to help honour last year's Ivor Novello Awards winners this Wednesday. Among his fellow presenters are Holly Johnson, Paul Gambaccini, Paula Yates, Tim Rice, and John Barry, and nominees hoping to attend include Frankie Goes To Hollywood, Wham!, Paul McCartney, Bob Geldof, Midge Ure, George Fenton, Carl Davis and Jim Parker.



DON BLACK: chairman of BASCA



## Jimmy Kennedy Award

THE INTRODUCTION this year of the Jimmy Kennedy Award (Kennedy is pictured above) in the Ivors is a tangible recognition of the lifetime of service given to British popular music by that affable gentleman, who died last year aged 82.

He became chairman of the Songwriters Guild of Great Britain (BASCA's forerunner) in 1972. He was a natural choice for the post, not only because of his personal charm, knowledge and consummate expertise and experience in popular music, but also because of his impressive track record of success, encompassing standards such as *Isle Of Capri*, *South Of The Border*, *My Prayer*, *Red Sails In The Sunset*, *Harbour Lights* and the humorous *Teddy Bears Picnic* and *Hokey Cokey*.

The institution of the Jimmy Kennedy Award ensures that the name of an outstanding songwriter will live on as an example and inspiration.

## Novello-the inspiration

IVOR NOVELLO, the stage musical composer and actor whose name was adopted for the Awards and who died in 1951 aged 58, wrote music which epitomised an era when rock 'n' roll meant little more than the movement of a ship at sea.

He created a wealth of songs and shows that retain an appeal and significance for successive generations. His first major success was *Keep The Home Fires Burning* in 1914, and his glittering list of successful stage and film musicals include *Glamorous Night*, *The Dancing Years*, *King's Rhapsody* and *Perchance To Dream*, which contained *We'll Gather Lilacs*, one of the biggest hits marking the end of the war in 1945.

## Nominations and categories

THE JURY which decided the 1984 Ivor Novello Awards winners was as follows:

Linda Agran (Euston Films)  
Johnny Beerling (Radio One Controller)  
Errol Brown (Hot Chocolate)  
Jim Evans (*Music Week*)  
Ron Goodwin (composer/musical director)  
Andy Hill (producer/songwriter)  
Keith Mansfield (composer/musical director)  
Andy Peebles (Radio One disc jockey)  
Carole Straker (Capital Radio)  
Marty Wilde (songwriter/producer)

The independent adjudicator for categories decided by statistics was Dafydd Rees (MRIB). The Best British Musical category was decided by the votes of national press theatre critics, who were John Barber (*Daily Telegraph*), Michael Billington (*Guardian*), Michael Coveney (*Financial Times*), Robert Cushman (*Observer*), Peter Hepple (*Stage*), Kenneth Hurren (*Mail On Sunday*), Francis King (*Sunday Telegraph*), Herbert Kretzmer (*Daily Mail*), Sheridan Morley (*Punch*), David Roper (*Daily Express*), Jack Tinker (*Daily Mail*), and Irving Wardle (*Times*).

### BEST CONTEMPORARY SONG

TWO TRIBES recorded by Frankie Goes To Hollywood (ZTT/Island), written by Holly Johnson, Peter Gill and Mark O'Toole, and published by Perfect Songs.

I WON'T LET THE SUN GO DOWN ON ME recorded by Nik Kershaw, (MCA Records) written by Nik Kershaw and published by Rondor Music (London).

RELAX recorded by Frankie Goes To Hollywood (ZTT/Island), written by Holly Johnson, Peter Gill and Mark O'Toole, and published by Perfect Songs.

THE SONGWRITING team of Johnson/Gill/O'Toole are up against themselves in this category although Nik Kershaw provides some strong competition. The Frankies have emulated Gerry and The Pacemakers' Sixties record of achieving number one with their first three records, and Relax and Two Tribes were the ones to set the ball in motion. Both singles have accumulated UK sales of 3m units — all the more ironic when one

considers that Relax was struggling in the chart until "banned" by the BBC. Equally ironic is the fact that Kershaw's *I Won't Let The Sun Go Down On Me* was actually his first single in 1983, and only nibbled at the chart first time round. It was only on re-release several months later that the song became a massive hit for the diminutive pop star.

### BEST SONG MUSICALLY AND LYRICALLY

CARELESS WHISPER recorded by George Michael (Epic Records), written by George Michael and Andrew Ridgeley, and published by Morrison Leahy Music.

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) recorded by Phil Collins (Virgin Records), written by Phil Collins and published by Hit & Run Music/Golden Torch.

I SHOULD HAVE KNOWN BETTER recorded by Jim Diamond (A&M Records), written by Jim Diamond and Graham Lyle and published by Rondor Music (London)/Most Music.

ALTHOUGH THE record success of Wham! cannot be denied, it was perhaps only with the success of *Careless Whisper* that the talent of the duo, and in particular George Michael, was finally acknowledged by the general record-buying public. The song had been written by Michael and Ridgeley some time before their first recording successes, and provided Michael with a number one UK single, selling more than 1m units. More recently it has also topped the *Billboard* Hot 100 chart.

Phil Collins' *Take A Look At Me Now* must provide some strong competition for *Careless Whisper* however; it featured in the hit film

Against All Odds and deservedly gave Collins a huge hit. The lesser-known Jim Diamond also provides some remarkable competition — his *I should Have Known Better* reached number one in the chart. The former one half of PhD co-wrote the song with Graham Lyle of the Gallagher & Lyle songwriting and recording team.

### BEST THEME FROM A TV OR RADIO PRODUCTION

ANOTHER SIX ENGLISH TOWNS written by Jim Parker, and published by Chappell Music.

KENNEDY, written by Richard Hartley, and published by ITC Filmscores.

JEWEL IN THE CROWN, written by George Fenton and published by Shogun Music/Eaton Music.

ANOTHER NOMINATION for George Fenton who also features in the Best Film Theme Or Song category, this time for his music for the TV blockbuster series of last autumn, *Jewel In The Crown*. Richard Hartley is also nominated for Kennedy, a made-for-television film which was based on the story of the late president. Hartley is no stranger to songwriting success — he co-wrote *The Rocky Horror Show*, and for several years collaborated with Tommy Boyce. Together the two of them produced a string of hits for Seventies pop group The Darts. The third nominee in this category is Jim Parker for his music for the BBC TV series *Another Six English Towns*. Parker will be known to many people for his *Captain Beaky Music*, which was featured on film, TV, record and stage.

### BEST FILM THEME OR SONG

WE ALL STAND TOGETHER, written by Paul McCartney and published by MPL Communications. EMI Parlophone.

CHAMPIONS, written by Carl Davis and published by Sundergrade Music/Eaton Music. Island Records.

COMPANY OF WOLVES, written by George Fenton and published by Shogun Music/Eaton Music. That's Entertainment Records.

PAUL McCARTNEY was nominated in the Best Song Musically and Lyrically category in last year's Ivor Novello Awards with *Pipes Of Peace*, and this year he's back with another nomination for *We All Stand Together*, one of the songs from his score for the animated cartoon film *Rupert And The Frog Song* based on the adventures of Rupert Bear, and which went out as support feature to his *Give My Regards To Broad Street* film. The record, produced by George Martin, featured McCartney and The Frog Chorus and just missed the number one position over the Christmas period. It's gratifying to know that even a pop idol like Paul McCartney can admit to an idol of his own — even if it is Rupert Bear (and there are millions of "kids" who would back him up on that).

Carl Davis is one of the most notable and respected writers for TV and films, so it is no surprise to see his theme for *Champions* included amongst the nominations. The film was based on the true life story of Bob Champion, who defeated cancer and went on to win the Grand National, and the theme song *Sometime* was a minor hit for both Elaine Paige and Shirley Bassey. Davis' other credits include the music for films like *The French Lieutenant's Woman* (which starred Jeremy Irons and Meryl Streep), *Thief Of Baghdad*, *Flesh And The Devil* and *Napoleon*, the famous French silent film which was resurrected last year. On the TV side, his music is featured in the current BBC TV series *Pickwick Papers*.

George Fenton who wrote the music for *Company of Wolves* is no newcomer to the Novello Awards nominations, or the BAFTA or Oscar awards for that matter — all the more remarkable for some-



WHAM! who appear in three categories

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## *NOMINATIONS*

### *BEST FILM THEME OR SONG*

PAUL McCARTNEY  
WE ALL STAND TOGETHER  
(THE FROG SONG)

### *INTERNATIONAL HIT OF THE YEAR*

DURAN DURAN  
THE REFLEX



# The IVOR NOVELLO awards

one in the film composing field, since he is still only in his twenties. Fenton won an Oscar for his music for the film Gandhi (which he co-wrote with Ravi Shankar) and BAFTA awards for the TV film An Englishman Abroad, based on the traitor Guy Burgess and starring Alan Bates, and Saigon Year Of The Cat. His TV credits include Shoestring, Bergerac, Out, and Jewel In The Crown.

## BEST BRITISH MUSICAL

**THE HIRED MAN**, words and music by Howard Goodall, book by Melvyn Bragg, published by The Really Useful Company/All Good Music. Polydor Records.

**STARLIGHT EXPRESS**, written by Andrew Lloyd Webber and Richard Stilgoe, published by The Really Useful Company/Chappell Music. Polydor Records.

**THE BOYFRIEND**, written by Sandy Wilson and published by Chappell Music. That's Entertainment Records.

AN INTERESTING variety of musicals are featured in this particular section. From the late Forties, Sandy Wilson's *The Boyfriend* which became a West End theatre hit all over again last year...not that it has ever been away. The music was also a West End success in 1967 and was also made into a film by Ken Russell, starring Twiggy and Christopher Gable. Unfortunately the film was a relative flop (probably because film fans were more used to Ken Russell directing films

like *The Devils*, *Women In Love* and *The Music Lovers*) but the theatre version seems to win new audiences all the time.

**Starlight Express** at the Victoria Apollo has been called not so much a musical as a spectacular, and certainly Andrew Lloyd Webber and Richard Stilgoe's first collaboration is a dazzling stage spectacle. The music shouldn't be overlooked however — their score is a strong mixture of rock, ballads, and even rap, and *Only He Has The Power To Move Me* (recorded by Stephanie Lawrence) is only one of *Starlight Express'* musical highlights.

Perhaps one of the least obvious inclusions in this section is *The Hired Man*, which has a storyline about miners in Cumbria. Melvyn Bragg (of TV's *The South Bank Show*) wrote the book, and Howard Goodall the music. Andrew Lloyd Webber's Really Useful Company co-publishes the music, and Polydor Records has the original cast recording.

## MOST PERFORMED WORK

**TWO TRIBES** recorded by Frankie Goes To Hollywood (ZTT/Island), written by Holly Johnson/Peter Gill/Mark O'Toole, and published by Perfect Songs.

**I WON'T LET THE SUN GO DOWN ON ME** recorded by Nik Kershaw (MCA Records), written by Nik Kershaw and published by Rondor Music.

**CARELESS WHISPER** recorded by George Michael (Epic Records), written by George Michael and Andrew Ridgeley and published by Morrison Leahy Music.

**FAMILIAR SONGS** and names in this category — two ballads and one cataclysmic classic compete in the Most Performed Work section. Two Tribes was Frankie Goes To Hollywood's second number one hit (and million-seller) and was again produced by Trevor Horn. Nik Kershaw's *I Won't Let The Sun Go Down On Me* was featured on his platinum-selling album *Human Racing* and had originally been his first single release for MCA. The time obviously was not right because the record did little more than nibble at the top 75 but it was a top 10 hit the second time round. *Careless Whisper*, a million-seller for Wham's George Michael (as well as becoming a number one hit in the US and Japan) revealed a new side to Michael and Ridgeley's songwriting talents. A ballad far removed from their previous pop numbers, and one that is destined to be a standard of the future.

## BEST SELLING A-SIDE

**DO THEY KNOW IT'S CHRISTMAS?** by Band Aid (Phonogram), written by Bob Geldof and Midge Ure and published by Chappell Music.

**WHAT MORE** can be said about this? The top single of 1984 could be destined to be the UK's biggest-selling single of all time. It has sold more than 3.5m units here alone, and more than 7m worldwide. The record has been number one in Austria, Switzerland, Holland, Belgium, Italy and Ireland, and a top 10 hit in the US, Canada, West Germany and Australia. Its US sale of 2.5 million was the highest in that country since Chic's *Le Freak* in 1978. The list of artists who per-



WHAT ODDS on Phil Collins picking up an award?

formed on the Band Aid session includes Paul Young, Wham!, Phil Collins, Boy George, Ultravox, U2, Status Quo, Bananarama, Duran Duran, Heaven 17, Spandau Ballet and Sting. The song itself was written by The Boomtown Rats' Bob Geldof and Midge Ure of Ultravox.

## INTERNATIONAL HIT OF THE YEAR

**CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)** recorded by Billy Ocean (Jive Records), written by Billy Ocean and Keith Diamond and published by Willesden Music Inc./Keith Diamond Music Inc./Zomba Music Publishers/Acqua Music.

**THE REFLEX** recorded by Duran Duran (EMI Records), written by Simon Le Bon/John Taylor/Roger Taylor/Andy Taylor/Nick Rhodes and published by Tritex Music/Carlin Music.

**WAKE ME UP BEFORE YOU GO-GO** recorded by Wham! (Epic Records), written by George Michael and published by Morrison Leahy Music.

**OCEAN'S SUCCESS** with Caribbean Queen (*No More Love On The Run*) happened somewhat belatedly — the number was a single for him in the UK last summer but became a US number one hit first. Jive then re-promoted it here and it gave Ocean a top 10 hit, making a remarkable comeback for the singer who had several hits in the late Seventies before disappearing from the pop scene for several years.

George Michael has his third Ivor Novello nomination in this category, this time for *Wake Me Up Before You Go-Go* which gave Wham! their first number one single ever, and their first hit for Epic. The third nomination in the International Hit Of The Year category is *The Reflex*, written by the members of Duran Duran and a big hit around the world for them.

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## CARL DAVIS

&

## GEORGE FENTON

on their nominations

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## IVOR NOVELLO

Best film Theme or Song **"CHAMPIONS"** — Carl Davis

**"COMPANY OF WOLVES"** — George Fenton

Best Theme from a TV or Radio Production

**"JEWEL IN THE CROWN"** — George Fenton

\*\*\*\*\*

## BAFTA

Best Original Television Music **"THE FAR PAVILIONS"** — Carl Davis

**"JEWEL IN THE CROWN"** — George Fenton

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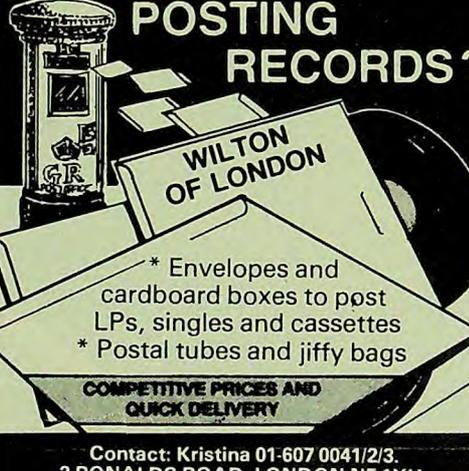
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