

# MUSIC WEEK

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## Indie label body folds

THE INDEPENDENT Labels Association, the watchdog and advisory service to the indie world, has gone into voluntary liquidation after blaming record industry complacency and lack of financial support for the collapse.

ILA directors Sabrina Rooles and Trisha O'Keefe have called in a firm of accountants and called a meeting of creditors at which an official liquidator will be appointed.

But they insist that the liquidation is not an indication of the failure of the company or of the impending collapse of the indie market: "This decision is based solely upon the fact that while both directors have devoted so much time, effort and money over the last three years in successfully establishing the ILA, the industry itself has complacently and blatantly ignored our efforts and has allowed us to battle alone," says O'Keefe.

"It has become alarmingly clear that a new representative body needs to be set up on behalf of all independent labels to tackle at grass roots level the more deeply damaging problems which exist overall and which without dramatic reformation mean that fair play will never exist in the record industry.

"Both directors intend to continue to pursue forcing such vital change and, within its membership, can see a healthy attitude that the necessary improvements can be achieved with a concerted effort from those independents who are equally concerned."

The administration of the ILA's Record Labels Register has been passed on to Gallup and enquiries should be directed to Danny Pirani on (01) 794 0461.

● Yvonne Thompson of Positive Publicity and Melanie Gill of Endless Self Promotion, who have worked in tandem with the ILA, will continue to trade as normal and will notify members of their relocation plans. Thompson can be contacted on (01) 240 7443 or (01) 240 7535. O'Keefe will continue as a record producer and music publisher and can be contacted on (01) 868 2073 or (01) 866 4742. Gill's number is (0273) 731318.

## Modest trade showing in 1984 figures

THE UK record industry did £329m worth of business in 1984 — a rise of 14 per cent over the previous year — but, BPI general manager Peter Scaping has warned that this "respectable figure" should be seen in the light of turnover value in the recessionary years.

"In 1980, for example, when sales dipped seriously in the face of rapid inflation, industry output was actually worth more in terms of today's prices than it is now," he said.

The BPI's annual survey of the year's wholesale delivery figures reveals singles four per cent up in the volume, LPs down by one per cent, and combined LP/cassette/CD volume up by 11 per cent, compared with 1983.

Cassettes and compact discs were the star areas of spectacular growth last year. Cassette unit deliveries rose by 27 per cent from the 1983 figure of 35.8m to 45.3m, with the value rising 24 per cent from £84m to £104m. The CD laid further claim to becoming the pre-recorded format of the future with trade deliveries rocketing by 220 per cent from 250,000 in 1983 to 800,000 last year, with value increasing by 233 per cent from £1.5m to £5m.

Singles — both 7 and 12-inch — rose four per cent in 1984 from 73.8m to 77m (£65m to £78.8m, a climb of 21 per cent). Volume held up well over the year "which saw increasingly aggressive pricing policies... Escalating marketing costs saw average prices go up 22 per cent, leaving

value of sales 32 per cent up at £26m in the last quarter". However, the survey notes that without the "enormous achievement" of the Band Aid disc, single sales would have shown a fall in the last quarter.

LPs declined by one per cent in 1984 from 54.3m unit deliveries the previous year to 54.1m, although the value was up two per cent from £138m to £141.2m. Combining LP, cassette and CD results for 1984 showed an 11 per cent improvement on 1983 from 90.3m to 100.2m and a consequent increase in value of 13 per cent from £221.5m to £250.2m.

The value of deliveries in the last quarter was 17 per cent up on 1983 at £138.3m, with LPs stable at a three per cent unit increase and four per cent rise in value.

The survey says this reflected "a very modest increase in average trade price — a result of expansion in the mid-price market together with an all-round tendency to keep prices down". Mid-price cassette sales expanded during October-December (unit volume up 31 per cent, value up £46.3m).

However, there has been a two per cent drop in the real value of sales over the past four years, and, compared with 1978, real sales are 26 per cent down and 27 per cent down on the level of 1974.

"Recent improvements go nowhere near making up for these losses which can undeniably be attributed to home-taping," said Scaping. "The latest detailed research shows that six-sevenths of all recorded music acquired by the public is unlawfully copied at home to the obvious detriment of record producers."

MUSIC WEEK this week launches a weekly compact disc chart (see p3) compiled by our research department from a panel of 15 shops which feature CD, including WH Smith, HMV, Virgin and independents. Initially, the chart will be a Top 20 reflecting pop/rock sales. As the CD market expands, the panel will be increased and in due course the chart will be expanded to poster size.



AT AN RCA reception last week to celebrate the success of the I Know Him So Well single, taken from the Chess album, Elaine Paige and Barbra Dickson received silver discs, but were overtaken by sales which pushed the record to gold status the same day. Silver discs also went to writers Tim Rice, Bjorn Ulvaeus and Benny Andersson.

## Consumer titles launch new advertising battle

A POWERFUL — at times antagonistic — advertising campaign is being conducted by the music consumer press in the wake of the latest figures released by the Audit Bureau of Circulation last week.

NME, Melody Maker, Just Seventeen and Smash Hits have all taken space in Music Week this week vying for record company advertising revenues. The Sun has also mounted a campaign to boost its standing following the departure of pop writer John Blake to the Daily Mirror.

Of the publications advertising this week, Smash Hits' statistics are the most spectacular. The EMAP magazine put on more than 50,000 copies in a year to take its certified figure for the last six months of 1984 to 500,743. No. 1 also had eye-catching success, improving by nearly 74,000 to 238,437.

Melody Maker, Just Seventeen and Kerrang! all showed improvements: compared with the last six months of 1983 MM went from 65,186 to 68,297 and Kerrang! from 68,270 to 73,688. Just Seventeen's figures rose to 268,399 compared with 217,478

for the first half of 1983; it intends to go weekly later this month.

There were falls, though, for Sounds (103,617 to 89,361) and Record Mirror (88,041 to 71,463). The Sun now has sales of 4,083,573.

## Preston to Polydor MD as Morris moves up

AFTER SEVEN years as managing director of Polydor Records UK, A J Morris is being promoted to become regional director of PolyGram International, and his replacement will be Polydor marketing director, John Preston.

Before becoming Polydor MD, Morris headed Phonogram UK for five years, and his knowledge of both companies puts him in a unique position to contribute to the activities of PolyGram International which is now based in Berkeley Square, London.

John Preston was head of marketing during the renaissance of London Records and moved to Polydor two years ago.

## Young, Moyet head BPI winners

THE WINNERS of the British Record Industry Awards for 1984, presented at the Grosvenor House Hotel and broadcast live on BBC1 and Radio One last Monday were:

- Best British Male Artist: Paul Young; Best British Female Artist: Alison Moyet; Best British Group: Wham!; Best British Producer: Trevor Horn; Best International artist/group: Prince & The New Power Generation; Best British Single: Relax/Frankie Goes To Hollywood; Best British LP: Diamond Life/Sade; Best Film Soundtrack: Purple Rain; Best Comedy Record: Hole In My Shoe/Neil; Best British Classical Recording: Vivaldi Four Seasons/Academy Of Ancient Music/Christopher Hogwood; Best British Newcomer (sponsored by Radio One): Frankie Goes To Hollywood; Best British Video (sponsored by Top Of The Pops): Duran Duran.
- Full news and picture coverage of the awards in next week's Music Week.

Produced by Alan Tarney. Order your copies from CBS telesales on 01-960 2155 or via STIFF's own telephone sales 7\"/>

Comp. 12-1st pop - Female

## NEWS

Edited by  
JEFF CLARK-MEADS

## 'Promo video costs can be cut' — Luke Thornton

THE COST of production of promotion videos can be cut by 10 per cent if the producers were given longer lead time to prepare, Luke Thornton, director of Keller Thornton, told a Midem seminar on "the rights and wrongs of music video".

Thornton said that one of the major problems facing music video production was the short lead time, usually about a week, between the confirmation of an assignment and the start of shooting.

But Thornton discounted the claim by US attorney Jay Cooper, at an earlier seminar, that the average cost of making a promo video had now reached \$100,000. This figure was unrealistically high, he said, maintaining that the average cost in the US was around \$35,000, and £15,000 and £25,000 in the UK.

"Production companies have really come of age and music video production is now on the same level as the production of commercials and feature films."

The seminar also debated the on-going topic of whether promo videos are primarily promotional or whether they should be considered to be programmes in their own right, whether video producers should have a distribution right, and whether there should be a compulsory licence for television transmissions in the EEC.

PRS director Robert Abrahams described the compulsory licence concept as "a backward step as far as copyright owners are concerned", adding that "the European Commission is trying to turn cable television into a one-way street down which only users can travel".

The question of central licensing or territorial licensing for satellite transmission of music videos was also examined and Abrahams said that there was a division of opinion in the record industry as to whether central licensing was desirable.

## Midem Radio reports high turnout

MIDEM'S SECOND radio festival attracted hundreds of stations from many countries across the world.

Representatives from the UK, US and Australia joined representatives from over 50 French stations to observe the ever-expanding French broadcasting system.

Last year the BBC alone attended Midem and by this year it was joined by Capital Radio

which came to find out how the radio programme market works and how best to sell its programmes.

"We came to meet our opposite numbers in Europe and the US," says Peter Black, Capital's general manager, who reports the week was extremely successful with preliminary arrangements made to conduct business with radio stations in France, Germany, Scandinavia, Spain and Australia. Much interest was shown in Capital's 'rockumentaries'.

Capital would still be interested in more representation in the US, although the station purchases few American programmes.

"Traffic to the US is one way in our favour. If any traffic is going to come the other way we must be able to satisfy the IBA of our local identity."

Satisfying a controlling body is not something about which Aiden Day, the British representative for Westwood One, one of the largest US radio syndication companies, has to worry.

Day went to Midem to sell Westwood One programmes and set up contacts with UK stations requiring representation in the

US.

Westwood One, already has a relationship with Radio Clyde, which has bought several of its concerts.

Tom Rounds of ABC Watermark, operating out of Los Angeles, went to Midem to talk to the world, but not necessarily to clinch the deals. He considers France to be the most exciting market in the world.

"For us, Australia and New Zealand are the older, more stable markets, but Europe is a brand new market."

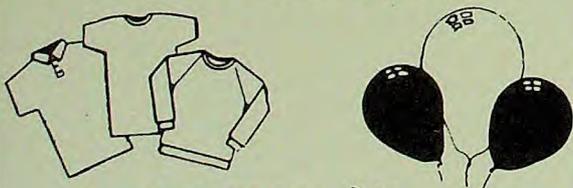
At Midem, Rounds concluded a deal with a German radio station to co-produce ABC's Top 40, already sold to many countries around the world. The programme will be remade in German. Both countries will share the responsibilities and share the revenue. The Top 40 will also be aired by a Spanish station at the end of February.

Clearly this year's radio festival was a success, if not in actual deals, but in contacts made and sheer attendance numbers. Statistics released by the Midem organisation show that 136 radio stations were represented — three times as many as last year.



SEEN SHAKING hands on a Midem deal at Cannes, Paul Hardcastle (right) who signed a worldwide, long-term recording contract with Chrysalis Records. Hardcastle, who has a US hit with Rain Forest, clinches the deal with Chrysalis chairman Chris Wright, together with Stuart Slater, director of A&R and Andrew Thompson, A&R manager.

## MERCHANDISING



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## Musical Chairs

IMPRESSION RECORDS has appointed Chris Black as marketing and repertoire manager. Black was previously audio product manager with Book Club Associates... Tony Fox, formerly head of programmes and sales promotions with Radio Luxembourg has joined MPC Artists and Management... Former editor of Zig-Zag magazine Chris Needs has joined Flicknife Records as promotion manager... Former Island employees Sonnie Rae and Rebecca Sumner have reformed the Sunshine Plug Company. They can be contacted on (01) 229 8705/6.

Book

## LETTER

TO CLARIFY any possible confusion which may have arisen as a result of your front page article on mid-price compact discs (MW, January 9), Deutsche Gramophon is not launching a mid-price series, but four purely promotional samplers. They are being issued with the full and "uncontroversial" approval of the PolyGram management. PETER RUSSELL, general manager, PolyGram Classics, Saint George Street, London W1.

American  
Commentary

## Warner expands music vid

From IRA MAYER

NEW YORK: Continuing the saga of how the record industry is upping the stakes for its involvement in music video (and long-term, home video generally), Warner Bros. Records' separate music video division, Warner Music Video, will increase the number of its releases this year to 17 or more, compared with two last year. The two, a four-strong Madonna compilation (\$19.95), and a Ronnie Dio concert (\$29.95), sold 20,000 and 10,000 copies, respectively. Like Warner Home Video, Warner Music Video utilises the WEA distribution network, though the two are operationally independent.

According to WMV chief Jo Bergman, the emphasis will be on Warner Records artists rather than on clip compilations. Circulating in the rumour mill is the expectation that the Talking Heads film Stop Making Sense will appear on video-cassette through either WMV or WHV. Reason for the speculation? Island/Alive, which has the rights to the film, recently signed a distribution deal for its line through Embassy — Stop Making Sense excepted.

Similar to the structure of the Warner set-up is Capitol Records' new home video distribution business which will be tied directly to its Record Group Services distribution operation. The home video component begins life with new EMI Music and Picture Music International music video releases, with third party software to be sought for distribution. PMI output was mostly handled by Sony here through the latter's Video 45 series.

Heading the division is Dan Davis, a long-time Capitol executive who left briefly to head NARM. There is no indication that RGS will be taking over Thorn-EMI distribution from its current network of independents, but generally speaking that is a trend within the industry.

Volume hasn't been sufficient until recently to warrant extensive branch distribution for even the biggest home video companies, but as has been noted here in the past, most of the Hollywood studios have some sort of record company affiliation — or will be positioning themselves to have one in the not too distant future.

That has a double-edged meaning for the record companies: First, most will be expanding their lines with an entirely new product for the first time; second, they may be in a position to expand the types of accounts they service which could have a positive impact on record as well as video sales.

For the parent companies, it means there will be that much more reason to produce and/or acquire new material for the home video market, whether music video alone (as in the case of Warner) or other fare (as Capitol promises to do).

FOLLOWING UP the CBS Records Group announcement that the CBS/Sony CD plant is no longer accepting custom pressing orders, the official CBS release states that the plant, formally known as Digital Audio Disc Corp. (DADC), is operating at less than 50 per cent capacity, or fewer than 150,000 discs per month.

DADC itself subsequently issued a statement claiming the plant is operating at capacity, and will be producing 1m discs a month before the end of the year. Companies that had been custom pressing clients — now hard pressed to find substitute manufacturing facilities — say they've known all along that DADC was having difficulty filling orders.

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EDITOR/ASSOC. PUBLISHER:

Rodney Burbeck

DEPUTY EDITOR/

INTERNATIONAL MUSIC

PUBLISHING: Nigel Hunter

GROUP PRODUCTION

EDITOR: Danny Van Emden

SPECIAL PROJECTS

EDITOR: Jim Evans

NEWS EDITOR:

Jeff Clark-Meads

TALENT EDITOR: Chris White

SUB EDITOR: Duncan Holland

REPORTER: John Best

RESEARCH MGR: Tony Adler

ASSISTANT RESEARCH

MANAGER: Lynn Facey

ASSISTANT: Janet Yeo

CONTRIBUTORS: Jerry Smith,

Nicolas Soames, Alan Jones,

Barry Lazell

US CORRESPONDENT: Ira Mayer,

c/o Presentation Consultants Inc,

2 West 45th St, Suite 1703, NYC

NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain

ASSISTANT AD

MANAGER: Kathy Leppard

AD EXECUTIVES: Phil Graham,

Tony Evans

CLASSIFIED MGR: Cathy Murphy

CLASSIFIED ASSISTANT:

Jane Norford

AD PRODUCTION MANAGER:

Karen Denham

PRODUCTION ASSISTANT:

Nick Scotting

PROMOTIONS: Angela

Fieldhouse, Ann Kember

MANAGING DIRECTOR:

Jack Hutton

PUBLISHING DIRECTOR:

Mike Sharman

## COMPACT disc DIGITAL AUDIO

- 1 SADE: Diamond Life  
Epic CD 26044 (C)
- 2 PAUL McCARTNEY: Give My  
Regards To Broad Street  
Parlophone 746043-2 (E)
- 3 TINA TURNER: Private Dancer  
Capitol CDP 746041-2 (E)
- 4 BRUCE SPRINGSTEEN: Born In  
The U.S.A. CBS CD 86304 (C)
- 5 GERRY RAFFERTY: City To City  
United Artists GDP 746049-2 (E)
- 6 FOREIGNER: Agent Provocateur  
Atlantic 781999-2 (W)
- 7 CHESH RCA PD 70500 (R)
- 8 XTC: The Big Express  
Virgin CDV 2325 (E)
- 9 DURAN DURAN: Arena  
Parlophone 746048-2 (E)
- 10 ZZ TOP: Eliminator  
Warner Brothers W 3774-2 (W)
- 11 CHAKA KHAN: I Feel For You  
Warner Brothers 925162-2 (W)
- 12 DIRE STRAITS: Love Over Gold  
Vertigo/Phonogram 800 088-2 (F)
- 13 JEAN MICHEL JARRE: Zoolook  
Dreyfus/Polydor 823763-2 (F)
- 14 PINK FLOYD: Dark Side Of The  
Moon Harvest CDP 746001-2 (E)
- 15 ELAINE PAIGE: Stages  
K-tel/WEA 240228-2 (W)
- 16 THE CARS: Heartbeat City  
Elektra 960296-2 (W)
- 17 NOW, THAT'S WHAT I CALL  
MUSIC 4 Virgin/EMI 260408-2 (E)
- 18 JAPAN: Exorcising Ghosts  
Virgin VGDCD 3510 (E)
- 19 MADONNA: Like A Virgin  
Sire 925157-2 (W)
- 20 QUEEN: Greatest Hits  
EMI CDP 746033-2 (E)

Compiled by Music Week Research from a panel of 15 shops which feature CD including W H Smith, HMV, Virgin and independents.

## Ex-Pistols' single now in plain sleeve

THE EX-PISTOLS' single, Land Of Hope and Glory, is being sold in a plain sleeve after some stores refused to stock it under its original cover.

The original sleeve carried the names "Pull Cock" and "Push Pen Bollocks" and although the chains made no national decision to ban it, a number of branches would not handle it.

Plain sleeves and bags have now gone out although Iain McNay, director of Cherry Red which released the single maintains the first cover was not offensive. Land Of Hope And Glory was 69 in last week's chart.

## Musical future

THE FUTURE of the UK music industry is to be examined by a seminar, called Music 2000, being organised by The National Music Council of Great Britain in London next month.

The seminar will focus on the structure and funding of music in the UK up to the end of the century and will open with a speech by technical journalist Barry Fox on "the brave new world" that may exist by the year 2000.

● The seminar will take place at the Cavendish Conference Centre, on Monday, March 4, price £45 including lunch. Details from: The Administrator, National Music Council of Great Britain, 10 Stratford Place, London W1.

# PPL welcomes Jackie raid

STRONG SUPPORT was given last week by Phonographic Performance Ltd, the body responsible for collecting radio and TV royalties, to the raids which closed Radio Jackie and five other pirate stations in London.

Officers from the Department of Trade's Radio Investigation Service raided Radio Jackie twice in 36 hours, the second action closing the station after equipment was seized.

PPL director general John Love said: "The raid on Radio Jackie has PPL's wholehearted approval and support. Radio Jackie, as a pirate, is in fact doing nothing other than stealing the product of record companies, composers and performers."

Other stations raided after complaints that broadcasts were interrupting emergency radio links were Ace Radio, Venus Radio, Asian People's Radio, London Greek Radio and Solo Radio. None have so far resumed broadcasting.

Radio Jackie had been broadcasting for 15 years and went 24-hour in December 1982. Station founder Tony Collis said he intended to close Jackie in its present format and apply for a community radio licence.

## News in brief...

MEAT IS Murder, the new Smiths' LP out this week, is being supported by nationwide flyposting, instore posters/displays and national press advertising. Rough Trade will be continuing the promotional campaign throughout the band's UK tour, which runs from February 27 through to April 6.

TWO ALLEGED tape pirates were ordered to pay damages of more than £32,000 in a High Court action last week brought by the BPI, RCA and Motown. John Allsop and Kevin Hollyoake, both from Tamworth, were said to have been involved in making counterfeit tapes.

VIKING RADIO, the independent station serving Humberside, made a £26,000 profit in its first period of operation. The station began broadcasting in April last year and shareholders have been told that the profit was made in the five-and-a-half months between then and the end of the IBA's financial year in September.

A SERIES of documentaries exploring the roots of 20th-century popular music in more traditional forms, begins on Channel Four on February 18.

In seven one-hour programmes, Repercussions will attempt to explore the diversity and energy of Afro-American music and how it relates to jazz, R&B, rock and roll, etc.

## FM versus FM: Heavy Metal ultimatum

THE DISPUTE over the use of the FM trademark (MW Feb 2) reached a crucial point this week with FM Music being given a deadline of Tuesday (12) to stop using the title or face legal action.

Heavy Metal Records has a label called FM and managing director Paul Birch wrote to FM Music, the "creative network" company set up by Frank Musker and Evros Stakis, with an ultimatum to cease trading under that name or be sued.

Musker commented that the matter was being sorted out by lawyers but added that FM Songs and FM Records were incorporated in March 1984 and had been trading under the titles since then. He expressed hope that the dispute could be ended amicably.

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## NEWS

# UK exhibitor subsidies in danger — DoT report

SUBSIDIES FOR British firms exhibiting abroad are to be re-appraised as part of the Government's campaign to restrain public expenditure and reduce the "burden of taxation". This is the warning contained in a policy and consultative document issued by the Department of Trade, which controls the activities of the British Overseas Trade Board.

The document says that the BOTB budget cannot be exempt from the necessary economies, and a continuing subsidy to the export selling process cannot be justified in economic terms.

"The Board believes that it is right to concentrate on helping the smaller and medium-sized firms who do not have the depth of management resource and information to overcome the problems of entering new markets. The policy is therefore that, while basic information and advice should be free, the BOTB should charge for its specific services. This ensures that scarce resources are not wasted by imposing a proper test of value, and it also means that the income allows substantially more to be done with the net sum

of money provided by the Government for export promotion."

The BOTB approach is to recover as high a proportion of the cost of its services as possible without undermining the basic objective by turning away smaller firms, who are seeking to establish themselves in new overseas markets. These companies will receive BOTB financial help in preference to firms who are already established in foreign territories.

● The fairs and promotions branch of the BOTB usually arranges to book and pay for the space and for the design and construction of shell stands at foreign events such as Midem. The direct costs are the costs of renting the space from the fair organiser and arranging for the provision of a basic stand and display aids.

The charges fixed for 1985/6 and currently proposed for 1986/7 as a percentage of estimated direct costs are, for a first-time participant, 45 per cent (1985/6), 40 per cent (1986/7); second-time participant 50 per cent (1985/6), 55 per cent (1986/7); third and subsequent participations 55 per cent (1985/6), 75 per cent (1986/7).

## Spandau to sue Chrysalis

SPANDAU BALLET are suing their record company, Chrysalis, for breach of contract in a carbon-copy action to the one which brought EMI and former Lindisfarne singer Ray Jackson to court in January.

The band claim they have not had the support and promotion from Chrysalis that their contract stipulates — the same claim that Jackson made against EMI.

Spandau's case is to be heard in the High Court in London at a date yet to be fixed. The judgement in the Jackson case will be begun by Mr Justice Michael Davies on February 25.

## Safari/Pinnacle form publishing deal

SAFARI RECORDS and Pinnacle have formed a joint music publishing venture to offer potential publishing opportunities to labels and artists using the distributor.

"When labels come to a distributor they often have material that is unpublished," says Safari's Anthony Edwards. "And since we are already heavily involved in music publishing with Sweet & Sour Songs and British Lion Music, we can now be on hand to give expert advice on that side."

Together Safari and Pinnacle are also interested in acquiring existing catalogues, while distribution of Safari's own releases will switch from Spartan to Pinnacle.

● Safari has concluded a long-term European record deal for English Evenings with WEA and the companies are now working on a promo, described by Safari as "the biggest video any indie is likely to make this year," for the duo's first single, I Will Return.

## Beatles royalties

EMI RECORDS has pointed out that in the recent High Court action concerning Beatles royalties, Mr Justice Gibson granted an order for an account to be taken of money due to them dating back to 1972, not 1966 as stated in a *Music Week* feature (January 26). EMI also points out that the forthcoming audit will be conducted by persons as yet to be appointed by the court, not necessarily by Messrs Goldberg Ravden.

## Music video shows battle for support

A BATTLE is brewing among organisers of music video exhibitions with three events vying for support in the coming 12 months.

The annual Musexpo, normally held in Florida, is switching to the Kensington Exhibition Centre in London this October (16-18) and will include "the 1st international music video festival".

Musexpo's dates clash exactly with the 2nd St Tropez Music Video Festival which, despite problems at last year's inaugural event, is planned to go ahead with the backing of the St Tropez municipality and co-ordination of John Nathan.

Nathan told *Music Week* that, although last year's event had been criticised for poor organisation, and the French company organising it had gone into liquidation, the St Tropez council had been pleased with the peripheral income brought into the town and was determined to establish the festival as a regular event.

"Lessons have been learned from last year and changes will be made for improvements," he said. "There will be a vast temporary building over the main square to give a central meeting point, the video judging and seminars will be improved, a better system of transport will be devised, and more hotels will be open."

Nathan said the St Tropez event will continue to be active in four areas — as a video clip competition, as a long-form marketplace, as a meeting place between record companies and video production companies, and as a conference.

Meanwhile, Bernard Chevy has declared his intention to continue the integration of music video into Midem and stresses that his event is mainly a marketplace, "not a festival".

## MCPS bans 2010 import

THE MCPS has banned imports of the 2010 soundtrack album (American A&M SP5038) at the request of Peters Edition because of a track featuring an arrangement of Richard Strauss's Also Sprach Zarathustra by Police guitarist Andy Summers.

Summers' arrangement and recording is not actually used in the film, and its inclusion in the US LP causes no transatlantic problem because Richard Strauss's music is now out of copyright there and in public domain. Peters Edition, which represents the Strauss estate, had no comment to make, but it is well known that the estate heirs disapprove of any presentation of the composer's music except in its original form.

2010, which is the sequel to 2001 (in which the Strauss piece was also used in its original form), is due to be premiered in London in March. An A&M spokesman told *MW* that no decision had yet been taken on a UK release of the soundtrack album, but negotiations were in progress with Peters Edition.

## Matt Monro

MATT MONRO died last Thursday after a vain battle against cancer. He was 54. He rose to prominence in the late Fifties and the East End-born singer attracted a lot of attention with a Frank Sinatra impersonation on a Peter Sellers comedy album. Sinatra heartily approved of him, saying he was the only British singer worth listening to. Among Monro's EMI hits were Portrait Of My Love, Born Free, Softly As I Leave You and From Russia With Love.

## Accountant success

THE ACCOUNTANTS, insurance men and pensions advisers — all exhibiting at Midem for the first time since the relaxation of restrictions on advertising — reported brisk business.

David Sloane, founder and senior partner of Sloane and Co, said: "We made a great deal of new contacts."

Music business advisers Arthur Young also reported a successful Midem, as did Abbey Life Associates, Hamden Insurance Brokers and Richard Brain.

# DOOLEY

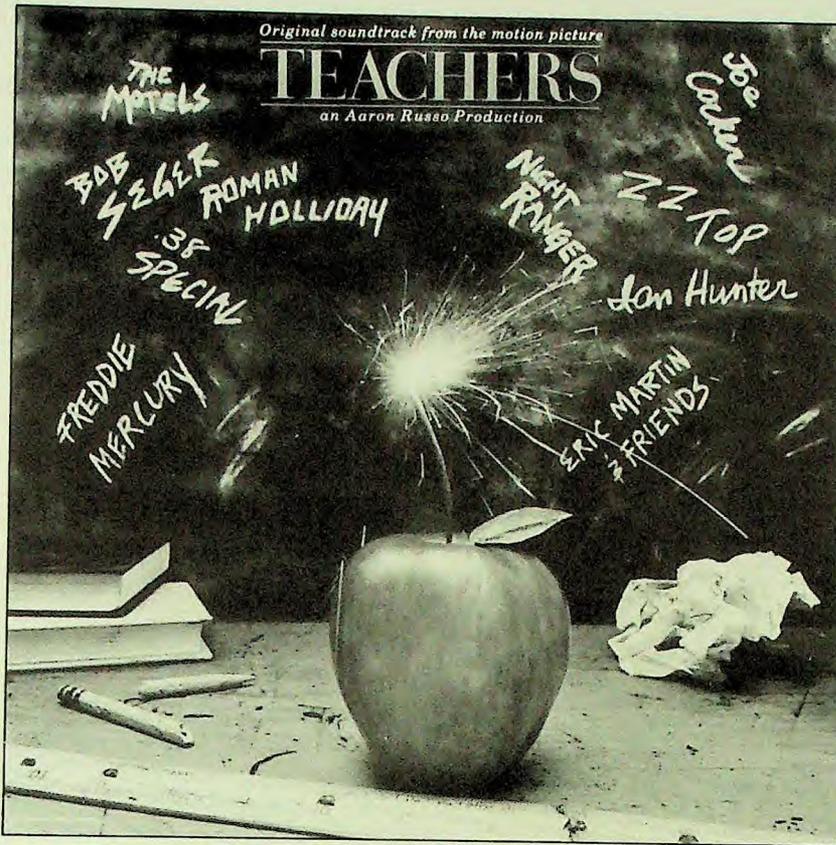
THE DEMISE of the Independent Labels Association is a sad milestone in the history of the UK music industry. Founders Trisha O'Keefe and Sabrina Rooles had genuinely motivated ideals to try to bring some much-needed sense, order and assistance to the indie scene. It's a shame if, as they say, they have been brought down because of lack of support from other industry bodies which have happily used the ILA's information for their own ends... Tyne Tees TV is doing its best to play down speculation, reported in *Broadcast* magazine, that it is at the centre of plans for an *ITV* chart show based on the ILR chart. A stumbling block could be the ILR airplay element of the network chart which could make it unacceptable to the ITV stations... meanwhile talks are going on to examine the feasibility of bringing forward the Gallup chart to allow *Radio One* to compete on equal terms with the network chart... *John Preston's* well-deserved elevation to MD at Polydor (see p1) eliminates his name from the list of runners for the still-vacant Phonogram MD job... and we are happy to confirm that *Peter Jamieson* is still firmly in the MD seat at EMI and has not been ousted by financial director *Peter Matthews*, as a printer's type-setting error in the *MW Directory* suggests... *Steve Harley*, currently without a recording contract, said to be attracting interest following recent live TV concert and studio work with Midge Ure.

MEMO CIRCULATED to *ATV Music* staff last week assuring them there is no substance in the rumour that Michael Jackson and CBS Songs are buying the company. A rumour circulating among *ATV* staff says that anyone finding Jackson's second glove is assured of keeping their job... RCA has good cause to celebrate Elaine Paige and Barbara Dickson's I Know Him So Well hit at a Searcy's party last week, it being their first number one single for two years and a feather in the cap of A&R director *Peter Robinson* who signed the Chess project... Not many people know that *King Hassan of Morocco* is a subscriber to the Music Box cable/satellite channel (according to Music Box's *Marcus Bicknell*)... *Russell Mulcahy* directed the Duran Duran Wild Boys video (not Gray Liple, who designed the set, as we reported last week) and he's working on a feature film of Wild Boys, based on the William Burroughs book... Don't forget that Music Therapy benefits from the *Heroes & Villains Again* concert at The Dominion, March 3, featuring all those golden oldies including The Allisons, Dave Berry, Mungo Jerry, Troggs and Nashville Teens — tickets now on sale... Following the departure of John Deacon from Conifer, now operations director *Peter Smith* has quit. Smith joined Conifer as a consultant and previously helped set up WEA's depot as a consultant; now he's looking for "a greater challenge". Call him on 0727-34533.

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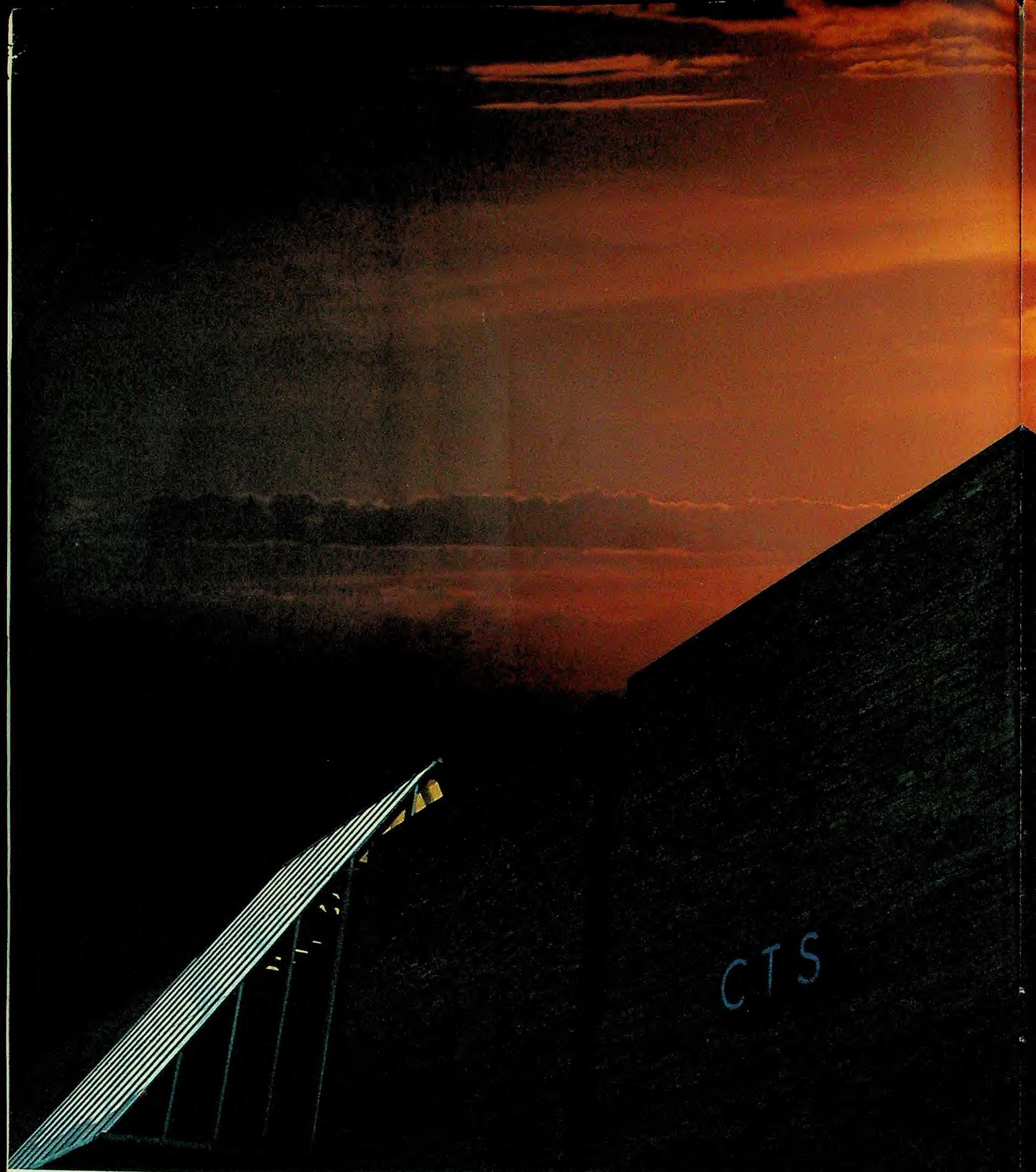
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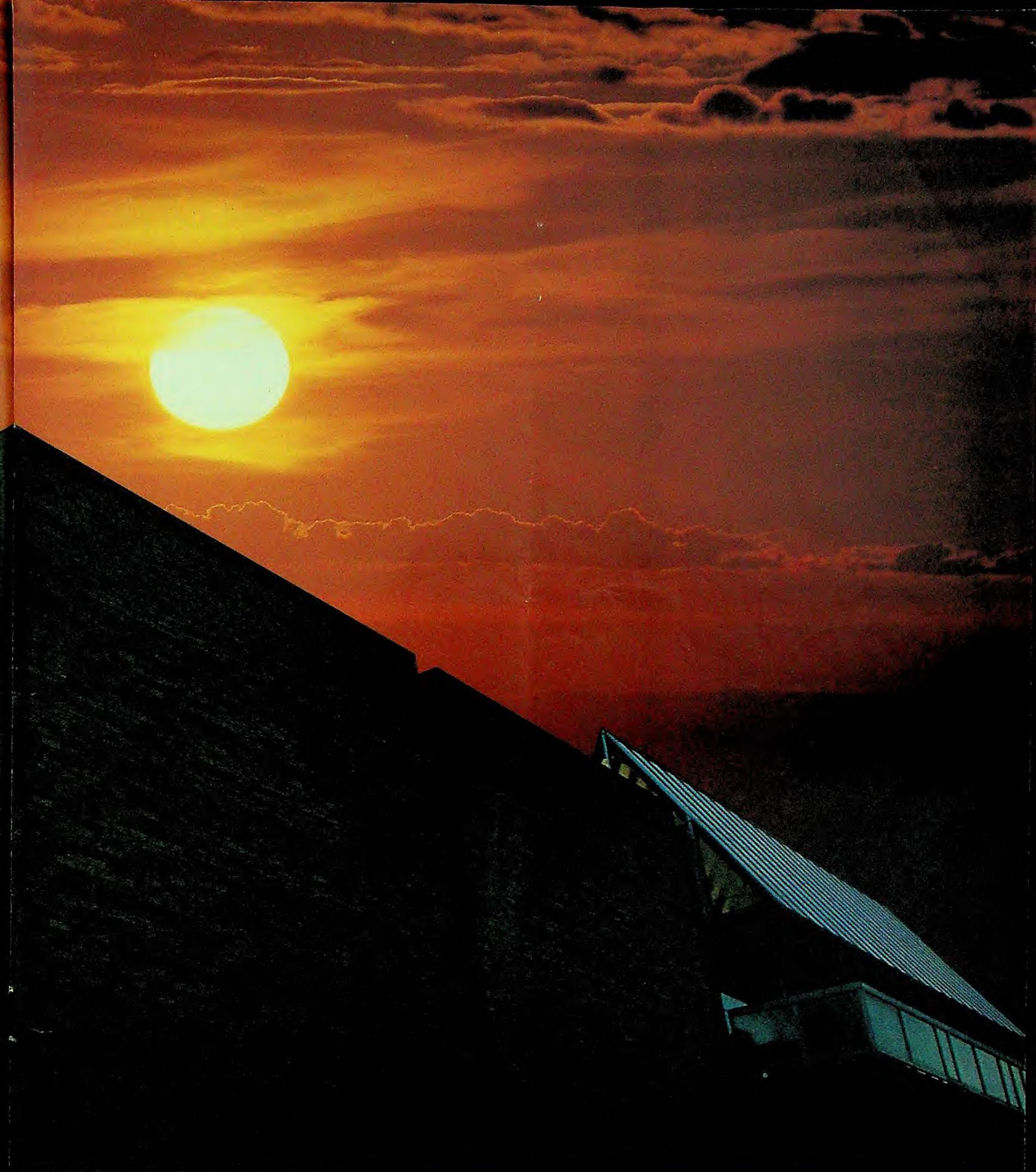


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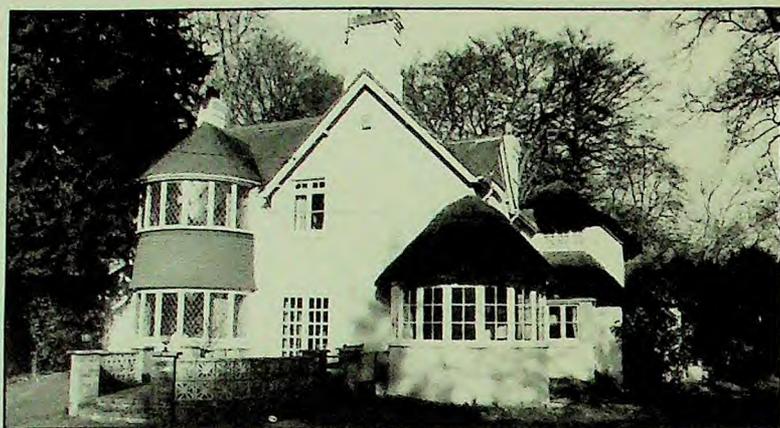


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# STUDIO



GENETIC SOUND Studios: upper-crust country setting

# Organic growth from Genetic

## PROFILE

**G**ENETIC SOUND Studios, set in woodland overlooking the Thames Valley in the Berkshire countryside, is the base for producer Martin Rushent's various activities, but the two studios there, and the associated facilities, are now being hired out on a full commercial basis.

Slowly but surely, and largely through word-of-mouth rather than direct marketing, Genetic has been establishing itself in the top bracket of rural residential studios.

And the growing list of top names that have availed themselves of the services there makes impressive reading — Dexy's Midnight Runners, Human League, Billy MacKenzie, Level 42, Peter Frampton, Madness, The Cure, Strawberry Switchblade, General Public, Marilyn, Lloyd Cole and the Commotions and Art Of Noise, to name but a few.

On the residential side, the accommodation offered is not actually on-site, but through arrangement with three delightfully-named nearby hostels — The John Barleycorn, The Miller Of Mansfield and The Beetle & Wedge.

The studios are located in a purpose-built block nearby the main house, while a separate building houses the offices and administration side of the business.

● Studio 1 is an SSL facility. The control room measures 20' x 25'; monitoring: JBL 4350 plus JBL Century 100s and Auratones;

amplification: the 4350 bi-amped system, driven by HH amplifiers; the console is the SSL 6000

series, 40 input frame with full automation and total recall; Tape machines: Otari MTR 90 II, Ampex ATR 102 half and quarter inch, MCI JH110 quarter inch.

And there is the usual full range of outboard equipment — digital reverb, limiters, harmonisers etc.

The studio area itself measures 20' x 28' and boasts modular screening facilities and a large live wooden drum area. The acoustics range from very live to medium, specifically designed for band use. As well as the usual desk controlled foldback systems, each musician is supplied with a 6-channel stereo mixer which allows them to prepare an individual foldback balance. Mikes are by AKG, Neuman, Shure, Electrovoice and Beyer Dynamic. The resident piano is a Yamaha C3. The studio and the control room are separately air conditioned.

● Studio 2 is specifically orientated towards electronic music and is thus equipped with this in mind.

Centrepiece of the 20' x 25' control room is an MCI 28 channel 500 series console with full automation and PLASMA display with provision for additional returns or mixdown.

Main monitoring is JBL 4350; tape machines are MCI 24-track and Ampex ATR 102; amplification is the same as for Studio 1.

The control room is equipped with a range of synthesisers linked by tielines throughout the room, enabling simple patching of sync codes, control voltages

etc. Provision is made for remote control of tape machines from any of several areas.

Synthesisers etc available for hire — along with experienced operators — include Synclavier, Fairlight CMI, Roland Micros, Linndrum. A spokesman says: "Genetic has perfected techniques to lock into sync virtually any sequencer, computer or synthesiser. Drift, timing errors and poor start-ups have been eliminated. All timing information is derived from SMPTE code — the same code utilised for mixdown, auto-locate, video and 48-track interlock. Only one track on the two inch master need now be used to interlock all these devices."

A wide range of synthesisers keyboards and other instruments are also available for hire.

Within the grounds there is a tennis court and a swimming pool. TV, video and hi-fi are provided in the studio recreation area. Work is currently in progress to provide additional recreation facilities which will include a small 8-track demo studio, pool room and day room.

Studio manager/general administrator is Tim Cuthbertson who reports that the last three months have been "pretty hectic".

As with many producer/artist-owned studios, some record companies tend to think that the studio is primarily for the owner's use, with outside clients being booked in to fill out dead time. But this is a myth that Genetic, which for more than 12 months now has been run on a full commercial basis, is anxious to dispel: "As far as bookings are concerned, we are in the open market," says Cuthbertson.

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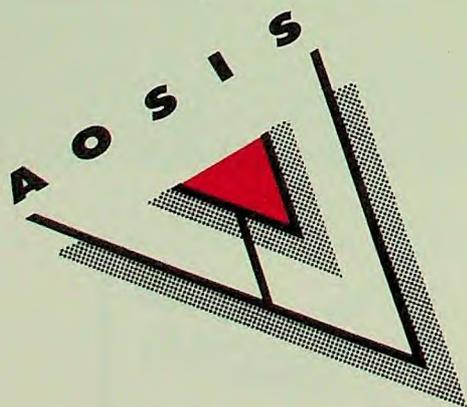
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MARTIN RUSHENT at the controls (left) while a local resident acts the goat (above).

● Studio Extra edited by JIM EVANS



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## Soundmill opens up for new business

SOUNDMILL STUDIO, a new 24-track recording complex set in seven acres of private woodland within the picturesque Burnham Beeches forest in Buckinghamshire, officially opens its doors for business on February 18.

The three principals behind Soundmill are Robin Prior, David Richardson and Philip Cavell. Prior is best known as sound engineer with various rock bands and as an independent record producer. Richardson, a circuit design specialist has also been associated with the same bands on the technical side. Cavell will concentrate on the business and administration of the Soundmill project.

Prior and Richardson will act as in-house engineers, and with a view to the possible launch of their own indie record label in the

future. Prior will continue his production work.

The original concept emerged during the summer of '84, and work on the conversion of existing buildings and the installation of the recording equipment is now complete.

The technical specifications include a Soundcraft TS24 (32 input) console, Otari MTR 90, Sony PCM 701 and JBL, Visonik and Goodman monitors powered by Rauch and Quad.

Soundmill is a 45-minute drive from Central London, and boasts on-site catering and accommodation facilities. There is also a recreation room. "Very competitive introductory rates" are being offered. Interested parties should contact Philip Cavell at Bourne End (06285) 30130.



SOUNDMILL STUDIO: ready and willing

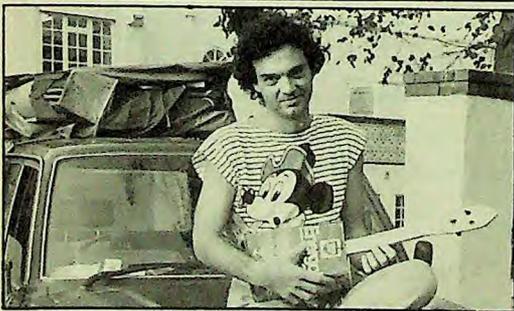
## Odyssey re-fit complete

ODYSSEY HAS just completed a major re-fit to its Number Two studio as part of a substantial investment/development programme at the Marble Arch complex.

"What we have now in this studio represents one of the most advanced and sophisticated studios of its kind in the world," says Odyssey chairman Wayne Bickerton. "We have incorporated an American acoustic diffuser system which has not been used in Europe, plus a Solid State Logic 6000 series desk.

"We also have Barco monitoring to improve our visual studio facilities. And we are currently re-equipping the other studios within the Odyssey complex."

Recent clients at Odyssey have included Alison Moyet — who recorded her No.1 chart album there, Bob Sergeant and Kevin Kitchen, an early signing to Derek Green's recently formed China Records.



PRODUCER Tim Friese-Greene has just returned to London after a marathon sabbatical during which time he travelled by Land Rover from London to the tip of Southern Africa, crossing the Sahara on both the East and West coasts in the process. This photograph shows him with the vehicle in which he did the journey, playing a guitar he picked up from a local tribe during his travels on the Dark Continent. Back in the UK, Friese-Greene has started work with EMI act Talk Talk.

## Scottish service set-up

A NEW company has been launched in Scotland to cater for the professional audio industry. Parsec's services include recording and broadcast installations, complete turnkey service, cassette manufacture and duplication as well as a sales and service operation with maintenance back-up. Parsec is based at 73 Glasgow Road, Blanefield G63 9HY. Tel: 0360 70177.

## Business as usual at Chipping

CONTRARY TO various rumours that have been circulating, Chipping Norton Studios, the Oxfordshire residential facility is still very much in business.

Recent clients there include Terraplane, Chris Farlowe, The Kane Gang, Violent Blue for Magnet and Trond Granlund for CBS Norway. "We have also been doing work for producers Chris Neil, Pip Williams and Liam Henshall," says studio manager David Grinstead. "Clients from 1984 who recently enjoyed or are enjoying chart success include Jim Diamond, Strawberry Switchblade and The Fureys.

"Considerable interest has recently been shown by American acts, looking for studio time in a residential facility, no doubt in relation to the sorry state of the pound."

The studio is for sale, but Grinstead points out: "The studio was put on the market so that the two owner/directors could diversify into related fields of business, but it has always been their intention that it should be sold as a going-concern to a suitable buyer, and so we are continuing to take bookings in the usual manner."



NASHVILLE: Sound Stage Recording Studios recently placed an order for two Mitsubishi X-800 32-channel digital multi-track recorders. Pictured (from left) are Sound Stage technical supervisor Mike Porter, studio manager Tom Behrens, studio president Ron Kerr and studio traffic manager Joy Smith, inspecting an X-800 autolocator during installation.

## Roundhouse installs solid state logic

ROUNDHOUSE RECORDING Studios has taken delivery of a new Solid State Logic 6000E console featuring 48-channel facility with Total Recall, with another one scheduled for delivery in late spring.

Commented a spokesman: "This means that including the SSL 4000E currently in use, there has been a very substantial deployment of the SSL name at the Roundhouse, and the producer's artifice can now create a full 32 track digital recording and mixing facility. Andy Munro is handling the new acoustic design of studios 1 and 3 (due for completion in late spring).

"In addition to the massive influx of high technology, but no less important in effecting the expectations of the working musician, will be an impressive array of recreational facilities which will provide a more civilised and relaxed atmosphere for clients."

Recent clients at the Chalk Farm facility include Trevor Horn with Frankie Goes To Hollywood, The Thompson Twins, Big Country, Snowy White and Thomas Dolby.

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STUDIO  
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# Aosis cultivates new offshoots

## STUDIO FLASH

**S**INCE BUYING Aosis Studios in North London's Chalk Farm, producer Barry Blue has made drastic changes there.

The operation now runs under the banner of Aosis Audio Visual, and while the "visual" side of the business has yet to be incorporated, the new-look audio side is up and running. "We like to think that the only aspect that remains from the previous regime is the atmosphere," says executive Will Mowat.

The re-fit has been under the direction of Andy Munro/Turnkey 2. Centrepiece of the newly-refurbished control room is the Harrison automated console which previously resided at Abba's Polar Studios in Sweden. And three Otari multitrack machines have been installed. Another new feature is a soft-domed monitoring system, according to

Mowat, "very faithful reproduction at all volumes".

As well as the control room and the studio area itself, Aosis has undergone a complete general refurbishment/redecoration, including new-look reception areas, recreation room and kitchen.

The facility is being offered at very reasonable rates, as is the adjacent song-writing/demo suite which is shortly to be re-equipped with a Fostex B16 machine with Soundtracks desk.

One of the first projects underway at Aosis is a new Howard Johnson album being produced for A&M by Barry Blue, who will be making full use of the new facilities, but

not, it should be added, at the expense of commercial customers from outside.

● Interested parties should contact Will Mowat at Aosis Audio Visual, 10a Belmont Street, London NW1, tel:01-267 4680/485-4810.

"Our policy is to offer the best facilities at the best price." — Will Mowat

## More! Twelve reasons for Otari from Turnkey

**Amazon Studio** The largest music studio complex north of Watford installs two new MTR90's from Turnkey.

**Capital Radio** To extend the sophisticated in-house production facilities, Capital choose an MTR90 multitrack from Turnkey.

**Clock Studio** Recently re-equipped from scratch with a complete studio package including an MTR90, all from Turnkey.

**Workhouse Studio** Busy commercial music studio updates to an MTR90, supplied and backed by Turnkey.

**Herne Place Studio** Leading residential music studio chooses an MTR90 series multitrack from Turnkey to keep pace with the busy schedule

**Kajagoogoo** Gimpy Dak build an extensive in-house facility to master chart successes.

Turnkey provides a complete service from studio design through to supply of the MTR90

**Ripe Music** Speciality studio, responsible for tightly written and produced film scores chooses Otari from Turnkey

**MCA** Major record company updates its in-house facility with a complete sixteen track recording package including the MTR90 and MTR12 from Turnkey.

**Ezee** North London's famous hire company and rehearsal complex now offer 24 track recording facilities to their clients with an MTR90 supplied by Turnkey.

**Palladium Studio** Edinburgh's hardest working music and post-production facility install both the Otari MTR90 multitrack and MTR12 stereo master from Turnkey.

**Studio Soundtracks** New commercial and video post production studio chooses the MTR series to ensure highest audio quality.

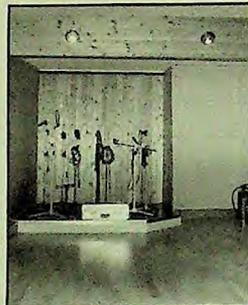
**Roundhouse, Maison Rouge, Kingsland Sound, Nigel Wright,** Demanding studio operators, with a reputation for the highest quality recorded sound, choose the MTR12 stereo master recorders from Turnkey

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THE NEW control room at Aosis Audio Visual (below), with Will Mowat looking nonchalant at the controls of the recently-installed Harrison Console. The studio area at Aosis (left) is complete with custom-built fire extinguisher. The acoustics are deliberately variable, and the area available is larger than perhaps this picture suggests. A Yamaha concert grand is available for clients' use, as are digital synthesizers and Linn drum.



● JANUARY CLIENTS at Utopia Village included Art Of Noise, producing themselves with Gary Langan engineering; Virgin's Endgames in with Stewart Levine; Phonogram's oddly-named Chewy Raccoon; and Siren artists Teddy Ruster and The Faith Brothers.

● RECENT GUESTS at CBS' three studios in their West End complex span a fairly wide range of the musical spectrum, from The Band Of The Coldstream Guards in number one, to Danish rock band Marquis De Sade in two. Other occupants include David Essex, Barbara Dickson (not together), The Inspirational Choir, and alliterative artists Gregory Grey, Matt Moffit and Jeff Jarrett.

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## News in brief...

THE 77TH Convention of the Audio Engineering Society (AES) takes place at the Congress Centre, Hamburg from March 5 to 8. More than 150 exhibitors from all parts of the world will be showing a wide range of professional audio equipment. A full preview of the Convention, centring on the UK-based exhibitors will be featured in March's *Studio Extra*.

□ □ □

CHISWICK'S PARADISE Studios reports that it is now working solidly, six months after its inception, and has recently taken delivery of an Otari MTR 90 from Turnkey.

Paradise is continuing to find favour with the independent end of the market, with *Psychic TV* scoring a ballet, and Jim Thirlwell/Foetus, Coil, Design and Celluloid artist Martin Meissonnier all booked in. While on the more mainstream side of things Island's Eugene Wilde is using the studio.

Part of the attraction could be what Paradise describes as the cheapest Fairlight rates in town.

□ □ □

WHILE EDEN Studio One celebrates its tenth birthday, work on Studio Two is well underway, with completion expected in June.

The new 48-track studio promises an "epic-sized control room" with free field monitors sited in the middle of the room rather than stashed away in the corners. It will be completely self-contained with its own kitchen and bathroom to prevent any possible altercations between bands in the two studios.

Recent guests in Studio One include Scritti Politti, Strawberry Switchblade and Nick Lowe.

□ □ □

BLACKWING STUDIO has been busy of late with avant-gardist Bruce Gilbert in recording music for a new dance-work by darling of the art set, Michael Clark, and the more established Rudolph Nureyev. Also numbered amongst other recent customers are The Coc-teau Twins, finishing their latest EP, and most of the remaining 4AD artists, including Wolfgang Press.

□ □ □

MUSIC WORKS has just taken delivery of a new Lyrec 24-track tape machine and a couple of Lyrec 1/2-inch machines. Among the first customers likely to feel the benefit are The Waterboys; ex-Status Quo man Rick Parfitt, (recording a solo album); and Mute mogul Daniel Miller working with the label's latest acquisition, I Start Counting.

□ □ □

BAKU MOBILE is fighting the post-Christmas lull in demand for 8-tracks in Wiltshire, by recording live bands for BBC Bristol's RPM magazine show, under the auspices of Saturday Live's Andy Batten-Foster and Eurhythms' engineer Ted De Bono.

## Soundcraft opens new Borehamwood division

SOUNDCRAFT ELECTRONICS has opened its new manufacturing division at Borehamwood, Herts.

"This move enables us to bring all stages of manufacturing under one roof," says a spokesman. "In the past, all PCB work has been subcontracted, but the new facility provides for a fully automated PCB assembly line, with the resulting benefits of consistent quality, flexibility and improved delivery."

The new equipment and techniques will allow Soundcraft's rate of growth to be sustained and will offer the substantial advantage of flexibility. "Changes to the manufacturing plan can be made in three weeks instead of two to three months," estimates Colin Mason, Soundcraft's managing director. "And, as an automated unit, we will be able to respond to market requirements about four times as quickly as before."

"To give some idea of the improved out-

put, take the example of the Series 200, a small mixing console and one of our best sellers. We supply around 250 per month and, in manual assembly, can build its component modules at a rate of one per hour. Automation will increase this to more than 40 per hour."

Soundcraft puts the figure of capital investment at just below £750,000, but the company expects the new facility to make substantial savings in the manufacturing budget. "This will mean good news for customers," says Mason. "Prices of Soundcraft equipment which have remained steady for the past three years show no signs of rising."

Meanwhile, Soundcraft's sales and marketing department, R & D and customer service team will remain in London at the Great Sutton Street offices. The date for them to move is set for 1986, when they move into new purpose built headquarters.

## Cassette seminar for Hamburg

UK AUDIO consultant Mike Jones is organising a cassette and duplicating seminar to be held at the Hamburg Plaza Hotel just two days before the 77th convention of the AES opens in the conference centre next door. This event follows on from Jones' successful Casette and Duplicating 84 which took place in London and the seminar organised by Electro Sound in California.

"The Hamburg programme will cover topics that will be of immense in-

terest to the entire industry," says Jones modestly. "Unlike many other events held during the year, Casette 85 is totally independent from any commercial influence. I feel that this is particularly important as it will allow the symposium to discuss the important issues of the day and for the delegates to get their views across in both formal and informal meetings with their colleagues and their manufacturers."

Items on the agenda on Sunday March 3 include:

The current recording scene — how to get the best results from digital mastering and transfer; Improved loop bin mastering techniques; New ways to assess the quality of cassette housings; Increasing profits by increasing efficiency; The legal implications of quality logos such as Chrome, Dolby B and Dolby HX Professional and what controls, should be applied.

Full details are available from Mike Jones, 19 Glenloch Road, Belsize Park, London NW3 4DJ; 01-586 5167.

## California training

A SALES, service and training facility in Hollywood, California has recently been opened by Solid State Logic. The office is headed by Andy Wild, who was recently appointed vice-president marketing for SSL Inc. Prior to joining SSL, Wild was chief of technical services for the Townhouse Studios,

London.

SSL's new offices include a complete audio for video post-production demonstration and training facility, equipped with an SL 6000 E series stereo video system. The address is 6255 Sunset Boulevard, Suite 1026, Los Angeles, California 90028. Tel (213) 463-4444.

## Eastlake projections

EASTLAKE AUDIO'S first projects for 1985 include the design and construction of Big Note Music's 56 input SSL/24-track Sony digital equipped 'out-of-town' studio in Kent, and re-design of the recording facilities at Vineyard Studios in Borough for new proprietor Pete Waterman who is updating the entire complex and changing the studio name to PWL Studios. Eastlake is also working on the construction of Townhouse Studio 4 for Virgin.

Nearing completion are the internal isolation and acoustical systems at Trilion Video's forty foot monster new six-camera outside broadcast vehicle.

"The past twelve months have seen Eastlake projects concluded in Vienna for StereoWest Studio, Athens for Sound Studio SA, Liverpool for Amazon Studios, London for CTS Studios and Imagination Studios, and Singapore for Singapore Broadcasting Corporation," says director David Hawkins.

## Sterling Mitsubishi

NEW YORK: Digital Entertainment Corporation has delivered the fiftieth Mitsubishi X-80 series digital two-track recorder sold in the US to mastering studio, Sterling Sound.

"We've had one X-80 here for about two years, and during that time the demand to use it has really increased. And recently that demand finally justified a second machine," says chief engineer Steve Adabbo.

"Most of the engineers here like the X-80 because it truly resembles a typical tape recorder."

Sterling clients include Cyndi Lauper, Huey Lewis and the News, Billy Joel and the Rolling Stones. The Mitsubishi X-80s were recently used to master new albums from Christine McVie and Dan Fogelberg.

Studio Extra continues on p28



PETER JONES and Roger Cameron of Feldon Audio with Chris Hollebone, sales manager for Sony Broadcast, with Feldon Audio's second PCM-3324.

## Second Feldon Sony

FELDON AUDIO has recently become the first company in Europe to purchase a second Sony PCM-3324 24 channel digital audio recorder. Since the purchase of the first 3324 in April 1983, demand for the hire of the equipment has been "enormous".

Amongst the long list of artists using Feldon's hire facilities have been James Galway, Placido Domingo, Jacques Loussier, Shirley Bassey, Frank Zappa, Frankie Goes To Hollywood and Asia, as well as the classical recordings by the Vienna Philharmonic of the Mahler Symphonies, plus a long list of film scores including Greystoke and Barbra Streisand's Yentl.

Said a spokesman: "A recent event which Feldon Audio was pleased to be associated with was Tony

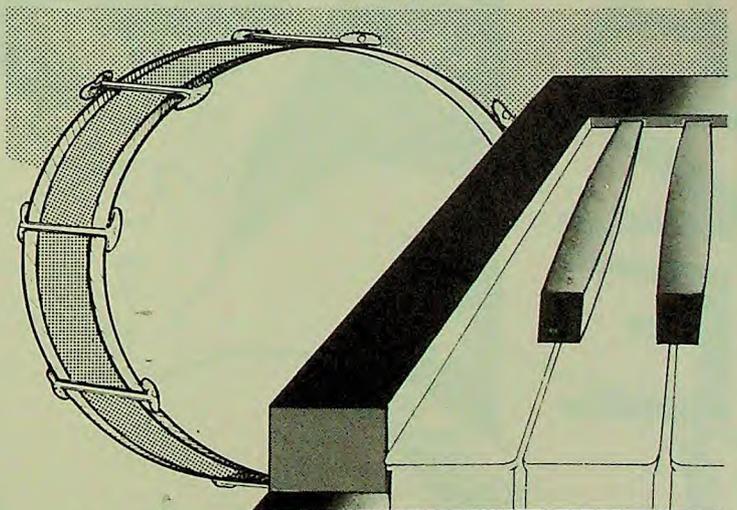
Faulkner's nomination for a Grammy Award. The Nomination was for his engineering skill in recording 18/19th Century Trumpet Music featuring the US trumpeter Wynton Marsalis with the English Chamber Orchestra conducted by Raymond Leppard. These works were recorded on Feldon's PCM-3324 for CBS Master Works at the St Barnabas Church in Finchley.

"Sales of the Sony PCM-3324 within Europe have been steadily growing, and worldwide orders are now approaching 100 machines.

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# CBS STUDIOS W1

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# CBS STUDIOS W1

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# AIRPLAY

## BUBBLING

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

### PLAYLISTINGS

7 (5)	AUTO DA FE: All Is Yellow, Hot Hot, Hot	Spartan
6 (—)	BIG DADDY: I Write The Songs Making Waves/Priority (E)	
10 (6)	BLOW MONKEYS, The: Wildflower	RCA
6 (8)	BOYSTOWN GANG: Yester-me Yester-you Yesterday	Rich & Famous (A)
5 (—)	DANCE TRANCE: It Takes Two	Rollerball/Priority (E)
9 (—)	DELIUS, Kerry: They Say It's Gonna Rain	Arrival (P)
5 (—)	ELLERY BOP: Torn Apart	WEA
6 (—)	FASCINATING AIDA: Get Knotted	BBC
7 (6)	FINLAYSON, Willy: On The Air Tonight	PRT
6 (—)	GRANDMASTER FLASH: Sign Of The Times (Edit)	Elektra
8 (—)	GUTHRIE, Gwen: Love In Moderation	Fourth & Broadway/Island
5 (—)	HOUSTON, Thelma: I Guess It Must Be Love	MCA
9 (—)	JANKEL, Chas: No. 1	A&M
5 (—)	KENNY, Gerard: I Made It Through The Rain	Impression
8 (5)	KILLING JOKE: Love Like Blood	EG/Polydor
5 (—)	LOOSE ENDS: Hangin' On A String	Virgin
5 (6)	PINK RHYTHM: Melodies Of Love	Beggars Banquet
5 (—)	SPELT LIKE THIS: Contract Of The Heart	EMI
6 (—)	TORCH SONG: Ode To Billy Joe	I.R.S.
6 (—)	TWO PEOPLE: Rescue Me	Polydor
8 (7)	WHITESNAKE: Love Ain't No Stranger	Liberty
7 (6)	XTC: Wake Up	Virgin

(—) Indicates record new to this column

## RADIO 2

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

9	(7)	CHICAGO: You're The Inspiration
8	(5)	CLIFF RICHARD: Heart User
7	(7)	HOWARD CARPENALE: Hello Again
6	(10)	ELAINE PAIGE BARBARA DICKSON: I Know Him So Well
6	(New)	VENDETTA: Somewhere In The Night (Plaza via Spartan)
5	(4)	RUSS ABBOT: Atmosphere
5	(New)	ERIC CARMEN: I Wanna Hear It From Your Lips (Geffen)
5	(New)	T. C. CURTIS: You Should Have Known Better (Hot Melt/Virgin)
5	(Re)	LEE GREENWOOD: Fool's Gold
5	(Re)	JIMMY RUFFIN: There Will Never Be Another You
5	(New)	IRIS WILLIAMS: Hi There!
4	(5)	COMMODORES: Nightshift (EMI)
4	(New)	KIRSTY MACCOLL: A New England (Siff)
4	(4)	LINDA RONSTADT: Falling In Love Again
4	(Re)	BARBRA STREISAND (Duet with KIM CARNES): Make No Mistake, He's Mine

### OTHER FEATURED RECORDS

PAT BENATAR: We Belong  
 GEORGE BENSON: 20/20  
 BUCKS FIZZ: I Hear Talk  
 KIM CARNES: Invitation To Dance  
 THE COLOURFIELD: Thinking Of You  
 DON McLEAN: Fool's Paradise  
 DAVID LEE ROTH: California Girls  
 AMII STEWART: Friends  
 DIONNE WARWICK: Without Your Love

DAVID HAMILTON'S RECORD OF THE WEEK

GLENN FREY: The Heat Is On (MCA)

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-250 0129). Previous week's plays in brackets. (—) indicates a re-entry.

## RADIO 1

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

21	(19)	BRYAN ADAMS: Run To You	7	(14)	AMII STEWART: Friends
20	(19)	BRUCE SPRINGSTEEN: Dancing In The Dark	7	(13)	CHAKA KHAN: This Is My Night
20	(17)	THE COLOURFIELD: Thinking Of You	7	(New)	THE FARMER'S BOYS: I Built The World, EMI FAB 4 (E)
20	(18)	KING: Love & Pride	7	(12)	POINTER SISTERS: Neutron Dance
19	(22)	ASHFORD & SIMPSON: Solid	7	(6)	WILLY FINLAYSON: On The Air Tonight
19	(15)	DAVID BOWIE/PAT METHENY GROUP: This Is Not America (The Theme From "The Falcon And The Snowman")	6	(—)	THE BLUEBELLS: All I Am (Is Loving You)
18	(13)	COMMODORES: Nightshift	6	(New)	CLIFF RICHARD: Heart User
18	(14)	HOWARD JONES: Things Can Only Get Better	6	(New)	DAVID CASSIDY: The Last Kiss, Arista ARIST 589 (F)
18	(18)	KIRSTY MACCOLL: A New England	6	(7)	ELLERY BOP: Torn Apart
18	(21)	PHIL COLLINS: Sussudio	6	(6)	THE FINK BROTHERS: Mutants In Mega City One
17	(17)	JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There	6	(10)	GEORGE BENSON: 20/20
16	(22)	FOREIGNER: I Want To Know What Love Is	6	(New)	GLENN FREY: The Heat Is On, MCA 941 (C)
15	(6)	CHICAGO: You're The Inspiration	6	(New)	JULIAN COPE: Sun Spots, Mercury/Phonogram MER 182 (F)
15	(16)	STRAWBERRY SWITCHBLADE: Since Yesterday	6	(9)	JUNIOR: Do You Really (Want My Love)
14	(12)	TEARS FOR FEARS: Shout	6	(—)	THE MONOCHROME SET: Jacob's Ladder
13	(11)	ELAINE PAIGE & BARBARA DICKSON: I Know Him So Well	5	(New)	BANGLES: Hero Takes A Fall, CBS A4527 (C)
13	(13)	MICK JAGGER: Just Another Night	5	(New)	DARK CITY: False Alarm, Virgin VS 741 (C)
13	(10)	PAT BENATAR: We Belong	5	(7)	EURYTHMICS: Julia
12	(15)	BILLY OCEAN: Loverboy	5	(—)	FLASH & THE PAN: Midnight Man
12	(13)	DARYL HALL & JOHN OATES: Method Of Modern Love	5	(—)	IMMACULATE FOOLS: Immaculate Fools
12	(10)	HEAVEN 17: ... (and that's no lie)	5	(6)	KIM CARNES: Invitation To Dance
12	(10)	SHARPE & NUMAN: Change Your Mind	5	(—)	ROBIN GEORGE: Spy
11	(10)	THE BIG SOUND AUTHORITY: This House (Is Where Your Love Stands)	5	(—)	SAM HARRIS: Hearts On Fire
11	(7)	DON HENLEY: The Boys Of Summer	5	(New)	SANTANA: Say It Again CBS A4514(C)
11	(9)	PRINCE: 1999	5	(—)	TIME ZONE: World Destruction
11	(5)	THE SMITHS: How Soon Is Now			
9	(10)	ART OF NOISE: Close (To The Edit)			
9	(7)	DAVID LEE ROTH: California Girls			
9	(6)	LITTLE BENNY & THE MASTERS: Who Comes To Boogie			
9	(New)	THE STRANGLERS: Let Me Down Easy, Epic A6045 (C)			
9	(9)	WIAWIA: Everything She Wants			
8	(8)	ASSOCIATES: Breakfast			
8	(5)	BARRINGTON LEVY: Here I Come			
8	(8)	BUCKS FIZZ: I Hear Talk			
8	(7)	KILLING JOKE: Love Like Blood			
8	(7)	MADONNA: Like A Virgin			
8	(8)	SHEILA E: The Belle Of St. Mark			

### OTHER FEATURED RECORDS

THE BLOW MONKEYS: Wild Flower  
 ERIC CARMEN: I Want To Hear It From Your Lips  
 DEAD OR ALIVE: You Spin Me Round (Like A Record)  
 KERRY DELIUS: They Say It's Gonna Rain  
 JOHN FOGERTY: The Old Man Down The Road  
 CHAS JANKEL: No. 1  
 ELTON JOHN: Breaking Hearts  
 THE LIMIT: Say Yeah  
 PRINCE: Little Red Corvette  
 BOB SEGER: Understanding  
 THE SMITHS: That Joke Isn't Funny Anymore  
 TWO PEOPLE: Rescue Me  
 WHITESNAKE: Love Ain't No Stranger

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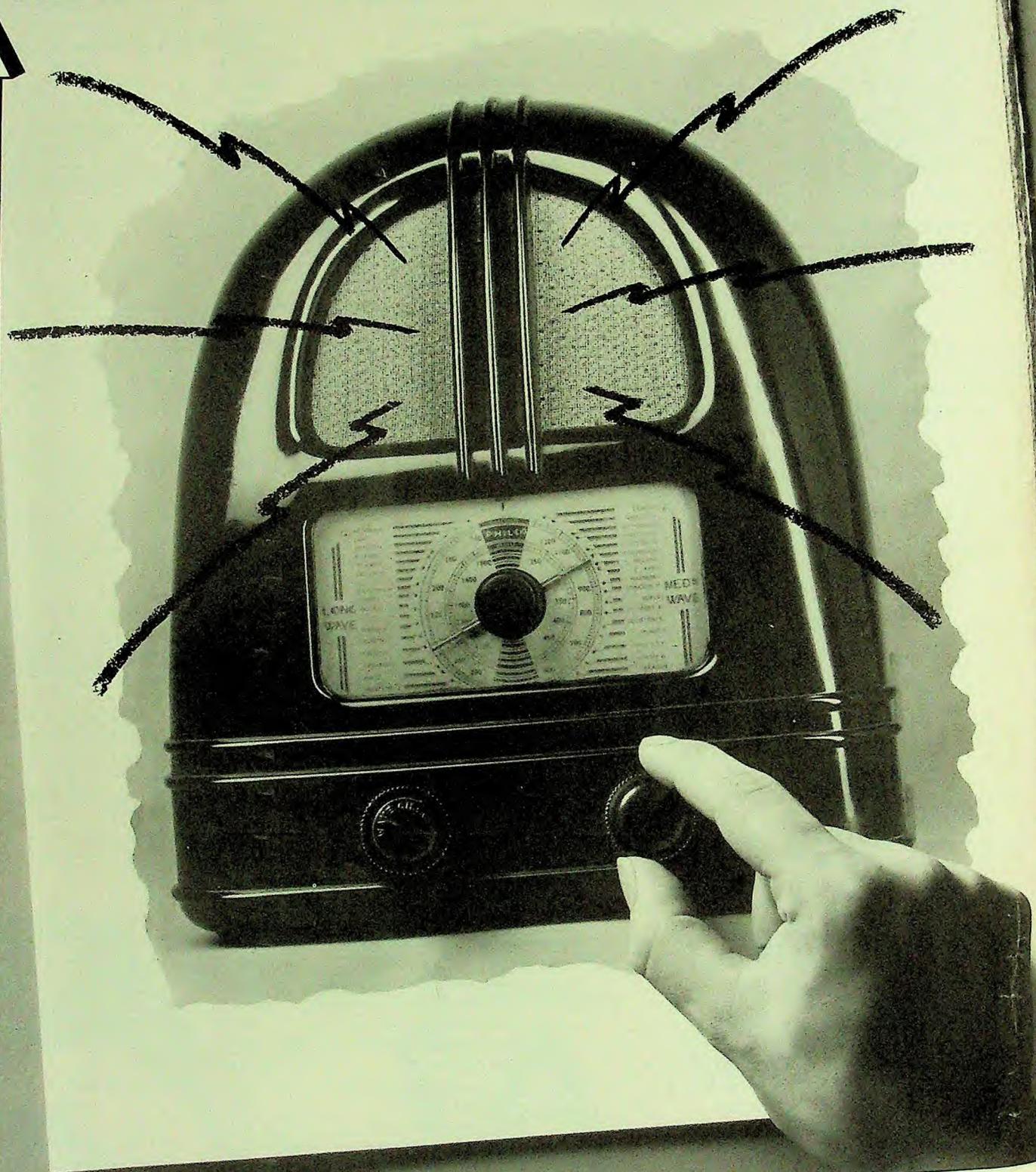
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# TOP 75 SINGLES

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

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
1	1	7	I KNOW HIM SO WELL	Elaine Paige and Barbara Dickson	(B. Anderson/T. Rice/B. Ulvaeus)	RCA CHESS(T) 3 (R) Boce Music (S)
2	2	6	LOVE & PRIDE	King (Richard James Burgess)	CBS Songs (S)	CBS A 4988 (12" - TX 4388) (C)
3	4	7	SOLID	Ashford & Simpson (Nikolas Ashford/Valerio Simpson)	NIK-O-Va! Music	Capitol 121CCL 345 (E)
4	6	6	DANCING IN THE DARK	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	Zomba Music	CBS (TIA 4436) (C)
5	3	11	I WANT TO KNOW WHAT LOVE IS	Foreigner (Alex Sadkin/Mick Jones)	Warner Bros. Music (S)	Atlantic A3596(T) (W)
6	5	5	LITTLE RED CORVETTE/1999	Prince (Prince)	Island Music	Warner Brothers W1999(T) (W)
7	18	2	THINGS CAN ONLY GET BETTER	Howard Jones (Rupert Hine)	Warner Bros. Music	WEA HOW 6(T) (W)
8	7	8	ATMOSPHERE	Russ Abbot (B. Findov/S. Rodway)	Black Sheep Music (S)	Spirit FIRE(T) 4 (A)
9	10	13	CLOSE (TO THE EDIT)	Art of Noise (Art of Noise)	Perfect Songs/Unforgettable Songs	ZTT/Island 121ZTSP01 (E)
10	13	5	A NEW ENGLAND	Kirsty MacColl (Steve Lillywhite)	Chappell Music	StH BUY(T) 216 (C)
11	11	6	RUN TO YOU (Specially Remixed Version)	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music	A&M AMY(T) 224 (C)
12	12	4	SUSSUDIO	Phil Collins (Phil Collins/Hugh Padgham)	Phil Collins/Hit and Run Music	Virgin VS 736(12) (E)
13	17	4	THINKING OF YOU	The Colourfield (Hugh Jones)	Plangent Visions	Chrysalis CDF(X) 3 (F)
14	22	2	THIS IS NOT AMERICA	David Bowie/Pat Metheny Group (David Bowie/Pat Metheny)	CBS/Pat-Metheny Music	EMI America 121EA 190 (E)
15	16	5	LOVERBOY	Billy Ocean (Keith Diamond/Mutt Lange)	Zomba/Aqua Music (S)	Jive JIVE (T) 80 (C)
16	8	12	SHOUT	Tears For Fears (Chris Hughes)	Virgin/10 Music	Mercury/Phonogram 10EA 8 (12) (F)
17	19	4	NIGHTSHIFT	Commodores (Dennis Lambert)	ATV Music/Intersong/Copyright Control	Motown TMG(T) 1371 (R)
18	9	14	SINCE YESTERDAY	Strawberry Switchblade (David Motion)	Zoo/Warner Bros. Music (S)	Kozova KOW 38(T) (W)
19	40	12	YOU SPIN ME ROUND (LIKE A RECORD)	Dead Or Alive (Mike Stock/Matt Aitken)	Chappell Music	Epic A4861 (12" - TX 4861) (C)
20	34	4	YOU'RE THE INSPIRATION	Chicago (David Foster)	Island/Chappell Music	Full Moon/WEA W 9126(T) (W)
21	25	5	THIS HOUSE (Is Where Your Love Stands)	The Big Sound Authority (Robin Millar)	Rondor Music	Source/MCA BSA(T) 1 (C)
22	23	6	WE BELONG	Pat Benatar (N. Geraldo/P. Coleman)	Screen Gems/EMI Music (S)	Chrysalis CHR 121282(T) (F)
23	15	14	LIKE A VIRGIN	Madonna (Nile Rodgers)	Warner Bros. Music (S)	Sire W 9210(T) (W)
24	32	3	LOVE LIKE BLOOD	Killing Joke (Chris Kimsey)	EG Music	EG/Polydor EGO(X) 20 (F)
25	14	6	YAH MO B THERE (REMIX)	James Ingram/Michael McDonald (G. Jones)	Warner/Rondor/Rodsongs/MCA/CBS	Qwest W5324 (T) (W)

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
26	35	2	HOW SOON IS NOW?	The Smiths (John Porter)	Warner Bros. Music	Rough Trade RT(T) 176 (L/RT)
27	20	8	FRIENDS	Amii Stewart (Paul Micioni)	EMI Music	RCA RCA(T) 471 (R)
28	43	2	CHANGE YOUR MIND	Sharpe and Neman (Bill Sharpe)	Chertwise	Polydor POSPIX) 722 (F)
29	27	13	THANK YOU MY LOVE	Imagination (Nigel Wright/Imagination)	Red Box Music (S)	R&B/Red Box RBS 219 (12" - RBL 219) (A)
30	29	5	CAN I	Cashmere (Bobby Eli)	EMI Music	Fourth & Broadway/Island 121BRW 19 (E)
31	39	5	20/20	George Benson (Russ Triefman)	CBS Songs/Boce Music (S)	Warner Brothers WS120(T) (W)
32	26	26	GHOSTBUSTERS	Ray Parker Jr. (Ray Parker Jr.)	Warner Bros/CBS Songs (S)	Arista ARIST 121580 (F)
33	21	10	EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS	Wham! (George Michael)	Morrison Leahy Music (S)	Epic OITJA 4949 (C)
34	38	3	PERSONALITY/LET HER FEEL IT	Eugene Wilde (Michael Forte/Donald Robinson)	EMI Music	Fourth & Broadway/Island 121 BRW 18 (E)
35	24	5	THIS IS MY NIGHT	Chaka Khan (Arii Marzini)	CBS Songs	Warner Brothers W 9097(T) (W)
36	50	2	MISLED	Kool & The Gang (J. Bonafond/R. Bell/Kool & The Gang)	Planetary Nom	De-Lite/Phonogram DE(X) 19 (F)
37	28	10	STEP OFF	Grandmaster Melle Mel/Furious Five (S. Robinson)	Four Hills/Heath Levy/Mighty Three	Sugar Hill/PRT SHL) 139 (A)
38	30	10	DO THEY KNOW IT'S CHRISTMAS?	Band Aid (Midge Ure)	Chappell Music (S)	Mercury/Phonogram FEED 11(2) (F)
39	63	2	THE BOYS OF SUMMER	Don Henley (Henley/Korchmar/Ladamy/Campbell)	Warner Bros. Music	Geffen (TIA 4945) (C)
40	31	7	SAY YEAH	The Limit (Bernard Dattes/Rob Van Schalk)	The Company/Eaton Music (S)	Portrait/Epic (TIA 4808) (C)
41	48	3	HERE I COME	Barrington Levy (Jab Screw)	CBS Songs	London LON(X) 62 (F)
42	NEW	1	JUST ANOTHER NIGHT	Mick Jagger (Mick Jagger/Bill Laswell)	Promopab B.V.	CBS A4722 (C)
43	61	2	TAINTED LOVE	Soft Cell (Mike Thorne)	Burlington Music	Some Bizarre/Phonogram BZS 2 (12) (F)
44	58	2	LOVE AIN'T NO STRANGER	Whitesnake (Marin Birch)	Whitesnake Music/Warner Bros. Music	Liberty BP 424 (E)
45	49	4	IT'S ITS THE SWEET MIX	The Sweet (Phil Wainman/Sanny X)	Various	Anagram/Cherry Red 121ANA 28 (P)
46	71	2	HEART UYR	Cliff Richard (Cliff Richard/Keith Bessey)	Myxas/Sooklovely/Chappell Music	EMI 121RICH 2 (E)
47	70	2	DO YOU REALLY (WANT MY LOVE)	Junior (Nigel Martinez)	Junior/Songbird/Mi-Jambe M/Airs & Graces Music	London LON(X) 60 (F)
48	55	3	WHO COMES TO BOOGIE	Little Benny and The Masters (Shine)	Jem-Rose/BlueBird	BlueBird/10 BRIT) 13 (E)
49	52	5	BREAKFAST	The Associates (Martin Rushent)	APB Music	WEA Y228(T) (W)
50	75	2	MUTANTS IN MEGA CITY ONE	The Flak Brothers (Captain Claug/Frick Bros.)	Nutty Sounds/Warner Bros. Music	Zaniac/Virgin JAZZ 21(2) (E)

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
51	37	8	I HEAR TALK	Bucks Fizz (Andy Hill)	RCA/Virgin Music	RCA FIZ(T) 4 (R)
52	NEW	1	LET ME DOWN EASY	The Stranglers (Laurie Latham)	Plugs/EMI Music	Epic (T)A6045 (C)
53	36	10	POLICE OFFICER	Smiley Culture (Chris Lane)	Fashion Music	Fashion FAD 7012 (12" - FAD 025) (A/S)
54	66	2	METHOD OF MODERN LOVE	Daryl Hall & John Oates (D. Hall/J. Oates/B. Clearmountain)	Intersong/CBS Songs	RCA RCA(T) 472 (R)
55	33	10	SAN DAMIANO (HEART & SOUL)	Sal Solo (Sal Solo)	Copyright Control	MCA MCA(T) 530 (C)
56	45	5	MY GIRL LOVES ME	Shalamar (D. Hawk/Wolinski/H. Hewitt)	Warner Bros./Chappell/Rondor Music	Solar/MCA SHAL(T) 2 (C)
57	41	11	EVERYTHING MUST CHANGE	Paul Young (Laurie Latham)	Young Songs/Bright Music (S)	CBS TIA 4972 (C)
58	72	2	ALL I AM (IS LOVING YOU)	The Bluebelts (Celine Fairley/Bob Andrews)	Clive Banks/ATV Music	London LON(X) 58 (F)
59	67	2	SEX OVER THE PHONE	Village People (Jacques Morali)	Record Shack/Jess Music (Leosang)	Record Shack SOHO(T) 34 (E)
60	44	6	NEUTRON DANCE	Painter Sisters (Richard Perry)	MCA Music	Planet/RCA PRC(T) 199 (R)
61	42	13	WE ALL STAND TOGETHER (from 'Rupert And The Frog Song')	Paul McCartney/Frog Chorus (George Martin)	MPL Communications (S)	Parlophone R 6086 (E)
62	56	3	SEA OF LOVE	The Honeydippers (Nugette/The Fabulous Bill Brothers)	Southern Music	Es Paranza/WEA Y233 (W)
63	47	5	WORLD DESTRUCTION	Time Zone (Bill Wallace/Material/Afrika Bambaataa)	Warner Bros. Music	Celldw/Island 121ZTAS 1 (E)
64	NEW	1	DO WHAT YOU DO	Jermaine Jackson (Jermaine Jackson/Dick Rudolph)	MCA Music	Arista ARIST 121609 (F)
65	NEW	1	SHAFT	Van Twist (Carlos Rodia)	Rondor Music	Polydor POSPIX) 729 (F)
66	59	4	IMMACULATE FOOLS	Immaculate Fools (Colin Thurston)	Rondor Music	A&M AMY(T) 227 (C)
67	73	2	HEARTS ON FIRE/OVER THE RAINBOW	Sam Harris (Steve Barron/Tony Peluso)	Chappell/Donna Weiss Music/United Partnership	Motown TMG(T) 1370 (R)
68	RE	1	RELAX	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs (S)	ZTT/Island 121ZTAS 1 (E) Cassette: CTIS 102
69	NEW	1	(No Matter How High I Get) I'LL STILL BE LOOKIN' UP TO YOU	Wilson Felder-B. Womack (Felder/Sample/Chanter)	Abkco/Asbury	MCA MCA(T) 519 (C)
70	60	5	... (and that's no lie)	Heaven 17 (Martyn Ware/Greg Walsh)	Virgin/Sound Diagrams/Warner Bros. Music	Virgin VS740X(12) (E)
71	51	10	SHARP DRESSED MAN	ZZ Top (Bill Ham)	Warner Bros. Music (S)	Warner Brothers W 9576(T) (W)
72	NEW	1	SIGN OF THE TIMES	Grandmaster Flash (Gavin Christopher)	Flash-G-Matic	Elektra E 9077(T) (W)
73	NEW	1	PAPA'S GOT A BRAND NEW PIGBAG	Silent Underdog (Paul Hardcastle)	Warner Bros. Music	Kaz KAZ 58(T) (A/MW)
74	RE	1	ONE NIGHT IN BANGKOK	Murray Head (Benny Andersson/Tim Rice/Bjorn Ulvaeus)	Boce Music	RCA CHESS(T) 1 (R)
75	54	12	NELLIE THE ELEPHANT	The Toy Dolls (Toy Dolls/Terry Gavaghan)	Dash Music (S)	Volume VOL(T) 11 (LP)

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
76	—	YOU SHOULD HAVE KNOWN BETTER	T.C. Curtis	backing vocals by Galaxy (William Alexander Smith)	Hot Mel/Virgin VS 754(12) (E) Hot Mel Music
77	65	STARTING AGAIN	Second Image (Christopher Heaton)	North Sixteen/CBS Songs/EMI Music	MCA MCA(T) 536 (C)
78	84	A HOLD OF ME	The Boomtown Rats (The Boomtown Rats)	Copyright Control	Mercury/Phonogram MER(X) 184 (F)
79	83	I DIDN'T MEAN IT AT ALL	Saxx (Dexter Weaver/Roy R. Smith)	Copyright Control	10/Virgin TEN 41(12) (E)
80	50	MOVE CLOSER	Phyllis Nelson (Yves Dessca)	Copyright Control	Carrere CAR(T) 337 (A)
81	81	TERRY	Tracy Ullman (Kirsty MacColl/Gavin Pope)	Stiff Music	StH BUY 217 (C)
82	76	I'M IN LOVE WITH YOU	KoKo-Pop (Chris Powell)	Jobete Music	Motown TMG(T) 1363 (R)
83	52	THE BELLE OF ST. MARK	Sheila E (Sheila E/Starr)	Company Island Music	Warner Brothers W9180(T) (W)
84	—	CALIFORNIA GIRLS	David Lee Roth (Ted Templeman)	Rondor Music	Warner Brothers W9102 (W)

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)	
85	85	ON THE AIR TONIGHT	Willy Finlayson (Peter Bardens)	Intersong Music	PRT 7P 302 (12" - 12P 302) (A)	
86	91	OPERATOR	Floy Joy (Dan Vain)	Virgin Music	Virgin VS 744(12) (E)	
87	—	HEARTBEAT	Dazz Band (Reggy Andrews/Bobby Harris)	Jobete Music/Copyright Control	Motown TMG(T) 1368 (R)	
88	88	JACOB'S LADDER	The Monochrome Set (John Porter)	Complete Music	blanco y negro/WEA NEG 4(T) (W)	
89	96	SLIPAWAY	Les Enfants (Pat Moran/John David)	C'Est Musique/Chrysalis Music	Chrysalis CHR 1212813 (F)	
90	—	THE OLD MAN DOWN THE ROAD	John Fogerty (John Fogerty)	MCPS (H. Fox)	Warner Brothers W9100 (W)	
91	—	No.1 RAT FAN	Roland Rat Superstar (Pete Hammond/Roddy Matthews)	Copyright Control	Rodden/Magnet 121RAT 4 (R)	
92	93	MAKE NO MISTAKE, HE'S MINE	Barbra Streisand (Duet with Kim Carnes)	(Bill Cuomo/Kim Carnes)	Rondor Music	CBS A4094 (C)
93	—	TOULOUSE	Latin Quarter (Latin Quarter/Pete Hammond)	Block & Gilbert/Chappell Music	Rockin' Horse RH(T) 101 (C)	

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
94	95	WAKE UP	XTC (David Lord/XTC)	Virgin Music	Virgin VS 746(12) (E)
95	58	SAY YOU LOVE ME AGAIN	Change Liminy Jam/Terry Lewin	Sugar Music/MCA Music	WEA YZ3(T) (W)
96	94	SEXCRIME (nineteen eighty-four)	Eurythmics (David A. Stewart)	RCA Music	Virgin VS 728(12) (E)
97	97	PLAYGROUND OF PRIVILEGE	Time Out (Tony Visconti)	Joadarsand Music	Arista ARIST 121597 (F)
98	—	BLUE MONDAY	New Order (New Order)	B. E/Warner Bros. Music	Factory—IFAC 73) (LP)
99	—	DROP THE BOMB	Trouble Funk (Reo Edwards)	Four Hills/Heath Levy Music	Sugar Hill/PRT SHL) 140 (A)
100	—	FALLING ANGELS RIDING	David Essex (David Essex)	Imperial Wizard Songs/Chappell Music	Mercury/Phonogram ESSEX 5 (F)

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

## TITLES A - Z (WRITERS)

All I Am (Is Loving You) (Hodgens)	58	Falling Angels Riding (D. Essex)	100	Relax (P. Gill/H. Johnson/M. O'Toole)	68	Tainted Love (E. Cobb)	43
(and that's no lie) (Gregory/Marsh/Ware)	70	Frenetic (M. Francis)	27	Reo To You (B. Adams/J. Vallance)	11	Terry (K. MacColl/G. Povey)	81
Atmosphere (E. Tackler/B. Findov/S. Rodway)	8	Ghostbusters (R. Parker Jr.)	32	San Dimension (Heart & Soul) (S. Solo)	35	Thank You My Love (L. John/A. Ingram)	29
Belle (D. St. Mark, The Shells E.)	83	Heartbeat (R. Andrews/B. Harris)	87	Say Yeah (B. Oates/R. Van Schaik/G. Gibbs)	40	Things Can Only Get Better (H. Jones)	17
Blue Monday (New Order)	56	Heart UYR (Britten/Schirin)	46	Say You Love Me Again (T. Lewis/J. Harris II)	51	Thinking Of You (T. Hall/K. Lyons)	13
Boys Of Summer (The D. Healey/D. Korchmar)	39	Hearts De Fire (B. Roberts/D. Weiss)	47	Sea Of Love (Khosro/Bagros)	62	This House (Is Where Your Love Stands)	13
Breakfast (C. Mackenzie)	49	Have I Come (B. Levy)	26	Sax Over The Phone (J. Morali/P. Zanz/B. Vianchi)	59	(Barbel)	21
Can I (M. Horton/M. Forte/D. Robinson)	30	Hold Of Me, A (B. Geldof)	28	Sax Over The Phone (J. Morali/P. Zanz/B. Vianchi)	59	(Barbel)	21
California Girls (B. Wilson)	34	How Soon Is Now? (S. Morrison/J. Marr)	26	Sex Crime (nineteen eighty-four) (A. Lennox/D. Stewart)	94	This Is My Night (M. Murphy/D. Frank)	35
Change Your Mind (W. Sharpe/P. O'Neil)	28	I Didn't Mean It At All (C. Biggs)	79	Shalamar (D. Hawk/Wolinski/H. Hewitt)	56	Thousand Miles (S. Keith/J. Jones)	14
Close To The Edit (Dudley/Horu/Jeczek)	9	I Hear Talk (A. Hit/Up. Sinfeld)	51	Shout (Orzhabel/Stalner)	21	Time Zone (Bill Wallace/Material/Afrika Bambaataa)	63
Close To The Edit (Dudley/Horu/Jeczek)	9	I Hear Talk (A. Hit/Up. Sinfeld)	51	Sign Of The Times (J. Sadtler/G. Christophart, Duker)	74	Time Zone (Bill Wallace/Material/Afrika Bambaataa)	63
I Hear Talk (A. Hit/Up. Sinfeld)	51	I Know Him So Well (B. Anderson/T. Rice/B. Ulvaeus)	1	Sign Of The Times (J. Sadtler/G. Christophart, Duker)	74	Time Zone (Bill Wallace/Material/Afrika Bambaataa)	63
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I Hear Talk (A. Hit/Up. Sinfeld)	51	I Know Him So Well					

# TOP US SINGLES

1*	3	CARELESS WHISPER, George Michael	Col/CBS
2	1	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic
3	2	EASY LOVER, Phillip Bailey	Col/CBS
4*	4	LOVERBOY, Billy Ocean	Jive/Arista
5*	7	METHOD OF MODERN LOVE, Daryl Hall & John Oates	RCA
6*	8	NEUTRON DANCE, Pointer Sisters	Planet
7*	16	CAN'T FIGHT THIS FEELING, REO Speedwagon	Epic
8*	11	THE HEAT IS ON, Glenn Frey	MCA
9	5	THE BOYS OF SUMMER, Don Henley	Geffen
10*	13	CALIFORNIA GIRLS, David Lee Roth	Warner Brothers
11*	14	SUGAR WALLS, Sheena Easton	EMI America
12*	12	SOLID, Ashford & Simpson	Capitol
13	6	YOU'RE THE INSPIRATION, Chicago	Full Moon/W. Bros.
14*	17	THE OLD MAN DOWN THE ROAD, John Fogerty	Warner Bros.
15*	21	MR. TELEPHONE MAN, New Edition	Columbia/MCA
16*	20	MISLED, Kool & The Gang	De-Lite
17	9	LIKE A VIRGIN, Madonna	Sire
18*	19	FOOLISH HEART, Steve Perry	Columbia/CBS
19	10	I WOULD DIE 4 U, Prince & The Revolution	Warner Brothers
20	18	OPERATOR, Midnight Star	Solar
21	15	CALL TO THE HEART, Guiffria	Camel/MCA
22	23	JUNGLE LOVE, The Time	Warner Brothers
23*	26	TOO LATE FOR GOODBYES, Julian Lennon	Atlantic
24*	32	LOVERGIRL, Teena Marie	Epic
25*	30	PRIVATE DANCER, Tina Turner	Capitol
26*	29	ROCKIN' AT MIDNIGHT, The Honeydrippers	Es Paranza
27	28	TENDERNESS, General Public	I.R.S.
28*	35	RELAX, Frankie Goes To Hollywood	ZTT/Island
29	22	LOVE LIGHT IN FLIGHT, Stevie Wonder	Motown
30*	34	ONLY THE YOUNG, Journey	Geffen
31*	36	NAUGHTY NAUGHTY, John Parr	Atlantic
32	27	MONEY CHANGES EVERYTHING, Cyndi Lauper	Portrait
33*	37	KEEPING THE FAITH, Billy Joel	Col/CBS
34*	43	MATERIAL GIRL, Madonna	Sire
35*	42	SAVE A PRAYER, Duran Duran	Capitol
36*	38	OOH OOH SONG, Pat Benatar	Chrysalis
37*	40	HIGH ON YOU, Survivor	Scotti Bros.
38*	39	I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen	Geffen
39*	41	TRAGEDY, John Hunter	Private I
40*	45	JUST ANOTHER NIGHT, Mick Jagger	Col/CBS

# BULLETS 41-100

41*	50	ONE MORE NIGHT, Phil Collins	Atlantic
42*	47	SOMEBODY, Bryan Adams	A&M
45*	49	TURN UP THE RADIO, Autograph	RCA
46*	52	THE BORDERLINES, Jeffrey Osborne	A&M
47*	55	WHY CAN'T I HAVE YOU, The Cars	Elektra
49*	58	NIGHTSHIFT, Commodores	Motown
50*	57	THIS IS NOT AMERICA, David Bowie/ Pat Metheny Group	EMI America
51*	61	TAKE ME WITH U, Prince & The Revolution with Apollonia	Warner Brothers
52*	56	BEAT OF A HEART, Scandal featuring Patty Smith	Col/CBS
53*	53	SMALLTOWN BOY, Bronski Beat	MCA
54*	N	I'M ON FIRE, Bruce Springsteen	Col/CBS
56*	67	OBSESSION, Animotion	Mercury
61*	66	YO LITTLE BROTHER, Nolan Thomas	Mirage
62*	69	PLAYING TO WIN, LRB	Capitol
63*	71	RESTLESS HEART, John Waite	EMI America
65*	N	RHYTHM OF THE NIGHT, Debarge	Gordy
66*	80	SECOND NATURE, Dan Hartman	MCA
67*	77	THE WORD IS OUT, Jermaine Stewart	Arista
68*	76	RAIN FOREST, Paul Hardcastle	Profile
69*	90	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora	MCA/Curb
71*	78	HOLYANNA, Toto	Col/CBS
72*	N	LUCKY, Greg Kihn	EMI America
74*	86	RADIOACTIVE, The Firm	Atlantic
76*	85	ONE FOOT IN YOUR DOOR, Roman Holiday	Jive/Arista
80*	N	KISS AND TELL, Ernie Isley/Chris Jasper/ Marvin Isley	CBS Associated
84*	N	LET'S TALK ABOUT ME, The Alan Parsons Project	Arista
87*	N	BONGO BONGO, Steve Miller Band	Capitol
95*	N	NEW ATTITUDE, Patti La Belle	MCA

**ALLEN SEX FIEND IGNORE THE MACHINE/Gurt At The End Of My Gun Anagram/Cherry Red 12ANA 11 12" (P)**  
**ALLEN, Verden ABOUT TOMORROW/iba Spirit VA 2 (Red Vinyl) (I/Revolver)**  
**ANDERSON, T.C. SOMETHING OR NOTHING(Inst) Rollerball/Priority BALL 3 Pic Bag,BALL 3 12" Pic Bag inc**  
**different B-side Something Or Nothing (Dub) (E)**  
**ANSELL, Martin THE EIGHTH WONDER/Infidel Island IS 218 Pic Bag,12IS 218 12" Pic Bag (E)**  
**APOSTLES, The THE FIFTH APOSTLES EP Mortarhate MORT 9 (I/Jungle)**  
**ARMATRADING, Joan TEMPTATION/Talking To The Wall A&M AM 238 Pic Bag,AMY 238 12" Pic Bag inc extra track**  
**Spanking Brand New (C)**  
**ASTLEY, Virginia MELT THE SNOW EP Rough Trade RTT 158 12" only Pic Bag (I/RT)**  
**BALLARD, Russ VOICES/Living With You EMI America EA 185 (E)**  
**BERNELLE, Agnes TOOTSIES/Chansonette Imp IMP 004 (CP/I/RT/MW)**  
**BIG DADDY I WRITE THE SONGS/Bette Davis Eyes Making Waves/Priority SURF 103 Pic Bag (E)**  
**BRAGG, Billy BETWEEN THE WALLS/WHICH SIDE ARE YOU ON/World Turned Upside Down/It Says There Go! Discs**  
**AGOEP 1 Pic Bag (F)**  
**BREEN, Ann BREAKAWAY/Moon Behind The Hill Homespun HS 094 (O/SP)**  
**BROOKS, Mike and THE INVESTIGATORS BEYOND THE HILLS/(Version) Music Rock ROCK 002 12" only (JS)**  
**BROWN, Chuck and THE SOUL SEARCHERS BUSTIN' LOOSE (PART 1)/(PART 2) Source EMI 12SOURCE 1 12" only Pic**  
**Bag (E)**  
**BROWN, June JUNGLE BEWARE/(Short Version)/(Inst) Bolts BOLTS 1 12" only (A)**  
**BUTLER, Tara UP AGAINST THE WALL/Back Against The Wall Illuminated ILL 44 (P)**  
**CAMPBELL, Al REALLY GOT TO GET YOU/MASSIVE HORNS: Beat The Fence Fashion FAD 025 12" only (JS)**  
**CHAKY YOU/HEY SAY (Double A) Fon FON 001;FON 001 12" (I/Red Rhino)**  
**CLAPTON, Eric FOREVER MAN/Too Bad Warner Brothers W9069 Pic Bag,W9069T 12" Pic Bag inc extra track**  
**Something's Happening (W)**  
**CLARKE, Petula MR ORWELL/Glamourise PRT 7P 323 (A)**  
**CLARITY THE WAY U MAKE ME FEEL/iba Bpop BPOP 702;BPOP T02 12" (A)**  
**COMPLAINTS, THE THERE WERE RAYS COMING OUT OF THEIR EYES/Superman Dog Breath DOG 4 Pic Bag (I/Nine**  
**Mile)**  
**DEAN, Hazell NO FOOL (FOR LOVE)/(Inst) Proto ENA 123 Pic Bag,ENAT 123 12" Pic Bag,ENAP 123 (Picture Disc) (A)**  
**DEEP SEA JIVERS, THE DANCING AND DINING WITH THE DEEP SEA JIVES (4 track EP) Mermaid MMD 001 12" only**  
**Pic Bag (MV)**  
**DUFFY, Stephen 'Tin-Tin' KISS ME/In This Twilight 10/Virgin TIN 2 Pic Bag,TIN 2-12 12" Pic Bag (E)**  
**EDDIE & THE HOT RODS FOUGHT FOR YOU/Hey Tonight Waterfront WFS 9 (P) (Additional Distributor)**  
**EDDY & THE SOUL BAND THEME FROM SHAFT/Love Train Club/Phonogram JAB 11;JABX 11 12" (F)**  
**\*\*FINK BROTHERS, THE MUTANTS IN MEGA CITY ONE/Mutant Blues Zarjazz/JAB JAZZ 52 (Square Shaped Picture**  
**Disc) (E)**  
**FIRST LOVE THINGS ARE NOT THE SAME (Without You) (Ext Version)/Can I Be With You Tonight 10/Virgin TEN 43;**  
**TEN 43 12" (E)**  
**400 BLOWS/GROOVE JUMPING/Strangeways Revisited Illuminated ILL 4812 12" (P)**  
**FIXX, The I WILL/Question MCA FIXX 9 Pic Bag, FIXX 9 12" Pic Bag (C)**  
**FIRM, The RADIOACTIVE/Together Atlantic A9586 Pic Bag, A9586T 12" inc extra tracks City Sirens/Live In Peace (W)**  
**\*\*FRANKLYN, Fiona BUSTED UP ON LOVE/iba Virgin VS 726;VS 726-12 12" (E) (Rescheduled)**  
**FREEZE FRAME TOUCH/Personal Touch Inevitable INEV 18;INEVT 18 12" inc extra track Girl/Keep In Touch (R)**  
**FRENCH, Paul HALFWAY HOTEL/Like A Stone Flying FLY 110 (A)**  
**FREUR LOUIE IN THE BACK FOR ANSWERS/Hey Ho Away We Go CBS A4983 Pic Bag, TX 4983 12" Pic Bag inc extra**  
**track Uncle Jeaf (C)**  
**\*\*GREEN, Al NEVER MET NOBODY LIKE YOU/Higher Plain Hi Records/Demon HIUK 45 7003 (CP/P/MW/I/RT)**  
**HEAVY DUTY BREAKS HEAVY DUTY BREAKS (RADIO VERSION)/(Bonus Beat) Illuminated ILL 5512 12" (P)**  
**HICKS, Claire and LOVE EXCHANGE PUSH (IN THE BUSH)/(Inst) Epic AG075;TA6075 12" (C)**  
**I-LEVEL IN THE SAND/Latin Antics Virgin VS 718 Pic Bag,VS 718-12 12" Pic Bag (E)**  
**JAZZ BUTCHER, THE REAL MEN/Southern Mark Smith Glass GLASS 041 Pic Bag, GLASS 12041 12" Pic Bag inc extra**  
**track The Jazz Butcher Meets The Prime Minister (I/Nine Mile)**  
**JESUS AND MARY CHAIN NEVER UNDERSTAND/Suck blanco y negro/WEA NEG 8 Pic Bag, NEG 8T 12" Pic Bag inc**  
**extra track Ambian (W)**  
**JONES, Frankie LOVING ARMS/U-BROWN: Loving Version Real Wax RW 1014 12" only (JS)**  
**JONZUN CREW LOVIN'/Mechanism Tommy Boy/Polydor POSP 725 Pic Bag, POSPX 725 12" Pic Bag inc extra track**  
**Lovin' (Jazz Version) (F)**  
**KRUKITZ LOVE INSURANCE/(Inst) Ecstasy/Creole XTC 11;XTCT 11 12" (A)**  
**LA FAMILLE LOST IN PARADISE (ROMANTIC MIX)/Your Stuff Bpop BPOP 701;BPOP T01 12" (A)**  
**LENNON, Julian SAY YOU ARE WRONG/Bebop Charisma/Virgin JL 3;JL 312 12" inc extra track Too Late For**  
**Goodbyes (F)**  
**LISA LISA I WONDER IF I TAKE YOU HOME/If I Take You Home Tonight (Cult Jam Dub) CBS A6057 Pic Bag,TA6057 12"**  
**(C)**  
**LITTLE JOHN BUBBLING STYLE/COLOR MAN: Skin Ase Peel Back Roots LM241284 12" only (JS)**  
**LOOSE ENDS HANGIN' ON A STRING/A Little Spice Virgin VS 748 Pic Bag, VS 748-12 12" Pic Bag (E) (Correction to**  
**previous listing)**  
**LOTUS EATERS, THE IT HURTS/The Evidence Sylvan/Arista SYL 5 Pic Bag, SYL 125 12" Pic Bag inc extra track It**  
**Hurts-Prestissimo (F)**  
**MACK, Joy I NEED SOME MONEY/iba (No label or cat no) 12" only (JS)**  
**MADAM X HIGH IN HIGH SCHOOL/Metal In My Veins Jet JET 7044 Pic Bag, JETP 7044 (Shaped Picture Disc) (C)**  
**MAGIC BOX I HEARD IT THROUGH THE GRAPEVINE/Space Funk Pt. 1 Kameleon NEON 101T 12" (P)**  
**MARABAR CAVES, THE SALLY'S PLACE CREW/Seeds That Never Grew Tiki MBAR 1 Pic Bag (I/Nine Mile)**  
**MARSHALL, Louisa STOP/Time To Play Bo-Peep BOP 100 (MIS)**  
**MARY JANE GIRLS IN MY HOUSE/(Inst) Gordy TMG 1377;TMGT 1377 12" (R)**  
**MATT BIANCO MORE THAN I CAN BEAR (REMIX)/Matt's Mood (Remix) WEA Y234 Pic Bag, YZ34T 12" Pic Bag inc**  
**extra track Big Rosie (Remix) (W)**  
**MAZE Featuring Frankie BEVERLY BACK IN STRIDE/Joy And Pain Capitol CL 353 Pic Bag, 12CL 353 12" Pic Bag inc**  
**extra track Feel That You're Feeling (E)**  
**McVAY CHAIN OF DISASTER/Don't Give Up On Love Rak RAK 381 (E)**  
**MELODY, Bobby KISSING AND LOVING/Party Tonight Negus Roots NERT 025 12" only (JS)**  
**MIDNIGHT STAR OPERATOR/Playmates MCA 942; MCAT 942 12" (C)**  
**NYAM NYAM THE ARCHITECT/Mining Different Seams/And To Hold/The Last Place (Hope Of Heaven) Situation Two**  
**SIT 17T 12" only (I/P)**  
**ONE THE JUGGLER HOURS AND HOURS/Secret Of Love RCA 482;RCAT 482 12" (R)**  
**\*\*OUT TOUGH ENOUGH/Tough (Version) Illuminated ILL 4612 12" only (P) (Change Of Distributor)**  
**PARTY'S BEGUN, THE KISS THE BLADE/The Bridge Incision CUT 1 Pic Bag 12" (MIS)**  
**PINK AND BLACK SOMETIMES I WISH (DRAMA DANCE MIX)/(Radio Mix)/Miss Fortune Illuminated ILL 4912 12" (P)**  
**POPPY FIELDS, THE ALIEN/CANDY/Waltz From The Vaults Illuminated ILL 2912 12" (P)**  
**PREDICTION AFTER THIS DANCE IS THROUGH/iba (No Label) ADET 801 12" only (JS)**  
**PRINCE LET'S GO CRAZY/Take Me With You Warner Brothers W2000 Pic Bag, W2000T 12" Pic Bag inc extra track**  
**Erotic City (Make Love Not War Erotic City Come Alive) (W)**  
**QUINN, Paul AIN'T THAT ALWAYS THE WAY/Punk Rock Hotel Swamplands/London SWP 6 Pic Bag, SWX 6 12" Pic**  
**Bag inc extra track Corrina Corrina (F)**  
**RAY, Jamey PRETTY ONE/Fairy Tales Stiff BUY 219 Pic Bag, BUYT 219 12" inc extra track Pretty One (Ext) (C)**  
**ROACH, David EMOTIONAL JUNGLE/Sleepwalker Coda C0DS 10 Pic Bag, C0DS 10T 12" (W)**  
**ROARING BOYS EVERY SECOND OF THE DAY/Stay Girl Epic A6071;TX6071 12" inc extra track Wilder For You (C)**  
**ROOTS RADICS I'M NOT A KING/Earsay Kingdom KV 8032 (A)**  
**ROSEN, Michael THE MINERS STRIKE RAP (Single Sided) Pit Records PIT 100 Pic Bag (MIS)**  
**SCREAMING DEAD A DREAM OF YESTERDAY/Johnnie And Tower Of Babel Angel ANG 002 12" only Pic Bag (I/Nine**  
**Mile)**  
**SEGER, Bob and THE SILVER BULLET BAND UNDERSTANDING/We've Got Tonight/East LA. Capitol 12CL 350 12" only**  
**Pic Bag (E)**  
**SEX GANG CHILDREN INTO THE ABYSS/Dieche Illuminated ILL 53 (P)**  
**SEX-GANG, Andi IDA-HO/The Quick Gas Gang Illuminated ILL 53;ILL 5312 12" inc extra tracks You Don't Know**  
**Me/The Dust Rose (P)**  
**SHOES WHEN PUSH COMES TO SHOVE/Dormant Love Demon D1029 (I/RT)**  
**SINITTA CRUISING/(Inst) Fanfare FANZ;12FAN 2 12" Pic Bag (A)**  
**SKEETE, Beverley WARM/Blowing Warmer Elite DAZZ 36 (A)**  
**SKELETAL FAMILY, THE PROMISED LAND/Stand By Me Red Rhino RED 54;REDT 54 12" inc extra track Just A Friend**  
**(I/Red Rhino)**  
**SMITH, Lonnie LISTEN IF YOU TAKE CARE OF ME/Just Us Two Doctor Jazz 7AS 3500 Pic Bag (A)**  
**SMITH, Wayne UNDER ME SLENG-TENG/Dance Gate Greensleeves GRED 169 (JS/SP)**  
**STEINMAN, Lydia TOUCH ME IN THE MORNING/(Inst) Long Island Sound XSN 1001 12" (P)**  
**STEVENS, Shakir 'BREAKIN' UP MY HEART/II' Give You My Heart Epic A6072;GA6072 (Gatefold Pop-Up Bag) (C)**  
**STONE, Ricky JENNY PLEASE/Don't Let It Happen To Me Magnet MAG 273 (R)**  
**\*\*STRANGLERS, THE LET ME DOWN EASY/Achilles Heel/Places Des Victoires/Vladimir Goes To Havana/Aural Sculpture**  
**Manifesto Epic QTA 6045 12" (with free poster) (C)**  
**THEM TWO BREAKFAST IN BED/iba White Label ADE 1002 12" only (JS)**  
**TOUCH THAT'S WHAT THEY SAY ABOUT LOVE/Nothing Really Matters Arista ARIST 607 Pic Bag, ARIST 12607 12" (F)**  
**TROUBLEFUNK DROP THE BOMB/iba Sugar Hill/PRP SHL 140 12" (A)**  
**TURNER, Tina I CAN'T STAND THE RAIN/Let's Pretend We're Married Capitol CL 352 Pic Bag, 12CL 352 12" Pic Bag (E)**  
**UTFO and ROXANNE ROXANNE ROXANNE EP: UTFO: HANGING OUT/(INST)/ROXANNE ROXANNE/(INST)/ROXANNE**  
**AND UTFO: The Real, Roxanne (Bleeped Version)/Roxanne's Backside (Scratch It)/The Real Roxanne (Uncensored**  
**Version) Streetwave XKHAN 506 12" only Pic Bag (A)**  
**VISION TEARS IDLE TEARS/Lucifers Friend PRT 7P 320 Pic Bag, 12P 320 12" Pic Bag (A)**  
**WARRIOR FIGHTING FOR THE EARTH/Only The Strong Survive 10/Virgin TEN 38 Pic Bag, TENY 38 12" (Picture Disc)**  
**(E)**  
**WAYE, Steve QUEEN OF MY SOUL/Talking 'Bout You Sway SWAY 100 (MIS)**  
**WEST END THE OTHER SIDE OF MIDNIGHT/The Other Side EMI TAKE 2;2TAKE 2 12" (E)**  
**X-INVADERS STORM BOYS/Lover Boy Pinner PRM201 Pic Bag (SWI/RT)**



ERIC CLAPTON

About Tomorrow	A
Alter This Dance Is	P
Throspiles, The	Q
Ain't That Always The	P
Way	Q
Alen	P
Back In Stride	M
Between The Walls	B
Beyond The Hills	B
Breakaway	B
Breakfast In Bed	T
Breakin' Up My Heart	S
Bubbling Style	L
Busted Up On Love	F
Bustin' Loose	B
Chain Of Disaster	M
Crusing	M
Dancing And Dining With	S
The Deep Sea Jives	D
Dream Of Yesterday, A	S
Eighth Wonder, The	A
Emotional Juggle	R
Every Second Of The	R
Day	R
Five Apostles, The	A
Fighting For The Earth	W
Forever Man	C
Fought For You	E
Groove Jumping	F
Halfway Hotel	F
Heavy Duty Breaks	H
High In High School	M
Hours And Hours	M
I Can't Stand The Rain	T
I Heard It Through The	T
Grapevine	M
I Need Some Money	M
I Wonder If I Take	L
You Home	S
I Write The Songs	B
Ida-Ho	S
If You Take Care Of Me	S
Ignore The Machine	A
I'm Not A King	R
In My House	M
In The Sand	I
Into The Abyss	S
It Hurts	L
Jenny Please	S
Jungle Bower	B
Kiss Me	D
Kiss The Blade	P
Kissing And Loving	M
Let Me Down Easy	S
Look In The Back For	F
For Answers	F
Lost In Paradise	L
Love Insurance	K
Lowng Arms	J
Low	J
Melt The Snow	M
Miners Strike, Rap, The	R
More Than I Can Bear	M
Mr Orwell	C
Mutants In Mega City	T
You	F
Never Met Nobody Like	G
One	J
Never Understand	J
No Fool (For Love)	D
Other Side Of Midnight	T
The	W
Pretty One	R
Promised Land	H
Push (In The Bush)	H
Queen Of My Soul	W
Real Men	J
Really Got To Get You	C
Roxanne Roxanne	U
Sally's Place Crew	M
Say You Are Wrong	M
Something Or Nothing	A
Sometimes I Wish	P
Stop	M
Storm Boys	X
Tears Idle Tears	V
Templation	A
That's What They Say	A
About Love	T
Theme From Shaft	E
There Were Rays Coming	E
Out Of Their Eyes	C
Things Are Not The Same	C
(Without You)	F
Tootsies	B
Touch Me In The	F
Morning	S
Touch	F
Tough Enough	O
Under Me Sleng-Teng	S
Understanding	S
Up Against The Wall	B
Voices	B
Warm	S
Way U Make Me Feel	S
The	C
When Push Come To	S
Show	S
You	C

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

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

Year to Date:  
 (8 weeks to 22 February, 1985)  
 Single Releases: 615

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# MIDEM NEWS ON CAMERA



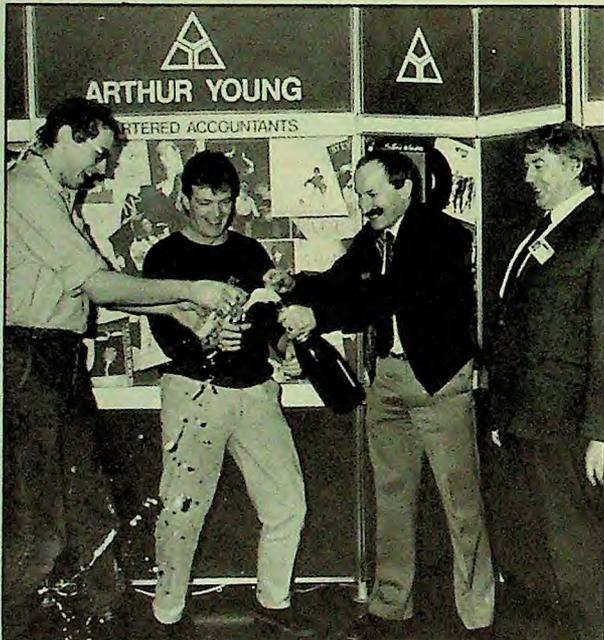
RAY PARKER, one of the Midem gala stars and whose Ghostbusters has now sold 12 million records worldwide, was presented with a special award to mark the record's phenomenal sales.



THE SONET group of companies were out in force at Midem and unveiled their new corporate logo which will be used across the whole range of the group's activities including recording, publishing and studio divisions, some of which have previously used different designs. The Sonet Midem team are seen wearing their new company jackets with the logo — among them Sonet UK managing director Rod Buckle (back row third from right).



GARY NUMAN'S label Numa Records celebrated the setting up of several overseas licensing and sub-publishing deals. Left to right are: Ken Harding of Powderwork Records in Australia, Numa's lawyer Martin Dacre, Margaret Garner and Keith Cronau, both of Powderworks, John McDonald of Image Music, Australia, Beryl Webb and Tony Webb, Numa's managing director, Rolf Baierle, Roba Music Germany, and label manager Matt Nicholson.



THE ARTHUR Young Computer pop quiz was finally cracked by a combined effort from Jazz International and Loose Records, and the winning magnum of champagne was presented by Peter Rhodes, Midem's UK organiser. Left to right are Mark Sheffield of Jazz International, Loose Records' David Graves, Peter Rhodes and Peter Smith, Arthur Young's tax partner.



RONDOR MUSIC announced at Midem that it had moved its catalogue to EMI Music in Holland and Belgium, after 13 years with Universal Songs. Among the publishing company's signings are such international recording stars as Chris de Burgh, Jim Diamond, Nik Kershaw and Joan Armatrading. Pictured left to right: Stuart Hornall (Rondor UK managing director), Lance Freed (Rondor US), Frans der Wit (EMI Music), Tom Bradley (Rondor) and Ira Selsky (Rondor US).



ANYONE ASKING for China Records' Derek Green or Bob Grace on the China Records stand would have been met with inscrutable Chinese stares from the official People's Republic record company. Equally, Derek and Bob were less than knowledgeable about what is currently on the Peking Top 100.



HEAVY METAL took on a new meaning for Jean-Michel Jarre who, at the premier of his Zoolook video at Midem, was presented with some two dozen gold and platinum discs to mark his worldwide record sales during 1984. In total Jarre sold 25 million discs throughout the world.



EX-WHITESNAKE guitarist Bernie Marsden's band Alaska signed a worldwide publishing deal with Warner Brothers Music while in Cannes; their second album The Pack is released soon on the Music For Nations label. Left to right, Michael Sandival (Warner Brothers US), band member Robert Hawthorne, Robin Godfrey-Cass (Warner Brothers UK general manager), Bernie Marsden, and John Collins, Dave Chapman and John Lyons, all of London Pride Management.

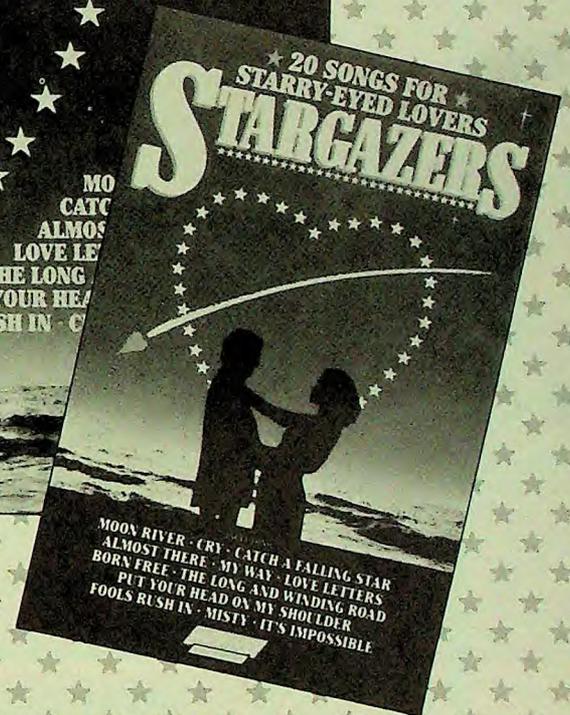


GHOULISH STAND of the year was that of heavy metal specialist label Mausoleum. Pictured above are Stonne Holmgren (Mausoleum Belgium), David Moffitt (UK label manager), Jack Maur (Mausoleum Publishing Belgium), Orville B Quackenbush (Neubin), Alfie Falckenbach (M.D. Mausoleum Records) and Bob Reich (US label manager).

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# TOP 75 TOP 75 TOP 75 TOP 75



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

<b>1</b>	<b>I KNOW HIM SO WELL</b> Elaine Paige & Barbara Dickson	RCA CHESS(T) 3
<b>2</b>	<b>LOVE &amp; PRIDE</b> King	CBS A 4988 (12" - TX 4988)
<b>3</b>	<b>SOLID</b> Ashford & Simpson	Capitol (12)CL 345
<b>4</b>	<b>DANCING IN THE DARK</b> Bruce Springsteen	CBA (T)A 4436
<b>5</b>	<b>I WANT TO KNOW WHAT LOVE IS</b> Foreigner	Atlantic A 9596(T)
<b>6</b>	<b>LITTLE RED CORVETTE/1999</b> Prince	Warner Brothers W1999(T)
<b>7</b>	<b>THINGS CAN ONLY GET BETTER</b> Howard Jones	WEA HOW 6(T)
<b>8</b>	<b>ATMOSPHERE</b> Russ Abbot	Spirit FIRE(T) 4
<b>9</b>	<b>CLOSE (TO THE EDIT)</b> Art of Noise	ZTT/Island (12)ZTPS01
<b>10</b>	<b>A NEW ENGLAND</b> Kirsty MacColl	Stiff BUY(IT) 216
<b>11</b>	<b>RUN TO YOU (Specially Remixed Version)</b> Bryan Adams	A&M AM(Y) 224
<b>12</b>	<b>SUSSUDIO</b> Phil Collins	Virgin VS 796(12)
<b>13</b>	<b>THINKING OF YOU</b> The Colourfield	Chrysalis COL(X) 3
<b>14</b>	<b>THIS IS NOT AMERICA ("Falcon &amp; Snowman" Theme)</b> David Bowie/Pat Metheny Group	EMI America (12)EA 190
<b>15</b>	<b>LOVERBOY</b> Billy Ocean	Jive JIVE(T)80
<b>16</b>	<b>SHOUT</b> Tears For Fears	Mercury/Phonogram IDEA 8(12)
<b>17</b>	<b>NIGHTSHIFT</b> Commodores	Motown TMG(T) 1371
<b>18</b>	<b>SINCE YESTERDAY</b> Strawberry Switchblade	Korova KOW 38(T)
<b>19</b>	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> Dead Or Alive	Epic A4861 (12" - TX 4861)
<b>20</b>	<b>YOU'RE THE INSPIRATION</b> Chicago	Full Moon/WEA W 9126(T)
<b>21</b>	<b>THIS HOUSE (Is Where Your Love Stands)</b> The Big Sound Authority	Source/MCA BSA(T) 1
<b>22</b>	<b>WE BELONG</b> Pat Benatar	Chrysalis CHR (12)2821
<b>23</b>	<b>LIKE A VIRGIN</b> Madonna	Sire W 9210(T)
<b>24</b>	<b>LOVE LIKE BLOOD</b> Killing Joke	EG/Polydor EGO(X) 20

<b>76</b>	(-) YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis (Backing vocal by Galaxy)	Hot Melt/Virgin VS 754(12)
<b>77</b>	(65) STARTING AGAIN, Second Image	MCA MCA(T) 936
<b>78</b>	(84) A HOLD OF ME, The Boomtown Rats	Mercury/Phonogram MER(X) 184
<b>79</b>	(83) I DIDN'T MEAN IT AT ALL, Sassa	10/Virgin TEN 4(112)
<b>80</b>	(90) MOVE CLOSER, Phyllis Nelson	Carrere CAR(T) 337
<b>81</b>	(81) TERRY, Tracey Ullman	Stiff BUY 217
<b>82</b>	(76) I'M IN LOVE WITH YOU, Koko-POP	Motown TMG(T) 1363
<b>83</b>	(92) THE BELLE OF ST. MARK, Sheila E	Warner Brothers W9180(T)
<b>84</b>	(-) CALIFORNIA GIRLS, David Lee Roth	Warner Brothers W9102
<b>85</b>	(85) ON THE AIR TONIGHT, Willy Finlayson	PRT 7P 302 (12" - 12P 302)
<b>86</b>	(91) OPERATOR, Floy Joy	Virgin VS 744(12)
<b>87</b>	(-) HEARTBEAT, Dazz Band	Virgin VS 744(12)
<b>88</b>	(88) JACOB'S LADDER, The Monochrome Set	Motown TMG(T) 1368
<b>89</b>	(96) SLIPAWAY, Les Enfants	blanco y negro/WEA NEG 4(T)
<b>90</b>	(-) THE OLD MAN DOWN THE ROAD, John Fogerty	Chrysalis CHS (12)2813
<b>91</b>	(-) No. 1 RAT FAN, Roland Rat, Superstar	Warner Brothers W9100
<b>92</b>	(93) MAKE NO MISTAKE, HE'S MINE, Barbra Streisand (Duet with Kim Carnes)	Rodent/Magnet (12)RAT 4
<b>93</b>	(-) TOULOUSE, Latin Quarter	CBS A4994
<b>94</b>	(95) WAKE UP, XTC	Rockin' Horse RH(T) 101
<b>95</b>	(98) SAY YOU LOVE ME AGAIN, Change	Virgin VS746(12)
<b>96</b>	(94) SEXCRIME (nineteen eighty-four), Eurythmics	WEA YZ32(T)
<b>97</b>	(97) PLAYGROUND OF PRIVILEGE, Time UK	Virgin VS 728(12)
<b>98</b>	(-) BLUE MONDAY, New Order	Arista ARIST (12)597
<b>99</b>	(-) DROP THE BOMB, Trouble Funk	Factory - (FAC 73)
<b>100</b>	(-) FALLING ANGELS RIDING, David Essex	Sugar Hill/PRT SH(L) 140 Mercury/Phonogram ESSEX 5

# MICK JAGGER



<b>38</b>	<b>DO THEY KNOW IT'S CHRISTMAS?</b> Band Aid	Mercury/Phonogram FEED 1(12)
<b>39</b>	<b>THE BOYS OF SUMMER</b> Don Henley	Geffen (T)A 4945
<b>40</b>	<b>SAY YEAH</b> The Limit	Portrait/Epic (T)A 4808
<b>41</b>	<b>HERE I COME</b> Barrington Levy	London LON(X) 62
<b>42</b>	<b>JUST ANOTHER NIGHT</b> Mick Jagger	CBS A4722
<b>43</b>	<b>TAINTED LOVE</b> Soft Cell	Some Bizzare/Phonogram BZS 2(12)
<b>44</b>	<b>LOVE AIN'T NO STRANGER</b> Whitesnake	Liberty BP 424
<b>45</b>	<b>IT'S IT'S THE SWEET MIX</b> The Sweet	Anagram/Cherry Red (12)ANA 28
<b>46</b>	<b>HEART USER</b> Cliff Richard	EMI (12)RICH 2
<b>47</b>	<b>DO YOU REALLY (WANT MY LOVE)</b> Junior	London LON(X) 60
<b>48</b>	<b>WHO COMES TO BOOGIE</b> Little Benny and The Masters	BlueBird/10 BR(T) 13
<b>49</b>	<b>BREAKFAST</b> The Associates	WEA YZ28(T)
<b>50</b>	<b>MUTANTS IN MEGA CITY ONE</b> The Fink Brothers	Zarijazz/Virgin JAZZ 2(12)
<b>51</b>	<b>I HEAR TALK</b> Bucks Fizz	RCA FIZ(T) 4
<b>52</b>	<b>LET ME DOWN EASY</b> The Stranglers	Epic (T)A6045
<b>53</b>	<b>POLICE OFFICER</b> Smiley Culture	Fashion FAD 7012(12" - FAD 026)
<b>54</b>	<b>METHOD OF MODERN LOVE</b> Daryl Hall & John Oates	RCA RCA(T) 472
<b>55</b>	<b>SAN DAMIANO (HEART &amp; SOUL)</b> Sal Solo	MCA MCA(T) 930
<b>56</b>	<b>MY GIRL LOVES ME</b> Shalamar	Solar/MCA SHAL(T) 2
<b>57</b>	<b>EVERYTHING MUST CHANGE</b> Paul Young	CBS (T)A 4972
<b>58</b>	<b>ALL I AM (IS LOVING YOU)</b> The Bluebells	London LON(X) 58
<b>59</b>	<b>SEX OVER THE PHONE</b> Village People	Record Shack SOHO(T) 34
<b>60</b>	<b>NEUTRON DANCE</b> Pointer Sisters	Planet/RCA RPS(T) 109
<b>61</b>	<b>WE ALL STAND TOGETHER (from 'Rupert &amp; Frog Song')</b> Paul McCartney and the Frog Chorus	Parlophone R 6086
<b>62</b>	<b>SEA OF LOVE</b> The Honeydrippers	Es Paranza/WEA YZ33

<b>62</b>	<b>SEA OF LOVE</b> The Honeydrippers	Es Paranza/WEA Y233
<b>63</b>	<b>WORLD DESTRUCTION</b> Time Zone	Celluloid/Virgin VS 743 (12)
<b>64</b>	<b>DO WHAT YOU DO</b> Jermaine Jackson	Arista/ARIST (12)1609
<b>65</b>	<b>SHAFT</b> Van Twist	Polydor. POSP(X) 729
<b>66</b>	<b>IMMACULATE FOOLS</b> Immaculate Fools	A&M AM(Y) 227
<b>67</b>	<b>HEARTS ON FIRE/OVER THE RAINBOW</b> Sam Harris	Motown TMG(T) 1370
<b>68</b>	<b>RELAX</b> Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1
<b>69</b>	<b>(No Matter How High I Get/I'll Still Be Lookin' Up To You</b> Wilton Felder/Bobby Womack	MCA MCA(T) 919
<b>70</b>	<b>... (and that's no lie)</b> Heaven 17	Virgin VS740(12)
<b>71</b>	<b>SHARP DRESSED MAN</b> ZZ Top	Warner Brothers W 9576(T)
<b>72</b>	<b>SIGN OF THE TIMES</b> Grandmaster Flash	Elektra E9677(T)
<b>73</b>	<b>PAPA'S GOT A BRAND NEW PIGBAG</b> Silent Underdog	Kaz. KAZ 50(T)
<b>74</b>	<b>ONE NIGHT IN BANGKOK</b> Murray Head	RCA CHESS(T) 1
<b>75</b>	<b>NELLIE THE ELEPHANT</b> The Toy Dolls	Volume VOL(T) 11

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<b>24</b>	<b>LOVE LIKE BLOOD</b> Killing Joke	EG/Polydor EGO(X) 20
<b>25</b>	<b>YAH MO B THERE (REMIX)</b> James Ingram/Michael McDonald	Qwest W9394(T)
<b>26</b>	<b>HOW SOON IS NOW?</b> The Smiths	Rough Trade RT(T) 176
<b>27</b>	<b>FRIENDS</b> Amii Stewart	RCA RCA(T) 471
<b>28</b>	<b>CHANGE YOUR MIND</b> Sharpe and Numan	Polydor POSP(X) 722
<b>29</b>	<b>THANK YOU MY LOVE</b> Imagination	R&B/Red Bus RBS 219 (12" -RBL 219)
<b>30</b>	<b>CAN I</b> Cashmere	Fourth & Broadway/Island (12)BRW 19
<b>31</b>	<b>20/20</b> George Benson	Warner Brothers W9120(T)
<b>32</b>	<b>GHOSTBUSTERS</b> Ray Parker Jr.	Arista ARIST (12)580
<b>33</b>	<b>EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS</b> Wham! ★	Epic Q(T)A949
<b>34</b>	<b>PERSONALITY/LET HER FEEL IT</b> Eugene Wilde	Fourth & Broadway/Island (12) BRW 18
<b>35</b>	<b>THIS IS MY NIGHT</b> Chaka Khan	Warner Brothers W 9097(T)
<b>36</b>	<b>MISLED</b> Kook & The Gang	De-Lite/Phonogram DE(X) 19
<b>37</b>	<b>STEP OFF</b> Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 139

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2	SOLID, Ashford & Simpson	23	HERE I COME, Barrington Levy
3	CLOSE UP, Art Of Noise	24	CHANGE YOUR MIND, Shape and Numan
4	DANCING IN THE DARK, Bruce Springsteen	25	TAINTED LOVE, Soft Cell
5	LITTLE RED CORVETTE/1999, Prince	26	THIS IS MY NIGHT, Chaka Khan
6	THINGS CAN ONLY GET BETTER, Howard Jones	27	STEP OFF, Grandmaster Melle & The Furious Five
7	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson	28	SHAFT, Van Twist
8	SHOUT, Tears For Fears	29	20/20, George Benson
9	SUSSUDIO, Phil Collins	30	WHO COMES TO BOOGIE, Little Beny and The Masters
10	THIS IS NOT AMERICA, David Bowie/Pat Metheny Group	31	THIS HOUSE (Where Your Love Stands), The Big Sound Authority
11	NIGHTSHIFT, Commodores	32	SAY YEAH, The Limit
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13	LOVERBOY, Billy Ocean	34	A NEW ENGLAND, Kirsty MacColl
14	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	35	SIGN OF THE TIMES, Grandmaster Flash
15	I WANT TO KNOW WHAT LOVE IS, Foreigner	36	LIKE A VIRGIN, Madonna
16	YAH MO B THERE, James Ingram/Michael McDonald	37	MY GIRL LOVES ME, Shalamar
17	CAN I, Cashmere	38	IT'S IT'S THE SWEET MIX, The Sweet
18	HOW SOON IS NOW?, The Smiths	39	YOU SHOULD HAVE KNOWN BETTER, T. C. Curtis
19	FRIENDS, Amii Stewart	40	PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog
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4	5	<b>BAND AID: Do They Know It's Christmas</b> 30 mins £3.21	PolyGram 6411913
5	4	<b>THE ROLLING STONES: Video Rewind</b> Compilation 1962-81 13.95	Vestron/PVG MA 11018
6	3	<b>ULTRAVOX: The Collection</b> Compilation 55 mins £13.95	Palace/PVG CWM 14
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14	17	<b>THE JAM: Video Snap!</b> Compilation 1hr £13.50	PolyGram 6411902
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16	11	<b>MICHAEL JACKSON: Making Of Thriller</b> Compilation 1hr £13.95	Vestron/PVG MA 11000
17	16	<b>STATUS QUO: End Of The Road '84</b> Live 70 mins £13.95	Videoform VVO 19
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19	29	<b>DAVID BOWIE: Serious Moonlight 1</b> Live 51 mins £13.95	Videoform VFM 012
20	—	<b>DIRE STRAITS: Alchemy Live</b> Live 70 mins £13.50	PolyGram 6400892
21	20	<b>THOMPSON TWINS: Into The Gap Live</b> Live 3hr 20 mins £13.95	Virgin/PVG VVO 056
22	10	<b>DURAN DURAN: Video Album</b> Compilation 55 mins £13.50	PMI MVP 99 10242
23	14	<b>DURAN DURAN: Dancing On The Valentine</b> Live 50 mins £13.95	PMI MVP 99 10243
24	18	<b>BAUHAUS: Archive</b> Live 50 mins £13.95	Beggars Banquet BB002
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# CLASSICAL

## Seasoned performers

Four Seasons, Vivaldi. John Holloway, violin, Taverner Players, Andrew Parrott. Denon 38C378 7283. Distribution Hayden Laboratories.

The popularity of these concertos inevitably means the continuing releases of new recordings on CD as well as conventional media. As part of its policy to record more mainstream Western artists, Denon has used the Taverner Players — normally now heard on EMI's Reflexe series — and they turn out a very brightly recorded and vivaciously performed interpretation. In comparison with one of the other standard authentic performances also on CD, Hogwood's performance on Decca, it can be clearly seen that Parrott's approach is much more extrovert.

Symphony No 9, Beethoven. Bayreuth Festival Orchestra and Chorus, Furtwangler. EMI HMV CDC 7470812, mono.

It is becoming increasingly apparent that CD is not only a medium for the latest digital recordings, but can also do wonders for the "historic" issues as well — as can be seen by this release. The performance was given in Bayreuth in 1951 and, with Schwarzkopf and Edelmann among the soloists, was a memorable event: as vital and communicative as many more recent recordings now on CD. This issue is part of EMI's commitment to re-releasing more Furtwangler material, and to bringing out more "old" recordings on CD.

## Reviews

Serenata, Elly Ameling, soprano, Rudolf Jansen, piano, Philips, 412 216.

If any evidence were needed that Elly Ameling is one of the great singers of today, this record would provide it. Few would have the courage to attempt a range of songs that stretches from John Dowland and Roger Quilter to Wolf and Bizet, but this is what she does here.

To each song she brings a distinctive characterisation. Her performance of Dowland's Weepe You No More Sad Fountains, for instance, shows that she has absorbed the lessons of the baroque singers without following them slavishly and totally subordinating her musical instinct to the rules. And when she switches to Roger Quilter's setting of the same text, she does so with ease.

Altogether a masterly recital by a singer who is perhaps not as well known in this country as she deserves.

Trumpet and Horn Concertos, Haydn. John Wallace, trumpet, Michael Thompson, horn, Philharmonia Orchestra, Christopher Warren-Green. Nimbus NIM 5010.

This disc is saved by the performance of Haydn's Horn Concertos Nos 1 and 2, played by Michael Thompson, who demonstrates a stylishness and a bravura, whereas the intonation of John Wallace in the Trumpet Concerto is too less than secure. Throughout, Thompson has a warm and distinguished sound which he uses well in both concertos, and the Divertimento in E flat.

Edited by NICOLAS SOAMES

The Lady Fainted, A selection of fantasies by Louis Gottschalk. Alan Marks, piano. Nimbus NIM 5014. Distribution: Harmonia Mundi.

This is an immensely entertaining disc, bringing back into circulation music by the first American virtuoso pianist. Louis Moreau Gottschalk (1829-1869) was a pianist composer admired by Chopin who achieved success on both sides of the Atlantic both in the concert halls and, by all accounts, in the bedrooms of his female supporters, which eventually necessitated flight to South America.

He wrote difficult but tuneful music, drawing on a variety of sources from the European salon to the black music of the Deep South, and these are represented to this collection. Alan Marks, a name new to me, plays with an effortlessness one can but admire, skating over technical obstacles without losing a sense of verve or abandon. This is the kind of release that lightens the CD repertoire which is still rather staid. This CD, incidentally, is Nimbus' first from their own presses.

Anthems by SS Wesley. Choir of St Albans Cathedral, Stephen Darlington. Meridian Records, E 77088. Distribution: HM, Gamut, Taylor.

SS Wesley is, without doubt, one of the greatest English composers for the church working in the 19th century. Works such as Ascribe Unto the Lord and The Wilderness, which both appear on this record, are two of his most important works. The Anthems are performed with character by the St Albans Cathedral Choir.

# PUBLISHING

Edited by NIGEL HUNTER

## Frankie/Kershaw vie for award

SONGS RECORDED by Frankie Goes To Hollywood, Nik Kershaw, George Michael and Phil Collins are among the nominations for the 1984 Ivor Novello Awards revealed last week.

Two FGTH songs are nominated for the Beat Contemporary Song category in the shape of Two Tribes and Relax, written by Holly Johnson, Peter Gill and Mark O'Toole and published by Perfect Songs. The other nomination in this category is Nik Kershaw's I Won't Let The Sun Go Down, published by Rondor Music (London).

In the Best Song Musically & Lyrically category are Careless Whisper, George Michael and Andrew Ridgeley, Morrison Leahy Music; Against All Odds, Phil Collins, Hit & Run Music, and I Should Have Known Better, Jim Diamond and Graham Lyle, Rondor Music (London).

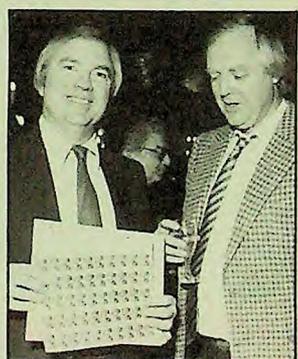
Nominated for Best Theme From A TV Or Radio Production are Another Six English Towns, Jim Parker, Chappell Music; Kennedy, Richard Hartley, ITC Filmscores, and Jewel In The Crown, George Fenton, Shogun Music/Eaton Music. Final three for Best Film Theme Or Song are We All Stand Together, Paul McCartney, MPL Communications; Champions, Carl Davis, Sundergrade Music/Eaton Music, and Com-

pany Of Wolves, George Fenton, Shogun Music/Eaton Music.

Best British Musical nominations are Starlight Express, Andrew Lloyd-Webber and Richard Stilgoe, The Really Useful Company/Chappell Music; The Hired Man, Howard Goodall (words & music) and Melvyn Bragg (book), The Really Useful Company/All Good Music, and The Boy Friend, Sandy Wilson, Chappell Music. In the International Hit Of The Year category are Caribbean Queen (No More Love On The Run), Billy Ocean and Keith Diamond, Willesden Music/Keith Diamond Music/Aqua Music/Zomba Music Publishers; The Reflex, Simon Le Bon, John Taylor, Roger Taylor, Andy Taylor, Nick Rhodes, Tritice Music/Carlin Music, and Wake Me Up Before You Go, George Michael, Morrison Leahy Music.

Most Performed Work nominations will be announced shortly, but in the cases of the Best Selling A Side, Outstanding Services To British Music, Songwriter Of The Year, The Jimmy Kennedy Award recipient and Outstanding Contribution To British Music categories, with the winners of the other categories listed, the nominations and/or winners will be announced at the Ivor Novello Awards launch at London's Grosvenor House Hotel on March 13.

Tickets for this event cost £29 each, excluding wines and spirits and further details are available from BASCA (01-240 2823).



CLUTCHING A sheet of US postage stamps commemorating the Jerome Kern centenary this year is Dean Kay, executive vice president of the Welk Organisation, which publishes Kern's songs through its TB Harms subsidiary. Seen with Kay is musical show writer Tim Rice at a reception held at the Palace Theatre, Shaftesbury Avenue, as part of the Kern celebrations.

## Complete success at Midem

BACK FROM Midem in a happy frame of mind are Theo Cowan and Martin Costello of Complete Music. During the Cannes week they fixed Complete publishing deals for Italy with Ricordi Music and Hong Kong and south-east Asia with Karma Music, and are near finalising a pact for the Scandinavian countries.

# EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	10	ONE NIGHT IN BANGKOK, Murray Head NL/B/D/A/CH/DK
2	4	5	SHOUT, Tears For Fears NL/B/GB/D/CH/IRE
3	3	6	I WANT TO KNOW WHAT LOVE IS, Foreigner NL/B/GB/D/CH/IRE
4	2	8	DO THEY KNOW IT'S CHRISTMAS?, Band Aid D/A/CH/I/DK/IRE
5	5	8	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham! B/D/A/CH/I/DK
6	6	13	THE WILD BOYS, Duran Duran A/CH/ES/I/DK
7	11	3	SOLID, Ashford & Simpson NL/B/GB/IRE
8	8	24	GHOSTBUSTERS, Ray Parker Jr. F/ES/I/DK
9	9	24	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder F/ES/I
10	10	12	I SHOULD HAVE KNOWN BETTER, Jim Diamond NL/B/CH/I
11	17	4	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson GB/IRE
12	14	26	CARELESS WHISPER, George Michael F/I
13	13	18	NEVER ENDING STORY, Limahl ES/I
14	7	9	LIKE A VIRGIN, Madonna B/GB/D/A/CH/I
15	16	3	LITTLE RED CORVETTE/1999, Prince GB/IRE
16	15	5	EASY LOVER, Philip Bailey & Phil Collins NL/B
17	20	2	DO WHAT YOU DO, Jermaine Jackson NL/B
18	12	10	THE POWER OF LOVE, Frankie Goes To Hollywood D/A/CH
19	NEW	10	LOVERBOY, Billy Ocean NL/B
20	NEW	10	SEXCRIME (nineteen eighty-four), Eurythmics D/CH/DK
21	27	3	SINCE YESTERDAY, Strawberry Switchblade GB/IRE
22	NEW	3	DANCING IN THE DARK, Bruce Springsteen GB/IRE
23	NEW	3	THIS IS MY NIGHT, Chaka Khan B/IRE
24	18	13	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora F/ES
25	23	7	COMO PUDISTE HACERME...?, Alaska & Dinarama ES
26	24	3	LIVE IS LIFE, Opus A
27	30	2	LOVE & PRIDE, King GB/IRE
28	33	4	SQUARE ROOMS, Al Corley F/DK
29	25	13	BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F
30	21	18	THE WAR SONG, Culture Club F/ES
31	29	2	NACKT IM WIND, Band Fuor Afrika D
32	22	15	I FEEL FOR YOU, Chaka Khan DK
33	31	2	YOU'RE MY HEART/MY SOUL, Modern Talking D
34	37	17	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney ES
35	NEW	1	COMANCHERO, Raggio Di Luna D/A
36	NEW	1	EIN WEISSES BLATT PAPIER, Relax A
37	NEW	1	WOODPECKERS FROM SPACE, Video Kids CH/ES
38	38	2	UN AUTRE MONDE, Telephone F
39	28	5	CRILU, Heather Parisi I
40	39	5	THE NIGHT, Valerie Dore D/CH

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

## Everything But The Girl

BEN WATT and Tracey Thorn have developed considerably in recent years: Watt, once the introspective talent strumming an echo-fed guitar, while Thorn was the plain, sailing through the Marine Girls picking up vital press interest.

Everything But The Girl is a natural collaboration, circumstances aside, but still an enigma. Camden's Electric Ballroom was uncomfortably packed with a whooping, appreciative, frequently complacent audience. The impression gained was of an act that's terribly relevant and really rather worthy, but nobody cares to ask why.

EBTG seemed to be more intent on displaying their wares than to entertain. Everything fits to a passionless perfect and seldom excites. Thorn's vocals were a mannered monotone, a languid style that can't help but suggest boredom. Maybe it's simply personal taste, but why does she draw out every phrase? There seemed little point when a degree of punctuation exists (as the band understood).

Their most successful single to date, Each And Every One, was played, typically, twice, but curiously the reprised encore was lively and enthusiastic, two descriptions which could not have applied to the previous 50 minutes.

Put the band in a smaller venue, let them relax a bit and perhaps only then will their true abilities shine.

DUNCAN HOLLAND

## Two People

IT IS hard to believe that Two People are new to performing judging by the ease with which they carried off their recent Marquee date. All the poise and style of stardom already seems to be theirs.

Hailing from Liverpool, Two People, Mark Stevenson and Noel Ram, were backed up by a sterling bass player, restrained keyboardist and competent drummer. Whilst most of the material was not especially original the numbers were, on the whole, well crafted and solid with some beautifully clear guitar lines from Ram and high calibre vocals from Stevenson.

The latter assumed the role of on stage poser, provocatively wrapping the microphone lead round himself and falling to his knees at frequent intervals. An incredible facial resemblance to Bowie combined with his obvious enjoyment enabled him to carry it off with flair.

It came as a pleasant surprise that Rescue Me, the band's debut Polydor single, sounded infinitely better live and the audience lapped it up for the second time as an encore.

Essentially a live experience but



TWO PEOPLE: very important people

with a formula which transfers well to vinyl. Two People are destined to be very important people in 1985.

KAREN FAUX

## Screaming Blue Messiahs

ONCE THE guitar core of Motor Boys Motor, a much-tipped four-piece who burnt out before they could achieve very much, The Screaming Blue Messiahs boys now really do motor.

In a packed and sweltering Marquee, the trio played their R&B with controlled violence. There was nothing goodtime or laidback about The Screaming Blue Messiahs. Spring chickens they may not be, but time has not mellowed them. In fact, with their dark suits and belligerent stance they were closer to the youthful Sid Presley Experience.

Most of the tracks from the acclaimed mini-album Good And Gone (Big Beat) took their place in a set driven by a drum avalanche and a bass like a heartbeat, while vocalist/guitarist Bill Carter chopped away at the strings in a manic but never frenzied way, and sang until the veins on his temples looked fit to burst.

The Messiahs can really play, and are likely to be big news before the year's out.

JOHN BEST

## Time UK

CLICHED THOUGH it seems, Time UK might well be the next big thing. Former Jam drummer Rick Buckler has returned to his anarchic roots, surrounding himself with a fanatical foursome whose sincerity and drive is readily apparent.

Their set was strewn with catchy anthemic tunes that have already gained them a following. Tracks such as Western Front, Norah's Diary, Say Hurrah, It's Only Bravery and Pieces Of Paper displayed large commercial potential. And their single, Playground of Privilege (Arista), recently charted for them.

Time UK are safe. They have a groundswell of supporters who have been awaiting their arrival since the end of the Jam/Clash/

Who era. They also have class, quality and charisma. Watch them go.

GARETH THOMPSON

## Terraplane

THERE'S A touch of Slade about Terraplane and a hint in their playing of a powerful lunacy to come.

They're still finding their feet, but already Terraplane boast a raw confidence reminiscent of the wildmen from Wolverhampton in their early days. They add to the image with sharp, driving rock that flirts on the fringes of heavy metal and complete it when vocalist Danny Bowes lapses into Noddy Holder-like raucousness.

Terraplane are currently coping with the challenge of opening for Meat Loaf and at the three-night stint at Hammersmith Odeon they pulled off something of a musical coup by stifling the usual audience murmurs of "Where do I sit?", "Have I got time for a pint?" and persuading them instead to stand and sing.

The band are bright, lively and mobile on stage and convince you that they're actually enjoying what they're doing. They'll have stood out in many minds despite being overshadowed by Meat Loaf's physical and professional bulk and will have gained respect by refusing to be intimidated or bitter.

JEFF CLARK-MEADS

## Steve Marriot

A FORMER member of The Small Faces and Humble Pie, Steve Marriot returned to the live scene looking none the worse for his years on the road.

At the Marquee, subtly played no part in the performance. The band thundered through such Humble Pie favourites as The Fixer and Fool For A Pretty Face and included Small Faces tracks like What You Gonna Do About It. More recent compositions were also played to acclaim.

Marriot proved his worth as a guitarist too, and remembered his rock scales well enough to deliver some good lead breaks.

The venue was full, and although most of the assembled looked old enough to recall the earlier days of Marriot's career, a fair amount of youngsters were in attendance.

GARETH THOMPSON

## What The Fox

IN TRIMMING their line-up from seven to four members, What The Fox have sacrificed a larger sound for the more basic, tight approach.

At Fulham Greyhound they played a set of fluent pop that kept the strong turnout interested. The bouncy Missing Persons worked well, and its strong chorus and keyboard patterns could make it a hit. Elsewhere the songs tended to sound a little bit ordinary although they may also be in with a chance of chart success before long.

Perhaps recalling a couple of the other musicians may add a more classy edge to the sound that is somewhat lacking at present.

GARETH THOMPSON

Edited by  
CHRIS WHITE

## TALENT



**DARK CITY** are Amos and Cass (above) white and black dreads respectively, who have decided to channel some of the hedonistic energy of their eight year friendship into curiously eclectic music, unveiled now for the first time on their debut single, False Alarm, on Virgin, writes John Best.

"We want to shock people, hit them with musical baseball bat to let them know who we are," says Cass, in a rather graphic explanation of why they have chosen a track with an incongruous heavy metal guitar over a straight-forward pop song, to herald their arrival.

The pair first met when Cass became one of a group of people drawn to the unconventional household of Amos' mother, Erin Pizzev, in Ladbroke Grove. By the age of 13 Amos was a white DJ on reggae sound-system, and before long both he and Cass were rapping down Soho's Language Lab, a period which culminated with Amos, still only 17, toasting on Love Twist from the first Culture Club album.

Two-and-a-half years on, Dark City are themselves attracting comparisons with early Culture Club, particularly because of Amos' voice. "If you're white and English, you are either compared to Paul Weller of Boy George, and since I don't sound anything like Weller, I get compared to George," says Amos on the undeniable similarity; while label-mate George is often on hand to offer the pair candid advice on how best to approach a burgeoning career in music.

Shortly after his contribution to the Culture Club album, Amos moved to Santa Fe, New Mexico with his family, and was soon joined by Cass. Together they surprisingly grew to love AOR as well as reggae and soul.

It is love that now manifests itself in decisions such as choosing Chris Gabrin (Quiet Riot, John Cougar, Pat Benatar, etc) to direct the video for False Alarm.

Now the various elements — rock, reggae, soul, pop, even the odd cocktail piano — have all but been incorporated on an album, produced by Stewart Levine. But the LP will not be released until Dark City becomes a far more established name. "Getting success can take time," adds Cass, "but right now we're really up for it. I feel remarkably confident in what we've got to achieve. Dark City are like a wool jumper in a market full of acrylic ones." Virgin certainly looks like it is prepared to take its time with the duo, it has been a full year since Dark City were signed, and only now is the machine beginning to gear up.

The album was recorded in two-and-a-half months at Townhouse 3 in South London.

Everything about the establishing of Dark City is very purposeful, with the feeling that there is little possibility of things going wrong. The songs can be played "to your mother or your little brother", and when they play live you can be sure it will not be down The Greyhound in Fulham Palace Road.

## Chart newcomers

**SHARPE AND NUMAN**: Change You Mind (Polydor POSP 722). UK origin. Entered chart, February 9 1985. Names hide Bill Sharpe, Shakatak's keyboards player and songwriter, and Gary Numan.

**FINK BROTHERS**: Mutants In Mega City One (Zarjazz/Virgin JAZZ 2). UK origin. Entered chart, February 9 1985. Suggs and Carl Smyth of Madness debut as the Fink Brothers.

**LES ENFANTS**: Slipaway (Chrysalis CHS 2813). UK origin. Entered chart February 9 1985. Dublin rock band with overblown arrangements.

**PHYLLIS NELSON**: Move Closer (Carrere CAR 337). US origin. Entered chart, February 9 1985. Her first single was a Boystown favourite.

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**ELLIS**, Alton STILL IN LOVE Trojan HRLP 708/— £3.04 (A/J/S)  
**FANCHEITE**, Serge RUSSIAN SONGS AND ROMANCES Vox Mundi (France) SYS 110/CSYS 110 £3.35 (DIS)  
**FIRM**, THE THE FIRM Atlantic 7812391/7812394 (W)  
**FLEETWOOD** MAC LIVE IN BOSTON Shanghai/Music Galore HAI 107/— £3.20 (C/GI)  
**FRANCO ET LE T.P.O.K.** JAZZ CHEZ RHYTHMES ET MUSIC A PARIS Edipop (France) POP 32/— (MW)  
**GEDDES**, Graham AT HOME WITH GRAHAM GEDDES AND HIS SCOTTISH DANCE BAND Ross WGR 077/— £3.06 (ROSS/H)  
**GEORGE**, Robin DANGEROUS MUSIC Bronze BRON 554/BRONC 554 (Chrome Cassette) £3.45 (F)  
**GREEN**, Al TRUST IN GOD Hi Records HI UKLP 423/— £3.45 (P) (Additional distributor)  
**GUADALCANAL** DIARY WALKING IN THE SHADOW OF THE BIG MAN Hybrid HYBLP 2/— £3.04 (P)  
**HARPER**, Roy (with Jimmy Page) JUGULAR Beggars Banquet BEGA 60/BECC 60 (W)  
**HARRIOTT**, Derek GREATEST REGGAE HITS Trojan TRLS 116/— £3.04 (A/J/S)  
**HARRIOTT**, Derek SONGS FOR MIDNIGHT LOVERS Trojan TRLS 198/— £3.04 (A/J/S)  
**HARRIS**, Jody IT HAPPENED ONE NIGHT Press/Compendium P 4001/— £3.65 (I/RT)  
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**REW**, Kimberley THE BIBLE OF BOP Press/Compendium P 2003/— £2.30 (I/RT)  
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**VARIOUS MUSIQUE** ZEN Auidis (France) AV 4501/AV 5501 £3.59 (DIS)  
**VARIOUS NON STOP** ELECTRICITY (Inc. tracks by Simone, Velvete, Linda Lewis) Passion NOSTO 2/— £3.20 (A)  
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**VARIOUS WE DON'T WANT YOUR FUCKING LAW** Fightback FIGHT 8/— £2.12 (I/J)  
**VARTAN**, Sylvie GOLDEN ALBUM RCA (France) PL 70363/PK 70363 £3.59 (DIS)  
**VILLAGE PEOPLE** NEW YORK CITY Record Shack SOHOLP 5/SOHOVC 5 £3.10 (E)  
**WALDEN**, Narada Michael THE NATURE OF THINGS Warner Brothers K925176-1/K925176-4 (W)  
**ZAZOU**, Hector GEOGRAPHIES Made To Measure MTM 5/— £3.25 (I/Nine Mile)  
**ZERRA 1 ZERRA 1** Mercury/Phonogram MERL 53/MERLC 53 (Chrome Cassette) £3.45/£3.55 (F)

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 \*\*EASTON, Sheena PRIVATE HEAVEN EMI CDP 746054-2 (Compact Disc) £6.70 (E) re-scheduled  
 \*\*HODGSON, Roger IN THE EYE OF THE STORM A&M CDA 5004 (Compact Disc) £7.29 (C)  
 \*\*MATT BIANCO WHOSE SIDE ARE YOU ON WEA 240472-2 (Compact Disc) £6.50 (W)  
 \*\*McCARTNEY, Paul TUG OF WAR Parlophone CDP 746057-2 (Compact Disc) £6.70 (E)  
 \*\*McCARTNEY, Paul & Wings BAND ON THE RUN Parlophone CDP 746055-2 (Compact Disc) £6.70 (E)  
 \*\*OLDFIELD, Mike HERGEST RIDGE Virgin CDV 2013 (Compact Disc) £5.75 (E)  
 \*\*PARSONS PROJECT, Alan VULTURE CULTURE Arista 610 228 (Compact Disc) £5.75 (F)  
 \*\*RIDDLE, Nelson SILVER COLLECTION Polydor 823760-2 (Compact Disc) £5.25 (F)  
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 \*\*WUNDERLICH, Klaus ROMANTIC MELODIES Polydor 823 485-2 (Compact Disc) £5.25 (F)

**FULL**

ANDREWS, Harvey OLD MOTHER EARTH Beeswing LBE 004/ (CM/PROJ)  
 ARMSTRONG, Frankie/Brian Pearson/Blowzabella/Jon Gillaspie TAMLIN Plant Life PLR 063/— (CW/MW/PROJ)  
 CHIEFTANS, THE THE LIVE IN CHINA Claddagh CC 42/— (CM)  
 \*GARCIA, Gerry/David GRISMAN/Peter ROWAN OLD AND IN THE WAY Sugarhill (USA) SH 3746/— (MW/PROJ)  
 \*NEW GRASS REVIVAL ON THE BOULEVARD Sugarhill (USA) SH 3745/— (MW/PROJ)  
 OYSTER BAND, THE 20 GOLDEN TIE SLACKENERS Pukka YOP 6/— (PROJ)  
 SCOTCH MEASURE SCOTCH MEASURE Topic 12TS 436/— (CM/MW/PROJ)  
 VARIOUS APPALACIA — THE OLD TRADITIONS, VOLUME 2 (Blue Ridge Mountain Music) Home Made Music LP 002/— (CM/MW/PROJ)

**DOUBLETS**

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 EVERLY BROTHERS, THE THE RIP IT UP/PURE HARMONY Ace CHC 804 (Double cassette) £3.45 (CP/HS/P/MW)  
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 JAMES, Etta GOOD ROCKIN' MAMA/TUFF LOVER Ace CHC 803 (Double cassette) £3.45 (CP/HS/P/MW)  
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 WEST AND FAMILY, John BEYOND THE SUNSET Ross CJR 003 £2.73 (ROSS/H)  
 WRAY, Link & His Ray Men LINK WRAY/GOOD ROCKIN' TONIGHT Ace CHC 802 (Double cassette) £3.45 (CP/HS/P/MW)

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 GY — Greyhound  
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 0904 641415  
 Revolver — 0272 299105  
 IKF — 01-381 2287  
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 MW — Making Waves  
 01-481 9917  
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 WRD — Worldwide Record  
 Distributors 01-636 3925  
 X — Clyde Factors  
 041-221 9844  
 Y — Relay 01-578 6125

**TOP US ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	LIKE A VIRGIN	Madonna	Sire
2	2	BORN IN THE U.S.A.	Bruce Springsteen	Columbia/CBS
3*	3	MAKE IT BIG	Wham!	Columbia/CBS
4*	4	AGENT PROVOCATEUR	Foreigner	Atlantic
5*	10	CENTERFIELD	John Fogerty	Warner Bros
6	6	17, Chicago		Full Moon/Warner Bros
7	5	PURPLE RAIN	Prince and The Revolution	Warner Bros.
8*	8	RECKLESS	Bryan Adams	A&M
9	7	NEW EDITION	New Edition	MCA
10*	11	BIG BAM BOOM	Daryl Hall and John Oates	RCA
11	9	PRIVATE DANCER	Tina Turner	Capitol
12*	12	SUDDENLY	Billy Ocean	Jive/Arista
13	13	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
14*	14	BUILDING THE PERFECT BEAST	Don Henley	Geffen
15*	20	BEVERLY HILLS COP	Soundtrack	MCA
16	16	ARENA	Duran Duran	Capitol
17*	17	PERFECT STRANGERS	Deep Purple	Mercury
18	15	A PRIVATE HEAVEN	Sheena Easton	EMI America
19*	19	CAN'T SLOW DOWN	Lionel Richie	Motown
20*	21	BREAK OUT	Pointer Sisters	Planet
21*	23	VALOTTE	Julian Lennon	Atlantic
22*	26	WHEELS ARE TURNING	REO Speedwagon	Epic
23	18	VOLUME ONE	The Honeydrippers	Es Paranza
24*	24	CHINESE WALL	Philip Bailey	Columbia/CBS
25*	29	ICE CREAM CASTLE	The Time	Warner Bros
26*	30	ALL THE RAGE	General Public	I.R.S.
27	22	SPORTS	Huey Lewis And The News	Chrysalis
28	25	TROPICO	Pat Benatar	Chrysalis
29	27	LUSH LIFE	Linda Ronstadt	Asylum
30	28	"WOMAN IN RED"	Stevie Wonder	Motown
31*	35	GIUFFRIA	Giuffria	Camel/MCA
32*	34	PLANETARY INVASION	Midnight Star	Solar
33*	40	SOLID	Ashford & Simpson	Capitol
34	32	HEARTBEAT CITY	The Cars	Elektra
35*	37	ESCAPE	Whodini	Jive/Arista
36	36	THUNDER SEVEN	Triumph	MCA
37*	42	EMERGENCY	Kool & The Gang	De-Lite
38	31	THE UNFORGETTABLE FIRE	U2	Island
39*	41	THE PLEASUREDOME	Frankie Goes To Hollywood	Island
40	33	I FEEL FOR YOU	Chaka Khan	Warner Bros

**BULLETS 41-100**

41*	64	SIGN IN PLEASE	Autograph	RCA
43*	51	STARCHILD	Teena Marie	Epic
45*	50	20/20	George Benson	Warner Bros
47*	49	VITAL SIGNS	Survivor	Scott Bros
52*	53	BREAKIN' 2 ELECTRIC BOOGALOO	Soundtrack	Polydor
53*	56	THE AGE OF CONSENT	Bronski Beat	MCA
54*	55	STREET TALK	Steve Perry	Columbia/CBS
56*	66	SWEET AWAY	Diana Ross	RCA
57*	57	WORD OF MOUTH	The Kinks	Arista
59*	67	HOW WILL THE WOLF SURVIVE	Los Lobos	Warner Bros
60*	65	DON'T STOP	Jeffrey Osborne	A&M
64*	70	THE BIG CHILL	Soundtrack	Motown
65*	68	JOHN PARR	John Parr	Atlantic
66*	69	AN INNOCENT MAN	Billy Joel	Columbia/CBS
70*	73	TRULY FOR YOU	The Temptations	Gordy
71*	83	THE GLAMOROUS LIFE	Sheila E	Warner Bros
72*	93	STRAIGHT TO THE HEART	David Sanborn	Warner Bros
75*	80	GIRLS WITH GUNS	Tommy Shaw	A&M
76*	82	STEALING FIRE	Bruce Cockburn	Gold Mountain
77*	81	TOOTH & NAIL	Dokken	Elektra
90*	95	WARRIOR	Scandal featuring Patty Smyth	Columbia/CBS
94*	N	NIGHTSHIFT	Commodores	Motown
99*	N	COTTON CLUB	Soundtrack	Geffen

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

Mon 18-Fri 22 Feb, 1985  
 Album Releases: 77 Cassette: 10  
 Compact Disc: 17

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

★ = 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	3	36	<b>BORN IN THE U.S.A.</b> ★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: CD 86304
2	4	14	<b>"ALF" ★</b> Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
3	1	9	<b>AGENT PROVOCATEUR ●</b> Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
4	2	4	<b>HITS OUT OF HELL ●</b> Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156
5	5	6	<b>THE BARBARA DICKSON SONGBOOK ●</b> Barbara Dickson (Various)	K-tel NE 1287 (K) C: CE 2287
6	13	2	<b>STEPS IN TIME ○</b> King (Richard James Burgess/Liam Henshall)	CBS 26095 (C) C: 40-26095
7	6	33	<b>ELIMINATOR ★</b> ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: 3774-2
8	10	8	<b>THE VERY BEST OF CHRIS DE BURGH ●</b> Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
9	8	18	<b>THE AGE OF CONSENT ●</b> Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1 CD: 820171-2
10	7	14	<b>MAKE IT BIG ★</b> Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
11	21	5	<b>CHESS ○</b> Various (Benny Andersson/Tim Rice/Bjorn Ulvaeus)	RCA PL 70500 (R) C: PK 70500 CD: PD 70500
12	11	15	<b>THE COLLECTION ★</b> Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
13	9	4	<b>20/20 ●</b> George Benson (Russ Titelman/Michael Masser/Daniel Sembello)	Warner Brothers 925178-1 (W) C: 925178-4
14	<b>NEW</b>		<b>SECRET SECRETS</b> Joan Armatrading (Mike Howlett)	A&M AMA 5040 (C) C: AMC 5040
15	14	30	<b>DIAMOND LIFE ★</b> Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: CD 26044
16	12	12	<b>THE HITS ALBUM/THE HITS TAPE ★</b> Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
17	15	11	<b>NOW THAT'S WHAT I CALL MUSIC 4 ★</b> Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
18	17	11	<b>THE 12" ALBUM ●</b> Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
19	24	13	<b>HATFUL OF HOLLOW ●</b> The Smiths (Roger Pusey/John Porter/Dave Griffin/The Smiths)	Rough Trade ROUGH 76 (VRT) C: ROUGH C76
20	19	69	<b>CAN'T SLOW DOWN ★</b> Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
21	16	15	<b>WELCOME TO THE PLEASUREDOME ★</b> Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZT110 1 (E) C: ZC10 1
22	22	34	<b>PRIVATE DANCER ★</b> Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
23	<b>NEW</b>		<b>PERHAPS</b> The Associates (Martin Rushent/Billy MacKenzie/Dave Allen/Martyn Ware)	WEA WX9 (W) C: WX9C
24	43	4	<b>Chicago (David Foster)</b>	Full Moon/Warner Brothers 925060-1 (W) C: 925060-4; CD: 925060-2
25	20	13	<b>ARENA ★</b> Luran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2; CD: CDP 746048-2
26	18	13	<b>LIKE A VIRGIN ●</b> Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
27	29	5	<b>(WHO'S AFRAID OF ?) THE ART OF NOISE</b> Art Of Noise (Art Of Noise)	ZTT/Island ZT110 2 (E) C: ZC10 2
28	63	5	<b>FACE VALUE ●</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185 CD: CDV 2185
29	30	18	<b>CINEMA ★</b> Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K); C: CE 2282 (K) CD: 240511-2 (W)
30	31	5	<b>1999 ○</b> Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4; CD: 923720-2
31	33	64	<b>U2 LIVE "UNDER A BLOOD RED SKY" ★</b> U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
32	25	2	<b>A SENSE OF WONDER</b> Van Morrison (Van Morrison)	Mercury/Phonogram MERH 54 (F) C: MERH 54 CD: 822 895-2
33	23	17	<b>STEELTOWN ●</b> Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERH 49; CD: 822 831-2
34	49	4	<b>TROPICO</b> Pat Benatar (Neil Giraldo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
35	46	3	<b>LIFE'S A RIOT WITH SPY VS SPY ○</b> Billy Bragg (Oliver Hitch)	Gol Discs UTIL 1 (F) C: ZUTIL 1
36	36	11	<b>MUSIC FROM THE FILM "GHOSTBUSTERS" ●</b> Various (Various)	Arista 206 559 (F) C: 406 559
37	27	82	<b>NO PARLEZ ★</b> Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: CD 25521
38	28	33	<b>PARADE ★</b> Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473; CD: CD 1473
39	39	40	<b>LEGEND ★</b> Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
40	32	18	<b>I FEEL FOR YOU ●</b> Chaka Khan (Arl Mardin/Various)	Warner Brothers 925162-1 (W) C: 925162-4; CD: 925162-2
41	34	19	<b>THE UNFORGETTABLE FIRE ★</b> U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC2 5
42	45	3	<b>STAGES ★</b> Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K); C: CE 2262 (K) CD: 240228-2 (W)
43	53	16	<b>SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET"</b> Paul McCartney (George Martin)	Parlophone PCTC 2 (E); C: TCPC 2 CD: CDP 746043-2
44	26	13	<b>1984 (for the love of big brother) ●</b> Eurythmics (David A. Stewart)	Virgin V1984 (E) C: TC V1984
45	41	11	<b>PARTY PARTY ★</b> Black Lace (Black Lace/Neil Ferguson)	Telstar STAR 2250 (R) C: STAC 2250
46	38	2	<b>BREWING UP WITH BILLY BRAGG</b> Billy Bragg (Edward De Bono)	Gol Discs AGOLP 4 (F) C: ZGOLP 4
47	44	31	<b>MUSIC FROM MOTION PICTURE "PURPLE RAIN" ●</b> Prince and The New Power Generation (Prince and The Revolution)	C: 925110-4; CD: 925110-2 Warner Brothers 925110-1 (W)
48	<b>NEW</b>		<b>MUSIC FROM MOTION PICTURE "BEVERLY HILLS COP"</b> Various (Various)	MCA MCF 3253 (C) C: MCF 3253
49	37	39	<b>FANTASTIC ★</b> Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: CD 25328
50	48	6	<b>BREAKDANCE 2 — ELECTRIC BOOGALOO</b> Various (Ollie F. Brown/Various)	Polydor POLD 5168 (F) C: POLDC 5168; CD: 823962

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	35	8	<b>LOVE HURTS ●</b> The Everly Brothers (Various)	K-tel NE 1197 (K) C: CE 2197
52	42	12	<b>THE RIDDLE ★</b> Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245
53	40	42	<b>BREAK OUT ●</b> Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (F) C: FK 89450; CD: FD 89450
54	<b>NEW</b>		<b>CENTERFIELD</b> John Fogerty (John Fogerty)	Warner Brothers 925203-1 (W) C: 925203-4
55	<b>NEW</b>		<b>SOLID</b> Ashford & Simpson (Nicolas Ashford/Valerie Simpson)	Capitol SASH 1 (E) C: TC SASH 1
56	59	317	<b>BAT OUT OF HELL ★</b> Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419; CD: CD 82419
57	57	18	<b>YESTERDAY ONCE MORE ●</b> Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TC SING 1; CD: CDS 2602968
58	70	15	<b>GOLDEN DAYS ●</b> The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
59	67	10	<b>WAR ●</b> U2 (Steve Lillywhite)	Island LPS 9733 (E) C: ICT 9733
60	61	3	<b>STOP MAKING SENSE</b> Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
61	97	4	<b>THE RIVER ★</b> Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 88510 (C) C: 40-88510
62	87	2	<b>HUMAN'S LIB ★</b> Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C CD: 24035-2
63	99	84	<b>QUEEN GREATEST HITS ★</b> Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
64	66	3	<b>IT'S YOUR NIGHT</b> James Ingram (Quincy Jones)	Qwest/WEA 923970-1 (W) C: 923970-4; CD: 923970-2
65	58	4	<b>SUDDENLY</b> Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12
66	69	9	<b>ALCHEMY — DIRE STRAITS LIVE ★</b> Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11 CD: 818243-2
67	56	11	<b>LOVE SONGS — 16 CLASSIC LOVE SONGS ●</b> Various (Various)	Telstar STAR 2246 (R) C: STAC 2246
68	<b>NEW</b>		<b>VARIOUS POSITIONS</b> Leonard Cohen (John Lissauer)	CBS 26222 (C) C: 40-26222
69	<b>NEW</b>		<b>STARGAZERS</b> Various (Various)	Kasino KTV1 (A) C: KTV 1
70	55	114	<b>THRILLER ★</b> Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930; CD: CD 85930
71	47	13	<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
72	62	8	<b>RATTLESNAKES ○</b> Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
73	52	14	<b>SHAKIN' STEVENS GREATEST HITS ★</b> Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson)	Epic EPC 10047 (C) C: 40-10047
74	51	12	<b>12 GOLD BARS VOLUME TWO (AND ONE) ●</b> Status Quo (Status Quo/John Edon/Pip Williams)	Vertigo QUOTV 2 (F) C: QUOMC 2 CD: 822985-2
75	90	5	<b>LABOUR OF LOVE ★</b> UB40 (UB40/Ray/Pablo Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5; CD: DEP CD 5
76	50	15	<b>BAD ATTITUDE ●</b> Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)	Arista 206 619 (W) C: 406 619 CD: 610 187
77	65	14	<b>THE VERY BEST OF FOSTER &amp; ALLEN ●</b> Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
78	64	5	<b>THE HONEYDRIPPERS VOLUME ONE</b> The Honeydrippers (Nugette & The Fabulous Brill)	Es Paranza/WEA 790220-1 (W) C: 790220-4
79	<b>RE</b>		<b>DARKNESS ON THE EDGE OF TOWN</b> Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD: CD 80601
80	89	3	<b>THE HURTING ●</b> Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERC 17 CD: 811039-2
81	82	10	<b>EMERGENCY ○</b> Kool & The Gang (Jim Bonnofond/Ronald Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6 CD: 822943-2
82	78	7	<b>THE CROSSING ★</b> Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERH 27 CD: 812870-2
83	60	10	<b>THE GENIUS OF VENICE</b> Rigo Venenziano (Gian P. Reverber)	Ferryway RON 2 (A) C: ZC RON 2
84	91	15	<b>WHOSE SIDE ARE YOU ON</b> Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C; CD: 240472-2
85	80	12	<b>HOOKED ON NUMBER ONES — 100 NON STOP HITS ●</b> Various (Geoff Morrow)	K-tel ONE 1285 (K) C: OCE 2285
86	<b>RE</b>		<b>ALWAYS AND FOREVER — THE COLLECTION ○</b> Various (Various)	Impression LP IMP 4 (A) C: TCIMP 4
87	<b>RE</b>		<b>BORN TO RUN</b> Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 69170 (C); C: 40-69170 CD: CD 69170
88	54	11	<b>SCREEN GEMS ●</b> Elkie Brooks (Tony Clark/Bill Martin)	EMI SCREEN 1 (E) C: TC SCREEN 1; CD: CDP 240236-2
89	<b>RE</b>		<b>PLANETARY INVASION</b> Midnight Star (Reggie Calloway)	Solar/MCA MCF 3251 (C) C: MCF 3251
90	<b>RE</b>		<b>HELLO, I MUST BE GOING! ★</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TC V 2252 CD: CDV 2252
91	100	13	<b>ZOOLOOK ○</b> Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 15 (F) C: POLH 15; CD: 823763-2
92	83	50	<b>THE WORKS ★</b> Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD CDP 746016-2
93	74	9	<b>INTO THE GAP ★</b> Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971 CD: 610106
94	<b>NEW</b>		<b>FROM ACROSS THE KITCHEN TABLE</b> The Pale Fountains (Ian Broudie)	Virgin V2333 (E) C: TC V 2333
95	84	3	<b>ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ○</b> Various (Various)	Polydor POLD 5147 (F) C: POLDC 5147 CD: 821919-2
96	<b>RE</b>		<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
97	<b>RE</b>		<b>EDEN</b> Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
98	75	76	<b>AN INNOCENT MAN ★</b> Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: CD 25554
99	<b>RE</b>		<b>LIONEL RICHIE ★</b> Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037; CD: MCD 06007
100	76	8	<b>FANS</b> Malcolm McLaren (Malcolm McLaren/R. Kilgore/S. Hague/W. Turbitt)	Charisma/Virgin MMDL2 (E) C: MMDC 2

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Panel Sales Percentage on Last Week ..... 5%

## DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

↗ = Panel sales increase over previous week

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

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# STUDIO

If 'learning by doing' is no longer a feasible proposition, what are the alternatives?

## Where do engineers come from?

**W**HEN I entered the recording industry as a tape-operator at Basing Street Studios (now Sarm West), early in 1970, it seemed pretty clear to me how one actually got in and what happened when you got there: it was just infernally difficult, because thousands of other people wanted to get there too.

I had a reasonable knowledge of recording of one sort or another — mainly with things like stereo pairs of microphones, a Revox G36, a Uher mixer and an EMI tape splicing block, but not, of course in the multitrack field — there weren't any home studio systems in those days.

I got the gig the same way as I imagine many other people got the same job: by knowing someone. I was never asked about qualifications or anything either, but I was scrutinised a fair amount to see if I would "fit in" with the people and the requirements of the studio.

I started on tape copying — the beginning of the traditional "apprenticeship" — at the wonderful rate of £1 per hour.

I picked up everything about recording — apart from the basic basics — over a period of years, by observing other people and learning what they did.

Luckily I worked in a reasonable-sized studio with a fair number of freelance engineers, so I was introduced to quite varied recording techniques — sufficient, perhaps, to find the methods that gave the kind of sounds I thought were "good".

Words like "education" and "training" never really cropped up and I must say that I didn't really see the need for them then. "Learning by doing" suited me fine.

But in those days we didn't have sophisticated autolocators and other equipment which later began to remove the tape-op's jobs one by one except for making the tea. It seems to me that as studios became able to invest in such equipment they also looked into saving money by not having so many assis-

### OPINION

By RICHARD ELEN

tants, until today I would not like to imagine what percentage of studios represent any kind of *de-facto* apprenticeships in the recording industry — it can't be very high. So where do new engineers come from? A good question.

If the apprenticeship scheme doesn't really exist so much what are the alternatives? Perhaps one should draw a distinction between training and education — although it's sometimes a difficult distinction to make.

As the number of people who would like to become recording engineers (maintenance is a different problem in my view) far outstrips the number who can actually become one, it seems a little pointless to enthuse about courses which train you for a job which probably doesn't exist, however good they are.

There are many schools of recording in North America, and unfortunately some of them seem to be true here too — rather than training you for something real.

It's a bit too much like a Youth Opportunities Scheme — where you pay them a lot, rather than them paying you too little. The result's the same though: nowhere to go at the end of the course.

### Permanent jobs

Other people have a far more enlightened attitude to training, however. People like David Ward at Gateway — who has been doing this cheaply and brilliantly for years run courses to train you to use multitrack gear and the like without any suggestion that there'll be a job waiting at the end of it.

They recognise that many musicians will be very interested in what happens when they get into the studio, or when they set up a system at home, and that they won't find out the subtleties of using it from the manuals alone.

No doubt such courses might help you once you got a job in a studio, but I don't think the organisers of those courses would claim that they represented any industry-recognised qualification that would get you there in the first place.

Of course, there is a course which produces a recognised qualification: the Tonmeister course at the University of Surrey. Its four years include a year in industry, and several graduates have found permanent jobs in studios they worked in during that year.

But there are potential clashes between the Tonmeister approach and the studios. One is that the course is far more broad-based than merely being a recording engineer generator, but some graduates at least would like to go in that direction and believe the course will help.

Another problem is that of the studio's attitude to a Tonmeister. Many criticisms could be levelled at the graduate applying to a major studio for an operational position: that they were over-qualified; that they could only be given junior positions because it might cause bad feeling to bring someone in at a higher level; that they had too little practical experience; that they were not trained in personal relations — with clients and staff — on the course; and so on.

How real these criticisms are is a good question. Certainly, a Tonmeister should theoretically be able to progress more quickly, but he or she might have to un-learn a good deal, and fit in with the studio staff structure, which could preclude such apparent benefits. Tonmeisters heading for the pro-audio industry, on the other hand, should have a much better time.

So how should training be done? One idea might be to have APRS-validated courses which you could go on once you had a job offer from a studio. The idea has some problems, but there might be something in it.

Then there's the idea of educating people while they are employed by a studio. The annual APRS Engineers' Course aims to do this, and last year's would have been very useful and interesting to recording studio personnel — it would have been nice if more had turned up. At least the broadcasters can see its value.

I suspect that many studio managers feel that they can't spare their more junior staff for a week, and they may feel the course would be less beneficial than what they'll get in-house. But at the very least the course gives plenty of opportunity for revision, and for the introduction and experience of new equipment and techniques — like digital editing for example — which are, or are becoming, important back at the ranch.

The APRS is certainly the right body to do this kind of work, and if studio managers don't think it's worth sending their staff on perhaps they should get together on it and decide what course to take. One thing is certain: people do need to learn the trade. If the old ways are disappearing, then we need to work out appropriate new ones. Unfortunately, that's easier said than done. □

Last month in *Studio Extra* we ran an interview with Gateway Studio's Dave Ward on the subject of education. For reasons of space, this was cut off in its prime. Somewhat belatedly, we print here some of his further comments/predictions.

TO HAVE a healthy industry, we have got to have a healthy independent record industry and a healthy major record company side. All these people are going to need to know what is going on in terms of the development of equipment and technology.

As well as recording, the smaller independents need to know the proper structures of publishing, marketing, copyright and distribution. Many are not aware of how the industry operates, so courses should be structured for them. Organisations like the BPI and the Independent Labels Association should take the initiative and set these courses up. In fact, the ILA has recently been putting on seminars on publishing — this is a very good step in the right direction.

The structure of some form of education has to come from within the industry itself, rather than from educational or government establishments. If people within the industry organisations would take the initiative to get together and just discuss the needs within their own offices, they would soon see how something like this could very easily be structured, without it costing vast amounts of money.

### Healthy industry

For Gateway — for the studio, our production company and the sources — I feel that 1985 is going to be the year where all the hard work that we've put into our different projects over the last four years going to come to fruition.

For the studio world generally, I've always been very optimistic from year to year about the recording industry, and remain optimistic in the face of all the disasters that seem to crop up from time to time — such as the disaster that hit the independent record sector at the end of '84.

People are always going to buy records. If the records that are produced are of a good quality that people want to buy, then we shall have a healthy industry. I think — although many Indies are having a hard time at present — that in many ways 1985 is going to see a turnaround in the right direction.

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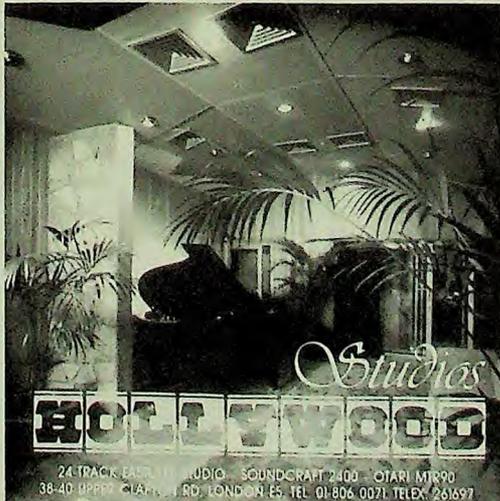
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# Taxing time ahead for freelancers

**A** THREATENED crackdown by the Inland Revenue on freelance activities could have serious implications for the recording industry, according to a report in the latest issue of *APRS News*.

The taxman's objective is, says the report, to reclassify many of the people who consider themselves self-employed — and are therefore treated accordingly by those for whom they work — as employees, and to deduct PAYE at source.

The employers who pay freelancers (including the engineers, consultants etc in the pro audio industry — where freelance status has become more the rule than the exception) do so in a way which is usually advantageous to the freelance, who is paid gross and then pays tax in arrears. The IRS is most anxious, however, to beat the moonlighters who never pay any tax at all.

The IRS attack is aimed at those who pay tax on Schedule D, but who are in effect the employees of the person or company paying them. The matter hinges on the nature of the contract between the parties.

If there is a contract of service (putting them, in terms of the law, into the relationship of "master and servant") then the worker is an employee, not self-employed. If there is a contract for services, then the worker is in effect an independent contractor, and thus can safely be regarded as self-employed for tax purposes.

Everyone has long been aware that drawing hard and

fast lines of distinction in this matter is very difficult, but the IRS has become decidedly more strict.

And it is a subject which the APRS executive has decided to take professional advice on, for the benefit of the whole membership.

The factors which determine whether someone whose services are used regularly or occasionally is employed or freelance are various. The most important are whether the person works for a number of companies, or only one; whether the hours of work are set, or the person sets him/herself; and whether the person works at their own premises or not. A pattern can easily be established whereby the worker can be shown to be behaving in every way as if he or she were the employee of a certain company.

Attempts to ward off the tax office by setting up £100 one-person companies will not be successful, if the IRS has its way.

**I**t is turning its attentions currently to the film and broadcast industries, where people frequently operate in such a way. For example, it has been made clear that a film production company using the services of a technician who is a director of his own limited company, may well be forced to deduct tax regardless of that.

Another point worth noting is that the IRS is likely to turn to the client for tax due — if it decides that the freelance who owes the tax was not in fact a self-employed freelance but was effectively employed by the client.

Studios are likely at various times to find themselves in the dangerous grey area towards which the IRS' piercing gaze is now being directed.



ONE OF the first clients to use the new Neve DSP console at CTS Studios Wembley was Maurice Jarre (left) who is pictured with Dick Lewzey, senior engineer at CTS. In addition to the Neve DSP



Studio focus: CTS 48:32 console (above), CTS Studio 1 is equipped with Sony 3324 digital multitrack and Studer A800



24-track. The studio area itself, including two separation rooms, was recently given a total refit by Eastlake Audio and, with 4000 sq.ft. can now accommodate 130 musicians.

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STUDIO  
*extra***All-in cassette deal set-up by Solar Sound**

A NEW all-inclusive, no-money-in-advance deal for artists to record, mix and duplicate cassette albums has been set up by the South Wales-based Solar Sound Limited.

The SoSo cassette scheme begins with material being recorded in Solar Sound's 16-track Lampeter studio, with the client then sitting in on the mixing and editing. From the masters chrome cassettes are manufactured at real time on the firm's duplication plant, and inlay cards printed

according to the artist's design.

Clients are required to buy a minimum of 500 completed cassettes over the 12 months following recording at £2.99 each, inclusive of VAT. If they are then retailed, at for example, £4.49, 500 cassettes would yield a profit of £750, as well as giving the artist a base on which to build.

Cassette albums already issued by the SoSo label span pop, rock, choirs, brass bands, folk, jazz and classical releases.

Technically the studio professes a "truly exceptional standard of sound", and has been designed to give a live feel, but can be screened to reduce this characteristic. Equipment includes 24/16 mixing desk, and MCI 16 multi-track, Studer 2-track mixdown, Revox 2-track.

Contact: Andrew Hawkey or Andre Ktori on (0570) 423220 or write to Solar Sound Ltd, Unit 11, Llambod Industrial Estate, Tregaron Road, Lampeter, Dyfed, SA48 8LT, Wales.

**Tam to unveil new products**

TAM WILL be exhibiting at the 77th AES Convention in Hamburg and will, for the first time this year, "publicly unveil" three new items. These are the Automatic Oscillator ALO 831 described as "the perfect answer to the prob-

lems of lack of tones on tapes highlighted at the APRS Digital Seminar"; The Valve Limiter LA 851; and the Control Room Monitor LS 841 — "High level monitoring without loss of detail due to distortion."

Also at AES, Sony Broadcast will be showing for the first time a new series of studio analogue recorders, the APR-5000 series. Sony will be showing, the production version of the PCM-3102 two channel DASH recorder.

**Jones teleconferencing launch**

A NEW line of professional audio business for R. G. Jones of Wimbledon — the supply and installation of a new range of teleconferencing systems — is being launched. Jones sees an excellent future for teleconferencing, for a growing number of

multi-nationals which need frequent executive meetings — but do not want executives constantly on planes on seven or 17-hour journeys to offices around the world. He has a number of interested approaches from such companies, but also from UK

companies which want easy conference links with regional offices and depots. Jones has been acting as intermediary between Shure and BT in order to ensure BT's seal of approval on the Chicago manufacturer's latest teleconferencing system ST6000.



TALK TALK: recent Villagers

**Village improvements**

FOLLOWING A "radical update of equipment and facilities," Village Recorders, the 24-track Dagenham studio operated by independent producer Tony Atkins, is now offering recording time at the rate of £25 an hour, with longer term weekly and monthly rates open to negotiation.

Customers thus far include Talk Talk, Kissing The Pink, Freddie Starr, The Tremeloes, The Rubettes, David Christie, Wang Chung, Norma Lewis and Canute.

Village Recorders employs freelance engineers — principally Richard Bull, Gary Edwards, Danny Dawson and Phil Harding — and on-site maintenance engineer is John Rutledge.

Tony Atkins has owned the studio for the past nine months, during which time he has devised a system "encouraging certain 'hybrid' type production deals by which producers are invited to pay a certain amount of money towards their productions and the studio provides whatever extra time is needed to finish the productions for a percentage of any record earnings. This enables producers to complete their recordings to the highest possible standard within their budgets."

Equipment at Village Recorders includes a Trident Series 70 console, Soundcraft 24-track tape machine and Studer ¼ inch mastering. The control room area is 625 sq ft and the studio area, 700 sq ft.

**Clocked up improvements paying-off**

THE TRANSFORMATION that has seen the old 16-track Middle Street Studio become the brand new 24-track Clock Studios, seems to be paying off with recent clients including Helen Terry, The Big Sound Authority (recently in the charts for the first time), B A Robertson, The Gunslingers and Alaska.

An 8-track writers studio has also recently been completed in the style of an old cottage.



B A Robertson: a new client at Clock Studios

STUDIO  
*extra***AES HAMBURG****BRITISH SHOWCASE**

A guide to the British Exhibitors and a readable analysis of what's currently available in the Pro-Audio Equipment field.

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buzzes ... buzzes ... buzzes

IN A move to create a "truly independent" acoustic consultancy, Andy Munro is to acquire control of Cope Sound Ltd, previously trading as Turnkey 2. "The practice has rapidly reached the forefront of major studio design. A close working relationship with Turnkey Studio System Sales will be maintained," says Munro.

RAUNCH PRECISION was due to launch a new range of power amplifiers at the Frankfurt Music Fair this month, while Turbosound Sales was expected to announce its move into the German marketplace, as well as announcing "several other items of corporate news."

PETER GROVES has won the 1984 Quad competition run in the BBC promenade concert programmes. "The quality of Quad reproduced sound is like having your favourite musicians at home — all the time," was Groves' winning line for which he receives a complete Quad system.

FRANKFURT: Theatre Project Sales recently exhibited at the International Music Fair for the second year running, showing the full range of Court Acoustics loudspeaker systems and associated electronics.

Since last year's show, Theatre Projects has completed several major installations, including the complete sound systems for Shaftesbury's-on-the-Avenue and the Empire Ballroom Leicester Square. Systems have also been supplied to The Lido in Paris, and to "disco installers in the Far East."

THE CORRECT telephone number for Redwood Recording Studios at 15 Neal's Yard, London WC2 is 01-240 0568, and not as printed in the recent *Music Week/APRS* Guide to Recording in Britain — 1985.

RECENT CLIENTS at Satril Studios have included Brian Connolly with the New Sweet, producers Ben Findon and Steve Rodway for Spirit Records, Barclay James Harvest keyboard player Kevin McAloa co-producing Hayley with Henry Hadaway, and ex-Brotherhood Of Man's Barry Upton recording his new band Yeh! Yeh! with Chris Baker producing.

KONK STUDIOS has recently been playing host to Trevor Horn, who has been in producing new act Esquire, led by Nikki Squire, ex-wife of former Yes bassist Chris Squire. While as yet unknown ZTT quantity Andrew Poppy has also been in, working with Stuart Bruce, who engineered the Band Aid single.

Other artists using Konk recently include The Damned, John Foxx and US band Strangeways.

On the equipment front, the SSL facility originally scheduled to be fully operational in the New Year, has been held up by planning permission problems, but completion by early summer is now expected.

SOUND EIGHT FIVE takes place at the Novotel Hammersmith on February 19, 20 and 21. The seminars will include: Sound System Design (Tony Oates, Shuttlesound), Multiway Loudspeaker Systems (Dave Martin, Martin Audio), Microphone types and applications (Ken Dibble, consultant) and Understanding Audio noise reduction — the basic principles of the Dolby System (Tim Partridge, Dolby Laboratories). Admission is free. Full details are available from Ken Walker, Association of Sound & Communications Engineers Ltd, 4B High Street, Burnham, Slough SL17 JH. (06286-67633).

JANUARY CLIENTS at Maison Rouge 1 and 2 included Heavy Petting, produced and engineered by Mark Dearnley; Space Monkey, produced by Adrian Lee; Hipsway produced by Gary Langan and Wild Men Of Wonga, produced by Andy Hill.

# CBS cash for DASH

NEW YORK: As the battle for digital format superiority continues, CBS Records has come down firmly in favour of the Digital Audio Stationary Head (DASH) format with its recent acquisition of two Sony PCM-3324 multitrack recorders. According to Cal Roberts, senior vice president of operations marketing, the purchase is the second phase of a three-tier plan to equip CBS Records facilities with all-digital capabilities.

The first phase of the plan, says Roberts, began with the acquisition of Sony PCM-1610 two track digital processors, while the third phase will see CBS investing in digital recording consoles.

"CBS probably has the latest arsenal of PCM-1610 processors in the country," says Roberts. "When we looked at digital multitrack recorders, we investigated a number of different products. No one seemed to have a practical functioning system like the 3324, which drew a favourable consensus from everyone at CBS."

Director of recording operations Roy Friedman says he

was particularly impressed with the PCM-3324's editing capabilities which "offer tremendous flexibility."

"Along with ease of operation, these recorders provide us with the quality we need to meet our rigorous recording standards. As far as reliability goes, we've had few problems with them."

According to Roberts, the top priority for CBS is to use the new units for mixdowns of new material and remixes of existing catalogue.

"The tremendous success of the CD and its eventual penetration into the consumer marketplace means that all record companies will have to go digital," he says. "The background noise of analogue recording simply won't suffice with the present state of technology."

The latest developments on the DASH front will be covered in March's *AES Studio Extra*.

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CBS STUDIOS' Gloria Luck, sales and administration manager, was presented with a special award to celebrate her 10 years with the studio. The award was presented by CBS Records' chairman Maurice Oberstein (left) and senior director Tony Woolcott.



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# DISCO

Edited by  
BARRY LAZELL

Ashford & Simpson finally hit the top spot

# Disco solidarity

THE DISCO/DANCE top 50 has a new number one single this week, in the not unexpected form of Ashford & Simpson's Solid, which indeed is solid right across the board, and not without a chance of becoming a pop chart-topper too.

Also aiming for the top, with major sales increases are the Commodores with Nightshift at 3 (from 7), Eugene Wilde's Personality at 5 (from 9), and Little Benny & The Masters with Who Comes To Boogie at 7 (from 10).

Carrere's long-time Hi-NRG favourite, Phyllis Nelson, has finally made the breakthrough into the wider dance market, thanks to the noticeably LOW-NRG Move Closer, a mid-tempo ballad laden with commercial appeal — which is clearly why it is already receiving airplay outside the specialist field. This week, the record is the chart's biggest internal mover, zooming from 46 to 14 — and quite possibly catching a few dealers by surprise at the same time.

Biggest new seller of the week, and crashing in at 18, is Wilton Felder's mammoth-titled MCA newie (No Matter How High I Get)

I'll Still Be Lookin' Up To You.

While half the TV-watching population of the country now thinks that Felder is a vocalist and a dead ringer for Bobby Womack (thanks to not enough homework being done before showings of the song's video), it is hopefully clear to readers of this column that the vocalist on Lookin' Up is indeed Bobby Womack (partnered by femme newcomer Altrina Grayson), himself newly signed to MCA. Felder plays sax on the record.

**T**his one too looks like a firm bet for national radio and pop chart success, in the tradition of Roberta Flack/Peabo Bryson and Patti Austin/James Ingram duet smashes of not too long ago.

Competition is hotting up rapidly between the two revivals of Isaac Hayes' Theme From Shaft. Van Twist have the initial edge (and a climb from 40 to 27), largely thanks to faster UK re-release (on Polydor POSPX 729), but sister company Phonogram has the seemingly more dance floor-requested version for imminent shipout on its Club label. Due out February 15, it will in fact

probably be available by the time this reaches print. There doesn't seem to be any sign that RCA wants to do anything with the original version, but should it be wavering, there is a digitally-remastered full-length version of the Hayes track on his Stax double-album anthology.

● **SOME PRODUCT** news: Streetwave's cover/revival of Chuck Brown & The Soul Searchers' 1978 go-go original Bustin' Loose, by the D. C. Allstars, has been rushed into the shops now (MKHAN 36), but newly-hip EMI has also rapidly realised that it still has UK release rights to the original from the US Source label, and plans a rush re-release within a few days as it takes (12 SOURCE 1). It's obviously too early yet to judge which will be the most successful; club plays, and probably radio as well, are likely to polarise to one version or the other fairly quickly, and Chuck Brown probably has the advantage, since many club DJs will have dug out their copies of the original. This was a major import seller in the UK disco charts at the time of its US success.

# LP REVIEWS

## Top 20

**THE SMITHS:** Meat Is Murder. Rough Trade. ROUGH 81. Producer: Artists.

## Top 50

**JOHNNY MATHIS:** Live. CBS 26268. Recorded at the Victoria Apollo in 1983 and featuring Mathis favourites like Misty, A Certain Smile, When A Child Is Born and The Twelfth Of Never. Mathis is a firm album seller in the UK and this should enjoy moderate chart success.

**MANHATTAN TRANSFER:** Doo-Wop. Atlantic 781 2331. The follow-up to the successful Bodies And Souls album, is a mixture of live and studio recordings. The ManTrans are still the best harmony group of their ilk, and here they bring their familiar style to oldies like Unchained Melody, How High The Moon and Route 66, as well as newer songs.

**VARIOUS:** Breakdancing. CBS 26310. A compilation based on the recently published Breakdancing book featuring recent hits by Malcolm McLaren (Buffalo Girls), Herbie Hancock (Rockit), John Rocca's I Want To Be Real and Grandmaster Melle Mel's White Lines (Don't Do It).

**PAUL HARDCASTLE/UNIVERSAL FUNK:** Zero One. Bluebird/10 Records LPBR 1003. Paul Hardcastle provides four tracks for the Zero One video, including his hit Rainforest, and there are a further four contributions from Universal Funk, a collection of musicians, rappers and scratchers.

**SHAKATAK:** Shakatak Live! Polydor POLH 21. Live albums don't always grab the record buyers' interest but this Shaktak LP, recorded in Japan and more locally

**ELVIS PRESLEY:** Gold Records, Volume 5. RCA PL84941. Because it would have been Presley's fiftieth birthday this year (January 8), RCA has re-issued a volley of Presley albums including several new compilations. Fans of the earlier style Presley will particularly appreciate Rocker (PL 85182) which includes Jailhouse Rock, Blue Suede Shoes and Hound Dog, and Elvis Presley (PL 89046) featuring more country-orientated material from the Fifties. There are three albums of rarities (PL 89003, 89119 and 89051) that include out-takes, alternative recordings and live cuts, and two straight-forward re-issues. From Elvis Presley Boulevard, Memphis Tennessee (PL 89266) and Moody Blue (PL 82428). For Presley's later recordings, try Gold Records Vol. 5 and I Can Help (And Other Great Hits) (PL 89287). The album with the greatest interest though for the true Elvis Presley fan will be Elvis, Scotty And Bill Live (PL 80504) which is taken from a March 1955 radio broadcast in Houston, Texas, and is probably the earliest Presley recording.

THE MAN Jumping album reviewed last week is now distributed by Pinnacle.

at the Hammersmith Odeon, might attract interest from some fans. Includes Streetwalkin', Night Birds and Don't Blame It On Love.

**BIG DADDY:** Bid Daddy. Making Waves Spray 101. This could be a surprise hit. Big Daddy are a collection of American rock and rollers, who perform today's hits in the style of a Little Richard or the Everly Brothers, or Danny and the Juniors. It's all good fun, that has to be heard to be believed, and since they're currently in the UK, and have just done a Whistle Test appearance, Big Daddy could become one of the flavours of 1985.

## General

**JOHN FOGERTY:** Centerfield. WB 925 203-1. Released to almost universal acclaim the ex-Creedence king-pin has finally broken 10 years silence and produced a truly solo album, playing all instruments himself. During the inactive years there have been no dramatic changes, Fogerty still sings simple rock-based homages to typical American pursuits, which is bound to please the older fans, while the reviews may encourage a new generation of admirers.

**THE PALE FOUNTAINS:** ... From Across The Kitchen Table. Virgin. V2333. Producer: Ian Broudie. The Liverpool five-piece continue their investigation of rock's heritage, by dropping the soft bossa novas and entering more fully into the Rolling Stones phase they hinted at with Natural on their last album, Pacific Street. Also well in evidence are elements of great unsung Scottish bands Friends Again and Bourgie Bourgie, but Kitchen Table is a patchy album. When it is good, though, it is very good, and one hit single would be enough to establish them.

### RADIO London

**A LIST**  
**COMMODORES:** Nightshift Motown  
**WILTON FELDER:** (No Matter How High I Get) I'll Still Be Lookin' Up To You MCA  
**JAMES INGRAM/MICHAEL McDONALD:** Yah Mo B There (Remix) Qwest  
**JUNIOR:** Do You Really (Want My Love) London  
**KoKo PoP:** I'm In Love With You Motown  
**LITTLE BENNY & THE MASTERS:** Who Comes To Boogie Blue Bird/10  
**PHYLLIS NELSON:** Move Closer Carrere  
**SECOND IMAGE:** Starting Again MCA  
**VILLAGE PEOPLE:** Sex Over The Phone Record Shack  
**EUGENE WILDE:** Personality Fourth & Broadway/Island

**CLIMBERS**  
**FORCE M.D.'s:** Tears Tommy Boy/Island  
**GRANDMASTER FLASH:** Sign Of The Times Elektra  
**THELMA HOUSTON:** (I Guess) MCA  
**IT Must Be Love**  
**LOOSE ENDS:** Hangin' On A String Virgin

**MASS PRODUCTION:** Come Get Some Of This (US Import-Paran)  
**JACKIE MOORE:** Love Is The Answer (US Import-Sunnyview)

**NEW EDITION:** Mt. Telephone Man MCA  
**REDD'S & THE BOYS:** Movin' And Groovin' Washington Gogo/Island  
**BEVERLY SKEETE:** Warm Elite  
**VANESSA HOLMES & CHICAGO**  
**NITELIFE:** Take My Love (US Import-Nuance)

As featured on the TONY BLACKBURN Show — Radio London 9am-12 noon Monday-Friday (205m/94.9 VHF)

### ROCKPOOL

US CLUB CHART

1	(1)	BRONSKI BEAT: The Age Of Consent	(MCA)
2	(5)	THE SMITHS: How Soon Is Now?	(Sire)
3	(2)	TIME ZONE: World Destruction	(Celluloid)
4	(6)	SECESSION: Touch	(Beggars Banquet/UK)
5	(17)	THE STRANGLERS: Skin Deep	(Epic)
6	(3)	EURYTHMICS: Sexcrime (nineteen eighty-four)	(RCA)
7	(10)	DEAD OR ALIVE: You Spin Me Round (Like A Record)	(Epic/UK)
8	(4)	MADONNA: Like A Virgin/Material Girl	(Sire)
9	(9)	GENERAL PUBLIC: Tenderness	(IRS)
10	(7)	MINISTRY: All Day/Everyday (Is Halloween)	(Wax Trax)
11	(14)	SADE: Hang On To Your Love	(Portrait)
12	(New)	DANNY ELFMAN: Gratitude	(MCA)
13	(19)	CABARET VOLTAIRE: Sensoria: James Brown	(Some Bizzare/Virgin/UK)
14	(16)	THE VELS: Look My Way	(Mercury)
15	(14)	DR CALCULUS: Program 7	(10/Virgin/UK)
16	(8)	MALCOLM McLAREN: Madam Butterfly	(Island)
17	(18)	DEPECHE MODE: Master & Servant	(Sire)
18	(25)	WEST INDIA COMPANY: Ave Maria	(London/UK)
19	(22)	ABC: How To Be A Zillionaire	(Neutron/UK)
20	(11)	SCRITTI POLITTI: Hypnotize	(Warner Brothers)
21	(New)	TEARS FOR FEARS: Shout	(Mercury/Phonogram/UK)
22	(26)	CHAKA KHAN: This Is My Night/Feel For You	(Warner Brothers)
23	(New)	BILLY OCEAN: Loverboy	(Jive/Arista)
24	(12)	TONES ON TAIL: Christian Says/Twist/Go	(Situation 2/UK)
25	(New)	STRAFE: Set It Off	(Jus Born)
26	(24)	RED LORRY YELLOW LORRY: Hollow Eyes	(Red Rhino/UK)
27	(21)	FRANKIE GOES TO HOLLYWOOD: The Pleasuredome	(Island)
28	(29)	ANNE CLARK: Our Darkness	(Red Flame/UK)
29	(20)	ALPHAVILLE: Big In Japan/Forever Young	(Atlantic)
30	(New)	HEAVEN 17: This Is Mine	(Arista)

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*and company*

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MUSIC WEEK

# DISCO

*and dance*

MUSIC WEEK

16 February, 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3 12	<b>SOLID</b> Ashford & Simpson Capitol (12)CL 345 (E)
2	1 4	<b>LITTLE RED CORVETTE/1999</b> Prince Warner Brothers W1999(T) (W)
3	7 3	<b>NIGHTSHIFT</b> Commodores Motown TMG(T) 1371 (R)
4	5 8	<b>YAH MO B THERE (REMIX)</b> James Ingram/Michael McDonald Qwest W9394(T) (W)
5	9 3	<b>PERSONALITY/LET HER FEEL IT</b> Eugene Wilde Fourth & Broadway/Island (12)BRW 18 (E)
6	2 8	<b>FRIENDS</b> Amii Stewart RCA RCA(T) 471 (R)
7	10 5	<b>WHO COMES TO BOOGIE</b> Little Benny & The Masters BlueBird/10 BR(T) 13 (E)
8	8 7	<b>CAN I</b> Cashmere Fourth & Broadway/Island (12) BRW 19 (E)
9	12 2	<b>I DIDN'T MEAN IT AT ALL</b> Sasss 10/Virgin TEN 41(12) (E)
10	6 4	<b>THIS IS MY NIGHT</b> Chaka Khan Warner Brothers W9097(T) (W)
11	15 4	<b>I'M IN LOVE WITH YOU</b> KoKo-Pop Motown TMG(T) 1363 (R)
12	17 3	<b>HERE I COME</b> Barrington Levy London LON(X) 62 (F)
13	11 5	<b>20/20</b> George Benson Warner Brothers W 9120(T) (W)
14	46 2	<b>MOVE CLOSER</b> Phyllis Nelson Carrere CAR(T) 337 (A)
15	19 2	<b>MY GIRL LOVES ME</b> Shalamar Solar/MCA SHAL(T) 2 (C)
16	16 2	<b>STARTING AGAIN</b> Second Image MCA MCA(T) 936 (C)
17	4 11	<b>SAY YEAH</b> The Limit Portrait/Epic(T)A4808 (C)
18	NEW	<b>(No Matter How High I Get) I'll Still Be Lookin' Up To You</b> Wilton Felder MCA MCA(T) 919 (C)
19	21 5	<b>LOVERBOY</b> Billy Ocean Jive JIVE (T) 80 (C)
20	13 5	<b>LOVERIDE</b> Nuance featuring Vikki Love Fourth & Broadway/Island (12)BRW 20 (E)
21	24 2	<b>PAPA'S GOT A BRAND NEW PIGBAG</b> Silent Underdog Kaz KA2 50(T) (A/MW)
22	14 10	<b>THANK YOU MY LOVE</b> Imagination R&B/Red Bus RBS 219 (12-RBL 219) (A)
23	18 7	<b>STEP OFF</b> Grandmaster Melle Mel & The Furious Five Sugar Hill/PRT SH(L) 139 (A)
24	32 2	<b>SAY YOU LOVE ME AGAIN</b> Change WEA YZ32(T) (W)
25	36 2	<b>YOU SHOULD HAVE KNOWN BETTER</b> T.C. Curtis Hot Melt/Virgin VS 754(12) (E)

26	22 8	<b>ANYTHING?</b> Direct Drive Polydor POSP(X) 728 (F)
27	40 2	<b>SHAFT</b> Van Twist Polydor POSP(X) 729 (F)
28	35 3	<b>LOVE IN MODERATION</b> Gwen Guthrie Fourth & Broadway/Island (12)BRW 17 (E)
29	23 10	<b>POLICE OFFICER</b> Smiley Culture Fashion FAD 7012 (12-FAD 026) (A/JS)
30	20 4	<b>CONTAGIOUS</b> Whispers Solar/MCA MCA(T) 937 (C)
31	NEW	<b>DO YOU REALLY (WANT MY LOVE)</b> Junior London LON(X) 60 (F)
32	28 8	<b>SEXOMATIC</b> Bar-Kays Club/Phonogram JAB(X) 10 (F)
33	29 11	<b>LIKE A VIRGIN</b> Madonna Sire W9210(T) (W)
34	25 4	<b>LOVERGIRL</b> Teena Marie Epic (T)A4695 (C)
35	44 2	<b>SHOULD I PUT MY TRUST IN YOU</b> Maxi Priest Level Vibes LV 005 (JS)
36	NEW	<b>MELODIES OF LOVE</b> Pink Rhythm Beggars Banquet BEG 126(T) (W)
37	27 5	<b>ARE YOU SATISFIED? (Funka Nova)</b> Rah Band RCA RCA(T) 470 (R)
38	34 5	<b>WORLD DESTRUCTION</b> Time Zone Celluloid/Virgin VS 743(12) (E)
39	NEW	<b>THEME FROM SHAFT</b> Eddy & The Soul Band Club/Phonogram JAB(X) 11 (F)
40	NEW	<b>MISLEAD</b> Kool & The Gang De-Lite/Phonogram DE(X) 19 (F)
41	NEW	<b>BAD HABITS</b> Jenny Burton Atlantic 086909 (Import)
42	NEW	<b>THE BELLE OF ST. MARK</b> Shelia E Warner Brothers W9180(T) (W)
43	26 3	<b>THERE WILL NEVER BE ANOTHER YOU</b> Jimmy Ruffin EMI (12)EMI 5514 (E)
44	30 4	<b>IN THE EVENING</b> Sheryl Lee Ralph Arista ARIST (12)595 (F)
45	NEW	<b>NEED YOUR LOVE (EACH AND EVERY DAY)</b> Aswad Island (12)IS 214 (E)
46	49 2	<b>I BELIEVE IN LOVE</b> Major Harris Streetwave—(MKHAN 35) (A)
47	39 3	<b>I CAN FEEL YOUR LOVE</b> Samson & Delilah Saturu SRA 903 498 (Import)
48	42 5	<b>NEUTRON DANCE</b> Pointer Sisters Planet/RCA RPS(T) 109 (R)
49	NEW	<b>DO WHAT YOU DO</b> Jermaine Jackson Arista ARIST(12)609 (F)
50	NEW	<b>OPERATOR</b> Floy Joy Virgin VS 744(12) (E)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 4	<b>20/20</b> George Benson Warner Brothers 925178-1 (W)
2	3 9	<b>PLANETARY INVASION</b> Midnight Star Solar/MCA MCF 3251(C)
3	2 16	<b>I FEEL FOR YOU</b> Chaka Khan Warner Brothers 925162-1 (W)
4	7 2	<b>SO GOOD</b> The Whispers Solar/MCA MCF 3252 (C)
5	11 2	<b>CASHMERE</b> Cashmere Fourth & Broadway/Island BRLP 503 (E)
6	NEW	<b>STEP BY STEP</b> Jeff Lorber Arista AL 88269 (Import)
7	5 4	<b>TRY LOVE</b> Amii Stewart RCA PL 70642 (R)
8	4 27	<b>DIAMOND LIFE</b> Sade Epic EPC 26044 (C)
9	6 3	<b>STRAIGHT TO THE HEART</b> David Sanborn Warner Brothers 925150-1 (W)
10	10 11	<b>EUGENE WILDE</b> Eugene Wilde Fourth & Broadway/Island BRLP 502 (E)
11	24 2	<b>LOCK IT UP</b> BMP Epic BFE 39589 (Import)
12	8 5	<b>QUALIFYING HEAT</b> Thelma Houston MCA MCF 3243 (C)
13	13 5	<b>INTIMATE STORM</b> Shirley Brown Sound Town ST 8008 (Import)
14	15 8	<b>I BELIEVE IN LOVE</b> Major Harris Streetwave MKL 3 (A)
15	18 18	<b>FINESSE</b> Glenn Jones RCA PL 88036 (R)
16	NEW	<b>JENNY BURTON</b> Jenny Burton Atlantic 781238-1 (Import)
17	9 11	<b>IN THE DARK</b> Roy Ayers CBS 26199 (C)
18	12 13	<b>TRULY FOR YOU</b> The Temptations Motown ZL 72342 (R)
19	20 2	<b>1999</b> Prince Warner Brothers 923720-1 (W)
20	17 11	<b>MAKE IT BIG</b> Wham! Epic EPC 86311 (C)
21	19 9	<b>STARCHILD</b> Teena Marie Epic EPC 26315 (C)
22	14 10	<b>LIKE A VIRGIN</b> Madonna Sire 925157-1 (W)
23	21 8	<b>EMERGENCY</b> Kool & The Gang De-Lite/Phonogram DSR 6 (F)
24	16 5	<b>HIGH RISE</b> Sheer Music TBA TB 204 (Import)
25	NEW	<b>KING OF ROCK</b> Run DMC Profile PRO 1205 (Import)



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# SINGLES

Reviewed  
by  
JERRY SMITH

## Chart Certs

**MICK JAGGER: Just Another Night** (CBS A 4722, CBS)

**TROUBLEFUNK: Drop The Bomb** (Sugarhill SHL 140, PRT). With the current interest surrounding Washington DC's GoGo music comes the eventual release, from the '82 album of the same name, of this great club favourite. An excellent hard funk track with a lively call and answer style rap, the single features effective annihilation style synths. This is coupled with the equally good, irresistible dance track Pump Me Up and must be assured of a high chart position.

**THE BOX: Muscle In** (Double Vision (DVR 10), Rough Trade). This abrasive Sheffield band have produced, with this four track single, what is probably their finest work and could possibly be their last release. The tracks Low Commotion and Crowbar sound positively commercial with their sharp guitar and mournful sax lines behind deep growling vocals, compared with the frantic and stuttering nature of Curfew and Spade Work.

**THE FARMERS BOYS: I Built The World** (EMI (12)FAB 4, EMI). A light crooning ballad from these lighthearted country boys. Its full acoustic guitars and jaunty rhythm produces a very catchy chorus which following the extensive exposure of their last two singles, could give them their first hit.

**ZERRA 1: Mountains and Water** (Mercury/Phonogram MER (X) 183, Polygram). Despite a murky Todd Rundgren production this grandiose Irish rock band manage to shine through to give another effective single and the B-side proves they can do even better with the John Peel session track I Know and their live version of the rousing anthem, Rain with its wide sweeping sound and dramatic vocal.

**THE STRANGLERS: Let Me Down Easy** (Epic (TJA 6045, CBS). A moody track with strident keyboards and deep pulsing bass beneath a reflective Hugh Cornwell vocal. This is the third single to be taken from their latest LP Aural Sculpture. It features a fine production from Laurie Latham and should do just as well as Skin Deep and maybe even better.



THE STRANGLERS: moody and reflective

**GWEN GUTHRIE: Love In Moderation** (Fourth & Broadway Island (12)BRW 17, EMI). This superb and well respected singer has already produced two excellent albums with the help of Sly and Robbie and now, with a production by Deodato (remixed by Eric 'ET' Thorngren), she releases a slick dance number admirably showcasing her passionate vocals. Looks set to do well in the clubs.

**DC ALLSTARS: Bustin' Loose** (Streetwave (M)KXAN 36, PRT). One of the many GoGo style tracks being released here at the moment and looks likely to be the next craze. It's a fresh and energetic funk track with a lively brass section that certainly makes a change from the present stagnant scratch and rap club scene.

**VICIOUS PINK: Fetish** (Parlophone (12)PINK 1, EMI). High energy dance music featuring breathy vocals over a fast pulsating rhythm. It will certainly go down well in the clubs and has a novel appeal with a sleazy atmosphere.

**SPELT LIKE THIS: Contract Of The Heart** (EMI (12)SLT 1, EMI). The debut for another of EMI's lightweight pop bands. A synth based track is driven along by a standard electro rhythm, trebly guitars and affected vocal, is in fact a rather weak song overburdened with slushy harmonies.

**THE NIGHTINGALES: It's A Cracker** (Vindaloo UGH 9, Cartel/Rough Trade). Another effective single from this Birmingham indie band, with its spiky guitar lines over a shuffling beat and

rough vocals. It sounds rather similar to early Fall material.

**CHAS JANKEL: No. One** (A&M AM(Y) 228, CBS). Co-written with his fellow Blockheads Ian Dury and Norman Watt-Roy, Chas Jankel has released a solid dance track with his sparkling keyboard runs and light, catchy vocals. Well produced by Zeus B Held, but remains as little more than a sampler for his forthcoming album Looking At You.

**BANGLES: Hero Takes A Fall** (CBS (TJA 4527, CBS). Debut release for this all girl LA band, is this bright, energetic pop song laden with sweet melodic vocals. Sounds very Sixties and very much like any other all girl American band. A mediocre track from their LP All Over The Place.

**ENGLISH EVENINGS: I Will Return** (Safari SAFE (LS) 65, Spartan). Pleasant synth based pop song well placed with memorable chanted vocals brightened up by plenty of effects and crashing guitar chords. A competent effort.

**VAN TWIST: Shaft** (Polydor POSP(X) 729, PolyGram). A manic electro version of the Isaac Hayes classic with spluttering keyboards and distinctive bass and string lines. Deep treated vocals over the metallic rhythm should give this song a new lease of life in the clubs.

Please send all records for review direct to Jerry Smith, 23d Shorrolds Road, London SW5. Do not send records c/o Music Week.

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**THE ENID** (The Enid!)

**FLAIR RECORDS** (Black Lace)

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**MAD PIG RECORDS** (The Meteors)

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**MUSIC FOR NATIONS** (Metallica/Waysted/Bernie Marsden's Alaska/12th Night/Manowar, etc)

**NO FUTURE RECORDS** (Blitz/Peter and the Test Tube Babies/The Partisans/Violators/Red Alert, etc)

**PLEZURE RECORDS** (Chosen 3/Naked Lunch)

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**ROCKHOUSE RECORDS** (Dave Phillips/The Whyos)

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## FORTHCOMING RELEASES

SST 031 **Husker Du** "New Day Rising" LP.  
JAMS 47 23 **Skidoo** "7 songs (+ 3 new tracks)" LP.  
CHC 803 **Etta James** "Good Rocking Mama/Tuff Lover" DLP Cass.  
CH 115 **Dion** "Alone with Dion" LP.  
CHC 804 **The Everley Brothers** "Rip It Up/Pure Harmony" DLP Cass.  
JCS 11 **Yukihiko Takahashi** "Wild and Moody" LP.  
KOMA 788009 **Exploited** "Horror Epics" LP.  
AMOK 778009 **Exploited** "Horror Epics" Cass.  
MFN 32 **Various** "Strictly for Konosieurs" DLP.  
Kent 033 **Chuck Jackson** "Mr Emotion" LP.  
CLAYLP 14 **The Veil** "Surrender" LP.  
GRAM 14 **Vice Squad** "Shotaway" LP.

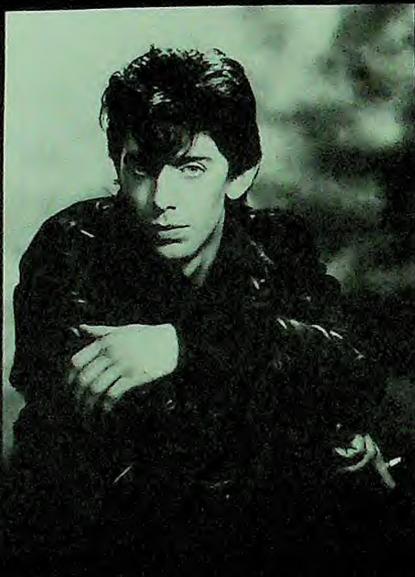
GRAM 19 **Sunglasses After Dark** "The Untamed Culture" LP.  
JAMS 50 **Dormannu** "Return of Quebec" LP.  
WIKC 18 **Various** "Rockabilly Psychosis" Cass.  
(C)MRED 35 **Tracey Thorn** "A Distant Shore" LP Cass.  
CLAYLP 15 **Demon** "British Standard Approved" LP.  
JAMS 49 **Heavy Duty Breaks** LP.  
JAMS 49C **Heavy Duty Breaks** Cass.  
METALP 101 **Accept** "Accept" Pic LP.  
(12) CLAY 42 **Playdead** "Sacrosanct" 7" and 12".  
ANA 11/12 **ANA 11/PANA 11 Alien Sex Fiend** "Ignore the Machine" 7" and 12"/Pic.  
ILL 5512 **Various** "Heavy Duty Breaks" 12".  
ILL 5312 **Andi Sex Gang** "Ida-Ho/You Don't Know Me" 12".

ILL 53 **Andi Sex Gang** "Ida-Ho" 7".  
ILL 4912 **Pink and Black** "Sometimes I Wish" 12".  
GN 7 **The Gents** "Shout" 7".  
HIUK 457003 **AI Green** "Never Met Nobody Like You" 7".  
WIK 30 **The Milkshakes** "They Came..." Big Beat LP.  
AABT 400 **Various** "They Shall Not Pass" LP.  
12 ABS 030 **Various** "Never Mind the Jacksons... Here's the Pollocks" 12".  
RR 9802 **M80** "M80" Mini LP.  
MFN 38 **Loudness** "Thunder in the East" LP.  
SBR 5 **Sinatras** "I'm Lonely" 7".  
SBR 5T **Sinatras** "Chameleon Complex" 12".

# INDEPENDENT LABELS

Edited by  
CHRIS WHITE

## JONATHAN PERKINS BELIEVE IN ME



CHECKMOUNT RECORDS announce the release of the New Single from JONATHAN PERKINS SILVER SPURS "BELIEVE IN ME" (catalogue number CHK 2) Distributed by EMI.



BIRMINGHAM SKIFFLE duo Terry & Gerry Cabare release *Clothes Shop*, their first single for *In Tape on St Valentine's Day*. The pair have spent the past few months basking in the reflected glow of their first release *the Butter's On The Bread EP*, which earned them praise, major label interest and TV appearances on *Saturday Starship* and *The Tube*. *Clothes Shop* is being promoted with an extensive UK tour and a Charlie Gillett Capital Radio session on Sunday (10).

## Tracking...

THE SMITHS' second studio album *Meat Is Murder*, is out this week on *Rough Trade* and will be supported by a five-week UK tour beginning at the end of the month... *The Box*, the Sheffield band formed by ex-members of *Clock DVA*, bow out this week with their final release, a 12-inch EP entitled *Muscle In On Doublevision* through the *Cartel*. A limited edition single, featuring remixes of two tracks — *Crowbar* and *Low Commotion* — by *Richard H Kirk* of *Cabaret Voltaire* is also available. The group may reform on an occasional basis for future projects. Also from *Doublevision* comes *Time Splice*, a new LP from *Eric Random & The Bedlamites*... "Wacky" swingers. *The Deep Sea Jivers* have a 12-inch EP, *Dancing And Dining With*, out on the *Mermaid* label... *Sunglasses After Dark's* *Untamed Culture LP*, on *Anagram* originally due out at the end of January will eventually emerge next Friday (22).

Six albums newly available via the *Backs* arm of the *Cartel* are lead by the *Garage Goodies* compilation (*Hit Records*), featuring contributions from *The Milkshakes*, *The Stingrays*, *X Men* and others. The remaining five are *Cash For Trash* by *The Cannibals* (*Hit*); *Enough Is Never Enough* by *Blood And Roses* (*Audiodrome*); *The History Of Eater Vol 1* (*De Laurean*); *Nine Men Applauding* by *The European Toys* (*Backs*); and *Long Distance Beat* by *Beat Direction* (*Hi-Lo*)... still riding high in the indie chart with *Life's A Scream*, *A Certain Ratio* have a new single, *Brazilia*, out on *Factory Benelux* on 12-inch only, via *Rough Trade/Cartel*. Deep breath for other single releases through *Rough Trade* — *Finely Honed Machine* by *Foetus Over Frisco* (*Self Immolation/Some Bizarre*); *White Line Fever* by *Blurt* (*Another Side*); *I Wanna Be A Man* by *Teddy And The Fat Girls* (*Alternative Tentacles*); *Electricity* by *Seduction* and *Nightlife* by *Heather Williams* and *The Climax Orchestra* (both *Challenge*); *Sax Talk* by *Norman Salant* (*CD*); and a self-titled EP from *Conspiracy International*. On the albums front, there is a compilation *Pass The Paintbrush Honey* from *Biff Bang Pow* on *Creation* (*CTI*); from France's *New Rose* label, entitled *La Vie En Rose*; and an LP from US gothic band *Christian Death* called *Only Theatre Of Pain* on the *Invitation Au Suicide* label.

SPECIALIST BLUES label *JSP* has a *Thirties* "good time jazz" compilation *The Spirits Of Rhythm* plus *Ten Blue Fingers* by Chicago blues guitarist *Buddy Guy* lined up for this month.

Southend swing band *Rent Part*, set off on a college and university tour next month to promote their new single *Walk That Mess* on *Waterfront Records*... *Clarity* release a new single *The Way You Make Me Feel* on the *Bpop* label distributed by *PRT*... *Claudia's* *Don't Give Up (Your Love)*, until now available on 12-inch format only on the *Rhythmic Records* label, has been issued on 7-inch; distribution through *Rough Trade*, *Jungle* and *Greyhound*.

## Trojan albums from Boothe, Cadogan, Holt

TROJAN CONTINUES to explore its back catalogue with various new releases over the next few weeks including a John Holt album, *A Love I Can Feel*, originally released in the early Seventies.

Other LPs include *The Susan Cadogan Album*, which features her big hit *Hurt So Good*, Ken Boothe's *Everything I Own*, which also features *The Cimarons*; and *Slim Smith* — *A Memorial* featuring some of his

best recordings.

The label is also releasing two albums by *Derrick Harriott*, a veteran of the reggae scene. *Greatest Reggae Hits* includes *Some Guys Have All The Luck* — more recently brought to a wider audience by *Robert Palmer* and *Rod Stewart* — while *Songs For Midnight Lovers* is a compilation featuring his reggae hit *Eighteen With A Bullet*. Distribution for all is via *PRT* and *Jetstar*.

## Story of the blues

SIX MONTHS into operations, *The Secret Jazz Company* now has plans to open its own venue and launch a label that would feature live recordings from there.

Spokesman *Paul Haley-Whitehead* says: "The Secret Jazz Club will be a Fifties-

style offbeat jazz and blues club where we plan to put on quite big blues and jazz names as well as lesser-known talent".

● Contact *Paul Haley-Whitehead*, 304 *Braunstone Road*, *Braunstone*, *Leicester* (0533 890705).

## Play Misty In Roots

NINE MILE Distribution has several releases this month including a 7 and 12-inch single *The Wanderer* by *Misty In Roots*, which will be followed by a new studio album later in the month. Other new singles include *Screaming Dead's* *The Dream Of Yesterday*, *Geisha Girls'* *Slave Of Love*, and *Silvered Heads' Goodbye Tonsils*.

## "BIM BAM BOM"



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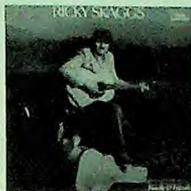
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THBL 020  
CAN  
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SALES AND DISTRIBUTION FROM CBS RECORDS



# INDIES



16 February, 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	42	2	HOW SOON IS NOW	The Smiths	Rough Trade RT(T) 176 (I/RT)
2	9	2	LAND OF HOPE & GLORY	Ex Pistols	Virgin/Cherry Red (12) PISTOL 76 (P)
3	1	13	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
4	4	5	ST. SWITHINS DAY	Billy Bragg	Go! Discs 10767 (I/RT) (Import)
5	2	4	IT'S IT'S THE SWEET MIX	Sweet	Anagram/Cherry Red (12) ANA 28 (P)
6	3	4	OUT ON THE WASTELAND	Anti-Nowhere League	ABC ABCS 004 (I/RE/P)
7	5	4	WASH IT ALL OFF	You've Got Foetus On Your Breath	Self Immolation/Some Bizzare —(WOMB FGH 8.12) (I/RT)
8	6	11	NELLIE THE ELEPHANT	The Toy Dolls	Volume VOL(T) 11 (I/P)
9	10	7	COLD TURKEY	Sid Presley Experience	Sid Presley Experience SPE 41 (I/RT)
10	NEW		FINELY HONED MACHINE	Foetus Over Frisco	Self Immolation/Some Bizzare —(WOMB UNC 7.12) (I/RT)
11	13	5	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
12	7	9	STRIKE	Enemy Within	Rough Trade RT(T) 151 (I/RT)
13	14	5	DEATH TO TRAD JAZZ	The Membranes	Criminal Damage —(CRI 12125) (I/Backs)
14	15	4	PLAIN SAILING/GOODBYE JOE	Tracey Thorn	Cherry Red CHERRY 53 (P)
15	8	13	RATS	Subhumans	Blourg FISH 10 (I)
16	12	72	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
17	45	2	MR BLUES	Restless	Big Beat NS 104 (P/I/MW)
18	17	9	HEARTS & MINDS	The Farm	End END 1 (I/Probe)
19	20	5	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
20	11	8	LIFE'S A SCREAM	A Certain Ratio	Factory —(FAC 112) (I/RT)
21	26	2	FELL FROM THE SUN	Kendra Smith/David Roback/Keith Mitchell	Rough Trade —(RTT 129) (I/RT)
22	24	12	FOUR ON 4	Various	Big Beat SW 100 (P/I/MW)
23	18	14	CALAMITY CRUSH	Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT —(11.12) (I/RT)
24	22	6	CHICKEN SQUAWK	MDC	R Radical MDC 3 (I)
25	19	13	THE PRICE	New Model Army	Abstract (12) ABS 028 (P)

26	23	11	HOLLOW EYES	Red Lorry Yellow Lorry	Red Rhino RED(T) 50 (I/Red Rhino)
27	16	8	THE AMBASSADORS OF LOVE	The Milkshakes	Big Beat SW 105 (P/I/MW)
28	28	15	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/MW)
29	NEW		I WANT YOU BACK	Hoodoo Gurus	Demon D 1028 (I/RT)
30	21	14	I BLOODBROTHER BE	Shock Headed Peters	ei EL 1(T) (I/RT)
31	29	10	THE WORLD OF LIGHT (EP)	Balaam And The Angel	Chapter —(22/001) (I/Nine Mile)
32	NEW		TOO THE SUFFERING	Leitmotiv	Reconciliation RECONCILE 2 (I/Red Rhino)
33	34	3	BEAUTIFUL MONSTER	The Folk Devils	Ganges RAY 2 (T) (I/Red Rhino)
34	30	7	LAST NIGHTINGALE	Robert Wyatt	Recommended —(RE 1984) (REC/I/P)
35	35	10	TO THE END OF THE EARTH (EP)	English Dogs	Rot —(ASS 17) (I/Red Rhino)
36	27	4	LES AMANTS D'UN JOUR	Andi Sex Gang	Illuminated ILL 52 (P)
37	25	99	BLUE MONDAY	New Order	Factory —(FAC 73) (I/P)
38	31	14	HOLOCAUST	Pauline Murray & The Storm	Polestar PSTR 001(12) (I/Red Rhino)
39	38	3	FREEDOM/TOTAL DISORDER	Exile In The Kingdom	Prophet profex 8 (I/RT)
40	33	18	MARIMBA JIVE	Red Guitars	Self Drive Music SCAR 14(T) (I/Red Rhino)
41	36	26	WALK INTO THE SUN	March Violets	Rebirth VRB 23(12) (I/Red Rhino)
42	NEW		A ROOM LIVES IN LUCY (EP)	And Also The Trees	Reflex —(12 RE 8) (I/RT)
43	37	11	THE AMAZING ADVENTURES OF JOHNNY THE . . .	Cult Manx	Xcentric Noise EIGHTH 1(T) (I/Red Rhino)
44	NEW		COMPETITION	Rabbi Joseph Gordon	Bam Caruso NRIC 030 (I/RT)
45	39	3	THE BELLS OF RHYMNEY	Robyn Hitchcock	Midnight Music —(DONG 8) (I/RT)
46	44	25	COTTAGE INDUSTRY	Yeah Yeah Noh	In Tape —(IT 009) (I/Red Rhino)
47	46	14	I'M JUST A DOG	The Meteors	Mad Pig PORK 1(T) (P)
48	47	15	BEWARE THE WEAKLING LINES	Yeah Yeah Noh	In Tape IT 010 (I/Red Rhino)
49	32	8	JO'S SO MEAN	Flowerpot Men	Compost COMPOST 1 (I/RT)
50	40	22	THE GARDEN OF ARCAN DELIGHTS (EP)	Dead Can Dance	4AD —(BAD 408) (I/P)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	12	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
2	2	12	TREASURE	Cocteau Twins	4AD CAD 412 (I)
3	4	2	TALK ABOUT THE WEATHER	Red Lorry Yellow Lorry	Red Rhino RED LP 50 (I/Red Rhino)
4	14	3	WE DON'T WANT YOUR F . . . WAR	Various	Fightback LP FIGHT 5 (I/Jungle)
5	5	13	SLOW TO FADE	Red Guitars	Self Drive SCAR LP 1 (I/Red Rhino)
6	3	17	IT'LL END IN TEARS	This Mortal Coil	4AD CAD 411 (I/P)
7	9	5	GOOD & GONE	Screaming Blue Messiahs	Big Beat NED 7 (P/I/MW)
8	6	29	VENGEANCE	New Model Army	Abstract ABT 008 (P)
9	NEW		RUMBLE	Inca Babies	Black Lagoon INCLP 005 (I/Red Rhino)
10	15	4	BROADCASTING FROM HOME	Penguin Cafe Orchestra	EG EGED 38 (I)
11	7	63	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P/I/MW)
12	12	9	TREELESS PLAIN	The Triffids	Hot HOT 1003 (I/RT)
13	NEW		BEYOND THE SOUTHERN CROSS	Various	Ink INK 4D (I/Nine Mile)
14	8	8	RAINING PLEASURE	The Triffids	Hot MINIHOT 1 (I/RT)
15	11	6	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
16	13	8	STOMPING AT THE KLUB FOOT	Various	ABC ABCLP 3 (P)
17	18	18	HOLE	Scrapping Foetus Off The Wheel	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)
18	17	16	NEW YORK SCUM HATERS	Psychic TV	Temple TOPY 2 (I/RT)
19	20	4	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
20	22	8	ZEN ARCADE	Husker Du	SST SST 027 (P)
21	10	11	NATURAL HISTORY	March Violets	Rebirth VRB 25 (I/Red Rhino)
22	19	6	GARLANDS	Cocteau Twins	4AD CAD 211 (I/P)
23	21	11	PAY IT ALL BACK, VOLUME 1	Various	On-U Sound ONULP 37 (I/RT)
24	24	11	JESUS EGG THAT WEPT	Danielle Dax	Awesome AOR 1 (I)
25	NEW		THE LONGEST DAY	The Del Fuegos	Rough Trade ROUGH 79 (I/RT)

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