

# MUSIC WEEK

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## Figures show 'comfortable' start to '85

THE UK record industry had a "comfortable" start to 1985 with first quarter sales showing healthy increases compared with last year — but BPI general manager Peter Scapling warns that this should be set against "the stark truth" that, in real terms, sales of recorded music have declined by two per cent over the past four years and are 27 per cent down on the level of 10 years ago.

The BPI's official sales figures based on deliveries to the trade show that total sales increased by 16.6 per cent compared to the first quarter of 1984, worth £10m more than last year at £69.5m.

A breakdown of the figures shows that albums, cassettes and compact discs sold 19.7m units, an increase of 12.9 per cent, valued 17.2 per cent higher at £49.4m.

The rise and rise of the pre-recorded cassette continued with budget and mid-price categories contributing substantially to what the BPI calls "this inexorable growth". Deliveries totalled 9.3m units compared with 7.2m and were valued at £20.2m.

LP sales declined by 3.1 per cent, but the CD market continued its growth with 532,000 units generating £3.3m revenue compared with 111,000 units last year.

"The CD market is still heavily biased towards classical repertoire and there seems to have been a degree of substitution from LPs to CDs in the classical sector," comments Scapling. "Only shortages in manufacturing capacity and proliferation of rental businesses will prevent sales reaching 3m units in 1985."

Singles made a good start in January and generally held up well during the quarter to record a modest increase at 18.3m units.

Average trade prices of singles rose by 13.3 per cent reflecting last autumn's price increases.

## 'Now' albums row

A FIERCE feud between major record companies over TV compilation albums erupted into a full-scale legal row last week when EMI and Virgin took MCA and Chrysalis to court over the use of the word "now" in an album title.

A bid by EMI and Virgin to prevent MCA and Chrysalis releasing their 28 Hot Hits Out Now compilation album because of a similarity of the title to the Now That's What I Call Music series was rejected by the High Court and Court of Appeal.

But after the hearings, EMI MD Peter Jamieson was adamant that the highly-successful Now package was being copied by MCA and Chrysalis. MCA MD Don Ellis denied that any similarity between the products was deliberate.

EMI and Virgin went to the High Court seeking an interim injunction pending the full trial of the issue. They claimed the title was too close to that of their own series of compilations and that there was a possibility of people being misled.

However, judge Mr Justice Harman agreed with counsel for MCA and Chrysalis that the word "Now" was not so distinctive of EMI and Virgin product that there was any real possibility of people being deceived. His decision not to grant an injunction was later upheld by the Court of Appeal.

Lawyers for EMI and Virgin are still studying transcripts of the proceedings to decide whether to take the matter to a full trial, but last Friday (10) Jamieson said: "It's always flattering to be copied. We felt that the MCA/Chrysalis use of the word 'Now' prominently in the title would confuse the public."

"We hope that the marketing of the album will not plagiarise our well-established 'Now' series which would be to the detriment of retailer and punter."

Ellis was in conciliatory mood, though, when he told MW: "When it was first raised about the albums being similar, I thought they were kidding. I never thought that they were doing any more than kidding until they went for the injunction. But I'm not surprised by the result of the court hearings. There is no way that our album is an attempt to copy the 'Now' package." He hoped that the matter was now closed and that there would be no further legal action. Ellis said there was no suggestion of animosity between MCA and EMI.

Phil Cokell, Chrysalis marketing director, maintained that the package was never conceived as a copy of the "Now" series. He remarked: "We went out to put together a design that was urgent and relevant in that area."

He said the first time any concern was raised was when the package was shown to Clive Swan, managing director of PolyGram Record Operations which is pressing and distributing the album. After he suggested that some people might accuse Hot Hits of plagiarism, the package was given to lawyers for consideration. Cokell said they gave it the all-clear so long as the word "Now" was in a different typeface to the word on the EMI/Virgin albums.

● A SUBSTANTIAL new TV record merchandising company is about to be launched in the UK with staff believed to include selected executives from the former Ronco company. Full details next week.



THE ALBUM cover at the centre of the row.

## More support for fixed sum tape levy

MORE MUSIC industry bodies have lined up behind the proposal that a home-taping royalty should be based on a fixed sum per unit of playing time on the tape rather than a percentage of the retail price.

Submissions by the British Copyright Council, the Performing Right Society and Phonographic Performance Ltd on the home-taping Green Paper all urge the adoption of this form of royalty, backing the submissions by the BPI and MCPS (MW May 11).

But the BCC voiced fears that it is unlikely to be practicable to devise a constitution for an umbrella collecting society which will give it the power to settle the division of royalty proceeds to the satisfaction of all concerned.

"The conflicts of interest between the various interest groups will be as sharp and as wide as the

conflicts between copyright owners on the one hand and the manufacturers/importers on the other regarding the royalty rate," says the BCC.

It proposes that division of the funds must necessarily be settled by an independent body such as a Copyright Tribunal (based on the Performing Right Tribunal).

The BCC also proposes that the levy be collected from tape suppliers at source rather than on first sale; it says that there is no justification for imposing statutory limits on the royalty, and it proposes that the cut-off point for exempt tapes should be 15 minutes, not 35 minutes as in the Green Paper.

● PPL has made its own suggestion for a new collection society — Taping for Payment Limited — see p4.

## APRS digital presentation

By Jim Evans

THE APRS (Association of Professional Recording Studios) is preparing a presentation on digital recording technology which will be delivered at the BPI annual general meeting on June 5. This will be the first occasion that the recording industry association has directly addressed the members of the trade body for its sister record industry.

The APRS offered to give the presentation following the poor attendance of record company representatives at the two APRS/Music Week digital seminars in 1983 and 1984.

The speakers on behalf of the studio industry will be producer Pip Williams and CTS Studios managing director Peter Harris. They will take a general and almost entirely non-technical approach to the subject.

The recording studios hold the view that digital recording techniques offer the record industry far more than it is as yet using properly. If there is the demand, the APRS will organise a half-day seminar on digital recording specifically for the record industry.

Another important development that should help improve relationship and understanding between the recording and record industries is the setting up of the APRS Producers' Guild. Says Bob Hine, chairman of the Guild executive: "The intention is that the Guild's attitude will be positive, and never negative. The members want a strong united voice when talking to the record industry, but they do not want in any way to destroy the rapport they already have with that industry."

● Full details on all these items in Studio Extra pp34-47.

## Our Price to stock Pinnacle product

PRODUCT DISTRIBUTED by Pinnacle is now available through the Our Price chain following the settlement of a five-month dispute over trading conditions. The chain had not carried any Pinnacle records since the company was rescued by Steve Mason's Windsong in the New Year.



## Talking Heads

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## News in brief...

WEA IS spending £20,000 on TV advertising slots during Channel Four's Soul Train series. The campaign is being seen in the London, Central and Granada areas and features The Fat Boys, Sister Sledge, Steve Arrington, Fatback and George Benson. The ads will run until the end of the series in August.

A PRESS and poster advertising campaign is being mounted by Magnet Records in support of Chris Rea's Shamrock Diaries album. Space has been bought in *Music Week*, *Record Mirror*, *Smash Hits*, *No 1* and *Sunday Times* and posters will appear on London buses and at 240 British Rail sites. A TV advertising campaign is to be conducted in June and July.

FRANK SILVER'S Swingbest company has taken on representation for producers Wally Brill and Richard Manwaring. Brill has worked with Annabel Lamb and The Icicle Works and Manwaring's credits include OMD and John Watts.

THIS YEAR'S Capital Music Festival is scheduled to involve more than 1,000 performances in 82 venues throughout London. Highlights include the second London Fringe Festival, a week of jazz concerts at both the Royal Festival Hall and Ronnie Scott's Club, and the second Sunsplash reggae open air event, held at Crystal Palace Football Club.

The Capital festival kicks off on June 15 with a Chris de Burgh concert at the Crystal Palace Bowl and continues through to July 21. JVC will once again be sponsoring the event.

DUTCH-BASED heavy metal label Roadrunner Records has signed a UK distribution agreement with Pinnacle after having completed a three-year licensing deal with Music For Nations. Roadrunner's acts include Thor, Lee Aaron, Merciful Fate, Tank and Slayer.

TAMLA MOTOWN is continuing its 20th anniversary celebrations with the re-issue of 10 classic albums at a dealer price of £1.99. It will retail for under £3. Artists include Stevie Wonder, Marvin Gaye, Smokey Robinson, Diana Ross and Gladys Knight.

RAUF ADU has signed to Modtone/EMI and debuts with a "reggae-based soul/pop" single, *Human To Human*.

## Song launched at two charts

POLYDOR AND indie label Immaculate are simultaneously releasing two versions of a song in what may be the first two-pronged assault on both the indie and Gallup charts.

A single, *Je Suis Passe*, by Hard Corps will be available on both the band's own Sonoscope label, through Polydor, and Immaculate, which is distributed by the Cartel. The version on Immaculate is sung in vocalist Regine's native French while the single on Polydor — the company to which the band are signed — is in English.

Hard Corp's manager Steve McGowan denies that one record is being launched towards two charts. "They are not the same record," he said. "Regine writes in French and the version sounds great so we thought it would be worthwhile making it available. But to get the French version played on the radio would obviously not be so easy."

Johnny Black, Polydor's head of press, added: "As far as we are aware the other version is mainly intended for the French market."

"I don't think the Immaculate version will harm sales of our single at all. Hard Corps are the sort of band who have a hard core following and they will probably buy both versions."

Both versions of the single were produced by Martin Rushent whose manager, Nigel Reveler, runs Immaculate Records. Immaculate intends to press between 2,000 and 3,000 copies of the French version.

## HMV MD's optimism

AN OPTIMISTIC note was sounded by HMV managing director Ian Duffell when speaking at the annual shop managers' conference held in Eastbourne.

He said that 1985 was expected to be an excellent year for the music industry and commented: "We're looking forward to a year of improved standards, planned growth and increased sales." Duffell warned, though, against complacency with: "Business growth is not created by luck or good fortune. It is made by skilful people who get the basics right and have the time and opportunity to develop their business."

## WEA signs Egypt deal

NEW YORK: WEA International has signed its first licensing deal in Egypt with a pledge that it intends to tackle the piracy problem in the territory.

WEA has linked with the Cairo-based Tuite group and hopes now to take part of the market where 10m pre-recorded cassettes were bought by the 43m population in 1983. Tuite also represents A&M, Polydor and CDG of Italy.

The deal was announced by president of WEA Europe Siegfried Loch who commented: "We intend to address the extensive piracy problem through positive and aggressive action as we have done repeatedly in countries throughout the world."

## Lionel scoops ASCAP awards

LIONEL RICHIE dominated the second ASCAP Annual Pop Awards for the writers and publishers of the most performed pop songs of 1984. He took awards for *Writer Of The Year*, as the writer whose songs earned the most performances for the ASCAP survey year; *Song Of The Year* for *All Night Long*, the most performed song, and his publishing company, Brockman Music, was *Publisher Of The Year* for gaining the greatest number of award-winning song performances.

Richie was also *Writer Of The Year* at last year's event, and at the awards dinner in Beverly Hills ASCAP president Hal David paid tribute to Richie's co-writing contribution to the song *We Are The World*.

The four other most performed songs for 1984 which received awards are *Against All Odds* (*Take A Look At Me Now*) by Phil Collins (Golden Torch Music/Pun Music); *Hello* by Lionel Richie (Brockman Music); *Karma Chameleon* by Michael Craig, Boy George, Roy Hay, Jon Moss and Phillip Pickett (Virgin Music), and *Say Say Say* by Paul McCartney and Michael Jackson (MPL Communications).



GO WEST receive silver discs for sales of *We Close Our Eyes* at a reception given by their record company, Chrysalis. Pictured at back from left are: Chrysalis International MD Doug D'Arcy, Paul Whyman-Morris of Go West's management, A&R director Stuart Slater, marketing director Phil Cokell and company MD Roy Eldridge. In front are international director Mike Allen, Richard Drummie and Peter Cox of Go West and band manager John Glover.

## Band name registration service

A REGISTRATION service for band's names, styles and contact numbers has been established by a former journalist and a computer company.

Steve Coxon, who used to help run the Birmingham-based Brum Beat, and Evets of Derby, have set up the Central Register of UK Bands and next year hope to publish a directory of working groups.

In the meantime, for a £10 registration fee, a band will be included in the records of names, membership, instrumentation and other details. Coxon comments: "At first we're bound to turn up quite a number of name-clashes but we will be advising all groups concerned so that they can act appropriately. As we'll be encouraging new bands to check with us before they choose a name for themselves, in time we hope to see the problem become virtually non-existent in the UK."

The register is based at Evets House, 123-125 Green Lane, Derby DE1 1RZ.

## MFP releases Seventies' hits albums

BUDGET LABEL Music for Pleasure is releasing a batch of Seventies albums following its earlier success with Forties, Fifties and Sixties promotions. The new releases include titles by Blondie, Showaddywaddy and Roy Wood, as well as various Hits Of The Seventies compilations.

## Pop and folk magazine launches

TWO MONTHLY magazines are being launched into the pop and folk markets. *Folk Roots* is the new title for the formerly quarterly *Southern Rag* which will be published by Southern Rag Ltd of Farnham, Surrey. Distribution is through Seymour Press of 334 Brixton Road, London SW9 7AG. First issue is due out on June 20. *Freeze Frame*, published by Cover Publications, is being aimed at 9- to 16-year-old girls and will include a poster each month.

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## NEWS

Following MCPS' suggestion for 'Home-Taping Ltd' ...

# Now PPL proposes 'Taping for Payment Ltd'

A NEW collecting society, with the working title Taping for Payment Limited (TPL), has been proposed by the record industry body Phonographic Performance Ltd (PPL) to collect and distribute a blank tape levy.

PPL's proposal is contained in its submission on the home-taping Green Paper and will be viewed as a competitor to the MCPS suggestion for a new society, tentatively dubbed "Home-Tapping Ltd" (MW May 11).

On paper, the TPL appears to be the more attractive based simply on estimated running costs of establishment and administration — £266,000 a year compared with the MCPS estimate of £369,000.

The PPL submission says the Green Paper's suggested levy figure "represents a very serious undervaluing" and it backs the BPI call for a levy based on tape running time. It also argues that the levy should be regarded as a licence for usage right and as such, "the valuation is nowhere near enough to reflect the vital criterion on which licence fees are usually based — the value to the user."

This is a criterion which is frequently upheld by the Performing Right Tribunal, says PPL, and it submits that it is vital to any proper assessment of the nature and extent of the levy.

The PPL submission goes on to attack as "unworkable and totally unreasonable" the Green Paper proposal that the levy should be fixed by negotiation

but subject to a maximum laid down by legislation.

"In practice," says PPL, "the maximum of 10 per cent of selling price (about £5m), will never even be reached." And it claims that, speaking from many years' experience of negotiations with right users, it would not expect the maximum even to be approached.

PPL also maintains that there is a potential loophole in the Green Paper proposals for blank tape importers/manufacturers to simply avoid "volunteering to be legalised", and even with those who do voluntarily get in touch with the collecting society, there could be considerable problems of audit to ensure that charges are correctly made.

On the question of exemptions, PPL suggests that the onus should be on the supplier of the blank tape whether or not to pass on part or all of the levy to certain customers, on the basis that those supplying the means of copyright infringement, rather than those whose rights run the risk of being infringed, should administer exemptions.

In its proposals for a "Taping for Payment Ltd" society, PPL says that it would seek the backing of legislation to provide compulsory registration of tape manufacturers and importers; a statutory audit; a rate for the levy (or the removal of the present proposals for negotiations subject to a ceiling); and the obligation for exemptions to rest with the tape suppliers.



THE HOLLIES are pictured at their re-signing to EMI after several years with Polydor. Seated are, from left, Tony Hicks, EMI strategic marketing director David Hughes and Allan Clarke.

## EMI Music acquires Hispavox

EMI MUSIC, the company which controls Thorn EMI's 34 music operations around the world, has acquired Hispavox SA, the leading Spanish indie.

The Hispavox artist roster includes Alaska, Dinarama and several solo Spanish acts such as Massiel, Juan Pardo, Raphael and Mari Trini who have achieved multi-million sales in Spain and Hispanic America.

Hispavox was founded 32 years ago by Jose Manuel Vidal, who although due to retire, will remain as chairman under the pact which took effect from May 1. EMI Music Spain managing director Luis Aguado will be responsible for Hispavox and Thorn EMI's existing Spanish company, EMI Odeon. Both companies will operate independently in terms of A&R, marketing and promotion, but will share manufacturing, distribution and sales.

A consequence of the acquisition is EMI Music re-entering cassette duplication in Spain, and all product will continue to be distributed through Hispavox. EMI Odeon will move its headquarters from Barcelona to Madrid.

The acquisition also includes Hispavox's music publishing arm Ediciones Musicales Hispavox, plus certain rights from Hispavox's Mexico-based associate company Gamma, and EMI Capital de Mexico has obtained various assets from Gamma.

## BBC Records releases VE album

VICTORY IN Europe, an album recounting the last hectic months of the Second World War in Europe culminating in VE Day, has been released on record and tape by BBC Records.

## Warner takeover bid?

NEW YORK: Motown's Jay Lasker and the head of another unspecified label say they have been approached by the Wall Street investment firm Bear Stearns & Co about possible interest in purchasing the Warner Communications records and/or publishing divisions, writes Ira Mayer.

Officials at WCI deny that "Warner or any representative authorised by us has approached Motown about anything". But Wall Street observers believe that efforts to value the highly-profitable operations are the latest manoeuvres in a battle between WCI chairman Steven Ross and Chris Craft Industries' chairman Herbert Siegel.

## UK sales for Euro-winner

LET IT Swing, the Eurovision Song Contest winner for Norway sung by Bobbysocks, has notched up UK sales of over 20,000, according to RCA's sales department, and another Eurovision entry, Children Of The World by Gary Lux, the Austrian contender, is also prospering.

It has been released by Global Records through PRT, and Peter Knight Jnr, Global's UK representative, told MW that "it hasn't suffered by not winning".

## Three Bolan compilations issued

EARLY SEVENTIES pop hero Marc Bolan looks set for a resurgence with various record labels currently releasing albums of Bolan and T. Rex material.

TV merchandising company K-tel is lining up a national TV campaign for its double-album Best Of The 20th Century Boy, which is the first compilation to bring together all of Bolan's hits including his four number ones.

Budget label Cambra Records has also released a special double-album and tape package, featuring 28 tracks licensed from Marc On Wax, covering Bolan's career from 1972 through to his death in 1977. A limited-edition 7-inch picture disc will be included featuring Whatever Happened To The Teenage Dream in an extended mix, and Solid Gold Segue, a specially edited medley of hits.

Finally Marc On Wax, the indie label that now owns the right to much of Bolan's material, is re-issuing no less than eight T. Rex albums.

# DOOLEY

CYNICAL INDUSTRY observers won't be surprised, but isn't it ironical that EMI and Virgin's plan to bring record companies together to market their own TV compilation albums should have ended in court? Can it only be 18 months ago that the "Now" series was launched and EMI's Peter Jamieson was saying: "I have always believed that co-operation by the record industry in certain market sectors is in the best interests of both artists and public, and brings immense benefit to the profile of an industry often regarded as being inflexible" ... Radio Laser planning to start a Top 40 show with a chart that the station says will be based on "other charts, stuff we're playing, and we'll draw our own conclusions" ... Don't all rush yet, but after 27 years with EMI, Cliff Richard is out of contract and he's up for grabs. To be exact, according to his long-time business associate Peter Gormley, his current project and any other product during the next 12 months will go through EMI, but he's available for future negotiations ... There will be vacancies for a head of business affairs and head of sales and marketing at BBC Records this month with Mehmet Arman retiring (to Turkey), and James Fleming moving to Faber Music ... Nick East has resigned as general manager of Proto Records and can be contacted on 01-631 0353 ... Famed Blackpool Tower organist and prolific EMI recording artist Reginald Dixon has died, aged 80.

FORMER PYE Records creative director John House, now running his own Razor Productions outfit in Los Angeles, has been in London representing the Frank Musker/Evros Stakis FM Music company, negotiating to launch an indie label and setting sub-publishing rights ... Our Cotswolds correspondent reports that Chipping Norton's Mike and Richard Vernon planning a new label — Vernon Bros Records? — with contemporary producers and acts ... Lucky escape in the Bradford stadium fire for PolyGram's northern field promotions assistant Mike Carroll and his son ... A girl, Carly, to independent promotion man Joe Reddington and wife Cath ... CBS public relations manager Derek Witt, now convalescing at home, thanks all those who sent messages and flowers during his recent hospitalisation ... Jess Music's Mike Collier celebrating 35 years in the music business with Phyllis Nelson's Move Closer, which is also the first record promoted by new promo force, First Bell ... Chrysalis auctioning a 9' by 14' billboard of David Bowie's Blue Jean video, signed by the artist, in aid of Island's campaign to raise money for a liver transplant for eight-month-old David Pinder (bids to Rita Virrane on 01-408 2355) ...



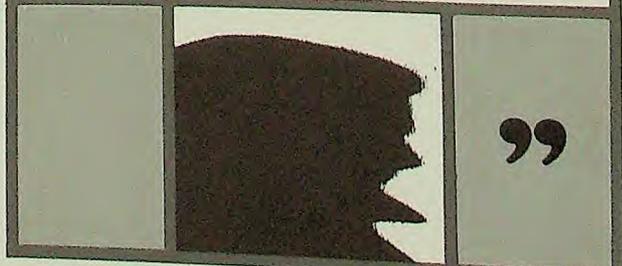
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## NEWS

Free-gift  
single ban

COPIES OF a single sold with a contraceptive sheath as a free gift are being excluded from the chart by Gallup because they breach the code of conduct, according to chart manager Godfrey Rust.

The first 1,000 copies of I Want To Sleep With You by Eleanor Rigby on Waterloo Sunset Records contain a sheath and Rust commented: "The rule book says simply that records sold with free gifts are ineligible for the charts, and that applies irrespective of the value of the gift."

He emphasised that any copies sold in excess of the first 1,000 would be eligible for inclusion.

TV deal takes UK  
rock round world

ROCK MUSIC TV shows produced by an independent firm in London's Docklands may be sold around the world through a unique distribution deal signed with Thames Television International.

Tasty Productions, based at Limehouse Studios, will have its hour-long Rock'n The Dock shows marketed abroad as part of Thames' first link with an independent firm.

Roger Miron, Thames' controller of sales, said: "The demand for well-produced rock music programmes continues to increase, and the range and quality of both these and planned shows will give us a unique foothold in the market."



KELLY GROUCUTT (centre) received good wishes for his *Love Animals* three-track Premier single in aid of the RSPCA from TV-AM presenter Nick Owen and weather girl Wincey Willis at a recent *Stringfellows* reception.

SP&S defends  
Musicpoint in  
the face of  
dealers' anger

THE CONTROVERSIAL Musicpoint scheme, through which records are racked in newsagents, (*MW* March 9) was defended by its instigator, SP&S, this week in the face of fierce criticism from recognised record dealers.

Deletions specialist SP&S maintains that the scheme has produced only a handful of complaints in the 10 years the company says it has been operating it, but some dealers claim that Musicpoint could help bring about the demise of all independent retailers.

Peter Lee, managing director of the Oxford-based nine-shop Bogarts Records, wrote to CBS sales director John Aston complaining that Musicpoint was selling chart albums — including Paul Young's *No Parlez* and Wham!'s *Make It Big* — at £2.99. He said in his letter to Aston: "If you do not stop this practice I shall have no option but to permanently buy EEC imports and cease buying your products."

Lee commented to *MW*: "I can live with Our Price and the discounts the companies give them, but I cannot live with this. There's a Musicpoint in a newsagents opposite my Kidlington shop and I reckon my business there is down £300 a week."

In a letter to *MW*, Richard Morgan of A To Z Records, Worthing, referred to the fact that SP&S services many recognised

record shops and commented: "A company that can sell a record dealer one lot of product and then sell a similar but more competitive lot to his nearby sweet shop must be either unprincipled or stupid — perhaps both. That is why we now refuse to deal with this firm and consequently have to give customers our reasons for refusing their orders for Supraphon and Black Lion product."

E Shaw, who runs Weaver's in Northwich, said: "The SP&S scheme could close all small record shops. I built up my shop based on back catalogue, now it is full of records going into deletion."

But SP&S managing director Peter Harris replied: "We have had a racking company for over 10 years, as have other racking operations in the UK.

"As racks have been installed throughout the UK, it has been inevitable that from time to time retailers have complained about the close proximity of racked outlets to their store, whether the rack belongs to Musicpoint or anybody else. We do our best to avoid these clashes and, in the vast majority of cases, succeed in this policy, as can be demonstrated by the small handful of complaints which have been received over the years.

"With a decline in independent dealer outlets as illustrated in the recent survey in *Music Week*, it is our belief that there is a need to continue the widest exposure possible of records and tapes to the public, and rack jobbing does provide a means to this end.

"There will always be contention over the role of a racking jobber and an independent dealer," Harris added, "but it surely has been demonstrated throughout the last decade that there is a place for both in the UK and Musicpoint is endeavouring to provide a racked outlet which displays records and tapes in the best possible manner within the confines of a merchandising operation."

PRS member  
fined

TREVOR STEVENSON, a composer member of the Performing Right Society, pleaded guilty to four charges of falsification of accounts at Southwark Crown Court on April 26. His common law wife, Anita Denise Wells, a non-member, also pleaded guilty to similar charges.

Each was sentenced on each charge to 12 months' imprisonment suspended for 18 months, the sentences to run concurrently, and they were ordered to pay a total of £300 in costs to the court.

American  
Commentary

## Sony CD display?

From IRA MAYER

NEW YORK: One Wall Street analyst who monitors the entertainment industry is telling consumer reporters that Sony will demonstrate a CD player which displays the lyrics to the song being played at the Consumer Electronics show in June. That's the same player discussed by Stan Cornyn in Berlin last year, and at NARM this year — with Cornyn suggesting that such a player would be introduced this summer.

Sony will not comment on the matter, but the Japanese consumer electronics giant has pulled out of CES, and will not have a formal exhibit. As always, though, even those not participating on the show floor (and often those who do) will have their hotel suites for "invited guests only".

A NUMBER of colleges around the country now have a music business degree programme, but few are as active in creating a simulated music industry environment for their students as New York University. The school's rapidly growing Music Business and Technology department was founded by industry veteran Dick Broderick.

Broderick has been trying to put together a student-run record label for some time — an endeavour that it is likely to come to fruition one day. Most recently, he has been the force behind three publishing companies for the programme: MBT, affiliated with ASCAP, SEHNAP (standing for the division of NYU through which the programme is offered), affiliated with BMI, and Broderick Publishing, affiliated with SESAC.

Broderick terms the trio of operations "an old-fashioned publishing organisation specifically designed to find new songs for established artists rather than trying to discover new artists". The three publishing companies, which are applying for formal non-profit status, will be administered and run entirely by students from the 200-strong MBT programme.

THE TREND toward corporate sponsorship of pop and jazz tours continues apace: JVC is putting \$850,000 in promotion monies toward a 10-city tour by GRP artists Dave Grusin, Dave Valentin, Lee Ritenour and others. GRP will spend \$150,000 of its own money as well, with record and consumer electronics stores the primary beneficiaries. JVC will push CD players and other audio components — CD being a primary focus in part because of GRP's popularity in the format. Indeed, a special GRP CD sampler will be given away to consumers through participating JVC dealers.

In a similar promotion, Jeep Corporation is giving away jeep pick-up trucks in conjunction with a 40-city tour by the Beach Boys. The tour is even being touted as "Jeepin' Safari," and is expected to satisfy some three million fans at baseball stadiums and other venues around the country.

GIVEN THAT it's hardly a major film here — produced for under \$5m and opened initially in a limited number of theatres — I don't imagine that *Desperately Seeking Susan* has opened in the UK yet, but I suspect it will be a very popular youth cult film. Madonna is surprisingly convincing in her acting debut, the score is contemporary, and the pulse of lower Manhattan street life is pretty accurately portrayed.

While there's only one Madonna song in it — there are rap records and oldies more essentially in the background — there's surprisingly no soundtrack album.

Surprisingly particularly since there are already a dozen soundtracks on the *Billboard* Top 200 Pop Albums — with a number of major new ones due this spring. *Desperately*, I assume, will eventually follow.

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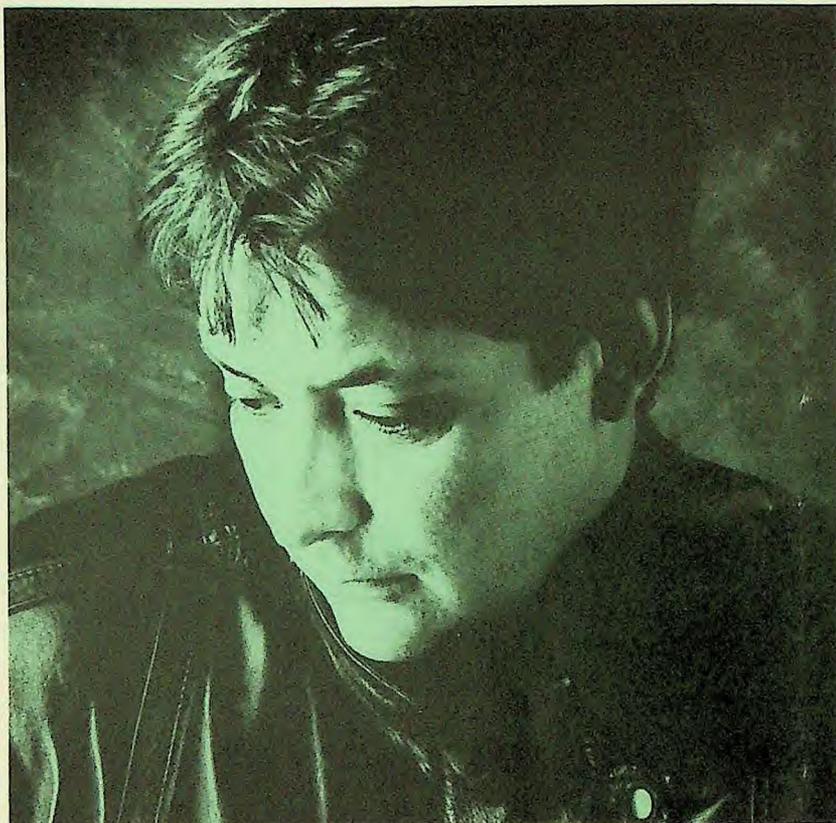
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## PUBLISHING

## Dual threat to German copyright

HAMBURG: AN alarm call has been sounded by Peer Music managing director Michael Karnstedt, about the twin perils of home-taping and illegal photo-copying of sheet music.

Karnstedt, who is also a board member of the German Music Publishers Association, likened the practices of home-taping and illegal printed music copying as the equivalent of acid rain where the German music publishing industry was concerned. Photo-copying has almost wiped out the sheet music business, and unless it was banned in Germany, there would be no publication of new works. Karnstedt stated that the volume of printed music publications had slumped by 40 per cent in recent years, and the turnover in popular choir works was down by 60 per cent.

He hoped that the proposed blank tape levy would be passed into law by the Bundestag (Parliament). Home-copying was causing massive losses for the music business, and the main threat emanated from copying off the radio and from borrowed records.

"If you consider the fact that every other minute on the radio is music from records, you can imagine the dramatic dimensions that this free copying of music has reached and the incredible losses for authors and artists," said Karnstedt. "Unless the Government takes remedial action immediately, Germany will lose her internationally leading role in music and copyright protection".

The GMPA has launched a national campaign tagged Copying — No Thank You in an attempt to make the public aware of the dangerous extent of the problem.

## Songwriter dies

IRVING MILLS has died, aged 91, in Palm Springs, California. He penned lyrics for a string of standards including Sophisticated Lady, Mood Indigo, and It Don't Mean A Thing If It Ain't Got That Swing.

His Mills Music company, founded in 1919 with his brother Jack and sold in 1965, published well-known songs such as Minnie The Moocher, When My Sugar

Walks Down The Street, Moonglow and In A Sentimental Mood.

Mills was manager of Duke Ellington, who wrote several of the above-mentioned melodies, until 1939, and during his own brief bandleading days in the Twenties, his Hotsy Totsy Gang included Benny Goodman, Tommy and Jimmy Dorsey, Glenn Miller and Artie Shaw among its recording personnel.

## CLASSICAL

## Reviews

Bernstein on Broadway. Peter Hofmann and Deborah Sasson, Michael Tilson Thomas, conductor. CBS FM39535.

CHEEKY OF CBS to launch this on the back of Deutsche Grammophon's West Side Story, but the approach is less operatic, more MOR-orientated. Hofmann and Sasson still sound a trifle upper crust and mature for Tony and Maria in the seven popular West Side Story numbers, but there is the bonus of two superbly delivered tracks apiece from On The Town and the underrated Mass, with Michael Tilson Thomas drawing excellent, smooth playing from the uncredited orchestra. Superior late-night listening, finely recorded. Cassette also available.

Guitarra. Julian Bream. RCA RL85417(2). Homage to Andres Segovia (Music of Spain, Vol. 7). Julian Bream. RCA RL 85306.

THE POPULARITY of the TV series is bound to put the Guitarra double album in heavy demand, and deservedly so. On Renaissance and Baroque guitar, vihuela and classical guitar, Bream time travels through Spain with an unfailingly delightful selection, showing his supreme ability to evoke rich tone colour and rhythmic rightness. Recording is excellent — Turina's Fandanguillo and the ever-popular slow movement from Rodrigo's Concierto de Aranjuez (with the Chamber Orchestra of Europe under John Eliot Gardiner) underline the vividness of the dynamic range captured. A safe bet for easy listener or specialist. Slightly more specialised is the

ongoing Spanish series, but the brilliance of technique given to easily approachable works by 20th century composers (Turina, Mompou, Falla, etc.) makes this a must for anyone inclined to guitar music.

Both albums have extensive sleeve notes and are available in all three formats.

Emperor Concerto, Violin Concerto, Fidelio Overture. Philips On Tour cassette 412 897-4. Military and Fire Symphonies, Cello Concerto in D, Piano Concerto in D No. 11, Haydn. Philips On Tour 412 900-4.

EMPHASISING its attempt to break into the budget-price tape in-car entertainment and Walkman-style market, the On Tour series' horizontal-display cassette cases feature striking pictures of classic cars. All 18 initial releases feature playing time of around 90 minutes and chrome dioxide tape, and, judging by the two above, recording is bright and forward-projected to cut crisply through street and traffic noise, but is still acceptable for in-home listening.

On the Beethoven cassette, Claudio Arrau gives a rather stolid reading of the Emperor with the Concertgebouw Orchestra under Haitink, but Arthur Grumiaux's delivery of the Violin Concerto with the Amsterdammers under Sir Colin Davis is crisply vital, as is the Overture, conducted by Jochum.

The Haydn package is a total delight, excellent playing from Maurice Gendron and the Lamoureux Orchestra under Casals in the Cello Concerto, effervescence from the Vienna Symphony Orchestra under Sawallisch and Academy of St Martin-in-the-Fields under Marriner in the respective sympho-



THE RAH Band has formed a long-term worldwide link with Chappell Music through the latter's deal with Richard Hewson's Ha Ha Music, administered outside the UK by Chappell International. Making quite sure the contract is signed are, from left, Chappell MD Jonathan Simon, senior professional manager Mark Rowles, Liz Hewson (vocalist on the band's Clouds Across The Moon single), and Richard Hewson.

## Zomba success continues in black music

ZOMBA MUSIC Publishers continues its tale of glory in the transatlantic black music sector with four more charting singles in the Billboard r&b listings.

They are Kings Of Rock by Run DMC, the writer of which, Larry Smith, is signed to Zomba Music; Suddenly by Billy Ocean, who with co-writer Keith Diamond are Zomba Music writers as well as Ocean being a Jive Records artist; Big Mouth by Whodini, with writers and band signed to Zomba Music and Jive respectively, and Electric Lady by Confunkshun, another Larry Smith composition.

Edited by  
NICOLAS SOAMES

nies, and sensitive piano from Ingrid Haebler with the Netherlands Chamber Orchestra under Szymon Goldberg.

Symphony No. 8, Bruckner. Vienna Philharmonic Orchestra, Carlo Maria Giulini. Deutsche Grammophon 415 124-1.

THIS FIRST Giulini recording of Bruckner for DG has been long awaited and is worth the wait. From the darily slow, taut opening, through the meticulously textured, colossal, half-hour Adagio to the climactic finale this two-LP box (also available on cassette and CD) is gripping stuff, immaculately recorded with the VPO in pedigree form. Performance is of the 1890 Nowak score. With Giulini conducting in London, Cardiff and Brighton this month, interest is likely to be keen and this release is essential buying for enthusiasts of late Romantic orchestral grandeur.

Symphony No 5, Prokofiev. Saint Louis Symphony, Leonard Slatkin. RCA RL85035.

REASONS FOR this LP winning Grammy awards for best orchestral performance and engineering (Paul Goodman) are not hard to find. Prokofiev's vast, sombre but ultimately optimistic work is firmly shaped by Slatkin and the subtle string textures are vividly caught in a clear but warm acoustical. The only catalogue rival, Bernstein with the Israel PO on CD, projects more surface drama, but it is Slatkin who gets to the heart of the work in the subtly layered Adagio, which echoes Prokofiev's popular ballet music.

Here is confirmation that RCA could be serious about its re-entry into the classical music market this time. The recording is available in all three formats.

## OPINION

## IPI: major indie support needed

I READ with interest the views and reactions of representatives from some of the industry's leading independent labels to the setting up of the Independent Phonographic Industry (IPI) in *Music Week* (March 30).

While responses were positive to a degree, they fell short of all-out commitment. This is perhaps understandable in view of their confessed disappointment at the low level of political achievement by the ILA.

It must be said, however, that an organisation is only as strong as its members and this strength is derived from two sources: sheer numerical representation plus the combination of the individual strengths of members.

For example, an organisation whose express aim is to improve the lot of a given set of people can hardly expect to achieve its goals without the dedicated support of those in its numbers who are strongest, most powerful, vocal and articulate.

The ILA critics most strident as to its failings are the very people who were best equipped to ensure its success.

A spokeswoman from one highly-successful independent record company actually reacted to an approach for support with total incredulity to the suggestion that many indies encounter problems in meeting PRS membership criteria and was positively derisive about difficulties with the MCPS "payment on pressings" rule. To this last point she stated that her present company pays the writer/publisher direct and that previous associates found ways of evading the issue: "which pressing plants are they using that return figures to the MCPS?"

This kind of attitude fails to hit the point on two counts. Firstly, payment direct to the writer/publisher is an admirable solution if a) the label is adequately equipped to administer such payments (most indies are not) and b) the record industry at large has total confidence in the label's honesty in accounting directly. Secondly, any rule which directly motivates a decision to break that rule is by its very nature a dubious one and demands open investigation at the very least.

In response to those indies who put their valuable view-

points to *Music Week* and to those who think similarly — join us and fight with us. The call for aggression is pretty futile without the muscle to follow through. You are the ones who can supply that muscle — don't look to the other, smaller members to supply it and then whinge about their ineffectuality. They are still finding their way about the business — that's where we can help them. Their numbers are very large and make for a loud and supportive voice — that's where they can help you.

The IPI was specifically set up as a two-tiered body, on the one hand supplying the smaller members, be they raw (or as yet merely unsuccessful) labels, musicians, songwriters, publishers etc, with access to the experience, information and services previously available only to the bigger companies and, on the other hand, providing a forum to all indies to put their points across with one voice.

Are the larger indies prepared to wallow in their apathy and see the IPI revert to being merely an information service for the small music-man?

Valuable a body though this would be, discouraging similar ventures whose purposes are purely commercial and lack the element of altruism needed in such organisations, the IPI has taken on the responsibility of securing the rights and privileges to which its members are entitled. We would be the first to admit that the BPI has done an excellent job for its members — but we have to ask ourselves how successful it would have been without the power and support of EMI, WEA, CBS, etc.

We must look to our majors for their support and ask them to submit a member of their staff to a steering committee which will crystallise their opinions, complaints and criticisms.

It is time the larger indies stopped asking what the IPI is going to do for them. They are the IPI and until we are strong we can do nothing. When we are strong we can achieve every bit as much as the BPI has for its members while retaining for our members their independence and integrity.

BEVERLY BEADLE, director, IPI, Suite D, The Priory, Haywards Heath, Sussex.

## MW unfair to indie singles?

FOR THE sake of other mobile discotheque DJs who use *MW* as a reference to the new single releases, could I ask why your reviewer seldom see fit to review records from the many independent labels?

It seems to me that there is an unfortunate attitude prevailing at *MW* which results in singles issued by the independent companies being viewed as a waste of time and effort on the part of all concerned — almost identical to the attitude adopted by most Radio One DJs and producers.

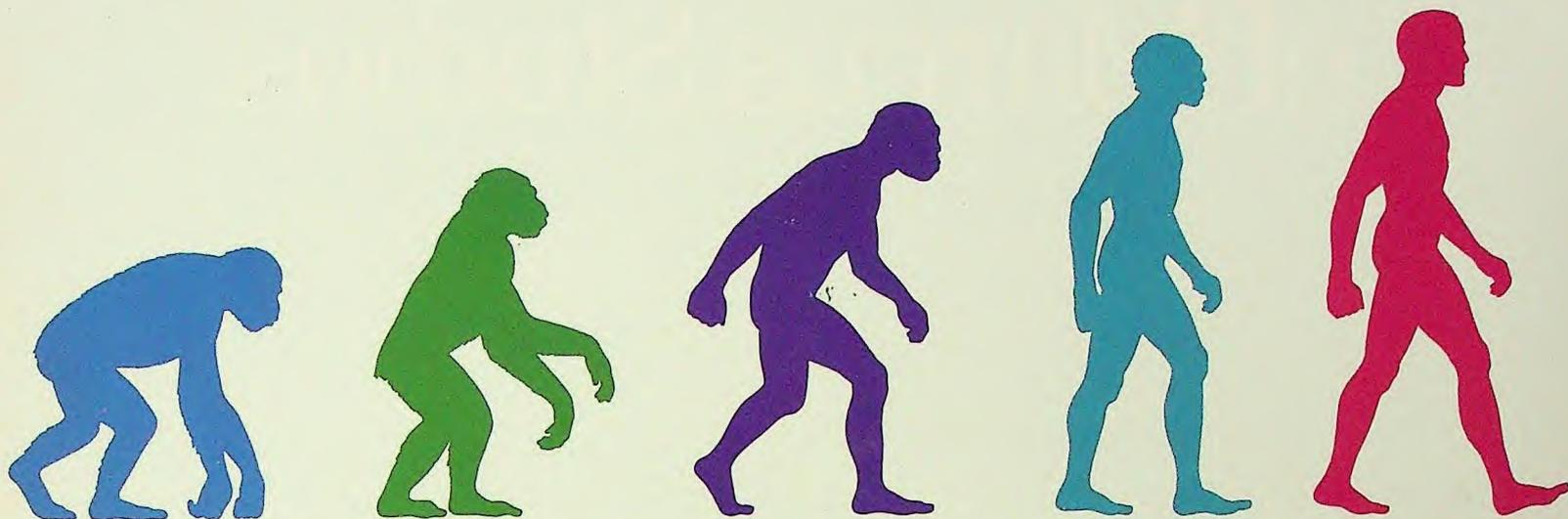
Naturally, I appreciate that some indie singles may well get passed over because space is tight and the pressings are bad,

but I will stick up for all the indie companies by saying the majority are pretty good.

JO-ANN MORLEY, Soulsational Sounds Discotheques, Church Street, London SW3.

● *Music Week* singles reviewer Jerry Smith replies: "Yes, I do get many more records than I can review in the space available, but just as many records by major companies as by indies get left out. I've checked back over the past few weeks and about one third of my reviews were of indie singles — not a bad average. And, incidentally, not all indie labels are efficient enough to send me review copies and I often buy records to review!"

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# SINGLES

## Chart Certs

**STRAWBERRY SWITCH-BLADE:** Who Knows What Love Is? (Korova KOW 41(T), WEA).

**THE BOOTHILL FOOT TAPPERS:** Too Much Time (Mercury/Phonogram PH 35(12), PolyGram). Another lively country ballad to follow their previous, and well received single Jealousy. With vigorous banjo picking and strong vocal harmonies punctuated by B J Cole's soaring pedal steel guitar and a lilting horn section, this is a melodic, finger snapping number that grows with every play and with the appropriate radio play could do very well.

**THE MONOCHROME SET:** Wallflower (blanco y negro/WEA NEG 12(T), WEA). Jaunty, if slightly eccentric pop number which doesn't quite match the wide appeal of the Christmas single, Jacobs Ladder. But with Bid's distinctive vocal over a light, shuffling beat this deserves exposure for a band, who, in their long career, have never received the attention that they deserve.

**JEREMY KIDD:** Petals & Ashes (Self Drive SCAR 15(T), Cartel/Red Rhino). The first solo single from ex-Red Guitar's singer continues in the same vein as his previous band's work; dramatic vocals over a moody backing featuring prominent piano and driving guitars. Seems destined to reach a high position in the indie charts.

**COLENSO PARADE:** Down By The Border (Goliath (SLING 02), Cartel/Red Rhino). This highly rated Irish band's second single has an epic, sweeping sound pierced by slabs of echoing guitar and a solid beat nailed down by a funky bass. With a harder edge than their debut Standing Up, this should help to establish them in the indie charts.

**GARY MOORE AND PHIL LYNOTT:** Out In The Fields (10/Virgin TEN 49(12), EMI). Former Thin Lizzy members reunite for a stormy HM number. Phil Lynott's characteristic vocal and pumping bass forms a fine foil for Gary Moore's more histrionic chorus and frenzied guitar figures. A commercial hard rock number that should give them a hit.

**THE ICICLE WORKS:** All The Daughters (Of Her Fathers House) (Beggars Banquet BEG 133(T), WEA). This psychedelic Liverpool trio return from a successful US tour and release this Sixties influenced number with standard jangly guitars and pompous vocals boosted by a rather stilted brass section. An unimpressive number that tends to drag.

**LOVE & ROCKETS:** Ball Of Confusion (Beggars Banquet BEG 132(T), WEA). Bauhaus reform under a new name but minus Pete Murphy and their first release is a hard, stripped down version of the classic Temptations number. With buzz saw guitar and strident keyboards behind a half spoken vocal it forms an effective modern version that should appeal to their faithful fans.

**NATURAL ITES AND THE REALISTICS:** Lion Inna Jungle (CSA (12)CSA 504, PRT/Jet Star). Smooth, summery reggae from the Nottingham based eight piece who had a minor hit in '83 with Picture On The Wall. Smooth harmonies, melodic

brass and a jazzy organ combine to give a laid back rhythm that given the proper exposure could crossover to become a big hit.

**HOME T-4 & YELLOWMAN:** Mr. Consular (Mango/Island (12)IS 230, EMI). A striking collaboration intercutting the popular Jamaican vocal group's slick harmonies, with Yellowman's quick fire responses, all over an effective electro rhythm. Home T-4 produce an excellent version of The Detroit Spinners classic, Could It Be I'm Falling In Love? for the flip side, a slower, mellower and much improved version than the one that gave Jikki Graham and David Grant their recent hit.

**PINK RHYTHM:** Can't Get Enough Of Your Love (Beggars Banquet BEG 136(T), WEA). The second single from a new group featuring ex-Freeze singer/songwriter John Rocca. With a solid beat and light synths it forms a lively funk sound that should go down well in the clubs, as indeed did their first single, Melodies Of Love.

**WORKING WEEK:** Sweet Nothing (Virgin VS 759(12), EMI). A bluesy ballad with Julie Robert's passionate vocal over a lush string arrangement and dramatic piano. The crisp Robin Millar production, should give good exposure to this jazz influenced band's debut album, Working Nights.

**MARVIN GAYE:** Sanctified Lady (CBS (T)A 4894, CBS). Taken from the forthcoming album Dream Of A Lifetime, which Gaye was in the process of recording when he was tragically killed, this simple funky dance track seems to have been put together behind his ad-libbed vocal, and beefed up by a choir of backing singers. 12-inch also features a club mix version of Sexual Healing.

**THE TEARDROP EXPLODES:** Reward (Mercury/Phonogram TEAR 9, PolyGram). Two tracks taken from the peak of this influential Liverpool band's career have now been made available on one single. Reward is an absolute classic with a rousing brass section and deserved to reach number six in January '81. The flip side features Treason, a favourite live track that reached number 18 after release in May of '81.

**JOHN HIATT:** Living A Little, Laughing A Little (Geffen A 6121, CBS). Respected American singer/songwriter teams up with Elvis Costello to produce a moving ballad, with both giving a strong vocal performance. A competently performed track from his latest album Warming Up To The Ice Age.

**AGNES BERNELLE:** Tootsies (The Juvenile Delinquent) (Imp/Demon IMP 004, Making Waves/Rough Trade/Cartel). An avant-garde Brechtian style cabaret number performed by this consummate actress who also performs her own one woman show. Produced by former member of The Radiators From Space, Phillip Chevron, it has an engaging style with her enigmatic vocal, which makes for compelling listening. From the forthcoming LP Father's Lying Dead On The Ironing Board.

**C CAT TRANCE:** She Steals Cars (Ink INK 126, Cartel/Nine Mile). An atmospheric single with detached vocal and screaming sax over a funky electro rhythm forming a mesmerising blend of rock influenced by jazz and ethnic middle eastern music.

Edited  
by  
BARRY LAZELL

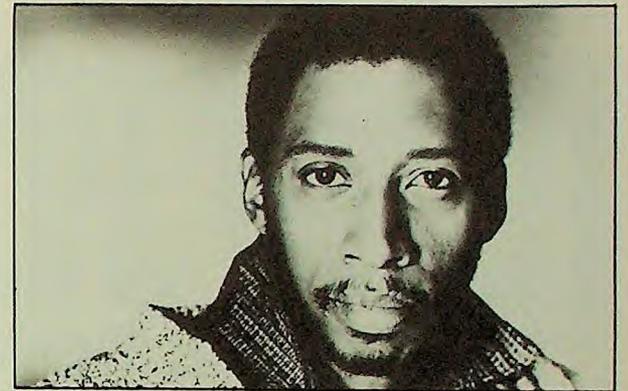
# DISCO

## Aurra chart boost

AURRA'S Like I Like It (10 TEN 4512), already making a rapid crossover to the pop charts, will be given an additional boost in specialist outlets by a new Mastermind turntable mix, due to be shipped about now. Aurra also arrive for a Soul Train TV spot imminently ... staying with 10 Records, the label has also just signed the highly-rated reggae rapper Maxi Priest ... Jeffrey Osborne has been wearing a producer's hat recently for work on an album for fellow A&M artist Joyce Kennedy. The recording of his own next album is scheduled for summer, presumably with an autumn release to follow ... Steve Walsh's Total Control label, which he originally formed in partnership with Paul Hardcastle last year, has signed a new deal with EMI which should see the operation back in high gear again. First product details available shortly ... out this week on MCA after some European import action on the Belgian Disques Du Crepuscule label is Cheyne's Call Me Mr Telephone. A former hat-check girl and compadre of Madonna, Cheyne joined forces with New York Danceteria DJ/mixer Mark Kanins to produce this debut single. MCA is unsurprisingly

pushing her as "the new Madonna" ... the Street Sounds 12 album breaks new ground by shifting its emphasis from recent and current dance chart hits to still-building imports. The package includes cuts from Krystol, the SOS Band, Mass Production, Mtume and several more, and Street Sounds is pushing the undeniable fact that the album rounds up more than £40-worth of new imports for just over a fiver.

Catalogue number is STSND 012, available now via PRT ... Jazzy Jeff, former member of Sugarhill's Funky Four and erstwhile Grandmaster Flash sidekick, is now solo on Jive with King Heroin (JIVET 88), a 6½-minute anti-drug rap over a solid dance groove. No connection with James Brown's identically-titled song from the early Seventies — which the current climate would also benefit if Polydor was to reissue it.



JEFFREY OSBORNE: now a producer

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**DISCO**

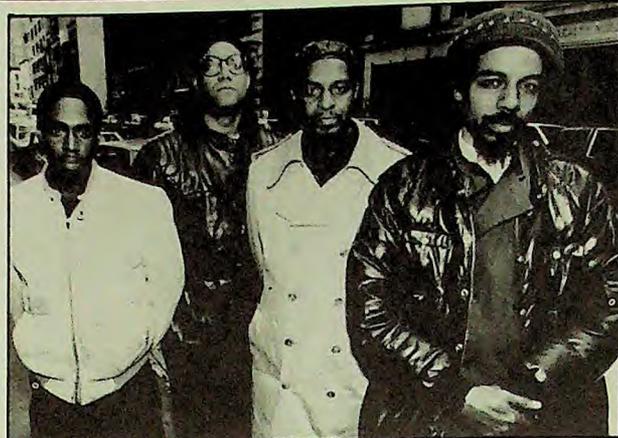
# Dancing Domino

A NEW dance-orientated label, Domino Records, based in Portsmouth, Hants, has taken the brave, but calculated, step of reissuing the Status IV's You Ain't Really Down, originally a club floor favourite and disco chart success in mid-1983.

The track was originally licensed for the UK by TMT Records, the one-time collaboration between Dave McAleer (now the Rah Band's co-producer) and the brothers Titchener of dance promo company Rush Release. When the label went out of existence, the 12-inch single (TMTT 4 in its original form) obviously dropped out of circulation. However, such has been subsequent dancefloor reaction and de-

mand for it in clubs and shops on the south and south-west coast of England, that Domino's Gary Jones, himself the proprietor of two outlets in the area, decided to acquire the dormant release rights and supply this regional demand.

Like the original release, the new 12-inch couples Toney Lee's vocal arrangement of the number with alternative accapella (also Lee-arranged) and instrumental versions. The catalogue number is DOM 1T, and distribution is via Greyhound (01) 385 8238. Alternatively, Domino is based at 27 The Tricorn, Market Way, Portsmouth, Hants PO1 4AN, and can be contacted direct on (0705) 833818.



ONE OF the all time greats, The Last Poets

## This is madness — Last Poets return

CELLULOID (through Streetwave) finally makes one of the Last Poets' greatest albums of the early Seventies available to today's British listeners (This Is Madness, on CELL 6105).

The label has also elicited comments about it from Pet Jalal Nuriddin.

He says: "Recorded in early 1971, This Is Madness is a composite sketch of life during the Johnson and Nixon administrations, a period dominated for many by the war in Vietnam and particularly unpopular with US blacks."

"As their sons died in Vietnam for some fantasy cause, inflation was growing and poverty was rising. The Poets try to make sense from nonsense."

In the climate around Paul Hardcastle's 19 smash and the current 10th anniversary of the fall of Saigon, the album should make interesting listening.

Rap audiences will, of course, rate it regardless of political content.

## Grand Disco — still going strong

TWO YEARS ago *Music Week* wrote a piece on Mike Collier, commenting on his role as "Grandpa Disco" — a veteran music publisher who specialises in dance music.

In 1985 Collier is still going strong, having clocked up hits with Break Machine, Village People, Evelyn Thomas, Miquel Brown and Barbara Pennington through his representation of Record Shack Music, and topping the UK charts with Phyllis Nelson's Move Closer, published by his own Jess Music.

Collier is currently anticipating success with two forthcoming releases on the Shack label: Boys Come And Go by April written and produced by Jacques Morali and Keep On Walking featuring Steve Rodway, written and co-produced by Jack Robinson, the man behind such megahits as Strutt Your Funky Stuff, Do Or Die, Saddle Up and I Love To Love all published by Jess Music.

Steve Rodway has topped the US dance charts with his own production of Don't Stop Trying and recently hit big in the UK with Russ Abbott's Atmosphere which he co-wrote and co-produced.

SIMPLY THE BEST SOUL ALBUM OF THE YEAR . . .

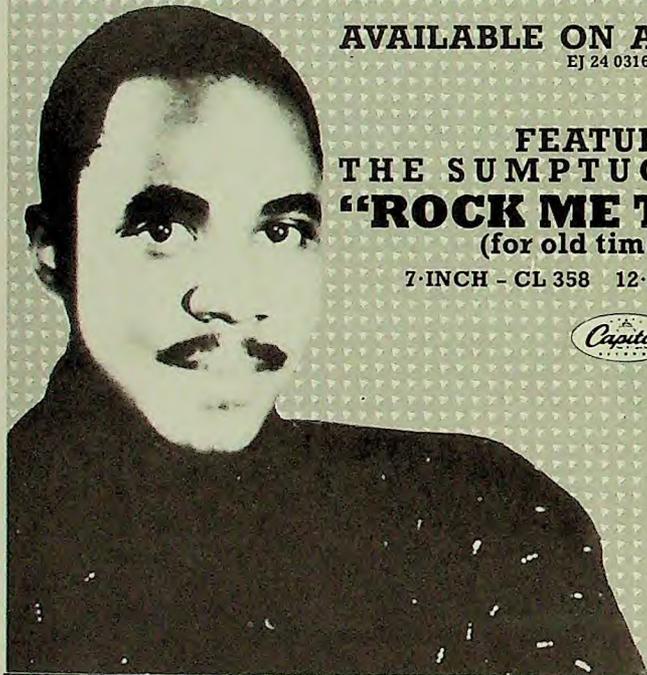
# FREDDIE JACKSON

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THE NEW 7" & 12" SINGLE

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12" ALSO INCLUDES  
"COME TO ME (ONE WAY OR ANOTHER)" REMIX  
AND  
"TAKE GOOD CARE OF MY HEART"  
DUET WITH WHITNEY HOUSTON

ARISTA  
12" ARIST 12616 7" ARIST 616

MUSIC WEEK

# DISCO

*and dance*

MUSIC WEEK

18 May 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |  |  |    |     |                    |  |  |
|----|-----|--|--|----|-----|--------------------|--|--|
| 1  | 19  | Paul Hardcastle                        | Chrysalis CHS (12)2860 (F)                         | 26 | 47  | 2                  | OH WHAT A FEELING                        | Cooltempo/Chrysalis COOL(X) 109 (F)  |
| 2  | 2   | FEEL SO REAL                           | Atlantic A9578(T) (W)                              | 27 | 20  | 6                  | OH BABY                                  | Champion CHAMP (12)1 (A)   |
| 3  | 3   | I WANT YOUR LOVIN' (Just A Little Bit) | London LON(X) 66 (F)                               | 28 | 16  | 5                  | WE ARE THE WORLD                         | CBS USAID(T) 1 (C)   |
| 4  | 4   | MOVE CLOSER                            | Carrere CAR(T) 337 (A)                             | 29 | 25  | 14                 | HANGIN' ON A STRING (CONTEMPLATING)      | Virgin VS 748(12) (E)  |
| 5  | 5   | DANGEROUS                              | Total Experience/RCA FB 49975 (12" - FT 49976) (R) | 30 | 31  | 3                  | WALK LIKE A MAN                          | Proto ENA(T) 125 (W)   |
| 6  | 15  | RHYTHM OF THE NIGHT                    | Gordy TMG(T) 1376 (R)                              | 31 | 18  | 11                 | LET'S GO TOGETHER                        | Cooltempo/Chrysalis COOL(X) 107 (F)  |
| 7  | 8   | LIKE I LIKE IT                         | 10/Virgin TEN 47(12) (E)                           | 32 | NEW | BOOGIE OOGIE OOGIE | Capital (12)CL 357 (E)                   |  |
| 8  | 6   | I WONDER IF I TAKE YOU HOME            | CBS (TJA) 6057 (C)                                 | 33 | 37  | 2                  | OH YEAH!                                 | CBS (T) A6154 (C)  |
| 9  | 46  | MAGIC TOUCH                            | Virgin VS 761(12) (E)                              | 34 | 21  | 3                  | LET'S MAKE AFRICA GREEN AGAIN            | Island (12)IBRAFA 1 (E)  |
| 10 | 17  | GIRLS ON MY MIND                       | Cotillion/Atlantic FBACK 1(T) (W)                  | 35 | 28  | 4                  | BABIES                                   | Capitol (12)CL 355 (E)   |
| 11 | 11  | THINKING ABOUT YOUR LOVE               | Fourth & Broadway/Island (12)BRW 23 (E)            | 36 | NEW | ANIMAL INSTINCT    | Motown ZB 40097 (12" - ZT 40098) (R)     |  |
| 12 | 7   | CLOUDS ACROSS THE MOON                 | RCA PB 40025 (12" - PT 40026) (R)                  | 37 | 32  | 7                  | LOVE ME RIGHT NOW                        | Streetwave (M)KHXAN 39 (A)   |
| 13 | NEW | ALL FALL DOWN                          | Tent/RCA PB 40039 (12" - PT 40040) (R)             | 38 | 27  | 4                  | WE BELONG TOGETHER/WORK FOR LOVE         | MCA MCA(T) 950 (C)   |
| 14 | 10  | EYE TO EYE (Remix)                     | Warner Brothers W 9009(T) (W)                      | 39 | 42  | 7                  | ROSES                                    | CBS A 6069 (12" - TX 6069) (C)   |
| 15 | 35  | A BROKEN HEART CAN MEND                | Tabu/Epic (TJA) 6244 (C)                           | 40 | NEW | CHERISH            | De-Lite/Phonogram DE(X) 20 (F)           |  |
| 16 | 9   | FAN THE FLAME                          | Record Shack SOHO(T) 37 (E)                        | 41 | 30  | 3                  | HOW WE GONNA MAKE THE BLACK NATION RISE? | Brother 'D' With Collective Effort Fourth & Broadway/Island (12BRW 24) (E) |
| 17 | 23  | THIEF IN THE NIGHT                     | Elektra EKR 5(T) (W)                               | 42 | 39  | 7                  | CURIOUS                                  | MCA MCA(T) 961 (C)   |
| 18 | 13  | SETTLE DOWN                            | Capitol (12)CL 356 (E)                             | 43 | 22  | 4                  | BEYOND THE SEA (LA MER)                  | Warner Brothers W 9014(T) (W)  |
| 19 | 38  | A.B.C. (FALLING IN LOVE'S NOT EASY)    | Boiling Point/Polydor POSP(X) 742 (F)              | 44 | NEW | SUDDENLY           | Jive JIVE (T) 90 (C)                     |  |
| 20 | 12  | SPEND THE NIGHT                        | Abstract Dance/Priority AD(T) 3 (E)                | 45 | 34  | 4                  | MISSING YOU                              | Capitol (12)CL 348 (E)   |
| 21 | 24  | FROGGY MIX                             | Boiling Point/Polydor FROG(X) 1 (F)                | 46 | 40  | 3                  | JAIL HOUSE RAP                           | Sutra/WEA U9123(T) (W)   |
| 22 | 22  | FREAK-A-RISTIC                         | A&M AM(Y) 245 (C)                                  | 47 | 49  | 11                 | BAD HABITS                               | Atlantic A 9583(T) (W)   |
| 23 | 26  | SANCTIFIED LADY                        | CBS (TJA) 4895 (C)                                 | 48 | 33  | 10                 | EASY LOVER                               | CBS/Virgin (TJA) 4915 (C)  |
| 24 | 14  | COULD IT BE I'M FALLING IN LOVE        | Chrysalis GRAN(X) 6 (F)                            | 49 | 36  | 4                  | SOME KINDA LOVER                         | Solar/MCA MCA(T) 951 (C)   |
| 25 | 19  | HOLD ME TIGHT                          | Calibre CAB(L) 203 (A)                             | 50 | 41  | 3                  | LOVE ON THE RISE                         | Arista ARIST (12)618 (F)   |

|    |     |                  |                            |                                |
|----|-----|------------------|----------------------------|--------------------------------|
| 1  | 2   | 5                | SO WHERE ARE YOU?          | Virgin V 2340 (E)              |
| 2  | 1   | 3                | AROUND THE WORLD IN A DAY  | Warner Brothers 925286-1 (W)   |
| 3  | 3   | 6                | DANCIN' IN THE KEY OF LIFE | Atlantic 781245-1 (W)          |
| 4  | 5   | 6                | ALEXANDER O'NEAL           | Tabu/Epic EPC 26485 (C)        |
| 5  | 4   | 10               | TURN ON YOUR RADIO         | Cooltempo CHR 1504 (F)         |
| 6  | 6   | 8                | THE NIGHT I FELL IN LOVE   | Epic EPC 26387 (C)             |
| 7  | 9   | 2                | ROCK ME TONIGHT            | Capitol EJ 240316-1 (E)        |
| 8  | 8   | 10               | CAN'T STOP THE LOVE        | Capitol MAZE 1 (E)             |
| 9  | 20  | 2                | AS THE BAND TURNS          | A&M SP 5019 (Import)           |
| 10 | 10  | 2                | DANCING IN THE SUN         | TBA TB 205 (Import)            |
| 11 | 12  | 3                | A PIECE OF MY LIFE         | BlueBird/10 LPBR 1004 (E)      |
| 12 | NEW | HOPES AND DREAMS | Chrysalis CHR 1483 (F)     |                                |
| 13 | 23  | 2                | GLOW                       | Gordy ZL 72362 (R)             |
| 14 | NEW | GRAVITY          | Arista 207 120 (F)         |                                |
| 15 | 11  | 9                | SO DELICIOUS               | Cotillion 790253-1 (W)         |
| 16 | 7   | 5                | CLUB CLASSICS VOLUME 2     | CBS VAULT 2 (C)                |
| 17 | 13  | 6                | REGGAE HITS VOLUME ONE     | Jetstar JETLP 1001 (E/J/S)     |
| 18 | 16  | 2                | RHYTHM OF THE NIGHT        | Gordy ZL 72340 (R)             |
| 19 | NEW | MADE IN NEW YORK | Manhattan EJ 240321-1 (E)  |                                |
| 20 | 15  | 2                | WHO DO YOU LOVE?           | Streetwave MKL 6 (A)           |
| 21 | 17  | 4                | ROCKIE ROBBINS             | MCA MCF 3259 (C)               |
| 22 | 14  | 7                | MYSTERY                    | RCA PL 70640 (R)               |
| 23 | NEW | PADLOCK          | Garage ITG 2001 (Import)   |                                |
| 24 | 19  | 6                | TOMMY BOY GREATEST BEATS   | Tommy Boy/Island ILPS 9825 (E) |
| 25 | 25  | 6                | WORKING NIGHTS             | Virgin V 2343 (E)              |

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# DISCO

## Three dimensional brothers

NORTH LONDON-based independent dance label Music Power Records, which drew some envious looks when it hit chart paydirt with its very first release by Intrigue last year, has a new 12-inch offering released on May 22, already circulating the clubs and media in white label form.

The record is Highwayman, from new signing the 3-D's (who despite their name comprise four brothers, surname Dixon), a product of the label's own Edmonton, North London, stamping ground.

Highwayman is a funky, bright, summer

dance sound with strong airplay as well as dance potential; Music Power describes the chorus as "more contagious than herpes"! The song was written by the brothers themselves, and the record arranged and produced by Roy Carter.

On 12-inch only (catalogue number MPR 3), distribution is through both EMI and Jetstar, but dealers anywhere who experience any difficulties should contact Music Power direct on (01) 800 6113. The group are also available for suitable club PA's, and those interested should again enquire on the above number.

## Rapping Gangsters

THE GANGSTER-GARBED duo pictured here are not refugees from a Chicago speakeasy, but Survival Records' rap duo the City Limits Crew, who have a 12-inch-only limited edition single, Fresher Than Ever, now on release (Survival SUR 12034, via PRT). The disc features three distinct mixes of the number, which is starting to gain attention as the result of exposure over the last few weeks on TV's Ebony series and live spots in the Shaw Theatre's Rapattack Special and the Hounslow Open Air All-Dayer.

A 7-inch version of the single (SUR 034) is due to follow this initial 12-inch pressing into the shops.



CITY LIMITS Crew take time out

## Gaye's final dream

MARVIN GAYE'S album Dream Of A Lifetime, comprising recordings from the sessions he was engaged with prior to his death, should be issued by CBS in weeks.

The single Sanctified Lady looks like being an early Summer monster.

The 5 1/2-minute 12-inch club mix (TA 4894) has some steamy lyrics in places (bleep-censored on the 7-inch version), and is likely to arouse some controversy as well as considerable customer interest.

A fresh-as-paint club mix of the classic Sexual Healing is included on the B-side, and should be another sales booster.



THE LATE lamented Marvin Gaye

## RADIO London

### A LIST

STEVE ARRINGTON: Feel So Real Atlantic  
 DEBARGE: Rhythm Of The Night Gordy  
 FIVE STAR: All Fall Down Tent/RCA  
 PENNYE FORD: Dangerous Total Experience/RCA  
 PAUL HARDCASTLE: 19 Chrysalis  
 CURTIS HAIRSTON: I Want Your Lovin' (Just A Little Bit) London  
 LISA LISA AND CULT JAM WITH FULL FORCE: I Wonder If I Take You Home CBS  
 LOOSE ENDS: Magic Touch Virgin  
 SKIPWORTH & TURNER: Thinking About Your Love  
 Fourth & Broadway/Island  
 EDWIN STARR: It Ain't Fair Hippodrome

### CLIMBERS

CHRIS CAMERON: Is This Love? (White Label)  
 LARRY GRAHAM: Tearing Out My Heart  
 (US Import-Warner Brothers)  
 HANSON & DAVIS: Tonight (Love Will Make It Right)  
 (US Import-Fresh)  
 INNER LIFE: Let's Change It Up Personal  
 INTRIGUE: Ropes Project (White Label)  
 LEGACY: Don't Waste The Night (US Import-Private I)  
 PINK RHYTHM: Can't Get Enough Of Your Love  
 Beggars Banquet  
 STEVE SPARLING: Mercy Mercy Me/Go Is Love (Medley) (White Label)  
 SUSAN & JAMES WELLS: Mirror Image Fanfare (White Label)  
 YOUNG & COMPANY: I'm Too Cool The Sound Of London

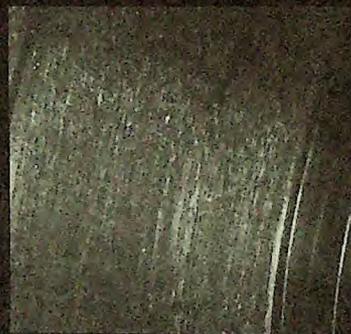
As featured on the TONY BLACKBURN Show - Radio London 9am-12 noon Monday-Friday (205m/94.9 VHF)

## UK Club Play Chart

|          |   |                         |
|----------|---|-------------------------|
| 1        | 4 PAUL HARDCASTLE: 19   | Chrysalis               |
| 2        | 1 STEVE ARRINGTON: Feel So Real                                   | Atlantic                |
| 3        | 7 CURTIS HAIRSTON: I Want Your Lovin'                             | London                  |
| 4 (New)  | 10 LOOSE ENDS: Magic Touch  | Virgin                  |
| 5        | 9 SKIPWORTH & TURNER: Thinking About Your Love                    | Fourth & Broadway       |
| 6        | 17 AURRA: Like I Like It  | 10/Virgin               |
| 7        | 2 COOL NOTES: Spend The Night                                     | Abstract Dance/Priority |
| 8        | 5 David Grant & Jaki Graham: Could It Be I'm Falling In Love      | Chrysalis               |
| 9        | 16 DEBARGE: Rhythm Of The Night                                   | Gordy                   |
| 10       | 6 CHANGE: Let's Go Together                                       | CoolTempo               |
| 11       | 8 STEVE ARRINGTON: Dancing In The Key Of Life/She Just Don't Know | Atlantic                |
| 12       | 14 LILLO THOMAS: Settle Down                                      | Capitol                 |
| 13       | 18 FATBACK: Girls On My Mind                                      | Cotillion               |
| 14 (New) | PENNYE FORD: Dangerous  | Total Experience        |
| 15       | 11 BARBARA PENNINGTON: Fan The Flame                              | Record Shack            |
| 16       | 10 LOOSE ENDS: Hangin' On A String                                | Virgin                  |
| 17       | 3 RAH BAND: Clouds Across The Moon                                | RCA                     |
| 18       | 13 WAR: Groovin'  | Bluebird/10             |
| 19 (New) | MAI TAL: History  | Virgin                  |
| 20       | 15 JENNY BURTON: Bad Habit  | Atlantic                |

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

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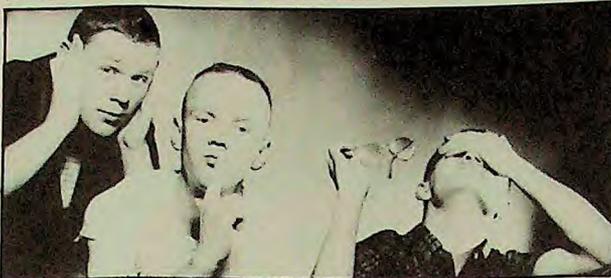
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# MUSIC Video

|    |     |  |                             |
|----|-----|--|-----------------------------|
| 1  | 1   | PAUL YOUNG: The Video Singles<br>Compilation/20 min/£11.45                   | CBS/Fox<br>6456 50          |
| 2  | 3   | WHAM!: The Video<br>EP/21 min/£13.75   | CBS/Fox<br>3048 50          |
| 3  | 4   | LIONEL RICHIÉ: All Night Long<br>Compilation/25 min/£7.25                    | RCA/Columbia<br>RVT 10552   |
| 4  | 6   | THE HALL & OATES VIDEO COLLECTION: 7 Big Ones<br>Compilation/25 min/£13.50   | RCA/Columbia<br>RVT 10510   |
| 5  | 5   | THE HITS VIDEO<br>Compilation/1hr 30 min/£13.95                              | CBS/Fox<br>3080 50          |
| 6  | 2   | DEPECHE MODE: The World We Live In/Live In Hamburg<br>Live/1hr 15 min/£13.91 | Virgin/PVG<br>VVD 063       |
| 7  | 16  | THE SCORPIONS: First Sting<br>EP/20 min/£7.99                                | PMI<br>MVS 99 0037 2        |
| 8  | NEW | THE BEATLES: Live<br>Really Special! G&P TV Special/20 min/£9.75             | PMI<br>MVR 99 0041 2        |
| 9  | NEW | IRON MAIDEN: Behind The Iron Curtain<br>Live/30 min/£9.75                    | PMI<br>MVR 99 0039 2        |
| 10 | 8   | U2: Live "Under A Blood Red Sky"<br>Live/61 min/£13.91                       | Virgin/PVG<br>VVD 046       |
| 11 | 13  | LED ZEPPELIN: The Song Remains The Same<br>Live/2hr 7 min/£13.95             | WHV<br>PEV 84389            |
| 12 | 10  | MEAT LOAF: Hits Out Of Hell<br>Compilation/53 min/£13.95                     | CBS/Fox<br>3234 50          |
| 13 | 11  | STATUS QUO: More End Of The Road<br>Live/1hr 13 min/£13.90                   | Videoform<br>VFV 21         |
| 14 | 9   | MADONNA: The Video EP<br>EP/18 min/£7.82                                     | Warner Music<br>WMV 3       |
| 15 | 17  | DIRE STRAITS: Alchemy Live<br>Live/1hr 20 min/£13.90                         | PolyGram<br>40269 2         |
| 16 | 20  | BRYAN ADAMS: Reckless<br>Video Album/36 min/£11.25                           | A&M/PVG<br>AMA R27          |
| 17 | 23  | EMERSON, LAKE & PALMER: Live '77<br>Live/1hr 30 min/£13.91                   | Hendring/PVG<br>HEN 2 005 D |
| 18 | 21  | HOWARD JONES: Like To Get To Know You Well<br>Compilation/1hr 7 min/£13.95   | Warner Music<br>WMV 1       |
| 19 | 7   | JIMI HENDRIX: Plays Berkeley<br>Live/50 min/£13.91                           | Palace/PVG<br>PVC 3009M     |
| 20 | 12  | THE DOORS: A Tribute To Jim Morrison<br>Compilation/56 min/£13.95            | WHV<br>PEV 84044            |
| 21 | 14  | DIRE STRAITS: Making Movies<br>EP/22 min/£7.82                               | WHV<br>PEV 84030            |
| 22 | 18  | TINA TURNER: Private Dancer<br>EP/17 min/£7.82                               | PMI<br>MVS 99 0035 2        |
| 23 | 24  | ULTRAVOX: The Collection<br>Compilation/50 min/£13.91                        | Palace/PVG<br>PVC 3009M     |
| 24 | RE  | DURAN DURAN: Sing Blue Silver<br>Documentary/1hr 27 min/£13.90               | PMI<br>MVP 99 1063 2        |
| 25 | RE  | QUEEN: The Works<br>EP/20 min/£7.99  | PMI<br>MVT 99 0010 2        |
| 26 | 28  | PHIL COLLINS: Live At Perkin's Palace<br>Live/1hr 13 min/£13.90              | PMI<br>TVE 90 1963 4        |
| 27 | 29  | BARRY MANILOW: Live At Pittsburgh<br>Live/1hr 47 min/£13.95                  | Peppermint<br>6742 8        |
| 28 | 30  | DURAN DURAN: The Video Album<br>Compilation/55 min/£13.90                    | PMI<br>MVP 99 1014 21       |
| 29 | 15  | TEARS FOR FEARS: In My Mind's Eye<br>Live/1hr 13 min/£13.90                  | PolyGram<br>440 3482        |
| 30 | 19  | THE ROLLING STONES: Live Rewind<br>Compilation/1hr 13 min/£13.91             | Vestron/PVG<br>MA 11018     |

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

## MUSIC ON VIDEO



BRONSKI BEAT: four big hits

### 'Best of' Bronskis

THE FIRST Chapter, a four-track Bronski Beat video compilation, has been rush-released by PolyGram.

Recorded in stereo hi-fi, the video features the band's hits including the first, Small Town Boy,

Why? and a re-working of Ger-shwin's It Ain't Necessarily So. The collection is completed with I Feel Love, their current chart success recorded with Marc Almond. Running time is 20 minutes, dealer price: £8.00.

### Beach Boys bio-pic

VESTRON VIDEO International is set to release The Beach Boys: An American Band to the home video market on June 13. The film has its European theatrical premiere at London's Dominion Theatre on May 31 in conjunction with Capital Radio.

The Beach Boys: An American Band is a feature film biography produced with the full co-operation of the group. It features home movies, early promotional films, new footage shot specifically for the film and interview footage spanning the group's 24-year history. Over 40 songs are featured including Fun Fun Fun, Good Vibrations, California Girls and Dance Dance Dance. Running time is 103 minutes, and the video carries a dealer price of £16.50.

Vestron has lined up a substantial promotional and marketing campaign for the video. And sales could be boosted by the release of the new Beach Boys album (produced by Steve Levine) which is due out from CBS shortly.

*Charles Levison, head of Music Box, talks about the fast-moving world of cable/satellite and looks to the future in the second part of MW's in-depth look at this unique UK company.*

There has been — and still is — much debate on the question of payments for rights holders on music videos. What's Music Box's position on this?

We went into the business on the basis that we were in partnership with the music industry and therefore we ought to be paying them a share of our profits — but realistically this is done on a royalties basis. We pay royalties to the video producers and to the music publishers (and to the record companies who are generally the video producers).

In this country, we believe that rights owners ought to be paid. There's no such thing as a pure promotional play. We are promoting the sales of records. There's a roll-off effect from what we do — we've already broken a number of artists in Holland and Switzerland — Marilyn, Everything But The Girl, Captain Sensible, Nik Kershaw. And I believe we are beginning to have some effect in this area in the UK.

Where does Music Box get its revenue from?

Principally advertising revenue. We do also get paid by cable operators in the UK, and we expect at some point to get payment from cable operators in the rest of Europe. Advertising sales are beginning to pick up. Companies like Coca Cola, McDonalds, Lavis, Seven-Up, the record companies obviously. Clothing, hi-fi, cosmetics, soft drinks, records. We present a marketplace for the advertiser which he's never had before, and because of that, there are not that many advertisers who can immediately take advantage of it who have pan European products.

What we will be able to do in a

year or so is actually direct our advertising on a more national basis. You'll be able to buy purely UK advertising for example.

At present we're carrying around two minutes advertising per hour. We're aiming for four minutes per hour of pan European advertising and two minutes an hour of local advertising later this year.

How co-operative have you found the record companies?

From both the record companies and from the artists themselves the co-operation has been very good indeed. The artists like coming in and doing interviews with our presenters who are young, the same age group as the audience. They are aware of what's going on in music. They're more aware, I would say, than the average Radio One disc jockey.

How much will specialist programmes figure in your future plans?

As the audience grows and as the economics get better we can be more and more experimental. One of the things we are experimenting with at present is how far we can go with specialised programming without losing a big section of the audience. That applies particularly to concerts which are the best possible programming for the fans of that particular group, but the worst for others. Forty minutes is a long time. That's the advantage of a video, if you don't like something for three minutes, the next three minutes is going to be something you really like to watch.

We can be pretty experimental in giving new acts a chance, trying new talent. You don't have to be an established act to be on Music Box.

## Reviews

CHAKA KHAN: This Is My Night. Virgin Video. Dealer price: £13.91.

Fifty-three minutes of the living, breathing caricature captured live at the Hammersmith Odeon during Chaka Khan's sell-out tour earlier in the year, intercut with promo and studio clips.

This Is My Night begins with snatches of familiar I Feel For You video edited in with shots of a distinctly nervous pre-gig Khan, furiously puffing on a cigarette, back-combing her mighty coiffure, and plumping up her even mightier bosom.

After that, sad to say, it's all downhill. This Is My Night, Eye To Eye, and more, come and go, with the extra bits of oddball footage scarcely making up for the loss of spectacle that the transfer from steaming auditorium to sedate living room entails.

Part of the problem seems to be the positioning of the cameras, which offer a worm's-eye-view of the three-girl backing singers, and plenty of time to observe her band of ordinary joes, but nothing too intimate on the Khan herself.

On the other hand, Chaka Khan is big-time, and any shortcoming could scarcely dent the high expectations that must go before this.

JB

ECHO AND THE BUNNYMEN: Porcupine. Hendring. Dealer price: £10.47.

A six-track video EP from 1983 now available again through Hendring following the demise of Kace last May.

The Bunnymen are the kind of band whose relative silence of late is likely to have heightened demand for their product, rather than seen it dry up. And Porcupine, comprising songs from the album of the same name — including singles, The Cutter and Back Of Love, has not suffered with the passing of time.

The bulk of the footage was shot in what looks like a small white-washed rehearsal studio, hung with Soviet propaganda art and sparsely lit with psychedelic oil lamps. All the Bunnymen look surprisingly young, particularly singer Ian MacCulloch who increases his considerable natural allure by steadfastly staring off into space as he sings his mystical little poems, and never once meeting the camera's gaze. A healthy catalogue item.

JB

BARCLAY JAMES HARVEST: Victims Of Circumstance. PolyGram. Dealer price: £13.50.

Filed live in concert at Wembley Arena, this is an extended version of the Channel Four Mirror Image programme screened this week (May 16). Much of the music is called from the album Victims Of Circumstance which was released around the time of this concert which was part of yet another BJH European tour.

The band has been together now for some 20 years, and as one would expect, they can — as evidenced on this programme — put together a pretty tight show. Their success, in this country at least, has been more through their concerts than through record sales, which should give this reasonable sales potential. The 11 tracks include Life Is For Living, Rebel Woman, Child Of The Universe and Hymn.

JE

CHINA CRISIS: Showbiz Absurd. Virgin Video. Dealer price: £8.00.

A brief jaunt through the Liverpudlian boys' career to date, via six tracks over 27 minutes taken from the three albums they have given the world in as many years.

All six tracks are singles, stretching from Christian from Difficult Shapes And Passive Rhythms, to their current offering King In A Catholic Style, taken from the Donald Becker-produced Flaut The Imperfection.

Others are Working With Fire And Steel, Wishful Thinking, Hanna Hanna and Black Man Ray. Together they give some sort of perspective, not only on the group's music, but also on their promos, which have steadily become more accomplished as the music's mellowed.

Showbiz Absurd should do more than alright for itself with the album Flaut The Imperfection having just entered the Top 10 in its first week of release, and the video supported by a marketing campaign to include consumer and trade press advertising and in-store posters.

JB

## EUROPARADE

| This Week | Last Week | Wks. on Chart | Countries  |
|-----------|-----------|---------------|--|
| 1         | 1         | 6             | WE ARE THE WORLD, USA For Africa A/B/CH/D/DK/F/GB//IRE/NL            |
| 2         | 3         | 5             | EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears B/D/DK/GB//IRE/NL |
| 3         | 5         | 16            | LIVE IS LIFE, Opus B/CH/D/NL   |
| 4         | 9         | 3             | DON'T YOU FORGET ABOUT ME, Simple Minds B/GB//IRE/NL                 |
| 5         | 6         | 4             | ONE MORE NIGHT, Phil Collins A/B/CH/D/DK/GB//IRE/NL                  |
| 6         | 4         | 12            | YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive B/CH/D/DK/NL        |
| 7         | 2         | 15            | YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking A/CH/D/DK/F          |
| 8         | 7         | 11            | NIGHTSHIFT, Commodores A/B/CH/D/NL                                   |
| 9         | 8         | 12            | THIS IS NOT AMERICA, David Bowie/Pat Metheny Group A/CH/D/I          |
| 10        | 19        | 2             | RHYTHM OF THE NIGHT, Debarge B/GB/NL                                 |
| 11        | 17        | 2             | I FEEL LOVE (Medley), Bronski Beat/Marc Almond GB//IRE               |
| 12        | 11        | 4             | ALL AT ONCE, Whitney Houston B/NL                                    |
| 13        | 12        | 14            | WOODPECKERS FROM SPACE, Video Kids DK/ES                             |
| 14        | 14        | 26            | THE WILD BOYS, Duran Duran ES/I                                      |
| 15        | 30        | 4             | COLD DAYS, HOT NIGHTS, Moti Special CH/D                             |
| 16        | NEW       | 4             | THE UNFORGETTABLE FIRE, U2 GB//IRE                                   |
| 17        | 10        | 23            | ONE NIGHT IN BANGKOK, Murray Head ES/I                               |
| 18        | 35        | 2             | NEVER ENDING STORY, Limahl ES/F                                      |
| 19        | 15        | 3             | THE HEAT IS ON, Glenn Frey CH/D                                      |
| 20        | 37        | 2             | 19, Paul Hardcastle GB   |
| 21        | 29        | 2             | WARUM, Austria Fuer Afrika A   |
| 22        | 21        | 7             | NI TU, NI NADIE, Alaska & Dinarama DK                                |
| 23        | 25        | 3             | SKY BU SPORG FRA NOIN, Kirsten & Soren DK                            |
| 24        | 24        | 2             | MIXING, Duran Duran I  |
| 25        | 16        | 6             | WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood B/D/NL       |
| 26        | NEW       | 1             | I CAN'T STAND THE RAIN, Tina Turner A/D                              |
| 27        | 22        | 7             | SEGEL IM WIND, Peter Cornelius A                                     |
| 28        | 20        | 4             | MOVE CLOSER, Phyllis Nelson GB                                       |
| 29        | NEW       | 1             | MELISSA, Julien Clerc F  |
| 30        | 31        | 4             | FRESH, Kool & The Gang ES  |
| 31        | 25        | 8             | UNA STORIA IMPORTANTE, Eros Ramazzotti I                             |
| 32        | NEW       | 1             | TOUT DOUCEMENT, Bibi F   |
| 33        | NEW       | 1             | LOVER COME BACK TO ME, Dead Or Alive GB//IRE                         |
| 34        | 27        | 3             | ILS S'AIMENT, Daniel Lavoie F  |
| 35        | NEW       | 1             | NOI RAGAZZI DI OGGI, Luis Miguel I                                   |
| 36        | NEW       | 1             | MATERIAL GIRL, Madonna A   |
| 37        | 28        | 2             | CLOUDS ACROSS THE MOON, The Rah Band GB//IRE                         |
| 38        | 32        | 3             | MACUMBA, Mader F   |
| 39        | 13        | 18            | SHOUT, Tears For Fears I   |
| 40        | NEW       | 1             | GIMME GIMME GIMME, Narada Michael Walden DK                          |

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

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

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# 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<br>Artist<br>(Producers) Publisher   | Label 7" (12") number (Distributor)     | This Week | Last Week | Wks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor)                | This Week | Last Week | Wks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor)  |
|-----------|-----------|--------------|--|---|-----------|-----------|--------------|---|--|-----------|-----------|--------------|---|--------------------------------------|
| 1         | 1         | 19           | Paul Hardcastle (Paul Hardcastle) Oval Music (S)   | Chrysalis CHS 121286 (F)                | 26        | 31        | 7            | FREE YOURSELF<br>The Untouchables (Chris Sillagy/Pat Foley) Copyright Control                           | SHM BUY(T) 221 (C)                                 | 51        | 49        | 3            | LOVE IS ...<br>Vikki (Jimmy Kalleth) Virgin/Logorhythm Music (S)  | PRT TP 326 12 - 12P 326 (A)          |
| 2         | 2         | 13           | MOVE CLOSER<br>Phyllis Nelson (Yves Desca) Jess Music (Leasing/Walk Music (S))                             | Carere CARIT 337 (A)                    | 27        | 14        | 5            | LOVER COME BACK TO ME<br>Dead Or Alive (Pete Waterman) Chappell Music (S)                               | Epic (T)A6096 (C)                                  | 52        | 59        | 4            | IMAGINATION<br>Belouis Some (Steve Thompson/Michael Barbieri) Tritac Music                                    | Parlophone (17)R 6092 (E)            |
| 3         | 3         | 5            | I FEEL LOVE (MEDLEY)<br>Ronnie Milsap (Ronnie Milsap) Epic Music (S)                                       | Forbidden Fruit/London BITE(X) 4 (F)    | 28        | 38        | 3            | ALL FALL DOWN<br>Five Star (Nick Martinelli) Blue Mer/Virgin Music/Copyright Control                    | Tenn/RCA PB 40033 (12" - PT 40040) (R)             | 53        | 60        | 2            | SUDDENLY<br>Billy Ocean (Keith Diamond) Zomba Music/Aqua Music  | Jive JIVE (1) 90 (C)                 |
| 4         | 9         | 7            | RHYTHM OF THE NIGHT<br>Debarge (Richard Perry) ATV Music (S)   | Rocky TMGIT 1376 (R)                    | 29        | 18        | 5            | LOOK MAMA<br>Howard Jones (Robert Hine) Warner Bros. Music (S)  | WEA HOW 7 (T) (W)                                  | 54        | 53        | 3            | I WONDER IF I TAKE YOU HOME<br>Lisa Lisa and Cult Jam with Full Force (Full Force) Chrysalis Music            | CBS (T)A 6057 (C)                    |
| 5         | 7         | 4            | FEEL SO REAL<br>Steve Arrington (Keg Johnson/Wilmer Rogien) Screen-Gems/EMI/Island Music (S)               | Atlantic A8578(T) (W)                   | 30        | 15        | 9            | COULD IT BE I'M FALLING IN LOVE<br>David Grant & Jaki Graham (Derek Bramble) Mighty Three/Carlin Music  | Chrysalis GRAN(X) 6 (F)                            | 55        | 51        | 3            | LIKE I LIKE IT<br>Aurra (Jimi Randoiph/Eban Kelly) Intersong Music  | 10/Virgin TEN 4512 (E)               |
| 6         | 13        | 2            | WALLS COME TUMBLING DOWN!<br>The Style Council (Peter Wilson/Paul Weller) EMI Music                        | Polydor TSC(X) 8 (F)                    | 31        | NEW       |              | OUT IN THE FIELDS<br>Gary Moore & Phil Lynott (Peter Collins) 10 Music                                  | 10/Virgin TEN 4912 (E)                             | 56        | 39        | 8            | WELCOME TO THE PLEASURE DOME (Remix)<br>Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (S)             | ZTT/Island (12)ZTAS 7 (E)            |
| 7         | NEW       |              | A VIEW TO A KILL<br>Duran Duran (Bernard Edwards/Jason Corsaro/Duran Duran) CBS Songs                      | Parlophone DURAN 007 (E)                | 32        | 44        | 2            | HERE WE GO<br>Everton 1985 (The Official Team Record) (Tony Hiller) State Music (S)                     | Columbia DB 9106 (E)                               | 57        | 62        | 2            | MODERN ROMANCE<br>Billy Rossi & Bernard Frost (Rossi/Frost) Parlophone/Eaton Music                            | Vertigo/Phonogram FROS 1 (F)         |
| 8         | 20        | 4            | LOVE DON'T LIVE HERE ANYMORE<br>Jimmy Nail (Roger Taylor/David Richards) Warner Bros. Music (S)            | Virgin VS 764(12) (E)                   | 33        | 50        | 2            | GET IT ON<br>The Power Station (Bernard Edwards) Westminster Music                                      | Parlophone (12) R6096 (E)                          | 58        | 37        | 9            | LOVE IS A BATTLEFIELD<br>Pat Benatar (Neil Gersha/Peter Coleman) State/Chemicap/Heath Levy Music (S)          | Chrysalis PAT(X) 1 (F)               |
| 9         | 4         | 8            | EVERYBODY WANTS TO RULE THE WORLD<br>Tears For Fears (Chris Hughes) Virgin/10 Music                        | Mercury/Phonogram IDEA 9121 (F)         | 34        | 22        | 4            | DON'T FALL IN LOVE (I SAID)<br>Toyah (Christopher Neil) E.G. Music/Perfect Song                         | Portrait A6150 (12" - TX 6160) (C)                 | 59        | 35        | 9            | SPEND THE NIGHT<br>The Cool Notes (The Cool Notes) Abstract Sounds  | Abstract Dance/Priority ADT 3 (E)    |
| 10        | 8         | 5            | DON'T YOU (FORGET ABOUT ME)<br>Simple Minds (Keith Forsey) MCA Music                                       | Virgin VS 749(12) (E)                   | 35        | NEW       |              | WE ALL FOLLOW MAN, UNITED<br>Manchester United Football Team (Peter Tattersall/Richard Scott) SRS Music | Columbia DB 9107 (E)                               | 60        | 40        | 8            | LIFE IN A NORTHERN TOWN<br>Dream Academy (Gimara/Laird-Glows/Nicholson) Virgin Music                          | blanco y negro/WEA NEG 19(T) (W)     |
| 11        | 11        | 5            | I WAS BORN TO LOVE YOU<br>Freddie Mercury (Mack/Mercury) Queen Music/EMI Music (S)                         | CBS (T)A 6019 (C)                       | 36        | 26        | 8            | STAINSBY GIRLS<br>Chris Real (Dave Richards/Chris Real) Magnet Music                                    | Magnet MAG(T) 276 (R)                              | 61        | NEW       |              | SANCTIFIED LADY<br>Marvin Gaye (M Gaye/G Banks/Hoqua) CBS Songs/Donnie's Bank Of Music                        | CBS (T)A4894 (C)                     |
| 12        | 6         | 3            | THE UNFORGETTABLE FIRE<br>UZ (Brian Eno/Daniel Lanois) Blue Mountain Music                                 | Island (12)IS 228 (E)                   | 37        | 21        | 5            | EYE TO EYE (Remix)<br>Chaka Khan (Russ Titelman) Warner Bros./MCA Music (S)                             | Warner Brothers V9009(T) (W)                       | 62        | 64        | 2            | ROMANCE (LET YOUR HEART GO)<br>David Cassidy (Alan Tarney) Morrison Leahy Music                               | MLM/Arista ARIST 12620 (F)           |
| 13        | 16        | 4            | I WANT YOUR LOVIN' (JUST A LITTLE BIT)<br>Curtis Hairston (G. Radford) Copyright Control                   | London LON(X) 66 (F)                    | 38        | 58        | 2            | OBSESSION<br>Ani-Motion (John Ryan) Heath Levy Music  | Mercury/Phonogram PH 3412 (F)                      | 63        | 45        | 12           | THE HEAT IS ON (from "Beverly Hills Cop")<br>Glenn Frey (Keith Forsey/Harold Faltermeyer) Famous Chappell (S) | MCA MCA(T) 941 (C)                   |
| 14        | 30        | 2            | SLAVE TO LOVE<br>Bryan Ferry (Rhet Davies/Bryan Ferry) E.G. Music  | E.G./Polydor FERRY 1 (12" - FERX) 1 (F) | 39        | 41        | 3            | WALKING ON SUNSHINE<br>Katrina And The Waves (Katrina & The Waves/Pat Collier) Screen-Gems/EMI Music    | Capitol (12)CL 354 (E)                             | 64        | 54        | 10           | THAT OLE DEVIL CALLED LOVE<br>Alison Moyet (Pete Wingfield) MCA Music (S)                                     | CBS (T)A6094 (C)                     |
| 15        | NEW       |              | KAYLEIGH<br>Manitlion (Chris Kimsey) Marillion/Charisma/Chappell Music                                     | EMI (12)MARIL 3 (E)                     | 40        | 46        | 2            | THE WORD GIRL<br>Scruffy Politti (Scruffy Politti) Chrysalis/Warner Bros. Music                         | Virgin VS 747(12) (E)                              | 65        | 71        | 2            | OVER THE SEA<br>Jesse Rae (Jesse Rae) Lulu/Warner Bros. Music   | Scotland Video/WEA V236(T) (W)       |
| 16        | 10        | 6            | ONE MORE NIGHT<br>Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit and Run Music (S)              | Virgin VS 755(12) (E)                   | 41        | 23        | 5            | SO FAR AWAY<br>Dire Straits (Mark Knopfler) Chariscourt/Rondor Music (S)                                | Vertigo/Phonogram DSTR 9121 (F)                    | 66        | 42        | 10           | CAN'T FIGHT THIS FEELING<br>RED Speedwagon (Kevin Cronin/Gary Richbarr/Alan Grater) Warner Bros/Bug Music (S) | Epic (T)A4880 (C)                    |
| 17        | 5         | 6            | WE ARE THE WORLD<br>USA For Africa (Quincy Jones) Warner Bros. Music (S)                                   | CBS USA(DIT) 1 (C)                      | 42        | 24        | 8            | BLACK MAN RAY<br>China Crisis (Walter Becker) Virgin Music  | Virgin VS 752(12) (E)                              | 67        | NEW       |              | WALKING ON THE CHINESE WALL<br>Philip Bailey (Phil Collins) Warner Bros. Music                                | CBS (T) A6202 (C)                    |
| 18        | 17        | 5            | WOULD I LIE TO YOU?<br>Eurythmics (David A. Stewart) RCA Music   | RCA PB 40101 (12" - PT 40102) (R)       | 43        | 27        | 13           | WE CLOSE OUR EYES<br>Go West (Gary Stevenson) ATV Music (S)   | Chrysalis CHS 121285 (F)                           | 68        | NEW       |              | GREEN SHIRT<br>Elvis Costello & The Attractions (Nick Lowe) Flanger Visions Music                             | F Beat ZB 40085 (12" - ZT 40086) (R) |
| 19        | 19        | 8            | CRY<br>Godley & Creme (K. Godley/L. Creme/T. Horn) St Annes Music  | Polydor POSPIX 732 (F)                  | 44        | 28        | 4            | NO REST<br>New Model Army (Mark Freegard) Attack, Attack/Wateau Music                                   | EMI (12)NMA 1 (E)                                  | 69        | NEW       |              | REMEMBER I LOVE YOU<br>Jim Diamond (Jim Diamond) Randy/Most Music   | A&M AM 247 (C)                       |
| 20        | 33        | 2            | MAGIC TOUCH<br>Loose Ends (Nick Martinelli) Brampton/Virgin Music  | Virgin VS 761(12) (E)                   | 45        | 48        | 4            | THINKING ABOUT YOUR LOVE<br>Skipworth & Turner (Patrick Adams/Rodney Skipworth) Memory Lane Music (S)   | Fourth & Broadway/Island (12)BRW 23 (E)            | 70        | NEW       |              | BOOGIE OOGIE OOGIE<br>A Taste Of Honey (Fonce Mizell/Larry Mizell) Carlin Music                               | Capitol (12) CL 357 (E)              |
| 21        | 12        | 8            | CLOUDS ACROSS THE MOON<br>Rah Band (Richard Hewson) Ha Ha Music/Chappell Music (S)                         | RCA PB 40025 (12" - PT 40026) (R)       | 46        | 34        | 11           | EASY LOVER<br>Phillip Bailey/Phil Collins (Collins) Warner Bros./Phil Collins/Hit & Run Music (S)       | CBS/Virgin (T)A 4915 (C)                           | 71        | 56        | 3            | NO MAN'S LAND ("Widows" Theme)<br>Gerard Kenny (Christopher Neil) Arlon/C&D Music/Chappell Music (S)          | WEA VZ38(T) (W)                      |
| 22        | 29        | 4            | RAGE TO LOVE<br>Kina Wilde (Ricki Wilde) Rickson Music   | MCA KIM(T) 3 (C)                        | 47        | NEW       |              | ICING ON THE CAKE<br>Sueleen Tin Tin Duffy (S. A. J. Duffy/Stephen Street) 10 Music                     | 10/Virgin TIN 312 (E)                              | 72        | 57        | 11           | EVERY TIME YOU GO AWAY<br>Paul Young (Laurie Latham) Intersong Music (S)                                      | CBS (T)A 6300 (C)                    |
| 23        | 25        | 4            | WALK LIKE A MAN<br>Divine (Barry Evangelin) EMI Music  | Proto ENAT(T) 125 (W)                   | 48        | 55        | 3            | DUEL<br>Propaganda (S. J. Lipsell) Perfect Songs  | ZTT/Island (12)ZTAS 8 (E)                          | 73        | NEW       |              | HANGIN' ON A STRING (CONTEMPLEPING)<br>Loose Ends (Nick Martinelli) Brampton/Virgin Music                     | Virgin VS748(12) (E)                 |
| 24        | 36        | 2            | CALL ME<br>Go West (Gary Stevenson) ATV Music  | Chrysalis GOW(X) 1 (F)                  | 49        | 52        | 2            | CHERISH<br>Kool & The Gang (Jim Belmondo/Ronald Bel/Kool & The Gang) Planetary Nom                      | De-Lite/Phonogram DE(X) 20 (F)                     | 74        | 67        | 13           | MEGAREX<br>T Rex (Tommy Visconti/Megamix by Soney X) Wizard (Bahamas) Ltd.                                    | Marc On Wax (12)TANX 1 (SP)          |
| 25        | 32        | 2            | SHAKE THE DISEASE<br>Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones) Grabbing Hands/Sonet Music (S) | Mute (12)BONG 8 (WRT/SP)                | 50        | 43        | 3            | DANGEROUS<br>Penny Ford (Jonah Ellis) Minder Music  | Total Experience/RCA FB 49975 (12" - FT 49976) (R) | 75        | NEW       |              |   |                                      |

# THE NEW 100

| This Week | Last Week | Wks on Chart | TITLE<br>Artist<br>(Producer) Publisher  | Label 7" (12") number (Distributor)    | This Week | Last Week | Wks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor)       | This Week | Last Week | Wks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor)   |
|-----------|-----------|--------------|--|--|-----------|-----------|--------------|---|---|-----------|-----------|--------------|---|---------------------------------------|
| 76        | 77        |              | RADIO AFRICA<br>Latin Quarter (Nigel Gray) Black & Gilbert/Chappell Music                      | Rockin' Horse RH(T) 102 (C)            | 85        | 92        |              | TWO TRIBES ★<br>Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (S)                   | ZTT/Island (12)ZTAS 3 (E)                 | 94        | 63        |              | JAIL HOUSE RAP<br>Fat Boys (Kurtis Blow) Planetary-Nom  | Sutra/WEA U 9123(T) (W)               |
| 77        | 74        |              | ANIMAL INSTINCT<br>Commodores (Dennis Lambert) Zomba Music                                     | Motown ZB 40057 (12" - ZT 40058) (R)   | 86        | 89        |              | FOUND MY GIRL<br>Imagination (Nigel Wright/Imagination) Red Bus Music                       | R&B/Red Bus RBS 1800 (12" - RBL 1800) (A) | 95        |           |              | PINK AND BLACK<br>Robert Plant (Robert Plant/Benji Lefevre/Tim Palmer) TalkTalk/Bay/Hit & Run Music       | Es Paranza/Warner Brothers B 9640 (W) |
| 78        | 69        |              | GIRLS ON MY MIND<br>Fatback (Bill Conti/Gery Thomas) Minder Music/MCPS                         | Collision/Atlantic FBAC 1(T) (W)       | 87        |           |              | THIS IS THE SHIRT<br>Two People (Chris Porter) Copyright Control                            | Polydor POSPIX 741 (F)                    | 96        |           |              | A BROKEN HEART CAN MEND<br>Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs                             | Tabu/Epic (T)A 6244 (C)               |
| 79        |           |              | LET IT SWING<br>Bobbysocks (Torgny Soderberg) Music Channel/Universal Songs                    | RCA PB 40127 (R)                       | 88        | 98        |              | TAKE ME TO THE FIRE<br>This Island Earth (Zeus B. Held) Magnet Music                        | Magnet MAG(T) 275 (R)                     | 97        |           |              | WALLFLOWER<br>The Monochrome Set (John Parler) Complex/Station Music                                      | blanco y negro/WEA NEG 12 (T) (W)     |
| 80        |           |              | DEVOTED TO YOU<br>Cacique (David James) Loose/Duel Music                                       | Diamond Duel/Priority DISCT 1 (E)      | 89        | 100       |              | THIEF IN THE NIGHT<br>George Duke (George Duke) Carlin Music                                | Elektra EKR 5(T) (W)                      | 98        |           |              | SWEET NOTHING<br>Working Week (Robin Miller) Warner Bros. Music   | Virgin VS 758(12) (E)                 |
| 81        | 93        |              | MISSING YOU<br>Diana Ross (Lionel Richie/James Anthony Carmichael) Warner Bros. Music (S)      | Capitol (12)CL 348 (E)                 | 90        |           |              | OH YEAH!<br>Bill Withers (Larry Carlton/Bill Withers/Donny Diaz) Chappell/Heath Levy/Carlin | CBS (T)A6154 (C)                          | 99        |           |              | WARM AND TENDER LOVE<br>The Intruders (Leon Bryan) Memory Lane Music                                      | Streetwave (M)KHAN 43 (A)             |
| 82        | 91        |              | MY BABY JUST CARES FOR ME<br>Nina Simone (-) Francis Day & Hunter/EMI Music                    | Charly CZV 712 (12" - CZY 112) (CH/MW) | 91        | 95        |              | LUCKY IN LOVE<br>Mick Jagger (Mick Jagger/Bill Laswell) Promopub B.V.                       | CBS (T)A 6213 (C)                         | 100       | 99        |              | EASTENDERS (Theme From the BBC TV Series)<br>Simon May (Simon May/Bruce Talbot/Lawrence Wright) Music (S) | BBC RESL 160 (A)                      |
| 83        | 90        |              | ROCK AND ROLL GIRLS<br>John Fogerty (John Fogerty) Warner Bros. Music                          | Warner Brothers W9653 (W)              | 92        |           |              | LOVE COMES<br>Gary Glitter (Mike Leander) Morrison Leahy/Channel Music                      | MLM/Arista ARIST 121615 (F)               |           |           |              |   |                                       |
| 84        |           |              | WHO KNOWS WHAT LOVE IS?<br>Stawberry Switchblade (Phil Thornalley) Zoo Music/Warner Bros Music | Korova KOW 41(T) (W)                   | 93        |           |              | TONIGHT (DANCING WITH THE DESPERATE)<br>Norma Lewis (Nick Glennie-Smith) Formula One Music  | London LON(X) 65 (F)                      |           |           |              |   |                                       |

Compiled by Gilman for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 78-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

### TITLES A - Z (WRITERS)

|   |   |   |   |   |  |
|---|---|---|---|---|--|
| A Broken Heart Can Mend (J. Harris III/T. Lewis)      | Easy Lover (P. Bailey/P. Collins/N. East)                   | I Want Your Lovin' (Just A Little Bit) (C. Hairston/G. Radford/R. Barretto Jr.) | Lucky In Love (M. Jagger/C. Alomar)                   | Rage To Love (R. Wilde/M. Wilde)                  | Thinking About Your Love (R. Skipworth/P. Turner)        |
| A View To A Kill (Duran Duran/J. Barry)               | Everybody Wants To Rule The World (Orbital/Staley/Hughes)   | I Was Born To Love You (F. Mercury)   | Magic Touch (Eugene/McIntosh/Nicoll)                  | Remember I Love You (J. Diamond/G. Gye)           | Tonight (Dancing With The Desperate)                     |
| All Fall Down (B. Blue/R. Smith)                      | Every Time You Go Away (D. Hall)                            | I Wonder If I Take You Home (Full Force)  | Megarex (M. Beland)                                   | Rhythms Of The Night (D. Warren)                  | Two Tribes (P. Gill/H. Johnson/M. O'Toole)               |
| Animal Instinct (M. Page)                             | Eye To Eye (M. Sembello/J. Sembello/D. Sembello/D. Freeman) | Ice In The Cake (S. A. J. Duffy)  | Missing You (L. Richie)                               | Rock And Roll Girls (J. C. Fogerty)               | Unforgettable Love (The U2)                              |
| Black Man Ray (G. Daly/L. London/G. Johnson)          | Imagination (G. Sams)                                       | Let It Swing (R. Lovland/Alexandra)   | Modern Romance (F. Ross/B. Frost)                     | Romance Let Your Heart Go (A. Tamey/D. Cassidy)   | Walk Like A Man (Gordon/O'Connell)                       |
| Boogie Oogie Oogie (J. Johnson/P. Kibbel)             | Jail House Rap (K. Blow/L. Smith/D. Reave/M. Morales)       | Life In A Northern Town (Laird-Glows/Gabriel)                                   | No Man's Land (G. W. Kenny/M. Leece)                  | Sacred Love (M. L. Cole)                          | Walking On Sunshine (K. Row)                             |
| Call Me (P. Cox/R. Drumma)                            | Free Yourself (Grimas)                                      | Like I Like It (R. Redford/G. Kelly)  | No Rest (Sullivan/Morrow/Heaton)                      | Second Nature (D. Hartman/C. Midnight)            | Walking On The Chinese Wall (P. Secor/M. Levy/B. Hughes) |
| Can't Fight This Feeling (K. Cronin)                  | Found My Girl (L. Johnson/A. Ingram)                        | Look Mama (H. Jones)  | Oh Yeah! (D. Fostor/B. Withers/L. Carlton)            | Shake It (M. J. Cole)                             | Wallflower (B. G. Hailey)                                |
| Cherish (R. Bonfai/Taylor/Kool & The Gang)            | Get It On (M. Bolan)  | Love Comes (M. Leander/Saagar/G. Glitter)                                       | Over The Sea (J. Race/Warrell)                        | Shave It (M. Kooler)                              | Walks Come Tumbling Down (P. Weller)                     |
| Clouds Across The Moon (R. Hewson)                    | Girls On My Mind (R. Damper/G. Thomas/B. Curtis)            | Love Don't Live Here Anymore (M. Gregory)                                       | Pink And Black (Plan/Blen/Martinez/Woodroffe/Hayward) | Slave To Love (D. Ferry)                          | Warm And Tender Love (L. Bryant)                         |
| Could It Be I'm Falling In Love (M. Steals/M. Steals) | Green Shirt (E. Costello)                                   | Love Is A Battlefield (M. Chapman/M. Knight)                                    | So Far Away (M. Knopfler)                             | Spend The Night (S. McIntosh)                     | We All Follow Behind (K. Walker/D. Mellow/M. Timpa/35)   |
| Cry (Godley/Creme)                                    | Hangin' On A String (Contempling) (McIntosh/Eugene)         | Love Is (J. Kelleth/Watson)   | Suddenly (K. Collins)                                 | Starchy Girls (G. Bee)                            | We Are The World (M. Jackson/R. Richie)                  |
| Dangerous (J. Ellis)                                  | Heart Is Real (S. Arrington/V. Arrington)                   | Love Is (J. Kelleth/Watson)   | Sweet Nothing (Booth)                                 | Take Me To The Fire (J. Newkins)                  | We Close Our Eyes (P. Cox/R. Drumma)                     |
| Devoted To You (Alphonsa/H. Williams)                 | Head In The Clouds (K. Forsey/H. Faltermeyer)               | Love Is (J. Kelleth/Watson)   | Take Me To The Fire (J. Newkins)                      | That Ole Devil Called Love (A. Roberts/D. Fisher) | Who Knows What Love Is? (Bryson/McDowall)                |
| Don't Fall In Love (I Said) (I. Wilcox/Darlow)        | Here We Go (Souza/Offenbach)                                | Love Is (J. Kelleth/Watson)   | That Ole Devil Called Love (A. Roberts/D. Fisher)     | Take Me To The Fire (J. Newkins)                  | Would You Lie To Me (J. Lennon/D. A. Stewart)            |
| Don't You Forget About Me (K. Farsey/S. Chitt)        | I Feel Love (Medley) (G. Moroder)                           | Love Is (J. Kelleth/Watson)   | That Ole Devil Called Love (A. Roberts/D. Fisher)     | That Is The Night (G. Duke)                       |  |
| Duet (C. Bruckner/R. Dorper/M. Mertens)               |   |   |   |   |  |
| Eastenders (S. May/L. Osborne)                        |   |   |   |   |  |



INCORPORATING LP AND CASSETTE SALES

# TOP 100



Week-ending 18. May 1985

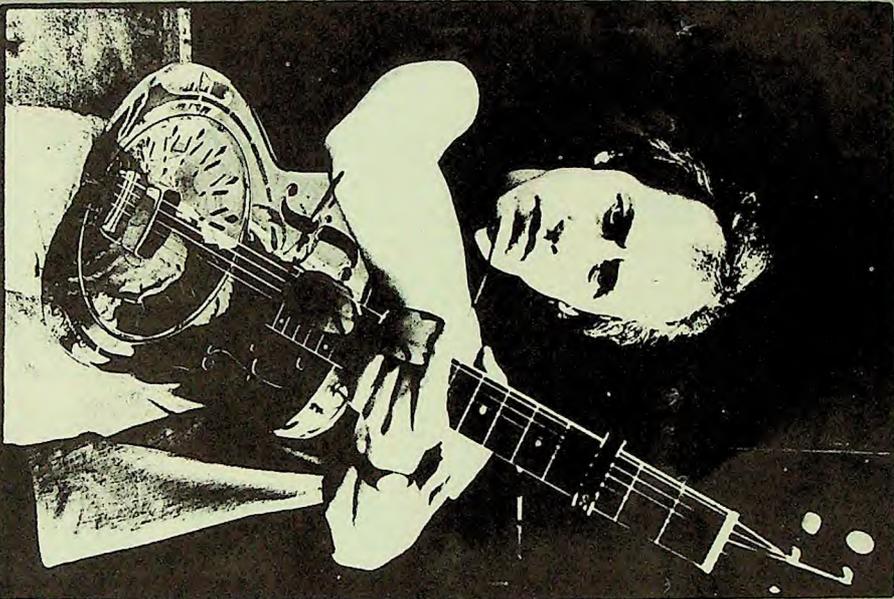
## No.1 HITS 2 ★★

Various

CBS/WEA HITS 2

- 1 **NO JACKET REQUIRED** ★★ CD  
Phil Collins  
Virgin V2345
- 2 **BE YOURSELF TONIGHT**  
Eurythmics  
RCA PL 70711
- 3 **SONGS FROM THE BIG CHAIR** ★ CD  
Tears For Fears  
Mercury/Phonogram MERR 58
- 4 **THE SECRET OF ASSOCIATION** ★ CD  
Paul Young  
CBS 26234
- 5 **MR BAD GUY** ○  
Freddie Mercury  
CBS 86312
- 6 **BORN IN THE U.S.A.** ★ CD  
Bruce Springsteen  
CBS 86304
- 7 **THE BEST OF ELVIS COSTELLO — THE MAN**  
Elvis Costello  
Telstar STAR 2247
- 8 **BEST OF THE 20th CENTURY BOY** ○  
Marc Bolan and T Rex  
K-tel NE 1297
- 9 **FLAUNT THE IMPERFECTION**  
China Crisis  
Virgin V 2242
- 10 **VOICES FROM THE HOLY LAND** ○  
BBC Welsh Chorus with Aled Jones (Trebble)  
BBC REC 564
- 11 **STREET SOUNDS ELECTRO 7**  
Various  
Street Sounds ELCT 7
- 12 **"ALF"** ★★ CD  
Alison Moyet  
CBS 26229
- 13 **THE AGE OF CONSENT** ★ CD  
Bronski Beat  
Forbidden Fruit/London BITLP 1
- 14 **AROUND THE WORLD IN A DAY** ●  
Prince And The Revolution  
Warner Brothers 925286-1
- 15 **THE BEST OF THE EAGLES** ○  
The Eagles  
Asylum EKT 5
- 16 **GO WEST** ○  
Go West  
Chrysalis CHR 1495
- 17 **DREAM INTO ACTION** ● CD  
Howard Jones  
WEA WX15
- 18 **THE POWER STATION**  
The Power Station  
Parlophone POST 1
- 19 **PRIVATE DANCER** ★★ CD  
Tina Turner  
Capitol TINA 1
- 20 **THE UNFORGETTABLE FIRE** ★  
U2  
Island U2 5
- 21 **MAKE IT BIG** ★★ CD  
Wham!  
Epic EPC 86311
- 22 **STREET SOUNDS EDITION 12**  
Various  
Street Sounds STSND 12
- 23 **ELIMINATOR** ★★ CD  
ZZ Top  
Warner Brothers W 3774
- 24 **WELCOME TO THE PLEASUREDOME** ★  
Frankie Goes To Hollywood  
ZTT/Island ZTTD 1
- 25

## IN THIS WEEK'S SOUNDS



AN EXCLUSIVE INTERVIEW WITH  
**DIRE STRAITS**

- 58 48 **20/20** ●  
George Benson  
Warner Brothers 925178-1
- 59 39 **STEPS IN TIME** ●  
King  
CBS 26095
- 60 60 **TURN ON THE RADIO**  
Change  
Cooltempo/Chrysalis CHR 1504
- 61 **NEW VICTORY IN EUROPE — 1945**  
BBC Correspondents  
BBC REC 562
- 62 56 **ALCHEMY — DIRE STRAITS LIVE** ★ CD  
Dire Straits  
Vertigo/Phonogram VERY 11
- 63 55 **THE NIGHT I FELL IN LOVE**  
Luther Vandross  
Epic EPC 26387
- 64 53 **SHE'S THE BOSS** ○  
Mick Jagger  
CBS 86310
- 65 51 **THE VERY BEST OF CHRIS DE BURG** ●  
Chris De Burgh  
Telstar STAR 2248
- 66 59 **THRILLER** ★★ CD  
Michael Jackson  
Epic EPC 85930
- 67 44 **SOUTHERN ACCENTS**  
Tom Petty & The Heartbreakers  
MCA MCF 3260
- 68 88 **CENTERFIELD** CD  
John Fogarty  
Warner Brothers 925203-1
- 69 79 **THE GREAT BALLOON RACE**  
Sky  
Epic EPC 26419
- 70 52 **QUEEN GREATEST HITS** ★ CD  
Queen  
EMI EMTV 30
- 71 75 **NOW THAT'S WHAT I CALL MUSIC 4 — 32 CHART HITS**  
Various ★  
Virgin/EMI NOW 4
- 72 69 **WHOSE SIDE ARE YOU ON** ○ CD  
Mat Bianco  
WEA WX7
- 73 83 **THE RIDDLE** ★  
Mik Kershaw  
MCA MCF 3245
- 74 61 **STOP MAKING SENSE** CD  
Talking Heads  
EMI TAH 1
- 75 62 **FANTASTIC** ★★ CD  
Wham!  
Inner Vision IVL 25328
- 76 71 **BUILDING THE PERFECT BEAST** ○  
Don Henley  
Geffen GEF 25939
- 77 92 **BORN TO RUN** ○ CD  
Bruce Springsteen  
CBS 69170
- 78 57 **THE HURTING** ★ CD  
Tears For Fears  
Mercury/Phonogram MERS 17
- 79 74 **CAN'T STOP THE LOVE**  
Maze featuring Frankie Beverly  
Capitol MAZE 1
- 80 65 **HEARTS OF FORTUNE**  
Immaculate Fools  
A&M AMA 5030
- 81 99 **BREAK OUT** ● CD  
Pointer Sisters  
Planet/RCA FL 89450
- 82 87 **LOVE OVER GOLD** ★ CD  
Dire Straits  
Vertigo/Phonogram 6359109
- 83 77 **MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'** ○  
Various  
MCA MCF 3253

## TALENT

Edited  
by  
CHRIS WHITE

## Vince drops in to play



RCA RECORDING artist Vince Gill, whose eponymous debut solo album has just been released here, stopped off in London for a promotional visit following a series of concerts in Holland.

Gill's one-man showcase gig at the Empire Ballroom, that included his single Turn Me Loose, was well-received by the invited audience. The Nashville guitarist (second from right) is pictured with Joe Galante (RCA Records vice president Nashville), Don Burkheimer (managing director, RCA Records London) and Chris Stone (divisional manager international A&R, RCA).

## Bryan gets gold disc

CANADIAN Bryan Adams received a gold disc for his Reckless album on A&M at a party held to celebrate his three sell-out headlining shows at Hammersmith Odeon. Left to right: Gerry Lacoursiere, president of A&M Records Canada, manager Bruce Allen, Adams and Brian Shepherd, managing director for A&M Records.



## Doing it with Style

THE FINAL of the first Vivian Ellis Workshop competition took place at the Guildhall School of Music and Drama at the Barbican.

It was won by George Styles and Anthony Drewe with their entry Just So. Five finalists had excerpts from their musicals performed during the workshop, in front of a panel of leading writers and producers including Tim Rice, Don Black, David Heneker and Vivian Ellis himself.

The Vivian Ellis Prize was inaugurated by the Performing Right Society in collaboration with the Guildhall School to celebrate the 80th birthday of the composer

whose credits include the recently revived Mr Cinders. Left to right: Anthony Drewe, George Styles, Vivian Ellis and John Hosier (head of the Guildhall School of Music and Drama).

## Show folk stay late

COVENT GARDEN'S Donmar Warehouse Theatre will be the venue for a new season of late night and Sunday entertainment, aimed at filling a gap in London's live music and theatre scene.

The Donmar will host a series of three week seasons under the banner Show People, starting on May 28 with Jerome Goes To Hollywood, a centenary tribute to Jerome Kern which features Elisabeth Welch, Elaine Delmar, Liz Robertson and David Kernan. It will be followed by An Unexpected Evening With June Havoc on June 18, and Call Me Miss Birdseye! with Libby Morris (a musical tribute to the late Ethel Merman) on July 2.

## Chart newcomers

EVERTON 1985 (The Official Team Record): Here We Go. (Columbia DB 9106). UK origin. Entered chart, March 11, 1985. Another singalong single, this time by the Everton football team, who will be playing in the Cup Final at Wembley this weekend (18).

JESSIE RAE: Over The Sea. (Scotland Video/WEA Y236). UK origin. Entered chart, March 11, 1985. First single for

WEA by Rae who has spent several years in the UK working with George Clinton, Chaka Khan and Daryl Hall.

FRANCIS ROSSI & BERNARD FROST: Modern Romance (Vertigo FROS 1). UK origin. Entered chart, March 11, 1985. Status Quo's singer and guitarist Rossi teams up with the band's former tour manager Frost.

## PERFORMANCE

## Nina Simone

NINA SIMONE is fast becoming a Ronnie Scott Club regular. Recently we've seen several short seasons there during 1984, a TV documentary and video shot at the venue, an exhibition of photographs taken by top jazz photographer David Redfern of her various appearances at Ronnie's in the last few years, and now a new three-week season. Simone could almost call it her second home and her confidence in the club shone through at a recent performance.

Simone is one of the enigmas of popular music — her performances can be moody one moment, joyous the next. When she takes a song like Irving Berlin's The Other Woman she really gets behind the meaning of the lyric, and yet she is not adverse to performing pop numbers like Ain't Got No — I Got Life from Hair (a big hit for her in 1969) or an overworked standard like Just in Time.

Nina Simone has been "discovered" again during the last 12 months, and deservedly so — she is a unique artist whose artistry transcends all trends.

CHRIS WHITE

## Kau Tau

AS PETE Townsend had held his anti-heroin campaign bash the night before, the atmosphere at the Embassy Club for Kau Tau's performance was decidedly tepid. And unfortunately support band Academy were not of an ability to do anything about it.

They looked strange — but not in an interesting sort of way. The vocalist, sporting a shaggy peroxide mane, snarled and looked aggressive while slipping in the occasional macho grin to show he was one of the lads really. The guitarist looked mildly amusing clad in a Widow Twanky outfit and the bassist did his best to make the audience dislike him.

Gender benders in probably the most boring mould to date, their portentous music did nothing to bolster the image.

Kau Tau appeared conventional in comparison and demonstrated a good solid sound built on a fairly predictable guitar and keyboard base.

But the vocalist's posing, which involved a lot of tossing the microphone about, seemed inappropriate because he simply didn't look the part. Despite the packet of Camel cigarettes sticking out of his top pocket, the shades and gelled back hair, the man was not cool.

Half-way through the set the numbers all began to sound the same, but the band's clutch of fans maintained maximum enthusiasm to the end.

KAREN FAUX

## Maze

WORD HAD obviously got out that Maze "featuring Frankie Beverley" are a band to see live: they sold out all seven nights of their Hammersmith Odeon stint. Perhaps the first night was not the best show to attend from the consideration of sound quality, but presumably this would have been rectified on the subsequent evenings.

Beverley had the audience completely in his control from the moment he breezed onstage in his track-suit, glittering ear-stud and familiar baseball hat. The 7-piece soul band stood and performed while the professional Frankie led the crowd through choral participation of the old favourites like Southern Girl, I Wanna Thank You, and the inevitable, but excellent Joy And Pain.

New tracks were also featured from their latest Capitol album Can't Stop The Love including the particularly memorable Reach Down Inside, Too Many Games and I Want To Feel I'm Wanted.

Three years ago Maze performed brilliantly to a smaller, more cult soul crowd and now, after several personnel changes, they played to a mass varied audience who looked like they were having the time of their life.

CHRIS WHITE

## Howard Keel

FOR AN artist whose career in films and stage musicals extends for more than three decades, it is somewhat surprising to learn that Howard Keel's gold album of last year, And I Love You So, was in fact his first solo album.

The Warwick Records album has given Keel's singing career a whole new life in the UK; the Dallas star has just completed a UK tour which included a date at the Royal Albert Hall, filmed by BBC TV for transmission at a later date.

It's always a pleasure to watch a singer like Keel in action; his choice of material was impeccable, taking in all his best-known show songs (Bless Your Beautiful Hide, Oh What A Beautiful Morning, Rose Marie, Kiss Me Kate and Ol' Man River) with some of the finer ballads to have emerged during the last few years including David Gates' If, Sondheim's Send In The Clowns and Don McLean's And I Love You So.

He took the stage for a full two and a half hours (with only a 15-minute interval in between) and had full command of the audience throughout. Howard Keel, like Vic Damone and Tony Bennett, is one of the last of a certain breed of singer whose stage performances are always hallmarked by class.

CHRIS WHITE

## LP REVIEWS

## Country

DAN FOGELBERG: High Country Snows. Epic EPC 26274. Producers: artist, Marty Lewis. MERLE HAGGARD: Kern River. Epic 26432. Producers: artist, Grady Martin, Roy Baker. RICKY SKAGGS: Favourite Country Songs. Epic 26433. Producer: artist. TAMMY WYNETTE: Sometimes When We Touch. Epic 26403. Producer: Steve Buckingham. CHET ATKINS: Stay Tuned. CBS 26265. Producers: artist, David Hungate, George Benson.

Dan Fogelberg offers some outdoor country with some fine songs like the title track, the hoedown Mountain Pass, the

gold rush echoes of Sutter's Mill, the homespun philosophy of The Higher You Climb, and a good instrumental, Wolf Creek. There's some neat banjo picking and fiddling, and this is high class country at its best. Merle Haggard recounts the gloomy tale of Kern River, plus an oldie in There I've Said It Again and the appealing Natural High among other pleasant if mostly sad ditties, and Ricky Skaggs does likewise in a more contemporary manner. Tammy Wynette is a first-rate artist with material generally on the doleful side here, but Chet Atkins will cheer anybody and everybody up, aided by fellow ace guitarists of the calibre of George Benson, Earl Klugh, Mark Knopfler and others in an excel-

lent instrumental set of taste and originality.

\*\*\* (Fogelberg, Atkins LPs)  
\*\* (rest)

## MOR

VIC DAMONE: Love Letters. Bulldog BDL 3002. Released to tie in with Damone's latest UK tour, and featuring him in fine form on a number of pop standards including Neil Sedaka's Breaking Up Is Hard To Do, How Deep Is Your Love, Evergreen and Come In From The Rain.

\*\*\* ELAINE PAIGE: Sitting Pretty. Music For Pleasure MFP 41 57041. Re-issue of her first solo album, recorded for EMI in the

year that she won the coveted Eva Peron role in Evita. Includes the minor hit single Don't Walk Away Till I Touch You, and We're Home Again (theme from The Boys In Brazil).

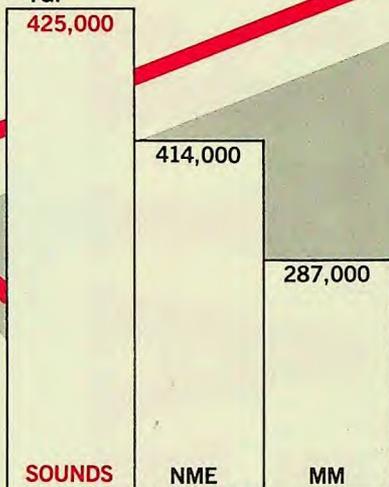
\*\* PHIL COULTER: Phil Coulter's Ireland. K-tel ONE 1296. Producer: artist. PASADENA ROOF ORCHESTRA: Fifteen Years On. ARC1018 (through IMS). Producer: Bob Barratt. PHIL KELSALL: Party Dance Night. EMI EG 2402711. Producer: Bob Barratt. GLENN MILLER ORCHESTRA: A String Of Pearls. Bulldog BDL 1055 (through President). Phil Coulter's piano is wreathed in Irish mist and whimsy as he

fingers his mellow way through a set of melodies evocative of the Emerald Isle with orchestral backing, culled from his Classic Tranquillity and Sea of Tranquillity albums. It's the Pasadena Roof Orchestra's 15th anniversary, and their brand of Twenties jazz and dance music in slick, polished and toe-teasing. Phil Kelsall follows admirably at the organ console of the Tower, Blackpool, in the playing shoes of Reginald Dixon with a selection living up to its title, and the Glenn Miller orchestra under Tex Beneke carried on their much lamented founder's high standards with these recordings made in 1944 and 1946.

\*\*\* (Coulter, Pasadena LPs)  
\*\* (Kelsall, Miller LPs)

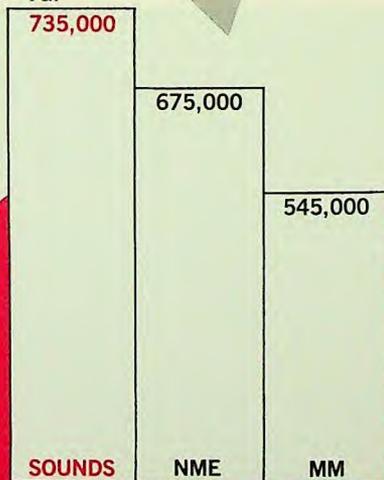
# CHART TOPPING SOUNDS

## READERSHIP -TGI



ALL ADULTS 15-24 BUYING  
RECORDS/PRE-RECORDED TAPES  
IN LAST 12 MONTHS

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**TOP 75 TOP 75 TOP 75**  
*Singles*

**TOP 75 TOP 75 TOP 75**



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

**No 1** 19 Paul Hardcastle  
 Chrysalis CHS (12)2860

**2** 2 MOVE CLOSER  
 Phyllis Nelson Carrere CART (T) 337

**3** 3 I FEEL LOVE (MEDLEY)  
 Bronski Beat/Marc Almond Forbidden Fruit/London BITE(X) 4

**4** 9 RHYTHM OF THE NIGHT  
 Debarge Gordy, TMG(T) 1376

**5** 7 FEEL SO REAL  
 Steve Arrington Atlantic A9576(T)

**6** 13 WALLS COME TUMBLING DOWN!  
 The Style Council Polydor TSC(X) 8

**7** A VIEW TO A KILL  
 Duran Duran Parlophone DURAN 007

**8** 20 LOVE DON'T LIVE HERE ANYMORE  
 Jimmy Nail Virgin VS 764(12)

**9** 4 EVERYBODY WANTS TO RULE THE WORLD  
 Tears For Fears Mercury/Phonogram IDEA 9(12)

**10** 8 DON'T YOU (FORGET ABOUT ME)  
 Simple Minds Virgin VS 749(12)

**11** 11 I WAS BORN TO LOVE YOU  
 Freddie Mercury CBS (T)A 6019

**12** 6 THE UNFORGETTABLE FIRE  
 U2 Island (12)IS 220

**13** 16 I WANT YOUR LOVIN' (JUST A LITTLE BIT)  
 Curtis Hairston London LON(X) 66

**14** 30 SLAVE TO LOVE  
 Bryan Ferry E.G./Polydor FERRY 1 (12) — FERRx 1

**15** KAYLEIGH  
 Marillion EMI (12)MARIL 3

**16** 10 ONE MORE NIGHT  
 Phil Collins Virgin VS 755(12)

**17** 5 WE ARE THE WORLD  
 USA For Africa CBS USAID(T) 1

**18** 17 WOULD I LIE TO YOU?  
 Eurythmics RCA PB 40101 (12) — PT 40102

**19** 19 CRY  
 Godley & Creme Polydor POSP(X) 732

**20** 33 MAGIC TOUCH  
 Loose Ends Virgin VS 761(12)

**21** 12 CLOUDS ACROSS THE MOON  
 Rah Band RCA PB 40025 (12) — PT 40026

**22** 29 RAGE TO LOVE  
 Kim Wilde MCA KIM(T) 3

**23** 25 WALK LIKE A MAN  
 Divine Proto ENA(T) 125

**24** CALL ME  
 Go West Chrysalis CHS(X) 1

**NEXT 25 THE NEXT 25 THE NEXT**

- 76 (77) RADIO AFRICA, Latin Quarter
- 77 (74) ANIMAL INSTINCT, Commodores
- 78 (69) GIRLS ON MY MIND, Fatback
- 79 (—) LET IT SWING, Bobbysocks
- 80 (—) DEVOTED TO YOU, Cacique
- 81 (93) MISSING YOU, Diana Ross
- 82 (91) BY BABY JUST CARES FOR ME, Nina Simone
- 83 (90) ROCK AND ROLL GIRLS, John Fogerty
- 84 (—) WHO KNOWS WHAT LOVE IS?, Strawberry Switchblade
- 85 (92) TWO TRIBES, Frankie Goes To Hollywood
- 86 (89) FOUND MY GIRL, Imagination
- 87 (—) THIS IS THE SHIRT, Two People
- 88 (98) TAKE ME TO THE FIRE, This Island Earth
- 89 (100) THIEF IN THE NIGHT, George Duke
- 90 (—) OH YEAH!, Bill Withers
- 91 (95) LUCKY IN LOVE, Mick Jagger
- 92 (—) LOVE COMES, Gary Glitter
- 93 (—) TONIGHT (DANCING WITH THE DESPERATE), Norma Lewis
- 94 (63) JAILHOUSE RAP, Fat Boys
- 95 (—) PINK AND BLACK, Robert Plant
- 96 (—) A BROKEN HEART CAN Mend, Alexandra O'Neal
- 97 (—) WALLFLOWER, The Monochrome Set
- 98 (—) SWEET NOTHING, Working Week
- 99 (—) WARM AND TENDER LOVE, The Intruders
- 100 (99) EASTENDERS, (Theme from the BBC TV Series), Simon May
- Rockin' Horse RH(T) 102
- Motown ZB 40097 (12) — ZT 40098
- Coffilion/Atlantic FBACK 1(T)
- RCA PB 40127
- Diamond Duel/Priority/DISC(T) 1
- Capitol (12)CL 348
- Charly CYZ 7112 (12) — CYZ 1122
- Warner Brothers W9053
- Korova KOW 4(T)
- ZTT/Island (12)ZTAS 3
- R&B/Red Bus RBS 1800 (12) — RBL 1800
- Polydor POSP(X) 741
- Magnet/MAG(T) 275
- Elektra EKR 5(T)
- CBS (T)A 6154
- CBS (T)A 6213
- MLM/Arista ARIST (12)615
- London LON(X) 65
- Sutra/WEA U 9123(T)
- Es Paranza/Warner Brothers B 9640
- Tabu/Epic (T)A 6244
- blanco negro/WEA NEG 12 (T)
- Virgin VS 759(12)
- Streetwave (M)KHAN 43
- BBC RESL 160

**MARVIN GAYE**



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

- 38** 58 OBSESSION  
 Animation Mercury/Phonogram PH 34(12)
- 39** 41 WALKING ON SUNSHINE  
 Katrina And The Waves Capitol (12)CL 354
- 40** 46 THE WORD GIRL  
 Scritti Politti Virgin VS 747(12)
- 41** 23 SO FAR AWAY  
 Dire Straits Vertigo/Phonogram DSTR 9(12)
- 42** 24 BLACK MAN RAY  
 China Crisis Virgin VS 752(12)
- 43** 27 WE CLOSE OUR EYES  
 Go West Chrysalis CHS(12)2850
- 44** 28 NO REST  
 New Model Army EMI (12)NMA 1
- 45** 48 THINKING ABOUT YOUR LOVE  
 Fourth & Broadway/Island (12)BRW 23
- 46** 34 EASY LOVER  
 Philip Bailey (Duet with Phil Collins) CBS/Virgin (T)A 4915
- 47** ICING ON THE CAKE  
 Stephen 'Tin Tin' Duffy 10/Virgin TIN 3(12)
- 48** 55 DUEL  
 Propaganda ZTT/Island (12)ZTAS 8
- 49** 52 CHERISH  
 Kool & The Gang De-Lite/Phonogram DE(X) 20
- 50** 43 DANGEROUS  
 Penny Ford Total Experience/RCA FB 49975 (12) — FT 49976
- 51** 49 LOVE IS ...  
 Vikki PRT 7P 326 (12) — 12P 326
- 52** 59 IMAGINATION  
 Belouis Some Parlophone (12)R 6092
- 53** 60 SUDDENLY  
 Billy Ocean Jive JIVE (T) 90
- 54** 53 I WONDER IF I TAKE YOU HOME  
 Lisa Lisa and Cult Jam with Full Force CBS (T)A 6057
- 55** 51 LIKE I LIKE IT  
 Aurra 10/Virgin TEN 45(12)
- 56** 39 WELCOME TO THE PLEASURE DOME (Remix)  
 Frankie Goes To Hollywood ZTT/Island (12)ZTAS 7
- 57** 62 MODERN ROMANCE  
 Francis Rossi & Bernard Frost Vertigo/Phonogram FROS 1
- 58** 37 LOVE IS A BATTLEFIELD  
 Pat Benatar Chrysalis PAT(X) 1
- 59** 35 SPEND THE NIGHT  
 The Cool Notes Abstract/Dance/Priority AD(T) 3
- 60** 40 LIFE IN A NORTHERN TOWN  
 Dream Academy blanco y negro/WEA NEG 10(T)
- 61** SANCTIFIED LADY  
 Marvin Gaye MLM/Arista ARIST (12)620
- 62** ROMANCE (LET YOUR HEART GO)  
 David Cassidy CBS (T)A 4894



**SANCTIFIED LADY**  
**A S I N G L E F R O M**  
**T H E F I N A L S E S S I O N**  
**A V A I L A B L E O N 7" + 12"**  
**12" INCLUDES EXTENDED VERSION OF**  
**S E X U A L H E A L I N G**



TA4894

A4894

|           |   |                                    |
|-----------|---|------------------------------------|
| <b>24</b> | CALL ME<br>Go West  | Chrysalis (W) 17471                |
| <b>25</b> | SHAKE THE DISEASE<br>Depeche Mode                                       | Mute (12) BONG 8                   |
| <b>26</b> | FREE YOURSELF<br>The Untouchables                                       | Stiff BUY(IT) 221                  |
| <b>27</b> | LOVER COME BACK TO ME<br>Dead Or Alive                                  | Epic (T) A6086                     |
| <b>28</b> | ALL FALL DOWN<br>Five Star  | Tent/RCA PB 40039 (12" — PT 40040) |
| <b>29</b> | LOOK MAMA<br>Howard Jones   | WEA HOW 7(T)                       |
| <b>30</b> | COULD IT BE I'M FALLING IN LOVE<br>David Grant & Jaki Graham            | Chrysalis GRAN(X) 6                |
| <b>31</b> | <b>NEW</b> OUT IN THE FIELDS<br>Gary Moore & Phil Lynott                | 10/Virgin TEN 49(12)               |
| <b>32</b> | HERE WE GO<br>Everton 1985 (The Official Team Record)                   | Columbia DB 9106                   |
| <b>33</b> | GET IT ON<br>The Power Station  | Parlophone (12) RB096              |
| <b>34</b> | DON'T FALL IN LOVE (I SAID)<br>Toyah                                    | Portrait A6160 (12" — TX 6160)     |
| <b>35</b> | <b>NEW</b> WE ALL FOLLOW MAN, UNITED<br>Manchester United Football Team | Columbia DB 9107                   |
| <b>36</b> | STAINSBY GIRLS<br>Chris Rea   | Magnet MAG(T) 276                  |
| <b>37</b> | EYE TO EYE (Remix)<br>Chaka Khan  | Warner Brothers W9009(T)           |

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*She Sells Sanctuary*  
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 7" BEG 135 and 12" BEG 135T

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*Beggars Banquet*

**MARRIAGE**  
 NEW SINGLE  
**Kayleigh**  
 b/w Lady Nina  
 7" AND 12" EMI

|           |  |                                   |
|-----------|--|-----------------------------------|
| <b>62</b> | ROMANCE (LET YOUR HEART GO)<br>David Cassidy               | MGM/Arista ARIST (12) 1620        |
| <b>63</b> | THE HEAT IS ON (from "Beverly Hills Cop")<br>Glenn Frey    | MCA MCA(T) 941                    |
| <b>64</b> | THAT OLE DEVIL CALLED LOVE<br>Alison Moyet                 | CBS (T) A6044                     |
| <b>65</b> | OVER THE SEA<br>'esse Rae                                  | Scotland Video/WEA YZ36(T)        |
| <b>66</b> | CAN'T FIGHT THIS FEELING<br>REO Speedwagon                 | Epic (T) A4880                    |
| <b>67</b> | <b>NEW</b> WALKING ON THE CHINESE WALL<br>Philip Bailey    | CBS (T) A6202                     |
| <b>68</b> | <b>NEW</b> GREEN SHIRT<br>Elvis Costello & The Attractions | F. Beat ZB 40085 (12" — ZT 40086) |
| <b>69</b> | <b>NEW</b> REMEMBER I LOVE YOU<br>Jim Diamond              | A&M AM 247                        |
| <b>70</b> | <b>NEW</b> BOOGIE OOGIE OOGIE<br>A Taste Of Honey          | Capitol (12) CL 357               |
| <b>71</b> | <b>NO MAN'S LAND</b> ("Widows" Theme)<br>Gerard Kenny      | WEA YZ 38(T)                      |
| <b>72</b> | EVERY TIME YOU GO AWAY<br>Paul Young                       | CBS (T) A 6300                    |
| <b>73</b> | <b>NEW</b> SECOND NATURE<br>Dan Hartman                    | MCA MCA(T) 957                    |
| <b>74</b> | HANGIN' ON A STRING (CONTEMPLATING)<br>Loose Ends          | Virgin VS748(12)                  |
| <b>75</b> | <b>NEW</b> MEGAREX<br>T Rex                                | Marc On Wax (12) TANX 1           |

**'OH WHAT A FEELING'**  
**THE NEW CHANGE SINGLE**  
**IS OUT**

**THE PAUL HARDCASTLE RE-MIX**  
**ON 7" & 12"**  
**OUT NOW!**

7" COOL 109  
 12" COOLX 109

**SINGLES** *we remember*

|    |       |   |   |
|----|-------|---|---|
| 1  | 19    | Paul Hardcastle   | I WAS BORN TO LOVE YOU, Freddie Mercury                             |
| 2  | 3     | I FEEL LOVE (MIDLEY)                                    | DANGEROUS, Pennyne Ford   |
| 3  | 2     | Bronski Beat/Marc Almond                                | WALK LIKE A MAN, Divine   |
| 4  | 4     | MOVE CLOSER, Phyllis Nelson                             | I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force |
| 5  | (New) | FEEL SO REAL, Steve Arrington                           | LOVER COME BACK TO ME, Dead Or Alive                                |
| 6  | (8)   | I WANT YOUR LOVIN' (JUST A LITTLE BIT), Curtis Hairston | EYE TO EYE, (Remix), Chaka Khan                                     |
| 7  | (9)   | RYTHM OF THE NIGHT, Debarge                             | CALL ME, Go West  |
| 8  | (11)  | MAGIC TOUCH, Loose Ends                                 | LOOK MAMA, Howard Jones   |
| 9  | (7)   | DON'T YOU FORGET ABOUT ME, Simple Minds                 | COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham          |
| 10 | (6)   | WALLS COME TUMBLING DOWN!, The Style Council            | CLOUDS ACROSS THE MOON, Rah Band                                    |
| 11 | (16)  | ALL FALL DOWN, Five Star                                | (New) OBSESSION, Animotion  |
| 12 | (5)   | EVERYBODY WANTS TO RULE THE WORLD, Tears For Tears      | (31) LIKE I LIKE IT, Aurra  |
| 13 | (10)  | THE UNFORGETTABLE FIRE, U2                              | (35) THE WORD GIRL, Scritti Politti                                 |
| 14 | (26)  | THINKING ABOUT YOUR LOVE, Skopworth & Turner            | (29) CRY, Godley & Creme  |
| 15 | (36)  | LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail                | (20) ONE MORE NIGHT, Phil Collins                                   |
| 16 | (28)  | SLAVE TO LOVE, Bryan Ferry                              | (19) NO REST, New Model Army  |
| 17 | (18)  | SHAKE THE DISEASE, Depeche Mode                         | (New) FREE YOURSELF, The Untouchables                               |
| 18 | (21)  | WOULD I LIE TO YOU?, Eurythmics                         | (New) SANCTIFIED LADY, Marvin Gaye                                  |
| 19 | (New) | OUT IN THE FIELDS, Gary Moore & Phil Lynott             | (New) GET IT ON, The Power Station                                  |
|    |       |   | (Re) DUJEL, Propaganda  |
|    |       |   | (New) RAGE TO LOVE, Kim Wilde                                       |

Week-ending May 18, 1985

**THE NEW 7" & 12" SINGLE** *Beggars Banquet*  
**BEG 133/133T**  
**ALL THE DAUGHTERS**  
**(OF HER'S FATHER'S HOUSE)**  
**WORKS**

# LP REVIEWS

## • Top 20

**DIRE STRAITS:** *Brother In Arms*. Vertigo VERH 25.

**VARIOUS:** *Streetsounds 12*. Streetsounds STSND 12. Distribution: PRT.

**VARIOUS:** *Streetsounds Electro 7*. Streetsounds Electro ELCST 7. Distribution: PRT.

**DEAD OR ALIVE:** *Youthquake*. Epic EPC 26420.

**VARIOUS:** *28 Hot Hits Out Now!* Chrysalis/MCA. TV-advertised compilation of current hits including Paul Hardcastle, Go West and Phyllis Nelson.

**GRANDMASTER MELLE MEL & THE FURIOUS FIVE:** *Stepping Off*. Sugarhill/PRT: SHLP5555. Includes White Lines, The Message, Step Off, Pump Me Up, etc.

**VARIOUS:** *We Are The World*. CBS USATDF 1.

## • Top 50

**DAVID GRANT:** *Hopes And Dreams*. Chrysalis CHR 1483. Grant has made a welcome return to the charts with his duet (with Jaki Graham) of *Could It Be I'm Falling In Love*, and his new album produced by Derek Bramble looks set to emulate that success. It is a strong vinyl return for the former Lynx member, and even sees him teaming up with his former partner, Sketch, on one track, *Cool September*.

## • Country

**FREDDY FENDER:** *Before The Next Teardrop Falls*. Sundown SDLP 1.020. **NASHVILLE SUPERPICKERS:** *Superpickin' Oxford*. Sundown SDLP 021. **VERNON OXFORD:** *Keepin' It Country*. Sundown SDLP 019. **RICKY SKAGGS:** *Family And Friends*. Sundown SDLP 015.

Four albums from the Magnum Music Group's country label Sundown which are sure to attract fans of country music. The Superpickers' LP features top Nashville session players performing popular country hits including Tennessee Waltz, Honky Tonk Blues and The Twelfth Of Never, while the Fender album includes Ray Charles' *What'd I Say* and Merle Haggard's *Silver Wings*. The Ricky Skaggs LP should attract particular interest in view of his current UK tour which includes a date at the London Dominion.

## • OST

**VARIOUS:** *The Breakfast Club*. A&M Records AMA 5045. **VARIOUS:** *Into The Night*. MCA Records MCF 3269. **VARIOUS:** *Heavenly Bodies*. Epic EPC 70262. **VARIOUS:** *Vision Quest*. Geffen Records GEF 70263. **VARIOUS:** *The Cotton Club*. Geffen GEF 70260.

The flood of OST albums continues with these five releases. The Cotton Club LP is probably the most musically satisfying featuring John Barry arrangements of the jazz music which made New York's Cotton Club so legendary. The other four are more rock orientated with *Into The Night* featuring BB King, Marvin Gaye, the Four Tops and Thelma Houston, *Heavenly Bodies* featuring tracks by Bonnie Pointer, Gary Wright, The Tubes and Cheryl Lynn amongst others, and *Vision Quest* including contributions from the Style Council, Madonna, John Waite, Sammy

Hagar, Foreigner and Don Henley. *The Breakfast Club* OST features Simple Minds' *Don't You (Forget About Me)* and Wang Chung's *Fire In The Twilight*. \*\*\* (each album).

**THE LAST PLACE ON EARTH:** Island Visual Arts ISTA 8. Producer: Trevor Jones. This is Trevor Jones' vivid soundtrack music for Central TV's controversial portrayal of Scott of the Antarctic which starred Martin Shaw in the name role. The music evokes the frozen perils of the South Pole, and there are some stellar session names included in the orchestra which recorded it. \*\*

## • Golden Oldies

**FOUR TOPS:** *Greatest Hits*. Motown WL 72280. **MARVIN GAYE:** *I Heard It Through The Grapevine*. Motown WL 72374. **SMOKEY ROBINSON:** *Being With You*. Motown RCL WK 72256. **GLADYS KNIGHT & THE PIPS:** *All The Greatest Hits*. Motown WL 72373.

Motown is continuing with its programme of mid-price reissues and the latest 10 albums feature some of the top-selling releases during the company's long history. Apart from the above, there are also re-issued titles by Jermaine Jackson (*Let's Get Serious*), Diana Ross, Diana Ross & The Supremes (*Reflections*), Stevie Wonder (*Live At London's Talk Of The Town*), and The Commodores (*Midnight Magic*) plus a various artists compilation — *All The Great Motown Love Song Duets* with Marvin Gaye and Kim Weston, Billy Preston and Syreeta, Diana Ross and Lionel Richie, and Rick James and Teena Marie. \*\* (each album)

## • General

**VARIOUS:** *Black Gospel: Classic Recordings Of The Gospel Sound*. MCA. MCLD 614. Double album companion volume to *Viv Broughton's Black Gospel: An Illustrated History Of The Gospel Sound*, just published by Blandford Press. And with current interest in the form running at something of a high thanks to the enthusiasm of Gary Byrd, The Whistle Test and plenty of others, this could be just the place for the curious to indulge themselves. \*\*\*

**FAT BOYS:** *Fat Boys*. WEA. 251 987-1. Producer: Kurtis Blow. After five months skirting around the lower reaches of the US Hot 100, the Human Beatbox and his two cohorts come to the UK with an attendant glut of publicity — Soul Train appearances and Pizza Express press receptions. But while the band's novelty may be their hook, the seven tracks here are more than acceptable fare in their own right. \*\*\*

**ECHO BASE:** *Buy Me*. Dep International. Producer: Artists/Terry Barham. From UB40's highly active label, a release that takes their marriage of reggae and pop still closer to the pop end of the bargain. *Buy Me* will disgust the purists with its irreverence to a form normally considered beyond reproach, but it is nonetheless a fine album, particularly notable for Anne Arscott's gorgeous lovers rock style vocals and a steaming horn section. Their lack of sartorial elegance could go against them however. \*\*\*

**JERRY BUTLER:** *Only The Strong Survive*. Club JABB 6. Distribution: PolyGram. Material culled from two of Butler's late Sixties

albums, *The Ice Man Cometh* and *Ice On Ice*, and including his US R&B hits, *Hey Western Union Man*, *Only The Strong Survive*, *Lost and Moody Woman*. Also featured is Butler's original version of *Brand New Me* (which he co-wrote), better known in the UK as a Dusty Springfield cover version. \*\*

**DeBARGE:** *Rhythm Of The Night*. Gordy ZL 72340. It can only be a matter of time before five-piece family group DeBARGE break big in the UK (their last two albums have sold more than 1m units each in the US) but maybe the current rising hit single *Rhythm Of The Night* will finally establish them here. Their latest Gordy album proves that their musical potential extends further than a hit single, and this could be a moderate chart hit. \*\*

**MARY JANE GIRLS:** *Only For You*. Gordy ZL 72341. Another Rick James produced-written-arranged album by the girls who have already had several hit singles on the dance charts. Includes their recent Top 75 hit single *In My House*. \*\*

**POOKIESNACKENBURGER:** As Advertised On TV. Talk Back Records MS Talk 1. Distribution: MIS. Could well chart on the strength of the Pookies' current networked TV series and the fact that they're just completing a short tour. They've come a long way since their Covent Garden Piazza days, and could become one of the big new "off the wall" acts of 1985. \*\*\*

**SIMON F:** *Gun Control*. Chrysalis. CHR 1496. Producer: David Motion. The sound of a young gun going for it. Though whether he'll get it remains to be seen. Simon F used to be in Intaferon, a truly inspired and exciting pop duo, now he's cut loose, toned things down a bit, supported King, and made an album of classy pop/rock. The success of the album really depends on whether F can sell any singles, but for the record, he has a Bowie-ish resonant voice, with an overall feel of a less intense (and so more commercial) Shriekback. \*\*\*

## • Indies

**DANIELLE DAX:** *Pop Eyes*. Awesome. AOR 2. Distribution: Cartel. Re-issued two years after its initial release, this very basically recorded (Teac 4-track) has not tarnished with the passing of time, still containing three or four times as many ideas as the standard pop release, and by no means the impenetrable dirge these experimentalists are supposed to churn out. A refreshing and unpredictable blend of folk, ethnic and pop forms that should find a place in the indie chart. \*\*\*

**FLESH FOR LULU:** *Blue Sisters Swing*. Hybrid. RIB 3. Producer: Martin Rex/Artists. Distribution: Pinnacle. The cover showing suspender-clad nuns in rapturous embrace gives a big clue to the kind of rock and roll tradition these boys pay homage to over the five tracks that make up their first release since leaving Polydor. Singer Nick invokes his finest East Coast accent for some spirited (if unoriginal) journeys into New York Dolls' territory. Good indie chart prospect. \*\*\*

**THE BARRACUDAS:** *The World's A Burn*. The Trust. MINITRUST 001. Six track mini-album from the now demised group who began life as a hybrid of The Beach Boys and The Monkees and

finished up pillars of the garage scene. All the tracks here have been available on various Flick-niife releases in the past, but together they carry enough weight to make the indie chart, if only for old time's sake. \*\*

**BILL NELSON:** *The Two-Fold Aspect Of Everything*. Coteaux JC 10. At first glance this 2-LP of tracks from the past, demos and the odd single might seem to be asking a lot of Nelson fans, many of whom will have recently forked out £30 for his 4-LP retrospective, *The Book Of Splendours*. But while the latter served to exercise some of the artist's more obscure aural jottings, *The Two-Fold Aspect* is a tuneful, jaunty, guitar-based LP, providing a sound showcase for Nelson's eclectic pop. Influences range from Seventies melodies through traditional Oriental themes and axe heroics. Well worth the money for any Nelson fan, but unlikely to attract any new buyers. Indie charter. \*\*\*

**VARIOUS:** *Hybrid — Gyration Across The Nations*. Hybrid. HYBRID 1. **THE THE LIME SPIDERS:** *Slave Girl*. Hybrid. RID 1. Producer: Rob Younger/Tom Misner/Artists. **THE BEASTS OF BOURBON:** *The Axeman's Jazz*. Hybrid. HYB LP 1. Producer: Roger Grierson. Distribution: Pinnacle. Gyration is a sampler featuring the five bands so far recruited by Statik's refuge for US/Australian misfits Hybrid. Showcased are Antipodean swamp dwellers, The Beasts Of Bourbon, and acid rockers Spikes and The Lime Spiders. While the US contingent is made up of LA looney punks, The Vandals, and Mid-West Byrdmen, Guadalcanal Diary. Intrigue sparked by music press attention should guarantee a good indie chart showing.

The Lime Spiders own album is a six track mini, with a total running time of just over a quarter-of-an-hour. The Peel favourite title track stands head and shoulders above the psychedelic metal trash of the remainder.

The Beasts Of Bourbon owe a large debt to The Birthday Party's R&B exorcisms, but haven't got the bottle (sorry) to take it anywhere but backwards. And as with The Lime Spiders, the best tracks are on the compilation. But the involvement of various Hoodoo Gurus and Scientists could bolster its appeal. \*\* each — The Lime Spiders/Beasts Of Bourbon. \*\*\* Gyration.

**THE LEGENDARY STARDUST COWBOY:** *Rock It To Stardom*. Big Beat. WIK 32. Producer: Jim Yanaway. VARIOUS: *Teenage Rock'n'Roll Party Vol 4*. Ace. CH137.

The "Ledge" and the real world collided just once, 1969 it was, and the befuddled and hapless rockabilly of Paralyse captured the massed hearts of the US (more out of disbelief than genuine like, one suspects). Now Big Beat bring you 16 further insights into a truly touched mind. Just right for giving that extra credibility boost to any would-be weirdo.

The rock'n'roll compilation sees Ace continuing to turn up unknown gems by obscure artists with amazing regularity and no hint of barrel scraping, (even slipping in a track by the contemporary Hatchmen without upsetting the balance). The market for this should be well-defined by now, with Ace taking precedence over their rivals by dint of consistently excellent sleeve designs. \*\*\* each.

**VARIOUS:** *Rock Bop Boogie*. Charly/Sun. LP1021. **VARIOUS:** *Hip Flop And Fly*. Charly/Sun. LP1025. **VARIOUS:** *Rockabilly*

**Tunes**. Charly/Sun. LP1026. **VARIOUS:** *Rabbit Action*. Charly/Sun. LP1018.

Four albums compiled from material recorded for Sam Phillips' legendary Sun Record Company. *Rock Bop Boogie* and *Hip Flop Fly* both feature Carl Perkins and six other artists apiece covering hill/frockabilly tunes dating from the middle to late Fifties. The "name" on *Rockabilly Tunes* is Roy Orbison, who contributes *I Was A Fool* and is featured posing on the back sans shades. The oddly named *Rabbit Action* is most interesting of all, an origins album almost wholly given over to Carl Perkins, who narrowly preceded Presley into the national charts in December 1955 with his *Blue Suede Shoes*, which is included here along with plenty more tunes from sessions of the day. All LPs have extensive sleeve notes. \*\* each.

**DEAD NEIGHBOURS:** *Strangedays*. *Strangeways*. Sharko 2 Records. TUFT-1. Producer: Artists/Keith Michell. Distribution: Fast Forward/Cartel. A quick glance at the lyric sheet reveals the presence on bass of one-time Cocoteau Twin, Will Heggie, which should guarantee a feature or two in the pop tabloids. But while The Twins have been creating a kind of heaven on earth, Heggie and cohorts seem content to be another Joy Division derived band of little note. Must be very different from their first album, which was apparently psychobilly. \*\*

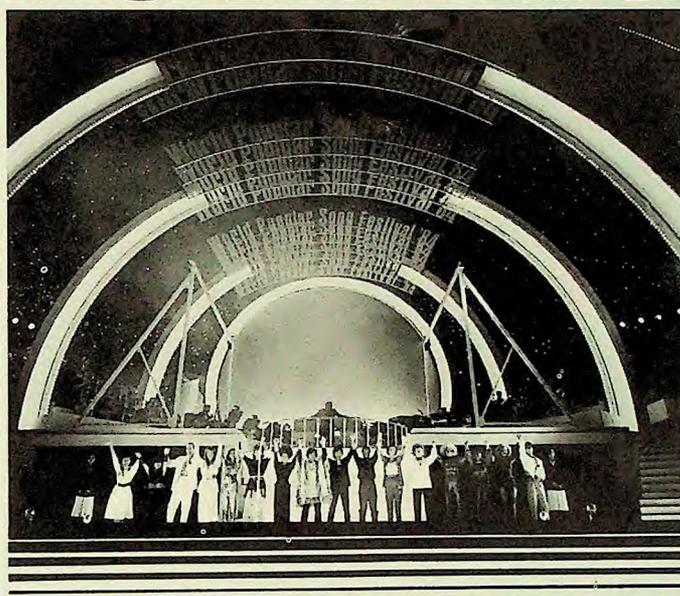
**SQUIRE:** *The Singles Album*. Hilo Records. LO/003. Distribution: EMI. A compilation of all the band's singles from 1979 to date, from their days as darlings of the mod revival, to their current status of darlings of California's mods! Once again youths on scooters seem to be proliferating in the UK (see success of The Untouchables), so this could do rather better than might initially be imagined. \*\*

## COMPACT DISC DIGITAL AUDIO

- 1 **TEARS FOR FEARS:** *Songs From The Big Chair*. Mercury
  - 2 **PAUL YOUNG:** *The Secret Of Association*. CBS
  - 3 **PHIL COLLINS:** *No Jacket Required*. Virgin
  - 4 **SADE:** *Diamond Life*. Epic
  - 5 **BRUCE SPRINGSTEEN:** *Born In The U.S.A.*. CBS
  - 6 **ALISON MOYET:** *Alf*. CBS
  - 7 **ULTRAVOX:** *The Collection*. Chrysalis
  - 8 **MADONNA:** *Like A Virgin*. Sire
  - 9 **ANDREW LLOYD WEBBER:** *Requiem*. HMV/EMI
  - 10 **ERIC CLAPTON:** *Behind The Sun*. Duck/Warner Bros
  - 11 **LEONARD BERNSTEIN:** *West Side Story*. Deutsche Grammophon
  - 12 **PHIL COLLINS:** *Hello, I Must Be Going!*. Virgin
  - 13 **ART GARFUNKEL:** *The Art Garfunkel Album*. CBS
  - 14 **DIRE STRAITS:** *Love Over Gold*. Vertigo
  - 15 **WHAMI:** *Make It Big*. Epic
  - 16 **LIONEL RICHIE:** *Can't Slow Down*. Motown
  - 17 **PINK FLOYD:** *Wish You Were Here*. Harvest
  - 18 **TINA TURNER:** *Private Dancer*. Capitol
  - 19 **FOREIGNER:** *Agent Provocateur*. Atlantic
  - 20 **CLANNAD:** *Legend*. RCA
- Compiled by Music Week  
Research from a panel of 15 retail outlets

**World  
Popular Song  
Festival  
in Tokyo  
'85**

**Way-Out!.....  
To Fame**



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**Site : Budokan Hall, Tokyo**

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Attn. : Mr. Hiro Murakami / Mr. Yoshio Nakatani

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CABLE: WORLD FESTIVAL TOKYO

TELEX: 2466571 YAMAHA J

WEST SIDE STORY  
Leonard Bernstein/Kiri Te Kanawa/José Carreras

- 26 **NEW** FACE VALUE ★★ CD  
Phil Collins  
Virgin V 2195
- 27 DIAMOND LIFE ★★ CD  
Sade  
Epic EPC 26044
- 28 RECKLESS ● CD  
Bryan Adams  
A&M AMA 5013
- 29 SO WHERE ARE YOU? CD  
Loose Ends  
Virgin V 2340
- 30 ANDREW LLOYD WEBBER: REQUIEM ● CD  
Plácido Domingo/Sarah Brightman/Lorin Maazel  
HMV/EMI ALW 1
- 31 ROSE MARIE SINGS JUST FOR YOU  
Rose Marie  
A.1. RMTV1
- 32 MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ★  
Prince and The New Power Generation  
Warner Brothers 925110-1
- 33 THE HITS ALBUM — 32 ORIGINAL HITS ★★  
Various  
CBS/WEA HITS 1
- 34 MOVE CLOSER  
Phyllis Nelson  
Carere CAL 203
- 35 LOVE NOT MONEY  
Everything But The Girl  
blanco y negro/WEA BYN 3
- 36 LIKE A VIRGIN ● CD  
Madonna  
Sire 925157-1
- 37 CAN'T SLOW DOWN ★ CD  
Lionel Richie  
Motown STMA 8041
- 38 U2 LIVE "UNDER A BLOOD RED SKY" ★  
U2  
Island IMA 3
- 39 LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ● CD  
Clannad  
RCA PL 70188
- 40 DANGIN' IN THE KEY OF LIFE  
Steve Arrington  
Atlantic 781245-1
- 41 AGENT PROVOCATEUR ★ CD  
Foreigner  
Atlantic 781 999-1

# INISRAEL 50p every week

- 42 VIRGINS AND PHILISTINES  
The Colourfield  
Chrysalis CHR 1480
- 43 TROPICO  
Pat Benatar  
Chrysalis CHR 1471
- 44 BEHIND THE SUN ○ CD  
Eric Clapton  
Duck/Warner Brothers 925166-1
- 45 HELLO, I MUST BE GOING! ★ CD  
Phil Collins  
Virgin V2252
- 46 THE COLLECTION ★★ CD  
Ultravox  
Chrysalis UTV 1
- 47 REGGAE HITS VOLUME ONE  
Various  
Jester JETLP 1001
- 48 GETTING SENTIMENTAL  
Engelbert Humperdinck  
Telstar STAR 2254
- 49 HITS OUT OF HELL ● CD  
Meat Loaf  
Cleveland International/Epic EPC 26156
- 50 7800° FAHRENHEIT  
Bon Jovi  
Vertigo/Phonogram VERL 24
- 51 CHINESE WALL  
Philip Bailey  
CBS 26161
- 52 NO PARLEZ ★★ CD  
Paul Young  
CBS 25521
- 53 DARKNESS ON THE EDGE OF TOWN ● CD  
Bruce Springsteen  
CBS 32542
- 54 HATFUL OF HOLLOW ●  
The Smiths  
Rough Trade ROUGH 76
- 55 LEGEND ★  
Bob Marley and The Wailers  
Island BMW 1
- 56 WORKING NIGHTS CD  
Working Week  
Virgin V 2343

CD: Released on Compact Disc

NEW = NEW ENTRY RE = RE-ENTRY

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

# TOP 30 TOP 30 TOP 30

- 1 HITS 2  
Various  
CBS/WEA HITS C 2
- 2 NO JACKET REQUIRED  
Phil Collins  
Virgin TCV 2345
- 3 SONGS FROM THE BIG CHAIR  
Tears For Fears  
Mercury/Phonogram MERRHC 58
- 4 BE YOURSELF TONIGHT  
Eurythmics  
RCA PK 70711
- 5 THE SECRET OF ASSOCIATION  
Paul Young  
CBS 40-26234
- 6 VOICES FROM THE HOLY LAND  
BBC Welsh Chorus with Aled Jones (Trebble)  
BBC ZCM 564
- 7 MR BAD GUY  
Freddie Mercury  
CBS 40-86312
- 8 BORN IN THE U.S.A.  
Bruce Springsteen  
CBS 40-86304
- 9 THE BEST OF ELVIS COSTELLO — THE MAN  
Elvis Costello  
Telstar STAC 2247
- 10 "ALF"  
Allison Moyet  
CBS 40-26229

- 11 THE AGE OF CONSENT  
Bronski Beat  
Forbidden Fruit/London BITMC 1
- 12 NEW STREET SOUNDS ELECTRO 7  
Various  
Street Sounds ZGELC 7
- 13 THE BEST OF THE EAGLES  
The Eagles  
Asylum EKT 5C
- 14 MAKE IT BIG  
Wham!  
Epic EPC 40-86311
- 15 PRIVATE DANGER  
Tina Turner  
Capitol TC-TINA 1
- 16 FLAUNT THE IMPERFECTION  
China Crisis  
Virgin TCV 2342
- 17 NEW THE BEST OF THE 20th CENTURY BOY  
Marc Bolan and T. Rex  
K-tel CE 2297
- 18 GO WEST  
Go West  
Chrysalis ZCHR 1495
- 19 DREAM INTO ACTION  
Howard Jones  
WEA WX15C
- 20 WELCOME TO THE PLEASUREDOME  
Frankie Goes To Hollywood  
ZTT/Island ZC10.1

- 21 FACE VALUE  
Phil Collins  
Virgin TCV 2185
- 22 THE HITS TAPE  
Various  
CBS/WEA HITS C 1
- 23 AROUND THE WORLD IN A DAY  
Prince And The New Power Generation  
Warner Brothers 925286-4
- 24 ANDREW LLOYD WEBBER: REQUIEM  
Plácido Domingo/Sarah Brightman/Lorin Maazel  
HMV/EMI TC-ALW 1
- 25 RE THE UNFORGETTABLE FIRE  
U2  
Island U2c 5
- 26 ELIMINATOR  
ZZ Top  
Warner Brothers W 3774-4
- 27 MOVE CLOSER  
Phyllis Nelson  
Carere CAC 203
- 28 NEW ROSE MARIE SINGS JUST FOR YOU  
Rose Marie  
A.1. RMTVC 1
- 29 DIAMOND LIFE  
Sade  
Epic EPC 40-26044
- 30 THE POWER STATION  
The Power Station  
TC-POST 1

WEST SIDE STORY

Deutsche Grammophon 415293-1

ANDREWS, Harvey MARGARITA Broadside LBEE 001/— (MW) Change of distributor  
 ANDREWS, Harvey WRITER OF SONGS Broadside LBEE 002/— (MW) Change of distributor  
 ANDREWS, Harvey FRIENDS OF MINE Broadside LBEE 003/— (MW) Change of distributor  
 ANDREWS, Harvey OLD MOTHER EARTH Broadside LBEE 004/— (MW) Change of distributor  
 BAND OF OUTSIDERS UP THE RIVER Ficknie SHARP 028/— £2.44 (SP)  
 BECK, Jeff featuring Rod STEWART THE BEST OF JEFF BECK 1967-69 Fame FA 4131251/FA 4131254 £1.98 (E)  
 BENNETT, Alan ALICE IN WONDERLAND BBC REC 563/ZCM 563 £1.95 (A) Spoken Word  
 BLAND, Bobby BLUES IN THE NIGHT Ace CH 132/— £3.20 (HS/MW/P/SW)  
 BLOOD, The SE PARARE NEX Conquest QUEST 3/— £2.44 (SO)  
 BLUE IN HEAVEN ALL THE GODS MEN Island B1H 1/BIHC 1 (E)  
 BURTON, Tommy IT AIN'T EXACTLY BACKGROUND MUSIC Unit Records TRALP 2002/— £2.43 (A)  
 CAROLINA SLIM CAROLINA BLUES AND BOOGIE Travelling Man TM 805/— (MW)  
 CASSIDY, David ROMANCE MLM/Arista 206 983/406 983 £3.65 (F)  
 CHASE, Tommy DRIVE Paladin PAL 5/— (E)  
 CHEKASIN QUARTET, Vladimir NOSTALGIA Leo Records LR 119/— £2.89 (CP)  
 CHEKASIN, Vladimir EXERCISES Leo Records LR 115/— £2.89 (CP)  
 DION & THE BELMONTS WISH UPON A STAR WITH DION & THE BELMONTS Ace CH 138/— £3.20 (HS/MW/P/SW)  
 FAGIN, Joe LOVE HANGS BY A THREAD Towerbell TOWLP 6/ZCTOW 6 £3.66 (E)  
 FLIPS LESS IS MORE Midnight CHIME 9M/— £2.43 (IRT)  
 FOUR BIG GUITARISTS FROM TEXAS TRASH, TWANG AND THUNDER Demon FIEND 40/— (I/MW/RT/CP)  
 FUREYS AND BOB STEWART, The TOMORROW WE PART Broadside BRO 133/— (MW) Change of distributor  
 GANELIN TARASOV, CHEKASIN THE GANELIN TRIO CATALOGUE LIVE IN EAST GERMANY Leo Records LR 102/— £2.89 (CP)  
 GANELIN TARASOV, CHEKASIN CON FUOCO Leo Records 106/— £2.89 (CP)  
 GANELIN TRIO, The NEW WINE Leo Records LR 112/— £2.89 (CP)  
 GANELIN TRIO, The STRICTLY FOR OUR FRIENDS Leo Records LR 120/— £2.89 (CP)  
 GREEN ON RED GAS FOOD AND LODGING Zippo/Demon ZONG 005/ZONG CASS 005 £3.45 (I/RT/MW/CP)  
 GROUNDHOGS, THE RAZORS EDGE Conquest QUEST 1/— £3.25 (SO)  
 HERE AND NOW THEATRE (Mini LP) Conquest QUEST 2/— £2.44 (SO)  
 HUBBARDS CUBBARD SHRINK RAP Code CDDA 16/— (W)  
 IRON MAIDEN IRON MAIDEN Fame FA 4131211/FA 4131214 £1.98 (E)  
 IRON MAIDEN KILLERS Fame FA 4131221/FA 4131224 £1.98 (E)  
 JAMES, Sunny ALWAYS DANCING Sounds Ultimate SUS 509/— £2.43 (A)  
 KUMPF, Hans ON A BALTIC TRIP Leo Records LR 122/— £2.89 (CP)  
 KURYOKHIN, Sergey THE WAYS OF FREEDOM Leo Records LR 107/— £2.89 (CP)  
 MAGNUM ON A STORYTELLER'S NIGHT FM Records WKFM LP 34/WKFM MC 34 (E)  
 MAJOR ACCIDENT PNEUMATIC PNEUROSIS Ficknie SHARP 027/— £3.25 (SP)  
 MERCURY, Freddie MR BAD GUY CBS 6631240-86312 (C)  
 NEW ORDER LOWLIFE Factory FACT 100/FACT 100 £3.25 (P)  
 ONE O'CLOCK GANG ONE O'CLOCK GANG Arista 207 121/407 121 £3.65 (F)  
 OVA POSSIBILITIES Stropco Cow SC 444/— £3.25 (I/RT)  
 PIONEERS, The WHAT A FEELING Pioneer International PILP 30/— £3.25 (JS)  
 PLANT, Robert SHAKEN 'N' STIRRED Es Paranza/Warner Brothers K7902651/K7902654 (W)  
 REA, Chris SHAMROCK DIARIES Magnet MAGL 5062/ZCMAG 5062 (C)  
 RENT PARTY HONK THAT SAXAPHONE Waterfront WF 022/— £2.10 (PROJ/I/RT)  
 ROSE ROYCE THE SHOW MUST GO ON Streetwave MKL 5/ZCMK 5 (Chrome Cassette) (A)  
 ROYAL PHILHARMONIC ORCHESTRA AS TIME GOES BY Telstar STAR 2240/STAC 2240 (R)  
 SAHM, Doug DOUG SAHM AND HIS BAND Edsel ED 154/— (I/RT/CP/MW)  
 SCORPIONS, THE BLACKOUT Fame FA 4131261/FA 4131264 £1.98 (E)  
 SLAYER HELL AWAITS MFN/Roadrunner RR 9795/— £3.25 (P)  
 SMITH, Wayne SMOKERS SUPER Chartbound (no catalogue number)/— £3.25 (JS)  
 STEEL PULSE REGGAE GREATS SERIES Island IRG 3/IRG 3 (E)  
 STYLISTICS, THE SOME THINGS NEVER CHANGE Virgin V 2348/TCV 2348 (E)  
 TATE, Troy LIBERTY WEA 925312/— (W)  
 TOLKACHEV, PANESENKO, YUKECHEV, BELICHENKO HOMO-LIBER Leo Records LR 114/— £2.89 (CP)  
 TOOTS & THE MAYTALS REGGAE GREATS SERIES Island IRG 1/IRG 1 (E)  
 USA FOR AFRICA WE ARE THE WORLD (PLUS NINE NEW SUPERSTAR SONGS) CBS USAIDF1/USAIDC1 £3.65 (C)  
 VAPIRO QUARTET, Anatoly INVOCATIONS Leo Records LR 121/— £2.89 (CP)  
 VARIOUS ARTISTS BLUES WOMEN (Featuring Taft Jordan on Piano) Krazy Kat KK 793/— (MW)  
 VARIOUS BOTHY GREATS Springthyme SPR 1014/— (MW)  
 VARIOUS 5,4,3,2,1 GO! (Inc. tracks by Making Time, The Genes, The Scene) Countdown DREW 1/CDREW 1 £2.43 (E)  
 VARIOUS HEAVY METAL AMERICA Heavy Metal America HM USA 33/HM AMC 33 (E)  
 VARIOUS HEAVY DUTY Fame FA 4131231/FA 4131234 £1.98 (E)  
 VARIOUS JAZZ CLUB 2 Club/Phonogram JABB 7/JABBC 7 £1.98 (F)  
 VARIOUS MASSES Virgin V 2346/TCV 2346 (E)  
 VARIOUS MEANWHILE BACK AT THE GOGO Kent KENT 040/— £3.20 (HS/MW/P/SW)  
 VARIOUS OUT NOW! 28 HOT HITS Chrysalis/LMCA OUTV ZOUTV1 (2LP) £4.56 (F)  
 VARIOUS POWERHOUSE PRESENTS STRICTLY LIVESTOCK (Inc. tracks by Michael Palmer, Frankie Paul, Half Pint etc.)  
 Greensleeves GREL 81/— (JS/SP)  
 VARIOUS RIGHT BACK WHERE WE STARTED FROM Kent KENT 039/— £3.20 (HS/MW/P/SW)  
 VARIOUS SOULFUL KINDA MUSIC Soul Supply LPSS 103/— (I)  
 VARIOUS THE UNTOUCHABLES Soul Supply LPSS 104/— (I)  
 VARIOUS THE BEST OF SCANDINAVIAN ROCK MFN/Sword SWOLP 5/— £1.82 (P)  
 \*WILLS, Bob PAPA'S JUMPIN' (5LP Box Set) Bear Family (Germany) BFX 15179/— (MW)  
 WYMAN & FRIENDS, Bill WILLIE AND THE POOR BOYS London/Phonogram BILL 1/KBILL 1 (F)  
 YARBIRDS, THE LITTLE GAMES Fame FA 4131241/FA 4131244 £1.98 (E)

**DAVENPORT**

BAD RIVER BAND, The WHISTLE STOP VFM VCA 043 £0.60 (VFM)  
 CALIFORNIA STRINGS AND SINGERS 'ROUND MIDNIGHT VFM VCA 081 £0.60 (VFM)  
 COWLES AND THE RIHA ORCHESTRA, Barry THE SHADOW OF YOUR SMILE VFM VCA 078 £0.60 (VFM)  
 DANCE, Charles THE FOURTH PROTOCOL by FREDERICK FORSYTH Listen for Pleasure LIP 417905 (Double Cassette) £3.03 (E) Spoken Word  
 DAVENPORT, Nigel ALL OUR TOMORROWS by TED ALLBEURY Listen for Pleasure LIP 4171885 (Double Cassette) £3.03 (E) Spoken Word  
 HAZE CELLAR REPLAY Gabadon GABC 2 £2.00 (P)  
 LE CARRE, John THE SPY WHO CAME IN FROM THE COLD by JOHN LE CARRE Listen for Pleasure LIP 4171925 (Double Cassette) £3.03 (E) Spoken Word  
 LULLABABY LULLABABY SOOTHING TAPE Lullababy ZCLUL 1 £2.44 (P)  
 OGILVY, Ian FROM RUSSIA WITH LOVE by IAN FLEMING Listen for Pleasure LIP 4171965 (Double Cassette) £3.03 (E) Spoken Word  
 OYSTER BAND, The LIBERTY HALL Pukka YOPC 07 (MW)  
 QUAYLE, Anthony THE KEY TO REBECCA by KEN FOLLETT Listen for Pleasure LIP 4171985 (Double Cassette) £3.03 (E) Spoken Word  
 VARIOUS COMIC CUTS Old Bean COLD 2 (MW)  
 VARIOUS DAUGHTER OF DARKNESS VFM VCA 020 £0.60 (VFM)  
 VARIOUS GENTLE ON MY MIND — COUNTRY MUSIC VOL. 3 VFM VCA 004 £0.60 (VFM)  
 VARIOUS GREAT WESTERN MOVIE THEMES VFM VCA 102 £0.60 (VFM)  
 VARIOUS SOUNDS LIKE ABBA VFM VCA 011 £0.60 (VFM)  
 VARIOUS SOUNDS LIKE ABBA VOL. 2 VFM VCA 090 £0.60 (VFM)  
 WOODWARD, Edward THE LEOPARD HUNTS IN DARKNESS by WILBUR SMITH Listen for Pleasure LIP 4171945 (Double Cassette) £3.03 (E) Spoken Word

**COMPACT DISC**

\*\*BLUE NILE A WALK ACROSS THE ROOFTOPS Linn/Virgin LKH CD 1 (Compact Disc) £6.00 (E)  
 \*\*CARMELO THE DRUM IS EVERYTHING London 820221-2 (Compact Disc) £5.75 (F)  
 \*\*COREA, Chic WHERE HAVE I KNOWN YOU BEFORE Polydor 825206-2 (Compact Disc) £5.75 (F)  
 \*\*DICKSON, Barbara THE BARBARA DICKSON SONGBOOK K-tel CD 3287 (Compact Disc) £6.00 (K)  
 \*\*DIRE STRAITS BROTHERS IN ARMS Vertigo/Phonogram 824499-2 (Compact Disc) £5.75 (F)  
 \*\*FOGERTY, John CENTREFIELD Warner Brothers 925203-2 (Compact Disc) £5.50 (W)  
 \*\*GOLDEN EARRING EIGHT MILES HIGH Polydor 825371-2 (Compact Disc) £5.75 (F)  
 \*\*JONES, Howard DREAM INTO ACTION WEA 240632-2 (Compact Disc) £6.50 (W)  
 \*\*KAEMPFERT, Bert A SWINGING SAFARI Polydor 825494-2 (Compact Disc) £5.75 (F)  
 \*\*KISS DOUBLE PLATINUM Vertigo/Phonogram 824499-2 (Compact Disc) £5.75 (F)  
 \*\*ORIGINAL CAST JERRY'S GIRLS That's Entertainment CD TED 1093 (2 Compact Discs) £13.40 (A)  
 \*\*TANGERINE DREAM FLASHPOINT Heavy Metal HMI XD 29 (Compact Disc) (E)  
 \*\*TANGERINE DREAM STRATOSPHERIC Virgin CDV 2068 (Compact Disc) £6.00 (E)  
 \*\*VARIOUS THE ORIGINAL FOLK BLUES FESTIVAL Polydor 825502-2 (Compact Disc) £5.75 (F)  
 \*\*WORKING WEEK WORKING NIGHTS Virgin CDV 2343 (Compact Disc) £6.00 (E)

Monday 20-Friday 24 May, 1985  
 Album Releases: 71  
 Cassettes: 18  
 Compact Discs: 15

**Distributor Codes**

A — PRT 01 640 3344  
 ADS — Advance 01-771 3904  
 BACKS — 0603 26221  
 BM — Bi-Bi Magnetics 01-575 7117  
 BU — Bullet 08894 76316  
 C — CBS 01-960 2155  
 CA — Cadillac 01-836 3646  
 CAS — Castle 01 871 1419  
 CH — Charly 01-639 8603  
 CM — Celtic Music 0423 88979  
 CON — Conifer 0895 441 422  
 C.P. — Counterpoint 01-555 4321  
 DIS — Discovery 067 285 406  
 E — EMI 01-561 8722  
 ERT — Earthworks 01-833 3952  
 F — PolyGram 01-590 6044  
 FAL — Falling A 0255 74730  
 FOL — Folksound 0203 711935  
 FP — Faulty 01-727 0734  
 FPS — 77-45512  
 G — Lightning 01 969 8344  
 GI — Gypsy 01-994 8048  
 GRI — Geoff's Records International 01-804 8100  
 GY — Greyhound 01-385 8146  
 H — HR Taylor 021 622 2377  
 HS — Hotshot 0532 742106  
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297  
 Probe — 051 236 6591  
 Nine Mile — 0926 881292/881293  
 Red Rhino (Nih) — 0904 641415  
 Revolver — 0272 541291  
 IKF — 01-381 2287  
 IMP — Impex Musik 01-229 6454  
 IMS — Import Music Services (via PolyGram) 01-590 6044  
 INV — Invicta Audiovisuals 0533 717211  
 IRS — Independent Record Sales 01-850 3161 (Chris Wellard)  
 J — Jungle 01-359 9161  
 JS — Jetstar 01-961 5818  
 JSU — Jazz Services Unlimited 0422 64773  
 K — K-tel 01-992 8000  
 KS — Kingdom — 01-836 4763  
 LO — Londisc 0206-271069  
 M — MSD — 01-961 5646  
 MMG — Magnum Music Group 0784-65333  
 MIS — Music Industry Services 01-519 1215  
 MK — 0292 52124  
 MO — Mole Jazz 01-278 0703  
 MW — Making Waves 01-481 0593  
 N — Neon 0785 41311  
 O — Outlet 0232 222826  
 OR — Orbitone 01-965 8292  
 P — Pinnacle 0689 73146  
 PAC — Pacific 01-267 29178  
 PD — Private Independent Distributor  
 PK — Pickwick 01-200 7000  
 PR — President 01-839 4672  
 PROJ — Projection 0702 72281  
 R — RCA 021-525 3000  
 RA — Rainbow 01-589 3254  
 RC — Reflexcoaster 01-397 8957  
 RE — Revolver 0272-541291  
 REC — Recommended 01-622 8834  
 RH — Rhino 01-965 9223  
 RL — Red Lightnin' 037-988 693  
 RM — Record Merchandisers 01-848 7511  
 ROSS — Ross 08886 2403  
 RT — Rough Trade 01-833 2133  
 SIL — Silva Screen 01-430 1317  
 SIS — Special Import Services (RCA) 021-553 7701  
 SO — Stage One 0428 4001  
 SOL — Soloman & Peres 0494-32711  
 SP — Spartan 01-903 8223  
 ST — Studio Import 01-580 34389  
 SW — Swift 0424 220028  
 T — Trojan 01-969 6651  
 TB — Terry Blood 0782 620321  
 TE — Tent 0708 751881  
 TR — Triple Earth 01-995 7059  
 V — Vista Sounds 01-953 1661  
 VFM — VFM Musicassette Distributors 08447 7310296 37307  
 W — WEA 01-998 5929  
 WRD — Worldwide Record Distributors 01-636 3925  
 X — Clyde Factors 041-221 9844  
 Y — Relay 01-579 6125

**TOP US ALBUMS**

| THIS WEEK | LAST WEEK | TITLE                      | ARTIST                    | LABEL                 |
|-----------|-----------|----------------------------|---------------------------|-----------------------|
| 1*        | 2         | NO JACKET REQUIRED         | Phil Collins              | Atlantic              |
| 2         | 1         | WE ARE THE WORLD, USA      | For Africa                | Columbia/CBS          |
| 3*        | 4         | BEVERLY HILLS COP          | Soundtrack                | MCA                   |
| 4         | 3         | BORN IN THE U.S.A.         | Bruce Springsteen         | Col/CBS               |
| 5*        | 14        | AROUND THE WORLD           | Prince/Revolution         | Warners               |
| 6*        | 6         | DIAMOND LIFE               | Sade                      | Portrait              |
| 7*        | 7         | SOUTHERN ACCENTS           | Tom Petty & Heartbreakers | MCA                   |
| 8         | 5         | LIKE A VIRGIN              | Madonna                   | Sire                  |
| 9*        | 9         | MAKE IT BIG                | Wham!                     | Columbia/CBS          |
| 10        | 8         | CENTERFIELD                | John Fogerty              | Warner Bros           |
| 11*       | 11        | RECKLESS                   | Bryan Adams               | A&M                   |
| 12*       | 17        | SONGS FROM THE BIG CHAIR   | Tears For Fears           | Mercury               |
| 13*       | 13        | THE POWER STATION          | The Power Station         | Capitol               |
| 14        | 12        | NIGHTSHIFT                 | Commodores                | Motown                |
| 15        | 10        | PRIVATE DANCER             | Tina Turner               | Capitol               |
| 16*       | 18        | CRAZY FROM THE HEAT        | David Lee Roth            | Warner Bros           |
| 17*       | 21        | THE BREAKFAST CLUB         | Soundtrack                | A&M                   |
| 18        | 16        | WHEELS ARE TURNING         | REO Speedwagon            | Epic                  |
| 19        | 20        | BREAK OUT                  | Pointer Sisters           | Planet                |
| 20        | 19        | AGENT PROVOCATEUR          | Foreigner                 | Atlantic              |
| 21        | 22        | BUILDING THE PERFECT BEAST | Don Henley                | Geffen                |
| 22        | 15        | VISION QUEST               | Soundtrack                | Geffen                |
| 23*       | 23        | RYTHM OF THE NIGHT         | Debarge                   | Gordy                 |
| 24*       | 34        | DREAM INTO ACTION          | Howard Jones              | Elektra               |
| 25*       | 25        | THE NIGHT I FELL IN LOVE   | Luther Vandross           | Epic                  |
| 26*       | 27        | SUDDENLY                   | Billy Ocean               | Jive/Arista           |
| 27*       | 28        | TAO                        | Rick Springfield          | RCA                   |
| 28        | 24        | THE FIRM                   | The Firm                  | Atlantic              |
| 29        | 30        | BIG BAM BOOM               | Daryl Hall and John Oates | RCA                   |
| 30*       | 32        | EMERGENCY                  | Kool & The Gang           | De-Lite               |
| 31        | 29        | ANIMATION                  | Animation                 | Mercury               |
| 32        | 26        | 17, Chicago                |                           | Full Moon/Warner Bros |
| 33        | 31        | NEW EDITION                | New Edition               | MCA                   |
| 34        | 35        | VALOTTE                    | Julian Lennon             | Atlantic              |
| 35        | 36        | SWEPT AWAY                 | Diana Ross                | RCA                   |
| 36        | 37        | BEHIND THE SUN             | Eric Clapton              | Duck/Warner Bros      |
| 37        | 33        | SHE'S THE BOSS             | Mick Jagger               | Columbia/CBS          |
| 38*       | 43        | THE ALLNIGHTER             | Glenn Frey                | MCA                   |
| 39        | 38        | MAVERICK                   | George Thorogood          | EMI America           |
| 40        | 39        | VITAL SIGNS                | Survivor                  | Scotti Bros           |

**BULLETS 41-100**

|     |    |                             |                          |                   |
|-----|----|-----------------------------|--------------------------|-------------------|
| 41* | 44 | ONLY FOR YOU                | Mary Jane Girls          | Gordy             |
| 42* | 48 | KATRINA AND THE WAVES       | Katrina and the Waves    | Capitol           |
| 44* | 51 | JESSE JOHNSON'S REVUE       | Jesse Johnson's Revue    | A&M               |
| 45* | 56 | VOICES CARRY                | 'Til Tuesday             | Epic              |
| 46* | 47 | ALF                         | Alison Moyet             | Columbia/CBS      |
| 49* | 55 | CHESS                       | Various                  | RCA               |
| 50* | 61 | MEETING IN THE LADIES . . . | Klymaxx                  | Constellation/MCA |
| 56* | 66 | WHITNEY HOUSTON             | Whitney Houston          | Arista            |
| 60* | 79 | DON'T SUPPOSE               | Limahl                   | EMI-America       |
| 62* | 64 | GO WEST                     | Go West                  | Chrysalis         |
| 64* | N  | 7800° FAHRENHEIT            | Bon Jovi                 | Mercury           |
| 65* | 93 | GLOW                        | Rick James               | Gordy             |
| 66* | 71 | STEADY NERVES               | Graham Parker & The Shot | Elektra           |
| 71* | 78 | TOOTH & NAIL                | Dokken                   | Elektra           |
| 72* | 75 | FIONA                       | Fiona                    | Atlantic          |
| 70* | N  | HIGH COUNTRY SNOWS          | Dan Fogelberg            | Full Moon/Epic    |
| 86* | 97 | LONE JUSTICE                | Lone Justice             | Geffen            |
| 87* | 90 | SECRET SECRETS              | Joan Armatrading         | A&M               |
| 95* | N  | ALEXANDER O'NEAL            | Alexander O'Neal         | Tabu/Epic         |
| 97* | N  | LOST AND FOUND              | Jason & The Scorchers    | EMI-America       |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains  
 Chart Courtesy Billboard May 18, 1985

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)<br>C: Cassette<br>CD: Compact Disc           |
|-----------|------------|--------------|---|---|
| 1         | 1          | 6            | HITS 2 ★★<br>Various (Various)  | CBS/WEA HITS 2 (W)<br>C: HITS C2  |
| 2         | 2          | 12           | NO JACKET REQUIRED ★★<br>Phil Collins (Phil Collins/Hugh Padgham)   | Virgin V 2345 (E)<br>C: TCY 2345; CD: CDV 2345                          |
| 3         | 4          | 2            | BE YOURSELF TONIGHT<br>Eurythmics (David A Stewart)   | RCA PL 70711 (R)<br>C: PK 70711   |
| 4         | 3          | 11           | SONGS FROM THE BIG CHAIR ★<br>Tears For Fears (Chris Hughes)  | Mercury/Phonogram MERH 58 (F)<br>C: MERHC 58; CD: 824300-2              |
| 5         | 5          | 7            | THE SECRET OF ASSOCIATION ★<br>Paul Young (Laurie Latham)   | CBS 26234 (C)<br>C: 40-26234; CD: CD 2634                               |
| 6         | 6          | 2            | MR BAD GUY ○<br>Freddie Mercury (Mack/Mercury)  | CBS 86312 (C)<br>C: 40-86312  |
| 7         | 7          | 49           | BORN IN THE U.S.A. ★<br>Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)  | CBS 86304 (C)<br>C: 40-86304; CD: CD 86304                              |
| 8         | 12         | 5            | THE BEST OF ELVIS COSTELLO — THE MAN<br>Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various)              | Telstar STAR 2247 (R)<br>C: STAC 2247                                   |
| 9         | 32         | 3            | BEST OF THE 20th CENTURY BOY ○<br>Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)  | K-tel NE 1297 (F)<br>C: CE 2297   |
| 10        | 9          | 2            | FLAUNT THE IMPERFECTION<br>China Crisis (Walter Becker)   | Virgin V 2342 (E)<br>C: TCY 2342  |
| 11        | 8          | 4            | VOICES FROM THE HOLY LAND ○<br>BBC Welsh Chorus conducted by John Hugh Thomas (Hefin Owen/Bob Coles)                            | BBC REC 564 (A)<br>C: CD 564  |
| 12        | <b>NEW</b> |              | STREET SOUNDS ELECTRO 7<br>Various (Various)  | Street Sounds ELCS7 7 (A)<br>C: ZCELC 7                                 |
| 13        | 13         | 27           | "ALF" ★★<br>Alison Moyet (Tony Swain/Steve Jolley)  | CBS 26229 (C)<br>C: 40-26229; CD: CD 26229                              |
| 14        | 17         | 31           | THE AGE OF CONSENT ★<br>Bronski Beat (Mike Thorne)  | Forbidden Fruit/London B1PL 1 (F)<br>C: BITMC 1 CD: 820171-2            |
| 15        | 10         | 3            | AROUND THE WORLD IN A DAY ●<br>Prince And The Revolution (Prince And The Revolution)  | Warner Brothers 925286-1 (W)<br>C: 925286-4                             |
| 16        | <b>NEW</b> |              | THE BEST OF THE EAGLES ○<br>The Eagles (Bill Szymczyk (9)/Glyn Johns (4))   | Asylum EKT 5 (C)<br>C: EKT 5C   |
| 17        | 15         | 6            | GO WEST ○<br>Go West (Go West)  | Chrysalis CHR 1495 (F)<br>C: ZCHR 1495                                  |
| 18        | 11         | 9            | DREAM INTO ACTION ●<br>Howard Jones (Rupert Hine)   | WEA WX15 (C)<br>C: WX15C CD: 240632-2                                   |
| 19        | 19         | 7            | THE POWER STATION<br>The Power Station (Bernard Edwards)  | Parlophone POST 1 (E)<br>C: TC-POST 1                                   |
| 20        | 14         | 47           | PRIVATE DANCER ★★<br>Tina Turner (Various)  | Capitol TINA 1 (A)<br>C: TC-TINA 1; CD: CDP 746041-2                    |
| 21        | 26         | 32           | THE UNFORGETTABLE FIRE ★<br>U2 (Brian Eno/Daniel Lanois)  | Island U2 5 (E)<br>C: U2C 5   |
| 22        | 20         | 27           | MAKE IT BIG ★★<br>Wham! (George Michael)  | Epic EPC 86311 (C)<br>C: 40-86311; CD: CD 86311                         |
| 23        | <b>NEW</b> |              | STREET SOUNDS EDITION 12<br>Various (Various)   | Street Sounds STSND 12 (A)<br>C: ZCSTS 12                               |
| 24        | 25         | 46           | ELIMINATOR ★★<br>ZZ Top (Bill Ham)  | Warner Brothers W 3774 (W)<br>C: W 3774-4; CD: 3774-2                   |
| 25        | 18         | 28           | WELCOME TO THE PLEASUREDOME ★<br>Frankie Goes To Hollywood (Trevor Horn)  | ZTT/Island ZTTQ 1 (E)<br>C: ZCQ 1                                       |
| 26        | <b>NEW</b> |              | WEST SIDE STORY<br>Leonard Bernstein/Kiri Te Kanawa/José Carreras (John McClure)  | Deutsche Grammophon 415253-1 (F)<br>C: 415253-4                         |
| 27        | 27         | 18           | FACE VALUE ★★<br>Phil Collins (Phil Collins/Hugh Padgham)   | Virgin V 2185 (E)<br>C: TCY 2185; CD: CDV 2185                          |
| 28        | 31         | 43           | DIAMOND LIFE ★★<br>Sade (Robin Millar)  | Epic EPC 26044 (C)<br>C: 40-26044; CD: CD 26044                         |
| 29        | 23         | 12           | RECKLESS ●<br>Bryan Adams (Bryan Adams/Bob Clearmountain)   | A&M AMA 5013 (C)<br>C: AMC 5013; CD: CDA 5013                           |
| 30        | 24         | 5            | SO WHERE ARE YOU?<br>Loose Ends (Nick Martinelli)   | Virgin V 2340 (E)<br>C: TCY 2340 CD: CDV 2340                           |
| 31        | 16         | 9            | ANDREW LLOYD WEBBER: REQUIEM ●<br>Plácido Domingo/Sarah Brightman/Lorin Mazel (D. R. Murray for EMI) (C: TC ALW 1 CD: 747146-2) | His Master's Voice/EMI ALW 1 (E)<br>C: TC ALW 1 CD: 747146-2            |
| 32        | 30         | 6            | ROSE MARIE SINGS JUST FOR YOU<br>Rose Marie (Ray Levy)  | A.I. RMTV 1 (SP)<br>C: RMTV1  |
| 33        | 36         | 44           | MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★<br>Prince and The Revolution (Prince and The Revolution)                              | C: 925110-4 CD: 925110-1<br>Warner Brothers 925110-1 (W)                |
| 34        | 35         | 25           | THE HITS ALBUM/ THE HITS TAPE ★★<br>Various (Various)   | CBS/WEA HITS 1 (W)<br>C: HITS C1  |
| 35        | 29         | 5            | MOVE CLOSER<br>Phyllis Nelson (Yves Dessca)   | Carrere CAL 203 (A)<br>C: CAC 203                                       |
| 36        | 22         | 4            | LOVE NOT MONEY<br>Everything But The Girl (Robin Millar)  | blanco y negro/WEA BYN 3 (W)<br>C: BYNC 3                               |
| 37        | 34         | 26           | LIKE A VIRGIN ●<br>Madonna (Nile Rodgers)   | Sire 925157-1 (W)<br>C: 925157-4; CD: 925157-2                          |
| 38        | 41         | 82           | CAN'T SLOW DOWN ★★<br>Lionel Richie (Lionel Richie/James Anthony Carmichael)  | Motown STMA 8041 (R)<br>C: CSTMA 8041; CD: MCD 06059                    |
| 39        | 45         | 77           | U2 LIVE "UNDER A BLOOD RED SKY" ★<br>U2 (Jimmy Iovine)  | Island IMA 3 (E)<br>C: IMC 3  |
| 40        | 33         | 10           | LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ○<br>Clannad (Tony Clarke)  | RCA PL 70188 (R)<br>C: PK 70188; CD: PD 70188                           |
| 41        | 43         | 6            | DANCING IN THE KEY OF LIFE<br>Steve Arrington (Keg Johnson/Wilmer Raglin)   | Atlantic 781245-1 (W)<br>C: 781245-4                                    |
| 42        | 40         | 22           | AGENT PROVOCATEUR ★<br>Foreigner (Alex Sadkin/Mick Jones)   | Atlantic 781 999-1 (W)<br>C: 781 999-4; CD: 781 999-2                   |
| 43        | 21         | 3            | VIRGINS AND PHILISTINES<br>The Colourful (Hugh Jones)   | Chrysalis CHR 1480 (F)<br>C: ZCHR 1480                                  |
| 44        | 47         | 17           | TROPICO<br>Pat Benatar (Neil Giraldo/Peter Coleman)   | Chrysalis CHR 1471 (F)<br>C: ZCHR 1471                                  |
| 45        | 38         | 9            | BEHIND THE SUN ○<br>Eric Clapton (Phil Collins (8)/Ted Templeman & Lenny Waronker (2))  | Duck/Warner Brothers 925166-1 (W)<br>C: 925166-4; CD: 925166-2          |
| 46        | 68         | 14           | HELLO, I MUST BE GOING! ★<br>Phil Collins (Phil Collins/Hugh Padgham)   | Virgin V252 (E)<br>C: TCY 2252; CD: CDV 2252                            |
| 47        | 58         | 20           | THE COLLECTION ★★<br>Ultravox (Ultravox/Conny Plank/Martin)   | Chrysalis UTV 1 (F)<br>C: ZUTV 1 CD: CDD 1490                           |
| 48        | 37         | 8            | REGGAE HITS VOLUME ONE<br>Various (Various)   | Jetstar JETLP 1001 (E/JS)<br>C: JELC 1001                               |
| 49        | 66         | 3            | GETTING SENTIMENTAL<br>Engelbert Humperdinck (James Fitzgerald/Tony Clark)  | Telstar STAR 2254 (R)<br>C: STAC 2254                                   |
| 50        | 42         | 17           | HITS OUT OF HELL ●<br>Meat Loaf (Various)   | Cleveland International/Epic EPC 26156 (C)<br>C: 40-26156; CD: CD 26156 |

| This Week | Last Week  | Wks on Chart | TITLE/Artist (Producer)   | Label number (Distributor)<br>C: Cassette<br>CD: Compact Disc          |
|-----------|------------|--------------|---|--|
| 51        | 28         | 2            | 7800° FAHRENHEIT<br>Bon Jovi (Lance Quinn)  | Vertigo/Phonogram VERL 24 (F)<br>C: VERLC 24                           |
| 52        | 46         | 8            | CHINESE WALL<br>Philip Bailey (Phil Collins)  | CBS 26161 (C)<br>C: 40-26161   |
| 53        | 50         | 95           | NO PARLEZ ★★<br>Paul Young (Laurie Latham)  | CBS 25521 (C)<br>C: 40-25521; CD: CD 25521                             |
| 54        | 78         | 6            | DARKNESS ON THE EDGE OF TOWN ●<br>Bruce Springsteen (Bruce Springsteen/Jon Landau)                        | C: 40-32452 CD: CD 88061   |
| 55        | 49         | 26           | HATFUL OF HOLLOW ●<br>The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)                        | Rough Trade ROUGH 76 (W/RT)<br>C: ROUGH C76                            |
| 56        | 70         | 53           | LEGEND ★<br>Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)                            | Island BMW 1 (E)<br>C: BMW 1   |
| 57        | 97         | 7            | WORKING NIGHTS<br>Working Week (Robin Millar (7)/Simon Booth (1))   | Virgin V 2343 (E)<br>C: TCY 2343 CD: CDV 2343                          |
| 58        | 48         | 17           | 20/20 ●<br>George Benson (Russ Titelman/Michael Masser/Daniel Sembello)                                   | Warner Brothers 925178-1 (W)<br>C: 925178-4                            |
| 59        | 39         | 15           | STEPS IN TIME ●<br>King (Richard James Burgess (9)/Liam Henshall (1))                                     | CBS 26095 (C)<br>C: 40-26095   |
| 60        | 60         | 4            | TURN ON THE RADIO<br>Change (Jacques Fred Petrus/Timmy Allen)   | Cooltempo/Chrysalis CHR 1504 (F)<br>C: ZCHR 1504                       |
| 61        | <b>NEW</b> |              | VICTORY IN EUROPE — BROADCASTS FROM BBC CORRESPONDENTS<br>Various (William Grierson/Mark Jones)           | BBC REC 562 (A) C: ZCM 562   |
| 62        | 56         | 22           | ALCHEMY — DIRE STRAITS LIVE ★<br>Dire Straits (Mark Knopfler)   | Vertigo/Phonogram VERY 11 (F)<br>C: VERVC 11 CD: 818243-2              |
| 63        | 55         | 7            | THE NIGHT I FELL IN LOVE<br>Luther Vandross (Luther Vandross/Marcus Miller)                               | Epic EPC 26387 (C)<br>C: 40-26387                                      |
| 64        | 53         | 10           | SHE'S THE BOSS ○<br>Mick Jagger (Mick Jagger/Bill Laswell (6)/Nile Rodgers (4))                           | CBS 86310 (C)<br>C: 40-86310   |
| 65        | 51         | 21           | THE VERY BEST OF CHRIS DE BURGH ●<br>Chris De Burgh (Various)   | Telstar STAR 2248 (R)<br>C: STAC 2248                                  |
| 66        | 59         | 127          | THRILLER ★★<br>Michael Jackson (Quincy Jones)   | Epic EPC 85930 (C)<br>C: 40-85930; CD: CD 85930                        |
| 67        | 44         | 5            | SOUTHERN ACCENTS<br>Tom Petty & The Heartbreakers (Petty/Iovine/Campbell/Stewart/Robertson)               | MCA MCF 3260 (C)<br>C: MCF 3260  |
| 68        | 88         | 2            | CENTERFIELD<br>John Fogerty (John Fogerty)  | Warner Brothers 925203-1 (W)<br>C: 925203-4 CD: 925203-2               |
| 69        | 79         | 6            | THE GREAT BALLOON RACE<br>Sky (Sky)   | Epic EPC 26419 (C)<br>C: 40-26419                                      |
| 70        | 52         | 97           | QUEEN GREATEST HITS ★<br>Queen (Various)  | EMI EMTV 30 (E)<br>C: TC-EMTV 30; CD: CDP 746033-2                     |
| 71        | 75         | 24           | NOW, THAT'S WHAT I CALL MUSIC 4 ★<br>Various (Various)  | Virgin/EMI NOW 4 (E)<br>C: TC-NOW 4; CD: CDP 260408-2                  |
| 72        | 69         | 28           | WHOSE SIDE ARE YOU ON ○<br>Matt Bianco (Peter Collins/Danny White/Mark Reilly)                            | WEA WX7 (W)<br>C: WX7C CD: 240472-2                                    |
| 73        | 83         | 25           | THE RIDDLE ★<br>Nik Kershaw (Peter Collins)   | MCA MCF 3245 (C)<br>C: MCF 3245  |
| 74        | 61         | 16           | STOP MAKING SENSE<br>Talking Heads (Talking Heads)  | EMI TAH 1 (E)<br>C: TAHTC 1; CD: CDP 746064-2                          |
| 75        | 62         | 52           | FANTASTIC ★★<br>Wham! (Steve Brown/George Michael)  | Inner Vision IVL 25328 (C)<br>C: 40-25328; CD: CD 25328                |
| 76        | 71         | 11           | BUILDING THE PERFECT BEAST ○<br>Don Henley (D. Henley/D. Kortchmar/G. Ladanyi/M. Campbell (1))            | Geffen GEF 25939 (C)<br>C: 40-25939                                    |
| 77        | 92         | 4            | BORN TO RUN ○<br>Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)                         | CBS 69170 (C) CD: 69170<br>CD: CD 69170                                |
| 78        | 57         | 8            | THE HURTING ★<br>Tears For Fears (Chris Hughes/Ross Gullum)   | Mercury/Phonogram MERS 17 (F)<br>C: MERC 17 CD: 811039-2               |
| 79        | 74         | 11           | CAN'T STOP THE LOVE<br>Maze featuring Frankie Beverly (Frankie Beverly)                                   | Capitol MAZE 1 (E)<br>C: TCMAZE 1                                      |
| 80        | 65         | 2            | HEARTS OF FORTUNE<br>Immaculate Fools (Colin Thurston)  | A&M AMA 5030 (C)<br>C: AMC 5030  |
| 81        | 99         | 3            | BREAK OUT ●<br>Pointer Sisters (Richard Perry)  | Planet/RCA FL 89450 (R)<br>C: 40-89450 CD: FD 89450                    |
| 82        | 87         | 4            | LOVE OVER GOLD ★<br>Dire Straits (Mark Knopfler)  | Vertigo/Phonogram 8359109 (F)<br>C: 7150109 CD: 80008-2                |
| 83        | 77         | 14           | MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'<br>Various (Various)  | MCA MCF 3253 (C)<br>C: MCF 3253  |
| 84        | 54         | 24           | THE 12" ALBUM ●<br>Howard Jones (Rupert Hine)   | WEA WX14 (W)<br>C: WX14C   |
| 85        | <b>RE</b>  |              | BAT OUT OF HELL ★★<br>Meat Loaf (Todd Rundgren)   | Cleveland International/Epic EPC 82419 (C)<br>C: 40-82419 CD: CD 82419 |
| 86        | <b>NEW</b> |              | PHIL COULTER'S IRELAND<br>Phil Coulter (Phil Coulter)   | K-tel ONE 1296 (K)<br>C: OCE 2296                                      |
| 87        | 84         | 19           | BREAKDANCE 2 — ELECTRIC BOOGALOO<br>Various (Ollie E. Brown/Various)                                      | Polydor POLD 5168 (F)<br>C: POLDC 5168; CD: 823696-2                   |
| 88        | <b>RE</b>  |              | ACROSS A CROWDED ROOM<br>Richard Thompson (Joe Boyd)  | Polydor POLD 5175 (F)<br>C: POLDC 5175                                 |
| 89        | 90         | 2            | MAKING MOVIES ★<br>Dire Straits (Jimmy Iovine/Mark Knopfler)  | Vertigo/Phonogram 6359 034 (F)<br>C: 7150 034 CD: 800 050-2            |
| 90        | 82         | 7            | THE RIVER ★<br>Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)                           | CBS 88510 (C)<br>C: 40-88510   |
| 91        | 67         | 15           | BREWING UP WITH BILLY BRAGG ○<br>Billy Bragg (Edward De Bono)   | Go! Discs AGQLP 4 (F)<br>C: ZGOLP 4                                    |
| 92        | 64         | 3            | ORIGINAL FILM SOUNDTRACK 'AMADEUS'<br>Neville Martinson/Academy Of St Martin-In-The-Fields (John Strauss) | London LOND 6 (F) C: LOND 6<br>CD: 825126-2                            |
| 93        | <b>RE</b>  |              | THE UPS AND DOWNS<br>Stephen 'Tintin' Duffy (Duffy/Jones/Jaczkall/Froomer/Street)                         | 10/Virgin DIX 5 (E)<br>C: CDIX 5                                       |
| 94        | <b>RE</b>  |              | FIRST AND LAST AND ALWAYS<br>The Sisters Of Mercy (Dave Allen)  | Merciful Release/WEA MR 337 L (W)<br>C: MR 337C                        |
| 95        | <b>NEW</b> |              | ROCK ME TONIGHT<br>Freddie Jackson (Barry Eastmond)   | Capitol EJ 240316-1 (E)<br>C: EJ 240316-4                              |
| 96        | <b>NEW</b> |              | HOPES AND DREAMS<br>David Grant (Derek Bramble)   | Chrysalis CHR 1483 (F)<br>C: ZCHR 1483                                 |
| 97        | <b>NEW</b> |              | THE VERY BEST OF KIM WILDE<br>Kim Wilde (Ricky Wilde)   | RAK WILDE 1 (E)<br>C: TC WILDE 1                                       |
| 98        | 89         | 2            | SUDDENLY<br>Billy Ocean (Keith Diamond)   | Live HIP 12 (C)<br>C: HIPC 12 CD: CHIP 12                              |
| 99        | 63         | 3            | EYES OF A WOMAN<br>Agnetha Faltskog (Eric Stewart)  | Epic EPC 26446 (C)<br>C: 40-26446                                      |
| 100       | <b>NEW</b> |              | STEP BY STEP<br>Jeff Lorber (Mic Murphy/David Frank)  | Club/Phonogram JABH 9 (F)<br>C: JABHC 9                                |

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\* Various Artists  
Compilation/Concept/Show Albums

Year To Date Album Chart New Entries (19 weeks) ..... 117

Panel Sales Percentage on Last Week ..... 16%

Cassette Percentage of Panel Sales ..... 38.3%

### DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

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

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Digital seminar organised by BPI

## APRS to address BPI on digital recording

THE APRS is preparing a short presentation on digital recording technology, which — when it is delivered at the BPI annual general meeting on June 5 — will mark the first occasion that the association has directly addressed the members of the trade body for its sister record industry.

The invitation from the BPI followed a letter from the APRS Executive to the BPI Council, expressing concern that so few representatives of record companies had attended either of the association's two digital seminars in 1983 and 1984, and offering to organise a seminar specifically for the record industry.

The speakers will be Peter Harris, MD of the world's first studio to have a fully-digital control room; and record producer Pip Williams, who is a well-versed advocate of digital recording for pop music.

For the sake of brevity in approaching a subject which needs some time and care to

deal with adequately, they will take a general and almost entirely non-technical view of the subject.

Recording studios have consistently taken the line that digital recording techniques offer the music industry more than it is as yet making good use of.

In the growth of CD the studios have noted, and frequently rather anxiously remarked on, the way that workaday knowledge of how best record company personnel should liaise with studios (and those who make the CD tape masters) is lagging behind technical developments.

And in the firm belief that greater familiarity with the simple basics of digital recording will be to the record companies' financial advantage, the APRS speakers will repeat the offer to set up a half day seminar especially for the record industry. It will be aimed at junior rather than senior staff, in A&R, marketing and label management. But it will be organised only if there is sufficient evidence of willingness to attend.

## Permanent Sony at Berry St.

BERRY STREET Studios now has the permanent use of a Sony digital multitrack machine, and is offering the facility — in conjunction with its established 24-track op-

eration (Soundcraft TS24 etc.) — at competitive prices.

Recent clients at Berry Street include Robin Trower and Manfred Mann, and MD Bob Zimmler reports that business is buoyant and "back to where it was four years ago."

Studio Extra edited  
by JIM EVANS



APRS EXECUTIVES pictured at the DASH forum held in London last month. Left to right: Edward Masek (secretary), Roger Cameron (Advision Studios), Bill Foster (Tape One) and Mike Beville (chairman).

## DASH confusing!

THE GREAT DASH debate continues. As previously reported in both Studio Extra and Music Week's news pages, recording studios and broadcasters are concerned that, through the development of recorders that operate at different speeds, there could develop widespread incompatibility between different studio facilities.

At AES in Hamburg earlier this year, both Sony and Studer announced a new 15ips Twin-DASH (Digital Audio Stationary Head) format for two channel recording, to run concurrently with the existing 7.5ips format.

The APRS was far from happy with this development, and in a letter to members announcing an

emergency forum on the subject, said:

"By the autumn there will be two new, but totally incompatible formats on the market from the same manufacturers. The APRS feels that this could lead to a situation where member studios may not be able to play back each others tapes without purchasing two machines."

This forum took place last month. Both studios and broadcasters were represented in reasonable numbers considering the short notice given for the meeting. Following detailed presentations by Dr Roger Lagadec of Studer and John Ive of Sony, a three hour debate followed during which the various pros and cons of 7.5 and

15ips formats were discussed.

Much of the debate concerned the potential problems that could arise with editing on the various formats.

In general, broadcasters came out in favour of 7.5ips, and studios in favour of 15ips. But no conclusion was reached, or firm decision made by any party to go with one format or the other.

APRS chairman Mike Beville stated: "The important thing is that we — as the recording industry — kick off on the same foot," and proposed an APRS executive motion that "as far as the recording industry is concerned, it is undesirable to have two formats, and that

TO PAGE 35

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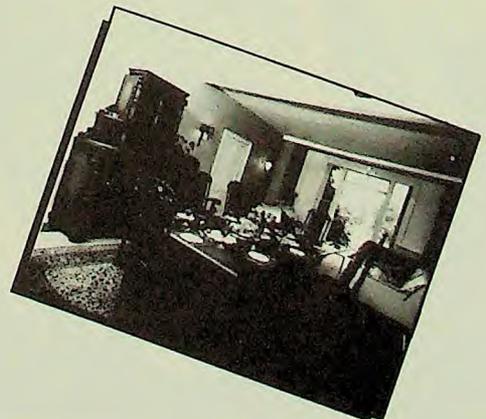
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## digital update

### Marcus installs digital system

MARCUS STUDIOS, London, has added a digital facility — by way of a Sony digital multitrack machine — as part of its recent refurbishment programme.

Marcus' technical director, Leif Mases, gained wide experience in digital techniques when he was at Polar Studios, Sweden, before joining Marcus a year ago.

"From a creative point of view," says Mases, "if you can operate a digital system, you can do so much more than you can with an analogue recorder. And it's not just a question of sound quality. There's so much you can do with the system, digital gives you a much wider scope, and more freedom."

"There is a danger that you become overwhelmed by the sound quality, that you forget about the other possibilities that digital gives you."

"Most engineers and producers use analogue tape as a means of achieving particular sounds. With digital, you have to learn the way to get there. This can be frustrating to start with, but the greatest advantage of digital is that you can use the tape for a long time without losing the sound quality."

As previously reported, the re-designed, revamped control room at Marcus Studio 1 features an SSL console with Total Recall and the new Eastlake monitors. Eastlake was also responsible for re-designing the acoustics. Both Mases and owner Marcus Oesterdahl are happy with the results. "The new Eastlake monitors must be the best on the market," adds Mases.

With the new-look and new-sounding Studio 1 (which boasts one of the biggest recording rooms in London) and the Harrison MR-3/Sony PCM-3324-equipped Studio 2, Marcus is attracting clients ranging from leading rock bands to the Royal Philharmonic Orchestra and just about everything in between.

### From Alvin to Ovaltine

NOVA SOUND Recording Studios, recently the subject of a major refurbishment and re-equipment programme, boasts what studio director Dave Carey describes as "the most competitively-priced digital editing suite in London."

He adds that Nova is able to keep its prices so competitive because they do not have the overheads of the bigger establishment studios.

The Sony-equipped room is part of a compact West End facility which, under new ownership and direction, has its eyes firmly on the mainstream.

The main Soundcraft/MCI/Studer equipped control room has undergone considerable structural changes to bring it in line with modern recording requirements. "The recording business is governed by technology," says Carey, "and you have to be prepared to invest. And at the same time, you have to charge realistic rates."

Carey's policy appears to be paying off, with recent clients covering the whole gamut of the business from Meatloaf to Pernod jingles and from Alvin Stardust to Ovaltine.

### DASH confusing

FROM PAGE 34

at this point in time, the 15ips system be adopted by the recording industry."

This motion was not carried or rejected on any official basis, but a BBC representative, speaking from the floor, summed up the general feeling of the meeting by saying that it was still too early to make a firm decision one way or the other. "We must wait until we have seen both machines before we evaluate," he said.

John Ive of Sony stated that a switchable machine — one that can operate at both 7.5 and 15ips would be unveiled before the end of the year which would go some way towards alleviating the current worries.

But Ive added: "I really believe that in the long term you will be happier with the switchable machine, but in the meantime, please allow

the 7.5 and 15 machines to develop. It would be unfortunate to inhibit the growth of the 7.5 format. Two speeds is not too hard a thing to come to terms with."

APRS technical adviser Geoff Barton advised the meeting not to take any hasty decisions. "I don't think you can go for a recommendation for a single standard at this stage," said Barton. "The fact that there are two standards gives users a choice."

Speaking on behalf of Studer rather than the DASH Committee, Dr Lagadec told the meeting: "It is not our custom to build non-standard recorders. As yet, there are not enough guidelines. The DASH format offers a wide variety of versions. We are anxiously waiting for these guidelines, please give them to us soon."

# Advision additions

BY THE time this edition of Studio Extra is published, Addax (Feldon Audio Hire, Advision Studios and Pumacrest Mobile Studio) will have taken delivery of its third Sony 24-track digital recorder.

The new machine will be a permanent installation in the recently refurbished Studio 1 control room which is intended to be used predominantly for digital multitrack recording.

The refurbishment of Studio 1 at Advision is part of an overall revamping of the London W1 operation which is aimed, in the words of director Doug Hopkins, "to update the facility from the Sixties to the Eighties."

Wham!, Giorgio Moroder and Orchestral Manoeuvres In The Dark are among the recent clients to have taken advantage of the new Advision.

"Advision has lost a lot over the last few years," says Hopkins. "What we have done now is to create an atmosphere that is more conducive to modern-day recording. We

want to get away from the establishment feel. We are an independent operation, and as such have got to cater for a wider clientele. We spent a lot of time and money on the film side — which was really a disaster, but fortunately we survived, and hopefully we can now progress."

While Studio 1 and the SSL-equipped Studio 2 re-establish themselves in the mainstream market, Advision now also boasts its own purpose-built Sony PCM 1610-equipped digital editing suite, designed and built by resident digital expert Roger Haylor. It offers electronic editing of digital multitrack tapes as well as stereo masters. And the number of machines available means that Advision can now also offer digital multitrack copies.

And Feldon Audio Hire is going "from strength to strength" particularly on the digital equipment front, as is the Pumacrest Mobile which numbers Pat Metheny and Chaka Khan concerts among its recent assignments.

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# Jacobs' ladder to success

**G**OING DIGITAL has paid dividends for Jacobs Studios in Surrey where owner/director Andy Fernbach reports healthy business for both his digital studios.

The Pool Studio (formerly Studio 1) now boasts an SSL 4000E console, with digital 32-track, 4-track and editor by 3M, plus an Otari analogue 24-track recorder.

The Court Studio (formerly Studio 2) has an SSL 6000E console, 3M 32-track digital recorder and the option of Otari 24-track recording.

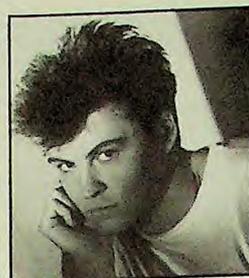
"Though the 3M machines are no longer being manufactured as such, we feel that we have got the system working well," says Fernbach. "We don't feel at any disadvantage. We decided to go with this system and our clients are happy with it. And the digital machine really has paid for itself."

Aside from the various updates in equipment, Jacobs has also re-organised its residential facilities, with each studio having its own self-contained living accommodation, dining rooms and recreation areas. There are now 13 double bed-

rooms available. And as summer approaches, Jacobs' outdoor facilities (swimming pool, tennis court etc.) start to prove an added attraction to the technical facilities.

Much of the studio's character and ultimate success depends on the people working there. "One of the reasons I believe we do so well here," says Fernbach, "is that we have a regular staff, and we have created something of a family atmosphere. A studio's success depends on staff, equipment and atmosphere. Our clients, who come back again and again, know that they can rely on our staff — from the cook to the tape operator. This side of the business is most important."

Back on the digital front, Fernbach admits that he considered the Neve DSP when it was announced, but says, with due honesty, that they did not want to play the role of guinea pigs — "It was an unknown quantity and would have been difficult to market. We are not a big enough company, like CTS, to have taken the risk."



PAUL YOUNG and Joan Armatrading, recent tour users of the DN780

## Positive vibes for Klark reverb

AUTOGRAPH SALES, UK distributor for Klark Teknik products, reports a very positive reaction to the Klark Teknik DN780 digital reverb.

Says director David Solari: "We were particularly interested in getting a large number of the first units out on the road into live situations to prove the reliability and ease of use of the DN780."

"All our customers from touring engineers to studio and broadcast facilities are very happy with the unit's operation and programmes, and are looking forward to the first software update in May."

Among those who have used the DN780 on tour are Big Country, Meatloaf, Roberta Flack, Paul Young, Dire Straits, Joan Armatrading and Howard Jones.

## Audio FX meets digital demand

AUDIO FXs 3324 has been constantly renting over the past few months as the need for digital multitrack recording has increased.

Says Audio FX's Richard Goldblatt: "One of the major jobs we undertook recently was to provide Art Garfunkel with a complete control room in the vestry of St Paul's Church, Wimbledon, using a TAC Matchless mixing console, 3324, AMS Reverb and monitoring foldback systems. This enabled them to overdub the church choir onto an Art Garfunkel/Jimmy Webb Christmas album with engineer/producer Roy Halle."

"One of our other major rentals of the past month was to provide — at a week's notice — a complete recording system for Wham! in China. Our engineer Ian Sylvester and recording engineer Chris Porter travelled with the group and the 2000 kilos of equipment. The end-result is expected to provide the soundtrack for a film directed by Lyndsay Anderson."

Audio FX recently acquired the Electric Keyboard Company. Goldblatt: "We are now in a position to offer a wide variety of keyboard instruments as well as our rental of studio processing and digital recording equipment."

"Mike Gee, who for many years built up the Electric Keyboard Company has had to take things a little easy, due to illness over the last few months. But he will be working with Roger Evan and Audio FX to ensure the quality of service remains at the same high standard as it was when he was running the company."

## APRS 85

The June 15 issue of Studio Extra within Music Week will be an APRS 85 Exhibition Special. If you are exhibiting, please send details of your product, including photographs, to Jim Evans at Music Week as soon as possible to ensure inclusion in our Exhibition guide.

Extra copies of this issue of Music Week will be distributed at APRS 85 were Studio Extra editor Jim Evans and advertising executive Phil Graham will be in attendance throughout the three days.

# The new Sony mic and its pen friends



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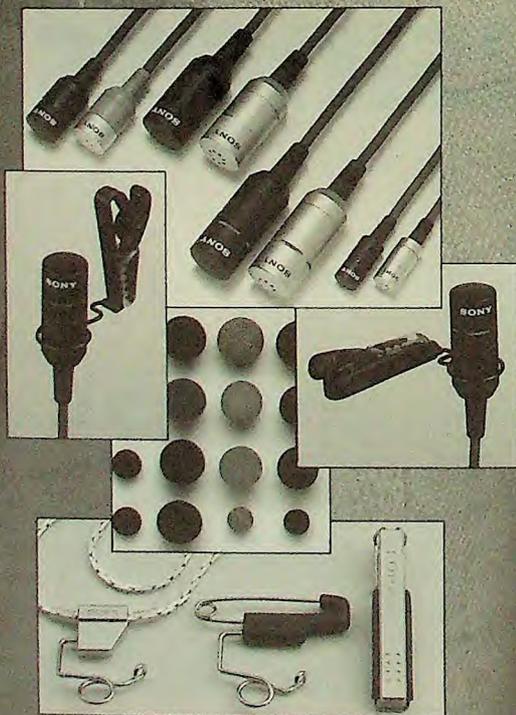
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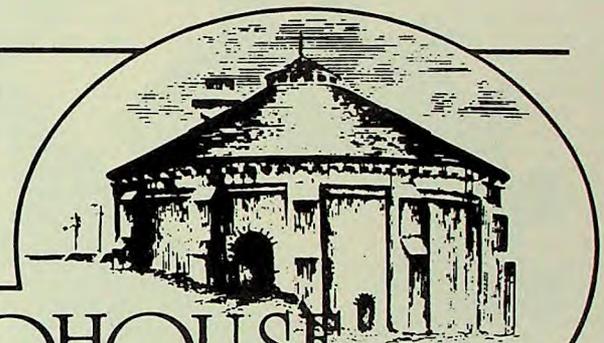
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As digital awareness spreads other aspects of this technology should not be forgotten.

# Dissecting the digital dream

WHAT DO we mean by digital? Obviously, we think first of digital recording, stereo and multitrack, and its influence on media like the Compact Disc. Then, perhaps, we think of digital consoles like the Neve DSP and the smaller offerings from Sony, which, in completing the recording chain and eliminating digital to analogue (and vice-versa) conversion for the most part, offer the potential for increasing audio quality still further.

But there are other aspects of digital techniques in professional audio that should not be forgotten. Analogue recording consoles will have a place in major studios for a good many years to come, and — theoretically at least — can offer the same order of quality as digital signal processing systems (the major problems lie in conversion rather than the inherent quality of the audio path). Digital control techniques are vitally important in these areas, especially as regards mixdown automation and, increasingly, the ability to store and recall routing and console settings.

A good example here is the Amek M1000 Series II premiered — in pre-production form — at the AES Anaheim convention.

The entire console is microprocessor-controlled and is aimed at the broadcast and video post-production markets. It features 25mm module spacing and up to four aux sends, while a wide number of differing module configurations and metering options will be available.

But most interesting of all is the fact that all the routing and a great deal of the switching functions on the entire console are centralised in a master panel. Any console configuration set up with the panel can be stored and recalled from memory or external storage, a floppy disk, for example. Also muting and VCA grouping can be memorised and recalled.

The console will be available for shipping by the end of the year and either Audio

Kinetics MasterMix or the GML (George Massenburg Labs) moving fader console automation system can be supplied with the system.

The GML system is highly interesting in that it uses moving faders, like Neve's Necam. There are some interesting advantages here as compared with "normal" VCA systems. One is that the audio goes through a conventional conductive plastic fader element rather than through a voltage-controlled amplifier (VCA) which many people still find somewhat offensive and suspect of causing signal degradation.

Another, and perhaps more important point, is that a moving fader always tells you where it is, compared with a VCA system where there is a "real" fader which you move, and an "imaginary" VCA-controlled one which the automation moves. If you want to take over from the computer to update part of a mix, for example, in the VCA system, you first have to find out where the computer has put the "imaginary" fader and (usually) put the real one in the same place. This might be done with little "nulling" LEDs to tell you that you're below, above or just right, or by bargraphs on a VDU. On an MF system, you just grab a fader and the computer lets go (honest).

There are potential disadvantages of moving faders, though. They have little motors and clutches that cost money and — while probably as reliable as VCAs — may not be as fast as an electronic circuit. Generally, though, modern faders like those on GML's system or Necam 96 are quite fast enough for the purpose. They are also very familiar to an engineer, of course.

GML have been working with Amek and Soundcraft in the UK as well as producing their own system, and it will be interesting to see the results when they finally appear. Meanwhile Neve have released Necam 96, which is causing a great deal of interest. It combines the

Commentary by  
RICHARD ELEN

ease of use of systems like MasterMix with the flexibility and control of many aspects of the Solid State Logic system — and Necam 96, too, offers the possibility of saving many aspects of console settings (eg routing and EQ on an 8128) and recalling them. It will also retrofit to earlier Neve consoles.

But in the digital field it is certainly recording that has caught the attention. A lot has been said about the new twin-DASH stereo format within these pages, so there is little need to go over it again. The main competitors in the digital stereo and multitrack fields are the DASH manufacturers (primarily Sony and Studer, with Matsushita in the background and a couple of other companies due to join the group shortly) and Mitsubishi. The latter company has had no market profile whatsoever in the UK (or Europe for that matter) to date, but that is all about to change.

The Digital Entertainment Corporation, which handles Mitsubishi in the US, is turning its sights towards the UK, with a battle against DASH firmly in mind. It has underlined its intentions by releasing some new machines at the Anaheim AES. The existing X-80 stereo recorder is to be superseded by the new X-86, and the price of the X-80 drops from \$27,000 to \$16,999. The X-86 includes a number of enhancements including serial interface capability for better control facilities, and other features which, DEC claims, will outclass DASH. There has been a change in track formats too, which will mean that while you can play X-80 tapes on an X-86, you can't do it the other way around.

The company is also releasing a new 32-track machine, an upgraded X-800 called the X-850, which will

retail at \$170,000 — the same as the earlier model. There is complete tape compatibility here, but the new machine offers enhanced razor-blade editing (if you feel you really want to do it). The new machine looks different too.

Other digital goodies were unveiled at Anaheim as well, notably some items from JVC which may turn out to be very useful. One, the FX-900 Transfer processor, converts between JVC's pseudo-video digital format (as used on the VP-900 system) and the EIAJ 14/16 bit system used by Sony. Many editors prefer the JVC digital system because it is fast and enables edits to be rehearsed in memory without the rattling of video machines and the time taken by the Sony DAE-1100, although the latter is rather more friendly to the user. The new processor enables

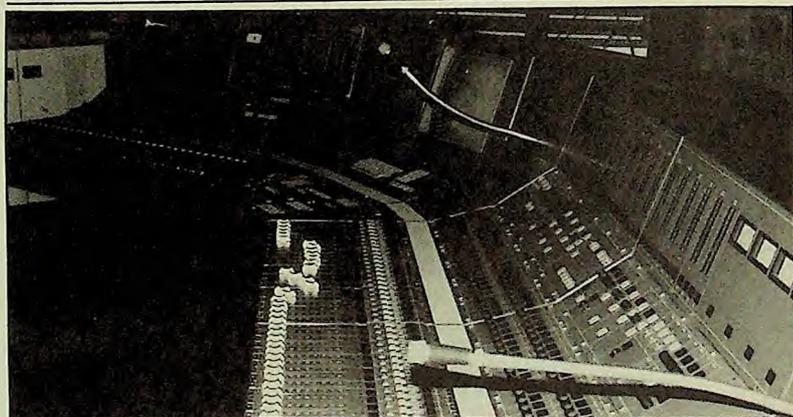
a number of functions to be carried out during transfer, like the addition of a copy-inhibit bit, adding or removal of pre-emphasis, and channel reverse. The FX-900 costs \$2,000.

JVC have also released a 14-bit EIAJ-format digital audio processor that can also replay 16-bit tapes and can be locked to an external sync reference, the VP-101. It costs \$915.

Digital techniques, in whatever form, are an essential part of modern studio practice and equipment design. The quality they offer in recording, as well as their flexibility in control applications, has been recognised in professional circles for some years. With media like the Compact Disc taking off well and truly in the consumer marketplace, the record-buyer can experience these benefits. The public wants quality and is pre-

pared to pay for it... but record companies must also realise that for studios to keep pace with the quality demands placed on them by consumers, artists and producers, they must have the money available to invest in the new technology. Studio rates must inevitably rise (they have been falling, in real terms, for at least a decade) or studios will simply cease to exist. If we want to continue to see our artists and producers having a wide range of studios and facilities to choose from, we will have to expect such studios to charge a reasonable rate for the job.

Otherwise we will be in for a return to the old days of record-company owned studios where a company's artists are obliged to work, whether they are right for the project or not. Such a future would not be welcome... would it?



THE NEVE DSP at Studio 1, CTS

## All systems go at CTS

CTS STUDIOS, rightly billed as the world's first all digital studio, took what is generally regarded as a major gamble when deciding to go with the Neve DSP console.

Much publicity, not all of it favourable, surrounded the problems encountered during its installation, but in January this year, the facility finally came on stream, and since then, has been working well.

"We're very happy with the way it's all

developing at present," says MD Peter Harris after four months of digital operation. "We have had a lot of client acceptance and favourable reaction. The DSP is behaving, and we're not getting any reliability problems."

CTS has just completed work on two albums with Kiri te Kanawa, and Maurice Jarré is in the studio now working on the soundtrack for Mad Max III.

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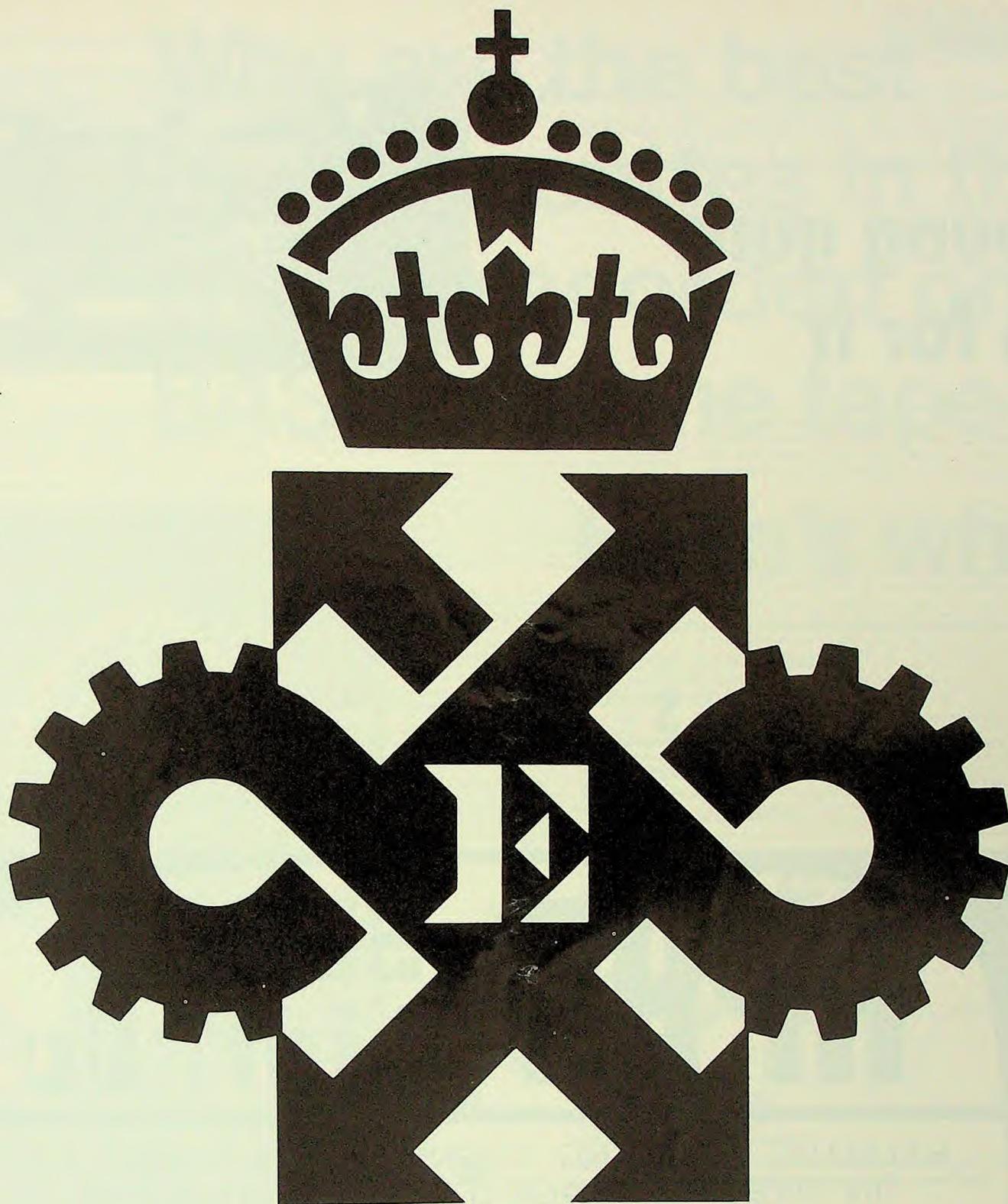
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# STUDIO *extra*

Hard work and enthusiasm are keywords in the manifesto of Torchsong, the group behind the burgeoning Guerilla Studio.

## Young guns go for it

**H**AVING THE courage of their convictions is certainly paying dividends for synth trio Torchsong, who set up their own Guerilla Studio in London's plush Little Venice early last year with scant resources, but burgeoning ideas and ambitions.

Now the whole "Torchforce" operation is advancing on all fronts, becoming a haven for creative types, and emerging as a kind of "alternative" microcosm of the music industry, with its own producers, engineers, artists, photographers, sleeve artists, publicists and more, all working together as an economic collective.

Guerilla has very much been the backbone of the growth, busy 24-hours a day, with clients such as The Cocteau Twins, The Fall, Stephen "Tin Tin" Duffy, and even Torchsong themselves, producing and remixing material for Sting and The Police, and working on the soundtrack for the MGM movie, Youngblood.

But as Grant Gilbert explains they have already outgrown the 24/40-track studio in a converted garden outhouse.

"We definitely need more space, and are looking to acquire three West London studios, one of which would be Guerilla. We want to stay in a semi-residential area, near to the major record companies, but not in the metropolis."

A couple of possible sites are already being considered. Speaking about the current Guerilla, Gilbert is quick to scotch rumours that it was built with hand-outs from their record company, Miles Copeland's IRS.

"We negotiated an average financial recording/publishing deal with IRS, and then with that money, borrowed other monies. It ended up costing around twice as much as we budgeted, in order to get it to

sound how we wanted it to."

Guerilla, in fact, remains a bone of contention between Torchsong and IRS: "We feel the studio benefits Torchsong, and therefore IRS, but they feel we're being distracted from making 'hit records'. We're a machine that should be producing a product."

Torchsong recorded their first LP, *Wish Thing*, at Guerilla while it was still being built in January and February of last year. By the time they had finished the album, they knew exactly what was wrong with the studio, and ripped it out and rebuilt again.

It has existed in its current form as of last May, and has since been undergoing a constant process of upgrading and consolidation, which saw a brand new Trident 808 console installed at the end of last summer, and the recent arrival of a Fairlight and an Audio Kinetics Q-Lock system.

"Guerilla has been fully equipped for film and video post-production since the beginning of the year. Because of our approach, we decided that we'd do the Youngblood soundtrack here, and then we bought all the specialised equipment."

"We (Torchsong) are going to Los Angeles in May to mix the soundtrack, and while I'm there I'll be seeing a number of people about further film work."

**S**o their ability to take risks with extravagant investments in equipment, seems to pay off by generating confidence and further commissions from clients.

The Fairlight, however, was not an expensive extravagance: "That belongs to someone else. We just have it installed in our studio and they earn the income from it. One of our engineers is being trained to operate it."

The studio/control room is small (25'x15'), but is air conditioned, and the recording booth is adequate for any individual playing anything other than drums. Arrangements exist with other studios for recording live drums, but as most of the work done at Guerilla is



electronic, this is not often necessary.

"Some people want access to the studio in exchange for something," says Gilbert. "One group, Last Few Days, are at the moment redecorating and refurbishing our offices in exchange for studio time. And the amount of work they've done, they've probably earned enough to record an album."

"Flexibility is such an intrinsic part of what we do here — being receptive to people and ideas."

The kind of flexibility that allows them to have their fingers in any number of pies simultaneously — like the imminent emergence of their own record label — without knowing where things will be in six months time. Running on hard work and enthusiasm, and generating exactly the right atmosphere to attract the broad span of "left field" musicians that forms the core of their clientele.

"I think professionalism is a really important part of what Guerilla and Torchforce is about. We're young and enthusiastic and inspired. All the people here share an idealism, which involves an integrity in an artistic sense."

"So much of the quality of a studio comes not from the equipment, but from the people who are there and the sounds they can make. People can come out of here and sound as good as the world's best studios."

The basic rate for the 24-track studio without the Fairlight is £40 per hour, which includes all keyboards, drum machines and engineer to show you how to programme them.

From then on rates become very diverse depending on the individual requirements, with soundtrack with Q-Lock costing around £70 per hour, and the Fairlight adding an extra £200 a day.

Guerilla's night-time sessions come cheaper, firstly because they give the less experienced engineers a chance to work (all clients are informed beforehand), but also to enable artists without the backing of a major deal to use the studio. The quality of night-time recordings is identical to daytime, insists Gilbert.

# APRS Studio Link-Up

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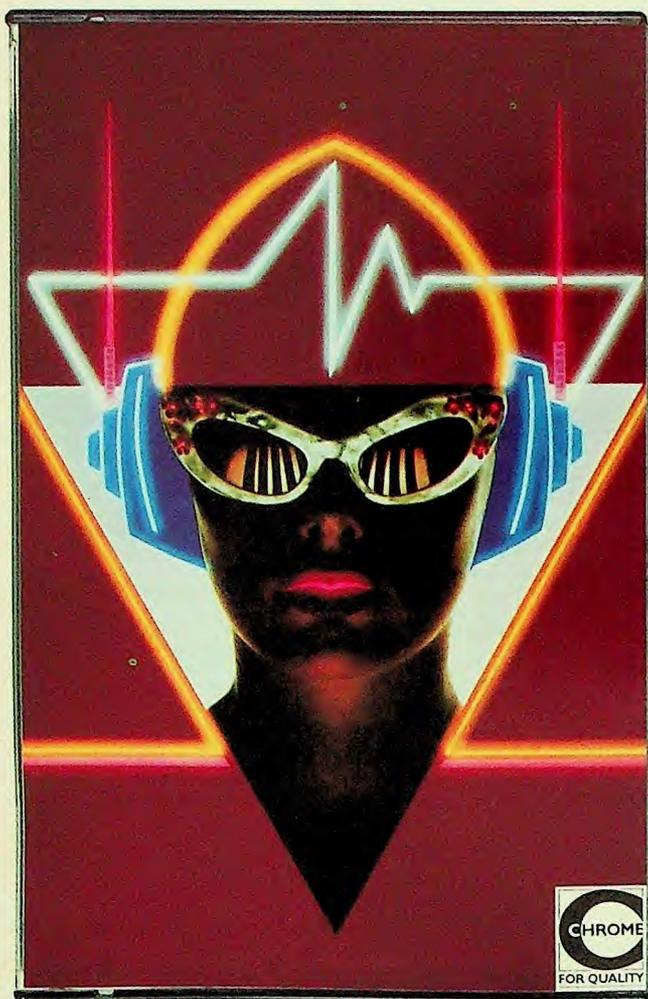
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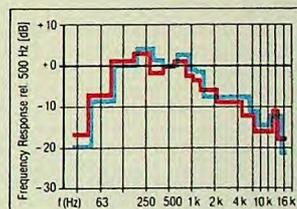
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STUDIO  
*extra*

Once again, the pro-audio industry has scored a high showing in the annual Queens Awards for Export Achievement. This year, Amek, AMS and Soundcraft were among the winners...

## Taking Amek to market

**A**MEK SYSTEMS and Controls ranks among the world's leading designers and manufacturers of professional quality audio mixing consoles. The company also has a division which manufactures very high power custom loudspeaker systems, audio cabling systems, and flightcases for use in transportation of delicate equipment.

The principal markets served by Amek include broadcast, television, film and video production, multitrack recording studios, concert halls and theatres, and general audio production facilities.

Through an aggressive sales-led product development and marketing policy, the company has risen from obscurity to achieve a highly-respected position in the professional audio equipment market worldwide.

The company was founded in 1973 with a very modest amount of capital. All subsequent growth has been entirely self-financed without the introduction of outside equity into the business. However, profits have been consistently reinvested in plant, equipment and buildings.

Amek is now in the process of acquiring a CAD (computer-aided design) system, which will not only reduce the time needed to bring new products into production, but will also

facilitate the incorporation of microprocessor and computer technology into both present and future design projects.

Amek began exporting in 1975 and has subsequently built up an extensive network of representatives worldwide. Markets which have shown the most consistent results include Italy, China and the Soviet Union. The company has also sold into many other territories, including Canada, South America, Europe, Japan, South East Asia, Australia, New Zealand and Africa. Amek has its own distribution company in the US, Amek Consoles Inc, based in Los Angeles.

Several associated companies have also been launched, including a second console manufacturing company, Total Audio Concepts, which builds a high quality range for the lower priced professional market; and Modern Circuit Industries which manufactures printed circuit boards.

A spokesman for Amek says: "Amek is enjoying a consistent increase in sales at the present time. The imminent introduction of a new range of advanced broadcast-orientated consoles with computer assignment of switching functions and video interfaces is not only a technical milestone for the company, but also promises even deeper penetration into the large and lucrative broadcast equipment market."

"Many other developments are underway which are expected to further reinforce the strong position of Amek."



SOUNDCRAFT CHAIRMAN Phil Dudderidge (right) and international sales manager Charlie Day celebrate their Queen's Award for Export Achievement for the second time.

## Award winning trend setters

**S**OUNDCRAFT ELECTRONICS, which received the Queen's Award for the second time in six years, is itself just 11 years old. It was founded by electronics engineer Graham Blyth and sound mixing engineer Phil Dudderidge. For the first year in business, they operated out of an attic above a music shop in London's Tottenham Court Road. Last month, they moved into a new £34m production plant in Borehamwood (see separate story).

Phil Dudderidge, chairman and marketing director of Soundcraft, explains the reasons for the company's success: "We know our market because we came from it, and have grown with it. In a very real sense we are in partnership with our end users, identifying with their requirements and developing innovative products to meet their needs."

"We have always tended to bring the technology to larger user groups by being cost effective."

"For example, we are still the only company to offer a 2-inch 24-track recorder and mixing console package for the price of a typical 24-track recorder alone."

"But cost effectiveness is only part of the equation. The users of professional audio products have consistently demonstrated a readiness to pay the price for a

product which meets the required performance criteria. With cost effective design and manufacturing, we achieve both excellent quality and affordable prices."

Soundcraft's success has been based on a very strong export market with an international network of distributors. In the US, Soundcraft Electronics USA, a wholly-owned subsidiary, has developed a very strong dealer network, and within the past two years, two joint venture subsidiaries in Canada and Japan have strengthened Soundcraft's penetration in these countries.

"I further credit our success to our dealers and distributors worldwide. They have the one-to-one relationships with our users and ensure customer satisfaction which leads to repeat business as customers grow or upgrade," says Dudderidge.

Soundcraft is now expanding into new areas of the market, with consoles for TV, video and radio applications, also cassette duplication systems and power amplifiers.

The Soundcraft Magnetics subsidiary was the first product diversification. Developed by directors John Eustace and Alex Nicholas, Soundcraft multitrack recorders are highly developed and extremely popular with mid-sized studios.

Just desserts for sound enhancers

## Advanced sales pitch

**E**DENDECK, WHICH trades as Advanced Music Systems (AMS) and AMS Numerics, has once again received the top recognition for its export achievements.

The company was formed in 1976 by present directors Mark Crabtree and Stuart Nevison. Their initial product performed a function electronically that previously had been a laborious mechanical process employed in the professional recording studio. The product was demonstrated in studios in the Manchester area and rapidly gained acceptance as being of superior sound quality and design to typical existing ancillary pieces of studio equipment.

The recording industry recognised AMS as a company prepared to accept no compromises in its design and manufacturing process. And with the encouragement of many of the industry's artists, producers and broadcast organisations, a complete range of digital audio processing systems was developed.

During the company's steady growth through the late Seventies and early Eighties, particular attention was paid to maintaining a very strong commitment to research and development. The ratio of R&D staff has always been very high, allowing a steady broadening of the company base with a natural transgression into the computer industry.

AMS Numerics was formed in 1982 to provide sales, marketing and field support for a high powered hand held computer — the Datasafe — which had been designed and developed during the previous two years.

The company now employs over 57 staff and occupies four industrial units in the centre of Worsthorne Village near Burnley, Lancashire.

Advanced Music Systems designs and manufactures a range of products which accept conventional audio signals and converts them into digital format. Once in the digital domain, the AMS products can process the signals, either simply introducing audio delays which can be regenerated to cause or specially treated to produce real-time pitch change of the original material and even produce artificial reverberation.

**A** spokesman says: "Advanced Music Systems has a reputation for offering the most complete, highest quality range of digital audio processors in the world."

As to the widespread use of AMS products, the company proudly boasts: "From Paul McCartney to Stevie Wonder, from Boy George to Michael Jackson, from Duran Duran to Rush — all have used Advanced Music Systems products. Wherever sound can be enhanced, it is usually possible to find a piece of AMS equipment."

Earlier this year, AMS introduced a new product to the professional audio world... the AMS Audiofile which represents over three years of research and development at AMS into digital recording of audio on computer. Demonstrations were enthusiastically received and the company expects this product to be in production later this year when it is expected to make a significant contribution to future company growth.

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We could give you nice portraits of our engineers, but we can't show you why we employ them. You've got to listen to what they can produce for you to understand that.



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Because we're totally independent, no-one tells us what to do except our clients. It's something we've become very well-known for - but have you ever seen a photo of a helpful attitude?

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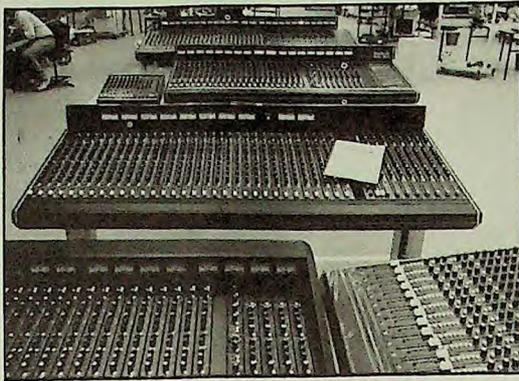
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# STUDIO *extra*



**SOUND CONSOLE** production underway at Soundcraft's new Borehamwood manufacturing plant.



**SOME OF Soundcraft's end products, a selection of sound mixing consoles, leaving the production line.**

## Soundcraft's new plant opens

SOUNDCRAFT ELECTRONICS opened its new £34m manufacturing division in Borehamwood, Hertfordshire, last month.

Having brought 70 new jobs to the area, the 35,000sq ft site was chosen primarily for its proximity to Heathrow and Central London.

The factory employs 120 people, in total, but the research and development, sales, marketing and customer service activities all remain at Soundcraft's Great Sutton Street offices in London, EC1.

Through the use of modern computer-controlled automatic production machinery and the latest automatic test equipment, the new facility represents one of the UK's most advanced electronics equipment manufacturing plants.

Soundcraft intends to go for a USM listing in 1986, having

consistently increased sales and output since its formation in 1973 as a two-man enterprise and is now a £6m turnover firm with 200 employees.

Soundcraft has achieved its success largely through exports. Over the last three years almost 90 per cent of output has been exported.

Commenting on the new factory, Soundcraft chairman Phil Dudderidge says: "In the past, most printed circuit board (PCB) work has been subcontracted, but the new facility provides for a fully automated PCB assembly line that brings the benefits of consistent quality, improved delivery and flexibility."

"We will be able to make changes to the manufacturing plan in two or three weeks rather than months, allowing us to respond to market requirements far more quickly."

## Strongroom flexes business muscles

### Studio flash

As well as a resident Kawai grand piano, the selection of keyboards available includes DX7, Prophet 5 and Oberheim DMX drum computer.

THE STRONGROOM, a new recording facility near Old Street in the City of London, opened for business last February and is already doing healthy business, working for both major and independent record companies.

Partners in the project are musician Dave Formula (Magazine, Visage etc.) and Richard Boote, who has long experience in tour and artist management.

The base, a former warehouse, is also home for a number of other creative businesses including the design company Assorted Images.

The main studio is a high, ambient room with natural light and controlled live acoustics. In the large control room, the reflected sound gives accurate and sensitive playback for mixing. The mezzanine lounge facilities overlook the studio.

The console is an Amek Angela 32/24/4/2, linked to an Otari MTR 90 Series II multi-track. There is a wide selection of outboard gear.

Monitoring is by Discreet Research. The studio and control room are linked for audio/video post production, and Q-lock facilities can be arranged.

Boote says: "Both Dave and myself had spent a lot of time in recording studios and we were pretty fed up with what was available. From the outset, we wanted the Strongroom to be different."

"We wanted — and have got — a studio that is live and good for natural drums and strings, and a spacious control room that can comfortably accommodate a number of synthesisers."

"And overall, we wanted a design that was totally different to the average studio — no pine, no hessian, just smooth plaster walls."

On the equipment front, Boote and Formula have invested in "as much outboard gear as possible".

And, says Formula, "The main thing was to get a good tape machine in from the start — other things we can update as we go along."

"We went for the Amek Angela because of its flexibility. All the engineers like it, and the EQ is so good on it, vocals sound great, very sweet."

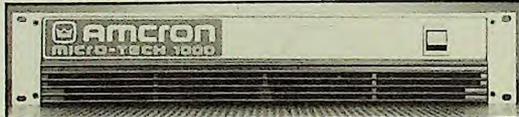
Those who have already used the Strongroom's facilities include Big Country, ABC, The Long Riders and John Cale, and new CBS act, Drum Theatre.

## Making the Most of SSL

MICKIE MOST'S RAK Studios in London is among the latest crop of established studios to switch to SSL. The SSL system that has been installed in Studio 3 has a 56-channel mainframe, now fitted with 48 Total Re-

call modules.

The console is interfaced to Studer A820 2-tracks. A Umatic Video machine will also be available. The studio can accommodate up to 25 musicians.



AMCRON Micro-Tech 1000 power amplifier from HHB

## Power caged with HHB's Amcron

HHB Hire & Sales has launched a new breed of power amplification — the Amcron Micro-Tech 1000 was unveiled at a presentation at London Zoo last month.

This miniaturised, high-technology stereo amplifier for professional sound reinforcement and studio monitoring use is first in a series and packs 1000watts into 3.5in of rack space.

A patented design unique to the Amcron Micro-Tech 1000, the Output Device Emulator Protection (ODEP) circuit, enables the amplifier to detect and compensate for overheating and overloading. The amp is also pro-

tected against output shorts, open circuits and mismatched loads.

A spokesman for HHB said: "This is the amplifier everyone has been waiting for — a lightweight, compact unit with more than enough punch to suit the most demanding needs of the digital age."

"The Amcron Micro-Tech 1000 will revolutionise your concept of what a power amplifier should be."

It comes in three configurations — 400watts RMS per channel into 4ohms, 500watts RMS per channel into 2ohms, and 1000watts RMS per channel into 4ohms-bridged mono.



SYDNEY: Installation of a new Solid State Logic console at EMI's Studios 301 meant that a hole had to be punched in the eighth floor roof in order to lower the one tonne console into position.

## Patched-up SAV

SAV STUDIOS has added a new computerised patching and cueing system to its recently-revamped facilities.

Linked to the 32:24 mixing desk's microprocessor memory and the Q-Lock computer, the new installation was developed in conjunction with Soundtracs, who SAV has had a continuing technical development programme with.

SAV's Tony Frossard said: "With the correct application of computer technology, it is possible to make significant improvements in speed of operation."

"Our aim is to provide customers with the most cost-effective facilities, and we estimate that the new patching and cueing system will produce something like a 15 per cent saving on most projects."

"The system gives a graphic display of all patches on a mini VDU, providing preview facilities without altering the desk's memory."

"Similarly, a track sheet is also graphically displayed, and can be updated as a session progresses. With the aid of the previews and through the system's own computer link to the desk and Q-Lock, it is possible to pre-program specific entry points for individual instrumentation."

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# STUDIO *extra*

## Thumbs up for link-up

THE NEW APRS Studio Link-Up — an interactive viewdata service via Prestel which offers a bookings "notice board" exclusive to APRS members — was officially inaugurated last month and given the full endorsement of the APRS at the April Executive meeting. Demonstrations of the system will be run during APRS 85 at Kensington next month.

Membership of the closed user-group which will be validated to dial up the Studio Link Up pages will be restricted to record companies that are members of the BPI.

Studio Link Up gives users a choice of studios by area and then allows them to select the individual pages which list available dates over a three-month period. GWV offers an update service seven days a week and undertakes to make the necessary changes to any information on display within half an hour at most.

The cost to studios on the Link Up is £100 a page per year, inclusive of all updating, and members of the closed user group which can access the information will pay £250 per year membership.



## Talking production

FOLLOWING A year of planning and preliminary discussion, the APRS Producers Guild held their inaugural meeting last month, attended by Tony Swain and Steve Jolley, Mike Vernon, Robin Millar, Alan Parsons, Gus Dudgeon and Rupert Hine.

The eighth producer present was Phil Wainman who, as owner of Utopia Studios, is a member of the APRS executive. Other executive members at the meeting were Simon White of Marquee Electronics and Bob Hine of BASF, who was the prime mover behind the setting up of the Guild.

The meeting discussed a wide range of subjects including digital technology, education and training in the recording industry and various aspects of the record producer's relationship with artists and record companies.

At a further meeting of the Guild, Colin Thurston and John Eden were welcomed as members and it was decided that a further six producers — Alan Winstanley, Pip Williams, Peter Collins, Trevor Horn, Hugh Padgham and Terry Britton — would be invited to make up the full executive.

Bob Hine was elected chairman of the Guild Executive on the understanding that his non-involvement in record production left him in a position of impartiality.

"The intention is that the Guild's attitude will be positive, and never negative," says Hine. "The members want a strong united voice when talking to the record industry, but they do not want in any way to destroy the rapport that they already have with that industry."

One of the subjects due for discussion at this month's meeting is digital multitrack recording, with CTS Studios managing director Peter Harris the invited speaker.

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## Million-selling NECAM

WORLDWIDE ORDERS for NECAM 96, the automation system launched by Neve last year, have topped \$1m, according to the latest issue of *Neve Today*.

Keith Smith, Neve's sales and marketing director says: "The impact of NECAM 96 on the industry can be seen in the large number of orders already taken, both for conversions and new installations, from names such as the BBC, Air Studios, Disney Productions, CBS (New York), Lucas Film, Electric Ladyland (New York) and Compact Video (Los Angeles).

"Orders have also been taken from such far corners of the world as Seibu Records in Tokyo and from Bulgarian Television. The industry has enthused about NECAM 96. We've had varying comments such as 'it's so simple—you can work it with the tape remotes only' to 'You can tape your mixes, add comments, and it's all on the screen—you're in charge.'"

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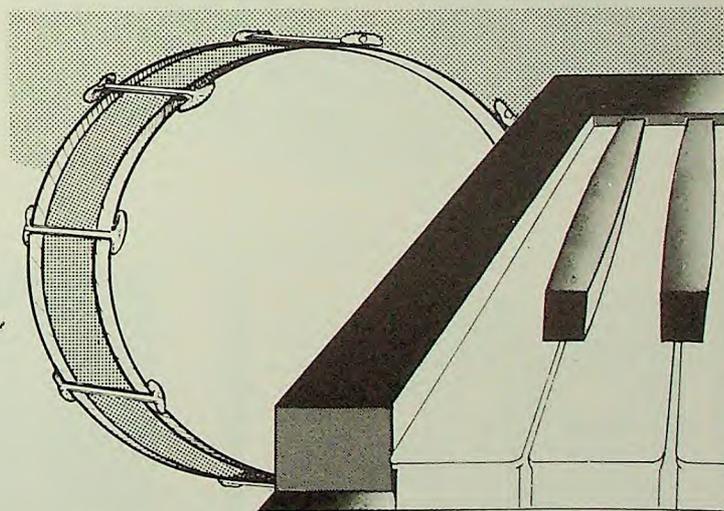


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of the Fairlight synth.*



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and Prefab Sprout did!*

## CBS STUDIOS W1

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# STUDIO *extra*

## More power to PWL

PETE WATERMAN'S production company, PWL, has opened a two-studio complex in South London, designed to accommodate the needs of the growing PWL creative team, which recently produced Dead Or Alive's number one UK single You Spin Me Round (Like A Record).

The building housing the studios was originally an emergency power station for a local hospital, built to withstand German bombing raids.

Waterman acquired the

building from Vineyard Studios and carried out extensive renovation — including the excavation of four-and-a-half feet of solid concrete to provide additional ceiling height for the main studio. Eastlake Audio provided the new studio design, with furnishings by XL Designs.

The main studio has been fitted with a 46-channel Solid State Logic 4000E series master Studio System with Total Recall and Plasma Metering. Studer-A800 multitracks are interfaced with the SSL.

PWL's production team consists of engineers and producers including Matt Aitkin, Mike Stock and Phil Harding. Pete Waterman provides overall direction and production expertise for the various PWL projects, while team members concentrate on their individual productions.

Waterman formerly co-owned the production company Loose Ends with Pete Collins, and found success with such artists as Nik Kershaw, Musical Youth, Alvin Stardust and Tracey Ullman.



PICTURED IN the control room of No 2 Studio at Abbey Road with members of the Everton football team are Tony Hiller (producer/co-writer), Vic Lanza (EMI A&R strategic marketing), Peter Mew (sound engineer, Abbey Road Studios), Harold Spiro (co-writer) and Stewart and Bradley James (musical arrangers).

## Team effort wins out at Abbey Rd

ABBEY ROAD Studios staff worked against the clock in association with EMI Records to record and release the single Here We Go by FA Cup finalists Everton in time for the final itself.

In control of the session was Abbey Road engineer Peter Mew, working with producer and co-writer Tony Hiller. The backing track was recorded on 16-track, so the first task was to "bump-up" the multitrack recording to 24-track, ready to overdub the team's vocals. Drum machine overdubs followed, with the team adding vocals later.

Peter Mew used a simple microphone set-up for the team — he simply lined them up on a rostrum and aimed four UB7's at them from about six feet away, "Virtually the same as you would record a chorus," commented Mew. Two stereo pairs plus a mono track were put down, and the session only took a couple of hours. "They were very good, very professional," said Mew, "and recording them was no trouble at all."

Mixing was done in-house, and the discs cut upstairs by Steve Rooke in the Penthouse cutting suite. Acetates were released to football grounds immediately, and the master tapes were then taken to EMI in Hayes for pressing. The single was released by EMI on April 29.



NEW CBS signing, Gregory Grey (second from right), is pictured at CBS Studios W1 after finishing his debut album, produced jointly by Grey and CBS Studios engineer, Walter Samuel. Pictured (left to right) are: Walter Samuel, Richard Hollywood (assistant engineer) Stuart Hornall (managing director, Rondor Music), Dick Palmer (assistant technical manager, CBS Studios), Gregory Grey and Harry Doherty, Grey's manager.

### BUZZES

● **SAVAGE HAVE** recently completed recording and mixing their debut album due for imminent release on Cherry Red — at Flexible Response Studios, Bradford. Other recent clients using the West Yorkshire 24-track facility include Powerstation Records, Yorkshire Television, **New Model Army**, Test Department, Bill Nelson and Danse Society.

● **DAVE EDMUNDS** has been producing both **George Harrison** and the **Fabulous Thunderbirds** at Maison Rouge, where other recent visitors include ABC, Jeff Beck and Roy Wood. In Studio 2, Andy Hill has been producing **Bucks Fizz** and **Paul Muggleton** working with **Judie Tzuke**.

● **UTOPIA'S STUDIO 1** is about ready to re-open following a three-week closure for an update including the installation of computer and total recall on the SSL desk. Meanwhile, recent clients at Utopia have included **G.I. Orange** (produced by Tim Palmer), **Camy Todorow** (Nick Patrick) and **The Opposition** (John Porter).

● **PARK GATE Studios**, Sussex, which now offers a 48-track facility and has recently built a new stone room (ideal for drums), has recently been playing host to producer **Mark Berry** working with **Kids In The Kitchen** for the Australian Mushroom label. Berry is pictured (below) in a mixing session with Park Gates engineer **Jeremy Allom**. Among other recent clients at Park Gates have been **Ensign Records** act **The Waterboys** produced by **Mick Glossop**.

● **SESSION GUITARIST Geoff Whitehorn** is currently recording a new solo album with producer **Tony Atkins** at **Village Recorders**, Dagenham. Atkins spent the first three months of this year updating and restructuring the 24-track **Village Recorders**.



MARK BERRY and Jeremy Allom at Park Gates.

# STUDIO *extra*

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APRS  
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#### ROOMS

Main Studio: Controlled live acoustic with 15'-high ceiling, natural light. Control Room: Spacious with bright and comfortable atmosphere, ideally suited for all types of conventional and synthetic recording. Recreation Room overlooking Main Studio.

#### LOCATION

StrongRoom, The Bank, 120 Curtain Road, London EC2A 3PJ. (Tubes: Liverpool Street and Old Street) Telephone: 01-729 6165. Telex: 28861 IMAGES G

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"... nice people to do business with."

—The Record Company

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Barry Blue is a successful singer turned producer.

Some six months ago, he acquired and set about refurbishing Aosis Studios in Chalk Farm, London.

You wouldn't employ a carpenter without his own tools. After fifteen years of other people's studios, I decided to have my own. There are too many variables between the sound you get.

I've worked in every major studio in Britain, and many overseas. There's always something you wish they'd done to help the artiste or producer. In refurbishing Aosis we've channelled out the bad points and channelled in the good. We don't profess to be a mega studio in terms of size, but we do offer all the facilities of the giants, and achieve the same quality for considerably lower rates.

Turnkey Two was commissioned to redesign and rebuild the main studio and control room. Barry's long experience influenced many aspects.

Working as writer, artist and producer, I've come across many studios where you simply don't feel like performing. It's important to have a live room where you can hear yourself singing and pitching. We've achieved a studio environment live enough to hear the brain working. Artistes like it because there's a closeness when they perform, they both hear and feel what they're doing - and naturally give their best.



The final design achieves variable acoustics. A drummer gets bounce-back if he wants it or we can mike up for a dry, close sound. And the foldback system's the clearest you've heard!

The control room follows Turnkey Two's principles of accurate monitoring. The main speaker system is custom designed, using the soft-dome approach.

We've been quite brave about the monitors. The safe choice would have been one of the classics like JBL, UREI or Tannoy. We spent a long time discussing and listening. I've always found studio monitors too hard or too flattering. When you take the mix home it sounds different. We wanted something that added nothing to the sound. These



## At what point does a producer invest in his own studio?

Turnkey soft dome monitors are accurate. Scarily true. You get the mix right, first time around.

Control room acoustics proved true to the design. During final checks it was found that no EQ'ing was necessary. Equipment choice further reflects a no-compromise attitude.

We had to upgrade the ageing tape machines. I'm not one to follow trends, but Otari has arrived. It's rapidly built up a reputation as a workhorse. A really brilliant transport, brilliant ideas. We bought three of them. An MTR90 Series II 24 track, and two stereo mastering machines.

Turnkey supplied, installed and commissioned the recorders - even helped to arrange the finance.

I called Garry Robson on Tuesday with my decision to buy. Wednesday, Prime Leasing called me and we struck a deal. I took delivery the following week.

The mixer was a unique personal choice.

Ever since I worked at Abba's Polar studios I've had my eye on their mixer. I like American desks, and I think that the Harrison is the best sounding one around. When it came up for sale I grabbed the opportunity. The Otari with the Harrison means Aosis can offer the best facilities in its price bracket.

Much of the outboard gear came from Turnkey as well. It's an aspect of the facilities which Barry Blue is particular about.

Even before I took over, Aosis always had a high outboard count. With many new clients, one of the first things they ask is what's in the racks. You can never give them enough.

I asked myself the basic question, what do I use to make a top twenty hit, and what's good to work with? We've got a hundred 'U's of rack gear now. AMS, dbx, Aphex, Drawmer. You name it and we've probably got it.

Aosis runs a sixteen track studio too, equipped with a Soundtracs desk and the Postex B16 from Turnkey.

One studio gets the clients, the other keeps them. The sixteen track room is a boon. Clients can work out their music then transfer straight up to twenty four track. It's a great room to work in.



Considering the standard of equipment, acoustics, and not least the able personnel, Aosis hourly rates seem to offer incredible value for money. Can a studio like this make commercial sense?

As a stand-alone business the answer would be no. Most studio rates are undervalued. The Aosis operation makes financial sense because it gives me more freedom over producers who don't own a studio.

As a writer I can always find a free hour or so to capture an idea. As a producer there's more time to develop ideas and work with artists.

Aosis is a commercial studio first and foremost. And as with all viable and successful studios today, there's a degree of speciality.

Aosis has tagged the words Audio Visual onto its name. As the business grows and changes, will this be an important area of development?

It seems record companies talk as much about the video budget as they do about the music. Linking sound and vision will be paramount. With the advent of digital 32 track keyboards, and compact sixteen track systems the studio business will change. More and more of the music on record is coming out of front rooms. The major studios will have to think video to survive.

Right now, Aosis is developing its client base with a reputation for accurate, quality mastering. What kind of clients are they attracting?

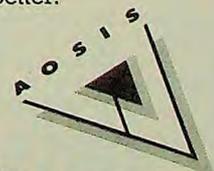
There's a buzz about Aosis. The facility was rebuilt to provide the kind of studio that a performer feels instantly at home in. There's a team spirit here. I often get asked to listen to songs or join in on sessions. And Will Mowat our studio manager is an expert synth programmer.



Aosis is more of a studio for making music rather than just recording.

Turnkey worked closely with Barry Blue and his team for six months to rebuild and re-equip Aosis.

If you would like to see or hear the results for yourself, call Aosis on 01-267 4680. Or if you would like to discuss your studio project with us, call Turnkey Studio Systems on 01-202 4366 and ask for Garry Robson. No one knows the business better.



turnkey studio systems

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## STUDIOS

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### JETSTAR REGGAE CHART

TOP THIRTY REGGAE DISCO CHARTS

1. COUNTRY LIVING Wild Bunch Sandra Cross
2. DLE MAN RIVER Dennis Brown Maccabees
3. SETTLE NUH Gregory Isaacs Diamond C
4. ORIGINAL REWIND Johnny Osborne
5. SLOW DOWN WOMAN Dennis Brown Greenleaves
6. STING ME A STING Patrick Andy Greenleaves
7. UNDER ME SLENG TENG Wayne Smith Greenleaves
8. POORMAN TRANSPORTATION Junior Reid Rockers Forever
9. FIGHT LIFE Janet Kay Soho
10. ALLO TOSH Palo Barton Don Christie
11. SOMETHING ABOUT YOU Charisma NK Records
12. MURDERER Barrington Levy Jah Life
13. I'LL GET ON WITHOUT YOU Dennis Brown Striker Lee
14. EVERY POSSE GET FLAT Paul Blake RAS Records
15. NIGHTSHIFT Winston Groovy
16. STRUGGLE Patrick Andy/Aswad Simba
17. COCKNEY TRANSLATION/ENTERTAINER Smiley Culture Fashion
18. JAZZY LADY Paula Rock 'n' Groove
19. LET'S MAKE AFRICA GREEN AGAIN Brafia Team Brafia
20. ONE RUB A DUB FOR THE ROAD Johnny Osborne
21. ELEMENTARY Horace Andy Rough Trade
22. EVERYDAY PEOPLE B.B. Seaton Revue
23. COLLIE HERB Al Campbell Jah Life
24. TIDAL WAVE Frankie Paul Greenleaves
25. STEP ON THE GAS/TEN COMMANDMENTS OF AN MC Peter King Fashion
26. I WANT TO KNOW WHAT LOVE IS Audrey Hall Germain
27. HOLD ME TIGHT Natural Touch NK Records
28. LYRICS A RHYME/THE BEST Tipper Iri UK Bubbblers
29. LOST WITHOUT YOU Dennis Brown Striker Lee
30. MIND BLOWING DECISION Sugar Minott W.O.W.

TOP TEN REGGAE ALBUMS

1. 1985 SLENG TENG EXTRAVAGANZA Various Tads
2. EASY Gregory Isaacs Tads
3. REGGAE HITS VOL 1 Various Jet Star
4. GREAT BRITISH M.C.'S Various Fashion
5. ORIGINAL FOREIGN MIND Junior Reid Black Roots
6. MUSIC-O-TUNYA Misy In Roots People Unite
7. BOOM-SHACK-A-LACK Junior Reid Greenleaves
8. REVOLUTION Dennis Brown Yvonne Special
9. JUST BE MY LADY Frankie Paul Joe Gibbs
10. DOUBLE TROUBLE Frankie Paul/Michael Palmer Greenleaves

NEW RELEASES

- MR CONSULAR Home T4/Yellowman Mango
- PULL IT UP NOW/MR BIGS STUFF Michael Palmer Greenleaves
- LOVING YOU Super Minott EAD
- MEET ME BY THE RIVER Robert French Real Wax
- YOU LOVE ME Keith Douglas CSA

ALBUMS

- BOOKER SUPER Wayne Smith Chartbound
- WHAT A FEELING Pioneers Pioneer Int
- EVERYDAY PEOPLE B B Seaton Creole

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## WAVE STUDIOS

One of the most successful features of Wave Studios last year was the Tie-Line installation to the Bass-Clef Club located below the studios.

We have now created a new ambient area on the second floor of our building. This area, like the club itself is linked to both of our 24-track studios, thus extending our recording facilities to four floors.

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# Talking back with Pookies

RELUCTANCE BY various record companies to release a new album by the Pookiesnackenburgers has resulted in the formation of Talk Back Records. The new label was formed by Pete Brown in conjunction with TV comics Griff Rhys Jones and Mel Smith.

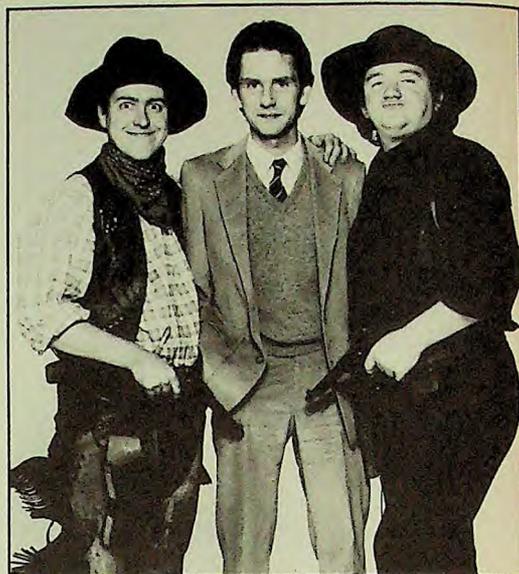
The LP, *As Advertised On TV*, which is a compilation of tracks recorded for the current Channel Four Pookiesnackenburg series, has attracted considerable sales interest, and looks like it could give distributing company MIS (Music Industry Services) its biggest seller to date.

The Pookies have recorded previously — their first single *Just One Cornetto*, was on Stiff in 1981 — but Talk Back's Pete Brown admits that major companies have found it difficult knowing how to market the group who made their name as street buskers.

"We got quite fed up with their attitudes — it seemed that the Pookies didn't fit into any particular bag, which was a very narrow attitude to take."

Talk Back's A&R policy will be a mixture of comedy and music. "We'll be doing several off-the-wall projects, and we'll be interested to hear from anyone who thinks that they've got something to offer," Brown adds.

Talk Back, 46 Carnaby Street, London W1 (01-439 9322).



RECORD COMPANY moguls of the future? Griff Rhys Jones, Peter Brown (centre) and Mel Smith, who recently launched Talk Back Records distributed through MIS.



THIS PARADE (above) are a trio based around John Lucibello and Mark Refoy, formerly of *The Tempest*, a band who enjoyed a modicum of independent success with two singles and an album. Now as *This Parade* they have a 12-inch single, *Erotica*, available on Rumpo Records (through Nine Mile and the Cartel), and have recently had the honour of supporting Big Sound Authority on their UK jaunt.

## News in brier'...

GREGORY ISAACS and Dennis Brown will be appearing together in a disco mix of *Let Off* which has been specially written for them by Charlton Hines of Te-Track and produced by Augustus

Clarke, and released on the Greenleaves label.

SONAR RECORDS in Coventry has signed local band 20 Days and they debut with a 12-inch four-track EP featuring *Freefall*, *Night Time*, *Into The Open* and *Heaven's High*. The label is based at 84 London Road, Coventry, CV1 2JT (0203 20749).

# Tracking...

THE JAZZ Butcher has a new mini-album, *Sex And Travel*, out on Glass Records on Monday (20), the first release from the band since the departure of bassist David Jay. If it's a patch on their last, *A Scandal In Bohemia*, great things indeed are to be expected. The band are currently touring the UK... Further great things will hopefully leap from the grooves of the second *Chameleons* LP, *What Does Anything Mean?* Basically, which is released this Friday (17)... Newcastle's finest *Hurrah!* have a new 4-track 12-inch EP, headed by Gloria, released on Kitchenware this week, which should be snapped up in the wake of long-overdue press enthusiasm. Distribution is by Rough Trade and the Cartel... Also through Rough Trade is *All Fall Down* by *Primal Scream* on Creation, which will be the subject of great interest because of the involvement of Bobby Gillespie from cuddly regga-muffins *The Jesus And Mary Chain*... One-time singer with the legendary Pop Group, *Mark Stewart* and his new mob *The Maffia (sic)*, have a new single, *Hypnotised*, available from Daniel Miller's ever enterprising Mute label... *Rent Party*, stars of the GLC's VE Day celebrations, have an album, *Honk That Saxophone*, out on Waterfront with an attractive dealer price of £2.10 available through Rough Trade and the Cartel... *Abstract No 5*, a magazine with a free LP, also comes via RT/Cartel, with contributors this time including *Test Dept*, *Colourbox* and *Swans*... From North Humber-side's distinctly punky Xcentric Noise Records comes a 3-track 7-inch, *Acid Rains EP*, by *Punctured Tough Guy*. While over in Bradford the Corpus Christi label has the debut LP from the London-based *Lack Of Knowledge*, entitled *Sirens Are Back*. Both are available through the Cartel...

# Singles inked in

THE EVER enterprising Ink Records has a brace of releases set for the remainder of the month.

C-Cat Trance "serve up a sexy smorgasbord of Third World funk" as an LP entitled *Khamu*, on Monday (20). It includes eight tracks, but the recent *She Steals Cars* single is not among them.

A week later, a project that sees David Harrow's electronic wizardry grafted to the former voice in *The Box*, Peter Hope, sees the light of day as a 4-track 12-inch lead by *Too Hot*. Could be the start of a wonderful (if intense) relationship.

Another David Harrow project, this time with one *Pinkie Maclure* (female), surfaces with the C-Cat Trance LP on Monday as an "emotional and haunting" 12-inch entitled *Bite The Hand That Feeds You*.

Ink Records is distributed by Nine Mile and the Cartel.

# Back on the boards

DARTS HAVE a new single *Blowaway* released on their own Choicecuts label, which is seen as a major departure from their usual style. The record has been produced by Roy Carter, the ex-Heatwave member who produced *Animal Nightlife's* Mr Soltaire and who has also worked with Stevie Wonder, Quincy Jones and Jermaine Jackson.

Darts' Rita Ray says: "This record is nothing like anything we have done before — it's really a club/pop record. It was a calculated decision to do something different, and we think that the experiment works."

Choicecuts, 46 Broomwood Road, Clapham, London SW11 6HT (01-228 1161).

IRISH BAND *Colenso Parade* have released their second single *Down By The Border* on Goliath Records (01-326 0516)... Another band from the Emerald Isle, *Big Self* who are based in Belfast, have released *Reason Smiles* in 12-inch format with three previously unreleased tracks also included. Distribution is through Nine Mile and the Cartel... Heavy metal band *Pet Hate* have released a single *Girls Grow Up Too Fast* taken from their *Bad Publicity* album on FM Records... *The Kick Partners* have released a single *It's Too Late* on the CM Records label 961 Great Cumberland Place, London W1 — 01-262 1522... Following "a strong reaction" to the 12-inch version of *Lion Inna Jungle* by the *Natural Ites And The Realistics*, CSA Records has released a 7-inch version, also distributed through PRT and Jetstar... West London band *Furniture* have a new single *I Can't Crack out on Premonition*, the independent arm of *Survival Records*. The single is initially available as a 4-track 12-inch, distributed by Backs and the Cartel... Kongo Records releases the debut single by 16-year-old multi-instrumentalist *Omar*, a self-composed number Mr Postman, which will be distributed by Jetstar (Kongo, 38 Ashmore Road, London W9 — 01-960 1375)... Keyman Records' next release will be a dub album *In The Mix* by *Dr Alimantado*, followed by a disco 45 *Loving Vibration* taken from Ika Black's soon-to-be-released album *Special Love*... Yazoo mentors *Vince Clarke* and *Eric Radcliffe* have produced the debut single *TV Glare* by North London band *Absolute* which is released on the *Reset* label... Heavily tipped Newcastle band *She* release their first single *Never Surrender* on Neat Records' subsidiary label *Rock Records*. Available in 7 and 12-inch formats it has been produced by ex-Tygers of Pan Tang guitarist *Fred Purser*. The band are currently playing selected dates in the North East... *Lambs To The Slaughter Records* has a new *Shark Taboo* single released this week (17), a 3-track 12-inch EP entitled *Cage*, and distributed through *Red Rhino* and the *Cartel*...

# ZIPPO RECORDS FOR THE BEST IN NEW AMERICAN ROCK

# THE LONG RYDERS

THE LONG RYDERS



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NATIVE SONS ZONG 003 BEST-SELLING INDIE ALBUM

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GAS FOOD LODGING ZONG 005

RAIN PARADE - EXPLOSIONS IN THE GLASS PALACE ZANE 003

GREEN ON RED ZANE 002

DREAM SYNDICATE ZANE 001

ZIPPO SINGLES

ZIPPO 45-1 RAIN PARADE You Are My Friend/This Can't Be Today

ZIPPO 45-2 THE LONG RYDERS I Had A Dream/Too Close To The Light

ZIPPO 45-3 TRUE WEST Shot You Down/1969

DISTRIBUTION THROUGH ROUGH TRADE/MAKING WAVES/SHIGAKU TRADING



# INDIES



18 May 19

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |                                  |   |
|----|-----|----------------------------------|---|
| 1  | NEW | SHAKE THE DISEASE                | Mute (12)BONG 8 (I/RT/SP)                             |
| 2  | 2   | MY BABY JUST CARES FOR ME        | Nina Simone Charly CYZ 7112 (12) —CYZ 112 (CH/MW)     |
| 3  | 3   | MEGAREX                          | T. Rex Marc On Wax (12)TANX 1 (SP)                    |
| 4  | NEW | FIRE FIRE/LITTLE RED RIDING HOOD | The Meteors Mad Pig PORK 2(T) (P)                     |
| 5  | 1   | AIKEA-GUINEA (EP)                | Cocteau Twins 4AD (B)AD 501 (I)                       |
| 6  | 6   | BE WITH ME                       | Red Guitars One Way OW (I) (I/Red Rhino)              |
| 7  | 11  | DEEP                             | The March Violets Rebirth VRB 26(12) (I/Red Rhino)    |
| 8  | 8   | THE PRICE                        | New Model Army Abstract (12)ABS 028 (P)               |
| 9  | 5   | BLUE MONDAY                      | New Order Factory —(FAC 73) (I/RT/P)                  |
| 10 | 4   | SHAKESPEARE'S SISTER             | The Smiths Rough Trade RT(T) 181 (I/RT)               |
| 11 | 9   | MOVE ME                          | The Woodentops Rough Trade RT(T) 165 (I/RT)           |
| 12 | 23  | BRAIN DEATH (EP)                 | Icons Of Filth Mortarhate MORT 10 (I/J)               |
| 13 | 14  | JIMONE                           | James Factory FAC 78 (I/RT/P)                         |
| 14 | 7   | JAMES II                         | James Factory FAC 119 (I/RT/P)                        |
| 15 | 12  | I HAD A DREAM                    | The Long Ryders Zipco/Demon ZIPPO 452 (I/RT/MW/CP)    |
| 16 | 13  | RADIO AFRICA                     | Latin Quarter Rockin' Horse RHT(1) 102 (C)            |
| 17 | 16  | THIS IS NOT ENOUGH               | Conflict Mortarhate MORT 8 (I/J)                      |
| 18 | 25  | UP THE HILL AND DOWN THE SLOPE   | Loft Creation —(CRE 015T) (I/RT)                      |
| 19 | 19  | UPSIDE DOWN                      | Jesus and Mary Chain Creation CRE 012 (I/RT)          |
| 20 | 20  | FIELD OF GLASS                   | The Triflida Hot-(HOT 12007) (I/RT)                   |
| 21 | 46  | RAY GUN (EP)                     | The Bomb Party Abstract —(12 ABS 032) (P)             |
| 22 | 10  | PEARLY-DEWDROPS' DROPS           | Cocteau Twins 4AD AD 405 (I)                          |
| 23 | 37  | SWAMP LIQUOR                     | Batfish BF 102 (12) —USS 102 (I/Red Rhino)            |
| 24 | 30  | PROMISED LAND                    | The Skeletal Family Red Rhino RED(T) 54 (I/Red Rhino) |
| 25 | 28  | RESURRECTION JOE                 | The Cult Beggars Banquet BEG 122(T) (W)               |

|    |    |  |  |
|----|----|--|--|
| 26 | 24 | THE GREEN FIELDS OF FRANCE                 | The Men They Couldn't Hang Imp/Demon IMP 003(T) (I/RT/MW)                  |
| 27 | 32 | TAKING A LIBERTY                           | A Flux Of Pink Indians Spiderleg SDL 16 (I/RT)                             |
| 28 | 21 | SPIRITWALKER                               | The Cult Situation Two SIT 35(T) (I/P)                                     |
| 29 | 17 | THIS CHARMING MAN                          | The Smiths Rough Trade RT(T) 135 (I/RT)                                    |
| 30 | 15 | SONG TO THE SIREN                          | This Mortal Coil 4AD AD 310 (I)  |
| 31 | 18 | HOW SOON IS NOW?                           | The Smiths Rough Trade RT(T) 176 (I/RT)                                    |
| 32 | 31 | THE BIG HEAT                               | Stan Ridgway Illegal STAN 1(2) (P)   |
| 33 | 38 | LOVE ME (EP)                               | Balaam and the Angel Chapter 22-(22002) (I/Nine Mile)                      |
| 34 | 40 | CLOTHES SHOP                               | Terry & Gerry Intape IT 014 (I/Red Rhino)                                  |
| 35 | 26 | BELFAST                                    | Barnbrack Homespun HS 092 (O/SP)   |
| 36 | 29 | NOSTALGIA/SHREDS                           | Chameleons Statik TAK 29(12) (P)   |
| 37 | 36 | COCKNEY TRANSLATION                        | Smiley Culture Fashion FAD 7028 (12) — FAD 028 (A/JS)                      |
| 38 | 39 | YOU/THEY SAY                               | Chakk Fon FON(T) 001 (I/Red Rhino)   |
| 39 |    | NO GDM                                     | Gina X Statik TAK 33(12) (P)   |
| 40 | 42 | ROCK 'N' ROLL/OH NO NOT JUST A PRETTY FACE | Gary Glitter Illuminated ILL 60(12) (P)                                    |
| 41 | 34 | CHANCE                                     | Red Lorry Yellow Lorry Red Rhino RED(T) 55 (I/Red Rhino)                   |
| 42 | RE | WALK INTO THE SUN                          | March Violets Rebirth VRB 23(12) (I/Red Rhino)                             |
| 43 | 27 | SHE GOES TO FINOS                          | The Toy Dolls Volume VOLT(1) 12 (I/P)                                      |
| 44 | 41 | SPIRAL GIRL                                | X-Men Creation CRE 014 (I/RT)  |
| 45 | 33 | IGNORE THE MACHINE                         | Alien Sex Fiend Anagram/Cherry Red (12) ANA 11 (P)                         |
| 46 | 47 | CALAMITY CRUSH                             | Foetus Art Terrorism Self Immolation/Some Bizarre WOMB FAT —(11.12) (I/RT) |
| 47 | 49 | TOMMY'S BLUE VALENTINE                     | Pride Of The Cross Big Beat —(NST 106) (I/J/P/SW)                          |
| 48 | RE | THE WORLD OF LIGHT (EP)                    | Balaam And The Angel Chapter 22 —(22/001) (I/Nine Mile)                    |
| 49 | 35 | MICRODISNEY IN THE WORLD                   | Microdisney Rough Trade —(RT 175) (I/RT)                                   |
| 50 | 45 | RAPING A SLAVE (EP)                        | Swans K 422/Some Bizzare —(KDE 112) (I/RT)                                 |

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |                                      |  |
|----|-----|--------------------------------------|--|
| 1  | 2   | NATIVE SONS                          | The Long Ryders Zipco/Demon ZONG 003 (I/RT/MW/CP)    |
| 2  | 3   | BAD INFLUENCE                        | The Robert Cray Band Demon FIEND 23 (I/RT/MW/CP)     |
| 3  | 12  | MEAT IS MURDER                       | The Smiths Rough Trade ROUGH 81 (I/RT)               |
| 4  | 4   | WILDWEED                             | Jeffrey Lee Pierce Statik STAT LP 25 (P)             |
| 5  | 5   | HATFUL OF HOLLOW                     | The Smiths Rough Trade ROUGH 76 (I/RT)               |
| 6  | 6   | TREASURE                             | Cocteau Twins 4AD CAD 412 (I)                        |
| 7  | 7   | VENGEANCE                            | New Model Army Abstract ABT 008 (P)                  |
| 8  | 9   | SMELL OF FEMALE                      | Cramps Big Beat NED 6 (P/I/MW)                       |
| 9  | 8   | A DISTANT SHORE                      | Tracy Thorn Cherry Red M RED 35 (P)                  |
| 10 | 10  | GARLANDS                             | Cocteau Twins 4AD CAD 211 (I)                        |
| 11 | 12  | HEAD OVER HEELS                      | Cocteau Twins 4AD CAD 313 (I)                        |
| 12 | 13  | LYSERGIC EMANATIONS                  | The Fuzztones ABC ABCLP 4 (I/P/RE)                   |
| 13 | 11  | THE MINI ALBUM                       | The Sex Pistols Chaos APOCA 3 (I/Backs)              |
| 14 | RE  | some great REWARD                    | Depeche Mode Mute STUMM 19 (I/SP)                    |
| 15 | RE  | EMERGENCY THIRD RAIL POWER TRIP      | Rain Parade Zipco/Demon ZING 001 (I/RT/MW/CP)        |
| 16 | 14  | IT'LL END IN TEARS                   | This Mortal Coil 4AD CAD 411 (I)                     |
| 17 | 21  | SLAVE GIRL                           | Lime Spiders Hybrid RIB 1 (P)                        |
| 18 | 17  | THE SMITHS                           | The Smiths Rough Trade ROUGH 61 (I/RT)               |
| 19 | NEW | BLUE SISTERS SWING                   | Fresh For Lulu Hybrid RIB 3 (P)                      |
| 20 | 23  | SLOW TO FADE                         | Red Guitars Self Drive Music SCAR LP 1 (I/Red Rhino) |
| 21 | 16  | OFF THE BONE                         | Cramps Illegal ILP 012 (P)                           |
| 22 | NEW | OVER THE RAINBOW                     | Virgin Prunes Baby BABY 002 (I/RT)                   |
| 23 | 15  | HIP PRIEST AND KAMERADS              | The Fall Situation Two SITU 13 (I/P)                 |
| 24 | NEW | GYRATIONS ACROSS THE NATIONS         | Various Hybrid HYBRID 1 (P)                          |
| 25 | NEW | WALKING IN THE SHADOW OF THE BIG MAN | Guadalcanal Diary Hybrid HYBLP 2 (P)                 |

Dealers: Cut out and display on a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page. Compiled by Music Week Research from a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page.

## Has Your Number Come Up?

Are you an indie label? Do you know if your label name or your catalogue numbers are already being used by someone else?

If they are, it might cause big problems for your distribution and chart positions in the future.

Gallup is getting the whole confusing system of numbering under control to make life simpler for everyone. You should get on the Records Labels Register immediately to make sure that when your number comes up, it's you that gets the business out of it.

RLR  
Record Labels  
Register

Contact Danny on (01) 794 0461  
Administered by GALLUP

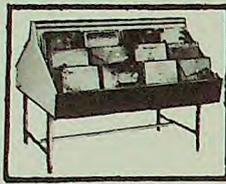
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# MARKETPLACE

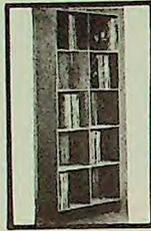
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# MARKETPLACE

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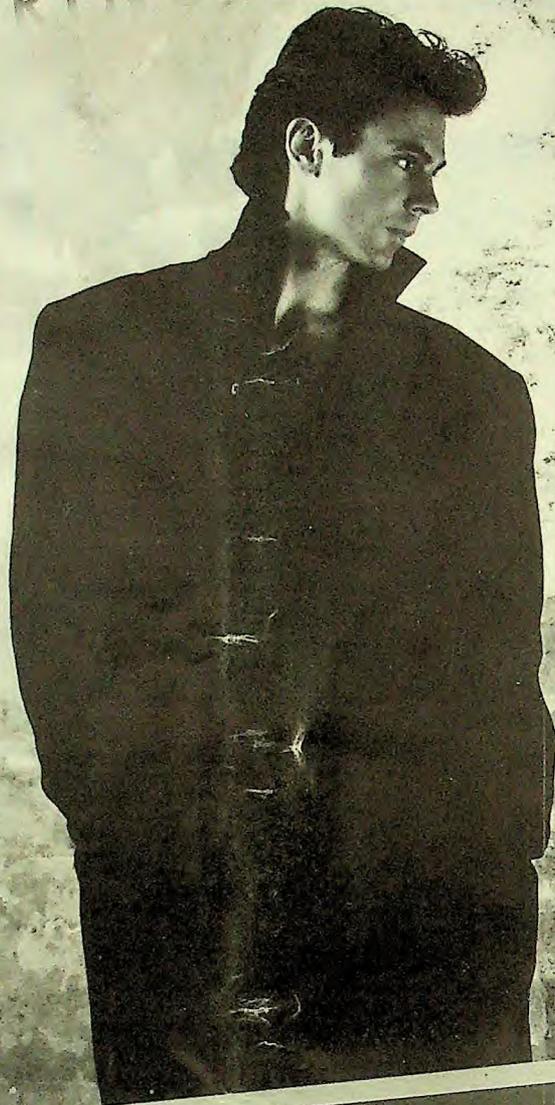
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