

MUSIC WEEK

ESTABLISHED 1959

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City backs new TV label

A NEW TV merchandising record label is being launched with a £1.5m investment from several leading City institutions and members of Duran Duran.

The label, Stylus Music, is being run by a group of executives including former management personnel of Ronco UK which hit financial troubles last year.

City support for the new company is coming from the joint banking company 3i, said to be the world's largest source of venture capital, and the venture capital divisions of the Coal Board Pension Fund and Prudential Assurance.

Duran Duran's involvement is believed to account for in excess of 20 per cent of the total equity base and the group's business affairs manager Tony Sylvester will be non-executive chairman of Stylus.

The executive team is headed by Tony Naughton, former general manager of Ronco before resigning in December, 1983, and includes other ex-Ronco staffers, Bruce Cameron, Ros Chenery, Christine Evans and Gordon Smith. Joining them is Christopher Pushman, a chartered accountant formerly with Reeves Communications, and Paul Lynton, ex-managing director of Pinnacle.

Disco/dance sales boom

DISCO/DANCE music is currently enjoying its biggest boom ever — bigger even than the disco boom of 1978/79 when Saturday Night Fever and Grease generated millions of sales worldwide.

Now, in 1985, some 50 per cent of the *Music Week* Top 20 singles are disco/dance orientated.

And it's not a case of megastars "crossing over". The massive sales are being achieved by acts such as Steve Arrington,

Phyllis Nelson, DeBarge, The Rah Band, David Grant, Curtis Hairston and Paul Hardcastle.

This sales boom is attributable to several factors. Steve Walsh, whose Total Control label has just signed a licensing deal with EMI, comments: "The dance music market is now wider than ever before. One of the reasons for this growth in popularity is that the music isn't just to be found in the clubs — there's a growing awareness among TV and radio stations."

David Munns, EMI Records' director of artist development, adds: "There's more media awareness, and if the music is good then it will happen — you've only got to look at Phyllis Nelson as an example. That was a great single which won through in the end."

"People love to dance — and it looks like it could be a foot-tapping summer."

Morgan Khan, who launched the dance music-orientated label Streetwave Records three years ago, and has since seen it become one of the major success stories of recent years, believes that the pirate radio stations have had a great influence on the popularity of disco/dance music.

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First release will be an album entitled *Bands Of Gold*, due in July. Distribution is yet to be announced. Future releases will include hits compilations, theme albums and possibly original recordings.

Tony Naughton told *Music Week* that they had decided to launch a new TV merchandising company after three attempts to buy-out the Ronco company from its US parent failed.

"Ronco had a highly successful music business which was constrained by parent company influences from the US," he said. "We developed various formulae which we can further refine and expand in an ever changing market. Successful secondary marketing using television as the primary promotional vehicle is a vital part of the commercial health of the music industry."

Reflecting City faith in the venture, Frances Jacob of 3i said: "Market reports show that combined LP and tape sales started climbing again in 1984 for the first time in many years and a significant part of that increase was attributable to TV merchandising and the successful marketing of compilation albums of various artists."

"Unlike a long-term loan, our equity investment is permanent and free from the burden of immediate interest payments. This gives the company flexibility and should help the business grow quickly and profitably."

Stylus Music will be based at Media House, Abbey Road Park, Abbey Road, London NW10 (01-453 0886).

● An EMI spokesman said that the company had not been aware of Duran Duran's involvement in Stylus Music, and added that the group was free to invest where they liked, but their contract would prevent them from using their own tracks on a compilation album without EMI's permission.



VOTING FOR a successful future, three of the principals of new TV merchandising company Stylus Music, Christopher Pushman, Bruce Cameron and Tony Naughton.

M.W. Business Directory

THE NEED for expert financial and legal advice is a priority for anyone doing business in the music industry and *Music Week* this week launches a new advertising section to help readers seeking advisers. See the Business Management Director — p24.

New pirate radio station to charge for airtime

A NEW North Sea-based pirate radio station, Tennessee Sound, is set to begin round-the-clock country music broadcasts from the end of June, with plans to charge artists for airtime.

The station is being set up by Andrew McIntire, who has agreed a promotional deal with the National Sound Broadcasting Agency, run by Terry Mundy, editor of UK country music magazine *North Country*, to guarantee artists three months "saturation" coverage of eight plays a day, for a fee of £200.

Further, cheaper deals involving less plays are also being offered by Mundy as part of his efforts to expose UK country artists to an audience claimed to be somewhere between 8-10m listeners.

Advertising will also be available at a rate of £18 to £20 for a 30-second slot, with the payment being administrative rather than for airtime in order to avoid infringement of the broadcasting laws.

No advertising or airtime has so far been sold.

Tennessee Sound will broadcast from *The General Lee*, moored 15 miles off the Suffolk/Essex coast.

A&M to switch distribution to PolyGram

AFTER MORE than 10 years with CBS, A&M UK is switching its distribution to PolyGram Record Operations, taking effect from July 1. Announcing the deal, A&M managing director Brian Shepherd, formerly with Phonogram, said that the new deal would bring A&M UK into line with A&M's licensing agreement in Europe.

Chart change

REFLECTING THE expanded market for disco/dance music in the UK, *Music Week* this week extends its Disco/Dance singles chart to a Top 75 to allow more chart exposure for the wealth of releases.

See the new chart on p17 inside this week's bumper pull-out special report on the disco/dance boom which includes an advertorial celebrating the success of the Streetsounds label.

SISTER SLEDGE

Frankie

NEW 7" & 12" SINGLE A9547/T
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Hotel California

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EKR 10/T

TAKEN FROM THE
TV ADVERTISED ALBUM
'THE BEST OF EAGLES'

PRINCE

AND THE REVOLUTION

NEW SINGLE

Paisley Park W9052

TAKEN FROM THE ALBUM 'AROUND THE WORLD IN A DAY'

NEWS

Midlands move for Our Price

OUR PRICE, which completes its first year as a public company at the end of this month, is continuing its expansion into the Midlands with the opening of five shops but directors will not comment on whether the chain will eventually go national.

At present, Our Price's most northerly store is in Northampton but by the end of July there will be shops in Redditch, Burton-upon-Trent, Nottingham, Lincoln and Telford. They will be in addition to the stores in Streatham, Woking, Bromley and London's Kings Road which opened last week or were due to open this week. The Kings Road shop is the 100th in the chain.

Of the Midlands shops, Our Price director Mike Isaacs commented: "It's part of our overall expansion programme but it is further north than we have gone before and we are looking very seriously at expanding a lot further still." Asked if that meant the chain would eventually go completely national, he replied: "I can't give an outright answer to that at the moment."

Isaacs emphasised that he felt there was still plenty of scope for expansion in the Home Counties and the South where Our Price is based and that the chain's venture into the Midlands would have to be consolidated before the company embarked on new projects.

Our Price's first full year as a public company is reached on May 31 and trading figures will be announced after that, but Isaacs said: "It has been an exciting year. We've grown from 82 to 100 shops in 12 months and things have gone well for us. The business is expanding, the industry is expanding and we are expanding with it."



PUTTING PEN to paper to complete Stiff/Island's manufacturing and distribution deal with EMI Manufacturing and Distribution Services are Island MD Dave Robinson and EMI MADS MD Ted Harris. Standing, left to right, are EMI business affairs executive Gareth Hopkins, Island finance director Tony Pye, EMI MADS business development director Kerry Humphries, EMI MADS deputy MD John Simmons, Peter Jamieson, EMI MD and EMI finance director Peter Matthews.

Directory

RECENT MOVES: Michael Peyton Associates to Studio 5, Bridge Studios, 318-326 Wandsworth Bridge Road, London SW6 (01 731 1422). . . Kaz Records to 110 Strand, London

WC2 (01 960 6336). . . Freelance writer/researcher Mark Lewisohn to 111 High Street, Northchurch, Hertfordshire HP 4 3QL (04427 74380). . . Producer Kit Woolven to c/o 47 Green Lane, London W7 (01 579 6520). . . Music video production company Blackbird Productions to Bridge Studios, 318 Wandsworth Bridge Road, London SW6 2TZ (01-731 7593/7680).

LETTER

Going public. . .

TO THOSE of your readers who managed to get to the final paragraph of my article on Going Public (MW May 11), may I point out that the printers' omission of one line of my copy resulted in the absolute reverse of my views being published. The final paragraph omitted the words in italics and should have read as follows:

"A full listing is really only suitable for companies with a solid track record of growth and profits and may not be suitable for music and record companies where very often success or otherwise is dependent solely on one of or two key individuals and not on the performance of physical assets."

The City is too wise to have it otherwise!

BRIAN EAGLES, *Herbert Oppenheimer Nathan & Vandyk, Cophall Avenue, London EC2.*

IRL LP chart show reaches delicate stage

DISCUSSIONS ON the viability of an IRL network album chart show have reached a "delicate stage", according to Colin Walters, chairman of the Association of Independent Radio Contractors' programming committee.

Walters, managing director of Manchester's Piccadilly Radio commented: "We are discussing the project with the stations and analysing whether it is feasible. If it does come together, I would hope that the show would go out by early next year. It would be nice to get it going within a few months."

The market research for the show is likely to be done by MRIB which already compiles the IRL singles chart but which station would put the programme together has not been decided. The singles chart show is produced by Capital Radio.

Once the programme's format and production has been agreed, the AIRC will seek a sponsor for the package. Walters emphasises, though, that the show is not intended as a vehicle for a challenge to the Gallup/Music Week album chart.

Promo set-up for Sheffield

A NEW promotion company The Push & Plug Company has been started in Sheffield, servicing 14 local radio stations and also mail-outs to Scotland. Richard Tandy, who is behind the set-up, said: "We offer personal servicing of potential hits to radio and club DJs, and television and newspaper columnists in the north. Our back up also includes the return of accurate audience and personal reactions from DJ's by either mail or phone."

Push & Plug, 6-18 High Court, Sheffield, S1 2EP (0742-738765).

New signings at HM Records

HEAVY METAL Records has signed two new bands: Briar, from Birmingham, who are preparing their debut album and "glam trash" rockers Marionette whose first album has recently been completed.

American Commentary



Musicals come back

From IRA MAYER

NEW YORK: It is ironic that, in a season when the Tony Awards nominating committee deemed it inappropriate to include the categories of "outstanding performance by an actor in a musical", "outstanding performance by an actress in a musical" and "outstanding choreography" for lack of eligible competing nominees, the Broadway musical (and even straight drama) is receiving exceptional attention on record. Not so much recent musicals, though Leader of the Pack is out this month from Elektra, as classics of the US musical on stage.

Foremost are the two-disc Deutsche Grammophon West Side Story conducted by Leonard Bernstein and a four-LP retrospective of this year's Pulitzer Prize winner Stephen Sondheim's work from RCA. (The show that won Sondheim a Pulitzer, Sunday In the Park With George, scored high in the Tony Awards last year.) As noted here before, 1985 has also been the year of the return of the recording of dramatic works, with The Real Thing and Ma Rainey's Black Bottom.

The West Side Story set holds greater than usual sales promise — original cast recording collectors can be counted on to add the volume to their libraries, as can some classical fans lured by the names of Kiri Te Kanawa, Jose Carreras and Tatiana Troyanos, not to mention Bernstein's presence. What should boost sales beyond these normal levels is a one-hour public television broadcast on "the making of" the recording.

Sondheim is the subject of virtually continuous publicity and retrospectives, the best known of the latter probably being Side by Side by Sondheim (also available on record). Still, this set, drawing from film and theatre works, presents lesser-known material — even if it is a little heavy on Follies and A Little Night Music. It is certainly one of the better examples of re-packaging existing material.

So, while the contemporary Broadway musical is in a dismal state this year, with Leader drawing its strength from the 'Sixties' Grind pulling by on the strength of Ben Vereen's charisma and Big River's Roger Miller-penned score deemed pleasant if not quite memorable, the genre on record at least is, in its own right, carrying on a strong tradition.

A RECENT item reporting trade speculation over Clive Davis's future should Arista, as expected, be absorbed by RCA, elicited the following response from Davis: "I am under long-term contract to Arista Records and have never had any discussion with anyone regarding my heading up PolyGram Records. The pundits are wrong. Arista is stronger than ever, and I am and will continue to be the head of the company."

Meanwhile, Alan Hirschfield, Davis's one-time mentor in the Arista start-up and rumoured himself to be heading an investor group interested in buying PolyGram, is not commenting on the veracity of said rumours.

ASCAP, BMI and SESAC have reached agreement with jukebox operators on compulsory licensing fees until 1989. Under previous rulings by the Copyright Royalty Tribunal, the fees, instituted in 1981 at \$8 a jukebox a year rose to \$25 in 1982 and \$50 in 1984. The fee was set to rise again in 1987, based on cost-of-living changes measured by the Consumer Price Index.

The new arrangement calls for jukebox owners to be given rebates of \$10 a jukebox a year in 1985 and 1986. In 1987, the rate will essentially go to \$60 (though this will technically involve a rebate of the amount over what the fee would have been under the cost of living increase).

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New signings and product for Ritz



THE MOR/country music specialist independent Ritz Records has announced several new signings and product acquisitions in an expansion programme.

Artist signings include former Eurovision winner Dana who debuts for the label with a single, Little Things Mean A Lot, and James Oliver, one of the UK entrants in the Song For Europe whose What We Say With our Eyes is released as a single.

Product acquisitions include an album by leading US country singer Ricky Skaggs — previously unreleased in the UK and Eire — titled Sweet Temptation which includes guest appearances by Emmylou Harris. The LP release ties in with Skaggs' UK tour dates and has his full support, says Ritz. A single, Will You Love Me One More Time, is being taken from the album.

The five-year old Ritz, which moved into new offices in Covent Garden last November, has added Declan Colgan, from Spartan, as production manager. Marketing, video promotion and international representation is handled by McDonagh Associates which operates from separate offices in Regent Street.

● Pictured, left to right, are: Ritz marketing consultant Micael McDonagh, Ritz MD Michael Clerkin, Dana, her manager Tony Cartwright and Dana's husband, Damien Scanlon.



IRISH HARD-rockers Mama's Boys interrupted their UK tour to visit Past & Present in Watford and recreate the cover of their Power & Passion LP (Jive) in a live window display. The trio are planning similar stunts in other cities on their tour schedule.



PICTURED AFTER IRS's signing of a distribution deal with MCA are, from left, IRS MD Steve Tannett, IRS president Miles Copeland, MCA MD Don Ellis and MCA marketing director John Cokell.

CAROLE HODGES, a Cathay Pacific ground stewardess, seen recording Radio Luxembourg's pilot programme of British pop music for Chinese radio transmission. Hodges, 24, whose mother is Chinese, speaks fluent Cantonese, and will present a series of 13 two-hour shows if the pilot programme wins approval.



THE POINTER Sisters look suitably pleased with their first platinum discs for UK sales, earned for them by their Breakout album.

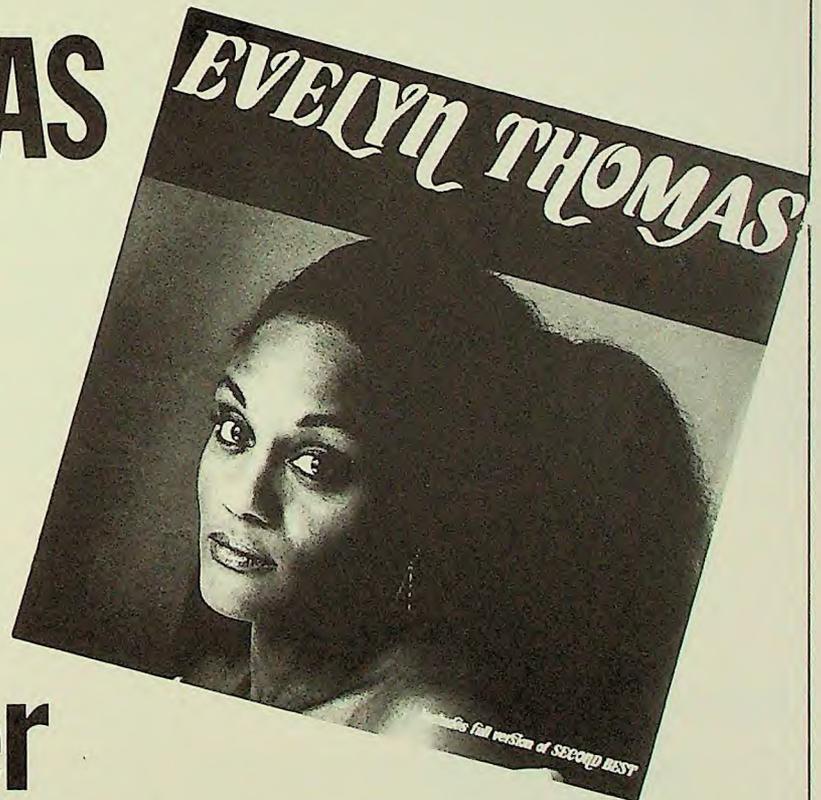
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EVELYN THOMAS

the new smash hit single receiving heavy air-play

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available on 7 & 12 inch

SOHO(T)41

NEWS

Music publishers 'most profitable' in industry

THE TEN most profitable UK music companies, in terms of profit margins, are all music publishers, according to the latest financial survey of the music industry.

"Music publishers have been consistently trading with well above the industry average profit margins," says ICC Business Ratio's report, *The Music Industry*, which analysed the published accounts of 100 leading companies — including record and tape manufacturers, distributors and retailers, and musical instrument-manufacturers, wholesalers and retailers, and music publishers — for the three years to 1982/83.

The survey mirrors the music industry's reversal of a five-year decline in 1984, although it notes that companies in the musical instrument sector were still the "poor cousins" of the industry with falling sales and loss-making trading.

And it singles out Virgin Records for its "outstanding performance" during the period, increasing its sales from £8.7m in 1980/81 to £20.8m in 1982/83, an average sales growth of 54 per cent.

"What is equally impressive is that the company also managed to increase its profit margins from 2.3 per cent to 10.4 per cent whilst achieving sales growth," says ICC. "So sales were certainly not achieved at the expense of heavy discounting thus reducing margins."

The report also highlights the sales growth of wholesaler/distributor Lightning Records & Video, increasing sales from £4.5m in 1980/81 to £13.6m in 1982/83, being an annual sales growth of 74 per cent. But it also points out that 26 of the companies surveyed suffered an average annual sales growth decline, noting that Chrysalis Records fell from £13.8m in 1981/82 to £9.2m in 1982/83.

By far the largest profits were made by CBS (UK) which made £11.9m pre-tax profit in 1982/83 and over the three-year period it made £27m. Its nearest rival, EMI Records, also made good profits in 1982/83 of £7m, but over the three-year period its total profits were just £8m because the company traded at a loss of £4.7m in 1980/81.

Record and tape manufacturers increased their pre-tax profit margins to 4.4 per cent from zero levels during 1980/81, but within the average there were wide differences, and the report warns that the number of loss-making companies shows that music is still a high risk industry.

The report shows figures for each company's latest accounts in the period, and analyses them for rates of return, profit margins, turnover ratios, liquidity ratios, gearing ratios and export ratios.

● *The Music Industry* is published by ICC Business Ratios, 28/42 Banner Street, London EC1Y 8QE (01-253 3906), price £137.



THE HIGSONS are pictured signing to R4 Records, a division of R&R Music. At back are, from left, R&R director Ron McCreight, Colin, Dave, Simon and Charlie Higson and the band's manager and agent, Grant Black. In front are R&R director Robert Lemon and Terry Higson.

Appeal records released for Bradford

FIFTY STARS from rock, show-business and sport were due to record a single in aid of the Bradford Disaster Appeal, at London's Chocolate Factory Studio as *MW* went to press. The single, a version of Gerry And The Pacemakers' You'll Never Walk Alone, is being rush-released this Friday (24), and distributed nationally by Spartan.

Leeds' independent Off Beat also has a record in aid of the Appeal, by Bradford band Happiness Ad entitled Love Can Be Cruel, which has a dealer price of 99p of which at least 55p will go to the fund. The single is distributed by Red Rhino and the Car-tel.

Musical Chairs

FORMER BUSINESS affairs manager at RCA Records David Dix has been appointed business affairs manager at the Zomba Group. He replaces Paul Katz who has been transferred to the New York office as director of business affairs... Clumber Records has appointed Jeffrey Paul, formerly a sales promoter for a wine shipper, as field promotions manager... Edinburgh DJ Neil Fincham is the Superjacks Hit Squad new regional controller for Scotland... Vermilion Sands is now handling the PR for the Making Waves labels following the departure of Annie Barker.

Nelson's US satellite link

PHYLLIS NELSON was beamed live by the Visnews Brightstar satellite link from Compact Video studios in Burbank, California, to a society party hosted by Lord Charles Althorpe in St James' this Monday.

The link was set up by Carrere Records' Freddy Cannon who said: "Lord Althorpe wanted Phyllis to appear live but she was recording an album in Los Angeles. Beaming her live by satellite was the next best thing and we were happy to arrange it."

Disco/dance sales boom

FROM PAGE 1

"Dance music has been getting much exposure," he says, "and a lot of it is down to the pirate stations — there's a message there for the powers that be. The regional radio stations have also been very supportive, and many of them do have specialist programmes."

"The popularity of dance music is now on the crest of a wave. People not only dance to it — they listen to the records as well."

Sill new Jobete president

LESTER SILL has been appointed president of Jobete Music, the publishing arm of Motown Records. He joins after 21 years with Screen Gems-Colgems EMI and a total of 35 years in the music industry.

Sill, who will operate from the Jobete headquarters in Los Angeles, is also on the board of ASCAP and the National Music Publishers Association of the US. Paul Keogh has also joined Jobete UK as professional manager from the EMI Music Publishing MOR department.

Total Control licensing deal with EMI

TOTAL CONTROL Records, the disco-dance music label originally started by London radio and club DJ Steve Walsh with current chart-topper Paul Hardcastle, has signed a licensing deal with EMI Records. The first single, Love Situation by Mark Fisher from Manchester, is released next week (3).

Walsh and Hardcastle started Total Control a year ago, and Hardcastle's first two solo singles for the label, You're The One For Me and Guilty, were both minor hits. The label was distributed by IDS and following the company's crash Walsh has since been negotiating with EMI. Hardcastle himself has signed direct to Chrysalis.

Walsh says: "Total Control was started to help the young talented British singers and musicians around. I've been talking with EMI for about four months and with this deal will continue to be closely involved with the label's acts, from the choosing of repertoire and releases, to administration, through to promotion and publicity."

Also signed to Total Control are Dotty Green, who does backing vocals on Mark Fisher's single.

DOOLEY

AN INTERESTING sidelight on the music industry is contained in the latest ICC Business Ratio report (see p4) which surveys "wages and productivity", and notes that average wages in the record industry were £9,307 in 1982/83, and the highest average wages were received by the 18 employees of the EG Group who got, on average, £15,556, while the lowest went to the three employees of St Annes Music, who received on average £1,667... EMI MD Peter Jamieson guested on the Gloria Hunniford show last week, talking about the UK record industry and his own career to date; incidentally, Jamieson wishes it to be known that there are "no hard feelings" between the companies feuding over the "Now" series, and says: "It was a finely balanced test case of differing legal opinions. It went to the full 90 minutes with extra time and a replay. Eventually we lost on penalties." *MW's* sports correspondent comments: "It looked like a walkover to me, and EMI and Virgin must have been sick as parrots"... While on the subject, K-tel marketing director Peter Hunsley sent Dooley the label's August 1980 hit compilation release entitled Full Boar with a porcine character in shades and earphones on the sleeve front. Hunsley remarks: "We were, of course, flattered when EMI/Virgin trotted out their compilation albums. Now that's what we call turning a silk purse into a sow's ear"... Chappell consultant director Teddy Holmes recently celebrated his 83rd birthday.

HAVING SPENT 12 years trying to convince record companies that they should pay for airplay, not the other way round, the ILR stations will find it ironic that new pirate radio station Tennessee Sound (see p1) plans to charge for "saturation airplay"... BBC Radio Bedfordshire goes on air on June 24, and will be running a programme for the estimated 50,000 Italians living on its patch. It's asking record companies with contemporary Italian material to get in touch with the show's producer Gerald Main (0582 459111)... Meanwhile, if you're in BBC Radio Cleveland's area next Monday (27) at noon, you can hear former *NME* editor Andy Gray discussing his huge record collection with presenter Ian Charlton, who also has a huge one... Ice, the label owned by Eddy Grant, has completed its three-year P&D agreement with RCA, and Grant is understood to be contemplating launching it as an indie... ASBAH, the spina bifida charity, is holding a Fun Bike Day at Little Loveney Hall near Halstead on July 14, and wants personalities from the pop world with a taste for moto-cross to support the good cause by riding at the circuit for the day with a participation/sponsorship fee of £172.50 (including VAT). The contact is appeals organiser Richard Poole (01-388 1382).

JOANNA GARDNER

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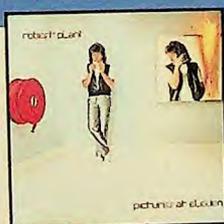
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AIRPLAY

BUBBLING

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

- 5 (—) **BAZAR, THEREZA:** The Big Kiss MCA 970 (C)
Aire, Mercia, Metro, NorthSound, Tees.
- 7 (—) **BLACK LACE:** El Vino Collapso Flair/Priority LACE 1 (E)
Beacon, Hallam, Mercia, Metro, Swansea, Trent, West.
- 10 (—) **CACIQUE:** Devoted To You Diamond Duel/Priority DISC 1 (E)
Essex, Forth, Hereward, Mercury, Metro, NorthSound,
Piccadilly, Red Rose, Southern, Wiltshire.
- 7 (—) **CHANGE:** Oh What A Feeling (remix) Cooltempo COOL 109 (F)
Aire, Capital, Hereward, Mercia, Metro, Piccadilly, Trent.
- 5 (5) **DAVID F. R.:** This Time I Have To Win Carrere CAR 359 (A)
7 (—) **DAVIS MILES:** Time After Time CBS A 4871 (C)
CBC, Forth, Mercia, Mercury, Swansea, Tees, Wyvern.
- 5 (6) **DURY, IAN:** Hit Me With Your Rhythm Stick (remix) Stiff (E)
- 6 (—) **ESSEX, DAVID:** Friends Lamplight/Priority LAMP 1 (E)
Aire, DevonAir, Mercury, Moray Firth, Piccadilly, 2CR.
- 5 (—) **GRANDMASTER FLASH:** Girls Love The Way Elektra EKR 7
Beacon, BRMB, Mercury, Metro, Signal.
- 9 (8) **ICICLE WORKS:** All The Daughters Beggars Ban. BEG 133 (W)
- 5 (—) **JUDDS, THE:** Mama He's Crazy RCA 480 (R)
BRMB, Mercury, Moray Firth, Orwell, Severn.
- 5 (7) **KINKS, THE:** Do It Again Arista ARIST 617 (F)
- 7 (6) **LEWIS, NORMA:** Tonight (Dancing With The Desperate) London
- 9 (8) **LISA LISA/CULT JAM:** I Wonder If I Take You Home CBS A6057
- 6 (—) **LOVE JUSTICE:** Ways To Be Wicked Geffen A6218 (C)
BRMB, Capital, CBC, Chiltern, Forth, Hereward.
- 5 (6) **LUTCHER, NELLIE/NAT COLE:** For You My Love Capitol CL 351
- 7 (6) **LYNAM, RAY/PHILOMENA BEGLEY:** She Sang The Melody Ritz
- 9 (—) **O'NEAL, ALEXANDER:** A Broken Heart Can Mend Epic A6244
CBC, Essex, Hereward, Metro, Severn, Tees, Trent, Viking,
Wiltshire.
- 6 (—) **OPUS:** Live Is Life Polydor POSP 743 (F)
Invicta, Mercury, Metro, Moray Firth, NorthSound, West.
- 7 (9) **SKIFS, BJORN:** The Arbitrator RCA CHESS 4 (R)
- 7 (—) **SCANDAL:** Featuring Patty Smyth: The Warrior CBS A4367
Downtown, NorthSound, Severn, Signal, Swansea,
Viking, West.
- 7 (—) **SUNSET GUN:** Sister CBS A6264 (C)
Aire, Clyde, DevonAir, Forth, Hereward, Mercury, Metro.
- 8 (8) **SUPERTRAMP:** Cannonball A&M AM 248 (C)
- 5 (—) **SYLVIA:** Read All About It RCA PB 49979 (R)
Aire, Moray Firth, Severn, Swansea, Wiltshire.
- 9 (6) **TANIA MARIA:** Don't Go Manhattan MT 2 (E)
- 5 (—) **T REX:** Get It On T.REX FED 12 (W)
Mercury, NorthSound, Piccadilly, Signal, Swansea.

RADIO 2

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

- 6 (New) **THE BOOTHILL FOOT-TAPPERS:** Too Much Time (Mercury)
- 5 (New) **DAVID CASSIDY:** Romance (MLM/Arista)
- 5 (New) **DANOVA & CO:** Magdalena (Plaza)
- 5 (New) **MANCHESTER UNITED TEAM:** We All Follow Man. United (Columbia)
- 5 (New) **O.M.D.:** So In Love With You (Virgin)
- 5 (New) **STRAWBERRY SWITCHBLADE:** Who Knows What Love Is? (Korova)
- 5 (New) **BILL WITHERS:** Oh Yeah! (CBS)
- 4 (7) **GEORGE BENSON:** Beyond The Sea (La Mer)
- 4 (Re) **JIM DIAMOND:** Remember I Love You
- 4 (New) **EVERTON 1985:** Here We Go (Columbia)
- 4 (New) **AGNETHA FALTSKOG:** One Way Love (LP Track)
- 4 (Re) **THE KORGIS:** True Life Confessions
- 4 (Re) **MODERN TALKING:** You're My Heart You're My Soul
- 4 (New) **BILLY OCEAN:** Suddenly (Jive)
- 4 (Re) **REDWAY & KENNEDY:** So Do I
- 4 (4) **STYLISTICS:** Give A Little Love For Love
- 4 (New) **SYLVIA:** Read All About It (RCA)

OTHER FEATURED RECORDS

- BARRY BLOOD:** Killing Time
- BARBARA DICKSON:** Caravan
- DIRE STRAITS:** So Far Away
- BRYAN FERRY:** Slave To Love
- IMAGINATION:** Found My Girl
- KEVIN KITCHEN:** Put My Arms Around You
- NICOLETTE LARSON:** You Can't Say You Don't Love Me Anymore
- DOLLY PARTON:** Think About Love
- ROSSI/FROST:** Modern Romance
- DAVID LEE ROTH:** Just A Gigolo (Medley)
- NINA SIMONE:** My Baby Just Cares For Me
- RICKY SKAGGS:** Country Boy
- BJORN SKIFS:** The Arbitrator
- EDWIN STARR:** It Ain't Fair
- LINDA THOMPSON:** One Clear Moment
- DANNY WILLIAMS:** Green Eyes

DAVID HAMILTON'S RECORD OF THE WEEK
SISTER SLEDGE: Frankie

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

RADIO 1

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

- 27 (22) **PAUL HARDCASTLE:** 19
- 20 (8) **DURAN DURAN:** A View To A Kill
- 19 (11) **DEBARGE:** Rhythm Of The Night
- 17 (11) **BRYAN FERRY:** Slave To Love
- 16 (9) **GO WEST:** Call Me
- 16 (13) **KATRINA & THE WAVES:** Walking On Sunshine
- 16 (11) **SCRITTI POLITI:** The World Girl
- 16 (6) **SIMPLE MINDS:** Don't You Forget About Me
- 16 (13) **THE STYLE COUNCIL:** Walls Come Tumbling Down
- 16 (14) **TEARS FOR FEARS:** Everybody Wants To Rule The World
- 14 (10) **JIMMY NAIL:** Love Don't Live Here Anymore
- 14 (12) **PHYLLIS NELSON:** Move Closer
- 13 (New) **BRYAN ADAMS:** Heaven, A&M AM 256 (C)
- 13 (10) **FREDDIE MERCURY:** I Was Born To Love You
- 13 (13) **KIM WILDE:** Rage To Love
- 13 (7) **MARILLION:** Kayleigh
- 13 (6) **ORCHESTRAL MANOEUVRES IN THE DARK:** So In Love With You
- 13 (16) **STEVE ARRINGTON:** Feel So Real
- 12 (7) **ANIMATION:** Obsession
- 12 (14) **DEAD OR ALIVE:** Lover Come Back To Me
- 12 (6) **NILS LOFGREN:** Secrets In The Street
- 12 (14) **UZ:** The Unforgettable Fire
- 11 (11) **EURYTHMICS:** Would I Lie To You?
- 11 (12) **PHILIP BAILEY:** Walking On The Chinese Wall
- 10 (14) **BRONSKI BEAT & MARC ALMOND:** I Feel Love
- 9 (9) **DAN HARTMAN:** Second Nature
- 9 (7) **LOOSE ENDS:** Magic Touch
- 9 (5) **SKIPWORTH AND TURNER:** Thinking About Your Love
- 9 (9) **UNTOUCHABLES:** Free Yourself
- 8 (Re) **THE POWER STATION:** Get It On
- 8 (7) **STEPHEN 'TINTIN' DUFFY:** Icing On The Cake
- 8 (Re) **WOODENTOPS:** Move Me
- 7 (New) **BRUCE SPRINGSTEEN:** Trapped, (LP Track)
- 7 (11) **CHAKA KHAN:** Eye To Eye
- 7 (8) **DEPECHE MODE:** Shake The Disease
- 7 (New) **EVERTON 1985:** Here We Go, Columbia DB 9106 (E)
- 7 (Re) **GARY MOORE & PHIL LYNOTT:** Out In The Fields
- 7 (5) **GODLEY & CREME:** Cry
- 7 (11) **HOWARD JONES:** Look Mama
- 7 (5) **PROPAGANDA:** Duel
- 7 (New) **TALKING HEADS:** The Lady Don't Mind, EMI 5520 (E)
- 6 (5) **BELLOUS SOME:** Imagination
- 6 (New) **CHINA CRISIS:** King In A Catholic Style, Virgin VS 765 (E)
- 6 (6) **CHRIS REA:** Stainsby Girls
- 6 (5) **CURTIS HAIRSTON:** I Want Your Loving (Just A Little Bit)
- 6 (7) **DAVID CASSIDY:** Romance (Let Your Heart Go)
- 6 (6) **ELVIS COSTELLO:** Green Shirt
- 6 (New) **ROSSI & FROST:** Modern Romance, Vertigo/Phonogram FROSS 1 (F)
- 6 (New) **JIM DIAMOND:** Remember I Love You, A&M AM 247 (C)
- 6 (New) **MANCHESTER UNITED TEAM:** We All Follow Man. United, Columbia DB 9107
- 6 (5) **PRINCE & THE REVOLUTION:** Paisley Park
- 6 (New) **REO SPEEDWAGON:** One Lonely Night, Epic A6225 (C)
- 6 (New) **SISTER SLEDGE:** Frankie, Atlantic A9547 (W)
- 6 (Re) **TWO PEOPLE:** This Is The Shirt
- 5 (New) **ABSOLUTE:** T.V. Glare, Resot 7REST 5 (SP)
- 5 (New) **BILLY OCEAN:** Suddenly, Jive JIVE 90 (C)
- 5 (New) **BOOTHILL FOOT-TAPPERS:** Too Much Time, Mercury PH 35 (F)
- 5 (New) **THE CULT:** She Sells Sanctuary, Beggars BEG BEG 136 (W)
- 5 (New) **DONNA SUMMER:** Eyes, Warner Brothers U 9103 (W)
- 5 (New) **IN TUA NUA:** Somebody To Love, Island IS 223 (E)
- 5 (New) **KOOL & THE GANG:** Cherish, De-Lite/Phonogram DE 20 (F)
- 5 (New) **MAI TAI:** History, Virgin VS 773 (E)
- 5 (Re) **MICK JAGGER:** Lucky In Love
- 5 (New) **NEW ORDER:** The Perfect Kiss, Factory FAC 123 (F)
- 5 (12) **PHIL COLLINS:** One More Night
- 5 (11) **RAH BAND:** Clouds Across The Moon
- 5 (9) **TOYAH:** Don't Fall In Love
- 5 (New) **WILD MEN OF WONGA:** Why Don't Pretty Girls (Look At Me), MCA WONG 1 (C)

OTHER FEATURED RECORDS

- JOAN ARMSTRADING:** Thinking Man
- COMMODORES:** Animal Instinct
- FIONA:** Talk To Me
- ICICLE WORKS:** All The Daughters
- LOVE JUSTICE:** Ways To Be Wicked
- TOM ROBINSON:** Prison
- SHRIEKBACK:** Nemesis
- RICK SPRINGFIELD:** Celebrate Youth
- EDWIN STARR:** It Ain't Fair
- USA FOR AFRICA:** We Are The World
- WORKING WEEK:** Sweet Nothing

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I DON'T BELIEVE IT

Heddy Power "I DON'T BELIEVE IT"
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Free the Spirit...

TOP 100

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

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	1	4	19 ●	Paul Hardcastle	(Paul Hardcastle) Oval Music (S)	Chrysalis CHS 11212850 (F)	26	12	4	THE UNFORGETTABLE FIRE	U2 (Brian Eno/Daniel Lanois) Blue Mountain Music	Island 121HS 220 (E)	51	36	9	STAINSBY GIRLS	Chris Rea (Dave Richards/Chris Rea) Magnet Music	Magnet MAG(T) 276 (R)		
2	7	2	A VIEW TO A KILL	Duran Duran (Bernard Edwards/Jason Corsaro/Duran Duran) Tritac Music/CBS Songs	Parlophone DURAN 007 (E)	27	36	8	FREE YOURSELF	The Untouchables (Chris Silvey/Pat Foley) Copyright Control	ShH BUY(T) 221 (C)	52	61	2	SANCTIFIED LADY	Martin Gayer (M Gayer/G Banks/H Fugal) Warner Bros. Music/CBS Songs	CBS (T)A4894 (C)			
3	8	5	LOVE DON'T LIVE HERE ANYMORE	Jimmy Nail (Roger Taylor/David Richards) Warner Bros. Music (S)	Virgin VS 76412 (E)	28	38	3	OBSESSION	Animotion (John Ryan) Heath Levy Music	Mercury/Phonogram PH 3412 (F)	53	69	2	REMEMBER I LOVE YOU	Jim Diamond (Jim Diamond) Rondor/Most Music	A&M AM 247 (C)			
4	2	14	MOVE CLOSER ●	Phyllis Nelson (Yves Dessca) Jess Music (Leasong/Weik Music (S))	Carrere CAR(T) 237 (A)	29	40	3	THE WORD GIRL	Scritti Politti (Scritti Politti) Chrysalis/Warner Bros. Music	Virgin VS 74121 (E)	54	57	3	MODERN ROMANCE	Francis Rossi & Bernard Frost (Rossi/Frost) Parlophone/Eaton Music	Vertigo/Phonogram FROS 1 (F)			
5	3	6	I FEEL LOVE (MEDLEY)	Bronski Beat/Marc Almond (Mike Thorne) Heath Levy/EMU/Gluck/Rocket/Southern	Forbidden Fruit/London BITE(X) 4 (F)	30	23	5	WALK LIKE A MAN	Divine (Barry Evangello) EMI Music	Proto ENAI(T) 125 (W)	55	37	6	EYE TO EYE (Remix)	Chaka Khan (Russ Titelman) Warner Bros./MCA Music (S)	Warner Brothers W9009(T) (W)			
6	4	8	RHYTHM OF THE NIGHT	Debarge (Richard Perry) ATV Music (S)	Gordy TMGT(T) 1376 (R)	31	28	4	ALL FALL DOWN	Five Star (Nick Martineo) Blue Mel/Virgin Music/Copyright Control	Ten/RCA PB 40630 (12" — PT 40040) (R)	56	NEW	LET IT SWING	Bobbisocks (Torgny Soderberg) Eurosong Birth Music	PCA PB 43127 (R)				
7	15	2	KAYLEIGH	Marillion (Chris Kimsey) Marillion/Charrisma/Chappell Music	EMI 121MARIL 3 (E)	32	27	6	LOVER COME BACK TO ME	Dead Or Alive (Pete Waterman) Chappell Music (S)	Epic (T)A6086 (C)	57	62	3	ROMANCE (LET YOUR HEART GO)	David Cassidy (Alan Tarney) Morrison Leahy Music	MLM/Arista ARIST 112629 (F)			
8	5	5	FEEL SO REAL	Steve Arrington (Key Johnson/Wilmer Raglin) Screen-Goms/EMI/Island Music (S)	Atlantic A9576(T) (W)	33	17	7	WE ARE THE WORLD ○	Ure For Africa (Quincy Jones) Warner Bros. Music (S)	CBS USAID(T) 1 (C)	58	42	9	BLACK MAN RAY	China Crisis (Walter Becker) Virgin Music	Virgin VS 75212 (E)			
9	6	3	WALLS COME TUMBLING DOWN!	The Stylo Council (Peter Wilson/Paul Weller) EMI Music	Polydor TSC(X) 8 (F)	34	16	7	ONE MORE NIGHT	Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit and Run Music (S)	Virgin VS 75512 (E)	59	70	2	BOOGIE OOGIE OOGIE	A Taste Of Honey (Fonce Mizell/Larry Mizell) Carlin Music	Capitol 121CL 357 (E)			
10	35	2	WE ALL FOLLOW MAN, UNITED	Manchester United Football Team (Peter Tattersall/Richard Scott) SRS Music	Columbia DB 9107 (E)	35	47	2	ICING ON THE CAKE	Stephen Tim Tin Duffy (S. A. J. Duffy/Stephen Street) 10 Music	10/Virgin TIN 312 (E)	60	46	12	EASY LOVER ○	Phil Bailey/Phil Collins (Collins) Warner Bros./Phil Collins/Hit & Run Music (S)	CBS/Virgin (T)A 4915 (C)			
11	14	3	SLAVE TO LOVE	Bryan Ferry (Rhett Davies/Bryan Ferry) EG Music	E'G/Polydor FERRY 1 (12" — FERR) 11 (F)	36	45	5	THINKING ABOUT YOUR LOVE	Fourth & Broadway/Island (12)BRW 23 (E)	Skipworth & Turner (Patrick Adams/Rodney Skipworth) Memory Lane Music (S)	61	NEW	PAISLEY PARK	Prince And The Revolution (Prince And The Revolution) Island Music	Warner Brothers W9025(T) (W)				
12	11	6	I WAS BORN TO LOVE YOU	Freddie Mercury (Mack/Mercury) Queen Music/EMI Music (S)	CBS (T)A 6019 (C)	37	53	3	SUDDENLY	Billy Ocean (Keith Diamond) Zomba Music/Aqua Music	Jive JIVE (T) 90 (C)	62	50	4	DANGEROUS	Penney Ford (Jonah Elias) Minder Music	Total Experience/RCA FB 49975 (12" — FT 49976) (R)			
13	10	6	DON'T YOU (FORGET ABOUT ME)	Simple Minds (Keith Forsey) MCA Music (S)	Virgin VS 74912 (E)	38	NEW	SO IN LOVE	Orchestral Manoeuvres In The Dark (Stephen Hague) Virgin Music	Virgin VS 76612 (E)	63	55	4	LIKE I LIKE IT	Aura (Jim Randolph/Eban Kelly) Intersong Music	10/Virgin TEN 4512 (E)				
14	32	3	HERE WE GO	Everton 1985 (The Official Team Record) (Tony Hiller) State Music (S)	Columbia DB 9106 (E)	39	34	5	DON'T FALL IN LOVE (I SAID)	Yayah (Christopher Neil) E'G Music/Perfect Songs	Portrait A6160 (12" — TX 6160) (C)	64	41	6	SO FAR AWAY	Dire Straits (Mark Knopfler) Chancesour/Rondor Music (S)	Vertigo/Phonogram DSTR 912 (F)			
15	9	9	EVERYBODY WANTS TO RULE THE WORLD ○	Tears For Fears (Chris Hughes) Virgin/10 Music	Mercury/Phonogram IDEA 912 (F)	40	NEW	THE LIVE EP	Gary Numan (Gary Numan) Beggars Banquet/Numan Music	Noma 4U(M) 7 (A)	65	54	4	I WONDER IF I TAKE YOU HOME	Lisa Lisa and Cult Jam with Full Force (Full Force) Chrysalis Music	CBS (T)A 6057 (C)				
16	20	3	MAGIC TOUCH	Loose Ends (Nick Martineo) Brampton/Virgin Music	Virgin VS 76112 (E)	41	21	9	CLOUDS ACROSS THE MOON	Rah Band (Richard Hewson) Ha Ha Music/Chappell Music (S)	RCA PB 40025 (12" — PT 40026) (R)	66	73	2	SECOND NATURE	Dan Hartman (Dan Hartman/Jimmy Iovine) CBS Songs	MCA MCAIT 957 (C)			
17	24	3	CALL ME	Go West (Gary Stevenson) ATV Music (S)	Chrysalis GOW(X) 1 (F)	42	NEW	HEAVEN	Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music	A&M AM(Y) 256 (C)	67	44	5	NO REST	New Model Army (Mark Freeland) Attack, Attack/Walrus Music	EMI 121NMA 1 (E)				
18	31	2	OUT IN THE FIELDS	Gary Moore & Phil Lynott (Peter Collins) 10 Music	10/Virgin TEN 4912 (E)	43	67	2	WALKING ON THE CHINESE WALL	Philip Bailey (Phil Collins) Warner Bros. Music	CBS (T) A6202 (C)	68	NEW	SHE SELLS SANCTUARY	The Cult (Steve Brown) Chappell Music	Beggars Banquet BEG 135(T) (W)				
19	22	5	RAGE TO LOVE	Kim Wilde (Ricki Wilde) Rickim Music	MCA KIM(T) 3 (C)	44	49	3	CHERISH	Kool & The Gang (Jim Bonnell/Ronald Bell/Kool & The Gang) Planetary Nom	De-Lite/Phonogram DE(X) 20 (F)	69	56	9	WELCOME TO THE PLEASURE DOME (Remix) ○	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs (S)	ZTT/Island 121ZTAS 7 (E)			
20	39	4	WALKING ON SUNSHINE	Katrina And The Waves (Katrina & The Waves/Pat Collier) Screen-Goms/EMI Music	Capitol 121CL 354 (E)	45	30	10	COULD IT BE I'M FALLING IN LOVE	David Grant & Jaki Graham (Derek Bramble) Mighty Three/Carlin Music	Chrysalis GRAN(X) 1 (E)	70	43	14	WE CLOSE OUR EYES ○	Go West (Gary Stevenson) ATV Music (S)	Chrysalis CHS11212850 (F)			
21	25	3	SHAKE THE DISEASE	Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones) Grabbing Hands/Sonet Music (S)	Mute 121(B)ONG 8 (U/RT/SP)	46	NEW	THE PERFECT KISS	New Order (New Order) Bepi/Warner Bros. Music	Factory —(FAC 123) (U/P)	71	NEW	OH WHAT A FEELING (The Paul Hardcastle Remix)	Change (J.F. Penas/Allen) EMI/Warner Bros. Music	Coltanta/Chrysalis COOL(X) 109 (F)					
22	13	5	I WANT YOUR LOVIN' (JUST A LITTLE BIT)	Curtis Hairston (G. Radford) Warner Bros. Music	London LON(X) 66 (F)	47	NEW	HISTORY	Man Tai (Eric Von Tijn/Jochem Fluitsma) Fader Songs/Intersong/Hor Meil Music	Hot Mel/Virgin VS 77312 (E)	72	75	2	MEGAREX	T. Rex (Tony Visconti/Megamax by Sunny X) Wizard (Bahamas) Ltd.	Marc On Wax 121TAX(X) 1 (SP)				
23	19	9	CRY	Getty & Creme (K. Godley/L. Creme/T. Horn) St Annas Music	Polydor POSPI(X) 732 (F)	48	29	6	LOOK MAMA	Howard Jones (Robert Hine) Warner Bros. Music (S)	WEA HOW 717 (W)	73	NEW	OH YEAH!	Bill Withers (Larry Carlton/Bill Withers/Deasy Dranter) Chappell/Heath Levy/Carlin	CBS (T)A6154 (C)				
24	33	3	GET IT ON	The Power Station (Bernard Edwards) Westminster Music	Parlophone 121 R699E (E)	49	48	4	DUEL	Propaganda (S. J. Lipson) Perfect Songs	ZTT/Island 121ZTAS 8 (E)	74	58	10	LOVE IS A BATTLEFIELD	Pat Benatar (Neil Gerrald/Peter Coleman) State/Chinichap/Heath Levy/Carlin	Chrysalis PAT(X) 1 (F)			
25	18	6	WOULD I LIE TO YOU?	Eurythmics (David A. Stewart) RCA Music (S)	RCA PB 40101 (12" — PT 40102) (R)	50	52	5	IMAGINATION	Belouis Some (Steve Thompson/Miahee Barbieri) Tritac Music	Parlophone 121R 699E (E)	75	NEW	HIT ME WITH YOUR RHYTHM STICK (Remix)	Ian Dury & The Blockheads (Ian Dury & The Blockheads/Paul Hardcastle) Black(H) Music	Shiff —(BUYIT 214) (E)				

TOP 100

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	—	IT AIN'T FAIR	Edwin Starr (R. Kohler/E. Starr/C. Trapp/P. Williams) Zonal/Hippodrome Music	Hippodrome 121HIP 101 (E)	85	—	WIGWAM-WILLY MIX/TEEN ACTION MIX	Sweet 2nd (Phil Wainman/Sanny X) Chinnichap/State/Sweet/Handle	Anagram/Cherry Red 121 ANA 29 (F)	94	—	JE SUIS PASSEE	Hard Corps (Martin Reshetz/Hard Corps) APB Music	Polydor HARD(X) 1 (F)			
77	80	DEVOTED TO YOU	Cacique (David James) Loose/Duel Music	Diamond Dual/Priority DISCT 1 (E)	86	88	TAKE ME TO THE FIRE	This Island Earth (Zeus B. Held) Magnet Music	Magnet MAG(T) 275 (R)	95	82	MY BABY JUST CARES FOR ME	Charly Cyt 7112 (12" — CV2 112) (CN/MW)	Nina Simone (—) Francis Day & Hunter/EMI Music			
78	68	GREEN SHIRT	Elvis Costello & The Attractions (Nick Lowe) Plangent Visions Music	F Beat 2B 40085 (12" — 2T 40086) (R)	87	—	AXEL F	Harold Faltermeyer (Harold Faltermeyer) Famous Chappell	MCA MCA(T) 949 (C)	96	55	PINK AND BLACK	Robert Plant (Robert Plant/Bear Lefevre/Tim Palmer) Talktime/Bay/Hit & Run Music	Es Paranza/Warner Brothers B 5640 (W)			
79	—	FRANKIE	Sister Sledge (Nile Rodgers) IDG Publishing	Atlantic A9547(T) (W)	88	—	COVER ME	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music	CBS (T)A 4862 (C)	97	—	EYES	Danna Summer (Michael Omatian) EMI/Warner Bros. Music	Warner Brothers U9103(T) (W)			
80	—	CELEBRATE YOUTH	Rick Springfield (Rick Springfield/Bill Drescher) Super Hon Music	RCA PB 49587 (12" — PT 49588) (R)	89	93	TONIGHT (DANCING WITH THE DESPERATE)	Norma Lewis (Nick Glennie-Smith) Formula One Music	London LON(X) 65 (F)	98	84	WHO KNOWS WHAT LOVE IS?	Strawberry Switchblade (Phil Thornalley) Zoo Music/Warner Bros. Music	Katava KOW 411(T) (W)			
81	81	MISSING YOU	Diana Ross (Lionel Richie/James Anthony Carmichael) Warner Bros. Music (S)	Capitol 121CL 348 (E)	90	58	SWEET NOTHING	Working Week (Robin Miller) Warner Bros. Music	Virgin VS 75812 (E)	99	—	SOLID	Ashford & Simpson (Nikolas Ashford/Valerie Simpson) Island Music	Capitol 121CL 345 (E)			
82	60	OVER THE SEA	Jesse Rae (Jesse Rae) LuZulu/Warner Bros. Music	Scotland Video/WEA Y236(T) (W)	91	—	GRIMLY FIENDISH	The Damned (Bob Sargeant/The Damned) Rock Music	MCA GRIM(T) 1 (C)	100	96	A BROKEN HEART CAN MEND	Alexander O'Neal (Jimmy Jam/Terry Lewis) CBS Songs	Tabu/Epic (T)A 6244 (C)			
83	86	FOUND MY GIRL	Imagination (Nigel Wright/Imagination) Red Bas Music	R&B/Red Bas RBS 1800 (12" — RBL 1800) (A)	92	87	THIS IS THE SHIRT	Two People (Chris Porter) Tritac Songs	Polydor POSPI(X) 741 (F)								
84	76	RADIO AFRICA	Latin Quarter (Nigel Gray) Black & Gilbert/Chappell Music	Rockin' Horse RH(T) 102 (C)	93	—	SECRETS IN THE STREET	Nils Lofgren (Lance Quinn/Nils Lofgren) Hilmara/England International Music Co	Towerbell TOW(T) 68 (E)								

Compiled by Gallup for the BPL Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fall by 20 per cent compared with last week.

TITLES A-Z (WRITERS)

A Broken Heart Can Mend (J. Harris/UT/Lewis)	100	Every Love (P. Bailey/P. Collins/R. Cox)	65	Magpies (M. Bellan)	17	Rage To Love (R. Wilco/M. Wilder)	19	There Is The Shirl (M. Stevenson/N. Raml)	33
A View To A Kill (Duran Duran/J. Barry)	2	Everybody Wants To Rule The World (Orszabai/Sanley)	15	Mixing You (T. Niche)	31	Romance (Let Your Heart Go) (A. Temby/D. Cassidy)	57	Thinking About You (S. Skipworth/P. Turner)	36
All Fall Down (B. Blair/S. Smith)	21	Eyes (D. Summer/M. Qamar)	57	Modern Romance (F. Ross/B. Frost)	54	Rhythm Of The Night (D. Warren)	52	Tonight (Dancing With The Desperate)	89
Axel F (H. Faltermeyer)	87	Eye To Eye (M. Sembello/J. Sembello/D. Sembello/D. Frank)	56	Move Closer (P. Nelson)	4	Romance (Let Your Heart Go) (A. Temby/D. Cassidy)	57	Unforgettable Fire (The U2)	25
Black Man Ray (D. Daryl/London/G. Johnson)	58	Face To Face (M. Johnson/K. Kibbie)	59	My Baby Just Cares For Me (K. Donaldson)	8	Sanctified Lady (M. Gayer/G. Banks)	52	Walk Like A Man (Garcia/Grove)	30
Boogie Daze (D. Johnson/K. Kibbie)	59	Feel So Real (S. Arrington/A. Arrington)	27	U2 (Brian Eno/Daniel Lanois)	26	Second Nature (D. Hartman/C. Midnight)	66	Walking On Sunshine (K. Ray)	20
Call Me (P. Casz/R. Dammale)	17	Frankie (D. Bush)	75	U2 (Brian Eno/Daniel Lanois)	26	Secrets On The Street (N. Lofgren)	93	Walking On The Chinese Wall (P. Seaman/M. Levy/B. Higbee)	33
Celebrate Youth (B. Springfield)	80	Free Yourself (Grimas)	28	U2 (Brian Eno/Daniel Lanois)	26	She Sells Sanctuary (Ashbury/Duffy)	21	Walls Come Tumbling Down (P. Weller)	9
Clouds Across The Moon (R. Hewson)	41	Imagination (B. Some)	75	U2 (Brian Eno/Daniel Lanois)	26	Slove To Love (B. Ferry)	11	We All Follow Man, United (P. Weller)	10
Could It Be I'm Falling In Love (M. Stang/M. Stang)	45	It Ain't Fair (E. Starr)	75	U2 (Brian Eno/Daniel Lanois)	26	So Far Away (Dire Straits)	64	We Are The World (M. Jackson/L. Rickett)	32
Cry (Geddy/Criqui)	22	Like I Like It (E. Kelly)	63	U2 (Brian Eno/Daniel Lanois)	26	So In Love (OMD)	10	Who Knows What Love Is? (Bryson/McDonald)	93
Dangerous (J. Ellis)	62	Live Up (G. Numan)	40	U2 (Brian Eno/Daniel Lanois)	26	Solid (Ashford/Simpson)	99	Wigwam-Willy Mix (The Chapman/Cherry)	85
Devoted To You (Alphonso/Sheild)	77	Look Mama (R. Jones)	48	U2 (Brian Eno/Daniel Lanois)	26	Starry Starry Star (C. Rea)	51	Would I Lie To You? (A. Lennon/D. A. Stewart)	25
Don't Fall In Love (I Said) (T. Wilcox/Darlow)	39	Love Don't Live Here Anymore (M. Gregory)	3	U2 (Brian Eno/Daniel Lanois)	26	Suddenly (K. Diamond/B. Ocean)	37		
Don't You (Forget About Me) (K. Forsey/S. Chiff)	13	Love Is A Battlefield (M. Chapman/M. Knight)	74	U2 (Brian Eno/Daniel Lanois)	26	Take Me To The Top (J. Hawkins)	26		
Duel (C. Bracken/R. Dorper/M. Mariani)	49	Lower Come Back To Me (Dead Or Alive)	32	U2 (Brian Eno/Daniel Lanois)	26	U2 (Brian Eno/Daniel Lanois)	26		
		Magical Touch (Lingus/Melrose/Nicola)	76	U2 (Brian Eno/Daniel Lanois)	26	U2 (Brian Eno/Daniel Lanois)	26		
				U2 (Brian Eno/Daniel Lanois)	26	U2 (Brian Eno/Daniel Lanois)	26		

Panel sales increase over previous week

Panel sales increase 50% or more over previous week

TOP US SINGLES

1	4	EVERYTHING SHE WANTS, Wham!	Columbia/CBS
2	1	DON'T YOU (FORGET ABOUT ME), Simple Minds	A&M
3*	9	EVERYBODY WANTS... Tears For Fears	Mercury
4*	10	AXEL F, Harold Faltermeyer	MCA
5*	5	SMOOTH OPERATOR, Sade	Portrait
6	2	CRAZY FOR YOU, Madonna	Geffen
7	3	ONE NIGHT IN BANGKOK, Murray Head	RCA
8*	11	SUDDENLY, Billy Ocean	Jive/Arista
9	6	SOME LIKE IT HOT, The Power Station	Capitol
10	15	THINGS CAN ONLY GET BETTER, Howard Jones	Elektra
11*	17	FRESH, Kool & The Gang	De-Lite
12*	20	HEAVEN 'LIVE', Bryan Adams	A&M
13*	16	IN MY HOUSE, Mary Jane Gold	Gordy
14	8	WE ARE THE WORLD, USA For Africa	Col/CBS
15*	18	JUST A... / I AIN'T GOT... David Lee Roth	Warner Bros
16	7	RHYTHM OF THE NIGHT, Debarge	Gordy
17*	21	WALKING ON SUNSHINE, Katrina And The Waves	Capitol
18	13	DON'T COME AROUND... Tom Petty/Heartbreakers	MCA
19*	25	ANGEL, Madonna	Sire
20*	23	ONE LONELY NIGHT, REO Speedwagon	Epic
21	19	NEW ATTITUDE, Patti Labelle	MCA
22*	27	SAY YOU'RE WRONG, Julian Lennon	Atlantic
23*	28	SMUGGLER'S BLUES, Glenn Frey	MCA
24*	29	SUSSUDIO, Phil Collins	Atlantic
25	12	OBSESSION, Animotion	Mercury
26*	31	NEVER ENDING STORY, Limahl	EMI America
27*	32	THE SEARCH IS OVER, Survivor	Scotti Bros
28	14	ALL SHE WANTS TO DO IS DANCE, Don Henley	Geffen
29*	30	TIL MY BABY COMES HOME, Luther Vandross	Epic
30*	37	RASPBERRY BERET, Prince and The Revolution	Paisley
31*	36	WOULD I LIE TO YOU?, Eurythmics	RCA
32*	34	INVISIBLE, Alison Moyet	Columbia/CBS
33	26	CELEBRATE YOUTH, Rick Springfield	RCA
34*	39	VOICES CARRY, Til Tuesday	Epic
35	24	NIGHTSHIFT, Commodores	Motown
36*	43	A VIEW TO A KILL, Duran Duran	Capitol
37	22	THAT WAS YESTERDAY, Foreigner	Atlantic
38*	40	SHOW SOME RESPECT, Tina Turner	Capitol
39*	41	OH GIRL, Boy Meets Girl	A&M
40*	42	LUCKY IN LOVE, Mick Jagger	Columbia

BULLETS 41-100

41*	44	TOUGH ALL OVER, John Cafferty & The Beaver Brown Band	Scotti Bros.
42*	45	THE GOONIES 'R' GOOD ENOUGH, Cyndi Lauper	Portrait
44*	52	YOU GIVE GOOD LOVE, Whitney Houston	Arista
45*	53	EVERYTIME YOU GO AWAY, Paul Young	Columbia/CBS
46*	51	CRAZY IN THE NIGHT (BARKING AT AIRPLANES), Kim Carnes	EMI America
48*	56	WAKE UP (NEXT TO YOU), Graham Parker & The Shot	Elektra
51*	N	GETCHA BACK, The Beach Boys	Caribou
52*	59	MY TOOT TOOT, Jean Knight	Mirage
54*	57	ONLY LONELY, Bon Jovi	Mercury
55*	N	SENTIMENTAL STREET, Night Ranger	Camel/MCA
56*	63	BLACK CARS, Gino Vannelli	HME
58*	62	DANGEROUS, Natalie Cole	Modern
60*	64	THROUGH THE FIRE, Chaka Khan	Warner Bros.
62*	80	LITTLE BY LITTLE, Robert Plant	Es Paranza
63*	N	JUST AS I AM, Air Supply	Arista
66*	76	HOLD ME, Menudo	RCA
68*	72	ALONE AGAIN, Dokken	Elektra
69*	N	ANIMAL INSTINCT, Commodores	Motown
70*	83	MEETING IN THE LADIES ROOM, Klymaxx	Constellation/MCA
71*	N	CENTERFIELD, John Fogerty	Warner Brothers
72*	77	WAYS TO BE WICKED, Lone Justice	Geffen
74*	N	EVERYTHING I NEED, Men At Work	Columbia/CBS
75*	N	CANNONBALL, Supertramp	A&M
78*	85	FIND A WAY, Amy Grant	A&M
79*	N	PEOPLE ARE PEOPLE, Depeche Mode	Sire
80*	N	NOT ENOUGH LOVE IN THE WORLD, Don Henley	Geffen
81*	N	FOREVER, Kenny Loggins	Columbia
82*	84	SQUARE ROOMS, Al Corley	Mercury
83*	N	THE LADY OF MY HEART, Jack Wagner	Qwest
84*	89	ALL YOU ZOMBIES, The Hooters	Columbia/CBS
85*	N	ROCK ME TONIGHT, Freddie Jackson	Capitol
87*	95	YOU'RE THE ONLY LOVE, Paul Hyde And The Payolas	A&M
90*	N	FREAK-A-RISTIC, Atlantic Starr	A&M

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard May 25, 1985

NEW RELEASES

- ABC VANITY KILLS/Judy's Jewels Neutron/Phonogram NT 109;NTX 109 12" (F)
 ABCEDARIANS SMILING MONARCHS/Benways Carnival Factory FAC 117 12" only (P)
 ACADEMY TONIGHT (THE WORLD KEEPS SWINGING)/Paint Me Blue RCA PB 40137 PT 40138 12" (R)
 ANTEANA LIFE IS TOO SHORT/Blow The World Away Mercury/Phonogram MER 190 MERX 190 12" (F)
 AZARE LOVE'S GONE/Don't Gimme Rock & Roll TVM TVM 101 (GI/C)
 BEAT THE SHARKS RUNAWAY/Radio Mix Rev Trm PTR 1 (MIS)
 BIG SOUND AUTHORITY A BAD TOWN/Excuse Me Please MCA BSA 2 Pic Bag,BSAT 2 12" inc extra tracks Story Of The World/Personal Business/In The Hands Of Love,BSAC 2 12" (Limited edition of 10,000 for the price of a 7") (C)
 BLOOD DONOR DOCTOR?/Soap Box Blues Safari SAFE 29 (P)
 100 BLOWS MOVIN'/Illuminated ILL 6116 12" (P)
 BROTHERS, THE NIGHTSCHOOL/Little Angel TVM TVM 100 Pic Bag (GI/C)
 BROWN, Gloria D. THE MORE THEY KNOCK, THE MORE I LOVE YOU/(Inst) 10/Virgin TEN 52,TEN 52-12 12" (E)
 CABARET VOLTAIRE DRINKING GASOLINE/Iba Virgin CVM 1,TCVM 1 (Cassingle) (E)
 CLARK, Johnny YOU BRING ME JOY/(Version) Success SUCCESS 180 12" only (JS)
 CLARK, Mary-Louise SOMETHING HERE IN MY HEART/Time For Parting Mr Sam SAS 100 (MIS)
 DEKKER, George ATLANTIC ROAD/The Other Side Of Atlantic Road Safari SAFE 35 (P)
 DISCHARGE IGNORANCE/No Compromise Clay CLAY 43;12CLAY 43 12" (P)
 DR. AND THE MEDICS HAPPY BUT TWISTED/Iba L.R.S. MEDICS 11 12" inc free fanzine (P)
 ELLERY BOP FIRE IN REFLECTION/Blind/The Calling/Jihad Desire WANTX 2 12" Pic Bag (P)
 FANKHASER, Merrell & HMS Bounty GIRL (I'M WAITING FOR YOU)/I'm Flying Home Time Stood Still/Cherry Red CHERRY 88 (P)
 FATS COMET DON'T FORGET THAT BEAT/Freak Out Rough Trade RTT 157 12" (I/R/T)
 FINE YOUNG CANNIBALS JOHNNIE COME HOME/Good Times And Bad London LON 68 LONX 68 12" (F)
 FIRELY STAY (NO TIME)/(Inst)Feel Alright Break 308590 12" (GY) (Import)
 FLASH & THE PAN MIDNIGHT MAN/Fat Night Epic A4847 Pic Bag,TA4847 12" (C)
 FREE WISHING WEL/Woman Island IS 221 Pic Bag,12IS 221 12" (E)
 GARDNER, Joanna WATCHING YOU/Pick Up The Pieces Polydor POSP 744 Pic Bag,POSPX 744 12" (F)
 GO FUNDAMENTAL PEOPLE ON THE TOP FLOOR/Another European Arista ARIST 622 Pic Bag,ARIST 12622 12" Pic Bag (F)
 **GRANT, David WHERE OUR LOVE BEGINS/Loving You Chrysalis GRAN 7 Pic Bag,GRANX 7 12" Pic Bag inc extra track Love Is Alive (Inst) (F) (Rescheduled)
 HALL, Daryl & John DATES OUT OF TOUCH/Dance On Your Knees RCA PB 49967 Pic Bag,PT 49968 12" inc extra track Everytime You Go Away (R)
 HIGH, Judy FRENCH NITES/Miss Missin' You Spirit FIRE 5 Pic Bag (W)
 HINDS, Errol HO WHAT A SATURDAY NIGHT/(Version) Witty MM 039 12" only (JS)
 HOFFMAN, Peter SAY YOUR BE MINE/Fairy Tales CBS A6144 Pic Bag (C)
 **HOLLIES TOO MANY HEARTS GET BROKEN/You're All Woman Columbia 12DB 9110 12" (E)
 HORSEMAN HORSE MOVE (GIDDI-UP)/(Version) Raiders LDR 009 12" only (JS)
 HURRAH! GLORIA/Funny Day/Time/This Boy Kitchenware SKX 18 12" Pic Bag (I/R/T)
 JAHMAN & MADGE I DO/JAHMAN LEVI: Ancient Lover Jahmani JMI 601 12" only (JS)
 INTRIGUE HEAVEN MADE/Ropes Project PR1 INT UK,PR2 INT UK 12" (Self - 01-348 8764)
 IVORY LADY IVORY/(Inst) Gomez Music JGM 7002 Pic Bag (MIS)
 JARRE, Jean Michel ZOOLOOKOLOGIE (REMIX)/Ethnicolor II Dreyfus/Polydor POSP 740 Pic Bag,POSPG 740 in double pack with OXYGENE PART IV/PART VI POSPX 740 12" Pic Bag (F)
 JONES, Frankie GET OUT OF MY LIFE/SQUEECHIE NICE: Ghost Rider Greenleaves GRED 176 (JS/SP)
 JUNIOR, Trevor TIDAL WAVE/TENASAW: Pumpkin Belly Kings & Lions KLTJ 003 12" only (JS)
 LAID BACK SUNSHINE REGGAE/So We So Warner Brothers W9224;W9224T 12" (W)
 LASALLE, Denise MY TOOT TOOT/Give Me Your Most Strongest Whisky Epic A6634 (C)
 LIVERPOOL EXPRESS IF YOU'RE OUT THERE/You Are My Love Direct IF 1 Pic Bag (A)
 LORD SASAFRASS POCO MANIA JUMP/(Calypso Jump) Horseman (no cat no) 12" (JS)
 LORENZO (King Of The Posers) KING POSER/Chat Up Line Direct NJ 1 Pic Bag (A)
 LULU KISS ME DEAD THE ULTIMATE SOLUTION/This Is Rock & Roll/This Is Heaven Situation Two SIT 39;SIT 39T 12" inc extra track Spade (I/P)
 **MAI TAI HISTORY (Special Dance Mix)/(Club Version)/(Inst) Hot Melt/Virgin VS 773-12 12" Pic Bag (E)
 MAJESTICS, THE I LOVE HER SO MUCH (IT HURTS)/Iba Soul Supply 7SS 106 (I)
 MALMSTEEN, Yugwie SEE THE LIGHT TONIGHT/Far Beyond The Sun/I'm A Viking Polydor 883073-1 12" only Pic Bag (F)
 MARLOW, Robert CALLING ALL DESTROYERS/In Retrospect Reset 7REST 6 Pic Bag (SP)
 MARSDEN, Lynne COCKTAILS FOR TWO/Firefly Derelict DR 1 (MIS)
 MINOTT, Sugar WHO CORK THE DANCE/TREVOR JUNIOR: Sing Mi A Sing Kings & Lions KLSM 002 (JS)
 MINOTT, Sugar BOSS BOSS/MICHAEL PALMER: Higler Woman Kings & Lions KLSM 004 12" (JS)
 MOVING FINGERS SINK LIKE A STONE/Natural Selection Sonet SON 2282 Pic Bag (A)
 NIGHT RANGER SENTIMENTAL STREET/Night Machine MCA 973 Pic Bag,MCAT 973 12" Pic Bag (C)
 NOMADS, THE SOMETHING BAD/Iba Soul Supply 7SS 105 (I)
 **OCEAN, Billy SUDDENLY/12" Megamix - Loverboy/Caribbean Queen/Nights/Stay The Night/Are You Ready/Lucky Man Jive JIVE T 90 12" (different to previous 12") (C)
 OLD MAN, THE SACK/Iba Black Lagoon IMC 006 (I/Red Rhino)
 ONCE UPON A TIME PASSION/Love Come Down Priority P11 Pic Bag, PX 11 12" (E)
 ORBISON, Roy WILD HEART/Iba ZTT/Island ZTAS 9;12ZTAS 9 12" (E)
 ORCHESTRA ARCANIA SEX PSYCHE/Several Famous Orchestras/Who's He Is Cocteau COQT 19 12" (P)
 PALMER, Michael BORDERLINE/SUGAR MINOTT: Hi Hello How Are You? Kings & Lions KLSM 005 (JS)
 PAUL, Frankie THRILLER/Sixteen Lover/Thrill Me Young Rankin Joe Universal RJ 008 12" only (JS)
 PERSON TO PERSON HIGH TIME/(Inst) Epic A4630 Pic Bag (C)
 PETER & THE TEST TUBE BABIES ROTTING IN THE FART-SACK (Maxi 5 track) Metal Knob/Jungle JUNG 21T 12" only Pic Bag (I/J)
 PINEAPPLE PARTY WALK AWAY/(Inst) Anubis ANU 001 (SP)
 PROPHE, Michael A WEY U A DO OVER DEY/WAYNE SMITH: Rapid Your Love Kings & Lions KLMP 001 12" only (JS)
 **PURE GLASS DON'T TAKE YOUR LOVE/Portrait Of Years R.4 Records FOR 1;12 FOR 1 12" (E)
 RACHEL & NICKI (I WISH HE WAS LIKE) MICHAEL FISH/Iba Plastic Head PLAS 002 12" (I/Backs)
 RAZZ ALRIGHT TONIGHT/Forever Lady London MSLR 7 (MIS/E)
 RESTLESS VANISH WITHOUT A TRACE/Show Me Door ABC ABCS 005;ABCST 005 12" (I/RE)
 RICHMAN, Jonathan & THE MODERN LOVERS THAT SUMMER FEELING/This Kind Of Music Rough Trade RT 152;RTT 152 12" inc extra track The Tag Game (I/R/T)
 ROCKWELL PEEPING TOM/Tokyo (Inst) Gordy ZB 40099;ZT 40100 12" (R)
 ROMAN HOLIDAY TOUCH TOO MUCH/Runday Jive JIVE 91 Pic Bag,JIVE T 91 12" Pic Bag (C)
 RUSH, Jennifer THE POWER OF LOVE/I See A Shadow CBS A5003 Pic Bag (C)
 **SANTANA HOW LONG/She's Not There/Right Now CBS TA6284 12" Pic Bag (C)
 **SHE NEVER SURRENDER/Breaking Away On My Way Neat NEAT 50(12) 12" Pic Bag (P)
 STARR, Edwin IT AIN'T FAIR/Red Hot Hippodrome HIP 101: Pic Bag 12HIP 101 Pic Bag 12" (E)
 STEVENS, April ONCE UPON A VERY SPECIAL TIME/How Did He Look Mr Sam SAS 101 (MIS)
 STEWART, Jermaine I LIKE IT/Month Of Mondays 10/Virgin TEN 50 Pic Bag,TEN 50-12 12" (E)
 STING IF YOU LOVE SOMEBODY SET THEM FREE/Another Day A&M AM 258 Pic Bag (C)
 STRONG, John LOVER IN DISGRACE/(Inst) Flying FLY 11 (A)
 SWAT DEVIL WOMAN/(Dub Version) Rocka R00 3 12" (JS)
 SWINGLEHURST, Richie HOCUS POCUS/Iba Tembo/UK 106;TMLX 106 12" (MIS)
 TAJAH, Paulette YOU'RE THE ONE/Iba (White Label) 12" (JS)
 THOMAS, Ruddy LET'S DANCE/LARRY MARSHALL: I Admire You Greenleaves GRED 180 (JS/SP)
 THREE JOHNS, THE DEATH OF THE EUROPEAN/Heads Like Convicts Abstract ABS 034 Pic Bag,12 ABS 034 12" Pic Bag inc extra tracks Rabies/Twentieth Century Boy (P)
 THREE MUSKETEERS THE THREE MUSKETEERS/CHINESE ROCKS (EP), CHINESE ROCK/Born To Lose/One Track Mind/I Wanna Be Loved Jungle JUNG 20 Pic Bag,JUNG 20T 12T 12" Pic Bag (I/J)
 TOUCH OF CLASS LET ME BE YOUR EVERYTHING/Keep Dancing Atlantic A9550;A9550T 12" (W)
 TOUCHTON, Timothy SAVE YOUR LOVE FOR ME/A Love Gets Better With Time Response SR 540 (A)
 TRACEY, James YOU ARE MY WORLD/In My Eyes BMW MSBMW 1 (MIS/E)
 TRICK, THE HEART OF HEARTS/Dark Star Unit TRANS 107 Pic Bag (A)
 URIAH HEEP POOR LITTLE RICH GIRL/Gipsy/Bad Blood Portrait PX 6309 12" Pic Bag (C)
 **WANG CHUNG FIRE IN THE TWILIGHT/KEITH FORSEY: The Reggae/Dreaming In The Hill Of Heaven A&M AMY 249 12" (C)
 WASP ANIMAL (F* LIKE A BEAST)/Iba Music For Nations PIG 109 (Picture Disc) (P)
 WAYSTED HEAVEN TONIGHT/Ball And Chain Music For Nations KUT 117;12KUT 117 12" (E)
 WELLS, James & Susan MIRROR IMAGE/(Inst) Fanfare/PRT FAN 2901 Pic Bag,12FAN 2901 12" (A)
 WHIZ KID HE'S GOT THE BEAT/GLOBE & WHIZ KID: Play That Beat Mr. D.J. Tommy Boy/Island IS 229 Pic Bag, 12IS 229 Pic Bag (E)

- A Wey U A Do Over Dey P
 Alright Tonight R
 Animal (F*** Like A R
 Beast)
 Atlantic W
 Bad Town B
 Betcha B
 Borderline J
 Boss Boss P
 Calling All Destroyers M
 Chinese Rocks M
 Coats For Two T
 Death Of The European T
 Devil Woman S
 Doctor? S
 Don't Forget That Beat B
 Don't Take Your Love F
 Drinking Gasoline P
 Fire In The Twilight C
 Fire In Reflection W
 French Nites H
 Get Out Of My Life J
 Girl (I'm Waiting For J
 You)
 Gloria F
 Happy But Twisted H
 Heart Of Hearts T
 Heaven Made I
 Heaven Tonight W
 He's Got The Beat W
 High Time P
 History M
 Ho What A Saturday M
 Night H
 Hocus Pocus S
 Horse Move H
 How Long S
 I Do I
 I Like It I
 I Love Her So Much S
 Everything T
 (I Wish He Was Like) M
 Michael Fish R
 If You Love Somebody Set S
 Them Free S
 If You're Out There L
 Ignorance D
 It Ain't Fair O
 Johnnie Come Home F
 King Poser L
 Lady Ivory I
 Let Me Be Your I
 Everything T
 Let's Dance T
 Life Is Too Short A
 Lover In Disgrace G
 Love's Gone A
 Midnight Man F
 Mirror Image W
 More They Knock, The B
 More I Love You, The B
 Movin' F
 My Toot Toot M
 Never Surrender S
 Nightschool B
 Once Upon A Very S
 Special Time S
 Out Of Touch H
 Passion O
 Peeping Tom R
 People On The Top G
 Floor G
 Pocco Mania Jump L
 Poor Little Rich Girl U
 Power Of Love A
 Rottin In The Fart- P
 Sack P
 Runaway B
 Sack O
 Save Your Love For Me T
 Say Your Be Mine H
 See The Light Tonight... M
 Sentimental Street N
 Sex Psyche O
 Sink Like A Stone M
 Smiling Monarchs A
 Something's Bad N
 Something Here In My C
 Stay (No Time) F
 Suddenly O
 Sunshine Reggae L
 That Summer Feeling R
 Three Musketeers, The F
 Thriller P
 Tidal Wave J
 Tonight (The World J
 Keeps Swinging) A
 Too Many Hearts Get B
 Broken H
 Touch Too Much R
 Ultimate Solution, The L
 Vanish Without A Trace R
 Vanity Kills A
 Walk Away P
 Watching You G
 Where Our Love Begins G
 Who Cork The Dance M
 Wild Heart O
 Wishing Well F
 You Are My World T
 You Bring Me Joy C
 You're The One T
 Zoookologie (Remix) J

Tues 28-Fri 31 May 1985
 Single Releases 89

Year to Date
 (22 weeks to 31 May, 1985)
 Single Releases 1,904

See New
 Albums for
 Distributors
 Codes

DISCO *and dance*

UK disco — the listening feet

CROSSOVER IS hardly the name of the game any more; a fair proportion of the disco/dance market is already there, selling records at the very heart of current pop taste.

Dance records at the moment are breaking in the national charts as soon as they are showing up on the disco/dance Top 50 from specialist outlets, and there can rarely have been a period in the past — even the disco 'boom' of 1978-79 — when some 50 per cent of the current Top 20 belong firmly in one corner or another of the disco/soul bag. And this is not by virtue of them being by crossover megastars of the genre like Michael Jackson or Lionel Richie; these are records by acts like Steve Arrington, Phyllis Nelson, DeBarge, the Rah Band, David Grant and Curtis Hairston — and Paul Hardcastle, who has taken a slab of pure electro-funk to number one in hardly the time it takes to say 'specialist product'.

These, then, are exciting times for disco/dance music, and specifically the sections of the UK music industry which are creating it — and indeed for those which are marketing it to

UK buyers regardless of its origins.

Recent international triumphs, such as Jive Records' achievement in topping the US pop, R&B and dance charts with Billy Ocean's "made in England" Caribbean Queen (recognised by *Music Week's* own award for the feat at this year's International DJ Convention in London), should not be overlooked either.

Small British record labels — Record Shack, Abstract Dance, Bluebird, Passion and others — have spread their wings into successful flight with black and dance music, while British acts like Loose Ends, the Cool Notes, Direct Drive, Five Star, and (inevitably) Paul Hardcastle have been able to write themselves pop success stories which might have been confined to merely the 'disco' chapter a couple of years ago.

In the next few pages we round up some of the successes, philosophies, plans, hopes and boasts of a wide variety of prime movers of the current disco/dance world. The overall mood of this part of the industry is clearly one of the creative optimism. Britain's feet, it seems, have never had better ears.



THE MERCURIAL Paul Hardcastle

Rushing in on dance promotion

RUSH RELEASE, probably the UK's most demonstrably consistent independent club promotion company, has just celebrated its sixth and potentially most exciting year of operation to date, in the nicest possible manner: Phyllis Nelson's *Move Closer*, a record promoted by Rush, hit number one on the national charts.

This was a particularly special chart-topper for the company, partly because it was one of the first projects on which office newcomer Carlton Dixon has been involved, but also because it has served — along with the current chart success of Pennye Ford's *Dangerous* and Five Star's *All Fall Down* — to demonstrate that Rush Release's heavy investment in a particularly sophisticated computer system was more than worthwhile in terms of its effectiveness of penetration. The system has made it possible for the company to target a variety of diverse audiences with an heretofore unattainable degree of accuracy.

As a further illustration of the diversity involved and appropriately targetted, Rush Release has recently handled club promotion for acts as widely-ranging as Phil Collins, King, Amii Stewart, Eurythmics, Depeche Mode, Scritti Politti, the Smiths, Barbara Pennington, Nina Simone, the Explorers, the Pointer Sisters, Jazzy Jeff, Stephen 'Tin Tin' Duffy and the amazing *Gertie Molzen* — with many equally diverse current projects in line to join the above in the charts.

It is also impossible to overlook the unique *Divine*, who is something of a special case here, as Rush

Release directors Ian and Nick Titchener also form two-thirds of In Tune Music, *Divine's* production company. The current hit *Walk Like A Man* has been especially pleasing for the company, as it was produced by the third In Tune partner, Proto Records' boss Barry Evangeli, and mixed by Ian Titchener.

Proto released and marketed the single and Rush Release handled the club promotion, making the whole project more or less an 'in-house' affair — with the exception of equally valuable radio promotion by Oliver Smallman, of course.

The company continues to move forward into new areas, and is presently in the process of forming strong links with several notable US companies like Roy Norman's National Distribution Network (NDN), Steve Bernstein's newly re-formed WMOT Records, and New York's largest independent dance music promoters Pro-Motion.

Nick Titchener predicts "some very exciting possibilities on the near horizon" arising from these and other newly-forged links.

Commenting on Rush Release's state-of-play sixth birthday, Nick Titchener stresses the importance of never having rested on already attractive laurels: "Our policy of continual re-investment in, and refinement of, the services which Rush Release offers, continues to pay considerable dividends — particularly, we're pleased to say, for the most important part of the organisation, the clients! However, we are still trying, and will always continue to try, to make the Rush Release service even better."

Impulsive phone call

THE IMPULSE Promotion Company has been operating very successfully for two years, and nine months ago also launched its Prime Telephone Sales operation aiming at a high standard of efficiency in dealer penetration.

Now, Impulse has added a new disco/dance promotion arm to concentrate specifically on this aspect of music.

Running the department is Debbie Gopie, who's had wide experience in the UK black and dance area, including spells with record companies, specialist consumer magazines, and club and radio DJ and PR work. Until recently, Gopie also worked with the MRIB team in the collection of sales information from specialist shops for the *Music Week* disco/dance Top 50.

Impulse now offers clients a complete package for disco/dance records, combining all the usual aspects of promotion, but with one special factor added. The key clubs and the best live DJs around the country are obviously serviced, via a list put together over the last 12 months. The influential soul/disco jocks with specialist music shows on the Independent Local Radio network are also reached, along with promotion to over 70 specialist disco shops.

However, the plus factor is that the whole operation is then taken one step further as Impulse "pre-sells" the records to those stores, enabling the company to gain a better and still more accurate appraisal of a disc's potential.

At all times and in all areas, full reporting to the client is carried out. Impulse believes that the cost of the service is such that it can pay clients with strong product to have the company work for them.

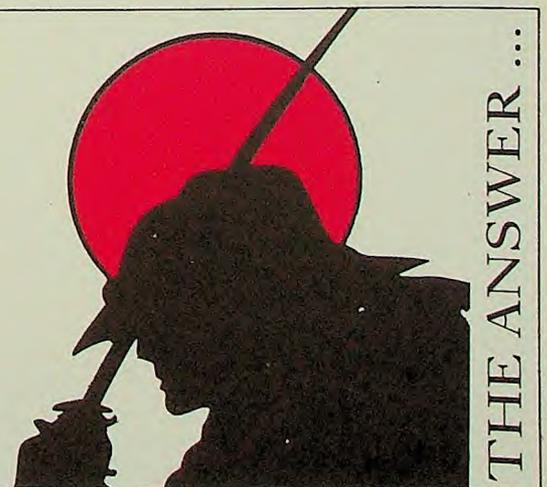
Chart success in the disco/dance area has already been seen via *Spank*, Robert White and Richard Jon Smith, while currently the company is delighted to be involved with two notable Jive releases, the new Billy Ocean single *Suddenly*, and Jazzy Jeff's *King Heroin*.

ALWAYS ONE STEP IN FRONT

FIRST BELL

THE INDEPENDENT TELE-SALES AND NATIONAL PROMOTION TEAM

NUMBER ONE TEAM WITH
PHILLIS NELSON "MOVE CLOSER"



and dance
DISCO



MAZE FEATURING Frankie Beverly

EMI's Total Control

EMI'S LAUNCH of a dance promotion department, to co-ordinate exposure of black/disco/dance repertoire from all parts of the company towards the end of 1984, proved a timely move in view of the increased penetration of dance sounds into the chart mainstream. And also in terms of EMI's apparent increased commitment to various elements of the genre in a number of ways.

One really current development — and indeed one of which few details have yet been announced — is the signing of a new deal with Steve Walsh's Total Control Records (which hit the charts with its first release as an indie — Paul Hardcastle's You're The One For Me — last year. This is a move which will bring not only the label's repertoire under the marketing and distribution clout of the major, but will also presumably provide EMI with access to Walsh's expert knowledge of, and expertise within, the black/dance music field.

EMI also now has new label strings to its bow in the form of recently-formed New York outfit Manhattan, and the revived jazz giant Blue Note. The fist UK Manhattan product, in the shape of an album by Al De Meola and a single by Eric Mercury & T S Monk (with an album to follow), has just hit the shops.

EMI's US black roster, via Capitol and EMI America, is also flying a high profile at the moment, with Ashford & Simpson finally winning recognition and a major pop hit, Tina Turner back with a previously unmatched run of hit consistency, and Maze with Frankie Beverly seemingly without effort joining the very select ranks of US disco/dance-based acts who sell albums in chart quantities here, and play sell-out tours in major venues to match.

Domestically, EMI has now-UK-based soul superstar Jimmy Ruffin on the books, and has already re-charted him with his debut release.

A nice little earner

MANY OF the UK's youngest and most vigorous music publishers are finding that dance and soul music represents an important element in their activities.

One such is Minder Music, formed towards the end of 1982 by John Fogarty and Beth Clough, and from day one actively engaged in the publishing of dance music.

The company was quickly off the mark with one of the big disco hits of 1983 — Joy by the Band AKA, which scored strongly on the national chart as well as reaching number one on the MW disco/dance chart. It was soon followed by an even bigger success in the shape of Booker Newberry III's Love Town, a Top five single nationally which earned the company its first silver disc.

Other dancefloor hits then continued the successful run, including Do You Want Me and Let Me Dance With You by EL Chicano.

The company's acquisition of earlier copyrights has also yielded its share of soul and dance hits: the cover version by both Lipps Inc and Bobby Womack of the former Ace hit How Long, for instance, and also Chaka Khan and Rufus' Once You Get Started.

The most recent Minder success has been Keeping Secrets by Switch, which again reached the national charts. Looking set to quickly top it, though, is the current pop and disco chart leaper, Dangerous by Pennye Ford, looking set to be a major national hit.

Minder also has the B-side of the single, a remix of Pennye's Change Your Wicked Ways, which was originally a dancefloor smash at the end of 1984, and also graced the national charts.

"We do, of course, have a varied across-the-board catalogue," comments Beth Clough, pointing to 50 per cent of the next Johnny Mathis single as an example of the variety. "However, we both feel that

working in the black music, dance and soul area is particularly rewarding. It's a very fast-moving and exciting section of the music scene for an aware and 'on the ball' publisher to operate in. There is a constant wellspring of new talent and material. For instance, we also have a track on the album by Mai Tai, which will be issued later this year.

"Certainly we welcome the recent increased popularity of the music, and we feel that the arrival of Soul Train on Channel 4 is going to fuel another boost. On the other hand, we do feel that there are still some radio stations in this country which just do not take dance music seriously.

"As always with any part of our catalogue we are constantly looking for cover versions, and many of our songs in this area are very coverable indeed. For instance, we have a title on the current Jenny Burton album, Love Runs Deeper Than Pride, for which we are actively trying to secure a cover right now. Jenny, of course, had the recent dancefloor hit Bad Habits, which unfortunately wasn't one of ours!"

Looking to the future, Minder is particularly enthusiastic about its ongoing relationship with Aaron Ballesteros, the producer and writer behind El Chicano, who is shortly to go into the studio with new material for a new group called the Aaron Stokes Band.

A new deal has also recently been made with Bobbi Eli, writer and producer of Love Town, and responsible for producing many dance hits over recent years, including tracks by Rose Royce, Cashmere and Fat Larry's Band among others.

Minder is always on the lookout for new material in the dance/black music idiom, and with this in mind is particularly interested in hearing from young UK acts in the dance field. The company intends to remain a firm part of a continually expanding genre.

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Hardcastle — the success story of 1985

EVEN WITH less than half of it elapsed, it is not at all unlikely that 1985 will have proved to be the Year of Paul Hardcastle.

After a frustratingly consistent series of near-breakthroughs over the last couple of years on three or four different labels, all of which saw highly-rated productions falling marginally short of the magic national Top 40 crossover barrier, the London-based keyboards wizard is suddenly the hottest flavour since *chile con carne*.

The Hardcastle breakthrough has not only seen his 19 single to the top of the UK singles chart in almost record time, but also a US Top 10 soul and Top 60 pop hit with his earlier Rain Forest, and a reputed half-million sales on his US album of the same title.

Moreover, Hardcastle is now probably the most in-demand producer and remixer in the country, with material ranging from the latest Change single to Stiff's new EP featuring updated remixed of Ian Dury classics, among his newest credits.

The Hardcastle bonanza has also, of course, rebounded to the glory of Chrysalis, which signed him last autumn at the same time as a new commitment to black and dance music with the formation of the CoolTempo label.

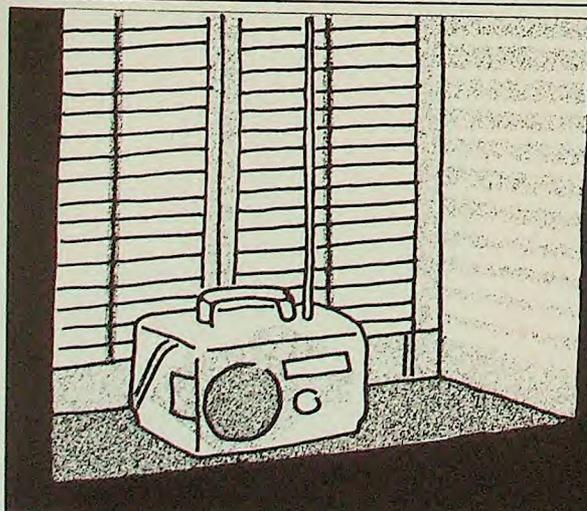
Prior to this, the label's involvement in this area has been mainly restricted to the successes of Linx and later the solo David Grant. His new album Hopes And Dreams, produced by (and mostly co-written with) Derek Bramble, looks set to emulate the success

of his single.

Chrysalis/CoolTempo has also enjoyed recent success in the black/dance sector with Cutty the Pump Blenders perennial Hi-NRG favourite Sylvester, and even more notably with Change, another long-time hitmaking act who bounded strongly back to prominence recently with Let's Go Together, and are currently repeating that success with the newly-released album Turn On Your Radio, and single Oh What A Feeling.



PAUL HARDCASTLE, this time with Cooltempo singing Kevin Henry



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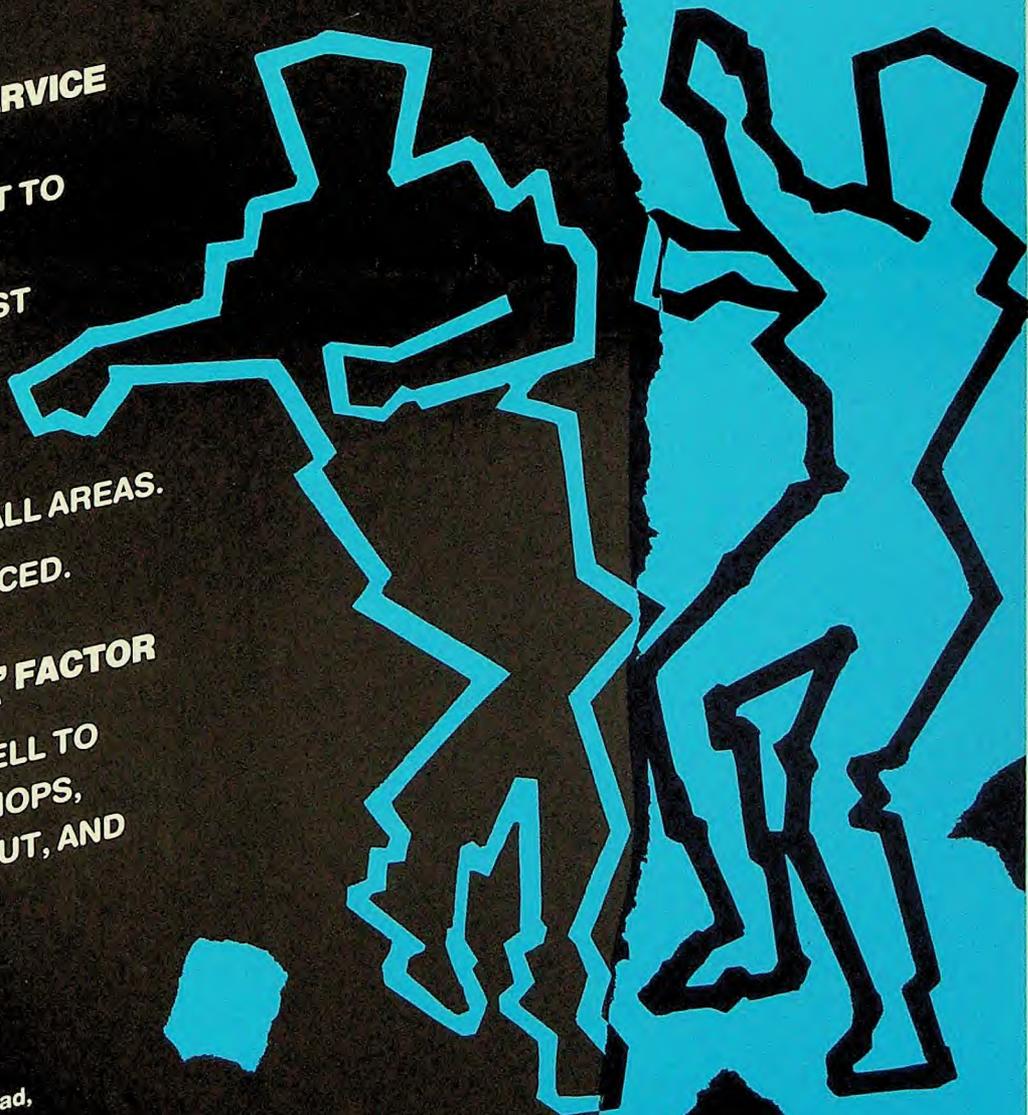
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Diamond Duel/Priority
- DEBARGE:** Rhythm Of The Night
Gordy
- FIVE STAR:** All Fall Down
Tent/RCA
- MARVIN GAYE:** Sanctified Lady
CBS
- PAUL HARDCASTLE:** 19
Chrysalis
- CURTIS HAIRSTON:** I Want Your
Lovin' (Just A Little Bit)
London
- ALEXANDER O'NEAL:**
A Broken Heart
Tabu/Epic
- EDWIN STARR:** It Ain't Fair
Hippodrome
- BILL WITHERS:** Oh Yeah!
CBS
- CLIMBERS**
- CARL ANDERSON:** Buttercup
Streetwave
- INNER LIFE:** Lets Change It Up
Personal
- STEVE JEROME:** Betcha
Calibre
- THOMAS LEER:** No. 1
Arista
- NEXT MOVEMENT:** More Love
(US Import-Nuance)
- RENE & ANGELA:** Save Your Love
Club/Phonogram
- PAUL SIMPSON CONNECTION:**
Treat Her Sweeter
(US Import-Easy Street)
- WELL RED:** Limit Of Your Loving
Paladin/Virgin
- EUGENE WILDE:** Che Che Kule
Fourth & Broadway (White Label)
- EDDIE SKI WHITE:** Baby Be Mine
(US Import-Smokin')

As featured on the **TONY BLACKBURN**
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Arista's chart busters

IT IS possibly a further illustration of the growth to mainstream dominance of black-originated disc dance music during the last year that a major label like Arista, never previously considered in the forefront of dance music marketing, should have had probably its biggest-ever UK seller with Ray Parker Jr's Ghostbusters. And it followed it with a top tenner in Jermaine's Jackson's Do What You Do. Suddenly, two of its black music signings are arguably the hottest properties on the label here.

Ghostbusters, of course, had the miracle ingredient of a smash-hit movie to help it along — although the film actually pushed the record into the top 10 the second time around; the first visit being entirely on its own merits — but there is no doubt that the profile of Parker here as an artist in his own right has heightened considerably. The fact, for instance, that he also wrote New Edition's recent Mr Telephone Man hit, became a newsworthy item in itself. Jermaine Jackson's resurrec-

tion is traceable to persistent plugging of the single to radio, as well as the artist's traditional club following, in recognition of the fact that Do What You Do was tailor-made for wide-spread air-play. In this case, not only committed soul stalwarts like Tony Blackburn, but also Radio 1 (and Steve Wright in particular) got behind the record.

Arista's newest hot property also falls within the genre, but again has the commercial range and appeal to break open in the pop field just as rapidly.

Whitney Houston, the daughter of erstwhile disco hitmaker Cissy, and cousin to Dionne Warwick (another Arista artist) created a sensation in her live showcase at the Disco Mix Club International DJ Convention at the Hippodrome back in March, and media/DJ-circulated advance copies of a selection of the tracks from her debut album kept this excitement on the boil. This as well as introducing the name upfront to a dancefloor audience.

Whitney's debut album, just released in the US, has already spiralled into the Top 60 there, with the single You Give Good Love making a breakneck entry into the Billboard Hot 100 singles chart at number 67.

UK fans will have to wait until next month for a domestic album release, but a different single chosen for the UK on the basis of that upfront reaction. Someone For Me, has just been released on 7 and 12-inch.

It was produced by stablemate Jermaine Jackson and remixed by Alan 'The Judge' Coulthard Of Disco Mix Club, and is coupled with a revival of George Benson's classic The Greatest Love Of All.

Also on the boil for Arista at the moment is Kenny G, who scored dance and pop-wise last year with Hi, How Ya Doin', and played some well-received live shows here on the strength of it.

His current 12-inch Love On The Rise sees him sharing the performing honours with his producer Kashif, and is extracted from his new album Gravity (Arista 207120), which is UK-released this week.

UK Club Play Chart

1	1	PAUL HARDCASTLE: 19 (Destruction Mix)	Chrysalis
2	2	STEVE ARRINGTON: Feel So Real	Atlantic
3	3	CURTIS HAIRSTON: I Want Your Lovin' (Just A Little Bit)	London
4	4	LOOSE ENDS: Magic Touch	Virgin
5	19	MAI TAI: History	Virgin
6	9	DEBARGE: Rhythm Of The Night	Gordy
7	6	AURRA: Like I Like It	10/Virgin
8	5	SKIPWORTH & TURNER: Thinking About Your Love	Fourth & Broadway/Island
9	13	FATBACK: Girls On My Mind	Cotillion/Atlantic
10	14	PENNYE FORD: Dangerous	Total Experience/RCA
11	7	THE COOL NOTES: Spend The Night	Abstract Dance/Priority
12	8	DAVID GRANT & JAKI GRAHAM: Could It Be I'm Falling In Love	Chrysalis
13	12	LILLO THOMAS: Settle Down	Capitol
14	(New)	THE TEAM: Wicki Wacky House Party	EMI
15	10	CHANGE: Let's Go Together	Cooltempo/Chrysalis
16	(New)	CHANGE: Mutual Attraction	Cooltempo/Chrysalis
17	(New)	FREDDIE JACKSON: Rock Me Tonight	Capitol
18	11	STEVE ARRINGTON: Dancing In The Key Of Life/She Just Don't Know	Atlantic
19	15	BARBARA PENNINGTON: Fan The Flame	Record Shack
20	(New)	FIVE STAR: All Fall Down	Tent/RCA

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



WHITNEY HOUSTON: a sensation at a DJ convention

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DISCO
and dance

Lasgo Exports-taking UK disco to the world

BRITISH DANCE and disco music marches on in its continual conquest of a host of overseas markets. That is the updated assessment of the situation by Lasgo Exports, whose heavy involvement in the exporting of UK independent dance product in particular has been detailed before in *Music Week's* disco pages.

Although the US, in the form of Washington DC's Go-Go music, briefly distracted international eyes from the London dance scene, the world's DJs and discos are still looking to the UK for the new trends.

Lasgo's Dance Sales manager Michael Lo Bianco feels that with his company still promoting dozens of new British dance acts overseas, with Tony Prince's Disco Mix Club now firmly established as an international success, and with Paul Hardcastle now building a massive international profile as self-proclaimed British Ambassador of Dance, the UK is still way ahead of the competition.

"For us, this has been the year of the crossover" says Lo Bianco, "Disco into pop markets and vice versa, rock into disco, and disco into Go-Go. And without a doubt, British independent dance labels are still the breeding ground for successful new dance artists with overseas potential. For instance,

we exported thousands of the T C Curtis 12-inch *Should Have Known Better* when it was still in a flimsy white sleeve on his own Hot Melt label. Now look at what he has achieved."

Lasgo works very closely with many of the leading UK independents, and Lo Bianco cites major export successes from them: "Our biggest sellers this year were as follows: On the Fanfare label, Sinitta's *Cruising* (in Europe, the US and Japan), and two Hot Gossip releases, *Break Me Into Little Pieces* and *Don't Beat Around The Bush* (Scandinavia, Japan and the US). On Passion, Angie Gold's *Eat You Up*, Heat X Change's *Thunder And Lightning*, and Mirage's *Kool & The Gang Medley* (all in Canada, Europe and the US). On Fantasia, both Paul Parker's *Don't Play With Fire* and Lisa's *Love Is Like An Itching In My Heart* were big movers to the US and Japan."

And of course, there is the burgeoning Paul Hardcastle phenomenon: "Anything with Hardcastle breathing on it sold and sells like crazy." "Long before 19, his *Papa's Got A Brand New Bag* on the Kaz label was a major success for us," says Lo Bianco.

On Lasgo's estimate, overall dance sales have actually doubled over the last year, and this growth trend is showing no signs of stopping. To get new UK artists established overseas is still, as always, a skilled marketing exercise, but Lasgo has increasingly, during the last 12 months, worked in close cooperation with DJs and specialist dance importers in other territories. Contacts now amount to a worldwide network of retailers and importers, covering 32 different countries. And the success of UK dance productions marches on through all of them...

Hip-hoppers a' go-go

AT A time when much of the mainstream sound of current pop music seems to be revolving around the black-based dance inspiration, leading to pop chart penetration by ostensibly specialist disco/dance acts trends and sounds still ebb and flow within the genre itself.

A year ago, Hip Hop and associated variations of electro funk formed the sharp edge of the dance music market, with the frequently pop-crossing sounds of Hi-NRG dance, escape from the gay club scene, at the opposite pole.

Hip-Hop dovetailed quite neatly into the funk-orientated UK dance mainstream; Hi-NRG found it a bumpier, more ghetto-ised ride, except for those pop crossovers, which appeared to be stirring dormant racial memories of Northern Soul hits of the Seventies.

While both Hi-NRG and electro (though Hip-Hop itself is no longer spoken of in public) are still recognisable elements of the current dance music scene, (indeed, Paul Hardcastle's current success has probably yanked electro several steps back into prominence by its own bootstraps), the sound and the phrase which eclipsed both in the early part of 1985 was Go-Go. And this despite the name being almost as hoary as the Twist (and first used in popular music parlance, in fact, just when the pioneer discos were setting up in the mid-Sixties).

Go-Go today, however, refers specifically to the live club funk sound of Washington DC — a sound which has marked time in the US's capital city at least since 1978 when Chuck Brown & The Soul Searchers sold a million copies in the US of the earliest definitive example of it on record — *Bustin' Loose*. EMI dallied with delayed UK licensing rights at the time, and the record was stifled here at birth. In 1985, however, the Go-Go idiom hit Britain's

clubs with a vengeance, and the resulting scramble by the country's dance-orientated record labels to avail themselves of the style's leading sounds was almost redolent of the way their predecessors had gone for the Twist, 23 years earlier.

When the fuss had died down (and the signs of abatement are certainly evident now, unless a series of unbelievably strong new releases should appear from the Washington woodwork), a small number of respectable hits and a clutch of solid compilation albums to round up the fringes of the scene, had been notched up.

EMI was not slow to recall and finally issue Chuck Brown's *Bustin' Loose*, and sold respectably with it (supported by a hot but rarely-screened video of Brown and band in action) and a follow-up album, but the record still failed to set the pop charts alight.

The biggest Go-Go hit single was Little Benny & The Masters' *Who Comes To Boogie*, acquired here by Bluebird/10, and helped into the national charts by a well-timed promotional visit by the artists. Also substantial sellers have been two compilation albums — *Go-Go: The Sound Of Washington DC*, on London, and *Go-Go Crankin'*, on Fourth & Broadway.

Labels like Club and CoolTempo have got healthy mileage out of releases by Kurtis Blow, the Pump Blenders and others, while clubs were playing more esoteric Washington sounds by the likes of Petworth, Rare Essence and Redds & The Boys — the latter group also delivering a dance chart hit to Fourth & Broadway with *Movin' And Groovin'*.

The signs seem to be that Go-Go — on an international basis, anyway — will fade fairly quickly into the dance mainstream, but its re-infusion of some traditional funky R&B elements into that mainstream has probably had a refreshing effect on disco at large.



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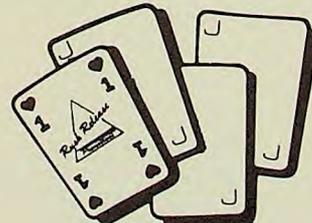
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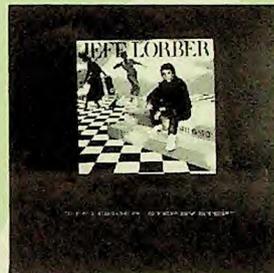
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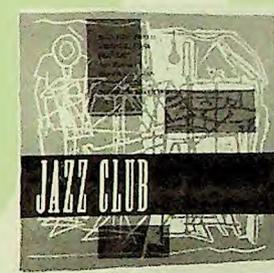
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DISCO
and dance

RCA steps up UK commitment

RCA HAS just come off a top 10 hit from the Rah Band with *Clouds Across The Moon*, and is heading for another potential success with *Five Star's All Fall Down*.

As the company's Paul Williams agrees, this marks a new direction with regard to disco/dance/black music-originated repertoire: RCA, which traditionally has concentrated on the exploitation of its US signings and repertoire, is now making an active commitment to UK talent in this area. *Five Star* and *Rah Band* are the first fruits of the creation of a UK disco/dance roster — and the first immediately successful results!

Williams also emphasises that the company is thinking in terms of disco/dance/black acts as a product origination category, not as a potential marketing area. Anybody signed by RCA will be developed with mainstream success in mind, even if they take the specialist route getting there; the aim of the game is to develop consistent hitmaking acts with the potential to sell albums.

He does feel though, that regardless of the benefits of dance-floor exposure, the attitudes of much of British radio are a stumbling block to an all-encompassing market approach:

"The major problem for any black or dance-orientated act — unless they happen to be an established name and therefore effectively a pop star who has escaped type-categorisation — is that you can forget national airplay on Radio 1 until your record has actually made the Top 40," he says.

Five Star's rapid success, he adds, has been in the face of Radio 1: it has been DJs like John Sachs (Capital), Tony Blackburn (Radio London) and others who tend to feature black music on shows which aren't specialist-orientated in the Greg Edwards/Robbie Vincent sense, who have been instrumental in breaking the record.

As well as the UK signings, RCA is also storming the charts with *Penny Ford* and *Dangerous*, from its Total Experience licence. The company plans to push several of its US acts from the specialist area during the

coming months, including another Total Experience artist, *Will King*, and on the same label, the already widely-known *Gap Band*.

RCA artist *Glenn Jones* has a forthcoming album, having so far not matched his US success here, while the company will not be losing sight of established names like *Evelyn King* and the *Pointer Sisters* — the latter also having a new album in the pipeline. The UK company went to the length of making its own video for the last *Evelyn King* single *Give Me One Reason*, because the record had not been released in the US.

Although the disc was not a major success, the video (by the producers of recent *Alison Moyet* and *Dead Or Alive* promos) was highly-rated, and as Williams points out, does demonstrate the commitment which the company will put behind an act — in whatever musical style — in which it has faith.

The black artist whom Williams would be happiest to break to pop success is *Nona Hendryx*, one-time member of *La-Belle* and a long-time fixture on the recording scene.

"But she's a dedicated artist who will not compromise her music in any way. The fact that most of her records tend to be rock-based keeps her out of favour in the dance specialist market as well, but the fact that her forthcoming LP is produced by *Bernard Edwards* could help break down some of the barriers."

The bottom line with dance or black acts as with anyone else, says Williams, is album sales — traditionally a notoriously difficult area in which to achieve any sort of significant growth in the 12-inch one-off dominated and motivated disco/dance sector. He believes record company marketing mentality is as much to blame for this as the punters who buy the records. Too many marketing men look in particular at the dance field in terms of an ongoing series of one-offs, rather than of acts.

"If we could put our efforts into marketing albums creatively and effectively, and treat hit singles as the pleasant icing on the cake, we could be creating enduring stars in black music," he says.

Across the Atlantic

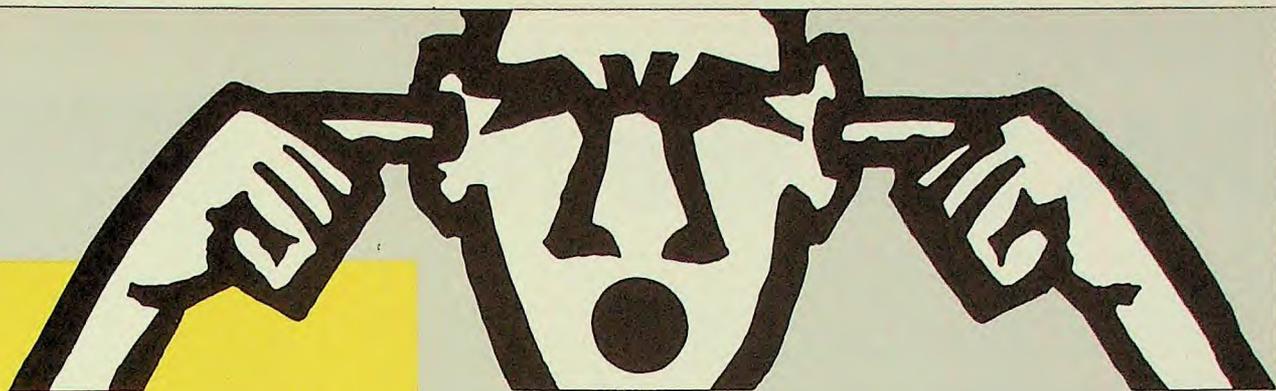
HAVING FOUND major crossover success from the disco/dance area into the pop mainstream last year with a string of big hits by *Jeffrey Osborne* (*Stay With Me Tonight*, *On The Wings Of Love* and *Don't Stop*), A&M is targeting its efforts towards a similar penetration by current releases from one of its longest-established soul/disco acts, and one of its newest signings.

The act is *Atlantic Starr*, whose UK hitmaking pedigree extends back to 1978's *Gimme Your Lovin'* and 1983's *Circles*. In a period of consolidation since the latter single and its parent album *Brilliance*, the band's nucleus of brothers *David*, *Wayne* and *Jonathan Lewis* have revamped the rest of their line-up and added new female vocalist *Barbara Weathers*.

The newly-formed group has spent recent months working on the album titled (appropriately) *As The Band Turns*, their sixth overall for A&M, and due for UK release on June 3. Preceding it, and finding immediate success on both club floors and in the disco/dance chart (leaping 20 places in its second week on the listings), is the single *Freak-A-Ristic*.

By far the hardest dance track they have ever committed to vinyl (a deliberate shift of recording emphasis consistent with the new-thinking new line-up), it could well also be a commercial turning point for them. A neat selling point of the UK 12-inch (AMY 245), however, is that the erstwhile favourite *Circles* is included as a B-side bonus track.

New to A&M but with a strong pedigree behind him is *Jesse Johnson*, former member of *Prince's* protege group the *Time*. *Johnson* was with the *Time* through their three albums up to last year's *Ice Cream Castles*, and also appeared with them and *Prince* in the movie *Purple Rain*. He also produced and/or wrote material with other associates of the *Prince* stable, like *Sheila E* and *Vanity* (now *Appalonia*) 6.



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DISCO
and dance

DMC hits the top

THE DISCO Mix Club, which now has over 2000 professional DJ members world-wide, and has just celebrated the opening of a major new national branch in West Germany, is another of the organisations experiencing a sense of pleasure over the recent chart-topping achievement of Phyllis Nelson's Move Closer.

The record is the second chart-topper to have appeared on one of DMC's Preview Tracks albums earlier in its life (the first having been Dead Or Alive's You Spin Me Round).

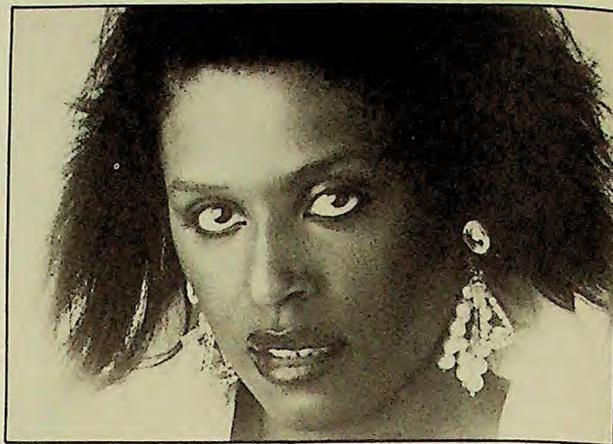
However, the area in which DMC's profile has really risen to a new height in record company terms is the surge of interest shown by record companies in the skills of its remixing trio: Sanny X, Alan 'The Judge' Coulthard, and Les 'Mix Doctor' Adams.

Already in recent months, various labels have issued DMC-originated remixes of tracks by Jermaine Jackson, Whitney Houston and Ray Parker Jr, and megamixes of material by Wham, Shakin' Stevens, T. Rex, Jermaine Jackson, Heaven 17 and Sweet (their recent chart entry and their brand-new release).

Completed and scheduled releases in addition to these include Mud, Pat Benatar, Deep Purple, and Daryl Hall & John Oates.

Sanny X has also just completed a 48-track remix of David Cassidy's new single Romance, which to quote Tony Prince, has "blown everyone's mind". In addition to this, DMC subscribers can hear on their latest mixes album how Sanny has combined the original Cassidy track with elements of Donna Summer's Once Upon A Time and Love To Love You Baby to create a brand new Romance Love Mix, giving the combination sound mid-tempo dancefloor appeal which can only help promote the commercial recording to club punters.

Meanwhile, DMC's associated company Superjocks Hit Squad, run by Theo Loyla, is also in buoyant mood having just celebrated its first anniversary. The company is also gratified that the recent successes by the Cool Notes and Stephen 'Tin Tin' Duffy backed up its philosophy that strong records and correctly co-ordinated PA tours by the artists concerned can prove very successful in building hits.



PHYLLIS NELSON: still moving closer.

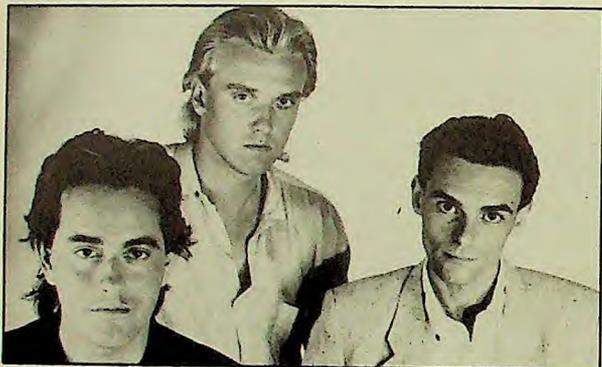
Ring my bell

FIRST BELL, the telephone sales and promotion company based in West London, had special reason to be pleased when Carrere scored a national chart-topper a couple of weeks ago with Phyllis Nelson and Move Closer. It had been steadily working the record to dealers through many weeks as it grew from a specialist market and Tony Blackburn radio mover into a burgeoning pop hit.

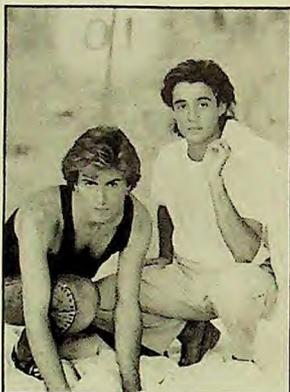
Success with black and dance music material is nothing new to the company, which has also scored during the past year with hits by Phil Fearon & Galaxy and Paul Young, among others, and a variety of material on the dance-orientated Streetwave and Passion labels.

First Bell operates a 24 hour service to 1000 dealers nationwide, with its 21-strong telephone sales team both pre-selling new releases or promoting product which is starting to move in order to consolidate chart positions. With regard to dance product, the company has a target list of 300 specialist shops on which initial efforts are first concentrated and then built upon.

A recent significant move by the company has been the establishment of First Strike, a nationally-based mobile strike force of 12 who call in any given week on 650 dealers around the country, carrying the promoted product release information, and so forth.



HEAVEN 17 and WHAM!: two recipients of DMC megamixes.



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MUSIC
WEEK

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- | | | | | |
|----------|------------|---|--|---------------------------------|
| 1 | NEW | BROTHERS IN ARMS ★ | CD | Vertigo/Phonogram VERH 25 |
| 2 | NEW | OUT NOW! 28 HOT HITS | Various | Chrysalis/MCA OUTV 1 |
| 3 | 1 | HITS 2 ★ ★ | Various | CBS/WEA HITS 2 |
| 4 | 2 | NO JACKET REQUIRED ★ ★ | CD | Virgin V2345 |
| 5 | 4 | SONGS FROM THE BIG CHAIR ★ | CD | Mercury/Phonogram MERH 58 |
| 6 | 3 | BE YOURSELF TONIGHT | Eurythmics | RCA PL 70711 |
| 7 | NEW | LOW-LIFE | New Order | Factory FACT 100 |
| 8 | 9 | BEST OF THE 20th CENTURY BOY ○ | Marc Bolan and T Rex | K-tel NE 1297 |
| 9 | NEW | YOUTHOUAKE ● | Dead Or Alive | Epic EPC 26420 |
| 10 | 8 | THE BEST OF ELVIS COSTELLO — THE MAN | Elvis Costello | Telstar STAR 2247 |
| 11 | 5 | THE SECRET OF ASSOCIATION ★ | CD | CBS 26234 |
| 12 | 16 | THE BEST OF THE EAGLES ○ | The Eagles | Asylum EKT 5 |
| 13 | 7 | BORN IN THE U.S.A. ★ | CD | CBS 86304 |
| 14 | 6 | MR BAD GUY ● | Freddie Mercury | CBS 86312 |
| 15 | 17 | GO WEST ○ | Go West | Chrysalis CHR 1495 |
| 16 | 10 | FLAUNT THE IMPERFECTION | China Crisis | Virgin V 2342 |
| 17 | 14 | THE AGE OF CONSENT ★ | CD | Forbidden Fruit/London BILTLP 1 |
| 18 | 11 | VOICES FROM THE HOLY LAND ○ | BBC Welsh Chorus with Aled Jones (Trebhel) | BBC REC 564 |
| 19 | 26 | WEST SIDE STORY CD | Deutsche Grammophon 415253-1 | Deutsche Grammophon 415253-1 |
| 20 | NEW | BROTHER WHERE YOU BOUND? | Supertramp | A&M AMA 5014 |
| 21 | NEW | SHAMROCK DIARIES | Chris Rea | Magnet MAGI 5062 |
| 22 | NEW | NO REST FOR THE WICKED | New Model Army | EMI NMAP 1 |
| 23 | 13 | "ALF" ★ ★ ★ | CD | CBS 26229 |
| 24 | NEW | ON A STORYTELLER'S NIGHT | Magnum | FM WKFM LP 34 |
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| 60 | NEW | WHAT DOES ANYTHING MEAN? BASICALLY | The Chameleons | Stak! STAT LP 22 |
| 61 | 70 | QUEEN GREATEST HITS ★ | CD | EMI EMTV 30 |
| 62 | 47 | THE COLLECTION ★ ★ | CD | Chrysalis UTV 1 |
| 63 | 51 | 7800° FAHRENHEIT | Bon Jovi | Vertigo/Phonogram VERL 24 |
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| 68 | 78 | THE HURTING ★ | CD | Mercury/Phonogram MERS 17 |
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| 72 | 77 | BORN TO THE RUN ○ | CD | CBS 69170 |
| 73 | 64 | SHE'S THE BOSS ○ | Mick Jagger | CBS 86310 |
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| 75 | 65 | THE VERY BEST OF CHRIS DE BURGH ● | Chris De Burgh | Telstar STAR 2248 |
| 76 | 83 | MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' ○ | Various | MCA MCF 3253 |
| 77 | 60 | TURN ON THE RADIO | Change | Cooltempo/Chrysalis CHR 1504 |
| 78 | 82 | LOVE OVER GOLD ★ | CD | Vertigo/Phonogram 6359109 |
| 79 | 75 | FANTASTIC ★ ★ | CD | Inner Vision IVL 25328 |
| 80 | 62 | ALCHEMY — DIRE STRAITS LIVE ★ | CD | Vertigo/Phonogram VERY 11 |
| 81 | NEW | TAO | Rick Springfield | RCA PL 85370 |
| 82 | 84 | THE 12" ALBUM ● | Howard Jones | WEA WX14 |
| 83 | 72 | WHOSE SIDE ARE YOU ON ○ | CD | WEA WX17 |

TALENT

Edited
by
CHRIS WHITE

Kiss hello to 'perfect pop'

By JOHN BEST

IT'S GOING on for three years since Dollar did the seemingly impossible and bridged the yawning gap between credibility and teenybopperdom with their pre-Frankie perfect Horne pop.



Now, Thereza Bazar, arguably the smaller and more demure half of the diminutive duo, is back with a spanking new deal with the highly active MCA, and not only looking to win back old friends, but also make a few million more on the other side of the Atlantic.

To aid her in this endeavour (and in many ways mirroring Dollar's pre-emptive use of Trevor Horne), Bazar early last year began working with the then legendary, and now fashionable too, Arif Mardin, to produce an album of songs that mark her first nervous steps into co-writing her own material.

After long months spent laying down backing tracks in the green and pleasant surroundings of Ridge Farm Studios, recording vocals in Atlantic Records' uptown New York studios, and — equally important — redefining her public image, Bazar this week unveils the first fruits of her liaison with the man who made sure Chaka Khan felt for you.

The Big Kiss is the name of the single chosen as her UK solo debut, and it will be followed by an album bearing the same title coinciding with an as yet unchosen second single further into the summer.

"I'm really thrilled with the way the album's turned out," she says. "I think it accomplishes what we

set out to do: make a pop album that is accessible to the US market. "I was in Atlantic studio doing the vocals for five months. It took a while to get into it, and I picked up a bit of a twang which reflects in the stylisation of my voice, but I still think I sound totally English."

For his part, Mardin's involvement sated a long-held desire to work with the voice behind the immaculate Give Me Back My Heart, a song forever drifting from his car cassette, and that he'd tried to persuade Chaka Khan to cover, despite it never being released in his US homeland.

"I think it is essential for a producer to keep up with trends and movements within the world of music," he says. "I don't want to be known as a ballad or adult producer, and I consider myself very fortunate to have found enthusiastic players who generate so much energy."

Those "young and enthusiastic players" are in fact old colleagues of Bazar's, including in their number Simon Darlow, who wrote Give Me Back My Heart, Graham Lyle (ex-Gallagher & Lyle), and Terry Britten, who has recently found large-scale success penning songs for Tina Turner.

"I should be bored to tears with the album by now, but I'm not," says Bazar. "It sounds like a record that took three months to record rather than a year."

In fact, the length of time involved has had its advantages, not only because of the extra credibility granted by Mardin's and Britten's subsequent successes, but also because it has allowed time for what



Bazar refers to "ultra pop" to reach new heights of popularity.

"At the time we were very nervous that the album was ultra pop, but now look at the success of Madonna and Wham! — it looks like we planned it. The Top 40 has now become the Pop 40."

In tune with the changing climate Bazar has changed her appearance. Gone are pastel shades, figure hugging bodices and "nice-girl" hair-do, and in come bright bright colours, big shirts and white white urchin crop.

And the public will be able to make up its own mind about the new look tonight (Wednesday 22), when Bazar makes her return to the UK's screens on Wogan, chatting and miming to The Big Kiss. After that it's the usual round of Starships and Superstores as she careers back towards the limelight.

So has she missed being in the public eye?

"No I haven't missed it a bit," she says emphatically. "I didn't want to be a solo artist in the first place, but I've got such a great team of people around me that I don't feel as though I'm put on my own. There's a real buzz going around the company."

Over in the US, Bazar's bid for the top is already underway, with her singing the theme song from Gotcha, the latest in the ever-popular and apparently never-ending line of teen movies. Sharing the soundtrack with her are Frankie, Bronski Beat, Nik Kershaw and others.

"I really passionately believe that The Big Kiss is pop at its best, but I just don't know how peoples' pre-conceived ideas of who I am and how I should be will affect things. Perhaps it's a little naive, but I'd like people to like it in spite of me."

Vox Scot

A PROUD Scott whose "patriotism" extends to wearing full battle-dress for most of his live shows and marking singles "export" when they are sold over the border in England, is shaping up to be one of the most unlikely pop successes of 1985.

Jesse Rae (right) whose single *Over The Sea on Scotland Video*/WEA, is climbing the chart, spends most of his time commuting between Scotland and New York where he has worked with a variety of top contemporary musicians and singers including Chaka Khan, Darryl Hall, George Clinton and Jocelyn Brown.

Eccentricities aside, Jesse Rae does have credibility — his video for *Over The Sea* was highly acclaimed following its premiere on *The Tube*, and WEA was only one of several major companies clamouring to sign the Scotsman.

"Retaining my independence was important though," Rae admits. "I didn't want to sign any deal which would allow Scotland Video, my label, to be swallowed up. WEA's Rob Dickens and Max Hole had heard about me, and travelled all the way up to Scot-



land to see me. It was when the weather was at its very worst too so I reckoned anybody who was as keen as that to sign me couldn't be all that bad, even if they were from England."

Music on Video —
reviews and
charts — p 22

PERFORMANCE

Tears For Fears

NOW, IT seems, Tears For Fears must be taken very seriously indeed. Once the key duo — who you didn't really have to be told came from Bath — now the megastars who, bar USA For Africa, would've had a number one with Everybody Wants To Rule The World.

Previously they were innocuous and pleasant, penning the occasional single that may have caught your attention, or may not have done. It didn't really matter.

But since the awesome *Songs From The Big Chair*, they demand your attention. And the concert at the Royal Albert Hall reflected their new status as they exuded confidence in a brash, almost arrogant performance.

Very much an all-the-hits-and-more deal, *Tears For Fears* played with a relaxed ease, proving that they have now realised their true abilities: a marvellous combination of melody and power.

Shining out of the dry ice like a beacon was Listen, dedicated to Robert Wyatt and a profound progression from the latter's rendition of Shipbuilding. This song almost encapsulates the new *Tears*: self-confident and assured and good in the most deceptively simple way.

Judging by the ecstatic reception, the pair are now on the crest of a new wave, but on the strength of this performance and their more recent songs there's further depth and maturity to expect.

DUNCAN HOLLAND

The Chameleons

AS THE nation's music media are held tight in the grip of blanket enthusiasm for revisionist US guitar bands, everyone seems to have overlooked the fact that we have our own brilliant practitioners in the field. Operating to different guidelines, certainly, but every bit as hard.

Cue The Chameleons, a name that's been around for four years, and therefore, one supposes, adjudged a failure by the chart-or-bust mentality. But the size of the crowd left standing outside when the House Full signs went up at The Marquee, told a different story.

Stylistically, The Chameleons play plangent guitar music that breathes hope without resorting to escapism: a sound now distinctly out of vogue. But the boys from Middleton, Manchester are no style butterflies. They don't flit, they soar.

In the kind of sweltering heat The Marquee seems to have a monopoly on, classics from all points of the band's career poured forth to exalt the crowd, auguring well for their second album, *What Does Anything Mean?* Basically, out this week on Statik.

Old glories in *Shreds and A Person Isn't Safe Anywhere These Days*, once the very pinnacles of the set, now have to relinquish that honour to even more powerful new glories, such as *Return Of The Roughnecks*, and a show-stopping cover of ATV's *Splitting In Two*, a song that was the embodiment of vitriol.

The Chameleons are a masterful band, in control of a deep, dark rhythm riven with the colour and light of guitars that could set the charts ablaze.

JOHN BEST

Echo Base/ Winston Reedy

IF RADIO programmers really are waking up to reggae's charms at long last, DEP, the enterprising label of top-selling skankers UB40, should provide plenty of airplay possibilities.

Bordering on MOR on record, DEP's Echo Base covered up a few chinks in their professionalism with a soul/jazz/reggae set played with endearing gusto at London University.

It's eminently danceable music that, with a bit of spit and polish, could see the UK's latest young, gifted and black band into the national charts.

Echo's Base's disarming freshness made mainman of the night, Winston Reedy, also a DEP-star, seem even more the slick professional, that he undoubtedly is.

Reedy's rather bland showbiz delivery, however, did nothing to dull the impact of such crossover gems as *Baby Love* and *You Are My Superstar*. DEP undoubtedly has the knack of

spotting reggae potential — it's about time a few more people in the industry sat up and took note.

DANNY VAN EMDEN

Pointer Sisters

THE POINTERS arrived in London for their long-awaited shows (originally postponed owing to one of the sisters' ill-health) and proved at Hammersmith Odeon that they simply are in a class of their own. Not since The Supremes in their Sixties' heyday has there been an all-woman outfit who have the polish, professionalism and sheer electrifying presentation of The Pointer Sisters.

It doesn't seem all that long ago (although in fact it must be some seven or eight years) that they were doing a showcase performance at Ronnie Scott's to introduce them to the British media. They've had many triumphs since then, not least being their recent Grammy award.

The Pointers' vibrant London performance included all their hits from the *Break Out* album on Plane/RCA material from their soon-to-be-released LP which promises to be as big a seller. It was difficult to fault their performance and they were backed by a set of musicians as hot as any to play in the capital in recent months.

CHRIS WHITE

Krokus

WHEN A band fails because it doesn't understand the difference between British and US audiences, it's a shame. When a band fails because it refuses to acknowledge that those differences exist, it's a crime.

Self-styled "kings of rock" Krokus put on a show at The Dominion that was half brilliant power-and-passion heavy metal and half absurd and facile pantomime. The audience went wild when the band heaved their prodigious talent into the air but became weary when singer Marc Storace embarked on his monologues, routines and tricks.

It was a show that has won them thousands of fans in the US but the band have toured here often enough to know that UK fans won't tolerate chat diluting rock.

JEFF CLARK-MEADS

Boyzone

NOW SHARING the same management as Modern Romance, Boyzone are a young pop band who could win as big a following as their stablemates — they've spent the last few months doing various showcase gigs including The Hippodrome and La Valbonne but their just-completed UK tour as support attraction to David Essex could do the trick.

David Essex fans are so loyal to their idol that working as his support band must be a daunting prospect for any aspiring new outfit. But Boyzone rose to the challenge, at London's Dominion Theatre and even managed to win a few cheers in their own right.

Their act is straightforward pop and they have a strong visual image that augurs well for TV appearances (they've done several networked shows to date).

Material featured in their act included *Escape*, *Tears* (with nice use of the saxophone) and *This Could Be Yours* (the most powerful number and a fitting climax). Boyzone's most recent single *Last Adventure* on the indie Marathon label attracted airplay attention, and was eventually flipped in favour of its B-side, *Blue Print*.

With the backing of a major label, the band could eventually follow in the chart footsteps of many of their young contemporaries.

CHRIS WHITE

Rick Wakeman

ALTHOUGH Wakeman's set revolved around his compositions, the band were heavily involved.

Two hours of classic rock included such epic gems as *King Arthur* and passages from *Journey To The Centre Of The Earth* and *The Six Wives Of Henry VIII*. New material from the *Silent Nights* album was disappointingly commercial though.

GARETH THOMPSON



ADOLF SCHMETTERLING, Heidi Von Dusseldorf and Dirk Mephisto are U-BahnX, the latest reich and roll merchants to try and get some mileage out of the well-worn — but ever-controversial — aesthetic fascist image.

And their Teutonism-by-numbers might just be powerfully simple enough to bring their everything-and-the-kitchen-sink dance floor blitz to the attention of a wider audience than it might otherwise receive.

Mastermind behind the scam is Dick O'Dell (aka Mephisto), one-time manager, and mentor of The Slits, Pigbag, Shriekback and The Pop Group — and a man who seems to know a good marketing concept when he thinks of it.

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TOP 75 TOP 75 TOP 75 TOP 75 TOP 75

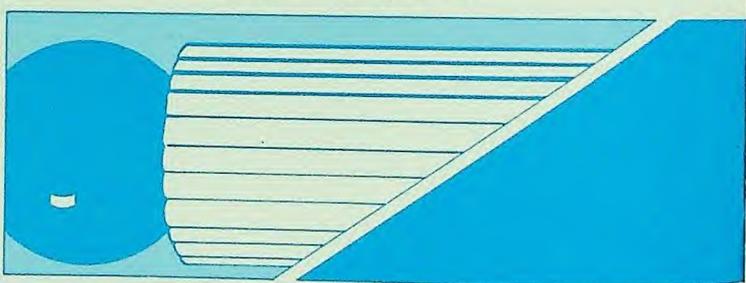
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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

No1	19	Paul Hardcastle	Chrysalis CHS (12)2860
2	7	A VIEW TO A KILL Duran Duran	Parlophone DURAN 007
3	8	LOVE DON'T LIVE HERE ANYMORE Jimmy Nail	Virgin VS 764(12)
4	2	MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337
5	3	I FEEL LOVE (MEDLEY) Bronski Beat/Marc Almond	Forbidden Fruit/London BITE(X) 4
6	4	RHYTHM OF THE NIGHT Debarge	Gordy TMG(T) 1376
7	15	KAYLEIGH Marillion	EMI (12)MARI 3
8	5	FEEL SO REAL Steve Arrington	Atlantic A9576(T)
9	6	WALLS COME TUMBLING DOWN! The Style Council	Polydor TSC(X) 8
10	35	WE ALL FOLLOW MAN. UNITED Manchester United Football Team	Columbia DB 9107
11	14	SLAVE TO LOVE Bryan Ferry	EG/Polydor FERRY 1 (12) — FERRx 1
12	11	I WAS BORN TO LOVE YOU Freddie Mercury	CBS (T)A 6019
13	10	DON'T YOU (FORGET ABOUT ME) Simple Minds	Virgin VS 749(12)
14	32	HERE WE GO Everton 1985 (The Official Team Record)	Columbia DB 9106
15	9	EVERYBODY WANTS TO RULE THE WORLD Tears For Fears	Mercury/Phonogram IDEA 9(12)
16	20	MAGIC TOUCH Loose Ends	Virgin VS 761(12)
17	24	CALL ME Go West	Chrysalis GOW(X) 1
18	31	OUT IN THE FIELDS Gary Moore & Phil Lynott	10/Virgin TEN 49(12)
19	22	RAGE TO LOVE Kim Wilde	MCA KIM(T) 3
20	39	WALKING ON SUNSHINE Katrina And The Waves	Capitol (12)CL 354
21	25	SHAKE THE DISEASE Depeche Mode	Mute (12)BONG 8
22	13	I WANT YOUR LOVIN' (JUST A LITTLE BIT) Curtis Hairston	London LON(X) 66
23	19	CRY Godley & Creme	Polydor POSPI(X) 732

NEXT 25 THE NEXT 25 THE NEX

76	(-) IT AIN'T FAIR, Edwin Starr	Hippodrome (12)HIP 101
77	(80) DEVOTED TO YOU, Cacique	Diamond/Due/Priority DISC(T) 1
78	(66) GREEN SHIRT, Elvis Costello & The Attractions	F Beat ZB 40085 (12) — ZT 40086
79	(-) FRANKIE, Sister Sledge	Atlantic A9547(T)
80	(-) CELEBRATE YOUTH, Rick Springfield	RCA PB 49987 (12) — PT 49988
81	(81) MISSING YOU, Diana Ross	Capitol (12)CL 348
82	(65) OVER THE SEA, Jesse Rae	Scotland Video/WEA YZ36(T)
83	(86) FOUND MY GIRL, Imagination	R&B/Red Bus RBS 1800 (12) — RBL 1800
84	(76) RADIO AFRICA, Latin Quarter	Rockin' Horse RH(T) 102
85	(-) THE WIGWAM-WILLY MIX/THE TEEN-ACTION MIX, Sweet 2th	Anagram/Cherry Red (12)ANA 29
86	(88) TAKE ME TO THE FIRE, This Island Earth	Magnet MAG(T) 275
87	(-) AXEL F, Harold Faltermeyer	MCA MCA(T) 949
88	(-) COVER ME, Bruce Springsteen	CBS (T)A 4662
89	(93) TONIGHT (DANCING WITH THE DESPERATE), Norma Lewis	London LON(X) 65
90	(90) SWEET NOTHING, Working Week	Virgin VS 759(12)
91	(-) GRIMLY FIENDISH, The Damned	MCA GRIM(T) 1
92	(87) THIS IS THE SHIRT, Two People	Polydor POSPI(X) 741
93	(-) SECRETS IN THE STREET, Nils Lofgren	Towerbell TOW(T) 68
94	(-) JE SUIS PASSEE, Hard-Corps	Polydor HARD(X) 1
95	(82) BY BABY JUST CARES FOR ME, Nina Simone	Charly CVZ 7112 (12) — CYZ 112
96	(95) PINK AND BLACK, Robert Plant	Es Paranza/Warner Brothers B 9640
97	(-) EYES, Donna Summer	Warner Brothers U9103(T)
98	(84) WHO KNOWS WHAT LOVE IS, Strawberry Switchblade	Korova KOW 41(T)
99	(-) SOLID, Ashford & Simpson	Capitol (12)CL 345
100	(96) A BROKEN HEART CAN MEND, Alexander O'Neal	Tabu/Epic (T)A 6244



BILL WITHERS

OH YEAH!

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

38	NEW	SO IN LOVE Orchestral Manoeuvres In The Dark	Virgin VS 766
39	34	DON'T FALL IN LOVE (I SAID) Toyah	Portrait A6160 (12) — TX 6160
40	NEW	THE LIVE EP Gary Numan	Numa NU(M) 7
41	21	CLOUDS ACROSS THE MOON Rah Band	RCA PB 40025 (12) — PT 40026
42	NEW	HEAVEN Bryan Adams	A&M AMY/256
43	67	WALKING ON THE CHINESE WALL Philip Bailey	CBS (T)A6202
44	49	CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20
45	30	COULD IT BE I'M FALLING IN LOVE David Grant & Jaki Graham	Chrysalis GRAN(X) 6
46	NEW	THE PERFECT KISS New Order	Factory — FAC 123
47	NEW	HISTORY Mai Tai	Hot Melt/Virgin VS 773(12)
48	29	LOOK MAMA Howard Jones	WEA HOW 7(T)
49	48	DUEL Propaganda	ZTT/Island (12)ZTAS 8
50	52	IMAGINATION Belouis Some	Parlophone (12)R 6092
51	36	STAINSBY GIRLS Chris Rea	Magnet MAG(T) 276
52	61	SANCTIFIED LADY Marvin Gaye	CBS (T)A4894
53	69	REMEMBER I LOVE YOU Jim Diamond	A&M AM 247
54	57	MODERN ROMANCE Francis Rossi & Bernard Frost	Vertigo/Phonogram FROS 1
55	37	EYE TO EYE (Remix) Chaka Khan	Warner Brothers W9009(T)
56	NEW	LET IT SWING Bobbysocks	RCA PB 40127
57	62	ROMANCE (LET YOUR HEART GO) David Cassidy	MLM/Arista ARIST (12)620
58	42	BLACK MAN RAY China Crisis	Virgin VS 752(12)
59	70	BOOGIE OOGIE OOGIE A Taste Of Honey	Capitol (12)CL 357
60	46	EASY LOVER Philip Bailey (Duet with Phil Collins)	CBS/Virgin (T)A 4915
61	NEW	PAISLEY PARK Prince And The New Power Generation	Warner Brothers W9052(T)

THE

THE STREET GROUP

THE LEADING EUROPEAN DANCE LABEL

MORGAN KHAN IS BENT

on repeating the STREET groups U.K. and European Success in the World markets. Morgan has surrounded himself with a youthful and energetic staff who match his enthusiasm and love of the music that the STREET group represents. Since he first entered the industry Morgan has been a driving force in bringing black music to a wider audience. He has worked with innovative labels such as 20th CENTURY, BUDDHA, SUGARHILL and CASABLANCA, helping to develop European markets for artists including "DONNA SUMMER", "GENE CHANDLER", "GLADYS KNIGHT", "EDWIN STARR", "BARRY WHITE" and "THE SUGERHILL GANG". His work and enthusiasm for an unknown English band called "IMAGINATION" demonstrated his acute feel for talent and potential. Morgan Khan is an explorer, and he has built the STREET Group organisation to provide the expertise to match his dynamic entrepreneurial approach. The tough world of business has not reduced his enthusiasm for music, many other record company chiefs would profit from spending as much time in record stores and clubs as Morgan does, for it is in this way that he keeps his finger on the pulse of new developments.

When I met Morgan recently at the STREET Groups new London office, there was an atmosphere of creative mayhem. I cannot believe that there is another record company in the world that can turn around product at the speed that this company achieves. Our interview was consistently punctuated with international telephone calls and nervous breakdowns, all of which Morgan takes in his stride. My first question was prompted by one of these calls.

Q) WHAT ATTRACTS AMERICAN LABELS TO YOUR ORGANISATION?

M.K. — I think we are seen as an alternative to the old style U.K. record label. We work very closely with the American companies on promotion and marketing, and our aim is not only to achieve Disco/Dance chart success, but also National recognition via the use of Video promos and T.V. exposure. They know that we only take a product that we believe in, and once we have the product, we give it 100% backing.

Q) A LOT OF U.K. COMPANIES HAVE DIFFICULTY IN GETTING AMERICAN LABELS, ESPECIALLY THE SMALL DANCE LABELS, TO TRUST THEM. HOW HAVE YOU COPE WITH THIS PROBLEM?

M.K. — We pay them! Seriously we have spent a great deal of time and effort, establishing a computerised accounting system that lets us know at the touch of a button, exactly what the situation is with any licensed product. It is a matter of great pride to us that our royalty returns and payments go out on schedule, and I feel that we have gained the confidence of our suppliers in this way.

Q) DO YOU HAVE DIFFICULTY FINDING NEW PRODUCT?

M.K. — No! In the last few months we were offered more product than we could handle, which has allowed us to be very selective rather than adopt a policy of throwing shit at a wall hoping that some will stick. Even so we never allow a good product to slip through our fingers which is why I am so happy that Orin has joined us. I've known him for six years and have always respected his taste and style, so now he has become part of the team we are able to



take on more artists and product while still being confident that we are giving the best to each project. It is our philosophy that there is a major difference between licensing and distribution. When we distribute a record we treat it as if we conceived it and that attitude works! We are as proud of the success of our newest signings like Richie Weeks and The Intruders as we are of the chart successes of our established repertoire such as Rose Royce and Kenny Copeland.

Q) THE STAFF HERE ARE VERY ENTHUSIASTIC. WHY DO YOU THINK THAT IS?

M.K. — Because they're masochists (laughs) really I think it's a matter of respect. They know that if I ask them to work a few hours late then I will probably be working all night. We work until the work is finished, then we go to a club or restaurant to relax together.

Everybody is encouraged to be involved with the GROUPS activities. It is the way I like to work and I guess my staff enjoy it too.

Q) SO WHAT ARE YOUR PLANS FOR THE FUTURE?

M.K. — We're very excited by the reaction to our product in Europe. We have opened an office in Holland to serve the Benelux territories, and we will soon open a Munich office to serve the German, Austrian and Swiss Markets. Our expansion is a necessity as we now handle so much product for the entire European territory, and we will make sure that we stay in control.

Morgan Khan is a very rare human being. He has the drive to run Europe's most successful dance label, while maintaining a STREETwise attitude to the music he loves.

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END OF MESSAGE

ZIGZAG

Like a funnel poking out of a hotbed, Celluloid Records and its sister label OAO are detonating all the barriers and raining the lucky public with all the music in the world.

It's been going five years, offices having been established in Paris, New York and, most recently, London. About 20 albums and the same number of 12-inchers have sneaked out. The range and quality is staggering — not a turkey in sight. The nearest thing they've had to a hit is 'World Destruction', the nuclear teamup between Afrika Bambaata and John Lydon in Time Zone, one of the bevy of outfits Bam can be found towering over.

Bill Laswell, who produces much of the Celluloid stuff, runs OAO — which generally deals with the more obscure releases — and, though he started on bass, carves out mighty backing tracks with Material, his loose conglomerate of writers and musicians.

It gets very complicated — Bam works with Shango (a Celluloid group). Shango's debut also features Material. In case you question Laswell's Funk 'twas he who created the music for Herbie Hancock's 'Rock-it' along with Bronx turntable-demon Grandmixer DST — himself a Celluloid artist with three convoluted stonkers under his belt ('Cuts It Up', 'Crazy Cuts' and 'Why Is It Fresh?') and an album on the way.

DST also collaborated with Jalal of infamous Harlem proto-rappers the Last Poets on 'Mean Machine', last year's hardest single. Another Celluloid catch was 'Doriella Du Fontaine' — Jalal again, this time story-rapping over the guitar of Jimi Hendrix 15 years before.

Further excitement and more Celluloid coups, not only is the label reading some (truly) unreleased Hendrix stuff, the whole Last Poets back catalogue (five albums) is being reissued and there's a brand new one on the way (the first for eight years!) To coincide with the February Poets' visit,

there'll be 'This Is Madness' (second album containing the original 'Mean Machine') and 'Hustlers Convention', a rap-story-soundtrack centred around a pool game.

The Poets' searing debut emerged last year (about two weeks after I paid 20 dollars for it in New York). These records are RARE. The reissue deal came about when Laswell linked up with Alan Douglas, whose label originally released this stuff. Douglas is also executor of the Hendrix estate.

But more next month on the Poets. I haven't room to run through the entire wondrous catalogue. The good news is that, after starting as an import-only concern — the label was started in Paris by Jean Karakos who was running the jazz outlet BIG — Celluloid is gaining a firm foothold in the UK. They have an Islington office, run by Mike Knouth with highly knowledgeable former 'Black Music' editor Chris May dealing with the Rebels 'You Can Make It', a growing funkier with soaring vocals by ex-Peech Boy Bernard Edwards, who also sings with Shango and can be heard on the new Jagger album (which Laswell produced, by the way). Then there's B-Side, the French rapsters, and a deluge of euphoric African music, including Manu Dibango, new signing Fela Kuti and the brilliant Toure Kunda from Senegal. Laswell has also made the world's first Electro-Afro record with Fonday Musa suso, a virtuoso African story-teller (technically known as a *griot*).

The OAO catalogue is even more rampant. Laswell's vision is similar to Bambaata's — all types of world music colliding and gaining wider audiences. OAO has released Afro-Cuban (dazzling percussionist Daniel Ponce), jazz improvisation (free guitarist Derek Bailey & Co), Indian, Asian, Korean and the Golden Palominos, a rampant bunch of no-wave berserkos from downtown New York.

It's the healthiest record label I ever heard. Now this is what I call music. ■

THE STREET GROUP

If Morgan Khan provides the inspiration for the STREET Group, then he would be the first to acknowledge that the realisation of his plans is largely dependent on two men with contrasting attributes. Orin Cozier, the groups newly appointed A&R Manager and Henry Khan, the groups Financial Director.



Orin has brought a wealth of experience to the group having worked at PHONOGRAM and ARISTA with artists of the calibre of "Kool & The Gang", "The Gap Band", Ray Parker" and Aretha FRANKLIN". Orin is very forthright when it comes to his reasons for joining the STREET GROUP "I was very cautious about coming to the group, because of Morgans egotistical approach to the business, but I soon realised that if you have ability Morgan can be very supportive. We share the same outlook regarding the development of new talent and I have been given the freedom to build and guide the careers of the kind of repertoire that has, to date, been badly neglected by the more conservative record labels. Orin is also responsible for the recently acquired catalogues of "Society Hill" and "Celluloid". Society Hill's product includes "INGRAM", "RONNIE DYSON" and "JULIUS BROWN", names that are already revered by soul aficionados, and are now set to reach a far wider audience.

The Celluloid catalogue is receiving almost embarrassing amounts of coverage in the music and rock press and elsewhere in this feature you will find an excellent article reprinted from the respected magazine ZIG ZAG that should bring you up to date with Celluloid's development.

HENRY KHAN is Morgans brother, (but he would ask you not to hold that against him!) He was



running his own successful company when Morgan finally persuaded him to join the STREET Group to handle the financial affairs and production. Amidst the hustle of the groups headquarters Henry's office is a Hi-Tech oasis of calm efficiency, with a sign over his desk which reads "I WANT THE BEST, YESTERDAY". His newly installed computer links Henry directly to the suppliers, with whom he has built an excellent relationship. "Companies such as Gothic and Mayking have helped us meet tight schedules on many occasions and I can not stress enough how much we value their services". Henry administers an efficient department including the royalty section, headed by Shirley Dickson, Copywrite and Royalties Manager and PISCES MUSIC (the publishing wing of the Street Group) was created to complete the total package that the STREET GROUP offer to their artists and licensees

Vol. 2 No. 7 April 1985

CELLULOID

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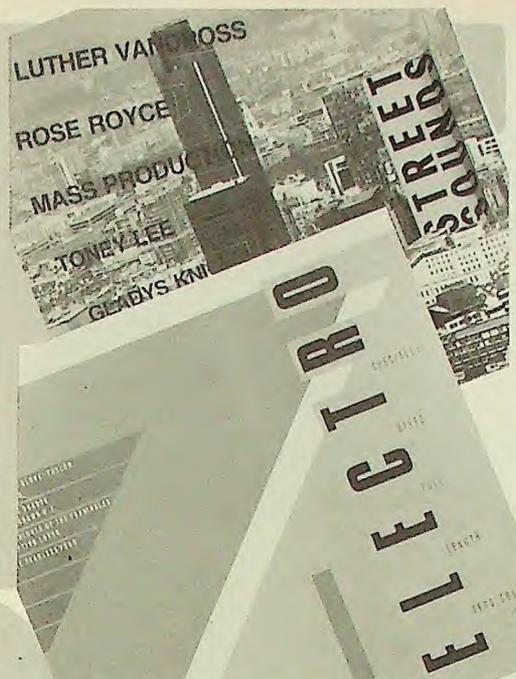
STREET SOUNDS

STREETOUNDS: "OFTEN IMITATED NEVER BETTERED"

When STREETSOUNDS 1 smashed its way into the national and dance sales charts, the term "Compilation" would never mean the same again. STREETSOUNDS was not produced by a record label to make a few more bucks out of last years hits, instead it was a collection of the latest extended dance tracks that record buying kids adored, but couldn't afford. The response from street level was fantastic, when STREETSOUNDS 2, & 3 built on the success of the first album, other labels began to realise the value of the market. While the others were still trying to catch up STREETSOUNDS launched "ELECTRO" bringing mass acceptance of the "hip hop" beat from the streets of New York, to Europe.

With the latest issues of these series, ELECTRO 7 and STREETSOUNDS 12, breaking all previous sales records (just look at this weeks national Album Charts), many other companies would have sat back and relaxed, but that is not STREET-SOUNDS style, instead they followed their success with the release of the HI-ENERGY collections, again gaining chart recognition for music other labels still considered to be a rumour.

The latest collection, illustrates the importance of the STREETSOUNDS philosophy "THE ARTISTS" was a stunning package featuring the Classic songs of soul superstars "EARTH WIND & FIRE", "ROSE ROYCE" and "JEAN CARNE" (keep your ears to the ground for details of the imminent release of ARTISTS 2).



So what of the future? In the next few months STREETSOUNDS will release the following new series—

STREETSOUNDS NEW AFRICA/ A collection of the best music coming out of Africa featuring artists that are already receiving critical acclaim in the U.S.A. and Europe.

STREETSOUNDS GOSPEL DANCE/ A showcase for the joyful sound that is the root of soul.

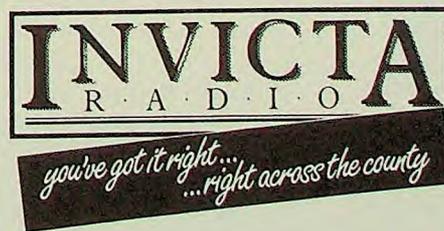
JAZZ JUICE/ The freshest sounds of dance orientated jazz and Bossa-Nova that is making such an impact on clubs throughout the country.

Perhaps the easiest way, then to sum up the direction of the STREETSOUNDS releases would be "at least two steps in front of the rest".



Cut out, remove centre and play at 45 r.p.m.

Congratulations from a few of your friends on the ILR Network



THE TEAM

All successful teams are made up of talented individuals with a clear understanding of the objectives. The Street crew are no exception.

JILL EVERALL is Morgans Personal Assistant and the Companies Licensing Manager. She has the unenviable task of condensing Morgans 26 hour day in to a managable 16 or so hours. Jill is a self-confessed workaholic and contributes to the selection of tracks for the successful compilation albums, and is responsible for the all important label information, and her attention to detail is reflected in the high quality of the finished product. Morgan sums up Jills contribution in one word "INVALUABLE".



KRISSIE JAYWARDENA as her name suggests is the groups International Manager. She attends to the administration of the European and International operations. Krissie is cool and calm surrounded by the busiest office imaginable. She has previously worked at HANSA C.B.S, VIRGIN, D.J.M. and RED BUS R&B where she came into contact with Morgan Khan. When Morgan left to form the STREETGROUP, she followed. Asked how she sees the future she replied: "We will eventually have offices throughout the world". I believe her.



Beverly Ransome is the first smiling face you meet when you enter the STREETGROUP office. She handles the merchandising department of the company, including the "STREET CLUB" and the mail order clothes "STREETWARE".

Cassius McLaren is the workhorse of the company, Mr Reliable, always happy to help in all departments whilst handling his own duties with Promotional tours and Artist Liason.

There is not enough room to list the whole team but mention must be made of Gina Gorham and recent addition Clive Fuller. Gina is invaluable to Linda and Orin while Clive is essential to the general day-to-day running of the company. The Whole team are highly valued, not just for their professional work but their helpful attitude and enthusiasm.

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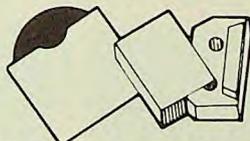
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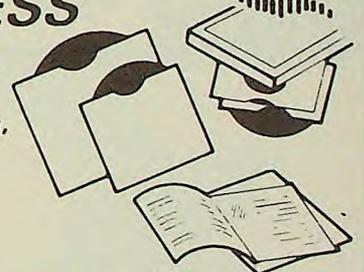
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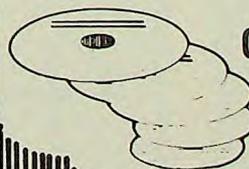
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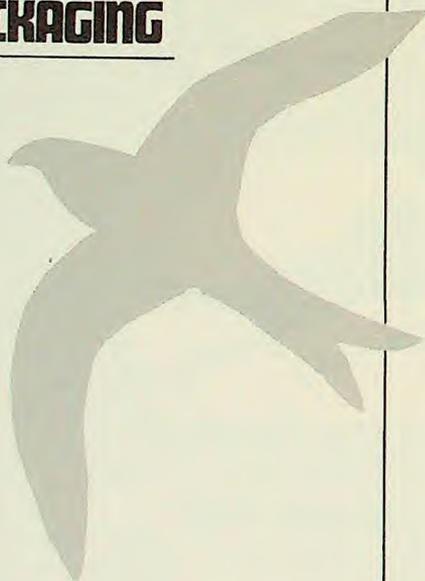


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Radio and TV promotions

LINDA ROGERS — Head of Promotions
She is responsible for handling and co-ordinating every aspect of promotion, from press, clubs and discos, to television and radio. She works in close liaison with all branches of the press from specialist publications to main stream music periodicals and the national press. By co-ordinating radio and TV activities in conjunction with analysis of dance floor reaction, she is able to target the markets that require the Groups promotional activity. Linda says "My job is made easier by the high regard all my contacts have for the STREETWAVE product", and Morgan sums up her contribution as "She shows an amazing ability to be flexible in coping with different promotions, and combines this with youthful enthusiasm".



Radio and TV promotions are handled by Gary Blackburn and Paul White who make up the highly successful "ANGLO/IRISH" team. Gary Blackburn says "The STREET GROUP has provided us with some of our hottest product, and we look forward to more chart success with them".

The groups M.D. Morgan Khan is very enthusiastic about the viability of Radio and TV promotion "As well as promoting to the stations, we are committed to using the media for advertising. The independent local radio stations are a great way of letting the public know that your product is available. They have always supported dance music and it is possible to promote your release nationwide, in a highly cost effective manner. TV is also forming a greater part of our promotional activities, as soon as we heard that "SOUL TRAIN" was making a long overdue appearance on U.K. TV screens we commissioned an advert specifically for inclusion in the programme. In conjunction with our Media Agency and VIDEO GRAPHICS, we produced a promo for our latest releases utilising the latest Paintbox Technology, and the response has been fantastic."

Keeping up to date with new marketing opportunities is typical of the groups policy to giving 100% commitment to every project they undertake.

The last word

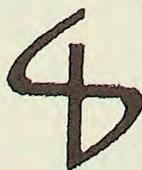
It is impossible to compare the STREET GROUP with any other record label, what they are is an ENTERTAINMENT enterprise with total commitment. The last word, as usual, comes from Morgan "It sounds like a bullshit cliché, but I love what I do. We're the meanest, baddest mutha . . . in the business" BELIEVE IT!

Morgan,

*I am pleased to have
been your financial advisor
from the beginning.*

Robert Maas

Casson Beckman



Chartered Accountants
27/29 Queen Anne Street
London W1M 0DA
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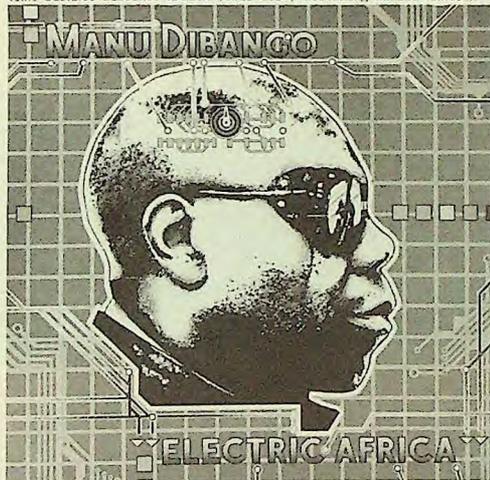
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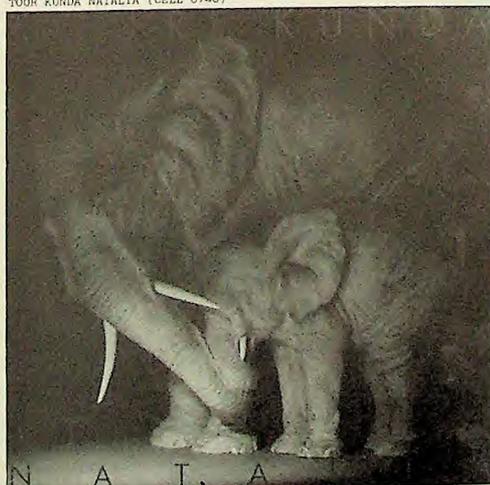
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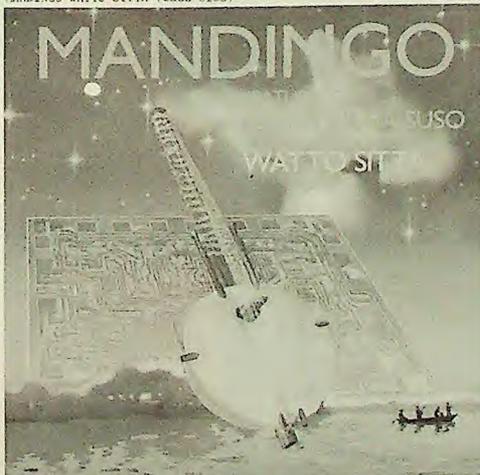
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66	SECOND NATURE Dan Hartman	MCA MCA(T) 957
67	NO REST New Model Army	EMI (12)NMA 1
68	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T)
69	WELCOME TO THE PLEASURE DOME (Remix) Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 7
70	WE CLOSE OUR EYES Go West	Chrysalis CHS(12)2850
71	OH WHAT A FEELING (The Paul Hardcastle Remix) Change	Cooltempo/Chrysalis COOL(X) 109
72	MEGAREX T Rex	Marc On Wax (12)TANX 1
73	OH YEAH! Bill Withers	CBS (T)A6154
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26	THE UNFORGETTABLE FIRE U2	Island (12)IS 220
27	FREE YOURSELF The Untouchables	Stiff BUY(IT) 221
28	OBSESSION Animation	Mercury/Phonogram PH 34(12)
29	THE WORD GIRL Scritti Politti	Virgin VS 747(12)
30	WALK LIKE A MAN Divine	Proto ENA(T) 125
31	ALL FALL DOWN Five Star	Ten/RCA PB 40039 (12" - PT 40040)
32	LOVER COME BACK TO ME Dead Or Alive	Epic (T)A6086
33	WE ARE THE WORLD USA For Africa	CBS USAID(T) 1
34	ONE MORE NIGHT Phil Collins	Virgin VS 755(12)
35	ICING ON THE CAKE Stephen 'Tin Tin' Duffy	10/Virgin TIN 3(12)
36	THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23
37	SUDDENLY Billy Ocean	Jive JIVE (T) 90

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3	KAYLEIGH, Marillion	24 (26)	CALL ME, Go West
4	FEEL SO REAL, Steve Arrington	25 (37)	SANCTIFIED LADY, Marvin Gaye
5	RHYTHM OF THE NIGHT, Debarge	26 (18)	WOULD I LIE TO YOU?, Eurythmics
6	MOVE CLOSER, Phyllis Nelson	27 13	THE UNFORGETTABLE FIRE, U2
7	MAGIC TOUCH, Loose Ends	28 (20)	I WAS BORN TO LOVE YOU, Freddie Mercury
8	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail	29 (22)	WALK LIKE A MAN, Divine
9	I WANT YOUR LOVIN' (JUST A LITTLE BIT), Curtis Hairston	30 (New)	HIT ME WITH YOUR RHYTHM STICK (Remix), Ian Dury & The Blockheads
10	DON'T YOU FORGET ABOUT ME, Simple Minds	31 (New)	WALKING ON SUNSHINE, Katrina And The Waves
11	THINKING ABOUT YOUR LOVE, Skipworth & Turner	32 (21)	DANGEROUS, Penny Ford
12 (New)	THE PERFECT KISS, New Order	33 (33)	CRY, Godley & Creme
13	WALLS, COME TUMBLING DOWN!, The Style Council	34 (23)	I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force
14	ALL FALL DOWN, Five Star	35 (31)	LIKE I LIKE IT, Aurra
15	OUT IN THE FIELDS, Gary Moore & Phil Lynott	36 (24)	LOVER COME BACK TO ME, Dead Or Alive
16	SLAVE TO LOVE, Bryan Ferry	37 (New)	BOOGIE OOGIE, A Taste Of Honey
17 (New)	HISTORY, Mai Tai Station	38 (New)	SHE SELLS SANCTUARY, The Cult
18 (38)	GET IT ON, The Power	39 (40)	RAGE TO LOVE, Kim Wilde
19	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	40 (New)	SO IN LOVE, Orchestral Manoeuvres In The Dark
20	OBSESSION, Animation	40 (New)	OH WHAT A FEELING (The Paul Hardcastle Remix), Change
21	SHAKE THE DISEASE, Depeche Mode		

Week-ending 25 May, 1985

Billy Ocean

HIS
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LP REVIEWS

● Top 20

ROBERT PLANT: Shaken 'n' Stirred. WEA. 790 265-1. Producers: Artiste, Berni Leceure, Tim Palmer.

NEW ORDER: Low-Life. Factory. FACT 100. Producer: Artists.

STYLE COUNCIL: Our Favourite Shop. Polydor TSCLP2. Producers: Paul Weller/Peter Wilson.

NEW MODEL ARMY: No Rest For The Wicked. EMI. NMAALP 1. Producer: Mark Freegard.

● Top 50

VARIOUS: Film Tracks. London Filmtrax YEAR 1. Double-album compilation of best songs or themes from 24 films of the past five years including Chariots Of Fire, A Passage To India, Local Hero, The Wall and The Killing Fields. The LP ties in with the start of British Film Year, backed by Channel Four advertising.

HUGH MASEKELA: Waiting For The Rain. Jive Afrika HIP 25. Producer: Artist. Distribution: CBS. A superb follow-up to last summer's Techno Bush, Waiting For The Rain sees the admirable Masekela return to a more traditional African/jazzy base, largely abandoning the clubby funk feel of last year's singles and album and even covering Fela Kuti's Lady. A recent TV study of Botswana Masekela, whose status in the West is rightfully soaring, should see this comfortably into the Top 50.

● African

TANZANIAN YETU: Our Tanzania. Triple Earth Records. TERRA 101. Distribution: Triple Earth, Making Waves, Impetus. Authentic Tanzanian music with none of the creeping westernisation that makes artists from the more developed African nations (Fela Kuti, Sunny Ade, Hugh Masekela) easier for the uninitiated European ear to take. This is played

wholly on alien-sounding ethnic instruments with weird, almost Eastern vocal techniques. While its repetitious patterns can be entrancing, it remains of limited market appeal.

VARIOUS: The Guitar And The Gun II. Africagram/Cherry Red. A DRY 6. Producer: John Collins. Distribution: Pinnacle. Volume two of Africagram's investigation of highlife dance music from Ghana. Eight groups recorded at Bokoor Studios "deep in the heartland of rural Ghana", and all boasting that Sunny Ade, guitar sound. None of them are Sunny Ade (Blind Dzissan And His Morkopolawo Group, anyone?), however, and this will preach only to the converted.

● General

DEL AMITRI: del Amitri. Big Star/Chrysalis. CHR 1499. Producer: Hugh Jones. A widely-tipped band who have featured on the front cover of *Melody Maker*, but it looks like someone's fallen prey to hype without taking account of the music, because this sounds like the most awkwardly verbose moments of Aztec Camera without a hint of the saving melody. There is a strong early Seventies folksy feel to this album that is unpalatably retrograde.*

● Jazz

MIKE WESTBROOK: On Duke's Birthday. Hat Hut ART 2012 (through Impetus Distribution). Producer: Fiachra Trench. Compositions by Westbrook in honour of Duke Ellington that start promisingly with *Checking In*, sparked off by Ducal piano chords from Westbrook. But the two-LP set proceeds in what might be described as free formless, with some rather weird instrumental ideas that probably would not have found house room in Ellington's own library. None the less, a sincere avant-garde recognition of the 10th anniversary last year of the great man's death, and recorded live in concert at Amiens.

THELONIOUS MONK: Genius Of Modern Music — Volume One. Blue Note/Capitol. BST 81510. **MILES DAVIS:** Volume 1. Blue Note/Capitol. BST 81501. Just two of the 20-plus highly recommended reissues of classic Blue Note jazz recordings, all of which come as audiophile editions pressed on premier-quality vinyl using direct metal mastering. The tracks on the Davis' album date from 1952-53, a time before the drugs had found their way into the musical expression, and when rock was still the geologist's province. Monk's recordings date from 1947, and some have never been featured on album before. Both should make a lot of jazz fans extremely happy at their timely reappearance.

● Indies

LAST POETS: This Is Madness. Celluloid. CELL 6105. Producer: Alan Douglas/Stefan Bright. Right on the heels of Oh My People, the Poets' first album for seven years, comes this 1971 reissue from a time when "rap" was something you got across your knuckles. But speaking of punishment, mealy-mouthed liberals the Poets ain't. And on This Is Madness they speak their minds in terms too uncompromising to make listening to this all

the way through a pleasure. A classic of sorts, that should make an indie chart appearance.

THE VANDALS: When In Rome Do As The Vandals. Hybrid. HYBLP 3. Producer: Thom Wilson. Distribution: Pinnacle. Punky, fun trash from four LA boys who look far too bronzed and wholesome to be real sickos. None the less, they have their own contributions to make to their chosen form, such as the scratching that introduces *Ladykiller*, and a wondrous cover of Focus' *Hocus Pocus*.

BLURT: Friday The 12th. Another Side. SIDE 8501. Ted Milton and cronies perform live in Belgium performing *The Fish Needs A Bike* and other lesser-known blurts. As ever, Milton sounds as if he's been gargling acid, while his tortured sax and a half-speed Germanic disco drone make for uneasy listening of minority appeal.

IVE LIBERTINE AND PENNY RIMAUD: Acts Of Love. Crass. 1984/4. Producers: Penny Rimbaud/Paul Ellis. Subtitled 50 Songs To My Other Self, there are indeed 50 pieces here, though they are more brief poems set to mood music than songs as such. A long way from the "more predictable outpourings" of the Crass stable, the outlook remains bleak, with scarcely a belly laugh to be had. Nevertheless, this will be snapped up by the legion of fans the peace punx still command.

THE CHAMELEONS: What Does Anything Mean? Basically. Statik. STAT LP 22. Producer: Colin Richardson/Artists. This is perhaps not quite the LP one might have dreamed of after some brilliant live performances. But it is still a rock record of impressive authority, effortlessly outstripping the status they have so far been granted. Quietly, one suspects, The Chameleons have built a healthy following, who will snap up the first 10,000 gatefold sleeve copies of this in next to no time.

XYMOX: Clan Of Xymox. 4AD. CAD 503. Producer: Ivo/Artists. With a degree of quality control that most other labels could do well to learn from, 4AD back another winner. Dutch band Xymox are the label's first signing for two years. They sing in English, and here get the pulse thumping and the mind drifting wistfully with an LP of dark dance mutterings, not a million miles removed from those of New Order, but original enough to avoid any copyist tags. One to establish them as a major new indie band.

JOOLZ: Never Never Land... Abstract. ABT 011. Producer: Crowman. Joolz both in the studio and live, without the effective musical backing of her previous singles, attacking all aspects of our materialistic society. From the YTS to kitchen-sink badinage, and from the pit strike breakers to heroin punx; all ignorance comes in for her sincere wrath, but the actual degree of insight is less than might be hoped for.

SKELETAL FAMILY: Futile Combat. Red Rhino. RED LP 57. Second LP from Bingley's finest post-punk band, and sure to follow its predecessor, *Burning Oil*, to the upper echelons of the indie chart. Futile Combat is the sound of a band working their own space into what began as a claustrophobic Siouxsie fixation, though their own ideas are still comfortably inside punk parameters.

SINGLES

Reviewed by JERRY SMITH

Chart certs

BRYAN ADAMS: Heaven (A&M AM(Y) 256, CBS).
ORCHESTRAL MANOEUVRES IN THE DARK: So In Love With You (Virgin VS 766(12) EMI)

THOMAS LEER: No. 1 (Arista LEER12(3), PolyGram). Yet another excellent single to follow his previous two critically acclaimed singles, *International* and *Heartbeat*. A dynamic ballad with the perfect combination of interweaving keyboard lines, clever lyrics and striking dance rhythms, all within a polished production. This intelligent brand of modern sounds can't go ignored for much longer, especially with the imminent release of his long awaited album, *The Scale Of Ten*.

SHRIEKBACK: Nemesis (Arista SHRK 12(3), PolyGram). Sharp and hypnotic, this number with its meshing of hard rhythm and haunting vocal builds to a memorable chorus. An effective single available for a limited edition as a double pack with live versions of *Moth Loop, Feelers* as well as the standard B-side, *Suck*.

THE MARCH VIOLETS: Deep (Rebirth VRB 26(12), Red Rhino/Cartel). Dark, dramatic single from this northern band, and it is already striding up the indie charts. Its pummelling rhythms and ringing guitars crashing around the half-spoken vocal deserve wider attention.

THE HIGH BEES: Some Indulgence (Supreme EDITION 85.8, Cartel/Rough Trade). Aztec Camera's David Ruff and Malcolm Ross (ex Joseph K and Orange Juice), take time off to issue this lively pop number. Syuzen Buckley's fragile vocal and the jaunty backing with distinctive guitar give a well crafted tune, reminiscent of Orange Juice. Should get a fair deal of exposure and should do well.

LES ENFANTS: Shed A Tear (There You Go) (Chrysalis CHS (12)2858, PolyGram). Rousing number taken from acclaimed Irish bands debut album *Touche*. An expressive vocal is backed by dramatic piano and a powerful rhythm section to give a memorable song. Available in three formats with the 12-inch version featuring the B-side, *Stay With Me*, and an extra track, *The Outside* and a limited edition double pack featuring a free single containing *Storm* and *Listen To Your Heart*.

MAI TAI: History (Hot Melt/Virgin VS 773(12), EMI). This Dutch group's British debut is a striking dancefloor number with an irresistible dance beat coupled to immaculate harmonies, very much in the style of Chic. This catchy track is sure to do very well in the clubs and should cross over into the main charts.

HITLIST: Into The Fire (Virgin VS 756(12), EMI). A quirky pop tune is the debut single for this promising new band including former members of Doll By Doll and Darts. Well produced by John Punter, with effective vocals, chugging guitars and heavy, sweeping synths, it forms a strong track.

HARD CORPS: Je Suis Pensee (Polydor HARD (X) 1, PolyGram). Rather disappointing this, the debut from a band who have already received a fair deal of press. A plodding number produced by Martin Rushent, with bubbling synths and detached vocal but really rather too similar in style to Kraftwerk.

IAN DURY & THE BLOCKHEADS: Hit Me With Your Rhythm Stick EP (Stiff-BUYIT 214, EMI). Four classic Ian Dury tracks have been given a new life by chart topper,

Paul Hardcastle's excellent remix. He has added a radical new slant to this EP that includes, *Sex & Drugs & Rock & Roll*, *Reasons To Be Cheerful* and *Wake Up (And Make Love To Me)*, without losing their old charm. Should gain a good chart position for the recently reformed Blockheads.

NILS LOFGREN: Secrets In The Street (Towerbell TOW(T) 68, EMI). The respected guitarist (at present is playing in Bruce Springsteen's E Street Band) releases this competent number from his forthcoming LP, *Flip*. Showcases his characteristic guitar style and vocals but is unlikely to do much other than spark interest in the album.

GEORGE THOROGOOD: I Drink Alone (EMI America (12) EA 197, EMI). A blistering R&B number with George Thorogood's expressive voice growling over his spectacular guitar work and the bluesy backing. Supplemented by a scorching sax solo, this track from his latest LP, *Maverick*, displays a raw emotion that should gain him many new fans.

FANTASTIC SOMETHING: The Night We Flew Out The Window (blanco y negro/WEA NEG 11 (T), WEA). Off the wall lyrics bolstered by bright synths and a shuffling beat. With its light and breezy vocal harmonies it makes a very summery single that should get a fair deal of attention.

BARRINGTON LEVY: Money Moves (London LON(X) 67, PolyGram). Following his excellent hit, *Here I Come*, this is a remake of his 1982 Jamacian number one. With bubbling bass and strident piano coupled to his rhythmic vocal style it produces a fine number, but it has not quite got the cross over potential of his previous hit.

BLACK SLATE: No Justice For The Poor (Sierra FED 10(T), WEA). A light breezy reggae number for the first single since reforming. With smooth vocal harmonies over a laid back rhythm and a polished production mixed by former Argon guitarists John Verity it deserves to receive attention.

YUKIHIRO TAKAHASHI: Stranger Things Have Happened (Cocteau COQT 18, Pinnacle). An interesting number offsetting intricate percussive rhythms with a soulful vocal, to give a distinctive, cleverly produced number. Features fellow Yellow Magic Orchestra founder members Ryuichi Sakamoto Harumi Hosono as well as Iva Davies from Icehouse. Bill Nelson features on both tracks on the B-side *Bonds Of Reason*, *Bonds Of Love* and along with Mick Karn on *Metaphysical Jerks*.

THE ADULT NET: Incense And Peppermint (Beggars Banquet BEG 137(T), WEA). An over the top psychedelic version of this 1967 number by a band that appears to be made up of members of The Fall, who give themselves away by their remake of one of their own songs from 1977 on the flip side. With its enigmatic vocal over whining organ it forms a fine pastiche of the genre.

UDO LINDENBERG: Germans (Rockin' Horse RH 103, CBS). Quirky, tongue in cheek number with a hilarious lyric sending up all the stereotype images of Germans and finishing on the imminent approach of World War Three. A well executed number interspersed with wild yodelling that, given enough exposure, could become a novelty hit.

COMPACT DISC DIGITAL AUDIO

- *DIRE STRAITS: Brothers In Arms Vertigo
 - LEONARD BERNSTEIN: West Side Story Deutsche Grammophon
 - PAUL YOUNG: The Secret Of Association CBS
 - *HOWARD JONES: Dream Into Action WEA
 - PHIL COLLINS: No Jacket Required Virgin
 - TEARS FOR FEARS: Songs From The Big Chair Mercury
 - ALISON MOYET: All CBS
 - BRUCE SPRINGSTEEN: Born In The USA CBS
 - MADONNA: Like A Virgin Sire
 - SADE: Diamond Life Epic
 - ANDREW LLOYD WEBBER: Requiem HMV/EMI
 - TINA TURNER: Private Dancer Capitol
 - ERIC CLAPTON: Behind The Sun Duck/Warner Brothers
 - AMADEUS SOUNDTRACK London
 - DIRE STRAITS: Love Over Gold Vertigo
 - *BARBARA DICKSON: The Barbara Dickson Songbook K-Tel
 - ULTRAVOX: The Collection Chrysalis
 - PHIL COLLINS: Hello, I Must Be Going Virgin
 - BRYAN ADAMS: Reckless A&M
 - PINK FLOYD: The Dark Side Of The Moon Harvest
- * New Entry
Compiled by Music Week
Research from a panel of 15 retail outlets

Edited
by
CHRIS WHITE

INDEPENDENT LABELS



SKELETAL FAMILY follow last year's indie chart-topping *Burning Oil* album, with a second entitled *Futile Combat on Red Rhino Records*. The LP was recorded before the band lost drummer Martin (now replaced by Dick from *Gene Loves Jezabel*), and includes their recent *Promised Land* single, as well as being packaged in a lavish textured sleeve.

Homage to Blake in latest single from El

SHOCK HEADED Peters, who in *I Blood-brother* Be put out one of last year's most critically-acclaimed independent singles, follow it this Friday (24) with *The Kissing Of Gods*, which like its predecessor comes from Mike Alway's forward-thinking El label.

The song is "a paen to unwelcome celibacy" and is said to pay artistic homage to singer Karl Blake's ancestor and eighteenth century visionary William Blake.

It comes as a seven and 12-inch backed

with Alway's *Be Waiting*, *Mr Very Big* and a cover of *Heartbreak Hotel*, and will be followed in early June by their debut LP *Not Born Beautiful*.

Further evidence of El's invention should be unveiled over the coming weeks through releases from *Vic Godard*, *Ludus*, *Momus* and *Simon Turner*, dealing with such diverse subject matter as travel, public school fagging, French theatre and Spanish architecture. Distribution by *Rough Trade/Cartel*.

Compilation series from Boplicity

ACE RECORDS' Boplicity label has various product plans lined up including various re-issues from the jazz label *Contemporary Records*, as well as a series of releases drawn from the *Prestige*, *Riverside* and *Jazzland* group of labels.

Boplicity's *Jon Clare* and *Nick Coleman* have compiled a series of multi-artist albums from *Prestige* and the other labels.

Artists featured include *Art Blakey*, *Miles Davis*, *John Coltrane*, *Wes Montgomery* and *Thelonious Monk*. The albums are "intended mainly as an introduction to the jazz of New York in the late Fifties and early Sixties" although the packaging will be aimed at the younger buyer.

Boplicity is also planning to re-issue at least 100 titles from the *Contemporary* catalogue. The release programme is planned over the next three years and albums will be packaged in their original sleeves and remastered from the original master tapes.

Among the first titles next month are *Miles Davis' Live At The Lighthouse* — *At Last*, *Ornette Coleman's Tomorrow Is The Question* and *Art Pepper Meets Rhythm Section*.

4AD signing

4AD'S FIRST signing for two years *Amsterdam* foursome *Xymox* have their first album, *Clan Of Xymox*, available as from this Friday (17). Its eight tracks were produced by band and label svengali *Ivo*, at the much-used *Palladium Studio* in *Edinburgh*. Two of the tracks *A Day* and *Stranger* will be released in alternative forms as a single early next month.

FEVER RECORDS comes back with the first release from its "wildest signing yet" after a few months of brooding quiet. *Artshit* is a mini-album from the London-based *Gasrattle*, that will be available before the month is out through *Nine Mile* and the *Cartel*. . . *New York's Lost Poets* have a new single *Get Movin'* taken from their new album *Oh My People* (produced by *Bill Laswell/Material*) on the *Celluloid* label. The album is the *Poets'* first new set for eight years and follows their recent appearances on the London club and concert stage. . . *The City Limits Crew* have rush-released their new single *Fresher Than Ever* on *Survival Records*, hot on the heels of

their appearance on the *Ebony* show and their top billing at the *Shaw Theatre "Rapattack"* special. The single is initially available on 12-inch only. . . *Virgin Star* have changed their name to *Ipanima Katz*, and their first single will be *Coral Bay* released on *Official Records* this month (*Official*, *Station House*, *Station Road*, *Abergavenny*, *Gwent NP7 5HS*). . . *Touch* is releasing its next two cassettes in the continuing series on *Ritual*: a *C60 Everyday Falls* released this week includes original material from *Lol Coxhill*, *Sums of Arqa*, *Nocturnal Emissions* and *Regular Music*, while the second release — a *C90, Magnetic North* — follows on *May 31* and will include unreleased

Tracking...

tracks from *Cabaret Voltaire*, *The Residents*, *Gilbert & George*, *Kill Ugly Pop* and *The Revivalist Preacher*. *Touch*, PO Box 139, London SW8 2ES. . . *Irish Band Colenso Parade* have released their second single *Down By The Border*, available in 12-inch format only, on *Goliath Records* (01-326 0516).

AFTER 15 years "in limbo", *The Fugs* have reconvened and their re-birth is marked by the release of a new LP *Refuge To Be Burnt Out*, on *New Rose Records*. Founder members *Ed Sanders* and *Tuli Kupferberg* are joined by *Steve Taylor* on guitar and vocals, *Coby Batty* on drums and vocals, *Mark Kramer* bass and vocals, and *Vin Leary* (who played with *Fugs* in 1965) on guitar. . . *Fatal Charm*, the Nottingham trio whose career to date has included support tours with *OMD*, *Ultravox* and *Echo & The Bunnymen*, plus two live appearances on *The Tube* and numerous *Radio One* sessions, release their latest single *King Of Comedy* on *Carrere Records*. Their debut album, produced by guitarist *Paul Arnall*, is released soon. . . *Lancashire band The Orchard* release their debut single *A Secret* on the

Swan Records label (64 *Swanpool Lane*, *Aughton*, *Lancashire L39 5AZ*). . . *Time Stood Still Records* (a division of *Cherry Red Records*) releases an album *Things* by "legendary" psychedelic Californian band *Merrel Fankhauser and HMS Bounty*. . . *Four Design*, a four-piece West Country band, have signed to *LPM Productions*, and their first single *Tall People* is released on the *Official Records* label.

THE *SHIGAKU* Trading Company has a series of co-ordinated US/UK releases of US bands, "in order to combat the prohibitively high cost of importing US records". *Shigaku* aims to press various titles for European consumption — joining *Shigaku's* own *What Goes On* label are *New York's Homestead* label, *Washington DC's Fountain of Youth* label, and *Minneapolis' Reflex* label. Bands featured include *The Dogmatics*, *Government Issue*, *Naked Raygun*, *The Outnumbered* and *Minutemen*. . . Big news of the week, and indeed of the recent past, is of course, the first *New Order* vinyl since *Murder* nigh on a year ago. Their *Low-Life* album should be shifting by the lorry load by now, helped on its way by a

beautifully simple *Peter Saville/Trevor Key* sleeve clad in silver and black printed grease-proof paper. . . Naturally it's on *Factory*. . . *Reggae's* fastest rising star *Frankie Paul* has a new single, *Tidal Wave*, available on *Greensleeves*. It is taken from the album of the same name and is already picking up day-time radio plays on *Capital*.

LIVERPOOL'S *Bamboo Fringe* — slimmed down to a one-man outfit since their *Dorian Gray* single — have a six-track mini-LP entitled *The Life And Times Of The Bamboo Fringe*, out now on *Skysaw Records* (through *Probe/Cartel*). . . *The Bollock Brothers* lamely try to continue *McLaren's Swindle* with an album recorded live at *London's Studio 21* and purportedly featuring *Sex Pistols* (not *The Sex Pistols*, note), *Billy Idol*, *Geordie and Youth* (*Killing Joke*) and arch punk hero *Arthur Mulrind*. It's given to the world by *Konexion* of *Rotherham*. . . A couple of releases available through *Red Rhino* and worthy of note are *Unacceptable Behaviour* by *Release The Bats* on *Belfry Records*, and *The Return EP* by *Second Coming* on *Torment Records*. Both are adventures in a latter day punk mode. . .



THE THREE *Johns* break a 45rpm silence of more than a year with a new single, *Death Of A European*, out now on *Abstract* (through *Pinnacle*).

The song tells the dazed tale of that "concrete monument to human foolishness" the *Berlin Wall*, and was inspired by the band's recent visit to the city.

The *Johns* will be touring around the UK until early June when they fly to *Finland* with *The Redskins*, before departing for their first *US/Canadian* tour.

Also from *Abstract* comes a mini-album from *Bradford's* venomous poetess *Joolz*. *Never Never Land* features live and studio material, show-casing her talents without the usual music accompaniment to soften the blow.

News in brief..

VINCE CLARKE and *Eric Radcliffe's* *Reset* label is being re-launched with a new distribution deal with *Spartan*. This follows a short period as a licensed label of *RCA* in the UK. First release on the revitalised label is *TV Glare*, a self-penned single by *North London* band *Absolute*, and subsequent releases will include a single *Calling All Destroyers* by *Robert Marlow*, and *Eric Radcliffe's* new project *Hardware*. *Reset Records*, 121 *Ledbury Road*, *W11 2AQ* (01) 229 7267.

VENUS IN FURS have signed a one-off deal with *Backs Records* for the release of their mini-album *Strip*. The first 1,500 copies of the single will include a free postcard showing the front cover of *Leopold von Sacher-Masoch's* book *Venus In Furs*. The *Brighton-based* band have their own label *Movement Records* and *Strip* is the follow-up to their *Platonic Love* LP on *Movement* that is now in its third pressing.

INDIE PRODUCT for the *Canadian Broadcasting Cor-*

poration (MW Indies, April 27) can be sent to a *London* address for forwarding to *Canada*.

Broadcaster *Richard Patterson*, who features UK indies product on all-night networked shows from *Montreal* and *Winnipeg*, says: "The cost of postage to the US and Canada is so high that we've found a lot of bands and small indies just can't afford it. If interested parties send us three copies of each release to our *London* offices, we will pay the overseas postage". Product should be forwarded to: *Richard E Patterson*, *International Product/Ottawa* area, c/o *The Canadian Broadcasting Corporation*, 43-51 *Great Titchfield Street*, *London W1P 8DD*.

CHALLENGING THE new *Woodentops* and *Loft* singles for most plays on night-time *Radio One* over the last couple of weeks has been *The Natural-Ites* double *Aside of Lion Inna Jungle/Love And Understanding* on *CSA Records*. The single follows last year's excellent *Picture On The Wall*, and looks like winning them a lot

of new friends. Distribution is by *Jetstar* and *PRT*.

PLAY DEAD release their new live album *Into The Fire* on *Clay Records* this month. . . *Top Chicago*

guitarists and singers *Phil Guy* and *Jimmy "Fast Fingers" Hawkins* both have albums lined up for release on *JSP Records* — *Guy's* album will be his third for the label while the *Hawkins* set marks his debut on *JSP*. . .

BLACKWING

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S T U D I O S

Streetwave cred.

MORGAN KHAN'S Streetwave/Street Sounds combine is best known to the world at large for its record-breaking series of Street Sounds compilations. Never before has a series of wholly dance-orientated albums sold and charted with such consistent high sales.

In fact, a frequent record company lament concerning black and dance material is that it simply doesn't move the units in LP form, unless the artist concerned happens to be in the Prince or Lionel Richie class.

Street Sounds busted the theory wide-open with its round-up of hits picked from those which were literally hottest on the street at the time of release, and has proceeded to continue confounding predictions by charting 11 subsequent volumes (Street Sounds 12 is doing the business at this very moment) with what was apparently consummate ease.

The Street Sounds success, of course, owes much to Khan's rarely-failing instinct for assembling the right tracks to suit the precise dance mood of the moment. And also his establishment of an easily-recognisable brand-image series which punters now buy unheard because a purchasing habit has developed along with a proven reputation for the goods being there in the groove.

The marketing success of the series allowed similar experiments along slightly more esoteric dance lines, with individual series of electro and Hi-NRG compilations, plus one-offs like a scratch-mix com-

pilation, and even three massive boxed sets of historic dancefloor classics, releases artfully timed for the immediate pre-Christmas market.

Streetwave, however, has other strings to its bow, and many of them are targeting effectively. One unexpected development in recent times, but likely to prove fruitful because of the kind of marketing skills the company possesses, was the tie-up with esoteric but highly critically-rated Celluloid Records.

Celluloid brings with it product by acts like Material, Manu Dibango, the Last Poets, Mandingo and Deadline — all with proven specialist appeal, but many also with commercial possibilities way beyond those who make a point of checking out the label for its own sake or because of rave reviews in *NME*, etc.

Celluloid's previous link with Carrere was probably, on reflection, a bedding of uncertain partners; Streetwave has the knowledge and know-how to target the label's roster to optimum effect.

Probably the biggest name on Streetwave itself are Rose Royce, whose *Love Me Right Now* is currently emulating the chart success of its predecessor *Magic Touch*. A new Rose Royce album, *The Show Must Go On (MKL 5)* — which is also being made available on compact disc (CDMK 5) and as a video cassette (VCMK 5) hits the shops this week, supported by the label's customary heavy investment in press and radio advertising, plus some selected TV ad spots.



MORGAN KHAN, he of the rarely-failing instinct.



ROSE ROYCE: Streetwave's biggest name.

Morris digs an elite UK goldmine

ELITE RECORDS, one of Britain's most enduring disco/dance specialist labels, plans a banner year in 1985, primarily through the launching of what the company describes as "a goldmine of predominantly new and until now mostly undetected British talent."

Says Elite's Dave Morris: "We aim this year to prove the driving force behind the UK's own black dance music. Elite's release agenda over the next couple of months will be activated by new acts, firing away with Candy McKenzie, who could prove to be the most explosive and dynamic black female vocalist ever to emerge in this country. Likewise,

new male singer Keni Stevens will, we believe, emerge as vocally mature and masterful as any of his current counterparts across the Atlantic."

Elite has product in the pipeline by both McKenzie and Stevens, but meanwhile existing acts on the label continue to be busy. Notable among these is Beverley Skeete, already widely heralded as a major new force in UK soul music on the strength of her single *Warm*. Elite expects to break commercial ground with her via the forthcoming follow-up single *You Can't Say No*.

Currently hot on upfront club reaction for the label are Take

Three with *Can't Get Enough*. A likely hit, this should set this distinctive soul vocal trio firmly on the path of a distinctive sound.

Such is the influx of good quality demo material by young UK black and dance music acts now coming to the attention of Elite, that its sales and promotion affiliate Black Marketing has just instigated a new outlet, AIC (Adventures In Clubland), whose role is specifically to promote new dance product with a view to it being licensed to a major — an interesting approach which could well bear fruits for several parties as the year develops.

Dancing on radio

THE GROWTH and increasing influence of specialised disco/dance/black music programmes on the ILR network airwaves is the most recent target area for the already established club promotion company Dance Disc Promotions, based in Ilford.

Managing director Cino Berigliano points to the influence that these dance-oriented radio DJs, along with their BBC brethren like Radio London's Tony Blackburn, are now exerting alongside their club counterparts in pushing black and dance records into quick pop crossovers in ever-increasing numbers.

Dance Disc Promotions, meanwhile, also carries on its highly

personalised service to club and dancefloor jocks, and is currently working classy jazz-funk product from the Beggars Banquet stable by David Roach and Morrissey

Mullen (pictured below). The company recently moved offices, and can now be contacted at Suite 1, 3 Park Avenue, Ilford, Essex (Tel. 01-554 3522).



"A Whole Lot More Than A Little Bit..."

War

Little Benny & the Masters

Aurra

Sasss

Naima

Joubert Singers

Gloria D. Brown

Dexter Wansell

Walter Jackson

Julie Roberts

Motion

Barbara Mason



...And A Little Bit More Than A Lot"

DISCO
and dance

Phonogram gets it right in the clubs

SPECIALIST DISCO/dance or black music labels set up within major record companies have had a pretty chequered history. When they are remembered at all, it is as partial successes like DJM's Champagne or PRT's Calibre (which still actually sold on), or best forgotten also-rans like EMI's Sidewalk.

Phonogram's Club label, by contrast with virtually all its predecessors, seems to have got it all right, in terms of its structure, its mode of operation, and its extremely high success rate.

Club's basic purpose is to round up in its own corporate identity the majority of Phonogram's black or dance-orientated material both from the UK and associated companies or licensors overseas (there are odd exceptions to this, notably Kool & The Gang who appear worldwide on De-Lite). What makes the resulting label more than just a convenient product clearing house is that it is run by three men — John Waller, Jeff Young and Mike Sefton — whose involvement in the music is total. And whose decisions about releases, promotion, etc are taken on the basis of expert knowledge and a constant awareness of street-level (and club floor) trends and buzzes.

Sefton, the "sharp end" because as Phonogram's club promotion man he is also the label's field operative, also works as a DJ, as does Young; both have the advantage of a two-way view of what is happening on dance floors. The advantage of the Club chain-of-command is that when Sefton or Young gets an early fix on something potentially big, John Waller is placed within Phonogram at a level to be able to turn around a quick policy decision to take advantage of such things.

Club's successes to date are a testament to its astute management. Shannon's Let The Music Play was the first 12-inch release and first hit, followed in the same direction by Cameo's She's Strange, two more Shannon hits in Give Me Tonight and Sweet Somebody, the Bar-Kays' Sexomatic, Stephanie Mills' The Medicine Song, and Eddy & The Soul Band's recent smash revival of Theme From Shaft.

Amongst albums, particularly well received have been the three Club tracks dance hits compilations, and the Jazz Club set, which lined up carefully-selected wide-appeal jazz dancers by the likes of Ella Fitzgerald, Stan Getz and Dizzy Gillespie.

So successful was the latter in comparative sales terms, that volume 2 is about to hit the streets, with 10 tracks highlighted by Jon Hendricks' Yeh! Yeh! and Ella Fitzgerald's much-sought after version of Mack The Knife.

Another new Club album taking a step backwards is a 16-track compilation of Jerry Butler's best Mercury material from his classic Ice Man Cometh and Ice On Ice LPs at the end of the Sixties. Waller recognises that there is material in the vaults of a company such as Phonogram which still has some relevance and interest for today's buyers; Butler was an obvious example, and similar treatment is likely to be given to the likes of the Ohio Players, Cameo and probably the Gap Band in due course.

Coming right up to date, Club has former Capitol duo Rene & Angela from US Mercury, whose Save Your Love (For No. 1) recorded with Kurtis Blow, is a red-hot debut for their new label. Still more interesting are an album, Step By Step, and a single coupling remixes of the title track and Best Part Of The Night, by Jeff Lorber.

Long a revered name in UK jazz-funk circles, Lorber is now signed to Phonogram International after several years with Arista during which his albums were always import chart hits in the UK, but never afforded full follow-up release or promotion here.

Club aims to maintain its past consistency by promoting him right into the dance mainstream and hence by implication into the pop charts. With this in mind, a promotional visit is in the offing, followed by a short autumn tour to tie in with the release of a 'Best Of' compilation — and maybe to follow up a hit single!

It is worth noting that Sefton is sufficiently highly-rated by the DJs around the country whom he services with both Club/Phonogram product and that of sister label London down the road (also riding high disco/dancewise with Curtis Hairston's I Want Your Lovin', after its run of major success during the previous 12 months), that he was voted Club Promotion Man Of The Year by them at this year's International DJ convention organised by Disco Mix Club.

Certainly the letters and news he sends out with the records are the most informative (and, indeed well-informed — about other companies' product as well as his own) in the business — another aspect of the Club 'do it right' policy which has made it such a uniquely successful label.

DISCO
and dance

TOP • ALBUMS

- 1 New STREET SOUNDS EDITION 12: Various
Street Sounds STSND 12 (A)
- 2 1 6 SO WHERE ARE YOU?:
Loose Ends Virgin V 2340 (E)
- 3 7 3 ROCK ME TONIGHT: Freddie Jackson
Capitol EJ 240316-1 (E)
- 4 3 7 DANCIN' IN THE KEY OF LIFE:
Steve Arrington Atlantic 781245-1 (W)
- 5 New STREET SOUNDS ELECTRO 7: Various
Street Sounds ELCS7 7 (A)
- 6 Re STEP BY STEP: Jeff Lorber
Club/Phonogram JABH 9 (F)
- 7 2 4 AROUND THE WORLD IN A DAY:
Prince and the Revolution
Warner Brothers 925286-1 (W)
- 8 5 11 TURN ON THE RADIO: Can Change
Cooltempo/Chrysalis CHR 1504 (F)
- 9 14 2 GRAVITY: Kenny G Arista 207 120 (F)
- 10 4 7 ALEXANDER O'NEAL: Alexander O'Neal
Tabu/Epic EPC 26485 (C)
- 11 8 11 CAN'T STOP THE LOVE: Maze featuring
Frankie Beverly Capitol MAZE 1 (E)
- 12 10 3 DANCING IN THE SUN: George Howard
TBA TB 205 (Import)
- 13 15 10 SO DELICIOUS: Fatback
Cotillion/Antlantic 790253-1 (W)
- 14 6 9 THE NIGHT I FELL IN LOVE:
Luther Vandross Epic EPC 26387 (C)
- 15 12 2 HOPES AND DREAMS: David Grant
Chrysalis CHR 1483 (F)
- 16 9 3 AS THE BAND TURNS: Atlantic Starr
A&M SP 5019 (Import)
- 17 19 2 MADE IN NEW YORK: Tania Maria
Manhattan EJ 240321-1 (E)
- 18 23 2 PADLOCK: Gwen Guthrie
Fourth & Broadway/Island IMA 2 (E)
- 19 20 3 WHO DO YOU LOVE: The Intruders,
Streetwave MKL 6 (A)
- 20 11 4 A PIECE OF MY LIFE: Barbara Mason
BlueBird/10 LPBR 1004 (E)
- 21 13 3 GLOW: Rick James Gordy ZL 72362 (R)
- 22 16 6 CLUB CLASSICS VOLUME 2: Various CBS VAULT 2 (C)
- 23 21 5 ROCKIE ROBBINS: Rockie Robbins
MCA MCF 3259 (C)
- 24 18 3 RHYTHM OF THE NIGHT: Debarge
Gordy ZL 72340 (R)
- 25 17 7 REGGAE HITS VOLUME 1
Various Jetstar JETLP 1001 (E/JS)

Theo Loyla and Tony Prince have been doing it together for a year!

We would like to thank the following:

THE WORKERS

JOY B LOYLA	Director
CHRISTINE PRINCE	Director
BRIAN MOORE	Ulster
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THE LABELS

ABSTRACT	RCA
ABSTRACT DANCE	MOD TONE
ANAGRAM	NEW MERSEYSOUND
ARISTA	OBLIQUE
ARRIVAL	OVAL
ASCOT	PANTHER
BEGGARS BANQUET	PARLOPHONE
CALIBRE	PASSION
CARRERE	PHONOGRAM
CBS	PRIORITY
CHRYSALIS	PRT
CODE	RCA
COOL TEMPO	ROCKING HORSE
CURB	SAFARI
EPIC	SOME BIZARRE
ERC	SONET
FAST ALLEY	STATIK
FLAIR	SYLVAN
HIPPODROME	TEN
INSATIABLE	TENT
IRS	TUTTI FRUTI
LAMBORGHINI	TYPHOON
MAGNET	VIRGIN
MASTERCHORD	YOUNG BLOOD
	ZAP
	4th & BROADWAY

THE ARTISTS

RAUF ADU	GONZALEZ	ONE O CLOCK GANG
ADVENTURES	EDDIE GRANT	ONE WAY
AFRICAN CONNEXION	LYNDA HAYES	IAN PAGE & BOP
ANIMATION	GIL SCOTT HERON	RAY PARKER JNR
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BRADLEY & THE BOYS	TONY JACKSON	SHERYL LEE RALPH
CABARET VOLTAIRE	STEVE JEROME	MARSHA RAVEN
IRENE CARA	KANTATA	REAL LIFE
CASIOPEA	KASHIF	REAL THING
TINA CHARLES	NIK KERSHAW	BARBARA ROY
JIMMY CLIFF	ALEC KHAOLI	RUN DMC
COOL NOTES	DAVID KNOPFLER	SAVAGE PROGRESS
GEORGE DARKO	LATIN QUARTER	SHRIEK BACK
KERRY DELIUS	DEE C LEE	EDWIN STARR
STEPHEN TIN TIN DUFFY	THOMAS LEER	JOHN STAX
ENSTURZENDE NEUBAUTEN	JOHNNY LISTER	SUNDANCE
ENGLISH EVENINGS	LOTUS EATER	SWEET
ENGINE ROOM	NORMA LEWIS	THOMPSON TWINS
FALL	JOHNNY MATHIS	TIME UK
FIVE STAR	McFADDEN & WHITEHEAD	TORCH SONG
FORCE EIGHT	LORRAINE MCKANE	PRINCESS UFO
PENNY FORD	MEATLOAF	MIGHTY WAH
FREUR	FREDDIE MERCURY	WEATHER GIRLS
KENNY G	1000 MEXICANS	GINA X
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12 CL 353

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THE ALBUM & TAPE
"READ MY LIPS"
MEL 1 TC MEL 1

FEATURING THE FORTHCOMING SINGLE
"WHEN YOU LOVE ME LIKE THIS" (RE-MIX)
12 CL 360

FREDDIE JACKSON

THE ALBUM & TAPE
"ROCK ME TONIGHT"
EJ 2403161/4

FEATURING THE SUMPTUOUS SINGLE
"ROCK ME TONIGHT" (RE-MIX)
12 CL 358

THE ALBUM & TAPE
"ALL OF YOU"
EJ 2402171/4

FEATURING THE HIT SINGLE
"SETTLE DOWN" (RE-MIX)
12 CL 356

A TASTE OF *Honey*

Lillo THOMAS

THE HIT SINGLE
"BOOGIE OOGIE" (RE-MIX)
12 CL 357

THE ALBUM & TAPE
"SOLID"
SASH 1/TC SASH 1

FEATURING THE SINGLE
"BABIES/OUTTA THE WORLD" (RE-MIX)
12 CL 355

MERC AND MONK

ASHFORD & SIMPSON

THE SINGLE
"BABY FACE"
12 MT3

TANIA MARIA

THE ALBUM & TAPE
"MADE IN NEW YORK"
EJ 240 3211/4

FEATURING THE SINGLE
"DON'T GO" (RE-MIX)
12 MT2

Al Di Meola

THE NEW ALBUM & TAPE
"CIELO e TERRA"
EJ 24033211/4

THE DEBUT ALBUM
"MAGIC TOUCH"
BT 85101

FEATURING THE FORTHCOMING SINGLE
"THE LADY IN MY LIFE"
12 BLUE 2

STANLEY JORDAN



DISCO
and dance

A fanfare for Ferroway

FANFARE RECORDS was launched nine months ago specifically as a dance-orientated label by the London-based Ferroway label. This followed the parent company's own first year of success in the mainstream market with such highly individual product as the Arlene Phillips Keep In Shape System series, and the two Rondo Veneziano albums (which have sold over 600,000 units collectively.)

The first FanFare release was Hot Gossip's Break Me Into Little Pieces, now Top 10 in Japan's

Western singles chart. The group's follow-up single Don't Beat Around The Bush has also taken off overseas, currently featuring in the dance charts in the US, and to capitalise on this international success, Hot Gossip will be touring both Japan and the US this year. Their first album, with production by Ian Levene and Fiachra Trench, is currently being recorded.

The label's second artist and release was Sinitta with Cruising, number one for six weeks on the UK Hi-NRG club play chart, and

subsequently also a crossover into the US dance charts. Her follow-up single Macho Man is due for release next month.

The third signing was duo James & Susan Wells, who recorded material for three singles with Ian Levene and Fiachra Trench. The first release RSVP was another UK Hi-NRG chart-topper (for four weeks), and has proved another good overseas seller in Europe, Japan and the US. The Wells' follow-up single Mirror Image will be released in two weeks time, and is already

getting exposure on radio as a Tony Blackburn climber, despite still being on acetate!

FanFare releases for the near future also include I Believe In Dreams by ex-Shakatak singer Jackie Rawe, and Let The Night Take The Blame from the 501s. The label already has export orders in excess of 6000 each for the two and the forthcoming Sinitta single.

Ferroway's Simon Cowell says: "Although we intend to still carry on producing Hi-NRG records on FanFare, we also plan to become more seriously involved with soul music, and as a step in this direction have just signed Alton Edwards to a worldwide recording deal."

"His first single for the label, to be released in June, is entitled Love Waits For Nobody."

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SINITTA, Number One for six weeks in the Hi-NRG chart

Bluebird flies to the top

THE BLUEBIRD/10 link-up of late last year is already proving to be a marriage made in commercial heaven. This was achieved by tying the product knowledge and specialist expertise of one of Britain's brightest independent dance labels to the marketing clout, financial resources and major distribution links of the Virgin-associated hot pop label. The quality of the product released, and the success achieved with it even in this relatively short time, has convincingly shown that the combination possesses something stronger than the sum of the two individual parts.

The biggest flagwaver to date has been Little Benny & The Masters' Who Comes To Boogie, the first and biggest UK hit to emerge from the Washington DC funk movement better known as the Go-Go Sound. The single was a UK Top 30 hit and also broke new ground (for Bluebird anyway) by receiving widespread Radio 1 airplay.

On the heels of Little Benny has come a new hit single from one of the oldest established black funk bands in the business, War. Their revival of the Young Rascals' 1960s summer classic Groovin', updated in an arrangement which wrapped it around War's own early biggie All Day Music, was an astute pick-up by the sharp ears at Bluebird from the US coco Plum label (War's own), ahead of stiff UK competition.

The record may take the langour of an idyllic summer to cross it to major pop success via radio, but has already made major inroads on the dance charts.

Not to be forgotten are the Top 100 entries late last year by Paris on I Love You, and by Paul Hardcastle with Rain Forest, the theme from Bluebird's dance video project Zero One.

The Hardcastle single, licensed to Profile in the US, also took the US black music world by storm. It has subsequently appeared here on Bluebird/10's soundtrack album to Zero One (LPBR 1003), along with material by Universal Funk and scratch mixing by Mastermind Herbie.

10 currently has a new pop chart leaper by another long-time hitmaking band in the specialist area, Aurra, whose Like I Like It is now in the national Top 50 and this already represents the group's biggest-ever UK crossover.

Meanwhile, Bluebird's own home-grown soul vocal talent, Julie Roberts, is finally finding the national recognition which has long been waiting in the wings for her, as lead singer with Virgin's Working Week. Her recent live performance with them on TV's Soul Train confirmed both her ability and commercial potential as one of THE black voices of the 80s.

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12" JABX 14
 7" JAB 14



DISCO

and dance



25 May, 1985

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

TOP · SINGLES

1	1	5	19	Paul Hardcastle	Chrysalis CHS (12)2860 (F)
2	9	3		MAGIC TOUCH Loose Ends	Virgin VS 761(12) (E)
3	3	9		I WANT YOUR LOVIN' (Just A Little Bit) Curtis Hairston	London LON(X) 66 (F)
4	2	11		FEEL SO REAL Steve Arrington	Atlantic A9576(T) (W)
5	6	8		RHYTHM OF THE NIGHT Debarge	Gordy TMG(T) 1376 (R)
6	8	10		I WONDER IF I TAKE YOU HOME Lias Lisa and Cult Jam with Full Force	CBS (T)A 6057 (C)
7	11	5		THINKING ABOUT YOUR LOVE Skipworth & Turner	Fourth & Broadway/Island (12)BRW 23 (E)
8	13	2		ALL FALL DOWN Five Star	Tent/RCA PB 40039 (12 - PT 40040) (R)
9	23	4		SANCTIFIED LADY Marvin Gaye	CBS (T)A 4895 (C)
10	4	16		MOVE CLOSER Phyllis Nelson	Carrere CAR(T) 337 (A)
11	5	6		DANGEROUS Penny Ford	Total Experience/RCA FB 49975 (12 - FT 49976) (R)
12	7	6		LIKE I LIKE IT Aurra	10/Virgin TEN 47(12) (E)
13	16	7		FAN THE FLAME Barbara Pennington	Record Shack SOHO(T) 37 (E)
14	NEW			WARM AND TENDER LOVE The Intruders	Streetwave (M)KHAN 43 (A)
15	15	3		A BROKEN HEART CAN MEND Alexander O'Neal	Tabu/Epic (T)A 6244 (C)
16	10	3		GIRLS ON MY MIND Fatback	Cotillion/Atlantic FBAC 1(T) (W)
17	18	10		SETTLE DOWN Lillo Thomas	Capitol (12)CL 356 (E)
18	14	6		EYE TO EYE (Remix) Chaka Khan	Warner Brothers W 9009(T) (W)
19	12	9		CLOUDS ACROSS THE MOON Rah Band	RCA PB 40025 (12 - PT 40026) (R)
20	NEW			DEVOTED TO YOU Cacique	Diamond Duel/Priority DISC(T) 1 (E)
21	NEW			FORBIDDEN FRUIT Richie Weeks	Streetwave (M)KHAN 42 (A)
22	25	4		HOLD ME TIGHT Robert White	Calibre CAB(L) 203 (A)
23	27	7		OH BABY Spunk	Champion CHAMP (12)1 (A)
24	32	2		BOOGIE OOGIE OOGIE A Taste Of Honey	Capital (12)CL 357 (E)
25	17	3		THIEF IN THE NIGHT George Duke	Elektra EKR 5(T) (W)
26	19	3		A.B.C. (FALLING IN LOVE'S NOT EASY) Direct Drive	Boiling Point/Polydor POSP(X) 742 (F)
27	21	4		FROGGY MIX James Brown	Boiling Point/Polydor FROG(X) 1 (F)
28	40	2		CHERISH Kool & The Gang	De-Lite/Phonogram DE(X) 20 (F)
29	NEW			PLEASE DON'T BREAK MY HEART The Affair	Easy Street EZS 7516 (Import)
30	22	4		FREAK-A-RISTIC Rose Royce	A&M AM(Y) 245 (C)
31	26	3		OH WHAT A FEELING Change	Cooltempo/Chrysalis COOL(X) 109 (F)
32	30	4		WALK LIKE A MAN Divine	Proto ENA(T) 125 (W)
33	33	3		OH YEAH! Bill Withers	CBS (T) A6154 (C)
34	34	4		LET'S MAKE AFRICA GREEN AGAIN Brafia Team	Island (12)BRAFA 1 (E)
35	36	2		ANIMAL INSTINCT Commodores	Motown ZB 40097 (12 - ZT 40098) (R)
36	44	2		SUDDENLY Billy Ocean	Jive JIVE (T) 90 (C)
37	24	9		COULD IT BE I'M FALLING IN LOVE David Grant & Jaki Graham	Chrysalis GRAN(X) 6 (F)
38	NEW			SAVE YOUR LOVE (FOR YOUR NUMBER 1) Rene & Angela	Club/Phonogram JAB(X) 14 (F)
39	20	10		SPEND THE NIGHT The Cool Notes	Abstract Dance/Priority AD(T) 3 (E)
40	38	5		WE BELONG TOGETHER/WORK FOR LOVE Rockie Robbins	MCA MCA(T) 950 (C)
41	NEW			FOUND MY GIRL Imagination	R&B/Red Bus RBS 1800 (12 - RBL 1800) (A)
42	35	5		BABIES Ashford & Simpson	Capitol (12)CL 355 (E)
43	45	5		MISSING YOU Diana Ross	Capitol (12)CL 348 (E)
44	28	6		WE ARE THE WORLD USA For Africa	CBS USAID(T) 1 (C)
45	RE			ROCK ME TONIGHT (FOR OLD TIME'S SAKE) Freddie Jackson	Capitol(12)CL 358 (E)
46	50	4		LOVE ON THE RISE Kenny G & Kashif	Arista ARIST (12)618 (F)
47	NEW			TONIGHT (DANCING WITH THE DESPERATE) Norma Lewis	London LON(X) 65 (F)
48	41	4		HOW WE GONNA MAKE THE BLACK NATION RISE? Brother D' With Collective Effort	Fourth & Broadway/Island (12)BRW 24 (E)
49	29	15		HANGIN' ON A STRING (CONTEMPLATING) Loose Ends	Virgin VS 748(12) (E)
50	47	12		BAD HABITS Jenny Burton	Atlantic A 9583(T) (W)
51	NEW			SWEET NOTHING Working Week	Virgin VS 759(12) (E)
52	NEW			SECOND NATURE Dan Hartman	MCA MCA(T) 957 (C)
53	31	12		LET'S GO TOGETHER Change	Cooltempo/Chrysalis COOL(X) 107 (F)
54	49	5		SOME KINDA LOVER Whispers	Solar/MCA MCA(T) 951 (C)
55	37	8		LOVE ME RIGHT NOW Rose Royce	Streetwave (M)KHAN 39 (A)
56	NEW			E.U. FREEZE E.U.	D.E.T.T./Fourth & Broadway/Island (12)GOGO 3 (E)
57	RE			HAPPY FEET Mass Extension	Fourth & Broadway/Island (12)GOGO 2 (E)
58	NEW			PICK UP THE PIECES Joanna Gardner	Boiling Point/Polydor POSP(X) 744 (F)
59	43	5		BEYOND THE SEA (LA MER) George Benson	Warner Brothers W 9014(T) (W)
60	RE			THE ABC OF KISSING Richard Jon Smith	Jive JIVE (T) 85 (C)
61	RE			GROOVIN' War	BlueBird/10 BR(T) 16 (E)
62	42	7		CURIOUS Midnight Star	MCA MCA(T) 961 (C)
63	NEW			BREAKING LOVE French Impression	Steinar STE 755 (12 - 1255) (P)
64	NEW			I FOUND MY BABY Gap Band	Total Experience/RCA TED 1-2613 (Import)
65	46	4		JAIL HOUSE RAP Fat Boys	Sutra/WEA U9123(T) (W)
66	NEW			SOMEONE FOR ME Whitney Houston	Arista ARIST (12)614 (F)
67	NEW			KING HEROIN (DON'T MESS WITH HEROIN) Jazzy Jeff	Jive JIVE (T) 88 (C)
68	NEW			HISTORY Mai Tai	Hot Melt/Virgin VS 733(12) (E)
69	NEW			GIVE A LITTLE LOVE FOR LOVE Stylistics	Virgin VS 769(12) (E)
70	RE			LOVE TONIGHT David Simmons	Atlantic A 9585(T) (W)
71	39	8		ROSES Haywoode	CBS A 6069 (12 - TX 6069) (C)
72	NEW			YOU'RE MY CHOICE TONIGHT (CHOOSE ME) Teddy Pendergrass	Asylum E 9696(T) (W)
73	NEW			DYNAMITE Jermaine Jackson	Arista ARIST (12)616 (E)
74	NEW			MAKOSSAA ROCK Deadline	Celluloid/Streetwave CEL 704 (A)
75	NEW			THE GOSPEL Dizzi Heights	Parlophone (12)DIZZ 1 (E)

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DISCO
and dance

Sixties soul resurgence

AS BLACK music continues to fuel most of today's trends in disco/dance, it is worth noting that one trend which has been creeping surreptitiously back into the overall scene is a resurgence of interest in traditional soul music. In other words, the black stylings which originally emerged from R&B roots early in the Sixties and grew to full fruition during that decade.

The trend has manifested itself in two ways. Firstly, a traditional soul approach has been cropping up, generally

uncontrived, in some present-day US productions and on a lot of British cover/revivals. One shining example from within the last 12 months which also became a commercial success, was J Blackfoot's hit *Taxi*, a stylistically timeless record that could easily have been made 20 years earlier, yet was not at all dated.

The Temptations' recent Motown comeback hit *Treat Her Like A Lady* had more than a hint of their original soul style about its produc-

tion — which is perhaps ironic since the Temps were one of the first major black acts, along with Sly & The Family Stone, to move out of what was then perceived as the straitjacket of traditional soul music in the late Sixties.

They moved into the progressive funk field typified by hit Norman Whitfield productions like *Psychedelic Shack*, *Cloud Nine* and *I Can't Get Next To You* — which in turn helped to lay many of the foundations of the disco music which arrived in the Seventies.

Perhaps because of interest aroused by soul revivalists like Paul Young, and almost certainly coupled with a new wave of nostalgia for music of the past which goes beyond the normal Radio 1 run of oldies, there has also been a tremendous demand for, and re-investigation of, original soul recordings by today's record buyers. Both collectors regaining sounds of their youth, and first-time buyers hooked on the style by hearing it now contribute to this. Consequently, sales of soul reissues, repackagings and compilations from the Sixties and early Seventies have steadily increased over the last couple of years, and in

response there has been a veritable explosion in the amount of product available.

Some major companies have delved effectively into their soul vaults. EMI, for example, recently put out near-definitive anthologies of the early O'Jays (Minit recordings), Little Anthony & The Imperials, and Garnet Mimms & The Enchanters.

The company has now even resurrected its Stateside logo from the Sixties (responsible for issuing much classic soul in the first place,

take what is probably the best route for all concerned, and simply license their catalogues to those best equipped to handle them. Thus, both Edsel and Charly have licensed extensive sections of Atlantic's soul catalogue of the Sixties from WEA; Charly has albums by the likes of Ray Charles and Solomon Burke, while Edsel has packaged Don Covay, Clarence Carter, Sam & Dave and others. Several labels also have soul recordings from the vaults of CBS and MCA.



CHARLY for Charles.



THE TEMPTATIONS a recent Motown comeback.

KENT Keeping Soul Alive '85 In '85

3 NEW CLASSIC DANCE COMPILATIONS



KENT 038 THE SOUL OF A MAN

Featuring:
Wilson Pickett
The Isley Brothers
Gene Chandler

KENT 039 RIGHT BACK WHERE WE STARTED FROM

Featuring:
Thelma Houston
Billy Preston
Maxine Nightingale



KENT 040 MEANWHILE BACK AT THE GO GO

Featuring:
The Ventures
Irma Thomas
Inez & Charlie Foxx



SINGLES

TOWN 101
JACKIE WILSON
I Don't Want To Lose You
ADAMS APPLES
Don't Take It Out On This World

TOWN 102
JACK MONGOMERY
Dearly Beloved
MARIE KNIGHT
That's No Way to Treat A Girl

TOWN 103
TOMMY HUNT
The Work Song
THE IVORIES
Please Stay

TOWN 105
LITTLE CARL CARLTON
Competition Ain't Nothing
THE HESITATIONS
I'm Not Built That Way

TOWN 106
JOHNNY CASWELL
You Don't Love Me Anymore
THE STEINWAYS
You've Been Leading Me On

TOWN 107
EDDIE BISHOP
Call Me
JACKIE LEE
Darkest Days

TOWN 108
BOBBY BLAND EP
Shoes
Call On Me
Getting Used To The Blues
Good Time Charlie



though it doesn't have the rights to much of that original material now), primarily for use on such reissues.

The bulk of the soul reissuing, however, is coming from smaller labels for whom compilations are the backbone of their releases.

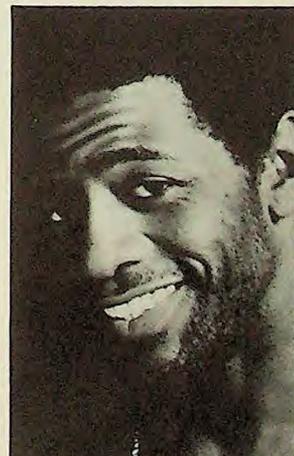
Labels like Charly, Ace, Kent, Edsel and Demon have come to be the standard-setters in this field. And to the extent where major companies now normally have to conform in terms of intelli-

Demon/Edsel also has the rights to two further major catalogues in the shape of HDH (former Invictus and Hot Wax recordings), and Hi Records, the Memphis soul label whose history stretches back even further than that of its metropolitan neighbour Stax.

Among the HDH albums already issued are compilations by the label's four major acts: Freda Payne, Laura Lee, the Honey Cone and the Chairmen Of The Board. The Hi programme has only just



THE EVER influential and strangely fashionable Tony Blackburn.



AL GREEN: all albums to be reissued on Hi.

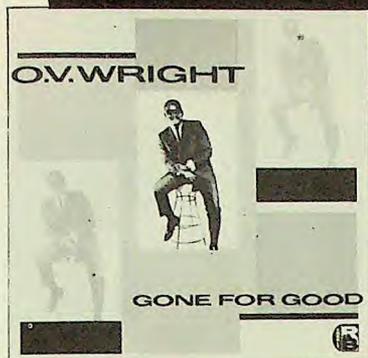
gent track selection, expert annotation, appropriate artwork, etc. to the standards of these small independents, or have their releases treated with disdain by the new generation of pampered musical archivists.

Majors without the specialised know-how or even inclination to do so will often

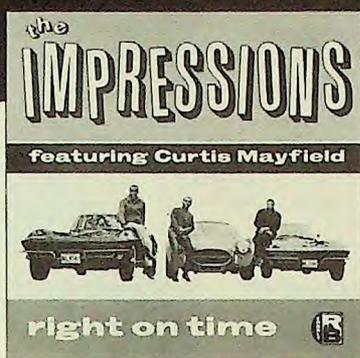
started, but will eventually encompass straight reissues of every Al Green album, plus material by acts like Ann Peebles (whose *I Can't Stand The Rain* is already out on 12-inch), Willie Mitchell, Bill Black's Combo, Syl Johnson, Otis Clay and others.

Charly has the former Vee TO PAGE 20

for DANCERS also



O. V. WRIGHT CRB 1050



THE IMPRESSIONS FEATURING CURTIS MAYFIELD CRB 1063



BETTY EVERETT CRB 1006



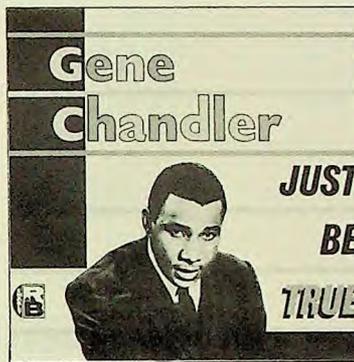
THE TAMS CRB 1064



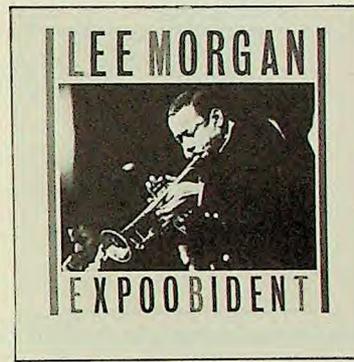
NINA SIMONE CR 30217



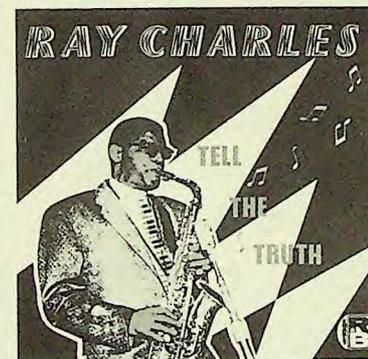
RARE SOUL UNCOVERED CRB 1085



GENE CHANDLER CRB 1007



LEE MORGAN AFF 134



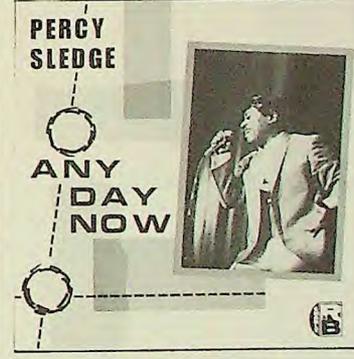
RAY CHARLES CRB 1071



SOLOMON BURKE CRB 1075



OTIS REDDING CRB 1077



PERCY SLEDGE CRB 1078



LEE DORSEY CRB 1001



LIONEL HAMPTON AFS 1000



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for complete catalogue.

DISCO and dance

FROM PAGE 18

Jay and King catalogues to work from, plus material from Stan Lewis' Louisiana labels like Jewel and Paula. Many albums from these sources are already available, including sets by the Dells, Jimmy Hughes and Joe Simon.

Charly currently has a Top 100 single with Nina Simone's timeless recording of My Baby Just Cares For Me, now on 12-inch; there is most certainly other material with equal hit single potential waiting to be pinpointed.

Various artists soul compilations abound; there were many soul acts whose best tracks amount to a lot less than an album's worth. Particularly good sellers are those which round up early uptempo Northern Soul items. Passion SMP has a couple of these, licensed from Musicor, Scepter and Brunswick material; Charly and Kent offer more.

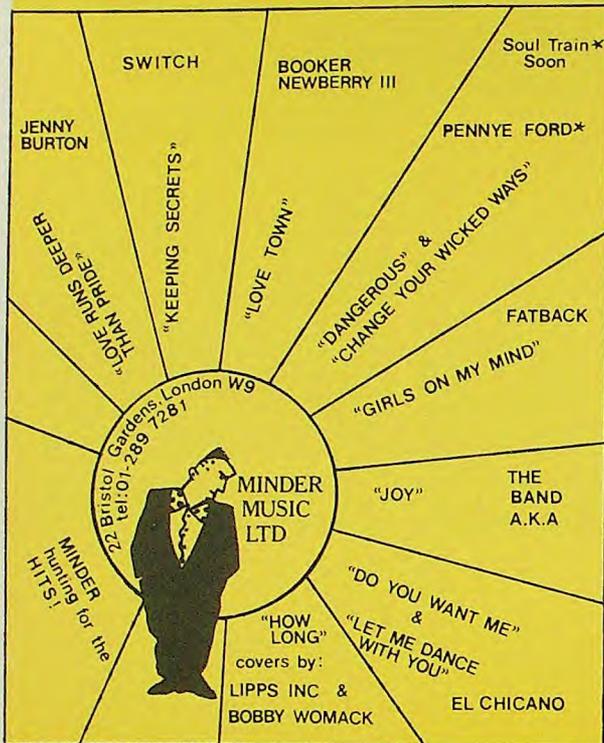
Kent is also the source of reissues of Curtis Mayfield's classic early work with the Impressions, originally released in the Sixties by ABC-Paramount, and licensed in this case from MCA.

So huge is the traditional soul field, and so prolific have the specialist labels in particular been in restoring it to availability, that it is only possible to skate over the surface of what is already available, let alone what is planned for the future.

As Charly's Joop Visser says: "We have an ongoing major commitment to soul music, which includes the signing of artists for new recordings."

Indeed, Charly has recently signed Eddie 'Hey There Lonely Girl' Holman, and his new album, musically in a straight soul vein although the lyrics are gospel-orientated, will be available imminently. Old soulsters never die... and people are still buying their music.

DISCO and dance
written and researched by **BARRY LAZELL**



FREDA PAYNE: a major HDH act.

The Demon Dance

LONG PLAYING RECORDS

- | | | |
|--|---|--|
| <p>LAMONT DOZIER
Bigger Than Life
FIEND 12</p> <p>MAJOR LANCE
Monkey Time
ED 124</p> <p>CLARENCE CARTER
Soul Deep
ED 125</p> <p>THE CLOVERS
5 Cool Cats
ED 126</p> <p>DON COVAY & THE GOODTIMERS
Mercy
ED 127</p> | <p>BEN E KING
Here Comes The Night
ED 131</p> <p>CLYDE McPHATTER & THE DRIFTERS
Bip Bam
ED 132</p> <p>SAM & DAVE
Can't Stand Up For Falling Down
ED 133</p> <p>RUFUS THOMAS
Jump Back
ED 134</p> <p>THE IKE & TINA TURNER SHOW
Live
ED 152</p> | <p>THE CHAIRMEN OF THE BOARD
Salute The General
HDH LP 001</p> <p>FREDA PAYNE
Bands Of Gold
HDH LP 002</p> <p>LAURA LEE
The Rip Off
HDH LP 003</p> <p>THE HONEY CONE
Girls It Ain't Easy
HDH LP 004</p> <p>AL GREEN
Trust In God
HI UK-LP 423</p> |
|--|---|--|

45RPM RECORDS

- | | | | |
|---|--|---|---|
| <p>ANN PEBBLES
I Can't Stand The Rain
HI UK 45 7002
(12" HI UK 45T 7002 - 4 Tracks)</p> <p>AL GREEN
Never Met Nobody Like You
HI UK 45 7003</p> <p>LAMONT DOZIER
Scarlet O'Hara
D 1018
(12" D 1018T)</p> <p>LAMONT DOZIER
The Motor City Scene
D 1020
(12" D 1020T)</p> | <p>FREDA PAYNE
Band Of Gold
HDH 45-1</p> <p>THE CHAIRMEN OF THE BOARD
You've Got Me Danglin' On A String
HDH 45-2</p> <p>LAURA LEE
Rip Off
HDH 45-3</p> <p>THE HONEY CONE
Want Ads
HDH 45-4</p> <p>100 PROOF (AGED IN SOUL)
Somebody's Been Sleeping In My Bed
HDH 45-5</p> | <p>THE 8TH DAY
Too Many Cooks
HDH 45-6</p> <p>PARLIAMENT
I Call My Baby Pussycat
HDH 45-7</p> <p>THE GLASS HOUSE
Crumbs Off The Table
HDH 45-8</p> <p>HOLLAND-DOZIER
Don't Leave Me
BRIAN HOLLAND
I'm So Glad
HDH 45-9
(12" HDH 45-9T)</p> | <p>GENERAL JOHNSON
Only Time Will Tell
HDH 45-10</p> <p>THE CHAIRMEN OF THE BOARD
Give Me Just A Little More Time
HDH 45-11</p> <p>THE FLAMIN EMBERS
Westbound No. 9
HDH 45-12</p> <p>HOLLAND-DOZIER-HOLLAND
Why Can't We Be Lovers
HDH 45-13</p> |
|---|--|---|---|

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

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BARRITT SISTERS, The PRECIOUS LORD Auvidis (France) AV 4907/AV 5907 £3.59 (DIS)
BLOODY SIX IN THE NAME OF BLOOD Mausoleum SKULL 8390/— £3.25 (P)
BUSHIDO DELIVERANCE Third Mind TMLP 12/— (I/RT)
COCKNEY REJECTS UNHEARD REJECTS Wonderful World WOWLP 2/— £3.10 (SO)
DE ANGELIS, Nicholas GOA Polydor (France) 8241771/8241774 £3.60 (IMS)
DIVINE THE STORY SO FAR (GREATEST HITS) Proto PROTO 3/2CPR0 3 (Limited edition with colour poster) £3.65 (W)
DRAKE, Nick HEAVEN IN A WILD FLOWER Island ILPS 9826/ICT 9826 (E)
DUMMIES, The THE DUMMIES Conquest QUEST 4/— £3.10 (SO)
EXCALIBUR ONLY TIME WILL TELL (Mini LP) Conquest QUEST 5/— £2.44 (SO)
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HURLEY, Bill DOUBLE AGENT Demon DEMO 49/— (P) Third Mind TMLP 11/— (I/RT)
INTIMATE OBSESSIONS EREBUS TO HADES (Mini LP) Third Mind TMLP 11/— (I/RT)
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VARIOUS TEENAGE ROCK 'N' ROLL PARTY ACE CHI 37/— £3.20 (P/I/MW)
VARIOUS VIVA LA REVOLUTION! (A PUNK COLLECTION) (Inc. Dead Kennedys, Adicts etc.) Cambra CR 5157/CRT 5157 (K/CON)
VERITY, John TRUTH OF THE MATTER PRT LBP 7971/ZCLB 7971 £3.60 (A)
WAYSTED THE GOOD THE BAD THE WASTED Music For Nations MFN 43/— £3.25 (P)
WHITTAKER, Roger THE COUNTRY FEEL OF ROGER WHITTAKER (2LP) Tembo TMB 104/TMBC 104 £3.98 (IMS)
WHITTAKER, Roger THE ROMANTIC SIDE OF ROGER WHITTAKER (2LP) Tembo TMB 105/TMBC 105 £3.98 (IMS)
WHITTAKER, Roger SINGING THE HITS (2LP) Tembo TMB 106/TMBC 016 £3.98 (IMS)
- JAZZ**
- *ANDERSON, Ernestine WHEN THE SUN GOES DOWN Concord Jazz CJ 263/CJC 263 £3.90 (IMS)
 *ARMSTRONG, Louis AMBASSADOR SATCH CBS (France) 21121/40.21121 £2.99 (DIS)
 *BROOKMEYER, Bob BOB BROOKMEYER AND FRIENDS CBS (France) 21123/40.21123 £2.99 (DIS)
 *BROONZY, Big BILL BIG BILL'S BLUES CBS (France) 21122/40.21122 £2.99 (DIS)
 *CONCERT ARBAN RAGTIME FROM SCOTT JOPLIN TO CLAUDE BOLLING Arion (France) ARN 33786/ARN 40.33786 £3.59 (DIS)
 *D'RIVERA, Paquito WHY NOT CBS (France) 26201/40.26201 £3.59 (DIS)
 *ELLINGTON, Duke DUKE DUKE 56/62, VOL 1 (2LP) CBS (France) 88653/40.88653 £5.21 (DIS)
 *ELLINGTON, Duke DUKE DUKE 56/62, VOL 2 (2LP) CBS (France) 88654/40.88654 £5.21 (DIS)
 *ELLINGTON, Duke DUKE DUKE 56/62, VOL 3 CBS (France) 26306/40.26306 £3.35 (DIS)
 *FARLOW, Tai THE LEGENDARY TAL FARLOW Concord Jazz (USA) CJ 266/— £3.90 (IMS)
 *FITZGERALD, Ella and Louis ARMSTRONG PORGY & BESS Verve (France) 1711105/1007016 £3.60 (IMS)
 *GOODMAN, Benny SWING WITH BENNY GOODMAN AND HIS ORCHESTRA CBS (France) 21124/40.21124 £2.99 (DIS)
 *JOHNSON, James P FROM RAGTIME TO JAZZ CBS (France) 85387/40.85387 £3.59 (DIS)
 *MAY, Billy I BELIEVE IN YOU Bainbridge (France) BT 1001/BT 41001 £3.59 (DIS)
 *McCONNELL & THE BOSS BRASS, Rob BIG BAND JAZZ Pausa (France) PR 7140/— £3.89 (DIS)
 *McCONNELL & THE BOSS BRASS, Rob AGAIN! Pausa (France) PR 7148/— £3.89 (DIS)
 *McKENNA, Dave THE KEY MAN Concord Jazz CJ 261/CJC 261 £3.90 (IMS)
 *McPARTLAND, Marion THE MUSIC OF LEONARD BERNSTEIN Bainbridge (France) BT 1013/BT 41013 £3.59 (DIS)
 *PETRUCCIANI, Michel LIVE AT THE VILLAGE VANGUARD Concord Jazz (USA) GW 3006/— £3.90 (IMS)
 *REMELER, Emily CATWALK Concord Jazz CJ 265/CJC 265 £3.90 (IMS)
 *SUPERSAX SUPERSAX AND LA VOICES, VOL 2 CBS (France) 26324/40.26324 £3.59 (DIS)
 *THIELEMANS, Toots AUTUMN LEAVES Polydor (Holland) 8234421/8234424 £3.60 (IMS)
 *VARIOUS THE COTTON CLUB LEGEND RCA (France) NL 89506/— £3.35 (DIS)
 *WILSON, Teddy MR. WILSON AND MR. GERSHWIN CBS (France) 21125/40.21125 £2.99 (DIS)
- COMPACT DISCS**
- **EAGLES, The BEST OF THE EAGLES Asylum 960 342-2 (Compact Disc) £6.50 (W)
 **HARTMAN, Dan I CAN DREAM ABOUT YOU MCA DIDX 200 (Compact Disc) £7.29 (C)
 **KERSHAW, Nik HUMAN RACING MCA DMCA 104 (Compact Disc) £7.29 (C)
 **KERSHAW, Nik THE RIDDLE MCA DMCA 106 (Compact Disc) £7.29 (C)
 **NIGHT RANGER MIDNIGHT MADNESS MCA DIDX 54 (Compact Disc) £7.29 (C)
 **PARKER & THE SHOT, Graham STEADY NERVES Elektra 960 388-2 (Compact Disc) £6.50 (W)
 **PRINCE AND THE NEW POWER GENERATION AROUND THE WORLD IN A DAY Warner Brothers 925286-2 (Compact Disc) £6.50 (W)
 **WILDE, Kim TEASES AND DARES MCA DMCA 105 (Compact Disc) £7.29 (C)

Tuesday 28-Friday 31 May
 Album Releases: 111
 Compact Discs: 8

Distributor Codes

- A — PRT 01 640 3344
 ADS — Advance 01 771 3904
 BACKS — 0603 26221
 BM — BiB 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 888973
 CON — Conifer 0895 441 422
 CP — 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
 GRI — Groll's Records International 01 804 8100
 GY — Greyhound 01 385 8145
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742 106
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926 881292/881293
 Red Rhino (Nth) — 0904 64145
 Revolver — 0272 541291
 IKF — 01 381 2287
 IMP — Impex Musik 01 229 5454
 IMS — Import Music Services (via PolyGram) 01 590 6044
 INV — Invicta Audiovisuals 0533 717211
 IRS — Independent Record Sales 01 850 3161 (Chris Wellard)
 J — Jungle 01 359 9161
 JS — Jetstar 01 961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01 992 8000
 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 521241
 MO — Mole Jazz 01 278 0703
 MW — Making Waves 01 481 0593
 N — Neon 0785 41311
 O — Outlet 0232 228226
 OR — Orbitone 01 965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01 267 29178
 PID — Private Independent Distributor
 PK — Pickwick 01 200 7000
 PR — President 01 839 4672
 PROJ — Projection 0702 72281
 R — RCA 021 525 3000
 RA — Rainbow 01 589 3254
 RC — Rollercoaster 01 397 8957
 RE — Revolver 0272 541291
 REC — Recommended 01 622 8834
 RH — Rhino 01 965 9223
 RL — Red Lightnin' 0372 988 693
 RM — Record Merchandisers 01 848 7511
 ROSS — Ross 08896 2403
 RT — Rough Trade 01 833 2133
 SIL — Silva Screen 01 430 1317
 SIS — Special Import Services (RCA) 021 553 7701
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494 32711
 SP — Spartan 01 903 8223
 ST — Studio Import 01 580 34389
 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

TITLE	ARTIST	LABEL
1* 1 NO JACKET REQUIRED, Phil Collins	Atlantic	
2* 5 AROUND THE WORLD, Prince/Revolution	Paisley Park	
3 3 BEVERLY HILLS COP, Soundtrack	MCA	
4 4 BORN IN THE U.S.A., Bruce Springsteen	Col/CBS	
5 2 WE ARE THE WORLD, USA For Africa	Columbia/CBS	
6* 6 DIAMOND LIFE, Sade	Portrait	
7 8 LIKE A VIRGIN, Madonna	Sire	
8* 9 MAKE IT BIG, Wham!	Columbia/CBS	
9* 12 SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury	
10 7 SOUTHERN ACCENTS, Tom Petty & Heartbreakers	MCA	
11* 11 RECKLESS, Bryan Adams	A&M	
12* 13 THE POWER STATION, The Power Station	Capitol	
13 10 CENTERFIELD, John Fogerty	Warner Bros	
14* 24 DREAM INTO ACTION, Howard Jones	Elektra	
15 16 CRAZY FROM THE HEAT, David Lee Roth	Warner Bros	
16 15 PRIVATE DANCER, Tina Turner	Capitol	
17 17 THE BREAKFAST CLUB, Soundtrack	A&M	
18* 26 SUDDENLY, Billy Ocean	Jive/Arista	
19 14 NIGHTSHIFT, Commodores	Motown	
20 21 BUILDING THE PERFECT BEAST, Don Henley	Geffen	
21* 23 RYTHM OF THE NIGHT, DeBarge	Gordy	
22 20 AGENT PROVOCATEUR, Foreigner	Atlantic	
23* 27 TAO, Rick Springfield	RCA	
24* 25 THE NIGHT I FELL IN LOVE, Luther Vandross	Epic	
25 18 WHEELS ARE TURNING, REO Speedwagon	Epic	
26 19 BREAK OUT, Pointer Sisters	Planet	
27 28 THE FIRM, The Firm	Atlantic	
28 31 ANIMATION, Animation	Mercury	
29 30 EMERGENCY, Kool & The Gang	De-Lite	
30 22 VISION QUEST, Soundtrack	Geffen	
31 33 NEW EDITION, New Edition	MCA	
32 32 17, Chicago	Full Moon/Warner Bros	
33* 70 HIGH COUNTRY SNOWS, Dan Fogelberg	Full Moon/Epic	
34 36 BEHIND THE SUN, Eric Clapton	Duck/Warner Bros	
35* 42 KATRINA & THE WAVES, Katrina & The Waves	Capitol	
36 29 BIG BAM BOOM, Daryl Hall and John Oates	RCA	
37* 38 THE ALLNIGHTER, Glenn Frey	MCA	
38* 41 ONLY FOR YOU, Mary Jane Girls	Gordy	
39 39 MAVERICK, George Thorogood	EMI America	
40 34 VALLOTTE, Julian Lennon	Atlantic	

BULLETS 41-100

42* 45 VOICES CARRY, 'Til Tuesday	Epic
43* 44 JESSE JOHNSON'S REVUE, Jesse Johnson's Revue	A&M
45* 64 7800' FAHRENHEIT, Bon Jovi	Mercury
47* 49 CHESS, Various	RCA
48* 60 DON'T SUPPOSE, Limahl	EMI-America
49* 50 MEETING IN THE LADIES ROOM, Klymaxx	Constellation/MCA
52* N BE YOURSELF TONIGHT, Eurythmics	RCA
55* 56 WHITNEY HOUSTON, Whitney Houston	Arista
58* 65 GLOW, Rick James	Gordy
64* 66 STEADY NERVES, Graham Parker & The Shot	Elektra
70* 71 TOOTH & NAIL, Dokken	Elektra
77* 83 RAIN FOREST, Paul Hardcastle	Profile
78* 97 LOST AND FOUND, Jason & The Scorchers	EMI-America
79* 86 LONE JUSTICE, Lone Justice	Geffen
82* N BOY MEETS GIRL, Boy Meets Girl	A&M
83* N RISING FORCE, Yngwie Malmsteen	Polydor
86* 91 HARD LINE, The Blisters	Warner Brothers
87* N BAD ATTITUDE, Meat Loaf	RCA
92* 95 ALEXANDER O'NEAL, Alexander O'Neal	Tabu
93* N ELECTRIC LADY, Con Funk Shun	Mercury
96* N THE SECRET OF ASSOCIATION, Paul Young	Columbia/CBS

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains
 Chart Courtesy Billboard May 25, 1985

INCORPORATING LP
CD & CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	NEW		BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25 CD: 824 499-2
2	NEW		OUT NOW! Various (Various)	Chrysalis/MCA OUVT 1 (F) C: ZOUTV 1
3	1	7	HITS 2 ★★ Various (Various)	CBS/WEA HITS 2 (W) C: HITS C2
4	2	13	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCY 2345, CD: CDV 2345
5	4	12	SONGS FROM THE BIG CHAIR ★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58, CD: 824300-2
6	3	3	BE YOURSELF TONIGHT Eurythmics (David A Stewart)	RCA PL 70711 (R) C: PK 70711
7	NEW		LOW-LIFE New Order (New Order)	Factory FACT 100 (I/R/T/P) C: FACT 100 C
8	9	4	BEST OF THE 20th CENTURY BOY ○ Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1297 (K) C: CE 2297
9	NEW		YOUTHQUAKE ○ Dead Or Alive (Pete Waterman/Mike Stock/Matt Aitken)	Epic EPC 26420 (C) C: 40-26420
10	3	6	THE BEST OF ELVIS COSTELLO — THE MAN Elvis Costello (Nick Lowe (11)/Clive Langer & Alan Winstanley (3)/Various)	Telstar STAR 2247 (R) C: STAC 2247
11	5	8	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234, CD: CD 2634
12	16	2	THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (9)/Glynn Johns (4))	Asylum EKT 5 (W) C: EKT 5C
13	7	50	BORN IN THE U.S.A. ★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304, CD: CD 86304
14	6	3	MR BAD GUY ○ Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312
15	17	7	GO WEST ○ Go West (Go West)	Chrysalis CHR 1495 (F) C: ZCHR 1495
16	10	3	FLAUNT THE IMPERFECTION China Crisis (Walter Becker)	Virgin V 2342 (E) C: TCY 2342
17	14	32	THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITL 1 (F) C: BITMC 1 CD: 820171-2
18	11	5	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Trebble) cond. J.H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
19	26	2	WEST SIDE STORY Leonard Bernstein/Kiri Te Kanawa/José Carreras/Tatiana Troyanos (John McClure) C: 415253-2	Deutsche Grammophon 415253-1 (F) C: 415253-2
20	NEW		BROTHER WHERE YOU BOUND Supertramp (David Kershbaum/Supertramp)	A&M AMA 5014 (C) C: AMC 5014
21	NEW		SHAMROCK DIARIES Chris Rea (Chris Rea/David Richards)	Magnet MAQL 5062 (R) C: ZC MAQ 5062
22	NEW		NO REST FOR THE WICKED New Model Army (Mark Freegard)	EMI NMAPL 1 (E) C: NMAPC 1
23	13	28	"ALF" ★★★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229 CD: CD 26229
24	NEW		ON A STORYTELLER'S NIGHT Magnum (Kiri Woolven)	FM WKFM LP 34 (E) C: WKFM MC 34
25	12	2	STREET SOUNDS ELECTRO 7 Various (Various)	Street Sounds ELCS7 7 (A) C: ZCELC 7
26	20	48	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1, CD: CDP 746041-2
27	18	10	DREAM INTO ACTION ○ Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX 15C CD: 240632-2
28	19	8	THE POWER STATION The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1
29	22	23	MAKE IT BIG ★★★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311 CD: CD 86311
30	15	4	AROUND THE WORLD IN A DAY ○ Prince And The New Power Generation (Prince And The Revolution)	Warner Brothers 925286-1 (W) C: 925286-4 CD: 925286-2
31	NEW		WE ARE THE WORLD USA For Africa (Various)	CBS USAID 1 (C) C: USAIDC 1
32	25	29	WELCOME TO HOLLYWOOD ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT101 (E) C: ZCIQ 1
33	29	13	RECKLESS ○ Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (C) C: AMC 5013, CD: CDA 5013
34	30	6	SO WHERE ARE YOU? Loose Ends (Nick Martiniello)	Virgin V 2340 (E) C: TCY 2340 CD: CDV 2340
35	21	33	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
36	28	44	DIAMOND LIFE ★★★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044, CD: CD 26044
37	24	47	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4, CD: 3774-2
38	32	7	ROSE MARIE SINGS JUST FOR YOU Rose Marie (Ray Levy)	A 1 RMTV 1 (SP) C: RMTVC 1
39	27	19	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185 CD: CDV 2185
40	52	9	CHINESE WALL Philip Bailey (Phil Collins)	CBS 26161 (C) C: 40-26161
41	21	10	ANDREW LLOYD WEBBER: REQUIEM ○ Plácido Domingo/Sarah Brightman/Lorin Maazel (D. R. Murray for EMI) C: TC ALW 1 CD: 747146-2	His Master's Voice/EMI ALW 1 (E) C: TC ALW 1 CD: 747146-2
42	37	27	LIKE A VIRGIN ○ Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4, CD: 925157-2
43	33	45	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★ Prince and The New Power Generation (Prince and The Revolution)	C: 925110-4 CD: 925110-2 Warner Brothers 925110-1 (W)
44	35	6	MOVE CLOSER Phyllis Nelson (Vyes Dessca)	Carrere CAL 203 (A) C: CAC 203
45	34	26	THE HITS ALBUM/THE HITS TAPE ★★★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
46	41	7	DANCIN' IN THE KEY OF LIFE Steve Arrington (Keg Johnson/Wilmer Raglin)	Atlantic 781245-1 (W) C: 781245-4
47	23	2	STREET SOUNDS EDITION 12 Various (Various)	Street Sounds STSND 12 (A) C: ZCSTS 12
48	36	5	LOVE NOT MONEY Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 3 (W) C: BYNC 3
49	40	11	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ○ Clannad (Tony Clarke)	RCA PL 70188 (H) C: PK 70188, CD: PD 70188
50	43	4	VIRGINS AND PHILISTINES The Colourfield (Hugh Jones)	Chrysalis CHR 1480 (F) C: ZCHR 1480

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	39	78	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
52	38	83	CAN'T SLOW DOWN ★★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041, CD: MCD 06059
53	49	4	GETTING SENTIMENTAL Engelbert Humperdinck (James Fitzgerald/Tony Clark)	Telstar STAR 2254 (R) C: STAC 2254
54	98	3	SUDDENLY Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12 CD: CHIP 12
55	57	8	WORKING NIGHTS Working Week (Robin Millar (7)/Simon Booth (1))	Virgin V 2343 (E) C: TCY 2343 CD: CDV 2343
56	50	18	HITS OUT OF HELL ○ Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156, CD: CD 26156
57	44	18	TROPICO Pat Benatar (Neil Giraldo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
58	48	9	REGGAE HITS VOLUME ONE Various (Various)	Jetstar JETPL 1001 (E/JS) C: JELC 1001
59	90	8	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 88510 (C) C: 40-88510
60	NEW		WHAT DOES ANYTHING MEAN? BASICALLY The Chameleons (The Chameleons/Colin Richardson)	Statik STAT LP 22 (P) C: STAT C 22
61	70	98	QUEEN GREATEST HITS ○ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30, CD: COP 746033-2
62	47	29	THE COLLECTION ★★★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1 CD: CCD 1490
63	51	3	7800° FAHRENHEIT Bon Jovi (Lance Quinn)	Vertigo/Phonogram VERL 24 (F) C: VERL 24 C
64	46	15	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCY 2252 CD: CDV 2252
65	45	10	BEHIND THE SUN ○ Eric Clapton (Phil Collins (8)/Ted Templeman & Lenny Waronker (2))	Duck/Warner Brothers 925166-1 (W) C: 925166-4 CD: 925166-2
66	42	23	AGENT PROVOCATEUR ★ Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4, CD: 781 999-2
67	53	96	NO PARLEZ ★★★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521, CD: CD 25521
68	78	9	THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17 CD: 811039-2
69	58	18	20/20 ○ George Benson (Russ Titelman/Michael Masser/Daniel Sembello)	Warner Brothers 925178-1 (W) C: 925178-4 CD: 925178-2
70	74	17	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1, CD: COP 746064-2
71	NEW		A FAR OUT DISC Toy Dolls (Terry Gavaghan/Olga)	Volume VOLT 2 (I/Red Rhino/P) C: VOMC 2
72	77	5	BORN TO RUN ○ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 69170 (C) C: 40-69170 CD: CD 69170
73	64	11	SHE'S THE BOSS ○ Mick Jagger (Mick Jagger/Bill Laswell (6)/Nile Rodgers (4))	CBS 86310 (C) C: 40-86310
74	56	54	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
75	65	22	THE VERY BEST OF CHRIS DE BURGH ○ Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
76	83	15	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' ○ Various (Various)	MCA MCF 3253 (C) C: MCF 3253
77	60	5	TURN ON THE RADIO Change (Jacques Fred Petrus/Timmy Allen)	Cooltempo/Chrysalis CHR 1504 (F) C: ZCHR 1504
78	82	5	LOVE OVER GOLD ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150109 CD: 800088-2
79	75	53	FANTASTIC ★★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328, CD: CD 25328
80	62	23	ALCHEMY — DIRE STRAITS LIVE ★ 1/2 Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11 CD: 818243-2
81	NEW		TAO Rick Springfield (Rick Springfield/Bill Drescher)	RCA PL 85370 (R) C: PK 85370
82	84	25	THE 12" ALBUM ○ Howard Jones (Rupert Hine)	WEA WX 14 (W) C: WX14C
83	72	29	WHOSE SIDE ARE YOU ON ○ Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX 7 (W) C: WX7C, CD: 240472-2
84	66	128	THRILLER ★★★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930, CD: CD 85930
85	RE		THE BARBARA DICKSON SONGBOOK ○ Barbara Dickson (Various)	K-tel NE 1287 (K) C: CE 2287 CD: CD 3287
86	63	8	THE NIGHT I FELL IN LOVE Luther Vandross (Luther Vandross/Marcus Miller)	Epic EPC 26387 (C) C: 40-26387
87	67	6	SOUTHERN ACCENTS Tom Petty & The Heartbreakers (Petty/Iovine/Campbell/Stewart/Robertson)	MCA MCF 3260 (C) C: MCF 3260
88	59	16	STEPS IN TIME ○ King (Richard James Burgess (9)/Liam Henshall (1))	CBS 26095 (C) C: 40-26095
89	55	27	HATFUL OF HOLLOW ○ The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (I/RT) C: ROUGH C76
90	RE		AN INNOCENT MAN ★★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554 CD: CD 25554
91	87	20	BREAKDANCE 2 — ELECTRIC BOOGALOO Various (Ollie E. Brown/Various)	Polydor POLD 5168 (F) C: POLDC 5168, CD: 823896-2
92	NEW		RECONSIDER BABY Elvis Presley (—)	RCA PL 85418 (R) C: PK 85418
93	57	2	THE VERY BEST OF KIM WILDE Kim Wilde (Ricky Wilde)	RAK WILDE 1 (E) C: TC WILDE 1
94	NEW		RHYTHM OF THE NIGHT Debarge (Jay Graydon (4)/EL Debarge (2)/Various)	Gordy ZL 72340 (R) C: ZK 72340
95	RE		ARENA ★ Duran Duran (Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2 CD: COP 746048-2
96	RE		THE VERY BEST OF BRENDA LEE ○ Brenda Lee (Various)	MCA LETV 1 (C) C: LETC 1
97	100	2	STEP BY STEP Jeff Lorber (Mic Murphy/David Frank)	Club/Phonogram JABH 9 (F) C: JABHC 9
98	89	3	MAKING MOVIES ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
99	79	12	CAN'T STOP THE LOVE Maze featuring Frankie Beverly (Frankie Beverly)	Capitol MAZE 1 (E) C: TCMAZE 1
100	71	25	NOW, THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4 CD: COP 260408-2

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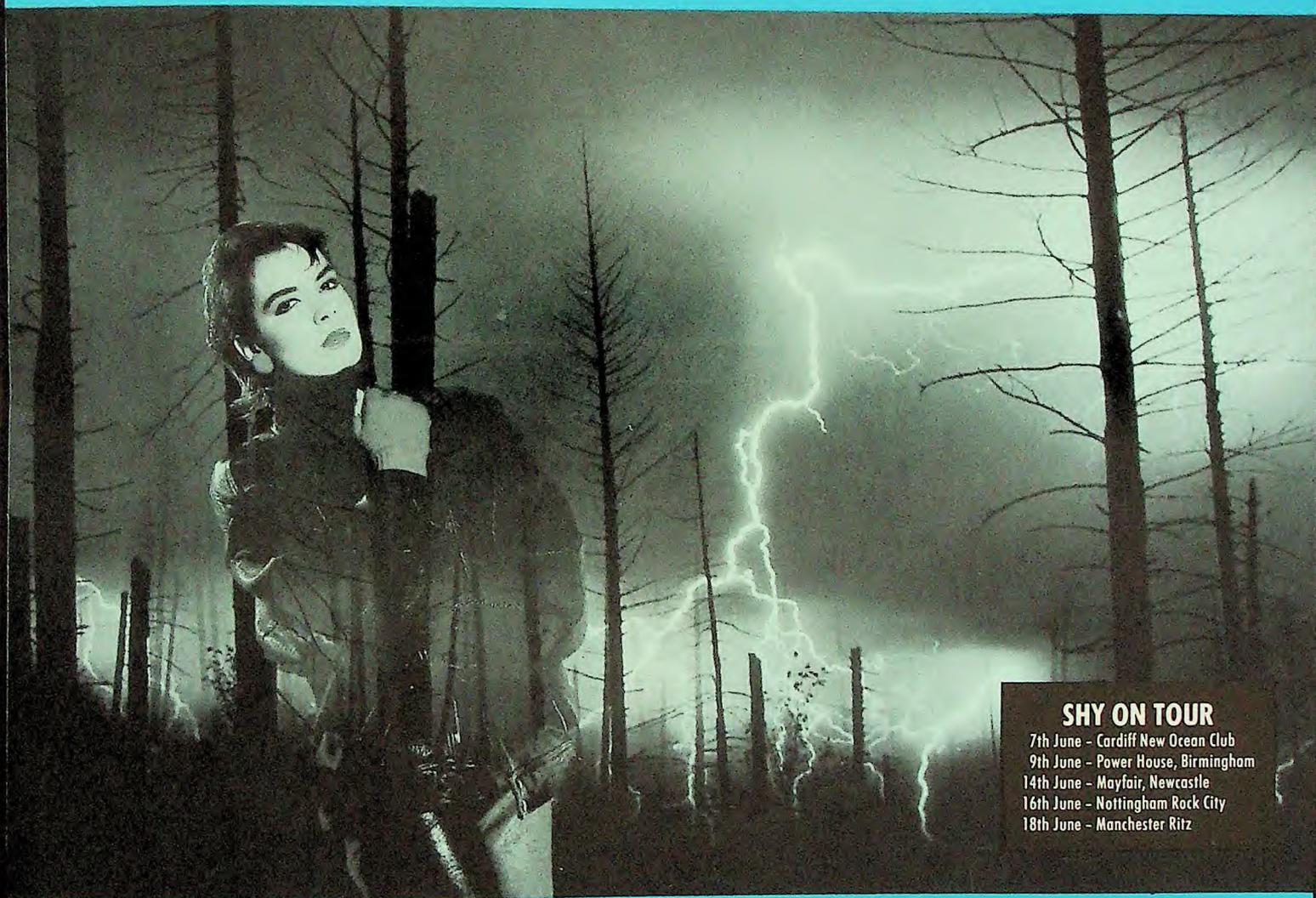
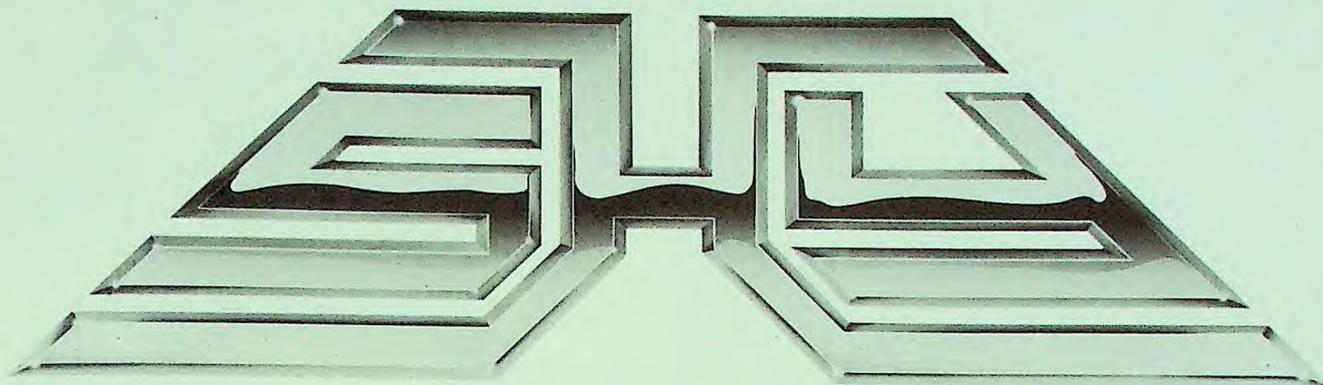
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MUSIC ON VIDEO

Old four eyes is back



ELVIS: the king

ELVIS COSTELLO: The Best Of Elvis Costello — The Man, Palace. Dealer Price: £13.91. The video equivalent of Telstar's Top 10 album with various additions and deletions, presumably made to suit video availability.

This has 22 tracks as compared to the record's 18, omitting such classics as Alison, Pills And Soap and Shipbuilding, but including the essential Costello of Radio Radio, Let Them All Talk, Only Flame In Town and You Little Fool, as more than adequate compensation.

One thing that does become evident in the course of viewing these pick 'n' mix vignettes of Costello's career, is that while he's been an ever adventurous performer, writer and fan of music, with a few notable exceptions, he's seldom exploited the visual medium with anything like the same deftness or care.

For the most part, these promos have Costello and The Attractions clowning around like, say, The Beatles from Help! But, in fairness, the band's development has paralleled that of video, and the passing years find the standard rising to a level where the promos can almost do justice to The Man's music.

The running order of the tracks

seem to follow little rhyme or reason, save perhaps to split up the less satisfactory This Year's Model-era film of Pump It Up, I Don't Want To Go To Chelsea and High Fidelity, which all appears to have been shot at the same time in an overlit plain white studio.

However, there are diamonds among the throwaway tracks to dispel any air of disappointment. Rocky Morton & Annabel Jankel's brilliant and ground-breaking use of computer animation for Accidents Will Happen is legendary — and rightly so.

And Irving Rappoport's masterly edited use of old detective movie footage for, naturally, Watching The Detectives, is fun and educa-

tional (just who was that with James Stewart?).

Some of the most entertaining moments to be found, though, are those taken from around the time of the Trust album. Clubland finds Costello playing the heavy — all crombie and homburg — in a flock wallpaper dive. While New Lace Sleeves has him at his cutest (post-gawk and pre-pork) looking appealingly over the top of his hornrims in simple monochrome. Both were directed by the late, great Barney Bubbles.

I Wanna Be Loved, too, should be singled out for special mention as a highpoint.

Again in black and white, Costello sings along to a playback of the song somewhere off in the distance (on the review copy, at least), wearing his most mournful gaze as he is kissed by all sorts of people. A reading that, for once, adds a new dimension to one of his best recent works.

Others not yet mentioned are Olivers Army, Peace Love And Understanding, I Can't Stand Up, New Amsterdam, Possession, Sweet Dreams, Love For Tender, Good Year For The Roses and Everyday I Write The Book, adding up to a package sure to prove irresistible to any EC fan worth their salt. **JB**

Chapter and verse

BRONSKI BEAT: The First Chapter. PolyGram. Dealer Price: £8.00. The First Chapter is beginning to look like it's the only one ever likely to be written on the world's cuddliest skinhead trio, but what a great short story it makes.

Smalltown Boy, Why?, It Ain't Necessarily So and I Feel Love; four songs, all big hits, and all the subject of fine promos.

Plenty of interesting images are crammed into 20 minutes. From the genuinely tender treat-

ment of leaving home (Smalltown Boy), to the schoolboyish slapstick of a Christmas Day mince pie-eating competition in borstal (It Ain't Necessarily So).

From grotesque satire on the perils of the legal system — including the ultimate judge, God, as played in a school play — for Why?, to more slapstick, this time on the beach, for their current success, I Feel Love.

All in all a fitting epitaph to a band who have left an untarnished memory. **JB**



THE BEACH BOYS: disappointing

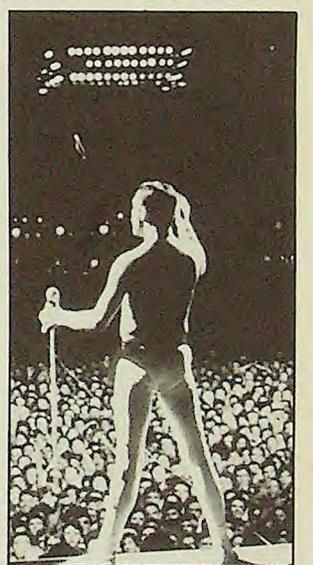
The Beached Boys?

THE BEACH BOYS: An American Band. Vestron. Dealer price: £16.50. A feature-film biography produced "with the full co-operation of The Beach Boys," this 103-minute programme contains home movies, early promotional films, new footage shot specifically for the film and interview footage spanning the group's 24-year existence. Over 40 songs are featured.

But the project fails on several counts. First, as a documentary of the band's career it is incomplete. There is precious little storyline, and some of the more colourful yet less praiseworthy aspects are missed out or glossed over with barely a reference.

The majority of the music is from live performance recordings which, above all else, show how difficult the group found it to reproduce their amazing studio sounds on stage. At least a few studio-recorded tracks would have helped boost the film and the image.

The interview footage, particularly the more recent items, is rarely enlightening. And Brian Wilson being interviewed in bed — no doubt at his insistence — is one of the sadder features of the film. **JE**



QUEEN IN RIO

Rio: grand

QUEEN: Live In Rio. PMI. Dealer price: £13.50. An hour's worth of live festival action filmed at Queen's two appearances at the Rock In Rio festival earlier this year. And it is an excellently-produced and directed programme — as one has come to expect from this professional and entertaining group.

The electric atmosphere in the Rio stadium comes over well. Off-stage footage — including fans lighting up Copacabana Beach with 2,000 candles spelling out the group name — enhances this atmosphere.

The sound quality is as good as you'll get from such an event. Among the 16 featured tracks are Bohemian Rhapsody, We Will Rock You, We Are The Champions, Radio Ga Ga, I Want To Break Free, It's A Hard Life and God Save The Queen.

A good value programme with the right ingredients to achieve strong sales. **JE**

EUROPARADE

This Week	Last Week	Who on Chart	Countries
1	1	7	WE ARE THE WORLD, USA For Africa A/B/CH/D/DK/ES/F/I/IRE/NL
2	4	4	DON'T YOU FORGET ABOUT ME, Simple Minds B/D/GB/I/IRE/NL
3	2	6	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears B/D/DK/GB/IRE/NL
4	3	17	LIVE IS LIFE, Opus B/CH/D/DK/NL
5	7	16	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking B/CH/D/DK/F
6	6	13	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive B/CH/D/DK
7	8	12	NIGHTSHIFT, Commodores B/CH/D/NL
8	10	3	RHYTHM OF THE NIGHT, DeBarge B/GB/NL
9	5	5	ONE MORE NIGHT, Phil Collins A/B/CH/D/IRE
10	11	3	I FEEL LOVE (MEDLEY), Bronski Beat/Marc Almond B/GB/IRE
11	9	13	THIS IS NOT AMERICA, David Bowie/Pat Metheny Group A/CH/D/DK/I
12	16	2	THE UNFORGETTABLE FIRE, U2 GB/IRE/NL
13	15	5	COLD DAYS HOT NIGHTS, Moti Special CH/D
14	NEW		FEEL SO REAL, Steve Arrington GB/IRE
15	12	5	ALL AT ONCE, Whitney Houston B/NL
16	19	4	THE HEAT IS ON, Glenn Frey CH/D
17	13	15	WOODPECKERS FROM SPACE, Video Kids DK/ES
18	17	24	ONE NIGHT IN BANGKOK, Murray Head ES/F/I
19	31	9	UNA STORIA IMPORTANTE, Eros Ramazzotti CH/I
20	NEW		YOU CAN WIN IF YOU WANT, Modern Talking B/D
21	26	2	I CAN'T STAND THE RAIN, Tina Turner A/D
22	22	8	NI TU NI NADIE, Alaska & Dinarama ES
23	RE		THAT OLE DEVIL CALLED LOVE, Alison Moyet B/NL
24	20	3	19, Paul Hardcastle GB
25	NEW		ROCK ME AMADEUS, Falco A
26	32	2	TOUT DOUCEMENT, Bibie F
27	28	5	MOVE CLOSER, Phyllis Nelson GB
28	14	27	THE WILD BOYS, Duran Duran ES/I
29	NEW		I WAS BORN TO LOVE YOU, Freddie Mercury GB/IRE
30	24	3	MIXING, Duran Duran I
31	39	19	SHOUT, Tears For Fears I
32	29	2	MELISSA, Julien Clerc F
33	23	4	SKU BU SPORG FRA NOIN, Kirsten & Sorn DK
34	21	3	WARUM, Austria Fuer Afrika A
35	40	2	GIMME, GIMME, GIMME, Narada Michael Walden/Patti Austin DK
36	38	4	MACUMBA, Mader F
37	27	8	SEGEL IM WIND, Peter Cornelius A
38	RE		JUST ANOTHER NIGHT, Mick Jagger ES
39	36	2	MATERIAL GIRL, Madonna A
40	34	4	ILS S'AIMENT, Daniel Lavoie F

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

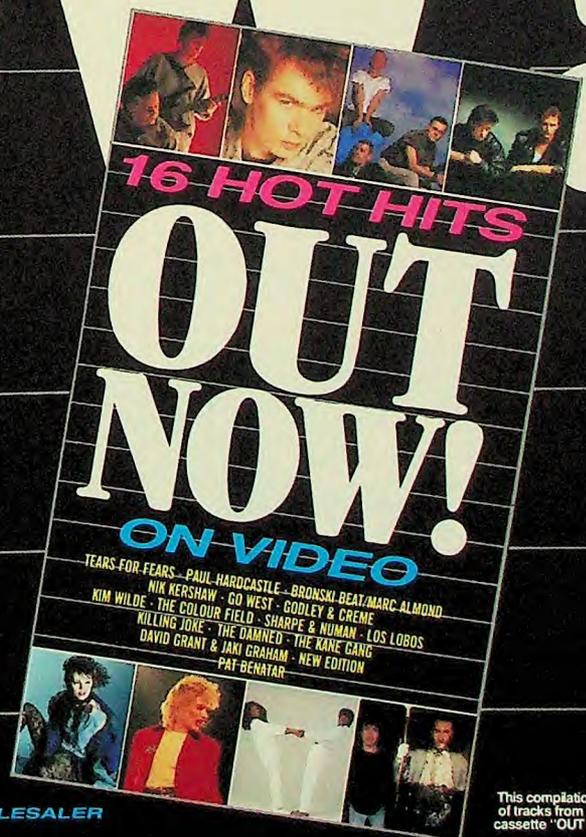
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BOOKS

Edited
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CHRIS WHITE

Guinness' fifth edition of UK hits should boost sales

SEVERAL HUNDRED thousand pop fans can't be wrong — the four editions to date of the Guinness Book of British Hit Singles have combined sales of more than 1/2m copies and the newly-published edition should add substantially to that figure.

The format is as before — an A to Z of all the acts who have made the chart since November 1952 (the *New Musical Express* chart was used until February 1960 — after that the official BBC chart, compiled by BMRB and latterly Gallup), listing their hits in chronological order. There have

been some 750 hit singles since the last edition and all are faithfully recorded here.

The reference book also lists all the hits alphabetically by title, and there is the usual facts and figures section, listing all the number ones, most weeks on the chart by a recording or a song,

the least successful chart act (Adicts, Angelwitch, Dayton and Grand Prix for the record — they all had exactly one week each at number 75), acts with the most number one and top 10 hits, and those with the longest gap between chart hits (Eartha Kitt holds that particular record — 28 years and 170 days between Under The Bridges Of Paris and Where Is My Man).

For the pop record collector, this book is essential: 3,000 chart

acts are listed and approximately 9,500 records. For the first time it has also calculated the total weeks spent on the chart by every act to have been in the single chart. A fascinating book to flick through and one whose appeal will not be restricted to the fanatic.

Guinness British Hit Singles, by Tim Rice, Jo Rice, Paul Gambaccini and Mike Read, Guinness Book, £6.95.

CW

Frying up a medium rare guide

TO TRY and provide any kind of definitive guide to rock rarities is a task doomed to failure. But Tony Rees, in his book *Rare Rock* — A Collectors' Guide, has struck a happy medium.

He accepts that he's never going to please everyone and so concentrates on the kind of artists who inspire mainstream adulation.

What you get is 14½ pages on the Fab Four's promos, flexis, acetates, exports, etc (plus separate entries for the individual Beatles post-split) while Bowie manages a fairly impressive five, Dylan three-and-a-half, and Hendrix only just over one, all laid out in a functional list style with the occasional grainy black-and-white picture.

It is difficult to judge just how comprehensive the information is, but you suspect that Rees is a Beatles fanatic, while a seasoned Hendrixophile could tell him a thing or two.

Certainly the appellation *Rare Rock* should be taken at face value. Anyone in search of, say, that elusive Temptations' disc, or even Diana Ross & The Supremes, is going to have to whistle, because they won't find it here.

Rare Rock, Tony Rees, Blandford Press, £6.95.

JB

Video charted

AN AGREEABLY readable book that documents the rise and rise of the promo video in the music business, *The Rolling Stone Book Of Rock Video* is accurate and informative.

The history and development of this comparatively new art form is exhaustively chronicled. There are profiles of leading directors such as Tim Pope, Annabel Jankel, Julian Temple, Don Letts, Russell Mulcahy, David Mallet and Brian Grant. *The Rolling Stone Book Of Rock Video*, by Michael Shore, Sidgwick & Jackson £7.95.

JE

Paperback dassics

THE MUSIC library established over the past years by Robson Books has proved to be one of the most interesting and wide-ranging on the market, these two latest issues being prime examples.

Both *Michael Tippett* by Meirion Bowen and *Peter Maxwell Davies* by Paul Griffiths were first published a couple of years ago, and were then greeted as authoritative and interesting studies of two of the leading English composers of our time.

With their appearance now in paperback, they are in reach of the broad student population that must be their main target market. Bowen's volume is especially important, with 1985 being Tippett's 80th year.

Michael Tippett, by Meirion Bowen, Robson Books £4.95; *Peter Maxwell Davies*, by Paul Griffiths, Robson Books £4.95.

NS

Cat in the spotlight

CAT STEVENS was one of the genuine pop talents of the late Sixties and Seventies, who went on to astonish the pop world by changing his name and religion, and retiring from both making records and live performances.

A new book from Proteus written by former *Melody Maker* journalist Chris Charlesworth traces the career of Cat Stevens from his early professional years when Mike Hurst took him under his wing and produced hits such as *Matthew And Son* and *I Love My Dog* through to his retirement. He's talked to many of the people involved with Stevens over the years, and also has the benefit of an in-depth interview with Yusuf Islam.

There are plenty of black-and-white illustrations, a full biography, and an easy-to-read prose. *Cat Stevens*, by Chris Charlesworth, Proteus Books, £4.95.

CW

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- POORMAN TRANSPORTATION Junior Reid Rockers Forever
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- STRUGGLE Patrick Andy/Aswad Simba
- SOMETHING ABOUT YOU Charisma NK Records
- MURDERER Barrington Levy Jah Life
- STEP ON THE GAS/10 COMMANDMENTS OF AN MC Peter King Fashion
- COLLIE HERB Al Campbell Jah Life
- ELEMENTARY Horace Andy Rough Trade
- ALLO TOSH Pato Banton Don Christie
- MIND BLOWING DECISION Sugar Minott W.O.W
- COCKNEY TRANSLATION/ENTERTAINER Smiley Culture Fashion
- TIDAL WAVE Frankie Paul Greensloves
- HOLD ME TIGHT Natural Touch NK Records
- EVERY POSSE GET FLAT Paul Blake HAS Records
- I'LL GET ON WITHOUT YOU Dennis Brown Striker Lee
- JAZZY LADY Paula Rock 'N' Groove
- EVERYDAY PEOPLE B B Seaton Revue
- I WANT TO KNOW WHAT LOVE IS Audrey Hall Germain
- ONE RUB A DUB FOR THE ROAX Johnny Osbourne
- 27
- 28 ROCK ME TONIGHT Pat Kelly Paradise
- 29 LYRICS A RHYME Tipper Jrie UK Bubblers
- 30 MOVE CLOSER Honey Boy Lodice

NEW RELEASES

- 16 TEEN LOVER Frankie Paul Ranking Je Universal
YOU'RE THE ONE Paulette Tajah Exclusive
HORSEMOVE (GIDDY UP) Horseman Raiders
LONG TIME The Mighty Diamonds Music Works

TOP TEN ALBUMS

- EASY Gregory Isaacs Tads
- 1985 SLENG TENG EXTRAVAGANZA Various Tads
- REGGAE HITS VOL. 1 Various Artists Jet Star
- GREAT BRITISH MC'S Various Fashion
- ORIGINAL FORWIND MIND Junior Reid Black Roots
- MUSI-O-TUNYA Misty In Roots People Unite
- BOOM-SHACK-A-LACK Junior Reid Greensloves
- REVOLUTION Dennis Brown Yvonne Spical
- JUST BE MY LADY Frankie Paul Joe Gibbs
- DOUBLE TROUBLE Frankie Paul/Michael Palmer Greensloves

ALBUMS

- 1985 SLENG TENG EXTRAVAGANZA VOL. 2 Various Artists Jimmy Wine MISS TINY Byron Lee Dynamic (Soca)

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25 May, 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	SHAKE THE DISEASE	Mute (12)BONG 8 (I/RT/SP)
2	3	MEGAREX	Marc On Wax (12)TANX 1 (SP)
3	2	MY BABY JUST CARES FOR ME	Charly CYZ 7112 (12) —CYZ 112 (CH/MW)
4	4	FIRE FIRE/LITTLE RED RIDING HOOD	The Meteors Mad Pig PORK 2 (I/P)
5	7	DEEP	The March Violets Rebirth VRB 26 (12) (I/Red Rhino)
6	18	UP THE HILL AND DOWN THE SLOPE	Loft Creation —(CRE 015T) (I/RT)
7	9	BLUE MONDAY	New Order Factory —(FAC 73) (I/RT/P)
8	5	AIKEA-GUINEA (EP)	Cocteau Twins 4AD (B)AD 501 (I)
9	16	RADIO AFRICA	Latin Quarter Rockin' Horse RH(T) 102 (C)
10	14	JAMES II	James Factory FAC 119 (I/RT/P)
11	11	MOVE ME	The Woodentops Rough Trade RT(T) 165 (I/RT)
12	10	SHAKESPEARE'S SISTER	The Smiths Rough Trade RT(T) 181 (I/RT)
13	6	BE WITH ME	Red Guitars One Way OW (I) (I/Red Rhino)
14	8	THE PRICE	New Model Army Abstract (12)ABS 028 (P)
15	13	JIMONE	James Factory FAC 78 (I/RT/P)
16	19	UPSIDE DOWN	Jesus and Mary Chain Creation CRE 012 (I/RT)
17	15	I HAD A DREAM	The Long Ryders Zippo/Demon ZIPPO 452 (I/RT/MW)
18	4	ROCK 'N' ROLL/OH NO NOT JUST A PRETTY FACE	Gary Glitter Illuminated ILL 69(12)(P)
19	12	BRAIN DEATH (EP)	Icons Of Fifth Mortarhate MORT 10 (I/J)
20	17	THIS IS NOT ENOUGH	Conflict Mortarhate MORT 8 (I/J)
21	22	PEARLY-DEWDROPS' DROPS	Cocteau Twins 4AD AD 405 (I)
22	39	NO GDM	Gina X Statik TAK 33(12) (P)
23	30	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I)
24	26	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang Imp/Demon IMP 003(T) (I/RT/MW)
25	20	FIELD OF GLASS	The Triffids Hot-(HOT 12007) (I/RT)

26	28	SPIRITWALKER	The Cult Situation Two SIT 35(T) (I/P)
27	24	PROMISED LAND	The Skeletal Family Red Rhino RED(T) 54 (I/Red Rhino)
28	23	SWAMP LIQUOR	Batfish Boys Batfish BF 102 (12) —USS 102 (I/Red Rhino)
29	NEW	INCENSE AND PEPPERMINTS	The Adult Net Beggars Banquet BEG 137(T) (W)
30	29	THIS CHARMING MAN	The Smiths Rough Trade RT(T) 135 (I/RT)
31	25	RESURRECTION JOE	The Cult Beggars Banquet BEG 122(T) (W)
32	21	RAY GUN (EP)	The Bomb Party Abstract —(12 ABS 032) (P)
33	31	HOW SOON IS NOW?	The Smiths Rough Trade RT(T) 176 (I/RT)
34	NEW	HEAVEN	Robyn Hitchcock Midnight Music DONG —(DONG 12) (I/RT)
35	33	LOVE ME (EP)	Balsam and The Angel Chapter 22 —(22002) (I/Nine Mile)
36	36	NOSTALGIA/SHREDS	Chameleons Statik TAK 29(12) (P)
37	38	YOU/they SAY	Chakk Fon FON(T) 001 (I/Red Rhino)
38	34	CLOTHES SHOP	Terry & Gerry Intape IT 014 (I/Red Rhino)
39	NEW	COMING UP FOR AIR	Easterhouse Easter House EIREX 1 (I/RT)
40	27	TAKING A LIBERTY	A Flux Of Pink Indians Spiderleg SDL 16 (I/RT)
41	48	THE WORLD OF LIGHT (EP)	Balsam And The Angel Chapter 22 —(22/001) (I/Nine Mile)
42	41	CHANCE	Red Lorry Yellow Lorry Red Rhino RED(T) 55 (I/Red Rhino)
43	37	COCKNEY TRANSLATION	Smiley Culture Fashion FAD 7028 (12) — FAD 028 (A/J/S)
44	45	IGNORE THE MACHINE	Allen Sex Fiend Anagram/Cherry Red (12) ANA 11 (P)
45	IRE	COLD TURKEY	Sid Presley Experience Sid Presley Experience SPE 41 (I/RT)
46	32	THE BIG HEAT	Stan Ridgway Illegal STAN 1 (2) (P)
47	NEW	I WANT YOU BACK	Hoodoo Gurus Demon D1033 (I/RT/MW)
48	42	WALK INTO THE SUN	March Violets Rebirth VRB 23(12) (I/Red Rhino)
49	43	SHE GOES TO FINOS	The Toy Dolls Volume VOLT(T) 12 (I/P)
50	35	BELFAST	Barnack Homespun HS 092 (O/SP)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	NATIVE SONS	The Long Ryders Zippo/Demon ZONG 003 (I/RT/MW/CP)
2	5	BAD INFLUENCE	The Robert Cray Band Demon FIEND 23 (I/RT/MW/CP)
3	13	MEAT IS MURDER	The Smiths Rough Trade ROUGH 81 (I/RT)
4	7	VENGEANCE	New Model Army Abstract ABT 008 (P)
5	26	HATFUL OF HOLLOW	The Smiths Rough Trade ROUGH 76 (I/RT)
6	19	BLUE SISTERS SWING	Fresh For Lulu Hybrid RIB 3 (P)
7	NEW	FUTILE COMBAT	Skeletal Family Red Rhino REDLP 57 (I/Red Rhino)
8	15	EMERGENCY THIRD RAIL POWER TRIP	Rain Parade Zippo/Demon ZING 001 (I/RT/MW/CP)
9	4	WILDWEED	Jeffrey Lee Pierce Statik STAT LP 25 (P)
10	26	TREASURE	Cocteau Twins 4AD CAD 412 (I)
11	7	SMELL OF FEMALE	Cramps Big Beat NED 6 (P/I/MW)
12	11	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I)
13	6	LYSERGIC EMANATIONS	The Fuzotones ABC ABCLP 4 (I/P/RE)
14	9	A DISTANT SHORE	Tracey Thorn Cherry Red M RED 35 (P)
15	11	GARLANDS	Cocteau Twins 4AD CAD 211 (I)
16	2	some great REWARD	Depeche Mode Mute STUMM 19 (I/SP)
17	16	IT'LL END IN TEARS	This Mortal Coil 4AD CAD 411 (I)
18	13	THE MINI ALBUM	The Sex Pistols Chaos APOCA 3 (I/Backs)
19	23	HIP PRIEST AND KAMERADS	The Fall Situation Two SITU 13 (I/P)
20	10	OFF THE BONE	Cramps Illegal ILP 012 (P)
21	20	SLOW TO FADE	Red Guitars Self Drive Music SCAR LP 1 (I/Red Rhino)
22	2	OVER THE RAINBOW	Virgin Prunes Baby BABY 002 (I/RT)
23	24	GYRATIONS ACROSS THE NATIONS	Various Hybrid HYBRID 1 (P)
24	18	THE SMITHS	The Smiths Rough Trade ROUGH 61 (I/RT)
25	2	WALKING IN THE SHADOW OF THE BIG MAN	Guadalcanal Diary Hybrid HYBLP 2 (P)

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CLASSICAL

BPO/EMI sign for five years

TWO SIGNINGS by EMI's International Classical Division give the label a strong stake in top-selling artists who rose to fame recording for the rival PolyGram stable.

Coup number one is the renewal of an agreement between EMI and the Berlin Philharmonic Orchestra for a further five years of artistic collaboration.

At one time the BPO, conductor Herbert von Karajan and Deutsche Grammophon seemed an inseparable recording package, but of late the artists involved have been playing the field more widely.

EMI points out that its relationship with the orchestra goes back to 1913. In more recent times it has teamed the BPO with Riccardo Muti, Klaus Tennstedt and Seiji Ozawa, as well as recording a highly acclaimed Wagner's *The Flying Dutchman* under von Karajan and Lohengrin.

In the Sixties the Academy of St Martin-in-the-Fields under Neville Marriner turned out a stream of classical hits for Philips, but now EMI has signed an agreement with the conductor — who has been diversifying his career in the US and Europe — for no fewer than 28 records over the next four years.

Marriner will feature on 16 of those records with the Academy, eight of them devoted to Mozart symphonies.

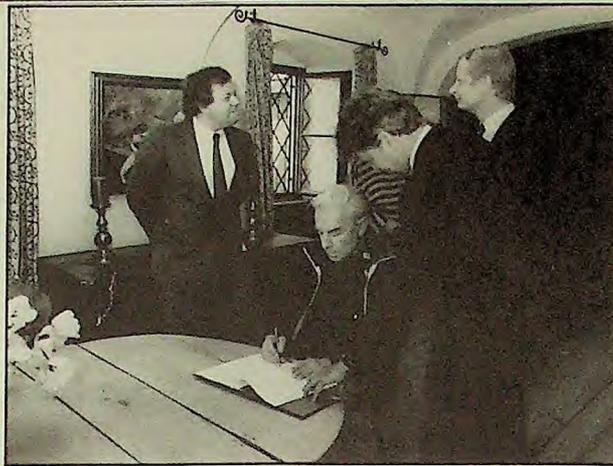
There will also be six records of Haydn Masses, with Marriner wielding the baton over the highly respected Dresden Staatskapelle. In the past Marriner's work for EMI has focused on compilation recordings and the lighter classics, but the label predicts that the relationship will now move on to "more solid repertoire".

CBS wins French awards

CBS HAS been awarded two French accolades for its recording panache. The Prix in Honoreur du President de la Republique de l'Academie Charles Cros is awarded not annually (perhaps because of the length of its title!) but only when what is considered a milestone recording comes before the judges.

That distinction, they consider, goes to Murray Perahia's performances of the Mozart piano concertos with the English Chamber Orchestra.

And the Academie Nationale du Disque Lyrique award has gone to L'italiana in Algeri, performed from the Rossini Foundation's critical edition in a co-production between CBS and Fonit Cetra. CBS has also just recorded at the Abbey Radio studios a bemusing version of musical chairs. Opera tenor Placido Domingo conducts operatic arias arranged for flute, with Jean-Pierre Rampal and Jean-Pierre Pierlot taking the solo honours, accompanied by the Royal Philharmonic Orchestra.



THE BERLIN Philharmonic Orchestra is also far from abandoning its successful partnership with Deutsche Grammophon.

The orchestra has just signed two contracts with DG, a long-term one linking in with BPO principal conductor Herbert von Karajan for recordings of orchestral and operatic repertoire, the other involving conductors Abbado, Giulini and James Levine over a five-year period.

Von Karajan will record for the first time Bellini's *Norma* and Richard Strauss's *Elektra*, as well as directing the BPO in digital recordings of the Brahms symphonies, Beethoven's *Missa Solemnis*, *Pictures at an Exhibition*, Strauss tone poems and orchestral works by Ravel and Debussy. Giulini will conduct Franck's *D Minor Symphony* and Tchaikovsky's *Symphony No 2*, Levine the Saint-Saens "Organ" *Symphony* and Poulenc *Organ Concerto*, plus the Sibelius and Dvorak *Violin Concertos* with Shlomo Mintz as soloist. Abbado will conduct works by Brahms.

Pictured signing the long-term contract are (left to right): Günther Breest, Director of A&R, DG Production; von Karajan; Dr Andreas Holschneider, President of DG Production; Christoph Schmökel, Vice-President, Legal and Business Affairs, PolyGram Classics International. The signing took place at the conductor's house at Anif, near Salzburg.

Decca's Ferrier deluge

UP FROM the depths... Decca has suddenly been deluged with requests for its 1971 vintage recording "The World of Kathleen Ferrier" (PA 172).

Further enquiries reveal that her performance of the aria *What Is Life?* has featured regularly in the popular ITV crime series *Widows*.

Those in the know, of course, will recognise the aria as the climactic point of Gluck's opera *Orfeo*, marking the height of the struggle between the heroine Eurydice and the forces of the Underworld...

'Definitive' Chopin piano works issued

THE DEFINITIVE recordings of Chopin's works for solo piano will soon be available for CD buyers, courtesy of RCA's back catalogue.

Under the title *The Chopin Collection*, the company is issuing three-disc boxes of the performances by Arthur Schnabel, considered by many musicians and most listeners the seminal exponent of these works.

Already available on black disc are boxes of the *Nocturnes* and *Waltzes*, and the *Mazurkas*, recorded in 1965-66, and in September *The Ballades*, *Scherzi* and two *Sonatas* will follow. Cassette versions are already available and the silver discs will follow shortly. The digital remastering has brought a new transparency to the sound, and in particular the dynamic range, and no doubt many collectors of the old-format discs will want to replace their ageing LPs with these sparkling new pressings.

Each box is accompanied by an illustrated booklet of programme notes.

Salonen debut

THE YOUNG Finnish conductor Esa Pekka Salonen — who, though not yet 30, is widely regarded as a brilliantly gifted musician — makes his debut on Philips this month with a collection of Russian orchestral showpieces including Tchaikovsky's 1812, Borodin's *Polovtsian Dances*, and Glinka's *Overture Ruslan and Ludmilla* conducting the Bavarian Radio Chorus and Symphony Orchestra (412 552 LP/tape/CD).

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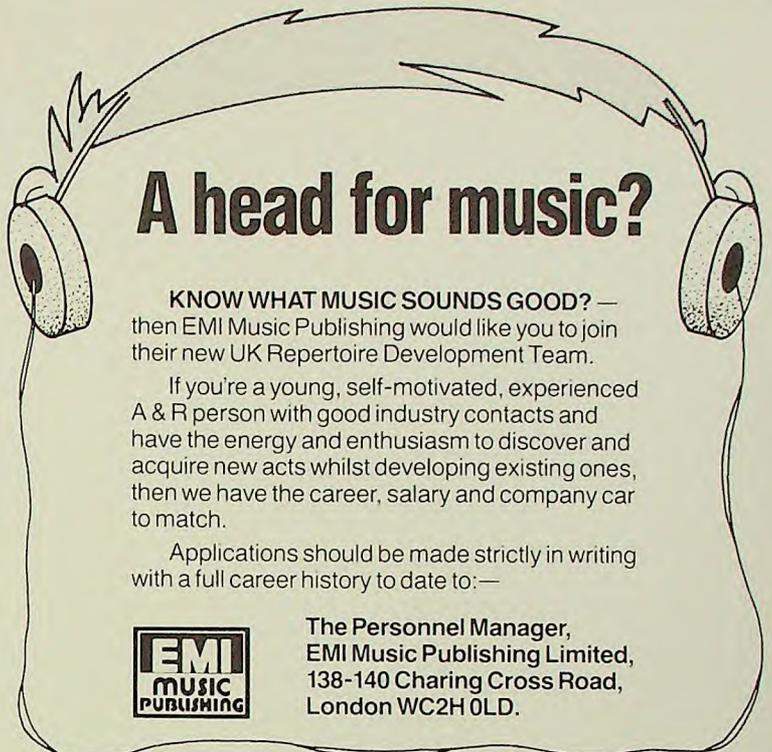
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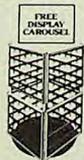
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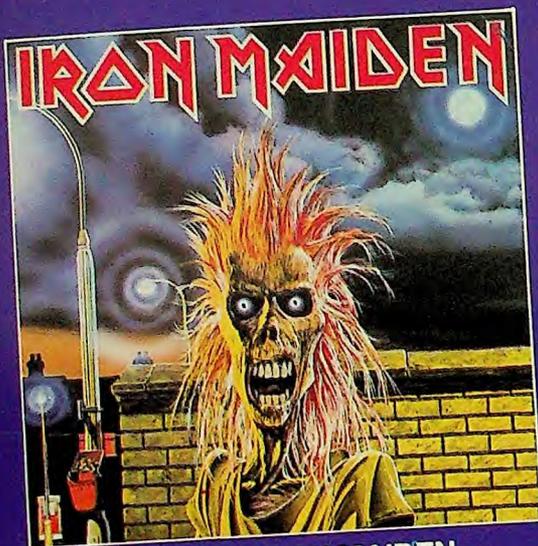
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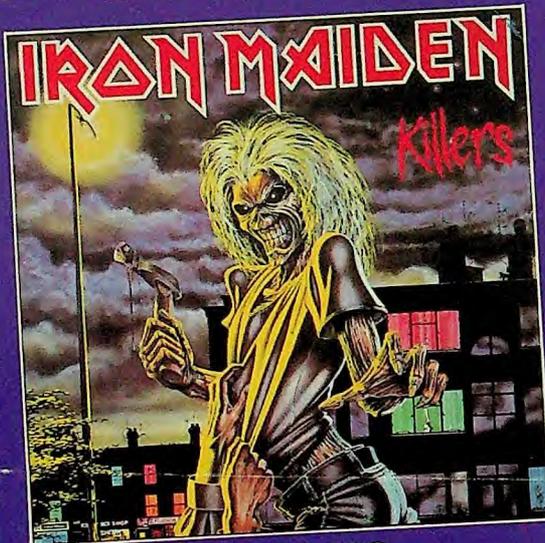
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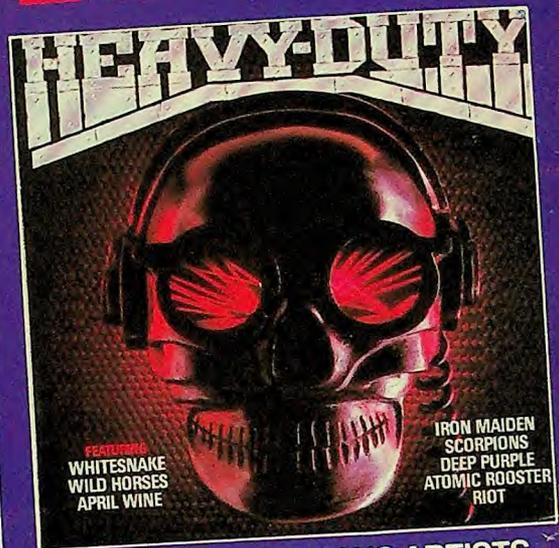
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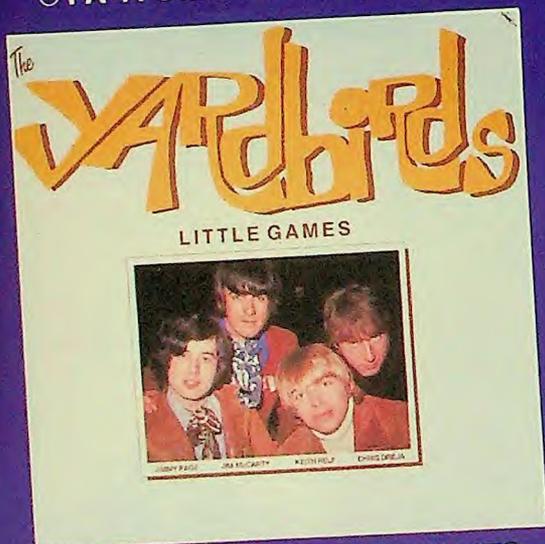
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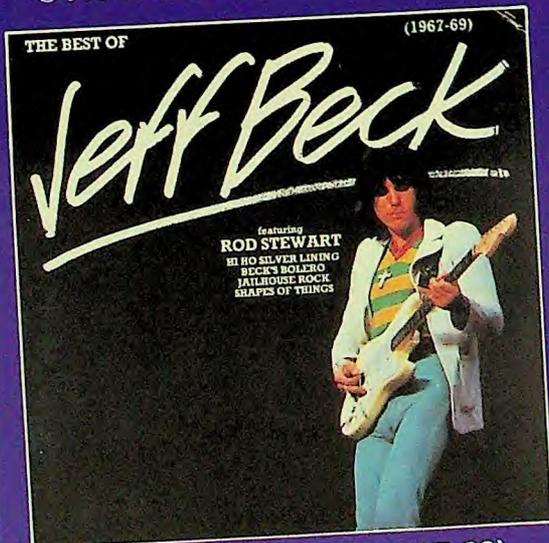
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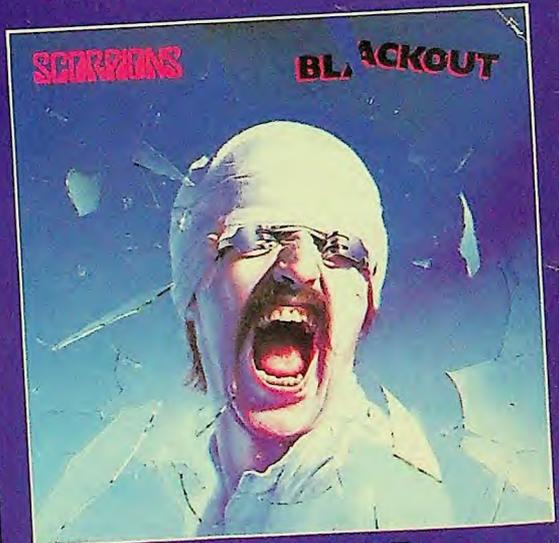
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