

# MUSIC WEEK

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Pickwick, DG launch the CD series that more can afford

## Cut price boost to CD

THE COMPACT disc market is set to receive a significant boost from new Pickwick and Deutsche Grammophon low-price series selling at just under £7, some £3 below the average CD retail price.

The first 12 Pickwick CDs will be all classical and will be released in April followed by 12 popular music titles in May. Most will be culled from the company's existing catalogues, but they will also include a number of new digital recordings which have not been available in any other configuration.

DG is formally describing its new low-price CD label, Festival, as "promotional" rather than the start of a mid-price re-issue series as such. Its aim, according to label manager Bill Holland, is to broaden the base of the compact disc market and attract new buyers.

"We want to take the CD medium outside the existing small coterie of collectors, and we think that a new price like this will not only bring more people to CD, but also to classical music," he said. "It is not the intention to devalue or prostitute the full-price label."

Pickwick, on the other hand, sees its role as establishing an entirely new budget CD market and managing director Monty Lewis says that he has been able to bring the price down by reducing his own profit margin and he is banking on sufficient worldwide demand to make his investment a viable proposition.

"It has not been easy to release CDs at this price," he said, "but we believe that we should start at the right price even if it is difficult to achieve it. Initially we will be taking pressings from France and we hope to cope with anticipated demand until the autumn by which time increased production will be available."

Unveiling the new range at Midem last week, Lewis said the response from overseas countries had been "overwhelming" and he had taken orders from the US, Canada, Australia, Germany, Belgium and others.

The DG series has caused some internal controversy within PolyGram, not least because the Hanover factory is currently working to capacity, and many within the company cannot see the point in working on lower price product when full-price product is waiting to be pressed.

And it is anticipated that the news will prompt a mixed reaction from record companies and retailers who would have preferred to have retained the full-price profit margin. But others may well view the lower prices as increasing demand for the new medium.

Holland, who has championed the idea of a mid-price CD for some time, is convinced that the industry should look beyond the immediate economic benefits and consider what is best for CD in the long run.

DG will launch Festival in March with four titles — The Baroque Festival, Concert Festival, Karajan Festival and Opera Festival, each with a programme of over an hour. They will be packaged in distinctive white cases and will include promotional catalogues. Dealer price will be £4.25.

● CD popularity survey, p3



CELEBRATING THEIR new distribution deal at Midem are Peter Robey, managing director of budget label Cambra Records, Peter Morris, managing director of K-tel, and Cambra label manager John Howard.

## Two-way distribution for Cambra

CAMBRA RECORDS, the budget record and tape company which was one of the largest casualties of the IDS crash, has signed a unique two-fold distribution deal with TV-merchandisers K-tel and import distributor Conifer.

The split deal was announced at Midem by Cambra managing director Peter Robey and K-tel MD Peter Morris. It effectively allows Cambra to use K-tel's resources to sell-in to the multiple outlets like Woolworth and W H Smith while also using Conifer to service Boots, Our Price, HMV and the independent retail sector.

In three years Cambra has built up a 150-strong catalogue of double albums retailing at £3.49 and this month it launches a new tape-only MCR label, Legends, including titles by Petula Clark, Shirley Bassey, Sammy Davis jr, and Vic Damone.

Commenting on the new distribution arrangement, K-tel's Morris said: "This is a new move for K-tel and the first of what we hope will be several similar deals whereby K-tel can offer its distribution services to other labels. A large proportion of Cambra's business is through the multiples and we are in a position of being able to respond to demand very quickly."

Conifer MD Alison Wenham said: "Conifer has often been regarded by the trade as 'specialist', but our product mix is very similar to that of Cambra's. For some time now we have been looking to work with a UK label to broaden our base."

## Wild Boys win in Cannes

CANNES: Duran Duran's promotional video for Wild Boys directed by Gray Liple, took the special jury award for "exceptional quality" in the first Midem Videoclip Awards.

Other awards went to The Cars' You Might Think (Charles and Jeff Stein) for best video effects; Elton John's Sad Songs (David Gribble) for best photography; Cyndi Lauper's Time After Time for best performance; FGTH's Two Tribes (Godley and Creme) for best direction; and Toto's Stranger In Town (Steve Baron) for best screenplay.

**BRITISH RECORD  
INDUSTRY  
AWARDS  
SUPPLEMENT  
INSIDE**

## Midem: quality not quantity

CANNES: A new air of optimism seemed to pervade Midem this year, with most of the UK participants that *Music Week* spoke to on the closing day expressing a feeling that it had been a good week with positive business being achieved.

But the Palais was by no means at capacity with stands, and most people agreed that there appeared to be fewer participants than the last couple of years, although official Midem figures showed an increase on last year. The general opinion, though was that the "quality" of those present was higher and a more businesslike attitude was being adopted.

Certainly, the trend of recent years away from showbiz razzamatazz and partying continued with, ironically, the highest profile being adopted by newcomers to Midem — the cable music channel Music Box, which had banked TV sets on its stand showing round-the-clock programming, mounted a full-scale press conference, and hosted a select party for contacts

at a villa in the hills above Cannes.

Organiser Bernard Chevy's ambition to turn Midem into a fully integrated audio-visual event only partially succeeded, with a handful of promotion video producers exhibiting and a few long-form executives working out of the hotels. The production companies were generally pleased with being able to make new contacts with European companies, but were unhappy with their out-of-the-way position in the Palais.

Music video dominated the Midem seminars, or at least the continuing questions surrounding the payment for video clip rights, especially for cable and satellite use. Minds were sharpened by the appropriately-timed announcement by SNEP (the French rights society) that it was blocking the use of all promo videos on French television following failure of the main French TV networks to agree on payments. They apparently take the view that video clips are simply promotional devices.

The rights problems were raked over by the annual lawyers meeting, a special *Billboard*-hosted seminar, and the annual music publishers conflagration, but while much serious debate was generated and views aired, it was largely rhetoric heard before and no solutions were forthcoming.

Chevy told *Music Week* that he was much happier with this year's event than last year and felt that we were at a "new dawn" for the industry. He was pleased with the beginnings of the integration of music video which he expected to grow in the same way that the parallel Midem events, Midem Classique and MIP-Radio, have grown.

Now he has started planning the 20th anniversary event next January which will be a "lavish production" with "prestigious galas". A Eurovision Song Contest-style video clip competition will be held live on the Eurovision network with juries voting in countries all over Europe. And he is talking about televising a live classical concert from Midem.

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## NEWS

Edited by  
JEFF CLARK-MEADS

## Bragg is back

BREWING UP With Billy Bragg is in the shops again after an absence of six weeks, following the settlement of a dispute between his record company and distributor over the dealer price of the album.

Problems arose between Go! Discs and PolyGram over the correct dealer price to give dealers a full margin to sell the album for the £3.99 printed on the sleeve. A figure of £2.43 has been decided upon.

Meanwhile Go! Discs is discouraging consumers from buying expensive import copies of Bragg's St Swithins Day/A New England single, which is currently high in the independent chart, by making a limited edition UK pressing available.

## Billboard speakers

CHRYSALIS CHAIRMAN Chris Wright will be keynote speaker at the *Billboard* 14th International Music & Home Entertainment Industry Conference in Munich in June, taking as his theme the "new horizons" facing the industry.

Thorn EMI cable division marketing director Marcus Bicknell will moderate a panel analysing "the marriage of music and visuals", while WEA International president Nesuhi Ertegun will chair a panel titled "One World Of Music" which will discuss the way in which music transcends national borders and the emergence of international talent from the world's smaller markets.

New developments in compact disc technology will be explained by PolyGram president Jan Timmer, and PRS chief executive Michael Freegard will moderate a session on "Rights: How To Survive In A Fast-changing World".

The conference will end with a discussion on working towards an international coalition to defend and update copyright law worldwide, chaired by Dr Stephen Stewart, chairman of the Common Law Institute Of Intellectual Property.

● Further details from Vera Madan, *Billboard*, 7 Carnaby Street, London W1.

## President pact

PRESIDENT RECORDS, previously distributed by IDS, has signed a new deal for the UK and Eire with Spartan

## Uriah Heep deal

LONG-STANDING heavy metal band Uriah Heep have become the first band to sign to CBS' new Portrait label. First release will be an album, *Equator*, which will be supported by an eight-month world tour.

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1985

Parent company move will not have repercussions, UK company claims

## Status quo at PolyGram

THE SALE of most of Siemens' share in PolyGram BV will not affect the group, the company declared last week.

A company spokesman said: "This new arrangement will not change the existing relationship between Philips and PolyGram nor will it affect the administration of PolyGram's business."

PolyGram BV, the parent holding company of the PolyGram Group, is jointly owned by West German Siemens and Eindhoven-based Philips. Last week Philips bought four-fifths of Siemens' shares in the company reducing its stake to 10 per cent.

A statement from PolyGram said: "Philips is convinced that the future of PolyGram can best be assured by its joining forces with a partner with interests in the software side of home entertainment."

"Siemens, which for some time has wanted to withdraw substantially from recorded music activities, has decided not to wait for such a partner and Philips has temporarily taken over that part of the PolyGram shareholding Siemens wishes to transfer."

In November, PolyGram and Warner scrapped merger plans after opposition from the Federal Trade Commission in the US.



EMI MUSIC has formed a new company in Egypt, EMI-Sout El Hob, jointly owned by EMI and the Montasser family, former owners of the Sout El Hob label. Pictured at the signing of the deal are (seated, left) Atef Montasser, EMI-Sout El Hob director and repertoire consultant, Guy Marriott (seated, right), EMI Music director of business affairs, and (standing) EMI Music licensing controller Ken Butcher and Thorn EMI solicitor Martin Davies.

## Pinnacle's £1.2m debt

PINNACLE OWED an estimated £1.2m when it crashed in November, it was revealed last week.

A meeting of creditors which was not attended by any representative of company receivers Arthur Young, McClelland Moores and Co, was told that the indie distributor and electronics company was being liquidated and any dividend would be paid after the process was complete.

The distribution division was bought by export company Windsong at the end of 1984 and figures given to the meeting indicate that the price was around £2m. The electronics side has also now been sold.

## CBS honours Stern as first Artist Laureate

ISAAC STERN has been rewarded for over 40 years as a CBS Masterworks recording artist by being named the company's first Artist Laureate, and all future Stern releases will bear a specially designed Artist Laureate logo.

And CBS has announced that a new long-term exclusive contract with Stern has been signed which will extend the association between the company and artist to over 50 years. Under the new contract, a number of important new recordings will be issued, ranging from repertoire standards to new music.

To date, Stern has made over 100 recordings for CBS, and his commercial standing has been enriched by such notable pro-

jects as the Oscar-winning film *From Mao to Mozart*; and though nearly 65 — he was born in the USSR in 1920 — he shows no signs of slowing down.

The first recording to be released under his Artist Laureate banner this year will be a multi-record retrospective set of his most memorable collaborations with great artists. It will be followed by the complete Beethoven Violin Sonatas performed with Eugene Istomin.

Future recording plans include the world premieres of concertos being written for him by Henri Dutilleul and Peter Maxwell Davies; Bach's Unaccompanied Partitas and Sonatas; Brahms' Double Violin Concerto with Yo Yo Ma and others.

## American Commentary



## London makes its mark

From IRA MAYER

NEW YORK: It may only be February, but already two British acts — Bronski Beat and Sade — appear destined for stardom in the US this year. Both also reveal some interesting insights into the workings of the industry as it crosses national boundaries.

That there are differences between various national companies without any international record operation is hardly news, but it is interesting to note the push-and-pull between the UK and US branches of PolyGram's London label, for which Bronski Beat records. While PolyGram continues to operate in the US, even in the aftermath of the failed PolyGram/Warner merger, London shopped around its Bronski Beat album to various labels before settling on MCA. Now, with some 100,000 units sold of that record, London UK's next bidding-war ace could be Ave Maria by the West India Company, which has already gathered substantial club play as an import.

It was PolyGram that reactivated the pop side of London here, a label which had been largely dormant except for occasional Stones reissues. Appearing on the London label now are Bananarama, while another act, Junior, is on PolyGram sister label Mercury. But release of material by UK-based acts here by PolyGram has historically been late and erratic, and it's not surprising that London has acted to preserve its options rather than automatically assign all its acts to PolyGram USA. The weaknesses of the latter company here (along with WEA's international weaknesses) was why a merger with Warner was proposed in the first place.

In contrast, Sade is the beneficiary of one of the best pre-release campaigns to be seen here in recent years. A hard artist to slot in terms of today's Top 40, CBS has been working the Hang On To Your Love single and the artist with fashion magazine layouts, TV appearances and press parties, pushing it Top 20 on the black music charts and Top 5 on the dance charts in the hopes of crossing her over once those market segments are conquered. The album isn't due for another three weeks, and to the best of our knowledge, the single selected for the US wasn't one of those released in that format in the UK, reflecting the different tastes on both sides of the Atlantic.

ONCE AGAIN the pendulum appears to be swinging from West to East. During the Seventies, the West Coast was the seat of the record business, even if many of the bands breaking were from the midwest, South and East. Now we're beginning to see labels which had abandoned the East Coast completely return, Motown being the obvious example, as well as new labels starting up.

In the latter category are Bruce Lundvall's Manhattan, an off-shoot at Capitol-EMI, and the independent Profile, actually three years' old and now the very model of a successful New York indie label. Lundvall, who had also started the jazz-based Musician label here during his time at Elektra, is also reactivating the old Blue Note line, and much previously unreleased material from the vaults will be issued. Part of the lure of the east is its proximity to the UK and the Continent.

MA RAINEY'S *Black Bottom* is the second Broadway drama to be produced on record for Nonesuch by Mike Berniker. Tom Stoppard's *The Real Thing* was Nonesuch's best seller last year, and the first Broadway spoken-word album since 1974.

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# Doubts over CD popularity dispelled in MW survey

By NIGEL HUNTER

Any doubts about the popularity of the compact disc and the growth of its market have been dispelled by an international survey of CD progress by *Music Week*.

The story is the same everywhere — mounting public interest, wider market penetration in terms of both hardware and software sales, and CD pressing plants working at full capacity with a queue of customers at their doors.

In the UK, Nimbus, the sole CD production company, is working at full tilt with two more presses due to come on line in June and September, bringing the total to six and an annual production capacity of 3m CDs. Nimbus executive Mike Lee anticipates that demand will still exceed the supply, and the company is thinking in terms of opening another factory in about two years' time.

Hayden Laboratories, which imports Nippon Columbia's Denon Line of classical and jazz CDs, reports extremely good results, and is supplying chains such as W H Smith and HMV as well as independent outlets. Hayden PR/advertisement manager Robert Follis says that the company is also monitoring the progress of CD hardware sales in the UK, which are impressive enough for Hayden to be contemplating importing some Denon machines as well as the software.

Mayking Records is in partnership with the French CD production company MPO, which expects to produce 3m CDs this year, rising to 8m in 1987. Its current output covers the needs of the French market with substantial volume left over for exports to the rest of Europe.

Mayking executive Keith Smith says the link with MPO is "doing very well". First UK orders were taken last October, and first deliveries were made during the second week of December. Among the custom clients to date are Beggars Banquet, Virgin, Towerbell, Mute, Lamborghini and Jive.

PolyGram commercial director Clive Swan confirms that the company's forecast of 750,000 CD

sales in the UK last year had been attained and expects between 75,000 and 100,000 CD players to be sold in the UK this year, and CD sales between 1.8m and 2m.

"It started heavy on classics, but it's now 35-40 per cent classical and 55-60 per cent pop, MOR, jazz. People are buying classical repertoire for the first time because of the sound quality, and CD player owners are now buying up to 25 CDs in the first year of ownership."

The PolyGram Compact Discs production capacity at Hanover is now 20m units annually, compared with 6m in 1983, and PR manager Wolfgang Munchinsky comments that demand is still outstripping supply. He anticipates the situation becoming more acute with the debut of the Sony Discman on the market.

His analysis of 1984 world CD output attributes 60 per cent to classical titles and 40 per cent to pop and other categories. In Germany, the split was 42 per cent classical, 58 per cent pop; in the UK 65-35, and in the US 75-25. He forecasts the 1985 output at 40m units as a conservative estimate, and PolyGram's contribution to this will cover 2,500 different titles, including custom pressing.

In Japan, Nippon Columbia and CBS/Sony are dramatically increasing their production of CDs. Nippon Columbia is investing \$2m in its Kawasaki plant to raise average monthly production from 300,000 to 500,000, and anticipates this will reach 750,000 by June. In order to produce 400,000 CDs a month late last year, the company kept its presses running on Sundays and holidays, but some Japanese record shops had run out of CD stocks by the end of the year.

CBS/Sony Oikawa plant near Tokyo raised production to between 750,000 and 800,000 CDs a month last year, but much of this was exported to the US. A planned increase in production capacity at the CBS/Sony plant in Terre Haute, Indiana, is designed to enable Oikawa to concentrate on the Japanese market.



THE MOODY Blues, whose recent tour was in aid of the NSPCC, presented a cheque for £70,000 to the charity via the John Laing Appeal. The band's tour was their first in three years and is also believed to be the first occasion that an international group have donated their profits direct to charity for an entire tour. The tour was sponsored by John Laing, the construction company which guaranteed to double the proceeds. Pictured left to right are John Lodge, Leslie Holliday of Laings, Justin Hayward and Patrick Moraz.

## Directory

RED RHINO record shop is now at 73 Goodramgate, York YO1 2LS. Red Rhino Distribution Ltd, which comprises the wholesale, distribution and label headquarters, remains at The Coach House, Fetter Lane, York YO1 1EH (0904 641415)... Rel to 40 Sciennes, Edinburgh EH9 1NH (031 668 3366)... Red Ruby to 134 Oldfield Grove, London SE16.

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## NEWS

## IFPMP president condemns the 'vicious predators'

CANNES: Music publishers are the targets of "vicious predators", Ron White, president of the International Federation of Popular Music Publishers, told the federation's annual Midem meeting here last week.

He was referring to record piracy and he urged IFPMP members to give serious consideration to supporting the IFPI's fight against piracy with further funds, particularly in view of the "stagnating and declining" markets in some European territories, and the "continuing erosion" of income from unauthorised use of copyrights.

"Many users seem to feel that they have a God-given right to steal intellectual property," he went on. "I often wonder if the hotel owner who can see

no reason to pay for music played in his public rooms asks his butcher to supply him with meat free of charge, or give him a substantial discount because he cannot afford the correct market price. Would a radio or TV station ask its presenters and disc jockeys to accept half salary? Of course not, and, therefore, why should the publisher who has an obligation to protect authors and composers' interests be expected to accept payments below the statutory rate or no payment at all?"

White went on to discuss the need for publishers to protect themselves from the new technologies and specified the growing use of music in computer games and software programs. "We must not let music be used without payment," he said.

## Local radio unemployment fears

REPRESENTATIVES OF trade unions in independent local radio were due to meet in London on Thursday to co-ordinate opposition to Government plans to de-regulate local services.

Members of the National Union of Journalists, Association of Broadcasting Staffs and the Association of Cinematograph, Television & Allied Technicians will be told that IBA plans will mean unemployment among musicians, actors, writers and

journalists and more control of local radio by multi-national interests.

The IBA announced in November that it intended to lift controls over share structures, hours of broadcast, content of advertising copy and extra-broadcasting activities.

A discussion document to tomorrow's meeting says this will mean "further unemployment among skilled journalists, musicians, actors, writers and

creative programme staff," and "increasing investment in local (and then national) radio by multinational interests".

The unions are calling for a public inquiry into broadcasting.

● SOUTH-WEST London pirate station Radio Jackie was closed on Sunday (4) in a raid by 20 Department of Trade investigators and police. Several vanloads of equipment were taken from a room above a travel agent's shop in Surrey.

## Management changes at Thorn EMI



IAN DUFFELL (left) who is to succeed Ian Gray (right) as managing director of HMV Shops. Gray is moving on to become managing director of the Rumbelows electrical goods chain.

A SERIES of senior management changes have taken place within the Thorn EMI Retail Division.

Ian Gray, currently managing director of shops has been appointed chief executive of Rumbelows (one of the UK's largest electrical retail chains over 400 shops). Gray is succeeded as MD of the HMV chain by Ian Duffell, currently the company's commercial director. Both appointments become effective from the end of March.

Gray joined HMV in 1976 in a financial role and became marketing director in 1978, and managing director in 1982. Duffell spent 13 years in sales and marketing with Sony in the UK before joining HMV.

## Ryker/Shack promo team

A TEN-STRONG independent promotion team was launched last week with initial responsibility for Ryker and Record Shack product. Called Contact, the team will be backed by a telephone sales operation and will be based at South Bank House, Black Prince Road, London SE1. Contact numbers are 01 735 8171 and 01 587 0049.

## A&amp;M: European transfer

NEW YORK: A&M Records will transfer manufacturing, marketing and distribution of its products in Europe to PolyGram from CBS Records International (CRI) with effect from April 1 this year, writes *Ira Mayer*.

According to a CBS statement, CRI "will continue as A&M's sole licensee in those territories through March 31, after which CRI will liquidate existing stock for an additional six-month selling-off period".

Insiders at CBS and WEA, the two other prime bidders for the new pact, say that A&M's asking price was too high to be viable, especially as few A&M acts have had major presence in Europe. The PolyGram deal does not affect CRI's licensing agreement with A&M for Latin America, which expires in 1986.

● A&M Records UK commercial director Tony Clark told *MW* that the new pact with PolyGram is a licensing arrangement for continental Europe and does not affect the UK, where A&M's arrangement with CBS has still some time to run.

## Sky signs payment deal

SKY CHANNEL, which claims to be Europe's largest satellite TV station, has signed its first long-term payment deal for the videos it broadcasts.

Sky Channel has signed a two-year agreement with Video Performance Ltd which has been backdated to run from the first day of this year to the end of 1986. VPL members, which include all major record companies, will receive payment for clips played on Sky's daily Sky Trax show.

Sky had previously been operating through an interim six-month deal.

## Racing tuition for pop stars

PROFESSIONAL RACING tuition is being offered to any star of rock or pop who fancies the prospect of taking part in the Renault 5 Elf Turbo UK Cup series to be contested at 10 meetings in the UK and one in Italy. The racers will be in saloon cars and up against top amateur opposition. Anybody interested should contact Two Four Sports on 0922 640501.

## Polydor commissions Banks for promotions

POLYDOR HAS commissioned Clive Banks as consultant to take charge of promotion functions and define systems and staffing for the future. He will take charge of the company's immediate promotion activities and will be on assignment for a undefined period of time. At the same time he will continue with his own Modern Media publishing/management/promotion interests.



RECORD RETAILERS are being invited to the Hippodrome in London on February 14 to see U-BahnX, pictured at their signing for EMI. Anybody interested should contact Jim Parmlinter at EMI on (01) 486 4488. Pictured (standing) are Adolf Schmetterling, Heidi von Dusseldorf and EMI director of artist development David Munns. Seated are U-BahnX manager Dick O'Dell and Dave Ambrose, EMI's director of A&R.

## New video company

JON ROSEMAN and Howard Kruger have joined forces to set up a new video production company in the UK, a venture called JRTV which is an extension of their six-month-old partnership in the US.

## DOOLEY

CANNES: The sun shone every day, the New Year snows had killed all the germs (well, most) that usually bring Midem illnesses, and the new glass roof over the Palais helped to alleviate the claustrophobic gloom of previous years... business was brisk — *Pickwick* claimed the first deal of the week (five minutes after the Palais opened) for its new CD line, and Heavy Metal Record's *Paul Birch* clocked up 230 appointments during the week... the bad news was that a gendarme pulled his gun on a man who tried to grab someone's badge outside the Palais (he might have got in without paying), but *les flics* were less anxious to help mugging victims — we heard of at least four incidents, including BBC Records boss *Humphrey Walwyn* who was threatened with a knife, and another in which Red Rhino Records' *Keith Bonsor* had gas sprayed at his eyes... several hundred Midem delegates clutching badges and tickets were locked out of the *Midem Trophies gala* because local junior mafia had managed to make perfect forgeries and got in first... overheard in a Cannes restaurant — *Chrysalis' Terry Connolly* to waiter: "I'm looking for Mr Wright"; waiter (in heavy French accent): "Aren't we all ducky"... overheard wherever he went in Cannes: *Chris Wright* eulogising about new Chrysalis signing *Go West*... the hot Midem rumour, which would appear to be close to fact, was that *Michael Jackson* is poised to buy ATV Music and CBS will administer... another Midem rumour: will *Miles Copeland* form a new business association with ex-A&M MD *Derek Green*... award for bravery to *Creole Records* for having a reception on their stand at which they served *English* wine... best gala of the week turned out to be the *gospel* evening which had the audience dancing in the aisles... former Midem US representative *John Nathan*, who helped organise last year's disastrous St Tropez Music Video Festival, was in Cannes to announce that there will be a second St Tropez festival this year, immediately preceding *Vidcom* (October 16-18), which will clash with *Musexpo '85* scheduled for the same dates in London, which will include "the 1st international music festival" and is being promoted by another ex-Midem man, *Jack Kessler* with *Roddy Shashoua*... Tape One's *Barry Ainsworth* touting *Mazel and Tov* at Midem — the duo formed by sacked *Rabbi Cohen*... *Freddy Bienstock* chaired the first Midem meetings of *Chappell/Intersong/Carlin* following the takeover which was concluded without any official announcement just before Christmas... *Sonet Records' Midem Guide* entry listed someone as "medical adviser".

## DON'T VAT THE PRESS

There are strong reasons to believe the Chancellor of the Exchequer is planning to impose VAT on your magazine. Such a move would turn the clock back 130 years — the last tax on newspapers and journals was repealed in 1855. Since then 'No tax on knowledge' has been a principle agreed by all Governments, even in the darkest days of war. A free Press is a tax-free Press. No Government should be given the power to impose financial pressure on a Press it may not like. Tell your MP to say 'NO' to any tax on reading.

Issued by the Periodical Publishers Association, London



55 SECONDS OF  
THE ASSOCIATES  
BY PHILIP S

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**CASSETTE INCLUDES EXTRA INSTRUMENTALS**

# MIDEM NEWS

## 'Music Box more popular than Top Of The Pops' claim at Midem

MUSIC BOX, the all-music cable and satellite TV service, is more popular than Top Of The Pops in the UK homes receiving cable transmissions, according to research carried out for the station.

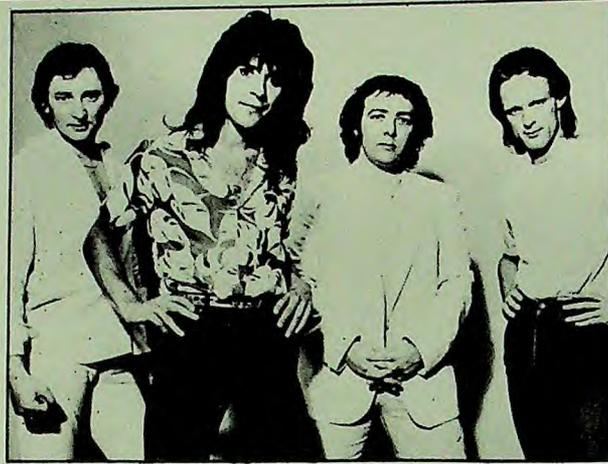
Replying to the question: "Which is the most enjoyable music channel or programme on TV to watch," nearly 50 per cent of the viewers said Music Box and 29 per cent chose Top Of The Pops, Marcus Bicknell claimed at Midem.

The survey was also carried out in Germany and Holland

where figures showed that Music Box was the overall most popular and frequently watched music programme among young people, Bicknell added.

Music Box also eclipsed TOTP by 24 points when UK viewers were asked which music programme or TV channel was the most up-to-date.

The station has stepped up its output to 126 hours a week and claims nearly 2m viewers throughout Europe and Scandinavia.



● ARTISTS WITH newly-formed London Pride management (see story below) heavy band Alaska (top) and former MSG vocalist Gary Barden



## Merchandisers move into management

CANNES: Merchandising company Concert Publishing is moving into management via a new division called London Pride.

Its first signings, announced at Midem, are former Whitesnake guitarist Bernie Marsden's band Alaska, ex-Michael Shenker Group vocalist Gary Barden and his new project, Statetrooper, and new London rock band Wildfire.

Concert Publishing directors John Collins and John Lyons have been joined in the venture by Dave Chapman, former marketing director of Polydor and managing director of ABC Records.

Alaska are about to release their second album, The Pack, on Music For Nations, while Wildfire are recording their second album for Mausoleum. Statetrooper are currently negotiating a record deal and, while at Midem, Collins and Lyons finalised a publishing deal for the band with Warner Bros Music.

## Musker launches a 'creative network'

CANNES: Frank Musker, who with Dominic Bugatti wrote hits for The Three Degrees, Sheena Easton and Paul Nicholas among others announced the European launch of FM Music, a venture with Ebros Stakis aiming to bring together songwriters, recording artists, producers and musicians to form a creative network.

The company was formed in Los Angeles, where Musker now lives, last August and has already put together a film soundtrack, King Of The City, which features FM artists and songs.

"I was approached by several young unknown writers who were obviously talented, but couldn't get any interest from major publishing and record companies," said Musker. "Because of this indifference, I decided to do something positive about it, and so FM was born."

FM's team includes songwriter and producer Jack Conrad, engineer and producer Philip Moores and singer/songwriter Trevor Lawrence. Finished product is turned over to a major record label for distribution.

The publishing arm, FM Songs,



BUCKS FIZZ

has recently had songs covered by Bucks Fizz, Sheryl Lee Ralph and Memphis. The latter, a new band formed by ex-members of Orange Juice, have their debut single, You Supply The Roses, released on the Swamplands label through Decca on February 8.

● Wolverhampton-based Heavy Metal Records said this week that there had been no developments in its dispute over the FM trademark. FM is the title of one of Heavy Metal's labels and the company says it is trying to reach an amicable solution over the use of the marque.

### News in brief...

## PRT renews Sugarhill operation

● PRT RENEWED its licensing deal with Sugarhill Records for a further three years. The US label is one of the company's most successful operations and has had four Top 40 hits with Grandmaster Melle and the Furious Five during the last year, including White Lines (Don't Do It), still in the Top 100 after more than a year.

## Spellbound licensing

● SPELLBOUND RECORD'S Tony Simons cemented deals with Victor in Japan and Metronome in Germany for National Pastime's debut album, provisionally entitled Built To Break. The band, who have been tipped for success in 1985, are currently promoting their single, It's All A Game.

## Loose arrangement

● ANDREW TITCOMBE concluded a licensing deal for the Loose label in Scandinavia. Loose artists, who include The Drum, James' Favourite Pastimes, Michael John, Pete Bite, A Few Shells and Lyadrive, will be distributed in Denmark by Medley Records, in Norway by Slagerfabrikken and in Sweden by Nordisc Grammophon. Further details are being negotiated for Germany and the Benelux countries.

## Red Hot venture

● RECORD PRODUCER Phil Cordell, whose biggest UK success was Springwater's I Will Return, a Top 10 hit in the early Seventies, announced a new label venture, Red Hot Records, in partnership with Howard Harding of Creasy Public Relations, who will handle press and promotion, and Phil Davies. First signing is Eastbourne band Bangatot.

## Heavy metal bloc

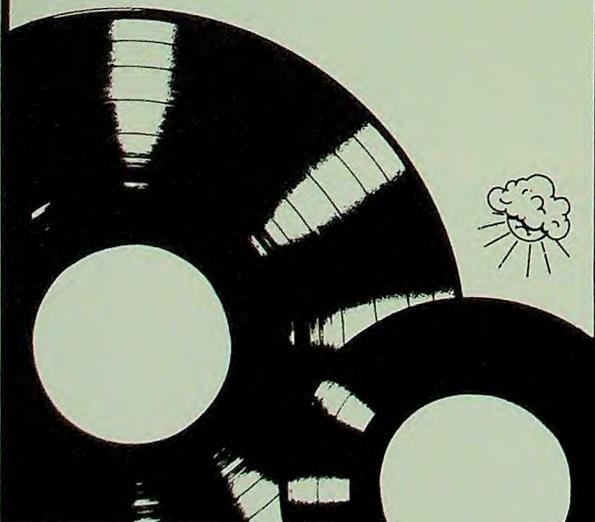
● This year's Midem also resulted in deals being struck in less obvious record markets. Heavy metal label Music For Nations' managing director Martin Hooker did business with several Iron Curtain countries including Poland, Hungary and Czechoslovakia — "which should ensure MFN product finding its way into Russia" — while Lasgo Exports' managing director Peter Lassman finalised a deal with Korea.

# SOUNDS

shines in places the Sun never sees....

the Sun **SOUNDS**

|  |         |        |
|--|---------|--------|
| Cost per mono page advertisement                               | £21,896 | £1,250 |
| Percentage of readers who bought LP's new last year            | 27.4%   | 60.7%  |
| Cost to reach 1,000 people who spent £25+ on LP's last year    | £36.40  | £5.90  |
| Percentage of readers who bought singles new last year         | 21.1%   | 55.3%  |
| Cost to reach 1,000 people who spent £25+ on singles last year | £77.10  | £11.20 |



SOURCE: TGI 1984 — Rates — BRAD — Jan 1985



# TOP 75 SINGLES

★ = PLATINUM (One million sales)    ● = GOLD (500,000 sales)    ○ = SILVER (250,000 sales)    RE indicates a re-entry.    ⊕ = Indicates title available in sheet music    Key to distributors code — see albums releases page

Top 75 on Prestel: MG Spotlight 514200

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producers) Publisher  | Label 7" (12") number (Distributor) | This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producer) Publisher  | Label 7" (12") number (Distributor)      | This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor)   |
|-----------|-----------|----------------|---|-------------------------------------|-----------|-----------|----------------|--|--|-----------|-----------|----------------|---|---------------------------------------|
| 1         | 2         | 6              | I KNOW HIM SO WELL ○<br>Elaine Paige and Barbara Dickson (B. Anderson/T. Rice/B. Uvaeva) Boco Music (3) | RCA CHESS/IT 3 (R)                  | 26        | 20        | 25             | GHOSTBUSTERS ●<br>Ray Parker Jr. (Ray Parker Jr.) Warner Bros/CBS Songs (3)  | Arista ARIST 121560 (F)                  | 51        | 37        | 9              | SHARP DRESSED MAN<br>ZZ Top (Bill Ham) Warner Bros. Music (3)   | Warner Brothers W 9576(T) (W)         |
| 2         | 4         | 5              | LOVE & PRIDE ○<br>King (Richard James Burgess) CBS Songs  | CBS A 4988 (12" — TX 4598) (C)      | 27        | 24        | 12             | THANK YOU MY LOVE<br>Imagination (Nigel Wright/Imagination) Red Bus Music (2)  | R&B/Red Bus RBS 219 (12" — RBL 219) (A)  | 52        | 56        | 4              | BREAKFAST<br>The Associates (Martin Rushent) APB Music  | WEA YZ28(T) (W)                       |
| 3         | 1         | 10             | I WANT TO KNOW WHAT LOVE IS ●<br>Foreigner (Alex Sadkin/Mick Jones) Warner Bros. Music (3)              | Atlantic A9596(T) (W)               | 28        | 15        | 9              | STEP OFF<br>Grandmaster Melle Mel/Furthur Five (S. Robinson) Four Hills/Heath Levy/Mighty Three  | Sugar Hill/PRT SHU 139 (A)               | 53        | 47        | 4              | JULIA<br>Eurythmics (David A. Stewart) RCA Music  | Virgin VS734(12) (E)                  |
| 4         | 6         | 6              | SOLID<br>Ashford & Simpson (Nikolas Ashford/Valerie Simpson) Nik-O-Val Music                            | Capitol 1212CL 345 (E)              | 29        | 30        | 4              | CAN I<br>Cashmere (Bobbery Eli) EMI Music (3)  | Fourth & Broadway/Island 1212BRW 19 (E)  | 54        | 39        | 11             | NELLIE THE ELEPHANT<br>The Toy Dolls (Toy Dolls/Terry Gavanagh) Dash Music (3)  | Volume VOLT 11 (UP)                   |
| 5         | 3         | 4              | LITTLE RED CORVETTE/1999 ○<br>Prince (Prince) Island Music  | Warner Brothers W1999(T) (W)        | 30        | 17        | 9              | DO THEY KNOW IT'S CHRISTMAS? ★<br>Band Aid (Midge Ure) Chappell Music (3)  | Mercury/Phonogram FEED 11(12) (F)        | 55        | 62        | 2              | WHO COMES TO BOOGIE<br>Little Benny and The Masters (Shine) Jam-Rose/BlueBird   | BlueBird/10 BR(T) 13 (E)              |
| 6         | 10        | 5              | DANCING IN THE DARK<br>Bruce Springsteen (Springsteen/Landau/Plochin/Van Zandt) Zomba Music             | CBS (TJA 4436) (C)                  | 31        | 23        | 6              | SAY YEAH<br>The Limit (Bernard Oattes/Rob Van Schalk) The Company/Eaton Music (3)  | Pertawai/Epic (TJA 4808) (C)             | 56        | 75        | 2              | SEA OF LOVE<br>The Honeydippers (Nugette/The Fabulous Bill Brothers) Southern Music                                   | Es Paranza/WEA YZ33 (W)               |
| 7         | 8         | 7              | ATMOSPHERE<br>Russ Abbot (B. Fendow/S. Rodway) Black Sheep Music (3)                                    | Spiriti FIRE(T) 4 (A)               | 32        | 46        | 2              | LOVE LIKE BLOOD<br>Killing Joke (Chris Kilsey) EG Music  | EG/Polydor EGO(X) 20 (F)                 | 57        | 35        | 11             | IT AIN'T NECESSARILY SO<br>Bronski Beat (Mike Thorne) Chappell Music (3)  | Forbidden Fruit/London BITE(X) 3 (F)  |
| 8         | 5         | 11             | SHOUT ○<br>Tears For Fears (Chris Hughes) Virgin/10 Music   | Mercury/Phonogram IDEA 8 (12) (F)   | 33        | 28        | 9              | SAN DAMIANO (HEART & SOUL)<br>Sai Solo (Sai Solo) Copyright Control  | MCA MCA(T) 930 (C)                       | 58        | NEW       | NEW            | LOVE AIN'T NO STRANGER<br>Whitesnake (Martin Birch) Whitesnake Music/Warner Bros. Music                               | Liberty BP 424 (E)                    |
| 9         | 7         | 13             | SINCE YESTERDAY<br>Strawberry Switchblade (David Motion) Zoo/Warner Bros. Music (3)                     | Koreva KOW 38(T) (W)                | 34        | 41        | 3              | YOU'RE THE INSPIRATION<br>Chicago (David Foster) Island/Chappell Music   | Full Moon/WEA W 9126(T) (W)              | 59        | 51        | 3              | IMMACULATE FOOLS<br>Immaculate Fools (Colin Thurston) Rondor Music  | A&M AM(Y) 227 (C)                     |
| 10        | 21        | 12             | CLOSE (TO THE EDIT)<br>Art of Noise (Art of Noise) Perfect Songs/Unforgettable Songs                    | ZTT/Island 11212TPS01 (E)           | 35        | NEW       | NEW            | HOW SOON IS NOW?<br>The Smiths (John Porter) Warner Bros. Music  | Rough Trade RT(T) 176 (URT)              | 60        | 52        | 4              | ... (and that's no lie)<br>Heaven 17 (Martyn Ware/Greg Walsh) Virgin/Sound Diagrams/Warner Bros. Music                | Virgin VS740(12) (E)                  |
| 11        | 18        | 5              | RUN TO YOU (Specially Remixed Version)<br>Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music (3)  | A&M AM(Y) 224 (C)                   | 36        | 27        | 9              | POLICE OFFICER<br>Smiley Culture (Chris Lane) Fashion Music  | Fashion FAD 7012 (12" — FAD 026) (A/J/S) | 61        | RE        | RE             | TAINTED LOVE ○<br>Soft Cell (Mike Thorne) Burlington Music  | Some Bizzare/Phonogram BZS 2 (12) (F) |
| 12        | 13        | 3              | SUSSUDIO<br>Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hit and Run Music (3)                 | Virgin VS 736(12) (E)               | 37        | 34        | 7              | I HEAR TALK<br>Bucks Fizz (Andy Hill) RCA/Virgin Music   | RCA FIZ(T) 4 (R)                         | 62        | 48        | 3              | DEEP STRANGERS<br>Perfect Purple (Roger Glover/Deep Purple) Blackmore/Rugged/Pussy                                    | Polydor POSPX(J) 719 (F)              |
| 13        | 22        | 4              | A NEW ENGLAND<br>Kirsty MacColl (Steve Lillywhite) Chappell Music                                       | Shiff BUY(T) 216 (C)                | 38        | 43        | 2              | PERSONALITY/LET HER FEEL IT<br>Eugene Wilde (Michael Forté/Donald Robinson) EMI Music  | Fourth & Broadway/Island 1212 BRW 18 (E) | 63        | NEW       | NEW            | THE BOYS OF SUMMER<br>Don Henley (Henley/Korcheman/Ladany/Campbell) Warner Bros. Music                                | Geffen (TJA 4945) (C)                 |
| 14        | 12        | 5              | YAH MO B THERE (REMIX)<br>James Ingram/Michael McDonald (D. Jones) Warner/Rondor/RodSongs/MCA/CBS (3)   | Qwest W9394 (T) (W)                 | 39        | 40        | 4              | 20/20<br>George Benson (Russ Titelman) CBS Songs/Boco Music (3)  | Warner Brothers W9120(T) (W)             | 64        | 45        | 11             | THE POWER OF LOVE ○<br>Frankie Goes to Hollywood ( Trevor Horn) Perfect Songs   | ZTT/Island 1212TAS 5 (E)              |
| 15        | 9         | 13             | LIKE A VIRGIN ●<br>Madonna (Nile Rodgers) Warner Bros. Music (3)  | Sire W 9219(T) (W)                  | 40        | 42        | 11             | YOU SPIN ME ROUND (LIKE A RECORD)<br>Dead Or Alive (Mike Stock/Matt Aitken) Chappell Music   | Epic A4861 (12" — TX 4861) (C)           | 65        | 66        | 2              | STARTING AGAIN<br>Second Image (Christopher Heaton) North Sixteen/CBS Songs/EMI Music                                 | MCA MCA(T) 936 (C)                    |
| 16        | 16        | 4              | LOVERBOY<br>Billy Ocean (Keith Diamond/Matt Lange) Zomba/Aqua Music                                     | Jive JIVE (T) 80 (C)                | 41        | 26        | 10             | EVERYTHING MUST CHANGE ○<br>Paul Young (Laurie Latham) Young Songs/Bright Music (3)  | CBS (TJA 4972) (C)                       | 66        | NEW       | NEW            | METHOD OF MODERN LOVE<br>Daryl Hall & John Oates (D. Hall/J. Oates/B. Clearmountain) Intersong/CBS Songs              | RCA RCA(T) 472 (R)                    |
| 17        | 31        | 3              | THINKING OF YOU<br>The Colourfield (Hugh Jones) Plangent Visions  | Chrysalis COLFX 3 (F)               | 42        | 33        | 12             | WE ALL STAND TOGETHER (from 'Rupert And The Frog Song')<br>Paul McCartney/Frog Chorus (George Martin) MPL Communications (3) Parlophone R 6086 (E) | Parlophone R 6086 (E)                    | 67        | NEW       | NEW            | SEX OVER THE PHONE<br>Village People (Jacques Morali) Record Shack/Jess Music (Leosong)                               | Record Shack SOHO(T) 34 (E)           |
| 18        | NEW       | NEW            | THINGS CAN ONLY GET BETTER<br>Howard Jones (Rapert Hines) Howard Jones Music/Warner Bros. Music         | WEA HOW 6(T) (W)                    | 43        | NEW       | NEW            | CHANGE YOUR MIND<br>Sharpe and Numan (Bill Sharpe) Chartwise   | Polydor POSPX(J) 722 (F)                 | 68        | 60        | 3              | 7 DAYS BITCH<br>Slade (John Punter) World John Music (3)  | RCA RCA(T) 475 (R)                    |
| 19        | 32        | 3              | NIGHTSHIFT<br>Commodores (Dennis Lambert) ATV Music/Intersong/Copyright Control                         | Motown TMG(T) 1371 (R)              | 44        | 38        | 5              | NEUTRON DANCE<br>Pointer Sisters (Richard Perry) MCA Music   | Plane/RCA RPS(T) 109 (R)                 | 69        | 71        | 2              | LAND OF HOPE & GLORY<br>Ex Pictolis (England) Pictol/Complete Music   | Virgin/Cherry Red 121 PISTOL 76 (P)   |
| 20        | 13        | 7              | FRIENDS<br>Anni Stewart (Paul Micioni) EMI Music (3)  | RCA RCA(T) 471 (R)                  | 45        | 58        | 2              | MY GIRL LOVES ME<br>Salamar (D. 'Rawk' Wolinski/H. Hewett) Warner Bros./Chappell/Rondor Music  | Solar/MCA SHAL(T) 2 (C)                  | 70        | NEW       | NEW            | DO YOU REALLY WANT MY LOVE<br>Junior (Nigel Martinez) Junior/Samusic/Ni-Jambe M/Airs & Graces                         | London LON(X) 60 (F)                  |
| 21        | 11        | 9              | EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS ★<br>Wham! (George Michael) Morrison Leahy Music (3)        | Epic DITJA 4949 (C)                 | 46        | 29        | 4              | JUST A SHADOW<br>Big Country (Steve Lillywhite) 10 Music (3)   | Mercury/Phonogram BCO 812(T) (F)         | 71        | NEW       | NEW            | HEART USER<br>Cliff Richard (Cliff Richard/Keith Bessey) Myxer/Sookloory/Chappell Music                               | EMI 121RICH 2 (E)                     |
| 22        | NEW       | NEW            | THIS IS NOT AMERICA<br>David Bowie/Pat Metheny Group (David Bowie/Pat Metheny)                          | EMI America 1212EA 190 (E)          | 47        | 44        | 4              | WORLD DESTRUCTION<br>Time Zone (Bill Laswell/Material/Afrika Bambaataa) Warner Bros. Music   | Celle/Old Virgin VS 743 (12) (E)         | 72        | NEW       | NEW            | ALL I AM (IS LOVING YOU)<br>The Bluebelles (Colin Fairley/Bob Andrews) Clive Banks/ATV Music                          | London LON(X) 58 (F)                  |
| 23        | 25        | 5              | WE BELONG<br>Pat Benatar (N. Gershal/P. Coleman) Screen Gems/EMI Music (3)                              | Chrysalis CHR 11212821 (F)          | 48        | 61        | 2              | HERE I COME<br>Barrington Levy (Jah Screw) Copyright Control   | London LON(X) 62 (F)                     | 73        | NEW       | NEW            | HEARTS ON FIRE/OVER THE RAINBOW<br>Sam Harris (Steve Barry/Tony Peluso) Chappell/Donna Weiss Music/United Partnership | Motown TMG(T) 1370 (R)                |
| 24        | 14        | 4              | THIS IS MY NIGHT<br>Chaka Khan (Arii Mariani) CBS Songs (3)   | Warner Brothers W 9097(T) (W)       | 49        | 49        | 3              | IT'S IT'S THE SWEET MIX<br>The Sweet (Phil Wainman/Sanny X) Various  | Anagram/Cherry Red 1212ANA 28 (P)        | 74        | 50        | 12             | FRESH ○<br>Kool & The Gang (J. Bonnell/R. Bell/Kool & The Gang) Copyright Control (3)                                 | De-Lite/Phonogram DE(X) 18 (F)        |
| 25        | 36        | 4              | THIS HOUSE (Is Where Your Love Stands)<br>The Big Sound Authority (Robin Miller) Rondor Music           | Source/MCA BSA(T) 1 (C)             | 50        | NEW       | NEW            | MISLED<br>Kool & The Gang (J. Bonnell/R. Bell/Kool & The Gang) Planetary Nom   | De-Lite/Phonogram DE(X) 19 (F)           | 75        | NEW       | NEW            | MUTANTS IN MEGA CITY ONE<br>The Fink Brothers (Captain Clang/Fink Bros.) Nutty Sounds/Warner Bros. Music              | Zariazz/Virgin JAZZ 21(12) (E)        |

## THE NEW 30

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor) | This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producer) Publisher   | Label 7" (12") number (Distributor) | This Week | Last Week | Weeks on Chart | TITLE<br>Artist<br>(Producer) Publisher  | Label 7" (12") number (Distributor) |
|-----------|-----------|----------------|---|-------------------------------------|-----------|-----------|----------------|---|-------------------------------------|-----------|-----------|----------------|--|-------------------------------------|
| 76        | 91        | 1              | I'M IN LOVE WITH YOU<br>Neka-Pop (Chris Powell) Jobete Music  | Motown TMG(T) 1363 (R)              | 85        | 96        | 1              | ON THE AIR TONIGHT<br>Willy Finlayson (Peter Bardens) Copyright Control   | PRT 7P 302 (12" — 12P 302) (A)      | 94        | NEW       | NEW            | SEXCRIME (nineteen eighty-four) ○<br>Eurythmics (David A. Stewart) RCA Music (3) | Virgin VS 728(12) (E)               |
| 77        | 65        | 13             | IN THE EVENING<br>Sheryl Lee Ralph (Trevor Lawrence) Copyright Control  | Arista ARIST 121595 (F)             | 86        | NEW       | NEW            | DO WHAT YOU DO<br>Jermaine Jackson/Jermaine Jackson/Dick Rudolph) MCA Music   | Arista ARIST 121609 (F)             | 95        | NEW       | NEW            | WAKE UP<br>XTC (David Lord/XTC) Virgin Music                                     | Virgin VS 746(12) (E)               |
| 78        | 85        | 4              | PAPA'S GOT A BRAND NEW PIGBAG<br>Silent Underdog (Paul Hardcastle) Warner Bros. Music                               | Kaz KAZ 50(T) (A/M/W)               | 87        | 83        | 5              | WAR DANCE<br>Funkmeister (Ira Ladio) Ryker  | Ryker RYK(T) 32 (C)                 | 96        | NEW       | NEW            | SLIPAWAY<br>Les Enfantis (Pat Moran/John David) C'est Musique/Chrysalis Music    | Chrysalis CHS 1121 2913 (F)         |
| 79        | 67        | 12             | ANYTHING?<br>Direct Drive (BPM Productions) Copyright Control   | Polydor POSPX(J) 728 (F)            | 88        | 86        | 4              | JACOB'S LADDER<br>The Monochrome Set (John Porter) Complete Music   | blanco y negro/WEA NEG 4(T) (W)     | 97        | NEW       | NEW            | PLAYGROUND OF PRIVILEGE<br>Time UK (Tony Visconti) Jon Darand Music              | Arista ARIST 121597 (F)             |
| 80        | 72        | 8              | I SLEEP ALONE AT NIGHT<br>Jim Diamond (Pip Williams) Most Music/Rondor Music  | A&M AM(Y) 229 (C)                   | 89        | 85        | 5              | I CAN'T LIVE WITHOUT YOUR LOVE<br>TerraPlane (Liam Henshall) Chartboume/Complete Music. Epic A 4936 (12" — TX 4936) (C) | Epic A 4936 (12" — TX 4936) (C)     | 98        | 94        | 4              | SAY YOU LOVE ME AGAIN<br>Change (Jimmy Jam/Terry Lewis) Sugar Music/MCA Music    | WEA YZ32(T) (W)                     |
| 81        | 87        | 4              | TERRY<br>Tracey Ullman (Kirsty MacColl/Gavin Foy) Shiff Music   | Shiff BUY 217 (C)                   | 90        | NEW       | NEW            | MOVE CLOSER<br>Phyllis Nelson (Ves Dessca) Copyright Control  | Carrera CAR(T) 337 (A)              | 99        | NEW       | NEW            | GIRLFRIEND IS BETTER<br>Talking Heads (Talking Heads) Warner Bros. Music         | EMI 121EMI 5509 (E)                 |
| 82        | NEW       | NEW            | No Matter How High I Get I'll Still Be Looking Up To You<br>Wilno Felder (Felder/Sample/Chacter) Akko/Ashtary Music | MCA MCA(T) 919 (C)                  | 91        | 93        | 3              | OPERATOR<br>Flayer Joy (Don Was) Virgin Music   | Virgin VS 744(12) (E)               | 100       | NEW       | NEW            | TAKE ME TO HEAVEN<br>Sylvester (Moray Goldstein/Ken Kessie) Chrysalis Music      | Colttemp/Chrysalis COL(X) 106 (F)   |
| 83        | 81        | 5              | I DIDN'T MEAN IT AT ALL<br>Sassa (Dexter Weaver/Roy R. Smith) Copyright Control                                     | 10/Virgin TEN 411(12) (E)           | 92        | NEW       | NEW            | THE BELLE OF ST. MARK<br>Sheila E (Sheila E/Star) Company Island Music  | Warner Brothers W9186(T) (W)        |           |           |                |  |                                     |
| 84        | NEW       | NEW            | A HOLD OF ME<br>The Boomtown Rats (The Boomtown Rats) Copyright Control   | Mercury/Phonogram MEX(X) 184 (F)    | 93        | 97        | 4              | MAKE NO MISTAKE, HE'S MINE<br>Barbra Streisand (Duet with Kim Carnes) (Bill Cuomo/Kim Carnes) Rondor Music              | CBS A494 (C)                        |           |           |                |  |                                     |

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

### TITLES A - Z (WRITERS)

|   |    |  |    |  |    |  |     |
|---|----|--|----|--|----|--|-----|
| All I Am (Is Loving You) (Hodges)                           | 72 | Girlfriend Is Better (D. Byrne/C. Franz/J. Harrison/T. Weymouth) | 95 | Police Officer (D. Emmanuel)                                   | 36 | Tainted Love (E. Cobb)                       | 61  |
| Anything (P. Goffin/D. Preiser)                             | 71 | Heart User (B. Roberts/Shirley)                                  | 71 | Power Of Love, The (H. Johnson/M. O'Toole/P. GIU/Nash)         | 64 | Take Me To Heaven (M. Goldstein/K. Kessie)   | 100 |
| Atmosphere (E. Fendow/S. Rodway)                            | 7  | Heart On Fire (B. Roberts/D. Weiss)                              | 71 | Run To You (B. Adams/J. Valiano)                               | 11 | Thank You (K. MacColl/G. Povey)              | 27  |
| Belle Of St. Mark, The (D. Harris/E. Korbear)               | 52 | Here I Come (B. Levy)  | 71 | San Damiano (Heart & Soul) (S. Solo)                           | 33 | Things Can Only Get Better (H. Jones)        | 18  |
| Boys Of Summer, The (D. Healey/D. Karacostas)               | 52 | Hold Of Me, A (B. Gold)  | 84 | Say You Love Me Again (T. Lewis/J. Harris III)                 | 58 | This Is Not America (D. Bowie/P. Metheny)    | 23  |
| Breakfast (B. Mackintosh)                                   | 53 | Hold Of Me, A (B. Gold)  | 84 | Sea Of Love (Khoury/Bapiste)                                   | 56 | This House (Is Where Your Love Stands)       | 17  |
| Can I (M. Horton/M. Forté/D. Robinson)                      | 29 | How Soon Is Now? (S. Maroney/J. Mar)                             | 35 | Sex Over The Phone (J. Morali/P. Zan/B. Vilanch)               | 57 | 2020 (R. Goetzman/S. Kiper)                  | 85  |
| Change Your Mind (W. Shaffer/R. Deitz)                      | 52 | Can't Live Without Your Love (L. Morley)                         | 89 | Sharp Dressed Man (Gibbons/Hill/Beard)                         | 51 | Wake Up (Moulding)                           | 37  |
| Close (To The Edit) (Dudley/Heard/Jacobski/Langston/Motley) | 18 | Didn't Mean It At All (C. Diggs)                                 | 89 | Shout (Orban/Stansley)   | 87 | We All Stand Together (P. McCartney)         | 42  |
| Dancing To The Beat (B. Springsteen)                        | 18 | I Hear Talk (A. Hill/P. Sirefield)                               | 37 | Since Yesterday (J. Bryson/R. McDowell)                        | 9  | We Belong (D. Love/D. Navarro)               | 23  |
| Do What You Do (R. Owsen/D. Diomasso)                       | 66 | I Know Him So Well (B. Anderson/T. Rice/B. Uvaeva)               | 33 | Solid (M. Ashford/V. Simpson)                                  | 96 | Who Comes To Boogie (R. Freeman)             | 55  |
| Do You Really (Want My Love) (Hughes/Gale/J. Gombel)        | 86 | I Want To Know What Love Is (M. Jones)                           | 3  | Starting Again (Fisher/Davis)                                  | 4  | World Destruction (A. Bambaataa/B. Laswell)  | 17  |
| Everything Must Change (P. Young/J. Kewley)                 | 41 | I'm In Love With You (C. Pavesi/R. Plathmore)                    | 30 | Sussudio (P. Collins)  | 12 | Yah Mo B There (L. Ingram/M. McDonald)       | 41  |
| Frank (J. Taylor/Kool & The Gang)                           | 25 | In The Evening (T. Lowenstein/C. Musker)                         | 71 | Step On It (K. Gumbert/H. Jackson/M. Glover/K. Word/E. Morris) | 28 | You're The Inspiration (P. DeCaro/D. Foster) | 34  |
| Friends (M. Francis)  | 25 | It's It's The Sweet Mix (Various)                                | 49 |  |    |  |     |
| Ghostbusters (R. Parker Jr.)                                | 26 | Jacob's Ladder (D. Werman)                                       | 84 |  |    |  |     |

# TOP OF THE POPS

|   | Adults 15-24*<br>000s | Coverage*<br>% |
|---|-----------------------|----------------|
|  | 3,091                 | 35.1           |
| D. Mirror   | 2,221                 | 25.2           |
| D. Star   | 1,314                 | 14.9           |
| D. Mail   | 964                   | 10.9           |
| D. Express  | 958                   | 10.9           |

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daily newspaper

# AIRPLAY *action*

## BUBBLING

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

- 5 — AUTO DA FE—All Is Yellow, Hot, Hot, Hot—Spartan
- 8 9 BOYSTOWN GANG, The—Yester-me Yester-you Yesterday—Rich & Famous (via PRT)
- 6 — BLOW MONKEYS, The—Wild Flower—RCA
- 6 5 CLERC, Julien—I Don't Ever Want To Go Away—Virgin
- 6 5 DEEP PURPLE—Perfect Strangers—Polydor
- 5 — FARMER'S BOYS, The—I Built The World—EMI
- 7 — FELDER, Wilton—(No Matter How High I Get) I'll Still Be Lookin' Up To You—MCA
- 6 7 FINLAYSON, Willy—On The Air Tonight—PRT
- 9 — FOGERTY, John—The Old Man Down The Road—Warner Brothers
- 8 — FREY, Glenn—The Heat Is On—MCA
- 5 8 HINE, Rupert—Picture Show—Island
- 5 5 IAM SIAM—Talk To Me (I Can Hear You Now)—CBS
- 5 — KILLING JOKE—A Love Like Blood—EG/Polydor
- 9 — LEVY, Barrington—Here I Come—London
- 5 8 MODERN ROMANCE—Burn It—RCA
- 9 10 NELSON, Phyllis—Move Closer—Carrere
- 6 — PINK RHYTHM—Melodies Of Love—Beggars Banquet
- 6 6 SHAW, Tommy—Lonely School—A&M
- 9 — SCARY THIEVES—Dying In Vain—Parlophone
- 7 7 TIME ZONE—World Destruction—Celluloid/Virgin
- 7 — WHITESNAKE—Love Ain't No Stranger—Liberty
- 6 — XTC—Wake Up—Virgin

(— Indicates record new to this column)

## RADIO 2

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

- 10 (7) ELAINE PAGE AND BARBARA DICKSON: I Know Him So Well
- 8 (5) LEE GREENWOOD: Fool's Gold
- 7 (5) HOWARD CARPENDALE: Hello Again
- 7 (7) CHICAGO: You're The Inspiration
- 6 (5) FOREIGNER: I Want To Know What Love Is
- 5 (New) DAVID BOWIE/PAT METHENY GROUP: This Is Not America (EMI America)
- 5 (5) BUCKS FIZZ: I Hear Talk
- 5 (8) COMMODORES: Nightshift
- 5 (New) THE HONEYDRIPPERS: Sea Of Love (Es Paranza/WEA)
- 5 (6) ELVIS PRESLEY: The Elvis Medley
- 5 (New) CLIFF RICHARD: Heart User (EMI)
- 4 (6) RUSS ABBOT: Atmosphere
- 4 (New) GEORGE BENSON: 20/20 (Qwest/WEA)
- 4 (6) LINDA RONSTADT: Falling In Love Again

### OTHER FEATURED RECORDS

- ERIC CARMEN: I Wanna Hear It From Your Lips
- PHIL COLLINS: Sussudio
- BONNIE DOBSON: Water Is Wide
- SAM HARRIS: Over The Rainbow
- KIRSTY MacCOLL: A New England
- PHYLLIS NELSON: Move Closer
- JIMMY RUFFIN: There Will Never Be Another You
- AMII STEWART: Friends
- DIONNE WARWICK: Without Your Love
- IRIS WILLIAMS: Hi There!

### DAVID HAMILTON'S RECORD OF THE WEEK:

- T.C. CURTIS: You Should Have Known Better (Hot Mel/Virgin)

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129). Previous week's plays in brackets, (—) indicates a re-entry.

## RADIO 1

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

- 22 (15) ASHFORD & SIMPSON: Solid
- 22 (27) FOREIGNER: I Want To Know What Love Is
- 21 (20) PHIL COLLINS: Sussudio
- 19 (19) BRUCE SPRINGSTEEN: Dancing In The Dark
- 19 (19) BRYAN ADAMS: Run To You
- 19 (23) PRINCE: 1999
- 18 (21) KING: Love & Pride
- 18 (12) KIRSTY MacCOLL: A New England
- 17 (8) THE COLOURFIELD: Thinking Of You
- 17 (14) JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There
- 16 (19) STRAWBERRY SWITCHBLADE: Since Yesterday
- 15 (16) BILLY OCEAN: Loverboy
- 15 (14) DAVID BOWIE/PAT METHENY GROUP: This Is Not America (The Theme from "The Falcon And The Snowman")
- 14 (15) AMII STEWART: Friends
- 14 (9) HOWARD JONES: Things Can Only Get Better
- 13 (19) CHAKA CHAN: This Is My Night
- 13 (13) COMMODORES: Nightshift
- 13 (11) DARYL HALL & JOHN OATES: Method Of Modern Love
- 13 (New) MICK JAGGER: Just Another Night. CBS 44722 (C)
- 12 (20) POINTER SISTERS: Neutron Dance
- 12 (14) TEARS FOR FEARS: Shout
- 11 (8) ELAINE PAIGE & BARBARA DICKSON: I Know Him So Well
- 10 (5) ART OF NOISE: Close (To The Edit)
- 10 (9) THE BIG SOUND AUTHORITY: This House (Is Where Your Love Stands)
- 10 (8) GEORGE BENSON: 20/20
- 10 (12) HEAVEN 17: ... (and That's No Lie)
- 10 (14) PAT BENATAR: We Belong
- 10 (New) SHARPE & NUMAN: Change Your Mind, Polydor POSP 722 (F)
- 9 (6) JUNIOR: Do You Really (Want My Love)
- 9 (17) WHAM!: Everything She Wants
- 8 (8) ASSOCIATES: Breakfast
- 8 (7) BUCKS FIZZ: I Hear Talk
- 8 (New) SHEILA E: The Belle Of St. Mark, Warner Brothers W9180 (W)
- 7 (New) DAVID LEE ROTH: California Girls, Warner Brothers W9102 (W)
- 7 (11) DON HENLEY: The Boys Of Summer
- 7 (New) ELLERY BOP: Torn Apart, Korova/WEA YZ31 (W)
- 7 (7) EURYTHMICS: Julia
- 7 (New) JOHN FOGERTY: The Old Man Down The Road, Warner Brothers W9100 (W)
- 7 (New) ROGER HODGSON: In Jeopardy, A&M AM 232 (C)
- 7 (6) KILLING JOKE: Love Like Blood
- 7 (11) MADONNA: Like A Virgin
- 6 (—) CHICAGO: You're The Inspiration
- 6 (New) THE FINK BROTHERS: Mutants In Mega City One, Zarjazz/Virgin JAZZ 2 (E)
- 6 (—) FLOY JOY: Operator
- 6 (7) THE HONEYDRIPPERS: Sea Of Love
- 6 (New) KIM CARNES: Invitation To Dance, EMI America EA 191 (E)
- 6 (9) LITTLE BENNY & THE MASTERS: Who Comes To Boogie
- 6 (New) PRINCE: Little Red Corvette, Warner Brothers W1999 (W)
- 6 (5) WILLY FINLAYSON: On The Air Tonight
- 6 (8) ZZ TOP: Sharp Dressed Man
- 5 (New) BARRINGTON LEVY: Here I Come, London LON 62 (F)
- 5 (13) BIG COUNTRY: Just A Shadow
- 5 (New) BOB SEGER & THE SILVER BULLET BAND: Understanding, Capitol CL 350 (E)
- 5 (New) DAN HARTMAN: We Are The Young, MCA 924 (C)
- 5 (7) IMAGINATION: Thank You My Love
- 5 (New) JERMAINE JACKSON: Do What You Do, Arista ARTIST 609 (F)
- 5 (5) RUSS ABBOT: Atmosphere
- 5 (5) SHERYL LEE RALPH: In The Evening
- 5 (5) THE SMITHS: How Soon Is Now
- 5 (8) THIS ISLAND EARTH: See That Glow

### OTHER FEATURED RECORDS

- THE BLUEBELLS: All I Am (Is Loving You)
- ERIC CARMEN: I Want To Hear It From Your Lips
- CASHMERE: Can I
- KERRY DELIUS: They Say It's Gonna Rain
- GLENN FREY: The Heat Is On
- ROBIN GEORGE: Spy
- IMMACULATE FOOLS: Immaculate Fools
- REBBIE JACKSON: Centipede
- THE LIMIT: Say Yeah
- THE MONOCHROME SET: Jacob's Ladder
- CLIFF RICHARD: Heart User
- SLADE: 7 Year Bitch
- THE SWEET: It's It's The Sweet Mix
- TERRAPLANE: I Can't Live Without Your Love
- 3D: Nearer
- TIME UK: Playground Of Privilege
- TIME ZONE: World Destruction.

## STUDIO *extra*

# AES HAMBURG

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TO ADVERTISE CONTACT PHIL GRAHAM  
OR FOR EDITORIAL COVERAGE JIM EVANS

01-836-1522

ISSUE DATE: MARCH 9th — COPY DEADLINE: FEBRUARY 19th

I.L.R. STATIONS

# AIRPLAY

Playlists this week  
 Playlists last week

★ = Hitpick/Record of the week  
 ● = A list  
 ○ = B list  
 N = New Entry

| SOUTH EAST             |                        |                        |                        | SOUTH WEST             |                        |                        |                        | EAST                   |                        |                        |                        | MIDLAND                |                        |                        |                        | MIDLAND                |                        |                        |                        | NORTH                  |                        |                        |                        | N.E.                   |                        |                        |                        | N.W.                   |                          |                        |                        | SCOTLAND               |                        |                          |                        | WALES                  |                        |                        |                        | N.I.                   |                        |                        |                        |                        |                        |                         |                        |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|--------------------------|------------------------|------------------------|------------------------|------------------------|--------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|-------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|---------------------|---------------------|---------------------|---------------------|-------|----------|-------|--------------------------|-------|--------|-----------------------|-----|-------|---------|------------------------|---------------|-------|---------------|----------|--------|-------|------------------|-----------------|-----------|-------|------------|------------|--------|-------|----------------|----------------------|-----|-------|--------------|-----------|---------|-------|-------|-------------------------|------|-------|-----------------|--------------|------|-------|----------|----------|--------|-------|-------------|---------------------------|----------|-------|----------------|-----------|-----|-------|------------|-----------------------|-----|-------|-------------|----------------|--------|-------|--------------|------------------|-----|-------|-----------|-------------------------|--------|-------|-------------|--------------------|------------|-------|-------------|----------------------|------------|------|----------------|-------------|-----|-------|---------------|-------------|----------------|-----|--------------|---------|------|-------|------------------|------------------|-----|-------|---------------|----------------|-----------|-------|-------------------|----------------|--------|------|--------------|--------------------|-----|-------|---------------|----------------------------|-----|------|--------|------------------------------|--------|-------|-------------|------------------|-----------------|-------|------|--------------|-----|------|-----------------|--------|-------------------|-----|---------------|----------|-------------------|------|----------------------|--------------|-----------------|-------|-------------------|-------------|-------|-------|----------------|-----------------------------------|-----|------|-------------------------|------------------------|-----|-------|--------------|----------|----------|-------|------------------|-----------------|-----|-------|-----------------|------------------|-----|--------|
| London                   | London                 | London                 | London                 | London                 | London                   | London                 | London                 | London                 | London                 | London                 | London                 | London                 | London                 | London                 |                        |                        |                         |                        |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Capital                  | Capital                | Capital                | Capital                | Capital                | Capital                  | Capital                | Capital                | Capital                | Capital                | Capital                | Capital                | Capital                | Capital                | Capital                |                        |                        |                         |                        |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| County Sound             | County Sound           | County Sound           | County Sound           | County Sound           | County Sound             | County Sound           | County Sound           | County Sound           | County Sound           | County Sound           | County Sound           | County Sound           | County Sound           | County Sound           |                        |                        |                         |                        |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Invicta                  | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                  | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                | Invicta                |                        |                        |                         |                        |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Mercury                  | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                  | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                | Mercury                 | Mercury                |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Radio 210                | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210                | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210              | Radio 210               | Radio 210              |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Southern Sound           | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound           | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound         | Southern Sound          | Southern Sound         |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| 2CR                      | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                      | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                     | 2CR                    | 2CR                    | 2CR                    | 2CR                    | 2CR                    |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Victory                  | Victory                | Victory                | Victory                | Victory                | Victory                  | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                | Victory                 | Victory                | Victory                | Victory                | Victory                | Victory                |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Deonair                  | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                  | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                 | Deonair                | Deonair                | Deonair                | Deonair                | Deonair                | Deonair             | Deonair             | Deonair             | Deonair             |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Plymouth Sound           | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound           | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound          | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         | Plymouth Sound         |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Severn Sound             | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound             | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound            | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           | Severn Sound           |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| West - Bristol           | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol           | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol          | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol         | West - Bristol      | West - Bristol      | West - Bristol      | West - Bristol      |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Wiltshire - Swindon      | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon      | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon     | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    | Wiltshire - Swindon    |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Wye - Worcester          | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester          | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester         | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester        | Wye - Worcester     | Wye - Worcester     | Wye - Worcester     | Wye - Worcester     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Broadland - Norwich      | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich      | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich     | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich    | Broadland - Norwich | Broadland - Norwich | Broadland - Norwich | Broadland - Norwich |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Essex - Southend         | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend         | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend        | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       | Essex - Southend       |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Hereford - Hereford      | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford      | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford     | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    | Hereford - Hereford    |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Orwell/Saxon - Ipswich   | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich   | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich | Orwell/Saxon - Ipswich  | Orwell/Saxon - Ipswich |                        |                        |                        |                        |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Beacon - Wolverhampton   | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton   | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton  | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton | Beacon - Wolverhampton |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| BMB - Birmingham         | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham         | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham        | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham       | BMB - Birmingham    | BMB - Birmingham    | BMB - Birmingham    | BMB - Birmingham    |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| Chiltern - Bedford       | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford       | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford      | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     | Chiltern - Bedford     |                     |                     |                     |                     |       |          |       |                          |       |        |                       |     |       |         |                        |               |       |               |          |        |       |                  |                 |           |       |            |            |        |       |                |                      |     |       |              |           |         |       |       |                         |      |       |                 |              |      |       |          |          |        |       |             |                           |          |       |                |           |     |       |            |                       |     |       |             |                |        |       |              |                  |     |       |           |                         |        |       |             |                    |            |       |             |                      |            |      |                |             |     |       |               |             |                |     |              |         |      |       |                  |                  |     |       |               |                |           |       |                   |                |        |      |              |                    |     |       |               |                            |     |      |        |                              |        |       |             |                  |                 |       |      |              |     |      |                 |        |                   |     |               |          |                   |      |                      |              |                 |       |                   |             |       |       |                |                                   |     |      |                         |                        |     |       |              |          |          |       |                  |                 |     |       |                 |                  |     |        |
| 36 35                  | ABBOT, RUSS            | Atmosphere             | Spirit (A)             | 41 39                  | ADAMS, BRYAN           | Run To You             | A&M                    | 21 N                   | ART OF NOISE           | Close (To The Edit)    | ZTT/Island             | 43 41                  | ASHFORD & SIMPSON      | Solid                  | Capitol                | 15 14                  | ASSOCIATES             | Breakfast              | WEA                    | 43 42                  | BENATAR, PAT           | We Belong              | Chrysalis              | 43 43                  | BENSON, GEORGE         | 20/20                  | Qwest (W)              | 36 36                  | BIG SOUND AUTHORITY, THE | This House             | RCA                    | 24 N                   | BLUEBELLS              | All I Am (Is Loving You) | London                 | 13 N                   | BOOMTOWN RATS          | A Hold Of Me           | Mercury/Phonogram      | 36 N                   | BOWIE/METHENY          | This Is Not America    | EMI America            | 31 26                  | CARMEN, ERIC           | I Wanna Hear It From... | Geffen (C)             | 28 N                   | CARNES, KIM            | Invitation To Dance    | EMI America            | 15 11               | CARPENDALE, HOWARD  | Hello Again         | Juice (A)           | 29 27 | CASHMERE | Can I | Fourth & Broadway/Island | 16 17 | CHANGE | Say You Love Me Again | WEA | 42 39 | CHICAGO | You're The Inspiration | Full Moon (W) | 42 41 | COLLINS, PHIL | Sussudio | Virgin | 40 36 | COLOURFIELD, THE | Thinking Of You | Chrysalis | 44 42 | COMMODORES | Nightshift | Motown | 32 30 | DIAMOND, JIM I | Sleep Alone At Night | A&M | 20 19 | DIRECT DRIVE | Anything? | Polydor | 10 12 | EXILE | Give Me One More Chance | Epic | 21 23 | FLASH & THE PAN | Midnight Man | Epic | 18 15 | FLOY JOY | Operator | Virgin | 42 42 | FOREIGNER I | Want To Know What Love Is | Atlantic | 15 17 | GREENWOOD, LEE | Fool Gold | MCA | 35 33 | HALL/OATES | Method Of Modern Love | RCA | 13 12 | HARRIS, SAM | Hearts On Fire | Motown | 13 14 | HARTMAN, DAN | We Are The Young | MCA | 26 29 | HEAVEN 17 | ... (and that's no lie) | Virgin | 24 24 | HENLEY, DON | The Boys Of Summer | Geffen (C) | 14 14 | HIATT, JOHN | She Said The Same... | Geffen (C) | 10 N | HODGSON, ROGER | In Jeopardy | A&M | 22 21 | HONEYDRIPPERS | Sea Of Love | Es Paranza/WEA | 9 N | HUNTER, JOHN | Tragedy | Epic | 19 18 | IMMACULATE FOOLS | Immaculate Fools | A&M | 43 43 | INGRAM, JAMES | Yah Mo B There | Qwest (W) | 24 17 | JACKSON, JERMAINE | Do What You Do | Arista | 31 N | JAGGER, MICK | Just Another Night | CBS | 37 17 | JONES, HOWARD | Things Can Only Get Better | WEA | 15 N | JUNIOR | Do You Really (Want My Love) | London | 39 39 | KHAN, CHAKA | This Is My Night | Warner Brothers | 42 39 | KING | Love & Pride | CBS | 30 N | KOOL & THE GANG | Misled | Mercury/Phonogram | 9 N | LATIN QUARTER | Toulouse | Rockin' Horse (C) | 12 N | LITTLE BENNY/MASTERS | Who Comes... | BlueBird/10 (E) | 42 39 | MacCOLL, KIRSTY A | New England | Stiff | 17 18 | MONOCHROME SET | Jacob's Ladder blanco y negro (W) | RCA | 10 N | NEW JERSEY MASS CHOIR I | Want To... Prelude/RCA | RCA | 42 42 | OCEAN, BILLY | Loverboy | Jive (C) | 15 19 | OSBORNE, JEFFREY | The Borderlines | A&M | 42 43 | PAIGE/DICKSON I | Know Him So Well | RCA | 11 N</ |

TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Lists top 47 singles including 'I Want to Know What Love Is', 'Easy Lover', 'Careless Whisper', etc.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Lists singles ranked 41-100, including 'Tragedy', 'Save a Prayer', 'Material Girl', etc.

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard February 9, 1985



A CERTAIN RATIO BRAZILIA/ba Factory Benelux FBN 32 12" only (I/R)
A-Z AND THE GIRL GUIDES LOVE IS BLIND/tba Mordant Music D'MOR 3 (I/Red Rhino)
AUTO DA FE ALL IS YELLOW, HOT, HOT, HOT/tba Spartan SP18;12SP18 12" (SP)
BARONE SHAKE IT UP/First Mix/Dub Mix Black Marketing SWET 4 12" (A)
B BUMBLE AND THE STINGERS NUT CRACKER/Bumble Boogie Golden 45's G454 Pic Bag (E)
BELEGORE ALL THAT I WANTED (EXT CLUB MIX)/Wake Up With Sirens (Remix)/Seabird Seemoan Elektra EKR2T 12" only (W)
BIG BOPPER CHANTILLY LACE/FREDDY BELL & THE BELLBOYS: Giddy Up A Ding Dong Old Gold OG 9483 (G/SP)
BLURT WHITE LINE FEVER/tba Another Side SIDE 8418 12" only Pic Bag (I/R)
BOOKER T & THE MG'S GREEN ONIONS/Chinese Chequers Old Gold OG 9499 (G/SP)
\*\*CARMEN, Eric I WANNA HEAR IT FROM YOUR LIPS/(Inst)/Spotlight Gefen TA4956 12" (C)
CHAMELEONS NOSTALGIA/IN SHREDS (Double-A) Statik TAK 29 Pic Bag;TAK 29/12 12" (E)
CHARLES, Tina LOVE HUNGER/Played For A Sonet SON 2276 Pic Bag;SONL 2276 12" Pic Bag (A)
COHEN, Leonard DANCE ME TO THE END OF LOVE/The Law CBS A6052 (C)
COLOUR CODE DANCE WITH THE TIMES/tba Ryker RYK 3;RYK 3 12" (C)
CONLEY, Arthur SWEET SOUL MUSIC/Funky Street Old Gold OG 9501 (G/SP)
CONSPIRACY INTERNATIONAL CONSPIRACY INTERNATIONAL TWO (EP) CTI CTI 002 12" only Pic Bag (I/R)
COOK, Sam YOU SEND ME/Only Sixteen Golden 45's G4544 Pic Bag (E)
COTTEE, Jo ARE THE PEOPLE CRAZY/Expansion IS RCA 478;RCA 478 12" (R)
\*\*CURTIS, T. C. YOU SHOULD HAVE KNOWN BETTER (Dub Mix) Hot Melt/Virgin VS 754;VS 754-12 12" (E) (Previously listed with cat no. 12TC 003)
D. C. ALLSTARS BUSTIN' LOOSE (Dub) Streetwave KHAN 36 Pic Bag;MKHAN 36 12" Pic Bag (A)
DANCE TRANCE IT TAKES TWO/It Takes Two Rollerball/Priority BALL 2;BALL 2 12" (E)
DARIN, Bobby THINGS/Multiplication Old Gold OG 9503 (G/SP)
DARK CITY FALSE ALARM/(Version) Virgin VS 741 Pic Bag;VS 741-12 12" (E)
DE BURGH, Chris SIGHT AND TOUCH/Taking It To The Top A&M AM 237 Pic Bag (C)
DESARIO, Teri OVERNIGHT SUCCESS/Reach For The Top Epic A5031 (C)
DEVO SHOUT/Come On in double pack with JACKO HOMO/Mongoloid Warner Brothers W9119 Pic Bag (W)
DONOVAN MELLOW YELLOW/Sunshine Superman Golden 45's G4545 Pic Bag (E)
EASYSPEAKS FRIDAY ON MY MIND/Hello How Are You Golden 45's G4537 Pic Bag (E)
EDELMAN, Randy UPTOWN UPTOWN WOMAN/Concrete And Clay Old Gold OG 9488 (G/SP)
ENGINE ROOM YOUR KISS IS A WEAPON/Fall Of The House Of U Arista ARIST 593 Pic Bag;ARIST 12593 12" (F)
FLOCK, Roberta & Donny HATHAWAY WHERE IS THE LOVE/Back Together Again Old Gold OG 9502 (G/SP)
FLADY, Eddie KNOCK ON WOOD/SAM & DAVE: Hold On I'm Coming Old Gold OG 9498 (G/SP)
FOCUS SYLVIA/How Pocus Golden 45's G4539 Pic Bag (E)
FOOTUS OVER FRISCO FINELY HONED MACHIN (EP) Self Immolation/Some Bizzare WOMBUNC 7.12 12" only (I/R)
FORSYTH, John THE OLD MAN DOWN THE ROAD/Big Train (From Memphis) Warner Brothers W9100 (W)
FORCE M.D.'S TEARS/Forgive Me Girl Tommy Boy/Island IS 195 Pic Bag;12IS 195 12" Pic Bag (E)
FOX, Inez and Charlie MOCKINGBIRD/Hurt By Love Golden 45's G4536 Pic Bag (E)
\*\*FREY, Glenn THE HEAT IS ON/Shootout MCA MCAT 941 12" (C)
GEISHA GIRLS SLAVE OF LOVE/Cyborg Man Dog Breath 7 DOG 1 Pic Bag;12 DOG 1 12" Pic Bag (I/Nine Mile)
GO WEST WE CLOSE OUR EYES/Missing Persons Chrysalis CHS 2850;CHS 122850 inc extra track We Close Our Eyes (Inst) (F)
\*\*HAGAR THE WOMB FUNNERY IN A NUNNERY (EP) Abstract 12ABS...029 12" only Pic Bag (P) (Rescheduled)
HERB, Bobby SUNNY/STEAM: Na Na Hey Kiss Him Goodbye Old Gold OG 9491 (G/SP)
HOUSTON, Thelma I GUESS IT MUST BE LOVE/Working Girl MCA 940;MCA 940 12" (C)
\*\*JACKSON, Jermaine DO WHAT YOU DO (REMIX)/Tell Me I'm Not Dreaming/When The Rain Begins To Fall Arista ARIST 22609 12" Pic Bag (F)
JAGGER, Mick JUST ANOTHER NIGHT/Turn The Girl Loose CBS A4722 Pic Bag (C)
JAMES, David DRUM MACHINE/(UK Dance Mix) Sirocco SIR 105 (P)
JULIA & CO. I'M SO HAPPY/Breaking Down Remix London LON 61;LONX 61 12" inc extra track I'm So Happy (Inst) (F)
KING DICE THE CHILDREN'S HOUR/7 (Double-A) King Dice KD 0001 Pic Bag (ILA)
KING, Evelyn 'Champagne' GIVE ME ONE REASON/Don't It Feel Good RCA 474;RCA 474 12" inc extra track Out Of Control (F)
LAUPER, Cyndi MONEY CHANGES EVERYTHING (STUDIO VERSION)/(live) Portrait/Epic A6009;TA6009 12" inc extra track Extra Fun (C)
LEE, Peggy FEVER/In A Woman Golden 45's G4538 Pic Bag (E)
\*\*LEVI, Barrington HERE I COME/Trouble Mixed London LON 62 (F)
LIMIT, THE SHE'S SO DIVINE/Pop Ariola ARO 285 Pic Bag;AROD 285 12" Pic Bag (F)
LIPPS INC. FUNKY TOWN/STEPHANIE MILLS: Never Knew Love Like This Before Old Gold OG 9489 (G/SP)
LITTLE RICHARD GOOD GOLLY MISS MOLLY/The Girl Can't Help It Old Gold OG 9492 (G/SP)
LITTLE RICHARD TUTTI FRUTTI/Long Tall Sally Old Gold OG 9493 (G/SP)
LITTLE RICHARD LUCILLE/Baby Face Old Gold OG 9494 (G/SP)
LOOSE ENDS HANGIN' ON A STRING/A Little Spice Virgin VS 746 Pic Bag;VS 746-12 12" Pic Bag (E)
MADONNA MATERIAL GIRL/Pretender Warner Brothers W9083 Pic Bag;W9083T 12" (W)
MANHATTAN TRANSFER BABY COME BACK TO ME (THE MORSE CODE OF LOVE)/That's The Way It Goes Atlantic A9594 Pic Bag (W)
MAY, Simon EAST ENDERS/Julia's Theme BBC RESL 160 Pic Bag (A)
\*\*MERCURY TOO HOT/(Inst) La Fell FEL 2 (P)
MINOTT, Sugar IT WAS GOOD IT WAS BAD/(Version) Hit Bound JJ 222 12" only (JS)
NASHVILLE TEENS TOBACCO ROAD/Google Eye Golden 45's G4543 Pic Bag (E)
NELSON, Phyllis MOVE CLOSER/Somewhere In The City Carrere CAR 337;CART 337 12" (A)
NEW BAND, THE HAPPY NEW YEAR/New Year Sound (Inst) RPM RPM 1 (A)
NEW EDITION MR TELEPHONE MAN/Delicious MCA 938;MCA 938 12" (C)
\*\*OCEAN, Billy LOVERBOY/(Dub Mix) Jive JIVE S 80 12" (Picture Disc) (C)
O'HARA, Mary MESSENGER/Never Saw The Roses Valentine VALS 124 (SP)
OLD PEOPLE ARE MAD TRUST/Violent and Unknown Wrinkley WRINK 888 Pic Bag (I/Revolver)
PAGE, Pat (HOW MUCH IS THAT DOG) IN THE WINDOW/Tennessee Waltz Old Gold OG 9482 (G/SP)
PATEA MAORI CLUB POI-IE/(Inst) Sonet SON 2278 (A)
PERKINS SILVER SPURS, Jonathan BELIEVE IN ME/tba Checkmount CHK 2 (E)
PERRY, Steve FOOLISH HEART/It's Only Love CBS A6017 (C)
PETER AND GORDON A WORLD WITHOUT LOVE/Woman Golden 45's G4542 Pic Bag (E)
\*\*PHILLIPS, Dave NEXT STOP/Dancing Shoes Rockhouse 4U4545 (P) (Correction to previous listing)
PICKETT, Wilson IN THE MIDNIGHT HOUSE/634-5789 Old Gold OG 9497 (G/SP)
PLATTERS ONLY YOU/The Great Pretender Old Gold OG 9485 (G/SP)
PLATTERS SMOKE GETS IN YOUR EYES/My Prayer Old Gold OG 9486 (G/SP)
PUNCTURED TOUGH GUY THE ACID RAINS (3 track EP) Xcentric Noise 9TH 1 (I/Red Rhino)
RECOGNITIONS, THE BIM BAM BOM/tba Blue Train COACH 4 (E)
REDDOS AND THE BOYS MOVIN' AND GROOVIN'/(Crackdown Version) Washington Gogo GOGO 1 Pic Bag;12GOGO 1 12" Pic Bag (E)
REDDING, Otis (SITTIN' ON) THE DOCK OF THE BAY/My Girl Old Gold OG 9500 (G/SP)
RED Speedwagon CANT FIGHT THIS FEELING/Rock 'n' Roll Star Epic A4880 (C)
REPERATA & THE DELRONS CAPTAIN OF YOUR SHIP/BRUCE CHANNEL: Keep On Old Gold OG 9504 (G/SP)
ROTH, David Lee CALIFORNIA GIRLS/(Remix Version) Warner Brothers W 9102 Pic Bag (W)
ROUSSOS, Demis FOREVER AND EVER/Happy To Be On An Island In The Sun Old Gold OG 9490 (G/SP)
RUSSELL, Devon VISION OF LOVE/(Version) Jedi JJ 224 12" only (JS)
SALANT, Norman SAX TALK/tba CD CD 023 12" only (I/R)
\*\*SCORCHED EARTH TOMORROW NEVER COMES/QUESTIONS/Where Do We Go From Here/So Long Carrere CART 342 12" only Pic Bag (A) (Rescheduled)
SCOTT, Andy INVISIBLE/Never Too Young Statik TAK 31 (Clear Vinyl);TAK 31/12 12" (E) (Re-promotion)
SEDUCTION ELECTRICITY/tba Challenge TAL 14 12" only (I/R)
SLEDGE, Percy WHEN A MAN LOVES A WOMAN/Warm And Tender Love Old Gold OG 9496 (G/SP)
SOFT CELL TAINTED LOVE/Where Did Our Love Go Some Bizarre/Phonogram BZS 2 Pic Bag;BZS 212 12" (F) (Re-release)
SOLDIER DOLLS, THE A TASTE OF BLOOD (EP) Scream SCREAM 002 Pic Bag (In red vinyl with free red sticker) (I/Revolver)
SPELT LIKE THIS CONTRACT OF THE HEART/St. Valentines Day Mascara (Say It With Cadavers) EMI SLT 1 Pic Bag;12SLT 1 12" Pic Bag (E)
STARR, Edwin CONTACT/GENE CHANDLER: Get Down Old Gold OG 9487 (G/SP)
SWINGING BLUE JEANS HIPPI HIPPY SHAKE/Good Golly Miss Molly Golden 45's G4541 Pic Bag (E)
TEDDY AND THE FRAT GIRLS I WANNA BE A MAN (EP) Alternative Tentacles VIRUS 19 12" only Pic Bag (I/R)
\*\*10 SECONDS PERFECTION (REMIX)/Vivid Sirocco SIR 104 Pic Bag (P) (Reschedule)
TERRY AND GERRY CLOSED SHOP/Kennedy Says Intape IT 014 (I/Red Rhino)
THIN LIZZY DON'T BELIEVE A WORD/Dancin' In The Moonlight Old Gold OG 9484 (G/SP)
THUNDERS, Johnny & THE HEARTBREAKERS BORN TO LOSE/It's Not Enough Twins T 1702 Pic Bag (I/J)
TOTO HOW DOES IT FEEL/Mr Friendly CBS A6043 Pic Bag (C)
T.REX METAL GURU/Children Of The Revolution Old Gold OG 9505 (G/SP)
T.REX TELEGRAM SAM/ Love To Boogie Old Gold OG 9506 (G/SP)
T.REX THE GROOVER/Solid Gold Easy Action Old Gold OG 9507 (G/SP)
VICIOUS PINK SPOOKY/FETISH (Double A) EMI PINK 1 Pic Bag;12PINK 1 12" Pic Bag (E)
WELLS, James & Susan RSVP/(Inst) Fanfare/PRT FAN 2900 Pic Bag;12FAN 2900 12" Pic Bag (A)
WHITE, Snowy FORTUNE/tba Towerbell TOW 65 (A)
WILLIAMS, Heather & THE CLIMAX ORCHESTRA NIGHTLIFE/tba Challenge TAL 11 12" only (I/R)
WILLIAMS, Larry BONEY MORONIE/Short Fat Fannie Old Gold OG 9495 (G/SP)
\*\*WYATT, Robert THE LAST NIGHTINGALE/On The Beach At Cambridge Recommended RE 1984 12" only (I/P) (Additional distributor)
YOUNG, Faron IT'S FOUR IN THE MORNING/LEROY VAN DYKE: Walk On By Old Gold OG 9508 (G/SP)
ZZ TOP LEGS (SPECIAL REMIX)/La Grange Warner Brothers W9272 Pic Bag;W9272T 12" Pic Bag inc extra track I Fall For Your Stockings (W)
\*\*Previously listed in alternative format



SOFT CELL
Acid Rains, The.....P
All is Yellow.....A
Hot, Hot, Hot.....A
All That I Wanted.....B
Are The People Crazy.....T
Baby Come Back To Me.....M
Believe In Me.....P
Bim Bam Bom.....R
Boney Morone.....W
Born To Lose.....D
Brazilia.....T
Bustin' Loose.....D
California Girls.....R
Can't Fight This Feeling.....R
Captain Of Your Ship.....R
Chantilly Lace.....B
Children's Hour, The.....K
Closed Shop.....T
Conspiracy International Two (EP).....C
Contract.....S
Contract Of The Heart.....S
Dance Me To The End Of Love.....C
Dance With The Times.....C
Do What You Do.....T
Don't Believe A Word.....J
Drum Machine.....J
East Enders.....M
Electricity.....S
False Alarm.....D
Fetish.....V
Fever.....F
Finely Honed Machin (EP).....F
Foolish Heart.....P
Forever And Ever.....R
Fortune.....W
Friday On My Mind.....E
Funky Town.....T
Funnery In A Nunnery (EP).....H
Give Me One Reason.....K
Good Golly Miss Molly.....L
Green Onions.....B
Groover, The.....T
Hangin' On A String.....A
Happy New Year.....N
Heat Is On, The.....F
Here I Come.....L
Hippy Hippy Shake.....S
How Does It Feel.....P
(How Much Is) That Doggie In The Window? I Guess It Must Be Love.....H
I Wanna Be A Man (EP).....T
I Wanna Hear It From Your Lips.....C
In The Midnight Hour.....P
Invisible.....D
It Takes Two.....D
It Was Good It Was Bad.....M
It's Four In The Morning.....J
Just Another Night.....Y
Knock On Wood.....C
Last Nightingale, The.....W
Legs.....Z
Love Hunger.....C
Love Is Blind.....A
Loverboy.....O
Lucille.....L
Material Girl.....M
Mellow Yellow.....D
Messenger.....O
Metal Guru.....T
Mockingbird.....F
Money Changes Everything.....L
Move Closer.....N
Movin' And Groovin'.....N
Mr. Telephone Man.....R
Next Stop.....P
Nightlife.....W
Nostalgia.....C
Nut Cracker.....B
Only You.....P
Overnight Success.....D
Passion.....B
Perfection.....T
Po-ee.....P
RSVP.....K
Sax Talk.....K
7.....K
Shake It Up.....B
She's So Divine.....L
Shout.....D
Sight And Touch.....D
(Sittin' On) The Dock Of The Bay.....R
Slave Of Love.....G
Smoke Gets In Your Eyes.....P
Spooky.....V
Sunny.....H
Sweet Soul Music.....C
Sylvia.....F
Tainted Love.....S
Taste Of Blood, A.....S
Tears.....F
Telegram Sam.....T
The Old Man Down The Road.....F
Things.....D
This Is Not Enough.....C
Tobacco Road.....N
Tomorrow Never Comes.....S
Too Hot.....M
Trust.....O
Tutti Frutti.....L
Uptown Uptempo.....L
Woman.....E
Visions Of Love.....R
We Close Our Eyes.....G
When A Man Loves A Woman.....S
Where Is The Love.....F
White Lin Fever.....B
World Without Love, A.....P
You Send Me.....C
You Should Have Known Better.....C
Your Kiss Is A Weapon.....E

Mon 11-Fri 15 Feb, 1985
Single Releases: 104

Year to Date:
(7 weeks to 15 February, 1985)
Single Releases: 524

See New Albums for Distributors Codes



## TALENT

## Talent tips

NORTH EAST rock band She, who featured in the first edition of the new Tyne Tees TV rock music series TX 45 — produced by The Tube's Jeff Brown — are on the look-out for record company interest. The band also have various live gigs lined up.

Contact: Graham Thompson, Hidden Talent, 50 Cambridge Avenue, Whitley Bay, Tyne & Wear, NE26 1BB (091-251 5925).

EDDY ARMANI is described as "something else" by his management company, Marshall Arts in North London. He's already performed to packed houses at two West End nightspots The Hippodrome and Xenon, and is shortly to start a lengthy PA tour. In the meantime he has cut several demo tapes and is hopeful of securing a recording deal.

Contact: Marshall Arts, Leeder House, 6 Erskine Road, Primrose Hill, London NW3 (01-586 3831).

NEWCASTLE BAND Dutch whose most recent recruit is ex-Kane Gang bassist Ian Thomson, and who are signed to Barry McKay International Music for publishing, are still without a formal record contract. The band are to be featured on the Tyne Tees magazine programme TX 45, various local radio interviews have been lined-up, and their representative Marshall Hall says: "Because of firm interest from the music business, the band will continue to make trips to London."

Contact: Marshall Hall, Foundry Entertainments, 21 Fourth Floor, Exchange Buildings, Quay-side, Newcastle upon Tyne (0632 610435).

## Sony talent winner to get Stiff release

A "GUARANTEED" single release is the main attraction of a nationwide talent contest open to all aspiring artists in the UK. Blank tape manufacturers Sony is promoting the contest and Stiff Records will release a single by the winning act later in the year.

The contest, The Sony Tape Rock 'N' Pop Challenge aims "to find the act which in 1985 may follow in the footsteps of Duran Duran and Frankie Goes To Hollywood". The competition is open to all bands and solo performers who should submit a cassette featuring two original compositions. Judging will take place on a regional basis and the winning act will then be chosen from 4 finalists by a panel of judges which will include DJ David Jensen, Kirsty MacColl, promotion man Neil Ferris, and record producer Jeff Wayne.

The winning act will have their Stiff Records single produced by Jeff Wayne, composer of The War Of The Worlds and responsible for all David Essex's early hit singles.

David Wallace, sales and marketing manager for Sony Tape, said: "The contest is aimed to give a helping hand to the rising stars of the rock and pop world. There is a lot of undiscovered talent looking for a chance like this, and we are expecting a tremendous response."



ALISON MOYET in reaching the top of the album chart with *Alf*, became only the eighth female artist to secure that position in more than 30 years of pop chart history. The LP has also gone double-platinum and is currently approaching sales of 900,000 units. Following her recent dates at Hammersmith Odeon, CBS Records took the opportunity to celebrate Moyet's achievements, and presented her with a double platinum disc. She's pictured with, left to right: Allen Davis (president, CBS Records International), Paul Russell (managing director CBS UK), Muff Winwood (A&R director, CBS UK), Bunny Freidus (vice president, creative operations), Walter Yetnikoff (president, CBS Records group) and Maurice Oberstein (chairman, CBS UK).

**BARRINGTON LEVY: Here I Come.** (London LON 62). UK origin. Entered chart January 26, 1985. Picked up by London from Greensleeves only a couple of weeks ago. Though new to the national chart, Levy is one of the biggest names on the reggae circuit, making his first recording aged 14.

**LITTLE BENNY AND THE MASTERS. Who Comes To Boogie.** (Bluebird/10 BR 13) US origin. Entered chart January 26, 1985. The first national chart manifestation of what is tipped as the next big thing in black music — Go Go. Little Benny And The Masters are from Washington, where the brassy dance music with a groove of its own has been flourishing in the clubs since the

### Chart newcomers

late Seventies.

**SASSS. I Didn't Mean It At All.** (10/Virgin TEN 41). US origin. Entered chart January 26, 1985. Washington's Marilyn Ashford and Karen Scott, backing singers on Bobby Thurston's Check Out The Groove and Grover Washington Jr's Sassy Strut among others, with a slow, classy piece of soul, distinguished by great production from Dexter Wansel, the man responsible for the O'Jays hits.

**MONOCHROME SET. Jacob's Ladder.** (Blanco Y Negro/WEA NEG 4). UK origin. Entered chart January 26, 1985. Post-punk art-poppers come through the lean early Eighties with their

eccentricity and sense of humour intact. Four-piece fronted by the oddly named Bid.

**SILENT UNDERDOG. Papa's Got A Brand New Pigbag.** (Kaz KAZ 50). UK origin. Entered chart January 26, 1985. Electro remix of the dancefloor classic from fast rising star of the soul fraternity Paul Hardcastle, who's been in the chart under his own name before now with Rain Forest and Eat Your Heart Out.

**WILLY FINLAYSON. On The Air Tonight.** (PRT 7P 382). UK origin. Edinburgh-born former lead singer with Meal Ticket, Bees Make Honey and The Dance Band, and more recently a successful session singer. The single is first chapter of his current partnership with Peter Bardens.

**SAM HARRIS. Hearts On Fire/Over The Rainbow.** (Motown TMG 1370). US origin. Double A-side from Oklahoma-born white Motown artist. Harris first came to prominence in the US when he won the Star Search TV talent show, and has so far 1/2m copies of his debut LP.

**KOKO-POP. I'm In Love With You.** (Motown TMG 1363). US origin. Five-piece from Columbus, Ohio led by Chris Powell, former saxophonist with Rick James Punk Funk horn section.

**MORGAN PASK. Overkill.** (Columbia DB 9100). The original theme music to the Thames TV series *The Bill* from songwriting duo Charlie Morgan and Andy Pask.

## PERFORMANCE

### Chaka Khan

WINGING IN on the success of two towering dance singles (*Ain't Nobody* and *I Feel For You*) and one decent one (*This Is My Night*) for three nights at the Hammersmith Odeon, Chaka Khan took the over-familiar "Hello London, how are you" approach to show-business, and breathed dusky life into it.

Chaka Khan herself was literally spectacular. Like a black Dolly Parton, she is an outrageous character, saved from absurdity by a soaring talent.

When Chaka Khan sang she smiled an infinitely loveable smile, and the message conveyed in her beautiful husky voice was sex despite the toll touring had obviously taken on her vocal chords.

The band were of the seamless, immensely proficient and fairly uninspiring ilk, that inevitably back soul superstars. Though special mention must go to the three backing singers, who were but a hairsbreadth from matching the vocal power of the Khan.

The guitarists, on the other hand, would do well to curb some of their penchant to stagger round the stage, knees bent and teeth clenched, in totally gratuitous solos. While Chaka could maintain more dignity if she didn't play along on imaginary guitar.

But the crowd got everything it wanted: spectacular but not over-the-top lights; a Rufus medley, including a singalonga-Chaka section; costume changes; a guest appearance from Jon Moss of Culture Club and — of course — an encore of *I Feel For You* and *Ain't Nobody*. JOHN BEST

### The Chevalier Brothers

IT MAY have been something of a mistake playing Dingwalls: The Chevalier Brothers play music to dance to, not stand about watching and certainly not to crane your neck above a packed crowd to witness.

That was the scene at a packed Dingwalls where The Chevs laid down their Forties jumping jazz. The band were ushered in by the Chicago Bearcats, playing an altogether rougher breed of swing, which veered more in the direction of Dr Feelgood than Louis Jourdan.

But The Chevs themselves, drenched in style from the outside suits which made frontman Raymondo Gelatto look like Alexei Sayle auditioning for New York New York, to the tingly precision of the vibraphone, were a joy to behold.

The overwhelming impression, though, was that The Chevalier Brothers were wasted on a stuffed and sweaty Dingwalls. Their music needs attention or it merely fades into the walls. More dates are coming soon, so the Brothers, reared on club and pub dates, could find themselves ready for a more salubrious setting fast.

DANNY VAN EMDEN

### Marc Riley With The Creepers

COLENSO PARADE played an overlong set of Eighties rock, that no matter how hard you tried to forget that they are Irish and how trite such descriptions are thought, still sounded U2-ish.

The band had proud, trebly guitars and impassioned lyrics with swathes of organ adding the melody. But the songs themselves were buried so deep beneath the bluster that it was difficult to tell how good they were.

However, a song introduced as the next single stood head and shoulders above the rest — despite the levelling qualities of the chronically awful sound, and showed something worth nurturing is nestling within the structure of the band.

Marc Riley With The Creepers suffered even more from the adverse effects of the PA. All the sparkle that made his last single, *Shadow Figure*, a triumph of sarcastic wit (becoming a Janice Long favourite) was lost in the murk.

The audience, unaware of the golden words that Riley intoned in his beguilingly flat Mancunian tones, was not likely to receive much education from this performance at the Attic Club in North London.

The Creepers are in many ways cousins of Billy Bragg, and have it within themselves to reach that kind of audience. So this should be written off as just a bad gig.

JOHN BEST

### John Cooper-Clarke/Nico

JOHN Cooper Clarke was only just visible through the ever present screen of smoke at Dingwalls. With matchstick legs, wild black hair and massive shades he appeared the perfect caricature.

But trading on his old roster of poems, including the inspired *Chicken Town* and *Health Fanatic*, was not enough to satisfy an audience which had probably

seen him a couple of times before and his own boredom was blatantly apparent. He desperately needs some sparkling new material.

The evening continued on a downward slide with the arrival of Nico. The huge blue eyes and impeccable bone structure are at close range as wonderful as ever, but the languid stage pose has become decidedly boring.

Sticking mainly to songs from *Desert Shores* and *The End* with the usual harmonium accompaniment, the music proved hopelessly dense and gloomy.

Although her Gothic music has always floated curiously outside of fashion, it seems particularly irrelevant now.

KAREN FAUX

### Cook Da Books

NOT SO much brewing up a storm as nicely simmering away, Cook Da Books are close to bringing the tackiest name of 1985 to huge public prominence.

The Liverpool band are generally a sound investment, but their name — inappropriate and jarring as it is — is a hindrance to their success. It's a shame they haven't picked a title that gives away more about the band's vitality and enthusiasm.

At London's Dingwalls The Books put on a show that bounced along on the buoyancy of solid rhythm and powerful vocals and occasionally caught the ear with some innovative, eloquent phrases.

The band have a tasty range of styles but perform best when putting their energy behind their original swingalong bop.

JEFF CLARK-MEADS

### Magnum

FEW POMP bands show the consistency of class that Magnum, the brilliant five-piece British act have. But, incredibly, they are still playing at the Marquee, a venue which they can always fill.

A combination of biting, passionate lyrics, dynamic delivery and melodic flair lifted Magnum way above the competition. Their new material sounded excellent, and the forthcoming single, *Just Like An Arrow* on Heavy Metal FM Records should sell well.

Other new tracks, such as *Le Danseur Mort*, *How Far Jerusalem* and *The Last Dance*, were high on atmospheric and fitted in well alongside established classics like *Sacred House* and *The Prize*.

With a new LP in the pipeline and constant gigging ahead, the revamped line-up look set to make their mark.

GARETH THOMPSON

### The Co-Stars

A SEVEN piece, The Co-Stars seemed rather restricted by the small stage of the Fulham Greyhound. And, certainly, the lead vocalist seemed frustrated at the lack of room during what was an otherwise enthusiastic gig.

But his use of the mouth organ was a nice touch and blended well with the two brass instruments. His slick appearance may well help the group find their way onto the covers of teenage magazines, if their sound develops.

Overall, the songs displayed some flashes of originality with two slow numbers standing out. As yet they haven't quite got enough to distinguish themselves from the myriad of club pop groups.

GARETH THOMPSON

## OPINION

*THE BPI'S argument in favour of a royalty on blank tape (pamphlet, MW January 12) rests on the claim that the perceived rise in home-taping during the last 10 years has been responsible for a substantial fall in record sales.*

Conspicuous by its absence in the pamphlet is any table showing a direct comparison between sales of blank tapes and sales of records over the years, and some of the statistics included are less than convincing.

We are told that 70 per cent of the people with access to a tape recorder copy music from the radio or from records and pre-recorded tapes. We are further told that around 50 per cent of these people would have at least "quite likely" bought the last piece of music they copied if they had been unable to tape it.

Combining these two pieces of information, we discover that perhaps 35 per cent of the people with access to a tape recorder are responsible for lost sales of records.

In insisting on a blank tape royalty, the BPI is therefore expecting a 65 per cent majority of tape users to subsidise the activities of the remaining 35 per cent minority.

In reality, however, the minority must be considerably smaller than this. The BPI equates the statements of the people who would "quite likely" have bought the last piece of music they copied with a loss of record sales of some 220m LPs per year.

If these records actually had been sold last year, then the resulting total value of sales would, at around £1,400m, represent an increase of about 310 per cent in real terms over the 1975 sales figure.

As a point of comparison, the increase in the real value of sales between 1965 and 1975, a period which the industry views as a remarkable one, was only 135 per cent. Clearly, the loss of record sales due to home-taping cannot in fact be anything like 220m LPs per year.

With only a small percentage of tape users being responsible for lost record sales, then

a blank tape royalty would indeed be grossly unfair to the great majority of people who cause no such loss. It would, in fact, make as much sense to add the royalty on to the cost of records, on the grounds that large numbers of record

*A blank tape royalty would be grossly unfair ...*

buyers subsequently lend their purchases so that they may be taped. The lending of a record to be taped is as much an infringement of copyright as the taping itself, and since every incidence of home-taping corresponds to an incidence of record lending, then any royalty could logically be imposed on blank tapes — or on records — or on both.

The BPI chooses to ignore these latter alternatives because, for all its moral indignation at the copyright infringement, it is really far more concerned with finding a suitable scapegoat for the slight fall in record company profits since the halcyon days of the late Sixties/early Seventies.

There are likely to be a number of reasons for this fall, of which sociological factors will not be the least significant. The explosion in record buying during the Sixties was linked with the rapid growth of a youth culture combined with a general level of affluence, which made record buying a far more intense activity than it has been in the depressed Eighties. The purchase of the latest Beatles LP, for example, was virtually mandatory to a teenager in the Sixties. Today there are no artists who command quite the same loyalty.

In any event, it seems clear that record companies could make far greater efforts than they do to increase the attractiveness of their product to the customer. It is not apparent from the BPI pamphlet whether the typical home-taper copies all his music or merely some of it. I would guess that most still prefer to buy those records of which they think the most highly, while consigning to tape only those that seem to represent less good value for money.

I have, in my own extensive record collection, albums with barely 10 minutes on each side; albums containing previously issued material with just one or two tracks unavailable elsewhere; albums containing re-recordings of tracks implied to be original versions; records with just a couple of good tracks padded out to album length with obvious fillers, and albums containing reissued material, but with a few crucial bars of music missing. When record companies show such scant respect for their customers, they can hardly complain when a few of those customers show as little respect in return.

I cannot help feeling that the most significant point made in the BPI pamphlet occurs on page 10, where it is stated that "it is important to note that the benefit of a royalty is not restricted to the income derived from it. It will also help to close the gap between the price of blank tape and pre-recorded cassettes and stimulate the market for the latter".

It is hardly the function of government legislation to come to the aid of marketing managers within record or any other kind of companies.

That the BPI should feel able to even ask for legal sanction for what is, in effect, a boost to its own profitability at the expense of a rival is indicative of the still considerable financial power of the recording industry. With total sales in the 12 months to September 1984 reaching £308.4m — which is only a little short of the mid-Seventies peak in real terms — the industry is hardly in the sickly condition that the BPI would like to pretend.

N J HAMLYN, Northampton.

● The BPI has been invited to reply to the points raised in this letter next week.

Edited  
by  
NICOLAS SOAMES

## CLASSICAL

## Vivaldi chosen to head new CRD CD releases

FOLLOWING LAST month's announcement that Meridian Records is releasing its first CDs, the established independent label CRD revealed that it, too, will shortly be bringing its first six CD titles on to the market.

With an eye for the Japanese market — which is currently interested in early music — Simon Lawman, director of CRD, has chosen Vivaldi's Opus 8 Concertos made by Trevor Pinnock and the English Concert (before they were signed to Deutsche Grammophon) but Nos 5 to 12, omitting the Four Seasons.

Nos 5 to 10 will appear on one disc, with Nos 11 and 12 on a second, coupled with a Flute Concerto and a Cello Concerto by Vivaldi, as well as a Harpsichord Concerto by C.P.E. Bach. Other CDs will include a volume of organ music by Stanley played by Gifford and the Northern Sinfonia, Symphonies by Boyce played by the Bournemouth Sinfonietta, and Byrd's Cantiones Sacrae sung by the Choir of New College, Oxford.

The CDs are expected to become available in the next three or four months.

Meanwhile, the company is continuing with its LP and tape releases. February sees two interesting two-piano discs played by the Israeli piano duo, Eden and Tamir. The first (CRD 1124/CRDC 4124) comprises Ravel's two piano version of La Valse,

Rhapsody Espagnol and the Mother Goose Suite.

The second includes Debussy's En Blanc Et Noir, La Petite Suite, and Ravel's arrangement of Debussy's Fetes from the three Nocturnes (CRD 1125/CRDC 4125). Both records were made in Jerusalem by the CRD team.

February also sees the release of Volume 4 in the series of the complete instrumental chamber music by Handel — the Opus 5 Trio, Sonatas, for two violins and continuo played by L'Ecole d'Orphee, a two-record set (CRD 10790 or two separate tapes, CRDC 4079, 4080).

Lawman indicated that he hoped the company would now develop a pattern of releasing two new titles every alternate month.

However, he announced with regret that CRD's most important record of the year, the set of Tippett's Piano Sonatas played by Paul Crossley, including the new Fourth Piano Sonata, which is widely regarded as an outstanding work, is not likely to be available until July, some four months after its scheduled release date. This was due to the late completion of the work by the composer who had been ill towards the end of last year, explained Lawman.

CRD is distributed by PRT (contact, Rona Hemmingway) and H. R. Taylor.

## Radio airplay set to turn Pan pipe oddity into hit

EXTENSIVE AIRPLAY on local radio stations throughout the country is turning an Erato oddity into something of a cult record, reported John Kehoe of Conifer Records, last week.

A version of the Badinerie from Bach's Suite No 3, plus arrangements of Flute Concertos by Mozart and Quantz played on the Pan pipes by Syrinx and the Lausanne Chamber Orchestra is rapidly becoming the Erato top seller.

Syrinx is a Rumanian Pan pipes player whose real name is Simion Stanciu, and he recorded his first Erato disc (NUM 75187 and on cassette) in Switzerland in September. Feeling that it had a record that could achieve cult status, Erato rush-released it for February, but Conifer have found that airplay has resulted in an unexpected mass response.

"We are having to completely re-think our re-stocking order," said Kehoe. "Syrinx approaches Mozart and Bach with the flair of James Galway."

Another esoteric item is also exceeding Conifer expectations. The Symphony No 9 by the Estonian composer Edward Tubin, who is now 70, is selling the kind of figures achieved by Stenhammer a few years ago. It is played by the Gothenberg Symphony Orchestra conducted by Jarvi, coupled with Estonian Dances and Toccata and is released on the Bis label, (LP 264, no tape). It is a live recording.

Among other interesting releases from Conifer's labels this month is the second one CD version of Schubert's Winterreise sung by the Finnish bass Martti Talvela with the pianist Ralf Gothoni (CD 253), though it is

also available on two LPs.

There are also two new titles from Etcetera, the Holland-based company run by former CBS Paris man David Rossiter. Etcetera is designed to produce almost exclusively premiere recordings, either in repertoire or artists.

This month it offers the first recital disc of the English soprano Yvonne Kenny, accompanied by Lawrence Skrobacs. It is a recording of her Wigmore Hall recital given last year, and contains music by Arne, Schubert, Strauss, Poulenc, Rodrigo and Copland (ETC 1029 and on tape).

Rossiter has also unearthed a recording of Scriabin's Divine Poem recorded in concert with the Concertgebouw Orchestra in 1976 conducted by Kondrashin (ETC 1027). The Dealer price of Etcetera is £3.50.

## Glyndebourne's Last Summer

One of Unicorn-Kanchana's featured composers, Nigel Osborne, has been commissioned to write a new opera for Glyndebourne, with its premiere scheduled for the autumn of 1986.

Osborne, and his librettist Craig Raine, have chosen to set a short early novel by Boris Pasternak called The Last Summer, and it will be directed by Peter Sellars, the 26 year old director of America's National Theatre at the Kennedy Centre, Washington DC.

Unusually, Osborne, Raine and Sellars came together at Glyndebourne for five days last year to discuss the format of the work. "It is rare, but should prove enormously beneficial, for a stage director to be actively involved in the earliest creative stages of a new operatic work, bringing a crucial influence to bear on the work of the composer and librettist," said Anthony Whitworth-Jones, Glyndebourne's director of New Opera Development.



SIR MICHAEL TIPPETT'S 80th birthday celebrations moved into full swing in January, continue well into this month, and will go on keeping the composer's name strongly in public view for the rest of the year.

The concerts at the South Bank, including the Child of Our Time and the Piano Sonatas played by Paul Crossley were packed out, with half the music world in attendance.

And a few days later, Tippett was given a birthday lunch by Philips, which, apart from releasing the Symphonies in collaboration with Decca, is re-issuing The Knot Garden, with a new sleeve design featuring a specially commissioned tapestry of a Knot Garden.

It was made by Jill Watts, and presented to the composer (pictured left) by Tim Harrold, chairman of PolyGram Classics International (centre) watched by Sir Colin Davis, who conducted the recording (412 707).



TOP 75  
1 & 12 INCH

# 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.

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

|            |  |                                |                              |
|------------|--|--------------------------------|------------------------------|
| <b>No1</b> | I KNOW HIM SO WELL                             | Elaine Paige & Barbara Dickson | RCA CHESS(T) 3               |
| <b>2</b>   | LOVE & PRIDE                                   | King                           | CBS A 4988 (12" — TX 4988)   |
| <b>3</b>   | I WANT TO KNOW WHAT LOVE IS                    | Foreigner                      | Atlantic A 9596(T)           |
| <b>4</b>   | SOLID  | Ashford & Simpson              | Capitol (12)CL 345           |
| <b>5</b>   | LITTLE RED CORVETTE/1999                       | Prince                         | Warner Brothers W1999(T)     |
| <b>6</b>   | DANCING IN THE DARK                            | Bruce Springsteen              | CBS (T)A 4436                |
| <b>7</b>   | ATMOSPHERE                                     | Russ Abbot                     | Spirit FIRE(T) 4             |
| <b>8</b>   | SHOUT  | Tears For Fears                | Mercury/Phonogram IDEA 8(12) |
| <b>9</b>   | SINCE YESTERDAY                                | Strawberry Switchblade         | Korova KOW 38(T)             |
| <b>10</b>  | CLOSE (TO THE EDIT)                            | Art of Noise                   | ZTT/Island (12)ZTPS01        |
| <b>11</b>  | RUN TO YOU (Specially Remixed Version)         | Bryan Adams                    | A&M AM(Y) 224                |
| <b>12</b>  | SUSSUDIO                                       | Phil Collins                   | Virgin VS 736(12)            |
| <b>13</b>  | A NEW ENGLAND                                  | Kirsty MacColl                 | Stiff BUY(T) 216             |
| <b>14</b>  | YAH MO B THERE (REMIX)                         | James Ingram/Michael McDonald  | Qwest W5394(T)               |
| <b>15</b>  | LIKE A VIRGIN                                  | Madonna                        | Sire W 9210(T)               |
| <b>16</b>  | LOVERBOY                                       | Billy Ocean                    | Jive JIVE(T)180              |
| <b>17</b>  | THINKING OF YOU                                | The Colourfield                | Chrysalis COLFX) 3           |
| <b>18</b>  | THINGS CAN ONLY GET BETTER                     | Howard Jones                   | WEA HOW 6(T)                 |
| <b>19</b>  | NIGHTSHIFT                                     | Commodores                     | Motown TMG(T) 1371           |
| <b>20</b>  | FRIENDS  | Amii Stewart                   | RCA RCA(T) 471               |
| <b>21</b>  | EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS    | Wham! ★                        | Epic Q(T)A9499               |
| <b>22</b>  | THIS IS NOT AMERICA ("Falcon & Snowman") Theme | David Bowie/Pat Metheny Group  | EMI America (12)EA 190       |
| <b>23</b>  | WE BELONG                                      | Pat Benatar                    | Chrysalis CHR (12)2821       |
| <b>24</b>  | THIS IS MY NIGHT                               | Quincy Jones                   | Warner BROS/Warner 3057(T)   |
| <b>25</b>  | THIS HOUSE (Is Where Your Love Stands)         | Pat Benatar                    | Chrysalis CHR (12)2821       |

|            |   |                                 |
|------------|---|---------------------------------|
| <b>76</b>  | I'M IN LOVE WITH YOU, KoKo-Pop  | Motown TMG(T) 1363              |
| <b>77</b>  | IN THE EVENING, Sheryl Lee Ralph  | Arista ARIST (12)595            |
| <b>78</b>  | PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog                            | Kaz KAZ 50(T)                   |
| <b>79</b>  | ANYTHING?, Direct Drive   | Polydor POSP(X) 728             |
| <b>80</b>  | I SLEEP ALONE AT NIGHT, Jim Diamond                                       | A&M AM(Y) 229                   |
| <b>81</b>  | TERRY, Tracey Ullman  | Stiff BUY 217                   |
| <b>82</b>  | (No Matter How High I Get) I'LL STILL BE LOOKING UP TO YOU, Wilton Felder | MCA MCA(T) 919                  |
| <b>83</b>  | I DIDN'T MEAN IT AT ALL, Sassa  | 10/Virgin TEN 41(12)            |
| <b>84</b>  | A HOLD OF ME, The Boomtown Rats   | Mercury/Phonogram MER(X) 184    |
| <b>85</b>  | ON THE AIR TONIGHT, Willy Finlayson                                       | PRT 7P 302 (12" — 12P 302)      |
| <b>86</b>  | DO WHAT YOU DO, Jermaine Jackson  | Arista ARIST (12)609            |
| <b>87</b>  | WAR DANCE, Funkmeister  | Ryker RYK(T)12                  |
| <b>88</b>  | JACOB'S LADDER, The Monochrome Set  | blanco y negro/WEA NEG 4(T)     |
| <b>89</b>  | I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane                                | Epic A 4936(12" — TX 4936)      |
| <b>90</b>  | MOVE CLOSER, Phyllis Nelson   | Carrere CAR(T) 337              |
| <b>91</b>  | OPERATOR, Floy Joy  | Virgin VS 744(12)               |
| <b>92</b>  | THE BELLE OF ST. MARK, Sheila E   | Warner Brothers W9180(T)        |
| <b>93</b>  | MAKE NO MISTAKE, HE'S MINE, Barbra Streisand                              | CBS A4994                       |
| <b>94</b>  | SEXCRIME (nineteen eighty-four), Eurythmics                               | Virgin VS 728(12)               |
| <b>95</b>  | WAKE UP, XTC  | Virgin VS 746(12)               |
| <b>96</b>  | SLIPAWAY, Les Enfants   | Chrysalis CHS (12)2813          |
| <b>97</b>  | PLAYGROUND OF PRIVILEGE, Time UK  | Arista ARIST (12)597            |
| <b>98</b>  | SAY YOU LOVE ME AGAIN, Change   | WEA YZ32(T)                     |
| <b>99</b>  | GIRLFRIEND IS BETTER, Talking Heads                                       | EMI (12)EMI 5509                |
| <b>100</b> | TAKE ME TO HEAVEN, Sylvester  | Cooltempo/Chrysalis COOL(X) 106 |

Week-ending February 9, 1985

# Barbra Streisand



|           |   |                                    |                                      |
|-----------|---|------------------------------------|--------------------------------------|
| <b>38</b> | PERSONALITY/LET HER FEEL IT                       | Eugene Wilde                       | Fourth & Broadway/Island (12) BRW 18 |
| <b>39</b> | YOU SPIN ME ROUND (LIKE A RECORD)                 | Dead Or Alive                      | Epic A4861 (12" — TX 4861)           |
| <b>40</b> | EVERYTHING MUST CHANGE                            | Paul Young                         | CBS (T)A 4972                        |
| <b>41</b> | WE ALL STAND TOGETHER (from 'Rupert & Frog Song') | Paul McCartney and the Frog Chorus | Parlophone R 6086                    |
| <b>42</b> | CHANGE YOUR MIND                                  | Sharpe and Numan                   | Polydor POSP(X) 722                  |
| <b>43</b> | NEUTRON DANCE                                     | Pointer Sisters                    | Planet/RCA RPS(T) 109                |
| <b>44</b> | MY GIRL LOVES ME                                  | Shalamar                           | Solar/MCA SHAL(T) 2                  |
| <b>45</b> | JUST A SHADOW                                     | Big Country                        | Mercury/Phonogram BCO 8(12)          |
| <b>46</b> | WORLD DESTRUCTION                                 | Time Zone                          | Celluloid/Virgin VS 743 (12)         |
| <b>47</b> | HERE I COME                                       | Barrington Levy                    | London LON(X) 62                     |
| <b>48</b> | IT'S IT'S THE SWEET MIX                           | The Sweet                          | Anagram/Cherry Red (12)ANA 28        |
| <b>49</b> | MISLED  | Kook & The Gang                    | De-Lite/Phonogram DE(X) 19           |
| <b>50</b> | SHARP DRESSED MAN                                 | ZZ Top                             | Warner Brothers W 9576(T)            |
| <b>51</b> | BREAKFAST   | The Associates                     | WEA YZ28(T)                          |
| <b>52</b> | JULIA   | Eurythmics                         | Virgin VS734(12)                     |
| <b>53</b> | NELLIE THE ELEPHANT                               | The Toy Dolls                      | Volume VOL(T) 11                     |
| <b>54</b> | WHO COMES TO BOOGIE                               | Little Benny and The Masters       | BlueBird/10 BR(T) 13                 |
| <b>55</b> | SEA OF LOVE                                       | The Honeydrippers                  | Es Paranza/WEA YZ33                  |
| <b>56</b> | IT AIN'T NECESSARILY SO                           | Bronski Beat                       | Forbidden Fruit/London BITE(X) 3     |
| <b>57</b> | LOVE AIN'T NO STRANGER                            | Whitesnake                         | Libert BP 424                        |
| <b>58</b> | IMMACULATE FOOLS                                  | Immaculate Fools                   | A&M AM(Y) 227                        |
| <b>59</b> | ... (and that's no lie)                           | Heaven 17                          | Virgin VS740(12)                     |
| <b>60</b> | TAINED LOVE                                       | Soft Cell                          | Some Bizzare/Phonogram BZS 2(12)     |
| <b>61</b> | PERFECT STRANGERS                                 | Deep Purple                        | Polydor POSP(X) 719                  |

62 48 PERFECT STRANGERS Deep Purple Polydor POSP(X) 719

|                      |  |                                    |
|----------------------|--|------------------------------------|
| <b>63</b> <b>NEW</b> | THE BOYS OF SUMMER<br>Don Henley                 | Geffen (T)A 4945                   |
| <b>64</b> 45         | THE POWER OF LOVE<br>Frankie Goes To Hollywood   | ZTT/Island (12)ZTAS 5              |
| <b>65</b> 66         | STARTING AGAIN<br>Second Image                   | MCA MCA(T) 936                     |
| <b>66</b> <b>NEW</b> | METHOD OF MODERN LOVE<br>Daryl Hall & John Oates | RCA RCA(T) 472                     |
| <b>67</b> <b>NEW</b> | SEX OVER THE PHONE<br>Village People             | Record Shack SOHO(T) 34            |
| <b>68</b> 60         | 7 YEAR BITCH<br>Slade                            | RCA RCA(T) 475                     |
| <b>69</b> 71         | LAND OF HOPE & GLORY<br>Ex Pistols               | Virginal/Cherry Red (12) PISTOL 76 |
| <b>70</b> <b>NEW</b> | DO YOU REALLY (WANT MY LOVE)<br>Junior           | London LON(X) 60                   |
| <b>71</b> <b>NEW</b> | HEART USER<br>Cliff Richard                      | EMI (12)RICH 2                     |
| <b>72</b> <b>NEW</b> | ALL I AM (IS LOVING YOU)<br>The Bluebells        | London LON(X) 58                   |
| <b>73</b> <b>NEW</b> | HEARTS ON FIRE/OVER THE RAINBOW<br>Sam Harris    | Motown TMG(T) 1370                 |
| <b>74</b> 50         | FRESH<br>Kool & The Gang                         | De-Lite/Phonogram DE(X) 18         |
| <b>75</b> <b>NEW</b> | MUTANTS IN MEGA CITY ONE<br>The Fink Brothers    | Zarjazz/Virgin JAZZ 2(12)          |



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| <b>25</b> 36         | THIS HOUSE (Is Where Your Love Stands)<br>Source/MCA BSA(T) 1 |                                     |
| <b>26</b> 20         | GHOSTBUSTERS<br>Ray Parker Jr.                                | Arista ARIST (12)580                |
| <b>27</b> 24         | THANK YOU MY LOVE<br>Imagination                              | R&B/Red Bus RBS 219 (12) —RBL 219   |
| <b>28</b> 15         | STEP OFF<br>Grandmaster Melle Mel & The Furious Five          | Sugar Hill/PRT SH(L) 139            |
| <b>29</b> 30         | CAN I<br>Cashmere   | Fourth & Broadway/Island (12)BRW 19 |
| <b>30</b> 17         | DO THEY KNOW IT'S CHRISTMAS?<br>Band Aid                      | Mercury/Phonogram FEED 1(12)        |
| <b>31</b> 23         | SAY YEAH<br>The Limit   | Portrait/Epic (T)A 4808             |
| <b>32</b> 46         | LOVE LIKE BLOOD<br>Killing Joke                               | EG/Polydor EGO(X) 20                |
| <b>33</b> 28         | SAN DAMIANO (HEART & SOUL)<br>Sal Solo                        | MCA MCA(T) 930                      |
| <b>34</b> 41         | YOU'RE THE INSPIRATION<br>Chicago                             | Full Moon/WEA W9126(T)              |
| <b>35</b> <b>NEW</b> | HOW SOON IS NOW?<br>The Smiths                                | Rough Trade RT(T) 176               |
| <b>36</b> 27         | POLICE OFFICER<br>Smiley Culture                              | Fashion FAD 7012(12) —FAD 026       |
| <b>37</b> 34         | I HEAR TALK<br>Bucks Fizz                                     | RCA FIZ(T) 4                        |

**SINGLES** *includes* **SINGLES**

|    |  |    |  |
|----|--|----|--|
| 1  | (2) LOVE & PRIDE, King   | 22 | (15) EVERYTHING SHE WANTS/<br>LAST CHRISTMAS, Wham!          |
| 2  | (3) SOLID, Ashford & Simpson                                   | 23 | (18) PERSONALITY/LET HER<br>FEEL IT, Eugene Wilde            |
| 3  | (1) LITTLE RED CORVETTE/<br>1999, Prince                       | 24 | (31) RUN TO YOU, Bryan Adams                                 |
| 4  | (11) CLOSE-UP, Art Of Noise                                    | 25 | (36) LOVE LIKE BLOOD, Killing<br>Joke                        |
| 5  | (4) I WANT TO KNOW WHAT<br>LOVE IS, Foreigner                  | 26 | (32) HERE I COME, Barrington<br>Levy                         |
| 6  | (5) SHOUT, Tears For Fears                                     | 27 | (27) MY GIRL LOVES ME,<br>Shalamar                           |
| 7  | (6) YAH MO B THERE, James<br>Ingram/Michael McDonald           | 28 | (16) LIKE A VIRGIN, Madonna                                  |
| 8  | (12) I KNOW HIM SO WELL,<br>Elaine Paige and Barbra<br>Dickson | 29 | (New) THINKING OF YOU, The<br>Colourfield                    |
| 9  | (New) THINGS CAN ONLY GET<br>BETTER, Howard Jones              | 30 | (22) THANK YOU MY LOVE,<br>Imagination                       |
| 10 | (7) FRIENDS, Ami Stewart                                       | 31 | (29) WHO COMES TO BOOGIE,<br>Little Benny and The<br>Masters |
| 11 | (21) DANCING IN THE DARK,<br>Bruce Springsteen                 | 32 | (24) YOU SPIN ME ROUND (LIKE<br>A RECORD), Dead Or Alive     |
| 12 | (20) SUSSUDIO, Phil Collins                                    | 33 | (35) IT'S IT'S THE SWEET MIX,<br>The Sweet                   |
| 13 | (19) NIGHTSHIFT, Commodores                                    | 34 | (30) WORLD DESTRUCTION,<br>Time Zone                         |
| 14 | (14) CAN I, Cashmere   | 35 | (New) TAINTED LOVE, Soft Cell                                |
| 15 | (New) THIS IS NOT AMERICA,<br>David Bowie/Pat Metheny<br>Group | 36 | (New) CHANGED YOUR MIND,<br>Shape and Numan                  |
| 16 | (8) STEP OFF, Grandmaster<br>Melle Mel & The Furious<br>Five   | 37 | (17) POLICE OFFICER, Smiley<br>Culture                       |
| 17 | (23) LOVERBOY, Billy Ocean                                     | 38 | (28) ... (and that's no lie),<br>Heaven 17                   |
| 18 | (New) HOW SOON IS NOW?, The<br>Smiths                          | 39 | (38) A NEW ENGLAND, Kirsty<br>MacColl                        |
| 19 | (9) SINCE YESTERDAY,<br>Strawberry Switchblade                 | 40 | (New) THIS HOUSE, The Big Sound<br>Authority                 |
| 20 | (10) SAY YEAH, The Limit                                       |    |  |
| 21 | (13) THIS IS MY NIGHT, Chaka<br>Khan                           |    |  |

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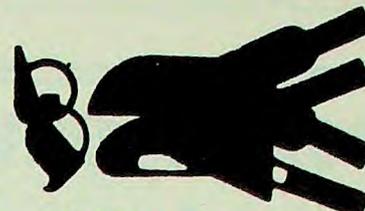
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## PUBLISHING

# Top composer to unveil latest orchestral work

PETER Maxwell Davies, Boosey & Hawkes' leading British composer, is the focus of extensive attention this month with the unveiling of his latest large-scale orchestral work, the Symphony No 3, on February 19.

Boosey & Hawkes is capitalising on the celebrations of the composer's 50th birthday year to launch the symphony, which was commissioned by the BBC and is to be premiered by the BBC Philharmonic Orchestra under its principal conductor Edward Downes in the Free Trade Hall, Manchester. The concert will be broadcast live by BBC Radio Three.

The BBC will preface the performance by broadcasting a series of interviews with the com-

poser covering the period of composition of the new work (February 17, 10, 15), which was written to mark European Music Year and the 50th anniversary of the orchestra itself.

Boosey & Hawkes have other Maxwell Davies premieres in the pipeline, mainly works for young people. In June, the composer oversees the first production of An Island Nativity, presented in the St Magnus Festival which he founded on Orkney near the Island of Hoy where he lives for part of the year. That is scheduled for June, but August finds him at the Edinburgh Festival, where a Carnegie Trust commission is given its first performance by the Youth Choir of the Scottish National Orchestra and the Scottish National Youth Brass Band.

A third "young people's work" is premiered by the Queen Elizabeth Hall in November, played by the London Sinfonietta, with a secondary school choir and primary school percussion and recorder players.

"The project grew out of the composer's life-long concern with music education and the London Sinfonietta's increased emphasis on education through workshops and concerts," says Paul Meecham, head of publicity at Boosey & Hawkes.

The composer's anniversary has also prompted many performances of existing works, from The Two Fiddlers played by a school orchestra in Essen, to the premiere American production of his opera Taverner in April in Boston.

Edited  
by  
NIGEL HUNTER



WAYNE BICKERTON (left), chairman of State Music, with Bernard Brown in the control room of Odyssey Studios, part of the State Group complex near London's Marble Arch. Brown has just been appointed to the board of State Music, and has been with the company as director of operations since 1983 when he joined from Martin Coulter Music.

Other appointments to the State board are John Trott, in charge of the creative side of State Music and supervision of the Odyssey Studios, and Brian Morgan, formerly deputy managing director of Capital Radio. David Griffiths, previously financial executive at PRT Records, has been appointed financial controller.

State Music, which is now represented in Japan by Pacific Music, has added the Chinnichap catalogue to those which it already administers such as Interworld, Henry Mancini and Merle Haggard.

"These management changes will considerably strengthen our position in the music publishing world as well as in the wider area of the State Group of companies," said Bickerton. "We are aiming to secure a wider share of the market this year, and the new structure will undoubtedly increase our efficiency and profitability."

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## Copywriting film music

AS HAS been noted before, if you're a music publisher — or budding music publisher — without a strong standard catalogue or a firm link with a star pop act, you're easily in trouble nowadays.

The days of storming a music hall dressing room and captivating the top-of-the-bill with a catchy ditty on the piano that just happens to be there are gone. So, too, to a large extent, are the resident record company A&R ears which used to be widely attuned to anything good and interesting, irrespective of its style and origin.

And yet and yet... Here is Filmtrax, ensconced in London NW1, a few decibels away from where *Music Week* will shortly be moving, operating as "a straightforward music publisher", and creating copyrights by producing film music. It commissions and produces complete soundtracks at the behest of the producers of the films, and through its Audiotrax operation, is fully equipped to exploit record sales possibilities emanating from those soundtracks.

Heading Filmtrax are chairman John Hall, formerly of Rocket Music connections, and managing director Tim Hollier of Writers Workshop and other connections. Third man there is Simon Heyworth, production director. Filmtrax offers producers "a complete package" in terms of commissioning composers and recording film soundtracks. The list of film scores it publishes is formidable, including *A Breed Apart* written by Maurice Gibb, *The Bostonians* (Richard Robbins), *Howling Two* (former Baker Gurvitz man Steve Parsons), *Return Of The Living Dead* (Denis Haines of Gary Numan association), and *Dance With A Stranger* (Richard Hartley).

Other composers linked with Filmtrax for cinema and TV are Stanley Myers (*The Chain*), John Barry (*White Buffalo*), Nino Rota (*Hurricane*) and Paco de Lucia (*Los Zancos*).

## Intersong appointments

LOS ANGELES: Intersong International has moved its US headquarters here from New York, and named Marla McNally as talent acquisition manager. She joined Intersong International in 1982 as repertoire co-ordinator, and has been promoted from the post of international manager.

In a reverse move, Bob Skoro has been promoted to Chappell/Intersong Music Group director of professional activities in New York, transferring from the West Coast, where he was creative manager.

Another Chappell/Intersong appointment is the naming of Linda Blum as West Coast director of professional activities. She joins from Arista Music in LA, where she was director of creative activities for the past six years, working with writers such as Peter Beckett, Mike Chapman, Nicky Chinn, Holly Knight and Amanda McBroom. She is also a member of the board of directors of the California Copyright Conference.

## Melissa track

SINGER-SONGWRITER Johnny Warman has collaborated with Gary Osborne to write a track titled *Skin On Skin* for Melissa Manchester's new MCA album in the US. Warman is published by Vic Coppersmith-Heaven's War-cops music of which he is a director.

The duo are completing another joint effort which will be co-published with Big Pig Music, the Elton John publishing arm. Warman has also written a single produced by Mickie Most called *Beat Patrol*, and is working on an album project with former Rod Stewart sideman Gary Granger.

## Rodriguez acquires Dr. John

PAUL RODRIGUEZ Music has acquired on behalf of Vima Music, a division of Vic Gibbon's Cromwell Management, the worldwide publishing rights (excluding North America) of all recent material by American singer-songwriter Dr John.

The pact includes songs on the New Orleans artist's new *Such A Night* album, distributed in the UK by Making Waves, plus material from his recently TV networked film *Mardi Gras*. Dr John tours here next month.

Reviewed  
by  
JERRY SMITH

# SINGLES

**THE BLOW MONKEYS:** *Wildflower* (RCA RCA(T) 477, RCA). This band is set for big things during the coming year and now release a wild, moody track taken from the debut LP *Limping For A Generation*. Warm mellow sax, sweeping strings and spikey guitar are ideally complemented by Dr Roberts dramatic vocals. The B-side features a wonderful, frantic live version of *Waiting For Mr Moonlight*.

**THE BLUEBELLS:** *All I Am (Is Loving You)* (London LON(X) 58, PolyGram). A rather ordinary pop song with chiming guitars and tinkling piano fronted by an affected vocal. The flip side is the rousing South Atlantic Way which illustrates that obscure rule which says that an interesting song with something political to say is always relegated to the B-side.

**THE FINK BROTHERS:** *Mutants In Mega-City One* (Zarjazz/Virgin JAZZ 2(12), EMI). Suggs and Carl from Madness have collaborated to produce a lively electro based number featuring Judge Dread of the cult comic 2000 AD, and his defence of Mega-City One from the invading mutants. A great tongue in cheek track that could do well.

**DAVID LEE ROTH:** *California Girls* (Warner Brothers W 9102, WEA). The first solo single for the Van Halen lead singer is a raunchy version of the Beach Boys classic with a number of famous names helping out on the powerful backing. These include Carl Wilson and Christopher Cross on backing vocals, Edgar Winter on keyboards and sax and Willie Weeks on bass.

**GRANDMASTER FLASH:** *Sign Of The Times* (Elektra (E 9677T), WEA). Grand Master Flash returns with a new team of

rappers and a well paced funky track with his trade mark of a fast and furious rap and the repetitive chant of the title line. It doesn't have quite the hard punchy production that made *The Message* and *White Lines* so outstanding but is sure to go down well in the clubs.

**SYLVESTER:** *Take Me To Heaven* (Cooltempo/Chrysalis COOL(X) 106, PolyGram). Specially remixed by Ian Levine this high-energy dance track features his characteristic vocal over a hard pumping rhythm and full strident keyboards and is likely to be heavily featured in the clubs.

**TWO PEOPLE:** *Rescue Me* (Polydor POSP(X) 721, PolyGram). Promising young Liverpool band release their self-penned debut single, that is a light, well arranged track with a mannered vocal accompanied by melodic strings and atmospheric synths within a moody Nigel Gray production.

**RAMONES:** *Howling At The Moon* (Sha La-La). (Beggars Banquet BEG 128(T), WEA). Their first release for a while is a change of style, with keyboard effects replacing the usual upfront thrashing guitars, no doubt due in part to David A Stewart's production. It is still unmistakably the Ramones, with Joey's inimitable vocals over a heavy rhythm but it doesn't surpass their earlier releases.

**TIME UK:** *Playground Of Privilege* (Arista ARIST (12)597, PolyGram). Lively but dated, Sixties style pop from ex-Jam drummer Rick Buckler and his band. This Tony Visconti produced single is competently done but rather anonymous despite a commercial sound that should appeal to their fans.

## Chart Certs

**JUNIOR:** *Do You Really (Want My Love)* (London LON(X) 60, PolyGram).

**SHARPE AND NUMAN:** *Change Your Mind* (Polydor POSP(X) 722, PolyGram).

**WHITESNAKE:** *Love Ain't No Stranger* (Liberty BP 424, EMI).

**WILTON FELDER:** (No Matter How High I Get) I'll Still Be Lookin' Up To You (MCA MCA(T) 919, CBS). A warm bluesy track with a strong, passionate vocal courtesy of Bobby Womack who also had a part in writing and producing it. It is well served by Felder's moody flowing sax and young session singer Alltrinna Grayson's vocal.

**JOHN FOGERTY:** *The Old Man Down The Road* (Warner Brothers W 9100, WEA). Creedence Clearwater Revival's mainstay breaks his 10 year silence with a single that's taken from his forthcoming album *Centrefield*. It's the same old 'Swamp Rock' sound with its sliding guitar riffs and his craggy vocal. Fogerty wrote, arranged, produced and played everything for the LP.

**AUTO DA FE:** *All If Yellow, Hot, Hot, Hot* (Spartan (12) SP 18, Spartan). This Dublin based band have received a fair deal of media attention after appearing on *Europe A Go-Go*, where they showcased this intriguing track. It's well arranged with an enchanting high vocal over melodic keyboards and with more exposure could do quite well.

**ELLERY BOP:** *Torn Apart* (Korova/WEA YZ31(T), WEA). After a number of indie releases this hotly tipped Liverpool band have secured a major deal, release a rather disappointingly basic track with chanted vocals and a cluttered backing. Rather surprisingly this is produced by Zeus B. Held, but the Mad Professors's mix of the B-side *Dubbing The World*, is much more interesting.

**XTC:** *Wake Up* (Virgin VS 746(12), EMI). More quirky meanderings from the Swindon band with a clever arrangement of cutting guitars and jerky rhythms. Most likely to gain attention because the 12-inch contains three of their biggest hits; *Making Plans For Nigel* (No. 17 in 1979), *Sgt. Rock (Is Going To Help Me)* (No. 16 in 1981), and *Senses Working Overtime* (No. 10 in 1982).

**PERSON TO PERSON:** *Reputation* (Epic A6001(TX) 6001, CBS). Ordinary dance music for this the second single from the band

which includes ex-ABC drummer David Palmer. A rather flat production, not even brightened up by an energetic brass section. **HANK WILLIAMS JR:** *All My Rowdy Friends Are Coming Over Tonight* (Warner Brothers W 9184, WEA). Son of the country legend Hank Williams has this single taken from his engagingly titled compilation LP *Are You Sure Hank Done It This Way?*, and it is a lively piece of honky tonk bar room country music with a raw vocal and rousing guitar riffs. **BOB SEGER & THE SILVER BULLET BAND:** *Understanding* (Capitol CL 350, EMI). A well paced ballad highlighting Bob Seger's characteristic drawl over a light piano based rock tune. Taken from the motion picture soundtrack for the film *Teachers*. **GLENN FREY:** *The Heat Is On* (MCA MCA(T) 941, CBS). Former Eagle has released this lively rock track featuring bright sax and overdriven guitars plus his competent vocal. Taken from the film *Beverly Hills Cop*.



BLOW MONKEYS: set for big things

# MERCHANDISING



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 GUY, Buddy TEN BLUE FINGERS JSP Records JSP 1085— (B/H/S/I/IRS/Jazz Music — (061) 794 3525  
 /MW/SW)  
 HARDCASTLE, Paul AND Universal Funk ZERO ONE BlueBird/10 Records LPBR 1003/MCBR 1003 (Chrom  
 Cassette) (E)  
 HARDING, Mike ROLL OVER CECIL SHARPE Moonraker M007— (CM)  
 HEAVENLY GOSPEL SINGERS, THE 1935-40 Heritage HT 305— (H/H/S/IRS/MW/SW)  
 JENNINGS, Waylon GREATEST HITS VOL. 2 RCA PL 85325/PK 85325 (R)  
 JOYNER, Bruce SLAVE OF EMOTION Closer CLO 024— £3.50 (I/RT)  
 McCLARY, Thomas THOMAS McCLARY Motown ZL 72349/ZK 72349 £3.65 (R)  
 MITCHELL, Ross — Band and Singers LET'S TEACH THE WORLD TO DANCE Dansan DS 070— £2.65  
 (A/H/Wynd Up — (061) 872 5050)  
 NAILS, THE THE MOOD SWINGS RCA PL 89496/PK 89496 (R)  
 O YUKI CONJUGATE SCENE IN MIRAGE A Mission NUMB 1818— £3.05 (Red Rhino/I)  
 PALMER, Michael and Kelly Ranks MICHAEL PALMER MEETS KELLY RANKS AT CHANNEL 1 Dance Floor  
 DFLP 3003— £3.08 (JS)  
 PARSONS PROJECT, Alan VULTURE CULTURE Arista 206 577/406 577 (F)  
 PLANET P PROJECT PINK MCA MCFP 311/MCFPC 311 (2LP) (C)  
 REED, Jimmy GOLD CHILLS 1967-70 Crazy Kat KK 786— (H/H/S/IRS/MW/SW)  
 ROTH, Uli Jon and the Electric Sun BEYOND THE ASTRAL SKIES EMI ROTH 1/TCROTH 1 £3.39 (E)  
 SHAKATAK LIES Polydor POLH 21/POLHC 21 (Chrom Cassette) £3.65 (F)  
 SLADE ROGUES GALLERY RCA PL 70604/PK 70604 (R)  
 SMITHS, THE THE MEAT IS MURDER Rough Trade ROUGH 81/ROUGH C81 £3.45 (I/RT)  
 SPIRITS OF RHYTHM featuring TEDDY BUNN RHYTHM PERSONIFIED JSP Records JSP 1088—  
 (B/H/S/I/IRS/Jazz Music — (061) 794 3525/MW/SW)  
 SPRUILL, Jimmy THE HARD GRIND BLUESMAN Crazy Kat KK 7429— (H/H/S/IRS/MW/SW)  
 THIRTEEN AT MIDNIGHT LAST TRUE FRIENDS Survival SURB 2/— £2.43 (A)  
 TRISOMIE 21 PASSIONS DIVISEES Stechak ST 006— £4.55 (I/RT)  
 VAN DER GRAAF GENERATOR VAN DER GRAAF GENERATOR Demi Monde DM 003— £3.47 (CH/MW/HS)  
 VARIOUS GARAGE GOODIES (Inc. tracks by The Milkshakes, The Sting-Rays, X Man) Hit Records F-UK  
 4/— £3.25 (Backs/I)  
 VARIOUS GO GO Street Sounds SSGO 1/ZCGO 1 £3.66 (A)  
 VARIOUS GOING TO NEW ORLEANS (1954-59) (Inc. tracks by Lester Robertson, Little Victor, Tabby  
 Thomas) Flyright FLY 601— (H/H/S/IRS/MW/SW)  
 VARIOUS JAZZ AND HOT DANCE IN INDIA VOL. 4 1926-44 (Inc. tracks by Teddy Weatherford, All Star  
 Swing Band etc.) Harlequin HQ 2013— (H/H/S/IRS/MW/SW)  
 VARIOUS JAZZ AND HOT DANCE IN HUNGARY VOL. 6 — 1912-1949 (Inc. tracks by Arthur Briggs, The Jolly  
 Boys etc.) Harlequin HQ 2015— (H/H/S/IRS/MW/SW)  
 VARIOUS LA VIE EN ROSE New Rose ROSE 50/— £4.60 (I/RT)  
 VARIOUS MODERN LOVE (Inc. tracks by Tina Turner, Nick Heyward, Womack & Womack, Thompson  
 Twins) K-tel NE 1286/CE 2286 (2LP) £4.17 (K)  
 VARIOUS THEMES AND DREAMS Innovation Music Production IMP 0103 (4 Record Box Set)/IMPC 0103 (4  
 Cassette Pack) (PK)  
 VARIOUS VISIONS — 15 HIT LOVE SONGS Hallmark SHM 3162/HSC 3162 (PK)  
 VARIOUS WE DON'T WANT YOUR FUCKING WAR Fightback FIGHT 5/— £2.12 (I/Jungle)  
 VELVET UNDERGROUND VU Polydor POLD 5167/POLDC 5167 £3.45 (F)  
 WAKEMAN, Rick JOURNEY TO THE CENTRE OF THE EARTH Hallmark SHM 3164/HSC 3164 (PK)  
 WARWICK, Dionne WITHOUT YOUR LOVE Arista 206 571/406 571 (F)  
 WEBSTER, Kate POUNDS OF BLUES Charly CRB 1087— £3.47 (CH/MW/HS)  
 WILLIAMS, Andy FROM ANDY WITH LOVE Hallmark SHM 3167/HSC 3167 (PK)

**COMPACT DISCS**

\*\*BOWIE, David DIAMOND DOGS RCA International PD 83889 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David HEROES RCA PD 83857 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David LODGER RCA International PD 84234 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David LOW RCA International PD 83856 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David SCARY MONSTERS RCA PD 83847 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David SPACE ODDITY RCA PD 84813 (Compact Disc) £6.70 (R)  
 \*\*BOWIE, David THE MAN WHO SOLD THE WORLD RCA PD 84654 (Compact Disc) £6.70 (R)  
 \*\*CAMEL PRESSURE POINT London 823 812-2 (Compact Disc) £5.25 (F)  
 \*\*FRIENDS AGAIN TRAPPED AND UNWRAPPED Mercury/Phonogram 822 642-2 (Compact Disc) £5.25 (F)  
 \*\*JAMES, Rick REFLECTIONS Motown ZD 72174 (Compact Disc) £6.70 (R)  
 \*\*MORRISON, Van A SENSE OF WONDER Mercury/Phonogram 822 895-2 (Compact Disc) £5.25 (F)  
 \*\*POLICE, THE OUTLANDS D'AMOUR A&M CDA 68502 (Compact Disc) £7.29 (C)  
 \*\*PRESLEY, Elvis THE COLLECTION VOLUME 3 RCA PD 89472 (Compact Disc) £6.70 (R)  
 \*\*PRESLEY, Elvis THE COLLECTION VOLUME 4 RCA PD 89473 (Compact Disc) £6.70 (R)  
 \*\*ROGERS, Kenny, WHAT ABOUT ME? RCA PD 85043 (Compact Disc) £6.70 (R)  
 \*\*SPRINGFIELD, Rick SUCCESS HASN'T SPOILED ME YET RCA PD 84125 (Compact Disc) £6.70 (R)  
 \*\*VARIOUS GRAMMY R&B SONGS 1960's/1970's (incl. Lionel Richie/Diana Ross) Motown ZD 72297 (Compact Disc) £6.70  
 (R)  
 \*\*VARIOUS TEST COMPACT DISC RCA RD 70400 (Compact Disc) £6.70 (R)

Mon 11-Fri 15 Feb, 1985  
 Album Releases: 69 Compact Disc: 18

**Distributor Codes**

A — PRT 01 640 3344  
 ADVANCE — ADS 01 771 3904  
 BACKS — 0603 26221  
 BM — BiBi Magnetics 01 575 7117  
 BU — Bullet 08894 76316  
 C — CBS 01 950 2155  
 CA — Cadillac 01 836 3646  
 CAS — Castle 01 871 1419  
 CH — Charly 01 639 8603  
 CM — Celtic Music 0423 888979  
 CON — Conifer 0895 441 422  
 C.P. — Counterpoint 01 555 4321  
 DIS — Discovery 067 285 406  
 E — EMI 01 561 8722  
 ERT — Earthworks 01 833 3952  
 F — PolyGram 01 590 6044  
 FAL — Falling A 0255 74730  
 FOL — Folksound 0203 711935  
 FP — Faulty 01 727 0734  
 FPS — 77 45512  
 G — Lightning 01 969 8344  
 GI — Gypsy 01 736 4521  
 GRI — Geoff's Records International 01 804 8100  
 GY — Greyhound 01 385 8146  
 H — HR Taylor 021 622 2377  
 HS — Hotshot 0532 742106  
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297  
 Probe — 051 236 6591  
 Nine Mile — 0926 88129/881293  
 Red Rhino (Nih) — 0904 641415  
 Revolver — 0272 299105  
 IKF — 01 381 2287  
 ILA — Independent Labels Association 01 935 2303  
 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  
 MIS — Music Industry Services 01 505 4392  
 MK — 041 333 9553  
 MO — Mole Jazz 01 278 0703  
 MW — Making Waves 01 481 9917  
 N — Neon 0785 41311  
 O — Outlet 0232 222826  
 OR — Orbitone 01 965 8292  
 P — Pinnacle 0689 73146  
 PAC — Pacific 01 267 29178  
 PK — Pickwick 01 200 7000  
 PR — President 01 839 4672  
 PROJ — Projection 0702 72281  
 R — RCA 021 525 3000  
 RA — Rainbow 01 589 3254  
 RC — Rollercoaster 01 287 8957  
 RE — Revolver 0272 541291  
 RL — Red Lightnin' 037 988 693  
 RM — Record Merchandisers 01 848 7511  
 ROSS — Ross 08886 2403  
 RT — Rough Trade 01 833 2133  
 SIL — Silver Screen 01 430 1317  
 SIS — Special Import Services (RCA) 021 553 7701  
 SO — Stago One 0428 4001  
 SOL — Solomon & Pores 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 — Teni 0708 751881  
 TR — Triple Earth 01 995 7059  
 V — Vista Sounds 01 953 1661  
 VFM — VFM Musicassette Distributors 08447 7310296 27211  
 W — WEA 01 998 5929  
 WRD — Worldwide Record Distributors 01 636 3925  
 X — Clyde Factors 041 221 9844  
 Y — Relay 01 579 6125

**TOP US ALBUMS**

| THIS WEEK | LAST WEEK | TITLE                      | ARTIST                              | LABEL                 |
|-----------|-----------|----------------------------|-------------------------------------|-----------------------|
| 1*        | 2         | LIKE A VIRGIN              | Madonna                             | Sire                  |
| 2         | 1         | BORN IN THE USA            | Bruce Springsteen                   | Columbia/CBS          |
| 3*        | 6         | MAKE IT BIG                | Wham!                               | Columbia/CBS          |
| 4*        | 4         | AGENT PROVOCATEUR          | Foreigner                           | Atlantic              |
| 5         | 3         | PURPLE RAIN                | Prince and The New Power Generation | Warner Bros.          |
| 6         | 5         | 17, Chicago                | Chicago                             | Full Moon/Warner Bros |
| 7*        | 10        | NEW EDITION                | New Edition                         | MCA                   |
| 8         | 7         | RECKLESS                   | Bryan Adams                         | A&M                   |
| 9         | 8         | PRIVATE DANCER             | Tina Turner                         | Capitol               |
| 10*       | 21        | CENTERFIELD                | John Fogerty                        | Warner Bros           |
| 11        | 9         | BIG BAM BOOM               | Daryl Hall and John Oates           | RCA                   |
| 12*       | 13        | SUDDENLY                   | Billy Ocean                         | Jive/Arista           |
| 13        | 12        | SHE'S SO UNUSUAL           | Cyndi Lauper                        | Portrait              |
| 14*       | 16        | BUILDING THE PERFECT BEAST | Don Henley                          | Geffen                |
| 15*       | 15        | A PRIVATE HEAVEN           | Sheena Easton                       | EMI America           |
| 16        | 11        | ARENA                      | Duran Duran                         | Capitol               |
| 17*       | 19        | PERFECT STRANGERS          | Deep Purple                         | Mercury               |
| 18        | 17        | VOLUME ONE                 | The Honeydrippers                   | Es Paranza            |
| 19        | 14        | CAN'T SLOW DOWN            | Lionel Richie                       | Motown                |
| 20*       | 26        | BEVERLY HILLS COP          | Soundtrack                          | MCA                   |
| 21        | 18        | BREAK OUT                  | Pointer Sisters                     | Planet                |
| 22        | 20        | SPORTS                     | Huey Lewis & The News               | Chrysalis             |
| 23*       | 25        | VALOTTE                    | Julian Lennon                       | Atlantic              |
| 24*       | 27        | CHINESE WALL               | Philip Bailey                       | Columbia/CBS          |
| 25        | 22        | TROPICO                    | Pat Benatar                         | Chrysalis             |
| 26*       | 35        | WHEELS ARE TURNING         | REO Speedwagon                      | Epic                  |
| 27        | 24        | LUSH LIFE                  | Linda Ronstadt                      | Asylum                |
| 28        | 23        | "WOMAN IN RED"             | Stevie Wonder                       | Motown                |
| 29*       | 34        | ICE CREAM CASTLE           | The Time                            | Warner Bros           |
| 30*       | 30        | ALL THE RAGE               | General Public                      | I.R.S.                |
| 31        | 31        | THE UNFORGETTABLE FIRE     | U2                                  | Island                |
| 32        | 29        | HEARTBEAT CITY             | The Cars                            | Elektra               |
| 33        | 32        | I FEEL FOR YOU             | Chaka Khan                          | Warner Bros           |
| 34*       | 36        | PLANETARY INVASION         | Midnight Star                       | Solar                 |
| 35*       | 38        | GIUFFRIA                   | Giuffria                            | Camel/MCA             |
| 36*       | 39        | THUNDER SEVEN              | Triumph                             | MCA                   |
| 37        | 37        | ESCAPE                     | Whodini                             | Jive/Arista           |
| 38        | 33        | ANIMALIZE                  | Kiss                                | Mercury               |
| 39        | 28        | 2 A.M. PARADISE CAFE       | Barry Manilow                       | Arista                |
| 40*       | 43        | SOLID                      | Ashford & Simpson                   | Capitol               |

**BULLETS 41-100**

|     |     |                              |                               |                  |
|-----|-----|------------------------------|-------------------------------|------------------|
| 41* | 44  | WELCOME TO THE PLEASUREDOME  | Frankie Goes To Hollywood     | Island           |
| 42* | 48  | EMERGENCY                    | Kool & The Gang               | De-Lite          |
| 44* | 45  | ALL I NEED                   | Jack Wagner                   | Qwest            |
| 48* | 50  | FAT BOYS                     | Fat Boys                      | Sutra            |
| 49* | 56  | VITAL SIGNS                  | Survivor                      | Scotti Bros      |
| 50* | 61  | 20/20                        | George Benson                 | Warner Bros      |
| 51* | 55  | STARCHILD                    | Teena Marie                   | Epic             |
| 53* | 54  | BREAKIN' 2 ELECTRIC BOOGALOO | Soundtrack                    | Polydor          |
| 55* | 63  | STREET TALK                  | Steve Perry                   | Columbia/CBS     |
| 56* | 66  | THE AGE OF CONSENT           | Bronski Beat                  | MCA              |
| 57* | 62  | WORD OF MOUTH                | The Kinks                     | Arista           |
| 58* | 59  | GAP BAND V1                  | Gap Band                      | Total Experience |
| 64* | 79  | SIGN IN PLEASE               | Autograph                     | RCA              |
| 66* | 67  | SWEPT AWAY                   | Diana Ross                    | RCA              |
| 67* | 86  | HOW WILL THE WOLF SURVIVE    | Los Lobos                     | Warner Bros      |
| 68* | 32  | JOHN PARR                    | John Parr                     | Atlantic         |
| 69* | 78  | AN INNOCENT MAN              | Billy Joel                    | Columbia/CBS     |
| 73* | 85  | TRULY FOR YOU                | The Temptations               | Gordy            |
| 76* | 81  | WHY NOT ME                   | The Judds                     | RCA/Curb         |
| 80* | 84  | GIRLS WITH GUNS              | Tommy Shaw                    | A&M              |
| 81* | 95  | TOOTH & NAIL                 | Dokken                        | Elektra          |
| 82* | 92  | STEALING FIRE                | Bruce Cockburn                | Gold Mountain    |
| 93* | N   | STRAIGHT TO THE HEART        | David Sanborn                 | Warner Bros      |
| 95* | RE  | WARRIOR                      | Scandal featuring Patty Smyth | Columbia/CBS     |
| 98* | 100 | 1984                         | Eurythmics                    | RCA              |

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy Billboard February 9, 1985

# Unstoppable Prince

PRINCE WITH 1999 bounces to the top of the disco/dance top 50 this week, holding off by a narrow margin Amii Stewart (three weeks in the bridesmaid position with Friends, and now definitely losing momentum) and the rapidly-closing Ashford and Simpson.

The accelerating sales of the latter duo's Solid could well dethrone the Royal One next week, unless they are snuck up upon from behind by an even bigger burst of sales from the Commodores, or from either of this week's top 10 anchor tunes. Eugene Wilde's Personality, at 9 after a staggering climb from its No. 44 debut, could easily go all the way. Barely into the shops at the time of last week's chart compilation, it has immediately taken off like a rocket everywhere, and looking set to match its No. 1 predecessor Gotta Get You Home Tonight.

Meanwhile, Little Benny & the Masters' Who Come To Boogie, at 10 from 28, is accelerating sales-wise almost as quickly, and will be further boosted in short order by an imminent promotional visit by the group.

On 10 Records, sister label to Little Benny's Bluebird, comes the week's highest new entry in the shape of Sass with I Didn't Mean It At All. The new brainchild of long-time dance hitmaker Dexter Wansel, this production is another one which has broken wide open from nothing in a matter of days, crashing the 50 at No. 12 and already on the pop charts too. The highlighted saxwork is courtesy of Grover Washington Jr, which can only be another plus in the record's favour.

Some of the other new entries are interesting, too. Shalamar's strong return at 19 obviously owes a lot

to the excellent megamix of their earlier hits on the flipside — which, clearly, many people regard as the A-side.

Five places lower at 24, the oddly-named Silent Underdog appears to be yet another haven for the varied talents of Paul Hardcastle, breathing new life into the popular Papa's Got A Brand New Pigbag, and also introducing a new indie label to the chart in the form of Kaz Records, distributed at present through Making Waves and Pinnacle.

Another new chart label is Level Vibes, making a showing at 44 with Maxie Priest's Should I. Close on the heels of Smiley Culture and Barrington Levy (whose Here I Come, now on full distribution through London/PolyGram, zooms from 39 to 17 this week), Maxie is the third artist from the booming South London reggae/rap scene to break through to national acceptance within a matter of weeks, in what looks like being one of the notable musical trends of early 1985.

While it now seems as if traditional JA-based reggae will remain forever a specialist genre in Britain, with the occasional commercial crossover, there could be definite indications that reggae music with its soul and roots in Brixton rather than Kingston has finally come of age and is waiting to take its place at the forefront of the UK black music scene on a permanent basis.

Unlike Smiley and Levy, Maxie Priest is essentially a singer rather than a rapping DJ, and there is a wealth of similar talent queuing up right behind him in London and other urban centres. Distribution of Should I at the moment, for any dealer who may not have caught up with it yet, is through Jetstar.



PRINCE: still King



PAUL HARDCASTLE: breathing new life into Pigbags

## Loose ends tied

A SNIPPET of product news: Virgin's Loose Ends return with a new single, Hanging On A String, on February 11. The track is from their forthcoming album So Where Are You, produced in Philadelphia by Nick Martinelli towards the end of last year.

On an associated note (because he does promotion for Loose Ends, amongst many other acts), Erskine Thompson has moved his record promotions operation to a new London address: 81 Harley House, Marylebone. Acts and record companies in search of Mr T's services can now contact him on: (01) 486 8794.

## National Radio London?

GOOD NEWS for the specialist music scene around the capital is that BBC Radio London's Soul Nights will be returning for a regular run from February 14, when the first one will be held at (and broadcast from) the National Club in Kilburn. The series will move around a wide number of venues throughout the metropolitan area.

The host, inevitably, will be Tony Blackburn, and several live

acts will be featured each week. Although many of these are already booked, producer Dave Pearce is still interested in hearing from British soul/funk/disco artists and groups who might be suitable for the show. He can be contacted on (01) 486 7611.

Radio London also plans to record, and in some cases broadcast live, several big-name black music concerts in the near future.



THE MUCH in demand Mark Berry

## Master mixer Berry

REMIXING AND additional dance-orientated production have become big business on both sides of the Atlantic during the last year. The traditional American remixers like 'Jellybean' Benitez are now busier than ever, as major name US rock acts of the calibre of Bruce Springsteen have their hits singles remixed into dancefloor-aimed 12-inchers and effectively double their sales potential to an additional audience which hears its music in clubs rather than on radio.

In the UK, this column has recently covered the expansion of the Disco Mix Club, via the work of Alan Coulthard and Sanny X, into this area — the current Sweet and Shalamar hits (well, the 'official' B-side of the latter, anyway) are successful DMC efforts in this area.

Atlantic-hopping remixer Mark Berry, with whom *Music Week* talked some months ago when he came to notice through the hits club remix of Cameo's She's Strange for Phonogram, also checked in again a couple of weeks ago to report that the intervening period has seen the volume of additional production and remixing increasing by leaps and bounds.

Berry himself has been involved with dancefloor remixes on several very successful recent records, like Stephanie Mills' Medicine Song, Nick Heyward's Warning Sign and the Bar-Kays' current hit Sexomatic. He has also just completed new mixes of Kool & The Gang's hits Fresh and Misled for PolyGram in the US, which we may or may not hear in the UK.

Signs that the scope for this kind of work is rapidly widening, however, are indicated by some of Berry's other recent assignments. In the US, for PolyGram he mixed a dancefloor version of Toto's main theme from the film Dune, and at the other end of the scale, Joan Jett's first single under her new US deal with MCA, a revival of her early Runaways song Cherry Bomb.

In the UK, he has recently given a new remix and production edge to two former Ian Dury hits — Hit Me With Your Rhythm Stick and Reasons To Be Cheerful. Whether these are to see commercial light of day in the near future, Stiff apparently has not yet decided. Berry also produced H20's Never Stop for RCA, and most recently has been remixing material by new Scottish band, the One O'Clock Club, for Arista.

It's a jet-lagged life for Berry at the moment, as he finds himself in an American studio one week, and a British one the next. He isn't complaining, though; currently, remixing for the feet clearly means music at the cash till!



JOAN JETT: Berry Bomb



IAN DURY: more rhythm

T.G. CURTIS

YOU SHOULD HAVE KNOWN BETTER

"TAKING LONDON'S AIRWAVES BY STORM"

— JAMES HAMILTON RECORD MIRROR

NOW AVAILABLE ON VIRGIN VS 754 (A12)

ORDER NOW FROM YOUR VIRGIN REPRESENTATIVE OR EMI TELESales

## RADIO London

A LIST

- |   |                          |
|---|--------------------------|
| ASHFORD & SIMPSON: Solid                              | Warner Brothers          |
| COMMODORES: Nightshift                                | Motown                   |
| WILTON FELDER: (No Matter How High I Get)             | MCA                      |
| I'll Still Be Looking Up To You                       | Qwest                    |
| JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There (Remix) | Warner Brothers          |
| CHAKA KHAN: This Is My Night                          | Motown                   |
| KoKo-Pop: I'm In Love With You                        | BlueBird/10              |
| LITTLE BENNY AND THE MASTERS: Who Comes To Boogie     | Warner Brothers          |
| PRINCE: 1999  | MCA                      |
| SECOND IMAGE: Starting Again                          | Fourth & Broadway/Island |
| EUGENE WILDE: Personality                             |                          |

CLIMBERS

- |   |                       |
|---|-----------------------|
| D.C. ALLSTARS: Bustin' Loose                          | Streetwave            |
| JULIA & CO.: I'm So Happy                             | London                |
| GLADYS KNIGHT & THE PIPS: My Time                     | US Import-Columbia    |
| KOOL & THE GANG: Misdread                             | De-Lite/Phonogram     |
| JEFF LARBER featuring AUDREY WHEELER: Step By Step    | (US Import-Arista)    |
| LOOSE ENDS: Hangin' On A String                       | Virgin                |
| LORENZO: She Just Might Be An Angel                   | (US Import-Kaliph)    |
| MARY JANE GIRLS: In My House                          | (US Import-Gordy)     |
| NEW JERSEY MASS CHOIR: I Want To Know What Love Is    | Prelude/RCA           |
| RAY, GOODMAN & BROWN: Who's Gonna Make The First Move | (US Import-Panoramic) |

As featured on the TONY BLACKBURN Show — Radio London 3am-12 noon, Monday-Friday (205m/94.9 VHF)

# JERMAINE JACKSON

NEW 7" & 12" SINGLE  
RUSH RELEASED  
DUE TO PUBLIC DEMAND

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Includes *TELL ME I'M NOT DREAMIN'* Duet with Michael Jackson

US CHART SMASH  
ARISTA  
7" ARIST 609  
12" ARIST 12609



# DISCO

*and dance*



9 February, 1985

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |    |  |
|----|-----|----|--|
| 1  | 3   | 3  | LITTLE RED CORVETTE/1999<br>Prince<br>Warner Brothers W1999(T) (W)                   |
| 2  | 2   | 7  | FRIENDS<br>Amii Stewart<br>RCA RCA(T) 471 (R)  |
| 3  | 9   | 11 | SOLID<br>Ashford & Simpson<br>Capitol (12)CL 345 (E)                                 |
| 4  | 1   | 10 | SAY YEAH<br>The Limit<br>Portrait/Epic(T)A4808 (C)                                   |
| 5  | 4   | 7  | YAH MO B THERE (REMIX)<br>James Ingram/Michael McDonald<br>Qwest W9394(T) (W)        |
| 6  | 6   | 3  | THIS IS MY NIGHT<br>Chaka Khan<br>Warner Brothers W9097(T) (W)                       |
| 7  | 10  | 2  | NIGHTSHIFT<br>Commodores<br>Motown TMG(T) 1371 (R)                                   |
| 8  | 5   | 6  | CAN I<br>Cashmere<br>Fourth & Broadway/Island (12) BRW 19 (E)                        |
| 9  | 4   | 2  | PERSONALITY<br>Eugene Wilde<br>Fourth & Broadway/Island (12) BRW 18 (E)              |
| 10 | 2   | 8  | WHO COMES TO BOOGIE<br>Little Benny & The Masters<br>BlueBird/10 BR(T) 13 (E)        |
| 11 | 8   | 4  | 20/20<br>George Benson<br>Warner Brothers W 9120(T) (W)                              |
| 12 | NEW |    | I DIDN'T MEAN IT AT ALL<br>Sassa<br>10/Virgin TEN 41(12) (E)                         |
| 13 | 7   | 4  | LOVERIDE<br>Nuance featuring Vikki Love<br>Fourth & Broadway/Island (12) BRW 20 (E)  |
| 14 | 15  | 9  | THANK YOU MY LOVE<br>Imagination<br>R&B/Red Bus RBS 219 (12-RBL 219) (A)             |
| 15 | 22  | 3  | I'M IN LOVE WITH YOU<br>KoKo-Pop<br>Motown TMG(T) 1363 (R)                           |
| 16 | NEW |    | STARTING AGAIN<br>Second Image<br>MCA MCA(T) 936 (C)                                 |
| 17 | 39  | 2  | HERE I COME<br>Barrington Levy<br>London LON(X) 62 (F)                               |
| 18 | 12  | 6  | STEP OFF<br>Grandmaster Melle Mel & The Furious Five<br>Sugar Hill/PRT SH(L) 139 (A) |
| 19 | NEW |    | MY GIRL LOVES ME<br>Shalamar<br>Solar/MCA SHAL(T) 2 (C)                              |
| 20 | 11  | 3  | CONTAGIOUS<br>Whispers<br>Solar/MCA(T) 937 (C)                                       |
| 21 | 17  | 4  | LOVERBOY<br>Billy Ocean<br>Jive JIVE(T) 80 (C)                                       |
| 22 | 21  | 7  | ANYTHING?<br>Direct Drive<br>Polydor POSP(X) 728 (F)                                 |
| 23 | 13  | 9  | POLICE OFFICER<br>Smiley Culture<br>Fashion FAD 7012 (12-FAD 026) (A/JS)             |
| 24 | NEW |    | PAPA'S GOT A BRAND NEW PIGBAG<br>Silent Underdog<br>Kaz KAZ 50(T) (A/MW)             |
| 25 | 19  | 3  | LOVERGIRL<br>Teena Marie<br>Epic (T)A4695 (C)  |

|    |     |    |  |
|----|-----|----|--|
| 26 | 31  | 2  | THERE WILL NEVER BE ANOTHER YOU<br>Jimmy Ruffin<br>EMI (12)EMI 5514 (E)        |
| 27 | 14  | 4  | ARE YOU SATISFIED? (Funka Nova)<br>Rah Band<br>RCA RCA(T) 470 (R)              |
| 28 | 16  | 7  | SEXOMATIC<br>Bar-Kays<br>Club/Phonogram JAB(X) 10 (F)                          |
| 29 | 20  | 10 | LIKE A VIRGIN<br>Madonna<br>Sire W9210(T) (W)                                  |
| 30 | 30  | 3  | IN THE EVENING<br>Sheryl Lee Ralph<br>Arista ARIST (12)595 (F)                 |
| 31 | 24  | 12 | YOU USED TO HOLD ME SO TIGHT<br>Thelma Houston<br>MCA MCA(T) 932 (C)           |
| 32 | NEW |    | SAY YOU LOVE ME AGAIN<br>Change<br>WEA YZ32(T) (W)                             |
| 33 | 34  | 4  | THIN WALLS<br>Thomas McClary<br>Motown TMG(T) 1366 (R)                         |
| 34 | 26  | 4  | WORLD DESTRUCTION<br>Time Zone<br>Celluloid/Virgin VS 743(12) (E)              |
| 35 | 46  | 2  | LOVE IN MODERATION<br>Gwen Guthrie<br>Fourth & Broadway/Island (12) BRW 17 (E) |
| 36 | NEW |    | YOU SHOULD HAVE KNOWN BETTER<br>T.C. Curtis<br>Hot Melt/Virgin VS 754(12) (E)  |
| 37 | 23  | 7  | GHOSTBUSTERS<br>Ray Parker Jr.<br>Arista ARIST (12)580 (F)                     |
| 38 | 43  | 2  | LOST IN PARADISE<br>La Famille<br>Bpop BPOP 701 (A)                            |
| 39 | 48  | 2  | I CAN FEEL YOUR LOVE<br>Samson & Delilah<br>Saturn SRA 903 498 (Import)        |
| 40 | NEW |    | SHAFT<br>Van Twist<br>Polydor POSP(X) 729 (F)                                  |
| 41 | 45  | 2  | THIS IS OUR NIGHT<br>The Staple Singers<br>Private I/Epic (T)A 5008 (C)        |
| 42 | 18  | 4  | NEUTRON DANCE<br>Pointer Sisters<br>Planet/RCA RPS(T) 109 (R)                  |
| 43 | 27  | 4  | EVERYTHING SHE WANTS (Remix)/LAST CHRISTMAS<br>Wham!<br>Epic Q(T)A 4949 (C)    |
| 44 | NEW |    | SHOULD I PUT MY TRUST IN YOU<br>Maxi Priest<br>Level Vibes LV 005 (JS)         |
| 45 | 32  | 12 | TREAT HER LIKE A LADY<br>The Temptations<br>Motown TMG(T) 1365 (R)             |
| 46 | NEW |    | MOVE CLOSER<br>Phyllis Nelson<br>Carrere CAR(T) 337 (A)                        |
| 47 | 29  | 8  | WHO DO YOU LOVE<br>The Intruders<br>Streetwave (MIKHAN 34) (A)                 |
| 48 | 25  | 3  | BELIEVE IN THE BEAT<br>Carol Lynn Townes<br>Polydor POSP(X) 720 (F)            |
| 49 | NEW |    | I BELIEVE IN LOVE<br>Major Harris<br>Streetwave—(MIKHAN 35) (A)                |
| 50 | 40  | 4  | PUSH (In The Bush)<br>Claire Hicks and Love Exchange<br>KN KN 1002 (Import)    |

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |    |   |
|----|-----|----|---|
| 1  | 1   | 3  | 20/20<br>George Benson<br>Warner Brothers 925178-1 (W)                            |
| 2  | 3   | 15 | I FEEL FOR YOU<br>Chaka Khan<br>Warner Brothers 925162-1 (W)                      |
| 3  | 15  | 8  | PLANETARY INVASION<br>Midnight Star<br>Solar/MCA MCF 3251(C)                      |
| 4  | 2   | 26 | DIAMOND LIFE<br>Sade<br>Epic EPC 28044 (C)  |
| 5  | 5   | 3  | TRY LOVE<br>Amii Stewart<br>RCA PL 70642 (R)                                      |
| 6  | 8   | 2  | STRAIGHT TO THE HEART<br>David Sanborn<br>Warner Brothers 925150-1 (W)            |
| 7  | RE  |    | SO GOOD<br>The Whispers<br>Solar/MCA MCF 3252 (C)                                 |
| 8  | 4   | 4  | QUALIFYING HEAT<br>Thelma Houston<br>MCA MCF 3243 (C)                             |
| 9  | 9   | 10 | IN THE DARK<br>Roy Ayers<br>CBS 26199 (C)   |
| 10 | 11  | 10 | EUGENE WILDE<br>Eugene Wilde<br>Fourth & Broadway/Island BRLP 502 (E)             |
| 11 | NEW |    | CASHMERE<br>Cashmere<br>Fourth & Broadway/Island BRLP 503 (T)                     |
| 12 | 7   | 12 | TRULY FOR YOU<br>The Temptations<br>Motown ZL 72342 (R)                           |
| 13 | 13  | 4  | INTIMATE STORM<br>Shirley Brown<br>Sound Town ST 8008 (Import)                    |
| 14 | 6   | 9  | LIKE A VIRGIN<br>Madonna<br>Sire 925157-1 (W)                                     |
| 15 | 17  | 7  | I BELIEVE IN LOVE<br>Major Harris<br>Streetwave MKL 3 (A)                         |
| 16 | 19  | 4  | HIGH RISE<br>Sheer Music<br>TBA TB 204 (Import)                                   |
| 17 | 10  | 10 | MAKE IT BIG<br>Wham!<br>Epic EPC 86311 (C)  |
| 18 | 12  | 17 | FINESSE<br>Glenn Jones<br>RCA PL 88036 (R)  |
| 19 | 14  | 8  | STARCHILD<br>Teena Marie<br>Epic EPC 26315 (C)                                    |
| 20 | RE  |    | 1999<br>Prince<br>Warner Brothers 923720-1 (W)                                    |
| 21 | 16  | 7  | EMERGENCY<br>Kool & The Gang<br>De-Lite/Phonogram DSR 6 (F)                       |
| 22 | 21  | 4  | BREAKDANCE II — ELECTRIC BOOGALOO<br>Various<br>Polydor POLD 5168 (F)             |
| 23 | 24  | 7  | CLUB CLASSICS VOLUME 1<br>Various<br>CBS VAULT 1 (C)                              |
| 24 | NEW |    | LOCK IT UP<br>BMP<br>Epic BFE 39589 (C)   |
| 25 | 18  | 19 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"<br>Stevie Wonder<br>Motown ZL 72285 (R) |

# KOOL & THE GANG

## THE MISLED

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NEW

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DEX 19  
includes extra track  
LADIES NIGHT  
(REMIX)



For more information on the rock scene page the Oracle, page 594.

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# TOP 100 ALBUMS

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

| This Week | Last Week  | Wks on Chart | TITLE/Artist (Producer)  | Label number (Distributor)  |
|-----------|------------|--------------|--|---|
| 1         | 1          | 8            | AGENT PROVOCATEUR ●<br>Foreigner (Alex Sadkin/Mick Jones)  | Atlantic 781 999-1 (W)<br>C: 781 999-4; CD: 781 999-2               |
| 2         | 3          | 3            | HITS OUT OF HELL ○<br>Meat Loaf (Various)  | Cleveland International/Epic EPC 26156 (C)<br>C: 40-26156           |
| 3         | 4          | 35           | BORN IN THE U.S.A. ●<br>Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)                   | CBS 86304 (C)<br>C: 40-86304; CD: CD 86304                          |
| 4         | 2          | 13           | "ALF" ★<br>Alison Moyet (Tony Swain/Steve Jolley)  | CBS 26229 (C)<br>C: 40-26229  |
| 5         | 10         | 5            | THE BARBARA DICKSON SONGBOOK ○<br>Barbara Dickson (Various)  | K-tel NE 1287 (K)<br>C: CE 2287                                     |
| 6         | 7          | 32           | ELIMINATOR ★<br>ZZ Top (Bill Ham)  | Warner Brothers W 3774 (W)<br>C: W 3774-4; CD: 3774-2               |
| 7         | 9          | 13           | MAKE IT BIG ★<br>Wham! (George Michael)  | Epic EPC 86311 (C)<br>C: 40-86311                                   |
| 8         | 5          | 17           | THE AGE OF CONSENT ●<br>Bronski Beat (Mike Thorne)   | Forbidden Fruit/London BITLP 1 (F)<br>C: BITMC 1-CD: 820171-2       |
| 9         | 11         | 3            | 20/20 ○<br>George Benson (Russ Titelman/Michael Masser/Daniel Sembello)                            | Warner Brothers 925178-1 (W)<br>C: 925178-4                         |
| 10        | 6          | 7            | THE VERY BEST OF CHRIS DE BURGH ●<br>Chris De Burgh (Various)                                      | Telstar STAR 2248 (R)<br>C: STAC 2248                               |
| 11        | 8          | 14           | THE COLLECTION ★<br>Ultravox (Ultravox/Conny Plank/George Martin)                                  | Chrysalis UTV 1 (F)<br>C: ZUTV 1                                    |
| 12        | 12         | 11           | THE HITS ALBUM/THE HITS TAPE ★<br>Various (Various)  | CBS/WEA HITS 1 (W)<br>C: HITS C1                                    |
| 13        | <b>NEW</b> |              | STEPS IN TIME<br>King (Richard James Burgess/Liam Henshall)  | CBS 26095 (C)<br>C: 40-26095  |
| 14        | 14         | 29           | DIAMOND LIFE ★<br>Sade (Robin Miller)  | Epic EPC 26044 (C)<br>C: 40-26044; CD: CD 26044                     |
| 15        | 15         | 10           | NOW THAT'S WHAT I CALL MUSIC 4 ★<br>Various (Various)  | Virgin/EMI NOW 4 (E)<br>C: TC-NOW 4; CD: CDP 260408-2               |
| 16        | 13         | 14           | WELCOME TO THE PLEASUREDOME ★<br>Frankie Goes To Hollywood (Trevor Horn)                           | ZTT/Island ZTTIQ 1 (E)<br>C: ZCIQ 1                                 |
| 17        | 19         | 10           | THE 12" ALBUM ○<br>Howard Jones (Rupert Hine)  | WEA WX14 (W)<br>C: WX14C  |
| 18        | 18         | 12           | LIKE A VIRGIN ●<br>Madonna (Nile Rodgers)  | Sire 925157-1 (W)<br>C: 925157-4; CD: 925157-2                      |
| 19        | 17         | 68           | CAN'T SLOW DOWN ★<br>Lionel Richie (Lionel Richie/James Anthony Carmichael)                        | Motown STMA 8041 (R)<br>C: CSTMA 8041; CD: MCD 06059                |
| 20        | 16         | 12           | ARENA ★<br>Duran Duran (Duran Duran/Nile Rodgers)  | Parlophone DD 2 (E)<br>C: TC DD 2; CD: CDP 746048-2                 |
| 21        | 27         | 4            | CHESS ○<br>Various (Benny Andersson/Tim Rice/Bjorn Ulvaeus)  | RCA PL 70500 (R)<br>C: PK 70500 CD: PD 70500                        |
| 22        | 20         | 33           | PRIVATE DANCER ★<br>Tina Turner (Various)  | Capitol TINA 1 (E)<br>C: TC-TINA 1; CD: CDP 746041-2                |
| 23        | 22         | 16           | STEELTOWN ○<br>Big Country (Steve Lillywhite)  | Mercury/Phonogram MERH 49 (F)<br>C: MERHC 49; CD: 823 81-2          |
| 24        | 21         | 12           | HATFUL OF HOLLOW ●<br>The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)                 | Rough Trade ROUGH 76 (R/T)<br>C: ROUGH C76                          |
| 25        | <b>NEW</b> |              | A SENSE OF WONDER<br>Van Morrison (Van Morrison)   | Mercury/Phonogram MERH 54 (F)<br>C: MERHC 54 CD: 822 895-2          |
| 26        | 23         | 12           | 1984 (for the love of big brother) ●<br>Eurythmics (David A Stewart)                               | Virgin V1984 (E)<br>C: TC V1984                                     |
| 27        | 33         | 81           | NO PARLEZ ★<br>Paul Young (Laurie Latham)  | CBS 25521 (C)<br>C: 40-25521; CD: CD 25521                          |
| 28        | 25         | 32           | PARADE ★<br>Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)                                | Reformation/Chrysalis CDL 1473 (F)<br>C: ZCDL 1473; CD: CDD 1473    |
| 29        | 49         | 4            | (WHO'S AFRAID OF?) THE ART OF NOISE<br>Art Of Noise (Art Of Noise)                                 | ZTT/Island ZTTIQ 2 (E)<br>C: ZCIQ 2                                 |
| 30        | 29         | 17           | CINEMA ★<br>Elaine Paige (Tony Visconti)   | K-tel/WEA NE 1282 (K) C: CE 2282 (K)<br>CD: 240511-2 (W)            |
| 31        | 38         | 4            | 1999 ○<br>Prince (Prince)  | Warner Brothers 923720-1 (W)<br>C: 923720-4; CD: 923720-2           |
| 32        | 31         | 17           | I FEEL FOR YOU ●<br>Chaka Khan (Arif Mardin/Various)   | Warner Brothers 925162-1 (W)<br>C: 925162-4; CD: 925162-2           |
| 33        | 24         | 63           | U2 LIVE "UNDER A BLOOD RED SKY" ★<br>U2 (Jimmy Iovine)   | Island IMA 3 (E)<br>C: IIMC 3                                       |
| 34        | 28         | 18           | THE UNFORGETTABLE FIRE ★<br>U2 (Brian Eno/Daniel Lanois)   | Island U2 5 (E)<br>C: UC2 5   |
| 35        | 26         | 7            | LOVE HURTS ●<br>The Everly Brothers (Various)  | K-tel NE 1197 (K)<br>C: CE 2197                                     |
| 36        | 30         | 10           | MUSIC FROM THE FILM "GHOSTBUSTERS" ●<br>Various (Various)  | Arista 206 559 (F)<br>C: 406 559                                    |
| 37        | 45         | 38           | FANTASTIC ★<br>Wham! (Steve Brown/George Michael)  | Inner Vision IVL 25328 (C)<br>C: 40-25328; CD: CD 25328             |
| 38        | <b>RE</b>  |              | BREWING UP WITH BILLY BRAGG<br>Billy Bragg (Edward De Bono)  | Go! Discs AGOLP 4 (F)<br>C: ZGOLP 4                                 |
| 39        | 39         | 39           | LEGEND ★<br>Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)                     | Island BMW 1 (E)<br>C: BMWC 1                                       |
| 40        | 43         | 41           | BREAK OUT ●<br>Pointer Sisters (Richard Perry)   | Planet/RCA FL 89450 (R)<br>C: FK 89450; CD: FD 89450                |
| 41        | 32         | 10           | PARTY PARTY ★<br>Black Lace (Black Lace/Neil Ferguson)   | Telstar STAR 2250 (R)<br>C: STAC 2250                               |
| 42        | 37         | 11           | THE RIDDLE ★<br>Nik Kershaw (Peter Collins)  | MCA MCF 3245 (C)<br>C: MCFC 3245                                    |
| 43        | 54         | 3            | 17<br>Chicago (David Foster)   | Full Moon/Warner Brothers 925060-1 (W)<br>C: 925060-4; CD: 925060-2 |
| 44        | 35         | 30           | MUSIC FROM MOTION PICTURE "PURPLE RAIN" ●<br>Prince and The Revolution (Prince and The Revolution) | C: 925110-4; CD: 925110-2<br>Warner Brothers 925110-1 (W)           |
| 45        | 40         | 2            | STAGES ★<br>Elaine Paige (Tony Visconti)   | K-tel/WEA NE 1262 (K) C: CE 2262 (K)<br>CD: 240228-2 (W)            |
| 46        | 65         | 2            | LIFE'S A RIOT WITH SPY VS SPY<br>Billy Bragg (Oliver Hitch)  | Go! Discs UTIL 1 (F)<br>C: ZUTIL 1                                  |
| 47        | 47         | 12           | THE MUSIC OF LOVE ●<br>Richard Clayderman (Olivier Toussaint/Paul De Senneville)                   | Decca/Delphine/London SKL 5340 (F)<br>C: KSKC 5340                  |
| 48        | 34         | 5            | BREAKDANCE 2 — ELECTRIC BOOGALOO<br>Various (Ollie E. Brown/Various)                               | Polydor POLD 5168 (F)<br>C: POLDC 5168                              |
| 49        | 58         | 3            | TROPICO<br>Pat Benatar (Neil Giraldo/Peter Coleman)  | Chrysalis CHR 1471 (F)<br>C: ZCHR 1471                              |
| 50        | 63         | 14           | BAD ATTITUDE ●<br>Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)                            | Arista 206 619 (F)<br>C: 406 619; CD: 610 187                       |

| This Week | Last Week  | Wks on Chart | TITLE/Artist (Producer)  | Label number (Distributor)   |
|-----------|------------|--------------|--|--|
| 51        | 51         | 11           | 12 GOLD BARS VOLUME TWO (AND ONE) ●<br>Status Quo (Status Quo/John Eden/Pip Williams)                              | Vertigo QUOTV 2 (F)<br>C: QUOMC 2; CD: 822985-2                          |
| 52        | 41         | 13           | SHAKIN' STEVENS GREATEST HITS ★<br>Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson) | Epic EPC 10047 (C)<br>C: 40-10047  |
| 53        | 36         | 15           | SOUNDTRACK MUSIC FROM "GIVE MY REGARDS TO BROAD STREET"<br>Paul McCartney (George Martin) ★                        | Parlophone PCTC 2 (E); TCPCCTC 2; CD: CDP 746043-2                       |
| 54        | 42         | 10           | SCREEN GEMS ●<br>Elkie Brooks (Tony Clark/Bill Martin)   | EMI SCREEN 1 (E)<br>C: TC SCREEN 1; CD: CDP 240236-2                     |
| 55        | 48         | 113          | THRILLER ★<br>Michael Jackson (Quincy Jones)   | Epic EPC 85930 (C)<br>C: 40-85930; CD: CD 85930                          |
| 56        | 50         | 10           | LOVE SONGS — 16 CLASSIC LOVE SONGS ●<br>Various (Various)  | Telstar STAR 2246 (R)<br>C: STAC 2246                                    |
| 57        | 44         | 17           | YESTERDAY ONCE MORE ●<br>Carpenters (Richard and Karen Carpenter/Jack Daugherty)                                   | EMI SING 1 (E)<br>C: TC SING 1; CD: CDS 2602968                          |
| 58        | 73         | 3            | SUDDENLY<br>Billy Ocean (Keith Diamond)  | Jive HIP 12 (C)<br>C: HIPC 12  |
| 59        | 57         | 316          | BAT OUT OF HELL ★<br>Meat Loaf (Todd Rundgren)   | Cleveland International/Epic EPC 82419 (C)<br>C: 40-82419; CD: CD82419-2 |
| 60        | 67         | 9            | THE GENIUS OF VENICE<br>Rondo Veneziano (Gian P. Reverberi)  | Ferroway RON 2 (A)<br>C: ZC RON 2  |
| 61        | 94         | 2            | STOP MAKING SENSE<br>Talking Heads (Talking Heads)   | EMI TAH 1 (E)<br>C: TAHT 1   |
| 62        | 60         | 7            | RATTLESNAKES ○<br>Lloyd Cole and the Commotions (Paul Hardman)   | Polydor LCLP 1 (F)<br>C: LCMC 1  |
| 63        | 93         | 4            | FACE VALUE ★<br>Phil Collins (Phil Collins/Hugh Padgham)   | Virgin V 2185 (E)<br>C: TC V 2185; CD: CDV 2185                          |
| 64        | 80         | 4            | THE HONEYDRIPPERS VOLUME ONE<br>The Honeydrippers (Nugette & The Fabulous Brill Brothers)                          | Es Paranza/WEA 790220-1 (W)<br>C: 790220-4                               |
| 65        | 71         | 13           | THE VERY BEST OF FOSTER & ALLEN ●<br>Foster & Allen (Eamon Campbell)   | Ritz RITZ LP TV 1 (SP)<br>C: RITZ LC TV 1                                |
| 66        | 68         | 2            | IT'S YOUR NIGHT<br>James Ingram (Quincy Jones)   | Qwest/WEA 923970-1 (W)<br>C: 923970-4; CD: 923970-2                      |
| 67        | 46         | 9            | WAR ●<br>U2 (Steve Lillywhite)   | Island LPS 9733 (E)<br>C: ICT 9733                                       |
| 68        | 59         | 13           | THE ART GARFUNKEL ALBUM ●<br>Art Garfunkel (Various)   | CBS 10046 (C)<br>C: 40-10046   |
| 69        | 88         | 8            | ALCHEMY — DIRE STRAITS LIVE ●<br>Dire Straits (Mark Knopfler)  | Vertigo/Phonogram VERY 11 (F)<br>C: VERCY 11; CD: 818243-2               |
| 70        | 64         | 14           | GOLDEN DAYS ●<br>The Fureys and Davey Arthur (Phil Coulter)  | K-tel ONE 1283 (K)<br>C: OCE 2283  |
| 71        | 61         | 11           | JOHN DENVER — COLLECTION ●<br>John Denver (Various)  | Telstar STAR 2253 (R)<br>C: STAC 2253                                    |
| 72        | 53         | 49           | HUMAN RACING ★<br>Nik Kershaw (Peter Collins)  | MCA MCF 3197 (C)<br>C: MCFC 3197   |
| 73        | 74         | 26           | NOW, THAT'S WHAT I CALL MUSIC III ★<br>Various (Various)   | Virgin/EMI NOW 3 (E)<br>C: TC-NOW 3                                      |
| 74        | 62         | 8            | INTO THE GAP ★<br>Thompson Twins (Alex Sadkin/Tom Bailey)  | Arista 205 971 (F)<br>C: 405 971-4; CD: 610108                           |
| 75        | 96         | 75           | AN INNOCENT MAN ★<br>Billy Joel (Phil Ramone)  | CBS 25554 (C)<br>C: 40-25554; CD: CD 25554                               |
| 76        | 90         | 7            | FANS<br>Malcolm McLaren (Malcolm McLaren/R. Kilgore/S. Hague/W. Turbitt)   | Charisma/Virgin MMDL 2 (E)<br>C: MMDC 2                                  |
| 77        | 75         | 3            | TOO TOUGH TO DIE<br>Ramones (T. Erdelyi/Ed Stasium/David A. Stewart)   | Beggars Banquet BEGA 59 (W)<br>C: BEGC 59                                |
| 78        | 58         | 6            | THE CROSSING ★<br>Big Country (Steve Lillywhite)   | Mercury/Phonogram MERH 27 (F)<br>C: MERHC 27; CD: 812870-2               |
| 79        | 52         | 2            | FOUR STAR COUNTRY<br>Various: 4 Artists — J. Cash/M. Haggard/W. Nelson/K. Kristofferson (Various)                  | C: CE 2278<br>K-tel NE 1278 (K)  |
| 80        | 100        | 11           | HOOKED ON NUMBER ONES — 100 NON STOP HITS ●<br>Various (Geoff Morrow)  | K-tel ONE 1285 (K)<br>C: OCE 2285  |
| 81        | 72         | 9            | GREEN VELVET ●<br>Various (Various)  | Telstar STAR 2252 (R)<br>C: STAC 2252                                    |
| 82        | 66         | 9            | EMERGENCY ○<br>Kool & The Gang (Jim Bonfond/Ronald Bell/Kool & The Gang)   | De-Lite/Phonogram DSR 6 (F)<br>C: DCR 6; CD: 822943-2                    |
| 83        | 55         | 49           | THE WORKS ★<br>Queen (Queen/Mack)  | EMI WORK 1 (E)<br>C: TC-WORK 1; CD: CDP 746016-2                         |
| 84        | 84         | 2            | ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ○<br>Various (Various)   | Polydor POLD 5147 (F)<br>C: POLDC 5147; CD: 821919-2                     |
| 85        | 81         | 5            | TREASURE<br>Cocteau Twins (Cocteau Twins)  | 4AD CAD 412 (I/J)<br>C: CADC 412   |
| 86        | 69         | 15           | VALOTTE ○<br>Julian Lennon (Phil Ramone)   | Charisma/Virgin JLLP 1 (E)<br>C: JLMC 1                                  |
| 87        | <b>RE</b>  |              | HUMAN'S LIB ★<br>Howard Jones (Rupert Hine)  | WEA WX1 (W)<br>C: WX1C; CD: 240335-2                                     |
| 88        | <b>NEW</b> |              | SNOWY WHITE<br>Snowy White (Kuma Harada/Snowy White/Martin Adam)   | Towerbell TOWLP 8 (A)<br>C: ZC TOW 8                                     |
| 89        | 83         | 2            | THE HURTING ●<br>Tears For Fears (Chris Hughes/Ross Cullum)  | Mercury/Phonogram MERS 17 (F)<br>C: MERSC 17; CD: 811039-2               |
| 90        | 79         | 4            | LABOUR OF LOVE ★<br>UB 40 (UB40/Ray/Pablo/Falconer)  | DEP International/Virgin LP DEP 5 (E)<br>C: CA DEP 5; CD: DEP CD 5       |
| 91        | 77         | 14           | WHOSE SIDE ARE YOU ON<br>Matt Bianco (Peter Collins/Danny White/Mark Reilly)                                       | WEA WX7 (W)<br>C: WX7C   |
| 92        | 76         | 6            | HEARTBEAT CITY ○<br>The Cars (Robert John "Mutt" Lange/The Cars)   | Elektra 960296-1 (W)<br>C: 960296-4; CD: 960296-2                        |
| 93        | <b>RE</b>  |              | ROCK'N SOUL PART 1<br>Daryl Hall & John Oates (Various)  | RCA PL 84858 (R)<br>C: PK 84858; CD: PD 84858                            |
| 94        | <b>RE</b>  |              | REAL TO REEL ○<br>Marillion (Simon Hanhart/Marillion)  | EMI JEST 1 (E)<br>C: TC JEST 1   |
| 95        | <b>RE</b>  |              | LOVE OVER GOLD ★<br>Dire Straits (Mark Knopfler)   | Vertigo/Phonogram 6359 109 (F)<br>C: 7150 109; CD: 800 088-2             |
| 96        | <b>RE</b>  |              | HOW MEN ARE ○<br>Heaven 17 (B. E. F./Greg Walsh)   | B. E. F./Virgin V2326 (E)<br>C: TC V 2326; CD: CDV 2326                  |
| 97        | 99         | 3            | THE RIVER ★<br>Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)                                    | CBS 88510 (C)<br>C: 40-88510   |
| 98        | <b>RE</b>  |              | GREATEST HITS ★<br>Rod Stewart (Various)   | Warner Brothers K 56744 (W)<br>C: K 45674; CD: K 25674-2                 |
| 99        | 70         | 83           | QUEEN GREATEST HITS ★<br>Queen (Various)   | EMI EMTY 30 (E)<br>C: TC-EMTY 30; CD: CDP 746033-2                       |
| 100       | 82         | 12           | ZOOLOOK<br>Jean-Michel Jarre (Jean-Michel Jarre)   | Dreyfus/Polydor POLH 15 (F)<br>C: POLHC 15; CD: 823763-2                 |

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\* Various Artists  
Compilation/Concept  
Album  
Year To Date Album Chart  
New Entries (5 weeks).....13

Panel Sales Percentage on  
Last Week.....0%

## DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

◁ = Panel sales increase over previous week

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

# MUSIC Video

|    |     |  |                            |
|----|-----|--|----------------------------|
| 1  | 1   | WHAM!: The Video<br>EP/21 min/E13.75                                 | CBS/Fox<br>3048 50         |
| 2  | 3   | LED ZEPPELIN: The Song Remains The Same<br>Live/2hr 7min/E13.95      | WHV<br>PEV 61389           |
| 3  | 4   | ULTRAVOX: The Collection<br>Compilation/55min/E13.91                 | Palace/PVG<br>CVM 14       |
| 4  | 5   | THE ROLLING STONES: Video Rewind<br>Compilation/1hr/E13.91           | Vestron/PVG<br>MA 11018    |
| 5  | 2   | BAND AID: Do They Know It's Christmas<br>30min/E5.21                 | PolyGram<br>0411212        |
| 6  | 8   | DURAN DURAN: Sing Blue Silver<br>Documentary/1hr 27min/E13.50        | PMI<br>MVP 99 1063 2       |
| 7  | 6   | U2: Live "Under A Blood Red Sky"<br>Live/61min/E13.51                | Virgin/PVG<br>VVD 045      |
| 8  | 14  | ECHO & THE BUNNYMEN: Pictures On My Wall<br>Compilation/58min/E13.50 | Warner Music<br>WMV2       |
| 9  | 11  | MARC BOLAN On Video<br>Compilation/1hr/E13.90                        | Videoform<br>VFV 20        |
| 10 | 16  | DURAN DURAN: Video Album<br>Compilation/55min/E13.50                 | PMI<br>MVP 99 1008 2       |
| 11 | 12  | MICHAEL JACKSON: Making Of Thriller<br>Compilation/1hr/E13.91        | Vestron/PVG<br>MA 11000    |
| 12 | 10  | CLIFF RICHARD & THE SHADOWS: Together<br>Live/1hr 20min/E13.50       | PMI<br>MVP 99 1008 2       |
| 13 | 7   | NOW That's What I Call Music Video 4<br>Compilation/1hr 25min/E13.91 | PMI<br>MV NOW 4            |
| 14 | 9   | DURAN DURAN: Dancing On The Valentine<br>EP/25min/E7.99              | PMI<br>MVT 99 0012 2       |
| 15 | 13  | QUEEN: We Will Rock You<br>Live/1hr 30min/E13.91                     | Peppermint/Guild<br>6122 3 |
| 16 | 15  | STATUS QUO: End Of The Road '84<br>Live/1hr/E13.90                   | Videoform<br>VFV 19        |
| 17 | 20  | THE JAM: Video Snap!<br>Compilation/1hr/E13.50                       | PolyGram<br>040190 2       |
| 18 | 18  | BAUHHAUS: Archive<br>Live/40min/E13.91                               | Beggars Banquet<br>BB002   |
| 19 | NEW | DEVO: We're All Devo<br>Compilation/54min/E13.91                     | Virgin<br>VVD 054          |
| 20 | 21  | THOMPSON TWINS: Into The Gap Live<br>Live/1hr 20min/E13.91           | Virgin/PVG<br>VVD056       |
| 21 | 19  | DAVID BOWIE: Jazzin' For Blue Jean<br>Live/1hr 30min/E13.50          | PMI<br>MVS 99 0027 2       |
| 22 | —   | DAVID ESSEX: Live at the R.A.H.<br>Live/1hr 30min/E13.50             | PolyGram<br>EX0BL22        |
| 23 | 25  | YOKO ONO: Then & Now<br>Documentary/56 min/E13.90                    | Videoform<br>VFV 23        |
| 24 | 26  | DAVID BOWIE: Live<br>Live/51 min/E13.90                              | Videoform<br>VFV 18        |
| 25 | 17  | QUEEN: The Works<br>EP/20min/E7.99                                   | PMI<br>MVT 99 0019 2       |
| 26 | —   | HANDI ROCKS: All Those Wasted Years<br>Live/55min/E13.91             | Hendring<br>HEN 2007 D     |
| 27 | —   | TEARS FOR FEARS: In My Mind's Eye<br>Live/1hr/E13.50                 | PolyGram<br>040 3492       |
| 28 | 22  | THE CARS: Heartbeat City<br>Video Album/58min/E13.95                 | Warner Music<br>PEV 3402 4 |
| 29 | 27  | DAVID BOWIE: Serious Moonlight 1<br>Live/51 min/E13.90               | Videoform<br>VFM 012       |
| 30 | 29  | QUEEN: Greatest Mix<br>Compilation/50 min/E13.50                     | PMI<br>MVP 99 1011 2       |

(—indicates re-entry)

Compiled by Music Week Research © 1985

## EUROPARADE

| This Week | Last Week | Wks on Chart                           | Countries   |
|-----------|-----------|--|---|
| 1         | 2         | 9                                      | ONE NIGHT IN BANGKOK, Murray Head NL/B/D/A/CH/DK                      |
| 2         | 1         | 7                                      | DO THEY KNOW IT'S CHRISTMAS?, Band Aid NL/B/D/A/CH/DK/IRE             |
| 3         | 7         | 5                                      | I WANT TO KNOW WHAT LOVE IS, Foreigner NL/B/GB/D/CH/IRE               |
| 4         | 10        | 4                                      | SHOUT, Tears For Fears NL/B/GB/D/IRE                                  |
| 5         | 3         | 7                                      | EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham! B/GB/A/CH/DK/IRE           |
| 6         | 4         | 12                                     | THE WILD BOYS, Duran Duran B/D/A/CH/ES/II/DK                          |
| 7         | 5         | 8                                      | LIKE A VIRGIN, Madonna NL/B/GB/D/A/CH/IRE                             |
| 8         | 11        | 23                                     | GHOSTBUSTERS, Ray Parker Jr. F/ES/II/DK                               |
| 9         | 8         | 23                                     | I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder F/ES/II/DK             |
| 10        | 14        | 11                                     | I SHOULD HAVE KNOWN BETTER, Jim Diamond NL/B/CH/I                     |
| 11        | 17        | 2                                      | SOLID, Ashford & Simpson NL/B/GB                                      |
| 12        | 6         | 9                                      | THE POWER OF LOVE, Frankie Goes to Hollywood NL/D/A/CH                |
| 13        | 13        | 17                                     | NEVER ENDING STORY, Limahl ES/I                                       |
| 14        | 12        | 25                                     | CARELESS WHISPER, George Michael F/I                                  |
| 15        | 19        | 4                                      | EASY LOVER, Philip Bailey & Phil Collins NL/B                         |
| 16        | 22        | 2                                      | LITTLE RED CORVETTE/1999, Prince GB/IRE                               |
| 17        | 24        | 3                                      | I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson GB/IRE             |
| 18        | 9         | 12                                     | WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora F/A/CH/ES |
| 19        | 15        | 9                                      | SEXCRIME (nineteen eighty-four), Eurythmics D/CH/IRE                  |
| 20        | NEW       | DO WHAT YOU DO, Jermaine Jackson NL/B  |   |
| 21        | 18        | 17                                     | THE WAR SONG, Culture Club F/ES                                       |
| 22        | 27        | 14                                     | I FEEL FOR YOU, Chaka Khan CH/DK                                      |
| 23        | 21        | 6                                      | COMO PUDISTE HACERME... Alaska & Dinarama ES                          |
| 24        | 25        | 2                                      | LIVE IS LOVE, Opus F  |
| 25        | 20        | 12                                     | BESOIN DE RIEN... Peter & Sloane A                                    |
| 26        | 16        | 7                                      | WE ALL STAND TOGETHER, Paul McCartney & The Frog Chorus NL/B/IRE      |
| 27        | 36        | 2                                      | SINCE YESTERDAY, Strawberry Switchblade GB/IRE                        |
| 28        | 40        | 4                                      | CRILU, Heather Paris I  |
| 29        | NEW       | NAKT IM WIND, Band Fier Afrika D       |   |
| 30        | NEW       | LOVE & PRIDE, King GB                  |   |
| 31        | NEW       | YOU'RE MY HEART/SOUL, Modern Talking D |   |
| 32        | RE        | SOUNDS LIKE A MELODY, Alphaville ES    |   |
| 33        | 39        | 3                                      | SQUARE ROOMS, Al Corley DK  |
| 34        | 33        | 7                                      | STILL LOVING YOU, Scorpions CH  |
| 35        | RE        | ROCKEFELLER, J. Luis Moreno I          |   |
| 36        | NEW       | GO KARLI GO, Allg. Verunsicherung A    |   |
| 37        | 38        | 16                                     | NO MORE LONELY NIGHTS (BALLAD), Paul McCartney ES                     |
| 38        | NEW       | UN AUTRE MONDE, Telephone F            |   |
| 39        | 34        | 4                                      | THE NIGHT, Valerie Dore D/CH  |
| 40        | 29        | 2                                      | I WOULD DIE 4 U, Prince NL  |

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

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

## LP REVIEWS

Album review ratings outside Top 20 and Top 50 — \*\*\*good, \*\*fair, \*poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop-rock market, with \*\*\*rating indicating entry into the lower half of chart only.

### Top 50

**ASSOCIATES: Perhaps. WEA. WX9.** Producer: Martin Rushent, Martin Ware, Billy Mackenzie and Dave Allen. Billy Mackenzie's first LP with his new band since the departure of Ajan Rankine. Exactly what Rankine took with him is not clear, but Perhaps is sadly not up to the — admittedly ridiculously high — standard of Sulk. That sounded like an album that flowed through and out of Mackenzie, almost in spite of him. This — while never anywhere near bankrupt of ideas — sounds like the singer has actually had to work at it. Includes his last three singles *Those First Impressions*, *Waiting For The Loveboat* and *Breakfast* and continues in the same vein.

**VAN MORRISON: A Sense Of Wonder. Mercury MERH 54.** The title track is a big production number and sets the tone for a powerful album which blends new Morrison compositions with Ray Charles' *What Would I Do*, William Blake's *Let The Slave* with music by Mike Westbrook and Mose Allison's *If You Only Knew*. A mixed bag of musical styles, but stamped with class.

### General

**DON HENLEY: Building The Perfect Beast. Geffen GEF 25939.** Like a missive from some desperate outpost of West Coast resistance comes the second solo album from ex-Eagles drummer/vocalist/composer, Henley, and, as is to be expected, it's highlighted by his pure vocals and competent support from the entire population of Californian musicians. What remains to be seen though is whether a market for this sub-Eagles/Fleetwood Mac music still exists. The relative failure of a previous Henley single, the superior *Dirty Laundry* would suggest that it does not.

**THE CHURCH: Remote Luxury. Carrere. CAL 213.** Fourth album from Anglo-Australian band who dented the indie chart with their last release and got themselves something of a name as a fairly decent melodic pop rock band. *Remote Luxury* continues that legacy, sometimes calling to mind a less passionate REM and sometimes early *Psychedelic Furs*.

**JANE FONDA: Prime Time Workout. Elektra 960 382-1.** Producer: artist. Work that body! Prime Time is actually a more leisurely journey through the wonderful world of aerobics than one would imagine, guided by Ms Fonda, and accompanied by a languid jazzy backing. Aerobics is still big news, so stretch those sales.

**PET HATE: Bad Publicity. Heavy Metal Records HMRLP-23.** Producer: Eddie Leonetti. Distribution: EMI. A surprisingly restrained and proficient LP from Pet Hate who are more a rock band than a typical HM outfit as demonstrated by their inclusion of the *Stones Street Fighting Man*. Should pick up attention, especially if supported by some touring.

**MAN JUMPING: Jump Out. Cocteau Records. JCS.** Producers: artists and Philip Bagenal. Distribution: EMI. Some ecstatic reviews at the tail end of '84 plus quotes from demi gods

such as Eno will ensure that this LP makes some headway into the adult, modern jazz-funk market that it deserves to do well in. But its lack of any real punch means that the word will take time to spread to a larger audience. Man Jumping play nice, civilised Western music. How intrinsically exciting they are is another matter.

**RECKLESS: Heart Of Steel. Heavy Metal Records HMUSA-10.** Distribution: EMI. Extremely competent US heavy metal. It is always interesting to note how close a new HM band can sound to an established act. What is sad is there appears to be little development or originality.

### Indies

**ANANSI: Anansi. Ebusia. EBUS 1.** Produced: George Lee. Distribution: Greyhound, Jetstar and Stage One. African saxophonist George Lee with a Grover Washington smooth marriage of African rhythms and US class. Laid back, but not offensively so.

**RED LORRY YELLOW LORRY. Talk About The Weather. Red Rhino. RED LP 50.** Debut LP from the Leeds band who have had indie chart success with three singles — *Monkeys On Juice*, *This Today and Hollow Eyes* — the latter two of which are included here. Red Lorry Yellow Lorry represent the best in post-Joy Division arcane guitar bands, and have a tasteful monochrome sleeve to prove it. Indie Top Ten.

**NEW YORK NEW YORK. New York New York. Izuma. IZUMA LP 1.** Producer: Terry Edwards. Distribution/Backs/Cartel. Higson Terry Edwards does his own thing and records an album of Forties sounding jump jive. Unlike Joe Jackson's similar project of a few years ago, Edwards leans more towards a Glen Miller style, and is not nearly as classy or polished. Little more than a novelty.

**PETER MERGENER/MICHAEL WEISSER: Beam-Scape. Innovative Communication. KS 80.046.** KURT RIEMANN: *Nightworks. Innovative Communication. KS 80.047.* DIN A TESTBILD: *Programm 3. Innovative Communication. KS 80.045.* Distribution Plexus. Three LPs all of the genre for which German bands have become renowned — electronic. The Mergener/Weisser album features gentle systems music of the style championed by Philip Glass in the US. It's timeless, but needs the boost of being chosen to complement a film or TV programme to be brought to public attention. Riemann's reworking of classical favourites sounds very much a product of the Seventies. In the vein of Wendy Carlos (*Clockwork Orange* soundtrack), it sounds outmoded and slightly sinister; one for electronic buffs only — especially as the choice of music is so unoriginal: Satie, Ravel, Bach. Din A Testbild come as the greatest disappointment, as the group, which is in fact a loose collection of musicians, describes itself as purveyors of "electronic punk".

**Program 3** merely features unco-ordinated bursts of noise with vaguely threatening vocals. All three look destined for better sales on the Continent, although Mergener/Weisser album is very pleasant indeed. \* (Din A Testbild, Riemann) \*\* (Mergener/Weisser)

**DOJOJI: Dojoji. Plexus. KMH 7091284.** Distribution: Impex. Percussion heavy and exciting five-track mini album from Dutch band that recalls the very best of 23 Skidoo's ventures into commercial funk territory. The ace up the sleeve is the vocals of Lesley Woods, former Au Pair, and owner of one of the most sensuous voices in music. Could do very well indeed if its existence and quality become public knowledge.

**EARTHSHAKER: Midnight Flight. Music For Nations. MFN 37.** Distribution: Pinnacle. Producer: Masa Itoh. The Japanese, not content with decimating the British electronics and motorcycle industries, are giving warning with this album that the heavy metal market is next on their list for domination. *Midnight Flight* is simple, unpretentious and faultless. Frightening.

**RICHARD WAHNFRIED: Richard Wahnfried Plays Megatone. Inteam 1020.006.** Producer: Klaus Schutze. JYL: *Inteam 1020.005.* Producers: Ingo Werner and Klaus Schutze. RAINER BLOSS Ampsy. Inteam ID 20.007. Producer: Klaus Schutze. Distribution for all three: Deutsche Austrophon. Consecutive releases from the West German label, all linked by the common denominator of ex-Tangerine Dreamer, Klaus Schultze as producer.

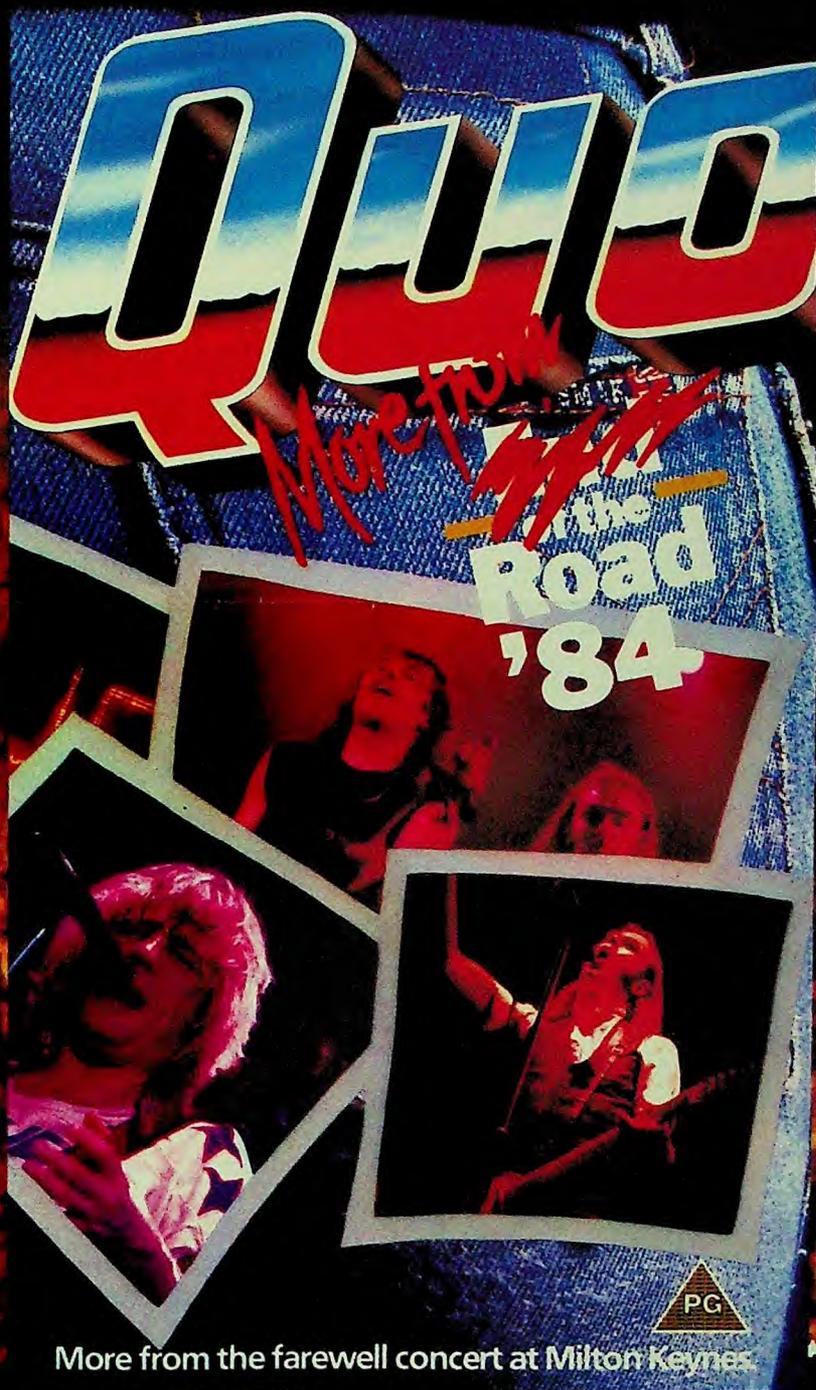
Wahnfried's venture is the most successful, fusing Euro-synth rock with more traditional almost jazz based music. Essentially an improvised progression on a basic rhythm, *Megatone* features spirited sax and guitar solos and at times is reminiscent of some of Soft Machine's late Seventies excursions into jazz-funk. Jyl revisits the Teutonic obsession with technology with such song titles as *I'm A Machine*, *Mechanic Ballerina* and *The Computer Generation*. Sadly the music tends to be as uninspired as these titles suggest. Ampsy is apparently a collection of songs from a stage production of a "computer-opera". Conceived as a "fascinating novelty" by Bloss and Schutze, the listener must similarly approach it as a novelty, but one of little lasting interest. The market for these LPs will be restricted to only those who have a special enthusiasm for German music and feel the need to possess all its releases. \*\* (each album)

### Folk

**JOHN KIRKPATRICK: Three In A Row — The English Melodeon. Squeezer SQZ 12.** Distribution: Topic Records. The height of esoteria maybe, but a worthy investigation into the surprisingly flexible melodeon (no other instruments appear). Kirkpatrick has appeared with all the folk notables (Carthy, Denny, McTell etc) and has been a fluctuating member of its principal bands, so this should interest all folk followers.

**THE TELHAM TINKERS: Hot In Alice Springs. ERON 031.** Eclectic folk from the south of England-based band. A remarkably accomplished achievement demonstrating not only a love for folk music, but a keen interest in its traditions. Ranges from a Richard Thompson cover version to traditional Scottish and Irish tunes, all played with impressive dexterity. Worthy of any folk enthusiast's attention.

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- 19 LOOK UP Maxine/Shelley Ann Sir George SG022
- 20 ORIGINAL FOREIGN MIND Junior Reid Black Roots LVL 211 284

## TOP 10 REGGAE LPS

- 1 HERBMAN HUSTLING Sugar Minott Black Roots MLM 001
- 2 BE MY LADY Frankie Paul Joe Gibbs LT JG 60077
- 3 REVOLUTION Dennis Brown Wayne Special YSLP4
- 4 COUGHING UP FIRE Saxon Studio International UK Bubblers Lickwood 1
- 5 RYDIM Sugar Minott Powerhouse
- 6 BARRINGTON LEVI MEETS FRANKIE PAUL Barrington Levi & Frankie Paul Arrival ARLP 011
- 7 J.A. TO U.K. MC Clash Johnny Ringo and Asher Senator Fashion SADLT 002
- 8 REBEL SOULS Aswad Island ILFS 9780
- 9 LOVE'S GOTTA HOLD ON ME Dennis Brown Joe Gibbs JG ML 60079
- 10 HISTORY, MYSTERY, PROPHECY Lee Scratch Perry Lion of Juda LP001

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# Illuminated Spring clean

ILLUMINATED BEGINS a busy spring schedule this Friday (8) with its first releases since signing a distribution deal with Pinnacle. Former member of Rip Rig And Panic, Mark Springer, releases his first solo LP simply entitled Piano, and 23 Skidoo have their Seven Songs album re-released with an extra three tracks (although these were never seven in the first place).

Following later in the month (22) will be the debut LP from Dormannu, Return Of Quebec, and a 12-inch mix of some of the label's finest moments to date — including snippets of 400 Blows, 23 Skidoo, Portion Control, Out, etc — under the title of Heavy Duty Breaks, originally scheduled for December release.

Two more singles set for February 22 release are a 12-inch from Pink And Black called Sometimes I Wish, and a seven and 12-inch from Andi Sex-Gang entitled Ida-Ho, with two tracks written for the soundtrack of new Italian horror film, Phenomena, on the B-side. A showcase gig at Heaven has also been lined up for March 4, with provincial dates to follow.

Mr Sex-Gang's single will be followed up with an LP, Blind!, in March, when there will also be an album version of Heavy Duty Breaks, and 12-inch singles from 400 Blows, 23 Skidoo, Power To Dream, Tara Butler and M T Quarter, featuring Youth.

Illuminated has also just set up its own publishing company Discordia Songs through WEA. Graphic designers, Undercover, (ex-XL Design/Big Features) will be responsible for all future sleeves, as well as helping out with marketing.

## Real Men butchered

THE JAZZ Butcher has released Real Men, a single taken from his A Scandal In Bohemia album out now on Glass Records. The B-side is The Jazz Butcher—V—The Prime Minister, in the grand tradition of such previous confrontations as The Jazz Butcher Meets Dracula. The 12-inch also contains the original single version of Southern Mark Smith.

Glass has re-released the first Jazz Butcher album Bath Of Bacon in a new full colour sleeve, and as a doubleplay cassette with A Scandal In Bohemia, which will retail at the same price as a single cassette.

A new mini-LP will be out in May, when the band will be undertaking their first UK tour proper.



THE BUTCHER turns his attention to Real Men

## Garage goldmining

A COMPILATION of 19 contemporary US garage bands is released by the New York cassette-only label ROIR on Monday (11).

Garage Sale was put together by US record collectors' journal Goldmine by laboriously sifting through hundreds of submitted tapes. The man with the daunting task was editor Jeff Tamarkin, who has also supplied sleeve notes/band information.

# Tracking...

COCTEAU is releasing Yukihiro Takahashi's new album in the UK and is "looking to license innovative, fresh music for the UK and establish new licensees" ... latest releases from JSP include Bing In The Thirties Volume 2, featuring songs from Bing Crosby's radio broadcasts, Ten Blue Fingers by the contemporary blues guitarist Buddy Guy, and R&B pianist James Booker's King Of The New Orleans Keyboard. Reflex Records releases a 3-track 12-inch single from And Also The Trees, entitled A Room Lives In Lucy/Double Deed/Scarlet Arch, and distributed by Rough Trade and the Cartel ... 3 Mustaphas 3 release their debut album, Bam! Mustaphas Play Stereo, on GlobeStyle Records, an Ace Records subsidiary label for "new and interesting international music" ... Tyneside hard rock band Emerson feature on a heavy metal compilation album, The Best Of British, released on the Terraplane label.

SIXTIES LABEL Immediate has recently been acquired by Castle Communications, who will be relaunching it with double albums from The Small Faces, Humble Pie, The Nice, Eric Clapton and John Mayall, as well as a double featuring all the label's hits. Distribution is through the Cartel ... Burlitz have a version of Roxy Music's Love Is The Drug, produced by Graham Gouldman out now on Spartan. The duo have just finished a support tour with Chaka Khan ... Another duo, Black Fantasy, have a single, Evil Places, out on Lincoln's Dingle Records (Tel: 0522 36438) ... Seven new LPs available in the UK through Impex are led by an excellent aggressive dance album on Plexus from Dutch band Dojoi, who feature ex-Au Pair Lesley Woods on vocals. Could win a lot of friends if it reaches the right ears. The remaining six are Euro-rocky releases from people with German names, and "hard avant-garde electro punk" from a group with a German name (Din A Testbild) ...

## Scatologists recoil

COIL HAVE just released their debut album Scatology on Kelvin .422/Force And Form via the Cartel. The 10-track album follows last year's 12-inch single from the duo, How To Destroy Angels, and was produced by the band and Jim Thirlwell/Foetus. One-time Virgin Prune Gavin Friday is guest vocalist/lyricist on a track called The Tenderness Of Wolves. While a 12-inch remix of another track, Panic, is to be released later in the month, coupled with their version of Tainted Love.

Coil have also extended their range of activities to take in the soundtrack for a new Derek Jarman feature called The Angelic Conversation. Both members, John Balance and Peter Christopherson, were formerly in Psychic TV, with Christopherson also doing his thing in Throbbing Gristle.



COLIN LLOYD Tucker signing a worldwide recording contract with Plastic Head Records in the attractive surroundings of Willesden Green tube station. Tucker is currently recording his follow-up album to last year's Toybox. The new LP will be called Scrapbook and is being produced by John Porter of Smiths fame.

Pictured with Tucker are Plastic Head managing director, John Hyde, and creative manager, Sheila Barrett.

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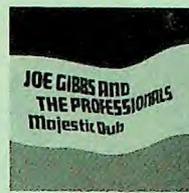
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## INDIES



9 February, 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |                           |  |
|----|-----|---------------------------|--|
| 1  | 12  | UPSIDE DOWN               | Creation CRE 012 (I/RT)  |
| 2  | 14  | IT'S IT'S THE SWEET MIX   | Anagram/Cherry Red (12)ANA 28 (P)  |
| 3  | 9   | OUT ON THE WASTELAND      | ABC ABCS 004 (I/RT/P)  |
| 4  | 4   | ST. SWITHINS DAY          | Go! Discs 10767 (I/RT) (Import)  |
| 5  | 5   | WASH IT ALL OFF           | Self Immolation/<br>You've Got Foetus On Your Breath Some Bizzare —(WOMGFGH 8.12) (I/RT) |
| 6  | 2   | NELLIE THE ELEPHANT       | Volume VOL.(T) 11 (I/P)  |
| 7  | 3   | STRIKE                    | Enemy Within<br>Rough Trade RT(T) 151 (I/RT)   |
| 8  | 7   | RATS                      | Subhumans<br>Blurg FISH 10 (I)   |
| 9  | NEW | LAND OF HOPE & GLORY      | Ex Pistols<br>Virginia/Cherry Red (12)PISTOL 76 (P)                                      |
| 10 | 10  | COLD TURKEY               | Sid Presley Experience<br>Sid Presley Experience SPE 41 (I/RT)                           |
| 11 | 8   | LIFE'S A SCREAM           | A Certain Ratio<br>Factory —(FAC 112) (I/RT)   |
| 12 | 11  | SONG TO THE SIREN         | This Mortal Coil<br>4AD AD 310 (I/P)   |
| 13 | 22  | PEARLY-DEWDROPS' DROPS    | Cocteau Twins<br>4AD AD 405 (I/P)  |
| 14 | 12  | DEATH TO TRAD JAZZ        | The Membranes<br>Criminal Damage —(CRI 12125) (I/Backs)                                  |
| 15 | 32  | PLAIN SAILING/GOODBYE JOE | Tracey Thorn<br>Cherry Red CHERRY 53 (P)   |
| 16 | 24  | THE AMBASSADORS OF LOVE   | The Milkshakes<br>Big Beat SW 105 (P/I/MW)   |
| 17 | 6   | HEARTS & MINDS            | The Farm<br>End END 1 (I/Probe)  |
| 18 | 19  | CALAMITY CRUSH            | Foetus Art Terrorism<br>Self Immolation/Some Bizzare<br>WOMB FAT —(11.12) (I/RT)         |
| 19 | 13  | THE PRICE                 | New Model Army<br>Abstract (12)ABS 028 (P)   |
| 20 | 26  | SPIRITWALKER              | The Cult<br>Situation Two SIT 35(T) (I/P)  |
| 21 | 18  | I BLOODBROTHER BE         | Shock Headed Peters<br>el EL 1(T) (I/RT)   |
| 22 | 21  | CHICKEN SQUAWK            | MDC<br>R Radical MDC 3 (I)   |
| 23 | 23  | HOLLOW EYES               | Red Lorry Yellow Lorry<br>Red Rhino REDIT 50 (I/Red Rhino)                               |
| 24 | 25  | FOUR ON 4                 | Various<br>Big Beat SW 100 (P/I/MW)  |
| 25 | 15  | BLUE MONDAY               | New Order<br>Factory —(FAC 73) (I/P)   |

|    |     |  |   |
|----|-----|--|---|
| 26 | NEW | FELL FROM THE SUN                          | Kendra Smith/David Roback/Keith Mitchell<br>Rough Trade —(RTT 129) (I/RT) |
| 27 | 36  | LES AMANTS D'UN JOUR                       | Andi Sex Gang<br>Illuminated ILL 52 (P)                                   |
| 28 | 17  | THE GREEN FIELDS OF FRANCE                 | The Men They Couldn't Hang<br>Imp/Demon IMP 003(T) (I/RT/MW)              |
| 29 | 28  | THE WORLD OF LIGHT (EP)                    | Balaam And The Angel<br>Chapter - (22/001) (I/Nine Mile)                  |
| 30 | 20  | LAST NIGHTINGALE                           | Robert Wyatt<br>Recommended —(RE 1984) (I/P)                              |
| 31 | 31  | HOLOCAUST                                  | Pauline Murray & The Storm<br>Polestar PSTR 001(12) (I/Red Rhino)         |
| 32 | 16  | JO'S SO MEAN                               | Flowerpot Men<br>Compost COMPOST 1 (I/RT)                                 |
| 33 | 30  | MARIMBA JIVE                               | Red Guitars<br>Self Drive Music SCAR 14(T) (I/Red Rhino)                  |
| 34 | 42  | BEAUTIFUL MONSTER                          | The Folk Devils<br>Ganges RAY 2 (T) (I/Red Rhino)                         |
| 35 | 27  | TO THE END OF THE EARTH (EP)               | English Dogs<br>Rot —(ASS 17) (I/Red Rhino)                               |
| 36 | 33  | WALK INTO THE SUN                          | March Violets<br>Rebirth VRB 23(12) (I/Red Rhino)                         |
| 37 | 34  | THE AMAZING ADVENTURES OF JOHNNY THE . . . | Cult Maniax<br>Xcentric Noise EIGHTH 1(T) (I/Red Rhino)                   |
| 38 | 41  | FREEDOM/TOTAL DISORDER                     | Exile In The Kingdom<br>Prophet profex 8 (I/RT)                           |
| 39 | 48  | THE BELLS OF RHYMNEY                       | Robyn Hitchcock<br>Midnight Music —(DONG 8) (I/RT)                        |
| 40 | 40  | THE GARDEN OF ARCANE DELIGHTS (EP)         | Dead Can Dance<br>4AD —(BAD 408) (I/P)                                    |
| 41 | 29  | DO THE CONGA                               | Black Lace<br>Flair FLA 108(T) (P)  |
| 42 | NEW | HOW SOON IS NOW                            | The Smiths<br>Rough Trade RT(T) 176 (I/RT)                                |
| 43 | 37  | BLASPHEMOUS RUMOURS/SOMEBODY               | Depeche Mode<br>Mute 7BONG 7 (12) — 12 BONG 7) (I/RT/SP)                  |
| 44 | 43  | COTTAGE INDUSTRY                           | Yeah Yeah Noh<br>In Tape —(IT 008) (I/Red Rhino)                          |
| 45 | NEW | MR BLUES                                   | Restless<br>Big Beat NS 104 (P/I/MW)                                      |
| 46 | 35  | I'M JUST A DOG                             | The Meteors<br>Mad Pig PORK 1(T) (P)                                      |
| 47 | 38  | BEWARE THE WEAKLING LINES                  | Yeah Yeah Noh<br>In Tape IT 010 (I/Red Rhino)                             |
| 48 | 39  | E.S.T. (TRIP TO THE MOON)                  | Alien Sex Fiend<br>Anagram/Cherry Red ANA 25(11) (P)                      |
| 49 | 47  | DEATH VALLEY 69                            | Lydia Lunch<br>Iridescent 1 12 (I/RT)                                     |
| 50 | 49  | MAN WITH NO NAME                           | Fireball XLS<br>Northwood NW XLS-2 (I)                                    |

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

|    |     |                                    |  |
|----|-----|------------------------------------|--|
| 1  | 11  | HATFUL OF HOLLOW                   | The Smiths<br>Rough Trade ROUGH 76 (I/RT)  |
| 2  | 2   | TREASURE                           | Cocteau Twins<br>4AD CAD 412 (I)   |
| 3  | 3   | IT'LL END IN TEARS                 | This Mortal Coil<br>4AD CAD 411 (I/P)  |
| 4  | NEW | TALK ABOUT THE WEATHER             | Red Lorry Yellow Lorry<br>Red Rhino RED LP 50 (I/Red Rhino)                          |
| 5  | 5   | SLOW TO FADE                       | Red Guitars<br>Self Drive SCAR LP 1 (I/Red Rhino)                                    |
| 6  | 4   | VENGEANCE                          | New Model Army<br>Abstract ABT 008 (P)   |
| 7  | 9   | SMELL OF FEMALE                    | Cramps<br>Big Beat NED 6 (P/I/MW)  |
| 8  | 8   | RAINING PLEASURE                   | The Triffids<br>Hot MINIHOT 1 (I/RT)   |
| 9  | 11  | GOOD & GONE                        | Screaming Blue Messiahs<br>Big Beat NED 7 (P/I/MW)                                   |
| 10 | 10  | NATURAL HISTORY                    | March Violets<br>Rebirth VRB 25 (I/Red Rhino)  |
| 11 | 4   | HEAD OVER HEELS                    | Cocteau Twins<br>4AD CAD 313 (I/P)   |
| 12 | 6   | TREELESS PLAIN                     | The Triffids<br>Hot HOT 1003 (I/RT)  |
| 13 | 7   | STOMPING AT THE KLUB FOOT          | Various<br>ABC ABCLP 3 (P)   |
| 14 | 25  | WE DON'T WANT YOUR F . . . WAR     | Various<br>Fightback LP FIGHT 5 (I)  |
| 15 | 21  | BROADCASTING FROM HOME             | Penguin Cafe Orchestra<br>EG EGED 38 (I)   |
| 16 | 13  | DIG THAT GROOVE BABY!              | The Toy Dolls<br>Volume VOLP-1 (I/P)   |
| 17 | 7   | NEW YORK SCUM HATERS               | Psychic TV<br>Temple TOPY 2 (I/RT)   |
| 18 | 18  | HOLE                               | Scrapping Foetus Off The Wheel<br>Self Immolation/<br>Some Bizzare WOMB FDL 3 (I/RT) |
| 19 | 20  | GARLANDS                           | Cocteau Twins<br>4AD CAD 211 (I/P)   |
| 20 | 22  | THE SMITHS                         | The Smiths<br>Rough Trade ROUGH 81 (I/RT)  |
| 21 | 17  | PAY IT ALL BACK, VOLUME 1          | Various<br>On-U Sound ONULP 37 (I/RT)  |
| 22 | 16  | ZEN ARCADE                         | Husker Du<br>SST SST 027 (I/P)   |
| 23 | 19  | WE HATE YOU SOUTH AFRICAN BASTARDS | Microdisney<br>Rough Trade RTM 155 (I/RT)  |
| 24 | 24  | JESUS EGG THAT WEPT                | Danielle Dax<br>Awesome AOR 1 (I)  |
| 25 | RE  | ACID BATH                          | Alien Sex Fiend<br>Anagram/Cherry Red GRAM 18 (P)                                    |

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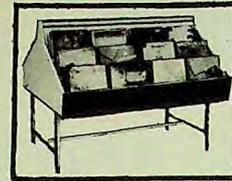
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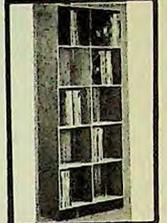
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Tel. 061-236-5368/9

**ADVERTISING  
IN MARKET PLACE  
REALLY  
WORKS!**

## MARKETPLACE

## APPOINTMENTS

## MUSIC RETAIL SALES PROMOTION

(East Anglia, Essex & East London area)  
**EMI RECORDS (UK)**

We're looking for you . . .  
Why are you never in, though? Always out early, and back late, probably still at work!  
Good job you can get about in your company car, and obviously very keen and enthusiastic, especially about music.

You're on a good salary too, but we bet those little extras come from that well-earned commission AND you're not yet 27.

You're just what we're looking for; but don't make us keep trying to get hold of you. Drop a line to us with your CV.



A THORN EMI company

Barbara K. Rotterova  
Senior Personnel Officer  
EMI RECORDS (UK)  
20 Manchester Square  
London W1A 1ES

## HEAD OF PRESS

required for aggressive record company based in W.1.

The successful applicant will work closely with a small creative marketing team to plan and build on bands career development & image in the market place, as well as marshalling press campaigns which would cover Fleet Street, the rock press & consumer magazines.

Please apply in writing with full career details to:  
**BOX NO. MW 1272.**



## ZOMBA GROUP OF COMPANIES JIVE RECORDS

Due to the transfer of our Business Affairs Manager to our New York offices we urgently require a replacement. This is an excellent career opportunity for an ambitious person who is keen to work for an expanding group of companies whose activities include records, music publishing, artist management, video production, books, recording studios and related areas. The successful applicant would be a qualified solicitor/barrister and will receive a good salary together with other benefits. Please reply in writing with C.V. to Keith Swallow at Zomba House, 165/167 Willesden High Road, London NW10 2SG. All applications treated in the strictest confidence.

Major concert promoter seeks a

### PERSONAL ASSISTANT

with previous experience in the concert promotional field. The ideal person will be involved in the day to day running of the entire production arrangements. Contact D Taylor 01-247 5531 C.E.A. Emp Agy.

## Are You The Best ?

A top independent UK label requires a Head of Promotion and young persuasive Radio and TV Promoters...yesterday.

If you want to run the Department you must have a full experience of Radio One, independent radio and all the current music TV programmes, plus a strong organisational & delegating ability and the self assurance to work closely with artists and managements.

Alternatively if you want to further your career as a promotion person within a very active Promotion Department you must have reasonable Radio and TV Promotion experience, an attitude to succeed in this challenging side of the business and a great energy and enthusiasm for the artists you will work with and promote.

Both positions require strong self motivation, personality and the ability to cope with periods of high activity. We will supply the support if you can deliver the results.

If you still think you are the right person write today and tell us why the job should be yours.

Write immediately, in confidence with full C.V. to Box No. 1271.

## APPOINTMENTS WANTED

### LIVELY AND INTELLIGENT YOUNG MUSIC GRADUATE (HONS.)

seeks employment in record industry or publishing. Excellent potential.

ADRIAN WARREN  
Maran House, Hertford Road,  
Digswell, Welwyn, Herts. AL6  
0BX. Tel. 043871-7788.

## SWITCHBOARD OPERATOR/RECEPTIONIST

is required by

### DEREK BLOCK CONCERT PROMOTIONS/ DEREK BLOCK ARTISTS AGENCY

for their busy West End office

Successful applicant must be able to operate a Monarch Compact II Switchboard. Salary negotiable. Please telephone for an appointment on 01-434 2100 between 10am and 6pm.

## FOR SALE

By Direction of the Liquidator M.G.V. Radford, Esq.  
RE: BI BI MAGNETICS LTD (IN COMPULSORY LIQUIDATION)  
FRANK G. BOWEN LTD. (est. 1824)



Will offer for sale by auction on 14th February 1985 at their Greek Street premises at 10.30 a.m. precisely

### THE COMPANY'S CASSETTE DUPLICATION, TESTING AND PACKAGING EQUIPMENT, WAREHOUSE EQUIPMENT AND STOCK including:

2 Scully 4 & 8 track mastering machines, 2 Crowmay 1" master reproducer loop bins and 6 pairs of slave units, Otari pancake checker, Kempner shrink wrap tunnel, Sallas automatic cassette overwrapper, Power Strap strapping machine, Broom Wade compressor, H.D. pallet racking, 16 personal computers, colour and black & white televisions, tape decks, amplifiers, speakers, etc.

Large quantity of blank and recorded cassettes, floppy discs, packaging materials, etc. Also motor vehicles, nearly new office furniture & equipment, 3650 new video tapes etc. on behalf of various liquidators & receivers.

Catalogues price 60p from the auctioneers

FRANK G. BOWEN LTD  
15 Greek Street,  
London W1V 6NY  
Telephone 01-437 3244

## Manager, Music Services

This position is based in our Music Services Department and concerns the organisation and administrative control of music used in the company's programmes.

The work involves compiling budget estimates and evaluating resources for music usage; hiring musicians, arrangers, musical instruments, outside studio facilities, etc, and subsequent contractual arrangements; and interpreting and applying various agreements between the ITCA and the PRS, the MRS, the PPL and other music societies.

Applicants should have managerial experience and a considerable knowledge of all aspects of music in both theoretical and practical fields. Computer experience would be an advantage.

Please write with full cv, to Helen Auty, London Weekend Television, Kent House, Upper Ground, London SE1 9LT.

An equal opportunities employer



London Weekend Television

## ANNOUNCEMENT



PO Box 79, Folkestone, Kent  
Tel: 034 212960  
Telex: 966253 WITLX G

Representation for Henry McCullough, The Thoughts, Jo Nelson Photography, Robert Osborne, Sleep-in-Ear Record Label, The Leas Cliff Hall, Folkestone (1,700 capacity venue on behalf of S.D.C.) Macrimo (publishing), Artists Services and Contemporary Music throughout East Kent. WOULD LIKE TO THANK ARTISTS, AGENCIES AND AUDIENCES WHO HELPED MAKE '84 ANOTHER SUCCESSFUL YEAR. With acknowledgment to: Alan Price, Angelwitch, Aswad, Carmel, Clint Eastwood and General Saint, Dead or Alive, Gipsy, Grand Slam, Hanoi Rocks, Hawkwind, John Martyn, John Miles, Lords of the New Church, Mani Wilson, Misty in Roots, Motorhead, Nazareth, Steeleye Span, Steve Marriott, The Bluebelles, The Boomtown Rats, The End, The Europeans, local bands and support artists  
NOW BOOKING FOR '85  
Forthcoming events: JO NELSON, CAMERA IN CONCERT, Photography, Hastings, all January, HEART AND SOUL, Pipers, Folkestone, January 16, LEE SCRATCH PERRY, Leas Cliff Hall, Folkestone, February 8  
Representatives at Midem: Marie, Marie Music (Mike Thulke), Schacht Music (Rudie Holzhauer)

## SINGLES STRIKE FORCE MEMBER

Singles Strike Force Member required for Hampshire/West Sussex area.

Attractive salary, company car and usual large company benefits.

Apply in writing to:  
**Box No: MW 1273**

## WANTED FIRST CLASS MAINTENANCE ENGINEER

for top SSL studio

Tel. 229 1229 (Carole)

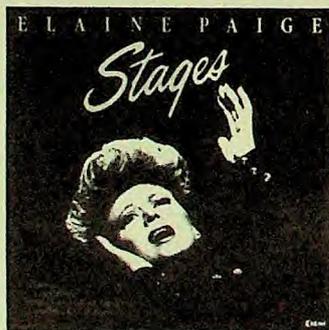
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## 3 ALBUMS IN THE TOP 40

(W/E 2 FEB '85)

DOUBLE PLATINUM



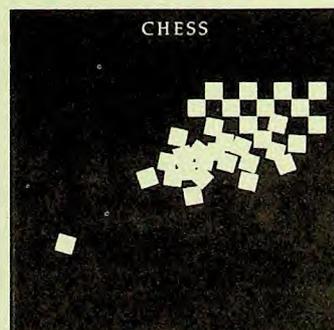
'STAGES' ©NE 1262  
CE 2262 CD: 240 228-2

PLATINUM



'CINEMA' ©NE 1282  
CE 2282 CD: 240 511-2

SILVER GOING GOLD



'CHESS' ©PL 70500 (2)  
PK 70500 (2) CD: PD 70500 (2)

*Elaine Paige & Barbara Dickson*

THE SINGLE

'I KNOW HIM SO WELL'

7" CHESS 3 12" CHESS 3T

SILVER GOING GOLD

