

# MUSIC WEEK

ESTABLISHED 1959

## Rental businesses flourishing in the wake of CD growth

THE DEVELOPMENT of the compact disc is encouraging the growth of the mail order business and with it rental clubs and libraries which pose a home-taping threat to both manufacturers and retailers.

Ironically, the disc's inherent attributes are contributing to its attractiveness as a mail order and rental item — its compactability, compared to the LP, make it relatively easy and cheap to package and post, and its durability means that one disc can earn income from multiple rentals without fear of it being damaged.

The CD's resistance to wear and tear is also responsible for the developing trade in "used" discs.

The idea of selling records by post — apart from the mail order clubs dealing in box sets and pre-

mium lines — is not new to this country, but it has until now been the province of a handful of specialist dealers serving a need of record buyers living in remote areas or overseas.

But a rash of advertisements in the *Gramophone* and *Which Compact Disc?* (formerly *Hi-Fi For Pleasure*) has heralded an apparently thriving new business for established record dealers and new disc "libraries".

Traditional outlets like Oliver Crombie of Golders Green see CD by post as an essential part of his business. "It's building all the time and we certainly need it to survive," he says. "It doesn't affect my over-the-counter trade because most of my postal customers either live abroad or in the country out of London."

But it is the CD libraries and clubs that are causing concern for the BPI which sees them as

fanning the flames of home-taping. Indeed, the BPI has presented Information & Technology Minister Geoffrey Pattie with a current issue of *Which Compact Disc?* in order to stress the urgent need for legislation to curb disc rental.

They pointed out advertising headlines like, "Select any compact disc for only £1 a week" which introduced the Silver Disc Library of Bristol, and "You can save a small fortune with Compact Disc Library" — an Uxbridge company which offers rental at 10p per disc per day and the chance to then buy the disc "at below retail price".

The long-established record library Squires Gate of Blackpool offers CDs at 7p per day to members who pay membership of £7.50 a year; the Wilson Stereo Library of Bexhill-on-Sea has also

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## Chains shun USA for Africa single

EVERY RECORD retail chain in the UK — with the exception of HMV and Virgin — declared last week that it will not be stocking *We Are The World* by USA For Africa, the American equivalent of Band Aid.

The chains appeared to be unhappy at being asked to again forfeit profits without having the security of the sale-or-return deal they were given with *Do They Know It's Christmas?* Their reluctance has been aggravated by CBS' failure to supply a detailed breakdown of where the money from the single would be going.

It is understood that the 7-inch will be sold to shops at £1.49 and the 12-inch at £2.99 and that retailers will be asked to sell them at cost.

A spokesman for WH Smith said: "We took the decision in line with a number of our competitors. The terms which we were being offered did not even cover our costs." He would not discuss the details of those terms but commented: "They were very different from Band Aid."

A Woolworths spokesman emphasised the com-

pany was not opposed to the spirit of the record and said: "We were more than happy to sell over 25 per cent of *Do They Know It's Christmas?* but we have our responsibility as retailers and we have taken a commercial decision."

The Boots group of companies is sending drugs and other supplies to Ethiopia and Sudan on its own initiative and a spokesman said: "We have to look at the total work we do for charity. There are areas where we would like to help and others where we like to take our own initiative."

Only Virgin is committed to selling the single although HMV was deciding this week whether to stock it. It is understood that Our Price will not be handling *We Are The World*.

Information coming from CBS about the single — due for release on April 1 — has been scant and confused due to a combination of the record's American origins and the fact that chairman Maurice Oberstein and MD Paul Russell have been out of the country. A statement giving full details was being promised for this week.

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CAROL WILSON, former MD of Virgin Music and founder of Din-disc and Interdisc, has joined WEA Records as general manager of A&R. Wilson's signings include Sting, Human League and OMD and WEA says her appointment is part of its commitment to A&R in the UK. Pictured with her are Max Hole (left), WEA's UK head of A&R, and company chairman Rob Dickens.

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MUSIC WEEK has moved. Our new address is: Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ (01-387 6611).

**C.T.S.**  
CTS recording studios — advertorial — see inside

## Chrysalis/MAM to merge, go public

BARRING LAST minute hitches, a proposed merger between the Chrysalis Group and Management Agency & Music (MAM) will go ahead and Chrysalis will become a publicly-quoted company.

News that the two companies were mooting merger plans broke last week when MAM requested a suspension of dealings in its shares following bid speculation.

City pundits suggest that the deal will take the form of a takeover by privately-owned Chrysalis of the smaller MAM — the company launched by Gordon Mills in the Sixties initially to manage the careers of Tom Jones and Engelbert Humperdinck — thereby giving Chrysalis a stock market listing.

This is confirmed by a statement issued by Chrysalis last Friday in which the company revealed that, should the merger go through, "it is envisaged that the

existing management team of Chrysalis will have the major involvement in the management of the combined group".

MAM director Stanley Fenn told *MW*: "It will be an amicable merger. Talks will go on for at least a week before the exact shape of the deal emerges and heads of agreement are signed."

Neither side was prepared to discuss the merger in any detail, but the attraction of MAM for Chrysalis presumably lies in its diversification into juke boxes, fruit machines, hotels and video — providing Chrysalis with a much broader base than its present recording/publishing/studio profile and making it a more attractive investment proposition.

● The merger proposal comes only three months after Chrysalis chairman Chris Wright bought out fellow founder Terry Ellis for a sum that has been speculated at around \$22m.

CD News, reviews and features — see pull-out feature

What are  
**HOWARD JONES, PHILIP BAILEY & PHIL COLLINS,  
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All doing together on page 11...?

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News pages  
edited by  
JEFF CLARK-MEADS

NEWS

## News in brief...

REGGAE LABEL Trojan Records is launching a new series of albums and cassettes under the banner The Original Reggae Hit-sound. First releases will include The Pioneers, The Maytals and The Ethiopians, and the series will be launched with Desmond Dekker And The Aces.

Label boss Patrick Meads comments: "Each release will focus on one particular artist and feature not only their hits, but also material from their early developing years."

STIFF RECORDS has signed Los Angeles club act The Untouchables. First release in the UK is the single, Free Yourself, the video for which was voted top independent video by Billboard. SKRATCH MUSIC has launched a third label, Debut Records, to showcase the company's pop and soul/funk material. First release is Hollywood Nights by former Sweet Sensation singer Marcel King.

## Alan A Freeman

ALAN A FREEMAN, who died of an apparent heart attack on March 15, was a pioneer pop record producer of the Fifties, Sixties and Seventies who worked with top-selling artists such as Lonnie Donegan, Johnny Brandon, Edmund Hockridge, Joe Henderson, Joan Regan, Dennis Lotis and Lita Roza, plus a member of Marty Wilde's band called Justin Hayward.

He also founded the Polygon label, whose stars included Petula Clark and Jimmy Young and continued his producing work when the identity changed to Nixa and Pye-Nixa in the early Fifties.

# Indies look forward to an aggressive successor to the ILA

INDIE LABELS have expressed a cautious interest in the new Independent Phonographic Industry, the organisation set up to replace the liquidated Independent Labels Association (MW, Feb 16), but at the same time have criticised the IPI for being ineffectual and obscure.

They want an organisation that is prepared to be aggressive in lobbying on their behalf — which is why few labels are upset at the passing of the low-profile ILA.

Iain McNay of Cherry Red commented: "The ILA had its heart in the right place, but it never made involvement with it attractive to the larger indie organisations. It couldn't provide anything for the larger indies because most of us already have our own basic services and they were never interested in becoming a lobbying organisation."

"There is very much scope for a well-organised indie lobbying body, but it's going to have to be political to a degree and it's going to have to lobby quite fiercely on our behalf on occasion."

A spokesman for Red Rhino agreed: "The ILA was never a force within the industry which was a shame because the idea was good. The idea was neces-

sary but the reality was superfluous."

And Davina Stevenson at Mute echoed: "I've often wondered what the ILA was and what it did. I do think, though, it would be quite useful if there were a body to help labels and give advice."

Andy Childs at Demon Records remarked: "A central organisation could do some good by awakening the retail side and showing there was a whole indie market rather than a few scattered labels, but to a certain extent the ILA did a disservice because it was not a thorough organisation."

Dave Whitehead, general manager of indie distributor Pinnacle, said: "The concept of the ILA was interesting, but it never actually seemed to have much bearing on what the labels wanted."

However, Trisha O'Keefe, a former director of the ILA and now a consultant to the IPI, countered that the ILA was never meant to be a political or aggressive organisation, merely a central information service. She added that the IPI had been set up with the intention of being a pressure group for the indies.

And IPI founder Len Beadle commented: "We will give a cohesive voice to the indie scene." He said the IPI would be running an advisory service through which member labels could make an unlimited number of calls to lawyers, accountants and other consultants.

The IPI intends to ask 10 prominent people from all areas of the indie industry to make up its council which will then meet at the end of April.



R&R MUSIC'S Ron McCreight and Robert Lemon (seated) have signed a long-term pressing, distribution and sales agreement with EMI for their new R4 Records label which has been launched as a sister company to R&R's management and publishing operations. First releases via EMI will be new Scots band, Pure Glass, and The Higsons. Also pictured are EMI's business affairs manager Gareth Hopkins and label manager Norman Bates. (R&R's label was previously announced as R2 Records, but the name was changed to avoid confusion with R2 Records run by Robb Eden's Contemporary Music Consultants).

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## Hip-Hop happening

A TEN-DAY festival showcasing all facets of the New York-bred hip-hop scene is being presented by Euston's Shaw Theatre on April 9-18, under the banner of The Rap Attack. Events will include rapping, scratching, body popping, break dancing and graffiti art, as well as workshops and performances. One of the scene's innovators, Afrika Bambaataa, will be on hand to help out with some workshops and produce an "extravaganza", featuring show-downs between UK DJs and an on-stage graffiti battle.

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## NEWS

# Budget received as a 'severe disappointment'

THERE WERE few crumbs of comfort for the music industry in last week's Budget and entertainment industry accountants Sloanes & Co went as far to describe it as "a severe disappointment".

"The Budget has done little to encourage an industry which has already greatly suffered from the current economic situation," says Sloanes. "The low pound and the high cost of borrowing in the UK has had crippling effects on the entertainment business."

"Over the past few years not enough money has been invested in the industry which, because of its increasing dependence on technology, desperately needs more money to expand. The strong dollar has also caused problems. Americans with pounds to spend have been busily signing up UK bands, acts and shows, and the cost of importing equipment has soared."

The abolition of the upper limit on employers' national insurance contributions will dramatically affect the thinking behind employment of higher paid technical staff and executives, says Sloanes. "For example, a £30,000 employee could cost a company an additional £1,800 per annum."

The relaxation of tax constraints on promotional gifts could be of interest to the record industry, with tax allowances on the limit of such gifts and incentives rising from £2 to £10. Sloanes sees this as giving greater financial freedom to companies wishing to promote their artists and products.

BPI director general John Deacon agreed that there was little in the Budget of direct interest to the industry. "Certainly the changes in personal taxation will not have the consumers rushing into the shops," he said.

## Injunction on Saxon dismissed by Judge

A HIGH COURT judge has refused an application by Carrere Records for an injunction which would have prevented heavy metal band Saxon from recording with EMI, the company which signed them in January.

Carrere claimed Saxon had several months of their contract with the company still to run and went to court in London seeking an injunction. Saxon argued that they had validly terminated their contract and were free to negotiate another.

The judge said he would not grant an injunction preventing Saxon earning a living and declared that the proper court to hear Carrere's claims was in France where the company is based.

A spokesman for Carrere said: "It was pointed out that the court's decision not to grant an injunction was based on legal argument about the nature of the injunction applied for and not on the merit of Carrere's claims."

An EMI spokesman commented: "EMI Records is delighted at the outcome of the hearing and is now able to record and release the next Saxon album without delay. The band are currently busy recording in Germany."

## Trust leaves ATV Music

SAM TRUST, chief executive of ATV Music, has resigned and left the company by amicable agreement before the expiry of his contract on March 31.

UK finance adviser Julian Appleton is acting chief executive, commuting between London and New York, but at presstime there was no statement with regard to any permanent successor to Trust.

## More charges for Jones

From PHIL TRIPP  
SYDNEY: Former WEA Australia financial director, Alan Jones, has been charged with four more counts of "a director cheating and defrauding a company". These are in addition to the three charges laid at the time of his arrest (MW, February 2).

The charges relate to cheques totalling \$A447,000 (£270,000) drawn against WEA Retail, Warner Bros Music and WEA Records between January 1983 and November 1984. Jones was with WEA for 13 years before leaving last December.

The alleged misappropriation was uncovered by a new accountant last November and the matter was referred to the company's auditors for verification which resulted in the investigation and arrest of Jones by Sydney fraud squad detectives.

## Glyn Johns

THE PRODUCER referred to by the judge in the EMI/Ray Jackson court case judgment (MW, Mar 23) was Chris John and not Glyn Johns as stated in our report.

## Departing Simons

CYRIL SIMONS is relinquishing his post as managing director of MCA Music this spring after 35 years. During that time with the company (formerly known as Leeds Music), Simons has been associated with many hits, including Jesus Christ Superstar, Evita, Downtown, This Is My Song and artists such as Cliff Richard, Tom Jones, Engelbert Humperdinck, The Moody Blues, Petula Clark and Tony Hatch.

MW understands that Simons is not retiring but has plans for other music industry activities which he will announce later. MCA Music will be directed after his departure by Rick Shoemaker as acting MD in conjunction with Serena Benedict, the present director of business affairs.

## Rentals flourishing

FROM PAGE 1

moved in to CDs with a "try before you buy" service which waives the loan fee is the disc is subsequently purchased at "20 per cent discount prices".

Tony Grieve, who set up The Compact Disc Exchange in May last year says his business is "really starting to take off". He started the mail order library from his home with no previous experience of the record trade and says he sees his business as providing a service for record buyers who "are not prepared to pay £10 for a disc".

Paul Crockett launched The CD Library with his redundancy pay when he lost his job as a marketing manager last May and has built a membership of 400 —



PICTURED AT their signing to Charisma are Newcastle band 21 Strangers with Charisma MD Steve Weltman (second left) and the band's manager Chas Chandler (second right).

## Elton's action

A DATE has now been set for the hearing of Elton John's action against Dick James Music to secure copyrights, estimated to be worth £30m, of all his songs from 1967 to 1975.

The High Court hearing will start on June 4 and is expected to last several weeks. At stake are rights to some of John's best-known hits, including Rocket Man, Goodbye Yellow Brick Road and Saturday Night's All Right For Fighting.

His action follows similar successful claims by Gilbert O'Sullivan and Sting. At the time that it was revealed that John was planning the action, DJM managing director Stephen James said: "If we lose this case it could mean the end of the music industry as we know it. No recording company will ever want to invest in an artist again."

## 1st China release

CHINA RECORDS, the company formed by former A&M managing director Derek Green, had its first release scheduled for Friday (29), a single from singer-songwriter Kevin Kitchen called Put My Arms Around You.

# DOOLEY

DESPITE THE complexity of the financial negotiations surrounding the proposed Chrysalis-MAM merger, Chris Wright, who it seems, will run the whole shooting match should the deal go through, has still found time to slip away on one of his periodic tour of overseas licensees, and as news of the merger talks broke last week, Wright was 12,000 miles away in Australia... Chrysalis staff, meanwhile, were ruminating on the company's remarkable change in fortune — six months ago the future was uncertain, what with the Wright-Ellis breach and talk of the company being taken over; now Wright has a new lease of life following his buy-out of Ellis, and it looks as if Chrysalis will soon be a publicly-quoted company... Martin Ditcham, of Man Jumping, is considering the irony of being able to buy an import copy of the group's Cocteau LP in Honolulu (where he was playing in Sade's band at the CBS convention last week), while back in the UK you still can't buy it in any Our Price shop because of Pinnacle's dispute with the chain... The David Platz-Howie Richmond de-merger hearing is set for May 13 and is expected to last five days... American David Lee Stone, who is said to have been responsible for the broadcast style and music policy of Laser, joins the Radio Luxembourg DJ team next week.

THE VARIOUS activities at the 2nd International DJ Convention, organised by the Disco Mix Club at the Hippodrome recently, raised £4,000 for the Band Aid Fund and a further £400 for Music Therapy... Bill Hood, anti-piracy investigator for the BPI and IFPI, moving to New Zealand with his Kiwi bride to work in the video industry there... Regional breakout expected in the Charing Cross Road area for She Goes To Fino's by Toy Dolls... Radio Four is planning a programme on hero worship and would like to hear from groupies — if there are any among MW readers, don't call us, ring Alec Reid at BBC Bristol (0272 732211)... A boy, Dale, to Arista press officer Patsy Johnston... Polydor's latest signing, Two People, impressed at a Ronnie Scott's showcase gig... Richard Verson has added Gerry Rafferty to his management roster and has a new contact number: 01-894 5191... Renee & Renato getting a big US push with a TV-advertised album following deal struck between Hollywood Records and Suffolk Marketing Inc... As Freddie Mercury works on his solo album, other Queen members are busy: Roger Taylor producing three acts for Virgin and guesting on Elton John's next album together with John Deacon, while Brian May finalises the sound for the Rock In Rio video and tours the US promoting his custom-built guitar and a new pick-up he's put his name to.

# MORE HITS

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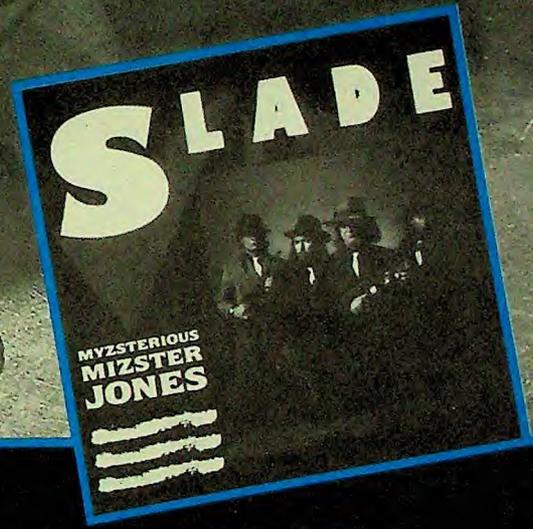
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## NEWS

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# Roseman crashes owing £230,000

POP VIDEO maker Jon Roseman Television Ltd — which produced videos for many top acts including Wham! and Big Country — crashed owing £230,000 because of the company's "fundamental lack of financial control", company liquidator Stephen Swaden told a meeting of creditors.

The firm called in Swaden in February despite its annual turnover having reached a record £600,000 and he said after his appointment that video-makers must be businessmen as well as artists.

Swaden told the creditors meeting that the company began in July 1979 with only a book keeper and two secretaries as permanent staff. Roseman spent only one-fifth of his time looking after the company's affairs, concentrating instead on getting business from the record companies, finding video directors and overseeing productions.

In 1984 the company made about 45 videos against 20 during 1983 but still found itself short of cash, reported Swaden. Roseman's bankers would not increase the overdraft and the shortcomings of the accounting system put off several would-be backers. The company went into creditors' voluntary liquidation with an estimated unsecured debt of £230,000. Swaden commented that Roseman's explanations for the company's failure "indicate a fundamental lack of financial control".

The liquidator added: "There is a clear lesson to the growing numbers of video-makers here. They should aim to be good businessmen as well as great artists. Hopefully, other video-makers will learn from this mistake."

Roseman now operates in the UK through JRTV, set up with Howard Kruger to capitalise on Roseman's creativity and Kruger's business abilities.

Kruger is a partner in and financial backer of the company and Roseman commented: "More important than that is his business ability and his talent for looking after the organisation and the nit-picking details. I'm not very good at the financial side. I'm good at finding directors and making videos."

Roseman emphasised that JRTV is doing extensive work for the crashed company's debtors as a method of paying off the money owed to them.



BILLY RANKIN is persuaded to sign a long-term worldwide management deal with Irate Management by Irate director Tristan Rich (left) and managing director Jim White (right).

## West Side DG release for chart spot

LEONARD BERNSTEIN'S first recording of his most popular musical, *West Side Story*, is to be released in April with opera stars Kiri Te Kanawa and Jose Carreras as the lovers. The LP is set to be the largest selling title in the 87-year history of Deutsche Grammophon.

The double album, recorded in New York last year, has already sold over 100,000 units in advance orders throughout the world. A programme on BBC TV's Omnibus in May on the making of the record is due to be featured on the front cover of the *Radio Times*, and consequently the response in the UK is expected to be phenomenal.

"In addition to the 12-inch single already planned, we have decided to release a 7-inch single, probably with the songs *America* and *Maria*," said DG's label manager, Bill Holland.

"We are confident that *West Side Story* will make both the single and album charts — at the moment it looks like the biggest thing we have ever seen," added Holland. The recordings will be available in the first week of April, and the Omnibus programme is to be screened on May 10.

● See also page 20.

## Directory

RECENT MOVES: **Professional Photographic Services**, headed by chairman Doug McKenzie, to 14-22 Ossory Road, London SE1 (01-273 0200) ... **Mix Records, Music and Artist Management** to 15 Harvey Mews, Harvey Road, London N8 9PA (01-348 1903) ... Steve C Smith, of **Abbey Records** and **Gimell Records**, to 35 St Clements, Oxford, OX4 1AB (Oxford 246266). The address and numbers for John Walton and Peter Phillips are unchanged ... **Sloane & Co.** to 112 a&b, Westbourne Grove, London W2 5RU.

## American Commentary



## Rose-coloured visions

From IRA MAYER

NEW YORK: "I'm somewhat disappointed that there has not been another WEA to come along in the international market — an entrepreneurial operation with a strong source of international repertoire," says Phil Rose, WEA International executive VP. Rose retires on April 1, having served 15 years in his present position, and having nurtured WEA's international development.

"The stakes have gone so high," he told *Music Week* from his home in Palm Desert, California, "that there just aren't the smaller entities breaking through the way WEA could when it started its international operation. That bodes sadly for an industry that relies on finding and breaking new artists."

"The future relies on local managers — but they are currently handcuffed by the large corporations with no entrepreneurial spirit. You need creative people to begin with — and they have to be allowed to use that creativity."

Is Rose concerned for WEA's own future as well as the industry's? "I'm always fearful the moment accountants and lawyers suppress creativity. That's when you have a real problem on your hands. I see that in many companies, including WEA. One longs for a Virgin to capture larger and larger shares. But I don't see that happening, and I have to wonder why it hasn't."

Ariola, Rose suggests, may have the strength and the backing to move forward in a bigger way now that it is joining forces with RCA. Similarly, he adds, Chrysalis once looked as though it could foster a truly international operation, but now appears to have missed its chance.

"The industry — whether we're talking about LPs, compact discs, or video cassettes — still requires selling artists. I fear that the industry may already have gone the way of the movie business. The movie companies are now essentially bankrollers, with the creative people on the outside."

Rose's hope, despite the feeling that the price of developing, nurturing and marketing artists has gone so high, is that "there could be sanity brought back to the bargaining table, and there could be an opportunity for another WEA to develop. There's always potential. I just hope the handcuffs stay loose enough."

THERE'S AN unusual twist to USA Band, the group being managed by Ron Alexenburg, former head of Infinity and a past chief at CBS/Epic. The group has been developed specifically to meet the needs of Anheuser-Busch, the brewery responsible for Budweiser beer.

A-B sponsored a formal debut at New York's Limelight disco, and will have the right to put its name on tickets, T-shirts and other promotional items once the band has a record deal.

The concept belongs to Kenny Bloom and Harry Krebs, whose HB Creative Services is a market research and consulting outfit. Krebs doubles as the band's drummer and songwriter.

CD Shorts: The Compact Disc Group believes that duplicating capacity will catch up and meet CD demand by mid-summer. A plant capable of manufacturing "several million" CDs annually is being planned in Toronto, Canada. Target start-up date: January 1986. CBS is thinking about expanding its CD duplicating capacity with a new factory in the US or elsewhere. Given recent problems with the CBS/Sony joint venture, any new such effort would likely be a solo move.

SHORTS: CBS estimates 1984 record and tape sales at \$4.464 billion, surpassing the industry's peak year of 1978 by eight per cent. The figure is an increase of 17 per cent over 1983. RCA record and tape sales rose by four per cent in dollar value last year to \$621.8m, primarily through increased record club volume.

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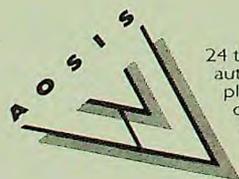
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EDITOR/ASSOC. PUBLISHER:  
Rodney Burbeck  
DEPUTY EDITOR/  
INTERNATIONAL MUSIC  
PUBLISHING: Nigel Hunter  
GROUP PRODUCTION  
EDITOR: Danny Van Emden  
SPECIAL PROJECTS  
EDITOR: Jim Evans

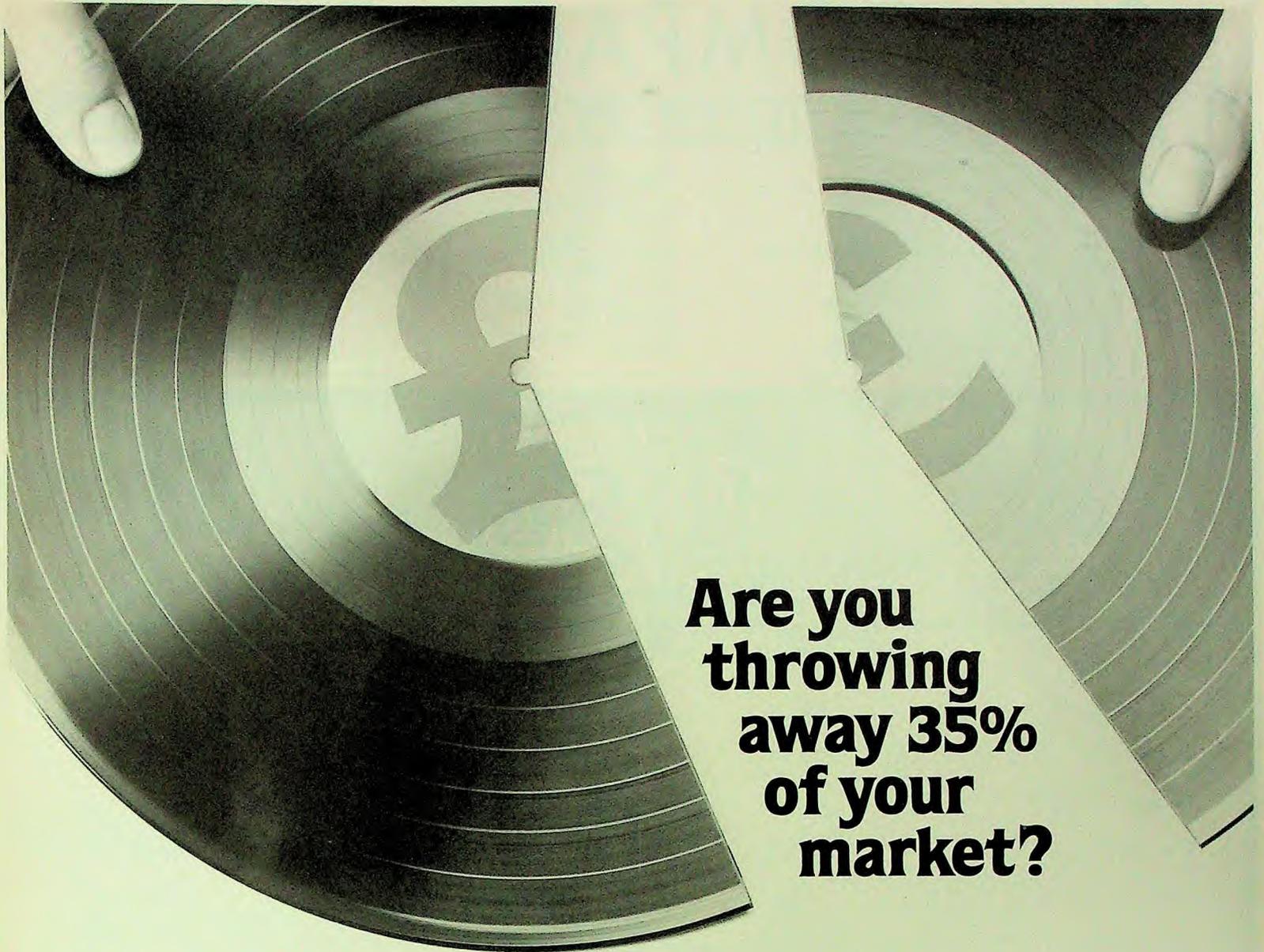
NEWS EDITOR:  
Jeff Clark-Meads  
TALENT EDITOR: Chris White  
SUB EDITOR: Duncan Holland  
REPORTER: John Best  
RESEARCH MGR: Tony Adler  
ASSISTANT RESEARCH  
MANAGER: Lynn Facey  
ASSISTANT: Janet Yeo  
CONTRIBUTORS: Jerry Smith,  
Nicolas Soames, Alan Jones,  
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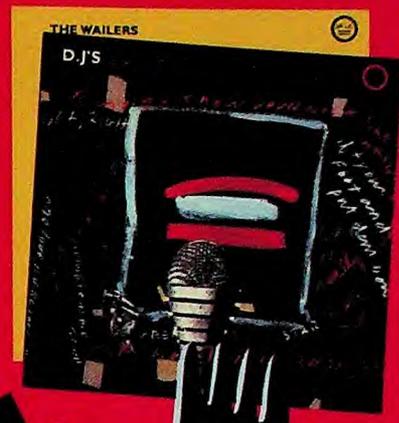
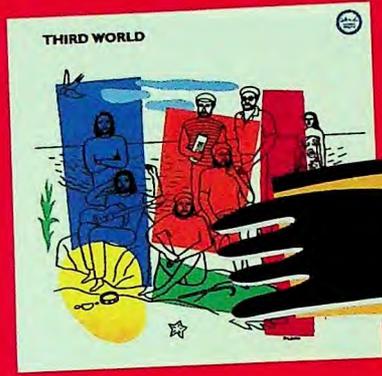
**BRITAIN'S BIGGEST SELLING  
DAILY NEWSPAPER.**

Source: TGI 1984.





# THE WAILERS D.J.'S THIRD WORLD



## THE CAMPAIGN

Full page ads in NME, Melody Maker, Time Out, Black Echoes, Black Beat International and The Beat.

500 Window and in-store displays featuring an eye-catching 3D P.O.S.

Nationwide 60" x 40" Flyposter campaign commencing April 1st.

Shop Merchandise  
Browser cards, artist's logos, videos, posters, leaflets, T-shirts etc.

Media launch party for the series at Hamiltons Gallery in London on April 3rd  
All original artwork for series on show.

BBC TV Programme 'Ebony' on 'The Reggae Greats' to be screened Wednesday April 17th 1985.

Radio advertising and poster campaign in conjunction with Reggae Sunsplash concert at Crystal Palace in June.

**Hit Singles**  
In the charts now  
"Now That We've Found Love"  
**THIRD WORLD**  
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**The First Three Indispensable Albums**  
Classic Cuts  
**THIRD WORLD**  
"Now That We've Found Love"  
"96° In The Shade"  
"Cool Meditation"  
"Talk To Me"  
IRG 9

**THE WAILERS**  
"Get Up Stand Up"  
"Concrete Jungle"  
"Pass It On"  
IRG 15

**REGGAE D.J.'s**  
"Hottest Rhythms"  
"Mi God Mi King" PAPA LEVI  
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IRG 4

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 BLACK UHURU  
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 STEEL PULSE  
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 STRICTLY FOR LOVERS  
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 STRICTLY FOR ROCKERS  
 (COMPILATION)

# DISCO

## RADIO London

**A LIST**

JENNY BURTON: Bad Habits Atlantic  
 CHANGE: Let's Go Together Cooltempo/Chrysalis  
 THE COOL NOTES: Spend The Night Abstract Dance/Priority  
 DAVID GRANT & JAKI GRAHAM: Could It Be I'm Falling In Love Chrysalis  
 LOOSE ENDS: Hangin' On A String (Contemplating) Virgin  
 PHYLLIS NELSON: Move Closer Carrere  
 NEW EDITION: Mr Telephone Man MCA  
 ROSE ROYCE: Love Me Right Now Streetwave  
 THIRD WORLD: Now That We've Found Love Island  
 LUTHER VANDROSS: 'Till My Baby Comes Home Epic  
**CLIMBERS**  
 STEVE ARRINGTON: Feel So Real (US Import-Atlantic)  
 DEBARGE: Rhythm Of The Night Motown  
 THE DEUCE: Someone Else (US Import-Columbia)  
 JOANNA GARDENER: Watching You (US Import-Philly World)  
 CURTIS HAIRSTON: I Want Your Lovin' (Just A Little Bit More) (US Import-Pretty Pearl)  
 JAMES INGRAM: It's Your Night Qwest  
 MILLIE JACKSON: I Feel Like Walking In The Rain Sire  
 TYRONE MACK: Maybe We (US Import-Express)  
 MIDNIGHT STAR: Curious MCA  
 RAH BAND: Cloud Across The Moon RCA  
 As featured on the TONY BLACKBURN Show — Radio London 9am-12 noon Monday-Friday (205m/94.9 VHF)

# Loose Ends hang on in there

THE INTEREST around the top of the disco/dance chart this week focuses not so much around what has happened as on something which has not happened in specialist-orientated shops. Loose Ends' Hanging On A String has held on to its number one position, holding off Philips Bailey and Collins' Easy Lover, despite the latter record's chart-topping pop success.

All this really shows is that a larger proportion of total sales of Easy Lover is going through mainstream outlets than is the case with Loose Ends, but the continued success is still a feather in the cap of the US-produced British trio, who have been turning out solid records for some years in anticipation of this eventual breakthrough.

It is also a rather pleasing situation for Virgin, which of course has a half-interest in the Bailey/Collins release too. The Virgin group has moved much more strongly back into dance music prominence through the recent successes of its 10 and Bluebird associates; now, the parent label has joined them in no uncertain fashion.

Strongest of the new entries is the David Grant/Jaki Graham duet on the old Detroit Spinners hit Could It Be I'm Falling In Love?, recorded as a tribute to the late lead singer on the original, Philip Wynne. This is so commercial that it has already crossed Top 40 pop, and could certainly be a potential dance chart-topper — as could The Cool Notes' Spend The Night, already highlighted in this column, and soaring on the chart from last week's 23 entry to number four. Again, this has made an effortless pop crossover, and is already bigger in the overall marketplace than the group's two previous successes on Abstract Dance.

Cashmere's strong entry at 14 with We Need Love could have been anticipated in view of the huge success of their previous Fourth & Broadway outing; slightly more surprising, perhaps, is the arrival of Man Parrish at 17 with Boogie Down Bronx, simply because it has been a long time since the pioneering hip-hop outfit had a major dance chart seller. The 12-inch catalogue number is Polydor POSPX 731.

On the dance album chart, the widely-acclaimed new Fatback Band set So Delicious (up from 10 to 2) looks odds-on to replace

Maze at number one next week, particularly as there is no indication yet of a 12-inch extraction for any of its several strong tracks.

## Manhattan transfers

THIS COLUMN has already highlighted the relaunch of the classic Blue Note jazz label internationally through EMI, with major signings such as Stanley Turrentine, Bobby McFerrin, Grover Washington Jr and Kenny Burrell (as a duo) — all of whom are significant UK record sellers — already committed.

But it is being relaunched along with the new Manhattan label, currently setting up shop in New York under Bruce Lundvall, the former president of Elektra/Asylum, who founded the Elektra Musician jazz label during his tenure there.

Manhattan's initial artist roster includes a couple of scoops with notable major names such as recent Conan sidekick Grace Jones; jazz guitarist Al DiMeola; synth-funkers Doppelganger (who include former Material player Randy Frederix); Tania Maria from Brazil, who had a long run of strong import sales a couple of years back with her Come To Me album on Concorde; and World Citizens, a trio which could interest soul fans as it includes Kris and London McDaniels, the sons of Sixties star Gene McDaniels.

The first UK Manhattan releases are likely in the fairly near future. April should see an album combining the talents of Eric Mercury and Thelonious Monk II, while DiMeola is already actively engaged in the recording of his debut for the label, which will be an adventurous set on acoustic guitar.

Meanwhile, the first three new Blue Note albums are rolling into shops, and comprise Magic Touch from Stanley Jordan (BT 85101), A Night In Copenhagen, a live recording from the Copenhagen Jazz Festival by the Charles Lloyd Quartet (BT 85104), and Togethering, by the already-mentioned new pairing of guitarist Kenny Burrell and sax giant Grover Washington Jr (BT 85106). Washington's long-time collaborator (and recent hitmaker in his own right) Ralph MacDonald is inevitably highlighted on percussion on the latter set.

## Product news

PRODUCT NEWS: Rose Royce, who have just completed a month-long UK tour with nights in Birmingham and London, follow up their Magic Touch hit with Love Me Right Now (Streetwave MKHAN 39), now on release. The 12-inch version includes both full length and radio edits of the track, plus a new Philadelphia remix of the aforementioned Magic Touch ... also on the tour trek, with five dates at Hammersmith Odeon from April 23-27, plus shows in Edinburgh and Manchester on April 30 and May 1 respectively, are Maze, currently both dance and pop charting with Back In Stride, and topping the disco LP chart with Can't Stop The Love. It is probably true to say that there has never been a stronger climate in this country for sales of Maze product, and London dealers in particular can look forward to a back-catalogue flurry at the end of next month ... Whodini's album Escape, which has already topped 500,000 sales in the US following the act's major successes on the US back singles chart, is now also finally on UK release via CBS. The eight-cut album (Jive HIP 16) was recorded in London last year at Battery Studios, with producer Larry Smith.

**WHICH COMPANY PROMOTED** 'Dead Or Alive "You Spin Me Round"; New Edition 'Mr. Telephone Man'; Phyllis Nelson "Move Closer"; Jermaine Jackson "Do What You Do" and fifty other hits during the past 12 months?

**WHICH COMPANY REMIXED** and MEGAMIXED for Wham; Shakin' Stevens; Shalamar; Jermaine Jackson; Ray Parker Junior; The Crusaders; Melle Mel; Heaven 17; Brothers Johnson; Wilton Felder; Dayton; Lefturno; Sweet etc.?

**WHICH COMPANY HELPED TO ARRANGE** P.A. Tours For Stephen 'Tin Tin' Duffy And The Cool Notes?

**WHICH COMPANY ARE NOW WORKING** on public releases for Whitney Houston, Ray Parker Jr., Pat Benatar and T-Rex?

**WHICH COMPANY HAVE PRODUCED** Melle Mel's New USA 'A' side?

**DISCO MIX CLUB (UK) LTD THAT'S WHO!**

Tel: (Tony Prince: 06286 67276)

## ROCKPOOL UK CLUB CHART

1	(2)	SIMPLE MINDS: Don't You Forget About Me	(A&M)
2	(3)	BOOK OF LOVE: Boy	(I Square/Sire)
3	(1)	THE SMITHS: How Soon Is Now?	(Sire)
4	(7)	YELLOW: Vicious Games	(Elektra)
5	(6)	TEARS FOR FEARS: Shout	(Mercury/UK)
6	(4)	THE STRANGLERS: Skin Deep	(Epic)
7	(8)	DEAD OR ALIVE: You Spin Me Round (Like A Record)	(Epic/UK)
8	(11)	SADE: Smooth Operator/Hang On To Your Love	(Portrait)
9	(15)	KILLING JOKE: Love Like Blood	(EG/Polydor/UK)
10	(12)	BRONSKI BEAT: The Age Of Consent	(MCA)
11	(5)	TIME ZONE: World Destruction	(Celluloid)
12	(9)	SECESSION: Touch	(Beggars Banquet/UK)
13	(New)	GO WEST: We Close Our Eyes	(Chrysalis)
14	(24)	MICK JAGGER: Just Another Night	(Columbia)
15	(New)	KAJA: Turn Your Back On Me	(EMI)
16	(New)	HOWARD JONES: Things Can Only Get Better	(Elektra)
17	(13)	MADONNA: Material Girl	(Sire)
18	(14)	RUN-D.M.C.: King Of Rock	(Profile)
19	(New)	ANIMATION: Obsession	(Mercury)
20	(New)	GENERAL PUBLIC: Never You Done That	(IRS)
21	(16)	DANNY ELFMAN: Gratitude	(MCA)
22	(17)	MINIMAL COMPACT: Next One Is Real	(Wax Trax)
23	(New)	ALISON MOYET: Invisible	(Columbia)
24	(10)	HAROLD FALTERMEYER: Axel F.	(MCA)
25	(22)	THE TIME: The Bird	(Warner Brothers)
26	(26)	DEPECHE MODE: Master & Servant	(Sire)
27	(25)	RED LORRY YELLOW LORRY: Hollow Eyes	(Red Rhino/UK)
28	(New)	SISTERS OF MERCY: No Time To Cry	(Merciful Release/WEA)
29	(New)	VICIOUS PINK: Fetish	(Parlophone)
30	(19)	WEST INDIA COMPANY: Ave Maria	(London/UK)

Reprinted courtesy of Rockpool Newsletter, published by Rockpool Promotions, the leading US 'new music' record pool. Contact Rockpool Promotions, 50 West 29th Street, New York City 10001, USA (Tel 0101 212 686 7410)

# GROOVIN' WAR

NEW SINGLE 7" & 12"



As  
Advertised  
On TV



*Dead Or  
Alive*  
YOU SPIN ME ROUND  
(LIKE A RECORD)



*Howard  
Jones*  
THINGS CAN ONLY  
GET BETTER



*Foreigner*  
I WANT TO KNOW  
WHAT LOVE IS

**HITS**  
HITS 2



*Strawberry  
Switchblade*  
SINCE YESTERDAY



*Prince*  
1999



*Philip Bailey*  
(Duet With Phil Collins)  
EASY LOVER



*Ashford  
And Simpson*  
SOLID



*Chicago*  
YOU'RE  
THE INSPIRATION

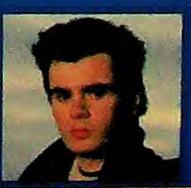
**HITS**  
HITS 2



*Stephen Tipton  
Duffy*  
KISS ME



*King*  
LOVE & PRIDE



*Nik  
Kershaw*  
WIDE BOY

As  
Advertised  
On TV

CBS/WEA

# THE HITS ALBUM



*Paul Young*  
EVERYTHING MUST  
CHANGE



*Alison  
Moyet*  
THAT OLE DEVIL  
CALLED LOVE



*Mick  
Jagger*  
JUST ANOTHER NIGHT



*ZZ Top*  
LEGS



*Commodores*  
NIGHTSHIFT

DEAD OR ALIVE-You Spin Me Round (Like A Record) · HOWARD JONES-Things Can Only Get Better · KING-Love & Pride · NIK KERSHAW-Wide Boy · NEW EDITION-Mr Telephone Man · KIRSTY MACCOLL-A New England · STRAWBERRY SWITCHBLADE-Since Yesterday · PRINCE-1999 · PHILIP BAILEY (Duet With Phil Collins)-Easy Lover · ASHFORD AND SIMPSON-Solid · CHAKA KHAN-This Is My Night · JAMES INGRAM-Yah Mo B There · DAZZ BAND-Let It All Blow · ART OF NOISE-Close (To The Edit) · FOREIGNER-I Want To Know What Love Is · PAUL YOUNG-Everything Must Change · CHICAGO-You're The Inspiration · JIM DIAMOND-I Should Have Known Better · AMN STEWART-Friends · COMMODORES-Nightshift · ALISON MOYET-That Ole Devil Called Love · STEPHEN "TINTIN" DUFFY-Kiss Me · LITTLE BENNY AND THE MASTERS-Who Comes To Boogie · ZZ TOP-Legs · MATT BIANCO-More Than I Can Bear · THE BIG SOUND AUTHORITY-This House (Is Where Your Love Stands) · MICK JAGGER-Just Another Night · SHAKIN' STEVENS-Breaking Up My Heart

©HITS 2

ALSO AVAILABLE - HITS C2



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# CLUB

# A BIG PAIR OF HITS

EDDY & THE SOUL BAND  
THEME FROM 'SHAFT'  
12" JABX 11 7" JAB 11

KURTIS BLOW  
PARTYTIME (THE GO-GO EDITION)  
12" JABX 12 7" JAB 12

MUSIC WEEK

# DISCO

*and dance*

MUSIC WEEK

30 March 1985

## TOP · SINGLES

## TOP · ALBUMS

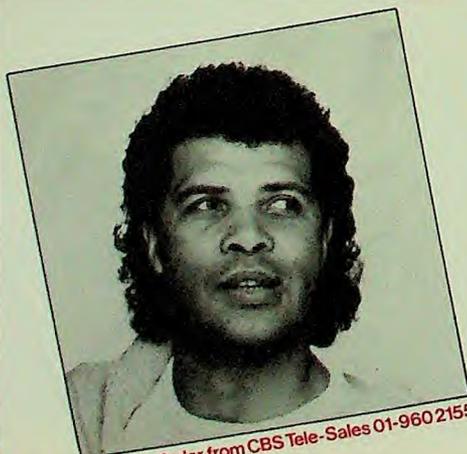
THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	HANGIN' ON A STRING (CONTEMPLATING)	Loose Ends	Virgin VS 748(12) (E)
2	4	EASY LOVER	Philip Bailey (Duet with Phil Collins)	CBS/Virgin (TJA 4915) (C)
3	5	MOVE CLOSER	Phyllis Nelson	Carrere CAR(T) 337 (A)
4	23	SPEND THE NIGHT	The Cool Notes	Abstract Dance/Priority AD(T) 3 (E)
5	3	LET'S GO TOGETHER	Change	Cooltempo/Chrysalis COOL(X) 107 (F)
6	6	DO WHAT YOU DO	Jermaine Jackson	Arista ARIST(12)609 (F)
7	2	NIGHTSHIFT	Commodores	Motown TMG(T) 1371 (R)
8	8	MR TELEPHONE MAN	New Edition	MCA MCA(T) 938 (C)
9	7	BAD HABITS	Jenny Burton	Atlantic A 9583(T) (W)
10	NEW	COULD IT BE I'M FALLING IN LOVE	David Grant & Jaki Graham	Chrysalis GRAN(X) 6 (F)
11	9	MATERIAL GIRL	Madonna	Sire W 9083(T) (W)
12	13	NOW THAT WE'VE FOUND LOVE	Third World	Island (12)IS 219 (E)
13	16	FEEL SO REAL	Steve Arrington	Atlantic O-86904 (Import)
14	NEW	WE NEED LOVE	Cashmere	Fourth & Broadway/Island (12)BRW 22 (E)
15	12	POO POO LA LA	Roy Ayers	CBS (TJA 6087) (C)
16	34	PARTY TIME	Kurtis Blow	Club/Phonogram JAB(X) 12 (F)
17	NEW	BOOGIE DOWN (BRONX)	Man Parrish	Boiling Point/Polydor POSP(X) 731 (F)
18	38	THE BELLE OF ST. MARK	Sheila E	Warner Brothers W9180(T) (W)
19	21	GIRLS ON MY MIND	Fatback Band	Cotillion FBAC 1 (T) (W)
20	11	YOU SHOULD HAVE KNOWN BETTER	T.C. Curtis	Hot Melt/Virgin VS 754(12) (E)
21	14	BACK IN STRIDE	Maze featuring Frankie Beverly	Capitol (12)CL 353 (E)
22	31	FREAKS COME OUT AT NIGHT (EP)	Whodini	Jive —(JIVE T 84) (C)
23	NEW	MY LOVE IS TRUE (TRULY FOR YOU)	Temptations	Motown TMG(T) 1373 (R)
24	10	THEME FROM SHAFT	Eddy & The Soulband	Club/Phonogram JAB(X) 11 (F)
25	15	IN MY HOUSE	Mary Jane Girls	Gordy TMG(T) 1377 (R)

26	41	'TIL MY BABY COMES HOME	Luther Vandross	Epic (TJA 6074) (C)
27	46	I WONDER IF I TAKE YOU HOME	Lias Lisa and Cult Jam with Full Force	CBS (TJA 6057) (C)
28	17	WHO COMES TO BOOGIE	Little Benny & The Masters	BlueBird/10 BR(T) 13 (E)
29	19	LET'S GO CRAZY/TAKE ME WITH YOU	Prince and The Revolution	Warner Brothers W2000(T) (W)
30	25	OPERATOR	Midnight Star	Solar/MCA MCA(T) 942 (C)
31	28	BUSTIN' LOOSE	Chuck Brown & The Soul Searchers	Source/EMI (12) SOURCE 1 (E)
32	NEW	I WANT YOUR LOVIN'	Curtis Hairston	Pretty Pearl PPRT 215 (Import)
33	NEW	AXEL F	Harold Faltermeyer	MCA MCA(T) 949 (C)
34	32	HOLD ME TIGHT	Robert White	Paris PRS 006 (Import)
35	NEW	PUMP ME UP	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 141 (A)
36	26	IN THE SAND	L-Level	Virgin VS 718(12) (E)
37	20	SOLID	Ashford & Simpson	Capitol (12)CL 345 (E)
38	18	I'M SO HAPPY	Julia & Co	London LON(X) 61 (F)
39	22	ROXANNE ROXANNE/THE REAL ROXANNE	U.T.F.O.	Streetwave (X)KXAN 506 (A)
40	24	(I GUESS) IT MUST BE LOVE	Thelma Houston	MCA MCA(T) 940 (C)
41	NEW	CLOUDS ACROSS THE MOON	Rah Band	RCA PB 40025 (12" — PT 40026) (R)
42	NEW	MYSTERIOUS	Twilight 22	WEA —(YZ35T) (W)
43	37	MOVIN' AND GROOVIN'	Redds and The Boys	D.E.T./Fourth & Broadway/Island (12) GOGO 1 (E)
44	30	WARM	Beverly Skeete	Elite DAZZ 36 (A)
45	27	HERE I COME	Barrington Levy	London LON(X) 62 (F)
46	NEW	THE ABC OF KISSING	Richard Jon Smith	Jive JIVE(T) 85 (C)
47	29	THINGS ARE NOT THE SAME (WITHOUT YOU)	First Love	10/Virgin TEN 43(12) (E)
48	50	SETTLE DOWN	Lilo Thomas	Capitol 5440 (Import)
49	NEW	THAT LOVING FEELING	Amii Stewart	RCA PB 40017 (12" — PT 40018) (R)
50	39	FOREST FIRE	Paul Hardcastle	BlueBird/10 —(BRT 15) (E)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	CAN'T STOP THE LOVE	Maze featuring Frankie Beverly	Capitol MAZE 1 (E)
2	10	SO DELICIOUS	Fatback	Cotillion 790253-1 (W)
3	2	TURN ON YOUR RADIO	Change	Atlantic 81243-1 (Import)
4	15	PLANETARY INVASION	Midnight Star	Solar/MCA MCF 3251(C)
5	3	STREET SOUNDS ELECTRO 6	Various	Street Sounds ELCST 6 (A)
6	11	THE ARTISTS	Earth Wind & Fire/Jean Carn/Rose Royce	Street Sounds ARTIS 1 (A)
7	7	CASHMERE	Cashmere	Fourth & Broadway/Island BRLP 503 (E)
8	NEW	THE NIGHT I FELL IN LOVE	Luther Vandross	Epic 26387 (Import)
9	5	ROCKIE ROBBINS	Rockie Robbins	MCA 5526 (Import)
10	9	20/20	George Benson	Warner Brothers 925178-1 (W)
11	14	ZERO ONE	Paul Hardcastle and Universal Funk	BlueBird/10 LPBR 1003 (E)
12	8	NIGHTSHIFT	Commodores	Motown ZL 72343 (R)
13	12	MUSIC FROM SOUNDTRACK "BEVERLY HILLS COP"	Various	MCA MCF 3253 (C)
14	17	JENNY BURTON	Jenny Burton	Atlantic 781238-1 (W)
15	6	SECRETS	Wilton Felder featuring Bobby Womack	MCA MCF 3237 (C)
16	16	STEP BY STEP	Jeff Lorber	Arista AL 88269 (Import)
17	13	IN THE DARK	Roy Ayers	CBS 26199 (C)
18	15	STARCHILD	Teena Marie	Epic EPC 26315 (C)
19	11	INTIMATE STORM	Shirley Brown	Sound Town ST 8008 (Import)
20	23	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
21	NEW	CANENOE	Canenoe	Guacamole GR 201 (Import)
22	NEW	THE SKY IS THE LIMIT	Alphonse Mouzon	Pausa PR 7173 (Import)
23	RE	TRULY FOR YOU	The Temptations	Motown ZL 72342 (R)
24	15	EUGENE WILDE	Eugene Wilde	Fourth & Broadway/Island BRLP 502 (E)
25	NEW	KING OF ROCK	Run-D.M.C.	Fourth & Broadway/Island BRLP 504 (E)



Order from CBS Tele-Sales 01-960 2155

Let  
**RICHARD JON SMITH**  
teach you  
the **abc** of kissing

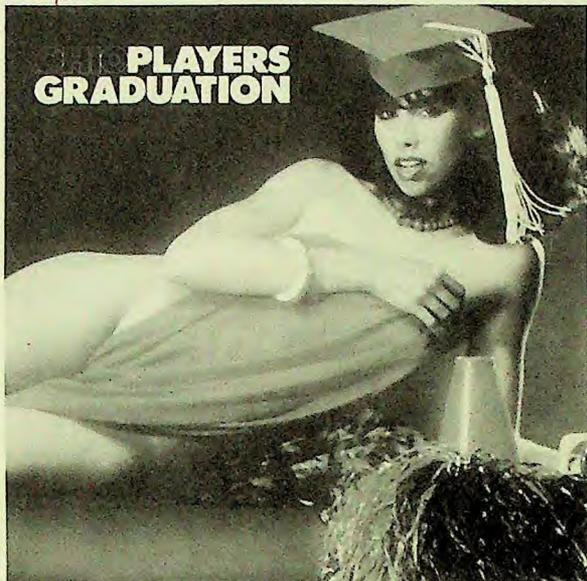
HIS HOT NEW SINGLE IS OUT NOW

ON 7"  
& EXTENDED 12" MIX  
JIVE 85 & JIVE T 85

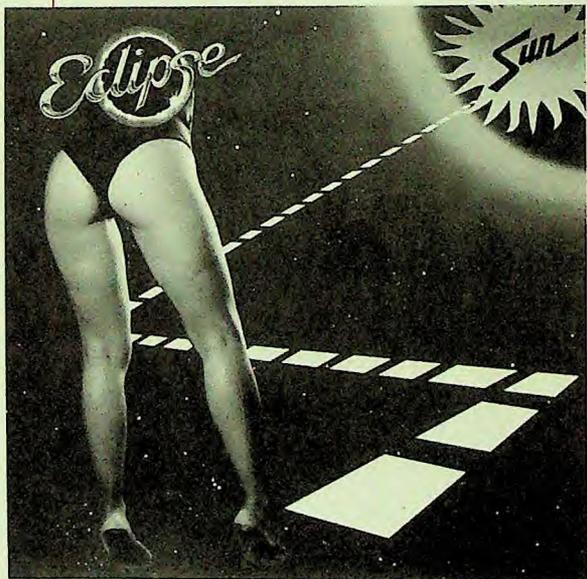
COMING SOON THE  
SPECIAL  
'LIPSTICK'  
MIX

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from the Album  
**"GRADUATION"**  
AIR 7600  
Cass. ZC AIR 7600



**SUN**  
**"DANCE, LET'S SHAKE IT TONIGHT"**  
7" 7AIR 3701 12" 12AIR 3701  
from the Album  
**"ECLIPSE"**  
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PRECISION RECORDS AND TAPES; 105, BOND ROAD, MITCHAM, SURREY, CR4 3UT **ORDER DESK 640 3344**



# AIRPLAY

## BUBBLING

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

### PLAYLISTS

- 6 (—) ABC: Be Near Me Neutron/Phonogram  
Capital, Hallam, Metro, Piccadilly, Tees, Trent.
- 5 (—) BLOW, KURTIS: Party Time Club/Phonogram  
Essex, Hallam, Hereward, Pennine, Plymouth.
- 7 (7) CLANNAD: Scarlet Inside RCA  
BRMB, Downt'n, Essex, Metro, Moray F., N'Sound, Piccad.,  
Severn, Signal
- 8 (—) DICKSON, BARBARA: Still In The Game MCA  
Clyde, County, Mercia, Metro, N'Sound, Signal, Trent, 2CR.
- 6 (—) FICTION FACTORY: Not The Only One Foundry/Virgin  
BRMB, City, Red Rose, Signal, Tees, Wiltshire.
- 5 (—) JACKSON, MILLIE: It's Gonna Take Some Time Important/Towerbell  
DevonAir, Mercia, Mercury, NorthSound, Pennine
- 6 (7) JEFFERSON STARSHIP: No Way Out RCA  
BRMB, DevonAir, Hallam, Penn., Severn, Signal, Tees, Trent.
- 8 (—) KILLING JOKE: Kings And Queens EG/Polydor  
BRMB, DevonAir, Hallam, Penn., Severn, Signal, Tees, Trent.
- 6 (—) KNIGHT, GLADYS, & THE PIPS: My Time CBS  
Beacon, Essex, Forth, Hallam, Signal, Swansea.
- 5 (—) MARLEY, RITA: Good Girls Culture Island  
BRMB, Forth, Hallam, Moray Firth, Signal.
- 5 (7) MILLER BAND, STEVE: Bongo Bongo Mercury/Phonogram  
5 (—) MORRISSEY MULLEN: With You Coda (Indies, Pinnacle distribution)  
Essex, Hereward, Plymouth, Severn, Viking.
- 6 (5) PHILLAN GANES, GREG: Behind The Mask Planet/RCA
- 7 (7) POINTER, BONNIE: The Beast In Me Epic
- 9 (—) PREFAB SPROUT: When Love Breaks Down Kitchenware/CBS  
Beacon, CBC, Chiltern, Essex, Forth, Metro, 210, West, Wiltshire.
- 6 (—) ROSE ROYCE: Love Me Right Now Streetwave (PRT distribution)  
Essex, Hallam, NorthSound, Orwell, Red Rose, Swansea.
- 5 (5) SIMMONS, DAVID: Love Tonight Atlantic
- 5 (7) SOME, BELOUIS: Imagination Parlophone
- 7 (—) SHARPE & NILES: Famous People Polydor (F)  
City, Mercia, NorthSound, Red Rose, Severn, Signal, Tees.
- 5 (—) SKEETE, BEVERLEY: Warm Elite (PRT distribution)  
Essex, Plymouth, Tay, 210, Wiltshire
- 5 (—) TOY DOLLS: She Goes To Fino's Volume VOL 12 (Indies/Pinnacle dist.)  
Hallam, Metro, Moray Firth, Tees, 210
- 8 (—) VILLAGE PEOPLE: New York City Record Shack (EMI distribution)  
Beacon, Dev'Air, N'Sound, Pennine, Piccadilly, Plymouth,  
2CR, Wiltshire.
- 8 (—) WARD, CLIFFORD T.: Messenger  
Beacon, CBC, DevonAir, Moray F., Tay, Trent, 210, 2CR.

(—) indicates record new to this column.

The Millie Jackson single shown on the grid on the opposite page should be 'I Feel Like Walking In The Rain' on the Sire label, and not the title indicated — which is a bubbler this week.

# RADIO 2

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

- 9 (New) SARAH BRIGHTMAN & PAUL MILES-KINGSTON: Pie Jesu (His Master's Voice/EMI)
- 8 (8) ALISON MOYET: That Ole Devil Called Love
- 7 (New) JULIO IGLESIAS: The Air That I Breathe (CBS)
- 7 (4) JERMAINE JACKSON: Do What You Do
- 6 (4) DAVID CASSIDY: The Last Kiss
- 6 (5) PAUL YOUNG: Every Time You Go Away
- 5 (New) THE BOOTHILL FOOT-TAPPERS: Jealousy (Mercury/Phonogram)
- 5 (New) THE FLYING PICKETS: Only The Lonely (10/Virgin)
- 5 (Re) MANHATTAN TRANSFER: Baby Come Back To Me
- 5 (5) ALVIN STARDUST: Got A Little Heartache
- 5 (5) SHAKIN' STEVENS: Breaking Up My Heart
- 4 (New) PHILIP BAILEY (Duet with PHIL COLLINS): Easy Lover (CBS/Virgin)
- 4 (7) COMMODORES: Nightshift
- 4 (New) GAIL DAVIES: Jagged Edge Of A Broken Heart (RCA)
- 4 (7) DIONNE WARWICK & BARRY MANILOW: Run To Me

### OTHER FEATURED RECORDS

- CLANNAD: Scarlet Inside
- DAVID GRANT & JAKI GRAHAM: Could It Be I'm Falling In Love
- RAY LYNAM: Mona Lisa's Lost Her Smile
- MATT BIANCO: More Than I Can Bear
- PHYLIS NELSON: Move Closer
- NEW EDITION: Mr Telephone Man
- ELAINE PAIGE: Tonight Is The Night
- AMI STEWART: That Loving Feeling
- SAL SOLO: Music And You
- TEMPTATIONS: My Love Is True (Truly For You)
- TOUCH: That's What They Say About Love
- TINA TURNER: I Can't Stand The Rain
- VENDETTA: Somewhere In The Night

### DAVID HAMILTON'S RECORD OF THE WEEK

- USA FOR AFRICA: We Are The World (CBS)

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

# RADIO 1

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

- |  |  |
|--|--|
| 26 (22) PHILIP BAILEY (Duet with PHIL COLLINS): Easy Lover   | 8 (8) HOWARD JONES: Things Can Only Get Better                                     |
| 20 (17) GO WEST: We Close Our Eyes   | 8 (New) PAT BENATAR: Love Is A Battlefield; Chrystal's PAT 1 (F)                   |
| 19 (23) DEAD OR ALIVE: You Spin Me Round (Like A Record)   | 7 (8) BILLY BRAGG: Between The Wars (EP)   |
| 19 (24) MADONNA: Material Girl   | 7 (10) BRUCE SPRINGSTEEN: Dancing In The Dark                                      |
| 19 (20) STEPHEN 'TINTIN' DUFFY: Kiss Me  | 7 (New) PHYLIS NELSON: Move Closer, Carrere CAR 337 (A)                            |
| 17 (17) ALISON MOYET: That Ole Devil Called Love   | 7 (6) REO SPEEDWAGON: Can't Fight This Feeling                                     |
| 17 (12) GLENN FREY: The Heat Is On   | 7 (8) STARBUCK: Starvation   |
| 17 (16) NIK KERSHAW: Wide Boy  | 7 (11) STRAWBERRY SWITCHBLADE: Let Her Go  |
| 17 (10) THE POWER STATION: Some Like It Hot  | 7 (14) ZZ TOP: Legs  |
| 17 (18) SHEILA E: The Belle Of St Mark   | 6 (7) ERIC CLAPTON: Forever Man  |
| 15 (New) FOREIGNER: That Was Yesterday (Remix), Atlantic AS571 (W)                                     | 6 (8) GODLEY & CREME: Cry  |
| 15 (18) PAUL YOUNG: Every Time You Go Away   | 6 (New) HOWARD JONES: Look Mama, We're Having Fun (W)                              |
| 15 (12) TARS FOR FEARS: Everybody Wants To Rule The World  | 6 (New) KILLING JOKE: Kings and Queens, E,G/Polydor EGO 21 (F)                     |
| 14 (8) BRUCE SPRINGSTEEN: Cover Me   | 6 (New) SARA-BRIGHTMAN & PAUL MILES-KINGSTON: Pie Jesu, His Master's Voice/EMI     |
| 14 (14) COMMODORES: Nightshift   | 6 (9) SHAKIN' STEVENS: Breaking Up My Heart  |
| 14 (10) DAVID GRANT & JAKI GRAHAM: Could It Be I'm Falling In Love                                     | 6 (7) THE SMITHS: Shakespeare's Sister   |
| 14 (16) FRANKIE GOES TO HOLLYWOOD: Welcome To The Pleasure Dome (Remix)                                | 6 (New) TOM PETTY & THE HEARTBREAKERS: Don't Come Around Here No More, MCA 326 (C) |
| 14 (15) JERMAINE JACKSON: Do What You Do   | 5 (5) ASHFORD & SIMPSON: Solid   |
| 13 (13) BRYAN ADAMS: Somebody  | 5 (New) BELOUIS SOME: Imagination, Parlophone R 6092 (E)                           |
| 13 (17) DAVID CASSIDY: The Last Kiss   | 5 (New) FAITH BROTHERS: Country Of The Blind, Siren/Virgin SIREN 2 (E)             |
| 13 (9) DREAM ACADEMY: Life In A Northern Town  | 5 (Re) JONAS: Bang The Drum All Day  |
| 12 (New) ABC: Be Near Me, Neutron/Phonogram NT 108 (F)   | 5 (7) PRINCE & THE NEW POWER GENERATION: Let's Go Crazy                            |
| 12 (8) BIG DADDY: Dancing In The Dark (EP)   | 5 (New) STEVE MILLER BAND: Bongo Bongo, Mercury/Phonogram STEVE 8 (F)              |
| 12 (12) DARYL HALL & JOHN OATES: Method Of Modern Love   | 5 (7) TIPPA IRIE: It's Good To Have The Feeling                                    |
| 11 (12) LOOSE ENDS: Hanging On A String (Contemplating)  | 5 (New) USA FOR AFRICA: We Are The World, CBS USAID 1 (C)                          |
| 11 (8) THIRD WORLD: Now That We've Found Love  |  |
| 10 (6) CHRIS REA: Stainsby Girls   |  |
| 10 (8) THE DAMNED: Grimly Fiendish   |  |
| 10 (8) KING: Won't You Hold My Hand Now  |  |
| 10 (New) NARADA MICHAEL WALDEN (Duet with PATTI AUSTIN): Gimme Gimme Gimme, Warner Brothers W90777 (W) |  |
| 10 (8) SLADE: Mysterious Mizster Jones   |  |
| 9 (10) CHINA CRISIS: Black Man Ray   |  |
| 9 (15) DON HENLEY: The Boys Of Summer  |  |
| 9 (6) EDDY & THE SOUL BAND: Theme From Shaft   |  |
| 9 (11) JOAN ARMATRADING: Temptation  |  |
| 9 (11) NEW EDITION: Mr Telephone Man   |  |
| 8 (9) THE ALARM: Absolute Reality  |  |

### OTHER FEATURED RECORDS

- JENNY BURTON: Bad Habits
- THE CARS: Why Can't I Have You
- THE COOL NOTES: Spend The Night
- FICTION FACTORY: Not The Only One
- MILLIE JACKSON: It's Gonna Take Some Time
- JEFFERSON STARSHIP: No Way Out
- JOBOXERS: Is This Really The First Time
- JOURNERS: Only The Young
- GREG KINN: Lucky
- LOS LOBOS: Don't Worry Baby
- MEAT LOAF: Piece Of The Action
- SURVIVOR: High On You
- TINA TURNER: I Can't Stand The Rain
- WORKING WEEK: Inner City Blues

# THE NEW FREEEZ SINGLE

BEG 129 (T)

THAT BEATS MY

PATIENCE

OUT NEXT WEEK



Beggars Banquet

FOR LATEST BEGGARS BANQUET NEWS PAGE DRACK 1 P. 154



THEME FROM

# Cheers

(Where Everybody Knows Your Name)

CHANNEL FOUR TELEVISION

STAR★BLEND

Gary Portnoy "THEME FROM CHEERS"  
The music from Channel 4's No 1 programme  
7" CHEER 1

STAR★BLEND

# THIS IS SOUL

WHAT IS SOUL? BEN E. KING - IN THE MIDNIGHT HOUR WILSON PICKETT - KNOCK ON WOOD EDDIE FLOYD - RESPECT ARETHA FRANKLIN - YOU DON'T KNOW LIKE I KNOW SAM & OWEN - SEE SAM'DON COOBY - WHAT'CHA GONNA DO ABOUT IT BOB DYLAN - GREEN ONIONS BOOKER T & THE M.G.'s SWEET SOUL MUSIC ARTHUR CONLEY - SOUL FINGER BAR-KAYS - TRAMP OTIS & CARLA - EVERYBODY NEEDS SOMEBODY TO LOVE SOLOMON BURKE - B.A.B.Y. CARLA THOMAS - WHEN A MAN LOVES A WOMAN FREDY SLEDGE - A TRIBUTE TO A KING WILLIAM BELL - GET UP ON THE ROCK OF THE BAY OTIS REDDING

"THIS IS SOUL"  
16 Soul Classics  
now T.V. advertised in Yorkshire  
and soon to commence National roll out.  
Rec. SOUL 1 Cass. SOULK 1

STAR★BLEND

# CLAPTON

## Backtrackin'

22 tracks spanning the career of a rock legend

Master  
PIECES

Digitally mastered for sound perfection

Eric Clapton "BACKTRACKIN"  
22 Classic tracks from the Rock Legend  
on one Double album  
Including "LAYLA", "COCAINE", "I SHOT THE SHERIFF".  
Rec. ERIC 1 Cass. ERICK 1

STAR★BLEND

# 16 SOUL CLASSICS

16 Soul Classics  
now T.V. advertised in Yorkshire  
and soon to commence National roll out.  
Rec. SOUL 1 Cass. SOULK 1

Boys Don't Cry

# Lipstick

Lipstick "BOYS DON'T CRY"  
7" LGY 21 12" LGYT 21



# My Love Is Music

GLORIA GAYNOR

Gloria Gaynor "MY LOVE IS MUSIC"  
7" CAR 357 12" CART 357

CARRERE RECORDS

# TOP 75 SINGLES

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

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
1	1	4	EASY LOVER ○	Phil Spector (Duet with Phil Collins)	Warner Bros./Phil Collins/Hill & Run Music (S)	CBS/Virgin (TJA 4915 (C))
2	2	3	THAT OLE DEVIL CALLED LOVE ○	Alison Moyet (Pete Winfield)	MCA Music (S)	CBS (TJA6944 (C))
3	14	2	PIE JESU	Sarah Brightman and Paul Miles-Kingston (David R. Murray)	The Really Useful Co.	His Master's Voice/EMI (12)WEBBER 1 (E)
4	4	4	EVERY TIME YOU GO AWAY ○	Paul Young (Laurie Latham)	Intersong Music (S)	CBS (TJA 6300 (C))
5	NEW		WELCOME TO THE PLEASURE DOME (Remix) ○	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs	ZTT/Island (12)ZTAS 7 (E)
6	7	7	DO WHAT YOU DO	Jermaine Jackson (Jermaine Jackson/Dick Rudolph)	MCA Music	Arista ARIST (12)609 (F)
7	3	5	MATERIAL GIRL ○	Madonna (Nile Rodgers)	Warner Bros. Music (S)	Sire W 9063(T) (W)
8	9	6	WE CLOSE OUR EYES	Go West (Gary Stevenson)	ATV Music (S)	Chrysalis CHS1212850 (F)
9	5	5	KISS ME ○	Stephen "Titi" Duffy (J. J. Zecchini/Nick Froome)	EMI Music (S)	10/Virgin TIN 212 (E)
10	12	3	WIDE BOY	Nik Kershaw (Peter Collins)	Rondor Music/Artic King (S)	MCA NIK(T) 7 (C)
11	8	6	THE LAST KISS	David Cassidy (Alan Tarney)	Morrison Leahy Music	MLM/Arista ARIST(12) 589 (F)
12	6	18	YOU SPIN ME ROUND (LIKE A RECORD) ●	Dead Or Alive (Mike Stock/Matt Aitken/Pete Waterman)	Chappell Music (S)	Epic A4861 (12—TX 4861) (C)
13	20	6	HANGIN' ON A STRING (COMTEMPLATING)	Loose Ends (Nick Martenelli)	Brampton/Virgin Music	Virgin VS748(12) (E)
14	17	3	SOME LIKE IT HOT	The Power Station (Bernard Edwards)	Island/Bungalow/Tritac Music (S)	Parlophone (12)R6091 (E)
15	15	3	BETWEEN THE WARS (EP)	Billy Bragg (Kenny Jones)	Chappell/Storm King/Harmony Music	Gal Discs AGDEP 1 (F)
16	NEW		EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears (Chris Hughes)	Virgin/10 Music	Mercury/Phonogram IDEA 512 (F)
17	11	10	NIGHTSHIFT ○	Commodores (Dennis Lambert)	ATV Music/Intersong/Island Music (S)	Motown TMG(T) 1371 (R)
18	32	2	COVER ME	Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	Zomba Music	CBS (TJA 4662 (C))
19	28	6	MOVE CLOSER	Phyllis Nelson (Yves Desca)	Jess Music (Lesong/Welk Music)	Carrera CAR(T) 337 (A)
20	19	6	MR TELEPHONE MAN	New Edition (Ray Parker Jr.)	Warner Bros. Music (S)	MCA MCA(T) 938 (C)
21	25	4	DANCING IN THE DARK (EP)	Big Daddy (Bob Wayne)	Zomba Music/Warner Bros./Slate Music	Making Waves/Priority SURF 1033 (E)
22	18	6	THE BELLE OF ST. MARK	Sheila E. (Sheila E./Starr Company)	Island Music	Warner Brothers W9180(T) (W)
23	34	5	THE HEAT IS ON (from "Beverly Hills Cop")	Glenn Frey (Keith Forsey/Harold Faltermeyer)	Famous Chappell (S)	MCA MCA(T) 941 (C)
24	38	2	COULD IT BE I'M FALLING IN LOVE	David Grant & Jaki Graham (Derek Bramble)	Mighty Three/Carlin Music	Chrysalis GRAN(X) 6 (F)
25	37	4	NOW THAT WE'VE FOUND LOVE	Third World (Alex Sadkin/Third World)	Carlin Music	Island (12)IS 219 (E)

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
26	38	2	WON'T YOU HOLD MY HAND NOW (REMIX)	King (Liam Henshall)	CBS Songs/King Songs	CBS (TJA6094 (C))
27	13	12	DANCING IN THE DARK ○	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	Zomba Music (S)	CBS (TJA 4436 (C))
28	10	13	I KNOW HIM SO WELL ●	Elaine Paige and Barbara Dickson (B. Andersson/T. Rice/R. Uivoava)	Bocu Music (S)	RCA CHESST(12) (R)
29	NEW		SHAKESPEARE'S SISTER	The Smiths (The Smiths)	Warner Bros. Music	Rough Trade RT(T) 181 (U/R)
30	16	6	LET'S GO CRAZY/TAKE ME WITH YOU	Prince and The New Power Generation (Prince and The New Power Generation)	Island Music	Warner Brothers W2000(T) (W)
31	40	2	SPEND THE NIGHT	The Cool Notes (The Cool Notes)	Abstract Sounds	Abstract Dance/Priority ADIT 3 (E)
32	21	13	SOLID ●	Ashford & Simpson (Nikolas Ashford/Valerie Simpson)	Island Music	Capitol (12)CL 945 (E)
33	NEW		GRIMLY FIENDISH	The Damned (Bob Sargeant/The Damned)	Rock Music	MCA GRIM(T) 1 (C)
34	43	2	LOVE IS A BATTLEFIELD	Pot Benatar (Neil Gerardo/Peter Coleman)	State/Chinnichap/Heath Levy Music	Chrysalis PAT(X) 1 (F)
35	22	5	BREAKING UP MY HEART	Shakin' Stevens (Peter Collins)	EMI Music (S)	Epic (TJA 6072 (C))
36	33	4	STARVATION/TAM-TAM POUR L'ETHIOPIE	Zappaz/Virgin JAZZ 312 (E)	Starvation (Jerry Summers/Manu Dibango)	Blue Mountain/Virgin Music
37	23	8	THE BOYS OF SUMMER	Don Henley (Henley/Korshak/Landay/Campbell)	Warner Bros. Music (S)	Geffen (TJA 4945 (C))
38	51	3	CAN'T FIGHT THIS FEELING	RED Speedwagon (Kevin Cronin/Gary Richrath/Alan Grater)	Warner Bros./Bag Music	Epic (TJA4890 (E))
39	48	3	SOMEBODY	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music	A&M AMY(T) 236 (C)
40	41	3	LET'S GO TOGETHER	Change (Jacques Fred Petrus/Jimmy Allen)	Guadeloup Music	Cooltempo/Chrysalis COOL(X) 107 (F)
41	24	12	LOVE & PRIDE ●	King (Richard James Burgess)	CBS Songs (S)	CBS A 4988 (12—TX 4988) (C)
42	29	6	LEGS (Special U.S. Remix)	Z2 Top (Bill Ham)	Warner Bros. Music (S)	Warner Brothers W 9272(T) (W)
44	NEW		AIKEA-GUINEA	Cocteau Twins (Cocteau Twins)	Beggars Banquet Music	4AD (BJAD 501 (I))
45	30	8	THINGS CAN ONLY GET BETTER ○	Howard Jones (Rupert Hine)	Warner Bros. Music (S)	WEA HOW 6(T) (W)
46	27	6	THEME FROM SHAFT	Eddy & The Soulband (Jacques Zwart/Albert Buekholt)	Rondor Music (S)	Club/Phonogram JAB(X) 11 (F)
47	26	8	METHOD OF MODERN LOVE	Daryl Hall & John Oates (D. Hall/J. Oates/B. Clearmountain)	Intersong/CBS Songs	RCA RCA(T) 472 (R)
48	35	5	ABSOLUTE REALITY	The Alarm (Alan Shacklock)	Illegal Music	I.R.S./Priority ALARM 1(12) (E)
49	64	2	PIECE OF THE ACTION	Meat Loaf (Meat Loaf/Paul Jacobs)	Morrison Leahy Music	Arista ARIST (12)603 (F)
50	61	2	MYZTERIOUS MIZSTER JONES	Slade (John Punter)	Whitl John Music	RCA PB 40027 (12—PT 40028) (R)

This Week	Last Week	Wks on Chart	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
51	50	5	MORE THAN I CAN BEAR (Remix)	Matt Bianco (Beilly/White)	Matt Music	WEA YZ34(T) (W)
52	72	2	WE NEED LOVE	Philly World/Fourth & Broadway/Island (12)BFW 22 (E)	Cashmere (Ron Dean Miller)	EMI Music
53	55	4	GUN LAW	The Kane Gang (Robin Millar)	ATV Music	Kitchener/London SK(X) 20 (F)
54	31	6	FALLING ANGELS RIDING ('Mutiny')	David Essex (David Essex)	Imperial Wizard Songs/Chappell Music (S)	Mercury/Phonogram ESSEX 5 (F)
55	59	2	GOT A LITTLE HEARTACHE	Alvin Stardust (Stuart Colman)	Rondor/Good Singler/My Axe Music/Chappell Music	Chrysalis CHS 1212856 (F)
56	63	2	BOOGIE DOWN (BRONX)	Man Parrish (Raul A. Rodriguez/Man Parrish)	Memory Lane Music	Boiling Point/Polydor POSP(X) 731 (F)
57	NEW		LIFE IN A NORTHERN TOWN	blanco y negro/WEA NEG 19(T) (W)	Blanca y negro/WEA Neg 19(T) (W)	Dream Academy (Gilmore/Laird-Clowes/Nicholson)
58	49	4	SUPER GRAN	Billy Connolly (Phil Coulter)	PMC/Steacy Damppling Music	Suffi BUY 218 (C)
59	NEW		BLACK MAN RAY	China Crisis (Walter Becker)	Virgin Music/Copyright Control	Virgin VS 75212 (E)
60	45	3	PUMP ME UP	Grandmaster Melle Mel/Furious Five (S. Robinson/J. Robinson)	Four Hills/Heath Levy	Sugar Hill/PRT SH(L) 141 (A)
61	42	5	NO FOOL (FOR LOVE)	Hazell Dean (Mike Stock/Matt Aitken/Pete Waterman)	Alli Boys/Rocket Music	Proto ENA(T) 123 (A)
62	73	2	AXEL F	Harold Faltermeyer (Harold Faltermeyer)	Famous Chappell	MCA MCA(T) 949 (C)
63	58	3	BELFAST	Bamburck (Col Fay)	Outlet Music	Homespun HS 052 (D/SP)
64	NEW		STAINSBY GIRLS	Chris Rea (Dave Richards/Chris Rea)	Magnet Music	Magnet MAG(T) 276 (R)
65	46	9	LOVE LIKE BLOOD	Killing Joke (Chris Kinsley)	E.G. Music	EG/Polydor EGO(X) 20 (F)
66	36	12	RUN TO YOU (Specially Remixed Version)	Bryan Adams (Bryan Adams/Bob Clearmountain)	Rondor Music (S)	A&M AMY(T) 224 (C)
67	NEW		KINGS AND QUEENS	Killing Joke (Chris Kinsley)	E.G. Music	EG/Polydor EGO(X) 21 (F)
68	NEW		CRY	Godley & Creme (K. Godley/L. Creme/T. Horn)	Si Anes Music	Polydor POSP(X) 732 (F)
69	62	3	FOREVER MAN	Eric Clapton (Ted Templeman/Leany Waronker)	CBS Songs	Warner Brothers W 9069(T) (W)
70	54	13	CLOSE (TO THE EDIT)	Art of Noise (Art of Noise)	Perfect Songs/Unforgettable Songs	ZTT/Island (12)ZTSP501 (E)
71	75	2	LET HER GO	Strawberry Switchblade (Phil Thornalley)	Zoo/Warner Bros. Music	Kareva KOW 39(T) (W)
72	44	10	YOU'RE THE INSPIRATION	Chicago (David Foster)	Island/Chappell Music (S)	Full Moon/Warner Brothers W 9126(T) (W)
73	NEW		BAD HABITS	Jenny Burton (Allen George/Fred McFarlane)	Intersong	Atlantic A553(T) (W)
74	56	8	CHANGE YOUR MIND	Sharpe and Numan (Bill Sharpe)	Charwise (S)	Polydor POSP(X) 722 (F)
75	52	10	THINKING OF YOU	The Colourfield (Hugh Jones)	Plangent Visions	Chrysalis COL(X) 3 (F)

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
76	53	NEVER UNDERSTAND	blanco y negro/WEA NEG 8(T) (W)	blanco y negro/WEA Neg 8(T) (W)	Warner Bros. Music
77	81	WHEN ALL'S WELL	Everything But The Girl (Robin Millar)	Complete Music	blanco y negro/WEA NEG 7(T) (W)
78		A PAIR OF BROWN EYES	Pogues (Elvis Costello)	Stiff Music	Stiff BUY(T) 220 (C)
79	76	EASTENDERS (Theme from the BBC TV Series)	Simon May (Simon May/Bruce Talbot)	Lawrence Wright Music (S)	BBC RESL 160 (A)
80		RHYTHM OF THE NIGHT	Debarge (Richard Perry)	Copyright Control	Gordy TMG(T) 1376 (R)
81	85	JEALOUSY	The Boothill Foot-Tappers (Colin Fairley/Bob Andrews)	Copyright Control	Mercury/Phonogram PH 3312 (F)
82	58	ONLY THE LONELY	The Flying Pickets (The Flying Pickets/John Sherry)	Acuff Rose Music	10/Virgin LONE 112 (E)
83		SHOUT	Tears For Fears (Chris Hughes)	Virgin/10 Music	Mercury/Phonogram IDEA 812 (F)
84	90	MY LOVE IS TRUE (TRULY FOR YOU)	Temptations (Albert Philip McKay/Ralph Randolph Johnson)	Jobete/Famous Chappell	Motown TMG(T) 1373 (R)

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
85		COCKNEY TRANSLATION	Smiley Culture (Chris Lane)	Fashion Music	Fashion FAD 7028 (12—FAD 028) (A/JS)
86		HOW SOON IS NOW?	The Smiths (John Porter)	Warner Bros. Music	Rough Trade RT(T) 176 (U/R)
87		THE ABC OF KISSING	Richard Jon Smith (Richard Jon Smith)	Zomba Music	Jive JIVE (T) 85 (C)
88		IMAGINATION	Belouis Some (Steve Thompson/Michae Barbiero)	Tritac Music	Parlophone (12) R 6092 (E)
89		MUSIC AND YOU	Sal Solo (featuring L.C.G.C.) (Sal Solo/Mel Simpson)	Copyright Control	MCA MCA(T) 946 (C)
90		JUST LIKE AN ARROW	Magma (Magma)	Tritac Music	FM/Heavy Metal VHF 4 (E)
91	88	I JUST CALLED TO SAY I LOVE YOU (from 'Woman In Red')	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull Music (S)	Motown TMG(T) 1349 (R)
92	82	1978-79 VOLUME 2 (EP)	Gary Numan/Tubeway Army (Gary Numan)	Beggars Banquet Music	BEG 123E (W)
93		SHE GOES TO FINDS	The Toy Dolls (The Toy Dolls/Terry Gavanagh)	Volume Music	Volume VOL(T) 12 (U/P)

This Week	Last Week	TITLE	Artist	Publisher	Label 7" (12") number (Distributor)
94		GIMME, GIMME, GIMME	Nazada Michael Walden (Duet with Patti Austin)	(N.M. Walden)	Carlin/Mighty Three
95		MISS MARPLE (Theme from the BBC TV Series)	Consort (Ken Howard)	Azale Music	BBC RESL 153 (A)
96	91	RELAX ★	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs (S)	ZTT/Island (12) ZTAS 1 (E)
97		ROSES	Hayweede (Colin Campsie/George McFarlane)	C & D Music/Chappell Music	CBS A 6069 (12—TX 6069) (C)
98		THE COUNTRY OF THE BLIND	Faith Brothers (Steve Level/Steve Power)	CB Music/ATV Music	Siren/Virgin SIREN 212 (E)
99		CRASHIN' DOWN	Legear (Ben Fildon/Steve Rodway)	Black Sheep Music	Proto ENA(T) 124 (A)
100		JACOB'S LADDER	The Monochrome Set (John Porter)	Complete Music	blanco y negro/WEA NEG 4(T) (W)

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)

A Pair Of Brown Eyes (S. Macgowan)	28	Could It Be I'm Falling In Love (M. Steals/M. Steals)	24	Never Understand (Rand/Reid)	76	Speed The Night (S. Macintosh)	31
Alvin Stardust (MacDonald/Peters)	48	Cowboy On The Strand (B. Franks)	38	Nightshift (W. Orango/J. Lambert/F. Gold)	17	Shanley Girls (C. Mack)	54
Aikea-Guinea (Cocteau Twins)	44	Cover Me (B. Springsteen)	18	1978-79 (Volume 2) (E. Whoma)	32	Starvation (Hazel/Prock/Robinson)	36
ABC Of Kissing (The R. J. Smith)	87	Crashin' Down (Timothy/Poetry/Myers)	85	No One (For Love) (M. Stankin, A. Khan)	41	Super Gran (P. Coulter/S. Connolly)	58
Aso F.H. (Folmer)	78	Easy Lover (P. Bailey/P. Callinan/N. East)	15	Now That We've Found Love (Gambella/Hill)	25	Tam-Tam (P. L. Ebbinge/Tam-Tam P. L. Ebbinge)	38
Bad Habits (A. George/McFarlane)	73	Dancing In The Dark (B. Springsteen)	27	That Ole Devil Called Love (A. Reinhardt/F. Fink)	46	The Flying Pickets (The Flying Pickets/John Sherry)	82
Bellest (A. Quinn)	53	Do What You Do (B. Dinco/L. DiNapoli)	1	Thames Front (Shah/L. Hayes)	49	Thinking Of You (T. Hall/K. Lynch)	75
Belle Of St. Mark (The Sheila E.)	22	Excuses (S. May/L. Dubrow)	79	Theresa Front (Shah/L. Hayes)	46	Thinking Of You (T. Hall/K. Lynch)	75
Black Man Ray (G. Dally/J. Lundberg/J. Johnson)	15	Easy Lover (P. Bailey/P. Callinan/N. East)	15	We Heard Love (M. Furum/M. Furum)	50	Walden (T. Walden)	94
Boogie Down (Brews/J. Carter/M. Parrish/R.A. Rodriguez)	58	Every Body Wants To Rule The World (Orshah/Stanley)	16	Wide Boy (W. Karshay)	71	Wanna Be (M. O. Topp)	77
Boys W/ Summer (The D. Henley/D. Kirschner)	56	Every Time You Go Away (D. Hall)	4	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Breaking Up My Heart (B. Williams)	37	Falling Angels Riding (D. Essex)	54	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Change Your Mind (W. Shapiro/R. Dole)	22	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Close To The Edit (Dudley/Hovis/Jacchini/Langan/Motley)	74	Easy Lover (P. Bailey/P. Callinan/N. East)	15	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Cover Me (Bruce Springsteen)	18	Every Time You Go Away (D. Hall)	4	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Crazy (Geddy/Cree)	67	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Crashin' Down (Timothy/Poetry/Myers)	85	Every Time You Go Away (D. Hall)	4	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Crossroads (G. Gibson/H. M. Walden/P. Glass)	28	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Cuba	34	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Get A Little Heartache (Lytle/Britton)	35	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Grimly Fiendish (Augg/Scavens/Vassal/Marrick/October)	33	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Gun Law (Brewers/Brewers)	53	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Head In The Clouds (K. Forsyth/H. Faltermeyer)	27	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
Heart In The Clouds (K. Forsyth/H. Faltermeyer)	27	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
How Soon Is Now? (The Smiths)	86	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
I Know Him So Well (Elaine Paige and Barbara Dickson)	28	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77
I Just Called To Say I Love You (Stevie Wonder)	91	Excuses (S. May/L. Dubrow)	79	Wish You Were Here (Pink Floyd)	14	Wanna Be (M. O. Topp)	77

# TOP 100 SINGLES

1*	3	ONE MORE NIGHT, Phil Collins	Atlantic
2*	2	MATERIAL GIRL, Madonna	Sire
3	1	CAN'T FIGHT THIS FEELING, REO Speedwagon	Epic
4*	6	LOVERGIRL, Teena Marie	Epic
5	21	WE ARE THE WORLD, USA For Africa	Col/CBS
6	5	TOO LATE FOR GOODBYES, Julian Lennon	Atlantic
7	7	PRIVATE DANCER, Tina Turner	Capitol
8*	8	HIGH ON YOU, Survivor	Scotti Bros.
9*	20	CRAZY FOR YOU, Madonna	Geffen
10*	15	NIGHTSHIFT, Commodores	Motown
11	4	THE HEAT IS ON, Glenn Frey	MCA
12*	13	JUST ANOTHER NIGHT, Mick Jagger	Col/CBS
13*	14	SOMEBODY, Bryan Adams	A&M
14*	17	I'M ON FIRE, Bruce Springsteen	Col/CBS
15*	19	MISSING YOU, Diana Ross	RCA
16	9	ONLY THE YOUNG, Journey	Geffen
17	12	CARELESS WHISPER, George Michael	Col/CBS
18*	24	RHYTHM OF THE NIGHT, Debarge	Gordy
19*	22	OBSESSION, Animotion	Mercury
20	10	RELAX, Frankie Goes To Hollywood	ZTT/Island
21	18	KEEPING THE FAITH, Billy Joel	Col/CBS
22	16	SAVE A PRAYER, Duran Duran	Capitol
23	11	CALIFORNIA GIRLS, David Lee Roth	Warner Bros.
24*	29	ALL SHE WANTS TO DO IS DANCE, Don Henley	Geffen
25*	25	TAKE ME WITH YOU, Prince/The Revolution	Warner Bros.
26*	30	ALONG COMES A WOMAN, Chicago	Full Moon/Warner
27*	35	ONE NIGHT IN BANGKOK, Murray Head	RCA
28*	36	DON'T YOU (FORGET ABOUT ME), Simple Minds	A&M
29*	37	THAT WAS YESTERDAY, Foreigner	Atlantic
30*	43	SOME LIKE IT HOT, The Power Station	Capitol
31*	39	RADIOACTIVE, The Firm	Atlantic
32	32	THIS IS NOT AMERICA, Bowie/Metheny	EMI America
33	34	WHY CAN'T I HAVE YOU, The Cars	Elektra
34*	38	LUCKY, Greg Kihn	EMI America
35	26	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic
36	23	MISLED, Kool & The Gang	De-Lite
37*	44	SOMETHINGS ARE BETTER... Hall & Oates	RCA
38*	52	SMOOTH OPERATOR, Sade	Portrait
39*	40	SECOND NATURE, Dan Hartman	MCA
40*	45	FOREVER MAN, Eric Clapton	Warner Bros.

# BULLETS 41-100

41*	42	THE WORD IS OUT, Jermaine Stewart	Arista
43*	53	ROCK AND ROLL GIRLS, John Fogerty	Warner Bros.
44*	55	DON'T COME AROUND HERE NO MORE, Tom Petty & The Heartbreakers	MCA
45*	50	NEW ATTITUDE, Patti Labelle	MCA
46*	60	EVERYTHING SHE WANTS, Wham!	Col/CBS
50*	64	VOX HUMANA, Kenny Loggins	Col/CBS
51*	54	WE CLOSE OUR EYES, Go West	Chrysalis
53*	66	SUDDENLY, Billy Ocean	Jive/Arista
54*	65	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	Mercury
55*	58	CHANGE, John Waite	Chrysalis
59*	75	THINGS CAN ONLY GET BETTER, Howard Jones	Elektra
60*	70	JUST A GIGOLO/I AIN'T GOT NOBODY, David Lee Roth	Warner Bros.
61*	73	FRESH, Kool & The Gang	De-Lite
62*	77	BABY COME AND GET IT, Pointer Sisters	Planet
63*	67	INVISIBLE, Alison Moyet	Col/CBS
65*	N	ONE LONELY NIGHT, REO Speedwagon	Epic
69*	N	AXEL F, Harold Faltermeyer	MCA
70*	79	TIL MY BABY COMES HOME, Luther Vandross	Epic
71*	76	IN MY HOUSE, Mary Jane Girls	Gordy
74*	86	WALKING ON SUNSHINE, Katrina And The Waves	Capitol
75*	N	CAN'T STOP, Rick James	Gordy
76*	88	LONELY IN LOVE, Giuffria	Camel/MCA
77*	N	LOST IN LOVE, New Edition	MCA
79*	84	WILL THE WOLF SURVIVE?, Los Lobos	Warner Bros./Slash
80*	85	BE YOUR MAN, Jesse Johnson's Revue	A&M

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard March 30th, 1985

GETTING READY

- A FLUX OF PINK INDIANS TAKING A LIBERTY/ba Spiderleg SDL 16 (I/RT)
- ADULTS WHERE DID OUR LOVE GO/Can't Take It Loose LSE 12 Pic Bag (A)
- AHA TAKE ON ME/Love Is Reason WEA W9006 Pic Bag (W)
- ALABAMA THERE'S NO WAY/Alright Now RCA PB 49991 (R)
- \*ALIEN SEX FIEND IGNORE THE MACHINE (Special Electrode Mix By Sunny X)/The Girl At The End Of My Gun/Ignore The Dub Anagram/Cherry Red SANA 11 (P)
- ALPHA BLONDY-RASTA POUÉ/Dub Version SYllart SYLL 8312 12" only (MW)
- ALPHAVILLE JETSET/Golden Feeling WEA X9126 Pic Bag (W)
- APOSTLES, THE THE FIFTH APOSTLE (EP) Mortarhate MORT 9 (I/J)
- ART OF NOISE MOMENTS IN LOVE/Beat Bat Diversion ZTT/ZTPS 2;12ZTPS 2 12" (E)
- BANGLES GOING DOWN TO LIVERPOOL/Dover Beach CBS A4914 Pic Bag (C)
- BIG BEAT WATCH ME CATCH FIRE/Love Boat A&M AM 239 Pic Bag;AMY 239 12" inc extra track Heaven On Earth/One Good Reason (C)
- \*BLAKE, Paul & THE BLOOD FIRE POSSE EVERY POSSE GET FLAT/Pink Panther Bass RASS 7011 12" only (JS)
- CAMPBELL, Peter CARIBBEAN CIRCUS SHOW/(Inst) BB Music BBD 164 12" only (JS)
- CHANTELL DESPERATE TIME/Waiting In The Park Phaze One PRF 1 12" only (JS)
- CHRISTY, David DAVID CHRISTY MEDLEY/Cyndy Lou Record Shack SOHO 38;SOHOT 38 12" (E)
- COLLINS, Phil ONE MORE NIGHT/Like The Way Virgin VS 755;VS 755-12 12" (E)
- CONY HATCH THIS AIN'T LOVE/He's A Champion Vertigo/Phonogram VER 18;VERX 18 12" inc extra track Fuel On The Fire (F)
- \*COOL NOTES, THE SPEND THE NIGHT (REMIX)/I Forgot (Remix)/Halu Abstract Dance/Priority ADTR 3 12" (E)
- \*DAMNED, THE GRIMLY FIENDISH/Edware The Bear/Grimly Fiendish MCA GRIM X1 12" (Limited Edition) (C)
- DEMON ROCKERS IRON LADY/Stick Together Unity UN 001 12" only (JS)
- DENNIS, Denzel ENTERTAINER/(Version) Rock 'n' Groove RNG 002 12" only (JS)
- DENTISTS, THE STRAWBERRIES ARE GROWING IN THE GARDEN BUT IT'S WINTER TIME OUTSIDE/ba Spruck SP 003 (I/Backs)
- DIE ZWEI COUNTRY BOY/Fairhaired Squaws/Western Union Zensoruk ZSUK 02 12" only Pic Bag (I/RT)
- DREAD, Mikey KNOCK KNOCK/Amunition DEP International/Virgin DEP 18;DEP 18-12 12" (E)
- FATBACK GIRLS ON MY MIND/Just Be My Love Cotillion/WEA FBACK 1; FBACK 1T1 12" (W)
- \*FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME (REMIX) ZTT/Island CTIS 107 (Cassette) (E)
- \*FREEZE THAT BEATS MY PATIENCE/All The Way Beggars Banquet BEG 129;BEG 129T 12" inc extra track Tell Me What To Do (W)
- GEE MR TRACY YOU MAKE MY HOUSE SHINE/Go Scuba/For My Honey Backs NCH 102 (I/Backs)
- GEORGE, Robin HEARTLINE/Space Kadett Bronze BRO 191 Pic Bag;BROX 191 12" Pic Bag;BROD 191 HEARTLINE/Space Kadett in double pack with DANGEROUS MUSIC/No News Is Good News (Shrinkwrapped Limited Edition) (F)
- GOLD, Angie EAT YOU UP/(Inst) Passion PASH 12 43 12" (A)
- GYPSY featuring FREDDIE PEREZ I'M A WINNER/(Inst) Personal 12PER 3900 12" (A)
- HALL, Audrey I WANT TO KNOW WHAT LOVE IS/(Version) Germaine (No cat no) 12" only (JS)
- HENLEY, Don SUNSET GRID/Building The Perfect Beach Gefen A 6161 Pic Bag;TA 6161 12" inc extra track She's On The Zoom (C)
- HIT PARADE, THE THE SUN SHINES IN GERRARDS CROSS/Your Hurt Me Too JSH JSH 3 (I/RE)
- ICONS OF FILTH, THE BRAIN DEATH (EP) Mortarhate MORT 10 (I/J)
- IN THE NURSERY DEUS EX MACHINA (4 track EP) Ner BADVC 55 12" only Pic Bag (I/RT)
- ISAACS, Gregory GP/(Version) African Museum AF 0050 12" only (JS)
- \*JACKSON, Millie I WANNA KISS YOU ALL OVER/IT'S GONNA TAKE SOME TIME THIS TIME (Double A) Important/Towerbell TAN 001;TAN 001 12" (A)
- JAMES, Stephen I NEED YOU NOW/I Need A Dub Seven Leaves SLD 004 12" only (JS)
- JOHNSON, Carl DON'T WANT TO BE ALONE/(Version) BB Records BBD 162 12" only (JS)
- JONES, Frankie NO TOUCH RYDDIM/ba GreenLeaves GRED 176 12" (JS/SP)
- KENNY, Gerrard NO MAN'S LAND/Simple Song WEA VZ 38 (W)
- KID, Jeremy PETALS & DASHES/Crocodile Tears Self Drive SD 015;SDO 15T 12" (I/Red Rhino)
- KISSING THE PINK THE OTHER SIDE OF HEAVEN/What Noise/The Other Side Of Heaven (Computer Programme)/Celestial Magnet 12K 7 12" (R) (Rescheduled)
- \*KOOL & THE GANG CHERISH/Celebration De-Lite/Phonogram DE 20;DEX 20 12" inc extra track Fresh (Remix) (F) (Rescheduled)
- LATIN QUARTER RADIO AFRICA/Voices Inside Rockin' Horse RH102 Pic Bag; RHT 102 12" Pic Bag (C)
- LEE, Byron & THE DRAGONAIRES TINY WINEY/(Inst) Dynamic/Creole DYN 17 (A)
- LIFE AHEAD CORPORATION Rich Man's Burden The Trust TRUET 002 12" only (P)
- LONG RIDERS, THE I HAD A DREAM/Too Close To The Light Zippo ZIPPO 452 Pic Bag (MW/I/RT)
- DA 3 12" only (JS)
- inc different B-side Weekend (Long Inst Version)
- MANHATTANS YOU SEND ME/You're Gonna Love Being Loved By Me CBS A6046 Pic Bag;TA6046 12" inc extra tracks Kiss And Say Goodbye/Hurt/Shining Star (C)
- MARILYN BABY YOU LEFT ME (IN THE COLD)/Third Eye Mercury/Phonogram MAZ 4;MAZ 412 12" (F)
- MIDNIGHT STAR CURIOUS/Body Snatchers Solar/MCA MCA 961; MCAT 961 12" (C)
- MIGHTY DIAMONDS, THE FIGHT IT OUT THERE/(Version) Real Wax RW 1014 12" only (JS)
- \*MISHA (USE YOUR) IMAGINATION/Radio Heartbeat Nu-Disk MISHA 1 Pic Bag (A) (Correction to previous listing)
- MITCHELL, Willie THAT DRIVING BEAT (6 track EP) Spindrift SBG 44 (MW)
- MIZELLE, Cyndi THIS COULD BE THE NIGHT/(Dub Mix) Atlantic A9635;A9635T 12" (W)
- MOLZEN, Gerty WALK ON THE WILD SIDE/ba 10/Virgin TEN 47 Pic Bag;TEN 47-12 12" (E)
- NAIL, Jimmy LOVE DON'T LIVE HERE ANYMORE/Night For Day Virgin VS 764;VS 764-12 12" (E)
- NARCS, THE HEART AND SOUL/ Bet You Know How It Feels Epic A5012 (C)
- NIGHTINGALE, Pamela I'LL NEVER FALL IN LOVE AGAIN/(Inst) Carrere CAR 361; CART 361 12" (A)
- NIGHTMARE RUTH ELLIS/ WANNA BE SHOT (GARY GILMORE) (Double A) PVK PV 119 (SP)
- ONE O'CLOCK GANG CLOSE YOUR EYES (THINK OF ENGLAND/Poor Man's Friend Arista JOYIN 122 12" Pic Bag (F)
- PARKER, Belinda DREAM LOVER/(Inst) BB Records BBD 163 12" only (JS)
- PHILLIPS, Dave NEXT STOP/Dancin' Shoes Rockhouse 4U4545 Pic Bag (MW)
- PHIONEERS, THE ROCK MY SOUL/You No Ready Yet Creole CR 73;CRT 73 12" (A)
- RIKKI BAD MONEY/Hangin' On OK OK 008; OKL 008 12" (A)
- ROGERS, Kenny THE GAMBLER/Momma's Waiting Liberty PB 425 (E)
- RONDO VENEZIANO LOVE THEME FROM 'NOT QUITE JERUSALEM'/(Film-Version) Fanfare RONS 4 Pic Bag (A)
- ROSS ROYCE LOVE ME RIGHT NOW (Radio Edit)/(Inst) Streetwave KHAN 39 Pic Bag; MKHAN 39 12" Pic Bag inc extra track Magic Touch (New Philadelphia Remix) (A)
- \*ROSS, Diana MISSING YOU/Work That Body/We Are The Children Of The World Capitol 12CL 348 12" (E)
- RUFFIN, Jimmy YOUNG HEART/HOLD ONTO MY LOVE ERC ERC 117;ERCL 117 12" inc extra track Young Heart (Inst) (A) (Re-release)
- SAINTS, THE GHOST SHIPS/ba New Rose NEW 37 (I/RT)
- SCARECROWS, THE NAPALM WITH SILVER/ba Swordfish SWF 001 (I/Nine Mile)
- \*SCARY THIEVES WAITING GAME/Live In Another Day EMI R 6094;12R 6094 12" (E)
- \*SEATON, B.B. EVERYDAY PEOPLE/(Inst) Revue/Creole REV 21 12" only (A)
- SHAW, Tina and THE SEXUAL ATTRACTIONS SEXUAL ATTRACTION/Sexual Attraction Creole CR 79 (A)
- SHY HOLD ON (TO YOUR LOVE)/Strangers In Town RCA PB 40053;PT 40054 12" inc extra track Two Hearts (R)
- \*SKY DESPERATE FOR YOUR LOVE/The Great Balloon Race Epic A 6124 Pic Bag (C) (Correction to previous listing)
- SOFT CELL BED SITTER/ba Some Bizzare/Phonogram BZS 6;BZS 612 12" (F)
- STRENGTH, THE UNDERSTANDING YOU/Severance Big ABIG 001 (I/Red Rhino)
- SUGAR SUGAR BOUNCING UP/Don't Don't CBS A6095 Pic Bag; TX6095 12" Pic Bag (C)
- TAKAHASHI, Yukihiko STRANGER THINGS HAVE HAPPENED/ba Coteau COQT 18 12" (P)
- \*THIRD WORLD NOW THAT WE'VE FOUND LOVE/Prisoner In The Street/Now That We've Found Love (Inst) Island 12ISX 219 12" (E)
- TIERS OPERA GIRLS VOICES/Alice Tiers Opera/Priority TAM 1 Pic Bag;TAMT 1 12" Pic Bag (E)
- TOWNSEND, Kim SILVER TEARS/Dance Away/Real All About I/Dreaming On A New Individual Record Co AIRS 100; AIRLP 100 12" (EP) (A)
- TROPIC AMBER AND I LOVE YOU SO/Love And Affection Tropical MIS 183 12" only (JS)
- 23 SKIDOO OOOZE/ba Illuminated ILL 5812 12" (P)
- TYSONDGG HAMMERHEAD/Shot To Kill NEAT NEAT 4612 12" (P)
- \*U-BAHNN YOUNG HEARTS OF EUROPE/Kiss Of Death EMI 5516 Pic Bag;12EMI 5516 12" Pic Bag (E)
- USA FOR AFRICA WE ARE THE WORLD/Grace CBS USAID-1 Pic Bag;USAIDT 1 12" Pic Bag (C)
- VILLAGE PEOPLE, THE NEW YORK CITY/(Inst) Record Shack SOHO 39 Pic Bag; SOHOT 39 12" Pic Bag (E)
- \*WALDEN, Narada Michael (Duet with PATTI AUSTIN) GIMME, GIMME, GIMME/Wear Your Love Warner Brothers W 9077 (W)
- WITCHFYNDE CONSPIRACY/Scarlet Lady Mausoleum GUTS 8404 Pic Bag (P)
- WOODHOUSE, George STAR/Little Lady Mile Stone MOO2 12" only (JS)

\* Previously listed in alternative format

- And I Love You So.....T
- Baby You Left Me.....M
- (In The Cold).....R
- Bad Money.....M
- Bed Sitter.....S
- Blondy-Rasta Poue.....A
- Bouncing Up.....S
- Brain Death.....I
- Caribbean Circus Show.....C
- Cherish.....K
- Close Your Eyes.....L
- (Think Of England).....O
- Conspiracy.....W
- Country Boy.....D
- David Christy Medley.....C
- Desperate For Your Love.....S
- Desperate Time.....C
- Deus Ex Machina.....I
- Don't Want To Be Alone.....J
- Dream Lover.....P
- Eat You Up.....D
- Entertainer.....G
- Every Posse Got Flat.....B
- Everyday People.....S
- Fat Woman.....L
- Fifth Apostle, The.....M
- Fight It Out There.....A
- Gambler, The.....R
- Ghost Ships.....S
- Gimme, Gimme, Gimme.....W
- Girls Voices.....T
- Going Down To Liverpool B.....G
- Grumpy.....D
- Grimly Fiendish.....D
- Hammerhead.....T
- Heart And Soul.....N
- Heartline.....G
- Hold On (To Your Love).....S
- I Had A Dream.....I
- I Need You Now.....J
- I Want To Know What Love Is.....H
- Ignore The Machine.....A
- I'm A Winner.....G
- Iron Lady.....D
- Jetset.....A
- Knock Knock.....D
- Love Don't Live Here Anymore.....N
- Love Me Right Now.....R
- Love Theme From "Not Quite Jerusalem".....R
- Missing You.....R
- Moments In Love.....A
- Napalm With Silver.....S
- New York City.....V
- Next Stop.....P
- No Man's Land.....K
- Now That We've Found Love.....T
- One More Night.....C
- Ooze.....T
- Other Side Of Heaven, The.....K
- Petals & Dashes.....K
- Rich Man's Burden.....L
- Rock My Soul.....P
- Ruth Ellis.....N
- Sexual Attraction.....S
- Silver Tears.....T
- Spend The Night.....C
- Stranger Things Have Happened.....W
- No Touch Ryddim.....J
- Strawberries Are Growing In The Garden But It's Winter Time Outside.....D
- Sun Shines In Gerrards Cross, The.....H
- Sunset Gnd.....H
- Take On Me.....A
- That Beats My Patience.....F
- That Driving Beat.....M
- There's No Way.....A
- This Ain't Love.....C
- This Could Be The Night.....M
- Tiny Winey.....L
- Understanding You.....S
- (Use Your) Imagination.....M
- Waiting Game.....S
- Walk On The Wild Side.....M
- Watch Me Catch Fire.....B
- We Are The World.....U
- Weekend.....L
- Welcome To The Pleasure Dome.....F
- Where Did Our Love Go.....A
- You Make My House Shine.....G
- You Send Me.....M
- Young Hearts Of Europe.....U
- Young Heart.....R

Mon 1—Fri 5 April, 1985 Single Releases: 81	Year To Date: (14 weeks to 5 April, 1985) Single Releases: 1,137
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K-18/WEA NE 1292



# A STRING OF HITS...

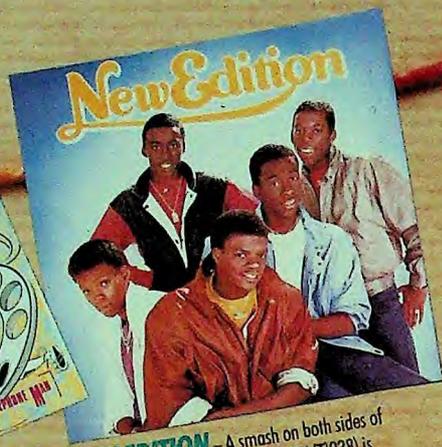
## TOP

- 1★ 3 ONE M
- 2★ 2 MATEF
- 3 1 CAN'T
- 4★ 6 LOVER
- 5 21 WE AR
- 6 5 TOO LA
- 7 7 PRIVAT
- 8★ 8 HIGH O
- 9★ 20 CRAZY
- 10★ 15 NIGHT
- 11 4 THE HE
- 12★ 13 JUST A
- 13★ 14 SOME
- 14★ 17 I'M ON
- 15★ 19 MISSIN
- 16 9 ONLY T
- 17 12 CAREL
- 18★ 24 RHYTH
- 19★ 22 OBSES
- 20 10 RELAX
- 21 18 KEEPIN
- 22 16 SAVE A
- 23 11 CALIFC
- 24★ 29 ALL SH
- 25★ 25 TAKE N
- 26★ 30 ALONG
- 27★ 35 ONE NI
- 28★ 36 DON'T
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- 31★ 39 RADIO
- 32 32 THIS IS
- 33 34 WHY C
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- 35 26 I WANT
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- 37★ 44 SOME
- 38★ 52 SMOO
- 39★ 40 SECON
- 40★ 45 FOREV

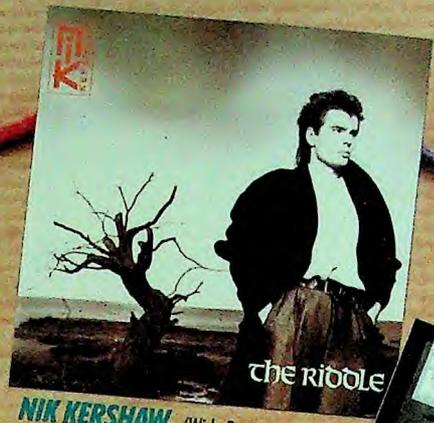
## BUY

- 41★ 42 THE WC
- 43★ 53 ROCK A
- 44★ 55 DON'T  
Tom Pe
- 45★ 50 NEW A
- 46★ 60 EVERY
- 50★ 64 VOX HL
- 51★ 54 WE CLC
- 53★ 66 SUDE
- 54★ 65 EVERY  
Tears For
- 55★ 58 CHANG
- 59★ 75 THINGS
- 60★ 70 JUST A  
David L
- 61★ 73 FRESH
- 62★ 77 BABY C
- 63★ 67 INVISIB
- 65★ N ONE LC
- 69★ N AXEL F
- 70★ 79 'TIL MY
- 71★ 76 IN MY F
- 74★ 86 WALKI
- 75★ N CANT
- 76★ 88 LONEL
- 77★ N LOST I

- 79★ 84 WILL THE WOLF SURVIVE?,  
Los Lobos Warner Brothers/Slash
- 80★ 85 BE YOUR MAN, Jesse Johnson's Revue A&M



**NEW EDITION** - A smash on both sides of the Atlantic 'Mr Telephone Man' (MCA(T)938) is taken from their latest album 'New Edition' (MCF3238)



**NIK KERSHAW** - 'Wide Boy' - gives Nik his second top ten single from THE platinum album 'The Riddle' (MCF(C)3245). Available in 7" & 12" format (NIK(T)7 ).

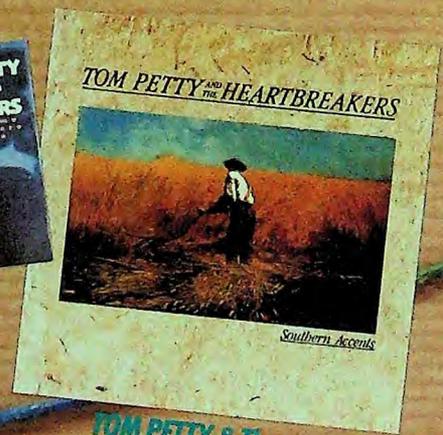
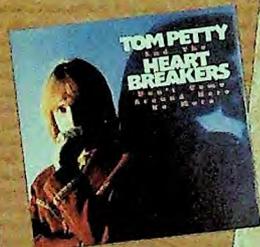
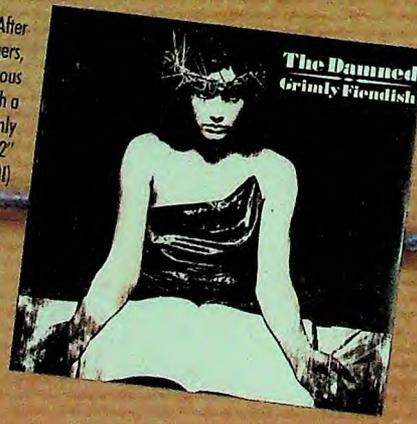


**MIDNIGHT STAR** This band is one to watch. Their two singles 'Operator' and 'Curious' were dance-floor smashes. 'Planetary Invasion', their powerful new album (MCF(C)3251) features these two singles plus six more class tracks.



**THELMA HOUSTON** This superb album "Qualifying Heat" (MCF(C)3243) is already a firm dance favourite. Containing her two hits "(I Guess) It Must Be Love" plus "You Used To Hold Me So Tight", this album should prove a steady seller through the summer.

**THE DAMNED** - After nine years, 11 Managers, 5 labels, and numerous lurches - they're back with a great Damned single 'Grimly Fiendish' - on 7" & 12" (GRIM(T)1)



**TOM PETTY & The Heartbreakers** - 'Southern Accents' is Tom Petty's eagerly awaited new album (MCF(C)3260). Containing a fabulous collection of songs, the set is due April 8th. A superb new single 'Don't Come Around Here No More' - co-produced with Eurythmic Dave Stewart - is now on 7" & 12" (MCA(T)926).

WOODHOUSE, George STAR/Little Lady Mile Stone M002 12" only (JS)  
\*\*Previously listed in alternative format

- You Make My House Shine..... G
- You Send Me..... M
- Young Hearts Of Europe..... U
- Young Heart..... R

Mon 1—Fri 5 April, 1985  
Single Releases: 81

Year To Date:  
(14 weeks to 5 April, 1985)  
Single Releases: 1,137

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy Billboard March 30th, 1985

Commodore  
 Motown ZL 72343  
 SPECIAL PRESS  
 Elaine Paige  
 K-16/1M/EA NE 1292

INCORPORATING LP AND CASSETTE SALES

# TOP 100

**MUSIC WEEKLY**

March 30, 1985

## No. 1 NO JACKET REQUIRED ★

Phil Collins

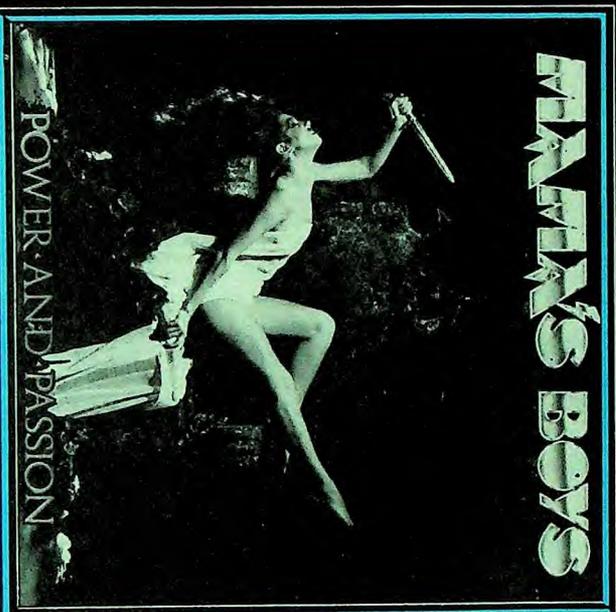
Virgin V2345

- 2 DREAM INTO ACTION ● WEA WX15
- 3 SONGS FROM THE BIG CHAIR ● Mercury/Phonogram MCRH 58
- 4 "ALF" ★ Alison Moyet CBS 26229
- 5 ANDREW LLOYD WEBBER REQUIEM HMV/EMI ALW 1
- 6 BORN IN THE U.S.A. ★ Bruce Springsteen CBS 86304
- 7 PRIVATE DANCER ★ Tina Turner Capitol TINA 1
- 8 LIKE A VIRGIN ● Madonna Sire 925197-1
- 9 BEHIND THE SUN Duck/Warner Brothers 925166-1
- 10 BECKLESS Bryan Adams A&M AMA 5013
- 11 HITS OUT OF HELL ● Meat Loaf Cleveland International/Epic EPC 26155
- 12 ELIMINATOR ★ ZZ Top Warner Brothers W 3774
- 13 MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution Warner Brothers 925110-1
- 14 WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood ZTT/Island ZTT10 1
- 15 MAKE IT BIG ★ Wham! Epic EPC 86311
- 16 DIAMOND LIFE ★ Sade Epic EPC 26044
- 17 BUILDING THE PERFECT BEAST Don Henley Geffen GEF 25939
- 18 NO PARLEZ ★ Paul Young CBS 25521
- 19 SHE'S THE BOSS ○ Mick Jagger CBS 86310
- 20 **NEW** THE VERY BEST OF BRENDA LEE ○ Brenda Lee MCA LETA 1
- 21 FIRST AND LAST AND ALWAYS The Sisters Of Mercy Merciful Release/WEA MR 337L
- 22 THE AGE OF CONSENT ★ Bronski Beat Forbidden Fruit/London BITLP 1
- 23 FACE VALUE ★ Virgin V 2185
- 24 MUSIC FROM MOTION PICTURE "BEVERLY HILLS COP" ○ Various MCA MCF 3253
- 25 NIGHTSHIFT Commodores Motown ZL 72343

# ANITA BAKER'S BOYS

NEW ALBUM

## POWER AND PASSION



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NATIONWIDE TOUR

SEE LOCAL PRESS

- 58 **NEW** JACQUES LOUSSIER — THE BEST OF PLAY BACH Jacques Loussier Start STL 1
- 59 HELLO, I MUST BE GOING! ★ Phil Collins Virgin V2252
- 60 BREAK OUT ● Pointer Sisters Planet/RCA FL89450
- 61 STOP MAKING SENSE Talking Heads EMI TAH 1
- 62 THE BAD AND LOWDOWN WORLD OF THE KANE GANG The Kane Gang Kitchenware/London KWLFP2
- 63 TROPICO Pat Benatar Chrysalis CHR 1471
- 64 QUEEN GREATEST HITS ★ Queen EMI EMTV 30
- 65 ARENA ★ Duran Duran Parlophone DD 2
- 66 LEGEND (MUSIC FROM ROBIN OF SHERWOOD) ○ Glenn Danzig RCA PL 70188
- 67 CINEMA ★ Elaine Paige K-tel/WEA NE 1282
- 68 CENTERFIELD John Fogerty Warner Brothers 925203-1
- 69 **NEW** MASK Vangelis Polydor POLH 19
- 70 HUMAN RACING ★ Nik Kershaw MCA MCF 3197
- 71 BEYOND APPEARANCES Santana CBS 86307
- 72 THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen Ritz RITZ LP TV 1
- 73 (WHO'S AFRAID OF?) THE ART OF NOISE Art Of Noise ZTT/Island ZTT10 2
- 74 THE FIRM The Firm Atlantic 781239-1
- 75 CASHMERE Cashmere Fourth & Broadway/Island BRLP 503
- 76 THE MUSIC OF LOVE ● Richard Clayderman Decca/Delphine/London SKL 5340
- 77 AN INNOCENT MAN ★ Billy Joel CBS 25554
- 78 **NEW** THIS IS SOUL Various Starblend/Atlantic SOUL 1
- 79 SHAKIN' STEVENS GREATEST HITS ★ Shakin' Stevens Epic EPC 10047
- 80 BAT OUT OF HELL ★ Meat Loaf Cleveland International/Epic EPC 82419
- 81 WHATEVER HAPPENED TO JUGGLA? Boy Harper with Jimmy Page Second Sight/Beggars Banquet BEGA 80
- 82 THRILLER ★ Michael Jackson Epic EPC 85530
- 83 STAGES ★ Elaine Paige K-tel/WEA NE 1252

# CLASSICAL

Edited by  
NICOLAS SOAMES

Big backing for Bernstein's 'dream cast' production with José Carreras and Kiri Te Kanawa (right)



## Wild about new West Side Story

SOME 30 years after writing the international hit musical West Side Story Leonard Bernstein has recorded the work for the first time with what he calls his "dream" cast.

But instead of the kind of pop cast which made his update on the Romeo and Juliet theme so famous, Bernstein has selected top figures from the classical world: José Carreras and Kiri Te Kanawa (pictured above) plus Tatiana Troyanos and Marilyn Horne.

The Deutsche Grammophon production, will be the latest to receive pop-style promotion, with not only simultaneous release on LP/MC/CD, but also a 12-inch single containing highlights from the score, including America, Maria and I Feel Pretty (415 535 Maxi Single).

All the releases will be available in April, a month in which a consistently hard campaign will be maintained. Although Bernstein himself will not visit the UK to promote the work until June, there will be window displays in major shops such as HMV Oxford Street, as well as other retail outlets across the country, and there will be an extensive colour advertising campaign.

The front cover of *Gramophone* is devoted to West Side Story, and the recording will be the feature of a substantial Omni-

bus documentary, made during the recording sessions in New York last summer with Humphrey Burton.

For the recording of West Side Story, Bernstein went back to his original string instrumentation, and, by all accounts, enjoyed the sessions intensely.

For despite the success of the work, he had never conducted it, either on stage, on film, or on record.

Naturally, he chose his singers carefully: "West Side Story is very difficult to cast," he said in an interview last year. "It is hard to find people who can dance, sing and act — and look 17 years-old. So, when I knew we were going to have a recording, I decided to go for sound."

Discarding the problems of a marked Spanish accent — not appropriate for the role of Tony — Bernstein chose José Carreras for the lead tenor role, and Dame Kiri as Maria: "Gee, Dame Kiri singing I Feel Pretty," he said.

But Bernstein admitted that West Side Story was not an opera. "It is on its way towards being one, and some parts are operatic, but it isn't one." Nevertheless after the recordings, he was satisfied with his choice. "Kiri's voice is a little dark if you are thinking of a 17 year-old," he

agreed. "But Maria is very mature, and she should be mature-sounding. Kiri is absolutely terrific. It's like dreaming the voice of Maria."

Bill Holland, DG's label manager, is convinced that this will be the largest-selling DG release this year. "I expect it to nibble its way into the charts," he declared. "It has a vast, natural crossover appeal."

Meanwhile, Philips is also hoping to do well with an unusual release from April 11th: George Gershwin's folk opera *Porgy and Bess*.

Taking the title roles, and other parts too, are two black singers, the bass Simon Estes, who signed an exclusive Philips contract last year, and Roberta Alexander. *Porgy and Bess* (412 270, LP/MC/CD) has been made with the Berlin Radio Symphony Orchestra and Chorus under Leonard Slatkin.

Major sales are expected in the US, where, last month, Estes sang the role of Porgy — with Grace Bumbry as Bess — in the first production ever to be mounted at the Metropolitan Opera House, New York.

The timing of both releases is fortuitous, because they follow two successful crossover items which, because of their attached films, have done well in record sales: *Amadeus*, and *Carmen*.

## Tchaikovsky campaign

A GIANT reproduction of the glowing *Gramophone* review of Chandos' Tchaikovsky's Symphony No 5 by the Oslo Philharmonic Orchestra conducted by Mariss Jansons is to be the centerpiece of 40 window displays in retail outlets throughout the country.

The displays are all part of a campaign for the release (ABRD/ABTD 1111 and CHAN 8351), which is the first of a complete Tchaikovsky Symphony cycle to be made with the Oslo Philharmonic — Symphony No 4 and its due out in April (ABRD/ABTD 1124/CHAN 8361).

Chandos is also distributing 45,000 colour leaflets, 40,000 of them through the *Gramophone*, so public awareness of the series should be high.

## Third Bach set joins birthday releases

BACH EDITIONS continue to emerge to celebrate the composer's tercentenary, with the Archiv and Teldec releases now joined by a third: Capriccio's Edition Bach Leipzig, via Target Records.

This comprises of 17 LP sets (with a slightly different number of covering cassettes and CDs) containing a variety of music — orchestral, choral, instrumental and chamber — written while the composer was in Leipzig.

But like both the other editions, all the Capriccio recordings are new, having been made in Leipzig within the last 12 months, using leading German musicians.

The tenor Peter Schreier, the trumpeter Ludwig Guttler — currently making a considerable name for himself on the continent — the organist at Bach's old church of St Thomas, Hannes Kastner and the conductor Max Pommer all contribute to the series.

Among the works are the Brandenburg Concertos, the Art of the Fugue, the Four Overtures, A Musical Offering, a selection of cantatas, recitals of harpsichord and gamba music, and a broad cross-section of organ music. The music is generally played on modern instruments but uses the Bach Archive in Leipzig.

All the LPs and cassettes have a dealer price of £3.25, with the CDs, a dealer price of £6.90.

Other Capriccio releases this year will include new recordings of Pfitzner's opera *Palestrina*, and Strauss's opera *Ariadne auf Naxos*.

# OPINION

## Midem subsidies — Rhodes replies

I WAS most interested to read your news item (MW March 16) on Trevor Lyttleton's attempts to persuade the British Overseas Trade Board to give a subsidy to Midem participants who are attending without a stand and to those who prefer to work outside the Palais.

There are two issues at stake here. First, if every company attending Midem, or at least the vast majority, decided to work outside the Palais, there would be no Midem.

Secondly, concerning Mr Lyttleton's point about small companies not being able to afford stands, it is precisely for this reason that the BOTB offers assistance and subsidises stands. There are many, many small companies who exhibit at Midem and find it wholly worthwhile, and find that the benefits of working from a stand far outweigh aimless wandering about with no specific contact point.

The whole point of Midem is that a company need not stay in four-star hotels and can work effectively on a limited budget.

In most cases participation at Midem, including stand, flight and hotel costs and personnel expenses, will cost less than say, a comparable exhibition in the UK or a number of costly overseas business trips. This year, over 90 UK companies exhibited at Midem — by far the majority of these were small companies, some employing under five people!

Finally, I would point out that Mr Lyttleton has never attended Midem with a stand and in fact pays a specially reduced rate reserved for songwriters. As such, I would suggest that he is hardly qualified either to speak for the majority or to judge whether having a stand is beneficial or not.

PETER RHODES, sales director, Midem, Stafford Street, London W1.

## Indie revamp welcomed

GREAT NEWS from our point of view to see a shake-up in the qualifications for the Indies chart. I'm sure I am not the only one who will see a benefit from a broader and fairer classification of "being indie".

It seemed iniquitous to me that although we were "indies" in all respects, none of our acts qualified for the Indies chart because WEA distributes our records.

I think the new definition will make the chart more interesting and broaden it to cover areas outside of left field rock. It will be interesting to see if labels like ours selling jazz and contemporary music (out side of disco and heavy metal) will at last get the showings and recognition that we know sales warrant.

NICK AUSTIN, Coda Records, Alma Road, London SW18

## TOTP video policy questioned?

CAN TOP Of The Pops' Michael Hurl! explain why the Bowie/Methery This Is Not America video was never once featured in the programme? I presume they received a copy of the video because it was shown on Whistle Test a week before the single entered the chart.

Its non-appearance on TOTP must be the one, and only, obvious reason why the single dropped out of the Top 40 after a mere five weeks. Having entered impressively at 22 it certainly seemed destined to make the Top 5, but it reached its peak of number 14 one week later.

This isn't the first time such an occurrence has happened. Back in 1982 Status Quo's *Caroline* (live at the NEC) was never featured on the programme. Does Mr Hurl! have an explanation?  
MARTIN FITZPATRICK, Circular Road, Sligo, Ireland

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 Other - please specify

## LP REVIEWS

## Top 20

**THE POWER STATION: The Power Station.** EMI Parlophone EJ 24 0297.

## Top 50

**VARIOUS: 12 x 12. Starblend INCH 1.** TV-advertised double album compilation featuring the original 12-inch versions of hits like Wham's Club Tropicana and Paul Young's Love Of The Common People. Should be a strong seller.

## General

**SLADE: Rogues Gallery.** RCA PL 70604. Producers: John Punter and Jim Lea. These old rogues display with this album their now 20-year-old commitment to persuading people to sing, dance and shout. Rogues Gallery, flirting on the edges of heavy metal, should achieve its desired effect nicely.

## Black music

**VARIOUS ARTISTS: Tommy Boy Greatest Beats.** ILPS 9825. Fresh from the influential US hip-hop label Tommy Boy, this 2-LP compilation contains such early gems

as Afrika Bambaataa's Planet Rock and Looking For the Perfect Beat plus Malcolm X's No Sell Out, and The Jonzun Crew's Space Cowboy. But although it is a 2-LP, side two only boasts just over five minutes worth of music. It also serves to show how soon what once seemed powerful now seems hackneyed. Still, the genre's still strong — despite the advent of Go-Go — so this should do well.

**FELA ANIKULAPO KUTI: Army Arrangement. Celluloid CELL 6109.** Producer: Bill Caswell. Distribution: PRT. After some re-trained performances last year, this teaming with Celluloid supreme and producer of the moment Laswell has put the fire back into Fela's spirit. Fela draws on all his usual passion and grit to make a truly inspiring album drawing on jazz-funk and traditional African music. Currently serving a prison sentence in his native Nigeria, this was recorded before Fela's incarceration, but its release comes with his authorisation.

**WINSTON REEDY: Crossover. LP DEP 7.** Producer: Jackie Mittoo. Distribution: Virgin. An aptly-named LP which sees the UK's own reggae star-to-be Reedy build on the tuneful optimism of his single, Baby Love (contained here) and UB40's DEP label continue its record of quality releases. This album is bursting with crossover potential, is only some daytime jock will give it a chance. Could chart.

CONTINUED ON PAGE 41

Edited by  
NIGEL HUNTER

## PUBLISHING

## Active Aorea

AOREA MUSIC'S expanding business now represents eight American music publishing companies — and a consequent total of 60 writers — plus four UK composers.

Prominent in the line-up is Alabama Band Music and Maypop owned by the successful American band Alabama. The former publishes by other artists and writers while Maypop handles Alabama's own output plus some others.

Amante Songs publishes material by Linda Bolton among others, and Chicalope Music has a range of songs spanning country, gospel and pop as well as advertising jingles. Lady Jane Music handles the song output of Hoyt Axton including a Gail Davies single on RCA and Charlie Monk Music has brought 50 per cent of a Glen Campbell Atlantic single and a Johnny Mathis CBS single to Aorea, plus album tracks in both cases.

Crescendo Productions, owned and managed by Donna McLaughlin Wyant, specialises in jingles, themes and station idents and is a Clio award winner. Kenny O'Dell Music publishes the prolific songs of its founder, including Mama He's Crazy, which is a big US success on RCA for the mother-and-daughter team, The Judds.

Alabama's 40 Hour Week album was released by RCA earlier this month with Alabama Band Music material, and a single, There's No Way written by Lisa Palaf, Will Robinson and John Gerrard who have previously written for Don Williams, is released next week.

Among Aorea's UK signings are Mike Gill, who has written sports themes for Radio Two and BBC TV and Terry Davis, who composed the music for the scoreboard sequence of C4's American Football series.

## Eddie Rogers

EDDIE ROGERS, who died recently, was one of the great Tin Pan Alley characters with an inexhaustible fund of anecdotes and a persuasive plugging style.

His songplugging career included service with Famous Chappell and he eventually set up his own Mediant Music company.

A Bachelor of Music, he spent his last years active in music education. Rogers' book *Tin Pan Alley*, published in 1964, was a light-hearted look at the business which amused many and ruffled the feathers of some.

A typical Rogers *bon mot* was "Art for art's sake — money for Chrissake".

## Graphics award

THE CLOSING date for entry to the third Royal Society of Arts-Radcliffe Awards for graphic excellence in music publishing is this Friday (29).

Recognising that publishers have to adapt to "the stringent economic situation" to survive, the RSA says that it need not lead to impoverishment of design and lower standards.

Last year's competition drew noticeably more entries than the first in 1983 and a "spectacular improvement" in quality — which the RSA and the Radcliffe Trust believe shows that publishers believe the competition helps raise standards.

## News in brief...

MUSIC SALES has signed a new long-term agreement with Hit & Run Publishing to print and distribute exclusively H&R copyrights, including those by Genesis and Phil Collins.

One of the first projects under the new contract is a matching folio for Phil Collins' chart-topping album *No Jacket Required*.

THE DATE for the A Song For Europe qualifying contest to find this year's UK contender in the Eurovision Song Contest has been changed a second time. It will now take place a day later on BBC-1 on April 5 (Good Friday). The Eurovision contest will be on May 4 in Gothenburg.

THE MUSIC Publishers Association publication *Copying Music — A Code Of Fair Practice Agreed Between Composers, Publishers & Users* has been reviewed by an MPA working party in the light of experience since the code's introduction and various High Court actions.

Proposals resulting from the revision have been sent MPA to members primarily involved in the publication of printed music, but copies of the original document and the proposed amendments are available to other members interested.

SYDNEY: Matthew Donlevy has been appointed general manager of Peer Southern Australasia in succession to Cathy Spanberger, who is returning to the US to take up a Peer Southern appointment in Los Angeles after a year in Australia. Donlevy, who was previously professional manager of ATV Northern Songs in Australia, is the son of well-known Australian publishing personality Frank Donlevy.

## FRENCH IMPRESSION

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# 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>No 1</b>	<b>EASY LOVER</b>	Philip Bailey (Duet with Phil Collins)	CBS/Virgin (TJA) 4915
<b>2</b>	<b>THAT OLE DEVIL CALLED LOVE</b>	Alison Moyet	CBS (TJA) 6044
<b>3</b>	<b>Pie Jesu</b>	Sarah Brightman and Paul Miles-Kingston	His Master's Voice/EMI (12)WEBBER 1
<b>4</b>	<b>EVERY TIME YOU GO AWAY</b>	Paul Young	CBS (TJA) 6300
<b>5</b>	<b>WELCOME TO THE PLEASURE DOME</b>	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 7
<b>6</b>	<b>DO WHAT YOU DO</b>	Jermaine Jackson	Arista ARIST (12)609
<b>7</b>	<b>MATERIAL GIRL</b>	Madonna	Sire W 9083(T)
<b>8</b>	<b>WE CLOSE OUR EYES</b>	Go West	Chrysalis CHS(12)2850
<b>9</b>	<b>KISS ME</b>	Stephen T. Duffy	10/Virgin TIN 2(12)
<b>10</b>	<b>WIDE BOY</b>	Nik Kershaw	MCA NIK(T) 7
<b>11</b>	<b>THE LAST KISS</b>	David Cassidy	MLM/Arista ARIST (12)589
<b>12</b>	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b>	Dead Or Alive	Epic A4861 (12" - TX 4861)
<b>13</b>	<b>HANGIN' ON A STRING (CONTEMPLATING)</b>	Loose Ends	Virgin VS748(12)
<b>14</b>	<b>SOME LIKE IT HOT</b>	The Power Station	Parlophone (12)R6091
<b>15</b>	<b>BETWEEN THE WARS (EP)</b>	Billy Bragg	Go! Discs AGOEP 1
<b>16</b>	<b>EVERYBODY WANTS TO RULE THE WORLD</b>	Tears For Fears	Mercury/Phonogram IDEA 9(12)
<b>17</b>	<b>NIGHTSHIFT</b>	Commodores	Motown TMG(T) 1371
<b>18</b>	<b>COVER ME</b>	Bruce Springsteen	CBS (TJA) 4662
<b>19</b>	<b>MOVE CLOSER</b>	Phyllis Nelson	Carrere CAR(T) 337
<b>20</b>	<b>MR TELEPHONE MAN</b>	New Edition	MCA MCA(T) 938
<b>21</b>	<b>DANCING IN THE DARK (EP)</b>	Big Daddy	Making Waves/Priority SURF 1033
<b>22</b>	<b>THE BELLE OF ST. MARK</b>	Shelia E	Warner Brothers W9180(T)
<b>23</b>	<b>THE HEAT IS ON (from "Beverly Hills Cop")</b>	Glenn Frey	MCA MCA(T) 941
<b>24</b>	<b>COULD IT BE I'M FALLING IN LOVE</b>		

## NEXT 25 THE NEXT 25 THE NEXT

76	(53) NEVER UNDERSTAND, The Jesus and Mary Chain	blanco y negro/WEA NEG 8(T)
77	(81) WHEN ALL'S WELL, Everything But The Girl	blanco y negro/WEA NEG 7(T)
78	(-) A PAIR OF BROWN EYES, Pogues	Stiff BUY(T) 220(C)
79	(76) EASTENDERS (Theme from the BBC TV series), Simon May	BBC RESL 160
80	(-) RHYTHM OF THE NIGHT, Debarge	Mercury/Phonogram PH 33(12)
81	(85) JEALOUSY, The Boothill Foot Tappers	10/Virgin LONE 1(12)
82	(98) ONLY THE LONELY, The Flying Pickets	Mercury/Phonogram IDEA 8(12)
83	(-) SHOUT, Tears For Fears	Motown TMG(T) 1373
84	(90) MY LOVE IS TRUE (TRULY FOR YOU), Temptations	Fashion FAD 7028 (12" - FAD 028)
85	(-) COCKNEY TRANSLATION, Smiley Culture	Rough Trade RT(T) 176
86	(-) HOW SOON IS NOW?, The Smiths	Jive JIVE (T) 85
87	(-) THE ABC OF KISSING, Richard-Jon Smith	Parlophone (12)R 6092
88	(-) IMAGINATION, Belouis Some	MCA MCA(T) 946
89	(-) MUSIC AND YOU, Sai Solo (featuring L.C.G.C.)	FM/Heavy Metal VHF 4
90	(-) JUST LIKE AN ARROW, Magnum	(Motown TMG(T) 1349
91	(88) I JUST CALLED TO SAY I LOVE YOU (from 'Woman In Red'), Stevie Wonder	Beggars Banquet - (BEG 123E)
92	(82) 1978-1979 VOLUME 2 (EP), Gary Numan/Tubeway Army	Volume VOL(T) 12
93	(-) SHE GOES TO FINOS, The Toy Dolls	Warner Brothers W 9077(T)
94	(-) GIMME, GIMME, GIMME, Gimme, Narada Michael Walden (Duet with Patti Austin)	BBC RESL 153
95	(-) MISS MARPLE (Theme from the BBC TV series), Consort	ZTT/Island (12)ZTAS 1
96	(91) RELAX, Frankie Goes To Hollywood	CBS A6069 (12" - TX 6069)
97	(-) ROSES, Haywoode	Siren/Virgin SIREN 2(12)
98	(-) THE COUNTRY OF THE BLIND, Faith Brothers	Proto ENA(T) 124
99	(-) CRASHIN' DOWN, Legear	blanco y negro/WEA NEG 4(T)
100	(-) JACOB'S LADDER, The Monochrome Set	

<b>38</b>	<b>CAN'T FIGHT THIS FEELING</b>	RED Speedwagon	Epic (TJA) 4980
<b>39</b>	<b>SOMEBODY</b>	Bryan Adams	A&M AM(Y) 236
<b>40</b>	<b>LET'S GO TOGETHER</b>	Change	Cooltempo/Chrysalis COOL(X) 107
<b>41</b>	<b>LOVE &amp; PRIDE</b>	King	CBS A 4988 (12" - TX 4988)
<b>42</b>	<b>LEGS (Special U.S. Remix)</b>	ZZ Top	Warner Brothers W 9272(T)
<b>43</b>	<b>CLOUDS ACROSS THE MOON (Phone Call To Mars)</b>	Rah Band	RCA PB 40025 (12" - PT 40026)
<b>44</b>	<b>AIKEA-GUINEA</b>	Cocteau Twins	4AD (B)AD 501
<b>45</b>	<b>THINGS CAN ONLY GET BETTER</b>	Howard Jones	WEA HOW 6(T)
<b>46</b>	<b>THEME FROM SHAFT</b>	Eddy & The Soulband	Club/Phonogram JAB(X) 11
<b>47</b>	<b>METHOD OF MODERN LOVE</b>	Daryl Hall & John Oates	RCA RCA(T) 472
<b>48</b>	<b>ABSOLUTE REALITY</b>	The Alarm	I.R.S./Priority ALARM 1(12)
<b>49</b>	<b>PIECE OF THE ACTION</b>	Meat Loaf	Arista ARIST (12)603
<b>50</b>	<b>MYZTERIOUS MIZSTER JONES</b>	Slade	RCA PB 40027 (12" - PT 40028)
<b>51</b>	<b>MORE THAN I CAN BEAR (Remix)</b>	Matt Bianco	WEA YZ34(T)
<b>52</b>	<b>WE NEED LOVE</b>	Cashmere	Philly World/Fourth & Broadway/Island (12)BRW 22
<b>53</b>	<b>GUN LAW</b>	The Kane Gang	Kitchenware/London SK(X) 20
<b>54</b>	<b>FALLING ANGELS RIDING (from 'Mutiny')</b>	David Essex	Mercury/Phonogram ESSEX 5
<b>55</b>	<b>GOT A LITTLE HEARTACHE</b>	Alvin Stardust	Chrysalis CHS (12)2856
<b>56</b>	<b>BOOGIE DOWN (BRONX)</b>	Man Parrish	Boiling Point/Polydor POSP(X) 731
<b>57</b>	<b>LIFE IN A NORTHERN TOWN</b>	Dream Academy	blanco y negro/WEA NEG 10(T)
<b>58</b>	<b>SUPER GRAN</b>	Billy Connolly	Stiff BUY 218
<b>59</b>	<b>BLACK MAN RAY</b>	China Crisis	Virgin VS 752(12)
<b>60</b>	<b>PUMP ME UP</b>	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 141
<b>61</b>	<b>NO FOOL (FOR LOVE)</b>	Hazell Dean	Proto ENA(T) 123
<b>62</b>	<b>AXEL F</b>		

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# COMPACT disc DIGITAL AUDIO



THE US label Windham Hill recently signed an international licensing deal with A&M Records, which has launched the label in the UK with six releases exclusively on compact disc.

The titles are: Will Ackerman/Passage, Liz Story (left)/Solid Colours, George Winston/December, Various/An Evening With Windham Hill Live, Shadowfax/Shadowdance and Mark Isham/Vapor Drawings.

"The decision to launch the label specifically and solely on compact disc seems a totally appropriate one," says A&M. "The compact disc's digitally encoded music 'read' by a laser beam, eliminated noise and distortion. It ensures that the care and attention Windham Hill give to every stage of the creative recording and graphic process is complemented."

## CD: 50pc of market by 1990 — prediction

THE COMPACT disc market in the UK will be worth £390m by the end of the decade, compared to £94m in 1984 and a projected £20m in 1985, and as such will account for just under half of the total value of the recorded music market.

That is the prediction of City analysts Euromonitor in their recent survey of the UK records and tapes consumer market.

Summarising a table of the progression of the recorded music market through to 1990, the survey says: "The decline in LP record sales accelerates as the compact disc grows in significance. Towards the end of the period, the decline in LP record sales is shown to reduce, based on the assumption that the transference of sales to the compact disc will reduce following initial CD player purchases, leaving a stable market of analogue records and tapes purchasers."

But Euromonitor warns that new technological developments in tape could challenge the growth of CD:

"One of the more significant developments, and one which could have a direct bearing on the compact disc's future, is a further innovation from Sony. They have developed an audio cassette that is half the size of the present compact audio cassette. The system is based on 16-bit digital signal encoding and is therefore in direct competition with the compact disc.

"Due to the recording technique employed, the tape is capable of a three-hour playing time. Given the present shift of trade from LP to cassette, and the difficulties current cassettes cause with piracy, the new system could gain rapid acceptance in the market."

Overall, the report is not overly optimistic: "It has been suggested by the trade that the compact disc will form the replacement market for analogue records and tapes, but the trading results and forecasts to date demonstrate that the compact disc is unlikely to provide a significant solution within this decade."

Records & Tapes, price £180 from Euromonitor Publications, 87-88 Turnmill Street, London EC1.

# PolyGram ups its prices and introduces returns

POLYGRAM IS increasing the dealer prices of its compact discs next month (April) by 7 per cent, a move that PolyGram's director of record operations, Clive Swan, says is largely due to increasing costs over the past two years.

But the increase will allow PolyGram to introduce a five per cent returns facility which will be welcomed by those dealers who have wanted such a facility for some time now.

"Our range of CD titles has increased rapidly," says Swan, "So the returns facility will mean that more people can benefit from it. Also, provided dealers keep the CDs in good condition, we can always take them back as returns and sell them again."

PolyGram now supplies around 1,000 outlets with CD, and Swan says that to set up in CD a dealer really needs a stock of at least 250 different titles. "Having bought their machines, people want to see what's available on disc," says Swan.

"No-one is making a massive fortune out of CD at this stage. The chains seem prepared to learn, and those indie dealers that got in early are doing remarkably well. Some have gone out of their way to use CD as a means of marketing themselves. It's good for business, and it's good for CD."

Commenting on last autumn's joint advertising/promotion campaign with Philips, Swan says: "Business took off in a very big way. The campaign succeeded in putting CD on to people's shopping lists. It's not now a case of whether, but when people buy a compact disc system."



AN INCREASING number of independent labels are now actually releasing compact discs, or are at least seriously considering doing so.

Heavy Metal Records' first CD release is Tangerine Dream's Flashpoint which should be available shortly.

And Cherry Red will be releasing the Dead Kennedys' Fresh Fruit For Rotting Vegetables on CD via Pinnacle. "The album is our most consistent back catalogue seller — we have sold over 100,000 copies from the UK, so it was an obvious choice for our first CD," says managing director Iain McNay.

At the other end of the musical spectrum, TM Records has released Barbara Thompson's Paraphernalia's most recent album, Pure Fantasy, in CD format. Coupled with the Mother Earth Suite from Paraphernalia's previous album, the CD has a total playing time of just under 61 minutes.

The CD is already doing substantial business in Germany, Austria and Switzerland and in the US. It has been manufactured in the UK at Nimbus and UK distribution is through PRT.

Barbara Thompson is pictured above.

## RM scales up CD

RECORD MERCHANTISERS is to launch a new drive to substantially build up the number of high street multiples it supplies with compact discs.

The move should prove a major boost for CD and will result in much greater availability of CD product.

RM has been experimenting with CD in 70 outlets including selected stores of Woolworth, Green's in Debenhams, Martin The Newsagent, Littlewoods, SavaCentre, the Carrefour hypermarket chain and the department store group, Lewis's.

In addition, RM has been running a pilot scheme in four Lasky's stores which has been "particularly successful" and has led to an expansion into a further 20 stores.

RM is planning to at least double the number of outlets it is supplying by the end of this year, provided that manufacturers can

maintain adequate supply lines, and the company is offering an extensive range of CD titles drawn from the catalogues of all major record companies.

Specially designed display racks and point-of-sale material including header cards, posters and browsers cards are available.

"Everything that has happened so far confirms our view CD will form a significant part of the music market," says Kingsley Grimble, RM's director of buying and development.

"We experienced very good pre-Christmas sales — undoubtedly helped by the major PolyGram/Philips joint promotion — and this year we are looking forward to continued expansion as hardware penetration continues to grow.

"During 1985, trade estimates indicate that the number of CD players in British homes could treble."

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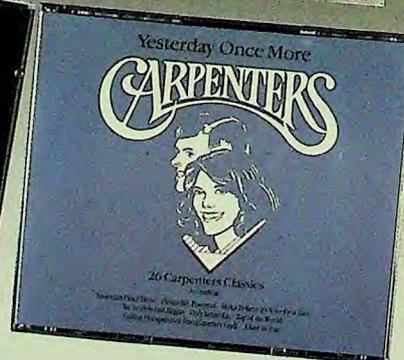
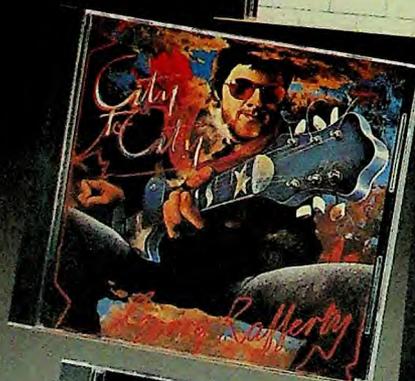
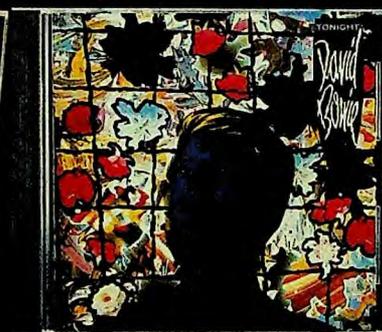
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# A period of CD transition

THE MAJORITY of record companies are now taking compact disc's rather special master-tape requirements very seriously. Many more albums are being at least mixed digitally, and there is an increasing tendency to produce the CD master tape first, making digital production master copies for traditional lacquer mastering. This has resulted in a noticeable improvement in the average quality of compact discs over the past few months.

But while the above is certainly true of new product, there are still occasional problems with back-catalogue and compilation albums. In both cases, the major problem is locating the correct master tapes — that is the originals wherever possible, rather than production masters or copies.

This may be a problem that can never be solved, and will simply die away as less and less back-catalogue product is considered worthy of a CD release.

As we are still very much in a "transitional period" between analogue and digital recording techniques (and disc formats!), there is still a fair amount of analogue recording and signal processing going into today's records. The Digital Audio Recording Code devised by SPARS in the US and later adopted by PolyGram is very easy for a record company to implement, and it should be more widely adopted. And it should be remembered that the coding can be applied not only to CDs, but equally to vinyl records which utilised digital techniques in production.

The consumers are becoming increasingly knowledgeable about record quality, and this shouldn't be underestimated: they deserve to know the truth about a record, and will respect a record company's interest in providing this information. Different record companies have different approaches to this topic. PolyGram uses the DARC code very well: it's there without being obtrusive, and is clearly explained in the inlay card. EMI has followed suit, using the code clearly on the disc, but usually with the old, misleading labels too, such as "digital mastering". Unfortunately, unlike PolyGram, it gives no explanation of what the letters mean! And we are still waiting for EMI to start issuing CD product in earnest.

WEA has an intriguing way of labelling its CDs. Its very honest about analogue recordings, and put a clearly-worded note on the inlay card which says, basically,

"we did our best" — all credit to the company. It would be nice if it used the Code, too! From lagging behind in CD production until early 1984, WEA suddenly came up with a massive and impressive catalogue which is growing at a tremendous rate. In addition, virtually the same catalogue is available in the UK as in the US, which is great news. WEA and PolyGram both stand to reap major long-term commercial benefits as a result of their wholehearted support of the medium.

The time for wondering if CD will take off or not passed about a year or so ago, and everyone else is out there making money.

These reviews concentrate mainly on technical quality and related topics rather than the music. They are of necessity short, and because of problems with time and availability, not all

they played back the mix — which is, after all, how any CD should sound, however old the masters.

**ELKIE BROOKS: "Screen Gems" A&M Records CDA 1984. Distribution: EMI Nimbus pressing. ADD.** This album is notable for the fact that it came out on CD before it appeared on vinyl. It was also one of the earliest pressings to come out of the Nimbus factory. I originally bought one of the earliest copies, and it had a couple of minor playing problems on my early Philips CD200 player (which is far poorer at error-correction than more recent models). The promotional copy from EMI has the self-same problems, which tells me that the promotional copy is a really early one too. Nimbus did have some early teething troubles but they



**ELKIE BROOKS: "Pearls", A&M Records, CDA20116. CBS/Sony Japan pressing. AAD.** Another excellent compilation, and well worth releasing on CD. The CD master tape preparation, as is often the case with A&M, has been done quite respectably. The tracks date from the period 1977-1981 and are all analogue, but they've been transferred very well on the whole. A couple of the numbers behave slightly strangely in mono, but this appears to be something to do with the original recordings rather than azimuth errors on the transfer to digital.

companies are represented. *Music Week* is particularly interested in new compact discs, and we would ask all record companies to keep us informed on their activities in this increasingly important area.

**BARBARA THOMPSON'S PARAPHERNALIA: "Pure Fantasy", TM Records CDTM5 Distribution: PRT. Nimbus pressing. DDD/ADD.** What a marvellous album! They aren't getting this one back. The CD contains 'Pure Fantasy' — the latest album — coupled with the 'Mother Earth' suite from their previous release. The result is a CD with a running time of 61 minutes. 'Pure Fantasy' was recorded direct to stereo digital, while the other work was recorded analogue multitrack and, by the sound of it, mixed digitally. If not, it's been done very well. The whole album is beautifully recorded and the musicianship is excellent. Barbara Thompson deserves more attention in this country; perhaps this album will help. The Nimbus pressing is exemplary, and plays perfectly on my early Philips machine.

**WINGS: "Wings Greatest". EMI Records CDP 7 46056 2. Japanese pressing. AAD.** Kindly labelled "AAD" on the disc itself, this collection of Wings' greatest hits from 1971 to 1977 is obviously recorded analogue all the way down the line, and therefore lacks the characteristic cleanliness of a digital mix. But the transfer had been done with a great deal of care and attention. Compilation albums are always difficult, and CD compilations especially so. But here all the tracks have been carefully matched to each other, fades are handled impeccably, and there's no intrusive noise or other problems. A good collection, and one can confidently say that it will sound as good at home as it did in the studio at the time

were rapidly cleared up, and I know for a fact that my copies are not representative of the current output. In addition, only really early players had problems with the original discs anyway. Modern generation players have no trouble at all.

Musically this album — containing "12 classic songs from the Golden Age of Hollywood" is very good, but not quite excellent. The tracks don't quite have the "life" to them that I feel they ought to. I don't quite know why this is, because Tony Clark's production is excellent, and the recording is simply brilliant — a marvellous sound altogether. Unfortunately there is virtually no recording information on the record, but I believe it was recorded at The Angel studios, and is therefore likely to be ADD (Analogue multitrack, digital mix).

**MADONNA: "Like A Virgin". Sire/WEA 25157-2. PolyGram Hanover pressing. DDD.** The front of the booklet proudly proclaims the album to be a "Full Digital Recording" — DDD (although it doesn't say so) — and it was "Fanatically recorded digitally from start to finish on Sony equipment". It appears to have been recorded at New York's Power Station studios, which, I seem to remember, are in fact a converted power station which includes some remarkable spaces which produce some incredible "live" sounds.

Certainly, the album is exceptionally impressive, and every track has something to commend it. There are some very good sounds on the album, and everything has the clean, open, undistorted sound that characterises a top-quality compact disc. I probably wouldn't have thought of buying this album normally, but I really enjoyed it, so it goes on the list.

*Richard Elen takes stock of the current CD market and reviews some of the more interesting new releases.*

through the album (for the vinyl version, one imagines).

The album was recorded analogue multitrack but mixed digitally, and they've taken a great deal of care over it. The bass end particularly is speaker-damaging at some points, and the top is really clean and nice. The album exploits CD's dynamic range and signal-to-noise all the time, and I even liked it musically, much against my better judgement. This disc is the CD equivalent of those James Last albums that made stereo take off in its early days, and I think it could really surprise people with its sales potential. Play it in the store and see what happens.

**JEAN-MICHEL JARRE: "Zoolook", Polydor 823 763-2. Hanover pressing. DDD.** This album, Jarre's most experimental to date, is another classic addition to the compact disc repertoire. It's really made for the medium, and has been produced with compact disc in mind. Recorded totally digitally (and being PolyGram it says so), the album features Laurie Anderson, Adrian Belew and Marcus Miller among a distinguished cast of musicians. The album relies heavily on Fairlight sampling techniques and a large number of languages. It's quite an experience to listen to.

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HANDEL: Aminta E. Fillide	Hyperion	CDA 66118
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**CD update: dealers give their views to manufacturers on this growing market.**

**STEVE WALTERS, Earthshaker Records, Twickenham:** "The first thing to say about CD is that all the record companies could be more helpful on release dates. If you ring up at the moment they just give them to you off the top of their heads."

"Like all dealers we've now got regular CD customers who know what product they want, but if you ask the record companies when they're going to be out they just say 'Sorry we haven't got any idea at all', and we're meant to pass that on to customers."

"When you order from WEA they put some on 'extend' and some not, and then when you ring them up next time to find out what you've got on 'extend' they don't know. There must be loads of shops around the country who have had CDs on 'extend' for six months now, and I bet they don't know what."

"According to Maurice Oberstein we're meant to be in a fashionable business. Well I'd like to see some fashionable product, because vinyl is old fashioned now."

"Most of the record companies didn't have the foresight to see that there was a market for good

**Dealer Comment**

quality product. They thought it was going to be like cassettes and take seven years to develop. PolyGram were the only ones who saw it correctly, and put CDs into small shops."

"I have to be very careful and order in large quantities for the month, because I know next time they're going to be out of stock."

"Everyone knows that the top albums should be out on CD, all the big pop albums are well-known CDs. I'd just like to see them getting a lot nearer to record and cassette release dates. All the companies have proved they can do it at some point or other. McCartney's Broad Street came out on the same day as the LP, and Phil Collins' latest was about a week after. If people can't buy the CDs when the albums come out it just means that a lot of sales are lost."

"A lot more product is available in Europe than over here. How can a Smiths' album be available in Japan and not here? The product should be available here, especially when it comes to home-grown artists."

"Nimbus is doing well, but we need availability on all stock to bring down prices, the finger points to EMI to open a UK plant."

"We had a really good winter with CD when we could get them. But customers do seem to be becoming more wary about whether something is a digital recording or not. Which is sorting the men out from the boys regarding producers and engineers, because if they don't do their homework properly it certainly comes over on CD."

"Something else I'd like to see is three or four additional extended versions on CDs. That can be a very strong selling point. Both the Bronski Beat and McCartney Broad Street CDs ran for over an hour, which — if the companies already have the masters for extended versions there — seems to make sense."

"But the main problem is that record companies have got to get their act together on catalogue."

**MARK CLARK, Mark One Records, Wokingham, Berkshire:** "Originally the CDs we were selling were mostly classical, but now it's switching around to be two to one in favour of popular titles — a change we first noticed just before Christmas."

"Last year we'd sell, say, one Sibelius to one popular title, now we'll sell maybe 30 Phil Collins to one Sibelius — and we've got a classical reputation."

"At any time we'll have around 10 pop titles selling about 15 units each, a total of 150 units. While with classical we'll have 150 titles selling one unit each."

"Pop buyers tend to experiment with classical CDs, but not the other way round. People are prepared to spend, but they do want value for money. They are more likely to go for digital recordings, although very few companies tend to put on pop CDs whether they are digital or not."

"We believe that CD is the future of classical, to the extent where we've stopped selling classical LPs. At the weekend CDs form over 50 per cent of our business, and we've got plans to expand the shop to increase our range."

"CBS had a number one album and cassette with Springsteen, and yet the CD is permanently out of stock. PolyGram are good, sometimes hot product goes out of stock, but not for too long. And as soon as RCA product starts selling it goes out of stock, Chess, for instance. But pop customers will come in having just brought a new CD machine, wanting the latest hit album, and when it's not available they will buy the vinyl instead."

"Increasingly people are asking for back catalogue

to replace their favourite LPs with CDs. And record companies ought to look very carefully at that area of the market."

"Both discounting on CDs and renting are areas that concern us. From a retail point of view we don't want to see discounting happen, which is why we started a token system, giving customers a token with every CD bought, and when they're collected 10 they get a free CD."

"People with no overheads selling CDs by mail order are annoying. But we have noticed an increasing number of people want to look at product before they buy it."

"Actually housing CDs is going to be a major problem. Previously there was a straight choice between LPs and tapes. Now dealers have to stock CDs as well, display them, and find space for display material to advertise that all three are available."

"It's a bit of a rip off that a lot of CDs are exactly the same as the album versions, while the cassettes often have extra tracks — Into The Gap, for instance, or the new Tears For Fears. When people are paying double the price of a cassette, it does grate, both on us and the customer."

"From a dealer's point of view I'd say it is worth looking around the smaller importers, such as Making Waves, because Holland is being used as a testing ground for a lot of CDs and we're getting what's left over. And because customers are getting more picky, they're selling even at import prices. Record companies ought to get on the case and get in before the importers."

**TOM BRIGGS, Merrowsound, Guildford:** Even with the proposed increase of the PolyGram classical CD dealer price from £5.75 to £6.25, the medium is too cheap, according to one dealer: Tom Briggs, manager of the classical record department of Merrowsound, Guildford.

"For the quality that people are getting, they should be prepared, and are prepared to pay up to £13 or even £14, as they do for Denon," Briggs says unequivocally.

"I can't see how Pickwick will be able to maintain a dealer price of £4.25 for very long, particularly since PolyGram has just raised its own prices," adds Briggs.

Both he, and Mike Zubrot, manager of the newly-opened classical section in Our Price, Selfridges, feel that the breadth of repertoire is improving at a good pace, but that there are still some serious omissions.

"It is incomprehensible that there is no version of Puccini's La Bohème or Madame Butterfly on CD, and even more that the only versions of Rachmaninov's Piano Concerto No 2 are analogue — either the 20 year old Richter performance on DG, or the equally old Rubinstein version on RCA," says Briggs.

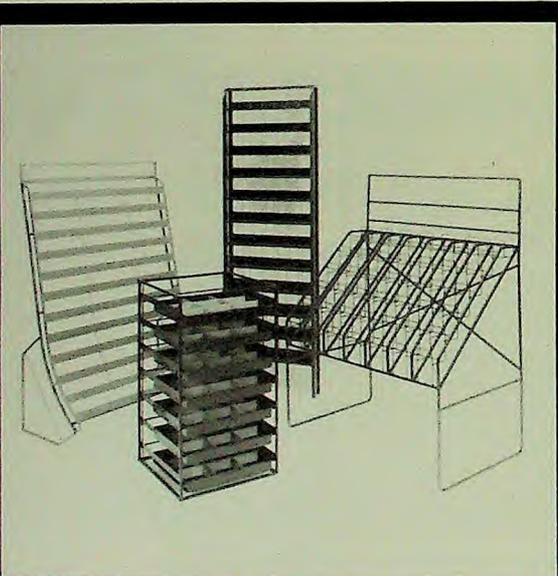
**DAVE PENNY, Virgin Megastore CD Buyer, Oxford Street, London:** "Before Christmas things were really low, we were selling maybe 1,800 CDs a week, now it's about 5,000. And give it another month or so and sales will have trebled."

"There is so much product coming out at last. Now CDs normally follow two or three weeks after the record release. Over the last couple of weeks things have been coming in a lot quicker — Phil Collins' latest, and at long last Alison Moyet."

"CBS hasn't got things organised properly yet, though. It'll be another 18 months before it has. And same applies for WEA."

"But everything is starting to happen now. Six months ago we'd take 10 Sade CDs to last a week, now 100 will sell in two weeks. And ones which last year were maybe selling one a week, will now sell two or three."

"I'd like to see a lot of The Beatles albums released, along with Island back-catalogue product like U2 and Frankie."



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ONE OF the main arguments you hear against compact disc is the reluctance of long-established record buyers to throw out all their well-loved analogue LPs dating back to the dark ages and replace them, at around £10 a time, with the CD equivalents.

There are also the detractors who argue that if it ain't digital it ain't worth hearing on CD.

Dealers faced with these types of customer should sit them down and make them listen to I Only Have Eyes For You, track eight of Lionel Hampton's The Complete Paris Session 1953 (Vogue 600029). Every nuance of Hampton's gently cosseted vibraphone is discernible with outstanding clarity, despite the Fifties mono recording and a studio-full of Parisian media and representa-

## Reviews

tives of the Hot Club of France.

Of course, if you wind down the bass and wind up the treble you'll also hear all the extraneous hiss and rumble of the original master, but even that has to be preferable to the additional noises-off of an original analogue recording, however well it has been looked after.

The Hampton CD is one of 33 jazz albums now available on the format via PRT and culled from the Vogue, GNP, Roulette and Chess labels. Among them are several gems, including the 1955 Paris Olympia concert by Sidney Bechet (Vogue 600023), held to celebrate the one millionth Bechet album sold on

Vogue, and the 1961 New York studio session which brought together Louis Armstrong and Duke Ellington on one record for the first time — The Great Reunion (Roulette/Vogue 600013).

The series also features the last recordings of pianist Bud Powell before his untimely death from tuberculosis in 1964, the last poignant track of which is Someone To Watch Over Me. The album also has tracks recorded in Paris in 1960, hence its title, Paris-New York (Vogue 600046). It's a shame that part of the budget for transferring this to CD wasn't invested in a competent translator and proof reader for the sleeve notes — they are sprinkled with errors and contain meaningless literal translations such as: "... his ever alert creativeness is a still admirable technique and a touch which seems to have gained a more biling if not a more clear aspect."

Other titles in the series include Count Basie's Atomic (Roulette/Vogue 600008), Sarah Vaughan's The Divine (Roulette/Vogue 600017), Gerry Mulligan In Concert (Vogue 600028) and Art Blakey's Jazz Messengers (Roulette/Vogue 600030).

PRT and Vogue are to be congratulated on bringing some much-needed jazz archive material to swell the CD catalogue.

RODNEY BURBECK

## COPS turnaround

CUSTOM PRESSING operation COPS, can now offer a six-week turnaround compact disc service — from receipt of parts to delivery. The discs are produced at JVC in Japan, with all packaging and so on done in France.

"A lot of interest was shown in the service at Midem this year," says COPS sales manager Roger Bateson. "Labels that a year ago were saying they couldn't afford to move into CD are now seriously thinking about it."

"And our flexibility works to the advantage of the small labels (minimum initial order is 1000 CDs, 500 for re-orders). We aim to provide a complete service."

COPS' current CD clients include Cherry Red, Faulty and Magnum Music. "The CD market is expanding all the time," adds Bateson, "we're now at the stage where business is steady — but we are always looking for new business."

## Mayking indie support

"WE ARE giving independent labels equal weighting with the majors in a situation where there is a world shortage of CD capacity," says Mayking managing director Brian Bonnar, who launched his CD operation towards the end of last year.

Mayking now has three CD machines on stream at its plant in Northern France, with a further two due to come on line in May, and is looking to have nine on stream by the end of the year.

CD turnaround at Mayking is around six weeks and Bonnar reports that more labels are waking up to the idea of CD.

## Military success rate

BANDLEADER RECORDS (a division of the Valentine Music Group) has enjoyed "phenomenal" success with its first CD release, the compilation of military music entitled Bandleader Digital Spectacular.

Producer Jed Kearsse has further titles lined up for release this year including Max Jaffa's Music From Grand Hotel, Masterpieces For Band (Vaughan Williams/Holst) with the Band of the Goldstream Guards, The Royal Marines' Men Of Action and Highlights from the Wembley Military Pageant in June.



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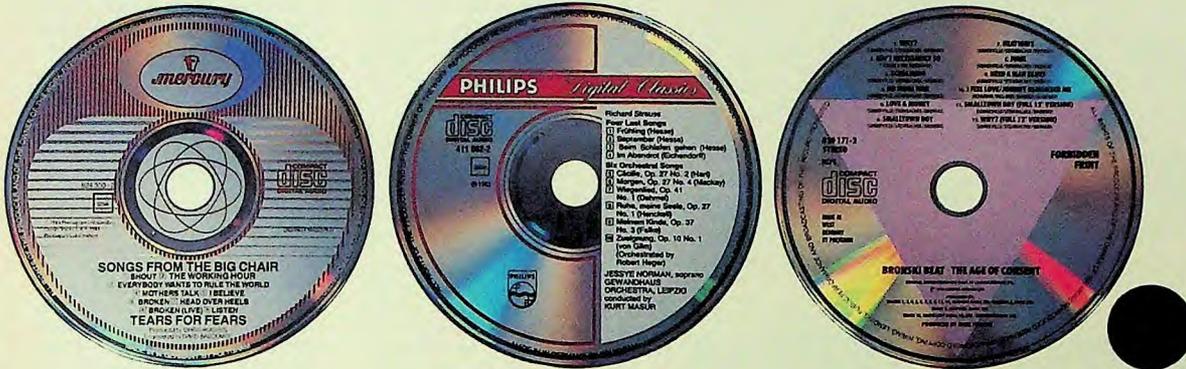
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Nicolas Soames looks at the latest classical CD releases

# Compact classics gather momentum

**A**FTER CONSIDERABLE difficulties in finding a manufacturer with space on the presses, Ted Perry's classical Hyperion label is finally producing its first compact discs: the first four titles are due out towards the end of April, and a further dozen scheduled for the rest of 1985.

Not surprisingly, two of Hyperion's main-selling musicians feature on the first titles, the early music soprano Emma Kirkby and the clarinettist Thea King.

Kirkby sings on two CDs, the Sacred Vocal Music of Claudio Monteverdi, where she is joined by Ian Partridge, David Thomas, The Parley of Instruments, directed by Roy Goodman and Peter Holman (CD A 66021), and one of the company's biggest sellers, A Feather on the Breath of God, by Hildegard of Bingen, with the Gothic Voices directed by Christopher Page (CD A66039).

Another early music compact disc is Handel's Aminta E Fillide, with Gillian Fisher, Patrizia Kwella, and the London Handel Orchestra under Denys Darlow (CDA 66118).

But the largest sales will probably come from the Clarinet concertos No 2 by Crusell and Weber, played by Thea King and the LSO under Alun Francis, (CDA 66088); as a record it received an immense boost when the young BBC Competition clarinettist Emma Johnson played the Crusell on peak time TV.

The Hyperion CDs have a dealer price of £6.08, and are manufactured by Sanyo in Japan.

With the growing numbers of CD player owners in the classical field, there is increasing interest in material outside the normal purview of the majors, and the past few months have seen greater activity from the distributor Target Records and its range of import labels, from Eurodisc and Melodiya JVC to Bellaphon and Capriccio.

Firstly, however, April is marked by the debut release in the UK of Fidelio CDs. Though a mid-price LP/MC label, the CDs will be full price with a price tag of around £6, but have some very interesting titles. There is the two Piano Concertos by Antoni Salieri played by Aldo Ciccolini and I Solisti Veneti (FL 3415) — the music of Salieri is the subject of widening interest following the Amadeus film.

The Piano Concertos of the Irish composer John Field, which have sold very well as a complete set with John O'Connell the soloist with The New Irish Chamber Orchestra under Furst, now will come out on individual CDs, the first being Piano Concertos No 6 and 7 (FL 3414). Other Fidelio CDs include Vivaldi's Church Music, headed by Nisi Dominus with Theresa Berganza and the ECO under Ros-Marba.

The Eurodisc CDs are dominated by the success story of the Ring Cycle by Wagner conducted by Janowski, but there is other interesting work including Bach's B minor Mass with Lucia Popp, Carolyn Watkinson and Theo Adam, conducted by Peter Schreier (2CDs 610 089), Mozart's Flute Concertos with James Galway and the Lucerne Festival Strings (610 130), and Josef Suk playing arrangements for violin

and orchestra called Yesterday, from Bach to the Beatles (610 157).

The Melodiya JVC range has some standard Russian fare, such as Tchaikovsky's Symphony No 6 with the Moscow Radio Symphony Orchestra under Fedoseev (880 002) and Stravinsky's Rite of Spring with the same artists (880 003), but also volumes of piano music played by Richter, including Schubert's Sonatas No 13 and 14 (880 013), Schumann and Schubert.

The Bellaphon label has some unusual items among its classical selection, including two volumes of flamenco on live recordings (CDLR 44003 and CDLR 44007), and Cascades, works by Joplin and others played by the Budapest Brass Quintet (6900115).

Finally, it is worth noting that there is an Ivo Pogorelich CD on Capriccio to add to the pianist's better-known DG recordings — he plays Preludes and Mazurkas by Chopin (10 024). All the Target-distributed CDs have a dealer price of £6.90. Incidentally, DG has finally brought out one of its first Pogorelich albums on CD — his performance of Chopin's Piano Sonata No 2 sold phenomenally on its initial release (415 1232).

By far the most active independent label on the CD front continues to be Chandos, which has now settled into a regular routine of releasing many of its new recordings, like PolyGram, simultaneously on all three mediums.

**M**arch saw a number of significant new titles, headed by Prokofiev's Symphony No 6, coupled with Three Waltzes, which is the first of a complete Symphony cycle to be made by the company with the Scottish National Orchestra under its new principal conductor, Neeme Jarvi (CHAN 8359).

On a more popular vein, there is Treasures of Operetta, sung in English, with songs and duets from The Merry Widow, The Arcadians, Gypsy Princess and many others, with Marilyn Hill Smith, soprano, Peter Morrison, Baritone, and the Chandos Concert Orchestra.

April sees the continuation of the commitment to cellist Raphael Wallfisch, who plays Britten's Symphony for Cello and Orchestra on a CD coupled with the Death in Venice Suite with the ECO under Stuart Bedford (CHAN 8363). And the only performance on CD of Poulenc's one-act opera Le Voix Humaine, with Carole Farley, soprano, and the Adelaide Symphony Orchestra conducted by Jose Serebrier (CHAN 8331).

This is one of a number of releases to come from Australia, and the baton of Serebrier, over the next few months.

Two other Chandos CDs which should prove of interest are Wolf's Italian Lieder Book recorded live at the Royal Opera House, Covent Garden, with Ileana Cotrubas, Thomas Allen and Geoffrey Parsons (CHAN 8383), and, in May, Bax's Tone Poems Volume 2, with Into the Twilight, In the Faery Hills, The Tale the Pine Trees Knew and Roscatha, with the Ulster Orchestra (CHAN 8367).

Chandos is also introducing an extensive back catalogue CD issue

during April and May, with some of its finest recordings, including digitally re-mastered analogue recordings from the Harveys of Bristol English series, and such popular issues as Scottish Overtures played by the SNO under Gibson, which includes Land of the Mountain and the Flood, (CHAN 1032); Elgar's music for Violin and Piano played by Nigel Kennedy and Peter Pettinger (CHAN 8380) and, from its brass band collection, Blitz, played by the Black Dyke Mills Band (CHN 8370).

April also sees a substantial back catalogue release from Teldec, Conifer Record's imported German label. There are three Handel box sets, all directed by Nikolaus Harnoncourt with the Vienna Concentus Musicus: Jephtha (2B835499 3CDs) with Elizabeth Gale and Paul Esswood; Alexander's Feast (2A 835671 2CDs) with Felicity Palmer and Anthony Rolfe Johnson; and Concerti Grossi Op 3 (2A 835545 2CDs). Among the other releases are Harnoncourt's recording of Monteverdi's Orfeo with Cathy Berberian (2A 835020 2CDs).

The Teldec release is part of a general pattern which will see some 60 CD titles issued throughout 1985, all at a dealer price of £7.20 per disc.

In May, Conifer switches focus to Telarc, with the first recording made by André Previn and the Royal Philharmonic Orchestra since the conductor took over as music director. It is Tchaikovsky's Symphony No 5, and was featured during the TV series of The Symphony, and recorded shortly afterwards. It will be available on CD 80107 with a dealer price of £7.20.

There is also a follow-up to the successful Telarc recording of Star Tracks, Conifer's top-selling compact disc. The new CD is called Time Warp, and includes music from The Menagerie, Also Sprach Zarathustra, and the original pilot music for Star Wars, played by the Cincinnati Pops, conducted by Erich Kunzel (CD 80106). On a classical note, May will also include the release of Stravinsky's Symphony of Psalms coupled with Poulenc's Gloria with the Atlanta Symphony and Chorus conducted by Robert Shaw (CD 80105).

Meanwhile, Decca is taking advantage of a relatively quiet April general release to concentrate on some CD back catalogue. There are 10 titles of greatly varying character, from Donizetti Lucia di Lammermoor with Joan Sutherland in the title role (410 193 CDs), a recording which dates from 1972; Bruckner's Symphony No 4 with the VPO under the late Karl Böhm (411 581); a couple of L'Oiseau-Lyre Florilegium recordings of early music, including Handel's Utrecht Te Deum and Jubilate, with Emma Kirkby leading a good group of soloists, and the Choir of Christ Church Cathedral Oxford, under Simon Preston (414 413), and the popular coupling of the Piano Concertos by Grieg and Schumann played by Radu Lupu with the LSO under Previn (414 432) which dates from 1974. Interestingly, the same works appear on another new Decca CD, this time a new recording with the Concertgebouw Orchestra under Dorati (411 942).



# Pricing yourself into the market

THE INTRODUCTION of mid-price CDs has thrown a spotlight on other aspects of pricing in the compact disc medium, and in particular the pricing of multi-disc sets in the classical repertoire.

This issue is highlighted by the March release of Bach's St Matthew Passion with The Staatskapelle, Dresden, conducted by Peter Schreier on Philips (412 527 2).

The work is released on four LPs at a dealer price of £15.20, three tapes, £15.20, and three CDs, £17.25, establishing an important principle that where there is a reduction of the number of CDs over LPs, the price will be reduced accordingly — unlike the current policy on tapes.

"This is part of a conscious effort to encourage more people into the CD system," says Mike Sage, Philips' classical label manager. "It does bring the CD price much closer to the LP price and influence some purchasers who are considering investing in CD," he adds.

This is not the first time that Philips has done this. Haydn's Seasons conducted by Neville

Marriner was issued on three LPs at £11.40, but was squeezed on to two CDs and issued at £11.40, and the same applies to Das Rheingold, the first opera in Wagner's Ring Cycle conducted by Karl Böhm, which was issued on two CDs in March for, again, £11.50.

Philips' policy is to continue this pricing structure on multiple CD sets.

Deutsche Grammophon takes a slightly different approach. Bill Holland, DG's label manager, explains that the demands of royalties make this possible on some sets, such as Karajan's recording of Wagner's Parsifal which is on five LPs but only four CDs, and is charged at a four CD rate.

But, generally, where a three LP set has been accommodated on two CDs, the policy is to charge at the rate of two and a half times the normal dealer price for CD. This applies to such DG issues as Puccini's Manon Lescaut, or Verdi's Falstaff.

EMI, however, has again a different approach. Stefan Bown, the classical marketing manager, points out that EMI has, unlike PolyGram, always given a slight

reduction on its multiple sets, be they LP, tape or CD, and this is to be continued.

For instance, Mozart's opera Don Giovanni is contained on four LPs with a dealer price of £10.95, and three CDs, with a dealer price of £19.25. With LPs having normal dealer price of £3.66 and CDs of £6.70, this represents a consistent saving no matter what the medium. It applies, too, to two sets as well — Britten's War Requiem conducted by Rattle has a dealer price of £13.00 instead of £13.40, which should be the equivalent of two CDs.

Most of the importers, however, such as Target Records, do not offer similar CD reductions, but charge the exact multiple price.

# Pressing squeeze ahead warning

INDEPENDENT CLASSICAL companies will find it increasingly difficult to get their CDs pressed unless they act quickly. This was the warning from Nimbus CD production manager Mike Lee.

"The major companies are going to take much of the capacity that exists not just with us but world wide," said Lee. "And in any case, there is going to be a world shortage of CD production capacity over the next two years — already many companies are finding it increasingly difficult to get their material pressed."

This, he said, was partly due to a number of CD manufacturing plants both in Europe and the US which were expected to be in full operation by now but have found that many teething problems needed to be overcome. "Even we are still finding that you can't buy much of the equipment that you need off the shelf — you have to design it specially," he added.

While capacity remains very tight, the manufacturers are reluctant to take in the small orders which would normally be expected from the independent classical companies.

"The companies need to be able to present a minimum pressing order of 1,000 in order to cover their origination costs — CD is expensive — and most small classical companies feel they are not able to make that investment," admitted Lee.

"But they will have to make a decision soon, because the later they leave it, the less likely they will be able to find room anywhere in the world. We will always try and keep a slot for some long-standing customers such as Accent," he continued.

# Aggressive mid-price launch

THE MUCH-awaited launch of Pickwick's mid-price CD series with its first dozen classical titles — including four brand new recordings not yet out on LP or MC — comes at the end of April, with a strong marketing campaign in support.

Although most of the recordings come from the successful Contour Classics series, the new CDs will be issued under I.M.P Red Label — which stands for Innovation Music Production.

In addition to all the normal outlets, including Woolworths, WH Smiths and Menzies, Pickwick's CD product will go into substantial displays in Our Price, Virgin, and will feature in window displays for a month after release in HMV shops.

The four new recordings among the dozen CDs include three featuring Jaimie Laredo and the Scottish Chamber Orchestra. Laredo plays Bach's Violin Concertos on PCD 808, Vivaldi's String Concertos on PCD 809 and Great Vivaldi Wind Concertos on PCD 811. The fourth new recording is Mozart's Clarinet Quintet coupled with the Oboe Quartet played by the Gabrieli String Quartet with Keith Puddy, clarinet and Douglas Boyd, oboe (PCD 810).

Many of the other releases are of recordings made specifically for Contour Classics by producer John Boyden. There is the Tchaikovsky Spectacular, with the LSO under Ahronovitz (PCD 801), and the Russian Spectacular with the same forces (PCD 804).

Laredo's performance of String Masterpieces (PCD 802) and Vivaldi's Four Seasons (PCD 800) are also expected to be among the best sellers, as is Mozart's Flute Concertos with James Galway and the New Irish Chamber Orchestra (PCD 807).

However, there is also some more slightly specialist material, such as Renaissance Masterpieces with the Pro Cantione Antiqua under Mark Brown (PCD 806).

They will all have a dealer price of £4.25, giving them a retail price of £6.99, exactly the same as DG's Festival CDs.

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## C D CHARTS

Music Week now runs a weekly TOP 20 Compact Disc Chart.

As from 27th April and monthly thereafter, Music Week will also publish a Classical C. D. Chart

Nimbus Natural Sound



# The CD system is demystified

AFTER TWO years, the industry has finally succeeded in demystifying the compact disc system, according to Polydor CD manager George McManus. "In the early days, people tended to dismiss CD as something for the hi-fi enthusiast and not really for the person in the street," he says. "But we have got over this, and most people you talk to outside the industry are definitely aware of CD."

Where possible, McManus is looking to achieve simultaneous release of CD, album and cassette: "We want customers to be able to walk into a shop and be able to choose between the three formats — album, cassette and CD. One of the reasons for the continuing increase in cassette sales is that most record companies now aim for simultaneous release with the album."

As well as its extensive MOR (Polydor has 29 James Last CDs available) and AOR CD catalogue, the label is also releasing more and more contemporary material, the latest releases including Killing Joke Level 42 and Lloyd Cole and the Commotions. The latter two contain extra tracks not available on the album versions.

"We have to get the message across that CDs are not just for the mums and dads. We must get the younger generation interested," adds McManus. "To this end, we will be advertising in the music press."

Other forthcoming Polydor CDs schedule include the new Bryan Ferry solo album and The Who's Quadrophenia double album. Pete Townshend is currently "sweetening up" the latter for transfer to CD.

## Seven up for PRT

FOLLOWING ITS entry into the CD market earlier this year with the release of over 30 titles, PRT has scheduled a further seven titles for release in July.

The titles are: The Best Of Status Quo, Robert Farnon With The Royal Philharmonic Orchestra, Harp Transplant by David Snell and Max Bygraves' Singalongamax, plus three classical items — Overtures featuring the London Philharmonic Orchestra, Mozart played by pianist Nina Milkina and Franz Liszt by Michele Campanella.

Commented PRT's director of A&R and marketing, Robin Blanchflower: "The growth of CD is continuing at an exceedingly healthy rate, and if industry estimates of the CD hardware penetration by the end of this year are correct, we will be on the brink of a major new market."



MARCUS BROOM, of *Our Price* with a Norvak Browser.

## Browsing engineers

NORANK ENGINEERING is now producing three times as many compact disc browsers than for singles or LPs.

"Judging by our order book, CDs have certainly taken off in a big way now," says Norank managing director Norman Harrison. "A few months ago we were making just five browsers at a time. Now we are constantly churning them out."

The Norank system is of all metal knock-down construction and is designed to give maximum emphasis to the products being displayed. Units can be wall or floor mounted and can be coated in a wide range of epoxy-finished colours.

## Beatles import top sales

OLIVER CROMBIE Records & Tapes, based in Golders Green, North London runs a successful CD mail order service as well as supplying other retailers with imported CDs — the HMV and Virgin chains are among their clients.

Crombie's Murray Allan reports that business is going well. Their biggest seller to date is the Beatles Abbey Road, imported from Japan, with almost 1,000 units shipped out to date.

The company imports from the US, Canada and Europe as well as from Japan, and despite the comparatively high prices charged, Allan says that there is a steady demand both for mainstream rock and classical music, and also for the more minority interest musical areas.

Ghostbusters, Art Garfunkel and Stevie Wonder's Original Musiquarium and Songs In The Key Of Life are among Crombie's latest import titles available.

## Liza, Natalie, Chita: That's Entertainment

THAT'S Entertainment Records is continuing with its ambitious compact disc release programme. The latest include the Original Broadway Cast recordings of Baby and The Rink featuring Liza Minnelli and Chita Rivera and the 1984 London cast recording of The Boyfriend will be available from the end of this month.

Planned filmscore releases on That's Entertainment include, Star Man and Brainstorm — Natalie Wood's last film.

## Compact Elton

DJM IS continuing with plans to make all of its extensive Elton John catalogue available on CD. The next five, scheduled for release in early May are Madman Across The Water, Caribou, Greatest Hits Volume 2, Elton John and Rock Of The Westies. Four releases in the summer will complete the programme.

## Spotlight launches first CD magazine

THE FIRST magazine devoted to CD *Which Compact Discs*, has been launched by Spotlight Publications as a re-vamp of its 11-year-old hi-fi mag *Hi-Fi For Pleasure*. Says editor Trevor Preece: "We believe that the compact disc represents a revolution; digital technology is an excellent, plausible manner of conveying and storing musical information."



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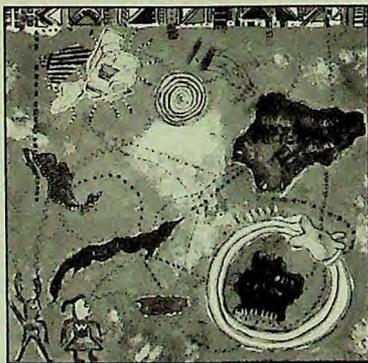
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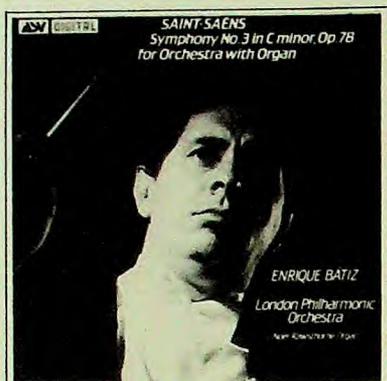
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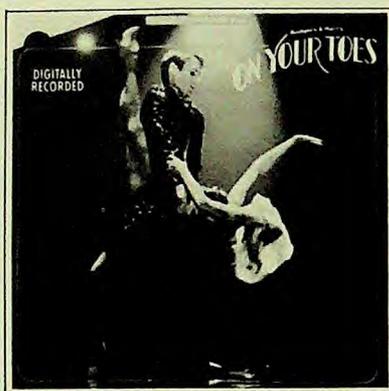
**SAINT-SAENS SYMPHONY NO. 3 IN C MINOR**  
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CD DCA 524



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EXAMPLE OF THE MEDIUM" RECORD REVIEW, RADIO 4  
BBC CD 520



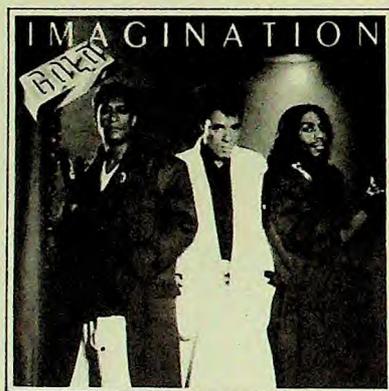
**THE STAR WARS TRILOGY**  
JOHN WILLIAMS  
CD TER 1067



**ON YOUR TOES**  
ORIGINAL 1983 BROADWAY CAST  
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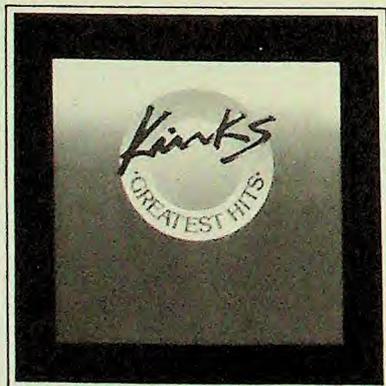
**FRANZ LISZT**  
PIANO CONCERTO NO.1 IN E FLAT PIANO CONCERTO NO.2 IN A MAJOR  
MICHELE CAMPANELLA - PIANO, HUBERT SOUDANT  
CONDUCTING THE LONDON PHILHARMONIC ORCHESTRA  
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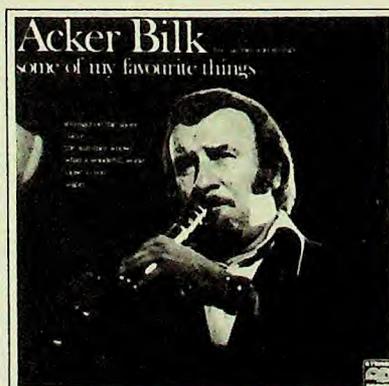
**IMAGINATION**  
'GOLD'  
CDRBLP 1006



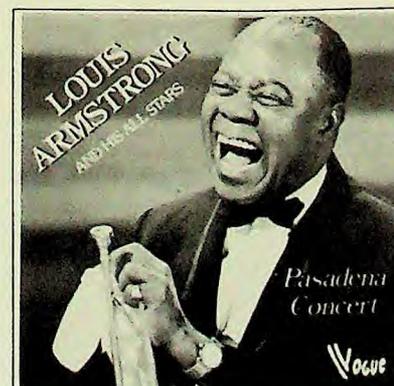
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25	37	David Grant & Jaki Graham	Chrysalis GRAN(X) 6
26	38	NOW THAT WE'VE FOUND LOVE Third World	Island (12) IS 219
27	13	WON'T YOU HOLD MY HAND NOW (REMIX) King	CBS (T) JA6094
28	10	DANCING IN THE DARK Bruce Springsteen	CBA (T) JA 4436
29	NEW	I KNOW HIM SO WELL Elaine Paige & Barbara Dickson	RCA CHESS(T) 3
30	16	SHAKESPEARE'S SISTER The Smiths	Rough Trade RT(T) 181
31	40	LET'S GO CRAZY/TAKE ME WITH YOU Prince and The Revolution	Warner Brothers W2000(T)
32	21	SPEND THE NIGHT The Cool Notes	Abstract Dance/Priority AD(T) 3
33	NEW	SOLID Ashford & Simpson	Capitol (12) CL 345
34	33	GRIMLY FIENDISH The Damned	MCA GRIM(T) 1
35	22	LOVE IS A BATTLEFIELD Pat Benatar	Chrysalis PAT(X) 1
36	33	BREAKING UP MY HEART Shakin' Stevens	Epic (T) JA 6072
37	23	STARVATION/TAM-TAM POUR L'ETHIOPIE Starvation	Zarfazz/Virgin JAZZ 3(12)
		THE BOYS OF SUMMER Don Henley	Geffen (T) JA 4945

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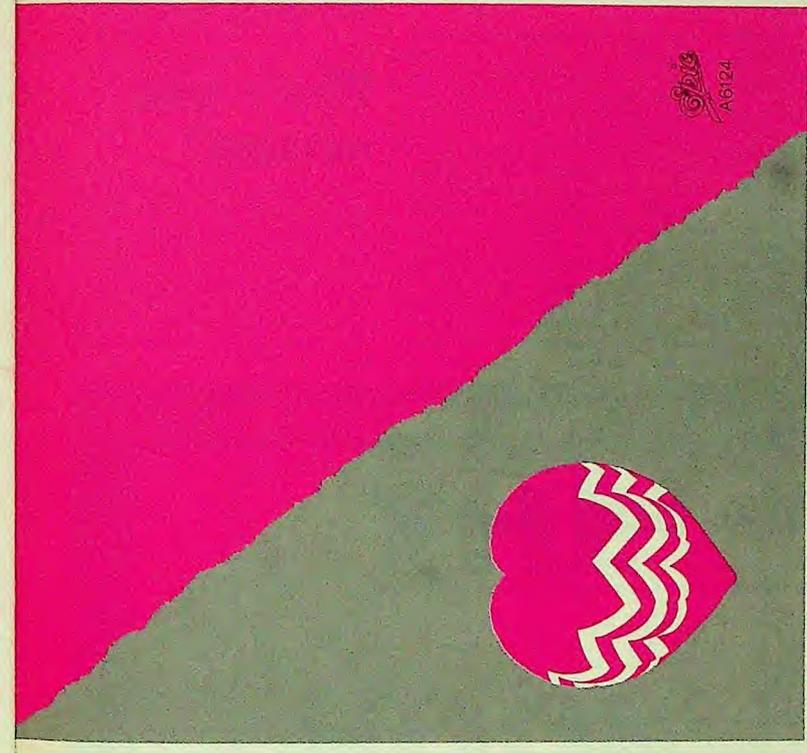
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**SINGLES**

1	(1)	EASY LOVER, Philip Bailey (Duet with Phil Collins)	20	(9)	NIGHTSHIFT, Commodores
2	(New)	WELCOME TO THE PLEASURE DOME (REMIX), Frankie Goes To Hollywood	21	(New)	AIKEA-GUINEA, Cocteau Twins
3	(3)	THAT OLE DEVIL CALLED LOVE, Alison Moyet	22	(19)	LET'S GO TOGETHER, Change
4	(8)	HANGIN' ON A STRING, Loose Ends	23	(22)	MIR TELEPHONE MAN, New Edition
5	(4)	KISS ME, Stephen Duffy	24	(29)	PIE JESU, Sarah Brightman and Paul Miles-Kingston
6	(5)	DO WHAT YOU DO, Jermaine Jackson	25	(25)	WIDE BOY, Nik Kershaw
7	(7)	EVERY TIME YOU GO AWAY, Paul Young	26	(21)	BOOGIE DOWN (BRONX), Man Parrish
8	(10)	WE CLOSE OUR EYES, Go West	27	(15)	LET'S GO CRAZY/TAKE ME WITH YOU, Prince and The Revolution
9	(2)	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	28	(16)	THE LAST KISS, David Cassidy
10	(13)	MOVE CLOSER, Phyllis Nelson	29	(27)	LOVE IS A BATTLEFIELD, Pat Benatar
11	(6)	MATERIAL GIRL, Madonna	30	(28)	THE BELLE OF ST. MARK, Sheila F
12	(12)	SPEND THE NIGHT, The Cool Notes	31	(17)	PUMP ME UP, Grandmaster Melle Mel & The Furious Five
13	(11)	COVER ME, Bruce Springsteen	32	(New)	GRIMLEY FIENDISH, The Damned
14	(New)	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears	33	(New)	THE HEAT IS ON, Glenn Fry
15	(New)	SHAKESPEARE'S SISTER, The Smiths	34	(31)	AXEL F, Harold Faltermeyer
16	(14)	SOME LIKE IT HOT, The Power Station	35	(32)	WE NEED LOVE, Cashmere
17	(23)	NOW THAT WE'VE FOUND LOVE, Third World	36	(40)	WON'T YOU HOLD MY HAND NOW, King
18	(20)	COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham	37	(18)	THEME FROM 'SHAFT', Eddy & The Soulband
19	(New)	CLOUDS ACROSS THE MOON (Phone Call to Mars), Rah Band	38	(24)	DANCING IN THE DARK, Bruce Springsteen
			39	(39)	LEGS (Special U.S. Remix) ZZ Top
			40	(26)	SOLID, Ashford & Simpson

Week-ending 30 March, 1985

63	58	BELFAST Barnbrack	MCA MCA 969(T)
64	NEW	STAINSBY GIRLS Chris Rea	Homespun HS 092
65	46	LOVE LIKE BLOOD Killing Joke	Magnet MAG(T) 276
66	36	RUN TO YOU (Specially Remixed Version) Bryan Adams	E'G/Polydor EGO(X) 20
67	NEW	KINGS AND QUEENS Killing Joke	A&M AM(Y) 224
68	NEW	CRY Godley & Cream	E'G/Polydor EGO(X) 21
69	62	FOREVER MAN Eric Clapton	Polydor POSP(X) 732
70	54	CLOSE (TO THE EDIT) Art of Noise	Warner Brothers W 9069(T)
71	75	LET HER GO Strawberry Switchblade	ZTT/Island (12) ZTPS01
72	44	YOU'RE THE INSPIRATION Chicago	Korova KOW 39(T)
73	NEW	BAD HABITS Jenny Burton	Full Moon/Warner Brothers W 9126(T)
74	56	CHANGE YOUR MIND Sharpe and Numan	Atlantic A9583(T)
75	52	THINKING OF YOU The Colourfield	Polydor POSP(X) 722
			Chrysalis COLF(X) 3

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# EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	2	8	YOU'RE MY HEART & SOUL, Modern Talking A/B/CH/D/DK/NL
2	1	11	SHOUT, Tears For Fears A/B/CH/D/DK/NL
3	9	4	NIGHTSHIFT, Commodores A/B/D/GB/IRE/NL
4	12	3	MATERIAL GIRL, Madonna B/GB/IRE/NL
5	11	5	THIS IS NOT AMERICA, David Bowie/Pat Metheny Group A/B/D/NL
6	3	16	ONE NIGHT IN BANGKOK, Murray Head A/CH/D/DK/F
7	14	8	LOVE & PRIDE, King B/CH/D/IRE/NL
8	4	9	SOLID, Ashford & Simpson A/CH/D
9	6	11	EASY LOVER, Philip Bailey (Duet With Phil Collins) A/B/D/NL
10	7	6	SUSSUDIO, Phil Collins B/CH/DK/ES/NL
11	5	12	I WANT TO KNOW WHAT LOVE IS, Foreigner CH/D/DK/ES
12	10	7	WOODPECKERS FROM SPACE, Video Kids A/D/ES
13	19	19	THE WILD BOYS, Duran Duran ES/F/I
14	16	10	SQUARE ROOMS, Al Corley A/F
15	NEW	10	EVERY TIME YOU GO AWAY, Paul Young GB/IRE
16	13	5	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive GB/IRE
17	27	4	FOTONOVELA, Ivan CH/D/F
18	20	4	JUST ANOTHER NIGHT, Mick Jagger B/ES/NL
19	24	7	COMANCHERO, Ruggio Di Luna CH/D
20	8	14	EVERYTHING SHE WANTS, LAST CHRISTMAS, WHAMI A/DK/I
21	39	2	KISS ME, Stephen 'Tintin' Duffy GB/IRE
22	32	2	I WON'T LET YOU GO, Agnetha Faltskog B/DK
23	18	8	DO WHAT YOU DO, Jermaine Jackson B/GB
24	17	7	LOVERBOY, Billy Ocean A/B/DK/NL
25	29	9	LIVE LIFE, Opus A/D
26	23	15	LIKE A VIRGIN, Madonna A/DK/F
27	26	2	LET'S DANCE TONIGHT, Pia Zadora B/CH/D
28	21	24	NEVER ENDING STORY, Limahl ES/I
29	NEW	1	UNA STORIA IMPORTANTE, Eros Ramazzotti I
30	37	6	AMANTE BANDIDO, Miguel Bose ES
31	35	2	NOI RAGAZZI DI OGGI, J. Luis Miguel I
32	NEW	1	THAT OLE DEVIL CALLED LOVE, Alison Moyet GB
33	30	3	IK MEEN 'T, Andre Hazes NL
34	NEW	1	JOHNNY JOHNNY, Jeanne Mas F
35	31	19	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora ES/F
36	22	10	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson GB/IRE
37	15	3	LET'S GO CRAZY, Prince & The Revolution B/IRE
38	33	13	COMO PUDISTE HACERME..., Alaska & Dinarama ES
39	NEW	1	MUH, Matherhorn Project CH
40	NEW	1	SORRISI, NEW Glory I

Key: A — Austria; B — Belgium; CH — Switzerland; D — West Germany; DK — Denmark; ES — Spain; F — France; GB — United Kingdom; I — Italy; NL — Netherlands; IRE — Eire  
Compiled from 11 national charts by Tros-Radio, Hilversum, Holland.

# MUSIC

1	1	WHAMI: The Video EP 21 min £9.75	CBS/Fox 3048 50
2	2	MADONNA EP 18 min £7.82	Warner Music WMV 3
3	5	TINA TURNER: Private Dancer EP 17 min £7.99	PMI MVS 99 0035 2
4	10	U2: Live "Under A Blood Red Sky" Live 61 min £13.91	Virgin/PVG VVD 045
5	7	EMERSON, LAKE & PALMER: Live '77 Live 1 hr 30 min £13.91	Hendring/PVG HEN 2 005 D
6	3	MEAT LOAF: Hits Out Of Hell Compilations 53 min £13.95	CBS/Fox 3234 50
7	4	VIDEO AID: Feed The World Compilation Compilations 1 hr 20 min £14.99	Virgin VIDAID 102
8	6	LED ZEPPELIN: The Song Remains The Same Live 2 hr 7 min £13.95	WHV PEV 93289
9	9	THE DOORS: A Tribute To Jim Morrison Compilations 56 min £13.95	WHV PEV 84044
10	8	ULTRAVOX: The Collection Compilations 96 min £13.91	Palace/PVG CVIM 14
11	11	BRYAN ADAMS: Reckless Video Album 30 min £11.25	A&M/PVG AMA 827
12	13	BAND AID: Do They Know It's Christmas 30 min £5.21	PolyGram 0411212
13	15	THE ROLLING STONES: Video Rewind Compilations 1 hr 13 min £13.91	Vestron/PVG MA 11018
14	16	QUEEN: We Will Rock You Live 1 hr 30 min £13.91	Peppermint/Guild 9122 3
15	18	TEARS FOR FEARS: In My Mind's Eye Live 2 hr £13.95	PolyGram 040 2492
16	12	MARC BOLAN On Video Compilations 1 hr 13 min £13.99	Videoform VV 20
17	21	READY STEADY GO: SOUNDS OF MOTOWN Archive: TV Program 50 min £12.50	PMI MVP 99 1071 2
18	17	HOWARD JONES: Like To Get To Know You Well Compilations 1 hr 13 min £13.99	Warner Music WMV 1
19	26	DIRE STRAITS: Alchemy Live Live 1 hr 20 min £13.50	PolyGram 04029 2
20	28	THE JAM: Video Snap! Compilations 1 hr 13 min £13.50	PolyGram 0401902
21	—	DAVID BOWIE: Live Live 51 min £13.90	Videoform VV 18
22	29	BILLY OCEAN: Loverboy EP 15 min £5.99	Zomba/Lightning ZV 18
23	27	QUEEN: The Works EP 20 min £7.99	PMI MVT 99 0010 2
24	—	DAVID BOWIE: Jazzin' For Blue Jean EP 22 min £7.99	PMI MVS 99 0027 2
25	—	ECHO & THE BUNNYMEN: Pictures On My Wall Compilations 58 min £12.50	Warner Music WMV 1
26	NEW	THE STRAY CATS: Stray Tracks Compilations 1 hr 13 min £13.91	Virgin/PVG VVD 069
27	23	THE BAND: The Last Waltz Live 1 hr 44 min £13.95	WHV PEV 93354
28	30	DEVO: We're All Devo Compilations 1 hr 20 min £13.91	Virgin/PVG VVD 054
29	14	NOW, That's What I Call Music Video 4 Compilations 1 hr 20 min £13.91	PMI/Virgin MV 4009 4
30	NEW	BARRY GIBB: Now Voyager Video Album 1 hr 20 min £12.50	PolyGram 041 024 2

Compiled by Music Week Research from a nationwide panel of 60 retail outlets © 1985 — indicates re-entry

# BOOKS

Edited by CHRIS WHITE

## Good Golly Little Richard!

AS RECENT press interest seems unable to avoid mentioning, there are great similarities between Little Richard and Prince. Both, it is pointed out, flaunt a sexual ambiguity within a framework of innovative rock.

If, however, you turn to Charles White's *The Life And Times Of Little Richard* to find out why he is dubbed by some as the greatest ever rock singer and an influence on many, including Prince you'll be sadly disappointed.

An incorrigible extrovert, hell-bent on gaudy showmanship or the first and greatest rock'n'roller? White seems to assume the latter to be fact and the former of more general interest. Consequently, this account of Richard's life soon descends into a sordid, seedy description of one man's foray into a world of drugs, orgies and self-degradation.

If idle tittle-tattle is your preference, you'll love this book. If an insight is sought into why Elvis Presley was moved to say of Richard, "Your music has inspired me — you are the greatest", you'll be left in the dark.

A story of an intriguing man *does* unfold through lengthy quotes, testimonials and anecdotes (there is no story or continuous narrative as such) and it becomes clear that the entrenchment of racism in American society and Richard's flamboyant homosexuality kept him from a wider audience.

But why was he so good, what has he achieved, what has he still to offer? There are no answers here.

A good, engaging read, but for all the wrong reasons.

*The Life And Times Of Little Richard*. By Charles White. Pan Books. £2.95. **DH**

## Back to Schooldays

FOLLOWING THE format of the successful TV series, *Rockschool Sessions* is a fine tutor for the advanced beginner.

This has been reviewed from the position of the guitar, but one can safely assume that the bass and drum versions are of equal quality.

One immediate plus is that the music is written in both note and table formats, the latter being a visible representation of how the chords and solos are formed. Although the tutor assumes some prior knowledge of the instrument, tabulation makes it ideal for the non-music reader and also saves a considerable amount of explanation.

Some of the techniques explained may seem a little unnecessary (note bending pulls and hammers), as most guitarists should have stumbled across them already, but as a comprehensive format has been sought, all tricks and short-cuts have to be included.

At times things do get a little confused, but repeated listenings to the tape will sort out any difficulties. Indeed, within a week most guitarists should be able to play all the tracks and solos included in the package. Then the real work starts developing your own style, but this tutor provides a sturdy foundation for that next and vital step.

It must be pointed out though that this book is for the *electric* guitar and although the principles are the same, anyone attempting to play on an acoustic will be sorely disappointed. Also, it must be remembered that Deirdre Cartwright is playing a very good electric guitar, and as beginners are only likely to have at best a basic instrument, they may become frustrated by an inability to sound exactly the same as the tape.

A welcome and worthy addition to the world of guitar — and bass and drum — tutors and a healthy change to the usual teach-yourself-book which seems to feel that any guitarist's ambition lies no further than the chords used on Simon And Garfunkel's Greatest Hits.

*The Rockschool Sessions*, Chris Lent, Boosey & Hawkes, £9.95. **DH**

## Selling the Bad Boys

FROM DOLE boys to soul boys, Bruno Hizer's *Wham!* chronicles the rise of the UK's latest pop phenomenon in a suitably immediately appealing but lightweight style.

The latest in Proteus' softback 32-pagers, for the price of a 12-inch single the *Wham!* fan gets a brief sketch of their heroes' lives (not much, but then the lads are only just into their twenties). Among the black-and-white and colour pix, there are some curiously unflattering shots plus some strange juxtapositions which sees a large picture of Andrew Ridgeley and unnamed companion eating spare ribs next to a "hard-hitting" quotation on Arthur Scargill.

Despite its obviously piecemeal examination of messrs Michael and Ridgeley, *Wham!* is a vast improvement on some of the books in this series and its bright, unpretentious comic book style works well.

*Wham!*, by Bruno Hizer, Proteus Books, £1.90 **DVE**

## Industry's yellow pages

A DIRECTORY which aims to cover the entire entertainment industry — from live performance to TV, taking in insurance services, management, venues, merchandising, the media, hotels and accommodation along the way — is no mean achievement, but the 1985 edition of *The White Book* is a relatively comprehensive effort.

First published last year, this latest edition includes additional information not previously featured — for example, conference and exhibition services — and there is also an expanded overseas section.

If you want to know where to hire a hot air balloon or a marching band, then the info is all here. On a more relevant note, there are sections dealing with record companies, TV and radio stations, recording studios and music publishers.

The directory features a comprehensive index, and there are nine UK sections and one international, with many cross references. A useful item for anyone involved in the general entertainment industry.

*The White Book — The International Production Directory To The Entertainment, Leisure, Conference and Exhibition Industries* published by Birdhurst, available direct from Unit 18, Central Trading Estate, Staines, Middlesex TW18 4XE (0784 64441), price £10. **CW**



LITTLE RICHARD: the Prince of Rock?

## Who's who missing?

IT IS difficult to see the point of a *Who's Who* in music which does not contain such names as Karajan, Marriner, Stockhausen, Fischer-Dieskau, Simon Rattle, Sir Colin Davis to name but a few.

This is the plight of the *International Who's Who In Music And Musicians Directory* in the Tenth Edition form.

The problem lies in the *modus operandi* — requests for biographical material are sent out to everyone who is supposedly anyone in the musical world (and by this the publishers mean the classical musical world) and if Herr von Karajan does not return his slip, he is not included.

I have actually used the *Who's Who* for some years now — so I have found it useful because despite the omissions, much useful information is contained among the 8,000-plus entries.

But it is devalued by the absent major names: a couple of weeks work by a competent musical biographer could put an end to most of the criticism and make the volume altogether more valuable to libraries, newspapers and other institutions, apart from helping to justify the price.

*International Who's Who In Music And Musicians Directory — Tenth Edition*. Melrose Press, Cambridge. £54. **NS**

## Compact update

THE LATEST edition of the *Gramophone* magazine's *Compact Disc Guide & Catalogue* has itself become more compact with a stiffer cover, perfect binding, and easier to read listings.

It provides a useful "beginner's guide" to digital recording and CD technology by audio expert John Borwick, and includes a directory of playing machines available in the UK. The catalogue is up to the *Gramophone's* high standard of information with labels cross-referenced with distributors and separate sections for composers, artists and concerts, plus pop artist and collections sections.

*Gramophone Compact Disc Guide & Catalogue*, General Gramophone Publications Ltd, 177-179 Kenton Road, Harrow, Middlesex HA3 0HA. (£1.75 single copy of £6 annual subscription for four quarterly issues). **RB**

Turn to page 34 for Studio Extra

Reviewed  
by  
JERRY SMITH

# SINGLES

**THE DAMNED:** Grimly Fiendish (MCA GRIM(T) 1, CBS). After nine years of mayhem The Damned have finally signed to a major and released what is probably one of their most commercial singles. A Sixties influence under-pins founder member Dave Vanian's melodramatic vocal, and this should receive a good deal of exposure and give them their first real chance of a high chart position.

**GODLEY & CREME:** Cry (Polydor POSP(X) 732, PolyGram). Trevor Horn has helped with this well arranged single which should give this duo a deserved big hit. Striking guitar lines, bubbling bass and steady drums provide a solid backing for the sensitively sung vocal. Of course it will be accompanied by a stunning video and as a consequence will receive a good deal of attention.

**JOBOXERS:** Is This Really The First Time (RCA BOXX(T) 5, RCA). Their first release, after a quiet year, is a prelude to a forthcoming new album, Skin And Bone. This is rather disappointing after the fresh and energetic nature of their previous hits, Boxerbeat and Just Got Lucky. They seem to have lost their initial energy and enthusiasm and despite the strong Dig Wayne vocal over a tight rhythm section it is rather a lightweight song.

**ANNE PIGALLE:** Hé Stranger (ZTT/Island CERT 1, EMI). This French-styled *chanteuse* tries hard to follow Edith Piaf with a string-swamped ballad that fails mainly due to the lack of vocal passion and a stodgy production. It remains a generally unmemorable piece of pop whereas the flipside version showcases her

voice in a much more interesting light with Nick Plytas superb piano accompaniment.

**CHARM SCHOOL:** Life's A Deceiver (Zarjazz/Virgin JAZZ 4(12), EMI). Zarjazz's first long-term signing release their debut single: a bright and promising R&B-based number with strong, soulful harmonies and a powerful brass section. Should gain a fair deal of exposure and could do quite well.

**SPECIMEN:** Sharp Tooth (The Trust TRUE(T) 001, Pinnacle). Lively glam rock with thundering beat, distorted guitar and effected vocals. A rather dated single, that is only likely to be of interest to their fans.

**SAL SOLO:** Music and You (MCA MCA(T) 946, CBS). Following on from the Christmas hit San Damiano, Sal Solo uses a similar formula but to a different effect. By using The London Community Gospel Choir to back his characteristic vocal he has produced a rather spirited mid-tempo ballad which is sure to receive plenty of radio play.

**COOK DA BOOKS:** You Hurt Me Deep Inside (10/Virgin TEN 44 (12), EMI). Another well written song with exceptional vocal harmonies to follow the Liverpool band's previous sadly ignored single, the brilliant Golden Age. A memorable track with a smooth Brian Tench production that should gain attention for their forthcoming debut LP Tuesday.

**MASS EXTENSION:** Happy Feet (Fourth & Broadway/Island (12) GOGO 2, EMI). This is one of the hottest Go-Go tracks in Washington DC at the moment and now

## Chart Certs

**THE SMITHS:** Shakespeare's Sister (Rough Trade RT(T) 181, Rough Trade/Cartel).  
**TEARS FOR FEARS:** Everybody Wants To Rule The World (Mercury/Phonogram IDEA 9 (10/12), PolyGram).

gets a UK release. With heavy funk rhythms and lively percussion it creates an infectious dance atmosphere and the vocals even give instructions on how to do the dance of the title.

**DUMB GUYS:** Rap-O-Matic (Tommy Boy/Island (12) IS 216, EMI). Keith LeBlanc of Malcolm X No Sell Out fame has produced another heavily-edited electro track, this time combining a fast rapped vocal with a prominent piano that is sure to be a club favourite. Also features Duncie Dub and Moron Mix versions.

**BALAAM & THE ANGEL:** Love Me (EP) (Chapter 22 —(22002), Cartel/Nine Mile). A heavy, atmospheric 4-track 12-inch single with a driving beat and echoing guitar lines backing competent vocals. They have already appeared on The Tube and will probably continue to pick up support for this, their second release.

**PERFECT VISION:** Coincidence (Backs (12) NCH 107, Cartel/Backs). The Cambridge-based John Peel favourites have produced an appealing electronic pop song with a relentless drum machine beat, monotone vocal

and screaming guitar. Deserves a fair deal of attention.

**HAYWOODE:** Roses (CBS A6069 (TX6069), CBS). More dynamic dance music from this excellent singer, who has already enjoyed minor chart success with her previous singles. Produced by The Quick's Colin Campsie and George McFarland, the strident keyboards and lively rhythms provide a strong backing for her vibrant vocals.

**DAVID JOHANSEN:** Heard The News (10/Virgin TEN 46(12), EMI). The ex-New York Doll releases a rather ordinary rock track with a straight beat, over-driven guitars and his raunchy vocal. This provides nothing more than exposure for his latest album, Sweet Revenge.

**RAH BAND:** Clouds Across The Moon (RCA PB 40025 (PT 40025), RCA). Pleasant, light dance track from the debut RCA album Mystery. Despite a slick production with rolling bass and a solid drum beat supporting the fragile

vocal this doesn't really make much of an impression.

**SCORPIONS:** Still Loving You (Harvest (12)JAR 5232, EMI). Ponderous heavy metal ballad taken from their Love At First Sting LP. Builds from lightly picked guitar and soft vocals to the more typical slabs of heavily distorted guitar and screamed lyrics.

**APOLLONIA 6:** Blue Limousine (Warner Brothers W 9092(T), WEA). These Prince protégés take another single from their eponymous album, featuring Sheila E's percussion prominently in the Starr Company production, but little else worthy of note.

**THE ROOM:** Jackpot Jack EP (Red Flame (RF 1242), Cartel/Nine Mile). A 5-track 12-inch from this Mancunian band with the title track a live version. The doom laden keyboards and abrasive guitar provide a balance to the rich vocal producing a dynamic track with a cutting edge that's destined for a high indie charts position.



For the latest news + releases  
information plus the top 30  
pull-out chart  
13th April '85  
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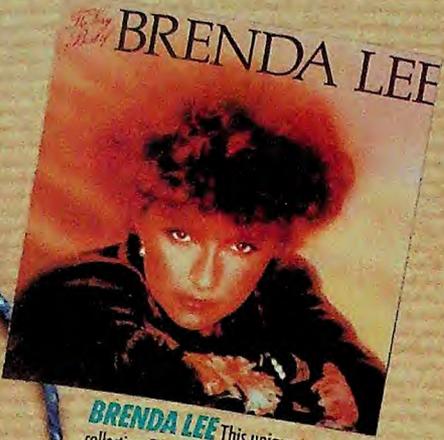
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need we say more?





**BRENDA LEE** This unique collection 'The Very Best of Brenda Lee' (album LETV1, cassette LETC1) contains 32 great tracks and features original recordings of Brenda's unforgettable hits, together with her own special interpretation of other best-loved classics.



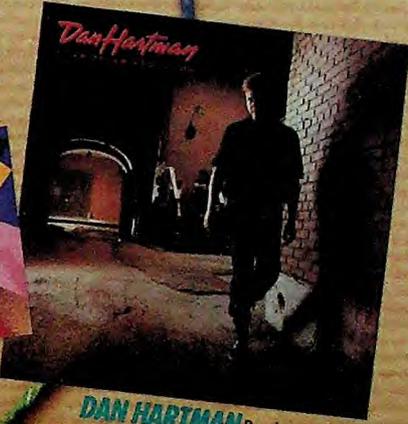
**KIM WILDE** "Teases & Dares" (MCF(C)3250) — Kim's debut album for MCA has already given her two hit singles 'The Touch' and 'The Second Time'. Her new single for April release is 'Rage To Love' (KIM(T)3). Remixed by Dave Edmunds this great track is available on 7" & 12".



**BARBARA DICKSON** — Her great new single 'Still In The Game' is now out. This cut is taken from the Barbara Dickson Songbook K-Tel album and follows her No. 1 smash with Elaine Paige. (MCA 955).



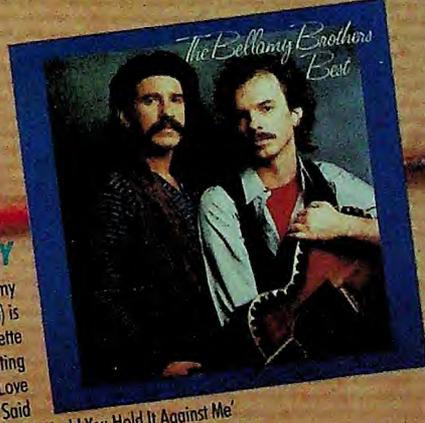
**SAL SOLO** — 'Music And You' makes it 2 hits in a row for Sal. A superb follow up to the 'San Damiano' smash. On 7" & 12" (MCA(T)946).



**DAN HARTMAN** Breaking in a big way in the US, Dan Hartman releases a great new single 'Second Nature' (MCA(T)957) in April. The track has been taken from his critically acclaimed album & cassette 'I Can Dream About You' (MCF 3239).



**SECOND IMAGE** The UK's leading funk outfit have just released their debut album 'Strange Reflections' (MCF(C)3255). Their 3 sensational singles are featured and the band are mid-tour in the UK. Anticipate healthy sales.



**THE BELLAMY BROTHERS** "The Bellamy Brothers Best" (MCF(C)3248) is the unique album & cassette from the gifted songwriting partnership. 'Let Your Love Flow', 'Satin Sheets' & 'If I Said You Have A Beautiful Body Would You Hold It Against Me' are just three of the classics featured on this collection.

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83*	88	MEETING IN THE LADIES ROOM, Klymaxx	Constellation/MCA
85*	95	STRAIGHT TO THE HEART, David Sanborn	Warner Bros
86*	90	WHITE WINDS, Andreas Vollenweider	Columbia/CBS
92*	98	V.U., Velvet Underground	Varve
93*	96	SECRETS, Wilton Felder	MCA
95*	N	LOVE BOMB, Tubes	Capitol
97*	99	THE WORD IS OUT, Jermaine Stewart	Arista
98*	N	STEP BY STEP, Jeff Lorber	Arista
100*	N	CAN'T STOP THE LOVE, Maze featuring Frankie Beverly	Capitol

Mon 1 April-Fri 5, April Album Releases 95

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard March 30, 1985.

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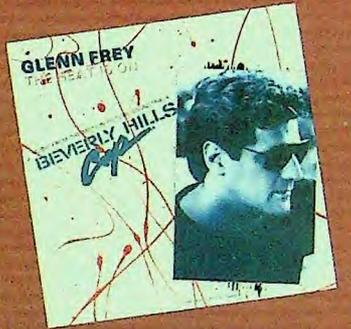
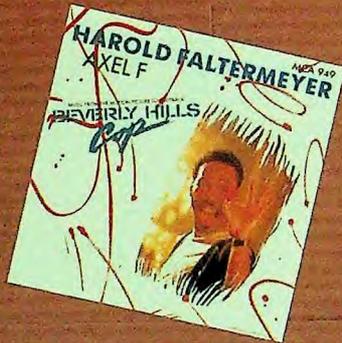
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This smash album is selling like hot cakes as are the two singles lifted from it. Glenn Frey's 'The Heat Is On' (MCA(T)941) and Harold Faltermeyer's 'AXEL F' (MCA(T)949). For release in early April is Patti LaBelle's great new single 'New Attitude' (MCA(T)958) providing a fifth hit single from the sensational soundtrack album.



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★	EMI WORK 1
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★	Arista 206 559
★	MCA MCF 3255
★	CTIONS
★	SOLD UP
★	0,000 units as of Jan 79)
★	○ = SILVER UP
★	(60,000 units as of Jan 79)
★	OP 30 TOP 30
★	AT I CALL MUSIC 4 — 32 CHART HITS
★	EMI/Virgin TC-NOW 4
★	ELECTRO 6
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 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  
 HIS — Hotshot 0532 742106  
 I — Cartel (Backs, Rough Trade) and Fast Forward  
 031 225 9297  
 Probe — 051 236 6591  
 Nine Mile — 0926  
 881292/881293  
 Red Rhino (Nth) —  
 0904 641415  
 Revolver — 0272 541291  
 IKF — 01-381 2287  
 IMP — Impex Musik  
 01-229 5454  
 IMS — Import Music Services (via PolyGram)  
 01-590 6044  
 INV — Invicta Audiovisuals  
 0533 717211  
 IRS — Independent Record Sales 01-850 3161  
 (Chris Wellard)  
 J — Jangle 01-359 9161  
 JS — Jetstar 01-961 5818  
 JSU — Jazz Services Unlimited 0422 64773  
 K — K-tel 01-992 8000  
 KS — Kingdom —  
 01-836 4763  
 LO — Londisc 0206-271069  
 M — MSD — 01-961 5646  
 MMG — Magnum Music Group 0784-65333  
 MIS — Music Industry Services 01-505 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 2917/8  
 PK — Pickwick 01-200 7000  
 PR — President 01-839 4672  
 PROJ — Projection 0702 72281  
 R — RCA 021-525 3000  
 RA — Rainbow 01-589 3254  
 RC — Rollercoaster 01-397 8957  
 RE — Revolver 0272-541291  
 REC — Recommended 01-622 8834  
 RL — Red Lightnin' 037-988 693  
 RM — Record Merchandisers 01-848 7511  
 ROSS — Ross 08886 2403  
 RT — Rough Trade 01-833 2133  
 SIL — Silva Screen 01-430 1317  
 SIS — Special Import Services (RCA) 021-553 7701  
 SO — Stage One 0428 4001  
 SOL — Solomon & Peres 0494-32711  
 SP — Spartan 01-903 8223  
 ST — Studio Import 01-580 34389  
 SW — Swift 0424 220028  
 T — Trojan 01-969-8651  
 TB — Terry Blood 0782 620321  
 TE — Ten 0708 751881  
 TR — Triple Earth 01-955 7055  
 V — Vista Sounds 01-953 1661  
 VFM — VFM Musicassette Distributors 08447 731/0296 27211  
 W — WEA 01-998 5929  
 WRD — Worldwide Record Distributors 01-636 3925  
 X — Clyde Factors 041-221 9844  
 Y — Relay 01-579 6125

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	2	NO JACKET REQUIRED, Phil Collins		Atlantic
2	1	CENTERFIELD, John Fogerty		Warner Bros
3	3	BORN IN THE U.S.A., Bruce Springsteen		Columbia/CBS
4*	5	BEVERLY HILLS COP, Soundtrack		MCA
5*	6	PRIVATE DANCER, Tina Turner		Capitol
6	7	LIKE A VIRGIN, Madonna		Sire
7	4	MAKE IT BIG, Wham!		Columbia/CBS
8	8	WHEELS ARE TURNING, REO Speedwagon		Epic
9	9	AGENT PROVOCATEUR, Foreigner		Atlantic
10	10	RECKLESS, Bryan Adams		A&M
11	11	NEW EDITION, New Edition		MCA
12	12	BREAK OUT, Pointer Sisters		Planet
13	13	BUILDING THE PERFECT BEAST, Don Henley		Geffen
14*	16	SHE'S THE BOSS, Mick Jagger		Columbia/CBS
15	15	CRAZY FROM THE HEAT, David Lee Roth		Warner Bros
16	14	17, Chicago		Full Moon/Warner Bros
17	19	CAN'T SLOW DOWN, Lionel Richie		Motown
18	21	VALOTTE, Julian Lennon		Atlantic
19	20	BIG BAM BOOM, Daryl Hall and John Oates		RCA
20*	22	THE FIRM, The Firm		Atlantic
21	18	PURPLE RAIN, Prince and The New Power Generation		Warner Bros
22*	27	VISION QUEST, Soundtrack		Geffen
23	17	SUDDENLY, Billy Ocean		Jive/Arista
24*	25	DIAMOND LIFE, Sade		Portrait
25	23	SHE'S SO UNUSUAL, Cyndi Lauper		Portrait
26	24	A PRIVATE HEAVEN, Sheena Easton		EMI America
27	26	ICE CREAM CASTLE, The Time		Warner Bros
28*	29	40 HOUR WEEK, Alabama		RCA
29*	31	SIGN IN PLEASE, Autograph		RCA
30	30	PERFECT STRANGER, Deep Purple		Mercury
31*	33	VITAL SIGNS, Survivor		Scotti Bros
32	32	EMERGENCY, Kool & The Gang		De-Lite
33*	34	THE PLEASUREDOME, Frankie Goes To Hollywood		Island
34*	37	SWEPT AWAY, Diana Ross		RCA
35	35	STARCHILD, Teena Marie		Epic
36*	39	SOLID, Ashford & Simpson		Capitol
37*	38	NIGHTSHIFT, Commodores		Motown
38*	51	THE BREAKFAST CLUB, Soundtrack		A&M
39	28	CHINESE WALL, Philip Bailey		Columbia/CBS
40	36	ALL THE RAGE, General Public		I.R.S.
42*	44	MAVERICK, George Thorogood		EMI America
43*	46	GIUFFRIA, Giuffria		Camel/MCA
44*	45	THE UNFORGETTABLE FIRE, U2		Island
51*	57	ANIMATION, Animation		Mercury
52*	64	JESSE JOHNSON'S REVUE, Jesse Johnson's Revue		A&M
56*	61	THE FALCON & THE SNOWMAN, Soundtrack		EMI America
60*	93	BEYOND APPEARANCES, Santana		Columbia/CBS
63*	65	A SENSE OF WONDER, Van Morrison		Mercury
65*	N	RHYTHM OF THE NIGHT, De Barge		Gordy
67*	71	GAP BAND V1, The Gap Band		Total Experience
69*	N	CITIZEN KIHN, Greg Kihn		EMI America
70*	92	ONLY FOR YOU, Mary Jane Girls		Gordy
71*	72	AMADEUS, Soundtrack		Fantasy
74*	80	THE BIG CHILL, Soundtrack		Motown
76*	79	THUNDER ON THE EAST, Loudness		Atco
78*	87	FACE VALUE, Phil Collins		Atlantic
81*	89	FRIENDSHIP, Ray Charles		Columbia/CBS
83*	88	MEETING IN THE LADIES ROOM, Klymaxx		Constellation/MCA
85*	95	STRAIGHT TO THE HEART, David Sanborn		Warner Bros
86*	90	WHITE WINDS, Andreas Vollenweider		Columbia/CBS
92*	98	V.U., Velvet Underground		Verve
93*	96	SECRETS, Wilton Falder		MCA
95*	N	LOVE BOMB, Tubes		Capitol
97*	99	THE WORD IS OUT, Jermaine Stewart		Arista
98*	N	STEP BY STEP, Jeff Lorber		Arista
100*	N	CAN'T STOP THE LOVE, Maze featuring Frankie Beverly		Capitol

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard March 30, 1985

Mon 1 April-Fri 5, April Album Releases 95

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	5	<b>NO JACKET REQUIRED</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCX 2345; CD: CDV 2345
2	2	2	<b>DREAM INTO ACTION</b> ● Howard Jones (Rupert Hine)	WEA WX15 (W) C: WX15C
3	4	4	<b>SONGS FROM THE BIG CHAIR</b> ● Tears For Fears (Chris Hughes)	Mercury/Phonogram MERH 58 (F) C: MERHC 58; CD: 824300-2
4	3	20	<b>"ALF"</b> ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229 CD: CD 26229
5	11	2	<b>ANDREW LLOYD WEBBER REQUIEM</b> Placido Domingo/Sarah Brightman/Lorin Maazel (D. Murray for EMI)	His Master's Voice/EMI ALW 1 (E) C: TC ALW 1 CD: 747147-2
6	5	42	<b>BORN IN THE U.S.A.</b> ★ Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: CD 86304
7	6	40	<b>PRIVATE DANCER</b> ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
8	10	19	<b>LIKE A VIRGIN</b> ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
9	8	2	<b>BEHIND THE SUN</b> Eric Clapton (Phil Collins (8)/Ted Templeman & Lenny Waronker (2))	Duck/Warner Brothers 925166-1 (W) C: 925166-4
10	19	5	<b>RECKLESS</b> Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (C) C: AMC 5013; CD: CDA 5013
11	7	10	<b>HITS OUT OF HELL</b> ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: CD 26156
12	9	2	<b>ELIMINATOR</b> ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: 3774-2
13	12	37	<b>MUSIC FROM MOTION PICTURE 'PURPLE RAIN'</b> Prince and The Revolution (Prince and The Revolution)	C: 925110-4 CD: 925110-2 Warner Brothers 925110-1 (W)
14	27	21	<b>WELCOME TO THE PLEASUREDOME</b> ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT101 (E) C: ZC101
15	15	20	<b>MAKE IT BIG</b> ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: CD 86311
16	13	36	<b>DIAMOND LIFE</b> ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: CD 26044
17	16	4	<b>BUILDING THE PERFECT BEAST</b> Don Henley (D. Henley/D. Kortchmar/G. Ladanyi/M. Campbell (1))	Geffen GEF 25939 (C) C: 40-25939
18	23	88	<b>NO PARLEZ</b> ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: CD 25521
19	20	3	<b>SHE'S THE BOSS</b> ○ Mick Jagger (Mick Jagger/Bill Laswell (6)/Nile Rodgers (4))	CBS 86310 (C) C: 40-86310
20	<b>NEW</b>		<b>THE VERY BEST OF BRENDA LEE</b> ○ Brenda Lee (Various)	MCA LETV 1 (C) C: LETV 1
21	14	2	<b>FIRST AND LAST AND ALWAYS</b> The Sisters Of Mercy (Dave Allen)	Merciful Release/WEA MR 337 (W) C: MR 337C
22	26	24	<b>THE AGE OF CONSENT</b> ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITL 1 (F) C: BITMC 1 CD: 820171-2
23	25	11	<b>FACE VALUE</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCX 2185 CD: CDV 2185
24	28	7	<b>MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP'</b> Various (Various)	MCA MCF 3253 (C) C: MCF 3253
25	18	6	<b>NIGHTSHIFT</b> Commodores (Dennis Lambert)	Motown ZL 72343 (R) C: ZK 72343
26	29	17	<b>THE 12' ALBUM</b> ● Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
27	24	6	<b>MEAT IS MURDER</b> ● The Smiths (The Smiths)	Rough Trade ROUGH 81 (R/T) C: ROUGH 81
28	22	11	<b>CHESS</b> ● Various (Benny Andersson/Tim Rice/Bjorn Ulvaeus)	RCA PL 70500 (R) C: PK 70500 CD: PD 70500
29	40	8	<b>STEPS IN TIME</b> ● King (Richard James Burgess/Liam Henshall)	CBS 26095 (C) C: 40-26095
30	42	9	<b>LIFE'S A RIOT WITH SPY VS SPY</b> ○ Billy Bragg (Oliver Hitch)	Gol Discs UTIL 1 (F) C: ZUTIL 1
31	31	17	<b>NOW, THAT'S WHAT I CALL MUSIC 4</b> ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
32	37	15	<b>AGENT PROVOCATEUR</b> ● Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
33	21	5	<b>MODERN LOVE</b> ● Various (Various)	K-tel NE 1286 (K) C: CE 2286
34	35	75	<b>CAN'T SLOW DOWN</b> ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
35	30	4	<b>NIGHT TIME</b> Killing Joke (Chris Kimsey)	EG/Polydor EGLP 61 (F) C: EGMC 61
36	<b>NEW</b>		<b>CHINESE WALL</b> Philip Bailey (Phil Collins)	CBS 26161 (C) C: 40-26161
37	32	21	<b>THE COLLECTION</b> ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1 CD: CDD 1490
38	39	10	<b>20/20</b> ● George Benson (Russ Titelman/Michael Masser/Daniel Sembello)	Warner Brothers 925178-1 (W) C: 925178-4
39	17	12	<b>THE BARBARA DICKSON SONGBOOK</b> ● Barbara Dickson (Various)	K-tel NE 1287 (K) C: CE 2287
40	41	14	<b>THE VERY BEST OF CHRIS DE BURGH</b> ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
41	34	18	<b>THE HITS ALBUM/THE HITS TAPE</b> ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
42	38	19	<b>HATFUL OF HOLLOW</b> ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (R/T) C: ROUGH C76
43	33	4	<b>STREET SOUND ELECTRO 6</b> Various (Various)	Street Sounds ELGST 6 (A) C: ZCELC 6
44	45	21	<b>WHOSE SIDE ARE YOU ON</b> ○ Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C; CD: 240472-2
45	43	4	<b>CAN'T STOP THE LOVE</b> Maze featuring Frankie Beverly (Frankie Beverly)	Capitol MAZE 1 (E) C: TCMAZE 1
46	51	18	<b>THE RIDDLE</b> ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245
47	67	46	<b>LEGEND</b> ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
48	44	12	<b>BREAKDANCE 2 — ELECTRIC BOOGALOO</b> Various (Ollie E. Brown/Various)	Polydor POLD 1168 (F) C: POLDC 1168; CD: 823698-2
49	54	70	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
50	<b>NEW</b>		<b>METAL HEART</b> Accept (Dieter Dierks)	Portrait/Epic PRT 26358 (C) C: 40-26358

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	<b>NEW</b>		<b>BIRDY — MUSIC FROM THE FILM</b> Peter Gabriel (Peter Gabriel/Daniel Lanois)	C: CSMC 1167 Charisma/Virgin CAS 1167 (E)
52	<b>NEW</b>		<b>REGGAE HITS VOLUME ONE</b> Various (Various)	Jetstar JETLP 1001 (E/JS) C: JELC 1001
53	46	7	<b>SECRET SECRETS</b> Joan Armatrading (Mike Howlett)	A&M AMA 5040 (C) C: AMC 5040; CD: CDA 5040
54	55	45	<b>FANTASTIC</b> ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: CD 25328
55	48	10	<b>17</b> ○ Chicago (David Foster)	Full Moon/Warner Brothers 925060-1 (W) C: 925060-4 CD: 925060-2
56	61	8	<b>BREWING UP WITH BILLY BRAGG</b> ○ Billy Bragg (Edward De Bono)	Gol Discs AGOLP 4 (F) C: ZGOLP 4
57	<b>RE</b>		<b>THE HURTING</b> Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17 CD: 811039-2
58	<b>NEW</b>		<b>JACQUES LOUSSIER — THE BEST OF PLAY BACH</b> Jacques Loussier (Jacques Loussier)	Start STL 1 (C) C: STC 1
59	60	7	<b>HELLO, I MUST BE GOING!</b> ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCX 2252 CD: CDV 2252
60	91	48	<b>BREAK OUT</b> ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (F) C: FL 89450-4 CD: FD 89450
61	53	9	<b>STOP MAKING SENSE</b> Talking Heads (Talking Heads)	EMI TAM 1 (E) C: TAHTC 1; CD: CDP 746043-2
62	47	6	<b>THE BAD AND LOWDOWN WORLD OF THE KANE GANG</b> The Kane Gang (Pete Wingfield/Robin Millar/The Kane Gang)	C: KWC2 Kitchenware/London KWLFP 2 (F)
63	64	10	<b>TROPICO</b> Pat Benatar (Neil Gerardo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
64	76	90	<b>QUEEN GREATEST HITS</b> ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
65	56	19	<b>ARENA</b> ★ Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TCDD 2; CD: CDP 746042-2
66	49	3	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> ○ Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188; CD: PD 70188
67	36	24	<b>CINEMA</b> ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282 (K) CD: 240511-2 (W)
68	66	7	<b>CENTERFIELD</b> John Fogerty (John Fogerty)	Warner Brothers 925203-1 (W) C: 925203-4
69	<b>NEW</b>		<b>MASK</b> Vangelis (Vangelis)	Polydor POLH 19 (F) C: POLHC 19 CD: 825243-2
70	63	6	<b>HUMAN RACING</b> ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
71	58	2	<b>BEYOND APPEARANCES</b> Santana (Val Garay)	CBS 86307 (C) C: 40-86307
72	78	2	<b>THE VERY BEST OF FOSTER &amp; ALLEN</b> ● Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
73	80	11	<b>(WHO'S AFRAID OF?) THE ART OF NOISE</b> Art Of Noise (Art Of Noise)	ZTT/Island ZTTQ 2 (E) C: ZC10 2
74	71	5	<b>THE FIRM</b> The Firm (Jimmy Page/Paul Rodgers)	Atlantic 781239-1 (W) C: 781239-4
75	98	5	<b>CASHMERE</b> Cashmere (D. Robinson & M. Forte (3)/R.D. Miller (2)/B. Eih (2)/B. Sigler (1))	Fourth & Broadway/Island BRLP 503 (E) C: BRCA 503
76	75	19	<b>THE MUSIC OF LOVE</b> ● Richard Clayderman (Olivier Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340; CD: 822440-2
77	72	5	<b>AN INNOCENT MAN</b> ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: CD 25554
78	<b>NEW</b>		<b>THIS IS SOUL</b> Various (Various)	Starblend/Atlantic SOUL 1 (A) C: SOUL 1
79	81	20	<b>SHAKIN' STEVENS GREATEST HITS</b> ★ Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson (C))	Epic EPC 10047 (C) C: 40-10047
80	89	323	<b>BAT OUT OF HELL</b> ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419 CD: CD 82419
81	62	3	<b>WHATEVER HAPPENED TO JUGULA?</b> Roy Harper with Jimmy Page (Roy Harper)	C: BEGG 60 Second Sight/Beggars Banquet BEGA 60 (W)
82	70	120	<b>THRILLER</b> ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930; CD: CD 85930
83	50	9	<b>STAGES</b> ★ Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262 (K) CD: 240228-2 (W)
84	<b>RE</b>		<b>LOVE OVER GOLD</b> ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150109 CD: 800088-2
85	77	11	<b>1999</b> ○ Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4 CD: 923720-2
86	74	8	<b>HUMAN'S LIB</b> ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C; CD: 240335-2
87	65	4	<b>THE ARTISTS</b> Earth Wind & Fire/Jean Carn/Rose Royce (Various)	Street Sounds ARTS 1 (A) C: ZCAR 1
88	57	25	<b>THE UNFORGETTABLE FIRE</b> ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5
89	52	3	<b>MANTOVANI MAGIC</b> The Mantovani Orchestra conducted by Roland Shaw (Tim McDonald)	Telstar STAR 2237 (R) C: STAC 2237
90	83	15	<b>ALCHEMY — DIRE STRAITS LIVE</b> ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERVC 11 CD: 818243-2
91	<b>NEW</b>		<b>DREAM MELODIES</b> Various (Various)	Nouveau Music NML 1013(A) C: ZCNML 1013
92	<b>RE</b>		<b>DYNAMITE</b> Jamaica Jackson (J. Jackson (6)/J. Jackson & D. Rudolph (2)/M. Omartian (2))	Arista 206 317 (F) C: 406317 CD: 1610150
93	<b>RE</b>		<b>DARKNESS ON THE EDGE OF TOWN</b> ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542 CD: CD 86061
94	79	7	<b>PERHAPS</b> The Associates (Martin Rushent/Billy MacKenzie/Dave Allen/Martyn Ware/Greg Walsh/C. WX9C)	WEA WX9 (W) C: WX9C; CD: WX9C
95	94	7	<b>BORN TO RUN</b> ○ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 69170 (C); C: 40-69170 CD: CD 69170
96	<b>RE</b>		<b>SOUNDTRACK MUSIC FROM "Give My Regards To Broad Street"</b> Paul McCartney (George Martin)	Parlophone PCTC 2(E) C: PCTC2 2 CD: CDP 746043-2
97	73	10	<b>SUDDENLY</b> Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIP 12; CD: CHIP 12
98	86	50	<b>THE WORKS</b> ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD CDP 746016-2
99	87	17	<b>MUSIC FROM THE FILM 'GHOSTBUSTERS'</b> ● Various (Various)	Arista 206 559 (F) C: 406 559
100	<b>NEW</b>		<b>STRANGE REFLECTIONS</b> Second Image (Christopher Heaton)	MCA MCF 3255 (C) C: MCF 3255

## Artists' 100

ADAMS, Bryan ..... 10  
ACCEPT ..... 50  
ARMATRADING, Joan ..... 53  
ART OF NOISE ..... 73  
\*ARTISTS, The ..... 87  
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Various Artists Compilation/Concept Album  
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Panel Sales Percentage on Last Week ..... 9%  
Cassette Percentage of Panel Sales ..... 36.6%  
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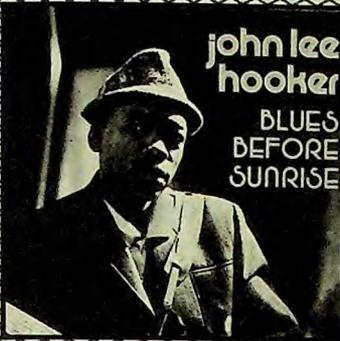
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

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

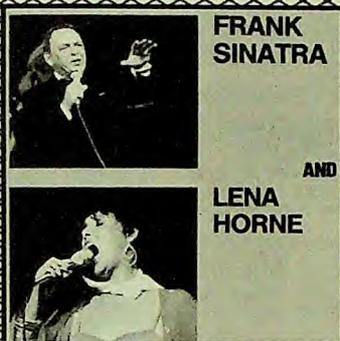
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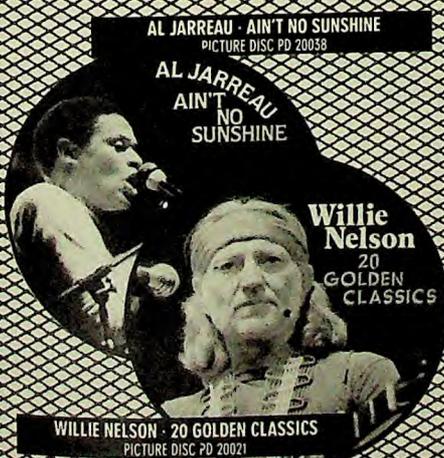
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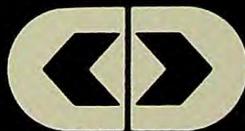
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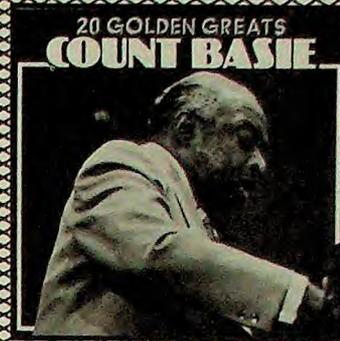


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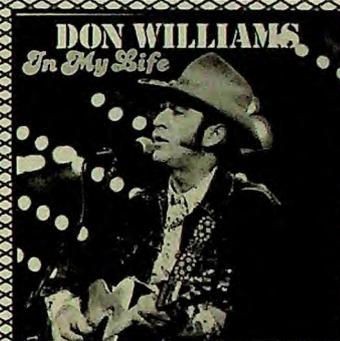
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## JETSTAR REGGAE CHART

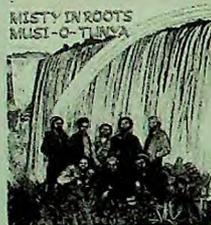
### TOP 30 REGGAE DISCO CHART (12 INCH)

- 1 UNDER ME SLENG-TENG Wayne Smith Greensteves
- 2 ALLO TOSH Pato Banton Don Christie
- 3 MURDERER Barrington Levy Joh Life
- 4 SOMETHING ABOUT YOU Charisma NK Records
- 5 I'LL GET ON WITHOUT YOU Dennis Brown Striker Lee
- 6 PUT IT ON Scion Success Joh Life
- 7 LOST WITHOUT YOU Dennis Brown Striker Lee
- 8 STING ME A STING Patrick Andy Greensteves
- 9 JAZZY (BABY) LADY Paula Rock n Groove
- 10 SHOULD I Maxi Priest Level Vibes
- 11 BANK CLERK Junior Reid Rusty Int.
- 12 NIGHTSHIFT Winston Groovy Sound City
- 13 TIDAL WAVE Frankie Paul Greensteves
- 14 CALL ON ME Trevor Hartley Sir George
- 15 HERBMAN HUSTLING Sugar Minott Black Roots
- 16 REALLY GOT TO GET YOU AI Campbell Fashion
- 17 COCKNEY TRANSLATION/ENTERTAINER Smiley Culture Fashion
- 18 LYRICS A RHYME/THE BEST Tipper Irie UK Bubbles
- 19 ORIGINAL FOREIGN MIND Junior Reid Black Roots
- 20 IT'S MAGIC Dennis Brown Greensteves
- 21 NEED YOU LOVE Aswad Island
- 22 WANDERING WANDERER Misty In Roots People Unite
- 23 EVERY POSSE GET FLAT Paul Blake/Blood Fire Posse RAS Records
- 24 IN THE AREA Johnny Osbourne Greensteves
- 25 RESPECT DUE Pad Anthony Greensteves
- 26 DANCEHALL MUSIC Bunny Wailer Solomonic
- 27 G.P. Gregory Isaacs African Museum
- 28 POORMAN TRANSPORTATION Junior Reid Rockers Forever
- 29 POLICE OFFICER Smiley Culture Fashion
- 30 RUNNING AROUND One Blood Sound City

### TOP 5 REGGAE ALBUM CHART

1. REGGAE HITS VOL.1 Various Artists Jet Star
2. REVOLUTION Dennis Brown Yvonne Special
3. HERBMAN HUSTLING Sugar Minott Black Roots
4. JUST BE MY LADY Frankie Paul Joe Gibbs
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## Mezzoforte label jazzes up image

ICELAND'S STEINAR label, until now largely a showcase for the country's most well-known act Mezzoforte, is widening its horizons with five spring releases via Pinnacle.

Even Mezzoforte's latest single breaks new ground: featuring vocals for the first time. Taking Off, available as both 7 and 12-inches, is a re-recording of the track on the Take Off album and features Chris Cameron, a fellow Steinar signing, on vocals.

Cameron himself is a new signing to Steinar and will shortly be releasing his first solo single; he has previously done songwriting and musical arrangements for other acts. Another new signing to Steinar is a four-piece UK band, French Impression, whose first single will be a

double A-side, Breaking Love/Water On The Moon, which is already picking up a strong reaction on white labels only.

The single has been played by DJs as diverse as Radio Two's Jimmy Young and Capitol's Greg Edwards, and the band were appearing live at London's Hippodrome last week.

A Danish 10-piece band Street Beat — which features a brass section in its ranks — has also been signed by Steinar and debuts with In Love.

Finally, the label will be promoting the single Keep On Dancing by Chris Becker's Splash, originally released in February and which features Eddie Connor, who recently had a chart hit as Eddie & The Soul Boys with Shaft.



## Kamera: focus on The Fall

THE FALL have a compilation LP, Hip Priest And Kamerads, out now on Situation Two, through Pinnacle and the Cartel. The album features nine tracks lifted from the band's time with Kamera Records, plus an additional live track, Mere Pseud Mag Ed, recorded live in 1983 at St Gallen.

The Fall have also fired the imagination of ballet dancer Michael Clark, who has set his new dance HAIL The Classic to orchestrated versions of Fall songs. The event can be experienced from March 29 at the Royal Scottish Ballet in Glasgow.

## Another side: another single

ANOTHER SIDE Records of Brussels and Office Box Records of Sheffield have joined forces on a new single from Ian Elliott, the latest refugee to surface from the steel city's musical underground. Again I Lift You To My Heart Again, features contributions from Terry Todd of The Box on bass, and Nort of Hula on drums. Elliott himself was a former colleague of The Human League's Ian Burden in the cult band Graph, who first metamorphosed into The Musical Janeens and then Splash.

Another Side also has an LP of "machievellian noise" called Friday The 12th, which captures the full force of Blur live in Belgium, and a single, White Line Fever, from the group. While Front 242 release a debut LP of "hard electronic rhythms" under the title of No Comment on the label.

## Son of Crammed

● CRAMMED DISCS has a new distribution deal through Nine Mile and The Cartel, and a new label Cramboy which will be re-issuing the entire Tuxedomoon back catalogue over the next two years.

Cramboy is a collaboration between Crammed and Tuxedomoon's Joeboy Productions. The band's debut album, Half Mute, is re-issued along with a new album.

Newly-released in the Made To Measure series of experimental music is Geographies, a solo project by Hector Zazou of Afro-Electro outfit Zazou-Bikaye, while the next release on the Crammed Discs label will be Rapture In Baghdad, the debut work from refugee Iraqi princess Nadjma.

● NEW ROSE has a formidable schedule including a double album and two singles.

The double set La Vie En Rose features the first recordings by Desperate Dave, as well as 24 previously unreleased tracks by bands including the Orson Family, Outcasts, Damon Edge, The Primevals, Chris Bailey, The Shoes and Joe "King" Carrasco.

Other album releases from the label include Ludovico's Technique, Men And Volts' Tramps In Bloom, Damon Edge's Alliance, Clouds Of Glory by Martin Rev, and The Criminals' 78 Criminals.



LYDIA LUNCH (above) has a new cassette-only spoken word release out on her own, newly-formed, Widowspeak label, in collaboration with Rough Trade. The Uncensored Lydia Lunch features five anecdotes that go somewhat towards explaining exactly why this New Yorker has such an embittered, cynical and sometimes very funny worldview.

## New translation

FASHION RECORDS is re-releasing Smiley Culture's first single Cockney Translation in 7 and 12-inch formats, both picture-bagged. The 12-inch features the original mix of Cockney Translation plus dub, as well as a 1985 re-mix. Distribution is through CSA Records' deal with PRT and Jetstar.



FORMER POLYDOR A&R man Frank Neilsen's label, A New Individual Record Company has signed a distribution deal with PRT and the first release is Kim Townsend's Silver Tears, available in 7 and 12-inch formats, and released on April 8.

Neilsen, whose Polydor signings included Billy Fury, Ian Drury, The Comsat Angels and Coast To Coast, says: "The record has already been picking up airplay around the country, and there is also TV planned for the future."

Neilsen (left) is pictured above with PRT's general manager of distribution, Ian Holloway.

● A New Individual Record Co, 10 Robinson Road, London SW17 (01-543 6882).

## Tracking...

RED FLAME releases a new 12-inch 5-track single by The Room — A-side is a version of Jackpot Jack, taken from the Radio One Saturday Live programme which was broadcast last September while the B-side is made up from four tracks from the Janice Long show... Cherry Red follow the re-release of Tracey Thorn's Plain Sailing single, with the re-release of her classic solo album A Distant Shore. Recorded prior to her time with Everything But The Girl, when she was a mere stripling of 20, A Distant Shore can be seen as something of a pinnacle of the marriage of winsome guitar with lyrical insight. Distribution is aptly enough by Pinnacle... Rumpo Records in Northampton has signed a distribution deal with Nine Mile and the Cartel, and the first releases are 12-inch singles by local bands This Parade Groovy Underwear (Rumpo Records, 3-7 Hazelwood Road, Northampton, NN1 1LG)... Rough Trade is now handling the distribution for the Stern's record label — the addition to the distribution service adds to the range of African product available, since both Earthworks and Oval are handled by Rough Trade/Cartel... American Phonograph International has moved to The Cottage, 160 Willesden Lane, Brondesbury, London NW6 (01-328 3598)... The Gents release their third single, a revamp of the Isley Brothers/Lulu Sixties hit Shout! on the Lambs To The Slaughter label (based at 32 Exchange Street, Great Driffield, East Yorkshire)... Clay Records in Stoke-on-Trent celebrates its fifth birthday this week with the release of Demon's Fourth album, British Standard Approved, and also the debut album Surrender by The Veil, which has been produced by John Brand known for his work with The Cult and Skeletal Family... The Carl Raccah Band who recently did their own headlining gig at The Dominion in London have signed to Drawbridge Records, an indie label set up by producer Nigel Gray and Mike Cobb of Surrey Sound Studios. Their debut single (Only Got) One Heart has been produced by Gray and is coupled with a Carl Raccah song, Don't Let It Die... Airport Records has released a new single Snoopy And The Red Baron by The Skyriders... Sonet Records is re-releasing two contemporary blues albums this week following a BBC TV report on blues in Whistle Test. The featured albums are Albert Collins' Live In Japan and Alligator Shoes, the latter being a compilation album featuring Albert Collins, Hound Dog Taylor, Johnny Otis and Son Seals... Robyn Hitchcock & The Egyptians (featuring three original members of The Soft Boys) release a new album, Fegmania on the Midnight label through the Cartel. A 12-inch single Heaven is planned to tie-in with a UK and European tour in April... Lee Williams of the Allens Promotions agency in Wantage, Oxfordshire, has formed a new label First Base Records and signed a distribution deal with Spartan... The first release is a single My Woman's Good To Me by David Houston which co-incides with his tour, and will be followed by an album The Very Best Of featuring re-recordings of his Sixties and Seventies country hits... Litchfield band Dream Factory have a single Wine And Roses released on the Inferno label distributed by Nine Mile. Other Nine Mile-distributed product this month includes Money Talks, a 12-inch single by Rubella Ballet, Hammer's Contract With Hell LP on Ebony Records and Severed Heads' City Slab Horror LP on Ink... Ace Records' new Globestyle label has a new mini-album from The Three Mustaphas Three called Bam! Mustaphas Play Stereo. Further releases are imminent from The Super Rail Band Of The Buffet Hotel De La Gare De Bamako, who hail from Mali, and a compilation, Dancel Cadancel, which brings the dance music of Martinique and Guadeloupe to Western ears.

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## KISS THE BLADE

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## TALENT

Edited  
by  
CHRIS WHITE

## Loussier bounces Bach

THE BACKGROUND music to that famous Hamlet cigar TV ad is about to be heard in its own right again, spearheading Jacques Loussier's attack on the UK record market in Bach's tercentenary year.

Air On A G String was just one of the tracks on the five volumes of Play Bach recorded by the Jacques Loussier Trio back in the Sixties. The mixture of Bach's music and Loussier's jazz proved to be a potent blend and more than 6m albums were sold worldwide, of which the UK accounted for some 1.4m.

Now Start Records, the new TV-merchandised label launched

by former Tellydisc and Arista executive Dennis Knowles and Keith Yershon of the Old Gold label, has released a two-for-the-price-of-one LP package of the best of Loussier's Play Bach recordings, and also issued the "cigar theme" Air On A G String as a single. Loussier will also be touring throughout the UK with his new trio between May and August.

"The tercentenary year of J S Bach has given rise to a demand by concert promoters for Jacques Loussier to appear and perform Play Bach concerts, not just in the UK but throughout Europe, says Knowles. "We've been working

closely with Loussier on the album project, selecting what we consider to be the most popular tracks from the five albums, and in addition have added a new recording of the Bach D minor Piano Concerto, all of which have been recorded on a Sony 24-track digital recorder.

"We know from research and concert attendances that our market is executive, professional and student, with an equal male/female bias, and two of Loussier's biggest admirers are Roger Waters of Pink Floyd and Jon Anderson of Yes."

## News in brief...

SOUTH LONDON has a new rock and pop venue in *Slumming* which is based at the Old Queen's Head in Stockwell. Opening attractions include *The Bouncing Czechs*, *The Mint Juleps*, *Rent Party*, and *Carol Grimes*. Gordon Hunte, who previously ran the Cricketers pop venue at the Oval, and is behind *Slumming*, said: "We aim to create South London's alternative to the pure disco/music venue." ... *Mark Lafe*, founder member of *Generation X*, has teamed up with Gary Twinn, vocalist with the recently defunct band *Supernaut*, to form *Twenty Flight Rockers* and they make their live debut at the Rock Garden in London's Covent Garden next Monday (1). What is described as "a unique jazz adventure" has started in London's West End — the M&M Jazz Bar is running a series of Friday night sessions and incorporating a mixture of all current styles of jazz including free, funk, pop and boogie. M&M Jazz Bar is based at Mary Magdalene Crypt, Munster Square, NW1.



SEALING THE deal — Jacques Loussier (left) and Dennis Knowles of Start Records, the TV-merchandising company, which has just released the French musician's *The Best Of Bach*.



ALAN HORNE and his nascent star, Paul Quinn

AS THE man behind *Postcard Records*, Alan Horne has been a powerful influence on mainstream pop in the first half of the Eighties, with acts as diverse as *Haircut 100*, *Altered Images*, *the Bluebells*, *Spandau Ballet*, *the Kitchenware bands* and many more picking up on the label's influence.

Horne was always a conceptualist rather than a business man and none of 11 singles *Postcard* released by Orange Juice, *Aztec Camera*, *Josef K* and *The Go-Betweens* was ever a hit.

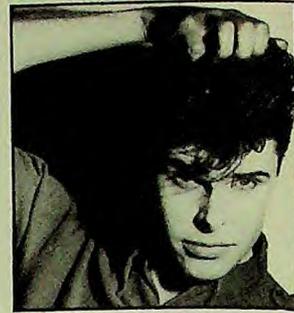
But now he's back with a new vehicle for his vision in the shape of the *Swamplands* label, which sees his taste intact, his feet firmly on the ground, and the faith of London Records behind him.

As a kind of gearing up process, *Swamplands* has just released singles by Paul Quinn, Win and Memphis, to follow last year's Paul Quinn/Edwyn Collins' version of *Pale Blue Eyes* (number 72 in August), and January's James King And The Lone Wolves' *The Angels Know* (number 82).

"We've got two hits in the pipeline, I'm quite convinced of it. There's a record Paul Quinn has just made with Vince Clarke of *Yazoo*, that's undeniably another Vince hit. But it will come out on *Mute*, which is like success on a plate for me, because I don't have to worry about putting out records that I like that won't sell. After that, I can probably put out records I like and they will sell.

"And the other is the next Win single, *You've Got The Power*, which comes out on April 26. It's such an obvious hit. It's got a very strong anti-heroin lyric, but you don't even notice it because it's just like a nursery rhyme. Win are going to be like *The Human League*."

Paul Quinn was in at the inception of the bands that formed the *Postcard* stable, singing in bars backed by *Aztec Camera*, and later providing the backing vocals for *Orange Juice's* only Top 10 hit, *Rip It Up*, before joining MCA's abortive hot property, *Bourgie Bourgie*. With a voice



## The will to Win

straight from heaven, Quinn is one of those people who has always been a star.

Win, meanwhile, are Davey Henderson, Russel Burn (both from the influential *Fire Engines*) and Ian Stoddard (Everest *The Hard Way*). Horne always wanted *The Fire Engines* to sign to *Postcard*, and now he's finally got them he does not intend to blow it. So rather than let their debut single, *Un-American Broadcasting*, be a low priority London release, it is being distributed by *Rough Trade* and the *Cartel*.

A Johnny Thunders/Pat Palladin version of *Presley's Crawfish* is also imminent for indie distribution.

Referring back to *Postcard*, Horne says: "I had no money back in those days, I had all these ideas and couldn't do them." At London he gets paid what he thinks is "reasonable", takes points on the records, and gets indulged to quite a large extent.

Horne also intends to work with former *Orange Juice* mainman Edwyn Collins as a solo artist.

James King And The Lone Wolves will be going in to do an LP shortly, and are in the meantime playing around the clubs and building up a following "naturally".

Memphis, the group based around original *Orange Juice* guitarist James Kirk, have had their current single *You Supply The Roses* tipped as a hit by plugger Neil Ferris.

Horne continues what he terms the "silly indulgence" that Memphis may be, on the strength that he likes the records. And what more important criterion could there be?

Horne is still caught between art and commerciality, a conflict that will have to resolve itself over the coming months as offers — like Vince Clarke's to do an LP with Paul Quinn — increase.

With interest in Horne heightened by his three-and-a-half year absence since *Postcard*, Win, Quinn, James King and Memphis should be on the nation's TVs soon enough.

## PERFORMANCE

## The Associates

LIKE A mirror reflection of Billy MacKenzie's career so far, *The Associates*' show at the Dominion Theatre was stunning and disappointing, overwrought and hilarious, joyous and maudlin — always entertaining, and all within the space of an hour or so.

Things got off to a bad start with a heavy-handed treatment of one of the old Associates' playful instrumentals, setting the tone for what was largely a lumpy performance from the band. MacKenzie himself limbered up in the most melodramatic manner to a jazzy rendition of *Dogs In The Wild*.

Keyboard player Howard Hughes kept the jazz piano plinking away for a straighter, and therefore more enjoyable version of the last single, *Breakfast*, which provided the evening's first real treat.

Party Fears Two and an attempt at *Blondie's Heart Of Glass* came and went, with MacKenzie loosening up and beginning to snake his hips round the stage. But it took the B-side of *Party Fears*, *It's Better This Way*, to get the auditorium on its feet.

From then on things began to look up, with the band sounding convincing for the first time with a very harsh and trebly treatment of *The Affectionate Punch*, and MacKenzie in his element.

Two macho men joined on backing vocals for *A Matter Of Gender* and *Schampout*, partially ruining a good song, but providing a good laugh with silly groin-thrusting dances.

The Honcho models left, and melody returned with skyscraping versions of *Those First Impressions* and *Country Club*, and a superb and totally unpredictable treatment of *Waiting For The Loveboat*, showing that

while on vinyl MacKenzie may be at his most conservative, live he's as inventive as ever.

Encores of *Dave Berry's The Crying Game* and *Dave Bowie's Boys Keep Swinging* joined with Associates originals, providing an apt finale for a show as varied and enthralling as *The Associates* themselves. JOHN BEST

## Tina Turner

THE FICKLENESS of the pop world has never been better highlighted than by the remarkable success story of Tina Turner. Fresh from her Grammy Award triumph she appeared for several sell-out nights at Wembley Arena last week, yet little more than a year ago she had to be content headlining at the Venue and so far as buyers were concerned, was very much out in the cold.

The turnaround can be attributed to her superb *Private Dancer* LP on Capitol, which has sold several million copies worldwide and renewed interest in Turner's awe-inspiring live performances in terms of raw excitement and the singer's charisma.

Turner's Wembley gigs attracted packed houses, and the fans were rewarded with a 90-minute set that never lacked excitement or energy. She sang just about every number from *Private Dancer*, reminded everyone of her first UK record success with *River Deep — Mountain High* (now slowed down considerably from the original *Spector* version) and even threw in an impromptu version of *Springsteen's Dancing In The Dark*.

Providing a strong support bill was Canada's Bryan Adams, currently high in the album chart with *Reckless* on A&M, following a huge hit single with *Run To You*. He follows in the great musical tradition of *Segar* and

Springsteen — his 45-minute set seemed all too short — and it can only be a matter of time before he is back headlining.

Highlights of Adams' act included *It Cuts Like A Knife*, and *Straight From The Heart*.

CHRIS WHITE

## Big Sound Authority

THE LAST time the *Big Sound Authority* appeared within these pages (*MW* 15 Dec) was as a pleasing support to the then emergent and increasingly popular *Kane Gang*. Their inexperience was noted, but their vibrance applauded and it was hoped at the time that any future success was not at the expense of enthusiasm.

Three months later at the *Hammer Smith Palais* it came as a pleasure to see that, following the successful debut single, *This House*, *BSA* have lost nearly all their previous nervous awkwardness, to a fuller, more mature and polished sound.

There are reservations though. Throughout, the *BSA* seemed to be trying so hard to impress that it often had the reverse effect.

It was all somehow unmoving: Was all the action used to hide a rather insubstantial repertoire? Or, more generously, have the band arrived a little too soon for comfort. Clearly there is some work to be done if *BSA* are to have a more lasting impact.

Nevertheless, the band are another worthy episode in the sometimes erroneous "soul" series, and must be encouraged to continue on their own path, when so many outside influences appear to be at work on their overall presentation.

DUNCAN HOLLAND

## Chart newcomers

HAROLD FALTERMEYER: Axel F. (MCA Records MCA 949). UK origin. Entered chart, March 23 1985. One of four tracks by Faltermeyer which feature in the smash-hit *Beverly Hills Cop* film soundtrack. A protégé of producer Giorgio Moroder, Faltermeyer co-wrote Glenn Frey's hit *The Heat Is On* which also features in the film.

DEAM ACADEMY: *Life In A Northern Town* (blanco y negro/WEA NED10). UK origin. Entered chart, March 23 1985. The trio's first single via WEA although they did do some recordings in New York early last year.

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# STUDIO

## 77th AES show biggest ever

THE 77th AES Convention in Hamburg boasted the largest exhibition to date of professional audio products available in Europe, with a wide range of technical papers presented to delegates.

The UK, as ever, was strongly represented on the exhibition floor. The console manufacturers' stands were particularly well attended. There was what seemed like an almost permanent queue of interested parties on the Solid State Logic stand, with particular interest being shown in the SL5000M series. Two new additions to the Studio Computer System were displayed — the Integral Synchroniser and Master Transport Selector, a five machine synchroniser, and the SSL Programmable Equaliser consisting of a console mounted panel and a remote electronic package with interfaces with the SSL studio computer.

Neve's Les Lewis described the show as "fantastic" and said that if just a fraction of the interest shown in their products turns into real business, they'll be more than OK, thank you. The Necam 96 automation system was demonstrated, incorporated into the new 8128 multitrack music and post production console, and proved a popular exhibit throughout the show.

Amek likewise enjoyed a good show and managing director Nik Franks was happy with the way things had gone — his only problem being how to cope with the influx of orders. The stand featured just about the entire range of the Amek/TAC portfolio, including the ever popular Amek Angela and the TAC Scorpion series, first exhibited in New York. There was also considerable interest in the GML moving fader computer mixdown system.

The main exhibit on the Soundtracs stand was a CM4400 mixing console fitted with optional patch bay and linked to a 24-track machine via SMPTE/EBU clock. The new M series of mixers for PA and 8-track recording made its AES bow to considerable acclaim.

Trident used AES to launch its new 24-track Series 75 console. Developed from the Series 65 range, it provides the same input module facilities, but with full 24-track assignment.

Looking to business with smaller studios, as well as in live work, broadcast and video post production, Tascam showed its range of M-300 consoles, plus the new MS-16 recorder.

New from Harrison was the HM-4 sound reinforcement console which features 32 inputs, four stereo groups, main programme outputs, eight auxiliary sends and eight VCA groups.

While the Great DASH Debate was without doubt the hottest topic of the show, a lot else was being exhibited for the first time. Highlights included: a new version of the DN780 digital reverberator from Klark-Teknik, presented (at an agreeable champagne breakfast) with the System 2.1 active monitor loudspeakers... 11 new loudspeaker and driver units from Fane Acoustics... The Eclipse Editor from Audio Kinetics which connects into the Q.Lock 4.10 Synchroniser to give a four machine editing system... Enertec's prototype for a digital mixing console to be launched sometime in the next two years... The AMS Audiofile, in prototype form for the first time...



SOUNDCRAFT managing director Phil Dudderidge explains the finer points of the TS24 console. The TS24 is Soundcraft's top of the range in-line recording console. Also on display were the 500 and 600 series consoles and a new range of power amplifiers.



ONE OF the smallest stands at the show was that of Tam, but with a number of new products on offer, it attracted a steady stream of interested parties. Pictured by the stand are Tam's Myrtle and Tony Batchelor and associate Sean Davies whose wooden magnet caused more than a few hearts to flutter when he produced it near certain tape machines! Of particular interest on the Tam stand was The Box, a "revolutionary" new audio metering device.



The HM-4 Harrison sound reinforcement console. Also on display on the Harrison stand was an MR-4 console destined for a new mobile studio in Switzerland.

### Exhibition doubts

A NUMBER of UK exhibitors at AES were not overly happy with the attendance at the convention of UK studios or their representatives. While there was continued interest throughout the four days in the Soundcraft stand — and in the TS24 console in particular — Soundcraft's managing director Phil Dudderidge admitted that it was hard to justify bringing 10 company personnel over for the show and having such a large stand.

"I'm sure that through the sales we have achieved here the show will pay for itself," said Dudderidge. "We have sold some consoles, but the attendance has been generally disappointing. The AES should have encouraged more people to attend. They didn't really promote it enough. At least they could have encouraged the German studio owners to come. Next year it's in Montreux and you're not going to get your average studio owner going there — that mistake has been made before."

"We have met a number of broadcasting people and consultants, and had an opportunity to talk our distributors. That's all useful, but it's frustrating to know that it — the show — could have been so much better promoted."

### News in brief...

LYREC, the Danish manufacturer has re-organised its UK sales operation and has embarked on an "aggressive" sales drive building up to APRS in June. Dag Fellner is appointed Lyrec UK manager, and Scenic Sounds has been appointed UK dealer for studio equipment.

□ □ □

UREI'S latest studio monitor, the 809, is its smallest and least expensive to date, and features a newly designed 300mm coaxial loudspeaker.

□ □ □

TURNKEY signed distribution deals at Hamburg with Westec and PPG. For the former, Turnkey will act as UK agent for the German based company's new professional console. For PPG,

Turnkey will be stocking the range, and contacting existing owners for backup services.

□ □ □

TOM HIDLEY Design, currently working on the new Record Plant film recording studios in LA, won contracts to design three new studios during the show.

□ □ □

ANDY MUNRO'S new operation, Munro Associates moves into premises in London's Docklands this week: Munro Associates, Warehouse D, Metropolitan Wharf, Wapping Wall, Docklands, London E1 9SS.

□ □ □

NEXT YEAR'S European AES Convention will take place at the Maison des Congres in Montreux, Switzerland, from March 4 to 7. Contact address for Montreux '86 is AES Europe Region Office, Zevenbunderslaan 142/9, B-1190, Vorst-Brussels, Belgium.

## DASH conference

THE APRS Executive has decided to hold its own DASH forum, following the announcement at AES by both Sony and Studer of a new 15 ips Twin-DASH format for two channel recording — to run concurrently with the existing 7.5 ips format.

This will take place at the Connaught Rooms, London, on April 10 (APRS members only). Representatives from both Sony and Studer will explain the differences between the two formats and discuss their merits. An open discussion will follow.

In a circular sent to all members, the APRS Executive says "By the autumn there will be two new, but totally incompatible formats on the market from the same manufacturers."

"The APRS Executive feel that this could lead to a situation where member studios may not be able to play back each others tapes without purchasing two machines."

At AES, Sony announced that machines in both speeds would be made available, while Studer will produce the high speed version first, with the lower speed machine being manufactured subject to demand.

It was also revealed that two new manufacturers had become licensees of the DASH format, bringing the total number of DASH supporting companies to five. The two new companies were not named.

Studio Extra edited by Jim Evans

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Trevor Horn knows a lot about making records. In addition to his work with Frankie, ABC, Art of Noise, Buggles, Dollar, Malcolm McLaren, Propaganda and Yes, he operates two of England's hottest recording centres — SARM West and SARM East. And we're proud to say that all four of SARM's award-winning rooms are equipped with consoles and studio computers by Solid State Logic.

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**STUDIO**  
*extra*

**DASH update —  
AES statement**

THE FOLLOWING is taken from the statement of the DASH Committee made at AES Hamburg:

"The three companies which have originated the DASH format, Matsushita, Sony and Studer announce progress in their efforts to promote a universal format for professional digital audio recording.

A major step forward is the extension of the format's possible implementations, as a response to user requirements, to include 2-channel recording at 15 ips in addition to the 7.5 ips version.

The 15 ips 2-channel recorder combines double recording with other features of the DASH format, such as its inherently strong error protection, to further improve recorder performance in cueing, editing and other areas.

Thus, the DASH format now offers two versions of master recorders with identical audio parameters, but with different trade offs in tape consumption, playing time, robustness, editing and other characteristics. Both versions will be supported on the market place as dictated by the customers' response.

The introduction, within the existing and unmodified format, of a new 2-channel configuration tailored to the requirements of some professional users, illustrates the DASH committee's open attitude towards the audio community, and also underscores the format's basic flexibility.

With 2-channel recorders to be introduced in the near future, the issue of standardisation becomes essential. The objective of the DASH committee is to establish interchangeability, regardless of the recorder's implementation. A programme of tests is underway, covering all relevant aspects of interchangeability: Digital audio, reference track, cue tracts, time code, alignment, tape parameters and calibration tapes.

The main efforts in the course of 1985 will be to produce 2-channel recorders, to establish their compatibility, and to submit formally the DASH format document to all institutions involved in standards."



The Necam 96 automation system on the Neve stand created much interest.



THE DAILY draw for a portable compact disc player was a popular feature on the Sony stand. And another of the show's highlights was the Sony cocktail party. Sony's stand was a demonstration room away from the main hall, and though it drew a lot of visitors, Chris Hollebhone said that in future he would prefer the company's stand to be in the main hall.

**Triangle 8-track  
studio course**

TRIANGLE RECORDING Studio's rock recording course, explaining the working of a small rock-music orientated 8-track studio, will take place April 12-14.

Says a spokesman for Triangle, which is part of the Aston University Arts Centre in Birmingham, "This course will cover the basics of multi-track recording from scratch, covering everything from basic microphone positions and recording levels to special effects and mixdown techniques.

"As there is such a lot to cover in a very short space of time, there will be handouts distri-

**Buzzes**

buted summarising the first day, that can be chewed over before the Saturday/Sunday sessions. Each of these two days will be spent making a recording, putting all the theory of the first day into practice."

□ □ □

RECENT CLIENTS at Utopia include Strangeways produced by Keven Elson and engineered by Wally Buck; Rouen produced and engineered by Colin Thurston and Cameron produced and engineered by Jeff Calver.

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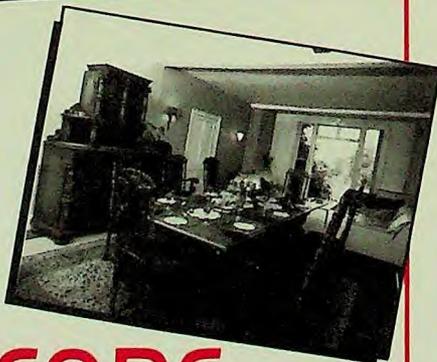
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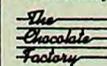
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# Console pic 'n' mix

STUDIO  
*extra*

By RICHARD ELEN

**M**IXING CONSOLES must look like one of the easiest major pieces of capital equipment to obtain for a studio — there are so many manufacturers. In actual fact, as a result of the number available, choosing the right one becomes a problem.

There is a wide choice of mixing desks available to suit absolutely every budget, from the 4-track to the world-class digital studio: from a Fostex to a DSP. Giving anything like an overview of the field is particularly difficult. Yes, you can divide the marketplace up into a number of "bands", and discuss which manufacturers make consoles to suit studios in each band, but there are so many of them that someone would be bound to be left out. So, where possible I'm going to avoid names.

Instead, I'd like to think about the actual design of mixing consoles, and what they're supposed to do. And then, look at how technological development is affecting consoles, what consoles do and how they do it.

Once upon a time, the majority of consoles were custom designs.

There were advantages and disadvantages to this approach. The experienced console designer would have worked out a whole hierarchy of ergonomic considerations: how far away controls should be, how bright an indicator should be, what should be where, and so on.

The danger was that such layouts could be so personal and idiosyncratic that although they might suit the studio, they could be a real nightmare for a visiting engineer.

The other problem was (and is) that custom consoles are very expensive. So much so that in many senses, they've priced themselves out of the market. Instead, today's console is by and large a production-line unit. The collection and layout of controls has been decided to suit the

majority of users (so the manufacturer hopes) and by and large all the channel electronics and controls are in a single strip. Console construction is simpler and more cost-effective, so even on the most expensive consoles we are used to a straight frame with all the controls at one angle.

Today, the console designer tries to give the user access to all the likely controls in a reasonably easy way. There is a certain degree of standardisation, but undeniably, cost has forced ergonomic compromises, especially as one heads down-market. On the other hand, electronic design is probably a lot better than it used to be.

It is still true in our industry that you get what you pay for. But equally, within a given price bracket, you can expect any reasonably respected manufacturer to offer state of the art performance electronically. People seldom lie about their specifications these days, and the specs are usually quite respectable. The only areas to watch are those in which there are recent developments, in which thinking is changing as different manufacturers have different views.

So while most consoles in a given price range should be expected to offer a similar — good — noise and distortion performance, they may well differ severely in their handling of phase shifts at low frequencies or in an equaliser. There, you have to decide how much the given topic matters to you personally.

**D**igital technology is having an increasing influence on recording console design. The influence is obvious when it comes to digital signal processing, of course, but there is even more, perhaps, going on in the area of digital control of analogue systems. What I call DCAP (digitally controlled, analogue processing) consoles are likely to be around for a very long time, and it will take some time for DSP (digital

signal processing) techniques to come out of their currently highly specialised top-of-the-top-end marketplace: today, they are simply far too expensive for most people.

Also, analogue processing technology is quite capable of delivering the results needed to suit digital recording techniques, provided it's handled correctly. There may be difficulties in continued conversion between analogue and digital signals, but even these are being sorted out. With either digital or analogue signal processing, digital control of the console functions — such as centralised routing, console automation and console status memorisation — are increasingly important, and cost-effective.

Take centralised routing, for example. Although it may take some getting used to, it can really simplify the design of a channel module, and make the ergonomics far better. And it needs little more than an average microprocessor. No surprise, therefore, when quite down-market consoles offer it as standard. In eliminating a large number of routing pushbuttons, costs may in fact be reduced significantly over traditional methods.

Centralised control in general — the idea of the so-called "assignable console" — can also be implemented successfully with either analogue or digital processing. Although it is virtually exclusively the domain of the Neve DSP at present, there's no reason why the technique — along with the ability to load and save an entire console setup (including EQ, routing, echo sends, you name it) instantly — shouldn't become much more widespread and cost-effective.

Such systems will integrate fully with console automation, too, and the result — if handled correctly — will be mixing desks which combine the production-line cost-effectiveness of modern consoles with the "customisation" of previous individual designs, the difference being

that these future consoles will enable the engineer, personally, to "customise" the console for his or her unique requirements, or for a particular session.

The possible integration of consoles with data recording systems and the merging of electronic instruments with recording/mixing equipment are subjects for another time — the technology exists, but it might not be such a good idea creatively. It remains to be seen what impact technological developments in this area will have on the actual tasks a recording engineer — or musician — is called upon to perform.



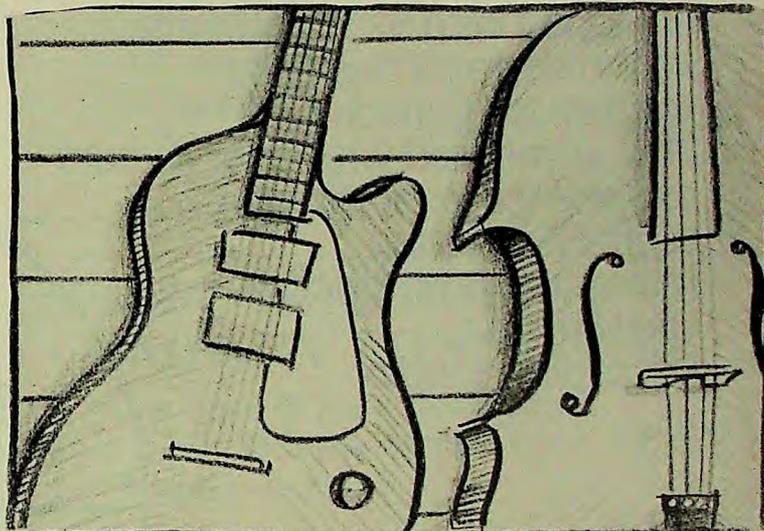
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## SAV reopens for business

SAV STUDIOS has opened for business again after six months of extensive redevelopment work, with its 24 and 16-track studios completely re-equipped.

Situated near London's Kings Cross Station, the SAV complex was originally developed as a purpose-built AV sound recording studio. Its re-equipping programme was rapidly accelerated following a serious fire last summer.

"At the time the fire was a serious blow, but it has subsequently proved not as disastrous as first thought," says SAV director Tony Frossard. "Although we lost a number of major projects scheduled for last autumn, it gave us the time and opportunity to take advantage of recent technological developments and plan an integrated installation of the latest equipment.

"Since 1978, the demands of the VAPP market have changed significantly — particularly in terms of video and more recently cable TV — and now we

are better equipped to meet those demands."

SAV's new Studio 1 features a 32:24 Soundtracs computer automated console, Q-lock and a full range of outboard gear, enabling soundtracks to be mixed as they are recorded.

"Essentially this means that individual tracks can be monitored exactly as they will be heard in the final mix," says co-director Marc Lacombe. "This eliminates monitor and master mix set-up time, and on a large project can make a significant contribution to reducing a client's costs."

Studio 2 has been redesigned to "provide maximum flexibility and ease of use", and features a custom-built control console incorporating an Allen & Heath 32:16 mixing desk and DBX noise reduction.

"On the strength of our new facilities we can offer, we have already secured a number of major projects for 1985," adds Tony Frossard.

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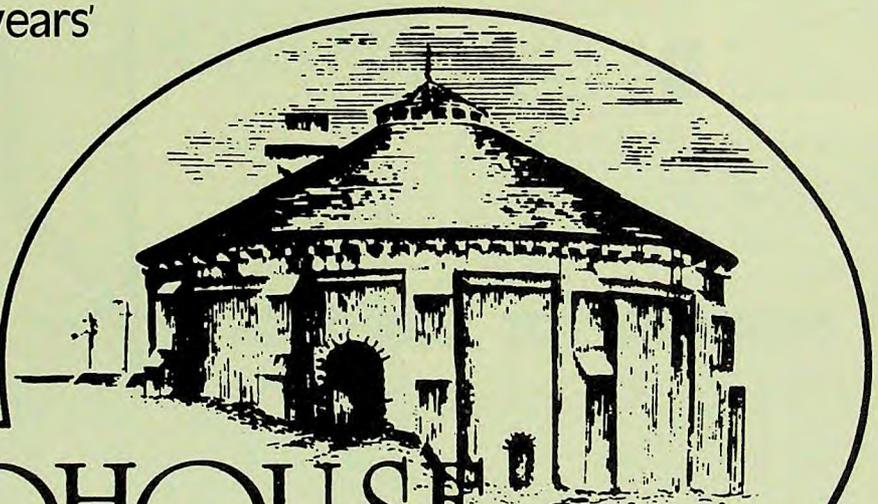


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STUDIO *extra*

# Transatlantic Abbey Road

AN ESTIMATED audience of 10m people throughout the US heard an exclusive "press conference" with Jimmy Page and Paul Rodgers of The Firm last month, transmitted live by satellite from Abbey Road Studios to over 100 stations in the ABC Rock Radio Network.

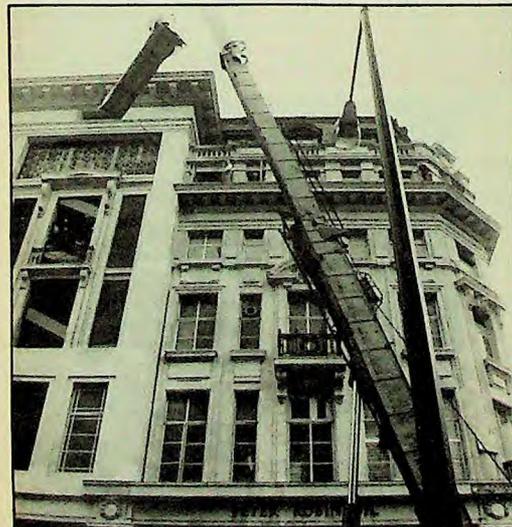
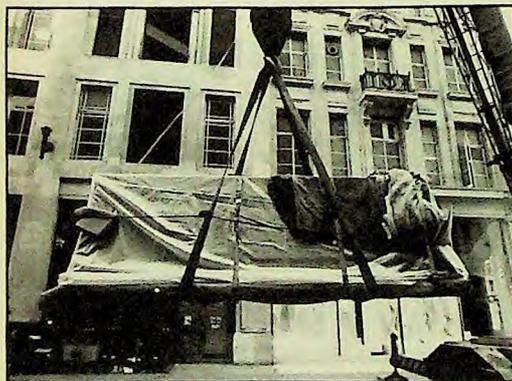
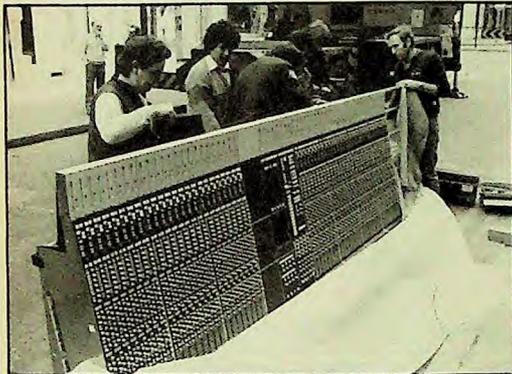
Page and Rodgers were interviewed by three US DJs in the Penthouse Studios at Abbey Road. The programme, which also included live telephone questions from three other US DJs was put together with DIR Broadcasting Corporation of New York. Mixing was via the Penthouse Suite's recently installed 32 channel Neve 8128 console. Abbey Road engineers involved in the project were Jim Jones, Peter James and David Flower.

Comments a spokesman: "Abbey Road is ideally situated for international hook-ups of this kind, with dedicated high-quality land-lines to London's Telecom Tower, from which the signal can be fed by terrestrial microwave link to British Telecom's satellite uplink in Suffolk.

"The Neve 8128 console, Studer tape machines and other ancillary equipment installed in the Penthouse consistently deliver the flexibility and highest quality required for both modern rock recording and special events like this."

## Ready Steady Go

TRAFFIC WAS brought to a standstill in one of London's busiest thoroughfares as a Solid State Logic Master Studio system was hoisted into a fourth floor window at the Oxford Street complex of Air Studios. The new console, an SL 4000 E series with 56 channels of Total Recall is the second SSL system at Air — the first was installed in Studio 4 in May 1983. The new SSL landed safely and is already scheduled for use on projects by Paul McCartney, Pete Townshend and Madness.



## More! Twelve reasons for Otari from Turnkey

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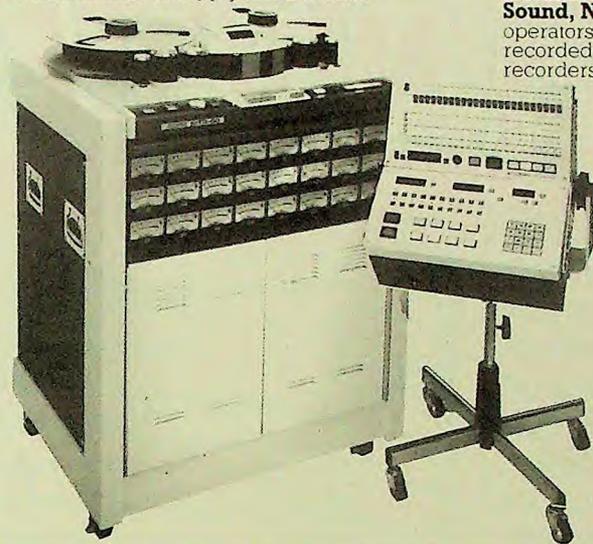
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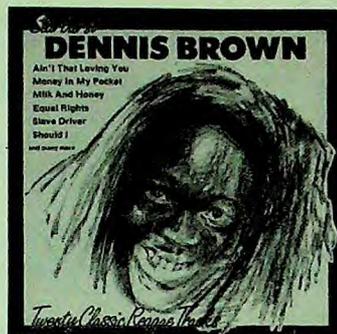
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30 March

## TOP · SINGLES

# INDIES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	19	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
2	1	8	HOW SOON IS NOW?	The Smiths	Rough Trade RT(T) 176 (I/RT)
3	2	11	ST. SWITHINS DAY	Billy Bragg	Go! Discs 10767 (I/RT) (Import)
4	NEW		THIS IS NOT ENOUGH	Conflict	Mortarhate MORT 8 (I/J)
5	NEW		AIKEA-GUINEA (EP)	Cocteau Twins	4AD (B)AD 501 (I)
6	6	3	JAMES II	James	Factory FAC 119 (I/RT/P)
7	4	21	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/P/MW)
8	7	4	PROMISED LAND	The Skeletal Family	Red Rhino RED(T) 54 (I/Red Rhino)
9	5	2	IGNORE THE MACHINE	Alien Sex Fiend	Anagram/Cherry Red (12) ANA 11 (P)
10	19	2	THE INNER WARDROBES OF YOUR MIND (EP)	The Vibes	Chainsaw TEX(T) 4 (I/Red Rhino)
11	8	10	IT'S IT'S THE SWEET MIX	Sweet	Anagram/Cherry Red (12)ANA 28 (P)
12	12	11	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I)
13	9	4	SACROSANCT	Play Dead	Clay (12) CLAY 42 (P)
14	NEW		TAKING A LIBERTY	A Flux Of Pink Indians	Spiderleg SDL 16 (I/RT)
15	22	78	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I)
16	21	105	BLUE MONDAY	New Order	Factory —(FAC 73) (I/RT/P)
17	NEW		RAPING A SLAVE (EP)	Swans	K.422/Some Bizzare —(KDE 112) (I/RT)
18	14	3	THIS CHARMING MAN	The Smiths	Rough Trade RT(T) 135 (I/RT)
19	15	8	LAND OF HOPE & GLORY	Ex Pstols	Virginia/Cherry Red (12)PISTOL 76 (P)
20	13	5	CLOTHES SHOP	Terry & Gerry	Intape IT 014 (I/Red Rhino)
21	11	2	IDA-HO	Andi Sex-Gang	Illuminated ILL 53(12) (P)
22	20	13	COLD TURKEY	Sid Presley Experience	Sid Presley Experience SPE 41 (I/RT)
23	10	2	LOVE ME (EP)	Balaam and the Angel	Chapter 22 —(22002) (I/Nine Mile)
24	17	11	SPIRITWALKER	The Cult	Situation Two SIT 35(T) (I/P)
25	18	6	SAY WHAT YOU MEAN	Durutti Column	Factory —(FAC 114) (I/RT/P)

26	16	3	PRICK UP YOUR EARS	Yeah Yeah Noh	Intape IT 012 (I/Red Rhino)
27	40	2	DON'T TURN YOUR BACK (ON DESPERATE TIMES)	D.O.A.	Alternative Tentacles —(VIRUS 42) (I/RT)
28	30	2	MARIMBA JIVE	Red Guitars	Self-Drive Music SCAR 14(T) (I/Red Rhino)
29	NEW		JIMONE	James	Factory FAC 78 (I/P)
30	26	10	PLAIN SAILING/GOODBYE JOE	Tracey Thorn	Cherry Red CHERRY 53 (P)
31	45	16	THE WORLD OF LIGHT (EP)	Balaam And The Angel	Chapter —(22/001) (I/Nine Mile)
32	39	2	I'M JUST A DOG	The Meteors	Mad Pig PORK 1(T) (P)
33	43	2	SHOUT!!	The Gents	Lambs To The Slaughter GN 7 (P)
34	38	19	THE PRICE	New Model Army	Abstract (12)ABS 028 (P)
35	28	10	WASH IT ALL OFF	You've Got Foetus On Your Breath	Some Bizzare —(WOMGFGH 8.12) (I/RT)
36	27	3	E.S.T. (TRIP TO THE MOON)	Alien Sex Fiend	Anagram/Cherry Red ANA 25 (11) (P)
37	23	2	NEVER MIND THE JACKSONS HERE'S THE POLLOCK	Various	Abstract —(12 ABS 030) (P)
38	NEW		THE MAN WITH NO NAME	Fireball XLS	Northwood NWSL 5-2 (I/MW)
39	24	6	BRAZILIA	A Certain Ratio	Factory Benelux —(FBN 32) (I/RT)
40	25	2	LES AMANTS D'N JOUR	Andi Sex-Gang	Illuminated ILL 52 (P)
41	29	10	OUT ON THE WASTELAND	Anti-Nowhere League	ABC ABCS 004 (I/RE/P)
42	48	3	BELFAST	Barnack	Homespun HS 092 (O/SP)
43	31	8	MR BLUES	Restless	Big Beat NS 104 (P/I/MW)
44	34	19	RATS	Subhumans	Bluurg FISH 10 (I)
45	41	20	CALAMITY CRUSH	Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT—(11.12) (I/RT)
46	32	3	POLICE OFFICER	Smiley Culture	Fashion FAD 7012 (12"—FAD 026) (A/JS)
47	38	3	BLASPHEMOUS RUMOURS/SOMEBODY	Depeche Mode	Mute 78ONG 7 (12"—128ONG 7) (I/RT/SP)
48	42	6	FUNNERY IN A NUNNERY (EP)	Hagar The Womb	Abstract —(12ABS 029) (P)
49	NEW		YU-GUNG	Einsturzende Neubauten	Some Bizzare —(BART 12) (I/RT)
50	35	15	STRIKE	Enemy Within	Rough Trade RT(T) 151 (I/RT)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	5	MEAT IS MURDER	The Smiths	Rough Trade ROUGH 81 (I/RT)
2	2	18	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
3	3	18	TREASURE	Cocteau Twins	4AD CAD 412 (I)
4	4	5	THE MINI ALBUM	The Sex Pistols	Chaos APOCA 3 (I/Backs)
5	5	69	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P/I/MW)
6	6	23	IT'LL END IN TEARS	This Mortal Coil	4AD CAD 411 (I)
7	8	6	CURSE OF THE MUTANTS	The Meteors	Dojo DOJOLP 2 (I/Nine Mile)
8	9	4	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
9	15	12	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I)
10	13	45	VENGEANCE	New Model Army	Abstract ABT 008 (P)
11	17	3	GARLANDS	The Adicts	4AD CAD 211 (I)
12	NEW		THIS IS YOUR LIFE	The Adicts	Fall Out FALL LP 021 (I/J)
13	16	2	OFF THE BONE	Cramps	Illegal ILP 012 (P)
14	21	7	RUMBLE	The Inca Babies	Black Lagoon INCLP 005 (I/Red Rhino)
15	7	10	TALK ABOUT THE WEATHER	Red Lorry Yellow Lorry	Red Rhino RED LP 50 (I/Red Rhino)
16	NEW		P.E.A.C.E. COMPILATION	Various	R Radical RR 1984 (I/RT)
17	18	11	GOOD & GONE	Screaming Blue Messiahs	Big Beat NED 7 (P/I/MW)
18	RE		SLOW TO FADE	Red Guitars	Self Drive SCAR LP 1 (I/Red Rhino)
19	NEW		WE DON'T WANT YOUR F.....G LAW	Various	Fightback FIGHT 8 (I/J)
20	11	4	SHOULDER TO SHOULDER	Test Department/South Wales Striking Miners' Choir	Some Bizarre MOP 1 (I/Red Rhino)
21	10	4	NEW DAY RISING	Husker Du	SST Records SST 031 (P)
22	14	2	SWEET SIXTEEN ... It's It's Sweets Hits	The Sweet	Anagram/Cherry Red GRAM 16 (P)
23	12	6	SCATOLOGY	Coil	K.422/Force And Form FFK 1 (I/RT)
24	23	2	HEADS AND HEARTS	Sound	Statik STATLP 24 (P)
25	25	24	HOLE	Scrapping Foetus OH The Wheel	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)

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# 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.

FROM PAGE 2

## Black music

**ROOTS RADICS: Freeland.** Kingdom Records. KVL9021. Producer: Tony Colton. Distribution: PRT and Jetstar. Second only to Sly and Robbie, The Roots Radics have backed just about every reggae star worth his salt in their 10 years together. Here the debt they acknowledge to soul performers as well as reggae, is often in evidence, with Party Time particularly recalling the smooth seduction of Bill Withers. Far more than a backing band pushing out a record in an idle moment, The Roots Radics have made a fine album, mainstream enough to have some crossover potential. \*\*\*

**MANDINGO: Watto Sitta.** Celluloid/Streetwave. Producer: Bill Laswell/Foday Musa Suso. Distribution: PRT. The overdue exposure of African music continues via the welcome patronisation of Bill Laswell's Celluloid label. Watto Sitta allows the Western listener to dabble their toes in without feeling too out of their depth, because as well as strange elements such as the chief instrument, a 21-string harp called a kora, there are familiar reference points — Laswell and a guest appearance from Herbie Hancock. All told a powerful meeting of cultures to the mutual benefit of both. \*\*\*

**CHUCK BROWN & THE SOUL SEARCHERS.** Bustin' Loose. Source/EMI. EG 2605204. Producer: James Purdie. Following the

current wave of exposure given to Go-Go music, EMI's rush-release on the Source label contains the original hit single of the title. Recorded in 1978, with fine horn arrangements by The Soul Searchers, only the album's two mediocre ballads mar the excellence of the remaining five tracks, and at mid-price it makes good value for money. \*\*\*

**VARIOUS: Soul Uprising.** Kent Records 034. Distribution: Pinnacle. Seventies soul recordings previously released on the Brunswick label, and now re-appearing on the enterprising Kent label. Names featured include Barbara Acklin, Lionel Hampton, The Chilites, Tyrone Davis and Jackie Wilson. \*\*

**CHUCK JACKSON: Mr. Emotion.** Kent Records 033. Jackson's recording career goes back to the very early Sixties, and he is still very much active in the US. This Kent LP is a reminder of his fine soul style, and features mid-Sixties recordings originally released by Scepter/Wand. Includes his version of Bacharach and David's I Just Don't Know What To Do With Myself, Gettin' Ready For The Heartbreak and Since I Don't Have You. \*\*

**SOLOMON BURKE: Soul Alive. Demon. D Fiend 38.** Producer: Artist. Distribution: Cartel, Making Waves and Counterpoint. Double live album of the kind of impassioned soul and gospel fusion that James Brown built his reputation on. Burke is a contemporary of Brown's and is eulogised about in the sleeve notes as being greater than the greats though the evidence here is far from conclusive, but still a lot of fun. Plenty of standards are in-

cluded along with lashings of the usual waffle about the pride and the struggle. \*\*\*

**THE O'JAYS: Working On Your Case.** EMI Stateside EG 2604821. A 16-track compilation by the soul outfit including tracks recorded for the Imperial and Minit labels between 1963-66, and now made available again via the re-launched Stateside label. Also includes previously un-released material. A collectors compilation. \*\*

## Indies

**YUKIHIRO TAKAHASHI: Wild And Moody.** Cocteau JCS 11. Producer: artist. Distribution: Pinnacle. Takahashi, a superstar in his native Japan and former Yellow Magic Orchestra person, generally seems to cast his net pretty wide when making LPs and goes for unlikely combinations of styles — as one might expect from someone whose own culture is so far removed from that which spawned rock'n'roll. Wild And Moody, like its predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prince-style productions and even a Neil Young cover. Sadly it's unlikely to get as much attention as something by, say his former YMO colleague-turned-actor Ruichi Sakamoto. \*\*

**SEVERED HEADS: City Slab Horror.** Ink. INK 9. Distribution: Cartel/Nine Mile. Recommended for "maximum volume headphone torture", this is more elec-

tronic weirdness from Sydney-based duo Tom Ellard and Stephen Jones. Like its predecessor, Since The Accident, City Slab Horror while firmly experimental is never unlistenable, being something of a romp compared to, say, Einsturzende Neubauten. Great titles too — Spasm, Spitoon Thud, The Bladders Of A Thousand Bedoin (sic) and current indie chart bullet Goodbye Tonsils. \*\*\*

**LASH LARIAT AND THE LONG RIDERS: Bitter Tears.** Big Beat. NED 10. Producer: Philip Chevron. Distribution: Pinnacle. More London-bred authentic sounding US hoedown music, complete with fiddle, banjo, stand-up bass, spartan guitar and drums, Jews harp and hillbilly impersonations. Bitter Tears is a six track mini-album, and has been receiving its fair share of attention on Peel's show, which will doubtless guarantee its appearance in the indie chart. \*\*

**THREE MUSTAPHAS THREE: Bam! Mustaphas Play Stereo.** Globestyle Records. FEZ 001. Distribution: Pinnacle. "From the Balkans to your heart" it says on the sleeve, and who could resist the mesmerising yiddish melodies woven by the bouzouki and accordion. The Three Mustaphas Three are almost certainly about as Balkan as Larry Hagman, but that is immaterial, because they carry it off with such aplomb, that they could never be considered a cheap mickey-take. However, charming though they be, a six track mini-album is just about sufficient in one go. More John Peel regulars. \*\*\*

**TRACEY THORN: A Distant Shore.** Cherry Red. M RED 35. Distribution: Pinnacle. A re-release of the 1982, mini-album, A Distant Shore is eight tracks of Thorn picking out simple melodies on acoustic guitar, and setting words of rare emotional vision to them. This and Thorn's later work with Everything But The Girl, has been dubbed wimp rock by lazy journalists, as if reflection on like and love were something to be ashamed of. There will be enough wimps out there to put this in the indie chart. \*\*\*

**THE FALL: Hip Priest And Kamerads.** Situation Two, SITU 13. Producer: Mark E Smith/Richard Mazda/Grant Showbiz/Kay Carroll. Comprises of material from the band's time with Kamera Records — LPs Hex Enduction Hour and Room To Live, and singles Lie Dream Of A Casino Soul and Look, Know — which is normally considered a low point by keen Fall watchers. However, most of the faithful will already have the material for the odd classic, such as I'm Into GB and Hip Priest, but the inclusion of a hitherto unavailable Mere Pseud Mag Ed, will clinch the obligatory indie chart showing. \*\*

**GUADALCANAL DIARY: Walking In The Shadow Of The Big Man.** Hybrid Records. Distribution: Pinnacle. Licensed from the US's DB label to Statik's new Hybrid offshoot, Guadalcanal Diary are part of the new generation of Byrds influenced bands currently flourishing in middle America. Walking is melodic rock with country touches, that is pleasant but scarcely revolutionary. \*\*

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D-8360 D'dorf/West Germany  
Phone (0991) 22071/Telex 69726 eams

## BUSINESS FOR SALE

### FOR SALE

We invite offers for our retail business. Established over a period of 14 years and whose present annual turnover exceeds £1m. We currently occupy 5 premises situated in Leeds, Bradford, Huddersfield and Manchester with two outlets for records and video plus 2 outlets for records only and 1 outlet for video only. Please address your enquiries to:  
**THE SECRETARY**  
Bostock Records, 26/27 Rawson Place, Bradford BD1 3SS.  
Telephone: 0274 306846

## PROPERTY FOR SALE

### SUPERB TOWN HOUSE COMPLETE WITH 16 TRACK STUDIO

This excellently maintained property is situated 5 mins from London's West End. Parking for 5 cars (4 under cover). Luxurious Sitting Room, 3 Bedrooms, 2 Bath rooms, Kitchen, Office Facility. It is decorated throughout to an extremely high standard.

£110,000  
(01) 928 4274

### THE PRICE IS RIGHT WITH MISTER TEE!

Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-shirts and all the latest in rock paraphernalia.

Contact Mister Tee on (0562) 515291 or 68457 today! Mister Tee Promotions, 68 Blackwell Street, Kidderminster.

## AVAILABLE NOW

price £8

from:

Jeanne Henderson,  
Dept MW,  
Morgan-Grampian plc,  
40 Beresford Street,  
London SE18 6BQ



## MARKETPLACE

## APPOINTMENTS

## REVOLVER RECORDS

require

## RETAIL STAFF

for their new stores in  
LUTON/WORCESTER

Applicants (male/female) must possess motivation, application and determination to succeed in this demanding post.

The right applicant should be looking towards a management position at a later date within the company.

Record retailing experience is preferred but any applicants (aged 17-28) with a keen interest in music should apply.

Salary negotiable according to age and experience.

Applications in writing to:

**REVOLVER RECORDS LTD**  
13 HIGHMERES ROAD  
LEICESTER

Please mark envelopes  
**LUTON JOB APPLICATION**  
**WORCESTER JOB APPLICATION**

## LEGAL ANNOUNCEMENT

The Trade Marks set out below assigned on the 23 January 1984 by George Rogers & Sons (Tottenham) of Paxton Piano Works, Paxton Road, London N17 0BP to The Bentley Piano Co Limited, of Woodchester, Stroud, Gloucestershire, WITHOUT THE GOODWILL OF THE BUSINESS IN WHICH THEY WERE THEN IN USE.

## Registered Trade Marks

Registration Number Mark  
1,076,643 GERH.  
STEINBERG

Goods in respect of which the Mark has been used and is assigned  
Pianofortes and parts and fittings therefor included in Class 15.

## Unregistered Trade Marks

Mark

ROGERS

HOPKINSON

Goods in respect of which the Mark has been used and is assigned  
Pianofortes and parts and fittings therefor.  
Pianofortes and parts and fittings therefor.

## BOOKS



YEAR BOOK '84

£9.95

JUST PUBLISHED

## MUSIC MASTER YEARBOOK

Lists all pop releases for 1984: total entries 17938; singles, albums, tapes and compact discs.

To obtain your copy — clip your name and address and £9.95 to this ad, and send to:

John Humphries (Publishing) Ltd.,  
Birkett Lodge, Fourteen Acre Lane, Three Oaks,  
Hastings, Sussex TN35 4NB.  
Telephone: 0424 715181/424376/814286

To advertise in Music Week  
Marketplace please phone  
Cathy or Jane on  
01-387 6611

You'll already know that WEA Records is one of the most progressive companies in the music business, with chart-topping artists like Howard Jones,

Madonna and ZZ Top. An internal promotion has now created an opening for an experienced Royalties Assistant to join our busy team in Wembley.

## ROYALTIES ASSISTANT

### Excellent salary, Wembley

Your varied duties will include contract analysis, inputting the applicable artist's details via the VDU; monitoring advances and recording costs; and preparation of artist accounting. You'll need a keen eye for detail, together with a high standard of numeracy and communication skills. An understanding of computerised systems would be an advantage. Our

benefits include 5 weeks holiday, pension scheme, free life assurance, subsidised meals and staff sales discounts.

Apply in writing enclosing full details of employment history and current salary to:  
Personnel Department,  
WEA Records Limited, Alperton Lane,  
Wembley, Middlesex HA0 1JF.



A Warner Communications Company

## LABEL AND PROMOTIONS MANAGER

Due to expansion a leading company in the Music Business requires an experienced Label Manager.

Applicants should have a wide knowledge of the procedures relating to production through to promotion. The ideal person would have worked previously for a major record company.

This is a key position in the management structure and the selected person will report to the Managing Director.

A negotiable salary plus benefits package is available.

Please reply in writing to Box No. MW 1294

## MERCURY MUSIC COMPANY LIMITED

require

## SECRETARY

for busy music publishing and premium marketing operation. Previous experience in either or both areas preferable. Salary will be commensurate with experience. Please apply in writing with CV to:

Roland B. Rogers, General Manager  
Mercury Music Company Limited  
1-3 Upper James Street, London W1R 4BP

APPOINTMENTS  
WANTED

Are you a Manager, Producer, Agent or Record Company? Do you need an experienced, organised lady with drive, energy and contacts to help run your business?

Genuine replies to:  
Box No MW 1293

PRINT ROOM AND  
GENERAL DUTIES

Strong and adaptable young person required in West End location to help in print room and undertake general duties, including moving furniture, when required. Age approx. 19 years. Some 'O' levels required.  
Pay between £80-£100 pw.  
Tel: (01) 434 3521

MEMBERSHIP  
CARDS


Plastic Membership Cards  
For Prestige Cards Clubs  
Associations, Account and Business  
£8.95 PER YEAR  
ARTWORK P&P & VAT  
NEW ORDER FORM QUALITY ENVELOPES  
FOR FREE SAMPLES & ORDER FORM  
phone 0344 484455  
OR WRITE TO  
Data Plastics, The Ring, Dracknell, Berks

## ACCOUNTANTS

Anthony R. Lustigman  
FCA  
'The Bands Accountant'  
Trafalgar House  
Grenville Place  
London NW7 3SA  
01 959 3611

TELEPHONE SALES  
ISLAND RECORDS

DUE TO A PROMOTION WITHIN THE COMPANY,  
A VACANCY HAS ARISEN WITHIN OUR BUSY  
TELEPHONE SALES DEPARTMENT.

APPLICANTS SHOULD HAVE EXPERIENCE OF  
TELE-SALES, (PREFERABLY IN THE RECORD  
INDUSTRY), GOOD PRODUCT KNOWLEDGE AND  
THE ABILITY TO WORK WELL UNDER PRESSURE.

PLEASE PHONE FOR AN IMMEDIATE  
INTERVIEW TO:

RAY COOPER  
ISLAND RECORDS  
01-741 1511



## Secretary

required by managing  
director for lively  
**CONTEMPORARY  
ARTISTS AGENCY**  
Good shorthand and  
typing essential.  
Salary negotiable  
according to  
experience.

Tel:  
01 278 3331 ext 16

## OPPORTUNITIES AT PATHFINDERS

## Permanent Positions

PA/SECRETARY — Marketing Chief — c £8,000  
Leading Label ..... c £8,000  
SECRETARY/PA — Theatrical  
Producers ..... c £7,500  
PA/SECRETARY — Film Producer  
..... c £7,500  
SECRETARY — Video Co ..... c £7,000  
SECRETARY — Leading Label ..... c £7,000  
SECRETARY — International Film  
Man ..... c £6,700  
TELEX/RECEP — Top Label ..... c £6,500  
JUNIOR SECRETARY — Major Film  
Co ..... c £5,000  
RECEPTIONIST — Theatrical  
Company ..... c £6,000  
SECRETARY — Video Production  
Co ..... c £6,000  
RECEPTIONIST — Major Studio  
Complex ..... c £5,000  
RECEPTIONIST — Film Distribution  
£5,000

## Temps

We are constantly on the look-out for skilled, experienced Secretaries, Receptionists, Typists and WP's for a huge selection of temporary assignments throughout the Entertainment and Communications Industries — call Kim or Kate on 629 3132 to become a Pathfinder Temp.

Recruitment Specialists to the  
Communications and Entertainment  
Industries since 1969

**Pathfinders**  
PERSONNEL SERVICES LTD.  
32 MADDOX STREET, W1  
TEL: 629 3132

## MANAGER REQUIRED

for busy South East  
London record shop.  
Experience and  
references essential.  
Wages negotiable.

Contact André  
01-703 3167

# METALWEB

25 YDS ESTABLISHED 1984

\$1.25

## Band Aid's Metal Health Shock

A REPORT published this week by the Independent Medical Research Bureau has linked the pastime of headbanging with a range of social diseases. Despite previous claims by physicians associating the phenomenon with brain damage and loss of sight, the new report is perhaps the most alarming yet. 'Head-banging' is the dance adopted by rock fans to accompany listening to hard rock and heavy metal music at excessive volumes. It is believed that young people (predominantly males aged between 16 and 20) first stand with their feet about eighteen inches apart. They then pretend to

play imaginary electric guitars, often displaying little or no musical dexterity, although the more enthusiasts play the next step is to bend over slightly from the waist and to shake one's head violently from side to side or up and down. It is even possible to create a circular movement from the neck after a certain amount of experience. Evidence has revealed that where a number of people headbang in a confined space, certain germs can be ejected from one body to another. It has been proved that various social diseases have been transmitted in this way, although it has not been confirmed whether

the most frightening of these, AIDS, can be passed on by headbanging. The IMRB Chairman, Dr Uno Bettre, in a statement issued only yesterday, urged parents to petition the government to ban rock discos and live concerts. 'This is a very serious matter, which could soon mean a degeneration in the health of the world's youth', suggested the eminent physician. However, a spokesman for the Medicinal Analysis of Social Diseases Transmitted by Headbanging, returned the whole of the IMRB's report by saying, 'We have found no evidence to support these ridiculous claims',

### News

THE UK-BASED FM label is currently displaying a major offensive. Distributed by EMI, it has recently released the new Magnum single, with an album due next month, and the debut LP by new Welsh sign-ings Multi-Story, as well as singles by Runestaff. The Rejects, Pet Hate and DiAnno. A NEW film starring Kris Kristofferson and Rip Torn has been premiered in the Midlands by Columbia-EMI-Warner Distributors. 'Flash-point' is the title of this taut thriller which has received much critical and public acclaim. The soundtrack album 'Tangarine Dream' is available on the Heavy Metal World-wide label distributed by EMI. COMPACT DISCS are now being manufactured in the hard rock field as well as for more esoteric markets. The image of CD players only belonging to the audiophile intelligentsia is likely to be turned on its head as heavy metal companies instigate their first incursions into the phenomenon.

### New Magnum 45

MAGNUM, the British rock band who enjoyed major success with Jet Records, have recently signed to the EMI label, distributed by EMI. This mega-deal, reported to be worth a cash sum in excess of seven figures, is destined to return the band to the forefront of the hard rock scene. A single titled 'Just Like An Arrow' is now available in both 7 and 12 inch formats, the latter of which features a previously-unreleased version of 'The World', performed alongside The London Philharmonic Orchestra. An album, provisionally titled 'On A Storyteller's Night' is down

### Storybook start

TELEVISION IS a medium used extensively by pop labels, but which has largely ignored the harder end of the rock field. However, things have recently begun to change. Wraithchild, DiAnno and another young band already underway is Runestaff. Their first album, produced by Bram Tchaikovsky of The Motors, has featured strongly on the Heavy Metal chart.

### Rock on TV

A spokesman for Heavy Metal Records, the company instigating the phenomenon, announced last night "We don't just want people to hear heavy metal on their stereo, we want them to see it and feel it too."



CONCLUDING THE signing of Magnum at the Heavy Metal Records stand at MIDEM last month were L-R UK lawyer Brian Eagles, US attorney Martin Druyan, Managing Director Paul Birch, Magnum's Business Manager Keith Baker and Ian Reid from Tritec Music.

### HM link with space research

A SPECIAL edition of Metal Week is published today to coincide with the new collaboration between pop music and the heavy engineering industry. Certain labels are intending to abandon the use of vinyl record pressings completely, in favour of a newly-discovered zinc-steel-iron-kryptonite alloy (dubbed zistirk) that is being considered by NASA for the controversial US space programme. A spokesman for Heavy Metal Records, the company instigating the phenomenon, announced last night "We don't just want people to hear heavy metal on their stereo, we want them to see it and feel it too."

3 GREAT NEW SINGLES FROM F.M. RECORDS:

**Runestaff**  
SEE THEM ON TV  
ON ECT ON CHANNEL 4  
FROM THE ALBUM 'RUNESTAFF' ON HEAVY METAL RECORDS & CASSETTES, HMR LP 26 & HMR MC 26

THEIR NEW SINGLE  
SEE THEM ON THE OXFORD ROAD SHOW BSC 2 ON 22ND MARCH AND ON ECT, CHANNEL 4  
SEE THEM ON THE RADIO  
HEAR THEM ON THE RADIO  
BUY THEIR NEW SINGLE  
SEE THEM ON TOUR  
ON A STORYTELLER'S NIGHT  
FROM THE FORTHCOMING ALBUM

**Magnum**  
THE NEW SINGLE FROM:

EM I

SEE THEM ON TV ON ECT ON CHANNEL 4

FROM THE FORTHCOMING ALBUM  
**EAST-WEST**  
MULTI-STORY  
(VHF 9) THE NEW SINGLE FROM