

# MUSIC WEEK

ESTABLISHED 1959

£1.50

London staff await repercussions of £34m acquisition

## Jackson buys ATV Music

ATV MUSIC staff in London expect to learn their fate this week following the purchase of the company by Michael Jackson for a reputed £34m.

There are 40 employees at ATV Music's Upper Brook Street headquarters, and they were told last Wednesday (14) by acting chief executive Julian Appleson of the sale of the company by Associated Communications Corporation owner Robert Holmes a'Court to Jackson. Appleson, who assumed his present role when Sam Trust resigned, also revealed that the changeover date is September 6.

Jackson has apparently won the bidding battle for ATV Music over rivals such as Paul McCartney's MPL Communication, Coca Cola, EMI, CBS and the Lawrence Welk Group in a long-running saga which has been speculated on for well over a year.

It is believed that CBS Songs is favourite to administer the ATV Music catalogue for Jackson, although no confirmation of this is yet forthcoming. A CBS spokesman told *MW* New York

correspondent Ira Mayer that his company "is not involved in the deal at this time, and it was not our money".

There is some surprise that Paul McCartney seems to have been outflanked by Jackson in the contest for ATV Music, which includes the Northern Songs treasury of Lennon-McCartney Beatle compositions. McCartney has made no secret of his desire to regain control of these copyrights (about 250), and offered £21m in 1981 to Lew Grade, the then ACC/ATV Music supremo, in an unsuccessful bid. A later joint approach with Yoko Ono, John Lennon's widow, also failed.

McCartney was on holiday when news of the deal broke and there was no comment from his representatives as to whether he might be involved in the Jackson purchase in any way.

Apart from the Northern Songs moneyspinners, ATV Music has about 40,000 other copyrights, including material recorded by Little Richard, Pat Benatar, The Pretenders, and The Pointer Sisters as well as the old UK Lawrence Wright Music standards.



KEY MEN in the international management structure of the new RCA/Ariola International joint venture (l to r) John Mangini, Monti Lueftner, Jose Menendez, Jack Davies and Joe Kiener.

## Davies heads RCA/Ariola UK

THE RAMIFICATIONS of the newly-formed joint venture of RCA and Bertelsmann's record, music publishing and music video companies began to emerge this week with details of the management structure of RCA/Ariola on international and domestic levels.

In the UK, RCA/Ariola Ltd will be headed by Jack Davies as acting chairman, a position he will hold "indefinitely" in addition to his primary post as vice president Europe for RCA/Ariola International.

Reporting to Davies will be Don Burkheimer, who continues as managing director of RCA Records UK, and Brian Yates, who continues as acting managing director of Arista UK. And while Davies re-emphasises that Burkheimer and Yates will continue to exercise "creative control" over their respective operations, deputy MD Richard Gane will oversee financial and operations activities for the combined companies, also reporting to Davies.

In turn, Davies will report to John Mangini, formerly division vice president operation services for RCA Records in the US, who is appointed to vice president international operations for the joint company.

As anticipated, the top management of the new company sees Bob Summer continuing as president and Jose Menendez as executive vice president, operations, while Monti Lueftner has operational control in Germany/Austria/Switzerland as chief executive officer Ariola/RCA Musik, in addition to being chairman of the European board, and Clive Davis continues to head Arista Records in the US.

Internationally, former Ariola Group senior vice president, international, Joe Kiener, will hold a key role in the new venture as vice president A&R and marketing, reporting to Mangini.

With the successful conclusion of the merger, RCA is now anxious to lay the ghost of the company's uncertain future and build

new stability, and Davies told *Music Week*: "This should be viewed as a major commitment on behalf of RCA Corporation to be in the entertainment business in a big way."

"The merger means we are now the number one company in Latin America, number two in Europe and number three in the US. Needless to say, we will now be aiming to topple CBS from the top spot in Europe."

Davies says they will also be looking for "cost savings and efficiency" as benefits from the merger, but quite how this may affect existing staff is not yet clear. Both the RCA and Ariola/Arista UK operations are already modestly staffed so swingeing redundancies are unlikely and Davies confirmed that both companies will continue to handle their own A&R and marketing activities.

But it would seem inevitable that distribution of Ariola/Arista product will be "consolidated" in a switch from PolyGram to RCA's own distribution set up.

## Police raid pirate factory

TEN PEOPLE were arrested last week during a police raid on what the BPI describes as "a fully-equipped pirate audio cassette factory" in Brighton.

Officers from the BPI's anti-piracy unit and members of the regional crime squad executed

search warrants at several addresses around the Brighton and Hove area and they found, according to the BPI, hundreds of recorded cassettes and blanks and thousands of cases and inlay cards. The raids also uncovered duplicators capable of copying at many times normal speed and a print shop where inlay cards and labels were being made.

Anti-piracy co-ordinator Walton Eddleston said after the raids: "Following weeks of investigation by the BPI, this operation was brought to such a successful conclusion because of the efficiency and professionalism of the police." All those arrested have been bailed to appear in court at a later date.

## Menon flies in for conference

EMI MUSIC chairman and chief executive Bhaskar Menon flew into London at the weekend for an EMI International conference this week where he delivered the opening speech on Monday. *Full report next week.*

## Goldsmith plans 'London NEC'

HARVEY GOLDSMITH's Allied Entertainments group is considering building an NEC-size concert hall in London as part of expansion plans once a £6.7m takeover by Kunick Leisure is complete.

Shareholders in Allied, the company formed in October by the merger of Harvey Goldsmith Entertainments and Hotel Television Network Ltd, were told of the reasons for the takeover in a letter at the weekend. Allied pointed out that the deal will mean an amalgamation of Kunick's resources and Allied's management expertise. Goldsmith's partner, Edward Simons, comments: "We'll be putting two and two together and making six or seven."

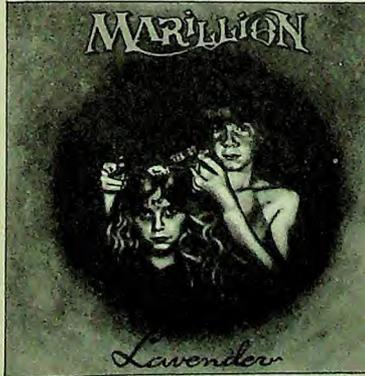
One of the priorities once the deal is complete will be to gain control of a large rock venue. Simons said: "I cannot think of any of the existing ones what we

would want to buy. We will build one in London if we can find a site. I am convinced that there is a requirement for one." Simons agreed that the 14,000-capacity NEC was "about the optimum size".

He added that he is "highly-delighted" with the takeover, the completion of which is "barring accident, a formality". Kunick has already taken over 71 per cent of Allied's shares.

"This has come at just the right time for us. Once we'd got over the psychological hurdle of going public it was only a matter of time before we accepted an offer like this," Simons remarked.

Kunick already operates a variety of tourist attractions around the UK, including the London Dungeon, a theatre, discotheques and theme parks.



# MARILLION

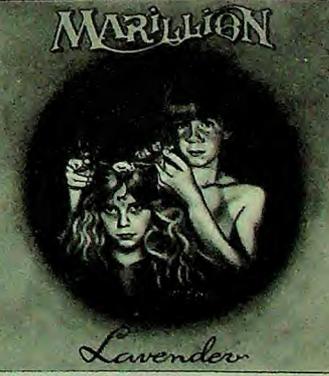
NEW SINGLE  
OUT NOW ON 7" & 12"

## Lavender

EXTENDED RE-RECORDED VERSION FROM  
THE ALBUM 'MISPLACED CHILDHOOD'

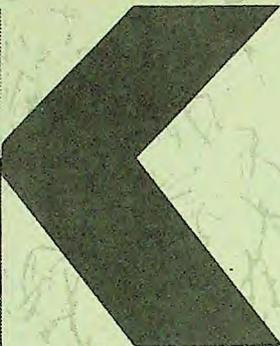
B/W  
FREAKS  
(BRAND NEW TRACK)





ORDER NOW FROM EMI TELEPHONE SALES — AREA A: 01-561 4646 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN — AREA B: 01-848 9811 MIDLANDS AND THE NORTH — AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES — AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT — AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.

DEBUT LP • KEVIN KITCHEN • SPLIT PERSONALITY



★ Debut L.P. ★

KEVIN KITCHEN

SPLIT  
PERSONALITY



*Released 27th August  
Order from The Chrysalis Sales  
Force, Telephone Sales and  
Polygram Distribution on  
01-590 6044*

*Wol 1 (LP) ★ ZWol 1 (Cassette)*

*New Single  
Released 6th September  
"Fingerprints"*

*7" • WOK 3      12" WOKX 3*

*Produced and arranged by Tony Swain  
and Steve Jolley*

*Marketed and distributed by Chrysalis Records Ltd.*



HOW DO YOU MAKE A CAT GO WOOF



# NEWS

Edited by  
JEFF CLARK-MEADS

## COMPACT disc DIGITAL AUDIO

- 1 DIRE STRAITS: Brothers In Arms Vertigo/Phonogram
- 2 PHIL COLLINS: No Jacket Required Virgin
- 3 TEARS FOR FEARS: Songs From The Big Chair Mercury/Phonogram
- 4 STING: The Dream Of Blue Turtles A&M
- 5 EURYTHMICS: Be Yourself Tonight RCA
- 6 THE POWER STATION: The Power Station Parlophone
- 7 BRUCE SPRINGSTEEN: Born In The USA CBS
- 8 ALISON MOYET: Alf CBS
- 9 TINA TURNER: Private Dancer Capitol
- 10 DIRE STRAITS: Love Over Gold Vertigo/Phonogram
- 11 DIRE STRAITS: Alchemy Live Vertigo/Phonogram
- 12 ORCHESTRAL MANOEUVRES IN THE DARK: Crush Virgin
- 13 QUEEN: Greatest Hits EMI
- 14 BRUCE SPRINGSTEEN: The River CBS
- 15 THE EAGLES: Best Of The Eagles Asylum
- 16 BRYAN FERRY: Boys And Girls EG/Polydor
- 17 BILLY OCEAN: Suddenly Jive
- 18 PHIL COLLINS: Face Value Virgin
- 19 SADE: Diamond Life Epic
- 20 SCRITTI POLITTI: Cupid and Psyche 85 Virgin

Compiled by Music Week from a panel of 15 retail outlets



SIGNING THE deal to take MCA to PolyGram for distribution from September 1 are PolyGram chairman Maurice Oberstein and MCA managing director Don Ellis.



RCA UK managing director Don Burkheimer puts pen to paper to seal Telstar's renewed sales and distribution agreement with RCA/Ariola. Seated with him are Telstar creative director Neil Palmer (left) and Telstar MD Sean O'Brien. Standing are, from left: RCA financial controller Kim Ballard, RCA deputy MD Richard Gane, RCA commercial manager Brian Atkinson and RCA business affairs director Denis Kellman.



SHARING A smile with August Darnell at a post-concert reception are WEA marketing director Paul Conroy (left) and director of international product management Phil Straight.



HOPING THEY'RE climbing to success with Alistair Gordon's debut single, Touch And Go, are, from left: Rondor Music MD Stuart Hornall, Dave Most, MD of Most Music and responsible for Gordon's promotion, Gordon and Rainbow Records Bill Kimber.



MCA PRESENTED Radio One DJ Mike Read and his producer, Paul Williams (left), with silver discs in recognition of their support for Harold Faltermeyer's Axel F. At back are MCA head of promotions Julian Able and head of TV promotion Phil Smith.

### INSIDE

- SINGLES CHART 13
- ALBUMS CHART 24
- Airplay 10, 11. CD Chart 3. Classical 17. Disco news/chart 28, 30, 31. Europarade 16. Indies news/chart 26, 32. LP Reviews 20, 32. Music On Video 16. New Releases 14, 23. Performance 8. Publishing 17. Singles Reviews 28. Talent 8. US Charts 14, 23.

## DANSAN RECORDS

LATEST RELEASE

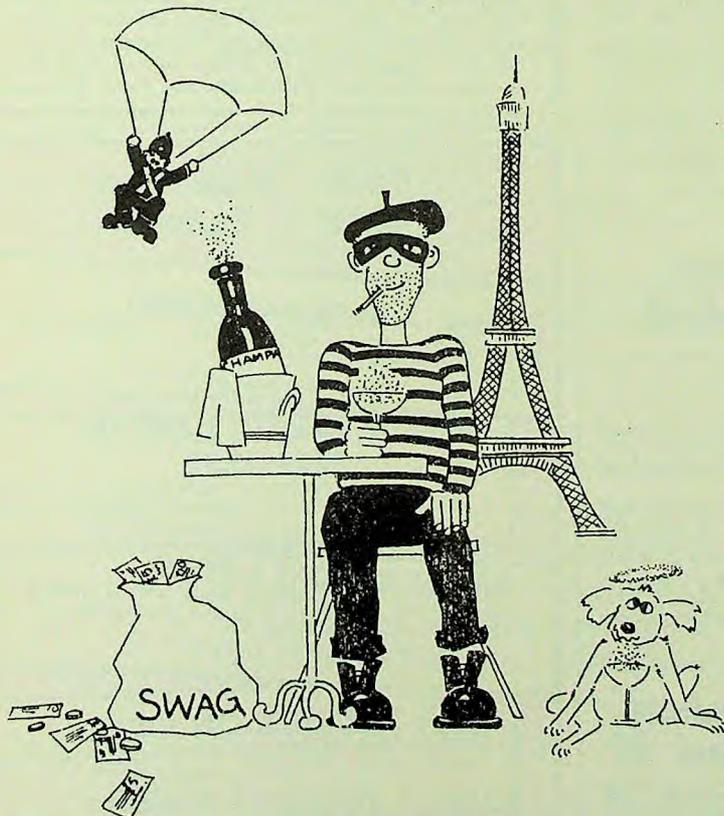
"ZING"

DSO 73

**ROSS MITCHELL HIS BAND & SINGERS**

Through Distributors  
Any difficulty please contact  
David Marcus on 01 437 2245  
or 8716  
14 Soho Street, London W1V 6HB

# Long arm of the Law!



For details of COPS far-reaching manufacturing service call Roger Bateson on 01-77-88-55-6 or return the coupon below.

COPS is an  Steering Committee Appointee

Please send me further details of COPS services

Name \_\_\_\_\_

Company \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Postcode \_\_\_\_\_

Telephone \_\_\_\_\_

COPS · The Studio · Kent House Station Approach  
Barnmead Road · Beckenham · Kent BR3 1JD

(C.2.)



PRESSINGS & LABELS · SLEEVES · CASSETTE DUPLICATION · COMPACT DISCS · PICTURE & SHAPED DISCS · FLEXIS  
The Studio · Kent House Station Approach · Barnmead Road · Beckenham · Kent BR3 1JD · Telex 916572 COPS G

NEWS

# Supply shortage blamed for WEA CD price rise

WEA HAS blamed manufacturing shortfall for a 23 per cent increase in the price of its compact discs, a move which has upset many dealers, but says the rise may not be permanent.

Earlier this month, the company made its CDs the most expensive in the UK by raising the dealer price to £7.99 (MW August 17). And marketing director Paul Conroy says other companies may follow suit before manufacturing capacity increases mean that all CD prices fall.

He said: "I think the worldwide response to CD took the whole industry by surprise. It was so great and so swift that there has resulted a situation where the demand for discs far outstrips supply. This continuing shortage of product has made it necessary in our view to increase prices."

"I do not believe that we will be the only ones. The pressures are such that other major companies will probably follow. It should be noted that these increases are not necessarily long-term; they will almost certainly come down again as supply improves."

In the meantime though, some dealers are bitterly unhappy at WEA's £1.49 increase in CD prices.

Stephen Walters at Earthshaker Records in Bromley said: "WEA are expecting the dealers to take the brunt of this. We don't put our prices up but they put up the price to us. We're going to have to sell their CDs at £14 and that is ridiculous."

Charles Padley of Old Town Records, Hemel Hempstead, added: "I think the rise is disgusting. It now brings WEA in line with imports, for instance Rick Wakeman Six Wives of Henry VIII is only available on import and that works out at a retail price of £13.99. Of course they will win out in the end because if people want a particular record they will pay the money for it."

Ricky Wenn at Paul Roberts Hi Fi in Bristol said: "I think it's its terrible. They can't supply the demand so I guess they think they may as well make a lot of money out of this."

"WEA would be all right if they had the stock. This week I ordered 40 titles and I got six. We're a CD only outlet and everybody, before they buy the players, asks when the discs are going to come down".

At £7.99, WEA's CDs are 50p more expensive than those of A&M, CBS, MCA and RCA, and £2.25 more expensive than product from Arista and PolyGram.

PICTURED PUTTING the finishing touch to their management deal with Dave Dee's D&S Management are Tarzen. Seen with Dee (centre) are, from left: Michael Payronel, Ralph Hood, Danny Peyronel and Salvador.



# DOOLEY

THE ACTING chairman of the UK division of the new RCA/Ariola joint venture, **Jack Davies**, is making it clear that he intends the acting part of his title to be interpreted in its "active" sense rather than "interim". A former General Electric marketing man, he joined RCA's European office in London 18 months ago and will continue as vice president Europe in addition to his chairmanship of the UK company... among the other names to emerge in the RCA/Ariola management — **John Mangini**, who heads up the international divisions, has been with RCA for seven years, mainly in finance and operations services, and **Joe Kiener**, who becomes vice president A&R and marketing for the international division, is an Ariola man of six years standing, having been deputy MD of Ariola in Germany and senior vice president international of Ariola in Europe... one of the happiest men in the new venture is Ariola chief **Monti Lueftner** who has seen his dream of Ariola becoming a truly international company come to fruition... acting MD of Arista UK, **Brian Yates**, negotiating to have the acting part of his title dispensed with, but on his own terms... **Frances Line**, new head of Radio Two, is married to R2 folk broadcaster **Jim Lloyd**... **Kyu Sakamoto**, composer-performer of the hit *Sukiyaki*, died in last week's Japanese air disaster.

TALKING FOR the first time about his split with Island, **Dave Robinson** says he and **Chris Blackwell** agreed "mutually and amicably" that he should leave. "As I got more and more involved in Island, Stiff was going down hill," he says. "We decided that wasn't a good thing. It's as simple as that." Robinson plans to revitalise Stiff using one of the new independent sales forces which, he says, will enable indie labels to compete with majors at retail level. "We're open for business, looking for tapes and deals," he adds... meanwhile, who will fill the hot seat at Island? London's **Roger Ames** responds to industry gossip that he's in line for the job with: "I am a Trinidadian and Island is run by a Jamaican and it's a well-known fact that they don't get on together. Am I going to Island? Not to my knowledge"... We resisted the temptation to run a headline "Virgin goes under", but will **Richard Branson** revive the old hit *The Banana Boat Song*, and will he and **Simon Le Bon** finance a re-make of *10,000 Leagues Under The Sea*?... **Peter Knight Jr**, mother Babs and brother Keith thank everyone for the many messages of sympathy following the death of his father... President of US retailer Tower Records, **Russ Solomon**, and vice-president **Stan Gorman** in London last week "to learn all we can about the record industry here" in anticipation of opening for business in Piccadilly Circus... **Adam White** confirmed as New York Bureau chief/records editor of US trade mag *Radio & Records*.

## Frances Line becomes head at Radio Two

FRANCES LINE has been appointed Head of BBC Radio Two in succession to Geoffrey Owen, who recently retired. Line has been with the BBC for 28 years, joining from school as a secretary and working as a BBC TV production assistant on *Top Of The Pops* and *Juke Box Jury* and becoming an R2 producer in 1970. In her new post, she will be responsible for R2's music output, reporting to R2 controller Bryant Marriott.

## EMI denies Conifer deal

EMI RECORDS has denied that it has licensed product to the new Conifer Records mid-price label (MW August 10), pointing out that EMI's back catalogue is constantly worked by EMI itself, both through EMI Records and Music for Pleasure.

"Any licensing deals with third parties will only be approved when there is no conflict with EMI and MFP's own activities," said strategic marketing manager David Hughes. Conifer managing director Alison Wenham declined to comment.

## C4 to broadcast Camden Jazz '81

CHANNEL FOUR is to broadcast 10 films recorded at the 1981 Camden Jazz Festival during September to December. Going out on Tuesdays under the title *Individual Voices*, featured artists will include Alexis Korner, Colin Hodgkinson and Dollar Brand.

**GREGORY ISAACS**

**PRIVATE BEACH PARTY**

PRODUCED BY 'GUSSIE' CLARKE • BACKED BY SLY & ROBBIE

NEW LP

OUT NOW



GREL 85



DISTRIBUTION:  
SPARTAN/JET STAR

• ALSO AVAILABLE ON CHROME CASSETTE • GREEN 85 •

UNIT 7 GOLDHAWK INDUSTRIAL ESTATE, BRACKENBURY RD. LONDON W6. 01-749 3277



### Forthcoming Features

**Sept. 7 MERCHANDISING**  
T-Shirts, badges, belts & ties — revealing the Autumn collection!  
Copy deadline: August 27

**Sept. 21 TAKING CARE OF BUSINESS**  
Insurance, Accountancy, Legal Affairs — an update of the Music Industry's essential back-up services.  
Copy deadline: September 10

**Sept. 21 STUDIO EXTRA**  
Delving into the recording world with a special look at pro-audio equipment hire companies.  
Copy deadline: September 10

**Sept. 14 MUSIC ON VIDEO**  
News, views and reviews, spotlighting the growing popularity of compilation music videos  
Copy deadline: September 3

Contact the Music Week sales team for further information on 01-387-6611.

## **Charisma is the ability to inspire. The purpose of the Roar Academy is to promote the capability for inspiration**

— whether that be related to an audience, to a group of fellow musicians, to a television camera, to a record company or even to a manager.

We design and produce tailor-made trainings for singers, songwriters, Rock and Pop groups, bands and solo artists.

Not all of us come from the music industry. Some of us have been working in business training, some of us in choreography, some in marketing and some in the media. The Director of the Academy is Tony Visconti. And the idea itself arose, in part, from his desire to offer musicians an opportunity to receive some independent reflection on how they "come across."

Reflection that is independent of commercial or contractual considerations. Independent of emotional or political issues. And Independent of the "niceties" of polite conversation.

The trainings are designed to fit the needs and objectives of each participant and generally to cover the following areas:

(1) **Presentation and Communication.** This area involves training in speech, personal presentation, stage presence, television interviewing, press interviewing and the ability to make contact as a communicator.

(2) **Performance Skills.** Here, we cover the ability to make contact as a performer emphasising movement and utilisation of the stage, as well as relating to fellow performers during live work. This section also includes training in the skill of "connection" — both with an audience and with the ideas and lyrics being performed. This also applies to recorded work.

(3) **Team Management.** This section emphasises the aspect of personal planning to bring about a desired product. The artist or group is taught to set clear objectives and to define the daily and weekly behaviour necessary for them to achieve the results.

Besides increasing the efficiency and productivity of the artist, a Group can use this facility to create more harmonious and committed working relationships through bypassing the non-productive attitudes and relationships that can damage a Group's power and ability.

(4) **Style and Image.** Through discussion and feedback, an artist is allowed to find out the best PR presentation for themselves. This involves dress, style and also an understanding of the ideas that they wish to be seen as having, as well as a training in how to put them across.

This section is really a training in professionalism and makes the distinction between a person entertaining through who they are and a person showing off.

We have found these trainings have a lasting effect on a person's ability to communicate from their heart, both on and off the stage. We are interested in fostering the spirit of inspiration that has always been so vital to the industry. And we have a track record of producing results.

If you're interested in meeting us, please call  
STEPHANIE GLUCK on 01-437 5503/4.



The logo for Roar Academy features the word "Roar" in a large, bold, red, brush-stroke font. Below it, the word "Academy" is written in a smaller, black, sans-serif font. The letters of "Academy" are partially overlaid by the red brush strokes of "Roar".

**ROAR ACADEMY, 59 DEAN STREET, LONDON W1V 5HH. TELEPHONE: 01-437 5503/4.**

# PENDRAGON

## THE JEWEL



### ON TOUR

**AUGUST**  
 TUE 20 The Richmond Hotel Brighton  
 FRI 23 The Pennyfarthing Oxford  
 SAT 24 Park Pavilion Harwich  
 THU 29 Carriale Hotel Hastings  
 FRI 30 Club Royal Guildford  
 SAT 31 The Granary Bristol

**SEPTEMBER**  
 TUE 3 The Swan Billingham  
 WED 4 LT's Scarborough  
 THU 5 Adam & Eve's Leeds  
 FRI 6 Riverside Newcastle  
 FRI 13 The Gallery Manchester  
 SUN 15 Arts Centre Windsor  
 FRI 20 Marquee London  
 SAT 21 Marquee London  
 SUN 22 Key Theatre Peterborough  
 MON 23 Rother Arms Glenrothes  
 TUE 24 Naval Club Rosyth  
 THU 26 E.M. Club Dunoon  
 FRI 27 Metro Arts Centre, Bury  
 SAT 28 The Lion Warrington  
 SUN 29 Whitney Football Club Whitney  
 MON 30 Silks Thatcham

**OCTOBER**  
 SAT 5 Red Lion Gravesend  
 SUN 6 Ritz's Norwich  
 MON 7 Shelley's Stoke-on-Trent  
 WED 23 Burns Bar Falkirk  
 THU 24 College of Textiles Galashiels  
 FRI 25 Ice Rink Inverness  
 SAT 26 Heathy Bar Wishaw  
 SUN 27 Cross Key Hotel Peebles  
 TUE 29 The Venue Glasgow  
 WED 30 Whitehouse Whitehaven



**Fire In Harmony**  
 featuring  
 Pendragon/Solstice/  
 Quasar/Haze etc

**Fly High  
 Fall Far**



**Elusive Records**  
 distributed by



## NEWS

News in brief...



WARNER BROS Music MD Peter Reichardt (left) spotlights one Darren Costin, the founder member of Wang Chung now starting on a solo career, who has signed a publishing deal with the company.

## IMS price reduction

IMPORT MUSIC Services is to reduce the price of albums on its GRP label to £3.95. The label's manufacturing costs have fallen because the LPs and cassettes are now being produced in Europe instead of in the US. Other IMS prices are to rise, though. The company's three main price categories are to go from £1.98 to £2.12, £3.60 to £3.65 and £3.90 to £3.95.

ALAN EDWARDS and Ian Grant of Grant Edwards Management and Derek Savage of Albion Music have formed a new publishing company, GES Music. The company plans to publish new talent as well as established names.

A TOUR promotion and booking agency company, the Lee Williams Organisation, has been set up as an offshoot of the 11-year-old Allen Promotions. Lee Williams will continue to run Allen Promotions but will be using the new company for larger US and Canadian tours than he has so far handled. Both companies will be based in Wantage, Oxfordshire.

LIGHTNING DISTRIBUTION, in conjunction with wholesaler Gold & Son, has acquired the rights to the Philips and Pioneer laservision catalogues. A new batch of laservision releases will be announced at Vidtel on August 29.

## Musical Chairs

THREE NEW appointments at Arista: Crispin Gell, previously with EMI Records and Publishing, has joined the company as A&R assistant; Clive Munday, formerly with PRT, is appointed as a production assistant and Philippa Davies has joined the promotions department as secretary... Keith Dunn, formerly international supervisor and negotiator with the MCPS, has joined Patch Music as copyright manager... Douglas Kean, TV promotion manager at CBS for the last three years, has been appointed head of promotion for Parlophone Records.

## Directory

RECENT MOVES: John Reid Enterprises to 2nd Floor, 51 Holland Road, London W8 7JB. Telephone and telex numbers remain at 01-938 1741 and 265870... Rival Management (formerly Sans Rival Management) to 15 Napier Road, Manchester M21 2AW (061-860 5598).

## American Commentary



## Gortikov plays it cool

From IRA MAYER

NEW YORK: RIAA president Stan Gortikov's 10-page letter responding to the Parents Music Resource Centre, which is lobbying for a rating system for records, was a masterful demonstration of the lawyerly art of restrained contempt. Killing 'em softly with his song, to borrow from an old hit, Gortikov agreed on behalf of the industry that individual record companies would sticker albums with a warning to parents if they (the individual record companies) felt the lyric content might be objectionable. This has long been done, particularly with comedy albums, and with the occasional rock album that was blatantly explicit in its sexual references, primarily for the benefit of radio programmers.

While making it appear that the industry was to a limited extent giving in to PMRC's demands — essentially by playing up something that has been a quiet standard practice — Gortikov (and the industry) refrained from offering any sort of industry-wide rating system. Quoting Plato, alluding to the freedom of speech tenets of the First Amendment of the US Constitution and generally pointing out that the record industry was not in and could not control the practices of the retail record or radio businesses, Gortikov conveyed a very formal spirit of co-operation while bluntly informing PMRC that the rating system being sought was out of the question.

Entire books have been written about the lobbying forces which eventually led to the first medical warning on cigarette packages. Hopefully, the PMRC, for all its spouse-connections to legislators and other Reagan administration officials, will not carry the clout to drag the battle out for years and thereby force this issue to become a preoccupation of the industry. With Senate hearings already tentatively scheduled for next month on the subject of pornography in rock, I can only wonder on whom the authorities called to testify are going to be and just how the proceedings will be conducted.

WINDHAM HILL has established itself as the standard by which so-called new age, or relaxation music, is measured (the company liked neither of those terms, but they are the most commonly used). The records are well made, carefully manufactured, more sophisticated than "easy listening", but not at the level of improvisatory musicianship which characterises, say, ECM, probably its closest antecedent. Maximising alternative distribution strategies — primarily through book stores, where the records are frequently played as appropriate background music — the recordings are also distributed by A&M.

Given the A&M tie, what with A&M Video, and with A&M's own links to RCA (for record distribution), which is in turn hooked up with RCA/Columbia for home video output, it is surprising to find Windham Hill videos being distributed by Paramount for VCR and Pioneer for laserdisc. Four programmes built around the elements and the seasons, have previously been sold in Japan. They're now being made available here, each with a Windham Hill soundtrack and appropriately pacific video along the lines of Water's Path, Western Light, Autumn Portrait and Winter. If the tapes meet Paramount's expectations of sales of 50,000-100,000 cassettes each (plus laserdiscs), watch for a rash of similar productions.

Shorts: The reinstatement of import duties of 4.2 per cent on LPs will result in a \$1 rise in prices for consumers. Duties on cassettes and CDs are far less — about a penny a piece — due to a loophole in the way the tax law is written.

ISSN 0265-1548

A Morgan Grampian plc publication

# MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

**Greater London House**  
 Hampstead Road  
 London NW1 7OZ

**TEL: 01-387 6611**  
**TELEX: 299485 MUSIC G**

**SUBSCRIPTION RATES:**  
 UK £45, Eire £15.57, Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190

**Subscriptions/Directory:**  
**Jeanne Henderson,**  
**Royal Sovereign House,**  
**40 Beresford Street,**  
**London SE18 6BQ.**  
**TEL: 01-854 2200.**

Printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation. All material copyright 1985 Music Week Ltd.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser.

**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:** Tony Adler (manager), Lynn Facey (Assistant manager), Janet Yeo, Gareth Thompson  
**CONTRIBUTORS:** Jerry Smith, Nicolas Soames, Alan Jones, Barry Lazell, James Hamilton  
**US CORRESPONDENT:** Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, NYC NY 10036. (Tel: 212 719 4822)  
**AD MANAGER:** Andrew Brain  
**ASSISTANT AD  
 MANAGER:** Kathy Leppard  
**AD EXECUTIVES:** Phil Graham, Tony Evans  
**CLASSIFIED MGR:** Cathy Murphy  
**CLASSIFIED ASSISTANT:**  
 Jane Norford  
**AD PRODUCTION MANAGER:**  
 Karen Denham  
**PRODUCTION ASSISTANT:**  
 Nick Scotting  
**PROMOTIONS EXECUTIVE:**  
 Angela Fieldhouse  
**MANAGING DIRECTOR:**  
 Jack Hutton  
**PUBLISHING DIRECTOR:**  
 Mike Sharman

# RAMBO

FIRST BLOOD II

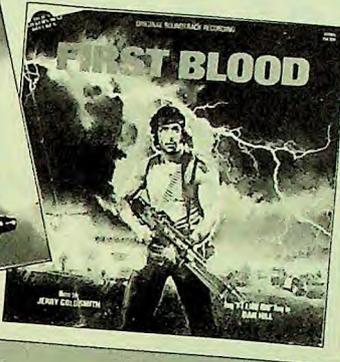
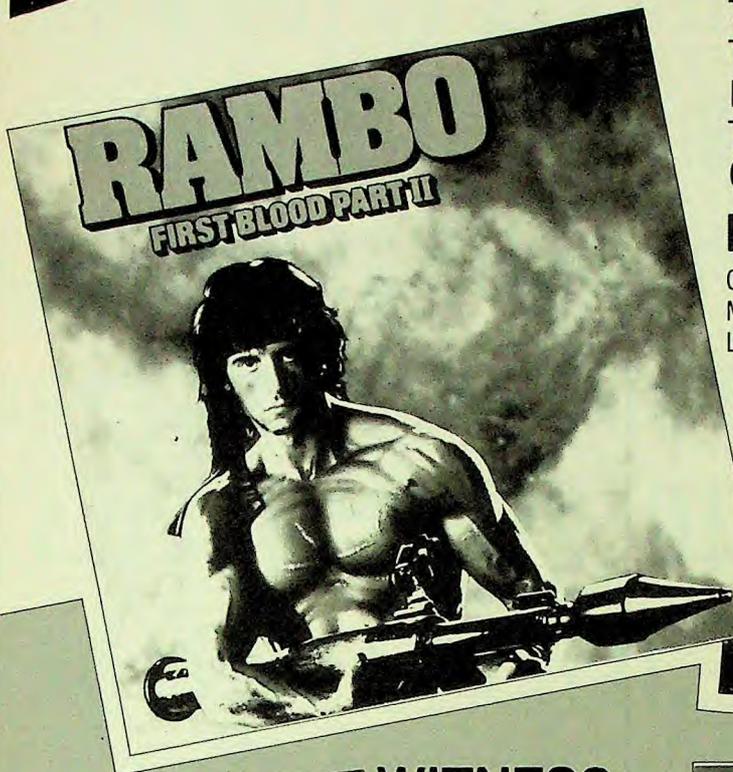
THE HIGHEST GROSSING SMASH MOVIE IN THE U.S.A. IS SET TO BE TOP MOVIE IN 1985 IN THE U.K. EMI FILMS ARE BACKING THIS WITH A MAJOR PRESS & T.V. ADVERTISING CAMPAIGN

## RAMBO

FIRST BLOOD II

ORIGINAL SOUNDTRACK RECORDING.  
MUSIC BY JERRY GOLDSMITH.

LP. TER 1104. CASS. ZC TER 1104. DIGITAL STEREO.



THE ORIGINAL SOUNDTRACK OF  
**FIRST BLOOD**  
RELAUNCHED. MUSIC BY JERRY GOLDSMITH  
LP. TER 1038

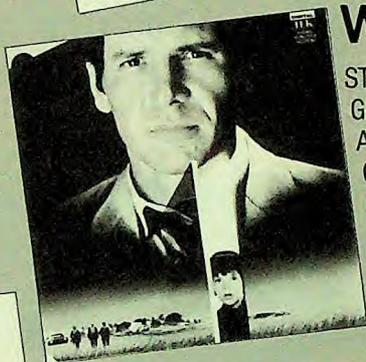
## GRIND

THE NEW HAL PRINCE BROADWAY MUSICAL STARRING BEN VEREEN (ALL THAT JAZZ, JESUS CHRIST SUPERSTAR, ROOTS.) ORIGINAL BROADWAY CAST MUSIC BY LARRY GROSSMAN  
LP. TER 1103  
CASS. ZC TER 1103  
C.D. CD TER 1103 (AVAILABLE SOON)  
DIGITAL STEREO



## WITNESS

STILL A TOP GROSSING FILM ALL OVER THE COUNTRY.  
LP. TER 1098.  
DIGITAL STEREO

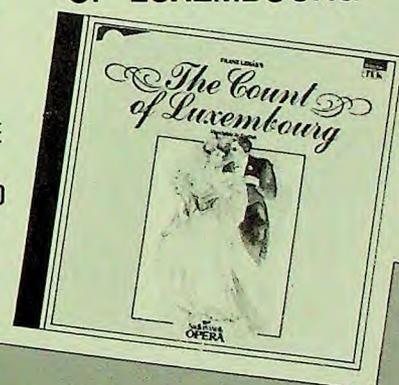


ORIGINAL SOUNDTRACK RECORDING BY OSCAR WINNING MAURICE JARRE.

## COMPACT DISC RELEASES NOW AVAILABLE

**COUNTLESS MARITZA**  
CD. CD TER 1051  
ALSO AVAILABLE  
LP. TER 1051  
CASS. ZC TER 1051  
DIGITAL STEREO.

CD. CD TER 1050  
ALSO AVAILABLE  
LP. TER. 1050  
CASS. ZC TER 1050  
DIGITAL STEREO



## THE CAST ALBUM OF THE LONGEST RUNNING MUSICAL IN THE WORLD NOW ON TER

LP. TER 1099  
CASS. ZC TER 1099  
CD. CD TER 1099 (AVAILABLE SOON)



ORDERS TO PRECISION RECORDS & TAPES LIMITED  
105 BOND ROAD, MITCHAM, SURREY CR4 3UT  
TELEPHONE: 01-640 3344



THAT'S ENTERTAINMENT PRODUCTION LIMITED  
49 THE MARKET COVENT GARDEN, LONDON WC2E 8RB  
Telephone 01-240 0621/240 0622. Telex 890691 A/B TLXIR G

Chart newcomers

**COLONEL ABRAMS:** Trapped. (MCA 997): US origin. Entered chart, August 10, 1985. New York music business insider, who originally broke through in the city's clubs with a portastudio demo version of this tune, and the help of numerous contacts in the clubs and radio stations. The number has now been re-recorded and is standing proud on its own merits.

**Action pact**

**SOHO CLUB** Le Beat Route has amended the membership arrangements for its Monday night talent showcase, Action Preview, so that now having paid the admission for one evening, visitors will be given a card entitling them to attend all future Action Previews free. The club hopes that this will build up a large audience for the showcase-nights, allowing them to review the payment policy for bands.

● Le Beat Route, 17 Greek Street, London W1.

**TALENT**

**Photofit hits?**

**HEARD OF Menudo?** The Puerto Rican group whose members are turfed out when they come of age to be replaced by other more junior pretty faces, thus ensuring an eternal Peter Pan state in which individual egos bow down to the greater god: huge commercial success. Well now there's a slightly different UK slant on the concept.

Dady are a South London band formed with the express intention of writing "good commercial pop songs" that recapture the sounds of famous artists from yesteryear such as The Beatles, The Rolling Stones, Roxy Music, T Rex and a whole host of others, for which the group then dress up to visually portray the particular artists they are apeing.

The idea for the band occurred to former Marvin Gaye publicist Gloria Byart at the beginning of the year, but the band — taking their name from singer/chief songwriter Steven Dady — have only been together a matter of a couple of months. Already,

though, they reckon to have written their first hits in the shape of songs such as King Of Love, Goodbye and their bid for next Christmas' chart, A Christmas Kiss.

"Stars On 45 briefly skimmed the surface of this concept, but it was a one-off and the songs were just covers as opposed to being freshly created," says Byart.

Dady himself adds: "First and foremost we put the song in our favour by creating a 'main theme' and thereafter we work out the most commercial dance beat there is. It will be tailor-made for the consumer. No two performances will be alike. Therefore, unlike the consistent pattern of major artists, each time we are placed in the public eye we will portray a different style and image."

The band will be playing live in early September, when they will be hoping to secure a major deal.

● Contact: Gloria Byart on 01-302 0678.

**PERFORMANCE**

**Fairport Convention**

**THE FOUL** August weather did not deter thousands of the faithful descending on the Oxfordshire village of Cropredy for Fairport Convention's annual reunion concerts.

Fairport, in various permutations, headlined on both nights and with their combined skills and talents — plus sense of fun — proved why they are still the folk rock band of the past two decades.

The quality of sound was better than in recent years, and the band seemed generally more rehearsed and together. Cathy Lesurf was far more confident than in recent outings and her efforts added much atmosphere to the occasion.

The music covered the Fairport spectrum. The old favourites — Walk A While etc — received the warmest appreciation, but tracks from the recently-released Woodworm LP, Gladys Leap, managed to hold their own among the "classics".

It was good to see Trevor Lucas and Jerry Donahue back on parade, and to hear Simon Nicol in such brilliant form. Meanwhile, all credit to Dave Pegg for organising another successful event, and to Wadworth's Brewery for providing the refreshment.

JIM EVANS

irresistible force for any rock fan.

At London's Embassy Club they put on a show that proved that they can reproduce the ZZ Top sound at will and demonstrated that when it comes to repartee with the audience these men are sharp enough to cut glass.

Their music is a 50-50 mix of original songs and cover versions — including Legs, Sharp Dressed Man and Gimme All Your Lovin' — and the band are currently deciding whether to press for a UK recording contract. But, whatever they put on vinyl cannot possibly reflect a fraction of the atmosphere, energy or lunacy that The Beards create on stage.

The identities of this quartet are something they keep very much to themselves although they are obviously men who have been in music long enough to know exactly how to sing a joke, how long it should go on and how not to cause offence.

JEFF CLARK-MEADS

**Makin' Time**

**IT REMAINS** a mystery as to why any band attempting to play revivalist music almost always attracts an audience liable to spill into senseless forays of violence. The early days of Two-Tone were peppered by scuffles, with Madness and Specials gigs being best avoided.

So half a decade later and still no-one seems to have learned the lesson, the latest victims being the very fine Makin' Time, playing as their debut Stiff LP suggests, Rhythm And Soul.

Appearing at their local, a pub in Willenhall, just outside Wolverhampton, Makin' Time, an almost ludicrously young band, demonstrated an affectionate grip of the basics of Sixties pop and soul. But circumstances totally unconnected to the band conspired to provide a rather ugly atmosphere with predictable scurries breaking out.

That the band dealt marvellously with this is a rather perverse testament to their maturity. Makin' Time drew on a familiar heritage of bouncy farfisa, strident chords, chanted choruses and the magical middle eights.

DUNCAN HOLLAND

**Red Beards From Texas**

**LIKE STANDING** in a lift with a mugger, the Red Beards From Texas hit you on every level. This brilliant ZZ Top-parodying band are one of the very few who can persuade your sense of humour to get up and dance.

Wearing cricket pads and hiding behind huge false beards, they would be clowns if it wasn't for the fact that behind the masquerade are four very, very competent musicians. And that's where the secret of their success lies: visually, they make you howl with laughter while musically they're an



**THE SWINGING LAURELS** have expanded, changed their name to Happy House (left), and re-entered the pop fray with renewed vigour and the avowed intent of securing a good manager as a prelude to publishing and recording deals.

In their previous incarnation, the Leicester band played brass with The Fun Boy Three, supported Culture Club on a couple of UK tours, got lost somewhere in a WEA shake-up, and still managed to release such fine pop singles as Peace Of Mind, Rodeo and Lonely Boy. They are currently setting up a couple of London showcase gigs.

● Contact: John Barrow, The Happy House, Happy House Studio, Corner of Almond Road & Welford Road, Leicester LE2 6BE. Tel: 0533 550219.



*Regal Zonophone are pleased to announce the exclusive signing of Frank Sidebottom*  
*Artiste from Timperley*

**Frank Sidebottom**  
sings  
**"Frank's Firm Favorites"** (e.p.)

Available Now

Z39

*"the Pop Star Life's for Me..."*

**REGAL ZONOPHONE**

ORDER NOW FROM EMI TELEPHONE SALES AREA A: 01-561 4646 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN AREA B: 01-848 9811 MIDLANDS AND THE NORTH, AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.

“Hey! Wouldn't it be **dreamy** if there was a way to get pictures to go with these fab sounds. Just imagine rushing out and buying all your favourite bands on one fab video. You could have Tears for Fears, Dire Straits, The Style Council, Bryan Ferry, Go West, Howard Jones, Nik Kershaw... Oh well, it's only a **dream**.”



**DON'T WATCH THAT - WATCH THIS!  
VOLUME 3**

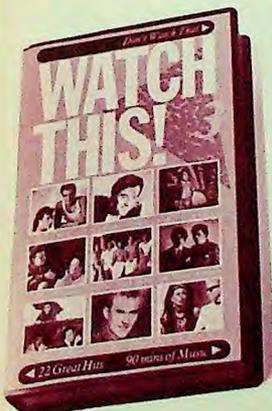
**The video compilation that makes dreams come true!**

THE STYLE COUNCIL · WALLS COME TUMBLING DOWN! ▶ GO WEST · CALL ME ▶ FINE YOUNG CANNIBALS · JOHNNY COME HOME ▶ NIK KERSHAW · DON QUIXOTE  
DIRE STRAITS · MONEY FOR NOTHING ▶ THE ADVENTURES · FEEL THE RAINDROPS ▶ TEARS FOR FEARS · HEAD OVER HEELS ▶ BRYAN FERRY · SLAVE TO LOVE  
HOWARD JONES · LIFE IN ONE DAY ▶ BILLY OCEAN · SUDDENLY ▶ KOOL AND THE GANG · CHERISH ▶ SQUEEZE · LAST TIME FOREVER ▶ OPUS · LIVE IS LIFE  
CHRIS REA · STAINSBY GIRLS ▶ ANIMAL NIGHTLIFE · LOVE IS JUST THE GREAT PRETENDER '85 ▶ HIPSWAY · THE BROKEN YEARS ▶ THE QUICK · DOWN THE WIRE  
THE DAMNED · THE SHADOW OF LOVE ▶ THE CULT · SHE SELLS SANCTUARY ▶ REDSKINS · BRING IT DOWN! (THIS INSANE THING) ▶ PROPAGANDA · DUEL  
AMAZULU · EXCITABLE

VHS (041 277 2) BETA (041 277 4)

Order now from your PolyGram Salesman or regular wholesaler. Acct. holders ring P.R.O. Order Desk 01-590 6044

PolyGram Video



# AIRPLAY

## BUBBLING

- 7 (—) BROOKLYN BRONX & QUEENS (B.B.&Q.): Minutes Away  
Cooltempo/Chrysalis COOL 112 (F)  
Broadland, Essex, Hereward, Marcher, Mercia, Mercury, Metro
- 5 (6) BIBIE: Breaking My Heart CBS A 6485 (C)
- 6 (—) BROWN, Sharon: I Specialize In Love Virgin VS 494 (E)  
Capital, Clyde, Hereward, Mercury, NorthSound, Victory.
- 5 (7) BROWN, Shirley: Boyfriend Fourth & Broadway/Island BRW 31 (E)
- 9 (6) COLONEL ABRAMS: Trapped MCA 997 (C)
- 5 (—) CURTIE AND THE BOOMBOX: Black Kisses Never Make You Blue  
RCA PB 40063 (R)  
Clyde, Mercury, Plymouth, Swansea, West
- 5 (6) DIO: Rock 'n' Roll Children Mercury/Phonogram DIO 5 (F)
- 10 (—) GRAHAM, Jaki: Heaven Knows EMI JAKI 5 (E)  
Aire, Essex, Forth, Luxembourg, Metro, Pennine, Piccadilly, Radio  
210, Severn, West
- 6 (6) HEAD, Murray: Picking Up The Pieces Virgin VS 806 (E)
- 5 (5) KELLY, Kin: To You Gipsy GIPSY 19 (C)
- 7 (5) LONE JUSTICE: Sweet Sweet Baby Geffen A6426 (C)
- 5 (5) MANHATTAN TRANSFER: Ray's Rockhouse Atlantic A9533 (W)
- 6 (5) MERCY MERCY: What Are We Gonna Do About It?  
Ensign/Island ENY 522 (E)
- 7 (—) PARR, John: St. Elmo's Fire London LON 73 (F)  
Capital, Clyde, Downtown, Mercia, Mercury, NorthSound, Plymouth
- 7 (7) PAUL, Owen: Pleased To Meet You Epic A6395 (C)
- 5 (5) ROSS, Steven: Then There Was You Arista ARIST 629 (F)
- 7 (—) SEMBELLO, Michael: Maniac Casablanca/Phonogram CAN 1017 (F)  
Chiltern, Downtown, Pennine, Piccadilly, Plymouth, Signal, Viking
- 9 (7) SMITH, Mike: Medley Proto ENA 130 (W)
- 7 (9) S.O.S. BAND, The: Break up (Remix) Tabu/Epic A6427 (C)
- 6 (5) SPACE MONKEY: One More Shot Innervision/Siren IVS 7 (E)
- 5 (—) SPARLING, Steve: Mercy Mercy Me Important/Towerbell TAN 5 (E)  
Aire, DevonAir, Luxembourg, Pennine, Signal
- 8 (6) SPELT LIKE THIS: Stop This Rumour EMI SLT 2(E)
- 8 (7) SUPERTRAMP: Still In Love A&M AM 265 (F)

# RADIO 2

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

- 7 (New) THE ODYSSEY: (Joy) I Know It  
(Mirror/Priority)
  - 6 (New) THE DETROIT SPINNERS: Love Is  
In Season (Atlantic)
  - 6 (5) UB40 Guest Vocals by  
CHRISSE HYNDE: I Got You Babe
  - 5 (6) LOFGREN: Shine Silently
  - 4 (Re) AIR SUPPLY: Just As I Am
  - 4 (Re) GEORGE BENSON: I Just Wanna  
Hang Around You
  - 4 (Re) MIQUEL BROWN: Close To  
Perfection
  - 4 (Re) THE CARS: Drive
  - 4 (New) DAN HARTMAN: I Can Dream  
About You (MCA)
  - 4 (4) BARBARA PENNINGTON: On A  
Crowded Street
  - 4 (New) RED BOX: Lean On Me (ah-li-ayo)  
(Sire)
  - 4 (4) KENNY ROGERS: Long Arm Of  
The Law
  - 4 (New) BRENDAN SHINE: Melody For  
You (Play)
  - 4 (New) DUSTY SPRINGFIELD:  
Sometimes Like Butterflies  
(Hippodrome)
  - 4 (4) REBECCA STORM: The Show  
(Theme from 'Connie')
  - 4 (Re) ROGER WHITTAKER: Gipsy
- OTHER FEATURES RECORDS
- BALTIMORA: Tarzan Boy
  - BRAZIL: Slip Away
  - HOWARD CARPENDALE: Shine On
  - EURYTHMICS: There Must Be An Angel  
(Playing With My Heart)
  - THE FLYING PICKETS: Sealed With A Kiss
  - GLENN FREY: Sexy Girl
  - JAKI GRAHAM: Heaven Knows
  - PATTI LABELLE: Stir It Up
  - BILLY OCEAN: Mystery Lady
  - PRINCESS: Say I'm Your Number One
  - TIME BANDITS: Endless Road
  - TINA TURNER: We Don't Need Another Hero  
(Thunderdome)
  - WEST END BOYS: Summertime
- DAVID HAMILTON'S  
RECORD OF THE WEEK
- HUEY LEWIS & THE NEWS: Power Of Love  
(Chrysalis)

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

# RADIO 1

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

- 21 (23) MADONNA: Into The Groove
  - 21 (22) UB40 GUEST VOCALS BY  
CHRISSE HYNDE: I Got You  
Babe
  - 21 (21) NIK KERSHAW: Don Quixote
  - 19 (21) BILLY IDOL: White Wedding
  - 19 (10) KATE BUSH: Running Up That  
Hill
  - 17 (16) AMAZULU: Excitable
  - 17 (22) TINA TURNER: We Don't Need  
Another Hero (Thunderdome)
  - 16 (16) THE CURE: Inbetween Days
  - 16 (21) EURYTHMICS: There Must Be  
An Angel (Playing With My  
Heart)
  - 16 (10) KING: Alone Without You
  - 16 (13) MADONNA: Holiday
  - 16 (17) PRINCESS AND THE  
REVOLUTION: Raspberry Beret
  - 15 (13) BRYAN ADAMS: Summer Of  
'69
  - 15 (12) CARS: Drive
  - 15 (21) DIRE STRAITS: Money For  
Nothing
  - 15 (New) THOMPSON TWINS: Don't  
Mess With Doctor Dream, Arista  
TWINS 9 (F)
  - 14 (9) PRINCESS: Say I'm Your  
Number One
  - 14 (13) RED BOX: Lean On Me (Ah-Li-  
Ayo)
  - 13 (New) BRYAN FERRY: Don't Stop The  
Dance, E'G/Polydor FERRY 2 (F)
  - 13 (New) STING: Love Is The Seventh  
Wave (New Mix), A&M AM 272  
(F)
  - 11 (6) BALTIMORA: Tarzan Boy
  - 11 (17) BRUCE SPRINGSTEEN: Glory  
Days
  - 11 (New) THE COMSAT ANGELS: I'm  
Falling, Jive JIVE 87 (A)
  - 11 (12) DAN HARTMAN: I Can Dream  
About You
  - 11 (15) PHIL COLLINS: Take Me Home
  - 10 (10) GARY MOORE: Empty Rooms
  - 10 (New) HUEY LEWIS & THE NEWS:  
Power Of Love, Chrysalis HUEY  
4 (F)
  - 10 (13) POINTER SISTERS: Dare Me
  - 9 (10) D TRAIN: You're The One For  
Me
  - 9 (15) JAKI GRAHAM: Round And  
Around
  - 9 (6) MARC ALMOND: Stories Of  
Johnny
  - 9 (10) OPIUS: Live Is Life
  - 9 (6) PHILIP OAKEY & GIORGIO  
MORRIS: Be My Lover Now
  - 8 (5) COWARD BROTHERS: People's  
Limousine
  - 8 (New) MADNESS: Yesterday's Men,  
Zarjazz/Virgin JAZZ 5 (E)
  - 8 (6) PROPAGANDA: P: Machinery
  - 8 (8) TRANS-X: Living On Video ('85  
Re-mix)
  - 7 (New) ENDGAMES: Shouting Out For  
Love, Virgin VS 751 (E)
  - 7 (5) KOOL & THE GANG: Cherish  
LISA LISA AND CULT JAM  
WITH FULL FORCE: I Wonder If I  
Take You Home, CBS A 6057 (C)
  - 7 (7) MAITAI: Body And Soul
  - 7 (10) ORCHESTRAL MANOEUVRES  
IN THE DARK: Secret
  - 7 (6) TRACIE YOUNG: I Can't Leave  
You Alone
  - 7 (New) VITAMIN Z: Every Time That I  
See You, Mercury/Phonogram  
MER 197 (F)
  - 6 (8) THE COOL NOTES: In Your Car
  - 6 (New) DIO: Rock 'n' Roll Children,  
Vertigo/Phonogram DIO 5 (F)
  - 6 (7) GO WEST: Goodbye Girl
  - 6 (New) TIME BANDITS: Endless Road,  
CBS A6233 (C)
  - 6 (New) TOTAL CONTRAST: Takes A  
Little Time, London LON 71 (F)
  - 5 (New) ASWAD: Bubbling, Simba SIM  
101 (EJS)
  - 5 (7) BANARAMA: Do Not Disturb
  - 5 (New) SAL SOLO & CLASSIX  
NOUVEAUX: Heartbeat, MCA  
977 (C)
  - 5 (9) DENISE LASALLE: My Toot  
Toot
  - 5 (8) HIPSWAY: Ask The Lord,  
Mercury/Phonogram MER 195  
(F)
  - 5 (New) HOODOO GURUS: My Girl,  
Demon D 1033 (MW/P)
  - 5 (Re) SPARKS: Change
- OTHER FEATURED RECORDS
- THE CULT: She Sells Sanctuary
  - ICICLE WORKS: Seven Horses
  - LONE JUSTICE: Sweet Sweet Baby
  - NICK LOWE: I Knew The Bride (When She  
Used To Rock 'n' Roll)
  - GARY NUMAN: Your Fascination
  - OWEN PAUL: Pleased To Meet You
  - MAXI PRIEST: Dancin' Mood
  - SPEAR OF DESTINY: Come Back
  - AMII STEWART: Knock On Wood/Light My  
Fire (Remix)
  - SIMON WARNER: Perfect Day Baby

# I'M FALLING

# I'M FALLING



## FROM THE COMSAT ANGELS

A SINGLE TO PLAY, STOCK,  
ENJOY, AND GET EXCITED BY!  
PRODUCED BY JAMES 'JUICY FRUIT' MTUME  
RECORDED AT BATTERY STUDIOS  
7" JIVE 87 12" JIVE T 87 (AT 7" DEALER PRICE)  
ORDER THROUGH PRI







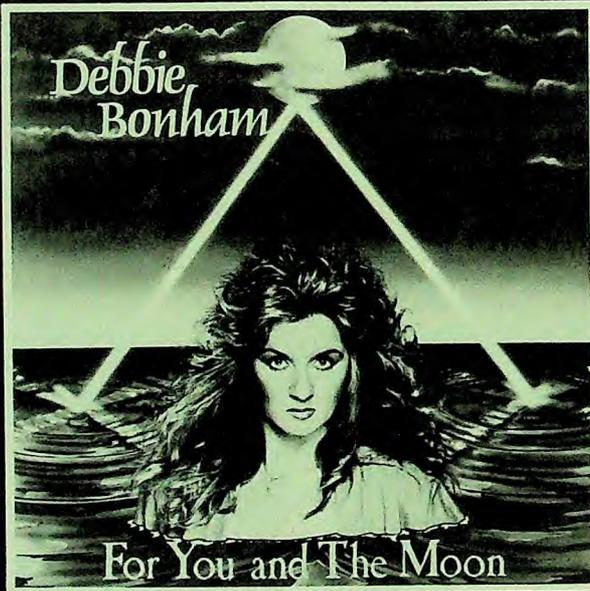
Gary Numan  
**"YOUR FASCINATION"**  
 THE LIMITED EDITION PICTURE DISCS  
 7" NUP 9 12" NUMP 9  
 The Singles  
 7" NU 9 12" NUM 9



Josie James  
**"CALL ME"**  
 7" 7TPL 01 12" 12TPL 01



AVAILABLE FROM



Debbie Bonham  
**"FOR YOU AND THE MOON"**  
 Album: CAL 216 Cassette: CAC 216

CARRERE RECORDS

**PRT**  
**ORDER DESK**  
**640 3344**

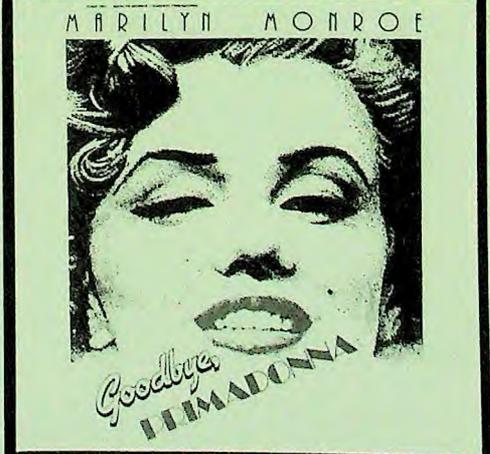
Orders to Precision Records & Tapes Ltd.  
 105, Bond Road  
 Mitcham  
 Surrey CR4 3UT



Hohokam  
**"HARLEQUIN TEARS"**  
 7" NU 8 12" NUM 8



The Sound Barrier **"THE SUBURBIA SUITE"**  
 Album: PACT 10 and the 12" from the album  
**"FASTEN YOUR SEAT-BELTS,  
 WE'RE OFF TO SUBURBIA!"** (Remix)  
 ACTX 17



Marilyn Monroe  
**"GOODBYE PRIMA DONNA"**  
 Album: ZUMA 1001  
 Cassette: ZUMAC 1001  
 C.D. CDZUM 1001



# TOP 75

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

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
1	1	5	INTO THE GROOVE ● Madonna (Madonna/Steve Bray) Warner Bros./Island Music (s)	Site W 8334(T) (W)
2	3	4	I GOT YOU BABE DEP International/Virgin DEP 20(12) (E) UB40 Guest Vocals by Chrissie Hynde (UB40/Ray Pablo Falconer) Carlin Music	
3	2	4	HOLIDAY ● Madonna (John Jollybean/Benitez) Chrysalis Music (s)	Site W 9405(T) (W)
4	2	7	RUNNING UP THAT HILL Kate Bush (Kate Bush) Kate Bush Music/EMI Music (s)	EMI 121KB 1 (E)
5	4	4	DRIVE ○ The Cars (Robert John "Mutt" Lange/The Cars) Carlin Music (s)	Elektra E9706(T) (W)
6	5	8	MONEY FOR NOTHING Veriigo/Phonogram DSTR 10(12) (F) Dire Straits (Mark Knopfler/Neil Dorfsman) Rondor/Chrysalis/Virgin Music (s)	
7	4	6	WE DON'T NEED ANOTHER HERO (Thunderdome) Tina Turner (Terry Britten) Myxar/Rondor/Gold Single (s)	Capitol 121CL 364 (E)
8	7	7	WHITE WEDDING Billy Idol (Keith Forsey) Chrysalis Music (s)	Chrysalis 1D0L(X) 5 (F)
9	6	8	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) Eurythmics (David A. Stewart) RCA Music (s)	RCA PB 40247 (12 — PT 40248) (R)
10	11	4	SAY I'M YOUR NUMBER ONE Princess (Stock/Aiken/Waterman) All Boys Music	Supreme SUPET1 101 (A)
11	33	3	TARZAN BOY Baltimora (Maurizio Bassi) EMI Music (s)	Columbia 121DB 9102 (E)
12	13	8	EXCITABLE Amazulu (Christopher Neil) Rondor Music	Island 121IS 201 (E)
13	39	2	ALONE WITHOUT YOU King (Richard James Burgess) CBS Songs/KingSongs	CBS (T)A6308 (C)
14	10	4	DON QUIXOTE Nik Kershaw (Peter Collins) Rondor Music (London)/Artic King (s)	MCA NIK(T) 8 (C)
15	26	4	I WONDER IF I TAKE YOU HOME Lisa Lisa and Cult Jam with Full Force (Full Force) Chrysalis Music	CBS (T)A 6057 (C)
16	11	11	LIVE IS LIFE Opus (Peter J. Muller) EMI Music (s)	Polydor POSPX(X) 743 (F)
17	27	5	YOU'RE THE ONE FOR ME (Paul Hardcastle Mix) D Train (Hubert Eaves III) Peterman (Carlin) Prelude/RCA 2B 40301 (12 — ZT 40302) (R)	
18	14	16	CHERISH ○ De-Lite/Phonogram DEIX 20 (F) Kool & The Gang (Jim Bonafant/Ronald Bell/Kool & The Gang) Planetary Nem (s)	
19	28	5	TAKE ME HOME Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Nit And Run Music (s)	Virgin VS 771(12) (E)
20	15	5	IN BETWEEN DAYS The Cure (Smith/Allen) APB Music	Fiction/Polydor FICS(X) 22 (F)
21	17	13	FRANKIE ● Sister Sledge (Nile Rodgers) MCA Music	Atlantic A9547(T) (W)
22	40	4	TAKES A LITTLE TIME Total Contrast (Steve Harvey) Chrysalis Music/Copyright Control	London LON(X) 71 (F)
23	16	13	AXEL F ○ Harold Faltermeyer (Harold Faltermeyer) Famous Chappell (s)	MCA MCA(T) 949 (C)
24	19	12	CRAZY FOR YOU ○ Madonna (John Jollybean/Benitez) Warner Bros. Music (s)	Geffen A 6223 (C)
25	29	4	GOODBYE GIRL Go West (Gary Stevenson) ATV Music (s)	Chrysalis G0W(X) 2 (F)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
26	25	5	RASPBERRY BERET Paisley Park/Warner Brothers WBS29(T) (W) Prince And The Revolution (Prince And The Revolution) Island Music	
27	22	6	LET ME BE THE ONE Five Star (Nick Martinelli) Brampton Music	Ten/RCA PB 40193 (12 — PT 40194) (R)
28	18	7	LIVING ON VIDEO ('85 Re-Mix) Trans-X (Daniel Bernier) Memory Lane Music (s)	Boiling Point/Polydor POSPX(X) 650 (F)
29	23	5	EMPTY ROOMS Gary Moore (Tony Collins) 10 Music	10/Virgin TEN 581(12) (E)
30	21	9	ROUND AND AROUND Jaki Graham (Derek Bramble) Virgin Music	EMI 121JAK 4 (E)
31	24	14	SHE SELLS SANCTUARY The Cult (Steve Brown) Chappell Music (s)	Beggars Banquet BEG 135(T) (W)
32	38	3	ROCK 'N' ROLL CHILDREN Dio (Ronnie James Dio) Carlin Music	Veriigo/Phonogram DIO 5(12) (F)
33	20	4	GLORY DAYS Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music	CBS (T)A 6375 (C)
34	NEW		STORIES OF JOHNNY Marc Almond (Mike Hodges) Copyright Control	Some Bizarre/Virgin BONK 11(12) (E)
35	32	7	IN YOUR CAR The Cool Notes (The Cool Notes) Abstract Sounds	Abstract Dance/Priority ADIT 4 (E)
36	41	4	BODY AND SOUL Mai Tai (Eric van Tip/Jochem Fluimsa) Minder Music	Hot Mel/Virgin VS 801(12) (E)
37	30	11	MY TOOT TOOT Denise LaSalle (Tommy Couch/Wall Stevenson) Flyright Music (MCP) (s)	Epic A6334 (12 — TX6334) (C)
38	31	6	DARE ME Pointer Sisters (Richard Perry) Warner Bros. Music	Planet PB 49557 (12 — PT 49558) (R)
39	35	6	SECRET Orchestral Manoeuvres In The Dark (Stephen Hague) Virgin Music	Virgin VS796(12) (E)
40	NEW		I CAN DREAM ABOUT YOU Dan Hartman (Dan Hartman/Jimmy Iovine) Multi-Level Music	MCA MCA(T) 988 (C)
41	60	2	KNOCK ON WOOD/LIGHT MY FIRE (Remix) Amii Stewart (Barry Leng) Warner Bros./Rondor/Barry Leng/ATV Music	Sedition EDIT(L) 3303 (A)
42	49	3	SUMMER OF '69 Bryan Adams (Bryan Adams/Bob Clearmountain) Rondor Music	A&M AM(Y) 267 (F)
43	44	9	THE POWER OF LOVE Jennifer Rush (Gunther Mende/Candy de Rouge) CBS Songs	CBS A 5003 (12 — TX 5003) (C)
44	36	11	I'M ON FIRE/BORN IN THE USA ○ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt) Zomba Music (s)	CBS (T)A 6342 (C)
45	NEW		DO NOT DISTURB Bananarama (Tony Swain/Steve Jolley) Rondor Music/J & S Music	London NANA 9 (12 — NANX 9) (F)
46	42	7	THE SHOW (Theme From 'Connie') Rebecca Sims (Peter Fallow) Willy Russell/Patenoster Music	Towerbell TWP 3 (12 — TVER 3) (E) Cass: ZCTVP 3
47	51	4	TEQUILA No Way Jose (Mark Reilly/Phil Harding) MCA Music	Fourth & Broadway/Island 121BRW 28 (E)
48	34	9	LOVING YOU Feargal Sharkey (R. Taylor/D. Richards) Sound Diagrams/Warner Bros./Copyright Control	Virgin VS 770(12) (E)
49	63	2	MYSTERY LADY Billy Ocean (Keith Diamond) Zomba Music/Aqua Music	Jive JIVE (T) 98 (A)
50	37	11	MONEY'S TOO TIGHT (TO MENTION) Simply Red (Stewart Levine) Copyright Control	Elektra EKR 91(R) (W)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
51	61	2	(JOY) I KNOW IT Odyssey (Burt Ingram) Odyssey Publishing	Mirror/Priority BUTCH 1(2) (E)
52	73	2	TRAPPED Colonel Abrams (Richard James Burgess) MCA Music	MCA MCA(T) 991 (C)
53	47	6	TOO MANY GAMES Maze featuring Frankie Beverly (Frankie Beverly) Amareum Music	Capitol 121CL 363 (E)
54	50	3	P: MACHINERY Propaganda (S.J. Lipson) Perfect Songs	ZTT/Island 121ZTAS 12 (E)
55	46	3	YOUR FASCINATION Gary Numan (Colin Thurston/Gary Numan) Noman Music	Numa NU(M) 9 (A)
56	43	12	JOHNNY COME HOME Fine Young Cannibals (Cow/Sieffo/Gift) Virgin Music	London LON(X) 58 (F)
57	68	2	YOU'RE MY HEART, YOU'RE MY SOUL Modern Talking (Steve Benson) Giorgio Giacobbe/Intersong Music	Magnet MAG(T) 277 (R)
58	NEW		LOVE IS THE SEVENTH WAVE (NEW MIX) Sting (Pete Smith/Sting) Magister Publishing	A&M AM(Y) 272 (F)
59	62	3	ALWAYS ON MY MIND Elvis Presley (Felton Jarvis) Screen Gems-EMI Music	RCA PB 49943 (12 — PT 49944) (R)
60	66	2	I CAN'T LEAVE YOU ALONE Tracy Young (Brian Robson) Southern Music	Respond/Polydor SBS(X) 1 (F)
61	53	6	STRONGER TOGETHER Shannon (Mark Lipson/Chris Barbosa) Emergency/Shapiro Bernstein & Co/Warner Bros	Club/Phonogram JAB(X) 15 (F)
62	45	7	ALL NIGHT HOLIDAY Russ Abbot (Ben Findon/Steve Rodway) Spirit Music	Spirit FIRE (T) 6 (W)
63	56	15	A VIEW TO A KILL ○ Duran Duran (Bernard Edwards/John Corsaro/Duran Duran) Tritone Music/CBS Songs	Parlophone DURAN 007 (E)
64	NEW		LEAN ON ME (ah-li-ayo) Red Box (David Motion/Chris Hughes) Warner Bros. Music	Site WBS26(T) (W)
65	48	7	LONG TIME Arrow (Alphonso 'Phonso' Cassell) London Music	London LON(X) 70 (F)
66	NEW		BODY ROCK (Original Soundtrack) Mike Vidal (Phil Ramoos/Phil Galston/Sylvester Levay) Warner/Chilly D! Staranger	EMI America 121EA 189 (E)
67	55	3	COME BACK Spear Of Destiny (Rusty Egan) Copyright Control	Burning Ramp/Epic (T)A 6445 (C)
68	57	5	ON A CROWDED STREET Barbara Pennington (Ian Levine/Fiacra Trench) Record Shack/Jess Music (Leasing)	Record Shack SDH(T) 49 (A)
69	64	5	I SPY FOR THE FBI The Unouchables (Jerry Damerra) Trio Music	Stoll BUY(T) 227 (E)
70	52	8	DANCIN' IN THE KEY OF LIFE (Remix) Steve Arrington (Keg Johnson/Wilmer Raglin) Screen Gems-EMI/Island Music (s)	Atlantic A 9534(T) (W)
71	NEW		SMOKIN' IN THE BOYS ROOM Motley Cue (Tom Werman) EMI Music	Elektra EKR 16(T) (W)
72	54	10	TURN IT UP Conway Brothers (Conway Brothers/Hotmix Hudson) Jegg Music	10/Virgin TEN 511(12) (E)
73	72	2	DON'T YOU (FORGET ABOUT ME) Simple Minds (Keith Forsey) MCA Music (s)	Virgin VS 745(12) (E)
74	NEW		'FLETCH' THEME Harold Faltermeyer (Harold Faltermeyer) MCP/S/BIEM/MCA Music	MCA MCA(T) 991 (C)
75	NEW		CLOSE TO PERFECTION Miquel Brown (Ian Levine/Fiacra Trench) Record Shack/Jess Music (Leasing)	Record Shack SDH(T) 48 (A)

# TOP 75

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
76			LIFE IN ONE DAY Howard Jones (Rupert Hine) Warner Bros. Music (s)	WEA HOW 6(T) (W)
77	87		LAY IT DOWN Raitt (Beau Hill) Raitt/Time Coast/Rightsong Music	Atlantic A9546(T) (W)
78	86		EVERY TIME THAT I SEE YOU Vitamin Z (Ross Callum) Chappell Music	Mercury/Phonogram MER(X) 191 (F)
79	77		BACK ON THE STREETS Saxon (Simon Hannart) Savoxys/Carlin Music	Parlophone 121R603 (E)
80			ASK THE LORD Hipsway (Gary Langan) Warner Bros. Music	Mercury/Phonogram MER(X) 195 (F)
81	89		IF YOU WERE HERE TONIGHT (Remix) Alexander O'Neal (Monie Moir) CBS Songs	Tabu/Epic (T)A 6291 (C)
82	96		MEDLEY Mike Smith (Mike Smith/John Mackswich) Ivy/Dominion/Carlin/Ardmore & Beechwood	Proto ENAIT 130 (W)
83			SOMETIMES LIKE BUTTERFLIES Dusty Springfield (Dusty Springfield/David Martin) Chappell Music	Hippodrome 1122 (H)IPPO 103 (E)
84	78		UNEXPECTED LOVERS Lime (Dennis Le Page) Memory Lane Music	Boiling Point/Polydor POSPX(X) 755 (F)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
85			WHAT ARE WE GONNA DO ABOUT IT? Mercy Mercy (Luko Tunney/Colin Young) Hensley/Intersong Music	Ensign/Island 121ENY 522 (E)
86			COME TO MILTON KEYNES The Style Council (Peter Wilson/Paul Weller) EMI Music (s)	Polydor TSC(X) 9 (F)
87			LOVING THE ALIEN (Remix) David Bowie (David Bowie/Derek Bramble/Hugh Padgham) EMI Music (s)	EMI America 121EA 195 (E)
88	83		SOME PEOPLE Belouis Some (Steve Thompson/Michael Barbieri/peter Schriver) Tritone Music	Parlophone 121R 6099 (E)
89			SPANISH EDDIE Laura Branigan (Jack White) EMI Music	Atlantic A9531(T) (W)
90			SILVER SHADOW Atlantic Starr (David Lewis/Wayne Lewis) Rondor Music	A&M AM(Y) 260 (F)
91			BE MY LOVER NOW Philip Oakey & Giorgio Moroder (Giorgio Moroder) Revelation Music AC/Virgin Music	Virgin VS 806(12) (E)
91			I SPECIALIZE IN LOVE Sharon Brown (Eddie O'Loughlin) R&R Music	Virgin VS 494(12) (E)
93			YOU GIVE GOOD LOVE Whitney Houston (Kashif) MCA Music	Arista ARIST 121625 (F)

This Week	Last Week	Wks on Chart	TITLE Artists (Producers) Publisher	Label 7 (12) number (Distributor)
94	81		SEXY GIRL Glenn Frey (Barry Beckett/Glenn Frey/Allan Blazek) Warner Bros. Music	MCA MCA(T) 965 (C)
95			LOVE IS NOT THE ANSWER Stylistix (Maurice Starr) Street Sounds/Maurice Starr Music	Virgin VS 753(12) (E)
96			STAND UP Howard Johnson (Howard Johnson) Rondor Music	A&M AM(Y) 206 (F)
97	90		AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins (Alan Lerner/Hugh Padgham) RCA Music/CBS Songs	Virgin VS 674 (E)
98			I'M SO ANGRY Mr. Angry (Ivris Steve Wright) (Malcolm Brown/Tony Cox) R & R Music/Zomba Music	MCA MCA(T) 987 (C)
99			THE UNFORGETTABLE FIRE U2 (Brian Eno/Daniel Lanois) Blue Mountain Music	Island 121IS 220 (E)
100	74		TOMB OF MEMORIES Paul Young (Laurie Latham) Copyright Control	CBS (T)AS321 (C)

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

## TITLES A — Z (WRITERS)

A View To A Kill (Duran Duran/J. Barry)	63	Crazy For You (J. Bettis/J. Lind)	24	Live Is Life (Opus/Pligler)	16
Against All Odds (Take A Look At Me Now)	97	Dance In The Key Of Life (S. Arrington/J. Arrington)	70	Living On Video (P. Langford)	28
All Night Holiday (Puckier/Endow/Rodway)	52	Dave Me (S. Callier/J. Tomal)	38	Long Time (A. Cassell)	76
Alone Without You (P. King)	13	Do Not Disturb (S. Jolley/T. Swain)	45	Love Is Not The Answer (M. Starr/M. Jeunon)	95
Always On My Mind (J. Christopher/W. Thompson/M. James)	20	Do You Love (S. Gordy/Ju)	82	Love Is The Seventh Wave (Sting)	56
Ask The Lord (Hipsway)	80	Don't You (Forget About Me) (K. Forsey/S. Child)	73	Love The Alien (D. Bowie)	87
Asyl (H. Faltermeyer)	23	Drive (R. Ocasio)	14	Love You (Callis/F. Sharkey)	48
Back On The Streets (Saxon)	79	Empty Rooms (D. Moore/N. Carter)	29	Money For Nothing (B. Roberts/D. Summer)	53
Be My Lover Now (E. Moroder/P. Oakey)	91	Every Time That I See You (Barradale/Lockwood)	78	Spanish Eddie (D. Palmer/C. Cochran)	89
Bits And Pieces (M. Smith/D. Clarke)	50	'Fletch' Theme (H. Faltermeyer)	72	Stand Up (H. Johnson/T. Knight)	96
Body Rock (S. Levey/J. Bettis)	66	Frankie (M. Knopfler)	21	Stories Of Johnny (M. Almond)	34
Born In The USA (B. Springsteen)	44	Glad All Over (M. Smith/D. Clark)	82	Stronger Together (C. Jessup/H. Christman)	91
Christie (R. Bell/J. Taylor/Kool & The Gang)	18	Glory Days (B. Springsteen)	33	Summer Of '69 (B. Adams/J. Vallance)	42
Close To Perfection (J. Levee/F. Trench)	75	Goodbye Girl (P. Cox/R. Ortoppe)	27	Take Me Home (P. Callins)	54
Come Back (K. Brandon)	87	Holiday (Madson/Stevens)	3	Take A Little Time (Harvey/Archaump/Murray)	22
Come To Milton Keynes (P. Weller)	86	I Can Dream About You (D. Hartman)	40	Tarzan Boy (N. Hackett/M. Bassi)	11
				Tequila (C. Ruiz)	30
				The Power Of Love (C. de Rooze/G. Brande/J. Reak/M. S. Applegate)	74
				The Show (Theme From 'Connie') (W. Russell)	46
					39
					9
					100
					53
					52
					72
					84
					8
					55
					57
					17

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

# TOP 100 SINGLES

1*	2	POWER OF LOVE, Huey Lewis & The News	Chrysalis
2	1	SHOUT, Tears For Fears	Mercury
3	3	NEVER SURRENDER, Corey Hart	EMI America
4*	7	ST. ELMO'S FIRE (MAN IN MOTION), John Parr	Atlantic
5*	5	FREeway OF LOVE, Aretha Franklin	Arista
6*	10	WE DON'T NEED ANOTHER HERO, Tina Turner	Capitol
7*	9	SUMMER OF '69, Bryan Adams	A&M
8	4	IF YOU LOVE SOMEBODY SET THEM FREE, Sting	A&M
9	6	EVERYTIME YOU GO AWAY, Paul Young	Columbia/CBS
10*	12	WHAT ABOUT LOVE? Heart	Capitol
11*	8	WHO'S HOLDING DONNA NOW, DeBarge	Gordy
12*	15	CHERISH, Kool & The Gang	De-Lite
13*	19	DON'T LOSE MY NUMBER, Phil Collins	Atlantic
14*	18	YOU'RE ONLY HUMAN, Billy Joel	Columbia/CBS
15*	17	INVINCIBLE, Pat Benatar	MCA
16	11	YOU SPIN ME ROUND, Dead Or Alive	Epic
17*	23	MONEY FOR NOTHING, Dire Straits	Warner Bros
18*	24	POP LIFE, Prince & The Revolution	Warner Bros
19*	27	FREEDOM, Wham!	Columbia/CBS
20*	25	DARE ME, Pointer Sisters	Planet
21*	26	SMOKIN' IN THE BOYS ROOM, Motley Crue	Elektra
22	13	GLORY DAYS, Bruce Springsteen	Columbia/CBS
23*	29	LIFE IN ONE DAY, Howard Jones	Elektra
24	21	ROCK ME TONIGHT, Freddie Jackson	Capitol
25*	28	MYSTERY LADY, Billy Ocean	Jive/Arista
26	22	STATE OF THE HEART, Rick Springfield	RCA
27	16	PEOPLE ARE PEOPLE, Depeche Mode	Sire
28	14	GET IT ON, The Power Station	Capitol
29*	33	SHAME, The Motels	Capitol
30	20	YOU GIVE GOOD LOVE, Whitney Houston	Arista
31*	36	DRESS YOU UP, Madonna	Sire
32*	38	THERE MUST BE AN ANGEL, Eurythmics	RCA
33*	50	OH SHEILA, Ready For The World	MCA
34*	35	LIVE EVERY MOMENT, REO Speedwagon	Epic
35*	39	CRY, Godley & Creme	Polydor
36*	37	WHEN YOUR HEART IS WEAK, Cock Robin	Columbia/CBS
37	34	I WONDER IF I... Lisa Lisa/Cult Jam/Full Force	Col/CBS
38*	48	TAKE ON ME, A-Ha	Warner Brothers
39*	53	SAVING ALL MY LOVE FOR YOU, Whitney Houston	Arista
40*	N	LONELY OL' NIGHT, John Cougar Mellencamp	Riva

# BULLETS 41-100

41*	45	NO LOOKIN' BACK, Michael McDonald	Warner Brothers
42*	43	DO YOU WANT CRYING, Katrina And The Waves	Capitol
43*	44	HANGIN' ON A STRING, Loose Ends	Virgin
44*	52	EVERY STEP OF THE WAY, John Waite	EMI America
45*	49	SPANISH EDDIE, Laura Branigan	Atlantic
46*	55	C-I-Y, John Cafferty & The Beaver Brown Band	Scotti Bros
46*	54	I GOT YOU BABE, UB40 Guest Vocals by Chrissie Hynde	A&M
51*	N	FORTRESS AROUND YOUR HEART, Sting	A&M
54*	58	JESSE, Julian Lennon	Atlantic
56*	62	AND WE DANCED, The Hooters	Columbia
57*	59	LOVE AND PRIDE, King	Epic
58*	61	YOU LOOK MARVELLOUS, Billy Crystal	A&M
59*	N	LOVIN' EVERY MINUTE OF IT, Loverboy	Columbia
63*	76	FIRST NIGHT, Survivor	Scotti Bros
64*	74	DOWN ON LOVE, Foreigner	Atlantic
65*	68	TONIGHT IT'S YOU, Cheap Trick	Epic
66*	N	FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE), Night Ranger	Camel/MCA
67*	70	SOME PEOPLE, Belouis Some	Capitol
68*	71	POWER OF LOVE (YOU ARE MY LADY), Air Supply	Arista
72*	77	DANCIN' IN THE KEY OF LIFE, Steve Arrington	Atlantic
74*	79	I'LL BE AROUND, What Is This	MCA
76*	N	BE NEAR ME, ABC	Mercury
78*	N	LOOKING OVER MY SHOULDER, Til Tuesday	Epic
79*	84	RUNNING BACK, Urgent	Manhattan
80*	88	REBELS, Tom Petty And The Heartbreakers	MCA
81*	86	WISE UP, Amy Grant	A&M
85*	N	ALL OF ME FOR ALL OF YOU, 9.9	RCA
90*	N	INFORMATION, Eric Martin	Capitol
92*	N	LOVE THEME FROM ST. ELMO'S FIRE, David Foster	Atlantic

ALIEN SEX FIEND I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME (Version)/In And Out Of My Mind (Version)/Backward Beaver Anagram/Cherry Red 12ANA30 12" Pic Bag (P)  
 ALPERT, Herb EIGHT BALL/Lady Love A&M AM 276 Pic Bag; AMY 276 12" (F)  
 ANTHONY, Pad CARROT AND ONION/KING EVERAL: Ebony Eyes CSA 12CSA 508 12" only (A/JS)  
 ASWAD BUBBLING/ba Simba 12SIM 101 12" (JS/E)  
 ATLANTIC STARR ONE LOVE/Four Leaf Clover A&M AM 273; AMY 273 12" (F) (Rescheduled)  
 BANTU ENGLAND TO HER SONGS/House Of Chains Peninsula BANTU 4U (I/Red Rhino)  
 BIG SELF VISION/ba Reekus RKS 014 (I/Nine Mile)  
 BLANCMANGE WHAT'S YOUR PROBLEM/Side Two London BLANC 9 Pic Bag; BLANX 9 12" Pic Bag inc extra track Living On The Ceiling (F)  
 BONHAM, Debbie ON THE AIR TONIGHT/Who Is The Enemy Carrere CAR 371; CART 371 12" (A)  
 BOWIE, David & Mick JAGGER DANCING IN THE STREET (CARRERMOUNTAIN MIX)/(Inst) EMI America EA 204 Pic Bag; 12EA 204 12" Pic Bag inc extra tracks (Steve Thompson Mix)/(Dub Version)/(Edit) (E) (All proceeds to LIVE AID)  
 BRASS CONSTRUCTION CONQUEST/Zig Zag Capitol CL 371 Pic Bag; 12CL 371 12" Pic Bag (E)  
 BROWN, Dennis HERE I COME/(Version) Tad TRD 8785 12" only (JS)  
 BROWN, Jocelyn TO THROUGH/ba Excaliber EXC 1400; EXCL 1400 12" (A)  
 BROWN, Miquel CLOSE TO PERFECTION (Remix)/(Inst) Record Shack SOHRT 48 12" (A)  
 CAINE, Andrew WATCHING THE WORLD GO BY/Talking Epic A6517; TX6517 12" (C)  
 CASSIDY, David SOMEONE/Thin Ice Arista ARIST 626; ARIST 12626 12" inc extra track She Knows All About Boys (Remix) (F) (Correction to previous listing)  
 CHAI-AM DANCE CRAZY/(Midlength Version) Illuminated/Priority ILL 63; 12ILL 63 12" inc extra track Dance Crazy (Inst) (E)  
 CHINA CRISIS YOU DID CUT ME/You Did Cut Me Virgin VS 799 Pic Bag; VS 799-12 12" Pic Bag inc extra track Christian (E)  
 CHOSEN FEW, THE DON'T KEEP ME WAITING/(Dub) Kufe EB 006 12" only (JS)  
 CLARK, Louis & THE ROYAL PHILHARMONIC ORCHESTRA with Annie Haslam ONE DAY/Ave Verum Rat Pack RPC 002 (SP)  
 CLARKE, Vince & Andy BELL WHO NEEDS LOVE LIKE THAT?/ba Mute 7MUTE 040; 12MUTE 040 12" (I/RT/SP)  
 COLONEL, Daddy TAKE A TIP/LYRICS BANTAM (Double A) 12" only UK Bubbles/Greensleeves UKMC 7 (JS/SP)  
 COLORS L.O.S. (LOVE ON SIGHT)/(Version) Fourth & Broadway/Island BRW 34; 12BRW 34 12" (E)  
 COMMITTEE OPEN YOUR EYES/ba Fire FIRE 4 12" only (I/RT)  
 COOPER, Anthony COCAINE/TIPPER LEE & SLAUGHTER: Music Menu Kmax KM 001 12" only (JS)  
 CORNWALL, Hugh ONE IN A MILLION/Siren Song Portrait A6509 Pic Bag; TX 6509 12" Pic Bag (C)  
 DISRUPTORS, THE ALIVE IN THE ELECTRIC CHAIR (6 track) Radical Change 12RC 8 12" only (I/Backs)  
 DOMINO, Anna RYTHM/Target Operation Afterglow OPA 001 Pic Bag; 12OPA 001 12" Pic Bag inc extra tracks Sixteen Tons/Half Of Myself (P) (Re-release)  
 DOMINGO, Placido MARIA/ Always Believed In Love CBS A6527 Pic Bag (C)  
 D.S.T. HOME OF HIP HOP/(Short Dub) Celluloid/Streetwave CEL 706 (A)  
 DUFFO GONNA SEND THE BOYS AROUND/Good Bless All The Clowns Yowza! Yowza! 12 YY2 12" (E)  
 DUFFY, Stephen A.J. UNKISS THAT KISS/Don't For 10/Virgin TIN 4 Pic Bag; TIN 412 12" Pic Bag (E)  
 EARL SIXTEEN PROBLEMS/See Me Ya Reggae City RC 002 12" only (JS)  
 EDELMAN, Randy GROWING OLDER/Young England Elestar VCL 10 (A)  
 FALCO ROCK ME AMADEUS (IHN LIETBEL ANE FRAUEN)/Urban Tropical A&M AMY 278 12" Pic Bag (F)  
 FELT PRIMITIVE PAINTERS/Cathedral Cherry Red 12 CHERRY 89 12" (P)  
 FIRM, THE BRAVO COSTA BRAVA/Southend On Sea Bark BARK 1 (A)  
 FIVE GO DOWN TO THE SEA HAWKING/ba Creation CRE 021 12" only (I/RT)  
 FORCE 8 FIESTA/(Inst) New Mersey Sound/Priority FORCE 2; 12 FORCE 2 12" (E)  
 FRANKIE B. PRESSURE ME/(Dub Pressure) Ital Stuff CB 001 12" only (JS)  
 GEORGE AID TRY GIVING IT EVERYTHING/(Version 2) George Aid HELP 01 Pic Bag (P)  
 GMC FOOT ON THE ROCK/ba Kaz KAZ 60; KAZT 60 12" (A)  
 GODDARD, Vic HOLIDAY HYMN/ba El Benelus EL4; EL4T 12" (I/RT)  
 GRAY, Gregory BOOKS TO READ TWICE/Unfinished Symphony CBS A6536 Pic Bag; TX6536 12" Pic Bag inc extra track Don't Go Drinking (C)  
 GREGORY, Glen & Claudia BRUCKEN WHEN YOUR HEART RUNS OUT OF TIME/(Drumless) ZTT/Island ZTAS 15; 12ZTAS 15 12" (E)  
 GREY PARADE ASLEEP/House Of Steel Numa NU 10 Pic Bag; NUM 10 12" Pic Bag (A)  
 HAYWARD, Justin SILVERBIRD/Take Your Chances Towerbell TOW 71 Pic Bag; TOWT 71 12" Pic Bag (E)  
 HELIX DEEP CUTS THE NIGHT/Bangin' Off-A-The-Bricks Capitol CL 370 Pic Bag (E)  
 HOLIDAY PATRONS HOTTEST TIME OF THE YEAR/I'm In Love With Love Rod RATE 1 (I/Red Rhino)  
 HOLT, John & Dennis BROWN WILD FIRE/(Dub) Yvonne's Special Y.S. 19 12" only (JS)  
 JOYCE, Rosalind ARE YOU REALLY GOING/(Version) Hartone HAR 01 12" only (JS)  
 KAJA SHOULD'NT DO THAT/Charm Of A Gun Parlophone R 6106 Pic Bag; 12R 6106 12" Pic Bag; RD 6106 Gatefold Sleeve in double pack with HURRICANE/What Ever You Want (F)  
 KAMOZE, Ini CALL THE POLICE/(Version) Island IS 239; 12IS 239 (E)  
 KAY, Janet YOU BRING THE SUN OUT/(Inst) Tom-Tom TT 3 12" only (JS)  
 KELLY, Kin TO YOU/Hopeless Love Gipsy GIPSY 19 Pic Bag; GIPSY 19 12" Pic Bag inc extra track Jeannie (C) (Rescheduled)  
 KING KURT THE ROAD TO RACK AND RUIN/Poppa Wobbler Stiff BUY 230 Pic Bag; BUYIT 230 12" Pic Bag inc extra track Alright Mother (E)  
 LOFGREN, Nils FLIP YA FLIP/Message (11 mins) Towerbell TOWTX 73 12" Picture Disc (E)  
 LOVERBOY LOVING EVERY MINUTE OF IT/Bullet In The Chamber CBS A6514 (C)  
 LUKK ON THE ONE/ba Important/Towerbell TAN 6; TANT 6 12" (E)  
 MARILLION LAVENDER/Freaks EMI MARIL 4 Pic Bag; 12MARIL 4 12" Pic Bag inc extra track Lavender Blue (E)  
 MARLEY, Bob RAINBOW COUNTRY (VOCAL)/(Dub)/PABLO & THE UPSETTERS: Lama Lava Daddy Kool DK 12-101 12" Pic Bag (MIS/E)  
 MARTON, Sandy CAMEL BY CAMEL (IBIZA MIX)/(EXT MIX) Carrere CART 370 12" only (A)  
 MCNAIRN, John YESTERDAY IS OVER/Just A Step Away Individual AIRS 102 Pic Bag (A)  
 MERCHANT ROCK IT/Pan In Danger Hot Vinyl/Polydor POSP 764; POSPX 764 12" (F)  
 MIAMI SOUND MACHINE BAD BOYS/Movies Epic A 6537 Pic Bag; TA 6537 12" (C)  
 MILLS, Warren SUNSHINE/I've Got Faith In You Jive JIVE 99 Pic Bag; JIVE T 99 12" Pic Bag (A) (Rescheduled)  
 MINOTT, Sugar ALL DAY AND NIGHT/STEVE KNIGHT: Share The Night Burning Sounds BSD 063 12" only (A/JS)  
 NAPALTI ANY RIDDIM/On My Way Patman Studio SD 001 12" only (JS)  
 NITTY GRITTY HOG IN A MINTY/Run Down The World Greensleeves GRED 187 12" only (JS/SP)  
 OPUS FLYIN' HIGH/Positive Polydor POSP 757; POSPX 757 12" Pic Bag (F)  
 OVERDRAFT, THE SAVE YOUR LOVE/You Use Me Pay PAY 1; 12PAY 1 12" (SP)  
 PRESSURE POINT MELLOW MOODS/I NEED YOUR LOVE (Double A) Viceroy 7VICE 001; VICE 001 12" (A)  
 RADIO MOVIE DO WHAT YOU WANT/Exploring Deep Inside Carrere CAR 369 Pic Bag; CART 369 12" Pic Bag (A) (Rescheduled)  
 RENE & ANGELA I'LL BE GOOD/You Don't Have To Cry Club/Phonogram JAB 18 Pic Bag; JABX 18 12" Pic Bag; JABX182 in double pack with SAVE YOUR LOVE (FOR #ONE)/(Club Mix) (F)  
 REVELATION CRAZY FOR YOU/(Version) Kingdom 12KV 8033 12" only (JS)  
 RICHARD, Cliff SHE'S SO BEAUTIFUL/(Special Mix) EMI 5531 Pic Bag; 12EMI 5531 12" Pic Bag (E)  
 RO YEAH YEAH I HOPE AND I PRAY/Dolls House Chrysalis CHS 2910; CHS 122910 12" (F)  
 RUBEY FORDE SPEED OF LIGHT/Promised Land/Seven Moments Ram 12CHP 7012 12" only (A)  
 SCRITTI POLITI PERFECT WAY/Perfect Way Virgin VS 780 Pic Bag; VS 780-12 12" Pic Bag (E)  
 7TH HEAVEN HOT SUN/More Hot Sun Mercury/Phonogram MER 199; MERX 199 12" inc extra track Hot Sun (Ribbit Mix) (F)  
 SHAKATKA CITY RHYTHM/Round & Round Polydor POSP 754; POSPX 754 12" (F)  
 SHOP ASSISTANTS, THE ALL DAY LONG/ba Subway Organization SUBWAY 1 (I/RE)  
 SLANTED VIEW WHITE PAPER (3 track) Tite TITE 1 12" (I/Backs)  
 SMART, Leroy TURN OFF THE LIGHTS/Dance Mix, Dub Mix Time TR 011 12" only Pic Bag (A/JS)  
 SMART, Leroy THE DON/Stronger Me Stronger Kaya KA 008 12" only (JS)  
 SOUTHSIDE JOHNNY AND THE ASBURY JUKES ON THE BEACH/Why Is Love Such A Sacrifice? Mercury/Phonogram MER 21 Pic Bag (F) (Re-issue)  
 STEVENS, Tony THE WAY LOVE'S SUPPOSED TO BE/African Lady Ritz RITZ 083 (SP) (Re-issue)  
 STEWART, Amii LIGHT MY FIRE/Knock on Wood (Megamix)/Jealousy (Remix) Sedition EDITX 3303 12" (A)  
 STING-RAYS, THE DON'T BREAK DOWN/Cover Version/Image/Prentice Big Beat NST 109 12" (P/I/J/MW/SW)  
 SWAYS/LAND NO MONEY NO LOVE/Stay Hemiola HEMO-1A (Hemiola — 0706 220388)  
 TIGER LILY ANTHEM FROM A RUPERT OPERA/Rupert Rose RRS 2 Pic Bag (A)  
 TIPINIFINI FEVER/Talk About Spartan SP 124; 12SP 124 12" (SP)  
 TOPPING, Simon PROSPECT PARK/ba Factory Benelus FBN 41 (I/RT)  
 TOULOUSE, Vaughn CRUISIN' THE SERPENTINE/You See The Trouble With Me Respond/Polydor SBS2; SBSX 2 12" (F)  
 VEIL, THE TWIST/Sway Clay CLAY 45 Pic Bag (P)  
 WEATHER GIRLS, THE NO ONE CAN LOVE YOU MORE THAN ME (REMIX)/ba CBS QTA 6488 12" (C)  
 WOMACK & WOMACK WISE UP/Relief Elektra EKR 20; EKR 20T 12" (W)  
 YOUTH OF TODAY SHAKE HANDS AND MAKE A FRIEND (Official Record Of A Song For International Youth Year)/(Inst) Daylight LD 5009 Pic Bag (A)

\*\*Previously listed in alternative format

Alive In The Electric	D
Chair	D
All Day And Night	M
All Day Long	S
Anthem From A Rupert	
Opera	N
Any Riddim	N
Are You Really Going	J
Asleep	G
Bad Boys	M
Books To Read Twice	G
Bravo Costa Brava	F
Call The Police	K
Canal By Camel	M
Carrot And Onion	A
Cocaine	C
Conquest	B
Crazy For You	R
Cruisin' The Serpentine	T
Dancing In The Street	B
Deep Cuts The Night	H
Do What You Want	R
Don't Break Down	S
Don't Keep Me Waiting	C
Eight Ball	A
England To Her Songs	B
Eyes	W
Fever	T
Flyin' High	O
Foot On The Rock	G
Gonna Send The Boys	D
Around	D
Growing Older	E
Hawking	F
Here I Come	B
Home In A Minty	N
Holiday Hymn	G
Home Of Hip Hop	D
Hot Sun	S
Hottest Time Of The	H
Year	H
I Hope And I Pray	R
I'll Be Good	R
I'm Doing Time In A	A
Maximum Security	A
Twilight Home	A
Lavender	M
L.O.S. (Love On Sight)	C
Loving Every Minute Of It	L
Maria	D
Mellow Moods	P
No Money No Love	S
No One Can Love You	W
More Than Me	B
On The Air Tonight	B
On The Beach	S
One Day	C
One In A Million	C
One Love	A
Open Your Eyes	C
Perfect Way	S
Pressure Me	F
Primitive Painters	F
Problems	E
Prospect Park	T
Rainbow Country	M
Rhythm	D
Rock Me Amadeus	M
Rock It	M
Save Your Love	D
Shake Hands And Make	Y
A Friend	R
She's So Beautiful	R
Shouldn't Do That	K
Silverbird	H
Someone	C
Speed Of Light	R
Sunshine	M
Take A Tip	C
The Don	S
The Road To Rack And	R
Ruin	K
The Way Love's Supposed	S
To Be	S
To Through	B
To You	K
Try Giving It Everything	G
Turn Off The Lights	S
Twist	V
Unkiss That Kiss	D
Watching The World Go	B
By	C
What's Your Problem	B
When Your Heart Runs	D
Out Of Time	G
White Paper	S
Who Needs Love Like	V
That?	C
Wild Fire	H
Wrap My Arms Around	R
You	M
Yesterday Is Over	M
You Bring The Sun Out	K
You Did Cut Me	C

Tues 27-Fri 30 August, 1985  
Single Releases: 91

Year to Date  
(35 weeks to 30 August, 1985)  
Single Releases: 3,171

See New  
Albums for  
Distributors  
Codes

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100



Week-ending August 24, 1985

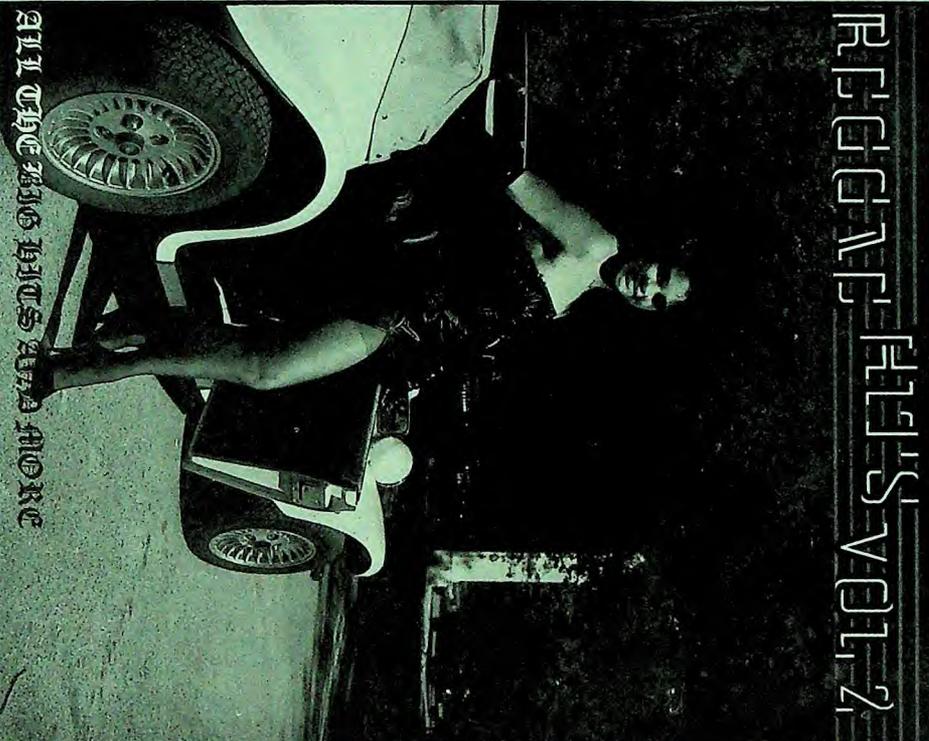
## No. 1

NOW, THAT'S WHAT I CALL MUSIC 5 ★  
Various Virgin/EMI/Now 5

- 2 LIKE A VIRGIN ★ CD Madonna Sire WX 20
- 3 BROTHERS IN ARMS ★ CD Dire Straits Vertigo/Phonogram VERH 25
- 4 NO JACKET REQUIRED ★★ CD Phil Collins Virgin V2345
- 5 BORN IN THE U.S.A. ★★☆☆ CD Bruce Springsteen CBS 86304
- 6 MADONNA ○ CD Madonna Sire 923867-1
- 7 SONGS FROM THE BIG CHAIR ★★ CD Tears For Fears Mercury/Phonogram MERRH 58
- 8 BE YOURSELF TONIGHT ★ CD Eurythmics RCA PL 70711
- 9 THE KENNY ROGERS STORY ● Kenny Rogers Liberty EMTV 39
- 10 THE UNFORGETTABLE FIRE ★ CD U2 Island U2 5
- 11 PRIVATE DANGER ★★ CD Tina Turner Capitol TINA 1
- 12 GO WEST ● CD Go West Chrysalis CHR 1495
- 13 RUM, SODOMY & THE LASH R. Mogg & The Pogues Siff SEEZ 58
- 14 QUEEN GREATEST HITS ★★☆☆ CD Queen EMI EMTV 30
- 15 U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 Island IMA 3
- 16 THE SECRET OF ASSOCIATION ★ CD Paul Young CBS 26234
- 17 WIDE AWAKE IN AMERICA U2 Island (Import) ISSP 22
- 18 GREATEST HITS VOLUME I AND VOLUME II ● Billy Joel CBS 88866
- 19 NIGHT BEAT Various Syllus SMR 8501
- 20 THE DREAM OF THE BLUE TURTLES CD Sting A&M DREAM 1
- 21 ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus BBC REH 569
- 22 STREET SOUNDS EDITION 13 Various Street Sounds STSND 13
- 23 VITAL IDOL ○ Billy Idol Chrysalis CUX 1502
- 24 BOYS AND GIRLS ● CD Bryan Ferry EG/Polydor EGPL 62
- 25 VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus with Aled Jones (Trehle) BBC REC 564

## REGGAE HITS VOL. 2

PACKED WITH 13 DYNAMIC HIT TRACKS AND INCLUDING MOST OF THE REGGAE SUPERSTARS



## REGGAE HITS VOL. 2

— Released 2nd September —  
Available on LP & Cassette  
(JELP 1002) (JELC 1002)

ORDER

111

- 58 56 LEGEND ★★☆☆ CD Bob Marley And The Wailers Island BMW 1
- 59 43 MR BAD GUY ● CD Freddie Mercury CBS 86312
- 60 NEW 20 HOLIDAY HITS Various Creole CTV 1
- 61 44 CONTACT Pointer Sisters Planet/RCA PL 85487
- 62 53 DREAM INTO ACTION ● CD Howard Jones WEA WX15
- 63 97 STEVE MCQUEEN Prefab Sprout Kitchenware/CBS KWLP 3
- 64 85 DIRE STRAITS ★ CD Dire Straits Vertigo/Phonogram 9102021
- 65 75 HITS 2 ★★ Various CBS/WEA HITS 2
- 66 51 BORN TO RUN ★ CD Bruce Springsteen CBS 69170
- 67 NEW COLOURBOX Colourbox 4AD CAD 508
- 68 74 THE COLLECTION ★★☆☆ CD Ultravox Chrysalis UTV 1
- 69 52 CRUSH ○ CD Orchestral Manoeuvres In The Dark Virgin V 2349
- 70 62 BEST OF THE 20th CENTURY BOY ● Marc Bolan and T Rex K-tel NE 1297
- 71 64 THE AGE OF CONSENT ★ CD Bronski Beat Forbidden Fruit/London BITLP 1
- 72 65 STREET SOUNDS N.Y. VS L.A. BEATS Various Street Sounds ELGST 1001
- 73 NEW HOLD ME Laura Branigan Atlantic 781265-1
- 74 94 WILD CHILD The Untouchables Siff SEEZ 57
- 75 91 THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen CD CBS 32363
- 76 58 PHILIP OAKY & GIORGIO MORODER Philip Oakey & Giorgio Moroder Virgin V 2351
- 77 86 THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh Telstar STAR 2248
- 78 NEW SPANISH TRAIN & OTHER STORIES Chris De Burgh A&M AMLH 68343
- 79 NEW DISCO BEACH PARTY Various Syllus SMR 8503
- 80 80 EMERGENCY ○ CD Kool & The Gang De-Lite/Phonogram DSR 6
- 81 72 FLY ON THE WALL CD AC/DC Atlantic 781263-1
- 82 69 NOW DANCE — THE 12" MIXES ● Various EMI/Virgin NOD 1
- 83 84 THE HURTING ★ CD Tears For Fears Mercury/Phonogram MERS 17

# MUSIC

1	1	TINA TURNER: Private Dancer Tour In Concert (13 tracks/55min) £19.95	PMI MVP 99 1085 2
2	7	MADONNA: The Video EP EP (4 tracks/18min) £11.95	Warner Music WMV 3
3	2	KISS: Animalize, Live Uncensored Live (15 tracks/1hr 28min) £19.95	Embassy EV 5606
4	3	U2: Live "Under A Blood Red Sky" Live (12 tracks/61min) £19.95	Virgin/PVG VVD 045
5	6	AC/DC: Let There Be Rock Live (13 tracks/1hr 34min) £19.95	WHV PEV 34073
6	8	RUSH: Through The Camera Eye Compilation (8 tracks/45min) £19.95	Embassy EV 5602
7	4	QUEEN: Live In Rio Live (16 tracks/1hr) £19.95	PMI MVP 99 1079 2
8	5	WHAMI!: The Video EP (5 tracks/21min) £14.95	CBS/Fox 3049 50
9	11	GARY MOORE: Emerald Aisles Live (15 tracks/1hr 7min) £19.95	Virgin/PVG VVD 055
10	10	KERRANGI VIDEO KOMPILATION Compilation (20 tracks/1hr 26min) £19.99	PMI/Virgin MVP 99 1077 2
11	15	LED ZEPPELIN: The Song Remains The Same Live (9 tracks/2hr 7min) £20.00	WHV PEV 61389
12	18	LIONEL RICHIE: All Night Long Compilation (4 tracks/30min) £10.95	RCA/Columbia RVT 10552
13	9	DIRE STRAITS: Alchemy Live Live (10 tracks/1hr 20min) £19.95	PolyGram 040 269 2
14	21	MEAT LOAF: Bad Attitude Live Live (19 tracks/1hr 10min) £19.95	Virgin/PVG VVD 067
15	20	QUEEN: Greatest Flix Compilation (17 tracks/50min) £19.99	PMI MVP 99 1011 2
16	13	PAUL YOUNG: The Video Singles Compilation (5 tracks/30min) £14.99	CBS/Fox 6456 50
17	19	RICK SPRINGFIELD: The Beat Of The Live Drum Live (11 tracks/38min) £19.95	RCA/Columbia RVT 10635
18	16	ELVIS COSTELLO: The Man Comp. (12 tracks/33min) £19.95	Palace/PVG PVC 3009
19	14	HALL & OATES COLLECTION: 7 Big Ones Compilation (7 tracks/30min) £14.50	RCA/Columbia RVT 10510
20	12	OMD: Crush — The Movie Video Album (10 tracks/1hr 10min) £19.95	Virgin/PVG VVD 069
21	17	IRON MAIDEN: Behind The Iron Curtain Live (4 tracks/20min) £19.95	MVR 99 0039 2
22	30	DIRE STRAITS: Making Movies EP (3 tracks/22min) £13.95	WHV PEV 84030
23	—	BRYAN ADAMS: Reckless Video Album (5 tracks/30min) £16.95	A&M/PVG AMA 827
24	—	DURAN DURAN: Dancing On The Valentine EP (3 tracks/15min) £10.50	PMI MVT 99 0012 2
25	—	ULTRAVOX: The Collection Compilation (12 tracks/55min) £19.95	Palace/PVG CVM 14
26	—	MARILLION: Recital Of The Script Live (6 tracks/35min) £19.95	PMI MVP 99 1036 2
27	—	ELTON JOHN: The Nighttime Concert Live (13 tracks/55min) £19.95	Vestron/PVG VA 11011
28	22	QUEEN: The Works EP (4 tracks/20min) £10.50	PMI MVT 99 0010 2
29	27	BRONSKI BEAT: The First Chapter Compilation (6 tracks/20min) £11.95	PolyGram 041 226 2
30	29	GARY NUMAN: Berserker Tour Live (11 tracks/55min) £19.95	Peppermint/Guild 6121 5

## MUSIC ON VIDEO

# Dietrich heads PMI releases

THE LATEST releases from Picture Music International include programmes featuring Blue Note jazz artists in concert and a Marlene Dietrich (pictured right) performance, vintage 1972.

One Night With Blue Note — Preserved Volume 1 is an hour-long video featuring excerpts from a gathering of 30 major jazz artists at New York City Town Hall in February this year. Featured artists include Herbie Hancock, Freddie Hubbard, Stanley Jordan, Art Blakey, Johnny Griffin and Bobby Hutcherson. Dealer price is £13.50, Volume 2 should be available later this year.

An Evening With Marlene Dietrich was filmed in 1972 at the New London Theatre. This proved to be one of her last performances, and includes such numbers as Lili Marlene, Falling In Love Again and My Blue Heaven. Dealer price is £13.50.



# Watching the celebrities

POLYGRAM HAS rush-released its latest compilation, Don't Watch That, Watch This Volume 3. Featured artists include Dire Straits, Nik Kershaw, The Style Council, Go West, Tears For Fears, Billy Ocean, Howard Jones and Kool And The Gang.

Says Michael Golemba of PolyGram Video: "Dealers know the commercial potential of the Watch This series and members of the public have shown their willingness to buy from the exceptional off-the-shelf sales on volumes 1 and 2.

"As the promotion of the complete series starts in the music press and via television, PolyGram will ensure stocks of all three programmes will be in sufficient quantity, and have arranged an unbeatable offer on Vols 1 and 2 to all video and record dealers. This special deal will be offered exclusively through the PolyGram salesforces."

# Running on gasoline Reviews

CABARET VOLTAIRE: Gasoline In Your Eye. Virgin Vision. Dealer price: £13.91. Nine track video released to tie in with the band's Drinking Gasoline EP on Some Bizzare. The tracks from the record — Kino, Sleepwalking, Big Funk and Ghostalk — are here, along with past singles Crackdown and Sensoria, and three more examples of the duo's claustrophobic electronic funk.

To many the Cabs embody some kind of obscure avant-garde ethos, but far from being difficult, the stroboscopically-fast cutting that characterises much of the video's 82 minutes, quickly makes it compelling viewing.

While most videos are content to draw from a closed pool of fifth-hand visual clichés — making their assaults on the brain almost subconsciously — everything about this collection jars. Cabaret Voltaire are more interested in being a catalyst than an anaesthetic.

Filmed in numerous locations around Sheffield and the world on 8mm, 16mm and video, the Cabs must carry their cameras around like reporters carry notebooks. Filming innocent and disconnected events, and then scratching and splicing them together to build an oppressive atmosphere which works with the music to become at times literally stunning.

This is best seen on Sensoria, made by the band and Peter Care, which last won the LA Times Video Of The Year award, and is now exhibited at New York's Museum Of Modern Art.

Gasoline In Your Eye is probably the summit of "left-field" pop video to date and should go some way towards bridging the gap between art and commerce.

VARIOUS: Now That's What I Call Music 5. PMI MV NOW 5. Dealer price: £13.50. Twenty chart-hogging hits that are sure to bring home the bacon as the New team use the tried-and-tested formula of hits fresh from the Top 75 at a price which makes them better value than the singles.

Tried-and-tested formulae don't always make for wildly imaginative footage though, and some of the tracks here are strangely unsensational: Katrina & The Waves, Belouis Some and Nick Heyward, for instance, all make for pretty tedious visuals.

On a brighter note, though, Duran Duran (A View To Kill) Stephen "Tin Tin" Duffy (Icing On The Cake) and Scritti Politti (Word Girl) all use their presumably generous budgets to good effect while The Cult's hammy psychedelia with She Sells Sanctuary makes for meatier entertainment.

Still, the true mega-hits seem less abundant than usual, and apart from the already-mentioned biggies, it's left to Phil Collins, Marillion, Elton John & Millie Jackson, Jimmy Nail and China Crisis to provide the goods. Not the best compilation so far from the big boys.

THE ENEMY WITHIN: The Days After. Distribution: Cartel. Dealer Price: £11.00. "A Compilation video made in support of the British miners who were on strike for a year to save their jobs, pits and communities", says the handout in a neat summation of the emotions behind this document of one of the most emotive issues of recent times.

The Days After collects together the banned video for The Enemy Within's Strike, a special scratch video of New Order's Blue Monday from the highly innovative Duvet Brothers, live footage of The Redskins' Keep On Keeping On, excerpts from the independent documentary from South Wales, The Case For Coal, and some brilliantly chilling political/military cut ups from Gorilla Tapes/33.

The message throughout is uncompromising and Socialist. One man's rationalisation is another man's destruction of the community.

The Days After confronts weightier concepts than most late night documentaries, let alone pop promos, but with New Order, The Redskins and some of the most originally presented footage around, for many people it will stand up as entertainment alone.

All proceeds to the miners.

RECENTLY PRODUCED promo videos: **Jonathan Richman** (I'm Just Beginning To Live) Rough Trade, produced by M-Ocean, directed by Tim Broad; **Data** (Stop) Warner Bros US, produced by M-Ocean, directed by Square Red Studio/Tim Broad; **The Bolshoi** (Happy Boy) Beggars Banquet, produced by Agents & Spics, directed by Paul Calvert; **Red Box** (Lean On Me) WEA, produced by Lee Lacey, directed by Arnell/Benton; **Kate Bush** (Running Up That Hill) EMI, produced by Paul Weiland Film Co, directed by David Garfath; **Spelt Like This** (Stop This Rumour) EMI, produced by Big Features, directed by Andy Morahan; **The Cool Notes** (In Your Car) Abstract Dance Records, produced by WOT Productions, directed by Geoff Sax; **Saxon** (Back In The Streets Again) EMI, produced by Keller Thornton, directed by Chris Gabrin; **Pet Shop Boys** (Opportunities) EMI, produced by Big Features, directed by Andy Morahan; **Thomas Dolby** (May The Cube Be With You) EMI, produced by GLO, directed by Peter Care; **Belouis Some** (Some People) EMI, produced by Greenback Sounds, directed by Storm Thorgerson; **Billy Ocean** (Mystery Lady) Jive, produced by David G/Van der Quest Production, directed by Dave Hillier; **The Cure** (Close To Me) Polydor, produced by GLO, directed by Tim Pope; **Waltzer** (Morgen Blaster) Phonogram, produced by GLO, directed by Peter Care; **The Sinatras** (I'm Lonely) Strikeback, produced by Bacon Empire, directed by Derek Goldman.

# Gambaccini heads jury for IMV'85

PAUL GAMBACCINI will be the president of the international jury at IMV'85 which takes place at the Kensington Rainbow, October 16-18. The complete list of jury members will be announced shortly. Both short and long form videos are eligible for the music video competition. Details of how to enter etc are available from Dennis Davidson Associates.

# Elvis special

VIRGIN VIDEO'S Elvis Presley '68 Comeback Special is now scheduled for release on September 6. The release is being backed by a marketing campaign including "a sensational A2 full colour poster" and extensive consumer advertising.

# GLO: new address

UNTIL THE end of September, GLO will be temporarily based at The Basement, 16 Doughty Street, London WC1N 2PL. Tel: 0860-318744/01-405 0458.

# EUROPARADE

This Week	Last Week	Who on Chart	Countries
1	1	12	TARZAN BOY, Baltimore A/B/CH/D/DK/E/F/NL
2	2	4	WE DON'T NEED ANOTHER HERO (Thunderdome) Tina Turner A/B/CH/D/DK/GB/IRE/NL
3	3	10	AXEL F, Harold Faltermeyer A/B/CH/D/DK/IRE/NL
4	8	4	INTO THE GROOVE, Madonna B/D/GB/IRE/NL
5	5	13	A VIEW TO A KILL, Duran Duran A/CH/DK/E/I
6	6	30	LIVE IS LIFE, Opus DK/E/F/GB/IRE
7	4	16	19, Paul Hardcastle A/CH/D/DK/I
8	13	5	YOU'RE A WOMAN, Bad Boys Blue A/B/CH/D
9	14	14	YOU CAN WIN IF YOU WANT, Modern Talking A/CH/DK/E
10	12	5	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) Eurythmics D/GB/IRE/NL
11	11	14	ROCK ME AMADEUS, Falco CH/D/DK
12	10	20	WE ARE THE WORLD, USA For Africa E/I
13	17	7	MARCIA BAILA, Rita Mitsouko B/F
14	—	—	I GOT YOU BABE, UB40 Guest Vocals by Chrissie Hynde GB/IRE/NL
15	18	3	MARIA MAGDALENA, Sandra D/DK
16	16	5	WAAROM FLUISTER IK JE NAAM, Benny Neyman B/IRE
17	9	9	FRANKIE, Sister Sledge B/NL
18	15	9	ROCKY (RIVAL MIX), Round One CH/D
19	7	11	I'M ON FIRE, Bruce Springsteen B/NL
20	32	2	MONEY FOR NOTHING, Dire Straits GB/IRE
21	30	4	DUEL, Propaganda B/I/NL
22	37	2	HOLIDAY, Madonna GB
23	23	2	MY HEART IS IN IRELAND, The Wolfe Tones IRE
24	20	29	YOU'RE MY HEART, YOU'RE MY SOUL, Modern Talking E/F
25	36	2	BLACK STAR, Georgie Davis B/NL
26	31	2	HOW MUCH, Gary Low E
27	27	3	JOSEPHINE, Chris Rea NL
28	25	2	PLUS PRES DES ETOILES, Gold F
29	21	2	GEH NO NET FURT, Sigi Maron A
30	19	17	DON'T YOU FORGET ABOUT ME, Simple Minds I
31	New	—	SANTA LUCIA BY NIGHT, George Baker B/NL
32	26	3	CAMEL BY CAMEL, Sandy Marton I
33	24	3	SUECHTIG, Peter Cornelius A
34	39	2	JE MARCHÉ SEUL, Jean-Jaques Goldman F
35	38	2	MOVIES, On Air I
36	34	4	MY TOOT TOOT, Denise LaSalle A/D
37	33	3	ELSKENDE I SOMMERLANDET, Gnags DK
38	New	—	GLORY DAYS, Bruce Springsteen IRE
39	New	—	BLUE NIGHT SHADOW, Two Of Us D
40	40	7	SOLID, Ashford & Simpson E

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.

## CLASSICAL

Edited by  
NICOLAS SOAMESThe genesis of  
a masterpiece

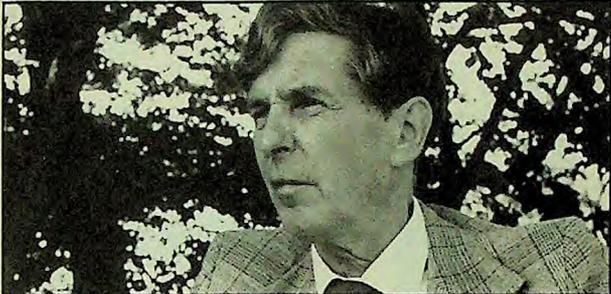
WHEN SIR Michael Tippett decided that the time had come to embark upon his Fourth Piano Sonata, he called the English pianist Paul Crossley — who had commissioned his Third Sonata — to his home.

"He wanted to spend a day talking about the piano and listening to me play," Crossley recalls. "He already had some ideas. For instance, he knew that he wanted the last movement to be about speed and virtuosity and he asked me to play some very virtuosic pieces."

"I played Ravel's Gaspard de la nuit and other works, and Sir Michael came and stood over the keyboard, watching what my hands could do."

The work took shape during the course of 1984, and as each week went by, it became clear that a major work was imminent. "Even Sir Michael realised that this was something special, and he doesn't feel that with every work," explains Crossley, who has known the composer for nearly 20 years.

The world premiere in January in the US, and the British premiere in the Queen Elizabeth Hall which followed shortly afterwards, confirmed the fact that the Fourth Sonata was a major landmark in Tippett's own oeuvre. And also a significant contribution to the 20th century piano repertoire.



SIR MICHAEL TIPPETT, of whom pianist Paul Crossley says: "He does actually get carried away by his own music at the recordings. If there was a mistake, he would be very clear, but most of the time he spent enjoying hearing his pieces."

"Most composers since the war have found it very difficult to write for the piano," remarks Crossley. "Lutoslawski, for example, is a very good pianist, and he has admitted that he has often tried to write a piano concerto, but every time his hands touch the keyboard, his fingers form established patterns of music written by others."

"But Tippett is not a fluent pianist, although he composes most of his work at the piano. His fingers do not form established patterns, and his imagination is free."

The Fourth Sonata had a curious genesis. The bulk of it was written in the early part of 1984, with plans to record the work for Crossley's label CRD. It was hoped that finished copies would be available for the premieres.

Unfortunately, the composer fell ill and the last movement was only completed at the end of the year, shortly before the premiere date in Houston, Texas.

So it is only this week that the record will finally be issued, in a double album format with the first three Sonatas (CRD 11301).

It is the second time that Crossley has recorded the earlier works — he initially made them for Philips in 1973, after premiering the Third Sonata. The fact that pianist and composer have remained loyal to each other demonstrates a mutual admiration.

"I played Tippett's Second Sonata in my very first professional engagement — in a lunch-time recital in 1966 in Leeds when I was still at university," explains Crossley. He was drawn to the work after hearing a performance by Margaret Kitchen a year or so before.

Two decades of intense concert life has only increased Crossley's devotion to Tippett's piano music. "I can't begin to think how many times I have performed the sonatas now, and my view of them is changing all the time, as I change."

"I used to think that the last movement of the Third Sonata was very violent and bizarre, but with the greater technical virtuosity I now have, I feel it is more exuberant."

And the appearance of the later sonatas tended to highlight and affect details in the preceding works. "The Fourth Sonata is so marvellously accessible and lyrical that the lyrical side I put into the Second Sonata (which has material from the opera King Priam) has become more warlike."

Tippett attended the CRD sessions and closely supervised the recordings. In working on details on the new Sonata, many points emerged that were immediately incorporated into the score, such as the phrasing of the Fugue subject of the second movement, and the use of the pedal at other times.

"Sir Michael does actually get carried away by his own music at the recordings," Crossley points. "If there was a mistake, he would be very clear, but most of the time he spent enjoying his pieces."

Crossley has no doubt that the past 18 months have seen him in the centre of the creation of an outstanding work. "No one has really expected Tippett to produce a five-movement piano sonata lasting 40 minutes and all at a very high quality, at the age of 80," he says.

"But just how important the new Sonata is could be seen from the first performance at the QEH. It was absolutely filled to overflowing which is not something you expect for a recital of Tippett's Four Piano Sonatas ... I had no idea before I went out on to the platform."

"And they were really moved by it, especially the last Sonata. There were many composers in the audience and they were floored by it ... they had no idea that the piano could still be made to sound so beautiful. I hope we have caught this quality on record." □

Edited by  
NIGEL HUNTER

## PUBLISHING

B&H introduces  
new concept in  
music education

A NEW concept in musical education was launched by Boosey & Hawkes at the recent British Music Fair.

Academy is a combination of musical instruments, advanced teaching aids, finance schemes and back-up service representing "a giant advance in musical education that will benefit schools, music teachers and scholars alike". It will be facilitated by B&H's Musicom system of computer-based education which the company believes "will revolutionise methods of teaching music in this country and worldwide".

The Academy concept comprises a balanced and complementary range of brass, woodwind and string musical instruments developed by B&H and manufactured with the special needs of the young musician in mind; a series of 30-minute Video Tutor tapes, prepared by leading musicians, which introduces modern technology to traditional patterns of learning, and the new Musicom computer-based courses in musical education, providing "a constant source of learning, testing and practice".

Included in Musicom's capacity are precise analysis of the pitch and rhythm of all notes sung into an attached microphone and provision of a manuscript print-out. This allows the pupil to play an instrument with an appropriate keyboard accompaniment, play or sing sight reading exercises with immediate screen response, and compose, orchestrate and print music.

B&H offers an Academy Lease Purchase Plan, which has been designed to meet the special needs of those interested in learning music. A parent has the option of terminating after three months if initial enthusiasm is not maintained, and the instrument can be upgraded during the leasing period without financial loss.

B&H marketing director John Sutton emphasises that Musicom will assist but never replace good music teachers. "However, there are significant areas where the Musicom system will sustain a better performance such as in consistent accuracy and an infinite degree of patience. It will give tolerant advice again and again, and repeat itself at a pace to suit the student."

BUMA/STEMRA  
forecasts  
15pc increase

AMSTERDAM: BUMA/STEMRA, the Dutch music authors rights organisation, is forecasting an increase of 15 per cent income this year above the 1984 total, which was \$13.4m.

This expectation is fuelled by a recently concluded pact between BUMA/STEMRA, VECAI, the Dutch cable systems organisation, and VNG, the organisation of Dutch municipalities. The agreement, signed at the Ministry of Justice in The Hague, involves the registration of authors' rights for the transmission of radio and TV programmes and covers three years from July 1, 1984.

Rod expands  
Intersong  
agreement

NEW YORK: Rod Stewart has expanded his publishing agreement with Intersong USA and Intersong International. Intersong will now take over administration of his past and future "record product and songs" in addition to the part of Stewart's catalogue which it already represented.

Stewart is currently recording his 18th album under the direction of producer Bob Ezrin.

O'Gorman  
joins Fable

MELBOURNE: THE Fable Music Group has appointed Paul O'Gorman professional manager of its music publishing. A successful singer-songwriter O'Gorman joined at the beginning of this month, and his duties will include the acquisition and exploitation of local and overseas catalogues.

New song  
festival  
for IoW

THE ISLE of Wight is a newcomer to the calendar of international song festivals for 1985.

Sealink British Ferries is sponsoring the Isle of Wight International Song Festival from September 26 to October 2, which will be held at a special festival site, and will have a prize total of £7,500, with a top Sealink Award of £2,500 to the winner and a UK single release.

The Three Degrees will star in the grand gala opening concert on September 27, and the gala final and awards ceremony host will be Radio One disc jockey Peter Powell. The judging panel will include actress Jan Francis from the Just Good Friends series and singer-songwriter Gerard Kenny, who will also perform during the final evening.

The 20th Castlebar International Song Contest, whose final takes place on October 5, has two UK entries among the nine finalists. They are Wishful Thinking written by Paul Greedus and Sharing My Life With You penned by Diane Carter, John Osborne and Roger Messer.

● An early song contest event next year will be the 9th Cavan international on February 7 and 8.



WHEN GRAHAM LYLE (right) met fellow Scotsman Allan McDougall, BMI West Coast writer/publisher relations executive, the latter seized the opportunity of congratulating Grammy-winning Lyle for co-writing Song Of The Year, What's Love Got To Do With It, and plugging the fact that Lyle licenses his music through BMI in the US.

## GEMA receipts down

MUNICH: THE West German mechanical and performing rights society, GEMA, collected a total of \$180m in 1984, according to statistics released by the society. GEMA attributes the failure to match the peak income of \$190m in 1982 to increasing home-taping and audio piracy.

The constituent sources of the 1984 total were \$76m from performance, broadcast and reproduction rights; \$91m from mechanical and manufacturing rights; \$2.9m from Radio Europe 1, and \$10.5m from other areas.

GEMA's administrative expenses of 14.2 per cent leave a net \$155m for distribution to its 16,450 members, who include 1,749 music publishers. Cultural grants and social payments by the society accounted for \$4.6m and \$1.8m respectively.

MCPS expresses concern  
over jingle music

THE MCPS has expressed its concern over the use of commercially available records on advertisements. Many production companies are using records without obtaining clearance from the music publisher and record company, either direct or through the MCPS.

"Some facility houses do little to dissuade them from this illegal practice," comments an MCPS statement, "and we intend to be more vigilant in exposing such deliberate infringements of copyright. We will not hesitate in taking legal action against the production company, facility house and client for the making or authorising the making of such recordings. The legal remedies of the copyright owner include conversion damages, delivery-up of infringing copies, and costs."

The MCPS points out to all users of its members' mood music libraries that, if they intend to use non-library music or commercial recordings, they should telephone one of the MCPS licence negotiators who will advise them on which copyright owners should be contacted directly.

Permission is not automatic, fees may vary widely, and potential users should allow themselves time and choice.



**TOP 75**

**TOP 75**

**TOP 75**



"The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1985. Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved."

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

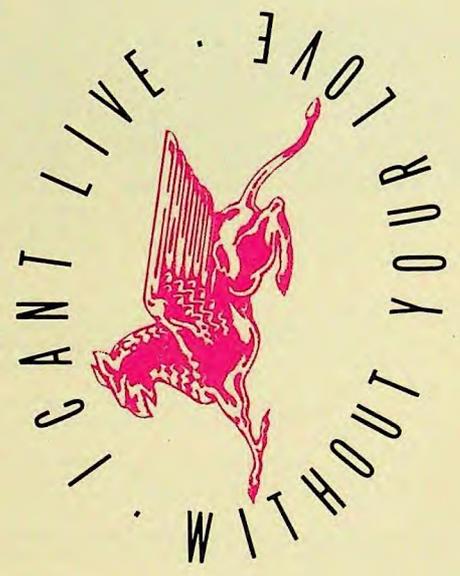
<b>No1</b>	<b>INTO THE GROOVE</b> Madonna	Sire W 8934(T)
<b>2</b>	<b>I GOT YOU BABE</b> UB40 Guest Vocals by Chrissie Hynde	DEP International/Virgin DEP 20(12)
<b>3</b>	<b>HOLIDAY</b> Madonna	Sire W 9405(T)
<b>4</b>	<b>RUNNING UP THAT HILL</b> Kate Bush	EMI (12)KB 1
<b>5</b>	<b>DRIVE</b> The Cars	Elektra E9706(T)
<b>6</b>	<b>MONEY FOR NOTHING</b> Dire Straits	Vertigo/Phonogram DSTR 10(12)
<b>7</b>	<b>WE DON'T NEED ANOTHER HERO (Thunderdome)</b> Tina Turner	Capitol (12)CL 364
<b>8</b>	<b>WHITE WEDDING</b> Billy Idol	Chrysalis IDOL(X) 5
<b>9</b>	<b>THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)</b> Eurythmics	RCA PB 40247 (12"—PT 40248)
<b>10</b>	<b>SAY I'M YOUR NUMBER ONE</b> Princess	Supreme SUPE(T) 101
<b>11</b>	<b>TARZAN BOY</b> Baltimore	Columbia (12)DB 9102
<b>12</b>	<b>EXCITABLE</b> Amazulu	Island (12)JS 201
<b>13</b>	<b>ALONE WITHOUT YOU</b> King	CBS (T)JA 6308
<b>14</b>	<b>DON QUIXOTE</b> Nik Kershaw	MCA NIK(T) 8
<b>15</b>	<b>I WONDER IF I TAKE YOU HOME</b> Lisa Lisa and Cult Jam with Full Force	CBS (T)JA 6057
<b>16</b>	<b>LIVE IS LIFE</b> Opus	Polydor POSP(X) 743
<b>17</b>	<b>YOU'RE THE ONE FOR ME (Paul Hardcastle Mix)</b> Prelude/RCA ZB 40301 (12"—ZT 40302)	D Train
<b>18</b>	<b>CHERISH</b> Kool & The Gang	De-Lite/Phonogram DE(X) 20
<b>19</b>	<b>TAKE ME HOME</b> Phil Collins	Virgin VS 777(12)
<b>20</b>	<b>IN BETWEEN DAYS</b> The Cure	Fiction/Polydor FICS(X) 22
<b>21</b>	<b>FRANKIE</b> Sister Sledge	Atlantic A9547(T)
<b>22</b>	<b>TAKES A LITTLE TIME</b> Total Contrast	London LON(X) 71
<b>23</b>	<b>AXEL F</b> Harold Faltermeyer	MCA MCA(T) 949
<b>24</b>	<b>CRAZY FOR YOU</b>	

**NEXT 25 THE NEXT 25 THE NEXT**

76	(-) LIFE IN ONE DAY, Howard Jones	WEA HOW 8(T)
77	(87) LAY IT DOWN, Ratt	Atlantic A9546 (T)
78	(86) EVERY TIME THAT I SEE YOU, Vitamin Z	Mercury/Phonogram MER(X) 197
79	(77) BACK ON THE STREETS, Saxon	Parlophone (12)R6103
80	(-) ASK THE LORD, Hipsway	Mercury/Phonogram MER(X) 195
81	(89) IF YOU WERE HERE TONIGHT (Remix), Alexander O'Neal	Tabu/Epic (T)JA 6391
82	(96) MEDLEY, Mike Smith	Proto ENA(T) 130
83	(-) SOMETIMES LIKE BUTTERFLIES, Dusty Springfield	Hippodrome (12) HIPPO 103
84	(78) UNEXPECTED LOVERS, Lime	Boiling Point/Polydor POSP(X) 755
85	(-) WHAT ARE WE GONNA DO ABOUT IT?, Mercy Mercy	Ensign/Island (12)ENY 522
86	(-) COME TO MILTON KEYNES, The Style Council	Polydor TSC(X) 9
87	(-) LOVING THE ALIEN (Remix), David Bowie	EMI America (12)EA 195
88	(83) SOME PEOPLE, Belouis Some	Parlophone (12)R 6099
89	(-) SPANISH EDDIE, Laura Branigan	Atlantic A9531(T)
90	(-) SILVER SHADOW, Atlantic Starr	A&M AM(Y) 260
91	(-) BE MY LOVER NOW, Philip Oakley & Giorgio Moroder	Virgin VS 800(12)
92	(-) I SPECIALIZE IN LOVE, Sharon Brown	Virgin VS 494(12)
93	(-) YOU GIVE GOOD LOVE, Whitney Houston	Arista ARIST (12)R25
94	(81) SEXY GIRL, Glenn Frey	MCA MCA(T) 985
95	(-) LOVE IS NOT THE ANSWER, Stylistics	Virgin VS 793(12)
96	(91) STAND UP, Howard Johnson	A&M AM(Y) 266
97	(90) AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	Virgin VS 674
98	(-) I'M SO ANGRY, Mr. Angry with Steve Wright	MCA MCA(T) 987
99	(84) THE UNFORGETTABLE FIRE, U2	Island (12)JS 220
100	(74) TOMB OF MEMORIES, Paul Young	CBS (T)JA 6321

<b>38</b>	<b>DARE ME</b> Pointer Sisters	Planet PB 49957 (12"—PT 49958)
<b>39</b>	<b>SECRET</b> Orchestral Manoeuvres In The Dark	Virgin VS796(12)
<b>40</b>	<b>I CAN DREAM ABOUT YOU</b> Dan Hartman	MCA MCA(T) 988
<b>41</b>	<b>KNOCK ON WOOD/LIGHT MY FIRE (Remix)</b> Amii Stewart	Sedition EDIT(L) 3303
<b>42</b>	<b>SUMMER OF '69</b> Bryan Adams	A&M AM(Y) 267
<b>43</b>	<b>THE POWER OF LOVE</b> Jennifer Rush	CBS A 5003 (12"—TX 5003)
<b>44</b>	<b>I'M ON FIRE/BORN IN THE USA</b> Bruce Springsteen	CBS (T)JA 6342
<b>45</b>	<b>DO NOT DISTURB</b> Banarama	London NANA 9(12"—NANX 9)
<b>46</b>	<b>THE SHOW (Theme From 'Connie')</b> Rebecca Storm	Towerbell TWP 3 (12"—TVEP 3)
<b>47</b>	<b>TEQUILA</b> No Way José	Fourth & Broadway/Island (12)BRW 28
<b>48</b>	<b>LOVING YOU</b> Feargal Sharkey	Virgin VS 770(12)
<b>49</b>	<b>MYSTERY LADY</b> Billy Ocean	Jive JIVE (T) 98
<b>50</b>	<b>MONEY'S TOO TIGHT (TO MENTION)</b> Simply Red	Elektra EKR 9(T)
<b>51</b>	<b>(JOY) I KNOW IT</b> Odyssey	Mirror/Priority BUTCH 1(2)
<b>52</b>	<b>TRAPPED</b> Colonel Abrams	MCA MCA(T) 997
<b>53</b>	<b>TOO MANY GAMES</b> Maze featuring Frankie Beverly	Capitol (12)CL 363
<b>54</b>	<b>P: MACHINERY</b> Propaganda	ZTT/Island (12)ZTAS 12
<b>55</b>	<b>YOUR FASCINATION</b> Gary Numan	Numa NU(M) 9
<b>56</b>	<b>JOHNNY COME HOME</b> Fine Young Cannibals	London LON(X) 68
<b>57</b>	<b>YOU'RE MY HEART, YOU'RE MY SOUL</b> Modern Talking	Magnet MAG(T) 277
<b>58</b>	<b>LOVE IS THE SEVENTH WAVE (New Mix)</b> Sting	A&M AM(Y) 272
<b>59</b>	<b>ALWAYS ON MY MIND</b> Elvis Presley	RCA PB 49943 (12"—PT 49944)
<b>60</b>	<b>I CAN'T LEAVE YOU ALONE</b> Tracie Young	Respond/Polydor SBS(X) 1
<b>61</b>	<b>STRONGER TOGETHER</b> Shannon	Club/Phonogram JAB(X) 15
	<b>ALL NIGHT HOLIDAY</b>	

**TERRAPLANE**



MELODY • MAKER

MUSIC PRESS

the hit

SOUNDS

FM No. 1

NEW RECORD MIRROR

Smash HITS

NEW MUSICAL EXPRESS

ZIGZAG

KERRANG!

Just Seventeen

ALL NIGHT HOLIDAY

# MUSIC PRESS

## Smashing the figures

THE LATEST circulation figures from ABC, for the period January-June 1985 show increases for NME, Melody Maker, No.1 and Smash Hits, and decreases for Sounds and Record Mirror.

No.1 has increased its average circulation to 237,846, while Melody Maker has scored its fifth successive rise, with circulation now standing at 69,313. NME has halted its downward slide and has put on 1,622 copies to its January-June 1984 figure.

The fortnightly Smash Hits continues to lead the field, with its circulation now standing at 522,169 per issue, an increase of nine per cent year on year. Its sister EMAP publication, Just Seven-

teen has increased its figure by a staggering 24 per cent, and now stands at 269,604.

Both Sounds and Record Mirror show year on year decreases, with Sounds January-June figure down to 76,537, compared with 89,398 for the previous six months, and Record Mirror down to 63,732 from 71,485.

Record Mirror — as reported elsewhere in this supplement — is about to be relaunched as RM, backed by a substantial promotion campaign, while Sounds, under new editor, Tony Stewart, has been re-designed and will also be the subject of major marketing activity.

## Pop press promo

COMPETITION AMONG the music papers during the last quarter of 1985 looks set to be fierce, with a number of new titles joining the established magazines in the battle for readership. The national tabloids will also continue to be in the fray as they aim to pick up more younger readers.

Not surprisingly, the various publishers have lined up substantial campaigns to promote their titles. These include:

SPOTLIGHT PUBLICATIONS embarks next month on a £250,000 launch campaign for its new weekly, RM. The campaign will major on TV and radio advertising aimed at RM's key target readership of 15-18 year-old males.

Explains RM publisher Brian Batchelor, "The target audience for RM has been clearly identified both demographically and geographically, and the TV advertising will be targeted regionally to tie in with the carefully selected distribution

lined up by Spotlight Distribution.

"TV spots will be geared to programmes watched by the target group and these will be supported by radio advertising."

Below the line activities will include a number of "reader incentive" promotions designed to create an immediate impact.

Adds Batchelor: "In order to build brand loyalty and stimulate continuity of purchase after the launch, we will be running regular on-page promotions."

IPC WILL be launching The Hit with an initial spend of £500,000 on television and in cinemas — buying in to specific films. The print run will be 400,000, with an anticipated settle-down figure of 190,000. Issue 1 will feature a free EP.

SOUNDS WILL be running a nine-week promotion from September 14, centring on numbered coupons on page 1. Five

coupons can be exchanged for a £1 EMI record token. Eight to nine coupons can be swapped for a £2 token. In addition, if taken to an HMV record shop, a further 50p is added to the value.

Advertising will include £20,000 worth of national ILR time (more than 850 spots), plus posters in HMV shops and major newsagent chains. Over the first three Saturdays of the campaign, 500,000 leaflets will be distributed in city centres, giving details of the editorial content and the token offer.

No.1 IS expected to announce a heavy radio campaign shortly.

KERRANG: WHICH has just celebrated its 100th issue, is expanding into the overseas market with 50,000 copies going to the US. And this autumn, the magazine will be the subject of a £70,000 TV campaign with spots during The Tube in October, free posters and competitions.

ABC	Jan-Jun '84	Jul-Dec '84	Jan-Jun '85	% Change year on year
NME	123,824	123,192	125,646	+ 1.4%
SOUNDS	93,727	89,398	76,537	-18.3%
MELODY MAKER	66,495	68,217	69,313	+ 4.2%
RECORD MIRROR	75,610	71,485	63,732	-15.7%
NO. 1	211,911	238,437	237,864	+12.2%
KERRANG	71,127	73,688	69,458	- 2.3%
SMASH HITS	478,118	500,734	522,169	+ 9.2%
JUST SEVENTEEN	217,478	268,399	269,604	+23.9%



# MIXMAG



**Fundamentally the world's Number 1 DJ publication!**

Now read by 1000 top UK dj's — 1500 world-wide dj's — Radio and Television Programmers — Journalists — Record Company Promotions, A&R and Product Managers and Record Importers and Exporters.

**Mix Mag — "the voice behind the music" published monthly.**

Subscription rates:  
£23.00 per year (inc. p&p)

Send £1.50 for a real insight into what makes today's jocks tick to: Disco Mix Cub, P.O. Box 89, Slough, Berkshire.

**Mix-Mag — the only full colour monthly written by the dj for the dj.**

Quantity supply available to RECORD STORES  
(call 06286 67276 for quotes.)

**Mix-Mag — the music world's most exclusive magazine.**

## On the up-beat New format for DJ Mag

THE BEAT, a monthly music magazine available only through the nationwide chain of 40 HMV music stores, is increasing its print-run from next month, and looking to up its readership from 100,000 to 250,000 per issue.

"The Beat is unlike any other music publication," says recently appointed editor Johnny Black. "Our exclusive distribution arrangement with HMV means that we reach a clearly defined readership — 250,000 guaranteed record buyers, giving us a bigger circulation than any other monthly or weekly music magazine."

"Editorially, we are completely independent, so really we are comparable to the paid-for music papers in that sense."

"The Beat is very much alive and expanding because we're offering a blend of opinion, reviews and features that is exactly what our readership needs."

MIXMAG, THE monthly magazine of the Disco Mix Club, is aimed at — and written by — DJs. This publication has been considerably upgraded, and the current August issue boasts 52 pages of DJ news and views, import reviews, features plus an extensive radio news section. It is well-supported by record company advertising, and in its new format will prove strong competition for the new and established music papers.

## Which CD for pleasure?

WHICH COMPACT DISC? started out life as a self-contained digital audio supplement in the March 1984 issue of *HiFi for Pleasure*. Such was the acceleration in growth of compact discs and players that a totally separate booklet of the same title hit bookstalls that same autumn. It sold out rapidly, and this led to a take-over. In March 1985, on the title's anniversary, *Which Compact Disc?* supplanted *HiFi for Pleasure*.

Stories about compact discs, their benefits to music reproduction, their teething troubles, advice on assembling systems around the disc, and a multitude of other angles all relating to this new concept filled the pages of subse-

quent issues. Evidence of strong CD — loyalty has been growing — typified by an editorial suggesting that the US record companies might switch to cardboard packaging for compact discs in place of the current plastics 'jewel box'. The editorial files are full of angry correspondence from readers proud of their disc collections.

The July issue of *Which Compact Disc?* provided readers with a free compact disc directory — the product of a liaison with Sony. Such was its popularity that this will become a regular bonus. The next will appear with the November issue, and in accord with the fast-expanding titles' list it will be a lot fatter.

Edited by JIM EVANS and JOHN BEST

# ONCE AGAIN SMASH HITS FLOORS THE OPPOSITION.

Our circulation now stands at an all time high of 522,169. Just one insertion will reach over a third of British teenagers, at a cost efficiency that leaves the others rocking and reeling. Call Carole Harris or Zed Zawada on 01-437 8050.

**SMASH HITS**  
522,169\* up 4.4%†

**NO 1**  
238,437\* down 0.2%†

**NME**  
125,646\* up 2.0%†

**SOUNDS**  
76,537\* down 14.3%†

**SMASH HITS**

\*ABC Jan-June '85  
†Compared to ABC Jul-Dec '84

**Now that  
Just Seventeen  
is a weekly  
magazine, our  
sales have  
more than  
doubled.**

Now 269,604 girls buy Just Seventeen every week. More than ever before and twice as often.  
Contact: Frank Keeling or Zed Zawada on 01-437 8050.

\*Jan-June '85 ABC

**Just Seventeen**

## MUSIC PRESS

## Facing the music

**T**HE FACE has come a very long way in the five years since its beginnings as what advertising manager Rod Sopp facetiously calls "a Two Tone fanzine". The magazine's latest ABC figures are likely to show a rise of around 25,000 in the past year taking its total worldwide sales to around 91,000, which breaks down to about 65,000 in the UK and 26,000 overseas.

Contributing editor Robert Elms says much of this dramatic increase is down to *The Face* branching out and reaching an older age group than ever before, while still hanging on to its traditionally youth-based audience.

"Rather than an age group of around 18 to 25, I think we now reach people from about 18 to 35. People who still like music and still like clothes. I think a lot of older people have only just discovered *The Face*", he says.

"We've also made concerted efforts to grow; putting out consistently larger issues, making sure more copies are in newsagents, and advertising in *The Guardian*, the *NME*, on the TV..."

Elms also feels that *The Face* has successfully managed to shift its focus from around an 80 per cent concentration on music at the outset to about 30 per cent now, using the example that only one of the last five covers has been music based.

"I think if anything the change has made record company advertising increase. You can put the same advert in the *NME*, *Melody Maker* and *Sounds* and essentially you'd be reaching the same audience with all three. Whereas with *The Face* you'd be reaching people who maybe don't buy it for the music content, people you wouldn't normally reach.

"I wouldn't suggest that you put a heavy metal ad in

*The Face*, but I think that as long as you are intelligently aware of what our audience is, *The Face* could be your best bet."

Rod Sopp likens *The Face* today to "a proper" version of *The Sunday Times* magazine for a certain age group. Saying that its ability to be able to reflect the full range of interests of its readers — "not just music, but going out, playing sport, getting pissed" — has been instrumental in its success.

"Any new magazine that is going to be launched is always compared with *The Face*," says Sopp. "There is a terrific awareness of the magazine now. But I like it when people put magazines into our sector, because it draws attention to it, and if you think you're the best..." he trails off.

Sopp also says that factors in the success of *The Face* have been "reasonably aggressive" marketing, and what he sees as the good value the magazine offers its readers.

"Look what you get for 85p — a quality magazine that's nearly always 96 pages, with quite a low ad ratio, about 70 pages to read."

As from October the magazine will be perfect bound, with Sopp promising "a thumping great issue" which could even top May's fifth birthday issue of 132 pages.

For his part Elms would like to see *The Face* becoming more and more international, citing France's *Actuel* as some sort of role model.

"I want a magazine that is mandatory reading for the CIA in Washington, something that you have to read if you want to know what's going on. It's a case of *The Face* being able to respond to whatever's happening, wherever it's happening."

## Dancing in the Streets

THE STREET Group, parent company to the successful StreetSounds and Streetwave record labels, is to launch a dance music weekly aimed at 13-25-year old males and females on September 18.

Registered and managed as an independent company, *The Street* will have an initial print run of 150,000 and aims to fill the gap in music media coverage created by the escalating sales of dance music records and tapes.

Editor of *The Street* is Ralph Tee, previously deputy editor of the fortnightly *Blues & Soul*.

Says Tee: "There is a huge latent demand for a weekly magazine targeted specifically at the dance music audience. *The Street* will be a thoroughly researched and stylishly presented weekly almanac of the dance music world, with its main focus being the key sector of black soul/funk.

"In addition, we'll be including comprehensive and authoritative coverage of reggae, electro, hi-energy, jazz, soca, Afro and alternative white funk. The editorial mix will include fashion, and the packaging and design of *The Street* will be up to the minute and highly individual."

Distribution is to be jointly through newsagents/book stalls and record stores.

## Alternative identification

*I-D*, THE alternative fashion magazine with a dexterous digit on the pulse of the fashionable alternative music scene, is continuing to go from strength to strength since its co-publishing deal with *Time Out* began last September.

The magazine has added around 10,000 to its circulation in the past year to take its UK total to around 45,000 copies a month, a far cry from its humble beginnings nearly five years ago when it could only shift 2,000 copies a quarter.

*I-D*'s climb has been a steady one; it was three years before it became established enough to change from its four-times-a-year schedule to every other month, and only last year with the *Time Out* link up that it decided to publish 11 times a year.

But the growth has been achieved almost wholly without editorial compromise, which bearing in mind *I-D*'s unorthodox appearance and content is not to be taken lightly.

For the future, deputy editor Dylan Jones sees a further broadening of the magazine's scope, and possibly even layouts that can be read, but still basically the same presentation of as many ideas as possible in the available space.

There will be a special print run estimated at 50,000 to coincide with *I-D*'s fifth anniversary issue in October.

## Switching the spotlight on to RM

SPOTLIGHT PUBLICATIONS launches its new full-colour music weekly, *RM*, on September 21.

*RM* will incorporate *Record Mirror* and will be sub-titled *New Record Mirror*. The new magazine will be aimed at 15-24 year olds of both sexes — with a special emphasis on 15-18 year old males. It aims to capture the "huge middle ground" between the glossy pop A4s — such as *Smash Hits* and *No.1* — and the traditional newsprint rock tabloids, like *Melody Maker*, *Sounds* and *NME*.

The new title will be published in London every Wednesday and will appear on Thursday throughout the rest of the country. It will have a cover price of 48p with a minimum of 48 pages. Initial print run will be 150,000.

"*RM* is designed to meet the requirements of a

specific target readership," says publisher Brian Batchelor. "It is being aimed at a specific target market rather than a particular type of music."

*RM* will be edited by current *Record Mirror* editor, Michael Pilgrim, who says: "We aim to win two groups of readers: those who have grown up with the top-grade visuals and easy-to-read style of the pop A4s — but, having matured, now want a magazine with more bite; and people who are fed up with the academic approach and poor quality presentation of the rock tabloids."

Meanwhile, Brian Batchelor adds: "By appealing to 'aware' male readers who are currently bored with the present choice of publications, we aim to establish *RM* as a new music publication with a longterm future in the marketplace."

'*RM* is designed to meet the requirements of a specific target readership' — Brian Batchelor

**REMEMBER**

**KUTZ THE KOST**

**Lowest Rock Press CPT 15-24 males**

**NRS-July Dec '84 TGI-'85**

# MUSIC PRESS

The unprecedented rise of Smash Hits has now become the envy of the industry

## The Secrets behind the sales

**T**HE SMASH Hits success story must make for sickeningly familiar reading for everyone involved in the pop periodical business who doesn't work for its publishers EMAP. But few could argue that these are some figures that need not take their place in the line of progression that goes, "There are lies, damn lies and statistics".

In the past year *Smash Hits* has added over 44,000 to its sales, taking circulation to well over the ½m mark at 522,169. A figure almost double that of its closest conceivable rival, sister publication *Just Seventeen*.

Is there a secret formula? Head of ads and publicity on both titles Zed Zawada says not:

"There isn't a simple answer... and I can't give you one. There is a wide range of activities that go into making a magazine, not just writing it, but the whole marketing effort. What you've got to do is keep in touch with who your readers are."

*Smash Hits* readers are: 60 per cent girls, aged mainly between the ages of 12 and 18, although increasingly there is a tendency for them to start younger and hold onto the habit well after they've come of age.

"There is always a ceiling on how many copies you can sell," says Zawada. "Now one in 10 teenagers are actually buying a copy of *Smash Hits* every fortnight, and more than 60 per cent of all the teenagers in the country get to see a copy. So there is obviously a limit and it must come fairly soon."

"But, if over half-a-million people are buying the thing every fortnight, that still leaves three million teenagers that aren't. Now it's unreasonable to expect to be able to sell a magazine to every single one of them, but I can't see that 600,000 is out of the question. As long as we can keep the magazine fresh then there is no reason why it shouldn't continue to grow."

Editor Steve Bush agrees that the only "secret" at work is the strength of personality he feels *Smash Hits* manages to convey.

"A lot of people in the business have never actually read it. If they read it they may understand it," he says. "It's actually very funny, it just takes the piss all the time."

"People always think there is some secret way of talking to the kids on the street. There is, it's called English. *Smash Hits* is actually written in good English, rather than some Playschool type way."

As an illustration of this Bush cites the English textbook publisher which has just requested permission to reproduce passages from *Smash Hits* to teach school children correct use of the language.

Needless to say, there are no personality writers on *Smash Hits*, Bush maintaining the party line that readers are not in the least bit interested in anyone's opinion, save those of the stars. Some may find it

significant that the young editor of a little over two months standing is "not a writer", but a designer.

*Smash Hits* has undoubtedly been fundamental in changing the whole face (*sic*) of UK pop magazines, coming in the wake of punk reintroducing the picture sleeve, and at a time when the pop tabloids were monochrome and ill-equipped to cope with the coming explosion of colour.

"*Smash Hits* rise to prominence has been paralleled by the rise of more melodic, more visually attractive bands, like Duran Duran and Culture Club," says Zawada. "And as pop music became less serious, more visual and more entertaining, so *Smash Hits* emerged as a colour magazine that could deliver that kind of approach."

"Whereas the existing tabloids continued their route of being very introverted and analytical about pop music, and it just didn't need any of that. It's entertainment. It may well change, but I think we're quite capable of changing with it."

was too low profile, so when he joined from one of EMAP's specialist motorbike titles, he set about expanding the whole marketplace, increasing people's awareness of the magazine and letting its success breed success.

This meant finding the correct profile. When it first began, *Smash Hits* took no advertising from outside the record business. According to Zawada it still turns down over £100,000 a year in revenue, in the name of getting the balance right.

"That's why we've been going for six years and are still growing," he says. "We now take some cosmetic ads because the graphics are very good, but we could double our ad take. We give our record company advertisers a real good crack of the whip, because they fit in with the magazine."

Every spring and autumn *Smash Hits* has a promotion drive to get the magazine to people who haven't seen it before. The imminent campaign will see several issues with cover mounted gifts, with Zawada confidently predicting that these editions will sell over 650,000 copies apiece, and that when the promotion is over that figure will settle down to a little more than it is now.

When, what you would expect to be its arch rival, *No 1* was launched, the influx of people into the country's newsagents actually led to a 15 per cent increase in the sales of *Smash Hits*. And indeed, Zawada welcomes competition to give advertisers confidence that the marketplace is substantial.

But do the sales of *Smash Hits* and *Just Seventeen* — and the soon-to-be-launched hair, beauty and fashion mag *Looks* — eat into each other?

"We don't mind if they do clash to be perfectly honest," says Zawada. "We'd rather take readers from our magazines ourselves than have someone else do it. But they're different types of magazines really."

"The difference between *Just Seventeen* and *Smash Hits* is that *Smash Hits* is following a pop scene, and there's only a certain fixed amount of stuff that happens in the pop scene during a week, and we don't think there's enough to fill up a really good pop magazine, which is why we decided to stick to being fortnightly."

"Whereas on *Just Seventeen* you're describing a much wider range of activities, so we can do fashion coverage and beauty features by the mile and still keep it fresh, which is why we turned it into a weekly."

Although the new magazine *Looks* is not a music magazine in any sense, Zawada reports that they have already had "substantial interest" from several record companies with a view to advertising.

*Smash Hits* will soon be joined in the "youth magazine" marketplace by several new rivals, but Steve Bush remains unperturbed saying that with the pop scene as quiet as it is, they are all two years too late or two years too early. Meanwhile, he will continue to burn the midnight oil and entertain fantasies about running away and becoming a deck-chair attendant on a Greek island. □

'One in 10 teenagers are actually buying a copy of *Smash Hits* every fortnight, and more than 60 per cent of all teenagers in the country get to see a copy'

Indeed change is right at the heart of the *Smash Hits* ethos. New designers are on the verge of being drafted in, and the masthead is about to be changed for around the sixth time in the magazine's history.

"The marketing men in the organisation scream blue murder when we do this — 'You can't change the logo of an established, successful product' — but in fact we do, just to keep it fresh," says Zawada.

For a long period while *Smash Hits* was quietly overtaking the *NME* to become the UK's largest selling music magazine, Zawada feels that its prosperity

THE OTHERS TRY - GOD BLESS 'EM

# ZIGZAG



SMARTER THAN THE REST

ZIGZAG COVERS THE ESSENTIAL AND EXCITING DEVELOPMENTS IN THE MAJOR MUSIC CIRCLES - WITH PANACHE. WHY ELSE WOULD WE BE REGARDED AS THE HIPPEST MAGAZINE AROUND? BOLDLY OPENING DOORS FOR OTHERS TO FOLLOW - IT'S THE FOREMOST IDEAS MAGAZINE FOR INTELLIGENT CREATIVE YOUNG PEOPLE (17-24)

YOUR CREDIBILITY ASSURED - ADVERTISE IN ZIGZAG

# the **BEAT**

## ● **BEAT THIS!**

This Autumn, while the pop press suffers a series of relaunches and revamps, this magazine will be celebrating.

On September 1st, THE BEAT will be one year old.

Success and consumer demand has led to a hefty increase in circulation, to a **QUARTER OF A MILLION** copies a month\*.

Which gives THE BEAT a higher circulation than any other monthly or weekly music title.

But with an advertising cost per thousand of only £7.00.

Not to mention our special Birthday offer . . .

## ● **AND THIS . . .**

Pioneered by the award winning young team behind BLITZ, THE BEAT is a breakthrough in magazine publishing.

Not only is it glossy and stylish, but its unique method of distribution, through the national chain of HMV shops, means that it reaches 100% guaranteed record buyers every issue.

No other music paper can guarantee that.

And almost one third of BEAT readers never see any other music paper regularly.

## ● **AND THIS . . .**

THE BEAT costs 50p from in-store dispenser machines, or is available free with the purchase of any album, 12" single, pre-recorded cassette or video.

So it gets to all those elusive 15-26 year olds with money in their pockets.

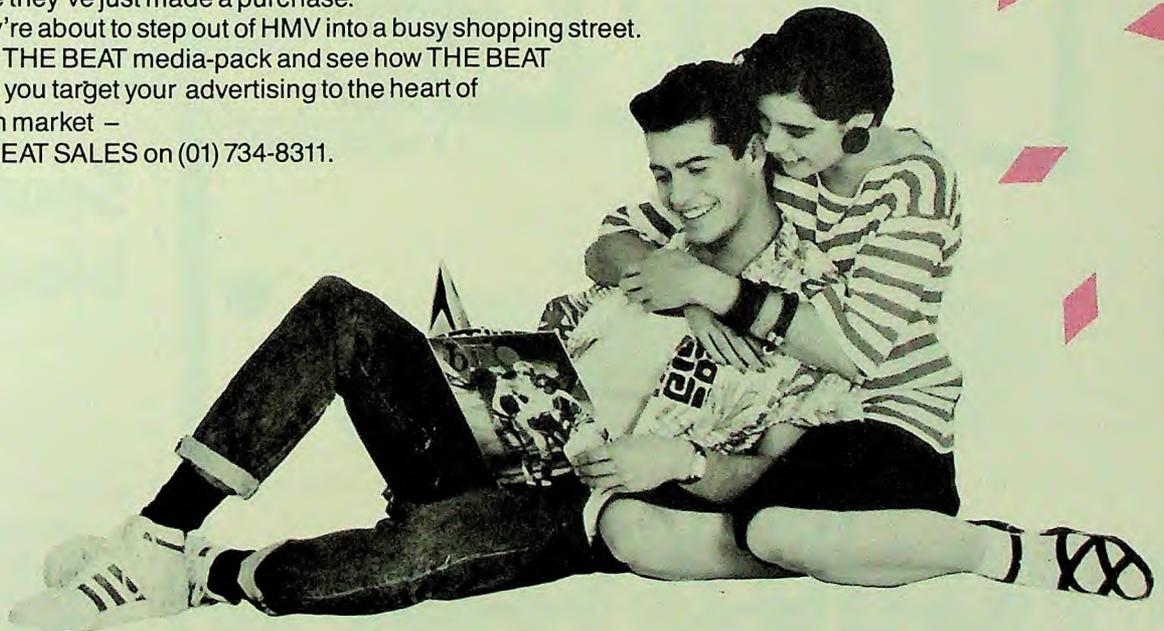
Because they've just made a purchase.

And they're about to step out of HMV into a busy shopping street.

Send for THE BEAT media-pack and see how THE BEAT

can help you target your advertising to the heart of the youth market –

Phone BEAT SALES on (01) 734-8311.



\*monthly except January & August.

# MUSIC PRESS

## Kerrang!: kashing in on heavy metal music

**W**HEN IT was launched in June 1981, *Kerrang!* was seen by most as merely a one-off special put together by (then) *Sounds* deputy editor and acknowledged Heavy Metal expert Geoff Barton that would cater to the seemingly insatiable appetite of the HM fans for anything and everything on their heroes.

Such was the success of that issue the magazine was firstly established as a monthly publication and subsequently as a fortnightly with spin-offs such as the bi-monthly *Extra Kerrang!* and the *Kerristmas Kwizz Kerrang!* Starting from a base of solidly covering Metal acts both established and new, *Kerrang!* rapidly built a reputation as the leading authority on the market. Journalistically, photographically and in design terms it set trends many other publications have now followed.

However, from this firm foundation, the magazine has begun to branch out and broaden the scope of its coverage to take in rock-based acts outside of the HM genre. It's been a slow process, but

*Kerrang!* (under Barton's editorship) has now achieved a credibility standing virtually second-to-none in the rock world as a magazine of integrity that's consistently first to the news and interviews with a steadily increasing readership reflecting a wide interest in rock.

And the future looks even rosier. Issue 100, a landmark in itself, sees the official launch of *Kerrang!* into the US with an initial order of 50,000 copies of alternate editions being shifted out there. This represents the first time such a major onslaught on the US has been attempted by a UK-based operation of this type. Moreover, *Kerrang!* has just put out both a double-album and video compilation through EMI/Virgin, the opening salvo in what seems likely to be an ongoing development of *Kerrang!* into other areas of media communication/marketing.

Perhaps the best example of the success gained by the magazine over the past four years is the fact that when one talks about 'Kerrang! bands' or 'Kerrang! music', everybody knows what you are referring to!

## Zigzag upgrades

HAVING QUIETLY laid some sound foundations in the 18 months since its relaunch at the tail end of 1983, things are beginning to happen at *Zigzag* as it gears up to try and realise its ambition of "doing in the late Eighties what *The Face* did in the early Eighties". And substantially building its circulation of around 31,000 into the bargain.

"*The Face* is now totally established and as such is taken for granted," says *Zigzag* editor Mick Mercer. "We're looking for the sort of thing it had when it first started."

The first signs of the change came with the March issue, which began a design relaunch which will be taken to more adventurous lengths come September.

At the same time *Zigzag* will be launching a series of flexi discs (and possible vinyl singles) and a compilation album in association with Beggars Banquet, which will primarily be available to readers at a special low price, and could be the first of a series.

To coincide with this move to once and for all shake off what the advertise-

ment manager Simon Roberts calls its "scrapbook" appearance of old, *Zigzag* will also be undertaking an autumn advertising campaign that will include ads in the *NME* and *Melody Maker*.

"We've upgraded the whole magazine, broadening the scope of editorial as well as tightening it up slightly," says Mick Mercer. "There is a common misconception that *Zigzag* sticks wholly to independent bands, but everyone knows that the indie sector has been constricted, and if we were sticking with it we obviously wouldn't still be around."

"We've actually been becoming the hip magazine over the last couple of months, with other magazines trying to poach particularly our design staff and now our writers as well."

*Zigzag's* coverage is still 80 per cent concentrated on music, but now there are features on such peripheral personalities as Melvyn Bragg too. Mercer hopes that its policy of operating no editorial house-style as such means that it can bring fresh slants to bear on the subjects it covers.

## Jamming the presses

**I**T LOOKS like being a hectic autumn for *Jamming!*, as the only magazine

ever successfully to transcend its fanzine roots gets down to some serious promotion for the first time.

Following three flexi discs since it became a monthly last October, *Jamming!* will be including a free vinyl EP with this October's issue. Editor Tony Fletcher reports that the magazine will be more than doubling its circulation to between 50-55,000 for the special edition.

The EP is being produced in association with London Records, and will contain the first recorded work of ex-Bronski Beat singer Jimmy Somerville's new band Cummynards, along with songs from The Redskins, Then

Jericho and another as yet unconfirmed act.

To tie in with its October issue *Jamming!* will also be hosting a weekend of live gigs at London's Electric Cinema, with guests so far confirmed including Simply Red, Wet Wet Wet and The Faith Brothers, although further "surprises" are promised.

As of the October issue *Jamming!* will be switching to Spotlight Distribution.

On a broader front Fletcher says that *Jamming!* will be casting its editorial net wider in the future, with matters currently or soon to be covered in depth including pirate radio, the nuclear issue and football.

## Sounding the black echoes

**ECHOES** — formerly *Black Echoes* — continues to score a regular circulation figure of around 25,000 per issue, and will shortly be celebrating its tenth anniversary.

"It's been a very good year for us and for black music in general," says editor Debbie Kirby. "We have obviously been enthused by the way black music has taken off on radio and television — acts that were previously ignored by the media are now being lauded and feted and winned and dined."

"Even Top Of The Pops has finally acknowledged that this kind of music is acceptable." On the radio front, Kirby believes the increasing interest in black music has been helped by Tony Blackburn at Radio London, and the various pirate stations, rather than Radio One — with the exception of Peter Powell and John Peel.

The launching this autumn of various new magazines is not causing great concern at *Echoes*. "After 10 years, we have established a readership loyalty," says Kirby. "The new magazines appear to be being aimed at a younger readership."

No advertising rate increases!

# ECHOES

it

# TOP POPS

for itself!!

For a copy of our new fact-filled media pack  
all about the No. 1 black music paper —  
telephone 01-253 6663



# 125,646



With an increased circulation of 125,646\*, **NME** is now soaring even further ahead of the competition – in fact, our nearest 'rival' is a massive 49,000 per week behind us!

\* ABC — Jan-June 1985

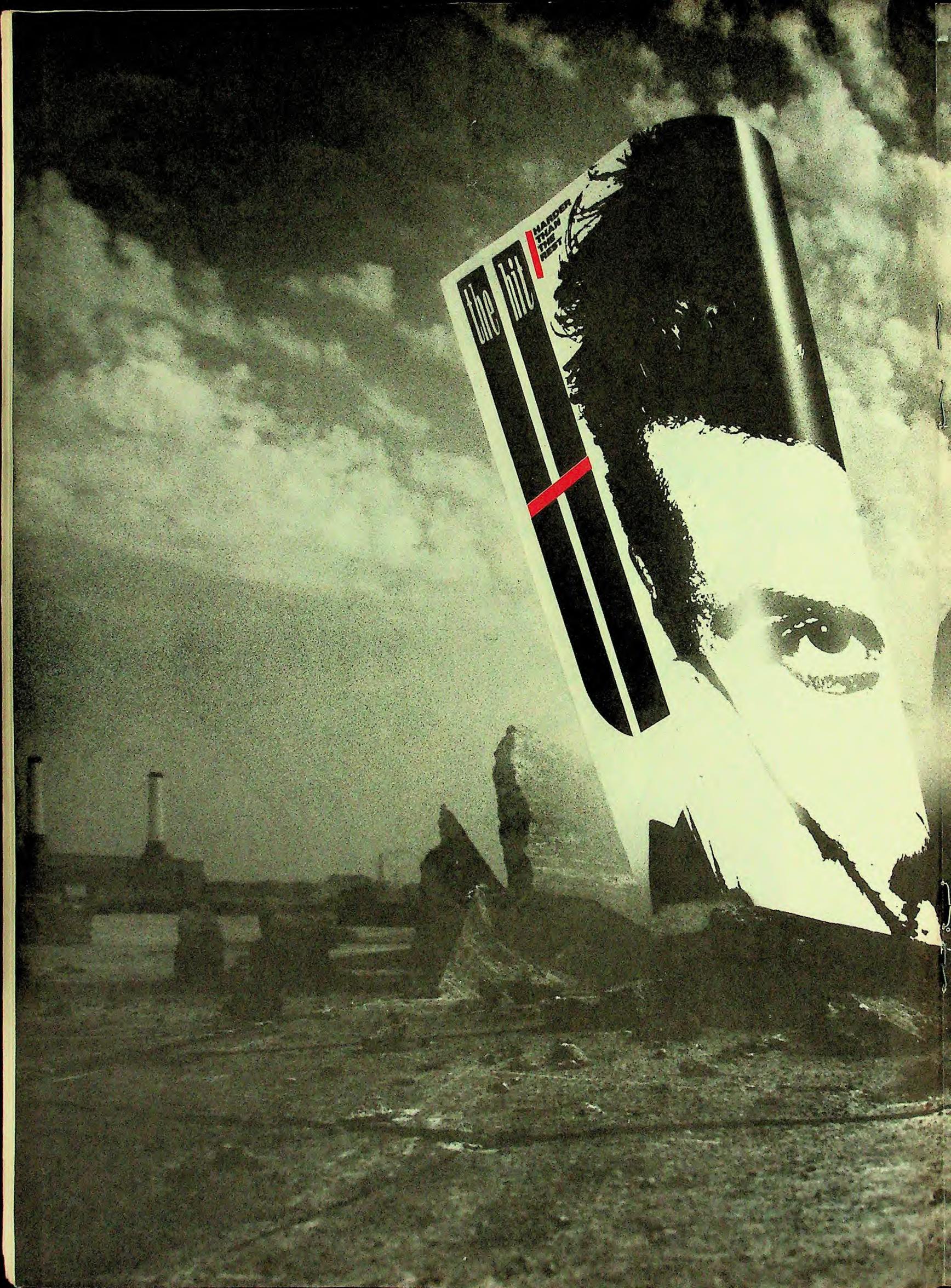
\*\*TGI 1985 Expenditure of £25+ per head on either albums or singles over the last 12 months.

You can be sure that by advertising in **NME**, you are reaching **YOUR** kind of people. Our readers spend more\*\* on albums **AND** singles than the readers of any other publication. Perhaps it's not surprising then that we carry more Record Company advertising than anyone else.

NME Advertisement Dept. Room 329, Commonwealth House, 1-19 New Oxford St., London WC1A 1NG. Tel: 01-404 0700.



# SOARAWAY!



the mix

HARDER  
THAN  
THE  
BEST



Never before has there been a music magazine, paper or any other publication so specifically targetted at teenage 15-19 year old males.

Never before has there been anything like the HiT. It's the only music magazine to ZAP the core male youth-market between the eyes. At last, they'll have a music-style magazine, with hard music facts, lots of specialist charts and all the nitty-gritty detail. Which means they won't have to read the younger pop glossies in secret any more. The HiT will be hitting the streets on September 14th. Our initial print run is 350,000 with an estimated settle-down of 190,000 and an estimated 15-19 year old male readership of 485,000.

If you'd like to know more about the HiT and why it's going to be one phone 01-404 0700 and speak to Annie Milligan. We're at Commonwealth House, 1-19 New Oxford St., London WC1A 1NG. Telephone 01-404 0700.

**THE HIT. IT'S HARDER. IT'S HERE.**

## MUSIC PRESS

## Another hit in the making?

*As the NME goes some way to regaining recent lost ground, the buoyant market is soon to see another publication, The Hit, launched by Phil McNeill, once of the NME ...*

**N**O.1 READERS may be more interested in singles and *MM's* more interested in albums. But *NME* readers are interested in life. *NME* covers the whole span of youth culture. As in the Seventies it was unreasonable to assume that rock fans loved the establishment, it is now unrealistic to cut off one aspect from the others.

Says Ian Pye, *NME's* new editor since July: "People don't do this in real life." Pye's new-look *NME* is intended to be more positive and less cynical. "We have a duty to cover people who are doing positive things," he says. Without sacrificing the paper's tradition of good writing and good photography, *NME* is going to be ac-

cessible, and will cover the entire political spectrum. "It's boring to only cover one aspect, and it doesn't reflect what's happening," he explains.

*NME* hopes to be in at the beginning of new bands and new enterprises, rather than waiting for something to happen and then doing "the definitive piece". "*NME* had become rather aloof, and a little pompous," he reflects. "I want to make it more entertaining." With approximately half the readers aged 15-19 and the others from 19 to the mid twenties (and quite a few of us old fogies, Ian) it's a vast area to cover, from new bands to established jazz figures, to movies and current issues. But, don't panic, the paper will still be subversive and

radical. And is maybe the only one that, if not totally feminist, is definitely non-chauvinistic. Pye would like to have more women writers, he says. Obviously it's a reflection of what's happening.

"Whatever they say, all the other papers ride the wave of someone else's success," he continues. "We don't support the record company merry-go-round which prevents new talent breaking through. *NME's* first duty is to report and cover things, to cut through the hype. This is the crucial difference with *NME*".

The paper is bound to become more journalistic in approach, Pye having gone the route of traditional provincial newspaper training, as opposed to starting life as a freelance reviewer and working his way up the music paper fun round, (something which does give the papers their individuality of style, however.)

*NME* is still the trend-setter and the leading publication at that end of the market (and it is the older titles which have had the toughest time). ABC figures are up by 2,500 on last year's equivalent period (125,646 compared with 123,192) with home sales figures up 3 per cent.

Says advertising manager Dave Flavell, "If a record company has an act that is suitable for the *NME* readership, there is no better paper to go to, except perhaps for heavy metal. "*NME* readers are young, intelligent, and aware of the world outside the rock business, as is reflected in the editorial." Despite its consciously anti-sexist approach, three-quarters of the readers are male, almost the reverse of the "young" glossies. "I think boys hang on to music longer, whereas girls tend to move towards wider interests, fashion and the home among them. More boys go to concerts too — I mean music fans as opposed to teen-idol fans. That said, *NME* has a fairly high female profile. And the readers are regulars — which is not always the case with other publications."

As the music press become more exclusive, the readers will become more loyal to one title. The successful papers are those who established themselves in their niches. *NME*, therefore, is not right for everything — the young popsters won't be advertised there initially.

**T**his requires a move from teen idol to respected musician status. Nevertheless, *NME* carries more record company advertising than anyone else, and the bulk of it for albums. Yet *NME* has a very high rating of people who spend more than £25 a year on singles.

The paper's format hasn't changed that much, except for using colour on the covers about once a month as more colour advertising comes in. The non-record company advertisers like colour — banks, tape manufacturers, calculator firms, jeans makers, films (a very strong section) and the current anti-heroin campaign. But the bulk is still record companies, anyone aiming at the 18-30 market.

The only music paper to put film stars on the cover, *NME* is not about to create an imbalance, and remains predominantly a music paper. One advantage of mopping up other revenue is that when record companies have had difficult times the paper hasn't had to rely on them to survive. In a sense, latterly, the non-music advertising has paid for the IPC multimedia campaign, which has helped all the music papers, at a time when circulation had been falling.

*NME* has a clear identity which people respect (albeit grudgingly in certain cases) and there is still enormous kudos in getting an *NME* cover.

"It's considered to be the most consistent, authoritative voice in popular music," continues Flavell. "It's a very buoyant market, and the question all advertisers ask themselves, whether they agree with the paper's editorial stance or not, is which is the most cost-effective way of reaching the readership? There is none better than *NME* for the right act."

This "buoyant market" is



STYLE COUNCIL: featured on The Hit's initial launch EP

made up of young men interested mainly in music, but also in the rest of what's available to them. Years ago, a rock fan wouldn't have been seen dead in jogging shorts or at a dance studio. That's all changed. It's OK to like rock and sport and the telly and movies. This changing mood of the teenagers is what has promoted the launch by IPC of *The Hit* on September 15.

Aimed at 15-19 year old males it will be a magazine, not a newspaper, with roughly 60 per cent music coverage and the remainder style, sport, technology, movies and so on, all consumer-oriented.

Phil McNeill, who was with *NME* since 1976 before launching *No.1*, explains *The Hit's* philosophy.

"A music-only magazine is outmoded," he says. "The old style rock press accurately reflected the mood of the Seventies where music dominated. But now it's seen as part of a broader lifestyle. *The Hit* will be a

consumerist and entertaining."

Style Council, he pointed out, are an example of more than just a music group, in the same way as *The Hit* will be more than a music paper.

The magazine won't be relying on record company advertising, though it hopes to have plenty, and initial response has been excellent.

Though many "general interest" men's magazines have bitten the dust, McNeill asserts that *The Hit* won't be classed as "general interest". "It will be music based," he emphasises.

Advertisers who want to reach the 15-19 year old male market have been buying space in papers such as *Smash Hits* or *NME*. Now, says advertising manager Dave Flavell, there is at last a publication for this market that will provide advertisers with a highly cost-effective medium. For example, as well as records, there are computers, clothes, hi-fi hardware and so on that marketers are keen to get

*'A music-only magazine is outmoded. The old style rock press accurately reflected the mood of the Seventies where music dominated. But now it's seen as part of a broader lifestyle,' Phil McNeill*

glossy colour magazine, European size (ie slightly larger than *No.1*). The music coverage will be quite hard, with a lot of new acts covered and lots of black music. It won't be elitist — there will be room for the mainstream artists too.

"There'll be some critical pieces," McNeill continues, "But not all judgemental — this is a bit outmoded now. There'll be a strong distinction between criticism and information."

As an indicator of the weekly's music tastes, the initial launch EP will feature Style Council, Simply Red, Redskins and the Jesus and Mary Chain, a reasonably representative cross section of UK artists. "We're going to give teenage males what we think they want, based on research," explains McNeill. "*The Hit* will fill a gap in the market — we'll be

across early on in order to establish this magic term "brand identity". Research of 30-year-old brand users has shown that about 50 per cent of them had been buying the same brand since the age of 18.

The launch rates are £1,200 mono and £2,000 colour, and as a special deal, those booking for the first 12 weeks can have six pages for the price of four.

Record companies are now faced with a considerable number of outlets to budget for. But they are also going to be given much more definite target groups to aim at which should help the decision makers pitching at specific record buyers. It is also going to be an interesting few months for observers, interested to see if the individual papers' policies pay off in terms of circulation and revenue. □

fi

## London Features International

The World's most extensive Photo Library of popular music, showbusiness and related subjects. Copyrights available as illustration or subject matter in books, partworks, magazines and newspapers.

Copyrights can also be sold for reproduction as posters, art prints, transfers, greetings cards and similar products. We have agencies in most

countries or we can serve you directly. Please contact us if you require any further information.



LONDON FEATURES INTERNATIONAL LTD  
Dorset Lodge 8 Dorset Square  
London NW1 6PU Telephone 01-723 4204/5  
Telegrams Lonpix London NW1 6PU Telex 25884 Lonpix G

# LOUD AND CLEAR.

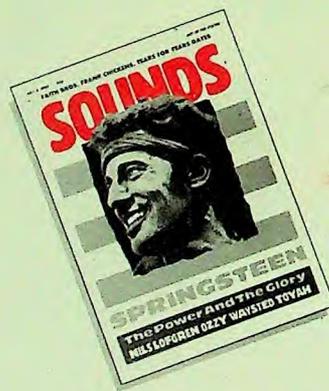


Melody Maker announces its 5th consecutive circulation increase...while certain music papers continue to decline. Melody Maker is now bought by 69,313\* young adults every week. Total readership up 6.5% to 423,000.\*\* 15-24 year old readership up 10% to 244,000.\*\* That's a pretty hefty chunk of the young record buying market. Don't miss out! Contact Chris Power or Jill Guthrie now on 01-379 3581.

Source: \*ABC Jan-June 1985 \*\*NRS October '84-March '85

## READ·MUSIC·READ·MELODY·MAKER

# MASS APPEAL



## WE'RE GIVING AWAY UP TO £2 RECORD TOKENS FREE WITH **SOUNDS**

This year's heaviest rock promotion starts in Sounds soon.

From September 14th we're offering our readers record tokens worth £2 when they collect special coupons from 8 issues of Sounds. We're backing this giveaway with 2 weeks of comprehensive radio advertising, national leaflet distribution and in-store promotion through major newsagent and record retail chains, with a special offer at HMV worth an extra 50p.

Increased distribution means more readers will see us. And a stronger, revitalised editorial approach will hit where it hurts.

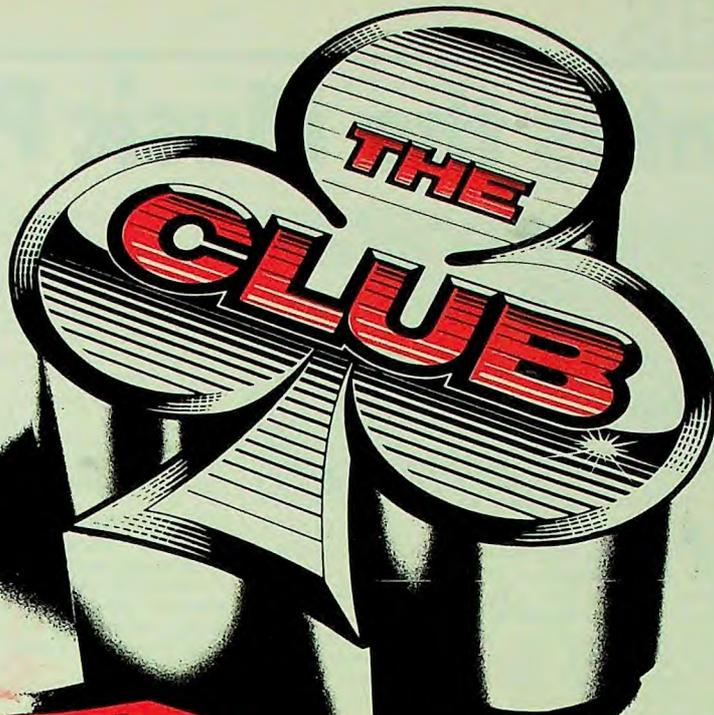
Advertising in Sounds makes sense. Latest TGI figures support Sounds as the most cost effective rock weekly, with a Cost Per Thousand at least 25% cheaper than NME or Melody Maker.

It's a tough market to crack. Act fast and you can make some money by contacting the Advertising Department at Sounds, Greater London House, Hampstead Road, London NW1 7QZ. Ring 01-387 6611.

READERSHIP:	ALL ADULTS	COST PER '000
<b>SOUNDS</b>	<b>725,000</b>	<b>£1.72</b>
NME	662,000	£2.28
MM	572,000	£2.33

Source TGI 1985

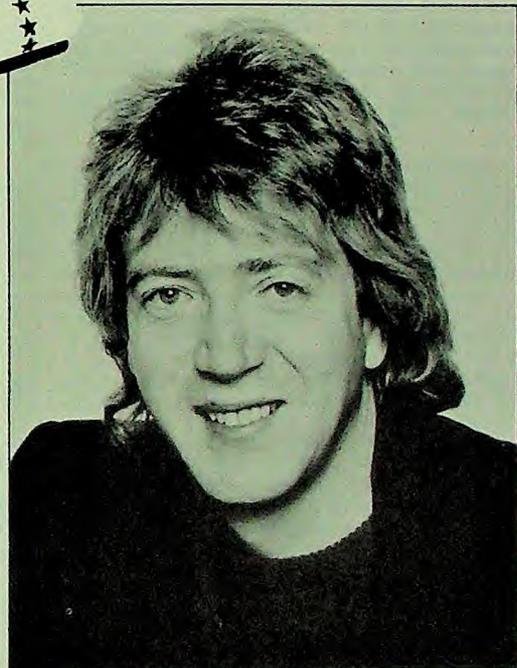
**GET POSITIVE. ADVERTISE IN **SOUNDS****



**3 1/2 MILLION MEMBERS**



**PUT ADS IN,  
YOU'RE QUIDS IN.  
HERE'S WHY...**



**JOHN BLAKE**  
BRITAIN'S NO 1 ROCK & POP PRESS COLUMNIST

7 days-a-week, millions of 15-24 year olds read The Club in The Mirror and Sunday Mirror.

They account for 40% of *all* album, single and pre-recorded cassette sales in the young market.

And with John Blake, Britain's No. 1 rock and pop columnist in charge, it's no wonder **The Club** keeps them spellbound. There's the hottest news and gossip from the world's leading stars, special features, the latest charts, exciting contests, exclusive discounts and free offers.

Join **The Club**. And make sure your ads make contact with a huge buying audience.

Source: TGI 1984



For further information call Roger Eastoe, Advertisement Sales Director on 01-822 3844 or Gary Williams on 01-822 3540.

## MUSIC PRESS

## How important is the Music Press?

**RICHARD ROBSON**, Richard Robson Associates: "The music press is still a vital communications vehicle for record companies to reach record buyers. However, while the papers inevitably have to reflect the musical tastes of their readers — which in most cases means what's in the charts — I still think it is disappointing that more space isn't devoted to new emerging talent. It is in this area particularly that promotional videos are starting to play an increasingly important role."

**ALAN EDWARDS**, Modern Publicity: "The music papers are still important in breaking new acts, especially rock bands. But if your acts don't fit into the current trend of things, you've got a real problem. Sometimes it's better to screw the credibility and go straight to Fleet Street. At least you know you've got a choice these days. I still read the music papers as much for pleasure as for work. *Melody Maker* is the most improved, *NME* the least improved — and the new look *Sounds* is much much better. The music papers are invaluable for tips. However, there is, at times, just a bit too much self-conscious trend-following. The music papers are very useful for non-mainstream things, especially indies and black music — and special respect should be paid to *Echoes* for this."

**TONY BRAINSBY**, Tony Brainsby Publicity: "The success of papers like *Kerrang!* is indicative of how important the music press is for the music industry. The other papers are not so easily labelled. One must assume that the fans, the consumers, regard the music papers as important, though circulations have changed over the last five years. The music papers are an integral part of any campaign. For some acts, coverage in the music papers can be absolutely critical. They're also important for creating awareness within the industry. But it does sadden me when an artist makes it big and starts dismissing the music press."

**SHEILA SEDGWICK**, MCA Records: "The number of publications now covering pop has grown enormously. With the success of pop magazines such as *Smash Hits* and *No.1*, other publications have followed their lead into attracting the new younger readership. This must be especially true of the nationals whose cover-

**SMASH HITS HAS**, without doubt, been the music publishing success story of the past few years. It is impossible to ignore its importance since it deals solely with music, outsells all the traditional music papers put together and hits directly at the youth market.

PRs are anxious to get their artists written about, big international companies clamour to advertise and the design and nature of the editorial content is welcomed by artists and, obviously, public alike.

In the same category as *Smash Hits* comes *No.1* which also goes straight to the single buying youth market and which, though not as successful as the other in circulation terms, sells almost double its nearest traditional music paper; again, of impressive importance. The third title in this relatively new area of music magazine titles is *Kerrang!* which specialises in hard rock and has been steadily building its readership figures. For artists operating in this particular area of music, coverage in *Kerrang!* is vital not least because of the influence it wields abroad.

*Smash Hits* and *No.1* mark the rise of the new pop magazine and are extremely important in the music field because they hit directly at that section of the record buying public that most artists want to attract. While these titles have flourished, however, the fortunes of the more traditional music papers have not been so happy. For the PR and artist, their relative decline has forced a reappraisal of their value.

In general terms the traditional music press (*NME*, *Sounds*, *Melody Maker*, *Record Mirror*) will always be important just as any publication catering for and operating in a specialist market place is important (and this includes the smaller music titles whose interests are more refined and whose niche in the market place is strictly specialist). The traditional music papers wield a certain street level influence while also providing the diehard music fan with information (news, tour dates etc) about musicians known and unknown. They are virtually the only outlets available for the up and coming band and their major strength lies in this facility.

In specific terms, however, their importance is a matter of perspective — as with all things, it's a question of relativity. It depends on who you are, what

MUSIC WEEK asked various PRs what they feel is the importance of the Music Press and the role it plays.

age of pop has increased so much. This is helpful in that this has greatly increased the public's awareness of certain artists, but they concentrate very much on the chart toppers, and also tend to reduce most coverage to gossip or visual looks.

"However, the nationals and the pop magazines have also affected the regional papers who are following the trends and are open to using up and coming artists, which is extremely useful in building those artists' careers.

"The rock magazines still have a very important role in building new artists — but generally, new and black artists still have a tough time."

**BERNI KILMARTIN**, Chrysalis Records: "The music papers can be instrumental in breaking new acts. Radio and television do take some interest in what they say."

**NICK GIBSON**, Shout PR: "Do not be afraid of change... Things are definitely changing for the better. New magazines and newspapers are on the way with new editors to shake up the old stalwarts. It should be an optimistic period for the music press and it will hopefully spawn new music and fashion talent."

**CHRIS POOLE**, A&M Records: "The music press has certainly changed drastically since the early Seventies — then, if you got the front page of *Melody Maker* you were guaranteed to break the act. The music press is still useful in helping to break new acts, but it

JUDY TOTTON, an independent PR gives a personal overview of the press and identifies a shift from traditional values.

side of the paper you're on — ie the written about or the reader, your objectives if you're the former, your requirements if you're the latter, and the timing involved. If you're a young band looking for a break or hoping to engage the interest of the music industry

'The established music press' stranglehold on music coverage has now been broken which is good for the PR, the artist and the press'

then they're of paramount importance — indeed, artists I have represented have directly gained contracts and gigs this way. If you're a more established band, they can be of little importance in as much as

has become just one part of the whole marketing and promotion mix in the modern music industry. Today, you can break an act without the music press."

**BERNARD DOHERTY**, Rogers & Cowan: "The importance and influence of the music papers should never be underestimated in this country. Not only are they very important in breaking new acts, but they also give established acts a chance to talk about their main inspiration — music — which doesn't happen with other outlets. On a commercial basis, the music papers are essential for reaching the majority of young record buyers. And let's not forget that the music papers have spawned some great writers."

**JULIAN HENRY**, Magnet Records: "The music press is of crucial importance. Acceptance by them often determines what sort of response we get from Radio/TV and the public. The best approach is to make sure they are always kept well-informed without pushing things down their throats. After a while, they trust you and things fall into place."

**JONATHAN MORRISH**, CBS/Epic Records: "In the current climate, press is as important in breaking acts and selling records as it has ever been. You only have to look at the quantity of music-orientated titles and the competition lined up for the autumn to realise that more people than ever before are reading about and want to go on reading about today's pop stars and the music they make. And bear in mind that, as the market has become more competitive, so has each title had to look more carefully and selectively at its targeted market. All that can only be good news for record companies.

"The unique quality of press as a medium is that it is a Pandora's Box — it can create infinite visions and fantasies for the reader, or simply provide ways in which people identify with pop stars. This is as true of the kid buying *Smash Hits* each fortnight as it is of the *NME* reader. Often what makes a person buy one particular record as opposed to another — though they make like each song equally as much — is that the singer or group has a quality or factor about them — such as clothes, a look or similarly held views about the state of the world — that appeals more. Press get that element across more strongly than any medium."

your career can be sustained through other outlets. The traditional four can now be almost totally ignored by certain artists without any tangible detrimental effect on their career. This sorry state of affairs is chiefly the result of two factors: the feeling that the majority of feature writers working in the music press are irresponsible in their writing (accusations of misquoting, misrepresentation of the way an interview went are common) plus the growth of other press outlets for music.

Aside from the new music publications cited earlier, the obvious challenge to the traditional musics is, of course, Fleet Street. The rapid growth of the pop journalist on the tabloids in the past couple of years has meant that the general public can read about their favourite artists in their daily paper at a cost of 18p as opposed to the tabloid music publications' approximate 45p. For the artist involved this is usually more satisfactory for, while there is still the possibility of being misquoted, the chances are the piece will be more or less favourable AND it will reach infinitely more readers.

From a PR's point of view the national paper is obviously an extremely effective outlet if the assumption is that you are working to keep the client's profile in the public eye and sustain an artist's career. It is not unhealthy either to have this element of choice and, from all the papers' points of view, a certain kind of competitiveness, introduced. The established music press' stranglehold on music coverage has now been broken which is good for the PR, the artist and the press. The emotional/subjective nature of the field in which the traditional music press operate can now be approached in a more realistic and rational way. While they still lay claim to the title of experts, the nature of their coverage, the subjectivity and sometime bias which is deployed in their writing, coupled with the rise of the new music magazine and the expansion of music coverage in other mediums has led to their diminished power/effectiveness.

But, like all things, it's all a matter of degree, what you want and when you want it, and I for one, while I wholeheartedly welcome the widening horizons available, would be sorry to see any further decline of the traditional music press in the market place. □

**street n.** Road in city or town; **streets ahead (of)**, *colloquial.*, superior to the others; **up one's street**, *colloquial.*, to have expertise, skill, knowledge; **The Street, magazine.**, the hippest dance magazine to be launched in the U.K. *First issue out 18th September 85.*

**Release Date** September 1985

**Editor** Ralph Tee

**Contributors:** David Rodigan, Al Matthews, Ian Levine, Colin Faver, Giles Peterson, Mix King Abbey and Jumbo van Rennen.

**The Charts:** The most comprehensive chart coverage available, including our own National Dance Chart, compiled utilising a national network of record stores, plus specialist charts including, Electro, Alternative Dance, Hi-Energy, Reggae, USA Charts and tip sheets.

**The Reviews:** Every new dance record is listed and the best are reviewed.

**Plus:** Features, Fashion, Radio Listings, Clubs and News.

*For further information please contact:*

The STREET 1 Haven Green, EALING, London W5 2UU.  
Telephone 01-998 2940. Telex 917016 STREET G

## MUSIC PRESS

## Pop papers set for rebirth

**M**M, *No. 1* and *Sounds*, though all being "music" as opposed to "youth culture" publications, are vastly different in character. *MM*, the grand old man, has been experiencing a continuous revamp since Allan Jones took over as editor 15 months ago, though it is only in the last six or seven months, he says, that he has managed to break down record company prejudice against the paper's decades-old reputation. Assistant editor for three years before taking over, Jones has observed the changes carefully.

"The readership has become younger and more vital," he says, "and is taking much more interest in the paper." Seen as an alternative to the pop glossies, *MM* is aimed at a 16-24, largely male readership. Jones' changes have worked — the paper is now more aggressive, more humorous and more vivid, but still accessible and with its own points of view, be they musical or political. "Though we don't editorialise politically, we give artists' views, even if they're controversial," he adds.

Musically, focal points a year ago may have been Wham!, Spandau Ballet and The Cult. This year, *MM* has tended towards Billy Bragg and the Pogues, as well as predicting Tears for Fears' comeback and giving four pages to Bruce Springsteen before the record company promotion got into gear. The independent flag is waved more, while the charts are still reflected, if not followed so lavishly.

Working on the premise that readers were hungry for alternatives to the huge MOR pop acts, Jones began to explore new avenues, and report on music he — and his enthusiastic staffers — considered "relevant" and "needing to be heard". Stale cynicism is definitely avoided and style *per se* is not followed as lavishly. With a large staff of experienced individuals, *MM* has a surprising cohesiveness about its editorial, despite contrasting tastes mixing bands like The Men They Couldn't Hang or Colourbox (currently the hottest band by general office consensus) with chart stars and the newer American rock bands.

"These bands are the inevitable reaction against safe, sanitised blandness," points out Jones. "That said, we do give everyone a fair hearing. Wham! for example, were interviewed in depth and seriously, which George Michael appreciated greatly; we also give Billy Bragg more coverage than he'd ever received in the early days and had the same approach to Echo and the Bunnymen."

*MM* moves very quickly in getting to an artist considered potentially important — one of the first Smiths covers, the first in-detail Eurythmics interview while others were still dismissing the duo as "ex-Tourist". "Things like that established the paper's reputation," says Jones. There are 14 staffers and a contact in New York as well as a dozen regular and non-regular freelancers, "a divergence of voices to prevent things from becoming static", Jones explains. "But we don't change the style each week like a haircut."

*MM*'s advertising sales team is headed by Chris Power (sales manager) and Jill Guthrie. Guthrie endorsed the paper's relatively new editorial policy with some stunning facts and figures. The paper's ABC has increased five times in the past two and a half years — the opposite to the trend — and circulation in the first half-year, at 69,313, is up two thousand compared to the same six months of 1984. There has also been a 16.5 per cent increase in readership, and a slightly larger increase in the 15-24 age group of readers.

*'The music scene is now coming round to Sounds' way of thinking. We never sold out!'* Eric Fuller, publisher.

"The basic changes reflect the younger profile of the paper," Guthrie explains. The ABC has no doubt been helped by the long-running IPC campaign (using the Yellowhammer agency) for all its pop titles, which included TV. Record company advertising increased by 30 per cent in the first half of this year — more pages than in the whole of 1984 — and advertising overall has increased.

"*MM* is perceived as a much stronger vehicle for record companies now and they're taking more notice," adds Guthrie. "It took a long time to break through, but the editorial changes of the past few years are paying off." Papers have cycles of popularity and are as much a fashion business as the music they report. "*MM* still has a reputation for authoritative reporting," she says.

The classified and instruments section (for both professional and new musicians) is still as important as ever, says Guthrie, and points out that record companies no longer merely go by circulation figures — they look for value for money and the right readership.

*No. 1*, launched in May 1983 in competition to the fortnightly *Smash Hits*, has seen a phenomenal increase in readership as each set of ABC figures is published. Rising from 164,507 to 212,911 in June 1984, it carried on surging

THE MUSIC press, like everyone else, sees autumn as its annual peak, with appropriate promotion to grab the maximum record company advertising revenue and, necessarily, more readers. This year will see just as much general promotion, but with a difference: several significant changes are taking place, the least of them new editors in an unexpected musical chairs swaparound. Publishers have taken the opportunity to encourage re-designs, not only of the look of the papers, but of the content and style. Categories have crept back into the business, and each music paper is aiming firmly at a distinct section of the young market. The number of different sections is surprising — yet another sign of youth individuality. And a key factor in the post-teen section is the expectation of more than just music coverage in its music papers. Record companies are responding to this carefully-targeted marketing, and the launch in September of various new titles indicates that the music press is in for a rebirth.

upwards to end the year with a staggering 238,437 circulation with probable readership over 1m.

Expecting *Smash Hits* to climb as well, *No. 1* filled the weekly gap, and now one in four teenagers reads either one of the two pops, some reading both. *No. 1* sales don't fall in *Smash Hits* weeks either. The TGI figure only surveys over 15s, and this is currently 588,000 but as the age range is 12 upwards, the readership may be well over the million mark.

**T**his summer's ABC is slightly down at 237,864 though the UK element of it is slightly up. Dave Flavell, advertising manager for *No. 1*, *NME* and the forthcoming *The Hit*, feels that *No. 1* filled a big hole, netting new readers who had never read anything else. "Another change is that nowadays it's normal for 12 year olds to read pop papers — their parents probably do as well. Those parents who wanted to read *MM* or *NME* at that age wouldn't have had the same adult approval."

"*No. 1*'s package is successful," Flavell continues. "Lots of colour, with advertising lead times virtually the same as for *NME*." The advertising spread includes a good deal of non-record company advertising — banks, in particular, are spending more in the music press, which has a much higher profile in advertising agencies. "But the bulk of our advertisers are record companies, and we wouldn't want to change that," Flavell adds.

*No. 1* also has a new editor, Lynn Hanna, who two months ago moved up from assistant editor, where she had been since the paper's launch.

"I won't be changing the paper's essential philosophy", she asserted, "which is to get closer to the stars." *No. 1* doesn't set out to impose its writers' views onto stars, it treats them like human beings, featuring them in a direct and often matter of fact manner. *No. 1* likes fun and looks for off-beat angles in interviews. What will change is the look.

"We're bringing it into the mid-Eighties," says Hanna. "After two years it's due for a re-design, though we are looking to the same readership — 12-19 year olds, predominantly girls, though it's not a girls' magazine as such."

Whether the wry jokes and wittiness are lost on the pre-teen readers or not, it's there among the more serious features. "Teenage readership has become much more sophisticated, especially in the pop business," continues Hanna.

Currently, *No. 1* is making the most of Madonna. Prince is also heavily featured. "Obviously it's very chart-based," says Hanna. "We now carry the new network chart exclusively. If we feature a non-chart artist, it's because we feel the record will climb."

An artist may get consistent coverage over several weeks. "We set out to do that," says Hanna. "But each piece has a different angle, and is not always based on an interview."

Record company response from the launch of *No. 1* has been excellent in terms of both advertising and assistance to the editorial staff. It has had its moments of daring — Frankie Goes To Hollywood were covered very early on, while Relax was still banned, "and we're still close to them", says Hanna. "They regard us as the way to reach that particular audience."

Surprisingly, with such young readers, *No. 1* gives space to artists' discussions on, say, being gay. "We don't sensationalise, nor do we sweep things under the carpet. Believe me, readers of 14 know what's going on. After all, they are buying the records and listening to the lyrics. We have only had one complaint from a parent, about the use of a swear word seen on every wall in Britain. Sometimes we use dots or an asterisk, though. We have to be responsible re drugs and drink. We keep smoking out of it too." The "Top of the Pops" rule doesn't however, exclude serious discussion.

And so to *Sounds*, which has made its own rules and remained faithful to its style and suffered a loss in circulation as a result. There is a new editor — one Tony Stewart, who arrived four weeks ago after 14 years at *NME*, and has just celebrated his 35th birthday.

"*Sounds* is probably the only identifiably music tabloid," he points out. "It's about time there was one paper covering quality music, not necessarily following the charts, and

uncovering new talent."

If other papers cover the whole span of youth culture *Sounds* is sticking to two main areas of music: the independents, not necessarily commercial successes, but producing high quality music, and the traditional music *Sounds* has always covered — that is, straight rock, including heavy metal. (It was the heavy metal readership that spawned *Kerrang!*.)

"We're looking at bands like Ratt in the US and Venom here," says Stewart. "It's not heavy metal, but it's raw rock. *Sounds*' real appeal is its populist tone. It speaks directly to the reader, and has a fanzine feel to it."

*'MM is perceived as a much stronger vehicle for record companies now and they're taking more notice.'* Jill Guthrie, ad manager.

Editorial changes will be subtle. "We'll maintain a high standard of critical writing," says Stewart, "and a clearer editorial direction, with a unity throughout issues. We'll be going for it the hard way. Rock music is fickle and fashionable. So are papers. *Sounds* needs to be more modern, but I look at it as a new set of clothes, not a change in the person underneath."

There won't be much politicking in *Sounds*, except where bands want to talk about their own stance. If there's politics in the music, *Sounds* will reflect it, more a lack of bigotry than an editorial stance. And there will be plenty of news coverage.

The new look, the different spread of features (major interviews in the back pages, for example) the new editor and a good deal of promotion are all aimed this autumn at reversing *Sounds*' sizeable ABC drop, from 89,000 to 76,537 in the recent survey. Spotlight Publications hasn't had an IPC-type push to boost sales, but new publisher Eric Fuller, until this month associate publisher and a former editor, has several things planned.

If *MM* is a pop tabloid and *NME* a lifestyle weekly, *Sounds* will be a pure music paper, presenting a critical perspective on rock. "We're pitching at 15-24 year olds, with a core of 19-24," says Fuller. "The new design will make the paper crisper and cleaner and more contemporary — it's not design for design's sake. From September 7 we'll be using the new logo, but there are no plans to change its tabloid format."

Where the music papers have been hit is by the increased pop coverage in the nationals, more music and music news on TV, and more adventurous night time radio, Fuller feels. "The music press is no longer the only access for young people," he points out.

Where other papers are on sale or return (in itself an expensive operation) *Sounds* has always been on firm sale, Fuller emphasises, and he feels that titles on sale or return will always show an inflated ABC figure. He points, instead, to the TGI figures (Target Group Index) which show an interesting picture. "*Sounds* emerged top in the readership stakes with 725,000 as opposed to *NME* with 662,000 and *MM* with 572,000," says Fuller firmly. "And record companies look at cost per thousand. Our cost, at £1.72 is better value for money than either *NME* or *MM* (at £2.28 and £2.33 respectively). *Sounds*, at 25 per cent cheaper, is good value for money."

In the circulation war, the ABC barometer has a psychological effect, but as agencies refer to the TGI figures, and papers like *Sounds* don't use sale or return, a lower circulation paper can actually be more profitable.

"*Sounds* has experienced a reversal, but it is still a healthy paper," says Fuller. "That said, it's still of considerable importance to increase the circulation, in order to increase the readership. Now rock is a more significant force than in the past two or three years, with bands like REM., the Blisters and Jason And The Scorchers coming up. *Sounds* actively espouses the cause of rock, live rock too, and reports on the grassroots of music. It has never lost touch with its audience. The other indication that the market is growing is that before our promotion has even started, our distribution companies are reporting an increase in demand. The music scene is now coming round to *Sounds*' way of thinking. We never sold out!"

Record companies have never lost faith in the paper and forward bookings are positive, Fuller states. With still only four pages in full colour (though demand can push this up to eight on occasions) the mono rate at £1,200 currently is relatively cheap. With a 75 per cent male readership, *Sounds* is a way to reach a distinct market, so will not be dictated by trends. "We've got a niche and we don't propose to change it," concludes Fuller. □

# MUSIC PRESS

## DAILY EXPRESS

Express Newspapers  
Fleet Street  
London EC4P 4JT  
01-353 8000

## DAILY MAIL

New Carmelite House  
London EC4Y 0JA  
01-353 8000

## DAILY MIRROR

Mirror Group  
Newspapers  
Holborn Circus  
London EC1  
01-353 0246

## DAILY STAR

Express Newspapers  
121 Fleet Street  
London EC4P 4JT  
01-353 8000

## DAILY TELEGRAPH

135 Fleet Street  
London EC4  
01-353 4242

## FINANCIAL TIMES

Bracken House  
10 Cannon Street  
London EC4P 4BY

## THE GUARDIAN

119 Farringdon Road  
London EC1R 3ER  
01-278 2332

## Directory

PRs and musicians are finding that the national press is becoming an increasingly effective means of covering pop music.

## MORNING STAR

75 Farringdon Road  
London EC1M 3JX  
01-405 9242

## MAIL ON SUNDAY

Northcliffe House  
London EC4Y 0JA  
01-353 6000

## NEWS OF THE WORLD

News Group  
Newspapers  
30 Bouverie Street  
London EC4  
01-353 3030

## THE SUN

News Group  
Newspapers  
30 Bouverie Street  
London EC4  
01-353 3030

## SUNDAY EXPRESS

Express Newspapers  
Fleet Street  
London EC4P 4JT  
01-353 8000

## SUNDAY MIRROR

Mirror Group  
Newspapers  
Holborn Circus  
London EC1  
01-353 0246

## SUNDAY PEOPLE

Mirror Group  
Newspapers  
Holborn Circus  
London EC1  
01-353 0246

## SUNDAY TELEGRAPH

Fleet Street  
London EC4  
01-353 4242

## SUNDAY TIMES

200 Gray's Inn Road  
London WC1X 8EZ  
01-837 1234

## THE TIMES

Times Newspapers  
200 Gray's Inn Road  
London WC1X 8EZ  
01-837 1234

# WHICH COMPACT DISC?

## HI-FI FOR PLEASURE

Britain's only monthly Compact Disc magazine title. Dedicated to serving the interests of anyone owning or teased by the compact disc.

Every month Which Compact Disc? provides prospective CD owners with compulsive reading: a profusion of reviews of compact disc players, off-the-shelf systems, and critical appraisal of the hi-fi components which form the building blocks of any custom-built system. It always carries a list of every compact disc player available in Britain's shops, plus news of impending releases.

Owners of compact disc systems need Which Compact Disc? for its comprehensive guide to new discs pouring off the presses, for its concise, critical and detailed classical, pop and jazz CD reviews, for its penetrating stories on advancements in this new technology, and especially for the free quarterly directory of all discs available in Britain.

Place your order for 12 months immediately, using the form below, or grab one from a bookstall immediately — before they all go.

### SUBSCRIPTION FORM

I wish to subscribe to Which Compact Disc? and Hi-Fi for Pleasure for one year, commencing immediately

UK £15

I enclose a cheque for £ \_\_\_\_\_ or \$ \_\_\_\_\_

made payable to Morgan Gramplan plc. To pay by credit card enter

OVERSEAS US\$25

details below.

My card number is \_\_\_\_\_

Access (Mastercard)  Visa  American Express  Diners Club  Eurocard

Date card expires \_\_\_\_\_

Signed \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TEL No \_\_\_\_\_

# MUSIC WEEK DIRECTORY 1986

## -THE 52 WEEK ADVERTISEMENT FOR YOU AND YOUR COMPANY

For anyone who wants to know who's who and what's what in the music industry today, there is one guide that puts every name at their fingertips — the Music Week Directory.

Advertise between its covers and you and your service are in front of the people who need them — right through the year.

There are categories covering every facet of the business — from international music publishing to independent record producing.

What's more the A5 format of the Directory means it's easy to keep at hand, whether it's in a brief case or on a desk top.

In short, as a reference book it's outstanding; as the place to be seen it's second to none.

An important point to remember is that the Directory is published by Music Week, and is sent absolutely FREE to all Music Week subscribers — that's over 12,000 top executives and decision makers within the Music Industry.

So if you want to reach more people, so that more people can reach you — advertise in the Music Week 1986 Directory.

## THE DIRECTORY OF THE YEAR



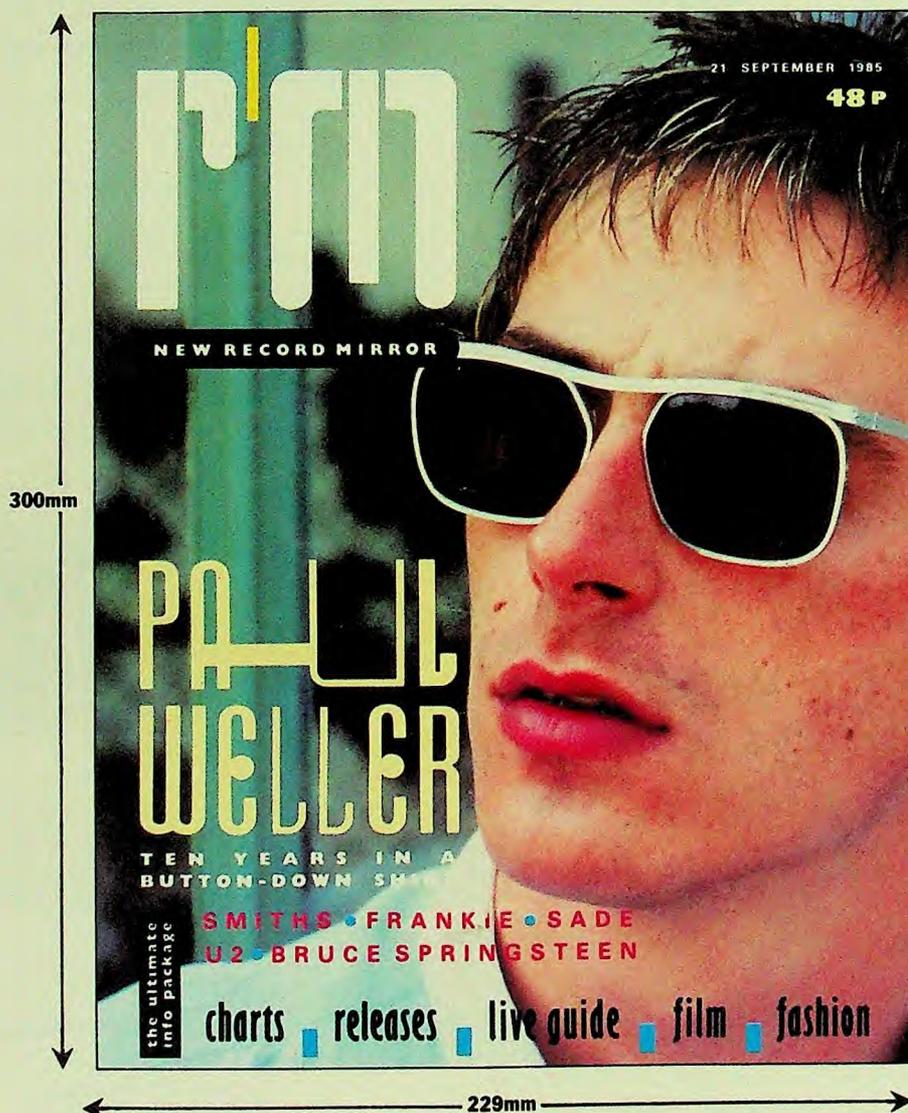
For full details contact:  
**ANDREW BRAIN,**  
Advertisement Manager,

MUSIC WEEK  
SPOTLIGHT PUBLICATIONS  
GREATER LONDON HOUSE  
HAMPSTEAD ROAD  
LONDON NW1 7QZ

TEL: 01-387-6611

1985 Edition still available for £8 from:  
Jeanne Henderson, Morgan-Gramplan plc., Royal  
Sovereign House,  
40, Beresford Street, London SE18 6BQ

# This should colour your thinking on an autumn schedule.



The all new RM is being launched by Spotlight Publications Ltd. on 21st September 1985.

It's a new quality music publication carefully targetted at the 9 million people in the 15-24 age group with special emphasis on 15-18 year old males.

£50,000 worth of solid market research showed us that these people want a colour, factual, no-nonsense, value-for-money package. That's exactly what they're getting in RM.

And just look at what RM has got to offer you. It's bigger and more colourful than its competitors.

On-shelf display impact with quality paper for a quality presentation. RM means effective use of colour at extremely competitive rates.

With an initial print run of 150,000 backed by a national advertising campaign of £250,000, you can be sure that you'll be getting value for money.

Telephone Carole Norvell-Read to discuss RM's special launch discounts and your autumn schedule.

NEW RECORD MIRROR

Has it Covered.

25	Madonna	GOODBYE GIRL	Chrysalis G0W(X) 2
26	Go West	RASPBERRY BERET	Paisley Park/Warner Brothers W8929(T)
27	Go West	LET ME BE THE ONE	Tent/RCA PB 40193 (12" - PT 40194)
28	Five Star	LIVING ON VIDEO ('85 Re-Mix)	Boiling Point/Polydor POSPIX) 650
29	Gary Moore	EMPTY ROOMS	10/Virgin TEN 58(12)
30	Jaki Graham	ROUND AND AROUND	EMI (12)JAKI 4
31	The Cult	SHE SELLS SANCTUARY	Beggars Banquet BEG 135(T)
32	Dio	ROCK 'N' ROLL CHILDREN	Vertigo/Phonogram D10 5(12)
33	Bruce Springsteen	GLORY DAYS	CBS (TJA) 6375
34	Marc Almond	STORIES OF JOHNNY	Some Bizzare/Virgin BONK 1(12)
35	The Cool Notes	IN YOUR CAR	Abstract Dance/Priority AD(T) 4
36	Mai Tai	'BODY AND SOUL	Hot Melk/Virgin VS 801(12)
37	Denise LaSalle	MY TOOT TOOT	Epic A6334 (12" - TX6334)

63	Russ Abbot	A VIEW TO A KILL	Parlophone DURAN 007
64	Red Box	LEAN ON ME (ah-li-ayo)	Sire W8926(T)
65	Arrow	LONG TIME	London LON(X) 70
66	Maria Vidal	BODY ROCK (Original Motion Picture Soundtrack)	EMI America (12) EA 189
67	Spear of Destiny	COME BACK	Burning Rome/Epic (TJA) 6445
68	Barbara Pennington	ON A CROWDED STREET	Record Shack SOHO(T) 49
69	The Untouchables	I SPY FOR THE FBI	Stiff BUY(IT) 227
70	Steve Arrington	DANCIN' IN THE KEY OF LIFE (Remix)	Atlantic A 9534(T)
71	Motley Crue	SMOKIN' IN THE BOYS ROOM	Elektra EKR 16(T)
72	Conway Brothers	TURN IT UP	10/Virgin TEN 57(12)
73	Simple Minds	DON'T YOU (FORGET ABOUT ME)	Virgin VS 749(12)
74	Harold Faltermeyer	"FLETCH" THEME,	MCA MCA(T) 991
75	Miquel Brown	CLOSE TO PERFECTION	Record Shack SOHO(T) 48

AVAILABLE ON

Special 7" Gatefold +  
Extended 3 Track 12"



AS FEATURED ON  
NO LIMITS



TERRA PLANE

**VITAMIN Z**  
NEW SINGLE  
Every Time That I See You  
7" MER 197 12" MERX 197  
Out Now

Order From Polygram Record Operations 01 590 6088

**BRAVO COSTA BRAVA**

**THE PROFILE**

BARK 1  
PRT.640.3344

**SINGLES**

1	Madonna	INTO THE GROOVE,	20	Trans-X	LIVING ON VIDEO, ('85
2	Guest Vocals by Chrissie Hynde	I GOT YOU BAE, UB40	21	Graham	ROUND AND AROUND, Jaki
3	Madonna	HOLIDAY, Madonna	22	Harold Faltermeyer	AXEL F.
4	Kate Bush	RUNNING UP THAT HILL,	23	Marc Almond	STORIES OF JOHNNY, Marc
5	Princess	SAY I'M YOUR NUMBER	24	The Cult	SHE SELLS SANCTUARY,
6	Dire	MONEY FOR NOTHING, Dire	25	Colonel Abrams	TRAPPED, Colonel Abrams
7	Tina Turner	WE DON'T NEED ANOTHER HERO (Thunderdome), Tina	26	Amii Stewart	KNOCK ON WOOD/LIGHT MY FIRE (Remix), Amii Stewart
8	Paul Hardcastle	THE ONE FOR ME (Paul Hardcastle Mix), D Train	27	Bruce Springsteen	GLORY DAYS, Bruce
9	Billy Idol	WHITE WEDDING, Billy Idol	28	Maze	TOO MANY GAMES, Maze
10	The Cars	DRIVE, The Cars	29	Frankie Beverly	BODY AND SOUL, Mai Tai
11	Contrast	TAKES A LITTLE TIME (THE BANDITO MIX); Total	30	Nik Kershaw	DON QUIXOTE, Nik
12	Baltimore	TARZAN BOY, Baltimore	31	Amazulu	EXCITABLE, Amazulu
13	King	ALONE WITHOUT YOU,	32	Dio	ROCK 'N' ROLL CHILDREN,
14	Star	LET ME BE THE ONE, Five	33	The Cool	IN YOUR CAR, The Cool
15	Star	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics	34	Gary Moore	EMPTY ROOMS, Gary
16	Go West	GOODBYE GIRL, Go West	35	Odyssey	I KNOW IT, Odyssey
17	The Cure	IN BETWEEN DAYS, The	36	Prince	RASPBERRY BERET, Prince
18	Phil Collins	TAKE ME HOME, Phil Collins	37	And The Revolution	TEQUILA, No Way Jose
19			38	Propaganda	P. MACHINERY, Propaganda
			39	Pointer Sisters	DARE ME, Pointer Sisters
			40	The Gang	CHERISH, Kool & The Gang

Week-ending August 24, 1985

**HUEY LEWIS AND THE NEWS**

ARE MAKING HEADLINES WITH THEIR DYNAMIC NEW SINGLE 'THE POWER OF LOVE' ON 7" & 12"

7" HUEY 1  
12" HUEY X 1

**NEW SINGLE SUMMER HIT**

**BRENDAN SHINE**

Altogether for You

Available NOW on SPARTAN RECORDS  
01-903 8223

PLAY 203

# LP REVIEWS

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

## • Top 50

**ANIMAL NIGHTLIFE:** Shangri-la. Island. ILPS 9830. Producers: Mike Forte/Donald Robinson/Bobby Eli/Artists. From the same hip club background as Sade, Animal Nightlife are treading a similar path only more slowly. Shangri-la has had much of the guts produced out of it, but some of the tunes are still very fine indeed. Could have a brief flirtation with the Top 20, and, indeed, an affair if they get the huge single that has so far eluded them.

**THE MANHATTAN TRANSFER:** Vocalese. WEA 781 266-1. An impressive array of musicians including the Count Basie Orchestra, Dizzy Gillespie, Richie Cole and many more, join the vocal quartet on a jazz-orientated album that becomes more enjoyable with each listening. Different to much of their previous work, it should achieve strong sales, especially if the single taken from it, Ray's Rockhouse, makes the charts.

**FLEETWOOD MAC:** Cerulean. Shanhai. Gipsy/CBS. HAI 300. A double album recorded live from the band's 1969 US tour, featuring a number of previously unreleased recordings including Rattlesnake Shake and Green Manalishi. A blend of boogie, blues and rock from the powerful lineup of Peter Green, Jeremy Spencer, Danny Kirwan, John McVie and Mick Fleetwood.

## • Reggae

**IJMAN LEVI:** Lilly Of My Valley. Tree Roots Recording Co. JMI 500. Producers: Artists/T A

**Sutherland.** Pleasant valley skanking from the veteran singer once tipped by Chris Blackwell as "the only man who could continue where Bob Marley left off". Fine as it goes, with a sterling rhythm section provided by Keith Deacon and Caswell Swaby, but lacks that extra something to make it stand out from the welter of "good" reggae.

**NATURAL-ITES AND THE REALISTICS:** Picture On The Wall. SCA. SCLP 18. Two years after its initial release as a single and the classic Picture On The Wall still casts a long enough shadow to be chosen as the title track of the debut LP from this Nottingham-based band, and put the rest of their gentle and pleasant skanking in its shade. A good seller in its field though.

**VARIOUS.** Strictly For Lovers (Island Greats). Island IRG 8. Potent sensual sounds for reggae lovers, and a selection which makes great late-night listening featuring Winston Reedy, Aswad, Ken Boothe, Dennis Brown and more. Recommended.

## • Folk

**PENTANGLE:** Open The Door. Spindrift, SPIN 111. Distribution: Making Waves. Influential folk giants reform, with Jansch still guiding light. While there is little on the release to upset the old faithfuls, the band does manage to add extra sparkle with various jazz-tinged work-outs. Jacqui McShee's wonderfully crisp vocals are a possible highlight of the LP, but there is plenty here for old and new fans alike.

**CHIEFTAINS:** Chieftains In China. Claddagh Records CC42. Producer: Paddy Maloney. Veterans and foremost ambassadors of Irish music made it big in China two years before Wham! Plays with all the care and dexterity synonymous with the band, but with the fascinating addition of a Chinese ensemble on various tracks. Laughs aplenty in hearing yerman Maloney's introductions translated into Chinese and the wonderful sleeve pic of the chaps in Chinese uniform. This marvellous package has real chart potential.

**THE COCK AND BULL BAND:** Eyes Closed And Rocking. Topic 12TS440. Intricate collection of carefully-woven reels and jigs, which, owing to the presence of the crumhorn, is somewhat redolent of early-Seventies band, Gryphon. As with the latter, there is a general medieval ornateness about the music, but variety and humour is maintained throughout. Probably of limited appeal.

**SILLY WIZZARD:** Live In America. REL Records RELS476. Effectively capturing the jolly atmosphere, Live is a road view of Scottish folks' melancholy and exuberance. Heartfelt ballads mingle with the more expected reels giving an enjoyable, if at times one-dimensional release.

**JOAN BAEZ:** The Best Of Joan Baez. Hallmark. The Strident voice of the Sixties, and the butt of many a folkie cliché, Baez hasn't been as enduringly popular in this country as, say, Joni Mitchell. This retrospective includes the beautiful and moving Diamonds And Rust and Never Dreamed You'd Leave In Sum-

mer, but is let down by some embarrassingly personal and twee lyrics and also a pretty pointless version of Imagine.

**CHRISTY MOORE:** Ordinary Man. WEA Ireland 240 706-1. Producer: Donal Lunny. Viewed as part of the Moore canon, Ordinary Man is as essential and as enjoyable as any other of his works, despite lacking the standout track that previous releases have boasted. Of a more rounded, musical nature than, say, Ride One, the LP still highlights Moore as one of the finest writers/interpreters around. But when is the breakthrough to come? Press acclaim, sell-out concerts, albums of this quality... could it be that the time has come?

## • Blues

**VARIOUS ARTISTS:** Chicago Blues. Red Lightnin' RL005. Eighteen tracks from the film Chicago Blues, featuring such artists as Muddy Waters, Buddy Guy, Junior Wells, Johnny Lewis and Johnny Young. The music stands up on its own, but enthusiasts will be glad to hear that a video of the film is available from Red Lightnin' (£22 including p&p).

**GREG "FINGERS" TAYLOR:** The Harpoon Man. Red Lightnin' RL0058. With the assistance of Anson Funderburgh and the Rockers, the talented harmonica player has come up with a powerful blues/rock album. His voice stands up well too. Outstanding tracks are Junior Wells' Messin' With The Kid and Chuck Berry's Let It Rock.

**VARIOUS ARTISTS:** "I didn't give a damn if whites bought it". The Ralph Bass sessions Vols. 4 and

**5. Red Lightnin'.** RL0056/RL0057. More of the 1977 sessions recorded by the legendary producer Ralph Bass. Very strong on atmosphere, the featured performers include Magic Slim, Lee Jackson, Joe Carter, Jimmy Johnson and Willie Williams.

## • General

**THE LUCY SHOW:** Undone. A&M AMA 5088. Producers: Steve Lovell and Steve Power. Very much an LP of two moods. Songwriters Rob Vandeven and Mark Bandola stretch the band from plaintive and melodic Sting-type numbers to a more Cure-inspired sound. While it's not the future of rock'n'roll, it does make for enjoyable listening. A group well worth watching, the Lucy Show should gain welcome exposure on their current UK tour.

**ZEKE MANYIKA:** Call And Response. Polydor. ZML— 1. Producers: Artists/Will Gosling/Phil Thornalley. Uptempo Afro-pop from the one-time Orange Juice drummer, off at a complete tangent to that group's imaginative whimsy. Few crossover buyers from that source, then, but tame and pleasant enough for the charts were a single to take off.

**FISHBONE:** Fishbone. CBS. 26529. Producer: David Kahne. US ska à la Untouchables that marries the insistent beat with Chuck Berry feel. This six track introduction is unlikely to do anything unless like The Untouchables they can get a hit single first.

INDIE LP REVIEWS ON PAGE 32

**David Bowie / Mick Jagger**  
Available on 7 & 12 INCH (EA 204 12EA 204)

Donations To Live-Aid Are Being Made Out Of Proceeds From The Sale Of This Single. Donations May Be Sent To: Band-Aid Trust, 8 Baker Street, London W1

EMI AMERICA

ORDER NOW FROM EMI TELEPHONE SALES AREA A: 01-561 4646 SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN AREA B: 01-848 9811 MIDLANDS AND THE NORTH. AREA C: 01-573 3891 SOUTH MIDLANDS, SOUTH WALES AREA D: 01-561 2888 LONDON, EAST ANGLIA, KENT AREA E: 01-561 4422 SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.

***SPECIAL ANNOUNCEMENT!***

# LONDON PALLADIUM

Available

**OCTOBER 4th - 19th**

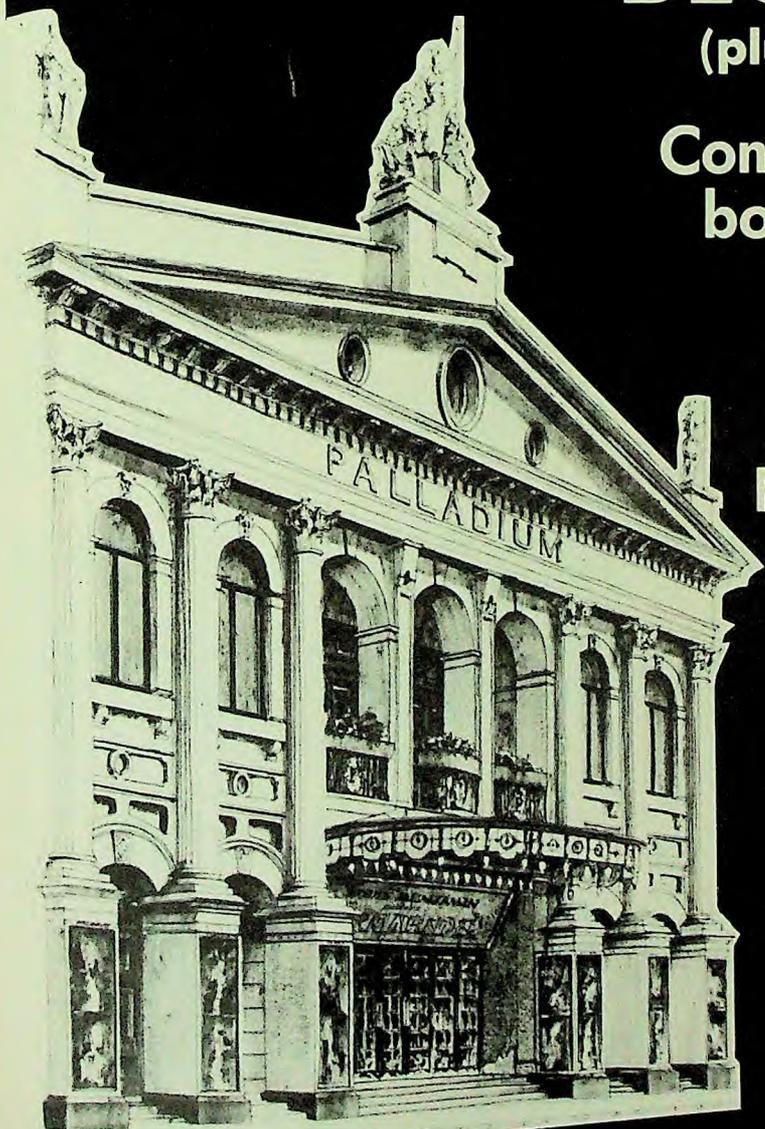
and

**DECEMBER 2nd - 7th**

(plus certain additional Sundays)

for

**Commercial and/or promotional  
bookings with the availability  
to record audio and/or  
video tapes at the same  
time, whether in public  
performance or privately.**



**ALL ENQUIRIES TO  
ROGER FILER**

on

**01-437 2274**



- \*ADE, King Sunny/Mo DUPE GRATITUDE, African (Africa) SALPS 44/— (MW)
- \*ADE, King Sunny/OTITO THE TRUTH African (Africa) SALPS 46/— (MW)
- \*ADE, King Sunny TOGETHERNESS African (Africa) SALPS 42/— (MW)
- ADEBAMBO, Jean OFF KEY LOVING Ade, J. A.J. 0124/— \$3.25 (JS)
- ADEWALE, Segun OJE JE STERNS STERNS 1009/— (MW) Additional distributor
- ANGEL CORPUS CHRISTI I LOVE NEW YORK (Mini LP) Criminal Damage CRIMLP 12B/— \$2.44 (I/BACKS)
- BAILEY, Roy FRIEDMAN PEACEFULLY Fused CF 306/— (PROJ.)
- BELAFONTE, Harry THE HARRY BELAFONTE COLLECTION Deja Vu DVLP 2003/DVMC 2003 \$1.50 (CP)
- BLUES 'N' TROUBLE BLUES 'N' TROUBLE BELAFONTE COLLECTION Deja Vu DVLP 2003/DVMC 2003 \$1.50 (CP)
- BONHAM, Debbie FOR YOU AND THE MOON Carriere CAL 216/CAC 216 \$3.50 (A)
- BRASS CONSTRUCTION CONQUEST Capitol BRASS 17C-BRASS 1 (XDR Tape) (E)
- BROOK, Michael (with Brian Eno) HYBRID EG EGGED 41/EGEGED 41 \$3.45 (I/RT)
- BROWN, Barry & Willie WILLIAMS ROOTS AND CULTURE Uptempo UTLP 003/— \$3.25 (JS)
- CAMPBELL, Cornell THE CAMPBELL CORNELL COLLECTION — 20 MAGNIFICENT HITS Striker Lee TSL 111/— \$3.25 (JS)
- CHARLES, Ray THE RAY CHARLES COLLECTION Deja Vu DVLP 2005/DVMC 2005 \$1.50 (CP)
- COE, Pete IT'S A MEAN OLD SCENE Backshift BA 39/— (PROJ.)
- COOPER, Mike & Ian A. ANDERSON THE CONTINUOUS PREACHING BLUES Appaloosa AP 037/— (PROJ.)
- COUGAR, John AMERICAN FOOL Riva/Phonogram PRICE 85/PRIME 85 \$2.12 (F)
- CRIME & THE CITY SOUTHERN JUST SOUTH OF HEAVEN (Mini LP) Mute STUMM 22/— \$2.44 (I/RT/SP)
- \*CURE, The THE HEAD ON THE DOOR Fiction/Polystar FIXX 11/FIXX 11 \$3.65 (F)
- DARIN, Bobby THE VERSATILE BOBBY DARIN EMI ED 260671/ED 260671 (E)
- DELGADO, Junior SISTERS AND BROTHERS Blue Moon BMLP 027/— \$3.65 (SP)
- ENO, Roger (with Brian Eno) VOICES EG EGGED 42/EGEGED 42 \$3.45 (I/RT)
- FLEETWOOD MAC CERULEAN (2LP) Shanghai HAI 300/HAC 300 \$5.05 (C/GI)
- FOSTER & ALLEN AT THE TOP RITZ RITZSP 410/RITZSC 410 \$2.44 (SP)
- GARLAND, Judy THE JUDY GARLAND COLLECTION Deja Vu DVLP 2002/DVMC 2002 \$1.50 (CP)
- GARNER, Erroll THE ERROLL GARNER COLLECTION Deja Vu DVLP 2016/DVMC 2016 \$1.50 (CP)
- GIBSON, Don YOU WIN AGAIN Sundown SDLP 023/— \$3.65 (SP)
- GRAHAM, Jaki HEAVEN KNOWS EMI JK 17C-JK 1 (XDR Tape) (E)
- \*GROBSCHITT RAZZIA Brain (Germany) BRAIN 060510/— (MW)
- \*HEPCAT, Harry GO CAT GO Dee Jay Jamboree DJLP 2049/— (MW)
- HERE AND NOW FANTASY SHIFT Chick CHRL 003/— (P)
- JACKSON, Mahalia THE MAHALIA JACKSON COLLECTION Deja Vu DVLP 2006/DVMC 2006 \$1.50 (CP)
- JACKSON, Wanda ROCKABILLY FEVER Magnum MFLP 037/— \$3.65 (SP)
- JOHNNY & THE ROCCOS TEARIN' UP THE BORDER Big Beat WBK 43/— \$3.20 (CP/I/J/P/MW/SW)
- JOLSON, Al THE AL JOLSON COLLECTION Deja Vu DVLP 2020/DVMC 2020 \$1.50 (CP)
- KAVANA, Ron ROLLING AND COASTING Appaloosa AP 042/— (PROJ.)
- KITCHEN, Kevin SPLIT PERSONALITY China WOL 12/WOL 12 (F)
- LYNN, Vera 20 GOLDEN PIECES OF VERA LYNN Bulldog BDL 2044/BDC 2044 \$1.82 (SP)
- MALMSTEEN'S RISING FORCE, Yngwie MARCHING Bulldog BDL 2046/BDC 2046 \$1.82 (SP)
- MARRINER, Neville MORE AMADEUS London LONLP 71/LON 71 \$3.65 (F)
- McGHEE, Wes THANKS FOR THE CHICKEN! (2LP) TRP Records TRP 852 (PROJ.) Additional distributor
- McVEA & HIS ORCHESTRA, Jack COME BLOW YOUR HORN Ace CH 147/— \$3.20 (HS/I/CP/P/MW/SW)
- MIGHTY CAESARS, The THE MIGHTY CAESARS Milkshakes NER 0/— \$3.25 (I/RT)
- MILLER, Glenn THE GLENN MILLER COLLECTION Deja Vu DVLP 2010/DVMC 2010 \$1.50 (CP)
- MONROE, Marilyn THE MARILYN MONROE COLLECTION Deja Vu DVLP 2001/DVMC 2001 \$1.50 (CP)
- NELSON, Willie THE BEST OF WILLIE NELSON EMI ED 260683/ED 260683 (E)
- \*O'KEEFE, Danny THE DAY TO DAY Coldwater (Germany) 82320 TIME/— (MW)
- \*ONUORA, Oku WI A COME Heartbeat HB 12002/— \$4.99 (JS)
- ORIGINAL SOUNDTRACK PUMPING IRON II (THE WOMEN) Island ISTA 9/ICT 9 (E)
- \*PERRY, Lee & THE MAJESTICS MYSTIC MIRACLE STAR Heartbeat HB 06/— \$4.99 (JS)
- PYE WACKETT SEVEN TO MIDNIGHT Familiar FAM 47/— (PROJ.) Additional distributor
- RAPHERS, The STRAIGHT TO THE POINT Big Beat WBK 40/— \$3.20 (CP/I/J/P/MW/SW)
- RECKLESS HEART OF STEEL Heavy Metal HMA 023/— \$3.65 (SP)
- ROWAN, KEITH & RODNEY ROWAN, KEITH & RODNEY Waterfront WFO 16/— (PROJ./RT/I)
- RUSH, Jennifer JENNIFER RUSH CBS 26488/40-26488 (C) Re-scheduled
- RUSH, Tom LATE NIGHT RADIO Nightlight NS 48011 (PROJ.)
- SEEMA, Puseletso and TAU EA LINARE HE O OE DEI GlobeStyle ORB 003/— \$3.20 (CP/HS/I/P/MW/SW)
- SHANNON DO YOU WANNA GET AWAY Club/Phonogram JABH 10/JABHC 10 (Chrome Cassette) \$3.65 (F)
- SHREVE, Mark 20 HIP 28/HIP 28 \$3.65 (A) Re-scheduled
- SINATRA, Frank 20 GOLDEN PIECES OF FRANK SINATRA Bulldog BDL 2046/BDC 2046 \$1.82 (SP)
- SINATRA, Frank THE FRANK SINATRA COLLECTION Deja Vu DVLP 2015/DVMC 2015 \$1.50 (CP)
- SOME, Belouis SOME PEOPLE Parlophone EJ 2403181/EJ 2403184 (XDR Tape) (E)
- SQUEEZE COSI FAN TUTTI FRUITI A&M AMS 5085/AMC 5085 \$3.65 (F)
- SQUIRE GET SMART Hi-Lo LO 2/— \$2.80 (MIS/E)
- SUITS HITS FROM 3000 YEARS AGO Hi-Lo LO 1/— \$2.80 (MIS/E)
- STEWART, Red THE BEST OF RED STEWART Mercury/Phonogram PRID 10/PRIDC 10 (F)
- SURFIN' LUNGS, The THE COWABUNGA (Mini LP) Big Beat WBK 41/— \$3.20 (CP/I/J/P/MW/SW)
- TANGERINE DREAM LE PARC Jive HIP 26/HIP 26 \$3.65 (A) Re-scheduled
- TECHNOS, The FOREIGN LAND PRT TECH 7700/— \$3.60 (A)
- TURNER AND HIS RHYTHM KINGS, Ike VOLUME 2 Ace CHD 146/— \$3.75 (HS/I/CP/P/MW/SW)
- \*VARIOUS AFRICA MUSEUM SELECTION Heartbeat HB 19/— \$4.99 (JS)
- VARIOUS DISCO BEACH PARTY Syllus SMR 8503/SMC 8503 \$4.86 (2 LP) (STY)
- VARIOUS HISTORY OF TAMOKI WAMBI Wambesi TW 1002/— \$3.25 (JS)
- VARIOUS LOVERS ROCK COLLECTION VOLS 1&2 Striker Lee STLP 112/— \$3.25 (JS)
- VARIOUS MOTOR CITY EIGHT Abacus ZVLP 01/— (CP)
- VARIOUS NEW YORK CITY SOUL KENT KENT 043/— \$3.20 (HS/I/CP/P/MW/SW)
- VARIOUS OPEN TOP CARS AND GIRLS IN T-SHIRTS (Inc. Roxy Music, Pretenders, Chicago) Telstar STAR 2257/STAC 2257 (R)
- VARIOUS RAW CUTS — A BEGINNERS GUIDE TO GARAGE FRENCH (Mini LP) Criminal Damage CRIMLP 119/— \$2.44 (I/BACKS)
- VARIOUS SIR GEORGE PRESENTS PARTY MUSIC Sir George SGLP 002/— \$3.25 (JS)
- VARIOUS STRENGTH THROUGH DI WONDERS Wonderful World WWP 3/— \$3.08 (MIS/E)
- VARIOUS THE WAKING DREAM Psycho PSYCHO 35/— (MW)
- \*VOODOO DOLLS VOODOO DOLLS Red Dynamite (Germany) RD 3002/— (MW)
- WAYNE, JON TEXAS FUNERAL Hybrid TEX 1/— (P)
- WAYWARD SOULS, The PAINTED DREAMS Hybrid HYBLP 5/— (P)
- \*WEST, BRUCE & LAING WHY DON'TCHA RSO (Germany) 2479 111/— (MW)
- WHITMAN, Slim COUNTRY CLASSICS EMI ED 260682/ED 260682 (E)
- WHITE, Zeno ALL HAIL TO THEM Thunderbolt THBM 002/— \$2.82 (SP)
- WILLIAMS, Hank RARE RADIO PROGRAMMES Jambalaya CW 201/— \$3.00 (CP)
- WOTZAT WOTZAT PVK ZAT 1/— (SP)
- WUNDERLICH, Klaus STRICTLY FOR DANCING Polydor POLD 5180/POLD 5180 \$3.45 (F)

**SUBJECTS**

- ASTAIRE, Fred THE FRED ASTAIRE COLLECTION Deja Vu DVMC 2022 \$1.50 (CP)
- BENNETT, Tony THE TONY BENNETT COLLECTION Deja Vu DVMC 2026 \$1.50 (CP)
- BROWN, Dennis 20 REGGAE TRACKS Meteor SMTC 002 \$2.80 (SP) Re-issue
- BRUBECK, Dave THE DAVE BRUBECK COLLECTION Deja Vu DVMC 2036 \$1.50 (CP)
- COLTRANE, John THE JOHN COLTRANE COLLECTION Deja Vu DVMC 2037 \$1.50 (CP)
- CROSBY, Bing THE BING CROSBY COLLECTION Deja Vu DVMC 2027 \$1.50 (CP)
- DAVIS, Miles THE MILES DAVIS COLLECTION Deja Vu DVMC 2029 \$1.50 (CP)
- DOMINO, Fats THE FATS DOMINO COLLECTION Deja Vu DVMC 2024 \$1.50 (CP)
- GETZ, Stan and Jara GILBERTO THE GETZ/GILBERTO COLLECTION Deja Vu DVMC 2028 \$1.50 (CP)
- GILLESPIE, Dizzy THE DIZZY GILLESPIE COLLECTION Deja Vu DVMC 2025 \$1.50 (CP)
- HERMAN, Woody THE WOODY HERMAN COLLECTION Deja Vu DVMC 2025 \$1.50 (CP)
- HOOKER, John Lee 20 BLUES GREATS Deja Vu DVMC 2033 \$1.50 (CP)
- HOWLIN' WOLF 20 BLUES GREATS Deja Vu DVMC 2032 \$1.50 (CP)
- JAMES, Elmore 20 BLUES GREATS Deja Vu DVMC 2035 \$1.50 (CP)
- KING, B.B. 20 BLUES GREATS Deja Vu DVMC 2031 \$1.50 (CP)
- KORNER, Alexis TESTAMENT Thunderbolt THBC 026/— \$3.95 (SP) Re-issue
- LEE, Peggy THE PEGGY LEE COLLECTION Deja Vu DVMC 2021 \$1.50 (CP)
- MILLER, Glenn ORIGINAL RECORDINGS Meteor MTMC 015 \$2.80 (SP)
- MINGUS, Charles THE CHARLES MINGUS COLLECTION Deja Vu DVMC 2038 \$1.50 (CP)
- MONK, Thelonius THE THELONIOUS MONK COLLECTION Deja Vu DVMC 2040 \$1.50 (CP)
- PARSONS, Gram & Emmylou HARRIS LIVE 1973 Sundown SDC 003 \$3.65 (SP) Re-issue
- STEVENS, Shakin' 20 ROCKABILLY TRACKS Meteor SMTC 004 \$2.80 (SP) Re-issue
- VARIOUS 20 COUNTRY TRACKS Meteor SMTC 003 \$2.80 (SP) Re-issue
- VARIOUS 20 ROCK 'N' ROLL TRACKS Meteor SMTC 001 \$2.80 (SP) Re-issue
- VARIOUS THE SWING COLLECTION Deja Vu DVLP 2029 \$1.50 (CP)
- VAUGHAN, Sara THE SARA VAUGHAN COLLECTION Deja Vu DVLP 2023 \$1.50 (CP)
- WATERS, Muddy 20 BLUES GREATS Deja Vu DVMC 2034 \$1.50 (CP)
- WATSON, Doc IN THE PINES Sundown SDC 1012 \$3.45 (SP)

**JAZZ**

- ARMSTRONG, Louis THE LOUIS ARMSTRONG COLLECTION Deja Vu DVLP 2007/DVMC 2007 \$1.50 (CP)
- ARMSTRONG, Louis THE GREATEST HITS K-Tel NE 1306/CE 2306 (K)
- BASIE, Count THE COUNT BASIE COLLECTION Deja Vu DVLP 2009/DVMC 2009 \$1.50 (CP)
- COLE, Nat 'King' THE NAT 'KING' COLE COLLECTION Deja Vu DVLP 2012/DVMC 2012 \$1.50 (CP)
- DORSEY, Tommy THE TOMMY DORSEY COLLECTION Deja Vu DVLP 2019/DVMC 2019 \$1.50 (CP)
- ELLINGTON, Duke THE DUKE ELLINGTON COLLECTION Deja Vu DVLP 2014/DVMC 2014 \$1.50 (CP)
- FITZGERALD, Ella THE ELLA FITZGERALD COLLECTION Deja Vu DVLP 2004/DVMC 2004 \$1.50 (CP)
- GOODMAN, Benny THE BENNY GOODMAN COLLECTION Deja Vu DVLP 2011/DVMC 2011 \$1.50 (CP)
- HOLIDAY, Billie THE BILLIE HOLIDAY COLLECTION Deja Vu DVLP 2010/DVMC 2010 \$1.50 (CP)
- LAND, Harold HAROLD IN THE LAND OF JAZZ Boplicity COP 008/— \$3.20 (HS/P/MW/CP/Crusader — 01-574 8969)
- PARKER, Charlie THE CHARLIE PARKER COLLECTION Deja Vu DVLP 2017/DVMC 2017 \$1.50 (CP)
- PARKER, Charlie MAGNIFICENT BIRD Meteor MTM 013/— \$2.80 (SP)
- PEPPER, Art PLUS ELEVEN Boplicity COP 007/— \$3.20 (HS/P/MW/CP/Crusader — 01-574 8969)
- ROLLINS, Sonny WAY OUT WEST Boplicity COP 006/— \$3.20 (HS/P/MW/CP/Crusader — 01-574 8969)
- SHAW, Artie THE ARTIE SHAW COLLECTION Deja Vu DVLP 2013/DVMC 2013 \$1.50 (CP)
- SMITH, Bessie THE BESSIE SMITH COLLECTION Deja Vu DVLP 2008/DVMC 2008 \$1.50 (CP)

Tues 27-Fri 30 August, 1985  
Album Releases: 106  
Cassettes: 29

**Distributor Codes**

- A — PRT 01-640 3344
- ADS — Advance
- 01-771 3904
- BACKS — 0603 26221
- BM — B&B Magnetics
- 01-575 7117
- BU — Bulletin 08894 76316
- C — CBS 01-960 2155
- CA — Cadillac 01-836 3646
- CAS — Charly 01-871 1419
- CH — Charly 01-639 8603
- CM — Celtic Music
- 0423 888979
- CON — Conifer 0895 441 422
- CP — Counterpoint
- 01-555 4321
- DIS — Discovery 067 285 406
- E — EMI 01-561 8722
- ERT — Earthworks
- 01-833 3952
- F — PolyGram 01-590 6044
- FAL — Falling A 0255 74730
- FOL — Folksound 0203
- 711935
- FP — Faulty 01-727 0734
- FPS — 77-45512
- G — Lightning 01-969 8044
- GI — Gypsy 01-994 8048
- GRI — Geoff's Records
- International 01-804 8100
- GY — Greyhound
- 01-385 8146
- H — HR Taylor 021 622 2377
- HS — Hotshot 0532 742106
- I — Cartel (Backs, Rough Trade) and Fast Forward
- 031 225 9297
- Probe — 051 236 6591
- Nine Mile — 0926
- 881292/881293
- Red Rhino (Nth) —
- 0904 641415
- Revolver — 0272 541291
- IKF — 01-381 2287
- IMP — Impex Music
- 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 Willard)
- J — Jungle 01-359 9161
- JS — Jetstar 01-961 5818
- JSU — Jazz Services
- Unlimited 0422 64773
- K — K-tel 01-992 8000
- KS — Kingdom —
- 01-836 4763
- LO — Londisc 0206-271069
- M — MSD — 01-961 5646
- MMG — Magnum Music Group 0784-65333
- MIS — Music Industry Services 01-519 1215
- MK — 0292 521241
- MO — Mole Jazz 01-278 0703
- MW — Making Waves
- 01-481 0593
- N — Neon 0785 41311
- O — Outlet 0232 222826
- OR — Orbitone 01-965 8292
- P — Pinnacle 0689 73146
- PAC — Pacific 01-267 2917/8
- PID — Private Independent Distributor
- PK — Pickwick 01-200 7000
- PR — President 01-839 4672
- PROJ — Projection 0702 72281
- R — RCA 021-525 3000
- RA — Rainbow 01-589 3254
- RC — Rollercoaster
- 01-397 8957
- RE — Revolver 0272 541291
- REC — Recommended
- 01-622 8834
- RH — Rhino 01-965 9223
- RL — Red Lightnin'
- 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
- SO — Stage One 0428 4001
- SOL — Solomon & Peres
- 0494-32711
- SP — Spartan 01-903 8223
- ST — Studio Import
- 01-580 34389
- STY — Stylus 01-453 0886
- SW — Swift 0424 220028
- T — Trojan 01-969-6651
- TB — Terry Blood
- 0782 620321
- TE — Tent 0708 751881
- TR — Triple Earth
- 01-995 7059
- V — Vista Sounds
- 01-953 1661
- VFM — VFM Cassette Distributors 08447 7310296 37307
- W — WEA 01-998 5929
- WRD — Worldwide Record Distributors 01-636 3925
- X — Clyde Factors
- 041-221 9844
- Y — Relay 01-579 6125

**TOP US ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	2	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury	
2	1	RECKLESS, Bryan Adams	A&M	
3*	4	THE DREAM OF THE BLUE TURTLES, Sting	A&M	
4	3	NO JACKET REQUIRED, Phil Collins	Atlantic	
5*	7	BROTHERS IN ARMS, Dire Straits	Warner Bros	
6	5	BORN IN THE U.S.A., Bruce Springsteen	Col/CBS	
7	6	THEATRE OF PAIN, Motley Crue	Elektra	
8	8	THE POWER STATION, The Power Station	Capitol	
9*	13	GREATEST HITS VOL 1 & II, Billy Joel	Columbia/CBS	
10	11	INVASION OF YOUR PRIVACY, Ratt	Atlantic	
11	12	WHITNEY HOUSTON, Whitney Houston	Arista	
12	9	AROUND THE WORLD... Prince/Revolution	Paisley Park	
13	10	7 WISHES, Night Ranger	Camel/MCA	
14	14	BE YOURSELF TONIGHT, Eurythmics	RCA	
15*	20	HEART, Heart	Capitol	
16	17	MAKE IT BIG, Wham!	Columbia/CBS	
17	16	LIKE A VIRGIN, Madonna	Sire	
18*	18	WORLD WIDE LIVE, Scorpions	Mercury	
19*	19	SECRET OF ASSOCIATION, Paul Young	Columbia/CBS	
20*	22	BOY IN THE BOX, Corey Hart	EMI America	
21	15	DREAM INTO ACTION, Howard Jones	Elektra	
22	24	ST ELMO'S FIRE, Soundtrack	Atlantic	
23	23	LITTLE CREATURES, Talking Heads	Sire	
24*	29	BACK TO THE FUTURE, Soundtrack	MCA	
25	25	SUDDENLY, Billy Ocean	Jive/Arista	
26*	32	CONTACT, Pointer Sisters	RCA	
27*	34	WHO'S ZOOMIN' WHO, Aretha Franklin	Arista	
28	28	EMERGENCY, Kool & The Gang	De-Lite	
29*	31	ROCK ME TONIGHT, Freddie Jackson	Capitol	
30	30	FABLES OF THE RECONSTRUCTION, R.E.M.	I.R.S.	
31	21	BEVERLY HILLS COP, Soundtrack	MCA	
32	27	RHYTHM OF THE NIGHT, Debarge	Gordy	
33	26	VITAL SIGNS, Survivor	Scotti Bros	
34*	37	FLY ON THE WALL, AC/DC	Atlantic	
35*	38	YOUTHQUAKE, Dead Or Alive	Epic	
36*	42	TAO, Rick Springfield	RCA	
37	36	AIR SUPPLY, Air Supply	Arista	
38	33	DIAMOND LIFE, Sade	Portrait	
39	39	FLASH, Jeff Beck	Epic	
40	35	VOICES CARRY, Til Tuesday	Epic	
48*	61	READY FOR THE WORLD, Ready For The World	MCA	
50*	52	7800 FAHRENHEIT, Bon Jovi	Mercury	
53*	55	THE LAST MANGO IN PARIS, Jimmy Buffett	MCA	
56*	60	NERVOUS NIGHT, The Hooters	Columbia/CBS	
60*	62	A LITTLE SPICE, Loose Ends	MCA	
62*	75	HUNTING HIGH AND LOW, A-Ha	Warner Bros	
67*	N	MAD MAX BEYOND THUNDERDOME, Soundtrack	Capitol	
68*	70	ALTERNATING CURRENTS, Sypro Gyra	MCA	
69*	N	THE HISTORY MIX VOL 1, Godley & Creme	Polydor	
73*	N	SHOCK, The Motels	Capitol	
74*	78	OPEN FIRE, Y&T	A&M	
75*	84	HOLD ME, Laura Branigan	Atlantic	
77*	N	LITTLE BAGGARIDDIM, UB40	A&M	
80*	N	PATTI, Patti Labelle	P.I.R.	
85*	N	STANDING ON THE EDGE, Cheap Trick	Epic	
92*	N	COCK ROBIN, Cock Robin	Columbia/CBS	
93*	N	CRUSH, Orchestral Manoeuvres In The Dark	A&M	
94*	N	DREAMLAND EXPRESS, John Denver	RCA	
96*	99	STREET CALLED DESIRE, René & Angela	Mercury	
99*	N	SUZANNE VEGA, Suzanne Vega	A&M	

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard August 24, 1985

INCORPORATING LP  
CD & CASSETTE SALES

# TOP 100 ALBUMS

★ ★ ★ = TRIPLE PLATINUM (900,000 units) ★ ★ = DOUBLE PLATINUM (600,000 units) ★ = PLATINUM (300,000 units) ● = GOLD (100,000 units) ○ = SILVER (60,000 units) **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	2	NOW, THAT'S WHAT I CALL MUSIC 5 ★ Various (Various)	Virgin/EMI NOW 5 (E) C: TC-NOW 5
2	2	40	LIKE A VIRGIN ★ Madonna (Nile Rodgers)	Sire WX 20 (W) C: WX20C CD: 925157-2
3	3	14	BROTHERS IN ARMS ★ Dire Straits (Mark Knopfler/Neil Dorfsman)	Vertigo/Phonogram VERH 25 (F) C: VERHC 25; CD: 824 489-2
4	8	26	NO JACKET REQUIRED ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2345 (E) C: TCY 2345, CD: CDV 2345
5	4	63	BORN IN THE U.S.A. ★★ ★ Bruce Springsteen (B. Springsteen/J. Landau/C. Plotkin/S. Van Zandt)	CBS 86304 (C) C: 40-86304, CD: 86304
6	10	5	MADONNA ○ Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4 CD: 923867-2
7	6	25	SONGS FROM THE BIG CHAIR ★★ Tears For Fears (Chris Hughes)	Mercury/Phonogram MERR 58 (F) C: MERHC 58, CD: 824300-2
8	5	16	BE YOURSELF TONIGHT ★ Eurythmics (David A. Stewart)	RCA PL 70711 (R) C: PK 70711; CD: PD 70711
9	7	5	THE KENNY ROGERS STORY ● Kenny Rogers (Various)	Liberty EMTV 39 (E) C: TC-EMTV 39
10	9	46	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: U2C 5; CD: CD 102
11	16	61	PRIVATE DANCER ★★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
12	13	20	GO WEST ● Go West (Gary Stevenson)	Chrysalis CHR 1495 (F) C: ZCHR 1495; CD: CCD 1495
13	18	2	RUM, SODOMY & THE LASH The Pogues (Elvis Costello)	SuH SEZ 58 (E) C: ZSEZ 58
14	15	111	QUEEN GREATEST HITS ★★ ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
15	11	91	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
16	12	21	THE SECRET OF ASSOCIATION ★ Paul Young (Laurie Latham)	CBS 26234 (C) C: 40-26234 CD: 26234
17	28	5	WIDE AWAKE IN AMERICA U2 (Various)	Island (Import) JSSP 22 (Island) C: ICT 22
18	14	6	GREATEST HITS VOLUME I AND VOLUME II ● Billy Joel (Various)	CBS 88666 (C) C: 40-88666
19	47	2	NIGHT BEAT Various (Various)	Stylus SMR 8501 (STY) C: SMC 8501
20	20	9	THE DREAM OF THE BLUE TURTLES Sting (Sting/Pete Smith)	A&M DREAM 1 (F) C: DREM 1; CD: DREM 1
21	17	9	ALL THROUGH THE NIGHT ● Aled Jones with BBC Welsh Symphony Orchestra & Chorus (Bob Coles/Hefin Owen)	BBC REH 569 (A) C: ZCR 569
22	19	2	STREET SOUNDS EDITION 13 Various (Various)	Street Sounds STSND 13 (A) C: ZCST 13
23	25	7	VITAL IDOL ● Billy Idol (Keith Forsey)	Chrysalis CX 1502 (F) C: ZCUX 1502
24	27	11	BOYS AND GIRLS ● Bryan Ferry (Rhett Davies/Bryan Ferry)	EG/Polydor EGPL 62 (F) C: EGMC 62; CD: 825 659-2
25	23	18	VOICES FROM THE HOLY LAND ○ BBC Welsh Chorus/Aled Jones (Trebble) conductor J. H. Thomas (H. Owen/B. Coles)	BBC REC 564 (A) C: ZCM 564
26	21	57	DIAMOND LIFE ★★ ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
27	31	26	RECKLESS ● Bryan Adams (Bryan Adams/Bob Clearmountain)	A&M AMA 5013 (F) C: AMC 5013; CD: CDA 5013
28	22	9	MISPLACED CHILDHOOD ● Marillion (Chris Kimsey)	EMI MRL 2 (E) C: TC-MRL 2
29	29	11	FACE VALUE ★★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185; CD: CDV 2185
30	30	16	SUDDENLY ● Billy Ocean (Keith Diamond)	Jive HIP 12 (A) C: HIPC 12; CD: CHIP 12
31	36	5	HEARTBEAT CITY ○ The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 360296-1 (W) C: 960296-4; CD: 960296-2
32	32	41	"ALF" ★★ ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229; CD: 26229
33	24	60	ELIMINATOR ★★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: W 3774-2
34	38	21	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 88510 (C) C: 40-88510; CD: 88510
35	34	4	LUXURY OF LIFE Five Star (Nick Martinelli (5)/Steve Harvey (3)/Various)	Tent/RCA PL 70735 (R) C: PK 70735
36	NEW		SHANGRI-LA Animal Nightlife (Eli (4), Forte/Robinson (3), Brauer (2), Eli/Harvey (1), Animal Nightlife (1))	Island ILPS 9830 (E) C: ICT 9830
37	39	10	CUPID & PSYCHE 85 ● Scritti Politti (Scritti Politti (6)/Anif Mardin (3))	Virgin V 2350 (E) C: TCY 2350; CD: CDV 2350
38	37	8	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
39	34	26	ALCHEMY — DIRE STRAITS LIVE ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11; CD: 818243-2
40	26	5	PHANTASMAGORIA The Damned (Jon Kelly (8)/Bob Sargeant/The Damned (1))	MCA MCF 3275 (C) C: MCF 3275
41	50	7	SECRET WISH Propaganda (S. J. Lipson)	ZTT/Island ZTTIQ 3 (E) C: ZCIG 3
42	41	4	THE RIDDLE ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245; CD: DMCA 106
43	46	4	THE MAGIC OF TORVILL & DEAN Various (Michael Reed)	Stylus/Safari SMR 8502 (P/STY) C: SMC 8502
44	40	14	OUT NOW! ★ Various (Various)	Chrysalis/MCA OUTV 1 (F) C: ZOUTV 1
45	35	41	MAKE IT BIG ★★ ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311; CD: 86311
46	42	5	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD: CDP 743016-2
47	45	17	AROUND THE WORLD IN A DAY ● Prince And The New Power Generation (Prince And The Revolution)	Warner Brothers 925286-1 (W) C: 925286-4; CD: 925286-2
48	63	4	AMERICAN DREAMS Various (Various)	Starblend SLTD 12 (A) C: SLTK 12
49	57	7	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCY 2252; CD: CDV 2252
50	61	28	MUSIC FROM MOTION PICTURE 'BEVERLY HILLS COP' ● Various (Various)	MCA MCF 3253 (C) C: MCF 3253

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	59	12	OUR FAVOURITE SHOP ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 2 (F) C: TSCMC 2; CD: 825 700-2
52	67	8	LOVE OVER GOLD ★★ ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109 CD: 800 088-2
53	73	3	NOW, THAT'S WHAT I CALL MUSIC 4 ★★ ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
54	54	96	CAN'T SLOW DOWN ★★ ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06099
55	49	58	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ★ Prince and The New Power Generation (Prince and The Revolution)	Warner Brothers 925110-1 (W) C: 925110-4; CD: 925110-2
56	48	9	LITTLE CREATURES Talking Heads (Talking Heads)	EMI TAH 2 (E) C: TAHTC 2; CD: CDP 746158-2
57	66	7	MAKING MOVIES ★★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
58	55	67	LEGEND ★★ ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWV 1; CD: CID 103
59	43	16	MR BAD GUY ● Freddie Mercury (Mack/Mercury)	CBS 86312 (C) C: 40-86312; CD: 86312
60	NEW		20 HOLIDAY HITS Various (Various)	Creole CTV 1 (A) C: ZC CTV 1
61	44	5	CONTACT Pointer Sisters (Richard Perry)	Planet PL 85487 (R) C: PK 85487
62	53	23	DREAM INTO ACTION ● Howard Jones (Rupert Hine)	WEA WX 15 (W) C: WX15C; CD: 240632-2
63	97	10	STEVE MCQUEEN Prefab Sprout (Thomas Dolby (10)/Phil Thornalley (1))	Kitchenware/CBS KWLP 3 (C) C: KWVC 3
64	85	2	DIRE STRAITS ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 9102021 (F) C: 7231015; CD: 8000512
65	75	20	HITS 2 ★★ Various (Various)	CBS/WEA HITS 2 (W) C: HITS C2
66	51	18	BORN TO RUN ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Mike Appel)	CBS 69170 (C) C: 40-69170; CD: 69170
67	NEW		COLOURBOX Colourbox (Martin Young (9), Bob Carter (1))	4AD CAD 508 (F) C: CAD 508 (IIP)
68	74	9	THE COLLECTION ★★ ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1; CD: CCD 1490
69	52	9	CRUSH ○ Orchestral Manoeuvres In The Dark (Stephen Hague)	Virgin V 2349 (E) C: TCY 2349 CD: CDV 2349
70	62	17	BEST OF THE 20th CENTURY BOY ● Marc Bolan and T. Rex (Tony Visconti/Marc Bolan)	K-tel NE 1297 (K) C: CE 2297
71	64	45	THE AGE OF CONSENT ★ Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1; CD: 820171-2
72	65	2	STREET SOUNDS N.Y. Vs L.A. BEATS Various	Street Sounds ELCSST 1001 (A) C: ZCELC 1001
73	NEW		HOLD ME Laura Branigan (Jack White (7), Jack White/Harold Faltermeyer (2), Mark Shapiro (1))	Atlantic 781265-1 (W) C: 781265-4
74	94	2	WILD CHILD The Untouchables (Stewart Levine (9) Jerry Dammers (1) Chris Silhep/Pat Foley (1))	SuH SEZ 57 (E) C: ZSEZ 57
75	91	11	THE WILD, THE INNOCENT AND THE E. STREET SHUFFLE Bruce Springsteen (Mike Appel/Jim Cretecos)	CBS 32363 (C) C: 40-32363; CD: 65780
76	58	3	PHILIP OAKEY & GIORGIO MORODER Philip Oakey & Giorgio Moroder (Giorgio Moroder)	Virgin V 2351 (E) C: TCY 2351; CD: CDV 2351
77	86	4	THE VERY BEST OF CHRIS DE BURGH Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
78	NEW		SPANISH TRAIN & OTHER STORIES Chris De Burgh (Robin Jeffrey Cable)	A&M AMLH 68343 (F) C: CAM 68343
79	NEW		DISCO BEACH PARTY Various (Various)	Stylus SMR 8503 (STY) C: SMC 8503
80	80	11	EMERGENCY ○ Kool & The Gang (J. Bonafond/R. Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6; CD: 822943-2
81	72	7	FLY ON THE WALL AC/DC (AC/DC)	Atlantic 781263-1 (W) C: 781263-4; CD: 781263-2
82	69	13	NOW DANCE ● Various (Various)	EMI/Virgin NOD 1 (E) C: TC-NOD 1
83	84	3	THE HURTING ★ Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERS 17; CD: 811039-2
84	81	30	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1; CD: CDP 746064-2
85	NEW		YOU WANT IT, YOU GOT IT Bryan Adams (Bob Clearmountain/Bryan Adams)	A&M AMLH 64864 (F) C: CAM 64864
86	96	66	FANTASTIC ★★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: 25328
87	77	2	HITS OUT OF HELL ● Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156; CD: 26156
88	71	8	THE ALLNIGHTER Glenn Frey (G. Frey/A. Blazek (7) G. Frey/A. Blazek/B. Beckett (2) K. Forsey/H. Faltermeyer (1))	MCA MCF 3277 (C) C: MCF 3277
89	70	13	DARKNESS ON THE EDGE OF TOWN ● Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 32542 (C) C: 40-32542; CD: 86061
90	56	4	MINX Toyah (Christopher Neil)	Portrait PRT 26415 (C) C: 40-26415
91	78	21	THE POWER STATION ● The Power Station (Bernard Edwards)	Parlophone POST 1 (E) C: TC-POST 1; CD: CDP 746127-2
92	79	9	NO PARLEZ ★★ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: 25521
93	68	15	THE BEST OF THE EAGLES ○ The Eagles (Bill Szymczyk (9)/Glyn Johns (4))	Asylum EKT 5 (W) C: EKT 5; CD: 960342-2
94	RE		THE BEST OF BLONDIE ★ Blondie (Mike Chapman (10) Richard Gottlieb (3) Giorgio Moroder (1) C. ZCL TV 1; CD: CCD 1371)	Chrysalis CDL TV 1 (F) C: ZCL TV 1; CD: CCD 1371
95	RE		BAT OUT OF HELL ★★ ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419; CD: 82419
96	98	3	SINGLE LIFE Cameo (Larry Blackmon)	Club/Phonogram JABH 11 (F) C: JABHC 11 CD: 824546-2
97	92	3	THE HITS ALBUM/THE HITS TAPE ★★ ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
98	NEW		IN THE HEAT OF THE NIGHT Pat Benatar (Mike Chapman/Peter Coleman)	Chrysalis CHR 1236 (F) C: ZCHR 1236; CD: ACCD 1275
99	60	10	WHEN THE BOYS MEET THE GIRLS ○ Sister Sledge (Nile Rodgers)	Atlantic 781255-1 (W) C: 781255-4
100	RE		STEPS IN TIME ● King (Richard James Burgess (9), Liam Henshall (1))	CBS 26095 (C) C: 40-26095

## ARTISTS

AC/DC	81
ADAMS, Bryan	27, 85
AMERICAN DREAMS	48
ANIMAL NIGHTLIFE	36
BBC WELSH CHORUS	25
BENATAR, Pat	96
BEVERLY HILLS COP	50
(Soundtrack)	50
BLONDIE	94
BOLAN, Marc & T. Rex	70
BRANICAN, Laura	73
BRONSKI BEAT	71
CAMEO	96
CARS, The	31
COLLINS, Phil	4, 29, 49
COLOURBOX	67
DAMNED, THE	40
DE BURGH, CHRIS	77, 78
DISCO BEACH PARTY	79
DIRE STRAITS	3, 39, 52, 57, 64
EAGLES, The	93
EURYTHMICS	8
FERRY, Bryan	24
FILM SOUNDS TRACKS etc.	24
FIVE STAR	35
FREY, Glenn	88
GO WEST	12
HITS ALBUM/HITS TAPE	97
HITS 2	65
IDOL, Billy	23
JOEL, Billy	18
JONES, Aled	21, 25
JONES, Howard	62
KERSHAW, Nik	42
KING	100
KOOL & THE GANG	80
MADONNA	2, 6
MAGIC OF TORVILL & DEAN	43
DEAN, The	28
MARILLION	28
MARLEY, Bob & The Wailers	58
MEAT LOAF	87, 95
MERCURY, Freddie	59
MOYET, Alison	32
NIGHT BEAT	19
NOW DANCE — The 12	82
Mixes	82
NOW THAT'S WHAT I CALL MUSIC 4	53
NOW THAT'S WHAT I CALL MUSIC 5	1
OAKEY, Philip & Giorgio Moroder	76
ORCHESTRAL MANOEUVRES IN THE DARK	69
OUT NOW!	44
POGUES, The	13
POINTER SISTERS	61
POWER STATION, The	91
PREFAB SPROUT	63
PRINCE & THE NEW POWER GENERATION	47, 55
PROPAGANDA	41
PURPLE RAIN (Soundtrack)	55
QUEEN	14, 46
ROGERS, Kenny	9
SADE	26
SCRITTI POLITI	37
SISTER SLEDGE	99
SPRINGSTEEN, Bruce	5, 34, 66, 75, 89
STING	20
STREET SOUNDS EDITION 13	22
STREET SOUNDS NY Vs LA BEATS	72
STYLE COUNCIL	51
TALKING HEADS	56, 84
TEARS FOR FEARS	7, 83
TOYAH	90
20 HOLIDAY HITS	60
TURNER, Tina	11
ULTRAVOX	68
UNTOUCHABLES, The	74
U2	10, 15, 17, 38
VARIOUS ARTISTS	1, 19, 22, 43, 44, 48, 53, 60, 65, 72, 79, 82, 97
WHAM!	45, 86
YOUNG, Paul	16, 92
ZZ TOP	33

\* Various Artists (Compilation/Concept/Show Albums)  
Year To Date Album Chart New Entries (33 weeks).....210  
Panel Sales Percentage on Last Week .....6%  
Cassette Percentage of Panel Sales .....42%

### DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

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

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

S Q U E E Z E



C O S I F A N T U T T I F R U T T I



GILSON LAVIS



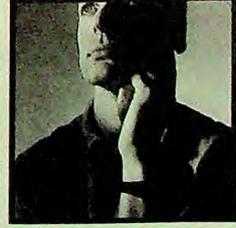
CHRIS DIFFORD



JULIAN HOLLAND



GLENN TILBROOK



KEITH WILKINSON

**THE NEW ALBUM, CASSETTE & COMPACT DISC**

AMA 5085

AMC 5085

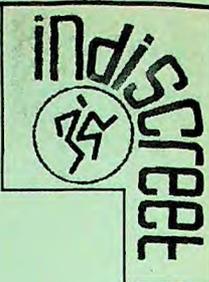
CDA 5085

RELEASE DATE, AUGUST 30TH



ORDER NOW FROM  
POLYGRAM RECORD OPERATIONS: 01-590 6044

# ATTENTION ALL RETAILERS



POWERSTATION/INDISCREET PRODUCT IS NOW AVAILABLE THROUGH PINNACLE  
0689-73146

NEW RELEASES:

ZOOT & THE ROOTS 12" EP  
"Make Me Believe In You"  
(RITA4T)

CHROME MOLLY 12" EP  
"Take It Or Leave It"  
(OHM11T)



Powerstation



## INDIES



24 August 1985

### TOP · SINGLES

### TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	13	SHE SELLS SANCTUARY The Cult	Beggars Banquet BEG 135(T) (W)
2	13	2	TUPELO Nick Cave And The Bad Seeds	Mute 7MUTE 038 (12—12MUTE 038) (I/RT/SP)
3	5	8	IRONMASTERS The Men They Couldn't Hang	Imp/Demon IMP 005(T) (MW/P)
4	4	6	THE PEOPLE'S LIMOUSINE The Coward Brothers	Imp/Demon IMP 006 (MW/P)
5	2	26	BLUE MONDAY New Order	Factory—(FAC 73) (I/RT/P)
6	3	4	SEVEN HORSES Icicle Works	Beggars Banquet BEG 142(T) (W)
7	19	7	BONZO GOES TO BITBURG The Ramones	Beggars Banquet BEG 140(T) (W)
8	12	6	THAT JOKE ISN'T FUNNY ANYMORE The Smiths	Rough Trade RT(T) 186 (I/RT)
9	11	3	BANKING ON SIMON Terry & Gerry	Intape IT 109 (I/Red Rhino)
10	NEW	10	ROTTING IN THE FART SACK (EP) Fester And The Test Tube Babies	Jungle—(JUNG 21) (I/J)
11	6	5	THE MOON IS BLUE Colourbox	4AD (B)AD 507 (I/P)
12	8	17	RESURRECTION JOE The Cult	Beggars Banquet BEG 122(T) (W)
13	9	8	VILLAGE FIRE James	Factory—(FAC 138) (I/RT/P)
14	18	9	MOVIN' 400 Blows	Illuminated ILL 61(12) (P)
15	14	32	SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)
16	49	2	CHICKEN STEW The Janitors	Intape IT 017 (I/Red Rhino)
17	28	23	LOVE ME (EP) Balaam and the Angel	Chapter 22—(22002) (I/Nine Mile)
18	7	13	THE PERFECT KISS New Order	Factory—(FAC 123) (I/RT/P)
19	16	8	THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang	Imp/Demon IMP 003(T) (MW/P)
20	23	40	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)
21	34	5	FIRE AND CHROME (EP) The Folk Devils	Karbon—(KAR601-T) (I)
22	RE	1	HAPPY BUT TWISTED Doctor and the Medics	Illegal—(MEDICS T1) (P)
23	31	7	SEEING THROUGH MY EYES Broken Bones	Fallout FALL 034 (I/J)
24	24	7	BRIGHTON BOMB Angelica Upstarts	Gas GM 3010 (I/J)
25	10	22	AIKEA-GUINEA (EP) Cocteau Twins	4AD (B)AD 501 (I/P)

26	NEW	1	YOU DON'T MISS YOUR WATER The Trifids	Hot HOT 726 (12"—HOT 1226) (I/RT)
27	46	2	HOW SOON IS NOW? The Smiths	Rough Trade RT(T) 176 (I/RT)
28	15	7	ROLLIN' DANY/COULDN'T GET AHEAD The Fall	Beggars Banquet BEG 134(T) (W)
29	45	3	THE WORLD OF LIGHT (EP) Balaam And The Angel	Chapter 22—(22/001) (I/Nine Mile)
30	17	32	PEARLY-DEWDROPS' DROPS Cocteau Twins	4AD AD 405 (I/P)
31	38	2	THE NEW MESSIAH (EP) The Bomb Party	Abstract—(12ABSO 35) (P)
32	22	4	DEATH VALLEY '69 Sonic Youth	Blast First—(BFFP 2) (I/RT)
33	26	2	THIS CHARMING MAN The Smiths	Rough Trade RT(T) 135 (I/RT)
34	RE	1	MEGAREX T. Rex	Marc On Wax (12)TANX 1 (SP)
35	44	3	THIS IS NOT ENOUGH Conflict	Mortartate MORT 8 (I/J)
36	35	6	FORTUNE STREET Jake Burns & The Big Wheel	Rigid Digits/Survival SRD(T) 2 (A)
37	29	12	COW Gene Loves Jezebel	Situation Two SIT 36(T) (I/P)
38	RE	1	BALL OF CONFUSION Love And Rockets	Beggars Banquet BEG 132(T) (W)
39	27	2	SHAKESPEARE'S SISTER The Smiths	Rough Trade RT(T) 181 (I/RT)
40	39	7	SONG TO THE SIREN This Mortal Coil	4AD AD 310 (I/P)
41	RE	1	NO GDM Gina X	Statik TAK 33(12) (P)
42	RE	1	THE PRICE New Model Army	Abstract (12)ABS 028 (P)
43	NEW	1	L.A. RAIN The Rose And Avalanche	Lil LILL 12 (I/Red Rhino)
44	NEW	1	SUNKEN RAGS Marc Bolan	Marc On Wax (12)TANX 2 (SP)
45	20	4	KEEN That Petrol Emotion	The Pink Label PINKY 004 (I/RT)
46	21	15	SHAKE THE DISEASE Depeche Mode	Mute (12)BONG 8 (I/RT/SP)
47	25	7	WILD PARTY A Certain Ratio	Factory—(FAC 128) (I/RT/P)
48	36	6	IGNORE THE MACHINE Alien Sex Machine	Anagram/Cherry Red (12)ANA 11 (P)
49	37	17	MOVE ME The Woodentops	Rough Trade RT(T) 165 (I/RT)
50	32	13	DEATH OF THE EUROPEAN The Three Johns	Abstract (12)ABS 034 (P)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	5	NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang	Imp/Demon FIEND 50 (MW/P)
2	3	3	LIVE The Original Pistols	Receiver RRLP 101 (I/Nine Mile)
3	4	2	LIVE WORLDWIDE The Sex Pistols	Konexion KOMA 788017 (P)
4	2	13	LOW-LIFE New Order	Factory FACT 100 (I/RT/P)
5	6	30	SMELL OF FEMALE Cramps	Big Beat NED 6 (P/I/MW)
6	5	39	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)
7	RE	1	THE MINI ALBUM The Sex Pistols	Chaos APOCA 3 (I/Backs)
8	7	26	MEAT IS MURDER The Smiths	Rough Trade ROUGH 81 (I/RT)
9	15	2	THE FIRST BORN IS DEAD Nick Cave And The Bad Seeds	Mute STUMM 21 (I/RT/SP)
10	8	13	GAS FOOD LODGING Green On Red	Zippo/Demon ZONG 005 (MW/P)
11	10	6	IMMIGRANT Gene Loves Jezebel	Situation Two SITU 14 (I/P)
12	20	17	NATIVE SONS The Long Ryders	Zippo/Demon ZONG 003 (MW/P)
13	23	3	GARLANDS Cocteau Twins	4AD CAD 211 (I/P)
14	13	13	WHAT DOES ANYTHING MEAN? BASICALLY The Chameleons	Statik STAT LP 22 (P)
15	NEW	1	THE GIFT OF LIFE Membranes	Creation CRELP 006 (I/RT)
16	9	39	TREASURE Cocteau Twins	4AD CAD 412 (I/P)
17	14	3	BAD INFLUENCE The Robert Cray Band	Demon FIEND 23 (MW/P)
18	RE	1	HIP PRIEST AND KAMERADS The Fall	Situation Two SITU 13 (I/P)
19	RE	1	VENGEANCE New Model Army	Abstract ABT 008 (P)
20	RE	1	POWER, CORRUPTION AND LIES New Order	Factory FACT 75 (P/I/RT)
21	RE	1	SCRIPT OF THE BRIDGE The Chameleons	Statik STAT LP 17 (P)
22	18	8	OFF THE BONE Cramps	Illegal ILP 012 (P)
23	RE	1	GREEN ON RED Green On Red	Zippo/Demon ZANE 2 (MW/P)
24	11	2	HEAD OVER HEELS Cocteau Twins	4AD CAD 313 (I/P)
25	NEW	1	LIVE '70-'73 Hawkwind	Dojo DOJO LP 11 (I/Nine Mile)

## BLACKWING

THE RECORDING STUDIO

TELEPHONE 01 261 0118

## JETSTAR REGGAE CHART

TOP 30 REGGAE DISCO 45's

- 1 I DO Ighman and Madge Johnson — JMI 001
- 2 COMPLAIN NEIGHBOUR Tigger Lee UK Bubblers TIPPERTZ
- 3 FIT YOU HAFTE FIT Black Uhru Taxi BUT 1
- 4 BUBBLING Aswad, Simba 12SIM101
- 5 DANCIN' MOOD Maxi Priest 10 Records MAXT 2
- 6 SEKSIE CRISIS Herbie Joseph FAD 034
- 7 MR BOJANGLES Dennis Brown Maccaabee
- 8 RAINBOW COUNTRY Bob Marley Daddy Kool DK 12101
- 9 PRIVATE BEACH PARTY Gregory Isaacs Greenleaves GRED 165
- 10 STEP ON THE GAS Peter King Fashion FAD 029
- 11 HORSEMOVIE Horseman LER 003
- 12 I LOVE YOU Sister Audrey Ariwa ARI 42
- 13 INFERIORITY COMPLEX Frankie Paul Blue Mountain BM 005
- 14 WILD FIRE John Holt and Dennis Brown Yvonne Special YS 19
- 15 PURE WORRIES Dixie Peach Jah Tubbs JT 001
- 16 GOLDEN HEN Tena Saw Uttempo UT 012
- 17 COUNTRY LIVING Sandress Cross/Wild Bunch Ariwa ARI 29
- 18 HERE I COME Dennis Brown 1ad Records TRD 8785
- 19 GROOVY LITTLE THING Beres Hammond Harmony House
- 20 REAL THING Barrington Levy Tome 1 TIMS 5
- 21 GATEMAN Horace Andy Fashion FAD 036
- 22 MUSICAL MURDER Gregory Isaacs Blue Mountain AM 010
- 23 DON'T LOOK ANY FURTHER Byron Walker and Sandra Edwards Sir George SGL P 026
- 24 SPEND SOME TIME TOGETHER Hepatics Starlight SLD 535
- 25 DON'T KEEP ME WAITING Chosen Few Kule Records EB 006
- 26 MIND BLOWING Sugar Minott Wow Records WOW 102
- 27 SHINING STAR Frankie Paul Jones 10N 007
- 28 WHO'S GONNA MAKE THE DANCE RAM Andrew Paul Fashion 033
- 29 GENERAL GOVERNOR Admiral and The Off Beat Posse Jah Tubbs
- 30 YOUR THE ONE Paulette Exclusive

FOR ORDERS RING THE JETSTAR HOTLINE. ORDERS CAN EASILY BE ARRANGED.  
78 CRAVEN PARK ROAD, LONDON NW10 4AE FOR ORDERS RING: 01 961 5818

ADVERTISEMENT

TOP TEN REGGAE ALBUMS

- 1 SLOW DOWN Dennis Brown
- 2 EASY Gregory Isaacs TADS TE TRD 31984
- 3 YOUR SAFE Maxi Priest 10 Records DX 11
- 4 THE ARTIST Sugar Minott LSM Records LMLP 001
- 5 JUBILEE VOL 2 Alton Ellis Sky Note SKY LP 53
- 6 LILLY OF MY VALLEY Ighman Levi Jahman JUM 500
- 7 BEST OF STUDIO ONE VOL 2 Various Artists Sinkers HB 14
- 8 LEADER FOR THE PACK Sugar Minott Sinkers HB 1
- 9 CONFUSION Horace Andy Music Hawk MHLP 001
- 10 REGGAE HITS VOL 1 Various Artists Jet Star JELP 1001

NEW RELEASES (12")

- DON'T KEEP ME WAITING Chosen Few Kule Records EB 006  
 CRAZY FOR YOU Revelation Kingston 12 KY 8033  
 ANY RIDDIM Raymond Nappal Palmox Studio FSD 001  
 YOU BRING THE SUN OUT (REISSUED) Janey Kay Tom Tom TT 3  
 COCAINE Anthony Cooper Max Records KM 001  
 ARE YOU REALLY GOING Retalme Joyce Hartone HAR 01  
 HERE I COME Dennis Brown 1ad Records TRD 8785  
 WILD FIRE John Holt and Dennis Brown Yvonne Special YS 19  
 PROBLEMS Earl Sixteen Reggae City RC 002  
 KING FE THEM Horace Martin Negus Roots NERT 030  
 SOMETHING IN MY EYES Keith Douglas London Genu LG 005  
 DON'T STOP THE CARNIVAL Brown Sugar Zip Records ZIP 002  
 TENAMENT YARD Gregory Isaacs 1ads Records TRD 7285

NEW RELEASES (LP'S)

- LOVERS ROCK COLLECTION VOL 12 Various Artists Sinkers LRS 511P  
 ROOTS AND CULTURE Barry Brown/Willie Williams Up Temoo 511P 003  
 HISTORY OF TAMOKI WAMBESI Various Artists Wambesi TWDD 1002  
 OFF KEY LOVING Jean Adembambo Ade JAJ 0124



Compiled by Music Week Research from a nationwide panel of 50 specialist shops. Key to distributor codes: see albums releases page.

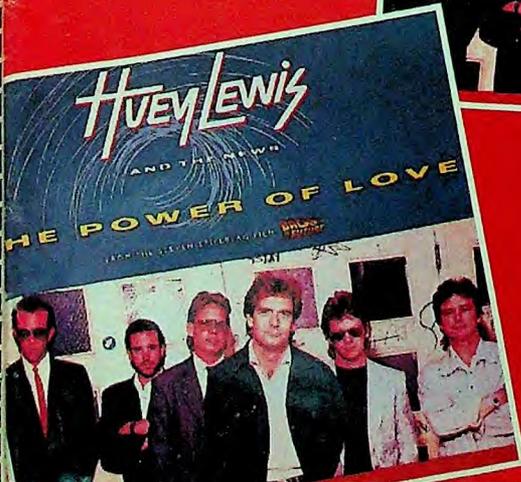
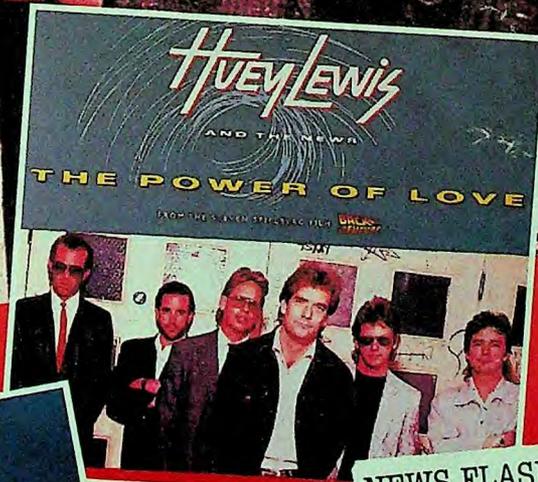
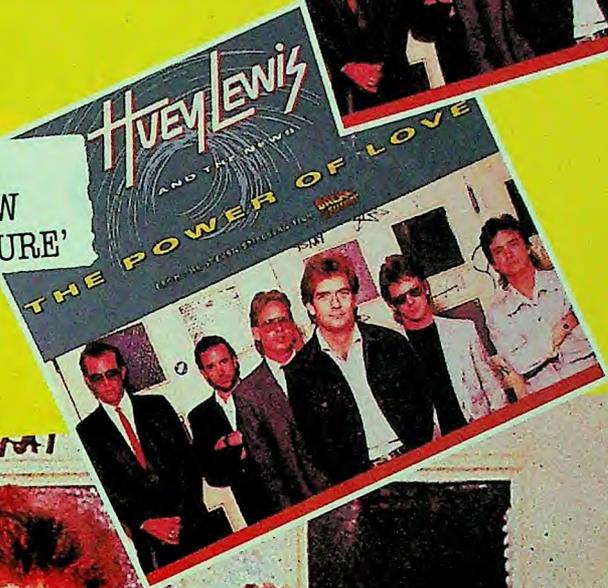
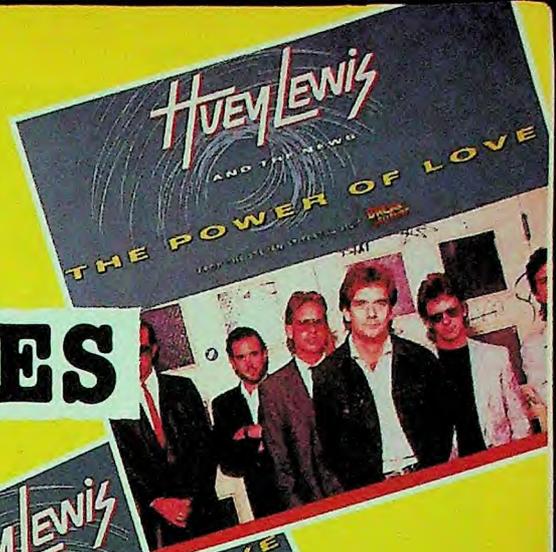
# HUEY LEWIS

## AND THE NEWS

### ARE MAKING HEADLINES

NEWS UPDATE . . . OVER 7 MILLION 'SPORTS' ALBUMS  
ALREADY SOLD IN AMERICA

HOT NEWS . . . DYNAMIC NEW SINGLE 'THE POWER OF LOVE'  
TAKEN FROM STEVEN SPIELBERG'S BRAND NEW  
BOX OFFICE BLOCKBUSTER 'BACK TO THE FUTURE'



NEWS FLASH! . . . NEW SINGLE 'THE POWER OF LOVE' HITS  
NUMBER ONE IN AMERICA

GOOD NEWS . . . 'THE POWER OF LOVE' OUT NOW  
ON 7" & 4 TRACK 12"



7" HUEY 1 · 12" HUEY X 1 · ORDER THROUGH THE POLYGRAM ORDER  
DESK-TELEPHONE 01 590 6044 · OR YOUR CHRYSALIS REPRESENTATIVE

Dealers: cut our name display

# DISCO

## DISCO and dance

### TOP • ALBUMS

- 1 NEW STREET SOUNDS EDITION 13: Various  
Street Sounds STSND 13 (A)
- 2 1 4 LUXURY OF LIFE: Five Star  
Ten/RCA PL 70735 (R)
- 3 2 7 SINGLE LIFE: Cameo  
Club/Phonogram JABH 11 (F)
- 4 8 2 LIKE A VIRGIN: Madonna  
Sire 925157-1 (W)
- 5 6 3 THE VISION: Howard Johnson  
A&M AMA 4982 (F)
- 6 RE IT'S GONNA BE ALRIGHT: Cheryl Lynn  
CBS 26497 (C)
- 7 4 2 LATELY: Billy Paul  
US Total Experience  
TEL8-5711 (Import)
- 8 10 20 ALEXANDER O'NEAL: Alexander O'Neal  
Tabu/Epic TBU 26485 (C)
- 9 NEW TURN IT UP: Various  
10/Virgin DIX DI (E)
- 10 NEW THIS IS THE REAL THING: Skool Boyz  
US Columbia BFC 40045 (Import)
- 11 3 6 ROCK ME TONIGHT: Freddie Jackson  
Capitol FRED 1 (E)
- 12 5 4 STREET CALLED DESIRE: René & Angela  
Club/Phonogram JAHB 12 (F)
- 13 7 3 LIKE I LIKE IT: Aura  
10/Virgin DIX 12 (E)
- 14 12 5 CANT STOP THE LOVE: Maze featuring Frankie Beverly  
Capitol MAZE 1 (E)
- 15 14 2 RHYMES OF PASSION: Michael Lovesmith  
Motown ZL 72376 (R)
- 16 9 9 GENIE: B. B. & D.  
Chrysalis CHR 1509 (F)
- 17 11 3 WHO'S ZOOMIN' WHO: Aretha Franklin  
Arista 207 202 (F)
- 18 16 2 MADONNA: Madonna  
Sire 923867-1 (W)
- 19 18 6 THE ARTISTS VOLUME 2: Luther Vandross/Teddy Pendergrass/Change/Atlantic  
Starr  
Street Sounds ARTIS 2 (A)
- 20 NEW SEDUCTION: Val Young  
US Gordy 6147 GL (Import)

Compiled by MRIB

## RADIO London

### A LIST

- MIQUEL BROWN: Close To Perfection  
Record Shack
- COLONEL ABRAMS: Trapped  
MCA
- D TRAIN: You're The One For Me  
Prelude/RCA
- LISA LISA & CULT JAM WITH FULL FORCE: I Wonder If I Take You Home  
CBS
- MAI TAI: Body And Soul  
Hot Melt/Virgin
- BILLY OCEAN: Mystery Lady  
Jive
- ODYSSEY: (Joy) I Know It  
Mirror/Priority
- BARBARA PENNINGTON: On A Crowd Street  
Record Shack
- PRINCESS: Say I'm Your Number One  
Supreme
- TOTAL CONTRAST: Takes A Little Time  
London

### CLIMBERS

- ASWAD: Bubbling  
Simba
- BROOKLYN BRONX & QUEENS (B.B.&Q.): Minutes Away  
Cooltempo/Chrysalis
- COMMODORES: Janet  
Motown
- JAKI GRAHAM: Heaven Knows  
EMI
- JOSIE JAMES: Call Me (When You Need My Love)  
TPL
- DENISE LASALLE: Come To Bed  
Epic
- LENA LEWIS: Mrs La Groove  
Carrere
- 7TH HEAVEN: Hot Fun  
Mercury/Phonogram
- SONIQUE: Let Me Hold You  
Cooltempo/Chrysalis
- MAURICE WHITE: Stand By Me  
CBS

As featured on the TONY BLACKBURN Show - Radio London 9am 12 noon Monday-Friday (209/94.9 VHF)



DAF: powering back with *Illuminated* single

# New light on electro duo

INNOVATIVE GERMAN electronic duo DAF are back together again after a three-year break and have their first post-split single, *Absolute Body Control*, just out on *Illuminated* Records.

In their previous incarnation the duo of Gabi Delgado and Robert Gori produced some of the most striking electronic music of the early Eighties, making in *Alles Ist Gut* "the strongest record of 1981" according to one Paul Morley, latterly of course of ZTT infamy.

In Germany DAF became Top 20 fixtures, frequently selling 200,000 copies, and helping to establish the *Neue Deutsche Welle* with their insistence on singing in their own language. While in the UK they built up a large following via three albums with Vir-

gin Records.

Now Gori and Delgado have decided they've done their bit for the homegrown German scene, and sing in the international pop language: English. At home they are signed to a new Ariola subsidiary *Dean*, but here in the UK the independent *Illuminated* has picked them up for two singles and an album, for autumn release.

The band are currently in a Nuremberg studio recording and working out ideas for live appearances later in the year. But for the meantime, *Absolute Body Control* presents a more accessible side to DAF than ever before and should even now be building them a firm base on the country's more forward-thinking dance-floors.

# The best of British

THE SUMMER of 1985 is rapidly becoming the season of the Brit-funk revival. With *Light Of The World* and *Beggar & Co* having just dropped out of the dance chart to be replaced by *Hi Tension*, the trend continues. *Hi Tension* were the band that got the ball rolling way back in that summer of 1978 when their first eponymous single matched anything the US funk scene could produce.

The central core of the band remains the same with Jeff Guishard on lead vocals, Ken Joseph on bass and Leroy Williams on percussion, Ken's brother David having left to pursue a solo career.

Their current chart hit *You Make Me Happy* was released last winter and is now in a remixed form after much club and pirate DJ demand for the single. The remix is cheekily entitled



Hi TENSION: the time is right

*Shoppgirl Mix* in recognition by the band of the main area of buyers who lift records from specialist charts and into the national. It was a case of too much too soon for *Hi Tension* in 1978 and the time is now right for the band to break big again with this potential late summer hit.

FOR THE JAMES HAMILTON COLUMN PLUS SINGLES CHART, TURN TO PAGES 30-31

# ROCKPOOL US CLUB CHART

- |    |  |                   |
|----|--|-------------------|
| 1  | 1 NEW ORDER: Perfect Kiss                                  | Qwest             |
| 2  | 2 DEAD OR ALIVE: You Spin Me Round (Like A Record)         | Epic/UK           |
| 3  | 3 SHRIEKBACK: Nemesis                                      | Island            |
| 4  | 5 LOVE AND ROCKETS: Ball Of Confusion                      | Beggars Banquet   |
| 5  | 4 TALKING HEADS: Little Creatures (LP)                     | Sire              |
| 6  | 9 FINE YOUNG CANNIBALS: Johnny Come Home London/UK         |                   |
| 7  | 6 TEARS FOR FEARS: Shout/Everybody Wants To Rule The World | Mercury/Phonogram |
| 8  | 16 ARETHA FRANKLIN: Freeway Of Love                        | Arista            |
| 9  | 11 ABC: Vanity Kills/Be Near Me                            | Neutron/UK        |
| 10 | 12 KING: Love And Pride                                    | Epic              |
| 11 | 7 PRINCE AND THE REVOLUTION: Raspberry Beret               | Paisley Park      |
| 12 | 14 EURYTHMICS: Would I Lie To You?                         | RCA               |
| 13 | 17 ORCHESTRAL MANOEUVRES IN THE DARK: So In Love           | Arista            |
| 14 | (New) STING: If You Love Somebody Set Them Free            | A&M               |
| 15 | 10 DEPECHE MODE: Flexible, Shake The Disease               | Mute/UK           |
| 16 | 18 THE CULT: She Sells Sanctuary                           | Beggars Banquet   |
| 17 | (New) BELOUIS SOME: Some People                            | Capitol           |
| 18 | 8 PAUL HARCASTLE: 19                                       | Chrysalis/UK      |
| 19 | (New) R.E.M.: Can't Get There                              | I.R.S.            |
| 20 | 25 PORTION CONTROL: The Great Divide                       | Rhythmic/UK       |

Reprinted courtesy of Rockpool Newsletter, published by Rockpool Promotions the leading US "new music" record pool. Contact Rockpool Promotions, 83 Leonard Street, Second Floor, New York, NY 10013, US.

# SINGLES

Reviewed by JERRY SMITH

## Chart Certs

**BRYAN FERRY:** *Don't Stop The Dance* (EG/Polydor FERRY (X) 2, PolyGram).  
**PHILIP OAKEY & GIORGIO MORODER:** *Be My Lover Now* (Virgin VS 800 (12), EMI).  
**STING:** *Love Is The Seventh Wave* (A&M AM(Y) 272, PolyGram).

**MARC ALMOND:** *Stories Of Johnny* (Some Bizzare/Virgin BONX 1 (12), EMI). Overblown, dramatic number for the first release of Almond's new deal with his emotive vocal suitably backed by a strong string and brass arrangement. A powerful number ripe for chart success.

**DAF:** *Absolute Body Control* (Illuminated/Dean ILL/DEAN 6212, Pinnacle). Robert Gori and Gabi Delgado have reunited and, on the evidence of this single, are carrying on in a similar, if slightly subtler style than before with their mesmerising metallic synthesizer-based numbers. A well-produced number that should re-establish this influential German duo.

**SPACE MONKEY:** *One More Shot* (Innervision/Siren JVS(T) 7, EMI). Lively dance orientated pop tune that is well produced by Adrian Lee and contains an unforgettable chorus. Should pick up exposure on radio as well as in the clubs and could do very well.

**MURRAY HEAD:** *Picking Up The Pieces* (Virgin VS 806(12), EMI). Written by Squeeze supremos Chris Difford and Glen Tilbrook, this seems unlikely to emulate the success of *One Night In Bangkok* as Steve Hillage's unsympathetic production swamps what is otherwise a good song.

**SAL SOLO: WITH CLASSIX NOUVEAUX:** *Heartbeat* (MCA MCA(T), 977, CBS). Sal Solo returns to Classix Nouveaux for their first recording in over two years. But is closer to the style of his solo singles, such as his hit *San Damiano*, than previous Classix Nouveaux material: a lifeless pop song leaves very little impression.

**JOHN CALE:** *Dying On the Vine* (Beggars Banquet BEG 145(T), WEA). Slow, moody number with atmospheric keyboards and the rolling rhythm forming the perfect backdrop for Cale's dark, forbidding vocal. A change from his usual, heavier material, but still unlikely to reach further than his cult following.

**STYLISTICS:** *Love Is Not The Answer* (Virgin VS 793(12), EMI). Maurice Starr-produced dance track that is the second single taken from their latest album, *Some Things Never Change*. It's an impressive number that deserves wide exposure and could give them their first hit in recent times.

**PRESSURE POINT:** *Mellow Moods* (Viceroy 7VICE 001 (VICE 001), PRT). Pleasant track in a light jazz style with its airy vocal soaring over a mellow brass arrangement and percussive rhythm. The flip side features a funkier dance track, *I Need Your Love*, and both should gain attention in the clubs.

**THE CHAMELEONS:** *Singing Rule Britannia* (While The Walls Close In) (Statik TAK 35(12), Pinnacle). Doomy number from this acclaimed band's recent album, *What Does Anything Mean?* Basically, swirling keyboards combine with overdriven guitars and a pumping rhythm section to good effect.

**BIG SELF:** *Vision* (Reekus RKS 014, Nine Mile/Cartel). An expressive vocal is ably supported by the dynamic backing and a rousing sax break to give a strong single that should gain a good indie chart position and some much needed exposure for this promising Irish band.

**THE COMSAT ANGELS:** *I'm Falling* (Jive JIVE (T) 87, PRT). This long-standing cult band team up with James Mtume in an unusual collaboration that produces this insistent number with repetitive guitar and descriptive vocal. Bodes well for their forthcoming album, *7 Day Weekend*.

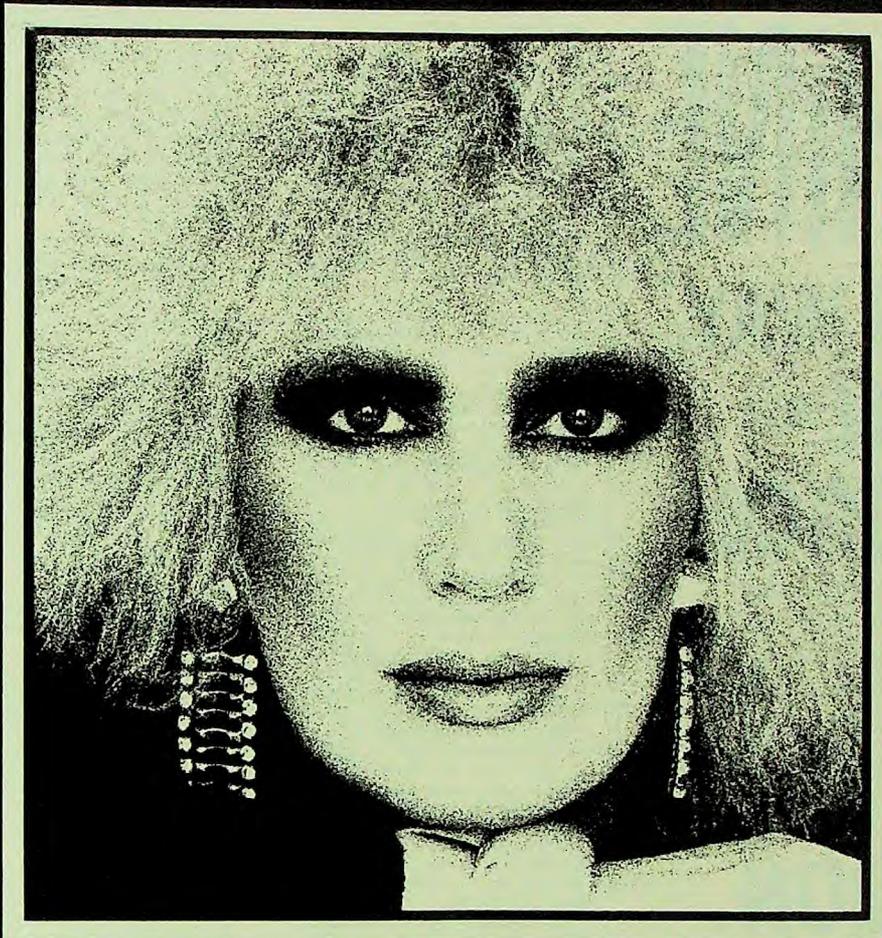
**POWER:** *Work Hard* (Arista ARIST (12)630, PolyGram). Energetic dance-orientated pop tune from this new Liverpool band, featuring white soul vocals placed over a hard-driving, funky beat that should gain them valuable exposure.



BIG/SELF: expressive, dynamic, rousing.

# DUSTY

S P R I N G F I E L D



• NEW SINGLE •

## SOMETIMES • LIKE • BUTTERFLIES

ON HIPPODROME RECORDS • 7" (HIPPO 103) and 12" (12 HIPPO 103)

ORDER NOW FROM EMI TELESALES

AREA A • 01-561 4646 FOR SCOTLAND, NORTHERN ENGLAND, NORTH WALES, ISLE OF MAN. AREA B • 01-848 9811 FOR MIDLANDS AND THE NORTH. AREA C • 01-573 3891 FOR SOUTH MIDLANDS, SOUTH WALES. AREA D • 01-561 2888 FOR LONDON, EAST ANGLIA, KENT. AREA E • 01-561 4422 FOR SOUTH LONDON, SOUTHERN AND SOUTH WEST ENGLAND, CHANNEL ISLANDS.



# DISCO



CREATING LOTS of interest at the present is Michael Lovesmith (above), previously a Motown backroom boy and now flying high in the UK with his single *Break The Ice* and the album *Rhymes Of Passion*. He has written songs for The Jacksons, Thelma Houston, The Temptations and Aretha Franklin.

## News in brief...

CONGRATULATIONS ARE in order this week to PRT which distributes the top four highest new entries and also score a number one on the album chart with the debut of *Street Sounds 13*... Whitney Houston at last makes some headway on the chart after her US successes and it can only be a matter of time before she hits the national chart... Ones to watch that only just missed this week's chart are Mezzoforte (Garden Party), Detroit Spinners (Love Is In Season), Charlie Singleton (Make Your Move) and Mirage (No More War).

On the album front bubblers include Sugarfoot (Sugarfoot), Various (New York Vs LA Beats) and Starpoint (Restless).

Freddie Jackson enters his nineteenth week on the chart with *Rock Me Tonight*. His album is also entering its sixteenth chart week so it can only be a matter of time before he breaks nationally. Perhaps a spot on Jonathan King's show *No Limits* might do the trick... Let's Clean Up The Ghetto by The Philadelphia International All Stars becomes a hit second time around after it originally made number 34 nationally in 1977. The All Stars include Archie Bell, Dee Dee Sharp, O'Jays, Teddy Pendergrass, Lou Rawls and Billy Paul. Interesting to note that Billy Paul is now enjoying a career renaissance with his album *Lately* at number seven in the chart.

Amii Stewart seems to specialise in double A side hits with *Light My Fire* sharing the top deck with *137 Disco Heaven* when it was originally released and *Paradise Bird* was coupled with *The Letter*... With the relative failure of *Paisley Park* on the dance chart, Prince is making much better progress with *Raspberry Beret* which climbs to the number 35 spot this week... Lisa Lisa & Cult Jam continue their steady climb to the top and could well displace Princess next week.

# JAMES HAMILTON

HIP HOP — rap, scratch, electro — still crops up in TV commercials, but has been absent from most discos for about 18 months, mainly because its present audience is too young actually to go to discos!

Since the style's initial excitement became stereotyped, only a few obvious exceptions like Whodini's *The Freaks Come Out At Night*, Harold Faltermeyer's *Axel F* and now Lisa Lisa's current hit have had wider dancefloor appeal, the main trouble being that hip hop became associated exclusively with breakdancing and body popping.

Whenever a disco played the music, dancers who couldn't do these either sat down or crowded around the exhibitionists who could, neither reaction helping the DJ hold his floor together, so apart from at specifically hip hop gigs, the music has latterly been shunned by disco DJs.

This doesn't mean it hasn't a following. Last year's exploitation movies and commercialised pop hits helped spread it from its Central London and Birmingham strongholds, where it had been basically a black phenomenon, to reach an ever younger audience who adopted the dancing and distinctive clothing as a craze, the music as its incidental but essential soundtrack.

So why aren't there more big hip hop sellers, apart from the *Street Sounds Electro* album series?

The reason is that the music's medium is cassettes, for use in the equally essential ghetto blasters. Draw your own conclusions.

Currently, the craze is still going strong with well-heeled suburban white kids in the 11 to 14 age range, all togged out in the fashion regardless of the weather and carrying their sheets of cardboard on which to practise spinning on the backs of their necks, who comprise the music's customers in Wokingham at *Mark One Records*.

Thirty miles West of London, this is one of the country's many specialist disco stockists where DJs do their shopping (it also has a roaring international trade in compact discs), not that many DJs buy electro records as most work to an older crowd who now violently dismiss hip hop actually as kid's stuff. As opposed to selling about 150 copies of most disco hits, the shop's Mark Clark reckons his faithful hip hop kids only account for a maximum 30 sales — not from lack of money, but because those who have bought a record then let their friends tape it.

Most popular sellers in Wokingham (not a definitive list for the nation) include the *New York v LA Beats LP* (*Street Sounds ELCS 1001*), *Matronix' Needle To The Groove* (*US Sleeping BAG SLX 00015*), *JRoxanne Shanté's Runaway* (*US Pop Art PA 1410*) and her new LP, *Doctor JR Kool & The Other Roxannes' Roxanne: The Complete Story LP* (*US Compleat 671014-1*), and indeed all the many different records in the Roxanne saga, *Doug E Fresh & The Get Fresh Crew's The Show* (*US Reality D-242*), the Tommy Boy label's compilation *Power Jam '85 LP* (*Island ILPS 9833*), *Lisa Lisa's Full Force* remix of *I Wonder If I Take You Home* (*CBS QTA 6057*), and — to prove that money is no object — the £40 answer version on *US Disconet*, *Mac Mac & Jammalot's I Wonder If I Can Take You Home Tonight*, plus other imports by *Sugar Style*, *The Funky Carburettors* and *UTFO*.

Meanwhile, away from the limited world of hip hop, current releases with sales potential include *René & Angela's I'll Be Good* (*Club JABX 18*); *Atlantic Starr's One Love* (Remix) (*A&M AMY 273*); *Jaki Graham's Heaven Knows* (Remix) (*EMI 12JAK1 5*); *Sonique's Let Me Hold You* (*Cooltempo COOLX 114*); *Screamin' Tony Baxter's Get Up Offa That Thing* (*Godfather II*) (*Fourth & Broadway 12BRW 9*); *Colors' L.O.S. (Love On Sight)* (*Fourth & Broadway 12BRW 34*); on LP *The Family's The Family* (*Warner Bros 925322-1*); on import the no longer brand new but still potentially huge *Mark IV's Rainy Days* (*US World Trade Records Inc WT-1001*); *Carl Carlton's Private Property* (*US Casablanca 880 949-1*); *Finesse's I Can't Help Myself* (*US Mercury 880 946-1*).

However, hottest of the lot in this Madonna-infected age could now be the UK reissue of *Maria Vidal's Body Rock* (*EMI America 12EA 189*), an unsuccessful movie song from late last year that's been big on the Continent and the hottest thing in gay pubs for months. □

AT LAST....  
**SUNSHINE**  
 IS ON ITS WAY,  
 WITH  
**FULL FORCE!**  
  
 ON  
**JIVE SOON.**



# RAWE DEAL



# NICCI

# HEARTBEAT

# SO IN LOVE



DEBUT 12" - DEBT 12 7

7" - DEBT 7

PASSION 12" - PASH 12 47

7" - PASH 47

Order Now From P.R.T. Telesales: 01-640 3344

Dealers: Cut out and display

# AMII STEWART

## MEGAMIX KNOCK ON WOOD / LIGHT MY FIRE CONTAINS BONUS TRACK 'JEALOUSY' (NEW MIX)



AVAILABLE NOW!  
DISTRIBUTOR PRT.ORDER DESK 01640 3344

EDITX 3303  
7" EDIT 3303  
12" EDITL 3303



MUSIC WEEK

# DISCO

*and dance*

MUSIC WEEK

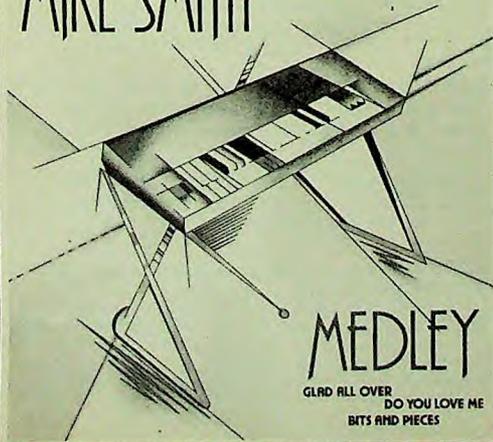
August 24, 1985

## TOP 75 SINGLES

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	2	6	SAY I'M YOUR NUMBER ONE	Supreme	SUPE(T) 101 (A)
2	1	4	INTO THE GROOVE	Sire	W8934(T) (W)
3	6	3	I WONDER IF I TAKE YOU HOME	CBS	(T)A 6057 (C)
4	7	3	HOLIDAY	Sire	W 9305(T) (W)
5	15	4	TRAPPED	MCA	MCA(T) 997 (C)
6	4	6	LET ME BE THE ONE	Ten/RCA	PB 40193 (12" — PT 40194) (R)
7	13	2	(JOY) I KNOW IT	Mirror/Priority	BUTCH 1(12) (E)
8	3	8	TWILIGHT	Capitol	(12)CL 363 (E)
9	9	5	ON A CROWDED STREET	Record Shack	SOHO(T) 49 (A)
10	10	3	STAND UP	A&M	AM(Y) 266 (F)
11	17	5	YOU'RE THE ONE FOR ME (Paul Hardcastle Mix)	Prelude/RCA	ZB 40301 (12" — ZT 40302) (R)
12	12	4	TAKES A LITTLE TIME	London	LON(X) 71 (F)
13	NEW		CLOSE TO PERFECTION	Record Shack	SOHO(T) 48 (A)
14	14	4	IF YOU WERE HERE TONIGHT	Tabu/Epic	(T)A6391 (C)
15	5	5	WE DON'T NEED ANOTHER HERO (Thunderdome)	Capitol	(12)CL 364 (E)
16	8	7	LONG TIME	London	LON(X) 70 (F)
17	11	9	ROUND AND AROUND	EMI	(12)JAKI 4 (E)
18	21	3	TEQUILA	Fourth & Broadway/Island	(12)BRW28 (E)
19	16	7	IN YOUR CAR	Abstract Dance/Priority	AD(T) 4 (E)
20	NEW		KNOCK ON WOOD/LIGHT MY FIRE (Remix)	Sedition	EDIT(L) 3303 (A)
21	NEW		MYSTERY LADY	Jive	JIVE (T) 98 (A)
22	29	3	LOVE IS IN SEASON	Club/Phonogram	JAB(X) 17 (F)
23	19	5	STRONGER TOGETHER	Club/Phonogram	JAB(X) 15 (F)
24	33	19	ROCK ME TONIGHT (For Old Time's Sake)	Capitol	(12)CL 358 (E)
25	27	3	MAMA SAID	Move	MSS 3 (12" — MS 3) (A)
26	20	4	GOLDEN YEARS	Virgin	VS 795(12) (E)
27	18	5	DARE ME	Planet	PB 49957 (12" — PT 49958) (R)
28	54	2	WHAT ARE WE GONNA DO ABOUT IT	Ensign/Island	(12)ENY 522 (E)
29	25	5	THIS KIND OF LOVE	Ensign/Island	(12)ENY 521 (E)
30	28	3	BODY AND SOUL	Hot Melt/Virgin	VS 801(12) (E)
31	26	7	DANCIN' IN THE KEY OF LIFE (Remix)	Atlantic	A 9534(T) (W)
32	24	12	ATTACK ME WITH YOUR LOVE	Club/Phonogram	JAB(X) 16 (F)
33	NEW		LET'S CLEAN UP THE GHETTO	Streetwave	—(SWAVE 1) (A)
34	50	2	YOU MAKE ME HAPPY	Streetwave	(M)KHAN 30 (A)
35	45	5	RASPBERRY BERET	Paisley Park/Warner Brothers	W8929(T) (W)
36	NEW		THE PLEASURE SEEKERS	Boiling Point/Polydor	POSP(X) 753 (F)
37	35	2	ON THE ONE	Important/Towerbell	TAN (T) 6 (E)
38	31	11	FIDELITY	CBS	A6373 (12" — TX6373) (C)
39	42	8	BREAK THE ICE	Motown	ZB 40273 (12" — ZT 40274) (R)
40	22	4	CHEY CHEY KULE	Fourth & Broadway/Island	(12)BRW 30 (E)
41	30	8	SILVER SHADOW	A&M	AM(Y) 260 (F)
42	58	4	LET'S TALK	Epic	(T)A6439 (C)
43	36	10	GENIE	Cooltempo/Chrysalis	COOL(X) 110 (F)
44	41	8	MUTUAL ATTRACTION (REMIX)	Cooltempo/Chrysalis	COOL(X) 111 (F)
45	43	2	BREAK UP (REMIX)	Tabu/Epic	(T)A 6427 (C)
46	23	10	AXEL F	MCA	MCA(T) 949 (C)
47	NEW		YOU GIVE GOOD LOVE	Arista	ARIST (12)625 (F)
48	46	2	SHACK UP	Stateside/EMI	(12)STATES 1 (E)
49	34	10	LOVE SO FINE	Elite	—(DAZZ 38) (A)
50	NEW		NO ONE CAN LOVE YOU MORE THAN ME	CBS	(QT)A 6488 (C)
51	NEW		UNEXPECTED LOVERS	Boiling Point/Polydor	POSP(X) 755 (F)
52	59	2	THROUGH THE FIRE	Warner Brothers	W9025(T) (W)
53	NEW		BAD BOY	Private I/Epic	A 6470 (C)
54	61	12	BABY DON'T HOLD YOUR LOVE BACK	Atlantic	A9565(T) (W)
55	63	7	THE LOVER IN ME	10/Virgin	TEN 62(12) (E)
56	NEW		"FLETCH" THEME	MCA	MCA(T) 991 (C)
57	52	12	MY TOOT TOOT	Epic	(T)A 6634 (C)
58	39	12	FRANKIE	Atlantic	A9547(T) (W)
59	32	7	ALL OF ME FOR ALL OF YOU	RCA	PB 49951 (12" — PT 49952) (R)
60	38	14	TURN IT UP	10/Virgin	TEN 57(12) (E)
61	37	5	LOVER UNDERCOVER	Cotillion/Atlantic	A9638(T) (W)
62	49	2	HOT SPOT	Motown	ZB 40307 (12" — ZT 40308) (R)
63	47	3	BARELY BREAKING EVEN	Streetwave	(M)KHAN 48 (A)
64	48	4	WHEN YOU LOVE ME LIKE THIS	Capitol	(12)CL 360 (E)
65	68	2	IT'S MADNESS	CBS	(T)A6462 (C)
66	70	2	YOU CAN LAY YOUR HEAD ON MY SHOULDER	Jive	JIVE(T) 27 (A)
67	65	15	CHERISH	De-Lite/Phonogram	DE(X) 20 (F)
68	40	10	MONEY'S TOO TIGHT (TO MENTION)	Elektra	EKR 9(T) (W)
69	44	6	HAPPY FEELING	Next Plateau/10/Virgin	TEN 54(12) (E)
70	51	6	LIVING ON VIDEO ('85 Re-Mix)	Boiling Point/Polydor	POSP(X) 650 (F)
71	57	12	LET'S TALK	MCA	MCA(T) 972 (C)
72	55	6	IF I EVER LOSE THIS HEAVEN	CBS	A6415 (12" — TX6415) (C)
73	67	3	BOYFRIEND	Fourth & Broadway/Island	(12)BRW 31(E)
74	56	9	BACKED UP AGAINST THE WALL	Total Experience/RCA	FB 49965 (12" — FT 49966) (R)
75	53	7	FREEWAY OF LOVE	Arista	ARIST (12)624 (F)

MIKE SMITH



## MIKE SMITH MEDLEY

7" AND SPECIAL 12" DISCO MIX VERSION

Glad All Over  
Do You Love Me  
Bits And Pieces

OUT NOW!

ON PROTO RECORDS LTD DISTRIBUTED BY WEA RECORDS LTD

# INDEPENDENT LABELS

## Re-ordering Factory-tapes

SIX YEARS after releasing what it claims was the first-ever cassette-only release in A Certain Ratio's The Graveyard And The Ballroom, Factory has re-entered the field with a metal tape, non-limited edition cassette of New Order's Low-Life, which also includes the tracks off their Perfect Kiss 12-inch.

The release is a prelude to a series of cassettes detailing some of the label's finest moments. Already planned for release between September and November are: Unknown Pleasures and Closer by Joy Division, The Return Of The Durutti Column by the Durutti Column, the compilation Factory Quartet and the previously mentioned Graveyard And Ballroom by ACB.

All tapes are lavishly packaged in stylish boxes — a different colour for each release — with New Order's at least containing a set of postcards and a grease-proof paper inlay card in the same style as the album's packaging.

Also imminent from the single-minded indie is the "world's first pop CD-only release", but what it will be and who it is by, as yet remains a mystery.

## Ace Fifties label

ACE RECORDS has launched another subsidiary label, Offbeat, which will specialise in Fifties style rock'n'roll and rockabilly performed by contemporary artists.

The first Offbeat releases are Straight To The Point, the debut LP by North London 4-piece The Rapiers; and Tearing Up The Border, the second album by Carlisle's Johnny & The Roccos.

Operating in the same field is Northwood Records, which has Go For It by Fireball XL5 and a compilation Big Noise From Northwood, as its first two albums just released via Backs and the Cartel.

The compilation features contributions from The Riverside Trio, Red Hot 'n' Blue, The Sprites and others. While Fireball XL5's is retrospective of the band who demised in December. Both Northwood LPs retail at £3.99.



**FREE HIPNOGRAM** with every record! That's the irresistible offer being included as a sales incentive with copies of Perfect Strangers, the new single from Leeds' band The Hipnomatix. What, you may well ask, is a hipnogram? An ancient Chinese puzzle, of course. For more detailed information the Cryptic Record's single itself can be obtained from Rough Trade distribution.

## Totally wired

KATE BUSH meets The Associates, anyone? That's how one critic described the music of Houses And Gardens, presumably in a specific reference to Lizzie Zachrisson's extraordinary vocals. The band have a new single, The Wicked Name, just out on Wire Records so now the populace can make its own mind up.

Also fresh from the Wire stable is a 3-track 12-inch, The Banner Of Love, from All That Jazz, described as inspired rock, beautiful but not too pretty.

Wire is distributed by Nine Mile and the Cartel.

LIZZIE ZACHRISSON: she of the extraordinary vocals.



# LP REVIEWS

**STRESS: The Big Wheel.** Adventures In Reality Recordings. APR 014. Distribution: Backs/Cartel. Stress occupy similar electro-pop experimental territory to Portion Control, and in their more inspired moments can match the quality that has recently been getting the Portions the attention of Radio One. Deserves to be heard by open-minded Depeche Mode fans nationwide.

**VARIOUS: Everybody In The Whole Cell Block...!** Hybrid/Regular. HYB LP 4. Distribution: Pinnacle. Two tracks each from five Australian rockabilly bands for an RRP of £3.99. Down under they seem to favour a reverential approach rather than the we're-all-crazy-guys-from-hell stance that UK/US 'billies go for. Consequently there's a lot of authentic slapping bass, Chuck Berry riffs and banjo pickin' to be found both on covers and originals. But who's going to buy it when the real stuff is still so readily available?

**THE KRUPPS: Entering The Arena.** Statik. STAB 2. Producer: Zeus B Held. Grey German industrialists Die Krupps become The Krupps and go for it with a mini-album housed in an XL Design sleeve that boasts some almost nifty pop tunes to temper the traditional bleak attitude that besets all Germans who don't want to be Nicole. Not commercial exactly, but a nice compromise.

**VARIOUS: The Story So Far.** Sub Zero Music SZM LP1. Distribution: PRT. An enterprising album from Sub Zero, showcasing pop and rock talents from the Midlands. The bands here include Broken English, Kimber, Aces High and Crime of Passion.

**ANTIETAM: Antietam.** Homestead Records. HMS025. **VARIOUS: Speed Trials** (featuring The Fall, Swans, Sonic Youth, etc). Homestead Records. HMS011.

**BRILLE PARTY: Welcome to Maryland.** Fountain Of Youth Records. FOY 011. Distribution: Rough Trade/Cartel. Three more releases licensed from New York's Dutch East India Trading US indie outlet. Antietam, at their best, create exciting punky pop that recalls Penetration and X-Ray Spex. They set little store by the fact that neither of the singers can, or that the players are scarcely competent, but they capture a certain naive charm almost in spite of themselves. Speed Trials has The Fall, Swans, Sonic Youth, Lydia Lunch, Toy Killers (featuring Arto Lindsay) and other cacophony merchants recorded live at a five-day festival held at New York's White Columns Gallery back in 1983. The elapsed time should, however, work to the record's advantage with all the bands mentioned at least as popular now as they were then. Brille Party cram an amazing 21 tracks into their allotted span, ranging from pop-punk with similar aspirations to early Undertones, through to Ramones soundalikes and out and out hardcore, all a bit derivative but not bad.

**VARIOUS: Party Pooping Punk Provocations Volume 1.** DOZENTH 1. Distribution: Red Rhino/Cartel. "Over an hour of music, jokes, strangeness, noise, and thought provocations" says the sleeve, which translates as punk's not dead, part whatever (who's counting?). But for those of you who do like counting, there are 18 tracks here by nine bands with names like The Mizruble Bar Stewards and others less inspired. The motives remain laudable, but only the committed are listening now.

**THE ORSON FAMILY: Bugles, Guitars, Amphetamines, Criminal Damage.** CRI LP 127. Distribution: Backs/Cartel. **VARIOUS: Laff Blasts From The Past.** Red Lightnin'. RL 0059. Distribution: Counterpoint, Making Waves, Red Lightnin'. **FIREBALL XL5: Go For It.** Northwood Records. NWLP 1003. **VARIOUS: Big Noise.** Northwood Records. NWLP 1002. Distribution: Backs/Cartel/Making Waves. The Orson Family's LP is a live retrospective recorded in the UK and Europe and featuring animated versions of all the best examples of their sub-Gramps rockabilly, which will give a good enough account of itself saleswise.

R&B Laff Blasts From The Past comprises a baker's dozen of American Graffiti-era goodies from the vaults of Herb Abramson's Atlantic Records, 10 of which have never been issued before. A treat for R&B Aficionados.

The two Northwood albums are testimony to the vast ground-swell of rockabilly that operates at an almost unseen level. Norwich's Fireball XL5 have now split, but this LP traces the entire recorded history of their "epileptic hillbilly", and could make the lower reaches of the indie chart. Big Noise is a compilation featuring five new bands who between them cover rockabilly, hillbilly, jazz, jump, blues and pop, as if the past three decades had never been. Best-known is Peter Davenport, one-time Stargazer.

**THE HAFLER TRIO: Soundtrack To Alternation, Perception And Resistance — A Comprehension Exercise.** LAYLAH Antirecords. LAY 13. An exercise in double-think, or possible treble-think...we think! If the Haflers are a joke, they're an elaborate one. But can all that pretentious baloney about human perception, spoken in the hammiest of Viennese psychiatrist's voices, be meant to be taken seriously? Sure not. No-one'll buy it anyway, so we don't suppose it matters.

**BUMBITES: Bottoms Up!** Vindaloo Records. YUS 3. Distribution: Rough Trade/Cartel. A strange one from The Nightingales' label, the cover suggests some sort of schoolboy fixation with rear ends, but the music seems to take itself fairly seriously, burbling along in a nice enough low key way, but leaving nothing behind (sic) once it's passed (sic). The Nightingales connection could generate minor interest.

## Tracking...

REMEMBER TRIXIE'S Big Red Motorbike? Yea or nay, the new single from Sarah Goes Shopping — featuring Mark Litton from the aforementioned Trixie's and Sarah Brown formerly of Twa Toots — is well worth recommending to your more gauche customers. The 4-track EP promises to "paint an everlasting smile on even the most melancholy features", and comes from Crystal Clear Records of Sheerness via Revolver/Cartel... Getting good reviews around and about is the new album from Nikki Sudden & Dave Kusworth (otherwise known as Jacobites), Robespierre's Velvet Basement, which is on Glass through Nine Mile/Cartel... Joining Scala Timpani as new signings to the go-

ahead Twist & Shout publishing arm of Fire Records, Ipso Facto have managed to hold onto their name in the face of competition from ex-Blue Rondo man Chris Sullivan who wanted the appellation for his latest musical venture... Still with Fire, The Committee have their debut single, Open Your Eyes out now, while The Blue Aeroplanes have their debut LP Bop Art re-issued by the label two years after its initial appearance. Distribution is by Rough Trade/Cartel... Colenso Parade are looking for a new drummer — contact Dave on 021-326 0516... Three new 12-inches from Probe Plus are — Melon Headed by The Mel-O-Tones, which features five tracks of Birthday Party-style excess; Midas Touch

by Surreal Estate; and Dogs Went Out The Window by Gone To Earth who apparently arose from the ashes of a Lancashire folk group called Tobacco... THE SOUND's performances at the Marquee on August 27 and 28 are to be immortalised on a live LP that will emerge on Statik in September... Love And Rockets, the ex-Bauhaus trio, have a new single, If There's A Heaven Above, released by Beggars Banquet next Friday (30)... Colourful African band Kabala have a new single, DHSS Gimme My Money, out now on Cabal Records, through Spartan... Leicester 6-piece Pyjama Sutra have their debut single, All Work Hard, out now on Plastic Head via Backs/Cartel...

RECORD

BLOOD & BONE

12" only 5 track EP

Cat. No. J25

Distribution Pinnacle

---

VIDEO

BLOOD & BONE

15 min video EP RRP £7.95

Distribution - Lightning

Pinnacle. S. Gold & Sons

---

TOUR

KLUB FOOT — 17/8

ROXY - HANLEY — 22/8

RIVERSIDE - NEWCASTLE

23/8

PORTERHOUSE - RETFORD

24/8

ANGIES - WOKINGHAM

26/8

GRANARY - BRISTOL

27/8

PURPLE HAZE - BRIGHTON

28/8

UNDERGROUND - CROYDON

29/8

---

MAIL ORDER

BLOOD & BONE

Video EP

Send £7.95 (inc. post)

UK only others add £2.00

to: JETTISOUNDZ

P.O. Box 30

Lytham St. Annes

Lancashire

CU

"Blood and Bone"

INNER CITY UNIT

WOODCRAY STUDIO

..... 24 TRACKS OF QUALITY .....

WOKINGHAM      BERKSHIRE

0734-792258

---

Why Woodcra?y?

— **BETTER EQUIPMENT:** Automated MCI 636, Otari MTR 90 Mk II, MTR 12 1/2" mastering, Lexicon, EMT stereo plate, AMS 1580-S 6.4 secs, plus full range of outboard and FX.

— **A BETTER SERVICE:** Why have so many clients returned again and again to Woodcra?y? Because of the enthusiasm, creativity, and flexibility of resident engineer and partner Nick Horne, assisted by Greg Muden.

— **IN A BETTER ENVIRONMENT:** Set in 200 acres of Berkshire farmland yet only 45 minutes from the West End. Comfortable, naturally lit, airconditioned studio and control room. Full facilities, lots of parking, peace and quiet guaranteed.

AND

AT A BETTER PRICE TOO!

SPECIAL INTRODUCTORY AUGUST RATES

FOR FURTHER DETAILS RING: 0734 792258

# Lusting on a star

THERE'S NOTHING like controversy to sell books — or, for that matter, most things — so Fred & Judy Vermorel's *Starlust* has an immediate advantage from the word "go" in all the press furore that's bound to surround a book of fans' sexual fantasies.

And although it may well be greeted by a "shock horror" reaction by well-meaning mums and dads up and down the nation, for the most part the youngsters' fantasies are all you'd expect: fairly simple daydreams about the idols who normally replace real partners in an adolescent's life. There are exceptions though, like the poor kid praying for sudden affliction so that Nick Heyward (a popular choice of partner) can awake her from a coma in a sadly-clinged bedside drama.

Generally more worrying though, are the many older women interviewed. Marooned in loveless (or

lustless) partnerships they turn to the distant superstar (usually B Manilow) to compensate for their life's shortcomings. The fantasy seems to become reality, while the teenagers' are just something to be going on with.

While it claims to "blow open pop's best-kept secret", all *Starlust* really does is to chronicle the incredibly vivid imagination of most adolescents and some tragically bored women (there are no entries for older men, who are presumably either more fulfilled or more reticent).

The store of letters, diary entries and fantasies makes for more-ish voyeurism, and certainly, this was a popular book among *MW*'s well-adjusted staff. It's surprising that no-one else has done it before. *Starlust*, Comet Books, £4.95.

DVE



JOHN LYDON: attempting to hide from the ghosts of the Pistols

## Holidays in Europe: Pistols' tour snaps

DEFUSED AND safe in the mists of time, punk rock nostalgia is now quaintly acceptable and big(gish) business. Sex Pistols albums, and even records by people pretending to be The Sex Pistols, are, nine years on, giving the New Orders and Smiths of this world a run for their money in the indie charts, and now we have a coffee table book detailing the band's last tour of the UK and Europe in 86 monochrome pictures by Dennis Morris.

The format is attractive — an almost square soft-cover book around the size of an LP, with each pic given a page of its own. The paper quality and printing are good, and Morris' pictures are intimate and frequently previously unseen.

Only the section featuring fans at a Swedish date/melee looks out of place, with the thugs and proto-hippies in the audience scarcely a match for today's peacock punx.

The commentary is minimal to the point where it might have been better not to have included it at all, but if the story has to be retold then it might as well be done in atmospheric pictures at a price that does not qualify as a rock'n'roll swindle.

*Rebel Rock — A Photographic Record Of The Sex Pistols' Last Tour of Europe And England* by Dennis Morris. Epoch Productions Ltd, 23 Upper Berkeley Street, London W1H 7PH. 01-402 1090. £5.99.

JB

## High life and low life

STARTING OFF with all the incisive obscurity of a Mastermind specialist subject, *San Francisco Nights: The Psychedelic Music Trip '65-'68* tells the tale of the epoch-making acid bands of that vilified area at that particular/peculiar time.

Despite a couple of erroneous stabs at likening the spirit and cohesion to that of the far more identifiable and visible Liverpool scene, authors Sculatti and Seay do make a brave attempt at trying to explain how and why one group of people in one particular place could eventually be responsible for some of the most influential and downright awful popular music ever made.

The small matter of mind-expanding drugs is not overlooked. The often dangerous obsession with the outlaw ethos — the fad for carrying fire-arms in particular — is identified and the sickening hedonism of the main participants is also recounted. It is almost a miracle that any music at all escaped from this cauldron of activity... but it certainly did and

*San Francisco Nights* tells all you need to know.

View this book as some sort of fairy story and it's a fine read. Sculatti and Seay have clearly done their research and display a fetching little line in the smarty-pants description (eg on Sgt Pepper "To psychedelians the music sounded stoned; to everyone else it just sounded good. A neat trick.")

Perhaps you don't finally get the truth on how so many genuinely talented musicians could've emerged from, or converged on one area, or what was the real stimulus behind their creations. But this was the definitive hippy age, where naive idealism and a firm belief in a better world ruled the collective consciousness. Maybe only in circumstances such as these could such free and inspired music be created. *San Francisco Nights. The Psychedelic Music Trip 1965-'68*. By Gene Sculatti and David Seay. Sidgwick & Jackson. £6.95.

DH

## BUSINESS MANAGEMENT DIRECTORY

### ACCOUNTANTS



guy rippon & partners  
accountants

ACCOUNTANTS TO THE MUSIC INDUSTRY

TEL: 01-788 8844  
TELEX: 8813271

5 TOKEN YARD  
PUTNEY HIGH STREET  
LONDON SW15 1SR

music industry specialists

#### Financial Management Limited

comprehensive accounting and financial services for companies, groups and individuals in the music industry  
contact: Norman Lawrence

Financial Management Limited

35 Britannia Row, London N1 8QH, UK  
Tel: (01) 226 3377, (01) 359 0579. Telex: 268279 'Britro G'

MORTGAGES — BUSINESS LOANS —  
LIFE ASSURANCE — PENSIONS

Financial and CTT planning and advice.

Contact Lee Gopthal or Ron Passerieux  
on 01-861 0233/0005

Quotation for any type of insurance on request

#### KEITH EVANS & Co

CHARTERED ACCOUNTANTS

56 Wigmore Street, London W1H 9DG  
Telephone: 01-935 5133  
Telex: 265871 MONREF G DGS 1432/3

### LEGAL SERVICES

#### Barry & Co. Solicitors

BAY TERRACE, PEVENSEY BAY,  
Nr. EASTBOURNE, EAST SUSSEX BN24 6EE  
Telephone Eastbourne (0323) 766370/768382/768855

Most types of legal work undertaken

Contact reference DJSB — John Barry

### BUSINESS SERVICES

#### Comins & Co

Chartered Accountants and Business Counsellors  
22 St. Andrew Street, London EC4A 3AN  
Telephone: 01-353 5691

Specialists in music and entertainment industries.  
International financial and business management.  
Book-keeping + VAT etc. and all aspects of taxation.  
Please contact Roy Smith, Paul Bouquet or Jon Askew.



GEORGE HAY & COMPANY  
ACCOUNTANTS

170 High Road  
East Finchley  
London N2 9AS  
Phone Melvyn Singer  
on 01-444 4136

83 Cambridge Street  
Pimlico  
London SW1 4PS  
Phone Norman Christy  
on 01-630 0582

Specialising in the Music Industry

#### TEACHER STERN SELBY Solicitors

Music work of all types, viz:  
production agreements — distribution agreements —  
artist recording agreements — producer agreements —  
management/agency agreements

Modern word processors

Phone 01-242 3191 (ref. RAS) or  
telex 268313 Tersit G

To advertise in Music Week  
Business Management  
Directory please phone  
Cathy or Jane on 01-387 6611

# MARKETPLACE

## EQUIPMENT



**MAILING RECORDS?**

Only Swan Packaging offer a free tea cup with every order over 100,000 envelopes

For a free sample pack ring us on 01-609 9081

**SEGREGATE!** with SIGNS FAMILIAR Record dividers

Now available in Yellow, Red, Blue, Brown, Cream, Green, Black and White

Your own Logo can be printed if required

Contact: LONDON - 329 Kingston Road, SW20 9JK Tel: 01-543 3400  
NORFOLK - Howdale, Downham Market, Nfлк. Tel: (0366) 382511

**PROTECTIT** QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES

Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing, 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

VIDEO CASSETTE LIBRARY CASES

Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to:- PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

**DIVIDER CARDS**

39p each  
£37 per 100  
£175 per 500  
2 styles

100 top name display titles available on request £7.99 per 100 or 10p each all plus VAT & carriage

GLOBAL RECORD SALES  
3 CHEPSTOW STREET, MANCHESTER  
Tel. 061-236-5368/9

**ADVERTISING CARRIERS**

**AIRBORNE** PACKAGING

..... the Specialists

Beatrice Rd. Leicester 0533-536436

**BROWSER DIVIDERS**

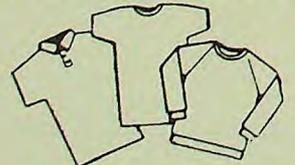
For LPs and Singles in Plastic and Fibre board - also DISPLAY TITLES

FREE SAMPLES FROM 01-640 74078

**LOW PRICES**

MULTI LEIGH UNIT 12A MERRIN WORKS, GOSWOLD MILITARY SURVEY, LEICESTER

**MERCHANDISING**



**AUTUMN '85**  
September 7th Issue

**SHOW US YOUR AUTUMN COLLECTION!**

A guide to the UK companies who manufacture everything from badges, T-shirts, calendars, caps, umbrellas, bags, stickers, clocks, beach balls, calculators, belts, patches, scarves, keyrings, ties, tour programmes, photos, posters, flags, sweatbands, tattoos!! glasses, etc.

**COPY DEADLINE AUGUST 28th**  
☎ 01-387 6611 TONY EVANS FOR ADVERTISING  
JIM EVANS FOR EDITORIAL

## RECORD FAIRS

This is not just another record fair!

This is the biggest sale in Scotland.

A two day event in the heart of Glasgow.

An ideal opportunity to clear excess stock.

Promoted through Scottish national press.

Want to know more?  
Contact: "Records", Anderson Exhibition Centre, Glasgow G2 7PH.

**EQUIPMENT FOR SALE**

**SECURETT CASSETTE RACKS FOR SALE**

£30 each

04022 28678

**FOR SALE**

**11 FREE STANDING WOOD FINISHED LP BROWERS**

£25 each or £200 the lot + VAT

01-534 3280/01-519 1215

**FOR SALE**

**Nissan Prairie**

14,000 miles, 'B' reg. 1500cc, silver, immaculate condition. Many, many extras, including new £1,000 Nakamichi Cassette system and remote alarm. £6,000 ono

01-286 5205

**STUDIO FOR SALE**

**VIDEO/ Music Recording Studios** with Offices and Maisonette

Phone Tony Francis on 01-351 7231

**WANTED**

**CASH PAID**

For your unwanted overstocks and bankrupt stocks of Records and Video films. Also CDs.

Any Amounts Considered  
Tel: 01-229 2813  
Bargain Records

## DISCS




**Looking for an extra line with no outlay?**

If you are located in the shaded area, write or ring Anthony or Jack Lewis for details of our Oldie Records Racking Services, where we leave a selection of Oldie singles at your premises on sale or return. Further areas will come on stream in due course.

**OLDIES UNLIMITED (Dept Y)**  
Dukes Way, St Georges, TELFORD, Shrops TF2 9HQ  
Tel: TELFORD (0952) 616911

**HOLLYWOOD NITES**

**Just moved in**

**Many special offers now available**

LP's and cassettes from 25p.  
Computer games from 35p.

This week's special offer: Beau-Jolly value packs for the Spectrum or Vic 20. Six games in a box. Atari games from £1.95.

LISTS NOW AVAILABLE

Contact: Tracy Doyle, Hollywood Nites, Unit 4, The Whitworth Road Industrial Estate, Whitworth Road, Pin Green, Stevenage, Hertfordshire SG1 4QS.  
Tel: 0438 318733 or 315533  
Telex: 825422 Pourri G

**The Wholesaler**

RECORDS... CASSETTES... TOP 100... BIG DISCOUNTS... LARGE BACK CATALOGUE... CALENDARS... PICTURE DISCS... VIDEOS... RARITIES... OVERSTOCKS... DISCOUNTS... SPECIAL OFFERS... 24HR DELIVERY... WEEKLY CATALOGUES... TELE SALES... ONE STOP EXPORT... ARABESQUE

**Arabesque Ltd.**

Swan Works, Fishers Lane, Chiswick, London W4 1RX. Tel: 01-995 3023, 01-994 7880/7889  
Telex: 291908 (ARAB G)

**Midland Record Company**

Chase Road, Brownhills, West Midlands WS8 6JT 0543 378222

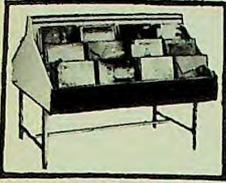
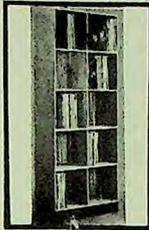
**NEW ARRIVALS LIST AVAILABLE FOR CASSETTES/ALBUMS**

Also Special Offers on Computer Software  
Beau Jolly Packs/Atari Games/Racks etc.

**WRITE OR PHONE FOR DETAILS**

## MARKETPLACE

## SHOPFITTING

RECORD AND VIDEO  
SHOP FURNITURERECORD BROWSERS  
CASSETTE BROWSERSALL TYPES OF VIDEO  
DISPLAY AND STORAGE  
UNITS AVAILABLE  
COUNTERS ETC.LP STORAGE  
CASSETTE STORAGE  
7" STORAGE

# ARJAY

Specialist Contractors and Shopfitters  
54 Lower Marsh Lane, Kingston, Surrey KT1 3BJ.  
Telephone: 01-390 2101

## DISCS

**CHEAP! CHEAP! CHEAP!**  
We Undersell All  
Importers  
See For Yourself  
Send For Our Lists  
TO-DAY!  
GLOBAL RECORD SALES  
3 Chepstow St.,  
Manchester  
(061-236 5369)

**30 PENCE  
FOR DELETIONS!**  
But Direct And Save, Specializing in  
Rock/New Wave/Soul LPs at the  
lowest prices in the world. All orders  
accepted, small and large. Phone,  
telex or write for extensive  
catalogues. SCORPIO MUSIC Box  
391, Bensalem, PA 19020, USA.  
Phone: 215-785 1541. Telex: 843366  
recstapes crdn.

Advertising in Market Place  
really works! Phone Cathy or  
Jane on 01 387 6611

## APPOINTMENTS

## Van Driver

required for a leading professional  
audio equipment hire company.  
Additional duties would involve  
preparation and checking of  
equipment, some installation and  
operational duties.

A knowledge of the professional  
audio industry and recording  
equipment would be useful.

Please contact: Beverley  
Denman 01-580 4314  
FELDON AUDIO HIRE LTD

## MERCHANDISING



## THE BEST

Designs - Over 400 Titles  
Delivery - Fast Service  
Decision - You've Made!!

The largest range of  
officially licensed pop/  
rock T shirts in Europe.  
Leading Trade Suppliers.

Outer Limits  
20 Kingly Street London W1  
01-439 2306 & 734 4101  
Telex: 8951182 Gecoms G

## POP BADGES

Direct from manufacturers  
Huge selection of every  
type - including

BUTTONS  
SHAPED CAST METAL  
MINI CRYSTALS  
AND  
FRAMED POP PHOTOS



Latest designs - all carded.  
Phone Cathy on 0295-67961 for list  
and samples, or visit BANBURY PLASTICS,  
Daventry Road Estate - Banbury - Oxon.  
Export - Telex 837424

## Opportunities in Buying

Record Merchandisers, the UK's leading distributor of records, tapes, compact discs and videos, is seeking to strengthen its Buying team through the following two appointments.

## PRODUCT MANAGER

Reporting to the Buying Manager, the Product Manager will be responsible for the selection and purchase of product from several major labels, plus the buying and development of selected catalogue ranges, e.g. Mid Price. He or she will be expected to maximise the viability of these ranges by strong negotiation and effective inventory management, and they will also be expected to contribute to the marketing of these ranges through the Company's 1500 multiple outlets.

The ideal candidate must have a thorough knowledge of the industry, probably gained from several years buying experience in a multiple retail environment. They must also demonstrate product flair and judgement, and an awareness of retail marketing. In addition, good negotiating skills are required plus the personal skills and intellect to deal effectively with suppliers and colleagues at a senior level.

## TRAINEE BUYER

Reporting to a Product Manager, the trainee will receive a thorough grounding in all aspects of the Buying Department's activities. Knowledge and interest in music is essential, together with a good standard of numeracy and literacy. The position would probably suit a young person with record shop experience who is prepared to work hard to acquire the professionalism and skills necessary to develop a career in buying and product management.

Salaries for both positions will be according to age and experience, with the added benefit of a car for the Product Manager. If you have the qualities that you think we are seeking, please send full career and personal details to Mrs. J. Meller, Personnel Manager, Record Merchandisers Limited, Clayton Road, HAYES, Middlesex UB3 1HS.



Clayton Road, Hayes, Middlesex UB3 1HS

## RETAIL MANAGEMENT

## THE GREATEST INVENTION SINCE THE MASTERBAG

## THE RECORD MANAGER

For less than £4 per day you can have:

- \* Full Point Of Sale Stock Control
- \* Instant list of stock items for any given artist
- \* Daily analysis of sales and deliveries
  - \* Automatic re-order lists
- \* Last six days sales analysis - detailing sales trends for each stock item
  - \* Reports detailing slow moving stock
- \* Separate print outs of full stock list, by individual artist or by record type

This record manager is never ill and never takes a holiday, and can do all the above as quickly as you can tap in a request on a typewriter keyboard. This record manager is a specially written computer program, uniquely suited to running a record retail business.

The program runs on one of the best-designed and most reliable micro computers on the market - the Apple IIe - a small business computer which can be used by anyone, even quite inexperienced shop staff.

Apart from giving you invaluable help in your record retail business right now, it is ready to help even more in the future by accepting information from a bar code reader, and being able to communicate with other computers (e.g. for record industry central ordering).

SAMS record manager is compatible with the Gallup computer and may be included in the Gallup/BBC/Music Week chart returns.

For information which could be to your advantage call:

Max Wright  
SAMS

Systems Analysis & Micro Software Ltd

FREEPOST London SW20 8BR

Tel: (01) 946 2222

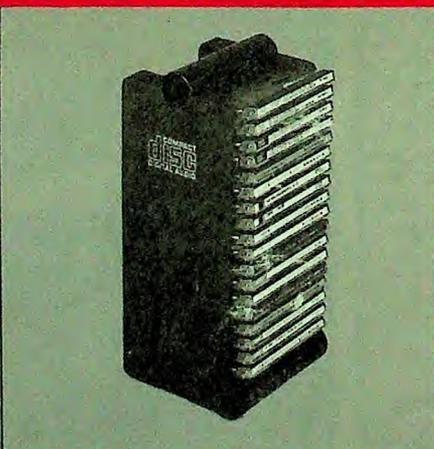
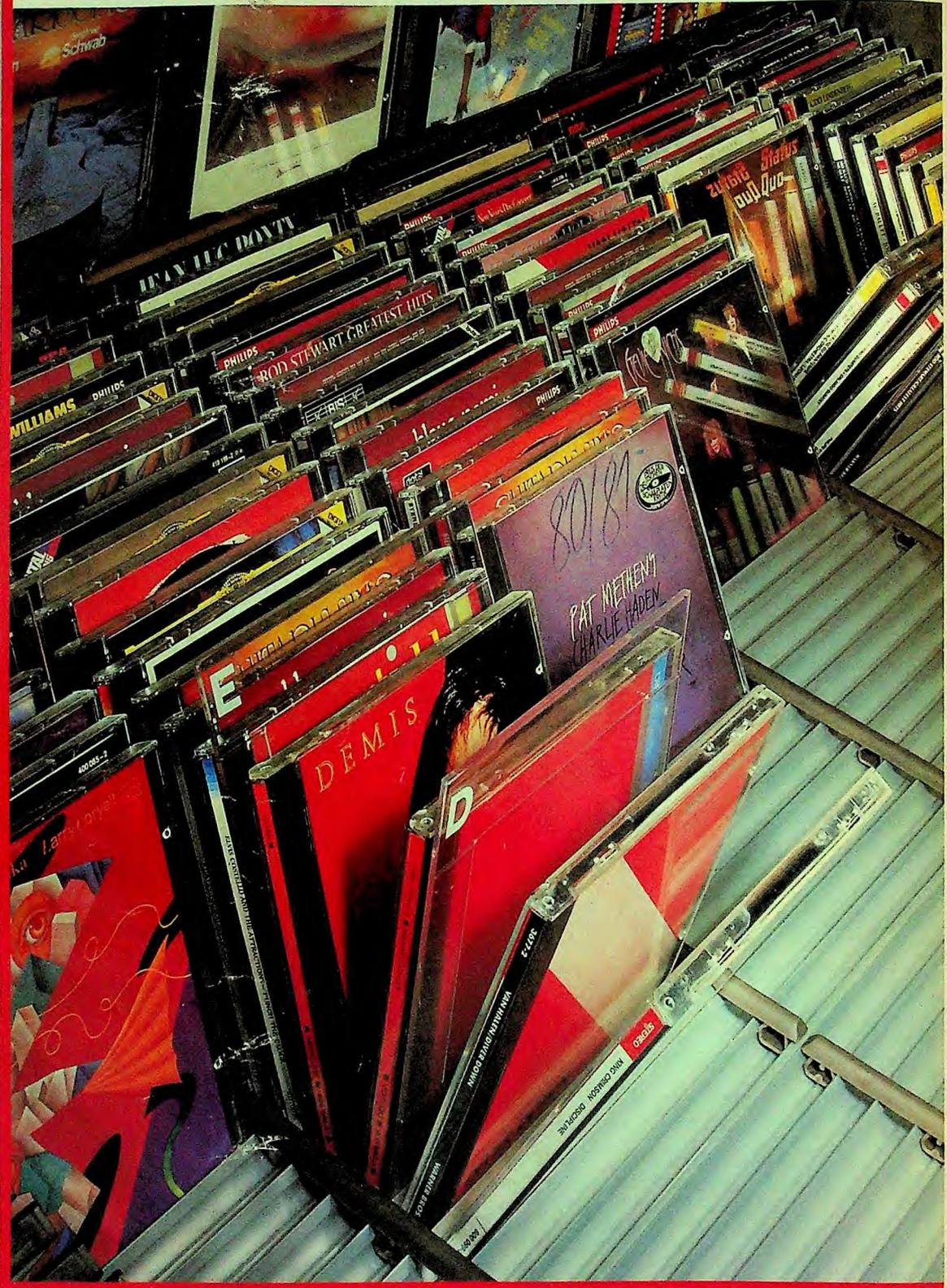
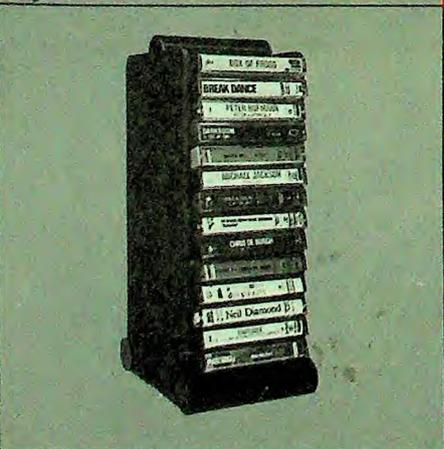
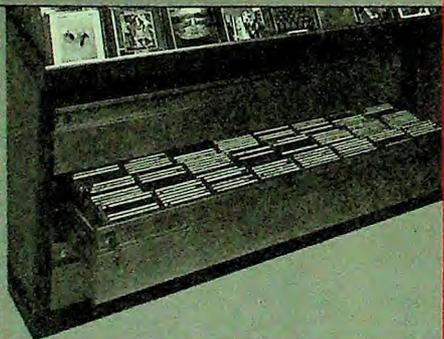
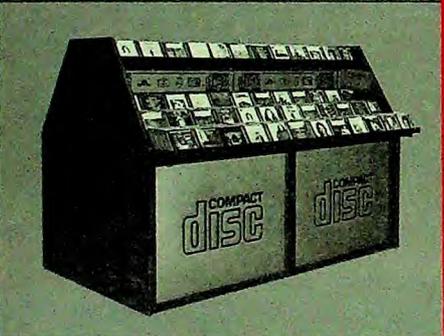
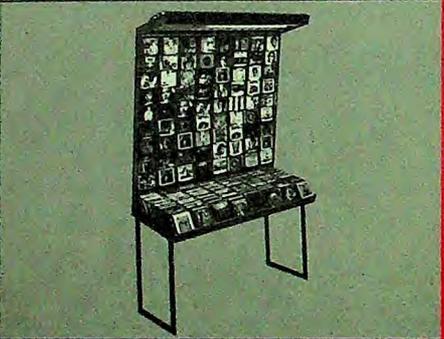
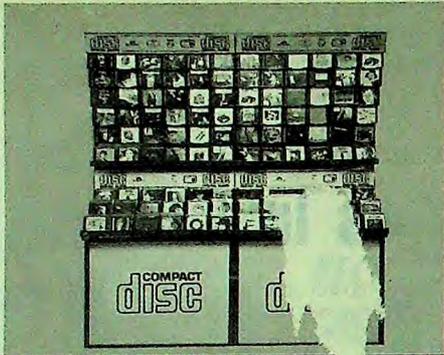
## MARINO THE BAND

Brilliant debut album  
'WANNA KEEP YOU SATISFIED' out now



Order from Spartan on 01-903 8223  
Marino the Band live - Marquee, London  
Tuesday, 3rd September, 1985  
L.R.M. Records 01-741 7353

# There's no Business like Showbusiness



Optimum visual merchandising = optimum sales.  
Whether entering the CD market for the first time or expanding your existing range Lift has products to suit your needs - from Display to Discit.  
Unique features throughout the entire range are: amazing capacity - visual presentation, flexibility.  
Selection is simple and fun. Customers really enjoy using the Lift system.  
For further informations call 0753-888120.

LIFT UK LTD.  
Finlandia  
Oxford Road,  
Gerrard Cross  
Buckinghamshire.  
Tel. No. 0753-888120.

# LIFT