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# MUSIC WEEK



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BPI Awards in pictures, plus Dooley and comment 39

● HERE IT IS — the new look *Music Week* promised by editor David Dalton when he took over in December.

"We hope you find it more readable, more useful and more attractive, but we haven't been able to cram in all the new ingredients this week," says Dalton. "Increased retailing coverage, for instance, will start from next week and over the coming months we will be striving to provide just what you need from Europe's leading music business paper."

## Top score for CBS



PAUL RUSSELL cradles CBS Records' four top market share awards. Find out more about the company's success in a special feature profile, p8.

## Hits compilations - majors bite back

THE MAJOR record companies have strongly defended their use of compilation albums, calling retailer criticism unrealistic.

The companies were angry after *MW's* page one story last week in which Tower's director of Euro-

pean operations, Steve Smith, lambasted the whole compilation ethic. This week Smith was unrepentant, saying: "I think it is clear that they contain nothing which is good for the industry."

However, EMI managing director Peter Jamieson, whose *Now* series with Virgin swept the board in the *MW* compilation award presented on Wednesday, comments: "Perhaps some retailers are reluctant to accept the public's vote of what they are really looking for. The traditional reluctance to accept compilations came because compilations used to be lower price and reduced margin but the whole point of the *Now* series is that it is full price and full margin."

"The argument that putting compilations out dilutes investment in breaking talent is completely false because you have to break the band before you put them on a compilation. There is no change of emphasis in the artist-orientated record company if instead of licensing to an independently-owned TV specialist like K-tel, they license to a TV specialist whose

ownership is shared by other record companies."

Smith, though, remains unimpressed. "What we need in this industry is a few hit albums by hot artists and fewer compilations by major record companies," he maintains.

Before entering retailing, Smith was a producer whose credits include Gillan and Bob Marley and he argues that compilations hit sales of the artists included on them. "If I was an artist, I wouldn't release my product for licensing to a compilation. Look at Christmas when those compilations were topping the album charts. The first single number one of the new year was Pet Shop Boys who didn't appear on any of the compilations. That proves that they hurt sales."

Jamieson does not agree: "Advertising for compilations is a form of generic TV advertising. Approximately £2m was spent on TV time in the pre-Christmas period last year."

"Compilations attract people into record shops for the benefit of

CBS HAS made a clean sweep of the *Music Week* market share awards for 1985, repeating its similar achievement last year, and collecting its prizes this Wednesday (19) at London's Dorchester Hotel.

It is top singles company with 15.5 per cent, with WEA second (13 per cent) and EMI third (10.8 per cent), and top album company with 15 per cent, followed by WEA (12.2 per cent) and EMI (10.9 per cent). In the singles label category, CBS came top with 8.7 per cent, with Virgin second (5.7 per cent) and Chrysalis third (5.1 per cent), and it triumphed in the album label sector with 8.4 per cent, followed by Virgin (4.6 per cent) and EMI/Virgin (4.1 per cent).

CBS showed a clean pair of heels to its rivals in all categories. Last year Epic topped the singles

label category, followed by Motown and ZTT/Island. In the equivalent album bracket, Epic was second after CBS and EMI third. In the companies category, WEA was second and EMI third for singles, and EMI second and WEA third for albums.

Competition will sharpen in 1986 with Phonogram, Polydor and London/Decca figures being integrated under a PolyGram banner from January 1. Looking at 1985 on that basis, PolyGram would have finished third among companies in the singles table with 12.5 per cent and second in the albums sector with 14.6 per cent. ● The market share figures are based on Gallup chart panel sales. See the *Music Week* Awards supplement (centre) for full details of the annual figures.

### R1 DJs reshuffle

NEW DJs and programmes are to be introduced by Radio One as part of a major reshuffle to take effect from May 3. Simon Mayo from Radio Nottingham joins the network and will be taking over the early evening slot on Saturday. Janice Long will branch out by introducing a brand new show called *Preview* which will showcase the best of the week's new releases on Friday. Another new programme, *American Bandstand*, will feature top US bands in concert.

Mike Read's vacant breakfast show position is to be filled by Mike Smith. While Read himself stays to take over the Sunday morning show, Steve Wright will be adding Friday afternoons.

# JACKSON BROWNE

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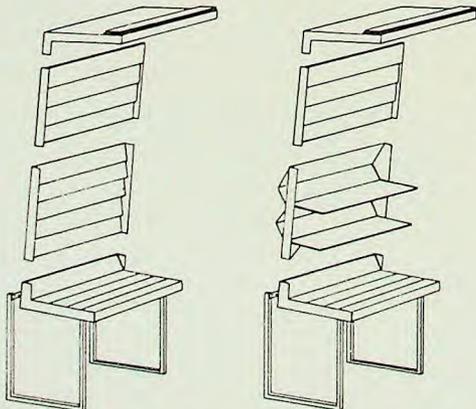
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# A&M stars line up for CD promotion

THE STARS of A&M's CD catalogue are to be the focus of a month-long promotion during March which, the company hopes, will increase dealer awareness of what it has to offer.

Retailers will be supplied with posters, window stickers and displays and co-operative press advertising is being bought with the chains.

A total of 12 albums are being spotlighted, and a spokesman for the company says: "A&M are aware that unavailability of stock has been a major problem for retailers with compact discs and they guarantee that all these titles will

be available for the life of the campaign. The company also remains totally committed to achieving simultaneous CD release on all their major albums, as well as the steady conversion of the catalogue."

The albums in the campaign are: The Dream Of The Blue Turtles (Sling), Reckless (Bryan Adams), Synchronicity (The Police), Singles 45's & Under (Squeeze), Breakfast In America (Supertramp), Track Record (Joan Armatrading), Night And Day (Joe Jackson), Suzanne Vega (Suzanne Vega), Regatta De Blanc (The Police), The Getaway (Chris de Burgh) and Pearls 1 and 2 (Elkie Brooks).



JULIE WALTERS can hardly contain her enthusiasm as Chrysalis special projects director Roger Watson hands her a copy of the soundtrack to *Car Trouble*, the comedy film in which she stars. *Car Trouble* goes on general release at the end of this month and the soundtrack features *Mated* by David Grant and Jaki Graham, Leo Sayer's current single, *Unchained Melody*, and songs from Billy Idol, *Flesh*, *The Adventures* and *Meat Loaf*.

## Red Guitar action

THE RED Guitars, whose National Avenue (Sunday Afternoon) single is released by Virgin on Monday (24) on the One Way label, appear on the BBC2 programme *Red Herrings* on Thursday next week (27).

## Epic smooch hits

A 16-TRACK "dance floor smooch" compilation, *Hits For Lovers*, is being released by Epic on Monday (24). Tracks include *Sexual Healing*, *Who's Zoomin' Who?* and *Every Time You Go Away*.

## Tangerine box set

A SIX-ALBUM Tangerine Dream box-set is being released on the Live Electro label next month to co-incide with the band's national tour.

The set is titled *In The Beginning* and consists of *Electronic Meditation*, *Alpha Centauri*, *Zeit*, *Atem* and the previously unreleased *Green Desert*.

## Damned Strawberries

STRAWBERRIES, THE Damned's 1982 album, is to be the first ex-Bronze product to be released by Legacy, the company which acquired the Bronze catalogue at the beginning of the year.

The LP, which will be available in strawberry-coloured vinyl, is to be dealer-priced at £2.75 and is set for release next month.

## Eight versions, one song single from Sudden Sway

EIGHT MUSICALLY different versions of a single by new band Sudden Sway are being released simultaneously on blanco y negro on March 3.

Each version has its own producer and its own style, the only constant factor being the B-side. Six versions of the single, *Singsong*, are being put out by WEA while the others will be distributed by

Rough Trade and the Cartel.

Says blanco boss Geoff Travis: "The complexities of the whole operation have caused a certain amount of understandable confusion but everyone at WEA has been very patient in putting Sudden Sway's wild ideas into practice. Mind you, it's nothing compared with the concepts for the forthcoming album."

## Old Gold 12" re-issue series

RE-ISSUE SPECIALISTS Old Gold are launching a series of 12-inch singles featuring disco and rock hits of the Seventies. The first 10 releases are all licensed from CBS and include hits by Herbie Hancock, Heatwave, Santana, the Isley Brothers, Earth Wind & Fire, REO Speedwagon and Bonnie Tyler.

Old Gold managing director Keith Yershon says: "We've had a lot of success with our album and 7-inch singles series, but this is a new avenue for us. For the initial batch of releases we've licensed

the material from just one company but if the series takes off then we'd like to broaden the range. The records all have the original hit recordings featuring 12-inch mixes where available."

## Vega gatefold

SUZANNE VEGA's Small Blue Thing single is being released by A&M in a gatefold package with a limited edition live single, *Some Journey/Black Widow Station*.

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► FROM PAGE ONE

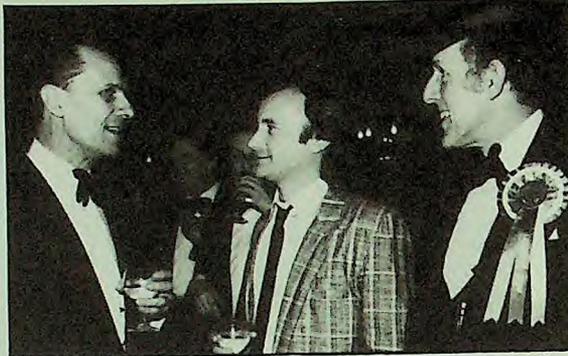
the retailer and they spread the rewards around both new and established talent. From the top three compilations at Christmas, 74 acts earned royalties rather than just three boring superstars."

Retailers and record companies appear cleanly split by the compilations issue, with one chain having expressed its distaste for the albums to MW and indie also seeming to back Smith. Trevor Flack, who runs The Woods (Records And Tapes) in Bognor Regis agrees that compilations are making it difficult for new talent to break through and says: "We all saw that happen at Christmas."

Bob Kingdon of KMK Records in Beckenham: "Compilations are just a way of keeping the multiples happy at Christmas. They certainly don't do any favours to the indies." Barry Martin of Making Waves adds: "Compilation albums are popular by default. They certainly offer value for money, particularly for the young record buyers, but much of their success must be due to the lack of new product by artists and at the expense of new talent."

The record companies holly dispute that, and WEA MD Rob Dickins is particularly aggrieved by the accusation as his company is part of the new Hits series triumvirate with CBS and RCA/Ariola. He says: "Compilations attract people into shops and they give the dealer a very fast turnover."

"We have not gone out of the business of breaking new acts. You cannot have a hits album without having had hits in the first place."



IMPRESSED WITH the music industry — if not the music itself — Government Minister Norman Tebbit is pictured (left) at the British Record Industry Awards with double award winner Phil Collins (centre) and BPI chairman Maurice Oberstein.

## Awards boost LP sales

THE TELEVISIONING of the BPI awards has had a Live Aid-like effect on record sales, with the album market receiving a 100,000 units boost in the week after the show.

Around 70,000 of those sales were directly accounted for by product featured during the broadcast but Gallup believes that people prompted to go into record shops bought other albums while they were there.

Of the albums on the show, Phil Collins' No Jacket Required had its sales quadrupled to take it from 21 to two in the chart. Still at number one is Dire Straits' Brothers In Arms, the sales of which went up by 50 per cent after the broadcast.

The largest percentage increase went to the classical album of year, Elgar's violin concertos, which went up by a factor of ten.

### Four tender for charts

FOUR MARKET research organisations, including Gallup, have been invited by the BPI to tender for the new chart contract.

A total of 26 companies made initial inquiries but only Moss Observation, NOP, Independent Research Bureau and Gallup have been asked to make submissions.

## New approach to TV advertising promised by Cokell company

A COMPANY with what it claims is a new approach to television advertising has been set up by John Cokell, who quit as MCA's marketing director in December.

Cokell, who has founded Dover Records in partnership with Bob Blatchford and Martin Shaxon of the London Media Company, is so far refusing to detail the company's strategy. However, he says its approach will be as radical as that of Tellydisc, which sold albums mail-order only and received discounted advertising by giving the television companies a share of the profits. Cokell emphasises, though that Dover will be buying airtime without seeking that kind of deal.

He adds: "The material we will be using will all be licensed from other sources. We will not be doing our own recording. Our aim is for

Dover to be an all-round record company, but we don't see ourselves in the short term competing in the contemporary talent stakes, although we want to hear everything that's around."

● Dover will be based at 35 Dover Street, London W1 (01-493 0617)

## Copyright lobby

A PRESSURE group seeking to secure adequate changes in the copyright law — the Music Copyright Reform Group — has been formed at a time when the Government's White Paper on the subject has been put off yet again.

Answering questions in the House of Commons, Minister for Information Technology Geoffrey Pattie predicted that the Government document will be published "in the near future, perhaps shortly after Easter".

The MCRG's seven members hoping to enhance the position of rights holders comprise the Association of Professional Composers, the British Academy of Songwriters, Composers and Authors, the Composers Guild of Great Britain, the Mechanical Copyright Protection Society, the Mechanical Rights Society, the Music Publishers Association and the Performing Rights Society.

## Our Price profits up

AN ANNUAL profit of £2.4m was being forecast for Our Price after the release of figures for the six months to November 27 which reveal a first-half profit of £691,000.

That figure was £100,000 up on the same period in the previous year and, though down on some expectations, it helped unite City opinion that the 115-shop chain would better its last annual profit of £1.9m.



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2. The Groove Line  
3. Mind Blowing Decisions  
4. Too Hot To Handle

OG 4004  
**RODNEY FRANKLIN**  
1. The Groove  
**MUSIQUE**  
2. In The Bush  
**BOBBY THURSTON**  
3. Check Out Groove  
**FRANTIQUE**  
4. Strut Your Funky Stuff

OG 4005  
**SANTANA**  
1. Samba Pa Ti  
2. Jin-Go-Lo-Ba  
3. She's Not There  
4. Evil Ways

OG 4006  
**ISLEY BROTHERS**  
1. It's A Disco Night (Rock Don't Stop)  
2. That Lady  
3. Summer Breeze  
4. It's Your Thing

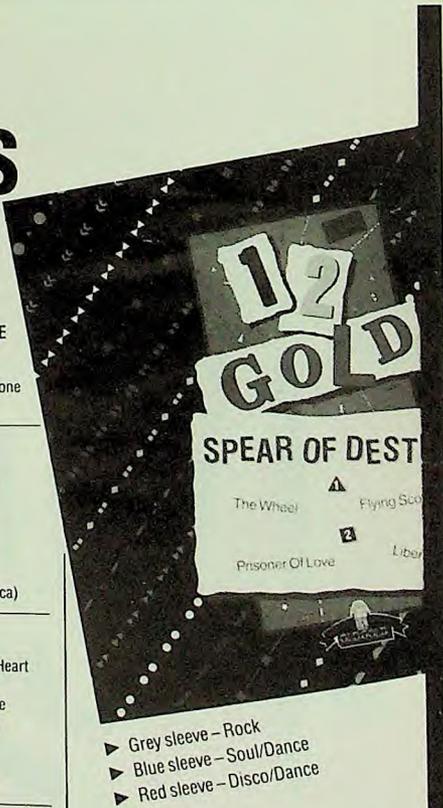
OG 4007  
**SPEAR OF DESTINY**  
1. The Wheel  
2. Flying Scotsman  
3. Prisoner Of Love  
4. Liberator



OG 4008  
**EARTH, WIND & FIRE**  
1. Star  
2. Saturday Nite  
3. After The Love Has Gone  
4. I've Had Enough

OG 4009  
**EMOTIONS**  
1. Best Of My Love  
**LABELLE**  
2. Lady Marmalade  
**JOHNNIE TAYLOR**  
3. Disco Lady  
**JOE DASSIN**  
4. Indian Summer (Africa)

OG 4010  
**BONNIE TYLER**  
1. Total Eclipse Of The Heart  
**MEATLOAF**  
2. Dead Ringer For Love  
**RED SPEEDWAGON**  
3. Keep On Loving  
**JOURNEY**  
4. Who's Crying Now



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- Blue sleeve — Soul/Dance
- Red sleeve — Disco/Dance

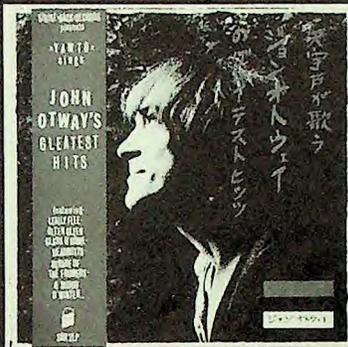
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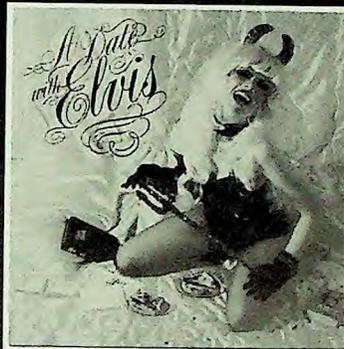


ZEB 7

CZEB 7  
(cassette)

"KOMMANDER OF KAOS"  
LP

THE CRAMPS

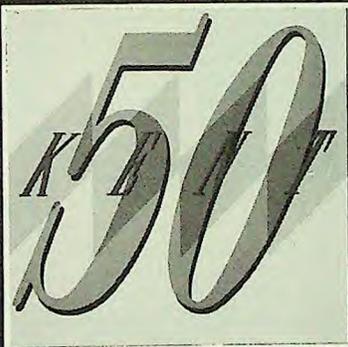


WIK A 46

WIK A C46  
(cassette)

"A DATE WITH ELVIS"  
LP

VARIOUS ARTISTS



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"KENT 50"  
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GIANT SAND



ZONG 008

ZONG C008  
(cassette)

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## MUSIC WEEK



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Editor: David Dalton. Deputy Editor (Music Publishing, International): Nigel Hunter. News Editor: Jeff Clark-Meads. A&R Team: Danny Van Emden (Head), John Best, Jeff Clark-Meads, David Dalton, Duncan Holland, Nigel Hunter, Chris White. Features/Retailing: Chris White. Music on Video/Independent Labels: John Best. Sub Editor: Duncan Holland. Contributors: James Hamilton and Barry Lazzell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical). US Correspondent: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, NYC, NY 10036 (Tel. 212-719 4822). Research: Tony Adler (manager), Lynn Facey (Assistant Manager), Janet Yeo, Gareth Thompson. Advertisement Manager: Andrew Brain. Assistant Advertisement Manager: Kathy Leppard. Ad Executives: Phil Graham, Tony Evans. Classified: Cathy Murphy (Manager), Jane Norford. Ad Production Manager: Karen Denham. Promotions Executive: Lise Barry. Managing Director: Jack Hutton. Publishing Director: Mike Sharmar.

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## COMPACT

disc

DIGITAL AUDIO

- 1 **BROTHERS IN ARMS**, Dire Straits  
Vertigo/Phonogram
- 2 **WHITNEY HOUSTON**, Whitney Houston  
Arista
- 3 **BE YOURSELF TONIGHT**, Eurythmics  
RCA
- 4 **ISLAND LIFE**, Grace Jones  
Island
- 5 **PROMISE**, Sade  
Epic
- 6 **NO JACKET REQUIRED**, Phil Collins  
Virgin
- 7 **WORLD MACHINE**, Level 42  
Polydor
- 8 **THE DREAM OF THE BLUE TURTLES**, Sting  
A&M
- 9 **ONCE UPON A TIME**, Simple Minds  
Virgin
- 10 **HOUNDS OF LOVE**, Kate Bush  
EMI
- 11 **LOVE OVER GOLD**, Dire Straits  
Vertigo/Phonogram
- 12 **MACALLA**, Cannon  
RCA
- 13 **HUNTING HIGH AND LOW**, a-ha  
Warner Brothers
- 14 **THE BROADWAY ALBUM**, Barbra Streisand  
CBS
- 15 **FEARGAL SHARKEY**, Feargal Sharkey  
Virgin
- 16 **WHO'S ZOOMIN' WHO?**, Aretha Franklin  
Arista
- 17 **SONGS FROM THE BIG CHAIR**, Tears For Fears  
Mercury/Phonogram
- 18 **FINE YOUNG CANNIBALS**, Fine Young Cannibals  
London
- 19 **GO WEST**, Go West  
Chrysalis
- 20 **MISPLACED CHILDHOOD**, Marillion  
EMI

Compiled by Music Week Research

## Straits, Bowie head Channel 5 thrust

NINETEEN MUSIC titles are spearheading the initial thrust of Channel 5, PolyGram and Heron's £25m joint bid in the High Street video price war.

Dire Straits, David Bowie and Tears For Fears are among the stars with titles priced as low as £7.99 retail, whom PolyGram and Heron hope will establish Channel 5 as the video industry's equivalent of the paperback book market.

At a lavish launch hosted by Cliff Michelmore at London's Claridges, Channel 5 unveiled its first 50 titles

to go on sale at unspecified "major retail chains" — initially only in the London area — in early March. Most of the large multiples were represented.

The launch was also used to announce the acquisition by PolyGram and Heron of Precision Video from ACC, which will add a further 193 titles to Channel 5's existing potential catalogue of between 600 and 700 cassettes. Heron chairman Gerald Ronson estimates that Channel 5 will have a turnover of £25m in its first year of business.

## CMA London meeting gives new boost to country music



IN LINE with the growing push for country music in the UK, the Country Music Association held its annual international meeting in London, for only the second time in its history. The occasion coincided with the launch of the Discover New Country campaign in London, the first generic marketing promotion for contemporary country music in the UK. The 10 albums

featured in the promotion, plus a TV advertised compilation, are all released this month. The official launch at the May Fair Hotel was attended by 40 CMA members from the US, and a complete cross-section of the UK music industry.

Pictured at the event are, left to right: Richard Wootton (Byworth-Wootton International), Jerry Turner (Epic Records), Joe Galante (RCA Records Nashville), John Cokell (former MCA Records marketing director), Maurice Oberstein (chairman of the BPI), Paul Conroy (WEA Records), Cynthia Leu (CMA director of European operations), Alan Phillips (CBS), Stuart Watson (MCA International director), Tony Wadsworth (EMI), Rick Blackburn (CBS Records Nashville), Greg Rogers (RCA international director) and Tony Byworth (Byworth-Wootton International).

## Amstrad allowed to keep papers secret

TWIN-CASSETTE deck manufacturer Amstrad need not disclose documents to CBS Songs that would have helped the publisher prepare criminal proceedings against the hi-fi company, the Court of Appeal has ruled.

In the High Court, Mr Justice Whitford originally ordered that the papers should be revealed to CBS but Lords Justice Dillon, Fox and Neill have ruled that that would not be "desirable or just". The case against Amstrad is being conducted by the BPI in CBS' name and in October Mr Justice Whitford refused the organisation a declaration that the marketing of the twin-cassette systems might be inciting civil breaches of copyright. The judge also refused Amstrad a declaration of legality because of the possibility of criminal copyright breaches.

The rulings prompted Amstrad to ask the High Court to strike out the CBS/BPI action because it was based on alleged civil breaches. That application was refused and Mr Justice Whitford ordered the company to disclose documents which would assist in the preparation of criminal proceedings.

In the Court of Appeal, Lord Justice Dillon said it was still open to CBS to seek criminal action but that it must do so without the documents. He added that it was not "desirable or just" to allow CBS to take short cuts.

## Midem success as US indies sign up deals

From BRIAN CHIN

NEW YORK: US independent label Rounder Records, specialising in folk, blues and ethnic music, will launch London-based Rounder Europa next month. Pressing and distribution will be handled through Making Waves. In addition, Rounder picked up non-exclusive distribution for UK's Ace label in the US.

The Rounder Europa deal, which will feature releases by Irma Thomas, Red Tyler, the Gladiators, Solomon Burke, Buckwheat Zydeco and Barrence Whitfield & the Savages, is one of several reported by US indies upon returning from Midem.

"It was a buyer's market," reports Jim Records' Marty Scott. "Everyone had something to sell." Jim licensed two lines, the Passport Jazz label, and the electronic new age Genecic label in numerous territories worldwide. A cassette sampler, says Scott, drew buyers to the booth in person and by telex: "For the first time, I didn't actually play a note for anyone."

Profile Records' Cory Robbins notes that not all visitors to his label's booth were aware of the label's recent diversification into rock, and so offered mostly dance and rap product for US licensing. Profile itself licensed Natural High by Arnie's Love to PRT for the UK and Bobby Mardis' Keep On to Savage Records for Switzerland.

West coast-based Enigmas also moved forward with a newly-established European subsidiary, Enigma Europe, based in Amsterdam. The label broadened its involvement with UK's Stiff label and signed licensees in Portugal, Hong Kong and Italy, according to president Wesley Hein. There was, he notes, "an atmosphere of deal-making."

New York independent Emergency came home with two signings from Italy's Ibiza label: Taffy's Midnight Radio and a cover/medley of two Trevor Horn hits: Relax and P. Machinery.

● THE VIDEO accompanying Billy Ocean's When The Going Gets Tough, The Tough Get Going is being re-edited after complaints from the Musicians Union.

The MU protested about actor Danny De Vito miming to a sax solo but has since sanctioned the video after the exclusion of the passage.

● THE PRICES of product on the Illegal and Abstract labels are to rise from March 1. Illegal albums will go to £3.45 and 12-inches to £1.79. Abstract LPs and cassettes will be increased to £3.25 and mid-price albums to £2.44.

● FRENCH BAND Century have signed to PRT. First product is a single, Lover Why, due out on March 24.

● A COMPANY which aims to provide advice and information about studios and availability has been launched in London. Studio Timeline will also run a short-notice helpline for people needing studio time in a hurry.

## World BRIEFING

ZURICH: GRAMMO-STUDIO, a distribution company owned jointly by four of Switzerland's major retail chains, may be bankrupt by April. G-S managing director Hans Flury says this is because of "a co-ordinated action to push us out of the market" by the Association of Swiss Record Distributors (VSSL). VSSL is an organisation sponsored by Swiss record companies.

G-S accounts for about \$4m of the Swiss market's \$90m annual turnover through 16 retail outlets, and Flury regards it as a pioneering force to modernise the Swiss industry through its introduction last year of a centralised purchasing system with computerised stock control and a 60,000-title data base.

"Today's retailer has a completely different function," states Flury. "It is only the major record companies here who refuse to accept the changing world of distribution."

NEW YORK: Japan's Denon is set to build a CD pressing plant in Georgia. The facility is said to be scheduled for a late-1986 start-up, with an initial monthly capacity of 1m discs. Ultimate goal is 1 1/2m units per month.

Denon supplies RCA, A&M and Arista, among other labels. Philips and Capitol have already made firm plans to open CD plants by the end of the year.

CBS and WEA decline to comment on strongly rumoured plans that they will be building their own manufacturing plants.

TOKYO: RAPIDLY increasing world demand has prompted the Victor Company of Japan (JVC) to boost its compact disc production capacity to over 30m units per year. The company produces CD software in its Yokohama and Rinkan plants for 20 domestic and overseas clients and is the largest manufacturer in Japan.

NEW YORK: CBS has hired two independent consulting firms to help it determine its CD strategy for coming years. Arthur D Little and Cresap, McCormick & Paget have been retained to analyse both the marketing and technological questions in CD's future.

MILAN: The first warehouse facility in Italy for records is now available through Domestic Express Service (DES), a division of the Jet Air Service shipping agency. A fully computerised system and stock control provides delivery within 24 hours, claims DES general manager Gianfranco Compagnoni.

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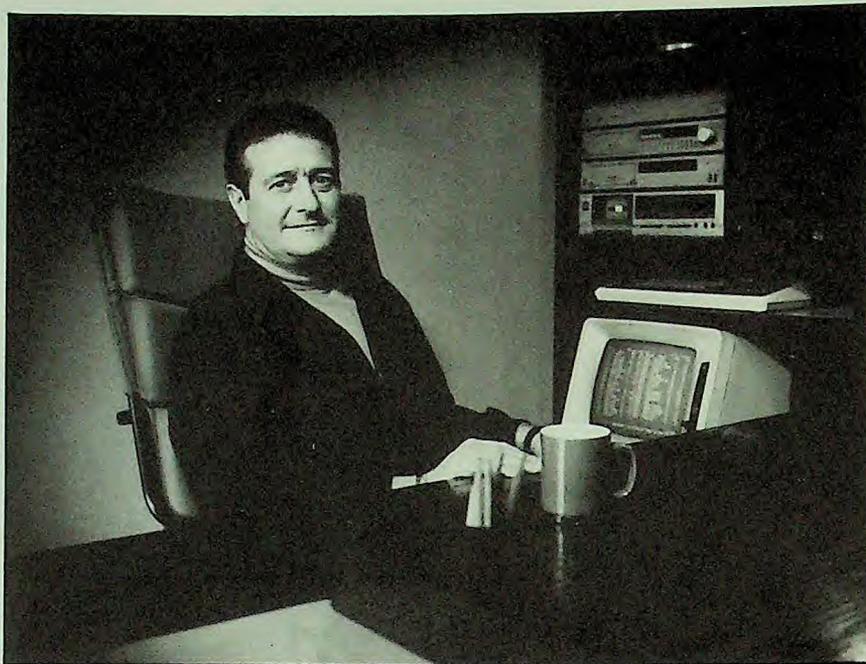
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# Past perfect, but future tense



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"CD is taking longer to get there than some people imagined. But that shouldn't be such a surprise. For instance, the watershed for cassettes didn't come until the third quarter of 1985. Most predictions would have guessed at much sooner than that."

"The reason I think the jury is still out on CD is because it's still not clear what technical advances may be possible with audio tape. The great advantage of the cassette is transportability — you can take it in the car, on a boat, on a holiday and back."

"Up to now CD has been fighting the loser in the struggle for technical change — vinyl. CD's ultimate fate will depend on how the cassette fights back."

Rapid change is taking place not only on the technical frontiers of music, but also in the High Streets and side streets with multiple outlets piling the pressure on the independent record shops.

Russell sees the build up of organised chains as a plus for the record industry but he doesn't recognise any explosion of outlets. He argues that they are simply "being more professional" in their approach to retailing.

At the same time he believes that indie retailers can adapt to the pressures of the market.

"I would hate to see the demise of the independent ... and it doesn't particularly worry me because I think they will always be there, involved in the selling of records," he says.

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"The squeeze on indies is always on my mind when negotiating with the chains and I believe it's important to take a long term view."

The long term is how he approaches the industry generally and the key issue he identifies is the protection of rights.

"Not just focusing on a tape levy, but taking a much broader view," he explains. "Rights are not simply legal issues any more — they're strategic business issues and I believe we are tackling it in the right way in the UK. But one has to take an international stance and it warms me that many territories are following the leads we've taken here."

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## Hits For Lovers

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SAVING ALL MY LOVE FOR YOU  
Whitney Houston

SATURDAY LOVE  
Cherelle With Alexander O'Neal

WHAT'S LOVE GOT TO DO WITH IT  
Tina Turner

IF YOU WERE HERE TONIGHT  
Alexander O'Neal

WHO'S ZOOMIN' WHO?  
Aretha Franklin

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- MISSING YOU John Waite
- WHEN LOVE BREAKS DOWN Prefab Sprout
- PENNY LOVER Lionel Richie
- STILL The Commodores
- NEW YORK EYES Nicole with Timmy Thomas
- EVERY TIME YOU GO AWAY Paul Young

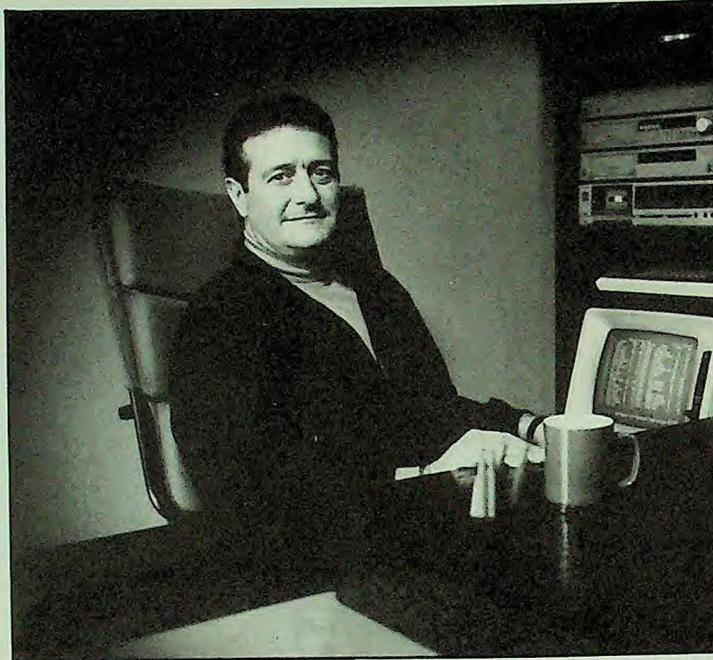
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**OUT NOW** on Album and Cassette



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**A LIST**

- COLONEL ABRAMS:** I'm Not Gonna Let You Go (MCA)  
**TAKA BOOM:** In The Middle Of The Night (Boiling Point/Polydor)  
**ARETHA FRANKLIN:** Another Night (Arista)  
**WHITNEY HOUSTON:** How Will I Know (Arista)  
**ISLEY JASPER ISLEY:** Insatiable Woman (Epic)  
**ALEXANDER O'NEAL:** If You Were Here Tonight (Remix) (Tabu)  
**SMOKEY ROBINSON:** Hold On To Your Love (Motown)  
**DIANA ROSS:** Chain Reaction (Capitol)  
**RUBY TURNER FEATURING JONATHAN BUTLER:** If You're Ready (Come Go With Me) (Jive)  
**BETTY WRIGHT:** Pain (Cooltempo/Chrysalis)

**C L I M B E R S**

- ARNIE'S LOVE:** Natural High (US Import-Profile)  
**52ND STREET:** I Can't Leg You Go (Virgin) (White Label)  
**JANET JACKSON:** What Have You Done For Me Lately (A&M)  
**JUICY:** Sugar Free (Epic)  
**TONY MCKENZIE:** Lolita (Portrait)  
**SHIRLEY MURDOCK:** Truth Or Dare (WEA)  
**PAZ FEATURING MARIE-ANNE DAVIDSON:** Always There (Coda)  
**PRINCE CHARLES & THE CITY BEAT BAND:** We Can Make It Happen (PRT)  
**WHISTLE:** (Nothing Serious) Just Buggin' (Champion)  
**VIOLA WILLS:** Dare To Dream (Streetwave)

As featured on the **TONY BLACKBURN** Show Radio London 9am-12 noon Monday-Friday (206m/94.9 VHF)

**DISCO TOP ALBUM**

- 1 3 3 **PASSION:** William Bell (Wilbe WIL 3001 (Import))  
 2 1 12 **HIGH PRIORITY:** Cherelle (Tabu TBU 76599 (C))  
 3 5 11 **WHITNEY HOUSTON:** Whitney Houston (Arista 206 978 (R))  
 4 4 6 **ALEXANDER O'NEAL:** Alexander O'Neal (Tabu TBU 26485 (C))  
 5 7 40 **ROCK ME TONIGHT:** Freddie Jackson (Capitol FRID 1 (E))  
 6 9 2 **DD ME BABY:** Mel'isa Morgan (Capitol ST 12434 (Import))  
 7 6 11 **IT TAKES TWO:** Jucy (Private I BPZ 40098 (Import))  
 8 11 2 **SMOKE SIGNALS:** Smokey Robinson (MCA MCG 8001 (E))  
 9 14 0 **COLONEL ABRAMS:** Colonel Abrams (MCA MCG 8001 (E))  
 10 10 0 **ISLAND LIFE:** Grace Jones (Island GI 1 (E))  
 11 RE **RADIO: LL COOL J** (Del Jam Recordings/CBS DEF 26745 (C))  
 12 12 5 **LUXURY OF LIFE:** Five Star (Tem/RCA PL 70735 (R))  
 13 8 7 **WORLD MACHINE:** Level 42 (Polydor POLM 25 (E))  
 14 17 10 **THIS LOVE'S FOR REAL:** Chapter 8 (Beverly Glen BG 10007 (Import))  
 15 19 7 **WHO'S ZOOMIN' WHO:** Aretha Franklin (Arista 207 702 (R))  
 16 2 6 **MANTRONIX:** Mantronix (Sleeping Bag TLX 0 (Import))  
 17 13 2 **GUILTY:** Yarbrough & Peoples (Total Experience/RCA FL 85715 (R))  
 18 NEW **THE DANCE HITS ALBUM:** Various (Towerbell TVLP 8 (E))  
 19 NEW **NINA'S BACK!** Nina Simone (VPI (America) VPI 1007 (IMS))  
 20 NEW **MUSIC FROM SOUNDTRACK 'KRUSH GROOVE':** Various (975 295-1 (W))



**From A&M with Affection**

By Barry Lazell

AMERICAN NEWCOMERS Ta Mara & The Seen follow up recent US chart success with Everybody Dance with their debut UK release for A&M, Affection.

Minneapolis-born Ta Mara and her group were discovered by former Time guitarist Jesse Johnson, also now signed to A&M with Jesse Johnson's Revue. Johnson has co-written most of Ta Mara's first recordings, as well as producing them at his Jungle Love studio in Minneapolis.

The UK 12-inch release of Affection (AMY 301) couples a special remix of the track with the US hit Everybody Dance, and bonus cut Summertime Love. All will also be featured on the forthcoming album, simply titled Ta Mara & The Seen.

**R-remixes: treading the creative minefield**

THE REMIX followed by a re-remix, then a re-re-remix and so on, is not too uncommon a phenomenon in today's UK disco dance market. Much as the practice might irritate those (club DJs especially) who feel they have to buy each subsequent variation as it inherits the dancefloor demand — which of course is what the labels concerned are after anyway! repeat sales — it is generally tolerated in moderation as a present-day fact of life. Some recent hit records and acts — notably Princess — have clearly benefited chart-wise from the remix game.

It is, however, for more difficult for the discographically-minded to log with certain accuracy exactly what is appearing on current-day vinyl (and not only in the dance field — consider the release minefield which constitutes Frankie Goes To Hollywood records, for example), and on a still more practical note, is equally hard for dealers to ascertain exactly which version of a given record they are stocking or should have.

If the catalogue numbers don't change (and they don't always), how can one be sure of ordering a specific remix?

In cases where a new version

simply comes "on line" when the next pressing is done, there is also no chance of obtaining an earlier version, should demand for one revive, for whatever reason. Perhaps because established specialist dealers are so well targeted by record company salesmen, they get supplied with exactly what they need when they need it anyway? At least, very few seem to complain.

It is probably the semi-specialist who either misses out or cannot keep up; they and pop music's cataloguers and historians will be the ones who will surely breathe a sigh of relief when the multi-remix-release fad finally fades, as it presumably will eventually. An early Seventies-style vinyl shortage would certainly put the cat among the pigeons.

Incidentally, here's a reminder that even the biggest of the majors are not immune to the syndrome: WEA has simultaneously released two differing 12-inch versions of Sheila E's recent big American hit A Love Bizarre — not actually involving a remix as far as the A-side is concerned, but two distinct releases nonetheless.

Warner Bros W 8890T has both parts 1 and 2 of Bizarre on the A-side, and Save The People on the flip. Clearly the pressing intended for wider commercial circulation, this has a full pic sleeve too.

Likely to be of more interest to DJs, aficionados, and consequently specialist shops as well, however, is the 12-incher numbered W 8890(TX); this too has A Love Bizarre Parts 1 & 2, but on the B-side. The

To page 12

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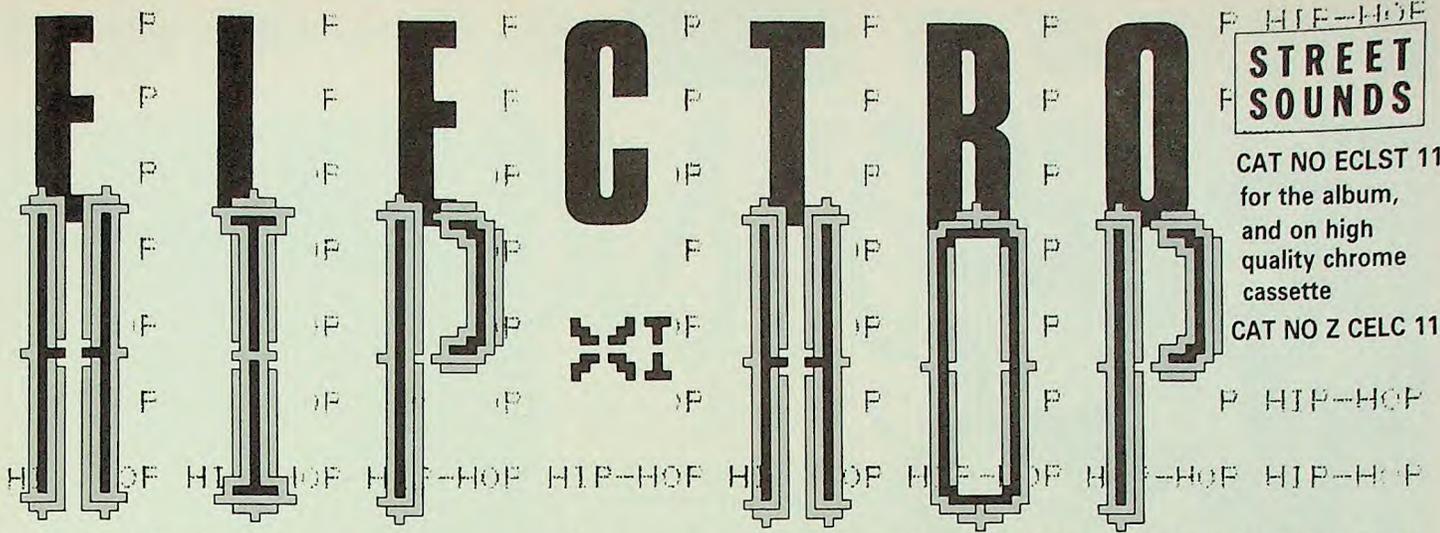
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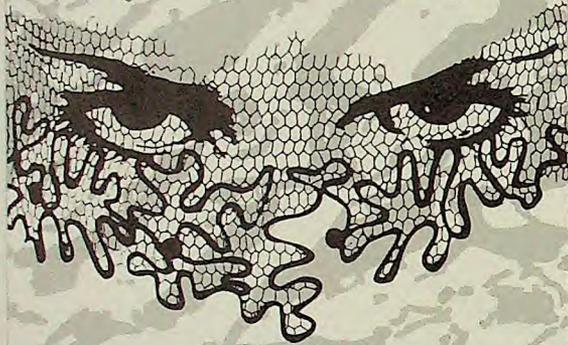
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Our March 15th Issue takes a long look at the International D.J. Convention.

We'll be there in Force, will you be?

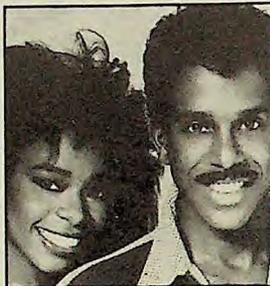
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KATHY LEPPARD ON  
01-387 6611

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O

interesting A-side is what is stickered on the (non-picture) sleeve as a "Special Medley", and consists of Sheila's earlier *The Glamorous Life*, plus *Sister Fate* from the *Romance 1600* album, and part 1 of *A Love Bizarre*, which also comes from *Romance 1600*.

"Creative marketing" it all is, to be sure, though obviously in cases like this where the ordering distinction seems to be clear enough, the dealer too can sell and profit by the releases creatively. This assumes, though, that the average dealer has time enough to keep his head above water with regard to such complex (and prolific) goings-on. No new remix of the Sheila E record is actually forecast at the moment ...

## Motown moves with Warp 9



FORMERLY WITH Arista, where they scored UK dance chart hits with *Nunk and Light Years Away* a couple of years back, Warp 9 (Chuck Wansley and Katherine Joyce, pictured) recently signed to Motown.

The duo's first Motown album will be *Fade In, Fade Out* (ZL 72414), but it is preceded by the single *Skips A Beat*, released on 12-inch last week (ZT 40504) in remixed dancefloor form, courtesy of John Morales and Sergio Munzibai. The 12-incher is a 4-track EP with over 20 minutes of music, comprising long club mix, radio edit, dub mix and shorter "Fly-Dub mix" versions of *Skips A Beat*.

## A gold 'star' for Livsey



WRITER AND producer Billy Livsey was presented with a gold disc during a recording session at London's Mayfair Studios to mark his contribution to Five Star's album *Luxury Of Life* which has sold more than 100,000 units. Livsey co-wrote and produced the group's latest hit *System Addict*, and he is currently working on their follow-up single. He's pictured (centre) with RCA A&R director Peter Robinson and Chappell Music professional manager Paul Curran.

# James Hamilton

C O L U M N

TO CONTINUE my opening topic of two weeks ago, "Majors See Black Music Boom", it can now be confirmed that CBS/Epic has appointed a UK A&R manager for black product, to co-ordinate releases on all labels as well as seek new signings and sift through the company's rich US catalogue. This post has gone to Julian Palmer, who until Christmas was one of the team behind Island's black dance label *Fourth & Broadway*. At last CBS will again have someone who understands the specialist market (which is not to belittle the still employed Steve Ripley, who ran CBS' disco promotion department until it was closed down two years ago), but it remains to be seen whether they'll let the tail wag the dog.

Before launching into the week's new releases there are three from last week which deserve more emphasis now their worth has had time to sink in, the excellent import LP *Janet Jackson's Control* (A&M SP-5106), and on UK 12-inch *Durell Coleman's Do You Love Me* (*Fourth & Broadway* 12BRW 42), and *Projection's Turn Your Love (Right Around)* (*Elite* DAZZ 48), many DJs especially in the Birmingham/Manchester areas enthusing over the latter.

New this week on UK 12-inch are *Mystery Assignment's Cloud Nine* (*Virgin* VS 852-12), electronically backed though vocally faithful revival of the *Temptations'* 1968 psyche-soul trendsetter, shaping up as a crossover hit; *Funk Masters' Love Money (Remix 86)* (*Tai Wan* TWD 1950, via 01-673 1189), excellent simple sprightly instrumental strider originally out in 1981 but now totally remade with an even better jazzy Fort Knox mix as double-A side; *Prince Charles and The City Beat Band's We Can Make It Happen* (PRT 12P 348), old fashioned nagging jungly jiggler with haunting spaghetti western-style whistling and breathy simple lyric, already big on import; *The Walkers' Hey Don't Waste My Time* (*Club* JABX 27), breezy pop-disco with unison chanted singalong choruses and Wham-ish rap; *Steve Myers' Love's Gonna Last* (*Pressure* 12HAVE 6, via 01-486 9681), semi-slow rolling soul groaner possibly in need of a remix although getting good initial reaction; *Cool Runners' I Shoulda Loved Ya* (*Streetwave* MKHAN 65), Narada Michael Walden's 1980 classic in a pedestrian remake; *Brilliant's Love Is War* (*WEA/Food St* FOOD T6), the hot if derivative production/writing team of Stock-Aiken-Waterman now copy *Change's Change Of Heart* to good if familiar effect; *New Edition's A Little Bit Of Love (Is All It Takes)* (*MCA* Records MCAT 1032), downtempo deliberate semi-electro nagger almost in reggae vocal style, which could suggest

its initial audience; *Sister Sledge's When The Boys Meet The Girls (Remix)* (*Atlantic* A9486T), reissued in a gimmicky remix by the *Disco Mix Club's* Alan Coulthard; *Jimmy Scott's The Hunt (Move MS9)*, possibly the Edinburgh-based label's most relevant disco release to date, an inconsequential weaving choogler with interjections rather than lyrics all adding up to more of a soulful feeling than a song, which of course will still restrict it to specialist circles; *Cairo's Dancing On The Nile* (*Champion* CHAMP 12-7), tentatively circulated so far only on white label to encouraging response, a bright speedy shuffler in Level 42-ish pop-funk style; *Slave's Thrill Me* (*Certain* 12ACERT 6), another characteristic murky rolling lurcher from the funk group who lost their main motivator when Steve Arrington left — their LP *Unchained At Last* (*Certain* LPACERT 1) is due here too, while another past member is getting some action with a 12-inch import double-sider, *Drac's I Want Your Love/Funk It Up*, *Drac* (Ichiban Records 12-104).

Due here in extended remix form soon although already generating interest as a track on the soundtrack LP *Kiss Of The Spider Woman* (*Island* Visual Arts ISTA 12) is another instrumental in the style of his *Chief Inspector*, *Wally Bardarou's* *Novela Das Nove*. *Frank Sinatra's The Theme From New York, New York* (*Reprise* K14502T), maybe surprisingly to some, is a crowd rousing party classic at all types of disco and is now on 4-track 12-inch (usefully with a live version of *My Kind Of Town*).

To continue with a look at some more pop-orientated dance records, an enduring *Continental* smash from 1984 which has now hit practically everywhere else except here, despite several previous attempts, *Fox The Fox's Precious Little Diamond* (*Shep Pettibone* Mix) (*Epic* TA 6911) is currently climbing in the US and in this new remix should at last get attention; *Seventh Avenue's Love's Gone Mad* (*Record Shack* SOHOT56), horribly jolly Eurobeat hot in gay clubs and with regrettable pop appeal; *The Boss's Dancing In The USA* (*Medley*) (*WEA* X8838T), not particularly clever straightforwardly segued soundalike *Bruce Springsteen* medley; *Hot Chocolate's Heartache No. 9* (*Rak* 12RAK 386), pattering rhythm like *Do It Again* and lyrics like *Engine Number 9*; *The Blow Monkeys' Digging Your Scene* (*RCA* PT 40600), the once blatant noisy pop-disco group have adopted a more soulful slower approach with haunting appeal; *Jermaine Stewart's We Don't Have To Take Our Clothes Off* (10 Records Ten 96-12), ugly rock-disco.

# TOP · 75 · SINGLES

# Disco AND DANCE

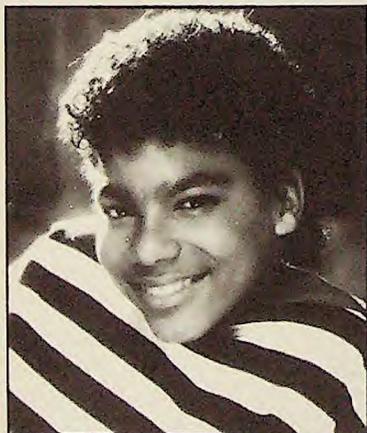
THIS WEEK  
LAST WEEK  
— WEEKS ON CHART

1	2	6	WHEN THE GOING GETS TOUGH . . .	Billy Ocean	Jive JIVE(T) 114 (A)
2	1	11	MY MAGIC MAN	Rochelle	Warner Brothers W8838(T) (M)
3	3	7	LIVING IN AMERICA	James Brown	Scotti Brothers (T)A 6701 (C)
4	4	6	IF I RULED THE WORLD	Kurtis Blow	Cubi/Phonogram JAB(X) 26 (F)
5	10	5	PAIN	Betty Wright	Coaltempo/Chrysalis COOL(X) 117 (F)
6	11	3	DON'T WASTE MY TIME	Paul Hardcastle	Chrysalis PAUL(X) 1 (F)
7	9	4	HOW WILL I KNOW	Whitney Houston	Anista ARIST 1(2)656 (R)
8	31	2	IF YOU WERE . . . (Remix)	Alexander O'Neal	Tabu (Q)TA 6391 (C)
9	22	3	(NOTHING . . .) JUST BUGGIN'	Whistle	Champion CHAMP (1)2112 (A)
10	5	6	SATURDAY LOVE	Cherrelle with Alexander O'Neal	Tabu (T)A 6829 (C)
11	29	4	SUGAR FREE	Juicy	Private I/Epic (T)A 6917 12" (C)
12	59	2	LADIES	Mantrix	10/Virgin TEN 116(1)2 (E)
13	28	5	CHAIN REACTION	Diana Ross	Capitol (1)2/CL 386 (E)
14	13	5	IF YOU'RE READY (. . .)	Ruby Turner feat Jonathan Butler	Jive JIVE(T) 109 (A)
15	27	2	I'M NOT GONNA LET YOU	Colonel Abrams	MCA MCA(T) 1031 (F)
16	19	6	SYSTEM ADDICT	Five Star	Tent/RCA PB 40515 (12" — PT 40516 (R)

58	NEW	CAN'T GET CLOSE TO YOU	Nicca	Debut/Passion DEBT(X) 3002 (A)	
59	NEW	THE RIVER	Total Control	London LON(X) 83 (F)	
60	57	11	LOVE'S GONNA GET YOU	Jacelyn Brown	Warner Brothers W8899(T) (W)
61	41	9	GIRLIE GIRLIE	Saphia George	Warner WIN(T) 01 (U)5 (E)
62	NEW	DOUBLE DEFRESH	Hard Rock Soul Movement	Eine DIAZZ 46 (A)	
63	69	4	IF YOU SHOULD EVER . . .	Val Young	Cordy 28 40577 (12"—Z1 40578) (R)
64	42	8	DO ME BABY	Melisa Morgan	Capitol (1)2/CL 385 (E)
65	65	2	LOVE CAUGHT . . .	E. Turner	Cutting Fourth & Broadway/Island (1)2/BRW 39 (E)
66	NEW	COME ON OVER	Junior	London LON(X) 84 (F)	
67	40	13	AFTER THE LOVE HAS GONE	Princess	Supreme SUPE(T) 103 (A)
68	46	9	WHENEVER YOU NEED SOMEBODY	O'Chi Brown	Magnet MAG(T) 288 (R)
69	48	5	I'LL BE YOUR FRIEND	Precious Wilson	Jive JIVE(T) 105 (A)
70	NEW	AFTER YOU	Bernard Wright	Manhattan VS6017 (Import)	
71	38	4	IF YOU WANT LOVE	Tululah Moon	Beauty And Beat BAB 104 (Import)
72	68	16	100%	Caprice	Lovebeat International LOW 1(T) (G)5P
73	73	2	ONE MORE TIME	Third World	CBS (T)A 6854 (C)
74	NEW	GOT TO FIND A WAY	Ross Brown	Jump Street JS 1001 (Import)	
75	NEW	WHAT HAVE YOU DONE FOR . . .	Janet Jackson	A&M SP 12167 (Import)	

# WARREN MILLS

NEW 12" OUT THIS WEEK



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ALSO ON 7" — 12" CONTAINS RE-MIX OF 'SUNSHINE'



JIVE 112 JIVE T 112 ORDER FROM PRT

17	7	4	ONE DANCE WON'T DO	Audrey Hall	German DG(T) 7 (U)5 (E)
18	18	6	HOW TO WIN YOUR LOVE	Spencer Jones	Champion CHAMP (1)210 (A)
19	6	6	BABY LOVE	Regina	Funkin' Mervellous 7MAY 1 (12"—12MAY 1) (A)
20	12	4	BORDERLINE	Madonna	Sire W 9260(T) (M)
21	16	3	SIDEWALK TALK	Jellybean	EMI America 12IEA 210 (E)
22	55	2	PARTY FREAK	Cash Flow	Mercury 884454/1 (Import)
23	15	5	LA VIE EN ROSE/PULL UP TO . . .	Grace Jones	Island (1)2J5 240 (E)
24	8	7	FUNKY SENSATION	Ladies Choice	Sure Delight SD(T) 01 (U)5 (E)
25	14	4	HOLD ME	Teddy Pendergrass with Whitney Houston	Elektra EKR 32(T) (M)
26	51	2	YOU BLEW MY MIND	Milton Smith	Roulette RD 2016 (Import)
27	21	8	NEW YORK EYES	Nicole with Timmy Thomas	Portrait A 6805 (TX 6805) (C)
28	24	5	IT DOESN'T REALLY MATTER	Zapp	Warner Brothers W8879(T) (M)
29	34	5	WE CAN MAKE . . .	Prince Charles City Beat Band	PRT 7P 348 (12P 348) (A)
30	35	3	LOVE ITCH	Rochelle Fleming	Prelude PRLD 700 (Import)
31	NEW	YOU CAN DO IT EASY	Dina Terrell	New Image NIR 1122 (Import)	
32	26	3	COLD SHOULDER	Evelyn Thomas	Record Shack SOHO(T) 60 (A)
33	50	6	ALL I WANT IS MY BABY	Roberta Gillam	Warner Brothers U8828(T) (M)
34	44	2	I MISS YOU	Klymaxx	MCA MCA(T) 1033 (F)
35	17	4	BABY TALK	Alisha	Total Control (1)2/TOCO 6 (E)
36	37	3	RADIO AFRICA	Lahn Quarter	Rock'n' Horse RH(T) 102 (F)
37	25	3	A LOVE BIZARRE	Sheila E.	Warner Brothers W8890(T) (M)
38	NEW	HEAVEN MUST BE MISSING AN ANGEL	Tovares	Capitol (1)2JAV 1 (E)	
39	20	13	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (T)A 6640 (C)
40	39	2	NO SHOW	Symbolic Three featuring DJ Dr. Shock	PRT 7P 345 (12P 345) (A)
41	43	4	FIRE	Fire Fox	Atlantic A 9494(T) (M)
42	47	2	STEP BY STEP	Audrey Wheeler	Prelude PRLD 696 (Import)
43	NEW	WILL YOU SATISFY?	Cherrelle	Tabu (T)A 6927 (C)	
44	23	11	WHO'S ZOOMIN' WHO	Aretha Franklin	Anista ARIST (1)21633 (R)
45	33	3	COLDER ARE MY NIGHTS	The Itley Brothers	Warner Brothers W8860(T) (M)
46	60	2	IN THE MIDDLE OF . . .	Tata Boom	Balling Point/Polydor POSP(X) 763 (F)
47	52	5	BOTH SIDES NOW	Viola Wills	Wide Angle TTW 8563 (Import)
48	30	4	I CAN'T LIVE WITHOUT MY RADIO	L. L. Cool J.	Def Jam CBS (T)A 6684 (C)
49	NEW	INSATIABLE WOMAN	Iley Joisep Iley	Epic (T)A 6861 (C)	
50	53	5	SKIPS A BEAT	Warp 9	Matown 28 40503 (ZT 40504) (R)
51	49	2	HOLD ON TO YOUR LOVE	Smoke Robinson Malown	ZB 40553 (ZT 40554) (R)
52	32	9	ONE NATION	Masquerade	Streetwave (MKHAN 59) (A)
53	56	3	ROCK ME TONIGHT (For . . .)	Freddie Jackson	Capitol (1)2/CL 358 (E)
54	45	6	YOU'RE MY LAST CHANCE	52nd Street	10/Virgin TEN 89(1)2 (E)
55	NEW	BEST FRIENDS	Eddie Townes	Total Experience TED 1-2631 (Import)	
56	NEW	FEMALE INTUITION	Mai Tai	Hol Melt/Virgin VS 844(1)2 (E)	
57	36	23	GET LOOSE	Aleem	Streetwave—(MKHAN 61) (A)

MUSIC WEEK



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- ▼ ALL FALL DOWN ▼
- ▼ LET ME BE THE ONE ▼
- ▼ LOVE TAKE OVER ▼
- ▼ R.S.V.P. ▼



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# NEW SINGLES

## TOP US SINGLES

1*	1	HOW WILL I KNOW, Whitney Houston	Arista
2*	4	KYRIE, Mr. Mister	RCA
3*	2	WHEN THE GOING GETS TOUGH... Billy Ocean	Jive
4*	9	SARA, Starship	Grunt
5*	7	LIVING IN AMERICA, James Brown	Scotti Brothers
6*	8	THE SWEETEST TABOO, Sade	Portrait
7*	11	LIFE IN A NORTHERN TOWN, Dream Academy	Warner Bros
8*	12	SILENT RUNNING, Mike & The Mechanics	Atlantic
9*	3	BURNING HEART, Survivor	Scotti Brothers
10*	5	THAT'S WHAT FRIENDS... D. Warlock/Friends	Arista
11*	15	SECRET LOVERS, Atlantic Starr	A&M
12*	13	A LOVE BIZARRE, Sheila E	Paisley Park
13*	6	I'M YOUR MAN, Wham!	Columbia/CBS
14*	19	THESE DREAMS, Heart	Capitol
15*	10	CONGA, Miami Sound Machine	Epic
16*	17	TARZAN BOY, Baltimore	Manhattan
17*	22	KING FOR A DAY, Thompson Twins	Arista
18*	24	DAY BY DAY, The Hooters	Columbia/CBS
19*	26	RUSSIANS, Sling	A&M
20*	21	THE SUN ALWAYS SHINES ON T.V., A-ha	Warner Bros
21*	23	DIGITAL DISPLAY, Ready For The World	MCA
22*	30	NIKITA, Elton John	Geffen
23*	32	STAGES, ZZ Top	Warner Bros
24*	33	SANCTIFY YOURSELF, Simple Minds	A&M/Virgin
25*	27	HE'LL NEVER LOVE YOU... Freddie Jackson	Capitol
26*	20	R.O.C.K. IN THE USA, John Cougar Mellencamp	Riva
27*	35	THIS COULD BE THE NIGHT, Loverboy	Col/CBS
28*	37	WHAT YOU NEED, Inxs	Atlantic
29*	34	BEAT'S SO LONELY, Charlie Sexton	MCA
30*	14	SPIES LIKE US, Paul McCartney	Capitol
31*	18	TALK TO ME, Stevie Nicks	Modern
32*	36	SAY YOU, SAY ME, Lionel Richie	Motown
33*	39	(HOW TO BE A) MILLIONAIRE, ABC	Mercury
34*	38	ANOTHER NIGHT, Aretha Franklin	Arista
35*	40	LET'S GO ALL THE WAY, Sly Fox	Capitol
36*	16	GO HOME, Stevie Wonder	Tamla
37*	25	WALK OF LIFE, Dire Straits	Warner Bros
38*	42	NIGHT MOVES, Manly Martin	Atlantic
39*	48	MANIC MONDAY, Bangles	Col/CBS
40*	56	ROCK ME AMADEUS, Falco	A&M

## BULLETS 41-100

43*	46	GOODBYE IS FOREVER, Arcadia	Capitol
44*	47	NO EASY WAY OUT, Robert Tepper	Scotti Bros
46*	54	NEEDLES AND PINS, Tom Petty & The Heartbreakers with Stevie Nicks	MCA
47*	53	TENDER LOVE, Force M.D.'S	Warner Bros./Tommy Boy
48*	52	BOP, Don Seals	EMI-America
49*	57	I'M NOT THE ONE, The Cars	Elektra
50*	55	CALLING AMERICA, Electric Light Orchestra	CBS Associated
52*	N	KISS, Prince And The Revolution	Paisley Park
53*	63	DO ME BABY, Meli'sa Morgan	Capitol
54*	66	P'DO IT ALL AGAIN, Sam Harris	Motown
56*	67	LIVE IF LIFE, Opus	Polydor
57*	68	ADDICTED TO LOVE, Robert Palmer	Island
60*	N	I CAN'T WAIT, Stevie Nicks	Modern
63*	73	LE BEL AGE (THE BEST YEARS), Pat Benatar	Chrysalis
64*	74	I LIKE YOU, Phyllis Nelson	Corere
70*	83	JIMMY MACK, Sheena Easton	EMI-America
72*	81	LET ME BE THE ONE, Five Star	RCA
74*	N	I THINK IT'S LOVE, Jermaine Jackson	Arista
75*	84	THE POWER OF LOVE, Jennifer Rush	Epic
76*	N	OVERJOYED, Stevie Wonder	Tamla
79*	94	YOUR LOVE, The Outfield	Col/CBS
80*	85	SOMETHING ABOUT YOU, Level 42	Polydor
83*	88	STEREOTOMY, The Alan Parsons Project	Arista
85*	89	IT'S ALRIGHT (Baby's Coming Back), Eurythmics	RCA
86*	95	SATURDAY LOVE, Cherrille with Alexander O'Neal	Tabu
88*	92	A LITTLE BIT OF LOVE, The Fire	Atlantic
92*	98	THE MEN ALL PAUSE, Klymaxx	Constellation/MCA
93*	N	IN MY DREAM, Dokken	Elektra
94*	N	A LITTLE BIT OF LOVE, New Edition	MCA
95*	N	WHAT HAVE YOU DONE FOR ME LATELY, Janet Jackson	A&M

- ANNABELLA WAR BOYS/tba RCA PB 40541/PT 40542 12" (R)  
 ANDY, Horace USER/(Version) Music Hawk MH 16 12" (JS)  
 ASTAIRE FIRE ME UP/(Inst) Passion PASH 12 52" (A)  
 ATLANTIC STARR SECRET LOVERS/When Love Calls A&M AM 307 Pic Bag;AMY 307 12" Pic Bag (F)  
 BAINES, Marie & Bobby Floyd SECRET LOVER/Loving Mood Joe Fraser BT 003 12" (JS)  
 "BANGLES MANIC MONDAY/In A Different Light CBS QA 6796 Poster Bag (C)  
 BEAUVOIR, Jean FEEL THE HEAT/Standing In The Line Of Fire Virgin VS 834;VS 834-12" (E)  
 BLUE ZONE LOVE WILL WAIT/There Was A Rockin' Horse/Arista RH 107;RHT 107 12" (R)  
 BODINES THERE'S A CREATION CRE 028;CRE 028 12" Pic Bag (I/RT)  
 BROWN, Jackson FOR AMERICA/Till I Go Down Elektra EKR 35 (W)  
 BROWN, Jocelyn LOVE'S GONNA GET YOU/Fun House Mix Warner Brothers W 8889;W 8897 12" (W)  
 BURNS, Jake SHE GREW UP/tba Rigid Digits SRD 3;SRD 3 12" (I/Backs)  
 CAMEO A GOODBYE/I've Got Your Image Club/Phonogram JAB 28;JABX 28 12" inc extra track On The One (F)  
 CAMPBELL, Bill WE ARE (FUNKY)(Part 2) B&B BBD 21010 12" (JS)  
 CASH, Rosanne I DON'T KNOW WHY/You Don't Want Me/What You Gonna Do About It CBS A6808 (C)  
 CHANK IMAGINATION (WHO NEEDS A BETTER LIFE)(Dub Version)/(Inst) MCA FONT2 12" (F)  
 "CHERELLE WILL YOU SATISFY/tba in double pack with SATURDAY LOVE (Remix)/tba Tabu DTA 6927 12" (C)  
 CLARNAD CLOSER TO YOUR HEART/Buachail on Ernie RCA PB 40357 Pic Bag;PT 40358 12" Pic Bag inc extra track Theme From Harry's Game/Robin (The Hooded Man) (R)  
 CODY, Tim CIRCLE ONCE AGAIN/tba Towerbell TOW 77 (E)  
 CRAVATS LAND OF THE GIANTS/tba Reflex 12RE 10 12" only Pic Bag (I/RT)  
 CROSS, Christopher THAT GIRL/Open Your Heart Warner Brothers W8834;W8834T 12" inc extra track I Really Don't Know Anymore (W)  
 DALTRY, Roger UNDER A RAGING MOON/Move Better In The Night in double pack with BEHIND BLUE EYES — 5:15/Won't Get Fooled Again 10/Virgin TEND 81 Gatefold Sleeve;TENG 81-12" Gatefold Sleeve (E)  
 DANIELS, Roy LET'S LEAVE THE LIGHTS ON TONIGHT/Hey Lord, It's Me Mint CHEW 104 (SP)  
 DAVIS, Teddy TABANKA/Bobby Beat B&B BBD 175 12" (JS)  
 DAY, Morris COLOR OF SUCCESS/(Inst Mix) Warner Brothers W8809;W8809T 12" (W)  
 DYNASTY AND MIAMI DYNASTY RAP/The Story Of The Carrington Crew/The Bugging Animal Farm JIVE 116 Pic Bag;JIVET 116 12" inc extra tracks The Story Of The Carrington Crew (The Blake Beat Box Mix)/Dynasty Rap (Alexis Acapella) (A)  
 "EXCEPTION SLAP YOU BACK/Dub Mix City Beat CBE 701 Pic Bag;CBE 1201 12" (W) (Change of distributor)  
 52ND STREET I CAN'T LET YOU GO/(Jazz Style) 10/Virgin TEN T4;TEND 114-12" in double pack with Tell Me How It Feels (M&M Style)/(Timmy Reginald) (E)  
 FRANKLIN, Aretha ANOTHER NIGHT (DUB MIX)/Nightlife Mix/Kind Of Man Arista ARIST 22657 (R)  
 FREIGHT TRAIN MANS LAUGHTER/tba Bam Caruso NRICO 31 (MW)  
 FURNITURE THE LOVE MONGERS/Talking Kittens Premonition PREM 5 Pic Bag;12PREM 5 12" Pic Bag inc extra track I Can't Crack (I/Backs)  
 GOLD A LITTLE CLOSER TO FREEDOM/Un Peu Plus Pres Des Etoiles WEA International X8930;X8930T 12" (W)  
 HAMMOND, Beres SHE LOVES ME NOW/tba Greenleaves GRED 196 12" only (JS/SP)  
 HEART THESE DREAMS/Shell Shock Capitol CL 394 Pic Bag (E)  
 HOUSEMARTINS SHEEP/Drop Down Dead Go! Discs G0D 9;G0DX 9 12" Pic Bag (F)  
 ICEHOUSE NO PROMISES/The Perfect Crime Chrysalis CHS 2978;CHS 122978 12" Pic Bag (F)  
 JACKSON, Jermaine I THINK IT'S LOVE/Voices In The Dark Arista ARIST 655;ARIST 12655 12" (F)  
 JOHNSON JNR., Frankie WHENEVER YOU CALL ME (Inst) Debut/Passion DEBT 3003 Pic Bag;DEBTX 3003 12" (A)  
 JONES, Howard NO ONE IS TO BLAME/The Chase WEA HOW 9;HOW 9T 12" (W)  
 JONES, Max TRIBUTE TO BOB MARLEY/Jah Jah Woman Instant INS-RE-001 (Zodiac Records — 01 455 6620)  
 KING DREAM CHORUS & THE HOLIDAY CREW KING HOLIDAY (Martin Luther King Tribute Song)/(Ext) Club/Phonogram JAB 29;JABX 29 12" (F)  
 KIRKWOOD, Diana VALENTINO/You Come Into My Life White Rock BOC 1 Pic Bag (A)  
 LAURENCE, Paul STRUNG OUT/I'm Sensitive Capitol CL 393 Pic Bag;12CL 393 12" (E)  
 LEE, Dee C. COME HELL OR WATERS HIGH/I Don't Miss CBS A6869 Pic Bag;TA 6869 12" Pic Bag (A)  
 LIGHT, THE CONTRASTING STRANGERS/Monument Inevitable/RCA ZB 40149;ZT 40150 12" inc extra track I'm Thinking Of You (R)  
 MARCH VIOLETS, The TURN TO THE SKY/Never Look Rebirth/London VRB 27;VRBX 27 12" inc extra track Deep (F)  
 MENDES PRY WONDERLAND/Can You Believe It Wag/Priority WAG 2;12WAG 2 12" (E)  
 MIDNIGHT EASY PROMISE TO BREAK/(Inst) Polo POLO 40 Pic Bag;POLO 1240 12" Pic Bag (A)  
 MOKSOURI, Nana I HAVE A DREAM/Recuerdos Philips PH 39;PH 3912 12" inc extra tracks The White Rose Of Athens/Bridge Over Troubled Waters (F)  
 "NICCO CAN'T GET CLOSE TO YOU/Close To Who? Debut/Passion DEBT 3002 Pic Bag;DEBTX 3002 12" (A)  
 NICOLE DON'T YOU WANT MY LOVE/Shy Boy Portrait A6933;TA6933 12" Pic Bag (C)  
 PASSION SUNSET AND VINE (THE VERY FIRST TIME)/La Phonographique WAG/Priority WAG 1;12WAG 1 12" (E)  
 PATTERNS IN PERU THIS IS THE NIGHT/Playing Games WEA YZ 60;YZ 60T 12" (W)  
 PAUL, Frankie KEEP ON DANCING/Dancing Dub Greenleaves GRED 194 12" only (JS/SP)  
 "PELLAY, Lana PISTOL IN MY POCKET/(Inst) Sublime LIME 101;LIME 101 12" inc extra track Dirty Harry (Remix) (A)  
 PENTANGLE PLAY THE GAME/Saturday Movie Making Waves SURF 1107 (MW)  
 PERILS OF PLASTIC RING A DING DING/Debie Matin WEA YZ 61;YZ 61T 12" (W)  
 PET SHOP BOYS LOVE COMES QUICKLY/That's My Impression Parlophone R6116 Pic Bag (E)  
 POGUES POGUETRY IN MOTION EP: LONDON GIRL/The Body Of An American/A Rainy Night In Soho/Planxy/Noel/Hill Sliff BUY 243 Pic Bag;BUYIT 243 12" (E)  
 PRINCE AND THE REVOLUTION KISS/Love Or Money Paisley Park/Warner Brothers W8751;W8751T 12" (W)  
 RAVEN GIMME SOME LOVIN'/One On Atlantic A9453 (W)  
 REAL THING, The YOU TO ME ARE EVERYTHING (DECADE REMIX '76-'78)/Foot Tappin' PRT 7P 349 Pic Bag;12P 349 12" Pic Bag inc extra track Children Of The Ghetto (Original '78 Vintage Version) (A)  
 RED GUITARS NATIONAL AVENUE/King And Country Virgin VS 832;VS 832-12" inc extra tracks Things I Want (E)  
 ROBERTS, Paul BACK TO ENGLAND/The Good Life Sonet S297 Pic Bag (A)  
 ROGERS, Mick BRING BACK THE NIGHT/Too Late Trojan MR 1 (A)  
 ROYALLE DELITE SPEND A LITTLE TIME WITH ME/tba Streetwave KHAN 60/MKHAN 60 12" (A)  
 SAATCHI, Phillip POOR MAN'S PARADISE/You Should Be Mine A&M AM 303;AMY 303 12" (F)  
 SALVINI JESSICA'S CRIME/tba Batfish Incorporated BF 103;UXX 104 12" (I/Red Rhino)  
 SAMSON featuring Bruce DICKINS VICE VERSA/Losing My Grip Capitol CL 395 Pic Bag;12CLP 395 12" Picture Disc (E)  
 SAYLE, Alexei MEANWHILE/Advertising CBS A6669 Pic Bag;TA6669 12" Pic Bag with free sticker (C)  
 SCOTT, Jimmy THE HUNT/tba Move MS 9;MS 9 12" (GH)  
 SCREAMING TREES RELEASE/tba Native NTV 6 12" (I/Red Rhino)  
 "SEXTON, Charlie BEAT'S SO LONELY/Attraction/Beat's So Lonely MCA MCAX 1026 12" Remix;MCAP 1026 Picture Disc (F)  
 SHINE, Brendan LONELINESS/(Acoustic) Inst Play PLAY 206 (SP)  
 SHOCK HEAD PETERS LIFE EXTINGUISHER/tba Beach Culture 3BC 12" (I/Backs)  
 SIMON, Jo ONE LAST LOOK/(Ext) Always On My Mind Complete 12CLP 2800 12" (A)  
 SHINITTA SO MACHO/Cruising (Remix) Fan Fan FAN 7 Pic Bag;12FAN 7 12" Pic Bag (A)  
 SIOUXSIE & THE BANISHES CANDYMAN/Lullaby Wonderland/Polydor SHE 10;SHEX 10 12" inc extra track Umbrella (F)  
 SMASH PALACE LIVING ON THE BORDER LINE/Night Of A Thousand Faces Epic A6788 (C)  
 SOUP DRAGONS THE SUN IS IN THE SKY EP Subway SUBWAY 2 (I/RE)  
 "SPIDER GIMME GIMME IT ALL/(Ext)/Rock Tonight/Did Ya Like Baby? (Live Version) PRT 12P 344 12" (A)  
 SPLIFF RIFF MORE TODAY THAN YESTERDAY/You Shook Up My World JK Productions JKO 111 Pic Bag;12JKO 111 12" (E)  
 SPRUNG AUS DEM WOLKEN PAS ATTENDRE/tba les disques du soleil et de l'acier (no cat no) 12" (I/Red Rhino)  
 STEVENS, Kenni ALL DAY ALL NIGHT (Keep On Loving Mix)/The Jazz Mix/Funk Mix Elite DAZZ 50 12" Pic Bag (A)  
 STRANGE CREW REBEL BLUE ROCKER/Love Addiction EMI 5549 Pic Bag;12EMI 5549 12" (E)  
 TEPPER, Robert NO EASY WAY OUT/Domination Scotti Brothers A6948 (C)  
 "THOMAS, Evelyn COLD SHOULDER (HOT MIX)/(Inst) Record Shack SHOHRT 60 12" (A)  
 TOOLS YOU CAN TRUST SAY IT LOW/tba Red Energy Dynamo T701 (I/Red Rhino)  
 UFO NIGHT RUN (REMIX)/Heaven's Gate (US REMIX) Chrysalis UFO 2 Pic Bag;UFOX 2 12" Pic Bag (F)  
 UNITED NATIONS YOU CHEATED/Paying The Price Magnet MAG 291 (R)  
 VENDETTA SO DO I (REMIX '86)/One Step At A Time Plaza PLAZA 018 (SP)  
 WAITS, Tom IN THE NEIGHBOURHOOD/Singapore Island IS 260 Pic Bag;12IS 260 12" Pic Bag;12IS 260 Limited Edition in double pack with TANGO TILL THEY'RE SORE (Live Track)/Rain Dogs (Live Track) (E)  
 WHISTLE (NORTH SERIOUS) JUST BUGGIN'/Buggin' Much Hard Champion CHAMP 12 Pic Bag;CHAMP 1212 12" (A)  
 WILLS, Viola DARE TO DREAM/tba Streetwave KHAN 66/MKHAN 66 12" (A)  
 WOLF, Virginia WAITING FOR YOUR LOVE/Take A Chance Atlantic A 9459 (W)  
 WONDER, Stevie OVERJOYED/(Inst) Motown ZB 40567;ZT 40568 12" (R)  
 WORKFORCE BACK IN THE GOOD BOOKS/tba Rorschach Testing 7 ROR 5 Limited Edition;ROR 5 12" Pic Bag (I/RT)

\*\* previously listed in alternative format

- A Goodbye.....C
- A Little Closer To Freedom.....G
- All Day All Night.....S
- Another Night.....F
- Back In The Good Books/W Back To England.....R
- Beat's So Lonely.....S
- Bring Back The Night.....R
- Candyman.....S
- Can't Get Close To You.....C
- Circle Once Again.....C
- Closer To Your Heart.....C
- Cold Shoulder.....T
- Color Of Success.....D
- Come Hell Or Waters.....L
- High.....L
- Contrasting Strangers.....W
- Dare To Dream.....W
- Don't You Want My Love.....N
- Dynasty Rap.....D
- Easy Promise To Break.....M
- Feel The Heat.....B
- Fire Me Up.....B
- I Think It's Love.....A
- Gimme Gimme It All.....S
- Gimme Some Lovin'.....R



- I Can't Let You Go.....F
- I Don't Know Why.....C
- I Have A Dream.....M
- I Think It's Love.....J
- Imagination.....C
- In The Neighbourhood.....W
- Jessica's Crime.....S
- Keep On Dancing.....P
- King Holiday.....K
- Kiss.....P
- Land Of The Giants.....C
- Let's Leave The Lights On Tonight.....D
- Life Extinguisher.....S
- Living On The Border Line.....S
- Loneliness.....S
- Love Comes Quickly.....P
- Love Will Wait.....B
- Love's Gonna Get You.....B
- Manic Monday.....B
- Mans Laughter.....F
- Meanwhile.....S
- More Today Than Yesterday.....S
- National Avenue.....R
- Night Run.....U
- No Easy Way Out.....J
- No One Is To Blame.....T
- No Promises.....S
- Love Comes Quickly.....P
- Love Will Wait.....B
- Love's Gonna Get You.....B
- Manic Monday.....B
- Mans Laughter.....F
- Meanwhile.....S
- More Today Than Yesterday.....S
- National Avenue.....R
- Night Run.....U
- No Easy Way Out.....J
- No One Is To Blame.....T
- No Promises.....S
- (Nothing Serious) Just Buggin'.....W
- One Last Look.....S
- Overjoyed.....W
- Pas Attendre.....S
- Pistol In Your Pocket.....P
- Play The Game.....P
- Poquetry In Motion EP.....P
- Poor Man's Paradise.....S
- Rebel Blue Rocker.....S
- Red Square.....T
- Release.....S
- Ring A Ding Ding.....T
- Say It Low.....P
- Secret Lover.....B



- Secret Lovers.....A
- She Grew Up.....B
- She Loves Me.....H
- Sheep.....H
- Slap You Back.....E
- So Do I.....V
- So Macho.....S
- Spend A Little Time With Me.....R
- Strung Out.....L
- Sunset And Vine.....L
- Tabanka.....D
- That Girl.....C
- The Hunt.....S
- The Love Mongers.....F
- The Sun Is In The Sky EP.....S
- Theresa.....B
- These Dreams.....H
- This Is The Night.....J
- Tribute To Bob Marley.....M
- Turn To The Sky.....J
- Under A Raging Moon.....D
- User.....A
- Valentino.....K
- Vice Versa.....S
- Waiting For Your Love.....P
- War Boys.....W
- We Are.....C
- Whenever You Call Me.....J
- Will You Satisfy?.....C
- Wonderland.....M
- You Cheated.....U
- You To Me Are Everything.....R

Mon-Fri 27 Feb  
Single Releases: 89

Year to Date  
(9 weeks to 27 February 1986)  
Single Releases: 676

See New Albums for Distributors Codes

# TOP 100 ALBUMS

## MUSIC WEEK

# W

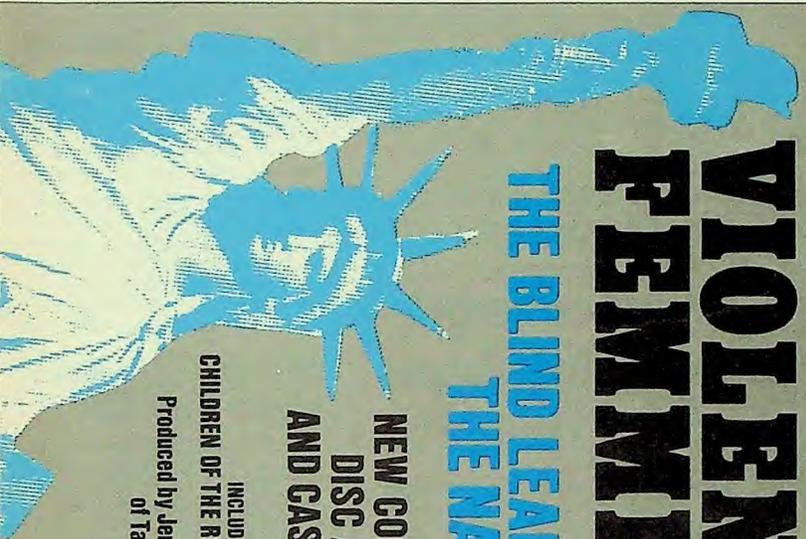
THEY HIT YOU HARD  
& SEND YOUR SENSES TO HEAVEN!

# VIOLENT FEMMES

THE BLIND LEADING  
THE NAKED

NEW COMPACT  
DISC ALBUM  
AND CASSETTE

INCLUDES THE SINGLE  
CHILDREN OF THE REVOLUTION  
Produced by Jerry Harrison  
of Talking Heads



- |             |   |
|-------------|---|
| <b>No 1</b> | <b>BROTHERS IN ARMS</b> ★★ ★★ CD<br>Dire Straits<br>Verigo/Phonogram VERH 25      |
| <b>2</b>    | <b>NO JACKET REQUIRED</b> ★★ ★★ CD<br>Phil Collins<br>Virgin V2345                |
| <b>3</b>    | <b>BE YOURSELF TONIGHT</b> ★★ ★★ CD<br>Eurythmics<br>RCA PL 70711                 |
| <b>4</b>    | <b>WHITNEY HOUSTON</b> ● CD<br>Whitney Houston<br>Arista 206 978                  |
| <b>5</b>    | <b>HURTING HIGH &amp; LOW</b> ★ CD<br>o-ho<br>Warner Brothers WX 30               |
| <b>6</b>    | <b>THE BROADWAY ALBUM</b> ● CD<br>Barbra Streisand<br>CBS 86322                   |
| <b>7</b>    | <b>ORIGINAL SOUNDTRACK FROM ROCKY IV</b><br>Various<br>Scotti Brothers SCT 70772  |
| <b>8</b>    | <b>THE ULTIMATE SIN</b><br>Ozzy Osbourne<br>Epic EPC 26404                        |
| <b>9</b>    | <b>ISLAND LIFE</b> ● CD<br>Grace Jones<br>Island GJ 1                             |
| <b>10</b>   | <b>THE DANCE HITS ALBUM</b> ●<br>Various<br>Towerbell TWR 8                       |
| <b>11</b>   | <b>WORLD MACHINE</b> ★ CD<br>Level 42<br>Polydor POLH 25                          |
| <b>12</b>   | <b>LUXURY OF LIFE</b> ● CD<br>Five Star<br>Teni/RCA PL 70735                      |
| <b>13</b>   | <b>JONATHAN KING'S ENTERTAINMENT FROM THE U.S.A.</b><br>Various<br>Sylys SMR 8612 |
| <b>14</b>   | <b>LIKE A VIRGIN</b> ★★ ★★ CD<br>Madonna<br>Sire WX 20                            |
| <b>15</b>   | <b>ONCE UPON A TIME</b> ★ CD<br>Simple Minds<br>Virgin V 2364                     |
| <b>16</b>   | <b>THE DREAM OF THE BLUE TURTLES</b> ★ CD<br>Sing<br>A&M DREAM 1                  |
| <b>17</b>   | <b>GO WEST</b> ★ CD<br>Go West<br>Chrysolis CHR 1495                              |
| <b>18</b>   | <b>THE FIRST ALBUM</b> ★ CD<br>Madonna<br>Sire WX 22                              |
| <b>19</b>   | <b>HOONDS OF LOVE</b> ★ CD<br>Kole Bush<br>EMI KAB 1                              |
| <b>20</b>   | <b>LITTLE CREATURES</b> ● CD<br>The Waitresses<br>EMI KAB 1                       |

- |           |  |
|-----------|--|
| <b>59</b> | <b>HELLO, I MUST BE GOING!</b> ★★ ★★ CD<br>Phil Collins<br>Virgin V2252                                |
| <b>60</b> | <b>BACK IN THE D.H.S.S.</b><br>Half Man Half Biscuit<br>Probe Plus PROBE 4                             |
| <b>61</b> | <b>CAN'T SLOW DOWN</b> ★★ ★★ CD<br>Lionel Richie<br>Motown STMA 8041                                   |
| <b>62</b> | <b>STOP MAKING SENSE</b> ● CD<br>Talking Heads<br>EMI TAH 1  |
| <b>63</b> | <b>DIRE STRAITS</b> ★★ ★★ CD<br>Dire Straits<br>Verigo/Phonogram 9102021                               |
| <b>64</b> | <b>LOVE</b> ●<br>The Cult<br>Beggars Banquet BEGA 65   |
| <b>65</b> | <b>STEVE McQUEEN</b> ● CD<br>Pretab Sprout<br>Kitchenware/CBS KWLP 3                                   |
| <b>66</b> | <b>ALF</b> ★★ ★★ CD<br>Alison Moyet<br>CBS 26229   |
| <b>67</b> | <b>THE CARS GREATEST HITS</b> ○ CD<br>The Cars<br>Elektra EKT 25                                       |
| <b>68</b> | <b>BEST OF INCANTATION: MUSIC OF THE ANDES</b> ○ CD<br>Incantation<br>West Five CODA 19                |
| <b>69</b> | <b>THE GREATEST HITS OF 1985</b> ★<br>Various<br>Tajstar STAR 2269                                     |
| <b>70</b> | <b>THE WEDGE</b><br>Palcos<br>Hornet SHVL 850  |
| <b>71</b> | <b>MISPLACED CHILDHOOD</b> ★ CD<br>Morrillon<br>EMI MRL 2  |
| <b>72</b> | <b>LOVE HURTS</b> ★ CD<br>Elaine Paige<br>WEA WX 28  |
| <b>73</b> | <b>SPORTS</b> ○ CD<br>Huey Lewis And The News<br>Chrysolis CHR 1412                                    |
| <b>74</b> | <b>ELIMINATOR</b> ★★ ★★ CD<br>ZZ Top<br>Warner Brothers W 3774   |
| <b>75</b> | <b>ALL THROUGH THE NIGHT</b> ●<br>Aled Jones with BBC Welsh Symphony Orchestra & Chorus<br>BBC REH 569 |
| <b>76</b> | <b>SPARKLE IN THE RAIN</b> ● CD<br>Simple Minds<br>Virgin V 2300                                       |
| <b>77</b> | <b>COMMUNIQUE</b> ★ CD<br>Dire Straits<br>Verigo/Phonogram 9102 031                                    |
| <b>78</b> | <b>SUZANNE VEGA</b> CD<br>ZZ Top   |

# Go-Bs set for spring reign?

By John Best

THE GO-BETWEENS' position is a bit like that of the boy who cried "wolf". A knowing few have been screaming and shouting about the best thing to come out of Australia since ever, for so long now that the familiarity of the cry has dulled its effect. It can be widely acknowledged that The Go-Betweens have made some of the very best records of this decade without this ever prompting further investigation.

Perhaps the problem lies with the fact that the foursome have had more record companies than they'd care to — or can — remember. For many this is proof enough of the charges of "difficult bastards" that have been levelled at them. But just maybe it points to an inability on the part of labels to successfully market "quality" acts without expecting them to resort to the usual pop vaudeville.

Robert Forster, songwriter and possessor of a wit as arid as the outback, agrees: "We've never been asked to leave a label because we've been in any way difficult. But I think we do have a sense of anger — no-one's ever been able to present us to the British public in any sort of cohesive or intelligent way."

1986 is going to see the turning

of the tide. The Go-Betweens have just been plucked from the jaws of ridiculous obscurity (a major deal with Elektra down the pan with the company's UK disappearance) by the very on-the-ball Beggars Banquet. A single, Spring Rain, capturing a rare sense of wonder and a wildly memorable tune, has just received timely release. And an album, Liberty Belle And The Black Diamond Express, will in early March make everyone wonder why they are not superstars, perhaps to the extent that will become just that.

Whatever, Forster and fellow writer Grant McLennan are certainly feeling good about things at the moment: "It's all connected with the idea of being presented to the public in a good way. Beggars seem to have a very good grip on what our qualities are. They are very interested in letting us present ourselves and have made very few suggestions as to how we should look or anything. We made the record and they just loved it, that was very gratifying."

What do The Go-Betweens try to achieve with their songs? McLennan: "I just want us to achieve the best version of that song as a band. And I'd like our songs to mean something in 10 or 15 years time as well as meaning something now."

It would be nice if they meant something to a lot more people now. Forster: "Yes, I think our songs have the great potential to be liked and admired by a large amount of people. I mean basically I'd like our music to be able to change lives. It has done on occasion but it would be good if we were in a position where it was almost a tidal wave kind of thing."

In these days of instant gratification, Go-Between records demand to be listened to. The more you listen, the more you get back. But can people be bothered? Is pop any place for a quality band in 1986?

Forster: "I mean, you're right, we are of the utmost quality. But there are definite avenues that people can come in on and enjoy the record fairly immediately. There's appealing melodies, good playing — you can just sort of roll into each song, and that's why I think this LP

could do very well."

Somehow, without specifically being anything like it, Liberty Belle is strongly reminiscent of The Talking Heads classic More Songs About Buildings And Food. This intrigues McLennan, not just because More Songs has sold more copies than all The Go-Betweens' albums put together, but because he thinks it's a great record.

But do The Go-Betweens have it in them to be as big as The Talking Heads? There's certainly that same underlying intelligence in everything they do. But while for the Heads it has become an actual marketing angle, for The Go-Betweens it's always been a sticking point. Does their depth actually put people off?

Forster: "I don't think it's ever a case of putting people off. It's more been a failure of companies to put people on. I think we are a charismatic band and a very good looking band. We're a band of four very strong images, and I think it's been a massive oversight from people at record companies not to successfully present us."

With Beggars this is changing. The band have interviews with the NME, Sounds, Melody Maker, *rm, Beat, One Two Testing* and even the BBC World Service surrounding the release of Liberty Belle — easily more than ever before. In March they will be undertaking their most comprehensive tour of the UK yet with a new keyboard player). And in a week or two they will be back in Australia making their first video.

Feeling is at last building that the group's long training as craftsmen of their trade could be about to pay huge dividends. But McLennan and Forster's nine years together have left them with little fear that success would blunt their edge. For a bunch of "difficult bastards" they'd even quite like all the paraphernalia that goes with being pop stars.

Forster: "Ever since I was about two years old I've wanted a manager. I love uttering those words to people, 'Don't talk to me, talk to my manager'. I like the idea of having an agent, I like having a publisher. I like all those words. The only drag is sometimes I dislike being the centre of attention."

There'll be more of that if you go right to the top. "But then you only move in areas where you're fully protected," says McLennan. "I like body-guards, limos, that sort of stuff. I wouldn't mind being a prisoner in a nice big palace."

It wouldn't destroy your source of inspiration? "No I don't think I'd be one of those people who's ruined by success, John." You get the feeling they wouldn't mind the opportunity of finding out.

The Go-Betweens have unconsciously resisted the undignified drift towards commercialism (call it selling out) that tends to afflict bands for whom overnight success never comes to call. They have continued to make the records and write the songs they want to write and record them as best they can. This has long brought them critical plaudits, perhaps now they'll sell a few copies too. Grant?

"I'm very proud of that record. It has somehow captured everything that we wanted to do, which is quite a rare thing to say." Robert?

"I'd just like to say, I think we've made a very very good record. I hope people support it, I hope people come and see us play, because I think we do what we do very well."



## Go go go: The Housemartins' latest fling

GO DISCS! The label which recognised the talents of B Bragg before anyone else, is taking its nascent slars, The Housemartins, to the country on a series of dates along with latest signings His Latest Flame.

The Housemartins, whose gospel for the Eighties has been winning friends and influencing people at Radio One and The Tube for some time, are currently in the studio perfecting five new tracks, while His Latest Flame (yet another Glaswegian band), formerly bits of Sophisticated Boom Boom, are also ab-

out to enter the recording fray with Nick Lowe at the controls.

The tour dates (February 20-March 21) stretch the length of the country with the London date to be set. In line with label policy, Go! is aiming to keep prices down, expect to sell Housemartins discs when they hit your area.

## Sound education for school kids

TAKING ITS cue, perhaps, from the BPI's Life Sound Better To Music campaign, the Record Tokens company decided to get 'em young when it launched its National Schools "Make Music" Competition.

Out of the 700 entrants, 100 will receive £5 record tokens while the outright winners will have their songs recorded at Abbey Road and pressed and distributed to every child at the school. Mini-pops move over ...

## Strange single and album from EMI

STEVE STRANGE and his new band Strange Cruise have signed to EMI Records and the first single, Rebel Blue Rocker, is out next week (24) followed by an album in early spring. Left to right: band members Pete Murray, Frankie Hepburn, Wendy Cruise and Steve Barnacle, Terri N Berg (Smallwood Taylor Management) and Dave Ambrose (director of A&R, EMI Records); seated, Pete Barnacle and Steve Strange, David Munns (director of artist development, EMI Records) and Andy Taylor (managing director, Smallwood Taylor).



## Big cash for the right NE band

EQUIPMENT AND recording facilities worth £10,000 are up for grabs in a North Eastern talent competition, launched by Metro Radio and Federation Brewery.

Local bands and solo artists from Tyne & Wear, Northumberland and Durham area who have been playing regularly in the area for the last six months should contact Steve Martin, features producer at Metro (091 488 3131).

## Feargal link bears Fruits ...

FRUITS OF PASSIONS' support slot on Feargal Sharkey's UK tour — due to wind up this Friday after 18 dates nationwide — provides one of those pleasing equations with all the ends neatly tied.

The Fruits are the latest in a long line of Scots specialising in gutsy Americana and pure pop guitar. The nice link with the flat-faced crooner is that their vocalist, Sharon Dunleavy, brings to mind the feisty talents of Maria McKee, singer with the highly-praised Lone Justice, who just happens to be the writer of Sharkey's recent number one single, A Good Heart.

Veterans of the live circuit after touring with The Bluebells and The Commotions, The Fruits, who also have a fine single, Love's Glory out on the Siren label, are obviously set to receive their just deserts.



GO-BETWEENS: memorable tunes and a rare sense of wonder

# SOUNDS

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*Melody Maker* circulation DOWN by 7,880

**SOUNDS** circulation UP to 77,193

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# TOP 75 SINGLES

## MUSIC WEEK

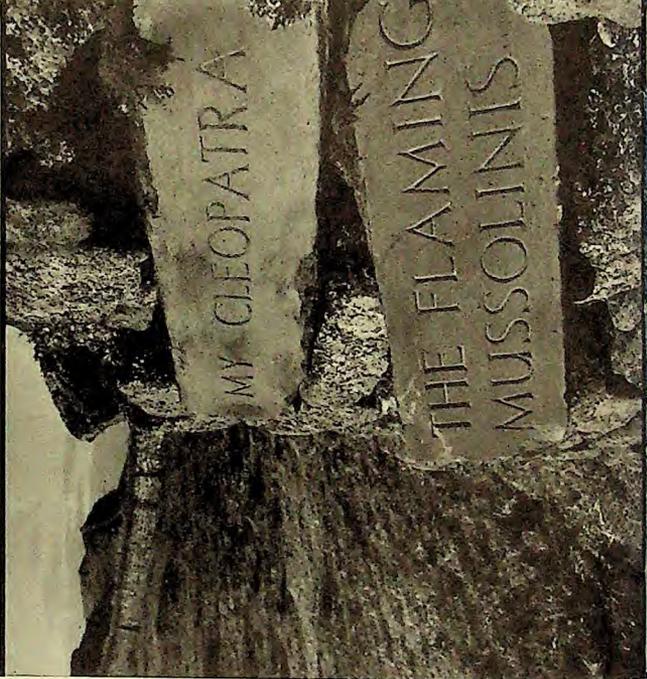
# W



Compiled by Chris for the BBC. Above: Week end BBC, based on a sample of 750 record outlets.

- 1 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING** ●  
Billy Ocean  
Live (VE) 11.4
- 2 STARTING TOGETHER**  
Su Pollard  
Rainbow RBR 4
- 3 ELOISE**  
Domini  
MCA GRIM(T) 4
- 4 CHAIN REACTION** ●  
Diana Ross  
Capitol (12)CL 386
- 5 HOW WILL I KNOW**  
Whitney Houston  
Arista ARIST (12)656
- 6 BORDERLINE** ○  
Madonna  
Sire W 9250(T)
- 7 SYSTEM ADDICT**  
Five Star  
Tem (RCA) PB 40515 (12) — PT 40516
- 8 BURNING HEART** ●  
Survivor  
Scotti Brothers A6708 (12) — TX 6708
- 9 LIVING IN AMERICA**  
James Brown  
Scotti Brothers (PA) 6701
- 10 THE CAPTAIN OF HER HEART**  
Double  
Polydor POSPX(1) 779
- 11 RISE** ●  
Public Image Ltd  
Label/Virgin VS 841 (12)
- 12 ONLY LOVE**  
Nana Mouskouri  
Carrere CART(1) 376 (A) (Philips) PH 38
- 13 DON'T WASTE MY TIME** ●  
Paul Hardcastle  
Chrysalis PAU(X) 1
- 14 WALK OF LIFE**  
Dire Straits  
Vertigo/Phonogram DSTR 12(12)
- 15 TURNING AWAY**  
Shakin' Stevens  
Epic (PA) 6819
- 16 THE SUN ALWAYS SHINES ON T.V.** ○  
a-ha  
Warner Brothers W8846(T)
- 17 IMAGINATION**  
Belouis Some  
Parlophone (12)R 1986
- 18 THE PHANTOM OF THE OPERA**  
Sarah Brightman & Steve Harley  
Polydor POSPX(1) 800
- 19 RADIO AFRICA**  
Latin Quarter  
Rockin' Horse/Arista RHT(1) 102
- 20 AND SHE WAS**  
Talking Heads  
EMI (12)EMI 5543
- 21 LA VIE EN ROSE/PULL UP TO THE BUMPER**  
Grace Jones  
Island (12)IS 240
- 22 LIFE'S WHAT YOU MAKE IT**  
Talk Talk  
EMI (12)EMI 5540
- 23 STRIPPED** ●  
Dischord  
Mute 780NG 10 (12) — 1280NG 10

## THE FLAMING MUSSOLINIS



- 61 UNCHAINED MELODY**  
Leo Sayer  
Chrysalis LEOM(1) 3
- 62 ANOTHER NIGHT** ●  
Arelha Franklin  
Arista ARIST (12)657
- 63 THE HONEYTHIEF**  
Hipsway  
Mercury/Phonogram MER(X) 212
- 64 SHOKIN' IN THE BOYS ROOM/HOME SWEET HOME (Remix)**  
Elektra EKR 33(T)
- 65 WASTELANDS**  
Midge Ure  
Chrysalis URE(X) 3
- 66 YEARS LATER**  
Cactus World News  
MCA MCA(T) 1 024
- 67 SEX AS A WEAPON**  
Pat Benatar  
Chrysalis PAT(X) 4
- 68 THE POWER IS YOURS** ●  
Sade  
Decca DE(X) 3
- 69 SARA**  
Starship  
RCA RB 49893 (12) — FT 49894
- 70 LIVING IN THE PAST**  
Dram Theatre  
Epic A 6798 (12) — TX 6798
- 71 SAVING ALL MY LOVE FOR YOU** ●  
Whitney Houston  
Arista ARIST (12)640
- 72 SIDEWALK TALK**  
Jellybean  
EMI America (12)EA 210
- 73 EVERYBODY WANTS TO RULE THE WORLD** ○  
Tears For Fears  
Mercury/Phonogram IDEA 9(12)
- 74 DON'T YOU (FORGET ABOUT ME)**  
Simple Minds  
Virgin VS 79(12)
- 75 SMALL TOWN**  
John Cougar Mellencamp  
Rival/Phonogram (CMX) 5

## THE NEXT 25

- 76** (96) HERE COMES THE MAN, Boom Boom Room
- 77** (1) WILL YOU SATISFY?, Chrissie
- 78** (74) ON THE TRAIL, The Prime Movers
- 79** (4) JUST CAN'T STAND IT, Man Blanco
- 80** (84) JOHNNY JOHNNY, Fretsb Spout
- 81** (1) DIGGING YOUR SCENE, The Blow Monkeys
- 82** (1) DON'T TELL ME LIES, Brecothe
- 83** (84) MY CLEOPATRA, The Flaming Muscolinis
- 84** (84) HOLD ON TO YOUR LOVE, Smoke Robinson
- 85** (87) I'M YOUR MAN, Wham!
- 86** (87) I LOVE YOU, Stephen Duffy
- 87** (87) COME ON OVER, Junior
- 88** (88) SNIPES A BEAT, Wang?
- 89** (89) WHEN THE BOYS MEET THE GIRLS, Salsar Sledge
- 90** (89) SHOULD'NT HAVE TO BE LIKE THAT, Fira Lippo Lippo
- 91** (89) I KNOW THAT MOOD, Shooting Party
- 92** (89) I MISS YOU, Klymaxx
- 93** (89) I DON'T WANT TO BE LIKE YOU, Klymaxx

The British Record Industry Chart is based on sales of 750 record outlets. Publication rights reserved. All rights reserved.



Fun After All (12)FUN 101  
Tabu (PA) 6977  
Island (12)IS 263  
VEA YZ6(11)  
Kitchenware (CBS) SK03 24  
RCA RB 40599 (12) — PT 40600  
Siren SIREN 1 (11) 2  
Parrot A 6833 (12) — TX 6833  
Melown 2B 40555 (12) — TX 40554  
Epic (PA) 6716  
10/Virgin TEN 9 (11) 2  
London LON(X) 84  
Arista A 9486(T)  
Virgin VS 831 (11) 2  
Siren SIREN 1 (11) 2  
MCA MCA(T) 1 033  
MCA MCA(T) 1 033

MCA/MCA(T) 1033  
Fourth & Broadway, Blvd 01218/W/12

97  
98  
99 I MISS YOU Kymox  
100 DO YOU LOVE ME Duran Duran

Mute 7BONG 10(12) - 12BONG 10



Depeche Mode  
MANIC MONDAY



*The*  
**MUSIC WEEK**  
**AWARDS 1985**



THE DORCHESTER, WEDNESDAY 19 FEBRUARY 1986



*PAT BENATAR*



*BILLY BRAGG*



*DOUG E. FRESH*



*PAUL HARDCASTLE*



*BILLY IDOL*



*HUEY LEWIS*



*GO WEST*



*MIDGE URE*



# The Collectors Of Rare Talent



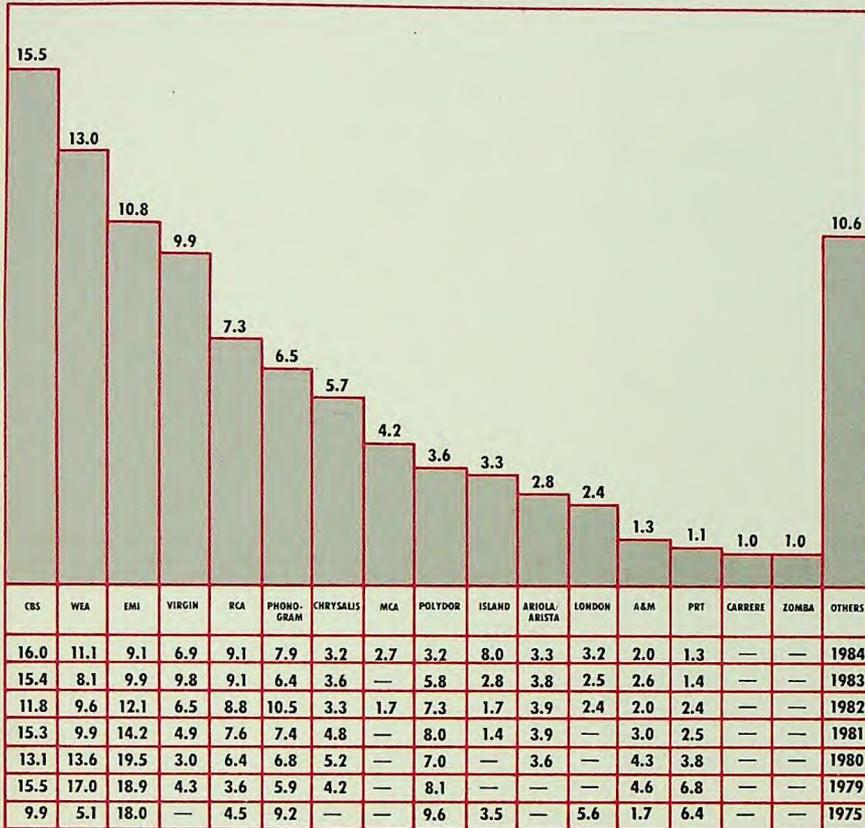
**Chrysalis**

12 STRATFORD PLACE, LONDON W1N 9AF TELEPHONE 01-408 2355 TELEX 21753 CABLES CHRYSALIS LONDON W1

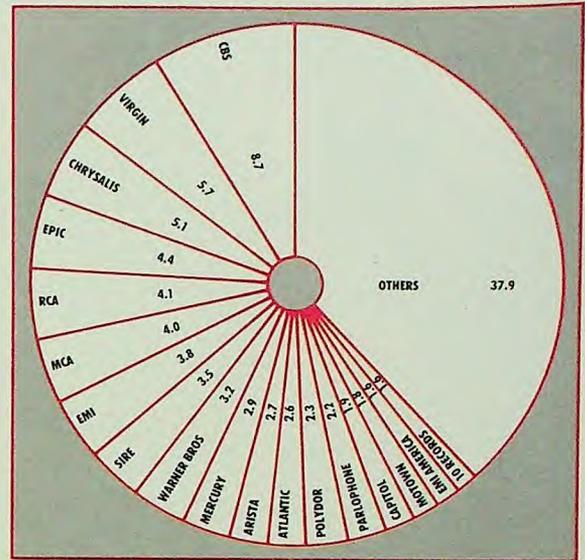


# MARKET SURVEY '85

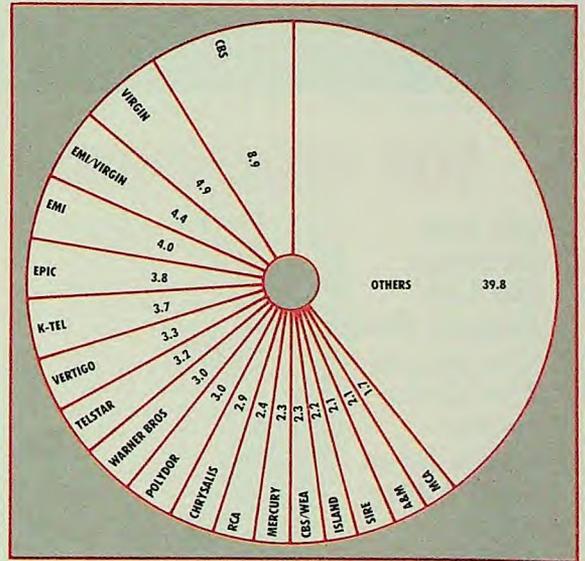
## SINGLES LEADING COMPANIES %



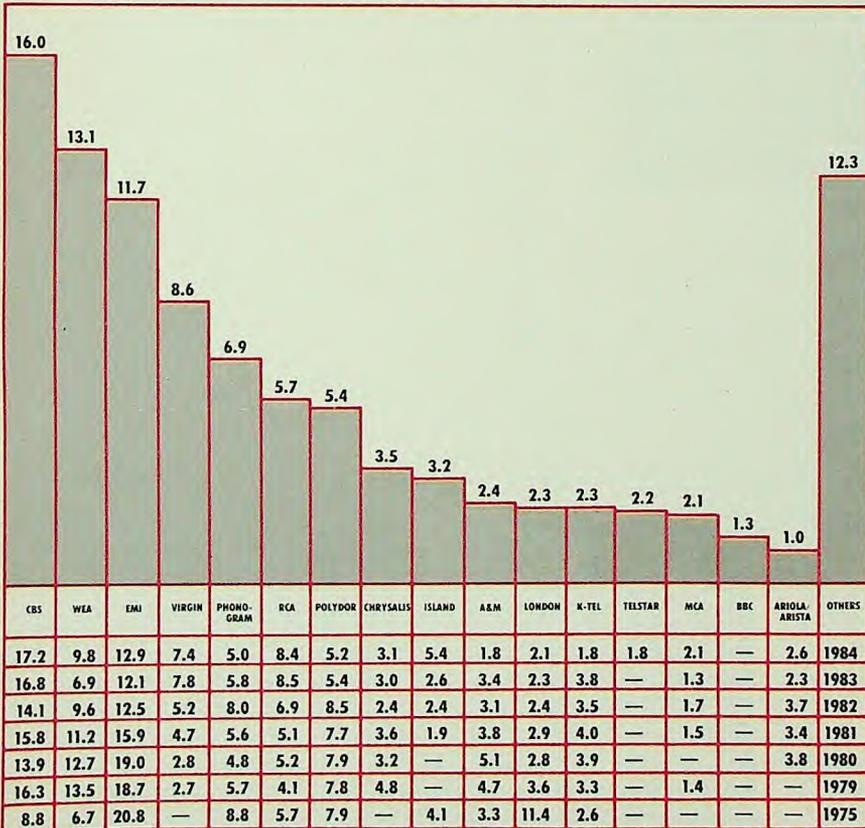
## SINGLES LEADING LABELS %



## ALBUMS LEADING LABELS %

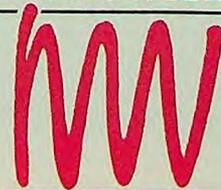


## ALBUMS LEADING COMPANIES %



THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those priced at £1.82 and over. The 1985 market survey marks the thirteenth year since these were introduced.

MUSIC WEEK



# AWARDS 1985



THE CULT: misnomer after their chart success with BB

## TOP INDEPENDENT SINGLE

- 1 *She Sells Sanctuary*  
The Cult  
Beggars Banquet
- 2 *Blue Monday*  
New Order  
Factory
- 3 *Upside Down*  
Jesus & Mary Chain  
Creation

IN 1985 The Cult became a misnomer. *She Sells Sanctuary* not only held off all-comers at the top of the indie chart for the entire summer (June 22 to September 7), but also saw The Cult develop into a Top 20 act (number 15, August 3) with all the hallmarks of a world-class rock band in the making.

The success of *Sanctuary* proved to be the launching pad the band had been looking for, and that the faithful had been pre-



JESUS & Mary Chain reaction

dicting since before their debut album, *Dreamtime*, briefly flared at number 21 at the back end of 1984.

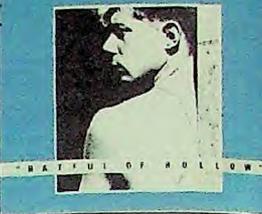
With *Sanctuary* still well inside in the Top 75, the next release *Rain*, was already following its tracks to the 20. And in the last week of October, *Love* — the album containing both hits and the imminent Top 30 success *Revolution* — finally made them the biggest "cult" this side of *Trivial Pursuit* by entering the album chart at number four.

In the final indie run-down of last year, Ian Astbury, Billy Duffy and the boys had no less than six singles showing — five inside the Top 25 — and two albums in the first five.



NEW ORDER: one year later, *Blue Monday's* still selling

## The Smiths



SMITHS: "Hollow" victory

## TOP INDIE ALBUM

- 1 *Hatful Of Hollow*  
The Smiths  
Rough Trade
- 2 *Meat Is Murder*  
The Smiths  
Rough Trade
- 3 *Treasure*  
Cocteau Twins  
4AD

THE SMITHS' second year at the top of the huge and hugely varied indie album pile. And while they may not have repeated last year's impressive Top Album/Top Single double (*The Smiths/What Difference Does It Make*), their top two LP placings must be equally satisfying.

A collection of early classic radio sessions and later singles, *Hatful Of Hollow* actually emerged in November 1984 at number seven in the national charts, and sold well enough in its first month of life to finish 16th in the year-end chart.

It started 1985 at the top of the indie chart, and there it stayed until the end of February when it was deposed by the Morrissey, Marr, Rourke and Joyce's second LP proper, *Meat Is Murder*, which debunked many a preconception by entering the national chart at number one.

Neither album has left the indie Top 25 since, and both have made frequent sorties back up into the Top 10 throughout the year.

## TOP COMPILATION AWARD

- 1 *Now That's What I Call Music 6*  
EMI/Virgin
- 2 *Now — The Christmas Album*  
EMI/Virgin
- 3 *Now That's What I Call Music 5*  
EMI/Virgin

## TOP SINGLE

- 1 *The Power Of Love*  
Jennifer Rush  
CBS
- 2 *I Know Him So Well*  
Elaine Paige &  
Barbara Dickson  
RCA
- 3 *Into The Groove*  
Madonna  
Sire

IT'S UNUSUAL for three different songs with the same title to make the UK Top 10 within a period of just a few months — it took 24 years for three songs called *Woman In Love* to achieve the same accolade — but that's exactly what happened with *The Power Of Love*, a song title which lent itself to hits by Frankie Goes To Hollywood, Huey Lewis and the News and most recently Jennifer Rush.

Rush's *The Power Of Love* finally reached number one on October 12, exactly 16 weeks after it first entered the chart, and stayed there for five weeks. It was the biggest selling single of 1985, but more than that was also the first time that a female vocalist had sold more than 1m units of a single in the UK.

## TOP ALBUMS

- 1 *Brothers In Arms*  
Dire Straits  
Vertigo/  
Phonogram
- 2 *No Jacket Required*  
Phil Collins  
Virgin
- 3 *Like A Virgin*  
Madonna  
Sire

THE SUCCESS of Dire Straits' *Brothers In Arms* came as no surprise, but its achievement of being the top album of the year is all the more notable in the face of strong competition from albums by Phil Collins, Madonna, U2 and Bruce Springsteen amongst rock rivals.

The band already had three albums in the chart when *Brothers In Arms* was released. The album shot straight into the chart at number one and stayed there for three weeks. The advance sales alone were sufficient to give it platinum status.

The LP stayed in the top five for many weeks. At the time of writing, *Brothers In Arms* has been back at the top of the album chart for five weeks and has attained triple platinum status.

**CBS**

**Top Album Company**

**Top Singles Company**

**Top Album Label**

**Top Singles Label**

**Top Selling Single**

**Jennifer Rush**

**'The Power of Love'**

**Top Disco Single**

**Lisa Lisa and Cult Jam with Full Force**

**'I Wonder If I Take You Home'**

**Marketing Award**

**Bruce Springsteen**



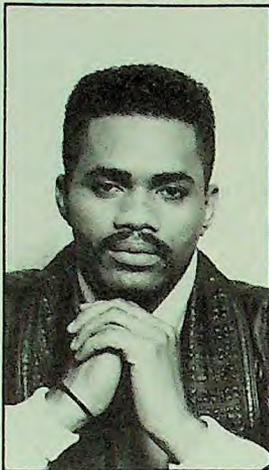
**THE COMPANY THAT NEVER SLEEPS**

**CBS**

# AWARDS 1985



LISA LISA



COLONEL ABRAMS



PHYLLIS NELSON

## TOP DISCO SINGLE

- 1 *I Wonder If I Take You Home*  
Lisa Lisa & Cult Jam With Full Force  
CBS
- 2 *Trapped*  
Colonel Abrams  
MCA
- 3 *Move Closer*  
Phyllis Nelson  
Carrere

I WONDER If I Take You Home by Lisa Lisa & Cult Jam with Full Force, as well as being possibly the longest title-and-artist combination ever to make the UK charts, was also notable for the longevity of its dancefloor appeal. The record was a club favourite for months, and this was a material factor in its graduation to major pop hit status when finally re-promoted across

the board in the autumn, following a brief period of unavailability. Sheer consistency made it the top disco/dance charter. The record was a particular triumph for the Full Force team, who both wrote and produced it, and have subsequently gone on to equal UK pop successes in their own right with the recent Alice, I Want You Just For Me.

## TOP DISCO ALBUM

- 1 *Rock Me Tonight*  
Freddie Jackson  
Capitol
- 2 *Single File*  
Comeo  
Club/Phonogram
- 3 *Alexander O'Neal*  
Alexander O'Neal  
Tabu

FREDDIE JACKSON'S *Rock Me Tonight* album is currently celebrating its approximately 40th week on the *Music Week* disco/dance LP chart, during which time it has been an almost constant fixture of the Top 5, and a frequent candidate for the No 1 slot between other albums whose sales were merely flashes in the pan by comparison. And all this was without the benefit of a major UK hit single.

Such extraordinary sales longevity for a debut album is, to say the least, unusual, particularly as much of it is clearly due to word-of-mouth among mainstream record buyers. Jackson is a major musical find, with a soulful vocal style bearing the same timeless quality as that of a Marvin Gaye or a Lou Rawls. His day of major hit singles will most certainly follow.



FREDDIE JACKSON: top disco LP for Capitol



## TOP HEAVY METAL ALBUM

- 1 *Reckless*  
Bryan Adams  
A&M
- 2 *Eliminator*  
ZZ Top  
Warner Bros
- 3 *Misplaced Childhood*  
Marillion  
EMI

BRYAN ADAMS' *Reckless* has sold more than 6m copies worldwide, and marks the final coming to prominence of a man who had gained much behind-the-scenes respect with his songs for Ted Nugent and Lita Ford.

The album is a mature collection of guitar-orientated adult rock, and is the singer/songwriter/guitarist's third UK LP offering, following *Cuts Like A Knife* and *You Want It, You Got It*.

*Reckless* reflects Adams' adaptability of style, with its contrasts between the power of *Kids Want To Rock*, the soulfulness of *It's Only Love* — which featured Tina Turner — and the almost poppy *Run To You*.



MARILLION: third in the Heavy Metal section



**BEST LP OF THE YEAR** 1st Dire Straits - Brothers In Arms **BEST DISCO LP** 2nd Cameo - Single Life **MARKETING AWARD** 2nd  
 Dire Straits - Brothers In Arms **TOP CONSUMER AD** 1st Dire Straits - Prince's Trust, 2nd Vertigo - Corporate **BEST COLOUR AD**  
 2nd Dire Straits - So Far Away, 3rd Dire Straits - Brothers In Arms **BEST MONO AD** 2nd Billy Connolly - Wreck On Tour  
**BEST LP SLEEVE** 3rd A.B.C. - How To Be A Zillionaire **BEST VIDEO** 3rd Dire Straits - Money For Nothing



# AWARDS 1985

## TOP SLEEVE DESIGN — CLASSICAL

- 1 *Mass Of St Sylvester (Missa Papae Marcelli)*  
Palestrina  
BBC Artium  
Designed by Mario Moscardini
- 2 *Cry*  
Giles Swayne  
BBC Artium  
Illustrated by Dan Fern  
Designed by Mario Moscardini



## TOP SLEEVE DESIGN — SINGLES

- 1 *The Word Girl*  
Scritti Politti  
Virgin  
Designed by Keith Breeden
- 2 *Slave To The Rhythm*  
Grace Jones  
Island  
Designed by Jean Paul Goode
- 3 *Fish Below The Ice*  
Shriekback  
Arista



## TOP SLEEVE DESIGN — POPULAR FULL PRICE

- 1 *Cupid & Psyche*  
Scritti Politti  
Virgin  
Designed by Keith Breeden
- 2 *Mike & The Mechanics*  
WEA  
Designed by Louis Noberley/  
Geoff Halpin
- 3 *How To Be A Zillionaire*  
ABC  
Phonogram  
Designed by Keith Breeden

KEITH BREEDEN worked on three Scritti Politti singles before he was commissioned to design the *Cupid & Psyche* album sleeve, and discovered that the band's

- Designed by Stylo Rouge
- 3 *Two Rivers*  
The Adventures  
Chrysalis  
Designed by John Pasche

THIS IS Keith Breeden's second design triumph in the current

main man, Green, took a close interest in such matters.

"It's always hard working on Scritti Politti sleeves because you've got to satisfy someone with very clear ideas of what he wants," chuckles Breeden. "Originally the photo on the back was going to be the front, but it didn't seem suitable. We decided on something similar to Continental chocolate wrappers to convey sweetness, and the artwork was built up from screen prints done by Art-o-matic, who were very helpful. So was Gary Wathen of Virgin."

Breeden also took third place in this category with ABC's *How To Be A Zillionaire*, which he describes as "a very complicated sleeve to do".

"It took about 200 hours or six months' hard work at the drawing board," he comments, "but I think it's very successful and I'm very pleased with it."

Music Week Awards, and once again Scritti Politti's Green played a major role in the preparation and fulfilment of the sleeve design for *The Word Girl*.

"He came to me with a portrait of Shirley Maclaine and a lobby card from one of her films," Breeden recalls. "He's obviously a fan of hers. He asked me to make a collage incorporating some film quotes, and we did it with the help of screen prints from Art-o-matic once again."

## TOP MUSIC WEEK ADVERTISEMENT AWARD — MONO

- 1 *Little Creatures*  
Talking Heads  
EMI  
Designed by The Artful Dodgers
- 2 *Wreck On Tour*  
Billy Connolly  
Phonogram  
Designed by Andrew Prewett

"Taking Heads is the kind of band which is right for this type of idea. Of course it wouldn't work for everybody. I don't think stretching and elongating Nana Mouskouri, for example, would come off."

Continued over

## AWARDS 1985

- Edited by Nigel Hunter
- Written by Chris White  
John Best  
Jeff Clark-Meads  
Nigel Hunter  
Barry Lazell

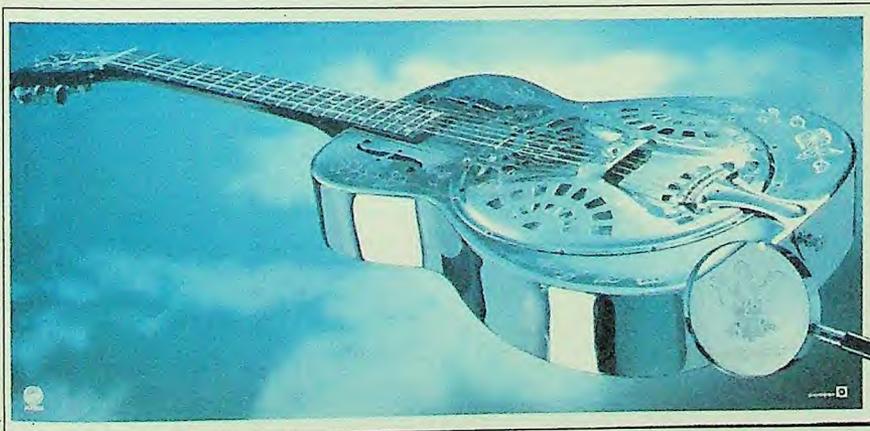
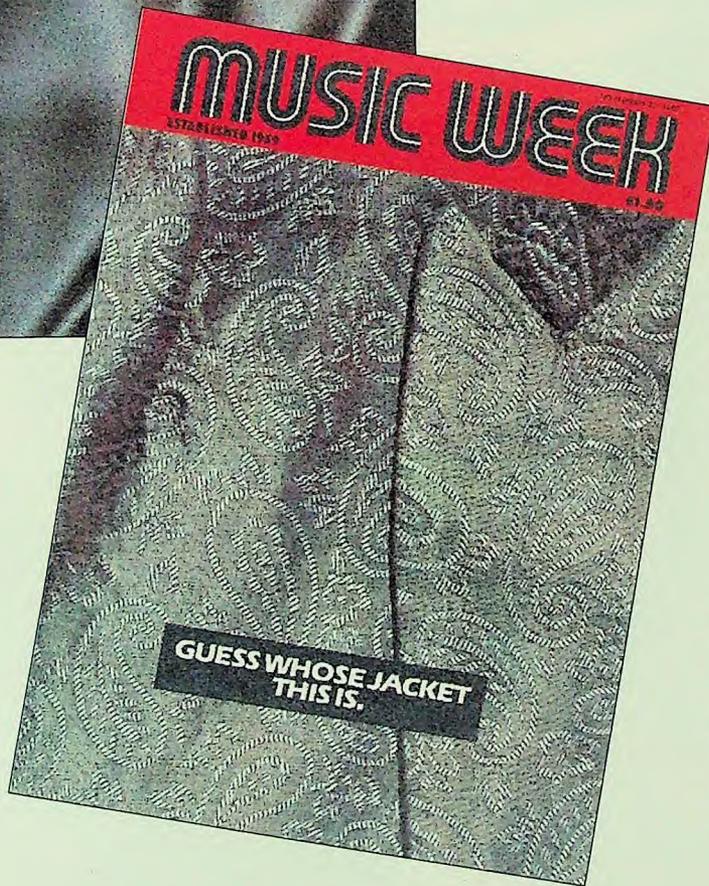
# TALKING HEADS



RELEASED JUNE 17

FIRST STUDIO ALBUM FOR TWO YEARS

TAH 2 TAH TC 2



## TOP MUSIC WEEK ADVERTISEMENT AWARD — COLOUR

- 1 *Now That's What I Call Music 6*  
EMI/Virgin  
Designed by McCormick's
- 2 *So Far Away*  
Dire Straits  
Vertigo/Phonogram  
Designed by Visible Ink
- 3 *Brothers In Arms*  
Dire Straits  
Vertigo/Phonogram  
Designed by Visible Ink

MCCORMICK'S AND EMI/Virgin notch another top success in this category with the high-selling Now That's What I Call Music series. McCormick's designers involved were Janet Newman and Ross Thomson.

"We wanted to sell an album with a high fashion link," says Janet Newman. "We had to persuade the public to buy it while it was really hot, and the design had to work in press ads and on TV, so it had to be really simple."

## TOP CONSUMER PRESS ADVERTISEMENT AWARD

- 1 *The Prince's Trust Rock Gala Award*  
Dire Straits  
Vertigo/Phonogram  
Designed by Visible Ink
- 2 *We Wield The Heaviest Axe In The Business*  
Vertigo/Phonogram  
Designed by Visible Ink
- 3 *Syco*  
Designed by Hicks & Hayes

PHONOGRAM AND designers Visible Ink took the first two places in this category, and Visible Ink's Steve Salzburg was directly involved with both.

"It was nice to do the Prince's Trust for nothing because it's a very good cause," he says with a laugh. "There was no brief. We just used our imagination, with the record company supporting us all the way and probably spending more on it than usual."

# AWARDS 1985

## MARKETING AWARD FOR TV-MERCHANDISED RECORDS, CASSETTES & CDs

- 1 *Now — The Christmas Album*  
EMI/Virgin  
Presentation: Barry McCann
- 2 *Now That's What I Call Music 6*  
EMI/Virgin  
Presentation: Jon Webster
- 3 *The Love Songs*  
George Benson  
K-tel  
Presentation: Peter Hunsley

NOW — The Christmas Album, which also finished second to its stablemate *Now That's What I Call Music 6* in the Top Compilation category, was something of a gamble because its sales life and success were circumscribed by its seasonal contents.

The project was researched in April 1985, and the collation of tracks was so successful in quality and name value that it was decided to make the album one of the *Now* series.

"There was a limited period in which to sell the

LP because of its nature," says Barry McCann, "but it was released on November 18 and made the top five in the LP chart before the TV campaign broke on December 1. On the strength of that, we took a further risk by pressing more copies."

The risk was justified because the LP displaced *Now 6* at No. 1, and sold over 1m copies. Its seasonal appeal was emphasised vividly by its rapid descent out of the chart once Christmas was over.

## TOP PRODUCER — ALBUMS

- 1 *Phil Collins/Hugh Padgham*
- 2 *Mark Knopfler/Neil Dorfsman*
- 3 *Bruce Springsteen/  
Jon Landau/  
Chuck Plotkin/  
Steve Van Zandt*



PHIL COLLINS: co-champ in top producers LPs

## TOP PRODUCER — SINGLES

- 1 *Nile Rodgers*
- 2 *Richard James Burgess*
- 3 *David A Stewart*



NILE RODGERS: singles success



DAVID A STEWART: third in singles' producers



BRUCE SPRINGSTEEN: Born in the USA, marketed in the UK

## MARKETING AWARD FOR RECORDS, CASSETTES & CDs

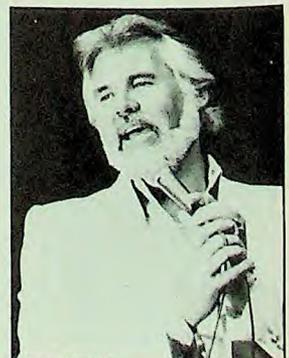
- 1 *Born In The USA*  
Bruce Springsteen  
CBS  
Presentation: Nick Rowe
- 2 *Brothers In Arms*  
Dire Straits  
Vertigo/Phonogram  
Presentation: Tony Powell
- 3 *Hounds Of Love*  
Kate Bush  
EMI  
Presentation: Andrew Prior



KATE BUSH: Hounds Of Love, third best marketing

## TOP COUNTRY MUSIC

*Kenny Rogers*  
Liberty



KENNY Rogers: top of Country music



# AWARDS 1985



## TOP LONGFORM VIDEO — SALES AWARD

Rupert & The Frog Song  
Paul McCartney Virgin

## TOP LONGFORM VIDEO

(Consistent Chart Performance)

The Video  
Wham! CBS/Fox Video

## TOP MUSIC PROMO DIRECTOR

1/3 Steve Barron 2 Godley & Creme



TAKE ON ME: the video that made the chart-topping Norwegian band?

## TOP MUSIC PROMO

1 Take On Me  
A-ha  
WEA

2 Cry  
Godley & Creme  
Polydor

3 Money For  
Nothing  
Dire Straits  
Vertigo/  
Phonogram

THE VIDEO that made the superstar band. Although producer Adam Whittaker of Limelight prefers to be slightly more self-effacing: "People seem to concur that the video played a large part in A-ha's success, but obviously there were a lot of other factors involved."

Whatever the extent, Steve Barron's video for Take On Me has been instrumental in giving an unknown Norwegian trio a number one single in a score of countries around the world. For the video Barron used a technique called rotoscope, which involved animator Mike

Paterson making traces of live action from projections of the actual film. For this they were allowed the almost unheard luxury of two to three months post-production. But the time, effort and money, it would seem, were more than worthwhile.



Virgin  
VIDEO

×



×



×



=



6

Paul McCartney's  
RUPERT AND THE FROG SONG  
The No 1 Selling Music Video of 1985

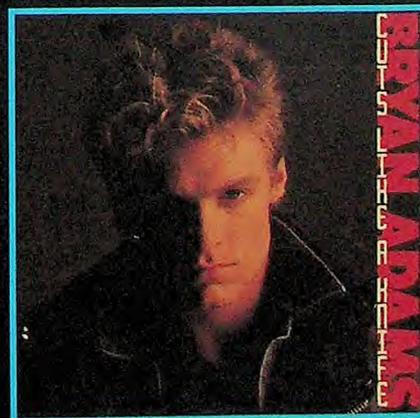


# CONGRATULATIONS BRYAN ADAMS



...FOR TURNING METAL INTO PLATINUM

**COMING SOON...**  
**CUTS LIKE A KNIFE**  
**RE-ARMED**  
**RE-PACKAGED**  
**RE-ISSUED**



# AWARDS 1985

## TOP PUBLISHER — INDIVIDUAL

- 1 Warner Bros Music
- 2 EMI Music Publishing
- 3 CBS Songs

## TOP PUBLISHER — CORPORATE

- 1 Warner Bros Music
- 2 Chappell/Intersong Music
- 3 CBS Songs

ONCE AGAIN Warner Bros Music repeats what is now a yearly event by topping both the individual and corporate sections of the publishing category. WB has now chalked up five doubles (the others were in 1979, 1982, 1983 and 1984), and came first in either the individual or corporate sections in every other year since 1977.

WB Music MD Peter Reichardt is naturally pleased about the result, not least because it's the second double scored since Rob Dickins left the helm to take over WEA Records, and "he's the hardest act of all to follow". Nevertheless, there is no complacency in Berners Street over the long roll of *Music Week* Awards achievements.

"There's a lot of amalgamation elsewhere such as Chappell and Intersong and CBS Songs and ATV Music which is giving us a lot more competition, but we're staving them off," says Reichardt. "Our strength is in our diversity of artists and writers. It's never down to one particular artist."

He pays tribute to The Smiths, Madonna and Red Box among the illustrious WB Music roster which has sealed another double triumph for the company.

## THE LESLIE PERRIN PR AWARD

- 1 *The Pogues*  
Philip Hall for Stiff Records
  - 2 *Dexy's Midnight Runners*  
Phonogram Press Office
- Special commendation:  
*Live Aid*  
Bernard Docherty for Rogers & Cowan

LESLIE PERRIN was generally acknowledged to be the doyen of Sixties pop publicists and his premature death several years ago left a gap that has never been filled by any other PR person. The Leslie Perrin Award was created to recognise the outstanding qualities that were the hallmark of his style: originality, flair, old-fashioned slog and attention to detail among them.

This year's judging attracted several worthwhile entries from music industry publicists, but the judges agreed that three in particular were

worthy of commendation.

Stiff Records press officer Philip Hall won for his campaign for The Pogues, an on-going press boost that combined humour with professionalism and ran throughout 1985.

The Phonogram press office, headed by Bernadette Coyle, ran a close second for its efforts with Dexy's Midnight Runners and their album *Don't Stand Me Down*. Although the LP itself wasn't a big commercial success, the press office mounted a potent campaign which attracted considerable editorial space.



## TOP BRITISH STUDIOS

(Criteria: Based on the Top 100 singles of 1985 as computed by Gallup)

- 1 *Sarm West* (*Band Aid*, *Wham!* (twice), *Strawberry Switchblade*, *Art Of Noise*, *Frankie Goes To Hollywood*, etc)
- 2 *Maison Rouge* (*Shakin' Stevens*, *Duran Duran*, *Level 42*, etc)
- 3 *Sound Suite* (*Paul Hardcastle*, *Fine Young Cannibals*, etc)

# A CLASSIC YEAR

**B**ECAUSE BBC RECORDS HAS DOUBLED ITS TURNOVER OVER THE LAST YEAR.

**B**ECAUSE BBC RECORDS HAS HAD 12 CHART SUCCESSES.

**C**ONGRATULATIONS TO ART DIRECTOR MARIO MOSCARDINI 1st AGAIN IN THE CLASSICAL SLEEVE DESIGN AWARDS.



**BBC** RECORDS AND TAPES

**1**  
**DO YOU KNOW?**

Sarm has been voted  
**Music Week Studio of the Year 1985**

**2**  
**DO YOU KNOW?**

Sarm now have a Synclavier Room  
and Programming Suite

**3**  
**DO YOU KNOW?**

Sarm can now offer  
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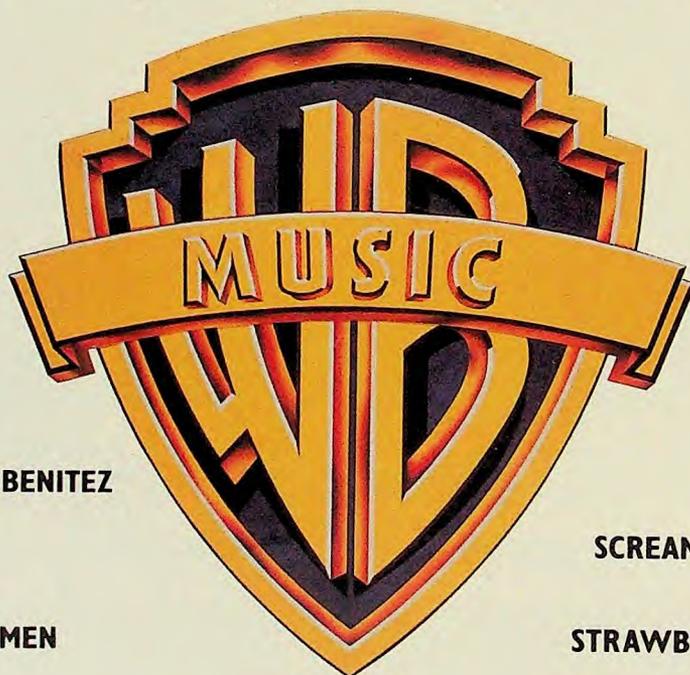


# NO 1

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24	43	ROCKS	ROCKS	CBS A 6796 (12) — TX 6796
25	18	SANCTIFY YOURSELF	Simple Minds	Virgin SM 1 (12)
26	17	SUSPICIOUS MINDS	Once Young Connibols	London LON(X) 82
27	39	ONCE DANCE WON'T DO	Audrey Hall	German DG (1) 7
28	20	SHOT IN THE DARK	Ozzy Osbourne	Epic (1) A 6859
29	21	BROKEN WINGS	Mr. Mister	RCA PB 49945 (12) — PT 49946
30	40	I'M NOT GONNA LET YOU	Colonel Abrams	MCA MCA (1) 1031
31	30	IF YOU'RE READY (COME GO WITH ME)	Ruby Turner featuring Jonathan Butler	Jive JIVE (1) 109
32	26	IF I RULED THE WORLD	Kurtis Blow	Club/Phonogram JAB(X) 26
33	28	MY MAGIC MAN	Rochelle	Warner Brothers W 8838 (1)
34	48	IF YOU WERE HERE TONIGHT (Remix)	Alexander O'Neal	Tabu (QT) A 6391
35	41	SWEETEST GIRL	Madness	Zortazz/Virgin JAZZ 8 (1) 2
36	62	POWER OF LOVE/DO YOU BELIEVE IN	Huey Lewis and The News	Chrysalis HUEY(X) 3
37	27	SATURDAY LOVE	Cherelle With Alexander O'Neal	Tabu (1) A 6829
38	29	YOU LITTLE THIEF	Feared Sharkey	Virgin VS 840 (1) 2

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39	NEW	HEAVEN MUST BE MISSING AN ANGEL	Tovares	Capitol (1) 2 (AV) 1
40	33	IT'S ALRIGHT (BABY'S COMING BACK)	Eurythmics	RCA PB 40375 (12) — PT 40376
41	NEW	THEME FROM NEW YORK, NEW YORK	Frank Sinatra	Reprise K1 4502 (1)
42	38	WEST END GIRLS	Pat Shop Boys	Parlophone (12) R 6115
43	46	STAGES	ZZ Top	Warner Brothers W 2002 (1)
44	63	MOON OVER BOURBON STREET	Sling	A&M AM (M) 305
45	42	PAIN	Bethy Wright	Cooltempo/Chrysalis COOL (1) 17
46	35	ALICE, I WANT YOU JUST FOR ME!	Full Force	CBS (1) A 6640
47	34	DON'T LET ME BE MISUNDERSTOOD	The Costello Show Featuring Confederates	F. Beat ZB 40555 (12) — ZT 40556
48	55	SILENT RUNNING (ON DANGEROUS GROUND)	Mike + The Mechanics	WEA UB908 (1)
49	36	WHO'S ZOOMIN' WHO	Aretha Franklin	Arista ARIST (1) 2633
50	44	HOLD ME	Teddy Pendergrass with Whitney Houston	Asylum EKR 32 (1)
51	NEW	HI HO SILVER	Jim Diamond	A&M AM (M) 296
52	31	IN A LIFETIME	Clannad/Additional vocals Bono	RCA PB 40535 (12) — PT 40536
53	NEW	SHE'S ALWAYS A WOMAN/JUST THE WAY YOU ARE	Billy Joel	CBS A 6862
54	74	FEMALE INTUITION	Mai-Tai	Hol Mell/Virgin VS 844 (12)
55	NEW	SUGAR FREE (Remix)	Juicy	Private J/Epic (1) A 6917
56	NEW	WE CAN MAKE IT HAPPEN	Prince Charles & The City Beat Band	PRT 7P 348 (12) — 12P 348
57	NEW	ROCK ME TONIGHT (For Old Times Sake)	Freddie Jackson	Capitol (1) 2 CL 358
58	37	HIT THAT PERFECT BEAT	Bronski Beat	Forbidden Fruit/London BITE(X) 6
59	NEW	LADIES	Mantrix	10/Virgin TEN 11 6 (12)
60	NEW	THIS TIME	Bryan Adams	A&M AM (M) 295

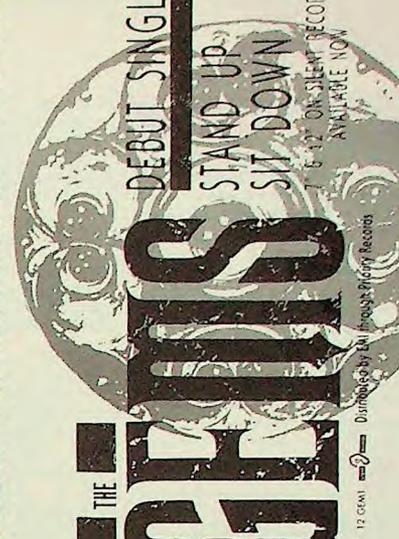
94	—	WRAP HER UP	Elton John	Roadie/Phonogram ES 1 (1) 2
95	90	INSTANT WOMAN	Uky Jasper Uky	Epic (1) A 6861
96	97	IN THE MIDDLE OF THE NIGHT	Tata Boon	Boiling Point/Polygram POS 9007 63
97	—	YOU'RE IN LOVE, RAY	—	Atlantic A 9520 (1)
98	—	ONE STEP, KISSING THE PINK	—	Magnum (12) MTP 8
99	79	THIS TIME, IN US	—	Mercury Phonogram INUS 41 (2)
100	—	DANCING IN THE USA (MISLEY), THE BOSS	—	WEA A82Z 8 (1)

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## T W E L V E • I N C H

1	(1)	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean	23
2	(3)	ETUDE	Domined	24
3	(2)	LIVING IN AMERICA	James Brown	25
4	(18)	HOW WILL I KNOW	Whitney Houston	26
5	(14)	DON'T WASTE MY TIME	Paul Hardcastle	27
6	(17)	CHAIN REACTION	Diana Ross	28
7	(New)	STRIPPED	Depeche Mode	29
8	(9)	RISE	Public Image Ltd	30
9	(5)	SYSTEM ADDICT	Five Star	31
10	(13)	THE CAPTAIN OF HER HEART	Double	32
11	(19)	BURNING HEART	Survivor	33
12	(4)	BORDERLINE	Madonna	34
13	(16)	ONE DANCE WON'T DO	Audrey Hall	35
14	(7)	MAGIC MAN	Rochelle	36
15	(6)	LA WIEN ROSEPHULL UP TO THE BUMPER	Grace Jones	37
16	(20)	IMAGINATION	Belouis Some	38
17	(New)	HEAVEN MUST BE MISSING AN ANGEL	Tovares	39
18	(24)	IF YOU WERE HERE TONIGHT	Alexander O'Neal	40
19	(11)	IF YOU'RE READY (COME GO WITH ME)	Ruby Turner featuring Jonathan Butler	41
20	(10)	IF I RULED THE WORLD	Kurtis Blow	42
21	(New)	SUGAR FREE (Remix)	Juicy	43
22	(31)	RADIO AMERICA	Latin Quarter	44

Week ending February 22, 1986

GENERAL

**TOPPER HEADON:** *Walking Up*. Mercury MERRH 83. Reservations about drummers' LPs aside, Headon has survived both the sinking ship of the Clash and his own career, producing a competent R&B, soul workout. Old Clash fans are more likely to go for Mick Jones' BAD, but *Walking Up* should find some support in club, disco/dance circles. Faithful to the original Motown blue print, rarely intoxicating, but safe and assured. Live dates could ignite the latest spark.

STOCK IT

**CHARLIE SEXTON:** *Pictures For Pleasure*. MCA 252 656-1. Exceptionally young (17) and exceptionally pretty (Matt Dillon mould) Sexton has already found Top 40 status in the US and if reaction and rumour are anything to go by will do the same here. Fairly anonymous US rock/pop, which will do little to sway the uncommitted, but leaves exactly enough room for the image and the marketing to do the rest. As something of a younger and more acceptable Billy Idol, the success is virtually assured.

**THE COSTELLO SHOW:** *King Of America*. F-Beat. ZL 70946. The relatively tepid reaction to *Misunderstood* is, of course, a red herring; King Of America will be Top Five, no problem. Initial hearings suggest his most straightforward easy on the ear LP to date. The King Of America wears a denim jacket and surrounds himself with his country's heritage of r'n'r, R&B, folk and country. Great playing, great singing, great words — a great Costello album? Time alone will tell.

FORGET IT

**DO.RE.MI:** *Domestic Harmony*. Virgin V2367. Producer: Gavin Mackillop. Unremarkable LP from an unremarkably named Australian four-piece whose attempt at eloquence comes across as verbose. They've taken a leaf out of the Au Pairs' book, which can't be bad, but there's a lot of work to be done yet — especially in the vocals department.

INDIES

**THE CRAMPS:** *A Date With Elvis*. Big Beat. WIKA 46. Producers: artists. "Progression" is not a word you'd normally associate with The Cramps, and here again you'd be right. *A Date With Elvis* — their first since 1983's live mini *Smell Of Female* — is another steamy cauldron of primal sex, violence and beat, that their fans are sure to send careering to heights seldom even dreamt of by most indies. Imitators come and go, but only The Cramps know how to do what they do the way they do it. *Tube* and *Radio One* stuff to coincide. Includes *Can Your Pussy*.

STOCK IT

**THE MINUTEMEN:** *3-Way Tie For Last*. SST Records. SST 058. Distribution: Pinnacle. Who'd

have ever thought that an album of outspoken political songs (plus borrowed covers of Blue Oyster Cult, Creedence Clearwater, Meat Puppets, etc) by a one-time buzzsaw hardcore band could be so — of all things — entertaining? Something between Neil Young and Sandinista-style Clash. It is profoundly sad that lead Minuteman D Boon recently died just when the secret of how good they were was in danger of getting out.

**MOMUS:** *Circus Maximus*. E/Cherry Red. ACME 2. Putting in an early bid for the strangest record of 1986, is Nicholas Currie with these old testament obsessed tales set to gentle Nick Drake guitarisms and carousing Kurt Welli carols. Ideal for intellectuals, pseuds and pseudo-intellectuals.

**THE ICICLE WORKS:** *Seven Singles Deep*. Beggars Banquet. BEGA 71. A hits compilation so early in a career illustrates the current dilemma of The Icicle Works: as every other Liverpool band hits pay dirt, they remain a confused and under-selling outfit. A lack of direction is clear in Ian McNabb's alarming fluctuation of image and was emphasised by a series of uneven pre-Christmas gigs. Where Seven Singles Deep may succeed is in reinforcing the depth and ability the band have so far displayed, and via attractive packaging and a special low price, seduce much needed new support.

**THE FATES:** *Furia*. Taboo Records HAG1. Distribution: Rough Trade/Cartel. Shades of the Roches abound in a captivating LP by nine women exploring folk mythology and witchcraft. If that sounds hopelessly worthy, this is a fascinating and very listenable album, but one which is likely to do best in shops with feminist/folk/Celtic sections.

**VARIOUS:** *A Diamond Hidden In The Mouth Of A Corpse*. Glorno Poetry Systems Records. GPS 035. Distribution: Shigaku Trading. Powerful and intriguing collection of musical and spoken pieces by Cabaret Voltaire, Huskar Du, Sonic Youth, Coil, David Johansson and more.

STOCK IT

**THE ROOM:** *Nemesis*. Red Flame. RF47D. Distribution: Nine Mile/Cartel. Two-album package bringing together an early mini-album (Clear!) together with the last (In Evil Hour plus extra tracks) by these sadly missed innovative post-punkers. While the acclaimed *Evil Hour* employs Tom Verlaine's masterful production skills to bring out the group's most lyrical guitar work, the earlier LP hinges more on keyboards. But what links both is Dave Jackson's smouldering lyrics and vocals. Benny Profane, Jackson's new project with Room bassist Becky Stringer should help fill the gap.



METAL

FORGET IT

**VOW WOW:** *Cyclone*. East Rock Records ERLP 50. Producer: artists. Competent but predictable heavy rock from this Japanese five-piece. The music is solid, agile and listenable but distinctly unexciting. The moments that do capture the attention tend to be ones that sound as though they've been lifted from elsewhere, notably from Rainbow Rising. Limited appeal.

STOCK IT

**ACCEPT:** *Kaizoku-Ban*. Portrait PRT 54016. The title is Japanese for "bootleg", but the album is a legitimately-recorded concert from this increasingly popular German metal band. With just six tracks, *Kaizoku-Ban* is short, but fans will almost certainly be loyal enough to buy it anyway. Sales should be ensured by the presence of Accept's album, *Metal Heart*.

**FASTWAY:** *Waiting For The Roar*. CBS 26654. Producer: Terry Manning. Sharp stuff from the band led by former Motorhead guitarist Fast Eddie Clarke. The album has more melody and subtlety than Clarke's former outfit ever possessed and his decisive fingerwork gives the music a clean cutting edge. Vocalist Dave King also comes out with plenty of credit. The album should appeal to those interested in novel, entertaining guitar rock.

DANCE

**NICOLE:** *What About Me?* Portrait PRT 26844. New York-born newcomer proves herself adept at the smooth ballad, such as the recently-charted New York Eyes duet with Timmy Thomas, the title song and her cover of Heatwave's *Always And Forever*. Remainder is a collection of competent if undistinguished dancers.



**CHERRELLE:** *High Priority*. Tabu 26699. Excellent Jimmy Jam/Terry Lewis production enhances Cherrelle's versatile voice on an album with several potential singles, newest being club favourite *Will You Satisfy*. Backed by her massive Saturday Love success and forthcoming concert appearances, will sell well for a considerable period.

**ZAPP:** *New New Zapp IV U*. Warner Brothers 925 327-1. This team has always had vocoder vocals as its calling card, now shown off well on nationally-charting *It Doesn't Really Matter*, and current *Black/Urban* radio hit in US, *Computer Love*, and it even works on cover of *I Only Have Eyes For You*. Demand could be surprisingly high.

PERFORMANCE

Prince Charlie



INEVITABLY, THERE have been various murmurings about MCA's bright hope from Texas because he is still only 17 years old and has had remarkable connections with superstars from the previous generation.

His single, *Beat's So Lonely*, is 38 with a bullet in the US, while his album, *Pictures For Pleasure*, is 47 according to the latest charts.

A one-night stop-off at London's Marquee, his sole UK date in a whistle stop European tour, was followed by a real Seventies style reception for the media. Liff-off is definitely imminent, but the question which Sexton and his four supporting players (all young and unknown) had to answer related to whether all the fuss is justified.

At the end of the 75-minute set, certain problems still remained, but the one overwhelming impression was that Charlie Sexton is a star. Reminiscent of a cross between Tom Petty (but far more photogenic), Bruce Springsteen (but with generally far inferior original

material) and the more inspiring punks, Sexton's Jack Palance-ish looks, immediately won over every female in the audience.

It's the original material which remains uncertain — *Pictures For Pleasure* is a reasonable debut album, but short of high points.

To appreciate Charlie Sexton, he has to be seen live. Espousing the virtues of R&B and heavy metallish punk with a haircut inspired by the Stray Cats, he is definitely someone to watch.

JOHN TOBLER

Right face, wrong place

THE BIGGEST mistake about Ricky Skaggs' London concert was putting him on at the vast Royal Albert Hall. He could have packed out a smaller venue like the Dominion, but as it was the acres of empty seats gave a misleadingly gloomy atmosphere.

It was probably a calculated gamble which misfired — the following day Skaggs was appearing on Wogan, and also had his own TV showcase a few days later. Both those would have ensured less empty seats had they preceded his concert.

That said, Ricky Skaggs gave a tremendous performance.

His latest single, *Country Boy*, has been picking up a lot of airplay and could yet be a hit. His new Epic album, *Live In London*, recorded last year, should also help spread the word.

CHRIS WHITE

EUROPARADE

This Week	Last Week	Wks on Chart	Title	Artist	Countries
1	1	5	THE SUN ALWAYS SHINES ON TV	A-ha	A/B/C/H/D/N/I/R/NL
2	2	16	NIKITA	Ellen Joh	A/B/C/H/E/NL
3	10	3	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean	B/D/CB/IR/NL
4	7	8	WEST END GIRLS	Pat Shop Boys	B/C/H/D/UK/NL
5	6	7	JEANNY	Falco	A/C/H/D
6	5	15	A GOOD HEART	Feargal Sharkey	B/C/H/D/UK/NL
7	8	18	TAKE ON ME	A-ha	DK/E/F/A
8	3	12	SAY YOU, SAY ME	Lionel Richie	A/C/H/D/UK
9	4	7	BROKEN WINGS	Mr Mister	B/C/H/IR/NL
10			NEW LIVING IN AMERICA	James Brown	B/CB/IR/NL
11	13	2	BORDERLINE	Madonna	GB/IR/NL
12	36	2	BURNING HEART	Survivor	B/D/CB/NL
13	16	3	PICTURES IN THE DARK	Mike Oldfield	A/C/H/D
14	9	13	I'M YOUR MAN	Wham!	A/UK/I
15	14	3	ONLY LOVE	Nana Mouskouri	GB/IR
16	17	2	SANCTIFY YOURSELF	Simple Minds	B/IR/NL
17			NEW BABY TALK	Altha	B/NL
18	12	6	HIT THAT PERFECT BEAT	Branki Beat	CH/D
19	32	2	GIRLIE GIRLIE	Sophia George	B/NL
20	15	23	PART-TIME LOVER	Steve Wonder	E/F
21	40	3	WE JUST	Moses	B/NL
22	25	2	JANEY, DON'T YOU LOVE HEART	Bruce Springsteen	E
23	24	2	L'AZIZA	Daniel Bafouane	F
24	23	5	OP PA FAR'S HAT	Walter & Carlo	DK
25	21	3	(P)L NEVER BE MARIA MAGDALENA	Sandra	E/F
26	18	7	RUSSIANS	Sing	D/F
27	39	2	MEI POTSCHEKTES LEB N	Hans Orsiolca	D/A
28	31	2	DAVERDI	Diamond	I
29	30	6	PAPA CHANTEUR	Jean-Luc Lahaye	F
30	29	4	OHNE DICH	Munchener Freiheit	D
31	27	5	P. MACHNIERT	Propaganda	E
32	26	7	HALLI HALLI HALLO	Johnny Reimar	DK
33	37	16	RIGTIGE MAEND	TV-2	DK
34	33	12	JE TE DONNE	J. Goldman & Jones	F
35	11	5	WALK OF LIFE	Dina Strass	D/GB/IR
36			NEW WE BUILT THIS CITY	Sinusha	CH/D
37	28	5	LOWLY BOY	Johann K.	A
38			NEW BAD BOY	Den Hartow	I
39			NEW SYSTEM ADDICT	Eva Star	GB
40			RE CHERI CHERI LADY	Modern Talking	E

Key: A—Austria B—Belgium CH—Switzerland D—West Germany DK—Denmark E—Spain F—France GB—United Kingdom I—Italy NL—Netherlands IR—Ireland  
Compiled from 17 national charts by Tru-Koda, Mervyn, Holland.

# SINGLES REVIEWS

By Jerry Smith

**SIGUE SIGUE SPUTNIK:** Love Missile F1-11 (Parlophone (12) SSS 1, EMI) At last the media band of last year (below) releases its debut single. It was bound to be a disappointment after all the hoopla of the past few months with promos for the video of the single, etc, but worst of all, it comes over as being surprisingly unambitious, especially with its Seventies style disco production by Giorgio Moroder. At least they should add some Hi-Tech fun to the singles charts.



**THE REDSKINS:** The Power Is Yours (Decca F(X/T) 3, PolyGram) Chris Dean's raging vocal combines with a snappy rhythm to give another masterful Redskins number. It builds and builds with the help of a wonderfully smooth sax solo until suddenly it's gone so quickly that you just have to play it again and again.

**STOCK IT**

**DEPECHE MODE:** Stripped (Mute 7 BONG 10 (12 BONG 10), Rough Trade/Cartel/Spartan) Martin Gore has become extremely accomplished at writing songs that begin innocuously enough only to become unforgettable after a few plays, and this combined with their inventive arrangements, that continually throw up weird and wonderful noises in the mix, ensures that you never get bored with hearing their hits and stripped is surely yet another.



**RUEFLEX:** The Wild Colonial Boy (Kasper/Stiff (12)KAS 2, EMI) These angry young Irishmen (above) issue a re-recorded version of the classic indie single that led to them signing to Stiff at the end of last year. It will be sad if this brilliant song, that deals so succinctly with the hypocrisy of some so called Irish-Americans, is confined once more due to its political content.

**SIMPLY RED:** Jericho (WEA YZ 63(T), WEA) This re-recorded version of the track taken from the group's exceptional debut album, Picture Book, places Mick Hucknall's outstanding vocals within a polished Rheit Davies production that, with its much improved arrangement, should bring them yet more well deserved acclaim.

**TELEVISION PERSONALITIES:** How I Learned To Move The Bomb! (Dreamworld DREAM 004, Rough Trade/Cartel) These wonderful eccentrics of the indie scene release another fun-filled pack of meandering songs that manage to out-Syd Barrett even Pink Floyd. The monotone vocal and its low tech, low budget backing has always been engaging and it is especially so here on the quirky but catchy title track.

**STOCK IT**

**THE JAZZ BUTCHER:** Hard (Glass GLASS (12)046, Nine Mile/Cartel). Butch and the Sikorskis From Hell whip up a storm on this thrilling St Valentine's Day massacre release. More wonderful couplets from the pen of the bard of Northampton are given a suitably exuberant backing just in time for their first TV appearance on the Tube.

**SHOP ASSISTANTS:** Somewhere In China (53rd & 3rd AGARR 1(12), Fast Forward/Cartel) The three songs here all feature the inherent charm that makes the Shop Assistants so refreshing. Spikey guitars rage around the sweet, slightly Nico-ish, vocals, to haunting effect, especially on the mesmerising title track.

**JACOBITES:** When The Rain Comes (Glass GLASS (12)045, Nine Mile/Cartel). Nikki Sudden and Dave Kusworth follow their acclaimed album of last year, Robespierre's Velvet Basement, with this double A-sided single containing two of their strongest songs to date. It showcases their effective combination of acoustic guitars and atonal harmonies with an engaging style that deserves attention.

**SISTER SLEDGE:** When The Boys Meet The Girls (Atlantic A 9486(T), WEA). Nothing new from this Nile Rodgers-rejuvenated outfit as they issue the title track from last year's album: an eminently forgettable song and certainly doesn't have the qualities that made Frankie a number one hit last summer.

**STOCK IT**

**T.D.A.:** The Faces Of Freedom (Some Bizzare/Ministry Of Power MOP 12, Rough Trade/Cartel) Colliding metal rhythms interspersed with political rhetoric, the best of which shows up Leon Brittan a treat, makes for an excellent alternative dance track that sees Test Department go Anonymous under the initials T.D.A., Should steam roller across the more adventurous dancefloors of the country.

**WARP 9:** Skips A Beat (Motown ZB 40503 (ZT 40504), RCA). This hot club track is taken from their import album Fade In, Fade Out and is the first release for their new label, Motown. Having been substantially remixed by John Morales and Sergio Munzibai to good effect so it should have no trouble gliding up the dance charts.

**FORGET IT**

**ROY WHITE:** Strange To Be With You (CBS A6763, (TX6763) CBS) A clinically-produced pop tune at its most uninspiring, with only Roy White's breathy vocal adding any life to this predictable number with its plodding synths and stodgy strings.

**FRUITS OF PASSION:** Love's Glory (Siren/Virgin SIREN 14 (12), EMI). After all the great bands to have come out of Scotland in the past few years this group really let the side down. They have been receiving praise in certain other quarters, but on the evidence of this single they sound like a fourth-rate Lloyd Cole And The Commotions fronted by a fifth-rate Clare Grogan sound alike.

**STEEL PULSE:** Love Walks Out (Elektra EKR 34(T), WEA). Long-standing British reggae band re-emerge with a stylish taster to the forthcoming album, Babylon The Bandit. Shows a much smoother style than the hard reggae runnings that predominated the acclaimed, late Seventies albums.

**STOCK IT**

**EK-A-MOUSE:** De-Di-Doo (Original International OS 005, Jetstar) This flamboyant and irrepressible entertainer (below) issues this Egyptian reggae style track from his forthcoming album The King & I. It is probably his most accessible single yet and it should receive plenty of well-deserved crossover support.



# PUBLISHING

Out to the Publisher Variety

A & R

# Dick James



THE DEATH of Dick James removes one of the few remaining characters from the music publishing business and further diminishes the number of publishers who served their time as musicians and singers before moving into publishing, writes Nigel Hunter. In these days of instant hit acts and instant publishing companies springing up like mushrooms to collect the proceeds on their behalf, someone who loves songs for their melody, content and meaning — and their durability beyond the lifespan of the act which spawns them — is becoming increasingly rare.

James was a band singer at the outset, working with local groups in his native North London and then graduating to the top echelon personified by Geraldo. Maurice Kinn, founder of the *New Musical Express*, first met James at Geraldo's office 40 years ago.

"I had an appointment with Geraldo and Dick was also there to find out the results of an audition he had done," remembers Kinn. "In those days he was known as Lee Sheridan, and was working with Billy Ternent's band. He went in ahead of me, and came out elated because he'd got the job at £8 a week more than he was getting with Ternent. Dick told me before he left that Geraldo was a great fan of American singer Dick Haymes, and a condition of the job was that he would henceforth be known as Dick James."

James later joined Cyril Stapleton's orchestra, managed by Kinn, and sang on Stapleton's first broadcast from Green's Playhouse in Glasgow. During this time, a Campbell Connelly staff arranger called Cliff Adams did an arrangement for James for a BBC radio show produced by Pat Dixon, and James was so impressed that he told Cyril Stapleton all about it.

"That started a whole new association and level of work for me," recalls Adams, founder of The Stargazers and director of The Adam Singers now in their 27th year of the Sing Something Simple series on Radio Two. "Dick and I became firm friends, and one day over a cup of tea he said 'How about forming a vocal group?'

That was the beginning of The Stargazers, and Dick was a member in the early days. When he toured the halls as a solo act just before the demise of the variety circuit, I went with him as his piano accompanist. He was the warmest individual I've ever known and one of the most lovable. He never changed over the 40 years I've known him, despite the success and wealth."

George Martin first met James when Martin was an A&R assistant at EMI's Parlophone label in the early Fifties.

"He was my first solo artist, and another of my early signings, Ron Goodwin, was the musical director for Dick's records, including Robin Hood. Dick realised he'd gone as far as he could as a solo singer eventually, and wanted more time at home with his family instead of constantly touring the variety theatres.

"He joined Sydney Bron's publishing company as a plugger, and he was marvellous at it. We remained friendly and he told me he wanted to be a publisher in his own right. The Beatles had done *Love Me Do*, published by Ardmore & Beechwood, and we were struggling to get it off the ground. Brian Epstein, The Beatles' manager, said he would get an American publisher for their next record, but I protested about letting things go to America rather than here, and introduced Dick. He was instrumental in getting The Beatles their first major TV spot in Ready Steady Go and that started off the success story."

Martin had his differences with James later on, particularly over James' decision to sell Northern Songs, the Beatle publishing company, to ATV Music.

"But we still ended up great friends. He was a very astute and shrewd person, and a very good bloke."

Roger Greenaway, a songwriter associated with James since 1966, seconds that opinion.

"He was like an uncle to me, and I don't think the music industry really appreciates how much he worked

**'I don't think the music industry really appreciates how much Dick worked for his writers'**

ed for his writers. Today publishing seems to be in the hands of four or five impersonal conglomerates. Dick was always visible, and a giant in the business."

Fellow publisher and in many ways a rival is Cyril Simons, now heading First Leisure Music for Lord Delfont. He's also known James for 40 years, spent holidays with him and their families, and regularly exchanged insults about their particular football clubs.

"He was a great music man who loved a good song. He was also a real publisher, which is more than you can say for a lot of them today who exist purely to collect revenue. He could have sat back on his Arsecap, as I put it, and just collected like them, but he fought for the industry which has lost a champion for its cause, and he'll be sadly missed."

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- 22 14 **ALBUM** Public Image Limited Virgin V 2366
- 23 19 **PROMISE** ★★ CD Epic EPC 86318  
Sade
- 24 18 **FINE YOUNG CANNIBALS** ● CD London LONLP 16  
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- 25 17 **FEARGAL SHARKEY** ● CD Virgin V 2360  
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- 26 22 **NOW, THAT'S WHAT I CALL MUSIC 6** ★★★ Virgin/EMI NOW 6  
Various
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Dire Straits
- 28 34 **THE LOVE SONGS** ★★ K-tel/WEA NE 1308  
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- 30 25 **THE CLASSIC TOUCH** ● CD Decca/Delphine SKL 5343  
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- 31 27 **HITS 3** ★★ CBS/WEA HITS 3  
Various
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Billy Ocean
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- 36 33 **MACALLA** ○ CD RCA PL 70894  
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- 37 37 **QUEEN GREATEST HITS** ★★ EMILEMY 30  
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- 93 85 **SOUNDTRACK MUSIC FROM BACK TO THE FUTURE** CD MCA MCF 3285  
Various
- 94 84 **THIS IS BIG AUDIO DYNAMITE** CBS 26714  
Big Audio Dynamite
- 95 81 **WEST SIDE STORY** ★ CD Deutsche Grammophon 415253-1  
Various — Leonard Bernstein/Kiri Te Kanawa/J. Carreras/L. Troyanos
- 96 **RE EATEN ALIVE** CD Capitol ROSS 2  
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- 98 62 **LEAVE THE BEST TO LAST** ★ CD Polydor PROLP 7  
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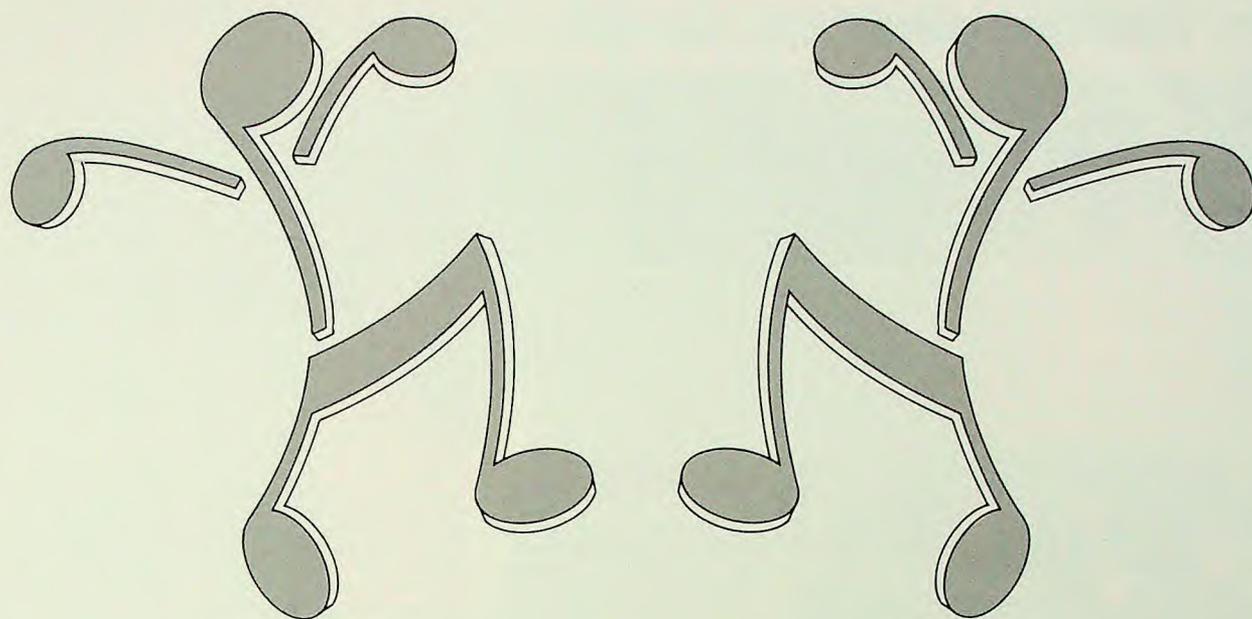
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## Tokyo weather conditions for UK



WEATHER REPORT and Ian Matthews provide Hendrix with two important specialist music releases just out through PVC.

Japan Domino Theory finds top jazz-rock fusioners Weather Report running through many of their best-known works (Birdland, 8.30, Db Waltz, Swamp Cabbage) over

an hour-and-a-minute live in Tokyo during their 1984 world tour. Hailed as a superlative recording, the programme is directed by Kazuo Oshiba in full stereo hi-fi. (HEN 2/4 030 D).

Ex-Fairport Convention and Matthews Southern Comfort leader Ian Matthews weighs in with the

59-minute London Revisited, which was filmed at the Marquee during the guitarist's mini-tour in March 1984. Included among the dozen tracks is a version of The Yardbirds' Over Under Sideways Down. (HEN 2 027 D).

Both cassettes carry a dealer price of £13.91.



## 3, 2, 1 — Sputnik set for lift off

THOSE LOVABLE gonks Sigeu Sputnik of course gave director Hugh Scott-Symonds a brief "to work outside the already traditional pop promo approach" when it came to making the clip for their debut, Love Missile F1-11.

He eventually made three versions lasting one, two and three minutes, which look like all the best bits from Bladerunner, The Warriors and the original Max Headroom spliced together to make one killer trailer for the band's career.

# MUSIC VIDEO

	Description (tracks)	Timings/Rec.	Retail Price
1	TALKING HEADS: Stop Making Sense	Live (19 tracks)/1hr 39min/£19.95	Palace/PMI PVC3010M
2	MADONNA: The Virgin Tour	Live (10 tracks)/50min/£19.95	WEA Music K331053
3	ELVIS PRESLEY: Aloha In Hawaii	Live (25 songs)/1hr 15min/£19.95	Virgin/PVG VVD092
4	WHAM!: Wham '85	EP (3 tracks)/19 min/£9.99	CBS/Fox 307550
5	QUEEN: Greatest Hits	Compilation (12 tracks)/60min/£14.99	PMI MYP 991012
6	QUEEN: Live In Rio	Live (16 tracks)/1hr 14.99	PMI MYP 991079-2
7	U2: The Unforgettable Fire	Compilation (5 tracks)/51 min/£19.99	Island Pictures/Lightning LWV2
8	DIRE STRAITS: Alchemy Live	Live (10 tracks)/1hr 20min/£19.99	PolyGram 040289-2
9	PAUL McCARTNEY: Rupert & The Frog Song	Animation (3 tracks)/25 min/£9.95	Virgin VVC108
10	U2: Live "Under A Blood Red Sky"	Live (12 tracks)/61 min/£14.95	Virgin/PVG VVD045 PVG
11	KATE BUSH: The Single File	Compilation (12 tracks)/50 min/£14.99	PMI MYP 991031-2
12	WHAM!: The Video	EP (5 tracks)/21 min/£14.99	CBS/Fox 304850
13	IRON MAIDEN: Live After Death	Live (14 tracks)/1hr 30min/£16.95	PMI MVN 991094-2
14	FRANK SINATRA: Portrait Of An Album	Video Album (10 tracks)/1hr 50min/£19.95	MGM/UA UMW10548
15	THE DOORS: Dance On Fire	Compilation (16 tracks)/1hr 50min/£19.99	GIC VHR1182
16	MADONNA: The Video EP	EP (4 tracks)/18 min/£11.95	Warner Music WMV3
17	THE STYLE COUNCIL: What We Did The Following Year	Compilation (7 tracks)/30 min/£14.95	PolyGram 041322-2
18	PHIL COLLINS: No Jacket Required	EP (5 tracks)/30 min/£11.95	Virgin/PVG VVC095
19	DURAN DURAN: Arena	Music Concept Video (10 tracks)/60min/£14.95	PMI MYP 991093-2
20	THE SCORPIONS: World Wide Live	Live (12 tracks)/60min/£14.95	PMI MYP 991112-2
21	GENESIS: Live — The Mama Tour	Live (10 tracks)/1hr 42min/£19.95	Virgin/PVG VVD090
22	MARILLION: Recital Of The Script	Live (6 tracks)/55 min/£19.99	PMI MYP 991036-2
23	TEARS FOR FEARS: Scenes From The Big Chair	Documentary (15 tracks)/1hr 30min/£19.95	PolyGram 041292-2
24	TINA TURNER: Private Dancer Tour	Live (12 tracks)/55 min/£14.95	PMI MYP 991085-2
25	THE CLASH: This Is Video Clash	Compilation (11 tracks)/59 min/£14.95	CBS/Fox 702250
26	NOW, That's What I Call Music Video 6	Compilation (19 tracks)/1hr 17 min/£16.99	Virgin/PMI MVN066
27	JOHN LENNON: Imagine — The Film	Compilation (1hr/£14.95)	PMI MYP 991101-2
28	DEPECHE MODE: Some Great Videos	Compilation (10 tracks)/40min/£19.99	Virgin/PVG VVD103
29	LED ZEPPELIN: The Song Remains The Same	Live (9 tracks)/2hr 7min/£19.95	WHV PAV01389
30	PAUL YOUNG: The Video Singles	Compilation (5 tracks)/30 min/£14.99	CBS/Fox 645650

Compiled by Video Week Research © 1986

# Reviews

**JOHN LENNON: Live In New York City, Picture Music International MVP 99 1115.** Running time: 55 minutes. Production company: Sekhmet Production in Association with Ono Video. Director: Steve Gobhardt (1972) and Carol Dysinger (1985). Producer: Bob Fries (1972) and Yoko Ono (1985). Location: Madison Square Garden. Dealer price: £9.75. Track listing: Power To The People; New York City; It's So Hard; Woman Is The Nigger Of The World; Sisters O Sisters; Well Well Well; Instant Karma; Mother; Born In A Prison; Come Together; Imagine; Cold Turkey; Hound Dog; Give Peace A Chance.

Comment: It's hard to believe that this was Lennon's only major US concert between the Beatles' final concert in 1966 and his death in 1980. The occasion was a benefit to aid mentally handicapped children, and few could have realised at the time that the concert would become a testament to Lennon as a performer.

Much of the material featured was from Lennon and Ono's Sometime In New York City album they admitted was "our political statement in songs à la Bertolt Brecht". They were backed by the Plastic Ono Elephant's Memory Band, and the performance mirrors Lennon's well-known conscience on various social issues.

Sales forecast: Anything allied to John Lennon's name is ensured very strong sales indeed and this video (digitally mixed in stereo, and available in both VHS and Beta) is no exception. The release also ties in with an album of the same name, out on Parlophone.

CW



**JOHN COUGAR MELLENCAMP: Ain't That America. Embassy. EV 5603.** Running time: 56 minutes. Dealer price: £13.50.

Track listing: Livin' In Miami, I Need A Lover, Small Paradise, This Time, Ain't Even Done With The Night, Hurts So Good, Jack And Diane, Hand To Hold On To, Crumblin' Down, Pink Houses, Authority Song.

Comment: Early days, silky rock-'n-rollers, throwing shapes, bikes and beach beauties, all play their part in Mellencamp's history and, unsurprisingly, his videos. But for all the all-American nonsense, the sheer purifying power of rock, etc, etc, Mellencamp is a likeable, down-to-earth chap. The name change came as he got a grip on his career and so gained the ability and freedom to

write what he wanted. Like Springsteen, the rock backing and image belies a critical edge, beneath the gung-ho Americana there's a slightly jaundiced view of his country.

Visually, nothing new, standard shots competently and intelligently used. Interviews with the boy and the folks back home link effectively and an over all picture emerges.

Sales forecast: Likely to be just part of, rather than the reason for, the growing reputation for Mellencamp in this country. As the appeal widens, so this video will find its place.

DH

**URIAH HEEP: Easy Livin' — A History Of Uriah Heep. Virgin VVD 081.** Running time: 1hr 10min. Dealer price: £13.91.

Track listing: Easy Livin', So Tired, Stealin', Love Machine, Rock'n'Roll Medley, The Easy Road, One More Night, Come Back To Me, Falling In Love, Feelings, The Wizard, Stay On Top, Gypsy, Look At Yourself, Too Scared To Run, July Morning.

Comment: There is a generation of rock fans who grew up with Demons And Wizards and Magician's Birthday as essential fare and who still argue July Morning's merits as a classic. They are the ones who are going to find this absorbing video irresistible.

The stage action is a worthwhile monument to the late David Byron, if you can concentrate on the music through the flares, platform boots and psychedelia. The strength of his work is proved in the later live footage but is far from disgraced by some of Heep's very earliest tracks.

Sales forecast: A definite collector's item for the fans and it may also appeal to archivists seeking the only video record of Heep on stage.

JC-M

**VARIOUS: Rough Cut And Ready Dubbed. Cherry Red Films. CRF 5.** Running time: 58 minutes. Dealer price: £13.92. Distribution: PVG:

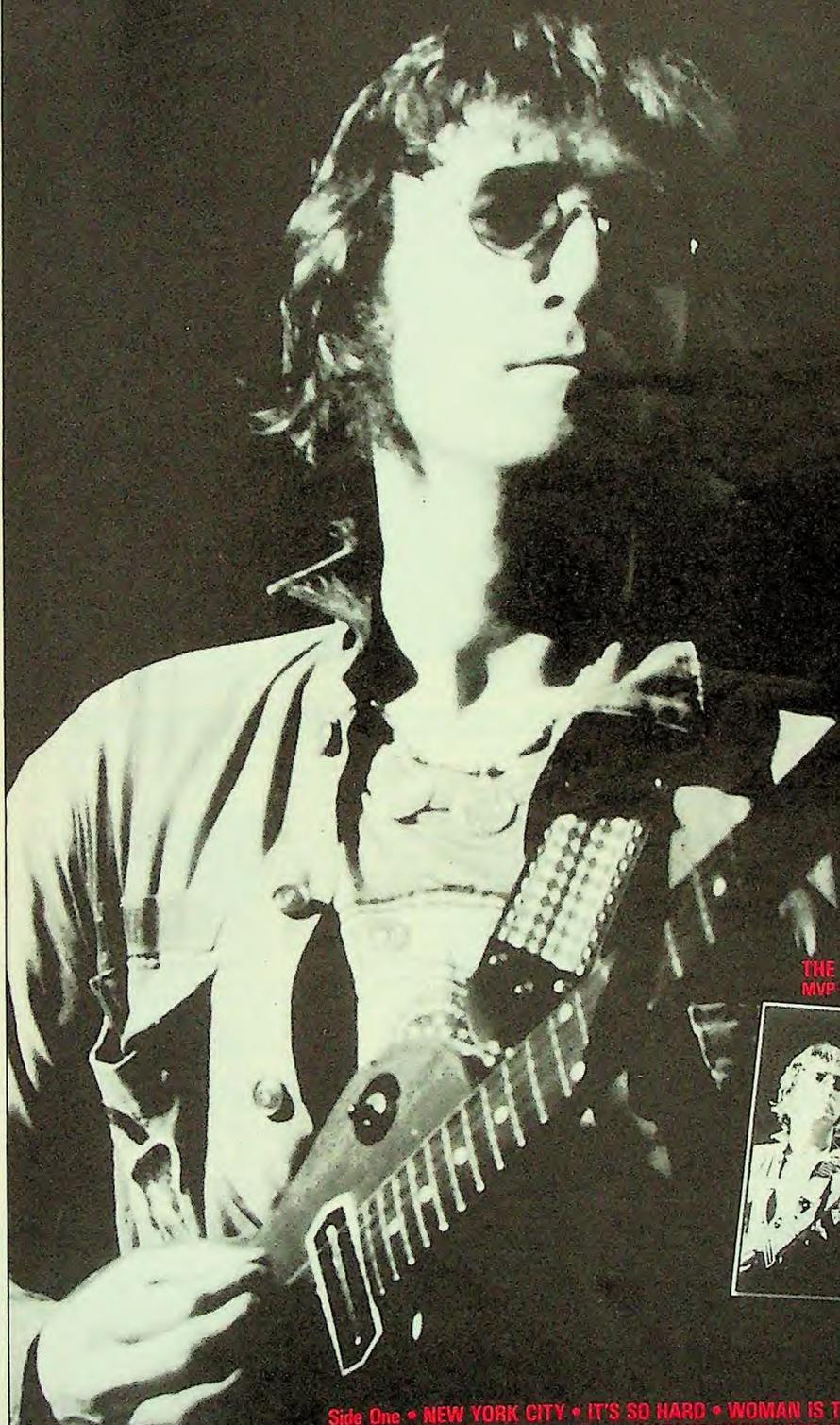
Track listing: Patric Fitzgerald — Island Of Lost Souls/Tonight, Staff Little Fingers — Suspect Device/Alternative Ulster, Sham 69 — Poor Cow, A Certain Ratio — Skipskado, Selector — Missing Words, Purple Hearts — Millions Like Us, Johnny G — You Can't Catch Every Train.

Comment: A quick scan through Rough Cut's off-puttingly diverse track listing reveals only about a quarter of the charms housed within its modest framework. Filmed by teenagers Don Shaw and Hasan Shah on Super-8 between 1979 and 1981, the real stars of Rough Cut are its street corner youth philosophers Punks, skins, mods; full of petty fancies and hates that five years on provide a sobering sense of the ephemerality of popular music.

Time has treated Rough Cut well, turning it from a straightforward music'n'interviews piece into a poignant social documentary. Sales forecast: Sadly likely to be hampered by musical diversity, but that it has won no less than five film awards around the world is a testament to its worth.

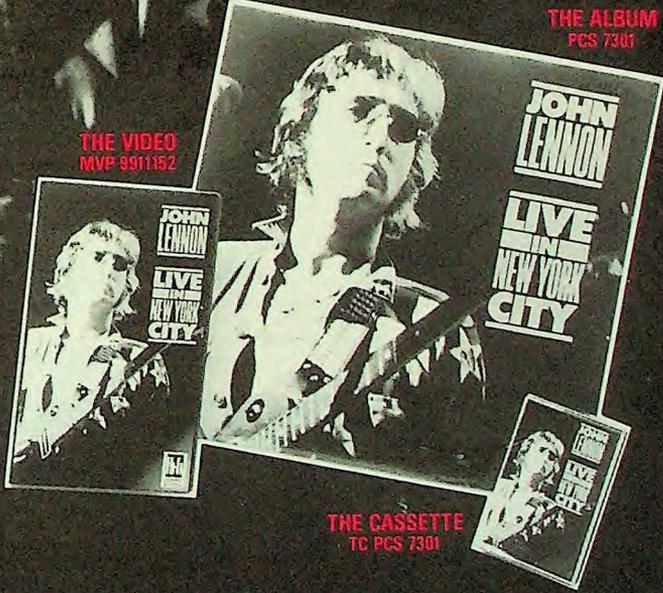
JB

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# What's the big idea?

**AWGO** — a collection of seasoned UK producer/director talent that came together only last April — is fast developing into some kind of embodiment of the music video yuppie dream. Already it has a growing string of successful promos with some of the world's biggest acts to its credit, and now its first TV series and feature films are all but ready to go into production.

Music video is no longer the realm of the plucky amateur, and here Martin Wyn Griffith — the **WG** in **AWGO** — talks to **John Best** about what it means to be plucky professionals.

**P**UTTING THE "A" in **AWGO** is Marcelo Anciano, early "conceptualiser" for Russell Mulcahy and Brian Grant on such memorable videos as Olivia Newton-John's Physical, Peter Gabriel's Shock The Monkey and Duran Duran's Sri Lankan odysseys, before turning director in late 1983.

"O" is for Orme, Stuart Orme, TV and stage director, who hit upon a winning partnership in making the documentary of Genesis' 1980 Duke tour, and has since made Genesis promos for Mama and Illegal Alien, You Can't Hurry Love for Phil Collins and others for Sade, Meat Loaf, Cliff Richard, Joy Division, Lloyd Cole more.

Martin Wyn Griffith himself, worked his way from EMI marketing trainee through various positions to emerge as one of the chief catalysts behind PMI. There, as head of the team, he saw music video production from every angle, and gained the necessary experience to leave late in 1984 to lay the foundations for **AWGO**.

"I wanted to set up a company that would not just make pop videos but would also look to develop ideas for television programmes, video cassette programmes, feature film ideas, whatever projects we could conceive of getting financed and put into production that would be good fun to do.

Among the first of these is **Rock Family Trees**, a US-financed series currently being devised with David Marlow and Pete Frame (who wrote the books of the same name), which they claim will be "the most original piece of T.V. about rock history every made."

"Music on television at the mo-

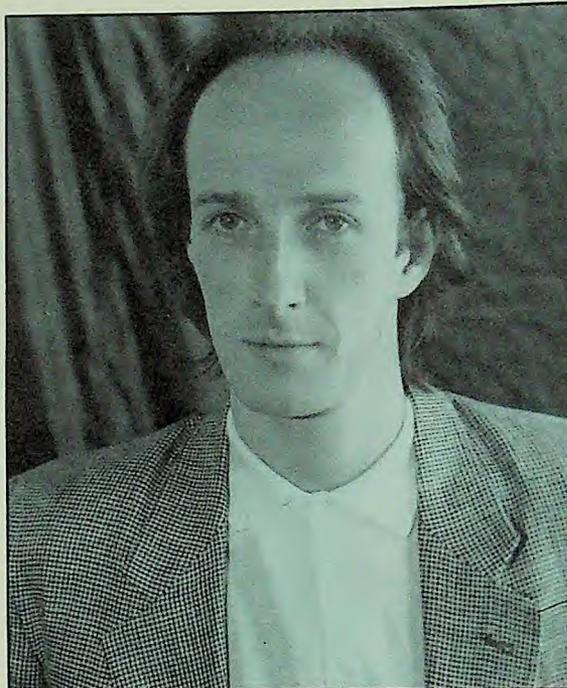
ment is largely journalistic — it could be written on the page. And what we believe is that if you're going to present something like **Rock Family Trees** it has got to be above all entertaining and informative, in that order. The idea is how do we make an entertaining hour that could be a sitcom, it could be **The Young Ones**, but actually isn't, it is **Rock Family Trees**."

Another small screen idea (some may say **Russelled** from **Ken**) is for **Sex & Drugs & Classical Music**, a "totally unstuffy, youth orientated" series aiming to project the great composers as pop stars of their day.

But among all this high finance hurly-burly where does the humble promo fit in? Are they something directors grow out of? "I don't think so. I regard pop videos as just one method of film making — just as I regard commercials as another.

"We work on the basis that pop videos keep us alive, pay the bills. And when we're not making promo videos we're slowly working on the other projects — they're not mutually exclusive. But we're not driving around in Porches as the commercials people are."

Where are promos heading, so that in the future they will make money? "I suspect in the next year record company budgets for promos are either going to remain static or maybe tail off. There is a feeling that a peak has been reached in terms of how much money is going to be spent on promo videos. And people are going to look at their budgets for the whole year and say, How can I best spend this money? And some will decide that if they've got £1m, they're better off making 100 £10,000 clips or 10 £100,000



**'It is down to each individual commissioner to recognise their responsibilities to their own acts.'**

clips."

And if they choose the latter, won't that close down the channels by which bands break through?

"Yes and no. I guess what it would mean is a more selective approach. If you make 100 or if you make 10, you've still only got the same airtime available, and in terms of quality and impact if you've got a £10,000 video against a £100,000 video who's going to win out?"

Like everyone else, Wyn Griffith is cagey about revealing budgets, but says an average **AWGO** budget is £20,000 — never under

£15,000 and quite often over £35,000. One of the latter was Whitney Houston's **Saving All My Love**, which Orme directed.

"For that money we were able to shoot two days on 35mm and make Whitney look absolutely wonderful. There was the money there to shoot it with quality and put all the elements we wanted to put in to make a four-minute song stand up for four minutes and not tail off after two-and-a-half as so many videos do. We won't do that, our attitude is that we'd pass if we haven't got the resources to do it the way it should be done."

"That is the *raison d'être* of the video," he says. "There's no point in making a video that people switch off half way through or don't want to watch again. And I would submit that most performance videos once you've seen them once, that's it. You'll tolerate it maybe, if it's well done, but you won't want to watch it again."

"The clips people talk about are without question videos that aren't performance pieces. When was

**'It's a question of putting across what the acts are about, rather than what the record company would like to think they're about.'**

the last time someone raved about a heavy metal video of a band on stage under flashing lights?"

Indeed seen in the long-term, Wyn Griffith believes dull live videos could be the death of the medium. "My fear is that if we as an industry continue to churn out low cost performance pieces, within a couple of years if that's all MTV is playing in the US, the audience will just switch off. I'm not saying don't put the artist in the video, because people want to see those stars. But if they can do other things than sing that they should do other things than sing."

If this is his fear, then his hope is that in years' time music video will be "absolutely fundamental to the teenager's way of life."

But for the immediate future, with money tight and videos, even for "serious" bands, approached first and foremost as commercials, aren't we in danger of turning everything into light entertainment?

"There is a danger of that, yes. But it's not an industry danger. It is down to each individual commissioner to recognise their responsibilities to their own acts. It's a question of putting across what they're about, rather than what the record company would like to think they're about, or even what the video director might like to think they're about."

**AWGO** is growing fast. It operates in the UK on behalf of the now US-dwelling Nigel Dick. And Phil McDonald — a director/editor who's worked on a host of promos as well as Duran Duran's **Sing Blue Silver** and **Making Of Arena** — has just joined the ranks. **AW M' GOD**, anyone?



MARCELO ANCIANO instructs Simon Le Bon on the set for Arcadia's *The Promise*.

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# DG mid-price set for launch

A NEW digitally re-mastered mid-price series called Galleria is being launched by Deutsche Grammophon this month backed by an aggressive marketing plan with which the company expects to establish it as its main reissue series, writes Nicolas Soames.

Heading the marketing features is a limited edition sampler LP/CD with a dealer price of just 60p — and just what level of response is anticipated can be seen by the fact that 100,000 have been ordered by DG's classical manager Bill Holland for the UK alone.

The sampler will contain four of the most popular pieces in classical music — Mozart's Eine Kleine Nachtmusik, Strauss' Blue Danube waltz, Ravel's Bolero, and Tchaikovsky's 1812, all played by top DG artists such as Karajan and Bohm (419 153).

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The series has been created with a strong corporate identity — each cover has a striking contemporary picture with the Galleria and Digitally Remastered logo clearly displayed.

This is the first time that a reissue series has been devised with digital remastering as an important feature, and it is possible that it is to form the basis of the first DG mid-

price CD series, although no date has yet been fixed.

The programmes are all long-running to take advantage of better cutting techniques, and the tapes are chrome dioxide.

Among the 25 titles are some of the most popular works from Beethoven to Weber, from Respighi's Pines Of Rome and other works played by the Boston Symphony Orchestra, under Ozawa (415 846) to Martha Argerich playing Chopin (415 836). Included in the conductors are Karajan, Bohm, Kubelik, Abbado, Barenboim and Giulini, while among the soloists are Lazar Berman, Wilhelm Kempff (playing Beethoven), Pinchas Zukerman and Geza Anda. A second block release will follow later in the year.

Explaining the thinking behind Galleria, Bill Holland remarks:

"The classical market has become a very price sensitive area, which is partly due, I am sure, to the success of four Walkman series.

"People are less prepared to pay £6 for an LP generally, as has been shown by the reduction in sales of LP, as the CD gains ground.

"But the success of both Walkman and West Side Story demonstrated that there is, out there, a sleeping giant of an LP market which has proved that there is a large classical market if you have the right product."



THE RECORDINGS of Schubert's two much-loved piano trios by the Beaux Arts Trio have long been regarded and much the same response can be expected from their new digital recording which appears in all three formats this month (412 621).

The B flat and E flat Trios are contained in a double album set coupled with the Adagio in E flat and the earlier B flat Trio.

## Latest moves see Coulson join ASV

JOAN COULSON, who was retired last year from EMI's Classical Department after 31 years of service, has been appointed Head of UK International Promotions and Artists Liaison for ASV, as well as Press and Promotion Co-ordinator for the Sir Thomas Beecham Trust. Yehuda Shapira has joined the press office of D.G.

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Willem Mengelberg

# AIR PLAY

		RADIO 1 THIS LAST	RADIO 2 THIS LAST	REGIONAL THIS LAST	CHART
BROWN, JAMES Living In America	Scotti Bros	24	22	—	41 39 5
OCEAN, BILLY When The Going ...	Jive	21	23	—	42 43 1
DAMNED Eloise	MCA	20	18	—	40 32 4
ROSS, DIANA Chain Reaction	Capitol	20	16	—	43 39 14
MADONNA Borderline	Sire	19	20	—	43 43 2
DOUBLE The Captain Of Her ...	Polydor	18	19	5 4	43 43 8
PUBLIC IMAGE LTD Rise	Virgin	18	16	—	16 14 12
BANGLES Manic Monday	CBS	17	11	—	39 31 43
TALKING HEADS And She Was	EMI	17	17	—	37 33 32
HARDCASTLE, PAUL Don't ...	Chrysalis	16	11	—	39 33 25
STEVENS, SHAKIN Turning Away	Epic	16	13	8 8	38 43 23
A-Ha The Sun Always Shines ...	Atlantic	15	16	—	38 42 6
SURVIVOR Burning Heart	Scotti Bros	15	12	—	41 32 15
HOUSTON, WHITNEY How Will ...	Arista	15	15	—	41 41 10
LATIN QUARTER Radio Africa	Rockin' Horse	14	10	—	36 28 24
BUSH, KATE Hounds Of Love	EMI	13	—	—	4 —
MR MISTER Kyrie	RCA	13	—	—	7 —
SIMPLE MINDS Sanctify Yourself	Virgin	13	20	—	29 35 18
DEPECHE MODE Stripped	Mute	12	7	—	16 —
TALK TALK Life's What You Make It	EMI	12	14	—	32 36 19
DIRE STRAITS Walk Of Life	Vertigo	11	11	5 5	34 38 13
FIVE STAR System Addict	Ten!	11	14	—	41 42 3
HIPSWAY The Honeythief	Mercury	11	12	—	9 5 78
TURNER, RUBY If You're Ready (...)	Jive	11	10	—	40 41 30
STING Moon Over Bourbon Street	A&M	11	5	—	31 16 63
HALL, AUDREY One Dance ...	Germain	10	4	—	15 13 39
SOME, BELOUIS Imagination	A&M	10	10	—	36 39 22
BOOM BOOM ROOM Here ...	Fun After All	10	12	—	10 5 96
ADAMS, BRYAN This Time	A&M	10	—	—	27 —
ABRAMS, COLONEL I'm Not ...	MCA	10	9	—	27 23 40
HOT CHOCOLATE Heartache No. 9	RAK	10	—	—	4 —
REDSKINS, THE The Power ...	Decca	10	6	—	— —
BRIGHTMAN/HARLEY Phantom Of ...	Polydor	10	10	—	30 37 11
BREATHE Don't Tell Me Lies	Siren	9	7	—	5 7 —
FRANKLIN, ARETHA Another Night	Arista	8	7	—	30 9 —
MADNESS Sweetest Girl	Zarjazz	8	11	—	27 30 41
MIKE & THE MECHANICS Silent ...	WEA	8	—	—	34 28 55
MR MISTER Broken Wings	RCA	8	11	—	16 37 21
WRIGHT, BETTY Pain	Cooltempo	7	10	—	5 21 18 42
CACTUS WORLD NEWS Years Later	MCA	7	10	—	11 13 59
DEL FUEGOS I Still Want You	Slash	7	—	—	— —
MELLENCAMP, JOHN COUGAR Small ...	Riva	7	8	—	19 26 53
KISSING THE PINK One Step	Magnet	7	6	—	9 6 —
BENATAR, PAT Sex As A Weapon	Chrysalis	7	6	—	14 10 70
ZZ TOP Stages	Warner Bros	7	7	—	28 21 46
COSTELLO SHOW Don't Let Me ...	F. Beat	6	11	—	28 35 34
EURYTHMICS It's Alright ...	RCA	6	9	—	15 30 33
FRA LIPPO LIPPI Shouldn't ...	Virgin	6	9	—	17 17 81
JUNIOR Come On Over	London	6	6	—	7 5 87
BLOW, KURTIS If I Ruled ...	Club	6	7	—	11 18 26
PREFAB SPROUT Johnny Johnny	Kitchenware	6	10	—	29 29 64
SIGUE SIGUE SPUTNIK Love ...	Parlophone	6	—	—	— —
HEADON, TOPPER I'll Give ...	Mercury	6	5	—	10 —
O'NEAL, ALEXANDER If You ...	Tabu	5	4	—	35 21 48
JOHN, ELTON Cry To Heaven	Rocket	5	—	—	— —
SHARKEY, FEARGAL You ...	Virgin	5	7	—	13 29 29
LEWIS, HUEY/THE NEWS Power ...	Chrysalis	5	—	—	17 15 62
MAI TAI Female Intuition	Hot Melt	5	5	—	31 26 74
MANTRONIX Ladies	10	5	4	—	— —
MATT BIANCO Just Can't Stand It	WEA	5	—	—	29 17 —
OSBOURNE, OZZY Shot In The Dark	Epic	5	8	—	25 23 20
RUEFEX The Wild ...	Kasper	5	—	—	— —
DUFFY, STEPHEN I Love You	10	5	6	—	19 16 87
SPRINGSTEEN, BRUCE Born To Run	CBS	4	—	—	21 —
CHERRELLE/O'NEAL Saturday Love	Tabu	4	8	—	12 32 27
FAR CORPORATION You Are ...	Arista	4	—	—	18 —
FINE YOUNG CANNIBALS Suspicious ...	London	4	15	—	27 39 17

Radio 1 and Radio 2 are compiled by Sham Tracking. Regional Information relates to total current I.L.R. playings. Chart Position is for last week. Minimum qualification (Radio 2 and Regional) is 4 plays or playings. — indicates increased airplay.

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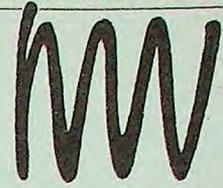
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- Record Producer/Engineer (Individual) 09
- Custom Pressing/Tape Duplication (Music and/or video) 10
- Sleeve and Label Printer 11
- Artist/Artist Management 12
- Legal Representative/Accountant/Business Management 13
- TV Station 14
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- Music Publisher 16
- Magazine/Newspaper Publisher 17
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- Official Organisation 19
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- Concert Booking Agent/Promoter 23
- Art/Creative Studio 24
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A NEW digitally re-mastered price series called Classics launched by Decca Mophon this month. The aggressive marketing which the company establish it as its main writes *Nicolas Soames*.  
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DEPECHE MODE Stripped	Mute	12	7	—	—	16	—	—
TALK TALK Life's What You Make It	EMI	12	14	—	—	32	36	19
DIRE STRAITS Walk Of Life	Vertigo	11	11	5	5	34	38	13
FIVE STAR System Addict	Tent	11	14	—	—	41	42	3
HIPSWAY The Honeythief	Mercury	11	12	—	—	9	5	78
TURNER, RUBY If You're Ready (...)	Jive	11	10	—	—	40	41	30
STING Moon Over Bourbon Street	A&M	11	5	—	—	31	16	63
HALL, AUDREY One Dance ...	Germain	10	4	—	—	15	13	39
SOME, BELOUIS Imagination	A&M	10	10	—	—	36	39	22
BOOM BOOM ROOM Here ...	Fun After All	10	12	—	—	10	5	96
ADAMS, BRYAN This Time	A&M	10	—	—	—	27	—	—
ABRAMS, COLONEL I'm Not ...	MCA	10	9	—	—	27	23	40
HOT CHOCOLATE Heartache No. 9	RAK	10	—	—	—	4	—	—
REDSKINS, THE The Power ...	Decca	10	6	—	—	—	—	—
BRIGHTMAN/HARLEY Phantom Of ...	Polydor	10	10	—	—	30	37	11
BREATHE Don't Tell Me Lies	Siren	9	7	—	—	5	7	—
FRANKLIN, ARETHA Another Night	Arista	8	7	—	—	30	9	—
MADNESS Sweetest Girl	Zarjaz	8	11	—	—	27	30	41
MIKE & THE MECHANICS Silent ...	WEA	8	—	—	—	34	28	55
MR MISTER Broken Wings	RCA	8	11	—	—	16	37	21
WRIGHT, BETTY Pain	Cooltempo	7	10	—	—	5	21	18
CACTUS WORLD NEWS Years Later	MCA	7	10	—	—	11	13	59
DEL FUEGOS I Still Want You	Slash	7	—	—	—	—	—	—
MELLENBAMP, JOHN COUGAR Small ...	Riva	7	8	—	—	19	26	53
KISSING THE PINK One Step	Magnet	7	6	—	—	9	6	—
BENATAR, PAT Sex As A Weapon	Chrysalis	7	6	—	—	14	10	70
ZZ TOP Stages	Warner Bros	7	7	—	—	28	21	46
COSTELLO SHOW Don't Let Me ...	F. Beat	6	11	—	—	28	35	34
EURHYTHMICS It's Alright ...	RCA	6	9	—	—	15	30	33
FRA LIPPO LIPPI Shouldn't ...	Virgin	6	9	—	—	17	17	81
JUNIOR Come On Over	London	6	6	—	—	7	5	87
BLOW, KURTIS If I Ruled ...	Club	6	7	—	—	11	18	26
PREFAB SPROUT Johnny Johnny Kitchenware	Parlophone	6	10	—	—	29	29	64
SIGUE SIGUE SPUTNIK Love ...	Parlophone	6	—	—	—	—	—	—
HEADON, TOPPER I'll Give ...	Mercury	6	5	—	—	10	—	—
O'NEAL, ALEXANDER If You ...	Tabu	5	4	—	—	35	21	48
JOHN, ELTON Cry To Heaven	Rocket	5	—	—	—	—	—	—
SHARKEY, FEARGAL You ...	Virgin	5	7	—	—	13	29	29
LEWIS, HUEY/THE NEWS Power ...	Chrysalis	5	—	—	—	17	15	62
MAI TAI Female Intuition	Hot Meli	5	5	—	—	31	26	74
MANTRONIX Ladies	10	5	4	—	—	—	—	—
MATT BIANCO Just Can't Stand It	WEA	5	—	—	—	29	17	—
OSBOURNE, OZZY Shot In The Dark	Epic	5	8	—	—	25	23	20
RUEFLEX The Wild ...	Kasper	5	—	—	—	—	—	—
DUFFY, STEPHEN I Love You	10	5	6	—	—	19	16	87
SPRINGSTEEN, BRUCE Born To Run	CBS	4	—	—	—	21	—	—
CHERELLE/O'NEAL Saturday Love	Tabu	4	8	—	—	12	32	27
FAR CORPORATION You Are ...	Arista	4	—	—	—	18	—	—
FINE YOUNG CANNIBALS Suspicious ..	London	4	15	—	—	27	39	17

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T R A C K I N G

INDIE CHART "juggernauts" **Red Lorry Yellow Lorry** unveil their second album, *Paint Your Wagon*, next Friday (28) on the Red Rhino label. The record is the first to feature the new rhythm section of Leon Phillips and Chris Oldroyd, and RLYL will undertake a dozen dates around the North to promote its release... And while we're on the subject of bands from Leeds, **The Rose of Avalanche** debut LP, *First Avalanche*, is well worth this, its second mention in as many weeks. First *Avalanche* (LIL via Red Rhino) collects together the band's 1985 recordings including the acclaimed and deleted singles, *L A Rain* and *Goddess*, the rarely available *American Girls* and the previously unreleased *Stick In The Works*.

**THE BODINES'** Therese single is out this week on Creation through RT/Cartel... The new **Workforce** single, *Back In The*



TDA: enigmatic debut

*Good Books* (Rorschach Testing), will be available as a very, very limited edition seven-inch before switching to 12-inch. Distribution: *Rough Trade/Cartel*... Others via RT this week are: *Land Of The Giants*, a single by the ever-popular **Cravats** (Reflex); and albums by **The Pharaohs** (*Blue Egypt on Nervous*), **Heir Apparent** (*Graceful Inheritance* on US HM label *Black Dragon*) and **David T Chastain's CJSS** (*World Gone Mad* also on *Black Dragon*)... Also through *Rough Trade* comes the first LP from *Great Outdoors*, *Making Allowances For The Jargon*, which is on *Upright*. *Agroculture* is the debut UK album from New Zealand's *Idles*.

**THE MAN UPSTAIRS** are back with a new line-up and a new single, *The Consumer Song*, on *Sideline* through *Nine Mile*... *Le Roi* Brothers guitarist **Evan Johns** has an LP, *Rollin' Thru The Night*, out on *Alternative Tentacles*... **4,000,000 Tele-**

**phones'** second single, *Big House*, is imminent from the Bunker label (*Red Rhino*)... *Mediaburn* has a four-track EP, *Little By Little* by **The Mighty Caesars**, and a six-track 12-inch, *In Reality* by Dublin's **Golden Horde**, out now via RT/Cartel... **Icicle Works** budget collection of 45s, *Seven Singles Deep*, is released by *Beggars* this week. Tracks are: *Hollow Horse*, *Love Is A Wonderful Colour*, *Birds Fly*, *All The Daughters*, *When It All Comes Down*, *Seven Horses* and *Rapids*. Expect "big production" dates soon.

REGGAE TOASTING stars **Tippa Irie** and **Pato Banton** join forces for *Tippa And Pato's Dance Hall Moves*, a four track 12-inch out now on *Green-leaves UK Bubbblers* label... Liverpool's *Skysaw* label has a couple of new releases just out. The very well-regarded **Politiburo** have a three track 12-inch, *Euphoria/April Shower/Half A Hairpin*, engineered by *Dix of Black*, while **One Last Fight** kick off their vinyl career with *Menage A Trois*, which features four songs of "love, lust and vehemance". Distribution is by *Probe* and the *Cartel*... **Mighty Ballistics Hi-Power** haven't got any new releases this week, but are back in *Tracking* because of the brilliant nature of their recent six-track mini-album, *Here Come The Blues on Criminal Damage*, which *must* be stocked!

**BRIGHTON'S Zap Club** is setting aside a night a week for *Heretics*, a "club within a club" dedicated to "new music". New York's **Swans** have already

played, and now **Tony Green** and **Andy Gray** at the club are looking for bands with something to offer to send them tapes, etc. Contact **Green** at 3 Buckingham Road, Brighton. Tel: 0273 738985... **Wendy O'Williams** has a new album, *Commander Of Kaos*, out on the Zebra arm of *Cherry Red*. THE ENIGMATIC moniker **TDA** conceals no lesser personages than **Test Dept Anonymous**



ICICLE WORKS: 'Best Of' for BB

with their first single as "a tight knit South London funk collective", *The Faces Of Freedom 1 & 2 & 3*, on *Ministry Of Power/Some Bizzare* (through *Rough Trade/Cartel*). The single A-side is a scratch number featuring **Bertram** from *Nutrament*, who had an underground club hit a couple of years back with *London Bridge Is Falling Down*.

"THE HARDEST" band in Manchester? *Factory's Happy Mondays* gear up for their *Colour-field* support slot by recording a single, *Freaky Dancing*, with **Tony Wilson** and *New Order's Bernie* for imminent release.



HAPPY MONDAYS: factory outing.

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# TOP 50 SINGLES

# INDIES

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	<b>GIVING GROUND</b>	The Saterhood	Merciful Release SIS 010 (R/Rhino)
2	NEW	<b>HOT GIRLS IN LOVE</b>	The Cherry Bombz	Lick LIX 3(P)
3	10	<b>LIKE AN ANGEL</b>	The Mighty Lemon Drops	Dreamworld—(DREAM 005) (R/R)
4	2	<b>DAYS LIKE THESE</b>	Billy Bragg	Gol Discs GOD(A) 8 (R)
5	3	<b>WHISTLING IN THE DARK</b>	Easterhouse	Rough Trade—(RTT 164) (R/R)
6	14	<b>ONCE MORE</b>	Wedding Present	Reception—(REC 002) (R/Rhino)
7	2	<b>OUT FROM THE VOID</b>	Anisect	Endangered Music EDR 4 (R/R)
8	4	<b>SHE SELLS SANCTUARY</b>	The Cult	Beggars Banquet BEG 135(1) (M)
9	NEW	<b>SOMEWHERE IN CHINA</b>	The Shop Assistants	53rd & 3rd AGARR 1(12) (R/F)
10	5	<b>KOOL NOH</b>	Atwood	Simba—(SIM 102) (J/S/E)
11	27	<b>ALL DAY LONG</b>	The Shop Assistants	Subway Organization SUBWAY 1 (R/E)
12	9	<b>BLUE MONDAY</b>	New Order	Factory—(FAC 73) (R/P)
13	19	<b>KICK OVER THE STATUES</b>	The Redskins	Abstract Dance/Priority AD 6(E)
14	6	<b>BITTERSWEET</b>	New Model Army	Quell QS 002 (N/Ine Mile)
15	20	<b>RELIGIOUS PERSUASION</b>	Andy White	SHH BUY 234 (E)
16	NEW	<b>TIME IS MONEY (BASTARD)</b>	Swans	Kelvin 422—(KDE 212) (R/T)

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## REGGAE CHART

### TOP 20 DISCO 45s

1	<b>ONE DANCE WON'T DO</b>	Audrey Hall	Germain DGT7
2	<b>SWEET REGGAE MUSIC</b>	Nitty Gritty	Unity UN009
3	<b>KOOL NOH</b>	Aswad	Simba 12SIM102
4	<b>MUSIC LESSON Original Wailers</b>		Solomonic
5	<b>PARTY NITE</b>	Undivided Roots	Entente ENT001
6	<b>TIME FOR LOVE</b>	Ruddy Thomas	Greensleaves
7	<b>SELECTOR HIM GOOD</b>	Little Clarkie	Jah Tubby
8	<b>GIMME SOME OF YOUR SOMETHING Nitty Gritty</b>		Greensleaves
9	<b>GIRLY GIRLY</b>	Sophia George	Winner WIN101
10	<b>CLARKES BOOTY</b>	Little John	Unity
11	<b>SAVING ALL MY LOVE</b>	Pauline Thomas	NK Records
12	<b>UNDER COVER LOVER</b>	Josey Wales	SCOM
13	<b>WHAT ONE DANCE CAN DO</b>	Beres Hammond	Revue
14	<b>HOTSTUFF</b>	Junior Delgado	Fashion FAD
15	<b>UNTIL YOU COME BACK TO ME</b>	Just Dale	Ariwa
16	<b>GET UP STAND UP</b>	Barrington Levi	MGR
17	<b>CONVICTION OR FINE</b>	Black Uhuru	Real Authentic Sound
18	<b>THE USER</b>	Horace Andy	Music Hawkes
19	<b>SOUND DOCTOR</b>	Mickey General	Fashion
20	<b>I'M A CHANGED MAN</b>	One Blood	Level Vibes

### TOP 20 LPs

1	<b>WILD FIRE</b>	John Holt/D Brown	Tads TRD
2	<b>RIPE MANGO</b>	Frankie Paul	Scam BDLP001
3	<b>HERE I COME</b>	Barrington Levy	Time TR003
4	<b>STRUGGLING</b>	Mighty Diamonds	Live And Learn
5	<b>CULTURE IN CULTURE</b>	Culture	Music Tracks
6	<b>JAMAICA JAMAICA</b>	Brigadier Jerry	RAS3012
7	<b>FEVER</b>	Tenna Saw	Blue Mountain
8	<b>COLLECTORS ITEM</b>	Natural Touch	NK Records
9	<b>JOINT FAVOURITES</b>	Mike Palmer/Half Pint	Greensleaves
10	<b>TURBO CHARGE</b>	Nitty Gritty	Greensleaves GREL 93
11	<b>REGGAE HITS VOL 2</b>	Various Artists	Jel Star JELP002
12	<b>YOUR SAFE</b>	Maxi Priest	Virgin DIX11
13	<b>MARKET PLACE</b>	Bunny Wailer	Solomonic
14	<b>HOTTEST HITS III</b>	Various Artists	Treasure Isle
15	<b>THERE'S A REWARD</b>	Israelites	King Sounds
16	<b>ELEMENTRY</b>	Horacy Andy	Roughtrade ROUGH 8
17	<b>RAW RUB A DUB IN A FASHION</b>	Gussi Prento	Fashion
18	<b>KING AND I</b>	Eek A Mause	Original Sounds
19	<b>PRIVATE BEACH PARTY</b>	Gregory Isaacs	TADS TR31985
20	<b>EASY</b>	Gregory Isaacs	Greensleaves GREL85

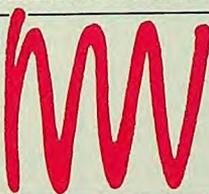
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17	15	<b>TINY DYNAMINE (EP)</b>	Cocteau Twins	4AD—(BAD 510) (N/P/R)
18	37	<b>OUR VOICE IS TOMORROW'S HOPE</b>	Liberty	Montarhate MOR1 19 (R/P)
19	16	<b>SUB-CULTURE</b>	New Order	Factory FAC 133(1) (R/P)
20	NEW	<b>HOW I LEARNED . . .</b>	TV Personalities	Dreamworld—(DREAM 004) (R/R)
21	17	<b>ECHOES IN A . . . (EP)</b>	Cocteau Twins	4AD—(BAD 511) (R/P/R)
22	13	<b>BIBLE OF THE BEATS</b>	Age Of Chance	Riot Bible RIOT 2 (R/Rhino)
23	24	<b>LET THEM EAT BOGSHED</b>	Bogshed	Vinyl Drip—(DRIP 2) (R/Backs)
24	28	<b>IT WILL COME</b>	The Woodenlads	Rough Trade RT(1) 169 (R/R)
25	26	<b>UPSIDE DOWN</b>	Jesus and Mary Chain	Creation CRE 012 (R/T)
26	38	<b>RAIN</b>	The Cult	Beggars Banquet BEG 147(1) (M)
27	8	<b>REVOLUTION</b>	Chumba Wumba	Agitprop AGIT 1 (R/Rhino)
28	23	<b>INCUBUS SUCCUBUS</b>	X-Mal Deuschland	4AD—(BAD 311) (R/P/R)
29	29	<b>SLAMMERS</b>	King Kurt	SHH BUY(1) 235 (E)
30	17	<b>THE BATTLE CONTINUES (EP)</b>	Conflict	Montarhate—(MORT 15) (R/J)
31	30	<b>FLAG DAY</b>	The Housemartins	Gol Discs GOD(A) 7 (F)
32	11	<b>CAN YOUR PUSSY . . .</b>	The Cramps	Big Beat NS(1) 110 (P/MW/J/SW/S)

## TOP 25 ALBUMS

1	8	<b>BACK IN THE D.H.S.S.</b>	Hall Man Hall Biscuit	Probe Plus PROBE 4 (R/Probe)
2	3	<b>DAMNED BUT NOT . . .</b>	The Damned	Dajo DOJOLP 21 (N/Ine Mile)
3	4	<b>LOVE</b>	The Cult	Beggars Banquet BEGA 65 (M)
4	23	<b>RUM, SODOMY &amp; THE LASH</b>	The Pogues	SHH SEE 58 (E)
5	7	<b>LIVE 2—HORRIBLE MUSIC . . .</b>	The Meletons	Dajo DOJOLP 22 (N/Ine Mile)
6	5	<b>THE OLD AND THE NEW</b>	A Certain Ratio	Factory FACT 135 (R/P/R)
7	2	<b>WORLDS APART</b>	Subhumans	Bludge FISH 12 (R/T)
8	6	<b>LIFE'S A RIOT WITH SPY VS. SPY</b>	Billy Bragg	Gol Discs UTE 1 (F)
9	8	<b>FRANKENCHRIST</b>	Dead Kennedys	Alternative Tentacles VIRUS 45 (R/R)
10	NEW	<b>KALEIDOSCOPE WORLD</b>	Chills	Crescent CRELP 008 (R/R)
11	17	<b>DREAMTIME</b>	The Cult	Beggars Banquet BEGA 57 (M)
12	11	<b>THE SINGLES 81—85</b>	Depeche Mode	Mute MUTE 1 (R/RT/SP)
13	63	<b>HATFUL OF HOLLOW</b>	The Smiths	Rough Trade ROUGH 76 (R/R)
14	9	<b>TREASURE</b>	Cocteau Twins	4AD CAD 4/2 (R/P/R)
15	NEW	<b>POWER CORRUPTION AND LIES</b>	New Order	Factory FACT 75 (1) (R/P)
16	25	<b>FALSE ACCUSATIONS</b>	The Robert Cray Band	Demon FIEND 43 (M/W/P)
17	14	<b>LOW-LIFE</b>	New Order/Factory	FACT 100 (R/P)
18	22	<b>GARLANDS</b>	Cocteau Twins	4AD CAD 211 (R/P)
19	2	<b>MANIPULATE</b>	Ausgang	FAK WKFALP 52 (E)
20	13	<b>1979-1983</b>	Bauhaus	Beggars Banquet BEGA 64 (M)
21	NEW	<b>BATTLE SCARRED</b>	Condemned '84	OX OR 003 (R/R)
22	6	<b>THIS NATION'S SAVING GRACE</b>	The Fall	Beggars Banquet BEGA 67 (M)
23	24	<b>THE CHRONICLE OF THE . . .</b>	Hawwind	Flickede SHARP 033 (SP)
24	19	<b>NIGHT OF A . . .</b>	The Men They Couldn't Hang	Imp/Demon FIEND 50 (M/W/P)
25	4	<b>THE CLOCK COMES DOWN . . .</b>	Microdisney	Rough Trade ROUGH 85 (R/R)

## MUSIC WEEK



33	24	<b>V2</b>	That Petrol Emotion	Nones A House NANA 1(1) (R/R)
34	33	<b>SOME VELVET . . .</b>	R. S. Howard & L. Lutch	4AD—(BAD 210) (R/P/R)
35	43	<b>DAY AND . . .</b>	Balaam and the Angel Chapter 22	CHAP 37 (12)—(CHAP 3) (N/M)
36	41	<b>BUBBLING</b>	Aswad	Simba 12(SIM 101) (J/S/E)
37	21	<b>SPIRITWALKER</b>	The Cult	Situation Two SIT 35(1) (R/P)
38	25	<b>FLOWER</b>	Sonic Youth	Blasphemy—(BFF 3) (R/P)
39	35	<b>THE PERFECT KISS</b>	New Order	Factory—(FAC 123) (R/P/R)
40	NEW	<b>AIKEA-GUINEA (EP)</b>	Cocteau Twins	4AD (BAD 501) (R/P/R)
41	NEW	<b>HERE COMES THE MAN</b>	Boom Boom Room	Fun After All 112(FUN 101) (P)
42	31	<b>CRUISERS CREEK/LA</b>	The Fall	Beggars Banquet BEG 150(1) (M)
43	NEW	<b>WHEN THE RAIN COMES</b>	Jacobites	Glass GLASS 12(J/45) (N/Ine Mile)
44	34	<b>KEEN</b>	That Petrol Emotion	The Pink Label PINKY 004 (R/P)
45	18	<b>REVOLUTION</b>	The Cult	Beggars Banquet BEG 152(1) (M)
46	32	<b>MAKES NO SENSE AT ALL</b>	Hüsker Dü	SSS SST 051 (P)
47	36	<b>L.A. RAIN</b>	The Rose and Avalanche	LI 7(1) 12 (R/Rhino)
48	44	<b>BABY'S GOT A BRAND NEW BRAIN</b>	Stingites	Snare RITE 1 (R/FF)
49	50	<b>WHIMPEEZ</b>	Peter and the Test Tube Babies	Trapper EARS 3 (R/Rhino)
50	45	<b>DRINKING AND DRIVING</b>	The Business	Diamond DIA(EL) 011 (R/R)

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## THE CHART

THIS MONTH'S TOP SELLING RECORDS

### TOP SINGLES

1	<b>HOLIDAY IN CAMBODIA</b>	Dead Kennedys	Cherry Red (12) CHERRY 13
2	<b>TOO DRUNK TO F***</b>	Dead Kennedys	Cherry Red (12) CHERRY 24
3	<b>IGNORE THE MACHINE</b>	Alien Sex Fiend	Anagram (SX12) ANA 11
4	<b>PRIMITIVE PAINTERS</b>	Felt	Cherry Red 12 CHERRY 69
5	<b>BORDERLINE*</b>	Madonna	Sire W926007
6	<b>IT'S IT'S . . . THE SWEET MIX</b>	The Sweet	Anagram (12) ANA 28
7	<b>NIGHT AND DAY</b>	Everything But The Girl	Cherry Red (12) CHERRY 37
8	<b>DIE LIEBE</b>	Laibach	Cherry Red 12 CHERRY 91
9	<b>LAND OF HOPE AND GLORY</b>	The Ex Pistols	Virginia (12) PISTOL 76
10	<b>DEAD AND BURIED</b>	Alien Sex Fiend	Anagram (12) ANA 23

### TOP ALBUMS

1	<b>NOVA AKROPOLA</b>	Laibach	Cherry Red BRED 67
2	<b>FRESH FRUIT FOR ROTTING VEGETABLES</b>	Dead Kennedys	Cherry Red (C) BRED 10
3	<b>IGNITE THE SEVEN CANNONS</b>	Felt	Cherry Red (C) BRED 65
4	<b>SWEET 16 (IT'S IT'S . . . SWEET'S HITS)</b>	The Sweet	Anagram (P/C) GRAM 16
5	<b>CIRCUS MAXIMUS</b>	Momus	EL ACME 2
6	<b>A DISTANT SHORE</b>	Tracy Thorn	Cherry Red (C) M RED 35
7	<b>WHO'S BEEN SLEEPING IN MY BRAIN?</b>	Alien Sex Fiend	Anagram GRAM 10
8	<b>MAXIMUM SECURITY</b>	Alien Sex Fiend	Anagram GRAM 24
9	<b>LIQUID HEAD IN TOKYO</b>	Alien Sex Fiend	Anagram M GRAM 22
10	<b>ACID BATH</b>	Alien Sex Fiend	Anagram(C) GRAM 18
11	<b>NORTH MARINE DRIVE</b>	Ben Watt	Cherry Red (C) BRED 40
12	<b>BURNING AMBITIONS (A HISTORY OF PUNK)</b>	Various Artists	Cherry Red (C) D RED 3
13	<b>REVENGE OF THE KILLER PUSSIES</b>	Various Artists	Anagram (C) GRAM 17
14	<b>PUNK AND DISORDERLY III</b>	Various Artists	Anagram (C) GRAM 005
15	<b>PISSED AND PROUD</b>	Peter And The Test Tube Babies	No Future PUNK 3
16	<b>THE FIRST ALBUM*</b>	Madonna	Sire W322(C)
17	<b>PUNK AND DISORDERLY II</b>	Various Artists	Anagram GRAM 001
18	<b>ANGEL DUST (THE COLLECTED HIGHS 1978-1983)</b>	Angelic Upstarts	Anagram (C) GRAM 007
19	<b>BACK TO BABYLON</b>	Torpe	Zebra (C) ZEB 6
20	<b>HANG 11 (MUTANT SURF PUNKS)</b>	Various Artists	Anagram GRAM 23

\*These records appear to have been HYPED into our charts. We are investigating the matter and rest assured, the offenders will be severely dealt with.  
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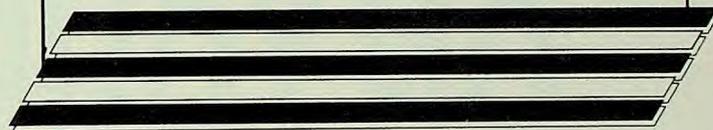
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# Dooley's

## D I A R Y

SO ELTON was miffed and won't come again, . . . So Cliff's people thought he should have got a gong for going to Russia first . . . So Sade caused confusion by turning up after all . . . So *The Mirror* — and other papers — contrived stories of discontent to knock the occasion . . . So it didn't have the same spontaneous sparkle as last year's event . . . So what. The BPI Awards is still one of the best things to have happened to the music industry in recent years . . . At the end of his tribute on the night to the music industry — if not the music — **Norman Tebbit** said: "What more could we ask?" Well, now you come to mention it, there are one or two things, particularly a reasoned response from the Government on the tape levy question . . . Understandable that **Dire Straits** didn't want to interrupt an Australian tour to collect their award as it's reckoned they're grossing 30m Australian dollars down under . . . Many people deservedly got credit for the awards organisation but some behind-the-scenes stalwarts also deserve a plug, namely: **Linda Watts, Mary Watts, Terri Anderson, Pina Pisani, Nancy William, Christine Manley, Jane Spratley, June Finco** and **Beryl Hewitt** . . .

WHY MIGHT **Richard Branson** be in the market for Chrysalis shares? . . . There are moves afoot to organise UK dealers into an international section of US retailing organisation NARM. Watch this space . . . A Bronze creditors meeting is set for end of the month and everything but the studio is expected to be liquidated . . . Keep the suggestions coming for names for the generic little note man . . . Motown knows the way to Dooley's heart, sending chocs on Valentine's day to promote **Stevie Wonder's** new single *Overjoyed* . . . Radio Rentals has cut its CD player rental to £9.95 per month . . . **Beggars Banquet MD Nick Austin** in hiding from music publishers who have been inundating him with calls offering him instrumental albums of the early Sixties in the belief they will qualify as "new age music" . . . **Helen Shapiro** was given a surprise reception at **Ronnie Scott's Club** last week to mark her 25 years in the business . . .

EVER WONDERED what could be done with all the material recorded for John Peel's Radio One live sessions? Well, **Clive Selwood** has actually done something about it with imminent releases planned (more details next week) . . . While **Paul Gambaccini** signed with Piccadilly's Colin Walters on behalf of the ILR network, **Gambo** will be recording his album shows at Capital . . . Credit for the splendid singles sleeve menu for the *MW Awards* luncheon goes to James Upton of the Tinsley-Robor Group . . . **Stephen James** and his mother **Frances** express their heartfelt appreciation for the hundreds of messages of sympathy received from all over the world following the death of **Dick James**.



BPI DIRECTOR general John Deacon set the evening in motion at the British Record Industry Awards.



ALL-STARS: (left to right) David A Stewart, Howard Jones, RCA MD John Preston, Annie Lennox, Alison Moyet and Paul Young.



THANKS HARVEY: Bob Geldof handed over his special Live Aid award to promoter Harvey Goldsmith.



HUMBLE ON the night: Elton John with host Noel Edmonds.



INTERNATIONAL winner Huey Lewis with label boss Chris Wright.

## COMMENT

### Eurovision no contest



THE BRITISH Record Industry Awards have come of age very quickly under exposure to the white heat of massive media attention. The good news is that a huge TV audience, who by all accounts were perfectly happy with the show as an entertainment spectacular, were hit squarely between the eyes by the strength in depth of UK music. The bad news, however, is that the honeymoon is over and the knockers will be out in force every year from now to pick away at whatever gossip and scandal can be elicited from this showbiz event.

BPI members wanted it to be like the Oscars — well, they've got it: a jamboree first and foremost geared to television. However much the BPI wanted to retain the cosy atmosphere of an industry function, that notion has disappeared as quickly as half a dozen tables from the Grosvenor House floor plan to accommodate more of Michael Hurl's lavish set.

Anyone who was there couldn't help feeling like an extra in some lavish TV soap starring the beautiful people of the music industry. Even Kate Bush tried to look like a young Joan Collins, though she sang much better. The BBC was getting the message directly into people's homes and so it called all the shots.

The awards ceremony provided the best possible platform for the launch of the generic campaign, simply because of its TV impact and, in truth, will probably be responsible for more record sales than any number of 30-second ads. What a pity then that another great TV spectacular — the

Eurovision Song Contest — presents such a poor, outmoded image of music.

Preceded by our own Song For Europe, it is a cumbersome showcase of mostly second-rate, formula-written songs and gets zero points for positive promotion of music. As the presenter, Terry Wogan gives it the treatment it deserves, but it is a damning indictment that TV programmers are desperate to keep him because it is his personality that buoys up the viewing figures, not the music content.

The organisers are meeting this week to talk over the style of this year's contest, so let's hope they come up with constructive plans to inject more quality and imagination into what should be the premier showcase for the best in songwriting and performing talent. If they're looking for suggestions, why not expose the best of Europe's songs to competition from the best of the US. I think the British Record Industry Awards have shown that UK material at least can compete with the best.

*David Dalton*

## MAGNUM MUSIC GROUP

### TOP TEN

- 1 (1) RONNIE WOOD "Cancel Everything" THBL/C 2034
- 2 (-) CHRIS FARLOWE "Out Of The Blue" THBL 024
- 3 (3) MATCHBOX "Going Down Town" MFLP 0.38
- 4 (7) JIMMY PAGE etc. "Smoke And Fire" THBL/C 2.022
- 5 (8) FRANK SINATRA "String Along" MTM 014
- 6 (-) FLYING BURRITO BROS. "Live From Tokyo" SDLP 025
- 7 (2) HALL & OATES "Really Smokin'" THBL 035
- 8 (-) VARIOUS ARTISTS "Hollywood Cavalcade" MTM 016
- 9 (10) SEDUCER "Caught In The Act" THBL 016
- 10 (-) JORDANNAIRES "Sing Elvis' Favourites" MFLP 033

### New Releases

- |  |            |
|--|------------|
| CARL PERKINS "Goin' Back to Memphis"         | MFLP 1-042 |
| LITTLE WALTER & OTIS RUSH "Windy City Blues" | BMLP 1-028 |
| KLAUS SCHULZE/RAINER BLOSS "Drive Inn"       | THBL-2.028 |
| TOM PAXTON "Even A Gray Day"                 | SDLP 027   |
| DJANGO REINHARDT "I Got Rhythm"              | MTM 012    |
| MOODY BROTHERS "Cotton Eyed Joe"             | SDLP 032   |

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