

# MUSIC WEEK

Europe's leading music business paper

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## MW/APRS digital seminar 'sold out'

FULL HOUSE notices were about to go up on the MW/APRS all-industry digital recording seminar, as MW went to press.

The opening technical day (aimed at studio engineers and managers) is likely to be so oversubscribed that the lecture programme may have to be repeated in the near future.

And although slower to respond initially, the record business — at which the second, non-technical, day is aimed — was queuing for places at the beginning of this week.

The free seminar, the first to bring the studios and those who use them together to discuss the current revolution in recording technology, takes place next week — October 24 and 25 — at Advision Studios, London.

● See Studioscene, p.16.

## Rhodes, Vinyl launch new management project

TWO OF the industry's most colourful characters are launching a new management and promotion agency.

Big Scam Management with Bernard Rhodes and Kosmo Vinyl at the helm has been set up to deal with "the vast amount of raw young talent unable to find an outlet in the increasingly narrow and conservative world of entertainment."

Together and separately, Vinyl and Rhodes have been connected with the development and careers of Ian Dury, The Clash, Dexys Midnight Runners, JoBoxers and The Specials.

It is understood that Big Scam — which will have

offices in both London and New York — has substantial financial backing from both sides of the Atlantic.

"Our intention" Vinyl told *Music Week*, "is to reinstate creative lunatics and enthusiasts and prevent them from becoming intimidated by the dominance of lawyers, accountants and the others responsible for the bland and boring scene that currently exists."

Bernard Rhodes commented: "It's all very well keeping the fires burning, but now's the time to throw a bit of petrol on them so that 1984 can spell excitement."

● Big Scam will be operating from PO Box 87, London NW11 8NF and from 355W, 36th Street, NY NY 10018.

## Island's own promotion force swings into action

ISLAND'S NEW sales & promotion force went into action last week. The force has been put together over the past two months after Island and Virgin's decision to end the sales agreement between the two companies.

Island now has a 10-strong field team, complemented by three telephone sales personnel working from Island's Hammersmith HQ. At the helm is Ray Cooper, national sales manager. Graham Jelfs, who joined Island from Polydor six weeks ago, is the field sales manager, while Sally Hastings, until recently with Stiff, is telephone sales supervisor. The field team, working accounts

on a weekly cycle, will operate on two distinct levels. They will not be involved in pre-release selling; instead, they will function as "a shop level promotion force" aiming to build dealer interest in forthcoming product. They will, however, be selling after release. They will also be handling in-store displays, posters and point-of-sale material.

"The kind of sales and promotion force we've put together can only work with a small roster of artists," says Ray Cooper.

"The idea is to create a very fast and ultra-efficient team giving maximum time and effort to every record we release."



RONNIE BRIDGES of Southern Music receiving his surprise Gold Badge award at the annual BASCA ceremony from Dame Vera Lynn. Bridges, a leading light in the BASCA organisation, has officiated at every Gold Badge award occasion over the 10 years of its existence, and his own award marked the academy's appreciation of his efforts. Other recipients this year of the award, presented for services to the music business, were Kenny Ball, Lionel Bart, MW editor Rodney Burbeck, Max Bygraves, Pearl Carr and Teddy Johnson, Don Black, Jack Emblow, Bob Halfin, Yvonne Littlewood, Geoff Love, Kay O'Dwyer and Jimmy Savile.

## £400,000 TV spend to build awareness of EMI Record Tokens

# EMI PULLS OUT STOPS IN TOKEN CAMPAIGN

AN UNPRECEDENTED £400,000 television advertising campaign — including two-and-a-half-minute commercials aimed specifically at record dealers — is being mounted to boost sales of EMI Records Tokens this Christmas.

The two-pronged campaign seeks to increase consumer awareness of tokens and at the same time win over more dealers to stocking them. More than 5,000 glossy 20-page brochures and order forms have gone out to dealers all over the country bearing the message: "Keep on keeping the money in the record business."

And on Friday, November 4, the entire commercial break spots following the three main news bulletins on TV-am's Good Morning Britain programme will be devoted to a trade-only advertisement informing record dealers of the forthcoming consumer campaign.

TV advertising to the public will begin on December 5 and will run up to December 24, appearing nationwide throughout the ITV network, Channel Four and TV-am. The theme of the ads will be carried through in point-of-sale material including "crowners" for greeting card racks.

Last year Record Tokens switched from press advertising to TV advertising for the first time and with a campaign covering only half the country claims to have boosted sales by 40 per cent. This has encouraged Record Tokens' general manager John Mew to more than double his TV spend to cover the entire country.

"Our campaigns have been based on market research among record buyers and dealers," he told *Music Week*. "We discovered that consumers liked tokens but couldn't always find them in the shops, and dealers generally liked tokens but felt that our promotion could be more

aggressive and that our point-of-sale material could be increased."

Mew's strongest selling point to dealers is Record Tokens' claim that 40 per cent of all recorded music sales in January come from tokens, and that tokens account for approximately 3 per cent of all record product sold.

But he admits that some dealers are wary of stocking tokens. Some independent dealers believe that tokens sold by them are redeemed in the multiples, that they sell more than they exchange, and that they lose money on tokens exchanged for heavily discounted records.

Mew has arguments and figures to counter all of these claims, or, he believes, misconceptions. "The most important point is that tokens bring people into record shops," he says. "The buyers are often people who don't normally go into record shops, and the redeemers nearly always top up the face value of the token with extra money to make a purchase. And the cost to the dealer is only 3 per cent which goes back to EMI to fund the business."

Last year Cliff Richard appeared in the TV ads selling tokens and gave his services free; this year veteran disc jockey Alan Freeman will star in the commercials and he too has waived a fee.

"The record business has been good to me over the years and I am happy to be able to give something back by helping the industry to sell more records," he says.

*Music Week* editor Rodney Burbeck will appear with Freeman in the TV ads aimed at dealers and he too will receive no fee. "Like Alan, I feel that this campaign must help to sell more records across the board for everyone in the business," he says. "Therefore *Music Week* is delighted to be associated with it."

## Slow progress in CBS tape spoiler action

THE SITUATION concerning the spoiler device developed by CBS to thwart home-taping and pirating seems to be at a standstill, although MW understands that a meeting took place in Tokyo last week between interested parties.

The Tokyo part of the equation is of crucial importance because a necessary prerequisite for the device's success is its inclusion in the manufacture of taping hardware, most of which originates in Japan or is of Japanese design.

Apart from persuading Japanese manufacturers of the desirability of incorporating the device in their hardware, another less agreeable and infinitely more difficult option is to obtain legislation making its incorporation compulsory.

At an IFPI board meeting in February this year, the CBS copy-right protection device was discussed, but, in the words of an IFPI spokesperson, "it was decided that, in view of the legal, political and practical difficulties involved, any further investigation by the IFPI given to the CBS device should be suspended... and no further action has been taken in this matter".

## STOP PRESS

LEGAL MOVES to jail five men, alleged to have been involved in a "practical enterprise" to make and sell cut-price audio cassettes, were adjourned in the High Court on Friday for a date to be fixed for the full hearing. Details next week.

Studioscene  
Digital  
Special  
pp 16-20;  
29-33

# The Sun and the Rain by Madness

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7" buy 192 12" buy 192

Order your copies from CBS telesales on 01-690 2155 or via STIFFS 0203 telephone sales

# NEWS



SONGWRITER DAVID MARTIN, whose collaborations with Geoff Morrow and Chris Arnold have been recorded by Barry Manilow, Elvis Presley, The Carpenters, Cliff Richard, Cilla Black and Jack Jones, celebrated his twentieth anniversary in the music business by signing a new solo publishing deal with Lorna Music, an off-shoot of Mercury Music. Martin —

who has his own record label, DEB, and also records with Madeline Bell under the name Bell & Martin — was presented with a 20-year-old bottle of port by John Braund, MD of Mercury Music, to mark the two events, and is pictured (centre) with Braund and Roland Rogers, who is the general manager of Mercury Music.



THE COMMODORES were presented with a birthday cake to mark their 15th anniversary. (L to r) are: Milan Williams, Thomas McClary, William Orange, Ian Groves (RCA divisional director marketing and sales), Peter Prince (VP Motown International), Ronald LaPreard and William King.

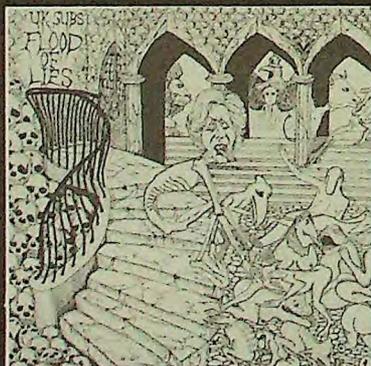


JOHN ADAMS and Morris Michael of Private Lives, whose debut single for EMI is Break The Chains, visited the EMI factory and distribution centre recently. The group met and signed pictures for the EMI telephone sales team who are pictured with them and their mascot, Ollie.

## UK SUBS ON TOUR WITH SPECIAL GUESTS ACTIFED

- OCTOBER**  
 21<sup>ST</sup> BIRMINGHAM TIN CAN  
 22<sup>ND</sup> COVENTRY POLY  
 23<sup>RD</sup> MANCHESTER JILLIE'S  
 25<sup>TH</sup> LONDON 100 CLUB  
 27<sup>TH</sup> BOGNOR REGIS OCEAN BAR  
 28<sup>TH</sup> RAYLEIGH CROC'S
- NOVEMBER**  
 2<sup>ND</sup> SWINDON LEVEL 3  
 5<sup>TH</sup> HUDDERSFIELD POLY  
 8<sup>TH</sup> SWANSEA MARINA  
 10<sup>TH</sup> HITCHIN REGAL  
 11<sup>TH</sup> DUDLEY J.B.'S  
 15<sup>TH</sup> SHEFFIELD LEADMILL  
 16<sup>TH</sup> MANCHESTER ADAM & EVE  
 17<sup>TH</sup> NEWCASTLE SHELLEY'S  
 18<sup>TH</sup> MIDDLESBORO TOWN HALL  
 19<sup>TH</sup> NOTTINGHAM BOAT CLUB  
 20<sup>TH</sup> BRISTOL THE STUDIO  
 22<sup>ND</sup> LUTON PINK ELEPHANT  
 23<sup>RD</sup> LEEDS BRANIGANS  
 25<sup>TH</sup> TRENT POLY  
 26<sup>TH</sup> COLNE FRANKS CLUB  
 27<sup>TH</sup> LONDON MARQUEE  
 28<sup>TH</sup> LONDON MARQUEE  
 30<sup>TH</sup> EXETER RIVERSIDE
- DECEMBER**  
 2<sup>ND</sup> NORWICH GALA  
 3<sup>RD</sup> BRIGHTON ESCAPE

### NEW LP 'FLOOD OF LIES'



CAT. NO. FALL LP 018/SIG 3 ON SCARET RECORDS

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ALSO AVAILABLE ON FALL-OUT URBAN DOGS 'URBAN DOGS' LP DISTRIBUTED BY JUNGLE CARTEL & I.D.S.



TABLES WERE turned at the recent Pickwick sales conference when MD Monty Lewis was presented with a special gold disc by his sales force for "all his hard work and good ideas" during the last year. The proud recipient is flanked by Alec Miles, runner-up salesman of the year, and Alan Styles, salesman of the year.



TOWERBELL RECORDS has signed Sheffield duo Toy Shop to a long-term recording deal. The act will shortly be going into the studio to record their first single for the label for release before Christmas. Pictured at the signing are Philip Walsh and Paul Metcalfe of Toy Shop flanking Towerbell MD Bob England (seated) and Paul Unwin, the act's manager.

### Dansan Records

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## American Commentary



### Top 40 format triumphs

From BRIAN CHIN

NEW YORK: A phenomenon appears to be underway in American radio, judging from recent audience ratings which indicate a resurgence of the Top 40 format. Arbitron ratings covering the past summer show Top 40 stations topping their markets in Los Angeles, Boston, Cleveland and Houston.

In New York, the performance of WHTZ shock the traditional "urban contemporary" market leaders of the past three years. The official two-month results of a recently-released Birch Report showed the station with a 4.3 average for August and September, six weeks after it had changed format from instrumental "beautiful" music, according to assistant programme & music director Michael Ellis. An unpublished September-only breakout, he said, was even more dramatic — WHTZ led the market with a 7.2 rating, a full two points ahead of the nearest comparable competitor, urban contemporary WKTU.

Ellis was at WKTU when it caused an eruption in US radio by going all-disco and zooming unexpectedly to the top of the market in 1978. The WHTZ phenomenon is a much more planned effort to build steady listenership, he says. "Top 40 is on the rebound, and it only faded because people didn't know how to do it well."

WHTZ's programming involves listener contests and giveaways, jingles, morning-time humour, a local hit countdown, and a mix of music geared for "mass appeal" without the strict exclusive formatting that has kept black music off rock stations and vice versa in the past few years. These records, monitored at retail to detect sales strength to all audience groups, are played in a very frequent rotation, so that listeners tuning down the dial are likely to be stopped by hearing a current favourite song. "That's how you win," says Ellis.

The station's top five records, which Ellis calls "New York's favourite records right now", span some stylistic distance evidenced by Bonnie Tyler's Total Eclipse Of The Heart, Billy Joel's Tell Her About It, Lionel Richie's All Night Long, Rufus and Chaka Khan's Ain't Nobody, and Roberta Flack and Peabo Bryson's Tonight I Celebrate My Love. The hottest current rap record, Grandmaster and Melle Mel's Brilliant White Lines, is also getting play, and Ellis expects it to enter his Top 30 chart this week. One interesting aspect of the format is the question of what impact such a station will have on record sales, if a wide audience is exposed to records formerly programmed according to much more fragmented standards.

The reaction of the other leading music stations jockeying for position in New York has also been interesting. WPLJ, which switched from AOR to Top 40 about the same time as WHTZ changed, has begun playing a station identification jingle, and WBLS, the pioneer of urban contemporary radio, has added a "make it or break it" listener call-in programme which invites spontaneous audience response to brand-new records. Both features are hallmark details from Top 40 AM radio formats of the Sixties.

Those AM stations were toppled as FM became the standard bearer for music on the radio, and FM experienced its own succession of evolving formats in the shape of progressive rock, AOR, disco, and adult contemporary. Now, it seems, the heavily-rotated, personality-orientated pastiche of all music under the general "pop" banner is rising anew in the US.

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On the road...



FEEDBACK PROMOTION Services has a new radio team (above) on the road.



ISLAND UNVEILED its new sales and promotion force (above) to the world last week.



MEMBERS OF the new CBS singles sales force.

Findon forms own label

BEN FINDON, whose songs have been hits for The Nolans, Billy Ocean and The Dooleys, has formed his own record label, Spirit, with Black Sheep Music. The first single, Hearts On Fire by duo Hush, is released this week, to be followed by Push Just A Little Bit Harder, by Judy High.

Mike Peyton will work on regional promotions for Spirit, while Judd Lander will work on London radio/TV promotion.

Spirit is distributed by IDS, and is based at Fulmer Gardens House, Fulmer, Buckinghamshire SL3 6HF, 02816-2143 or 2109.

MCA pushes Youth album

MCA HAS lined up a substantial campaign for the new Musical Youth album, Different Style and Single, 007.

The campaign breaks this week with full page ads in leading children's comics such as *The Victor*, *Tammy*, *Girl* and *Eagle*. Also planned is local radio advertising, a nationwide poster campaign in conjunction with BASF, extensive fly-posting near school and youth centre sites and co-operative advertising with major retail groups.

The group, whose first album sold 200,000 copies, will be touring the UK in support of the album and MCA will be taking radio ads to support the tour.

● The Best Of The Tygers of Pan Tang, a 14-track compilation from MCA, is being backed with an extensive advertising and promotional campaign including ads in *Sounds* and *Kerrang*.

Strong contenders from IDS

IDS HAS scheduled a strong rock line-up for this month. Six Marc Bolan albums are released on the Marc On Wax label: *Dandy In The Underworld*, *Zinc Alloy*, *The Slider*, *Tanx*, *Bolan's Zip Gun* and *Futuristic Dragon*.

Released on the Hi-Lo label is Squire's first official album for two years, *Get Smart*. John Martyn has a new live album on the Jarrada label entitled *Philanthropy*. The Blood's debut LP on Noise Records is entitled *False Gestures For A Devious Public*. Released on Syndicate Records are 1980/81 by *The Business* and *A Fistful Of ...*, the second album from the 4-Skins.

Dolly Mixture, formerly with Paul Weller's Respond label, release their first album on their own Dead

Good Dolly Platters label, entitled *Demonstration Tapes*. Out on Neighbourhood Records is Melanie's *Seventh Wave* album.

Rare tracks from the Beach Boys

CAPITOL RECORDS has released *Beach Boys Rarities*, which includes previously unreleased material.

Compiled by Brad Elliot, author of the official Beach Boys discography, it includes versions of *Bluebirds Over The Mountains* and *I Was Made To Love Her*, a German version of *In My Room*, *Auld Lang Syne* sung acapella style, and an early recording of *Good Vibrations*.

Videoform Music to spend £1m

VIDEOFORM WILL invest up to £1m in its new music division in its first year.

Videoform Music will be launched late next month with five releases — *Kid Creole Live* at the Hammersmith Odeon, *Meat Loaf Live*, *Glen Campbell Live*, and two compilations of recent singles. Videos of Saxon, Marvin Gaye and Chuck Berry will come later.

The new division is expected to build up about 200 titles in the first year at a dealer price of £13 or £14.

News in brief...

ALTERNATIVE TENTACLES starts its autumn schedule of releases with the original soundtrack from the film *Eraserhead*. On the inner sleeve there is an ad for the video cassette available from Palace Video which, in turn, will insert a leaflet in the video cassette promoting the record.

999 HAVE their fifth studio album released this month on Albion Records, with distribution through Spartan. Entitled *13th Floor Madness* (also the title of their new single) it will be backed by music press ads, in-store displays and group PAs. In mid-December, 999 will tour the UK for the first time in 18 months.

FUTURE RECORDS has signed an exclusive distribution deal with Pinnacle, after two years with Pinnacle and the Cartel. First single out under the new deal is *Solar* by Blitz (FS 6) for which the label has now completed a promo video.

DISCO RUSH: the theme music from Channel Four's World Disco Dancing Championships is being rush released on Passion Records "in response to heavy demand".

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## NEWS

HM Records  
in distribution  
deal with EMI

HEAVY METAL Records has finalised a new distribution deal with EMI, for all product from both its existing specialist labels (HM Records and HM Worldwide, until now distributed by PRT and PolyGram respectively). Two new labels are also to be launched.

The deal covers the UK and Eire, and finished product sales to EMI Group and licensed companies worldwide, excluding Canada and the US.

First release under the agreement is the new Witchfinder General LP Friends of Hell (HMR MC 13), which has a sleeve likely to cause as much controversy as the first did. There will also be a single from this LP, Music (HEAVY 21), and on HM International there will be the new Bow Wow album Holy Expedition (HMI LP 4) recorded at the Marquee during this Japanese band's UK tour.

The two new labels being launched are Heavy Metal America — which will release material from US and Canadian acts — and the first venture outside HM, an AOR label called FM, for which the company is hoping to pick up both artists signings and finished product deals.

RM sees growth  
in 12-inch singles

THE RECORD Merchandisers sales conference at Heathrow gave deputy MD David Hammond the opportunity to make some forecasts about the future of the record and tape market — to an audience which included over 40 manufacturing and retail customers of RM, as well as its field sales force.

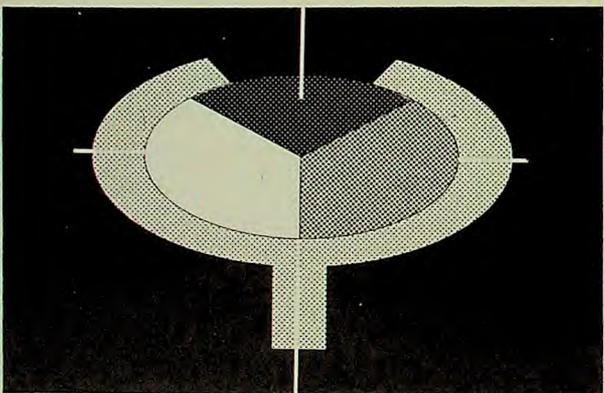
RM anticipates that 7-inch singles sales will drop slightly over the next three years "as a reaction to retail prices and the growth of 12-inch singles". Meanwhile the 12-inch sector of the singles market will continue to grow for at least two years — mostly as an addition to 7-inch sales, not instead of them. Hammond was strongly in favour of this 12-inch sales growth. "They are good for the business as they offer extra value and quality to the consumer while generating additional sales value and margin for the retailer. . . . So we have a new stimulant to the singles market, generating interest and a profit opportunity, that can be impactfully and easily displayed and merchandised into existing record departments," he said.

In contrast to the reasonably bright outlook on singles, Hammond could only surmise that the LP sector, so much under pressure already, "will continue to decline by volume overall, but with important changes to product mix".

These changes will see mid-price catalogue continuing to grow in volume and importance over the next three years — "because of the quality of material at sensible retail prices". Mid-price growth will have an impact on the budget sector (which "will continue to suffer from lack of good material from the industry as well as from its perceived value against mid-price product). We also see the considerable depth of the industry's full-price catalogue material being reduced, by the value for money that mid-price offers."

He anticipated that the full price LP market sector "will continue to be important, as a vital and effective marketing tool for the industry and retailer, but will continue to decline by volume each of the three years — by up to five per cent per annum".

RM expects deletions to remain important, but thinks industry overstocks will decline "as less ambitious and more realistic sales forecasts are made". Tapes sales growth "will continue unabated" — at least at a rate of 10 per cent per annum, and will include an increasing degree of substitute purchases from LPs. He revealed that RM's company ratio of tape to LP sales is running at 1:1.6 and the 1:1 ratio should be achieved this autumn.



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Lamborghini  
signs Hackett

LAMBORGHINI RECORDS has signed ex-Genesis member Steve Hackett for the world, excluding the US and Canada. He debuts on the album with an album, Bay Of Kings, next Friday (28).

The album will be backed with a tour, in-store displays, press advertising and TV appearances. Mike Hurst, managing director of Lamborghini, said: "All Hackett's albums have charted and we're hoping this will be no exception. He will be the flagship of the label."

Mike Goldsmith, previously with Charly Records, has joined the company as sales and marketing manager.

## Virgin in Canada

MONTREAL: Virgin Records is to set up a new subsidiary company here, Virgin Records Canada Inc, but will retain links with PolyGram with which it has had a licensing arrangement since 1976.

Virgin Canada's president, Bob Muir, will have staff in a Toronto base responsible for product marketing and national promotion, while PolyGram Canada will continue to distribute and provide promotional support on a regional level.

PRODUCER PROFILE  
**CHRIS  
TSANGARIDES**



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## DOOLEY

NOT A week goes by, it seems, without another potential shock-horror threatening some sector of the music business as we know it. The latest examples are apparently similar in nature although different in name — Karaoke and The Vocal Eliminator. The first, being handled here by Rose Morris of musical instrument fame, is a song machine operating with a catalogue of over 400 accompaniments to enable you or whoever to sing in your bath or wherever with professional backing tracks. The second is touted to remove "virtually all the existing vocal from standard stereo recordings, leaving the backing music untouched," says the hand-out from United Products. "Singers can then record their own voices to the original music. All the costs of live music backing are eliminated. Professionals and amateurs can practice as much as they like". John Love, general manager of Phonographic Performance Ltd said that anyone asking for a licence to perform publicly using these devices would be refused, and he views it as a sort of reverse of home-taping — putting on instead of taking off. Musicians Union secretary John Morton is similarly unenthused, alleging the devices to be infringements of the rights of authors, sound producers and the Performance Protection Acts, to say nothing of denying musicians both live work and further payment for the use of the backing tracks. Neither they or probably anyone else would object to the Karaoke and the Eliminator being restricted solely to domestic use to amaze your Christmas party guests, but the publicity attendant on the launch of the devices suggests that a far wider use is in mind.

UNEXPECTED MEETING between EMI Records UK MD Peter Jamieson, Our Price director Mike Isaacs, and John Wilson of The Heartbeats and manager Billy McIlroy on London's Albert Bridge in the form of a shunt involving their cars and caused by a fourth vehicle (stolen) which escaped in the confusion. Nobody was hurt, although the cars were, and Carter and McIlroy remain optimistic about a Heartbeats deal with EMI. . . . Former IFPI man Denis Comper admitted to fellowship of the British Institute of Management. . . . Paul Clark in action again with his former GTO colleague Mike Peyton at the latter's promotion enterprise. . . . Bill Harry, described by EMI as editor of "the world's first alternative music paper Mersey Beat back in 1961", has compiled the 37-track double album compilation named after the paper released next Monday, and featuring well-known alternative music names such as The Beatles, Cilla Black and Gerry & The Pacemakers. . . . Virgin sales manager Mike Lawrence celebrated his birthday last week with the Genesis album at number one and Culture Club passing the million sales mark with Karma Chameleon. . . . Overdraft serenade — Rediffusion has installed a background music system in the Winchester branch of the TSB.

Making Love Out  
Of Nothing  
At All

Paula  
Ann Bland  
(The girl from Grange Hill TV series)

The New  
AIR SUPPLY  
Single

'The  
Loco-  
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# HOT CHOCOLATE

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November

3rd ST AUSTELL Cornwall Coliseum  
4th ST AUSTELL Cornwall Coliseum  
5th CHIPPENHAM Goldiggers  
6th CHIPPENHAM Goldiggers  
7th PORTSMOUTH Guildhall  
8th BRIGHTON Dome  
10th GUILDFORD Civic Hall  
11th ASHFORD Leisure Centre  
12th COVENTRY Appollo  
14th OXFORD Appollo  
15th IPSWICH Gaumont  
16th GREAT YARMOUTH ABC Theatre  
17th SHEFFIELD City Hall  
18th SCARBOROUGH Futurist Theatre  
19th MIDDLESBOROUGH City Hall  
20th NEWCASTLE City Hall  
22nd DUNDEE Caird Hall  
23rd ABERDEEN Capitol Theatre  
24th EDINBURGH Playhouse  
25th GLASGOW Appollo  
26th BLACKPOOL Opera House  
27th LEEDS Grand Theatre  
29th HARROGATE Conference Centre  
30th SOUTHPORT Theatre

December

1st SOUTHPORT Theatre  
2nd LLANDUDNO Astra Theatre  
3rd WARRINGTON Spectrum Arena  
4th HANLEY Victoria Halls  
5th READING Hexagon  
7th BIRMINGHAM Odeon  
8th BIRMINGHAM Odeon  
10th BOSTON Haven Theatre  
11th NOTTINGHAM Royal Concert Hall  
12th LONDON Dominion  
13th LONDON Dominion  
17th EASTBOURNE Congress Theatre  
18th BRISTOL Hippodrome  
19th NORTHAMPTON Dergate Theatre  
20th POOLE Arts Centre  
21st POOLE Arts Centre  
22nd CARDIFF St Davids Hall



Album; SRAK 1653831  
Cassette; TC-SRAK 1653834

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RECORDS

NEWS

# Tussle at the top

By BARRY LAZELL  
 ALL CHANGE at the top of the disco/dance chart this week, as Lionel Richie's All Night Long (All Night), makes it to number one, thanks to immediate pop crossover without even waiting for 12-inch reinforcements. Further down in hot pursuit, David Grant has his third solo top tenner in a row with Love Will Find A Way, while Tom Browne also returns to the winner's circle with Rockin' Radio, just in time for the UK release by Arista of his new album of the same title.

UK release has given a big boost to Curtis Hairston's I Want You All, moving smartly to 12 from 34 on its initial RCA sales. This could well be a future chart-topper - as could Ashaye's Don't Stop 'Til You Get Enough (Michael Jackson Medley), with a big leap into the 21 spot and sufficient crossover sales already to be firmly inside the pop top 75.

Meanwhile, Michael Jackson's own new single is now confirmed as the Thriller title track, during the first week of

## Disco commentary

November. Bets are already being cast over what will make up the 12-inch flipside.

Just outside the Top 30, the hotly-tipped Shine On Me has given One Way their biggest seller for years and looks like being joined in the 50 next week by two MCA stablemates, Oliver Cheatham's Bless The Ladies (which shares its final commercial 12-inch configuration with over 14 minutes' worth of Just To Be With You, in two separate mixes), and Klique's excellent dance update of the Jackie Wilson chestnut Doggin' Around.

A very recent biggie on import, currently buzzing as a track on the Street Sounds Electro set, is I'm The Packman, by a gentleman identified as just that. From Bobby Robinson's Enjoy label in New York, it has now been snapped up for UK release by Malaco, and is being rush-released immediately (via PRT) on MAL 1214. The 12-inch B-side is something of a bonus item, consisting of an 11 minute-plus compilation of dancefloor classics going under the generic title of Play It Again Sam.

Malaco also has what is certainly the strongest rap track of the moment in Picking Up Sounds by Man Friday & Jive Junior (MAL 1211). While the

names may be unfamiliar, the record is getting instant strong club reaction which should manifest itself in similar sales performance within a week or two.

A contemporary of Bobby Robinson during the Sixties was Juggy Murray, who ran the Sue label, which has just been revived on this side of the Atlantic by Ensign label boss Nigel Grainge, whose marketing deal with Island means that Sue is now fittingly back with the outlet which gave it its initial British success.

The first releases are six EPs, all of which could do excellent business for specialist dealers keen to point their DJ customers at some oldies which can still stir a dancefloor.

There are sets by Ike & Tina Turner, Charlie & Inez Foxx (including both Mockingbird and Hurt By Love), Hank Jacobs, and three compilations comprising female R&B, male R&B and instrumentals. This last is highlighted by Jimmy McGriff's I've Got A Woman - an interesting challenge to set alongside the current Herbie Hancock for punters who like dancing to funky jazz.

Four brand-new but highly-rated imports worth keeping an eye on are I Wanna Be With You by Armenta (Savoir Faire), Electric Kingdom from Twilight 22 (Vanguard), Feel The Force by G-Force (SMI) and the return of Cuba Gooding on Arthur Baker's Streetwise label with Happiness Is Just Around The Bend.

## EUROPARADE (The European Chart)

This Week	Last Week		Countries
1	1	DOLCE VITA, Ryan Paris	A/B/D/E/F/SP/SW/WG
2	2	MOONLIGHT SHADOW, Mike Oldfield	A/D/F/I/SP/SW/WG
3	6	KARMA CHAMELEON, Culture Club	B/D/E/N/UK/WG
4	3	FLASHDANCE, Irene Cara	A/D/F/SP/SW/WG
5	4	RED RED WINE, UB40	B/E/N/UK
6	5	I LIKE CHOPIN, Gazebo	A/I/SW/WG
7	8	THE SAFETY DANCE, Men Without Hats	A/D/E/SW/WG
8	7	MODERN LOVE, David Bowie	B/E/UK
9	10	SUNSHINE REGGAE, Laid Back	A/I/SW/WG
10	9	EVERY BREATH YOU TAKE, The Police	F/I/SP
11	12	VAMOS A LA PLAYA, Righeira	D/I/WG
12	11	BABY JANE, Rod Stewart	F/SP
13	18	LIVING ON VIDEO, TransX	A/D/SW/WG
14	22	GIVE ME YOU LOVE, Frank Duval	SW/WG
15	17	CODO, Tauchen & Prokopetz	B/D
16	16	COME BACK AND STAY, Paul Young	E/UK
17	19	BIG LOG, Robert Plant	B/N
18	15	SHE WORKS HARD FOR THE MONEY, Donna Summer	F/SP/SW
19	23	I'M STILL STANDING, Elton John	SW/WG
20	14	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack	E/N/UK
21	21	AFRICA (THE VOODOO MASTER), Rose Laurens	A/D
22	NEW	TAHITI (FROM MUTINY!), David Essex	E/UK
23	20	I.O.U. Freeez	D/SP
24	25	BLUE MONDAY, New Order	A/E/UK
25	NEW	THIS IS NOT A LOVE SONG, PIL	E/UK
26	24	GOLD, Spandau Ballet	B/N
27	28	ROCKIT, Herbie Hancock	A/B/N
28	NEW	MANIAC, Michael Sembello	SW/WG
29	NEW	JULIET, Robin Gibb	I/SP
30	NEW	SWEET DREAMS, Eurhythms	F/SP

Key: A - Austria; B - Belgium; D - Denmark; E - Eire; F - France; I - Italy; N - Netherlands; SP - Spain; SW - Switzerland; UK - United Kingdom; WG - West Germany.

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

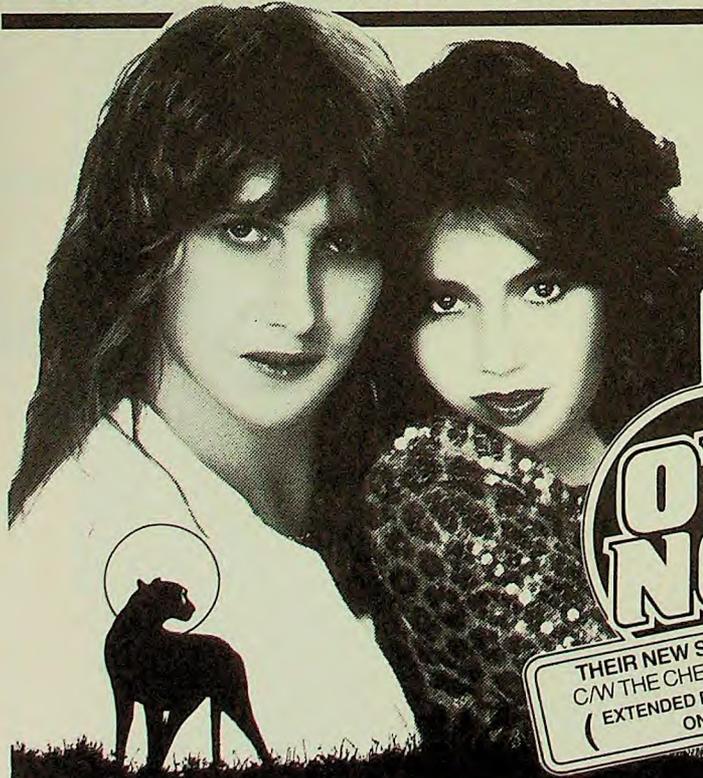
**DISCO DANCE**  
 TOP 50 SINGLES  
 AND TOP 25 ALBUMS  
 CHARTS  
 - ON PAGE 43

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## BROADCASTING

Edited  
by  
SUE FRANCISNew row brews on  
radio copyright fees

PHONOGRAPHIC PERFORMANCE Ltd has begun countering some of the ILR allegations of excessive copyright fees demanded for the use of records on the air.

In letters to the *Daily Telegraph* and *The Guardian*, both of which had carried reports of the dissatisfaction of Association of Independent Radio Contractors members about the situation, PPL general manager John Love draws attention to the 80-day hearing by the Performing Right Tribunal following the AIRC move earlier this year which resulted in the High Court demanding a reasoned defence of its decision to uphold existing percentage payments.

While pointing out that points of law raised during the hearing are still sub judice while the Tribunal considers the evidence presented to it, Love states that "the commercial radio stations presumably consider they have lost the case on the merits and are appealing on certain specific points of law".

The Tribunal considered "arguments like the value of radio airplay to record sales, the effect of radio airplay

as an inducement to in-home taping, the value of records to commercial radio stations as their biggest source of programme material and their best means of attracting audiences and advertisers". Love adds that the question of how much the ILR stations should pay for the right to use records is being examined "in a depth and breadth which has never been equalled".

Explaining that, unlike record users, the PPL cannot appeal to the Tribunal if it considers conditions are unfair, Love declares that the organisation represents about 350 record companies and "thousands of artists and musicians to whom we pay a substantial part of our revenue".

● The present system of copyright payment for ILR stations is expressed as a percentage of different amounts of their net advertising revenue: four per cent of the first £750,000; six per cent of the next £750,000, eight per cent of the next £1.5m, and 10 per cent thereafter. Smaller stations pay less, and, according to Love, nearly all the ILR operations are in the four per cent and six per cent bands, with new stations paying only two or three per cent in their first two years on air.

## BRMB, Heartland fight for Birmingham

RADIO HEARTLAND, the only applicant competing against BRMB for Birmingham's renewed ILR franchise, says it intends to break "the stranglehold of chart music, disc-jockey and phone-ins" in the Birmingham area.

Heartland chooses music as the first battleground in the summary of its franchise application to the IBA. It claims that BRMB's present "stereotypes output" has become so common that the West Midlands stations seem to offer an echo of each other and that "this cloning has contributed in some degree to the reported sharp fall in advertising".

Heartland, while acknowledging BRMB's contribution to ILR's reputation, contends that the formula employed during more than nine years has now run its course. It proposes to achieve a

musical fusion to satisfy all tastes — pleasing, mellow, reflective and sweet sounds at suitable times, but not excluding any one section of the audience.

Presenters (rather than DJs) would have some choice of their music — commercial records would be augmented by buying access to one or more libraries of recorded music of British musicians and, if necessary, buying from abroad.

Live music, including light classical, jazz, folk and ethnic music would play a "major and positive part" in the output. If permission were granted for broadcasting separately on medium wave and VHF, the VHF would carry "heavier" pop music as well as minority language programmes in good listening hours.

Could Heartland have in mind a

Birmingham local version of BBC Radio Two? Chairman and, for the present, managing director is Phil Sidey, recent head of BBC's Pebble Mill complex and former manager of BBC Radio Leeds.

In the face of Heartland's vigorous attack, BRMB, under managing director David Pinnell, effectively leads with the station's record as England's first ILR station outside London. BRMB says "the programme policies will remain consistent . . . but always flexible and responsive to changing tastes and new situations. The basic aim is to provide a varied and entertaining schedule, broadly popular in appeal but with a strong public service element." It reminds the IBA that its contribution to music and the arts covers a whole spectrum of creative activities.

## PUBLISHING

Edited  
by  
NIGEL HUNTER

RICHARD THOMAS

## CBS promotion

RICHARD THOMAS has been appointed managing director of CBS Songs, the UK operating subsidiary of CBS Songs International. He will report to James Ware, who preceded him in the post, in Ware's new capacity as regional vice president of CBS Songs Europe. Thomas joins from CBS Records International (CRI), New York, where he was A&R director. He previously worked for CRI Paris as CBS label European marketing director, and has also been active in artist management and agency work in London.

## Neptune's Thoughts

MUSIC PUBLISHERS in the same situation as Neptune Music's Buzz Carter will have fellow feeling when he expresses the difficulties confronting small publishing operations, including ever-open check books brandished by rivals.

The company aims to establish itself in the contemporary end of the UK market, going after artists and bands who are seeking or who have just signed recording pacts. "We're negotiating for the publishing on two bands at the moment," he said, stressing that Neptune offered "a personal service to artists — more than just a couple of lunches a year".

Carter has previously been a PR man for Anchor Records and RCA, and a partner in an artist management company. "The Neptune record label is dormant for the time being, and we're concentrating on providing writers with the personal attention of a small, dynamic company."

Among its publishing assets are Second Thoughts (Mike Cotton and Paddy O'Toole, previously members of Island band The Jags). They are touring the UK with Kid Creole at his request, and Neptune is combining with Thoughts managers Ian Grant and Alan Edwards to establish theme.

Neptune administers part of the Shakatak catalogue for the world, and has Phil Henderson, Morgan and David Pask on its writing roster.

## Valentine Music gets 'dream catalogue'

VALENTINE MUSIC has acquired rights to the Nashville-based Jack Music catalogue, which also includes Jando and Silver Dollar Music. Among the titles involved are *When I Dream, I Recall A Gypsy Woman* and material covered by Don Williams.

Valentine chief John Nice, who set the deal with Jack Music head Jack Clement, said: "It's a dream catalogue for any publisher, and Don Williams apart, there are some fine songs by Hank Williams Jnr, Sandy Mason, Bob McDill and Jack Clement himself, who has had songs

recorded by Johnny Cash, Charley Pride and many others."

## Capaldi/WB Music

FURTHER TO the Street Tunes story (MW September 17), John Taylor, manager of Jim Capaldi, wishes to point out that Capaldi has never made a cover version of any compositions by Peter Bonas.

The caption to the Warner Bros Music/Hit & Run Music administration deal picture (MW October 8) wrongly described Overnight Music director Stuart Newton as joint MD of WB Music.

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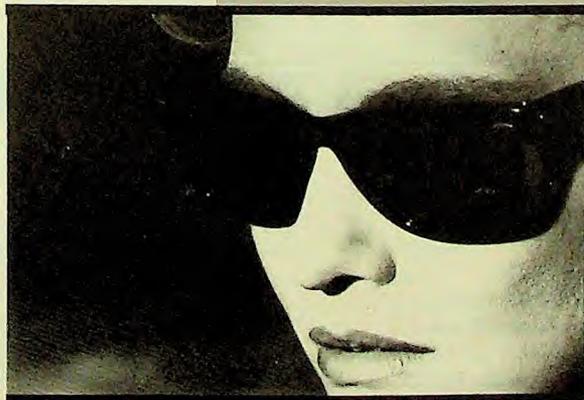
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# AIRPLAY ACTION

## Breakers

Records appearing on Airplay Action pages for first time.

### TOP BREAKERS (see opposite page for details)

KIKI DEE—26 stations; DIANA ROSS—26; MUSICAL YOUTH—23; DIONNE WARWICK & LUTHER VANDROSS—22; LIVERPOOL EXPRESS—20; IAIN SUTHERLAND—15; JIMMY THE HOOVER—13; RENEE & RENATO—13.

### OTHERS:

ROBIN GIBB—How Old Are You—Polydor POSP 652 (F) A Severn, Moray Firth, Swansea B Wyvern, Orwell, Beacon, Signal, Mercia, NorthSound, Downtown \* Trent—Hitpick, Pennine—Hitpick.  
 GARY LOW—I Want You—Savoir Faire FAIS 004 (A) A Mercia, Hallam, Tees, BBC Scotland, Clyde, Forth B Wiltshire, Hereward, Beacon, Chiltern, Aire, CBC.  
 DAVE DEE, DOZY, BEAKY, MICK AND TICH—Staying With It—Atlantic A 9757 (W) A A Severn, Moray Firth, Tay B Wiltshire, Chiltern, Piccadilly, Red Rose, CBC \* Luxembourg—Powerplay, Essex—Hitpick, Orwell—Hitpick.  
 ASHAYE—Don't Stop Till You Get Enough (Michael Jackson Medley)—Record Shack SOHO 10 (IDS) A BRMB B Luxembourg, Victory, Essex, Tees, Manx, Piccadilly, Red Rose, Clyde.  
 SHEENA EASTON—Almost Over You—EMI 5434 (E) A Moray Firth B Wiltshire, Tees, Red Rose, Clyde, NorthSound \* Capital—Climber, Pennine—Climber, City—Hitpick.  
 BOB JAMES—Angela (Theme From 'Taxi')—CBS A3533 (C) A Victory, BRMB, Moray Firth, BBC Wales B Radio 210, Essex, Pennine, Tees, CBC.  
 ZU ZU SHARKS—Love Tumbles Down—EMI ZUZU 1 (E) A Downtown B Wyvern, Trent, Aire, Pennine, Piccadilly, Red Rose, CBC \* Signal—Hitpick, NorthSound—Hitpick.  
 HUSH—Hearts On Fire—Spirit FIRE 1 (IDS) A 2CR B Wyvern, Aire, Pennine, Red Rose, BBC Scotland, CBC \* Mercia—Hitpick.  
 NEW EDITION—Is This The End—London LON 35 (F) A 2CR, DevonAir, CBC, Swansea B BBC Radio London, Pennine, Metro, Tees.  
 THE OLYMPIC ORCHESTRA—Reilly—Red Bus RBUS 82 (A) A Victory, Plymouth, Hallam, Manx B Severn, Aire, Metro, Swansea.  
 SHARON REDD—Love How You Feel—Prelude A3868 (C) A Severn, BBC Scotland B Victory, Mercia, Red Rose, NorthSound, Tay \* Capital—Climber.  
 ELLIE WARREN—Pretender—Carriere—CAR 287 (R) A BRMB, BBC Scotland, Downtown B Radio 210, West, Wiltshire, Beacon, Tay.  
 JENNIFER HOLLIDAY—Shine A Light—Geffen A3867 (C) A Victory, Tay B Tees, West Sound, CBC \* Capital—Climber, Wyvern—Hitpick.  
 SALLY OLDFIELD—Path With A Heart—Bronze BRO 172 (F) A Moray Firth, Tay B Radio 210, Signal, Hallam, Piccadilly, Clyde.  
 JOHN RATCLIFF—Kerry Girl—OGP Records OGP 2 (P) A 2CR, Manx, BBC Ulster B Radio 210, Essex, Hereward, Signal.  
 THE REVILLOS—Bitten By A Love Bug—EMI RVL 1 (E) A Severn, BBC Scotland B Wyvern, Clyde, NorthSound \* Orwell—Hitpick, Mercia—Hitpick.  
 GERRY BROWN—Mary Said—AOR Records AOR 1 (A) A Moray Firth, BBC Ulster, Downtown B DevonAir, West, Hereward, Pennine.

## Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (6am-midnight weekdays, 7am-midnight Saturday, 8am-10pm Sunday).

18	(17)	UB40: Please Don't Make Me Cry	12	(13)	WILL POWERS: Kissing With Confidence	6	(8)	BUCKS FIZZ: London Town
17	(14)	PAUL McCARTNEY/MICHAEL JACKSON: Say Say Say	11	(10)	ELTON JOHN: Kiss The Bride	6	(New)	THE CURE: The Love Cats, Fiction FICS 19 (F)
17	(13)	THE ROCKSTEADY CREW: (Hey You) The Rocksteady Crew	11	(7)	ROMAN HOLLIDAY: Motor Mania	6	(8)	EDDY GRANT: Till I Can't Take Love No More, Ice ICE 60 (R)
17	(18)	TRACEY ULLMAN: They Don't Know	11	(New)	BILLY JOEL: Uptown Girl, CBS A3775 (C)	6	(8)	HERBIE HANCOCK: Autodrive Level 42, Micro-kid, Polydor POSP 643 (F)
16	(17)	CULTURE CLUB: Karma Chameleon	11	(11)	MUSICAL YOUTH: 007	6	(—)	THE MOODY BLUES: Sitting At The Wheel
15	(17)	HOWARD JONES: New Song	10	(15)	DAVID BOWIE: Modern Love	6	(—)	NEW ORDER: Blue Monday
15	(15)	LIONEL RICHIE: All Night Long	10	(12)	DEPECHE MODE: Love In Itself	5*	(New)	AGNETHA FALTSKOG: Can't Shake Loose, Epic A3812 (C)
14	(—)	MEN WITHOUT HATS: The Safety Dance	10	(13)	FREEZE: Pop Goes My Love	5*	(New)	FRIENDS AGAIN: State Of Art, Mercury/Phonogram MOON 3 (F)
14	(10)	NICK HEYWARD: Blue Hat For A Blue Day	10	(New)	JIMMY THE HOOVER: Kill Me Kwik, Inner Vision A3831 (C)	5*	(New)	JobBOXERS: Jealous Love, RCA BOXX 4 (R)
13	(15)	THE ALARM: 68 Guns	9	(11)	PAUL YOUNG: Come Back And Stay	5*	(New)	KING KURT: Destination Zulu Land, Stiff BUY 189 (C)
13	(11)	CHINA CRISIS: Working With Fire And Steel	8	(13)	GEORGE BENSON: In Your Eyes	5*	(New)	PASSION PUPPETS: Voices, Stiff BUY 188 (C)
13	(New)	DURAN DURAN: Union Of The Snake, EMI 5429 (E)	8	(13)	KAJAGOOGOO: Big Apple	5*	(New)	SPK: Metal Dance, Desire WANT 1 (IDS)
13	(19)	SIOUXSIE & THE BANSHEES: Dear Prudence	8	(15)	LYDIA MURDOCK: Superstar	5*	(New)	
13	(11)	SPACE MONKEY: Can't Stop Running	8	(8)	MONYAKA: Go Deh Yaka			
12	(13)	DAVID GRANT: Love Will Find A Way	8	(11)	PIL: This Is Not A Love Song			
			7	(9)	BIG COUNTRY: Chance			
			6	(New)	ABC: That Was Then But This Is Now, Neutron/Phonogram NT 105 (F)			

## Radio 2

Based on plays Friday-Thursday 5am-7.30pm in the week preceding publication. Plus Saturday 11.30am to 1pm.

10	(—)	LIONEL RICHIE: All Night Long (All Night)	6	(6)	KENNY ROGERS: Eyes That See In The Dark
9	(8)	GEORGE BENSON: In Your Eyes	6	(5)	PAUL YOUNG: Come Back And Stay
8	(—)	CRYSTAL GAYLE: Baby What About You	5	(New)	CARLENE CARTER: Heart To Heart (Epic)
7	(6)	BILLY JOEL: Uptown Girl	5	(7)	HOT CHOCOLATE: Tears On The Telephone
6	(New)	CARPENTERS: Make Believe Its The First Time (A&M)	5	(New)	DAVID KNOPFLER: Soul Kissing (Peach River)
6	(8)	RITA COOLIDGE: Only You	5	(9)	JOHNNY MATHIS: Too Young
6	(9)	CULTURE CLUB: Karma Chameleon	5	(New)	CHRIS REA: I Can Hear Your Heartbeat (Magnet)
6	(—)	DAVID ESSEX: Tahiti	5	(New)	SMOKEY ROBINSON/BARBARA MITCHELL: Blame It On Love (Motown)
6	(New)	ELTON JOHN: Kiss The Bride (Rocket/Phonogram)	5	(—)	RONDO VENEZIANO: La Serenissima
6	(New)	NYJO: Why Don't They Write Songs Like This Anymore? (SRT)			

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

## Bubblers

Recent Breakers now bubbling under the regional Airplay Grid (opposite).

ANY TROUBLE: I'll Be Your Man  
 J. J. GALE: Teardrops In My Tequila  
 CARLENE CARTER: Heart To Heart  
 CHI-LITES: Making Love  
 RICHARD CLAYDERMAN: Feelings  
 DOOLEYS: Flavour Of The Month  
 THE FIXX: One Thing Leads To Another  
 MICK FLEETWOOD'S ZOO: I Want You Back  
 FOSTER & ALLEN: I Will Love You All Of My Life  
 GAZBO: I Like Chopin  
 GLADYS KNIGHT & THE PIPS: Hero  
 NILS LOFGREN: Across The Tracks  
 THE MCGANNES: Shame About The Boy  
 NATASHA: I Want You To Be My Baby  
 PRIVATE LIVES: Break The Chains  
 WAYNE WADE featuring TRINITY: Try Again

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The album *Venice In Peril*, features the new double A-side chart single as below.

*La Serenissima* — special Venice theme.

## RONDO VENEZIANO



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### TV

- \* The theme for the autumn ITV campaign!
- \* "Special Venice Theme" featured on Crossroads, October 19th, 25th, 26th (3 episodes, 5 mins of music per episode). Plus music on credits at end! Don't miss this opportunity to sell to a guaranteed audience of 17 million people per episode, for 3 episodes.
- \* Debut of Rondo Veneziano live on November 18th on BBC1 Special, prime-time, 2 tracks from album. Don't miss it. Followed by Russell Harty Show, the Saturday Super Store and MANY MORE!!



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Edited  
by  
TERRI ANDERSON

## RETAILING

# Anabas offers Duran gift in one-for-three promo

ANABAS, A company which has turned the pop poster into respectably big business in many record shops, came up with several novel ideas — aimed squarely at record retail outlets — at its annual sales conference.

To back its five new Duran Duran posters — in a promotion which Anabas says is the first of its kind — the company is offering, via the retailer, a gift of a framed, personalised Duran Duran photograph (from a range of six) for purchase of three posters.

An ad campaign in the pop press is promised, and the offer is timed to coincide with new product and the forthcoming tour. Window flashes, till stickers etc are also available.

The customer can obtain the free photo by sending proof of the three poster purchases to Anabas. And the same applies to the other new promo, which supports the

entire range of posters.

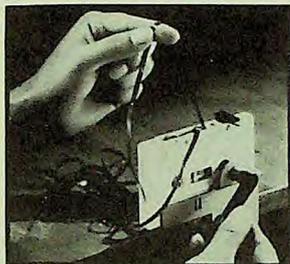
Retailers are being issued with leaflet pads, to be displayed on the Anabas browsers and dumpers. Customers can take leaflets with each purchase, and in return for proof of purchase of three posters will receive a £1 record token (backed with the suggestion that they should spend it on a record at the shop where they bought the posters).

Both these promos, Anabas stresses, are planned so that "the retailer has nothing to do — just reap the profits of selling the posters and records".

Also announced at the sales conference were six new poster designs; conversion of browsers at account-holding shops to increase sales by making customers' choice of posters easier; and new point-of-sale aids — a hanger bin, and a spinner rack for the 48 titles in the range of 10" x 8" photographs.



THE NEW Ames shop in Wigan is, as Phil Ames hardly needs to point out, "a window dresser's paradise" — with its 100 ft of prime window frontage in the town's busy shopping arcade and on the main street outside. The shop has been extensively refurbished, and the bay windows with their copper roofs were part of the shopfitting. Business at the shop, Ames reports, "is exceeding all our expectations".



A NEW device for untangling twisted cassette tape has come on the market, at a price low enough to make it an attractive proposition for a record shop's range of hi-fi/gift accessory range.

Fixotape (on which worldwide patents are held by Fixotape Ltd of Bath) can rewind, smooth and straighten mangled cassette tape. The device is being launched with more than £50,000-worth of advertising and promo, and a holiday incentive competition open to dealers and customers.

There is a special launch price of 69p each on orders of 100 or more — against a recommended retail price of £1.75. Dealer pack includes free-standing show cards, and dayglo competition stickers for window displays.

Its manufacturers suggest it can be sold as an ideal stocking filler for all those car player and Walkman users.

● Paul Sherring-Lucas, Fixotape, Bath (0225 20602).

### Chart service

THE SINGLES chart is available by telephone on 01-855 7711. New numbers are given in blocks of 20 — write them alongside the 1-100 numbers in the previous week's *Music Week*. New entries are also read out. The chart is also available to Prestel subscribers on frame reference \*5142.

## Trading days for Xmas

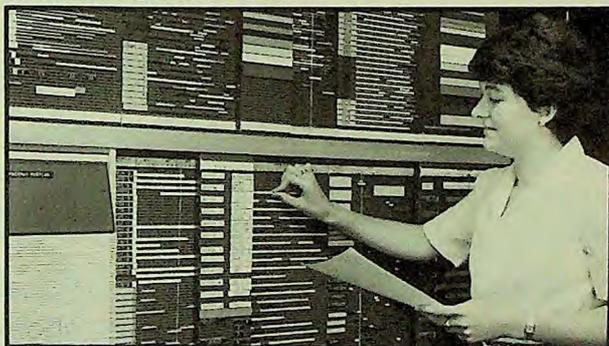
THE NATIONAL Chamber of Trade indicates that the pattern of opening for shops this Christmas will be that they generally will open throughout Saturday, December 24 and the majority are likely to be closed on December 26 and 27 and on January 2 (also on January 3 in Scotland).

Wednesday, Thursday, Friday and Saturday, December 28-31 look like being normal trading days for most people, although some food shops may decide to remain closed on the Wednesday.

## Govt seeks retailers' views

RETAILERS' VIEWS on late night and Sunday opening of shops are being sought by the Home Office Committee of Inquiry into current proposals to amend the Shops Act. Anyone who wants to submit an opinion, in writing, on that — or any

other — aspect of the law on retailing should do so before November 30. Letters should be addressed to Elizabeth Grimsey, Room 624, Whittington House, 19-30 Alfred Place, London WC1.



IDEAS, SHOWS and information aimed at the retailer seem to abound these days.

● The Magplan (pictured above) is a "modular visual system" intended to help with forward planning (for product availability, stock control checks, holidays etc) in a fairly large business — although it might well be adapted specifically for record retail by an imaginative dealer with a flair for the methodical. Magplan combines various sized panels, coloured magnetic visual signals, hand or type-written title holders, data strips and columns of job cards. (Cumbermay Ltd, 26 Bowater Rd, Westminster Industrial Estate, Woolwich, London SE18.)

● A phone-in service run for retailers by Information Technology Circles offers advice and information on retail technology, and subscription rates (based on the number of employees) start from £25 a year. There are plans for technical reports to be offered to members (in non-technical language) about new services and equipment, and later seminars and workshops might be organised. (Spectra IT Circles — Retail, Keyersbridge House, Wokingham Rd, Hurst, Berks RG10 0RY.)

● New technology for retail is also to feature at Retail Europe 84 at the Congresscentrum RAI, Amsterdam, from February 28 to March 2 next year. Information if required from IteX, at the same address as IT Circles.

● Shopex 84, the international exhibition of retail display equipment, has sent out its preliminary announcements. New members of its advisory board include the chairman of SPAR UK. The show is usually held at Olympia in early summer.

## TASTE THESE...

EDDIE & SUNSHINE  
"There's Someone Following Me"

7" SUR 018/12 SUR 12018

BLITZ  
"Solar" FS6

RENÉE & RENATO  
"A Littla Bitta Me" HWD 009

CLAUDIO CECCHETTO  
"Gioca-Jouer"  
(Original European Hit)

7" - FRUIT 1/12" FRUIT 1T

CABARET VOLTAIRE  
"Yashar" FAC 82 (12")

WHITE DOOR  
"Windows" CLAY 26

COCTEAU TWINS  
12" E.P. AD 314/BAD 314

JANE  
"I Want To Be With You"  
CHERRY 69

PAULA ANNE BLAND  
"The Loco-Motion" KRUM 103

DEATH CULT  
"God's Zoo" SIT 2/SIT 295

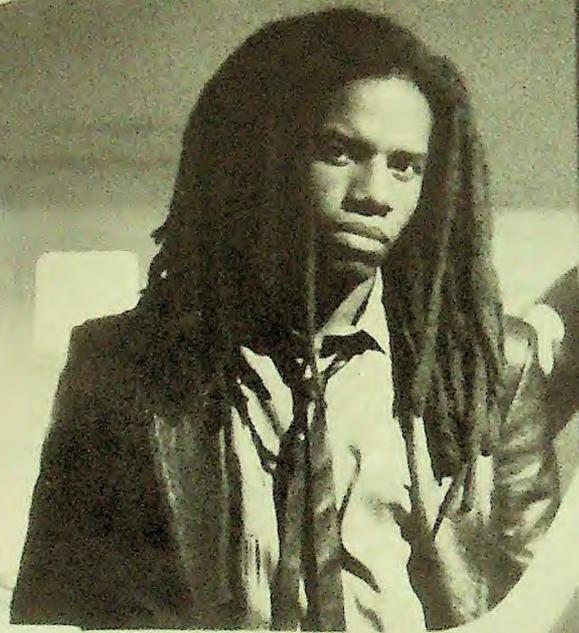
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Digital  
special

*Argument about a digital or non-digital future for recorded music is already effectively over. The future has arrived. Now it is vital for the providers and the users of digital technology to talk to each other about it. This is why MW and the APRS have jointly sponsored the first all-industry Digital Seminar. It will be a gathering so far unique in the history of the music recording/music producing industry, and could be vital to the future success of both — and ultimately of benefit to the music buying public.*

A word from the  
sponsors...

THE GAP in understanding between available technology and its end use is widening.

The days of expecting to know how, and why, a piece of equipment does what it does — from a multi-function digital diver's watch to the computer which spits out electricity bills for £0.00 and threatens court action if they are not paid — are over for most people, in both the domestic and professional sides of their lives.

In any field those who cause, and suffer, the most trouble are those who know a little about the technology they make use of, but firmly believe they know a lot and act accordingly.

The way out of the problem of a little knowledge being a dangerous thing is obviously to increase the knowledge — learn more, understand better and use technology properly. This is only possible if the technical experts agree to give the information out in plain language and if the users are prepared to listen, learn, and then abandon cherished misconceptions and stop talking loudly and assertively through the backs of their necks.

The record industry and the studio industry are (apparently) united in wanting to record music as well as is physically possible; to

give the public records and pre-recorded cassettes which sound as nearly as possible the way the artists did in the studio when the artists approved the final mix.

Digital recording technology offers the chance to do that. But digital recording technology is also opening up a serious gap in understanding between those who provide the recording facilities and those who ultimately market the recordings. Strung out across the gap are the artists and producers who use the studios, who vary enormously in their grasp of technicalities. The new digital equipment has also been presenting audio engineers with the need to acquire new operating skills quickly — and some are doing noticeably better at it than others.

It is high time that these different music business professionals did some talking to each other, and some learning together. What exactly is digital recording? What does it give the artist, the producer, the record company, the record buyer? What should it cost? Why? How digital is any particular recording with the word "digital" flashed on the sleeve? Is this being used as a cynical marketing ploy, or does the

record industry genuinely not understand the word? What equipment is currently available? What will be available in the near future? Is CD the right way for music to reach the home? Does digital require a different approach? How much should studios spend on re-equipping with state-of-the-art facilities? How much can they afford? How and when will they get their money back?

Any or all of these questions —

and many more — will be raised at the MW/APRS digital seminar.

Speakers on the two days — October 24 being a technical day intended for engineers and facility managers, and October 25 an open day for producers, artists and record company people — will include consultant and digital recording specialist Dr Geoffrey Barton, Dr Martin Jones, technical director of Neve International — the makers of the first digital mixing console in the world which is soon to be delivered to the BBC; Björn Bluthgen from PolyGram's Compact Disc pressing plant in Hanover; journalists Richard Elen, editor of *Studio Sound*, and regular *New Scientist* contributor Barry Fox.

UK leads the world  
with Neve console

THE WORLD'S first digital mixing console made its rather overdue debut at Neve three weeks ago. It was a launch which was intended to impress — and it succeeded.

A technical press conference at the Neve factory in Melbourn, Herts, allowed Neve to unveil the BBC's digital signal processing (DSP) console; to give an idea of the shape of CTS's music studio DSP (literally, since only the main frame was on view) which will be delivered next February; and to introduce the third firm buyer — Bill Foster of Tape One, who has bought the first DSP disc cutting desk and expects delivery next summer.



GROUPED AT the new Neve DSP digital mixing console are (left to right) Rick Wakeman — an artist committed to fully-digital recording and the changeover to CD; the first three digital console purchasers — Bill Foster of Tape One, Russell Fletcher, head of BBC Studio Capital Projects, Peter Harris, MD of CTS Studios and Rupert Neve, founder of the company.

Although debate about digital signal processing continues in the technical and hi-fi press, this British technological stride forward — one which has been supported by three UK companies covering broadcasting, music recording, and disc cutting and mastering (for vinyl and CD) — was well received when demonstrated by Neve research chief Dr Martin Jones.

Before unveiling the BBC's console he demonstrated the Neve P3 prototype. This console had been built to enable Neve to get feedback from potential users about modifications which might be needed. As a result, marketing director Derek Tilsley conceded, the work on the first production DSP console was "extended rather beyond what we originally envisaged".

However, while the prototype was being put through extensive tests of operational techniques by BBC engineers, in the summer of 1981, the first two firm orders from the BBC and CTS studios were won.

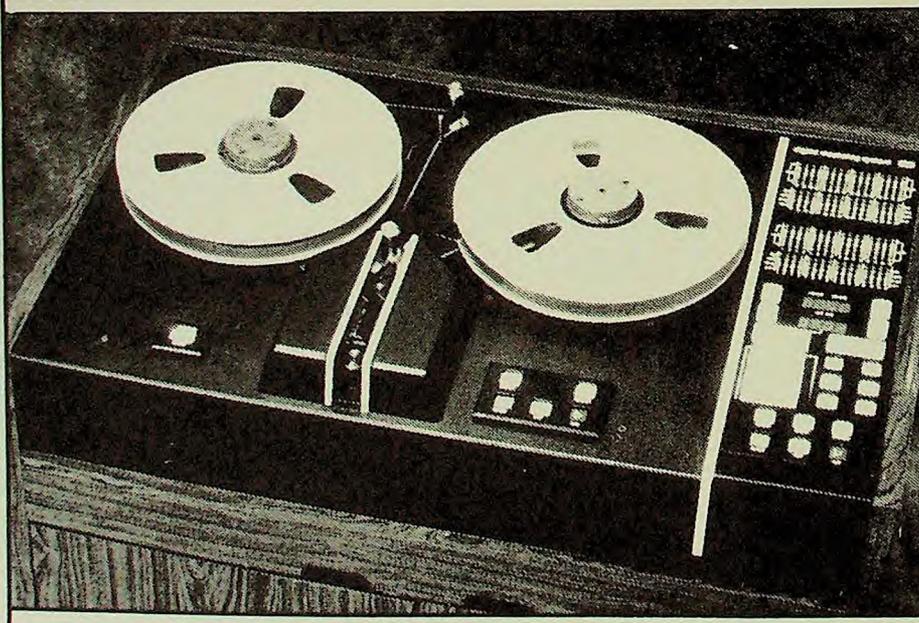
Underlining the newness of digital recording technology — especially to a music industry which is still overwhelmingly geared to making analogue recordings for vinyl discs and cassettes — (even though digital editing and mastering is rapidly gaining popularity and proving a strong selling point) — Tilsley said: "This is a very proud moment for us, because it is the culmination of four years of research into digital technology. But we believe and are confident that analogue mixers will be around for many years."

Speaking about the research which produced this desk, and Neve's thinking on digital, Jones warned that this was a new technology about which some people might already be a little blasé. "There is still a danger that people will accept technology for technology's sake, if they do not ask 'what's it all for?' and 'is it worth it?'" he said.

Making a point on which the assembled technical writers were almost all on record as having agreed, Jones stated, "Digital recording has established itself as being a very high quality medium for recording sound — if the numbers go in right and are transferred correctly then the end sound is exactly right.

"CD at its best is like a direct line to the output of the mixing console in the studio (and the record industry is selling as many of them as can be manufactured) but CD is also revealing various deficiencies in the recording studio. Analogue/digital conversion can work very well, but it is not perfect and it should not be used too often. We recognised that everyone would benefit from keeping the signal in digital form, so we started work on this process in 1978.

"The digital console is also the audio designer's dream as far as remote control is concerned," he said. "Every operator in every studio really wants a different console." In analogue this has led to designs involving very complex switching; on the DSP console the problem was solved by the digital buss. "Five years ago this technology all seemed a little like a dream; now it is reality," he concluded.

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## STUDIOSCENE

## APRS &amp; MUSIC WEEK

MONDAY, OCTOBER 24th

For studio engineers and producer engineers.

- 10.00 Registration and coffee  
10.45 APRS/Music Week introduction  
*Peter Harris, chairman  
APRS and Terri Anderson,  
features editor Music Week  
Richard Elen, engineer/  
producer editor,  
Studio Sound*
- 10.50 The Challenge of the Compact Disc  
Cost considerations  
Mastering and monitoring  
Tape copying  
11.10 Overall view of digital and analogue options  
Why digital and multi-track recorders  
Demonstration digital and analogue characteristics  
Mastering considerations  
Survey of digital recorders and likely future developments  
12.00 Questions and answers  
12.15 Current developments in digital audio standardisation  
*Dr Geoffrey Barton,  
BSc, PhD*
- 12.45 Questions and answers  
13.00 LUNCH  
14.00 The digital console  
Advantages and disadvantages  
How many bits?  
Assignable consoles and automation  
14.45 Questions and answers  
15.15 Manufacture of CD records  
15.30 TEA  
15.50 Preparation of master tapes for CD  
*Dr Martin Hartley Jones,  
MSc, PhD, MInsP, Group  
Technical Director, Neve  
Electronic International*
- 16.20 Questions and answers  
16.45 FORUM  
*Audio Visual*
- 16.20 Questions and answers  
16.45 FORUM  
*Bjorn Blüthgen,  
PolyGram Hanover*

● The content of these programmes may be modified

TUESDAY, OCTOBER 25th

For producers, A&amp;R, production department staff, record company management, technical editors of consumer magazines.

- 10.00 Registration and coffee  
10.45 APRS/Music Week Introduction  
*Peter Harris, chairman  
APRS and Terri Anderson,  
feature editor Music Week*
- 10.50 The Challenge of the Compact Disc  
Quality  
Cost  
Marketing  
and copying masters  
11.20 Digital and Analogue Recording  
Overall view of current digital and analogue options  
Problems and advantages  
Getting the best from analogue  
Current digital tape formats  
*Richard Elen,  
producer/engineer  
editor Studio Sound*
- 12.30 Questions and answers  
12.45 LUNCH  
14.00 Preparation of master tapes for compact discs  
*Dr Geoffrey Barton,  
consultant*
- 14.20 Questions and answers  
14.35 Manufacture of CD  
14.50 Questions and answers  
15.00 Product labelling  
Digital mastering (and remastering)  
15.15 Digital labelling in the US. The view of the Society of Professional Audio Recording Studios  
*Bjorn Blüthgen,  
PolyGram Hanover*
- 15.25 Questions and answers  
15.40 TEA  
16.00 The consumer's view  
16.10 FORUM  
*Richard Elen*
- 15.15 Digital labelling in the US. The view of the Society of Professional Audio Recording Studios  
*Richard Elen*
- 15.25 Questions and answers  
15.40 TEA  
16.00 The consumer's view  
16.10 FORUM  
*Barry Fox, journalist*
- 15.25 Questions and answers  
15.40 TEA  
16.00 The consumer's view  
16.10 FORUM  
*Richard Elen, producer/engineer editor "Studio Sound", Bjorn Blüthgen,  
Polydor, Hanover, Dr Geoffrey Barton, BSc, PhD, consultant, John  
Deacon, director general, BPI, Christopher Stone, chairman, Society of  
Professional Audio Recording Studios (SPARS) USA; Terri Anderson,  
features editor Music Week; Barry Fox, journalist; Peter Harris, chairman  
APRS; Mike Hedges, producer; Pip Williams, producer; John Willan,  
producer EMI Classical.*




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## Moreton: plan for an Advanced reality

SOONER OR later the first "digital from scratch" studio had to be announced.

Taking the sooner route, Mike Moreton of Advanced Sounds plans to open a 24-track studio as a further stage of developing his company. He asserts: "We will be digital, to whatever level is state-of-the-art at that moment, from the very beginning."

Moreton is well aware, as is everyone else, that analogue recording will continue for a very long time while digital develops in parallel, but he is in the small but growing number of people who are convinced "that any studio which goes digital now will do very well".

The studio is a project yet to be started, however. Advanced Sounds is a relatively new company, set up by Mike Moreton and his brother John, to specialise in hiring out digital equipment for studio use.

"Digital is the future whether people like it or not, and in fact it's already with us. There is a need for the sort of equipment we hire, and much of it is very expensive for anyone to buy."

Advanced Sounds has, for example, bought several Emulators, which are intended to serve a sub-Fairlight demand — being a digital machine for sampling sound and reproducing it via a keyboard. The biggest difference, Moreton points out, is that it does not require a programmer; anyone who can use a keyboard can learn to use this in a very short time. It is, he says, already proving very popular for recording sessions.

## New digital editing suite

A NEW digital editing facility is now complete and ready for hire at HHB's premises in North West London.

As a UK main dealer for Sony, HHB offers for sale — and for hire — the Sony digital range, and has now opened its own air-conditioned editing suite offering full editing on Sony DAE 1100, transfers from PCM F-1 for Betamax or VHS formats via RTW converter, and copying of

edited material from either format to cassette or reel-to-reel.

As well as the DAE 1100, HHB offers the PCM 1610 processor, the CDP 101 CD player, and of course the F-1 and various video machines. When an editing system is sent out for hire HHB offers "all the support and instruction needed".

The company will soon be starting up its courses again for familiarising studio engineers in digital technology (courses which were run successfully earlier this year and which bore out the HHB directors' guess that most people have a lot to learn about digital and are willing to learn if given the chance).

They will be inviting engineers to take part in the instruction/demonstration/hands-on practice courses as time goes on (in batches of three or four at a time).



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- Colin Thurston
- Bob Sargeant
- Steve Lillywhite



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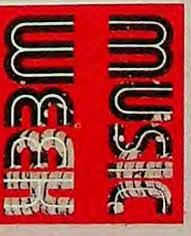
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2	<b>NEW</b>	SNAP! * The Jam	Polydor SNAP 1	35	31	LIVE IN TOKYO PL	Virgin VGD 3508	69	71	FUTURE SHOCK Herbie Hancock	CBS 25540
3	1	GENESIS * Genesis	Charisma/Virgin GENLP 1	36	38	BAT OUT OF HELL * Meat Loaf	Cleveland International/Epic EPC 82419	70	33	IMAGES Various	K-tel ONE 1254
4	3	LABOUR OF LOVE UB40	DEP International/Virgin LP DEP 5	37	27	THE VERY BEST OF THE BEACH BOYS * The Beach Boys	Capitol BBTV 1867193	71	46	WARRIORS Gary Numan	Beggars Banquet BEGA 47
5	2	NO PARLEZI * Paul Young	CBS 25521	38	22	LICK IT UP Kiss	Casablanca/Phonogram VERL 9	72	66	BUSINESS AS USUAL * Men At Work	Epic EPC 85669
6	11	VOICE OF THE HEART * Carpenters	A&M AMLX 64954	39	45	AN INNOCENT MAN Billy Joel	CBS 25554	73	65	UPSTAIRS AT ERIC'S * Yazoo	Mute STUMM 7
7	5	FANTASTIC * Wham!	Inner Vision IVL 25328	40	30	LOVE CLASSICS The Royal Philharmonic Orchestra	Nouveau Music NML 1003	74	60	LIVE FROM EARTH Pat Benatar	Chrysalis CHR 1451
8	6	LET'S DANCE * David Bowie	EMI America AML 3029	41	47	THE LOOK * Shalamar	Solar 960239-1	75	83	HUNKY DORY * David Bowie	RCA International INTS 5064
9	4	THE CROSSING * Big Country	Mercury/Phonogram MENS 27	42	74	MORNING, NOON AND NIGHT 101 Strings	Ronco RTL 2094	76	54	PUNCH THE CLOCK Elvis Costello And The Attractions	F Beat XXLP 19
10	7	SILVER Ciff Richard	EMI EMC 1077871	43	26	STREET SOUNDS - EDITION 6 Various	Street Sounds STSND 006	77	<b>NEW</b>	IMAGINATIONS Various	CBS 10044
11	<b>NEW</b>	MONUMENT THE SOUNDTRACK Ultravox	Chrysalis CUX 1452	44	37	MIDNIGHT AT THE LOST AND FOUND * Meat Loaf	Cleveland International/Epic EPC 25243	78	50	RESPOND PACKAGE - LOVE THE REASON Various	Respond RRL 501
12	3	THRILLER * Michael Jackson	Epic EPC 86930	45	35	SYNCHRONICITY * The Police	A&M AMLX 63735	79	80	THE RISE AND FALL OF ZIGGY STARDUST * David Bowie	RCA International INTS 5063
13	9	IN YOUR EYES * George Benson	Warner Brothers 923744-1	46	<b>NEW</b>	GONNA GET YOU Freeez	Beggars Banquet BEGA 48	80	73	SWEET DREAMS (ARE MADE OF THIS) * Eurythmics	RCA RGALP 6063
14	44	THE TWO OF US Various	K-tel NE 1222	47	42	YOU AND ME BOTH * Yazoo	Mute STUMM 12	81	48	THE HIT SQUAD - NIGHTCLUBBING Various	Ronco RON LP 2
15	19	BORN TO LOVE Pebbles Bryson/Roberta Flack	Capitol EST 712284-1	48	40	RID * Duran Duran	EMI EMC 3411	82	86	RUMOURS * Fleetwood Mac	Warner Brothers K 56344
16	14	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE" Bee Gees/Various	RSO RS86 3	49	41	WAR * U2	Island ILPS 9733	83	69	REFLECTIONS * Various	CBS 10034
17	17	FLIGHTS OF FANCY Paul Leoni	Nouveau Music NML 1002	50	39	MULTINY! David Essex	Mercury/Phonogram MERH 30	84	87	VICES Maxwell	Chrysalis CHR 1438

## TALENT

Edited by  
CHRIS WHITERICHARD AND  
the late Karen  
Carpenter.

## Voice from the heart of Karen Carpenter

THE TRAGIC death of Karen Carpenter in February of this year stilled a voice that had graced countless million albums and singles during the last 14 years, which many believed to be the finest of her particular style and generation of female singers.

The tragedy of her death for fans has been tempered with the release on A&M of the album *Voice Of The Heart*, featuring the last recordings made by The Carpenters, and which has been lovingly completed by her brother Richard. The album marks a return to their music of the early Seventies, following a couple of LPs — in particular *Passage* — which found the duo straying into more unfamiliar musical areas, and resulted in a subsequent drop in record sales.

During a recent promotional visit to London — his first time in the UK for more than two years — Richard Carpenter admitted that it had been a poignant experience completing *Voice Of The Heart* after the death of Karen. "When Karen died, we'd only got as far as recording the basic tracks and lead vocals, but there was no question of shelving the album, because Karen believed in it so much. The material featured songs that appealed to both of us, and which were a little different from things that we had done in the

past."

The songs include a Bonnie Raitt number, *Two Lives* — "That gave Karen the chance to stretch herself vocally" — Paul Williams' *Ordinary Fool*, a torch-song, and the poignantly-titled *At The End Of A Song*, by Richard Carpenter and his long-time song-writing partner, John Bettis.

Carpenter revealed that there is still enough unreleased material left for two more album releases, one of which will be a Christmas LP. The solo LP that Karen recorded five years ago, and then decided against releasing, will, however, remain on the shelf. "She wasn't happy with it, and it was never completed anyway," Richard says. "There was some disco material on the album, as it was made at the time of the disco craze, but Karen just wasn't satisfied with the results. It would be wrong to now release the album when she hadn't been happy with it."

Carpenter himself intends to continue recording and songwriting, and he hopes to work with other artists, although he says the chances of finding another singer like Karen are remote. "She had it all for her particular genre of singers," he says, "Karen had impeccable phrasing, her voice had a lot of warmth, but always with that touch of melancholy, which singled her out from most other singers of her generation."

## Studio time for winning band

ALTERNATIVE MUSIC is promoting the Capital Band For '84 competition which aims to find "the most promising London band of the year". First prize is two day's studio time and 1,000 singles.

The final will take place at the Tunnel Club in Greenwich on December 10. Contact: Capital Band For '84, The Tunnel Club, The Mitre, 338 Tunnel Avenue, Greenwich, SE10.



RYLAN PARIS (left), whose *Dolce Vita* has been a Europe-wide hit, celebrated his success at London's *Xenon* nightclub with David Johnston (RCA/Carrère product manager), Freddy Cannon (Carrère UK MD) and Nicky Mackenzie (Eyes & Ears promotion).

## BASCA winner offers charity opportunities

MARK ANGELO, winner of the Song Of The South Ireland BASCA award, this year, who has two new Christmas songs suitable for school choirs, is willing to sing lead on any recording if required. Another earlier song contest finalist, Virginia Tree, also has two Christmas songs on offer.

Publishing is available on all songs. Angelo says: "Those willing to back a charity Christmas release would be of special interest to us. Basic demos are available."

Contact: Jingle Bells, Bluff House, Stoulgrove Lane, Woodcroft, Tidenham, Gloucestershire.



BERNARD DE BOSSON, managing director of WEA Filipacchi, France, recently flew into London to sign new UK band *Outside Edge* to WEA worldwide.

The group are managed by former pop star-turned-record company executive Dave Dee, and Stephanie Clipsham. Pictured, 1 to 4, are back row: co-producer Mark Wallis, Dee, Clipsham and Dave Farmer of *Outside Edge*; front, Eddie Golga, of the band, de Bosson and Tom Farmer of *Outside Edge*.

## PERFORMANCE

### Blondel

AFTER ANDREW LLOYD WEBBER'S solo successes with *Cats* and *Song & Dance*, many eyes will be turned towards his erstwhile songwriting partner Tim Rice's new musical, *Blondel*, co-written with Stephen Oliver, who wrote the music for the RSC production of *Nicholas Nickleby*, and based loosely on the life of the 12th century minstrel.

The new Rice/Oliver musical opens at London's Old Vic Theatre at the end of this month, and after seeing a preview of the show at Manchester's Palace Theatre, I confidently predict a big success for Rice's first musical venture without Lloyd Webber — and deservedly so.

*Blondel* is a light-hearted two hour show, totally upretentious, but amusing and witty, and with a musical score that should pull in the theatre-goers and sell plenty of albums for MCA Records which is releasing the 2-LP original cast recording.

Paul Nicholas, veteran of Rice-Lloyd Webber's *Jesus Christ Superstar*, and more recently Lloyd Webber's *Cats*, tackles the lead role of *Blondel* with plenty of stage presence, Sharon Lee Hill as his leading lady Fiona is a promising new singer (watch out for her single from the show, *Running Back For More*) while the four-man Cantabile — a more off-beat version of the *King Singers* — should have a recording future in their own right.

It will be a sour or churlish Fleet Street critic who sees fit to condemn this show, at a time when the West End is desperately short of new musical productions. Rice and Oliver have come up with a show which has genuine appeal to all age groups, and should have few difficulties surviving at the box-office, at a time when many shows are suffering from the recession.

CHRIS WHITE

### Depeche Mode

CRITICS WHO wrote off Depeche Mode's chances after the departure of Vince Clark to Yazoo, were probably forced to eat their words with the success of *Everything Counts*, a single which matched, if not outdid, anything that Clark wrote, in or outside the group.

Coming after a chain of mediocre efforts, *Everything Counts* seems to have marked a turning point for the band, and their recent three sell-out dates at Hammersmith Odeon saw a stronger, maturer group hardly recognisable from the gaggle of gauche electro-popsters who first hit the charts with *New Life*.

Depeche Mode haven't lost their sense of simplicity though. While the songs are a familiar synthesizer pastiche, the lyrics now deal with serious, adult issues and ring more true than those of, say, the wish-washy *Get The Balance Right*.

Dave Gahan's voice isn't really their strong point and while it did falter occasionally, the new, unified strength of the band was there to support him throughout. Depeche Mode are looking good to provide at least another year's worth of interesting, original songs.

DANNY VAN EMDEN

### Murray Head

RELATIVELY FEW people have successfully combined both acting and pop music careers, David Essex, Paul Jones and Paul Nicholas being among the rare exceptions, but one name that should be added to that list is Murray Head, whose film credits have included *Sunday Bloody Sunday* and *The Family Way*, and whose singing career has made him one of the biggest-selling recording artists in France.

Head's Dominion Theatre gig last week was long overdue — his last UK appearances were several years ago, supporting Elton John — and judging by the enthusiastic response

to many of his numbers, generally unknown in the UK, a large percentage of the audience were French students and holiday makers.

It's difficult to understand why Head's music career hasn't made more headway in his native country. He has a totally distinctive voice (like Colin Blunstone, another underrated performer), a repertoire of strong pop songs with catchy hooks that remain in the memory long after the show, and a stage presentation which combines theatre with rock music.

Head's last album, *How Many Ways?* was released on his own indie label, but a new recording deal with Virgin, and an excellent debut album, *Shade* for the label, may mark a turnaround of fortunes in the UK. A TV special this week, recorded at Paris' Olympia Theatre, where he regularly headlines, may also spread the word. Murray Head is someone for whom pop and rock stardom is long overdue, and our loss is the French's gain.

CHRIS WHITE

### The Fureys

IF THERE was more justice in this music business, The Fureys & Davey Arthur would long ago have become a major albums and singles act. As it is, they are steady sellers and achieve the occasional cross-over.

But the quality, character and richness of their music both on album and on stage deserves to bring them greater reward.

At London's Dominion Theatre last week (part of an extensive UK tour), they blended their newer material from the excellent *Steal Away* album on Ritz Records with such established favourites as *Green Fields Of France* and *Sweet Sixteen*, plus some haunting instrumental work.

The packed house was warmly appreciative of the wide musical talents of Finbar Furey, family and friends.

JIM EVANS

### Richard Clayderman

RICHARD CLAYDERMAN'S shy, Gallic charm and musical artistry won over more than 16,000 fans during two concerts at London's Royal Albert Hall — part of his first UK tour — which were further proof of his phenomenal popularity in the UK.

Clayderman's is no overnight success story — in fact it's now seven years since he recorded *Ballade Pour Adeline* — but the British record-buying public have only latched on to his talents in the last 18 months, thanks mainly to an imaginative marketing strategy devised by Tellydisc and Decca/Delphine.

These concerts were the icing on the cake for Clayderman, whose appeal transcends all age barriers, and is the natural successor (albeit lacking the flamboyance) of Liberace.

His programme of songs are all well-loved favourites — *La Vie En Rose*, *Where Do I Begin?* (*Love Story*), a West Side Story medley, the theme from the *Deer Hunter*, all given a gentle, caressing treatment.

It's easy to sneer at Clayderman's brand of music, but he is an artist destined to be around for a long time yet. His success is well-deserved.

CHRIS WHITE

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Reviewed  
by  
TONY JASPER

# SELECT SINGLES

## CHART CERTS

**MUSICAL YOUTH**  
007 (MCA YOU(T)16, CBS)  
**AC/DC**  
Guns For Hire (Atlantic A9774, WEA)  
**GARY NUMAN**  
Sister Surprise (Beggars Banquet BEG101, WEA)  
**IT'S IMMATERIAL**  
White Man's Hut (Eternal JF2(T), WEA)

**PAULINE BLACK**  
I Threw It Away (Chrysalis CHS(12)2739, PolyGram)  
**JIMMY THE HOOVER**  
Kill Me Kwik (Inner Vision (T)A3831, CBS)  
**DIANA ROSS**  
Up Front (Capitol (12)CL 306, EMI)  
**EDDY GRANT**  
Till I Can't Take Love No More (Ice ICE 60, RCA)  
**ELO**  
Four Little Diamonds (Jet (T) A3869, CBS)  
**ADAM ANT**  
Puss 'N' Boots (CBS A3614, CBS)

## OTHERS

**DIONNE WARWICK & LUTHER VANDROSS**  
How Many Times Can We Say Goodbye (Arista ARIST (12)544, PolyGram). Reflective love lyric sung soft and loud to a tune which has shades of others. Sugary and sweet in overall concept with shades of The Way We Were in feel, heavenly choir and predictable backing.

**MEN WITHOUT HATS**  
Safety Dance (Statik (S)TAK1, CBS). The new pic disc might prove to be the vital ingredient to push this band into UK chart with huge US success now behind them. Snappy number for the more polite floor people.

**ROX**  
Sweet Sixteen (Music for Nations (12)KUT 103, Pinnacle) Rox, like Twisted Sister, Motley Crue and Wrathchild keep the make up on thick, but Kiss-influenced cut, raw, rasping with lots of power for HM market.

**THE GROUP**  
Technology (Jive (T)42, CBS). A Flock Of Seagulls mould, attractive message-ridden song which only suffers from wanting to do too much, eg, aimless sounding kids half-way.

**HAIRCUT ONE HUNDRED**  
So Tired (Polydor HC(X)2, PolyGram). Doubtless name will give initial momentum for chart, now without Heyward the head people rely more on some etching instrumentation than vocal ability for slowish, sometimes dragging number.

**GAP BAND**  
I'm Ready (If You're Ready) (Total Experience TE(X)004, PolyGram). Hits have come but not to touch the first Oops Up Side Your Head. This has better chance than Early in The Morning (55, 1982) — slow-building funk and reliance on building up solid wall of sound, but the remix might have zapped things a little more.

**SWALLOW TONGUE**  
Got To Be There (Cherry Red (12)CHERRY 68, Pinnacle). Lengthy 12-inch bass, throbbing intro with catchy brass almost lulls one into believing this is non-vocal side. Lead is effective but there are some harsh vocal-instrumentation moments in rather more jazzy passages. Mixed feelings.

**THE GREAT DIVIDE**  
Whispered In Heaven (Ensign (12)ENY 504, RCA). Bright, melodic number with wet quasi-religious lyric which rather brings things down uncomfortably to earth, shouted back-ups of "heaven" part of the record's earthy choir.

**RENEE AND RENATO**  
A Little Bitta Me (Hollywood HWD 009, Pinnacle). A classic all-time horror record, excruciatingly sentimental, with drivel lyrics which of course might well end up in the Top 10 — after all, Grandad and Mother Of Mine did well. This one is about a baby who as it happens looks like dad and as an after-thought, like mum.

**JOE YELLOW**  
Lover To Lover (Calibre CAB (L)115, PRT). Movement in dance circuit for Italian artist, English vocals with prominent back-ups, tuneful and less pronounced beat than many disco cuts.

**BILLY IDOL**  
Dancing With Myself (Chrysalis IDOL (X)1, PolyGram). Number was last but very minor hit from Generation X times (60, 1981). Idol brings it up-to-date in fine driving style on 4-track EP running at 33 1/3 rpm. Already been US hit.

**OTITIS**  
The Next Time (Sonet SON 2259, PRT). Strong vocal work plus breathy overtones to engaging riff, quality and overall class. Hopefully to catch ears of programmers looking for something slightly unusual.

**ITALIAN HEROES**  
It Must Be Love (Successful SR 303, 0892 29374). Astonishingly well-produced cut from unknown company, lift and feel to very catchy MOR number with a backing which might interest basic pop daytime programmers; flows serenely and tastefully.

**GIRLSCHOOL**  
20th Century Boy (Bronze BRO (X)171, PolyGram). Off Play Dirty, Slade Lea and Holder production, earthy no frills punch number from UK's excellent girl hard-rockers, drives and throbs.

**DOOLEYS**  
Flavour Of The Month (RnR 001, IDS). Torted-up spicy looking Dooleys away from GTO, CBS quarters to own land. Extra vocal wallop making Nolans sound jaded, women to fore on fast mover.

**IAN HUNTER**  
Somethin' Goin' On (CBS A3855, CBS). One of UK's best-ever rock vocalists with a bouncy number which he does best to sell, lots of energy and bite in vocal and backing, but it doesn't sound chart orientated.

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# TOP 75

# SINGLES

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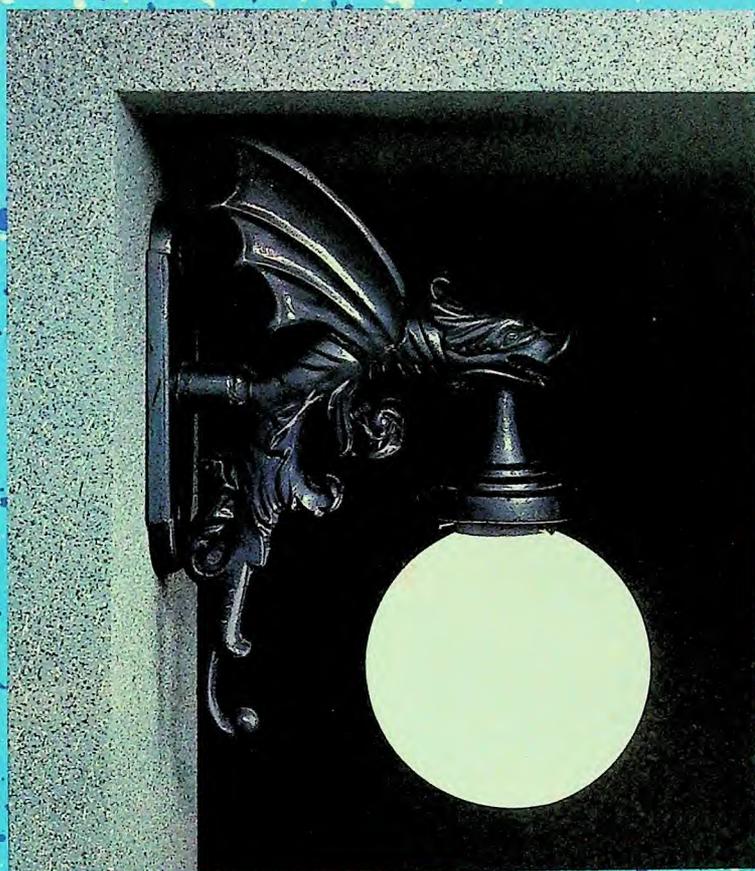
Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets.

## MUSIC WEEK

Rank	Artist	Title	Label	Chart Position	Weeks on Chart	Notes
1	KARMA CHAMELEON	POP GOES MY LOVE	Virgin VS 612(12)	26	28	Freeez
2	THEY DON'T KNOW	BIG APPLE	Stiff (SIBUY 180)	27	18	Kajagoogoo
3	NEW SONG	MAMA	WEA HOW (1T)	28	19	Genesis
4	ALL NIGHT LONG (ALL NIGHT)	DOLCE VITA	Motown TMG(T) 1319	29	20	Ryan Paris
5	DEAR PRUDENCE	KISS THE BRIDE	Wonderland/Polydor SHE(X) 4	30	40	Eton John
6	(HEY YOU) THE ROCKSTEADY CREW	GO DEH YAKA (Go To The Top)	Charisma/Virgin RSC 1(12)	31	23	Monyaka
7	IN YOUR EYES	KISSING WITH CONFIDENCE	Warner Brothers W 9487(T)	32	35	Will Powers
8	MODERN LOVE	OVER AND OVER	EMI America (12)EA 158	33	43	Shalamar
9	SUPERMAN (GIOCA JOUER)	LONDON TOWN	Flair FLA 105(T)	34	37	Bucks Fizz
10	SAY SAY SAY	CHANGE	Parlophone (12R) 6062	35	22	Big Country
11	THIS IS NOT A LOVE SONG	SISTER SURPRISE	Virgin VS 529(12)	36	22	Gary Numan
12	BLUE MONDAY	REILLY	Factory FAC 73	37	41	The Olympic Orchestra
13	THE SAFETY DANCE	BODY WORK	Statik TAK 1(12)	38	27	Hot Streak
14	BLUE HAT FOR A BLUE DAY	UNCONDITIONAL LOVE	Arista HEY (12)3	39	42	Donna Summer
15	PLEASE DON'T MAKE ME CRY	MOTOR MANIA	DEP International/Virgin 7(12) DEP 8	40	47	Roman Holiday
16	RED RED WINE	OL' RAG BLUES	DEP International/Virgin 7(12) DEP 7	41	29	Status Quo
17	MIDNIGHT AT THE LOST & FOUND (Remix)	AUTODRIVE	Cleveland (Remix) pic (12)A3748	42	33	Hardie Hancock
18	TILL YOU COME BACK TO ME	WALKING IN THE RAIN	Chrysalis LE0(X) 1	51	58	Leo Sayer
19	YOU DON'T NEED SOMEONE NEW	YOU DON'T NEED SOMEONE NEW	Sylvan/Arista SYL(12) 2	52	31	Modern Romance
20	TEDDY BEAR	YOU DON'T NEED SOMEONE NEW	Polydor/Montage POSPX(X) 637	53	59	The Lotus Eaters
21	CAN'T STOP RUNNING	SPACE MONKEY	Inner Vision (T)A3742	54	44	Booker Newberry III
22	LOVE HOW YOU FEEL	LOVE HOW YOU FEEL	Prelude (T)A3888	55	53	Sharon Reid
23	A TIME LIKE THIS	A TIME LIKE THIS	CBS (T)A3651	56	48	Haywoode
24	DON'T FORGET TO DANCE	DON'T FORGET TO DANCE	Arista ARIST (12)524	57	74	The Kinks
25	I WANT YOU	I WANT YOU	Savoir Faire FAIS (FAIT) 004	58	52	Gary Low
26	CRUSHED BY THE WHEELS OF INDUSTRY	CRUSHED BY THE WHEELS OF INDUSTRY	B.E.F./Virgin VS 628(12)	59	34	Heaven 17
27	EYES THAT SEE IN THE DARK	EYES THAT SEE IN THE DARK	Beggars Banquet BEG 99(T)	60	34	Kenny Rogers
28	FANTASY REAL	FANTASY REAL	Red Bus RBUS 82	61	50	Phil Fearon & Galaxy
29	CAN'T SHAKE LOOSE	CAN'T SHAKE LOOSE	Polydor POSPX(X) 642	62	50	Agnetta Faltskog
30	BREAK DANCIN' - ELECTRIC BOOGIE	BREAK DANCIN' - ELECTRIC BOOGIE	Mercury/Phonogram DONNA 2(12)	63	74	West Street Mob
31	LOVE REACTION	LOVE REACTION	Jive JIVET(T) 49	64	65	Divine
32	SONG TO THE SIREN	SONG TO THE SIREN	Vertigo/Phonogram QUD 1(12)	65	72	This Mortal Coil
33	NIGHTLINE	NIGHTLINE	CBS A3802	66	67	Janet Crawford

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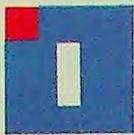


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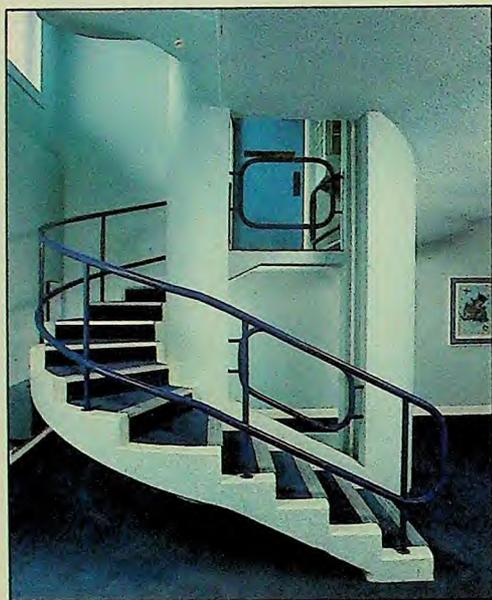
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## HOW BLUE?

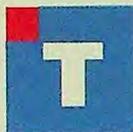
There are times when you cannot completely appreciate the technical wonder, acoustical magnificence, graceful PLAYFUL functional design and progressive spirit of the grand, brand new Sarm West. If you are feeling particularly sentimental and can fully sense the remarkable lack of cynicism in the sharp clean Sarmosphere then the effectiveness and efficiency of the place can set the imagination reeling in protest: there's no room here for anyone who hasn't made their minds up. Catch yourself for a moment not actually working in this cheekily, aggressively charged up mini-heaven—a fantasy island amidst west eleven decay, an idealistic factory dedicated to action development and gossip just a street away from collapsing Portabello market stalls—and you'll almost



forget what a strange, wonderfully daunting but exhilarating space such a thoughtfully organised post-modern studio can be, almost take for granted the glory and flexibility of the available equipment. You will begin to believe, somehow, that every studio in the world looks after you with such keen commitment, that in every studio about town talents and energies are channelled as constructively as at Sarm West—but as if!—that every studio remembers the vital little details—hot meals, cold drinks, soft chairs, hair cuts, intoxication, conversation, lonely hearts club... You'll soon get used to the fact that if you want your music to end up as fabulously and as famous as you and others expect any flaws in the end product will not be the fault of the studio. You'll quickly feel *home*. You'll simply be thinking: HOW BLUE!

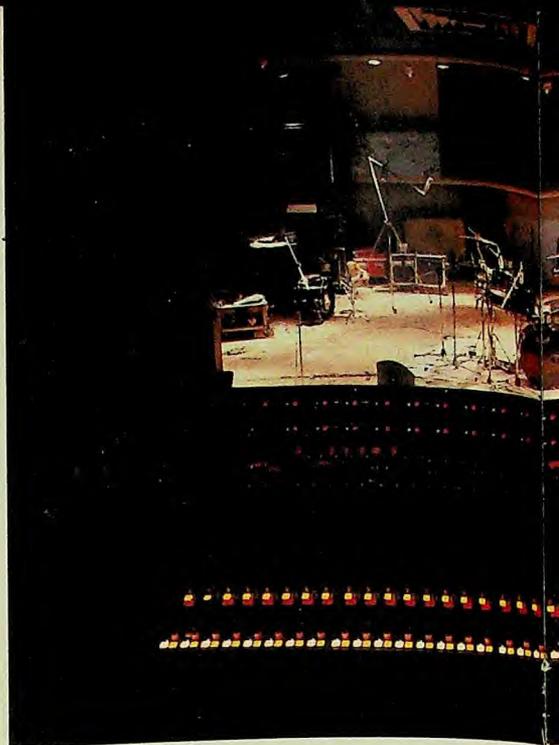
## WHY IS IT SO BLUE?

Tom Watkins of XL Design, responsible for the irresistible design arrangement at Sarm West, responsible for each and every splash, gargoyle, lamp post, blind, print, cushion and ash tray, chuckles delightedly, wickedly. Blue for work? "So that the people who use and visit Sarm West won't feel the blues. "Is that an honest answer? Probably not. Blue, not true. "Whether it's a person's first or tenth record it will be very important to them, and lots of money time and hope will have been invested in that record. So we have to make sure that they make something that is of the very best quality. We have to see that there are no hassles, no problems, and operate in the friendliest way. We help the artists and producers in every way possible—all they have to do is concentrate on being creative." Or whatever it is they do.



## THE BIRTH OF THE BLUES

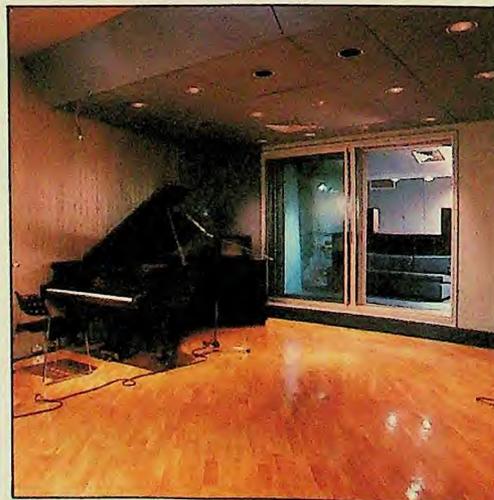
The name Sarm is already famous from the studio in the exotic East. It wasn't just for the sake of balance that Island Record's old offices and studios in Basing Street W11 evolved during the early months of 1983 from rubble into

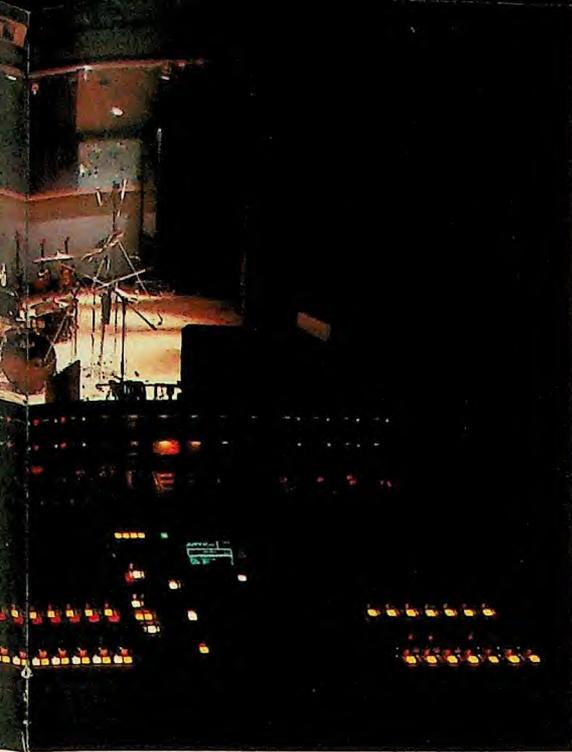


blue and became Sarm West. Island's leader Chris Blackwell, a man not keen on barren waste but the keenest encourager of ambition, who launched his vibrant British Island from Basing street, knew that Jill Sinclair, managing director at Sarm East, and Trevor Horn, her husband and the most versatile producer of the day, could



generate a new kind of magic in the building: recreate for the early '80s the splendid type of optimism and brightness Island worked up in the early '70s. Blue for hope. An unconventional determined team set to work designing the look and sound of three studios. Number One an inspiring temple capable of recording everything from the man in the bow tie working with the baton to the haired up boy with a ton of amps round his legs, number two perfect for concentrated small group work, number three a demo studio constructed for the most up-to-date, and after the date, electronic/computer experimentation. Horn's demands from a recording studio are unique and ruthless and it was important that his own studio met every single one of his requirements, and then attempted to surpass them. At the end of construction the studio





could even cope with Horn's driven wishes. Engineer Nick Froome and acoustician Sean Davies rose to the challenge: Watkins blue about, inventively visualising a feel of serious adventure and playful persistence to match and complement the logical miracles locked up inside the studio machines. Blue for function. Blue for beauty. Blue for eighteen hours in a recording studio feeling lightly cool and constantly alive.

## B

### LOOMING INTO BLUE

The blue didn't stop inside recording studios. It raced around and around spiral staircases into the racy hustling offices of Jill Sinclair, from where she controls studios, publishings, and manages producers and musicians Horn, Anne Dudley, Gary Langan, JJ. Jeczalik, Adam Kidron and Julian Mendelson.

The blue burst into the offices of Zang Tumb Tuum

Records, the label from which, faithful to Blackwell's wishes, Horn hopes to introduce to a yellowing world fascinating, fast, devastatingly new sounds and energies. Sarm West, The ZTT Building, forced blue for life magic into the once broken down breaking up Basing Street, brought back some pride and direction. The blue sprayed away all the ghosts.

For studio manager Karin Clayton blue is for you. "We never say to anyone that it's not possible for you to achieve that, or that, or whatever. We try to take away all inhibitions. We try to make everything possible for the people who visit West. Within reason."

The blooming into blue is a properly celebratory way for Sarm to mark their first ten years on the go, on the up and up. Gary Langan, currently working with ABC on their new LP, has been associated with Sarm for even longer than Jill Sinclair – nine years and six months. So what has he got to say about the Sarm development. "Oh, oh, I've got lots and lots of stories to tell..."

Are they blue?

"No."

Well maybe you had better not bother then.

At 4 am in the morning Sarm West is at rest: at least sometimes it is. At nine o'clock another full *Sarmful* day will begin.

Will it be blue?

Blue for invention?

Undoubtedly.



## WE'VE GOT IT

### SARM WEST: THE SOUND

We've gone for a live (but controllable) acoustic. Variable acoustic treatment means that engineering starts right there in the studio: the sound should be interesting *before* it hits the mic. The control rooms are the first digital ready: all fans, motors etc are in a separate machine room. Monitors are the Davies' LS821's, brick enclosures, a low distortion system that has front to back perspective even at high levels.

### THE SARM GOODIES

#### STUDIO ONE

Solid State Logic 6000E 32 input, fully computerised console with Total Recall.  
 Davies LS821 Monitors  
 Studer A80 Mk I | 24 track tape machine (16 track optional)  
 Studer A80 2 track machine  
 Ampex ATR 104 half/quarter inch 2 or 4 track tape machine  
 Studer Power Amplifiers  
 Q-Lock tape synchroniser for 48 track or audio/video facility  
 Dolby Noise Reduction  
 Lexicon 224X Digital Reverb with LARC remote  
 Lexicon Programmable Super Primetime  
 AMS Stereo Digital Delay AMS Flanger  
 EMT 251 Digital Reverb  
 Studio Size: 19m x 13m x 7.5m high  
 Bosendorfer 9'6" Imperial Grand Piano

#### STUDIO TWO

Solid State Logic 4000E 40 input, fully computerised console with Total Recall.  
 Davies LS821 Monitors  
 Studer A800 Mk I | | and A80 Mk I | 24 track tape machines  
 Q-Lock tape synchroniser for 48 track and audio/video facility  
 Studer A80 2 track tape machine  
 Ampex ATR 104 half/quarter inch 2 or 4 track tape machine  
 Studer Power Amplifiers  
 Dolby Noise Reduction  
 Lexicon 224 Digital Reverb Lexicon Primetime  
 AMS Stereo Digital Delay  
 Studio size: 9m x 6m x 3m high  
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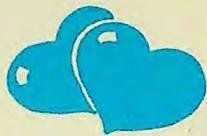
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CONTACT

**Jill Sinclair**  
MANAGER

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**INTO BATTLE**

# A RADIANT OBSTACLE IN THE PATH OF THE OBVIOUS

## **ACTION SERIES (ZTAS)**

Liverpool's **FRANKIE GOES TO HOLLYWOOD**

(October 1983)

Dusseldorf's **PROPAGANDA**

(January 1984)

## **INCIDENTAL SERIES (ZTIS)**

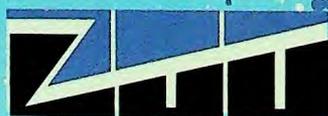
The Capital's **ART OF NOISE**

(September 1983)

The Astonished **TREVOR HORN**

(1984)

early adventures from zang tumb tuum  
all recorded at Sarm – naturally.  
“new sugar”



**ZANG TUMB TUUM PART TWO: September 1983 – January 1984**

ZTT Records, The ZTT Building, 8-10 Basing Street, London W11



18	30	<b>SUPERSTAR</b> Lydia Murdock	Korova KOW 30(T)	40	61	<b>DESTINATION ZULU LAND</b> King Kurt	Stiff (S)BUY 189	60	<b>68 NEW</b>	<b>MAKE BELIEVE IT'S YOUR FIRST TIME</b> Carpenters	A&M AM 147
19	10	<b>TAHITI (From Mutiny!)</b> David Essex as Fletcher Christian	Mercury/Phonogram BOUNTY 1	47	64	<b>I WANT YOU (ALL TONIGHT)</b> Curtis Hairston	RCA RCA(T) 368	64	<b>69 NEW</b>	<b>MUSICAL YOUTH</b>	MCA YOU(T) 6
20	17	<b>68 GUNS</b> The Alarm	I.R.S. PFP(PFSX) 1023	55	68	<b>DON'T STOP ... (MICHAEL JACKSON MEDLEY)</b> Ashaye	Record Shack SOHO(T) 10	58	<b>70 NEW</b>	<b>LA SERENISSIMA/VENICE THEME FROM CROSSROADS</b> Rondo Veneziano	Ferroway 7(12) RON 1
21	24	<b>LOVE IN ITSELF • 2</b> Depeche Mode	Mute 7(12)BONG 4	37	<b>46 NEW</b>	<b>MICRO-KID</b> Level 42	Polydor POSP(X) 643	-	65	<b>THE CABARET</b> Time U.K.	Red Bus/Arcadia TIME(123)
22	14	<b>TONIGHT I CELEBRATE MY LOVE</b> Peabo Bryson/Roberta Flack	Capitol (12)CL 302	49	60	<b>YOU REALLY GOT ME</b> The Kinks	PRT KO(L) 1	-	55	<b>WINGS OF A DOVE</b> Madness	Stiff BUY(T) 181
23	13	<b>COME BACK AND STAY</b> Paul Young	CBS (T)A3636	53	66	<b>WORKING WITH FIRE AND STEEL</b> China Crisis	Virgin VS 620(12)	68	<b>73 NEW</b>	<b>FAR FROM OVER</b> Frank Stallone	RSO(X) 95
24	26	<b>LOVE WILL FIND A WAY</b> David Grant	Chrysalis GRAN(X) 3	-	49	<b>WHAT I GOT IS WHAT YOU NEED</b> Unique	Prelude (T)A3707	-	46	<b>REBEL RUN</b> Toyah	Safari SAFE(LS) 56 (SP)
25	54	<b>UPTOWN GIRL</b> Billy Joel	CBS (T)A3775	54	67	<b>LOVE ON A FARMBOY'S WAGES</b> XTC	Virgin VS 613(12)	-	39	<b>SOUL INSIDE</b> Soft Cell	Some Bizzare/Phonogram BZS 20(12)

76	(75)	<b>GET SOME THERAPY,</b> Steve Wright And The Sisters Of Soul	RCA RCA(T) 362	83	(-)	<b>IS THIS THE END/SHE GIVES ME A BANG,</b> New Edition	London LON(X) 35	92	(-)	<b>SOUL KISSING,</b> David Knopfler	Peach River BBPR 7(12)
77	(57)	<b>ME OR YOU?,</b> Killing Joke	E.G.I./Polydor EGO(X) 14	85	(92)	<b>LADIES CHOICE,</b> Stone City Band	Gordy TMG(T) 1316	93	(96)	<b>DON'T LET IT GO TO YOUR HEAD,</b> Fat Larry's Band	WMOT/Virgin VS 632(12)
78	(-)	<b>GYPSY GIRL,</b> Cruella de Ville	EMI 4512	86	(98)	<b>DANCE WITH ME,</b> Lords Of The New Church	I.R.S. PFP(PFSX) 1022	94	(95)	<b>MAKIN' MUSIC,</b> Gary's Gang	CBS (T)A3788
79	(-)	<b>UP FRONT,</b> Diana Ross	Capitol (12)CL 306	87	(-)	<b>WILDSTYLE,</b> Time Zone	Celluloid/Island (12)IS 135	95	(99)	<b>PROMISES, PROMISES,</b> Naked Eyes	EMI (12)EMI 5421
80	(90)	<b>MAKING LOVE OUT OF NOTHING AT ALL,</b> Air Supply	Arista ARIST 541	88	(-)	<b>I'M READY (IF YOU'RE READY),</b> Gap Band	Total Experience/Phonogram TE(X) 004	96	(-)	<b>THE SMILE AND THE KISS,</b> Bonk	Ensign/Island (12)ENY 505
81	(-)	<b>THE SMILE HAS LEFT YOUR EYES,</b> Asia	Geffen (T)A3836	89	(81)	<b>WHITER SHADE OF PALE,</b> Ochi Brown	Romantic RR 005(T)	97	(-)	<b>I WILL LOVE YOU ALL MY LIFE,</b> Foster & Allen	Ritz RITZ 056
82	(-)	<b>BLESS THE LADIES,</b> Oliver Cheatham	MCA(T) 846	91	(-)	<b>TALK TO ME,</b> Lew Kirton	EMI 5434	98	(-)	<b>STATE OF ART,</b> Friends Again	Mercury/Phonogram MOON 3(12)
					(79)	<b>BITTER HEART,</b> Seona Dancing	Epic (T)A3805	99	(-)	<b>HOW MANY TIMES CAN WE SAY GOODBYE,</b> Dionne Warwick & Luther Vandross	Arista ARIST 544
							London LON(X) 32	100	(-)	<b>PAL OF MY CRADLE DAYS,</b> Ann Breen	Homespun HS 052

**THE NEXT 25**

(76) GET SOME THERAPY, Steve Wright And The Sisters Of Soul  
 (57) ME OR YOU?, Killing Joke  
 (-) GYPSY GIRL, Cruella de Ville  
 (-) UP FRONT, Diana Ross  
 (90) MAKING LOVE OUT OF NOTHING AT ALL, Air Supply  
 (-) THE SMILE HAS LEFT YOUR EYES, Asia  
 (-) BLESS THE LADIES, Oliver Cheatham

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1 (1) BLUE MONDAY, New Order (21)  
 2 (3) NEW SONG, Howard Jones (40)  
 3 (2) KARMA CHAMELEON, Culture Club (8)  
 4 (11) ALL NIGHT LONG (ALL NIGHT), Lionel Richie (17)  
 5 (6) (HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew and the Banshees (10)  
 6 (4) DEAR PRUDENCE, Siouxsie and the Banshees (18)  
 7 (15) LOVE IN ITSELF • 2, Depeche Mode (30)  
 8 (5) THIS IS NOT A LOVE SONG, PIL (18)  
 9 (12) SAY SAY SAY, Paul McCartney/Michael Jackson (31)  
 10 (22) SUPERSTAR, Lydia Murdock (NEW)  
 11 (7) MODERN LOVE, David Bowie (NEW)  
 12 (14) IN YOUR EYES, George Benson (26)  
 13 (13) LOVE WILL FIND A WAY, David Grant (16)  
 14 (NEW) SISTER SURPRISE, Gary Numan (NEW)  
 15 (19) POP GOES MY LOVE, Freeez (34)  
 16 (27) I WANT YOU (ALL TONIGHT), Curtis Hairston (38)  
 17 (39) THE SAFETY DANCE, Men Without Hats (32)  
 18 (9) GO DE YAKA (Go To The Top), Monyaka (33)

19 (21) MIDNIGHT AT THE LOST AND FOUND, Meat Loaf (38)  
 20 (40) UPTOWN GIRL, Billy Joel (30)  
 21 (8) BODY WORK, Hot Streak (18)  
 22 (17) RED RED WINE, UB40 (30)  
 23 (10) THEY DON'T KNOW, Tracy Ulliman (18)  
 24 (38) MICHAEL JACKSON OVER AND OVER, Shelamar (30)  
 25 (30) AUTO DRIVE, Herbie Hancock (18)  
 26 (18) MICRO-KID, Level 42 (38)  
 27 (NEW) KISSING WITH CONFIDENCE, Will Powers (NEW)  
 28 (31) BREAK DANCIN', West Street Mob (NEW)  
 29 (NEW) ELECTRIC BOOGIE, Sharon Redd (NEW)  
 30 (NEW) LOVE HOW YOU FEEL, Blue Hat For A Blue Day, Nick Heyward (23)  
 31 (23) A TIME LIKE THIS, Haywoode (26)  
 32 (26) WHAT I GOT IS WHAT YOU NEED, Unique (16)  
 33 (16) UNCONDITIONAL LOVE, Donna Summer (34)  
 34 (NEW) LOVE REACTION, Divine (38)  
 35 (36) CHANCE, Big Country (20)  
 36 (20) MAMA, Genesis (24)  
 37 (24) DOLCE VITA, Ryan Paris (32)  
 38 (32) TEDDY BEAR, Booker Newberry III (33)

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Week-ending October 22, 1983

**ABO**

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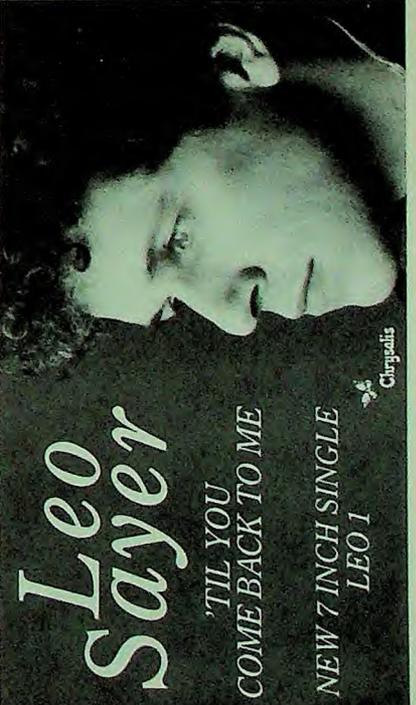
**THAT WAS THEN BUT THIS IS NOW**

**Leo Sayer**

'TIL YOU COME BACK TO ME

NEW 7 INCH SINGLE LEO I

Chrysalis



# LP REVIEWS

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

## TOP 20

- CHAS 'N' DAVE**  
Chas 'n' Dave's Knees Up. Rockney ROC 911.
- ULTRAVOX**  
Monument — The Soundtrack. Chrysalis CUX 1452. (Six live tracks from the video available through Palace Video. Leaflet in the record sleeve offers the video at a reduced price).
- FREEEZ**  
Gonna Get You. Beggars Banquet BEGA 48.  
Producer: Arthur Baker.
- THE SHADOWS**  
XXV. Polydor POLD 5120. (A new album celebrating the group's 25th anniversary).
- TYGERS OF PAN TANG**  
The Best Of The Tygers Of Pan Tang. MCA MCF 3191.
- TOYAH**  
Love Is The Law. Safari VOOR 10. Distribution: Spartan. Producer: Nick Tauber.



MUSICAL YOUTH: should go Top 20

be continuing to explore wide musical areas. The two outstanding cuts are Wild Montana Skies which features Emmylou Harris and Patti Austin on backing vocals and the reggae number, World Game on which he is aided by The Wailers, Rita Marley, The I-Threes and Marcia Griffiths. Denver's one UK concert (London, October 24) should help boost sales.

## TOP 50

- VARIOUS ARTISTS**  
Street Sounds Electro 1. Street Sounds ELCST 1. Distribution: PRT. In less than a year Street Sounds has solidly established itself via a monthly compilation album featuring current dance music hits. This is a new concept for the label — a regular series of albums featuring the best of electro/funk music, given selective TV advertising. Should be another winner for the label.
- MUSICAL YOUTH**  
Different Style. MCA YOU LP2. Slickly produced by Peter Collins, their second album ties in with their first UK tour which starts in Portsmouth this week, and it is being backed by a substantial campaign from MCA. Tracks include the current single, Desmond Dekker's 007, Stevie Wonder's Whatcha Talkin' Bout and Lamont Dozier/Freddie Waite's I'm Sixteen. Guest vocalists include Junior, Jody Watley of Shalamar and Donna Summer. If 007 takes off and the tour generates the necessary excitement, the album should go Top 20.
- JOHN DENVER**  
It's About Time. RCALP 6087. Difficult to predict how a new Denver album will fare. The 10 songs in this collection show him to

## Indies

- VARIOUS ARTISTS**  
Indipop Music & Dance Compilasion. Indipop INDU 5. Distribution: Rough Trade. From the stable that brought you Monsoon and last year's Compilasion LP, comes the follow-up — a blend of various East/West musical styles featuring Ganges Orchestra, Suns Of Arqa, Monsoon and Sanjay all of whom make very refreshing, infectious music. The label looks set to build itself into a major musical force.
- JANE AND BARTON**  
Jane And Barton. Cherry Red M RED 53. Distribution: Pinnacle. The calm enchantment of It's A Fine Day, a track which has received airplay in every direction, including Radio Four's Pick Of The Week, dominates this mid-price, mini-LP. The remaining songs are very much in the same gentle, innocent vein, but the impact definitely falls after a few plays. With the success of Virginia Astley's comparable work, From Gardens Where We Feel Secure, this could also do very well, but could easily be a one-off.

**FURNITURE**  
When The Boom Was On. Premonition 4C1. Distribution: Pinnacle. Far more interesting than their drab name would suggest, Furniture's roots obviously lie in the Sixties. When The Boom Was On, a six-tracker, draws on influences as disparate as The Doors, jazz and pub rock funk, with a splash of blues thrown in for good measure. Selected dates should help sales, but the name won't do them any favours.

**PAUL HAIG**  
Rhythm Of Life. Les Disques Du Crepuscule. (through Island) ILPS 9742. Producer: Alex Sadkin. Former Joseph K man Haig has assembled a formidable array of talent to set off this collection of stylish, funky pop tunes. Among those contributing are Tom Bailey of the Thompson Twins and Grace Jones's producer Alex Sadkin, while David McClymont of Orange Juice and former Associate Alan Rankine are joining him on an autumn tour. This should chart.

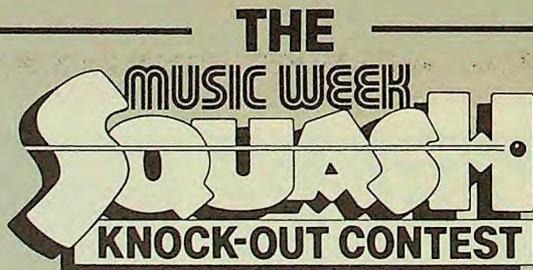
**MADDY PRIOR**  
Going for Glory. Spindrift 104. Producer: Nick Griffiths. Distribution: Making Waves. Look in vain for anything folkie here. With a tight rock four-piece behind her and Griffiths (engineer at Britannia Row for years for Floyd, Cozy Powell, Human League, Motors and others) guiding her as she puts the finishing touches to a total change in style, Prior has come up with a commercial LP which should rank her easily with any of the current wave of strong female pop/AOR soloists. Single is Deep In The Darkest Night — produced and remixed by Eurhythmics' Dave Stewart.

## Country

- WAYLON JENNINGS**  
Waylon & Company. RCA PL 84826. A timely release, in view of the artist's first UK concert appearances since 1970. Artists on this 10-track collection include: Jerry Reed, Hank Williams Jnr, Ernest Tubb, Emmylou Harris, Willie Nelson, Tony Joe White, James Garner, Mel Tillis and Jessi Colter. Top line country music that deserves to crossover into mainstream sales.
- SISSY SPACEK**  
Hangin' Up My Heart. Atlantic America 790010-1. Producer: Rodney Crowell. Life imitates art — actress plays country singer, becomes country singer. And does it very nicely, with all the help the supreme talent of Crowell can lend. Very good, not great.

# FRIDAY 28th OCTOBER

## THE MUSIC INDUSTRY EVENT OF THE YEAR (no not the Awards)



Calling all Squash players, once your doctor has given you the OK make sure you enter Music Week's very first SQUASH KNOCK-OUT CONTEST. This spectacular event will take place in the elegant surroundings (are we selling this enough?) of The Body Centre, 81 Belsize Park Gardens, NW3, starting 7.00pm.

### HOW TO ENTER

All interested players must contact either James Fleming, BBC Records, on 927 5735 or Angela Fieldhouse at Music Week, 836 1522 by 21st October.

The Music Week Knock-Out Contest is open to everyone in the music business. However, in the case of over-subscription, priority will be given to regular Music Week Squash Ladder players. See opposite for

the latest line up. N.B. Each player will be given a handicap according to his ability, so anyone could win!

Non-players are welcome to cheer along their more athletic colleagues. Remember if the games get boring, there's always the bar!

### SQUASH LADDER

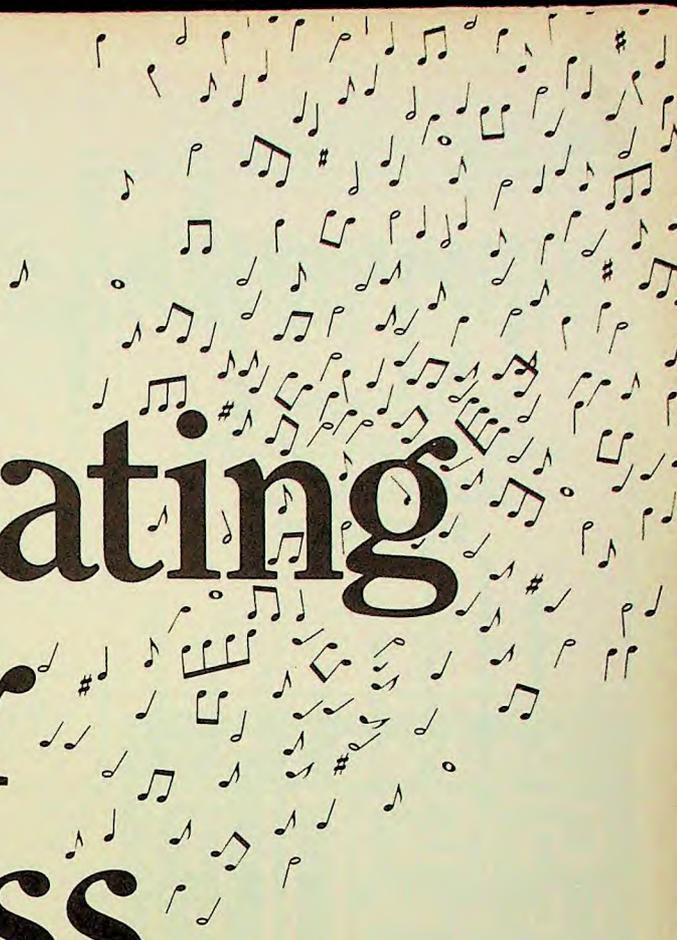
We'll be up-dating the Squash Ladder in the weeks leading up to the Knock-Out Contest. The same rules apply as always and you may challenge up to 4 places above you, arrange your game privately and contact James Fleming, BBC Records, 927 5735 with your results.

New players are invited to challenge those on the list who they feel would match their standard of play.



## SQUASH LADDER TOP 25

NAMES	COMPANY	TEL NO
1 ROBERT LEMON	LEMON AID	286 0420
2 MIKE EDWARDS	CMP/EMI	07535 59171
3 CHRIS COOKE	H GOLDSMITH	409 1984
4 JAMES FLEMING	BBC RECORDS	927 5735
5 NIGEL MASON	NOUVEAU RECORDS	567 9710
6 KEITH YERSON	OLD GOLD	969 0155
7 MICK PORTLOCK	WALL STREET MUSIC	673 4411
8 SIMON DRAPER	VIRGIN	727 8070
9 STEWART TAYLOR	TAYLORMADE	439 7855
10 JEREMY LASCELLES	VIRGIN	727 8070
11 ADRIAN GURVITZ	RAK	794 0742
12 NICK FLEMING	MAGNET RECORDS	486 8151
13 PAUL DEELEY	SOVEREIGN INT'L	751 3131
14 MARK RYE	COCTEAU RECORDS	399 6413
15 PAUL KINDER	COMPACT RECORDS	444 8598
16 SID REZA	OLD GOLD	969 0155
17 BOB ENGLAND	TOWERBELL	794 6702
18 MIKE ISAACS	OUR PRICE	937 4174
19 JOHN HALL	ROCKET	937 3815
20 JUDITH WILLIAMS	PIP RECORDS	455 4707
21 EDDIE LEVY	HEATH LEVY	439 7731
22 ALAN SIZER	POLYDOR	499 8686
23 DAVE SYMONDSON	FUSION MERCHANDISING	870 0185
24 TONY HARDING	STARBLEND LTD	947 4767
25 STEPHEN SPIRO	SINISTER	493 8366



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20	13	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE ●	Johnny Mathis	GBS 10042	
21	23	TOO LOW FOR ZERO ●	Elton John	Rocket/Phonogram HISP 24	
22	15	18 GREATEST HITS ●	Michael Jackson Plus The Jackson 5	Telstar STAR 2232	
23	25	CHAS 'N' DAVE'S KNEES UP—JAMBOREE BAG NO. 2 ●	Chas 'n' Dave	Rockney/Towerbell RDC 911	
24	21	THE MUSIC OF RICHARD CLAYDERMAN ●	Richard Clayderman	Decca/Delphine SKL 5333	
25	18	TRUE ●	Spandau Ballet	Reformation/Chrysalis CDL 1403	
26	12	THE HIT SQUAD — CHART TRACKING	Various	Ronco RON LP 1	
27	20	THE LUXURY GAP ●	Heaven 17	Virgin V 2253	
28	16	CONSTRUCTION TIME AGAIN ●	Depeche Mode	Mute STUMM 13	
29	28	THE WILD HEART	Stevie Nicks	WEA International 250071-1	
30	NEW	OUT OF THIS WORLD	Shakatak	Polydor POLD 5115	
31	NEW	COOKIN' ON THE ROOF	Roman Holiday	Jive HIP 9	
32	29	STANDING IN THE LIGHT ●	Level 42	Polydor POLD 5110	
33	24	KISSING TO BE CLEVER ●	Culture Club	Virgin V 2232	

51	34	POWER CORRUP-TION AND LIES	New Order	Factory FACT 75	
52	63	LOVE OVER GOLD ●	Dire Straits	Vertigo/Phonogram DSLP 4	
53	75	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA RCALP 6088	
54	61	GREATEST HITS ●	Rod Stewart	Riva RODTV 1	
55	49	FASTER THAN THE SPEED OF NIGHT ●	Bonnie Tyler	CBS 25304	
56	32	BORN AGAIN	Black Sabbath	Vertigo/Phonogram VERL 8	
57	59	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ●	Various	Casablanca/Phonogram CANH 5	
58	77	LOVE STORIES	Don Williams	K-tel NE 1252	
59	36	RITMO	Judie Tzuke	Chrysalis CDL 1442	
60	NEW	NIGHTLINE	Randy Crawford	Warner Brothers 923976-1	
61	58	THE PRESENT	The Moody Blues	Threshold TXS 140	
62	96	LIONEL RICHIE ●	Lionel Richie	Motown STMA 8037	
63	43	BODY WISHES ●	Rod Stewart	Warner Brothers 923877-1	
64	52	SUNNY AFTERNOON ●	Various	Impression LPIMP 2	
65	92	QUEEN GREATEST HITS ●	Queen	EMI EMTV 30	
66	94	DURAN DURAN ●	Duran Duran	EMI EMC 3372	
67	90	LOVE SONGS ●	Barbra Streisand	CBS 10031	

85	84	JULIO ●	Julio Iglesias	CBS 10038	
86	53	CRISSES ●	Mike Oldfield	Virgin V 2262	
87	76	RICHARD CLAYDERMAN ●	Richard Clayderman	Delphine/Decca SKL 5329	
88	62	DOPEL GANGER	Kiki Creole & The Coconuts	Zel/Island ILPS 9743	
89	55	LIKE GANGBUSTERS	Joboxers	RCA BOXLP 1	
90	NEW	IT'S ABOUT TIME	John Denver	RCA RCALP 6087	
91	RE	WAR OF THE WORLDS ●	Jeff Wayne's Musical Version	CBS 96000	
92	82	ALPHA ●	Asia	Geffen GEF 25508	
93	81	MERRY CHRISTMAS MR LAWRENCE	Ryuichi Sakamoto	Virgin V 2276	
94	97	ALADDIN SANE	David Bowie	RCA International INTS 5067	
95	57	THE PRINCIPLE OF MOMENTS ●	Robert Plant	WEA 790101-1	
96	56	THE GOLDEN SECTION	John Fox	Virgin V 2233	
97	NEW	RHYTHM OF LIFE	Paul Haig	Crepuscul/Island ILPS 9742	
98	70	WINDOWS IN THE JUNGLE	10CC	Mercury/Phonogram MERL 28	
99	67	THE HURTING ●	Tears For Fears	Mercury/Phonogram MERS 17	
100	79	PENTHOUSE & PAVEMENT ●	Heaven 17	B.E.F./Virgin V 2208	

# TOP 30 CASSETTES

11	8	IN YOUR EYES	George Benson	Warner Brothers 923744-4	
12	14	FLIGHTS OF FANCY	Paul Leoni	Nouveau Music ZC-NML 1002	
13	12	THE MUSIC OF RICHARD CLAYDERMAN	Richard Clayderman	Delphine/Decca KSKC 5333	
14	11	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE	Johnny Mathis	GBS 40/10042	
15	RE	THE TWO OF US	Various	K-tel CE 2222	
16	16	BORN TO LOVE	Pablo Bryson/Roberta Paack	Capitol TC-EST 7122844	
17	18	SILVER	Giff Richard	EMI TC-EMC 10787-4	
18	9	A TOUCH MORE MAGIC	Barry Manilow	Arista TCBM 3	
19	17	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE"	The Bee Gees/Various	RSD TRSBG 3	
20	NEW	MONUMENT THE SOUNDTRACK	Ultravox	Chrysalis ZCUX 1452	

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 260 conventional record shops. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

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Week-ending October 22, 1983

NEW = NEW ENTRY

RE = RE-ENTRY

PLATINUM LP (900,000 units as of Jan '79)

GOLD LP (100,000 units as of Jan '79)

SILVER LP (60,000 units as of Jan '79)

# STUDIOSCENE

There are certainly still more questions than answers on digital recording, but the chance to clear up some important points came during an informal discussion at the Neve DSP launch.

## Digital special

Predictably, the first subject raised was the vital but potentially uncomfortable one of cost and return on investment.

Peter Harris of CTS Studios stated, with surprising firmness, that he expected to recoup the costs of setting up the world's first all-digital studio within 12 months.

"Bearing in mind that apart from buying the new console we have also bought a digital tape machine and have undertaken complete refurbishment and acoustic redesign of the studio, I can tell you that we have done our sums very carefully — and we believe that in the first year we will be into profit," he said.

Bill Foster, director of Tape One mastering and cutting, swiftly and unequivocally agreed.

In the matter of Government subsidies which have helped Neve in its R & D, and have also aided the first two customers for digital consoles (the BBC and CTS), Neve MD Laci Nester-Smith confirmed that "full advantage has been taken of funding which is generally available to industry from the Department of Industry"; and cited examples of various subsidies available for different stages of this project (eg, the microprocessor development scheme, and pre-production order scheme).

While expressing gratitude to the UK Government for such helpful schemes, he added that there were no tax advantages involved, and recipients of subsidies had to conform to "a naturally and rightly chauvinistic set of conditions, because it is the British taxpayers' money which is being used".

Foster pointed out that his purchase of the Neve digital disc mastering console was the first completely *unsubsidised* purchase. "We have got our console for full list price. (less a bit of haggled-for discount) of £100,000." He also revealed that he had approached Neve with a request for this console, and the disc mastering desk is being made because he managed to persuade Neve to make it.

Well known technical writer Angus McKenzie stressed that while digital recording and signal processing is "very exciting", it had to be borne in mind that the developments would mean many engineers will have to be re-trained to use it — especially, he felt, in broadcast.

"We have all for so many years been bearing in mind analogue records as the end product," he said. "There is

nothing wrong with digital, nothing wrong with CD, but we need a colossal education programme to get people to do it properly."

"The cultural shock this has given BBC engineers is plain," admitted Russell Fletcher head of BBC capital studio projects, "but all our engineers are very keen to get involved in the new technology — and they particularly like the idea of assignability. That is why we are putting our desk into an OB van, so that it can be used by a wide variety of people in a wide variety of situations." He also revealed that when the BBC started using digital for FM transmissions "it was the only time that listeners spontaneously called in and wrote to congratulate us on the improvement in sound quality".

Present as a keen protagonist in the digital debate was composer and musician Rick Wakeman, who commented: "What a musician wants is to have his music played back in the best way possible (though unfortunately record companies don't always see things that way). Musicians should fight harder and push more to have their music recorded digitally to obtain the best sound quality."

In answer to criticisms from the hi-fi press that CDs are at best "far from perfect" and that consumers are not nearly as delighted with their quality as the studios and record companies would like to believe, Harris said: "This is all still very new, but current production digital machines are very good, and experienced engineers renowned for having 'golden ears' are most impressed. We believe in CD."

Foster suggested that criticisms of CDs sounding "clinical" might be the result of so few having yet been made by studio engineers (as opposed to CD lab technicians); and Richard Elen, *Studio Sound* editor, said CDs might be being condemned for what was simply imperfect performance or bad mike technique.

Fletcher felt that the digital v. analogue argument "will soon be obsolete" because before very long digital technology will offer a completely "transparent" recording system. "Then the only thing which will matter will be the skill of the artist, the engineer and the producer." General feel was that the prospect of a time when the creative content of records would be judged alone, without the excuses of recording or pressing methods, will be one record companies and recording studios might care to ponder upon carefully.

## Roundhouse's act of digital faith pays off

WHEN THE Roundhouse bought the first digital recording and editing system to be installed in the UK it was as an act of faith in digital technology — and in the 3M system in particular.

MD Gerry Bron can say, a full three-and-a-half years later, that his faith has been fully justified on both points. "We were the first and we are very proud of that. But we expected a lot of other people to join us very soon, and they have not started to do so until now. We would very much like to see many more digital systems, and believe they should be 3Ms."

There was much speculation at the time about whether the Roundhouse's pioneering move (which was to some extent complemented by the Townhouse's acquisition of the 3M four-track mastering system) would prove a good investment. Bron always believed it would in the long term, and to his surprise was left to recoup his outlay in a more leisurely fashion than he expected — when competition failed to materialise.

"There is no question that it has been worthwhile," Bron says. "It has brought a lot of work in, much of it from classical artists who wanted the digital quality but would otherwise not have thought of coming to a pop music studio — so it broadened our clientele. Some artists, like Haircut 100, have only ever wanted to record digitally from the day they began."

"I believe that any artist who does not record digitally will soon be shown to be cutting off their own future; and I believe

that CD is the big thing of the future (although the development of digital recording will be held back until people are able to differentiate properly between CDs which have really been digitally recorded and those which have not)."

Roundhouse chief engineer Mark Dearnley — who has had three years longer than most to acquire digital experience — also believes that, although digital and analogue will long co-exist, "digital will get better, and it will eventually have to be accepted as the only method of recording music".

He is a necessarily very well-informed enthusiast for the 3M system, which he believes offers the greatest flexibility.

He stresses that from an audio engineer's point of view digital is not only better and more exciting for the future — it is also very *different* from analogue.

"The most important thing to remember is that it is a totally different medium. You have to relearn technique, learn how to work with totally undistorted sound (and if you want distortion for a specific purpose, you have to put it there); learn how to use the video method of editing, and how to take full advantage of the much greater possibilities one has with digital editing."

● The latest 3M mastering system is now in full working order at Andy Fernbach's Jacobs residential studio in Farnham, Surrey.



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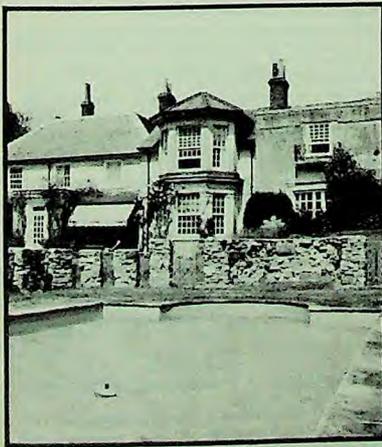
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Jacobs has recently worked with the following artists:  
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# MEDITERRANEAN STUDIOS S.A.

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## STUDIOSCENE

THE STRONG tendency for professional audio recording — and even more so the younger video recording industry — to be London-centred means that Q Studios is a unique audio/video facility in Queniborough, near Leicester.

It has been a long, hard task to convince the pop business that it should take advantage of this extraordinary situation, but Q Studios boss Lew Branston and his son and colleague Paul have now been joined by Freddie Palumbo, formerly manager of Transvideo studio, who will be concentrating on developing the pop video side of the company.

"This is an ideal locality,"



AN EXCELLENT still picture taken in Q Studios video facility of Q video production director John Russell at the camera, and audio engineer Paul Branston at the tape machine.

## Right on Q

While the only audio and video studio complex in the Midlands fights for a share of the London-biased pop video business, a new video facility (see box) opens in the daily-less-unfashionable East End of London.

enthusias Palumbo. "A lot of the big bands are Midlands-based, and we can offer the same facilities as London studios for a much lower rate.

"We're working on package deals with some of the many audio studios in this part of the country. Groups record locally but then feel they have to go to London to make their promo videos — so we think we can arrange some attractive deals, in co-operation with other studios, to the benefit of the bands."

The Q Sound Studio (an air conditioned 24-track facility within seconds' walk from the spacious video studio) has just acquired a Q-Lock (no relation) for video audio post-production work. The Branstons feel that the advertising production companies are mistakenly running on the same narrow track as bands when it comes to regarding London as the mecca for commercial-makers; they intend to win some of that work too.

The studio complex — which embraces video, film, still photography, resident composer/arranger, in-house graphics, animation facility, and professional audio recording — is justifiably described by its founder/MD Lew Branston as "a creative resource centre".

He has been described by a friend and sometime employee as being a

man whose "greatest talent is seeing and taking an opportunity, then forming a team around himself which knows how to make it work; that is why he has never become 'the boss' but is always part of the team".

Talking to Branston while touring

the studio complex tends to bear out the description. Not only is it plain that the setting up of Q was a brave and businesslike piece of opportunism, but new ideas seem constantly to crop up and be dealt with effectively.

Branston started in a band, built and rented drapery shops, then went into hardware retail and plant hire in the hardware line. Next came a petrol station, which led to the oil business, which led to acquisition of the industrial site on which the petrol/oil company was situated. Then came the not unusual decision to sell videos in the petrol station — followed by the surely unique decision to use the spare land next door to make videos. That idea expanded into the "creative resource centre".

## Digital special

Paul Branston joined his father's company as an engineer, after working as a broadcast engineer for Radio Leicester, and has branched out into audio and video production work.

John Russell is production director and Ernest Brown is programme developer for the industrial videos — a field in which he has 10 years' experience.

## Enterprising zone down by the river

THE PROSPECT of a purpose-built independent television studio complex, constructed to high acoustic standards and sited close to the heart of London may sound like a dream in such a crowded city. Yet it is a dream rapidly coming true for the backers of Limehouse Studios.

This new facility is gradually taking shape in London's recently deserted docklands and is on schedule to begin operation before the end of this year, catering for broadcast television, cable, satellite and video productions. Some top names from UK TV companies have joined the staff, tempted by the company's independence and by the chance to get in at the beginning of something new and potentially very successful.

The multi-million dollar project would not have been possible outside its location on London's Isle of Dogs. Part of the dock area adjacent to the river Thames (and not much more than a mile from the Tower of London) has been designated an Enterprise Zone by the Government to attract new industry. Backers are able to offset investment against income tax and there is a holdback on local property tax for 10 years. Nevertheless setting up such a mammoth independent project in such an unpredictable market requires a considerable act of faith.

There are two main studios — Studio One with an area of 6,300 sq ft and Studio Two at 3,000 sq ft — which with allied facilities take up most of the building, while space is also

being let to production companies and others.

Ron Payne has commissioned the sound facilities and the entire Limehouse complex is engineered in stereo, which cannot be said of the main broadcast TV stations. To enhance the performance of symphonic music, as well as appeal to rock performers, the studio structure has incorporated variable acoustics via the Multi-Channel Reverberation system developed and perfected over the last 15 years by Philips, and insulation of operational areas from extraneous noise is set at NR20.

Studio One is equipped with a built-in Calrec "sound field" system, primarily for the recording of symphonic and choral music. The mixing consoles are designed around the Calrec "M" series, with additions and modifications to suit Limehouse's operations. Dubbing equipment has been installed in both control areas and this determined the configuration of the consoles in that 24-track routing was essential.

With the pre-requisite for multi-track capability, and to cater particularly for music recording, it was decided to provide comprehensive "in-line" monitoring, more usually found in recording studios than TV studios. The final desks are multi-purpose, with the three basic status modes: broadcast, record, and re-mix.

Any of the three functions can be selected, along with the specialised, associated console routing, metering and monitoring. Studio One's console has a capacity of 48 channels, and Studio Two's has 36.

# When you're used to the best there is...



You would choose Soundcraft too. That's what producer/songwriter Pete Bellotte told us.

And he certainly is used to the best. After recording in Westlake Studios, LA, and other top studios on both sides of the Atlantic, Pete Bellotte chose Soundcraft for his personal studio in Surrey, England.

"I needed the absolute freedom of a studio at home – but I also wanted the same high quality I was used to, so I could produce master tapes without additional overdubbing at a later stage.

"I had used Soundcraft consoles before in the States, and I was told by my engineers how good the 'sound' of Soundcraft desks really was. So the choice was simple.

"My only guidelines in selecting the equipment were space and quality. That's why I spent a fortune getting the acoustics just right, having Westlake monitors fitted by a

team flown in from the States, a Lexicon reverb unit – and a Soundcraft 2400 console with the new Series 760 multitrack.

"Once you're used to the best there is, you'll never want to compromise. And that's why I chose Soundcraft."

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## STUDIOSCENE



**KONK STUDIOS**, now a fully operational 48-track facility, reports that it has "never been busier". In the last month or so the glittering cavalcade of clients coming through the doors has included Wang Chung with producer Chris Hughes for Geffen Records; Strawberry Switchblade, produced by Nicky Holland and Robin Black for WEA; Boomtown Rats with producer Peter Walsh, for Phonogram; Jules, with Bill Padley, for Tasty Records; The World with Nick Ilka for Elektra; Rokoko, with Bill Padley again, for Jet; and Vitamin Z, with Chris Hughes again, for Phonogram... again.

All these were booked in as recording artists, but not all of them managed to book Konk's famous, coveted, full-size snooker table.

Bookings for the rest of the autumn are looking good, but there will be a short break while the main studio room is completely refurbished acoustically, and the piano and the vocal booths are given some renovation. Rates will remain the same afterwards, stresses manager Pete Smith.

Konk was, of course, the place where the Kinks recorded their successful Come Dancing single — and the follow-up, Don't Forget To Dance.

The Konk owners are pictured here with the Ampex Golden Reel awards they won recently for their Give The People What They Want and One For The Road albums (mixed and mastered on Ampex tape). Award plaques were also given, as usual, to the studio and to the engineer.

And again, as always, Ampex made a \$1,000 award to a charity chosen by the winners (\$2,000 in this case going to the Leukemia Fund for research). At the presentation are (left to right) Mick Avory (Kinks), John Dalton (Leukemia Fund), Ian Gibbons and Pete Smith (of Konk), Damien Korner (engineer); with (front row) Dave Davies, Ray Davies and Jim Rodford (Kinks) and the ubiquitous Tony Shields of Ampex, who is possibly the world's most photographed man off stage screen and radio.

□ □ □

**THE CHAPEL** Recording Studio which was featured recently in *Studioscene* as being up for sale, is no longer on the market. Quite the reverse; since the "for sale" ad and the mention in *MW*, the business has picked up considerably.

Recently recording in this rather lovely converted Methodist chapel adjoining Bram Tchaikovsky's home in South Thoresby, near Alford, Lincolnshire, were Orchestral Manoeuvres. They were followed in by Still Life, and then Virgin's I-Level were booked in for a third visit to the beautifully isolated facility.

Richard Ogden's Ozone management company is now in charge of all marketing and admin for The Chapel (now being handled from Ogden's offices in Acton, West London). The guesthouse by the studio is now complete and can accommodate up to 10 people. Boasting "the cheapest residential 24-track rates in the country" The Chapel is particularly anxious to attract local acts (such as Still Life and Fatal Charms, who have both already recorded there) and is offering "bigger discounts to locally based acts".

## Studio buzzes...

**PRODUCER MIKE Hedges** (who is booked as a panellist in the open forum at the Digital Seminar on the musicbiz day) is now being managed by his brother Peter Hedges... and they are by their own account still on speaking terms with each other. A recent project was an LP with Robert Gorr (of DAF) at Jacobs Studios in Surrey; and latest is the new Siouxsie and the Banshees album, recorded at Angel Studios.

Peter Hedges has also recently taken over management of producer Ken Thomas — and he is looking to expand this management side of his activities. Interested parties with interesting projects should contact Peter Hedges on 082-572 3881.

□ □ □

**MUFF MURFIN'S** London Basement studio this week moves up to being a fully-fledged 24-track facility (Studer, Trident Series 80 desk). "We must now be doing around 10 per cent of all TV and radio ads," says Murfin. "And the move to 24-track will enable us to undertake projects from start to finish, with clients not having to go outside for any of the production stages."

Meanwhile, down in the sticks in Kempsey at Murfin's Old Smithy studio, current refurbishments being undertaken include new floors for the studio area. Murfin is keeping a close eye on developments in cable TV, and will be looking to provide music for the new medium with his own in-house production team.

At Mediterranean, Murfin's recent acquisition on the holiday island of Ibita, Judas Priest, have completed their album with producer Tom Allon, and bookings for the 46-track residential facility are steady. Enquiries to Murfin on 0905-820659.

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**MIKE VERNON**, co-owner of Chipping Norton Studios has been using the facility to record a number of artists on his Brand New Records label, including Rocky Sharpe & The Replays. And through Chipping Norton's London office, Chipping Norton Music is being re-launched with the aim of finding new acts and using dead time at Chipping Norton to record top quality demos to help the acts get recording deals.

□ □ □

**SINCE THE** partnership of Roger Cameron and Doug Hopkins brought Advision Studios and the Pumacrest Mobile together in one company, and some £40,000 has been spent by Advision's new owners on upgrading the facilities there, an impressive list of clients has used one or the other facility, either in person or via production companies. Going for a prize in the name-dropping stakes, Advision would like to mention: David Essex, Tom Jones, Culture Club, Status Quo, Peter Gabriel, Cliff Richard, Barry Manilow, Jeff Wayne, James Last, Siouxsie And The Banshees, Toto Cuelo, Nazareth, Set The Tone, Paul McCartney, Everley Brothers, Andrew Lloyd Webber, David Grant, Diamond Head, Samson, Saxon, Shakatak and Jimmy The Hoover.

□ □ □

**THE SCOURGE** of the studio business — the short notice cancellation — has given Strawberry South breathing space to do some modifications to the desk and the studio generally, and think about some new equipment. Recent work there included Birch and Hallam produced by Richard Mannering for A&M; the Passion Puppets for Stiff, produced by "swashbuckling" Peter Walsh and engineered by Strawberry chief Nick Ryan; and new WEA band Black.

**WHO'S RECORDING** what, where, and with whom — it's a topic of endless interest to everyone in the studio business. *Studioscene* plans a new regular feature for brief listings. Drop a line any time with news of your projects — mentioning artist, LP/single, title (if known), producer, engineer and date — to Terri Anderson at *Music Week* address.

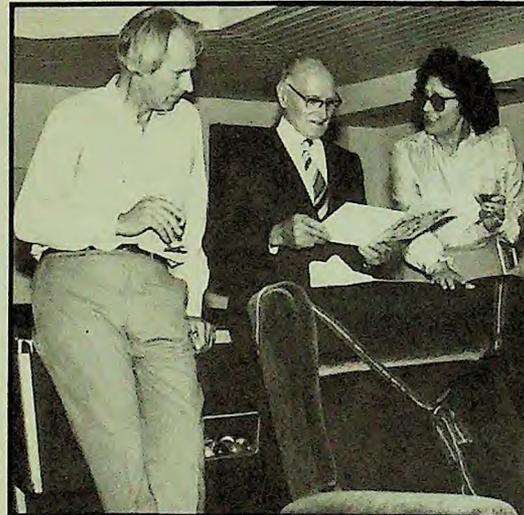
**THE DISTINCTIVE** features of Siouxsie and the Banshees were framed by the equally distinctive architectural features of Angel Recording studios in Islington recently, when the band was in doing overdubs for their current hit, Dear Prudence. On the pop side Angel has just been used by Pete Wylie of Wah, the new WEA band Dalek I Love You and Korova's Echo and the Bunnymen; and Clannad is currently in studio two recording for RCA. On the film side work has been done in the past few months on soundtracks for *Jaws 3D*, *Jamaica Inn* (for TV) Gene Hackman's *Misunderstood*, a David Hamilton film, and two French productions — *Garçon* and *Ronde de Nuit*.

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**MARQUEE ELECTRONICS** has been formed by Tim Hamill and Graham Middleton (of Feldon Audio) with Harold and Barbara Pendleton, Jerry Browse and Simon White. The company has been appointed UK distributor for Ariel Corporation of New York (manufacturers of a 1/2 octave spectrum analyser for the IBM PC).

Based at the same address as the Marquee club and Marquee Studio in London's Wardour Street, the new company is offering a rental service, with equipment including their Red Plume range of state-of-the-art units (Eventide SP 2016 programmable effects processor, Quantec room simulator, Sony PCM F-1, AMS DMX 15-80 with all the trimmings, Eventide H949 harmoniser etc) and other digital equipment.

All are offered under a "no nonsense pricing policy", with free delivery in the London area.



**AFTER 10 years** as night receptionist at Air London studios Jock Boland has retired. Air staff, and the many artists he has seen in and out of the premises over the years, feel that the retirement is a bit premature, since he is only 81.

Several of those who attended his farewell party in Air's canteen could remember his last retirement party — when he left Abbey Road 16 years ago, at the normal retiring age of 65.

Presenting Boland with a Parker Knoll armchair George Martin recalled that when he first started working at Abbey Road as an in-house producer and recording manager for EMI, Jock had already been there for years as a maintenance engineer. "He was the man we used to rely on to keep those huge old BTRs working."

Another Abbey Road one-time trainee, Dave Harries, is now manager of the studio which is losing its famous night receptionist.

Boland, whose long career included working as Winston Churchill's private projectionist at Chequers during the last war, said that he had no plans for coming back into the studio business "at the moment", and revealed that his private ambition was to be around to see Halley's Comet — for the second time.

Pictured at the farewell presentation are George Martin, Jock Boland and Do Bell, Air's accounts clerk.

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THE DAY that Jock Boland retired from Air London, Bill Price from Wessex happened to come across an ancient copy of *Music Week* and discovered that it was exactly 10 years since Air had gone 24-track — on September 29, 1973. It is interesting to ponder that this anniversary also coincided with Neve's official launch of the first digital console.

□ □ □

HAVING OPENED with a booking by Udo Lindenberg, the new Powerplay Studios in Zurich obviously made a good start as far as the Continent is concerned. But manager Jim Duncombe (who remains an Englishman despite 20 years' residence in Switzerland!) very much wanted a UK client. Now he has one; Andy Hill has booked in for next month to produce Papa Rage for Peach River Records.

□ □ □

ALMOST FOUR years after first approaching the APRS for advice on setting up a course in Music Technology, Salford College of Technology has its first intake of would-be studio engineers — and so has made an excellent and much-needed move towards the provision of trained technical personnel for recording studios in the second half of the Eighties.

Although the APRS offered enthusiastic support for Salford's ideas, and went on to help plan (and advise on equipping) for the course, it has taken from November 1979 to September 1983 to turn the idea into reality (thanks, inevitably, to financial cutbacks in education and other problems).

Head of the course is Ron Holt, assisted by APRS member Bill Leader, of Leader Sound, Halifax, and an electronics professor. The first intake of 32 students is expected to grow during the first three-year course until the total is 85. And the original idea of having a modest eight-track facility for teaching has developed to a point where the college now boasts a Soundcraft 28/24.

## Perkins: reviving the craft of studio management

WITH THE ascent of the record producer in the late Sixties and Seventies came the relegation of the profession of "recording manager" to the status of dodo.

A number of people in the music business feel that it should not be extinct, and is needed today as much if not more than in the Fifties and early Sixties.

One of those who has translated the thought into business is Graeme Perkins, who started as business manager at the then-new Regents Park Studio. Having entered the studio business Perkins stayed in it, moving on to manage SuperBear in the South of France.

By the time he returned to live in England he had formed clear ideas about the business side of studios. As someone who had already organised about 1,500 studio sessions, he was convinced that the whole process of studio booking and sessions organising was in general done very inefficiently.

What the business needed was a revival of the craft of recording management, he decided.

"With the increase in technology and the uniqueness of each project's requirements these days, the need for recording managers is even greater now," he reasons. His business is to fill the requirements of the artists — on facilities (what do they really need as opposed to what they think they might need), on time, and on price. The last mentioned is obviously a major factor, but Perkins is very firm about his attitude on it.

"I'm not interested in looking for down time or free time at short notice; any good studio would be using that time for maintenance or for its own production work. And if a band wants a small, basic, cheap studio they would be best served

by looking in the *Melody Maker* small ads.

"I book the right, fully professional studio, to suit the act. Studio costs being what they are (and remember it's the artists' money which is involved) it is also sensible not to have a lot of expensive equipment on hire, sitting around for days unused — so I help to plan the sessions in advance."

Offering balm to the souls of many studio managers who are desperately trying to avoid damagingly deep discounting nowadays, Perkins stresses: "I believe studios must maintain a reasonable rate, which allows them to keep up high professional standards (and the UK has the highest in the world), and encourages R&D, and makes a profit."

All these considerations are what his approach to recording management is based on. He believes that working to his own strict professional rules allows him to serve his studio clients and his artists without clashes of interest, or pressure to put any project in a studio he has as a client.

He represents SuperBear (Nice) and Powerplay (Zurich) as an agent; manages Ollie; and represents Hugh Murphy's Jive Cottage (near Silverstone) as London agent. As recording manager he works for Lulu and Mark London, Jeff Wayne and Jeff Wayne Music Advertising, Brook Productions, RGM Records, Ze Records, and jingles producer Joh Altman. He finds he can be of particular use to overseas artists who want to record in the UK, but find setting sessions up at long distance a problem.

Summing up the new practise of an old craft Perkins says: "My job is trying to make recording as easy and efficient as possible."

## Livingston Studios bids farewell to a numberless Neve

THE YEARS that the management and engineering team at Livingston Studio have spent in the recording business would tot up to an embarrassingly impressive number.

They are putting everything they have learned about the practical creative and technical sides of recording into this Wood Green, North London facility — aiming to "up there with the best of the very good ones, but not competing in the big league".

Film director Ray Kinsey brought his son Nick into the sound recording business via the studio he owned, and Nick Kinsey is now MD of Livingston (and the man behind the ever-being-improved design of the place). Jerry Boys, whose 15 years as a studio engineer included being chief at Tony Cox's Sawmill Studio in Cornwall before he came back to London, is manager and engineer. Alan Tomkins, financial director, started in the documentary film side of the recording business, worked on A/V for the British Council, and was at one time at Angus McKenzie's Olympic Studios.

These three — who, Boys remarks, were between them probably responsible for about two-thirds of all British folk recordings at one time — have with them a team comprising chief engineer Dave Bascombe, engineer Tony Harris, Peter Martelli (who came to discover a talent for maintenance engineering while selling ice cream in Cornwall and then meeting up with the Sawmills crew) and tape op Felix Kendall.

Livingston's studio one — which has the spaciousness which comes from being within what was once a church — was re-equipped some months ago with an MCI desk and acoustic refurbishment, and plans are afoot to buy a new desk for studio two's control room very soon. That will mean a sad parting with what the Livingston team believe is probably the oldest working Neve desk in existence (so ancient it doesn't even have a model or series number).

The need to upgrade studio two is a welcome sign that the customers want the studio for masters rather than demos, and so two rooms are needed for this work, rather than one-plus-a-downmarket demo studio. Customers to date have included Level 42, Bad Manners, H2O and Joe Dolan. Currently in studio one, making a comeback to recording together after many years, are Pentangle — and just for contrast Bow Wow Wow are booked in to follow.

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# TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		<b>COLOUR BY NUMBERS</b> * Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
2	NEW		<b>SNAP</b> ● The Jam (Various)	Polydor SNAP 1 (F) C: SNAPC 1
3	1	2	<b>GENESIS</b> ● Genesis (Genesis/Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
4	3	5	<b>LABOUR OF LOVE</b> UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
5	2	13	<b>NO PARLEZ!</b> ● Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521
6	11	2	<b>VOICE OF THE HEART</b> ● Carpenters (Richard Carpenter)	A&M AMLX 64954 (A) C: CXM 64954
7	5	16	<b>FANTASTIC</b> ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
8	6	27	<b>LET'S DANCE</b> ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC:AML 3029
9	4	12	<b>THE CROSSING</b> ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERSC 27
10	7	2	<b>SILVER</b> Cliff Richard (Various)	EMI EMC 107787-1 (E) C: TC:EMC 107787-4
11	NEW		<b>MONUMENT THE SOUNDTRACK</b> Ultravox	Chrysalis CUX 1452 C: CUX 1452
12	8	45	<b>THRILLER</b> ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
13	9	20	<b>IN YOUR EYES</b> ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4
14	44	3	<b>THE TWO OF US</b> Various (Various)	K-tel NE 1222 (K) C: CE 2222
15	19	6	<b>BORN TO LOVE</b> Peabo Bryson/Roberta Flack (Various)	Capitol EST 712284-1 (E) C: TC:EST 712284-4
16	14	4	<b>ORIGINAL SOUNDTRACK FROM "STAYING ALIVE"</b> The Bee Gees/Various (Various)	C: TRSBG 3 RSO RSBG 3 (F)
17	17	5	<b>FLIGHTS OF FANCY</b> Paul Leoni (Jon Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC:NML 1002
18	NEW		<b>STREET SOUNDS ELECTRO 1</b> Various (Various)	Street Sounds ELCS1 1 (A) C: ZCELC 1
19	10	3	<b>A TOUCH MORE MAGIC</b> ● Barry Manilow (Various)	Arista BMAN 3 (F) C: TCBM 3
20	13	6	<b>UNFORGETTABLE: A TRIBUTE TO NAT KING COLE</b> Johnny Mathis (-)	CBS 10042 (C) C: 40/10042
21	23	20	<b>TOO LOW FOR ZERO</b> ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
22	15	16	<b>18 GREATEST HITS</b> ● Michael Jackson Plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
23	25	2	<b>CHAS 'N' DAVE'S KNEES UP</b> ● Chas 'n' Dave (Chas & Dave)	Rockney/Towerbell ROC 911 (A) C: ZC:RCOC 911
24	21	3	<b>THE MUSIC OF RICHARD CLAYDERMAN</b> Richard Clayderman (-)	Decca/Delphine SKL 5333 (F) C: KSKC 5333
25	18	33	<b>TRUE</b> ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
26	12	6	<b>THE HIT SQUAD - CHART TRACKING</b> Various (Various)	Ronco RON LP 1 (B) C: CRON 1
27	20	15	<b>THE LUXURY GAP</b> ● Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCV 2253
28	16	8	<b>CONSTRUCTION TIME AGAIN</b> ● Depeche Mode (Daniel Miller/Depeche Mode)	Mute STUMM 13 (I/ISP) C: C:STUMM 13
29	28	3	<b>THE WILD HEART</b> Stevie Nicks (Jimmy Iovine)	WEA International 250071-1 (W) C: 250071-4
30	NEW		<b>OUT OF THIS WORLD</b> Shakatak (Nigel Wright)	Polydor POLD 5115 (F) C: POLDC 5115
31	NEW		<b>COOKIN' ON THE ROOF</b> Roman Holiday (Peter Collins)	Jive HIP 9 (C) C: HIPC 9
32	29	8	<b>STANDING IN THE LIGHT</b> ● Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110
33	24	7	<b>KISSING TO BE CLEVER</b> ● Culture Club (Steve Levine)	Virgin V 2232 (E) C: TCV 2232
34	NEW		<b>XXV</b> The Shadows (Bruce Welch)	Polydor POLD 5120 (F) C: POLDC 5120
35	31	3	<b>LIVE IN TOKYO</b> PIL (PIL)	Virgin VGD 3508 (E) C: VGDC 3508
36	38	249	<b>BAT OUT OF HELL</b> ● Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419
37	27	13	<b>THE VERY BEST OF THE BEACH BOYS</b> ● The Beach Boys (Various)	Capitol BBTV 1867193 (E) C: TC:BBTV 1867195
38	22	3	<b>LICK IT UP</b> Kiss (Jackson/Simmons/Stanley)	Casablanca/Phonogram VERL 9 (F) C: VERLC 9
39	45	7	<b>AN INNOCENT MAN</b> Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
40	30	3	<b>LOVE CLASSICS</b> The Royal Philharmonic Orchestra (Nick Portlock)	Nouveau Music NML 1003 (A) C: ZCNML 1003
41	47	13	<b>THE LOOK</b> ● Shalamar (Leon F. Sylvers III)	Solar 960239-1 (W) C: 960239-4
42	74	2	<b>MORNING, NOON AND NIGHT</b> 101 Strings (Various)	Ronco RTL 2094 (B) C: 4C RTL 2094
43	26	3	<b>STREET SOUNDS - EDITION 6</b> Various (Various)	Street Sounds STSND 006 (A) C: ZCSTS 006
44	37	3	<b>MIDNIGHT AT THE LOST AND FOUND</b> ● Meat Loaf (Tom Dowd)	C: 40/25243 Cleveland International/Epic EPC 25243
45	35	18	<b>SYNCHRONICITY</b> ● The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735
46	NEW		<b>GONNA GET YOU</b> Freddie (Arthur Baker)	Beggars Banquet BEGA 48 (W) C: BEGC 48
47	42	15	<b>YOU AND ME BOTH</b> ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 12 (I/ISP) C: C:STUMM 12
48	40	2	<b>RIO</b> ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC:EMC 3411
49	41	33	<b>WAR</b> ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
50	39	2	<b>MUTINY!</b> David Essex (David Essex)	Mercury/Phonogram MERH 30 (F) C: MERHC 30
51	34	24	<b>POWER CORRUPTION AND LIES</b> New Order (New Order)	Factory FACT 75 (P/RT) C: FACTUS 12C

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
52	63	55	<b>LOVE OVER GOLD</b> ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram DSLP 4 (F) C: DSMC 4
53	75	4	<b>EYES THAT SEE IN THE DARK</b> Kenny Rogers (Barry Gibb/Karl Richardson/Albhy Galuten)	RCA RCALP 6088 (R) C: RCAK 6088
54	61	17	<b>GREATEST HITS</b> ● Rod Stewart (Various)	Riva RODTV 1 (W) C: RODTV 41
55	49	28	<b>FASTER THAN THE SPEED OF NIGHT</b> ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
56	32	5	<b>BORN AGAIN</b> Black Sabbath (Robin Black/Black Sabbath)	Vertigo/Phonogram VERL 8 (F) C: VERLC 8
57	59	17	<b>ORIGINAL SOUNDTRACK FROM "FLASHDANCE"</b> ● Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
58	77	2	<b>LOVE STORIES</b> Don Williams (Don Williams/Garth Fundis)	K-tel NE 1252 (K) C: CE 2252
59	36	4	<b>RITMO</b> Judie Tzuke (Paul Muggleton/Mike Paxman)	Chrysalis CDL 1442 (F) C: ZCDL 1442
60	NEW		<b>NIGHTLINE</b> Randy Crawford (Tommy Lipuma)	Warner Brothers 923976-1 (W) C: 923976-4
61	58	7	<b>THE PRESENT</b> The Moody Blues (Pip Williams)	Threshold TXS 140 (F) C: KTXC 140
62	96	4	<b>LIONEL RICHIE</b> ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
63	43	19	<b>BODY WISHES</b> ● Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877-1 (W) C: K 923877-4
64	52	8	<b>SUNNY AFTERNOON</b> ● Various (Various)	Impression LPIMP 2 (IDS) C: TC:IMP 2
65	92	15	<b>QUEEN GREATEST HITS</b> ● Queen (Various)	EMI EMTV 30 (E) C: TC:EMTV 30
66	94	17	<b>DURAN DURAN</b> ● Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC:EMC 3372
67	90	7	<b>LOVE SONGS</b> ● Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
68	68	26	<b>CARGO</b> ● Men At Work (Peter Mclan)	Epic EPC 25372 (C) C: 40/25372
69	71	9	<b>FUTURE SHOCK</b> Herbie Hancock (Material/Herbie Hancock)	CBS 25540 (C) C: 40/25540
70	33	3	<b>IMAGES</b> Various (Various)	K-tel ONE 1254 (K) C: OCE 2254
71	46	5	<b>WARRIORS</b> Gary Numan (Gary Numan)	Beggars Banquet BEGA 47 (W) C: BEGC 47
72	66	40	<b>BUSINESS AS USUAL</b> ● Men At Work (Peter Mclan)	Epic EPC 85669 (C) C: 40/85669
73	65	59	<b>UPSTAIRS AT ERIC'S</b> ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 7 (I/ISP) C: C:STUMM 7
74	60	2	<b>LIVE FROM EARTH</b> Pat Benatar (Neil Geraldo)	Chrysalis CHR 1451 (F) C: ZCHR 1451
75	83	24	<b>HUNKY DORY</b> David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
76	54	12	<b>PUNCH THE CLOCK</b> ● Elvis Costello And The Attractions (Langer/Winstanley)	F Beat XXLP 19 (R) C: XXC 19
77	NEW		<b>IMAGINATIONS</b> Various (Various)	CBS 10044 (C) C: 40/10044
78	50	2	<b>RESPOND PACKAGE—LOVE THE REASON</b> Various (Various)	Respond RRL 501 (C) C: RRC 501
79	80	30	<b>THE RISE AND FALL OF ZIGGY STARDUST</b> ● David Bowie (David Bowie/Ken Scott)	C: INTK 5063 RCA International INTS 5063 (R)
80	73	37	<b>SWEET DREAMS (ARE MADE OF THIS)</b> ● Eurythmics (Stewart/Williams/Crash)	RCA RCALP 6063 (R) C: RCAK 6063
81	48	6	<b>THE HIT SQUAD - NIGHTCLUBBING</b> Various (Various)	Ronco RON LP2 (B) C: CRON 2
82	86	5	<b>RUMOURS</b> ● Fleetwood Mac/Fleetwood Mac/Dashut/Caillat	Warner Brothers K 56344 (W) C: K4 56344
83	69	53	<b>REFLECTIONS</b> ● Various (Various)	CBS 10034 (C) C: 40/10034
84	87	3	<b>VICES</b> Waysted (Mick Glossop)	Chrysalis CHR 1438 (F) C: ZCHR 1438
85	84	17	<b>JULIO</b> ● Julio Iglesias (Ramon Arcusa)	CBS 10038 (C) C: 40/10038
86	53	21	<b>CRISES</b> ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCV 2262
87	76	48	<b>RICHARD CLAYDERMAN</b> ● Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
88	62	6	<b>DOPPELGÄNGER</b> Kid Creole & The Coconuts (August Darnell)	Zel/Island ILPS 9743 (E) C: ICT 9743
89	55	5	<b>LIKE GANGBUSTERS</b> JoBoxers (Alan Shacklock)	RCA BOXXLP 1 (R) C: BOXXX 1
90	NEW		<b>IT'S ABOUT TIME</b> John Denver (J. Denver/B. Wyckoff)	RCA RCALP 6087 (R) C: RCAK 6087
91	RE		<b>WAR OF THE WORLDS</b> ● Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40/96000
92	82	10	<b>ALPHA</b> ● Asia (Mike Stone)	Geffen GEF 25508 (C) C: 40/25508
93	81	8	<b>MERRY CHRISTMAS MR LAWRENCE</b> Ryuchi Sakamoto (Tanaka/Ono/Sakamoto)	Virgin V 2276 (E) C: TCV 2276
94	97	2	<b>ALADDIN SANE</b> David Bowie (David Bowie/Ken Scott)	RCA International INTS 5067 (R) C: INTK 5067
95	57	14	<b>THE PRINCIPLE OF MOMENTS</b> ● Robert Plant (Plant/Lefevre/Moran)	WEA 790101-1 (W) C: 790101-4
96	56	3	<b>THE GOLDEN SECTION</b> John Foxx (Zeus B Held/John Foxx)	Virgin V 2233 (E) C: TCV 2233
97	NEW		<b>RHYTHM OF LIFE</b> Paul Haig (Alex Sadkin/Paul Haig)	Crepuscule/Island ILPS 9742 (E) C: ICT 9742
98	70	2	<b>WINDOWS IN THE JUNGLE</b> 10CC (Eric Stewart/Graham Gouldman)	Mercury/Phonogram MERL 28 (F) C: MERLC 28
99	67	32	<b>THE HURTING</b> ● Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17
100	79	24	<b>PENTHOUSE &amp; PAVEMENT</b> ● Heaven 17 (B.E.F)	B.E.F./Virgin V 2208 (E) C: TCV 2208

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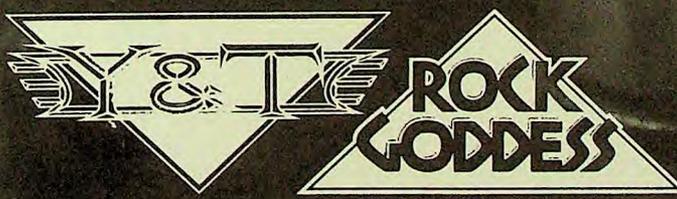
**DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE**

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

# ROCK GODDESS

## HELL HATH NO FURY

ALBUM & CASSETTE



### DOUBLE DAMAGE!

UK TOUR

**NOVEMBER**

- 19th **HANLEY** Victoria Halls
- 20th **CARDIFF** St David's Hall
- 21st **BIRMINGHAM** Odeon
- 22nd **LONDON** Dominion
- 23rd **NOTTINGHAM** Rock City

- 25th **NEWCASTLE** Mayfair Suite
- 26th **MIDDLESBROUGH** Town Hall
- 27th **GLASGOW** Apollo
- 28th **EDINBURGH** Playhouse
- 29th **SHEFFIELD** City Hall

**DECEMBER**

- 1st **LEICESTER** De Montford Hall
- 2nd **BRISTOL** Colston Hall
- 3rd **OXFORD** Apollo
- 4th **MANCHESTER** Apollo

ORDER FROM CBS. TEL: 960 2155

ALBUM - AMLX 68560 CASSETTE CXM 68560



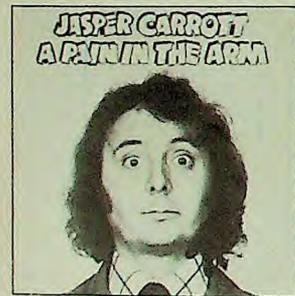
# JASPER CARROTT

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Starting Saturday, Jasper's live series, 'Carrott's Lib' returns to BBC1. Prime time TV for eight great weeks.

**In front with back catalogue!**

On record and tape 'The Carrott' comes up with slices of words, wit and occasional music time after time.



**A Pain in the Arm**  
LP DJF 20518 CASSETTE DJH 40518



**The Unrecorded Jasper Carrott**  
LP DJF 20560 CASSETTE DJH 40560



**Carrott's Lib**  
LP DJF 20580 CASSETTE DJH 40580



**The Best of Jasper Carrott**  
LP DJF 20549 CASSETTE DJH 40549



**Beat the Carrott**  
LP DJF 20575 CASSETTE DJH 40575

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Rabbits On and On and On... (TWO 415)  
Carrott's Lib/  
Beat the Carrott (TWO 411)

**STOP PRESS · STOP PRESS · STOP PRESS**



Next week Carrott tells all in Britain's brightest record release. Look out for details.



RECORDS AND TAPES

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10.

## COMEDY

# BBC: laughing all the way to the bank

COMEDY RECORDS are no laughing matter when it comes to sales. They can mean big business for both record companies and dealers.

Generally, they are steady sellers rather than high-flying chart material. But occasionally, one breaks through and notches up huge sales, comparable to those of any major rock act.

The first Not The Nine O'Clock News album sold 482,000 copies and the follow-up, Hedgehog Sandwich, has sold 273,000 copies to date. A third, double album has reached sales of 45,000. All three, of course, are on BBC Records.

BBC Records is in a unique position with a wealth of product to draw on. Its albums are frequently trailed on TV and the contents of the albums are shown regularly.

Not all TV comedy programmes succeed as records. Situation comedies, in edited form, often fail to achieve satisfactory sales levels.

Alan Bilyard, head of BBC Records puts great importance on the label's comedy catalogue which has become its biggest selling line.

"Our first comedy venture was the first Monty Python Flying Circus album in 1970," he says. "Considering Python was such a visual concept, we had a few problems deciding how best to convert such a series to a mere record. Nonetheless, we decided to go with it. It went on to sell 150,000 copies and, really, we haven't looked back since."

The BBC's comedy archives have a wealth of material that has

successfully translated onto vinyl and into record sales. "The Goon Show and Tony Hancock are no mean sellers," says Bilyard. "The tenth volume of the Goon Shows has just been released, and total sales for the previous nine are running at 286,000. Likewise, a new Hancock LP has just been released, and the Maestro's four albums prior to this one have made 165,000 sales. Round The Horne has also proved a strong seller."

As well as the big sellers, BBC Records has had its disappointments. "For example," says Bilyard, "To The Manor Born just didn't happen, despite the huge audience figures. Generally speaking, it's the short sketches that work better on record, rather than the long, drawn-out pieces. Situation comedies — with the exception of the already-mentioned classics don't really work. It's the slick programmes that lend themselves to clever editing that work. The Two Ronnies have done well, and Three Of A Kind, the latest satirical programme is moving along nicely."

Bilyard admits that the comedy is the label's "backbone" and points out that more unusual programmes like Noel Edmonds' Funny Phone Calls also achieve healthy sales.

"Some of our records do go out of fashion," adds Bilyard, "sales of Not The Nine O'Clock News are well down now. But generally, our records make regularly-moving stock items for retailers."

"We believe that our comedy records provide a profitable area for the three parties involved — BBC Records, the artists and the retailers."



SHARING A joke with the laughing stock of the BBC are (from left to right): Mario Moscardini (designer), Alan Bilyard, head of BBC Records and A&R manager William Grierson, surrounded by an array of comedy records and awards.

BBC Records' plans for next year include a new Michael Bentine album, a best of the Not The Nine O'Clock News album and an album from Mel Smith and Griff Rhys Jones' new TV series.

"The secret with comedy albums," says A&R manager William Grierson, "is to keep the pace going — Get the audience hooked and then pump out the jokes and sketches, rapidly."

## The joke's on Charisma

CHARISMA RECORDS has an impressive back catalogue of comedy material, and following the label's recent licensing deal with Virgin, the latter is re-promoting some of the Charisma classics. These include: Barry Humphries — Housewife Superstar (CHC18) and the following Monty Python albums: Another Monty Python Record

(CAS 1049), Previous Record (CAS 1063), Matching Tie & Handkerchief (CAS 1080), Instant Record Collection (CAS 1134), Soundtrack to the Holy Grail (CHC 17) and Live At Drury Lane (CLAS 4). All are also available in cassette.

● Still available on Virgin are Derek & Clive Come Again (V2094) and Ad Nauseum (V2112).

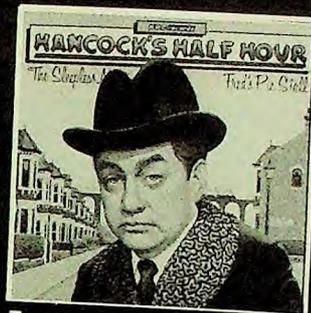
# COMEDY CLASSICS



Fawlty Towers featuring John Cleese, Andrew Sachs and Prunella Scales



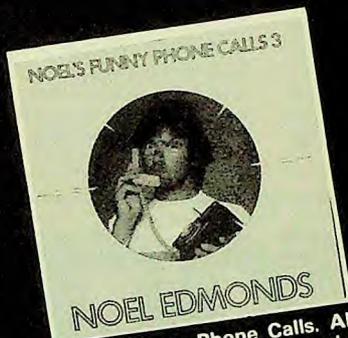
The Stun — Jasper Carrott Tells All



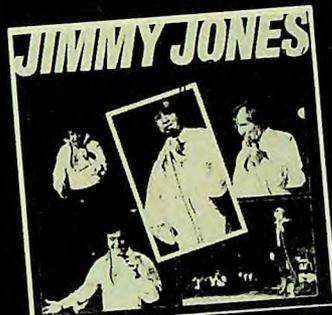
Tony Hancock — The Sleepless Night, the latest from the BBC archives



Goon Show Classics Vol. 10 features the Whistling Spy Enigma and I Was Monty's Treble



Noel's Funny Phone Calls. All royalties from this LP go to the Roger Willis Leukaemia Trust Fund



Jimmy Jones Live at the Talk of East Anglia, available on Kin' Eil Records



Derek & Clive Come Again



Japer Carrott catalogue albums still available



# COMEDY CLASSICS

FOR THOSE WITH A FUNNY DISPOSITION!

**DEREK AND CLIVE**  
 COME AGAIN V 2094 • TCV 2094  
 AD NAUSEUM V 2112 • TCV 2112

**BARRY HUMPHRIES**  
 HOUSEWIFE SUPERSTAR CAC 18 • CHCMC 18

**MONTY PYTHON**  
 ANOTHER MONTY PYTHON RECORD CAS 1049 • CASMC 1049  
 PREVIOUS RECORD CAS 1063 • CASMC 1063  
 MATCHING TIE AND HANDKERCHIEF CAS 1080  
 INSTANT RECORD COLLECTION CAS 1134 • CASMC 1134  
 SOUNDTRACK TO THE HOLY GRAIL CHC 17 • CHCMC 17  
 LIVE AT DRURY LANE CLASS 4  
 AVAILABLE ON RECORD & TAPE



**COMEDY**

**Classic Carrott**



"A FEW years ago, there was great competition between Billy Connolly, Mike Harding and Jasper Carrott to sell their particular brand of humour on record," says DJM Records managing director Stephen James. "In my opinion, Jasper Carrott is the one who still sells records."

"He has been with DJM now for seven years — and he gives a great deal of time and co-operation with each recording. In fact, when it comes down to it, he is something of a perfectionist."

Transport bus front ads through the month of November; extensive London underground poster ads; Television advertising via Channel Four in the Central and Granada regions; point-of-sale material and posters; window displays and possible national newspaper and TV-am advertising.

**Shock horror!**

"And I honestly believe The Stun is his best album to date."

The Stun, for which the marketing, advertising and sleeve design is a parody of a certain popular daily newspaper, famous for its "exclusives" and page three pin-ups, is to be the subject of a major campaign from DJM.

The release of The Stun ties in with Carrott's new BBC TV series, which runs from October 22 to December 10.

The campaign for the album includes: trade press advertising; 200 pairs of London

**Promotion**

The Stun (DJF 20582/DJH 40582) features material from Carrott's 1983 UK tour and from his Election Night television special. Co-inciding with the release, DJM will be re-promoting Carrott's back catalogue albums, the biggest seller of which to date has been The Unrecorded Jasper Carrott.

• Also still available on DJM is Kenneth Williams and Hugh Paddick's album, The Bona Album Of Julian & Sandy (DJM 22084), now at mid-price.

**THE LAUGHING STOCK OF THE BBC.**

**Hancock's Half Hour**  
 Album: REB 485 Cassette: ZCF 485

**Fawlty Towers A La Carte**  
 Album: REB 484 Cassette: ZCF 484

**Three Of A Kind**  
 Album: REB 480 Cassette: ZCF 480

**Not The 9 O'Clock News**  
 Album: REB 400 Cassette: ZCF 400

**Goon Show Classics Vol. 10**  
 Album: REB 481 Cassette: ZCF 481

"Laugh? No, listen. Here's a good one. No, better still here are five good ones. And that's not all. There's plenty more where they came from. That's right — BBC records and tapes. What do you mean

'Sounds funny to me?' Of course they're funny. The only thing that would be funnier is you not having them in stock when your customers start asking. I don't think you'll be laughing though!"



Order from: PRT Ltd, 132 Western Road, Mitcham, Surrey CR4 3QR. Tel: 01-640 3344.

Edited  
by  
NICOLAS SOAMES

# CLASSICAL

## Kirkby's early music magic

Songs and Ayres, Purcell. Emma Kirkby, voice, Anthony Rooley, lute, Christopher Hogwood, keyboard. Decca Florilegium KDSDC 713.

Florilegium is gradually building up a library of solo albums by Emma Kirkby who has caught the imagination of the early music world in a way that no other singer has managed. Her remarkable vocal control in both the dynamics and the intonation of the music she sings, allied to an intelligent and sensitive response, lends a magic to her performances, and this Purcell volume is no different.

The songs range from the ornamental If Music Be The Food Of Love, to the incomparable plaint O, O Let Me Weep. The whole production shows that Kirkby is an outstanding performer who is growing in stature with every release.

### Digital fireworks

Music for the Royal Fireworks, Handel. Scottish Chamber Orchestra, Gibson. ASV DCA 521.

Thousands watched the fireworks display that lit up Edinburgh's Mound during the last two Festivals. On both occasions, the Scottish Chamber Orchestra under Gibson was there to play Handel's outdoor music, and this record will obviously appeal to that audience.

But the record also has a wider

potential, for apart from the "authentic" versions by Hogwood, there are no digital recordings available — all the old favourite versions (ECO/Leppard, ASMF/Marriner) date from the analogue days.

This new disc is coupled with the Concerto for Oboe and Strings (Robin Miller as the able soloist) the Sinfonia from Acis and Galatea and the Overture from Alexander's Feast.

### Tribute to Walton

Sir William Walton 1902-1983. CBS Masterworks 79411.

It says much of composer and company that one of the best compilation-tributes to Walton, who died earlier this year, comes from CBS.

A 4-LP set, it is a mixture of historically important performances and new recordings of choral music, concertos and shorter orchestral works, much of it performed by George Szell and the Cleveland Orchestra — musicians who held the composer in great respect.

In fact, the feeling was mutual, for Walton admired the way Szell conducted his music, particularly the Hindemith Variations which open this box set, and the Symphony No 2. The Cleveland also plays the Partita for Orchestra which was commissioned for the Orchestra's 40th anniversary season.



Intermezzo Musicale. Michala Petri, recorders, Hanne Petri, harpsichord, David Petri, cello. Philips 6514 324.

Philips is pushing to establish Michala Petri as a recorder player outside the classical world — without leading her into the excesses of Galway promotion. She has made a number of records — concertos, trio sonatas, etc — but this is her most popular departure yet.

The first side is dedicated to some beautiful baroque melodies, including Bach's Siciliano, played with the plaintive clarity that is so much part of the recorder's nature. But the second side is a pleasant pot-pourri including Paganini's Moto Perpetuo, Rimsky-Korsakov's Flight of the Bumble Bee and Schubert's The Bee... the kind of pieces, which, I imagine, she normally reserves for encores.

The most popular works in this set are Belshazzar's Feast and Facade in recordings which date from the Fifties and Sixties — Belshazzar is directed by Ormandy — but I find one of the most intriguing and satisfying discs to be the two concertos: the brilliantly played Viola Concerto, a 1961 revised version by Paul Doktor, and the Violin Concerto played by Zino Francescatti.

The last side has two new recordings, the Johannesburg Festival Overture and the Capriccio Burlesco — the last conducted by its dedicatee, Andre Kostelanetz.

### Ravishing Kiri

Verdi and Puccini, Kiri Te Kanawa. LPO, Pritchard. CBS D37298.

Kiri Te Kanawa is selling more classical records in the UK than any other female singer at the moment — which is why she appeared, albeit briefly, in the pop charts recently.

Here, she is on CBS, singing some very popular Verdi and Puccini arias, including Vissi d'arte from Tosca. She is not a deeply impassioned performer, but her ravishingly beautiful voice and sustained line, even at the very top

of her register — the aria from Rondine is one of the best tracks on the album and illustrates this perfectly — make her contribution exceptional. This LP should sell well.

### Refreshing duo

The Meeting. Chick Corea, Friedrich Gulda. Philips 410 397-1. Gulda has always been a pianist outside the normal concert mould — happy to improvise programmes on the spot in recitals, while Corea, apart from his work with Miles Davis, is a fine Mozart pianist.

What evolved from this meeting, in Munich 1982, was a display of truly sensitive piano playing. Whether dealing with a classic like Someday My Prince Will Come, or Brahms' Cradle Song, the melodic and harmonic invention of both players was always absorbing and varied in style from sound images to moving lyricism.

A refreshing break from Chopin Waltzes and of interest to jazz sections as well as classical.

### Sad appeal

For These Distracted Tymes — Music of the Civil Wars. London Baroque. Meridian E77059.

Meridian releases only a handful of records each year, but they usually include some appealing titles — like this.

London Baroque specialises in instrumental music of the 17th century and plays regularly on the early music scene.

This is a scholarly collection of music containing much reflective and mournful divisions and ayres written during the Civil Wars, including a remarkable Pava by William Lawes — still one of the most underrated composers of the period. The record's title is taken from the Sad Pavan by Thomas Tomkins.

I GOT A CALL FROM A CLIENT WHO WANTED ME TO SOLVE ONE OF HIS BUSINESS PROBLEMS... HE CALLED HIMSELF R.E. TAYLOR AND HIS PROBLEM WAS IN FINDING A DISTRIBUTION COMPANY HANDLING VIDEO, RECORDS AND ACCESSORIES AND OFFERING A 24-HOUR-NATIONWIDE DELIVERY SERVICE. I HAD HEARD A WHISPER ABOUT A COMPANY CALLED WYND-UP, AN ESTABLISHED FIRM, WHO WERE ALSO GOING INTO HOME COMPUTERS IN A BIG WAY... I GAVE THEM A CALL AND FOUND THAT THEY FITTED THE BILL PERFECTLY. THEY WERE VERY HELPFUL, TELLING ME THEY WOULD PUT ALL THE DETAILS IN THE POST... SIMPLE!... I CALLED MY CLIENT WITH THE NEWS.....

HI MR TAYLOR... IT'S ME....  
...THEY'RE CALLED WYND-UP... THAT'S RIGHT... IT'S NO RUMOUR... IT ALL CHECKED OUT... AND IT IS NATIONWIDE... YEA... AND IN 24 HOURS... AND THEY DON'T JUST STOCK WHOLE RANGES OF GAMES!... THEY ONLY CHOOSE THE BEST... THAT'S RIGHT...  
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# TOP US SINGLES

1*	1	TOTAL ECLIPSE... Bonnie Tyler	Columbia/CBS
2*	2	MAKING LOVE OUT OF... Air Supply	Arista
3*	5	ISLAND IN THE STREAM, Rogers/Parton	RCA
4*	4	TRUE, Spandau Ballet	Chrysalis
5*	7	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	Motown
6*	6	ONE THING LEADS TO ANOTHER, The Fixx	MCA
7	3	KING OF PAIN, The Police	A&M
8*	13	DELIRIOUS, Prince	Warner Bros
9*	12	BURNING THE HOUSE DOWN, Talking Heads	Sire
10*	11	TELEPHONE, Sheena Easton	EMI-America
11	8	THE SAFETY... Men Without Hats	Backstreet/MCA
12*	17	SUDDENLY LAST SUMMER, The Motels	Capitol
13	9	TELL HER ABOUT IT, Billy Joel	Columbia/CBS
14	10	(SHE'S) SEXY + 17, Stray Cats	EMI-America
15*	24	UPTOWN GIRL, Billy Joel	Columbia/CBS
16*	18	IF ANYONE FALLS, Stevie Nicks	Modern
17*	19	TONIGHT I CELEBRATE... Bryson/Flack	Capitol
18*	22	MODERN LOVE, David Bowie	EMI-America
19*	26	SAY SAY SAY, P. McCartney/M. Jackson	Epic
20	20	BIG LOG, Robert Plant	Es Paranza
21*	31	CUM ON FEEL THE NOIZE, Quiet Riot	Pasha
22	15	PROMISES, PROMISES, Naked Eyes	EMI America
23*	30	HEART & SOUL, Huey Lewis & The News	Chrysalis
24	14	FAR FROM OVER, Frank Stallone	RSO
25	25	THIS TIME, Bryan Adams	A&M
26*	35	LOVE IS A BATTLEFIELD, Pat Benatar	Chrysalis
27	16	HOW AM I SUPPOSED... Laura Branigan	Atlantic
28	29	DR HECKYLL AND MR JIVE, Men At Work	Col/CBS
29*	32	LOVE IS A STRANGER, Eurythmics	Col/CBS
30	27	SITTING AT THE... The Moody Blues	Threshold
31*	36	FOOLIN' Def Leppard	Mercury
32*	55	P.Y.T. (PRETTY YOUNG THING), M Jackson	Epic
33*	37	CAN'T SHAKE LOOSE, Agnetha Faltskog	Polydor
34*	42	CRUMBLIN' DOWN, John Cougar Mellencamp	Riva
35	21	PUTTIN' ON THE RITZ, Taco	RCA
36*	38	EVERYDAY I WRITE... Elvis Costello	Col/CBS
37*	40	EVERYDAY PEOPLE, Joan Jett	Blackheart/MCA
38*	46	SEND HER MY LOVE, Journey	Columbia/CBS
39*	49	TENDER IS THE NIGHT, Jackson Browne	Asylum
40*	41	MIRACLES, Stacy Lattisaw	Cotillion

# BULLETS 41-100

41*	44	QUEEN OF THE BROKEN HEARTS, Loverboy	Col/CBS
42*	45	AUTOMATIC MAN, Michael Sembello	Warner Bros
44*	47	SPICE OF LIFE, Manhattan Transfer	Atlantic
45*	59	HOW MANY TIMES... Warwick/Vandross	Arista
46*	52	MY TOWN, Michael Stanley Band	EMI-America
47*	56	MIRROR MAN, The Human League	A&M
48*	50	OLD TIME ROCK & ROLL, Bob Seger	Capitol
50*	65	THE SMILE HAS LEFT YOUR EYES, Asia	Geffen
51*	57	BREAK MY STRIDE, Matthew Wider	Private
52*	58	MAJOR TOM (COMING HOME), Peter Schilling	Elektra
54*	N	CHURCH OF THE POISONED MIND, Culture Club	Virgin/Epic
56*	N	WHY ME?, Irene Cara	Geffen
57*	66	AIN'T NOBODY, Rufus with Chaka Khan	Warner Bros
59*	70	SOULS, Rick Springfield	RCA
60*	78	INVISIBLE HANDS, Kim Carnes	EMI-America
61*	63	ONLY YOU, Commodores	Motown
62*	67	STOP DOGGIN' ME AROUND, Klique	MCA
67*	79	I NEED YOU, Pointer Sisters	Planet
68*	75	DON'T TRY TO STOP IT, Roman Holiday	Jive/Arista
70*	80	TIME WILL REVEAL, DeBarge	Gordy
71*	77	WHEREVER I LAY MY HAT, Paul Young	Col/CBS
73*	N	IN A BIG COUNTRY, Big Country	Mercury
74*	87	ON THE DARK SIDE, Eddie/Cruisers	Scotti Bros
75*	84	MAMA, Genesis	Atlantic
76*	81	BABY I LIED, Deborah Allen	RCA
77*	86	TALKING IN YOUR SLEEP, The Romantics	Nemperor
78*	89	STAY WITH ME TONIGHT, Jeffrey Osborne	A&M
80*	N	THE WAY HE MAKES ME FEEL, Barbra Streisand	Columbia/CBS
81*	92	NEVER SAY DIE, Cliff Richard	EMI-America
85*	N	WHEN THE LIGHTS GO OUT, Naked Eyes	EMI-America
89*	N	I AM LOVE, Jennifer Holliday	Geffen
90*	N	FAVORITE WASTE OF TIME, Bette Midler	Atlantic
91*	N	LADY, LADY, LADY, Joe Esposito	Casablanca
93*	N	I JUST CAN'T WALK AWAY, Four Tops	Motown
95*	N	CAUGHT IN THE GAME, Survivor	Scotti Bros
98*	N	I THINK YOU'LL REMEMBER TONIGHT, Axe	Atco

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy Billboard, for w/e October 22, 1983

# NEW SINGLES

Artist A-Side/B-Side Label No (Distributor)

A CERTAIN RATIO I NEED SOMEONE TONITE/DON'T YOU WORRY 'BOUT A THING (Double A) Factory FAC 72 12" only (P)	A Cry In The Night	V	My End Of Heaven	L
ABC THAT WAS THEN BUT THIS IS NOW/Ventigo Neutron NT 105 P.C. Bag, WTX 105 12" P.C. Bag (F)	All Night Long	I	I My Son	L
ANT, Adam PUS 'N' BOOT/SKiss The Drummer CBS TA3814 12" (C)	American People	E	New Dimension	I
ASTRONAUTS, THE DARLING JAMAICA/Version Thunderbolt TBO 06 (DR)	As Tears Go By	F	Nuclear War	S
AZTEC CAMERA OBLIVIOUS/O'chid Girl/AZTEC 1 P.C. Bag (W)	Atollah	S	Oblivious	A
BARRIE, J.J. MY SON/Why Did You Have To Go In/Do It Magic/MAGIC 9 (P)	Between Me And You	C	On Top Of The World	W
BARRON KNIGHTS, THE FULL CIRCLE/Eye Of The Human Epic A3892 (C)	Body Snatch	J	Only For Love	L
BEAT THE DRUM TRY/This Must Be Love/Loose LSE 6 (P)	Born To Be Wild	Out On The Floor	Y	
BEAT THE DRUM TRY/Calling MIX/This Must Be Love/Loose LSE 6T 12" (P)	Call Your Name	Owner Of A Lonely Heart	G	
BLACK CAT DANCE WITH THE DOLLY/She's A Rocker/Peach River/BBUW 9 (A)	Can't Let You Go	Power In Privilege EP	C	
BLACK, THE CRUCIAL WORLD/NATIONS CRY: Crucial (Dub Mix) Keyman KM D.001 (Self - 01-740 9383)	Can't Touch A Foot	Practice Makes Perfect	B	
BLITZ SOLAR/Husk Future F56 P.C. Bag (P)	Cheam Warning	Pressure Point	N	
BLUE 200 SOMEWHERE IN THE WORLD/THERE'S A COWBOY SMILING/Don't Walk Away/Magnet MAG 250 P.C. Bag, 12MAG 250 12" P.C. Bag (P)	Could I Have This Dance	Queen Of Broken Hearts	L	
BORN IN C. POWER & PRIVILEGE/EP Experience Noise & Tapes FIRST 1 P.C. Bag (H)	Cruel World	Rebels Rule	L	
BRIGHTMAN, Sarah THE RHYTHM OF THE RAIN/Action Man/Polydor POSP 659 (F)	Dance School	Red Red Wine	C	
CAMBELL, Carol & Les C/IF BETWEEN ME AND YOU/Sweet Music See View SV 1 12" only (US)	Dance With The Dolly	Reflections Of My Life	M	
CAMPBELL, Peter RED RED WINE/Sweet Dancing Caribbean Echo CBED 006 12" only (US)	Darling Jamaica	Reggae Night	M	
CAPTAIN SENSIBLE/IM THE SPIDER/Woman Sago A&M CAP 5 P.C. Bag (C)	David's Song	Release Me	H	
CELEBRATE WEEP FOR ME/That's Cool, That's Near/London LON 38 P.C. Bag, LONX 38 12" P.C. Bag (F)	Delander	River Love Song	S	
CELEBRATE WEEP FOR ME/That's Cool, That's Near/London LON 38 P.C. Bag, LONX 38 12" P.C. Bag (F)	Delirium	Rock Me Like A Rocket	G	
CLIFF, Jimmy REGGAE NIGHT/Love Heights CBS A3849 P.C. Bag, TA3849 12" P.C. Bag (C)	Dense	Rocky Music	S	
CREOLE KID & THE COCONUTS THE LIFEBOAT PARTY/Gina Gna Island IS 142 P.C. Bag (E)	Diamonds	Rocky Rock	F	
CREOLE KID & THE COCONUTS THE LIFEBOAT PARTY/Gina Gna/There's Something Wrong In Paradise (Remix) Island 12S 142 12" P.C. Bag (E)	Do You Love Me	Rock With Me	M	
DANIELS, Rory I WILL LOVE YOU ALL MY LIFE/Emerald CHEW 86 (DS)	Don't Forget Your Shovel	Roaming Machine	S	
DARTS CANT CATCH A FOO/De Lawrence Blues Choice Cuts PIG 904 P.C. Bag (SP)	Every Memory	Scramble Skull	F	
DAVE DEE, DOZY BEAKY, MICK AND TICH STAYING WITH US/True Thing Atlantic A 9757 (W)	Escape From New York	Secrets	F	
DEATH CULY GOD'S ZOO/Go's Zoo (These Times) Situation 2 SIT 28 SIT 28T 12" (W)	Expansions	Serify Lady	G	
DELEGATION IT'S YOUR TURN/Can We Get It Back CBS A3832 P.C. Bag, TA3832 12" P.C. Bag (C)	Freeze	Shakin' All Over	M	
DETROIT EMERALDS, THE DANCE SCHOOL/Dance School Part I/Obitri TRIP 3 P.C. Bag (A)	From A Jack To A King	Shoo Shoo Wah	W	
DETROIT EMERALDS, THE DANCE SCHOOL/Dance School Part II/Obitri TRIP 3 12" P.C. Bag (A)	Full Circle	Shouting Out	W	
EASTWOOD, Clint & General Saint ROCK WITH ME/Alternative (Mall) True Vegetarian Greensleeves OINK 5 (SP)	God's Zoo	Somewhere In The Night	W	
EASTWOOD, Clint & General Saint ROCK WITH ME/Alternative (Mall) True Vegetarian Greensleeves 12OINK 5 12" (SP)	Going Home	Somewhere In The World	S	
EDGEMAS MIRACLE OF MY HEART/Estay Virgin VS 640 12" (E)	Green Green Grass	There's A Cowboy	B	
ENDGAMES MIRACLE OF MY HEART/Estay Virgin VS 640 12" (E)	Hi Home	Song For Mother	R	
ETHIOPIANS, THE THE WHIP/BOBBY ELLIS: Shank I Check Treasure Life TRO 010 12" only (US)	Halfway To Paradise	Soul Shakedown Party	M	
EUROPEANS, THE AMERICAN PEOPLE/Going To Work A&M AM 158 P.C. Bag (C)	Heavy Metal Love	Stains With It	D	
EUROPEANS, THE AMERICAN PEOPLE/GOING TO WORK/Someone's Changing/New Industry A&M AMX 158 P.C. Bag (C)	Holding On	Sun And Rain	M	
FERGUS, Winston ROCKERS ROCK/DJ STYLE Three Kings TK 002 12" only (US)	Hot For You	Sunshine	M	
FIAT LUX SECRETS/Comfortable Life/Polydor FIAT 2 P.C. Bag (F)	I Could Be Wrong	Synchronicity 2	P	
FIAT LUX SECRETS/Comfortable Life/Aqua Vice (Remix) Polydor FIATX 2 12" P.C. Bag (F)	I Just Can't Walk Away	Talk To Me	S	
FLESTONES, THE SCREAMING SKULL/Burnin' Hell L.R.S. PSP 1024 P.C. Bag (C)	I Love It	Tax Connection	S	
FOUR TOPS, THE I JUST CAN'T WALK AWAY/Hang Motown TMW 1321 P.C. Bag (R)	I Need Someone Tonight	Teenager In Love	R	
GARNER, Kate ROCK ME LIKE A ROCKET/Rock Me Like You Love It Regard RG 112 P.C. Bag (R)	I Want To Be Alone	Telstar	F	
GARNER, Kate ROCK ME LIKE A ROCKET/IMEGA MIX/PSycho Mix/Regard RGT 112 12" P.C. Bag (R)	I Will Love You	That's All	G	
GEDDES AXE ESCAPE FROM NEW YORK/Bullet/Neon BOLT 4 12" (P)	All My Life	That Was But Ten	B	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	If Anyone Falls	This Is Now	A	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	I'm A Packman	The Flyer	S	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	I'm On My Way	The Lifeboat Party	C	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	I'm The Spider	The Location	L	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	It's Your Turn	The Next Time	D	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Jazz	The Whip	E	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Jermine	Time To Run	R	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Just To Satisfy You	Toot Toot Too Much	K	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Lazy Hours	Try It Out	W	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Let Me Go	Try It Out	W	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Let Me Be A Wonderful Colour	Twist Of Fate	N	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Love Me Like A Rocket	Whisky In The Jar	S	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Matthew & Son	White Lies (Don't)	M	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Miracle	Who Do It	G	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Miracle Of My Heart	White Man's Hut	C	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Motown City	Whifew Wet For Me	I	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	Music	You've Got Your Troubles	F	
GENESIS THAT'S ALL/Taking It All Too Hard/Charisma/Virgin TATA 1 P.C. Bag (E)	My Baby Loves Lovin'			



SINGLES ARTISTS: Aztec Camera (top) and Kate Garner.

Total Releases: 145

October 28, 1983

Distributor codes: see album releases page

Hotline number for new release details: 01-379 6527

Deadline 11am

Wednesday of week prior to publication

## OLD GOLD COLLECTION - ORIGINAL HIT RECORDINGS

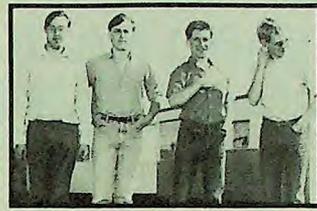
FAITHFULL, Mariano AS TEARS GO BY/Come And Stay With Me Old Gold OG 9335 (GSP)	FORTUNES YOU'VE GOT YOUR TROUBLES/Here It Comes Again Old Gold OG 9328 (GSP)
FURY, Billy HALFWAY TO PARADISE/Last Night Was Made For Old Gold OG 9329 (GSP)	HARRIS, Jet & Tony Meehan DIAMONDS/Scarlett O'Hara Old Gold OG 9332 (GSP)
HUMPERDINCK, Engelbert RELEASE ME/There Goes My Everything Old Gold OG 9338 (GSP)	JONES, Tom GREEN GREEN GRASS OF HOME/It's Not Unusual Old Gold OG 9337 (GSP)
LITTLE EVA, THE OCCASION/Keep Your Hands Off My Baby Old Gold OG 9320 (GSP)	MARMALADE REFLECTIONS OF MY LIFE/Rainbow Old Gold OG 9334 (GSP)
MILES, John MUSIC/Slow Down Old Gold OG 9339 (GSP)	MILLER, Ned FROM A JACK TO A KING/Do What You Do Well Old Gold OG 9340 (GSP)
POOLE, Brian & The Tremeloes DO YOU LOVE ME/Someone, Someone Old Gold OG 9331 (GSP)	STEVENS, Cat MATTHEW B. SONG/Love My Dog Old Gold OG 9336 (GSP)
THIN LIZZY WHISKY IN THE JAR/The Rocker Old Gold OG 9330 (GSP)	TORNADOES TELSTAR/Abstracter Old Gold OG 9327 (GSP)
WHITE PLAINS MY BABY LOVES LOVIN'/Jane, Do You Love Me? Old Gold OG 9333 (GSP)	

# NEW ALBUMS

# TOP US ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor) \*\*Denotes available on Compact Disc.

ABBOT, Russ RUSS ABBOT'S MADHOUSE Ronco RTL 2096/ZCRTL 2096 (B)  
 AMARCORD NINI ROTA AMARCORD NINO ROTA Hannibal HNBL 9301 (M)  
 BASIE, Count SWINGIN' THE BLUES Affinity AFS 1010 (M)  
 BEACH BOYS, The BEACH BOYS RARITIES EMI EST 7122931/TC-EST 7122934 E3 33 (E)  
 BEGLEY, Philomena TRUCK DRIVING WOMAN Homes Run PHL 405 (SP)  
 BLOOD, The FALSE GESTURES FOR A DEVIOUS PUBLIC NOISE NOYLP 1F- E2.80 (HDS)  
 CABARET VOLTAIRE JOHNNY YES/NO Double Vision DVR 1F- (RT)  
 CARROTT, Jasper THE STUN (CARROTT TELLS ALL) DJM DJF 20582/DJH 40582 E3.22 (C)  
 CHINA CRISIS WORKING WITH FIRE AND STEEL Virgin V 2286/TCV 2286 E3.40 (E)  
 CHOR OF WELLS CATHEDRAL, The BEAUTIFUL MUSIC NO 8: CHRISTMAS CAROLS ASV ABM 757/2CABM 757 E151 (A)  
 CHRISTIAN ESCOUDE GROUP GIPSY'S MORNING JMS 013 (ICA)  
 CLIFTON, Bill BEATLE CRAZY Bear Family/Rollercoaster BFP 15121 (M)  
 COCKEREL BOYS MBUBE JIVE AND SOUL L&R LR 44009 (M)  
 COLLINS KIDS, The ROCKIN' ROLLIN' COLLINS KIDS VOL 2 Bear Family/Rollercoaster BFX 15108 (M)  
 COLLINS, Larry & Joe Maphis ROCKIN' ROLLIN' Bear Family/Rollercoaster BFX 15106 (M)  
 COLTRANE QUARTET, John THE COPENHAGEN CONCERTS Ingo Four (ICA)  
 COMBAT 84 SEND IN THE MARINES Victory VIC 3F- E2.78 (P)  
 CONNIFF, Ray CONCERT IN RHYTHM CBS France 545/40-545 E2.60 (ST)  
 CUGAT, Xavier RHYTHMES TROPICAUX CBS France 545/40-545/4 E2.60 (ST)  
 DENVER, John IT'S ABOUT TIME RCA RCALP 6087/RCAC 6087 E3.45 (R)  
 DICKENSON, Vic VIC DICKENSON/SAMMY PRICE QUARTET AND ALL STARS 1955 Jazz Connoisseur Cassettes JCC 38 (Cassette Only) (IRS)  
 DOLLAR BRAND DUKES MEMORIES String 33853 (ICA)  
 DOLLAR BRAND MATSIDISO Plane 88231 (ICA)  
 DOLLAR BRAND SOUTH AFRICAN SUNSHINE Plane 88293 (ICA)  
 DYKE & The Blazers SO SHARP Kent KENT 004- E3.00 (SW)  
 ELLIS, Alton MR SOUL OF JAMAICA Treasure Isle 013F- E2.95 (JS)  
 ELLINGTON, Duke & His Orchestra JAZZ COCKTAIL ASV Living Era AJA 5024/2CAJA 5024 E2.43 (A)  
 ENGLISH CHORALE, The THE SING GOLDEN GOSPEL Warwick WW 5131/WW 45131 E2.40 (M)  
 EVERLY BROTHERS, The LIVE AT THE ROYAL ALBERT HALL Impression IMPD 1/IMPK 1 (2LP) E4.55 (HDS)  
 EXPLOITED, The LET'S START A WAR (SAID MAGGIE ONE DAY) Pax PAX 18 (H)  
 FARMER'S BOYS, The GET OUT AND WALK EMI EMC 1077993/TC-EMC 1078014 E3.39 (E)  
 FELDING, Jerry & His Orchestra SWINGIN' IN HI FI Jasmine JASM 1025 (H)  
 FITZGERALD, Ella LULLABIES OF BIRLAND Jasmine JASM 1027 (H)  
 FRANCO & ROCHEREAU CHOC CHOC CHOC 12A 26 (M)  
 GAILLARD, Slim ROOTS OF VOUTY Partti-Partti PUT 01 (ICA)  
 GETZ QUARTET, Stan LIVE AT THE VILLAGE VANGUARD 1957 Ingo One (ICA)  
 GOODMAN QUINTET, Benny & Sextet 1944 AND 1945 Jazz Connoisseur Cassettes JCC 36 (Cassette Only) (IRS)  
 GORME, Eydie SINCE I FELL FOR YOU Vogue 545 003F- E3.35 (ST)  
 GRANT, David DAVID GRANT Chrysalis CHR 1448/ZCHR 1448 E3.22 (P)  
 GRIER, Francis/Christ Church Choir BEAUTIFUL MUSIC NO 8: CHRISTMAS CAROLS ASV ALH 938/ZCALH 938 E3.50 (A)  
 HAIN, Kit SCHOOL FOR SPIES Mercury/Phonogram MERS 32/MERSC 32 E3.30 (P)  
 HARRY ROY & HIS BAND THERE GOES THAT SONG AGAIN President PLE 501F- E2.20 (SW)  
 HAWKINS ALL STARS, Coleman & Quartet 1954 Jazz Connoisseur Cassettes JCC 35 (Cassette Only) (IRS)  
 HEFTI, Neal THE BAND WITH YOUNG IDEAS Jasmine JASM 1021 (H)  
 HI-LIFE INTERNATIONAL TRAVEL AND SEE STGH 02 (M)  
 HODGES ORCHESTRA, Johnny 1954/57 Jazz Connoisseur Cassettes JCC 34 (Cassette Only) (IRS)  
 HOLDSWORTH, Alan/Gordon Beck Quartet SUNBIRD JMS 07 (ICA)  
 HOLDSWORTH, Alan/Gordon Beck Duo THE THINGS YOU SEE JMS 09 (ICA)  
 HORNER, Yvette ACCORDIAN PEARLS CBS France 545/40-545/48 E2.60 (ST)  
 HOT CHOCOLATE LOVE SHOT Rak SRAK 165383/1TC-SRAK 165384 E3.39 (K)  
 J, David ETIQUETTE OF VIOLENCE Situation 2 SITU 8F- E2.79 (W)  
 JAZZ STUDIO ONE TENDERLY/LET'S SPLIT Jasmine 1022 (H)  
 JONES, Barbara SINGS HIT SONGS IN REGGAE STYLE Revue REVLP 002F- E2.95 (JS)  
 KING, Freddie ROCKIN' THE BLUES LIVE Crosscut/Rollercoaster CCR 1005F (M)  
 KING SUNNY ADE SYNCHRO SERIES Ingo 52 (M)  
 KING SUNNY ADE UNCLE ODU Ingo 43 (M)  
 KUTI, Fela ANIKULAPO (ELA ANIKULAPO KUTI) AND AFRICA '70 EMI EDP 1547203/TC2-EDP 1547209 (2LP) (E)  
 LAWRENCE, Steve TAKE IT ON HOME Vogue 545 002F- E3.35 (ST)  
 LEE, Peggy/Elia Fitzgerald PETE KELLY'S BLUES Jasmine JASM 1024 (H)  
 LEE, Peggy/BLACK COFFEE Jasmine JASM 1026 (H)  
 LOCKWOOD, Didier/Jan Hammer Group LIVE IN MONTEPELX JMS 011 (ICA)  
 LUNCEFORD, Jimmy JIMMY LUNCEFORD Jasmine JASM 1023 (H)  
 LUNCEFORD, Jimmy STRICTLY LUNCE Affinity AFS 1003 (M)  
 MANGWANA, Sam AFFAIRE VIDEO 25ZA 15 (M)  
 MANU DIBANGO AH FREAK SANS FRIK 10CA 21 (M)  
 McCARTNEY, Paul PIPES OF PEACE Parlophone PCTC 1652301/TC-PCTC 1652304 E3.65 (E)  
 McCARTY, Peggy YOU TURN ME ON Sky Note SKYCP 38F- E2.95 (JS)  
 McGRUFF, Jimmy I'VE GOT A WOMAN Sue/Ensign ENSUE 1F- (E)  
 McGRUFF, Jimmy THE LAST MINUTE Sue/Ensign ENSUE 2F- (E)  
 McLEAN, Jackie SWING SWANG SWINGIN' Poplicity BOP 2F (M)  
 McSHANN, Jay HOOTIE'S K C BLUES Affinity AFS 1006 (M)  
 MILLER, Frankie ROCKIN' ROLLIN' FRANKIE MILLER Bear Family/Rollercoaster BFX 15128 (M)  
 MILLER, Max MAX MILLER IN THE THEATRE One-Up TC-UO 2075 (Cassette) E2.44 (E)  
 MOHAMMED MALCOLM BEN AFRICAN FEELING STGH 01 (M)  
 MONK QUARTET, Thelonius IN EUROPE VOL 1 Ingo Five (ICA)  
 MULLIGAN QUARTET, Gerry LIVE IN STOCKHOLM 1957 VOL 1 Ingo Three (ICA)  
 MUSIC MACHINE, The Beat Talk Talk TURN ON Big Beat WIK 17F- E3.00 (SW)  
 MUSICAL YOUTH DIFFERENT STYLE MCA YOUPL 2/YOUC 2 (C)  
 NEWBORN, Calvin/Hank Crawford/Danny Adler Group FROM THE HIP Rooster Jazz RJO 148 (C)  
 NICO EN EUROPE, EN PERSONNE 1/2 Cassette 1/2 CASS 2 (Cassette Only) E2.12 (H)  
 NYBOMA DOUBLE DOUBLE 32A 03 (M)  
 OKSUN, Sonny TOGETHERNESS 24NG 25F (M)  
 PABLO REVIEW EN FORCE 312A 07 (M)  
 PAIGE, Elaine STAGES K-tel NE 1262/CE 2262 (K)  
 PARKER, Charlie ANTHOLOGY Musicidisc AM 8/910F (3LP) E7.75 (ST)  
 PHILLIPS, Sid & His Band GOODY GOODY President PLE 502F- E2.20 (SW)  
 PRINCE NICO MBARGA LET THE SAY 25NG 24 (M)  
 PSYCHIC TV DREAM LESS SWEET CBS 25737/40/25737 (C)  
 REBROFF, Ivan RUSSIA ETERNAL CBS France 54562/40-54562 E2.60 (ST)  
 ROBBINS, Marty SONG OF THE ISLANDS Bear Family/Rollercoaster BFX 15130 (M)  
 ROULETTES, The RUSS, BOB, PETE & MOD Edsel ED 113F- E3.02 (SW)  
 ROYALS, The THE ROYALS COLLECTION Trojan TRLS 219F- E2.75 (A)  
 SCHROEDER, Robert PARADISE Innovative Communications (M)  
 SIMON, Paul HEARTS AND BONES Warner Brothers K 923942-1/K 923942-4 E3.20 (W)  
 SIMPSON, Martin GRINNING IN YOUR FACE Topic 1ZTS 430F- E3.02 (SW)  
 SYLVESTER, Victor CELEBRATION PARTY DANCES (FOR EVERY OCCASION) One-Up TC-UO 2062 (Cassette) E2.44 (E)  
 TANNAHILL WEAVERS TANNAHILL WEAVERS Stof MU 7490F- E3.00 (SW)  
 T.B.A. ETIQUETTE OF VIOLENCE Situation 2 SITU 8F- E2.79 (P)  
 THE THE, SOUL MINING Epic/Some Bizzare EPC 25525F- E3.55 (C)  
 TOKYO BLADE TOKYO BLADE Powerstation AMP 1F- E3.04 (P)  
 TOOTS & THE MAYTALS LIVE AT REGGAE SUNSPASH Sunsplash RS 8902F- E3.95 (JS)  
 TORME, Bernie ELECTRIC GYPSIES Zebra ZEB 1/1CZEB 1 E3.04 (P)  
 VARIOUS ALL STAR JAM SESSION 1950's Jazz Connoisseur Cassettes JCC 37 (Cassette Only) (IRS)  
 VARIOUS BEST OF THE FESTIVAL - DAY 1 LIVE AT REGGAE SUNSPASH Sunsplash RS 8904F- E3.95 (JS)  
 VARIOUS BLOOD ON THE CATS Anagram GRAM 009F (P)  
 VARIOUS CALIFORNIA COUNTRY KLASIK ITW/Ace ITW 2F- E2.99 (P)  
 VARIOUS CHICAGO BOOGIE 1947 St Georges STG 1001 (M)  
 VARIOUS CSA COLLECTION CSA CSLP 9F- E3.08 (JS)  
 VARIOUS HARP SUCKERS St Georges STG 1002 (M)  
 VARIOUS MAXIMAN R'N'B Sue/Ensign ENSUC 3 (Cassette Only) (E)  
 VARIOUS MERSEY BEAT Parlophone PCSP 1783293/TC2-PCSP 1783299 E5.15 (2LP) (E)  
 VARIOUS PRECIOUS MOMENTS Impression LPIMP3/TCIMP 3 E3.58 (HDS)  
 VARIOUS RED HOT AND BLUE Charly CRB 1061 (M)  
 VARIOUS RSA PRESENTS HANDSWORTH EXPLOSIONS VOL 1 Black Symbol BS 004F- E2.95 (JS)  
 VARIOUS SPELLBOUND Impression LPIMP 4/TCIMP 4 E3.58 (HDS)  
 VARIOUS THE JAKE PORTER STORY Ace CH 84 (M)  
 VERUKAS BLOOD SUCKERS Riot City CITY 005F- E2.79 (P)  
 WEBB, Roger MIDNIGHT MAGIC/ROGER WEBB CAPTURES THE MIDNIGHT MAGIC OF COLE PORTER Warwick WW 5133/WW 45133 (2 For 1) (M)  
 WEBBER SISTERS, The I AND I LOVE YOU HONEY Sky Note SKYLP 31F- E2.95 (JS)  
 WHITCOMB, Ian BOOGIE WOOGIE ITW/Ace ITW 1F- E2.99 (P)  
 WILLIAMS, Don WHERE DO WE GO FROM HERE Sundown SDLP 1004 (A)  
 WILLIS, Jack & His New Orleans Band NEW ORLEANS STREET SHUFFLE 5041p5 (ICA)  
 YELLOWMAN LIVE AT REGGAE SUNSPASH Sunsplash RS 8903F- E3.95 (JS)



COUNTRY FEEL: new LPs from John Denver (top) and The Farmer's Boys.

### Distributor Codes

A - PRT 01-640 3344  
 B - Ronco 01-274 7761  
 BK - Backs 0603 26221  
 BLM - Blackmarketing - 01-609 7017/8  
 BM - BiBi Magnetics 01-575 7117  
 BU - Bullet 08894 76316  
 C - CBS 01-960 2155  
 CA - Cadillac 01-836 3646  
 CEL - Celtic Music 0532 432637  
 CH - Charly 01-639 8603  
 CON - Conifer 08954 47707  
 CS - Cassion 01-485 8704  
 E - EMI 01-561 8722  
 F - PolyGram 01-590 6044  
 FP - Faulty 01-727 0734  
 FPS - 77-44512  
 G - Lightning 01-969 8344  
 GR - Graduate 0384 59048  
 GY - Greyhound 01-385 8146  
 H - HR Taylor 021-622 2377  
 I - Cartel (Backs, Rough Trade) and  
 Fast Product - 031 661 5811  
 Probe - 051 236 6591  
 Red Rhino (Mid) - 0926 26376  
 Red Rhino (Nth) - 0904 641415  
 Revolver - 0272 299105  
 IDS - Independent Distribution Services 01-476 3222  
 IKF - 02514 20053  
 ILA - Independent Record Labels Association 01-935 2303  
 IMS - Import Music Service (via PolyGram) 01-590 6044  
 IMP - Impex Musik 01-229 5454  
 IN - Inferno 021-233 1256  
 IRS - Independent Record Sales 850-3161 (Chris Wellard)  
 J - Jungle 01-359 9161  
 JS - Jetstar 01-961 5818  
 JUS - Jazz Services Unlimited 0422 64773  
 K - K-tel 01-992 8055  
 KS - Kingdom - 01-836 4763  
 L - Lugtons 01-348 9122  
 M - MSD - 01-961-5646  
 MB - Menace Breakers 01-381 1391  
 MF - Music For Pleasure 01-561 3125  
 MK - 041-333 9553  
 MW - Making Waves 01-481 9917  
 N - Neon 09363 5029  
 O - Outlet 0232 222826  
 OR - Orbitone 01-965 8292  
 P - Pinnacle 0689-73144  
 PK - Pickwick 01-200 7000  
 PR - President 01-839 4672  
 PRO - Projection 0702 72281  
 R - RCA 021-525 3000  
 RC - Rollercoaster 01-397-8957  
 RT - Rough Trade 01-221 1100  
 RU - Ruff Lion - 01-221 1604  
 SO - Stage One 0428 4001  
 SP - Spartan 01-903 8223  
 ST - Studio Import 01-580 3438/9  
 SW - Swift 0424 220028  
 T - Trojan 01-961 4565  
 TE - Tent 0708-751881  
 TOL - The Other Label 01-624 1843  
 V - Vista Sounds 01-951 3178  
 WU - WEA 01-998 5929  
 WU - Wynd UP 061-798 9252  
 X - Clyde Factors 041-221 9844  
 Y - Relay 01-579 6125

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	SYNCHRONICITY	The Police	A&M
2	2	THRILLER	Michael Jackson	Epic
3*	6	METAL HEALTH	Quiet Riot	Pasha
4*	4	AN INNOCENT MAN	Billy Joel	Columbia/CBS
5	3	FLASHDANCE	Soundtrack	Casablanca
6*	7	FASTER THAN . . .	Bonnie Tyler	Columbia/CBS
7	5	PYROMANIA	Def Leppard	Mercury
8*	8	REACH THE BEACH	The Fixx	MCA
9*	9	GREATEST HITS	Air Supply	Arista
10*	10	THE PRINCIPLE . . .	Robert Plant	SwanSong
11*	20	WHAT'S NEW	Linda Ronstadt	Asylum
12*	12	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA
13	11	THE WILD HEART	Stevie Nicks	Modern
14	14	RANT N' RAVE WITH . . .	Stray Cats	EMI-America
15	15	FLICK OF THE SWITCH	AC/DC	Atlantic
16*	16	ELIMINATOR	ZZ Top	Warner Bros
17	17	COLD BLOODED	Rick James	Gord-y
18*	18	SPEAKING IN TONGUES	Talking Heads	Sire
19	13	RHYTHM OF YOUTH	Men Without Hats	Backstreet
20	19	LET'S DANCE	David Bowie	EMI-America
21	23	KEEP IT UP	Loverboy	Columbia/CBS
22*	24	TRUE	Spandau Ballet	Chrysalis
23*	25	SWEET DREAMS	Eurythmics	RCA
24	22	LAWYERS IN LOVE	Jackson Browne	Asylum
25*	29	THE CROSSING	Big Country	Mercury
26	26	THE PRESENT	The Moody Blues	Threshold
27*	86	LIVE FROM EARTH	Pat Benatar	Chrysalis
28	21	ALPHA	Asia	Geffen
29	27	SHE WORKS HARD . . .	Donna Summer	Mercury
30	31	BORN TO LOVE	Bryson/Flack	Capitol
31*	36	1999	Prince	Warner Bros
32	34	FRONTIERS	Journey	Columbia/CBS
33	33	BEST KEPT SECRET	Sheena Easton	EMI-America
34	35	PUNCH THE CLOCK	Elvis Costello	Columbia/CBS
35*	91	LITTLE ROBBERS	The Motels	Capitol
36	32	STAYING ALIVE	Soundtrack	RSO
37	38	KISSING TO BE CLEVER	Culture Club	Virgin/Epic
38	28	GAP BAND V - JAMMIN'	Gap Band Total Experience	
39	40	PASSIONWORKS	Heart	Epic
40	30	NO PARKING . . .	Midnight Star	Solar

### BULLETS 41-100

42*	47	BENT OUT OF SHAPE	Rainbow	Mercury
43*	121	LICK IT UP	Kiss	Mercury
49*	52	ON THE RISE	The S.O.S. Band	Tabu
51*	56	LIVE-STOMPIN' AT THE SAVOY	Rufus And Chaka Khan	Warner Bros
54*	79	SPORTS	Huey Lewis & The News	Chrysalis
59*	75	BODIES AND SOULS	Manhattan Transfer	Atlantic
60*	76	ONE PARTICULAR HARBOR	Jimmy Buffet	MCA
65*	157	SHOUT AT THE DEVIL	Motley Crue	Elektra
66*	7	MIKE'S MURDER	Soundtrack	A&M
70*	154	THE HURTING	Tears For Fears	Mercury
72*	82	DON'T STOP	Billy Idol	Chrysalis
76*	123	IT'S ABOUT TIME	John Denver	RCA
84*	115	YOU CAN'T FIGHT FASHION	Michael Stanley Band	EMI-America
88*	97	HELLO BIG MAN	Carly Simon	Warner Bros
91*	118	MORE FUN IN THE WORLD	X	Elektra
92*	N	FEEL MY SOUL	Jennifer Holliday	Geffen
98*	124	SUBJECT ALDO NOVA	Aldo Nova	Portrait

### OTHER NEW ENTRIES

126*		BORN AGAIN	Black Sabbath	Warner Bros
138*		COOKIN' ON THE ROOF	Roman Holiday	Jive/Arista
143*		THE BIG CHILL	Soundtrack	Motown
147*		IN HEAT	The Romantics	Nemperor
155*		CAUGHT IN THE GAME	Survivor	Scotti Bros
180*		IN A SPECIAL WAY	DeBarge	Gordy
184*		THE STYLE COUNCIL	The Style Council	Polydor
185*		HEADS OR TALES	Saga	Portrait
186*		BAD ENUFF	Slave	Cotillion
194*		EVERY GREAT HIT OF MARVIN GAYE	Marvin Gaye	Motown
197*		NO REST FOR THE WICKED	Helix	Capitol

\*Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart courtesy *Billboard*, for w/e October 22, 1983

Total Releases: 124

October 28, 1983

ATTENTION  
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7" IAN 101.



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Out 11<sup>th</sup> Nov



## MUSIC WEEK

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label
1	1	32	Blue Monday	NG (ALL NIGHT)	Motown TMG(T) 1319 (R)
2	3	4	Superman (Gigolo)	ROCKSTEADY CREW	Charisma/Virgin RSC 1(12) (E)
3	4	3	Love In Itself	LOVE	Beggars Banquet BEG 98(T) (W)
4	2	8	Confusion	New Order	Polydor POSPIX) 642 (F)
5	7	4	Kicker Conspiracy	The Fall	Warner Brothers W 9847(T) (W)
6	19	2	Warning: Herbie Hancock	(Go To The Top)	Polydor POSPIX) 641 (F)
7	24	2	Temple Of Love	WHAT YOU NEED	Prelude (TJA3707) (C)
8	9	2	I Need Someone	AND A WAY	Chrysalis GRAN(X) 3 (F)
9	8	5	Song To The Scribe	CELEBRATE MY LOVE	Capitol (12)JCL 302 (E)
10	13	2	Jinx	Peter And The Test Tube Babies	Arista ARIST (12)J545 (F)
11	5	4	6-Track EP	Bauhaus	Korova KOW 30 (T) (W)
12	34	4	I Want You	ALL (TONIGHT)	RCA RCA(T) 368 (R)
13	9	8	A Time Like This	Haywoode	CBS (TJA3651) (C)
14	18	2	Autodrive	Herbie Hancock	CBS (TJA3802) (C)
15	20	4	I Think I Want To Dance With You	Rumplestiltskin	Montage/Polydor POSPIX) 649 (F)
16	27	2	Teddy Bear	Booker Newberry III	Montage/Polydor POSPIX) 637 (F)
17	11	8	Jam On Revenge	(The Wikki-Wikki-Song)	Becket BK(S)L 8 (A)
18	24	3	Kissing With Confidence	Will Powers	Island (12)IS 134 (E)
19	10	6	Dolce Vita	Ryan Paris	Carrere CAR(T) 289 (R)
20	15	3	Break Dancin' - Electric Boogie	West Street Mob	Sugarhill SH(L) 128 (A)
21	NEW	1	Don't Stop ... (M Jackson Medley)	Ashaye	Record Shack SOHO(T) 10 (IDS)
22	NEW	1	Over And Over	Shalamar	Solar E 9792T (W)
23	43	4	Hip Hop, Be Bop (Don't Stop)	Man Parrish	Polydor POSPIX) 575 (F)
24	21	12	The Sun Goes Down (Living It Up)	Level 42	Polydor POSPIX) 622 (F)
25	39	3	Nightline	Randy Crawford	Warner Brothers W 9530(T) (W)

## TOP SINGLES

7" (12") number (Dist.)

## DISCO & DANCE

26	14	2	Stone Heart (Stone Woman)	Level	Virgin VS 626(12) (E)
27	17	3	Rock The World!!!	Crown Heights Affair	De-Lite/Phonogram DE(X) 13 (F)
28	16	3	Ladies Choice	Stone City Band	Gord-y TMG(T) 1316 (R)
29	NEW	1	Don't Let It Go To Your Head	Fat Larry's Band	WMOT/Virgin VS 632(12) (E)
30	NEW	1	Love Reaction	Divine	Design Communication DES(T) 4 (IDS)
31	NEW	1	Give Me Your Love	Active Force	A&M AM(X) 150 (C)
32	NEW	1	Shine On Me	One Way	MCA MCA(T) 832 (C)
33	30	15	Rockit	Herbie Hancock	CBS (TJA3577) (C)
34	32	2	Talk To Me	Lew Kirton	Epic (TJA3805) (C)
35	NEW	1	Boys	Mary Jane Girls	Gordy TMG(T) 1315 (R)
36	36	4	Dog Talk	K-9 Corp featuring Pretty C	Capitol (12)JCL 307 (E)
37	42	2	Love How You Feel	Sharon Redd	Prelude (TJA3868) (C)
38	45	4	You Make Me Feel	UK Players	RCA(T) 347 (R)
39	NEW	1	Foot In The Door	Onwards International	Paladin PAL 001 (I)
40	RE	1	Club Tropicana	Wham!	Inner Vision (TJA3613) (C)
41	25	4	Unconditional Love	Donna Summer	Mercury/Phonogram DONNA 2(12) (F)
42	47	3	Do You Want Me	Ei Chicano	CBS (TJA3722) (C)
43	23	9	Just In Time	Raw Silk	West End/Arista WEND (12)2 (F)
44	44	4	(You Said) You'd Gimme Some More	KC And The Sunshine Band	Epic A(12)2760 (C)
45	40	2	Wildstyle	Time Zone	Island (12)IS 135 (E)
46	NEW	1	All My Life	Major Harris	London LON(X) 37 (F)
47	22	4	Boogie Down	Al Jarreau	WEA U 9814(T) (W)
48	31	6	Street Justice	The Rake	Streetwave WAVE(L) 8 (A)
49	29	5	Cheap Thrills	Planet Patrol	21 Records/Polydor POSP (X) 639 (F)
50	26	9	Don't You Get So Mad	Jeffrey Osborne	A&M AM(X) 140 (C)

## TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	2	Street Sounds - Edition 6	Various	Street Sounds STSND 006 (A)
2	3	25	Thriller	Michael Jackson	Epic EPC 85930 (C)
3	6	11	18 Greatest Hits	Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R)
4	2	10	Born To Love	Peabo Bryson & Roberta Flack	Capitol EST 7122841 (E)
5	4	18	In Your Eyes	George Benson	Warner Brothers K 9237441 (W)
6	7	3	Dance Mix - Dance Hits Vol 11	Various	Epic DM 2 (C)
7	9	8	Future Shock	Herbie Hancock	CBS 25540 (C)
8	NEW	1	Street Sounds Electro 1	Various	Street Sounds ELCST 1 (A)
9	5	7	Standing In The Light	Level 42	Polydor POLD 5110 (F)
10	8	15	Fantastic	Wham!	Inner Vision (VL) 25328 (C)
11	10	12	The Look	Shalamar	Solar 960239-1 (W)
12	15	5	Live Stompin' At The Savoy	Rufus and Chaka Khan	Warner Brothers 9236791 (Import)
13	13	10	Street Sounds - Edition 5	Various	Street Sounds STSND 005 (A)
14	16	2	Off The Wall	Michael Jackson	Epic EPC 83468 (C)
15	NEW	1	All In A Night's Work	KC & The Sunshine Band	Epic EPC 85847 (C)
16	11	4	Doppelganger	Kid Creole & The Coconuts	Zel/Island ILPS 9743 (E)
17	17	7	Let Me Be Yours	Lillo	Capitol EST 7122901 (E)
18	RE	1	Night Dubbing	Imagination	R&B RBDUB 1 (A)
19	NEW	1	Talk To Me	Lew Kirton	Believe In A Dream FZ 38956 (Import)
20	12	7	Cold Blooded	Rick James	Gordy STMA 8038 (R)
21	24	21	Twice As Cool	Kool & The Gang	De-Lite/Phonogram PROLP 2 (F)
22	RE	1	Friends	Shalamar	Solar K 52345 (W)
23	NEW	1	Foxie	Bob James	Tappan Zee/Columbia FC 38801 (Import)
24	14	3	Bad Enough	Slave	Atlantic 790118-1 (W)
25	20	9	Stay With Me Tonight	Jeffrey Osborne	A&M AMLX 64940 (C)

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NEW SINGLE AVAILABLE ON 7" & 12"

PRODUCED BY GODWIN LOGIE & DAVID JOSEPH RECORDED AT THE FALLOUT SHELTER IS 128/12 IS 128



# INDEPENDENT LABELS

Edited by  
CHRIS WHITE

Rhythm & Faith A 4 track 12" e.p.



FUTURE RECORDS 12 FS 8 DIST Pinnacle

## Aussie Maggie Scott debuts on Donut

AUSTRALIAN SINGER Maggie Scott (pictured right) is the first signing to new indie label Donut Records, and debuts this week with a single, Don't Fool Around With His Feelings/I'm In Love Again (Don 001).

Since leaving University in Australia, Scott has worked in

theatre and on the variety scene with such as Harry Secombe, Lonnie Donegan, Val Doonican and The Platters. Most recently she appeared opposite Jill Gascoine in the West End musical, Destry Rides Again.

A spokesman for Donut said: "Maggie Scott's first release is a rock ballad, but the second single will be in a more schmaltzy style. We've got

great hopes for her future and, while we will be making more label signings in the future, at the moment we're concentrating on launching her career in the UK."

Donut is distributed by the FPS Distribution Company, PO Box 37 Potters Bar, Hertfordshire, tel: 0707-44512, and has London offices at 19 Maiden Lane, NW1 9YB, 01-482-0393.



MAGGIE SCOTT

## Magic men on Genie

NEW LONDON indie Genie Records was formed by members of Sounds Magic to promote their music and other acts. The band, formed by blind singer-songwriter Phil Troll in 1979, are currently in France recording their first LP, Magic Collection. The band have released their first single on the label, Just Time/CB Queen, distributed by Pinnacle.

● Genie Records, 1a Vine Gardens, Ilford IG1 2QH, 01-554 2933.

### Current Model

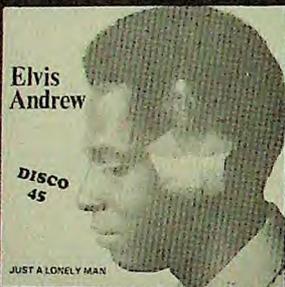
NEW MODEL, a band who have featured on local radio and the John Peel programme, have a single, Chilean Warning, released on Mr Clean Records.

● Mr Clean is based at 659a St James's Road, London SE16, 01-231 3264.



**FIVE STAR** (pictured) are real-life brothers and sisters — Delroy (13), Deniece (15), Lorraine (16), Doris (17) and Stedman (19) — and they're the children of music business veteran Buster Pearson, who during the Sixties was a member of The Links, a soul band which provided backings for Wilson Pickett, Lee Dorsey, Desmond Decker and other visiting acts. The second-generation Pearsons have recently released their own single, Problematic on Tent Records, distributed by PRT, available in seven and 12-inch formats. Tent Records: 147 Gorse Way, Rush Green, Romford, Essex.

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"Just A Lonely Man"  
ELVIS ANDREW



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MUSICA

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Distributed by IDS. Order on 01-476 3222.

## Subs on Fallout

THE UK SUBS have released their new album, Flood Of Lies, on Scarlet Records, distributed by IDS and the Cartel. The LP is the first to be recorded by the band's new line-up and is released on their own label — a subsidiary of Fallout Records.

SOUTH LONDON trio Swallow Tongue has a new 7 and 12-inch single released by Cherry Red Records. The A-side, Got To Be There, is described as a new direction for Cherry Red, a mixture of pop and jazz put to strong rhythms. The band's first LP, Stain Upon The Silence, will soon be released.

MUSIC FOR NATIONS releases a four-track single by US band Virgin Steele on October 28, following the recent chart success of their Guardians Of The Flame LP. The A-side is a remixed album track, A Cry In The Night, coupled with two previously unavailable tracks, Go Down Fighting and I Am The One. Distribution is by Pinnacle.

PROGRESSIVE BAND Quasar have a 24-date tour to promote their debut LP, Fire In The Sky, released on Q Records this month. The album is available in cassette form only, available direct from 60 Bowsprit Point, Mellish Street, London E14.

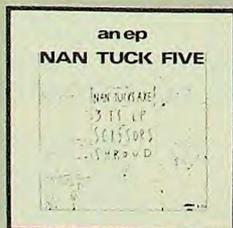
## News in brief...

## ROUNDERCREST presents



Loose Records  
LSE4  
LSE4T 12"

Michael John  
Love Will Tear Us Apart



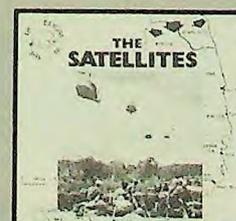
Brickyard Records  
NT5

Nan Tuck Five E.P.



Loose Records  
LSE6  
LSE6T 12"

Beat The Drum — Try!



Brickyard Records  
EOR1

The Satellites — Vietnam

First UK recording for guy with US catalogue. Re-working — and a storming one once underway — of Joy Division classic (13, 1980) which sizzles and turns into a rock blockbuster, and what an ending! Record companies should tel: 01 747 1695, if they haven't already!"  
Tony Jasser, Music Week 15/10/83

No 2 in the ILA Airplay guide — being played strongly in most regions. Strong demand because of Radio 1 playing Paul Young's version daily.

A West London-based working band. Did their own cassette which NME gave a good review and sold well. This is their first EP (at 7" price!) Can you understand the Nan Tuck Five?

Being played by David Jensen and hailed by Richard Skinner as the best produced independent single in months. Doing a series of Longon gigs October through December. Single released October 28th.

Self produced following three singles produced by Rat Scabies. Initial sales have been excellent. Entry in Punk and Indie chart expected next week.

All distributed by Pinnacle 0689 73144. Other enquiries 01-747 1695

# ONE WAY SYSTEM

NEW ALBUM

'WRITING ON THE WALL'

GRAM 008

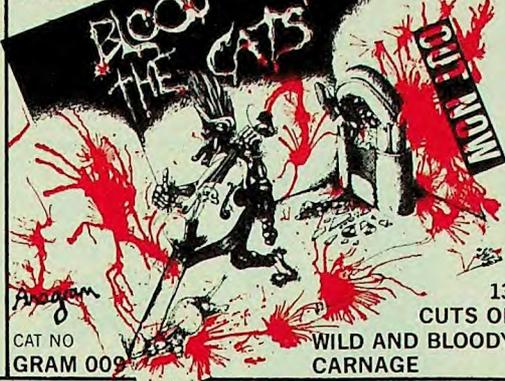


**OUT NOW**

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NEW SINGLE: 'THIS IS THE AGE' ANA 14

THE WORLD'S FIRST  
PSYCHOBILLY  
ALBUM



'BLOOD ON  
THE  
CATS'

CAT NO  
GRAM 009

13  
CUTS OF  
WILD AND BLOODY  
CARNAGE

Out 11<sup>th</sup> Nov.....

Who's BEEN SLEEPING IN MY BRAIN?

ALBUM GRAM 10.

Also 7" & 12" Single  
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ANA 15 / 12 ANA 15

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## MUSIC WEEK

## TOP SINGLES

# INDIES

## TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	32	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
2	3	4	SUPERMAN (GIOCA JOUER)	Black Lace	Flair FLA 105 (P)
3	4	3	LOVE IN ITSELF - 2	Depeche Mode	Mute 7BONG 4 (I/SP)
4	2	8	CONFUSION	New Order	Factory FAC 93 (I/P)
5	7	4	KICKER CONSPIRACY	The Fall	Rough Trade RT 143 (I)
6	19	2	WARNING: HER MAJESTY'S GOVERNMENT	Discharge	Clay PLATE 5 (P)
7	24	2	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27 (I)
8	9	2	I NEED SOMEONE TONIGHT	A Certain Ratio	Factory FAC 72 (I/P)
9	8	5	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
10	13	2	JINX	Peter And The Test Tube Babies	Trapper EARS 2 (P)
11	5	4	6-TRACK EP	Bauhaus	4AD BAD 312 (I/P)
12	11	3	I'M OK, FUCK YOU (EP)	Riot Squad	Rot ASS 2 (I)
13	10	5	INCUBUS SUCCUBUS	X-Mal Deutschland	4AD 311 (I/P)
14	14	4	SHINE	Play Dead	Situation 2 SIT 28 (I/P)
15	16	3	TEARS OF A NATION	The Fits	Corpus Christi CHRIST ITS 9 (I)
16	6	4	REBEL RUN	Toyah	Safari SAFE 56 (SP)
17	12	10	TO A NATION OF ANIMAL LOVERS	Conflict	Corpus Christi CHRIST ITS 4 (I)
18	NEW		MIRROR BREAKS	The Mob	All The Mad Men MAD 6 (I)
19	34	3	CRY WOLF	1919	Abstract ABS 017 (P)
20	15	5	I DISCOVER LOVE	Fed Gadget	Mute 7MUTE 028 (I/SP)
21	38	2	HASSI BAN GETS THE MARTIANS	Neos	Rat Cage MOTR 25 (I)
22	22	7	THE CRUSHER	Bananamen	Big Beat NS 98 (P)
23	35	3	COOL RUNNING	Tik And Tok	Survival SUR 016 (P)
24	17	16	REPTILE HOUSE	Sisters Of Mercy	Merciful Release MR 023 (I)
25	25	12	TREES AND FLOWERS	Strawberry Switchblade	92 Happy Customers HAP 001 (I/RT)

26	18	14	EVERYTHING COUNTS	Depeche Mode	Mute 7BONG 3 (I/SP)
27	21	20	HAND IN GLOVE	Smiths	Rough Trade RT 131 (RT/I)
28	23	3	BLIND AMBITION	The Partisans	Cloak & Dagger PART 1 (IDS)
29	NEW		THE DEVIL HAS ALL THE BEST TUNES	Prefab Sprouts	Kitchenware SK 7 (I)
30	26	5	GIRL SOUL	Salvation	Merciful Release MR 025 (I)
31	29	26	ALICE	Sisters Of Mercy	Merciful Release MR 015 (I)
32	30	9	IGNORE THE MACHINE	Alien Sex Fiend	Anagram ANA 11 (P)
33	32	13	BROTHERS GRIMM (EP)	Death Cult	Situation 2 SIT 23T (I/P)
34	50	2	LEST WE FORGET	Under Two Flags	Situation 2 SIT 27 (I/P)
35	31	10	LEAN ON ME	Red Skins	CNT Productions CNT 016 (I/P)
36	NEW		PULLING PUPPET STRINGS (EP)	Mayham	Riot City RIOT 24 (I/J)
37	36	7	MUNSTERS THEME	The Escalators	Big Beat NS 87 (P)
38	NEW		NEAREST DOOR	D & V	Grass GRASS 121984/1 (I)
39	33	6	ANOTHER TYPICAL CITY	UK Subs	Fall Out FALL 017 (I/J)
40	20	3	EVERY BREATH OF THE WAY	Melanie	Neighbourhood NB 1 (IDS)
41	28	23	NOBODY'S DIARY	Yazoo	Mute YAZ 003 (I/SP)
42	37	7	BRUISES	Gene Loves Jezabel	Situation 2 SIT 24 (I/P)
43	44	2	SOMEONE'S CALLING	Modern English	4AD AD 309 (I/P)
44	41	5	NIGHT	Skeletal Family	Red Rhino RED 36 (I)
45	43	4	QUAL	X Mal Deutschland	4AD BAD 305 (I/P)
46	39	9	CHEERIO AND TOODLE PIP	The Toy Dolls	Volume VOL 5 (I/P)
47	42	12	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
48	46	14	WHO DUNNIT?	Crass	Crass 121984/4 (I)
49	NEW		SOMETHING OUTSIDE	Wake	Factory/Benilux (Import) SBN 24 (RT/I)
50	47	16	BIRTHDAY PARTY (EP): RELEASE THE BATS	Birthday Party	4AD BAD 307 (I/P)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	2	24	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (I/RT)
2	1	8	CONSTRUCTION TIME AGAIN	Depeche Mode	Mute STUMM 13 (I/SP)
3	3	6	DEATH CHURCH	Rudimentary Peni	Corpus Christi ITS 6 (I)
4	4	6	THE REVOLUTION STARTS AT CLOSING TIME	Serious Drinking	Upright RPL 3 (I/P)
5	7	16	YOU AND ME BOTH	Yazoo	Mute STUMM 12 (I/SP)
6	12	4	TEXT OF FESTIVAL	Hawkwind	Illuminated JAMS 29 (I/KE/ISO)
7	5	17	OFF THE BONE	Cramps	Illegal (LP) 012 (I/P)
8	8	7	BOLLOX TO THE GONADS - HERE'S THE...	Various	Pax PAX 14 (I)
9	10	27	FETISCH	X Mal Deutschland	4AD CAD 30 (I/P)
10	6	4	DANCE IN THE MIDNIGHT	Marc Bolan	Marc On Wax MARCL 501 (IDS)
11	15	2	THE RIVER OF DESIRE	The Orson Family	New Rose NEW 22 (I/J)
12	9	4	MOVEMENT	New Order	Factory FACT 50 (I/P)
13	11	43	PILLOWS AND PRAYERS	Various	Cherry Red Z RED 41 (I/P)
14	23	2	BLOOD SUCKERS	Varuckers	Riot City CITY 005 (I)
15	NEW		NO LOVE LOST	Omega Tribe	Corpus Christi CHRIST ITS 5 (I)
16	19	2	ANGEL DUST (THE COLLECTED HIGHS)	Angelic Upstarts	Anagram GRAM 007 (P)
17	14	4	BEGGARS CAN BE CHOOSERS	Newtown Neurotics	Razor RAZ 6 (IDS)
18	13	5	ARMAGEDDON IN ACTION	The Destructors	Radical Change RC 2 (BK/I)
19	17	15	1981-82 MINI LP	New Order	Factory FED 313 (I/RT)
20	20	9	FROM GARDENS WHERE WE FEEL SECURE	Virginia Astley	Happy Valley ROUGH 58 (I)
21	16	3	UNKNOWN PLEASURES	Joy Division	Factory FACT 10 (I/P)
22	18	26	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
23	NEW		WHO TOLD YOU YOU WERE NAKED?	Pink Industry	Zulu ZULU 4 (I)
24	NEW		FIRST FLOWER	Play Dead	Jungle FREUD 3 (I/J)
25	22	4	SONG AND LEGEND	The Sex Gang Children	Illuminated JAMS 686 (ISO)



DON 001

F.P.S. Distributors  
P.O. Box 37, Potters Bar,  
Tel: 0707 44512.

*Maggie Scott*

NEW SINGLE

"DON'T FOOL AROUND  
WITH HIS FEELINGS"

o/w "I'm In Love Again"



Full - Colour  
Picture Bag.

Dealers: Cut out and display. Only independently distributed records are eligible. The key to distributor codes can be found on the new albums page. Compiled by MRIB from a nationwide panel of 60 specialist shops.

# MARKETPLACE

## EQUIPMENT



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- \* Envelopes and cardboard boxes to post LPs, singles and cassettes
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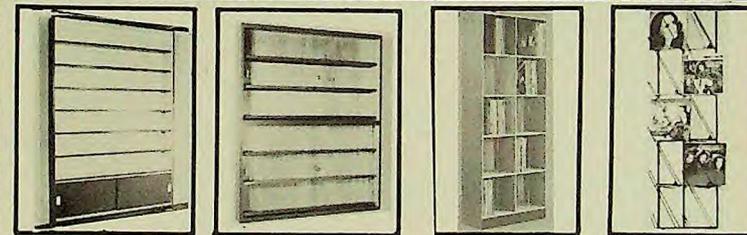
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## Magnet, past, present and future...

TEN YEARS after he launched Magnet Records founder and Managing Director, Michael Levy, in an interview with Jim Evans, explains the company's policy and discusses the past, present and future of one of the UK's first independent labels.

### Q. How did Magnet Records come into being?

By 1973 I was, as a practising chartered accountant, acting as financial adviser to a number of major artists, producers, songwriters and companies involved in the record industry. I had built up contacts around the world and was specialising in advising on international licensing and copyright.

In late 1973 I thought there was room for another independent record company in the UK. At the time, independents doing well included Bell - American-based though its major successes came from the UK - Rak, Chrysalis and Island.

It was not my intention to run Magnet Records full-time, but from the start it was expanding continually and by 1975 I decided to sell my practice and concentrate on building Magnet.

### Q. What was the first record released on Magnet?

Alvin Stardust's "My Coo Ca Choo" (MAG 1) which became one of the biggest ever singles to be shipped out of the CBS warehouse, notching up 750,000 UK sales, and more than twice that worldwide. Since then we have released approximately 260 singles and sixty albums - we have always maintained a selective policy with our releases. In April, 1975 we became the number one label in the UK with 9 per cent of the market. When the label first started there were five people involved in running it. Now we number thirty, including the regional promotional team.

### Q. How much of Magnet's success has been achieved overseas?

I don't believe the UK operation as it is - in terms of size of operation, artist roster and artist commitment - could exist without worldwide exploitation. The costs of recording, marketing and developing acts mean that you have to cast your horizons further than just the UK market. Our overseas success obviously varies from territory to territory but we have enjoyed success in virtually every market in the world. We are now well established in Germany, the Benelux countries and Scandinavia. In France, Australia and New Zealand and Italy we are currently enjoying chart success and South Africa has proved an excellent market for us. Japan has been fairly good and I believe America, where we have broken Chris Rea

and have just had a hit with *Kissing The Pink*, is going to be very big for us in 1984 with three albums out, namely *Blue Zoo*, *Kissing The Pink* and *Chris Rea*.

### Q. Has it always been your policy to maintain a tight artist roster?

Yes, I have never believed in the 'mud-against-the-wall' theory. When an act signs to Magnet one can say with absolute certainty that that act will get a great shot. Ultimately, of course, it's the public that decides, but we will do everything possible that we can to help them make it.

Hopefully, Chris Rea is about to explode worldwide. He's in the charts in most European territories, doing TV promotion and touring, and breaking ground in Australia, New Zealand and Japan. We are holding his album, "Water Sign," for release in the U.S.A. for the first week of next year. As a writer his songs have been covered by such artists as Elkie Brooks and Rod Stewart. In fact, he is acclaimed by just about every major act in the business.

*Kissing The Pink*, who have received terrific reviews for their first tour and album and have enjoyed chart success in the UK and USA, and have supported the Police in the USA, are another big talent and a development act for Magnet. Their next album will be released early next year.

*Blue Zoo* are another act we feel are going to make it big. They have a very charismatic lead singer and songwriting talent. Their current single will, I'm convinced, consolidate their position in the U.K. and start their development around the world.

Geraldine has scored phenomenal success in South Africa, gaining a double platinum award for her albums there. We are hoping her next album will break in other markets. The same can be said of *Wall Street Crash* - they're already huge in Italy and their next album we are hoping will see similar success in other European territories.

In the disco scene both the Biz and Sinitta have laid good foundations and are building for their next singles. We are also working on a number of new and recent signings. Tony Visconti is producing Sylvia (formerly with *Kissing The Pink*) and Greg Walsh has been producing new material for Barb.

To sum up, we have an expanding roster with artists at all stages of development, from the embryonic, to the building, to the established - and all are being groomed to move onto the next level.

Going back to what I said earlier, this is a worldwide market. Music crosses all barriers - look at Julio Iglesias from Spain, or *Men At Work* from Australia. And Chris de Burgh - he's achieved worldwide success but minimal UK success.

### Q. You recently switched to RCA for distribution?

We switched to RCA because we wanted to be in the mainstream of the record business. That's not to say we had problems with PRT, but we liked the idea of being with a company that already had its own meaningful roster of contemporary artists. I, also, have a great deal of respect for David Betteridge.

### Q. Your publishing arm, Magnet Music, has played an important role in the company's development?

Magnet Music has always been a very successful arm of our business. When we sign an act, we always aim to sign the publishing as well. Having the publishing enables one to increase our investment in building the act. We can put more into the acts and give them more chance of success.

### Q. Though a distributed label, you maintain most record company functions within house?

We have our own in-house facilities, and where necessary use outside help. Basically, we have everything here - A & R, marketing, promotion, press, regional promotion, publishing and international. Having everyone so close, working in the same building, allows for cross-pollination of ideas. All the and release planning, production schedules, marketing and advertising are co-ordinated from here. We also have our own accounts, administration and computer departments in-house.

### Q. How do you see Magnet progressing over the next ten years?

I see myself playing an active role in an overall direction. But I see the senior people here taking on more responsibility for the day-to-day running of the operation. The music business is not like any other. It is all about breaking artists and developing them. I believe that at Magnet we are on the verge of big success, about to move onto the next stage of our development.

### Q. How do you view the industry as a whole?

During the last period of time in this industry, three important factors have caused major problems.

Firstly, the new areas of competition for home leisure consumer spending. Video, video games and computers have added a whole new horizon to home entertainment.

Secondly, the growing sophistication of home-taping equipment has made a great dent in the volume of our business.

And thirdly, the general worldwide economic recession has cut the amount of money available for consumer spending on records.

### Q. So you see a bleak future for the record industry?

No. Having said that, and made those three points, I will make three counter-points for the future. First, computer games and video games have had their field day, they've peaked and software sales are levelling off. But everyone will still want music. Children and teenagers will still want their heroes to relate to - which is where we come in, in developing and building artists.

Home taping will never be eradicated. But with exciting new artists and improvements in packaging and presentation, people will still want the original, not a copy.

With regard to the economic situation, one can say that in these hard times people will tend to turn towards home entertainment, and economically, I believe we are turning the corner. It has already happened in America where volume sales are coming back.

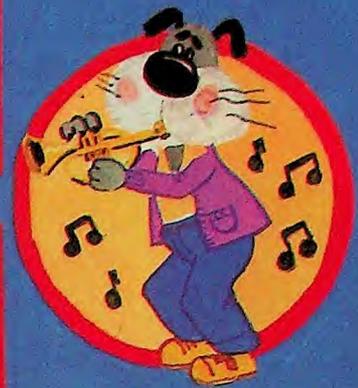
In general, I am cautiously confident. I believe the turnaround will happen again, and there will always be a need for the exciting new talent the public wants. The difficulty is whether or not there will be enough to spread around.

### Q. With their ability to pay huge advances, etc. do you not feel the threat of the majors constantly hanging over you?

While competing for signing, is a problem, the very nature of our organisation which gives us great flexibility is where our strength lies. We have made a number of changes recently, brought in a lot of youth and, as an A & R/promotion-orientated company, we are building confidently for the eighties and beyond.

There will always be a market for exciting talent....

# NOW YOU'RE TEN



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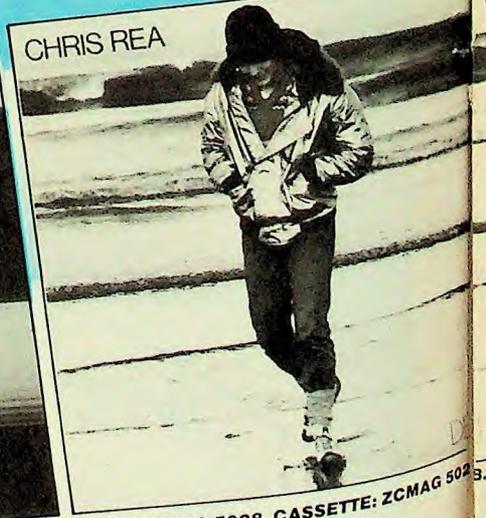
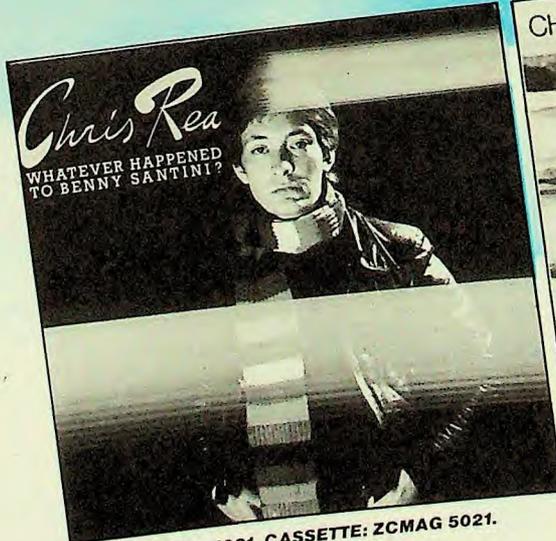
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BLUE ZOO



# Chris Rea



ALBUM: MAGL 5021. CASSETTE: ZCMAG 5021.

ALBUM: MAGL 5028. CASSETTE: ZCMAG 5028.



Chris Rea's current album "WATER SIGN" has charted in the following territories:-  
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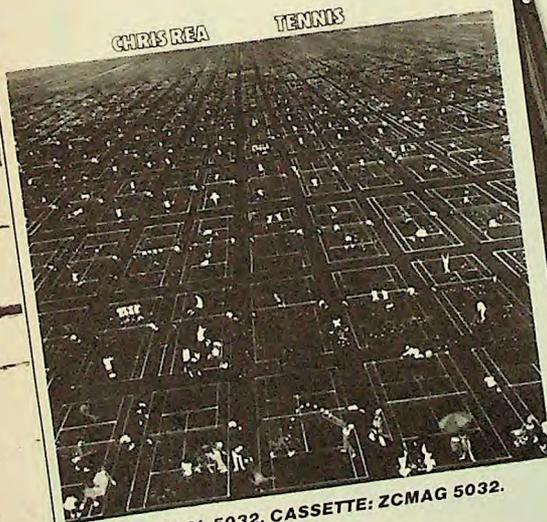
"Thoughtful, provocative and melodic... there's ample evidence that his unmistakable Northern soul will elevate him to an eminent spot on the music map..." (MELODY MAKER)

"True talent... a major artist..." (CASHBOX)

"He deserves to be up there with Joel and Springsteen... an outstanding British artist" (SUNDAY TIMES)

"Smoulderingly sensual vocal delivery and heartfelt compositional skill. In short, he's very good indeed!" (RECORD MIRROR)

"One of Britain's most under-rated singer composers" (N.M.E.)



CHRIS REA TENNIS  
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ALBUM: MAGL 5040. CASSETTE: ZCMAG 5040.



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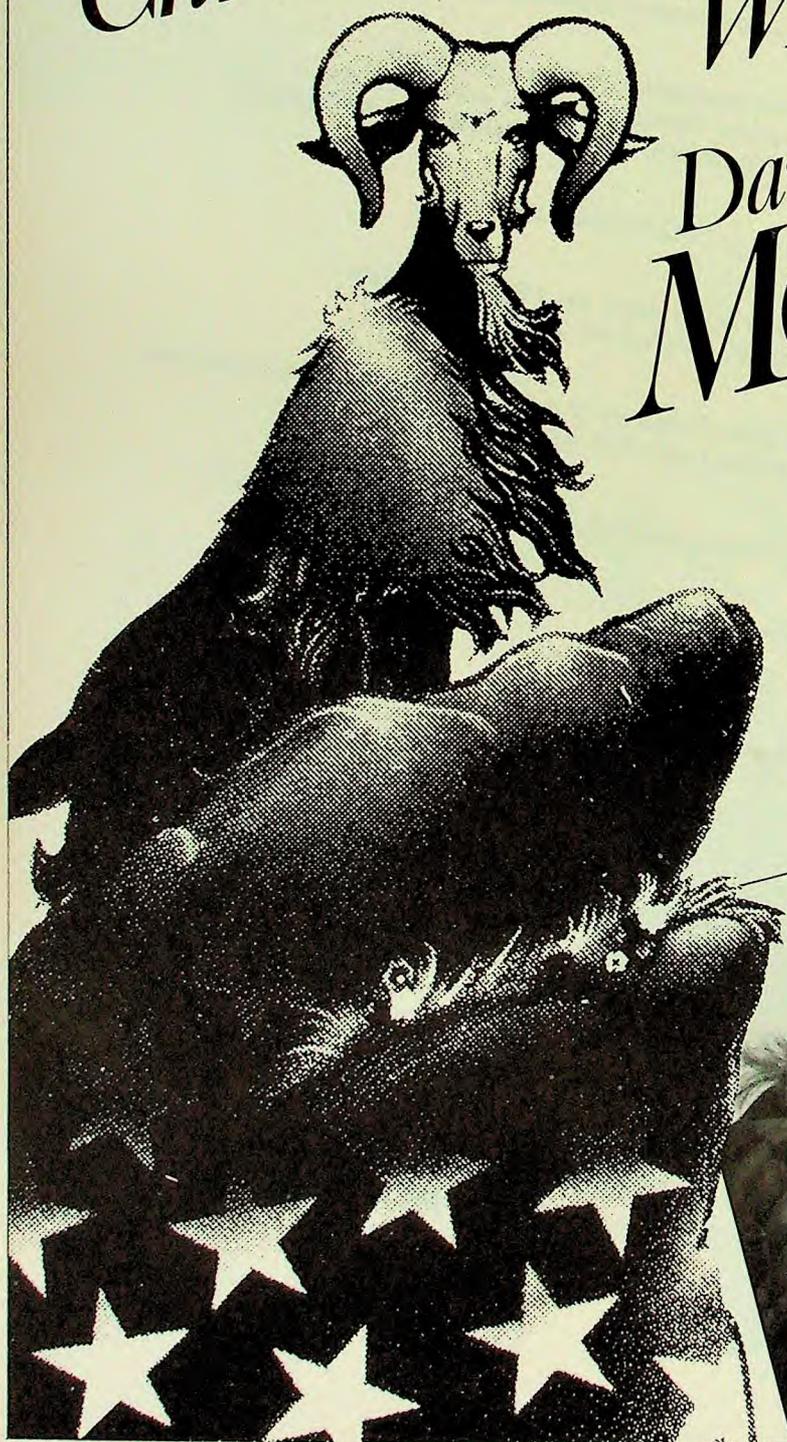
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*"You're a fool if  
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was over...  
It's only just  
begun"*

*1984, the first  
Chris Rea release  
on RCA America  
"Let it loose"*



*Congratulations, Magnet Records,  
on ten successful years.  
Here's to the next ten!*



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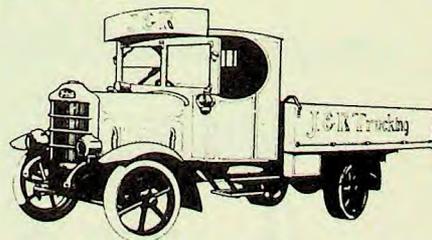
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**AND BEST WISHES  
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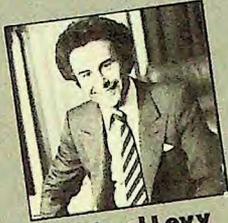
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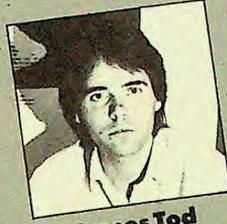
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**James Tod**  
A&R DIRECTOR



**David Hart**  
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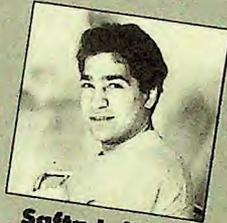
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**Tim Tod**  
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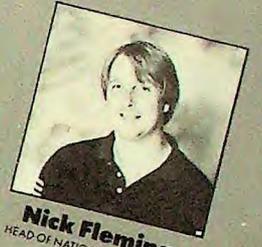
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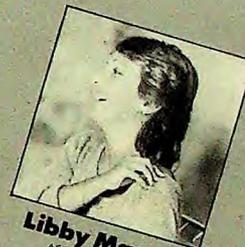
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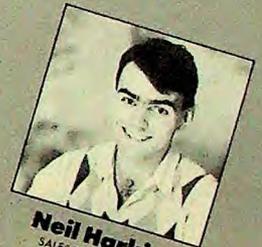
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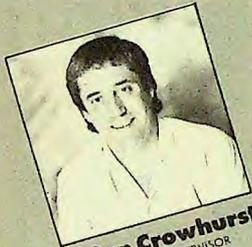
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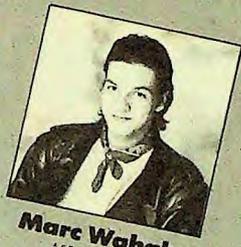
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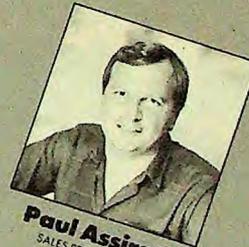
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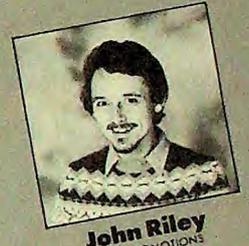
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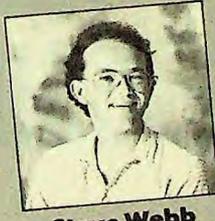
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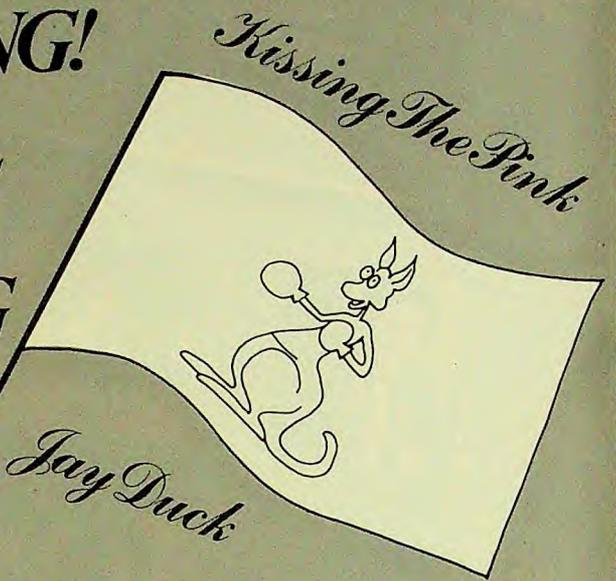
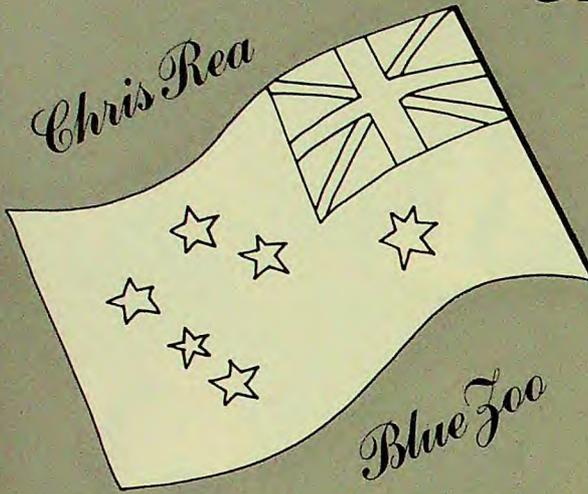
**Lisa Becker**  
RECEPTIONIST



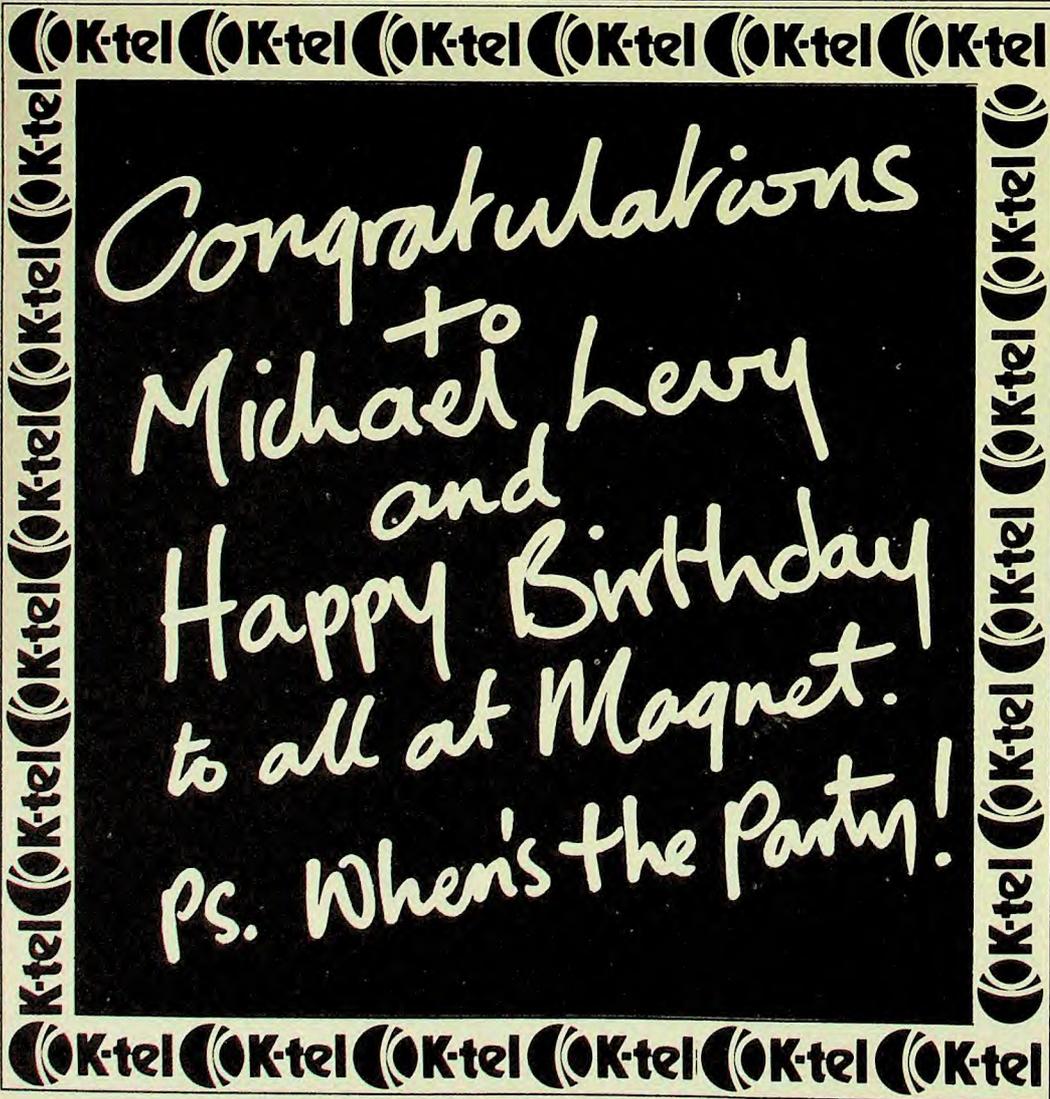
**Jackie Keeble**  
PRESS ASSISTANT

# MAGNET RECORDS... CONGRATULATIONS ON 10 YEARS OF WINNING!

## FESTIVAL IS WINNING



### DOWN UNDER FOR YOU!



*Congratulations  
to  
Michael Levy  
and  
Happy Birthday  
to all at Magnet.  
ps. When's the Party!*

Atlantic  
Congratulate  
Magnet  
and  
look forward  
to a  
51 state break on  
KISSING THE PINK



# CONGRATULATIONS MAGNET RECORDS ON YOUR 10TH ANNIVERSARY

---

YOUR FRIENDS AT POLYGRAM  
SWEDEN — DENMARK — NORWAY — FINLAND

polygram

**CONGRATULATIONS TO MAGNET  
FOR A DECADE OF GREAT MUSIC  
AND BEST WISHES FOR MUCH MORE  
SUCCESS IN THE FUTURE.**



April Music, Inc. (Japan)

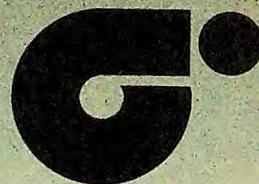


CBS/SONY INC.



WE WERE ATTRACTED  
TO YOUR TALENT

CONGRATULATIONS  
MAGNET



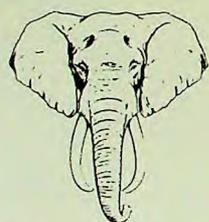
ON YOUR 10TH BIRTHDAY

RCA



**PANARECORD S.P.A.**

"HAPPY TENTH BIRTHDAY MAGNET.  
THANK YOU FOR GIVING US TWO BIG HIT ACTS FOR ITALY -  
PANARECORD ARE PROUD TO REPRESENT MAGNET IN ITALY AND LOOK  
FORWARD TO CONTINUED MUTUAL SUCCESS OVER THE NEXT TEN YEARS."



**OUR SINCERE CONGRATULATIONS  
GO TO ALL OUR FRIENDS AT**

**G MAGNET RECORDS LTD**  
ON THE OCCASION OF THEIR 10TH BIRTHDAY

**WE LOOK FORWARD TO CONTINUING OUR  
LONG STANDING RELATIONSHIP IN TO THE  
NEXT TEN!**

**FROM THE DIRECTORS AND STAFF OF E. HANNIBAL AND  
CO LTD, PINFOLD ROAD, THURMASTON, LEICESTER**



**MEMBER OF BPPC PACKAGING AND LABELLING CORPORATION.**

*And they said it wouldn't last...*

**Congratulations to you Michael  
and all at Magnet.**

*May you be even more successful  
in the next Ten years.*

*Roger & Brenda Greenaway*

**MIB**

All classes of Insurance effected.

Congratulations and very best  
wishes for your continued success.  
Martin Blue Insurance Brokers Ltd  
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Tel: 01-908 3535/6/7.



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**CONGRATULATE**



**MAGNET RECORDS**

**ON TEN ELECTRIFYING YEARS.**

**"HAPPY BIRTHDAY DEAR MAGNET**

**HAPPY BIRTHDAY TO YOU!"**

'Pissin' The Sink'  
 ... Making a  
 Bigger splash!  
 lov  
 Jantsy + Linettes  
 XXX

The complete  
**G Magnet**  
 catalogue is at



two winners  
 naturally  
 drawn to  
 one another

Happy Tenth Birthday to  
 Magnet Records from —  
 Chips Chippertfield, Jack  
 Semmens, Clive Richardson,  
 Vaughan Arnell, Cameron  
 McVey and all at Chase Films.

**CHASE**  
 FILMS

16-18 HOLLEN STREET, LONDON W1. TEL 01-437 4592/3/4

TO OUR FRIENDS AT MAGNET



P.O. BOX 89, SLOUGH, BERKS.  
 06286-63227

**CONGRATULATIONS**



# KISSING THE PINK



"Talent and ability in abundance" Richard Skinner, Radio One  
 "A departure of radical originality" N.M.E.  
 "Heroes - but for more than one day" Record Mirror  
 "A thoughtful musical movement which has only just scratched the surface of what is to come" Sounds  
 "A breadth of vision shunned by formulaised pop and rejected by major corporate record companies"  
 "Slaggeringly imaginative, captivating and sustained" Melody Maker

TOP TWENTY U.K. SINGLE - "THE LAST FILM"  
 CRITICALLY ACCLAIMED DEBUT ALBUM - "NAKED"  
 A 40 DATE U.K. TOUR WHICH EARNED THEM REVIEWS LIKE THIS:-

"KISSING THE PINK embrace no less than a shameless love for one another and their play... I doubt many other groups will emulate it convincingly" Sounds  
 "Danger is what distinguishes KISSING THE PINK from the herd... nothing is quite as expected... a leaping confrontation - be contorted..." N.M.E.

**CURRENT ACTIVITIES**  
 On tour in U.S. throughout Oct-Nov.  
 PLUS special guest support to the POLICE in the U.S.

New U.K. album in the Spring  
 BILLBOARD said... "If you merged the Zombies with Soft Cell and gave both a slightly skewed perspective, the results might sound much like this first American release from a new ever-so-British sextet... dreamy with subtle surprises"  
 "Maybe This Day" charted in the U.S. and was immediately listed onto MTV.

ALBUM: KTPL 1001  
 CASSETTE: ZCKTP 1001

KISSING THE PINK



**SONIC PLATES**

**CONGRATULATIONS  
MAGNET RECORDS  
ON 10 YEARS OF  
SUCCESS FROM  
PHIL, IAN AND  
ALL THE STAFF**

SONIC PLATES LTD.  
LITHOGRAPHIC REPRODUCTION  
11 12 GREAT SUTTON ST.  
LONDON EC1V 0DD  
TELEPHONE 01 250 0244



**TWO CHART SINGLES** — "I'm Your Man" and "Cry, Boy, Cry."

**N.M.E.**... "BLUE ZOO suggest hints of a rougher A.B.C. with a little Spandau thrown in... Andy O sure is some hot potato... The houselights came up and the audience dispersed, smiling, blinking and hungry for more."

**SOUNDMAKER**... "Blue Zoo have broken out of the current mode of synthesized chic, not Duran Duran style, or Keigoogoo style, they've done it with a great yell. Rock as it's meant to be... contemporary and real."

**N.M.E.**... "Blue Zoo are aiming for the cage door... beware the stampede."

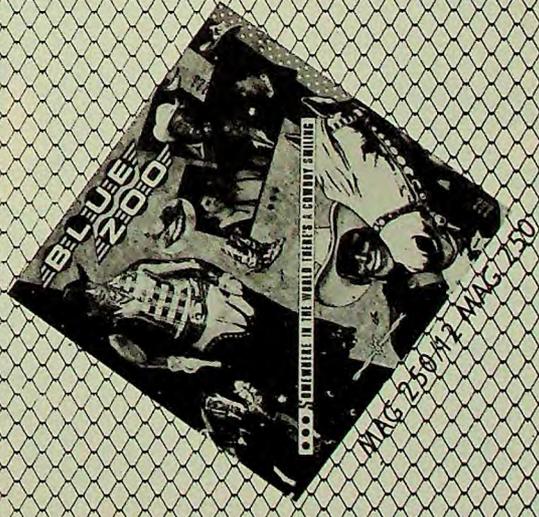
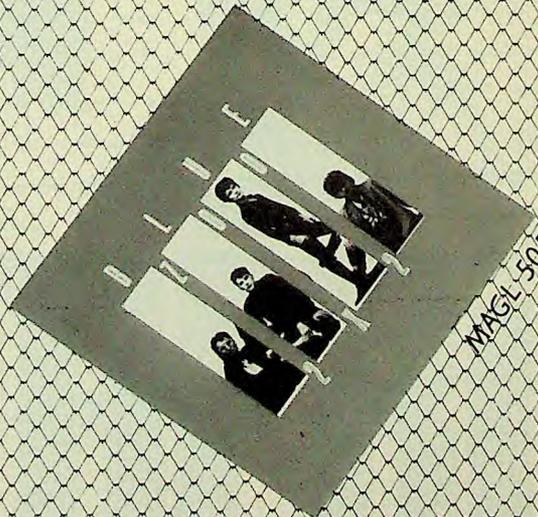
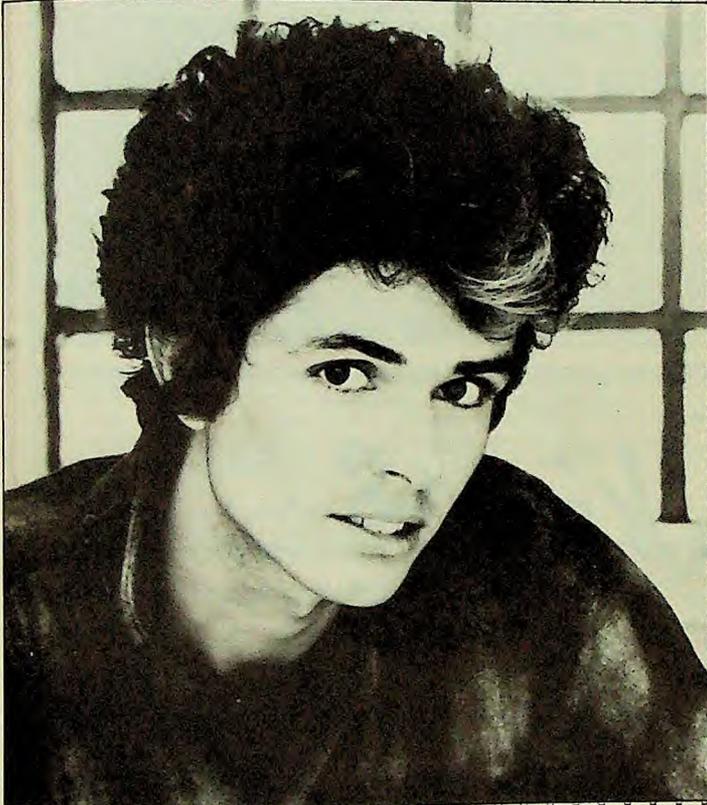
**Rick Sky, Daily Star** — Pop Predictions for 1983: "Lead singer Andy O is going to be the male pin-up for 1983. Their blend of rhythm and romance is a sure fire winner."

**N.M.E.** on "Love Moves In Strange Ways" (Single of the Week) "An epic, soaring ballad that soaks you in emotion then hangs you on the line to dry. If only the powers that be would allow you to hear it, you'd love it. Believe me."

**R.C.A. America confident and excited by the release of "Cry, Boy, Cry."**

**RECORD MIRROR**... "An ability to sing, to touch deep and soulful moods... seeing Blue Zoo for the first time last month this writer was shaken and moved." Huge success in Japan.

# BLUE ZOO



# ATTRACTING THE RIGHT TALENT



**Congratulations to our good friends  
MAGNET RECORDS  
on their ten year success story  
of drawing the top selling product.**



RECORD MERCHANDISERS LTD. Clayton Road, Hayes, Middlesex UB3 1HS Telephone: 01-848 7511

*Congratulations  
Magnet  
on your first 10 years.*

## Chancery Securities

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Specialists in the provision of finance for trade, industry and property development.

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(Lease Brokers) Tel: 01-242 2563

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"Unconditionally recommended. Go into your local record shop and demand to have it played..." (Black Echoes)

"Superb production by Jellybean Benitez. From the Midas stable of Funk Finders - their latest signing... with her debut single "Never Too Late"..."



# Geraldine

Most popular Female Artist in South Africa - Her last two albums, "Geraldine" and "I am a Woman" both went to Number One and achieved Platinum sale success over there.

One of Ireland's biggest singing exports.

New album "It's Only Love" released this Autumn, unreservedly her finest achievement to date.

New single "Will you Go Lassie Go." **OUT NOW**

"NEW BRITISH TRIO IN THE SHALAMAR MOULD - ALL CRISP RHYTHMS AND STRONG VOCALS. I LIKE THIS RECORD." (BLUES AND SOUL)

"TRENDY THREE-PIECE OUTFIT PRODUCE GREAT DANCE RECORDS AND WILL GO FAR..." (THE VOICE)

"SOUNDS LIKE AN EFFECTIVE COMBINATION OF MAZE AND THE THREE DEGREES... BEAUTIFULLY GROOMED, BEAUTIFULLY SUNG BUT WITH AN EARTHY BASE" (BLACK ECHOES)

P.A. CIRCUIT REPUTATION EXCELLENT CLUB FOLLOWING OUTSTANDING

# Wall Street Crash



"A good act... a cheerful and energetic show" (The Observer)

"One of the brightest new lights in show business" (Daily Mirror)

"A rollicking romp through classic show tunes, delivered with precision and style" (Titbits)

Top Ten album and single in Italy.  
In demand for T.V. and live appearances throughout Europe.  
- 13 week series in Italy  
- 1 hour T.V. special in Germany  
- 2 major shows recorded for Holland.

HOP  
BE  
HIP

FUN  
BOP  
FUNK

# THE BIZ

*Meantime  
Reprographics  
Limited*



*CMCS  
MAILING LIMITED*

# CONGRATULATIONS MAGNET

**10 YEARS IN  
ROCK N ROL AND THE RAT IT STILL**

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London EC2A 4PP  
247 3725/6

CMCS Print & Colour Ltd  
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gatefold sleeves also  
video & compact inlays  
off Downs Avenue Dartford  
Kent DA1 1SU  
32-75432

CMCS Mailing Ltd  
Posters, stickers, cassette  
inlays, plastics and point of sale  
Harcourt Road  
Bexleyheath Kent  
304-7012/3



# barb

Her debut single was "TELL ME WHY"  
The press said:

"Spare funky pop... more appealing  
than most of this week's new releases"  
(SMASH HITS)

"Sings with enough style and expertise  
to run off a few of today's pretenders"  
(N.M.E.)

"Insistent electro-pop and beautifully  
sung by one-time Courgette, Barb...  
Great"  
(TIME OUT)

"A vivacious mix of fiery melody, bitter-  
sweet lyrics and a bubbling electronic  
rhythm... her singing is full of verve and  
passion... she really does give it some  
emotion"  
(MELODY MAKER)

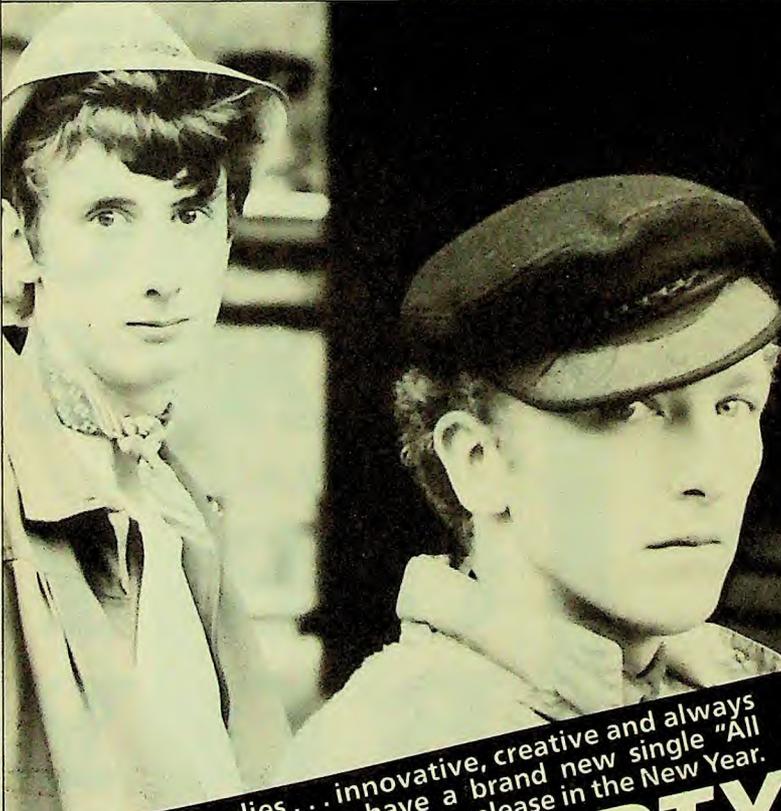
Currently finalising tour on the jazz club  
circuit for New Year and concentrating  
on writing and recording duties.



**NEW SIGNING FROM IRELAND.**  
EXCITING LIVE PERFORMERS HAVE  
ALREADY SUPPORTED JOE JACKSON  
AND DEXYS MIDNIGHT RUNNERS.  
DEBUT SINGLE AND UK TOUR  
SCHEDULED FOR EARLY 1984.



**SHADOW TALK**



As the name implies... innovative, creative and always  
interesting, Search Party have a brand new single "All  
Around The World" scheduled for release in the New Year.

**SEARCH PARTY**  
**SEARCH PARTY**



# Sylvia

**An exciting new signing.**

Operatically trained, possessor of a quite  
outstanding voice and a writer of classic  
pop songs - Sylvia is currently in the  
studio recording with Tony Visconti.

**Magnet**

**served plenty of winners over the last ten years.**

**Here's to a long string of aces in the next ten.**

**Regards from**

**Ian & Anne Miles**

**and all at Multiple Sound Distributors.**



Magnet Records Ltd.,

10<sup>TH</sup> ANNIVERSARY

We are very proud to be  
your portuguese licensee.  
We wish you all the best  
in the next ten years.



**BLUE**

**Z O O**

**2 X 2**

The album

**C R Y**

**B O Y**

**C R Y**

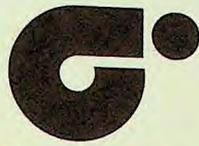
The single



MAGNET RECORDS

# Carlton Television

CONGRATULATES



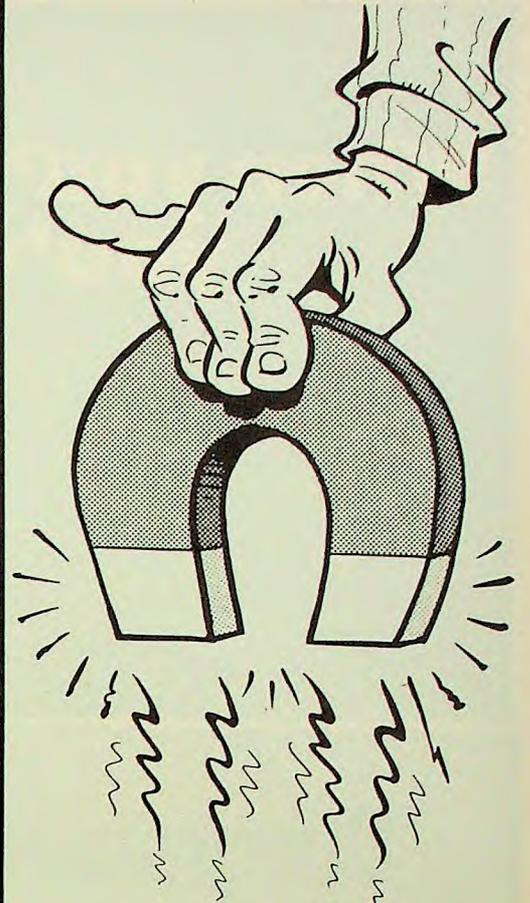
MAGNET RECORDS

ON ITS

10th

# ANNIVERSARY

**Carlton Television** BRITAIN'S LEADING POP PROMO TELEVISION FACILITY  
Carlton Television Ltd, St John's Wood Studios, St John's Wood Terrace, London NW8 6PY 01-722 9255



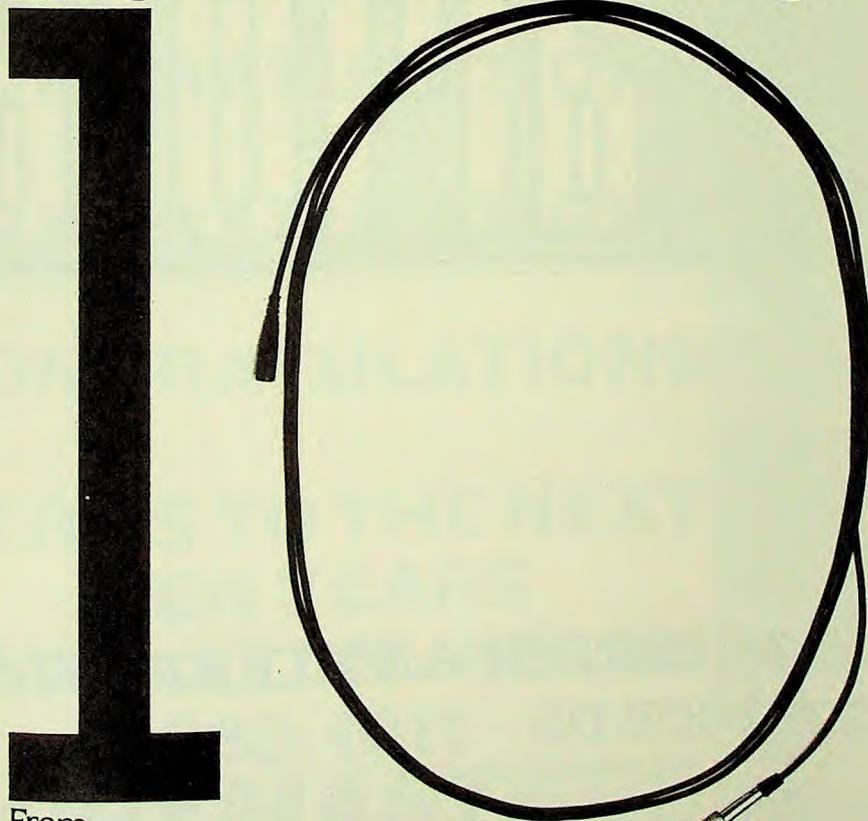
HAPPY **10**<sup>th</sup> ANNIVERSARY  
WITH BEST WISHES FROM



# WESSEX

106 Highbury New Park LONDON N5 2DW  
TELEPHONE 01 359 0051  
A member of the Chrysalis and Air Groups of Companies

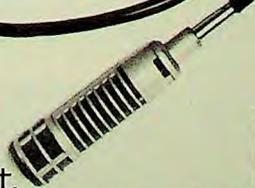
Congratulations on making it



From

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SOLID STATE LOGIC DESK  
available from next January

**When you've reached our age (11)  
you've really made it!**

**Ronco**

**Congratulations**



**MAGNET RECORDS**

**on Ten Years  
of success  
Ariola Benelux**

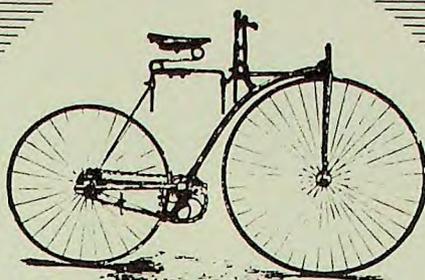


**ariola**

**NOVEMBER, 1983.**

**TO MAGNET**

**BEST WISHES FOR YOUR TENTH ANNIVERSARY  
FROM ALL AT SP & S RECORDS**



**Pushbike**  
records

Don and Colin of  
Pushbike Records  
and Associated Companies  
Congratulate Magnet  
on their  
Tenth Anniversary.

Pushbike Records Limited, 26 Berwick Street, London W1. Telephone: 01-434 2524.

**CONGRATULATIONS**

CONGRATULATIONS

**CONGRATULATIONS**

CONGRATULATIONS

**CONGRATULATIONS**

CONGRATULATIONS

**CONGRATULATIONS**

CONGRATULATIONS

**HERE'S TO THE NEXT**

**TEN YEARS**

**DAVE - ALAN - HELEN**

**380-1011**

**COPYMASTERS**

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**COPYMASTERS**

*Congratulations*



MAGNET RECORDS

*on Ten Years*

*of Success*

*from all at*

*The Workhouse!*

Pete Hammond

Manfred Mann

The Workhouse Studio

488, Old Kent Rd,

London SE1.

237 1737/8

# Congratulations To Our Friends At Magnet. Best Wishes And Success For The Future.

**TELDEC**

SCHALLPLATTEN GMBH

Heußweg 25 · D-2000 Hamburg 19

Musikvertrieb AG  
Badenerstrasse 555 - 557  
CH-8048 Zürich

Musica Schallplatten-Vertrieb GmbH  
Webgasse 43  
A-1060 Wien

***CONGRATULATIONS AND BEST WISHES  
ON MAGNET'S 10TH ANNIVERSARY.  
WE ARE PROUD AND HAPPY TO WORK  
WITH YOU IN FRANCE***

**DISQUES**  
**FLARENASCH**

**09 RUE SAINT FLORENTIN 75008 PARIS FRANCE**



# MAGNETS TOP 50. 73-83

## HIGHEST CHART POSITION

1	1	JEALOUS MIND Alvin Stardust	MAG 5
2	2	MY COO CA CHOO Alvin Stardust	MAG 1
3	2	COME BACK MY LOVE Darts	MAG 110
4	2	IT'S RAINING Darts	MAG 126
5	2	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls	MAG 20
6	3	CAN CAN Bad Manners	MAG 190
7	3	SPECIAL BREW Bad Manners	MAG 180
8	3	LOVE ME LOVE MY DOG Peter Shelley	MAG 22
9	4	GEE BABY Peter Shelley	MAG 12
10	4	WHEN YOU ASK ABOUT LOVE Matchbox	MAG 191
11	4	HURT SO GOOD Susan Cadogan	MAG 23
12	5	YOU DON'T HAVE TO SAY YOU LOVE ME Guys 'N' Dolls	MAG 50
13	6	YOU YOU YOU Alvin Stardust	MAG 13
14	6	DADDY COOL Darts	MAG 100
15	6	DUKE OF EARL Darts	MAG 147
16	7	RED DRESS Alvin Stardust	MAG 8
17	7	GET UP AND BOOGIE Silver Convention	MAG 55
18	9	MY GIRL LOLLIPOP Bad Manners	MAG 232
19	10	GET IT Darts	MAG 140
20	10	WALKING IN THE SUNSHINE Bad Manners	MAG 197
21	10	SHERRY Adrian Baker	MAG 34
22	11	GOOD LOVE CAN NEVER DIE Alvin Stardust	MAG 21
23	11	LETS HANG ON Darts	MAG 174
24	13	CRY BOY CRY Blue Zoo	MAG 234
25	13	JUST A FEELING Bad Manners	MAG 187

## HIGHEST CHART POSITION

26	14	MIDNITE DYNAMOS Matchbox	MAG 169
27	15	LIP UP FATTY Bad Manners	MAG 175
28	15	OVER THE RAINBOW Matchbox	MAG 192
29	15	GIMME SOME Brendon	MAG 80
30	16	TELL ME WHY Alvin Stardust	MAG 19
31	18	DON'T LET IT FADE AWAY Darts	MAG 134
32	18	ROCKABILLY REBEL Matchbox	MAG 155
33	19	THE LAST FILM Kissing The Pink	KTP 3
34	21	LORRAINE Bad Manners	MAG 181
35	21	DISCO MUSIC J.A.L.N. Band	MAG 73
36	22	BUZZ BUZZ Matchbox	MAG 157
37	22	LOVE ME BABY Susan Cadogan	MAG 36
38	27	LOVE ME TONIGHT Trevor Walters	MAG 198
39	28	NE NE NA NA NA NA NU NU Bad Manners	MAG 164
40	28	FLY ROBIN FLY Silver Convention	MAG 43
41	28	EVERYBODY'S TALKING Silver Convention	MAG 81
42	30	FOOL IF YOU THINK ITS OVER Chris Rea	MAG 111
43	33	HERE I GO AGAIN Guys 'N' Dolls	MAG 30
44	34	BUONA SERA Bad Manners	MAG 211
45	37	SWEET CHEATIN' RITA Alvin Stardust	MAG 32
46	37	ALRIGHT BABY Stevensons Rocket	MAG 47
47	38	STONEY GROUND Guys 'N' Dolls	MAG 76
48	40	I GOT TO SING J.A.L.N. Band	MAG 97
49	42	ONLY LOVING DOES IT Guys 'N' Dolls	MAG 115
50	43	DIAMONDS Chris Rea	MAG 144



**Roland Rat**  
**Superstar**

**OUT NOW**

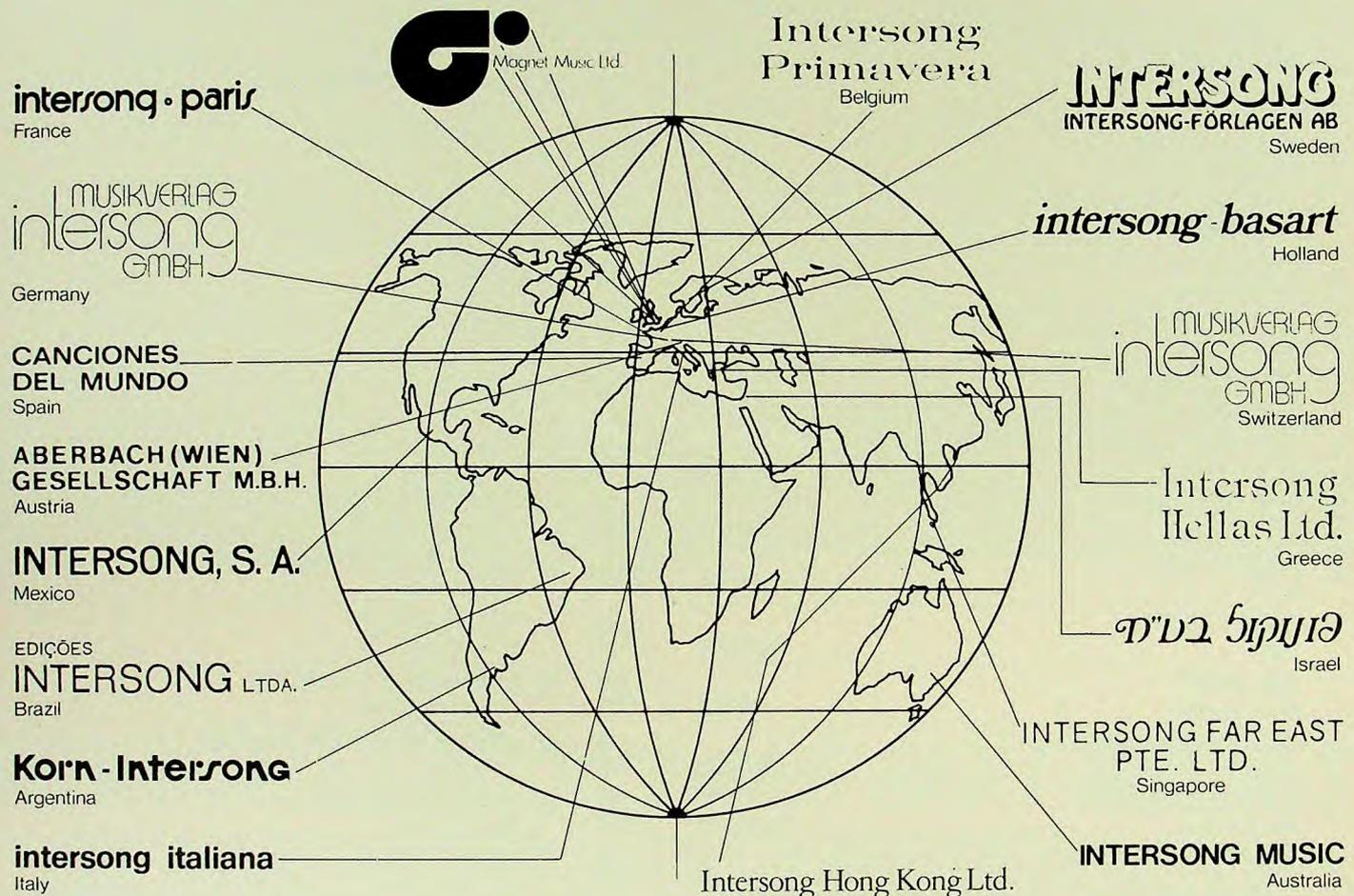
**Rat Rapping**

7" RAT 1  
12" 12 RAT 1

ORDER FROM RCA



# CONGRATULATIONS TO MAGNET MUSIC LTD. ON YOUR 10TH ANNIVERSARY



*from your friends around the world  
Intersong Group of Companies*

CONGRATULATIONS!

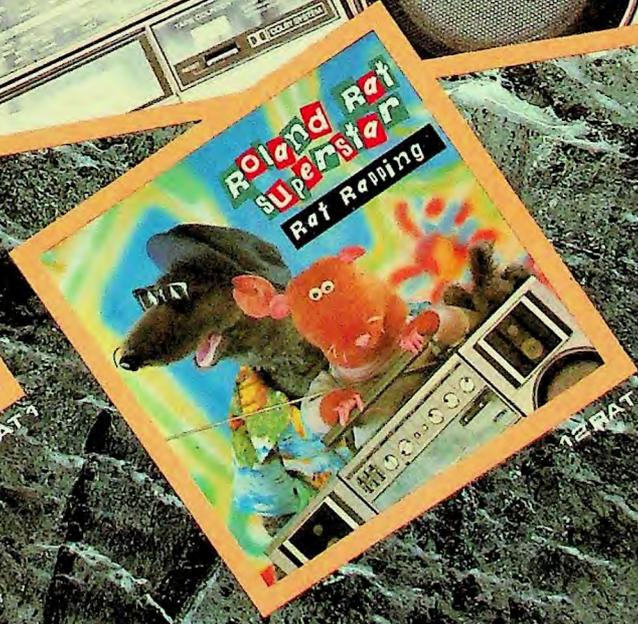


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