

# MUSIC WEEK

Europe's leading music business paper

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KATE KESTREL, or rather an actress/singer chosen to portray the Terrahawks' puppet character on record, is pictured with Walter Woyda, PRT chief executive (right), and, l to r: Ian Holloway (PRT Distribution general manager), Terrahawks theme composer Richard Harvey and Anderburr Records director Christopher Burr, (see story right).

## All systems go with Terrahawks product

A BLITZ of product is about to be released from a new label set up to market music from the popular ITV children's series, Terrahawks. Two singles will be released simultaneously this Friday (18), both will be available on cassette as well as vinyl, and one will also be released as a 12-inch.

Anderburr Records has been formed by the series producers Gerry Anderson and Christopher Burr and, "amid fierce competition", PRT has won the rights to pressing and distribution.

The two singles are S.O.S., a pop song sung by Terrahawks character Kate Kestrel (see picture left), and The Theme From Terrahawks, composed and performed by Richard Harvey. The cassette version of S.O.S. will also contain an edited version of the theme, and the second single 12-inch version will include a free Terrahawks poster.

The dealer price of both cassettes will be £1.49 while the seven-inch will be 90p and the 12-inch £1.49.

## Tape royalty: IFPI moots 50pc of blank price

SPECIFIC ROYALTY rates to compensate for home-taping have now been drawn up by national groups within the IFPI — including the UK's BPI. They work out at approximately 90p on a C90 audio tape and around £3.60 on a two-hour video cassette — in addition to a five per cent royalty on the price of audio and video recording equipment.

The IFPI has submitted its proposals to the EEC using an Economic Community Unit (ECU), a notional sum of Common Market currency which at the time the recommendations were drafted was worth 89 US cents. They suggest one ECU per playing hour on audio tape and three ECUs per playing hour on video tape.

The royalty recommendations appear to be roughly 50 per cent of the average retail price of blank tapes.

● Source material supporting the IFPI submissions to the EEC is contained in *The Private Copying Of Sound & Audio-Visual Recordings*, written by Gillian Davies, associate director general and chief legal adviser of the IFPI.

# Singles—dealers move towards higher margins

By TERRI ANDERSON

A GAP as wide as 40p now yawns between the lowest and highest prices being charged for 7-inch singles, now that the trade has responded to the latest round of dealer price rises, and there is a growing feeling that singles should be priced to give the highest possible margin.

A MW survey of multiples, specialist chains and small indies last week found a lowest price of £1.10 (but about to go up to £1.20) and a top price of £1.50 (popular for catalogue 45s). Overall, there was quite a range of response to the manufacturers' increases, which in most cases have taken 7-inch singles from 85p to 92p plus VAT.

The most popular price for chart singles (applied to Top 30 only in some shops, top 50 in others and Top 75 in others) is £1.35. This is the price chosen by Boots, Smiths and Woolworths, by two of the big three specialist chains — HMV and Our Price — and by numerous indies and regional record chains.

While most have a policy of maintaining uniform pricing for singles in all branches, every multiple or big chain head office seems prepared to let individual shops adjust their pricing to be competitive locally — but only if absolutely necessary.

Virgin has gone for a £1.30 tag for chart singles — 5p below the rest of the big league and 5p above the next popular price band. A chart 7-inch price of £1.25 is particularly favoured by small indies and those in economically depressed areas.

A growing number of indies is, however, determined to price singles up to a reasonable profit level, relying on service to keep customers prepared to pay a little more. Indies feeling most strongly about this have gone for a £1.40 price.

Only a very small number of shops polled were priced well below the average (a handful actually charging less than the new VAT-inclusive dealer price of £1.17).

On 12-inch singles the decision by most shops was to price according

to dealer price — the result being a range from £1.99 to £2.49, with £2 or £2.29 being favoured average prices.

Most shops reported no customer resistance to the latest price rise, and no noticeable drop in the number of singles normally being sold.

There was a strong feeling that singles are still being priced too low, and those leading the move to better margins on singles urged the rest of the trade to take a more sensible attitude.

HMV MD Ian Gray warned: "Dealers who do not match the increase in manufacturers' price with a rise in shelf price are going to go bust. The margins on singles are far too low (£1.35 gives us only 21.6 per cent, and £1.25 gives only 15.4 per cent). We want to put singles prices up further, but are being forced by others to keep them down."

Phil Ames, whose Northern chain of shops is still growing rapidly, said:

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## Politicians pay heed to BPI

MORE THAN 40 peers and MPs have accepted invitations from the BPI to attend a presentation on "The Future Of Music" at Odyssey Recording Studios next week (23).

They will see an audio visual presentation on the latest technology and development within the music industry, including the ramifications of cable and satellite TV. BPI council members will be pushing home the message that "music is a national asset" which should be protected with copyright reform.

## 'Pay for clips' call

THE USE of free video clips by broadcast and cable organisations is setting a "damaging precedent" and one that may be harmful to the music industry, says the IFPI's video division in a new policy statement calling for "adequate remuneration".

"The matter is becoming increasingly urgent," says the IFPI, urging its members to give a mandate to a collective licensing body to negotiate with broadcasters and cable stations on their behalf. This, they claim will counter the "divide and rule tactic so often used by broadcasters in the past".

The statement goes on: "The argument that the broadcasting of clips is a promotional exercise for the sale of records is not convincing. Video clips provide TV and cable stations with high-quality music programmes which they would otherwise have to produce very expensively.

"Far from being a complement to audio releases, video clips have developed into an entertainment form in their own right and producers need to receive adequate remuneration for their use."

● The BPI Rights Committee met last week to discuss the proposed BBC home video using performances from past Top Of The Pops programmes, and the use of any televised music on a subsequent commercial video. The committee has made recommendations which the BPI Council will consider.

## Support Music Therapy at Xmas

WHY POUR money into the greetings card industry when you could send a Christmas message to all your contacts in the music business and help to sponsor the training of a Nordoff-Robbins Music Therapy Centre student therapist?

The Music Therapy Centre is making an appeal this Christmas, through *Music Week*, for the cost of training a student therapist during 1984.

*Music Week* has agreed to make space available in its December 24 issue for advertisers to send Christmas greetings and after a deduction for administration and printing costs, the balance of all revenue will be donated to the Music Therapy appeal.

Individual readers can also participate by sending a donation directly to Music Therapy. The names of all donors will be acknowledged editorially in *Music Week*.

To book space in the special Christmas appeal issue call Andrew Brain on 01-836 1522 now.

To make an individual donation send a cheque made out to "Nordoff-Robbins Music Therapy Centre" to: Anthea Norman-Taylor, c/o EG Management, 63a Kings Road, London SW3, specifying that the donation is for "the student appeal".

Midem flight only £135 — see page 34

\*Seat bookings being taken now — phone Angela Fieldhouse on 01-836 1522.



# Tracey Ullman

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## NEWS

# O'Donnell starts label

CHRIS O'DONNELL, former manager of Thin Lizzy, Ultravox and Steve Strange, has started his own label, called Fascination. The first release is a single, 'Soul Darlin'', by ex-Dexy's Midnight Runners member Andde Leek.

The single is also available to club DJs as a special limited edition, subtitled Club Mix Parts 1 and 2, consisting of one single solely of vocals, and the second the instrumental backing, enabling the DJs to mix their own version.

O'Donnell started the label "because of the frustrations

of dealing with major companies, where it can take months to get an act signed and product released.

"I'm planning to sign a few brand new acts and break them as hit recording acts, but I'm also looking for other good, but established, artists who may be languishing with other labels. Fascination will enable me to use my managerial experience in a different way — the label will be an individual, carrying on the tradition of labels like Stiff, Island and Atlantic."

Fascination Records, 90 Beaufort Street, London SW3 (01-351 4929), through A&M Records.

## Red Flame/ Virgin deal

RED FLAME Records has concluded a deal with the Virgin 10 label whereby all future releases will be distributed and marketed by Virgin while back-catalogue product will continue to be distributed by Rough Trade and the Cartel.

First releases under the new deal include a mini-album, *Clear*, by the Room, and an album, *The Succession* by David Harrow. Also scheduled are singles by Harrow, Artery, Shiny Two Shiny, and Kabbala.

Red Flame has also launched Ink Records, "devoted to more independent market orientated and experimental material". Distribution via Rough Trade and the Cartel.

## New Harvey LP for indie

THE LAST album recorded by Alex Harvey before his death in February last year is released by indie label Powerstation Records this week. Entitled *The Soldier On The Wall*, it was produced by Kevin Nixon. The album sleeve features a personal tribute by B A Robertson, and a single, *The Poet And I*, is also being released.

Nixon said: "I was producing the album with Harvey shortly before he died, and we were both extremely excited about what we had done. He had a new band from Wales and everything was working towards a re-launch of his career."

Nixon has since negotiated to acquire the tapes from Harvey's estate, and the album is being released with his family's blessing. Distribution via Pinnacle.

## Temptations, Tops out now

THE FIRST album from the Four Tops since they re-signed with Motown, and a new album from The Temptations, are among Motown Records' major November releases.

The Tops' *Back Where I Belong* is their first for the label in 11 years, and re-unites them with the Holland-Dozier-Holland songwriting/production team. It also features The Temptations and Aretha Franklin on backing vocals. The Temptations have also re-united with their former songwriter and producer, Norman Whitfield, for their new LP *Back To Basics*.

Other new Motown product

includes singles by Motor City Crew and The Commodores, and a re-issue of Marvin Gaye's *What's Going On* which is also available in 12-inch, with Gaye's original version of *Wherever I Lay My Hat on the B-side*.

## New RCA label

RCA HAS launched its new mid-price *Deja Vu* label as a sister label to the *International* series. The £2.99 albums will use original sleeves and feature music from the Twenties to the Sixties. Sixty releases are planned for the first year.

## American Commentary



## Lone warning on music video

From BRIAN CHIN

NEW YORK: There has emerged one — possibly the only — voice in the US that warns against involvement in this year's hot entertainment category, music video. International Resource Development, a market research firm based in Norwalk, Connecticut, has just released a report that compares the appeal of rock music video to that of the now-declining video game.

The report says: "The similarities are striking. They appeal to the same fickle, faddish, 12 to 24 year old age group and eventually become very boring in their repetitiveness." It warns business people involved in video cassette and disc hardware or software, component television and cable not to rely so much on what the report calls "the whims of teenagers".

Nevertheless, the conversion of the promotional video clip into a commercial commodity continues apace. New releases include the first full-length, multiple-artist video cassette in the US market, *Picture Music*, which is titled after *Picture Music International*, the music video unit of Thorn EMI. Fourteen clips are included, totalling 55 minutes, and the price is \$29.95 — or about five times the music for twice the price, compared to Sony's precedent-setting *Video 43* series.

The collection also compares favourably in the inclusion of a high ratio of hit singles: these include *Bette Davies Eyes* by Kim Carnes, *She Blinded Me With Science* by Thomas Dolby and *Freeze Frame* by The J Geils Band. Liner notes on the video productions will also be included. Thorn EMI Home Video is to handle the video cassette version RCA the CED videodisc and Pioneer Artists the Laserdisc. Rights were negotiated with artists directly, although all of them are affiliated with Capital or EMI. Other artists appearing on *Picture Music* are Steve Miller, Billy Squiers, *Naked Eyes* and *Talk Talk*.

ONE FURTHER recycling of a good idea: Vestron Video's *Ultraflash* which presents *Flashdance* — styled dance interpretations of several recent disco hits. Artists do not appear — and it's pretty obvious that, like a number of available aerobics and dance video programmes, the dancer is of equal or greater interest than the other content.

Independent label selection used as background music include Jackie Moore's *Holding Back* from Catawba Records and *Get Wet* by C-Bank from Next Plateau.

THE RADIO stations owned by the National Broadcasting Company have been ordered to stop reporting their playlists to the trade papers here for use in compiling the singles charts.

Michael Eskridge, president of NBC Radio, issued a statement indicating that "net benefit" of reporting did not justify the "effort required to maintain safeguards for... accuracy." The subtext underlying the decision, say observers, is the new interest being shown by the news media in accusation of impropriety in the system of independent record promotion that results in the reporting (and subsequent charting) of records not actually receiving airplay. The decision of NBC Radio, the explanation goes, distances the network from such suspicion.

A WRITE-DOWN of record inventory was the substantial cause of MCA's record and music publishing division's \$10,090,000 operating loss in the third quarter. Earnings for the division in the same quarter last year had totalled \$4,234,000. Revenues for the quarter had risen to \$41,553,000 compared to \$38,764,000 in the same quarter last year.

# WHAT IS LOVE ?

## Howard Jones the next single

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# MUSIC WEEK

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## News in brief...

CLASSIC R & B albums of the late Forties to early Sixties are being imported from France under Conifer Records' exclusive arrangement with Pathe Marconi, the EMI company in France. They include Fats Domino's *Walking To New Orleans*, Amos Milburn's *13 Unreleased Masters* and T Bone Walker's *Singing The Blues*. Conifer is taking national press advertising for the series.

**THE FIRST** Ian Anderson solo album, *Walk Into Light*, is released by Chrysalis this week. Apart from Pete Vettese on keyboards, it is a totally solo album with Anderson playing guitar, bass, drums and flute, and singing his own songs. He was also producer, engineer and tape operator. Anderson's next project is a new studio LP with Jethro Tull.

TROJAN RECORDS releases a new 14-track album by Bob Marley And The Wailers next week (25), including six tracks never previously available. In *The Beginning* also features five tracks previously unavailable on an album. A 7 and 12-inch single, featuring *Soul Shakedown Party*, *Caution* and *Keep On Skanking*, is available. Distribution through PRT.

EPIC RECORDS is releasing a nine singles pack from Michael Jackson, featuring tracks from his two solo albums, *Off The Wall* and *Thriller*. The singles are all pressed on red vinyl with new packaging on some of the bags. Titles include *Don't Stop 'Til You Get Enough*, *Rock With You*, *Billie Jean*, *Beat It* and *The Girl Is Mine*.

## Alan Warner digs for gold in vintage musicals

AFTER TRAIL of *The Lonesome Pine* and *As Time Goes By*, can Alan Warner do it again with *Hooray For Hollywood*, a four-track medley single culled from the vintage vaults of Hollywood musicals?

Former United Artists A & R man Warner, who now has his own company in Los Angeles, was behind the massive *Laurel And Hardy* and *Dooley Wilson* hit singles in 1975 and 1977 respectively. He has now put together the first medley record drawn entirely from original film soundtrack recordings of the Thirties.

The tracks are *Hooray For Hollywood*, *I Only Have Eyes For You*, *By A Waterfall* and *Lullaby Of Broadway*, from the films *Hollywood Hotel*, *Dames*, *Footlight Parade* and *Gold Diggers of 1935*.

The *Lullaby Of Broadway* track comes complete with authentic soundtrack sounds of massed dancers and solo tap dancing. The single, with the artist credit *The Hollywood Musicals*, will be released in the UK by RCA next month. It is preceded by an album, *Hollywood Hit Parade*, from which the tracks are taken.

The LP, released November 21, contains 20 original soundtrack songs and has almost 30 minutes playing time each side. It was made under a direct licensing deal with MGM/UA Home Entertainment and includes six recordings which have not previously been available in the UK.

Film expert Philip Jenkinson has compiled a video clip of scenes from the films to promote the single and RCA is providing point-of-sale posters featuring a blow-up of the LP sleeve and the flash "Showing Now".



ALAN WARNER with a scene from one of the Hollywood musicals featured on his new vintage soundtrack album, *Hollywood Hit Parade*.

## Manilow, Meatloaf on video

THE LATEST home video releases featuring music include Barry Manilow, Meatloaf, Kid Creole & The Coconuts and Glen Campbell.

Guild Home Video has Barry Manilow in *Concert At The Greek Theatre* — taped during a Manilow concert in Los Angeles which includes most of his hits. It is the first complete home video of a Manilow performance.

Videoform Music has three new music videos: a 60-minute tape of Meatloaf performing tracks from *Bat Out Of Hell* plus recent single, *Dead Ringer For Love*; Kid Creole & The Coconuts — *The Lifeboat Party Europe 1983*, recorded at the Hammersmith Odeon this year; and Glen Campbell Live.

Twelfth Night, who are being promoted as "acknowledged leaders of the new progressive rock movement", were taped at the Marquee Club this month for an LP and video cassette.

## TV push for 'definitive' Gladys Knight album

A 20-TRACK Gladys Knight & The Pips compilation, which includes material from Motown, Buddah and CBS, is being backed with a £100,000 marketing campaign by TV record merchandising company Starblend.

"This is a truly definitive and up-to-date collection which is the first compilation album of any kind to include some of her CBS tracks and does not contain any 'filler' tracks," says Starblend managing director, Tony Harding.

The TV campaign will commence in the Granada region in December and roll out nationally during December and

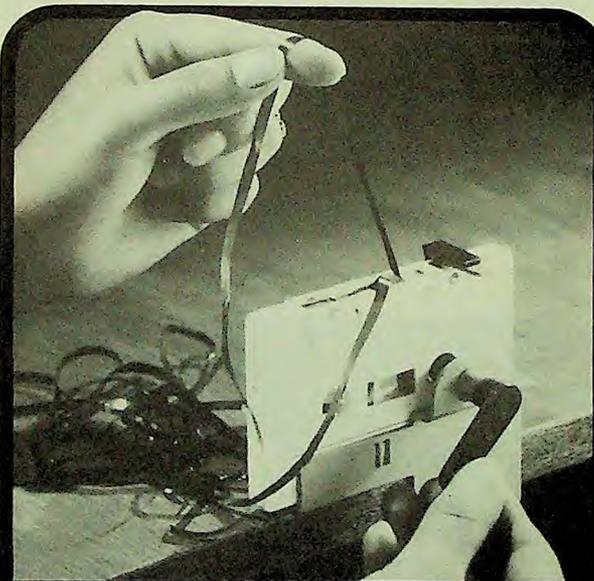
January. Press ads and simultaneous radio ads will parallel the TV commercials. Additional dealer support includes point-of-sale material based on the album's gold, black and white design.

Harding says that the launch of the album marks a further development in Starblend's policy of creating album concepts which are designed to appeal to consumers in the broadest sense — not just committed record buyers.

Starblend is also re-marketing the Dionne Warwick Collection LP with TV ads in TVS, Granada and Central.

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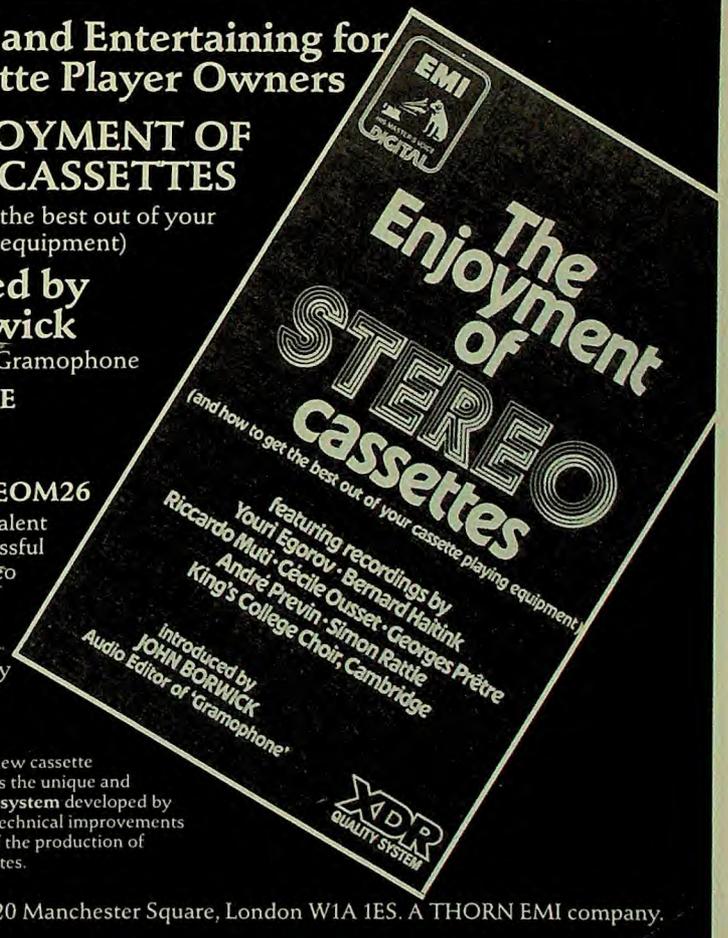
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# NEWS



**BEGGARS BANQUET** is putting all its operations as an indie label and publisher on computer, using a programme developed specifically for music business independents by Chris Palmer (left) of Groove Records. BB's Nick Austin (right) has now taken delivery of his computer and Palmer's special — and he believes unique — software package, which comprises a business accounting programme and the Musicales indie label/publishing/contracts programme.

## PolyGram targets the 'older' market

A FULL nationwide TV and press campaign is supporting the release of a double album compilation which PolyGram TV Division claims is probably the most carefully market researched LP it has ever undertaken.

Formula 30 is aimed at the 25-40 age group, and many of the 30 tracks (all original recordings) are intended to evoke memories of their teens and early 20s. Belief that the track listing is exceptionally strong has led PolyGram to concentrate on giving the entire 30 tracks prominence in ads. Tracks from more recent years have been

included if considered to be crossover successes with the target age group.

The TV campaign started on Central and continues with rapid network roll-out, using two versions of a 30-second and a 10-second reminder. Press ads include a full page in *Sounds* and crossword quiz ads in popular nationals. Flyposting and a range of adaptable POS items support the marketing push.

Artists on the LP include The Rolling Stones, Rod Stewart, Status Quo, The Who, Blondie, Eric Clapton and Dire Straits.

## Stiff: priority promotion for King Kurt, Ullman

STIFF IS embarking on its "most important campaigns of the year" for debut albums by Tracey Ullman and King Kurt.

The Ullman LP, *You Broke My Heart In 17 Places*, is released November 25 and dealers will be supplied with 3D counter displays, in-store posters, mobiles and window stickers, backed by national flyposting and extensive press advertising including co-operative ads with Virgin and Woolworth.

The King Kurt album, *Ooh Wallah Wallah*, will contain a limited edition sticker sheet and a merchandising

leaflet with a personalised message. A teaser campaign will precede the release in music papers and flyposting using the LP title, followed by full page ads and more flyposting. The elaborate sleeve will be used in point-of-sale material.

New Stiff singles in coming weeks include Kirsty MacColl's Terry; Clean Heart by black British gospel choir, The Inspirational Choir Of The Pentecostal First Born Church Of The Living God, available only as a five-track 12-inch; and a Christmas record — Robert Sleigh's *First Snow*.

## Free Xmas LP with Spector hits

AN ALBUM of greatest hits by legendary producer Phil Spector is being TV-advertised by Impression Records this Christmas — and for every album ordered dealers will be given a free copy of the classic Phil Spector Christmas album.

National TV advertising will support the Greatest Hits 2-LP release which has a dealer price of £3.90.

Impression is also going on TV with the Everly Brothers Reunion Concert album, digitally recorded at their recent Albert Hall concerts, and claims advance orders in excess

of 100,000. The 2-LP features 24 Everly classics.

A TV campaign using a commercial featuring live footage from the BBC TV Arena film on the brothers will be screened nationally on December 17 backed by window and in-store displays. Dealer price is £4.56.

● Impression has signed Modern Romance trumpet player John Du Prez who debuts with the label's first single, a re-working of the old Eddie Calvert hit, *Oh My Papa*.

## Singles margin

FROM PAGE ONE

"Singles should be at least £1.59 to make business sense," and added that it was time the trade's whole attitude to pricing changed radically. "We should give the public good value for money — good service and nice premises to shop in — but we should not feel we are robbing them by asking for full 33 or even 40 per cent margins, as most of the biggest and best-respected shops in other retail fields do."

Ames was echoed by indie owner Bob Kingdon of KMK, Beckenham: "Record shops automatically under-charge. We are made to feel guilty about prices, and that's totally unnecessary."

Ian Howard, MD of the Banbury-based Music Market chain urged: "Stop using singles as loss leaders. We must get good margins." In his shops, he stated, he is now pricing up to a level which brings profit. "For the first time in ages we are making money on singles," he said. "It's wonderful."

## Wham! decision

WHAMI HAVE lost their bid to split from their record label, Innervation, at least for the time being. A High Court judge last week granted the label a temporary injunction preventing the duo from signing with any other company. Wham! had claimed that their contract with Mark Dean's Innervation company was invalid. *Full report next week.*

# DOOLEY

THERE'S MUCH seething going on in certain record company boardrooms over the BBC's plans to sell home videos using taped performances from TOTP and other TV shows. Everyone is maintaining an official tight-lipped silence, presumably because it would hardly be diplomatic to discuss in public the possibility of litigation over the biggest plug programme on TV; the BPI Council shuffled the problem over to the rights committee, the chairman of which, Michael Kuhn, is about to resign (though not, he maintains, for any reason other than the fact that he feels it's time someone else had a turn), and the committee has come up with proposals for the council's consideration... meanwhile Richard Branson has been seething because someone in his organisation allowed Ian Wiener's Wienerworld company to lease the rights to 21 Virgin promo videos (including Karma Chameleon) for an Agfa blank video tape promotion just when Branson is lining up a compilation hits video to parallel the release of the EMI/Virgin *That's What I Call Music* LP... Paul McCartney seethes practically every time he opens a newspaper these days and he, and EMI, were specially marked at a London *Standard* allegation that he got uptight when he saw a restaurant waitress wearing a Pipes Of Peace T-shirt before he'd been given one himself. "Not true," said an EMI spokesman. "We're considering action against the *Standard*... on the other hand, McCartney caused more seething in the London office of ASCAP for pulling out of their awards dinner at the last moment having promised to turn up to collect his three awards... And Mick Jagger was seething over the BBC ban on his Julien Temple-directed *Under Cover Of The Night* video.

ON TO happier matters: A daughter, Rachel, to J J Barrie and his wife Denise — pity that his latest single is called *My Son*... Take your eyeshades to Manchester Square when you visit Peter Jamieson's new office — he has a fetish for the colour pink... One press release we won't be holding the front page for: "Don Arden and Mrs Arden hosted a small dinner party at their Beverley Hills home to celebrate the success of Air Supply's etc etc"... Herb Alpert and wife, singer Lani Hall, in London promoting their respective singles — Red Hot (his), Never Say Never Again (hers)... WEA launching a campaign with the slogan "Spend winter in the warm with WEA" which, says marketing manager Carl Gant, is "a serious attempt to put an end to Christmas party-going — it's far more sophisticated to stay in and enjoy a WEA album"... Cheeky quote by Stiff general manager Alan Coweroy on campaigns for Tracey Ullman and King Kurt: "With over 500 albums dumped on the market this Christmas we are proud to release just two records that have had a bit of care and attention put into their making and marketing".

## OUT NOW

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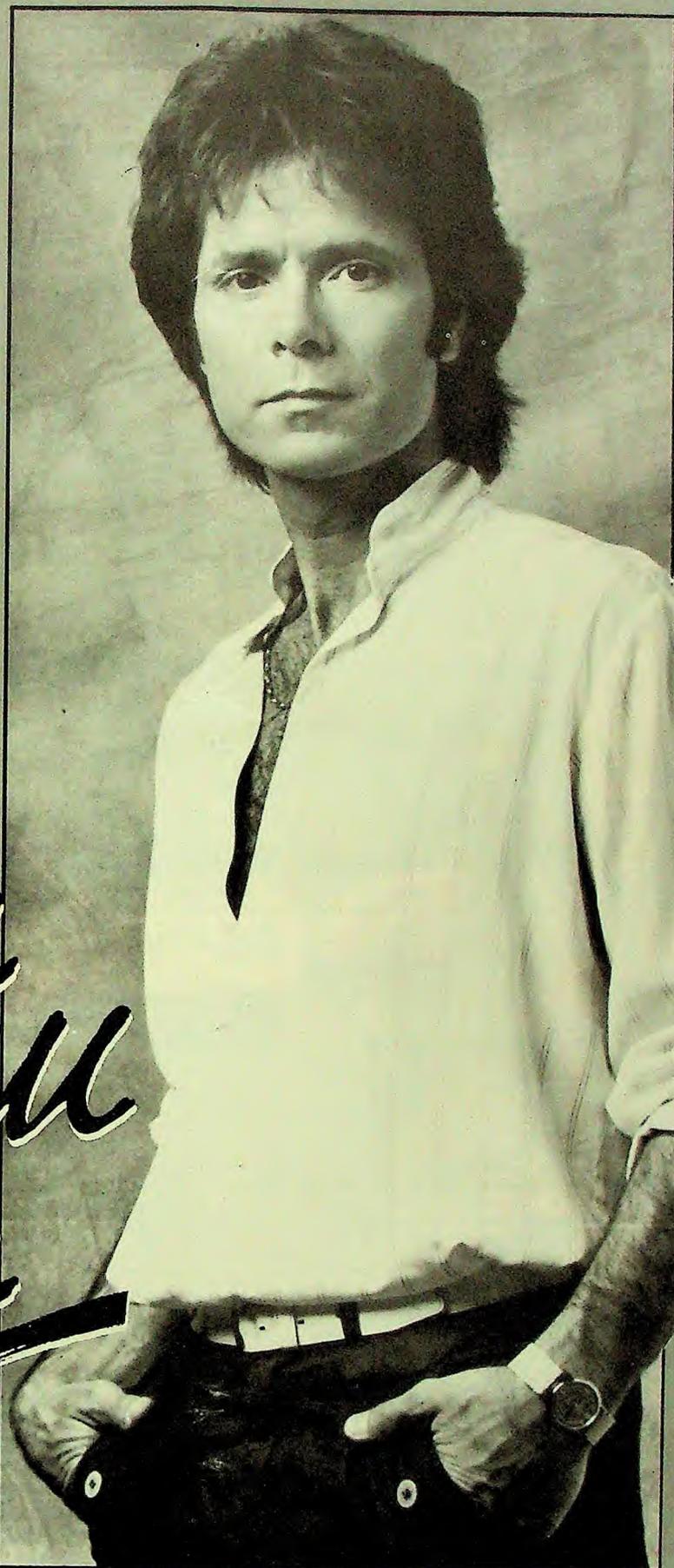
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# CLIFF RICHARD



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Cassette: TC2 EMCS 1077875



# NEWS

## Disco commentary

By BARRY LAZELL  
AS LIONEL RICHIE holds onto the number one spot on the disco/dance singles chart for yet another week with All Night Long (All Night) in the face of tremendous opposition, a further boost to its sales came this week with the arrival in specialist shops of an import 12-inch pressing.

The difference between this and the UK Motown 12-incher is that the import does not feature the same version as the 7-inch single, but the long album remix plus an instrumental variation on the flipside. The value of this for DJs is obvious, but it is ironic that a 12-inch import should give a hot dancefloor record an additional boost after its sales peak.

Jump of the week comes from Imagination with New Dimension, as simultaneously their Scandalous album storms the disco LP chart at number three, one place ahead of David Grant's eponymously-titled solo debut. The highest new singles chart entry brings Grandmaster Flash back into the running, sharing the billing with Melle Mel on White Lines (Don't Do It), another powerful rap track which recaptures much of the hypnotism of the Grandmaster's The Message smash.

In the rap department, however, Flash may well face strong competition from Roland Rat. Rodent Records, via Magnet (and RCA), has remixed a 12-inch extended club version of the TV-AM superstar's Rat Rapping, and the end result is a solid rap groove — expect a huge disco chart hit alongside an obvious seasonal pop smash (12RAT 1).

Another likely big disco track from an unexpected source is the Red And Blue mix of Yes' Owner Of A Lonely Heart, which shares the 12-inch release of the record with the standard single version plus a bonus track. The 12-inch mix is totally dance-orientated, with most of the vocal removed and a tight funky rhythm brought right to the fore. Specialist shops should play it to electro-disco-minded customers.

Another track which has been circulating as a promo pressing in recent weeks to promising reaction has been picked up by a major. This is Sleazee with The Girls Are Out, now acquired by PRT and due for shipping on the Calibre label (CABL 119).

UK band Second Image are due to star in their own TV special later this month on BBC-1, after winning the Freddie Starr talent search show earlier in the year. Formerly with Polydor, they are now signed to MCA, and Don't You (MCA 848), is now on full release.

# Banner year for ASCAP

THE WRITERS and publishers of 23 British songs which were among ASCAP's "most performed songs" in the US during 1982 received awards last week at the third annual dinner honouring members of the Performing Right Society whose songs are licensed to the American Society of Composers Authors and Publishers.



CHRIS ADLER, youthful lyricist of the new musical, Jean Seberg, (left) met veteran songwriter Vivian Ellis, president of the PRS (right) at the ASCAP awards dinner last week. Enjoying the conversation is Ned Sherrin who was guest of honour.

The event was hosted by ASCAP president Hal David who said that 1983 had been a "banner year" for ASCAP, anticipating to hit the \$200m mark in performance income by the year end — the highest income in ASCAP's history, and the highest income ever of any performing right organisation in the US.

The award-winning songs were: Abacab (Tony Banks, Phil Collins, Mike Rutherford/Hit & Run); Baby Come To Me (Rod Temperton/Rondor); Blue Eyes (Elton John, Gary Osborne/Big Pig); Don't You Want Me (John Callis, Philip Oakey, Adrian Wright/Virgin and Sound Diagrams); Ebony And Ivory (Paul McCartney/MPL); Empty Garden (Elton John/Big Pig); Every Little Thing She Does Is Magic (Sting/Virgin); Heat Of The Moment (John Wetton, Geoff Downes/Warner Bros and Island); How Long (Paul Carrack); I Need You (Paul Carrack, Martin Belmont, Nick Lowe/Plangent Visions);

I Only Want To Be With You (Michael Hawker, Ivor Raymonde/Chappell); Look Of Love



JUST SOME of last week's ASCAP award winners (for the song I Need You), I to r: Martin Belmont (writer), Hal David (ASCAP president), Paul Carrack (writer), Nick Lowe (writer), Gloria Messenger (ASCAP MD) and Peter Barnes (Plangent Visions Music).

(Mark White, Martin Fry, David Palmer, Steve Singleton/10 Music); Love Is In Control (Rod Temperton/Rondor); Morning Train (Florrie Palmer/Pendulum); My Love (Paul and Linda McCartney/MPL); Only Time Will Tell (John Wetton, Geoff Downes/Warner Bros and Island); Our Lips Are Sealed (Terry

Hall/Plangent Visions); Spirits In The Material World (Sting/Virgin); Start Me Up (Mick Jagger, Keith Richard/EMI); Take It Away (Paul McCartney/MPL); Tonight I'm Yours (Jim Cregan/Warner Bros); You Can Do Magic (Russ Ballard/Russ Ballard Ltd); Waiting On A Friend (Mick Jagger, Keith Richard/EMI).

## Cassette sales to rise—survey

IN FIVE years' time, the UK record industry will be selling 2.5m fewer singles but 4.5m more pre-recorded cassettes. That is the prediction from Leisure Consultants in its latest statistical forecast analysis, *Media Leisure*.

The economic upturn is bringing only modest benefits to the record market and trade will remain "very patchy" says the report, which reiterates previous forecasts of the impact on the singles market by the decline in the teenage population.

\*Published by Leisure Consultants, Lint Growis, Foxearth, Sudbury, Suffolk.

## Polydor releases Visage hits

POLYDOR HAS released the first compilation of Visage numbers, The Visage Singles Collection. It includes two unreleased tracks, the first demo track recorded by the band, a cover version of In The Year 2525, and the 12-inch version of their 1980 hit, Fade To Grey.

## Billy Fury album

RED BUS Records is releasing a posthumous Billy Fury album, The Missing Years (BUSLP 1003), which features previously unreleased material and several tracks released by EMI in the early Seventies. The LP results from a licensing deal between Lisa Rosen and Tony Read of Sounds Of Fury Management, and Red Bus, and will appear on the special Sounds Of Fury label. Distribution by PRT.

The cassette version has been edited as a non-stop dance mix with extended versions of the tracks, including the German recording of The Anvil.

## Moves..

POLO RECORDS has moved its promotion and A & R office to 351 Edgware Road, London W2. THE STATION Agency has moved to 132/134 Liverpool Road, London N1 1LA. Tel: 01-607 9611/9577. Telex: 266222 Rollin G. MAURICE KINN Productions has moved to Penthouse B, Kingsley Lodge, 13 New Cavendish Street, London W1M 7LR. Tel: 01-487 2513/4.

## EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart		Countries
1	1	8	KARMA CHAMELEON, Culture Club	A/B/D/E/I/N/SW/UK/WG
2	2	14	I LIKE CHOPIN, Gazebo	A/F/I/N/SP/SW/WG
3	4	14	DOLCE VITA, Ryan Paris	A/D/F/SP/WG
4	3	20	FLASHDANCE, Irene Cara	F/I/SP/SW
5	6	3	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	B/E/N/UK
6	5	10	THE SAFETY DANCE, Men Without Hats	A/D/E/SW/UK/WG
7	7	11	SUNSHINE REGGAE, Laid Back	A/B/I/N/WG
8	8	4	THEY DON'T KNOW, Tracey Ullman	B/E/UK
9	10	20	MOONLIGHT SHADOW, Mike Oldfield	D/F/I/SP
10	9	3	SAY SAY SAY, Paul McCartney/Michael Jackson	B/E/F/I/N/UK
11	13	3	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	B/E/N/UK
12	16	2	MAMA, Genesis	F/SW/WG
13	12	5	MANIAC, Michael Sembello	SP/SW/WG
14	26	2	UPTOWN GIRL, Billy Joel	E/UK
15	11	10	RED RED WINE, UB40	A/B/N/WG
16	15	7	I'M STILL STANDING, Elton John	D/F/SW
17	20	2	UNION OF THE SNAKE, Duran Duran	E/UK
18	30	2	ROCKIT, Herbie Hancock	A/SW/WG
19	RE		COME BACK AND STAY, Paul Young	B/N/WG
20	24	2	SHADOW ON THE WALL, Mike Oldfield	D/SW/WG
21	17	15	VAMOS A LA PLAYA, Righeira	D/I
22	14	4	NEW SONG, Howard Jones	E/UK
23	18	16	I.O.U., Freeez	DISP
24	22	3	TRUE, Spandau Ballet	F/SP
25	21	23	EVERY BREATH YOU TAKE, The Police	F/I/SP
26	27	2	HERZ IST TRUMPF, Trio	AWG
27	RE		COMMENT CA VA, The Shorts	D/F
28	25	21	BABY JANE, Rod Stewart	F/SP
29	RE		COEUR DU ROCKER, Julien Clerc	F
30	23	6	GIVE ME YOUR LOVE, Frank Duval	SW/WG

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.

# ARMENTA

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"I was exultant. They were magnificent" - *The Standard*

"A once-in-a-lifetime event" - *Daily Mail*

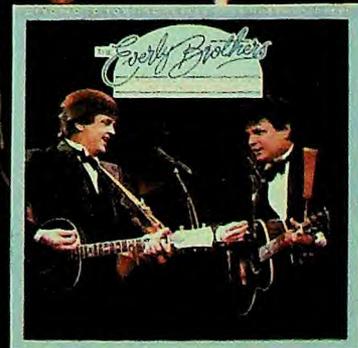


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# RETAILING

## Virgin mends snag in 12-inch stocking

DEALERS WHO have been complaining about the lack of availability of the extended 12-inch version of Mike Oldfield's Moonlight Shadow single (see Opinion) will be doubly mollified to hear that not only will unlimited stock be available in the UK (German pressings) very soon, but Virgin has gracefully apologised for the difficulty retailers have experienced in ordering it up to now. Previous orders have been cancelled and dealers should now re-order using the catalogue number VS 58612.

## Our Price expands

OUR PRICE has quadrupled the floor space of its St Albans shop by moving from its 400 sq ft premises in Market Place to the 16,000 sq ft shop next door (formerly Barnaby Rudge). Another new relocation has occurred at the Northampton shop, which has moved from a secondary position in Peacock Way to what Our Price regards as a prime position in Abington Street. The period before Christmas will see the opening of at least three completely new Our Price shops, bringing the total number of branches to 76. Shopfitting is now under way at the new West Ealing branch, and premises have been acquired in the Hempstead Valley shopping centre in Gillingham, Kent, and in the former Martin Ford site in East Ham in London.

DISCOVERY RECORDS of Pewsey, Wiltshire, has acted quickly in picking up distribution of Black and Blue, one of the main jazz labels handled by the now-defunct TOL. It continues to be the main distributor of French RCA jazz catalogue (which TOL also handled) and can offer French RCA classical product on special order. Call 067285 406.



RENEE AND Renato recently visited Record Merchandisers to present Dave Phillips, the singles buyer, with a gold disc for the company's help in making Save Your Love on Hollywood Records the first-ever independent number one single, and the second biggest-selling single of 1982. RM was responsible for more than 250,000 sales through Woolworth and other outlets. Renee and Renato's current single, A Little Bitta Me, has just been released and the duo are hoping for another Christmas hit.

## Saviour of catalogue

FOLLOWING THE closure of Lugton's distribution, fast action by PRT and Abbey Records has ensured wide Christmas distribution for Abbey's seasonal albums of carols and hymns. Available from PRT now are: 40 Christmas Carols (LPB 820); A Royal Carol Recital (LPB 825); Carols from Durham Cathedral (MVP 800); Christmas Carols at Canterbury Cathedral (XMS 670); Popular Christmas Carols (XMS 666) and 20 Favourite Hymns - Royal Naval College Chapel Choir, digital recording (MVP 826). Abbey's complete catalogue may also be distributed by PRT after New Year, but continues at present to be available through H R Taylor of Birmingham and Gamut Distribution of Cambridge.

## 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.

## The right move

# OPINION

Ever a tireless correspondent on retailing matters, Martin Anscombe of Pop Inn, Watton, Norfolk writes to rejoice at the BPI's ruling on freebies, to answer indie label's accusations of dealer apathy, and to plead for better distribution of indie product. He also takes EMI and Virgin to task for the problems dealers have had in getting copies of Mike Oldfield's Moonlight Shadow 12-inch. In this case, Retailing can inform him and all other retailers who want the stock, that the problem has been solved (see briefs).

HAVING HAD such quotes from the BPI as "Freebies are all a part of the excitement of record retailing", it is both a surprise and a relief that a decision has now been made to exclude singles promoted by freebies from the Gallup charts. The subject is one where I have had no hesitation in being vociferous; however, it's not just me for, clearly, many dealers must have expressed their concern at the practice and the weight of argument has finally carried the day. I firmly believe that this decision by the BPI is in the best interests of retailers and consumers alike, and now, perhaps, some of us will have a little less feeling of being in the "have not" league.

Jenni Nicholson's letter in Opinion (October 29) is headlined "Apathetic dealers . . .", another subject I have addressed from time to time. One thing about controversy, such as freebies, is that apathy fades and all sorts come out of the woodwork to support a cause. As one who likes a challenge, I am often, as Jenni says, "inspired to put on a Sherlock Holmes hat" and track down some obscure item. Unfortunately, it can get rather expensive, and that's one reason why those who discount are seldom interested in such niceties for their customers. A telephone call to the Independent Label Association's find-it service (01-935 2303) will cost the average out-of-town caller considerably more than the profit margin on the item sought. Even when detective work results in an answer, more often than not, it seems, the item concerned is unavailable, out-of-stock or withdrawn.

A couple of months ago our local radio station was playing, over a two-week period, a single by George Moody called 'I'm In Love With A Memory'. A small demand was created, and perusal of Music Master showed the item to have been released in December 1982 on the Marina label (DBWS 022). It went through an independent distributor, I called them; their tele-sales department knew nothing about it, but persistence at the office revealed that the distribution deal had never gone through and stock had not come in. They gave me Marina's number. I made another long distance call (the cost to me now being up to £2) and the person I spoke to completely contradicted what the distributor had said. I replied that whatever the problem such badinage was of no help to me, my customers or other Radio Norfolk listeners trying to get the record from their dealers. I asked her to send some copies (proforma invoice or even COD). "OK, I'll try" was the rather desultory answer. As may be expected, nothing resulted. The answer is simple. Indie labels really must go for well known high-calibre national distributors, they really must get their contracts sorted out, and they have to provide the goods in timely fashion. But I think the industry has a role to play as well. The BPI should issue a request to broadcasters not to airplay demos sent into radio stations unless distribution and availability details are supplied with them.

Difficulty in supplies is always a sore point with dealers. Gary Jones (Opinion October 29) makes the point about EMI problems, almost all of which have stemmed not from its own stable product but from its new distribution deals. I have been totally frustrated by Mike Oldfield's Moonlight Shadow on 12-inch. EMI has not had this disc in stock since taking over distribution of Virgin product, delivery notes consistently show the item, VS 58612, as extended, while Virgin's marketing and sales said it was a limited edition and sold out but they haven't got round to issuing a deletions notice. They checked the computer and found some 2,500 copies held on extend to EMI accounts (had nobody noticed before?). Now Virgin's problem is whether to delete, press'em-up quietly and risk dealer extend cancellations, or re-launch the whole caboodle.

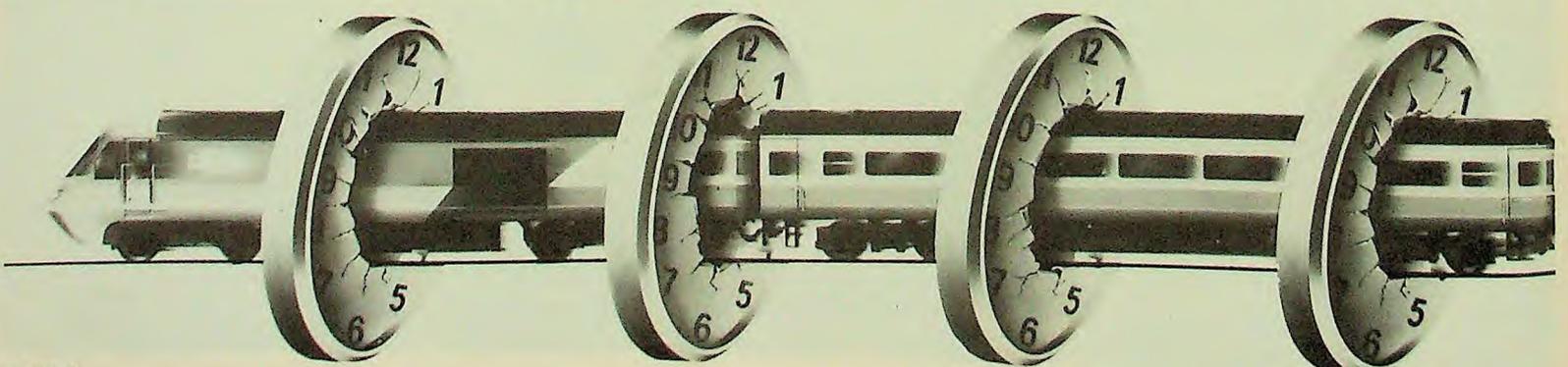
A four track 12" e.p. entitled, *Waiting For Winter*, by Two



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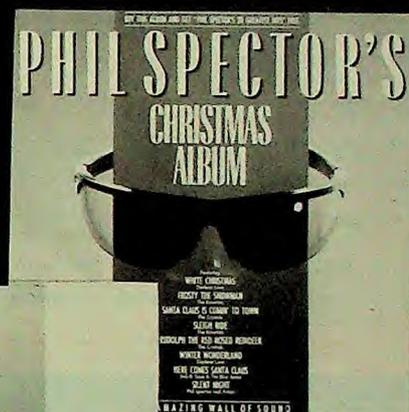
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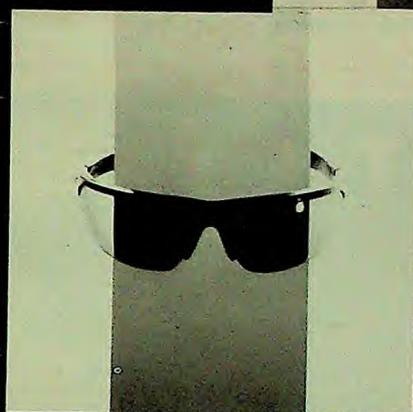
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# AIRPLAY ACTION

## Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for details)

PAUL YOUNG—36 stations; MICHAEL JACKSON—34; THOMPSON TWINS—30; SLADE—20; TINA TURNER—18; THE POINTER SISTERS—16; IRENE CARA—15; CLIFF RICHARD—14.

**OTHERS:**

PRINCE—Little Red Corvette—Warner Brothers W9436 (W) A Forth, Dntwn, B Luxembourg, 2CR, Victory, DevonAir, Severn, Chiltern, Pennine, Piccadilly, Clyde, NorthSound.

KIM CARNES—Invisible Hands—EMI America EA 164 (E) A Severn, BBC Scotland, CBC, Swansea B Orwell, Chiltern, NorthSound \* Trent—Hitpick, Red Rose—Hitpick, Dntwn—Hitpick.

GREG KINN BAND—Jeopardy—Beserkley E 9847 (W) A Dntwn, B 2CR, West, Essex, Chiltern, Signal, West Sound, Swansea \* Wyvern—Hitpick, BBC Scotland—Hitpick.

DELEGATION—It's Your Turn—CBS A3832 (C) A Plymouth, Tay, BBC Wales B Wiltshire, Essex, Chiltern, Mercia, Clyde, West Sound.

SIMPLE MINDS—Waterfront—Virgin VS 636 (E) A BBC Scotland, Forth, Tay B Wyvern, Essex, Clyde, CBC \* NorthSound—Hitpick, Dntwn—Hitpick.

THE KIND—Don't Stop—Chrysalis CHS 2749 (F) A Victory, BBC Scotland B Luxembourg, Hereward, Orwell, Aire, Piccadilly, Tay.

JUAN MARTIN—David's Song—WEA X 9602 (W) A Victory, Essex, Moray Firth, Dntwn, B Radio 210, Beacon, CBC, Swansea.

MIKE BATT—Railway Hotel—Epic A3957 (C) A 2CR, Manx, BBC Wales B Radio 210, DevonAir, \* Trent—Hitpick, Red Rose—Hitpick.

CLASSIX NOUVEAUX—Never Never Comes—Liberty BP 421 (E) A Dntwn, B Wyvern, Essex, Beacon, Chiltern, CBC \* Tees—Hitpick.

FICTION FACTORY—Ghost Of Love—CBS A3819 (C) A BBC Scotland, Dntwn, B Plymouth, Mercia, Trent, Metro, Piccadilly.

KISS—Lick It Up—Vertigo/Phonogram KISS 5 (F) A Luxembourg, Red Rose, BBC Scotland, Tay B Plymouth, CBC, Dntwn.

MELANIE—Didn't You Ever Love Somebody—Neighbourhood NB 2 (IDS) A 2CR B Wiltshire, Signal, Aire, Pennine \* CBC—Hitpick, Dntwn—Hitpick.

THE MOTELS—Suddenly Last Summer—Capital CL 308 (E) A BBC Scotland, Dntwn, B Plymouth, Wiltshire, Orwell, Forth, West Sound.

ALAN PARSONS PROJECT—You Don't Believe—Arista ARIST 548 (F) A Wyvern B Radio 210, West, Mercia, Red Rose, BBC Scotland, CBC.

YELLOW—Lost Again—Stiff BUY 191 (C) A Piccadilly B 2CR, Chiltern, BBC Scotland, Forth, CBC, Dntwn.

ZZ TOP—Sharp Dressed Man—Warner Brothers W 9576 (W) B Severn, Essex, Chiltern, Trent, Forth, West Sound, CBC.

## Radio 1

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

- |   |   |
|---|---|
| 18 (19) BILLY JOEL: Uptown Girl                     | 12 (10) TOM ROBINSON: Listen To The Radio: Atmospheric          |
| 18 (10) THE ROLLING STONES: Undercover Of The Night | 11 (7) AZTEC CAMERA: Oblivious                                  |
| 17 (14) ABC: That Was Then But This Is Now          | 11 (15) DURAN DURAN: Union Of The Snake                         |
| 17 (12) THE ASSEMBLY: Never Never                   | 10 (13) STATUS QUO: Mess Of Blues                               |
| 16 (17) MADNESS: The Sun And The Rain               | 10 (—) KID CREOLE & THE COCONUTS: Lifeboat Party                |
| 16 (14) SHAKIN' STEVENS: Cry Just A Little Bit      | 10 (10) UB40: Please Don't Make Me Cry                          |
| 15 (6) PAUL YOUNG: Love Of The Common People        | 10 (New) SIMPLE MINDS: Waterfront, Virgin VS 636 (E)            |
| 15 (11) PAUL McCARTNEY/MICHAEL JACKSON: Say Say Say | 9 (10) HOWARD JONES: New Song (Hey You) The Rocksteady Crew     |
| 14 (16) THE CURE: The Love Cats                     | 9 (7) THE ROCKSTEADY CREW: Crew                                 |
| 14 (17) LIONEL RICHIE: All Night Long               | 9 (10) TINA TURNER: Let's Stay Together                         |
| 14 (12) LIMAH! : Only For Love                      | 8 (New) PRINCE: Little Red Corvette, Warner Brothers W 9436 (W) |
| 14 (19) THE POLICE: Synchronicity II Us Apart       | 8 (7) GEORGE BENSON: In Your Eyes                               |
| 13 (14) ADAM ANT: Puss 'n Boots                     | 8 (New) BLANCMANGE: That's Love, That It Is, London Blanc 6 (F) |
| 13 (10) EURYTHMICS: Right By Your Side              | 8 (9) EDDY GRANT: Till I Can't Take Love No More                |
| 13 (7) MARILYN: Calling Your Name                   | 8 (7) MICHAEL JACKSON: Thriller, Epic A3634 (C)                 |
| 13 (New) MICHAEL JACKSON: Thriller, Epic A3634 (C)  | 8 (7) THE SMITHS: This Charming Man                             |
| 12 (—) JOY DIVISION: Love Will Tear Us Apart        | 8 (12) THE STYLE COUNCIL: A Solid Bond In Your Heart            |
| 12 (14) MEN WITHOUT HATS: The Safety Dance          |   |
| 12 (12) MUSICAL YOUTH: 007                          |   |

## Radio 2

Based on plays Friday-Thursday 6am-7.30pm in the week preceding publication. Plus Saturday 11.30am to 1pm.

- |  |  |
|--|--|
| 13 (10) BILLY JOEL: Uptown Girl                          | 6 (7) LIONEL RICHIE: All Night Long                        |
| 8 (7) OLIVIA NEWTON-JOHN: Twist Of Fate                  | 6 (New) ROGERS/PARTON: Islands In The Stream (RCA)         |
| 8 (New) CLIFF RICHARD: Please Don't Fall In Love (EMI)   | 6 (7) DON WILLIAMS: Story Of ...                           |
| 7 (8) CHAS 'n' DAVE: My Melancholy Baby                  | 5 (6) BRYSON/FLACK: Heaven Above ...                       |
| 7 (New) GENESIS: That's All (Charisma)                   | 5 (10) CARPENTERS: Make Believe It's Your First Time       |
| 7 (7) SHAKIN STEVENS: Cry Just A Little Bit              | 5 (New) FOSTER & ALLEN: I Will Love You All My Life (Ritz) |
| 7 (New) BARBRA STREISAND: The Way He Makes Me Feel (CBS) | 5 (New) LIVERPOOL EXPRESS: So What (Priority)              |
| 6 (New) ABBA: Thank You For The Music (Epic)             | 5 (8) McCARTNEY/JACKSON: Say Say Say                       |
| 6 (New) KIKI DEE: The Loser Gets To Win (EMI)            | 5 (New) LINDA RONSTADT: What's New (Asylum)                |
| 6 (5) ELTON JOHN: Kiss The Bride                         | 5 (New) FRANK STALLONE: Far From Over (RSD)                |
| 6 (New) KC/SUNSHINE BAND: It's The Same Old Song (Epic)  | 5 (—) VENDETTA: So Do I                                    |

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

- |   |   |
|---|---|
| 8 (9) THE THOMPSON TWINS: Hold Me Now                     |   |
| 7 (6) CARE: My Flaming Sword                              |   |
| 7 (7) DONNA SUMMER: Unconditional Love                    |   |
| 7 (11) ELTON JOHN: Kiss The Bride                         |   |
| 7 (New) PHIL FEARON & GALAXY: Fantasy Real, Ensign/Island |   |
|   | ENY 507 (E)   |
|   | GENESIS: That's All   |
|   | JULIAN COPE: Sunshine Playroom                                |
|   | FRANKIE GOES TO HOLLYWOOD: Relax                              |
|   | CULTURE CLUB: Karma Chameleon                                 |
|   | THE PRETENDERS: 2,000, Real ARE 20 (W)                        |
|   | YELLO: Lost Again   |
|   | YES: Owner Of A Lonely Heart                                  |
|   | AL JARREAU: Love Is Waiting                                   |
|   | WEA International: U 5744 (W)                                 |
|   | CLIFF RICHARD: Please Don't Fall In Love, EMI 5437 (E)        |
|   | DAVID GRANT: Rock The Midnight, Chrysalis GRAN 4 (F)          |
|   | MIDNIGHT: White Light/White Heat                              |
|   | FLYING PICKETS: Only You, 10 TEN 14 (E)                       |
|   | THE HAINES GANG: So Hot, LON 34 (R)                           |
|   | KENNY ROGERS/DOLLY PARTON: Islands In The Stream, RCA 378 (R) |
- Records with 5 plays included if 'New' to Radio 1 Airplay.

## Bubblers

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

THE ANIMALS: Love For All Times

THE BELLE STARS: The Entertainer

LAURA BRANIGAN: How Am I Supposed To Live Without You

JACKSON BROWNE: Tender Is The Night

GORDON CAMPBELL: You Are My Woman

CHAS 'n' DAVE: My Melancholy Baby

JOHN DENVER: Hold On Tightly

JOBOXERS: Jealous Love

NIK KERSHAW: I Won't Let The Sun Go Down On Me

JOHNNY MATHIS: Unforgettable

JEFFREY OSBORNE: Stay With Me Tonight

PARADISE: Love Is The Answer

RADIOLAS: Swingin' Boogie

LINDA RONSTADT: What's New

MICHAEL SEMBELLO: Automatic Man

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DON WILLIAMS: Story Of My Life

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## CLASSICAL

Edited  
by  
NICOLAS SOAMES

## Kiri signs up for five years with Decca

SUPERSTAR SOPRANO Kiri Te Kanawa has signed a five-year exclusive contract with Decca. The signing followed the world-wide success of the Songs of the Auvergne album, which went into the UK pop charts and topped the *Billboard* classical charts for some weeks.

The New Zealander, who has won a wide following with her cross-over TV programmes as much as her Covent Garden appearances, has had successful records on Philips and CBS and has recorded a volume of folk songs for EMI.

In *Gramophone* this month she says Decca engineers

"have caught my voice as well as anyone", and this, in combination with a clearly attractive and lucrative offer, persuaded her to go "exclusive" — as, of course, Pavarotti has done with Decca.

She is now contracted to make five opera recordings during the term, including *Tosca* under Solti, as well as a varied collection of other works, which include the *Messiah* in Chicago again under Solti, and an operatic and a *Lieder* disc.

There remain a number of records of hers still to be issued by other companies — including Ravel's *Scheherazade* and Duparc songs on EMI — but within a few years her loyalty to Decca will be noticeable.

## EMI switches tactics in tape battle

EMI, HAVING embraced BASF's chrome dioxide for its digital classical tapes two years ago, has now gone out on a limb and switched back to super-feric tape as used in a "total manufacturing system".

EMI calls the system XDR and describes it as a "range of technical improvements throughout all stages of the production of pre-recorded cassettes".

Meanwhile BASF has joined with Decca for a special chrome tape promotion through *Hi Fi* magazine, and has used Vladimir Ashkenazy to espouse the chrome system as evidenced on his latest release, *Rachmaninov's Symphony No. 1*.

Decca is releasing its mid-price Jubilee re-issue label on chrome cassette, partly as sales of the company's cassettes have increased by up to 20 per cent this year.

The chrome dioxide campaign has obviously had its effect on the public and critics alike, but it remains to be seen whether XDR can succeed as well.

## Haitink appointment bodes well for Decca, Philips

THE APPOINTMENT of Bernard Haitink, best known as the conductor of the Concertgebouw Orchestra, Amsterdam, as the next music director of the Royal Opera House has pleased both Decca and Philips, for whom he records regularly.

EMI is particularly happy as he has recorded only two operas, Mozart's *The Magic Flute* and Richard Strauss' *Daphne* — both for the British company and a third is to be made in January. It is Mozart's *Don Giovanni* in the Glyndebourne production, which will be rush-released for the 50th anniversary celebrations of the Glyndebourne Festival in May.

This month EMI also issued his recording of Elgar's *Symphony No. 1*, sponsored by Kef Electronics, with the Philharmonia Orchestra (ASD 1077941 and on cassette), a follow-up to his recording of Walton's *Symphony No. 1*.

Haitink has steadily been building his operatic repertoire at Covent Garden with works ranging from *Don Giovanni* to *Lohengrin*, though it is his work as director at Glyndebourne which has most endeared him to operatic audiences in this country.

As Haitink's Glyndebourne appointment continues until 1988, he will not take up his Royal Opera House post until then, although Colin Davis leaves in 1986.

## Beethoven revisited

THE BEAUX ARTS TRIO has re-recorded Beethoven's 11 piano trios, and made first recordings of Beethoven's own arrangements of *Symphony No. 2* and the *Septet*.

The Trio recorded the works in the late Sixties and early seventies with a different violinist, Daniel Guleit. They have been re-made with Isidore Cohen and appear on a 7-LP set (6725 035 and on cassette).

## Boston Pops film themes released

ANOTHER TITLE The Boston Pops Orchestra's popular series of film themes has been released. It is *Out Of This World*, featuring John Williams conducting 2001. *A Space Odyssey*, *ET*, *Battlestar Galactica*, *Return of the Jedi* and others. It is available on 411 185 1 (and on cassette) and will be released in CD next year.

fairly specialist, but the chromaticisms and harmonies Marenzio explores makes this extraordinary — this is marvellously sensual and emotive stuff. To be recommended to all early vocal music collectors unreservedly — the music is superbly sung and recorded.

□ □ □

Jenufa, Janacek, Soderstrom, Ochman, Dvorsky, etc. *Vienna Philharmonic*, Sir Charles Mackerras. Decca D276D3.

FEW OPERATIC series can claim to have been as successful as Decca's recordings of Janacek's stage works. This is partly due to the care that Mackerras has taken to use his original scoring ideas, and partly due to a resurgence of interest in the music of one of the great individual voices of the 20th century operatic stage.

It was with Jenufa that Janacek had his first real international success, and Soderstrom, now so closely identified with this series, brings all the dramatic intensity to the role that so distinguished her earlier performances. A sure seller for those who bought *The Cunning Little Vixen*, or *The House of the Dead*.

## Reviews

balance which over-favours the orchestra making some of the crucial solo lines somewhat indistinct — not the fault of Tear, Soderstrom or Allen, who give deeply musical accounts.

Britten's recording presents the *War Requiem* for a generation who experienced war, while Rattle's recording is more of a rounded, artistic event. There should be considerable interest in it.

□ □ □

Madrigals by Luca Marenzio. The Hilliard Ensemble. UEA 82126. RRP £5.25. Distribution: Harmonia Mundi.

TRYGGVI TRYGGVASON is known in the industry as being a fine sound engineer with dozens of good recordings for British independents to his credit. He is also the power behind UEA Recordings, a company with a handful of attractive releases stemming from the studio at the University of East Anglia, and this typifies its output. The repertoire is

## BROADCASTING

## Sovereign: a sound future in nostalgia

TWICKENHAM-BASED pirate station Radio Sovereign is keeping the tradition of the original pirate radio stations alive with re-mastered PAMS jingles as used by Caroline, London and Britain Radio.

Sovereign bought the rights from B and L Studio, the London agent of the American owner CPMG and the original Famous Five Dallas singers re-did the vocals with Sovereign's name.

Sovereign's owner, John Kenning, whose collection of more than 15,000 records forms the basis of the station's slogan, *Yesterday's Music, Tomorrow's Radio*, says the jingles project was expensive for a pirate station, but adds: "We're a nostalgic station — what could be more nostalgic?" Kenning's version of nostalgia is mostly music of the Fifties and Sixties when he started collecting as a teenager.

After only six months on air, Sovereign is an example of how a professionally presented all-music station can grow. From a team of four struggling to maintain a near 24-hour service, Sovereign now has 16 presenters who keep the music going with a pleasing minimum of talk.

Sandwiched in are briskly

presented news headlines, weather, traffic and a satisfying number of local advertisers aiming at Sovereign's potential audience of 2m on 200 metres mw.

It can be heard in an area ranging from Watford to Guildford and from Reading to Dulwich. Though income is enough to keep the station going, Kenning has yet to take a salary. He puts the money into the station's new studio and professional equipment to justify Sovereign's boast — "Radio's First Solid Gold Radio".

## Bids sought for Leicester

THE IBA is to re-advertise the Leicester ILR franchise, following the collapse of Centre Radio. It had been hoped that Radio Trent's plan to run, at least, an interim service for Leicester would be successful. However, although Trent offered jobs to 16 of Centre's staff at their former salaries plus the 1983 pay increase they had not yet received, it could not pay the extra 15 per cent usually paid to employees on contracts of less than six months, and negotiations collapsed.

## Virgin in talks to buy LWT complex

VIRGIN RECORDS is negotiating the purchase of London Weekend Television's Stonebridge Park studio complex in Wembley. Virgin's CableMusic subsidiary says that it would provide a full range of facilities by creating its own studio and editing facilities for the independent producers who sub-contract to provide the company's 11 hours of new programmes daily.

The Stonebridge Park complex, with 8,000 sq ft of studio space backed by cameras, computerised lighting and sound equipment plus a variety of complementary rooms, would give CableMusic a good start on its needed full range of facilities.

Additionally, Virgin Films, which co-produced *Secret Places* and financed *Loose Connections*, could well help to keep the studio overheads low.

LWT says it is selling because of inability to reach agreement with unions over rental of the studios.

## Appointments at Aire

DENNIS MAITLAND is Radio Aire's new managing director. His first move there was to hire Centre Radio's head of features, Dave Bowen as Aire's new programme controller and Centre's sales controller Hazel Hallam as Aire's sales director.

Hallam replaces Tony Grundy, who joined Reading's Radio 210 as sales director. Maitland expects no further redundancies at Aire and may even add one or two more staff.

Four years ago, Maitland was fired from Radio Trent as five directors left. He appealed to an industrial tribunal and in a private settlement, Trent admitted unfair dismissal and paid Maitland some £10,000.

## High hopes for Capital Festival 1984

THE 1984 Capital Music Festival is set to take place in London from July 1 to 31.

Organiser John Burrows, Capital's controller of promotions, aims to make 1984's event even bigger than this year's which involved more than 2,000 musicians at 105 venues attended by more than 300,000 people. He is "investigating possibilities of putting on functions — fringe events — in pubs and clubs as well as in the larger venues, and of broadcasting more performances live".

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War Requiem, Britten. Soderstrom, Tear, Allen, CBSO, Simon Rattle SLS 1077573 2LPs.

SIMON RATTLE accepted a tremendous challenge when he agreed to follow Britten's own historic recording of this work — but someone had to do it, and it is typical of EMI's commitment to British music that it should invest in it.

I have always found Rattle a conductor of marvellous energy, so I expected passages such as the *Dies Irae* to be set on fire, yet I was strangely disappointed. He sticks much more closely to the score than Britten, observing the dynamic markings more faithfully, but overall the performance is a more muted one. It is not helped by the recording

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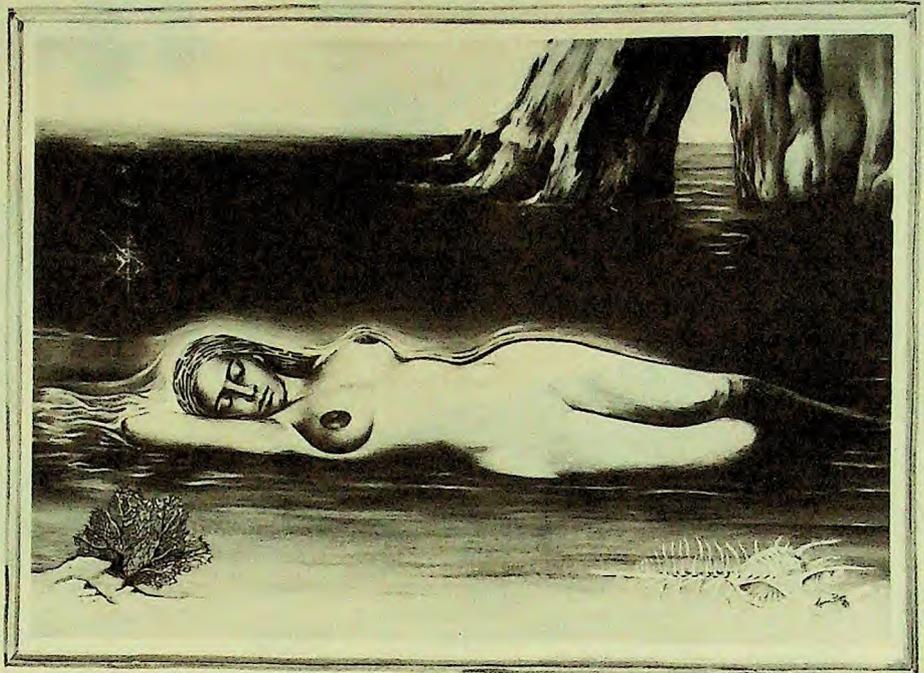
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MUSIC WEEK

RE indicates a re-entry

Key to distributors code - see albums releases page

# TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	1	6	UPTOWN GIRL	Billy Joel	(Phil Ramone) CBS Songs	CBS (TA3775) (C)	26	14	10	NEW SONG	Howard Jones	(Colin Thurston) Warner Bros Music	WEA HOW 1(T) (W)	51	39	14	RED RED WINE	Pablo	(Falconer) Warner Bros Music	DEP International/Virgin 712DEP 9 (E)
2	3	6	SAY SAY SAY	Paul McCartney/Michael Jackson	(George Martin) MPL Copyright Control	Parlophone (12R 6062) (E)	27	13	9	THEY DON'T KNOW	Tracey Ullman	(Peter Collins) Chrysalis Music	Stiff (SIBUY 180) (C)	52	33	6	OVER AND OVER	Shalamar	(Leon F. Sylvers III) Chappell Music	Solar E 9730(T) (W)
3	4	3	CRY JUST A LITTLE BIT	Shakin' Stevens	(Christopher Neil) EMI Music	Epic (TA3774) (C)	28	48	2	THAT'S ALL	Genesis	(Genesis/Hugh Padgham) Banks/Collins/Rutherford/Hill & Run Music	Charisma/Virgin TATA 1112 (E)	53	34	8	DEAR PRUDENCE	Soussane And The Bananahs	(Soussane/Bananahs/Mike Hedges) Northern Songs	Wanderland/Polydor SHE(X) 4 (F)
4	2	8	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie	(Lionel Richie/James Anthony Carmichael) Warner Bros Music	Motown TMG(T) 1319 (R)	29	35	3	OBVIOUS	Artes Camera	(John Brand/Bernie Clarke) Warner Bros Music	WEA AZTEC 1 (W)	54	37	10	THIS IS NOT A LOVE SONG	PIL	(PIL/Bob Miles) CBS Songs/Virgin Music	Virgin VS 52912 (E)
5	9	3	THE SUN AND THE RAIN	Madness	(Clanger/Winstanley) Nitty Sounds/Warner Bros Music	Stiff BUY(T) 192 (C)	30	26	5	007	Michael Young	(Peter Collins) Blue Mountain Music	MCA YOU(T) 6 (C)	55	NEW	LET THE MUSIC PLAY	Shannon	(M. Liggett/C. Barbosa/R. Hui) Shapiro Bernstein/Warehouse/Heath Levy	Club/Phonogram LET 1112 (F)	
6	5	4	PUSS'N BOOTS	Adam Ant	(Phil Collins/Hugh Padgham) Taurus/EMI Music	CBS (TA3614) (C)	31	NEW	HOLD ME NOW	Thompson Twins	(Alex Sadkin/Tom Bailey) Picant Music	Arista TWINS 1132 (F)	56	46	3	WHITE LIGHT/WHITE HEAT	David Bowie	(David Bowie/Mike Moran) RCA Music	RCA 372 (R)	
7	10	4	THE LOVE CATS	The Cure	(Phil Thornalley/Chris Parry/The Cure) APB Music	Fiction FICS(X) 19 (F)	32	55	2	THIS CHARMING MAN	The Smiths	(John Porter) Glad Hips Music	Rough Trade RT(T) 136 (I)	57	73	2	TWIST OF FATE	Olivia Newton John	(David Foster) ATV/Boca Music	EMI 5438 (E)
8	7	6	THE SAFETY DANCE	Men Without Hats	(Marc Durand) Tactix Music/Los Los Editions Chapeau	Starak TAK 1112 (E)	33	19	9	IN YOUR EYES	George Benson	(Arif Mardin) ATV/Rondor Music	Warner Brothers W 9487(T) (W)	58	56	3	NEW DIMENSION	Imagination	(Tony Swain/Steve Jolley) J&S Red Bus Music (Int)	Red Bus/R&B RBS (RBL) 216 (A)
9	8	10	KARMA CHAMELEON	Culture Club	(Steve Levine) Virgin/Pendulum/Warner Bros Music	Virgin VS 61212 (E)	34	23	9	SUPERMAN (GIOCA JOUER)	Black Lace	(Alan Barton) -	Flair FLA 105 (P)	59	71	2	FEDORA (I'll Be Your Dawg)	Caramella	(Michael B. Tretow) Bocu Music	Bilco Bill 101 (D/S)
10	36	2	NEVER NEVER	The Assembly	(The Assembly) Sonet	Mute 12(TINY 1) (U/SP)	35	29	8	REILLY	The Olympic Orchestra	(Harry Robinowitz/Chris Burt/Wic Jones) Standard Music	Red Bus RBUS 82 (A)	60	NEW	WHITE LINES (DON'T DON'T DO IT)	Grand Master & Melle Mel	(Robinson/Mel Robinson/Jari Four Hills/Heath Levy Music)	Sugar Hill SHILL 130 (A)	
11	21	2	UNDERCOVER OF THE NIGHT	The Rolling Stones	(The Rolling Stones/Chris Kimsey) EMI Music	Rolling Stones 12(RSR 113) (E)	36	NEW	LET'S STAY TOGETHER	Tina Turner	(Martyyn Ward/Greg Walsh) Burlington Music	Capitol 12(CL 316) (E)	61	38	4	GUNS FOR HIRE	AC/DC	(AC/DC/Tony Platt) J. Albert & Son	Atlantic A 9774(T) (W)	
12	NEW	A SOLID BOND IN YOUR HEART	The Style Council	(Peter Wilson/Paul Weller) EMI Music	Polydor TSC 4 (F)	37	42	2	OWNER OF A LONELY HEART	Yes	(Travoy Horn) Warner Bros Music/Unforgettable Songs	Atco B 9817 (W)	62	54	4	THE SINGLES 1981-83	Bauhaus	(Bauhaus/Hugh Jones) Beggars Banquet Music	Beggars Banquet BEG 100E (W)	
13	6	4	UNION OF THE SNAKE	Duran Duran	(Alex Sadkin in association with Ian Little/Duran Duran) Tritac/Carlin	EMI 12(EMI 5429) (E)	38	25	15	BLUE MONDAY	New Order	(New Order) B.E./Warner Bros Music	Factory FAC 73 (P/RT)	63	NEW	RAT RAPPING	Rob Rap Superstar	(S. Jeffries/M. Rye) Chappell Music/Copyright Control	Rodent/Magnet RAT 1 (R)	
14	16	9	UNCONDITIONAL LOVE	Donna Summer	(Michael Omartian) EMI/Warner Bros Music	Mercury/Phonogram DQ(HNA 212) (F)	39	24	6	KISS THE BRIDE	Eton John	(Chris Thomas) Big Pig Music	Rocket/Phonogram EJS 212 (F)	64	NEW	SUNSHINE PLAYROOM	Julian Cope	(Stephen Lovell) Zoo/Warner Bros. Music	Mercury/Phonogram COPE 1112 (F)	
15	11	6	PLEASE DON'T MAKE ME CRY	UB40	(UB40/Ray "Pablo" Falconer) Grant/Intersong Music	DEP International/Virgin 712DEP 9 (E)	40	22	8	KISSING WITH CONFIDENCE	Will Powers	(Goldsmith) Adrenalyn/Maya Prod./FS/Island/Humanoid	Island 12(IS 134) (E)	65	68	3	STAR FLEET	Brian May & Friends	(Brian May) CBS Songs/Paul Bliss Music	EMI 5438 (E)
16	20	3	ONLY FOR LOVE	Lemah	(De Harris/Tim Palmer) Tritac Music	EMI 12(LML 1) (E)	41	53	2	LISTEN TO THE RADIO: ATMOSPHERICS	Tom Robinson & Crew	(Tom Robinson) EMI Music/Clofine	Paric NIC(T) 3 (D/S)	66	52	5	MICRO-KID	Level 42	(Larry Dunn/Verdine White) ATV Music/Island Visual Arts/Copyright Control	Polydor POS(PX) 653 (F)
17	NEW	LOVE OF THE COMMON PEOPLE	Paul Young	(Laurie Latham) Westminster Music/EMI Music	CBS (T) A3505 (C)	42	45	4	TILL I CAN'T TAKE LOVE NO MORE	Eddy Grant	(Eddy Grant) Greenheart/Intersong Music	Ice ICET(T) 60 (R)	67	54	5	HOW YOU FEEL	Sharon Redd	(Eric Matthews) Copyright Control	Prelude (TA3868) (C)	
18	12	9	(HEY YOU) THE ROCKSTEADY CREW	The Rocksteady Crew	(Stephen Hague/Soldier) Charisma/Chappell Music	Charisma/Virgin RSC 1112 (E)	43	64	2	THANK YOU FOR THE MUSIC	Abba	(Benny Andersson/Bjorn Ulvaeus) Bocu Music	Epic A3894 (C)	68	NEW	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw	(Peter Collins) Rondor Music	MCA MCA(T)816 (C)	
19	30	4	LOVE WILL TEAR US APART	Joy Division	(Martin Hannett) Fractured Music	Factory FAC 2312 (P)	44	41	5	FANTASY REAL	Phil Fearon & Galaxy	(Phil Fearon/Tammy) Handle Music	Ensign/Island 12(ENY 507) (E)	69	74	2	SAY IT ISN'T SO	Daryl Hall & John Oates	(Daryl Hall/John Oates/Bob Clearmountain) Intersong Music	CA(MT) 375 (R)
20	15	3	A MESS OF BLUES	Status Quo	(Status Quo) Carlin Music	Vertigo/Phonogram QUD 12 (F)	45	70	2	ISLANDS IN THE STREAM	Kenny Rogers & Dolly Parton	(Gibbi/Richardson/Galuten) Gibb Bros./Chappells	RCA 378 (R)	70	NEW	THE VOW	Toyah	(Nick Tauber) Sweet 'n' Sour Songs/Warner Bros. Music	Safari SAFE(LS) 58 (SP)	
21	32	3	CALLING YOUR NAME	Marilyn	(Clive Langer/Alan Winstanley) Intersong Music	Mercury/Phonogram MAZ 1112 (F)	46	28	9	SUPERSTAR	Lydia Murdoch	(Gerry Gambini/Michael Burton) Copyright Control	Korova KOW 30(T) (W)	71	NEW	THE LIFEBOAT PARTY	Kid Creole & The Coconuts	(August Darnell) Perennial August Music/MCPS	Island 12(IS 142) (E)	
22	18	3	THAT WAS THEN BUT THIS IS NOW	ABC	(ABC/Gary Langan/Neutron/IO Music)	Neutron/Phonogram NT(X) 105 (F)	47	31	4	LICK IT UP	Kiss	(Michael James Jackson/Gene Simmons/Paul Stanley) Chappell Music	Veritage/Phonogram KISS 512 (F)	72	NEW	HAPPINESS IS JUST AROUND THE BEND	Cuba Gooding	(Arthur Baker) CBS Songs/Omnibus M. Streetwise/London LON(X) 41 (F)	Streetwise LON(X) 41 (F)	
23	27	3	RIGHT BY YOUR SIDE	Eurythmics	(David A. Stewart) RCA Music	RCA DAIT 4 (R)	48	58	2	FLAMING SWORD	Care	(Care) Zoo/Warner Bros. Music	Arista KBIRD 1122 (F)	73	NEW	MY OH MY	Stade	(John Punter) Whild John Music	RCA(T) 373 (R)	
24	NEW	THRILLER	Michael Jackson	(Quincy Jones) Rondor Music/Rodsongs	Epic (TA3643) (C)	49	49	4	I WILL LOVE YOU ALL MY LIFE	Ficky & Allan	(Eamon Campbell) Rits Publishing	Ritz RITZ 056 (SP)	74	67	2	DANCING IN THE DARK	Kim Wilde	(Rocky Wilder) Chinnichap/RAK/Intersong	RAK 12(RAK 365) (E)	
25	17	3	SYNCHRONICITY II	The Police	(Hugh Padgham/The Police) Virgin Music	A&M AM(X) 153 (C)	50	40	6	DESTINATION ZULU LAND	King Kurt	(Dave Edmunds) Copyright Control	Stiff (SIBUY 189) (C)	75	NEW	WHEN I LEAVE THE WORLD BEHIND	Rose Marie	(C. Cubertson/K. Lynch/B. Feldman) EMI Music	A1 284 (SP)	

# THE NEXT 25

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
76	60	HEAVEN IS WAITING	The Danse Society	(Nigel Gray/Morrison Leahy) Music	Society/Arista SOC(12) 6 (F)	85	72	JEALOUS LOVE	JoBozers	(Alan Shacklock) Warner Bros Music	RCA BOXX(T) 4 (R)	94	100	IT'S YOUR TURN	Delegation	(Ken Gold/Zomba Music/Gold Songs)	CBS (TA3832) (C)
77	77	RELAX	Frankie Goes To Hollywood	( Trevor Horn) Perfect Songs	ZTT/Island 12(ZTAS 1)E	86	80	GET OUT OF MY MIX	Dolby's Cube	(T. Dolby) Street/Scale Music	Parlophone 12(R6063) (E)	95	90	UNION SUNDOWN	Bob Dylan	(Bob Dylan/Mark Knopfler) Warner Bros Music	CBS A3316 (C)
78	89	LOST AGAIN	Yellow	(Boris Blank) Warner Bros. Music	Stiff BUY(T) 191 (C)	87	-	DON'T YOU	Second Image	(Christopher Heaton) CBS Songs/North Sixteen Songs	MCA(T) 848 (C)	96	-	GOOD FRIDAY	Modern Romance	(Tony Visconti) CBS Songs/Business Art Productions/Zomba Music	WEA ROM 4(T) (W)
79	88	WILLOW WEEP FOR ME	Carmel	(Mike Thome) F.D. & H.EMI Music	London LON(X) 38 (F)	88	-	MY MELANCHOLY BABY	Chas & Dave	(Chas & Dave) EMI(F.D.&H.)	Rockney KOR 21 (A)	97	84	FOUR LITTLE DIAMONDS	ELD	(Jeff Lynne) CBS Songs	Jet (TA3869) (C)
80	-	LOVE'S GONNA GET YOU	Freeze	(Arthur Baker) Beggars Banquet/EQ/Intersong/Shakin Baker/Intersong	Beggars Banquet BEG 103(T) (W)	89	-	I'M SORRY	Hot Chocolate	(Mickie Most) RAK/Chocolate Music/RAK Publ.	RAK 366 (E)	98	-	THE ENTERTAINER	The Bells Stars	(Anne Dudley) Chrysalis Music	Stiff (SIBUY 187) (C)
81	83	THE BEAUTY OF POISIN	Specimen	(Nick Tauber) Metropolis/Warner Bros Music	London LON(X) 40 (F)	90	-	REBELS RULE	Stray Cats	(Dave Edmunds) Zomba Music	Arista SCAT(1)27 (F)	99	-	IT'S THE SAME OLD SONG	K.C. & The Sunshine Band	(Casey/Fitch) Jobeta Music	Epic (TA3918) (C)
82	-	I'M OUT OF YOUR LIFE	Amie's Love	(Eric Matthews) Zomba Music/Goldsongs	Streetwave WAVE(L) 9 (A)	91	92	METAL DANCE	SPK	(SPK/Mike Johnson) APB Music	Desire WANT(X) 1 (D/S)	100	-	ROMAN CANDLE	Flesh For Lulu	(Mick Glossop) Copyright Control	Polydor POS(PX) 653 (F)
83	-	LITTLE RED CORVETTE	Prince	(Prince) Island Music	Warner Brothers W 9436 (T) (W)	92	-	(WHATEVER HAPPENED TO) THE PARTY	The Walkers	(C. Hinds/C. Wellington) Warner Bros. Groove/Cop Con	London LON(X) 39 (F)	Compiled by Gallup for the BPL Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.					
84	81	DRESSING UP!	Street Angels	(Morris/Phillips/Morris) Dick James Music	Street Beat/London STB(X) 100 (F)	93	-	HOW OLD ARE YOU?	Robin Gibb	(Maurice Gibb/Robin Gibb) Gibb Brothers Music/Chappells	Polydor POS(PX) 652 (F)						

## TITLES A-Z (WRITERS)

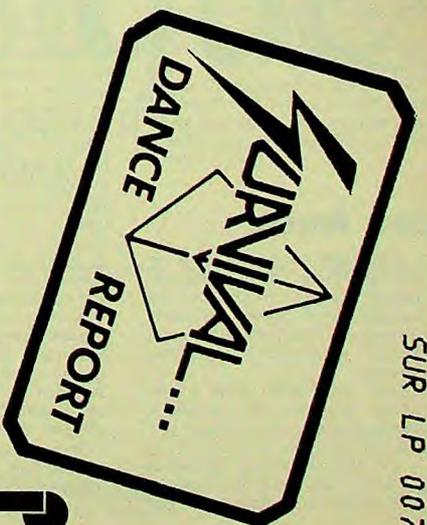
A Mess Of Blues (Pomus/Shuman)	20	Happiness Is Just Around The Bend (Auper)	72	Karma Chameleon (Culture Club)	1	My Oh My (Holder/Lea)	73	Roman Candle (Marsh/Mitchell)	100	The Vow (Wilcox/Bogen/Spalding)	70
All Night Long (All Night) (Richie)	4	Heaven Is Waiting (The Danse Society)	76	Kiss The Bride (Lohan/Traup)	9	My Melancholy Baby (Norton/Burnett)	58	Say It Isn't So (Hall)	69	They Don't Know (MacColl)	27
Blue Monday (New Order)	38	(Hey You) The Rocksteady Crew	18	Let's Stay Together (Green)	36	Never Never (Clarke)	88	Star Fleet (Bliss)	65	This Is Not A Love Song (Lydon/Levine/Alford)	54
Calling Your Name (Marilyn/Caplan)	31	(Blue Haze/Soldier)	18	Let's Stay Together (Green)	36	New Dimension (Jolley/Swain/John/Ingram)	58	Sunshine Playroom (Cope)	64	Thriller (Temperance)	24
Cry Just A Little Bit (Richie)	4	Hold Me Now (Brown/Cornel/Leeway)	21	Let's Stay Together (Green)	36	Oblivious (Frame)	29	Superman (Gioca Jouer) (Cecchetti/Simonetti)	34	Till I Can't Take Love No More (Grant)	42
Dancing In The Dark (Chinnichap/Gurwitz)	74	How Old Are You (R & M Gibb)	53	Let's Stay Together (Green)	36	Only For Love (Lemah)	16	Superstar (Burton)	48	Twist Of Fate (Kipner/Becker)	57
Dear Prudence (Lennon/McCartney)	53	I'm Out Of Your Life (Gold/Dennie)	82	Let's Stay Together (Green)	36	007 (Diaries)	31	Synchronicity II (Sting)	25	Unconditional Love (Summer/Omartian)	14
Destination Zulu Land (King Kurt)	50	I'm Sorry (Brown/Gurwitz)	89	Let's Stay Together (Green)	36	Over And Over (Sybers/Sheby/Leslie)	52	Thank You For The Music (Andersson/Ulvaeus)	43	Undercover Of The Night (Ugger/Richard)	11
Don't You (Foster)	87	I Will Love You All My Life	49	Let's Stay Together (Green)	36	Owner Of A Lonely Heart (Rabin)	19	That Was Then But This Is Now (Fry)	22	Union Of The Snake (Duran Duran)	12
Dressing Up! (Jerome)	84	I Won't Let The Sun Go Down On Me (Kershaw)	62	Let's Stay Together (Green)	36	Please Don't Make Me Cry (Tucker)	15	That's All (Banks/Collins/Rutherford)	28	Uptown Girl (Joel)	1
Fantasy Real (Pearce/Tandy)	44	In Your Eyes (Masser/Hill)	63	Let's Stay Together (Green)	36	Puss'n Boots (Ani/Marco)	6	The Entertainer (Baker/Hirst/Joyce/Mathias)	98	(Whatever Happened To) The Party Groove	92
Flaming Sword (Simpson/Broudie)	48	It's Your Turn (Gold/Dennie)	94	Let's Stay Together (Green)	36	Rat Rappin' (Jeffries/Rati)	63	Owen/Parsons/Shore)	98	(Walker/Hinds/Welington)	92
Four Little Diamonds (Lynde)	97	Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Rebel's Rule (Sezzen)	33	The Lifeboat Party (Rogers/Darnell)	71	When I Leave The World Behind (Berlin)	75
Get Out Of My Mix (Dolby)	86	Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Red Red Wine (Diamond)	51	The Beauty Of Poison (Spectrum)	81	White Light/White Heat (Reed)	58
Good Friday (Jaymes/Mullins)	96	Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Redly (Shostakovich, arr. Robinowitz)	35	The Love Cats (Smith)	8	White Lines (Don't Don't Do It)	6
Guns For Hire (Young/Young/Johnson)	61	Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Rebel's Rule (Sezzen)	33	The Love Cats (Smith)	8	(Robinson/Glover)	60
		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Red Red Wine (Diamond)	51	The Love Cats (Smith)	8	Willow Weep For Me (Ronell)	79
		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Redly (Shostakovich, arr. Robinowitz)	35	The Love Cats (Smith)	8		
		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Rebel's Rule (Sezzen)	33	The Love Cats (Smith)	8		
		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Red Red Wine (Diamond)	51	The Love Cats (Smith)	8		
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		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Red Red Wine (Diamond)	51	The Love Cats (Smith)	8		
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		Jealous Love (Womack/Curtis)	85	Let's Stay Together (Green)	36	Rebel's Rule (Sezzen)	33	The Love Cats (Smith)	8		
		Jealous Love (									



# eight leg-warmers for winter '83



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SUR LP 007

# TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

MUSIC WEEK

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84
COLOUR BY NUMBERS	CAN'T SLOW DOWN	UNDERCOVER	AN INNOCENT MAN	THRILLER	LABOUR OF LOVE	NO PARLEZI	THE TWO OF US	GENESIS	PIPES OF PEACE	STAGES	CHART HITS 83 VOLS. 1/2	VOICE OF THE HEART	SNAP!	INFIDELS	TODD LOW FOR ZERO	FANTASTIC	ROOTS REGGAE 'N' REGGAE ROCK	NORTH OF A MIRACLE	GREATEST HITS	SCANDALOUS	FADE TO GREY (THE SINGLES COLLECTION)	MONUMENT THE SOUNDTRACK	HEARTS AND BONES	RIO	FLIGHTS OF FANCY	WORKING WITH FIRE AND STEEL	THANK YOU FOR THE MUSIC	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	SUPERCHART 83	18 GREATEST HITS	THE WILD HEART	STAR FLEET PROJECT	LOVE STORIES	OFF THE WALL	LIONEL RICHIE	BAY OF KINGS	DURAN DURAN	FASTER THAN THE SPEED OF NIGHT	RICHARD CLAYDERMAN	I WILL LOVE YOU ALL OF MY LIFE	LICK IT UP	ALIVE, SHE CRIED	FACE VALUE	SWEET DREAMS (ARE MADE OF THIS)	COMPLETE MADNESS	LOVE CLASSICS	STANDING IN THE LIGHT	RELEASE	GREATEST HITS	RUMOURS	THE WALL	THE ROLLING STONES	THE TWO OF US	THE WILD HEART	STAR FLEET PROJECT	LOVE STORIES	OFF THE WALL	LIONEL RICHIE	BAY OF KINGS	DURAN DURAN	FASTER THAN THE SPEED OF NIGHT	RICHARD CLAYDERMAN	I WILL LOVE YOU ALL OF MY LIFE	LICK IT UP	ALIVE, SHE CRIED	FACE VALUE	SWEET DREAMS (ARE MADE OF THIS)	COMPLETE MADNESS	LOVE CLASSICS	STANDING IN THE LIGHT	RELEASE	GREATEST HITS	RUMOURS										
Virgin V 2285	Motown STMA 8041	Rolling Stones CUN 165436-1	CBS 25554	Epic EPC 85930	DEP International/Virgin LP DEP 5	CBS 25521	K-tel NE 1222	Charisma/Virgin GENLP 1	Parlophone PCTC 165230-1	K-tel/WEA NE 1262	K-tel NE 1256	A&M AMLX 64954	Polydor SNAP 1	CBS 25539	Rockef/Phonogram HISSP 24	Inner Vision IVL 25328	Telstar STAR 2233	Arista NORTH 1	Telstar STAR 2234	Red Bus/R&B RBLP 1004	Polydor POLD 5117	Chrysalis GUX 1452	Warner Brothers 923942-1	EMI EMC 3411	Nouveau Music NML 1002	Virgin V 2286	Epic EPC 10043	CBS 86302	Telstar STAR 2236	Telstar STAR 2232	EMI SFLT 107806-1	K-tel NE 1252	Epic EPC 83488	Motown STMA 8037	Lamborghini LMGLP 3000	EMI EMC 3372	CBS 25304	Delphine/Decca SKL 5329	Ritz RITZLP 0015	Vertigo/Phonogram VERL 9	Elektra 960269-1	Virgin V 2195	RCA RCALP 6063	Stiff HIT-TV 1	Nouveau Music NML 1003	Polydor POLD 5110	Peach River DAVID 1	EMI EMTV 36	Warner Brothers K 56344																																		

## TALENT

Edited  
by  
CHRIS WHITE

**THE ORSON Family** (above) described as "a megamix of country, rockabilly and swamp music with the Velvet Underground thrown in for good measure" have released a mini-LP on the Paris-based label, *New Rose Records*. The band's publisher, *Charlie Casey* from *Strategy Records*, is keen to hear from UK record companies. Although available in the UK on import only, the mini-album is currently in the indie album chart top 10, and the band have recently completed a *John Peel* session.

Contact: *Charlie Casey*, 95 Brook Green, Hammersmith, London W6 (01-602-1118).

## New pop venue

**SOUTH LONDON** has a new pop club, *Spinters*, which is located within the *Academy Theatre*, formerly known as the *Fair Deal*. It has been completely refurbished, and will be open five days a week. Funk band *Swaye* were the attraction at the opening night last week.

Kit Hain and Sally Oldfield release LPs

## Back to the spotlights

TWO WRITING and recording talents whose careers took off in the late Seventies, but who have since been through a quiet phase, return to the limelight this month with new albums.

Kit Hain, who as one half of *Marshall Hain* had a Top 10 hit with *Dancing In The City*, has released



KIT HAIN

*School For Spies* on the Mercury label, while *Sally Oldfield* has released *Strange Day In Berlin* on *Bronze Records*.

Hain's album sees her working again with *Soft Cell* producer *Mike Thorne*, who was responsible for her last solo album on *Decca*. *School For Spies* was recorded in New York and includes *Perfect Timing*, the song she wrote for *Kiki Dee* last year (Hain also did the backing vocals on the *Dee* single). It also includes two songs co-written with *Chris Bradford*, a newcomer to the music scene.

Hain's last album received a lot of airplay, and two songs were recorded by *Roger Daltrey*, but it was not a big commercial success. "I'm hoping this one will do better, and certainly the initial reviews have been good," she says. "After the split with *Julian Marshall*, I recorded a solo album for *EMI* which was never released, and the last LP, *Spirits Walking Out*, attracted attention but didn't really sell."

Hain has started doing gigs again after a five-year lapse. As well as out-of-town warm-up dates, she supported *Murray Head* at his recent *London Dominion* concert and has just finished a two-week season at *Ronnie Scott's Jazz Club*.

*Sally Oldfield's* first three albums (*Water Bearer*, *Easy* and



SALLY OLDFIELD

*Celebration*) established her as a promising new talent, but lately she has concentrated on the West German market and Scandinavia where she has a particularly large following.

*Strange Day In Berlin* teams her up with synthesist *Hans Zimmer*, known for his work with *Ultravox* and *Zaine Griff*, and she has also signed a new management deal with *Roar Enterprises*.

The album is a major change of musical direction for her. One of the tracks, *A Million Light Years Away From Home*, she describes as being "quite funky" — and she's hoping that UK fans will accept the new musical image. "Apart from working in Europe, I've also been writing film and TV music, but I'm looking forward to working in the UK again," Oldfield says. "There's a strong possibility of live dates in the New Year."

## Talent tips

THE **DESBOROUGH** School Choir, who sang on the soundtrack recording for the new *Columbia Pictures* film *Kroll*, have released on their own label a single of a new *Mike Sammes* Christmas song, *Why Not Buy An Extra Present?* The record, on the *Jira* label, will raise money for the *Juvenile Rheumatoid Arthritis Centre* at *Taplow*, but the choir are looking for a distribution deal. The B-side features a medley of Christmas carols.

Contact: *Saina Joyner*, 01-437 9382.

□ □ □

**CHART NEWCOMER** *Nik Kershaw* (below) who debuts with *I Won't Let The Sun Go Down On Me* on *MCA Records*, is working on his album scheduled for release early next year. Apart from writing all the material and singing, he also plays the drums, guitar, bass and keyboards.

*Kershaw* previously worked with a semi-professional Essex band, playing local *barmitzvahs* and village hall dances. After going solo, he was signed for management by *Mickey Modern* and *MCA* put him in the studios with *Rupert Hine*, the *Fixx's* producer. He is currently recording with *Peter Collins*, the producer behind *Musical Youth's* success.



NIK KERSHAW

## PERFORMANCE

## Cliff Richard

WHETHER YOU are a fan or not, one can only admire *Cliff Richard's* tenacity in staying at the top, both as a recording artist and as a live performer.

*Cliff's* current *Victoria Apollo* series of concerts, marking his 25th anniversary in the business, are among the most professional to have been staged in London this year. They follow a particularly gruelling world tour, but to watch the performance you'd never guess he'd been halfway round the world.

His set embraced many different styles and moods — ballads like the ever-haunting *Miss You Nights* and *Visions* (during which he accompanied himself on acoustic guitar), early hits such as *Livin' Doll*, *Move It*, *The Young Ones* and *Summer Holiday*, and the current-day *Cliff Richard* sounds which at times almost verged on heavy metal. The presentation was particularly notable for lighting effects which included laser beams, the musicianship of the singer's backing band, and of course *Cliff Richard's* own performance which was never less than 100 per cent professional.

CHRIS WHITE

## Dear Anyone

IT HAS taken almost six years for *Don Black* and *Geoff Stephens'* musical *Dear Anyone* to make the transition from album (originally released by *DJM*) to stage production, at *London's Cambridge Theatre*.

There have been quite a few changes along the way, not least a new leading lady, *Jane Lapotaire* — who starred in the hit musical, *Piaf* — the addition of new material to the score, and a crackling book by *Jack Rosenthal* of *Barmitzvah Boy*

TV success. The new musical also boasts a stunning set — relatively simple, but very effective.

*Dear Anyone* is based on the character of an "Agony Aunt" but don't let that put you off. There are plenty of laughs, some good songs (standouts: *I'll Put You Together Again* and the title song), lively dance routines, and sterling work from *Lapotaire* and *Stubby Kaye*.

The cast recording LP is currently up for bids. In the meantime the show itself should do well at the box-office, particularly with Christmas and the holiday period looming on the horizon.

CHRIS WHITE

## Victoria Wood

**VICTORIA WOOD** is one of the funniest comedienne around. Her current five-week season at the *King's Head Theatre Club* in *Islington*, North London, has the nightly audience doubled up with laughter, and yet her magic is that an extremely funny sketch can be followed by a very poignant song.

*Wood* — perhaps best known for her TV work with *Julie Walters* in the *Wood & Walters* series — is a keen observer of human nature and habits, and her re-creations of people's foibles and nuances are devastatingly accurate. Her act is a potent blend of one-liners, ad libs, short sketches and music.

An excellent sample of her work can be found on the new *Elestar Records* album *Lucky Bag*, distributed by *PRT*, which was recorded at the *Edinburgh Festival* last August. Given a few years or so, *Victoria Wood* could find herself occupying the niche which had for so long been occupied by the late, lamented *Joyce Grenfell*.

CHRIS WHITE

## Steve Hackett

THE **BARBICAN** Centre was close to an ideal setting for the first London date of *Steve Hackett's* acoustic tour, very civilised and a place one might expect to hear subdued classical music.

*Hackett*, resplendent in white tie and tails, played most of the songs from his current *Bay of Kings* album along with some new material and even *Tales From a River Bank*. The guitar sound was much too harsh and resonant, his repertoire being much better suited to an acoustic guitar with stand microphone rather than the *Ovation* guitar that he used.

The addition of his flautist brother *John* did little to improve the overall sound which was rather rambling and inconclusive.

However, the audience was surprisingly very taken with the performance and brought him back for many encores. It seems as though this acoustic tour is a "one off" and it might be best left behind.

CHARLIE JEFFREY

## Chief Ebenezer Obey

THE GROWING popularity of African music among a predominantly white rock audience was well illustrated by a near three-hour bombardment of *Juju* sounds from *Nigeria's Chief Ebenezer Obey* at the *Hammersmith Palais*.

A healthy (if not capacity) crowd and a warm reaction greeted the West African giant, who'd spared no expense in bringing over his own 24-piece band for the occasion.

The *Chief* is a veteran of some 80 albums, but using a powerful percussive barrage — including some excellent if slightly over-amplified

talking drums — and a strong guitar section he chose to highlight music from the current *Je Ka Jo* album on *Virgin*.

Opening with *Eyi Yato*, he split the set into two dynamic halves, baffling with *Juju* rhythm and soothing with Hawaiian guitars. *Celebration* and *What God Has Joined Together* were just two of the songs that showed both his commitment and the talent that has made him one of Africa's richest and most influential stars.

It wasn't all perfect — the sound was unbalanced and a bigger audience would have helped — but *Chief Obey* is a leader and a major influence. Later this month it's the turn of *Fela Kuti*; with the visit of *King Sunny Ade* that makes three major stars in six months — a sure sign that African music, in London at least, is beginning to blossom at last.

JOHN SHEARLAW

The pace did not slacken, however, with *Brass Construction* happily turning back the years with classics like *Movin' and Changin'* which sounded full of life and remarkably up to date, as did *Ha Cha Cha and Shakit*.

*Randy Muller* has realised that the band should live up to their name, and so after a couple of lacklustre albums on which he played down the brass, it's right back at the helm now on their current *Conversations LP*, from which the hits *Walkin' The Line* and *We Can Work It Out* had the crowd hopping. Not that they were ever really doing anything else, even if all the usual clichés like "are you ready to party?" were over-used. With two triumphs like this *Randy Muller* must have gone back home smiling very widely.

PAUL SEXTON

Brass Construction/  
New York Skyy

WHILE NEITHER band has ever really broken right out of their disco shells to become major pop propositions, they've both got loyal audiences. So it was pleasing that this imaginative double bill was rewarded with an extra night at *Hammersmith Odeon*, packed out just like the first.

*New York Skyy's* appearance, with excellent, spirited versions of favourites such as *Let's Celebrate*, *Let Love Shine* and *Call Me*, threatened to blow *Brass Construction* right out of the building. Their light, tight sound was finely fronted, both vocally and visually and the audience, especially on *Jam The Box*, was really something to hear.

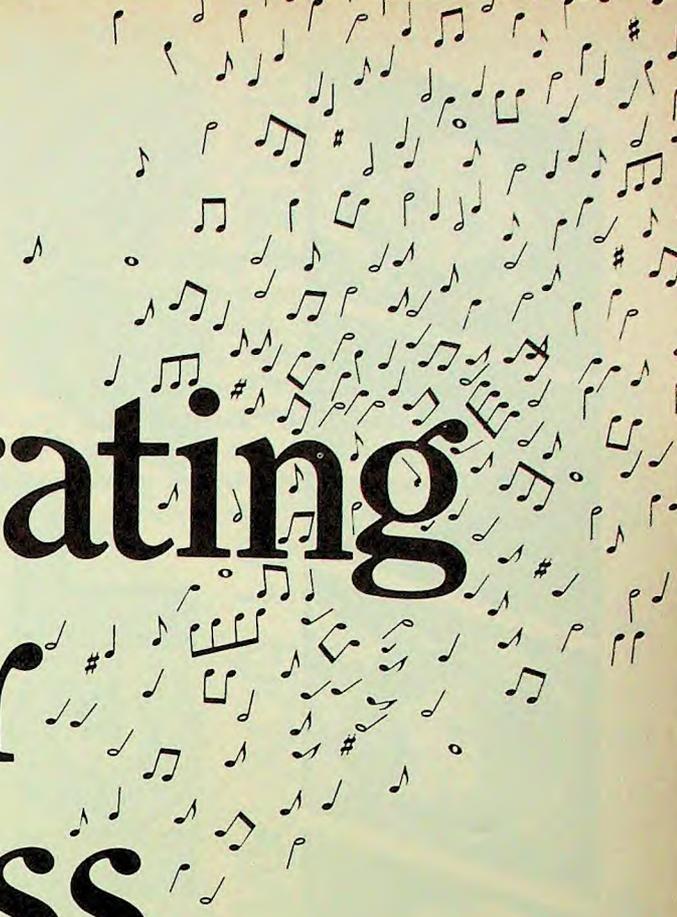
## Johnny Winter

**JOHNNY WINTER** has not changed in appearance or style since his name was first in lights. At *Hammersmith's Odeon* he rattled through some old favourites including *Steppin' Out* and *Crossroads*. His distinctive guitar style and growling vocals sound the same as they did all those years ago when he and brother *Edgar* were playing together.

After a rousing version of the *Elmore James* classic *Dust My Broom*, *Winter* finished the show, which he had obviously enjoyed immensely, with *Johnny B Goode* and by this stage, he really was playing his guitar like a ring of the bell.

Not a show that pushed back any frontiers, but a good evening's rock and blues.

CHARLIE JEFFREY



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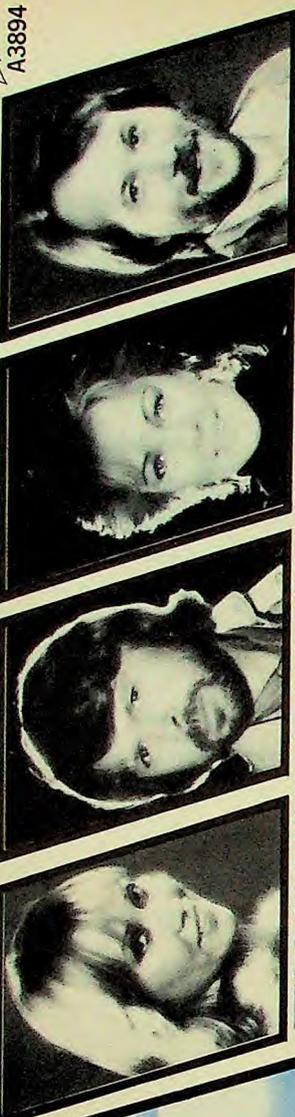
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# TOP 75 SINGLES



## MUSIC WEEK

7 & 12-INCH

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

Rank	Artist	Title	Label	Chart Position	Weeks on Chart	Notes
1	Billy Joel	UPTOWN GIRL	CBS (T)A3775	26	14	NEW SONG
2	Paul McCartney and Michael Jackson	SAY SAY SAY	Parlophone (12)R 6062	27	13	THEY DON'T KNOW
3	Shakin' Stevens	CRY JUST A LITTLE BIT	Epic (T)A3774	28	48	THAT'S ALL
4	Lionel Richie	ALL NIGHT LONG (ALL NIGHT)	Motown TMGT) 1319	29	35	OBLIVIOUS
5	Madness	THE SUN AND THE RAIN	Stiff BUY(T) 192	30	26	007
6	Adam Ant	PUSSIN' BOOTS	CBS (T)A3614	31	14	HOLD ME NOW
7	The Cure	THE LOVE CATS	Fiction FICS(X) 19	32	30	THIS CHARMING MAN
8	Men Without Hats	THE SAFETY DANCE	Statik TAK (1)2	33	47	IN YOUR EYES
9	Culture Club	KARMA CHAMELEON	Virgin VS 612(12)	34	41	SUPERMAN (GIOCA JOUER)
10	The Assembly	NEVER NEVER	Mute (12)TINY 1	35	26	REILLY
11	Rolling Stones	UNDERCOVER OF THE NIGHT	Rolling Stone (12)RSR 113	36	16	LET'S STAY TOGETHER
12	The Style Council	A SOLID BOND IN YOUR HEART	Polydor TSC 4	37	29	OWNER OF A LONELY HEART
13	Duran Duran	UNION OF THE SNAKE	EMI (12)EMI 5429	38	50	BLUE MONDAY
14	Donna Summer	UNCONDITIONAL LOVE	Mercury/Phonogram DONNA 2(12)	39	69	KISS THE BRIDE
15	UB40	PLEASE DON'T MAKE ME CRY	DEP International/Virgin 7(12)DEP 8	40	57	KISSING WITH CONFIDENCE
16	Limahl	ONLY FOR LOVE	EMI (12)LM 1	41	40	LISTEN TO THE RADIO: ATMOSPHERICS
17	Common People	LOVE OF THE COMMON PEOPLE	EMI (12)LM 1	42	45	TILL I CAN'T TAKE LOVE NO MORE
18	Red Wine	RED RED WINE	DEP International/Virgin 7(12)DEP 7	51	39	RED RED WINE
19	Shalamar	OVER AND OVER	Stiff (S)BUY 180	52	33	OVER AND OVER
20	Siouxsie And The Banshees	DEAR PRUDENCE	Charisma/Virgin TATA 1 (12)	53	34	DEAR PRUDENCE
21	PIL	THIS IS NOT A LOVE SONG	WEA AZTEC 1	54	37	THIS IS NOT A LOVE SONG
22	Shannon	LET THE MUSIC PLAY	MCA YOU(T) 6	55	51	LET THE MUSIC PLAY
23	David Bowie	WHITE LIGHT/WHITE HEAT	Arista TWINS (12) 2	56	46	WHITE LIGHT/WHITE HEAT
24	Olivia Newton-John	TWIST OF FATE	Rough Trade RT(T) 136	57	80	TWIST OF FATE
25	Imagination	NEW DIMENSION	Warner Brothers W 9487(T)	58	56	NEW DIMENSION
26	Caramba	FEDORA (I'LL BE YOUR DAWG)	Flair FLA 105(T)	59	64	FEDORA (I'LL BE YOUR DAWG)
27	Grand Master & Melle Mel	WHITE LINES (DON'T DON'T DO IT)	Red Bus RBUS 82	60	63	WHITE LINES (DON'T DON'T DO IT)
28	AC/DC	GUNS FOR HIRE	Capitol (12)CL 316	61	38	GUNS FOR HIRE
29	Bauhaus	THE SINGLES 1981-83	Atco 8987(T)	62	54	THE SINGLES 1981-83
30	Roland Rat Superstar	RAT RAPPING	Factory FAC 73	63	37	RAT RAPPING
31	Julian Cope	SUNSHINE PLAYROOM	Rocket/Phonogram EJS 2(12)	64	76	SUNSHINE PLAYROOM
32	Brian May & Friends	STAR FLEET	Island (12)IS 134	65	86	STAR FLEET
33	Level 42	MICRO-KID	Panic NIC(T) 3	66	52	MICRO-KID
34	Love How You Feel	LOVE HOW YOU FEEL	Polydor POSPIX) 643	67	47	LOVE HOW YOU FEEL



# Records on TV

FROM PAGE ONE

Ronco has determinedly gone for "doing something a bit unusual" in making the albums and promoting them.

"We have to be more sophisticated," Freeman says. "Our LPs now have very high quality cutting and pressing and we only do full versions of the singles — no editing to cram more tracks on."

"Also, the TV commercials must be more sophisticated. They must win attention by standing out among the other ads. There must be a good theme, good production and a handle for people to grab."

## Market

Ronco, Freeman adds, is well aware that, as far as chart compilations are concerned, the target market is getting younger but more mature down at the lower end of the 9-18 spread but, because of the declining birth rate in the Seventies it is becoming numerically

smaller.

TV merchandisers have been working to broaden their commercial base and, as Freeman would insist, have been playing a creative role in helping the artists to broaden theirs, by exposing them to potential new fans who would not initially have bought their singles or LPs but are attracted by a track on a compilation.

The merchandisers' speed of action works in the artists' favour, Freeman believes. The singles chart changes completely about every six to 10 weeks. A TV merchandiser can take an LP from concept to finished product, with the discs in the shops and the ad on the TV within that time.

The early profitable bubble has not burst but has deflated considerably. It could be argued that this was inevitable, not only because of extortionate TV rates and much bandwagon-jumping by different companies but also because of a period of deteriorating standards of repertoire. There was too the kind of greed and/or sloppiness which saw

**BROTHERHOOD OF Man** (with Warwick Records managing director Ian Miles) are one of the middle-of-the-road pop acts whose TV-advertised albums have been great successes.



the same single licensed to two merchandisers at the same time and the rather desperate scrambling for ideas to fill ever-more-busy release

schedules, which often resulted in very similar album concepts on different labels. These were annoying to the merchandisers and

equally annoying to confused customers — not to mention dealers.

The TV merchandisers, notably K-tel, may be overcoming the repertoire crisis by originating some of their own product. A current example is the Elaine Paige album, made in conjunction with WEA and comprising well-known show tunes as well as her own hits. There is also the Russ Abbott LP on Ronco which has rewarded its makers by going straight into the top 50.

K-tel's huge success in self-origination was, of course, the Classic Rock series with the LSO. Later albums in the series, though, became a little lacklustre in inspiration and presentation and suffered commercially as a result. The re-promotion of the concept with some very classy visuals should revive interest, however.

One thing is certain — the TV

TO PAGE SIX

## Companies come to terms with commercials

THE SPECIALIST merchandisers are not the only ones to have learned a lot about TV advertising albums in the past few years. The record companies seem to have outgrown their early careless rapture about TV and settled down to steady and practical use of the medium for carefully selected releases.

They have also enjoyed an improvement in the TV companies' attitude to pop and rock, as a result of which the exposure of their artists on TV has increased greatly and will continue to do so.

The record companies have also learned a lot from the rapidly developing art of making artist promo videos. The commercials are better, and the media buying is more hard-headed and budget conscious. There are more commercial companies to buy from.

Although TV advertising is always a possibility in any overall marketing strategy for a potentially big-selling artist, and is regularly used to good effect, dedicated TV merchandising departments within record companies have contracted or disappeared.

There is scope for anyone who wants to use TV advertising for records provided they use it properly. There is no doubt that the effectiveness of TV exposure is proved by the dealers' attitude to LPs which are expected to sell quickly and in quantity.

There is scope for both the repertoire originators and the repertoire licensees to make money out of TV-advertised albums. The trade can also make money out of them, provided the campaigns are run properly and in full, and deliveries are prompt.

The specialists and other record companies are mostly seeking, and finding, different markets within the vast spread of TV watchers. As Laurie Freeman remarks, the sheer speed of planning and production, which the specialist can achieve, cannot be matched by the record companies, "which is why there are, and will continue to be, thriving TV merchandisers as well as record companies doing their own TV advertising".

# ALL PRESENT AND CORRECT

*This Christmas your customers will  
these best selling titles—all*

*be giving K-Tel albums, so stock up now with  
receiving massive TV support this Autumn*

<p>Images NE1252</p>	<p>Stages NE1262</p>	<p>COOL HEAT NE1231</p>
<p>ROCK SYMPHONIES NE1243</p>	<p>The Two of Us NE1222</p>	<p>MTS NE1256</p>
<p>NE1258</p>	<p>SMOKEY ROBINSON NE1175</p>	

Love Stories (Don Williams) Dad ✓  
Stages (Elaine Paige) Me ✓  
The Two of Us Mum ✓  
Chart Hits John ✓

Watch out for 'The Best of Hooked on Classics' coming soon!

**K-tel** The No1 in TV advertised albums

All titles available on record or cassette, order from your wholesaler  
or direct from K-Tel 01-992 8000

# A VERY MERRY CHRISTMAS

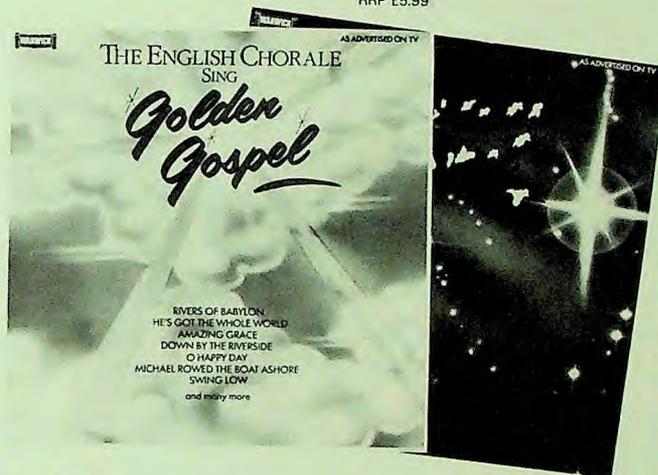
FROM



**CHAS 'N' DAVE'S**  
Christmas Jamboree Bag 40 'All Time Favourites' including RABBIT, STARS OVER 45, THE LAUGHING POLICEMAN and ANY OLD IRON  
WW 5116  
RRP ONLY £3.99



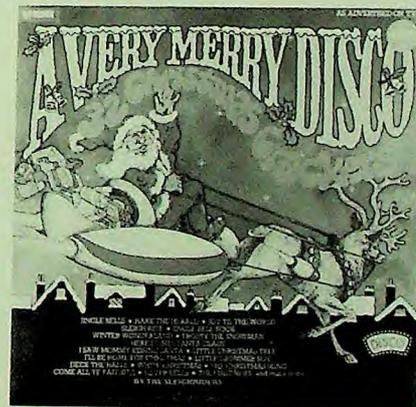
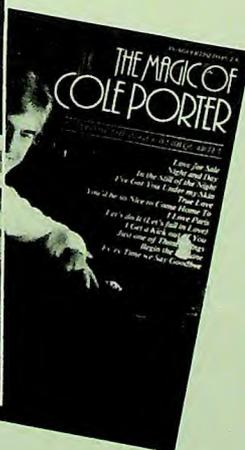
**THE BOBBY CRUSH INCREDIBLE DOUBLE DECKER PARTY**  
BUY PARTY ONE and GET PARTY TWO FREE Over 100 Great Party Songs, including: 'HOMETOWN', 'KNEES UP MOTHER BROWN', and 'YOU ARE MY SUNSHINE'  
WW 5126/7  
RRP £5.99



**GOLDEN GOSPEL**  
The English Chorale sing 16 Great Gospel Songs including, 'O HAPPY DAY', 'RIVERS OF BABYLON', and 'DOWN BY THE RIVERSIDE'. With Golden Gospel you get Christmas Gospel free 12 carols sung by the English Chorale.  
WW 5131/2  
RRP £5.99



**MIDNIGHT MAGIC**  
Roger Webb and his Orchestra Play your Favourite Songs 'One Day in Your Life', 'Misty', 'Imagine', and 'Cavatina'. With Midnight Magic get the MAGIC OF COLE PORTER free, Roger Webb playing a selection of music from the Cole Porter Song Book.  
WW 5133/4  
RRP £5.99



**A VERY MERRY DISCO**  
32 Christmas Crackers from Warwick. The Sleigh Riders play 'Jingle Bells', 'Frosty the Snowman', and many more.  
WW 5136  
RRP ONLY £3.99

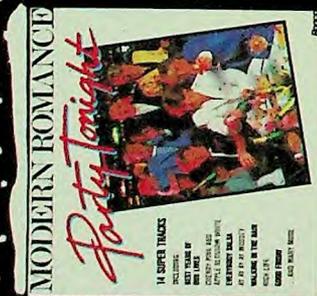
All these great records supported by massive T.V. campaigns For your Happiest Christmas Ever with WARWICK.

Order from M.S.D. Ltd. (Warwick Distribution). 3 Standard Road, Park Royal, London N.W10 6EX  
Tel. 01-961 5646

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ABBA — Thank You For The Music. Epic EPC 10043/40-10043 (C) £3.65	A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A
Russ ABBOT — Russ Abbot's Madhouse. Ronco RTL 2096/ZCRTL 2096 (B) RRP — £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
Cliff ADAMS — Songs To Remember. (50 Old Times Favourites) (2LP). Ronco RONLP 7/CRON 7 (B) RRP £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
Cliff ADAMS — Sing Something Simple (2LP). Ronco RTD 2087/4CRTD 2087 (B) RRP — £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
Jean ARMA TRADING — Track Record. A&M JA 2001/JAC 2001 (C) £3.65	E E E B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B	B B B B
BUCKS FIZZ — Greatest Hits. RCA PL 70022/PK 70022 (R) £3.65													
CHAS & DAVE — Chas & Dave's Christmas Jamboree Bag. Warwick WW 5116/WW 45116 (M)													
CHAS & DAVE — Chas & Dave's Knees-Up. Rockney ROC 9117/ZCROC 911 (A) £3.91													
Richard CLAYDERMAN — The Music Of Richard Clayderman. Decca/Delphine SKL 5333/KSKC 5333 (F)	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A
Perry COMO — For The Good Times. Telstar STAR 2235/STAC 2235 (R) £4.17			E E E										
Bobby CRUSH — Bobby Crush's Incredible Double Decker Party (2LP). Warwick WW 5127/WW 45127													
ENGLISH CHORALE — Golden Gospel/Christmas Gospel (2 For 1). Impression IMPD 1/IMDK 1 (IDS) £4.56	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E
EVERLY BROTHERS — The Everly Brothers' Reunion Album. Marvin GAYE — Marvin Gaye's Greatest Hits. Telstar STAR 2234/STAC 2234 (R) £4.17	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E
Clarence 'Frogman' HENRY — The Legendary Clarence 'Frogman' Henry. Silverdown STLP 3001/STK 3001 £3.10	A A	A A	A A	A A	A A	A A	A A	A A	A A	A A	A A	A A	A A
Michael JACKSON plus the Jackson Five — 18 Greatest Hits. Telstar STAR 2232/STAC 2232 (R) £4.17	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E
Jean Michel JARRE — The Essential Jean Michel Jarre. Polydor PROLP 3/PRONC 3 (F) £3.49/£3.55	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
Eiton JOHN — Too Low For Zero. Rocket HISP 24/REVW 24 (F) £3.45/£3.55		A											
AI JOLSON — 40 Golden Greats (2LP). Ronco RONLP 5/CRON 5 (B) RRP — £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
Paul KEOGH — From The Guitar Man With Love. Nouveau NML 1004/ZCNML 1004 (IDS) £3.90	E	E	E	E	E	E	E	E	E	E	E	E	E
Gladys KNIGHT & The Pips — The Collection — 20 Greatest Hits. Starblend NITE 1/KNITE 1 (IDS)	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E
Paul LEONI — Flights Of Fancy. Nouveau NML 1002/ZCNML 1002 (IDS) £3.90	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E	E E
LONDON SYMPHONY ORCHESTRA — Rock Symphonies — Classic Rock. K-tel ONE 1243/OCE 1243 (K) £4.17													
MAN WITH THE GOLDEN HORN — Non Stop Tijuana. Ronco RTD 2097/4CRTD 2097 (B) RRP — £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
MANTOVANI — Mantovani Magic. Telstar STAR 2237/STAC 2237 (R) £4.17													
MODERN ROMANCE — Modern Romance Party Tonight. Ronco RONLP 3/CRON 3 (B) RRP — £5.99	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D	D D D D
ORCHESTRE ELECTRONIQUE 'L' — Sounds Waves. Nouveau NML 1005/ZCNML 1005 (IDS) £3.90	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E
Elaine PAIGE — Stages. K-tel NE 1262/CE 2262 (K) £4.17	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A	A A A A
Smokey ROBINSON — Smokey Robinson Story — 18 Golden Greats. K-tel NE U75/CE 2175 (K) £4.17													
Diana ROSS & the Supremes — title to be announced (2LP). £4.17	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E	E E E
ROYAL PHILHARMONIC ORCH. / L.S.O. Johnny PEARSON — Images. K-tel ONE 1254/OCE 1254	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E
ROYAL PHILHARMONIC ORCH. / L.S.O. Love Classics. Nouveau NML 1003/ZCNML 1003 (IDS) £3.90	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E	E E E E



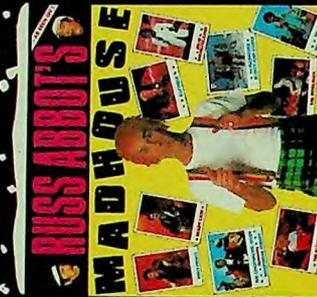
# Make it a Ronco Christmas!



**MODERN ROMANCE - PARTY TONIGHT (RON LP3)**  
Modern Romance are very seldom out of the charts. They are one of the few bands who cross over all musical boundaries from straight pop to the M.O.R. market. This new album contains ALL the bands hits including 'WALKING IN THE RAIN', 'GOOD FRIDAY', 'BEST YEARS OF OUR LIVES', 'HIGH LIFE', etc.



**GREEN VELVET (RON LP6)**  
16 beautiful ballads inspired by Terry Wogan's ability to chat-up the house-wives and charm them with the music of The Fureys, Foster & Allen, Gloria Hunniford, etc. The hits of The Fureys and Foster & Allen are included in this unique collection with a touch of Irish.



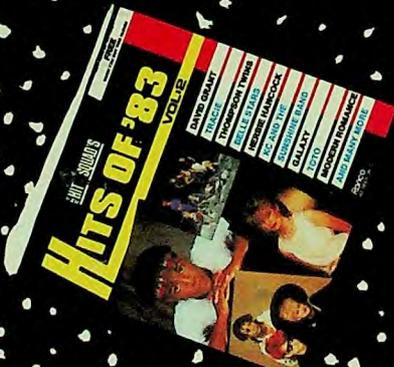
**RUSS ABBOTT'S MADHOUSE (RTL 2096)**  
With a highly successful national TV series (peak time Saturday Nights) and a total sellout nationwide tour behind him, this album is the fun hit of the year. 18 great songs direct from the TV series are included in a gatefold sleeve featuring the words to all the tracks.



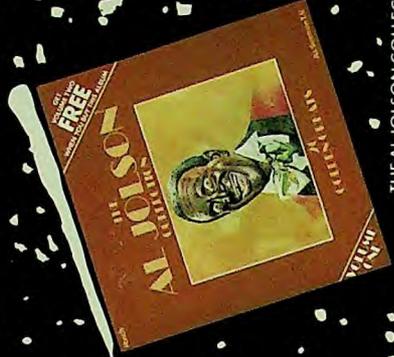
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Over 100 hits are included in this double album featuring The Man With The Golden Horn. Great for parties, dancing or listening to the his Tijuana style. Includes the music of George Benson, The Carpenters, Herb Alpert and Barry Manilow.



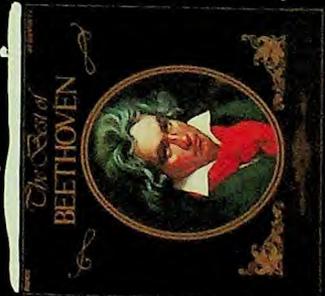
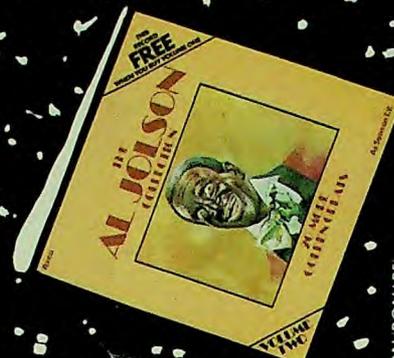
**THE HITS OF '83 (RON LP4)**  
The Hit Squad return with this super 'buy-one-get-one-free' collection of the big hits of the year. Every track contained in these albums officially reached the TOP 10 during the course of 1983. Artists include Paul Young, Tracey Ullman, Men At Work, Bonnie Tyler, Madness, K.C., etc.



**THE HITS OF '83 (RON LP5)**  
The Hit Squad return with this super 'buy-one-get-one-free' collection of the big hits of the year. Every track contained in these albums officially reached the TOP 10 during the course of 1983. Artists include Paul Young, Tracey Ullman, Men At Work, Bonnie Tyler, Madness, K.C., etc.



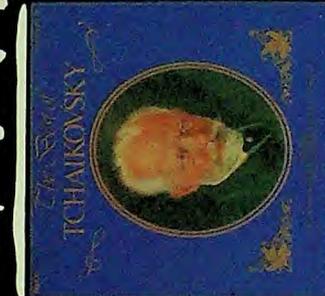
**THE AL JOLSON COLLECTION (RON LP5)**  
Including all the original recordings, these albums are ideal gifts for any of your customers searching for value-for-money bargains. This is the first time Jolson's recordings have been made available in a 'buy-one-get-one-free' campaign with 20 of his biggest hits on each album.



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MOZART



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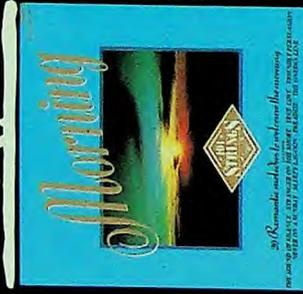
STRAUSS

**THE COMPOSERS (RTL 2088 A/B/C/D)**  
With a retail price of £5.99 this complete 4-album collection has already achieved 'gold' sales. Orchestras include The Royal Philharmonic, Bamberg Symphony, The London Festival and The London Philharmonic. The set features: The Best Of Strauss, The Best Of Mozart, The Best Of Tchaikovsky and The Best Of Beethoven.

Best of Beethoven, the best of Brahms, the best of Mozart, the best of Tchaikovsky and the



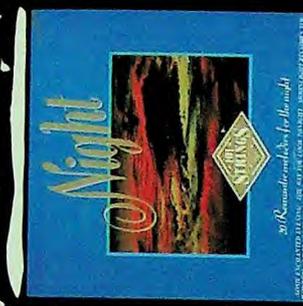
**SING SOMETHING SIMPLE - THE CLIFF ADAMS SINGERS (RTD 2087)**  
The original double-album returns for its second Christmas. Over 100 sing-along favourites inspired by the BBC's long running radio show, this album is a natural seller at this time of year.



**MORNING, NOON AND NIGHT (RTL 2094 A/B/C)**  
The magnificent sound of The 101 Strings play beautiful music for any time of the day or night. This three-album set includes 60 tracks and the complete set retails for just £5.99. Tremendous gift idea if your customers are Christmas shopping.



**NOON, NOON AND NIGHT (RTL 2094 A/B/C)**  
The magnificent sound of The 101 Strings play beautiful music for any time of the day or night. This three-album set includes 60 tracks and the complete set retails for just £5.99. Tremendous gift idea if your customers are Christmas shopping.



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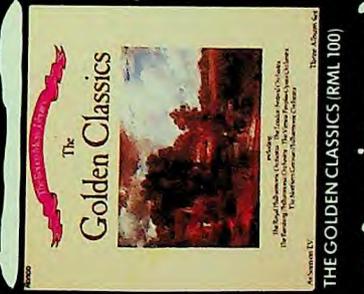
**SONGS TO REMEMBER - THE CLIFF ADAMS SINGERS (RON LP7)**  
A beautiful concept of songs selected from the Victorian era superbly sung in this double album by the original 'sing-something-simple' team. 50 titles including 'I'll Walk Beside You', 'Home Sweet Home', 'Bless This House', 'Come Into The Garden Maud', among many others.



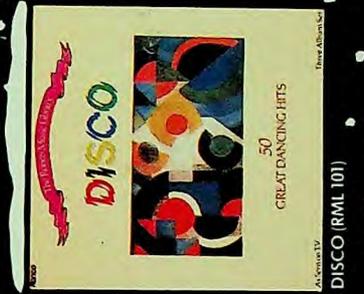
# The Ronco Music Library Boxed Sets



**COUNTRY (RML 103)**  
50 GREAT WASHBURN HITS



**THE GOLDEN CLASSICS (RML 100)**  
50 GREAT WASHBURN HITS



**DISCO (RML 101)**  
50 GREAT DANCING HITS



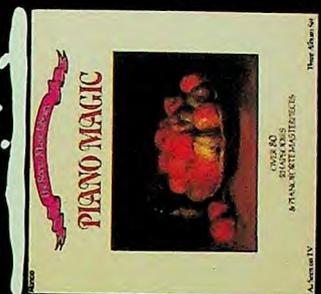
**THE MESSIAH (RML 102)**  
50 GREAT WASHBURN HITS



**MILITARY GREATS (RML 104)**  
50 GREAT WASHBURN HITS



**THE INSTRUMENTAL COLLECTION (RML 105)**  
50 GREAT WASHBURN HITS



**PIANO MAGIC (RML 106)**  
50 GREAT WASHBURN HITS



**BIG BAND GOLD (RML 107)**  
50 GREAT WASHBURN HITS

Introducing our new range of boxed sets. 8 different sets are now available with something to satisfy any member of the family. Each box contains 3 albums (or 3 cassettes) with a superb illustration of a famous work of art on the front of each box. With a retail price of £5.99 these sets must have the finest value on the shelves this Christmas.

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**Call Ronco on 01-274 7761**  
or call your wholesaler

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			RECORDS	CASSETTES
Songs To Remember The Cliff Adam Singers (Double Album)	RON LP7	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Green Velvet	RON LP6	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
The Al Jolson Collection Vol. 1 & 2 (Buy One – Get One Free)	RON LP5	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Hits Of '83 (Buy One – Get One Free)	RON LP4	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Modern Romance Party Tonight	RON LP3	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Russ Abbot's Madhouse	RTL 2096	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Non-Stop Tijuana (Double Album)	RTD 2097	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Morning, Noon & Night 101 Strings (Buy One – Get Two Free)	RTL 2094 A/B/C	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Sing Something Simple The Cliff Adams Singers (Double Album)	RTD 2087	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
The Composers (Buy One – Get Three Free)	RTL 2084 A/B/C/D	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
<u>The Ronco Music Library Boxed Sets</u>				
The Golden Classics	RML 100	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Disco	RML 101	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
The Messiah	RML 102	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Country	RML 103	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
Military Greats	RML 104	£5.99	<input type="checkbox"/>	<input type="checkbox"/>
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# Records on TV

## FROM PAGE TWO

companies can, by originating their own product in the broad MOR category, which is largely ignored by the other record companies, bridge a big gap in current record repertoire.

The general consensus of opinion among the TV merchandisers is that it is a crowded marketplace and not everyone is going to get a full share of the action.

As Ian Miles, managing director of Multiple Sound Distributors, which markets Warwick Records, points out: "There will be in the region of 60 albums advertised on the box between now and Christmas and that is 50 per cent more than at this time last year."

"With that amount of TV albums there has to be a lot of casualties. There can't be that much good product available and, even if there was, there just isn't that amount of money around for people to buy them all."

just as important, and we're hoping to build up a far stronger rapport with them than in the past. By the same criteria, the small dealers probably have not been as aware of K-tel's activities as we would have liked them to be, but that is changing."

Hitches describes the TV-album market as being "very gift-orientated at this time of the year".

"Obviously a lot of housewives buy our product and people in the 20-upwards age bracket. Nowadays video films and video games are providing a lot of fierce competition for the consumer's money but I'm confident we'll hold our own, in the marketplace," he adds.

Telstar's creative director Neil Palmer points out that this year the TV-product market would be more settled than 12 months ago: "Then there were quite a few new companies vying for business but this year everyone has fallen into their own niche. The number of TV-



**RADIO ONE DJs John Peel and David Jensen (left) in a shot from the new K-tel TV ad for Chart Hits '83. It is the first time that Peel features in a TV commercial.**

had to be far more selective in their choice of releases: "The TV advertising rates are going up at a time when album sales generally are falling. In the old days the risks involved with TV albums were minimal but everyone is more cautious now."

Palmer says that whereas once there had been a theory in the music business that TV-promoted albums didn't help either the business or the artists, this was now no longer the case: "We had a huge seller this summer with the Michael Jackson album, featuring material from his Motown era, and it helped to rejuvenate sales of his Thriller LP on CBS. TV advertising has made the public much more aware of the availability of music. There is no doubt about that."

"It is a case though of releasing the right product on TV albums, and with our current two-for-the-price-of-one reggae compilation, plus a Marvin Gaye hits package, we're confident of a lot of success this autumn," says Palmer.

Starblend has, within the space of a year, become one of the UK's record industry's biggest investors in the middle-of-the-road music market via the TV-advertised Solitaire range. This comprises double albums each featuring 28 tracks by the original artists. Managing director Tony Harding says: "In general terms the TV-advertising market is still very much a risk

business. You win or lose, depending upon the product that you have got.

What we have tried to do at Starblend is use television as a means of supporting the product, rather than everything being

specific album with their TV advertising our commercials promote all the Solitaire releases."

The TV promotion is always backed up with in-store display materials and dumper bins.

"We're trying to establish continuity of product," says Harding. When people see the albums we want them to relate to the TV commercials. It is essential to provide the retailers with the necessary back-up promotional materials and it is essential they should isolate it in the shop to make it something special, and so maximise sales."

Harding adds that the whole TV record advertising market has become more sophisticated in the last couple of years: "At one time it was a crash-bang-wallop approach. Now the tactics are much more subtle. For instance, Channel Four and TV-AM are both being used for advertising and the impact and results have been successful in a lot of cases."

Harding pays tribute to the Tellydisc direct-response operation which, he said, had done "a very good job for the record business".



**ONE OF K-tel's biggest-selling TV albums of the last 18 months has been the Everly Brothers compilation, Love Hurts, for which the two brothers were presented with gold discs during their recent London visit. Also pictured are Don Reedman (A&R director), managing director Peter Morris and international manager Peter Summerfield.**

Warwick's TV advertising schedules centre around five packages including a re-promotion of last year's Chas & Dave's Christmas Jamboree and Merry Christmas Disco which will be advertised nationally.

"We're test-marketing a couple of the packages and there is no question that if the results aren't good, then we'll be dropping them," Miles adds.

"Generally I'm confident though because I believe that we have got the right product and that is what matters. In a way the TV record market has come full-circle because it started off in 1973 as a pre-Christmas promotion. That is what it has become again."

K-tel sales manager Mike Hitches says that the market has picked up "after a very dull summer".

"It looks good for us with the Elaine Paige album Stages which we test-marketed in just one region, Harlech. That was sufficient to chart the LP in the first week of its release.

We also expect to do well with Chart Hits '83. There's still a big sale in that kind of product. Two years ago we did a million units with a Chart Hits album, last year it was 400,000, and this year we're targeting for half a million units."

Hitches admits that K-tel has adopted a policy of fewer releases, in order to give the albums more chance of succeeding: "In the past maybe we were flooding the market with too much TV product but now we are concentrating on just a few albums which means that we can give them far better promotion."

"In addition we are also strengthening our ties with the independent dealer network. The TV-merchandisers have often been associated closely with the multiples, but the indie retailers are

albums released though is still going to ensure that there is a lot of competition out there."

He believes that, in order to be successful, TV merchandisers have

## From good sales to better

HAVING JUST used TV for the first time to promote Chas and Dave's latest Rockney LP, Bob England of Towerbell comments: "The initial results are proving very encouraging. Chas and Dave are ideal for TV because they have such a high visual presence. Also, the TV audience is exactly their market."

"The TV merchandising companies use TV to create a demand for a product. Without this form of marketing there would be no demand at all. We are using TV to generate the maximum potential for an LP which is already highly saleable anyway because of the popularity of the artists."

dependent upon a six-week burst of TV advertising. This way we can create an identity for the product," adds Harding.

The Solitaire range has been designed as a long-term concept. Much market research goes into selecting tracks, with albums planned for regular release in batches of five.

"We have licensed the material involved for longer than is usually the case with TV product," Harding explains. "We're building a catalogue, and whereas many companies just concentrate on one

"You've only got to look at the success of the Richard Clayderman album. There was an artist who had never sold records before in the UK and suddenly had a big-selling album with sales in excess of 500,000. It proved that there is an uncommitted record-buying market out there."

"TV record marketing companies are here to stay. People talk about the marketplace being over-saturated with television albums but there are 18 million households which has to be potential for big sales," Harding concludes.

## Tellydisc makes an impression with direct response

A RECORD company which has used television in a genuinely innovative way, and is reaping the benefits, is Tellydisc. Setting themselves up as a label which was a unique combination of repertoire originator and TV merchandiser, but which sold directly to the public, Brian Berg, Ian McLay and Denis Knowles have achieved great success with direct response TV ads for original LPs.

Their considerable combined experience in the use of TV as a marketing tool for records and tapes led them to believe that direct response via this medium would win sales from a market which bought records (especially at certain times of year) but which seldom heard the music it liked on the radio.

The rightness of their thinking has been proved by the success of a string of LPs, all in the MOR and AOR styles. Campaigns have been as varied as the Moments compilations, the breaking of Barry Manilow, the launch of a certain French pianist who was virtually unknown in the UK until Decca and Tellydisc made a two-pronged attack of the market, and a vinyl celebration of the Shadows' 25th anniversary. Direct response sales bring no joy to the record trade, except — as Knowles would point out — as a result of interest generated in an artist spilling over into retail sales of that artists' other product.

With their record company backgrounds the Tellydisc directors were well aware of this. Says Knowles: "It was no surprise that we would go into the retail side by setting up a label for product which would sell through the shops. I certainly had such a move in mind from the very beginning, although the opportunity we were given to start with a high quality direct response label (a new opportunity from the TV companies) was one not to be missed."



**DENIS KNOWLES:** "The audience we want to reach with Impression product is best reached through the medium of TV."

The Impression label is a separate venture, with separate aims. It is, Knowles says, little more than coincidental that the first Impression releases were re-packaged Tellydisc product. Tellydisc had reason to believe that there were large numbers of people who had not responded to the Tellydisc ads but were very interested in the product, so they used Impression to make it available.

The chief role of Impression, and the aspect of this label which marks it as innovatory, is to sign artists who are squarely aimed at the AOR/MOR TV watchers — and to use TV to break them and sell their LPs.

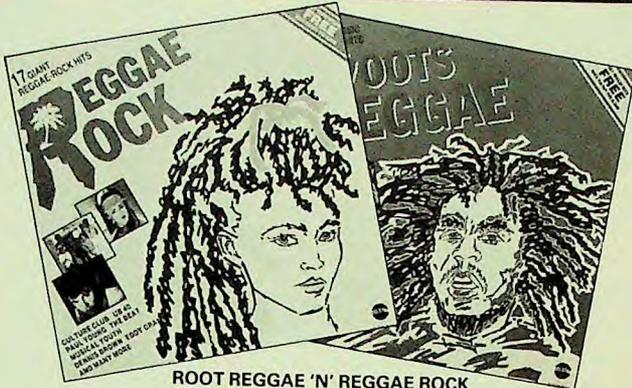
"We sign people who lend themselves to TV support," Knowles explains. "That is why Terry Slater came to us with the prospect of signing the Everly Brothers for the reunion LP, and that is why we had very little trouble getting the Phil Spector deal. The audience we want to reach with Impression product is one best reached through the medium of TV."

Tellydisc will continue along its direct response path, while Impression enlarges its roster and uses TV for these artists. Presumably cross pollination of ideas and re-packaging of product between the two is not ruled out, but is not, Knowles stresses, the reason why the two exist side by side.

Tellydisc will not, Knowles says, be adversely affected by the recent IBA ruling on direct response advertising. "Although the time is restricted for our ads, to before 6pm or after 10pm, we are selling a lot of LPs by advertising at those times. In terms of the response we get from the ads it is not costing us any more. And although Thames TV has decided to soft peddle it for a while, we have packages with LWT."

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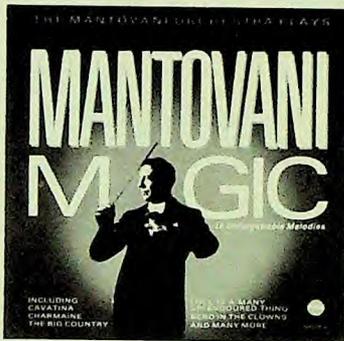
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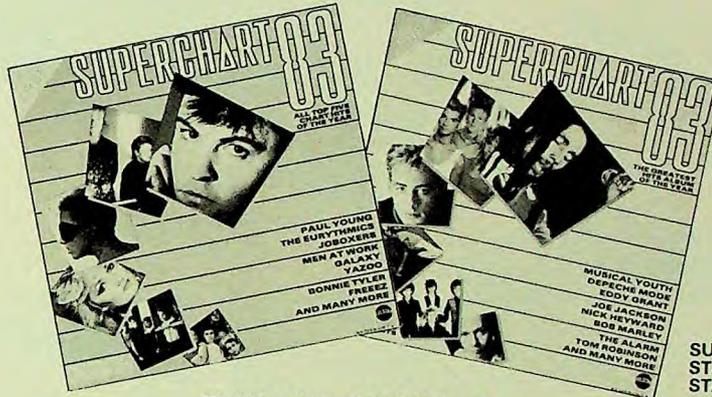
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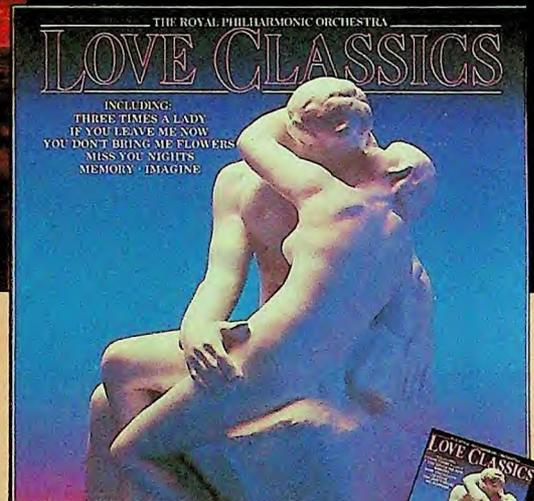
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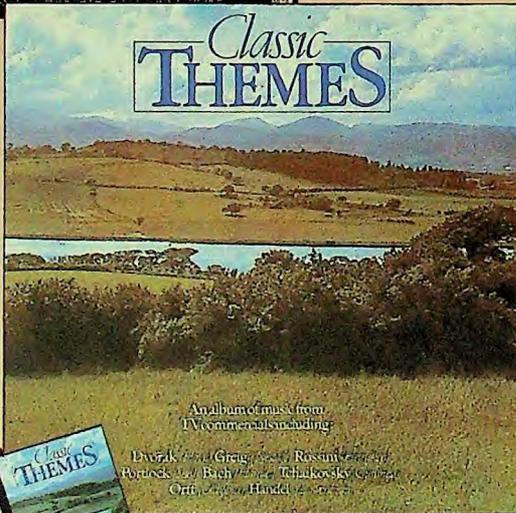
**SOUND WAVES**  
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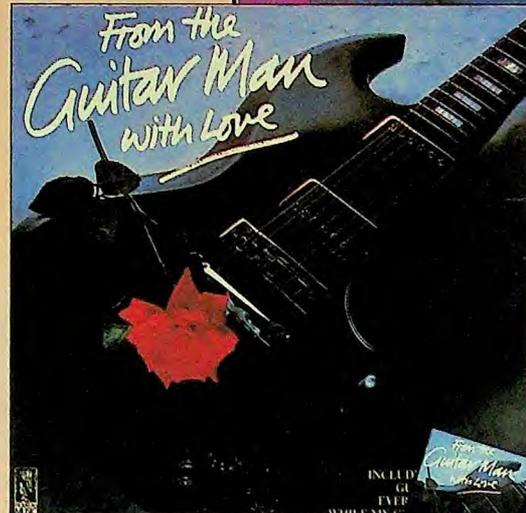
**FLIGHTS OF FANCY**  
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NML 1002  
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21	19	LOVE WILL TEAR US APART Joy Division	Factory FAC 23(12)	65	44	41	FANTASY REAL Phil Fearon & Galaxy	Ensign/Island (12)ENY 507	75	69	SAY IT ISN'T SO Daryl Hall & John Oates	RCA RCAT(1) 375
24	20	A MESS OF BLUES Status Quo	Vertigo/Phonogram QUO 12	35	45	70	ISLANDS IN THE STREAM Kenny Rogers & Dolly Parton	RCA RCA 378	54	70	THE VOW Toyah	Safari SAFE (LS)58
9	21	CALLING YOUR NAME Marilyn	Mercury/Phonogram MAZ 1 (12)	-	46	28	SUPERSTAR Lydia Murdock	Korova KOW 30(T)	55	71	THE LIFEBOAT PARTY Kid Creole & The Coconuts	Island (12)IS 142
44	22	THAT WAS THEN BUT THIS IS NOW ABC	Neutron/Phonogram NTX 105	71	47	31	LICK IT UP Kiss	Vertigo/Phonogram KISS 5(12)	74	72	HAPPINESS IS JUST AROUND THE BEND Cuba Gooding	Streetworkse/London LON(X) 41
15	23	RIGHT BY YOUR SIDE Eurhythmics	RCA DAT 4	52	48	58	FLAMING SWORD Care	Arista KBIRD (12)2	36	73	MY OH MY Slade	RCA RCA(T) 373
10	24	THRILLER Michael Jackson	Epic (T)A3643	61	49	49	I WILL LOVE YOU ALL MY LIFE Foster & Allen	Ritz RITZ 056	-	74	DANCING IN THE DARK Kim Wilde	RAK(12) RAK 365
45	25	SYNCHRONICITY II The Police	A&M AM(X) 153	-	50	40	DESTINATION ZULU LAND King Kurt	Stiff (S)BUY 189	77	75	WHEN I LEAVE THE WORLD BEHIND Rose Marie	RAK(12) RAK 365 A1 284

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(60) HEAVEN IS WAITING, The Danse Society  
(77) RELAX, Frankie Goes To Hollywood  
(88) LOST AGAIN, Yello  
(88) WILLOW WEEP FOR ME, Carmel  
(-) LOVE'S GONNA GET YOU, Freeez  
(83) THE BEAUTY OF POISIN, Specimen

Society/Arista SOC(12)16  
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# LP REVIEWS

## TOP 20

**ABC**  
Beauty Stab. Phonogram NTRL 2.  
Producers: artists and Gary Langan.

**VARIOUS ARTISTS**  
Formula 30. Decca PRO LP 4. TV-advertised compilation 2-LP.

**VARIOUS ARTISTS**  
Precious Moments. Impression LP-IMP 3. Retail compilation from Tellydisc.

**ROLLING STONES**  
Under Cover. Rolling Stone Records CUN 1654361.

**YES**  
90125. Atco. Producer: Trevor Horn.

**VARIOUS ARTISTS**  
Chart Hits 83 Vols 1 and 2. K-tel NE 1256 A&B. TV-advertised "twofer".

**VARIOUS**  
This are 2 Tone. Chrysalis CHR TT 5007.

**ADAM ANT**  
Strip. CBS 25705. Producers: artist, Richard James Burgess and Marco Pirroni

## General

**THE ROOM**  
Clear, Red Flame RFD. Distribution: 10 (Virgin). The vocals and mood of Clear evoke the same kind of coy glee as the early Haircuts singles did. The music from this Liverpool band, however, is more sophisticated and much less precocious. With exposure this could appeal to the Aztec Camera/Orange Juice audience, so it's worth investigating this six-tracker as a taster.

**THE CRAMPS**  
Small Of Female. Big Beat NED 6. Distribution: Pinnacle. A 45 rpm, live set which sees The Cramps slightly less debauched than they have past been. But still one that shows up everyone else's trash flirtations for being just that. Half a dozen nuggets from the original garbagemen, guaranteed to sate the palate of a legion of fans, for so long starved of fresh material by legal wrangles.

**KIT HAIN**  
School for Spies. Mercury MERS 32. Producer: Mike Thorne. An excellent AOR album in which the best has been made of Hain's strong voice and style. The songs are well chosen - Perfect Timing, Cry Wolf and title track are particularly good. Won't sell nearly as well as it deserves, but if radio stations got behind it things could be very different.

**ANNIE ROSS**  
Like Someone In Love. Bulldog BDL 1049. Distribution: IDS. Jazz singer and actress, Ross - one third of Handricks, Lambert and Ross, the near-legendary Fifties jazz outfit - makes albums only too infrequently, and this Bulldog offering was recorded several years ago, with John Barry producing, and the late Johnnie Spence handling the arrangements. That said, the LP hasn't dated at all, and Ross handles songs like Fly Me To The Moon, A Lot Of Livin' To Do, Limehouse Blues and Love For Sale in a style that Mari Wilson should envy.

**DALEK I LOVE YOU**  
Dalek I Love You. Korova. KODE 7. An album chock full of lush electronic rhythms; but despite an overall fullness of sound, it suffers from slight musical anonymity. Its complex structures and studio wizardry never quite make up for the Liverpool group's lack of really arresting melodies. An interesting LP none the less.

## Indies

**VISAGE**  
Fade To Grey - The Singles Collection. Polydor POLD5117. A collection of Visage's best-known tracks, including Mind Of A Toy, The Anvil and Pleasure Boys, and two recordings never previously issued, In The Year 2525 (the old Zager and Evans classic) and the 12-inch version of Fade To Grey. The cassette version has a non-stop dance mix format.

**DAVID KNOPFLER**  
Release. Peach River Records. David 1. Distribution: PRT. Knopfler was of course a member of Dire Straits, until quitting the group three years ago to pursue his own musical career. Release is his first solo offering, and Peach River Records "priority" autumn album. The single Soul Kissin' received a lot of airplay, and nibbled the charts, and there are a couple more possible singles here. Strong vocal reminders of Dire Straits, but a pleasant debut album which should do reasonably well.

**WAS (NOT WAS)**  
Born To Laugh At Tornadoes. Geffen Records GEF 25592. Producers: artists and Jack Tann. The enigmatic Was Bros achieved superstar cult status with the release of their first LP on ZE Records and their follow-up looks set to consolidate their position as intelligent, cynical but highly-musical commentators on the American way of life. A rich pastiche of every American style of music imaginable, from soul, to the B52's to Mel Torme (all exquisitely performed with the help of people like Marshall Crenshaw, Wayne Kramer and Ozzy Osborne) this LP defies categorisation but should be played on a wide range of radio stations.

# SELECT SINGLES

Reviewed by  
**TONY JASPER**

## CHART CERTS

**DAVID ESSEX**  
You're In My Heart (Mercury/Phonogram ESSEX 2, PolyGram)  
**MARC & THE MAMBAS**  
Torment (Some Bizzare/Phonogram BZS 2112, PolyGram)  
**HOWARD JONES**  
What Is Love? (WEA HOW 2, WEA)

**THE PRETENDERS**  
2000 Miles (Real ARE 20(T), WEA)  
**ROLAND RAT**  
Rat Rapping (Magnet (12) RAT 1, RCA)  
**TINA TURNER**  
Let's Stay Together (Capitol (12)CL 316, EMI)  
**LAID BACK**  
Sunshine Reggae (Creole CR (12)60, CBS)  
**BLANCMANGE**  
That's Love, That It Is (London Blanc 6, Polygram)

## OTHERS

**ALDO NOVA**  
Monkey On Your Back (Portrait Epic A3926, CBS). Nova makes fabulous AOR pomp-metal - two albums to date. This has fine production, good hooklines, and is delivered with power, no frills and positive musical direction.

**JULIAN COPE**  
Sunshine Playroom (Mercury/Phonogram COPE 1(12) PolyGram). Story song with drama in presentation and arrangement. At times it is too cluttered, but keeps interest with sudden switches of pace and vocals from lead to crowd. Four tracks.

**JANE LAPOTAIRE**  
I'll Put You Together Again (DJM DJS8, DJM). From Dear Anyone, and a hit for Hot Chocolate (13, 1978). A Christmas season voice (or is it the tune?) Good clear purposeful production with Yuletide chart potential.

**GANG OF FOUR**  
Silver Lining (EMI 5440, EMI). An always promising band since their somewhat different days of At Home He's A Tourist (58, 1979), and I Love A Man In Uniform (65, 1982). Discardant, rather intricate but likeable cut which is perhaps a little too unapproachable for hit-parade needs.

**THOMPSON TWINS**  
Hold Me Now (Arista TWINS (12) 2, PolyGram). Has a friendly air, though rather slow beginning where an infectious if slightly familiar title refrain is underused.

This is rectified in a finale where there seems uncertainty whether or not to go for a big sound.

**THE THREE DEGREES**  
Liar (You've Been Cheatin' On Me) (3D Records, 3D1, Spartan). Tour and TV shows should boost potential of a song which is strong in chorus though reduced in effectiveness by an irritating verse instrumentation. Overall sound doesn't come off the disc in the magical way of some past hits.

**IRENE CARA**  
Why Me (CBS A3794, CBS). A run-down Meat Loaf sound for the backing, a hovering between disco and rock; an average song and an artist who rightly shouts "why me?".

**RE-FLEX**  
Hitline (EMI (12) FLEX 1, EMI). Boisterous on the "up" rhythmic cut and appropriate no-nonsense vocals with everything racing along without pause. Touted new act.

**CHRIS FARLOWE**  
Living Ain't Easy Without You (Brand New BN 451, IDS). Seven his 1966-7 with only one Top 30, and that a number one titled Out Of Time (also 44, 1974). But a legendary figure, with a moody, powerful rock ballad with good back-ups, in no way sounds a yesteryear hero.

**PAUL INDER**  
Chelsea Girl (Hippodrome HIP 1, Spartan). Rock cut from son of Motorhead's Lemmy. Fairly pacy with commercial element lying in title riff which gets a little more energy.

**ANDY PIERCEY (After The Fire)**  
8-Ball In The Top Pocket (CBS A3930, CBS). Southside Johnny touches in brass powering of powerful refrain - indeed Piercey has SJ and Springsteen colouring in his vocals.

**ROGER WHITTAKER**  
I'm Back/Shimoni (Double A) (Tembo KENYA 1, PolyGram). Theme doesn't make for chart hit, but Whittaker tells story compellingly with back-ups to add drive - an impressive disc.

**JOHN OTWAY**  
Middle Of Winter (Strike Back Hit The Deck SBR 1, Pinnacle). Agreeable grower with soft, deft, creative musical touches. Orderly building of layers without being boring, and he has an individual vocal style and concept. Not for programmers who like playing the same record by many artists.

**KIM KARNES**  
Invisible Hands (EMI America EA 164, EMI). Hard rock stance revealed on album Voyeur, here given further reign over more layered synths and pumping basswork. While she is good, the song itself, from Cafe Racers, is average.

**MY UNDYING love** for Maggie Reilly after her vocals on Mike Oldfield's Moonlight Shadow led me to name her as vocalist on The Peelers new single John O'Dreams, where the voice is used similarly. It should have been Mandy Murphy, who also has a fine voice.

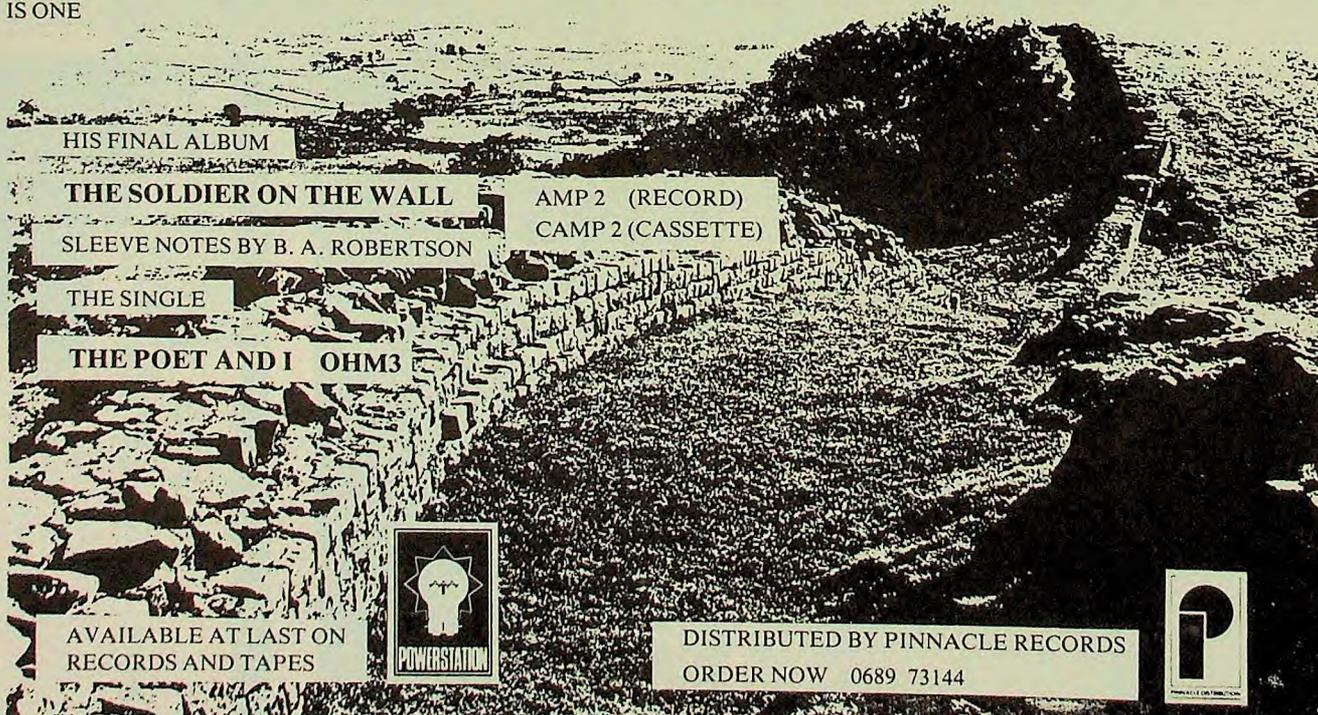
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18	70	HIT SQUAD—HITS OF '83	Various	Ronco R0NLP 4
19	15	IMAGINATIONS	Various	CBS 10044
20	NEW	STRIP	Adam Ant	CBS 25705
21	20	LET'S DANCE	David Bowie	EMI America AML 3029
22	21	IN YOUR EYES	George Benson	Warner Brothers 923744-1
23	23	ROXY MUSIC — THE ATLANTIC YEARS 1973-1980	Roxy Music	EG/Polydor EGIP 54
24	16	ROCK 'N' SOUL PART 1	Daryl Hall & John Oates	RCA PL 84858
25	24	SILVER	Ciff Richard	EMI EMC 1077871
26	27	THE CROSSING	Big Country	Mercury/Phonogram MERS 27
27	54	HAVE YOU EVER BEEN IN LOVE	Leo Sayer	Chrysalis LEOTV 1
28	29	SYNCHRONICITY	The Police	A&M AMLX 63735
29	46	THE ESSENTIAL JEAN-MICHEL JARRE	Jean-Michel Jarre	Polystar PROLP 3
30	30	CHAS 'N' DAVE'S KNEES UP—JAMBOREE BAG NO. 2	Chas 'n' Dave	Rockney/Towerbell ROC 911
31	40	TRUE	Spandau Ballet	Reformation/Chrysalis CDL 1403
32	28	THE MUSIC OF RICHARD CLAYDERMAN	Richard Clayderman	Decca/Delphine SKL 5333
33	17	ZIGGY STARDUST—THE MOTION PICTURE	David Bowie	RCA PL 84862

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Week-ending November 19, 1983

1	1	COLOUR BY NUMBERS	Culture Club	Virgin TCV 2285
2	2	CAN'T SLOW DOWN	Lionel Richie	Motown CSTMA 8041
3	3	THE TWO OF US	Various	K-tel CE 2222
4	NEW	CHART HITS 83 VOL 1/2	Various	K-tel CE 2286
5	11	AN INNOCENT MAN	Billy Joel	CBS 40/25554
6	15	STAGES	Elaine Page	K-tel CE 2282
7	8	THRILLER	Michael Jackson	Epic 40/85930
8	NEW	UNDERCOVER	The Rolling Stones	Rolling Stones TC-CUN 1654364
9	14	NO PARLEZI	Paul Young	CBS 40/25521
10	5	VOICE OF THE HEART	Carpenters	A&M CXM 64954

51	56	THE BRENDAN SHINE COLLECTION	Brendan Shine	Play PLAYTV 1
52	48	THE LOOK	Shalamar	Solar 960239-1
53	39	DAVID GRANT	David Grant	Chrysalis CHR 1448
54	33	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE	Johnny Mathis	CBS 10042
55	36	LOVE IS THE LAW	Toyah	Safari V00R 10
56	72	KISSING TO BE CLEVER	Culture Club	Virgin V 2232
57	67	REFLECTIONS	Various	CBS 10034
58	52	BAT OUT OF HELL	Meat Loaf	Cleveland International/Epic EPC 82419
59	44	STREET SOUNDS ELECTRO 1	Various	Street Sounds ELCST 1
60	49	THE LUXURY GAP	Heaven 17	Virgin V 2253
61	41	RUSS ABBOT'S MADHOUSE	Russ Abbot	Ronco RTL 2096
62	86	LOVE SONGS	Barbra Streisand	CBS 10031
63	76	LOVE OVER GOLD	Dire Straits	Vertigo/Phonogram DSIP 4
64	37	SOUL MINING	The The	Sume Bizarre/Epic EPC 25525
65	65	WAR	U2	Island ILPS 9733
66	89	QUEEN GREATEST HITS	Queen	EMI EMTV 30
67	90	MAKIN' MOVIES	Dire Straits	Vertigo/Phonogram 6359034

NEW = NEW ENTRY

RE = RE-ENTRY

PLATINUM LP (500,000 units as of Jan '79)

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

SILVER LP (50,000 units as of Jan '79)

# TOP 30 CASSETTES

11	4	LABOUR OF LOVE	UB40	DEP International/Virgin CA DEP 5
12	9	IMAGINATIONS	Various	CBS 40/10044
13	6	GENESIS	Genesis	Charisma/Virgin GENMIC 1
14	7	PIPES OF PEACE	Paul McCartney	Parlophone TC-PTC 165230-4
15	13	FANTASTIC	Wham!	Inner Vision 40/25328
16	10	TOD LOW FOR ZERO	Eton John	Rocket/Phonogram REWMD 24
17	NEW	HIT SQUAD—HITS OF '83	Various	Ronco CRON 4
18	NEW	HAVE YOU EVER BEEN IN LOVE	Leo Sayer	Chrysalis ZCLEO 1
19	16	IN YOUR EYES	George Benson	Warner Brothers 923744-4
20	18	THE MUSIC OF RICHARD CLAYDERMAN	Richard Clayderman	Delphine/Decca KSKC 5333

85	78	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE"	Various	Casablanca/Phonogram CANH 5
86	RE	THE LEXICON OF LOVE	ABC	Neutron/Phonogram NTRS 1
87	NEW	THE STUN (CARROTT TELLS ALL)	Jasper Carrott	DJM DJF 20582
88	62	A TOUCH MORE MAGIC	Barry Manilow	Arista BMAN 3
89	100	IN TOUCH	Various	Starland STD 9
90	60	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE"	Bee Gees/Various	RSD HSBG 3
91	RE	JAZZ SINGER	Neil Diamond	Capitol EAST 12120
92	92	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA RGALP 60888
93	55	XXV	The Shadows	Polydor POLD 5120
94	77	THE VERY BEST OF THE BEACH BOYS	The Beach Boys	Capitol BBTV 1867193
95	NEW	THE REVOLUTION BY NIGHT	Blue Oyster Cult	CBS 25686
96	RE	BODY WISHES	Rod Stewart	Warner Brothers K 923877-1
97	61	CONSTRUCTION TIME AGAIN	Depche Mode	Mute STUMM 13
98	RE	AVALON	Roxy Music	EG (Polydor) EGHF 50
99	47	BORN TO LOVE	Peabo Bryson/Roberta Flack	Capitol EST 712294-1
100	RE	THE SIMON AND GARFUNKEL COLLECTION	Simon & Garfunkel	CBS 10029

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 £1.98 or more.

21	25	LET'S DANCE	David Bowie	EMI America TC-AML 3029
22	20	ROCK 'N' SOUL PART 1	Daryl Hall & John Oates	RCA PK 84858
23	RE	TRUE	Spandau Ballet	Chrysalis ZCDL 1403
24	12	SNAPI	The Jam	Polydor SNAPC 1
25	21	INFIDELS	Bob Dylan	CBS 40/25539
26	17	THE ATLANTIC YEARS 1973-1980	Roxy Music	EG/Polydor EGMIC 54
27	NEW	THE ESSENTIAL JEAN-MICHEL JARRE	Jean-Michel Jarre	Polystar PROMIC 3
28	26	THE CROSSING	Big Country	Mercury/Phonogram MERSC 27
29	24	CHAS 'N' DAVE'S KNEES UP—JAMBOREE BAG NO. 2	Chas 'n' Dave	Rockney/Towerbell ZCR0C 911
30	27	SYNCHRONICITY	The Police	A&M CXM 63735

# NEW ALBUMS

# TOP US ALBUMS

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

- A&E, King Sunny BOBBY Earthworks SALPS 36 - (C3 50) (EAR/RT)  
 AMAZONS DE GUINEE AU COEUR DE PARIS Earthworks SLF 76 - (C3 40) (EAR/RT)  
 AMBASSADEURS INTERNATIONAL WASSOLON FOLI Earthworks CEL 6635 - (C2 80) (EAR/RT)  
 ANONYMOUS TRAPPED UNDER THE STAIRS Falling A EBS 7 (Cassette Only) (C3 77) (Mini LP) (FAU)  
 ASTAIRE BORN TO DANCE MUSIC FROM THE WORLD DISCO DANCING CHAMPIONSHIP Passion PAXP 101 - (C3 04) (A)  
 AVERAGE WHITE BAND PERSON TO PERSON Conifer NL 45444 - (C2 LP) (E4 99) (ICDN)  
 AYERS, Roy DRIVIN' ON UP Uno Melodic UMLP 2 - (E1 82) (Mini LP) (PI)  
 BAND, THE MOONDOG MATINEE Conifer SC 038 81539 - (C2 75) (ICDN)  
 BEATLES, THE BEAT Conifer 1C 072 04363 1C 072 04363 (C3 50) (ICDN)  
 BEE GEES THE BEE GEES FIRST RSO SPEL 56 SPEL 56 (E1 82) (PI)  
 BELAFONTE, Harry TO WISH YOU MERRY CHRISTMAS RCA NL 89108K 89108 (R)  
 BENSON, George THE EARLY YEARS CTI Polydor SPEL 53 SPEL 53 (E1 82) (PI)  
 DENON, George THE BEST AMBIANCE Earthworks CEL 6636 - (C2 80) (EAR/RT)  
 BIBI DENON'S TSHIRAY THE BEST AMBIANCE Earthworks CEL 6636 - (C2 80) (EAR/RT)  
 BIM & BAM & CLOVER LAUGH WITH BIM & BAM & CLOVER Tama PAXP 325 - (C2 95) (US)  
 BLAKESTON, Caroline OUR KATE BY CATHERINE COOKSON (Listen For Pleasure TC-LFP 41 7138 5 (Storyteller Cassette) (C3 04) (IMFP)  
 BLONDIE PARALLEL LINES Fame FA 41 3089 1/TC-FA 41 3089 4 (E1 82) (IMFP)  
 BLUE ZOO TWO BY TWO Magnet MAGL 5051ZCMAG 5051 (C3 45) (R)  
 BOW WOW HOLY TRIPITION Heavy Metal Worldwide HMLP 14HMIPD 14 (P) (Disc) (C3 33) (C3 78) (E)  
 BROUGHTON BAND, Edgar FIRST ALBUM Conifer 1C 072 04774 - (C3 50) (ICDN)  
 BROWN, Neville MR MUSIC MAN M&RPL 001 - (C2 95) (US)  
 BUCKS FIZZ GREATEST HITS RCA PL 70022ZPK 70022 (R)  
 BURDEN, Ernest NODDY HAS AN ADVENTURE Golden Wand CMCR 800CMC 800 (E1 83) (PI)  
 BURDEN, Ernest THE TALE OF THE CUDDLY TOYS Golden Wand CMCR 803CMC 803 (E1 83) (PI)  
 BURDEN, Ernest NODDY GOES TO SEA Golden Wand CMCR 801CMC 801 (E1 83) (PI)  
 CALL, J. J. & MARYS (Phonogram) PRICE 42PRIMC 44 (E1 82) (PI)  
 CANON DU ZAIRE KADY Earthworks AMR 104 - (C3 32) (EAR/RT)  
 CAPTAIN SENSIBLE THE POWER OF LOVE A&M AMLX 68561YCMX 68561 (C)  
 CHAMELEONS UP THE DOWN ESCALATOR StarK 2AK 1112 (E)  
 CHAPLIN, Charlie ONE OF A KIND Trojan TRLS 216 - (A)  
 CLAPTON, Eric ED WAS HERE RSO SPEL 21 SPEL 21 (E1 82) (PI)  
 CLAPTON, Eric RAINBOW CONCERT RSO SPEL 23 SPEL 23 (E1 82) (PI)  
 CLAPTON, Eric ERIC CLAPTON RSO SPEL 54 SPEL 54 (E1 82) (PI)  
 COMO, Perry THE PERRY COMO CHRISTMAS ALBUM RCA NL 81929K 81929 (R)  
 CONNOLLY, Billy THE PICK OF BILLY CONNOLLY Polydor SPEL 57 SPEL 57 (E1 82) (PI)  
 CRISP, John A WEEKEND IN EAST ANGLIA Ampersand FARM 103 - (C2 77) (A)  
 \*\*CULTURE CLUB COLOUR BY NUMBERS Virgin CDV 2285 (Compact Disc) (E)  
 DE PRESS ON THE OTHER SIDE Union U013MC (Cassette) (C2 89) (PI)  
 DIAMOND, Neil THE BEST OF NEIL DIAMOND Conifer 1A 022 58248A 1A 022 58248 (E1 82) (ICDN)  
 DOMINO, Fats GETAWAY WITH FATS Ace CH 90 - (C2 95) (R)  
 DURAN DURAN SEVEN AND THE RAGGED TIGER EMI EMC 165454-1/TC-EMC 165454-4 (C3 33) (E)  
 DYKE & THE BLAZERS SO SHARP Kent KENT 004 - (IRS)  
 ELO THE ELECTRIC LIGHT ORCHESTRA Fame FA 41 3084 1/TC-FA 41 3084 4 (E1 82) (IMFP)  
 FANTA DAMBA FANTA DAMBA Earthworks CEL 6637 - (C2 80) (EAR/RT)  
 FERNEST ARCEAUX & THE THUNDERS FROM THE HEART OF THE BAYOUS JSP JSP 1064 - (IMW/SW) (IRS)  
 FOFU SPEARING TOICAN RAVELONI BESSIDE SONGS FOR PROBLEM CHILDREN Falling A FAC 116 (Doubleplay Cassette) (E1 05) (FAU)  
 FOUR TOPS BACK WHERE I BELONG Motown STML 12191CSTML 12191 (C3 45) (R)  
 FRA LIPPO LIPPI SMALL MERCIES Union U017MC (Cassette) (C2 89) (PI)  
 FRANCO & ROCHEREAU CHOC CHOC CHOC Earthworks CHOC 000 - (E1 80) (C2) (PI) (EAR/RT)  
 FUNKY DANCER FUNKY DANCER Conifer PL 45679PK 45679 (C3 25) (ICDN)  
 GERALDINE IT'S ONLY LOVE Magnet MAGL 5055ZCMAG 5055 (C3 45) (R)  
 HENDRIX, Jimi STONE FREE Polydor SPEL 51 SPEL 51 (E1 82) (PI)  
 HENDRIX, Jimi VOODOO CHILE Polydor SPEL 52 SPEL 52 (E1 82) (PI)  
 HENDRIX, Jimi WOKED UP THIS MORNING AND FOUND MYSELF DEAD Conifer RLP 0048 - (C3 25) (ICDN)  
 IMPRESSIONS, The IT'S ALL RIGHT Kent KENT 006 - (IRS)  
 IMPRESSIONS, The ON THE SOUL Side Kent KENT 006 - (IRS)  
 JAMES, Elmore RED HOT BLUES Blue Moon BMLP 008 - (A)  
 JETHRO TULL STAND UP Fame FA 41 3086 1/TC-FA 41 3086 4 (E1 82) (IMFP)  
 JOHNSON, Anthony I'M READY Rusty International RILP 003 - (US)  
 JOHNSON, Anthony REGGAE FEELING Vista Sounds STLP 1022 - (C2 95) (US)  
 JOLSON, Al THE MAN AND THE LEGEND VOL 3 Rhopopy RHMD 3 - (IRS/SW)  
 JOLSON, Al AL JOLSON Ronco RONLP 5ICRON 5 (E)  
 JOSEPH, David THE JOYS OF LIFE Island ILPS 97391CT 9739 (C3 39) (E)  
 KANDA BONGOMAN IYOLE Earthworks AR 0081 - (C3 32) (EAR/RT)  
 KANDA BONGOMAN DJESSY Earthworks AR 0081 - (C3 32) (EAR/RT)  
 KING, Albert SAN FRANCISCO Fantasy F 9622 - (C3 65) (R)  
 KISS DESTROYER Casablanca/Phonogram PRICE 41PRIMC 41 (E1 82) (PI)  
 KISS DYNASTY Casablanca/Phonogram PRICE 42PRIMC 42 (E1 82) (PI)  
 KNOPFLER, David THE ALBUM Peach River DAVID 1ZCDVA 1 (A)  
 LACKSLEY CASTELL PRINCESS LADY Negus Roots NERTLP 08 - (C2 95) (US)  
 LAINE, Clio AN EVENING WITH CLEO LAINE Conifer MR25 608 - (E1 82) (ICDN)  
 LAZZI, Marco CHRISTMAS CAROLS RCA NL 8235K 8235 (R)  
 LAUREL & HARDY WHAT A BARBARIAN UPLP 4 - (IRS/SW)  
 LAWRENCE, Lou FASCINATION President PLE 504 - (IRS/SW)  
 LE GRIFFE BREAKING STRAIN Neon BULP 2 - (C2 50) (Mini LP) (PI)  
 LIGHTNIN' HOPKINS ELECTRIC LIGHTNIN' JSP JSP 1067 - (IMW/SW) (IRS)  
 LINX INTUITION Fame FA 41 3088 1/TC-FA 41 3088 4 (E1 82) (IMFP)  
 MANGWANA, Sam N SIMBA EU Earthworks CEL 6639 - (C2 80) (EAR/RT)  
 MAPFUND, Thomas & The Blacks UNLIMITED NDANGARIRO Earthworks ELP 2005 - (EAR/RT)  
 MARLEY, Bob & The Wailers IN THE BEGINNING Trojan TRLS 221ZCTR 221 (E1 82) (A)  
 McCOY, McCoy Legacy LLM 108 - (E1 82) (US)  
 McGREGOR, Freddie RHYTHM SO NICE Thompson Sound TSLP 019 - (C3 35) (US)  
 McGRUFF, Jimmy COUNTDOWN Milestone M 9118 - (R)  
 McLEAN, Jackie SWING, SWANG, SWUNG Boplicity BOP 2 - (IRS)  
 MILLER BAND, Steve BRAVE NEW WORLD Conifer 1C 038 80117 - (C2 75) (ICDN)  
 MILLER, Steve SAILOR Fame FA 41 3085 1/TC-FA 41 3085 4 (E1 82) (IMFP)  
 MORTON ORCHESTRA MILO UNFORGETTABLE GREATS M&H MMLP 202ZCMH 202 (C3 04) (A)  
 MORTON ORCHESTRA, MILO UNFORGETTABLE CHRISTMAS M&H MMLP 202ZCMH 203 (C3 04) (A)  
 MOTELS, THE LITTLE ROBBERS Capitol EST 712288-1/TC-EST 712288-4 (C3 39) (E)  
 MURRAY, Anna A LITTLE GOOD NEWS Capitol EST 712301-1/TC-EST 712301-4 (C3 39) (E)  
 MURRAY, Anna TALK IT OVER IN THE MORNING Conifer 1A 022 58168A 1A 022 58168 (E1 82) (ICDN)  
 NELSON, Bob SAVAGE GESTURES FOR CHARMS SAKI Cocteau JCM 3 - (E1 83) (Mini LP) (IDS)  
 NIGHTINGALES, THE THE SYNERGIC InRed Flame IWK 1 - (C3 04) (R/RT)  
 NYBOMA DOUBLE DOUBLE Earthworks CEL 6624 - (C2 80) (EAR/RT)  
 O'CUTHBERT, Martin FOR ALIEN EARS Esoteric Martoc 001 - (E1 75) (RT)  
 O'HARA, Mary LIVE IN NEW YORK Valentin VAL 8056 - (Digital) (H)  
 ORIGINAL FILM SCORE BRAINSTORM That's Entertainment TR 1074 - (A)  
 ORIGINAL SOUNDTRACK LONG WOLF McQuade That's Entertainment TR 1071ZCTR 1071 (A)  
 ORIGINAL TELEVISION SOUNDTRACK WINDS OF WAR That's Entertainment ZCTR 1070 (Cassette) (A)  
 PARKER, Jnr., Ray WOMAN OUT OF CONTROL Ariola 205 752405 152 (C3 45) (E)  
 PIAF, Edith OLYMPIA 1962 Conifer PM 1153051/PM 115304 152 (C3 45) (ICDN)  
 PIAF, Edith BOBINA 1963 Conifer PM 1153061/PM 1153064 153 (C3 45) (ICDN)  
 PIAF, Edith OLYMPIA 1961 Conifer PM 1153041/1153044 153 (C3 45) (ICDN)  
 PIGDAB FAVOURITE THINGS V Records PB 100PK 100 (C2 80) (IDS)  
 PLANET PATROL PLANET PATROL 21 Records/Polydor POLD 5106POLDC 5106 (C3 45) (PI)  
 POINTER SISTERS BREAKOUT Plant PL 84705K 84705 (R)  
 PORTHOS, Pablo REVIENT EN FORCE Earthworks COSC 1001 - (C3 32) (EAR/RT)  
 PRESLEY, Elvis LEGENDARY PERFORMANCE VOL 4 RCA PL84848PK 84848 (R)  
 Q-TIPS Q-TIPS FEATURING PAUL YOUNG Fame FA 41 3087 1/TC-FA 41 3087 4 (E1 82) (IMFP)  
 REEVES, Jim 12 SONGS OF CHRISTMAS RCA CL 819271T 81927 (R)  
 RIGHTeous BROTHERS GREATEST HITS Polydor SPEL 47 SPEL 47 (E1 82) (PI)  
 RYDER, Mitch NEVER KICK A SLEEPING DOG Towerbell TOWLP 52C-TOW 5 (A)  
 SIOUXSIE & The Banshees NOCTURNE Wonderland/Polydor SHAH 15SHAMC 1 (C4 84) (Double LP)  
 SKELLERN, Peter SKELLERN Mercury/Phonogram PRICE 47PRIMC 47 (E1 82) (PI)  
 SKY CADMIUM Ariola 205 885405 885 (C3 45) (E)  
 SMURFS, The SMURFS PARTY TIME Durco Benakar DULP 1 - (A)  
 SMURFS, The MERRY CHRISTMAS WITH THE SMURFS Durco Benakar DULP 2 - (A)  
 SOFT BOYS, THE THE INVISIBLE HITS Midnight Music CHIME 0022 - (IDS)  
 SORKNESS, Bjorn THE BEARBURGER Union U019MC (Cassette) (C2 89) (PI)  
 SPRINGFIELD, Dusty GREATEST HITS Philips/Phonogram PRICE 45PRIMC 45 (E1 82) (PI)  
 STEVENS, Shakin' THE BOP WONT STOP Epic 86301/4086301 (C)  
 STONE, Lew COFFEE IN THE MORNING President PLE 505 - (IRS/SW)  
 SYLVESTER GREATEST HITS Fantasy XL 89108K 89108 (R)  
 TACO AFTER EIGHT Conifer PL 2862ZPK 2862 (C3 45) (ICDN)  
 TAMS, The ATLANTIC CONNECTION Chrysalis CRB 1004 - (C3 15) (CH)  
 TERNENT, Billy & His Orchestra SHE'S MY LOVELY President PLE 503 - (IRS/SW)  
 THATCHER, Margaret THE COMPASSION AND HUMANITY OF MARGARET THATCHER Blue Rime Tapes WET 1 (Cassette) (C2 32) (PI)  
 TOWNSHEND & LANE ROUGH MIX Polydor SPEL 56 SPEL 56 (E1 82) (PI)  
 TWINKLE BROTHERS, THE THE BURDEN BEARER Twinkle MG 501/MGC 501 (US/R)  
 ULLMAN, Tracey YOU BREAK MY HEART IN 17 PLACES Soft SEZ 51ZSEZ 51 (C3 20) (C)  
 UZ UNDER A BLOOD RED SKY Island IMA 31MC 3 (E)  
 VARIOUS CHRISTMAS AT BLACKBERRY FARM Rainbow BOW 119 (Storyteller Cassette & Book) (H)  
 VARIOUS DO YOU REMEMBER VOL 1 Conifer 1A 022 58123A 1A 022 58123 (E1 82) (ICDN)  
 VARIOUS GREEN VELVET Ronco RONLP 6ICRON 6 (E)  
 VARIOUS GRIME OF THE CENTURY Abstract KIL 011 - (E1 95) (Boa) (Set) (PI)  
 VARIOUS HARPIN' ON IT JSP JSP 1063 - (IRS/SW)  
 VARIOUS JOHNNY OTIS PRESENTS Ace CH 88 - (C2 99) (PI)  
 VARIOUS MRS MIBB CALLS A DOCTOR Rainbow BOW 120 (Storyteller Cassette & Book) (H)  
 VARIOUS NORTHERN FLOORSHAKERS Kent KENT 007 - (C2 99) (PI)  
 VARIOUS 1963 R&B JAMBOREE Ace CH 89 - (C2 99) (PI)  
 VARIOUS UNFORGETTABLE GREATS M&H MMLP 201ZCMH 201 (C3 04) (A)  
 VARIOUS WALTER DUCK AND WINIFRED Rainbow BOW 118 (Storyteller Cassette & Book) (H)  
 WALKER, Scott BEST OF SCOTT WALKER Philips/Phonogram PRICE 43PRIMC 43 (E1 82) (PI)  
 WALKER, Scott BEST OF SCOTT WALKER Philips/Phonogram PRICE 43PRIMC 43 (E1 82) (PI)  
 WHO, The LIVE AT LEEDS Polydor SPEL 50 SPEL 50 (E1 82) (PI)  
 WHO, The LIVE AT LEEDS Polydor SPEL 50 SPEL 50 (E1 82) (PI)  
 WHOFINDER GENERAL FRIENDS OF HELL Heavy Metal HMLRP 13HMRMC 13HMRPD 13 (P) (Disc) (C3 33) (C3 78) (E)  
 YORK, Michael GIGGLES BY CAPTAIN W. E. JOHNS Listen For Pleasure TC-LFP 41 7136 5 (Storyteller Cassette) (C3 04) (IMFP)



ALBUM ARTISTS: Billy Connolly and the Q-Tips.

## Distributor Codes

- A - PRT 01-640 3344  
 ACE - Ace 01-267-5192  
 B - Ronco 01-876 8682  
 BK - Backs 0603 26221  
 BLM - Blackmarketing - 01-609 7017/8  
 BM - BiBi Magnetics 021-622 2377  
 BU - Bullet 08994 76316  
 C - CBS 01-960 2155  
 CA - Cadillac 01-836 3646  
 CAM - Cambra 01-609-0087  
 CH - Charly 01-639 8603  
 CM - Celtic Music 0532 432637  
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 E - EMI 01-561 8722  
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 FAL - Falling A 0255 74730  
 FP - Faulty 01-727 0734  
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 GR - Graduate 0384 59048  
 GRI - Geoff's Records International 01-808 5301  
 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) - 0904 36499  
 Red Rhino (Nth) - 0904 64145  
 Revolver - 0272 299105  
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 IKF - 02514 20053  
 ILA - Independent Record Labels Association 01-637 2111  
 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  
 JSU - Jazz Services Unlimited 0422 64773  
 K - K-tel 01-992 8000  
 KS - Kingdom - 01-836 4763  
 M - MSD - 01-602 3483  
 MB - Menace Breakers 01-381 1391  
 MFP - Music For Pleasure 01-561 3125  
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 PRO - Projection 0702 72281  
 R - RCA 021-525 3000  
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 RT - Rough Trade 01-221 1100  
 RU - Ruff Lion - 01-221 1604  
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 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  
 V - Vista Sounds 01-952 2776  
 W - WEA 01-998 6929  
 WU - Wynd Up 051-798 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	METAL HEALTH	Quiet Riot	Pasha
3*	3	THRILLER	Michael Jackson	Epic
4*	15	CAN'T SLOW DOWN	Lionel Richie	Motown
5	4	AN INNOCENT MAN	Billy Joel	Columbia/CBS
6	6	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA
7	8	GREATEST HITS	Air Supply	Arista
8	7	PYROMANIA	Def Leppard	Mercury
9*	10	WHAT'S NEW	Linda Ronstadt	Asylum
10*	11	GENESIS	Genesis	Atlantic
11	5	FASTER THAN...	Bonnie Tyler	Columbia/CBS
12*	20	COLOUR BY NUMBERS	Culture Club	Virgin/Epic
13*	14	LIVE FROM EARTH	Pat Benatar	Chrysalis
14	9	ELIMINATOR	ZZ Top	Warner Bros
15	13	REACH THE BEACH	The Fixx	MCA
16	12	FLASHDANCE	Soundtrack	Casablanca
17*	25	UH-HUH	John Cougar Mellencamp	Riva
18	17	THE PRINCIPLE...	Robert Plant	Es Paranza
19	18	THE CROSSING	Big Country	Mercury
20*	28	THE BIG CHILL	Soundtrack	Motown
21	16	SPEAKING IN TONGUES	The Talking Heads	Sire
22	22	LITTLE ROBBERS	The Motels	Capitol
23	23	LET'S DANCE	David Bowie	EMI-America
24	24	LICK IT UP	Kiss	Mercury
25*	25	BORN TO LOVE	Bryson/Flack	Capitol
26	19	THE WILD HEART	Stevie Nicks	Modern
27	21	TRUE	Spandau Ballet	Chrysalis
28*	42	ALIVE, SHE CRIED	The Doors	Elektra
29*	30	SPORTS	Huey Lewis & The News	Chrysalis
30*	N	ROCK 'N' ROLL SOUT	Hall/Oates	RCA
31	29	1999	Prince	Warner Bros
32	27	COLD BLOODED	Rick James	Gordy
33	31	FEEL MY SOUL	Jennifer Holliday	Geffen
34*	36	BENT OUT OF SHAPE	Rainbow	Mercury
35	34	RHYTHM OF YOUTH	Men Without Hats	Backstreet
36	37	KEEP IT UP	Loverboy	Columbia/CBS
37	35	BEST KEPT SECRET	Sheena Easton	EMI-America
38	32	FLICK OF THE SWITCH	AC/DC	Atlantic
39	40	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M
40*	43	NO PARKING...	Midnight Star	Solar

## BULLETS 41-100

48*	54	THE CLOSER YOU GET	Alabama	RCA
52*	57	IN A SPECIAL WAY	Debarge	Gordy
56*	60	SUBJECT ALDO NOVA	Aldo Nova	Portrait
58*	64	HOW MANY TIMES CAN WE SAY GOODBYE	Dionne Warwick	Arista
60*	71	IN HEAT	The Romantics	Nemperor
69*	72	YOU CAN'T FIGHT FASHION	Michael Stanley Band	EMI-America
70*	75	TRY IT OUT	Klique	MCA
71*	N	INFIDELS	Bob Dylan	Columbia/CBS
76*	90	HERE & NOW	Richard Pryor	Warner Bros
81*	86	LIKE GANGBUSTERS	JoBoxers	RCA
83*	N	MIDNIGHT MADNESS	Night Ranger	MCA
84*	N	VOICE OF THE HEART	Carpenters	A&M
85*	104	RAPPIN' RODNEY	Rodney Dangerfield	RCA
86*	91	ERROR IN THE SYSTEM	Peter Schilling	Elektra
88*	94	WHERE'S THE PARTY	Eddie Money	Columbia
89*	169	IT'S YOUR NIGHT	James Ingram	Q-West
98*	125	ALBUM	Joan Jett And The Blackhearts	Blackheart/MCA

## OTHER NEW ENTRIES

112*		THE BEST OF THE ALAN PARSONS PROJECT	The Alan Parsons Project	Arista
126*		PICTURES AT ELEVEN	Robert Plant	Es Paranza
137*		DELIVER	The Oak Ridge Boys	MCA
140*		CAFE RACERS	Kim Carnes	EMI-America
146*		HEARTS & BONES	Paul Simon	Warner Bros
154*		WHITE SHOES	Emmylou Harris	Warner Bros
162*		MAN OF STEEL	Hank Williams Jr	Curb/Warner Bros
164*		COMEDIAN	Eddy Murphy	Columbia/CBS
166*		YOURS FOREVER	Atlantic Starr	A&M
181*		STAR FLEET PROJECT	Brian May & Friends	Capitol
189*		SHADOWDANCE	Shadowfax	Windham Hill

\*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy Billboard, for w/e November 19, 1983.

# 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	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	2	5	<b>COLOUR BY NUMBERS</b> * Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCX 2285	52	48	17	<b>THE LOOK</b> ● Shalamar (Leon F Sylvers III)	Solar 960239-1 (W) C: 960239-4
2	1	4	<b>CAN'T SLOW DOWN</b> ● Lionel Richie (Richie/Carmichael/Foster)	Motown STMA 8041 (R) C: CSTMA 8041	53	39	3	<b>DAVID GRANT</b> David Grant (Steve Levine)	Chrysalis CHR 1448 (F) C: ZCHR 1448
3	<b>NEW</b>		<b>UNDERCOVER</b> ● The Rolling Stones (The Glimmer Twins/Chris Kimsey)	Rolling Stones CUN 165436-1 (E) C: TC-CUN 165436-4	54	33	10	<b>UNFORGETTABLE: A TRIBUTE TO NAT KING COLE</b> ● Johnny Mathis (-)	CBS 10042 (C) C: 40/10042
4	12	11	<b>AN INNOCENT MAN</b> ● Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554	55	36	3	<b>LOVE IS THE LAW</b> Toyah (Nick Tauber)	Safari VOOR 10 (SP) C: VOORC 10
5	10	49	<b>THRILLER</b> * Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	56	72	11	<b>KISSING TO BE CLEVEH</b> * Culture Club (Steve Levine)	Virgin V 2232 (E) C: TCX 2232
6	5	9	<b>LABOUR OF LOVE</b> ● UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	57	67	57	<b>REFLECTIONS</b> * Various (Various)	CBS 10034 (C) C: 40/10034
7	11	17	<b>NO PARLEZI!</b> * Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	58	52	253	<b>BAT OUT OF HELL</b> * Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
8	3	7	<b>THE TWO OF US</b> ● Various (Various)	K-tel NE 1222 (K) C: CE 2222	59	44	5	<b>STREET SOUNDS ELECTRO 1</b> Various (Various)	Street Sounds ELCST 1 (A) C: ZCELC 1
9	7	6	<b>GENESIS</b> ● Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1	60	49	29	<b>THE LUXURY GAP</b> ● Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCX 2253
10	4	2	<b>PIPES OF PEACE</b> ● Paul McCartney (George Martin)	Parlophone PCTC 165230-1 (E) C: TC-PCTC 165230-4	61	41	3	<b>RUSS ABBOT'S MADHOUSE</b> Russ Abbot (John Kaye Cooper)	Ronco RZL 2096 (E) C: ZCRTL 2096
11	22	3	<b>STAGES</b> ● Elaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2282	62	86	11	<b>LOVE SONGS</b> * Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
12	68	2	<b>CHART HITS '83 VOL 1/2</b> ● Various (Various)	K-tel NE 1256 (K) C: CE 2256	63	76	59	<b>LOVE OVER GOLD</b> * Dire Straits (Mark Knopfler)	Vertigo/Phonogram D5LP 4 (F) C: DSMC 4
13	8	6	<b>VOICE OF THE HEART</b> ● Carpenters (Richard Carpenter)	A&M AMLX 64954 (C) C: CXM 64954	64	37	4	<b>SOUL MINING</b> The The (Paul Hardiman/Matt Johnson)	Some Bizzare/Epic EPC 25525 (C) C: 40/25525
14	6	5	<b>SNAP!</b> ● The Jam (Various)	Polydor SNAP 1 (F) C: SNAPC 1	65	65	37	<b>WAR</b> ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
15	9	2	<b>INFIDELS</b> Bob Dylan (Bob Dylan/Mark Knopfler)	CBS 25539 (C) C: 40/25539	66	89	19	<b>QUEEN GREATEST HITS</b> * Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
16	13	24	<b>TOO LOW FOR ZERO</b> ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24	67	90	4	<b>MAKIN' MOVIES</b> * Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
17	14	20	<b>FANTASTIC</b> * Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	68	<b>RE</b>		<b>OFF THE WALL</b> * Michael Jackson (Quincy Jones)	Epic EPC 83468 (E) C: 40/83468
18	70	2	<b>HIT SQUAD - HITS OF '83</b> Various (Various)	Ronco RONLP 4 (B) C: CRON 4	69	82	8	<b>LIONEL RICHIE</b> ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
19	15	5	<b>IMAGINATIONS</b> ● Various (Various)	CBS 10044 (C) C: 40/10044	70	<b>NEW</b>		<b>BAY OF KINGS</b> Steve Hackett (Steve Hackett/John Acock)	Lamborghini LMGLP 3000 (A) C: ZCLMG 3000
20	<b>NEW</b>		<b>STRIP</b> Adam Ant (Richard James Burgess/Adam Ant/Marco Pirroni)	CBS 25705 (C) C: 40/25705	71	95	3	<b>DURAN DURAN</b> * Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
21	20	31	<b>LET'S DANCE</b> * David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	72	98	2	<b>FASTER THAN THE SPEED OF NIGHT</b> ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
22	21	24	<b>IN YOUR EYES</b> ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4	73	99	52	<b>RICHARD CLAYDERMAN</b> * Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
23	23	2	<b>ROXY MUSIC - ATLANTIC YEARS 1973-1980</b> Roxy Music (Roxy Music/Rhett Davies/Chris Thomas)	EG/Polydor EGLP 54 (F) C: EGMC 54	74	71	3	<b>I WILL LOVE YOU ALL OF MY LIFE</b> Foster & Allen (Eamonn Campbell)	Ritz RITZLP 0015 (SP) C: RITZLC 0015
24	16	4	<b>ROCK 'N SOUL PART 1</b> Daryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858	75	64	7	<b>LICK IT UP</b> Kiss (Jackson/Simmons/Stanley)	Vertigo/Phonogram VERL 9 (F) C: VERLC 9
25	24	6	<b>SILVER</b> ● Cliff Richard (Various)	EMI EMC 107787-1 (E) C: TC-EMC 107787-4	76	38	4	<b>ALIVE, SHE CRIED</b> Doors (Paul A. Rothchild)	Elektra 960269-1 (W) C: 960269-4
26	27	16	<b>THE CROSSING</b> ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERSC 27	77	83	4	<b>FACE VALUE</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCX 2185
27	54	2	<b>HAVE YOU EVER BEEN IN LOVE</b> ● Leo Sayer (Christopher Neil)	Chrysalis LEOTV 1 (F) C: ZCLEO 1	78	85	41	<b>SWEET DREAMS (ARE MADE OF THIS)</b> * Eurythmics (Stewart/Williams/Crash)	RCA RCLP 6063 (R) C: RCAF 6063
28	29	22	<b>SYNCHRONICITY</b> * The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	79	<b>RE</b>		<b>COMPLETE MADNESS</b> * Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZCNML 1003
29	46	2	<b>THE ESSENTIAL JEAN MICHEL JARRE</b> ● Jean Michel Jarre (Jean-Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3	80	74	7	<b>LOVE CLASSICS</b> The Royal Philharmonic Orchestra (Nick Portlock)	Nouveau Music NML 1003 (A) C: ZCNML 1003
30	30	6	<b>CHAS 'N DAVE'S KNEES UP</b> ● Chas 'n' Dave (Chas & Dave)	Rockney ROC 911 (A) C: ZC-ROC 911	81	50	12	<b>STANDING IN THE LIGHT</b> ● Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110
31	40	37	<b>TRUE</b> * Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	82	<b>NEW</b>		<b>RELEASE</b> David Knopfler/David Knopfler/Tony Spath	Peach River DAVID 1 (A) C: ZCDVA 1
32	28	7	<b>THE MUSIC OF RICHARD CLAYDERMAN</b> ● Richard Clayderman (-)	Decca/Delphine SKL 5333 (C) C: KSKC 5333	83	<b>RE</b>		<b>GREATEST HITS</b> * Olivia Newton-John (John Farrar)	EMI EMTV 36 (E) C: TC-EMTV 36
33	17	3	<b>ZIGGY STARDUST-THE MOTION PICTURE</b> ● David Bowie (David Bowie/Mike Moran)	RCA PL 84862 (R) C: PK 84862	84	<b>RE</b>		<b>ROUMOURS</b> * Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W) C: K 56344
34	42	2	<b>ROOTS REGGAE 'N' REGGAE ROCK</b> Various (Various)	Telstar STAR 2233 (R) C: STAC 2233	85	78	21	<b>ORIGINAL SOUNDTRACK FROM "FLASHDANCE"</b> * Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
35	19	4	<b>NORTH OF A MIRACLE</b> ● Nick Heyward (Geoff Emerick/Nick Heyward)	Arista NORTH 1 (F) C: TCNOR 1	86	<b>RE</b>		<b>THE LEXICON OF LOVE</b> * ABC (Trevor Horn)	Neutron/Phonogram NTRS 1 (F) C: NTRSC 1
36	53	2	<b>GREATEST HITS</b> Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234	87	<b>NEW</b>		<b>THE STUN (CARROT TELLS ALL)</b> Jasper Carrott (John Starkey)	DJM DJF 20582 (C) C: DJH 40582
37	25	2	<b>SCANDALOUS</b> Imagination (Tony Swain/Steve Jolley)	Red Bus/R&B RBLP 1004 (A) C: ZCRB 1004	88	62	7	<b>A TOUCH MORE MAGIC</b> ● Barry Manilow (Various)	Arista BMAN 3 (F) C: TCBM 3
38	<b>NEW</b>		<b>FADE TO GREY (THE SINGLES COL)</b> Visage (Visage/Midge Ure)	Polydor POLD 5117 (F) C: POLDC 5117	89	100	2	<b>IN TOUCH</b> Various (Various)	Starblend STD 9 (IDS) C: STDK 9
39	18	5	<b>MONUMENT THE SOUNDTRACK</b> Ultravox	Chrysalis CUX 1452 (F) C: ZCUX 1452	90	60	8	<b>ORIGINAL SOUNDTRACK FROM "STAYING ALIVE"</b> The Bee Gees/Various (Various)	C: TRSBG 3 RSO RSBG 3 (F)
40	34	2	<b>HEARTS AND BONES</b> Paul Simon (Paul Simon/Russ Titelman/Roy Haleo)	Warner Brothers 923942-1 (W) C: 923942-4	91	<b>RE</b>		<b>JAZZ SINGER</b> * Neil Diamond (Bob Gaudio)	Capitol EAST 12120 (E) C: TC-EAST 12120
41	43	46	<b>RIO</b> ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	92	92	8	<b>EYES THAT SEE IN THE DARK</b> Kenny Rogers (Barry Gibb/Karl Richardson/Albhy Galuten)	RCA RCLP 6088 (R) C: RCAF 6088
42	51	9	<b>FLIGHTS OF FANCY</b> Paul Leoni (Jon Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC-NML 1002	93	55	5	<b>XV</b> The Shadows (Bruce Welch)	Polydor POLD 5120 (A) C: POLDC 5120
43	26	2	<b>WORKING WITH FIRE AND STEEL</b> China Crisis (Mike Howlett)	Virgin V 2286 (E) C: TCX 2286	94	77	17	<b>THE VERY BEST OF THE BEACH BOYS</b> * The Beach Boys (Various)	Capitol BBTV 1867193 (E) C: TC-BBTV 1867195
44	<b>NEW</b>		<b>THANK YOU FOR THE MUSIC</b> Abba (Benny Andersson/Bjorn Ulvauus)	Epic EPC 10043 (C) C: 40/10043	95	<b>NEW</b>		<b>THE REVOLUTION BY NIGHT</b> Blue Oyster Cult (Bruce Fairbairn)	CBS 25686 (C) C: 40/25686
45	<b>NEW</b>		<b>ORIGINAL SOUNDTRACK - YENTL</b> Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302	96	<b>RE</b>		<b>BODY WISHES</b> ● Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877-1 (W) C: 923877-4
46	<b>NEW</b>		<b>SUPERCHART 83</b> Various (Various)	Telstar STAR 2236 (R) C: STAC 2236	97	61	2	<b>CONSTRUCTION TIME AGAIN</b> ● Depeche Mode (Daniel Miller/Depeche Mode)	Mute STUMM 13 (I/SP) C: CSTUMM 13
47	32	20	<b>18 GREATEST HITS</b> * Michael Jackson Plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232	98	<b>RE</b>		<b>AVALON</b> * Roxy Music (Rhett Davies/Roxy Music)	EG (Polydor) EGHP 50 (F) C: EGHP 50
48	45	7	<b>THE WILD HEART</b> Stevie Nicks (Jimmy Iovine)	WEA International 250071-1 (W) C: 250071-4	99	47	10	<b>BORN TO LOVE</b> ● Paolo Bonolis/Roberta Flack (Various)	Capitol EST 712284-1 (E) C: TC-EST 712284-4
49	35	2	<b>STAR FLEET PROJECT</b> Brian May & Friends (Brian May)	EMI SFLT 107806-1 (C) C: SFLT 107806-4	100	<b>RE</b>		<b>THE SIMON AND GARFUNKEL COLLECTION</b> * Simon & Garfunkel (Simon/Garfunkel/Haleo)	CBS 10029 (C) C: 40/10029
50	31	6	<b>LOVE STORIES</b> ● Don Williams (Don Williams/Garth Fundis)	K-tel NE 1252 (K) C: CE 2252					
51	56	2	<b>THE BRENDAN SHINE COLLECTION</b> Brendan Shine (Eamonn Campbell)	Play PLAYTV 1 (SP) C: CPLAYTV 1					

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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.

# Tracey

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broke  
my  
heart  
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# Digital seminar: a step in the right direction

"The pace is hotting up in digital recording technology, making even the computer industry look a bit tardy."

At the highly-successful, first all-industry seminar on digital recording, co-sponsored by *Music Week* and the APRS, this remark, from BBC research engineer Guy McNally, summed up the message from the studio industry's technicians to the record industry's creative, manufacturing and marketing executives.

During the two-day seminar at Advision Studios, the technical and operational aspects of digital recording were dealt with, and the second day brought together the record business and the studio business for the first time, to deal with the impact that the new digital technology is having — and will increasingly have — on recorded music.

Both days were heavily oversubscribed. Demand for invitations was so high that the APRS will be considering the possibility of running another seminar on the same topic in the near future.

### Compact disc

Although digital recording for vinyl discs was discussed in many of the sessions, it was the compact disc which dominated, with lectures and questions augmented by demonstrations of the dramatic differences in quality between various CDs (depending on the extent to which digital processes were used in recording them, and on how good analogue-to-digital transfers were).

Audio experts such as consultant Dr Geoffrey Barton and Dr Martin Jones, technical director of Neve International, the UK company which has developed the world's first digital mixing console, stressed that there were sounds which digital recording could put on to CD which simply

could not be copied with by an existing analogue system.

This point was driven home by producer Pip Williams, who revealed during the forum which closed the seminar that one digitally-recorded track was not used for the new Moody Blues LP — because it could only successfully have been put on the CD version, and that was felt to be unfair to buyers of the vinyl LP and cassette configurations.

It was also emphasised by all speakers — including Björn Bluthgen, head of special technical assignments at PolyGram's CD pressing plant in Hanover, and producer/engineer Richard Elen, editor of *Studio Sound* — that digital recording for CD "removes the mask" which all normal processes of recording create to hide recording imperfections on analogue vinyl discs.

### New approach

The CD buyer will hear *exactly* what the original master mix sounded like "warts and all", and that must mean, Elen particularly stressed, a new approach to recording. Greater care will be needed from everyone — musicians, producers and engineers — in using the greater creative scope offered by this new recording technology.

Chris Stone, chairman of the US Society of Professional Audio Recording Studios, flew to the UK especially to take part. As founder of the US Record Plant studios he spoke in tough terms from a businessman's point of view — wondering aloud how UK studios managed to survive on the low hourly rates they charge while investing heavily in new recording technology. He also argued strongly in favour of clear and honest labelling for CDs and "digital" vinyl LPs.

The digital labelling debate was fully covered in *MW's* CD supplement (November 12).



CHRIS STONE, chairman of SPARS, addresses the *MW/APRS* digital seminar.

## The cost of clarity

THE RECORD industry was told that it must be prepared to pay more for its digital recording sessions. The cost of digital recording will have to be appreciably higher than full-price state-of-the-art analogue work — and considerably higher than the "suicidal" cut-price rates being charged by some studios at the moment.

SPARS chairman Chris Stone, giving the US studio businessman's view, said he was shocked by the low recording charges in the UK. He warned that even in the US, where rates are much higher, the studio industry is rapidly contracting. "Your British studio industry, to which we in America have always looked as a model of the best way to do things, will not be able to survive and go on buying the new technology for your artists to record with."

He gave the example that when he first set up Record Plant studios in New York 13 years ago the total cost was \$85,000, and the hourly rate charged was \$85. Now it would cost \$1¼m, but the hourly rate has only risen to \$160. "Setting up a fully-digital studio will cost around 2m — and that means the digital equipment will end up only in subsidised studios," he said.

"You will have things going full circle, and there will be no choice of independent studios — only subsidised record company in-house

studios of purely functional design."

Peter Harris, APRS chairman and MD of CTS studios, which is the first independent music facility to buy a digital mixing console, pressed home the point when questioned about the cost of recording in a digital future.

"Studios cannot afford to invest in the new technology without earning the money to pay for it." He said a realistic rate for hiring a digital studio would have to be between £130 and £150 an hour.

● The cost of setting up a completely digital studio was underlined in the presentation by Dr Martin Jones of Neve who said that the new Neve DSP mixing console is "about twice as expensive" as a top quality standard analogue desk (but only about 30 per cent more costly than a highly customised desk).

Also, a digital console will use over three times as much power as an analogue one; and the need to keep all extraneous machine noise out of digital recordings will necessitate soundproof, separate equipment rooms to be constructed in studios. The higher cost of digital tape machines and editing equipment are already known.

"These factors must be considered, although time saved in sessions and other plus points must be taken into the equation," he concluded.

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And the following producers:  
Colin Thurston, Mike Hedges, Pip Williams, John Punter, Richard Burgess and Tom Newman.



THE PANEL for the open forum which completed the seminar programme were (left to right) Peter Harris, MD of CTS Studios; Monty Presky, co-chairman of the BPI technical committee; Chris Stone, chairman of SPARS; John Willan, EMI senior classical

producer; pop producers Mike Hedges and Pip Williams; consultant Dr Geoffrey Barton; Björn Bluthgen of PolyGram in Hanover; Studio Sound editor Richard Elen; technical journalist Barry Fox; and, in the chair for the day, Terri Anderson.

Given their first chance to talk to each other about any and every aspect of recording in an open debate, the record industry and the studio industry ended the second successful day of the digital seminar with two hours of brisk and informative exchanges. Some of the major points are covered here.

## Studio rates set to rise?

WE HAVE listened to the prices of the professional hardware; what will happen to studio rates?

This, the question uppermost in the minds of almost everyone attending the seminar, was tackled squarely by Peter Harris, who said his new rates would be between £130 and £150 per hour. Unless such rates were paid, he warned, the UK record industry could damage its complementary recording industry beyond repair.

"We have taken the plunge and set up a fully digital studio. We believe this will give us lead time on the competition. We will be in a unique situation for quite a while and we think that we can hope to make a major recoupment of our investment.

"Yes, we are going to have to charge more for our studio. Though we know that record companies in general do want the digital facilities but don't want to pay more for them, we can say that we have had a number of enquiries already, and even have some firm bookings from those — who are willing to pay. On the music side we will obviously service the superstars initially, but there is also interest from people making movies (the Disney Corporation is particularly interested in digital recording).

"We already charge £85-plus per hour for analogue, and £110 for movie work. Prices are creeping upward, although studios still cannot get the rate they need to support the necessary phenomenal investment in equipment.

"We hope and believe that one way of getting away from price-cutting and throat-cutting is to take a quantum leap to move into an area which is completely new. We can then raise the general standard, raise the general approach to pricing, and bring other studios up with us.

"Time alone will show, but we have done some sums and we have high hopes. We have in the UK one of the finest collections of studios in the world, and record companies should think twice before they try to knock them down. They should think about the future, whether they want the same damn good studio industry in five or 10 years time, or not."

Elen pointed out that studio rates have not kept pace with inflation anyway, and several studio managers present faced the record industry delegates with the fact that they are in many cases willing to pay much more for recording a short promo video than for the entire album it promotes.

As a producer Pip Williams, a digital recording enthusiast, remarked: "We have to bear in mind that in the near future the facility of fully digital recording for CD will be mostly restricted to the superstars who are going to pull in the income to justify it. I can spend half a million on an LP — but I can still bring one in for £15,000 if necessary. If the budget is available to use digital facilities I will; but ultimately what it is all about is the music."

## Can you afford it?

AMID THE descriptions of extremely expensive and ultra-sophisticated digital studio equipment came a plea from several delegates for information about professional hardware that the smaller 24-track studios could afford to buy or lease. There were also worries that with the high technology increasingly becoming available to the public, professionals cannot match the quality of domestic systems.

Richard Elen reminded the studios without large enough resources to buy digital multitracks and editors that "you can get into digital on any of three levels" and detailed these as being digital stereo recording using the Sony PCM F-1 (a system of digital recording which is in fact considerably cheaper than the hardware required for top analogue recording); hiring in of the professional equipment, such as the Sony 1610; and hiring time in the digital post production facilities which are springing up now in healthy numbers.

He, and other panellists, urged studios to try digital recording out by one of these methods. "Hire the multitracks until things change and you have the money to buy, and until the price comes down. Meanwhile you can plan eventually to save up enough to buy a digital mixing desk."

Chris Stone and Dr Geoffrey Barton volunteered the news that a reel-to-reel professional standardised two-track machine is promised from MCI/Sony by next autumn.

Pip Williams, as an aside, called for compatibility between the digital multitracks (the problem of incompatibility obviously being one which could become acute as more manufacturers produce digital machines). He also called upon 3M to make their machines compatible with each other, because azimuth difference are a much greater problem in digital recording sessions than in analogue.

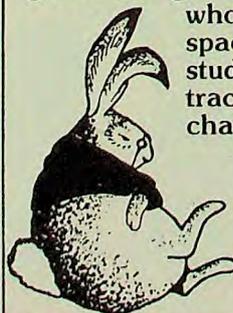
As on other questions, Bluthgen was able to reveal that the research engineers are already tackling the problem. "Engineers are working on developments, coming up with different ideas and they are getting very close to agreeing on format. Manufacturers are involved in long and exhausting talks about harmonisation. After we harmonise we will soon have cheap 'black boxes' in production to make machines compatible.

"Don't be impatient," he pleaded.



SPEAKERS AND hosts at the digital seminar (left to right): Peter Harris, APRS chairman and MD of the UK's first all-digital studio at CTS; Dr Martin Jones, head of research at Neve; Music Week features and Studioscene editor Terri Anderson; producer, engineer and editor of Studio Sound Richard Elen; consultant Dr Geoffrey Barton.

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## Digital cassettes?

WHEN THE question of pre-recorded digital cassettes was raised it was inevitably linked with the problem of piracy.

The forum panel was united in advising the record industry not to manufacture pre-recorded digital cassettes, but to let the CD establish itself as in-home/in-car/personal hi-fi music carrier.

Thereafter, any copyright product appearing on digital cassette could not be marketed (like counterfeit audio cassettes are today) because it would be instantly recognisable as an illegal copy.

Barry Fox looked at legitimate applications for digital cassettes, and predicted that within five years there would be a digital audio cassette recorder which could be to the radio fan what the VCR is to the TV addict. "It will have about three hours' playing time, and will have a timer, a programmer and remote control," he envisaged.

Asked how much players and long play tapes would cost he guessed that players would not be excessive, and that tape cost would be quite low. "Metal evaporated tape will be the key; the Japanese have licenced BASF in Germany and 3M in the US to make it. The machine is also Japanese — it is a Sony which uses helical scan to cram a lot of information onto a small amount of tape, running at one-seventh the speed of normal cassette recorders.

"People have no conception of how fast this is going to go, and how cheap it will be," he added.

Bjorn Bluthgen revealed that the only thing holding up manufacture is the need to standardise formulae. "That is the big battle behind the scenes now; that is what is holding things back." He added that as soon as satellite broadcasting with digital audio became available there would be a demand for the digital tape hardware, and "then we will have to provide it".

## Jazzing up the Duke?

THE RICH back catalogue of jazz recordings is just begging to be given the digital mastering/CD treatment — or is it?

Jazz musician and owner of Wave Studios in East London, Peter Ind, asked if there was any R&D going on to reprocess — not simply transfer — early jazz discs, which were originally badly recorded, into digital releases. He guessed something akin to the process used on transmissions from distant space probes might be applicable.

Elen and Bluthgen agreed that such reprocessing of bad sound will be possible within a few years using digital techniques.

Fox argued that there might be good reason not to try. "The danger is that Twenties Ellington etc (which will have very little at the top end . . . and not much at the bottom either) may suffer terribly if 'the veil' is taken away, and we may not like the narrow bandwidth we are left with to listen to. The human ear is a wonderful filter anyway, when it comes to things like old jazz records."

Ind suggested that it could well be that the entire sound spectrum was in fact contained in those old recordings, and could be "reclaimed by technology".

Producer Phil Wainman added a caveat. "Everyone is looking to back catalogue material to put on CD. Not enough is being spent on using the best technology on the new artists. We will end up with a million different ways of buying the same music. Digital recording and CD should be used to build tomorrow's catalogue."

## An anti-digital backlash?

A WARNING against complacent assumptions that CD has been assured a long and hearty welcome from the consumer came from Fox. "Remember that what supports the whole equipment manufacture, studio and record company pack of cards is the customer out there who buys the music. Don't underestimate the strength of the backlash that is growing — the anti-digital lobby.

"The hi-fi press may be very parochial, but unfortunately it is read in the trade. Also, national papers, the BBC etc file clippings from these magazines, and they wait — ticking away like time bombs — to be used damnably later. PolyGram, Sony and the other leaders in the field should get in there and put a stop to this by answering the criticisms in an intelligent and businesslike manner before this thing snowballs."



THE MAN who promises soon to be able to make CDs do a lot more than just play music, and the man who will certainly write about it when it happens — seminar speakers Björn Bluthgen of PolyGram in Hanover (left) and hi-fi technical journalist Barry Fox.

## CD—removing the mask

CD WAS given enthusiastic support from both Dr Geoffrey Barton and Richard Elen. Although the former talked about the technical side of the question and the latter about the creative and marketing aspects, both stressed that digital recordings on CD can offer certain sounds which would be almost impossible to put on analogue disc — while also giving the best possible reproduction of all sounds. Both also played examples of how a bad CD can be made by using bad source material or, by lack of enough care in recording and/or mastering, or transfer.

"CD gives the listener all the sounds, even the ones you don't want them to hear and which are normally masked on analogue discs," Elen stressed.

Dr Barton said: "The increasing consumer acceptance of the CD as a domestic sound medium effectively side-steps the analogue v. digital debate. The question becomes one of at what stage in the process the signal becomes digital, rather than whether it does so."

A conclusion from Barry Fox was: "We are at the beginning of a new technology, and it's high technology. It has been called awful and it has been called perfect. It is neither. It's already very good, but it's at the stage Edison was 100 years ago with analogue. It will develop."

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## STUDIOSCENE

## Horses for courses

NEW TECHNOLOGY in recording is prompting a growing demand for information and training, and several new courses — both for technical students and those in the business — have now been set up.

The UK's first college course for training maintenance engineers for students has just started at Salford College of Technology. After more than three years of planning (with the help of the APRS) the college has its first intake of students for the new Advanced Certificate in Recording Technology and Techniques. Until now the only formal training for studio engineering students has been the technical side of the Tonmeister music degree at Surrey University.

APRS chairman Peter Harris has welcomed the new course as offering studios' "new entrants educated to a far higher standard than is at present available, who will be of considerable benefit to the industry".

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FOR THOSE in the industry who have little or no knowledge of recording and electronics Gateway Studios in South London has put together a simple three-day course on sound recording techniques, with the help of Bandive, the Fostex and Teac Corporations, and Roland (UK) Ltd. This is the latest in a recent rush of such introductory courses for music business people at studios and training sessions for working engineers are more frequently being offered by studio equipment manufacturers or agents — acknowledging the complexity of audio electronics today.

Having welcomed home recording/musicbiz "students" from all points of the UK and overseas to the London-based courses, Gateway Education Services now goes the rounds of the English provinces. The £65 fee for the three-day course includes written material; contact Dave Ward on 01-223 8901.

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ANOTHER CHANCE to handle equipment and learn more about it is offered by the popular Turnkey Hands On Show. The fifth annual event will take place at the Clive Hotel, Primrose Hill Road, North London on November 19 and 20. A range of synths and recording equipment will be available, and seminar topics (entrance free, £2 for seminars) include home acoustics and getting the most from a home studio. Call 01-202 4366.

## APRS chairman resigns

PETER HARRIS, chairman of the APRS for three years, has resigned. With great regret the executive committee at their November meeting accepted that pressure of work at CTS, of which Harris is MD and which is undergoing refurbishment as an all-digital facility, prevented him from continuing as chairman of this expanding and increasingly active association. The election of a new chairman will take place next month.

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MVA IS a new service for musicians. The idea came to Tibor Shahr, a musician attempting to establish a career after coming to the UK from Hungary, when faced with the prospect of a string of auditions. He realised everything a band initially needed to know about a musician could effectively be put on video, so he and his wife Libby have set up Musicians' Video Auditions. For a one-off fee of only £15, musicians can have a session in MVA's studio.

They are video recorded talking about themselves, then playing. The studio will DI into the mixer any backing cassette the player brings; it is equipped with a JVC S100 camera, VO 4800 Sony U-matic portable recorder, Teac mixer, lights, mics etc.

The five-minute audition video is then filed in a section with other musicians playing the same instrument. For a viewing fee of £5 per category, bands, record companies, publishers, studios or any one else with a professional interest can look for the new member/session player they need.

● MVA is at 32 Maple Street, London W1. (tel: 636 9510).

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ALTHOUGH ADVISION would very much like to have spent a mere £40,000 on its newly refurbished, SSL-equipped studio two (Studioscene, October 22), Roger Cameron and Doug Hopkins did in fact invest £400,000 in the new facilities.

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DOING JUST what was so often advised by speakers at the digital seminar, Spaceward Studio in Stretham, near Cambridge, has been using a Sony PCM F-1 for digital stereo work. Everyone at the studio is delighted with the results; it has been used for three albums — the latest by ex-Strangler Dave Greenfield.

Latest acquisition in the control room is an AMS15-80 digital delay with loop editing, which has been voted "tremendously useful". Currently working at Spaceward is local resident, regular client and former Strangler Jean Jacques Burnel. He is producing New York band Playgroup there, with Gary Lucas engineering.

## Studio buzzes...

AUDIO FX can now be reached on the same phone number round the clock (01-586 9592). It will connect would-be equipment renters to the night service operator after office hours. New items on the Audio FX rental list are AMS 15-80 digital delays (with 16 secs of sampling memory) and Neve 33609 stereo compressor/limiter.

Sound Servicing pro-audio maintenance is now offering a comprehensive fix-it service for the repair of outboard equipment. Details from Alan Cundell on 01-586 8303.

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SOUNDCRAFT HAS been given the Eurythmics' seal of approval in a big way. They mixed the single and LP of Sweet Dreams (Are Made Of This) on their Soundcraft Series 2 16/18 at their own The Church studio in North London. The dynamic duo has now updated with a Series 2400 28/24 LED, and it is being used with the special feature of a separately mounted channel taken from the old desk (saved for its "unique tone"), and with a Soundcraft 24-track machine, to record the new album.

Another coup for the company is the fact that the sound installation at the new and very upmarket Hippodrome West End nightspot includes two Soundcraft desks — a Series 200 and a Series 400B 24/4.

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IN A modest bid for stardom, Good Earth studios in London's Soho has managed to get its features in front of the TV camera twice recently. Owner Tony Visconti had a filmed interview there for a forthcoming C4 Tube special on Marc Bolan, and TVS arrived to do some filming just as Robbie Jaymes of Modern Romance was on the receiving end of a strippergram birthday surprise.

Recently working at Good Earth have been Kajagoogoo, Howard Jones, Time UK, Space Monkey and The Alarm. Visconti has been producing the new band formed by ex-Squeeze members Chris Difford and Glen Tilbrook, and a joint single by Phil Lynott and Junior Giscombe. Meanwhile, the studio has been completely redecorated.

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BLONDEL HAS just opened in London, but Mancunians saw it even before the Queen Mother, and while in the city for the previews at the Palace Theatre Tim Rice booked into Pluto Studios to record a single from the score. Paul Young also dropped in to record vocal overdubs to live tracks while on tour, and Ralph McTell worked on a song for the Wind In The Willows TV series.

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## STUDIOSCENE



AT PARK Gates Studio in Catsfield, Sussex, Dire Straits bass player John Illsley (left) is working on his first solo album with engineer Phil Brown.

Park Gates has recently taken on more staff, and considerably expanded the residential facilities — with more bedrooms and rest rooms. In the control room recent innovations are half-inch mastering, Q Lock 310 synchroniser, Aiva 990 cassette machine, Lexicon 224 reverb, Eventide FL 201 flanger and Yamaha NSM 10 monitors.

Refurbishment of the studio and control room should be complete soon, but recording carries on regardless.

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THE LATEST issue of the Studer Revox *Swiss Sound* in-house news magazine contains a review of, and statement on, the company's position regarding digital audio technology.

Accepting that "digital has dominated the headlines for the past five years, each of which has been hailed as the beginning of the era of digital audio", Dr Roger Lagadec and Bruno Hochstrasser point out that Studer's sales of analogue multitrack A800s in the last 12 months exceed the worldwide production and sales of digital multitracks.

Not too surprising a statistic, if you stop to consider — but it might have a calming effect on studio owners and managers who currently spend wakeful nights agonising about whether they should take the digital plunge now, or assume that high quality analogue will be in demand as much as ever in the foreseeable future.

Waxing philosophical, the article continues: "Standards in digital audio are a hope, not a fact. There has been progress: we have one professional sampling frequency; we have an almost

standardised digital audio cable. But no recording format, no control interface, no way to design smart systems, as made possible by digital's huge potential . . . until there are standards digital audio will be glamorous, it will be high technology, but it will not be professional."

It should be borne in mind that Studer has entered digital audio quite recently and that the A808 PCM recorder is still a prototype, and will not be marketed.

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THE UNEXPECTED finale of the first session of Keyboard Hire Ltd's seminar at Sarm West was the inevitable result of contact between the waist-length hair of one member of the audience and the lighted candles which graced the buffet table. Willing hands dealt with the flames and the studio's air conditioning dealt with the odour of burning hair.

Until that point everything had been extremely orderly, with Craig Harris demonstrating the Synclavier in a bewildering variety of applications. The CMI Fairlight was demonstrated by Gary Moberley and the PPG Waveterm by Adrian Cook.

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DECCA HAS been "all-digital" in its classical recordings for over four years, and their technical experts developed their own unique digital editing system . . . but were never able to boast about it because it has always been strictly for in-house use. Now Decca has bought a 3M DMS system for use in its busy schedule of operatic and choral recordings. It has been shorn of its D-A converters so that it can interface directly with Decca's own system.

Decca finds two-track stereo recording the best method for classical work, and (working always on location rather than in a studio) they mix down live and record straight to two-track digital (again, their own development, and in use for years before digital burst upon the pop scene).

Having hired a 3M DMS for an important project, when the normal straight-to-stereo was not adequate for proper balance of a major operatic production, Decca's Tony Griffiths decided on a purchase.

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A NEW company has been formed to market Leever-Rich equipment. Called The Professional Recording Equipment Company Ltd it will be based at the Leever-Rich premises in Wandsworth, South London and headed by Tony Costello. It will also market products handled by the original company on an agency basis. The formation of a new company dedicated to improving market penetration is seen as the next logical step in the diversification of Leever-Rich.

## Dialogue, epilogue...

A MAN who must be used to having the last word is SPARS chairman Chris Stone, who was unofficially voted star speaker at the M/W/APRS digital seminar. So it seems fitting that he should have a last, thought-provoking word in this Studioscene.

He told UK studios and record companies that although he has one of the US's most successful studio businesses, he will not be buying any new equipment. "I cannot afford to buy, because the customer will not pay for using it. If something is in a studio they expect to use it for nothing."

"However, if a piece of equipment has to be hired in for use in a session, the clients will happily pay hundreds of dollars a day for it."

"So I will not buy, I will rent."

Studio delegates expressed loud agreement with every word Stone said, and their appreciation of his remarks was heightened by the knowledge that he owns his own equipment hire company.

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# AT ONLY £135 RETURN MUSIC WEEK'S BOEING 737 CHAMPAGNE FLIGHT WILL BE MUSIC TO YOUR EARS

Once again Music Week are flying down to Nice – in style aboard a British Airtours Boeing 737 – for the annual event at Midem.

And once again you're invited to come along at an exclusive price of just £135 return – about half the cost of a current economy class return ticket.

As usual Music Week's attention to detail means every little thing is taken care of. Departure times, of both flights there and back, have been specially fixed to tie in with the needs of exhibitors, allowing plenty of time both before the exhibition starts and, perhaps more importantly, after it closes; there are

special check-in arrangements to eliminate baggage problems; there's the Music Week 'elevenses' at Gatwick before you fly, a first class lunch and champagne on the outward journey and on return, an early supper plus

a free in-flight bar so you can toast the success of Midem '84 at 25,000 feet!

Depart: Gatwick Sunday 22nd January 11.30

Arrive: Nice 14.20

Return: Nice Friday 27th January 18.30

Arrive: Gatwick 19.25

There will, of course, be full

insurance and car rental at a specially reduced rate available only through Music Week.

All the arrangements are being made through The Travel Business – who looked after last year's sell-out trip so successfully.

So fly 'the mag' this year – it's got to be the way to go if you want to spend time at

Midem without spending a fortune. For further details contact Angela Fieldhouse at Music Week.

And remember, as the saying goes, 'Book early to avoid disappointment!'

Hotel accommodation can be booked directly via the Midem office in London. Tel: 01-499 2317.

In addition to this, private hotel accommodation has been arranged at the 3-star Hotel Acapulco and the 4-star Belle Plage Hotel.

Also apartments are available at the Montfleury Hotel. Full details of this are available from The Travel Business. Please contact Paul Vasdev on 01-299 1621 who will help you with your accommodation.



representation at Gatwick, Nice and Cannes to make sure your journey's smooth from start to finish and our list of optional extras includes transfer to Cannes for those not arranging car hire or travel by taxi; travel

On receipt of your reservation, The Travel Business will forward full travel documentation and confirmation invoice.

If you have to cancel, the following charges will apply:

- up to 4 weeks prior – 25%
- up to 2 weeks prior – 50%
- within 2 weeks – 100%

As this is a charter, Music Week points out that if we do not sell all seats we will have to cancel the charter, but we will make arrangements to put you on a schedule flight. All prices quoted are based on current air fares, hotel tariffs and rates of exchange.

The Travel Business, Members of ABTA, licensed by C.A.A. ATOL No 1220 will charge out increases covering fuel surcharges or increases resulting from adverse exchange rates etc.

In the event of unforeseen circumstances Music Week reserves the right to amend or cancel all arrangements.

# MUSIC WEEK

## MUSIC WEEK FLIGHT TO MIDEM '84

Please complete and send to The Travel Business, 94 Dulwich Village, LONDON SE21 7AQ. Tel: 01-299 1621

- Please reserve \_\_\_\_\_ seats on the special Music Week flight to Midem at £135 each.
- Please reserve necessary coach transfers to Cannes and return at \$11.50 per person.
  - Please advise me of car hire rates (car details).
  - Travel insurance at £8.70 per person. Details of cover will be forwarded with acknowledgement of reservation. Contact Paul Vasdev 01-299 1621 with queries.

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**MUSIC  
WEEK**

**TOP  
SINGLES**

# DISCO & DANCE

**TOP  
ALBUMS**

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

7" (12" number (Dist.))

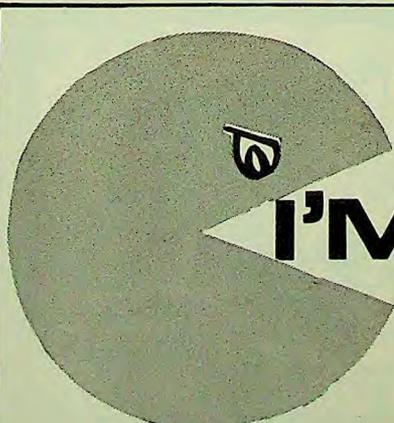
1	1	6	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie	Motown TMG(T) 1319 (R)
2	5	5	ALL MY LIFE	Major Harris	London LON(X) 37 (F)
3	3	6	LOVE HOW YOU FEEL	Sharon Redd	Prelude (T)A3868 (C)
4	4	3	TONIGHT	Steve Harvey	London LON(X) 36 (F)
5	31	2	NEW DIMENSION	Imagination	Red Bus/R&B RBS(RBL) 216 (A)
6	2	7	(HEY YOU) THE ROCKSTEADY CREW	The Rocksteady Crew	Charisma/Virgin RSC 1(12) (E)
7	14	2	DRESSING UP!	Street Angels	Street Beat/London STB(X) 100 (F)
8	20	7	UNCONDITIONAL LOVE	Donna Summer	Mercury/Phonogram DONNA 2(12) (F)
9	8	4	FANTASY REAL	Phil Fearon & Galaxy	Ensign/Island (12)ENY 507 (E)
10	10	2	I'M OUT OF YOUR LIFE	Arnie's Love	Streetwave WAVE (L) 9 (A)
11	9	5	OVER AND OVER	Shalamar	Solar E 9792(T) (W)
12	13	7	KISSING WITH CONFIDENCE	Will Powers	Island (12)IS 134 (E)
13	6	8	I WANT YOU (ALL TONIGHT)	Curtis Hairston	RCA RCA(T) 368 (R)
14	7	11	SUPERSTAR	Lydia Murdoch	Korova KOW 30 (T) (W)
15	16	3	007	Musical Youth	MCA YOU(T) 6 (C)
16	19	4	MICRO-KID	Level 42	Polydor POSPIX) 643 (F)
17	11	7	BREAK DANCIN' — ELECTRIC BOOGIE	West Street Mob	Sugarhill SH(L) 128 (A)
18	15	7	IN YOUR EYES	George Benson	Warner Brothers W 9847(T) (W)
19	12	6	LOVE WILL FIND A WAY	David Grant	Chrysalis GRAN(X) 3 (F)
20	44	2	TILL I CAN'T TAKE LOVE NO MORE	Eddy Grant	Ice ICE(T) 60 (R)
21	26	2	HAPPINESS IS JUST AROUND THE BEND	Cuba Gooding	London LON(X) 41 (F)
22	21	6	WILDSTYLE	Time Zone	Island (12)IS 135 (E)
23	23	4	BLESS THE LADIES	Oliver Cheatham	MCA MCA(T) 846 (C)
24	37	2	BE A STAR	David Joseph	Island (12)IS 128 (E)
25	18	6	DON'T STOP... (M. JACKSON MEDLEY)	Ashaye	Record Shack SOHOT(10) (IDS)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

26	NEW	WHITE LINES (DON'T DON'T DO IT)	Grand Master & Melle Mel	Sugar Hill SH(L) 130 (A)	
27	17	8	POP GOES MY LOVE	Freeez	Beggars Banquet BEG 98(T) (W)
28	NEW	THE LIFEBOAT PARTY	Kid Creole & The Coconuts	Island (12)IS 142 (E)	
29	22	5	FOOT IN THE DOOR	Onwards International	Paladin PAL 001 (I)
30	24	5	DON'T LET IT GO TO YOUR HEAD	Fat Larry's Band	WMOT/Virgin VS 632(12) (E)
31	NEW	RAP MACHINE	Whodini	Jive JIVE(T) 45 (C)	
32	36	2	HEAVEN ABOVE ME	Peabo Bryson & Roberta Flack	Capitol (12)CL 310 (E)
33	27	14	BODY WORK	Hot Streak	Polydor POSPIX) 642 (F)
34	30	11	GO DEH YAKA (Go To The Top)	Monyaka	Polydor POSPIX) 641 (F)
35	25	6	AUTODRIVE	Herbie Hancock	CBS (T)A3802 (C)
36	34	5	GIVE ME YOUR LOVE	Active Force	A&M AM(X) 150 (C)
37	33	6	TALK TO ME	Low Kirton	Epic (T)A3805 (C)
38	28	5	LOVE REACTION	Divine	Design Communication DES(T) 4 (IDS)
39	NEW	AIN'T NOBODY	Rufus And Chaka Khan	Warner Brothers RCK 1(T) (W)	
40	29	7	ROCKIN' RADIO	Tom Browne	Arista ARIST (12)545 (F)
41	32	15	WHAT I GOT IS WHAT YOU NEED	Unique	Prelude (T)A3707 (C)
42	41	5	SHINE ON ME	One Way	MCA MCA(T) 832 (C)
43	NEW	QUESTIONS (WHAT YOU GONNA DO)	Rah Band	S.O.U.N.D. Recordings SND(S) 1 (P)	
44	35	7	LADIES CHOICE	Stone City Band	Gord-y TMG(T) 1316 (R)
45	38	13	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson/Roberta Flack	Capitol (12)CL 302 (E)
46	NEW	REGGAE NIGHT	Jimmy Cliff	CBS (T) A3849 (C)	
47	42	12	JAM ON REVENGE (The Wikki-Wikki-Song)	Newcleus	Becket BK(S)L 8 (A)
48	43	4	LIVING ON VIDEO	Trans-X	Polydor POSPIX) 650 (F)
49	46	4	ELECTRIC KINGDOM	Twilight 22	Vanguard SPV 68 (Import)
50	NEW	I'M A PACKMAN	Packman	Malaco MAL (12) 14 (A)	

1	1	3	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
2	2	5	STREET SOUNDS ELECTRO 1	Various	Street Sounds ELCST 1 (A)
3	NEW	SCANDALOUS	Imagination	Red Bus/R&B RBLP 1004 (A)	
4	NEW	DAVID GRANT	David Grant	Chrysalis CHR 1448 (F)	
5	3	5	TALK TO ME	Low Kirton	Believe In A Dream FZ 38956 (Import)
6	5	22	IN YOUR EYES	George Benson	Warner Brothers K 9237441 (W)
7	4	4	GONNA GET YOU	Various	Beggars Banquet BEGA 48 (W)
8	6	29	THRILLER	Michael Jackson	Epic EPC 85930 (C)
9	8	6	STREET SOUNDS — EDITION 6	Various	Street Sounds STSND 006 (A)
10	10	14	BORN TO LOVE	Peabo Bryson & Roberta Flack	Capitol EST 7122841 (E)
11	9	2	YOURS FOREVER	Atlantic Starr	A&M AMLX 64948 (C)
12	7	4	NIGHTLINE	Randy Crawford	Warner Brothers 923976-1 (W)
13	15	11	STANDING IN THE LIGHT	Level 42	Polydor POLD 5110 (F)
14	17	2	RESPECT	Billy Griffin	US Columbia FC 38924 (Import)
15	20	16	THE LOOK	Shalamar	Solar 960239-1 (W)
16	24	15	18 GREATEST HITS	Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R)
17	11	4	ROCKIN' RADIO	Tom Browne	Arista 205 151 (F)
18	13	3	ON TARGET	The Jones Girls	US RCA AFL1-4817 (Import)
19	12	9	LIVE—STOMPIN' AT THE SAVOY	Rufus and Chaka Khan	Warner Brothers 9236791 (Import)
20	16	4	OUT OF THIS WORLD	Shakatak	Polydor POLD 5115 (F)
21	14	4	FEEL MY SOUL	Jennifer Holliday	Geffen GEF 25591 (C)
22	19	19	FANTASTIC	Wham!	Inner Vision IVL 25328 (C)
23	NEW	IT'S YOUR NIGHT	James Ingram	Qwest 9239701 (W)	
24	18	7	BAD ENUFF	Slave	Atlantic 790118-1 (W)
25	25	6	OFF THE WALL	Michael Jackson	Epic EPC 83468 (C)

Dealers: Cut out and display. Compiled by MRIB from a nationwide panel of 50 specialist disco shops. The key to distributor codes can be found on the new albums page.



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# INDEPENDENT LABELS

Edited by  
**CHRIS WHITE**

## Argent, Thompson lead indie 'supergroup' LP

SHADOWSHOW, THE group built around the considerable songwriting talents of Rod Argent and Barbara Thompson, have an album released this month on the TM label, distributed by PRT. A single, *Secure In You*, was released recently and has been picking up airplay.

The LP, also called *Shadowshow*, has been produced by Jon Hiseman — Thompson's husband — who set up TM Records to release records recorded and produced by him in his own studio. The first, *Mother Earth*, was released earlier this year; *Shadowshow* is his second album project and, apart from he, Argent and Thompson, also includes Clem Clempson in the musical line-up.

The members of *Shadowshow* are not strangers to success. Rod Argent was a member of the *Zombies* and went on to form Argent while his most recent songwriting coups have included hits by *Frida* of *Abba*, *Santana* and *Juice Newton*. Barbara Thompson has built up a solid following with her own band *Paraphernalia*



SHADOWSHOW: no strangers to success.

while Jon Hiseman, a former member of the *Sixties* band the *Graham Bond Organisation*, has led three groups, *Colosseum*, *Tempest* and *Colosseum II*.

Argent says: "The prospects of the album are looking good — the single has been picking up airplay, and there are plans to release the LP in the US early next year. We're hoping that the UK reaction towards it is good enough to enable us to go out on the road, and do some live dates."

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GINA LAMOUR (above) whose two previous singles, *Move Over Darling* and *The Continental*, have both been disco successes, releases *I Want To Be Alone*, her third single for *Glamour Records*, distributed by PRT. Lamour's disco treatment of the old *Doris Day* hit, *Move Over Darling*, has attracted interest in the US and the single has been re-mixed for release there.

● *Glamour Records* is based at 23 Clinton Place, Seaford, BN25 1NP (0323) 893393.

### Boys from Belgium

BELGIAN LABEL *Les Disques Du Crepuscule* has several new releases, distributed in the UK by the *Cartel*. They include an EP, *Tribute*, by *The Border Boys*, a single, *Trust I Love*, by New York singer *Anna Domino* (taken from her next LP, *East And West*), *Tirez Tirez's* album, *Story Of The Year*, and *Soft Verdict's* *Close* — Cover.

## Gene Vincent lives on MMG

THE MAGNUM Music Group is releasing *From LA To Frisco* by Gene Vincent, featuring the late rock and roll star at the San Francisco Folk Festival in 1969, backed by the *Commander Cody* band.

The LP also includes interviews with Vincent and

four tracks recorded in the studio in Los Angeles shortly after his SF concert. The sleeve will feature an original David Oxtoby sketch of the artist.

MMG also has further releases lined up on the *Blue Moon* label, including *Red Hit Blues* by *Elmore James*, which

features the classic bluesman famed for his introduction of the bottleneck guitar style.

The LP features his most famous hit, *Dust My Broom*, and such blues standards as *Rollin' And Tumblin'* and *Standing At The Crossroads*.

## Three from Street Tunes

STREET TUNES releases three new albums this month — *Croydon June 15th 1975* by *Paul Kossoff*, a 2-LP at a dealer price of £3.25 (SDLP 1002) and *Mr Big* by the same artist (STLP 0012 PD), which is released as a numbered limited edition of 10,000 picture discs at a dealer price of £3.04, and *Test Of Time* by *The Big Jim Sullivan Band* (SDLP 0011).

● *Street Tunes* are at 81 Harley House, Marylebone Road, London NW1 (Tel: 01 486 1089).

## ASV goes cabaret-style

ACADEMY SOUND & VISION, distributed by PRT, is releasing a single by rising cabaret artist *Stefan Bednarczyk*, who has just completed a week's engagement at the *Pizza On The Park* near Hyde Park. *Benarczyk's* first LP, *Live At The Morgue*, recorded at the *New End Theatre*, is set for release by ASV in December, but in the meantime a single from the LP, *When Santa Kissed The Fairy On The Christmas Tree*, has just been released.

● ASV Records is at 115 Fulham Road, London SW3 6RL.

## Sporting chance on Chevy

SPORT, FORMED earlier this year with frontman *Ginny Cleo*, who previously sang with *Mike Oldfield* and *Murray Head*, *Chris Baylis* (ex-Siam), *Ian Newman* and *Stuart Whitcombe*, have updated *Bob Dylan's* *Wheels On Fire* for their first single on *Chevy Records*. The band are now working on an album.

● *Chevy Records* is based at 18 Collingham Gardens, London SW5 Tel: 01-370 2542.

## Tracking...

MIKE STONE of *Clay Records* has signed a deal with *Atlantic Records* in the US for heavy metal band *Demon*. The band's first American product via the new licensing arrangement will be released by *Atlantic* in the *New Year*; *Demon* remain on the *Clay Records* label in the UK however.

KAPLAN KAYE'S *Kay-Drum* label has released *The Loco-Motion* by 15-year-old *Paula Ann Bland*, better known in her role as *Claire Scott* in the *Grange Hill* TV series.

NIGEL WRIGHT of *Shakatak* has produced the current single, *Ladidi Ladida/Hijack*, by *Zoe* on the *Amidisque* indie label, distributed by *Pinnacle*. Recorded at *Rock City Studios* in *Shepperton*, the single has already been released in France where *Zoe* appears on *Champs Elysees*, the country's top TV show. *Amidisque* are at 56 *Lewisham Hill*, London SE13 7EL, tel: 01-318 7594.

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## MUSIC WEEK

## TOP SINGLES

## INDIES

## TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23X12 (P)
2	2	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I)
3	4	NEVER NEVER	The Assembly	TINY 1 (USP)
4	9	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
5	10	GODS ZOO	Death Cult	Situation 2 SIT 29 (I/P)
6	5	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27 (I)
7	3	METAL DANCE	SPK	Desire WANT 1 (IDS)
8	3	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
9	7	MAURITIA MAYER	Sex Gang Children	Clay CLAY 27 (P)
10	15	TIME FLIES BUT AEROPLANES CRASH	Subhumans	Blurg FISH 5 (I)
11	8	YASHIR	Cabaret Voltaire	Factory FAC 8212 (I/P)
12	18	ZULU BEAT	King Kurt	Thin Sliced TSR 2 (I)
13	12	6-TRACK EP	Bauhaus	4AD BAD 312 (I/P)
14	13	JINX	Peter And The Test Tube Babies	Trapper EARS 2 (P)
15	23	A.W.O.L	The Three Johns	Abstract 12ABS 019 (P)
16	NEW	LIPS CAN'T GO	Allen Sex Fiend	Anagram ANA 15 (P)
17	6	LOVE IN ITSELF 2	Depeche Mode	Mute 7BONG 4 (I/SP)
18	16	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (RT/I)
19	11	RIVAL LEADERS	The Exploited	Pax PAX 15 (I)
20	17	KICKER CONSPIRACY	The Fall	Rough Trade RT 143 (I)
21	14	MIRROR BREAKS	The Mob	All The Mad Men MAD 6 (I)
22	NEW	LISTEN TO THE RADIO: ATMOSPHERICS	Tom Robinson	Panic NIC 3 (IDS)
23	27	SOMETHING OUTSIDE	Wake	Factory/Benilux (Import) SBN 24 (RT/I)
24	20	STARK RAVING NORMAL/MESRINE	The Blood	Noise NOYZ 1 (IDS)
25	25	THE DEVIL HAS ALL THE BEST TUNES	Prefab Sprouts	Kitchenware SK 7 (I)

26	37	THIS IS THE AGE	One Way System	Anagram ANA 14 (P)
27	33	MAN O' SAND TO GIRL O' SEA	The Go Betweeners	Rough Trade RT 114 (I)
28	22	SUPERMAN (GIOCA JOUER)	Black Lace	Flair FLA 105 (P)
29	21	INCUBUS SUCCUBUS	X-Mal Deutschland	4AD 311 (I/P)
30	29	USED ABUSED AND AMUSED	Icons Of Filth	Corpus Christi CHRIST ITS 7 (I)
31	24	WARNING: HER MAJESTY'S GOVERNMENT	Discharge	Clay PLATE 5 (P)
32	31	MAD PUNX & ENGLISH DOGS (EP)	The English Dogs	Clay PLATE 6 (P)
33	25	TO A NATION OF ANIMAL LOVERS	Conflict	Corpus Christi CHRIST ITS 4 (I)
34	19	CONFUSION	New Order	Factory FAC 93 (I/P)
35	32	THE CRUSHER	Bananarama	Big Bear NS 88 (P)
36	NEW	HE'S READ	Red Lorry Yellow Lorry	Red Rhino RED 39 (I)
37	34	NEAREST DOOR	D & V	Grass CRASS 121984/1 (I)
38	49	I WILL LOVE YOU ALL OF MY LIFE	Foster & Allen	Ritz RITZ 058 (SP)
39	29	SHINE	Play Dead	Situation 2 SIT 28 (I/P)
40	38	BLIND AMBITION	The Partisans	Cloak & Dagger PART 1 (IDS)
41	40	IGNORE THE MACHINE	Allen Sex Fiend	Anagram ANA 11 (P)
42	35	I NEED SOMEONE TONIGHT	A Certain Ratio	Factory FAC 72 (I/P)
43	NEW	ONE STEP TOWARDS REALITY	Naked	Blurg FISH 4 (I)
44	30	CRY WOLF	1919	Abstract ABS 017 (P)
45	42	GIRL SOUL	Salvation	Merciful Release MR 025 (I)
46	NEW	MAN OF STRAW	Sad Lovers & Giants	Midnight Music DING 6 (IDS)
47	48	TEARS OF A NATION	The Fits	Corpus Christi CHRIST ITS 9 (I)
48	45	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
49	36	COOL RUNNING	Tik And Tok	Survival SUR 016 (P)
50	46	REPTILE HOUSE	Sisters Of Mercy	Merciful Release MR 023 (I)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
2	4	LIVE IN YUGOSLAVIA	The Anti-Nowhere League	I.D. Records NOSE 3 (IDS)
3	28	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (I/RT)
4	2	LIVE IN NEWCASTLE	The Damned	DAMU 2 (I)
5	10	DEATH CHURCH	Rudimentary Paris	Corpus Christi ITS 6 (I)
6	2	ZONES	Hawkwind	Floeknife SHARP 034 (P)
7	5	NO LOVE LOST	Omega Tribe	Corpus Christi CHRIST ITS 5 (I)
8	10	PROMISE	Gene Loves Jazabel	Situation 2 SITU 7 (I/P)
9	11	LOVE IS THE LAW	Toyah	Safari VOOR 10 (SP)
10	6	CONSTRUCTION TIME AGAIN	Depeche Mode	Mute STUMM 13 (USP)
11	14	FETISCH	X-Mal Deutschland	4AD CAD 30 (I/P)
12	8	THE RIVER OF DESIRE	The Orson Family	New Rose NEW 22 (I/I)
13	NEW	WRITING ON THE WALL	One Way System	Anagram GRAM 008 (P)
14	13	THE REVOLUTION STARTS AT CLOSING TIME	Serious Drinking	Upright UPLP 3 (I/P)
15	20	HIGH LAND, HARD RAIN	Artee Camera	Rough Trade ROUGH 42 (IDS)
16	12	TEXT OF FESTIVAL	Hawkwind	Illuminated JAMS 29 (I/HSO)
17	21	OFF THE BONE	Cramps	Illegal ILP 032 (I/P)
18	19	BOLLOX TO THE GONADS - HERE'S THE	Vanous	Pax PAX 14 (I)
19	22	ELECTRIC GYPSIES	Bernie Tormé	Zebra ZEB 1 (P)
20	18	WHO TOLD YOU YOU WERE NAKED	Pink Industry	Zulu ZULU 4 (I)
21	23	A FISTFUL OF	The 4 Skins	Syndicate SYNLP 1 (I/IDS)
22	NEW	BLOOD ON THE CATS	Various	Anagram GRAM 009 (P)
23	17	YOU AND ME BOTH	Yazoo	Mute STUMM 12 (I/SP)
24	25	1981-82 MINI LP	New Order	Factory FED 313 (I/RT)
25	15	FLOOD OF LIVE	UK Subs	Scarlet/Fallout FALL LP 018 (I/IDS/I)

NEW

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CRAFTY FAG

album *INK 1*  
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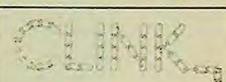
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