

MUSIC WEEK

25 YEARS ESTABLISHED 1959

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Battle of radio charts begins

THE BATTLE for the pop chart radio audience began on Sunday when the first ILR chart, pitched directly against the BBC's traditional 5pm to 7pm Top 40 slot, went out live via 39 of the network's 44 stations.

At a press conference earlier in the week, Piccadilly Radio managing director Colin Walters, who chaired the AIRC programming committee which organised the Network Chart Show, threw down the gauntlet, claiming that for too long "the BBC has had a stranglehold on the national chart".

Walters said that the ILR stations were now challenging the BBC's position "because we know we do music better than the BBC" and he predicted that in due course the ILR chart show would become "the established prime medium as far as national charts are concerned."



DAVID JENSEN: chart presenter on 39 stations.

The ILR chart, presented by David Jensen, is being compiled by Media Research & Information Bureau (MRIB) from a panel of 300 record shops on Wednesdays and will incorporate an "airplay factor" based on the weekly playlists from the ILR stations, two days before the chart is broadcast. "This extra ingredient will account for up to 10 per cent effect on movements up and down the chart," says the AIRC.

MRIB has a staff of five telephoning the 300 shops on its panel to ascertain sales totals on all current singles titles and selected back-catalogue titles. The airplay details will be "weighted" for each station and integrated with the sales data. A title must achieve a minimum sales figure before it may be influenced by airplay, says MRIB.

Tony Hale, head of music at Capital Radio and producer of the

Network Chart Show, said that by having a larger panel and incorporating Monday sales and airplay, their chart would always be a little bit ahead of the BBC's Sunday afternoon programme which is based on the Gallup chart compiled seven days earlier.

They would also play all the records in their Top 30, said Hales, and would always play the number one record in its entirety. They would also play two or three "bubbling under" records predicted to chart the following week.

Not all the ILR stations are able to broadcast the show in stereo — a factor highlighted by the BBC — but Brian West, director of AIRC, told *Music Week* that negotiations are at an advanced stage with British Telecom to sponsor the entire show which will, in return, ensure that all ILR stations

are given stereo facilities.

Commenting on the ILR claims, head of Radio One Derek Chinnery said: "Our Sunday show is a chance to catch up with and review the chart which has already been broadcast on the previous Tuesday, and published during the week. The addition of Monday sales in their chart won't make a lot of difference because so few records are bought on a Monday, and even though official release dates may be Mondays, most important records are distributed the previous Saturday.

"We are not concerned by the competition — we have always welcomed it — but I am concerned that people will be beguiled into believing that the other chart is more 'true'. There can only be one truth about record sales and the Gallup system is the best we have for arriving at that truth."

Seminar ponders future directors

INDEPENDENT AUDIO consultant Mike Jones is organising a seminar in Monte Carlo next month to examine "The future of the record industry".

Jones is hoping for representatives from all areas of the industry to attend, but is particularly keen for record companies to be represented. The seminar will concentrate on the need for quality in records, cassettes and CD and there will be workshops and practical demonstrations as well as the talks.

● Contact Jones at 19 Glenloch Road, London NW3 4DJ. Tel: 01-586 5167.

Stage set for music video show

THE MUSIC video industry is set to descend on the South of France next week for the 1st International Music Video Festival of St Tropez.

Registrations have been made by more than 400 companies around the world, with particularly strong representations from the UK and US. The organisers anticipate a total attendance of around 1,200.

Entries for both the clip and long-form competitions reached their set limits last week. Promo video entries from the UK increased dramatically when *Music Week* announced that it would sponsor all British entries. Of the

total of 450 entries, around 50 per cent originate from the UK, with 110 entering via *MW's* sponsorship scheme.

A 40-strong jury will judge the entries throughout the festival (October 8, 9, 10, 11), and more than 30 prizes will be presented at the Gala evening on the Thursday night. The main award will be the Great Golden Clip given to the best international music video promotion clip.

A number of seminars have been lined up, the most important of which is likely to be the meeting scheduled for October 11 which will discuss "What payments should there be

for the public transmission of music video?" Members of the IFPI World Video Council will be taking part, prior to their meeting in St Tropez on October 12.

The council believes that "every music video use must be paid for" and this topic will be a "top priority" at the council meeting. In addition to issues concerning music video, the agenda will also include private copying, control over rental and problems arising from new uses of the works of video producers.

● Full details — including special events, full jury list, seminar programmes etc — in *Music On Video*, centre pages.

PolyWarner fight goes on

POLYGRAM WILL continue to fight to achieve the proposed merger with Warner Bros. despite US court setbacks, the company's UK chairman Ramon Lopez told salesmen at their sales conference in London.

Meanwhile, both parties in the merger have petitioned the US Court of Appeals for the Ninth Circuit for a re-hearing of their proposals, following last month's injunction blocking the proposed merger.

Top prize for CD

IN A totally unexpected and controversial move, the most prestigious classical recording award — *Gramophone* magazine's Record of the Year — has gone to a recording which is only available on compact disc, writes *Nicolas Soames*. The disc is Mahler's Symphony No 9 with the BPO conducted by Herbert von Karajan on DG. (Full details of all the awards next week).

£800,000 to raise CD consciousness

AN £800,000 advertising campaign to boost consumer awareness of the compact disc system this winter is being jointly mounted by PolyGram and Philips, using TV, radio, posters and press.

"The campaign will aim to overcome "serious consumer confusion" about the compatibility of CD with existing equipment, and the range of titles available, PolyGram Record Operations' director Clive Swan told the company's annual sales conference in London on Sunday.

Using the generic slogan, "CD is the best way to get music out of your system", the campaign will

blitz the London area from the beginning of November with intensive weekend TV advertising lasting for five weeks; Capital Radio advertising in 35 spots for eight weeks; and "the biggest poster campaign in London for that period" using 700 sites.

There will also be a dealer support package with displays, catalogues, presentation racks, "a master bag system that works", and players at special offer prices for dealers.

● More PolyGram sales conference news next week.

Midem flight

WHO ARE the 189 lucky people who will fly to Midem next January aboard *Music Week's* British Airways Boeing 757 champagne charter flight from Heathrow?

Answer: the ones who booked early! Advance reservations are now being accepted, See p.14.



The POGUES Debut Album
RED ROSES FOR ME

On Tour with Elton Costello

STIFF records

Album SEEZ 55

Order your copies from CBS telesales on 01-960 2155 or via STIFF's own telephone sales

NEWS

Tube: champion of the controversial returned

THE TUBE returns to Channel Four this Friday (October 5) for a new series of 28 programmes, its longest run to date.

As before, Paula Yates and Jools Holland co-host the series, which executive producer Malcolm Gerrie promises will be "bigger and better" while "continuing to be a platform for controversial material and up-and-coming bands".

Gerrie also pledges greater emphasis on live music, with four bands playing live in the studio each programme.

Two new producers have been drafted in: Jill Sinclair, who devised the BBC's Pop Quiz, and John Gwyn, a former Tube researcher.

Special features lined up for the series include another five-hour Tube special on January 5, a 40-minute film report from Tokyo on the Japanese music scene, and forays into several European countries.



IN THE Tube production chair: John Gwyn and Jill Sinclair

● The Tube are also presenting occasional late-night specials after the style of their screenings of Michael Jackson's Thriller and FGT's Two Tribes videos.

Radio bands

RADIO TWO'S annual search for big band talent changes its name this year from the National Rehearsal Band Competition to the National Big Band Competition. Bands can enter the contest through BBC local radio in England and the BBC national broadcasting centres in Glasgow, Cardiff and Belfast.

There are senior and junior (under 25) categories, and winners will be selected by a jury of five working musicians chaired by Geoffrey Owen, head of R2. Each BBC local station can accept two bands in both senior and junior categories, and entries must be in the form of cassette recordings.

All competing bands must have as part of their entry an original composition (minimum duration two minutes, 30 seconds), written for the band.

Jock-share

RADIO DISC jockey Timbo is to present a three-hour evening show for both Southern Sound and Radio Mercury, the first time that two ILR stations have merged their evening programming. Timbo's show will go out from Monday to Friday starting October 22.

New on-air

FOUR NEW independent local radio stations go on air in October: Radio Broadland (Norwich/Great Yarmouth), Invicta Sound (Kent), Hereward Radio (Northampton) and Radio Mercury (Reigate/Crawley).

Luxembourg produces UK music show for US

RADIO LUXEMBOURG is producing a British Top 30 show for US syndication through the Washington-based London Radio organisation.

The three-hour weekly programme is presented by Dave Eastwood, and contains advertising slots for a total of 10 minutes per hour which is sold in the US.

RL managing director Maurice Vass told MW that the show is "peppered with information about the acts and also British outlooks and attitudes", particularly in the case of an All Time British Top 30 included in the six shows so far produced.

ICA Rock Week via R1

RADIO ONE is recording the ICA Rock Week for future transmission on John Peel's and Janice Long's programmes, in the hope of establishing the event as the UK's premier showcase for up-and-coming talent.

The dubbed Putting The Fun Back Into Being Pretentious, feature 18 bands chosen by Peel to disprove his theory that "there is nothing interesting going on in the UK", and run from October 2-7. It is the second week to be sponsored by Harp Lager, which took over when Capital Radio pulled out earlier in the year.

All performances will be recorded on a 40-track Solid State Logic desk, the same as used for R1's successful transmissions of the Summer Of 84 Concert and Castle Donington festival.

Kid Creole show for TV

KID CREOLE & The Coconuts are to star in a 90-minute television musical, There's Something Wrong In Paradise, being made for Granada Television.

The show, which will also feature the Three Degrees and actress Karen Black, is being recorded over three weeks in Granada's Manchester studios and is expected to be screened on the ITV network at Christmas.

The musical has been written by August (Kid Creole) Darnell and playwright Mustapha Matura. More than 150 singers, dancers, and extras will appear in it.

Jamming! goes monthly

JAMMING! the fanzine started by 13 year-old Tony Fletcher in 1977 with a circulation of 50, has gone monthly with its October issue and is increasing its print run to 50,000.

The magazine, which until now has been available bi-monthly, with an "average increase in readership of around 4,400 per issue" (currently around 30,000), is promising a "vigorous promotional campaign" to coincide with the change.

Jamming! is distributed by W H Smith and John Menzies as well as local newsagents and has a cover price of 60p.

American
Commentary



Recording costs fall

From IRA MAYER

NEW YORK: The 1984 Pro Sound News survey of studio activity shows average prices for 24-track (and more) recording continuing on a downward trend of seven to eight per cent annually while average gross income and number of hours booked monthly are increasing.

Nationally, hourly rates have fallen to \$113 (£92) this year, compared with 1983's \$122 (£99) and 1982's \$134 (£109). Interestingly, fees for 8-track and 16-track recording have risen to \$58 (£47) from \$51 (£41) and to \$83 (£67) from \$75 (£61) respectively, in 1984 compared with 1983.

Regionally, the North East US continues to be the most expensive place to record, with the average hourly rate for 24-track time this year \$135 (£110) (down from \$145 (£118)). Number of hours booked monthly is also the highest in this region at 283, with average gross income of \$285,800 (£232,358), up six per cent over 1983. Average gross income nationally is \$232,411 (£188,952), up per cent.

The only other big growth region is the South-West (Mississippi, Louisiana, Arkansas, Oklahoma, Texas, New Mexico and Arizona). Average gross income here is \$170,580 (£138,683) up 5 per cent. Ironically, this area also logs the fewest hours booked monthly at 165.

New York City is the highest-priced city for recording, with 24-track time currently costing an average \$158 (£129) per hour. Los Angeles costs \$124 (£101) while Nashville continues to be surprisingly high at \$141 (£115).

Thirty per cent of studios nationally offer digital services, with the leaders Los Angeles (66 per cent), Chicago and South-East Florida (50 per cent each). For New York City's studios, the national average surprisingly holds. Nationally, the average LP budget for recording and mixing time is \$20,400 (£16,585), average budget for music video studio time is \$3,900 (£3,171). Again, Los Angeles leads the pack, with average LP budgets hitting \$48,000 (£39,106) and average music video budgets \$5,400 (£4,390).

THE CONTROVERSY over MTV's solicitation of exclusivity contracts with major labels is likely to become more heated, with more details made public, in the wake of a suit brought by Discovery Music Network accusing MTV of monopolistic, anti-competitive practices. Discovery is the Los Angeles-based cable company which has scheduled a 24-hour music network for cable and ultra-high frequency stations beginning January 1.

"MTV is cutting us and all other music programmes off from the superstars, and that makes it very hard to compete," says Discovery programming director Dain Eric. The Department of Justice has also confirmed that it is conducting a preliminary inquiry into the nature of the exclusivity contracts.

According to Discovery, the agreements grant MTV a six to 12-month lead time before covered music videos can be played on other 24-hour music video networks. Neither Turner Broadcasting, whose 24-hour Cable Music Channel will begin service this month, nor any of the weekly music video cable programmes have joined in the suit.

As has been noted here in the past, similar exclusivity arrangements exist for feature films between several of the major Hollywood studios and HBO and Showtime, full-time cable movie channels. If Discovery succeeds in its suit, the results could have an impact which goes far beyond music video.

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MANTEAU
THE BEST SOUND TO COME FROM LIVERPOOL SINCE FRANKIE
(VAUGHAN)

NEWS



BRONZE RECORDS has signed Robin George to a worldwide recording deal. A debut single, *Heartline*, produced by John Ryan, is to be rush-released October 12. It is taken from his debut album, *Dangerous Music*, scheduled for release in January. George is pictured with Bronze managing director Gerry Bron.

WEA re-promotes Bunnymen album

WEA is taking TV advertising for the Echo & The Bunnymen LP *Ocean Rain* tying in with the band's current UK tour. The ads started during the Tube/Bowie special last Friday and continue during the autumn.

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Starblend, WEA link on soul LP

STARBLEND RECORDS and WEA are linking to launch a TV-advertised compilation album *This Is Soul* featuring 16 soul classics from the Atlantic Records catalogue.

The campaign, described as Starblend's "biggest-ever national TV push", includes 30-second commercials and will also cross-promote other albums.

Inner bags for WEA's six Best Of albums by Aretha Franklin, Otis Redding, Joe Tex, Wilson Pickett, Sam & Dave, and Booker T and the MG's will contain ads

for *This Is Soul* and four Starblend albums: *Ebony*, *Night Life*, *Gladys Knight & The Pips — The Collection*, and *Dionne Warwick — The Collection* will also be cross-promoted in this way.

Similarly, WEA's Best Of albums will be promoted on the inner sleeve of *This Is Soul*.

Starblend managing director Tony Harding comments: "We feel the launch of *This Is Soul* and our novel cross-promotion tie-up with WEA show that TV marketing is now entering a new phase."

Frankie: it's a double

FOLLOWING SEVERAL weeks of speculation as to whether Frankie Goes To Hollywood's album would emerge as a single, double or triple LP set, their record company, Zang Tumb Tuum, has confirmed that a double album, *Welcome To The Pleasure Zone*, will be released at the end of the month.

Included will be *Relax*, *Two Tribes* and *War*, plus cover versions of Springsteen's *Born To Run*, Bacharach and David's *San Jose* and seven other original compositions.

Frankie's release is preceded as ZTT's first album by *Who's Afraid (Of The Art Of Noise)* from *The Art Of Noise*, which comes out in mid-October and features tracks from their two previous singles as well as new material. A seven-inch only single, *Close (To The Edit)*, will also be issued as "a chance to sample the LP".

BB/Virgin launch label for Karn/Murphy group

BEGGARS BANQUET and Virgin Records have struck a deal around new label Paradox and its only act, the group *Dali's Car* — formed by Mick Karn (formerly of Japan) and Peter Murphy (ex-Bauhaus).

As Karn is signed to Virgin and Murphy to Beggars Banquet, the respective record companies decided the best way to launch the new group was to create a new label especially for them.

The result is that Paradox Records will be sold and distributed by Virgin through EMI and marketed and promoted by Beggars Banquet.

First product to be released under the agreement will be the single, *The Judgement Is The Mirror*, released in 7 and 12-inch formats on October 22, followed by an album, *The Waking Hour*, one month later.

UB40 deal with Virgin

ALL UB40 back catalogue is being made available worldwide through Virgin Records following a licensing deal concluded by Graduate Records' founder David Varr. Graduate Music continues to retain the publishing worldwide on all the early UB40 titles.

Varr says he is now "very interested" in signing new artists for both his labels, Graduate and Ready, Steady Go!, and to acquire existing publishing catalogues or sub-publishing for Graduate Music.

● Varr has also established a new London base, c/o KB Management Services, 9 Cavendish Square, London W1 (tel 01-631 0535/0388); and the Midlands office has moved to PO Box 1, Holt Heath, Worcester WR6 6NT (tel 0905-620731).

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The Milkshakes Showcase (EATER 3) LP
Brand New Cadillac (NS 94) EP

THE PRISONERS
The Wisermiserdemelza (WIK 19) LP
Hurricane (NS 90) 45

THE STING-RAYS
Dinosaurs (WIKM 16) LP
On Self Destruct (SW 82) EP
Escalator (NS 95) 45

TALL BOYS
Island Of Last Souls (NS 79) 45

COMPILATIONS
These Cats Ain't Nothing But Trash (NED 3) LP
Rockabilly Psychosis (WIK 18) LP

PRICE OF ADMISSION

WIK	£3.20
WIKM	£2.44
NED	£1.99
SW	£1.21
NS	89p

BIG BEAT

NEWS

25 YEARS

A TOTAL of £11,339 was raised for the Nordoff-Robbins Music Therapy Centre as a result of Music Week's 25th anniversary special supplement and party, through ticket sales, a proportion of advertising revenue, the raffle, auction and individual donations.

Music Week wishes to thank the following for donating raffle and auction prizes: Acoustic Research, Broadoak Vintners, Celestion, Cream Creative Marketing, Hayden Laboratories, HMV Shops, Kef Electronics, Linn Products, Marantz Audio, Moet & Chandon, Music Therapy, Philips Audio, Peter Robertson/Neil Edmonstons, Quad Electro-acoustics, Suzuki (UK).

More prices up

ARIOLA/ARISTA and Chrysalis are the latest companies to announce increased dealer prices. Both companies increase the dealer price of 7 and 12-inch singles to 99p and £1.69 respectively. Chrysalis standard albums rise to £3.45, while albums already priced at £3.45 or £3.65 remain as is. Ariola/Arista albums have an across the board dealer price of £3.65. Compact disc prices rise to £5.75 for both companies.

Ace Records also has price increases on full price albums and cassettes for the Ace, Kent and Big Beat labels from £2.99 to £3.20. Ace albums with gatefold sleeves will also increase in price from £3.20 to £3.45.

Portrait to sign British artists

For the first time since the label was started in the late Seventies, Portrait Records is to be used for UK signings. CBS Records managing director Paul Russell revealed at the company's weekend sales conference in Torquay.

Until now, only US artists, most notably Cyndi Lauper with two major hits, have been on Portrait, but following CBS' success around the world with UK company signings, British acts will now appear on the label. "During the last 12 months our UK roster of artists has sold more than 12m album units outside of the UK, and these international sales have not come from one or two artists but several," says Russell.

● TV ADVERTISED greatest hits albums by Art Garfunkel, and Shakin' Stevens, plus new LPs from Paul Young, Wham!, Alison Moyet, Barbra Streisand, The Stranglers and Frieda, spearhead CBS' main autumn releases.

Young's album, The Secret Association, will coincide with his November tour and will be subject to a TV campaign; Sade's current gold album, Diamond Life, will also be re-promoted on TV during November, at the same time as the Wham! LP campaign breaks in Harlech before being extended to Granada and Yorkshire.

*More CBS sales conference news next week.

Diana Ross

A PRINTERS' error in the singles chart last week showed the incorrect previous week position for the Diana Ross single, Touch By Touch. The correct position was 54, not 45.

Kim Wilde top MCA priority

MCA UK's top priority for the coming months will be new signing, Kim Wilde.

Addressing the company's annual sales conference at the Selsdon Park Hotel last week, senior marketing manager John Knowles said MCA intended to make The Second Time, Wilde's first single for a year, into "a massive hit", and then repeat the success with her album, Teases And Dares.

Marketing plans for the single, released Monday (1), include nationwide flyposting, in-store posters, point-of-sale material, full-colour press advertising, a video and several planned TV appearances.

The album, which follows on October 29, will be accompanied by further promotion, and features two of the singer's own songs, the first time she has recorded any of her own material. As with her previous three LPs, production is by brother Ricky and father Marty.

MCA will also be giving high priority to the second Nik Kershaw album, The Riddle. As with Human Racing it is produced by Peter Collins, but is "according to Kershaw "much, much better".

Other autumn releases include a new single by The Fixx, who John Knowles promises, "are going to break", which is likely to be Are We Ourselves, the current US single, taken from their recently released Phantom album.

Musical Youth return with a new single produced by Eddy Grant, Let's Go To The Moon, on October 29, with the promise of "five TV show appearances" to support it.

New bands making their vinyl and/or MCA debuts are Big Sound Authority with This House (produced by Sade's producer Robin Millar); The Uncles, a female duo from Sunderland, with What's The Use Of Pretending; Cutting Edge with Country Boy and Hambi & The Dance with 25 Tears A Day.

● IN HIS address to the MCA sales conference, managing director Don Ellis stressed the company's intention of building upon its success with Nik Kershaw.

"If we do our job properly in the fourth quarter of 1984, we will have doubled our business since last year. The effort we put into breaking Nik Kershaw got us Kim Wilde. If we succeed with her then people will be lining up."

Ellis felt that this success, coupled with its recent move to plush offices had given it "greater believability" and vowed that now MCA had "escaped the 'others' heading in the market share pie-charts" it would not be going back.



JANICE CABLE stands by the gifts presented to her by the Music Publishers Association and her many music business friends last week to mark her 25th anniversary with the MPA. With her, from left, are MPA secretary Peter Dadswell, John Gordon (EMI Music Publishing) and Tony Pool (Boosey & Hawkes and MPA vice president).

New members for PolyGram team

IN WHAT PolyGram describes as "re-alignment of responsibility", president Jan Timmer has added three new executive vice-presidents to his team working out of the offices of PolyGram International in Berkeley Square, London.

Aart Dalhuisen, formerly president of Phonogram International in Baarn, will now supervise PolyGram's pop activities worldwide; Rudi Gassner, formerly president of Polydor International in

Hamburg, now assumes responsibility for PolyGram record operations in "A number of territories"; and Tim Harrold moves from Hamburg to continue overseeing the PolyGram classical operation worldwide, but with some additional marketing assignments.

Roland Kommerell becomes president of Polydor International in Hamburg, moving from MD of Phonogram, Germany, and a replacement for Dalhuisen is yet to be announced.

US to supply CD throughout world

TERRE HAUTE, Indiana: The US is now a worldwide supplier of compact discs following the official opening of the Digital Audio Disc Corporation (DADC) here last month.

The \$21m facility is a subsidiary of the Japanese joint venture between Sony and CBS and will be custom pressing CDs for CBS and other record labels. The plant claims it will reach its initial production quota of

300,000 discs per month by the end of the year, with an anticipated increase to 1m per month by the end of next year.

Michael Schulhof, director of strategic planning for the Sony Corporation of America, said that all of DADC's operations will be handled in-house and that "compared to the initial prices of CDs, the prices of DADC's CDs will be significantly lower".

DOOLEY

ALL HAS gone quiet since the announcement of the proposal to merge the music interests of RCA and Bertelsmann last June, and it seems strange that since then RCA has considerably beefed up its London-based European Regional Office, while Arista has forged new links with Chrysalis in a re-vamped sales team. RCA has poached two of the UK record industry's top "backroom boys" — EMI Music's business affairs director **Malcolm Brown**, who becomes divisional director of strategic planning and business development, and CBS' financial controller, **Richard Gane**, who is now RCA's divisional director of finance... Meanwhile Ariola/Arista has lost its financial director, **Art Jaeger**, to Island, and A&R director **Simon Potts** who left this week to work on a consultancy basis with the Thompson Twins and Meat Loaf before taking up a new position as managing director of a new Elektra UK division next January... **Richard Branson** is obviously so busy these days running his airline and persuading TV viewers to read **The Guardian**, that it has quite slipped his mind to announce that **David Betteridge's** new label with the Virgin group is off and running with its own A&R staff busily signing acts... Courageously paraphrasing the Bishop of Durham, CBS' **John Mair** introduced chairman **Maurice Oberstein** to the annual sales conference as "One elderly, imported American".

POLYGRAM DESERVES a place in the *Guinness Book of Records* for squeezing its annual conference into half a day — a Sunday at that — including lengthy product presentations by Polydor, Phonogram, London, PolyGram Classics, Decca Classics and **Clive Swan** on CD... in a presentation on PolyGram's pressing and distribution centres, **Bill Bryant** declared the company's intention to become the UK's only prime source of conventional pressings... **Ramon Lopez** was warmly received by the PolyGram staff, particularly as he was able to announce that, despite the labels' poor showing in the charts this year, the company still managed to equal last year's sales figures... describing Polydor's new selective A&R policy, **Alan Sizer** likened it to "using a sniper's rifle compared to a wide-bore shotgun"... Phonogram's presentation was one of the slickest conference productions we've seen, using **Paul Gambaccini** in a "This Side Of The Tracks" TV studio setting to announce product and interview Status Quo's **Francis Rossi** about the band's future and his own solo project... London Records' **Eugene Manzi** proved himself an able stand-up comic with a spoof "managing director's address"... and Polydor put most of its presentations on video with **Barry Barnes** as a "Spitting Image" anchor man.

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PUBLISHING

Cherry Red, Bayswater join forces

CHERRY RED Music and Bayswater Music are joining forces and resources under the banner of Complete Music.

The new company will have two joint managing directors: Theo Chalmers (Cherry Red) and Martin Costello (Bayswater), while Cherry Red group chief Iain McNay will chair the operation.

This pooling of activities has resulted from Chalmers and Costello crossing paths regularly in terms of gigs and other publishing duties. Bayswater Music has been basically a catalogue administration enterprise, while Cherry Red Music has been specialising successfully in most forms of contemporary music.

The talent controlled by Complete Music thus covers a wide spectrum ranging from jazzman Miles Davis through Blancmange, Everything But The Girl, John Cale, Bernie Torme, The The, Go-Betweens to reggae star Dandy Livingstone. Costello becomes part of the Complete team with previous experience with Panache Music and working with Keith West.

"It's the same companies," Chalmers points out. "Just the names have changed to Complete and the combination means an enlargement of activities. Licensing deals existing will not be affected."

Part of Complete's future plans includes the opening of a New York office within the next three months.

Musical Chairs

PADDY McINTYRE is leaving EMI Music Publishing after over 16 years to run the London office of Ritz Records. He will be based at the Valentine Music premises in London's Garrick Street and will also handle promotion for the Ritz label.

KEVIN EADE has been appointed divisional director of RCA Music, replacing Lucian Grainge who left the post some time ago to join MCA Records. Eade has previously been creative manager at Virgin Music, professional manager at Paper Music, MD of Rocket Publishing and GM of Rondor Music.

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Eleven more PRS songs achieve 1m broadcasts in the US

Who wants to be a Million-Air?

ELEVEN SONGS by Performing Right Society members joined the "Million-Airs" club during 1983, achieving over 1m broadcast performances on American radio and TV, and received the appropriate honours at the annual Broadcast Music Inc (BMI) luncheon at the Inn On The Park recently, bringing the total in this category to 69.

The songs were: All By Myself published by Hawkes & Son (London); All My Loving written by John Lennon and Paul McCartney, published by Northern Songs; Love Grows Where My Rosemary Goes, Barry Mason, Tony Macaulay; Our Love (Don't Throw It All Away), Blue Weaver; Photograph, George Harrison & Richard Starkey, Richoroony; Pinball Wizard, Pete Townshend, Fabulous Music; Right Down The Line, Gerald Rafferty; Satisfaction, Keith Richard & Mick

Jagger; Say You'll Stay Until Tomorrow, Roger Greenaway, Dick James Music, and We Can Work It Out, John Lennon & Paul McCartney, Northern Songs.

Awards for the most performed songs of 1983 went to Back On The Chain Gang, Chrissie Hynde (Clive Banks Music); Every Breath You Take, Gordon Sumner, Magnetic Publishing; Flight 309 To Tennessee, Ronnie Scott, Scott-Wolfe Songs; Memory, Trevor Nunn, Andrew Lloyd Webber, TS Eliot, The Really Useful Company/Faber Music, and True, Gary Kemp, Reformation Publishing. Where writing or publishing credits are not given above means that those concerned are not BMI members.

As reported in Dooley last week, Mandy and Stranger On The Shore were honoured for passing the 2m performance mark.



PETER CORNISH (right), managing director of ATV Music, displays the latest Northern Songs awards from BMI for three Lennon & McCartney songs with the aid of BMI European representative Bob Musel (left) and president Ed Cramer.

Sheet music

The bestselling sheet music for the month ended August 31, 1984 is compiled by the MPA from figures supplied by IMP and Music Sales.

- 1 Careless Whisper, Morrison Leahy/IMP
- 2 Chariots Of Fire (Piano Solo), Warner Bros/IMP
- 3 Relax, Perfect
- 4 Two Tribes, Perfect
- 5 Memory (Song), Faber/IMP
- 6 Hello, Warner Bros/IMP
- 7 Chariots Of Fire (Easy Piano), Warner Bros/IMP
- 8 Ballade Pour Adeline, Zomba
- 9 Cavatina (Piano Solo), EMI/IMP
- 10 Wings Of Love, Rondor
- 11 Some Guys Have All The Luck, Warner Bros/IMP
- 12 Bright Eyes, April
- 13 Memory (Easy Piano), Faber/IMP
- 14 Down On The Street, Skrtach/IMP
- 15 Reilly, ATV
- 16 Thorn Birds (Main Theme), Warner Bros/IMP
- 17 Sunglasses, Acuff-Rose/IMP
- 18 Thorn Birds (Love Theme), Warner Bros/IMP
- 19 Cavatina (Guitar), EMI/IMP
- 20 As Time Goes By, Redwood/IMP

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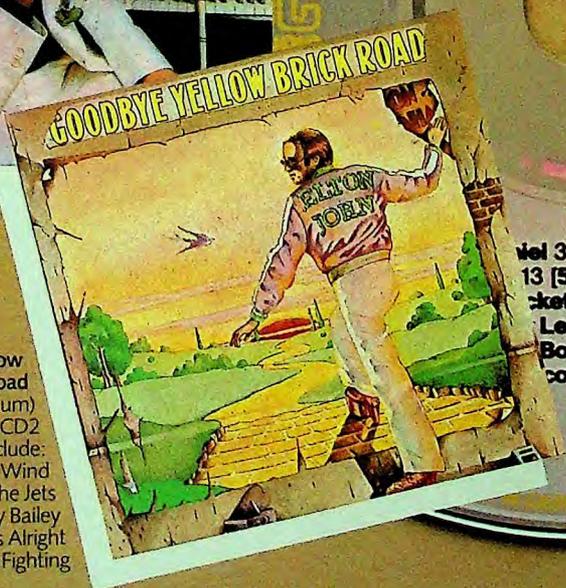
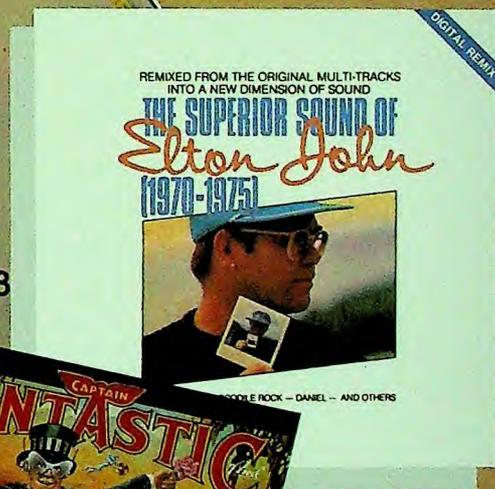
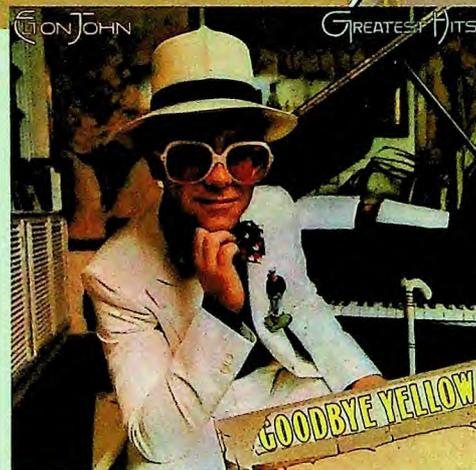
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Rocket Man (I Think It's
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DJM CD2

Tracks include:

Candle In The Wind
Bennie And The Jets
The Ballad Of Danny Bailey
Saturday Night's Alright
For Fighting

Vol 3:52 [3]
13 [5] Satur
cket Man
Let The
Border
codile

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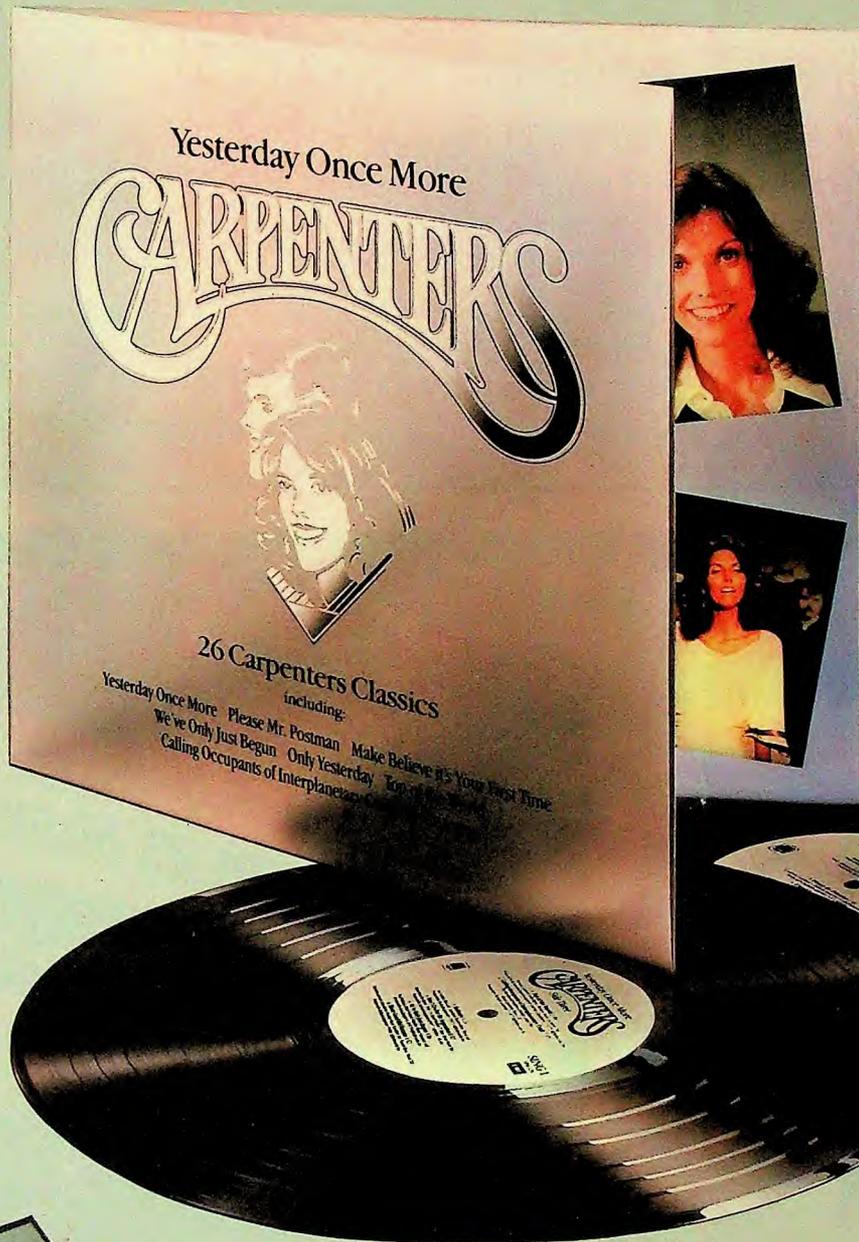


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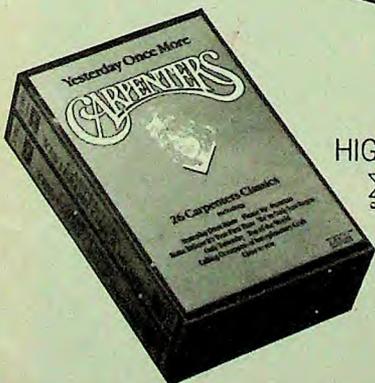


Side One	Side Two	Side Three	Side Four
Yesterday Once More	Back in My Life Again	Top of the World	There's a Kind of Hush
Hurting Each Other	Ticket to Ride	Calling Occupants of Interplanetary Craft	Jambalaya
Please Mr. Postman	Sweet Sweet Smile	Solitaire	Close to You
I Need to be in Love	I Won't Last a Day Without You	Don't Cry For Me Argentina	Superstar
Make Believe it's Your First Time	Now	We've Only Just Begun	Rainy Days and Mondays
Sing	For All We Know	Those Good Old Dreams	Goodbye to Love
Only Yesterday	Touch Me When We're Dancing		



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AIRPLAY

BUBBLING

The following records new to regional airplay action pages are bubbling under the grid on the opposite page.

- 9 DIFFORD & TILBROOK—Hope Fell Down—A&M AM 219 (C) A Chiltern, Metro, Downtown B Mercia, Signal, Trent, Aire, Clyde, Gwent.
- 9 DIVINE—I'm So Beautiful—Proto ENA 121 (A) A Severn, Forth, Tay, Downtown B Signal, Metro, Manx, Clyde, NorthSound.
- 9 GIRL TALK—Can The Rhythm—Innervision/Priority IVS 4 (E) A Victory B Radio 210, Essex, Signal, Red Rose, Clyde, West Sound, Gwent * Luxembourg—Powerplay.
- 9 OUT BAR SQUEEK—Away From The Heat—EMI 5492 (E) A Severn, Forth B Luxembourg, Beacon, BRMB, Aire, Metro, Piccadilly, Red Rose.
- 8 BONEY M—Kalimba De Luna—Atlantic A 9619 (W) A 2CR, Severn, Moray Firth B Orwell, Beacon, Aire, Piccadilly * Red Rose—Hitpick.
- 8 ORANGE JUICE—Lean Period—Polydor OJ 7 (F) A BBC Scotland, Swansea B DevonAir, Aire, Metro, City, Clyde, NorthSound.
- 8 HELEN TERRY—Stuttering—Virgin VS 724 (E) A Tees, Forth B Signal, Metro, Piccadilly, Clyde, NorthSound * Mercia—Hitpick.
- 7 THE QUESTIONS—Month Of Sundays—Keeps On Burning Respond KOB 712 (C) A West, Forth B Mercia, Metro, Clyde, Gwent * Severn—Hitpick.
- 7 FEARGAL SHARKEY—Listen To Your Father—Virgin JAZZ 1 (E) A Mercia, Tees B Metro, Clyde, Forth, NorthSound * Capital—Climber.
- 6 J.B.'S ALL STARS—Ready Willing And Able—RCA 440 (R) A Severn B County Sound, Wiltshire, Clyde, Gwent * DevonAir—Hitpick.
- 6 MIKE POST—The A Team—RCA 443 (R) A Manx, BBC Scotland, Moray Firth, Gwent B Red Rose, Tay.
- 6 JUDIE TZUKE—You—Legacy LGY 14 (IDS) A BBC Scotland B Essex, Hereward, Signal, Aire, Hallam.

The following records continue to bubble under the main airplay grid. They have all previously appeared in this column.

- 9 SCANDAL FEATURING PATTY SMYTH—The Warrior—CBS
- 9 CLINT EASTWOOD/GENERAL SAINT—Last Plane (One Way Ticket)—MCA
- 9 THE JETS—Party Doll—PRT
- 8 LOCAL BOY—Thriller medley with Owner Of A Lonely Heart—WEA
- 7 ASWAD—54-56 (Was My Number)—Island
- 7 FEELABELIA—Feel It—Interdisc/Island

RADIO 2

Based on plays Friday-Thursday (5.30am-8.00pm) in the week preceding publication.

- 10 (10) STEVIE WONDER: I Just Called To Say I Love You
- 8 (12) THE EVERLY BROTHERS: On The Wings Of A Nightingale
- 8 (New) DIANA ROSS: Touch By Touch (Capitol)
- 8 (9) SHAKIN' STEVENS: A Letter To You
- 7 (7) THE CARS: Drive
- 7 (6) CHAS & DAVE: I Wonder In Whose Arms ...
- 7 (New) THE JETS: Party Doll (PRT)
- 7 (New) PAUL McCARTNEY: No More Lonely Nights (Parlophone)
- 7 (6) CHRIS REA: Ace Of Hearts
- 7 (8) SHAKATAK: Don't Blame It On Love
- 6 (—) NIK KERSHAW: Human Racing
- 6 (7) SADE: Smooth Operator
- 5 (5) THE BELLAMY BROTHERS: I Need More Of You
- 5 (New) MIKE OLDFIELD: Tricks Of The Light (Virgin)

OTHER FEATURED RECORDS
 ELKIE BROOKS: Driftin'
 BUCKS FIZZ: Talking In Your sleep
 ELMER HAYNKE: Tell Me
 HUEY LEWIS & THE NEWS: If This Is It
 RAY PARKER JR.: Ghostbusters
 THE SHADOWS: On A Night Like This

* David Hamilton's Record Of The Week

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

RADIO 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication. (6am-midnight weekdays, 6am-midnight Saturday 6am-11pm Sunday)

- 25 (19) RAY PARKER JR.: Ghostbusters
- 23 (17) UB40: If It Happens Again
- 21 (19) BRONSKI BEAT: Why?
- 20 (New) WHAM!: Freedom, Epic A4743 (C)
- 19 (19) STEVIE WONDER: I Just Called To Say I Love You
- 18 (10) GIORGIO MORODER & PHILIP OAKLEY: Together In Electric Dreams
- 18 (14) U2: Pride (In The Name Of Love)
- 17 (10) THE CARS: Drive
- 17 (17) DAVID BOWIE: Blue Jean
- 17 (16) PRINCE & THE REVOLUTION: Purple Rain
- 16 (19) CLUTURE CLUB: The War Song
- 16 (13) O.M.D.: Tesla Girls
- 16 (12) SISTER SLEDGE: Lost In Music
- 15 (9) ALPHAVILLE: Big In Japan
- 15 (9) JULIAN LENNON: Too Late For Goodbyes
- 14 (New) THE STYLE COUNCIL: Shout To The Top, Polydor TSC 7 (F)
- 13 (9) BIG COUNTRY: East Of Eden
- 13 (11) QUEEN: Hammer To Fall
- 12 (15) DEPECHE MODE: Master And Servant
- 11 (12) ADAM ANT: Apollo 9
- 11 (14) SADE: Smooth Operator
- 11 (12) SHAKIN' STEVENS: A Letter To You
- 11 (New) FEARGAL SHARKEY: Listen To Your Father, Virgin JAZZ 1 (E)
- 10 (8) TINA TURNER: Better Be Good To Me
- 10 (5) BILLY OCEAN: Caribbean Queen
- 10 (7) HOWARD JONES: Like To Get To Know You Well
- 10 (6) JOHN WAITE: Missing You
- 10 (8) PAUL McCARTNEY: No More Lonely Nights (Ballad)
- 10 (8) STEPHANIE MILLS: The Medicine Song
- 9 (6) LAURA BRANIGAN: The Lucky One
- 9 (11) LEVEL 42: Hot Water
- 9 (11) NIK KERSHAW: Human Racing
- 9 (New) ALISON MOYET: All Cried Out, CBS A4757 (C)
- 9 (6) THE STRANGLERS: Skin Deep
- 8 (New) A FLOCK OF SEAGULLS: Never Again (The Dancer), Jive JIVE 78 (C)
- 8 (8) XTC: All You Pretty Girls
- 8 (New) PAUL YOUNG: I'm Gonna Tear Your Playhouse Down, CBS A4786 (C)
- 7 (5) THE BLUEBELLS: Cath
- 7 (—) DIANA ROSS: Touch By Touch
- 7 (10) GEORGE MICHAEL: Careless Whisper
- 7 (—) GENERAL PUBLIC: Tenderness
- 7 (10) MALCOLM McLAREN: Madame Butterfly (Un Bel Di Vedremo)
- 6 (9) ANIMAL NIGHTLIFE: Mr. Solitaire
- 6 (7) AZTEC CAMERA: All I Need Is Everything
- 6 (New) BRUCE SPRINGSTEEN: Cover Me, CBS A4662 (C)
- 6 (7) JACKSONS: Torture
- 5 (8) BILL NELSON: Acceleration (Remix)
- 5 (New) DIFFORD & TILBROOK: Hope Fell Down, A&M AM 219 (C)
- 5 (New) DIO: Mystery, Vertigo/Phonogram DIO 4 (F)
- 5 (New) FEELABELIA: Feel It, Interdisc/Island IN 11 (E)
- 5 (—) FRANKIE GOES TO HOLLYWOOD: Two Tribes
- 5 (6) MIAMI SOUND MACHINE: Dr. Beat
- 5 (New) ORANGE JUICE: Lean Period, Polydor OJ 7 (F)
- 5 (New) SCANDAL (featuring PATTY SMYTH): The Warrior, CBS A4367 (C)
- 5 (New) SIMPLICIOUS: Let Her Feel It, Fourth & Broadway/Island BRW 13 (E)
- 5 (9) SPANDAU BALLET: I'll Fly For You

OTHER FEATURED RECORDS:

- BLACK UHURU: What Is Life
- LAURA BRANIGAN: Self Control
- THE EVERLY BROTHERS: On The Wings Of A Nightingale
- GLENN FREY: Sexy Girl
- DARYL HALL & JOHN OATES: Out Of Touch
- BILLY IDOL: Flesh For Fantasy
- MTLUME: Prime Time
- THE POOKAH MAKES 3: Take It Back
- RED GUITARS: Marimba Jive
- TEARS FOR FEARS: Mothers Talk
- HELEN TERRY: Stuttering

Due to a technical malfunction Sham Tracking were unable to monitor Radio One's output from 6.00-8.30 am Saturday.

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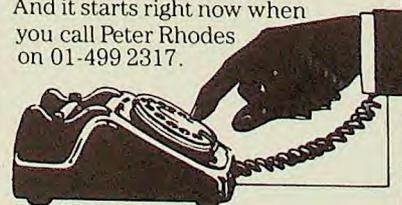
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TOP 75 SINGLES

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

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)
1	1	I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red')	Stevie Wonder	(Stevie Wonder) Jobete/Black Bull Music	© Motown/TMG (11)343 (R)	26	25	TESLA GIRLS	D.M.D.	(Brian Trench/D.M.D.) Virgin Music	Virgin VS 705(12) (E)	51	63	LAST PLANE (ONE WAY TICKET)	Clint Eastwood & General Sain	(Phil Thornalley) Blue Mountain Music	MCA MCA(T) 910 (C)
2	2	GHOSTBUSTERS	Ray Parker Jr.	(Ray Parker Jr.) Warner Bros/CBS Songs	© 4 Arista ARIST (12)580 (F)	27	21	HOT WATER	Level 42	(Ken Scott) Chappell/Level 42/Island Visual Arts	Polydor POSP(X) 697 (F)	52	45	WE DON'T WORK FOR FREE	Grandmaster Melle Mel & The Furious Five	(Savage/Robinson) Four Hills/Heath Levy	72 Sugar Hill PRT SH(L) 136 (A)
3	NEW	THE WAR SONG	Culture Club	(Steve Levine) Virgin Music	2 Virgin VS 694(12) (E)	28	NEW	NO MORE LONELY NIGHTS (BALLAD)	Paul McCartney	(George Martin) MPL Communications	6 Parlophone (12)R 6080 (E)	53	49	MAGIC TOUCH	Rose Royce	(Bobby Eli/Rose Royce) Formula One/Red Bus Music	59 Sirewhite/W (M)KHAN 21 (A)
4	3	PRIDE (In The Name Of Love)	U2	(Brian Eno/Daniel Lanois) Blue Mountain Music	8 Island (12)HS 202 (E)	29	33	THE MEDICINE SONG	Stephanie Mills	(Hawk) Warner Bros. Music	29 Club/Phonogram JAB(X) 8 (F)	54	65	FLESH FOR FANTASY	Billy Idol	(Keith Forsey) Chrysalis Music	61 Chrysalis 100(L) 4 (F)
5	4	LOST IN MUSIC	Sister Sledge	(Bernard Edwards/Nile Rodgers) Warner Bros. Music	7 Cotillion/Atlantic B5710(T) (W)	30	22	PASSENGERS (re-mix)	Eton John	(Chris Thomas) Big Pig/CBS Songs	39 Rockstar/Phonogram EJS 512 (F)	55	62	ON THE WINGS OF A NIGHTINGALE	The Everly Brothers	(Dave Edmunds) MPL Communications	8 Mercury/Phonogram MER 179 (F)
6	7	WHY?	Bronski Beat	(Miko Thorne) Bronski Music/William A. Bong	7 Forbidden Fruit/London BITE(X) 2 (F)	31	20	LIKE TO GET TO KNOW YOU WELL	Howard Jones	(Rupert Hine) Warner Bros. Music	40 WEA HOW 5(T) (W)	56	NEW	GIMME ALL YOUR LOVIN'	Z.Z. Top	(Bill Ham) Warner Bros.	47 Warner Brothers W 9633(T) (W)
7	6	BLUE JEAN	David Bowie	(David Bowie/Derek Bramble/Hugh Padgham) EMI Music	17 EMI America (12)EA 181 (E)	32	NEW	SKIN DEEP	The Stranglers	(Laurie Latham/The Stranglers) Plugshare/EMI Music	21 Epic (T)A 4738 (C)	57	69	ALL YOU PRETTY GIRLS	XTC	(David Land/XTC) Virgin Music	55 Virgin VS 709 (12) (E)
8	16	PURPLE RAIN	Prince and the New Power Generation	(Prince and the New Power Generation) Island Music	10 Warner Brothers W9147(T) (W)	33	24	SELF CONTROL	Laura Branigan	(Jack White/Robbie Buchanan) Sugar Music/MCA Music	37 Atlantic A0676(T) (W)	58	59	WHAT IS LIFE	Black Uhuru	(Black Uhuru/Steven Stanley/Paul 'Grochoch' Smyke) Rydam Music	71 Island (12)HS 150 (E)
9	17	IF IT HAPPENS AGAIN	UB40	(Howard Gray) New Claims/ATV Music	12 DEP International/Virgin DEP 111(12) (E)	34	36	MYSTERY	Dio	(Ronnie James Dio) Carlin/Warner Bros Music	43 Vertigo/Phonogram DIO 412 (F)	59	43	WILLIAM, IT WAS REALLY NOTHING	The Smiths	(John Porter) Warner Bros. Music	43 Rough Trade RT(T) 166 (U)RT
10	12	LOVE KILLS (from 'Metropolis')	Freddie Mercury	(Freddie Mercury/Queen/Mack) GMP/Queen Music	14 CBS (T)A4735 (C)	35	23	TALKING IN YOUR SLEEP	Bucks Fizz	(Andy Hill) Warner Bros. Music	49 RCA FIZ(T) 2 (R)	60	44	SUNSET NOW	Heaven 17	(B.E.F./Greg Walsh) Virgin/Sound Diagrams/Warner Bros. Music	Virgin VS 708(12) (E)
11	5	CARELESS WHISPER	George Michael	(George Michael) Morrison Leach Music	18 Epic (T)A4603 (C)	36	26	I'LL FLY FOR YOU	Reformation	(Chrysalis/SPANIX) 4 (F)	44 Reformation Publishing	61	50	STUCK ON YOU	Trevor Walters	(I & S Production) Warner Bros Music	1 & S Productions IS(T) 002 (I)DS
12	10	A LETTER TO YOU	Shakin' Stevens	(Peter Collins) EMI Music	19 Epic (T)A4677 (C)	37	28	TOUR DE FRANCE ('Breakdance' Remix)	Kraftwerk	(-) EMI Music	44 EMI (12)EMI 5413 (E)	62	35	WHATEVER I DO (WHEREVER I GO)	Hazell Dean	(P. Waterman/M. Stock/M. Aiken) All Boys Music/Ramalam Music	Proto ENA(T) 119 (A)
13	15	APOLLO 9	Adam Ant	(Tony Visconti) EMI Music	15 CBS (T)A 4719 (C)	38	70	MISSING YOU	John Waite	(John Waite/Gary Gerst/David Thorne) Carlin Music	16 EMI America EA 182 (E)	63	71	I CAN'T LET YOU GO	Haywood	(Colin Campsie/George McFarlane) CBS Songs	67 CBS A 4664-12" TX 4664 (C)
14	8	BIG IN JAPAN	Alphaville	(Olivando) Warner Bros. Music	23 WEA X9595(T) (W)	39	35	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	(Robinson/Mel/Robinson) Sugar Hill/PRT SH(L) 130 (A)	44 Sugar Hill/PRT SH(L) 130 (A)	64	57	PRIME TIME	Mtume	(James Mtume) Mtume Publishing	Epic (T)A 4720 (C)
15	37	DRIVE	The Cars	(Robert John 'Mutt' Lange/The Cars) Carlin Music	5 Elektra E 9706 (W)	40	38	CATHY WILL SHE ALWAYS BE WAITING	The Bluebells	(Fairley/Bluebells/Costello/Andrews) Clive Banks M/VAT Music	60 London LON(X) 54 (F)	65	73	LET HER FEEL IT	Simplicious	(Donald Robinson) EMI Music	Fourth & Broadway/Island (12) BRW 13 (E)
16	8	AGADOO	Black Lace	(-) Filmatrix PLC/Marouani	25 Flair FLA 107(T) (P)	41	30	TORTURE	Jacksons	(Jackie Jackson) Sigg Music/CBS Songs	65 Epic (T)A 4675 (C)	66	51	I WISH YOU WOULD	Jocelyn Brown	(Fred McFarlane/Allen George) Truam/Jocelyn Brown Music	Fourth & Broadway/Island (12) BRW 14 (E)
17	27	EAST OF EDEN	Big Country	(Steve Lillywhite) 10 Music	24 Mercury/Phonogram MER(X) 175 (F)	42	34	TWO TRIBES	Frankie Goes to Hollywood	(Trevor Horn) Perfect Songs	34 ZTT/Island (12)ZTAS 3 (E)	67	42	ALL I NEED IS EVERYTHING/JUMP	Artec Camera	(Mark Knopfler/Artec Camera) Warner Bros Music	WEA AC 1(T) (W)
18	11	DR. BEAT	Miami Sound Machine	(Emiljon Estefan) CBS Songs	26 Epic (T)A 4614 (C)	43	41	RAIN FOREST	Paul Hardcastle	(Paul Hardcastle) Oval Music	57 Bluebird BN(T) 8 (A)	68	72	CCCAO 'N YOU SEE	Viccas Pink	(Tony Mansfield) Warehouse/Heath Levy Music	Parlophone (12)R 6074 (E)
19	13	HAMMER TO FALL	Queen	(Queen/Mack) Queen Music/EMI Music	28 EMI (12)QUEEN 4 (E)	44	NEW	COVER ME	Bruce Springsteen	(B. Springsteen/J. Lauduc/P. Plotkin/S. Van Zandt) Zomba/Intersong	38 CBS (T)A 4662 (C)	69	56	WHEN DOVES CRY	Prince	(Prince) Island Music	Warner Brothers W9286(T) (W)
20	19	HUMAN RACING	Nik Kershaw	(Peter Collins) Rondor Music/Arctic King	30 MCA NIK(T) 5 (C)	45	46	BETTER BE GOOD TO ME	Tina Turner	(Rupert Hine) State Music/Chinichap	53 Capitol (12)CL 338 (E)	70	40	MOTHERS TALK	Teo Fears	(Chris Hughes) Virgin/10 Music	Mercury/Phonogram IDEA 71(12) (F)
21	39	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams')	Giorgio Moroder/Philip Oakey	(Giorgio Moroder) GMP/Virgin Music	9 Virgin VS 713 (12) (E)	46	NEW	MODERN GIRL	Meat Loaf	(Meat Loaf/Paul Jacobs/Alan Shacklock) Morrison Leach Music	34 Arista ARIST (12)585 (F)	71	NEW	TOO LATE FOR GOODBYES	Julian Lennon	(Phil Ramone) Charisma/Chappell Music	42 Charisma/Virgin JLI 1 (F)
22	29	SMOOTH OPERATOR	Sade	(Robin Millar) MCPS/BIEM	22 Epic A4655 (12" - TX 4655) (C)	47	53	TOUCH BY TOUCH	Diana Ross	(Diana Ross) Giorgio Moroder Publishing	48 Capitol CL 337 (E)	72	NEW	54-46 (WAS MY NUMBER)	Aswad	(Aswad/Michael 'Reuben' Campbell) Blue Mountain Music	10 Island (12)IS 170 (E)
23	6	MADAM BUTTERFLY	Malcolm McLaren	(S. Hague/W. Turbitt) CBS Songs/M. McLaren/Charisma/Chappell	31 Charisma/Virgin MALC 51(12) (F)	48	58	THE A TEAM	Mike Post	(Mike Post) CBS Songs/Marbo Music	45 RCA 443 (R)	73	NEW	NATIVE LAND	Everything But The Girl	(Robin Millar) Complete Music	74 blanco y negro/WEA NEG 6(T) (W)
24	6	MASTER AND SERVANT	Depeche Mode	(Miller/Depeche Mode) Jones Grabbing Hands/Sonet Music	23 Mute 7BONG 6 (12" - BONG 6) (U)RTSP	49	NEW	TUCH ME	Fonda Rae	(Greg Carmichael/Patrick Adams) Chrysalis Music	51 Streetwave (M)KHAN 28 (A)	74	NEW	THE LUCKY ONE	Laura Branigan	(Jack White/Robbie Buchanan) Copyright Control	Atlantic A 9638(T) (W)
25	32	MR. SOLITAIRE	Animal Nightlife	(Michael Brauer) CBS Songs/Karta Music	27 Island (12) IS 193 (E)	50	47	RELAX	Frankie Goes to Hollywood	(Trevor Horn) Perfect Songs	66 ZTT/Island (12)ZTAS 1 (E)	75	52	I NEED YOU	Pointer Sisters	(Richard Perry) Rondor/Warner Bros. Music	76 Planet RSP(T) 107 (R)

THE NEW 30

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	-	I'M SO ROMANTIC	Evelyn 'Champagne' King	(The System for Science Lab Productions) CBS Songs	77 RCA RCA(T) 446 (R)	85	-	LEFT IN THE DARK	Barbra Streisand	(Jim Steinman) CBS Songs	89 CBS A4754 (C)	94	-	RENEGADES OF FUNK (UK EDIT)	Tommy Boy/Polydor	AFR(X) 1 (F)	Alinka Bambaataa and Soulsonic Force (Arthur Baker/John Robel) Copyright Control
77	81	YOU CAN'T GET WHAT YOU WANT	Joe Jackson	(Joe Jackson/David Kershbaum) Copyright Control	A&M AM(X) 212 (C)	86	-	THE WARRIOR	Scandal	featuring Paty Smyth (Mike Chapman) Heath Levy/Chrysalis Music	92 CBS A4367 (C)	95	96	TENDERNESS	General Public	(Gavin Mackillop/Colin Fairley) RCA Music/Publishers in General	Virgin VS 673(12) (E)
78	-	SLIPPERY PEOPLE	The Staple Singers	(Mike Piccarillo/Gary Goetzman) Warner Bros. Music	80 Private U/Epic (T)A 4784 (C)	87	88	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Intrigue	(Intrigue) Copyright Control	90 Music Power MPR(T) 2 (DS/JAS)	96	-	SENSORIA	Cabaret Voltaire	(John 'Tokes' Potoket/Cabaret Voltaire) Island/Virgin Music	Some Bizzare/Virgin CVS 31(12) (E)
79	-	YOUR TOUCH	Bonnie Pointer	(Jefrey Bowen) Copyright Control	81 Epic (T)A 4418 (C)	88	-	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean	(Keith Diamond) Zomba Music	68 Jive JIVE(T) 77 (C)	96	-	BELIEF (DON'T GIVE IT UP)/MONTH OF SUNDAYS	The Questions	(Roy Carter) EMI Music	Keeps On Burning/Respond K08(X) 712 (C)
80	94	ACE OF HEARTS	Chris Rea	(Chris Rea/Dave Richards) Magnet Music	79 Magnet MAG(T) 269 (R)	89	83	TWO TO THE POWER OF LOVE	Janet Jackson & Cliff Richard	(Giorgio Moroder/P. Boffetto) Hig Stick/Careers/Boca Music	A&M AM(X) 210 (C)	98	92	YOU	Jodie Tuzek	(Tuzek/Magellan/Noble/Paxman) Jobete Music	Legacy LGY (T)14 (I)DS
81	85	PARTY DOLL	The Jets	(Stuart Colman) TR0 Essex Music	75 PRT JETS (12) (A)	90	82	SHINE	Frida	(Steve Lillywhite) Rondor Music/Songworks	Epic (T)A 4717 (C)	99	95	SHINE, SHINE	Barry Gibb	(Barry Gibb/Karl Richardson) Gibb Brothers/Chappell Music	Polydor POSP(X) 695 (F)
82	98	A MILLION MILES AWAY	Positive House	(Dave Allen) Taclic Music	93 Statik TAC 221(12) (E)	91	-	CANDLELIGHT AFTERNOON	Phyllis St. James	(Velton Ray Bonch) Famous Chappell	87 Motown TMG(T) 1358 (R)	100	-	HOUSE OF THORNS	Fist Lux	(Bernie Clarke) EMI Music	Polydor FART(X) 4 (F)
83	93	MUSIC TO WATCH GIRLS BY	The Higsons	(Warne Livesey) EMI Music	83 Upright UPT(1) 9 (U)RT	92	-	HOT POTATO	Lataja Jackson	(Amir Bayyan) Amir/Larry-Low/Lataja Music	Epic (T)A4679 (C)						
84	-	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	(Phil Fearon) Handle Music	Ensign/Island (12)ENY 514 (E)	93	87	SMALLTOWN BOY	Bronski Beat	(Mike Thorne) Copyright Control	Forbidden Fruit/London BITE(X) 1 (F)						

Compiled by Gallup for the BPL Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A-Z (WRITERS)

A Letter To You (Linda)	12	East Of Eden (Boy Country)	17	Left In The Dark (J. Steinman)	85	Month Of Sundays (Barry Robinson)	96	Turkey (J. Jackson/W. Wakelind)	41
A Million Miles Away (R. Blackstock/T. Middleton)	84	Everybody's Laughing (P. Fearon)	24	Let Her Feel It (M. Horner/B. Brownfield)	61	Mother's Talk (R. Orzabal/Siemens)	78	Touch By Touch (R. Zito/A. Barrow/J. Esposito)	47
A Team, The (M. Pas/P. Carpenter)	48	54-46 (Was My Number) (F. Hibbert)	77	Let Sleeping Dogs Lie (Intrigue)	90	Music To Watch Girls By (Ramus/Velona)	83	Two To The Power Of Love (P. Beckey)	99
Ace Of Hearts (C. Rea)	80	Flesh For Fantasy (J. Dol/Stevens)	54	Like The Way You Do It (Jodie)	87	Mystery (R.J. Dio/Bain)	34	What Is Life (D. Simpson)	58
Agadoo (M. Synal/M. DeLascruy/J. Peram)	80	Ghostbusters (R. Parker Jr.)	2	Like To Get To Know You Well (H. Jones)	31	Natove Lane (B. Ward/T. Thorne)	73	When Doves Cry (Prince)	62
All I Need Is Everything (Robby Frame)	16	Gimme All Your Lovin' (Gibbons/Hill/Beard)	56	Lost In Music (W. Rogers/B. Edwards)	28	No More Lonely Nights (Ballad) (P. McCartney)	28	Who Do You Work For (C. Savage/M. Glover)	52
All You Pretty Girls (A. Partridge)	57	Hammam To Fall (B. May)	19	Love Kills (From 'Metropolis')	76	Party Doll (B. Knox/J. Bowen)	81	Whatever I Do (Wherever I Go) (M. Stock)	57
Apple 9 (A. Ant/Marcel)	80	Hoarse Of Thorns (Crickmore/Nelson/Wright)	27	(F. Mercury/F. Moroder)	10	On The Wings Of A Nightingale (P. McCartney)	55	White Lies (Don't Don't Do It) (S. Robinson)	62
Better Be Good To Me (H. Knight/M. Chin/M. Chapman)	13	Hot Water (M. King/P. Gould/M. Linday)	41	Lucky One, The (D. Roberts)	1	Passengers (C. Johns/T. Tappin/D. Johnson)	24	White Lies (Don't Don't Do It) (S. Robinson)	62
Big In Japan (Gold/Merzani/Loyd)	14	(W. Badarou)	28	Madison Butterfly (Joe Del) (Vedra)	74	P.M. (Mc)	30	William, It Was Really Nothing (Morrissey/Mary)	59
Blue Jean (D. Bowie)	7	Hoarse Of Thorns (Crickmore/Nelson/Wright)	27	(M. McLaren/S. Hague/W. Turbitt)	31	Pride In The Name Of Love (U2)	12	You (Sons Of) (S. Strachan/B. Bronski)	6
Cadillac (Hodgson)	39	Hot Water (M. King/P. Gould/M. Linday)	41	Magic Touch (R. Kersey/A. Brown)	4	Primo Time (J. Muma/T. Jackson)	44	You (Sons Of) (S. Strachan/B. Bronski)	6
Careless Whisper (G. Michael/A. Ridgely)	11	I Can't Let You Go (R. Mulligan)	63	Master And Servant (M. Cole)	24	Purple Rain (Prince and the Revolution)	8	You (Sons Of) (S. Strachan/B. Bronski)	6
Caribbean Queen (No More Love On The Run) (D. Diamond/B. Ocean)	88	I Just Called To Say I Love You (S. Wanders)	40	Medicine Song, The (D. Walinski)	29	Rita Forest (P. Hardcastle)	43	You (Sons Of) (S. Strachan/B. Bronski)	6
Cash (Hodgson)	15	I Need You (D. Byrne/R. Feldman/J. Black)	65	Missing You (J. Walker/C. Stander/M. Louvard)	38	Rock On (P. Gifford/Johnson/M. O'Toole)	50	You (Sons Of) (S. Strachan/B. Bronski)	6
CCCAO 'N YOU SEE (J. Warden/B. Moss)	68	I Wish You Would (J. Brown/M. Bennett)	75	Mr. Solitaire (Animal Nightlife/Carter)	25	Reunited (D. Funk (UK Edit)	21	You (Sons Of) (S. Strachan/B. Bronski)	6
Cover Me (B. Springsteen)	15	It Happens Again (UB40)	36	Modern Girl (P. Jacobs/Darke)	46	(Baker/Reba/Aswad/Miller)	94	Your Touch (Derrick/C. Duricks)	77
Drive (R. Ousek)	18	It's A Wonderful Life (G. Kemp)	38						
Dr. Beat (E. Garcia)	18	Jump (E. Van Halen/A. Van Halen/M. Anthony)	48						
		Leep (Boh)	67						
		Last Plane (One Way Ticket) (B. Dayve)	15						
		Let's Fly For You (G. Kemp)	38						
		Love Kills (From 'Metropolis')	76						
		Madison Butterfly (Joe Del) (Vedra)	74						
		Master And Servant (M. Cole)	24						
		Medicine Song, The (D. Walinski)	29						
		Missing You (J. Walker/C. Stander/M. Louvard)	38						
		Mr. Solitaire (Animal Nightlife/Carter)	25						
		Modern Girl (P. Jacobs/Darke)	46						

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INCORPORATING LP AND CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP 100 TOP 100



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|---------------|--|--------------------------------|---------------|--|--|
| 1 NEW | TONIGHT
David Bowie | EMI America DB 1 | 34 | NOW THAT'S WHAT I CALL MUSIC II ☆
Various | Virgin/EMI NOW 2 |
| 2 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"
Stevie Wonder | Motown ZL 72285 | 35 | BORN IN THE U.S.A. ○
Bruce Springsteen | CBS 86304 |
| 3 | DIAMOND LIFE ●
Sade | Epic EPC 26044 | 36 | GRE-OLE (Best of Kid Creole & The Coconuts)
Kid Creole & The Coconuts | Island IMA 13 |
| 4 | NOW, THAT'S WHAT I CALL MUSIC III ☆
Various | Virgin/EMI NOW 3 | 37 | ALCHEMY — DIRE STRAITS LIVE ●
Dire Straits | Vertigo/Phonogram VERY 11 |
| 5 NEW | SOME GREAT REWARD
Depeche Mode | Mute STUMM 19 | 38 | DOWN ON THE STREET
Shakatak | Polydor POLD 5148 |
| 6 | ELIMINATOR ●
ZZ Top | Warner Brothers W 3774 | 39 | WAR ●
U2 | Island ILPS 9733 |
| 7 | WE ARE FAMILY ●
Sister Sledge | Cotillion/Atlantic K 50587 | 40 NEW | SWEPT AWAY
Diana Ross | Capitol ROSS 1 |
| 8 | PRIVATE DANCER ●
Tina Turner | Capitol TINA 1 | 41 | SHE'S SO UNUSUAL ○
Cyndi Lauper | Portrait/Epic PRT 25792 |
| 9 | MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" ○
Prince and The Revolution | Warner Brothers 925110-1 | 42 | INTO THE GAP ☆
Thompson Twins | Arista 205 971 |
| 10 | THE WORKS ☆
Queen | EMI WORK 1 | 43 | OCEAN RAIN ●
Echo and The Bunnymen | Korova KODE 8 |
| 11 NEW | ANIMALIZE
Kiss | Vertigo/Phonogram VERL 18 | 44 | NO REMORSE ○
Motorhead | Bronze/PROTV MOTOR 1 |
| 12 NEW | HOW MEN ARE
Heaven 17 | B.E.F./Virgin V2326 | 45 | LABOUR OF LOVE ☆
UB40 | DEP International/Virgin LP DEP 5 |
| 13 | CAN'T SLOW DOWN ☆
Lionel Richie | Motown STMA 8041 | 46 | BAT OUT OF HELL ☆
Meat Loaf | Cleveland International/Epic EPC 82419 |
| 14 | PARADE ●
Spandau Ballet | Reformation/Chrysalis CDL 1473 | 47 | THE CROSSING ☆
Big Country | Mercury/Phonogram MERR 27 |
| 15 | KNIFE
Aztec Camera | WEA WX8 | 48 | UNDER WRAPS
Jethro Tull | Chrysalis CDL 1461 |
| 16 | LEGEND ●
Bob Marley and The Wailers | Island BMW 1 | 49 | AMERICAN HEARTBEAT ●
Various | Epic EPC 10045 |
| 17 NEW | STREET SOUNDS ELECTRO 5
Various | Street Sounds Electra ECST5 | 50 | JUNK CULTURE ○
Various | Virgin V2310 |
| | | | 51 | AMERICAN HEARTBEAT ●
Various | Epic EPC 10045 |
| | | | 52 | JUNK CULTURE ○
Various | Virgin V2310 |
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Various | Epic EPC 10045 |
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Various | Virgin V2310 |
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Various | Epic EPC 10045 |
| | | | 82 | JUNK CULTURE ○
Various | Virgin V2310 |
| | | | 83 | AMERICAN HEARTBEAT ●
Various | Epic EPC 10045 |
| | | | 84 | JUNK CULTURE ○
Various | Virgin V2310 |

TALENT

A sound proposition?

LAMBORGHINI RECORDS is not kidding itself that it claims to be "the first rock album to be recorded ambisonically", Steve Hackett's *Till We Have Faces*, (out last week), heralds the imminent death of stereo, writes John Best.

But as the former Genesis guitarist explains: "I'm bored with stereo. I like the idea of placement of sound and as far as I'm concerned I think ambisonics will happen in the future."

Ambisonics is a surround sound system, that attempts to create a realistic illusion of what the listener would have heard had they been present at the original recording.

Full appreciation of the facility requires a four-speaker system and an ambisonic decoder, which at somewhere between £50 and £150 makes it something of a hi-fi buff's toy. However more than 100 classical recordings have been released and its inventor, Geoff Barton (no relation), insists that it has not yet begun to fulfill its potential: "The day is coming when people will no longer have separate visual and audio systems, and I see ambisonics as part of that box."

But in the meantime Barton has found himself in something of a chicken and egg situation with large Japanese manufacturers unwilling to pick up production of decoders while there is so little product available and artists not using the facility because of lack of readily



GO-GO OR dodo? Geoff Barton and Steve Hackett drink a toast to ambisonic's current achievements while keeping an eye firmly on the future.

available hardware. This despite the fact that the method reputedly gives a wider stereo field and more clarity than conventional discs, through even unimproved domestic hi-fi.

Hackett is confident enough in the facility to be building a special room into his house so that he can record his next LP with ambisonics as a writing tool, rather than just at the mixing stage as with *Till We Have Faces*.



Going Ga Ga over The Works of Queen

QUEEN WERE presented with platinum discs for their *The Works* album which has sold over 300,000 units in the UK and has become the fastest selling album of their career. The LP has already given the band four massive hit singles, including *Radio Ga Ga* which was number one in 19 countries, and the album is gold or platinum in more than a dozen different countries. Left to right: Ken East (EMI Music president and chief operating officer, Europe and International), Mack (Queen record producer), Peter Jamieson (managing director, EMI Records UK), Brian Ray, Paul Prenter (personal manager), Jim Beach (business manager); front row, John Deacon, Freddie Mercury, Roger Taylor and Jill Wall (product manager, EMI Records).

Talent tips

THE Faraway Stars, who released their first single *Street Credibility* independently in 1981, followed by an album *Under The Sun* on Runaway Records the following year, have now recorded a new album and are looking for someone with "drive and enthusiasm" to promote and place it in the UK and over-seas. The band have also completed videos for the LP and are planning live performances.

Contact: Fran Ashcroft, 57 Craven Park Road, London N15 6AH (01-802 3790).

ETUDE RECORDS, started by the folk group The Peelers and distributed by Pinnacle, is looking for new talent, and would like to receive tapes from anyone looking for a deal.

Contact: Joe Palmer, 2 Wych Elms, Park Street, St Albans, Herts (0727-72611).

PERFORMANCE

Echo & The Bunnymen

PLAYING THEIR first London shows since their fourth album, *Ocean Rain*, reached the Top Five in May, The Bunnymen's Hammersmith Palais dates enhanced their position as the UK's most inventive major rock band.

First though there was Billy Bragg, whose minimalist insights into "real life" were seemingly the antithesis of the headliner's grand escapist gestures, but who none the less went down a storm, boding well for his second *Go Discs LP*, *Brewing Up With Billy Bragg*, which emerges later in the month.

The Bunnymen emerged to taped Gregorian chants, swathes of dry-ice and the expected rapturous reception. Ian MacCulloch soon overcame a few initial problems, which saw him constantly changing key to deliver his usual stirring performance.

The sound and playing throughout were faultless, with the discovery of the melody that *Ocean Rain* spelt creeping into their interpretations of much of their older material — teasing a new beauty out of hoary classics like *Heads Will Roll*.

But The Bunnymen have not forsaken malevolence for melody, as the punch of *All That Jazz* testified. Rather, the group are now for the first time really multi-hued — the attack of *Heaven Up Here*, back to back with shimmering appeal of *The Killing Moon* or the pseudo-electro of *Never Stop*.

Echo And The Bunnymen live are a glorious rock noise, sharper now than they've ever been:

sharp enough for it not to matter that they are "penning poems without meaning" (*Sounds*). If they wrote about anything the whole beautiful myth would collapse in on itself. And they write about nothing with much more style than the blustering *Simple Minds*.

There was one great new song, *Devils On My Shoulder* and three encores. The crowd went away elated and The Bunnymen's rise showed no signs of faltering.

JOHN BEST

Pump Boys & Dinettes

PUMP BOYS And Dinettes, the Broadway musical which has now found a West End base at the Piccadilly Theatre, is two hours of good-time music, with an undemanding storyline and a six-strong cast which includes some of the pop world's most enduring figures.

Paul Jones (ex-Manfred Mann), Kiki Dee and Brian Protheroe are joined by Gary Holton (ex-Heavy Metal Kids now a TV actor), Carlene Carter (daughter of country star June Carter) and Julian Littman in a two-hour show which has an American roadside service station and dinette as its backdrop, and a stack of easy-going songs performed with great relish by all concerned.

Kiki Dee reveals new depths to her undisputed talents which makes you wonder why has she never become one of the big names of the pop music scene. Paul Jones is no newcomer to this kind of thing, of course, and there were strong reminders of his *Sky Masterson* role in the

National Theatre production of *Guys 'n' Dolls* during his performance as Jim.

Pump Boys And Dinettes has been one of the surprise hits of Broadway, and maybe it could give the revamped Piccadilly Theatre a new lease of life. As entertainment, I've seen far worse on the West End stage and at least this is a show where everyone does appear to have a good time.

CHRIS WHITE

Sister Sledge

SISTER SLEDGE were slick, professional and oozed West Coast sentimentality. But strangely enough the gulf between American and English sensibilities seemed to close as an enthusiastic Dominion audience participated wholeheartedly.

Lost In Music provided a strong and punchy opener which immediately established the backing band's competence and demonstrated the Sisters' well synchronised vocals and dance routines.

The pantomime began, however, with the next number — *He's The Greatest Dancer*, when a member of the audience was invited to leap on stage to dance.

Dream On changed the pace with its high, squeaky vocals and *My Guy* demanded yet more drawn out audience participation. But what everyone was really waiting for was *We Are Family* — and it did not disappoint. As an exceptionally good dance number it has stood the test of time and Sister Sledge certainly gave it their all.

By the end of the set one was left feeling convinced of the

Sisters' vocal prowess, but just a little queasy in the wake of their all-American niceness.

KAREN FAUX

Maria Muldaur

ALTHOUGH Maria Muldaur's only UK hit, *Midnight At The Oasis*, was over 10 years ago, she still makes the occasional visit here and has a loyal nucleus of fans. Little wonder that she does have such a following — her mixture of jazz, blues, gospel and country remains a potent brew, as proved by her recent two week stint at Ronnie Scott's.

The fact that Muldaur can perform so many different styles of music — you can throw in bluegrass as well — in no way means that her music suffers by being too disparate. Whether it be on oldies like *Lover Man* (*Oh Where Can You Be*), or more original songs like *Cooking Breakfast For The One I Love*, *Sweet And Slow* (the title track of her new album) or *Soul Shadows On My Mind*, she puts her own personal stamp on them.

Maria Muldaur is a "quality" artist whose talents transcend fickle pop trends. Just listen to her LP on the small but adventurous label, Spindrift Records, which is part of the Making Waves distribution set-up.

CHRIS WHITE

Orange Juice

TOPPING THE bill at the GLC's London Against Racism free concert at the Crystal Palace Bowl, Orange Juice were as welcome as brandies all round — instantly warming and cheering

Chart newcomers

JOHN WAITE: *Missing You* (EMI America EA 182). US origin. Entered chart, September 29, 1984. Waite, previously lead singer with Chrysalis band The Babies who had a hit with *Isn't It Time*, is not quite the complete unknown that a couple of well-known pop columnists have suggested; nevertheless it is quite an achievement that he topped the US charts with this single.

BARRY GIBB: *Shine Shine* (Polydor POSP 695). US origin. Entered chart, September 29, 1984. First solo hit from Barry Gibb.

POSITIVE NOISE: *Million Miles Away* (Statik TAK 22, via EMI). UK origin. Entered chart, September 29, 1984. Glasgow band who have been around since the late Seventies. Their former mentor and frontman Ross Middleton left the band to form *Leisure Process*, but two of his brothers remain.

INTRIGUE: *Let Sleeping Dogs Lie/Like The Way You Do It* (Music Power MPR2, distribution IDS, UK origin, Jet Star). Entered chart, September 29, 1984. Four-piece soul band from North London, who have done PAs on current *Rose Royce* tour. Their previous single *No Turning Back* was a disco chart hit.

GETTING THE FEAR: *Last Salute* (RCA 432). US origin. Entered chart, September 29, 1984. The band formed by three of the former members of *Southern Death Cult*.

FEATURE

Zarjazz! Music from Madness

By JOHN BEST

FOR THE first time in their five-year history, Madness have been away from the public gaze for some while. With no product since One Better Day in late spring and no record company since their split with Stiff, soon after, the boys are at last poised to emerge again, this time with their own label, Zarjazz.

But the record comes as the label's debut comes not from Camden's finest, but Feargal Sharkey, former Undertone, Assembler, recent Virgin solo signing and long-time friend of the band. The song, Listen To Your Father, in the shops since Monday (1), was written by Carl Smyth, a man who has come a long way since he was merely Madness' resident dancer.

The single was recorded in Liquidator Studio, the 24-track band have built into the basement of their plush offices among the inner city decay of London's Caledonian Road.

Madness decided to set up Zarjazz when their long and seemingly happy relationship with the original indie, Stiff, floundered as intentions to re-sign became caught up with legal to-ing and fro-ing, eventually leading to "a total breakdown"

between the band and label boss Dave Robinson.

The boys decided to go it alone — with a little help from Virgin for marketing and distribution — and Zarjazz was born.

"I suppose we set up this indie label for the same reasons we joined Stiff initially: you can go straight to the top man. Now we are the top men, and we can make all the decisions ourselves," says guitarist Mark Bedford.

The name comes from one of the band's favourite comics, 2000 AD, "Zarjazz!" being an oft-used exclamation of anti-hero Judge Dread.

Since news of the label's existence has begun to spread, Zarjazz has been inundated with demo cassettes, which is where Madness come in, in their capacity as arbiters of good musical taste.

"We've had lots of tapes come in, but the percentage of really good stuff has been small. At least people haven't sent in stuff in the 'nutty' mould, that is not what we want," says Bedford.

Decisions as to what is good are made at "chaotic" A&R meetings, with material having to be passed by all members of the

band and manager Matthew Sztumpf, before Virgin gets to hear it.

"While we all like different sorts of music, there is common ground. That's what has held us together as a group. When Mike (Barson, keyboards) left we closed ranks even more and further strengthened our resolve."

Zarjazz, the product of that strengthened resolve, also has releases lined up from a few more of their old friends — Tom Morely (formerly with Scritti Politti), The Skiff Skats and Charm School — but none are due before Christmas. And it will be the New Year before another Madness album (plans for another retrospective compilation on Stiff seemingly shelved for the time being or tour becomes reality).

But the band are still likely to be kept very busy, working with young acts demo-ing material in the studio and generally helping out in ways few record companies could hope to: "Having been on the other side, we can understand the problems of new bands better than most."

Zarjazz employs a staff of nine in addition to its disproportionately large A&R department, and wishes to be seen as a serious consideration, not a hobby: "We've got peoples' careers in our hands, so we cannot take things too flippantly. And we've certainly got to have the necessary enthusiasm, we'd be crazy to do it otherwise," explains Bedford.

The band are not afraid of a backlash akin to the one Paul Weller received for his under-achieving Respond label: "We hope people will scrutinise what we do, it's better than being ignored. If the releases are good we'll be alright. The artists will stand on their own."

Among the numerous styles the label looks set to get involved in — skiffle, lovers' rock, soul — look out for their first foray into hip hop, with The Fink Brothers, the alter-ego of two or more members of Madness, under the working title of The Mutants.

Zarjazz motto: If you have the ears, we have the music.

Turn to page 20
for part two of the
inside story of the
Gallup charts

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

TOP 20

U2: The Unforgettable Fire. Island U25. Producer: Eno/Lanois
DIANA ROSS: Swept Away. Capitol. EJ 24 0225 1.

HEAVEN 17: How Men Are. Virgin. V2326. Produced: BEF/Greg Walsh.

VARIOUS: All By Myself. K-tel NE 1273. Two (for the price of one) album set featuring 28 love songs by original artists.

VARIOUS: Electro 5. Street Sounds ELCST 5. Distribution: PRT.

VARIOUS: This Is Soul. Starblend SOUL 1. TV-advertised 16-track compilation of soul classics from the Atlantic catalogue.

DAVID BOWIE: Tonight. EMI America EL 24 0227 1.

ANDY WILLIAMS: Greatest Love Classics. EMI ANDY 1. TV-advertised album featuring Williams and the Royal Philharmonic Orchestra.

LLOYD COLE & THE COMMOTIONS: Rattlesnakes. Polydor LCLP 1. Producer: Paul Hardiman.

TOP 50

ROSE ROYCE: Music Magic. Streetwave MKL2 Distribution:

PRT. Re-packaged album featuring a new track Donkey Stroke, a new Philadelphia re-mix of Magic Touch (currently a huge dance chart hit) and remixes of Work It, You're So Fine and Show Me. Rose Royce are currently midway through a UK tour and are enjoying a resurgence in popularity so this should be a Top 50 entry.

Level 42: True Colours. Polydor POLH 10. Producer: Ken Scott. Leagues ahead of the disposable chart fodder currently labelled "funk", Level 42 produce smart 'n' sassy chartable songs without resorting to the lowest common denominator.

VARIOUS: Street Beats, Vol. 1. Sugarhill. Distribution: PRT. Includes the original instrumental version of Grandmaster Melle Mel and The Furious Five's hit White Lines (Don't Do It) plus two tracks previously only available in the US — Crash Crew's On The Radio and Get Up by The Treacherous Three. Other contributions from Grandmaster Flash, The Sugarhill Gang and the West Street Mob add up to a strong funk/rap package which should attract enough sales to guarantee a Top 50 entry.

General

JEFFREY OSBORNE: Don't Stop. A&M AMA 5017. On The Wings Of Love gave Osborne a deserved Top 20 hit in the UK and that, coupled with live dates, helped to broaden his appeal considerably. His new album, another mixture of ballads and more up-tempo material, should consolidate his earlier success.

GARY NUMAN & TUBEWAY ARMY: The Plan. Beggars Banquet BEGA 55. A "new" album from Numan in that all the songs were recorded in the early part of 1978, but not at that time intended for release. That said, the LP is released with Numan's blessing, and is an interesting insight into the fledgling talents of one of pop music's big names of the last five years.

FLOY JOY: Into The Hot. Virgin. V2319. Producer: Don Was. Lovers' rock star Carroll Thompson and two Sheffield funk-theorists combine with half of Detroit's Was(Not)Was, to make a record of quality pop-soul. Sometimes sounding very like Was(Not)Was themselves, the LP could never hope to live up to the promise of its excellent single fore-runner, Burn Down A Rhythm (included here), and though a couple of tracks approach it, (East Side, West Side and Into The Hot), the record's

mere "alrightness" is a disappointment. Good by any standards except their own.

THE POGUES: Red Roses For Me. Stiff. SEEZ 55. Debut LP from proud London Irish, currently supporting Elvis Costello on his tour. Their raucous blend of Irish, country and punk is reasonably diverting for the duration of a song or two, but its sameness soon becomes wearing. Will get a fair share of radio exposure and make lower end of chart on its novelty value.

SAVAGE PROGRESS: Celebration. 10 Records. DIX 6. Producer: Danny Hyde. Relatively new band who have received some fairly glowing reviews for their first two singles (both included here) and live performances, but nothing on Celebration rises above the average. For all the Eastern promise of the sleeve, Savage Progress are toeing the pop party-line. They have played support to Tina Turner and The Thompson Twins, but this is not the release to see them leave the lower reaches of the chart.

VARIOUS: Keepin' The Faith Vol. 2. PRT Records. PRC 5573. Compilation of Northern Soul rarities in the manner of the Kent label re-issues. The genre is currently experiencing something of a revival, partly because of the ground work laid by the likes of Dexys and Soft Cell, and partly

because of its influence upon HINRO. But now, as then, it's still of fairly minority interest.

FRANK SINATRA: Point Of No Return, EMI Capitol ED 2601771
Sinatra Sings Of Love And Things!, ED 2601781

All The Way, ED 2601791
Come Swing With Me! ED 2601801
Sinatra's Swingin' Session, ED 2602461. Final re-issues in Capitol's programme of Sinatra releases, all digitally remastered and sounding as though they were recorded only yesterday. Sinatra's recent London concerts brought him some critical flak, but these are The Master at his very best. Buy and enjoy.

** (each album)
SAMSON: Last Rites. Thunderbolt THBL 015. Distribution: Gipsy/CBS. Selection of tracks from heavy metal band Samson's early years. They never exactly hit the heights but still commanded a loyal fan following, and this Magnum Music Group release should garner sales interest.

MUDDY WATERS: Mississippi Rollin' Stone. Blue Moon BMLP 1014. Distribution: Gipsy/CBS. A companion album to an earlier release on the Blue Moon label, this new retrospective is a straight forward re-issue of one of this classic albums, and includes Baby Don't Go, You Can't Lose What You Ain't Had and Train Fare Blues.

EUROPARADE

This Week Last Week Weeks on Chart

				Countries
1	1	6	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	IRE/GB/NL/D/B/DK/CH/A
2	3	8	CARELESS WHISPER, George Michael	IRE/GB/NL/D/B/CH/A
3	2	6	GHOSTBUSTERS, Ray Parker Jr.,	IRE/GB/NL/D/B/CH/A
4	6	6	SUSANNA, The Art Company	F/D/ES/B/CH/A
5	5	10	HIGH ENERGY, Evelyn Thomas	F/D/ES/B/CH/A
6	10	3	MASTER AND SERVANT, Depeche Mode	IRE/GB/D/DK/CH
7	7	10	SUCH A SHAME, Talk Talk	D/I/CH
8	4	10	SMALLTOWN BOY, Bronski Beat	D/B/CH
9	13	3	BIG IN JAPAN, Alphaville	IRE/GB/ES
10	11	3	DR. BEAT, Miami Sound Machine	GB/NL/B
11	9	15	SOUNDS LIKE A MELODY, Alphaville	NL/B/I/DK
12	12	5	REACH OUT, Giorgio Moroder	D/CH
13	16	2	PRIDE (In The Name Of Love), U2	IRE/GB
14	15	24	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	F/D/ES/B/CH/A
15	14	17	SELF CONTROL, Raf	ES/I
16	NEW	17	BLUE JEAN, David Bowie	IRE/GB/NL/DK
17	NEW	17	LOST IN MUSIC, Sister Sledge	IRE/GB
18	18	12	TO FRANCE, Mike Oldfield & Maggie Reilly	D/ES/A
19	8	17	SELF CONTROL, Laura Branigan	DK/CH
20	40	2	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	NL/D/CH
21	NEW	3	PEOPLE FROM IBIZA, Sandy Marton	D/I
22	31	3	MOTORBOOT, K.G.B.	A
23	32	12	FOTOROMANZA, Gianna Nangini	I
24	34	2	FEMME LIBEREE, Cookie Dingler	F
25	NEW	7	WHY?, Bronski Beat	GB/NL
26	RE	19	TIME AFTER TIME, Cyndi Lauper	I/DK
27	19	19	WAKE ME UP BEFORE YOU GO GO, Wham!	DK/A
28	25	9	FUERSTENFELD, S.T.S.	A
29	33	5	ALL OF YOU, Julio Iglesias & Diana Ross	ES
30	37	2	STILL LOVING YOU, Scorpions	F
31	NEW	15	KALIMBA DE LUNA, Tony Esposito	CH/A
32	17	15	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	DK
33	20	10	LA COLEGIATA, Gary Low	ES
34	28	16	TWO TRIBES, Frankie Goes To Hollywood	ES/DK
35	NEW	1	SHINE, Frida	B/DK
36	NEW	1	DESIR DESIR, L. Voulzy & V. Jannot	F
37	24	3	TOUTE PREMIERE FOIS, Jeanne Mas	F
38	30	4	MIJN STAD, Danny De Munk	NL
39	35	12	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	I
40	NEW	1	A LETTER TO YOU, Shakin' Stevens	IRE/GB

Key: A — Austria; B — Belgium; CH — Switzerland; D — West Germany; DK — Denmark; ES — Spain; F — France; GB — United Kingdom; I — Italy; NL — Netherlands; IRE — Ireland

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

MANTEAU
THE BEST SOUND TO COME FROM LIVERPOOL SINCE FRANKIE
(VAUGHAN)

the
stragglers

SKIN DEEP

SPECIAL LIMITED
EDITION 'LEATHER
GRAINED' EFFECT
SLEEVES ON 7" A4738
& 3 TRACK 12" TA4738



7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75 TOP 75



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

1	1	I JUST CALLED TO SAY I LOVE YOU	☆ Motown TMG(T)1349	26	25	TESLA GIRLS	Virgin VS 705(12)	51	63	LAST PLANE (ONE WAY TICKET)	MCA MCA(T) 910
2	2	GHOSTBUSTERS	○ Arista ARIST (12)580	27	21	HOT WATER	Polydor POSP(X) 697	52	45	WE DON'T WORK FOR FREE	Sugar Hill/PT SH(L) 136
3	3	THE WAR SONG	Virgin VS 694(12)	28	NEW	NO MORE LONELY NIGHTS (BALLAD)	Parlophone (12)R 6080	53	49	MAGIC TOUCH	Streetwave (M)KHAN 21
4	3	PRIDE (In The Name Of Love)	○ Island (12)JS 202	29	33	THE MEDICINE SONG	Club/Phonogram JAB(X) 8	54	65	FLESH FOR FANTASY	Chrysalis IDOL(X) 4
5	4	LOST IN MUSIC	○ Cottillion/Atlantic B9718(T)	30	22	PASSENGERS (re-mix)	○ Rocket/Phonogram EJS 5(12)	55	62	ON THE WINGS OF A NIGHTINGALE	Mercury/Phonogram MER 170
6	7	WHY?	Forbidden Fruit/London BITE(X) 2	31	20	LIKE TO GET TO KNOW YOU WELL	○ WEA HOW 5(T)	56	NEW	GIMME ALL YOUR LOVIN'	Warner Brothers W 9693(T)
7	6	BLUE JEAN	EMI America (12)EA 181	32	NEW	SKIN DEEP	Epic (T)A 4738	57	69	ALL YOU PRETTY GIRLS	Virgin VS 709(12)
8	16	PURPLE RAIN	Prince and the Revolution Warner Brothers WS974(T)	33	24	SELF CONTROL	○ Atlantic A9676(T)	58	59	WHAT IS LIFE	Island (12)JS 150
9	17	IF IT HAPPENS AGAIN	DEP International/Virgin DEP 11(12)	34	36	MYSTERY	Vertigo/Phonogram D10 4(12)	59	43	WILLIAM, IT WAS REALLY NOTHING	Rough Trade RT(T) 166
10	12	LOVE KILLS (from 'Metropolis')	Freddie Mercury CBS(T) A 4735	35	23	TALKING IN YOUR SLEEP	Bucks Fizz RCA FIZ(T) 2	60	44	SUNSET NOW	Virgin VS 708(12)
11	5	CARELESS WHISPER	☆ Epic (T)A4603	36	26	I'LL FLY FOR YOU	Reformation/Chrysalis SPAN(X) 4	61	50	STUCK ON YOU	I & S Productions IS(T) 002
12	10	A LETTER TO YOU	Shakin' Stevens Epic (T)A 4677	37	28	TOUR DE FRANCE ('Breakdance' Remix)	EMI (12)EMI 5413	62	35	WHATEVER I DO (WHEREVER I GO)	○ Proto ENA(T) 119
13	15	APOLLO 9	Adam Ant CBS (T)A 4719	38	70	MISSING YOU	John Waite EMI America EA 182	63	71	I CAN'T LET YOU GO	CBS (T)A4664 (12"—TX 4664)
14	9	BIG IN JAPAN	Alpha-ville WEA X9505(T)	39	31	WHITE LINES (DON'T DON'T DO IT)	○ Sugar Hill/PT SH(L) 130	64	57	PRIME TIME	Mtume Epic (T)A 4720
15	37	DRIVE	The Cars Elektra E 9706(T)	40	38	CATH/WILL SHE ALWAYS BE WAITING	The Bluebells London LON(X) 54	65	73	LET HER FEEL IT	Simplicious Fourth & Broadway/Island (12) BRW 13
16	8	AGAD00	Black Lace Flair FLA 107(T)	41	30	TORTURE	Jacksons Epic (T)A 4675	66	51	I WISH YOU WOULD	Jocelyn Brown Fourth & Broadway/Island (12)BRW 14
17	27	EAST OF EDEN	Big Country Mercury/Phonogram MER(X) 175	42	34	TWO TRIBES	☆ Frankie Goes To Hollywood ZTT/Island (12)ZTAS 3	67	42	ALL I NEED IS EVERYTHING/JUMP	Attec Camora WEA AC 1(T) 77

MUSIC ON VIDEO

St Tropez looking good

THE 1st International Music Video Festival of St Tropez is confidently expected to be a major success, by its organisers and their representatives in London, Paris and New York.

"When we first announced the project," says Arthur Sheriff, "We anticipated there would be considerable interest, but we have been overwhelmed."

With some time still to go, the organisers had already had registrations from some 380 companies from all over the world, encompassing record companies, video production houses, distributors, facilities suites, duplicating houses and TV companies. There will also be heavy press representation with magazines from Europe, the UK and US present to cover the first event of this nature.

"We are anticipating a total attendance of between 1,000-1,200 key people in the business," adds Sheriff. "Many people have hinted that a festival such as this is long overdue and we are confident that St Tropez in October will establish itself as the annual meeting place for the music video industry."

"We believe the festival will create a

cross-fertilisation of ideas. As well as being a showcase event, it will be an opportunity for a lot of people to get work particularly the younger directors who are just beginning to get noticed.

"And on the long-form music video front, we believe a lot of buying and selling will take place.

"While, as a result of the seminars, we feel some major developments will result which will affect the future of music video."

A load of 'boules'

ON TUESDAY and Wednesday nights, *Music Week* will be sponsoring a boules tournament, with teams competing for the *Music Week* St Tropez Award which will be a mounted engraved silver boule.

Each team entering will have the services of a professional player from the St Tropez team, regarded in boules circles in the same light as Liverpool are in British football.

The games will take place between 6pm and 7.30pm on both evenings.



WHAM! Depeche Mode, Police, Eurythmics: Among the UK contingent of artists who will be appearing on 450 TV screens in St Tropez next week.

Entries flood in for all categories

ENTRIES FOR both the clip and long-form sections of the St Tropez Festival were still flooding in from all over the world as *Music On Video* went to press.

Arthur Sheriff of Dennis Davidson Associates, the festival's UK representatives, anticipated that the total entry from the UK would number 250 — just over 50 per cent of the total and reflecting the UK's prowess in the music video field.

UK entries increased dramatically when *Music Week* announced that as part of its 25th anniversary celebrations, the magazine would sponsor all British promo video entries.

"We have had entries with budgets ranging from £200 to multi-thousand pound mini-epics," says DDA's Arthur Sheriff.

Artists with clips entered include Lionel Richie, Bob Dylan, Donna Summer, Julio Iglesias,

Diana Ross, ZZ Top, Jermaine Jackson, Rick Springfield, The Muppets, Barry Manilow, Kool and the Gang, The Cars, Randy Newman, Huey Lewis and The News, Juice Newton, Smokey Robinson, Rickie Lee Jones, Pat Benatar, Pia Zadora, Queen, Rick James, Lou Reed, Prince, Rush, Jefferson Starship, Lindsey Buckingham, Def Leppard, Wham, Police, Elton John, The Beatles, David Bowie, Siouxsie And The Banshees, Blancmange, Depeche Mode, Tom Tom Club and The Fixx.

Long-form music videos in competition include Michael Nesmith's Elephant Parts, The Compleat Beatles, David Bowie's Serious Moonlight, Herbie Hancock's Rockit, Girl Groups: The Story Of A Sound, Blues Alive, The Cars, Jefferson Starship, Lena Horne's The Lady and her Music, Donna Summer's A Hot Summer Night and Yoko Ono Lennon's Then And Now.

The judging process

THIRTY PRIZES will be presented at the Gala evening: the main award will be The Great Golden Clip given to the best international music video promotion clip. There will also be silver and bronze awards and other awards for scenario, direction, photography, special effects/motion, and special awards for the best clips from individual countries.

Sponsors TFI will make its own award, and there will be four press awards and five creativity awards according to the production's budget.

The jury will be split into eight teams, working in rotation, and when the finalists have been selected, all the members of the 40-strong jury will vote for the actual winners, runners-up etc.

Music on Video edited by JIM EVANS

IF IT'S BOB MARLEY, IT'S
IF IT'S HAWKWIND, IT'S **JETTISOUNDZ**
BUT WHATEVER IT IS, IF IT'S
MUSIC ON VIDEO IT'S ALL AT



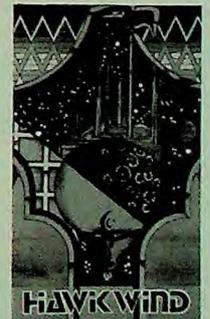
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1 ARMS PART 2
ROYAL ALBERT HALL CONCERT VIDEFORM MUSIC

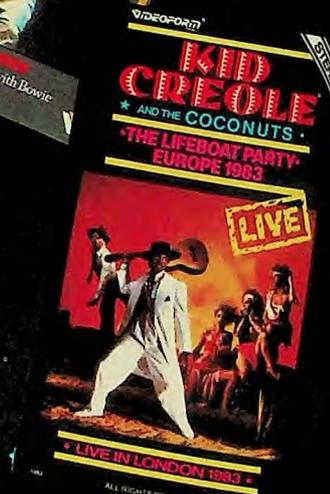
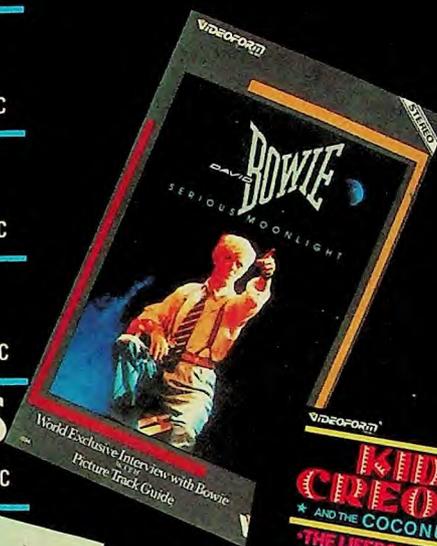
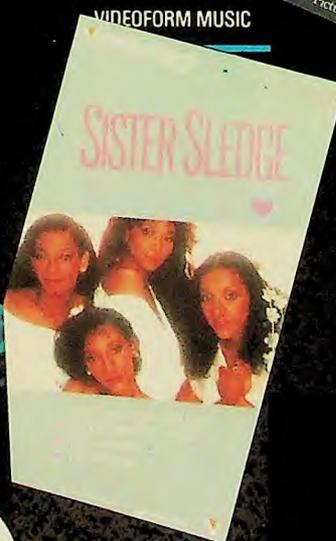
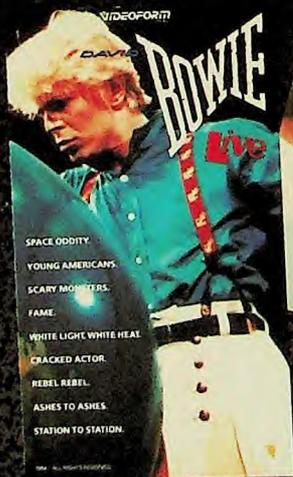
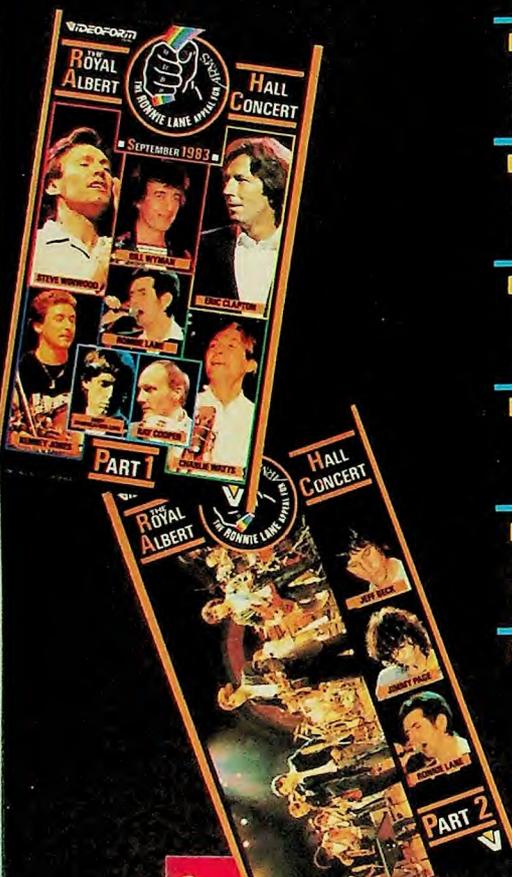
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SERIOUS MOONLIGHT VIDEFORM MUSIC

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Vestron clinches Stones hits deal

VESTRON MUSICVIDEO has signed an exclusive agreement for worldwide home video rights to Video Rewind — The Rolling Stones Great Video Hits. The original production was created specifically for the home video market and is the first such tape by the Stones.

The programme, scheduled for November 14, was directed by Julien Temple, who has worked closely with the Stones, directing such clips as

Undercover Of The Night, She Was Hot and the controversial Too Much Blood, which has never been televised.

Vestron's Ian Ralfini says: "Video Rewind will be supported by the largest promotional campaign in the history of the home video industry. The advertising campaign will encompass radio and TV spot buys. Print advertising will include major home video trade, consumer and national consumer

magazines.

"The promotional campaign will include local radio promotions with special messages taped by members of The Rolling Stones. Vestron MusicVideo has prepared comprehensive retail merchandising kits, containing a wide range of colourful point of purchase materials."

Video Rewind will be Vestron's first release in VHS Hi-Fi and will also be available in Beta Hi-Fi, CED Videodisc, V2000, Laserdisc and VHD Disc.

Video Rewind begins with new "conceptual footage", featuring Mick Jagger and Bill Wyman, written and directed by Temple and this continues throughout the programme and connects vintage concert film and 12 uncut, uncensored music videos.

The music videos include Rescue and She Was Hot, many of which have never been seen before in their complete, uncut form.

VIDEO STONES: Wyman (left) and Jagger.



KODAK PRIZEGIVING

Cars are voted miles best

ELEKTRA'S Robin Sloane accepts Eastman Kodak's Award For Excellence in Video Music/Film for The Cars' You Might Think (above), Kodak's Robert Woolman is on the right. The award was one of several presented at the second annual Rockamerica Video/Music Seminar, held in New York last month.

PolyGram sets up big-name bumper drive

TWO NEW programmes featuring Tears For Fears and The Belle Stars are the first releases from an 18-title music package most of which PolyGram has scheduled for the pre-Christmas period.

This is the largest batch of titles to be released by the company in such a concentrated period and includes long-form music videos by such top acts as Bananarama, Barry Gibb, Blancmange, David Essex, The Everly Brothers, Swan's way and Lloyd Cole and The Commotions.

Commenting on this dramatic release programme, PolyGram's Michael Golembo said: "The pre-Christmas sell-in is a vital period for music video and, as one of the pioneers of the medium, we intend to be in there with a vengeance.

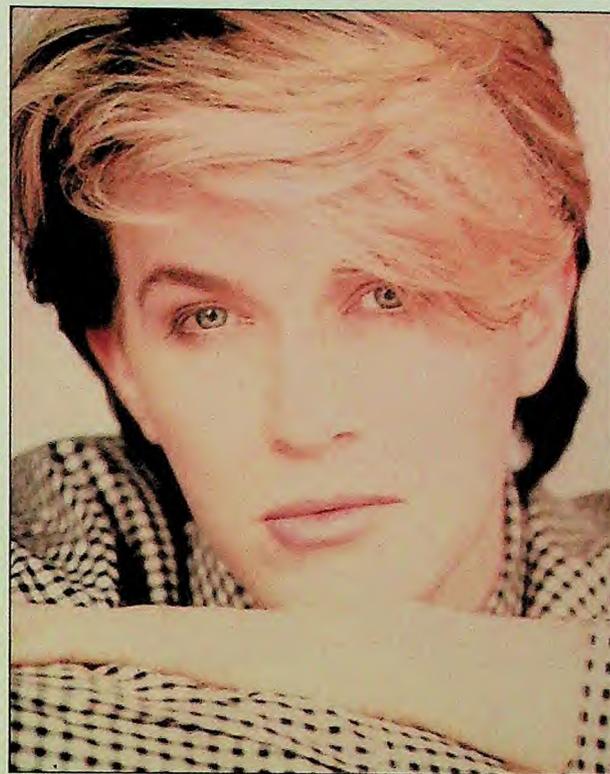
"Our campaign effectively began earlier this month, with the release of Don't Watch That, Watch This, our third music video compilation, and

we will be maintaining this marketing initiative with a number of novel packaging ideas and dealer incentive schemes on a good selection of the upcoming titles."

In My Mind's Eye with Tears For Fears records the band's concert appearance at London's Hammersmith Odeon "interlaced with state of the art video techniques". The 13 tracks include The Hurting, Pale Shelter and Mother's Talk. It will be available in both VHS Hi-Fi and Beta Hi-Fi.

Live Signs, Live Times features The Belle Stars live at The Marquee earlier this year. Included in this 16-track, hour-long programmes are Sign Of The Times, Sweet Memory, Mockingbird and The Clapping Song.

Both titles are released October 12 and will be followed during November and December by other titles which are, in the main, original PolyGram Music Video productions.



JAPAN'S David Sylvian: in demand

Virgin unveils ad campaign

VIRGIN VIDEO is backing its autumn release music titles with substantial campaigns, including extensive advertising and, where applicable, tying in with the release of new vinyl product by the same artists.

Stay Hungry is a 60-minute music concert from US shock rockers Twisted Sister and is being co-promoted with WEA's new single.

Japan — Instant Pictures features promotional videos as well as footage shot at Japan's final concert at

Hammersmith Odeon. It is being released "as a result of demand by Japan fans anxious for material".

UB40 Labour Of Love is described as "a love story set to the band's music". Much of the music is drawn from the album of the same name, while promotion of the video is being linked to that for the new album, Geoffrey Morgan Likes White Girls, released the first week of October.

Dealer prices are: Twisted Sister — £13.91, UB40 — £11.25 and Japan — £11.25.

TESE unwraps Xmas price cuts package

THORN EMI Screen Entertainment has cut the prices of selected music videos in time for pre-Christmas sales.

The Rolling Stones' Let's Spend The Night Together and David Bowie's Ziggy Stardust And The Spiders From Mars are now available at a dealer price of £13.50 each (a reduction of over £20 in the case of The Rolling Stones cassette which is Hal Ashby's film of the group's 1981 American tour, and features 25 hit numbers).

The Bowie programme was recorded at the Hammersmith Odeon and includes such tracks as Space Oddity and All The Young Dudes.

In addition, Thorn EMI is re-releasing Videostars, Videotheque and Videohits banded together at a combined retail price of £29.95. A spokesman says: "These three cassettes together contain over 60 sensational pop videos from such performers as Elton John, Genesis, Thompson Twins, Kid Creole, Depeche Mode and many more. This ready made video jukebox collection adds up to more than four hours of non-stop entertainment."

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MUSIC WEEK

video

MUSIC WEEK

TOP-30

TOP-30

			Label	Distributor
1	1	QUEEN: We Will Rock You	Peppermint	Guild
2	9	NIK KERSHAW: Single Pictures	CIC	CBS
3	5	NOW, That's What I Call Music Video III	Virgin/PMI	EMI
4	4	BREAKDANCE, You Can Do It!	K-tel	PolyGram
5	6	ASIA: Asia In Asia	Vestron	PVG
6	2	STYLE COUNCIL: Far East & Far Out	PolyGram	PolyGram
7	11	MICHAEL JACKSON: Making Of Thriller	Vestron	PVG
8	3	U2: Live "Under A Blood Red Sky"	Virgin	PVG
9	8	DAVID BOWIE: Serious Moonlight	Media	Import
10	7	HAWKWIND: Night Of The Hawks	Jettisoundz	Jettisoundz
11	NEW	DON'T WATCH THAT — WATCH THIS	PolyGram	PolyGram
12	19	DIO: Live In Concert	PolyGram	PolyGram
13	12	BOB MARLEY/THE WAILERS: Legend	Island	Lightning
14	18	NOW, That's What I Call Music Video II	Virgin/PMI	EMI
15	16	STREETS OF FIRE: A Musical Fantasy	CIC	CBS

			Label	Distributor
16	10	THE CULT: Dreamtime Live at the Lyceum	Beggars Banquet	PVG
17	26	THE BEATLES: A Hard Day's Night	Vestron	PVG
18	13	HOWARD JONES: Like To Get To Know . . .	Warner	WHV
19	—	DAVID BOWIE: Serious Moonlight	Videoform	V'form/EMI
20	24	LA TRAVIATA	VideoSpace	V'Space
21	15	LET'S BREAK!	Warner	WHV
22	20	THE OTHER SIDE OF NASHVILLE	MGM/UA	CBS
23	30	ELVIS PRESLEY: That's The Way It Is	MGM/UA	CBS
24	29	NEIL DIAMOND: Love At The Greek	Vestron	PVG
25	21	M. SCHENCKER GROUP: Rock Will . . .	Hendring	PVG
26	25	PINK FLOYD: The Wall	Thorn EMI	EMI
27	14	HIP-HOP: A Street History	PolyGram	PolyGram
28	17	DIRE STRAITS: Alchemy Live	PolyGram	PolyGram
29	22	THE ARMS CONCERT: Part II	Videoform	V'form/EMI
30	—	CULTURE CLUB: A Kiss Across The Ocean	Virgin	PVG

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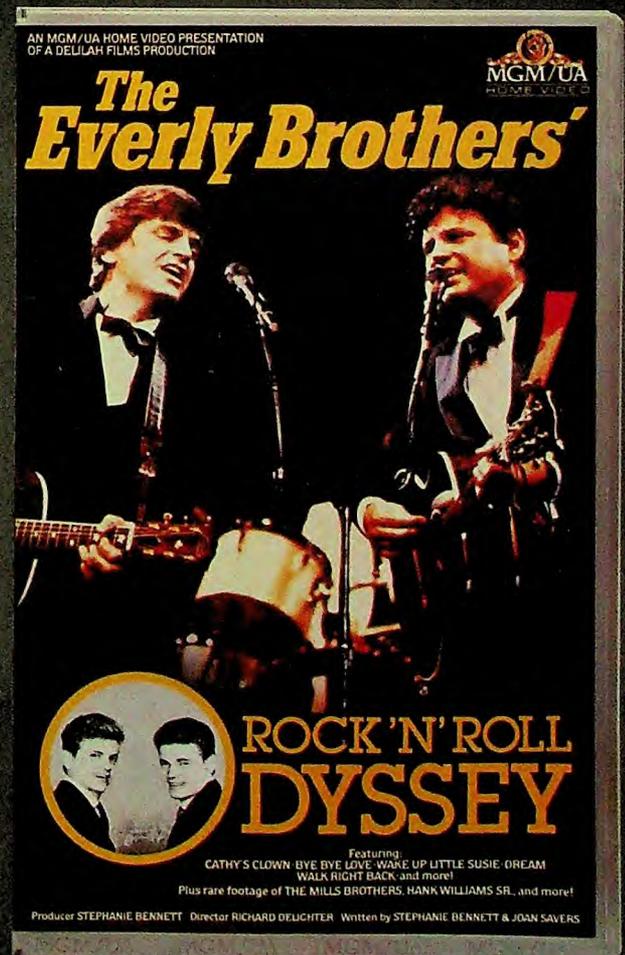
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MUSIC ON VIDEO

Various Artists

Don't Watch That, Watch This

PolyGram

Dealer price: £13.50

Compilation programmes of promo clips, sensibly priced, are proving strong sales items. And it seems, not surprisingly, that the younger buyers/fans are keener on such programmes than they are on the single-artist, long-form video: witness the success of the *Now That's What I Call Music* series on Virgin/PMI.

This latest release from PolyGram features 23 clips from a wide range of artists, both established and up and coming. Both sound and picture quality are good throughout and viewed as a

whole, the 90-minute programme illustrates both the many different approaches to promo direction now being taken and also the wealth of talent responsible for the making of the clips.

The full artist listing is as follows: Bronski Beat, Tears For Fears, The Bluebells, Phil Fearon & Galaxy, Shakatak, Lloyd Cole & The Commotions, Zerra 1, Fiat Lux, Blancmange, Big Country, The Kane Gang, Level 42, Feelabelia, Marilyn, The Mighty Wah!, The Style Council, The Cure, Frank Chickens, Dire Straits, Swan's way, Boomtown Rats, Bananarama and A Flock Of Seagulls.

Warmly recommended.

JIM EVANS



TWISTED SISTER: loud and supremely arrogant

Twisted Sister

Stay Hungry

Virgin

Dealer price: £13.91

An hour's worth of entertainment (one hesitates to add the adjective *musical* since Twisted Sister — "America's shock rockers" are not over-endowed in that respect. But their act is ideally suited to music video medium.

This programme is delightfully off the wall: loud, supremely arrogant and a lot of fun.

Bearing in mind the sales potential of

anything connected with heavy rock/metal and the band's recent chart successes, this has to be a strong contender in the sales field.

For the record: Twisted Sister launched their assault on the UK in the spring of 1983 when Dee Snider told *Smash Hits*: "Basically we're just a bunch of dirt-bags." He followed this up with a sell-out nationwide tour, two hit singles and two strong-selling albums.

This video includes live footage from San Francisco as well as the promo videos for *We're Not Gonna Take It* and *You Can't Stop Rock and Roll*.

JIM EVANS

The Cult

Dreamtime Live At The Lyceum

Beggars Banquet

Dealer price: £13.91

Beggars Banquet's first venture on to video tape and not surprisingly they've chosen their great white hopes, The Cult, as representatives.

It's a straightforward document of the band's show and, as with all such videos, there is little to captivate the viewer unless they're already a fan.

However, The Cult's legion of fans has grown steadily in their fairly brief, but volatile career, with the companion debut LP recently getting to number 21 in the charts.

Sound, and picture quality are very good throughout, and the packaging is slick. But somehow the band's music never quite lives up to the hyperbole of the press releases — pomp of little circumstance.

JOHN BEST

Queen

We Will Rock You Peppermint

Dealer price: £13.91

Queen are among the undisputed leaders of the live circuit and their recent *Works* tour was a welcome return to concerts for the band and fans alike. This new video, *We Will Rock You*, was filmed before 35,000 fans in Montreal, Canada and will keep the fans happy until the group go back on the road again — which probably won't be for a long time.

But it is unlikely to attract new converts; somehow that essential spark, which is the hallmark of Queen's live performances, is missing. They are a band who are best seen live, and unfortunately that magical "something" is missing.

Nevertheless, there are sufficient Queen fans around (more than 60,000 saw their recent homecoming tour and there were thousands more trying unsuccessfully to get tickets) who will rush out and buy *We Will Rock You*, which is one of the first releases on



QUEEN'S John Deacon

The enduring influence of James Galway ensures that the flute remains one of the most popular instruments among children who want to play themselves, so it was a shrewd move on the part of the *Discovery Series* to begin with *Discovering the Flute*.

Adrian Brett is a relaxed and fluent presenter. Though his credits include two solo albums, *Echoes of Gold* and *Stepping Stones*, which has sold well, he is mainly known as an experienced session player, having recorded backings for Paul McCartney, David Bowie and others, so

he is not a household name.

The series, therefore, will stand or fall on the format, rather than the presenter, as the decision has been made — presumably for financial reasons — not to rely on a major figure such as Galway. And this first of the series is probably a fair indication of the general outline of the others to follow.

Discovering the Flute follows an impossible task, really, in attempting to combine a true introduction to the instrument with more advanced musical ideas, thus appealing, perhaps, to too

wide an audience.

It sets out clearly its different chapter headings: *History and Development*, *Finding a Teacher*, *Buying a Flute*, *The Fundamentals of*

Guild Home Video's recently-launched Peppermint Video Music division.

The tape does include all their greatest hits — *Killer Queen*, *Under Pressure*, *Crazy Little Thing Called Love*, *We Are The Champions* and *Bohemian Rhapsody*. Freddie Mercury is a charismatic and energetic frontman, following in the grand tradition of Mick Jagger or Rod Stewart — he struts around the stage, gently insults his audience and seems to disperse of more and more clothing as the performance proceeds. And the fans of course lap it all up enthusiastically.

This video has recently had several late-night screenings at various ABC cinemas throughout the country which should boost consumer interest in its release.

CHRIS WHITE

UB40

Labour Of Love

Virgin

Dealer price: £11.25

Running for just over half an hour, and filmed in black and white, this is a neat little concept video that could win prizes for both its social comment and its interpretation of UB40's music.

Some of the clips used, ori-

David Bowie

David Bowie Live

Videoform

Dealer price: £13.90

Bowie Live is the follow-up to the earlier Videoform release, *Serious Moonlight*, which was a top-seller for several months. Although fans will have been eagerly awaiting part two it should be pointed out that sales could be

ginally shot as promo items for the successful singles *Red Red Wine*, *Please Don't Make Me Cry* and *Cherry Oh Baby*, have not been seen previously on television. Now's your chance.

The video is being co-promoted alongside UB40's new album, *Geoffrey Morgan Likes White Girls*, released in the first week of October.

JIM EVANS

affected owing to the fact that the import *Serious Moonlight* video, which incorporates both the Videoform releases, has also been making a showing in the *Music Video Top 30*.

The charisma of David Bowie comes through thanks to some very imaginative film direction (not surprisingly, as David Mallet was responsible) and clean camera work.

CHRIS WHITE

Utopia Video has released Discovering The Flute, the first in a series of such programmes in conjunction with educational publishers Cramer. Nicolas Soames assesses its prospects ...

Playing the Flute, Tone Development, Articulation and so on and includes useful names and addresses.

The history is documented with an informative but light touch, tracing the development from ethnic instruments through Hoteterre to the 19th century Boehm who brought the modern flute into being. This would be of interest to a wide range of viewers, from junior school children to early teenagers.

Much of the rest, however, is either so basic that it is unwatchable a second time — *Finding a Teacher*, *Buying*

a Flute — or so technical that it is better that a teacher explained the nuances on the familiar music lesson basis. The intricacies of double tonguing are really not transmittable by video.

However, this is not specifically an instructional film, but more, as the title indicates, an exploration of an instrument; in that sense, I can see the series being a useful rental service in a video shop, or for schools.

But it is not really a home instruction kit. For that, you need a real live teacher — or a different video.



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MUSIC ON VIDEO

Who's who and what's what at the forthcoming St Tropez Festival

Music video — 'Unique' verdict on jury

"EVERY MUSIC video use must be paid for." That has been IFPI's message for this major growth area, and music video will be a top priority for the World Video Council when it meets in St Tropez on October 12, following the first International Music Video Festival and preceding Vidcom.

The council is the representative body of the video division of IFPI and in addition to issues concerning music video, its agenda will include private copying, control over rental and problems arising from new uses of the works of video producers. "A key area here is the need for adequate control over the remuneration for cable and satellite transmissions," says a council spokesman.

Before the council meeting, members of the World Video Council will be taking part in the final seminar of The St Tropez Festival. At press time, the panel and speakers were still being confirmed, but likely to be included are representatives from the BBC, Tyne Tees Television and the MCPS.

The seminar will cover:

- What payments should there be for the public transmission of music video?;

- Payment of the clip producers by the television media;
- What structure should exist to guarantee payment of the various rights holders as a result of the use of music video?;
- The question of exclusivity. The other main seminars at St Tropez take place on October 9 and 10. The first (October 9) will cover:
 - Techniques and creativity;
 - Will the possibilities of video eventually eliminate the use of film?;
 - The use of film for video-clip — complementary or in opposition?;
 - Isn't it strange that they are called video clips but that 95 per cent are shot on film?;
 - The influence of video special effects on production budget.
- The second (October 10) covers "music video from a programming element to the whole ball of wax". This panel will explore the possibilities of music video as it ceases to be only a promotional tool, to become an important aspect of programming.
 - ★ The panel will also take a look at the various American and European experiences involving the use of music video on cable and broadcast television.

THE JURY which will view both the music video clips and the long-form music videos, is described by the organisers as "unique — insofar as it encompasses many areas relating to music video, from performers to music

video directors, TV producers to journalists and motion picture directors".

The winners in the various categories will be announced at the televised Gala Awards Ceremony at the Hotel Byblos, St Tropez.

THE JURY

Jean Jacques BENEIX	Film director (Diva)	France
Peter BLAKE	Artist, ("creator" of Pop Art)	UK
Marie-Francois BRIERE	Director of light entertainment, TFI	France
Marty CALLNER	Long-form music video director	US
Guillaume CHENEVIERE	Deputy director of programmes, RTSR	Switzerland
Jean Claude DENIS	Cartoonist	France
Jean-Pierre DIONNET	Journalist, A2	France
Robin EGGAR	Daily Mirror	UK
Serge GAINSBURG	Artist/performer	France
Paul GAMBACCINI	TV and radio presenter	UK
Malcolm GERRIE	Producer of Channel Four's The Tube	US
Bob GIRALDI	Music video and commercials director	US
Jesus GONZALEZ	Head of co-productions, TVE	Spain
Jean-Paul GOUDE	Producer/director of commercials	France
Michael GREENE	General manager, Music Video Channel	US
Gag KINDVAL	Television programmer	Sweden
Roger KREICHER	Director of light entertainment, RTL	France
Michel LEGRAND	Composer	France
Bernard LENOIR	A2, France	France
Bill WYMAN	Rolling Stones bassist	UK
Trevor HORN	Record producer	UK
Richard LOWENSTEIN	Music video/film director	UK
Luis de LLANO	Director of planning and development — Spanish int'l network — Gallavision	US
Alain MANEVAL	Animator — Europe 1/FR3	France
Philippe MANOEUVRE	A2, TV Channel	France
Franck MARJERIN	Cartoonist	France
John MARTIN	Director, much music	Canada
Russell MULCAHY	Music video director/film director	Australia
Mort NASATIR	Chairman, Association of Music Video Broadcasters	US
Enrique NICANOR	Head of Channel RTBE	Spain
Andy PARK	Head of music, Channel Four	UK
Michel POLNAREFF	Singer	France
Tim POPE	Music video director, GLC Productions	UK
Daniel POPULUS	Head of new technology, Ministry of Culture	France
Eddy PUMER	TV programmer, Music Box	UK
Nicolas RACHLINE	Film producer, Gaumont	France
Irene SILBERMAN	Film producer	France
Rick SKLAR	Vice president, New Business Opportunities, ABC	US
Bill SPEED	Writer/producer, Black Entertainment TV	US
Jean STOCK	Assistant director of programmes, RTL	Luxembourg
Donny SUTHERLAND	TV presenter, Windsun Leisure Enterprises	Australia
Peter WAGG	Music video producer, Lakeside Product	UK
Seth M WILLENSON	Vice president, programme development and promotion united satellite communications inc	US

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St Tropez flashes . . .

THERE WILL be 450 television screens in operation, screening music videos in the bars, hotels and restaurants around St Tropez' centre.

Situated on the sea wall and visible from the three other sides of the port will be the giant Diamond Vision screen, linked to a special sound system.

During the day, the big screen will show the same programmes as broadcast for the smaller screens by Tele Monte Carlo. During the evenings, the big screen will show a selection of "special programmes" including Sky Channel's Music Box.

□ □ □

RENAULT CARS will be providing free transport for festival registrants, both from Nice Airport to St Tropez and within St Tropez itself during the whole festival.

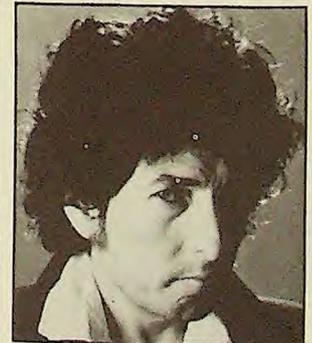
□ □ □

THE UPCOMING Channel Four series of The Tube will be sending a 14-strong crew to St Tropez for the duration of the festival. Paula Yates will front a 30-minute film that will feature news, videos, personalities and gossip.

Executive producer Malcolm Gerrie comments: "The Tube has always supported music video, and the St Tropez Festival is an exciting new development in this area of the music business."

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TWENTY VIEWING rooms will be available — all equipped with full facilities for the three main replay systems and will be available to registrants free of charge. Bookings can be made via the main accreditation desk.



BOB DYLAN and Donna Summer: two of the US artists competing in the small screen stakes at St Tropez.



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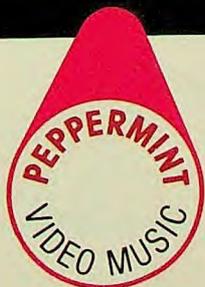
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MUSIC ON VIDEO

Common sense prevails in the world of promotional clips

Role play and the promo video

RECORD COMPANIES seem to have won the argument over the purpose of the video clip. Most have their own video production departments and video now has its right place in the scheme of things. For a while the Hollywood pretensions of a handful of directors had meant that the record got lost in the video, just as the song has got lost in the record.

But there is a common-sense attitude now, and the prime aim of the promo video is firmly defined: to sell records. In the case of a new signing, a video will serve to establish the band, with sales results expected from the second clip. If the video is accepted, and a great many are not, the band will reach a far wider audience than possible before.

For the glamour-rock greats, to whom image is all, the video clip gives the fans what they want, tempts the TV producers and, of course, sells more records. Queen's high output of video this year has sold more records, but has also sold Queen, with the sets for Radio Ga Ga relating both to the sets for the tour (also seen in *The Hammer To Fall* clip) and Freddie Mercury's solo contribution to the soundtrack of the revived *Metropolis*.

The bottom line, however, is that because video is so competitive it is becoming harder to find the great one everyone is looking for. But even a great video can't sell a bad record. Maybe a good one will help an average record. Conversely, a good record is not enough. Video is a must, seen as part of a marketing concept, never in isolation. A highly expensive part (on average, 80 per cent of the single's budget) which, to further complicate things, cannot be viewed purely in terms of sales of that single, hence the need for other areas of exploitation.

Ray Still, Parlophone general manager, explains: "A video is a high-cost item, so it has to be seen as a long-term investment in the artist. The other cut-and-dried marketing spend is simply an investment in a particular single or album. Almost all bands want to do videos, but it doesn't always make sense to do them until we reach the stage of breaking the artist internationally. If video is part of the game plan for a band, we'll do it. But for the UK market it's more likely to be at this time of the year, when

there are more TV outlets."

"Production costs must be reasonable," adds Paul Conroy, WEA marketing chief. "If you're going to take an act seriously you have to make a video these days — it's a marketing essential, but with sensible limits."

Many videos are never screened, and if they are, it's no guarantee of chart status. For example, Virgin's video for Loose Ends' *Emergency Dial 999* was shown on practically every regional TV show, but was only a turntable hit, though it did establish the band well and quickly.

Companies can comfort themselves by looking to the international success of British acts purely through the screening of promo clips on cable and TV stations.

And here is video's *raison d'être*. To recoup the investment in an artist a record company has always to think internationally, and a band can't be everywhere at once. The video then becomes an international barometer of the speed of the market. It may not necessarily sell more records overall, but it certainly alters the balance of the charts. MTV's audience in the US is potentially 21m. Music Box, on Sky Channel, is seen by 1.7m homes in Europe.

Mike Allen of Chrysalis International thinks that one TV showing is worth 15 radio plays — enough to get the ball rolling. Ironically, European programmers now tune in to Music Box to see which records they should playlist.

"Pat Benatar's *Love Is A Battlefield* is a hit in Australia and Holland because of the video," explains Allen. "K-Ram's *Menage A Trois* had no plays until after the Music Box screening, and then made the Top 20 in Holland. The markets in Holland and Norway and particularly Germany are perceptibly altered. Now Germany has *Formula 1*, a video show, and British acts break faster. MTV in the US was absolutely vital in breaking Billy Idol there, as previously he was only getting club plays. MTV is a perfect example of what a promo video is all about."

Spandau Ballet, too, owe sales to the screening of a concert special on MTV. And two years ago, there was little radio reaction to Duran Duran's *Girls On Film* before MTV showed the clip.

Picture Music International marketing manager Allasonne Lewis says: "In

Australia, Duran had a Number One with *Planet Earth*, 15 months before the tour. The speed of the hit was purely because of the video. The amount of time it takes to break an artist internationally now is phenomenally short."

Paul Conroy agrees, citing the Howard Jones videos on MTV which are helping break him in the US along with his tour, and video has certainly helped him in Japan.

The Matt Bianco video for *Sneaking Out The Back Door* was shot in Rome, had good television response, and now we are selling more albums in Italy than here. An MTV-type programme here would help the business enormously."

Few, if any, companies make videos for every single. Stiff was the first to do this, though now label boss Dave Robinson says he hasn't time to make videos.

His last one was a one-day shoot for Tracey Ullman's *Sunglasses*. He now thinks record companies are not doing what could be done, and he's clearly bored with self-indulgent directors and camera technique. "Video is very expensive for record companies," he says "A lot of bands aren't signed because of this expense. So video should be thought of as a separate product, with an identity of its own. Compilations of clips aren't enough; we should be creating a new art form. Everyone's copying everyone else now with all these little featurettes."

An example of a "really different" video, he thinks, is Malcolm McLaren's *Madame Butterfly*, directed very slowly by Terence Donovan, with models and no Malcolm, moody and sad like the song. "I would like to see more new talent in video," Robinson adds. "Away from the 'promo' ideas, but still with a musical identity."

Virgin's Tessa Watts agrees: she is always looking for new directors. "The best ones are still under 30," she says. "What I look for is a video that is related to the single and the band's image; the song should not just be a soundtrack to the video — the song must come first, like the Human League videos. Directors must edit to the music, not to the visual."

Producer Danny Nissim, presently Chrysalis Records' head of video, thinks there are only a certain number of good directors: Russell Mulcahy, the man who in-

vented a whole style, being probably the best. "There is a temptation now to become more and more over-the-top," Nissim complains. "I think the worst sin of video is pretentiousness."

Choosing the director is like choosing the record producer. Scripting the video depends on whether the artist can act, among other things, and then there is the consideration of who to please — the fans or the TV producers — preferably both.

A new band without clear ideas need careful decision-making from the record company and the director.

"Some artists immediately lend themselves to video," says Geoff Goy, CBS/Epic video manager. "Sade is an obvious example."

Goy has a clear idea of what he wants; he prefers some sort of concept with the artist singing to camera, and usually asks two or three directors to pitch: "In general, I like promos to be bright, cheerful and entertaining."

Chrysalis doesn't normally shoot straight performance videos. "We prefer a concept, and if there's a story it has to relate to the words."

If most TV programmers' preference is for live appear-

ance, then surely a "live" video defeats the purpose of the clip? Not, some say, in cases where the band is unable to appear live. There are of course some who have had hits without a video — The Smiths, for example. And now Joe Jackson has reportedly said he doesn't want to be an actor but a musician, and has lost interest in videos.

Has video saturation been reached?

For some, perhaps it has. New ideas are limited to the musical inventiveness of the band, surely. And there are TV restrictions to contend with: no smoking, no drinking, no sex, violence or guns.

But despite attitudes like that of Channel Four commissioning editor for youth John Cummings who thinks few videos are worth showing, or The Tube's Malcolm Gerrie, who prefers live bands, record companies continue to look for further outlets.

WEA has just clinched a deal for exclusive screenings in Gatwick Airport lounges, with Heathrow and Scottish airports to follow. And by next year, when cable reaches a wider audience, the full impact of the pop promo video will be felt here.

New patterns in TV viewing

THE FIRST phase of Swindon Cable's new service began on September 17, at present with the upgraded service going into 500 homes, and available to 5,000. As more stations — Coventry the first — come into full operation from next January, a better picture will emerge of audience, and more of interest to record companies, the music audience.

Swindon Cable is owned by Thorn EMI, and Coventry co-owned by Thorn EMI and British Telecom. But Thorn EMI, in partnership with the Virgin Group and Yorkshire Television, has set up The Music Channel, producing the pop programme *Music Box*.

So far, *Music Box* is seen, via Sky Channel, in nine European countries with a potential audience of 3m. Its impact on the record buyers has already been noted.

The picture will change towards the end of the year, when *Music Box* will be

beamed directly from British Telecom's ECS 1 satellite. Then Sky Channel, which is 75 per cent owned by Rupert Murdoch's News International, will fill the gap with its own pop show, *Sky Fi*, currently beamed alongside *Music Box* to its European viewers.

There are two hours of *Music Box*, an hour of *Sky Fi*, then another hour of *Music Box*, and with the addition of general programmes, *Sky Channel* is at present only eight hours a day. *Music Box* screens charts, news, interviews, concerts, contest, and, of course, promos. *Sky Fi* is more like a regular magazine programme and uses pop promos only as part of a more international music roundup.

UK audiences on the Rediffusion circuit have been able to see four hours a day of *Music Box*, but there is also a choice of top movies, sports, children's programmes and special interest to compete

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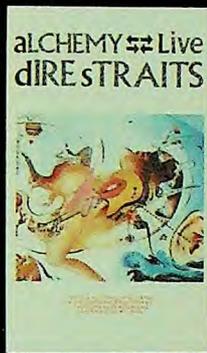
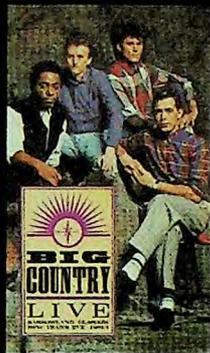
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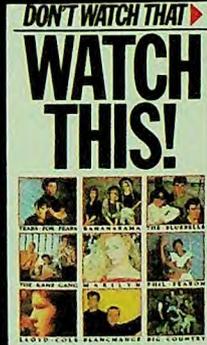
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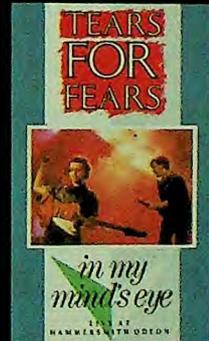
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- DIRE STRAITS**
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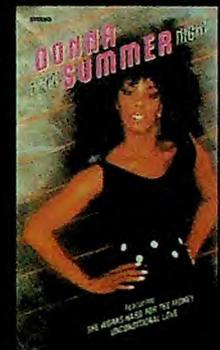
- JAM THE**
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- VENOM/THE 7th GATE OF HELL

MUSIC ON VIDEO

IF THE record company spending on promo videos reaches its estimated figure for the year of £12m, with each company making between 30 and 120 clips a year, something has got to give.

Brought down to more manageable figures of, say, £200,000 on clips for one album (for a major band) or £12,000 for a single, video spending looks totally out of proportion to record sales, given that companies recoup 10p or less per single.

Is it necessary to spend all this money?

Yes, because video is a must for reasons outlined elsewhere. Naturally, companies try and keep expenditure down, resulting in plenty of good, cheap videos — the lowest at around £5,000. The St Tropez Festival's decision to judge in budget categories is welcome recognition of the companies' need to keep video spending in proportion to the artist.

Virgin spends on average £12,500, but, as Tessa Watts pointed out, "some bands need more money spent on them, and obviously fans of bands like Culture Club expect spectaculars".

Chrysalis head of video Danny Nissim says: "One of our cheapest and best videos was The Specials AKA Jeff Baynes-directed What I Like Most About You Is Your Girl Friend, of which Boy George apparently said, 'When I saw the video I liked the song'. At the other end of the scale is the new Spandau Ballet video for Highly Strung, shot in Hong Kong: bigger than the Chrysalis average and probably the biggest spend on the band to date."

Picture Music International's budgets have gone up to an average of £15,000 to £20,000, blown sky high by the unmentionable figures spent on the new PMI-US-produced Jacksons video, and PMI, mostly making clips for EMI group artists, has probably the highest turnout, running at 150 or so clips a year.

"There are no hard and fast rules for mega acts," says Parlophone general manager Ray Still, "and in many cases, the bigger artists contribute to their own videos. Deals are done individually as joint productions, because obviously there will be income from other sources for these artists."

Simon Frodsham, head of video production for WEA for the past 12 months, thinks that the group's budgets are lower than the industry average, from £5,000 to £25,000.

"The first Matt Bianco video was under £8,000," he says, "and it was excellent. The lowest was probably for Everything But The Girls' Mine at £5,000. We spent more on the second Matt

That's the way the money goes

Bianco promo, a three-day shoot in Rome. Artists such as Howard Jones have been budgeted higher because of the image — Howard, for example, has a glossy, glamorous image and his success validates that sort of spending, especially with his international sales — he's an honest-to-goodness pop star. But by US standards our budgets for him are still small."

CBS/Epic's video department, managed by Geoff Goy, has seen 90 promos produced in the past year. "This is a high volume," says Goy, "so we try and keep expenditure around £12,000 to £15,000."

The need to recoup the money has resulted in the increase of music programmes for software sales — in-concerts and hit compilations such as the PMI/Virgin collections, Now That's What I Call Music Video; series of one band's promos, and full-length programmes. Several record companies have set up special departments to re-channel video clips out to the software market in the past few years, and Stiff was the first to price a full-length programme at £19.99, leading to the well-documented music-on-video boom.

Despite the "boom", the revenue is still not vast, so the next step was to package programmes for television, here and abroad.

Though several companies, including the larger independents, have for some time had a stake in movies with a high music content, television is now the prime target.

Chrysalis Visual Programming channels specials starring artists such as Ultravox and Spandau Ballet to television and cable internationally, and all record companies had a break when Channel Four decided to fill a Friday night spot earlier this year with High Band, featuring one-hour made-for-video concerts.

Chrysalis has prepared an Ultravox collection of video hits and a Specials AKA promo collection for software and TV sales. A new Duran Duran concert and concept programme, running for 80 minutes, will be ready from PMI to co-incide with the November release of the band's mainly live album, in addition to Wild Boys, the new single.

A long-awaited PMI release will be Paul McCartney's promo clip from Give My Regards To Broad Street in October, before the movie's November cinema release. And Bowie fans can expect a new Julien Temple-directed mini-epic for Blue Jean, his latest single, a big budget video which is also part of a forthcoming 20 minute programme.

A history of Echo and The Bunnymen (1980-1984) is scheduled from WEA, a mix of old footage, promos and new shots, on sale as a Warner Music Video on the lines of the first such title, for Howard Jones.

Hopefully, all software ends up on TV or cable somewhere, but even PMI, the EMI Music production and sales division, finds placing music programmes extremely hard work in the territories that matter — the US, UK, Japan and Australia.

That the company is a serious programme producer as well as a sales division for repackaged software has been proved by the success in the US of London Calling, the monthly one-hour pop and news show compered by Steve Blacknell a co-production with MTV, and for a few weeks seen here on Central and TSW.

But no-one is getting rich on this, as TV stations pay low rates for music programmes. In the UK, particularly, TV companies prefer to make their own, and have a dogged suspicion of record company-produced

material, seeing it as what the company is plugging this week rather than what is really going on in the live rock scene.

Therefore they are not taking kindly to the music business suggestion that they should pay for the usage of video clips in pop and magazine programmes, just as now radio stations pay PPL for the use of records. VPL — Video Performance Ltd — has been set up, initially for cable, but eventually to try and recoup some of the massive video spending which is, after all, providing TV companies with free programming material.

The promotional value of the clip is taken into account when working out the fees, but Michael Kuhn, chairman of VPL, still believes that the major input of television music comes directly from record companies. The cable stations agree — notably MTV and The Music Channel here and Sky Channel in Europe. Most record companies now feel television stations should pay for promo clips as do cable stations around the world. TV stations abroad agree half-heartedly, but so far no agreements have been reached.

"It's not an onerous amount that's asked," says Geoff Kempin, PMI general manager.

In the hope that all this will eventually be sorted out, the record companies confidently continue to plan big-budget promos, long-term investments in the continually-expanding multi-media market.

Ones to watch out for will

be the WEA production for the new Sisters of Mercy video which, says Simon Frodsham, "will be fabulous", and the biggest-yet CBS promo video, for Bonnie Tyler. "This has just been completed at a cost of £60,000," says Geoff Goy. "It's directed by Brian Johnson, a double Oscar-winner for his special effects on Alien and The Empire Strikes Back." Bonnie's Here She Comes, from the album of the new Metropolis soundtrack created by Giorgio Moroder (on CBS) will have "stunning pyrotechnic effects".

Still on the Metropolis theme are this year's Queen videos, which fans can now buy as part of the new video EP The Works, featuring Radio Ga Ga, I Want To Break Free, It's A Hard Life and Hammer To Fall. Radio Ga Ga uses clips from the film; Hammer To Fall shows the Queen tour sets, inspired by the film. Available from PMI, this Queen films collection sums up the video software market — started off by the band, who, after all, were the first with Bohemian Rhapsody.

Such is the fame of Queen's videos that two national newspapers sent reporters and photographers to Munich recently to observe the shoot for It's A Hard Life, agreeably over-the-top, even by the band's standards. The budget was probably £130,000. A heart-attack spend indeed.

Following the video EP theme are four clips by Nik Kershaw strung together as Single Pictures (CIC).

In many cases, promo compilations feature clips not previously seen on TV, which gives hope to record companies watching thousands going down the drain as TV programmers shelve them.

With any luck and great patience, record companies may actually see most of that £12m coming back.

To invest, of course, in new music. For without that, there wouldn't be any pop promos, would there?

New patterns in TV viewing

FROM PAGE 10

with pop.

Once the UK is fully cabled, Music Box will have an even greater impact than it has in Europe. Cable stations, like Swindon, have up to 10 channels and Music Box (currently Channel 6) runs for a staggering 16 hours.

Sky Channel was the first British service to broadcast to Europe two and a half years ago, running two hours a day in Norway and Sweden. It is beamed via British Telecom Satellite ECS 1 — in stereo, which means Music Box will

go out in stereo as well for those fortunate enough to have "stereo" television. Sky Channel has been available from January in Swindon but without music, so that city is going to be one to watch in the next few weeks in terms of record sales patterns.

Europe and the UK, however, have some way to go before reaching the US peak — 24 hours a day of non-stop pop (with commercials). MTV (Music Television) was set up by Warner Amex and has been a huge success, with a direct effect on charts, as detailed on p17.

The growth of cable programming, now in 30 areas of the UK, means of course that pop shows have to take their turn in the family viewing pattern just as with TV now.

Two- and three-TV homes are common, but with the additional choice of paid-for cable, with perhaps 10 channels will pop be seen by as many viewers as it is hoped?

Maybe record companies should start giving away TV sets instead of T-shirts. And with all that TV to watch, will anyone still have time to go out and buy records?

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The Visnews package

AS THE music video has become more and more popular, the number of companies providing the vital services for the industry has also increased. Competition among the various facilities houses is keen. Speed of delivery, reliability and quality being the all-important by-words.

Visnews Facilities, one of the largest such companies is actively looking to increase the amount of work it does for the music video industry.

Coverage of facilities houses and what they offer will in future be a regular feature in *Music Week's* monthly *Music On Video* supplements. And this is the first in a regular series of no-frills profiles which aim to give an idea of what the various companies can offer.

Visnews Facilities is based in North West London — with offices and additional facilities in the West End — and offers one of the most comprehensive television facility services available under one roof in the UK.

The facilities service broadcasters, industrial users, video disc producers, cable TV, satellite transmissions, duplicators and distributors. They include editing, both off-line and on-line, video tape format changing, standards conversion, transcoding, producing video tape pre-masters for video disc, telecine mastering, playout of commercials to ITV networks, "packaging" of programmes for cable TV and other users, arranging satellite transmissions for news, sports, music programmes and events.

All facilities are available on a 24-hour a day basis — every day of the year, with the added advantage of car parking for clients attending the facility.

Visnews also has a comprehensive traffic and shipping service. It operates a fleet of vans for collection and delivery within the London area and Heathrow Airport.

Shipping facilities are also available for international distribution of video tape and film products. This service is backed up by years of experience in the requirements connected with speedily and successfully importing and exporting film and video material.

All types and formats of broadcast and non-broadcast video machines are available to provide copies of any tape format and standard required from any type of master tape or film.

The tape to film "telerecording" colour system has been adapted to provide a cost-effective method of off-line editing of broadcast video tape using traditional 16mm film editing techniques.

The low-cost 16mm black and white direct positive print with combined optical track is produced together with a 16mm sep mag. Each picture frame has visual identification of the discrete frame number (timecode) and each frame

has a separate ident which assists the film editor in cutting thereby ensuring that subsequent "conforming" of video tape is carried out precisely.

This technique also allows for sound dubbing to be achieved in the typical film manner. The final mixed magnetic master track can then be transferred to the appropriate video tape master.

A comprehensive three machine (Sony 1" C 625) computer controlled edit suite is available which includes a Sony BVE 3000 editor and Grass Valley vision mixer with effects, Quantel FX, Aston 3 caption generator, and a colour TV camera for captions. There is also audio recorder and mixer.

Available for use in conjunction with all video tape machines are separate audio recording facilities. These include 1/2" 4 track, 1" 8 track and 1/4" 2 track with centre track time code. All audio facilities are equipped for stereo and Dolby A noise reduction. These audio recorders can be synchronised with each other and video tape machines by means of a Q lock synchroniser.

To complement the extensive video facilities, a full range of 16mm film processing is available. This includes colour negative developing, rush printing, colour grading, answer printing, reversal processing of VNP camera originals, reversal prints with combined optical sound and sound track developing.

A full range of sound transfer services allow dubbing to and from all video and audio sources, including final transfer to optical sound negatives.

The video tape to film transfer suite enables transfer from most video formats to 16mm colour negative with combined optical print and 16mm colour reversal with sep mag sound track. This same system produced the black and white for off-line editing.

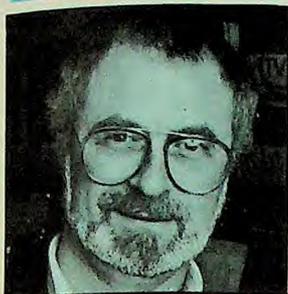
Double Vision move

LEADING MUSIC video duplication company Double Vision will soon be moving to larger premises, a short distance from its current Soho operation.

The company, which handles over 2,000 music videos a year, will have full tele-cine facilities and a client viewing room in the new premises which are currently being fitted out.

*Best wishes to
all our hard working
friends in St. Tropez, we're
thinking of you!
from everyone at
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BARRY STEVENS (above), general manager of TVi Editing, has a wealth of experience in the music video field. His track record working at different times for both TVi and Trillion includes Frank Zappa's 200 Motels, The Strawbs, Queen's Bohemian Rhapsody, Tangerine Dream, Leo Sayer, ELO at Wembley with Mike Mansfield, The Boomtown Rats' I Don't Like Mondays and many more.

He admits that competition is getting keener all the time, especially in the pop promo field, but at the Rank-owned TVi, Stevens and his team, who number Channel Four and Sky Channel among their regular clients, have one of the most up-to-date and smooth-running operations.

Facilities at TVi include five fully-equipped Datatron computer edit suites using 1" and BVU VTRs; digital effects, colour and B/W, caption cameras, Aston character generation and font compose, full vision and audio mixing.

On the telecine front, TVi has Rank Cintel MK III with TOPSY scene-to-scene colour correction, 16/35mm Mono and stereo, Sondor sound follower and 35mm slide channel. Upgrading with AMIGO and secondary colour correction is planned.

On the sound side, there is a 20-channel Neve stereo mixer, Studer A810, A80 8-track, Q lock, voice recording booth, extensive effects and music library. The 8-track and 1/2" machines can be synchronised to U-Matic and 1" VTRs.

Steve Blacknell — television person, journalist and presenter of London Calling, an hour-long monthly special shot in London, networked on MTV, now on Central Television, soon to be screened in the South West etc etc ... gives his personal account of the MTV phenomenon

"M-T-V MUSIC TELEVISION — the world's only 24-hour music station, and in stereo, My name's Steve Blacknell, and in the coming hour among others I'll be showing you a world exclusive from Van Halen, plus The Tubes, The Fixx — and Billy Idol kicks up a storm across the water ... and that's in the music news ..."

I'm in downtown New York City — ensconced in the station's custom-built studio. In my role as "fill-in VJ" I am required to zip around the set at breakneck speed reeling off tour dates, music news, and of course, introducing the video clips. For they are the lifeblood of MTV and the key to just how the station turned the US music scene upside down and in the process has become the most successful cable set-up in history.

With an audience of around 22m — and a frightening monthly growth pattern — MTV has not only waved a cataclysmic wand at the music scene there, but of course has paved the way for the much heralded (much written about) "new wave" of British rock.

MTV: 22m people can't be wrong

In truth, it appears no less than a "right time, right place" syndrome — with the state of musical creativity at a decidedly low pitch there, embedded in ploddy, ritualistic AOR stodge, and the UK, as ever a trice more adventurous in outlook-producing music, and in particular music video at a prolific rate.

The "state of video art" in this country then — at a far greater creative stage than its Stateside counterpart and construed as "theatric" — has proved a perfect light in the shade of the more bland-out situation there.

The pioneering of MTV itself into hitherto uncharted areas of the US draws a neat parallel with the original trailblazers from the UK — bands like A Flock of Seagulls who played whole new parts of the Continent — the relentless slog into these

cultural backwaters of the Mid West etc has paid dividends for both.

Ever aware of the vastness of its "catchment area", the station regularly organises competitions of staggering proportions. "Win A Day With Fleetwood Mac" or whoever, attracting hundreds of thousands of entries.

The VJs themselves — Nina Blackwood, Martha Quinn, Mark Goodman, JJ Jackson and Alan Hunter often go out and about to meet "their public" — opening this, closing that — and all for the common cause: MTV saturation.

The team was handpicked from literally thousands of eager applicants and meticulously screen-tested before the famous five emerged. No coincidences here either; the chemistry had to be just right, because

by and large it is the VJ that the viewer identifies with.

Make no mistake — MTV is a hard-run business headed by the genial Bob Pittman and a bizarre and wonderful team of highly intuitive people aware of the enormity of their baby.

As Top of the Pops was open to the slings and arrows of outrageous criticism in its inaugural stages two decades ago and has now evolved to pop dictatorship in the UK, so MTV has had to ride similar times of the rough in order to prove its place in the communications world.

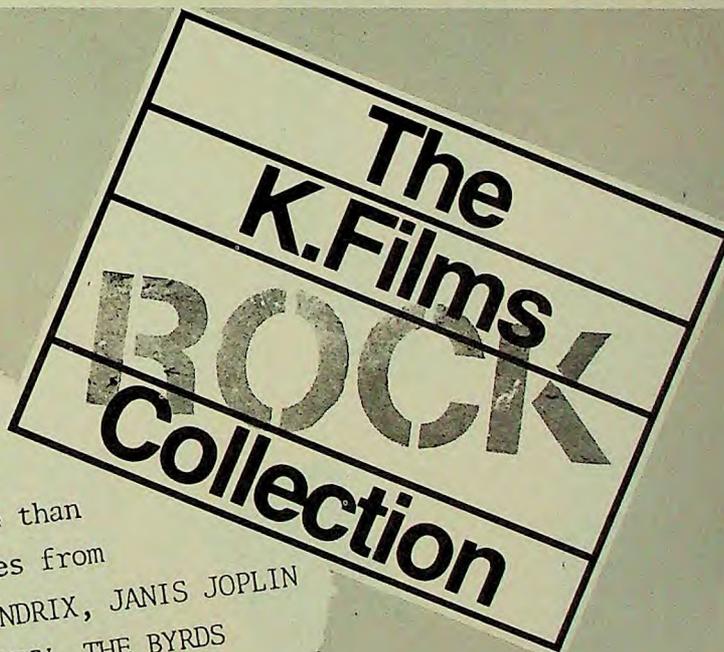
MTV itself in 20 years time? Well, consider the alternatives — for, like Top of the Pops it has hit upon a formula that is simplicity itself. Just as the former took the radio hits of the day to the screen, so MTV has with the music of today — in the form of today — namely video.

It's radio on TV all over again — and it is a proven winner. How many other chart shows have you seen on the box recently? How many MTV competitors will really pose a threat?

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FIRST CLASS rock and pop footage from 1958-1984 is available for your productions. We have more than 50 hours in the can, including rare performances from the 60's. Artists include THE BEATLES, JIMI HENDRIX, JANIS JOPLIN, SMALL FACES, THE HOLLIES, THE KINKS, MANFRED MANN, THE BYRDS, THE SUPREMES, THE TROGGS, THE WHO and many more.

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Contact: Anders Lindh, K.Films. Please check The Official Guide
of the Festival for further details.
London office: 620 Western Avenue, London W3 0TU
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STEREO

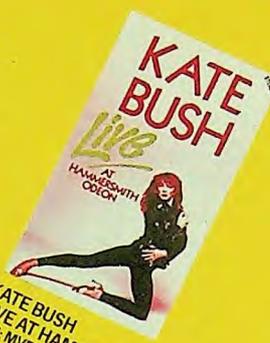
DURAN DURAN
VHS: MVT 99 0012 2
BETA: MXT 99 0012 4



DURAN DURAN
VIDEO ALBUM
VHS: MVP 99 1024 2
BETA: MXP 99 1024 4



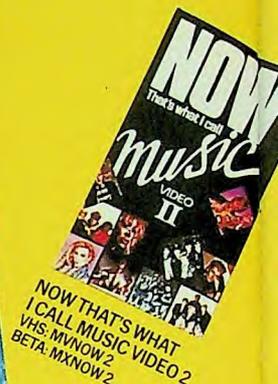
CLIFF RICHARD
THE VIDEO CONNECTION
VHS: MVP 99 1040 2
BETA: MXP 99 1040 4



KATE BUSH
LIVE AT HAMMERSMITH ODEON
VHS: MVP 99 1010 2
BETA: MXP 99 1010 4



KATE BUSH
THE SINGLES FILE
VHS: MVP 99 1031 2
BETA: MXP 99 1031 4



NOW THAT'S WHAT
I CALL MUSIC VIDEO 2
VHS: MYNOW 2
BETA: MXNOW 2



PHIL COLLINS
LIVE AT PERKINS PALACE
VHS: MVS 99 0005 2
BETA: MXS 99 0005 4



PHIL COLLINS
LIVE AT PERKINS PALACE
VHS: MVP 99 1043 2
BETA: MXP 99 1043 4



QUEEN
GREATEST FLX
VHS: MVP 99 1011 2
BETA: MXP 99 1011 4



READY STEADY GO!
VOLUME 1
VHS: MVP 99 1039 2
BETA: MXP 99 1039 4

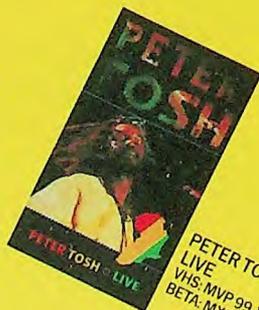


READY
STEADY
GO!

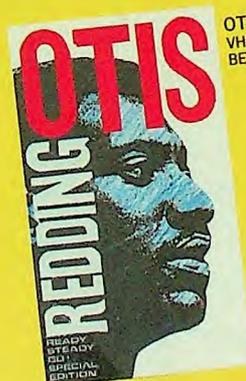
VOLUME TWO

THE BEATLES • THE V
THE ROLLING STONES
THE BEACH BOYS • GEN
MARTIN GAYE • THE BEA
MARTHA & THE VAN
DUSTY SPRINGFIELD
JERRY LEE LEWIS
AND MANY MORE

MARILLION
RECITAL OF THE SCRIPT
VHS: MVP 99 1036 2
BETA: MXP 99 1036 4



PETER TOSH
LIVE
VHS: MVP 99 1000 2
BETA: MXP 99 1000 4



OTIS REDDING
VHS: MVR 99 0016 2
BETA: MXR 99 0016 4



WHITESNAKE
LIVE!
VHS: MVP 99 1044 2
BETA: MXP 99 1044 4



DAVID BOWIE
VHS: MVT 99 0004 2
BETA: MXT 99 0004 4



WHITESNAKE
LIVE!
VHS: MVS 99 0006 2
BETA: MXS 99 0006 4

OTHER TITLES ALSO AVAILABLE

AMERICA
LIVE IN CENTRAL PARK
VHS: MVP 99 1019 2
BETA: MXP 99 1019 4

APRIL WINE
LIVE IN LONDON
VHS: MVP 99 1017 2
BETA: MXP 99 1017 4

ASHFORD AND SIMPSON
THE ASHFORD AND
SIMPSON VIDEO
VHS: MVP 99 1025 2
BETA: MXP 99 1025 4

BILLY SQUIER
LIVE IN THE DARK
VHS: MVP 99 1023 2
BETA: MXP 99 1023 4

CHERYL LADD
FASCINATED
VHS: MVP 99 1033 2
BETA: MXP 99 1033 4

CLAUDE BOLLING
CONCERTO FOR CLASSIC
GUITAR AND JAZZ PIANO
VHS: MVP 99 1028 2
BETA: MXP 99 1028 4

CLIFF RICHARD AND THE SHADOWS
THANK YOU VERY MUCH
VHS: MVP 99 1013 2
BETA: MXP 99 1013 4

CLIFF RICHARD AND THE SHADOWS
TOGETHER
VHS: MVP 99 1008 2
BETA: MXP 99 1008 4

DON MCLEAN
THE MUSIC OF DON MCLEAN
VHS: MVP 99 1041 2
BETA: MXP 99 1041 4

IRON MAIDEN
35 MINUTES
VHS: MVP 99 0018 2
BETA: MXP 99 0018 4

ITZHAK PERLMAN
BEETHOVEN VIOLIN CONCERTO
VHS: MVP 99 1014 2
BETA: MXP 99 1014 4

KAJAGOOGOO
WHITE FEATHERS TOUR
VHS: MVP 99 1045 2
BETA: MXP 99 1045 4

LITTLE RIVER BAND
LIVE EXPOSURE
VHS: MVP 99 1018 2
BETA: MXP 99 1018 4

MAZE
LIVE IN NEW ORLEANS
VHS: MVP 99 1021 2
BETA: MXP 99 1021 4

NEVILLE MARRINER
AND THE ACADEMY OF
ST MARTINS IN THE FIELDS
VHS: MVP 99 1042 2
BETA: MXP 99 1042 4

PICTURE MUSIC
COMPILATION
VHS: MVP 99 1016 2
BETA: MXP 99 1016 4

POLISH CHAMBER ORCHESTRA
HAYDN AND MOZART
VHS: MVP 99 1032 2
BETA: MXP 99 1032 4

READY STEADY GO!
VOLUME 3
VHS: MVP 99 1006 2
BETA: MXP 99 1006 4

ROSTROPOVICH
DVORAK CELLO CONCERTO
VHS: MVP 99 1020 2
BETA: MXP 99 1020 4

SHEENA EASTON
LIVE AT THE PALACE HOLLYWOOD
VHS: MVP 99 1029 2
BETA: MXP 99 1029 4

SOFT CELL
NON STOP EXOTIC VIDEOSHOW
VHS: MVP 99 1035 2
BETA: MXP 99 1035 4

STEVE MILLER BAND
LIVE
VHS: MVP 99 1046 2
BETA: MXP 99 1046 4

THE DIRT BAND
TONITE
VHS: MVP 99 1034 2
BETA: MXP 99 1034 4

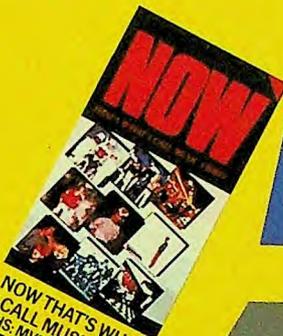
YEHUDI MENUHIN
BRAHMS VIOLIN CONCERTO
VHS: MVP 99 1030 2
BETA: MXP 99 1030 4

ONE!

PICTURE MUSIC INTERNATIONAL CELEBRATES IT'S FIRST BIRTHDAY ON OCTOBER 1 AND IS PROUD TO ANNOUNCE THEIR TOP 30 MUSIC VIDEOS ARE NOW AVAILABLE FROM EMI RECORDS



NOW THAT'S WHAT I CALL MUSIC 3
VHS: MVNOW 3
BETA: MXNOW 3



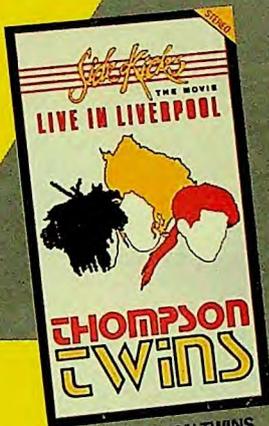
NOW THAT'S WHAT I CALL MUSIC VIDEO 1
VHS: MVNOW 1
BETA: MXNOW 1



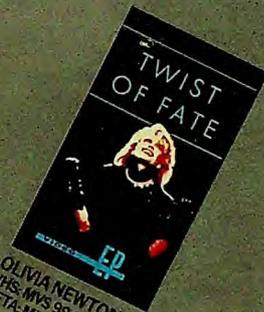
READY STEADY GO! VOLUME 2
VHS: MVP 99 1002 2
BETA: MXP 99 1002 4



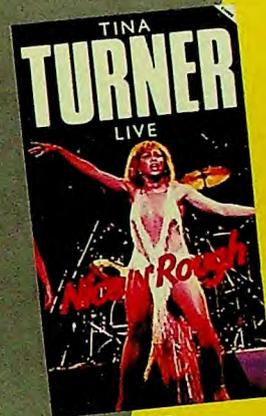
THE UNDERTONES
VHS: MVR 99 0009 2
BETA: MMR 99 0009 4



THE THOMPSON TWINS LIVE
VHS: MVP 99 1037 2
BETA: MXP 99 10 74



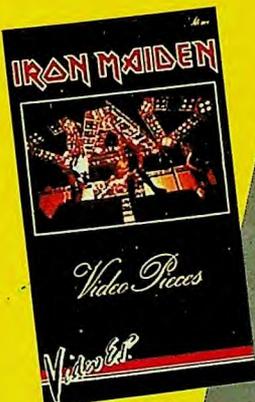
OLIVIA NEWTON JOHN
VHS: MVS 99 0007 2
BETA: MXS 99 0007 4



TINA TURNER NICE 'N' ROUGH
VHS: MVP 99 1026 2
BETA: MXP 99 1026 4



OLIVIA NEWTON JOHN PHYSICAL
VHS: MVP 99 1015 2
BETA: MXP 99 1015 4



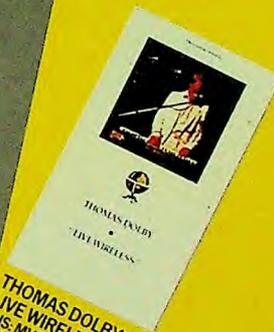
IRON MAIDEN
VHS: MVS 99 0002 2
BETA: MXS 99 0002 4



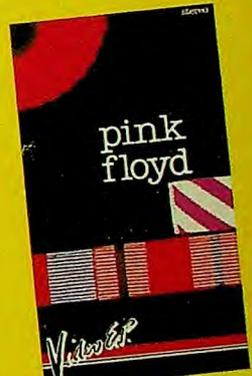
THE STRANGLERS THE VIDEO COLLECTION
VHS: MVP 99 1027 2
BETA: MXP 99 1027 4



KAJAGOOGOO
VHS: MVT 99 0001 2
BETA: MXT 99 0001 4



THOMAS DOLBY LIVE WIRELESS
VHS: MVP 99 1038 2
BETA: MXP 99 1038 4



PINK FLOYD
VHS: MVS 99 0003 2
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CHRIS RAINBOW BODY MUSIC
VHS: MVR 99 0014 2
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PICTURE MUSIC INTERNATIONAL

Optimistic Philips launches classical LaserVision drive

IN AN attempt to expand its LaserVision system, Philips has moved boldly into the area of classical recordings, adding 30 opera and ballet features to its album list.

All the recordings produced by the National Video Corporation and Covent Garden Productions which have been marketed on video tape through Longmans and Thorn EMI, are now available on video disc.

To promote the move into classical music, Philips has been involved in a 90,000 letter mail-out, using lists supplied by opera and ballet companies across the country.

And at a prestigious launch at the Royal Opera House Covent Garden, Gerry Harrison, marketing manager for Philips LaserVision argued that despite pessimistic forecasts, the system was far from beaten by the wide penetration of VCRs.

The LaserVision system, he claimed, was increasingly being purchased by households which had already invested in a VCR system, but which were disillusioned with the quality and the price of the software product.

The classical music launch is part of an international campaign aimed at expanding the system in Europe and Japan. It will be followed and complemented, said Harrison, by further new moves to make the public more aware of LaserVision.

LaserVision was first introduced to the UK two years ago, and although Philips has been reluctant to release figures, Mike Juett, product manager, indicated that the numbers of player units now in British households "could be measured in the tens of thousands, rather than in hundreds of thousands". However, it is questionable whether the true figure is above 20,000.

This is partly due to the success of the VCRs, but also partly due to Philips' initial reluctance to expand album lists. This is now, however, being corrected.

There are now over 400 titles available for the LaserVision

system, covering everything from music videos to feature films and educational, teach yourself programmes. They are mainly sold through the 300 LaserVision centres which are contracted to stock players and maintain a minimum of 200 titles.

The fact that LaserVision is only now expanding into the classical market over two years after its initial UK launch shows the scant attention paid to software repertoire. For the advantages of the video disc — better picture quality, stereo sound, and, like the CD, no loss of quality after intensive use — make it an obvious medium for the opera and ballet buff.

The titles cover the opera recordings from Covent Garden, La Scala, Milan, the Arena di Verona, the Metropolitan, the Bolshoi and the Kirov Ballet and the English National Opera.

In fact, the recordings of Britten's *Gloriana* in the ENO production and Verdi's *I Lombardi* in the La Scala, Milan production, are not yet available on videotape.

The arguments of the improved quality are supported by financial benefits. Since the dramatic price cuts of earlier this year — amounting to up to 30 per cent, on both hardware and software — the system compares favourably with videotape.

A LaserVision player can be bought for £200 while the software starts at £10, although the opera and ballet recordings range in price from £20 to £24, depending on the number of discs involved.

This compares with the £600 that a Hi-Fi video tape recorder costs, and £40 that the same operas and ballets cost on tape.

With other possibilities open to the system such as fast access to any part of the disc, the eventual introduction of teletext for operatic libretto which the consumer could choose whether to screen or not, and the constant updating of repertoire, Philips sees the classical market as a relatively important one for the future of its system.

Jimi movie

HENDRING HAS acquired the 1971 Jimi Hendrix movie *Rainbow Bridge*, which was previously released by Kace International. The soundtrack contains live footage plus 14 Hendrix songs including *Foxy Lady*, *Purple Haze*, *Hear My Train Coming*, *Voodoo Chile* and *Star Spangled Banner*. Retail price is £24.99 and distribution is via PVG.

Bowie-Live

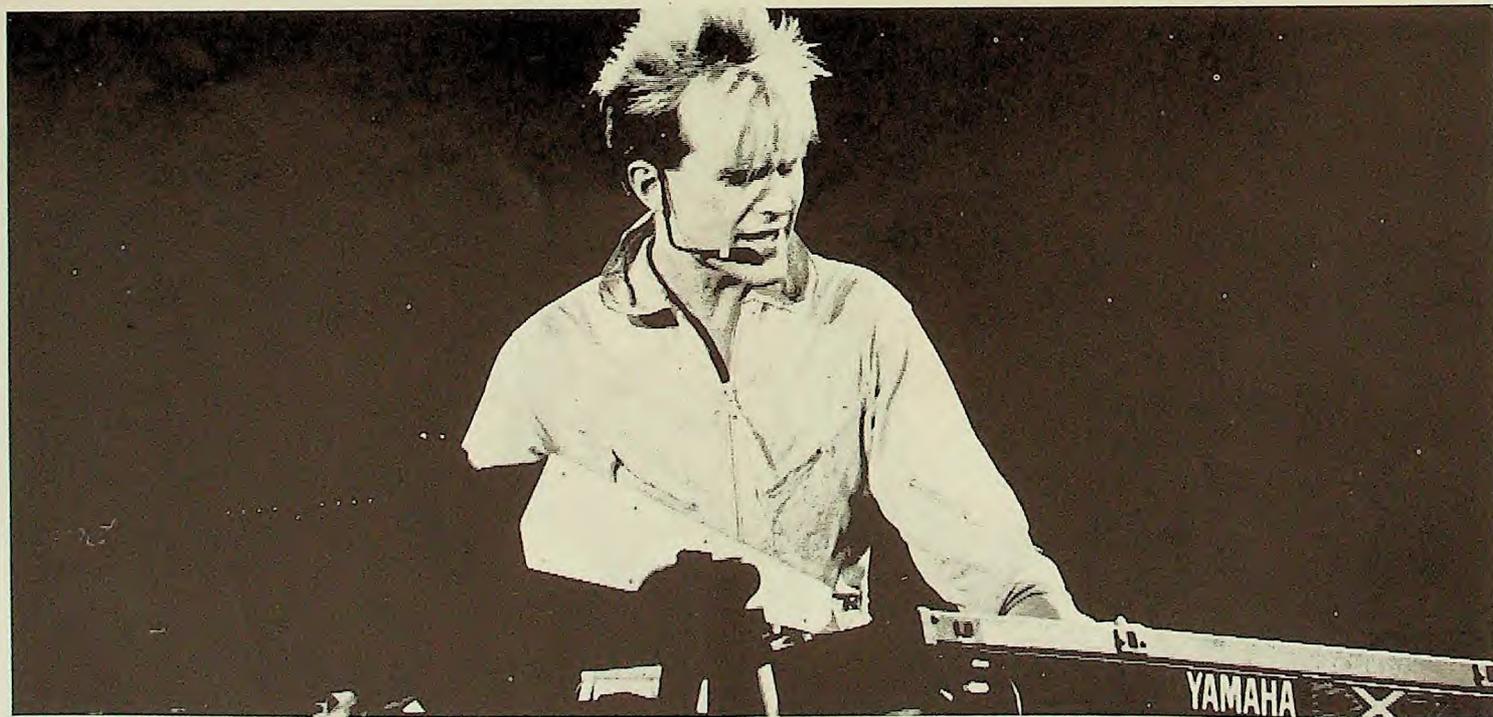
DAVID BOWIE — *Live* has been released by Videoform Music, with a trade price of £13.90. Filmed during last year's worldwide *Serious Moonlight* Tour at the PNE Coliseum, Vancouver, Canada, the tape is the follow-up to Videoform Music's *The Serious Moonlight* Tour which was released earlier this year.

The full track-listing of *Live* is: *Scary Monsters*, *Rebel Rebel*, *White Light White Heat*, *Station To Station*, *Cracked Actor*, *Ashes To Ashes*, *Space Oddity*, *Young Americans* and *Fame*.

Bolan's best

FAN CLUB president John Bramley has compiled the video programme *Marc On Video*, a compilation of the best of Bolan and T Rex, featuring such songs as *Telegram Sam*, *Jeeperster* and *Ride A White Swan*.

Videoform Music releases the 60-minute tape at the end of October, and there are plans to issue a free accompanying audio cassette.



Picture your sound in Good Company.

Howard Jones, Siouxsie and the Banshees, Talk Talk, Soft Cell, and Tracie all have had videos edited recently at TV.i.
To join them call Barry Stevens or Roy Beck today.

TV.i. Editing — good videos — made better.



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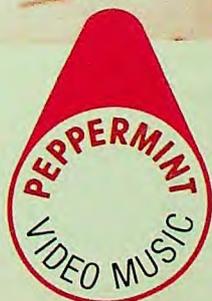
"You're in Good Company"

TOOG

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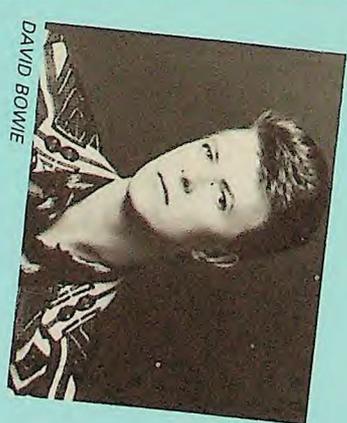
Artist	Title	Label	Dist.	Running time	Trade price
ASIA	In Asia	Vestron	PVG	60 mins	13.91
BELLE STARS	Live Signs, Live Times	PolyGram	PolyGram	60 mins	13.50
DAVID BOWIE	Live	Videoform	Videoform/EMI	60 mins	13.90
DAVID BOWIE	Ziggy Stardust And The Spiders From Mars	Thorn EMI	EMI	1hr 37 mins	13.50
DURAN DURAN	Dancing On The Valentine	PMI	EMI	15 mins	retail 11.95
FRAGGLE ROCK	Song Book	RCA/Columbia	RCA/Columbia	53 mins	13.50
JACK MACK	& The Heart Attack In Concert	Peppermint	Guild	1hr	13.91
JAPAN	Instant Pictures	Virgin	PVG	30 mins	11.25
JEFFERSON STARSHIP	Jefferson Starship	RCA/Columbia	RCA/Columbia	64 mins	13.50
MEN AT WORK	Live In San Francisco or was it Berkeley!	CBS/Fox	CBS/Fox	60 mins	13.95
QUEEN	We Will Rock You	Peppermint	Guild	1hr 30mins	13.91
ROLLING STONES	Let's Spend The Night Together	Thorn EMI	EMI	1hr 34 mins	13.50
SPLIT ENZ	Canada 1983	PolyGram	PolyGram	54 mins	13.50
RICK SPRINGFIELD	Platinum Videos	RCA/Columbia	RCA/Columbia	25 mins	
TEARS FOR FEARS	In My Mind's Eye	PolyGram	PolyGram	60 mins	13.50
TWISTED SISTER	Stay Hungry	Virgin	PVG	60 mins	13.91
UB40	Labour Of Love	Virgin	PVG	31mins	11.25
VARIOUS	Don't Watch That — Watch This	PolyGram	PolyGram	1hr 30 mins	13.50
VARIOUS	Blues Alive	RCA/Columbia	RCA/Columbia	58 mins	13.50
VARIOUS	Hip Hop, A Street History	PolyGram	PolyGram	60 mins	13.50
VARIOUS	Song & Dance	RCA/Columbia	RCA/Columbia	1hr 41 mins	19.95
VARIOUS	Videostars	Thorn EMI	EMI		
VARIOUS	Videothèque	Thorn EMI	EMI		
VARIOUS	Video Hits	Thorn EMI	EMI	total 4hrs	29.95

MUSIC ON VIDEO

Part documentary, part concert programme featuring the US/UK 'supergroup'.
 Live at The Marquee, includes Sign Of The Times, Sweet Memory, Mockingbird and Clapping Song.
 Part two of Videoform's Serious Moonlight Tour release. Space Oddity, Fame, Rebel Rebel etc.
 Farwell concert at Hammersmith. Reduced dealer price for Christmas market.
 3 track EP, featuring The Reflex, The Union Of The Snake and New Moon On Monday.
 Musical offerings from Jim Henson's TV puppet series, back on TV this autumn.
 US rock band featured in Police Academy and forthcoming Ghostbusters.
 Promo videos plus concert footage from their last gigs at Hammersmith and in Japan.
 Mixed bag including White Rabbit, Somebody To Love plus more recent numbers.
 Footage from 1983 world tour. 13 songs including Down Under, High Wire, Overkill.
 Live in concert, includes Bohemian Rhapsody, Somebody To Love, plus more recent numbers.
 Reduced price (by more than £20) — 25 hit numbers from their 1981 US tour.
 Zany New Zealand group live in Canada. Includes UK hit single I Got You.
 Six video clips from his three consecutive platinum albums.
 13 tracks from the Hammersmith Odeon, includes The Hurting, Mother's Talk etc.
 Outrageous glam-rock fronted by the 'colourful' Dee Snyder. Billed as 'a love story set in the inner city wasteland of modern Britain.'
 23 track promo video compilation. Includes: Style Council, Dire Straits, Big Country, Blancmange.
 John Mayall's Bluesbreakers — 1982 reunion gig with Albert King, Buddy Guy, Jnr. Wells & others.
 Co-production between BBC & PolyGram. Features Afrika Bambaataa, Malcolm McLaren.
 Andrew Lloyd Webber's spectacle with Sarah Brightman & Wayne Sleep.



DURAN DURAN



DAVID BOWIE



UB40



JACK MACK

VIDEO DUPLICATION
Contact Katrina, King or Malcolm Telephone: 01-434 4461

Specialising
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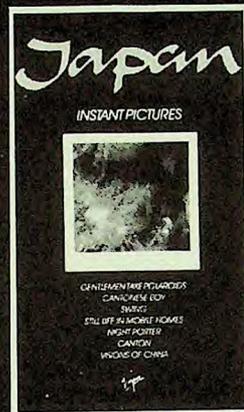
VIRGIN VIDEO September Music Releases

Music for every taste

Japan

INSTANT PICTURES

Japan's last video OIL ON CANVAS was one of 1983's bestsellers.



VVC049

UB40

PRESENT

LABOUR of LOVE

An original Musicdrama conceived and produced in association with the members of UB40, featuring 9 songs — 5 of them chart toppers.



VVC051

TWISTED SISTER

STAY HUNGRY

Warning! This video is a real mother: special concert performance and video clip compilation from one of the world's premier heavy metal bands.



VVD050



VIRGIN VIDEO
Distributed by
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(Distribution) Ltd.
69 Flempton Road
London E10 7NL
Telephone 01-539 5566

18	DR. BEAT Miami Sound Machine	Epic (TJA) 4614
19	HAMMER TO FALL Queen	EMI (12)QUEEN 4
20	HUMAN RACING Nik Kershaw	MCA NIK(T) 5
21	TOGETHER IN ELECTRIC DREAMS Giorgio Moroder with Philip Oakey	Virgin VS 713(12)
22	SMOOTH OPERATOR Sade	Epic A 4655 (12" — TX 4655)
23	MADAM BUTTERFLY (Un Bel Di Vedremo) Malcolm McLaren	Charisma/Virgin MALC 5(12)
24	MASTER AND SERVANT Depeche Mode	Mute 7BONG 6 (12" — 12BONG 6)
25	MR. SOLITAIRE Animal Nightlife	Island (12)IS 193

68	CCCAN'T YOU SEE Vicious Pink	Parlophone (12)R 6074
69	WHEN DOVES CRY Prince	Warner Brothers W9286(T)
70	MOTHERS TALK Tears For Fears	Mercury/Phonogram IDEA 7(12)
71 NEW	TOO LATE FOR GOODBYES Julian Lennon	Charisma/Virgin JLI
72 NEW	54-46 (WAS MY NUMBER) Aswad	Island (12)IS 170
73 NEW	NATIVE LAND Everything But The Girl	bianco y negro/WEA NEG 6(T)
74 NEW	THE LUCKY ONE Laura Branigan	Atlantic A 9636(T)
75	I NEED YOU Pointer Sisters	Planet RPS(T) 107

76	(-) I'M SO ROMANTIC, Evelyn "Champagne" King	RCA RCA(T) 446
77	(81) YOU CAN'T GET WHAT YOU WANT, Joe Jackson	A&M AM(X) 212
78	(-) SLIPPERY PEOPLE, The Staple Singers	Epic (TJA) 4784
79	(-) YOUR TOUCH, Bonnie Pointer	Private I/Epic (TJA) 4418
80	(94) ACE OF HEARTS, Chris Rea	Magnet MAG(T) 269
81	(85) PARTY DOLL, The Jets	PRT-JETS (12)2
82	(98) A MILLION MILES AWAY, Positive Noise	Starik TAK 22(12)
83	(93) MUSIC TO WATCH GIRLS BY, The Higgons	Upright UP (T)9
84	(-) EVERYBODY'S LAUGHING, Phil Fearon & Galaxy	Ensign/Island (12)ENY 514

94	(-) THE RENEGADES OF FUNK (UK EDIT), Afrika Bambaataa and Soulsonic Force	Tommy Boy/Polydor AFR(X) 1
95	(96) TENDERNESS, General Public	Virgin VS 673(12)
96	(-) SENSORIA, Cabaret Voltaire	Some Bizzare/Virgin CVS 3(12)
97	(-) BELIEF (DON'T GIVE IT UP/MONTH OF SUNDAYS), The Questions	Keeps On Burning/Respondo KOB(X) 712
98	(92) YOU, Judie Tzuke	Legacy LGY(T) 14
99	(95) SHINE, SHINE, Barry Gibb	Polydor POS(PX) 695
100	(-) HOUSE OF THORNS, Flat Lux	Polydor FIAT(X) 4

SINGLES *from the* SINGLES

1	(1) I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red), Stevie Wonder	20	(14) HOT WATER, Level 42
2	(New) THE WAR SONG, Culture Club	21	(New) SKIN DEEP, The Stranglers
3	(2) GHOSTBUSTERS (Searchin' For The Spirit), Ray Parker Jr.	22	(15) HAMMER TO FALL, Queen
4	(3) LOST IN MUSIC (1984 Remix), Sister Sledge	23	(26) SMOOTH OPERATOR, Sade
5	(4) PRIDE (In The Name Of Love), U2	24	(13) TOUR DE FRANCE ('Breakdance' Remix), Kraftwerk
6	(6) WHY?, Bronski Beat	25	(New) TOUCH ME, Fonda Rae
7	(5) BLUE JEAN, David Bowie	26	(25) TESLA GIRLS, O.M.D.
8	(16) PURPLE RAIN, Prince and the New Power Generation	27	(24) CARNAGE (TWO TRIBES)/WAR (HIDDEN), Frankie Goes To Hollywood
9	(17) IF IT HAPPENS AGAIN, UB40	28	(New) TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'), Giorgio Moroder/Philip Oakey
10	(7) CARELESS WHISPER, George Michael	29	(22) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
11	(12) EAST OF EDEN, Big Country	30	(New) NO MORE LONELY NIGHTS (BALLAD), Paul McCartney
12	(8) DR. BEAT (Long Version), Miami Sound Machine	31	(29) APOLLO 9, Adam Ant
13	(10) MADAM BUTTERFLY (Un Bel Di Vedremo), Malcolm McLaren	32	(36) HUMAN RACING, Nik Kershaw
14	(21) THE MEDICINE SONG, Stephanie Mills	33	(20) I'LL FLY FOR YOU, Spandau Ballet
15	(23) MR. SOLITAIRE, Animal Nightlife	34	(New) COVER ME, Bruce Springsteen
16	(11) BIG IN JAPAN, Alphaville	35	(31) MAGIC TOUCH, Rose Royce
17	(18) LOVE KILLS, Freddie Mercury	36	(New) MODERN GIRL, Meat Loaf
18	(9) MASTER AND SERVANT, Depeche Mode	37	(Re) WHAT IS LIFE, Black Uhuru
19	(19) RAIN FOREST, Paul Hardcastle	38	(39) I CAN'T LET YOU GO, Haywood
		39	(33) MYSTERY, Dio
		40	(28) LIKE TO GET TO KNOW YOU WELL, Howard Jones

The Style Council



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TO THE TOP

NEW 7&12 SINGLE OUT NOW

A FLOCK OF SEAGULLS

NEW SINGLE

NEVER AGAIN (THE DANCER)

FIRST 10,000 7" WITH FREE POSTER BAG - JIVE 78

12" (DANCE MIX) JIVE T 78

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FEARGAL

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L I S T E N

T O U R

F A T H E R

7" AND EXTENDED 12"

ORDER FROM YOUR VIRGIN REP OR EMI TELESALLES

JAZZ 1 JAZZ 1-12

Week-ending October 6, 1984

FEATURE

In the second of his articles on how the chart is compiled, Gallup chart manager GODFREY RUST clarifies the controversial areas of the check panel and weightings.

Charts: the inside story part two

Checking each record

CHART PANEL



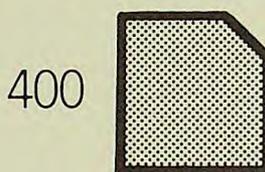
BALANCED BY ► SIZE
 ► TYPE
 ► REGION

DATAPORT



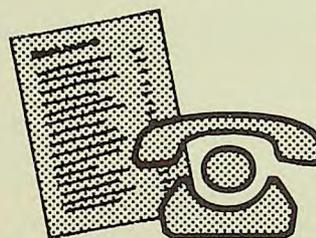
ALL SALES

CHECK PANEL



BALANCED BY ► SIZE
 ► TYPE
 ► REGION

PRE-PRINTED CHECKLIST/ TELEPHONE



SALES OF 80+ ROUTINELY-SELECTED TITLES

THERE ARE about 400 shops on Gallup's "check" panel, which changes constantly as shops drop out and are recruited. Each week about one third of this panel is used. They cover independents, Our Price, Virgin and HMV shops, and each week's panel is balanced in exactly the same way as the main chart panel. Thus the results from one should, in a perfect world, exactly mirror the results from the other.

Each Friday, Gallup mails a checklist of titles to the week's panel. The list contains between 70 and 80 records; every likely new entry, climber and "non-mover" on the singles chart, and all significant movers on the album chart, based on the midweek sales figures polled from the Dataports on Thursday night. Every record will be "checked" at least once in its chart life.

The check panel shops fill in this form in time to be telephoned on Monday, and read over the figures to Gallup interviewers — much like reading over orders to a tele-sales person.

By Monday morning, of course, there will also be several more titles which have become likely new entries, climbers or non-movers as a result of the weekend's sales. The interviewer will ask for sales figures on these as well.

Sales are given on each format (7-inch, 12-inch, picdisc, etc) for the full Monday-Saturday period. The results are processed and matched with the sales returns from the comparable Dataport chart shops.

What are we looking for in this exercise? Simply these records for which sales through chart shops are unmistakably and significantly higher than through non-chart shops.

Consider an extreme case. Suppose that for every

How the chart and check panels compare, showing numbers of shops per panel, sample make-up, method of data compilation, and total data captured.

10 copies of a record sold in chart shops, only one is sold in non-chart shops. Clearly something is amiss. The chart shop sales may well be genuine, but they obviously do not represent the national picture.

What is the reason for such a discrepancy? In almost all cases it comes down to two simple things: availability and/or price. If a record is more widely available in chart than in non-chart shops, its sales — if it is selling at all — are going to be higher in chart shops. And if a record is selling more cheaply in chart shops than elsewhere, it is likely to sell more in chart shops.

Now this much may be quite self-evident. But it is a fact that every company with potential chart product finds itself "target marketing" its product, with the net result — in terms of chart positions — that most of it cancels itself out. Giving away free product, special deals or special formats is no passport to chart success, as every strike force knows from experience. It is largely a matter of simply keeping up to the norm: like the Red Queen in Alice, you have to run very fast to stay where you are.

In saying that every company targets markets, I am not excluding independents, and I say it simply on the basis of research Gallup carried out towards the end of last year. Every company, as far as its resources allow, ensures that its product is available at competitive prices in key accounts.

Now the independents may complain that they cannot compete with the majors in terms of discounts and strike force penetration, and this is undoubtedly true. But it is *always* true that the major company will

have greater marketing and promotion resources than the independent, and if Dataports become invisible tomorrow it would make little difference: the chart would continue to reflect the fact that a company with major resources will have more chance of breaking new product than a one-man-band independent. The marketplace is not democratic, and the chart only reflects the fact that it is not.

Of course, the majors *don't* hold all the trump cards. Renee and Renato, Record Shack, Mute, Black Lace, Chas and Dave, New Order, The Smiths, Billy Bragg — these and many others are witness to the fact that it is recognised throughout the world that new, independent blood finds its way into the charts in the UK as it does nowhere else — because the marketplace is volatile and independent-minded, and the chart reflects that. Virgin and Stiff were small independents once, and not so long ago.

So in target-marketing, all things are more or less equal. But it is not always *quite* equal, which brings us back to Gallup's check systems. Where availability or price differentials go beyond the norms, a record may well fail our checks. We are on emotive ground here and I must make two things absolutely clear. I have been writing about the underlying reasons why records may fail our sales checks; but it is the *sales* themselves, not the reasons, which Gallup is measuring. It is the *fact* that our example above sold 10 copies in chart shops for every one in a non-chart shop that matters, not the marketing or distribution quirks underlying it.

This is important to understand for the most

common rumours circulating last year (and mercifully they are less evident now) were that "Gallup penalised us because the 12-inch wasn't generally available", or "Gallup is counting all picture disc sales at half-value", or "We were downweighted because we mailed out too many freebies". All these and stories like them are nonsense. The chart doesn't judge tactics, it measures sales.

It's not that you can't measure target-marketing — you can, and Gallup did so quite successfully last year in the research already mentioned. All target-marketing comes down to price and availability, and these can be measured just as accurately as sales. But this sort of research has nothing to do with the sales chart. The sales chart is based on sales, nothing else.

Which brings me to the second point to make absolutely clear: just as we do not measure reasons, we do not judge motives. Records may be quite accidentally target-marketed, or (more often) target-marketed of necessity because of distribution difficulties.

Indeed, because of the set-up of sales/strike force operations now, it is almost impossible *not* to target-market certain products such as limited editions or new release "hot" chart albums. It is *what* happens, not why or how, that Gallup measures.

I have tried to spell this out because it touches on a misconception that has been deep-rooted since the early days of the BMRB chart — that the chart compilers play a sort of Mary Whitehouse role, looking down in moral indignation at the unscrupulous scheming of marketing departments and administering random punishments and "weightings" on any that are slow-witted enough to get caught. Behind this misconception is the idea that this is Gallup's chart, to be jealously protected from the realities of the marketplace. It is not; it is the industry's chart. To paraphrase the late George Gallup, we are just taking the temperature, not dictating the weather. *You* create the climate.

And here let me scotch the most ill-founded rumour of all — that Gallup in some sinister way favours the majors over the small labels (to quote a *Music Week* article of last December, "the majors have more clout when taking Gallup up to task"), or that Gallup favours one major (usually named as CBS, as they have normally been number one company and their chairman is chairman of the BPI) at the expense of others.

Gallup adds up sales. Our opinions make no difference to final chart positions, and neither do anyone else's, whatever company he or she may be chairman of. Unlike record companies we always have a number one record, and we really don't mind whose it is.

Back to reality. Late on Monday afternoon our computer tells us that a number of records show significant differences in sales between chart and non-chart shops. In a typical week there will be half-a-dozen 7-inch singles, nine or 10 12-inch singles, two albums (usually new releases) and perhaps one cassette. They will be from all kinds of labels at all points of the chart (not infrequently the number one single or album fails the check), although they tend to conform to two patterns: new release 12-inchers and picture/shaped discs are especially likely to fail the check panel.

What do we mean by a "significant difference"? Well, the figure varies according to the exact size of the check panel for each week, but it is statistically significant. We have allowed a very comfortable margin for error to give every record the benefit of the doubt, but if non-chart sales fall below even this comfortable margin, then it is clear that some of the Dataport sales are not representative. Those sales are discarded, to the extent to which they fall below the margin. For example, if a record's check shop sales fall 10 per cent below the allowable margin, then 10 per cent of its Dataport sales will be discarded as being unrepresentative.

This system has been questioned and attacked as much as it has been misunderstood, so it is worth taking a little space to defend it. The point of the system is to highlight the clear discrepancies, and it does this very well. There will always be the occasional record which sells five copies in chart shops for every one outside. There has to be some way of dealing with these, and which is preferable: to leave them unchecked? Or to act in an ad-hoc and subjective way? Or to run it through a standard procedure with everything else? The argument, often used, that the compilers should "throw out the real

hypes and leave the rest alone" just won't do. We are not dealing in black-and-white issues like that. Without the check panel, Gallup would be forced into precisely the kind of subjective "tampering" with the chart which no-one wants, and which we have worked strenuously to avoid.

It also needs to be kept in perspective. The rumours that occasionally say that "the chart is being based on the check shops" are as groundless as the rest. In all about one per cent of chart data is discarded as a result of the check system. It normally affects only two or three records very significantly, occasionally keeping one out of the Top 100 which, unchecked, would have climbed in. For many records which fail the check system, the effect is so marginal it does not affect chart placings at all.

Its accuracy is questioned: but it is quite accurate enough for the job it does. All check shops are now required by a code of practice to provide evidence of the accuracy of their data, and all are being spot-checked. Peter Menner, the BBC's Head of Market Research, looked over the system last year at the BPI's request and passed it as sound and suitable. He pointed out that it wasn't perfect, and someone seized on this, saying it raised a question-mark over the system.

But it doesn't. No measurement is perfect. The important thing is that it should be accurate enough for the job you are doing, which the check system is.

It is worth saying that the check system is nothing new — something similar, though a good deal cruder, operated under the previous compilers.

For another reason the check system is essential. Dataports provide results based entirely on catalogue numbers (and eventually bar-codes). From time to time, however careful the record companies and vigilant Gallup, duplicates or errors arising from misprints occur. Most are intercepted early anyway; but the only certain way to detect these is to ensure all chart entries are checked with a panel *not* using a catalogue number-based system. For this reason alone there will always be an alternative to check against.

Finally, there remains a misconception throughout the business about "down-weightings". I think a common idea is that, as a result of check panel failures, Gallup will penalise a record by giving it a lower chart position than it should "really" have had. I have heard this several times in the form of, "we would have been 29 but Gallup weighted us down to 35".

This is all completely back to front. There is never, under any circumstances, a "down-weighting" of a record below its "proper" chart position. Gallup's job is to produce a representative chart, so if a record appears at 35 then that is the highest position that record could possibly be on a representative chart. The fact that it might have done a bit better only in shops with Dataports is beside the point. Dataport chart shops are a means to an end, not an end in themselves.

So a heartfelt plea for the Gallup charts office to those companies who still ring from time to time with the question, "Have we been downweighted?" I think you mean, "Have we been penalised?", and the answer is *always* no.

Finally, on a Monday night we add up the chart again. Here, there is one final mental picture to destroy — the idea of a group of determined Gallup executives late on a Monday armed with check panel results, juggling around the chart positions like a jigsaw puzzle. It doesn't work like that at all. All our calculations are based entirely on sales — their effect on final chart positions are not relevant.

What happens is straightforward. We feed the computer with the same programme it used to add up the "provisional chart" on Monday morning, but we add instructions along the following lines:

- Discard certain shops (for complete data);
- Discard a percentage of sales to certain records in certain shops ("freak" sales);
- Discard a percentage of sales of certain records across the whole panel (check panel failures).

All percentages are calculated according to set formulae, of course. An hour later out comes the final chart.

One remaining question is, what about the "real" hypes — buy-ins and the like? Surely they require some "subjective" action? Well, no, not really. All

reports which we receive from any source about a possible breach of the BPI's Code of Conduct are investigated fully, which sometimes requires a great deal of time and many phone calls and interviews. If we believe the evidence is clear, we report the matter to the BPI for them to deal with, and we may in some circumstances remove the record from the chart. The company concerned is always told if this happens. But up to the point where we are satisfied that a breach of the code has occurred, our investigations and reports will have no effect on a record's chart position whatsoever. I can only repeat that we never interfere with chart data on the basis of rumour, report or opinion. We take no secret sanctions against records.

There are a few things which constitute "real" hype, which breach the BPI Code of Conduct, irrespective of whether or not they affect a chart position. They are:

- Keying in false sales;
- Any form of "pressure" on shops to interfere with Dataport entries in any way;
- Promotional offers conditional on chart placings (eg "10 albums if this record reaches the Top 30");
- Promotional offers involving non-related records or goods (eg "10 free albums by artist A if you push single by artist B");
- Free gifts (such as T-shirts) to customers (certain items are allowed: badges, posters, stickers, and free records and tapes)

T-shirts and other promotional items may be given to dealers, of course, and there is no legal ban on giving other free gifts to customers — it's just that they make the record concerned ineligible for the chart.

Needless to say, buying of a company's own record for the specific purpose of boosting its chart position is also beyond the pale. Records are removed from time to time because of "buying in", usually between positions 100 and 200, and less so this year than in 1983. "Buying in" is an irritating, expensive and ultimately pointless exercise which has nothing whatever to do with the business of making hit records, and to any label or management tempted to try it I would simply say, don't. If it isn't done on a large scale it will have no effect, and if it is done on a large scale it is easy to detect.

The clearest way I can sum up Gallup's role in the chart is to say that we are like the returning officer in an election. He puts all his efforts into making sure that the votes are counted fairly and he announces the result — but he has no power at all to decide the result, except for a casting vote. And Gallup denies itself even that.

What of the future? Will there ever be an end to the pressures on the chart and chart shops? I believe so, and it is not too far away. This is what I see five years hence.

Several, if not all, the multiple and chain stores will have interlinked computer system which allow for centralised data-capture from all their record outlets. The chart compilers will have direct access to this "summarised" information and so bypass the need for multiple chart shops.

Independent dealers will have invested in mini and micro computer stock-control systems from which the compilers will be able to draw chart data as a by-product. This has already begun; Gallup is now linked to five Apple stock-control systems in independent dealers around the country, and draws off data which is effectively 100 per cent accurate without any extra dealer effort.

Barcoding of all product should come in 1985 and this will rapidly speed up the progress of retail computerisation, as well as being a help to the existing Dataport system.

There will still be a need for some Dataport-type machines in 1990 to fill some of the gaps still not fully served by computers, but the net result will be to increase the number of potential chart shops so greatly as to make target-marketing pointless.

By this time the whole emphasis of chart research will have shifted from its promotional to its information value. Showing where and when product selling will have become the most valuable function of the chart compilers. This trend has already begun in a small way in 1984, with an increasing reliance on regional sales analysis and market share data.

Most of this development will take place *without* direct funding from the industry as a whole. By 1990, the investment that the industry made back in 1982 with its first tentative step into computerised data capture — the Dataport chart system — will have been handsomely repaid.

18	18	HUMAN RACING ●	Nik Kershaw	MCA MCF 3197
19	12	THRILLER ☆	Michael Jackson	Epic EPC 85930
20	55	NIGHT MOVES	Various	K-tel NE 1295
21	24	ALL BY MYSELF	Various	K-tel NE 1273
22	13	HUMAN'S LIB ☆	Howard Jones	WEA WX 1
23	8	POWERSLAVE ○	Iron Maiden	EMI POWER 1
24	20	SELF CONTROL	Laura Branigan	Atlantic 780147-1
25	17	U2 LIVE "UNDER A BLOOD RED SKY" ☆	U2	Island IMA 3
26	26	AN INNOCENT MAN ☆	Billy Joel	CBS 25554
27	22	QUEEN GREATEST HITS ☆	Queen	EMI EMTV 30
28	21	HOPE AND GLORY	Tom Robinson	Castaway/RCA ZL 70483
29	NEW	THE PLAN 1978	Gary Numan/Tubeway Army	Beggars Banquet BEGA 55
30	16	BREAK OUT ●	Pointer Sisters	Planet FL 84705
31	19	BREAKING HEARTS ●	Elton John	Rocket/Phonogram HISP 25
32	23	1100 BEL AIR PLACE	Julio Iglesias	CBS 86308
33	30	VARIOUS FROM THE FILM 'GHOSTBUSTERS'	Various	Arista 206 559

51	42	NOW, THAT'S WHAT I CALL MUSIC ☆	Various	EMI/Virgin NOW 1
52	32	PHIL FEARON & GALAXY ○	Phil Fearon & Galaxy	Ensign/Island ENCL 2
53	34	VICTORY ●	Jacksons	Epic EPC 86303
54	43	SISTERS	The Bluebells	London LONLP 1
55	74	GREATEST HITS	Roberta Flack	K-tel NE 1269
56	79	COLOUR BY NUMBERS ☆	Culture Club	Virgin V 2285
57	77	DISCOVERY ○	Mike Oldfield	Virgin VZ308
58	45	1999	Prince	Warner Brothers 923720-1
59	54	THE SMITHS ●	The Smiths	Rough Trade ROUGH 61
60	68	JANE FONDA'S WORKOUT: NEW & IMPROVED	Jane Fonda	CBS 88640
61	52	WHOSE SIDE ARE YOU ON	Matt Bianco	WEA WX 7
62	75	FANTASTIC ☆	Wham!	Inner Vision IVL 25328
63	66	NO PARLEZ ○	Paul Young	CBS 25521
64	RE	HELLO, I MUST BE GOING! ☆	Phil Collins	Virgin V 2252
65	67	EDEN	Everything But The Girl	blanco y negro/WEA BYN 2
66	50	LOVE OVER GOLD ☆	Dire Straits	Vertigo/Phonogram 6359 109
67	53	CAMOUFLAGE ●	Rod Stewart	Warner Brothers 925095-1

85	NEW	YOU, ME AND HE	Mtume	Epic EPC 26077
86	80	L.A. IS MY LADY	Frank Sinatra/Quincy Jones Orchestra	Qwest 925145-1
87	69	90125 ○	Yes	Atco 790125-1
88	89	BRIGHT TREES ○	David Sylvian	Virgin V 2290
89	86	THE BEST OF JON & VANGELIS	Jon & Vangelis	Polydor POLH 6
90	71	GREATEST HITS ☆	Rod Stewart	Warner Brothers K 56744
91	56	DREAMTIME	The Cult	Beggars Banquet BEGA 57
92	60	THE LAST IN LINE	Dio	Vertigo/Phonogram VERL 16
93	99	RUMOURS ☆	Fleetwood Mac	Warner Brothers K 56344
94	RE	OCTOBER ○	U2	Island ILPS 9680
95	RE	SNAP ☆	The Jam	Polydor SNAP 1
96	92	LIONEL RICHIE ☆	Lionel Richie	Motown STMA 8037
97	90	THE SIMON AND GARFUNKEL COLLECTION ☆	Simon & Garfunkel	CBS 10029
98	91	TRACK RECORD	Joan Armatrading	A&M JA 2001
99	64	in the studio	The Special AKA	2 Tone/Chrysalis CHR TT 5008
100	RE	A NIGHT AT THE OPERA ☆	Queen	EMI EMT 103

TOP 100 LPs on Prestel: MG Spotlight 514201 Week-ending October 6, 1984 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)

TOP 30 TOP 30 TOP 30 cassette TOP 30 TOP 30 TOP 30

1	2	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZK 72285
2	1	NOW, THAT'S WHAT I CALL MUSIC 111	Various	Virgin/EMI TC-NOW 3
3	NEW	TONIGHT	David Bowie	EMI America TC DB 1
4	3	DIAMOND LIFE	Sade	Epic 40-26044
5	19	WE ARE FAMILY	Sister Sledge	Cortillon/Atlantic K 450587
6	6	PRIVATE DANCER	Tina Turner	Capitol TC-TINA 1
7	4	THE WORKS	Queen	EMI TC-WORK 1
8	5	CAN'T SLOW DOWN	Lionel Richie	Motown CSTMA 8041
9	11	MUSIC FROM THE MOTION PICTURE 'PURPLE RAIN'	Prince and the Revolution	Warner Brothers 925110-4
10	8	ELIMINATOR	ZZ Top	Warner Brothers W 3774-4

11	NEW	SOME GREAT REWARD	Depeche Mode	Mute CSTUMM 19
12	21	ALL BY MYSELF	Various	K-tel CE 2273
13	7	THRILLER	Michael Jackson	Epic 40-85930
14	RE	NIGHT MOVES	Various	K-tel CE 12255
15	10	PARADE	Spanada Ballet	Reformation/Chrysalis ZCDL 1473
16	9	LEGEND	Bob Marley And The Wailers	Island BMWC 1
17	18	AN INNOCENT MAN	Billy Joel	CBS 40-25554
18	20	HUMAN RACING	Nik Kershaw	MCA MCF 3197
19	23	QUEEN GREATEST HITS	Queen	EMI TC EMTV 30
20	13	1100 BEL AIR PLACE	Julio Iglesias	CBS 40-86308

21	22	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMC 3
22	NEW	HOW MEN ARE	Heaven 17	B.E.F./Virgin TCV2326
23	14	NOW THAT'S WHAT I CALL MUSIC II	Various	Virgin/EMI TC-NOW 2
24	12	HUMAN'S LIB	Howard Jones	WEA WX1C
25	16	SELF CONTROL	Laura Branigan	Atlantic 780147-4
26	-	STREET SOUNDS ELECTRO 5	Various	Street Sounds Electro Z CELC 5
27	15	BREAK OUT	Pointer Sisters	Planet FK 84705
28	25	MUSIC FROM THE FILM 'GHOSTBUSTERS'	Various	Arista 406 559
29	17	BREAKING HEARTS	Elton John	Rocket/Phonogram REWIND 25
30	NEW	KNIFE	Aztec Camera	WEA WX8C

Edited
by
NICOLAS SOAMES

CLASSICAL

Eight new titles for Reflexe

EMI's EARLY music series, Reflexe, launched earlier this year to both critical and sales success, receives a fresh boost this month with the release of eight new titles, four LP sets and four single issues.

The new titles, and the whole series, are given the extra support of an eight-page four-colour leaflet to be inserted into the October edition of the *Gramophone*, in addition to a special Reflexe sampler, presented in a gatefold sleeve (EL 2902551 and on cassette).

The October releases are dominated by vocal music.

Andrew Parrott's Taverner Choir perform Monteverdi's *Vespers* (I610). With the choir and the Taverner Consort appearing at St John's, Smith Square, on October 15 the *Vespers* (EX 2901293 2LPs/MCs) should become the best-selling of these eight new releases.

It will be closely followed by Monteverdi's *Orfeo*, with the London Baroque under Charles Medlam (EX 2701313 2LPs/MCs).

Two other established Reflexe artists are involved in the other sets. The Linde Consort perform four Lutheran Masses by Bach, directed by Hans-Martin Linde (EX 2700295 2LPs/MCs), and The Hilliard Ensemble sing Byrd's Masses for Three, Four and Five Voices, plus three motets directed by Paul Hillier (EX 2700963 2LPs/MCs).

Both the Hilliard Ensemble and the Linde Consort are also featured in the single disc releases. Paul Hillier's group sing *Motets and Chansons* by Orlando Lassus (ASD/TC 143630) and Schütz' *St Matthew Passion* (EL 2700181 and on cassette); while the Linde Consort play suites 1, 2 and 3 from Handel's *Water Music* (EL 2700911 and on cassette).

The final Reflexe release is Handel's *Music for the Royal Fireworks*, coupled with the concerto for two wind bands and strings with the West German group *Capella Coloniensis* conducted by Linde (EL 2701281 and on cassette).

Estes signs with Philips



Simon Estes: Philips' new bass
AN EXCLUSIVE contract with the black American bass Simon Estes, known particularly for his performances of Wagner operas, has been signed by Philips.

The first recording, issued this month, includes, not surprisingly, Arias from Wagner's *Flying Dutchman*, *The Walkure* and *Parsifal*, with the Berlin State Orchestra under Fricke (412 271 all three mediums).

Lloyd-Webber sets out with youth band

SELF-PUBLICIST and cellist Julian Lloyd-Webber sets out on a nationwide tour this month with the Young Musicians Symphony Orchestra, arriving at the Royal Festival Hall on October 15.

And to coincide with the appearances, a multi-pronged publicity campaign supports the joint release of a new book and a new record — *Travels with My Cello*.

The book, published by Pavilion Books (£7.95) is a light-hearted account of the dangers and amusements of travelling

across the world with an instrument as large and as delicate as a cello.

The record, from Philips, is also a journey through light-hearted and dangerous territory with the instrument, with such arrangements as Rimsky-Korsakov's *Flight of the Bumble Bee*, Debussy's *Golliwog's Cakewalk*, Saint-Saens' *The Swan*, and Khachaturian's *Sabre Dance*, played with the English Chamber Orchestra under the direction of Nicholas Cleobury (412 231, all three mediums).

The record and book are linked with the same title and the same cover, and will be equally promo-

ted by Lloyd-Webber's appearances on Breakfast TV, Pebble Mill at One, and numerous radio stations throughout the country. He has a series of performances after the Young Musicians tour, which take him virtually up to Christmas.

Dealers wishing to order the record can order the book at the same time from Philips, and the record company is aiming to top the 20,000 units that Lloyd-Webber's last two records sold for RCA. Philips is also hoping that this will be the first of a number of productions with the cellist.

Reissues from all majors

A NEW reissue opera series from Decca heads an abundance of additions to re-release catalogues from all the major companies this month.

Few companies have as rich an operatic library as Decca, and the company is now re-vitalising those popular works which were recorded in the 1950s and 1960s by names who are still highly-regarded in the 1980s.

Decca Opera is a mid-price series launched with four titles this month — Puccini's *La Bohème* and *Tosca*, and Verdi's *La Traviata* and *Rigoletto* — and a further release coming early next year.

In this first batch, all the works are contained in 2LP box sets with four-language libretti, and follow a consistent box-top identity design.

The Puccini operas both feature Renata Tebaldi in the main soprano roles, in *La Bohème* with Carlo Bergonzi (411 868 ID02) conducted by Serafin, and with Mario del Monaco in *Tosca* (411 871 I D02) conducted by Molinari-Pradelli.

The Verdi operas feature Joan Sutherland, with Bergonzi in *La Traviata* (411 877 D02) under Pritchard, and with Cioni (411 880 D02) under Sanzogno. There are tape equivalents. There is a £4.88 dealer price.

The 1985 release will consist of three LP/MC operas.

CBS' *Les Grandes Classiques* follows up the initial 10 releases launched last April with a further 10 titles of popular classics — such as Beethoven's *Symphony No 9* played by the New York Philharmonic Orchestra under Bernstein (60003). But there are some unexpected items worth noting.

There is a first UK release of Bruno Walter conducting Mozart's *Requiem* with the New York Philharmonic (60020); the first UK release of Glenn Gould playing Bach's *Piano Concerto No 2* and 4 with the Columbia Symphony Orchestra under Golschman (60036); the first UK release of two collections, Russian virtuoso orchestral works, titled Borodin's *Polovtsian Dances* (60044) and a Baroque collection titled *Pachelbel Canon* (60045). All have cassette equivalents.

Decca adds five titles to its *Viva* series, including Romantic Russia, another collection of pops, conducted by Solti (411 838), and an Erik Satie disc, led by the *Gymnopédies No I and II*, under Barnard Herrmann (411 839).

Simon Preston, the organist of Westminster Abbey, currently being promoted as a DG artist, features on *Great Organ Works*, with Widor's *Toccata*, Bach's *Wachet Auf* and Mozart's *Fantasia* (411 840), and, with Christmas coming, Handel's *Messiah: Choruses*, conducted by Sir Adrian Boult (411 841) should also turn over reliably. There are cassette equivalents.

Philips' five additions to the *Sequenza* mid-price label includes, interestingly, *Music from Amadeus*, a collection of works which appear in Peter Shaffer's much-acclaimed play which was a success on both sides of the Atlantic.

This winter, a new film of the play opens, and most of the

soundtrack has been supplied by Philips — and this record brings the pieces together, excerpts from *Piano Concertos*, *Symphonies*, *Don Giovanni*, and the *Requiem* (412 244).

Other *Sequenza* issues include Beethoven's three most popular Sonatas — the *Pathétique*, the *Appassionata* and the *Moonlight* — played by Claudio Arrau (412 001) and Elgar's *Enigma Variations* coupled with the Haydn *Variations* played by the LPO under Haitink (412 005). *Sequenzas* have also cassette equivalents.

Among EMI's mid-price releases (at £1.98, dealer price, the tag of lower mid-price is justified) must be noted the collection of four Christmas Concertos by Corelli, Manfredini, Torelli and Locatelli, with the Polish Chamber Orchestra under Jerzy Maksymiuk (EL 2700221 and on cassette). This is a new digital recording which, coupled with season interest, should mean good sales figures.

Kids' faves released

TWO EVER-GREEN children's works — perhaps the most popular in the classical repertoire — are coupled by EMI with performances by popular musicians.

Itzhak Perlman narrates Prokofiev's *Peter and the Wolf* (in a Manhattan accent) with the Israel Symphony Orchestra con-

ducted by Zubin Mehta.

The extrovert French sisters Katia and Marielle Labèque play the two pianos of Saint-Saens' *Carnival of the Animals*, with Perlman again appearing as actor — reciting the verses by Ogden Nash.

Verdi gets a digital Sinopoli

THE MORE aggressive marketing techniques of Philips which has effected a major change in its quiet image, continues with the introduction of its new autumn operatic releases.

October sees the release of Verdi's *Macbeth*, in its first digital recording, conducted by Giuseppe Sinopoli. It is a solid operatic release, the first new *Macbeth* since 1976.

But, being an early Verdi opera, is not such a popular production as either Leoncavallo's *Pagliacci*, or Mussorgsky's *Boris Godounov*, both of which come just in time for Christmas.

However, Philips has compiled a double LP information record pack for dealers titled *Men of the Year*, which will be distributed at the beginning of this month.

Macbeth, which comes in all three mediums (3LPs/3MCs/3CDs 412 133) was made by Sinopoli in East Germany last year.

The two other PolyGram companies have important operatic product this month, too. Carlo Maria Giulini returns to operatic recordings with Verdi's *Il Trovatore*, headed by Plácido Domingo.

Made in Rome the release (413 355, 3LP/MC/CD) is likely to top the classical choice.

Decca's top tenor, Luciano Pavarotti, combines with Montserrat Caballe in a very strong cast for Giordano's "verismo" opera, *Andrea Chénier*, conducted by Riccardo Chailly. This is the opera's first digital recording (410 117, 3LPs, 2MCs/2CDs).

Main competition from the release comes from Domingo and Scotto on RCA — in a 1977 recording.

High hopes for Auvergne II

SONGS OF THE Auvergne Volume I, by Kiri te Kanawa, sold very well, even reaching the pop charts, and Decca has high hopes for its follow-up, *Songs of the Auvergne Volume II*, made again with the English Chamber Orchestra, under Jeffrey Tate (411 730 all three mediums).

But while few successors tend to match the initial release, this should prove to top the classical charts, for it also includes the atmospheric and popular Bachianas *Brasileras No 5* by Villa Lobos.

The record is being promoted along with Volume I, and there is a clear identity connection in the packaging.

Philips' tenor Jose Carreras also has a follow-up album this month, after the success of *Love is... You Belong to my Heart* — songs by Jose Carreras (411 422, all three mediums) includes *Mattinata*, *Because*, and others, and is performed with the ECO under Asensio.

Incidentally, Carreras gives two popular concerts this month in London and Bournemouth, as well as appearing on TV South.

Classical Top 10

- 1 *Der Rosenkavalier*, Strauss. Karajan. DG 413 163/1.
- 2 *Symphony No 2*, Rachmaninov. Simon Rattle. EMI EL-2700521.
- 3 *La Fille Mal Gardée*, Herold. Lanchbery. Decca 410 190/1.
- 4 *Ghena Dimitrova Operatic Arias*, EMI 2700611.
- 5 *Encore!* Karajan, BPO. DG 413 587/1.
- 6 *Symphonies 100/104*, Haydn. AAM, Hogwood. Decca 411 833/1.
- 7 *Magic Flute*, Mozart. Colin Davis, Philips 411 459/1.
- 8 *Symphonies No 41/Eine Kleine Nachtmusik*, Mozart. Orchestre de Paris, Barenboim. EMI EL 2700161.
- 9 *Symphony No 1*, Mahler. Chicago Symphony Orchestra, Solti. Decca 411 731/1.
- 10 *Piano Concertos 1-4*, Mozart. ECO, Perahia. CBS IM 39225.

Chart by courtesy HMV Oxford Street

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		TONIGHT David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
2	2	3	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" Stevie Wonder (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
3	3	11	DIAMOND LIFE ● Nile Rodgers (Nile Rodgers)	Epic EPC 26044 (C) C: 40-26044
4	1	9	NOW, THAT'S WHAT I CALL MUSIC III ☆ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
5	NEW		SOME GREAT REWARD Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (I/SP) C: STUMM 19
6	4	14	ELIMINATOR ● ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
7	15	2	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W) C: K450587
8	6	15	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
9	9	12	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Bros. 925110-1 (W)
10	5	31	THE WORKS ☆ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
11	NEW		ANIMALIZE Kiss (Paul Stanley/Gene Simmons)	Vertigo/Phonogram VERL 18 (F) C: VERL 18
12	NEW		HOW MEN ARE Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V2326 (E) C: TVC2326
13	7	50	CAN'T SLOW DOWN ☆ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
14	11	14	PARADE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
15	14	2	KNIFE Aztec Camera (Mark Knopfler)	WEA WX8 (W) C: WX8C
16	10	21	LEGEND ☆ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMW 1
17	NEW		STREET SOUNDS ELECTRO 5 Various (Various)	Street Sounds Electro ELCST 5 (A) C: ZCELC 5
18	18	31	HUMAN RACING ● Nik Kershaw (Phil Collins)	MCA MCF 3197 (C) C: MCF 3197
19	12	95	THRILLER ☆ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
20	55	4	NIGHT MOVES Various (Various)	K-tel NE 1255 (K) C: CE 2255
21	24	3	ALL BY MYSELF Various (Various)	K-tel NE 1273 (K) C: CE 2273
22	13	30	HUMAN'S LIB ☆ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
23	8	4	POWERSLAVE ● Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TPOWER 1
24	20	8	SELF CONTROL Laura Branigan (Jack Under a Bloodie Buchanan)	Atlantic 780147-1 (W) C: 780147-4
25	17	45	U2 LIVE "UNDER A BLOODY RED SKY" ☆ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
26	26	57	AN INNOCENT MAN ☆ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
27	22	65	QUEEN GREATEST HITS ☆ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
28	21	2	HOPE AND GLORY Tom Robinson (Robin Millar)	Castaway/RCA ZL 70483 (R) C: ZK 70484
29	NEW		THE PLAN 1978 Gary Numan/Tubeway Army (Gary Numan/Mike Kemp)	Beggars Banquet BEGA 55 (W) C: BEGC 55
30	16	23	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FX 84705
31	19	15	BREAKING HEARTS ● Eton John (Chris Thomas)	Rocket/Phonogram HISPD 25 (F) C: REWND 25
32	23	6	1100 BEL AIR PLACE Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
33	30	2	MUSIC FROM THE FILM "GHOSTBUSTERS" Various (Various)	Arista 206 559 (F) C: 406 559
34	28	27	NOW THAT'S WHAT I CALL MUSIC II ☆ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
35	25	17	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
36	27	4	CRE-OLE Kid Creole & The Coconuts (August Darnell)	Island IMA 13 (E) C: IMC 13
37	40	29	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11
38	38	7	DOWN ON THE STREET Shakatak (Nigel Wright)	Polydor POLD 5148 (F) C: POLD 5148
39	37	4	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
40	NEW		SWEPT AWAY Diana Ross (Diana Ross/Various)	Capitol ROSS 1 (E) C: TC ROSS 1
41	35	15	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
42	29	33	INTO THE GAP ☆ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
43	51	22	OCEAN RAIN ● Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
44	31	4	NO REMORSE ○ Motorhead (Various)	Bronze/PROTV MOTOR 1 (F) C: MOTOC 1
45	44	55	LABOUR OF LOVE ☆ UB40 (UB40/Ray/Pablo Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
46	39	25	BAT OUT OF HELL ☆ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
47	41	62	THE CROSSING ☆ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERH 27
48	33	4	UNDER WRAPS Jethro Tull (Ian Anderson)	Chrysalis CDL 1461 (F) C: ZCDL 1461
49	36	17	AMERICAN HEARTBEAT ● Various (Various)	Epic EPC 10045 (C) C: 40-10045
50	61	22	JUNK CULTURE ○ Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TVC2310

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	42	44	NOW, THAT'S WHAT I CALL MUSIC ☆ Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
52	32	7	PHIL FEARON & GALAXY ○ Phil Fearon & Galaxy (Phil Fearon)	Ensign/Island ENCL 2 (E) C: ENCC 2
53	34	12	VICTORY ● Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C) C: 40-86303
54	43	9	THE SIBELS (C. Fairley/B. Andrews/E. Costello/A. Shacklock)	London LONLP 1 (F) C: LONC 1
55	74	4	GREATEST HITS Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
56	79	51	COLOUR BY NUMBERS ☆ Culture Club (Steve Levine)	Virgin V 2285 (E) C: TVC 2285
57	77	14	DISCOVERY ○ Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TVC 2308
58	45	5	1999 Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4
59	54	32	THE SMITHS ● The Smiths (John Porter)	Rough Trade ROUGH 61 (I/R) C: ROUGH 61
60	68	3	JANE FONDA WORKOUT RECORD: NEW & IMPROVED Jane Fonda (Jane Fonda)	CBS 88640 (C) C: 40-88640
61	52	5	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX 7 (W) C: WX 7C
62	75	20	FANTASTIC ○ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
63	66	63	NO PARLEZ ☆ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
64	RE		HELLO, I MUST BE GOING! ☆ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TVC 2252
65	67	17	EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
66	50	11	LOVE OVER GOLD ☆ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
67	53	15	CAMOUFLAGE ● Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W) C: 925095-4
68	49	3	SWEET SIXTEEN — IT'S IT'S . . . SWEET'S HITS Sweet (Various)	C: GRAM 16 Anagram/Cherry Red GRAM 16 (P)
69	87	9	"WELL BEHIND YOU" Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 312 (A) C: ZROC 312
70	57	26	FACE VALUE ☆ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TVC 2185
71	48	11	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K) C: CE 2276
72	58	70	TOO LOW FOR ZERO ☆ Elton John (Chris Thomas)	Rocket/Phonogram HISPD 24 (F) C: REWND 24
73	NEW		SIGN OF THE HAMMER Manowar (Jack Richardson/Tony Platt)	10/Virgin DIX 10 (E) C: DIX 10
74	62	17	ORIGINAL SOUNDTRACK — "BREAKDANCE" Various (Various)	C: POLD 5147 Polydor POLD 5147 (F)
75	47	6	JUST THE WAY YOU LIKE IT The S.O.S. Band (Jimmy Jam/Terry Lewis)	Tabu/Epic TBU 26058 (C) C: 40-26058
76	RE		MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: OXMX 65002
77	RE		LOVE SONGS ☆ Barbra Streisand (Various)	CBS 10031 (C) C: 40-10031
78	78	47	OFF THE WALL ☆ Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
79	RE		LET'S DANCE ☆ David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC AML 3029
80	63	18	TRUE ☆ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
81	RE		LAMENT ● Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
82	88	16	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill/PRT SHLP 5552 (A) C: ZC-SH 5552
83	65	29	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1
84	NEW		HEARTBEAT CITY The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 960296-4
85	NEW		YOU, ME AND HE Mtume (James Mtume)	Epic EPC 26077 (C) C: 40-26077
86	80	8	L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra (Quincy Jones)	Qwest 925145-1 (W) C: 925145-4
87	69	2	90125 ○ Yes (Yes/Trevor Horn)	Atco 790125-1 (W) C: 100125-4
88	89	14	BRILLIANT TREES ○ David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E) C: TVC 2290
89	86	9	THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F) C: POLHC 6
90	71	12	GREATEST HITS ☆ Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 456744
91	56	5	DREAMTIME The Cult (John Brand)	Beggars Banquet BEGA 57 (W) C: BEGC 57
92	60	12	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERL 16
93	99	3	RUMOURS ☆ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)	Warner Brothers K 56344 (W) C: K 456344
94	RE		OCTOBER ○ U2 (Steve Lillywhite)	Island ILPS 9680 (E) C: ICT 9680
95	RE		SNAP! The Jam (Various)	Polydor SNAP 1 (F) C: SNAP 1
96	92	2	LIONEL RICHIE ☆ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
97	90	12	THE SIMON AND GARFUNKEL COLLECTION ☆ Simon & Garfunkel (Simon/Garfunkel/Hale)	CBS 10029 (C) C: 40-10029
98	91	3	TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
99	64	2	in the studio The Special AKA (Jerry Dammers/Elvis Costello/Dick Cuthell)	2 Tone/Chrysalis CHR TT 5008 (F) C: ZCHRT 5008
100	RE		A NIGHT AT THE OPERA ☆ Queen (Roy Thomas Baker/Queen)	EMI EMT 103 (E) C: TC-EMT 103

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TOP US ALBUMS

TITLE	ARTIST	LABEL
1 1 PURPLE RAIN, Prince and The Revolution	Warner	
2 2 BORN IN THE USA, Bruce Springsteen	Columbia/CBS	
3 4 SPORTS, Huey Lewis & The News	Chrysalis	
4 3 PRIVATE DANCER, Tina Turner	Capitol	
5 5 HEARTBEAT CITY, The Cars	Elektra	
6 6 1100 BEL AIR PLACE, Julio Iglesias	Columbia/CBS	
7 7 CAN'T SLOW DOWN, Lionel Richie	Motown	
8 9 BREAK OUT, Pointer Sisters	Planet	
9 13 SOUNDTRACK, Eddie and the Cruisers	Scotti Bros	
10 12 MADONNA, Madonna	Sire	
11 10 NO BRAKES, John Waite	EMI-America	
12 11 SIGNS OF LIFE, Billy Squier	Capitol	
13 8 OUT OF THE CELLAR, Ratt	Atlantic	
14 16 SHE'S SO UNUSUAL, Cyndi Lauper	Portrait	
15 17 MIDNIGHT MADNESS, Night Ranger	Capitol/MCA	
16 14 GHOSTBUSTERS, Soundtrack	Arista	
17 19 WARRIOR, Scandal/Patty Smyth	Columbia/CBS	
18 38 "WOMAN IN RED" Stevie Wonder	Motown	
19 15 STAY HUNGRY, Twisted Sister	Atlantic	
20 20 PHANTOMS, The Fixx	MCA	
28 32 THE GLAMOROUS LIFE, Sheila E	Warner Bros	
21 21 1984, Van Halen	Warner Bros	
22 22 17, Chicago	Full Moon/Warner Bros	
23 18 POWERSLAVE, Iron Maiden	Capitol	
25 26 VICTORY, Jacksons	Epic	
26 25 ICE CREAM CASTLE, The Time	Warner Bros	
27 27 ELIMINATOR, ZZ Top	Warner Bros	
28 32 BREAKING HEARTS, Elton John	Geffen	
29 23 CONDITION CRITICAL, Quiet Riot	Pasha	
30 30 BANANARAMA, Bananarama	London	
31 36 SUDDENLY, Billy Ocean	Jive/Arista	
32 29 CAMOUFLAGE, Rod Stewart	Warner Bros	
33 33 AN INNOCENT MAN, Billy Joel	Columbia/CBS	
34 31 FIRST OFFENSE, Corey Hart	EMI-America	
35 28 LIGHTS OUT, Peter Wolf	EMI-America	
36 39 THE BLITZ, Krokus	Arista	
37 37 JERMAINE JACKSON, Jermaine Jackson	Arista	
38 24 REBEL YELL, Billy Idol	Chrysalis	
39 73 SWEEP AWAY, Diana Ross	RCA	
40 43 SELF CONTROL, Laura Branigan	Atlantic	

BULLETS 41-100

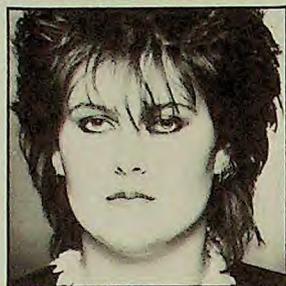
42 55 STOP MAKING SENSE, Talking Heads	Sire
43 53 CATS WITHOUT CLAWS, Donna Summer	Geffen
44 44 VOA, Sammy Hagar	Geffen
45 45 GO INSANE, Lindsey Buckingham	Elektra
47 57 WHAT ABOUT ME?, Kenny Rogers	RCA
50 50 PARADE, Spandau Ballet	Chrysalis
56 60 LEGEND, Bob Marley & The Wailers	Island
57 58 NEW SENSATIONS, Lou Reed	RCA
60 61 NUCLEAR FURNITURE, Jefferson Starship	Grunt
61 63 JUST THE WAY YOU LIKE IT, The S.O.S. Band	Tabu
63 67 SHOUT AT THE DEVIL, Motley Crue	Elektra
67 80 HONEYMOON SUITE, Honeymoon Suite	Warner Bros
68 78 THE BIG CHILL, Original Soundtrack	Motown
69 76 WALKING THE RAZOR'S EDGE, Helix	Capitol
73 79 GREATEST HITS, VOL. 2, The Oak Ridge Boys	MCA
76 77 RIGHT BY YOU, Stephen Stills	Atlantic
77 84 INSTINCTS, Romeo Void	Columbia/CBS
78 90 SEE YOU IN HELL, Grim Reaper	RCA
79 81 YOU, ME AND HE, Mtume	Epic
80 83 LOOKIN' FOR TROUBLE, Joyce Kennedy	A&M
81 89 RECKONING, R.E.M.	I.R.S.
82 82 SOUND-SYSTEM, Herbie Hancock	Columbia/CBS
83 85 FUEL FOR THE FIRE, Naked Eyes	EMI-America
88 N WILD ANIMAL, Vanity	Motown
89 98 STEALING FIRE, Bruce Cockburn	Gold Mountain
90 93 MEANT FOR ... Mandrell/Greenwood	MCA
91 N NO TELLING LIES, Zebra	Atlantic
93 95 ALL OVER THE PLACE, Bangles	Columbia/CBS
94 96 ELECTRIC DREAMS, Original Soundtrack	Virgin/Epic

Chart Courtesy Billboard w/e October 6, 1984

SINGLES

Reviewed
by
JERRY SMITH

**JAH WOBBLE/OLLIE MARLAND/
POLLY ELTES:** Voodoo (Lago
LACO 5, Rough Trade/Cartel).
The enigmatic Wobble has come
up with another fine Jazz
influenced out-take with one of
his scintillating, fluid base lines
underpinning Ollie Marland's
striking keyboards and Polly
Eltes' deep chanted vocals to pro-
duce an intriguing dance track.



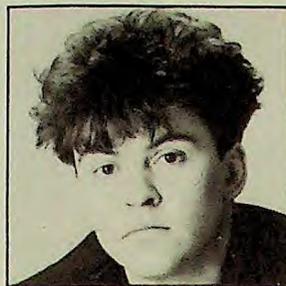
ALISON MOYET

excellent extra tracks, The Price
Of Love and Is It.

BLUE IN HEAVEN: Across My
Heart (Island (12)IS 199, EMI). A
rousing anthem from this
promising young Irish band has
echoing guitars and pumping
bass beneath a dark moody vocal
that is accentuated well by the
doomy synth lines. Certainly a
band that's worth a lot of
attention.

THE LUCY SHOW: See It Goes
(Piggy Bank/A&M BAN(K)
(BANX) 888, CBS). Following on
from their past two impressive
singles comes this desolate,
Cure-influenced track with
tormented vocals over a heavy,
atmospheric backing. The 12-inch
provides better value with two

JB's ALL STARS: Ready Willing
And Able (RCA Victor RCA(T)
440, RCA). This highly danceable,
up-tempo version of the Jimmy
Holiday and Cyndie King Northern
Soul duet could bring success for
this flexible outfit led by
drummer John Bradbury of the
Special AKA with the famed
Rumour brass section and
featured vocalists Dee Sharp and
Shezwee Powell.



PAUL YOUNG

Chart Certs

A FLOCK OF SEAGULLS:
Never Again (The Dancer)
(Jive JIVE (T) 78, CBS).

MARK KNOPFLER: The Long
Road (Theme From Cal)
(Vertigo/Phonogram DSTR 8
(12) PolyGram).

ALISON MOYET: All Cried
Out (CBS (T)A 4757, CBS).

WHAM: Freedom (Epic (T)A
4743, CBS).

PAUL YOUNG: I'm Gonna
Tear Your Playhouse Down
(CBS (T)A 4786, CBS).

MARI WILSON: Let's Make This
Last (Compact Organisation
PINK(X) 9, PolyGram). A new
direction after a lengthy absence
has produced a rather weak high
energy dance track with
sequenced bass and standard
drum track embellished only by
keyboards and her well-treated
vocals.

THE TECHNOS: Spirit Of The
Thing (PRT 7 TEC (12) TEC 2,
PRT). A dynamic Phil Harding
production on this dramatic
version of a Jim Rafferty and
Betsy Cook song that with its
catchy, uplifting chorus should
receive plenty of airplay and is
their best single to date so it
could do well.

THE LAURELS: Zoom, (Take The
Test) (Happy Records (LAF IT),
Pinnacle). Having shortened their
name from The Swinging Laurels
and moved to an independent
label The Laurels have come up
with a great, bubbling track
boasting memorable, smooth
vocal melodies and up-lifting
horns. Could do well.

ICICLE WORKS: Hollow Horse
(Beggars Banquet BEG 119(T),
WEA). Their first new material for
a while is certainly a potential hit

with catchy, swaying vocal
melody over psychedelic chiming
guitars, swirling keyboards,
thrashing drums and a bouncy
bass line.

HUEY LEWIS AND THE NEWS: If
This Is It (Chrysalis CHS (12)2803,
PolyGram). A pleasant, swinging
pop song featuring lilting guitar
lines and doo-wop style backing
vocals, all sounding similar to
Billy Joel and could give them
first hit over here after their
success in the US with their latest
LP Sports.

CABARET VOLTAIRE: Sorsoria
(Some Bizzare/Virgin CVS 3(12),
EMI). These two Sheffield
electronic wizards, Stephen
Mallinder and Richard Kirk have
produced another excellent, hard
alternative dance track whose
intricate drum rhythms and
imaginative effects precedes
their eagerly awaited new album.

TORCH SONG: Don't Look Now
(IRS(X) 110, CBS). A loping beat,
funky bass, sensitive keyboards
and a dreamy, melodic vocal
make for an interesting track
taken from the immaculate debut
album Wish Thing.

APOLLINA 6: Sex Shooter
(Warner Brothers 929 1827,
WEA). New Prince protegee and
female lead in the Purple Rain
movie ousts Vanity to produce a
sultry, very Prince-influenced
dance track taken from the
forthcoming album.

CHRIS REA: Ace Of Hearts
(Magnet MAG(T) 269, RCA). An
excellent ballad whose bouncy
rhythm, intricate keyboards and
sparkling sax plus the effective
vocals and vibrant guitar should
guarantee plenty of radio
exposure. Could do well.

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THE LAURELS



MARI WILSON

CASSETTE ONLY RELEASES — FRIDAY, OCTOBER 5TH, 1984

- ALADDIN Pickwick Tell-A-Tale PLB 129 (Story Cassette and Ladybird Book) £1 26 (PK)
- ARMSTRONG, Louis LOUIS ARMSTRONG Audio Fidelity ZCGAS 725 (Cassette) £0 92 (A)
- ATTRITION DEATH HOUSE Adventures in Reality ARR 11 (Cassette) (I/BK)
- BEACH BOYS BEACH BOYS Audio Fidelity ZCGAS 720 (Cassette) £0 92 (A)
- BEATLES, The THE BEATLES VOLUME III Audio Fidelity ZCGAS 731 (Cassette) £0 92 (A)
- BEATLES, The THE BEATLES VOLUME IV Audio Fidelity ZCGAS 741 (Cassette) £0 92 (A)
- BEATLES, The THE BEATLES VOLUME I Audio Fidelity ZCGAS 701 (Cassette) £0 92 (A)
- BEATLES, The THE BEATLES VOLUME II Audio Fidelity ZCGAS 702 (Cassette) £0 92 (A)
- BENTON, Brook BROOK BENTON Audio Fidelity ZCGAS 722 (Cassette) £0 92 (A)
- BERRY, Chuck CHUCK BERRY Audio Fidelity ZCGAS 726 (Cassette) £0 92 (A)
- BLACK BEAUTY (READ BY HAYLEY MILLS) Listen For Pleasure 4171625 (Cassette) £3 04 (E)
- BREWER, Teresa TERESA BREWER Audio Fidelity ZCGAS 728 (Cassette) £0 92 (A)
- CHARLES, Ray RAY CHARLES Audio Fidelity ZCGAS 729 (Cassette) £0 92 (A)
- CLINE, Patsy PATSY CLINE Audio Fidelity ZCGAS 711 (Cassette) £0 92 (A)
- COOKE, Sam SAM COOKE Audio Fidelity ZCGAS 721 (Cassette) £0 92 (A)
- DIAMONDS ARE FOREVER (READ BY IAN OGILVY) Listen For Pleasure 4171725 (Cassette) £3 04 (E)
- DOMINO, Fats FAIS DOMINO Audio Fidelity ZCGAS 727 (Cassette) £0 92 (A)
- ELLINGTON, Duke DUKE ELLINGTON Audio Fidelity ZCGAS 748 (Cassette) £0 92 (A)
- FAMOUS LEGENDS: BOOK 2 Pickwick Tell-A-Tale PLB 127 (Story Cassette and Ladybird Book) £1 26 (PK)
- FRANKENSTEIN Pickwick Tell-A-Tale PLB 126 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARDEN GANG: GERTRUDE GOOSEBERRY & BELINDA BLACKCURRANT Pickwick Tell-A-Tale PLB 135 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARDEN GANG: PATRICK'S PEAR & COLIN'S CUCUMBER Pickwick Tell-A-Tale PLB 133 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARDEN GANG: PEDRO PEPPER & THE CHERRY TWINS Pickwick Tell-A-Tale PLB 132 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARDEN GANG: PETER POTATO & ALICE APPLE Pickwick Tell-A-Tale PLB 134 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARDEN GANG: ROBERT RASPBERRY & GRACE GRAPE Pickwick Tell-A-Tale PLB 131 (Story Cassette and Ladybird Book) £1 26 (PK)
- GARLAND, Judy JUDY GARLAND VOLUME III Audio Fidelity ZCGAS 734 (Cassette) £0 92 (A)
- GARLAND, Judy JUDY GARLAND VOLUME IV Audio Fidelity ZCGAS 743 (Cassette) £0 92 (A)
- GARLAND, Judy JUDY GARLAND VOLUME I Audio Fidelity ZCGAS 707 (Cassette) £0 92 (A)
- GARLAND, Judy JUDY GARLAND VOLUME II Audio Fidelity ZCGAS 708 (Cassette) £0 92 (A)
- GILBERTO, Astrud ASTRUD GILBERTO Audio Fidelity ZCGAS 737 (Cassette) £0 92 (A)
- GILLEY, Mickey MICKY GILLEY Audio Fidelity ZCGAS 713 (Cassette) £0 92 (A)
- GILLEY, Mickey MICKY GILLEY Audio Fidelity ZCGAS 713 (Cassette) £0 92 (A)
- GOOSE GIRL, The Pickwick Tell-A-Tale PLB 130 (Story Cassette and Ladybird Book) £1 26 (PK)
- HALEY, Bill, & THE COMETS BILL HALEY & THE COMETS Audio Fidelity ZCGAS 747 (Cassette) £0 92 (A)
- HENDRIX, Jimi JIMI HENDRIX VOLUME III Audio Fidelity ZCGAS 732 (Cassette) £0 92 (A)
- HENDRIX, Jimi JIMI HENDRIX VOLUME I Audio Fidelity ZCGAS 703 (Cassette) £0 92 (A)
- HENDRIX, Jimi JIMI HENDRIX VOLUME II Audio Fidelity ZCGAS 704 (Cassette) £0 92 (A)
- HIRT, Al AL HIRT Audio Fidelity ZCGAS 724 (Cassette) £0 92 (A)
- HORNE, Lena LENA HORNE Audio Fidelity ZCGAS 739 (Cassette) £0 92 (A)
- HORTON, Johnny JOHNNY HORTON Audio Fidelity ZCGAS 754 (Cassette) £0 92 (A)
- IRSOL FIRST CONTACT Adventures in Reality ARR 006 (Cassette) (I/BK)
- IRSOL HALF LIVE Adventures in Reality ARR 008 (Cassette) (I/BK)
- JACKSON, Stonewall STONEWALL JACKSON Audio Fidelity ZCGAS 752 (Cassette) £0 92 (A)
- JONES, George GEORGE JONES Audio Fidelity ZCGAS 717 (Cassette) £0 92 (A)
- KING, Ben E. GREATEST HITS Dynamic SD 33165 (Cassette) £4 25 (JS)
- LAI, Francis FRANCIS LAI Audio Fidelity ZCGAS 735 (Cassette) £0 92 (A)
- LAST OF THE MOHICANS, The Pickwick Tell-A-Tale PLB 125 (Story Cassette and Ladybird Book) £1 26 (PK)
- LEE, Johnny JOHNNY LEE Audio Fidelity ZCGAS 712 (Cassette) £0 92 (A)
- LEGRAND, Michel MICHEL LEGRAND Audio Fidelity ZCGAS 730 (Cassette) £0 92 (A)
- LIVE AND LET DIE (READ BY IAN OGILVY) Listen For Pleasure 4171665 (Cassette) £3 04 (E)
- MAJOR TOM, THE MISSING AMBASSADOR Pickwick Tell-A-Tale PLB 136 (Story Cassette and Ladybird Book) £1 26 (PK)
- MANTOVANI MANTOVANI VOLUME III Audio Fidelity ZCGAS 733 (Cassette) £0 92 (A)
- MANTOVANI MANTOVANI VOLUME IV Audio Fidelity ZCGAS 742 (Cassette) £0 92 (A)
- MANTOVANI MANTOVANI VOLUME I Audio Fidelity ZCGAS 705 (Cassette) £0 92 (A)
- MANTOVANI MANTOVANI VOLUME II Audio Fidelity ZCGAS 706 (Cassette) £0 92 (A)
- McRAE, Carmen CARMEN McRAE Audio Fidelity ZCGAS 750 (Cassette) £0 92 (A)
- MILSAP, Ronnie RONNIE MILSAP Audio Fidelity ZCGAS 756 (Cassette) £0 92 (A)
- NELSON, Willie WILLIE NELSON Audio Fidelity ZCGAS 757 (Cassette) £0 92 (A)
- OWENS, Buck BUCK OWENS Audio Fidelity ZCGAS 755 (Cassette) £0 92 (A)
- PARKER, Charlie CHARLIE PARKER Audio Fidelity ZCGAS 751 (Cassette) £0 92 (A)
- PAUL, Frankie STRANGE FEELING Jet Star (no cat. number) (Cassette) £4 25 (JS)
- PAYCHECK, Johnny JOHNNY PAYCHECK Audio Fidelity ZCGAS 753 (Cassette) £0 92 (A)
- PETER & THE TEST TUBE BABIES JOURNEY TO THE CENTRE OF JOHNNY CLARKE'S HEAD 00.1 (Cassette) £2 40 (II)
- PITNEY, Gene GENE PITNEY Audio Fidelity ZCGAS 719 (Cassette) £0 92 (A)
- PLATTERS, The THE PLATTERS Audio Fidelity ZCGAS 718 (Cassette) £0 92 (A)
- PULED, Johnny JOHNNY PULED Audio Fidelity ZCGAS 748 (Cassette) £0 92 (A)
- SPARROW SPARROW VS. THE REST Dynamic Sounds (no. cat. number) (Cassette) £4 25 (JS)
- STAMPLEY, Joe JOE STAMPLEY Audio Fidelity ZCGAS 709 (Cassette) £0 92 (A)
- STAPLE SINGERS, The THE STAPLE SINGERS Audio Fidelity ZCGAS 745 (Cassette) £0 92 (A)
- TECHNIQUES, The THE ILL NEVER FALL IN LOVE Jet Star (no. cat. number) (Cassette) £4 25 (JS)
- THOMAS, B.J.B.J. THOMAS Audio Fidelity ZCGAS 740 (Cassette) £0 92 (A)
- TORME, Mel MEL TORME Audio Fidelity ZCGAS 740 (Cassette) £0 92 (A)
- TURNER, Ike & Tina IKE & TINA TURNER Audio Fidelity ZCGAS 716 (Cassette) £0 92 (A)
- VARIOUS BETHEL Inc. You've Got Foetus On Your Breath, Meat Puppets, Boyd Rice, 23 Skidoo, Virgin Prunes) Bethel BETHEL 1 £2 43 (I/Fast Forward)
- VARIOUS DUKES OF DIXIELAND Audio Fidelity ZCGAS 714 (Cassette) £0 92 (A)
- VAUGHAN, Sarah SARAH VAUGHAN Audio Fidelity ZCGAS 728 (Cassette) £0 92 (A)
- WAGNER, Porter PORTER WAGONER Audio Fidelity ZCGAS 710 (Cassette) £0 92 (A)
- WARWICK, Dianne DIANNE WARWICK VOLUME III Audio Fidelity ZCGAS 735 (Cassette) £0 92 (A)
- WARWICK, Dianne DIANNE WARWICK VOLUME IV Audio Fidelity ZCGAS 744 (Cassette) £0 92 (A)
- WARWICK, Dianne DIANNE WARWICK VOLUME I Audio Fidelity ZCGAS 715 (Cassette) £0 92 (A)
- WUTHERING HEIGHTS (READ BY DANIEL MASSEY) Listen For Pleasure 4171685 (Cassette) £3 04 (E)

SUNDAY

EBONY PRESENTS —

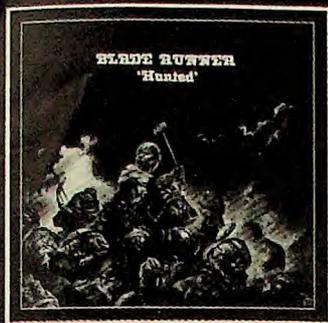
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HEAVY METAL

6 October 1984



TOP · SINGLES

TOP · ALBUMS

1	HEAVEN'S ON FIRE, Kiss	Vertigo/Phonogram VER 12 (F)
2	MYSTERY, Dio	Vertigo/Phonogram DIO 4 (F)
3	UNDERWATER WORLD, Hanoi Rocks	CBS A 4732 (C)
4	KILLED BY DEATH, Motorhead	Bronze BRO 185 (F)
5	2 MINUTES TO MIDNIGHT, Iron Maiden	EMI 5489 (E)
6	WALKING ON A HIGH WIRE, Marseille	Ultra! Noise/Albion WALK 1 (P)
7	ALL MEN PLAY ON 10, Manowar	10/Virgin TEN 30-12 (12" only) (E)
8	I WANNA BE SOMEBODY, W.A.S.P.	Capitol CL 336 (E)
9	TAKE HOLD OF THE FLAME, Queensryche	EMI America EA 183 (E)
10	ANIMAL (F..K LIKE A BEAST), W.A.S.P.	Music For Nations KUT 109 (P)
11	METAL QUEEN, Lee Aaron	Roadrunner RR 125507 (12" only) (P)
12	DON'T STOP RUNNING, Y&T	A&M AM 308 (C)
13	MAMA, WE'RE ALL CRAZEE NOW, Mamas Boys	Jive G71 (C)
14	EMPTY ROOMS, Gary Moore	10/Virgin TEN 25 (E)
15	WE ROCK, Dio	Vertigo/Phonogram DIO 3 (F)
16	GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W 9693 (W)
17	BIG CITY NIGHT, The Scorpions	Harvest HAR 5231 (E)
18	NERVOUS SHAKEDOWN, AC/DC	Atlantic A96551 (W)
19	I'LL WAIT, Van Halen	Warner Brothers W9213 (W)
20	LOOKS THAT KILL, Motley Crue	Elektra E975T (12" only) (W)
21	ISLAND IN THE SUN, Alcatraz	RCA 434 (R)
22	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Epic A4572 (C)
23	TOO DIFFERENT, TWO PEOPLE, Persian Risk	12 RA 3 (12" only) (P)
24	ROCK ME TONIGHT, Billy Squier	Capitol SQD 1 (E)
25	ASSASSINING, Marillion	EMI MARIL 2 (E)
26	IT CAN HAPPEN, Yes	Atco B9745 (W)
27	ROCK YOU, Helix	Capitol CL 339 (E)
28	LEGS (Special U.S. Remix), ZZ Top	Warner Brothers W9272 (W)
29	THE BODY ELECTRIC, Rush	Vertigo/Phonogram RUSH 11 (F)
30	LIGHTNING STRIKES, Tokyo Blade	Powerstation OHM 7T (12" only) (P)

1	POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
2	W.A.S.P., W.A.S.P.	Capitol EJ 2401951 (E)
3	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
4	THE WARNING, Queensryche	EMI America EJ 2402201 (E)
5	WAYSTED, Waysted	Music For Nations MFN 31 (P)
6	NO REMORSE, Motorhead	Bronze/PROTV MOTOR 1 (F)
7	LAST IN LINE, Dio	Vertigo/Phonogram HISPD 24 (F)
8	BLACK AND BLUE, Black and Blue	Geffen GEF 26020 (C)
9	ANIMALIZE, Kiss	Vertigo/Phonogram VERL 18 (F)
10	SHOUT AT THE DEVIL, Motley Crue	Elektra 9602891 (W)
11	BON JOVI, Bon Jovi	Vertigo/Phonogram VERL 14 (F)
12	RIDE THE LIGHTNING, Metallica	Music For Nations MFN 27 (P)
13	PYROMANIA, Def Leppard	Vertigo/Phonogram VERS 2 (F)
14	THE BLITZ, Krokus	EMI EJ 2401741 (E)
15	1984, Van Halen	Warner Brothers 923985-1 (W)
16	VDA, Sammy Hager	Geffen Gef 26054 (C)
17	NIGHT OF THE BLADE, Tokyo Blade	Powerstation AMP 4 (P)
18	DON'T BREAK THE OATH, Merciful Fate	Music For Nations MFN 28 (P)
19	IN ROCK WE TRUST, Y&T	A&M AMLX 65007 (C)
20	NO PAROLE FROM ROCK 'N' ROLL, Alcatraz	RCA PL 83263 (R)
21	WALKING THE RAZOR'S EDGE, Helix	Capitol EJ 2401931 (E)
22	OUT OF THE DARKNESS, Jack Starr	Music For Nations MFN 34 (P)
23	LET THEM EAT METAL, The Rods	Music For Nations MFN 29 (P)
24	HELL COMES TO YOUR HOUSE, Various	Music For Nations MFN 30 (P)
25	OUT OF THE CELLAR, Ratt	Atlantic 780143-1 (W)
26	ALL FIRED UP, Fastway	CBS 25958 (C)
27	UNLACE, Black Lace	Mausoleum SKULL 8348 (P)
28	STAY HUNGRY, Twisted Sister	Atlantic 780156-1 (W)
29	HOT NIGHT, Lionheart	CBS (Import)
30	THIS TIME, Jaguar	Roadrunner RR 9851 (P)

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DISCO

Indie intrigue as new act hits the chart

WITH A stable situation at the top of the disco/dance chart this week, the action in the upper regions comes from Jocelyn Brown's *I Wish You Would*, moving from 13 to number five and from Intrigue's smash double-sider *Let Sleeping Dogs Lie/Like The Way You Do It*. The latter has only been in the charts for three weeks, but is already at number 10, representing a 10-place jump from last week, a splendid achievement from an indie-distributed specialist label and a brand-new hit-making act.

Close behind, at 11 from 24, Mtume's *Prime Time* is another obvious top 10 contender for next week, while *Simplicious with Let Her Feel It* makes a significant leap from its number 32 debut to

18, and proving another winner for Island's Fourth & Broadway.

Among a strong batch of 10 new chart entries, Chaka Khan's *I Feel For You* has all the hallmarks of a massive crossover: Stevie Wonder harmonica solo and all. Like Stevie's own chart-topper, the first few days' sales of this have been on 7-inch only, but still more fans will be holding on to their cash for the larger format.

Making an even bigger debut though is Eugene Wilde's *Gotta Get You Home Tonight*, yet another hot item from the current winning streak of the Philly World label, which has already provided London here with major sellers by Terri Wells and Harold Melvin so far this year. Wilde has been storming up the club play charts for the last couple of weeks, a large number of DJs having been quick to see its potential as soon as the imported 12-inch arrived

Electromovers

WITH EVER-INCREASING numbers of electro records making their presence felt in the dance charts, it is now obvious that this *genre* is here to stay, at least for the foreseeable future.

A lot of specialist-orientated shops already do very good electro business, particularly if they serve a locality where a club or a particular DJ specialises in the music. Others may be wondering what they ought to stock, as, like Hi-NRG, electro seems at first glance a world unto itself, full of unfamiliar names, titles and American labels, and with a constant flood of new product to boot.

The accompanying Top 20 has been compiled by leading specialist wholesaler Greyhound and shows the 12-inch electro imports most shipped to dealers in the UK last week. It is hoped to feature similar listings every few weeks on this page to guide the average dance-orientated dealer interested in what might move for him in this genre, outside UK-released-and-charted records and the Street Sounds electro compilation albums.

Almost all the following are currently imports, though it is a safe bet that at least those on US labels with established British outlets, like Atlantic (Arthur Baker), Tommy Boy (Afrika Bambaataa), Polydor (Chris "The Glove" Taylor) and EMI America (Jellybean), will be given rapid UK release:

- 1 MASTERS OF THE SCRATCH Master OC & Crazy Eddie
- 2 100 SPEAKERS Dr Dre
- 3 WE'RE ROCKING THE PLANET Hashim
- 4 CHECK US OUT Junior Gee (UK release on Tai Wan TWO 1948, via Greyhound)
- 5 SCRATCH MOTION Triple Threat Three
- 6 RECKLESS Chris "The Glove" Taylor
- 7 FRANTIC SITUATION Afrika Bambaataa & Soul Sonic Force (with Shango)
- 8 TECHNO SCRATCH Knights Of The Turntables
- 9 BREAKER'S REVENGE Arthur Baker
- 10 HIP HOP ON WAX, VOL.2 DJ Red Alert
- 11 SON OF BEAT STREET, Jazz Jay
- 12 DO OR DIE Divine Sounds
- 13 IT'S TIME TO ROCK Great Peso & Mr Nasty
- 14 JAILHOUSE RAP Fatboys
- 15 STREET LOVE Twilight 22
- 16 HUMAN BEAT BOX Disco 3
- 17 FIX IT IN THE MIX Pretty Tony
- 18 THE MEXICAN Jellybean
- 19 BITE IT Drum
- 20 RHYTHM MAGIC Rhythm Masters

ROCKPOOL

1	(1)	PRINCE: Purple Rain	(Warner Brothers)
2	(2)	FRANKIE GOES TO HOLLYWOOD: Two Tribes	(ZTT/Island/UK)
3	(8)	DAVID BOWIE: Blue Jean/Dancing With The Big Boys	(EMI)
4	(4)	ROMEO VOID: Girl In Trouble	(Columbia)
5	(9)	SHEILA E: Glamorous Life	(Warner Bros.)
6	(5)	SCRITTI POLITTI: Absolute/Wood Beez	(Virgin/UK)
7	(11)	MALCOLM McLAREN: Madam Butterfly	(Charisma/UK)
8	(7)	SHRIEKBACK: Hand On My Heart	(Arista/UK)
9	(21)	TINA TURNER: What's Love Got To Do With It	(Capitol)
10	(20)	CHAKA KHAN: I Feel For You	(Warner Bros)
11	(New)	U2: Pride (In The Name Of Love)	(Island)
12	(3)	BRONSKI BEAT: Smalltown Boy	(London/UK)
13	(New)	BRONSKI BEAT: Why?	(London/UK)
14	(New)	STAPLE SINGERS: Slippery People	(Private I)
15	(19)	BANANARAMA: Cruel Summer	(London/UK)
16	(18)	DEPRECHE MODE:	Master & Servant(Mute/UK)
17	(12)	OMD: Junk Culture	(Virgin/UK)
18	(28)	VICIOUS PINK: Cccan't You See	(Parlophone/UK)
19	(15)	JAMES BROWN/AFRIKA BAMBAATAA: A Unity	(Tommy Boy)
20	(6)	APB: What Kind Of Girl Are You	(Albion/UK)
21	(13)	CYNDI LAUPER: She Bop	(Portrait)
22	(New)	VELS: Private World	(Mercury)
23	(22)	THE SPECIAL AKA: Free Nelson Mandela	(Chrysalis)
24	(New)	DIANA ROSS: Swept Away	(RCA)
25	(30)	NAKED EYES: What In The Name Of Love	(EMI)
26	(17)	INXS: I Send A Message	(Atco)
27	(New)	WHAM: Wake Me Up Before You Go-Go	(Columbia)
28	(New)	FRONT 242: Endless Riddance	(Wax Trax)
29	(10)	SECTION 25: Looking For A Hilltop	(Factory/UK)
30	(New)	BILLY IDOL: Flesh For Fantasy	(Chrysalis)

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on these shores.

Also finally into the Top 50, at number 40, is *We Need Some Money* by Chuck Brown, on the Mastermix label through PRT. This too has been huge with club DJs for the best part of a month (*Record Mirror's*).

This first showing will probably now be the catalyst for a rapid chart climb if the disc's apparent potential is to be believed — so don't overlook it as just another fairly lowly entry. The 12-inch catalogue number is 12 CHE 8403.

Now that's what we call dance music . . .

THE ELITE/Challenge/Jungle Rhythm group of specialist dance labels has several interesting releases in various genres scheduled for October, headed by the first album on Jungle Rhythm, which will be a compilation entitled *Freshen Up* (Now That's What WE Call Music). Available shortly through PRT and the Cartel, its catalogue number is FULP 1 — and no prizes for guessing what the title is a dig at.

The long tracks running a gamut of styles from electro to soul include three which have only previously been available here as 12-inch imports — Rama's *I Don't Want You To Be*, Dr Jeckyl & Mr Hyde with *Fast Life*, and Give Me My Money from the Beat Box Boys.

It is worth noting that during the sell-in period the dealer price of the set will be just £1.82, rising to £2.43 once the album is on sale.

The 12-inchers currently scheduled are a Hi-NRG release on Challenge by the Climax Orchestra, *Interaction* (TALL 10), produced by Garry Hughes and Chris Lucas; a Jungle Rhythm offering from new band Automation, updating Atmosfear's old hit *Dancing In Outer Space* (SWET 12); and at the end of the month, a newbie on Elite by Atmosfear themselves, *Telepathy* (DAZZ 35).

Dealers who want an upfront appraisal of the Automation track can telephone (01) 903 0305.



PRAISE BE: Madonna's new WEA album, *Like A Virgin*, is scheduled for the end of October (see product news)

Product news

SEVERAL POTENTIALLY big-selling disco/dance albums are due from WEA in the next few weeks, beginning with *Grover Washington Jr's Inside Moves* (K 960318-1) and *Chaka Khan's I Feel For You* (K 925162-1), plus a second volume from the *Beat Street Soundtrack* (K 780158-1) on October 5. *Madonna's Like A Virgin* (K 925157-1) and a new set from *Al Jarreau* (K 250807-1) will follow at the end of October, while WEA also has the long-awaited new album by *George Benson* tentatively set for late autumn, just in time for the run-up to Christmas. No details or title on this yet . . . October 5 should also see Chaka Khan's *I Feel For You* remix appearing on 12-inch (Warner Bros W 9209T), coupled with instrumental and dub versions of same, plus *China Town* . . . Foremost dance music import distributor Greyhound has a new 12-inch release on its own label, in the form of *Kiss The Boys* by *Tony Graham* (GRPT 109), produced by one-time *Squeeze* bassist Harry Kakouli. Graham is fairly new to solo work, but began his professional career some seven years ago in a band called *Atlantis*, along with the likes of *Junior Giscombe*, *Paul Gandler* (now with *Modern Romance*) and *George Anderson* (new bass player with *Shakatak*) . . . New Motown signing *Phyllis St James*, whose *Ain't No Turning Back* album is scheduled for October, has a strong session pedigree as a backup vocalist, having lent her tonsils to records by *Tina Turner*, *The Jacksons*, *Ray Charles* and the *Beach Boys*, among others . . . Absent for a long while since their pop Top 5 hit *How 'Bout Us* in 1981, *Champaign* return with *Off And On Love*, now creating some up-front buzz on US Columbia import . . . *Mark Berry*, who mixed the current *Stephanie Mills* high flyer, is back in London, doing some studio work for *Fourth & Broadway/Island* and also with *Scots band H₂O*. he can be contacted via *Jane Scobie* on (01) 960 7192 . . . *The Staple Singers* return in the US on *Private I* with *Slippery People* which is finding favour with a lot of British club DJs, even though import 12-inch sales haven't been strong enough (yet) to chart it strongly here. A domestic release before long on CBS seems likely.

RADIO London

A LIST

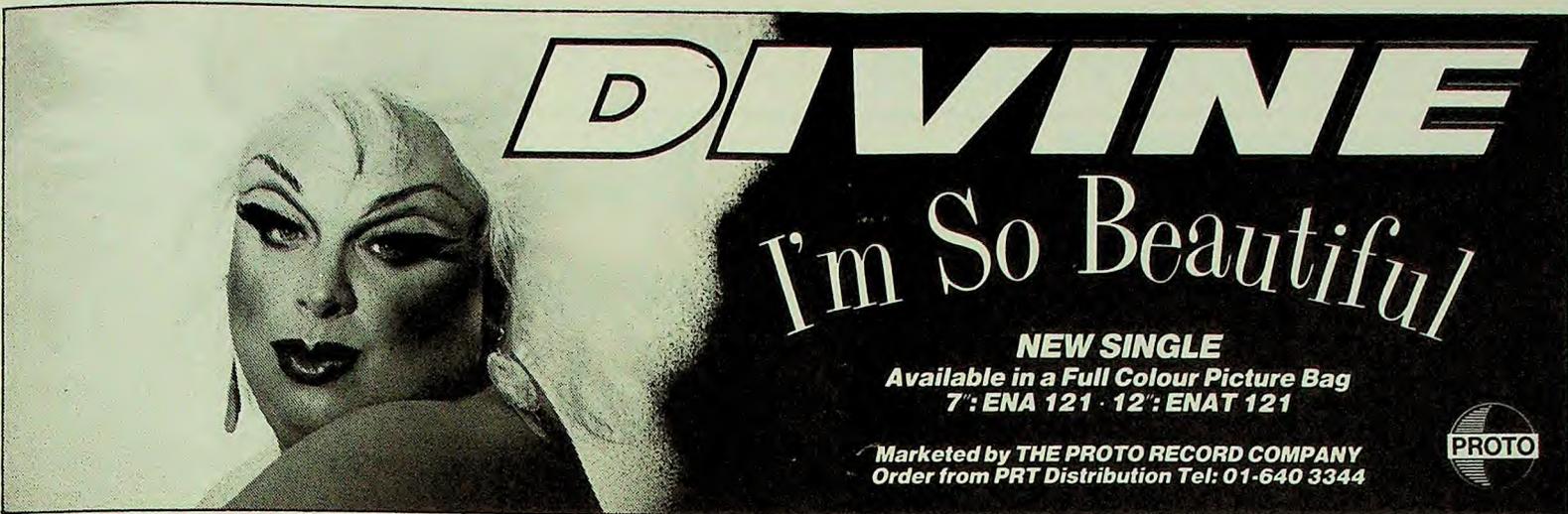
JOCelyn BROWN: I Wish You Would	Fourth & Broadway/Island
GILBERTO GIL: The Girl From Ipanema	Verve/Polydor
PAUL HARDCASTLE: Rain Forest	Bluebird
INTRIGUE: Let Sleeping Dogs Lie	Music Power
STEPHANIE MILLS: The Medicine Song	Club/Phonogram
MTUME: Prime Time	Epic
RAY PARKER JR.: Ghostbusters	Arista
SADE: Smooth Operator	Epic
PHYLLIS ST. JAMES: Candlelight Afternoon	Motown
STEVIE WONDER: I Just Called To Say I Love You	Motown

CLIMBERS

ASHFORD & SIMPSON: Solid	(US Import-Capitol)
GENE CHANDLER: I'll Make The Living If You Make The Loving Worthwhile	(US Import-Columbia)
PHILIP BAILEY: Children Of The Ghetto	(US Import-Chi Sounds)
DELEGATION: Oh Honey	State
FOX: The Ten Plagues	WEA
LATOYA JACKSON: Hot Potato	Epic
PARIS: I Choose You	(US Import-Kelli-Arts-Records)
THE STAPLE SINGERS: Slippery People (Club Version)	Epic
VANITY: Pretty Mess	Motown
WINDJAMMER: Live Without Your Love	MCA

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DISCO

and dance



6 October 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

- 1 1 6 I JUST CALLED TO SAY I LOVE YOU
Stevie Wonder Motown TMG(T) 1349 (R)
- 2 2 4 LOST IN MUSIC
Sister Sledge Cotillion/Atlantic B9718(T) (W)
- 3 3 5 GHOSTBUSTERS
Ray Parker Jr. Arista ARIST (12)580 (F)
- 4 5 6 THE MEDICINE SONG
Stephanie Mills Club/Phonogram JAB(X) 8 (F)
- 5 13 3 I WISH YOU WOULD
Jocelyn Brown Fourth & Broadway/Island (12)BRW 14 (E)
- 6 7 4 RAIN FOREST
Paul Hardcastle Bluebird BR(T) 8 (A)
- 7 6 13 DR. BEAT
Miami Sound Machine Epic (T) A 4614 (C)
- 8 4 7 MAGIC TOUCH
Rose Royce Streetwave (M)KHX 21 (A)
- 9 10 4 COME AND GET MY LOVIN'
Barbara Fowler Master Mix (12)CHE 8405 (A)
- 10 20 3 LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT
Intrigue Music Power MPR(T) 2 (IDS/JS)
- 11 24 2 PRIME TIME
Mtume Epic (T) A 4720 (C)
- 12 14 3 I CAN'T LET YOU GO
Haywoode CBS (T) A 4664 (C)
- 13 8 5 HOT WATER
Level 42 Polydor POSPI(X) 697 (F)
- 14 18 2 WE DON'T WORK FOR FREE
Grandmaster Melle Mel & The Furious Five Sugar Hill/PRT SH(L) 136 (A)
- 15 12 3 SMOOTH OPERATOR
Sade Epic A 4655 (12" — TX 4655) (C)
- 16 9 7 ENCORE
Cheryl Lynn Streetwave (M)KHX 23 (A)
- 17 15 3 TOUCH BY TOUCH
Diana Ross Capitol (12)CL 337 (E)
- 18 32 2 LET HER FEEL IT
Simplicious Fourth & Broadway/Island (12) BRW 13 (E)
- 19 NEW GOT TO GET YOU HOME
Eugene Wilde Fourth & Broadway/Island (12)BRW 15 (E)
- 20 11 7 YOU GET THE BEST OF ME (Say, Say, Say)
Alicia Myers MCA MCA(T) 914 (C)
- 21 21 3 TUCH ME
Fonda Rae Streetwave (M)KHX 28 (A)
- 22 25 6 MR. SOLITAIRE
Animal Nightlife Island (12)IS 193 (E)
- 23 23 3 NO FAVORS
Temper MCA MCA(T) 916 (C)
- 24 NEW I FEEL FOR YOU
Chaka Khan Warner Brothers W9209 (W)
- 25 46 2 IF IT HAPPENS AGAIN
UB40 DEP International/Virgin DEP 11(12) (E)

- 26 16 10 YOU'RE NEVER TOO YOUNG
The Cool Notes Abstract Dance (12)AD 001 (P)
- 27 19 5 UNITY (PART 1 — THE THIRD COMING)
Afrika Bambaataa/James Brown Tommy Boy/Polydor AFR(X) 2 (F)
- 28 17 12 ETERNALLY GRATEFUL
Janet Kay Local 7LR8 (12" — LR8) (A)
- 29 34 2 PURPLE RAIN
Prince and the Revolution Warner Brothers W9174(T) (W)
- 30 NEW PLEASE DON'T GO
Steve Washington Streetwave (M)KHX 27 (A)
- 31 41 3 I GET ROMANTIC
Booker Newberry III Buzz International VIBE 6(T) (P)
- 32 NEW STOP PLAYING WITH MY LOVE
Steve Drayton Master Mix CHE 8407 (A)
- 33 22 45 WHITE LINES (DON'T DON'T DO IT)
Grandmaster & Melle Mel Sugar Hill/PRT SH(L) 130 (A)
- 34 29 4 TORTURE
Jacksons Epic (T) A 4675 (C)
- 35 39 2 I DIDN'T MEAN TO TURN YOU ON
Cherrelle Tabu/Epic (T) A 4656 (C)
- 36 NEW SEA SHELLS
George Lee's Anansi Ebusia/Code EB 001 (12" only) (JS)
- 37 26 6 INTIMATE CONNECTION
Kleeer Atlantic A 9637(T) (W)
- 38 48 2 LAST PLANE (ONE WAY TICKET)
Clint Eastwood & General Saint MCA MCA(T) 910 (C)
- 39 28 10 STUCK ON YOU
Trevor Walters I&S Productions IS(T) 002 (IDS)
- 40 NEW WE NEED SOME MONEY
Chuck Brown Master Mix CHE 8403 (A)
- 41 NEW (54-46) WAS MY NUMBER
Aswad Island (12)IS 170 (E)
- 42 NEW YOUR TOUCH
Bonnie Pointer Epic A 4418 (C)
- 43 27 7 THE GIRL FROM IPANEMA
Astrud Gilberto Verve/Polydor IPA(X) 1 (F)
- 44 30 4 TODA MENINA BAIANA
Gilberto Gil WEA International U 9451(T) (W)
- 45 31 9 LADY SHINE (SHINE ON)
T.H.S. — The Horne Section Fourth & Broadway Island (12) BRW 10 (E)
- 46 43 3 BETTER BE GOOD TO ME
Tina Turner Capitol (12)CL 338 (E)
- 47 44 3 EASIER SAID THAN DONE
Bryan Loren Virgin VS 706(12) (E)
- 48 NEW GET OFF
Patrice Rushen Elektra E9702(T) (12" only) (W)
- 49 NEW SLIPPERY PEOPLE
The Staple Singers Epic TA 4784 (12" only) (C)
- 50 40 2 WHAT IS LIFE
Black Uhuru Island (12)IS 150 (E)

- 1 1 3 SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"
Stevie Wonder Motown ZL 72285 (R)
- 2 2 6 JUST THE WAY YOU LIKE IT
The S.O.S. Band Tabu/Epic TBU 26058 (C)
- 3 4 4 YOU, ME AND HE
Mtume Epic EPC 26077 (C)
- 4 3 10 DIAMOND LIFE
Sade Epic EPC 26044 (C)
- 5 25 2 STREET SOUNDS ELECTRO 5
Various Street Sounds ELCST 5 (A)
- 6 13 3 THE CONTROLLERS
The Controllers MCA MCA-5514 (Import)
- 7 NEW JUST LIKE DREAMING
Terri Wells Philly World/London LONLP 4 (F)
- 8 6 13 PRIVATE DANCER
Tina Turner Capitol TINA 1 (E)
- 9 10 3 AIN'T NO TURNIN' BACK
Phyllis St. James US Motown 6112ML (Import)
- 10 5 6 PHIL FEARON & GALAXY
Phil Fearon & Galaxy Ensign/Island ENCL 2 (E)
- 11 11 2 CRE-OLE
Kid Creole & The Coconuts Island IMA 13 (E)
- 12 8 3 RECORD SHACK PRESENTS — VOLUME ONE
Various Record Shack RSTV 1 (IDS)
- 13 9 6 REFLECTIONS OF RICK JAMES
Rick James Motown ZL 72174 (R)
- 14 7 12 MUSIC FROM MOTON PICTURE PURPLE RAIN
Prince and The Revolution Warner Brothers K 925110-1 (W)
- 15 18 2 WE ARE FAMILY
Sister Sledge Cotillion/Atlantic K50587 (W)
- 16 15 7 THE TWO OF US
Ramsey Lewis & Nancy Wilson CBS 25976 (E)
- 17 NEW FINESSE
Glen Jones RCA MSL 18036 (Import)
- 18 14 7 STREET SOUNDS EDITION 10
Various Street Sounds STSND 010 (A)
- 19 12 6 DOWN ON THE STREET
Shakatak Polydor POLD 5148 (F)
- 20 16 20 LEGEND
Bob Marley & The Wailers Island BMW 1 (E)
- 21 RE SUNRISE
Paulinho Da Costa Pablo 2 312143 (Import)
- 22 22 6 BRYAN LOREN
Bryan Loren Virgin V2322 (E)
- 23 24 12 VICTORY
Jacksons Epic EPC 86303 (C)
- 24 NEW THE ESSENTIAL ASTRUD GILBERTO
Astrud Gilberto Verve/Polydor VRV 6 (F)
- 25 NEW JUDGE NOT
Gregory Isaacs & Dennis Brown Greenleafs GREL 72 (JS/SP)

Dealers: Cut out and display in 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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Bragg, Box launch new tape label

A NEW indie label Another Spark has been set up to specialise in cassette-only releases and debuts with a tape featuring 90 minutes of music by 26 bands from the independent scene.

Another Spark No 1, released this week (5) will include tracks from Billy Bragg, Red Guitars, 1000 Mexicans, The Box, The Jazz Butcher and Perfect Vision, as well as lesser known names like Tiny Town, The Ghost Of Electricity and Ege Bam Yasi, and will retail at £3.99. The package also in-

cludes a 28-page booklet.

Future plans include a sequel, Spark No 2, a cassette of Velvet Underground covers by well-known bands, an instrumental tape and a retrospective of "classic neglected works from the late Seventies and early Eighties".

● Another Spark is distributed through the Cartel and can be contacted at PO Box 199, Cambridge CB4 3BH. Tel: 0223-321902/0223-60127.

Play Dead revival via Jungle re-mix

JUNGLE RECORDS is releasing a "metallic club mix" of Play Dead's 1982 Propaganda single. The mix is the fruit of a collaboration with John Fryer, who has in the past produced indie chart residents The Cocteau Twins among others.

The single marks the

beginning of a busy period for the band, who have a single made with members of New Order, Killing Joke and The Cult under the name of M.A.D., lined up on Criminal Damage, as well as their own single on Clay. A major UK tour is planned for November.

Hurrah! for Kitchenware

KITCHENWARE RECORDS, which is for the most part licensed through major labels (Kane Gang/Daintees via London, Prefab Sprout via CBS), returns to true independence for Hurrah!'s third single, Who'd Have Thought, next Monday (8).

Like The Sun Shines Here

and Hip Hip before it, the single is a pure slice of Byrdsian pop, from people who think independent should mean "fresh and exciting not unsaleable".

Hurrah! are supporting Everything But The Girl on their current UK tour.

A double debut at El

ÉL, THE independent arm of Blanco Y Negro, releases its first two singles in the form of Hothouse by The Klaxon Five and I Bloodbrother Be by The Shock-Headed Peters.

Both have attracted favourable press already, with The Klaxons reportedly recalling some of the sweaty glory of The Fire Engines, which can only be a good thing.

Best of rockabilly set

ANAGRAM RELEASES Revenge Of The Killer Pussies, a compilation of the best of "contemporary garage and trash rockabilly" including previously unreleased material by bands such as The Meteors, Bone Orchard, Turnpike Cruisers and Brilliant Cruisers

amongst others. The 16-track LP follows the success of the earlier "psychobilly" collection, Blood On The Cats, and will be available on "blood spattered" vinyl as a limited edition of 5,000 and on cassette which also includes Blood On The Cats.

Red Guitars go to it

RED GUITARS have released a new single, Marimba Jive/Heartbeat Go!, on their own Self-Drive label and an album is planned for October release. The band expect to be on the road again in November and December. Self-Drive, 11 Albany Street, Hull, North Humberside (0482 20451).

Tracking...

LOWELL FULSON, the American blues guitarist and singer, has made his first studio album in more than a decade for JSP Records... Flicknife Records has two new albums scheduled, Take Me To Your Leader by Eraserhead and a mini-LP, FREQ by rock-post Bob Calvert who wrote Hawkwind's Silver Machine — both distributed by Pinnacle... Trojan has released two singles by John Holt and Desmond Dekker and The Aces, both available in 7- and 12-inch formats. A-side of the Dekker disc is Hippopotamus recorded in 1970 and re-mixed this year, while Holt's single features Too Much Love...

Play, the band formed by singer and songwriter Wayne Kennedy and Survival producer David Rome, have a new Survival single, In Mind, initially available in 12-inch format only... The Creepshow have a 12-inch EP, Fu Man Chu, released on Criminal Damage Records through the Cartel and Jungle... The Vibes, who are playing several London dates, have their debut EP Can You Feel released on the Big Beat label... Former Twelfth Night lead singer Geoff Mann reappears with his first solo album, I May Sing Grace, on the Food For Thought label...

Marillion manager John Arison launches his own indie label, Elusive, at the end of October, via his All Round Productions company... American duo ZAK, who debuted with single My World on the Insatiable label via Pinnacle, are currently recording an album which will include their second single Strangers Kiss... The Demon and Edsel labels have various album releases between now and Christmas including new LPs by Moby Grape, Vivian Stanshall, Johnny Adams, Rockpile, Kaleidoscope and Dr Feelgood... Sonet Records has signed Polish musician Michal Urbaniak and his band Urbaniak, who debut with an eponymous album and a single, Burning Circuits...

Marc Riley and The Creepers release a four track 12-inch single, Shadow Figure on In Tape, co-written by Riley and drummer Eddie Fenn with distribution through Red Rhino and The Cartel... Holly Near's ninth album, Watch Out!, on Redwood Records is distributed in the UK by Womens' Revolutions Per Minute (WRPM) at 62 Woodstock Road, Birmingham, B13 9BN (021-449 7041)... Rot Records is releasing an 18-track compilation album, Two Ninety Nine (which is also the retailing price) and also has a Varukers LP lined for November.

There are two new 12-inch singles via Red Rhino distribution — Gideon Turtle and the Midnight Choir by The Midnight Choir, on Golden Dawn Records, and Fever Car 'by Hula on Red Rhino itself, which was originally scheduled for release last month, but was delayed by pressing problems... The Moodists have a new single, Enough Legs To Live On, which is not lifted from their acclaimed Thirsty's Calling LP, out on the Red Flame Label... Meanwhile fellow Australians The Triffids last week released their Tiresless Plain album in the UK, a year after its appearance down under. The LP is on Hot Records with distribution by The Cartel... Strawberry Switchblade have signed with Korova and release their second single, Since Yesterday, on Friday (6). First album from Cindytalk, whose Gordon Sharp also plays with This Mortal Coil, is Camouflage Heart on the Midnight Music label... The Veil have signed to Clay Records and their debut single Manikin is available in 12-inch format... TW Records has released a single Don't Look Down from Steve Tilston's current album, In For A Penny... In For A Pound, which features Pete Bardens, Peter van Hooke and Raf Ravenscroft. The single is accompanied by a video—filmed on the Clifton Suspension Bridge near Bristol — and Tilston has recorded a five song session tape for Radio Two which should be transmitted in autumn.

Leeds' Three Johns follow their successful string of indie singles with their debut LP, Atom Drum Bop on Abstract. The eight track mini-album has already garnered good response from the music press and should be around the top of the chart shortly... Lydia Lunch has released a six track mini-album, In Limbo, on Doublevision via Rough Trade. The LP features songs written with Thurston Moore of Sonic Youth and one from ex-Birthday Partyer, Rowland S Howard, with whom Lunch scored an indie chart hit last year with a version of Bacharach/David's Some Velvet Morning... The mini-album is the first of a series from Doublevision covering Lunch's entire chequered history and much new work. Lunch will be in the UK in late October/early November for a series of readings.

Also on Doublevision, Chakk release a brilliant debut single, Out Of The Flesh, a funk-bass driven monster drawing on some of the best elements of ACR, Portion Control and even The Higsons.

Joe Carasco and The Crowns release a new LP, Bordertown, on Big Beat Records. It was recorded in Texas last March and Carasco will be playing UK dates to promote the product. Also due from Big Beat: a six-track mini-album featuring previously unreleased studio recordings by The Pink Fairies... Billy Jenkins, the Burlesque Trimmer & Jenkins, and Ginger Baker guitarist, returns to vinyl with Piano Sketches 1973-1984 on Wood Wharf Records. The LP is available direct from 28/30 Horseferry Place, Greenwich, London SE10 9BT... Two singles on the French indie label Disque du Grand Michel are currently available in the UK via December Songs (01-450 5987) and Greyhound Records (01-385 8238/8146). They are Michael's Michael (I'm Michael) and Todd's Thank You (Thank You).

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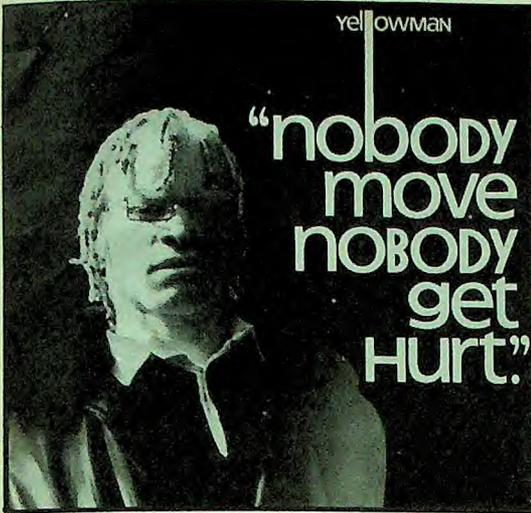
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Harvey Wallbangers
Nick Heyward-Linda Lewis
Jo-Ann Kelly-Leon Rosselson
Marlin Carthy-Harry South-Bob Tall
Florie Palmer-Killer Keats-Pete Thomas
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INDIES



6 October 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	6	MASTER AND SERVANT	Depeche Mode	Mute 7BONG 6 (I/RT/SP)
2	2	4	KANGAROO	This Mortal Coil	4AD AD 410 (I/P)
3	3	6	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT 166 (I/RT)
4	5	3	ACCELERATION (REMIX)	Bill Nelson	Cocteau COQ 15 (IDS)
5	4	5	BEAUTIFUL MONSTER	The Folk Devils	Ganges RAY 2 (I/Red Rhino)
6	23	2	MUSIC TO WATCH GIRLS BY	The Higsons	Upright UP 9 (I/RT)
7	8	4	THE GARDEN OF ARCANES DELIGHTS (EP)	Dead Can Dance	4AD BAD 408 (12" only) (I/P)
8	9	4	THE JUDGE	Inca Babies	Black Lagoon INC 004 (I/Red Rhino)
9	6	6	DEAD AND BURIED	Alien Sex Fiend	Anagram/Cherry Red ANA 23 (P)
10	10	8	WORK IN PROGRESS (EP)	Robert Wyatt	Rough Trade RTT 149 (12" only) (I/RT)
11	11	17	THANKS FOR THE NIGHT	The Damned	Damned DAMNED 1 (P)
12	14	3	SUNLIGHT BATHED THE GOLDEN GLOW	Felt	Cherry Red CHERRY 81 (P)
13	7	3	DO WHAT YOU DO	Charged G.B.H.	Clay CLAY 36 (P)
14	13	7	SHE SAID DESTROY	Death In June	New European BADVC 6 (I/R)
15	16	4	UNCLEAN (EP)	Psychic TV	Temple TOPY 001 (I/J)
16	12	8	AGADOO	Black Lace	Flair FLA 107 (P)
17	15	10	WALK INTO THE SUN	March Violets	Rebirth VRB 23 (I/Red Rhino)
18	28	3	RAPE	Zos Kia	All The Madmen MAD 8 (I/RT)
19	17	81	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
20	22	5	ACTION	The Fits	Trapper FIT 1 (P)
21	20	20	SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
22	49	2	SCARECROW (EP)	Wolfgang Press	4AD BAD 409 (12" only) (I/P)
23	18	11	ORIGINAL SIN	The Senate	Burning Rome/War BRR 7 (I/RT)
24	24	7	COTTAGE INDUSTRY	Yeah Yeah Yeah	In Tape IT 008 (I/Red Rhino)
25	21	11	SO SURE	Skeletal Family	Red Rhino RED 43 (I/Red Rhino)

26	NEW	DIRTY	Hard-Corps	Survival SUR 12026 (12" only) (I/BK)	
27	25	24	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
28	19	4	BIG BLUE WORLD	Paul Haig	Les Disques Du Crepuscule TWI 230 (I/P)
29	31	15	IN THE GHETTO	Nick Cave & The Bad Seeds	Mute 7MUTE 032 (I/RT/SP)
30	38	17	HUP TWO THREE FOUR	Sid Presley Experience	ID Records EYE 4 (IDS)
31	36	2	THE DANSE MACABRE COLLECTIONS	Screaming Dead	Angel ANG 1 (I/NM)
32	NEW	GROOVE JUMPING	400 Blows	Illuminated ILL 4812 (12" only) (I/J)	
33	27	10	WE'RE MAD/DEIDRE'S A SLAG	Toy Dolls	Volume VOL 10 (I/Red Rhino)
34	34	15	STEELTOWN	Red Guitars	Self-Drive Music SCAR 010 (I/Red Rhino)
35	29	8	BLUE CANARY	Frank Chickens	Kaz KAZ 20 (IDS)
36	37	10	SPIKE MILLIGAN'S TAPE RECORDER	The Membranes	Criminal Damage CRI 115 (I/BK/J)
37	NEW	CONSPIRACY	Chris & Cosy	International One CTI 001 (I/RT)	
38	30	4	GOD BLESS AMERICA	Toxic Reasons	Skysaw HANG 1 (I/Probe)
39	35	8	JOY'S ADDRESS	Float Up C.P.	Rough Trade RT 150 (I/RT)
40	47	2	ELECTRIC FIT (EP)	The Prisoners	Big Beat SW 98 (P)
41	26	8	ARE YOU READY	Break Machine	Record Shack SOHO 24 (IDS)
42	41	24	GOOD TECHNOLOGY	Red Guitars	Self Drive Music SD 008 (I/Red Rhino)
43	43	34	SNEAKDANCE	March Violets	Rebirth RB 21 (I/Red Rhino)
44	RE	SEVEN DEADLY SINS	The Outcasts	New Rose NEW 38 (I/RT)	
45	33	54	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
46	NEW	IT'S A HARD LIFE	Omega Tribe	Corpus Christi CHRIST ITS 12 (I)	
47	42	24	THIEVES LIKE US	New Order	Factory FAC 103 (12" only) (I/P)
48	40	20	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order	Factory Benelux FBN 22 (12" only) (I/RT/P)
49	32	11	STUCK ON YOU	Trevor Walters	I&S Productions IS 002 (IDS)
50	44	6	THAT SUMMER FEELING	Jonathan Richman	Rough Trade RTT 152 (12" only) (I/RT)

1	1	4	BURNING OIL	Skeletal Family	Red Rhino REDLP 44 (I/Red Rhino)
2	3	32	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
3	4	4	IF I KISSED HER I'D HAVE TO ...	400 Blows	Illuminated JAMS 42 (I/J/RT)
4	2	9	REVOLUTION	Theatre Of Hate	Burning Rome TOH 2 (I/RT)
5	5	48	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
6	7	12	ROCKABILLY PSYCHOSIS	Various	Big Beat WIK 18 (P)
7	NEW	WAYSTED	Waysted	Music For Nations MFN 31 (P)	
8	9	2	FLIP IT IN	Black Flag	SST SST 029 (I/P)
9	12	5	RED PATENT LEATHER	New York Dolls	Fan Club FC 007 (I/RT)
10	8	14	TOCSIN	Xmal Deutschland	4AD CAD 407 (I/P)
11	10	45	SMELL OF FEMALE	Cramps	Big Beat NED 6 (MW/P)
12	16	4	GOOD & GONE	Screaming Blue Messiahs	Big Beat NED 7 (MW/P)
13	6	3	THE EYE	Kuki	Crass CRASS 1984/1 (I)
14	14	21	VENGEANCE	New Model Army	Abstract ABT 008 (P)
15	17	3	SWEET SIXTEEN — It's Its ... Sweet's Hits	The Sweet	Anagram/Cherry Red GRAM 16 (P)
16	13	6	POWER CORRUPTION & LIES	New Order	Factory FACT 75 (I/RT/P)
17	20	3	THE PEARL	Brian Eno & Harold Budd	Editions EG/Polydor EGED 37 (I/RT)
18	11	14	INCREASE THE PRESSURE	Conflict	Mortarhate LP MORT 6 (IDS)
19	18	10	URBAN GAMELAN	23 Skidoo	Illuminated JAM 40 (I/J)
20	21	2	DAFFODILS TO THE DAFFODILS HERE'S THE ...	Various	Pax PAX 19 (I/Red Rhino)
21	NEW	FAMILY MAN	Black Flag	SST SST 026 (P)	
22	15	11	DEM' BONES	Broken Bones	Fall Out FALLP 28 (I/J)
23	19	33	GARLANDS	Cocteau Twins	4AD CAD 211 (I/P)
24	23	2	THE CREW	Seven Seconds	Better Youth Organisation BYO 005 (I/RT)
25	NEW	WILD SUMMER WOW	Various	Creation CRE 002 (I/RT)	

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