

MUSIC WEEK

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UK participants give 'shambles' verdict on the 1st International Video-Clip Festival

The Cars scoop top video awards

By RODNEY BURBECK
& JIM EVANS

ST TROPEZ: A promotion video for Elektra/Asylum band The Cars' single *You Might Think*, directed by Charley and Jeff Stein, and their long-form video *Heartbeat City*, took both top awards at the 1st International Video-Clip Festival of St Tropez last week.

That was just about the only positive news to emerge from the four-day event which many British participants described as a "shambles" as they gratefully boarded planes to fly home last Friday.

CBS Records' Don Reedman and Geoff Goy — the only UK record company executives to attend — summed up: "There weren't enough people there to make it a worthwhile market-place, there was no communication and bad organisation, we couldn't find out if any of our entries were shortlisted, the seminars were mostly in French on naive subjects, and we're still waiting for someone to tell us all the results."

Goy was also angry that one of his entries — a Paul Young clip — was barred from the competition

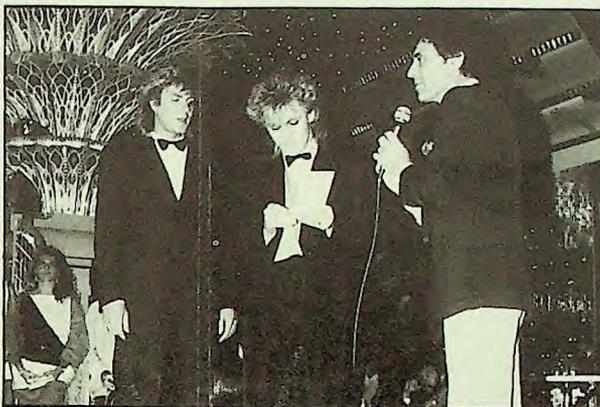
without explanation or apology. "We had been given permission to supply the video after the official closing date, but when we arrived we were told it couldn't be accepted," he said.

Other complaints included the lack of any central meeting place. St Tropez has no Palais des Festivals like Cannes, which hosts Midem and Vidcom, and participants wishing to do business had to hunt down contacts in widely spread hotels, or hope to meet them by chance in bars or restaurants.

But the festival's biggest problems concerned the 60-strong judging panel, from 19 different countries, and a computer fault which made a nonsense of the first day's voting.

Jeremy Jones, a director of the IMC communications company which was brought in 10 days before the festival to provide a computer program to assess the judges' marks, says that it became apparent on the opening day that the French organiser — Paris-based magazine publishing company RS Communications — had simply not thought-out the logistics of the judging procedure.

"We had to take the whole thing into our own hands,



ST TROPEZ: Duran Duran's Simon Le Bon and Nick Rhodes were among the special guests who presented awards at the 1st International Video-Clip Festival in a ceremony hosted by Sacha Distel.

organising the jurors into groups, finding rooms for them to sit, it was like putting on a festival from scratch," he said. "Then, as judging began, it became apparent that the categories were far too general."

Jones invented a "n/a", or not applicable, judge's mark to cover categories such as make-up and choreography in an animated cartoon, and re-wrote the

computer program. Unfortunately, a mistake occurred in re-writing the program and some judges pointed out that some videos they had marked low were coming out with high points.

The program was again re-written and by Wednesday they had a new set of results which seemed OK, but new objections were thrown up. It was claimed that some entries had not been

viewed at all by the jurors and some jurors complained that they had watched several videos by the same director in sequence, thereby dulling their critical abilities.

At this point, some 24 hours before the gala awards ceremony, the jurors were asked to nominate their five favourite clips and, says Jones, there were four clear winners and four which roughly tied — augmenting the computerised results. "In the end everyone was absolutely delighted with the results," he says.

There were also problems in judging the long-form videos and the judges decided among themselves that it was impossible to compare a compilation with, say, Bowie's *Serious Moonlight Tour*, and, ignoring the compilations, they simply marked each long-form on an "impact" basis from 1 to 100.

One of the UK judges, Paul Gambaccini, told *Music Week* that despite the problems, all the jurors agreed with the final decisions and he was satisfied that all the entries had been fairly judged, and the results repre-

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Spotlight moves

IN A series of management changes and promotions at Spotlight Publications, Mike Sharman becomes publisher of *Music Week* while Rodney Burbeck is appointed associate publisher. Burbeck will continue as editor until a replacement is appointed in due course.

Sharman also becomes group publishing director with direct responsibility for *Video Week*, *Satellite & Cable TV News* and Videotext services; he also retains overall responsibility for *Sounds*, and Eric Fuller is appointed associate publisher of *Sounds*.

Brian Batchelor becomes publishing director of *Record Mirror*; Bob Thrussell becomes publishing director of *Kerrang!* and Jonathan Ward becomes publishing director of *Over 21* and *Hi Fi For Pleasure*.

Deacon quits Conifer

IN A surprise move last week, John Deacon resigned as managing director of Conifer Records, the specialist importer and distributor which he founded in 1977. Deacon has quit the company, having sold his remaining interest in it, and "intends to seek other interests in the music business".

Conifer has expanded rapidly in recent years, broadening its base from its early specialisation in ethnic Arabic music into classical, jazz and non-chart pop music.

The company was set up by Deacon after a 17-year career with EMI, during which he helped to establish the EMI import division in 1960 and served in executive posts in France, Belgium, Beirut, Cyprus and

Greece. He built Conifer from modest beginnings — distributing Arabic catalogue records from the boot of his car — and took on specialist classical labels.

The company now has a board of directors and City backing, and details concerning the restructured management will be revealed shortly.

Music Week understands that the split between Conifer and Deacon is entirely amicable, and in a statement the board and directors acknowledged his "outstanding achievement and contribution to the company". Deacon's future plans are likely to include an international dimension and he can be contacted on 0491 641234.

New rules on session work

THE BPI and the Musicians Union have revised procedures on the use of backing tracks and promotional videos and from now on a standard consent form will have to be completed by all musicians and session singers not signed to a BPI member company when they participate in records made by BPI members. ?

Previously consent forms were only submitted to the MU when applications were made to use a backing track. The law does require producers to obtain consent in writing from all performers, and record company contracts with signed artists cover this.

Sony: mini-CD for Xmas?

SONY UK hopes to have a portable miniaturised compact disc player on the UK market before Christmas at a price around £300, followed shortly by in-car CD equipment.

Its D50 CD portable player is described as "the world's smallest — approximately the same size as three compact disc cases stacked upon each other". Philips has stated that it will not launch a portable CD player until the next year at the earliest.

Pioneer was the first manufacturer to launch a CD car player in the Japanese market on October 11. It presented two models, the CDX-1 (180mm wide) and the CDX-E1 (150mm wide), and the pre-amplifier containing CDX-P1 will be ready in January next year.

Chaka Khan

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NEWS

Zomba signs 'song doctor' Henderson

THE PRODUCER management division of the Zomba Companies continues to expand with the addition of noted record producer Peter Henderson to an exclusive worldwide management agreement.

Henderson produced Supertramp's *Breakfast In America*, Paris *The Live Album* and *Famous Last Words*, and the latest double platinum album by Rush. Through his Zomba deal he will now be involved in producing new and developing acts in the UK and US, putting his "ability as a 'song doctor' and musical craftsmanship into practical use", says Zomba director, Ralph Simon.

"We are presently completing the construction within our new studio facility of an area for our producers to do experimental work on the Fairlight Computer Synthesiser which in turn will

enhance their creative ability by coming up with unusual ideas and sounds."

Many of Zomba's existing producers are enjoying chart success and are active with new projects. Martin Birch's production of the current Whitesnake album has sold over 600,000 units worldwide and his Iron Maiden Powerslave LP went gold on release in the US. Tony Platt is in the US charts with Billy Squier's LP and single and has recently recorded Gary Moore and Manowar for Virgin 10.

Mutt Lange's latest LP with The Cars has been in the US charts for six months and generated three hit singles and he is now taking time off from production to concentrate on songwriting — he had a Top 10 hit last year with Huey Lewis & The News and has had songs recorded by Billy Ocean, Dionne Warwick and

Roman Holliday.

Mike Howlett is now producing a new LP with Joan Armatrading; and after a hit single with The Armory Show, Nick Tauber, is completing an album for Arista's The One O'Clock Gang while Chris Tsangarides has produced Lords Of The New Church for IRS and is working with Rock Goddess for A&M.

Meanwhile, engineer Nigel Green "is being groomed as a producer in his own right" and his work with The Willelson Dodgers is "creating wide interest in his work among the US A&R community", says Zomba.

"Many record companies are planning their releases for the first quarter of 1985 and I am now setting our producers' schedules for this period and beyond," says Ralph Simon.

Talking Heads in EMI deal

EMI RECORDS has signed Talking Heads to a worldwide deal excluding the US, and releases a live single and album by the band next week (15).

The single Slippery People and album Stop Making Sense are both taken from the soundtrack of the film *Stop Making Sense*, featuring the group in concert at the Pantages Theatre, Hollywood, last year. The single is also available as a special 12-inch extended mix.

Import licence agreed

THE BPI and the MCPS have agreed to introduce a joint import licence to cover both the copyright in a record and permission from both record companies and music publishers for the importation of the record.

Licences will be issued for records which are lawfully manufactured outside the EEC and which are not at the time of entry into the UK in the catalogue of any BPI member company. Licences will also be granted for "special formats" of titles which are in a member company's catalogue, provided the individual label concerned has given written permission.

The stamps issued under the proposed joint import licence will cost 50p for LPs and cassettes, and 15p per single (7-inch and 12-inch). Importers already contracted with the MCPS will be informed directly as soon as the new scheme comes into operation. A booklet will be available explaining the new BPI/MCPS scheme.

Lemon squash

MUSIC INDUSTRY squash champion Robert Lemon, of R&R Music, is planning to take on all-comers in a sponsored squash marathon in aid of Nordoff-Robbins Music Therapy Centre. Potential opponents, and sponsors, should contact him on 01-439 8442. The proposed date for the marathon is Friday, November 23, at a club to be advised.

American
Commentary



Video gaining in shops

From IRA MAYER

NEW YORK: Approximately 20 per cent of the outlets of major US record chains are stocking video cassettes, with music video comprising almost 17 per cent of inventory. Among video speciality outlets, music video accounts for only about five per cent of overall business.

The statistics, part of a *Video Marketing Newsletter* survey of eight chains representing almost 700 stores, would reflect even stronger record outlet involvement in home video — and music video in particular — if the 400-plus stores in the Musicland organisation were included. Musicland, the largest single chain in the country, owned by American Can, does not supply data to press surveys; the company's stores however, all stock at least some music video.

On average, stores responding to telephone enquiries allocate just over 10 per cent of floor space to pre-recorded video, with feature films dominating the product mix here as elsewhere. According to the survey, record store stock in the latter category runs about 72 per cent of the total. Children's and "how-to" material make up the remaining 11 per cent.

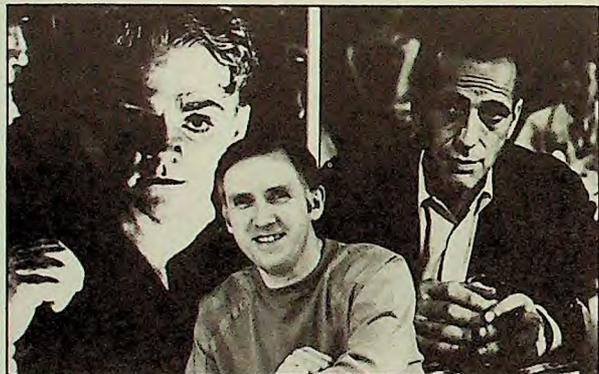
The renewed interest in music video finds most record and tape chains predicting increased involvement in the product line for the future. Key to such anticipated growth is the branch record distributors getting more involved in video distribution. The turning point is likely to come with the CBS Records operation taking over distribution of CBS/Fox product; CBS/Fox currently uses independents, but has been positioning itself for a changeover expected early next year, or sooner.

Dealers anticipate increased cross-promotional opportunities, despite delays between LP/tape and video release. The record distributors, say those in the retail sector, also understand their end of the business better than the video-only distributors. Surprisingly, returns no longer appear to be the retailers' greatest concern — this once having been their main reason for avoiding music video. Most concur that stock balancing and returns programmes ranging from 6-10 per cent are sufficient if orders are reasonably conservative.

THOSE WHO know Ken Schaffer, the inventor of the wireless microphone and wireless guitar, might be interested to know that his picture recently appeared in the *New York Times* with the assistant director of Columbia University's Institute for Russian Studies. It seems Ken is responsible for setting up a satellite that electronically follows Russian satellites in order to receive TV programming from the USSR. Talk about rock and rollers growing up.

SIRE INTERNATIONAL is offering a record contract (for one single) as part of the grand prize in a talent search being sponsored by Long Island, NY radio station SLIR-FM. Other prizes include a one-week trip to London highlighted by one night performing at a London club.

MUSIC VIDEO SHORTS: Two MTV compilation tapes, featuring material from Captiol/EMI America and WEA, are prepared by Picture Music International, are being marketed through 6,000 Radio Shack outlets... PolyGram and RCA/Columbia are joining forces to promote a series of music video releases including long-form tapes by Donna Summer, Rust, Roxy Music, Rainbow and Dexy's Midnight Runners... While Talking Heads live tape *Stop Making Sense* is just being released theatrically, it should become one of the hottest music videos.



FILM MUSIC expert Alan Warner has produced his 10th nostalgia single for the coming Christmas season — *The Gangster Single*, featuring classic film dialogue by James Cagney, Edward G Robinson and Humphrey Bogart, to a backing of the music from the 1939 movie, *The Roaring Twenties* with Priscilla Lane singing *I'm Just Wild About Harry*. A promotion video to illustrate the single, using authentic film clips, is being produced by Philip Jenkinson, and the single is released in the UK by RCA this month.

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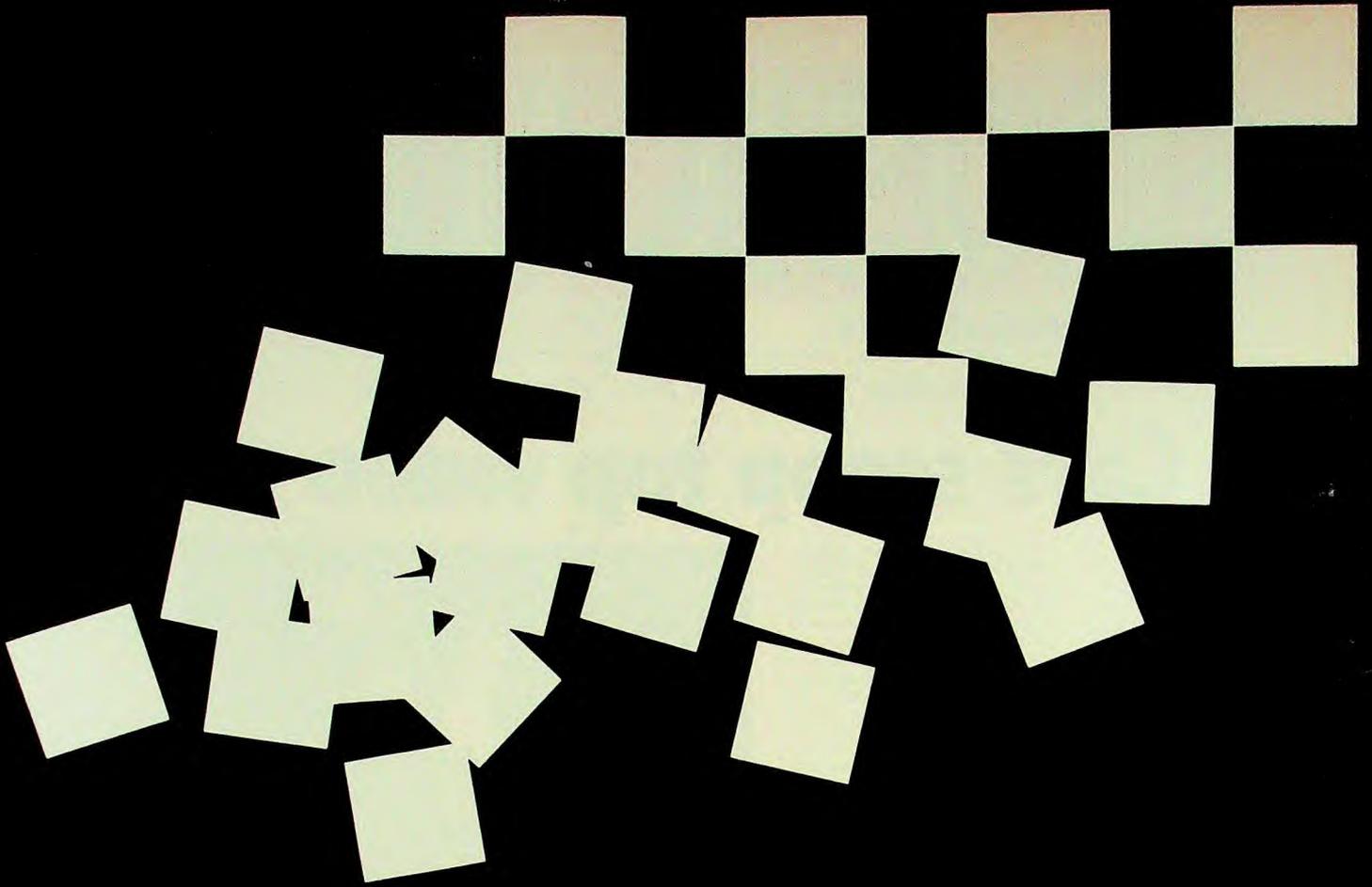
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NEWS

Controversy still rumbles over C4 and Chappell pact

THE UNREST in some music publishing quarters is rumbling on following the criticism of the Channel Four/Chappell Music pact (MW July 14). The complainant on that occasion, Terry Oates of Eaton Music, has now alleged that he has found firm proof that some ITV companies are making publishing rights a condition of commissioning composers for pilot shows.

Ken Freeman, a writer contracted with Eaton Music, was invited to submit music for a Yorkshire TV pilot show provisionally titled *The Hacker*, but according to Oates, did not get commissioned to provide the music because the publishing rights or a share of same were not available to YTV's publishing arm Chevron Music. Freeman's agent, Norman Boyack, told MW that he understood that YTV was expecting "a piece of the action" in terms of publishing. Freeman composed the music for BBC TV's current *Tripods* series.

YTV personnel involved have strongly denied the allegation. Brian Harris, who produced the pilot, said that Freeman was one of four possible composers considered.

"We tell everyone in these circumstances what timescale is involved, and ask for demo tapes. That doesn't mean it's a commission, and the publishing rights are not a primary condition affecting people writing for us and never have been."

Keith Morgan of YTV's music department confirmed Harris's statement, but added that YTV takes a different view where overseas publishing rights are concerned. The company's marketing efforts in placing its TV programmes in foreign markets and spin-offs such as video rights cause it to seek some share of the publishing interest, but "it's not the mainspring of any contract".

Oates is convinced that the Freeman case is the specific example which the IBA requested when he raised the propriety of the Channel Four/Chappell deal in terms of pressure being allegedly put on composers to concede publishing rights to commissioning ITV companies. An IBA spokesman told MW that Oates' latest representation has been received, acknowledged and was under consideration.

The Music Publishers Association, of which both Oates' Eaton Music and YTV's Chevron Music are members, has also written to the IBA to seek clarification of the position. The MPA letter points out an apparent anomaly inasmuch as independent radio stations are forbidden to have publishing associates but ITV companies are not.

Country awards

NASHVILLE: Country rock group Alabama set fresh records by winning the Entertainer Of The Year category for the third consecutive year at the 18th annual Country Music Association Awards, staged at the Grand Ole Opry House on October 8.

Lee Greenwood collected the Male Vocalist accolade for the second year running, and Reba McEntire won her first award by being named Female Vocalist. Another first-time winner was Anne Murray, who won both the Single and Album categories with her Capitol recording *A Little Good News*.

Other award winners were Julio Iglesias and Willie Nelson (Vocal Duet); Statler Brothers (Vocal Group); Ricky Skaggs Band (Instrumental Group); Chet Atkins (Instrument); Wind Beneath My Wings, written by Larry Henley and Jeff Silbar (Song), and The Judds (Horizon Award for creative growth in new artists).

Pirate radio picks up ads

LASER 558, the US-run pirate radio station moored in the Thames Estuary, has begun broadcasting advertisements.

Station representatives in the US have refused to reveal details regarding future advertisements, which began on October 1, but New York-based, International sales manager, John Moss said: "There is a significant amount of multi-national who are showing considerable interest in advertising with us, but none are based there."

Any UK firms advertising on Laser 558 would be contravening the 1967 Marine Broadcasting Offences Act.

Chrysalis moves

MIKE ALLEN has become international director for Chrysalis Records, following the departure of Mike Watts. Allen has been with Chrysalis for two years, and previously worked at Charisma Records and Phonogram International. Liam McCoy is now Chrysalis head of international promotion, moving from the international manager's chair... Towerbell Records field promotion manager Mike Leedham has been promoted to national promotions and marketing manager. He was formerly with Magnet.

Joining Towerbell as its first telesales girl is Samantha Gauntlet, who will be based at the label's distributor PRT's headquarters in Mitcham, and two other recruits are Cathy Glempson from Strong Man Management as PA to MD Bob England and Carol Tierney from Dennis Davidson Associates as PA to A&R director Tim Prior... Billy McElroy has joined Post Primitive Productions of Tokyo to run a London office. Former manager of the Heartbeats, McElroy has been working in TV production and music publishing consultancy... Frank Brunger,

Musical Chairs

former CBS group product manager, has joined Ariolasoft UK as marketing and sales director of the newly formed computer software Bertelsmann subsidiary...

Karen Ehlers promoted to press officer at Polydor... Kevin Black appointed editor of *Music UK* magazine... Paul Holland to Artist Management Productions as head of artist development... At Lasgo Exports, Judith Govey (ex-W H Smith) is appointed a product manager along with Paul Cafferate (ex-Our Price), and Chantel Bognas (ex-Lighting) becomes a sales executive...

Gray Levett has joined indie Plezure Records as joint MD; he was formerly head of publicity for Tonmeister Records in Los Angeles... In a number of new appointments at Arista, Chrissie Harwood, formerly with WEA, joins as label manager for Arista UK, assisted by Sarah Noble-Jones; Gordon Mackenzie, Arista's international manager, takes on additional responsibility as manager of European artist development for Arista UK product, and Clare King becomes international promotion manager.



CBS BECAME the first major record company to invite key people from the increasingly important cable TV industry during its recent Torquay conference. CBS managing director Paul Russell (far left) is pictured with Marcus Bicknell (head of cable programme marketing, Thorn EMI/Music Box), David Ciclitira (general manager, Satellite Television/Sky Channel), Mark Wood (UK sales co-ordinator, Satellite Television/Sky Channel), Alan Burkitt (editor, Satellite and Cable TV News) and Andy Stephens (director international marketing, CBS UK).

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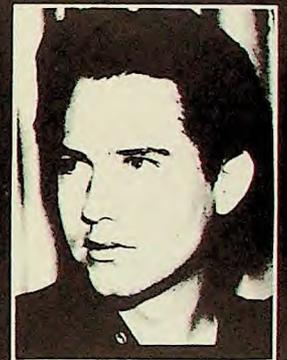
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IQ "Barbel Is In"	IQ1002	IQ121002
METEORS "I'm Just a Dog"	PORK1	PORK1T
MEZZOFORTE "Take Off"	STE750	STE1250
NEW MODEL ARMY "The Price"	ABS028	12ABS028
TOUCHDOWN "Do You Need Me" (2 mixes - Froggy & Ian Levine)	—	SUE100T
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WITCHFYNDE "Lords of Sin" (includes free mini live album)	SKULL8352

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NEWS

Video clip grows up

ST TROPEZ: Mort Nasatir, executive director of the Association of Music Video Broadcasters, told a seminar at the video-clip festival that: "The situation with regard to music video has changed dramatically. While the origin of the video clip was as a promotion item for a particular record, it is now much more than this."

"So many outlets are now available that the video programmers cannot confine their output to the short form. It is inevitable that the number of long form videos will increase."

"Music video is a new art form that will be with us for the next 20 or maybe 30 years and will become even more distant from the original promo items."

Nasatir outlined all the various outlet such as club, stores and TV. He added: "Within two years in the US, there will be over 200 stations that will broadcast music videos 24 hours a day. Cable penetration in the US now covers 25 per cent of homes with TV sets, and thus only one quarter of homes with TV can get cable programmes such as MTV. But in the future, local TV stations will be able to present music video products to 100 per cent of homes that have TV."

"In the years to come, it will not just be rock TV stations, but also stations covering such specialist musical areas as country, MOR and classical. You will be able to tune into the particular music that you like."

Video to find new market in cinemas

ST TROPEZ: Anthony Payne of Gas Productions addressed the seminar on the subject of why producers prefer to shoot videos on 35mm film rather than on video tape. Payne pointed out that there was a new area for showing music videos, and this was the cinema circuit.

"The idea is to bring back to

cinema the short film in support of the major feature. In the old days, this spot was taken up by cartoons. Now it is being used increasingly for music video."

Payne said that at present the producers were getting little financial return from cinema screening, but he felt that this could change in the future.

Island launches music software

A NEW music software package for the BBC-B micro computer has been launched by the Island group's software company, Island Logic. Called the Music System, it is available on disk and cassette and is being sold and distributed by EMI and is claimed to be "the most advanced micro-based music programme on the market".

Jive prices up

JIVE RECORDS has increased the dealer price of its 7-inch singles to 99p. Its prices for 12-inch singles and albums will be increased from November 1, to £1.79 and £3.65 respectively. The label's two current 12-inch singles, Billy Ocean's Caribbean Queen and A Flock Of Seagulls' Never Again (The Dancer) remain at £1.49 until the end of this month.

PPL to issue dub licences

PHONOGRAPHIC Performance Ltd (PPL) is taking over the administration of the industry dubbing licence from the BPI. The licence permits its holder to tape records of BPI member companies, for subsequent hire to commercial venues in return for a percentage fee.

The BPI has been granting this licence in suitable circumstances since 1983, and it is held by over 30 major suppliers in this field. Requests for the licence are increasing in ratio with the demand for taped compilations of commercial pop and MOR from both current and back catalogues for use in clubs, pubs, restaurants, shops and wine bars.

In view of this volume, it has been decided that the PPL as a long-established collection and distribution society serving the record industry is best equipped to administer this sector.

The dubbing licence stipulates that licensees cannot sell to customers and in no circumstances must tapes be supplied to the public; full copyright information must appear on the tapes or their packaging; no mixing or editing of tracks can be carried out without the specific permission of the company concerned; suppliers cannot use more than two tracks per tape of a particular act without obtaining such permission, and a BPI member company can exclude all or any of its repertoire from the scope of a licence.

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The PPL address is Ganton House, 14-22 Panton Street, London W1 (01-437 0311)

Cars award

CONTINUED FROM PAGE 1

sented the jurors' marks.

At a press conference, the festival organiser Rupert Schmid, admitted to "small problems", but said that next year's event would be totally re-organised. The festival's UK representative, Arthur Sheriff, said there had been "teething problems" which would be rectified for next year, but on the whole, he said they were pleased with the turn-out.

The organisers claimed to have attracted 1,800 participants from 14 countries, representing 400 companies, but a large proportion of those were media people. Observers estimated that there were only a few hundred genuine fee-paying industry executives.

Two auxiliary events during the festival were a live satellite transmission of the Thorn EMI/Virgin/NTV Music Box programme and a premiere screening of Vestron Music Video's Rolling Stones video, Video Rewind.

Very important!

Anyone who has not yet returned a *Music Week* 1985 Directory form should do so immediately. If you have not received a form, write to: Directory, *Music Week*, 40 Long Acre, London WC2.

DOOLEY

ST TROPEZ: A woeful lack of experience by the organisers, and a totally unsuitable setting, made the 1st International Festival of Video-Clips a dismal failure as a market and meeting place, and Bernard Chevry should have no fear that it represents any serious threat to Vidcom or Midem... to be charitable, the organisers, French RS Communications company headed by 23-year-old Rupert Schmid, at least *tried* to put on something new and worthwhile for the music video industry; allowances have to be made for it being the first; and its nub, the competition, does appear to have come up with some fair results... but people who spent time and money to be there can hardly feel they got value for money — it was an expensive way to wait four days for the awards results which were never announced publicly, except to a privileged few at the gala... most of the excitement was going on in the jury rooms at the Byblos Hotel — described by UK juror Tim Pope as "the bunker" — where the jurors found themselves working overtime to cope with the problems of voting procedures which the organisers had apparently failed to anticipate... IMC's Jeremy Jones, who worked literally day and night to save the situation, says he felt like Henry Kissinger as partisanship raised its head among the jurors: "There were two distinct camps, the French and the others. The French approached it from a totally different outlook..." the biggest fiasco of the week was the closing "press conference" when Schmid made a long speech in French which was "translated" into English by UK representative Arthur Sheriff in a couple of sentences; he was followed by chairman of the judges, Jean-Jacques Benneix, who launched into another lengthy speech in French and, when someone suggested he should speak in English, he lost his temper and shouted that they had chosen French as the common language and he was sorry he didn't speak Esperanto... the second biggest fiasco was the awards "gala" held in the Byblos nightclub which could only seat a fraction of the participants. Without any explanation, two sets of tickets were issued with different starting times, and the awards ceremony was well underway as most guests were still milling around the hotel wondering what was going on... in a bizarre sequence worthy of a Jacques Tati film, several English journalists were guided through the bowels of the hotel to emerge through a side door into the jam-packed nightclub, by which time most of the awards had been handed over, and we met a disgruntled Bill Wyman trying to escape. He was persuaded to stay, but when called upon to announce an award he called out, "If you find me a seat I'll open the envelope", leaving host Sacha Distel to mumble, "I'm not responsible".

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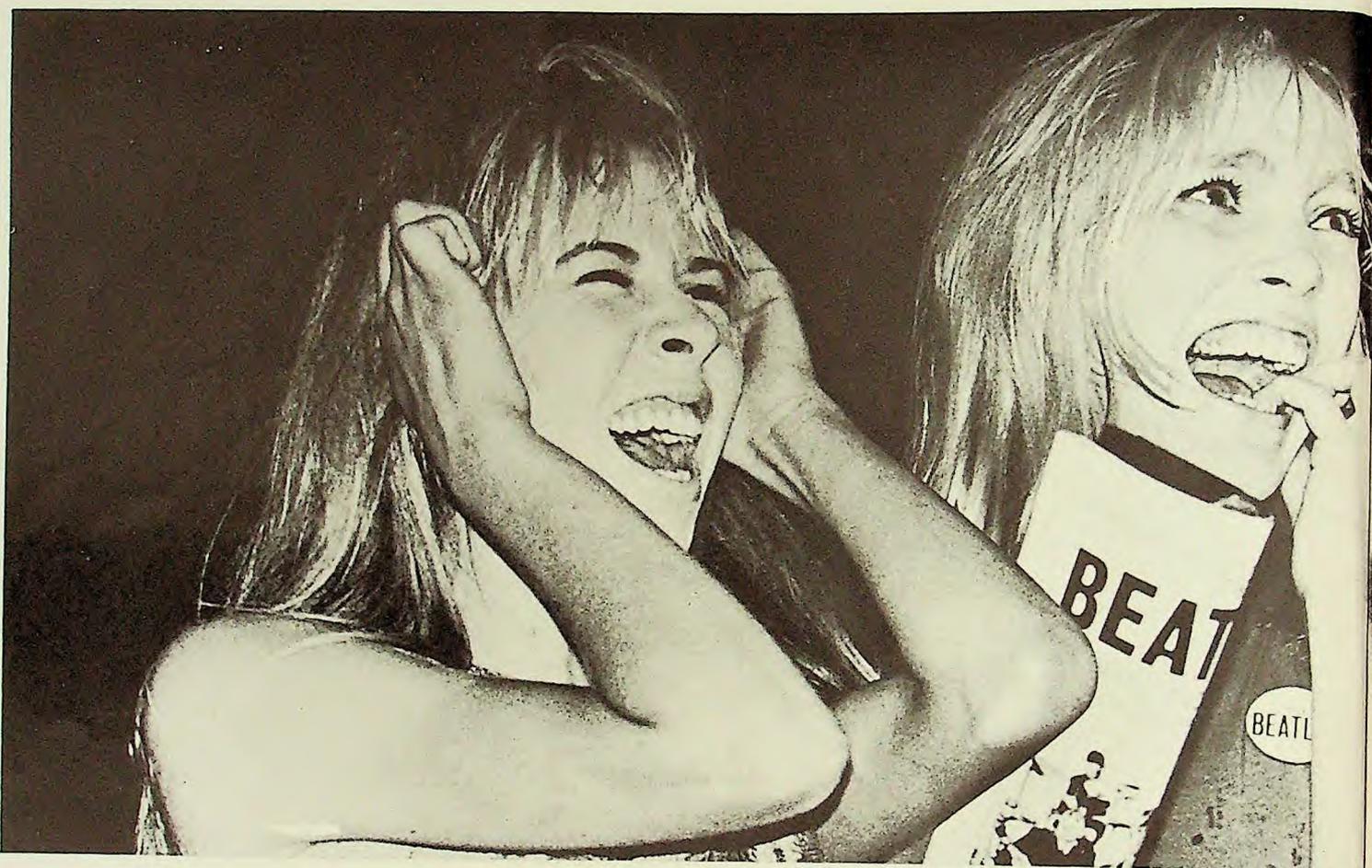


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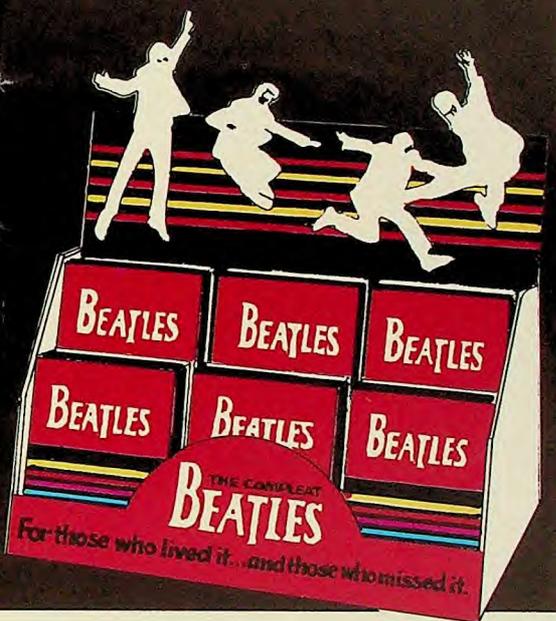
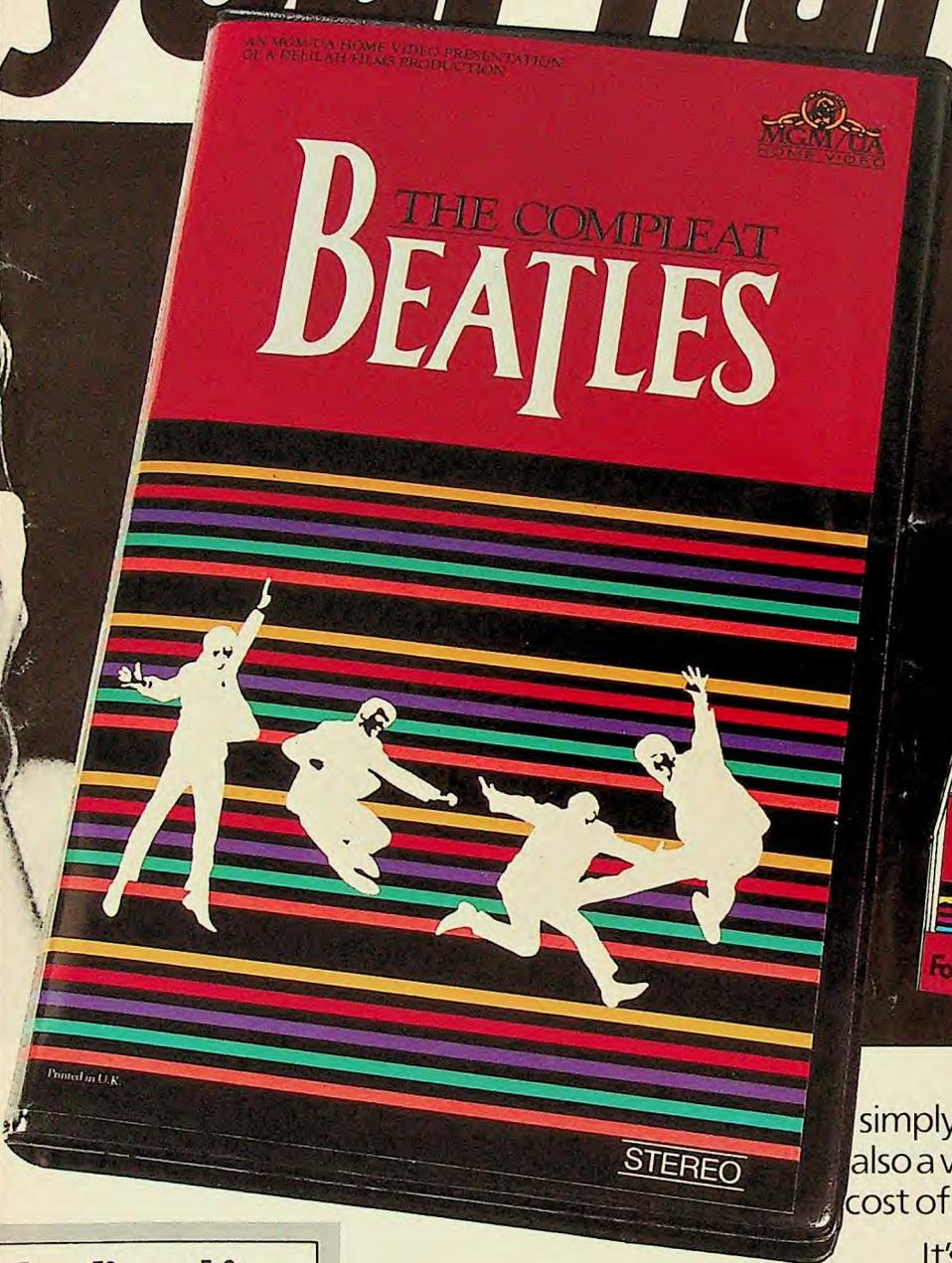
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NEWS FEATURE

EMI heads sales turn-around

WITH THE LARGER part of what many expected to be yet another slump year safely negotiated, the British record industry can reflect on highly satisfactory sales levels. The previously sickly singles sector has improved steadily throughout the year and, according to Gallup data, is now close to 1983 levels. Meanwhile albums are up an impressive 12 per cent over 1983 for the first three quarters of the year.

The overall downturn in singles has been pared back from 10 per cent to four per cent in the last few months, comprising a 12 per cent slump by the 7-inch format and a 20 per cent advance by the 12-inch single. In isolation, September's results are greatly at odds with the rest of 1984, with 7-inch sales up slightly (three per cent) over the previous month, against seasonal trend while 12-inch sales dipped an unprecedented 15 per cent in the month, and captured only 29 per cent of the total singles market, exactly the same as in 1983, that's the only time this year that the 12-inch market share has not been significantly better than 1983.

This reversal in fortunes comes as a salutary warning to record companies that the unexpectedly severe hike in 12-inch prices announced last month is not going down at all well at retail level. Additionally, it should be mentioned that the 12-inch slump was exaggerated somewhat as the month's runaway best seller, Stevie Wonder's *I Just Called To Say I Love You*, was available only on 7-inch until near to month's end, and had sold 880,000 copies before the larger format finally ship-

ped. Once released, however, the 12-inch version instantly topped 50,000 sales.

Wonder's single accounted for more than one in eight sales throughout the month, and became the third number one single in a row to go platinum (the others, for those with short memories, were *Two Tribes* and *Careless Whisper*), a sequence without precedent. Wonder was almost single-handedly responsible for Motown's 14.3 per cent market share, the highest of any label. Despite this massive contribution from Motown, RCA distribution accounted for only 17.5 per cent of the market, leaving the company fourth in a photo finish which saw EMI triumph with 18.7 per cent, 0.1 per cent ahead of PolyGram, with third placed CBS taking an 18.0 per cent share.

After a period of calm, the singles chart experienced a period of major upheaval in the month, with highly placed new entries the order of the day once more. This was never more true than in the chart for week-ending 22 September, when seven singles which had failed to record a single sale between them the previous week crashed into the top 33. Never before have more than five previously uncharted singles gained instant Top 40 status.

With comparatively little of the expected avalanche of big name product yet released, the album charts were rather more stable, but there was a noticeable upturn in sales, which may or may not have something to do with consumers opting to spend cash earmarked for 12-inch singles.

Whatever the reason, album

Chart commentary

By ALAN JONES

sales in September were 21 per cent up on 1983. LPs edged upwards by four per cent, while cassettes continued their recent surge, posting a 65 per cent improvement. It's noticeable that, while the gradual decline of the LP as an album carrier has been halted this year, with sales exactly matching 1983, real growth is being achieved by cassettes; the latest figures raised the year-on-year improvement to 43 per cent.

Though undoubtedly cost-effective, improvements in album sales have been achieved by unusually heavy TV expenditure for the time of year. The most dramatic illustration of the small screen's impact on buying habits came with WEA's shrewd reactivation of Sister Sledge's *We Are Family* which last glimpsed chart action five years ago. Less than a week after being relaunched on TV, the album re-entered the charts at number 15 and has since reached the Top 10, for the first time ever.

As in August, EMI/Virgin's *Now That's What I Call Music III* topped the album chart throughout September, though it was almost dethroned by Stevie Wonder's movie soundtrack *The Woman In Red*, which debuted at number two, following *Songs In The Key Of Life* (1976) and *Hotter Than July* (1980), it's unlikely to be allowed a second shot at the top spot which EMI distribution is rapidly making

SALES BAROMETER					
All figures percentages					Year-to-date
		Sept 84/Aug 84	Sept 84/Sep 83	1984/1983	
Combined		- 3	- 1	- 4	
7-inch SINGLES		+ 3	- 1	- 12	
12-inch		- 15	—	+ 20	
Combined		- 3	+ 21	+ 12	
LP (inc. CD) ALBUMS		—	+ 4	—	
Cassette		- 9	+ 65	+ 43	

MARKET SHARE BAROMETER						
All figures percentages					Year-to-date	
		Sept 84	Aug 84	Sept 83	1984	
7-inch SINGLES		71	67	71	70	
12-inch		29	33	29	30	
LP (inc. CD) ALBUMS		62	60	72	65	
Cassette		38	40	28	35	

BPI AWARDS						
All figures percentages					Year-to-date	
		Sept 84	Sept 83	1984	1983	
Platinum		2	—	4		
Gold	SINGLES	1	1	10		
Silver		6	7	49		
Platinum		—	1	15		
Gold	ALBUMS	6	11	42		
Silver		8	6	68		

Source: Gallup/BPI; computation and interpretation: Alan Jones.

its own. The last five album chart toppers (*Now That's What I Call Music II* and *III*, *Marley's Legend*, *Bowie's Tonight* and *U2's The Unforgettable Fire*) have all reached the trade via EMI, the last non-EMI number one being Lionel Richie's *Can't Slow Down*, which abdicated the throne in April. With albums from *Frankie Goes To Hollywood*, *Culture Club*, *Duran Duran*, *UB40*, *The Carpenters*, *Paul McCartney* and *Now That's What I Call Music IV* all imminent EMI's monopoly is likely to continue for

a while yet.

Not surprisingly, EMI emerged as top distributor in September with 28.7 per cent of all albums sold, 10 per cent more than runners-up CBS. EMI's total included a 6.4 per cent contribution from EMI/Virgin, once again the top label.

**Sincere apologies to Pickwick whose share of the budget cassette market I accidentally underestimated in my review of August. It was 39.7 per cent, and not as stated 28.2 per cent.*

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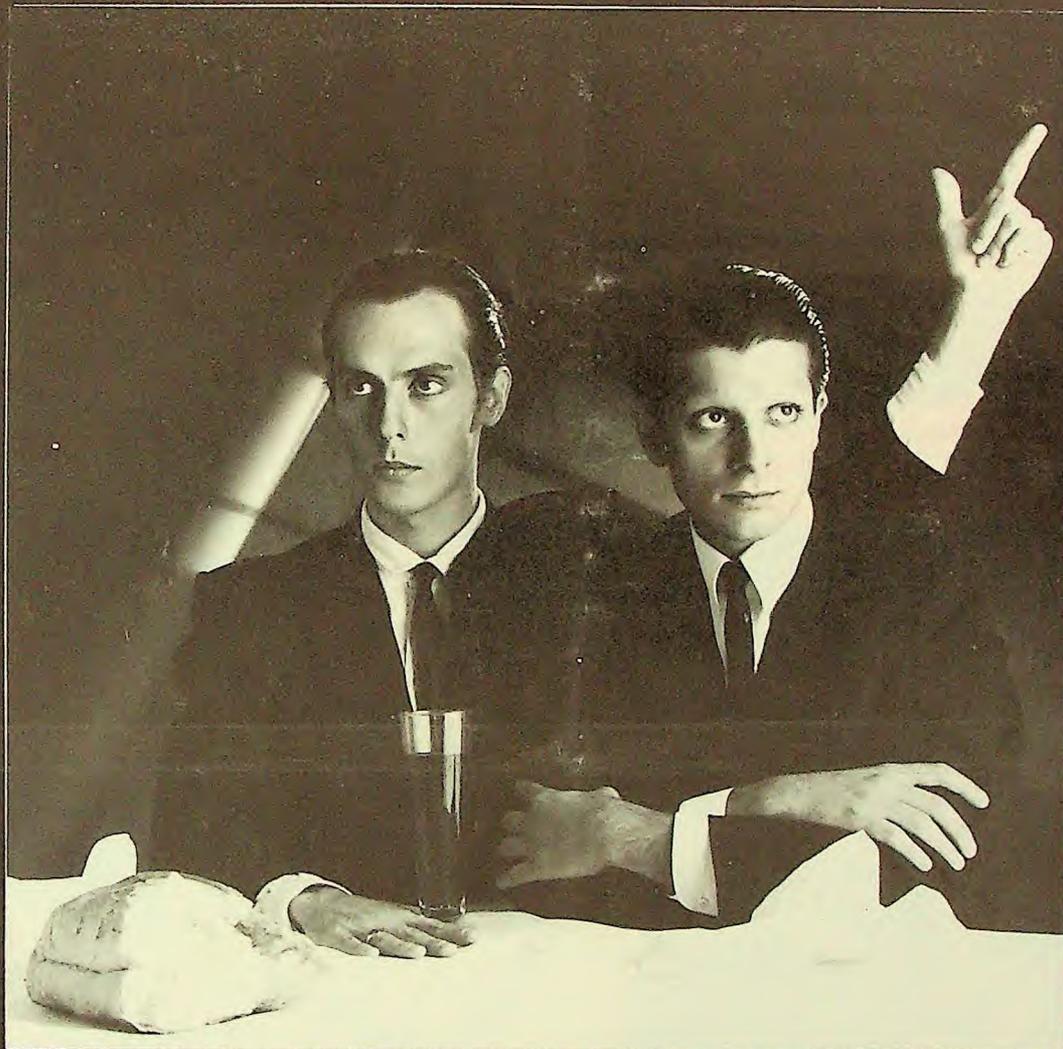


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BLASTER BATES, the North Country demolition expert turned comedian, has his eighth album released on the Big Ben label distributed by Spartan next month. It will comprise recordings he has made over the past 15 years, and will be promoted with advertisements in the sporting press.

Foster & Allen in Ritz rush

RITZ RECORDS' Eamonn Leahy told the Spartan sales conference that the label is rush-releasing a new Foster & Allen single, *We Will Make Love* from their forthcoming album *The Best Of Foster & Allen*, to coincide with the TV ads supporting the LP which will break nationally next month.

Ritz will also be releasing *Scarlet Ribbons* by The Fureys, a track from the band's K-tel TV-promoted album, and Joe Dolan's *Come Back Home*, which will be available in both 7-inch and 12-inch.

Arista: strategy for actbusters

ACTBUSTERS WAS the theme of the recent sales conference held by Arista Records in conjunction with the Chrysalis/Arista sales team. The tag relates to the record-breaking film *Ghostbusters*, which has surpassed the box office take previously set by *Indiana Jones And The Temple Of Doom*, and stressed to the delegates the strength of Arista in consistently breaking chart acts such as *The Thompson Twins*, *The Kinks*, *Jermaine Jackson* and *Ray Parker, Jr.*

Marketing director Brian Yates highlighted a major autumn album release in the shape of *Ghostbusters — Music From The Film* which features Arista artist *Ray Parker Jr* as well as tracks by *Laura Branigan*, *The Alessi Brothers* and *The Thompson Twins*.

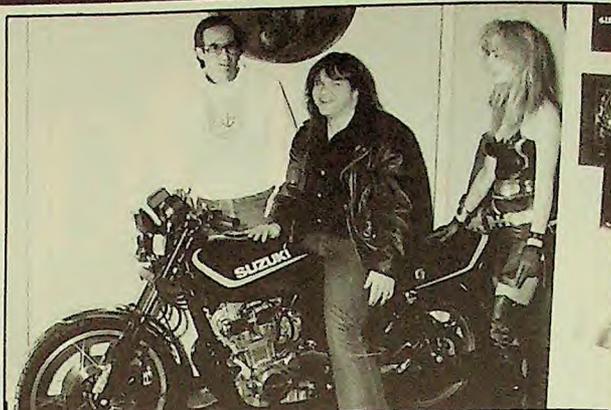
Emphasising the potent A&R policy of the label, Yates said: "This policy has enabled the company to break and re-establish acts over the past few years with a solid track record which includes such artists as *The Stray Cats*, *Dionne Warwick*, *Barry Manilow*, *Nick Heyward* and *The Thompson Twins*. The same strategy is to be followed for the company's future plans, among which is consolidating *Meatloaf* as a major international artist."

Yates said the recent restructuring of the sales team including a newly-formed tele-

phone sales team will facilitate the pre-selling of both albums and singles.

Among the autumn single releases is *Modern Girl*, *Meatloaf's* debut single for the label; *Shout Shout Shout* by *Gary Glitter*, and a duet recorded by *Jermaine Jackson* and *Pia Zadora* entitled *When The Rain Begins To Fall*. *Warning Sign* is a single marking a change of direction for *Nick Heyward*, and Arista newcomers *Shriekback* and *Thomas Leer* both have follow-up singles in the shape of *Mercy Dash* and *Heartbeat* respectively.

Where new LPs are concerned, as well as the *Ghostbusters* album (tipped as "a worldwide smash"), there will be *Meatloaf's* *Bad Attitude* and *Gary Glitter's* first LP for seven years. Established acts with autumn albums in the pipeline are *Dave Edmunds* with *Riff Raff*; *Dionne Warwick* with *Run To Me*, produced by *Barry Manilow* who duets with her on the title track; *The Kinks* with *Word Of Mouth*, and a concept album by the *Alan Parsons Project* called *Vulture Culture*. The latter band is Arista/Ariola's biggest LP seller internationally with a total of over 20m units, and "huge sales" are forecast by Yates for their latest effort. The presentation climaxed spectacularly with *Meatloaf* roaring in on a *Suzuki* motor-bike accompanied by his *Modern Girl* escort and sundry explosions.



MEATLOAF astride his Suzuki at the Arista sales conference with his manager Rob Ellis and *Modern Girl*.

During his conference concluding speech, managing director David Simone disclosed that *Meatloaf* is signed to Arista UK for the world, and reiterated the company's commitment to promoting him on a similar global scale.

"The new telesales operation will strengthen the relationship of Arista/Ariola with dealers,"

Simone also said.

He pointed out the double platinum success of *The Thompson Twins* in the UK and their Top 10 ratings "in every major territory", and added that the company is equally committed to the new development acts, "as well as the breaking acts for 1985 such as *Thomas Leer* and *Shriekback*."

Mode singles from Mute

THE NEW single by *Depeche Mode* was presented to the recent Spartan sales conference by *Daniel Miller* of *Mute Records*. It has a double A side — *Somebody* and *Blasphemous Rumours* — taken from the band's current hit album *Some Great Reward*, and will be released at the end of this month.

A special four-track version of the single is also being released, featuring the two songs plus live versions of *Everything Counts* and *Told You So*. A 12-inch release will be available of the studio version of *Blasphemous Rumours* plus four other tracks. All these singles will be in a full colour picture bag, and the release will be supported by nationwide flyposting, while the album will be re-promoted with the single by means of in-store and window displays.

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CLASSICAL

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NICOLAS SOAMES

Tour set to boost early music sales

THE SEVENTH Early Music Network has just started this month with two groups on the road: Medieval Ensemble of London, and the London Fortepiano Trio.

The Network is an important series for it not only brings music played on "authentic" instruments to provincial areas, but also inevitably stimulates interest in records.

Both the Medieval Ensemble and the London Fortepiano Trio record regularly — the first for Decca's Florilegium label and the second for Ted Perry's Hyperion Records.

The Trio has one of the most extended tours of this season's Network — their 14 dates takes them from Nottingham to Aberystwyth and down to Southampton throughout this month, ending in Birmingham on November 14.

They are playing Piano Trios and Piano Quartets by Mozart — a selection of which are available on Hyperion: the Trios K502 and 564 have been released to coincide with the tour (A66125).

November also sees another 14-date tour, this time by Circa 1500, a group formed two years ago using replicas of instruments found on the Mary Rose. Their tour is also supported by a new record, Music from the Courts of Mantua and Ferrara, released by Chandos Records (ABRD 1110 and on cassette and CD).

Osborne heads new generation of UK composers

THE CAUTION displayed by classical record companies over the last few years has had a serious effect on the range of contemporary music available.

And with major composers, such as Harrison Birtwistle — currently celebrating his 50th year — only represented in the catalogue by one record, there is little opportunity for younger, less established figures.

This month, however, sees the introduction to commercial recording of one of the most promising of the young generation — Nigel Osborne.

Despite the fact that he has won many international awards for his music, which combines elements of the traditional and the avant-garde, he has had to wait until now to appear on vinyl.

Nigel Osborne — First Recordings (DKP 9031), released by Unicorn-Kanchana as one of three "first recording" releases this month, brings together four of his most successful works written in the past 10 years.

The oldest is Remembering Esenin (1974) played by Florian Kitt, cello and Peter Hill, piano. It is followed by The Sickle (1975) for voice and orchestra, performed by Jane Manning and the City of London Sinfonia under Richard Hickox, who also featured in the Concerto for Flute and Chamber Orchestra (1980), and I am Goya (1977).

The record and cassette, which includes extensive, informative notes by pianist Peter Hill, marks a new move by Unicorn-Kanchana. The company pursues a policy of supporting contemporary music, but makes a clear commitment to a small number of composers — including John Buller, Maxwell Davies and Wilfred Josephs — rather than attempting to cover the field indiscriminately.

The Osborne release is joined by an album devoted to new Maxwell Davies works played by The Fires of London, which includes Image Reflection Shadow, a work being toured nationwide on the Contemporary Music Network this month. The other two works, conducted by the composer, on the record (DKP 9033 and on cassette) are The Bairns of Brugh, and Runes from a Holy Island.

The third new music album is devoted to one work, Wilfred Josephs's Requiem (1963), performed by the Adelaide Symphony Orchestra and Chorus conducted by David Measham (DKP 9032 and on cassette).

Reviews

The Sons of Bach, Volume 1. Martyn Dyke, fortepiano. Psyche, Saga, PSY 2.

I cannot, I am afraid, be too complimentary about Saga's new Psyche label. On paper, the venture looked quite fascinating, with its unusual repertoire and young artists — though not by any means as adventurous as the brash advance publicity claimed.

Dyke, for instance, selects works by WF, CPE, JCF and JC Bach and plays on a Viennese fortepiano copy of an Andreas Stein which has a pleasant and strong sound. Yet he is so square and academic in performance, that the music, which is of some interest, simply sounds dull.

The same could be said about another of the Psyche recordings, arrangements and odd pieces for flute and guitar played by Conway and Garcia.

These first releases are well-meaning rather than inspired and, I can only conclude, overpriced at full price.

□ □ □

20 Christmas Carols from St George's Chapel, Windsor Castle. Abbey, MVP 827, (also on CD). O Come All Ye Faithful, King's College Choir, Argo, 414 042. Christmas Carols, Choir of Westminster Abbey, DG 413 590. Christmas Stars, Decca Jubilee 411. 867.

The reliable Christmas Carol trade brings new additions each year to the recording lists. King's College Choir offers 16 carols in its new compilation, where the St George's Chapel more generously offers 20.

Much of the repertoire is the same, but the Abbey record has a few more lesser-known items in addition to the constant favourites and the choir also offers a vibrant soprano line that makes the most of the descents. Westminster Abbey's collection under Simon Preston, demonstrates a more inventive choice of programme, with new carols by Peter Wishart and Peter Maxwell Davies as well as The Holly and the Ivy, In Dulci Jubilo etc: it is the thinking person's Christmas carol record.

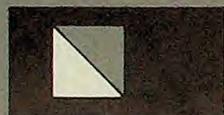
Decca has also found a different approach with Christmas Stars, (drawing on back catalogue for) a re-issue album of reasonable songs performed by three leading operatic sopranos, Joan Sutherland, Renata Tebaldi and Margaret Price, including Joy to the World, Angels We Have Heard On High and Adeste Fideles.

□ □ □

The Magic Flute, Mozart. Price, Serra, Schreier, Moll, conducted by Sir Colin Davis. Philips 411 459. 3LPs.

First of all, it must be said that this set has been eagerly anticipated for some time by many collector's who already prize Davis' other recordings of Mozart's operas; and, not surprisingly, when Davis finally came to record the Flute, he chose his singers and orchestra with great care.

With tightly controlled playing from the Staatskapelle, Dresden, this is an important operatic release and, even though it comes into a very crowded market, will remain one of the top available choices for a good decade to come.



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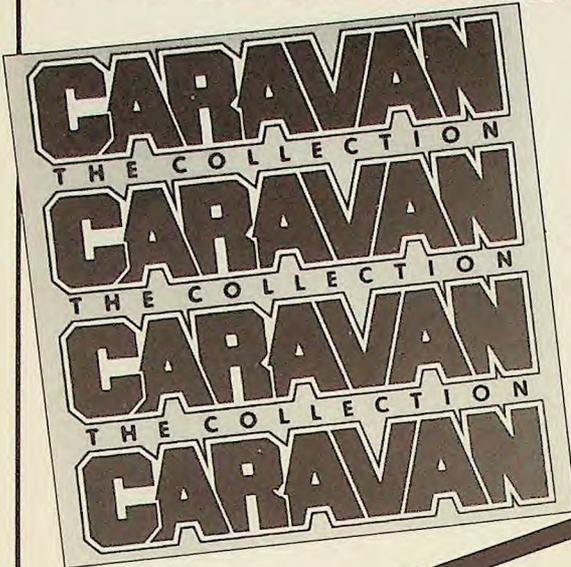
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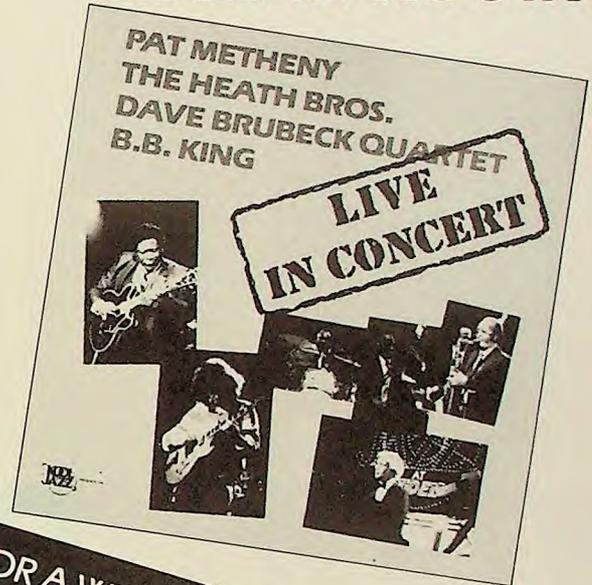
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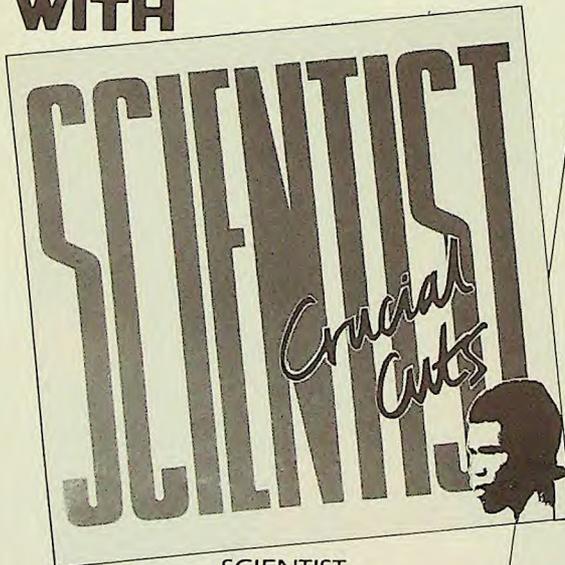
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AIRPLAY *action* BUBBLING

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

- 8 **FREUR**—The Devil And Darkness—CBS A4726 (C) A West Sound, Pennine B DevonAir, Signal, Manx, Forth, NorthSound * CBC—Hitpick.
- 8 **ULTRAVOX**—Love's Great Adventure—Chrysalis UV 3 (F) A Capital B Beacon, City, Clyde, NorthSound, CBC * Luxembourg—Powerplay, County—Climber.
- 7 **JIM DIAMOND**—I Should Have Known Better—A&M AM 220 (C) A Downtown B 210, DevonAir, Beacon, Clyde, BBC Ulster * Severn Sound—Hitpick.
- 7 **SHEILA E**—The Glamorous Life—Warner Bros W 9285 (W) A Severn Sound, Aire B Mercia Sound, Signal, Trent, Red Rose, NorthSound, PATTI AUSTIN—Shoot The Moon—Qwest W9281 (W) A Wiltshire, Essex B Hereward, Orwell, Hallam, NorthSound.
- 6 **JIM CAPALDI**—I'll Keep Holding On (Remix)—WEA U9272 (W) A Severn Sound, Essex B Chiltern, Mercia, Clyde * County—Climber. M + M—Cooling The Medium—RCA 452 (R) A Metro, Tees, BBC Scotland B Essex, NorthSound, CBC.
- 6 **SIOUXSIE & THE BANSHEES**—Voices—Wonderland/Polydor SHEEP 8 (F) B Severn Sound, BRMB, Metro, Tees, Manx * NorthSound—Star Single.
- 5 **BOBBY G**—Big Deal—BBC RESL 151 (A) A Plymouth Sound, Gwent B West Sound, Signal * Tay—Hitpick.
- 5 **MIQUEL BROWN**—Black Leather—Record Shack SOHO 27 (IDS) A BRMB, Tay B Signal * Hallam—Hitpick, Forth—Station Hit.
- 5 **FEELABELIA**—Feel It—Interdisc/Island IN-11 (E) A Severn Sound, Gwent B Capital, Essex, Beacon.
- 5 **TOM T. HALL**—P.S. I Love You—Mercury MER TOM 1 A 2CR, Manx, Moray Firth B Tay, West Sound.
- 5 **NATIONAL PASTIME**—It's All A Game—Spellbound SPELL 10 (C) A DevonAir, Moray Firth B Luxembourg, 210, Signal.
- 5 **OASIS**—I Wonder Why—WEA YZ15 (W) A Victory * County—Climber, DevonAir—Hitpick, Severn Sound—Hitpick, CBC—Hitpick.
- 5 **MATTHEW WILDER**—Bouncin' Off The Walls—Private I/Epic A4770 (C) A Essex B Plymouth Sound, Trent, Manx, Gwent.
- The following records continue to bubble under the main airplay grid. They have all previously appeared in this column.
- 9 **BONEY M**—Kalimba De Luna—Atlantic.
- 9 **CHARLENE**—We're Both In Love With You—Motown.
- 8 **DENNIS DeYOUNG**—Desert Moon—A&M.
- 8 **THE ICICLE WORKS**—Hollow Horse—Beggars Banquet.
- 8 **FRANK MILLS**—Music Box Dancer—Columbia/EMI.
- 8 **PSYCHEDELIC FURS**—Heartbeat (Mendelsohn Mix)—CBS.
- 7 **BOYS TOWN GANG**—Brand New Me—Rich And Famous.
- 7 **DIVINE**—I'm So Beautiful—Proto.
- 7 **MIKE POST**—The A Team—RCA.
- 6 **J.B.'S ALL STARS**—Ready Willing And Able—RCA.
- 6 **JAMES LAST**—Paradise—Polydor.
- 5 **ASWAD**—54-46 (Was My Number)—Island.
- 5 **JOHN HOLT**—Too Much Love—Trojan.

RADIO 2

Based on plays Friday 5—Thursday 11 October (5.30am-8.00pm)

- 9 (New) **LIONEL RICHIE**: Penny Lover (Motown)
- 9 (9) **THE CARS**: Drive
- 8 (New) **JULIAN LENNON**: Too Late For Goodbyes (Charisma/Virgin)
- 8 (6) **THE JETS**: Party Doll
- 8 (8) **CHRIS REA**: Ace Of Hearts
- 8 (8) **SHAKIN' STEVENS**: A Letter To You
- 8 (10) **SADE**: Smooth Operator
- 7 (7) **THE EVERLY BROTHERS**: On The Wings Of A Nightingale
- 6 (New) **CULTURE CLUB**: The War Song (Virgin)
- 6 (New) **KENNY ROGERS/KIM CARNES/JAMES INGRAM**: What About Me? (RCA)
- 6 (New) **ALVIN STARDUST**: I Won't Run Away (Chrysalis)
- 6 (—) **CHAS & DAVE**: I Wonder In Whose Arms
- 5 (New) **MARK KNOPFLER**: The Long Road (Vertigo/Phonogram)
- 5 (New) **WINDJAMMER**: Live Without Your Love (MCA)
- 5 (New) **ROGER WHITTAKER**: Take A Little, Give A Little (Tembo, via IMS)
- 5 (5) **BIG DADDY**: Eye Of The Tiger
- 5 (6) **TOM T. HALL**: P.S. I Love You
- 5 (6) **PAUL MCCARTNEY**: No More Lonely Nights
- 5 (6) **DIANA ROSS**: Touch By Touch
- 5 (6) **STEVIE WONDER**: I Just Called To Say I Love You

OTHER FEATURED RECORDS

- JULIO IGLESIAS**: Moonlight Lady
- JANET JACKSON/CLIFF RICHARD**: Two To The Power Of Love
- PHILIP OAKEY/GIORGIO MORODER**: Together In Electric Dreams
- MIKE OLDFIELD**: Tracks Of The Light
- RAY PARKER JR.**: Ghostbusters
- THE STYLE COUNCIL**: Shout To The Top
- UB40**: If It Happens Again
- DIONNE WARWICK & STEVIE WONDER**: It's You (Album track)
- WHAM!**: Freedom

DAVID HAMILTON'S RECORD OF THE WEEK: ULTRAVOX: Love's Great Adventure—(Chrysalis).

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-250 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)

- 21 (20) **THE CARS**: Drive
- 21 (16) **THE STRANGLERS**: Skin Deep
- 19 (11) **WHAM!**: Freedom
- 18 (14) **ALISON MOYET**: All Cried Out
- 18 (20) **CULTURE CLUB**: The War Song
- 18 (12) **PAUL MCCARTNEY**: No More Lonely Nights (Ballad)
- 18 (17) **GIORGIO MORODER & PHILIP OAKEY**: Together In Electric Dreams
- 17 (18) **BRONSKI BEAT**: Why?
- 17 (17) **JOHN WAITE**: Missing You
- 15 (19) **STEVIE WONDER**: I Just Called To Say I Love You
- 15 (8) **THE STYLE COUNCIL**: Shout To The Top
- 14 (13) **JULIAN LENNON**: Too Late For Goodbyes
- 14 (18) **PRINCE & THE REVOLUTION**: Purple Rain
- 13 (6) **ELTON JOHN**: Who Wears These Shoes?
- 13 (New) **MEAT LOAF**: Modern Girl, Arista ARIST 585 (F)
- 13 (11) **PAUL YOUNG**: I'm Gonna Tear Your Playhouse Down
- 13 (12) **SPANDAU BALLET**: Highly Strung
- 12 (12) **DARYL HALL & JOHN OATES**: Out Of Touch
- 12 (15) **FEARGAL SHARKEY**: Listen To Your Father
- 11 (14) **FREDDIE MERCURY**: Love Kills (Theme from 'Metropolis')
- 11 (New) **PSYCHEDELIC FURS**: Heartbeat, CBS A4654 (C)
- 11 (17) **RAY PARKER JR.**: Ghostbusters
- 11 (10) **SADE**: Smooth Operator
- 11 (21) **UB40**: If It Happens Again
- 11 (13) **U2**: Pride (In The Name Of Love)
- 10 (9) **BILLY OCEAN**: Caribbean Queen (No More Love On The Run)
- 10 (11) **BRUCE SPRINGSTEEN**: Cover Me
- 10 (18) **DAVID BOWIE**: Blue Jean
- 10 (8) **LAURA BRANIGAN**: The Lucky One
- 10 (10) **XTC**: All You Pretty Girls
- 9 (12) **ANIMAL NIGHTLIFE**: Mr. Solitaire
- 9 (New) **EDDY GRANT**: Boys In The Street, Ice Ice 62 (R)
- 9 (15) **SISTER SLEDGE**: Lost In Music
- 9 (9) **STEPHANIE MILLS**: The Medicine Song
- 9 (9) **ULTRAVOX**: Love's Great Adventure
- 8 (8) **HUEY LEWIS & THE NEWS**: If This Is It
- 8 (5) **SIMPLICIOUS**: Let Her Feel It
- 8 (New) **ZZ TOP**: Gimme All Your Lovin', Warner Brothers W9693 (W)
- 7 (12) **BIG COUNTRY**: East Of Eden
- 7 (New) **HAZELL DEAN**: Back In My Arms (Once Again), Proto ENA 122 (A)
- 7 (New) **JIM DIAMOND**: I Should Have Known Better, A&M AM 220 (C)
- 7 (New) **KIM WILDE**: The Second Time, MCA KIM 1 (C)
- 7 (10) **LIONEL RICHIE**: Penny Lover
- 7 (9) **THE POOKAH MAKES 3**: Take It Back
- 6 (7) **ALPHAVILLE**: Big In Japan
- 6 (New) **CHAKA KHAN**: I Feel For You, Warner Brothers W9209 (W)
- 6 (New) **DAVE EDMUNDS**: Steel Claw, Arista ARIST 583 (F)
- 6 (Re) **CHRIS REA**: Ace of Hearts
- 6 (New) **HEAVEN 17**: This Is Mine, Virgin VS 722 (E)
- 6 (6) **NIK KERSHAW**: Human Racing
- 6 (New) **THE ICICLE WORKS**: Hollow Horse, Beggars Banquet BEG 119 (W)
- 6 (8) **O.M.D.**: Tesla Girls
- 6 (New) **PEPE GOES TO CUBA**: Kalimba De Luna, RCA 453 (R)
- 6 (New) **SIOUXSIE & THE BANSHEES**: Overground (4 track EP), Wonderland/Polydor SHEEP 8 (F)
- 5 (9) **ADAM ANT**: Apollo 9
- 5 (New) **ALVIN STARDUST**: I Won't Run Away, Chrysalis CHS 2829 (F)
- 5 (6) **ASWAD**: 54-46 Was My Number
- 5 (Re) **A FLOCK OF SEAGULLS**: Never Again (The Dancer)
- 5 (6) **GEORGE MICHAEL**: Careless Whisper
- 5 (8) **HELEN TERRY**: Stuttering
- 5 (6) **LIMAH!**: Never Ending Story
- 5 (9) **QUEEN**: Hammer To Fall
- 5 (11) **SHAKIN' STEVENS**: A Letter To You

OTHER FEATURED RECORDS

- ALPHAVILLE**: Forever Young
- BRILLIANT**: Wait For It
- CABARET VOLTAIRE**: Sensoria
- THE FARMER'S BOYS**: Phew Wow
- FEELABELIA**: Feel It
- GENERAL PUBLIC**: Tenderness
- ORANGE JUICE**: Loan Period
- PARTNERS IN CRIME**: Hold On
- THE S.O.S. BAND**: Weekend Girl
- THE STAPLE SINGERS**: Slippery People

N.B.: Due to a clerical error, Huey Lewis & The News' single 'This Is It' was accidentally excluded from the log of Radio One plays in Music Week for 6th and 13th October. In both cases it received eight plays.

HAZELL DEAN

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TOP 75 NEW RELEASES

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry. (S) - 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	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	3	2	FREEDOM	Wham! (George Michael) Morrison Leahy Music		Epic (T)A4743 (C)
2	1	9	I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red')	Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music		Motown TMG (T)1349 (R)
3	2	3	THE WAR SONG	Culture Club (Steve Levine) Virgin Music		Virgin VS 694(12) (E)
4	6	3	NO MORE LONELY NIGHTS (BALLAD)	Paul McCartney (George Martin) MPL Communications		Parlophone (12)R 6080 (E)
5	9	5	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams')	Giorgio Moroder/Philip Oakey (G. Moroder) GMP/CP/Virgin Music		Virgin VS 713 (12) (E)
6	5	4	DRIVE	The Cars (Robert John "Mut" Lange/The Cars) Carlin Music		Elektra E 9706(T) (W)
7	13	2	SHOUT TO THE TOP	The Style Council (Paul Weller) EMI Music		Polydor TSC(X) 7 (F)
8	4	9	GHOSTBUSTERS	Ray Parker Jr. (Ray Parker Jr.) Warner Bros/CBS Songs		Arista ARIST 112750 (F)
9	20	2	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	Paul Young (Laurie Latham) Burlington/Intersong Music		(CBS (T)A 4786 (C)
10	16	4	MISSING YOU	John Waite (John Waite/Gary Gersh/David Thorne) Carlin/Intersong Music		EMI America EA(12) 182 (E)
11	7	5	WHY?	Bronski Beat (Mike Thorne) Bronski Music/William A. Bong		Forbidden Fruit/London BITE(X) 2 (F)
12	35	2	ALL CRIED OUT	Alison Moyet (Tony Swain/Steve Jolley) Rondon/J&S Music		CBS (T)A4757 (C)
13	8	6	PRIDE (In The Name Of Love)	U2 (Brian Eno/Daniel Lanois) Blue Mountain Music		Island (12)IS 202 (E)
14	10	5	PURPLE RAIN	Prince and the Revolution (Prince and the Revolution) Island Music		Warner Brothers W9174(T) (W)
15	21	3	SKIN DEEP	The Stranglers (Laurie Latham/The Stranglers) Plughat/EMI Music		Epic (T)A 4738 (C)
16	12	5	IF IT HAPPENS AGAIN	UB40 (UB40/Howard Gray) New Claims/ATV Music		DEP International/Virgin DEP 11(12) (E)
17	11	7	LOST IN MUSIC	Sister Sledge (Bernard Edwards/Nile Rodgers) Warner Bros. Music		Cotillion/Atlantic B9718(T) (W)
18	14	5	LOVE KILLS (from 'Metropolis')	Freddie Mercury (Freddie Mercury/Giorgio Moroder/Mack) GMP/CP/Queen Music		CBS (T)A4735 (C)
19	22	6	SMOOTH OPERATOR	Sade (Robin Millar) MPCS/BIEM		Epic A4655 (12" - TX 4655) (C)
20	18	12	CARELESS WHISPER	George Michael (George Michael) Morrison Leahy Music		Epic (T)A4603 (C)
21	15	5	APOLLO 9	Adam Ant (Tony Visconti) EMI Music		CBS (T)A 4719 (C)
22	NEW		I FEEL FOR YOU	Chaka Khan (Ani Mardin) Island Music		Warner Brothers W 9209 (T) (W)
23	NEW		LOVE'S GREAT ADVENTURE	Ultravox (John Hudson) Jump Jet/Hot Food/Mood/Sing Sing Songs		Chrysalis UV(X) 3 (F)
24	25	17	AGADOO	Black Lace (Filmmart PLC/Marouani)		Flair FLA 107(T) (P)
25	NEW		HIGHLY STRUNG	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing		Reformation/Chrysalis SPAN(X) 5 (F)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	34	3	MODERN GIRL	Meat Loaf (Meat Loaf/Paul Jacobs/Alan Shacklock) Morrison Leahy Music		Arista ARIST 112945 (F)
27	17	5	BLUE JEAN	David Bowie (David Bowie/Derek Bramble/Hugh Padgham) EMI Music		EMI America (12)EA 181 (E)
28	19	6	A LETTER TO YOU	Shakin' Stevens (Peter Collins) EMI Music		Epic (T)A4677 (C)
29	29	6	THE MEDICINE SONG	Stephanie Mills (Dave "Hawk" Wolinski) Warner Bros. Music		Club/Phonogram JAB(X) 8 (F)
30	42	3	SO LATE FOR GOODBYES	Julian Lennon (Phil Ramone) Charisma/Chappell Music		Charisma/Virgin JL(12) (E)
31	23	10	BIG IN JAPAN	Alphaville (Orlando) Warner Bros. Music		WEA X5505(T) (W)
32	27	10	MR. SOLITAIRE	Animal Nightlife (Michael Brauer) CBS Songs/Karta Music		Island (12) IS 193 (E)
33	52	2	THE SECOND TIME	Kim Wilde (Ricki Wilde) Rickie Music		MCA KIM(T) 1 (C)
34	24	4	EAST OF EDEN	Big Country (Steve Lillywhite) 10 Music		Mercury/Phonogram MER(X) 175 (F)
35	26	10	DR. BEAT	Miami Sound Machine (Emilio Estefan) CBS Songs		Epic (T)A 4614 (C)
36	NEW		PENNY LOU	Lionel Richie (Lionel Richie/James Anthony Carmichael) Warner Bros. Music		Motown TMC(T) 1356 (R)
37	28	5	HAMMER TO FALL	Queen (Queen/Mack) Queen Music/EMI Music		EMI (12)QUEEN 4 (E)
38	38	3	COVER ME	Bruce Springsteen (B. Springsteen/J. Laudau/C. Plotkin/S. Van Zandt) Zomba/Intersong		CBS (T)A 4662 (C)
39	50	2	GOTTA GET YOU HOME TONIGHT	Fourth & Broadway/Island (12) BRW 15 (E)		Eugene Wilde (Michael Forte/Donald Robinson) EMI Music
40	63	2	LISTEN TO YOUR FATHER	Feargal Sharkey (Feargal Sharkey) Nutty Sounds/Warner Bros. Music		Zarjaz/Virgin JAZZ 1(12) (E)
41	47	3	GIMME ALL YOUR LOVIN'	ZZ Top (Bill Ham) Warner Bros. Music		Warner Brothers W 9693(T) (W)
42	36	7	TESLA GIRLS	O.M.D. (Brian Trench/O.M.D.) Virgin Music		Virgin VS 705(12) (E)
43	68	2	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean (Keith Diamond) Zomba Music		Jive JIVE (T) 77 (C)
44	30	6	HUMAN RACING	Nik Kershaw (Peter Collins) Rondon Music/Arcic King		MCA NIK(T) 5 (C)
45	32	8	HOT WATER	Level 42 (Ken Scott) Chappell/Level 42/Island Visual Arts		Polydor POSP(X) 697 (F)
46	31	8	MADAM BUTTERFLY (Un Bel Di Vedremo)	Malcolm McLaren (S. Hague/W. Turbin) CBS Songs/M. McLaren/Charisma/Chappell		Charisma/Virgin MALC 5(12) (F)
47	69	2	NEVER ENDING STORY	Limahl (Giorgio Moroder) Giorgio Moroder Publishing		EMI (12)LM(L) 3 (E)
48	37	16	SELF CONTROL	Laura Branigan (Jack White/Robbie Buchanan) Sugar Music/MCA Music		Atlantic A9676(T) (W)
49	NEW		WALK AWAY	The Sisters Of Mercy (Dave Allen) RCA Music/Candemasse		Mercury/Release/WEA MRD33(T) (W)
50	33	8	MASTER AND SERVANT	Depeche Mode (D. Miller/Depeche Mode/G. Jones) Grabbing Hand/Sonet Music		Mute 780N6 G (12" - 12B0N6 G) (U)RT/SP

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	62	2	WEEKEND GIRL	The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs		Tabu/Epic (T)A 4785 (C)
52	41	37	WHITE LINES (DON'T DON'T DO IT)	Sugar Hill/PRT SH(L) 130 (A)		Grandmaster & Melle Mel (Robinson/Mel/Robinson Jr) Four Hills/Leathery Music
53	51	3	TUCH ME	Fonda Rae (Greg Carmichael/Patrick Adams) Chrysalis/Memory Lane Music		Streetwave (MIKHAN 28 (A)
54	39	10	PASSENGERS (re-mix)	Elton John (Chris Thomas) Big Pig/CBS Songs		Rocket/Phonogram EJS 5(12) (F)
55	48	6	TOUCH BY TOUCH	Diana Ross (Diana Ross) Giorgio Moroder Publishing		Capitol (12)ICL 337 (E)
56	58	5	ON THE WINGS OF A NIGHTINGALE	The Everly Brothers (Dave Edmunds) MPL Communications		Mercury/Phonogram MER 179 (F)
57	44	9	TOUR DE FRANCE ('Breakdance' Remix)	Kraftwerk (EMI Music)		EMI (12)EMI 5413 (E)
58	NEW		I'M SO BEAUTIFUL	Dina (Mike Stock/Matt Aitken/Pete Waterman/Barry Evangel) All Boys/Rocket Music		Proto ENA(T) 121 (A)
59	40	10	LIKE TO GET TO KNOW YOU WELL	Howard Jones (Robert Hill) Warner Bros. Music		WEA HOW 5(T) (W)
60	NEW		WHO WEARS THESE SHOES?	Elton John (Chris Thomas) Big Pig Music		Rocket/Phonogram EJS 6(12) (F)
61	45	4	THE A TEAM	Mike Post (Mike Post) CBS Songs/Marbo Music		RCA 443 (R)
62	55	4	ALL YOU PRETTY GIRLS	XTC (David Lord/XTC) Virgin Music		Virgin VS 709 (12) (E)
63	54	19	TWO TRIBES	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs		ZTT/Island (12)ZTAS 3 (E) Cassette: CTIS 103
64	46	9	I'LL FLY FOR YOU	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing		Reformation/Chrysalis SPAN(X) 4 (F)
65	56	3	THE LUCKY ONE	Laura Branigan (Jack White/Robbie Buchanan) Copyright Control		Atlantic A 9636(T) (W)
66	NEW		OUT OF TOUCH	Daryl Hall & John Oates (D. Hall/J. Oates/B. Clearmountain) Intersong Music		RCA RCA(T) 449 (R)
67	43	4	MYSTERY	Dio (Ronnie James Dio) Carlin/Warner Bros. Music		Vertigo/Phonogram DIO 4(12) (F)
68	57	5	RAIN FOREST	Paul Hardcastle (Paul Hardcastle) Oval Music		Bluebird BRIT 8 (A)
69	NEW		DON'T STOP	Jeffrey Osborne (George Duke) MCA/David Bateau Music		A&M AM(Y) 222 (C)
70	70	3	54-46 (WAS MY NUMBER)	Aswad (Aswad/Michael "Reuben" Campbell) Blue Mountain Music		Island (12)IS 170 (E)
71	66	48	RELAX	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs		ZTT/Island (12)ZTAS 1 (E) Cassette: CTIS 102
72	75	2	PARTY DOLL	The Jets (Stuart Colman) TRO Essex Music		PRT JETS 1(12) (A)
73	49	9	TALKING IN YOUR SLEEP	Bucks Fizz (Andy Hill) Warner Bros. Music		RCA FIZ(T) 2 (R)
74	59	8	MAGIC TOUCH	Ronny Royce (Bobby Eli/Royce) Formula One/Red Bus Music		Streetwave (MIKHAN 21 (A)
75	67	4	I CAN'T LET YOU GO	Haywood (Colin Campsie/George McFarlane) CBS Songs		CBS A 4664 (12" - TX 4664) (C)

THE NEW 100

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	86	RELAX	John Dread (Jerry Chapman) Perfect Songs		Creole CR(T) 66 (A)
77	78	LEAN PERIOD	Orange Juice (Dennis Bovell) Zomba Music/Orange Juice Music		Polydor OJ(X) 7 (F)
78		I WISH YOU WOULD	Jocelyn Brown (Fred McFarlane/Allen George) Trumaj/Jocelyn Brown Music		Fourth & Broadway/Island (12) BRW 14(E)
79	74	NATIVE LAND	Everything But The Girl (Robin Millar) Complete Music		blanco y negro/WEA NEG 6(T) (W)
80		WELCOME	David Essex (David Essex) Mutiny Music		Mercury/Phonogram ESSEX 4 (F)
81	97	I WON'T RUN AWAY	Alvin Stardust (Stuart Colman) Warner Bros. Music		Chrysalis CHS 2829 (F)
82	79	ACE OF HEARTS	Chris Rea (Chris Rea/Dave Richards) Magnet Music		Magnet MAG(T) 269 (R) Cassette: ZCMA6 269
83	80	SLIPPERY PEOPLE	The Staple Singers (Mike Piccirilli/Gary Goetzman) Warner Bros. Music		Private U/Epic (T)A 4784 (C)
84		IF THIS IS IT	Huey Lewis and The News (Huey Lewis and The News) Chrysalis Music		Chrysalis CHS (12)2803 (F)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	88	BLACK LEATHER	Miquel Brown (Ian Levine/Fiachra Trench) Record Shack/SOH(T) 27 (HDS)		Record Shack SOHO(T) 27 (HDS)
86	84	STUTTERING	Helen Terry (Don Wau) Warner Bros. Music		Virgin VS 724(12) (E)
87	77	I'M SO ROMANTIC	Evelyn "Champagne" King (The System for Science Lab Productions) CBS Songs		RCA RCA(T) 446 (R)
88		WILLIAM, IT WAS REALLY NOTHING	The Smiths (John Porter) Warner Bros. Music		Rough Trade RT(T) 166 (U)RT
89		FRANTIC SITUATION	Tommy Boy/Polydor (AFRR 3) (F)		Tommy Boy/Polydor (AFRR 3) (F)
90		MOTHERS TALK	Tears For Fears (Chris Hughes) Virgin/10 Music		Mercury/Phonogram IDEA 7(12) (F)
91	100	HOLLOW HORSE	The Icicle Works (Hugh Jones) Chappell Music		Beggars Banquet BEG 119(T) (W)
92	95	WHAT ABOUT ME?	Kenny Rogers/K. Carole L. Ingram (Rogers/Foster) Lionheart/Security Hosp/Chappell		RCA RCA(T) 448 (R)
93		I WANNA ROCK	Twisted Sister (Tom Werman) Snider/Zomba Music		Atlantic A 9634(T) (W)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94	98	JUNK FUNK	SPK (Graeme Revell) APB Music		WEA YZ24(T) (W)
95		BOYS IN THE STREET	Eddy Grant (Eddy Grant) Greenheart/Intersong Music		ICE (T) 62 (R)
96	93	A MILLION MILES AWAY	Positive Noise (Dave Allen) Tachik Music		Statik TAK 22(12) (E)
97	87	CANDLELIGHT AFTERNOON	Phyllis St. James (Veltan Ray Burch) Famous Chappell		Motown TMC(T) 1358 (R)
98		PRISONER OF LOVE	Miami Sound Machine (Emilio Estefan Jr.) CBS Songs		Epic A4800 (12" - TX4800) (C)
99		IN THE NAME OF LOVE	Ralph MacDonald feat. Bill Withers (R. MacDonald/W. Eaton) Heath Levoy/Pop. Con.		London LON(X) 57 (F)
100		HEARTBEAT (The Mendlesohn Mix)	The Psychedelic Furs (Keith Forsey) CBS Songs		CBS (T)A 4654 (C)

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

TITLES A - Z (WRITERS)

A Letter To You (D. Linde)	28	54-46 (Was My Number) (F. Hibbert)	70	Shattering (D. Mathusky/G. Prastogins/R. Terry)	96
A Million Miles Away (R. Blackstock/F. Middleton)	1	Francis Sitouani (A. Baker, Evans/R. Serrano)	71	Talking In Your Sleep (Marnos/Palmer/Skill)	73
C. Middleton)	56	W. Henderson/E. Williams/B. Asim/W. Fowler	72	Is The Dark	76
A Team, The (M. Post/P. Carpenters)	61	J. Miller/R. Allen	73	Tequila Girls (Orchestral Manoeuvres)	42
Ace Of Hearts (C. Rea)	62	Frederom (G. Michael)	74	Together In Electric Dreams (G. Moroder)	5
Agadoo (M. Symon/M. Delaney/J. Peram)	24	Ray Parker Jr.	75	P. Dakay	5
All Cried Out (A. Moyet/S. Jolley/T. Swain)	12	Gimme All Your Lovin' (Gibbons/Hill/Beard)	76	Penney Lovell (L. Richier/B. Harvey-Richie)	30
All You Pretty Girls (A. Partridge)	62	Gotta Get You Home Tonight (M. Hottou)	77	Prize In The Name Of Love (U2)	13
Agadoo 9 (A. Anu/Marco)	21	K. Bromfield	78	Purple Rain (Prince and the Revolution)	37
Big In Japan (Gold/Martinez/Lloyd)	21	Hammer To Fall (B. May)	79	Rain Forest (P. Hardcastle)	58
Black Leather (I. Levine/Fiachra Trench)	81	Heartbeat (The Mendlesohn Mix) (Ashton/R. Butler)	80	Relax (P. Gill/H. Johnson/M. O'Toole)	63
Blue Jean (D. Bowie)	27	Highly Soung (G. Kemp)	81	Walk Away (Hustley/Edriche)	49
Boys In The Street (E. Grant)	95	Hollow Horse (I. McNabb/C. Layhe)	82	War Song, The (Culture Club)	53
Caribbean Queen (No More Love On The Run)	40	Hot Water (M. King/P. Gould/M. Lindsay)	83	Weekend Gett (T. Lewis/J. Harris III)	3
Candlelight Afternoon (P. St. James)	95	W. Badaloni	84	Welcome (D. Essex/V. Crane)	80
Careless Whisper (G. Michael/A. Ridgely)	20	Human Racing (N. Kershaw)	85	White Lines (Don't Don't Do It) (S. Robieson)	52
Caribbean Queen (No More Love On The Run)	40	I Can't Let You Go (K. Molligan)	86	M. Glover	7
Cherry Lips (D. Ocean)	21	I Feel Like You (Prince)	87	Who Wears These Shoes? (E. Jaha/B. Tsapina)	60
Black Leather (I. Levine/Fiachra Trench)	81	I Just Called To Say I Love You (S. Wonder)	88	Why? (Saxe/Sly/Saxe/Saxe/Saxe/Bronski)	11
Blue Jean (D. Bowie)	27	I Wanna Rock (D. Snider)	89		
Boys In The Street (E. Grant)	95	I Wish You Would (J. Brown/N. Beaman)	90		
Caribbean Queen (No More Love On The Run)	40	I Won't Run Away (J. David)	91		
Candlelight Afternoon (P. St. James)	95		92		
Careless Whisper (G. Michael/A. Ridgely)	20		93		
Caribbean Queen (No More Love On The Run)	40		94		
Candlelight Afternoon (P. St. James)	95		95		
Careless Whisper (G. Michael/A. Ridgely)	20		96		
Caribbean Queen (No More Love On The Run)	40		97		
Candlelight Afternoon (P. St. James)	95		98		
Careless Whisper (G. Michael/A. Ridgely)	20		99		
Caribbean Queen (No More Love On The Run)	40		100		
Candlelight Afternoon (P. St. James)	95				
Careless Whisper (G. Michael/A. Ridgely)	20				
Caribbean Queen (No More Love On The Run)	40				
Candlelight Afternoon (P. St. James)	95				
Careless Whisper (G. Michael/A. Ridgely)	20				
Caribbean Queen (No More Love On The Run)	40				
Candlelight Afternoon (P. St. James)	95				
Careless Whisper (G. Michael/A. Ridgely)	20				
Caribbean Queen (No More Love On The Run)	40				
Candlelight Afternoon (P. St. James)	95				
Careless Whisper (G. Michael/A. Ridgely)	20				
Caribbean Queen (No More Love On The Run)	40				
Candlelight Afternoon (P. St. James)	95				
Careless Whisper (G. Michael/A. Ridgely)	20	</			

TOP 100 SINGLES

1	1	I JUST CALLED TO SAY...	Stevie Wonder	Motown
2	6	CARIBBEAN QUEEN (NO MORE LOVE...)	Billy Ocean	Jive
3	4	HARD HABIT...	Chicago	Full/Moon/Warner Bros
4	5	LUCKY STAR	Madonna	Sire
5	2	LET'S GO CRAZY	Prince/Revolution	Warner Bros.
6	3	DRIVE	The Cars	Elektra
7	8	COVER ME	Bruce Springsteen	Columbia/CBS
8	12	ON THE...	J. Caffery & Beaver Brown Band	Scotti Bros.
9	18	PURPLE RAIN	Prince/Revolution	Warner Bros.
10	13	I'M SO EXCITED	Pointer Sisters	Planet
11	9	THE GLAMOROUS LIFE	Sheila E.	Warner Bros.
12	7	MISSING YOU	John Waite	EMI-America
13	26	WAKE ME UP BEFORE YOU GO GO	Wham!	Col/CBS
14	17	SOME GUYS HAVE...	Rod Stewart	Warner Bros
15	16	ARE WE OURSELVES?	The Fixx	MCA
16	20	BLUE JEAN	David Bowie	EMI-America
17	10	SHE BOP	Cyndi Lauper	Portrait
18	25	WHO WEARS THESE SHOES?	Elton John	Geffen
19	27	DESERT MOON	Dennis De Young	A&M
20	22	BOP 'TIL YOU DROP	Rick Springfield	RCA
21	24	SWEPT AWAY	Diana Ross	RCA
22	31	STRUT	Sheena Easton	EMI-America
23	28	BETTER BE GOOD TO ME	Tina Turner	Capitol
24	30	I FEEL FOR YOU	Chaka Khan	Warner Brothers
25	11	THE WARRIOR	Scandal/Patty Smyth	Col/CBS
26	32	OUT OF TOUCH	Daryl Hall & John Oates	RCA
27	14	CRUEL SUMMER	Bananarama	London
28	33	WHAT ABOUT ME?	K. Rogers, K. Carnes, J. Ingram	RCA
29	15	WHAT'S LOVE GOT TO DO...	Tina Turner	Capitol
30	38	PENNY LOVER	Lionel Richie	Motown
31	35	ALL THROUGH THE NIGHT	Cyndi Lauper	Portrait/Epic
32	29	FLESH FOR FANTASY	Billy Idol	Chrysalis
33	21	THERE GOES MY BABY	Donna Summer	Geffen
34	46	THE WAR SONG	Culture Club	Virgin/Epic
35	19	IF THIS IS IT	Huey Lewis & The News	Chrysalis
36	44	I CAN'T HOLD BACK	Survivor	Scotti Bros.
37	43	IT AIN'T ENOUGH	Corey Hart	EMI-America
38	48	NO MORE LONELY NIGHTS	Paul McCartney	Col/CBS
39	23	GO INSANE	Lindsay Buckingham	Elektra
40	42	A GIRL IN TROUBLE...	Romeo Void	415/Col/CBS

BULLETS 41-100

41	45	STRUNG OUT	Steve Perry	Col/CBS
42	47	I CAN'T DRIVE 55	Sammy Hagar	Geffen
43	54	TEACHER, TEACHER	38 Special	Capitol
44	55	COOL IT NOW	New Edition	MCA
45	62	SEA OF LOVE	Honeydrippers	Es Paranza
46	58	GIRLS WITH GUNS	Tommy Shaw	A&M
47	52	LEFT IN THE DARK	Barbra Streisand	Col/CBS
48	56	SUGAR DON'T BITE	Sam Harris	Motown
49	N	WALKING ON A THIN LINE	Huey Lewis & The News	Chrysalis
50	59	BOUNCING OFF THE WALLS	Matthew Wilder	Private I
51	68	I NEED YOU TONIGHT	Peter Wolf	EMI-America
52	60	THE ALLNIGHTER	Glenn Frey	MCA
53	66	WE ARE THE YOUNG	Dan Hartman	MCA
54	64	SHANGRI-LA	Steve Miller Band	Capitol
55	N	TEARS	John Waite	EMI-America
56	N	VALOTTE	Julian Lennon	Atlantic
57	81	HEAVEN'S ON FIRE	Kiss	Mercury
58	72	SAY HELLO TO RONNIE	Janey Street	Arista
59	N	HANDS TIED	Scandal	Col/CBS
60	75	LOVE KILLS	Freddie Mercury	Col/CBS
61	78	CAN'T LET GO	Stephen Stills featuring Michael Finnegan	Atlantic
62	80	CENTPEDE	Rebbie Jackson	Col/CBS
63	88	AFTER ALL	Ai Jarreau	Warner Bros.
64	90	DON'T STOP	Jeffrey Osborne	A&M
65	85	HAD A DREAM	(Sleeping With The Enemy), Roger Hodgson	A&M
66	84	THE MEDICINE SONG	Stephanie Mills	Casablanca
67	79	TWO TRIBES	Frankie Goes To Hollywood	Island
68	N	I WANNA ROCK	Twisted Sister	Atlantic
69	N	EDGE OF A DREAM	Joe Cocker	Capitol
70	92	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold	RCA
71	N	ALL IN NEED	Jack Wagner	Qwest/Warner Bros.
72	N	SEX SHOOTER	Apollonia 6	Warner Bros.
73	N	SATISFIED MAN	Molly Hatchet	Epic

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/o October 20, 1984

ACCENT WE ARE LOST/The Blue And Royal Inc. Motion MOTION 111 (LA)
ADVENTURES, THE SEND MY HEART/Chrysalis CHS 2001/122001 12" (F)
ALIEN SEX FIEND E.S.T. (TRIP TO THE MOON)/Boneshaker Baby Anagram/Cherry Red ANA 25, ANA 25/11" inc two extra tracks
Product/Attack (P)
AMAZULU MOONLIGHT ROMANCE/Moonlight Dub Island IS 182/12IS 182 12" (E)
ANDI, Patrick DON'T WASTE YOURSELF/Red Jodi JJ 206 12" (JS) (Import)
ANDY, Horace CUS-CUS/Blue Black/Black/Black (no cat no) (JS)
ART OF NOISE, THE THE EDIT/IA Time To Hear (Who's Listening?) ZZT/Island ZTPS 01 (E)
ASHFORD & SIMPSON SOLID (SPECIAL CLUB MIX)/Street Corner Capitol CL 345 Pic Bag, 12CL 345 12" Pic Bag (E)
ATMOSPHERE TELEPATHY/ba Elite DAZZ 35 12" only (A/I/T) (additional distributors)
AUSTIN, Michel OUT TONIGHT/Down Down Chrysalis MICK 1 Pic Bag, MICKX 1 12" Pic Bag (F)
BEAT THE DRUM THIS CITY/New Way/This City Breathes Loose LSE 16T 12" (P)
BERNELLE, Agnes TOOTIES/Chansonette Imp/Demon IMP 004 (I/T/M/W)
BLAZE TROOPERS SMASH THE TRUTH/In Favors EG/Polydor EGO 18 Pic Bag, EGOX 18 12" Pic Bag (F)
CAMERON, Debbie/PISTACHIO YOU TOO ME ARE EVERYTHING/Glad That It's Over Arctic SART 004 Pic Bag (G/Y/C)
CAPTAINS OF INDUSTRY ROOMFUL/ba Go! Discs GOD 6 Pic Bag (F)
CHAIRMAN OF THE BOARD GIVE ME JUST A LITTLE MORE TIME/Working On A Building Of Love H.D.H. HDH 45-11 (I/R/T/M/W)
CHARLENE WE'RE BOTH IN LOVE WITH YOU/Richie's Song (For Richard Oliver) Motown TMC 1352 Pic Bag (R)
CIRCUIT 7 MODERN STORY/ba Wrapp WRAPP 023462 Pic Bag (I/Revolver)
CLIFF, Les DEPENDING ON YOU/Wild Flames Chrysalis COL 3, COLFX 3 12" inc extra track Thinking Of You (Inst) (F)
COLOUR FIELD, THE THINKING OF YOU/Wild Flames Chrysalis COL 3, COLFX 3 12" inc extra track Thinking Of You (Inst) (F)
COWI, NOTES MY TUNE (REMIX)/Version Jama JABC 0024 12" only (JS)
CROOK, THE WHO'S GONNA SAVE THE WORLD? (PART ONE)/(Part Two) House/Priority HOUSE 600, HOUSE 600/12 12" inc extra track
Who's Gonna Save The World? (Inst) (E)
CUFFY, Claudia DON'T GIVE UP (YOUR LOVE)/Do You Wanna Dance With Me Rhythmic RMIC 5 12" Pic Bag (I/R/T)
CUTTING EDGE COUNTRY BOY/Every Time MCA MCA 989 Pic Bag, MCAT 908 12" (C)
DALI'S CAR THE JUDGEMENT IS THE MIRROR/High Places DOX 1, DOX112 12" inc extra track Lifelong Moment (E)
DALL'S CAR LET IT ALL BLOW NOW That I Have You Motown TMG 1361, TMTG 1361 12" inc extra track Let It All Blow (Inst) (R)
DELGADO, Junior READY OR NOT/Part 2 Ready Incredibly JUM 105 12" only (JS)
DELMONAS, THE COMIN' HOME BABY (VOLUME 1) - COMIN' HOME BABY/CHAINS/Woa! Now/He Tells Me He Loves Me Big Beat SW 101 (P/M/W)
DELMONAS, THE HELLO, I LOVE YOU/I'M THE ONE FOR YOU/Peter Gunn Locomotion/I Want You Big Beat SW 102 (P/M/W)
DEVINE, Sydney SCOTLAND/IN THE LOVE YOU/Big Beat SW 103 Pic Bag, SCOTDISC TV 75 378 Pic Bag (Gordon Duncan 0467 21517/NU/H/M/K)
EZIGON TAKE ME WHERE I TAKE YOU/There En-Ay DZ 258 (F)
DUHO WALKIN'/ba Warner Brothers WQ253T 12" only (W)
DREAD, Sammy YOU MEAN SO MUCH TO ME/Rap Up And Down Seven Leaves SLD 003 12" only (JS)
DURAN DURAN THE WILD BOYS/I'm Looking For Cracks In The Pavement (1984) EMI DURAN 3 Pic Bag (E)
EAGER, Brenda Lee WATCH MY BODY TALK/Insti EP TA 4850 12" only (C)
EDWARDS, Jackie IT'S ALL IN THE GAME/ba (no cat no) 12" only (JS)
ENGLISH EVENINGS JUNIOR TEARS OF A CLOWN/RUFF CUT ALLSTARS: A Riddim Ruff Cut RC 009 12" only (US)
FAMILY NESS, THE YOU'LL NEVER FIND A NESSIE IN THE 200 (taken from the BBC TV Series 'The Family Ness')/The Family Ness BBC RESL 155 Pic Bag (A)
FIRST PRIORITY PILLOW TALK/She Said MCA FP 2 Pic Bag, FPT 2 12" Pic Bag (C)
FOREIGN PRESS SET YOUR LOVE IN MOTION/The Spell EMI 5488 Pic Bag, 12EMI 5488 12" Pic Bag (E)
FRAGILES, THE ALL AROUND THE WORLD/Insti RCA FRAGO 1 (R)
FRANKLIN, Fiona DUSTED UP ON LOVE/Dusted Up On Love Virgin VS 326-VS 726-12" (E)
FRIENDS AGAIN SOUTH OF LOVE/Bird Of Paradise Mercury/Phonogram MER 177 Pic Bag, MERX 177 12" Pic Bag inc extra track Why Don't You Ask Someone (F)
FUNKMASTERS IT'S OVER/(Remix) Master Funk 7MF 004, MF 004 12" inc extra track It's Over (Inst) (P)
GRIFITHS, Hugh STUCK ON YOU/ba Jodi JJ 207 12" only (JS) (Import)
HALF PINT SALLY/ba Jodi JJ 209 12" only (JS) (Import)
HALL TOM T. P.S. I LOVE YOU Mercury/Phonogram TOM 1 (F)
HARRIS, Sam SUGAR DON'T BITE YOU/Keep Me Hangin' On Motown TMG 1354 Pic Bag, TMTG 1354 Pic Bag, TMTG 1354 12" Pic Bag inc extra track Sugar Don't Bite (Inst) (R)
HAYWOOD, I CAN'T LET YOU GO (Thigh and Mighty Mix)/Insti CBS QTX 4664 12" Pic Bag (C)
HEAD, Murray ONE NIGHT IN BANGKOK/Merano RCA CHESS 1, CHESS1 12" (R)
HEYWARD, Nick WARNING SIGN/Insti Arista HEY 6 Pic Bag, HEY 126 12" Pic Bag (F)
HILL, Tom T. & The Hillmans H.M.S. PINAFORE MEDLEY/Sing With Me Blue Hat BHR 22 (P)
HOLT GOSSIP DON'T TALK AROUND THE BUSH/Insti Fanfare/PT PAN 1 Pic Bag, 12PAN 1 12" Pic Bag (A)
HONE, Catherine HARRY/When The Sparrows Fly RCA 458 (R)
HUNTER, Leiford SU SU/SU/Small Acts (no cat no) (US)
IRON MAIDEN ACES HIGH/Of Twilight EMI 5502 Pic Bag, 12EMI 5502 12" Pic Bag inc extra track Live Version - The Number Of The Beast (E)
JARMEL, Maurice LOVE'S A MANY SPLENDORING THING/True Love Spin SPN 101 Pic Bag (IDS/MIX)
JEANETT, THE HAPPENING/Can Do It Arctic SART 002 Pic Bag (G/Y/C)
JONES, Frankie WALK AND CRIME/ba Gorgon (no cat no) (JS)
KING, WONT YOU HOLD MY HAND NOW/Endlessly/Endlessly CBS QTX 4731 12" Pic Bag (C)
KINGSTON, Jim SAY YOU/Real You Go! DISCS GOD 5 Pic Bag, GOD5 5 12" Pic Bag inc extra track Banjos and Bells (F)
KING, TERRY OH MISS MELANIE/Insti Code LOB 17 Pic Bag (A)
KING SOUNDS & THE ISRAELITES BOOK OF RULES/(Version) King I KSI 003 12" only (JS)
KINKS, THE ALL DAY AND ALL OF THE NIGHT/I Gotta Move PRT KINKP 20 (Pic Disc) (A)
KLAXON 5 HOT HOUSE/The Blunder El EL2, EL21 12" Pic Bag (I/R/T)
KUDDS HOW CAN THIS LOVE/Insti Legacy LCV 16, LCV 16 12" (IDS)
LAUPER, Cyndi ALL THROUGH THE NIGHT/Witness Portrait/Epic A4849 (C)
LEIT MOTIV TOO THE SUFFERING/Gift Of Life Reconciliation RECONCILE 2 Pic Bag (I/Red Rhino)
LEVEL 42 THE CHANT HAS BEGUN/Almost There Polydor POSP 710 Pic Bag, POSPX 12" Pic Bag inc extra tracks Almost There (Up Front Mix) (I) Bread But With Jam/The Sun Goes Down (Living It Up) (F)
LIGHT AND SHADE LAMOUR/Love Light And Shade MSLS 100 Pic Bag (IDS/MIS)
LINDI, Verna I EXPERIENCED LOVE/Trailers From Shiver Compact ACT 12 Pic Bag, ACTX 12 12" Pic Bag (A)
LORDS OF THE NEW CHURCH M. STYLE/Sorry For The Man I.R.S. IRS 113 Pic Bag, IRSY 113 12" Pic Bag inc extra track S.F.T. (C)
MAGUIRE GANG, THE GIMME GOOD TIMES/Dub! Real Feel RF 1001 Pic Bag (IDS/MIS)
MARTON, Sandy PEOPLE FROM IBIZA/Insti Carrere CAR 347, CAR 347 12" (A) (Change Of Distributor)
MCCLLOUD, Enos ME AND MI LOVER/ba Bendown (no cat no) (JS)
MILLAR, Geoff I WANT YOU TO STOP/ba Code LOB 18 (A)
MILLER, Steve SHANGRI-LA/Circle Of Love Mercury/Phonogram STEVE 7 Pic Bag, STEVE 712 12" Pic Bag inc extra track Abracadabra (F)
MINIMAL COMPACT THE NEXT ONE IS REAL/NOT KNOWING/HOLE VERSION/Next One Is Real (ext remix by Disc O'Dell) Crammed Discs CRAM 8457, CRAM 032 12" only Pic Bag (P)
MINOTT, Sugar LICK SHOT/(Version) Brand X VPRD 200 12" only (JS)
MOLLY HATCHET SATISFIED MAN/Straight Shorter Epic A4848 (C)
MOOSE, Ade & Walker LOUNGE AROUND/ba Last Moments LOM 008 (I/Backs)
NEW HARMLE FUNK ASK THE BOSS/(Remix) Greyhound GRP 102, GRPT 102 (G/Y)
ORSON FAMILY SWEETEST EMERALD/Sunrise Sunrises Hometown Blues Orion Enterprises OE2 Pic Bag (I/R/T)
P LION HAPPY CHILDREN/Insti Carrere CAR 346 Pic Bag, CAR 346 12" Pic Bag (A) (Change Of Distributor)
PALLAS, Laura HANDS OFF/Insti Dub Record Shack SOHO 29, SOHO 29 12" (IDS)
PALMER, Michael LICKING SHOT/SLY & ROBBIE: Version Power House (no cat no) 12" only (JS)
PASTELS A MILLION TEARS/ba Creation CRE 011T 12" only Pic Bag (I/R/T)
PAUL, Frankie CHATTE CHATTE FRANKIE JONES: She Is The Girl Blue Trac BTR 002 12" only (JS)
PEARCE, Pauline LIVE AND LEARN/ba Small Acts (no cat no) (JS)
PEPE GOES TO CUBA, KALIMBA DE LUNA/Reactions Of Sunshine RCA 453 Pic Bag (R)
PLAY DEAD CONSPIRACY/Insti Clay CLAY 40, 12CLAY 40 12" (P)
PREFAB SPROUT WHEN LOVE BREAKS DOWN/Diana Kitchenware/CBS SK 19 Pic Bag, SKDP 19 in double pack with THE YEARNING LOINS/Donna Summer (C)
PROFESSION NUT CRISIS/ba Gorgon (no cat no) (JS)
RAJAN TIME/Insti St. James SAINT 1 12" Only Pic Bag (IDS/MIS)
RICHARD, Cliff SHOOTING FROM THE HEART/Small World EMI RICH 1 Pic Bag (E) (Rescheduled)
RILEY, Jimmy HOT SUMMER/(Version) Blue Trac BTR 001 12" only (JS)
ROMEO VOID A GIRL IN TROUBLE (IS A TEMPORARY THING)/Going To Neon 415/CBS A4756 Pic Bag (C)
ROSS, Diana TOUCH BY TOUCH/Fight For It Capitol 12CL 337 12" Pic Bag (E)
ROWE, Xenia REACHING FOR THE BEST/(Dub Mix) Crystal CITY CRITY 1 12" only (Self) 01-653 2386)
SEARY, Everton POOR MAN A CRY/ba Small Acts (no cat no) (JS)
SHARK TABBO TRANEANN SIAD/ba Lambs To The Slaughter TEETH FOR YOU (I/Red Rhino)
SMART, Leroy GIVE ME LOVING/Dance It A Fe Cok Blue Trac BTR 003 12" only (JS) (Import)
SMITH, Fenton GIRL/ba Fashion (no cat no) (JS)
SPENCER, Johnny & The Remnants Of The Once-Proud Pastafont Bred-Barmy Ensemble THE STRIKE SONG/JOHNNY SPENCER: The Hanging Of The Monkey Pastafont PF 3011 (P)
SPIRIT LEVEL ALONE AND HAPPY/(Club Mix) Blue Waters MSB W1 Pic Bag (IDS/MIX)
SWISH SW SWEST DREAMING/Change Going To Come Sucha SUC 1 Pic Bag (IDS/MIS)
STEWART, Baby & Rocky Campbell EASY WAY OUT/LINDLE LEWIS: Easy Dub Private I PE 105 12" only (JS)
SWING COLLECTION, The 12nd Street/I'd Rather Go Home, Hoho HOS 025 (A)
SYLVIAN, David PULLING PUNCHES/Back Waters Virgin VS 717, VS 717-12" (E)
3 ROCKIES, THE STOP WASTING YOUR TIME/Moving Along 10/Virgin TEN 33 Pic Bag, TEN 33-12" Pic Bag (E)
TIGER MOTH SPEED THE PLOUGH/The Belfast Poker Rogue FMSS-104 (P/PROJ/MW)
TIMES BLUE FIRE/ba Art Pop POP 45 Pic Bag (I/R/T)
TREMLODS, THE SILENCE IS GOLDEN (1984)/The Last Word Meteor MTS 002 Pic Bag (C)
TWO 222/ba Reflex 12RE 7 12" only Pic Bag (I/R/T)
VARIOUS FOUR ON 4 - THE MILKSHAKES: OUT OF CONTROL/THE PRISONERS: REACHING MY HEAD/THE STING-RAYS: Come On Kid/Tall Boys: Ride This Torpedo Big Beat SW 100 (P/M/W)
VIBES, THE CAN YOU FEEL... THE UNDERESTIMATED MAN/DOUBLE DECKER BUS/Mini Skirt Blues/Stranger In The House Big Beat SW 99 Pic Bag (P)
VICE SQUAD TEENAGE RAMPAGE/High Spirits Anagram/Cherry Red ANA 26 (P)
VICE SQUAD TEENAGE RAMPAGE/ba Cherry Red ANA 26 (P)
VITAL DISORDERS SOME PEOPLE/BA Lowther Interactions VD 3 (I/Backs)
WATANABE, Sadao (with Roberta Flack) IF I'M STILL AROUND TOMORROW/Maravell WEA U9261, U9261T 12" inc extra track Westside Drive (W)
WHAM! FREEDOM/Insti Epic VIA 0743 (George Michael Shaped Pic Disc) (C)
WHAMACK, Bobby SURPRISE SURPRISE/American Dream/If You Think You're Lonely Now Motown TMTG 1353 12" (R)
YES LET'S CARRIED AWAY/Drop In The Ground Irrespressible/SHIF PRES 1 Pic Bag, PRES1 1 Pic Bag (C)
ZAZOU/IKAYE/EP M'PASI YA M'PAMBA/Elm' Ya Ye/Di Uya Soza Crammed Discs CRAM 034 (P)

**Previously alternative format

2 x 2
Aces High
All Through The Night
All Day And All Of The Night
All Around The World
Alone And Happy
Ask The Boss
Blue Fire
Book Of Rules
Busted Up On Love
Can You Feel... The Underestimated Man
Carried Away
Chart Has Begun
Chate Chate Chate
Close (To The Edit)
Comin' Home Baby
Conspiracy
Country Boy
Crisis
Cus-Cus
Depending On You
Don't Give Up (Your Love)
Don't Be Around The Bush
Don't Waste Yourself
Easy Way Out
Enemies Of Promise
E.S.T. (Trip To The Moon)
42nd Street
Four On 4
Freedom
Gimme Good Times
Girl In Trouble (Is A Temporary Thing), A
Happening, The
Happy Children
Harry
Hello, I Love You
H.M.S. Pinafore Medley
Hot House
Hot Summer
How Can This Be Love
I Experienced Love
I Want You To Stop
I'm Still Around
Tomorrow
It's Over
It's All In The Game
Judgement Is The Mirror
Kalimba De Luna
L'Amour
Let It All Blow
Lick Shot
Live And Learn
Lounging Around
Love's A Many Splendored Thing
L. Style
Me And Mi Lover
Million Tears
Modern Story
Moonlight Romance
M'Pasi Ya M'Pamba
My Tune
Next One Is Real
Oh Miss Melanie
One Night In Bangkok
Out Tonight
Pillow Talk
Poor Man A Cry
Pulling Punches
Reaching For The Best
Ready Or Not
Roomful
Sally
Satisfied Man
Say You
Scotland We Love You
Send My Heart
Set Your Love In Motion
Shangri-La
Shocking From The Heart
Smash The Truth
Sold
Some People
South Of Love
Speed The Plough
Stop Wasting Your Time
Strike Song, The
Stuck On You
Su Su Su
Sugar Don't Bite
Surprise Surprise
Sweet Dreaming
Sweetest Embrace
Take Me Higher
Take Me Higher
Tear You Down
Tears Of A Clown
Teenage Rampage
Teenage Rampage
Telepathy
Thinking Of You
This City
Time
Too The Suffering
Too Many Crooks
Tootsies
Touch By Touch
Traneann Siad
Turn The Tables
Walkin'
War And Crime
Warning Sign
Watch My Body Talk
We Are Lost
We're Both In Love
With You
When Love Breaks Down
Who's Gonna Save The World?
Wild Boys, The
Won't You Hold My Hand
You To Me Are Everything
You Mean So Much To Me
You'll Never Find A Nessian In The Zoo

Mon 22-26 October, 1984
Single Releases: 115
Year to Date
(43 weeks to 26 October, 1984)
Single Releases: 4,125

See New Albums for Distributors Codes

TALENT

The Nice guy goes to Hollywood

AS A member of the legendary Sixties band The Nice, and later one third of the equally famous Emerson, Lake And Palmer, Keith Emerson deserves a place in any chronicle of rock and pop history. And now, six years after the demise of ELP, he is carving out a new career for himself as a composer of film music.

This Friday (19) sees the west end opening of a new thriller *Best Revenge*, filmed in the US and Spain, and hotly tipped as one of the cinema's box-office hits for this autumn. Emerson has written all the music for the film. A further move into that area — earlier this year he topped the Japanese record charts for several weeks with his soundtrack music from the oriental film *Gemma-Taisen* — and he has also completed the music for the Italian thriller *Murder Rock*.

Two other film music credits for Emerson were *Inferno* and *Nighthawks* which both won several awards.

"After the end of ELP, I just didn't feel in the frame of mind to form another band — I wanted to get involved in a whole new field of music," Emerson admits. "Writing music for films seemed a logical extension to what I'd been doing in Emerson, Lake and Palmer, and I felt that the Hollywood film music industry needed some new blood — it had been dominated for a long time by the same few people, names like John Williams and Henry Mancini."

Emerson went to Los Angeles and enjoyed the experience of his new-found career: "It is disciplined work because the film does take priority — the music



EMERSON: A new niche in the movie world.

has to subtly help the film, and that of course goes against all the things I had done in the past."

He began work on *Best Revenge* last year, attracted by the film's adventure plot, and the fact that the backers wanted an album from it as well. He is happy with the results, which include Moroccan influences (where part of the film's scenario is based). He worked in the studios with a 40-piece orchestra, and the final results were mixed in Los Angeles.

Despite his success in the film-writing area though Emerson has no immediate plans for another score: "I keep getting asked to write the music for what are really quite abysmal films, but I have to believe in the film's plot first before I'll agree to work on it." He admits he would like to work with his own rock band again, "but it's a matter of getting the timing right."

"There have been offers from various record companies, and it is good to know that there is still a lot of interest in me. In fact I've been having talks with Greg Lake (his former ELP partner) about the possibility of working together, but there's certainly nothing imminent at the moment," he adds.

Edited by
CHRIS WHITE

PERFORMANCE

The Alarm

ALARM ANTHEMS rang out, somewhat incongruously at London's Heaven, urging the audience to "march", "chant", and to ultimately, "never give in".

It's doubtful that the audience were about to, but whether they needed four alarmists to tell them so is not so clear. But this was, after all, a "rock concert" and this is the sort of thing people expect to hear.

Mike Peters employed his professional lungs while the guitarists leapt about with some spirit behind, creating the desired image of energy, and frustrated energy at that.

A genuine affection exists between Alarm and its audience. The band worked hard to entertain, while the fans worked equally hard to enjoy themselves. But the Alarm, are, after all, a "rock" band. So tolerance was called for when no more than two thirds through their allotted time, the band sneaked off-stage, only to return for *Spurious Encore Number One*.

Proceedings became a mite turgid again so off they nipped to return again for the *Real Encore*. It was always destined to be 68 Guns and it was always destined to be dedicated to us, the audience. But with a lack of pretention, a refreshing urgency and total commitment, this came over almost as a compliment.

The Alarm use musical dramatics. For the fan, familiar with the material, this is fine, for the Alarm novice, not so. Just when one would expect to be down the front, punching the ceiling, whooping along, the band stop, leaving you standing still listening to the conversation of the person behind. A curious experience.

The Alarm will "never give in", and really this isn't such a bad thing.

DUNCAN HOLLAND

Iron Maiden

IRON MAIDEN spoil everything half-way through the second song at Hammersmith Odeon — when it became abundantly clear that they were actually enjoying themselves.

This was far from what could have been expected: the distanced arrogance, the star status; Iron Maiden actually attempting to communicate, at once smiling and grinning.

This affection for their audience helps explain why Iron Maiden are seen to be the acceptable face of heavy metal. From the early days as a gigging hard rock band with the "punk" attitude playing anywhere from the legendary *Bandwagon* (deceased) to the *Marquee*, the band have always tried to remain loyal to their fans.

As singer Bruce Dickinson, as affable a cove as one is likely to meet on a HM stage, explained, the band don't want to play one night at Wembley when several concerts at Hammersmith can give far more enjoyment.

Older songs such as *Phantom of the Opera* and *Sanctuary* brought the loudest cheers, along with the hit singles, *Run For The Hills*, *Number Of The Beast* etc, which were being recorded for a live album. Interestingly, material from the latest *Maiden LP*, *Powerslave*, were met with some confusion by the young audience.

Featuring specially designed lighting, an Egyptian backdrop and an inexplicable dancing mummy, Iron Maiden seemed to be on the brink of achieving and deserving the sort of blind loyalty that only *Status Quo* could have once demanded.

That the distanced observer may find the whole ritual close to absurd is irrelevant. People like Iron Maiden, they buy the records and look forward to seeing their heroes. They were not disappointed.

DUNCAN HOLLAND

Dead Can Dance

MORE DOUR young things in monochrome clothes singing about "guilt" in portentous tones. True enough, but at Fulham Town Hall, *Dead Can Dance* showed that are much more besides.

The most immediate extra dimension was provided by the yang t'chin (a rectangular sound box with numerous strings, played with something like a pair of chopsticks) that consumptive beauty Lisa Gerrard played with a high degree of proficiency. It produced a plinky sort of sound not entirely dissimilar to a harpsichord, ensuring that *Dead Can Dance* never quite sounded like anyone else.

As the yang t'chin sang away in an

Indian/oriental fashion, Brendan Perry's guitar teetered along a very trebly high wire and the bass and drums bedrock remained unshakably powerful. And when Perry sang in his sonorous voice, the whole effect was rather reminiscent of *The Sound*.

But *Dead Can Dance* had plenty of other tones and textures to play around with as well. All group members at some point or other giving up their respective instruments for another, keeping the sound on the move, if always within the confines of a loosely-defined "melancholia".

With Gerrard and Perry both contributing to the *This Mortal Coil LP* and their own *Garden Of Arcane Delights EP* just beginning to slip back down the indie chart, *Dead Can Dance* are a talented and stimulating band, who can hopefully overcome their shallow humourlessness to produce records of gravity as well as the dark beauty they already possess.

JOHN BEST

Hard-Corps

WHO'S MAKING the real pop music of 1984? Who shines among the nostalgic mediocrity and "new pop", with the diamond glint of something brilliant and new? *Hard-Corps* do.

On the face of it a formula "modern" idea — three boy-automatons and their banks of electronic hardware shrouded in shadows and an ice queen vocalist sidling serpentine around stage, like the sex show artist she's rumoured to have been, breathing stark lyrics about metal and flesh in her native French or English. Yet *Hard-Corps'* hard attack works.

The Euro-electro music takes from DAF, Moroder, Yello, the first *Banshees* album and *Test Dept's* clanging industrial rhythms and uses them. *Hard-Corps* are not reverential of their influences.

The best pulses, effectively two dimensional, the three cool boys stand in line stabbing aggressively at keyboards and drum pads that would probably continue to play without them, and Regine maintains her *hauteur*. *Hard-Corps* are visually striking and very sexy.

Dirty, their single on *Survival*, currently creeping up the indie chart, is vinyl proof that they are not nice like *Bronski Beat* or *Depeche Mode*. They are not the future of anything, but are an immaculate conception.

JOHN BEST

Huey Lewis

IN THE US Huey Lewis and the News have rarely been outside the Top 10 since the release of their *Chrysalis LP* *Picture This* in 1982. That spawned enough hit singles to rocket the Californian singer and his band into the platinum bracket.

The subsequent success of this year's *Sports* album may have established him firmly in the US, but over here Lewis is still largely an unknown quantity, except among those who remember him fondly as the lead singer with *Clover*.

So old friends and fans alike packed out the *Marquee* as Huey Lewis and the News made a brief stop in London at the beginning of a European concert tour. Some may have been disappointed that Lewis has hardened *Clover's* flexible country funk to satisfy the rigid formats of AOR radio, but few would have complained at the man's performance. He boasted all his old blue-eyed soul and good humour, while his voice returned its original bark and honeyburn.

For almost 90 minutes Huey Lewis and the News dominated the *Marquee* with a precise and punchy mix of their latest *Billboard* hits and a bunch of old R&B favourites, which had the audience screaming for more.

CHAS DE WHALLEY

Diz Disley

DIZ DISLEY, long time cohort of *Stephane Grapelli* and lifelong admirer of *Django Reinhardt*, hosted a magnificent concert to commemorate the 50th anniversary of the *Quintette du Hot Club de France*, last week at London's *Queen Elizabeth Hall*.

Each performer was in superb form with honours going to *Bob Wilber* on reeds, *Johnny Van Derrick*, violin and *Fapy Lapertin* on guitar.

But the sensation of the event was 17-year-old gypsy guitarist *Birelli Legrene*. He ripped off *Django*-type solos with consummate ease and immaculate timing and his own improvisations drew a seven-minute ovation at the end of the show.

Watch out for young *Legrene!*

JACK HUTTON

Resistance wins London band contest



Blue Suede Views' Julian Newby, David Woolfson of winning duo *Resistance*, Clive Bull, Angela Heard of *Resistance*, and Nick Stewart.

THE WINNERS of the Young London Band 1984 competition, organised by Oracle Teletext in conjunction with LBC and Island Records, were *Resistance*, a duo comprising Angela Heard and David Woolfson, who won equipment as well as free studio time donated by Island.

The competition, in its second year, is the brainchild of Julian Newby, editor of Oracle's daily pop magazine *Blue Suede Views*, as an opportunity to give new, unrecorded bands more exposure.

More than 500 hopefuls submitted tapes, the best of which were played every Sunday on *Clive Bull's* Young London programme on LBC radio news.

Chart newcomers

SPK: *Junk Funk* (WEA YZ24). Australian origin. Entered chart October 13, 1984. First major label single for SPK — now Australian Graeme Revelle and female partner Sinan. They recently played the ICA, and were banned from The Venue for using chainsaws in their act.

FEELABELLIA: *Feel It* (Interdisc/Island IN 11). UK origin. Entered chart October 13, 1984. Leicester-based band's second Interdisc single featuring Stevie Wonder's *Wonderlove* on backing vocals. Produced by Ballard and Walsh of The Pointer Sisters' Automatic success. The band are just completing a UK tour.

FEARGAL SHARKEY: *Listen To Your Father* (Zarjazz/Virgin JAZZ 1). UK origin. Entered chart October 13, 1984. Former *Undertones* lead singer debuts with hit singles on *Madness' Zarjazz* label. After leaving The Undertones, he recorded *Never Never* (with Vince Clark's project The Assembly) which became a Top 10 hit.

EUGENE WILDE: *Gotta Get You Home Tonight* (Fourth & Broadway/Island). US origin. Entered chart October 13, 1984. Another dance chart hit from the Philly World label which has had other hits this year by Terri Wells and Harold Melvin. The single has been a hot import item.

Musicians for Greenpeace

GREENPEACE WILL benefit from a new company, set up by concert promoter Matthew Davies, which intends to stage rock and pop gigs around the UK. *Greenpeace Music* will, says Davies, "utilise the immense support that exists within the music business and among musicians for Greenpeace and the work that it does".

Davies, previously involved with the TUC's *Rock For Jobs* and *GLC Peace Year Festival* said: "I knew that there was a great deal of sympathy in the business for the cause but I have been amazed at the calibre of people who have offered to help."

Greenpeace Music already has several projects underway, including a compilation album which includes contributions from Nik Kershaw, Howard Jones, *Eurythmics* and *Jeff Lynn*. A series of concerts is also planned.

Davies added: "Professionalism will be the keynote of *Greenpeace Music*. The acts will be top professional artists and the backing, promotion and marketing will be in the same league". *Greenpeace Music*, Southbank House, Black Prince, London SE1 (01-753 8171).

Talent tips

LONDON BAND *The Scheme*, who claim *Culture Club's* Jon Moss and *John Doyle* of the *Armoury Show* among their fans, and who recently played *Dingwalls*, are looking for a producer and recording deal.

Contact: Judy Stafford, *Scheme Management*, 42 *Brandlehow Road*, London, SW15 (01-871 0740).

THE KNIVES, whose line-up includes *Bob Thompson* (formerly with *Lost Loved Ones*), have played various gigs — including the *Marquee* — and will play the *Rock Garden* on November 8. The group, *Bari Goddard* on vocals, guitarist *Mick Fox*, new bassist *Dave Griffiths* (formerly with *Fireworks*) have just finished a series of well-received out-of-town gigs.

Contact: *Match Music*, 107a *Pimlico Road*, London SW3 (01-730 1813).

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And remember, book now to avoid disappointment. Hotel accommodation can be booked directly via the MIDEM office in London (Tel. 01-499 2317). In addition to this, private apartments at the Residence Parc Montfleury have been arranged, also at the 3-Star hotels, Acapulco and Belle Plage. Contact Paul Vasdev on 01-299 1621

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MUSIC WEEK

WEEKEND GIRL



ON 7th 14785 & 12th 14785



TOP 75 TOP 75 TOP 75



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

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Rank	Artist	Chart	Rank	Artist	Chart	Rank	Artist	Chart
1	FREEDOM Wham!	Epic (TJA)4743	17	MODERN GIRL Meat Loaf	Arista ARIST (12)585	51	WEEKEND GIRL The S.O.S. Band	Tabu/Epic (TJA) 4785
2	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder	Motown TMG(T)1349	27	BLUE JEAN David Bowie	EMI America (12)EA 181	52	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130
3	THE WAR SONG Culture Club	Virgin VS 694(12)	37	A LETTER TO YOU Shakin' Stevens	Epic (TJA) 4677	53	TUCH ME Fonda Rae	Streetwave (M)KHXAN 28
4	NO MORE LONELY NIGHTS (BALLAD) Paul McCartney	Parlophone (12)R 6080	38	THE MEDICINE SONG Stephanie Mills	Club/Phonogram JAB(X) 8	54	PASSENGERS (re-mix) Elton John	Rocket/Phonogram EJS 5(12)
5	TOGETHER IN ELECTRIC DREAMS Giorgio Moroder with Philip Oakley	Virgin VS 713(12)	42	TOO LATE FOR GOODBYES Julian Lennon	Charisma/Virgin J-L(12)	55	TOUCH BY TOUCH Diana Ross	Capitol (12)CL 337
6	DRIVE The Cars	Elektra E 9706(T)	31	BIG IN JAPAN Alphaville	WEA X9505(T)	56	ON THE WINGS OF A NIGHTINGALE The Everly Brothers	Mercury/Phonogram MER 170
7	SHOUT TO THE TOP The Style Council	Polydor TSC(X)7	32	MR. SOLITAIRE Animal Nightlife	Island (12)IS 193	57	TOUR DE FRANCE ('Breakdance' Remix) Kraftwerk	EMI (12)EMI 5413
8	GHOSTBUSTERS Ray Parker Jr.	Arista ARIST (12)580	33	THE SECOND TIME Kim Wilde	MCA KIM(T)1	58	I'M SO BEAUTIFUL Divine	Proto ENA(T)121
9	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young	CBS (TJA) 4786	34	EAST OF EDEN Big Country	Mercury/Phonogram MER(X) 175	59	LIKE TO GET TO KNOW YOU WELL Howard Jones	WEA HOW 5(T)
10	MISSING YOU John Waite	EMI America (12)EA 182	35	DR. BEAT Miami Sound Machine	Epic (TJA) 4614	60	WHO WEARS THESE SHOES? Elton John	Rocket/Phonogram EJS 6(12)
11	WHY? Bronski Beat	Forbidden Fruit/London BITE(X)2	36	PENNY LOVER Lionel Richie	Motown TMG(T) 1356	61	THE A TEAM Mike Post	RCA 443
12	ALL CRIED OUT Alison Moyet	CBS (TJA)4757	37	HAMMER TO FALL Queen	EMI (12)QUEEN 4	62	ALL YOU PRETTY GIRLS XTC	Virgin VS 709(12)
13	PRIDE (In The Name Of Love) U2	Island (12)IS 202	38	COVER ME Bruce Springsteen	CBS(TJA) 4662	63	TWO TRIBES Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3
14	PURPLE RAIN Prince and the Revolution	Warner Brothers W9774(T)	39	GOTTA GET YOU HOME TONIGHT Eugene Wilde	Fourth & Broadway/Island (12) BRW 15	64	I'LL FLY FOR YOU Spandau Ballet	Reformation/Chrysalis SPAN(X) 4
15	SKIN DEEP The Stranglers	Epic (TJA) 4738	40	LISTEN TO YOUR FATHER Feargal Sharkey	Zarjazz/Virgin JAZZ 1(12)	65	THE LUCKY ONE Laura Branigan	Atlantic A 9636(T)
16	IF IT HAPPENS AGAIN UB40	DEP International/Virgin DEP 11(12)	41	GIMME ALL YOUR LOVIN' ZZ Top	Warner Brothers W 9693(T)	66	OUT OF TOUCH Daryl Hall & John Oates	RCA RCA(T) 449
17	LOST IN MUSIC Green Sausage	Capitol (12)CL 337	42	TESLA GIRLS O.M.D.	Virgin VS 705(12)	67	MYSTERY DIO	Vertigo/Phonogram DIG 4(12)

28	18	LOVE KILLS (from 'Metropolis')	Freddie Mercury	CBS (T)A 4735	42	36	CARIBBEAN QUEEN (No More Love On The Run)	Billy Ocean	Virgin VS 705(12)	67	43	DIOSITY	Vertigo/Phonogram 010-4(12)
29	19	SMOOTH OPERATOR	Sade	Epic A 4655 (12" - TX 4655)	43	68	HUMAN RACING	Nik Kershaw	MCA NIK(T) 5	68	57	RAIN FOREST	Paul Hardcastle
30	20	CARELESS WHISPER	George Michael	Epic (T)A 4603	44	30	HOT WATER	Level 42	Polydor POSPX(1) 697	69	NEW	DON'T STOP	Jeffrey Osborne
31	21	APOLLO 9	Adam Ant	CBS (T)A 4719	45	32	MADAM BUTTERFLY (Un Bel Di Vedremo)	Charisma/Virgin MALC-5(12)	EMI (12)LML 3	70	70	54-46 (WAS MY NUMBER)	Aswad
32	22	I FEEL FOR YOU	Chaka Khan	Warner Brothers W 9209 (T)	46	31	NEVER ENDING STORY	Limahl	Atlantic A9676(T)	71	66	RELAX	Frankie Goes To Hollywood
33	23	LOVE'S GREAT ADVENTURE	Ultravox	Chrysalis UV(X) 3	47	69	SELF CONTROL	Laura Branigan	Merciful Release/WEA MR033(T)	72	75	PARTY DOLL	The Jets
34	24	AGAD00	Black Lace	Flair FLA 107(T)	48	37	WALK AWAY	The Sisters Of Mercy	Mute 7BONG 6 (12" - 12BONG 6)	73	49	TALKING IN YOUR SLEEP	Bucks Fizz
35	25	HIGHLY STRUNG	Spandau Ballet	Reformation/Chrysalis SPAN(X) 5	49	33	MASTER AND SERVANT	Depeche Mode		74	59	MAGIC TOUCH	Rose Royce
36	26	RELAX	Judge Dread	Creole CRT(1) 66	85	88	BLACK LEATHER	Miquel Brown	Record Shack-SOHO(T) 27	75	67	I CAN'T LET YOU GO	Haywoode
37	27	LEAN PERIOD	Orange Juice	Polydor OJ(X) 7	86	86	STUTTERING	Helen Terry	Virgin VS 724(12)				
38	28	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 14	87	77	IT'S SO ROMANTIC	Evelyn "Champagne" King	RCA RCA(T) 446				
39	29	NATIVE LAND	Everything But The Girl	blanco y negro/WEA NEG 6(T)	88	(-)	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T) 166				
40	30	WELCOME	David Essex	Mercury/Phonogram ESSEX 4	89	(-)	FRANTIC SITUATION	Afrika Bambaataa & Soulsonic Force with Shangri	Tommy Boy/Polydor - (AFRX 3)				
41	31	I WON'T RUN AWAY	Alvin Stardust	Chrysalis CHS 2829	90	(-)	MOTHERS TALK	Tears For Fears	Mercury/Phonogram IDEA 7(12)				
42	32	AGE OF HEARTS	Chris Rea	Magnet MAG(T) 269	91	100	HOLLOW HORSE	The Icicle Works	Beggars Banquet BEG 119(T)				
43	33	SUPPERY PEOPLE	The Staple Singers	Private/Epic (T)A 4784	92	95	WHAT ABOUT ME	Kenny Rogers/K. Carnes/J. Ingram	RCA RCA(T) 448				
44	34	IF THIS IS IT	Huey Lewis and The News	Chrysalis CHS (12)2803	93	(-)	I WANNA ROCK	Twisted Sister	Atlantic A 9634(T)				
45	35	ICE	ICE(T) 62		94	98	JUNK FUNK	SPK	WEA YZ24(T)				
46	36	A MILLION MILES AWAY	Positive Noise		95	(-)	BOYS IN THE STREET	Eddy Grant	Ice (ICE(T) 62				
47	37	CANDLELIGHT AFTERNOON	Phyllis St. James		96	(-)	BOYS IN THE STREET	Eddy Grant	Starline TAK 22(12)				
48	38	PRISONER OF LOVE	Miami Sound Machine		97	(-)	CANDLELIGHT AFTERNOON	Phyllis St. James	Motown TMG(T) 1358				
49	39	IN THE NAME OF LOVE	Ralph MacDonald featuring Bill Withers		98	(-)	IN THE NAME OF LOVE	Ralph MacDonald featuring Bill Withers	Epic A4800 (12" - TX 4800)				
50	40	HEARTBEAT	The Mendlesohn Mix, The Psychedelic Furs		99	(-)	HEARTBEAT	The Mendlesohn Mix, The Psychedelic Furs	London (LON)(X) 57				
51	41	STREETWAVE	M/KHAN 21		100	(-)	STREETWAVE	M/KHAN 21	CBS (T)A 4664 (12" - TX 4664)				

THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25

71 76 (86) RELAX - Judge Dread
 74 77 (78) LEAN PERIOD - Orange Juice
 75 78 (79) I WISH YOU WOULD - Jocelyn Brown
 76 79 (74) NATIVE LAND - Everything But The Girl
 77 80 (74) WELCOME - David Essex
 78 81 (79) I WON'T RUN AWAY - Alvin Stardust
 79 82 (79) AGE OF HEARTS - Chris Rea
 80 83 (80) SLUPPERY PEOPLE - The Staple Singers
 81 84 (80) IF THIS IS IT - Huey Lewis and The News

85 88 (88) BLACK LEATHER - Miquel Brown
 86 86 (84) STUTTERING - Helen Terry
 87 77 (77) IT'S SO ROMANTIC - Evelyn "Champagne" King
 88 (77) WILLIAM, IT WAS REALLY NOTHING - The Smiths
 89 89 (77) FRANTIC SITUATION - Afrika Bambaataa & Soulsonic Force with Shangri
 90 (77) MOTHERS TALK - Tears For Fears
 91 100 (100) HOLLOW HORSE - The Icicle Works
 92 95 (95) WHAT ABOUT ME - Kenny Rogers/K. Carnes/J. Ingram

93 (88) I WANNA ROCK - Twisted Sister
 94 98 (98) JUNK FUNK - SPK
 95 (93) BOYS IN THE STREET - Eddy Grant
 96 (93) A MILLION MILES AWAY - Positive Noise
 97 (87) CANDLELIGHT AFTERNOON - Phyllis St. James
 98 (93) PRISONER OF LOVE - Miami Sound Machine
 99 (93) IN THE NAME OF LOVE - Ralph MacDonald featuring Bill Withers
 100 (93) HEARTBEAT - The Mendlesohn Mix, The Psychedelic Furs

A FLOCK OF SEAGULLS

NEW SINGLE
NEVER AGAIN (THE DANCER)
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The New Single by **Ralph MacDonald** featuring **Bill Withers**

IN THE NAME OF LOVE
 Taken from the album Universal Rhythim - LONLP3/LONC3
 7" LON57-12" LONX57

EVELYN KING

CHAMPAGNE

I'M SO ROMANTIC
 12" Includes "Out Of Control"
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SINGLES twelve inch

1	(4) FREEDOM, Wham!	19	(11) IF IT HAPPENS AGAIN, UB40
2	(1) THE WAR SONG, Culture Club	20	(18) THE MEDICINE SONG, Stephanie Mills
3	(9) TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'), Giorgio Moroder/Philip Oakley	21	(19) SMOOTH OPERATOR, Sade
4	(New) I FEEL FOR YOU, Chaka Khan	22	(19) HIGHLY STRUNG, Spandau Ballet
5	(2) I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red'), Stevie Wonder	23	(22) CARELESS WHISPER, George Michael
6	(13) NO MORE LONELY NIGHTS (BALLAD), Paul McCartney	24	(16) LOVE KILLS, Freddie Mercury
7	(6) WHY? Bronski Beat	25	(35) MISSING YOU, John Waite
8	(7) SHOUT TO THE TOP, The Style Council	26	(New) WALK AWAY, The Sisters Of Mercy
9	(12) DRIVE, The Cars	27	(26) TUCH ME, Fonda Rae
10	(3) LOST IN MUSIC (1984 Remix), Sister Sledge	28	(20) MR. SOLITAIRE, Animal
11	(5) GHOSTBUSTERS (Searchin' For The Spirit), Ray Parker Jr.	29	(14) BLUE JEAN, David Bowie
12	(8) PRIDE (In The Name Of Love), U2	30	(Re) MODERN GIRL, Meat Loaf
13	(17) I'M GONNA TEAR YOUR YOUNG HOUSE DOWN, Paul Young	31	(40) CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean
14	(36) ALL CRIED OUT, Alison Moyet	32	(23) EAST OF EDEN, Big Country
15	(15) SKIN DEEP, The Stranglers	33	(21) DR. BEAT (Long Version), Miami Sound Machine
16	(10) PURPLE RAIN, Prince and The New Power Generation	34	(37) WEEKEND GIRL, The S.O.S. Band
17	(25) GOTTA GET YOU HOME TONIGHT - Eugene Wilde	35	(New) I'M SO BEAUTIFUL, Divine
18	(New) ADVENTURE, Ultravox	36	(30) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
		37	(29) APOLLO 9, Adam Ant
		38	(New) PENNY LOVER, Lionel Richie
		39	(28) MADAM BUTTERFLY, Un Bel Di Vedremo!
		40	(32) RAIN FOREST, Paul McCartney

Week-ending October 20, 1984

Ralph MacDonald

featuring **Bill Withers**

IN THE NAME OF LOVE
 Taken from the album Universal Rhythim - LONLP3/LONC3
 7" LON57-12" LONX57

LP REVIEWS

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

Top 20

BARBRA STREISAND: Emotion (CBS 86309). Producers: Various. **BIG COUNTRY. Steeltown.** Mercury. MERH 49. Production: Steve Lillywhite.

Top 50

THE EUROPEANS: Recurring Dreams A&M AMA 5034. Producer: David Lord. The period between this and the Euros' debut LP has seen their material mature into a thoughtful accessible structure that still bears the band's essential stamp of quality and is capable of satisfying daytime radio producers criteria as well as the appetite of the intelligent rock buyer. UK dates in autumn should help sales. **GIL SCOTT-HERON: The Best Of Gil Scott-Heron.** Arista 206 618 620. Not the easiest of artists to promote to a new audience, this nine-track compilation nevertheless has a ready made market among Scott-Heron's solid following. Includes his most recent single, the topical Re-Ron, which skirted the charts.

MIAMI SOUND MACHINE: Eyes Of Innocence. Epic: EPC 26167. Producer: Emildo Estefan Jr. A kind of substitute, second-rate Michael Jackson, lead by Dr Beat, the single that spent four weeks in the Top 10. Nothing else on this schmaltzy mish-mash has any attack, but it will ride into the 50, on the back of the single.

SHIRLEY BASSEY: I Am What I Am. Towerbell TOWLP 7. Distribution: PRT. The vocal tigress is back on top form with this newly-recorded selection of her greatest hits including Something, As I Love You, I (Who Have Nothing) and As Long As He Needs Me. Lavish musical arrangement featuring the London Symphony Orchestra conducted by Carl Davis with Norman Newell handling the production, also includes her new single, Natalie, and the title track from La Cage Aux Folles. Should be a big one in view of Bassey's evergreen popularity and her current UK tour. **XTC: The Big Express.** Virgin. V2325. Producers: artists and David Lord. This welcome return to studio work after a long break bears all the classic hallmarks of XTC — that essentially English group who for so long promised so much without much commercial recognition. The question is are the fans still there and have the group been overtaken by the likes of OMD, Howard Jones et al? The fact that XTC seem to have traded a lot of their popiness for a more percussive, industrial sound makes them less likely singles chart contenders, but this album should safely make the Top 50. It would be nice to see them bounce back with a tour.

General

VARIOUS: Dance Mix Dance Hits Vol. 5. Epic DM 5. Another 12-track compilation which includes dance tracks from Herbie Hancock, Bonnie Pointer, Miami Sound Machine and LaToya Jackson among others.

FRIENDS AGAIN: Trapped And Unwrapped. Phonogram. MERL 43. Friends Again's greatest non-hits, but great nevertheless. All five of their singles (including the current South Of Love) are present, which could detract from sales to the more dedicated fans. But then they and the other songs on the LP deserve a far bigger audience that they have already reached. The Glaswegian five-piece's melodic and crafted pop being a welcome alternative to the sex and horror of so much of the charts.

GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Work Party. Sugarhill SHLP 5553. Distribution: PRT. After the big chart success of the White Lines single (featured here in a new master mix form) and the greatest hits package, Grandmaster Melle and Co should have no problems charting with this — particularly as there is a Channel Four ad campaign also lined up. It includes the current hit single We Don't Work For Free and the band will be touring in November.

RICKIE LEE JONES: The Magazine. Warner Brothers 925 117-1. With two successful LPs and a mini-LP of minor interest behind her, Rickie Lee Jones' new album finds her in similar lyrical and musical territory, but now professing a new found "innocence". As abstruse but strangely perceptive as ever, Jones is far from guaranteed Top 50 status, but recent press coverage could yield profitable returns.

Indies

THE THREE JOHNS: Atom Drum Bop. Abstract. ABTOLO. Distribution: Pinnacle. Like the six indie single preceding it, this eight track mini-album is powerful and paranoid Eighties R&B (with a couple of surprises up its sleeve). It manages to avoid the cul de sacs "post punk" music has so easily led itself into, to emerge as exciting and attention grabbing. It's already had very good music press reviews and will shortly become an indie chart fixture.

CINDYTALK: Camouflage Heart. Midnight Music. CHIME 00.06S. Distribution: IDS. Electronic LP from trio whose main claim to fame is that their vocalist also sings on Kangaroo by This Mortal Coil. Camouflage is not really comparable to TMC, though it will doubtless be bought on that association, being a far harsher and self-consciously "experimental" record. Two-dimensionally doomy, though its finer moments are somewhat reminiscent Clock DVA.

THE FALL: The Wonderful And Frightening World Of ... Beggars Banquet. BEGA 58. Producer: John Lockie. Not the new "poppy" Fall one may have been given to expect from the last two single, O! Brother and C.R.E.E.P., though the inclination to be poppier is there. The Wonderful And ... sees The Fall as impossible to pin down as ever, taking what they want from the various territories of popular music, but remaining very much the bastard son they've always been. Cassette version contains seven extra tracks, including the last two single as well as the forthcoming one, Draygo's Guilt.

ERAZERHEAD: Take Me To Your Leader. Flicknife. SHARP 017. Distribution: Pinnacle. Eraserhead rewrite Ziggy Stardust (with an attentive ear cocked to Man Who Sold The World and Aladdin Sane), introducing their own punky inflections. Not surprisingly a very dated sounding record, a far cry from the ramalama style that brought them to prominence and gave them five indie chart singles.

ROBERT CALVERT: Freq. Flicknife. SHARP 021. Distribution: Pinnacle. An angry and overtly Socialist record, dealing in very unambiguous terms (the lyrics are printed on the sleeve) with the current political state of the country. With titles like Standing On The Picket Line, All The Machines Are Quiet, Acid Rain and Work Song, the former leader of Hawkwind's message is powerful, even if the "psychedelic-electronic" backing is so-so. But is it entertainment?

VARIOUS: Revenge Of The Killer Pussies (Blood On The Cats II). Anagram Records GRAM 17. Distribution: Pinnacle. Follow-up to the earlier successful "psycho-billy" compilation which includes previously unreleased material from The Meteors, Bone Orchard, King Kurt, The Stringrays and Milkshakes.

VARIOUS: City Of Silver. Plastic Head Records. Distribution: Pinnacle. Alternatively titled The Other Los Angeles, this compilation aims to show that there are interesting things going on in LA besides the well-documented hardcore assault. Ranges from the brilliant ironic (?) anti-Soviet rant of Red Russians Shot My Rocket Down by The Plymouth Fastbucks, to more ambient stuff by Teddy Wants A Glass Of Water and Chromosomes, to straighter "new wave" pop from most of the other contributors.

THE PRETTY THINGS: Live At Heartbreak Hotel. Big Beat. Distribution: Pinnacle. WIK 24. Producer: Phil May. Basic Feelgoods-style R&B recorded above a Little Venice pub in July. A much tighter affair than they used to be, tracks include Shakin' All Over, Reelin' & Rockin' and Don't Bring Me Down — get the picture?

THE MISUNDERSTOOD: Golden Glass. Time Stood Still Records. TSS LP1. Distribution: Pinnacle. Campanion volume to Before The Dream Fades, the 1966 album reissued with some success two years ago by Cherry Red. This one dates from 1969 and features an almost wholly amended line-up to its predecessor. R&B pulled out shape by psychedelia. Interesting, but of limited appeal.

VARIOUS: City Of Silver. Plastic Head Records PLAS LP 002. Distribution: Pinnacle. Compilation of tracks by various obscure bands from LA including Teddy Wants A Glass Of Water, Psychic Dogs Of The Soviet Union, Pubic Fish and Smokey Joe Popp.

PHIL CUNNINGHAM: Airs & Graces. REL Records REL 474. Distribution: Pinnacle. First solo album from ex-Silly Wizard member Phil Cunningham who contributed much of the material in their instrumental repertoire. A beautifully balanced album in the folk vein which should establish Cunningham as an original and thoughtful instrumentalist.

SINGLES

Reviewed by JERRY SMITH

CHART CERTS

DIVINE: I'm So Beautiful (Proto ENA(T) 121, PRT).
EDDY GRANT: Boys In The Street (ICE ICE(T) 62, RCA).
ELTON JOHN: Who Wears Those Shoes (Rocket/Phonogram EJS 6(12), PolyGram).
THE PSYCHEDELIC FURS: Heart-beat (The Mendlesohn Mix) (CBS (T/D) A 4654, CBS).
LIONEL RICHIE: Penny Lover (Motown TMG(T) 1356, RCA).
SPANDAU BALLET: Highly Strung (Reformation/Chrysalis SPAN(X) 5, PolyGram).

KING: Won't You Hold My Hand Now (CBS (T) A 4731 (12" — TX4731). A lively, slick track from these multi-toned soul boys with a strong vibrant vocal and a Liam Henshaw production featuring crystal clear guitar and warm funky organ fills. Taken from what looks like being a stunning debut album Steps In Time.

VIOLENT FEMMES: It's Gonna Rain (Slash/London LASH(X) 3, PolyGram). This is one of the lighter numbers from their acclaimed LP Hallowed Ground. A loose acoustic number with its strained, nasal vocals and mournful harmonica over a steady beat that has a certain appealing charm and should give them good exposure.

ENGINE ROOM: Wild Times (Arista ARIST (12)587, PolyGram). A fresh, dynamic sound for this new band with its strident keyboards and effective, melodic vocals that leaves a lasting impression. Deserves plenty of exposure and sounds like a band to watch out for in the future.

WAY OF THE WEST: Feel The Steel (MCA WES(T) 2, CBS). A slow loping funk track, that seems rather pedestrian when compared to the much better B-side, Cars Collide, which, with its fast moving beat, unusual chanted vocals and rhythmic guitar proves to be a more memorable track.

PRIVATE LIVES: Living In A World Turned Upside Down (Parlophone (12) PRIV 4, EMI). A totally reworked version of their first single and the best track from their LP Prejudice And Pride. Its fine vocal harmonies and insistent melody should have made it a hit first time round and now, with its excellent Stewart Levine production, it must have a good chance.

SHADOWTALK: You Could Be Mine (Magnet MAG 265, RCA). A fine, moody ballad with its ringing guitar lines, mellow bass and strong melodic vocal within a sharp Nigel Gray production. Likely to pick up radio play and could do well.

BERNTHOLER: My Suitor (blanco y negro/WEA MEG 5(T), WEA). A sparse arrangement with stirring cello backs Drita Kotaji's wonderful fragile, accented vocal to create a unique and appealing single. It takes a few plays but soon becomes memorable.

BONAVENTURA: When Malyndy Sings (The Love Organisation TLO(X) 001, PolyGram). The first release for Jeremy, ex-Haysi Fantayzee and his new group is this slow lilting calypso style ballad with a heavily percussive backing and a full string accompaniment. Pleasant pop but doesn't make much impact.

JEFFREY OSBORNE: Don't Stop (A&M AM(X) 222, CBS). An impressive track from the LP of the same name with a dynamic George Duke production and a strong soulful vocal which should go high into the charts.

MIAMI SOUND MACHINE: Prisoner Of Love (Epic (TJA) 4800, CBS). This follow-up to the smash hit Dr Beat is a rather standard disco number with a plodding beat and some outrageous heavy guitar. Repetitive vocals get the title across, but it's unlikely to do as well as their previous single.

NEW EDITION: Cool It Now (MCA(T) 922, CBS). A track on a new label and from a new album for these five youngsters, that, with its sweet, little-boy vocal and smooth soul backing, sounds very much like an updated Jackson Five song.

SIDEWAY LOOK: Knowing You From Today (Virgin VS 720(12), EMI). Another Scottish band in the Big Country/Simple Minds mould use echoing guitar, effective vocal and big drum sound. A rousing song that should create interest in their upcoming LP.

THE CREEPSHOW: The Fu Man Chu EP (Criminal Damage CRI (12)120, Cartel/Backs). This is the first release from this fun West London band with their raw, psychotic version of rock and roll tackling the imaginary Sixties film theme, plus four others including the frantic Keep A Ringing and the wacky Swinging Chick From Transylvania.

HAMBI AND THE DANCE: 25 Tears A Day (MCA MCA(T) 900, CBS). Hambi returns after a long absence on a new label with a rather weak Mike Score produced track featuring warbling vocal and predictable backing including plenty of gimmicky effects.

M+M: Cooling The Medium (RCA RCA(T) 452, RCA). This follow-up to the successful Black Stations/White Stations, taken from their LP Mystery Walk is a competent pop song using echoing guitar runs and a powerful vocal. Does not really stand out from others of its ilk.

THE REAL THING: WE Got Love (RCA RCA(T) 445, RCA). A slick, soul track written by Terry Brittan and Lyndee De Paul and produced by Nic Martinelli that with melodic vocal harmonies and complimentary backing should do reasonably well.

GINA X: Harley Davidson (English Version) (Statik TAK 2612), MFPI). This tribute to Brigitte Bardot is a cover of her 1968 tune glorifying the wonders of the motorbike. Features a heavy electro beat and synth backing coupled to her cool, deep vocal within a Zeus B Held production.

QUIET RIOT: Winners Take All (Epic A 4806, CBS). Another track taken from their Condition Critical album with a sparse arrangement featuring a strained vocal backed by distorted guitars and anthem-like backing vocals. Only likely to appeal to their fans.

WRATHCHILD: Alrite With The Boyz (FM VHF 3, EMI). This heavy metal glam group produces a rather weak version of Gary Glitter's classic with heavy droning guitars and a rather lifeless vocal. Taken from their LP Stakk Attakk.

THE SINGLE
A NEW STUDIO RECORDING

Van Morrison

A SENSE OF WONDER

"It's easy to describe the leaves in the Autumn and it's oh so easy in the Spring,
But down through January and February it's a very different thing.
Didn't I come to bring you a sense of wonder,..."

OCT. 16 EDINBURGH, Playhouse · OCT. 18 DUBLIN, R.D.S. · OCT. 19, 20, 22, 24, 25 BELFAST, The New Vic · 7" MER 178
NOV. 6 PORTSMOUTH, Guildhall · NOV. 8 BRISTOL, Hippodrome · NOV. 12 BIRMINGHAM, Odeon | 12" MERX 178

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	8	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder IRE/GB/NL/D/B/DK/CH/A/ES
2	2	10	CARELESS WHISPER, George Michael IRE/NL/D/B/CH/A/DK
3	3	8	GHOSTBUSTERS, Ray Parker Jr. GB/D/B/CH/A
4	4	3	WHY?, Bronski Beat GB/NL/IRE/B/D
5	6	3	BLUE JEAN, David Bowie IRE/NL/DK/B
6	10	4	PRIDE (In The Name Of Love), U2 IRE/GB/NL/B
7	5	5	MASTER AND SERVANT, Depeche Mode D/DK/CH/B
8	9	12	SUCH A SHAME, Talk Talk D/I/CH
9	35	2	NEVER ENDING STORY, Limahl D/CH
10	8	8	SUSANNA, The Art Company F/ES/A/DK
11	7	12	HIGH ENERGY, Evelyn Thomas F/ES/CH/A
12	11	5	BIG IN JAPAN, Alphaville IRE/ES
13	17	3	PEOPLE FROM IBIZA, Sandy Marton D/I/CH
14	33	2	HOT WATER, Level 42 NL/B
15	12	5	DR. BEAT, Miami Sound Machine NL/B
16	19	2	IF IT HAPPENS AGAIN, UB40 IRE/NL/GB
17	NEW		PURPLE RAIN, Prince & The Revolution IRE/GB/NL/B
18	14	14	TO FRANCE, Mike Oldfield & Maggie Reilly ES/I/F
19	34	2	THE WAR SONG, Culture Club GB/IRE/NL
20	15	4	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner D/CH/A
21	18	3	SHINE, Frida B/DK
22	23	3	TIME AFTER TIME, Cyndi Lauper I/DK
23	36	26	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins F/I
24	13	7	REACH OUT, Giorgio Moroder D/CH
25	21	7	ALL OF YOU, Julio Iglesias & Diana Ross ES
26	30	3	DESIR, DESIR, Laurent Voulzy & Veronique Jannot F
27	38	2	MOVIN' ON, Novicito I
28	NEW		DRIVE, The Cars IRE/GB/B
29	26	17	SOUNDS LIKE A MELODY, Alphaville I/DK
30	NEW		LOVE KILLS (from 'Metropolis'), Freddie Mercury IRE/GB
31	27	4	FEMME LIBEREE, Cookie Dangler F
32	28	19	SELF CONTROL, Laura Branigan DK
33	24	5	MOTOR BOOT, K.G.B. A
34	NEW		FREEDOM, Wham! GB
35	31	17	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw DK
36	20	2	A LETTER TO YOU, Shakin' Stevens IRE/DK
37	25	2	FRIENDS, Amii Stewart I
38	22	4	STILL LOVING YOU, Scorpions F
39	NEW		ON THE WINGS OF A NIGHTINGALE, The Everly Brothers NL
40	16	3	LOST IN MUSIC, Sister Sledge 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 — Eire

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

RETAILING

The Cloake family has been in record retailing for three generations and its Crawley shop featured on the cover of the first *Record Retailer* 25 years ago. The latest in the line is RICHARD CLOAKE, owner/manager of Cloakes of Croydon, who talks to TONY JASPER about indie retailing in the Eighties.

RICHARD CLOAKE takes a pride in his work and he believes the independent offers a superior service to that of the multiple. He has been reared into business practice that finds the present record world of price cutting both devaluing the business and the music offered. And on a purely financial level he regards much of modern trading foolish.

On this he has hard words for Virgin, Our Price and others. His analysis is simple: "We should all be making a decent profit from the Top 50, not giving it away. We could then offer a better service to the consumer. I mean, why give something to the consumer who would pay more, a lot more. The cost price of the new Stevie Wonder album is £3.65 and it's being offered around here for £4.49. Stevie Wonder could easily sell for £5.99, but if people get used to this pricing down they expect it. However, it is the record world that has allowed this to happen. That is suicide, slowly." Cloake thinks that the withdrawal of RPM was the worst thing that could have happened: he sees the result as a trade noose around everyone's neck. And, without thinking of how some multiples might be regretting the cut-price wars, he knows it has had a disastrous effect on independents.

His experience has shown that for the independent to survive he has had to cut his cloth: that is less staff and fewer facilities. But this process can only go so far because the independent must retain that essential difference over the multiples.

"Here, at East Croydon we have staff who know catalogue. There's a guy here who is marvellous on disco, a girl with classical and so forth. People come and they hum tunes and my staff can recognise what they want. You wouldn't get that in the average Woolworths where staff get changed around or are very young and into pop only.

Cloake has thought about adopting a self-service system, but shudders at this thought. It's not the world he's known and believes people still look for the so-called old fashioned store where assistants talk to you about what you want.

He believes it is the personal contact that makes the job so interesting and his own wide musical tastes has been another personal plus to the job he has known from a teenager and heard discussed at meal table from almost the moment of birth!

The East Croydon store functions on two levels. On street level there is a wide range of popular material while upstairs is classical, some video, musical instruments, guitar strings, styli and other similar wants. "When I started there were about 30 styli, now you can get 800 in catalogue. We do rather well in this field. We offer a specialist microscope testing. But it's quite something keeping this range!"

Downstairs in the pop department there is a slight yester-year feel. Its sharp contrast with interior of a new HMV or Virgin doesn't make it seem antiquated, but simply unusual to a younger person. And it must be reassuring to the older person the classical department even has



'People hum tunes and my staff can recognise what they want — you wouldn't get that in the average Woolworth'

some listening booths. Certainly, on the Friday morning that I visited the store the pop section was busy. And there were plenty of young people in the store.

There is a basement which once stocked bargain records, but Cloake found this service unprofitable, partly because these days wholesalers do not offer such good product, in part due to the majors marketing their back catalogues much more strongly in special named series.

At present the basement has fun machines. He is uncertain about their validity in his store, even if they are out-of-the-way. But, "they pay the rates."

He feels trade is holding well and there may even be a slight improvement. He agrees overall industry sale figures are encouraging, as are his own, yet notes that although there may be an increase in profits the joy is offset by price rises in other areas. Not only have rates increased dramatically, so too have wages, electricity, record bags, store fittings and so on.

He probably speaks for all dealers when he gives thanks to the high sales from Bob Marley's, Legend, Thriller from Michael Jackson, Queen's The Works, Richie's, Can't Slow Down and the compilation series Now, That's What I Call Music. He is also delighted by the blossoming compact disc market, and he averages over the year a sale figure of around 100 per week.

Here, as yet, there has not been price-cutting and he hopes the industry will not kill a potential salvation for many dealers. Cloake fears a cutting of dealer margins and a sudden spurt of multiple price reductions to no-one's benefit. He has found compact discs highly popular among pop fans and is pleased to see so much good product now being made available. He offers

praise for the recent EMI issues.

Although he does not foresee CDs killing vinyl sales with classical prices edging ever upwards, there will be greater pressure to buy the compact format.

Cloake's message for fellow independent retailers lies in the world of communication. He is sure the general public has been pleasantly duped over the supposed advantage of shopping at the multiples. The multiple financial budget has allowed many forms of national advertising and they have given the impression that the real bargains can only be found in their province. This he questions.

He says many of his prices have often been lower than a multiple and he has not cut them to engage in battle.

"Multiples can give this impression of great price-cutting. Some of them even advertised the CBS and WEA special back catalogue series as if they, the multiples, were offering bargains! Whereas I was selling at £2.99, you could find even £3.99 in some places under a supposed reduction from the old price." Cloake would like — though how is an unanswered question — independents to make people aware of what they offer and to say that often it is much cheaper.

On an industry level he wishes the trade and manufacturers would work together to promote records and music in general, and if he was running the trade he would stabilise prices and like many he wonders what effect the recent hike by some companies on 12-inch singles will have.

He also believes the companies supply product to some multiples at a cheaper price than he is offered and sometimes they offer certain product to multiples only. A recent case came with the 12-inch version of the Stevie Wonder chart-topper. He was told by RCA sales desk that there were none available, yet a customer produced one that had been bought at Virgin. Obviously the 12-inch existed. But overall he has kind words for the service offered by the companies.

His main grouse lies in returns, especially of those which have been deleted. He also finds some companies possessed with the knack of handing enquiries from one department to another until despair means the replacement of the telephone receiver. He would like the industry to offer more favours should the retailer agree to take this and that, as is found in many other industries.

Cloake alternates between optimism and pessimism over a future for the industry. He is aware of all too many things now competing for the consumer's expenditure. And he sees this at first-hand from his own young people and their friends. He observes them watching TV pop shows and reading magazines like *Smash Hits*. But they do not buy many records.

Yet, on better moments, with the CD world to help, Cloake sees growth. Certainly, he has no intention of leaving retailing pastures and he has high hopes that at least one of his family is ready someday to preserve the proud association of the Cloake's with record retailing.

MUSIC video

1	1	THE POLICE: Synchronicity Concert	A&M/PVG
2	2	QUEEN: We Will Rock You	Peppermint/Guild
3	8	UB40: Labour Of Love	Virgin/PVG
4	7	JAPAN: Instant Pictures	Virgin/PVG
5	—	THE ROLLING STONES: Let's Spend The Night Together	Thorn EMI
6	4	NOW, That's What I Call Music Video III	Virgin/PMI
7	11	FOOTLOOSE	CIC
8	3	NIK KERSHAW: Single Pictures	CIC
9	6	U2: Live "Under A Blood Red Sky"	Virgin/PVG
10	5	DON'T WATCH THAT — WATCH THIS	PolyGram
11	14	MICHAEL JACKSON: Making Of Thriller	Vestron/PVG
12	10	BREAKDANCE, You Can Do It!	K-tel/PolyGram
13	17	BOB MARLEY/WAILERS: Legend	Island/Lightning
14	—	DAVID BOWIE: Ziggy Stardust & The Spiders From Mars	Thorn EMI
15	—	TWISTED SISTER: Stay Hungry	Virgin/PVG
16	29	DAVID BOWIE: Serious Moonlight	Media/Import
17	16	ASIA: Asia In Asia	Vestron/PVG
18	19	DAVID BOWIE: Serious Moonlight Pt. 1	Videoform
19	12	DIRE STRAITS: Alchemy Live	PolyGram
20	—	THE COMPLEAT BEATLES	MGM/UA
21	9	STYLE COUNCIL: Far East & Far Out	PolyGram
22	—	HOWARD JONES: Like To Get To Know You Well	Warner
23	15	NOW, That's What I Call Music Video II	Virgin/PMI
24	20	STREETS OF FIRE: A Musical Fantasy	CIC
25	22	THE ARMS CONCERT: Part II	Videoform
26	13	HAWKWIND: Night Of The Hawks	Jettisoundz
27	—	JOY DIVISION: Here Are The Young Men	Ikon
28	28	THE ARMS CONCERT: Part 1	Videoform
29	27	THE BEATLES: A Hard Day's Night	Vestron/PVG
30	—	DIO: Live In Concert	PolyGram

ADDIS ROCKERS ADDIS ROCKERS Warriors International WAF 1/— (I/Backs)
ALIEN SEX FIEND ACID BATH Cherry Red GRAM 18/CGRAM 18 C3 05 (P)
ANTI SYSTEM NO LAUGHING MATTER Reconciliation RECONCILE 1/— C2 10 (I/Red Rhino)
ARMORED SAINT MARCH OF THE SAINT Chrysalis CHR 1479/ZCHR 1479 (F)
ART OF NOISE (WIND'S AFFAIR OF?) THE ART OF NOISE ZTT/Island ZTT10 2/ZC10 2 (Chrome Cassette) (E)
ASWAD REBEL SOULS Island LPS 9780/ICT 9780 (E)
BISCUIT, Karl REGRETS ETERNALS Crammed Discs CRAM 035/— E2 43 (P)
BROWNE, Tom TOMMY GUN Arista 206 495/406 (F)
CARMICHAEL, Hoagy HOAGY SINGS CARMICHAEL Retrospect EG 2602954/EG 2602954 E2 44 (E)
CHASE QUARTET, Tommy HARD Ace BOP 5/— C3 20 (P)
CHOCOLATE WATCH BAND, The 44 Big Beat WKA 25/— C3 45 (P/MW)
CHRIS & COSEY EUROPEAN RENDEZVOUS Doublevision DVB 8/— (I/RT)
CLAYDERMAN, Richard CHRISTMAS Del. Delphine/Decca SKL3340/KSKC5340 (F)
CLAYDERMAN, Richard CHRISTMAS Del. Delphine/Decca SKL3337/KSKC 5337 (F)
COCK SPARRER RUNNING RIOT IN '84 Sire/Sire SYP 1/— E2 80 (DS)
COUNCE, Curtis EXPLORING THE FUTURE Ace BOP 7/— C3 20 (P)
CTI EUROPEAN RENDEZVOUS Doublevision DVB8/— E2 43 (I/RT)
CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE Virgin V2330/TCV2330 (Chrome Cassette) (E)
DAX, Danielle JESUS, THE EGG THAT WEPT Awesome AOR 1/— E2 10 (I/RT)
DESFORD COLLIERY DOWTY BAND/FODEN OTS BAND ENGLISH HERITAGE SERIES — ELGAR VOLUME 1 (BRASS BANDS) Polyphonic EHS 001D/CEHS 001D E3 19 (HR/Polyphonic 01 459 61945)
DESFORD COLLIERY DOWTY BAND/FODEN OTS BAND ENGLISH HERITAGE SERIES — ELGAR VOLUME 2 (BRASS BANDS) Polyphonic EHS 002D/CEHS 002D E3 19 (HR/Polyphonic 01 459 61945)
DEUX FILLES DOUBLE HAPPINESS Papier Maché PULP 32/— C3 25 (I/RT)
EASTON, Sheena A PRIVATE HEAVEN EMI SHEEN 1/TCHEEN 1 (XDR Cassette) E3 66 (E)
ENID, The THE SPELL Hyperion ENID 8/— E3 96 (P)
FELT THE STRANGE IDOLS PATTERN AND OTHER SHORT STORIES Felt B RED 63/— (P)
FONTANA MIX THE NOISE Compact Organisation PACT 5/— (A)
FUREYS, The, & DAVEY ARTHUR GOLDEN DAYS K-tel NE 7283/CE 2283 E4 17 (K)
GONELLA, Nat, & HIS GEORGIAN MISTER RHYTHM MAN Retrospect EG 2601881/EG 2601884 E2 44 (E)
GOODWIN, Ron RON GOODWIN CONDUCTS THE NEW ZEALAND ORCHESTRA Columbia E2 2601721/E2 2601724 E3 66 (E)
HOST TRAYAL Aura AUL-728/— C3 20 (SP)
JASMINE MINKS 1-2-3-4-5-6-7, ALL GOOD PREACHERS GO TO HEAVEN Creation CRELP 003/— C2 10 (I/RT)
JAY-SPEL, Edward LAUGH CHINA DOLL In Phase PHA 6/— (I/RT)
KELLY, Pat Pat KELLY & FRIENDS EMI-Jah C3 06/— E3 08 (JS)
KELLY, Pat Pat KELLY SINGS CLASSICAL HITS GALORE Sire Lee BLP 02/— E3 08 (JS)
KISSING THE PINK WHAT NOISE Magnet KTPL 1002/ZCKTP 1002 (R)
LADYSMITH BLACK MAMBAZO INDUKU ZETHU Earthworks/Rough Trade ELP 2006/— (I/RT)
LENNON, Julian VALLOTTE Charisma/Virgin JLLP 1/JLMC 1 (Chrome Cassette) (E)
LEYLAND VEHICLES BAND A CHRISTMAS FANFARE Polyphonic PRL 023D/CPRL 023D E2 89 (HR/ Polyphonic — 01 459 61945)
LIONSPRIDE BREAKING OUT Mausoleum SKULL 8336/TAPE 78336 E3 05 (P)
LITTLE ANTHONY and THE NOISES CD CUT Library EG 2602919/EG 2602914 E2 44 (E)
LITTLE RICHARD HIS GREATEST RECORDINGS Ace CHA 109/— C3 45 (P/MW)
LIVING DEATH VENGEANCE OF HELL Mausoleum SKULL 8360/— E3 05 (P)
MANDELL, Robert, CONDUCTS THE MELACHRINO STRINGS AND ORCHESTRA ROMANTIC SERENADE Pressit LC776/C-776 E3 04 (I/Pressit — 0533 703839)
MANDELL, Robert, CONDUCTS THE MELACHRINO STRINGS AND ORCHESTRA STARDUST Pressit LC773/C-773 E3 04 (I/Pressit — 0533 703839)
MANDELL, Robert, CONDUCTS THE MELACHRINO STRINGS AND ORCHESTRA A GERSHWIN & KERN GALA Pressit LC775/LC-775 E3 04 (I/Pressit — 0533 703839)
MARRIOTT, Steve PACKET OF THREE Aura AUL-729/— C3 20 (SP)
MCCARTNEY, Paul GIVE MY REGARDS TO BROAD STREET Parlophone PCTC 2/TCPC2 (XDR Cassette) E3 66 (E)
MCGREGOR, Freddie ACROSS THE BORDER Ras RAS 3009/— E4 25 (JS)
MICRODISNEY WE HATE YOU WHITE SOUTH AFRICAN BASTARDS Rough Trade RTM 155/— E1 82 (I/RT)
MIMMS, Garnet WARM AND SOULFUL Library EG 2602921/EG 2602924 E2 44 (E)
MONTEITH, Kelly LETTUCE BE COOL Chrysalis CHR 1485/ZCHR 1485 (F)
MONRO, Matt MORE HEARTBREAKERS EMI EG 2402321/EG 2402324 E2 44 (E)
MOORE, Christy RIDE ON WEA 2404071/— (W)
MUTABARUKA OUT CRY Shanachie SHANACHIE 43023/— E4 25 (JS)
NADJMA NADJMA Crammed Discs CRAM 027/— E2 43 (P)
NAN TUCK FIRE RAINWATER RELICS Brickyard/Loose BYLP 3/— E1 99 (P)
OBUS PODEROSO COMO EL TRUENO Mausoleum SKULL 8343/— (P)
PALMER, Michael ANGELLA Vista Sounds VSLP 4064/— C3 08 (JS)
PARRY, Harry, & HIS RADIO RHYTHM CLUB SEXTET PARRY OPUS Retrospect EG 2602941/EG 2602944 E2 44 (E)
PINK FAIRIES PREVIOUSLY UNRELEASED Big Beat NED 9/— C1 99 (P/MW)
PRESLEY, Elvis GOLDEN CELEBRATION RCA PL 85172/PK 85172 (6LP) E22 00 (R)
REDD, Sharon BEAT THE STREET Prelude/RCA PRSLP 6002/PRSK 6002 E3 45 (R)
REGGAE NOMIX REGGAE Day CLAYPL 13/— E3 05 (P)
REININGER, Blaine L/MIKEL ROUSE COLORADO SUITE Prelude To Measure MTM 3/— E2 43 (P)
REPLACEMENTS, The LET IT BE Zippo/Demon ZONG 002/— C3 25 (I/RT/MW)
SERIOUS DRINKING THEY MAY BE DRINKERS ROBIN, BUT THEY'RE ALSO HUMAN BEINGS Upright UPLP7M/— E2 10 (I/RT)
SHERMAN, Bin DANGER Century 200 E3 08 (JS)
STOKES, Doris WELCOME TO MY WORLD Lipp BLP/D5 001/DSC 001 E3 04 (Lipp — 0772 715121/A)
STONEHILL, Randy STONEHILL Street Tunes XSLP 1/— E1 83 (P)
TIGER MOTH THE TIGER MOTH The Raven FLY 2006/— E3 45 (P/RJ/MW) (Correction to previous listing)
TRAVAGANZA TRAVAGANZA Aura AUL-727/— C3 20 (SP)
TRIFFIDS TREELESS PLAIN Hot HOT 1003/— E3 25 (I/RT)
TUXEDODOM HALF-MUTE Joeboy/Crammed Discs CRAMBOY 1010/— E3 22 (P)
VARIOUS SONGS & STARS OF THE FORTIES (inc. Al Bowly, Grace Fields, Dorothy Squires, Allan Jones) Retrospect EG 260293/EG 2602934 E2 44 (E)
VARIOUS STOMPING AT THE CLUB FOOT ABC ABCLP 3/— E2 79 (P)
VARIOUS CHESS RCA PL 70500/PK 70500 (2LP) E3 75 (R)
VISAGE BEAT BOY Polydor POLH 12/POLHC 12 (Chrome Cassette) E3 65 (F)
WITFYFNDE LORD OF SIN Mausoleum SKULL 8352/TAPE 78352 E3 05 (P)
WUNDERLICH, Klaus ROMANTIC MELODIES Polydor POLD 5162/POLDC 5162 E3 45 (F)

IMPORTS

***ABERCROMBIE**, John NIGHT ECM (Germany) ECM 1272/— E3 80 (IMS)
 ***BASIE**, Count THE BEST OF COUNT BASIE Pablo (USA) 2310 852/— E3 80 (IMS)
 ***BELSON**, Louis COOL, COOL, BLUE Pablo (USA) 2310 859/— E3 80 (IMS)
 ***BLOW**, Kurtis EGO TRIP Mercury (USA) 8224 201/8224 204 E3 60 (IMS)
 ***BLOW**, Kurtis BEST RAPPER IN TOWN Phonogram (France) 8222 831/8222 834 E2 85 (IMS)
 ***BROCKMEYER**, QUARTET, Bob BLUES HOT & COLD Polydor (France) 8215 501/— E3 60 (IMS)
 ***CALL** THE SCENE BEYOND DREAMS Phonogram (France) 8187 931/8187 934 E3 60 (IMS)
 ***CHRISHAN**, Horea PAN-FLUTE MAGIC VOLUME 2 Polydor (Germany) 8216 981/8216 984 E3 45 (IMS)
 ***COLTRANE**, John BYE BYE BLACKBIRD Pablo (USA) 2308 227/— E3 80 (IMS)
 ***DIRTY DOZEN** BRASS BAND THE BAND'S BEST Phalme NW Concord (USA) GW 3005/— E4 50 (IMS)
 ***DUTCH SWING COLLEGE BAND** THE BAND'S BEST Phonogram (Holland) 6801 024/7588 024 (2LP) E3 75 (IMS)
 ***FITZGERALD**, Ella SPEAK LOVE Pablo (USA) 2310 888/— E3 80 (IMS)
 ***FITZGERALD**, Ella AT THE OPERA HOUSE Polydor (France) 8215 541/— E3 60 (IMS)
 ***FITZGERALD**, Ella & Count Basie ELLA & BASIE Polydor (France) 2304 049/3113 108 E3 60 (IMS)
 ***FORMAN** QUARTET, Bruce TULL CIRCLE Concord (USA) CJ 251/— E4 50 (IMS)
 ***FREEMAN**, Chico MORNING PRAYER India Navigation (USA) IN 1063/— (MW)
 ***GILBERTO**, Astrud LOOK TO THE RAINBOW Polydor (France) 8215 561/— E3 60 (IMS)
 ***GODLEY & CREME** ISMISM Polydor (Germany) 2383 618/3170 618 E3 45 (IMS)
 ***GRAMACKS**, The ROOTS CARIBBEAN ROCK Polydor (France) 8219 151/8219 154 E3 60 (IMS)
 ***HOLIDAY**, Billie SONGS FOR DISTINGUE LOVERS Polydor (France) 2304 243/8150 554 E3 60 (IMS)
 ***HUBBARD**, Freddie THE BEST OF FREDDIE HUBBARD Pablo (USA) 2310 884/— E3 80 (IMS)
 ***JACKSON**, Milt MILT JACKSON & COMPANY Pablo (USA) 2310 897/— E3 80 (IMS)
 ***KONITZ**, Lee MOTION Polydor (France) 8215 531/— E3 60 (IMS)
 ***LAST**, James IM ALLGAIU (IN THE ALPS) Polydor (Germany) 8219 951/8219 954 E3 60 (IMS)
 ***LIME** SENSUAL SENSATION Polydor (Germany) 8232 881/8232 884 E3 60 (IMS)
 ***McBEE**, Cecil FLYING OUT India Navigation (USA) IN 1053/— (MW)
 ***METHENEY** GROUP, Pat FIRST CIRCLE ECM (Germany) ECM 1278/— E3 80 (IMS)
 ***MODERN JAZZ** QUARTET/OSCAR PETERSON TRIO AT THE OPERA Polydor (France) 8230 921/— E3 60 (IMS)
 ***NEWTON**, James PORTRAITS India Navigation (USA) IN 1051/— (MW)
 ***ORIGINAL SOUNDTRACK** THIS IS SPINAL TAP Polydor (USA) 8178 461/8178 464 E3 80 (IMS)
 ***PASS**, Joe THE BEST OF JOE PASS Pablo (USA) 2310 893/— E3 80 (IMS)
 ***PEDERSON**, Niels THE VIKING Pablo (USA) 2310 894/— E3 80 (IMS)
 ***PETERSON**, Oscar HISTORY OF AN ARTIST VOLUME 2 Pablo (USA) 2310 895/— E3 80 (IMS)
 ***PUENTE**, Tito EL REY Concord (USA) CJP 250/CJP 250 E4 50 (IMS)
 ***ROWLES**, Stacy TELL IT LIKE IT IS Concord (USA) CJ 249/— E4 50 (IMS)
 ***TATUM**, Art THE BEST OF ART TATUM Pablo (USA) 2310 897/— E3 80 (IMS)
 ***TJADER**, Cal GOOD VIBES Concord (USA) CJP 247/— E4 50 (IMS)
 ***TORME**, Mel TORME Polydor (France) 2304500/8230104 E3 60 (IMS)
 ***WATANABE**, Kazumi MOBO 1 Gramavision (USA) GR 8404/GR 8404 E3 80 (IMS)
 ***WILBRANDT**, Thomas THE ELECTRIC V Phonogram (Holland) 8161 471/8161 474 (2LP) E5 40 (IMS)

COMPACT DISCS

BRYSON, Peabo STRAIGHT FROM THE HEART Elektra 960362-2 (Compact Disc) E5 50 (W)
CARPENTERS, THE YESTERDAY ONCE MORE EMI CDS 2602968 (Compact Disc) (2LP) E13 00 (E)
CARS, THE CANDY O Elektra K 252148 (Compact Disc) E5 50 (W)
COOPER, Ry BORDERLINE Warner Brothers K 256884 (Compact Disc) E5 50 (W)
CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE Virgin CDV 2330 (Compact Disc) E5 75 (E)
GIBB, Barry NOW VOYAGER Polydor 823 429-2 (Compact Disc) E5 25 (F)
HACKETT, Steve TILL WE HAVE FACES Lamborghini CD LMG 4000 (Compact Disc) E5 07 (A)
HEAVEN 17 HOW MEN ARE Virgin CDV 2326 (Compact Disc) E5 75 (E)
JONES, Howard HUMAN 3 LIB WEA 240335-2 (Compact Disc) E5 50 (W)
MADONNA MADONNA Sire 923887-2 (Compact Disc) E5 50 (W)
MCCARTNEY, Paul GIVE MY REGARDS TO BROAD STREET Parlophone CDP 746043-2 (Compact Disc) E6 70 (E)
OLDFIELD, Mike DISCOVERY Virgin CDV 2308 (Compact Disc) E5 75 (E)
ORIGINAL SOUNDTRACK BEAT STREET Atlantic 780154-2 (Compact Disc) E5 50 (W)
ORIGINAL SOUNDTRACK ELECTRIC DREAMS Virgin CDV 2318 (Compact Disc) E5 75 (E)
ORIGINAL CAST STARLIGHT EXPRESS Starlight/Polydor 821597-2 (Compact Disc) (F)
PENDERGRASS, Teddy LOVE LANGUAGE Asylum 960317-2 (Compact Disc) E5 50 (W)
PONTY, Jean-Luc INDIVIDUAL CHOICE Atlantic 780098-2 (Compact Disc) E5 50 (W)
ROXY MUSIC FOR YOUR PLEASURE Polydor 823 018-2 (Compact Disc) E5 25 (F)
THOMPSON TWINS QUICK STEP AND SIDE KICK Arista 610 183 (Compact Disc) E5 75 (F)
VANGELIS SOIL FESTIVITIES Polydor 823 396-2 (Compact Disc) E5 25 (F)
WILLIAMS, Andy GREATEST LOVE CLASSICS EMI CDP 240207-2 (Compact Disc) E6 70 (E)

Mon 22-Fri 26 Oct 1984
 UK Album Releases 100 (inc. 21 CD) Imports 40

Distributor Codes

A — PRT 01-640 3344
 ACE — Ace 01-267 5192
 B — Ronco 01-274 7761
 BACKS — 0603 26221
 BLM — Blackmarketing — 01-609 7017/8
 BM — BBI Magnetics 01-575 7117
 BU — Bullet 08894 76316
 C — CBS 01-960 2156
 CA — Cadillac 01-836 3646
 CAM — Cambra 01-609 0087
 CAS — Castle 01-871 1419
 CH — Charly 01-639 8603
 CID — Central Independent Distributors 021 742 0494
 CM — Celtic Music 0423 888979
 CON — Conifer 0895 447707
 CS — Cassion 01-485 8704
 DIS — Discovery 067 285 406
 E — EMI 01-561 8722
 ERT — Earthworks 01-969 5145
 F — PolyGram 01-590 6044
 FALL — Falling A 0255 74730
 FPS — Faulty 01-727 0734
 FPS — 77-44512
 G — Lightning 01-969 8344
 G — Gypsy 01-736 4521
 GR — Graduate 0384 69048
 GRI — Geoff's Records International 01-804 8100
 GY — Greyhound 01-385 8146
 H — HR Taylor 021 622 2377
 HS — Hotshot 0532 742106
 I — Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297
 Probe — 051 236 6591
 Nine Mile — 0926 26376
 Red Rhino (Nth) — 0904 614115
 Revolver — 0272 299105
 IDS — Independent Distribution Services 01-476 3222
 IKS — 01-381 2287
 IMF — Import Music Service (via PolyGram) 01-590 6044
 IMP — Impex Music 01-229 5454
 IN — Inferno 021-233 1256
 INV — Invicta Audiovisuals 0533 71211
 IRS — Independent Record Sales 01-850 3161 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 042 64773
 K — K-tel 01-992 8000
 KS — Kingdom — 01-836 4763
 LK — Look 0484 643211/2
 LD — Londisc 0206-271069
 M — MSD — 01-961 5646
 MB — Menace Breakers 01-602 1118
 MPP — Music For Pleasure 01-561 3125
 MIS — Music Industry Services 01-505 4392
 MK — 041-333 9553
 MO — Mole Jazz 01-278 0703
 MW — Making Waves 01-481 9917
 N — Neon 0785 41311
 NM — Nine Mile — 0926 26376
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 2917/8
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PROJ — Projection 0702 72281
 R — RCA 021-525 3000
 RA — Rainbow 01-580 3254
 RC — Rollercoaster 01-397 8957
 RL — Red Lightnin' 037-988 693
 RM — Record Merchandisers 01-848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade 01-833 2133
 RU — Ruff Lion — 01-221 1604
 SIS — Special Import Service (RCA) 021-553 7701
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494-32711
 SP — Spartan 01-903 8223
 ST — Studio Import 01-580 3438/9
 SW — Swift 0424 220028
 T — Trojan 01-961 4565
 TB — Terry Blood 0782 620321
 TE — Tent 0708 751881
 TR — Triple Earth 01-995 7059
 V — Vista Sounds 01-953 1661
 W — WEA 01-998 5929
 WRD — World Record Distributors 01-636 3925
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

		TITLE	ARTIST	LABEL
THIS WEEK	LAST WEEK			
1*	1	PURPLE RAIN	Prince and The Revolution	Warner
2*	2	BORN IN THE USA	Bruce Springsteen	Col/CBS
3*	3	PRIVATE DANCER	Tina Turner	Capitol
4*	4	SPORTS, Huey Lewis & The News	Chrysalis	
5*	5	HEARTBEAT CITY, The Cars	Elektra	
6*	6	1100 BEL AIR PLACE	Julio Iglesias	Columbia/CBS
7*	12	"WOMAN IN RED"	Stevie Wonder	Motown
8*	10	MADONNA	Madonna	Sire
9	7	CAN'T SLOW DOWN	Lionel Richie	Motown
10*	9	SOUNDBEAT CITY	Eddie and the Cruisers	Scotti Bros
11	8	BREAK OUT	Pointer Sisters	Planet
12	11	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
13*	19	17, Chicago	FALL	Full Moon/Warner Bros
14	13	OUT OF THE CELLAR	Ratt	Atlantic
15	14	NO BRAKES	John Waite	EMI-America
16	15	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
17*	17	WARRIOR	Scandal/Patty Smyth	Col/CBS
18*	18	STAY HUNGRY	Twisted Sister	Atlantic
19*	20	PHANTOMS	The Fixx	MCA
20*	25	SUDDENLY	Billy Ocean	Jive/Arista
21*	21	POWERSLAVE	Iron Maiden	Capitol
22	16	SIGNS OF LIFE	Billy Squier	Capitol
23	23	VICTORY	Jacksons	Epic
24	24	ICE CREAM CASTLE	The Time	Warner Bros
25	22	GHOSTBUSTERS	Soundtrack	Arista
26*	46	ANIMALIZE	Kiss	Mercury
27	27	1984	Van Halen	Warner Bros
28*	29	SWEPT AWAY	Diana Ross	RCA
29	26	ELIMINATOR	ZZ Top	Warner Bros
30*	30	BANANARAMA	Bananarama	London
31*	31	REBEL YELL	Billy Idol	Chrysalis
32	32	BREAKING HEARTS	Elton John	Geffen
33	33	CAMOUFLAGE	Rod Stewart	Warner Bros
34*	28	THE GLAMOROUS LIFE	Sheila E	Warner Bros
35*	N	TONIGHT	David Bowie	EMI-America
36*	36	THE BLITZ	Krokus	Arista
37*	39	WHAT ABOUT ME?	Kenny Rogers	RCA
38	38	SELF CONTROL	Laura Branigan	Atlantic
39	35	AN INNOCENT MAN	Billy Joel	Columbia/CBS
40*	40	CATS WITHOUT CLAWS	Donna Summer	Geffen

BULLETS 41-100

41*	41	STOP MAKING SENSE	Talking Heads	Sire
43*	43	VOA	Sammy Hagar	Geffen
44*	52	EB 84	The Everly Brothers	Mercury
47*	N	THE UNFORGETTABLE FIRE	U2	Island
50*	72	THE MAGAZINE	Rickie Lee Jones	Warner Bros
51*	68	DESERT MOON	Dennis DeYoung	A&M
52*	73	SAM HARRIS	Sam Harris	Motown
54*	59	1999	Prince	Warner Bros
62*	66	HONEYMOON SUITE	Honeymoon Suite	Warner Bros
63*	N	VOLUME ONE	The Honeydrippers	Es Paranza
68*	70	INSTINCTS	Romeo Void	Columbia/CBS
72*	74	WILD ANIMAL	Vanity	Motown
73*	N	A PRIVATE HEAVEN	Sheena Easton	EMI-America
81*	87	W.A.S.P., W.A.S.P.		Capitol
84*	86	NO TELLING LIES	Zebra	Atlantic
88*	91	ALL OVER THE PLACE	Bangles	Columbia/CBS
90*	93	ACCESS ALL AREAS	Spyro Gyra	MCA
91*	N	TOOTH AND NAIL	Dokken	Elektra
92*	N	THE WARNING	Queensryche	EMI-America
95*	N	RIDDLES IN THE SAND	Jimmy Buffett	MCA

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/o October 20, 1984

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	1	2	THE UNFORGETTABLE FIRE UZ (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC2 5
2	2	13	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
3	NEW		GEFFERY MORGAN ... UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E) C: CA DEP 6
4	NEW		THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1
5	3	3	TONIGHT David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
6	16	2	HITS, HITS, HITS — 18 SMASH ORIGINALS Various (Various)	Telstar STAR 2243 (R) C: STAC 2243
7	4	5	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" ★ Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
8	5	11	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
9	6	16	ELIMINATOR ● ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
10	13	5	ALL BY MYSELF ○ Various (Various)	K-tel NE 1273 (K) C: CE 2273
11	10	14	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Bros. 925110-1 (W)
12	7	4	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W) C: K450587
13	NEW		RATTLESNAKES Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
14	12	52	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
15	9	17	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
16	NEW		BREWING UP WITH BILLY BRAGG Billy Bragg (Edward De Bono)	Go! Discs AGOLP 4 (F) C: ZGOLP 4
17	11	33	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
18	28	2	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel NE 1281 (K) C: CE 2281
19	14	2	TRUE COLOURS Level 42 (Ken Scott)	Polydor POLH 10 (F) C: POLHC 10
20	8	3	SOME GREAT REWARD Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (I/SP) C: CSTUMM 19
21	18	23	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
22	20	16	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
23	17	97	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
24	22	17	BREAKING HEARTS ● Elton John (Chris Thomas)	Rocket/Phonogram HISP25 (F) C: REWMD 25
25	15	6	NIGHT MOVES ○ Various (Various)	K-tel NE 1255 (K) C: CE 2255
26	30	47	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
27	24	33	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF3 3197
28	NEW		TWO STEPS FROM THE MOVE Hanoi Rocks (Bob Ezrin)	CBS 26066 (C) C: 40-26066
29	45	3	HEARTBEAT CITY The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 960296-4
30	35	19	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
31	19	3	HOW MEN ARE ○ Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V2326 (E) C: TC V2326
32	29	67	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
33	25	10	SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W) C: 780147-4
34	26	3	STREET SOUNDS ELECTRO 5 Various (Various)	Street Sounds Electro ELCS7 5 (A) C: ZCELC 5
35	23	32	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
36	37	8	1100 BEL AIR PLACE ○ Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
37	46	300	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
38	NEW		IT'LL END IN TEARS This Mortal Coil (Ivo/John Fryer)	4AD CAD 411 (I/P) C: CADC 411
39	21	4	KNIFE ○ Aztec Camera (Mark Knopfler)	WEA WX8 (W) C: WX8C
40	33	59	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
41	NEW		I FEEL FOR YOU Chaka Khan (Arif Mardin/Various)	Warner Brothers 925162-1 (W) C: 925162-4
42	27	6	POWERSLAVE ○ Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TCPOWER 1
43	48	2	DES O'CONNOR NOW Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R) C: STAC 2245
44	53	24	JUNK CULTURE ○ Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TC V2310
45	36	25	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 84705 (R) C: FK 84705
46	39	57	LABOUR OF LOVE ★ UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
47	NEW		YESTERDAY ONCE MORE Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1
48	32	2	We Want MOORE! Gary Moore (Gary Moore/Tony Platt)	10/Virgin GMDL 1 (E) C: CGMDL 1
49	34	4	HOPE AND GLORY Tom Robinson (Robin Millar)	Castaway/RCA ZL 70483 (R) C: ZK 70484
50	85	2	SEA OF TRANQUILITY Phil Coulter (Phil Coulter)	K-tel Ireland KLP 185 (Phone 0061 601944) C: KMC 185

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	95	2	ORIGINAL SOUNDTRACK FROM "ELECTRIC DREAMS" Various (Giorgio Moroder/Various)	Virgin V2318 (E) C: TC V2318
52	42	64	THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
53	43	31	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
54	49	29	NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
55	38	4	MUSIC FROM THE FILM "GHOSTBUSTERS" Various (Various)	Arista 206 559 (F) C: 406 559
56	31	3	ANIMALIZE Kiss (Paul Stanley/Gene Simmons)	Vertigo/Phonogram VERL 18 (F) C: VERLC 18
57	40	2	THE MAGAZINE Rickie Lee Jones (Rickie Lee Jones/James Newton Howard)	Warner Brothers 925117-1 (W) C: 925117-4
58	51	17	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
59	NEW		WORK PARTY Grandmaster Melle Mel (Mel/Scorpio/Cowboy/Robinson)	Sugar Hill/PRT SHLP 5553 (A) C: ZCSH 5553
60	44	3	THE PLAN 1978 Gary Numan & Tubeway Army (Gary Numan/Mike Kemp)	Beggars Banquet BEGA 55 (W) C: BEGC 55
61	41	6	U2 (Steve Lillywhite) U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
62	NEW		THE WONDERFUL AND FRIGHTENING WORLD OF... The Fall (John Leckie)	C: BEGC 58 Beggars Banquet BEGA 58 (W)
63	70	65	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
64	NEW		I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A) C: ZCOW 7
65	NEW		MUSIC FROM THE FILM CAL Mark Knopfler (Mark Knopfler)	Vertigo/Phonogram VERH 17 (F) C: VERHC 17
66	76	22	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
67	NEW		SHINE Frida (Steve Lillywhite)	Epic EPC 26178 (C) C: 40-26178
68	58	53	COLOUR BY NUMBERS ★ Culture Club (Steve Levine)	Virgin V 2285 (E) C: TC V 2285
69	90	2	BEYOND THE PLANETS Kevin Peck/Rick Wakeman/Various (Kevin Peck/Trevor Spencer)	Woomera/Telstar STAR 2244 (R) C: STAC 2244
70	59	2	DON'T STOP Jeffrey Osborne (George Duke)	A&M AMA 5017 (C) C: AMC 5017
71	60	19	AMERICAN HEARTBEAT ● Various (Various)	Epic EPC 10045 (C) C: 40-10045
72	56	3	SWEET AWAY Diana Ross (Diana Ross/Various)	Capitol ROSS 1 (E) C: TC ROSS 1
73	71	31	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 1 (F) C: TSCMC 1
74	63	5	SWEET SIXTEEN — IT'S IT'S... SWEET'S HITS Sweet (Various)	C: OGRAM 16 Anagram/Cherry Red GRAM 16 (P)
75	89	2	SOIL FESTIVITIES Vangelis (Vangelis)	Polydor POLH 11 (F) C: POLHC 11
76	62	9	DOWN ON THE STREET Shakatak (Nigel Wright)	Polydor POLD 5148 (F) C: POLDC 5148
77	65	46	NOW, THAT'S WHAT I CALL MUSIC ★ Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
78	50	35	INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
79	77	5	RUMOURS ★ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)	Warner Brothers K 56344 (W) C: K 456344
80	66	28	FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185
81	52	24	OCEAN RAIN ○ Echo and The Bunnyman (All Concerned)	Korova KODE 8 (W) C: CODE 8
82	55	6	NO REMORSE ○ Motorhead (Various)	Bronze/PROTV MOTOR 1 (F) C: MOTOC 1
83	69	2	MUSIC MAGIC Rose Royce (Rose Royce/Bobby Eli)	Streetwave MKL 2 (A) C: ZCMK 2
84	68	20	TRUE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
85	NEW		IN THE EYE OF THE STORM Roger Hodgson (Roger Hodgson)	A&M AMA 5004 (C) C: AMC 5004
86	57	8	JUST THE WAY I LIKE IT The S.O.S. Band (Jimmy Jam/Terry Lewis)	Tabu/Epic TBU 26058 (C) C: 40-26058
87	31	13	LOVE OVER GOLD ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
88	83	3	HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC V 2252
89	73	7	1999 Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4
90	72	72	TOO LOW FOR ZERO ★ Elton John (Chris Thomas)	Rocket/Phonogram HISP24 (F) C: REWMD 24
91	94	3	MAN ON THE LINE ○ Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
92	93	16	DISCOVERY ○ Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TC V 2308
93	67	14	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERLC 16
94	96	2	MAKIN' MOVIES ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
95	81	2	ROCK'N' SOUL PART 1 Darryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858
96	RE		TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
97	47	6	CRE-OLE Kid Creole & The Coconuts (August Darnell)	Island IMA 13 (E) C: IMC 13
98	NEW		CINEMA Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282
99	NEW		NOW VOYAGER Barry Gibb (Barry Gibb/Karl Richardson)	Polydor POLH 14 (F) C: POLHC 14
100	86	19	EVEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2

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DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

STUDIO

Int'l audio convention planned for 1985

THE ESTABLISHMENT of an International Audio Convention, designed to improve communications within the audio industry, is being promoted by audio consultant Mike Jones.

"In order to improve the quality of pre-recorded material, we will try to get delegates from all sectors of the industry to meet together under one roof at the same time," says Jones.

"This will provide the delegates with a unique opportunity to learn what goes on in those parts of the industry of which they have little knowledge, or which they do not come into regular contact with.

"Those attending the 1985 convention will have the opportunity to discover what the industry's customers think about quality and what their expectations are in terms of finished product.

"Also, the customers — in the form of delegates from broadcasting, retailing and consumer organisations — will have the opportunity to learn about the industry on whose product they depend."

Jones, who is particularly keen to attract representatives from the record companies and from producers, is thinking in terms of an annual five-day convention, to be held either on the West Coast of the US or in Europe, with a university being the preferred venue because of the various audio-visual, lecture and workshop aspects of the event.

Subjects covered by conference sessions will include recording and mastering techniques, compact cassette, compact disc, vinyl records and "the future". Seminars will cover studio and recording technology; cassette and duplicating technology; compact disc technology and vinyl disc technology. Associations and companies will be invited to submit proposals for the workshop sessions six months prior to the convention with the most suitable subjects being selected four months in advance.

"The delegates will have the opportunity to talk to each other and to exchange information," says Jones. "The convention will provide an ideal forum for this kind of dialogue.

"The knowledge and contacts gained by the delegates in this way will immediately show results. For, as a direct result of the convention, they will have a better understanding of the recording process.

SSL unveils new consoles

SOLID STATE Logic chose the International Broadcasting Convention at Brighton to unveil its new range of consoles.

Introducing the SL 5000 M series at a press conference on the first day of the five-day convention, SSL's Doug Dickey said: "What we are introducing today is not a single console, but an in-depth range of consoles which has been specifically designed to serve all facets of the broadcast industry's multichannel audio production needs."

This new SSL series — to be launched in the US shortly — would appear to be aimed directly at the market currently serviced by the Neve 51 series and other similar ranges.

The development of the SL 5000 M series has been made possible, says SSL, "only by significant advances in basic electronic-component technology".

By combining the latest developments in both thin-film and thick-film circuit techniques, SSL has developed its own hybrid chips that replace the earlier "op-amp plus components"

type of sub-assembly. Among the results of this enhanced component technology, says SSL, are very significant reductions in the

size, weight and complexity and power consumption of the system's basic building blocks, up to 10:1 in many cases.

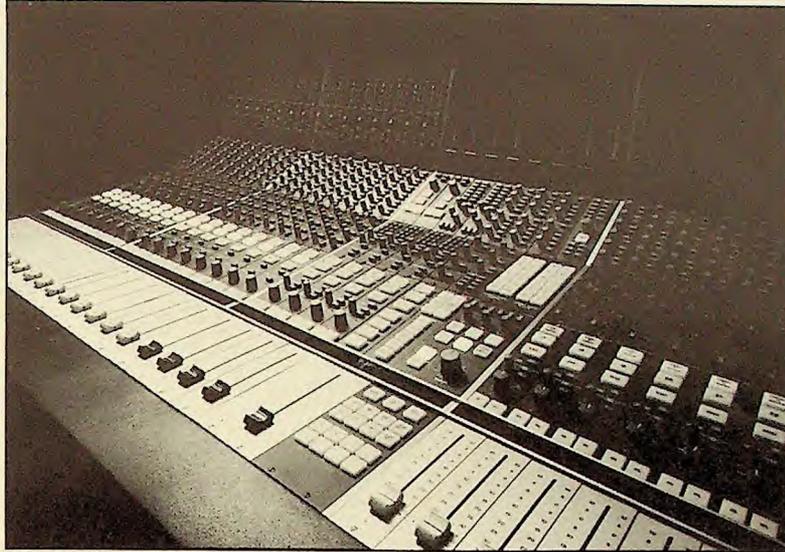
With only a few limitations, each SSL 5000 M can be custom tailored to each individual application, simply by the insertion of

the appropriate modules in each mainframe location.

SSL's Colin Sanders said: "The new range has been specifically developed to provide the broadcast community with a means of standardising on the most advanced audio technology at all levels of operation.

"Each department may custom specify their consoles to suit the precise operating needs of the individual control rooms, yet all consoles within the organisation will share the same operational characteristics and maintenance routines, dramatically reducing the training and orientation time for the mixing and technical staffs."

Interest in the new series was keen throughout IBC, and SSL reports that it was very pleased with initial reaction to the consoles, with a number of major broadcast organisations showing considerable interest. First deliveries of the series are expected by July next year.



THE NEW Solid State Logic SL 5000 M console, unveiled at IBS 84 in Brighton.

Neve improvements

WHILE SSL was announcing details of the new SL 5000 M series of consoles, Neve was reporting considerable interest in its 51 series of broadcast production consoles.

Displayed on the Neve stand at Brighton was the new Neve automation system, NECAM 96, on which several "requested improvements" had been made, including an upgraded motor-drive for the faders, and an "intelligent" rollback system with super-instinctive update and full-colour VDU displays for status information and labelling. In developing this latest system, Neve has "taken into account the increasing importance of automation in video post production work".

A new series of Neve consoles is anticipated for the New Year, but no details are available as yet.

● Neve International marketing director Derek Tilsley is passing on his mantle to his successor, Keith Smith, but Tilsley will not be leaving Neve until the end of the year. Smith, formerly product manager for broadcast product at Sony (UK), has been working with Tilsley for some weeks, prior to taking over as marketing chief. Tilsley will be setting up independently after leaving the company.

NAS: sound appeal

THE NATIONAL Sound Archive, which aims to collect and save (and makes available free to any researcher who wants to hear them) every British recording of past or present it can obtain, has appealed for donations of sound collections, or information about them.

The NSA says that despite the widespread excitement about video, "sounds recordings still represent a valuable resource to which there is only limited access... In many fields, the tape recorder is still the least intrusive, most effective means of capturing the essence of an event. Despite the apparent dominance of visual images, sound remains one of the most efficient, transportable and exciting of the media for communication."

The NSA wants, before it is too late, to find the valuable sound collections held by many public and private organisations and to bring "this valuable cultural resource" to the attention of the public through the production of a National Directory of Recorded Sound Collections (to include categories such as oral history, wildlife sounds, industrial and mechanical sound, folklore, dialect etc.).

Information should be sent to Jeremy Silver, Research Officer, The British Library National Sound Archive, 29 Exhibition Road, London SW7 2AS.

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STUDIO

All set for digital seminar

THERE IS still time to make your reservations for the APRS/Music Week Digital Seminar to be held on Monday, October 29 at the BAFTA Theatre, Piccadilly.

Tickets for the day-long session are £25 (+VAT) for

APRS members and £45 (+VAT) for non-members. Applications should be addressed to APRS, 23 Chestnut Avenue, Chorleywood, Herts. WD3 4HA. This will be the second such event jointly sponsored

by the APRS and *Music Week* — last year's was oversubscribed — and Bill Foster of the APRS technical sub-committee is anxious to see it become a regular annual event. "There is so much common ground in

which the record industry and the recording studios have interest," says Foster, "that this seminar has to be important and beneficial for all parties. It will strengthen the ties between the two sides of the business."

- 12.55-14.00 — Lunch
- 14.00 — The latest CD releases and recent improvements in CD quality (Richard Elen).
- 14.30 — Preparation for CD. The entire process from the selection of the correct "generation" master tapes to the preparation of the finished tape master for despatch to the CD plant (Ben Turner, Tape One).
- 15.05 — CD, Now and in The Future. Manufacturing capacity, International coding, Graphics and other future applications of the compact disc (Clive Swan, PolyGram).
- 15.40 — Tea.
- 16.00 — Open forum. The day's speakers and other invited people will answer questions on their subjects.
- 16.50 — Close.

Workshops popular at APRS engineers' course

THE 11th annual APRS engineers course held recently at Surrey University attracted full compliment of 46 students.

As well as the usual daily programme of lectures, the timetable included workshops every evening, allowing practical experience in a range of audio engineering skills.

Course organiser and chairman of the APRS education sub-committee, Clive Green, set up 25 workshops to serve five groups of students on each of the five nights, allowing everyone to attend every workshop during the week.

"It was a lot of hard work, well worth the effort," Green said. "I think it was well-

received, especially the effort required to put the workshops together."

This well-established course continues to be an event made possible only by unpaid organisational work and free equipment loans from the UK professional audio industry.

As Green said: "The APRS is a trade organisation, and we get involved in the education work because no-one else is doing it. We protect the interests of the businesses which are our members."

"But what we need in this country is a permanent establishment for the training and re-training of engineers; we need a professional institute for this."

- The full day's programme will be as follows:
- 09.30 — Registration and coffee.
- 10.00 — Introduction/welcome by *Music Week* (Jim Evans, editor Studio Extra)
- 10.10 — Equipment currently available — new developments, formats with respect to tape handling and editing, AES update (Chris Hollebhone, Sony).
- 11.00 — Producing an album for CD. Compatibility with existing formats (Pip Williams).
- 11.30 — Digital as an audio carrier. Its role in international tape exchange and cassette mastering (Mike Jones).
- 12.00 — Digital Dream — The first film produced from an entirely digital soundtrack with an introduction by Roy Prendergast of the Music Design Group, Hollywood, USA.



STUDENTS ON A Cass course are pictured studying the mixing desk at Elephant, while sound engineers Eli Perl, Craig and Jon Green answer questions and offer advice.

Cass adds Fairlight class

CASS LONDON has added a Fairlight CMI course to its professional instruction programme. "We believe that this is the first professional Fairlight course of its kind in the UK," says Cass managing director Keith Samuel. "The five-day course is held in conjunction with Elephant Recording Studio, Wapping."

- Current courses offered by Cass are as follows:
- **Elementary Recording** (five-days, £250): History of electronics in music; introduction to signals and systems; introduction to basic electronics; synths, guitars, drum machines; mics, amps, speakers, mixers, tape recorders etc; digital and analogue sound and signal; recording — live, home studio; multitrack recording, mixing, basic maintenance; future developments in technology and technique.
- **Synthesizers — Theory and Practice** (five days, £250): Components of sound; basis synthesis procedure and principles; analogue and digital synths; keyboard/instru-

ments — interface control; sequencers and MIDI; synthesised sound and synthesised music.

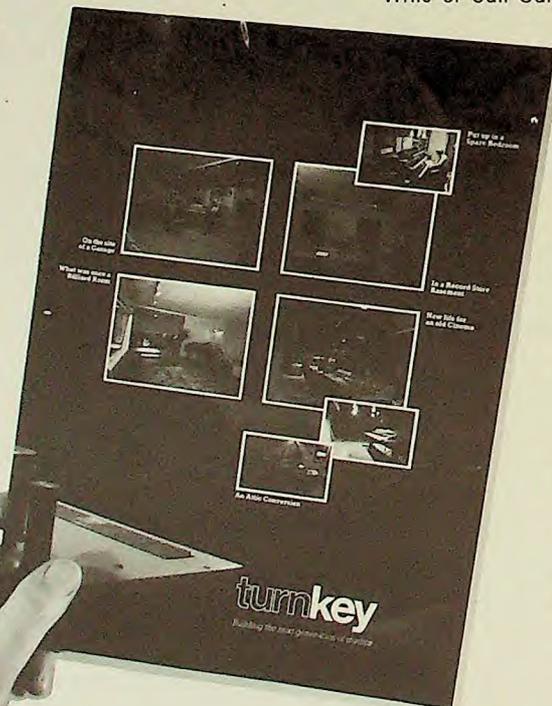
● **Fairlight CMI** (five days, £500): The system — functions and options; sound as computation — the scientific description of music; digital sound representation — a computer's ear view; sounds — synthesis, sampling analysis/resynthesis; shaping sounds — controls and values; sequencing sounds — playing and notating; writing and arranging for Fairlight — from chords to lines to space and back; conducting the Fairlight — tones and codes.

The Cass school is based in a converted warehouse overlooking the Thames at Wapping. "The idea behind Cass London," says Keith Samuel, "is to run intensive courses appealing to home recording enthusiasts, pop musicians and generally anyone who is interested in how today's sounds are put together on tape."

"As well as lectures on the theory of recording, the courses also give opportunity for students to explore new techniques in recording by giving hands-on experience in the professional studio. Studios such as Computer Music Studio in Notting Hill and Elephant Studio are being used."

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PARADISE STUDIOS

Audio FX expands

AUDIO FX has been expanding its area of operations. Richard Goldblatt says: "Alongside our digital delays and reverbs, we now have a wide selection of valve equalisers and microphone amplifiers which seem to be undergoing a revival in popularity."

"One recent user was Steve Wonder, working at Sarm East and West with the AFX Sony PCM3324. He recorded the vocals with a Neumann valve mic and Pultec mic amp and EQ. At the other end of the scale, we will also be renting the new Yamaha digital reverb, the REV-1."

Goldblatt also reports growing business in the rental of digital drum machines and synchronisers, and is currently offering the Linn LM11 and the Friend CHIP-SRC. Also new to Audio FX is the AMS DMX-K1 keyboard interface which is supplied with a Roland SH101 synth. It not only allows triggering and pitch change from the AMS DMX 15-80S to be controlled by the keyboard, but also has a new chorus effect switch.

"Finally," says Goldblatt, "We are offering for rental a brand new Tac Matchless mixing console with 26 channels and 24 track monitoring, an amazing mixer which has just completed digital recording sessions in Zurich for CBS/Sony Japan."

Controversy over Hidley designs

TOM HIDLEY, known internationally for his acoustic designs under both the Westlake and Eastlake banners, heaved a sizeable brick into the studio design pond at APRS earlier this year.

He presented his new design formula there, and the theories from which it was developed. The effect of what he expounded was, he admitted, to state that all the Westlake and Eastlake rooms in the world are wrong in some way — that (thanks to him, he conceded), all have built-in faults.

Hidley said he had identified four areas in the Eastlake/Westlake design which were causing acoustic phase distortion.

After experimenting with different rooms, he said, he finally put all the right things together and created Sedic

Studio in Japan. He claims a truly amazing improvement in sound, and added: "There are people we know who have been able to use the room with no monitor EQ, so I think we can fairly claim to have come up with a new design concept."

Conversions of old Westlake/Eastlake rooms can be done in five days, says Hidley, for a cost of less than £10,000. Building one of the new rooms from scratch would, adds Hidley, cost less than building an Eastlake room did eight years ago in real terms.

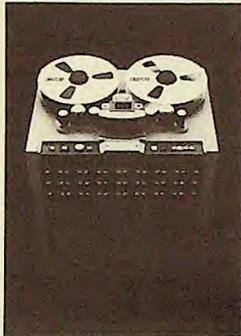
Commenting on Hidley's claims, Eastlake's David Hawkins was forthright: "Since Hidley's departure from Eastlake (and presumably his departure from Westlake Audio before that), the Eastlake design philosophy has also evolved and

a current Eastlake facility is quite different to a five-year-old facility.

"If there has been any re-discovery of the fundamental laws of physics, the normal arena to announce this is the journal of the Audio Engineering Society.

"They do however insist on the use of quantitative internationally recognised units — not 'it's a sensation in sound and until you've heard it you can't believe it'."

"Hidley is free to comment upon the improvements he has made between his designs for Westlake and then Eastlake and the present. "He is not free to make comparisons between his present designs and those present designs of Eastlake (and for that matter, Westlake) unless he can quantify these improvements with specific examples."

**Third Otari for BBC**

OTARI UK has just delivered the 12th MTR9011 24-track machine to the BBC for use in BBC Manchester's drama department, following on the heels of two machines already in use at the Manchester facility. Other recent purchasers of MTR90's include the new Clock Studios, Advision (2) and Amazon Studios (2). At press time, Otari was about to conclude a deal with a leading ILR station.

Frank Hughes, Otari's UK marketing manager, says: "Despite price increases forced by the weakness of the pound, and price-cutting by some of our competitors, we know that in the MTR9011 we have the best-selling 24-track machine in the country. Our major problem is ensuring that our supply can keep up with demand — which is not easy given that the MTR9011 is in great demand worldwide, and is also top of the league in the US."

24 Tracks at £25 per hour includes. . .

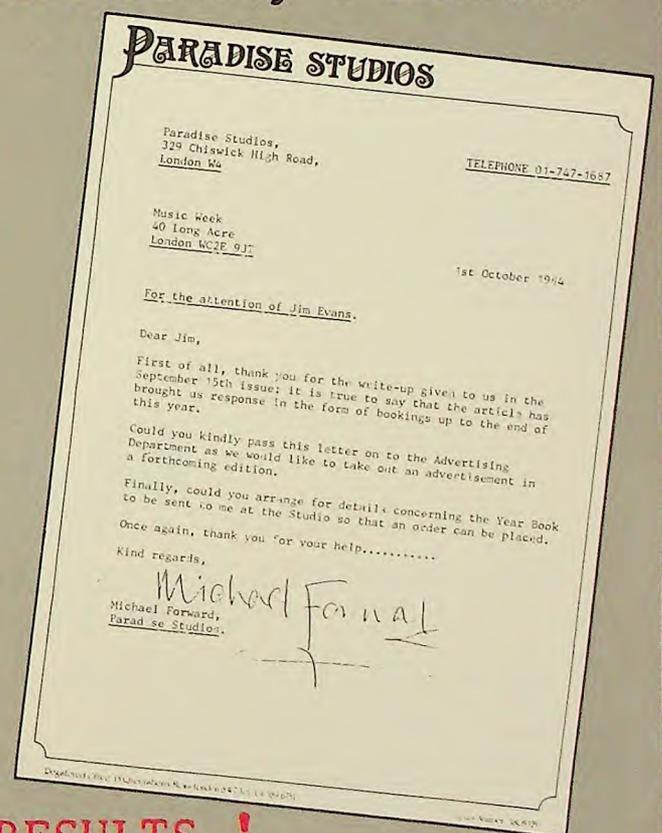
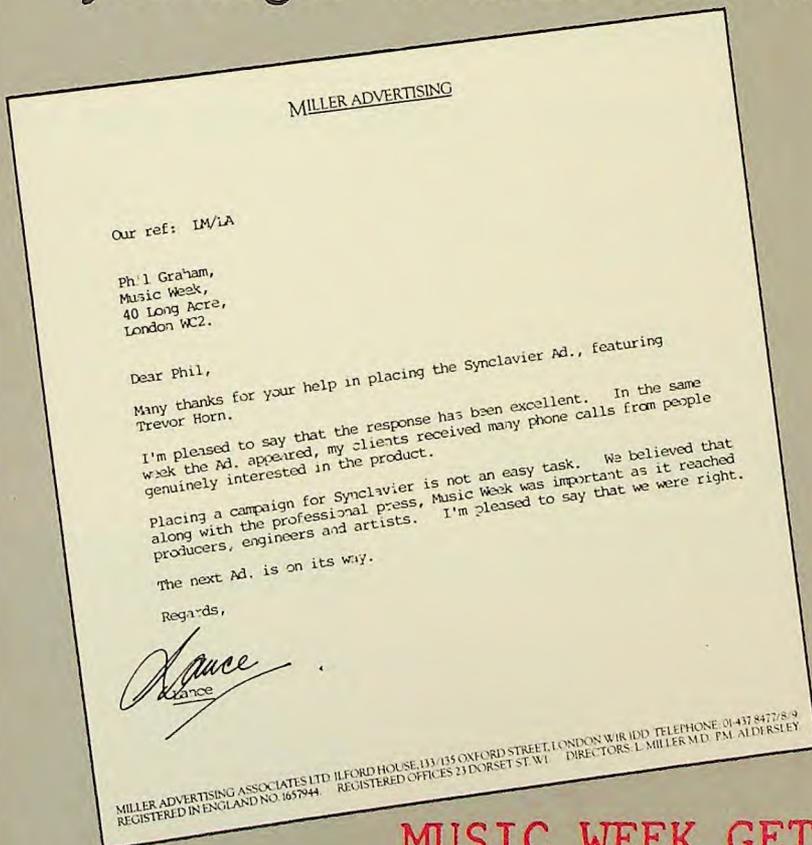
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FIRST DIVISION football teams rarely visit Stockport these days — unless they want to make a record that is. As well as attracting top rock and MOR talent, Strawberry Recording Studios Stockport regularly plays host to the likes of Manchester United and Everton. A studio that can accommodate the very different likes of Discharge and St Winifred's School Choir — as well as the aforementioned football teams and various luminaries from the rock world, has to have something going for it.

Offering the right facilities at the right price obviously contributes to the studio's continuing success, as do the experienced staff/directors and the attention they pay to the maintenance of equipment and facilities.

Strawberry was the brainchild of Eric Stewart and Peter Tattersall some 17 years ago. Both had spent a lot of time involved with studios in London (Tattersall worked for Brian Epstein) and thought it was time a studio was established in the North, especially since so much talent was emerging from the region. They were joined later by Graham Goldman.

"We first started 17 years ago, in rooms above a record shop," recalls Tattersall. "And then a year later moved to the premises where we are now, and set up as a demo studio. For all of us, it was really a time of experimenting."

"The building had been used for a number of businesses, including making shell casings during the War. Because of all the heavy machinery that was used, all the walls were strengthened which was good news."

"When we first moved in the 4-track machines, it was mind-blowing at the time. Neither of us had been trained at all so it was all new to us. We soon realised that to get a name for the studio we needed a hit single, and this happened with Neanderthal Man by Hotlegs (Eric Stewart, Lol Creme and Kevin Godley)."

After that hit in 1970, things moved rapidly for both the studio and the emergent 10cc. "We went very quickly from 4 to 8 track to 16 and 24 track. But we have always been very careful in the machinery we invest in, rarely buying second-hand."

10cc's string of self-produced hits (Donna, Rubber Bullets, The

Strawberry fare

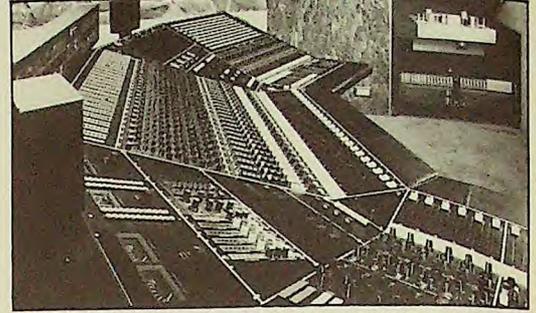
Dean And I, The Wall Street Shuffle etc), which spanned the years 1972-74, were all recorded at Strawberry and were the end-results of the group members' continual experimentation with recording/studio techniques. In fact, they did everything there until they decided to move to London and open Strawberry South. One of the reasons for the group moving South was the fact that because of its popularity, 10cc were finding it hard to book time in their own studio.

With the emergence of the "new wave" in the late Seventies, Strawberry was much in demand by the young groups and emerging independent labels, such as Factory and New Order.

"We could quickly adapt to this kind of music," says Tattersall, "because our engineers had always been very experimental and this new rock music was the same thing — it wanted something outrageous. Chris Nagle, for one, was very much into it."

As well as taking bookings from such new bands, Strawberry was — as it is now — very much in demand for all kinds of musical projects including a lot of radio/jingle work, big band music and rock.

More recent clients have included The Sisters Of Mercy, who have just completed a new album for WEA, Terry Hall with Hugh Jones producing, and Clay Records, Discharge and Demon.



THE CUSTOM designed Formula/Sound/Helios console at Strawberry. An Audio Kinetics Mastermix computer is due to be installed before the end of this year. Other equipment at Strawberry includes Studer tape machines, Studer cassette deck, a wide range of microphones (including Neumann valve 67s), LMT stereo echoplates, digital delays and all the usual outboard equipment.

Centrepiece of the Westlake control room is the custom designed Formula Sound/Helios desk with its wide range of facilities. "All studios can have the same tape recorders, the same outboard gear and even the same acoustics," says Tattersall, "But the only thing that really makes a studio different is the mixing desk. Ours is unique, and no way would we sell the plans."

The studio area itself is an Eastlake design, is very roomy

and has direct visual contact with the control room.

In 1981, Strawberry expanded its area of operations to include a second studio housed in a nearby building. "It was essentially a very live demo studio, and was particularly good for light orchestral work," he says.

"But after 18 months, the extra difficulties of running two studios in separate buildings made us decide to sell the second studio, and concentrate on developing within this complex."

At Christmas, the top floor of the Strawberry building becomes available and Tattersall and his other directors have plans to make it into a further studio area, linked to the control room. Plans have yet to be firmed up, but one possibility is to install an 8-track facility aimed at the jingles market. "There are a lot of possibilities," adds Tattersall, "and all being in one building, the linking up of one facility with another is no problem."

Tattersall is confident for Strawberry's future — "We've got a good reputation and great engineers. I feel that we give a professional service. A lot of our work comes from repeat bookings, which speaks for itself."



THE EASTLAKE-designed area at Strawberry, Stockport.

Jacobs: radically rewired

AN INTENSIVE rebuilding and rewiring programme has just been completed at Jacobs Studio 2.

"We wanted to bring Studio 2 in line with Studio 1," says owner Andy Fernbach. "It was in need of some radical re-wiring and there were also some sound-proofing problems that needed dealing with, so we decided to close it down for three weeks, go back to basics and really start from scratch again. It was pretty hard work with up to 10 people working round the clock."

The work was overseen by Phil Newell (Townhouse, Manor etc) who is now technical director here."

First clients to use the new Studio 2 (equipped with 40-input Harrison 24 series console with automation, 3M 32 track digital recorder and 24-track Otari Mk II and all the usual range of effects) were Uriah Heep. While in Studio 1, ABC are working on more tracks for their next album.

Adams, Hardin start up

BRIAN ADAMS, who set up Shepperton's Rock City some six years ago, has gone into partnership with Eddie Hardin (formerly of the Spencer Davis Group and Hardin & York). They have set up a company based at Herne Place Studios, Sunningdale, where they will be operating as a production/publishing company as well as representing the 24-track studio facility there.

"We have recently re-equipped the studio," says Adams, "and it is now fully residential, and also able to be linked up for video and 35mm work. Our first bookings have included Rick Wakeman, Mick Karn, Pete Murphy, Bruce Foxton and The Bay City Rollers."

Adams is also representing the album, Wind In The Willows, written and performed by Eddie Hardin and Zak Starkey, which also features Donovan, Chris Thompson, John Entwistle, Raf Ravenscroft, Ray Fenwick, Joe Fagin and others. Based on the book, it is described by Adams as "an adult music version".

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STUDIO
*extra***Lansdowne ready for new MDG system installation**

THE OFFICE and bookings at Lansdowne Studio are now being run by Pat Dodds, who has joined as office manager after many years at Nova Studios. She reports that bookings are excellent, adding: "I wish we had three more studios here, because we could keep them all full at the moment."

As usual Lansdowne is getting a great deal of TV music post-production work, including the recently screened series *The Glory Boys*. Other sessions have included several for recorded library music, and as far as pop bookings are concerned Steve Harley was in recently, and Mike Batt has time booked for next month.

Interest among composers in the video score computer editing system by Music Design Group of Hollywood — due to be available at Lansdowne as a result of a deal between MDG and the London studio — is growing apace. All the necessary software for the system to be operated in the UK is now complete and de-bugged, but the delay to date has been caused by Sony, which has not yet been able to deliver the hardware.

But Lansdowne boss Adrian Kerridge expects that it will arrive very soon, and

allow him to offer a film music editing system which has already earned itself a considerable reputation. In fact, MDG has just received an Emmy Award for its work on editing the music to *The Day After*.

Another example of MDG's work will be shown as part of the programme for the APRS/Music Week Digital Seminar, as it did all the sound editing for the superb, all-digital-soundtrack film *Digital Dream*. Roy Prendergast brought the film over to the UK earlier this year for its first UK showing — before an invited professional audience — at a special event organised and hosted by Lansdowne to show just how impressive film sound can be when recorded digitally and edited via video score computer.

Prendergast is returning to the UK to introduce the film to the Digital Seminar audience at the BAFTA theatre on October 29.

The MDG system is a user-friendly computer-based music editing system developed by MDG to "take the drudgery out of the job of scoring for film". It was used last year in the long-distance post-production work on the scoring for *Jaws III*.

Sonet buys Europafilm

STOCKHOLM: SONET, Scandinavia's largest independent music group, has acquired the Europafilm studio complex. The deal took effect last week. The complex embraces complete production facilities for sound recordings, video and film production, and video duplication.

Dag Haeggqvist, Sonet general manager, said: "The production facilities will assist Sonet's expansion into new audio/visual areas. In addition to sophisticated recording, film and video studios, the operation includes a fully-equipped video and videocassette duplication facility."

"With the Europafilm recording studios, we now have the possibility of making videos with excellent sound quality. The two 24-track studios both have computerised Solid State Logic desks, and they will relieve pressure on our existing Sonet studio. We can now record an album in the studio, and make a video feature of it at the same time."

The expanded studio facility will be operated by a separate company, Sonet Studios AB under the management of Europafilm's present studio chief, Hans Wallen.



PICTURED ABOVE is the recently re-furbished re-mix room at Utopia Studios. It features 48 channel Series 6000 SSL with total recall, enabling post-production video, as well as music mixing, plus a Sony 50-inch screen projection TV.

Village life for O'Keefe

TRISHA O'KEEFE, producer, publisher and vice president of the Independent Labels Association has bought Village Way Sounds, the 16-track recording studio and retail outlet based in Rayners Lane, Harrow. The facility was previously owned by producer Ossie Byrne (Bee Gees, New Seekers etc) who died last year.

It was re-named Touch Sound Recordings from October 1, and embraces its own in-house production and publishing outlets, as well as a retail division selling professional hi-fi accessories, musical instruments and handling equipment hire.

A maintenance overhaul and upgrading of equipment is currently taking place.

O'Keefe says: "My attraction to the studio was the fact that it has always been ranked at the top end of the 16-track market, and has produced over 30 Top 40 hits including one of my own, in recent years."

"Many top producers have used the studio extensively and found its high quality of recording almost comparable to 24-track. Ossie Byrne did a remarkable job in building the reputation of the studio up over the years, on a word-of-mouth basis only."

Chips up at Eel Pie

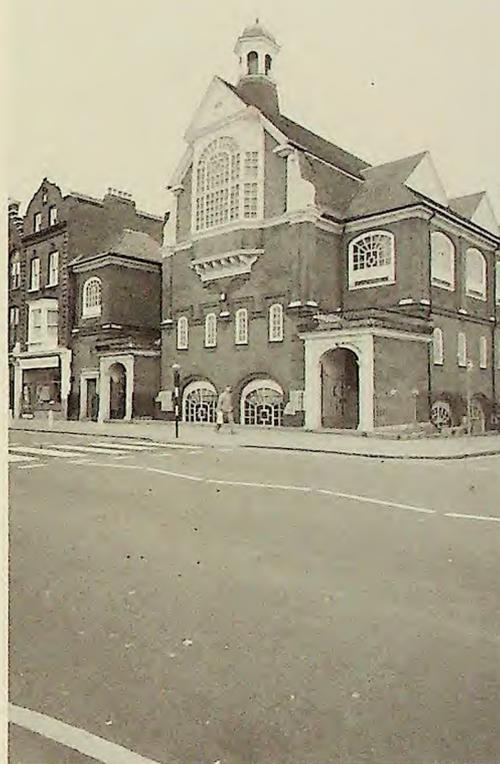
EEL PIE Soho, the sister operation to Pete Townshend's Thameside studio complex in Twickenham, has undergone considerable refurbishment. For the first time in a long while, it is back in commercial business.

Situated in Broadwick Street, W1, Eel Pie Soho is offering full 24-track facilities at specially reduced rates until Christmas. Features of the control room (left) include a customised Neve 8058 desk, Otari, Ampex and Studer tape machines; David 600, Auratone, Yamaha, Urei and JBL monitors, and a full range of ancillary equipment.

At the same time, Eel Pie Twickenham is nearing the completion of its major re-developments and expansion — including a complete acoustic treatment and the addition of a vision control room.

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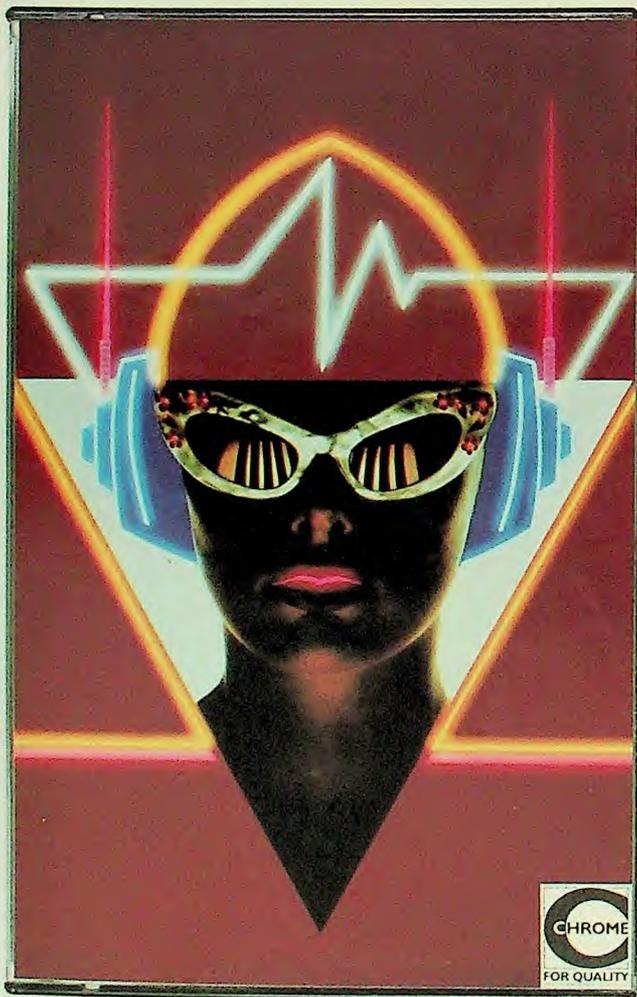
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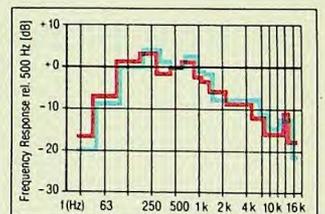
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This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120 μ s normal equalisation.

The red line shows the master, the blue line the cassette. The difference between the two is negligible.

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BUZZES

TWO MAJOR projects have just been completed at Odyssey Studios. In Studio 1, Swain and Jolley have completed production of Alison Moyet's solo album for CBS Records. Studio has been occupied by Pat Metheny from the US who has completed the score and soundtrack for John Schlesinger's new film, *The Falcon and the Snowman*.

Odyssey managing director Wayne Bickerton presented two plaques to Pat Metheny and his writing partner, Lyle Mays, with the inscription — Awarded to Pat Metheny (Lyle Mays) for emerging with honours and distinction from 60 days hard labour" — the duo worked for 63 days without a break to complete the project.

Other recent visitors to Odyssey include David Grant and Spandau Ballet. Future plans for the central London complex include a substantial refit of Studio 2 in December.



WRITERS Pat Metheny and Lyle Mays (centre) are pictured with Odyssey's John Trott (left) and Wayne Bickerton (right) receiving their special awards for their long stint at Odyssey working on *The Falcon And The Snowman*.

CBS STUDIOS W1 is expanding its commitment to digital recording, mastering and editing, and investing in a new package to support its existing two PCM 1610 units — one of which is presently used for cassette mastering. The new package will be operational by December and includes a third PCM 1610 processor, two low band Umatic 58 50's and a range of ancillary items. "Our decision to invest further in digital equipment reflects a growing demand for quality recordings and an increase in our digital work on every front — rock and classical," says studio manager Rodger Bain.

Recent clients at CBS include Big Country, Freddie Mercury, The Beach Boys and Hazel O'Connor.



PAUL YOUNG is currently recording at Park Gates Studio, and is pictured there with keyboard player Ian Kewley, tape operator Stewart and producer Laurie Latham. Current chart hits recorded at the Sussex studio include Paul Young's *Playhouse*, Level 42's *Hot Water* and *The Stranglers' Skin Deep*.

TONY MANSFIELD has been busy at Ridge Farm producing Captain Sensible's Christmas single for A&M, and working on an album with Vicious Pink. Other recent clients at the residential facility include *H₂O* with Mark Perry producing, and due to come in shortly are *Alone Again Or* (produced by Wally Brill) and, making a return visit, *Box Of Frogs*.

AKAI HAS designed and launched its new Micro Studio System.

According to Stephen Boyd, sales and marketing manager of Akai: "The system has been designed to fulfil the needs of a special segment of the market which requires a competitively-priced, yet highly-versatile system, for use at home or in the studio.

"However, the Akai system has not compromised any area of performance and offers the reliability and unique design on which we have built our reputation."

● THE MG-1212 features a combination of a 12-track 1/2" audio tape recorder and 12-channel mixer. It has a 14-track format, comprising

Akai launches new micro studio system

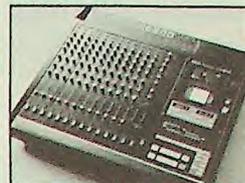
12 audio tracks, with two tracks for control and sync, giving accuracy of 1/10 second.

● THE AX-80 is an eight voice polyphonic synthesiser featuring two oscillators and one sub-oscillator per voice. This synthesiser has two banks of 32 programmable memories, which when combined with the 32 preset voices, gives a total of 96 sounds.

● THE MS-08 is a compatible digital processor

which is capable of producing up to eight notes simultaneously. Featuring a 24-character liquid crystal display, together with a 32 key keyboard, the MS-08 is equipped with REAL, EDIT & CHORD and REAL data input functions. The MS-08 is also equipped with a speedy means of entering data as well as a wide selection of editing functions, including copy, insert and delete.

● USED IN conjunction with the MS-08, the MR-16



The MG 1212—12 channel mixer/recorder, part of the Akai micro studio system.

Rhythm Oscillator will perform patterns automatically. Featuring 16 sounds, varying from original bass drum to hand claps and Latin percussion, together with a sound dynamics feature, the M-16 capable of wide variety of rhythms.

MORE STUDIO BUZZES ON PAGE 38



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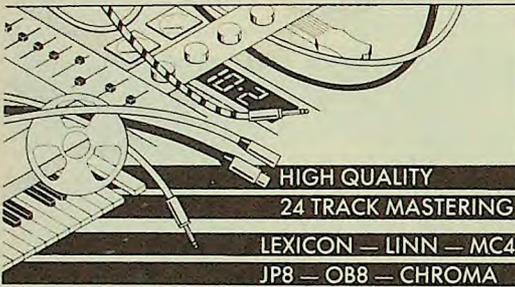
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STUDIO BUZZES

THE NEW Dolby Model 372 portable professional A-type two-channel noise reduction unit is now available on hire from Marquee Electronics. The Dolby 372 is compactly designed for location recording, and is independent of external power sources. Tapes processed on the Dolby 372 are fully compatible with all A-type Dolby processors. The unit offers electronically balanced XLR inputs and outputs, stereo headphone socket (with level control for monitoring) and a built-in "Dolby tone" source for alignment.

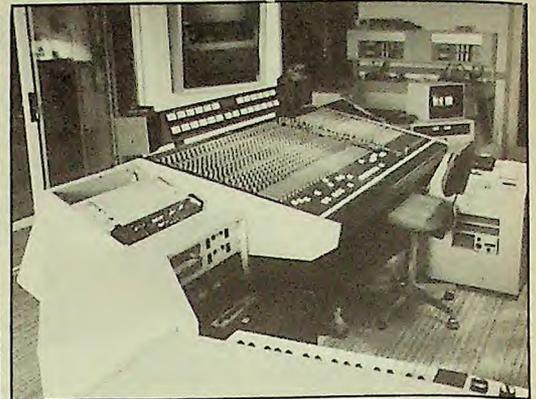
MEATLOAF SPENT two months at Marcus Studios recording tracks for his new Arista album, and was followed by Dexy's Midnight Runners who were in for three weeks with producer Alan Winstanley. Other clients in both Studios 1 and 2 recently have included Andrew Gold and Graham Gouldman working on a new project, Robert Plant, B Movie, One The Juggler, Level 42 and Petula Clark.

SEPTEMBER CLIENTS at Maison Rouge included: Bill Sharp (produced by Wally Brill), Modern Romance (Brian Evans/Modern Romance), Kudos (Tony Taverner), Lords Of The New Church (Chris Tsangarides), Nick Heyward (producing himself), Imagination (Ian Little), Vince Hill (Keith Miller) and Jimmy Jimmy (Geoff Westly).

LIVINGSTON STUDIOS two facilities are now both fully 24-track, equipped with Otari 24-track machines, and offering "price competitive 24-track to 24-track with collection and delivery included".

Also at Livingston, a new recreation area has recently been completed, including games room with pool table, video and space invaders. Recent clients include Helen & The Horns with Adam Kidron, John Porter working with The Room, Mezzoforte with producer Geoff Calver, Phil Pickett of Culture Club fame, Roland Rat, and Phil Coulter working on a new album of piano arrangements for a TV advertising album project.

CULTURE CLUB have been mixing their new Virgin album at Red Bus (produced by Steve Levine). Other recent clients there include the Beach Boys working on their next album project, Imagination working on their new single, Des O'Connor, and The Space Monkeys.



THE CONTROL room at E-Zee Studios, London. Equipment includes a Rebis Omega 30-24 console (48 track remix), Optimix computer mixdown facility, Otari MIR 90 Mk II tape machine, Ampex 1/4" + 1/2" 15+30 ips mastering and a wide range of outboard facilities. Fair light and backline hire plus rehearsal facilities are available to studio clients at reduced rates. Recent E-Zee clients include Nick Lowe, Samson, Nik Kershaw, Asia, Alan Price and Henry (King Thumb) Thomas, as well as producers Kit Woolven and Mark Wallis.

E-Zee new 24 track

E-ZEE STUDIOS in London N7, as well as being a noted and established rehearsal facility, now offers full 24-track recording facilities.

The studio was designed by Tom Newman, who also built the Manor and The Barge, to a "new unique and aesthetic design, incorporating naturally lit control room and play area." Newman was assisted by Phil Newell — both were instrumental in the creation of Virgin Records and Studios.

Although E-Zee is better known for its extensive rehearsal studios and equipment hire, with the addition of the recording studio, it has become a unique complex offering clients fully comprehensive services.

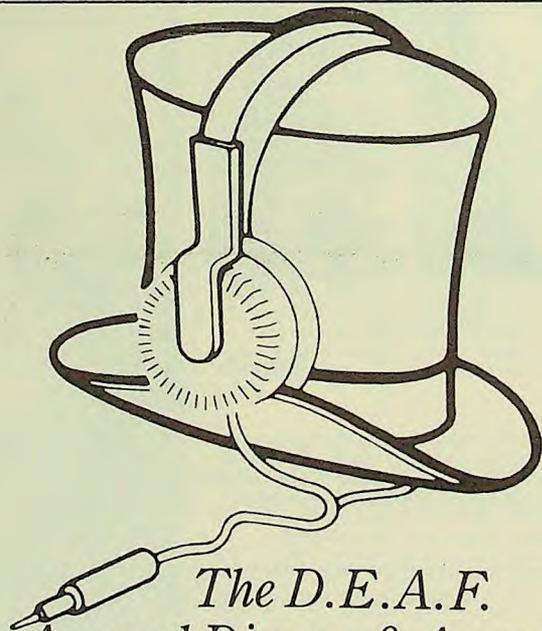
"A special feature of the studio — which enabled the Pretty Things to record their live album here — is that the control room links to Studio 3 (the production studio) giving clients the advantages of a live recording without the drawbacks of a mobile."

An E-Zee spokesperson

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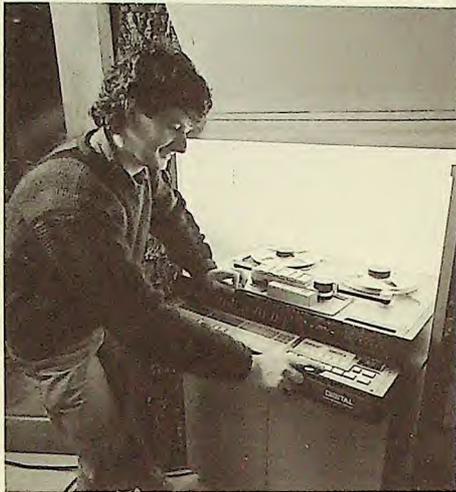
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What do these people have in common?



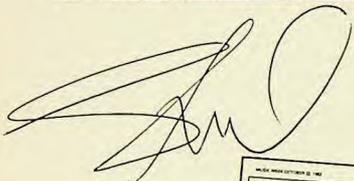
Steve Levine -
Photographed at
Red Bus Studios



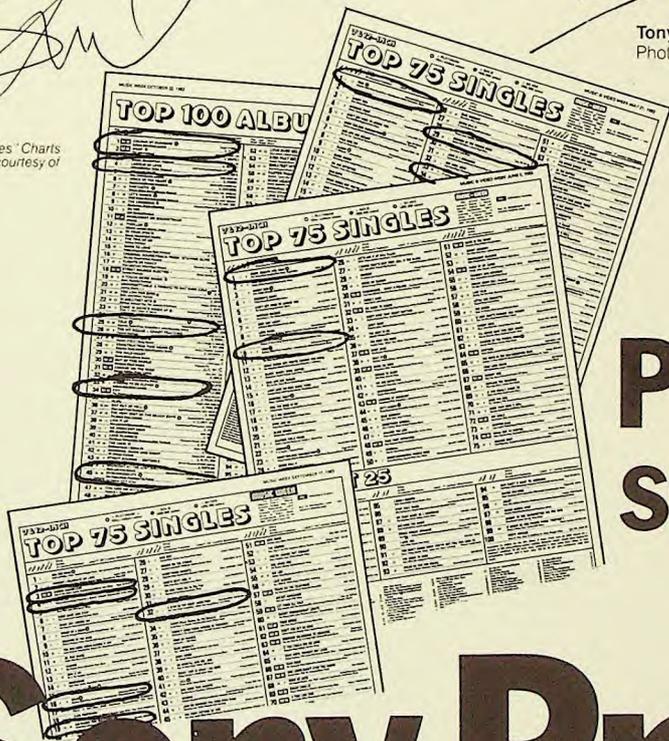
Tony Swain Steve Jolley
Tony Swain and Steve Jolley -
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PUBLISHING

Virgin signing keeps singing and songwriting

PP makes good at Virgin

P P ARNOLD is blossoming impressively under the various roofs and influence of the Virgin organisation. She is signed to 10 Records, and has recorded the Boy George/Phil Pickett title song from the Electric Dreams movie. Arnold is also signed as a songwriter to Virgin Music, and managing director Steve Lewis is enthusiastic about the potential in that role and as a vocalist in the Starlight Express cast member.

Arnold also performs the title track written by Virgin Music composer Anthony Moore for the

film Inside Man which stars Dennis Hopper and Hardy Kruger, due for screening here before Christmas. Moore has also penned Your Stars for another movie entitled First Born, and a Paul Young LP track.

Both she and Change are covering copyrights by another Virgin writer, China Burton, an American living here. Julian Lennon included Burton's composition Jessie in his debut LP.

Other Virgin signings on the publishing front which are keeping Lewis busy include Fiona Franklyn (also contracted to Vir-

gin Records), and Yes Let's, a band signed last year whose demos have been arousing considerable interest. Their debut single is imminent on Irrepressible Records and is called Carried Away, and they are touring here with Level 42. They are produced by Clive Langer and Alan Winstanley.

Lewis has signed 6 Sed Red, a duo, for publishing, and their song Dream Dream Baby is included in the latest Bananarama LP. Virgin Music has also done a deal with Clive Banks Music in admin terms for the world excluding the UK.



DEREK BRAMBLE (centre) has signed a long-term publishing agreement with Virgin Music (Publishers). The former Heatwave bassist has worked closely with David Grant, writing Watching You, Watching Me and co-writing Stop And Go and Love Will Find A Way, and is currently writing and producing material for David Grant for release on Chrysalis. Bramble, who wrote Spice Of Life with Rod Temperton which was recorded by Manhattan Transfer, is seen with Brian Freshwater of Fresher Management (left) and Virgin Music MD Steve Lewis.

BOTB fees

THE FEES the British Overseas Trade Board will be charging for joint-venture support for Midem 1985 will be £580.80 for first participation, £646.80 for second participation, and £726 for more than two participations. The deadline for completion of the application form for BOTB support is December 14.

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Karaoke firm goes broke

TOKYO: YUPITERU Industrial, manufacturer of the karaoke singalong machine, has gone bankrupt with liabilities of £25m. The company has been in financial difficulties since the end of last year because of a dramatic fall in sales of the karaoke machines, and was unable to honour a promissory note which fell due on September 20.

Yupiteru began trading in 1970, and during its early years the sales of the karaoke machines and music tapes surged ahead. The company's gross sales for the year ended September 1983 were £29m with an after-tax profit of £727,774.

Cavan to be televised

THE EIGHTH Cavan International Song Contest will be held on February 8 and 9 and will be televised live by Radio Telefis Eireann. The main sponsors are Emmets Cream Liqueur and Bailieborough Co-Op. Entry rules and forms can be obtained from Lennon & Maloney, Drumelis, Cavan, Ireland.

Feist quits NMPA

NEW YORK: Leonard Feist has resigned as president of the National Music Publishers Association (NMPA) at his own request after 18 years, and will relinquish the post on December 31.

"After more than half a century in music publishing on a day-to-day schedule, the time has come both to take life easier and to get busy on some personal projects," Feist said.

"However, it is inevitable that copyright and the making of copyright law here and abroad will remain two of my major absorbing preoccupations. So will the enforcement of those laws."

He will continue in "an active advisory role" for the NMPA, and will maintain an office there to pursue his work on copyright legislation and related matters. NMPA chairman Sal Chiantia said there is no present intention to seek a new president.

Turn to page 31 for the latest Studio news

Castlebar winners

THE 19TH Castlebar International Song Contest was won by County Cork singer Brian O'Reilly, singing his own composition Spread Your Wings. He collected a cash prize of IRE5,000, a similar amount for record promotion expenses, a trophy, and a further IRE1,000 as the singer of the winning song.

Second was the UK entry Hold Me Nights, by Richard Gillinson and sung by Jani from Liverpool, which won IRE2,000, and third (IRE1,000) came Ireland with Our Love (Will Last Forever) by Dublin journalist Michael Carwood, sung by Maria Christian.

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A LIST

RALPH MacDONALD: In The Name Of Love (London)
STEPHANIE MILLS: The Medicine Song Club/Phonogram
BILLY OCEAN: Caribbean Queen (No More Love On The Run) (Jive)

LIONEL RICIE: Penny Lover (Motown)
SADE: Smooth Operator (Epic)
PHYLLIS ST. JAMES: Candlelight Afternoon (Motown)
THE S.O.S. BAND: Weekend Girl (Tabu/Epic)
THE STAPLE SINGLES: Slippery People (Epic)
EUGENE WILDE: Gotta Get You Home Tonight (Fourth & Broadway/Island)

WINDJAMMER: Live Without Your Love (MCA)

CLIMBERS

TOM BROWNE: Secret Fantasy (US Import-Arista)

GENE CHANDLER: I'll Make The Living If You Make The Loving Worthwhile (Bluebird)

CHARME: Georgy Porgy (US Import-RCA/Victor)

CHOSEN THREE: Never Again (Plezure)

PENNY FORD: Change Your Wicked Ways (US Import-Total Experience)

TEENA MARIE: Love Girl (US Import-Epic)

AL McCALL: Lock It Up (US Import-Profile)

LOU RAWLS: All Time Lover (Epic)

SLAVE: Ooohh (US Import-Cotillion)

THE STYLISTICS: Give A Little Love (US Import-Streetwise)

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

Got To Get You Home jumps 17 places to beat Fonda Rae to number 1.

Eugene Wilde surges to No 1

IN WHAT amounted to a national breakout throughout the specialist retail outlets, Eugene Wilde's Got To Get You Home streaked from number 17 to the top of this week's disco/dance chart, holding off the hottest of last week's challengers from Fonda Rae, the Staple Singers and Intrigue, and dethroning Stevie Wonder (still outselling everybody else) after a seven-week number 1 run. Wilde has surged simultaneously on the pop chart, and the record is obviously to be another across-the-board smash from dancefloor beginnings for Island's so-successful Fourth & Broadway label, which made the astute pick-up from US Philly World while the buzz was still growing.

Fonda Rae's Tuch Me has held steady in third place after its previous dramatic rise from 21, and has now almost been caught up by Chaka Khan's I Feel For You, now into its full swing with the slightly delayed 12-inch version moving over counters at a rate of knots, hoisting the record's chart position from 12 to four. If anything is likely to take the steam out of this one, which has broken across the airwaves as quickly as it did across club floors, it can only be the success of the track's identically-titled parent album, which makes its own debut on the dance LP chart close behind Stevie Wonder, at number two.

Wham! have had a season ticket to the disco charts ever since the days of Young Guns, initially by virtue of the fact that their early singles were consciously recorded within the rapfunk idiom that was rising to dancefloor prominence at the time. The newie Freedom, replete with strong 1966/7 Motown backbeat, took a week or so to get going by comparison with its instant national chart dominance, but clearly rides well enough alongside more overtly black-orientated sounds

to prompt a majority of specialist dealers to make chart returns on it. Oddly, its Motown affinity is almost identical to that of Culture Club's Church Of The Poison Mind from last year, which specialist dance dealers generally ignored; clearly, image has some part to play, as well as the straightforward sound of a record.

Paddington's specialist indie Bluebird will be cracking the champers to celebrate the not unexpected, but nevertheless extremely strong, entry of Paris' hot I Choose You at 23. What makes it particularly gratifying for Bluebird is that the label now has two simultaneous best-sellers, with its biggest-ever (to date) hit Rain Forest also still riding high for Paul Hardcastle. The Paris track was acquired from the US Kelli-Arts label, for which it was produced by Carl Davis and soul veteran Otis Leavill, and has enough of the classic soul ballad about it to cross rapidly to radio and pop sales — probably with wideranging general appeal, in fact, than the Paul Hardcastle record, which again was Bluebird's most significant crossover hit to date.

Definitely a record to watch is the Dazz Band's Let It All Blow, which has been buzzing crazily in upfront import shops for a couple of weeks, and now enters the chart at 28 entirely on the strength of import sales, quite an achievement in these days when an imported 12-inch doesn't leave the customer with much change out of a fiver. UK Motown, not being slow to notice such action, will have domestic 12-inchers on the streets post-haste. This will most certainly make three biggies in a row for the label, following Stevie's platinum-plus performance, and the amazingly rapid success of Phyllis St James' Candlelight Afternoon, on its own way to the heights at 14 from last week's 43. It

will also mark a long overdue breakthrough in this country for the Dazz Band, whose US smash (and Grammy winner) Let It Whip was generally cold-shouldered by British DJs and buyers. The band went through a

really rough recording phase recently, but the latest work has clearly given them back their Dazz razzle dazzle. Their imported album Juke Box is also making a chart showing, at number 23.

ROCKPOOL

- | | | | |
|----|-------|--|-----------------------------|
| 1 | (3) | DAVID BOWIE: Blue Jean/Dancing With The Big Boys | (EMI) |
| 2 | (1) | PRINCE: Purple Rain | (Warner Brothers) |
| 3 | (2) | FRANKIE GOES TO HOLLYWOOD: Two Tribes | (ZTT/Island/UK) |
| 4 | (10) | CHAKA KHAN: I Feel For You | (Warner Brothers) |
| 5 | (13) | BRONSKI BEAT: Why? | (Forbidden Fruit/London/UK) |
| 6 | (11) | U2: Pride (In The Name Of Love) | (Island) |
| 7 | (7) | MALCOLM McLAREN: Madam Butterfly | (Charisma/UK) |
| 8 | (16) | DEPECHE MODE: Master and Servant | (Mute/UK) |
| 9 | (New) | GENERAL PUBLIC: Tenderness | (I.R.S.) |
| 10 | (14) | THE STAPLE SINGERS: Slippery People | (Private I) |
| 11 | (4) | ROMEKO VOID: Girl In Trouble | (Columbia) |
| 12 | (8) | SHRIEKBACK: Hand On My Heart | (Arista/UK) |
| 13 | (17) | OMD: Junk Culture | (Virgin/UK) |
| 14 | (9) | TINA TURNER: What's Love Got To Do With It | (Capitol) |
| 15 | (New) | CULTURE CLUB: The War Song | (Epic) |
| 16 | (6) | SCRITTI POLITTI: Absolute/Wood Beez | (Virgin/UK) |
| 17 | (18) | VICIOUS PINK: Cccanot You See | (Parlophone/UK) |
| 18 | (27) | WHAM!: Wake Me Up Before You Go Go | (Columbia) |
| 19 | (5) | SHEILA E.: Glamorous Life | (Warner Brothers) |
| 20 | (28) | FRONT 242: Endless Riddance | (Wax Trax) |
| 21 | (20) | APB: What Kind Of Girl Are You | (Albion/UK) |
| 22 | (24) | DIANA ROSS: Swept Away | (RCA) |
| 23 | (22) | THE SPECIAL AKA: Free Nelson Mandela | (Chrysalis) |
| 24 | (15) | BANANARAMA: Cruel Summer | (London/UK) |
| 25 | (New) | MINISTRY: All Day | (Wax Trax) |
| 26 | (26) | INXS: I Send A Message | (Atco) |
| 27 | (New) | TIME: Jungle Love | (Warner Brothers) |
| 28 | (New) | CABARET VOLTAIRE: Sensoria | (Some Bizzare/Virgin/UK) |
| 29 | (Re) | TONES ON TAIL: Go | (Beggars Banquet/UK) |
| 30 | (New) | BRUCE SPRINGSTEEN: Cover Me | (Columbia) |

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20 October 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEKS
ON CHART

1	17	3	GOTTA GET YOU HOME	Eugene Wilde	Fourth & Broadway/Island (12)BRW 15(E)
2	1	8	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T) 1349 (R)
3	3	5	TUCH ME	Fonda Rae	Streetwave (MIKHAN 28) (A)
4	12	3	I FEEL FOR YOU	Chaka Khan	Warner Brothers W9209 (W)
5	6	3	SLIPPERY PEOPLE	The Staple Singers	Epic (T) A 4784 (C)
6	4	8	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8 (F)
7	2	6	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T) (W)
8	NEW		FREEDOM	Wham!	Epic (T)A4743 (C)
9	13	3	YOUR TOUCH	Bonnie Pointer	Private I/Epic (T) A 4418 (C)
10	5	5	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Intrigue	Music Power MPR(T) 2 (IDS/J5)
11	21	2	HOT POTATO	La Toya Jackson	Epic (T)A4679 (C)
12	47	2	WEEKEND GIRL	The S.O.S. Band	Tabu/Epic (T) A4785 (C)
13	9	6	RAIN FOREST	Paul Hardcastle	Bluebird BR(T) 8 (A)
14	43	2	CANDLELIGHT AFTERNOON	Phyllis St. James	Motown TMG(T) 1358 (R)
15	7	7	GHOSTBUSTERS	Ray Parker Jr.	Arista ARIST (12)IS80 (F)
16	15	5	SMOOTH OPERATOR	Sade	Epic A 4655 (12) - TX 4655 (C)
17	20	3	PLEASE DON'T GO	Steve Washington	Streetwave (MIKHAN 27) (A)
18	8	5	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12)BRW 14 (E)
19	22	4	IF IT HAPPENS AGAIN	UB40	DEP International/Virgin DEP 11(12) (E)
20	10	4	PRIME TIME	Mtume	Epic (T)A 4720 (C)
21	14	9	MAGIC TOUCH	Rose Royce	Streetwave (MIKHAN 21) (A)
22	37	2	I'M SO ROMANTIC	Evelyn 'Champagne' King	RCA RCA(T) 446 (R)
23	NEW		I CHOOSE YOU	Paris	Bluebird BR(T) 9 (A)
24	11	4	LET HER FEEL IT	Simplicious	Fourth & Broadway/Island (12) BRW 13 (E)
25	18	8	MR. SOLITAIRE	Animal Nightlife	Island (12)IS 193 (E)

26	31	5	I GET ROMANTIC	Booker Newberry III	Buzz International VIBE 6(T) (P)
27	19	5	I CAN'T LET YOU GO	Haywoode	CBS (T)A 4664 (C)
28	NEW		LET IT ALL BLOW	Dazz Band	Motown TMG(T) 1361 (R)
29	16	5	DR. BEAT	Miami Sound Machine	Epic (T) A 4614 (C)
30	25	9	ENCORE	Cheryl Lynn	Streetwave (MIKHAN 23) (A)
31	33	3	SEA SHELLS	George Lee's Anansi	Ebusia EB 001 (12) only (JS)
32	49	2	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean	Jive JIVE (T) 77 (C)
33	23	6	COME AND GET MY LOVIN'	Barbara Fowler	Master Mix (12)CHE 8405 (A)
34	27	4	PURPLE RAIN	Prince and The Revolution	Warner Brothers W9174(T) (W)
35	29	5	TOUCH BY TOUCH	Diana Ross	Capitol (12)ICL 337 (E)
36	26	9	YOU GET THE BEST OF ME (Say, Say, Say)	Alicia Myers	MCA MCA(T) 914 (C)
37	32	3	WE NEED SOME MONEY	Chuck Brown	Master Mix CHE 8403 (A)
38	39	2	OFF AND ON LOVE	Champaign	CBS TA 4768 (12) only (C)
39	NEW		INTERNATIONAL	Brass Construction	Capitol (12)ICL 341 (E)
40	28	3	STOP PLAYING WITH MY LOVE	Steve Drayton	Master Mix CHE 8407 (A)
41	24	7	HOT WATER	Level 42	Polydor POSPI(C) 697 (F)
42	NEW		I'VE BEEN WATCHING YOU (Jamie's Girl)	Randy Hall	MCT MCA(T) 912 (C)
43	30	4	WE DON'T WORK FOR FREE	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 136 (A)
44	35	4	LAST PLANE (ONE WAY TICKET)	Clint Eastwood & General Saint	MCA MCA(T) 910 (C)
45	36	3	(54-46) WAS MY NUMBER	Aswad	Island (12)IS 170 (E)
46	NEW		MEGAMIX II (WHY IS IT FRESH?)	O ST	Celluloid/Carrere CART 344 (12) only (A)
47	NEW		CENTIPEDE	Rebbie Jackson	CBS (T)A4528 (C)
48	34	5	NO FAVORS	Temper	MCA MCA(T) 916 (C)
49	40	14	ETERNALLY GRATEFUL	Janet Kay	Local 7LR8 (12) - LRB (A)
50	NEW		SURPRISE SURPRISE	Bobby Womack	Motown TMG(T) 1353 (R)

THIS WEEK
LAST WEEKS
ON CHART

1	1	5	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZL 72285 (R)
2	NEW		I FEEL FOR YOU	Chaka Khan	Warner Brothers 925162-1 (W)
3	2	8	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic TBU 26058 (C)
4	3	3	JUST LIKE DREAMING	Terril Wells	Philly World/London LONLP 4 (F)
5	5	2	INSIDE MOVES	Grover Washington Jr.	Elektra 960318-1 (W)
6	10	2	MUSIC MAGIC	Rose Royce	Streetwave MKLP 2 (A)
7	7	3	FINESSE	Glenn Jones	RCA MSL 18036 (Import)
8	4	4	STREET SOUNDS ELECTRO 5	Various	Street Sounds ELCST 5 (A)
9	8	4	WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K50587 (W)
10	NEW		TOMMY GUN	Tom Browne	Arista 206 495 (F)
11	6	12	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
12	9	6	YOU, ME AND HE	Mtume	Epic EPC 26077 (C)
13	NEW		DON'T STOP	Jeffrey Osborne	A&M AMA 5017 (C)
14	NEW		LIVIN' FOR THE BEAT	Bobby Broom	US Arista ALB-8253 (Import)
15	NEW		SO ROMANTIC	Evelyn 'Champagne' King	RCA PL 85308 (R)
16	15	2	RENDEZVOUS	George Duke	Epic EPC 26059 (C)
17	20	2	SWEPT AWAY	Diana Ross	Capitol ROSS 1 (E)
18	11	5	THE CONTROLLERS	The Controllers	MCA MCA 5514 (Import)
19	NEW		HIGH ENERGY	Evelyn Thomas	Record Shack 206554 (Import)
20	NEW		TRUE COLOURS	Level 42	Polydor POLH 10 (F)
21	14	14	MUSIC FROM MOTON PICTURE PURPLE RAIN	Prince and The Revolution	Warner Brothers K-925110-1 (W)
22	11	5	AIN'T NO TURNIN' BACK	Phyllis St. James	US Motown 6112ML (Import)
23	NEW		JUKE BOX	Dazz Band	Motown 6117ML (Import)
24	NEW		THE TURNING POINT	The Staple Singers	US Private I FZ 39460 (Import)
25	21	22	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)

W I I D

ISSUE 4 of the world's most discerning guide to pop visuals goes trick or treat. To celebrate Halloween, ViD presents a ghoulish gore special — a step-by-step guide to horror make-up plus an interview with the 'Company Of Wolves' FX expert. Plus the marginally less gory Rolling Stones, Tina Turner and Gerry Anderson. It's all free, in the October 27 issue of RECORD MIRROR. Be there or be turned into a pumpkin. . .

Dealers: Cut out and display on 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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Blues 'N' Trouble set for big break

PLUS ONE Records' signing Blues 'N' Trouble have been picking up extensive airplay with their single Mystery Train, including the Andy Peebles and Tommy Vance programmes. The band recently played the Nostell Priory Festival with Van Morrison and are touring to support the single, and their first album.

Plus One's Andy McQueen says: "The band have a massive following in their native Scotland and look like breaking through nationally thanks to recent gigs with Van Morrison, The Damned, Haircut One Hundred and Jack Bruce, as well as more than 100 gigs in their own right."

Other releases on Plus One include a picture disc version of The Damned's Thanks For The Night single and a single Why Can't You Love Me? by Pip Gillard.

Rhythmically In-phase

IN-PHAZE RECORDS has started a new label Rhythmic which will specialise in pop and soul releases. First single lined up is Don't Give Up (your Love) by Claudia Cuffy, available in 7 and 12-inch formats. In-Phase/Rhythmic managing director

Pat Bermingham said: "Our policy is to pump young blood into the music scene of today, and this is signified by our release which is an energetic dance record."

Rhythmic Records, Top Floor, 737 Eastern Avenue, Ilford, Essex (01-597 2776).

Unit mix from Unit label

UNIT RECORDS, a new indie label distributed through PRT, has recently kicked off with three singles. Spies On The Wire by In Vogue, Karrier's I'm Back and The Trick's My World.

The label intends to "produce a varied product which will include disco, rock and commercial pop". In Vogue, formed in Birmingham last year, have received airplay on seven independent radio stations and picked up club plays.

The Karrier single is taken from their debut album Way Beyond The Night which is released in November. The Trick, also from the Midlands, were signed to Unit by label boss Phil Rhead who says: "We sent out test pressings of their single My World to selected disco clubs and the reaction was excellent."

Unit Records, Brickhaven, Pattingham Road, Wightwick, Wolverhampton (0902 58688).

Mortal Coil unleashed

IN AT number five this week come It'll End In Tears, the debut LP from This Mortal Coil. Not a particularly impressive first week position for the 4AD collective, but one that will no doubt be rectified next week when they'll be jostling Depeche Mode for the top slot.

Moving up well in their second weeks on the chart are Atom Drum Bop by The Three Johns and Hole by Scraping Foetus ... numbers two and three respectively. Other first timers on the album side are the Gun Club import Sex Beat and In Limbo from Lydia Lunch and the new

Mau Maus and Robyn Hitchcock LPs.

Likely entrants into the singles chart next week are Sun Feast by M.A.D. (who supposedly include members of New Order, Killing Joke and Play Dead) on Criminal Damage; the wonderful third single from Newcastle's Hurray!, Who'd Have Thought? on Kitchware; Mulch by Barton and Harry on Fever; I'm Used Now by two former Marine Girls under the guise of Grab Grab The Haddock (Cherry Red); Big Wheel by Indians In Moscow (Kennick) and Pills by The New York Dolls on the Fan Club arm of New Rose.

Tracking...

THE ACTION Transfers, who some have tipped as the next big thing to come out of Liverpool, release their third single, If I Lose It on Rewind Records, produced by Gil Norton. The band will be doing a 20-date tour of universities and colleges to promote the release, opening at Liverpool University this Saturday (20) ... The Louisiana Playboys' new single is Maggie Thatcher Won't You Give Me A Hand on their new JSP Records album Saturday Night Special, which features Cajun music by the Playboys, one of Louisiana's leading bands. The LP was recorded after their last UK tour ... Felt's third album The Stranger Idoles Pattern And Other Short Stories is released by Cherry Red Records on October 26, produced by John Leckie (known for his work with Simple Minds, XTC and Magazine). The band have been playing live dates with Everything But The Girl ... Bradford band 100th Monkey release a single Bouncy Bouncy/Yo Yi Ya on Wooltown Records ... Riot City, which is now distributed exclusively by Revolver, has several new releases including Live In New York, a new LP from the Bristol band Chaotic Dischord (not to be confused with the London band of the same name), and a 12-inch EP The Singles Collection featuring the early releases of Chaos UK which have now been unavailable for more than a year ... First release from Liverpool band I-Lands, In The Rain/Velvet Glove, will be available on Little Prince Records (8 Escher Close, Ford Estate, Birkenhead, Merseyside) distributed through Probe and the Cartel ... Future projects from REL Records in Edinburgh include a new album from Mary Sandeman, covering many of her favourite traditional numbers. By popular request the label has released The Tam O'Shanter And Cutty Sark Overture, another album from the Scottish Fiddle Orchestra ... Demon Records has released a compilation album Demons In Brentford, featuring tracks from 14 albums that have been released over the last two years. Artists featured include the LeRoy Brothers, The Moonlighters, Jonny Copeland, the Robert Cray Band and James Booker. Other new releases from the Brentford-based label include The Neville Brothers' Neville-isation and Silhouette, an LP by Illinois trio Shoes ... On A Saturday Night, the new Sonet Records album by Queen Ida, which was recorded in San Francisco and produced by Kenny Denton, includes the recent single Celimene and Tel Me Pretty Baby, along with Jona Lewie's On A Saturday Night ... Ida was in London recently and she and her Cajun band were filmed for a future Omnibus programme on BBC 1 ... New Crammed Discs releases include a four-track 12-inch single Next One Is Real by Minimal Compact (featuring dance remixes by Dick O'Dell) and Regrets Eternal by Karl Biscuit, a six-track mini-album featuring the music of the young French performer ... New Rose Records has three more UK releases in the shape of albums from Sacred Cowboys, Corpse Grinders and Sky "Sunlight" Saxon. Distribution through Rough Trade and the Cartel ... Vice Squad's third single for Anagram is a version of the Sweet's old hit Teenage Rampage, and continues the label's flirtation with Sweet material. The band's next album will be out in November ... Alien Sex Fiend, on the same label, follow up their Dead And Buried single with EST (Trip To The Moon) out next week (26.) Their second album, Acid Bath, follows in November ... The Imp arm of Demon are releasing cassette versions of its re-issued Elvis Costello LPs This Year's Model, Armed Forces, Trust and Imperial Bedroom on Friday (19). While Demon themselves have LPs from US band The Shoes and a live set from Ireland's Paul Brady ... Ink Records release a cassette-only LP by Australia's Severed Heads titled Blubberknife on Monday (22); a 12-inch single, Our Darkness, by Anne Clarke from her Joined Up Writing mini-LP on October 29, and the as yet untitled second album from C Cat Trance on November 5 ... The Flowerpot Men's first single Jo's So Mean, produced by Steve Severin of The Banshees, emerged on Compost (through the Cartel) last week. It comes as a three track 12-inch and is tipped for success ... Out for a while and beginning to pick up well is Bradford's own 1 in 12 Club compilation, Enemies Of The State, which includes tracks by The Three Johns, Eton Crop, The Ex and local bands that have played at the club. Distribution is by Backs ... Fresh from her appearance in Company Of Wolves, Danielle Dax released her second solo LP, Jesus The Egg That Wept, a seven track mini-album, last Friday (19) via the Cartel.

Compact double Smiths LP due

COMPACT RECORDS, which recently switched distribution to PRT, is releasing a double-album compilation Do You Mean Us? featuring 18 tracks from such artists as Mari Wilson, Virna Lindt, The Soundbarrier, Fontana Mix, Oceans Eleven, Floyd, and The Bushmen. Retail price: £5.99.

THE SMITHS have a mid-price LP made up of tracks taken from the numerous Peel and Jensen sessions they recorded on the road to mega-stardom, issued by Rough Trade on November 7 under the title of Hatful Of Hollow. Meanwhile the next single looks set to be called Nowhere Fast.

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MUSIC WEEK 20 October 1984

TOP · SINGLES **INDIES** **TOP · ALBUMS**

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	8	MASTER AND SERVANT Depeche Mode Mute 7BONG 6 (I/RT/SP)
2	5	4	MUSIC TO WATCH GIRLS BY The Higsons Upright UP 9 (I/RT)
3	8	2	MARIMBA JIVE Red Guitars Self Drive Music SCAR 14 (I/Red Rhino)
4	2	6	KANGAROO This Mortal Coil 4AD AD 410 (I/P)
5	21	3	IT'S A HARD LIFE Omega Tribe Corpus Christi CHRIST ITS 12 (I)
6	3	8	WILLIAM, IT WAS REALLY NOTHING The Smiths Rough Trade RT 166 (I/RT)
7	7	5	SUNLIGHT BATHED THE GOLDEN GLOW Felt Cherry Red CHERRY 81 (P)
8	31	2	OUT OF THE FLESH Chakk Double Vision DVR 6 (12" only) (I/RT)
9	9	6	THE GARDEN OF ARCANE DELIGHTS (EP) Dead Can Dance 4AD BAD 408 (12" only) (I/P)
10	6	7	BEAUTIFUL MONSTER The Folk Devils Ganges RAY 2 (I/Red Rhino)
11	19	3	DIRTY Hard-Corps Survival HC 1 (12" only) (I/Backs)
12	4	5	ACCELERATION (REMIX) Bill Nelson Cocteau COQ 15 (IDS)
13	15	8	BLUE MONDAY New Order Factory FAC 73 (12" only) (I/P)
14	13	5	DO WHAT YOU DO Charged G.B.H. Clay CLAY 36 (P)
15	18	7	ACTION The Fits Trapper FIT 1 (P)
16	17	4	SCARECROW (EP) Wolfgang Press 4AD BAD 409 (12" only) (I/P)
17	16	12	WALK INTO THE SUN March Violets Rebirth VRB 23 (I/Red Rhino)
18	10	10	WORK IN PROGRESS (EP) Robert Wyatt Rough Trade RTT 149 (12" only) (I/RT)
19	11	6	THE JUDGE Inca Babies Black Lagoon INC 004 (I/Red Rhino)
20	22	5	RAPE Zos Kia All The Madmen MAD 8 (I/RT)
21	12	6	UNCLEAN (EP) Psychic TV Temple TOPY 001 (I/J)
22	26	3	GROOVE JUMPING 400 Blows Illuminated ILL 4812 (12" only) (I/J)
23	14	8	DEAD AND BURIED Alien Sex Fiend Anagram/Cherry Red ANA 23 (P)
24	50	2	25 GALLONS OF PARANOIA (EP) Cat Wax Axe Co. Fever FEV 2 (12" only) (I/Backs)
25	27	9	COTTAGE INDUSTRY Yeah Yeah Yeah In Tape IT 008 (I/Red Rhino)

26	23	13	ORIGINAL SIN The Senate Burning Rome/War BRR 7 (I/RT)
27	25	22	SPIRITWALKER The Cult Situation Two SIT 35 (I/P)
28	28	4	ELECTRIC FIT (EP) The Prisoners Big Beat SW 98 (P)
29	20	19	THANKS FOR THE NIGHT The Damned Damned DAMNED 1 (P)
30	29	13	SO SURE Skeletal Family Red Rhino RED 43 (I/Red Rhino)
31	35	17	IN THE GHETTO Nick Cave & The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
32	RE		GHOSTS X Man Creation/Artefact CRE 006(I/RT)
33	39	6	GOD BLESS AMERICA Toxic Reasons Skysaw HANG 1 (I/Probe)
34	RE		THE BUSHES SCREAM WHILE MY DADDY PRUNES The Very Things Reflex RE 5 (I/RT)
35	24	6	BIG BLUE WORLD Paul Haig Les Disques Du Crepuscule TWI 230 (I/P)
36	45	56	SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
37	30	9	SHE SAID DESTROY Death In June New European BADVC 6 (I/R)
38	34	26	PEARLY-DEWDROPS' DROPS Cocteau Twins 4AD AD 405 (I/P)
39	37	12	WE'RE MAD/DEIDRE'S A SLAG Toy Dolls Volume VOL 10 (I/Red Rhino)
40	32	10	AGADOO Black Lace Flair FLA 107 (P)
41	NEW		FURIOSO Furro Anagram/Cherry Red 12 ANA 24 (12" only) (P)
42	40	3	SEVEN DEADLY SINS The Outcasts New Rose NEW 38 (I/RT)
43	36	2	YOU Judie Tzuke Legacy LGY 14 (IDS)
44	41	10	JOY'S ADDRESS Float Up C.P. Rough Trade RT 150 (I/RT)
45	33	3	CONSPIRACY Chris & Cozey International One CTI 001 (I/RT)
46	44	35	SLAKEDANCE The March Violets Rebirth RB 21 (I/Red Rhino)
47	42	26	GOOD TECHNOLOGY Red Guitars Self Drive Music SD 008 (I/Red Rhino)
48	48	22	MURDER/THIEVES LIKE US (INSTRUMENTAL) New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
49	38	19	HUP TWO THREE FOUR Sid Presley Experience ID Records EYE 4 (IDS)
50	NEW		FEVER CAR Hula Red Rhino 12 REDT 46 (12" only) (I/Red Rhino)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	2	SOME GREAT REWARD Depeche Mode Mute STUMM 19 (I/SP)
2	7	2	ATOM DRUM BOP The Three Johns Abstract/ABT 010 (P)
3	21	2	HOLE Some Bizzare/Self Immolation WOMB FDL 3 (I/RT)
4	3	6	BURNING OIL Skeletal Family Red Rhino REDLP 44 (I/Red Rhino)
5	NEW		I'LL END IN TEARS This Mortal Coil 4AD CAD 411 (I/P)
6	2	34	THE SMITHS The Smiths Rough Trade ROUGH 61 (I/RT)
7	4	11	REVOLUTION Theatre Of Hate Burning Rome TOH 2 (I/RT)
8	8	7	RED PATENT LEATHER New York Dolls Fan Club FC 007 (I/RT)
9	5	6	IF I KISSED HER I'D HAVE TO ... 400 Blows Illuminated JAMS 42 (I/J/RT)
10	10	5	SWEET SIXTEEN — It's Its ... Sweet's Hits The Sweet Anagram/Cherry Red GRAM 16 (P)
11	20	2	WEDNESDAY ADDAMS' BOYFRIEND Tall Boys Big Beat NED 8 (P)
12	13	5	THE PEARL Brian Eno & Harold Budd Editions EG/Polydor EGED 37 (I/RT)
13	12	23	VENGEANCE New Model Army Abstract ABT 008 (P)
14	6	3	WAYSTED Waysted Music For Nations MFN 31 (P)
15	15	47	SMELL OF FEMALE Cramps Big Beat NED 6 (MW/P)
16	9	14	ROCKABILLY PSYCHOSIS/GARAGE DISEASE Various Big Beat WIK 18 (P)
17	11	50	HEAD OVER HEELS Cocteau Twins 4AD CAD 313 (I/P)
18	NEW		SEX BEAT Gun Club Lofta SO 21 (I)
19	16	5	THE EYE Kiki Crass CRASS 1984/1 (I)
20	NEW		IN LIMBO Lydia Lunch Doublevision DVR 5 (I/RT)
21	17	4	FLIP IT IN Black Flag SST SST 029 (I/P)
22	19	16	TOCSIN Xmal Deutschland 4AD CAD 407 (I/P)
23	14	3	FAMILY MAN Black Flag SST SST 026 (P)
24	23	16	INCREASE THE PRESSURE Conflict Mortarhate LP MORT 6 (IDS)
25	RE		FROM HER TO ETERNITY Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/RT/SP)

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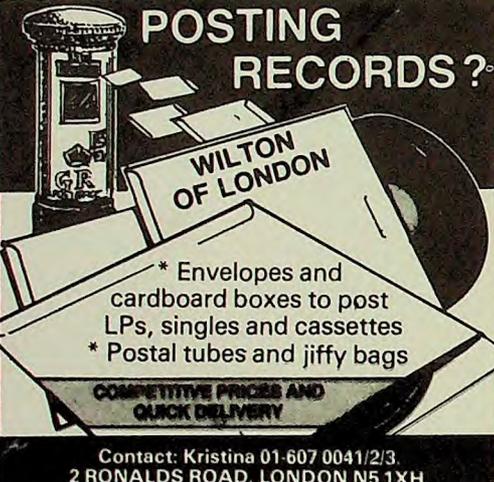
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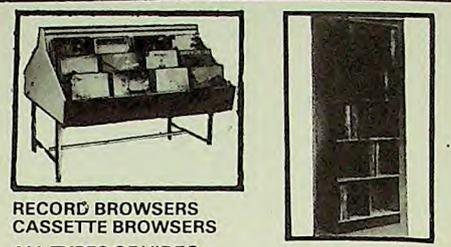
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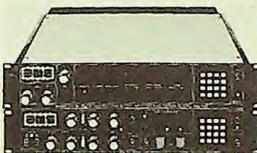
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Dec 5-9 — (Fairlight Programming) 5-day, Elephant Studios, Wapping
Dec 12-16 — (Elementary Recording) 5-day, Abbey Sound Studios, Abbeey
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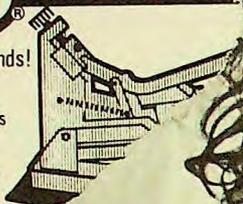
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