

MUSIC WEEK

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CBS and WEA link for TV-advertised compilation hits album package

Now the battle of the giants

THE MARKET for TV-advertised hits compilations is shaping up as a battle of the giants this Christmas with the announcement that WEA and CBS are joining forces to put together a double album package called The Hits Album in direct competition to the joint EMI/Virgin Now That's What I Call Music series.

As well as recent hits from both the CBS and WEA rosters, the 32-track package will also include hits licensed from Arista and Jive. The cassette version will be entitled The Hits Tape.

WEA will sell and distribute, while CBS, in conjunction with WEA, will be responsible for artwork, the TV commer-

cial and the press and TV marketing campaign. Release date will be "near the end of November".

Paul Russell, CBS managing director, said after the completion of the deal last Friday: "Both CBS and WEA have had a particularly strong quarter in singles and we are both predicting strong singles charts through Christmas. Surprising though it may seem to others, it seemed perfectly natural to us to jump into bed together on a TV hits compilation."

And WEA chairman Rob Dickins commented: "This is a move we felt we had to make. We are the two top singles companies and anything that brings CBS and WEA

together is a major step towards world peace. We look forward to exciting results."

EMI MD Peter Jamieson commented: "I think it's great for the British record industry that there are too many hits to put into just one package this Christmas."

Virgin's Richard Branson added: "We'll let them get out first and then we'll mop up some later hits; also we have an established brand name."

"And having different hits hopefully people will buy both packages, which is a better situation than a few years ago when the TV merchandisers were coming out with almost identical packages."

Frankie sets new record on advance sales

STAGGERING ADVANCE sales of 700,000 LPs and 400,000 cassettes of the Frankie Goes To Hollywood album, *Welcome To The Pleasuredome*, have set a new UK record for a single or album, writes Alan Jones.

The first album to register a sale of more than 500,000 prior to release was *Beatles For Sale* with 750,000 advance orders in 1964. This figure was topped in 1980 by *Abba's Super Trouper* which shipped 1m copies before release.

Two singles have also achieved a seven-figure sale in advance of release — *I Want To Hold Your Hand* (1963) and *Can't Buy Me Love* (1964), both by The Beatles.

The FGTH album is released this week (29) just as *Relax* drops out of the singles chart after a run of 50 consecutive weeks in the Top 100 (48 weeks in the Top 75 and 42 weeks in the Top 50). The only other singles to achieve more than 50 weeks in the chart were *Engelbert Humperdinck's Release Me* (56 weeks, 1967/8), and *Acker Bilk's Stranger On The Shore* (55 weeks, 1961/2).

The extent of the FGTH phenomenon can be measured by the advance sales of their nearest competitors — *Culture Club's Waking Up With The House On Fire* (499,000) and *Wham!'s Make It Big* (500,000).

Court clears dealer of returns swindle

A JURY at Kingston, Surrey, Crown Court last week acquitted Kim Randall, owner of Subway Records shops in Guildford and Fareham, of 17 charges of attempting to swindle record companies by instructing his staff to deliberately damage records which could then be sent back as faulty.

The case arose when Sue Adams, a former employee, went to police alleging that she had "spent hours" in Randall's flat deliberately scratching and warping records for him. Randall said in evidence that Adams had previously worked for Derek Tomlinson of a rival Subway shop.

Randall added that he had re-

jected a takeover bid by Tomlinson for his shop and it was shortly afterwards that he was arrested. This made him a little suspicious as it seemed to be too much of a coincidence. He had had trouble from Tomlinson in the past as it appeared that Tomlinson was attempting to trade off the Subway name, Randall told the court.

Randall had pleaded not guilty to 17 charges of deception and attempted deception relating to hundreds of LPs worth £11,000. He said that in 10 years he had been trading he had not had a single complaint from any record company regarding the level of returns.

Obscenity appeal: indies rally round

SPECTRUM RECORDS, the Northwich retailer which was found guilty of stocking obscene records at a local magistrates court hearing has entered an appeal with the Crown Court in Cheshire. And a number of independent labels and distributors have pledged financial support to cover the costs of the action.

Already enlisted are Abstract, Alternative Tentacles, Backs, Cherry Red, Crass, Factory, Fast

Forward amongst others.

Spectrum says: "We feel that the decision was incorrect and wish to reverse this as it seems that the Obscene Publications Act amounts to a licence to seize stock at will. We also wish to demonstrate that when necessary, the indie network is prepared to defend its rights."

The address to contact for information is: PO Box 279, London N22, ref: Spectrum Records.



EURYTHMICS Annie Lennox and Dave Stewart (third and fourth from left) display their ASCAP trophies for *Sweet Dreams Are Made Of This*, one of the awards presented at the ASCAP dinner at Claridge's last Wednesday (October 24). Seen with them (from left) are Kevin Eade (RCA Music general manager), Hal David (ASCAP president) and Gloria Messinger (ASCAP MD). Full details of the ASCAP awards, presented to PRS members for the most performed songs in 1983 in the US, will appear in *Publishing* next week.

'Last' Who LP via MCA

MCA HAS picked up what is being touted as "The Who's last album", for the world. *The Who's Last*, a live double album recorded in the US in 1982 on the band's last world tour, is released in the UK next week backed by an extensive marketing campaign and press, radio and TV interviews by all members of The Who. A single from the LP, *Twist And Shout*, is also released.

Directory '85 — last chance!

COMPILATION OF the Music Week 1985 Directory is now being completed and the closing date for free entries is this Friday (2). Any entry form received after that date cannot be guaranteed a listing.



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NEWS

NEWLY-FORMED label Fanfare Records, set up by Iain Burton and Simon Cowell, has signed with PRT for licensing in the UK and Europe. First release is a single, *Don't Beat About The Bush* by Hot Gossip, produced by Ian Levine and Fiachra Trench; other signings include duo James & Susan Wells and Sinitta. Pictured are (l to r) Robin Blanchflower (PRT director A&R and marketing), Walter Woyda (chief executive), Donnette Goddard (Hot Gossip), Cowell, Sinitta Renet and Burton.



EMI DIRECTOR of A&R and marketing, David Munns, gets baptised with brown ale as Iron Maiden celebrate at a silver disc presentation for their fifth LP, Powerslave.



MIAMI SOUND Machine were presented with silver discs for *Dr Beat* at a celebratory lunch thrown by Epic.



MASTERCHORD RECORDS version of *The Wind In The Willows* By The King's Singers has been re-packaged in a gatefold sleeve and will be re-promoted to tie in with an LSO performance at the Barbican at Christmas. With Toad inspecting the new sleeve are (left) Masterchord MD Timothy Haas, designer David Parsons and product manager Fred Faber.



ACTRESS/SINGER Bonnie Langford has signed a recording contract with Roger Whittaker's label Tembo and she debuts with *Just One Kiss*, written and produced by Jeffrey Calvert and Peter Moss. Langford is pictured with Calvert, Tembo's Ian Summers and Moss.



THE SECOND "no celebrity golf tournament" organised by West Wickham record shops KMK and Showells saw WEA rep Jimmy Molloy (centre) take the trophy. Other awards went to Tracey of RCA who went round in 198, and London's Michelle, who clocked up 21 strokes at the 18th hole.



War Dance

American Commentary



Sales on an upbeat

From IRA MAYER

NEW YORK: The official "hard numbers" are verifying a real turnaround in the pre-recorded music business. As *Billboard* and *Variety* have noted through their informal store surveys in recent months, dollar and unit sales are in fact rising significantly for the first time in several years. Not quite to the highs of the late Seventies, but, combined with more efficient operations — admittedly at the cost of more jobs — the improved climate is also yielding excellent bottom line performance.

For instance, the RIAA reports an increase of 15 per cent in the dollar value of shipments of pre-recorded discs and tapes and an 18 per cent increase in unit sales (to dealers) for the first half of 1984. Specifically, 312.5m units shipped between January and June at a value of \$1.9 billion calculated at suggested retail list prices.

NARM notes a 17 per cent increase in overall retail sales of records, tapes and accessories for the first seven months of the year. Most surprising gain is for the month of July, usually a slow period. *Variety* similarly noted recently that August — another traditionally lax period — was excellent this year. Average monthly sales for the period were up to \$51,600 (£42,295) compared with \$43,900 (£35,984) a year earlier.

Warner Communications, Inc. revenues from its record and music publishing operations rose by 17.5 per cent in the first nine months of the year to \$641.3m (£575.4m). Profits during that period went up 60 per cent to \$57.4m (£47.1m).

CBS nine-month revenues for the Records Group grew 14.5 per cent to \$953.3m (£781m), while profits rose 37.6 per cent to \$104m (£85.3m).

If these increases prove to be the base for normal fourth quarter activity, the year will finish as a strong one indeed.

ALSO OF interest from the latest RIAA statistics is positive proof of the dramatic shift in preferences from LPs to cassettes. The two formats were close to even in unit shipments for the first half of 1983. This year, cassette sales are nearly a third greater than LP sales, with the latter remaining essentially flat.

The increased dominance of cassettes, and the fast-growing popularity of CDs lend added support to Compact Disc Group head Emiel Petrone's previously mentioned forecast that the LP could die out as soon as seven or eight years from now. In the first half of 1984 manufacturers shipped 1.5m CDs worth \$30.6m (£25m) at retail. This is about double the number of CDs sold in calendar year 1983.

At a recent CD seminar sponsored by the National Academy of Recording Arts and Sciences, RCA announced that it would pick up the difference in cost for recording sessions done digitally rather than in standard analogue form. CBS apparently isn't quite ready to follow suit, but that company's Jerry Shulman noted that once the kinks are worked out of the new CBS/Sony CD plant, release of new albums will be close to simultaneous with LPs.

INDIE RECORD promoters are paid a "bounty" of as much as \$2,500 (£2,049) for getting a single onto a major radio station, according to Paradise Records executive Bruce Shindler. Shindler was speaking as part of NARM's indie distributor/label conference in Miami Beach. With \$750 (£615) paid for secondary stations and \$500 (£450) for tertiary stations, the amount an independent label would have to spend to get a hit, he estimated, could run as high as \$100,000 (£81,967).

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EDITOR/ASSOC. PUBLISHER: Rodney Burbeck
DEPUTY EDITOR/INTERNATIONAL MUSIC PUBLISHING: Nigel Hunter
GROUP PRODUCTION EDITOR: Danny Van Emden
SPECIAL PROJECTS EDITOR: Jim Evans

TALENT EDITOR: Chris White
SUB EDITOR: Duncan Holland
REPORTER: John Best
RESEARCH MANAGER: Tony Adler

ASSISTANT RESEARCH MANAGER: Lynn Facey
ASSISTANT: Janet Yeo
CONTRIBUTORS: Jerry Smith, Nicolas Soames, Alan Jones, Barry Lazell

US CORRESPONDENT: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, New York City, NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain
ASSISTANT AD MANAGER: Kathy Leppard
AD EXECUTIVES: Phil Graham, Tony Evans

CLASSIFIED ASSISTANT: Jane Norford
AD PRODUCTION MANAGER: Karen Denham
PRODUCTION ASSISTANT: Nick Scotting
PROMOTIONS: Angela Fieldhouse, Karen Stainer
MANAGING DIRECTOR: Jack Hutton
PUBLISHING DIRECTOR: Mike Sharman

NEWS

Premier Country budget albums

PREMIER RECORDS is aiming at the country market with a series of 10 budget price albums which are being sold to dealers in a 20-unit package under the banner, Premier's Country Cavalcade.

The package contains specially compiled albums featuring original recordings by top country stars such as Kenny Rogers, Johnny Cash, Willie Nelson, Waylon Jennings and Jim Reeves. The complete pack has a dealer price of £27.19 and contains 20 units (either 10 LPs and 10 cassettes — one of each title — or a mix of LPs and cassettes).

The pack comes complete with a free-standing Country Cavalcade dumper bin and a range of specially-branded point-of-sale material which includes posters and window streamers. A discount of 10 per cent is available on orders of five to 10 packs and dealers who take more than 10 packs will receive a 15 per cent discount.

"The County Cavalcade package gives dealers an opportunity to obtain an additional cost saving — and thus increased profit margin — on albums by major country stars," says Premier MD Ron Winter.

TV campaign for Grant hits LP

K-TEL releases Eddy Grant — All The Hits on November 5 backed with a £500,000 television advertising campaign which starts in the Granada, Anglia and TVS regions before rolling out nationally.

The album, the reggae star's first compilation, is released in association with RCA and features such hits as Living On The Frontline, Romancing The Stone, Do You Feel My Love and the current single, Boys In The Street. Also included is a new recording of Baby Come Back, the Equals song which first launched Grant to stardom in 1968. The track was specially recorded for K-tel and is exclusive to the album.

Meat Loaf marketing

ARISTA IS aiming to repeat the success of its Thompson Twins' Into The Gap campaign with similar marketing strategy for Meat Loaf's debut LP for the label, Bad Attitude, released this week.

A "substantial" spend on TV advertising is the main thrust of the campaign and phase one broke in the London region last weekend with 30-second slots on ITV and C4. Phase two starts in Granada and Tyne Tees from November 12.

Additional support includes co-operative advertising with Our Price, music press advertising, in-store displays and posters. The LP will also be helped by Meat Loaf's 22-date UK tour starting November 10 and PAs in major tour towns.

War Dance

Option order deal cuts dealer risk

TV MERCHANDISING company Starblend is acting to minimise dealers' financial risk in committing themselves to ordering albums featured in TV campaigns by an "option order" scheme under which orders will not be processed until TV advertising reaches their region.

Until then there is no firm commitment on the part of the dealer and therefore no financial risk, says Starblend, mindful that dealers have been caught with stock when TV advertising promised by some companies fails to materialise in their areas.

The scheme is a refinement of Starblend's guarantee pledge under which the company undertakes to confirm details of its TV support through trade press advertising, but it is also aimed at generating dealer support for its releases.

"The scheme allows dealers and Starblend to show their level of commitment to an LP before a campaign starts," says Starblend MD Tony Harding. "Dealers will no longer have to commit themselves to the risk of placing larger orders before a TV campaign reaches their area, and from Starblend's point of view, it means we do not have to commit to expensive TV advertising support in areas where the trade does not give us sufficient backing for the product."

TV ads for Impression

IMPRESSION RECORDS is going on TV from next week with two new releases — After Dark, described by Impression as "the ultimate party album", and Friends Again, follow-up to the Best Friends LP. Each will be supported by TV campaigns with national equivalent spends of £300,000.

After Dark is a 32-track compilation featuring Sixties and Seventies party tracks including a side of Motown hits and 10 number ones. The TV campaign breaks in Central on November 7.

Friends Again is the previous Tellydisc direct response LP, now being made available at retail and features country crossover material in the same vein as the earlier Best Friends LP. TV ads start in Tyne Tees on November 7.

Impression will also be re-promoting its Phil Spector Greatest Hits and Christmas Album in the buy-one-get-one-free 2-LP package with TV advertising on TVS and STV from early December — the only two regions in which advertising was not run last year. Also re-promoted is the Spike Milligan children's double album, Wolves, Witches & Giants at a new dealer price of £1.82.

Paige LP set for cinema ads

K-TEL IS augmenting its already extensive TV and marketing campaign for the new Elaine Paige album, Cinema, by taking simultaneous screen advertising in London's top 10 cinemas, tying in with the LP's movie songs concept.

"Cinema advertising is generally much-neglected by the record industry," says K-tel marketing director Peter Hunsley, "but we are confident of good results with this record which lends itself ideally to a film audience."

"Over a two-month period we will be reaching around 300,000 filmgoers. We believe this to be the first-ever simultaneous TV/cinema campaign by a record company, and depending on response in London, the campaign may be extended to run nationally."

K-tel and WEA are backing the LP with a £1/2m campaign with TV advertising rolling nationally through to Christmas, plus posters, centre-pieces and cut-outs, displays and London Transport advertising.

Xmas drive from WEA

WEA'S CHRISTMAS selling campaign kicks off next week under the banner: "Silent Nights? — or are you enjoying WEA records and cassettes?"

The campaign includes extensive national and music press advertising with full merchandising support, the "strongest and most extensive Christmas sales launch that WEA has ever made", according to marketing director Paul Conroy.

It will feature 12 albums by Howard Jones, Echo and The Bunnymen, Sister Sledge, ZZ Top, Prince, Aztec Camera, Chaka Khan, Everything But The Girl, Laura Branigan, Rod Stewart, The Cars and Neil.

Solar signs with WEA

SOLAR RECORDS (Sound Of Los Angeles) has signed a licensing deal for the UK and Eire with MCA, giving the latter exclusive rights to a catalogue including hits by Shalamar and The

Whispers. First fruit of the agreement is Amnesia, a single from the new Shalamar line up, which is available on 7 and 12-inch.

Hits LP from Cockney duo

TOWERBELL IS backing the release of Chas & Dave's Greatest Hits with TV advertising. The campaign will run from the album's release this Friday (2) through to Christmas. Back up promotion includes trade and press advertising and national flyposting, including posters on British Rail and London Transport tubes and buses.

● Towerbell is also using TV advertising to promote Girls Just Wanna Have Fun, the new album from The Nolans. Released this Friday (2), the album features the group's renditions of 33 Top Top hits, frequently in medley form.

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NEWS

Conifer set for more changes

FOLLOWING THE announcement of the departure of John Deacon (MW October 20), Conifer Records has appointed sales and marketing manager Alison Wenham to be managing director, and Kamal Khosla is named finance and administration manager.

Conifer says that in order to take advantage of the growth potential envisaged by its board, it has "substantially increased the capital base and restructured the organisation of the company to meet the future changes of the industry".

Wenham joined Conifer in 1980 after previous experience in a record shop and as a rep for Parnote. Khosla was financial controller with Metier Management Systems.

Spartan to stop Carrere distribution?

SPARTAN RECORDS is taking legal action to prevent the distribution of Carrere Records through PRT. "The matter is in the hands of solicitors and legal action is pending," said Tom McDonnell of Spartan at press time. A court hearing is scheduled for this week. Carrere product has been distributed via Spartan for the past nine months.

IMIC broadens spectrum in '85

THE IMIC conference, organised by *Billboard* magazine, is being restructured and redesigned "to cater more comprehensively for the whole spectrum of home entertainment in the electronic age". The first new-style event will take place at the Sheraton Hotel in Munich in June next year.

Mike Hennessey, *Billboard's* managing director of international operations, has been named conference director for IMIC 1985, the 14th to be held since its inception in 1969. The 1984 event, scheduled for Ireland, had to be cancelled due to lack of support.

Outlining the needs for a reappraisal of the conference's aims and scope, Hennessey says: "We have to broaden the base of the event to match the significant changes which have taken place in the home entertainment industry. There will be four main pillars — matters legal, commercial, artistic and technological."

The 1985 IMIC will be held in conjunction with Intergu, the International Copyright Society which is holding its 10th annual congress in tandem with the conference in Munich.

Bluebird/10 sign deal

SOUL LABEL Bluebird Records has signed a long term licensing deal with 10 Records, effective immediately. This arrangement will mean that product will be sold by the Virgin sales force and distributed through EMI.

First product to be worked through the Bluebird/10 association will be three singles — I Choose You by Paris, Paul Hardcastle's Rainforest and I Don't Want To Lose You by Julie Roberts. Future releases will include product from Gene Chandler, Walter Jackson, Gerry Trew and Magnum Force.

MCPS bans Champagne

THE MCPS has imposed an import ban on So Romantic by Evelyn "Champagne" King (US RCA AFL 15308 (cassette AFK 15308) at the request of CBS songs.

War Dance

DOOLEY

HAVING LOST the chance of any CBS or WEA tracks for their NOW4 hits package for the Christmas market (see page 1), EMI and Virgin are putting on a brave public face, and they resisted suggestions from CBS/WEA that the two partnerships should take turn about each year to have the Christmas season hits compilation using the NOW title, with the Americans kicking off this year, naturally... putting his tongue firmly in his cheek, EMI MD Peter Jamieson reflected philosophically: "I feel personally proud to have been the catalyst to bring together such natural enemies as CBS and WEA"... meanwhile, Ronco is cutting it fine to keep its promise to be back in business in time for Christmas; ditto backers rumoured to be considering a relaunch of the Arcade label; and the Telegroup is cutting back staff in its Tellydisc/Impression operations... RCA has also reduced headcount with a number of redundancies... The Chrysalis saga continues to be a cliffhanger — informed sources say Chris Wright is about to buy-out Terry Ellis completely, and can it be a coincidence that Wright has been raising capital selling property? He recently sold premises in Salisbury Place to DJM for its new London HQ (while it rents out Theobalds Road), and Wright is currently on a prolonged visit to the US, traditionally Ellis' area of responsibility in the company.

THE ZOMBA/Jive team justifiably proud of Billy Ocean's US number one hit with Caribbean Queen (previously also issued as European Queen in the UK and African Queen in African markets), which they claim is the first US number one by a black British male singer... The BPI is readying an announcement of live TV coverage of next year's Awards Dinner... BPI DG John Deacon and legal adviser Patrick Isherwood meeting with the new Minister in charge of copyright matters, Geoffrey Pattie, hoping to get compact disc rental restrictions written in to the imminent new Green Paper on home-taping which was due in November but probably won't be published much before Christmas... A girl, Sophie, to BBC Records marketing manager James Fleming and wife Nadine; a boy Peter Kin, to Gipsy Records Ann Kelly and Kin Kelly... The Happy Hookers Golf Tournament, jointly organised by Towerbell, Eaton Music and Claude Hopper Productions, raised over £2,750 for the Bob Champion Cancer Trust; main prizewinners were Kerry Humphries (1st individual stableford), John Hall/Colin Ashby/Nigel Mason (Texas scramble)... Currently break-dancing all the way to the bank with its first Top 20 LP, *Brewing Up With Billy Bragg*, Go Discs amused to discover its new bank manager rejoices in the name Michael Jackson.

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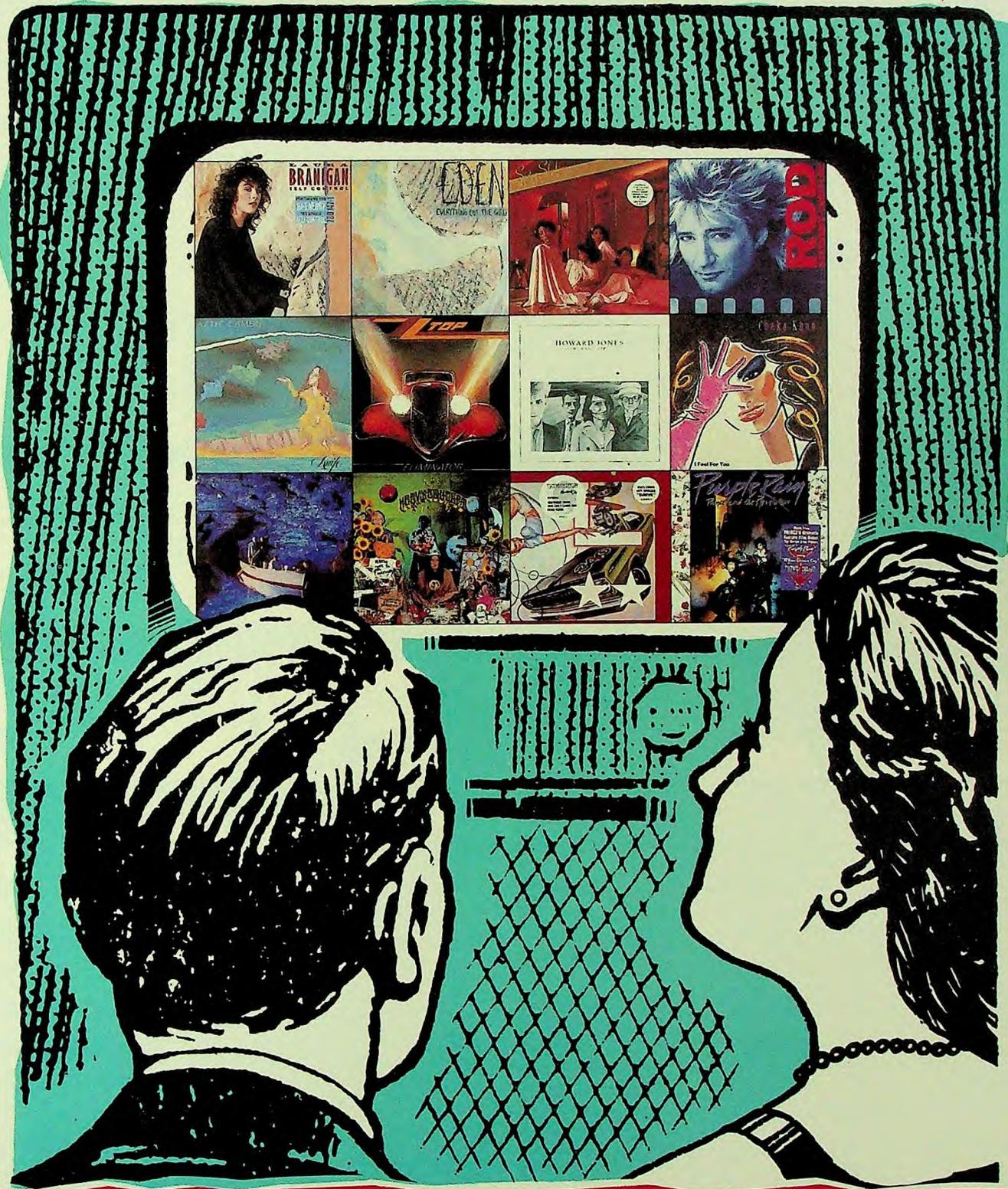
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OPINION

Are charts representative?

I HAVE been in this business a long time and until now I had assumed that record sales were what were needed to enter and rise in the chart, but with album figures averaging 200 per day (end of September), the Steve Hackett album progressed steadily down and out of the chart.

Obviously I have the wrong end of the stick, and in future should pay no attention to my sales figures as they are of no consequence. Despite your recent articles explaining the workings of Gallup (who appear more concerned with research than hard sales), the mystery of its chart rivals that of the Marie Celeste and has a great similarity — one was, and the other is, at sea.

More seriously, the weighting system should also work in reverse for certain types of artist. Fans of Hackett and other such acts probably do not buy their records from the multiples such as Woolworth, Boots etc. As many of these stores are chart returning, this could be seen as an unfair weighting on Gallup's part.

Another point is the combined album/cassette chart, in that many of the same fans will prefer records to cassette and therefore once again this type of product is affected in an adverse way.

Am I calling for another type of chart, or just an extra record-only chart? I don't know, do you?

MIKE HURST, managing director, Lamborghini Records, Gloucester Place, London NW1.

Punish the hypsters

RE: Hying/chart manipulation/shop promotion. Call it what you like, it's harmful to the record industry, and if the major record companies or the BPI (one and the same) really wanted to

abandon hyping (which they don't, as they know it is one sure way of recouping their ridiculous advances), there is one simple way of stopping it.

Ban any record company or distributor's labels from entering the charts for one year plus a token fine to help the BPI beat pirates and tackle the Government on a blank tape levy — two considerably more productive issues.

How many record companies would then "hype" their latest protegee?

CLIVE STANHOPE, managing director, CSA Records, Chamberlayne Road, London NW10.

War Dance

A record wait for a single to be delivered?

Odds on single orders

IT IS not often that I buy records and due to my current efforts am not sure that I've the energy to try again for a while.

On Monday, October 1, I tried to buy a copy of the Phil Collins single *Against All Odds* from Harry Hayes in Fulham Road. As the shop didn't have the stock I placed an order and paid £1.35.

I called in to the shop on Wednesday 3 to be told that EMI had just phoned and the order was in hand. I then went back on Saturday 8, Wednesday 10 and Friday 12 by which time I was beginning to wonder why I had bothered. Each time I was told that the record was marked out of stock. Finding this hard to believe I rang Virgin's sales office.

The young lady I spoke with at Virgin was very helpful and after checking told me that at no time over the past three weeks had the record been out of stock and that stock levels were adequate. I went back to Harry Hayes where they showed me the EMI delivery forms and against VS 674 was an X which the explanation showed designated the record out of stock.

On Monday, 15 I phoned Alan Williams' office at EMI and after explaining to another young lady the problem I was having was told that although technically it wasn't out of stock, stocks were low. She told me that their system is that orders are dealt with on a daily basis and if they run out of stock before an

order is fulfilled the order is sent back to the shop marked out of stock. It is then up to the shop to re-order. I gather that this situation can continue until by more luck than judgement the order comes to the top of the pile.

It is now 22 days since I originally placed my order with still no sign of the record. Whilst I fully appreciate the difficulties of stock control on a record that has 'peaked' it surely shouldn't take this long to satisfy a firm order and does no service to the record industry. In fact the person whom the record was for has now taped the track from the radio and has decided to do the same with future singles.

I realise that I'm talking about one £1.35 single but my impression from EMI is that singles and albums are treated in the same way. I wonder how many sales and potential buyers are 'lost' throughout the country by experiences such as mine. We've all heard many times that buyers are reluctant to order records and would rather go to the second record on their list. If my experience is typical it is not surprising.

I shall keep my order going to see just how long delivery will take. Maybe with a little luck I'll get it in time to give away as a Golden-Oldie at Christmas — but don't tie me down to a year.

JOHN WILKES, Elestar Records, Dancer Road, London SW6

A prize for the record buyers

WITH THE current interest in newspaper bingo games, maybe it's time to revive an idea I suggested in *Music Week* some time ago. Each record could have a numbered sticker on it and prizes given to the lucky purchasers of records with a

winning number.

It works for newspapers, why not records?

It is not beyond the bounds of possibility that it could sell an extra record per week per record buyer if the customer is offered a chance to win a worthwhile prize.

Most people like a gamble, including us retailers. If we didn't we wouldn't be in this cut-throat business, would we?

J A ROWLEY, Rowley's Electrical, Broadway Parade, Hayes, Middx.

DIVINE

NEW SENSATIONAL ALBUM • The Story So Far ...



INCLUDES
NATIVE LOVE
SHOOT YOUR SHOT
SHAKE IT UP
YOU THINK YOU'RE A MAN
I'M SO BEAUTIFUL
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*Huge
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Pay Later!
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 **BULLET**

PAGE 12

If we ever start getting cheaper, start getting suspicious.

As the country's leading independent record promoters, you should expect a lot from us.

After all, in the past four years, no fewer than 75% of the singles promoted by Bullet have entered the Top 75. Compared with the national average of a scant 7%.

But such a consistently high rate of success isn't achieved easily or cheaply. It just couldn't be maintained on low budgets.

It couldn't be maintained without the expertise of our principal directors, brought to Bullet from top positions with major record companies.

Without the efforts of the largest full-time promotion force around,

independent or otherwise. A genuinely professional team, with years of collective experience spent learning their business and building their contacts.

Without the considerable time and thought given to the strategic planning of each campaign. To ensure maximum impact and effectiveness.

Without severely restricting the number of releases we handle. To allow maximum commitment to each project.

Or without innumerable phone calls and over 600 personal calls every week. To record dealers, radio and TV stations throughout the UK.

And you can't run this level of service without running up substantial costs.

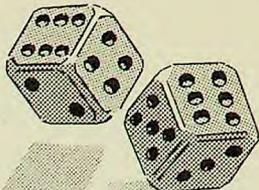
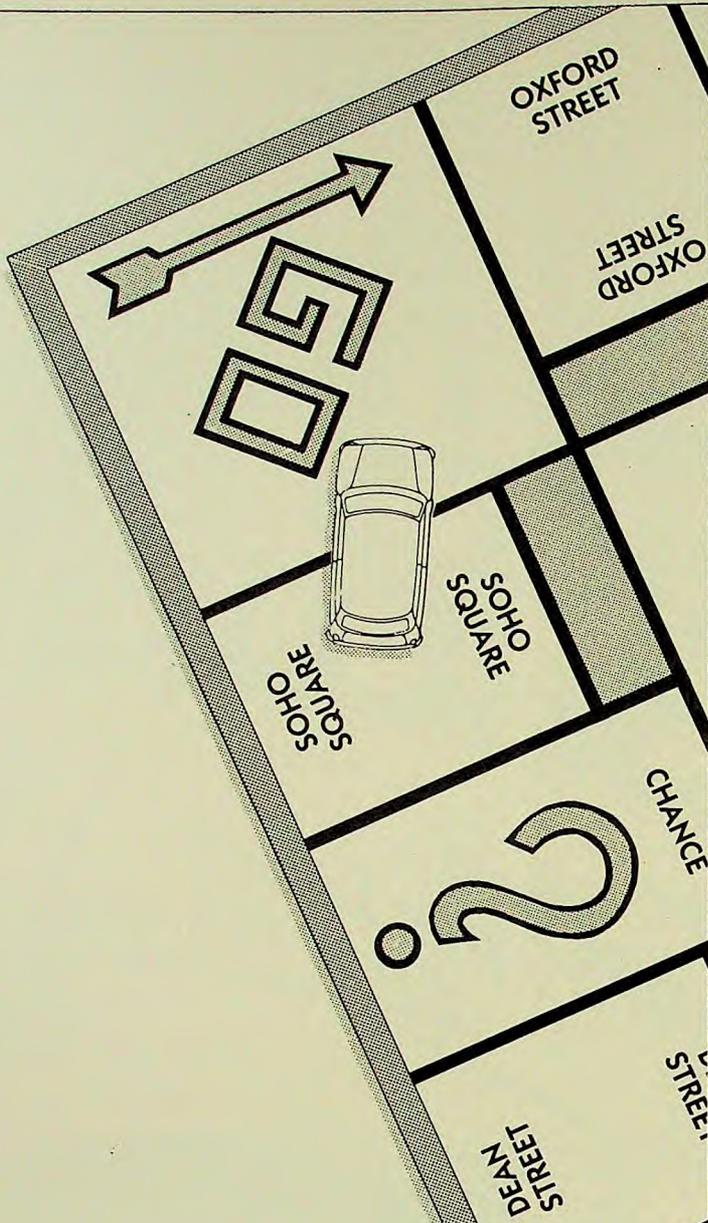
So if you were able to hire Bullet at slashed prices, you would most certainly pay for it later.

Because you simply wouldn't be getting the standards, or the results, that you'd bargained for.

But don't worry. You won't find Bullet getting cheaper. Or less professional. Or less thorough. Or less successful.

If your next release deserves the best possible promotion, you'll find Barry Evans, Stewart Coxhead and Henry Semmence on 01-723 1062 or 01-724 0814.

 **BULLET**



CBS SONGS
ARE MOVING HOME

MUSIC video

- 1 **NEW** DURAN DURAN: Dancing On The Valentine PMI
- 2 1 QUEEN: We Will Rock You Peppermint/Guild
- 3 4 JAPAN: Instant Pictures Virgin/PVG
- 4 2 THE POLICE: Synchronicity Concert A&M/PVG
- 5 8 DON'T WATCH THAT — WATCH THIS PolyGram
- 6 9 THE ROLLING STONES: Let's Spend The Night Together Thorn EMI
- 7 3 UB40: Labour Of Love Virgin/PVG
- 8 (—) DURAN DURAN PMI
- 9 15 TWISTED SISTER: Stay Hungry Virgin/PVG
- 10 17 DAVID BOWIE: Serious Moonlight Media/Import
- 11 16 THE COMPLEAT BEATLES MGM/UA
- 12 12 BREAKDANCE, You Can Do It! K-tel/PolyGram
- 13 7 MICHAEL JACKSON: Making Of Thriller Vestron/PVG
- 14 6 NIK KERSHAW: Single Pictures CIC
- 15 (—) LA TRAVIATA VideoSpace
- 16 18 DAVID BOWIE: Ziggy Stardust & The Spiders From Mars Thorn EMI
- 17 **NEW** TEARS FOR FEARS: In My Mind's Eye PolyGram
- 18 10 FOOTLOOSE CIC
- 19 5 U2: Live "Under A Blood Red Sky" Virgin/PVG
- 20 **NEW** BELLE STARS: Live Signs, Live Times PolyGram
- 21 13 BOB MARLEY/WAILERS: Legend Island/Lightning
- 22 14 NOW, That's What I Call Music Video III Virgin/PMI
- 23 20 STYLE COUNCIL: Far East & Far Out PolyGram
- 24 (—) JACKSON 5: In Concert VCL
- 25 **NEW** SPLIT ENZ: Canada 1983 PolyGram
- 26 (—) LINDA RONSTADT: Whats New Vestron PVG
- 27 28 STREETS OF FIRE: A Musical Fantasy CIC
- 28 (—) QUEEN: Greatest Flix PMI
- 29 22 THE BEATLES: A Hard Day's Night Vestron/PVG
- 30 29 CULTURE CLUB: A Kiss Across The Ocean Virgin/PVG

(— indicates re-entry)
Compiled by Music Week Research © 1984

EUROPARADE

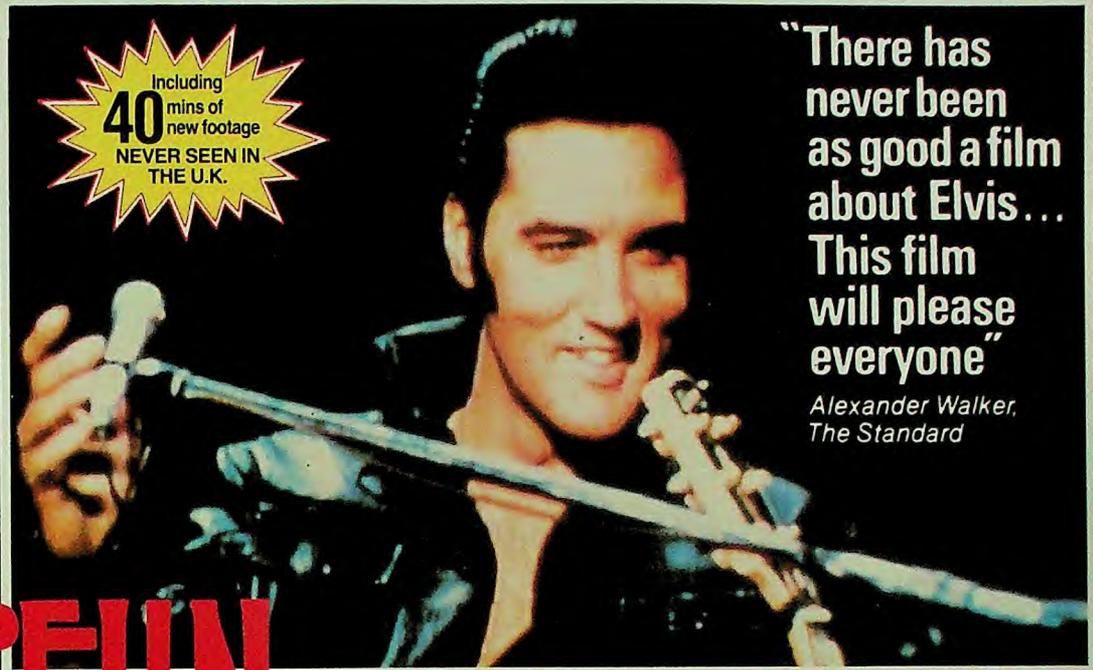
This Week	Last Week	Wks on Chart	Song	Countries
1	1	10	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	IRE/GB/NL/D/B/DK/CH/A/ES
2	2	12	CARELESS WHISPER, George Michael	NL/D/B/CH/A/DK
3	3	4	NEVER ENDING STORY, Limahl	D/CH/A/DK
4	14	4	THE WAR SONG, Culture Club	GB/IRE/NL/DK/B
5	4	5	WHY?, Bronski Beat	NL/IRE/B/D/CH
6	13	3	FREEDOM, Wham!	GB/NL/B/IRE
7	5	10	GHOSTBUSTERS, Ray Parker Jr.	GB/D/CH/A
8	10	3	PURPLE RAIN, Prince & The Revolution	IRE/NL/B
9	30	2	NO MORE LONELY NIGHTS, (Ballad) Paul McCartney	GB/IRE
10	6	5	BLUE JEAN, David Bowie	DK/B/A
11	9	5	PEOPLE FROM IBIZA, Sandy Marton	D/I/CH
12	NEW		I FEEL FOR YOU, Chaka Khan	GB/NL/B
13	NEW		TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder with Philip Oakey	IRE/GB
14	8	7	MASTER AND SERVANT, Depeche Mode	D/DK/CH
15	NEW		IRGENDWIE, IRGENDWO, IRGENDWANN, Nena	D/CH
16	17	14	HIGH ENERGY, Evelyn Thomas	F/ES
17	20	3	DRIVE, The Cars	IRE/GB
18	RE		KALIMBA DE LUNA, Tony Esposito	I/CH
19	15	10	SUSANNA, The Art Company	ES/A/DK
20	16	6	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	D/A/DK
21	22	16	TO FRANCE, Mike Oldfield	ES/F
22	7	6	PRIDE (In The Name Of Love), U2	NL/B
23	23	19	SOUNDS LIKE A MELODY, Alphaville	I
24	NEW		OUBLIE-CA ET, Telephone	F
25	11	7	BIG IN JAPAN, Alphaville	ES
26	25	2	LES SUNLIGHTS/J'AI LE BLUES DE TOI, Gilbert Montagne	F
27	18	4	HOT WATER, Level 42	NL/B
28	26	7	DR. BEAT, Miami Sound Machine	B/D
29	NEW		DISCO BAND, Scotch	CH/D
30	28	9	ALL OF YOU, Julio Iglesias & Diana Ross	ES
31	29	4	MOVIN' ON, Navioito	I
32	32	21	SELF CONTROL, Laura Branigan	DK
33	31	6	FEMME LIBEREE, Cookie Dingler	F
34	NEW		I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young	IRE/GB
35	37	4	FRIENDS, Amii Stewart	I
36	21	2	SHE BOP, Cyndi Lauper	A
37	39	2	TENTACIO, Jose Luis Perales	ES
38	12	14	SUCH A SHAME, Talk Talk	I/CH
39	27	4	IF IT HAPPENS AGAIN, UB40	IRE/NL/B
40	19	28	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	F

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.

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PRICE
£13.95**
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THIS IS ELVIS



Including
40 mins of
new footage
NEVER SEEN IN
THE U.K.

"There has never been as good a film about Elvis... This film will please everyone"
Alexander Walker, The Standard

Without doubt the best biographical film ever made. "This Is Elvis" combines both familiar and previously unseen film of the King, together with some superbly recreated scenes from his life. © 1981 Warner Bros. Inc./All rights reserved.

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ROCK AND ROLL · CELEBRATION DAY
THE SONG REMAINS THE SAME · RAIN SONG
DAZED AND CONFUSED
NO QUARTER · STAIRWAY TO HEAVEN
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· JOHN BONHAM · JOHN PAUL JONES · JIMMY PAGE · ROBERT PLANT ·

Led Zeppelin, one of the great supergroups of the seventies have been immortalised on celluloid in the **only** existing video available on the market "The Song remains The Same", a staggering visual celebration of some of the most moving and powerful rock'n'roll the world has ever seen. © 1976 Swan Song Inc.

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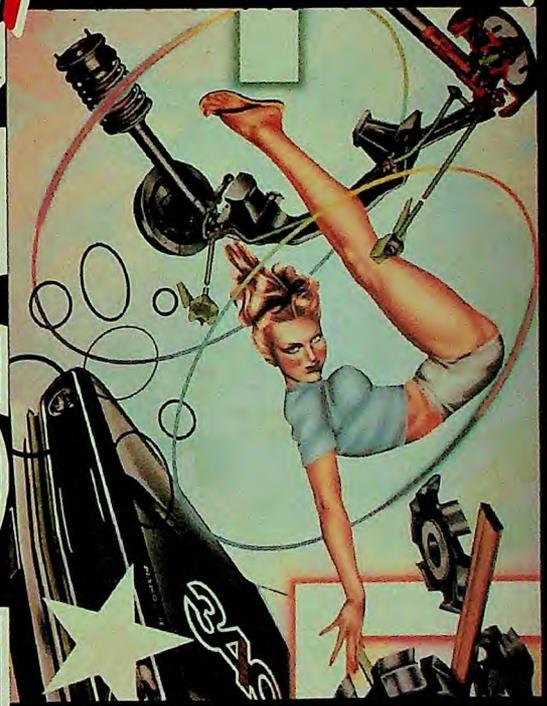
from your Area Representative
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Heartbeat City

CARS

THE



Featuring the current hit single **"DRIVE"**

The Cars have always been on the cutting edge when it comes to music video. And the *Heartbeat City* video cassette, with songs from three of the band's most successful albums, is no exception. © 1984 Elektra/Asylum Records.

WARNER HOME VIDEO

FROM WARNER BROS. A WARNER COMMUNICATIONS COMPANY

PUBLISHING

Edited
by
NIGEL HUNTER

Copyright course

A TRAINING course on copyright and neighbouring rights was held earlier this month in London, organised by the World Intellectual Property Organisation (WIPO) in co-operation with the UK Government and the British Copyright Council (BCC). The venue was provided by the PRS.

The course is one of a series staged by the Geneva-based WIPO in various European centres in recent years, and the last one was in 1981 when the venue was the MPA in London.

Costs of the courses attended by 18 trainees from developing countries was shared equally between WIPO and UK sponsors, including the Government, the BCC, the MPA, the MCPS, the IFPI and other bodies with an interest in copyright and neighbouring rights.

Lectures covered the principles of copyright and neighbouring rights, as established by the international conventions, national legislation and court decisions, and also the practical aspects of the subject such as the administration of rights, both individually and collectively, and contemporary problems such as piracy and the impact of new technology.

All the lecturers were experts drawn from WIPO, the UK, other European countries and two developing territories. The trainees were also taken on instructional visits to the PRS, Phonographic Performance Ltd, the IFPI and the BBC.

Jobete/WB print contract

JOBETE MUSIC, the publishing arm of Motown Records, has signed a long-term exclusive UK print contract with Warner Brothers Music, with distribution through IMP.

Through Warner Bros, Jobete will be making available more titles in print, and creating "a broader base" for this area of its business by means of concept music folios, catalogue promotion books, and a previously unavailable "hits"

series of single song copies from the early days of Motown right up to current chart entries.

Both Jobete and Warner have interests in copyrights by such names as Lionel Richie, Lamont Dozier and Ashford & Simpson as well as material recorded by Michael Jackson, Diana Ross and other major artists.

Jobete is now located with Motown Records at Tudor House, 23/24 Rathbone Place, London W1P 1DG (01-631 0380).

Satril expands

CHRIS BAKER has been appointed head of Satril Music, the publishing department of the Henry Hadaway Organisation.

His move to Satril Music heralds an expansion in the company's operations. Hitherto it has collaborated closely with Satril Records and Henry Hadaway's Crash label, but it will now assume more autonomy, with Baker seeking new songwriters, artists and bands for signing and producing masters, utilising the Satril 24-track studio in the latter activity.

Satril Music will licence masters to other record companies, and will continue its sub-publishing policy abroad.

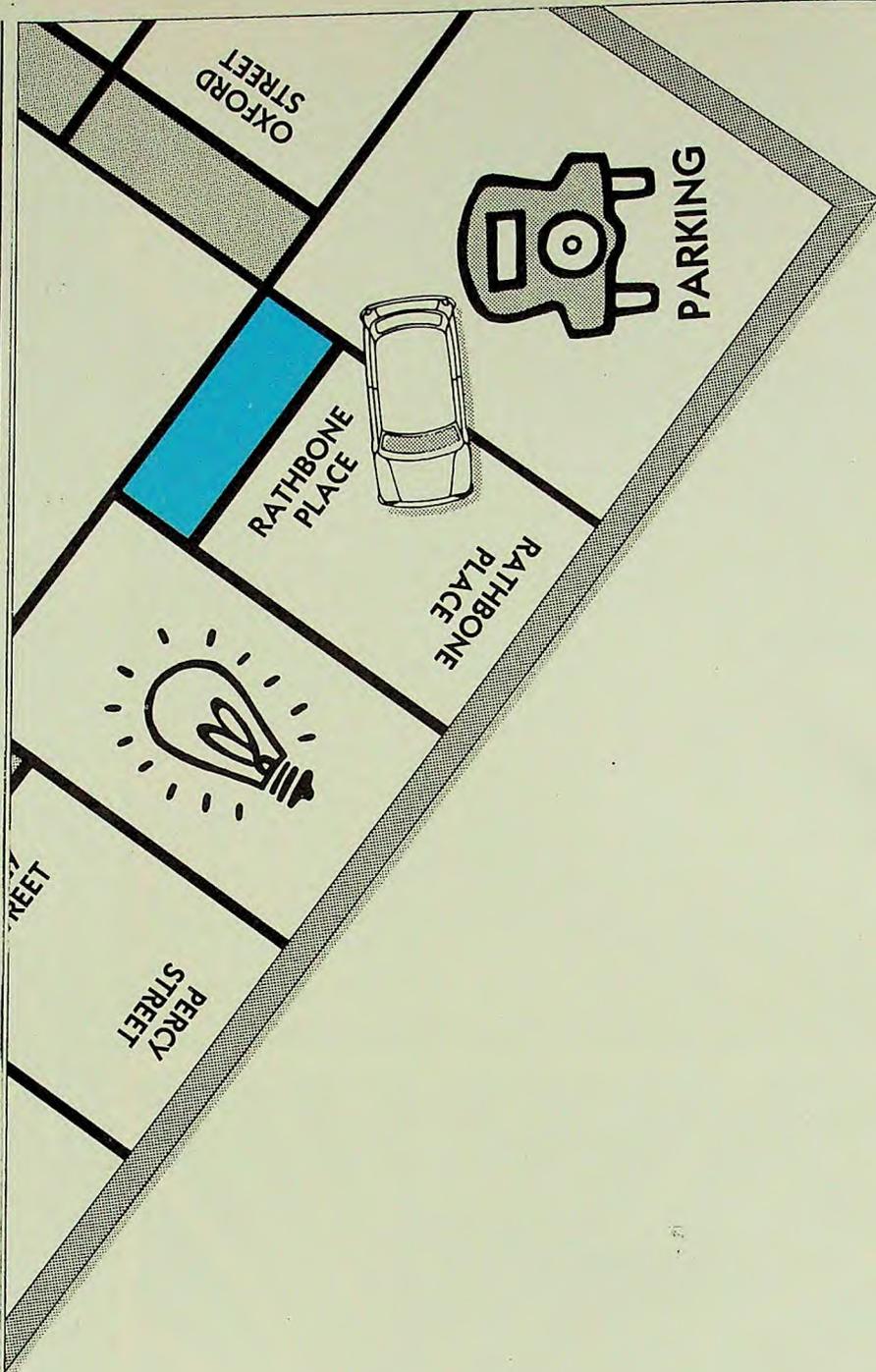
Simply songs

SIMPLE SONGS, the publishing arm of Simple Records, has signed a sub-publishing agreement with EMI Music Publishing.

The company's roster already includes two Simple Records bands, The Vipers and Visible Targets, plus songwriter Tony Prosser, and Snakes Of Shake.

Nitzer signs

AUGUST MUSIC Publishing has signed Nitzer Ebb to a publishing deal. The first material under the pact will be a single by the band via their own Power of Voice Communications label.



STUDIO

NEXT ISSUE: NOVEMBER 17th

This month's news and buzzes from the studio and equipment world. + AES, New York Report from Richard Elen.

STOP PRESS

Call Jim Evans for editorial and Phil Graham for your advertisement booking.

COPY DEADLINE: NOVEMBER 7th

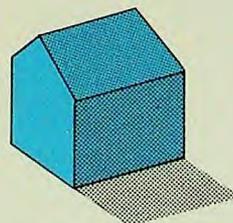
IF YOU SELL —

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SPOKEN WORD
CHILDREN'S RECORDS

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Don't miss Music Week's THREE feature supplement on November 24th

RING TONY EVANS ON 01 836 1522 to advertise



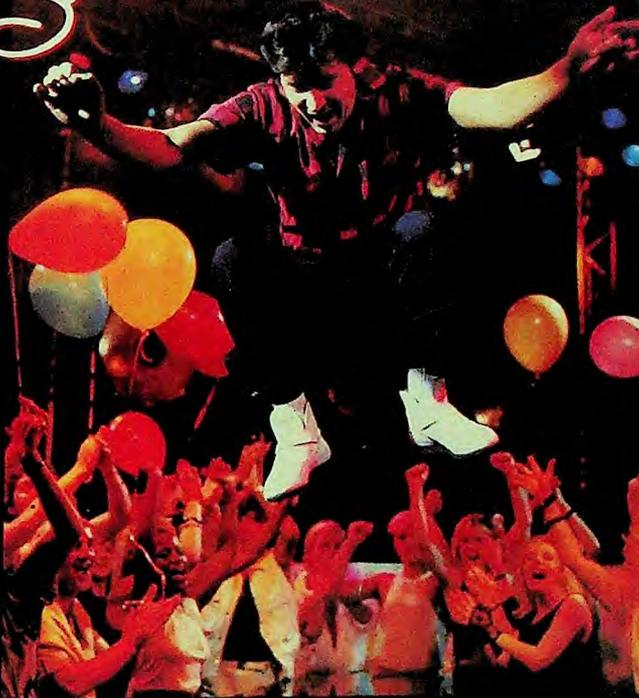
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FROM NOVEMBER 5th 1984

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CBS SONGS · CBS SONGS INTERNATIONAL

NOW ON TV - SHAKIN' STEVENS GREATEST HITS

Shakin' Stevens GREATEST HITS



Shaky's
BRAND NEW
ALBUM & CASSETTE
(EPC 10047) (40-10047)
GREATEST HITS

FEATURING SHAKY'S
NEXT HIT SINGLE
'TEARDROPS'
Due for release Nov 12th.

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

THIS OLE HOUSE

Released 20 Feb 1981, 17 weeks
in chart, reached No. 1
FIRST NO. 1 SINGLE for Shaky

YOU DRIVE ME CRAZY

Released 24 April 1981, 12 weeks
in chart, reached No. 2

A LETTER TO YOU

Released 3 September 1984,
Reached No. 10.

IT'S RAINING

Released 2 Oct 1981, 9 weeks
in chart, reached No. 10

GREEN DOOR

Released 17 July 1981
12 weeks in chart,
reached No. 1

HOT DOG

Released 4 Jan 1980, 9 weeks
in chart, reached No. 24.
First UK hit for Epic Records.

TEARDROPS

Released 12 Nov 1984
- written by Shaky

BREAKING UP MY HEART

A bonus hit from Shaky
to be released early 1985.

OH JULIE

Released 8 Jan 1982, 10 weeks in
chart, reached No. 1
- written by Shaky

MARIE, MARIE

Released 18 July 1980, 10 weeks
in chart, reached No. 19

A LOVE WORTH WAITING FOR

Released 12 March 1984, 10 weeks
in chart, reached No. 2

IT'S LATE

Released 15 July 1983, 7 weeks in
chart, reached No. 11

GIVE ME YOUR HEART TONIGHT

Released 18 August 1982, 10 weeks
in chart, reached No. 11

SHIRLEY

Released 16 April 1982, 6 weeks
in chart, reached No. 6

BLUE CHRISTMAS

(from Shaky's EP)
Released 3 Dec 1982, 6 weeks in
chart, reached No. 2

CRY JUST A LITTLE BIT

Released 4 Nov 1983, 12 weeks in
chart, reached No. 3

A ROCKIN' GOOD WAY

(duet with Bonnie Tyler)
Released 30 Dec 1983, 10 weeks in
chart, reached No. 5

I'LL BE SATISFIED

Released 8 Oct 1982, 8 weeks in
chart, reached No. 10

**Massive
TV campaign
starts Nov. 7th
on Yorkshire TV.
Rolling out
through
December -**

over 18 million
people will see
Shaky's Greatest Hits
with a hard hitting
30 second
prime time commercial.



AIRPLAY *action* BUBBLING

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

- 9 THE ADVENTURES—Send My Heart—Chrysalis CHS 2001 (F) A Moray Firth, Swansea, Downtown B Capital, Wiltshire, Aire, Manx, North-Sound * Luxembour—Powerplay.
 - 9 THE ALARM—The Chant Has Just Begun—I.R.S. IRS 114 (C) B Luxembour, Capital, Severn, BRMB, Mercia, Signal, Metro, Gwent * Clyde-Hitpick.
 - 8 ASHFORD & SIMPSON—Solid—Capitol CL 345 (E) B Essex, Hereward, Mercia, Signal, Manx, Red Rose, NorthSound, BBC Ulster.
 - 7 GORDON CAMPBELL—You Can't Always Want What You Get—Hollywood 009 (Phone 031-229-9651) A Manx, BBC Scotland, Tay, Downtown B Metro, Forth, BBC Ulster.
 - 7 MUSICAL YOUTH—Let's Go to The Moon—MCA YOU 9 (C) A 2CR, West B Luxembour, Plymouth, Mercia, Signal, NorthSound.
 - 7 DAVID SYLVIAN—Pulling Punches—Virgin VS 717 (E) B Luxembour, DevonAir, Hereward, Signal, Pennine, Clyde, NorthSound.
 - 7 ANDY WILLIAMS (with the Royal Philharmonic Orchestra)—Words (based on the last Movement of Beethoven's Symphony No. 9)—EMI 5500 (E) A Manx, BBC Scotland, Moray Firth, Tay B County, Wiltshire, BBC Ulster.
 - 6 PHILIP BAILEY—Children Of The Ghetto—CBS A4857 (C) A Victory B Essex, Signal, Pennine, Red Rose, Forth.
 - 6 THE KENDALLS—Thank God For Radio—Gull GULS 79 (A) A 2CR, Manx, Moray Firth B Wiltshire, Hereward, West Sound.
 - 6 WILLIE NELSON—Cry—CBS A4830 (C) A 2CR, Victory, BBC Scotland, Moray Firth B Beacon, Forth.
 - 6 THE WHITES—Pins And Needles—MCA 917 (C) A Victory, Moray Firth B Plymouth, Hallam, West Sound * Tees—Hitpick.
 - 6 SADAO WATANABE (with ROBERTA FLACK)—If I'm Still Around Tomorrow—WEA U9261 (W) A Victory, Metro B Severn * DevonAir—Hitpick, Mercia—Hitpick, Trent—Hitpick.
- The following records continue to bubble under the main airplay grid. They have all previously appeared on this page
- 7 PARTNERS IN CRIME—Hold On—Epic.
 - 6 M+M—Cooling The Medium—RCA.
 - 6 SHEILA E.—The Glamorous Life—Warner Brothers.
 - 6 MATTHEW WILDER—Bouncin' Off The Walls—Private I/Epic.
 - 5 BOYS TOWN GANG—Brand New Me—Rich And Famous (A).
 - 5 MAURICE GIBB—Hold Her In Your Hand—Audiotrax (A).
 - 5 JOHN HOLT—Too Much Love—Trojan.

RADIO 2

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

- 9 (7) LIONEL RICHIE: Penny Lover
- 9 (New) TRACEY ULLMAN: Helpless (Stiff)
- 7 (10) THE CARS: Drive
- 7 (7) ELTON JOHN: Who Wears These Shoes?
- 7 (6) KENNY ROGERS/KIM CARNES/JAMES INGRAM: What About Me?
- 7 (—) WINDJAMMER: Live Without Your Love
- 6 (5) DAVID ESSEX: Welcome
- 6 (—) TOM T. HALL: P.S. I Love You
- 6 (9) PAUL McCARTNEY: No More Lonely Nights
- 5 (5) PATTI BOULAY/GEORGIE FAME: Swinging On A Star
- 5 (New) JOHN DENVER & SYLVIE VARTAN: Love Again (RCA)
- 5 (6) JULIO IGLESIAS: Moonlight Lady
- 5 (6) MARK KNOPFLER: The Long Road
- 5 (5) HUEY LEWIS & THE NEWS: If This Is It
- 5 (New) RALPH MACDONALD feat. BILL WITHERS: In The Name Of Love (London)
- 5 (7) SADE: Smooth Operator
- 5 (7) ALVIN STARDUST: I Won't Run Away
- 5 (New) STATUS QUO: The Wanderer (Vertigo/Phonogram)
- 5 (6) WHAM!: Freedom

OTHER FEATURED RECORDS:

- CHAS & DAVE: I Wonder in Whose Arms
- HALL & OATES: Out Of Touch
- THE JETS: Party Doll
- JULIAN LENNON: Too Late For Goodbyes
- ANNE MURRAY with DAVE LOGGINS: Nobody Love Me Like You Do
- LOU RAWLS: All Time Lover
- CLIFF RICHARD: Shooting From The Heart
- THE STYLE COUNCIL: Shout To The Top
- THE SWING COLLECTION: 42nd Street
- THE WHITES: Pins And Needles
- ANDY WILLIAMS: Words (based on the last movement of Beethoven's Symphony No 9)

DAVID HAMILTON: RECORD OF THE WEEK
ELVIS PRESLEY: The Last Farewell (RCA)

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

RADIO 1

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

- | | |
|--|--|
| 21 (15) CHAKA KHAN: I Feel For You | 7 (New) STEVE MILLER BAND: Shangri-La, Mercury/Phonogram STEVE 7 (F) |
| 20 (20) JULIAN LENNON: Too Late For Goodbyes | 7 (11) KIM WILDE: The Second Time |
| 18 (17) ALISON MOYET: All Cried Out | 7 (9) RAY PARKER JR.: Ghostbusters |
| 18 (12) BILLY OCEAN: Caribbean Queen (No More Love On The Run) | 7 (5) SHRIEKBACK: Mercy Dash |
| 18 (16) GIORGIO MORODER with PHILIP OAKEY: Together In Electric Dreams | 7 (New) THE ALARM: The Chant Has Just Begun, I.R.S. IRS 114 (C) |
| 18 (14) SPANDAU BALLET: Highly Strung | 6 (9) FREDDIE MERCURY: Love Kills (Theme from Metropolis) |
| 18 (21) WHAM!: Freedom | 6 (6) HELEN TERRY: Stuttering |
| 17 (14) PAUL McCARTNEY: No More Lonely Nights (Ballad) | 6 (New) PREFAB SPRUIT: When Love Breaks Down, Kitchen Ware/CBS SK 19 (C) |
| 16 (18) FEARGAL SHARKEY: Listen To Your Father | 6 (7) PSYCHEDELIC FURS: Heartbeat |
| 14 (20) THE CARS: Drive | 6 (New) SHALAMAR: Amnesia, MCA SHAL 1 (C) |
| 14 (11) POINTER SISTERS: I'm So Excited | 6 (New) SCRITTI POLITI: Hypnotize, Virgin VS 725 (E) |
| 14 (15) ULTRAVOX: Love's Great Adventure | 6 (6) UB40: If It Happens Again |
| 13 (12) EUGENE WILDE: Gotta Get You Home Tonight | 6 (8) TRACEY ULLMAN: Helpless |
| 13 (12) THE CARS: Drive | 5 (11) BRONSKI BEAT: Why? |
| 13 (11) ZZ TOP: Gimme All You Lovin' | 5 (New) DAZZ BAND: Let It All Blow, Motown TMG 1361 (B) |
| 12 (12) HEAVEN 17: This Is Mine | 5 (New) CYNDI LAUPER: All Through The Night |
| 12 (11) JIM DIAMOND: I Should Have Known Better | 5 (11) DAVID BOWIE: Blue Jean |
| 12 (17) THE STYLE COUNCIL: Shout To The Top | 5 (New) EURHYTHMICS: Sex Crime (1984), Virgin VS 728 (E) |
| 11 (10) LIONEL RICHIE: Penny Lover | 5 (New) LEVEL 42: The Chant Has Begun, Polydor POSP 710 (F) |
| 11 (11) MEAT LOAF: Modern Girl | 5 (—) PEPE GOES TO CUBA: Kalimba De Luna |
| 11 (20) PAUL YOUNG: I'm Gonna Tear Your Playhouse Down | 5 (6) POOKAH MAKES 3: Take It Back |
| 11 (17) THE STRANGLERS: Skin Deep | 5 (New) THE REDSKINS: Keep On Keeping On, Decca F1 (F) |
| 10 (15) CULTURE CLUB: The War Song | 5 (—) SISTER SLEDGE: Lost In Music |
| 10 (11) DARYL HALL & JOHN OATES: Out Of Touch | 5 (New) STRAWBERRY SWITCHBLADE: Since Yesterday, Korova KOW 38 (W) |
| 10 (9) HUEY LEWIS & THE NEWS: If This Is It | 5 (10) TALKING HEADS: Slippery People |
| 10 (6) LIMAH!L: Never Ending Story | 5 (9) U2: Pride (In The Name Of Love) |
| 10 (7) NICK HEYWARD: Warning Sign | |
| 9 (New) CHICAGO: Hard Habit To Break, Full Moon/WEA W 9214 (W) | |
| 9 (8) DURAN DURAN: Wild Boys | |
| 9 (11) THE FARMER'S BOYS: Phew Wow | |
| 9 (New) MURRAY HEAD: One Night In Bangkok, RCA CHESS 1 (R) | |
| 9 (8) STATUS QUO: The Wanderer | |
| 9 (8) ELTON JOHN: Who Wears These Shoes | |
| 8 (New) THE KANE GANG: Respect Yourself, KitchenWare/London SK 16 (F) | |
| 8 (New) NIK KERSHAW: The Riddle; MCA NIK 6 (C) | |
| 8 (8) PRINCE & THE NEW POWER GENERATION: Purple Rain | |
| 8 (11) STEVIE WONDER: I Just Called To Say I Love You | |
| 7 (New) ABC: How To Be A Millionaire, Neutron/Phonogram NT 107 (F) | |

OTHER FEATURED RECORDS:

- ASWAD: 54-46 (Was My Number)
- BUCKS FIZZ: Golden Days
- EVERLY BROTHERS: On The Wings Of A Nightingale
- FLOY JOY: Until You Come Back To Me
- FRANKIE GOES TO HOLLYWOOD: Born To Run (Album track)
- FRANKIE GOES TO HOLLYWOOD: Welcome To The Pleasure Dome (Album track)
- GLENN FREY: Sexy Girl
- ROGER HODGSON: Had A Dream (Sleeping With The Enemy)
- JULIAN LENNON: Valotte
- MODERN ROMANCE: Move On
- O.M.D.: Never Turn Away
- PRIVATE LIVES: Living In A World
- LOU RAWLS: All Time Lover
- THIS ISLAND EARTH: See That Glow

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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)	This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)		
1	1	4	FREEDOM Wham! (George Michael) Morrison Leamy Music	2	Epic (TJA4743) (C)	26	18	5	SKIN DEEP The Stranglers (Laurie Latham/The Stranglers) Plughah/EMI Music	39	Epic (TJA 4738) (C)
2	5	3	I FEEL FOR YOU Chaka Khan (Ari! Rardin) Island Music	1	Warner Brothers W 9209 (T) (W)	27	16	7	WHY? Bronski Beat (Mike Thorne) Bronski Music/William S. Berg	31	Forbidden Fruit/London BITE(X) 2 (F)
3	2	5	NO MORE LONELY NIGHTS (BALLAD) Paul McCartney (George Martin) MPL Communications	4	Parlophone (12)R 6080 (E)	28	44	2	I'M SO EXCITED Pointer Sisters (Richard Perry) Rondor Music/CBS Songs	16	Planet/RCA RPS(T) 108 (R)
4	3	7	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams') Giorgio Moroder/Philip Oakley (G. Moroder) GMPC/Virgin Music	5	Virgin VS 713 (12) (E)	29	29	4	THE SECOND TIME Iron Maiden (Rod Smallwood) Virgin Music	37	MCA KIM(T) 1 (C)
5	NEW		THE WILD BOYS Duran Duran (Nile Rodgers/Duran Duran) Tritac Music	3	Parlophone (12)DURAN 3 (E)	30	20	8	SMOOTH OPERATOR Sade (Robin Millar) MCA/BGM	40	Epic A6555 (12" - TX 4655) (C)
6	12	5	TOO LATE FOR GOODBYES Julian Lennon (Phil Ramona) Charisma/Chappell Music	6	Charisma/Virgin JLI 1 (12) (E)	31	24	9	LOST IN MUSIC Sister Sledge (Bernard Edwards/Nile Rodgers) Warner Bros. Music	36	Columbia/Atlantic R9718(T) (W)
7	23	2	THE WANDERER Status Quo (Pip Williams) Schwartz Music	7	Vertigo/Phonogram QUD 16 (F)	32	NEW		ACES HIGH Iron Maiden (Martin Birch) Zomba Music	20	EMI (12)EMI 5502 (E)
8	8	4	ALL CRIED OUT Alison Moyet (Tony Swain/Steve Jolley) Rondor/J&S Music/Copyright Control	8	CBS (TJA4757) (C)	33	21	7	PURPLE RAIN Prince and the New Power Generation (Prince and the New Power Generation) Island Music	43	Warner Brothers W9174(T) (W)
9	4	11	I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red') Stevie Wonder (Stevie Wonder) Jobete/Black Bull Music	9	Motown TMG (T)1348 (R)	34	26	14	CARELESS WHISPER George Michael (George Michael) Morrison Leamy Music	38	Epic (TJA4603) (C)
10	9	6	MISSING YOU John Waite (John Waite/Gary Gersh/David Thoener) Carlin/Intersong Music	15	EMI America EA112 (18) (E)	35	31	19	AGADOO Black Lace (—) Filmitrax PLC/Morouani	33	Flair FLA 107(T) (S)
11	7	6	DRIVE The Cars (Robert John 'Mutt' Lange/The Cars) Carlin Music	17	Elektra E 9706(T) (W)	36	46	2	THIS IS MINE Heaven 17 (Martin Ware/Greg Walsh) Virgin/Sound Diagrams/Warner Bros. Music	28	Virgin VS 722(12) (E)
12	25	4	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean (Keith Diamond) Zomba Music	8	C-JIVE K 77 Jive JIVE (T) 77 (C)	37	27	7	IF IT HAPPENS AGAIN UB40 (UB40/Howard Gray) New Claims/ATV Music	48	DEP International/Virgin DEP 111(2) (E)
13	13	3	LOVE'S GREAT ADVENTURE Ultravox (Ultravox) Jump Jet/Hot Food/Mood/Sing Sing Songs	12	Chrysalis UV(X) 3 (F)	38	NEW		BERSEKER Gary Numan (Gary Numan) Numan Music	32	NUMA NUM (4) (A)
14	6	5	THE WAR SONG Culture Club (Steve Levine) Virgin Music	25	Virgin VS 694(12) (E)	39	60	2	HARD HABIT TO BREAK Chicago (David Foster) Bocu/MCA Music	21	Full Moon/WEA W 5214 (W)
15	34	5	GIMME ALL YOUR LOVIN' ZZ Top (Bill Ham) Warner Bros Music	11	Warner Brothers W 9633(T) (W)	40	NEW		I SHOULD HAVE KNOWN BETTER Jim Diamond (Pip Williams) Rondor/Mot Music	13	A&M AM(X) 220 (C)
16	10	4	SHOUT TO THE TOP The Style Council (Paul Weller) EMI Music	26	Polydor TSC(X) 7 (F)	41	28	7	LOVE KILLS (from 'Metropolis') Freddie Mercury (Freddie Mercury/Giorgio Moroder/Mack) GMPC/Queen Music	58	CBS (TJA4725) (C)
17	17	5	MODERN GIRL Meat Loaf (Meat Loaf/Paul Jacobs/Alan Shacklock) Morrison Leamy Music	19	Arista ARIST 121585 (F)	42	56	2	GOLDEN DAYS Bucks Fizz (Terry Britten) Chappell Music	60	RCA FIZ(T) 3 (R)
18	22	3	PENNY LOVER Lionel Richie (Lionel Richie/James Anthony Carmichael) Warner Bros. Music	18	Motown TMG(T) 1356 (R)	43	41	7	ON THE WINGS OF A NIGHTINGALE The Everly Brothers (Dave Edmunds) MPL Communications	42	Mercury/Phonogram MER 170 (F)
19	14	11	GHOSTBUSTERS Ray Parker Jr. (Ray Parker Jr.) Warner Bros/CBS Songs	27	Arista ARIST 121580 (F)	44	33	7	APOLLO 9 Adam Ant (Tony Visconti) EMI Music	65	CBS (TJA 4719) (C)
20	40	4	NEVER ENDING STORY Limahl (Giorgio Moroder) Giorgio Moroder Publishing	10	EMI (12)LMH 3 (E)	45	62	2	IF THIS IS IT Huey Lewis and The News (Huey Lewis and The News) Chrysalis Music	45	Chrysalis CHS 1212003 (F)
21	15	3	HIGHLY STRUNG Spendau Ballet (Tony Swain/Steve Jolley/Spendau Ballet) Reformation Publishing	30	Reformation/Chrysalis SPAN(X) 5 (F)	46	35	8	THE MEDICINE SONG Stephanie Mills (Dave 'Hawk' Wolinski) Warner Bros. Music	71	Club/Phonogram JAR(X) 8 (F)
22	11	4	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young (Laurie Latham) Burlington/Intersong Music	23	CBS (TJA 4786) (C)	47	NEW		BACK IN MY ARMS (ONCE AGAIN) Hazel Dean (Mike Stock/Matt Aitken/Pete Waterman)	41	Proto ENA(T) 122 (A)
23	30	4	LISTEN TO YOUR FATHER Feargal Sharkey (Feargal Sharkey) Nutty Sounds/Warner Bros. Music	24	Zariazz/Virgin JAZZ 111(2) (E)	48	47	2	THE THORN (EP) Siouxie and the Banshees (Banshees/Hedges) Dreamhouse/Chappell/Virgin	67	Wonderland/Polydor SHEEP 8 (F)
24	22	4	GOTTA GET YOU HOME TONIGHT Eugene Wilde (Michael Forte/Daniel Robinson) EMI Music	22	EMI (12)E 202 (E)	49	NEW		THE CHANT HAS JUST BEGUN The Alarm (Alan Shacklock) Illegal Music	49	I.R.S. IRS(Y) 114 (C)
25	19	8	PRIDE (In The Name Of Love) U2 (Brian Eno/Daniel Lanois) Blic Mountain Music	34	Island (12)IS 202 (E)	50	NEW		LET IT ALL BLOW Dazz Band (Reggie Andrews/Bobby Harris) Jobete Music	35	Motown TMG(T) 1361 (R)

THE NEW 30

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)	
76	81	1	HEARTBEAT (The Mendlesohn Mix) The Psychedelic Furs (Keith Forsey) CBS Songs	87	CBS (TJA 4654) (C)	94	—	—	DANSERIE King Henry's Consort (Philip Love) Beaumont Music	Eden EDEN 1 (P)
77	—	—	I'LL FLY FOR YOU Spendau Ballet (Tony Swain/Steve Jolley/Spendau Ballet) Reformation Publishing	94	Reformation/Chrysalis SPAN(X) 4 (F)	95	—	—	RUNAWAY LOVE Linda Clifford (Gil Askey) Mayfield Music	CRC CRO(T) 002 (10S)
78	—	—	THE A TEAM Mike Post (Mike Post) CBS Songs/Marbo Music	—	RCA 443 (R)	96	91	5	FRANTIC SITUATION Arika Bambataa & Soulsonic Force with Shaango (Arthur Baker) Cap/Cos/Intersong	Tommy Boy/Polydor - (AFRX 3) (F)
79	—	—	SLIPPERY PEOPLE The Staple Singers (Mike Piccirillo/Gary Goetzman) Warner Bros. Music	—	Private Music (TJA 4784) (C)	97	—	—	M. STYLE Lords Of The New Church (Chris Tsangarides) Illegal Music	I.R.S. IRS(Y) 113 (C)
80	76	—	OFF AND ON LOVE Champaign (Champaign) Walkin Music	76	CBS - (TJA 4768) (C)	98	—	—	FOREVER YOUNG Alphaville (Colin Pearson/Wallgang Loos) Warner Bros. Music	WEA X5264(T) (W)
81	—	—	I CHOOSE YOU Paris (Carl Davis/Otis Leavitt/Paris Holly) Gastana/Ensign/Kiwi/Nuance/Bluebird	90	Bluebird/10 BRIT 9 (E)	99	—	—	CALL FOR ESCAPE ROUTE The Fall (John Leckie) Minder Music	Beggars Banquet - (BEG 120E) (W)
82	—	—	ALL THROUGH THE NIGHT Cyndi Lauper (Rick Chertoff) Dick James Music	79	Portrait/Epic A 4849 (C)	100	78	2	BOYS IN THE STREET Eddy Grant (Eddy Grant) Greenheart/Intersong Music	Ice ICE(T) 62 (R)
83	—	—	NAUGHTY TIMES Cunty (Brian Morgan/Shelly Scraggs/Andre Perry) Copyright Control	84	Cooltempo/Chrysalis COOL(X) 105 (F)	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.				
84	—	—	SINCE YESTERDAY Strawberry Switchblade (David Motion) Zoo/Warner Bros. Music	83	Korova 38(T) (W)					

TITLES A - Z (WRITERS)

A Letter To You (D. Lind)	57	Danserie (C. Collins/P. Love/M. Lewin)	11	Modern Girl (P. Jacobus/Durkin)	17	Slippery People (D. Byrne/T. Weymouth/C. Frantz)	70/79
A Team, The (M. Post/P. Carpenter)	78	Drive (R. O'Keefe)	12	Naughty Times (B. Morgan/S. Scraggs/S. Ferguson)	83	J. Harrison)	30
Agadoo (M. Spill/M. Delancey/J. Perani)	35	Dr. Beat (E. E. Garcia)	55	Never Ending Story (G. Moroder/K. Forsey)	20	Smooth Operator (M. R. St. John/S. Matthews)	36
All Cried Out (A. Moyet/S. Jolley/T. Swain)	8	Don't Stop (D. Sembello/D. Bateau)	52	No More Lonely Nights (Ballad) (P. McCartney)	57	Take It Back (M. Watson)	10
All Through The Night (J. Sheen)	82	East Of Eden (Big Country)	56	Out On Legs (M. Dwyer/J. Jones/R. Maffei)	30	This Is Mine (I. G. Marshall/W. G. Gregory)	26
Alphaville (Colin Pearson/Wallgang Loos)	62	Forever Young (G. Moroder/L. Lloyd)	58	On The Wings Of A Nightingale (P. McCartney)	43	Thorn (EP) (The Siouxie and the Banshees)	46
Am I That Easy (L. Aarons)	44	Frantic Situation (A. Baker/L. Evans/R. Seymour)	96	One Night In Bangkok (T. Rice)	4	Together In Electric Dreams (G. Moroder)	4
Apollonia 6 (A. M. Brown)	63	F. Henderson/E. Williams/B. Assin/W. Fowles	96	B. Anderson/S. Uwezo)	85	P. Oakey)	3
Arista ARIST 121580 (F)	27	J. Miller/R. Allen)	56	Out Of Touch (D. Hall/J. Gales)	53	Too Late For Goodbyes (J. Lennon)	13
B. Anderson/S. Uwezo)	58	Freedom (G. Michael)	1	Penny Lane (L. Rich/J. Harvey-Richie)	18	Walk Away (H. Scudder/B. Barrow/S. Schmitt)	57
Big In Japan (Gold/Martens/Loyd)	54	Gaenger Single, The (Various)	—	Pulling Punches (D. Sylvian)	7	Wanderer, The (E. Marcano)	7
Blue Jean (D. Bowie)	54	Ghostbusters (R. Parker, Jr.)	15	Purple Rain (Prince and the New Power Generation)	23	War Song, The (Culture Club)	55
Boys In The Street (E. Grant)	100	Gianna (G. Michael)	15	Reckless (M. Goldstein/R. Kasse)	33	Warning Sign (D. Heyward)	54
Call For Escape Route (EP) (M. E. Smith/C. Scanlon/B. Smith)	96	Ghostbusters (R. Parker, Jr.)	42	Rock The Box (Kee Kassek/Morey Goldstein)	88	Weekend Girl (T. Lewis/J. Harris III)	53
Can The Rhythm (K. Wright)	34	Golden Days (B. Fizz)	42	Rock The Box (Kee Kassek/Morey Goldstein)	88	When Love Breaks Down (P. McCartney)	31
Carless Whisper (G. Michael/A. Ridgely)	53	Gotta Get You Home Tonight (M. Horton)	24	Second Time, The (M. Wilder/R. Wilde)	29	Why? (Bronski Beat)	27
Caribbean Queen (No More Love On The Run)	12	H. Broeders)	22	Sex Crims (Nine Inch Nails) (S. Lennox)	46	Wild Boys, The (Duran Duran)	60
Chant Has Begun, The (M. King/P. Gould)	59	Hammer To Fall (B. May)	74	Shooting From The Heart (Glen Greenaway)	62	Who Wears These Shoes? (E. John/B. Tappin)	52
Chant Has Just Begun, The (M. McDonald/Peter Sharp)	49	Hard Habit To Break (S. Agnew/R. Butler)	76	Shout To The Top (P. Weller)	16	Why? (S. Lennox/C. Sambach/Bronski Partridge)	27
Cover Me (B. Springsteen)	74	Helpless (B. Holland/D. Dostler/E. Holland)	61	Since Yesterday (L. Bryson/R. McDowell)	84	You Turn Me On (R. James)	85
		Highly Strung (G. Kemp)	31	Skin Deep (The Stranglers)	39		
		I Choose You (C. Davis/O. Leavitt/P. Holly)	81				
		I Just Called To Say I Love You (S. Wonder)	2				
		I Should Have Known Better (J. Diamond/G. Lyle)	40				
		I Won't Run Away (J. David)	75				
		If It Happens Again (UB40)	37				
		If This Is It (Colla/Lewis)	45				
		I'll Fly For You (G. Kemp)	42				
		I'm Gonna Tear Your Playhouse Down (E. Rendall)	22				
		I'm So Excited (A. Pointer/J. Pointer)	16				
		I'm Warning You (R. Brown/W. Lester)	21				
		International (R. Moller)	71				
		Judgement Is The Mirror, The (P. Murphy/M. Kurs)	63				
		Let It All Blow (K. Harrison/B. Harris)	50				
		Listen To Your Father (C. Smyth)	46				
		Love Kills (from 'Metropolis')	41				
		Love's Great Adventure (W. Cann/B. O'Connell)	17				
		M. Style (B. James/J. Traganza)	42				
		Medicine Song, The (D. Wolinski)	77				
		Missing You (L. Walker/C. Sandford/M. Leonard)	28				
		Mr. Solitaire (A. Marshall/Nightingale)	60				
		Mr. Solitaire (A. Marshall/Nightingale)	60				



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PERFORMANCE

Big Country

RELAY RACES across the stage, high kicks and fan fondling may all have their roots in genuine entertainment, but if such antics continue to give Stuart Adamson a "a man of the people" tag, then so will Big Country remain stuck in the increasingly redundant format of the rock concert.

The recently released *Steeldown* shows Big Country to have developed a vaster maturity and more rounded feel than last year's *Crossing* debut. However it contains not a Chance (that wonderful single) nor such crowd pleasers such as *Fields Of Fire*... and therein remains the problem.

Much of the material at Hammersmith Odeon was culled from *The Crossing*, with *Steeltown* songs giving the audience a breather before the next sing-along.

Which brings us back to Chance, such a gloriously sensitive song. That the chorus can be repeatedly allocated to communal singing is clearly a decision only a performer as charismatic and *in control* as Adamson can make. But to what end? As a ploy it's pointlessly routine, so why bother?

If this is what Adamson finds his fans want, then it's his fault for maintaining the pretence. Far from re-defining the cliché Big Country are re-affirming it to their own loss. For a fine band with admirable sentiments it seems a shame to become so trapped in such a restrictive area.

This is of no real concern through. Both nights at Hammersmith Odeon were sold out and Wembley is being arranged.

DUNCAN HOLLAND

Elvis Costello

ELVIS COSTELLO has contributed so widely and consistently to music over the last 10 years that it's all the more disappointing to witness him in anything less than brilliant form.

At Hammersmith Palais, as part of his four Monday night spots throughout October, the music, the band and the man took a long time to really warm up, although the packed audience was behind them from the start, cheering every chord and every utterance from Costello, who, looking visibly older since last year's tour, seemed like an avuncular Dave Edmunds with his shades and greased back hair.

Costello seems to be harking back more and more to the *My Aim Is True* days, which, while no bad thing in itself, left little time for the more subtle ironies of his later works and, sadly, some of the finer points of the lyrics were lost in the cut and thrust of a hurried set in which the Attractions thumped away relentlessly.

It wasn't until the man reappeared alone onstage for what was to be the first of many encores that the old spark shone through, whetting the appetite for Costello's solo dates later this autumn.

DANNY VAN EMDEN

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Astrud Gilberto

AFTER 20 years out of the limelight Astrud Gilberto proved that she's still capable of weaving her smooth, exotic blend of magic. Without striking any superstar poses at the Barbican Theatre, her natural warmth and charm seemed to communicate itself effortlessly to the audience.

The set relied heavily on those Sixties hits with which Gilberto is most associated. Quiet Nights revealed her voice to be as mellow as when the number was originally recorded in 1964 and combined with the wafting piano to produce a beautifully sunny atmosphere. During *The Telephone Song* Gilberto sounded as if she was struggling to keep up with the music — but that somehow added to its appeal.

With the support of Paulo Jobim on guitar and an energetic trombonist, one did not really notice the absence of a saxophonist — or thus have to make the inevitable comparison with cool king Stan Getz.

Gilberto could not get away without doing *Girl From Ipanema* and produced a more speedy, jazzed-up version. For an encore she gave a Portuguese rendition of *In The Mood* which just went to show that she can sing absolutely anything and make it sound good.

KAREN FAUX

Dream Syndicate

FROM CREATING what many critics saw as "the album the Velvet Underground never made", with *Days Of Wine And Roses*, to compiling a selective aural who's who of Seventies guitar bands the highly-praised *Medicine Head*, it has sometimes been difficult to pick out Dream Syndicate's own identity from the sea of references. Even frontman Steve Wynn switches his voice between Lou Reed's drawl and Jim Morrison's boom.

But their recent storming set at London's Marquee indicated that how people perceive them is of scant importance to Dream Syndicate themselves.

Very little evidence of a band in the throes of an identity crisis was apparent in their heavier-than-ever performance. As Carl Precoda's hair has grown, his guitar licks have got wilder, with a lot of what he played reaching further into heavy metal territory than even the revelatory *Medicine Head* ventured.

But while Dream Syndicate may love those they are accused of stealing from, they certainly don't revere them. The most striking aspect of the A&M band live was their infectious enthusiasm. Dream Syndicate poured sweat, and useless theorising fell away in the face of the unsullied enjoyment gripping the crowd.

Encoring with a shambolic *Ghostbusters* and Lynrd Skynyrd's *Sweet Home Alabama*, only accentuated further the lack of presence Dream Syndicate possess. On record it is possible to take the Californian four-piece on two levels, but live they win.

JOHN BEST

Billy Bragg

FOR A few minutes towards the end of the evening, when Billy Bragg, The Frank Chickens and the Hank Wangford Band crammed onstage together, memories of the old *Stiff* tours flooded back, although most members of the University Of Kent audience must have been too young to remember those early, optimistic days.

In all, it was a show to revive faith in the shape of things to come. In another split bill which saw Billy Bragg onstage for a quickie set, followed by the Hank Wangfords and The Frank Chickens for full-length performances, topped off by BB again, Barking's greatest living poet was in roaring form.

With his new *Go Discs! LP*, *Brewing Up With...*, making its first top 20 entry that day, Billy's wit never seemed brighter, his guitar more biting and, more to the point, his lyrics more keenly observant. Gone are the days when comparisons with Paul Weller held water. Billy Bragg has moulded his influences into his own unique style, creating his own niche in the marketplace at the same time.

That his new LP is a major move forward from *Life's A Riot* is pleasing, to hear him perform the new songs in his current form is a pleasure.

Of his supporting artistes, The Hank Wangford Band were the typical, undemanding, good-time crowd pleasers, though it's hard to see how their bar room bluster could translate onto vinyl. That irrepressible and elegant Japanese duo The Frank Chickens, in many ways have the opposite problem. Their delightful blend of Sixties kisch, rock 'n' roll and Eastern intrigue is grabbing on records but tends to bewilder audiences initially.

The stunning encore, which saw six guitarists on the tiny stage was, of course, Billy Bragg's *A13*, featuring the near legendary Wiggy in what was a fitting climax to a superb evening's entertainment.

DANNY VAN EMDEN

Chris de Burgh

THE CHANCES of Chris de Burgh ever delivering less than 100 per cent either on record or on stage are virtually non-existent. His concert at Wembley Arena was no exception: the whole occasion exuded perfection.

A series of folk-based albums set de Burgh's career in motion, peaking musically with the poignant *Crusader LP*, and saleswise with the *Best Moves* compilation. Then, after teaming up with producer Rupert Hine he released two classic rock records, *The Getaway* and recently *Man On The Line*, which have firmly established him as an internationally acclaimed artist.

He was backed at Wembley by five dedicated and talented musicians. A dazzling light show complemented the distinctive sound system and mix. But it was the man and his many famous tunes that the packed audience had come to see and hear.

Ship To Shore opened the two-hour set followed by an almost traditional arrangement of *Sight And Touch* from the new LP. Then it was back to the archives for *The Traveller* although the bulk of the set understandably revolved around the last two albums. Particularly moving were *Borderline* and *The Road And The Heart*, two profound ballads.

With such a vast repertoire to choose from, de Burgh had to miss out some of his standards, but it was interesting that the two epic story songs, *Spanish Train* and *The Revolution* were the best received of the main set.

They returned for four encores and brought the audience to its feet for the energetic trio of *The Ecstasy Of Flight*, *High On Emotion* and *The Getaway*. After *Lonely Sky*, de Burgh returned to sing *In A Country Churchyard*, by himself with a guitar. Just the way it all started over 10 years ago.

GARETH THOMPSON

TALENT

Five into Seven will go...

ONE OF the newest contenders in the high pressure/high turnover world of making successful pop records is Glaswegian five-piece, *Seven* (right)

Formed around a year ago and snapped up by Polydor in March, *Seven's* first single *Stranger Than Fiction*, was recently released. This, a high profile and dynamic piece of state-of-the-art pop, was produced by Martin Rushent (*Human League*, *Altered Images*), and written by band members Tracey Stewart and Jim Telford.

"The single paints a picture of a series of events that are stranger than fiction. I'm not really sure how well it's going to do but it's been going down well in the clubs up here. I'm not trying to force anything down anyone's throat. Music's mainly for entertainment," explains vocalist and chief lyricist Stewart.

The band are presently trying to line up some gigs, not having played much up till now as they concentrated on writing: "We've got a lot of songs, but we keep throwing them. We're being really selective," says Stewart.

Pop Quiz man's quest

COMPOSER Howard Massey, who wrote the BBC TV *Pop Quiz* theme and was signed to Chappell Music, now has his own company *Workaday World Product* in New York, but will be returning to London in February to produce an LP for *Blo The Flo*.

Massey says: "WWP can offer full production services, synthesiser programming for studio or artists and original music scoring for films and video. I would welcome any additional production work during my time in London, and also for anyone requiring original music for any visual medium, I can send a demo of my work."
• Contact: Howard Massey, 75 Rockefeller Plaza, Suite 319, New York NY 10019.

POP TALENT from the Isle of Wight is featured on a new showcase album, *Feet On The Street*, released on the C-Side label though *Dakota Records*. Two of the bands on the LP, The



FIGURING IN the future: Glasgow band *Seven*

Vocally, Stewart has been compared to everyone from Stevie Nicks to Pauline Murray, but she says her influences are less specific: "You're influenced by everything that gets to you that you like. I listen to a lot of things, from The Beatles to The Banshees — mainly melodic things."

With the follow up to *Stranger Than Fiction* and at least three further contenders lined up, *Seven* are a group likely to get their fair share of exposure over the coming months, but Stewart is remaining level-headed: "I'd just like to be able to do something I'm satisfied with — something that's good. I get a lot of satisfaction out of knowing I believe in our songs."

Talent tips

Waltons and Trixie's *Big Red Motorbike*, are already well-known while *Dakota* boss Alan Smith reports that some of the others have also been attracting interest from major record companies.

All 14 tracks were recorded and mastered locally and the LP is distributed by PRT.

HULL BAND *Kashmir*, which features ex-Salem members Adrian Jenkinson, Simon Ashby and Paul Mendham, Alan Pashby (ex-Pegasus) and Phil Starr (ex-Red Hot), are looking for recording interest.

• Contact: Phil Starr, 16 Filey Grove, Rhodes Street, Hull HU3 5RY (0482-53069).

IN PHAZE Records has signed Elana Harris, former singer with *Floy Joy*, and is looking for new songs in a pop/soul/chart vein for her first solo 12-inch single.

• Tapes should be sent to the Top Floor, 737 Eastern Avenue, Ilford, Essex (01-597 2776).

Chart newcomers

JIM DIAMOND: *I Should Have Known Better*. A&M AM 220. UK origin. Entered chart: Oct 27, 1984. Formerly half of Ph.D, best known for *I Won't Let You Down* (number 3, 1982). Diamond has also worked as vocalist with *Alexis Korner Band*, and is currently preparing his first solo LP.

GIRL TALK: *Can The Rhythm*. Inner Vision/Priority IVS 4. UL origin. Entered chart: Oct 27, 1984. Second single from a bright and breezy duo comprising 14-year old Karen Wright and her 16-year old sister, Julie. Signed to Geffen Records for the US.

PARIS: *I Choose You*. *Bluebird/10 BR 9*. US origin. Entered chart: Oct 27, 1984. A massive hit in discos, Paris Holley's debut single is a falsetto smoocher. He also plays synth on the record and is currently working on an LP scheduled for early next year.

SHEILA E: *The Glamorous Life*. Warner Brothers W9285. US origin. Entered chart: Oct 27, 1984. As a percussionist, Sheila Escovedo has played with Santana, Lionel Richie, Diana Ross and, most recently, Prince. Her first solo single is co-produced with Prince, and is from the album of the same name (K925107-1).

STRAWBERRY SWITCHBLADE: *Since Yesterday*. Korova KOW 38. UK origin. Entered chart: Oct 27, 1984. Debut Korova single defines their style as harsh lyrics couched in a pretty, haunting melody. After a John Peel session, their single *Trees And Flowers* rose to number three on the indie chart a year ago.

PIA ZADORA (and Jermaine Jackson): *When The Rain Begins To Fall*. Arista ARIST 584. US origin. Entered chart: Oct 27, 1984. Jackson is no stranger to the charts, but has previously failed to register here, though her remake of *The Clapping Song* was a major success in the US. This is the title track from her latest film, *Voyage Of The Rock Aliens*.

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.

LP REVIEWS

Top 20 General

THE ART OF NOISE: Who's Afraid Of The Art Of Noise. ZTT ZTT102.

JULIAN LENNON: Valotte. Charisma/Virgin. JLLP 1. Producer Phil Ramone.

DEEP PURPLE: Perfect Strangers. Polydor POLH 16. Producer: Roger Glover and Deep Purple.

FRANKIE GOES TO HOLLYWOOD: Welcome To The Pleasure Dome. ZTTXQ1.

Nostalgia

RAY NOBLE: We Danced All Night. RCA International NL 89463 (mono).

JOHN GARY: Sincerely Yours. RCA International NL 89471. Compiler: Lee Simmonds.

ROSEMARY CLOONEY: Clap Hands! Here Comes Rosie. RCA International NL 89461. Producer: Dick Peirce.

TONY MARTIN: The Best Of Tony Martin. RCA International NL 89468. Compilers: Bill Williams, Gary Wallington.

GISELE MACKENZIE: Gisele. RCA International NL 89462. Producer: Simon Rady.

Some worthwhile resurrections from the RCA vaults. Ray Noble made a huge name for himself as both maestro and songwriter, and this selection of polished dance music includes his *The Touch Of Your Lips* with Al Bowlly among the vocal talent. John Gary has a light, pleasant tenor, but a tendency to bobble on some notes, and made a dog's breakfast of Cole Porter's *In The Still Of The Night* here because he chose a key too low for him. Tony Martin is a first-class singer in the Bing Crosby mould, and this selection is well-named, while Canadian-born Gisele MacKenzie delivers standards in a clear, true voice aided by arrangements and accompaniment by Axel Stordahl of early Sinatra recording fame. But the knock-out of the reissues is Rosemary Clooney, swinging infectiously through a first-class programme aided by fine arrangements and band directed by Bob Thompson.

War Dance

BLOW MONKEYS: Limping For A Generation. RCA. PL 70395. Producer: Peter Wilson. An exceptionally strong and varied debut. The Blow Monkeys are something like a poppier and therefore more commercial Marc & The Mambas with a jazzier bent. *Limping ...* expands upon the promise of the three singles included, showing off Robert Howard's gift for melodies as well as his striking Bolanesque voice. Pop this good cannot be ignored much longer.

VANITY: Wild Animal. Motown. ZL 72283. Producer: Bill Wolfert/Vanity. Prince protege late of Vanity 6, and pretty much his female equivalent. Obviously a woman playing the single entendre sex kitten is less original than Prince doing so. But the music is on the whole strong, Thriller-style soul, with Vanity breathing along like a black Meri Wilson (Telephone Man) to some really dumb lyrics. If Vanity gets herself known — which will not be too difficult — *Wild Animal* could be very big.

JELLYBEAN: Wotupski. MI-America. MPL 19011. 36 minute, five-track mini-LP from John 'Jellybean' Benitez, the New York DJ who has already this year mixed material by Bowie, Michael Jackson, Paul McCartney, Eurythmics and a host of others. Much of Wotupski sounds similar to fellow producer Arthur Baker's work with New Order, with a standard black female vocal over the top. Notable figures putting in appearances include Madonna, Nile Rodgers and Dan Hartman. Includes the single *The Mexican*.

VARIOUS: Making Trax — The Great Instrumentals. Motown. ZL 72187. Aimed at DJs to do their own mixes. The LPs sub-title of *The Rhythm Behind Today's Super Hits* is somewhat misleading since of the seven tracks only Rockwell's *Somebody's Watching Me* and Gary Byrd's *The Crown* have been in the UK Top 30 this year. The remaining five tracks are Lionel Richie's *All Night Long*, Rick James' *Superfreak* and *Give It To Me Baby*, The Mary Jane Girls' *Candy Man* and The Dazz Band's *Let It Whip*.

ROGER WHITTAKER: Songs Of Love And Life. Contour CN 2072.

KENNY ROGERS: What About Me? RCA PL 85043. Producers: Artist, David Foster.

Two contemporary singers of widely different styles but considerable international following.

Whittaker's reissue LP is typically vigorous, outdoors fare, delivered by a forthright voice, but has moments of quieter sentiment such as *Emily*. Kenny Rogers epitomises the modern crossover country artist, with songs that tell a story and powerfully projected accompaniments replete with all today's electronic gadgetry. Kim Carnes, James Ingram and Cindy Fee make guest contributions too.

STEPHEN STILLS: Right By You. Atlantic 780 177-1. A slick production from Stills and other old hands including Jimmy Page, George Perry, Graham Nash and Joe Galdo. Varies between AOR and easy listening, and includes a reworking of Neil Young's *Only Love Can Break Your Heart*.

DUKE JUPITER: White Knuckle Ride. Morocco. ZL72193.

JAKATA: Light The Night. Morocco. ZL72284. Distribution: RCA.

Two new releases from Motown's Morocco label. Duke Jupiter are an out-and-out good-time rock and roll band who — with varying line-ups — have been around the US circuit for more than 10 years. The selection here includes their recent single, *Little Lady*. Jakata, who hail from the West Coast but sound different to what you might expect, incorporate a blend of styles to produce AOR type music with a bit of punch. Includes the single, *Hell Is On The Run*. In both cases, strong UK promotion and live gigs must be a top priority if they are to stand a chance here.

QUEEN IDA AND HER ZYDECO BAND: On A Saturday night. Sonet SNTF 916. Producer: Kenny Denton. Queen Ida's brand of bayou boogie is designed to dance and have a good time to, and anyone who has ever seen her perform live will testify that for it's second to none. It's a shame then, that the music loses some of its essential *joie de vivre* on vinyl and as such this is an LP for current fans only.

JOHN CALE: Comes Alive. ZE Records ILPS 7026. Producer: artist. Cale's profile has rarely been higher with trendy young things like Lloyd Cole, Billy Bragg and the Jazz Butcher very obviously influenced by his seminal work with the Velvet Underground. Sad, then, that while his proteges spring up left, right and centre with exciting new music, Cale himself sounds like a sad, plodding echo of his former self. His live performances have been receiving mixed receptions for a while now, so it's odd that this live LP recorded at London's Lyceum should have been released.

THE RESIDENTS: Ralph Before '84: Volume 1. Korova. KODE 10. A kind of Residents' sampler, taking nine tracks from seven of their previous albums, plus the recent single version of James Brown's *It's A Man's Man's Man's World*. It's a pity the group's "difficult" reputation goes before them, since their perverse and disconcerting music could have a far larger audience with more exposure.

NAZARETH: The Catch. Phonogram VERL 20. Nearly 15 years on, Nazareth are still pounding out their own brand of heavy rock and roll that has made them something of an institution. And, judging from this latest effort, they're still enjoying this music. The band line-up is now the evergreen Dan McCafferty, Pete Agnew, Darrell Sweet and Manny Charlton. As well as band compositions, Jagger/Richard's *Ruby Tuesday* and Goffin/King's *Road To Nowhere* get the Naz treatment on this set.

APOLLONIA 6: Apollonia 6. Warners 925 108-1. Hardly a giant leap forward musically or lyrically, Apollonia 6, from the band which features in Prince's cinema epic *Purple Rain*, features sub-Madonna fetishism and an apparent obsession with underwear. At best it echoes the cutesy Americana of the B52s, but for the most part treads a very hackneyed path indeed. People who liked *Purple Rain* may buy it.

MANTOVANI: I Wish You Love. Contour CN 2071.

MIDNIGHT MOODS ORCHESTRA: Themes & Dreams, Vol. 2. Hallmark SHM 3148.

RON GOODWIN: Ron Goodwin Conducts. Columbia EJ 260172 1. Producer: Kevin Oliff.

ROYAL PHILHARMONIC ORCH: The Queen Collection. Music for Pleasure MFP 415673. Producer: Brian B Culverhouse.

MELACHRINO ORCH: Romantic Serenade. Pressit LC 776. Producers: Robert Mandell, Michael Ford.

The Mantovani and Melachrino orchestras demonstrate the worth of standard songs treated orchestrally, while the Midnight Moods aggregation, opting for more recent compositions such as *Ebony And Ivory* and *Total Eclipse Of The Heart*, show that such material isn't suitable for orchestral attention. The RPO's *Queen Collection*, arranged and conducted by Louis Clark and recorded at the Albert Hall in December 1981, is one of the most successful symphonic exercises in rock music, enhanced by soloists Elena Duran (flute) and Jacques Loussier (piano), plus the Royal Choral Society. Ron Goodwin conducts the New Zealand Symphony orchestra in six good arrangements of standards and his own New Zealand Suite.

Indies

THE JAZZ BUTCHER: A Scandal In Bohemia. Glass Records GLALP 009. Producer: John Rivers. Distribution Cartel/ Nine Mile. The lovable Butcher and his band play and sing their brand of merry melodies with the usual fond references to the Velvet Underground. But *Scandal* also displays a new confidence, that while not completely dispelling the band's essential shambolic nature, goes a long way towards making them look like a more viable indie chart proposition. Live dates support.

DANIELLE DAX: Jesus Egg That Wept. Awesome Records AOR 1. Distribution: Cartel. Producer: artist. While not in the same league as the ex-Lemon Kitten's first solo LP, the excellent *Pop Eyes*, Jesus Egg is, a breath of fresh air so far as creative individuality is concerned. It's hard to classify the music, which is all written by Dax, beyond saying it's highly eccentric mixture of homespun pop, often using ethnic/religious sounding music and rhythms. Indie charter.

VARIOUS ARTISTS: The CSA Collection — Vol 2. CSA CSLP 17. Second in this series, Vol. 2 features 14 of the best cuts released by CSA over the past year. Artists include Junior Brown, Natural Ites, Al Campbell, and Sly & Robbie with *Black Uhuru*. Good value compilation — and even better for the first three months of release when retail price is being pegged to around £3.75. (Also available at this price is *Dee-Jay Super Clash* (CSLP 16), a compilation featuring top Jamaican DJs).

DORIS STOKES: Welcome To My World. Lipp Records. BLIPP D5001. Distribution: PRT. First venture on to vinyl for the affable, high profile medium. Stokes' popularity should not be underestimated — 75,000 people saw her tour last year, and her new book, *Host Of Voices*, has advance orders of 100,000. It is being supported by press advertising and TV appearances.

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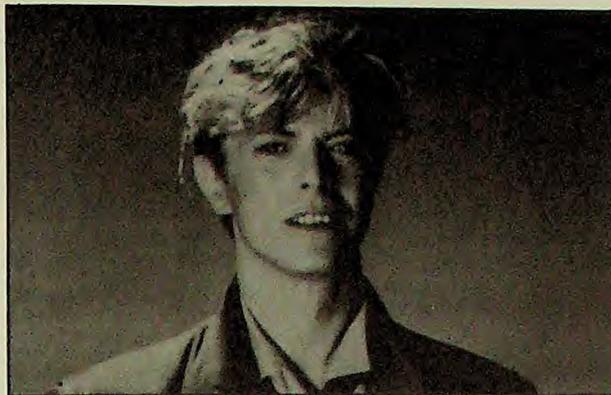
TOP 75 TOP 75 TOP 75 TOP 75 TOP 75
7 & 12 INCH
Singles

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

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1	1	FREEDOM	Wham!	Epic (T/A)4743	26	18	SKIN DEEP	The Stranglers	Epic (T/A) 4738	51	NEW	SHOOTING FROM THE HEART	Cliff Richard	EMI RICH 1
2	5	I FEEL FOR YOU	Chaka Khan	Warner Brothers W 9209(T)	27	16	WHY?	Bronski Beat	Forbidden Fruit/London BITE(X) 2	52	50	WHO WEARS THESE SHOES?	Elton John	Rocket/Phonogram EJS 6(12)
3	2	NO MORE LONELY NIGHTS (BALLAD)	Paul McCartney	Parlophone (12)R 6080	28	44	I'M SO EXCITED	Pointer Sisters	Planet/RCA RPS(T) 108	53	48	OUT OF TOUCH	Daryl Hall & John Oates	RCA RCA(T) 449
4	3	TOGETHER IN ELECTRIC DREAMS	Giorgio Moroder with Philip Oakey	Virgin VS 713(12)	29	29	THE SECOND TIME	Kim Wilde	MCA KIM(T) 1	54	39	BLUE JEAN	David Bowie	EMI America (12)EA 181
5	NEW	THE WILD BOYS	Duran Duran	Parlophone (12)DURAN 3	30	20	SMOOTH OPERATOR	Sade	Epic A 4655 (12" — TX 4655)	55	43	DR. BEAT	Miami Sound Machine	Epic (T/A) 4614
6	12	TOO LATE FOR GOODBYES	Julian Lennon	Charisma/Virgin JLL1(12)	31	24	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T)	56	NEW	PULLING PUNCHES	David Sylvian	Virgin VS717(12)
7	23	THE WANDERER	Status Quo	Vertigo/Phonogram QUO 16	32	NEW	ACES HIGH	Iron Maiden	EMI (12)EMI 5502	57	37	A LETTER TO YOU	Shakin' Stevens	Epic (T/A) 4677
8	8	ALL CRIED OUT	Alison Moyet	CBS (T/A)4757	33	21	PURPLE RAIN	Prince and the Revolution	Warner Brothers W9174(T)	58	38	BIG IN JAPAN	Alphaville	WEA X9505(T)
9	4	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T)1349	34	26	CARELESS WHISPER	George Michael	Epic (T/A)4603	59	NEW	THE CHANT HAS BEGUN	Level 42	Polydor POSP(X) 710
10	9	MISSING YOU	John Waite	EMI America (12)EA 182	35	31	AGAD00	Black Lace	Flair FLA 107(T)	60	36	MR. SOLITAIRE	Animal Nightlife	Island (12)IS 193
11	7	DRIVE	The Cars	Elektra E 9706(T)	36	46	THIS IS MINE	Heaven 17	Virgin VS 722(12)	61	63	HELPLESS	Tracey Ullman	Stiff BUY(IT) 211
12	25	CARIBBEAN QUEEN (No More Love On The Run)	Billy Ocean	Jive JIVE(T) 77	37	27	IF IT HAPPENS AGAIN	UB40	DEP International/Virgin DEP 11(12)	62	NEW	SEX CRIME (nineteen eighty-four)	Eurythmics	Virgin VS 728(12)
13	13	LOVE'S GREAT ADVENTURE	Ultravox	Chrysalis UV(X) 3	38	NEW	BERSERKER	Gary Numan	NUMA NU(M) 4	63	51	WEEKEND GIRL	The S.O.S. Band	Tabu/Epic (T/A) 4785
14	6	THE WAR SONG	Culture Club	Virgin VS 694(12)	39	60	HARD HABIT TO BREAK	Chicago	Full Moon/WEA W 9214	64	NEW	PHEW WOW	The Farmer's Boys	EMI (12)FAB 3
15	34	GIMME ALL YOUR LOVIN'	ZZ Top	Warner Brothers W 9693(T)	40	NEW	I SHOULD HAVE KNOWN BETTER	Jim Diamond	A&M AM(X) 220	65	NEW	WARNING SIGN	Nick Heyward	Mercury/Phonogram MER(X) 175
16	10	SHOUT TO THE TOP	The Style Council	Polydor TSC(X) 7	41	28	LOVE KILLS (from 'Metropolis')	Freddie Mercury	CBS (T/A) 4735	66	49	EAST OF EDEN	Big Country	Arista HEY (12)J6
17	37	MODERN GIRL			42	56	GOLDEN DAYS			67	45	WALK AWAY		

COMPACT disc DIGITAL AUDIO



RCA PLANS to release most of its David Bowie catalogue on compact disc, while EMI will be issuing his latest LP, *Tonight*, on CD in December.

New CD releases from Bowie, Presley and Wonder

RCA—more Bowie titles

RCA IS planning to make the majority of its David Bowie catalogue available on CD over the coming months, along with more Elvis Presley titles, plus releases from Julian Bream and John Denver and further classical titles.

On Motown, Stevie Wonder's *Woman In Red* is being rush-released on CD and to follow as soon as possible are Wonder's *Songs In The Key Of Life* and *Musiquarium*, *The Big Chill* soundtrack and a Gladys Knight and the Pips compilation.

An RCA dealer/consumer catalogue listing all its CD titles available to date (now numbering 72) is currently being prepared.

Brian Atkinson, RCA's special projects manager who is in charge of the company's UK compact disc operation, says that RCA remains firmly committed to CD, but that there are still two problems which have to be solved before the new format really takes off — educating the consumers as to what CD is, and the price of the hardware.

"My feeling is that the consumers still need a lot of educating," says Atkinson. "The majority of people out there still do not know what a compact disc is. In this respect, I feel the initiative must lie with the hardware manufacturers. They have got to convince people that they

need the players.

"It's good to see the Philips/PolyGram combined campaign — I'm sure projects like this will help to establish CD in the public's mind. And of course, the coming of the CD car players and the Sony portable player must help to open up the market.

"The price of the hardware is still very much a problem. The CD player is in competition with home computers, stereo television, video hi-fi, teletext and all the other recent technological innovations aimed at the home entertainment market. I believe that when the CD player price gets down to around £199-£249 that the market will really take off.

"While as a company we are committed to compact disc, we are not releasing product on CD for the sake of it. Everything we release on CD has to be of such a quality that it is compatible with the format. It is the future of sound, and the emphasis has to be on quality. Not enough pop and rock product is being recorded digitally. Perhaps as an industry we should educate our artists to the benefits of digital recording. It may be more expensive, but it's worth it."

● RCA will also be rush-releasing the Chess musical project as a double CD as soon as possible.

Philips unveils record CD set

THE LARGEST CD set to date is scheduled for release in mid-November when Philips issues an 11-strong package containing the complete piano sonatas of Beethoven played by Alfred Brendel.

The package, taken from 13 LPs, is regarded as one of the major performances of the Sonata cycle in recent years, and is being offered by Philips for the equivalent price of seven CDs.



FOLLOWING THE release of Elkie Brooks' *Screen Gems* album on compact disc (the first ever pop CD to be manufactured in the UK and the first ever pop compact disc-only release), EMI has revealed its CD release plans for the coming weeks.

Paul McCartney's *Give My Regards To Broad Street* (above) and Queen's *Greatest Hits* have just been released and are followed this week by Duran Duran's *Duran Duran* and Iron Maiden's *Powerslave*. The Carpenters' *Yesterday Once More* and Andy Williams' *Greatest Love Classics* are set for November 5 release. Duran Duran's *Arena*, Sheena Easton's *Private Heaven*, David Bowie's *Tonight* and Peter Wolf's *Lights Out* will be issued on CD in December.

Mayking's complete package

LONDON-BASED Mayking Records is now offering a compact disc service in conjunction with MPO Discs in France. The facility will soon be the second largest of the three CD plants in Europe (the others being PolyGram Hanover and Nimbus).

Work began on the CD factory in April and the first machine is now on-line and working, with a current capacity of 30,000 discs per week. The second machine will be on line by the middle of this month (November), with a further four due to be installed in early 1985. The plant has been structured to allow expansion and further increases in pressing capacity as the market grows and demand for the product increases.

Mayking's CD service will be in line with its policy of supplying a complete package to clients. "From the receipt of a PCM16 10 digital tape plus label, back cover jacket and booklet artwork — or proofed positive film — we will be able to supply the laser mastering, the disc, crystal case and printing of booklet and back cover jacket," says managing director Brian Bonnar.

"Our production planners will co-ordinate the entire activity," adds Bonnar, "from receipt of all parts to the supply of finished, manufactured compact discs."

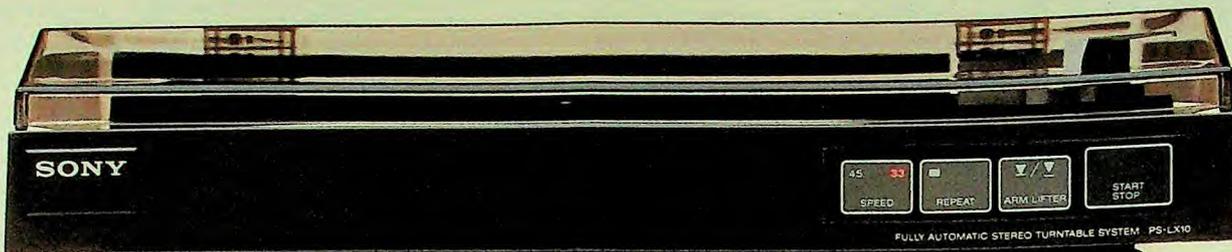
On the subject of Mayking's CD capacity increasing, Bonnar states: "Initially we need to consolidate our investments, and secondly, we will be obliged to follow market trends. The compact disc is part of our overall strategy to supply clients with the main vehicles for home entertainment."

INSIDE

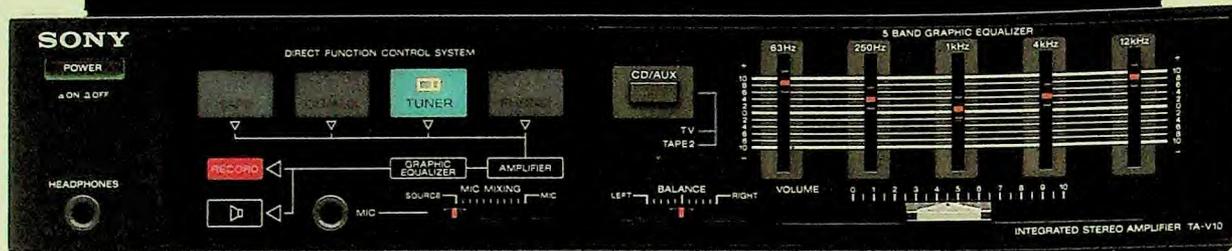
- PolyGram/Philips' joint £800,000 CD campaign hits the TV screens this week. Clive Swan explains ... p3
- Developments in CD hardware, including the new CD portable player ... p4
- How to make a better compact disc ... p6
- Nimbus flooded with orders ... p8
- The world's best selling CD ... p9
- Nicolas Soames talks to classical retailers ... p12
- More product news ... p13, 14, 16
- Dealers' views on CD ... p18, 19

The Polygram Group and Philips announce a record-breaking compact disc campaign.

SEE CENTRE SPREAD AND BACK COVER.



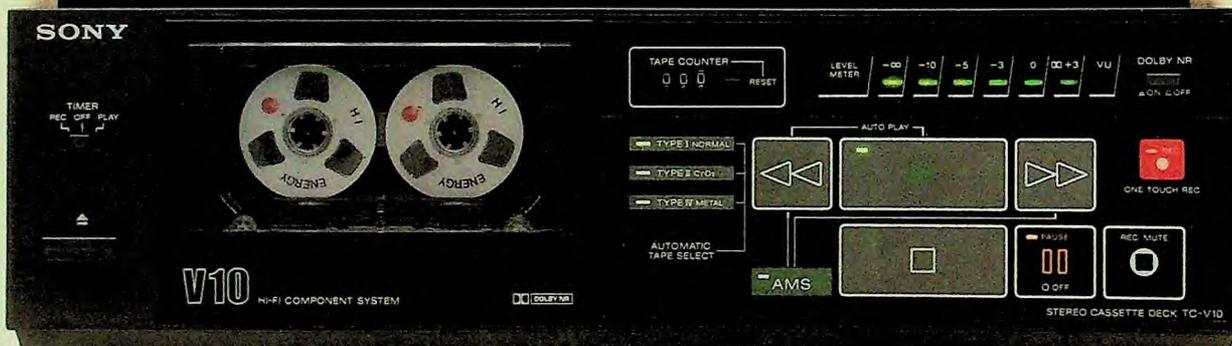
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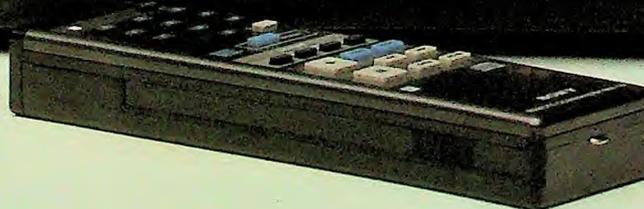
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Starting the CD bandwagon

IN THE last 18 months the compact disc has penetrated the pre-recorded music market to a level that took the cassette many years to achieve, PolyGram Record Operations director Clive Swan told the PolyGram sales force at its recent annual conference at which the company's £800,000 joint campaign with Philips to boost CD was unveiled.

"Not only is CD growing fast, but it is critical for our futures that it does," he said. "And it is positioned to grow even faster than tape because it appeals to both heavy and light music buyers."

Referring to population statistics which indicate growth of the 20 to 35 age group in coming years, while the 15-19 age group is declining, Swan said that CD is the only sound carrier that is going to appeal to the majority of potential music buyers in the Nineties.

"Certainly LPs will be around, certainly cassettes will still be around in a big way, but they are not going to take music to the forefront of in-home entertainment. CD stands a very good chance of doing so. The hardware industry of the world is behind it, and needs it badly.

"The music companies of the world are increasingly committed to it, and, far more important than that, consumers in the key 18 to 35 year-old range like it. They like the discs themselves, and they like listening to music through it. The really positive part of CD is that once people have one, they love it; it's very hard to listen to anything else."

Swan predicted that there will be 50,000 CD player owners in the UK by the end of 1984 and the 230,000 discs sold in 1983 will be trebled in 1984.

"Wherever you hear about it now, CD is seen as positive, whether it is in the BPI's quarterly survey, Our Price's annual report, the national press, radio and TV. CD is being seen as a major opportunity for the music business," he went on.

Emphasising PolyGram's own commitment to the system, Swan revealed that the company went to both Sony and Philips and said, "We want to help sell players. Here's how we believe it can be done; if you agree, we'll put our money where our mouth is."

Philips accepted and both companies began working on the joint campaign to be launched next month.

"Our requirement of the campaign is to give impetus to the total CD market — to



CLIVE SWAN: "Our advertisements will touch a nerve right across the target market."

convince media, retailers, artists, record companies and hardware companies that CD is a current opportunity, not just for the remote future.

"And that will only happen when it begins to break through into the broader market. Why hasn't it so far? Well, there is serious consumer confusion. They want to know why they should have a CD player and they wonder if there is enough software available.

"The objectives that our campaign has are to fundamentally overcome the postponement of serious consideration of CD, and thus the purchase decision, by explaining the fundamental benefit and addressing the misgivings such as, 'Do I have to throw away my existing system', and 'Is there enough software available?"

"We want people to know that CD will dramatically increase the pleasure they get out of listening to recorded music. People will not flock to buy a new box for their living room because we want them to — they only respond to propositions that offer them a benefit.

"The campaign will explain that CD is compatible with existing systems and it merely plugs in; and it will stress that a lot of software is already available.

"We want people to feel that CD is the audio system of the future but that they should consider buying a player now."

To encapsulate all that into a campaign was a very challenging task, said Swan, and they started with a generic slogan that "CD Is The Best Way To Get Music Out Of Your System", which, he added, clearly communicates the benefit of CD and underlines its compatibility.

That is the basic message that will be put across to consumers using all the available media, said Swan. Two separate commercials will "dramatise the enhanced enjoyment that CD brings to listening to music, and hammer home the strategic line".

The advertisements will aim to "touch a nerve right across the target market". They will feature

The compact disc will receive its biggest boost so far when the joint PolyGram/Philips £800,000 advertising campaign kicks off this week. PolyGram's CLIVE SWAN (left) explains the thinking behind the campaign.

music across the age spectrum — emphasising the wide range of repertoire available — and will show people "visibly enjoying that music".

The campaign will only run in the London area, for reasons that it represents the largest potential market and it is also where most of the major interested parties are based: media, retailers, record companies, artists, and hardware companies.

The TV ads will screen over five consecutive weekends starting November 2. Weekends have been chosen to reach the 18-35 year-olds, to reach people when they are most relaxed, and to push home the theme "by concentrating spend at a time when others are spreading theirs".

Radio ads will run for eight weeks starting November 2 at a rate of 35 spots per week on

Capital Radio during the Greg Edwards, Nicky Horne, David Jensen and Kenny Everett shows. Posters will be seen on 700 sites — "the biggest poster campaign in London for that period, bar none".

Back-up at retail level will include a dealer support package with in-store displays, dealer catalogues, consumer catalogues and 20,000 Philips catalogues, all pressing home the message of how many titles are now available, plus presentation racks and "a master bag system that works". CD players will also be offered to dealers at a special price.

"I expect the entire London area to be buzzing over the next three months, and the rest of our industry to be ready to join the bandwagon," concluded Swan. "That is what we are starting — the CD bandwagon."

Cheapest CD on market

TOKYO: Nippon Gakki is introducing to the Japanese market the lowest-priced CD player ever, the \$284 (£237) CD-X2 (below), which is more than \$40 (£33) lower than the cheapest one presently on the market.

Within the marketing of the CD-X2, Nippon Gakki is raising its production of CD players from the present 16,000 units to 20,000 units a month.

The CD-X2 is equipped with a digital filter for a "very clear sound". It can choose and replay up to nine musical tones in the desired order.

Nippon Gakki expects the new CD-X2 player to account for 70 per cent of its total CD player production.



CD-X2 undercuts the cheapest rival by over £30.



Think small.

CHINA CRISIS WORKING WITH FIRE AND STEEL CDV 2285
 CULTURE CLUB KISSING TO BE CLEVER CDV 2232
 CULTURE CLUB COLOUR BY NUMBERS CDV 2285
 CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE CDV 2330
 PHIL COLLINS FACE VALUE CDV 2185
 PHIL COLLINS HELLO I MUST BE GOING CDV 2252
 GENESIS GENESIS GENC 1
 GENESIS ABACAB CBRCD 102
 GENESIS THEN THERE WERE THREE CDSCD 4010
 PETER GABRIEL PETER GABRIEL 4 PGCD 4
 FLYING PICKETS LOST BOYS DIXCD 4
 HEAVEN 17 PENTHOUSE AND PAVEMENT CDV 2208
 HEAVEN 17 THE LUXURY GAP CDV 2253
 HEAVEN 17 HOW MEN ARE CDV 2326
 HUMAN LEAGUE DARE CDV 2192
 HUMAN LEAGUE LEAGUE UNLIMITED CDV 2315
 HUMAN LEAGUE LEAGUE UNLIMITED CDV 2315
 MIKE OLDFIELD 5 MILES OUT CDV 2222
 MIKE OLDFIELD CRISIS CDV 2262
 MIKE OLDFIELD TUBULAR BELLS CDV 2001
 MIKE OLDFIELD DISCOVERY CDV 2308

MEN WITHOUT HATS RHYTHM OF YOUTH CDST 10
 O.M.D. ARCHITECTURE AND MORALITY CD 12
 O.M.D. DAZZLE SHIPS CDV 2261
 O.M.D. JUNK CULTURE CDV 2310
 O.M.D. JUNK CULTURE CDV 2310
 SIMPLE MINDS NEW GOLD DREAM CDV 2230
 SIMPLE MINDS SPARKLE IN THE RAIN CDV 2300
 DAVID SYLVIAN BRILLIANT TREES CDV 2290
 TANGERINE DREAM EXIT CDV 2212
 UB 40 LABOUR OF LOVE DEPCD 5
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Virgin
 Compact Discs



FIRST SIGHT of the new range of PolyGram CD display material designed to back up the forthcoming joint £800,000 ad campaign with Philips using the theme "CD is the best way to get music out of your system". This window and/or in-store display at Disc Music Centre, Bournemouth, uses most of the items available in the merchandising package.



On the road to new breakthroughs

THE PAST month has seen interesting developments in compact disc hardware, particularly in areas that should help the CD on its way to becoming the universal sound carrier.

Both Sony and Pioneer have given on-the-road working demonstrations of their in-car CD players, and Sony has launched its D-50 portable Compact Player which will be on sale in the UK from December.

There are two Sony Car systems: the CDX-5 player-only model and the CDX-R7, a combined compact disc player and AM/FM tuner. Both are built to DIN E standard and are now on sale in Japan and the US. They will be available in the UK through selected specialist dealers in early 1985, priced at around £500 and £650 respectively, including fitting.

Pioneer unveiled its in-car CDX-1 player at the Birmingham Motor Show and, as with the Sony models, it will be available in early 1985. The CDX-1 consists of two separate units, a player section which fits in a DIN-size dashboard space, and a "hide-away" power supply section.

The major problems with in-car CD have been vibration, temperature and humidity fluctuations and dust, but Pioneer claims that these have been overcome.

The main problem of vibration has, apparently, been solved by housing the laser-diode pickup



and the disc drive mechanisms in rigid precision cast frames, suspended from the chassis using a "specially developed shock absorber". Special systems are also built in to protect the laser-diode pickup from extreme heat, dust and other micro particles, such as cigarette smoke. The unit is designed to be part of the Pioneer Centrate car component system. The CDX-1 will cost around £500.

Sony's D-50 portable player is probably the most exciting development in CD hardware to date. It measures only 5 inches wide, 5.25 inches deep and less than 1.5 inches high. This makes the unit smaller than four compact disc sleeves stacked one on top of the other.

A Sony spokesman says: "The D-50 is expected to have a major impact on compact disc player

BILLED AS the world's smallest compact disc player (above) Sony's portable D-50 becomes available in December 1984 priced at £279.95, complete with an AC adaptor, A battery pack, that doubles as a carrying case, the EBP-9LC costs £49.95 and turns the "Compact Player" into a fully portable personal stereo system. The Pioneer in-car compact disc player (right) CDX-1, and Centrate System model FX-K9.

sales and the audio market as a whole, due both to its versatility and its comparatively low price point.

"It can be connected to an optional battery case to serve as a personal stereo, or to a home hi-fi as a normal compact disc player. At £279.95 for the basic

machine, with a further £49.95 for the battery pack, Sony expects the Compact Player to be the fastest moving CD hardware product in 1985, whether bought by the public as a portable, a separate or both."

Speaking at the press conference to launch the D-50, Bill Fulton, chairman of Sony UK said: "We feel sure that younger people will be excited by the Compact Player and start to take a closer look at the wide range of

award for technical excellence at the BPI dinner earlier this year, and to Frankie Goes To Hollywood, whose new album will be released simultaneously on CD and vinyl: "Artists like these place great emphasis on the production quality and sound aspect of their recordings. They and their popularity show that young people do care about the way they listen to music."

"It seems to us that sound quality as well as convenience



music now available on the format."

Fulton also referred to Spandau Ballet, who won Sony's

are of increasing importance to younger people. Our Compact Player is their natural entry-point into the world of compact disc."

Philips claims top share of UK sales

NUMBER ONE sales position in the UK CD market has been claimed by Philips, using its own research figures for the first eight months of 1984.

"Analysis of the market from January to August has revealed that Philips machines accounted for 34 per cent of sales to the retail trade, and that the company's share of consumer sales is several percentage points higher than this and well ahead of its nearest rival," says a company statement.

During 1984, Philips has broadened its distribution from the initial core of independent hi-fi retailers to include several major multiples, including Laskys, Comet, Currys, Dixons, the Alders Group, Bridgers and Boots. The total number of Philips CD retail outlets is now approaching 1,000.

Ray Harris, Philips audio marketing manager said: "We are confident from our analysis of the UK market that we have now achieved our aim of becoming the largest selling CD brand. We believe our early policy of restricting distribution to specialist hi-fi dealers was the correct one for the introduction of such an innovative consumer product, but it had always been our intention to maintain competitive pricing and to broaden our distribution channels as soon as consumer acceptance and breadth and availability of software allowed

us to do so.

Philips is forecasting a total UK market of 35,000 units for the current year.

● A new top-of-the-range model, the Philips CD304, featuring remote control and advanced programming facilities, will be introduced shortly, prices at £399.99. This model will replace the CD303.

● Philips has published its second catalogue of compact disc titles, listing over 1,200 titles now on release in the UK.

A quarter of a million copies of the 16-page volume will be made available from CD software and hardware outlets including WH Smith, Boots, HMV and Philips dealers.

The list, which includes titles from independent labels as well as the majors, comprises 54 per cent classical, 30 per cent pop and rock, 4 per cent easy listening, 10 per cent jazz, and a selection of film soundtracks and compilations.

Simon Turner, marketing manager for Philips Compact Disc says: "The response to our first catalogue was enormous, so much so that we have increased the number of copies of the second edition from the 50,000 we provided in January to 250,000 for our second edition. The sales of both hardware and software are continuing to show healthy increases, prompted by a combination of greater awareness, wider availability and lower prices."

Sony mass market hopes

AN ADVERTISING budget of £250,000 backed with heavy promotion has been set by Sony for its new Compact 66 system developed especially for the UK marketplace.

Available at around £799.00, the system comprises amplifier, turntable, tuner, cassette deck and speakers as well as a full-function CD player.

Sony UK's audio marketing manager Ian Duffell says: "We

expect a heavy consumer response to Compact 66 as a comprehensive home audio system. To date, CD players have only been sold as hi-fi 'separates', a traditionally weak sector of the audio market in the UK. The hi-fi 'systems' market — prepackaged systems racks and music centres — is some six times the size as that for separates. We are convinced that Compact 66 will be the first

product from any electronics manufacturer to herald a larger, mass market for the CD concept in the UK.

"We have consistently argued that the way forward for CD is not through discounting existing models, but through innovation and creative marketing. We believe that the approach we are taking, in the UK and on a world-wide basis is indicative of both."

Decca cashes in on record guide glory

JUST WEEKS after the announcement that the Gramophone's Record of the Year Award had been won by a CD-only issue — Karajan's recording of Mahler's Symphony No 9 — the classical CD market received another important boost.

The prestigious reference book *The Complete Penguin Stereo Record and Cassette Guide*, including Compact Discs, published this week, is being promoted in a joint Penguin/Decca drive — by concentrating on CDs.

As in the past, Decca has won the lion's share of the major accolades given by the book. No less than 37 per cent of all CD Accolades (the name for the Guide's top CD recommendations), 25 per cent of all Rosettes (the top LP and MC releases) and 27 per cent of all three-star recordings have gone to Decca.

But Decca's classical manager,

Michael Letchford, decided to capitalise on the publication of the new Guide "by treating it as a CD promotion".

He has launched an extensive poster campaign which headlines 12 of the 20 CD Accolades, including Ravel's Daphnis and Chloe Suite played by the Montreal Symphony Orchestra under Dutoit, Sibelius' Symphony No 4 conducted by Ashkenazy, and Shostakovich's Symphony No 5 conducted by Haitink under the banner of "Decca proudly presents a dozen of the world's finest CDs".

"We are delighted with the way Decca's recordings have done in the new Guide, but the days of sticking over 1,000 titles are over — it is just not possible to do that at Chadwell Heath."

"In any case, I felt that this would make a perfect CD event and raise CD awareness. The poster is likely to go into

hundreds of bookshops as well as record shops, and we all know that there is a connection between those who buy books and those who buy classical records."

The poster is being given to record dealers as well, with a package containing a list of Decca's CDs, a list of the Accolades and Rosettes — and an order form for the Guide itself. It has now, however, been completely re-written by its editors, and, at well over 1,000 pages, is one of the largest paperbacks the company has ever produced.

An exultant Letchford adds: "It is always nice to have an endorsement from outside, especially from a company like Penguin, and the distinguished editors of the guide. And it couldn't have come at a better time: with Christmas coming, this is the most important part of the year for CD with us."

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THE ARRIVAL of the Compact Disc promised a revolution in sound quality in the home. 18 months on, does it deliver the goods? Recording engineer and ex-editor of recording journal *Studio Sound*, Richard Elen, looks at the current state of the art and offers some advice to record companies on how to make a better CD.

The care needed in making a CD

THERE can hardly be a doubt in anyone's mind that CD has well and truly arrived. The question is not "when will it take off", but "when will everyone have one?" Truly, the medium offers the best audio quality that has ever been available for the consumer, and there are but a few flat-earthers who don't recognise that fact: they apparently said the same about the LP — and even before that, about steel needles and valve amplifiers.

But regrettably the flat-earthers haven't got it all wrong. At the sharp end of digital audio development there are things still to be done to improve the sound, and new generations both of home players and studio recorders are still getting better. Digital audio and CD are still in the Emil Berliner stage of development: that is where the LP was in the early 1900's. Whether you, or your customers, will notice the difference as such improvements are made is debatable. But improvements there will be, and have been, particularly in areas like the conversion of the digital audio signal to an analogue waveform we can hear, and the various arrays of circuitry that the sound must

pass through to reach the terminals of the player.

But while there have been some marvellous recordings released on CD — such that the revered *Gramophone* magazine has named a CD-only DGG release as its "best release of the year" — there have also been some bad ones. Also, the CD isn't quite — yet — what the media hype told us it was.

Admittedly it is pretty difficult

to permanently damage a CD, and almost impossible to damage it by playing it, but even the most hardened marketing man has got to be honest and say that "pure, perfect sound forever" was going a bit too far. Really, you have to look after them like you ought to look after regular vinyl product. If you do get fingerprints on them, you will have to wipe them off!

On the brighter side of things,

though, there have been some excellent CD releases. Obviously the highest quality CD can offer will only be revealed with a completely digital recording — the majority of Telarc classical releases spring to mind. Barclay James Harvest's *Ring Of Changes*, and Decca's classical CDs are also up there at the top.

But CD is an excellent medium for analogue recordings too, and it is perfectly possible to produce excellent results with a well-handled analogue master, so, if the job is handled correctly, record companies need have no fear of releasing back-catalogue on the shiny silver disc. Listen to The Police's *Synchronicity* for example. Or the Human League's *Dare*, and a host of others. Even archive recordings like Billie Holliday's *Songs for Distingue Lovers* sound excellent without the pops and crackles. The tape hiss on a 1957 recording is wholly forgivable. Whatever the master, the CD can offer the listener the closest approach to what the guys heard in the studio when they said "that's the one".

Once the master tape goes into the system very little can go wrong. You can get subcode editing errors which result in, for

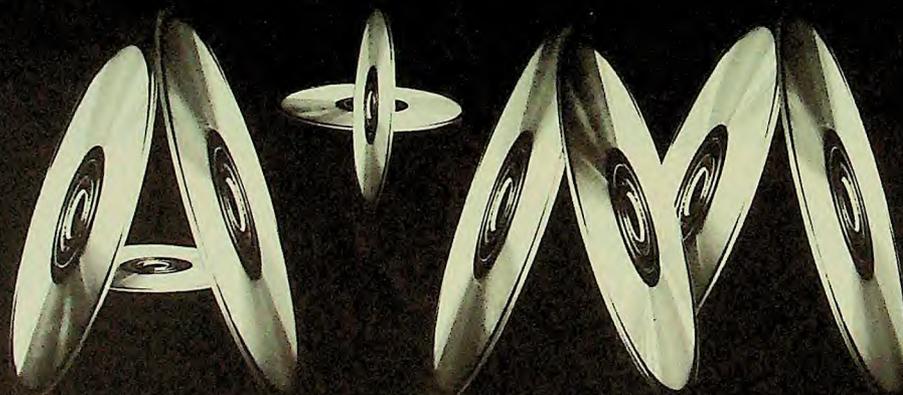
example, crossfades being indexed at the wrong places, and there are of course a few weird pressings that slip out of the factory with warping or the centre hole too small, but these are few and far between. Besides, quality control can be a virtually go/no-go test, as the majority of faults will simply mute the player, and others will cause the digital equivalent of "groove skipping" almost at once. There is quite a sharp dividing line between a virtually perfect record and an unplayable one.

At the retailer's end, the "master bag" system is more prone to cause damage by mishandling than the pre-packaged rack-display approach favoured in the USA, but such is the difference between the two sides of the Atlantic. All these problems will be overcome as everyone from factory to retailer to consumer become more familiar with the CD medium.

The primary problem with CD is really nothing to do with CD as a medium (apart from the fact that it is a very exacting one). It is the old adage in the computer industry that "garbage in equals garbage out", and the CD is so closely related to the computer



BARCLAY JAMES HARVEST'S *Ring Of Changes* is considered to be among the top quality CDs.



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Synchronicity
Rise
Zenyatta Mondatta

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field that it is not surprising that the "GIG" philosophy holds good in our new marketplace too.

Putting it simply, if you want to have a good CD, you need a good master tape. Make a CD from the "wrong" tape and you will have a bad CD, and *EVERYONE WILL NOTICE*. The common practice of making a production master copy at the cut, to send to other territories for cutting and pressing locally is simply not good enough. Unless you have a very good reason, the "real" master tape should *ALWAYS* be used. There are too many CDs around which are badly flawed because someone in a record company used the local production master copy instead of getting the tape store to find the right tape. Such mistakes or carelessness bring the infant CD medium into disrepute and make a direct impact on sales.

The average buyer of vinyl records is getting pretty good at

spotting pressing faults, and it isn't just the influence of the hi-fi magazines. With CD, *EVERY* listener recognises, and has a right to expect, the highest quality recording we can provide. If you don't already employ someone to go round your tape store digging out the "real" masters, now is the time to train the tea-boy — right *now*, before irreparable damage is done.

And when you've found the right tape, you have to treat it in the right way — and this is especially true of analogue masters recorded before the digital age. If you want to hang on to your master tapes, you should get the tape copied on to a digital medium to send to the factory (otherwise they will have to do it anyway). Make sure that the tape is transferred carefully: azimuth errors (which will cause loss of top on the final CD, and can't be corrected digitally) and other tape-machine lineup errors

are far too common on today's CDs — we should be capable of far better.

Always remember that the consumer will always notice. If in doubt, get the transfer and CD master tape prepared by one of the growing number of specialist digital audio mastering facilities. It will cost a little more, but that cost (like the cost of finding the right tape in the first place) is microscopic compared with the cost of a CD re-cut after the complaints start to come in — and an even smaller proportion of the cost of recording the album in the first place, or even making a promotional video of the single.

Some record companies will wish to equalise or otherwise process the CD master, to "enhance" certain aspects of the sound; others will want to leave it alone. If you are in any doubt, it's usually a simple matter to call the producer in for the tape assembly session, or even the engineer — at least someone who was involved in making the original, however long ago it was. Apart from the fact that you will get a better result, there can be few more annoying things for a producer to discover than that your US subsidiary has taken the production master copy you sent them for vinyl mastering (probably already third generation), equalised it in a strange way, and sent it to a Japanese CD plant for production. The CD will sound wrong, he will hate it, and he will hate you for not even telling him they were doing it! And, once again, there is a fair chance that the consumer will notice.

CD is an excellent medium for recordings of all types, of all periods. If you make the effort, it can offer the "closest approach to



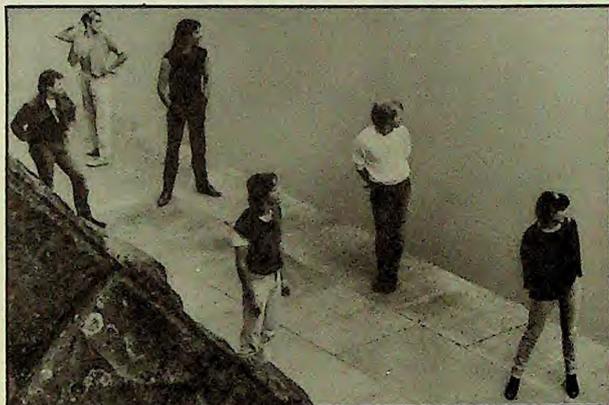
THE POLICE: Synchronicity is set to dominate CD as well as black vinyl.

the original sound". If you don't, the medium will get a bad name and you'll lose sales. Here's a quick checklist of things to watch: get these right and you stand an excellent chance of getting a good CD:

- Find the right tape: preferably the original master unless there's a good reason to do otherwise;
- Get the CD master tape assembly done by a specialist facility which knows how to do the job properly;
- Ask the originators: get them involved in the CD master preparation. It will pay dividends;
- Be especially careful with compilations — here a specialist mastering house is virtually obligatory — and find ALL the right tapes!
- Don't try to pull a fast one on the public: they will notice. Don't

use meaningless labels like "digitally mastered" (ALL CDs are "digitally mastered") or, even worse, "digitally remastered". The latter is like labelling electronically-processed mono "stereo", and will likewise land you in court (this is especially true with vinyl records, by the way — a digital copy is no better than the original!). Use the SPARS code (AAD means "analogue recording, analogue mix, digital — CD — mastering"; DDD means "all digital", etc) on the inlay cards and on the disc, as PolyGram is doing.

Everyone wants CD to succeed: it's in the interests of every facet of the industry that it does. It *DOES* offer the best currently available — if we take the trouble. That bit of extra care will give Compact Disc the boost it needs — and it'll give you extra sales.



HUMAN LEAGUE'S *Dare* is an example of a conventional LP which transfers well to CD.

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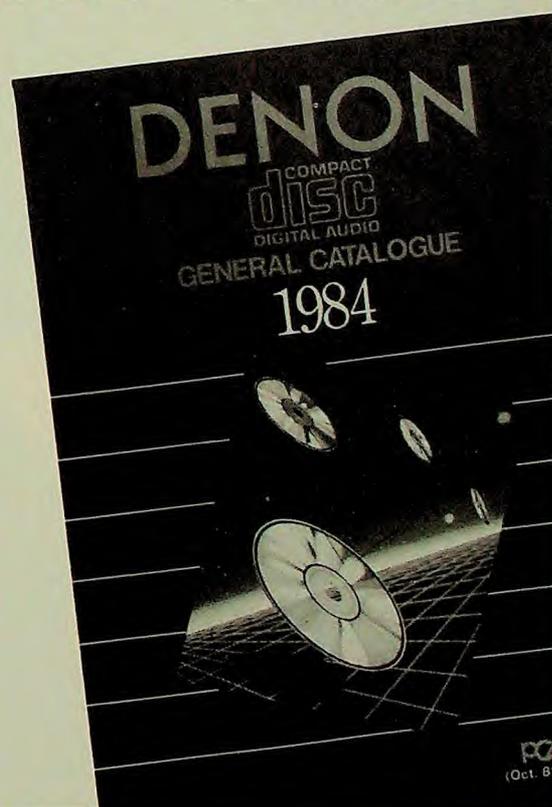
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Prices set to fall as makers press ahead

POLYGRAM which started pressing CD in August 1982 pressed its 10 millionth disc (net after rejects) in June 1984. PolyGram in Hanover supplies Europe and (at least until now) has also supplied the US market and some of the Japanese market. Its production target for 1984 is 14m, and possibly 15m. Current production is 50,000 a day, rising to 80,000 a day by late autumn as more machinery is brought on-stream.

A third of PolyGram's production is custom pressing for other companies. Total investment has been around £25m and so far PolyGram has sold every disc it has pressed.

In Japan the factory jointly owned by CBS and Sony has a capacity of 12m discs a year, but may have produced rather less than this during 1984. In Osaka, Japan, Matsushita-Technics has been producing around 10,000 discs a day, with a capacity of 200,000 a month, or 2.5m a year. Sanyo in Japan produces around 5m a year. JVC at Yokohama can press 300,000 a month but is not yet running at that rate. Production capacity is put at around 4m a year. Denon (Nippon-Columbia) was pressing around 300,000 a month but is now increasing to 450,000 a month. Current capacity is around 4m a year. Toshiba-EMI is

running at around 2m a year. If you run all these figures together, you get a worldwide total for CD production of around 45m discs a year.

Compare that figure with CD players actually in people's homes. In the UK by the end of 1983, there were less than 15,000 sold, around one third predicted by the manufacturers.

Last winter, around 5,000 players were still sitting unsold in shops. The estimate for 1984 sales into British homes is around 25,000, making a total of 40,000 by Christmas. The estimate for 1985 is 50,000 making a total of 90,000 by the end of next year.

It's still an insignificant figure compared to conventional vinyl disc sales, but player owners are buying plenty of CDs, despite their price. In Europe, the average is 25 per player. This compares with an average of around 50 vinyl discs per gramophone. In other words, if you go into the average European home (ie not a hi-fi buff or record reviewer) you will only see around 50 vinyl LP records on the shelf.

In 1983, player sales in the US were very low, between just 35,000 and 40,000. In Japan the figure was 80,000, with 160,000 across the whole of Europe and 30,000 in other countries. This made a worldwide player popu-

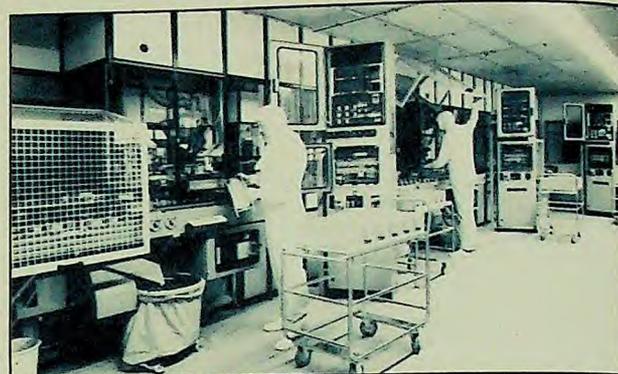
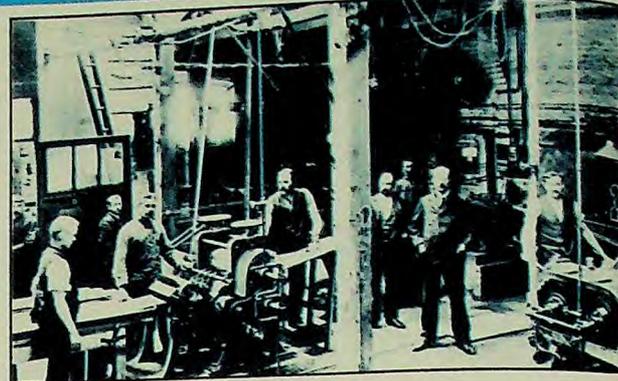
lation of around 0.3m. In Germany, during the first nine months of CD, 60,000 units were supplied to the trade, but only 35,000 sold by Christmas.

Predicted world sales for players this year are 0.25m for the US, 0.22m for Europe, 0.13m for Japan (sales are running at 10,000 a month now) and 80,000 for other countries. This could mean a total world player population by the end of 1984 of around 1m CD players.

These figures tell a tale. By the end of this year there will be 1m players around the world and the factories producing discs will have a production capacity of 45m discs a year. Add to that the output of CBS-Sony in the US, Nimbus in the UK, Mayking in France and any other companies that have by then gone on-stream. What you end up with is a CD production capacity around the world of well over 50m discs a year. Even in Japan the number of discs sold per player is only 30, compared to the 25 in Europe and 20 in the US.

The conclusion is inescapable. The supply of discs could soon outstrip demand. When this happens, the price will fall.

● The above report is extracted from Barry Fox's *Pressing Ahead* feature in the November issue of *Hi Fi For Pleasure/Which Compact Disc?*



THEN AND Now... Early manufacture of 7-inch shellac discs in the first Deutsche Grammophon factory in Kriestrasse, Hanover, at the turn of the century (top) and manufacturing the compact disc at PolyGram's Langenhagen plant, by injection moulding under clean air conditions, 1984 (above).

CBS/Sony on-stream in Indiana

THE CBS/Sony CD plant in Terre Haute, Indiana, is now on stream with an initial capacity of 100,000 CDs a month, but the factory hopes to meet its 300,000 a month target by the end of this month.

Turning away work as CD booms at Nimbus

By NICOLAS SOAMES

IN THE LAST seven days Nimbus has had to turn down orders for over 100,000 CDs: such is the extraordinary demand experienced by the UK's only CD manufacturing company.

"Our order book is absolutely incredible — we have more than enough to keep us going well into January," says Mike Lee, Nimbus general manager.

This is already taking into account an expanded pressing capacity. At the beginning of October, with most of the initial teething problems ironed out, and with one press and one shift working, Nimbus was pressing 30,000 CDs a month.

By the end of November, when two presses and two shifts will be in operation, the figure will be raised to 120,000 a month. But even that will not be enough. Although the pre-Christmas period has brought a rash of enquiries, Lee is convinced that the future also bodes well.

"Some companies, pop companies, have been ringing me up and saying 'We have heard about this CD thing, and we think we should get in on the act' and they are surprised when I have to tell them to think in terms of an Easter launch.

"They say they will go elsewhere, but really there is nowhere else. But we hope that by this time next year, we will be pressing at the capacity of 3m discs a year, with six presses working full time."

Just how fiercely the CD pot is bubbling can be seen by the fact that orders on individual titles are growing rapidly. Virgin has ordered 15,000 of one title, and one of the labels which rang up in hope last week, was talking in terms of 30,000 units of one title.

"We can see the effect that CD is having from our own Nimbus label, where, in terms of value, our 15 CDs are actually outselling our 85 LPs," says Lee. The success of the CD plant now raises the question of the future of the LP pressing plant at Nimbus's centre in Monmouthshire.

At the moment, the LP presses are going full-blast, with the company overwhelmed with Christmas

orders despite having recently raised its prices. "It proves that quality does pay in the end," says Lee.

"But we are reviewing the LP situation each month, and it may be that sometime in the next year we will begin to phase down the LP pressing plant. We want to be able to maintain the right quality but we are finding it difficult to get staff of the right calibre, staff who are prepared to commit themselves to hard work. And we don't want to get ourselves in the situation where we are spreading ourselves so thinly that the quality suffers."

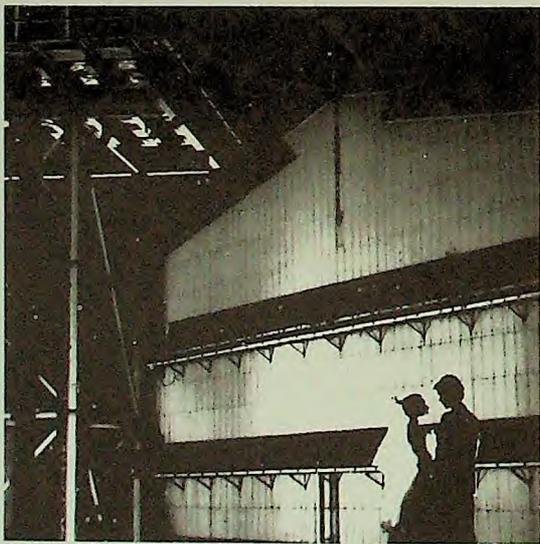
The switch of emphasis to CD, even though orders still look good for LPs, is reflected in Nimbus' own label. For while most of the companies now having their CDs pressed are pop, there are a few classical labels like Nimbus, both from the UK and abroad. Accent and Pierre Vernay are in the pre-Christmas queue, as are the UK labels of Meridian and CRD.

And, this time, Nimbus is to ensure that its own recordings are not going to be continuously pushed to the back. This week sees the company producing the first three CDs from recordings made in its own studios. The first 15 Nimbus CDs were pressed by PolyGram following instructions made as much as a year ago.

Two of the first three are solo piano recordings. The American pianist Alan Marks plays a selection of fantasies and paraphrases by the 19th century virtuoso Louis Gottschalk on a disc entitled *The Lady Fainted*. And the second disc has also a catchy title: *The Amazing Mr Smith*, containing the Bach/Busoni Chaconne, and Beethoven's *Symphony No 7* in the piano transcription by Liszt, played by Ronald Smith.

The third release is of the English String Orchestra under Boughton playing the *Serenades* by Tchaikovsky and Dvorak.

Other CD releases planned for release before Christmas include a volume of Beethoven piano music by Bernard Roberts; two volumes of piano music by Brahms, Schumann, Berg, Liszt and others by Shura Cherkassky; and the English String Orchestra playing Vaughan Williams, with the French oboeist Maurice Bourgue as soloist, in the *Oboe Concerto*.



depeche
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some great
REWARD

NEW ALBUM AVAILABLE ON
COMPACT DISC

CD STUMM 19 MUTE

Denon looking to double UK CD sales

THE JAPANESE label Denon, which claims to be the largest of its country's classical record companies, claims that its recording of Beethoven's Symphony No 9 with the Staatskapelle, Berlin, under Suitner, is the world's best-selling CD.

Since it first went on sale last Christmas, it has achieved sales approaching 30,000 — eclipsing, says Denon, even pop product.



ANDREW PARROTT: forthcoming release with Taverner Players on *Four Seasons*

its playing time — 71 minutes — obviously helped the sales figures, but the company is now going well over the 70 minute mark frequently: the latest important issue, a recording of Schubert's Song Cycle, *Die Winterreise*, sung by the baritone Hermann Prey, is another 71-minute CD.

Despite a strong domestic base founded on LP sales, Denon is pressing for recognition in Europe through the medium of CD, and to aid this the company has had a recording team on the road in this country and on the Continent for some time.

And while the immediate campaign is built on the Suitner Beethoven cycle — with the first Symphony cycle being boxed on six CDs and sold for £69.95, a saving of £20 on individual packages — and the Prey/*Winterreise*, the future looks buoyant.

Hayden Laboratories, Denon's UK distributor, is looking to double its sales of Denon material over the next six months: "We are convinced that CD is going to be a very profitable and successful enterprise for us," says Rob Follis of Hayden.

He has already had a positive response from the energetic campaign run through the October edition of *Hi-Fi* for

Pleasure, where 65,000 £1-off vouchers for a CD were distributed, with a further 20,000 vouchers printed on the cover of *Which CD?*

Although 85 per cent of Denon's catalogue is classical, Follis is also hoping for a good penetration into the jazz market.

Among the forthcoming titles will be CDs of the oboist Heinz Holliger, Three Keyboard Concertos by Bach played by George Malcolm and the ECO, and even Vivaldi's *Four Seasons* played by John Holloway and the Taverner Players under Andrew Parrott.

There are over 100 titles available, and Follis is now looking for major expansion in outlets.

"We go to 150 specialist classical dealers, and WH Smith have eight of our CDs on their mandatory stocking list in their 100 CD outlets," says Follis.

"But we don't have a salesforce on the road, and we want to get to many more dealers, so we are looking at ways of doing this — whether we should get an agent, for instance. We have found that many dealers are not very enterprising in their stocking of CDs, but if I can get a catalogue to them, they generally do respond."



NEVILLE MARRINER: three CD issues

Classical indies catch on to CD

SLOWLY, BUT surely, the UK's inventive classical indies are beginning to slip their product on to the packed production lines of the CD manufacturers.

The BBC's recording of Scriabin's Symphony No 3, with the BBC Symphony Orchestra under John Pritchard, is already available.

And Academy, Sound and Vision's first eight CDs should be in the shops before November. These include Saint-Saens' Organ Symphony, conducted by Batiz, the Highlights from Handel's *Messiah* conducted by Neary — both recent releases in conventional formats; and one of

its best-selling discs, the Academy of St Martin-in-the-Fields under Neville Marriner on three separate CD issues, including *The English Connection*.

It is hoped that Abbey's first CD release will be out in the first week of November, and that no hitches develop — clearly 20 Christmas Carols sung by St George's Chapel, Windsor, would have little sales potential after December 25.

Chandos, of course, has had a strong CD release schedule from the beginning of the medium, but other companies, will now have to wait until the spring.



Meat Loaf

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BAD ATTITUDE
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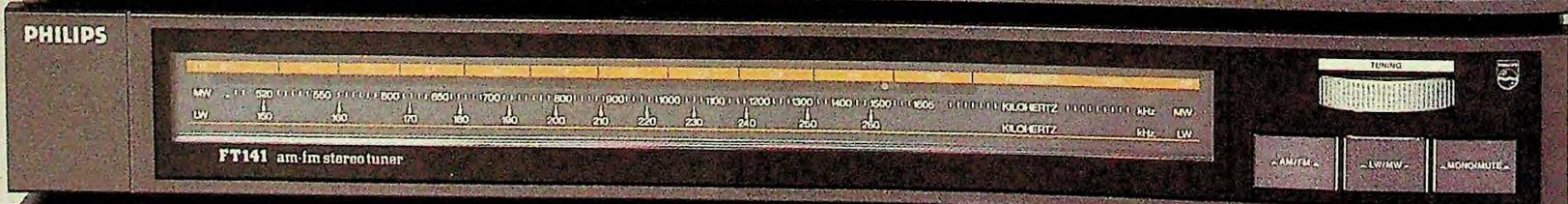
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This compact disc player can be a shock to



PHILIPS

campaign could well the system.

Unsuspecting hi-fi systems in Britain are about to experience pure, unadulterated music for the first time.

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Because at last an advertising campaign in Britain is going to make a big issue out of the compact disc.

The Polygram Group and Philips are joining forces on 2 November to mount an £800,000 campaign in London that will give impetus to the entire CD market.

This first joint promotion by a hardware manufacturer and software producer will show consumers the wide range of artists and albums available on compact disc.

It will point out the compatibility of compact disc players with existing stereo equipment.

But most of all it will communicate the key benefit of CD - increased listening pleasure.

The campaign consists of a heavyweight television schedule using 60 second and 40 second commercials in the London area

MEDIA SCHEDULE		NOVEMBER		DECEMBER	
TELEVISION 60/40 SECONDS IWT					
POSTERS 4 SHEETS 650 SITES/MONTH LONDON					
RADIO 30 SECONDS CAPITAL RADIO 28 Spots/Week					

supported by specially targeted radio spots and 650 poster sites.

All based around the campaign theme, "The best way to get music out of your system."

We believe it's the best way to get compact disc products out of your store.



In our first commercial a couple do an imitation of Torvill and Dean's iceskating routine in their stocking feet to Ravel's Bolero. "The new Philips compact disc player is the best way to get Ravel out of your system!"

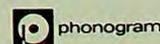


In our second commercial a man in a warehouse goes magnificently berserk to Breakdance music. "The new Philips compact disc player is the best way to get Breakdance out of your system!"

THE BEST WAY TO GET MUSIC OUT OF YOUR SYSTEM.



PHILIPS



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STEVE REICH/Music For 18 Musicians	8214 172
CHICK COREA & GARY BURTON/In Concert	8214 152
CHARLIE HADEN/The Ballad Of The Fallen	8115 462
OREGON	8117 112

GRP RECORDS

DAVE GRUSIN/Night Lines	GRPD 9504
GLEN MILLER ORCHESTRA/In The Digital Mood	GRPD 9502
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FREDDIE HUBBARD/Born To Be Blue	1031 126
MILT JACKSON/Ain't But A Few Of Us Left	1311 213
MODERN JAZZ QUARTET/Echoes	1311 241
JOE PASS/Virtuoso	1311 215
OSCAR PETERSON/Nigerian Marketplace	1031 124
ELLA FITZGERALD & ANDRE PREVIN/Nice Work If You Can Get It	1311 250

GEORGE BENSON/The Best of	8136 592
CLIFFORN BROWN/Clifford Brown With Strings	8146 422
GERRY MULLIGAN/Night Lights	8182 712
BEN WEBSTER/Big Ben Time	8144 102
DUTCH SWING COLLEGE BAND/Digital Dutch	8140 682



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Label backs the 'format of the future'

DJM: a superior sound for Elton

DJM HAS released four Elton John titles on CD — Greatest Hits Volume 1, Goodbye Yellow Brick Road, Captain Fantastic and The Brown Dirt Cowboy and the compilation, The Superior Sound Of Elton John, (1970-1975).

A further three titles including Greatest Hits Volume 2 are set for release in early spring 1985, with three more in May and three in the autumn. By the end of 1985, all Elton John's DJM studio albums will be available on CD.

Commenting on the releases, DJM managing director Stephen James said that while he firmly believes that "the CD is the shape of things to come" and that "the black disc is yesterday and the CD tomorrow", he also believes the record industry has missed a great opportunity to include an anti-piracy device in CDs.

"It is easier to put such a device onto a digital rather than an analogue recording," says James. "It would have meant a lot of hard work, but I feel we should at least have had a go at it."

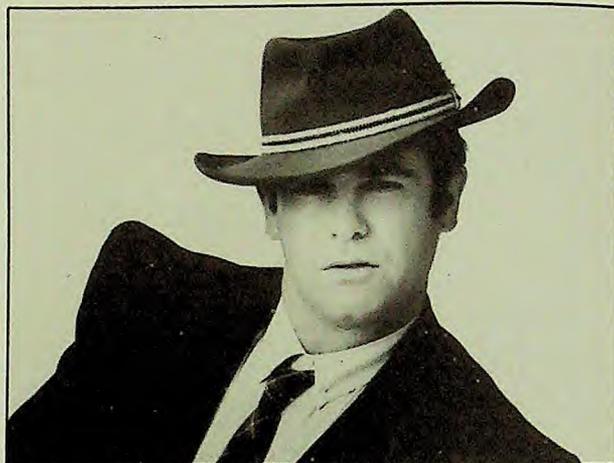
"The high quality of the sound reproduction on CD is going to make copying onto a cassette a rather attractive proposition, so the quicker we can get prices

down and establish CD as the only player, the better.

"It's also important that dealers sell and promote CD in the right way from the start, otherwise we could be faced by the problems that hit the cassette a few years ago when the retail trade took a long time to get to grips with the

product in the right way and sales were affected drastically.

"CD is the future sound carrier, so through their displays and promotions the retailers can make the public aware of this. They should be given pride of place in-store and made to look enticing to the public."



ELTON JOHN: complete studio catalogue on CD by the end of next year

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Co-opportunity knocks for Thompson Twins and Arista

ARISTA, THE first record company to link up with a hardware manufacturer and retail chain to run a combined CD campaign, featuring Alan Parsons, Philips and 52 Our Price stores, is so pleased with the results that the project has led to a £450,000 Philips drive featuring the Thompson Twins' Into The Gap.

"Since CD first appeared, a lot of people have talked about the needs for such joint marketing campaigns, but up until now, few record companies have actually been talking to the hardware manufacturers," says Arista's Brian Yates.

"We've led the way and shown how co-promotions can work, and it's nice to see that some of the major record companies have at last woken up to this fact."

Yate's future plans for CD marketing and promotion include further tie-ins with hardware manufacturers, though not with Philips: "The manufacturers are spending enormous sums promoting CD — they

need the record companies, and the record companies need them. Everyone should be working together," he says.

As far as possible, Arista releases all its major artist product on CD, and as near to the vinyl release as they can. Imminent releases include Meatloaf's Bad Attitude, Barry Manilow's 2am Paradise Cafe and Dionne Warwick's It's You. Alan Parsons' Vulture Culture is set for January 1985 release, followed by The Thompson Twins in February.

"With all our advertising, point-of-sale and display material for new product we highlight the availability of the CD as well as the album and cassette — and this is how everyone should be approaching it."

"CD at retail level currently has a slow growth curve, but with the right approach by both record companies and the retailers, this curve will accelerate," says Yates.



THE THOMPSON TWINS: new release in February



Polydor catalogue increases to include Cure, Jam and Jarre

POLYDOR'S commitment to CD is illustrated by its rapidly expanding CD catalogue. In October alone, there were 10 James Last titles released in this format. And the label is moving away from the limited MOR/AOR base for its CD releases, adding such acts as The Cure to a list already featuring Siouxsie and the Banshees, The Jam and Style Council.

During November 21 titles are due for release on CD via Polydor including Jean Michel Jarre, Deep Purple, The Who and The Shadows.

Says Polydor's George McManus: "We are also involved with EG in getting the whole Roxy Music/Bryan Ferry catalogue available on CD. And, on the re-issue of the first Roxy album Virginia Plain will only be included on the CD version. We are taking the view that the guy who bought the original album years ago will be looking for a CD as replacement."

Top Polydor acts now go onto CD automatically and as with the Roxy LP, some include extra tracks — the new Deep Purple for example will have an extra track only available on the CD and cassette versions.

Another new CD series which Polydor will be launching this month is The Silver Collection which will feature 60-minute compilations from such artists as George Benson, Louis Armstrong and Wes Montgomery.

"As an example of our commitment to CD," adds McManus, "with the James Last releases our in-store posters, consumer leaflets and advertising in the tour programme all emphasised heavily the CD availability. Similarly with our Starlight Express promotion at Euston station, we made it more than clear that the music the punters were hearing was being played on CD."



ROXY MUSIC'S entire back catalogue is soon to be available on CD



PAUL WELLER on Jam and Council CD6.

New Virgin releases for autumn

VIRGIN HAS an impressive range of titles lined up for release on CD. During October and November releases include Heaven 17's How Men Are, XTC's The Big Express, Men Without Hats' Folk Of The 80's, Culture Club's Waking Up With The

House On Fire. December's titles include the 1984 movie soundtrack, a Japan compilation and a Julian Lennon LP. Early New Year releases will be headed by UB40's Geoffrey Morgan and Mike Oldfield's soundtrack to the Killing Fields movie.



HEAVEN 17's How Men Are is among Virgin's autumn releases.

Sade's Life on CBS CD

SADE'S DIAMOND Life and Julio Iglesias' 1100 Bel Air Place are scheduled CD release on CD by CBS on November 5, with Wham's Make It Big due on December 3. January CBS CD releases include Art Garfunkel, Alison Moyet and Paul Young.



ALISON MOYET available on CBS CD.

Phase two of WEA drive underway

WEA EUROPE is currently engaged on "phase two" of its compact disc marketing campaign under the banner, More Adventures In Modern Sound, having been spurred on by the first part of the campaign launched in April this year.

The current campaign focuses around WEA's CD sample, 5000 of which have been distributed to dealers throughout Europe to use as a promotional tool plus posters, 500,000 booklets and window stickers bearing the slogan 'WEA CD Centre'.

Assessing the results of the initial campaign, WEA says that the strongest CD markets are in Germany, Switzerland, France, Holland and the

UK; the weakest so far being Spain, Sweden and Austria, and notes a strong move in Europe towards increased sales of pop/rock product. "Classical continues to sell well, but is no longer dominating the market," says director of marketing Jurgen Otterstein.

"A progressive step to improve the complex production and delivery of WEA CD has been achieved by assigning a CD product manager at PolyGram's Hanover plant, and the implementation of a direct order desk for European affiliates," added Otterstein.

CD Supplement edited by Jim Evans
and researched by John Best

NEWS FROM

CONIFER

The Pick of the Bunch Compact Discs from CONIFER

Conifer Records have an unrivalled list of CDs from some of the world's most enticing catalogues. Here are just a few tasters from Erato, Teldec and Telarc, but the full list of our CDs in stock write to the address below.



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BERLIOZ:

Symphonie Fantastique
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Erato ECD 88028

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Jean-Francois Paillard
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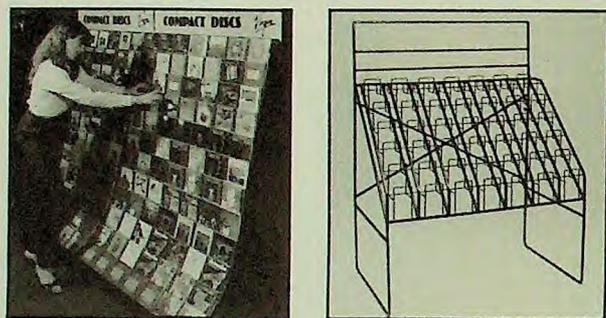


Orders 'pour in' for Norank browser

NORANK ENGINEERING reports that the orders are "pouring in" for its compact disc browsers. Most are for the C.D.84 which Norank developed when the CD was first introduced; but now the company has modified its popular singles browser to take CDs.

The new browser, the N.105 C.D., is made to exactly the same dimensions as the singles browser, but the pockets have been adapted specially to fit CDs. There are 42 pockets, each capable of holding five discs, so the browser can store any number between 42 and 210.

Stock can be stored either dead or alive, with under counter storage units also available. "We feel that this browser will become popular as it matches up perfectly with the rest of the Norank Systems Range," says manager John Juett.



PICTURED (left) is Norank's C.D.84 browser in action in a Virgin store, and (right) the new Norank N.105 C.D., based on the popular singles browser and adapted to take up to 210 compact discs.

Mode are first from Mute

MUTE RECORDS is releasing Depeche Mode's latest album, *Some Great Reward*, on compact disc in mid-November.

While the release is the first to be initiated by Mute themselves, Depeche Mode's previous three albums and Yazoo's two, were all briefly made available on French and German import by Spartan, selling out of their limited quantities of around 500 "very quickly".

Steely Dan, Fixx head MCA debut

MCA MAKES its CD debut on November 5 with the release of Steely Dan's *Gauche and Aja* and Phantoms by The Fixx. This will be followed, probably this side of Christmas by Nik Kershaw's *Human Racing* and Kim Wilde's *Teases And Dares*.

"It's obviously a tough market to evaluate at present," says

MCA's John Cokell. "The growth of the market has been slower than expected and I'm not really sure why. The CD is not going to replace the album in the immediate future, but trying to put an exact time-scale on it is difficult. I guess it will probably be within two to five years time."



HOLLY JOHNSON and Paul Rutherford of Frankie Goes To Hollywood, take time out to listen to Sony's latest Cd machines — a portable miniature player and an in-car system. Frankie's debut album on ZTT/Island will be released simultaneously on CD and regular vinyl.

Display unit shows 30 CDs

A NEW display system for compact discs, which can be hung on a wall and displays the faces of 30 CDs, is being marketed by Leicester based company, LV Display.

The panels, made of heavy gauge plastic, are only two inches deep and measure 33ins by 30ins and cost £10.75 each (ex VAT). "They form an ideal starting point for anyone just introducing CD, and solve the problem of maximising use of wall space rather than floor space," say the manufacturers.

Similar units are available for audio/computer cassettes and music videos, at the same price. Details from: LV Display, PO Box 190, Leicester LE5 6TU.

Military CDs marching in

THE FIRST CD release on Bandleader Digital Compact Discs (a division of the Valentine Music Group, distributed by PRT) is the compilation set, *Bandleader Digital Spectacular* available on December 3. The 24 tracks include a wide range of military music, including The Band of The Blues and Royals, the Royal Corps of Transport and The Royal Artillery Mounted Band.

Producer Jed Kearse has further titles slotted for CD release next year, and says that Digital Spectacular serves both as a sampler of Bandleader's military music, and as an example of digital audio reproduction.

More Nimbus Natural Sound Recordings

A legend for excitement
Good, you've got your CD player, now all you need are some Nimbus CDs and you will have something really special to play on it.

This is no idle boast. You want excellent natural sound recordings that will make the most of your new system. Nimbus has a legend for quality. You also want performances that will continue to excite and surprise you - after all CDs last forever so that last thing you want is bad recording or boring playing. Nimbus has a reputation for being different and exciting. Well, it's true, we are.

Total performance
"You understand that we will not create a performance by editing bits of tape together." These will probably be the first words an artist will hear when he comes to our studio. Some can't take the pressure and they leave. But those who stay will work through their nervousness and self-consciousness, they will cease to worry about mistakes, and because of this will

The Nimbus CD Collection

- NIM 5001 NIMBUS NATURAL SOUND* One hour of music, ten extracts - all complete - including orchestral, chamber and vocal items.
- NIM 5002 DASTÉ TROU BABOIRS Songs and Dances, 1140 (250) Martin Best Mediaeval Ensemble (SAM 4501) LP
- NIM 5003 BEETHOVEN Symphony No. 1 Piano concerto No. 1, The Hanover Band, Mary Verney, Fortepiano (NIM 2150) LP
- NIM 5004 BACH CHANNALES*, Equale Brass. Internationally acclaimed reference CD. Great tunes and devastating dynamic range. No more musical way to realise your CD's full potential.
- NIM 5005 RAVEL, complete Piano Works Vol. 1, Vlado Perlemuter (LPs 2101/2102).
- NIM 5006 SONGS OF CHIVALRY, 1071-1275 Martin Best Mediaeval Ensemble (SAM 4502) LP
- NIM 5007 BEETHOVEN Symphony No. 5, Overtures Egmont and The Creatures of Prometheus, The Hanover Band
- NIM 5008 EDWARD ELGAR Works for String Orchestra, English String Orchestra (+5022) LP
- NIM 5009 MOZART Violin Concertos No. 1 & No. 5, Oscar Shumsky (NIM 2110) LP
- NIM 5010 HAYDN Trumpet and Horn Concertos, John Wallace Trumpet, Michael Thompson-Horn, The Philharmonia Orchestra (NIM 2141) LP
- NIM 5011 RAVEL, complete Piano Works Vol. 2, Vlado Perlemuter (LPs 2101/2102)

- NIM 5012 CHOPIN Nocturnes, Vlado Perlemuter (NIM 2143) LP
- NIM 5013 The Amazing Mr. Smith: BEETHOVEN (Liszt) Symphony No. 7 and BACH (Busoni) Chaconne. These two great piano transcriptions played by Ronald Smith (2148) LP
- NIM 5014 GOTTSCHALK 'The Lady Fainted', Piano fantasies, caprices, meditations and paraphrases played by Alan Marks (NIM 2145) LP
- NIM 5015 NIMBUS NATURAL SOUND Vol. 2*, Orchestral, Concerto and Chamber music recordings chosen to form an exciting, varied and satisfying musical experience which fully exploits the virtues of CD
- NIM 5016 TCHAIKOVSKY & DVOŘAK Serenades for Strings, English String Orchestra, William Boughton Conductor (NIM 2141) LP

New Nimbus CD Releases

- NIM 5019 VAUGHAN-WILLIAMS Tallis Fantasia, Oboe Concerto and other works, English String Orchestra, William Boughton Conductor.
- Maurice Bourgue Oboe (NIM 2147) LP
- NIM 5020 Shura Cherkassky in Concert 1984 Vol. 1, SCHUMANN Etudes Symphoniques, BRAHMS Variations on a Theme of Paganini, HOFMANN Kaleidoscop, CHASINS Rush Hour in Hong Kong (NIM 2154) LP
- NIM 5021 Shura Cherkassky in Concert 1984 Vol. 2, BACH/BUSONI Chaconne from Partita in D minor, BERG Sonata, LISZT Funerailles, BEETHOVEN Sonata, quasi una fantasia (2154) LP

produce a recording that has all the energy and courage of a live performance - because that is exactly what it is. We help our artists to forget that they are in a studio, and in this way capture performances that will always seem fresh and alive.

It sounds so natural

Nimbus records don't sound like records. You know the feeling, you start to listen to an orchestral record and the sound leaps out of the speakers straight at you. The horn section enters mezzo-forte, drowns the entire orchestra, and takes six months off the life of your speakers. Some recording engineers should be had up for assault. Or you put on a piano recording which is so clangorous that you feel as though your head were inside the instrument - which of course is exactly where the engineer has put the microphone in order to get maximum clarity!

Nimbus records have a musical clarity; they also have great impact, but the engineering never gets between you

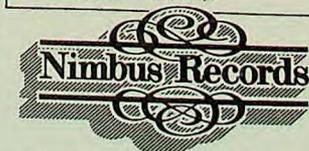
and the music. We make believable recordings, because if you can't believe the sound you hear, how can you relax and enjoy the music?

How to order Nimbus CDs and LPs

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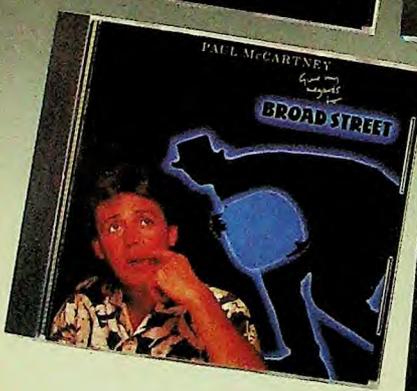
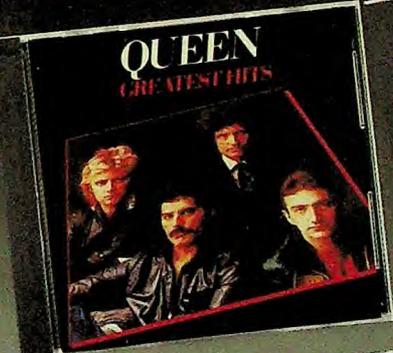
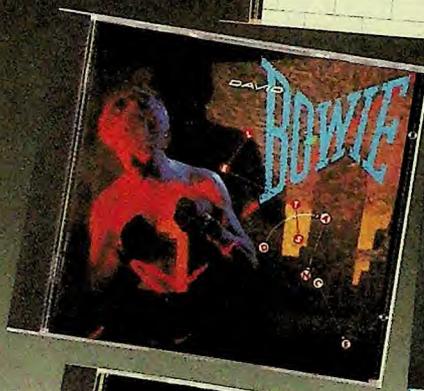
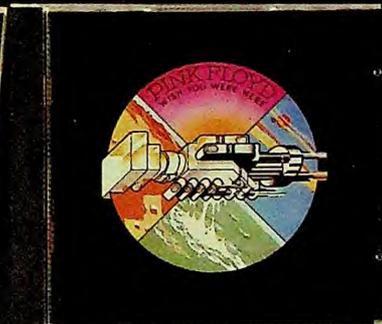
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As the CD revolution begins to spread, the effects on the classical world already appear dramatic. Nicolas Soames looks at three new ventures — from the shop that sees conventional LPs suffering, to the mail order company exporting as far away as Oman and Iceland.

CD revolution hits the classics

WHEN THE CD revolution was first presented to the world's press, Sony and Philips were very careful to point out that they were not forecasting the swift death of conventional formats.

The black disc and the cassette tape would continue strongly to the end of the century, they said.

But there are already indications from the classical retailing point of view that the time-scale may be shorter than was originally supposed.

Three recent ventures have been testing the temperature of the classical CD waters, and their findings — or, where the business has only just opened, the implications behind the business attitudes — prove very interesting.

Selling well

Early in the summer, *Music Week* looked at the opening of Covent Garden Records' new shop at 84 Charing Cross Road, London with a conventional classical record and tape shop on the ground floor, and a CD department selling both hardware and an extensive list of CDs in the basement. This week, among many observations made by its owner, Howard Woo, the final remark was the most telling. The CD department had lived up to its expectations, with both hardware and software selling well (a factor which was more than apparent when I sat in the shop and watched a stream of hardware and software buyers.)

But in his characteristically honest manner, he admitted that business upstairs was, despite the popular nature of the music playing on the loudspeakers, "slow."

Meanwhile, just a few hundred yards away, in Cecil Court, St Martin's Lane, a shop known to classical collectors for its cut price and deleted records has had a dramatic transformation and is

now exclusively devoted to classical CDs, and its small, purpose-built shelves will brook no return to LPs.

This is Orchesography, a new venture run by David Leonard and John Raymon, known best for their shop Dance Books on the other side of the Court. "CD is definitely the thing of the future — David was bowled over by his machine which he bought when it first came out, even though he had collected records for years," says Raymon.

The third new advocate of the CD system, who has been prepared to invest in his belief, is another long-standing classical record personality, John Goldsmith, who co-founded the Record Hunter Of London, and then founded Unicorn Records.

He left Unicorn Records 2½ years ago, spent 18 months running a gardening centre by Lake Windermere in the Lake District, and finally realised that he missed the classical record world.

But despite his long-standing association with the LP, he too, felt that CD is the future — and the present. So, last month, he formed the John Goldsmith's Compact Disc Service, a mail order service run from Wellside, Colleshill, Amersham, Buckinghamshire.

There he covers the range of classical CD product, but sharpens the tip of his marketing arrow with special imports from Japan and the US.

The three enterprises are very different in many details — reflecting the personalities of their creators — but they are united in their confidence of the CD as a product.

Although Howard Woo's Covent Garden Records CD department contains non-classical material, it is mainly aimed at the listener who will buy classical and some of the 'softer' pop material. While I was there, he served one customer who had

come down from King's Lynn to buy his Marantz CD machine — "I have been waiting for 18 months for this," he said — and gave him three free discs which is part of the incentive purchase offer.

He then dealt with a South African customer who carried a list of 10 titles he wanted to buy. Two of the Conifer titles were out of stock, but the rest of the list went smoothly until there was a slight hiatus with Beethoven's Symphony No 9: which was the better, the Denon or the Philips? Not satisfied with Woo's comparison, the customer wanted to listen, and Woo was able to offer listening facilities on either headphones or in his listening room — normally used for demonstrating CD machines. In the end Denon won the sale.

"The CD is a medium that is flourishing, but I think it is becoming clear that because of the relatively high price there is a demand for listening facilities — people are more discriminating in their choice when they have to pay over £9," says Woo emphatically. "I think those people who can provide listening facilities will do better — and consumers may come to expect them."

Cheques

Yet there are many who still just come in and buy CDs unheard — on that afternoon, one man silently browsed through the racks, pointing out one after another with his index finger, wrote his cheque out in silence, and left — in silence.

There are other points Woo makes. There is, he remarked, a fairly high standard of CD awareness now. "People know what CD is, and most are happy with the basic machine."

Stocking is running quite smoothly with some better than others: "PolyGram is not very good on delivery, but is improving," says Woo. "More

significantly, releases were not coming out on time." Other companies, such as Denon, Woo points out, had a better record.

He is also slightly concerned about the drop in the standard of pressings. Whereas at the beginning the standard was very high, he was taking an increasing number of returns — mainly German-manufactured CDs.

Interestingly, he feels that few of his customers are influenced in their choice by the price — whether it had a £9.95 price or the £12.95 of Telarc or Denon — which confirms his view that although discounting was becoming more widespread, he doesn't think his business would be adversely affected.

And he looks forward to his first Christmas — and then further ahead to the day that CD Walkmans and in-car players become commonplace.

Orchesography is a smaller operation — carrying some 600 titles when fully stocked as opposed to the £10,000 stock at Covent Garden Records — and is unmistakably casting itself in the highly classical specialist mould. Raymon is selling his CDs with a straight 10 per cent off all list price — so that PolyGram material sells at £8.99 — and hopes to maintain this policy.

The shop, Raymon and Leonard claim, is currently the first and only one in the country selling only classical CDs, and the question is whether there are enough CD owners to sustain it. "We are encouraged by our first days," says Raymon, who has the benefit of a site which was a classical record shop, and has substantial passing tourist trade.

Goldsmith's Compact Disc Service is also aimed primarily at the classical market, and has already opened avenues to the US, Japan, Holland — and, more obscurely, Iceland and Oman.

But the home service reaps his major sales. "With the exception of London and several other main

cities, there are few dealers who stock CDs in any depth," he says. "The fact that they have been slow to adopt the medium shows a behind the times attitude, because people are buying the machines."

"And those who live out in the country are learning not to bother going to their local shops, because even those who do stock some titles will have a small range. It is the age-old problem of a handful of specialists."

Service

"We do try to give a good service here, and phone people back with queries answered — all the things that mail order services say they will do but don't."

He has also searched through foreign catalogues to import titles not readily available — such as the CBS Sony CDs of the stereo recordings made in the early Sixties by Bruno Walter, which he sells at the relatively high price of £14.95; and the Delos CDs — 16 classical and three jazz — which follow in the hifi tradition of the company. Goldsmith is, incidentally, the importer of Delos material.

He, too, offers a discount — around 10 per cent, although PolyGram material sells at £9.75. He looks forward optimistically to the future. "We do carry a broad selection of non-classical CDs although I have not been able to evaluate what kind of demand there will be — I think that youngsters who buy CD machines will probably go to their local shops for the discs."

"But when EMI, CBS, RCA and others start to bring out some of the best of their back catalogue on CDs as Decca has done, for instance, then the system will appeal to the old school of record collectors like myself who believe that many of the recordings made 15 years ago are better than those made today."

World view of the compact disc

SYDNEY: EMI Records has released the first CD of an entirely Australian performance and composition. Released simultaneously with cassette and vinyl disc versions, Carnarvon by Andrew Thomas Wilson is described as "a uniquely Australian piece of textured harmonic music, with acoustic instruments such as cymbals, Indian bells, guitars and saxophones fed through computerised synthesizers."

NEW YORK: RCA Direct Marketing has launched a CD club. A mail order catalogue offers a free CD with registration for membership, with no subsequent minimum order obligation. Members will be sent a club bulletin monthly, with a featured selection. The initial offering lists 50 CDs, with all major record labels releasing CD product represented. Emphasis is clearly on classical recordings, with only nine pop and four soundtrack/original cast albums in the brochure.

MUNICH: Eighteen months after the market launch of compact

disc in Germany, the new medium appears to meet or exceed developer expectations in winning acceptance by local dealers and consumers. PolyGram now predicts 2.8m CDs will be shipped this year. That's roughly six per cent of the German market. Hi-fi dealers are taking a relatively big chunk (18 per cent) of the software business, while an increasing number of CD-only retailers has sprung up.

NEW YORK: At a recent EMI senior management conference, Wilfried Jung, EMI Music's head of Central European operations said: "We started late with CDs, we never saw ourselves as a forerunner of the medium, and we believe that CD could be superseded as early as late next year by the digital cassette." The August '84 issue of the company's PR brochure, *EMI Intern*, claimed that worldwide CD hardware sales have been sluggish and that software sales figures from some CD proponents "belong in the realm of fable, or pious wishful thinking." Jung

added: "To a certain extent, we remain sceptical about CD. There are no software capacity problems any more, and I believe you will see prices drop sharply around the end of the year. But there will not be a sharp increase in CD sales."

TERRE HAUTE, Indiana: Digital Audio Disc Corp, the plant set up by CBS and Sony, started CD production last month. Among the first CDs produced at the plant were titles for MCA, Motown, A&M, Arista, Chrysalis, Fantasy and GRP, as well as product for CBS.

Its expansion rate will depend on how fast CD marketing activities proceed, said Walter Yetnikoff, president of the CBS Records Group. While general manager Jim Frische said that present clean-room facilities allow for the addition of another nine presses, but the plant itself allows space for the eventual installation of 24 presses. "And then we have 20 acres of land here, so new facilities can be built," he added.

Living 'legend' launches Decca historic series

By NICHOLAS SOAMES

ONE OF the legendary records of the classical record industry — the 1952 recording of Mahler's Song of the Earth with Kathleen Ferrier and Julius Patzak conducted by Bruno Walter — is coming out on CD.

It is the first of a number of 'historic' CD issues being planned by Decca which feels that even mono analogue recordings will benefit enormously by the CD medium.

"We were keen to know what Ferrier's Song of the Earth would sound like, but even we have been surprised," remarks Michael Letchford, classical manager, Decca.

"It was recorded on 30 inches

per second tapes, and because we have used a first generation tape, we have been able to get quite a remarkable result — even though the recording is over 30 years old."

The CD was heard publicly for the first time at a Decca press conference last week attended by Winifred Ferrier, the sister of the outstanding British mezzo who died shortly after the Song of the Earth recording was made.

Costing normal CD price, it has sold well to dealers on the initial introduction, and the success has led Decca to plan further historic releases in the new year — including four featuring the Swiss conductor, Ernst Ansermet.

RCA

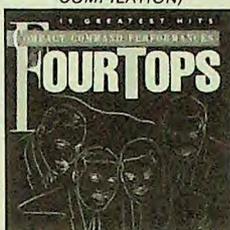
COMPACT DISC - THE FUTURE OF SOUND

(EXCLUSIVE C.D. COMPILATION IN THE UK)



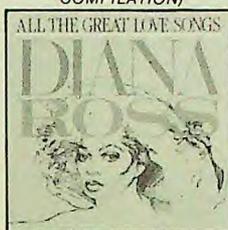
Elvis Presley
PD89388
32 FILM-HITS

(EXCLUSIVE C.D. COMPILATION)



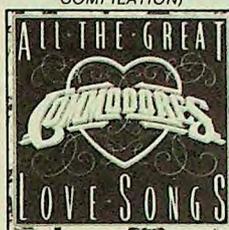
Four Tops
ZD72220
COMPACT COMMAND PERFORMANCE

(EXCLUSIVE C.D. COMPILATION)



Diana Ross
ZD72221
ALL THE GREAT LOVE SONGS

(EXCLUSIVE C.D. COMPILATION)



The Commodores
ZD72222
ALL THE GREAT LOVE SONGS

(THEIR LATEST ALBUM)



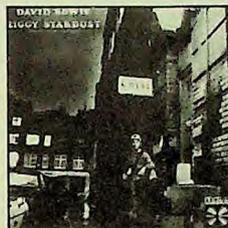
Jefferson Starship
FD84921
NUCLEAR FURNITURE



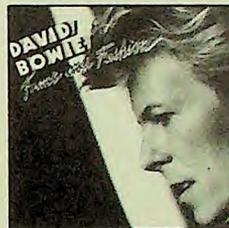
David Bowie
PD82743
EUGENE ORMANDY AND THE PHILADELPHIA ORCHESTRA



David Bowie
PD80998
YOUNG AMERICANS



David Bowie
PD84702
ZIGGY STARDUST



David Bowie
PD84919
FAME AND FASHION



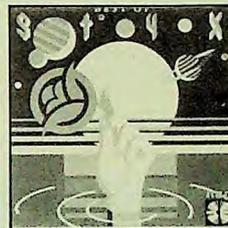
Jefferson Starship
FD84372
WINDS OF CHANGE



The Kids From Fame
PD84961
BEST OF FAME



Pointer Sisters
PD89450
BREAK OUT



Slyx
PD83597
BEST OF STYX



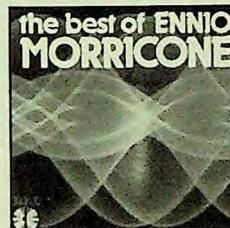
Daryl Hall and John Oates
PD84858
ROCK 'N SOUL PART 1



John Denver
PD80374
GREATEST HITS



Original Soundtrack
BD82005
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Ennio Morricone
PD70324
THE BEST OF



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RD70117
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Ravel RCD 14438*

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Command Performance TCD 06069 TD

SMOKEY ROBINSON / MIRACLES
Command Performance TCD 06071 TD

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* Digital Recording



Compact disc sales generally are picking up. The arrival of the in-car player and the Sony portable player should increase the software market further. We surveyed a cross-section of retailers for their views on CD and feature here a selection of their opinions.

CD — what the dealers say

PENNY POWELL. Stylus Four Records. Cheltenham.

"Compact discs are going very nicely at the moment. There was no rise over the summer, but in the last few weeks they've been increasing steadily.

"All sorts of customers seem to buy them, it's split almost 50-50 between pop and classical. There's not a wide enough selection of discs available yet. I feel that what is on the Top 20 LP chart should be on the CD chart as well, and at the moment they're not all on CD by any means."

BOB BARNES. Discovery Records. Leamington Spa.

"Sales of compact discs have increased rapidly over the last two or three months. It's been slow all year, but seems to have picked up with the run into autumn.

"The real take-off will come with in-car CD. But for the moment the amount of product available is happening about right. If the market were suddenly flooded, dealers wouldn't be able to stock them all, though there are some obvious ones we'd like to see. There's no Sade CD, for

instance, that's a typical one that should be available. In the CD market things only seem to get released if they've got worldwide appeal.

"At least the stock levels seem to be much better, about 80 per cent are coming through now.

"A fairly good cross-section of our customers buy compact discs. There's a huge AOR market, for Roxy Music etc, but the heavy rock market doesn't exist at all. All Status Quo's albums are on CD and they just don't sell.

STUART WILKINSON. Citicentre Records. Battersea, London.

"We don't stock compact discs, because there doesn't appear to have been enough players sold for me to invest two or three grand in stock.

"We can't compete with the HMVs, and if you can't stock everything it's not worth getting involved. A stock of, say, 500 at the price they are is a lot of money, and we'd be lucky if we could sell six a week. Outside London it may be different. A dealer I know in Slough does £500 worth of CD business on a Saturday.

"I assume a lot of CD players will be sold at Christmas, but at the moment we're doing alright on records."

MARTIN ANSCOMBE. Pop Inn Records. Watton, Norfolk.

"Compact discs have so far been going slowly. They've picked up slightly recently, but there are not that many owners of CD players around here as yet.

"I get CDs to order and the problem is supply — they're not there when you order them. Sade is typical, and Michael Jackson's Thriller took five months to come in after going out of stock last Christmas. That obviously knocks the turnover down.

"It's a bit of a chicken and egg situation as far as product's concerned. But I feel that any single artist albums, not compilations, in the Top 50, should be paralleled by CD releases, if not at the same time then shortly afterwards. Which, in general I think the companies are trying to do.

"CDs haven't really caught on with the younger pop market yet. It is mainly pop tending towards MOR. We don't get asked for

classical very much, although people from the 'classical generation' have been looking.

"There seems to be a long slow steady growth in CD, and any record shop worth its salt gets what its customers want. I don't take the view that CDs are too expensive — it is new technology, new product and doesn't have the volume. I think that LP prices will rise, while CD prices stay much the same. At the moment though the price differential between the companies is too great — PolyGram pop goes out at £9.00, while at the same mark up CBS pop works out at £12.49, with EMI and WEA somewhere in between."

STEVE WALTERS. Earthshaker Records, Twickenham.

"Compact discs are going very well, when we can get them. We could order, say, 20 in June and we'd be lucky if we'd got half of them by now. The record companies can't even answer questions about their own product, they haven't got a clue about release dates. They each need one person to deal specifically with CD queries.

Customers don't believe you if you fob them off with wrong information.

"I think a lot of the companies release the wrong product. CBS have released Adam Ant and Shakin' Stevens latest albums, which are totally irrelevant to the CD market. There are thousands of other albums they could have released — Streisland and Sade are two that have actually been on their list for sometime that aren't available yet.

"CD is going to take over, though, no two ways about it. We did well right from the start. Things quietened off through the summer, but they've picked up again now. If you've got the stock then you'll keep the customers, but they want to see them and buy them then and there."

HARRY ATTERBURY. Harry's Records. Notting Hill Gate, London.

"We had the first lot of compact discs in the area, and we've been very disappointed. When we started in June last year we took everyone issued, but then when we checked our stock months later, a good 50 per cent

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hadn't even sold one. Lately it's been going a little bit better.

"It's mostly classical CDs that we sell, in a ratio of about three or four to one of pop. Pop people buy them one at a time, while classical people tend to have more money and maybe buy a few.

"A lot of equipment is now coming in much cheaper. That is going to make a big difference. So will the introduction of car CD players. A lot of people like to do their quality hi-fi listening in the car — we sell a lot of cassettes, and I think that market will transfer over to CD.

"The CD market and catalogue is growing each month, though I think it's a pity there wasn't a larger initial catalogue, but it is growing healthily.

"One thing we have noticed is a big drop in sales of classical box sets, through people holding off buying expensive LP sets, while they think about getting CD players, and they get caught between the two markets.

"But I think the thing that is going to affect CDs most is the drop in the price of the hardware."

ALAN BELLWARD, Lewes Record Centre, Lewes, Sussex.

"Let's just say compact discs could be going better. There hasn't really been any increase lately, pop has increased while classical had decreased. Mainly because now CD has crossed over from the well-healed customers it started with, to all sorts of people.

"Where it does fall down, is on simultaneous releases. Albums

should come out at the same time on CD as on record. People seem to be after new stuff, rather than old stuff-re-released. I've got a CD player in the shop, and if I get a pop album on simultaneous release I can sell more records and cassettes of it by playing the CD in the shop, because it sounds so good.

"We've probably got around 750 CDs in stock, which means that a lot of people can catch up on what they haven't got. And I think the fall in the cost of the players means that people will start buying them this autumn. But there are still some problems that could be ironed out. Customers are still paying £10 for 40 minutes of music, when there could be an hour on there. Maybe manufacturers should start thinking of CD-only releases — filling the discs up and giving real value for money. For instance, the CD of Beethoven's Ninth is just over 70 minutes long, which may be a little cramped, but I think they should try to fit as near to 60 minutes as possible.

"PolyGram, Sony and Philips are all spending a lot of money promoting hardware and software before Christmas, so if it doesn't happen by then, I'll be worried."

WAYNE ALLEN, Ainley Records, Leicester.

"Sales of compact discs are increasing steadily now, picking up particularly over the last couple of months.

"We sell quite a wide range of product — MOR, pop and a little bit of jazz — and some of the titles are a little surprising, for

instance, the last range of country and western CDs we had in sold well. But we don't stock classical, because no-one in the shop understands it enough, and there are plenty of other good record shops in Leicester that do stock them.

"The biggest problem with CDs is getting the discs. With some of the big companies, particularly discs from Japan, the initial quantities come through and when they're gone you can't get any more for a couple of months.

"I think the range of product is growing wide enough, now that it's been accepted that CDs are here to stay. They should be very big at Christmas."

BOB KINGDON, KMK Records, Beckenham, Kent.

"Compact discs could probably be going better. At Christmas things should start to go well, with the plans to bring CD player prices down. The main problem at the moment is the lack of customers with machines.

"I can only speak for Beckenham, but what people seem to want is back-catalogue. That's what I'm asked for, though they want it digitally remastered when it wasn't digitally recorded in the first place. But the range of product currently available is wide enough. The record companies are doing quite a good job, it's the fact that people just aren't aware of CD and its quality, that is the problem. If you asked people at random in the street about CD, seven out of 10 wouldn't know what you were

talking about.

"I'm a great CD person, I've got one in the shop. We've got around 250 discs, I'd like to stock more, but it's down to cost and space. Basically we're doing the spadework for the hi-fi people.

"CD customers tend to be a breed of their own. They buy three or four at a time, but only come in once a month. They certainly seem to have the money.

"I don't think CDs low sales rate is down to the price of the discs, but the price of the machines. Getting hold of the discs isn't too bad, though if they go out of stock they do tend to stay that way. But in general, the record companies seem to be "keen". PolyGram, in particular, seems to be more on the ball than the rest. They seem to have faith in CDs, while the others sit on the fence."

MIKE ISAACS, director, Our Price Records.

"We remain enthusiastic about the CD and are continuing to expand the number of stores carrying the product. Currently, around 60 of our 86 outlets are carrying CD, and those that started in our original push are expanding their stocks.

"We have always felt CD has a long-term potential, and how quickly that becomes shorter-term depends on the pricing and availability of both the software and the hardware. The arrival of the portable and in car players is obviously very exciting.

"Generally, we see demand for CDs steadily increasing — and it's good to see the prices of the

hardware coming down. And as pressing capacities increase, prices of the software must decrease accordingly.

"Our biggest increase in sales last year came after Christmas — after the players had been bought. The hardware manufacturers are mounting massive campaigns between now and Christmas, so we are hoping the same software sales pattern will emerge.

"In the early days of CD we initiated racking to suit availability and demand. Now we're in the process of plotting the next generation of CD racking for our stores. We are very aware that it is a major growth area."

KINGSLEY GRIMBLE, chief buyer, Record Merchandisers.

"In common with the rest of the industry, we have a lot of faith in the long-term potential of the compact disc. It is definitely not a flash-in-the-pan development like quadrophonic was.

"The rate at which the software takes off is very much allied to the rate at which the hardware penetration increases. We're encouraged in this respect by the new forms of hardware, including the advent of the in-car players — and also by the lower prices.

"So far, we've been selling CDs in a limited range of stores — including departmental stores already selling the hardware — and some of the bigger Woolworth record departments. Business has been slow but steady and we're seeing gradual improvements as the range of product available on CD increases."

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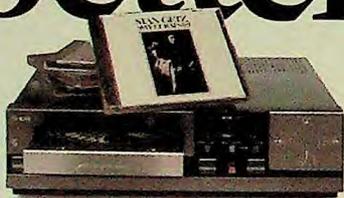


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PHILIPS

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Is our compact disc campaign trying to break the record?

It's certainly a record advertising budget for compact disc. £800,000 on television, radio and posters in London during November and December.

But as for actually trying to replace the vinyl record, while our campaign does communicate the advantages of compact disc to customers, it doesn't ask them to throw their existing sound system away. In fact our campaign theme, "The best way to get music out of

your system," points out the compatibility of compact disc players with current stereos.

The series of posters above (there are 16 in all) also shows the range of artists available on compact disc. And since the Polygram Group are the largest producers of compact disc software, as well as vinyl and pre-recorded cassettes, the only records likely to be broken are for sales.

THE BEST WAY TO GET MUSIC OUT OF YOUR SYSTEM.



PHILIPS



WHEN THE RAIN BEGINS TO FALL

ON THE WINGS OF A NIGHTINGALE

PENNY LOVER

19 22

18	PENNY LOVER Lionel Richie	Motown TMG(T) 1356	68	71	WHEN THE RAIN BEGINS TO FALL Jermaine Jackson and Pia Zadora	Arista ARIST (12)584
19	GHOSTBUSTERS ● Ray Parker Jr.	Arista ARIST (12)580	69	NEW	THE JUDGEMENT IS THE MIRROR Dalis Car	Paradox DOX 1(12)
20	NEVER ENDING STORY Limahl	EMI (12)LM1.3	70	NEW	SLIPPERY PEOPLE (Live Version) Talking Heads	EMI (12)EMI 5504
21	HIGHLY STRUNG Spandau Ballet	Reformation/Chrysalis SPAN(X) 5	71	70	INTERNATIONAL Brass Construction	Capitol (12)CL 341
22	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young	CBS (T)A 4786	72	53	HAMMER TO FALL Queen	EMI (12)QUEEN 4
23	LISTEN TO YOUR FATHER Feargal Sharkey	Zarjazz/Virgin JAZZ 1(12)	73	73	TOUR DE FRANCE ('Breakdance' Remix) Kraftwerk	EMI (12)EMI 5413
24	GOTTA GET YOU HOME TONIGHT Eugene Wilde	Fourth & Broadway/Island (12) BRW 15	74	42	COVER ME Bruce Springsteen	CBS(T)A 4662
25	PRIDE (In The Name Of Love) ○ U2	Island (12)IS 202	75	68	I WON'T RUN AWAY Alvin Stardust	Chrysalis CHS 2829

76	HEARTBEAT (The Mendlesohn Mix), The Psychedelic Furs	CBS (T)A 4654	93	(92)	CAN THE RHYTHM, Girl Talk	Inner Vision/Priority/IVS(T) 4
77	ILL FLY FOR YOU , Spandau Ballet	Reformation/Chrysalis SPAN(X) 4	94	(—)	DANSERIE , King Henry's Consort	Eden EDEN 1
78	THE A TEAM , Mike Post	RCA 443	95	(—)	RUNAWAY LOVE , Linda Clifford	CRC CRC(T) 002
79	SLIPPERY PEOPLE , The Staple Singers	Private/Epic (T)A 4784	96	(91)	FRANTIC SITUATION , Tommy Boy/Polydor	(APRX 3)
80	OFF AND ON LOVE , Champaign	CBS —(T)A 4786	97	(—)	M. STYLE , Lords Of The New Church	I.R.S. IRS(Y) 113
81	I CHOOSE YOU , Paris	Bluebird/10 BRT(T) 9	98	(—)	FOREVER YOUNG , Alphaville	WEA X9264(T)
82	ALL THROUGH THE NIGHT , Cyndi Lauper	Portrait/Epic A 4849	99	(—)	CALL FOR ESCAPE ROUTE , The Fall	Beggars Banquet —(BEG 120E)
83	NAUGHTY TIMES , Cutty	Cooltempo/Chrysalis COOL(X) 105	100	(78)	BOYS IN THE STREET , Eddy Grant	Ice ICE(T) 62
84	SINCE YESTERDAY , Strawberry Switchblade	Korova 38(T)				

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

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SINGLES *twelve inch*

1	(1)	I FEEL FOR YOU, Chaka Khan	20	(30)	TOO LATE FOR GOODBYES, Julian Lennon
2	(New)	THE WILD BOYS, Duran Duran	21	(12)	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young
3	(2)	FREEDOM, Wham!	22	(New)	BERSERKER, Gary Numan
4	(4)	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'), Giorgio Moroder/Philip Oakley	23	(23)	MODERN GIRL, Meat Loaf
5	(17)	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean	24	(New)	LET IT ALL BLOW, Dazz Band
6	(3)	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney	25	(14)	I JUST CALLED TO SAY I LOVE YOU (from 'Woman In Red'), Stevie Wonder
7	(6)	ALL CRIED OUT, Alison Moyet	26	(19)	PRIDE (In The Name Of Love) U2
8	(10)	LOVE'S GREAT ADVENTURE, Ultravox	27	(20)	HIGHLY STRUNG, Spandau Ballet
9	(13)	GOTTA GET YOU HOME TONIGHT, Eugene Wilde	28	(New)	I'M SO EXCITED, Pointer Sisters
10	(5)	SHOUT TO THE TOP, The Style Council	29	(34)	PENNY LOVER, Lionel Richie
11	(7)	DRIVE, The Cars	30	(New)	THE CHANT HAS JUST BEGUN, The Alarm
12	(New)	ACES HIGH, Iron Maiden	31	(18)	SMOOTH OPERATOR, Sade
13	(35)	GIMME ALL YOUR LOVIN', ZZ Top	32	(24)	THE MEDICINE SONG, Stephanie Mills
14	(11)	LOST IN MUSIC (1984 Remix), Sister Sledge	33	(21)	SKIN DEEP, The Stranglers
15	(16)	MISSING YOU, John Waite	34	(26)	CARELESS WHISPER, George Michael
16	(15)	GHOSTBUSTERS (Searchin' For The Spirit), Ray Parker Jr.	35	(New)	BACK IN MY ARMS (ONCE AGAIN), Hazel Dean
17	(8)	WHY? Bronski Beat	36	(36)	THIS IS MINE, Heaven 17
18	(22)	THE THORN (EP), Siouxsie and the Banshees	37	(New)	PULLING PUNCHES, David Sylvian
19	(9)	THE WAR SONG, Culture Club	38	(New)	THE CHANT HAS BEGUN, Level 42
			39	(New)	NEVER ENDING STORY, Limahl
			40	(Re)	PURPLE RAIN, Prince and The New Power Generation

Week-ending 3 November, 1984

WHERE THE BOYS ARE



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FORMERLY OF SHALAMAR

JODY

Dutchman for Xmas release

IN THE rush to make the peak Christmas market, seven new opera sets are being issued by the majors in November.

The most important one from the *Gramophone* catalogue point of view is EMI's release of Wagner's *The Flying Dutchman* conducted by Karajan and starring Jose van Dam.

The production has been made with the Berlin Philharmonic Orchestra and the Vienna State Opera Chorus, and is available on three LPs and two tapes (EX 270013). The fact that there is only one other modern recording (1977, Solti, Decca) should mean reliable sales.

Philips is issuing the soundtrack of a new Zeffirelli opera film of Leoncavallo's much-loved *I Pagliacci*, made at La Scala, Milan.

It was made with Teresa Stratas singing the soprano part of Nedda, and was conducted by Georges Pretre. The film is to be shown shortly in the UK — probably in the new year. The record is available on a two LP/tape set (411 484).

Domingo's other opera release is of the much-vaunted production of Puccini's *Manon Lescaut* conducted by Sinopoli at Covent Garden last year. For the recording Sinopoli has engaged Mirella Freni (413 893, LP/tape/CD).

Puccini is also represented by a live recording of his last opera *Turandot*, with Eva Marton, Carreras,

Kerns and Ricciarelli singing at the Vienna State Opera House under Lorin Maazel. The set is unlikely to have great sales appeal in the UK with the release of Karajan's version still fresh in consumer's minds, but CBS is giving special dealer incentive of a 500 piece jigsaw to be supplied with every set, as well as a free poster (13M 39160 and on tape).

CBS stands to do much better with its Domingo release — *The Songs of Ernesto Lecuona*, with the RPO under Lee Holdridge (FM 38828 and on tape).

There is, at the moment, only one recommendable version of Mussorgsky's masterpiece, Boris Godunov, the Karajan/Decca/1971 recording, so a new one is welcome, and it comes in a Russian production, with the bass Alexander Verdernikov in the title role, and is conducted by Vladimir Fedoseyev.

It is an analogue recording that been digitally remastered in Holland, and is available on all three mediums (four LP 412 281/three tapes, special price of £12.80 and on CDs).

A new recording is available of Godunov's *Romeo et Juliette* is available with a star cast — Alfredo Kraus and Catherine Malfitano in the title roles, and Van Dam and Ann Murray in support. It is a French production, with the National Orchestra of the Capitole, Toulouse, conducted by Michel Plasson and is released by EMI (EX 270142 three LPs/tapes).

New bestseller from Kiri

KIRI TE KANAWA looks like scooping one of the Christmas '84 bestselling record figures with *Ave Maria*, a selection of popular works newly recorded by Philips released this month.

It contains Let the Bright Seraphim, Handel's aria which made such a long-lasting impression at the 1981 Royal Wedding.

It has been re-recorded with other popular melodies, including Bach's *Jesu Joy of Man's Desiring*, Mendelssohn's *On Wings of Song*, and Schubert's *Ave Maria* which is the title track.

The record was made with the Cathedral Choir of St Paul's, and the English Chamber Orchestra, conducted by Barry Rose.

Philips are preparing a substantial campaign for the release

(LP/tape/CD 412 629) which will carry a sales impetus past the Christmas festivities well into the new year.

EMI, too, should pick up some good Kiri Te Kanawa sales with its recording of music by Duparc and Ravel (EL 270135 LP gatefold sleeve, and tape). The programme of French songs includes *L'Invitations au voyage*, by Duparc, and Ravel's *Sheherazade*. Madame Kiri is accompanied by the Orchestre Symphonique de l'Opera National, Bruxelles, and conducted by Sir John Pritchard.

This record follows the singer's first highly successful EMI release, *Come to the Fair*, which has sold over 8,000 units since its release during last July, and will be released on CD this month.

Beethoven re-recorded

THIS MONTH, three major figures are to re-record Beethoven. Vladimir Ashkenazy releases Beethoven's *Five Piano Concertos* on Decca accompanied by the VPO and Mehta (411 899, available on all mediums, and individually on CD) in a pack with the six *Bagatelles* and other works.

Herbert von Karajan's amicable resumption of working relationship with the Berlin Philharmonic this month is marked by the release of Beethoven's *Symphonies Nos 5 and 9* (413 933 LP/tape); No 6 (413 936 LP/tape) Nos 5 and 6 (413 932 LP/CD); No 9 (410 987 CD). The Choral Symphony was made with Perry, Baltsa, Cole and Ian Dam as the soloists.

These recordings — the third Karajan has made of the works — are part of a project which involves video as well as audio, and will be the subject of extensive promotion, including the *Gramophone* front cover for November.

It was as long ago as 1971 that Daniel Barenboim recorded his set of Beethoven's *Piano Sonatas*. This month they are re-issued on DG (413 759 LP, Nos 1-15; 413 766 LP Nos 16-32), but as yet there are no CD plans.

Meanwhile, Michael Tilson Thomas continues his first recording of Beethoven's *Symphony Cycle* with the ECO for CBS with *Symphony No 7* being issued this month (M 39052 and tape). The feature of the series is that Tilson Thomas uses a small number of players in his orchestra — to match the size of the original performances.

Williams goes Baroque

JOHN WILLIAMS has released a group of three Baroque concertos by Bach, Handel and Marcello which he has arranged for guitar and orchestra.

The works are all well-known pieces, particularly Bach's *Violin Concerto in E*, and Handel's *Organ Concerto in F Op 4 No 5*, and could prove to have wide appeal (IM 39560 and on tape).

The record is supported by an appearance the guitarist makes at the Barbican on November 16.



AN EMI senior executives conference in New York recently was attended by Andrew Lloyd Webber (second from left) and his wife Sarah Brightman connection with the release early next year of his *Requiem Mass*, which will be performed in New York next February with Brightman and Placido Domingo as soloists and conducted by Lorin Maazel. With the Lloyd Webbers are (from left) EMI international classical division director Peter Andry, Angle Records president Brown Meggs and EMI Music Worldwide chairman and chief executive Blaskar Menon.

Tippett's 80th celebrated

IN JANUARY, Sir Michael Tippett celebrates his 80th birthday, and two companies are, this month, preparing for the event.

Decca has entered into an unprecedented joint collaboration with its sister PolyGram company Philips in order to produce a three LP/tape box of Tippett's *Four Symphonies*: Nos 1, 3 played by the LSO under Davis

and Nos 2, 4 played by the Chicago SO under Solti (414 091).

EMI's contribution to the celebration is a two LP/tape set in a double wallet/cassette box (EX 290228) called *A Tribute to Sir Michael Tippett*. It contains five works recorded in the Sixties including the *Concerto for Double String Orchestra*, the *Piano Concerto*, the *Piano Sonata* and the *String Quartet No 1*.

Festive Walkman Classics

A RECORDING especially released for the Christmas market in the UK heads the third programme of titles for DG's immensely-popular cassette only series, *Walkman Classics*.

Merry Christmas contains choruses, carols and concertos for the festive season, with over 85 minutes of music on chrome tape by Bach, Handel, Gabrieli and others (415 2284).

With 10 other titles joining the catalogue, *Walkman Classics* now has a total of 45 items available, and DG has pledged itself to continue supporting the series with advertising and promotion in a wide range of magazines and periodicals, from car magazines to womens magazines as well as the national press.

Among the important releases in this third programme is Beethoven's *Symphony No 9* conducted by Karl Bohm (413 843), Schubert's *Trout Quintet* with Mozart's *Hunt Trio* and Beethoven's *Ghost Trio* (413 855), Rachmaninov's *Piano Concerto No 2* played by Tamas Vasary plus Liszt's *Piano Concertos Nos 1 and 2* (413 850) and Gershwin's *Rhapsody in Blue* and other works (413 851).

DG re-issues

FIVE NEW additions to both DG's *Signature reissue series* and Decca's *Grandi Voci series* devoted to outstanding singers of the past, expand the mid-price catalogues.

Anne-Sophie Mutter's debut album, *Mozart's Violin Concertos Nos 3 and 5* made with the BPO under Karajan, introduces her to the *Signature series* (420 982 and on tape), along with Lazar Berman playing *Tchaikovsky's Piano Concerto No 1* (41C 978 and on MC) music by Beethoven and Schubert played by Gidon Kremer (410 985 and on tape).

The *Grandi Voci* releases feature the second volume of the coloratura soprano Mado Robin, Birgit Nilsson singing *Italian Arias* (411 885 and on cassette); Renata Tebaldi, Sherrill Milnes; and Peter Pears (411 919).

Old Masters

THREE KEYBOARD giants of the early part of this century — Rachmaninov, Lhevinne and Rosenthal — appear in clear modern sound on new recordings issued by Decca this month.

This recording sleight of hand has been made possible by the use of the Ampico reproducing system, the most faithful of the player-piano systems, which had their heyday in the first two decades before being overtaken by electrical recordings.

Josef Lhevinne plays music by Schumann, Chopin and others (414 097), and Moriz Rosenthal plays music by Chopin, Mendelssohn, and various virtuosic arrangements (414 098).

Two more Rachmaninov and two more Lhevinne LPs are due to be released.

Authentic Emma

EMMA KIRKBY releases her latest Decca album, on which she sings a group of arias by Mozart, including the ever-popular *Exsultate Jubilate*, accompanied by the Chorus and Orchestra of the Academy of Ancient Music, and the Westminster Cathedral Boys Choir conducted by Christopher Hogwood (411 832 LP/tape/CD).

Schubert's 10th?

A NEW BOX set, controversially entitled *Schubert: The 10 Symphonies*, issued by Philips this month in performances by the Academy of St Martin-in-the-Fields under Neville Marriner is bound to raise considerable media interest.

It is one of the accepted musical facts that Schubert, like Beethoven before him, wrote nine symphonies, one of which is the famous *Unfinished*.

But recent scholarship has shown that the accepted numbering is incorrect in many ways — the *Unfinished*, though traditionally No 8, was written before No 7 — and that sufficient other material existed to enable Schubert specialists to complete symphonies existing in fragments.

So, in this seven LP, five tape, six CD set (412 176), which includes recordings of Nos 1, 2, 3, 4, 5 and 6 already released, the *Unfinished Symphony* is finished, and there is a 10th Symphony.

Violinists duplicate

PINCHAS ZUKERMAN and Itzhak Perlman, have recorded Mendelssohn's *Violin Concerto*, both versions being released in time for Christmas.

The Zukerman release, made with the St Paul's Chamber Orchestra, which he directs, is coupled with Mendelssohn's *Octet*, and is significant in that it is the first debut album for Zukerman on Philips, with whom he has signed an extensive contract for recordings with the Orchestra (412 212 LP/tape/CD).

The Perlman release is one of three from the violin superstar, who is undoubtedly the largest-selling violinist of his generation. Like his 1973 recording for EMI, this one again couples the Mendelssohn with Bruch's *Concerto No 1*, but this time he is accompanied by the Concertgebouw under Haitink (EL 2701051, LP/tape/CD). This is EMI's Record of the Month, and has a reduced dealer price until November 30.

The other two Perlman discs are devoted to Baroque music. He plays four Vivaldi concertos, including *Il Sospetto*, with the Israel Philharmonic Orchestra, which he directs himself (EL 270012 LP/tape/CD); and he plays three *Concertos* from harpsichord concertos by Bach, again with the Israel Philharmonic (EL 2701491 LP/tape/CD).

CLASSICAL TOP 10

- 1 FOUR LAST SONGS, Strauss. Jessye Norman, Philips 6514 322.
- 2 IL TROVATORE, Verdi. Giulini, DG, 413 355.
- 3 SONGS OF THE AUVERGNE, Volume 2, Canteloube. Kanawa, Decca 411 730.
- 4 SYMPHONY NO 4, Bax. Bryden Thompson, Ulster Orchestra. Chandos ABRD 1091. Distribution: Harmonia Mundi.
- 5 PIANO CONCERTOS NOS 15, 16, Mozart. Perahia, ECO. CBS D 37824.
- 6 DER ROSENKAVALIER, Strauss. BPO Karajan. DG 413 163.
- 7 TONE POEMS, Sibelius. BPO, Karajan. DG 413 7551.
- 8 MACBETH, Verdi. Sinopoli. Philips, 412 1331.
- 9 FOUR SEASONS, Vivaldi. Anne-Sophie Mutter, Karajan. HMV EL 2701021.
- 10 THE MAGIC FLUTE, Mozart. Davis. Philips 411 4591.

Chart by courtesy of HMV Oxford Street.

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Reviewed
by
JERRY SMITH

SINGLES

PETE SHELLEY: *Never Again* (Immaculate (12)IMMAC 1, IDS). A great, lively number from the ex-Buzzcock now on a new label. His inimitable melodic vocals over an energetic rhythm section and warm, meandering lead guitar produces a memorable track that should bring him a hit.

ART OF NOISE: *Close (To The Edit)* (ZTT/Island ZTPS 501, EMI). Another piece of atmospheric music taken from their forthcoming LP, *Who's Afraid Of (The Art Of Noise)*, with its rolling dance orientated rhythms and dynamic keyboards proving the perfect foil for the Trevor Horn production technique, and sure to make its mark on the charts.



DEPECHE MODE

PREFAB SPROUT: *When Love Breaks Down* (Kitchenware CBS SK(DP) 19, CBS). An impressive ballad from Paddy McAloon, with his sensitive vocal dominating the atmospheric backing which builds to a punchy and memorable chorus that, with its Phil Thornally production, should ensure success.

GARY NUMAN: *Berserker* (NUMA NU(M) 4, PRT). His first single for quite some time and issued on his own label, it shows

no real departure from his previous style with its overblown synths and deadpan vocal, but should please his fans.

THE ADVENTURES: *Send My Heart* (Chrysalis CHS (12)2001, PolyGram). A vibrant piece of modern pop with ringing guitars and strong vocals over an insistent dance rhythm that should bring them a fair deal of exposure. The 4 track 12-inch EP features an excellent live version of Talking Heads *Life During War Time*.

CYNDI LAUPER: *All Through The Night* (Portrait/Epic (TJA 4849, CBS). Yet Another single taken from the smash hit album *She's So Unusual*, this is a bouncy ballad with moody keyboards swirling beneath her whining voice. This will probably be another hit for her.

SHAKATAK: *Watching You* (Polydor POSP(X) 711, PolyGram). A rather weak jazz funk workout that's competently handled as usual by this established band but otherwise doesn't stand out above others of its type.

SHOCKHEADED PETERS: *I, Bloodbrother Be* (el EL 1(T), Rough Trade/Cartel). An amazing debut with its sullen, blunt vocal delivery over a sparse, shuffling swing beat interspersed with stabbing guitar and wild, meandering, honkytonk piano. With the like *Nothing Out Of Our Loins*, *Sweetie Will Ever See The Light Of Day* they're sure to receive plenty of attention.

DALIS CAR: *The Judgement Is The Mirror* (Paradox DOX 1(12), EMI). The first material from this duo of ex-Bauhaus vocalist Pete Murphy and ex-Japan bassist Mick Karn is a rather dull repetitive synth based single that is not up to the previous standards of

CHART CERTS

LLOYD COLE AND THE COMMOTIONS: *Rattlesnakes* (Polydor COLE(X) 3 PolyGram).

EURYTHMICS: *Sex Crime* (Nineteen Eighty Four) (Virgin VS 728(12), EMI).

DEPECHE MODE: *Blasphemous Rumours/Somebody* (Mute 7 BONG 7(E) Cartel/Rough Trade/Spartan).

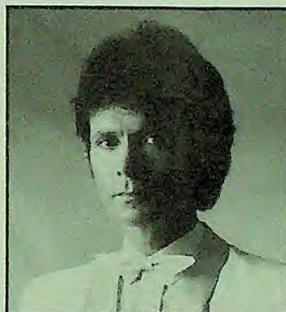
IRON MAIDEN: *Aces High* (EMI (12)EMI 5502, EMI).

DAVID SYLVIAN: *Pulling Punches* (Virgin VS 717(12), EMI).

CLIFF RICHARD: *Shooting From The Heart* (EMI RICH 1, EMI).

these two distinguished musicians.

FOETUS-ART-TERRORISM: *Calamity Crush* (Self Immo-lation/Sonic Bizarre WOMB FAT 11.12, Cartel). The first in a series of three single releases from the home of Foetus and follows on from the wonderful LP *Hole*. With its mutant rhythm and metal percussion within a heavily edited mix it's sure to do well on the indie market.



CLIFF RICHARD



EURYTHMICS

AMAZULU: *Moonlight Romance* (Island (12)IS 182, EMI). A rather ordinary pop single with high life-style guitar and calypso percussion coupled to a bright horn section and a lilting vocal. Produced by Jerry Dammass and Dick Cuthell from the *Specials*.

RAY PARKER JR: *(I Still Can't Get Over) Losing You* (Arista ARIST (12)550, PolyGram). This track from his *Woman Out Of Control* album has been re-released to follow up the smash hit *Ghostbusters*, but he certainly won't do as well with this rather dull ballad.

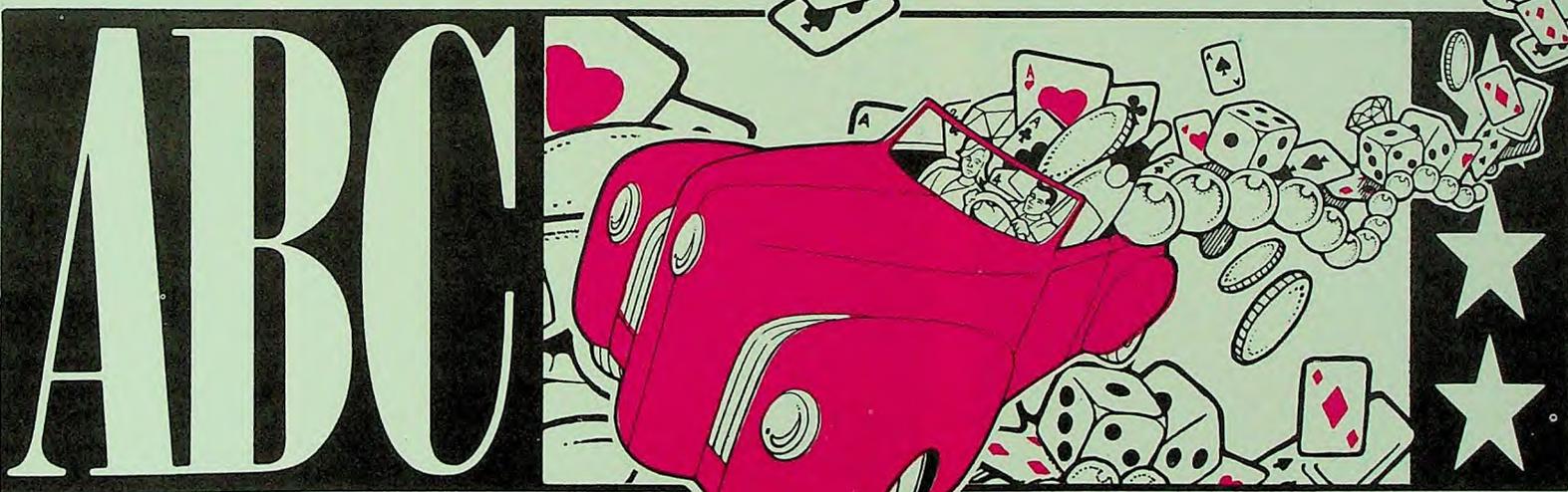
THE TRUTH: *Exception Of Love* (I.R.S. IRS (Y) 115, CBS). A lively slice of sixties style pop with strong Paul Weller-style vocals and catchy Hammond organ fills that could come close to giving Dennis Greaves and The Truth their first hit for a while.

THE FLYING LIZARDS: *Dizzy Miss Lizzie* (Statik TAK 25(12), EMI). Typically eccentric version of the old Fifties standard with its pounding, discordant piano and half-spoken lyrics producing an

interesting track but altogether only of novelty value.

THE ORSON FAMILY: *The Sweetest Embrace* (Orson Enterprises OE 2, Rough Trade/Cartel). An intrepid slab of rockabilly influenced mayhem with twanging guitars and reverberating vocals over a shuffling beat. Sure to be an indie hit. Also features a frantic version of Dylan's *Subterranean Homesick Blues*.

KLAXON 5: *Hothouse* (oL EL 2 (T), Rough Trade/Cartel). Full vocal harmonies dominate this melodic song with trebly ringing guitars and moody horn section. An impressive debut from this new label and should do well.



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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
1	NEW		SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET" Paul McCartney (George Martin)	Parlophone PCTC 2 (E)	C: TPCCTC 2
2	NEW		WAKING UP WITH THE HOUSE ON FIRE ★ Culture Club (Steve Levine)	Virgin V 2330 (E)	C: TCV 2330
3	3	15	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C)	C: 40-26044
4	9	18	ELIMINATOR ● ZZ Top (Bill Ham)	Warner Brothers W 3774 (W)	C: W 3774-4
5	1	2	STEELTOWN ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F)	C: MERNC 49
6	2	4	THE UNFORGETTABLE FIRE U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E)	C: ULC 5
7	4	3	THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F)	C: BITMC 1
8	8	13	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E)	C: TC-NOW 3
9	12	54	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R)	C: CSTMA 8041
10	14	4	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel NE 1281 (K)	C: CE 2281
11	6	4	HITS, HITS, HITS — 18 SMASH ORIGINALS ● Various (Various)	Telstar STAR 2243 (R)	C: STAC 2243
12	7	7	ALL BY MYSELF ● Various (Various)	K-tel NE 1273 (K)	C: CE 2273
13	5	3	GEFFERY MORGAN . . . UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E)	C: CA DEP 6
14	10	7	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)	
15	13	3	YESTERDAY ONCE MORE Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E)	C: TCSING 1
16	11	5	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E)	C: TC DB 1
17	30	3	CINEMA ● Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K)	C: CE 2282
18	15	2	EMOTION ● Barbra Streisand (Various)	CBS 86309 (C)	C: 40-86309
19	24	3	I FEEL FOR YOU Chaka Khan (Arif Mardin/Various)	Warner Brothers 925162-1 (W)	C: 925162-4
20	NEW		VALOTTE Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E)	C: JLMC 1
21	18	6	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W)	C: K450587
22	17	18	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F)	C: ZCDL 1473
23	25	99	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C)	C: 40-85930
24	19	35	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E)	C: TC-WORK 1
25	20	16	MUSIC FROM MOTION PICTURE "PURPLE RAIN" Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Bros. 925110-1 (W)	
26	NEW		CONCERT — THE CURE LIVE The Cure (Dave Allen/The Cure)	Fiction FXH 10 (F)	C: FXHC 10
27	40	2	GREATEST LOVE CLASSICS Andy Williams/Royal Philharmonic Orchestra (Tony Hiller/Nicky Graham)	EMI ANDY 1 (E)	C: TCANDY 1
28	21	19	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E)	C: TC-TINA 1
29	23	25	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E)	C: BMWC 1
30	26	4	TRUE COLOURS Level 42 (Ken Scott)	Polydor POLH 10 (F)	C: POLHC 10
31	16	3	RATTLESNAKES Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F)	C: LCMC 1
32	22	3	BREWING UP WITH BILLY BRAGG Billy Bragg (Edward De Bono)	Go! Discs AGOLP 4 (F)	C: ZGOLP 4
33	27	5	HEARTBEAT CITY The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W)	C: 960296-4
34	31	5	HOW MEN ARE ○ Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V2326 (E)	C: TCV2326
35	28	2	BIG BAM BOOM Daryl Hall/John Oates (Daryl Hall/John Oates/Bob Clearmountain)	RCA PL 85309 (R)	C: PK 85309
36	NEW		THE EVERLY BROTHERS The Everly Brothers (Dave Edmunds)	Mercury/Phonogram MERH 44 (F)	C: MERHC 44
37	57	2	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E)	C: TAHTC 1
38	34	49	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E)	C: IMC 3
39	36	302	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C)	C: 40-82419
40	35	69	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E)	C: TC-EMTV 30
41	29	5	some great REWARD ○ Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (I/SP)	C: C19M19
42	33	19	BREAKING HEARTS ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F)	C: REWND 25
43	42	21	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C)	C: 40-86304
44	44	3	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A)	C: ZCTOW 7
45	41	34	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W)	C: WX1C
46	50	4	SEA OF TRANQUILITY Phil Coulter (Phil Coulter)	K-tel KLP 185 (K)	C: KMC 185
47	37	35	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C)	C: MCF 3197
48	NEW		REBEL SOULS Aswad (Aswad/Michael "Reuben" Campbell)	Island ILPS 9780 (E)	C: ICT 9780
49	62	8	POWERSLAVE ○ Iron Maiden (Martin Birch)	EMI POWER 1 (E)	C: TCPWER 1
50	49	8	NIGHT MOVES ○ Various (Various)	K-tel NE 1255 (K)	C: CE 2255

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
51	46	4	ORIGINAL SOUNDTRACK FROM "ELECTRIC DREAMS" Various (Giorgio Moroder/Various)	Virgin V2318 (E)	C: TCV2318
52	43	59	LABOUR OF LOVE ★ UB40 (UB40/Ray "Pablo" Falconer)	DEP International/Virgin LP DEP 5 (E)	C: CA DEP 5
53	48	12	SELF CONTROL ○ Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W)	C: 780147-4
54	45	3	WORK PARTY Grandmaster Melle Mel & Furious Five (Mel/Scorpio/Cowboy/Robinson)	Sugar Hill/PRT SHLP 5553 (A)	C: ZCSH 5553
55	39	27	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 84705 (R)	C: FK 84705
56	32	4	DES O'CONNOR NOW Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R)	C: STAC 2245
57	61	24	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C)	C: 40-25328
58	47	61	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C)	C: 40-25554
59	59	33	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F)	C: VERCY 11
60	73	66	THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F)	C: MERHC 27
61	71	31	NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E)	C: TC-NOW 2
62	68	6	MUSIC FROM THE FILM "GHOSTBUSTERS" Various (Various)	Arista 206 559 (F)	C: 406 559
63	58	5	STREET SOUNDS ELECTRO 5 Various (Various)	Street Sounds Electro ELCS 5 (A)	C: ZCELC 5
64	52	33	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F)	C: TSCMC 1
65	67	19	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C)	C: 40-25792
66	60	10	1100 BEL AIR PLACE ○ Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C)	C: 40-86308
67	54	3	IT'LL END IN TEARS This Mortal Coil (Ivo/John Fryer)	4AD CAD 411 (I/P)	C: CADOC 411
68	76	37	INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F)	C: 405 971
69	64	4	BEYOND THE PLANETS Kevin Peek/Rick Wakeman/Various (Kevin Peek/Trevor Spencer)	Woomera/Telstar STAR 2244 (R)	C: STAC 2244
70	74	8	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E)	C: ICT 9733
71	53	2	THEM OR US Frank Zappa (Frank Zappa)	EMI FZD 1 (E)	C: FZDTC 1
72	63	67	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C)	C: 40-25521
73	38	2	THE BIG EXPRESS XTC (David Lord/XTC)	Virgin V2325 (E)	C: TCV2325
74	NEW		WITH LOVE Brandon Shine (Various)	Play PLAYTV 2 (SP)	C: PLAYTV 2
75	56	26	JUNK CULTURE ● Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E)	C: TCV2310
76	72	3	MUSIC FROM THE FILM CAL Mark Knopfler (Mark Knopfler)	Vertigo/Phonogram VERH 17 (F)	C: VERHC 17
77	RE		ORIGINAL SOUNDTRACK FROM "BREAKDANCE" Various (Various)	Polydor POLD 5147 (F)	C: POLDC 5147
78	86	48	NOW, THAT'S WHAT I CALL MUSIC ★ Various (Various)	EMI/Virgin NOW 1 (E)	C: TC-NOW 1
79	NEW		BEAT BOY Visage (Visage)	Polydor POLH 12 (F)	C: POLHC 12
80	RE		AMERICAN HEARTBREAK ● Various (Various)	Epic EPC 10045 (C)	C: 40-10045
81	RE		HOPE AND GLORY Tom Robinson (Robin Millar)	Castaway/RCA FL 70483 (R)	C: ZK 70484
82	70	3	IN THE EYE OF THE STORM Roger Hodgson (Roger Hodgson)	A&M AMA 5004 (C)	C: AMC 5004
83	88	2	ART & ILLUSION Twelfth Night (Gil Norton)	Music For Nations MFN 36 (P)	C: —
84	79	10	JUST THE WAY I LIKE IT The S.O.S. Band (Jimmy Jam/Terry Lewis)	Tabu/Epic TBU 26058 (C)	C: 40-26058
85	NEW		(WHO'S AFRAID OF?) THE ART OF NOISE Art Of Noise (Art Of Noise)	ZTT/Island ZTTO 2 (E)	C: ZCQ 2
86	69	3	TWO STEPS FROM THE MOVE Hanoi Rocks (Bob Ezrin)	CBS 26066 (C)	C: 40-26066
87	66	4	THE MAGAZINE Rickie Lee Jones (Rickie Lee Jones/James Newton Howard)	Warner Brothers 925117-1 (W)	C: 925117-4
88	NEW		THE FUGITIVE KIND Swans way (John L. Walters/Mark Freegard/Mike Thorne)	Balgier/Phonogram SWAN 1 (F)	C: SWAC 1
89	NEW		RED ROSES FOR ME The Pogues (Stan Bronnan)	Stiff SEZ 55 (C)	C: ZSEZ 55
90	RE		TRUE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F)	C: ZCDL 1403
91	96	5	SWEEP AWAY Diana Ross (Diana Ross/Various)	Capitol ROSS 1 (E)	C: TC ROSS 1
92	77	30	FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E)	C: TCV 2185
93	75	15	LOVE OVER GOLD ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F)	C: 7150 109
94	51	6	KNIFE ○ Attec Camera (Mark Knopfler)	WEA WX8 (W)	C: WX8C
95	95	2	CREW CUTS — LESSON 2 Various (Various)	Island IMA 14 (E)	C: IMC 14
96	65	4	SOIL FESTIVITIES Vangelis (Vangelis)	Polydor POLH 11 (F)	C: POLHC 11
97	RE		WAR OF THE WORLDS ★ Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C)	C: 40-96000
98	92	2	TOUCH ★ Eurythmics (David A. Stewart)	RCA PL 70109 (R)	C: PK 70109
99	90	26	OCEAN RAIN ● Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W)	C: CODE 8
100	RE		PARADISE James Last (James Last)	Polydor POLD 5163 (F)	C: POLDC 5163

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HALL, Randy I BELONG TO YOU MCA MCF 3236/MCFC 3236 (C)
HARDLINE HARDLINE Mausoleum SKULL 8358/— £3.05 (P)
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JACOBITES, THE YE JACOBITES BY NAME Lismor Recordings 5136/— (CA/H/MK/RM)
JARREAU, Al HIGH CRIME Warner Brothers K250807-1/K250807-4 (W)
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MARTYN, John SAPPHIRE Island ILPS 9779/ICT 9779 (E)
METEORS, THE THE STAMPEDE! Mad Pig CHOP 1/— (P)
METHENY, Pat, THE HEATH BROS., DAVE BRUBECK QUARTET & B. B. KING LIVE IN CONCERT Kingdom GATE 7017/CGATE 7017 (A)
MIGHTY BABY EGYPTIAN TOMB Psycho PSYCHO 31/— (I/RT)
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NUMAN, Gary BERSERKER Numa NUMA 1001/NUMAC 1001 £3.45 (A)
ORIGINAL SOUNDTRACK HOTEL NEW HAMPSHIRE EMI EJ 2401691/EJ 2401694 (E)
OSBOURNE, Johnny JOHNNY OSBOURNE Lix LIXLP 300/— £3.25 (JS)
RAWLS, Lou CLOSE COMPANY Epic EPC 26127/40-26127 (C)
REJECTS, THE QUIET STORM Heavy Metal HMRPL 22/TCHMRPL 22 (E)
REG SPEEDWAGON WHEELS ARE TURNING Epic EPC 26137/40-26137 (C)
RESISTANCE 77 THOROUGHbred MEN Rot ASS 14/— £2.50 (I/Red Rhino)
RICE, Boyd, & FRANK TOVEY EASY LISTENING FOR THE HARD OF HEARING Mute STUMM 20/— (I/SP)
ROBERTSON, Jeannie UP THE DEE AND DOON THE DOON Lismor Folk 7001/— £2.75 (CA/H/MK/RM)
ROZSA, Miklos IMMORTAL FILM MUSIC OF MIKLOS ROZSA Memoir MOIR 101/CMOIR 101 £2.43 (A)
SACRED COWBOYS SACRED COWBOYS New Rose ROSE 37/— (I/RT)
SAATELITES, THE HERE IS TODAY'S NEWS Brickyard BYLP 1/— £2.95 (P)
SCANDAL WARRIOR CBS 25860/40-25860 (C)
SKY SUNLIGHT SAXON MASTERS OF PSYCHEDELIA New Rose ROSE 36/— (I/RT)
SMITHS, THE THE HATFUL OF HOLLOW Rough Trade ROUGH 76/ROUGH 76 £2.43 (I/RT)
SOLISTICE SILENT DANCE Equinox EQRLP 001/— £3.24 (P)
SPK MACHINE AGE VOODOO WEA WX10/WX10C (W)
STAPLE SINGERS, THE TURNING POINT Private/Epic EPC 26212/40-26212 (C)
STARBUST, Alvin I FEEL LIKE ... ALVIN STARBUST Chrysalis CHR 1489/ZCHR 1489 (Chrome Cassette) (F)
STEVENS, ShaKIN' SHAKIN' STEVENS GREATEST HITS Epic EPC 10047/40-10047 (C)
STRANGLERS, THE THE AURAL SCULPTURE Epic EPC 26220/40-26220 (C)
TOTO ISOLATION CBS 86305/40-86305 (C)
VARIOUS BOLT FROM THE BLACK (Inc. tracks by Jimmy Page, Gillan/Dean, Warhorse, Tractor) Magnum/Thunderbolt THBM 001/— £1.75 (C)
VARIOUS DON'T LET THE HOPE CLOSE DOWN Hope Springs HOPE 1/— (3,000 only) (P)
VARIOUS HOOKED ON NUMBER NINE (Inc. tracks by Susan Maughan, Mud, The Fortunes, Joe Brown) K-tel ONE 1285/OCE 2285 (Double Album) (K)
WHAM! MAKE IT BIG Epic EPC 86311/40-86311 (C)
WHITTAKER, Roger TIDINGS OF COMFORT AND JOY Tembo TMB 102/TMBC 102 £3.98 (IMS)
WHO, THE WHO'S LAST MCA WHO 1/WHOC 1 (Double Album) £4.86 (C)
WILDE, Kim TEASES AND DARES MCA MCF 3250/MCFC 3250 (C)
WILDER, Matthew BOUNCIN' OFF THE WALLS Epic EPC 26202/40-26202 (C)
WONDER, Stevie LOVE SONGS — STEVIE WONDER Telstar STAR 2251/STAC 2251 £4.17 (R)
WUNDERLICH, Fritz GRANADA Memoir MOIR 104/CMOIR 104 £2.43 (A)

SUMMARY DISCS

**ALEXANDER, Monty ELLINGTON SONG BOOK Polydor 821151-2 (Compact Disc) £5.25 (F)
 **BUCKINGHAM, Lindsey GO INSANE Mercury/Phonogram 822450-2 (Compact Disc) £5.25 (F)
 **CHOIR OF ST. GEORGE'S CHAPEL CHRISTMAS CAROLS FROM ST. GEORGE'S CHAPEL ABBEY CDMVP 827 £6.08 (A)
 **DIO THE LAST IN LINE Vertigo/Phonogram 822366-2 (Compact Disc) £5.25 (F)
 **DURAN DURAN DURAN DURAN EMI CDP 746042-2 (Compact Disc) £5.75 (E)
 **FLANAGAN, Tommy/Hank Jones I'M ALL SMILES Polydor 817863-2 (Compact Disc) £5.25 (F)
 **GETZ, Stan FOCUS Polydor 821982-2 (Compact Disc) £5.25 (F)
 **GILLESPIE, Dizzy PORTRAIT OF DUKE ELLINGTON Polydor 817107-2 (Compact Disc) £5.25 (F)
 **HAWKINS, Coleman COLEMAN HAWKINS ENCOUNTERS BEN WEBSTER Polydor 823120-2 (Compact Disc) £5.25 (F)
 **KNOPFLER, Mark MUSIC FROM THE FILM CAL Vertigo/Phonogram 822769-2 (Compact Disc) £5.25 (F)
 **MONTGOMERY, Wes BUMPIN' Polydor 821985-2 (Compact Disc) £5.25 (F)
 **PETERSON, Oscar WEST SIDE STORY Polydor 821575-2 (Compact Disc) £5.25 (F)
 **QUEEN QUEEN GREATEST HITS EMI CDP 746033-2 (Compact Disc) £6.70 (E)
 **RIGHTeous BROTHERS, THE THE GREATEST HITS Polydor 823119-2 (Compact Disc) £5.25 (F)
 **ROXY MUSIC FOR YOUR PLEASURE EG/Polydor 823018-2 (Compact Disc) £5.25 (F)
 **ROXY MUSIC ROXY MUSIC EG/Polydor 821522-2 (Compact Disc) £5.25 (F)
 **SADE DIAMOND LIFE Epic CD 26044 (Compact Disc) £7.29 (C) (re-scheduled)
 **SHADOWS, THE THE COMPACT SHADOWS Polydor 823080-2 (Compact Disc) £5.25 (F)
 **SMITH, Jimmy/Wes Montgomery DYNAMIC DUO Polydor 821577-2 (Compact Disc) £5.25 (F)
 **SUMMER, Donna CATS WITHOUT CLAWS Warner Brothers 250806-2 (Compact Disc) £6.50 (W)
 **TORME, Mel SWINGS SHUBERT ALLEY Polydor 821581-2 (Compact Disc) £5.25 (F)

● NEW CASSETTES — SEE PAGE 30

Mon 5-Fri 9 Nov 1984
 UK Album Releases 90, Compact Discs 21

Distributor Codes

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 ACE — Ace 01-267 5192
 B — Ronco 01-274 7761
 BACKS — 0603 26221
 BLM — Blackmarketing — 01-609 7017/8
 BM — Bibi Magnetics 01-575 7117
 BU — Bullet 08894 76316
 C — CBS 01-960 2155
 CA — Cadillac 01-836 3646
 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
 CIS — Cassion 01-485 8704
 DIS — Discovery 067 285 406
 E — EMI 01-561 8722
 ERT — Earthworks 01-969 5145
 F — PolyGram 01-590 6044
 FAL — Falling A 0255 74730
 FP — Faulty 01-727 0734
 FPS — 77-44512
 G — Lightning 01-969 8344
 GI — Gyops 01-736 4521
 GR — Graduate 0384 59048
 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 9287
 Probe — 051 236 6591
 Nine Mile — 026 26376
 Red Rhino (Nth) — 0904 641415
 Revolver — 0272 299105
 IDS — Independent Distribution Services 01-476 3222
 IKF — 01-381 2287
 IMS — Import Music Service (via PolyGram) 01-590 6044
 IMP — Impex Music 01-229 5454
 IN — Inferno 021-233 1256
 INV — Invicta Audiovisuals 0533 717211
 IRS — Independent Record Sales 01-850 3161 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-932 8000
 KS — Kingdom — 01-836 4763
 LK — Look 0484 643211/2
 LO — Londisc 0206-271069
 M — MSD — 01-961 5646
 MB — Menace Breakers 01-602 1118
 MFP — Music For Pleasure 01-561 3125
 MIS — Music Industry Services 01-505 4392
 MK — 041-333 9563
 MQ — Mole Jazz 01-278 0703
 MW — Making Waves 01-481 9917
 N — Neon 0785 41311
 NM — Nine Mile — 0826 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 01-589 3254
 RC — Rollercoaster 01-397 8957
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 RM — Record Merchandisers 01-848 7511
 ROSS — Ross 08886 2403
 RT — Rough Trade 01-833 2133
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 SO — Stage One 0428 4001
 SOL — Soloman & Peres 0494-32711
 SP — Spartan 01-903 8223
 ST — Studio Import 01-589 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
1* 1 PURPLE RAIN, Prince and The New Power Generation	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 1100 BEL AIR PLACE, Julio Iglesias	Columbia/CBS	
6* 7 "WOMAN IN RED" Stevie Wonder	Motown	
7 6 HEARTBEAT CITY, The Cars	Elektra	
8 8 MADONNA, Madonna	Sire	
9 9 SOUNDTRACK, Eddie and the Cruisers	Scotti Bros.	
10* 10 CAN'T SLOW DOWN, Lionel Richie	Motown	
11* 11 BREAK OUT, Pointer Sisters	Planet	
12* 12 17, Chicago	Full Moon/Warner Bros	
13* 13 SHE'S SO UNUSUAL, Cyndi Lauper	Portrait	
14* 16 SUDDENLY, Billy Ocean	Live/Arista	
15 15 NO BRAKES, John Waite	EMI-America	
16* 33 BIG BAM BOOM, Daryl Hall and John Oates	RCA	
17* 29 THE UNFORGETTABLE FIRE, U2	Island	
18 14 OUT OF THE CELLAR, Ratt	Atlantic	
19 19 PHANTOMS, The Fixx	MCA	
20* 20 ANIMALIZE, Kiss	Mercury	
21* 24 TONIGHT, David Bowie	EMI-America	
22 17 MIDNIGHT MADNESS, Night Ranger	Camel/MCA	
23 18 STAY HUNGRY, Twisted Sister	Atlantic	
24 21 POWERSLAVE, Iron Maiden	Capitol	
25* 59 EMOTION, Barbra Streisand	Columbia/CBS	
26 23 WARRIOR, Scandal/Patty Smyth	Col/CBS	
27* 27 SWEPT AWAY, Diana Ross	RCA	
28 28 1984, Van Halen	Warner Bros	
29 25 ICE CREAM CASTLE, The Time	Warner Bros	
30* 51 I FEEL FOR YOU, Chaka Khan	Warner Bros	
31 32 THE BLITZ, Krokus	Arista	
32* 50 VOLUME ONE, The Honeydrippers	Es Paranza	
33 31 REBEL YELL, Billy Idol	Chrysalis	
34 22 SIGNS OF LIFE, Billy Squier	Capitol	
35 35 ELIMINATOR, ZZ Top	Warner Bros	
36* 36 WHAT ABOUT ME?, Kenny Rogers	RCA	
37 38 CAMOUFLAGE, Rod Stewart	Warner Bros	
38* 39 EB84, The Everly Brothers	Mercury	
39* 42 VOA, Sammy Hagar	Geffen	
40 26 GHOSTBUSTERS, Soundtrack	Arista	

BULLETS 41-100

42* 44 DESERT MOON, Dennis DeYoung	A&M
43* 48 SAM HARRIS, Sam Harris	Motown
45 46 THE MAGAZINE, Rickie Lee Jones	Warner Brothers
49* 58 A PRIVATE HEAVEN, Sheena Easton	EMI America
52* 74 NEW EDITION, New Edition	MCA
55* 69 DON'T STOP, Jeffrey Osborne	A&M
62* 67 WILD ANIMAL, Vanity	Motown
63 66 THE WARNING, Queensryche	EMI America
68* 68 INSTINCTS, Romeo Void	Columbia/CBS
72* 78 NOW VOYAGER, Barry Gibb	MCA
74* 76 W.A.S.P., W.A.S.P.	Capitol
76* N TEACHERS, Soundtrack	Capitol
77 93 APOLLONIA 6, Apollonia 6	Warner Bros
78* 82 TOOTH & NAIL, Dokken	Elektra
79* 85 EVERY MAN HAS A WOMAN, Various	Polydor
80* 83 ALL OVER THE PLACE, Bangles	Columbia/CBS
82* 92 I'VE GOT THE CURE, Stephanie Mills	Casablanca
83* 91 GIRLS WITH GUNS, Tommy Shaw	A&M
84* N GLORIOUS RESULTS OF A MISPLANT YOUTH, Joan Jett	MCA
90* N VITAL SIGNS, Survivor	Scotti Bros
91* 96 FIRST CIRCLE, Pat Metheny Group	ECM
95* 100 HOT HOUSE FLOWERS, Wynton Marsalis	Columbia/CBS
100* N ALL THE RAGE, General Public	I.R.S.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e November 3, 1984

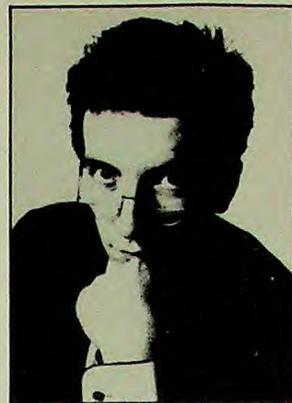
AVAILABLE IMMEDIATELY thru 'PRT, the following records comprise, with very few exceptions, of the original recordings of British and American hits of the fifties and sixties. Individual dealer price is £1.21, but the 32 discs which make up the release can also be ordered in a counter browser box, using the catalogue number PKMD 1, at a dealer price of £30.37 — a discount of 20.0155 per cent.

PRICE, Lloyd PERSONALITY/THE FIVE SATINS: In The Still Of The Night/THE ELDORADOS: At My Front Door/THE DANLEERS: One Summer Night/LITTLE RICHARD: Keep A Knockin'/THE HARPINGTONS: Sunday Kind Of Love Original Oldies MD-501 £1.21 (A)
 MYSTICS, THE HUSHABYE/THE PENGUINS: Earth Angel/THE CRESTS: The Angels Listened In/RICHIE VALENS: Donna/THE WILLOWS: Church Bells May Ring/JIMMY CLANTON: Just A Dream Original Oldies MD-502 £1.21 (A)
 DOMINO, Fats BLUE MONDOONS: Little Darlin'/THE FIVE SATINS: To The Aisle/DION & THE BELMONTs: A Teenager In Love/SAM COOKE: Everybody Loves To Cha Cha Cha/LITTLE RICHARD: Good Golly Miss Molly Original Oldies MD-503 £1.21 (A)
 HARRISON, Wilbert KANSAS CITY/THE CHARTS: Desere/RICHIE VALENS: La Bamba/MARLIN & JOHNNY: Cherry Pie/LOYD PRICE: Stagger Lee/THE PLATTERS: Twilight Time Original Oldies MD-504 £1.21 (A)
 LITTLE RICHARD TUTTI FRUTTI/THE TEEN QUEENS:Eddie My Love/THE PLATTERS: The Great Pretender/THE THREE FRIENDS: Blanche/FABIAN: Tiger/Della/Della: Oh What A Night Original Oldies MD-505 £1.21 (A)
 BERRY, Chuck SWEET LITTLE FIVE MONOTONES: Book Of Love/JACK SCOTT: My True Love/THE SHEPHERD SISTERS: Alone/THOMAS WAYNE: Tragedy/FATS DOMINO: Blueberry Hill Original Oldies MD-509 £1.21 (A)
 BERRY, Chuck MAYBELLINE/THE OLYMPICS: Western Movies/BROOK BENTON: It's Just A Matter Of Time/PAUL EVANS: Seven Little Girls/FIREFLIES: You Were Mine/JERRY BUTLER & THE IMPRESSIONS: For Your Precious Love Original Oldies MD-510 £1.21 (A)
 COASTERS, THE YAKETY YAK/THE PLATTERS: Smoke Gets In Your Eyes/SAM COOKE: Only Sixteen/THE CRESTS: Sixteen Candles/THE DEL VIKINGS: Come Go With Me/SAMMY TURNER: Lavender Blue Original Oldies MD-511 £1.21 (A)
 LITTLE RICHARD RIP IT UP/THE PLATTERS: My Prayer/JERRY WALLACE: Primrose Lane/PHIL PHILLIPS: Sea Of Love/HUEY 'PIANO' SMITH: Rockin' Pneumonia/THE MONOTONES: On My Mind/CHUCK JACKSON: Any Day Now Original Oldies MD-512 £1.21 (A)
 SHIRELLES, THE I MET HIM ON A SUNDAY/THE CRESTS: A Year Ago Tonight/JESSE BELVIN: Goodnight My Love/ETTA JAMES: Dance With Me Henry/MICKEY & SYLVIA: Love Is Strange/THE CADETS: Stranded In The Jungle Original Oldies MD-513 £1.21 (A)
 CLOVERS, THE LOVE POTION 9/THE PLATTERS: (You've Got) The Magic Touch/LOYD PRICE: Whee Were You On Our Wedding Day/THE FLAMINGOS: I'll Be Home/THE MAGNIFICENTS: Up On The Mountain/FATS DOMINO: My Girl Josephine Original Oldies MD-514 £1.21 (A)
 JIVE FIVE, THE MY TRUE STORY/DION: Lonely Teenager/LITTLE CAESAR & THE ROMANS: Those Oldies But Goodies/THE SHIRELLES: Will You Love Me Tomorrow/THE CASCADES: Rhythm Of The Rain/GENE CHANDLER: Duke Of Earl Original Oldies MD-501 £1.21 (A)
 SHANNON, Del RUNAWAY/ROSIE & THE ORIGINALS: Angel Baby/JIMMY CLANTON: Venus In Blue Jeans/THE CHIMES: Once In A While/DEE CLARK: Raindrops/THE SHIRELLES: Soldier Boy Original Oldies MD-602 £1.21 (A)
 KINGSMEN, THE LOUIE LOUIE/THE ANGELS: Tili/THE SHIRELLES: Baby It's You/DION & THE BELMONTs: Where Or When/LEE DORSEY: Ya Ya/RON HOLDEN: Love You So Original Oldies MD-603 £1.21 (A)
 CHIFFONS, THE HES SO FINE/SAM COOKE: Wonderful World/THE DOWELLS: You Can't SIT DOWN/JERRY BUTLER: He Will Break Your Heart/MAXINE BROWN: All In My Mind/CHUCK JACKSON: Any Day Now Original Oldies MD-604 £1.21 (A)
 SANTAMARIA, Mongo WATERMELON MAN/GLADYS KNIGHT & THE PIPS: Every Beat Of My Heart/BOBBY LEWIS: Tossin' And Turnin'/RANDY & THE RAINBOWS: DENISE/JIMMY CHARLES: A Million To One/BARBARA GEORGE: I Know Original Oldies MD-605 £1.21 (A)
 DION RUNAROUND SUE/DION & JUAN: What's Your Name/THE SHIRELLES: Tonight's The Night/INEZ FOX: Mockingbird/ROBERT PARKER: Barefootin'/THE CLASSICS: Tili Then Original Oldies MD-606 £1.21 (A)
 DIXIE CUPS, THE CHAPEL OF LOVE/MAXINE BROWN: Funny/CHRIS KENNER: Like It Like That/CATHY JEAN & ROOMMATES: Please Love Me Forever/BETTY EVERETT: The Shoop Shoop Song (It's In His Kiss)/CHAD & JEREMY: Yesterday's Gone Original Oldies MD-607 £1.21 (A)
 SHANGRI-LAS, THE REMEMBER (Walkin' In The Sand)/GERRY & THE PACEMAKERS: Don't Let The Sun Catch You Crying/B. J. THOMAS: I'm So Lonesome I Could Cry/THE TURTLES: It Ain't Me Babe/THE SHIRELLES: Foolish Little Girl/THE BEACH BOYS: Surfer Girl Original Oldies MD-608 £1.21 (A)
 SHANNON, Del HATS OFF TO LARRY/THE SHIRELLES: Mama Said/JERRY BUTLER & BETTY EVERETT: Let It Be Me/GENE PITNEY: Every Breath I Take/THE BEACH BOYS: Surfer/JOE JEFFREY GROUP: My Pledge Of Love Original Oldies MD-609 £1.21 (A)
 BROWN, Maxine OH NO! NOT MY BABY/THE BEATLES: J Saw Her Standing There/THE SOUL SURVIVORS: Expressway To Your Heart/CHAD & JEREMY: A Summer Song/SHANGRI-LAS: Leader Of The Pack/JACK SCOTT: What In The World's Come Over You Original Oldies MD-610 £1.21 (A)
 TURTLES, THE SHED RATHER BE WITH ME/JACKIE LEE: The Duck/GERRY & THE PACEMAKERS: Ferry Across The Mersey/AARON NEVILLE: Tell It Like It Is/B. J. THOMAS: Hooked On A Feeling/AD LIBS: The Boy From New York City Original Oldies MD-611 £1.21 (A)
 THOMAS, B. J. RUDOLPHS: LINDY ON MY HEAD/THE CHIFFONS: Sweet Talkin' Guy/THE ESQUIRES: Got On Up/THE DIXIE CUPS: Iko Iko/THE DUPREES: My Own True Love/DEON JACKSON: Love Makes The World Go Round Original Oldies MD-612 £1.21 (A)
 BEACH BOYS, THE SURELY/THE DUPREES: Have You Heard/JOHN FRED & THE PLAYBOY BAND: Judy In Disguise/ERIE SANDS: Take Me For A Little While/THE CHIMES: I'm In The Mood For Love/THE FLARES: Foot Stomping Original Oldies MD-613 £1.21 (A)
 TURTLES, THE HAPPY TOGETHER/THE VOGUES: You're The One/THE DRIFTERS: On Broadway/CANNIBAL & THE HEAD HUNTERS: Land Of 1,000 Dances/THE BEATLES: Matchbox/THE PLATTERS: With This Ring Original Oldies MD-614 £1.21 (A)
 PITNEY, Gene I'M GONNA BE STRONG/THE VOGUES: Five O'Clock World/BOBBY FULLER FOUR: I Fought The Law/THE RIVIERAS: California Sun/THE PLATTERS: Harbour Lights/THE SHIRELLES: Baby Oh Baby Original Oldies MD-615 £1.21 (A)
 PITNEY, Gene A TOWN WITHOUT PITY/THE DUPREES: You Belong To Me/BOBBY HEBB: Sunny/DENNIS YOST & CLASSICS IV: Traces/MEL & TIM: Backfield In Motion/JERRY BUTLER: Moon River Original Oldies MD-616 £1.21 (A)
 BUCKINGHAMS, THE KIND OF A DRAG/THE BEATLES: Tili There Was You/ARCHIE BELL & THE DRELLS: Tighen Up/LOYD PRICE: Misty/JERRY BUTLER: Make It Easy On Yourself/THE ISLEY BROTHERS: Twist And Shout Original Oldies MD-617 £1.21 (A)
 FLOYD, Eddie KNOCK ON WOOD/THE DRIFTERS: Up On The Roof/GENE PITNEY: The Man Who Shot Liberty Valance/BOBBY LEWIS: One Track Mind/ERNIE K-DOE: Mother-In-Law/THE BEATLES: Twist And Shout Original Oldies MD-618 £1.21 (A)

NB: As the first named artist on the above releases is not necessarily the most important, they have been listed in catalogue number order, and not alphabetically.

ANDERSON, Anders HELP ME MAKE IT THROUGH THE NIGHT Chevron CHV 319 (Cassette) RRP:99p (M)
 ANIMAL FARM (narrated by Alan Bennett) Listen For Pleasure LFP 4171785 (Double Cassette) £3.037 (E)
 ANON, 30 MINUTES Falling A EBS 10 (Cassette) 77p (FAL)
 ANON, THE ELECTRONIC SYLVIA PLATH Broken Skull BST 013 (Cassette) £1.00 (FAL)
 ANON, THE CLASSIFICATION OF FISHES AND GOATS Falling A EBS 7 (Cassette) 77p (FAL)
 ANON, THE CLASSIFICATION OF TABLES Falling A EBS 4 (Cassette) 77p (FAL)
 BEATLES, THE THE BEATLES TAPES (INTERVIEWS BY DAVID WIGG) Polydor T00MC 7 (Doubleplay Cassette) £3.45 (F)
 BEE GEES, THE HERE AT LAST/THE BEE GEES LIVE RSO/Polydor T00MC 9 (Doubleplay Cassette) £3.45 (F)
 CARLTON SISTERS JUMP Chevron CHV 320 (Cassette) RRP:99p (M)
 CARRASCO, Joe 'King' & THE CROWNS BORDER TOWN Big Beat WICK 26 (Cassette) £3.20 (P/MW)
 CERTAIN RATION, A SEXTET Factory FACT55MC (Cassette) £3.25 (P)
 CHARM SCHOOL KAREN CHAMLEON Chevron CHV 314 (Cassette) RRP:99p (M)
 CHRISTMAS CAROL, A (narrated by Leonard Rossiter) Listen For Pleasure LFP 4171765 (Double Cassette) £3.037 (E)
 CLAPTON, Eric THE HISTORY OF ERIC CLAPTON RSO/Polydor T00MC 10 (Doubleplay Cassette) £3.45 (F)
 CLEANERS FROM VENUS, THE UNDER WARTIME CONDITIONS Matel TAO 008 (Cassette) £2.20 (FAL/BACKS)
 COSTELLO, Elvis THIS YEAR'S MODEL Demon/Imp FIEND CASS 18 (Cassette) £3.25 (U/RT/MW)
 COSTELLO, Elvis ARMED FORCES Demon/Imp FIEND CASS 21 (Cassette) £3.25 (U/RT/MW)
 COSTELLO, Elvis TRUST Demon/Imp FIEND CASS 30 (Cassette) £3.25 (U/RT/MW)
 COSTELLO, Elvis IMPERIAL BEDROOM Demon/Imp FIEND CASS 26 (Cassette) £3.25 (U/RT/MW)
 DAF LIVE IN BERLIN 1980 Music For Midgets/Musiques Du Monde Series MFM 40 (Cassette) £2.20 (FAL/BACKS)
 DURUTTI COLUMN L.C. THE DURUTTI COLUMN Factory FACT44MC (Cassette) £3.25 (P)
 DURUTTI COLUMN THE RETURN OF THE DURUTTI COLUMN Factory FACT14MC (Cassette) £3.25 (P)
 FITZGERALD, Ella ELLA FITZGERALD SINGS THE JEROME KERR/JOHNNY MERCER SONGBOOK Verve/Polydor T00MC 11 (Doubleplay Cassette) £3.45 (F)
 HAMILTON POPS ORCHESTRA, THE DANCE PARTY Chevron CHV 317 (Cassette) RRP:99p (M)
 HAMILTON POPS ORCHESTRA, THE DISCO CHRISTMAS Chevron CHV 323 (Cassette) RRP:99p (M)
 HEPBURN, Katharine, ... TELLS FAVOURITE EUROPEAN TALES Listen For Pleasure LFP 4171805 (Double Cassette) £3.037 (E)
 HERTFORDSHIRE MUSICALS, THE YOUR FAVOURITE CHRISTMAS CAROLS Chevron CHV 322 (Cassette) RRP:99p (M)
 HITCH-HIKERS GUIDE TO THE GALAXY, THE: Part 3, LIFE, THE UNIVERSE AND EVERYTHING (narrated by Stephen Moore) Listen For Pleasure LFP 4171745 (Double Cassette with 3 hrs playing time) £3.037
 HOFFMAN, Herbert M. CHRISTMAS CAROLS FOR CHURCH ORGAN Chevron CHV 325 (Cassette) RRP:99p (M)
 INSANE PICNIC, THE FOUR DAYS IN APRIL Falling A EBS 3 (Cassette) EP 52p (FAL)
 JEDSON, Jon MORE THAN EASY COUNTRY Chevron CHV 315 (Cassette) RRP:99p (M)
 JOHNSTONE, Ian SOME GUYS HAVE ALL THE LUCK Chevron CHV 318 (Cassette) RRP:99p (M)
 JOY DIVISION STILL Factory FACT40MC (Cassette) £3.25 (P)
 JOY DIVISION CLOSER Factory FACT25MC (Cassette) £3.25 (P)
 L.A.SOUNDS YOU TAKE ME UP Chevron CHV 316 (Cassette) RRP:99p (M)
 LEMAIRE, Philline WHITE CHRISTMAS Chevron CHV 324 (Cassette) RRP:99p (M)
 LOSS, Joe/JACK PARNELL 50 BIG BAND FAVOURITES Trio TR 4115305 (Three Cassettes) £3.037 (E)
 LOVE, Geoff, & HIS ORCHESTRA 50 DANCING FAVOURITES Trio TR 4115325 (Three Cassettes) £3.037 (E)
 MOB/APOSTLES LIVE AT LMC CFC CFC 015 (Cassette) £2.20 (FAL/BACKS)
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 SUCKERS, THE GET SUCKED Hearing Protection SUCKERS 1 (Cassette) £1.20 (FAL)
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 VARIOUS ANOTHER SPARK NUMBER 1 Another Spark AS 001 (Doubleplay Cassette) £2.43 (I)
 VARIOUS 50 HAMMOND ORGAN FAVOURITES (Inc. tracks by Harry Stoneham, Don Reeve) Trio TR 4115365 (Three Cassettes) £3.037 (E)
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 VARIOUS 50 PIANO FAVOURITES (Inc. tracks by Russ Conway, Joe 'Piano' Henderson, Roger Webb) Trio TR 4115395 (Three Cassettes) £3.037 (E)
 VARIOUS THREE IS MUSIC VOLUME 4 Chevron CHV 326 (Cassette) RRP:99p (M)
 VARIOUS THREE HOURS OF CHILDREN'S FAVOURITE STORIES (23 stories including Dick Whittington, Cinderella, Three Little Pigs Narrators include Nanette Newson, Wendy Craig, Judi Bunch) Trio TR 4115325 (Three Cassettes) £3.037 (E)
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Please note that the following cassettes released in Creole's Timeless Treasures series, and originally listed in MW on 28 July will now be available from 9 November: Doris Day — 16 Original Hits (16-18), Various — 16 Original Hits, The Golden Age Of Big Bands (16-17), Tony Bennett — 16 Original Hits (16-19), Rosemary Clooney — 16 Original Hits (16-20), Gene Autry — 16 Original Hits (16-21), Patti Page — 16 Original Hits (16-22), Johnny Cash — 16 Original Hits (16-23), The Everly Brothers — 16 Original Hits (16-24). Figures in brackets are catalogue numbers, and dealer price on all cassettes is £1.82.



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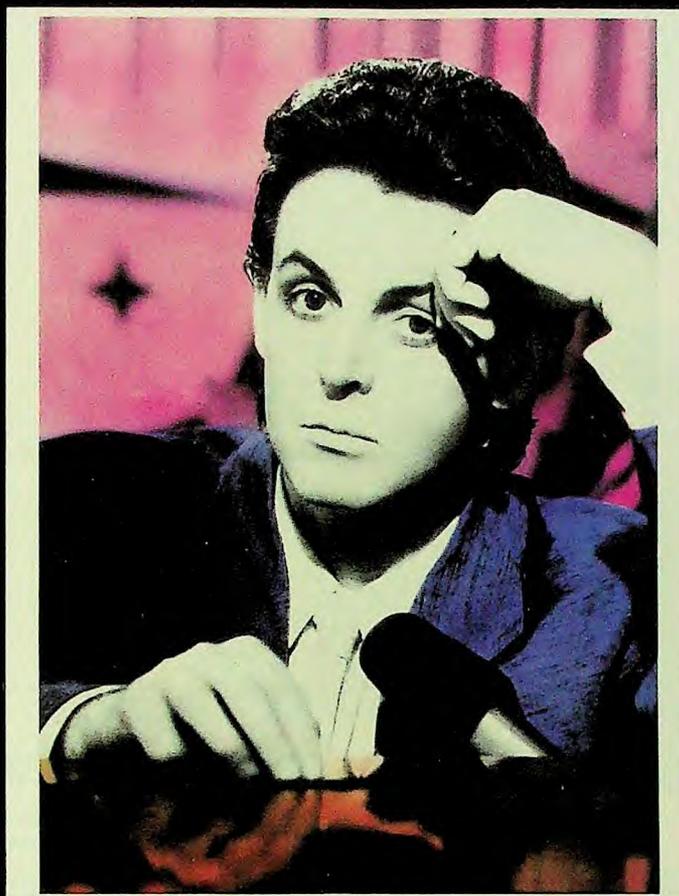
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DISCO

Edited

by

BARRY LAZEL

Transatlantic hit for Ocean

POISED TO top the American pop charts, Billy Ocean's Caribbean Queen is also the top pacemaker in the UK disco/dance lists, having crossed the Atlantic once each way with a title change for good measure, since it originally saw middling success here as European Queen.

This week's climb from 16 to 5 now puts Caribbean Queen in line for the likely next specialist chart-topper — unless it is overtaken by the faster-moving Off And On Love from Champaign, now at 8 from 35 in the full swing of UK-release sales. This group last scored major success in the UK in 1981 (then, as now, via CBS), when How Bout Us was a Top 10 pop hit.

The other notable Top 10 mover is Paris' I Choose You, likely to find still wider exposure in the general market now that the Bluebird label has signed a deal with 10/Virgin Records. Lionel Richie has also taken another giant stride (28 to 13) with Penny Lover, despite the fact that half the country already owns its parent album Can't Slow Down. Finally, in the Top 20, Rebbie Jackson's Centipede has moved a further 11 places to number 16, overtaking in the process fellow Jackson sister LaToya's Hot Potato, which has made a rather surprising slump to number 18.

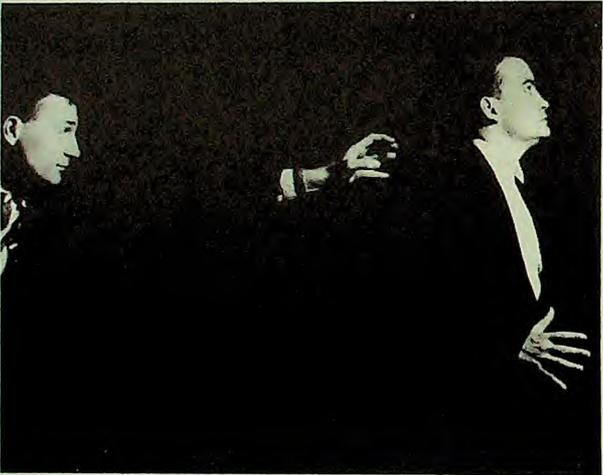
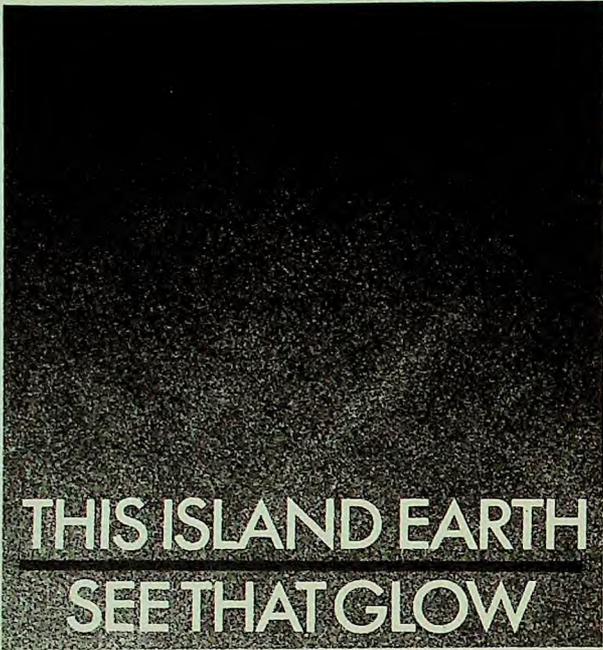
The new entries bring yet another success for Fourth &

Broadway, as Gayle Adams' hot-off-import I'm Warning You crashes in at 25. CoolTempo, meanwhile, has two simultaneous entries with Sylvester's electro-embracing Rock The Box at 29 and Naughty Times by Cutty at 41. The latter made an immediate import buzz when it arrived last month, but supplies quickly failed to meet the demand and the record was being sought by many in vain, until news of the imminent UK release broke.

At the foot of the Top 50, Roy Ayers' first US outing, In The Dark, is creating more of a stir here than any of his tracks for some years and CBS will presumably capitalise upon the fact by rushing it post-haste on to domestic 12-inch.

Much the same applies to Tom Browne's Secret Fantasy, which quickly emerged as the most powerful track on his hot-on-import Tommy Gun album, and is now doing the business in its own right as an imported 12-inch.

At number 50, another veteran (and home-grown) dancefloor and chart act makes a welcome reappearance, in the shape of Real Thing with We Got Love. The group's debut on RCA, this was produced in Philadelphia by the ubiquitous Nick Martinelli, and could well be a step back towards their old consistency for the scouse soulsters.



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7" MAG 266
12" MAGT 266X



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New departure for Red Lightnin'

PRODUCT NEWS: Red Lightnin' Records, best known in the blues and R&B field, offers a distinct change of pace with its latest release, Electronic Banana by Blowfly (RL 0054). Some import-stocking specialist dealers may recognise the artist's name from the occasional US 12-inch which has surfaced here in the past: his forte is joyous funk-dance music with hilariously dirty lyrics, guaranteed to get not a whit of airplay anywhere, but great stuff for adventurous club DJs to tease in small doses to their (broad-minded) audiences. Blowfly is in reality Clarence Reid, noted R&B songwriter, sessioneer, and indeed recording artist of many years standing. The UK release of the album, licensed from Oops Records of Miami, contains as a bonus cut one of his best-known earlier singles, Business Deal. Distribution is through Pinnacle and specialist wholesalers and dance-orientated shops should be aware of it before the word-of-mouth reaches their customers... Love Town hitmaker Booker Newbury III returns, this time on Malaco with Shadows (MAL 1228, thru PRT), and will be following it up with an album in the near future, probably named after his erstwhile hit. Newberry has several UK club dates lined up in early December preceded by a TV and radio promotional

trek during November... Skratz Records, in collaboration with Neil Rushton's Inferno label, brings a whole host of soul-dance classics back on to the market next week on an 18-track compilation album entitled Soul Galore (SINLP 1). Ostensibly aimed at the Nothern Soul market, its appeal should actually be much broader, rounding up sought-after oldies from the US

Brunswick, Musicor and Scepter/Wand labels, by artists like Jackie Wilson, Maxine Brown, Barbara Acklin and Jimmy Radcliffe. Dealer price is £3.20, and the set also includes a free bonus EP by Chuck Jackson which has his 1962 hit Any Day Now — nothing whatever to do with Northern dance, but nevertheless one of the most sublime soul singles ever made.

War Dance

RADIO London

A LIST

- GAYLE ADAMS: I'm Warning You Fourth & Broadway/Island
- CHAMPAIGN: Off And On Love CBS
- CHAKA KHAN: I Feel For You Warner Brothers
- RALPH MacDONALD featuring BILL WITHERS: In The Name Of Love London
- BILLY OCEAN: Caribbean Queen (No More Love On The Run) Jive
- PARIS: I Choose You Bluebird/10
- POINTER SISTERS: I'm So Excited Planet/RCA
- LIONEL RICHIE: Penny Lover Motown
- THE S.O.S. BAND: Weekend Girl Tabu/Epic
- EUGENE WILDE: Gotta Get You Home Tonight Fourth & Broadway/Island

CLIMBERS

- PHILIP BAILEY: Children Of The Ghetto CBS
- THE BREAKOUT KREW: Matt's Mood (US Import-Next Plateau)
- IMAGINATION: Thank You My Love Red Bus
- MATT BIANCO: Half A Minute WEA
- ROSE ROYCE: New Love Streetwave
- SHALAMAR: Amnesia MCA
- THE STYLISTICS: Give A Little Love (US Import-Street Wise)
- TEENA MARIE: Lovergirl (US Import-Epic)
- THE TEMPTATIONS: Treat Her Like A Lady Gordy
- EVELYN THOMAS: Heartless (Record Shack White Label)
- THE WHISPERS: Contagious (US Import-Solar)
- WOMACK & WOMACK: Express Myself (Remix) Elektra

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

ROCK POOL US CLUB CHART

1	(5)	BRONSKI BEAT: Why?	(London/UK)
2	(1)	DAVID BOWIE: Blue Jean/Dancing With The Big Boys	(EMI)
3	(2)	PRINCE: Erotic City/Let's Go Crazy	(Warner Brothers)
4	(4)	CHAKA KHAN: I Feel For You	(Warner Brothers)
5	(6)	U2: Pride (In The Name Of Love)	(Island)
6	(3)	FRANKIE GOES TO HOLLYWOOD: Two Tribes	(ZTT/Island)
7	(7)	MALCOLM McClAREN: Madam Butterfly	(Charisma/UK)
8	(25)	MINISTRY: All Day	(Wax Trax)
9	(9)	GENERAL PUBLIC: Tenderness	(I.R.S.)
10	(10)	STAPLE SINGERS: Slippery People	(Private I)
11	(28)	CABARET VOLTAIRE: Sensoria	(Some Bizzare/Virgin UK)
12	(8)	DEPECHE MODE: Master and Servant	(Mute/UK)
13	(13)	OMD: Locomotion/Tesla Girls	(A&M)
14	(18)	WHAMI: Wake Me Up Before You Go Go	(Columbia)
15	(11)	ROMEO VOID: Girl In Trouble	(15/Columbia)
16	(22)	DIANA ROSS: Swept Away	(RCA)
17	(14)	TINA TURNER: Better Be Good	(Capitol)
18	(15)	CULTURE CLUB: The War Song	(Epic)
19	(23)	VELS: Private World	(Mercury)
20	(20)	FRONT 242: Endless Riddance	(Wax Trax)
21	(New)	ALPHAVILLE: Big In Japan	(Atlantic)
22	(12)	SHRIEKBACK: Hand On My Heart	(Y/Arista/UK)
23	(21)	APB: What Kind Of Girl Are You	(Albion/UK)
24	(17)	VICIOUS PINK: Cccan't You See	(Parlophone/UK)
25	(New)	HALL & OATES: Out Of Touch	(RCA)
26	(New)	FRED SCHNEIDER: Monster	(Warner Brothers)
27	(19)	SHEILA E: Glamorous Life	(Warner Brothers)
28	(New)	UB40: If It Happens Again/Nkomo A Go-Go	(A&M)
29	(27)	TIME: Jungle Love	(Warner Brothers)
30	(16)	SCRITTI POLITTI: Absolute/Wood Beez	(Warner Brothers)

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DISCO and dance



3 November, 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	I FEEL FOR YOU	Chaka Khan	Warner Brothers W9209(T) (W)
2	2	GOTTA GET YOU HOME TONIGHT	Eugene Wilde	Fourth & Broadway/Island (12)BRW 15(E)
3	5	FREEDOM	Wham!	Epic (T)A4743 (C)
4	3	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T) 1349 (R)
5	16	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean	Jive JIVE (T) 77 (C)
6	7	WEEKEND GIRL	The S.O.S. Band	Tabu/Epic (T) A4785 (C)
7	4	TUCH ME	Fonda Rae	Streetwave (M)KXAN 28 (A)
8	35	OFF AND ON LOVE	Champaign	CBS (T)A 4768 (C)
9	6	SLIPPERY PEOPLE	The Staple Singers	Epic (T) A 4784 (C)
10	19	I CHOOSE YOU	Paris	Bluebird/10 BR(T) 9 (E)
11	10	CANDLELIGHT AFTERNOON	Phyllis St. James	Motown TMG(T) 1358 (R)
12	8	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T) (W)
13	28	PENNY LOVER	Lionel Richie	Motown TMG(T) 1356 (R)
14	14	I'M SO ROMANTIC	Evelyn "Champagne" King	RCA RCA(T) 446 (R)
15	12	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8 (F)
16	27	CENTPEDE	Rebbie Jackson	CBS (T)A4528 (C)
17	9	YOUR TOUCH	Bonnie Pointer	Private I/Epic (T) A 4418 (C)
18	11	HOT POTATO	La Toya Jackson	Epic (T)A4679 (C)
19	13	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Intrigue	Music Power MPR(T) 2 (IDS/JIS)
20	17	SMOOTH OPERATOR	Sade	Epic A 4655 (12" — TX 4655) (C)
21	15	RAIN FOREST	Paul Hardcastle	Bluebird BR(T) 8 (E)
22	22	CHANGE YOUR WICKED WAYS	Penny Ford	Total Experience TED 1-2805 (Import)
23	18	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12)BRW 14 (E)
24	32	INTERNATIONAL	Brass Construction	Capitol (12)CL 341 (E)
25	NEW	I'M WARNING YOU	Gayle Adams	Fourth & Broadway/Island (12) BRW 16 (E)

26	20	GHOSTBUSTERS	Ray Parker Jr.	Arista ARIST (12)580 (F)
27	24	LET HER FEEL IT	Simplicious	Fourth & Broadway/Island (12) BRW 13 (E)
28	39	GEORGY PORGY	Charmé	RCA Victor PD-13910 (Import)
29	NEW	ROCK THE BOX	Sylvester	Cooltempo/Chrysalis COOL(X) 104 (F)
30	21	IF IT HAPPENS AGAIN	UB40	DEP International/Virgin DEP 11(12) (E)
31	NEW	I'M SO EXCITED	Pointer Sisters	Planet/RCA RPS(T) 108 (R)
32	40	I'M SO BEAUTIFUL	Divine	Proto ENA(T) 121 (A)
33	26	MAGIC TOUCH	Rose Royce	Streetwave (M)KXAN 21 (A)
34	37	FRANTIC SITUATION	Afrika Bambaataa & Soulsonic Force with Shango	Tommy/Polydor AFRX 3 (12" only) (F)
35	23	PRIME TIME	Mtume	Epic (T)A 4720 (C)
36	46	LOVER GIRL	Teena Marie	Epic 34-04619 (12" — 49-05100)
37	25	I CAN'T LET YOU GO	Haywood	CBS (T)A 4664 (C)
38	30	LET IT ALL BLOW	Dazz Band	Motown TMG(T) 1361 (R)
39	33	PURPLE RAIN	Prince and the New Power Generation	Warner Brothers W9174(T) (W)
40	29	PLEASE DON'T GO	Steve Washington	Streetwave (M)KXAN 27 (A)
41	NEW	NAUGHTY TIMES	Cutty	Cooltempo/Chrysalis COOL(X) 105 (F)
42	NEW	IN THE NAME OF LOVE	Ralph MacDonald featuring Bill Withers	London LON(X) 57 (F)
43	47	DON'T STOP	Jeffrey Osborne	A&M AM(Y) 222 (C)
44	31	MR. SOLITAIRE	Animal Nightlife	Island (12)IS 193 (E)
45	34	DR. BEAT	Miami Sound Machine	Epic (T) A 4614 (C)
46	42	WE NEED SOME MONEY	Chuck Brown	Master Mix CHE 8403 (A)
47	36	I'VE BEEN WATCHING YOU (Jamie's Girl)	Randy Hall	MCT MCA(T) 912 (C)
48	NEW	IN THE DARK	Roy Ayers	Columbia 4405115 (Import)
49	NEW	SECRET FANTASY	Tom Browne	Arista AS 19272 (Import)
50	NEW	WE GOT LOVE	The Real Thing	RCA RCA(T) 445 (R)

1	1	I FEEL FOR YOU	Chaka Khan	Warner Brothers 925162-1 (W)
2	2	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZL 72285 (R)
3	6	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
4	3	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic TBU 26058 (C)
5	4	JUST LIKE DREAMING	Terri Wells	Philly World/London LONLP 4 (F)
6	16	JEFFERY MORGAN ...	UB40	DEP International/Virgin LP DEP 6 (E)
7	5	FINESSE	Glenn Jones	RCA MSL 18036 (Import)
8	8	SO ROMANTIC	Evelyn "Champagne" King	RCA PL 85308 (R)
9	9	DON'T STOP	Jeffrey Osborne	A&M AMA 5017 (C)
10	7	LIVIN' FOR THE BEAT	Bobby Broom	Arista AL8-8253 (Import)
11	11	WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K50587 (W)
12	21	WORK PARTY	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SHLP5553 (A)
13	10	INSIDE MOVES	Grover Washington Jr.	Elektra 960318-1 (W)
14	13	MUSIC MAGIC	Rose Royce	Streetwave MKLP 2 (A)
15	18	YOU, ME AND HE	Mtume	Epic EPC 26077 (C)
16	12	TOMMY GUN	Tom Browne	Arista 206 495 (F)
17	14	TREET SOUNDS ELECTRO 5	Various	Street Sounds ELCST 5 (A)
18	25	DANCE MIX DANCE HITS VOLUME 5	Various	CBS DMS (C)
19	19	JUKE BOX	Dazz Band	Motown 6117ML (Import)
20	17	TRUE COLOURS	Level 42	Polydor POLH 10 (F)
21	NEW	UNIFEE	Ralph Marston	Big Bear (Import)
22	18	THE GUN	The Gun	Night Music CHIME 0006S (IDS)
23	20	REN	Ren	Illuminated JAMS 42 (I/J/RT)
24	24	THE PEARL	Brian Eno & Harold Budd	Editions EG/Polydor EGED 37 (I/RT)
25	NEW	ALL PART OF GROWING UP	Lost Cherokees	Fight Back FIGHT 6 (I/J)

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Building Abstract ideas

By JOHN BEST

SINGLES FROM New Model Army and The Cool Notes, head Abstract Records' autumn schedule.

The New Model Army single is a double A-side of The Price/1984, with the 12-inch version including three extra tracks, No Man's Land, Great Expectations and Notice Me, the last two of which are lifted from a David Jensen session.

The single is NMA's first release since the Vengeance mini-album, which reached number 72 in the national chart and topped the independent chart for some time, still holding a respectable position nearly six months after its first entry. The group are touring to promote the single throughout November.

Label boss Edward Christie explains the rise of the band: "New Model Army are a building act. In January we played The Marquee and 150 people turned up. We played it six weeks later and it sold out. And the last time we played The Klub Foot we had to turn 500 away. The band are building up a similar diehard following to The Clash, and we're hopeful the single will go into the Top 75 in its first week of release."

Meanwhile, The Cool Notes follow-up the *Black Echoes* and national chart success of their last single. You're Never Too Young, with Baby I Just Want It, the second release on Abstract Dance. The band have been touring with Kleer and

Rose Royce and will be backing the new single, which is available in 7- and 12-inch formats, with a tour later in the month.

Other Abstract activity includes a five-track, 12-inch from Hagar The Womb in the middle of the month. Called Funnery In The Nunnery, it is the band's first Abstract single, but should follow their last (on Mortarhate) into the indie chart.

New label signing The Bomb Party from Leicester — "a moody powerful rock group" — are another band Christie describes as "building". They will have a single out in the New Year as will the new line-up of The Gymslips.

The original Gymslips are described by Christie as the band who changed Abstract's direction from hardcore punk beginnings and so ultimately attracted bands like The Three Johns and NMA.

The Three Johns themselves are working on a new single, but in the meantime are included on an Abstract compilation 12-inch also featuring Joolz, NMA, The Bomb Party, Hagar The Womb and Five Go Down To The Sea among others. Material for the release will include previously unreleased tracks as well as ones lifted from John Peel sessions and past releases.

Back with Abstract Dance, Christie is interested in "more bands not too frightened" to go and see him.



JAZZ BUTCHER

Butcher hams it up

FOR A man who professes to be simply "subsidising nights out by playing live", The Jazz Butcher (above) also makes remarkably good records.

His latest, *Scandal In Bohemia* (Glass GLALP 0009, via Nine Mile/Cartel), is released this Friday (2) backed with live dates throughout this month and next, including The Rock Garden. *Scandal's* 10 tracks — eight new ones plus the Southern Mark Smith and Marnie singles — all bear the sublimely ridiculous hallmarks of a band which has been a major influence on LA's legendary Plymouth Fastbacks.

An engaging performer, The Butcher claims that his songs — whimsical pastiches of Richman and Reed — just come to him: "I start with the titles and then think 'In an ideal world they'd be a song called that,'" he says.

INK RECORDS furthers an involvement with Australian bands, which began with The Severed Heads, by releasing a double compilation LP, *Beyond The Southern Cross*, on November 12. Featured bands are The Triffids, Bring Philip, Great White Noise, I'm Spartacus, Mad Room, Other Voices, No Night Sweats, Samuri Trash, Tactics, Severed Heads, Sunday Painters, The Clean Whirlywird and *Upside Down House*... Anagram has put out a version of *Teenage Rampage* by Vice Squad, doubtless inspired by the attention The Sweet's *Greatest Hits* has received. *Alien Sex Fiend* releases on Anagram are seven and 11-inch versions of the EST (Trip To The Moon) single, and the bands second LP, *Acid Bath*...

Big Beat Boom

Big Beat is branching out from its rock 'n' roll roots with a new single from "guitar rockers" Vardis. The single is a version of the old Blackfoot Sue hit, *Standing In The Road*, and was produced by Vic Maile. The label is also venturing into psychedelia with a compilation album by Sixties cult, *The Chocolate Watch Band*. Entitled 44, it is the group's first LP with all tracks featuring band members only, all previous albums having included songs by session players. Also scheduled from Big Beat are two EPs from The Delmonas, entitled Volume 1 and Volume 2. The band are said to be "intimate friends" of *The Milkshakes* and *The Vernon Girls*. The label also has a mini-album of unreleased material by *The Pink Fairies* coming up... Big Beat's sister label, Kent, has released *The Soul Years* by Jackie Wilson, *One In A Million* by Maxine Brown, and

Tracking...

another Northern Soul compilation *Dancing 'Til Dawn*... Out in a couple of weeks, but worth another mention because of the attention it's attracting, is (No One Leaves The) *Fever Car* by Sheffield trio, Hula, which is putting the finishing touches to an album to be released on Red Rhino later in the month...

Shoc Corridor continue the theme with their new single, *Fever/Train Of Events*, which was released by Shout Records last week... *Misty In Roots'* new LP should be out soon... Plastic Head Records is looking to sign some new bands who are "bizarre and beautiful, large and lusty, incomplete and inconsequential"... hopefuls should contact John Hyde, Plastic Head Records, Yew Tree Cottage, Berrick Salome, Oxon OX9 6JT...

Pauline Murray And *The Storm* have released a version of Alex Chilton's *Holocaust* on the Polestar label via The Cartel... Mute has released an album recorded in 1981 and featuring *Boyd Rice* and *Frank "Fad Gadget" Tovey*. *Easy Listening For The Hard Of Hearing* includes 12 tracks — *Extractions 1 to 12* — using exclusively "non-musical instruments"...

Odd Noises

Xcentric Noise is releasing a punk compilation, featuring 26 tracks and retailing for £3.99. Called *Beating The Meat* it includes tracks from Brazil, Finland and Italy as well as UK bands. Also from Xcentric Noise is the new seven and 12-inch from *Cult Maniax*, *The Amazing Adventures*

Of *Johnny The Duck And The Bathtime Blues*... *Les Disques Du Crepuscule* has several releases at the moment: *Life Of Jade* is the first single by *Pleasure Ground*, who include former Associate, Alan Rankine; *An Afternoon In Company* is a recording of spoken verse and music from ex-Skid *Richard Jobson*. *Night Air* is the new album from *Blaine L Reiningger*, formerly of *Tuxedomoon*, on the Another Side division of *Crepuscule*; and *Fake All Your Dreams* by *Ian Elliot*; produced by Kevin Bacon of the *Comsat Angels* is on the label's *Himalaya* division...

Mercenary Skank have released a four-track EP on *Criminal Damage* (through *Backs/Cartel*)...

Band on MSC wage

Harrison, a four-piece from Leicestershire, have satisfied the conditions laid down by the Manpower Services Commission, and thus qualify for inclusion in the "enterprise allowance scheme". They all get a basic weekly wage so they can invest any earnings. With a style of music they describe as "melodic, danceable and very commercial", they are looking for interested parties to contact them on (0455) 30873 (evening) and (0455) 611541 (daytime)... *The Beat Route* in London's Soho is extending its Tuesday *Banned Night* to include Monday. The club is run on a "non-exploitative basis" for bands, and with press cards going out to journalists and photographers it should offer good exposure to the right people.

War Dance

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SEX SOUL & SENTIMENT

MUSIC WEEK

INDIES

MUSIC WEEK

3 November 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	4	MARIMBA JIVE Red Guitars Self Drive Music SCAR 14 (I/Red Rhino)
2	4	8	KANGAROO This Mortal Coil 4AD AD 410 (I/P)
3	1	10	MASTER AND SERVANT Depeche Mode Mute 7BONG 6 (I/RT/SP)
4	5	4	OUT OF THE FLESH Chakk Double Vision DVR 6 (12" only) (I/RT)
5	3	6	MUSIC TO WATCH GIRLS BY The Higsons Upright UP 9 (I/RT)
6	20	2	SHADOW FIGURE Marc Riley & The Creepers In Tape IT 009 (12" only) (I/Red Rhino)
7	9	5	DIRTY Hard-Corps Survival HC 1 (12" only) (I/Backs)
8	6	7	SUNLIGHT BATHED THE GOLDEN GLOW Felt Cherry Red CHERRY 81 (P)
9	7	5	IT'S A HARD LIFE Omega Tribe Corpus Christi CHRIST ITS 12 (I)
10	18	3	FURIOSO Anagram/Cherry Red 12 ANA 24 (12" only) (P)
11	14	6	SCARECROW (EP) Wolfgang Press 4AD BAD 409 (12" only) (I/P)
12	10	9	BEAUTIFUL MONSTER The Folk Devils Ganges RAY 2 (I/Red Rhino)
13	11	8	THE GARDEN OF ARCANE DELIGHTS (EP) Dead Can Dance 4AD BAD 408 (12" only) (I/P)
14	8	10	WILLIAM, IT WAS REALLY NOTHING The Smiths Rough Trade RT 166 (I/RT)
15	17	7	RAPE Zos Kia All The Madmen MAD 8 (I/RT)
16	27	2	WHO'D HAVE THOUGHT Hurrah Kitchenware SK 14 (I/RT)
17	15	85	BLUE MONDAY New Order Factory FAC 73 (12" only) (I/P)
18	21	6	ELECTRIC FIT (EP) The Prisoners Big Beat SW 98 (P)
19	16	7	DO WHAT YOU DO Charged G.B.H. Clay CLAY 36 (P)
20	19	12	WORK IN PROGRESS (EP) Robert Wyatt Rough Trade RTT 149 (12" only) (I/RT)
21	26	3	GHOSTS X Man Creation/Artefact CRE 006(I/RT)
22	NEW		THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang Imp/Demon IMP 003 (I/RT/MW)
23	12	9	ACTION The Fits Trapper FIT 1 (P)
24	22	5	GROOVE JUMPING 400 Blows Illuminated ILL 4812 (12" only) (I/J)
25	13	7	ACCELERATION (REMIX) Bill Nelson Cocteau COQ 15 (IDS)

26	23	12	WALK INTO THE SUN March Violets Rebirth VRB 23 (I/Red Rhino)
27	25	10	DEAD AND BURIED Alien Sex Fiend Anagram/Cherry Red ANA 23 (P)
28	NEW		BEWARE THE WEAKLING LINES Yeah Yeah Noh In Tape IT 010 (I/Red Rhino)
29	28	3	THE BUSHES SCREAM WHILE MY DADDY PRUNES The Very Things Reflex RE 5 (I/RT)
30	34	3	25 GALLONS OF PARANOIA (EP) Cat Wax Axe Co. Fever FEV 2 (12" only) (I/Backs)
31	24	11	COTTAGE INDUSTRY Yeah Yeah Noh In Tape IT 008 (I/Red Rhino)
32	32	58	SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
33	39	3	FEVER CAR Hula Red Rhino 12 REDT 46 (12" only) (I/Red Rhino)
34	46	2	SUN FEAST M.A.D. Criminal Damage CRI 12121 (12" only) (I/Backs)
35	29	8	UNCLEAN (EP) Psychic TV Temple TOPY 001 (I/J)
36	36	19	IN THE GHETTO Nick Cave & The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
37	30	24	SPIRITWALKER The Cult Situation Two SIT 35 (I/P)
38	35	15	SO SURE Skeletal Family Red Rhino RED 43 (I/Red Rhino)
39	NEW		BELA LUGOSI'S DEAD Bauhaus Small Wonder TEENY 2 (I/Backs)
40	33	3	THE JUDGE Inca Babies Black Lagoon INC 004 (I/Red Rhino)
41	38	11	SHE SAID DESTROY Death In June New European BADVC 6 (I/RT)
42	RE		THIS CHARMING MAN The Smiths Rough Trade RT 136 (I/RT)
43	47	2	PILLS New York Dolls Fan Club NYD 1 (I/RT)
44	41	8	BIG BLUE WORLD Paul Haig Les Disques Du Crepuscule TWI 230 (I/P)
45	44	24	MURDER/THIEVES LIKE US (INSTRUMENTAL) New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
46	48	28	PEARLY-DEWDROPS' DROPS Cocteau Twins 4AD AD 405 (I/P)
47	50	2	THE GLEE CLUB Five Go Down To The Sea Abstract 12ABS 027 (12" only) (P)
48	40	15	ORIGINAL SIN The Senate Burning Rome/War BRR 7 (I/RT)
49	31	8	GOD BLESS AMERICA Toxic Reasons Skysaw HANG 1 (I/Probe)
50	49	5	SEVEN DEADLY SINS The Outcasts New Rose NEW 38 (I/RT)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	3	IT'LL END IN TEARS This Mortal Coil 4AD CAD 411 (I) (I/P)
2	6	2	REVENGE OF THE KILLER PUSSIES Various Anagram/Cherry Red GRAM 17 (P)
3	3	4	ATOM DRUM BOP The Three Johns Abstract/ABT 010 (P)
4	4	4	HOLE Some Bizzare/Self Immolation WOMB FDL 3 (I/RT)
5	2	4	SOME GREAT REWARD Depeche Mode Mute STUMM 19 (I/SP)
6	8	4	WEDNESDAY ADDAMS' BOYFRIEND Tail Boys Big Beat NED 8 (P)
7	7	36	THE SMITHS The Smiths Rough Trade ROUGH 61 (I/RT)
8	5	8	BURNING OIL Skeletal Family Red Rhino REDLP 44 (I/Red Rhino)
9	10	3	SEX BEAT Gun Club LoLita SO 21 (I)
10	14	49	SMELL OF FEMALE Cramps Big Beat NED 6 (MW/P)
11	11	13	REVOLUTION Theatre Of Hate Burning Rome TOH 2 (I/RT)
12	13	25	VENGEANCE New Model Army Abstract ABT 008 (P)
13	NEW		CURSE OF THE HIGSONS The Higsons Upright UPLP 6 (I/RT)
14	18	52	HEAD OVER HEELS Cocteau Twins 4AD CAD 313 (I/P)
15	9	9	RED PATENT LEATHER New York Dolls Fan Club FC 007 (I/RT)
16	NEW		NATIVE SONS The Long Ryders Zippo/Demon ZONG 003 (I/RT/MW)
17	16	7	SWEET SIXTEEN — It's Its... Sweet's Hits The Sweet Anagram/Cherry Red GRAM 16 (P)
18	NEW		THEY MAY BE DRINKERS ROBIN, BUT THEY'RE... Serious Drinking Upright UPLP 7 (I/RT)
19	19	3	IN LIMBO Lydia Lunch Doublevision DVR 5 (I/RT)
20	21	23	FROM HER TO ETERNITY Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/RT/SP)
21	20	16	ROCKABILLY PSYCHOSIS/GARAGE DISEASE Various Big Beat WIK 18 (P)
22	NEW		CAMOUFLAGE HEART Cindytalk Midnight Music CHIME 0006S (IDS)
23	12	8	IF I KISSED HER I'D HAVE TO... 400 Blows Illuminated JAMS 42 (I/J/RT)
24	15	7	THE PEARL Brian Eno & Harold Budd Editions EG/Polydor EGED 37 (I/RT)
25	NEW		ALL PART OF GROWING UP Lost Cherees Fight Back FIGHT 6 (I/J)

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ANNOUNCEMENT

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HEAVY METAL

3 November 1984



TOP · SINGLES

TOP · ALBUMS

1	THE WANDERER, Status Quo	Vertigo/Phonogram QUO 16 (F)
2	GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W9693 (W)
3	MODERN GIRL, Meat Loaf	Arista ARIST 585 (F)
4	RUNAWAY, Bon Jovi	Vertigo/Phonogram VER 14 (F)
5	MYSTERY, Dio	Vertigo/Phonogram DIO 4 (F)
6	UNDERWATER WORLD, Hanoi Rocks	CBS A 4732 (C)
7	ANIMAL (F..K LIKE A BEAST), W.A.S.P.	Music For Nations KUT 100 (P)
8	HEAVEN'S ON FIRE, Kiss	Vertigo/Phonogram VER 12 (F)
9	ROCK YOU, Helix	Capitol CL 339 (E)
10	METAL QUEEN, Lee Aaron	Roadrunner RR 125507 (12" only) (P)
11	2 MINUTES TO MIDNIGHT, Iron Maiden	EMI 5489 (E)
12	EMPTY ROOMS, Gary Moore	10/Virgin TEN 25 (E)
13	KILLED BY DEATH, Motorhead	Bronze BRO 185 (F)
14	HEART LINE, Robin George	Bronze BRO 187 (F)
15	ALL MEN PLAY ON 10, Manowar	10/Virgin TEN 30-12 (12" only) (E)
16	TAKE HOLD OF THE FLAME, Queensryche	EMI America EA 183 (E)
17	ROUND AND ROUND, Ratt	Atlantic A9693 (W)
18	I WANNA BE SOMEBODY, W.A.S.P.	Capitol CL 336 (E)
19	THE GAME, MainEeaxe	Powerstation OHM 8 (P)
20	BIG CITY NIGHT, The Scorpions	Harvest HAR 5231 (E)
21	DON'T STOP RUNNING, Y&T	A&M AM 308 (C)
22	ISLAND IN THE SUN, Alcatraz	RCA 434 (R)
23	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Epic A4572 (C)
24	ALRITE WITH THE BOYZ, Wrathchild	FM VHF3 (E)
25	WE ROCK, Dio	Vertigo/Phonogram DIO 3 (F)
26	NERVOUS SHAKEDOWN, AC/DC	Atlantic A96551 (W)
27	LOOKS THAT KILL, Motley Crue	Elektra E975T (12" only) (W)
28	I WANNA ROCK, Twisted Sister	Atlantic A9634 (W)
29	I'LL WAIT, Van Halen	Warner Brothers W9213 (W)
30	LIGHTNING STRIKES, Tokyo Blade	Powerstation OHM 7T (12" only) (P)

1	TWO STEPS FROM THE MOVE, Hanoi Rocks	CBS 26066 (C)
2	we want MOORE!, Gary Moore	10/Virgin GMDL 1 (E)
3	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
4	ANIMALIZE, Kiss	Vertigo/Phonogram VERL 18 (F)
5	SIGN OF THE HAMMER, Manowar	10/Virgin DIX 10 (E)
6	VERTICAL SMILES, Blackfoot	Atco 970218-1 (W)
7	THE WARNING, Queensryche	EMI America EJ 2402201 (E)
8	TOUCH THE NIGHT, Marseille	Ultra Noise/Albion ULTRA 3 (P)
9	POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
10	THE CATCH, Nazareth	Vertigo/Phonogram VERL 20 (F)
11	TOOTH AND NAIL, Dokken	Elektra 960376-1 (W)
12	THE LAST IN LINE, Dio	Vertigo/Phonogram VERL 16 (F)
13	WAYSTED, Waysted	Music For Nations MFN 31 (P)
14	W.A.S.P., W.A.S.P.	Capitol EJ 2401951 (E)
15	BON JOVI, Bon Jovi	Vertigo/Phonogram VERL 14 (F)
16	NO REMORSE, Motorhead	Bronze/PROTV MOTOR 1 (F)
17	METROMANIA, Eloy	Heavy Metal Worldwide HMI LP 21 (E)
18	SHOUT AT THE DEVIL, Motley Crue	Elektra 9602891 (W)
19	ART & ILLUSION, Twelfth Night	Music For Nations MFN 36 (P)
20	VOA, Sammy Hagar	Geffen GEF 26054 (C)
21	WHITE SISTER, White Sister	EMI-America (Import)
22	RIDE THE LIGHTNING, Matallica	Music For Nations MFN 27 (P)
23	OUT OF THE CELLAR, Ratt	Atlantic 780143-1 (W)
24	GIRLS WITH GUNS, Tommy Shaw	A&M AMA 5020 (C)
25	1984, Van Halen	Warner Brothers 923985-1 (W)
26	BLACK 'N' BLUE, Black 'n' Blue	Geffen GEF 26020 (C)
27	PYROMANIA, Def Leppard	Vertigo/Phonogram VERS 2 (F)
28	BEST OF KANSAS, Kansas	Epic EPC 26065 (C)
29	WALKING THE RAZOR'R EDGE, Helix	Capitol EJ 2401931 (E)
30	DON'T BREAK THE OATH, Mercyful Fate	Music For Nations MFN 28 (P)

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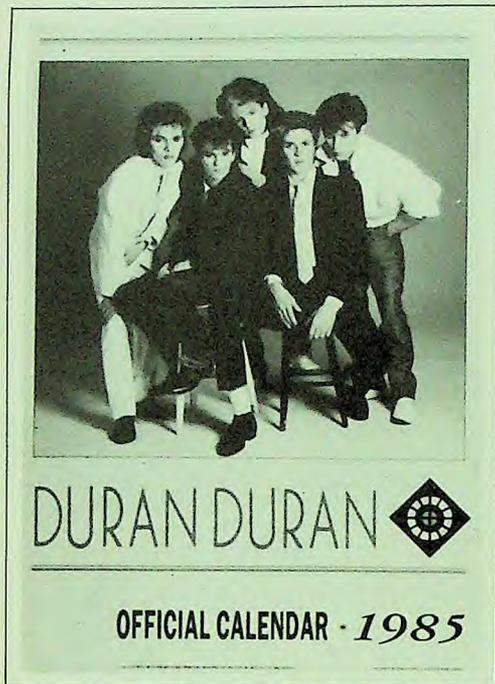
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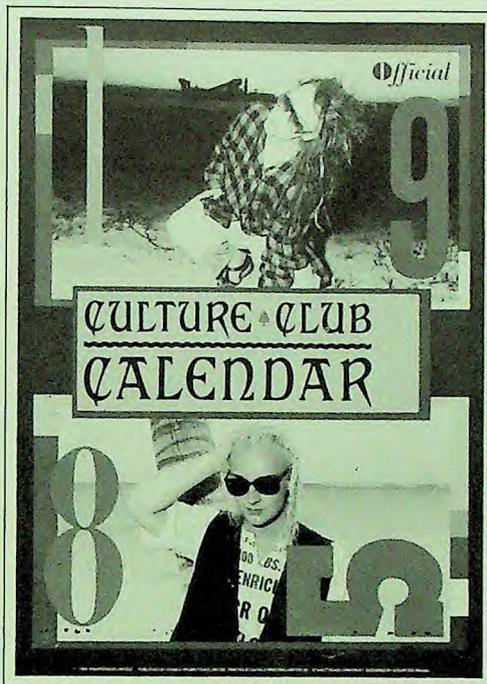


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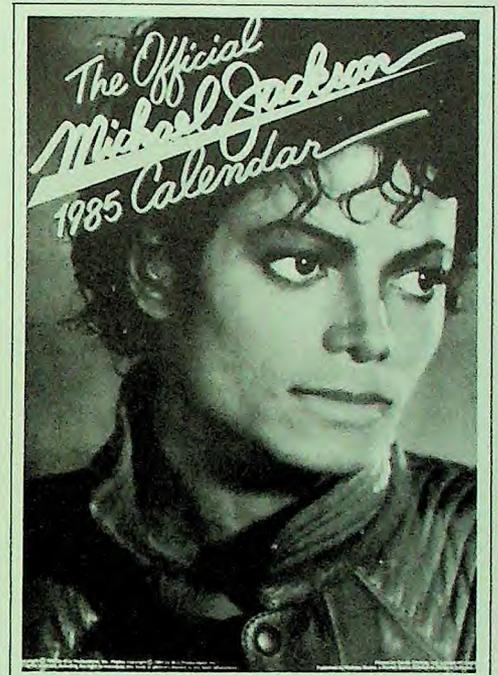
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