"Don't get stuck with the Turkeys this Christmas."
That's What I Call Music

HIT

Now 4

Record 1 Side 1
1. Paul McCartney
   "No More Lonely Nights"
2. Giorgio Moroder
   "Together In Electric Dreams"
3. Bronski Beat
   "Why"
4. Linah
   "The Never Ending Story"
5. Nick Heyward
   "Nagging Sign"
6. John Waite
   "Missing You"
7. Michael Jackson
   "Farewell My Summer Love"
8. Lionel Richie
   "Hello"

Record 1 Side 2
9. Culture Club
   "The War Song"
10. Elton John
    "Passengers"
11. Julian Lennon
    "Too Late For Goodbyes"
12. The Style Council
    "Shout To The Top"
13. Thompson Twins
    "Doctor Doctor"
14. Heaven 17
    "Sunset Now"
15. The Kane Gang
    "Respect Yourself"
16. Tina Turner
    "Private Dancer"

Record 2 Side 1
1. Queen
   "It's A Hard Life"
2. Status Quo
   "The Wanderer"
3. Big Country
   "East Of Eden"
4. U2
   "Pride (In The Name Of Love)"
5. Fears Of Harold
   "Listen To Your Father"
6. OMD
   "Fascia"
7. Kim Wilde
   "The Second Time"
8. Nik Kershaw
   "Human Racing"

Record 2 Side 2
9. Ray Parker Jr.
   "Ghostbusters (Searchin For The Spirit)"
10. UB40
    "If It Happens Again"
11. Pointer Sisters
    "Jump (For My Love)"
12. Level 42
    "Hot Water"
13. Eurythmics
    "Sexcrime (Nineteen Eighty-Four)"
14. Rockwell
    "Somebody's Watching Me"
15. Malcolm McLaren
    "Madam Butterfly"
16. Eugene Wilde
    "Gotta Get You Home Tonight"

32 Original Chart Hoggin' Hits
On One Piggin' Great Double Album
Phew what a porker!

With unit sales of Now 1, Now 2 and Now 3 rapidly approaching the 3 million mark, it's time to get your face back in the trough.

We cordially invite you to make a complete pig of yourself over Now 4.
The 32 chart-hits double-album, cassette, the video, the 1984 compact disc are guaranteed to bring home the bacon.
The same chart-hogging ingredients as before. The same winning formula of national ITV/Channel 4 and colour consumer press.
Accept no substitute!
Happy Christmas
to all my fans.
The Pig xxx
The market upturn continues

THE UPTURN in the recorded music market has continued, albeit at a lower rate, during the third quarter of this year, according to the British Phonographic Industry (BPI). A nine per cent increase in total sales to £308.4m. for the quarter compared with £280.8m. during the same period last year has been reported. The first two quarters of 1984 registered 10 per cent and 18 per cent rises respectively.

The statistics reveal that singles scored a 9.4 per cent improvement over last year's same July-September figure with 118.3m units delivered worth £19.1m.

The BPI attributes the extra volume to the top ten sellers because the average volume for records in the lower chart regions has not increased.

The singles market has survived the price increases of the past year, and the 12-inch format maintains its popularity. During the third quarter, it accounted for 32 per cent of all singles delivered, compared with 29 per cent for the same quarter in 1983.

The long-playing sector displays more mixed results and what the BPI terms "marked structural changes". LP disc deliveries are only 20per cent of the total, compared with last year's total of 10.1m units (9.3m). LP sales, however, surged from 11.6m units (11.0m) in the first quarter to 11.7m units (11.1m) in the second and dipped by over 1m units in the third quarter to 10.9m units. Sustained at this level, the LP format will double in 1985," said the BPI.

Pre-recorded cassette sales, however, surged from 11.6m units (11.1m compared with 8.1m) in the first quarter to 14.0m units (13.7m), a gain of 24.3 per cent, and the compact disc thrived by tripling unit sales during this year from 63,000 in the first quarter to 194,000 for July-September. The BPI says that the CD forecast for 1984 of 250,000 "is likely to be met, and the prospect is that volume will double in 1985."

Amstrad claims loss of business

HI-FI MANUFACTURER Amstrad claims it has suffered a "considerable loss of business" because the BPI has been circulating its customers suggesting that the way we do business in some way constitutes an inducement to members of the public to infringe copyright.

Amstrad is suing the BPI over its allegations concerning its high-speed twin-deck tape recorders and in the High Court on Monday (12) Mr. Justice Scott directed a speedy hearing of Amstrad's application for a court declaration that they have not acted unlawfully. A BPI lawyer tendered evidence that "certain copyright holders may wish to sue Amstrad."

PolyGram plans are scuppered

SIXTEEN MONTHS after announcing a proposal to merge the PolyGram and Warner record divisions, both parties last week gave up in the face of legal prevarications by the US Federal Trade Commission.

News that the plan was being abandoned came in a joint statement from Philips in Holland, Siemens in Germany and Warner Communications Inc in the US. Under the merger proposals, WCI would have effectively replaced Siemens as Philips partner in ownership of the PolyGram and WCI recorded music activities.

There would have been a 50-50 PolyGram/WCI company in all territories outside the US, and a US company of which WCI would have owned 80 per cent.

 Doubts that the merger would be allowed because of anti-trust laws in the US were voiced from the beginning, and CBS in particular was vociferous in its opposition, declaring that if it was allowed CBS would also seek a similar partner.

Official opposition from the FTC (similar to the UK's Monopolies Commission) came in March this year and has rumbled through the courts since then, with victories and reversals for both sides.

Last week's decision not to proceed with the merger came "as a direct consequence of the opposition of the FTC in the United States", said Philips, and WCI said they would "firmly continue" that the merger would not have had detrimental effects on competition in the US and that they ultimately would have prevailed against the FTC.

"However, because these proceedings would have taken several years to complete, it was concluded that it was no longer feasible to keep the record operations and personnel involved in a further state of uncertainty," added the statement.

The news was greeted with a collective sigh of relief in the PolyGram and WEA UK record companies which have been working in the shadow of the merger — with its probability of redundancies — since June, 1983.

But although neither PolyGram nor WCI would comment further on the brief statement announcing that the merger was scuppered, it remains to be seen if either company will now seek alternative merger partners. PolyGram viewed the "PolyWarner" plans as a means of strengthening its presence in the US and WCI was looking for similar benefits in Europe. Presumably those desires remain.

Having been denied a relationship with WCI, PolyGram might turn for solace to MCA or Capitol in the US. MCA's Irving Azoff and Sid Scheinberg have both been quoted publicly on their interest in PolyGram "if the Warner merger falls through."

Traditionally arch rivals, CBS and WEA managing directors Paul Russell and Rob Dickins ceremoniously "bury the hatchet" in the carpet of the Hyatt Carlton Tower hotel at a trade reception to launch their joint TV-advertised compilation, The Hits Album.

Pinnacle safe 'until 1985' INDEPENDENT DISTRIBUTOR Pinnacle Electronics, which crashed last week two-and-a-half years after a management buy-out, will be maintained as a going concern at least until early next year while the receiver seeks buyers for the accessories and record divisions.

Managing director Tony Berry told Music Week that he blamed a dramatic fall-off in business by the electronics side of the business, combined with bad debts and returns in the record division, for pulling the company down.

Pinnacle was incorporated in 1952 as an electronics and audio company specialising in valves and styli. Grampian Holdings acquired it in 1972 and in March, 1982, chairman Terence Scully, whose family has been associated with the company since its early days, headed a consortium which bought-out the company for a reported £1m.

The electronics company moved into blank tapes, video tapes and audio accessories but never made up the shortfall caused by the decline of the valve business, said Berry, and a traditional autumn uplift in the accessories business failed to materialise.

The Tube in Euro TV marathon

A LIVE rock show spanning five-and-a-half hours will be televised in 13 countries via the European Broadcasting Union next January to celebrate International Youth Year.

Called Europe A Go-Go, it will go out on Sunday, January 5, from 9.30pm to 3.00am. UK participation is being co-ordinated by Tyne Tees on behalf of Channel Four and will include a special edition of The Tube using recorded and live material. Segments will also come from Spain, Portugal, France, Germany, Sweden, Ireland, Holland, Belgium, Switzerland and Finland.

The Tube collected the Gold Award in the music category at the international Film & Television Festival in New York for its documentary Culture Club in Japan, coinciding with the programme's 50th anniversary.

WHAT DO ALL THESE ARTISTS HAVE IN COMMON?

CHAKA KHAN - MICHAEL JACKSON - HOWARD JONES - WHAM!

ALISON MOYET - PRINCE & 28 OTHERS ON ONE ALBUM

TURN TO PAGES 10 & 11 TO FIND OUT
A PRESENTATION gold cassette to mark the 20 millionth cassette produced by UK manufacturer James Yorks goes to Euro MP Sir Henry Plumb (centre) in a ceremony at the company's Cheltenham headquarters. Making the presentation is sales director Peter Faulkner (left), watched by MD James Scarlett. The company has also announced expansion plans which will create 50 new jobs.

JAMES LAST receives three platinum awards for sales of over 100,000 copies of his Irish album The Rose Of Tralee, presented by PolyGram Ireland managing director John Woods (left) with Last's Irish agent Oliver Barry, right, it is the first time that any artist has received three platinum awards for one album for sales in Eire.

FIRST SIGNING to the new Derek Black/ Jeff Gilbert label Rockin' Horse Records is new band Latin Quarter pictured with Gilbert (left), Black (right) and Sean Caves (manager) and Sas Cooke (talent scout). The band currently has its single Radio Africa, on its own indie label, Ignition.

ELUSIVE RECORDS' first signing, Pendragon, are pictured drinking their advance away at the Marquee. Their debut album Fly High, Fall Far, has just been released with distribution through EMI. Front (1 to r): Jack Barrie (Marquee), Greg Linn (manager, Pendragon), Rick Carter and Nick Barrett (Pendragon). Back: Pete Hinton (produced), Peter Gee (Pendragon), Keith Goodwin (publicised), Nigel Harris (Pendragon) and John Amion (Elusive Records).

RAY DORSET (centre) has signed a worldwide recording contract for Mungo Jerry with Phonogram West Germany. Dorset's Satellite Music has also reviewed its sub-publishing agreement with Skyline Music GMBH. Pictured with Dorset are Phonogram's Thames Quast (left) and Skyline's Peter Strauss (right).

ELKE BROOKS receives a framed copy of her Screen Gems album on compact disc from Mike Lee, general manager of Nimbus Records which manufactured the disc — the first UK made CD.

MUMMY CALLS have signed an exclusive management contract with Brian Lane (seated centre) of Sun Artists. Also pictured with the band is Ravena Cardiel (second right) of Guten with whom they recently signed a worldwide recording deal.

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PRODUCTION MANAGER: Andrew Laidlaw
AD EXECUTIVES: Phil Graham, Tony Evans
PROMOTIONS: Angela Tait, Karen Soames, Chris White
MANAGING DIRECTOR: Jack Hutson
DIRECTING EDITOR: Mike Sharp

From IRA MAYER

NEW YORK: Rockabilly hero readapted pleas for the importance of new technologies at NARM's annual rack gathering in Arizona early this month. WEA president Henry Drez, predicting the biggest year ever for recorded music, urged delegates to make stronger commitments to CD, home video and other emerging formats. Compact Disc Group head Emile Petrone predicted that the US CD player population would reach 650,000 units by the end of 1985, with 4,000 titles available. Peter Fanshawe, watched by MD James Woods, is also in attendance at the company's Cheltenham headquarters. Making the presentation is sales director Peter Faulkner, watched by MD James Scarlett. The company has also announced expansion plans which will create 50 new jobs.

The only sour note in all the upbeat predictions came from Sony's O'Brian, who said: "There is a long way to go before we reach the potential of the video music market." Schofer, however, believes that 1985 is a realistic target for video music, stating "A 25 per cent share of the pre-recorded cassette market.

According to the latest results of Sony's consumer research, 41 per cent of the Video 45 buyers are under 24 years old, and play the tapes an average of 14 times. 41 per cent just listen to the tapes, while 55 per cent have purchased two to five video 45s; another 17 per cent own more than five. As well, a number of the company's Lieberman Enterprise's David Lieberman said cassette accounted for 80 per cent of the company's rack sales. Also at NARM Lieberman Enterprise's David Lieberman's latest CD single Radio Africa, on its own indie label. Ignition.

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Duran Duran head
new PMI releases

DURAN DURAN’S Sing Blue Silver feature length video documentary, filmed during their 1984 tour of North America, is to be released through Picture Music International on November 26. Dealer price is £13.50 (retail: approx £19.95). The video features Duran head The Snake and The Reflex. Also released through PMI on November 25 is the Kim Wilde Video EP which includes Kids In America, Cambodica and Love Blonde in 22 minutes worth of promos with a dealer price of £5.75.

New titles from Virgin Vision this month include Motorhead’s Deaf Not Blind (dealer price £13.50, 50 minutes) which is released as a result of an exclusive deal between Bronze Records and Virgin Video. The video musicals includes the band’s 1975-1985 live appearances, and includes the promo for the current single, Killed By Death.

Jerry Lee Lewis is featured in two Virgin videos released November 14, The Killer Performance (£12.95, 50 minutes), originally screened on BBC Arena. It has 14 songs, including Whole Lotta Shakin, Lucille, Little Queenie and Great Balls Of Fire. Slapstick Of Another Kind (£31.95, 85 minutes) is a feature starring Lewis, Madeline Kahn and Marty Feldman.

The Making Of 2am Paradise Cafe by Barry Manilow features Peppermint Video Music’s November releases, and co-ordinates with his new album, Paradise Cafe.

Peppermint’s other titles include Record Shack, a compilation of high energy music including Bruce Springsteen, Eartha Kitt, Miquel Brown and Steve Grant and A Flock Of Seagulls’ Through The Looking Glass featuring 50 minutes of their hits. Re-released on Peppermint are Both Sides Live Parts I & II (formerly entitled Urgh!), A Music War, now re-edited and re-packaged which features a range of artists from The Police to the Dead Kennedys; Barry Manilow In Concert At The Greek Theater in Los Angeles and Christmas Music From York Minster with The King’s Singers, The Spinners and Moira Anderson.

All Peppermint’s November titles carry a trade price of £13.95, with the exception of Record Shack which is £10.99. Extensive advertising has already started, and ship-out date is November 19.

Irish entertainer Brendan Shine this week has his first video released on the PMI label, with distribution through Spartan Records. Entitled Live At Blaziers, it has 30 tracks, runs for 60 minutes and has a dealer price of £12.50.

Virgin delays Culture video

VIRGIN VIDEO has decided to delay the release of the Culture Club music video originally scheduled for release at the end of this year. "Our intention was to release a compilation of Culture Club’s video promotion clips, featuring each and every Culture Club hit single in the current career of their heyday," said a spokesperson.

"Boy George and the band were immediately very excited about the project, and suggested that the programme could be expanded and improved by re-making many of the promotional singles, utilising excess footage recorded in the time and lengthening these clips to match the 12-inch versions of each single. "But George was also keen to include excerpts from previously unseen interviews of him and the band, and to shoot new linking material for the compilation.

Virgin plans to release the new video through Palace Virgin Gold distribution in February 1985.

NOVA RECORDING STUDIOS
alive and well after a new acoustic, audio, video and digital transplant

Visitors welcome form first week in December.

New management delighted with its recovery.

For further details ring Cathy Kennedy or Dave Carey on 01-493-7403/4/5

NOVA STUDIOS, 27-31 Bryanston Street, London W1H 7AB.

News in brief...

ARISTA is continuing its marketing campaign for Meat Loaf with phase two of the television campaign, including 30-second advertising spots to be transmitted during the Miss World contest on ITV this week (15).

The campaign will continue to run on both ITV and Channel Four, and advertising has also been booked for when Channel Four runs the alternative Miss World film this Friday (16).

FIRST DIRECT signing to Premier Records, country singer Billie Jo Spears, has a new album. We Just Came Apart At The Dreams, released next week. This ties in with a 27-date UK tour and is supported with a marketing campaign including press advertising, point-of-sale material and in-store personal appearances. The artist will also be making a number of TV promotional appearances, including the Russell Harty Show, TV-am and London Plus.

RECORD MERCHANTISERS is doubling the number of high street multiples it currently supplies with music video. Throughout the summer the company has been running a test campaign in which it has been racking nearly 80 outlets including 50 Woolworth stores. This number will be increased to 150 by Christmas, with a further extension anticipated next year.

SNOWY WHITE’S current single Land Of Freedom is being shrink-wrapped with a free copy of his hit Bird Of Paradise “for a limited period” as a promotion for his new album, Snowy White, released this week.

THE LATEST Imagination album, Gold, is released next week by R&B Records, with an extensive marketing campaign including press advertising, cooperative ads with Woolworth and Our Price, posters, in-store displays, and window streamers.

THE THOMPSON Twins release a new single on Arista at the end of November. Our Price, posters, in-store displays, and window streamers.

GARY GLITTER’S first album for eight years is released by Arista on November 30. The LP, Boys Will Be Boys, includes his recent hits Dance Me Up and Shout Shout, and re-unites Glitter with his former producer, Mike Leander.

DISTRIBUTED BY PINNACLE

MEZZOFORTE= "RISING" breaks down barriers ALBUM STE LP 06 CASSETTE STE C 06 OUT NOW

New single on Arista at the end of November. Our Price, posters, in-store displays, and window streamers.

NEW MODEL ARMY
NEW SINGLE IN THE PRICE
"THE END" NEW DOUBLE ALBUM THE SPELL (EN08) OUT NOW.

NEW MODEL ARMY
NEW SINGLE "THE END"
7"ABS 028 12" 12ABS 028 OUT NOW

DISTRIBUTED BY PINNACLE
**Pinnacle crash**

"Money was due at the end of the month, and the pressure was too great to continue," he added.

The record company behind 26 Pinnacle artists has been mixed, although a slim majority of the companies contacted by Music Week had decided to stay with the distributor, according to RMI's president, Michael McNay, explaining: "I think it's wrong for people to panic and go off to major companies offering them more money. We've got a great new ownership. Cherry Red is owed around £75,000 and it doesn't look like I'm going to get any of it, but it's really important that the largest index goes with Pinnacle."

Edward Christie's Abstract is staying with Pinnacle for similar reasons: "I stand with what I consider to be an absolute fortune and it's going to be very difficult to survive, but I am going to support Pinnacle in the future. If it goes under, the repercussions will be catastrophic."

Cherry Red is staying with Pinnacle, managing director Ian McNay commenting: "We've had a lot of interest from record companies around the world & the magazine advertisements and these are seen as a threat on two fronts - aggravating the effects of home-taping by providing a "perfect master" which could be rented, taped and returned; and undermining legitimate retail sales of CDs."

Music Week understands that fears over CD rental were voiced by a number of dealers at a recent meeting of the dealer/BPI liaison committee, and Patie concluded that the Government is still working towards producing a new Green Paper on copyright and home recording "later this year".

**Bragg in price row**

FORMER RECORD shop assistant, now record artist, Billy Bragg is taking Warner Bros to court over its price row, among independent dealers over the release of Black Lace's two hit singles, provided the group's next single, Do The Conga, was out this week.

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**Counterfeit tapes seized in Lagos**

ALLEGED COUNTERFEIT cassettes totaling 200,000 have been seized in Lagos, Nigeria, as result of an operation masterminded by IFPI. The tapes had been brought from Singapore by cargo ship.

Said an IFPI spokesman: "The container load of cassettes had been falsely described as blank tapes, but on inspection by recording industry representatives, it was found to include illegal copies of recordings by a large number of artists. The list includes albums by Don Williams, Bob Marley, Kool & the Gang, the Beach Boys and The Animals as well as a large number of classical recordings including the Chicago Symphony Orchestra."

"By seizing the tapes, we are protecting the interest of the artist and the importer. The goods will be handed over to the authorities pending judgment."

The street value of the seized tapes is estimated by the IFPI to be $1m.

**CONGRATULATIONS**

No 1 LP PRODUCER

ROBIN MILLAR

FROM CLIVE BANKS

AT MODERN MEDIA MANAGEMENT

AND FELLOW STABILATES

ALAN SHACKLOCK AND HEIN HOVEN
recorded around the world

1984

gatefold sleeve includes
8 page full colour booklet

record: EX 26 0308 1
tape: EX 26 0308 4
UK: DD2

is there something I should know?
hungry like the wolf
new religion
save a prayer
the wild boys
the chauffeur
the seventh stranger
union of the snake
planet earth
careless memories

includes the smash hit single ‘the wild boys’

major tv campaign

commences December 6 until December 31
London ITV1, London channel 4, Central ITV1, Central channel 4, TVS TV1
plus
full page ads in the key music papers, including: Smash Hits, No 1, Just 17, NME
plus
650 3D indoor/window displays
and advertising throughout the national press
DORMANNU: The Dread
(Illuminated ILL 5012, Cartel/ Heights to produce another
excellent indie band. Also features a
rap section courtesy of Dizzi
metallic percussion and even a
overall time equivalent to that of
Heights to produce another
excellent indie band. Also features a
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AZTEC CAMERA: Still On Fire
(WEA AC 2(T), PolyGram). A
smooth, soulful version of the old
Andrew Gold hit given a light reggae
treatment that works very well,
especially with his high pitched vocals making a memorable impact.

THE WHO: Twist And Shout
Who's Last, from the '82 world
tour. A much more appropriate
version of the song the
raw version of the old classic from their C'est
9604(T), WEA). Yet another remix
of powerful beat music.

JERRY SMITH

VIRGIN DANCE: Are You Ready
(For That Feeling)? (Spartan (12), PolyGram). A
re-recorded version of the Liverpool band s
take on a recent release which, with its well produced funk
backing is certainly much belter
than most novelty records of this
type.

TREVOR WALTERS: Never Let
Her Slip Away (Polydor POSP(X) 712,
PolyGram). A smooth, soulful
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FOUR ON 4: Are You Ready
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Notable tracks include:
- **DORMANNU: The Dread**

Explosive guitar and vocal performance. Highly recommended for indie music lovers.

- **AZTEC CAMERA: Still On Fire**

Smooth, soulful version of an old classic, showcasing the band's evolution.

- **THE WHO: Twist And Shout**

A much more appropriate version of their classic track, highlighting their musical growth.

- **JERRY SMITH**

Nervous, catchy track that stands out, making it a memorable addition to the collection.

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LP REVIEWS

Top 20

THE SMITHS: Hatful Of Hollow, Sire Rough 76

STEVE MILLER BAND: Italian X Rays, PhonoGram MSLR 19. In a long-time coming, but well worth the wait. Superb sound. The CD is released this month as well and the music retains some of the classic Miller touches while experimenting with synthesizers.

DEMIS ROUSSOS: Distribution PRT. Reflection. Starblend DEMIS 1. Producer: Vangelis. A reunion for two original members of Aphrodite's Child. Roussos' voice warrants the word extraordinary and is an acquired original members of Aphrodite's Child. Roussos' voice warrants the world's most pretentious titles. The act is mainline obscure, and the initial RRP is £2.99.

Top 50


madonna
like a virgin
<table>
<thead>
<tr>
<th>WHAM!</th>
<th>ALPHAVILLE</th>
<th>CHAKA KHAN</th>
<th>BILLY OCEAN</th>
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<tbody>
<tr>
<td>FREEDOM</td>
<td>BIG IN JAPAN</td>
<td>I FEEL FOR YOU</td>
<td>CARIBBEAN QUEEN</td>
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<thead>
<tr>
<th>HOWARD JONES</th>
<th>LAURA BRANIGAN</th>
<th>DENIECE WILLIAMS</th>
<th>MIAMI SOUND MACHINE</th>
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<tbody>
<tr>
<td>LIKE TO GET TO KNOW YOU WELL</td>
<td>SELF CONTROL</td>
<td>LET'S HEAR IT FOR THE BOY</td>
<td>DR. BEAT</td>
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<table>
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<tr>
<th>ALISON MOYET</th>
<th>RAY PARKER JNR.</th>
<th>THE JACKSONS</th>
<th>SISTER SLEDGE</th>
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<tr>
<td>ALL CRIED OUT</td>
<td>GHOST BUSTERS</td>
<td>BODY</td>
<td>LOST IN MUSIC</td>
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<tr>
<th>PAUL YOUNG</th>
<th>MICHAEL JACKSON</th>
<th>S.O.S. BAND</th>
<th>PRINCE &amp; THE REVOLUTION</th>
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</thead>
<tbody>
<tr>
<td>I'M GONNA TEAR YOUR PLAYHOUSE DOWN</td>
<td>THRILLER</td>
<td>JUST BE GOOD TO ME</td>
<td>PURPLE RAIN</td>
</tr>
</tbody>
</table>

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Giorgio Moroder's musical muscle is playing a big part in helping to revive the ailing movie business, as Alan Jones found out when the top producer recently visited London to discuss his involvement in the Metropolis futuristic fantasy film.

It's no mere coincidence that one week in October fully half of the Top 10 singles were written specifically for movies.

The record industry's return to comparative health has coincided with an accelerating demise of film-going as a major leisure activity. Budgets for even modest movies run into millions of pounds and it has been estimated that fewer than one film in 10 makes a profit.

Against this background, film companies are backing pictures with music, either in a major or peripheral role, in an effort to win back young audiences. A tie-in with a hit record can be worth millions at the box office, and the ability to deliver a hit is highly prized.

In the last few years no-one has delivered more consistently than Giorgio Moroder, the LA-based Italian songwriter and producer whose credits include both hit records and incidental music for American Gigolo, Cat People, The Chase, Scarface and Street Fleet.

The current chart contains as many as four songs produced and co-written by Moroder for three different movies: "Never Ending Story" (sung by Limahl) from the forthcoming film of the same name, Together In Electric Dreams: from Electric Dreams (Phil Oakey) and Love Kills (Freddie Mercury and Here She Comes (Bonnie Tyler), both from Metropolis.

Moroder's involvement with Metropolis — a futuristic fantasy, directed by Fritz Lang 1926 — goes a lot deeper: "After writing songs for so many movies I thought it would be interesting to compose a soundtrack for one of the silent classics. I watched many of them before making my decision, but kept coming back to Metropolis."

The project was not without problems, and required a major investment of both time and money from Moroder to come to fruition: "First of all, it cost me $200,000 to get the rights, and then I had to re-write the songs three times before I was satisfied. The print I originally used to synthesize the music on film, as well as providing the synthesizer more than any other record in music history and, unintentionally, defined the formula and laid down the parameters for Hi-NRG music.

"It was the fastest record I ever made. As I put down the bass line I was singing the melody, even though it had no words at that stage. Then I overdubbed drums, snare and string effects. The whole thing took less than two hours, and after which the vocals in a single take. It was the first record to have the thudding bass synth panning from side to side, and the record company thought it was too different to be a hit until it went to number one in the American disco charts."

"I have a lot of affection for that song, but I think my favourite is Flashdance..."

"I'm also going to contact Wham! An American citizen for six years, Moroder yearns to return to Europe having done all his early work in Munich, but must first complete work on another, as yet untitled film, for which he is co-writing the script and will direct, as well as providing songs: "It's not really a musical, but it's a new way of presenting music on film," he says guardedly.

CBS will release the soundtrack album which, says Moroder, will include cuts by Paul Young, Deniece Williams, Berlin and perhaps Jon Anderson, M悠闲e, The SOS Band or Champaign. "I'm also going to contact Wham! to see if they'll do a song," says Moroder, adding somewhatingly: "I think the exposure they'd get from doing a film like this could be good for their career."

Giorgio Moroder's musical muscle is playing a big part in helping to revive the ailing movie business, as Alan Jones found out when the top producer recently visited London to discuss his involvement in the Metropolis futuristic fantasy film.
GET HOOKED ON HIT AFTER HIT AFTER HIT

• 20 •

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WALKING BACK TO HAPPINESS • A PICTURE OF YOU
OH BOY • HOW DO YOU DO IT • JANUARY
YOU WON'T FIND ANOTHER FOOL LIKE ME
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4 THURSDAY BIRMINGHAM
5 FRIDAY LONDON WEMBLEY ARENA
6 SATURDAY LONDON WEMBLEY ARENA
7 SUNDAY LONDON WEMBLEY ARENA

MUSIC WEEK
17 November, 1984

TOP - SINGLES

1 I FEEL FOR YOU
2 CANDLIGHT AFTERNOON
3 LOST IN LOVE
4 I'M WARNING YOU
5 I'M SORRY
6 I'M WARNING YOU
7 I'M SO EXCITED
8 I'M TREAT THE SOLUTION
9 I'M TREATING A LADY
10 I'M A WEEKEND GIRL
11 I'M INTERNATIONAL
12 I'M PENNY LOVER
13 I'M SUGAR MAMA
14 I'M USING TO HOLD ME SO TOUGH
15 I'M NEW KEEPING SECRETS
16 I'M TUCH ME
17 I'M TURN ME ON
18 I'M CENTPIEDIE

TOP - ALBUMS

1 I FEEL FOR YOU
2 TRULY FOR YOU
3 SELECTIONS FROM SOUNDSKINDLINER RN RED"
4 DIAMOND LIFE
5 STREET SOUNDS EDITION 11
6 JUST THE WAY YOU LIKE IT
7 FINEST
8 JUST LIKE DREAMING
9 WE ARE FAMILY
10 GEFFY MORGAN
11 SILHOUETTES
12 MUSIC MAGIC
13 INSIDE MOVES
14 SO ROMANTIC
15 LIVIN' FOR THE BET
16 STREET SOUNDS ELECTRO 5
17 STREET SOUNDS ELECTRO 5
18 STREET SOUNDS ELECTRO 5
19 STREET SOUNDS ELECTRO 5
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21 STREET SOUNDS ELECTRO 5
22 STREET SOUNDS ELECTRO 5
23 STREET SOUNDS ELECTRO 5
24 STREET SOUNDS ELECTRO 5
25 STREET SOUNDS ELECTRO 5
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PAGE 15
Mama Told Me; note that Car- 
Classics, Vol 1 (VAULT 1), which
for the package and bass-boosted
rounds up 10 hot dance tracks
PRT ... CBS also launches a new
sound quality to mid-Eighties
original cuts have been "re-EQ'd"
Philadelphia International. The
Up Action/RAF — Self Control/
Walk ... a likely winner for the
sions as gathered here. Included
are Archie Bell's Soul City Walk,
Full track line-up is: LISA — Rock-
Herbie Hancock's My Point Of
vival of the jazz flavours of that
albums which were R&B and
artwork, the series contains many
(£3.66) and with original sleeve
and imported by EMI for domes-
Real topped the Billboard dance
in the US where I Want It To Be

In the lengthy period since this
column first covered DMC's em-
ence, the company has grown and
diversified tremendously, while still fulfilling its original
basic aim of serving and promot-
ing the DJs who subscribe to it.
Originally on cassette, but now
on fully-taped 12-inch vinyl, the
club's exclusive mixes of current
and classic product, undertaken with the permission and co-
operation of the artists and com-
panies, remain its flag wavers.
Original mixer Alan Courthall, who has grown to be a star of the
game through his DMC work and
whose professional reputation is now such that he is being
approached to undertake full pro-
duction work, has been joined along the way by other results
from the ranks of club DJs.
Fresh to the team full-time is
the young Swede Sanny Kenoko-
tas. He too will be moving into the
scene as the club reaches the
point where it can offer re-
mixing and dance music or-
gisation to the UK industry and
artists, of the type they have pre-
viously appeared on the Atlant-

The other function of DMC has
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second cassette (and now record)
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sion as gathered here. Included
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The following records continue to bubble under the main airplay grid. They have all previously appeared on this page.

6 GORDON CAMPBELL—You Can't Always Want What You

8 JOHNNY CASH—The Chicken In Black—CBS A4723 (C) A

6 GIORGIO MORODER with HELEN TERRY—Now You're Mine

6 JOHN CAFFERTY & THE BEAVER BROWN BAND—On The

7 THE CONTROLLERS—Crushed—MCA 923 (C) A Essex. BBC

8 DAVID LASLEY—Saved By Love—EMI America EA 184 (E)

The following records new to regional airplay action pages are

7 THE dark SIDE—Scotti Bros/Epic A4867 (C) A Severn B

8 IRON MAIDEN—Aces High—EMI 5502 (E) A Hallam, BBC

..."They are a group to rekindle one's belief in pop and its ability to inspire.." Richard Grabei (nme)

I.R.J.

..."The first American band to excite your correspondent in eons.." Adam sweeting (melody maker)

...Get—Hoilyrood.

•—Virgin VS 710 (E| B A/re, Piccadilly, Red Rose, NorthSound

Hitpick.

A Severn B Essex, Chillern, Signal, Trent, Piccadilly, Red

Dark Side—Scotti Bros/Epic A4867 (C) A Severn B


Luxembourg, Beacon, Pennine, City, Clyde * Signal—

* Mercia—Hitpick, Signal—Hitpick.

Ulster, Downtown B DevonAir, Signal. West Sound, CBC.

THE WORD IS SPREADING, THESE ALBUMS ARE SELLING

21 NOTTINGHAM, ROCK CITY

23 U.E.A., UNIVERSITY

24 ESSEX, UNIVERSITY

26 BIRMINGHAM, UNIVERSITY

27 LEICESTER, KIESAS

28 CARDIFF, NEW OCEAN CLUB

DO YOU HAVE THEM IN STOCK?
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proudly presents
four new singles

mikey dread - 'reggae hitshot'
dep 12 dep 12-12

winston reedy - 'baby love'
dep 13 dep 13-12

echo base - 'out of my reach'
dep 14 dep 14-12

ub4o - 'riddle me'
dep 15 dep 15-12

all available through virgin records limited
**TITLES A – Z (WRITERS)**

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<td>Future Sound of London</td>
<td>Virgin</td>
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<td><strong>77</strong></td>
<td>WHITE LINES (Don't Do It)</td>
<td>Suede</td>
<td>Virgin</td>
<td>1223</td>
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<tr>
<td><strong>78</strong></td>
<td>WHITE LINES (Don't Do It)</td>
<td>Suede</td>
<td>Virgin</td>
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<tr>
<td><strong>79</strong></td>
<td>YOU SPIN ME ROUND</td>
<td>The Human League</td>
<td>Virgin</td>
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<tr>
<td><strong>80</strong></td>
<td>SEND MY HEART</td>
<td>The Associates</td>
<td>CBS</td>
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<td><strong>84</strong></td>
<td>A CHANGING MAN</td>
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**TITLES A – Z (RAP & HIP HOP)**

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<td>HAMMER TO FALL</td>
<td>The Human League</td>
<td>Virgin</td>
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<td>TWICE AND AGAIN</td>
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<td>NAUGHTY TIMES</td>
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**TITLES A – Z (ROCK & POP)**

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**TITLES A – Z (ROCK & POP & RAP & HIP HOP)**

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**TITLES A – Z (RECORDS)**

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<td>THE NEXT</td>
<td>Chrysalis</td>
<td>Virgin</td>
<td>1223</td>
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</tbody>
</table>
NICK LOWE
A COLLECTION OF HIS GREATEST WORK 1976-1980

ON DEMON RECORDS & TAPES
LP - FIEND 20
CASSETTE - FIEND CASS 20
ORDER FROM ROUGH TRADE, THE CARTEL, MAKING WAVES
The case for pirate radio

S COLLINS seems to totally misunderstand the reasons why we at Jamming! avidly support pirate radio. His claim that major corporations will demand the stations appeal to the lowest common denominator does simply not arise. The very pirate radio stations that are forced off the air in this country exist for totally opposite reasons—to broadcast specific music to a minority audience.

Their approach is the same as the fanzine world that we emerged from—working for love, not money, and covering areas that the bigger boys ignore. Stations like NCB, BBC Invicta and Berkshire all cater for minority tastes—be they reggae, soul or rock—while it is the legitimate stations like Radio One and the ILM satellite which suffer. In their battle for audiences, by aiming for the lowest common denominator and as a result only half-satisfying anyone, it would seem that S Collins ignores this fact when he says we should be relying around legitimate radio.

The question of pirate radio denying artists their income is metaphorical, as their illegality prevents their making payments. We do not particularly believe that illegal radio should continue, but that the Government should allow stations that cater for minority tastes to operate on their own small budgets. The fanzine world thrives in this way (though fortunately, not generally) and we suspect there is no reason why radio should not do so likewise.

I should emphasise that my argument does particularly concern the likes of Laser, which, with its US backing obviously has commercial concerns, but it would seem fair to say that the mere fact that it is out there helping listeners must force Radio One into realising that people would prefer to hear good music than egotistical DJs brushing their egos all day.

TONY FLETCHER, publisher/editor, Jamming!
For the fourth consecutive year Music Week are flying down to Nice - and this year aboard a BRITISH AIRWAYS Boeing 757 with spacious seating for 189 passengers instead of the usual 228.

And once again you’re invited to come along at Music Week’s exclusive bargain price of just £174 return – from Terminal 1, Heathrow.

As usual Music Week’s attention to detail means that everything is taken care of to ensure passengers a fun and relaxed flight. Departure times, of both flights there and back, have been especially fixed to tie in with the needs of exhibitors, allowing plenty of time before and after it closes. There is Music Week’s special check-in with seat allocation at Heathrow’s Terminal 1 and Nice to eliminate baggage problems; there’s the Music Week lounge at Terminal 1 with light refreshments prior to boarding, free champagne and soft drinks throughout the whole outward flight with cash bar available. Lunch will be served on the outward flight, and an early supper plus a free bar will be in service on return from Nice.

DEPART: Heathrow Terminal 1 Sunday 27 January 11.10 hrs
Arrive: Nice 14.05 hrs

RETURN: Nice Friday 1 February 18.00 hrs
Arrive: Heathrow Terminal 1 19.05 hrs

There will, of course, be full representation at Heathrow, Nice and Cannes to make sure your journey’s smooth from start to finish, and our list of optional extras includes: private coach transfer to Cannes (including return) for those not arranging car hire or travel by taxi; travel insurance and car rental (from Nice airport) at a specially reduced rate, available only through Music Week.

All the arrangements are being made through ‘The Travel Business’ who looked after the past sell-out flights so successfully.

So, fly Music Week 1st Class this year – it’s got to be the way to go if you want to spend time at Midem without spending a fortune.

For further details contact Paul Vasdev on 01-299 1621 at The Travel Business, or Ann Kember at Music Week on 01-836 1522.

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

Make your arrangements today!
It’s not very often that someone pulls a fast one over Ronnie Scott, the jazz saxophonist, whose club of the same name has played home to the world’s top jazz names. But that was the “victim” of a surprise party to celebrate the 25th anniversary of the club which originally started life in Gerrard Street, in the heart of Chinatown.

The party was a well-deserved tribute to Scott and his long-time partner Pete King. At one point it looked as though the auspicious anniversary would pass unnoticed, but not if you played any of the opening offers of sponsorship from two companies, and with some help from BBC TV, the club’s quarter-century wasn’t forgotten.

The club was launched from a basement in the hopes of providing a place where Londoners could come together. However, many top American players soon found their way to the Gerrard Street venue, including Stan Getz, Dexter Gordon, Bill Evans, Donal Byrd and Wes Montgomery.

And eventually the inevitable happened: new larger premises had to be found, and Ronnie Scott moved to its present premises in Frith Street, Soho, in September 1985. Since then, stars like Ella Fitzgerald, Sarah Vaughan, Al Jarreau, Buddy Rich, Dizzy Gillespie, Count Basie, Lionel Hampton and Woody Herman, to name but a few, have played there.

The club’s most recent history hasn’t been without problems, but today it appears to be back on a fairly even keel financially and it’s attracting a whole new generation of music fans. Among the more contemporary names who have been trading, Carmel, Hazel O’Connor, Mezzoforte, Animal Nightlife, Weekends and Hugh Masakela, Scott says: “The Gerrard Street venue was originally an all-night taxi driver hang-out. I knew the landlord, who was an ex-taxi driver himself, and he agreed to rent out the basement. We went out and bought 100 second-hand chairs, and charged £2 6d admission during the week and £3 6d on Friday and Saturday nights in those early days, not least the tough licensing laws that prevailed, and safety regulations. Scott openly admits now that the club was a fire hazard.” The only exit was an iron step ladder, but the London County Council came along and knocked it out, and out went the entertainment management.

Promoter Harold Davison helped finance the club’s move to Frith Street, and in return he got a share of the operation – “which allowed a lot more musical scope. We have become an institution and I’m proud of that,” Scott says. “There are very few jazz clubs in London now and although there are plenty of other jazz clubs, we are a nightclub.”

He has always tried to find new talent and looks with satisfaction at the young names who have played the club in the last couple of years. “If we have a big name appearing we often put a young unknown act on as support to give them a platform for their talents. We do our best to use as many young good musicians as possible. Quite often people tip us off about acts that have been seen, and so we approach them to ask if they’d like to play the club.”

He also pays tribute to his long-time partner Pete King: “He was a sax player himself, and we worked in the same last week as Pete.” Pete has always looked after the day-to-day running of the club, which has allowed me to concentrate on the music, and even go on the road myself.”

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McCartney separates the men from the Boys

By ALAN JONES

HISTORICALLY, the final quarter of the year is always the record industry's best, with a great deal of annual expenditure on records and tapes concentrated into the period. Through good years and bad, this percentage hardly varies - it simply follows the pattern set in the previous nine months. If sales in the period January to October are up 10 per cent, they usually maintain that percentage for the rest of the year.

It's encouraging, therefore, to report that in October album sales were up by a larger percentage than at any time in the year, and more than fulfilled expectations as the first wave of the autumn rush on record shopping came on stream.

In unit terms, album sales in October were up 16 per cent on the same period a year earlier, with 40 per cent of albums by the industry's best, with 40 per cent of albums by the men from the Boys.

Sales of singles in October were up 10 per cent, they usually maintain that percentage for the rest of the year. Experiments have been made to keep top spot before the inevitable takeover by Frankie Goes To Hollywood. Its failure to do so owes a great deal to the widespread disappointment with the War On Fire.

McCartney and the rest of The Beatles were enjoying their first number one single and album when Boy George was born and dressed, not for the last time, in a fetching blue frock, on 14 June 1982. Twenty-three years on, McCartney remains capable of taking on and beating rising stars in the battle for chart supremacy. Give My Regards To Broad Street was Wham!'s Freedom, one of the 10 best selling albums this year against just 61 one else has had as many as 10. The album is the 100th McCartney ever to hit the charts, and covers his career solo, with Wings and The Beatles.

McCartney's 15th album to head the chart this year and the ninth to debut at number one. One of the early pacemakers, Lionel Richie's Can't Slow Down, has now been in and around the Top 10 for over a year, and recently went quadruple platinum (1.2m). Richie's current hit single, Penny Lover, is the 13th to be lifted from Can't Slow Down - and all have reached the Top 20. The only other artist to pull more than four Top 20 singles off one album is Michael Jackson, who set six out of Thriller.

Sales of singles from Can't Slow Down are estimated at 1.6m - the same figure achieved by Richie's Motown stablemate Stevie Wonder for his only single so far. From The Woman In Red. I Just Called To Say I Love You. Not surprisingly, the latter has become one of the 10 best selling singles of all-time in the UK. Matthew's recommendation for the top of the singles chart in October was Wham!'s Freedom, one of several notable hits on Epic, which hoisted its share of the market to 13.1 per cent, significantly more than any other label. On the album chart, U2's brief occupation of the top position with The Unforgettable Fire, and Bob Marley's long-running Legend were largely responsible for Ireland's rank as top label, albeit with a market share of just 6.3 per cent. EMi remains the trade's top supplier of both singles and albums, distributing 30.1 per cent of singles and 28.8 per cent of albums sold in October.

Music Week's research department fields a steady trickle of calls about records which, although undoubtedly eligible, appear in the chart without the prestigious symbols used to indicate their sales achievements. While some companies invariably supply the BPI for immediate certification, others take substantially longer in recognising their artists' sales achievements. Music Week cannot assume that sales plateaus have been reached until the BPI has officially confirmed that this is the case.

Edited by NIGEL HUNTER

Sheet Chart

A list of best selling sheet music for the month ended September 1984, compiled by the MPA from figures supplied by IMP and Music Sales.

1 I Just Called To Say I Love You (Wham! / Jerbe/Music Sales)
2 Agadoo (Finnix/Transax)
3 Chariots Of Fire (Piano Solo)
4 Hello (Warner Bros/IMP)
5 Memory
6 Piano (Imp/IMP)
7 Careless Whisper
8 Marvin Gaye (EMI/IMP)
9 Memory
10 Piano (Easy Piano Solo)
11 Funky Town
12 Easy Piano (Easy Piano)
13 Wham! / Jerbe/Music Sales
14 Bridge Over Troubled Water (Paul Simon/Music Sales)
15 The Streets
16 Perfect Songs/Music Sales
17 Hill Street Blues EM/IMP
18 Annie's Song (AV/Music Sales)
19 Imagettes (Northern Songs)
20 White Christmas
21 Chappell/IMP
22 Like To Get To Know You Well (Warner Bros)
23 My Heart Belongs To You (Warner Bros/IMP)
24 Talking In Your Sleep (Warner Bros/IMP)
25 Bright Lights To You (Warner Bros)
26 Big In Japan (Warner Bros/IMP)

VIVIAN ELLES is toasted by Graham Fletcher and Carole Brooke, who will star in the Christmas production of 'Elles' musical Mr Cinders at the Grand Theatre, Blackpool.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Let Me Down</td>
<td>Rockstar</td>
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<tr>
<td>2</td>
<td>All by Myself</td>
<td>Taylor Swift</td>
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<tr>
<td>3</td>
<td>Under Pressure</td>
<td>Maroon 5</td>
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<tr>
<td>4</td>
<td>Last Christmas</td>
<td>Pentatonix</td>
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<tr>
<td>5</td>
<td>Rise Up</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>6</td>
<td>You Want to Hold Me (Candyman)</td>
<td>Kodaline</td>
</tr>
<tr>
<td>7</td>
<td>Could This Be Love</td>
<td>OneRepublic</td>
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<tr>
<td>8</td>
<td>All of Me</td>
<td>Fifth Harmony</td>
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<tr>
<td>9</td>
<td>Happy ft. Pharrell</td>
<td>Pharrell</td>
</tr>
<tr>
<td>10</td>
<td>Sunflower</td>
<td>Echosmith</td>
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* Indicates new release.
NO SURPRISE!

It had to happen!...Counterpoint Distribution.
The NEW distribution Company formed by the Counterpoint Group.
In the beginning there was SP&S RECORDS, then MUSICPOINT.
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Title: "Won't Get Fooled Again"
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**NEW**

THE EVERLY BROTHERS
Title: "All I Have to Do Is Dream"
Label: Epic ZS 2815

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63. "PRIDE (IN THE NAME OF LOVE)," U2
55. "ALL I NEED," Jack Wagner
50. "HEAVEN'S ON FIRE," Kiss
51. "BORN IN THE USA," Bruce Springsteen
44. "STRANGER IN TOWN," Toto
34. "N LADY LACE," Madonna
27. "AMNESIA," Shalamar
12. "BLUE JEAN," David Bowie
8. "PENNY LOVER," Lionel Richie
5. "ALL THROUGH THE NIGHT," Cyndi Lauper
3. "STRUT," Sheena Easlon
2. "BETTER BE GOOD TO ME," Tina Turner

BULLETS 41-100
41. "STRANGER IN TOWN," Toto
42. "BORN IN THE USA," Bruce Springsteen
43. "RUN TO YOU," Bryan Adams
44. "HANDS TIED," Scarface feat. Patti Smith
45. "UNDERSTANDING," Bob Seger
46. "DUSTY WINDS," John Lennon & Yoko Ono
47. "BORN IN THE USA," Bruce Springsteen
48. "BROKEN PROMISES," The Rankings
49. "BAD MAN," Squibbey
50. "KILL THE POLICE BILL," Ranking Anne
51. "DISTANT FIRES," Positive Noise
52. "DON'T MAKE WAVES," Belinda Carlisle
53. "WAGE A WAR," Joe Higgs
54. "DO IT ANYWAY," Groove Control
55. "THE I FORGOT," Cool Notes
56. "TAKE THREE THIS GOOD GOOD FEELING," Giorgio Moroder feat. Helen Terry
57. "HARD HABIT TO BREAK," Chicago
58. "HAND IN HAND AT CHRISTMAS," The Krankies
59. "DANCE HALL COMBINATION (10 track)," Striker Lee
60. "HIGH ON YOU," Survivor
61. "TROUBLE," Rod Stewart
62. "BAD MAN," Squibbey
63. "LOVE AND HAPPINESS," David Sanborn
64. "KILL THE POLICE BILL," Ranking Anne
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Not to mention the singles "Hold me Now", "Doctor! Doctor!", "You Take Me Up" and "Sister of Mercy" which have been lifted from the album.

U.K.—approaching TRIPLE PLATINUM
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IRELAND—GOLD

Well done & thanks!
Thanks also to John Hade and Rupert Merton.
UNTIL RECENTLY, Willesden in North West London has been renowned for its railway junction, take-away kebab houses and little else. But now, it is well and truly on the musical map as well as in the railway timetables.

Battery Studios, which has been in existence for little more than three years, has built up an impressive track record as a facility that produces a substantial number of hit albums. In fact, battery has the enviable position of being probably the most successful UK recording studio featuring in the US charts.

Ralph Simon, managing director of the Zomba group of companies of which Battery is an integral part, justifies the claim: "Over the past 24 months, albums that have been recorded at Battery Studios' complex would have combined world sales of around 15m.

As proof of this, Simon points out: "The current number one single in the US charts, Billy Ocean's 'Caribbean Queen' (Jive Records) was conceived and recorded at Battery's No 2 studio, while 'The Cars' 'Heartbeat City' album which has been in the US album charts for nearly six months, was recorded in Battery No. 1. Also recorded at Battery and making its mark in the US Top 20 is Billy Squier's Capitol album."

"Over the past 24 months, albums that have been recorded at Battery Studios' complex would have combined world sales of around 15m.

Joan Armatrading is currently working on her new album in Battery No. 1 with Mike Howiett producing. Recent clients in Battery No. 1, 2 and 4 plus a wide selection of outboard equipment and computer-generated effects."

WHAT IS claimed to be the first high street store solely dedicated to home and studio recording equipment has been opened by Turnkey. At the official opening — where Jools Holland cut the tape, Turnkey director Andrew Stride described the realisation of the shop as "like a dream come true". The shop situated at 14 Percy Street, London W1, just off Tottenham Court Road, provides "a unique studio supply service in the heart of London, catering to both musicians and producers". It provides a chance to check out products "hands on" from a range of major manufacturers.

Custom-produced training videos are one of the more innovative aspects of the store, covering such aspects as the basic techniques of multi-track and presentations on individual machines/equipment step by step. A special area has been set up with 8 and 16-track tape machines and mixing consoles from Soundcraft, Soundtracs and others are wired up ready for demonstration. The Turnkey "shop within a shop" — the trade counter — supplies "everything from plugs and cables to the most sophisticated microphone, all at trade prices."
FOR SALE

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CURRENT HITS: JIM DIAMOND · THE KANE GANG
Album production costs can rise astronomically warns producer Pip Williams, but pre-production planning can reduce the bill considerably.

"This is a sad fact and means compromise, but in commercial terms, this is absolutely true. The record companies are going to be most concerned with the black vinyl sales, and if it sells on compact disc as well, that's very nice. Until the time that CD sales far exceed black vinyl and cassette sales, the producer's prime consideration must be照顾ability both to the record companies and to the artists (where costs can rise astronomically).

Illustrating his theory with statistics that show that at present CD sales account for a very small percentage of the total album sales of a particular album, Williams suggested that, for the time being, the producer's main concern must be to produce an album that's going onto black vinyl primarily, but is also suitable for compact disc.

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THE RECORD PRODUCERS FILE
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CONSIDERING HOW much has been written about the subject I am surprised how little people seem to understand about digital recording. This is obviously a more productive way,” said Sony Broadcast’s Chris Hollebone as he started the first presentation of the day.

“At last year’s seminar,” continued Hollebone, “Chris Stone (Record Plant L.A./SPARS) in an interesting talk said that he didn’t understand why studios should invest in digital multi-track machines. Well, a lot of people have done — including Chris Stone.”

In the US, he added, CD is gaining ground and people are taking CD seriously. The increased sales of digital equipment means might in some way be due to the current strength of the dollar against other world currencies, he suggested, but he believed it was also because the high quality of the technology is appreciated.

The purpose of Hollebone’s presentation was to give an up-date of the range of digital pro-audio equipment currently available, as well as discussing possible future developments and trends.

“The mastering of digital or analogue tapes is a means to an end, and the end-product is what matters,” said Hollebone. “The master may be used for vinyl discs, for music on tape, or for digital systems, but the end-result is what matters.”

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He described as “a very fortunate piece of progress” that, while along the way there had been 12 different proposals for digital audio disc formats from Japan alone, we had ended up with a standard for the final carrier. “And when we have a standard for the final carrier, we can start to move forward.”

On the subject of editing and digital, Hollebone admitted that the main opposing views were splice-editing versus electronic. “The latter is much safer,” he said, “but is not the quickest, it’s expensive and reliable, but rather slow. The end-result could be a machine that can handle both. Generally, digital and razor blades don’t get on well together.”

He also mentioned Studer’s jump-editing process currently being developed. “A number of different techniques for editing are still being developed — we recommend electronic editing if you can afford it.”

“The situation regarding standards is not going to get better. Technology keeps marching on, and I’m probably back next year talking about a new batch of machines.”

On the reported split between Sony and Studer, Hollebone denied that there was a major split over the DASH format and put these “reports down to irresponsible journalism,” adding “discussions are going on and there is a good interchange of information between the two companies. We are only talking about limited differences.”

Concluding, Hollebone said: “There is a lot of confusion in the studio world about formats. Some of this means trying to impose rules on an industry that doesn’t like rules... 1610 is the most widely accepted purely professional machine in terms of numbers, but the feeling is not unanimous.”

“Manufacturers must keep a close eye on the industry, see what it wants instead of trying to impose standards.”

“The issue is not how CD sounds, but how individual compact discs can be made to sound. Present in this room are a considerable number of people who can profoundly influence the sound of individual CDs — I look forward to listening to them.”

Q. What’s inside “The Chocolate Factory”?

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Tony Mitchell talks to

STING: "Another thing is that I've never worked with an way you can use it the day you get it!' technical application which I think is fun, because ifs would be great if everything you played on a keyboard started to actually write music down on a stave - you

STING: "It was a sort of dream of mine, when I first orchestra before it would be a very expensive which allows you "to compose beyond the limitations of

MITCHELL: Between hurriedly gulped mouthfuls of salad – he went on to explain that he'd become very disillusioned with synthesisers and synthesiser bands "because they all sound exactly the samej' and because

STING: "Yes, monophonic sampling. That might be a temporary disadvantage but polyphonic sampling is only a short time away. In the meantime, if you want, er, a chord of milk bottles breaking or something, you can do it with a tape machine.”

"It’s as radical and important an invention as the piano was centuries ago”

MITCHELL: "One application of the Synclavier that's bound to appeal to a man with tandem careers as an actor and musician is in the creation of film scores. Had that opportunity presented itself yet?

STING: "Well I've been asked to do the music for this film. And one interesting feature of the Synclavier is that it translates tempo to frame time. You could have written a piece of music that lasted 30 seconds to fit a scene exactly, then the director says he's gonna cut a bit or add a bit to it, and you're stumped. What do you do? You either cut a bit off the music or re-record it. But with the Synclavier you just punch the relevant keys and the music is translated through frame time into the right length, either shortening minutely each note or lengthening it. And that is... outrageous! I also like the idea that I can play something on the keyboard, record it on the memory recorder then translate it to screen editor so it comes up as computer language, and then you can perfect it. Using the integral recorder is so quick, you can try out things with different voices so quickly. And once polyphonic sampling comes in, you won't need a studio at all, you'll just need a Synclavier. You'll be able to make a record without using tape.”
MITCHELL: Not surprisingly, Sting has no qualms at all about using the device on stage with the Police - he thinks it will be great fun. But I wondered if he’d embarked on a sampling programme, perhaps walking around Hampstead or jogging to the studio each morning, to equip himself with new and unique sounds for that purpose.

STING: “I haven’t had that much time, to be honest. I’m quite interested in things I haven’t got around the house, like timpani, cymbals or a snare drum. You can just hire them for the day, mess around with them and you’ve got the full range of what they can do at your fingertips.”

MITCHELL: “Do you have the Synclavier in a music room at home?”

STING: “No, I have it in my bedroom. As I crawl out of bed in the morning, I turn it on, I plonk away, and if I hit a good chord, I carry on, and if I don’t… I have breakfast. Actually we haven’t talked about the resynthesis angle, which is quite new. It basically records a sound and it comes out as a spectral display, a waveform. You can increase the intensity of it and copy it. You can do as many as 54 sections of that wave, so resynthesis is actually very, very close... and as a learning device, it’s a wonderful way of finding out how sound is constructed. I haven’t written any music lately, I’ve just been doing spectral displays!”

MITCHELL: “But getting back to your disillusionment with synthesiser music because it ‘all sounds the same’, don’t you think there’s evidence that exactly the same thing is happening even with these sophisticated sampling devices? Isn’t everyone using them to make the same kind of records at the moment?”

STING: “That’s really where you have to bring back the human element. When the electric guitar was invented you had the same sort of thing – Oh God, everybody’s going to sound the same. So you wait for the Bert Weedons to come along and show the way. You can’t replace human beings. It’s just gonna be different. At the moment anybody can do it. Everybody thinks they can make a David Bowie record. It’s time something new happened and that’s why someone is going to have to take it somewhere else.”

MITCHELL: “That’s got a lot to do with current record industry attitudes – they ‘sign up some haircuts and get a producer in to do the rest’ syndrome.”

STING: “Listen, I was signed up on the strength of my haircut. I mean, let’s call a spade a spade.”

MITCHELL: “I know, but you had other qualities as well.”

STING: “Tight trousers.”

The quite remarkable Synclavier starts at around £20,000.

For more information write to Turnkey, Brent View Road, London NW9 or contact David Whittaker on 01-202 4366.
A GOOD number of useful suggestions were made from the audience of around 200 industry people who came and for CD, including the future inclusion of graphics on CD. He also added that sometime next year, the "12-inch single" format, the only ones you would ever see would be counterfeit ones.

Clive Swan, the only record company representative on the panel, answered a number of questions on the marketing, availability and future commercial developments for CD, including the future inclusion of graphics on CD. He also added that sometime next year, the "12-inch single" version of the compact disc would become available. But, because of the lead times involved in CD manufacture, he was unable to say what sort of material would be featured on such discs.
Congratulations to UB40 on the success of their latest hit album, GEFFERY MORGAN. Recorded and mixed at their own studios in Birmingham on their AMEK ANGELA console. Yet another outstanding example of the ultimate sonic performance that only AMEK delivers.

GEFFERY MORGAN on DFF INTERNATIONAL, produced by UB40 and HOWARD GRAY.
THE PROBLEMS faced by CD mastering engineers were detailed and illustrated by Turner at the Digital Seminar. When dealing with CDs, the engineer knows that whatever decisions he makes will be heard by contrast. Initial placement at home will be in a position to hear and criticize every aspect of a recording not once, but every time he hears it, said Turner.

"Choosing the correct tape for the preparation of a CD has become a minefield of confusion, specification and accusation. Nothing could be theoretically easier than to use the master-tape and transfer this accordingly. Indeed, with many classical recordings this is probably quite feasible. It is when we turn to pop recording that the problems start to multiply."

In a well-thought-out and reasoned presentation, Turner ran through the pros and cons of the different possibilities that CD mastering engineers could follow.

**Quality**

"An eq'd copy is at best a satisfactory and temporary fill-in of the "infamous" master copy provided that the eq'd copy made at the time of the cut. Record companies can never therefore be entirely sure knowing that an original tape has been recorded digitally, that whether a copy of the master or an eq'd copy is made and this copy sent for CD production."

Professional problems. The problem being that in all likelihood the tape provided will be an analogue copy of an analogue eq'd tape. The original digital master, an analogue production master may be either a leader copy or eq'd copy. Thus when a CD is prepared, digital copies can be made and this copy sent for CD preparation."

Turner pointed out that the louder a signal is recorded onto a digital system, the less distortion and less noise. Therefore, it will be more useful than any other medium. This is because a CD mastering engineer can take some time and trouble making sure that the transfer is the highest possible level. However, it deals with digital tapes, he can compress the digital level and therefore, appears to be too low, but this is more a cosmetic move to keep the factory happy. Reference to emphasis and whether it should be used or not. Turner said that PolyGram suggests that emphasis is not used to give a higher level, and CBS-Sony suggests that pre-emphasis may be used, so that low-level passages are free from any noise. "One of the last steps," added Turner, "When transferring from digital tapes I prefer to follow each factory’s recommendations."

"The mastering engineer is in a unique position to help in many ways. This is because he will probably be using a digital editing device and need not therefore work in real time as a vinyl or cassette mastering engineer must do."

"If the engineer wishes to make a sufficient change in the eq or level during a track, he can make the necessary adjustments and edit the tape such as a way that at the edit point, the level or eq changes at the precise point required."

"In fact, various examples of how changes could be improved for CD, and in particular, it is emphasised that these are processes that are time consuming."

"If we are dealing with analogue tapes where a digital copy has to be made before any large scale transformations can be carried out. And time costs money. If companies want their CDs to be of the highest quality, they must be prepared to pay for that quality."

**Problems**

The "thorniest" of the mechanical problems facing the CD mastering engineer, according to Turner, is the "infamous" mastering sheets issued by the CD giants. This subject will be covered — space allowing — in next month’s issue of Tape One.

Referring mainly to analogue tapes which may be of uncertain origin or of uncertain quality, Turner pointed out that the production of a CD, they can and therefore, will be an equipment. The recording companies, understandably, wish to have back-catalogue on CD, some of it going back more than 20 years. And naturally, it will appear that many of these companies are uncertain where many of their original masters are located, and as a result, have not been presented with fourth or fifth generation copies of sometimes quite dreadful quality."

"Record companies should therefore make every effort — which will involve some expense — to locate a tapes and transfer this accordingly. This may even involve chasing a tape down to a location in a different country."

"I have some sympathy with the record companies faced with the problem of getting the "right" tapes. Just by looking at a tape or tape-box does not give an idea of the audio quality of that particular tape — although it is peculiar how often a scratch box contains a scruffy tape. The companies are very much at the mercy and technical intuition of the CD engineer."

Summing up, Turner said: "The mastering engineer is in a unique position to help tapes in many ways. This is because he will probably be using a digital editing device and need not therefore work in real time as a vinyl or cassette mastering engineer must do."

"If the engineer wishes to make a sudden change in the eq or level during a track, he can make the necessary adjustments and edit the tape such as a way that at the edit point, the level or eq changes at the precise point required."

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ONE OF the highlights of the Digital Seminar was the second only UK screening of the film Digital Dream, made by volunteer labour in LA to demonstrate how a movie soundtrack can be digitised and digitised digitally. What was extremely important consideration as there had to be a significant qualitative difference between the two techniques in order to justify moving into the digital area for motion picture post-production, said Prendergast.

"Since utilising digital involves some new technology, we hoped the difference would be so significant that producers would be able to overcome their inherent suspicion and fear of new technology.

"Films being one of the oldest forms in the entertainment industry that depends on technology for its existence, suffers from that traditional human malaise of entrenchment where techniques are concerned. Our thinking was that it was beyond digital should sound better than analogue, and would have to sound dramatically better to convince the producers."

All sound effects for Digital Dream, Foley, ADR and music were recorded on Sony 3324 machines and the audio elements, apart from the music were mixed together at Glen Holloway’s Hollywood studio. Pre-recorded picture was done as a tape, at no point in the post production did the sound go into analogue, except that an analogue console was used for one recording. All the music editing was done electronically, using a BTX such as an automation system. This allows for film style editing within the video tape format.

After detailing the various processes used to create the soundtrack, the sound reproduction factors surrounding digital audio and motion pictures.

"It allows us to combine sounds in a way we have never attempted before."

"Creating the audio side of the motion picture industry, I hope everyone here understands my enthusiasm for anything that increases the potential for music sound in motion pictures."
Less crackle and pop

ABBEY ROAD Studios has been offering Direct Metal Mastering since February this year when a Neumann VMS 82 lathe was installed — making it the first cutting facility in the UK to offer this service.

“At first, most of the product we used DMM on was classical,” says Abbey Road’s manager of transfer operations, Chris Buchanan, “but now it is shifting the other way. Recent releases to be processed here via DMM include Frankie Goes To Hollywood’s Welcome To The Pleasuredome, Paul McCartney’s Give My Regards To Broad Street and the Teldec DMM contract are with The Shillelagh Sisters, the new manager of the mother, and by thus eliminating three stages of processing, a new quality standard for LPs.

At Abbey Road, Buchanan is in no doubt as to the superior product that can result from DMM, adding: “You get no post and pre echo on the cut, and there are far fewer cracks and pops.”

In fact, the installation and operation of the VMS 82 is the first stage in what Buchanan sees as the establishment at Abbey Road of the “ultimate analogue cutting room”.

THE NEUMANN VMS 82 cutting system in operation at Abbey Road.

VIRGIN RECORDS (Townhouse) has recently signed a licensing agreement with Teldec to master Direct Metal Mastering (DMM) records. This follows its recent order for a Neumann VMS 82 Disc Cutting system which is specifically designed for DMM mastering.

Pictured signing the Teldec DMM contract are Robert Lee of Virgin Holdings, Ian Cooper of Townhouse Studios and Horst Redlich of Teldec.

BUZZES

SATRIL STUDIOS has been busy over the past month. Under new manager Chris Oakes, the studio has revisited its rates and attracted a wide range of new clients. Jeff (Stunk) Baxter of Doobie Bros/Steeley Dan fame has been producing Rouen for Island Records, the Shillelagh Sisters have been in for CBS, and producers Graeme Plieth and John Braud have been working with The Stage for Polydor. Steve Rodway has been recording Grant Santino (the former World Disco Dance Champion), and Des Harris from Fashion has been co-producing a track for the infamous Michael Hure. Other recent clients have included the Equators and Barry Upton.

Both 24-track studios at Music Works are now in operation. Recent clients include: The Red Guitars who have been mixing their latest album with Roy Neave producing; Shriekback recording and mixing their new single, Mercy Dash; The Uncles, a new MCA signing, recording their second single; Bucks Fizz, working in Studios One and Two on various projects including a new TV theme for the BBC. Extensive work for Music Works’ growing production company is in hand, in which “a wide cross-section of record producers have expressed an interest.”

JOHN DILCOCK has joined Marquee Electronics as sales engineer. His special responsibility will be for the Adams Smith System 2000 time code and synchronization equipment for which Marquee Electronics has been appointed UK dealer in succession to Pye TVT of Cambridge.

PETER FRAMPTON with producer Walter Turbitt is booked into Marcus Music from the end of November. Other recent clients at Marcus include Prefab Sprout produced by Tom Dolby, and Belfe Fire with Alan Shacklock.

GUS DUDGEON has been at CBS Studios working on a project for Music Therapy and producing new Magnet act Going Gah Gah. Also there have been the Beach Boys, White China (Stiff) and Talk Talk producing themselves and engineered by Walter Samuel, and Hanoi Rocks produced by Andy Told.

THE HANDS On Show, organised by Turnkey, took place at the Clive Hotel, London NW3 last weekend. Manufacturers present included Accessit, Fostex, MXR, Otari, Yamaha, Tascam and others. First time exhibits included the new portable mini-studio from Teac.

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With exactly one year since the previous AES convention held in the US, it appears the May Anaheim event was a "conference" and not as well attended as most observers expected a large-scale convention to be. A large number of exhibitors were there, and this year was the first time, and when the visitors were unleashed on them at noon on Monday, some companies didn't know what had hit them. The attendance on the first day was a record 2,000 people.

Conventions like this attract a combination of independent buyers and observers, the latter category including students who may well be the cheque-slingers of tomorrow's recording studios. But this year exhibitors reported more than usual there to purchase new technology. There is no doubt that the recording industry in the US has picked up dramatically over the past few months, just as it has in the UK. Buzzwords — as one would expect — included "digital audio" and "MIDI". The extent the need for audio/video links was drawn to the attention of the show was pointed out by, among many, a number of AES conventions. New England Television Engineers — who has been successfully using a "mini DSP" for some time — showed the first time with the Audio Kinetics Master/mix system, which will be available as part of a new product, the HHB Clue computer-based digital audio system for use with FL-type consoles.

Soundcraft was another successful UK manufacturer with its own US subsidiary in Los Angeles. The company, which has a base in Los Angeles for the past six months, is now playing to great interest, was the HHB Clue computer-based digital audio system for use with FL-type consoles. There was much new evidence, with an array of high-tech consoles including the new DSP (Digital Signal Processing) console contemporary of which drew exceptionally high crowds, and were poised to hit the US market in earnest, setting up regional offices in major recording centers (the latest is in Los Angeles). SSL already has a respectable presence in the US, but the number of its consoles installed in US studios is still little more than half those in London alone. It looks set to become even more popular in the US market in the near future. AES will be the new US subsidiary at the AES, with the option to expand overseas.

The digital audio front, on the other hand, has been dominated by the new digital audio system, which has been a great hit in the US. The AES convention held in the US every year, alternating between East and West Coasts. The AES convention will be held on the opposite coast every other year.

In the meantime, 1985 will see the traditional format of AES conventions established, with a West Coast convention in May, followed by an autumn New York convention.
Go! Service as Whaam expands

WHAAAM!, the label run by The TV Personalities, is expanding its activities over the coming months, which will involve a series of signings and ventures into video and literature, John Best reports.

New signing The Go! Service (nothing to do with Billy Bragg) from Cambridge, have a double A-side single. It makes Me Realise/Fool To Heartholder, which will be released on November 24.

Sheffield trio, A Thousand Violins (previously The Page Boys) also have a single out on November 24. Called Halcyon Days, it is described by the band as a dance number with the Smiths.

Whaam's first US signing are The Impossible Years, a Philadelphia three-piece, who have toured with The Cramps and The Violent Femmes. Out soon from them is a four track 12-inch, Scenes We'd Like To See.

The Real Traders from New Zealand, have their Red Rose Blood Painting released by Whaam in December, after the band were refused a pressing in their homeland for alleged reasons of illegit.

A mini-LP should be out soon from garage band, The Psycho Daches, produced by Dan Treacy a member of The TV Personalities.

The TV Personalities, themselves have a live album of their recent European tour out on the German label, Play It Loud (via Whaam in the UK) at the end of November.

The Go! Service, part of Whaam's future

Illuminating the best dressed indie

JUST OUT on Illuminated—which is poised to become the best-dressed indie around—are new singles by Dormann and Andy Sex Gang, writes Sandy Van Emmerik.

Dormann's third single, The Dread, is released in 12-inch format and will be followed by a Bernie Clark-produced LP in the New Year. The Sex Gang Children's debut solo single, a version of the Piaf standard Les Amants D'Un Jour, is issued in 7-inch format only, although a 12-inch is available for export only. An LP, Blind, is scheduled for early '85.

The label follows up with another single and three LPs at the end of the month (23). They include Heavy Duty Breaks, a label compilation featuring remixes of recent 12-inchers by 23 Skidoo, 400 Blows and Portion Control, which should do well in view of those artists' current high profiles plus ads in The Face, Blitz, and Jamming! plus a flyerpost campaign. 23 Skidoo also have their Fourth LP released with three extra songs on Seven Songs, while Rip Rig & Panic's Mark Springer has an LP of "new classical" piano music released.

The last issue of the month sees the debut single by another Sex Gang member: Pink And Black with Sometimes I Wish. On the foreign front, Illuminated has releases imminent in Japan, Spain and Scandinavia, and is also in the process of setting up an Australian offshoot, IFA (Illuminated Records Australia).

Singing miner?

SCARGILL SINGS! Well not exactly, Strike is a new single by The Enemy Within, featuring the voice of the miners' leader over music by Keith LeBlanc (who was recorded The Face, Blitz, and Jamming! plus a flyerpost campaign. 23 Skidoo also have their Fourth LP released with three extra songs on Seven Songs, while Rip Rig & Panic's Mark Springer has an LP of "new classical" piano music released.

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