

17 NOVEMBER 1984

MUSIC WEEK

25 YEARS ESTABLISHED 1959

£1.25

"Don't get stuck with the Turkeys this Christmas."



**THE PIG REVEALS ALL
ON PAGE THREE**



NOW 4

THAT'S WHAT I CALL
music

RECORD 1 SIDE 1

- 1 PAUL McCARTNEY
'No More Lonely Nights
(Special Dance Mix)
(Taken from the film soundtrack
'Give my Regards to Broad Street')
- 2 GIORGIO MORODER
with PHILIP OAKEY
'Together In Electric Dreams'
- 3 BRONSKI BEAT
'Why?'
- 4 LIMAHL
'The Never Ending Story'
- 5 NICK HEYWARD
'Warning 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 FEARGAL SHARKEY
'Listen To Your Father'
- 6 O.M.D.
'Tesla Girls'
- 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!

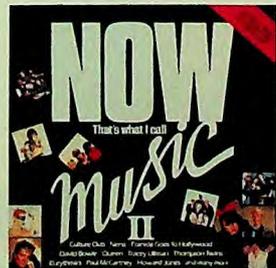
With unit sales of Now 1, Now 2 and Now 3 rapidly approaching the 3 million mark, it's time to get your face back in the trough.

We cordially invite you to make a complete pig of yourself over Now 4.

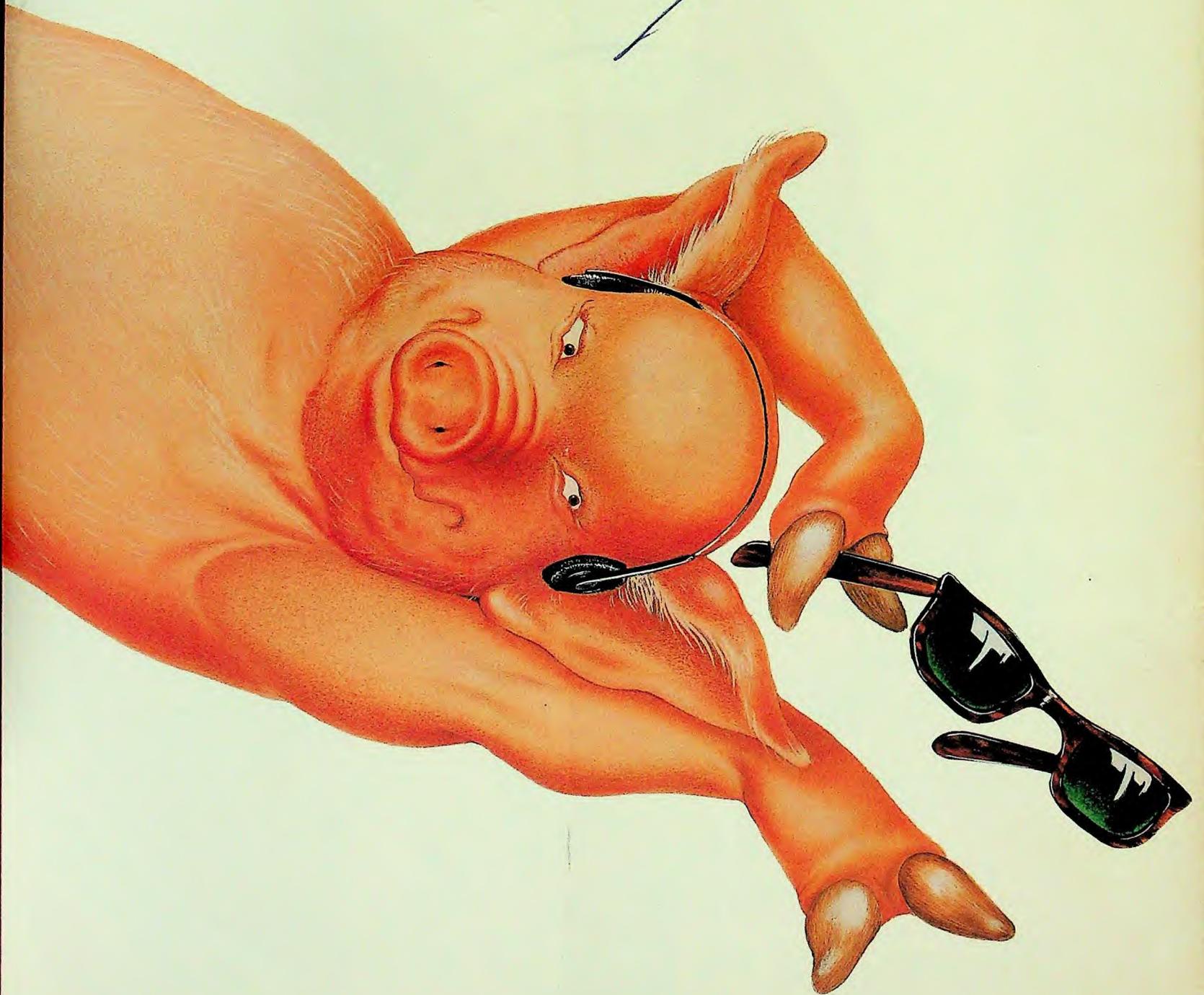
The 32 chart-hits double-album, cassette, the video, the 1984 compact disc are guaranteed to bring home the bacon.

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 x x x



MUSIC WEEK

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 BPI. A nine per cent increase in total sales to £67.2m on 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 18.8m 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 discloses more mixed results and what the BPI terms "marked structural changes". LP disc deliveries dipped by over 1m units compared with last year (10.1m as opposed to 11.1m), a percentage decline of 9.3.

Pre-recorded cassette sales, however, surged ahead by 2m (10.1m compared with 8.1m), 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."

The combined market for long-playing carriers amounted to 20.5m units (19.4m last year) worth £48.1m (£46.5m last year).

On an annual basis, the singles market stands at around 75m units, LP discs at 53m units and cassettes 41m. In the 12 months to September 1984, the value of all sales, including CD, totalled £308.4m.

PolyWarner plans are scuppered

SIXTEEN MONTHS after announcing a proposal to merge the PolyGram and Warners' 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 Warner/PolyGram 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", but Philips and WCI said that they remain "firmly convinced" 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".

Amstrad claims loss of business

HI-FI MANUFACTURER Amstrad claims it has suffered a "considerable loss of business" because the BPI has been circularising 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 said it was quite conceivable that "certain copyright holders may wish to sue Amstrad".



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 hits 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 short-fall caused by the decline of the valve business, said Berry, and a traditional autumn uplift in the accessories business failed to materialise.

TO PAGE FOUR

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 3.0am. 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

NEWS



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

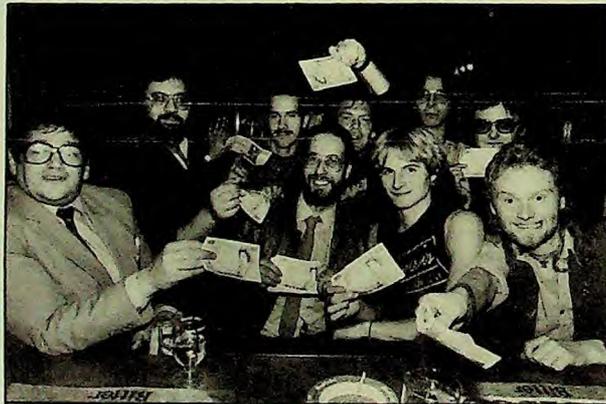


JAMES LAST receives three platinum awards for sales of over 100,000 copies of his Irish album *The Rose Of Tralee*, presented by PolyGram Ireland managing director John Woods (left) with Last's Irish agent Oliver Barry, right. It is the first time that any artist has received three platinum awards for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



FIRST SIGNING to the new Derek Block/Jeff Gilbert label *Rockin' Horse Records* is new band *Latin Quarter* pictured with Gilbert (left), Block (right) and Sean Clark (manager) and Sas Cooke (talent scout). The band currently has a 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 (l to r): Jack Barrie (Marquee), Greg Lines (manager, Pendragon), Rik Carter and Nick Barrett (Pendragon). Back: Pete Hinton (producer), Peter Gee (Pendragon), Keith Goodwin (publicist), Nigel Harris (Pendragon) and John Arnison (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).



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 Geffen with whom they recently signed a worldwide recording deal.

ELKIE 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.



American Commentary



NARM backs new tech

From IRA MAYER

NEW YORK: Rackjobbers heard repeated pleas about the importance of new technologies at NARM's annual rack gathering in Arizona early this month. WEA president Henry Droz, 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 Emiel Petrone predicted that the US CD player population would reach 645,000 units by the end of 1985, with 4,000 titles available. Players, he added, will be available in 600 outlets by then, and in 1500 outlets by the end of 1986.

The only sour note in all the upbeat predictions came from Sony Software's Andrew Schofer, who declared: "There is a long way to go before we reach the potential of the video music market." Schofer, however, believes that 1988 is a realistic target for music video attaining 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 here 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, and another 17 per cent own more than five.

Also at NARM Lieberman Enterprise's David Lieberman said cassettes account for 80 per cent of the company's rack sales. Droz warned rackers not to lose sight of the LP market... \$1 (£0.78) out of every \$3 (£2.36) spent in discount stores on music is for a gift, compared to \$1 out of every \$5 (£3.93) in speciality outlets.

ASCAP AND BMI have won another round in the ongoing Buffalo Broadcasting case, in which local television stations are challenging the performance rights societies' long-standing blank licence policies. The Second Circuit Court of Appeals in Manhattan has refused to rehear the case; the broadcast stations say they will pursue the issue as far as the Supreme Court.

Shorts: Wally Heider, West Coast studio owner, is starting a mail order music video cassette line featuring material from the Thirties and Forties... The Vestron Rolling Stones music video *Rewind*, has reportedly shipped 100,000 units; with that compilation leading the way, \$29.95 (£23.58) has become the standard list price for the genre... Generally poor press reception for Paul McCartney's *Give My Regards To Broad Street*, though this writer found it charmingly unpretentious. The film ranked No. 16 in its first week on the *Variety* Top Grossing Films chart... Walter Yetnikoff is staying at CBS. Apparently the ink has actually dried... MTV earned close to \$14m (£11m) in the first nine months of 1984, compared with a loss of \$4.2m (£3.3m) over the same period a year earlier... MTV also claims that its research suggests that Ted Turner's Cable Music Channel couldn't have more than 500,000 subscribers. CMC says it has 2.5m. MTV's VH-1, designed to compete with Turner's new service (both geared to an older demographic than MTV's) begins operations January 1... Illness forced Elton John to reschedule his recent show at New York's Madison Square Garden. While insisting to go on the following night, he needed oxygen during the course of the concert. Last time anyone remembers that happening was Meat Loaf, when he was doing back-to-back club sets twice a night.

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MUSIC WEEK

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NEWS

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) and running time, 87 minutes. The 13 featured tracks include Rio, Union Of The Snake and The Reflex.

Also released through PMI on November 26 is the Kim Wilde Video EP which includes Kids In America, Cambodia and Love Blonde in 22 minutes worth of promos with a dealer price of £9.75.

● New titles from Virgin Vision this month include Motorhead's Deaf Not Blind (dealer price £13.91, 50 minutes) which is released as a result of an exclusive deal between Bronze Records and Virgin Video. The video musically charts the history of Motorhead from 1975 to the present 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 (£13.91, 50 minutes), originally screened on BBC Arena, 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 heads Peppermint Video Music's November releases, and co-incides with his new album, Paradise Cafe.

Peppermint's other titles include Record Shack, a compilation of high energy music including Break Machine, 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 Urrgh! 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 £10.95. 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 Play label, with distribution through Spartan Records. Entitled Live At Blazars, it has 20 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 over the group's stunning career," 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-mixing many of the promotional singles, utilising excess footage recorded at the time and lengthening these clips to match the 12-inch versions of each single.

"George was also keen to include excerpts from previously unseen interviews of him and the band, and to shoot new linking material for the compilations."

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

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 MERCHANDISERS 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 expansion 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 via PRT with an extensive marketing campaign including press advertising, co-operative 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 the month — their first UK release since their number one double platinum album Into The Gap. Lay Your Hands On Me will be available in a limited edition poster bag, and backed by full-colour music press advertising and TV advertising.

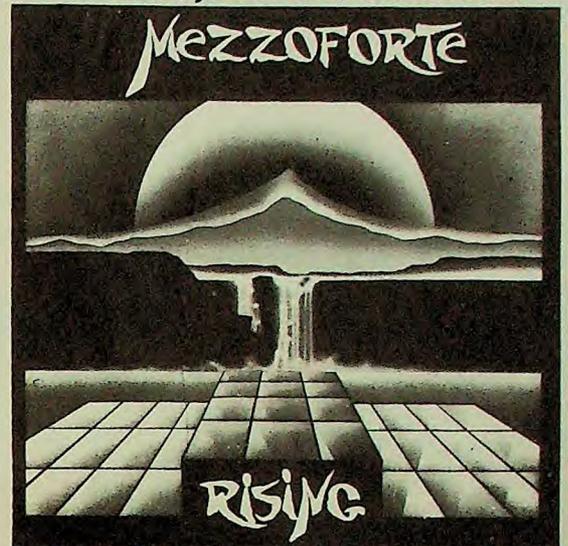
GARY GLITTER'S first album for eight years is released by Arista on November 30. The LP, Boys Will Be Boys, includes his recent hits Dance Me Up and Shout Shout Shout, and re-unites Glitter with his former producer, Mike Leander.

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NEWS

St Tropez company goes bust

RS COMMUNICATIONS, the magazine publishing company behind the recent St Tropez Music Video Festival has gone into voluntary liquidation. Owner Rupert Schmid was not available for comment at *MW*'s press time, but Arthur Sheriff, spokesman for the festival's UK representatives, DDA, said that he was trying to resurrect the festival for next year and was in discussion with potential sponsors. "We have admitted that there was a lot wrong with the organisation of this year's festival," says Sheriff, "but we believe there is a basis there for an annual event."

MP considers BPI view on CD threat

THE PROBLEMS of record rental created by development of the compact disc were explained to MP Geoffrey Pattie, the new Minister responsible for copyright matters, in a meeting with BPI chairman Maurice Oberstein and director general John Deacon last week.

The Minister said he appreciated the problems and indicated that a Private Members Bill on the subject would be "sympathetically considered", and the BPI must now decide whether to try for a Bill via the Lords or by ballot.

Several companies are now offering mail order rental of CDs in hi-fi 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.

Pattie also confirmed that the Government is still working towards producing a new Green Paper on copyright and home recording "later this year".

Pinnacle crash FROM PAGE ONE

"Money was due and at the end of the day the pressure was too great to continue and we had to call in the receiver," he added.

The reaction from the 26 Pinnacle distributed labels has been mixed, although a slim majority of those contacted by *Music Week* had decided to stay with the distributor, at least in the short-term, following the guarantee of all payments after receivership.

Flair Records' PR Jenny Topping, said a deal had been made with the receiver over the "huge amounts" of money owed to the label, from Black Lace's two hit singles, provided the group's next single, Do The Conga, was out this week.

Cherry Red is staying with Pinnacle, managing director Iain McNay explaining: "I think it's wrong for people to panic and go off to major companies for inferior deals. I'm confident Pinnacle will survive under 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 indies stay with Pinnacle."

Edward Christie's Abstract is staying with Pinnacle for similar reasons: "I stand to lose 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 near future. If it goes under, the repercussions will be enormous."

Abstract Dance has, however, moved the latest Cool Notes single to EMI distribution via Priority in an effort not to lose its chart potential during the initial confusion.

Factory, which is jointly distributed by Pinnacle and The Cartel is "thinking what to do", but for the meantime will continue to supply stock to both.

Among labels which will now use alternative distributors is 4AD, which will now be distributed exclusively by The Cartel.

Music For Nations has three releases through Pinnacle before Christmas, but according to director Martin Hooker: "We are definitely looking for a new deal, preferably with one of the majors."

Charlie Gillett's Oval label will now be distributed by The Cartel (already a joint distributor) and Making Waves, although its back-catalogue will remain with Pinnacle.

Other moves include Flickknife to Spartan; Kennick, which had only just linked up with Pinnacle, to PRT and possibly The Cartel, and Powerstation Records, the destination of which is as yet unknown.

Bragg in price row

FORMER RECORD shop assistant, now recording artist, Billy Bragg, has caused an outcry among independent dealers over his insistence that his LP, *Brewing Up* has a "maximum price £3.99" printed on the sleeve.

"I find it appalling that any artist or label can do this when the dealer price is set at £3.04 (ex-VAT)," says Stephen Harrison of the Omega Records shop in Winsford, Cheshire. "As far as I can see, this album must make everybody a reasonable profit with the exception of the dealer."

Andy McDonald of Bragg's label, Gol Discs, said: "Billy believes the kids are the most important link in the chain from artist to consumer and he believes records are generally too expensive. And as he is relatively cheap to record he feels that should be passed on to the kids."

"We arranged that dealers should be offered extra discounts to allow them to sell at £3.99 and take their usual profit, but we are truly sorry that some dealers seem to have been missed out. We have now acted to reduce the dealer price."

Counterfeit tapes seized in Lagos

ALLEGED COUNTERFEIT cassettes totalling 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 and the Gang, the Beach Boys and The Animals as well as a large number of classical recordings including the Chicago Symphony Orchestra."

"A writ has been issued against the importer. The goods will be held by the authorities pending judgement."

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



DOOLEY

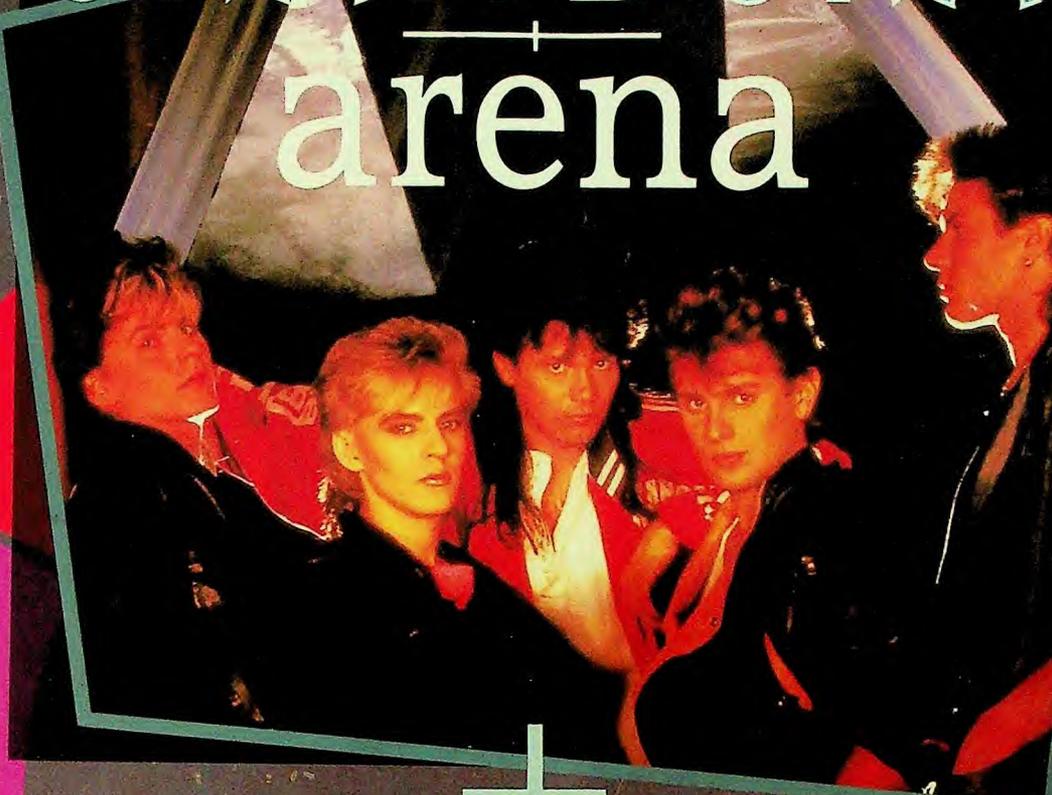
BELEAGUERED PINNACLE was "back to normal" last week, according to managing director Tony Berry who says he's gratified that although some labels have jumped ship, most are staying and none of his staff have asked to leave, and he was also bowled over by all the messages of support from people in the business... one company rumoured to be a possible buyer for the record distribution side of Pinnacle is import specialist Wind-song Records, although this was not confirmed as *MW* went to press... Lord Aylestone is trying to get a parliamentary debate on what he terms the "so-called radio pirates", and new ILR station Radio Mercury is contemplating legal action against long-standing Radio Jackie which encroaches on its area... Safari Records somewhat hurt to receive an unsigned standard Warner Bros A&R rejection letter ("We no longer accept unsolicited demo tapes...") dated November, 1983, after sending a finished record of a group which Warner Bros had shown interest in... Don't all rush, but among the amenities listed in publicity for Mediterraneo Studios in Ibiza is a "sensory deprivation tank"... Plaudits to director Alan Orpin for those PolyGram/Philips compact disc TV commercials — particularly the brilliant Torvill & Dean take-off but we doubt that the average punter is grasping the subtlety of the CD sales message.

THE ORGANISERS of the Alexandra Palace concert in aid of the Save The Children Fund Ethiopia appeal say they welcome support from any artists (not just black music) willing to appear, plus technical support like sound, lighting etc. Call Laurie White (01-883 6477) or Kane Kramer (01-249 7142)... Despite that mega-shipout, FGTH are deposited at the top of the LP chart by Wham! who notch up a double by also topping the US singles chart... If you blinked you'd have missed her, but RCA press officer Madelaine Kasket made an appearance in an old Avengers episode on C4 last week, made during her previous career as an actress... Howcher, Mickie Most's latest discovery, who is being promoted as "the most beautiful man in the world", had an underwhelming response at the Hippodrome's talent showcase last week... Two aspects of Richard Clayderman: he was dubbed "Prince of romance" by Nancy Reagan after his debut US concerts, meanwhile Scunthorpe crematorium is advertising an "open weekend" when visitors will be able to "inspect the ovens to a background of music by pianist Richard Clayderman"... David Panton's Nomis Studio complex will close on December 1 for re-decoration and refurbishment, although the offices remain open for bookings, and the studios re-open on January 3.

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SINGLES

DORMANNU: The Dread (Illuminated ILL 5012, Cartel/Jungle). Explosive guitar and strong, insistent vocals dominate over a hard, funky rhythm with metallic percussion and even a rap section courtesy of Dizzi Heights to produce another excellent single by this innovative indie band. Also features a long dub version to make the overall time equivalent to that of an album. Watch out for their debut LP in the new year.

AZTEC CAMERA: Still On Fire (WEA AC 2(T), WEA). A bright and lively track from the new album Knife with a melodic Roddy Frame vocal over frantic rhythm guitars and a jaunty fairground organ. Produced by Mark Knopfler and also features a great live version of Walk Out To Winter.

VISAGE: Beatboy (Polydor POSP(X) 709, PolyGram). A return for Visage doing what they're best at with a fine dynamic dance track featuring a metallic beat and wild screaming guitars backing an emotionless Steve Strange vocal. Altogether works well and should give them their first hit for a while.

GANG OF FOUR: Is It Love (Live) (Mercury/Phonogram (GANG 12), PolyGram). A track taken from the live album At The



I hear talk

Palace, which proves to be a great tribute to an excellent, highly acclaimed band. This single is a powerful, moody version of one of their more commercial tracks taken from the last studio album, Hard.

IMAGINATION: Thank You My Love (R&B RBS(L) 219, PRT). A slick ballad with Lee's breathy, sensual vocal crooning over a moody, soulful backing with slushy strings, trumpet breaks and melodic harmonies producing what is to be, no doubt, another hit.

TREVOR WALTERS: Never Let Her Slip Away (Polydor POSP(X) 716, 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 (MCA MCA 927, CBS). A rather raw version of the song the Beatles made famous, taken from their forthcoming live album Who's Last, from the '82 world tour. A much more appropriate and more representative track would be the live B-side, I Can't Explain or any of their other classics on the album.

DEAD OR ALIVE: You Spin Me Round (Like A Record) (Epic A 4861(TX 4861), CBS). A high energy dance track with Pete Burns' rough vocal treatment giving a hard edge to the sleek and mainly synthesized production. Should do well in the clubs but tends to be a bit repetitive.

JODY: Where The Boys Are (Mercury/Phonogram JODY

1(12), PolyGram). The ex-Shalamar singer goes solo and looks likely to succeed with this lively dance track featuring her strong vocals over a well produced involved mix with sequenced rhythm, chugging guitars and dramatic keyboards.

Chart certs

JACKSONS: Body (Epic (T)A 4883, CBS).

NIK KERSHAW: The Riddle (MCA NIK(T) 6, CBS).

JOHN LENNON: Every Man Has A Woman Who Loves Him (Polydor POSP(X) 712, PolyGram).

PAUL McCARTNEY & THE FROG CHORUS: We All Stand Together (Parlophone R 6086, EMI).

SLADE: All Join Hands (RCA RCA(T) 455, RCA).

CHIC: Chic Cheer (Atlantic A 9604(T), WEA). Yet another remix from the Chic Organisation, this time a Bernard Edwards rework of the old classic from their C'est Chic album. Another chart contender which at this rate could put all their best singles in the chart at one time.

TOTO: Stranger In Town (CBS, A 4461(TX 4461), CBS). Their first new material since the release of Toto IV in '82 and its subsequent hits, Africa and Rosanna. Taken from their forthcoming fifth album Isolation this is a memorable track similar to their previous material and should do just as well.

LENNY HENRY: featuring Delber Wilkins: Crucial Times (Chrysalis CHS (12)2019, PolyGram). The talented comedian, in the guise of his alter-ego Delber Wilkins delivers this paean to the problems of modern life which, with its well produced funky backing is certainly much better than most novelty records of this type.

VIRGIN DANCE: Are You Ready (For That Feeling)? (Spartan (12) SP 16, Spartan). A re-recorded version of the Liverpool band's first single with atmospheric synths and bright acoustic guitar under a passionate vocal that altogether produces a memorable single that could bring them good exposure.

POSITIVE NOISE: Distant Fires (Statik TAK 32(I2), EMI). This promising Glasgow band release another well produced and well written track that produces a memorable pop song with angst ridden vocals over strident keyboards and resounding acoustic guitars that should give them a good chance of chart success.

COLENSO PARADE: Standing Up (Goliath Sling 01, Red Rhino/Cartel). Interesting release from this Belfast band, with echoing guitar and big drum sound coupled to a dry, and rather stylish vocal. Certainly deserves a fair deal of exposure and they could be a band to watch out for in the future.

VARIOUS: Four On 4 (Big Beat CW 100, Pinnacle/Making Waves). Taken from a recent sequence on Channel Four's The Tube, this EP features The Milkshakes, The Prisoners, The Stingrays and The Tall Boys all performing live their own brand of powerful beat music.

ACCENT: We Are Lost (Motion Motion 111, ILLA). This Fulham based "casual" band have certainly attracted a fair deal of interest in the press and this, their debut single, is an impressive piece of power pop with definite influences from the Mod era and The Jam.

JON ANDERSON: Cage Of Freedom (CBS A 4862, CBS). Yet another track taken from the Giorgio Moroder composed and produced movie soundtrack for the film Metropolis. A rather leaden beat backs up his characteristic, high pitched vocal but makes very little impact.

THE MOODY BLUES: The Voice (Threshold Decca TH 33, PolyGram). A rather lively and memorable song, with its pleasant vocal harmonies. Taken from their forthcoming greatest hits album Voices In The Sky.

OTIS REDDING: (Sittin' On) The Dock Of The Bay (Atlantic A 9607, WEA). A reissue of this marvellous old soul classic to help promote the recently released series featuring the best of various classic Atlantic soul artists. This one sounds just as good now as it ever did.

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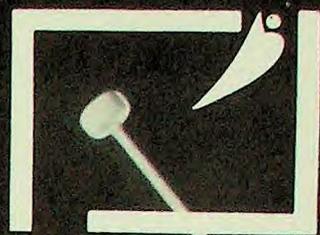
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LP REVIEWS

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

Top 20

THE SMITHS: *Hatful Of Hollow.* Rough Trade. **ROUGH 76.**

Top 50

STEVE MILLER BAND: *Italian X Rays.* Phonogram MERL 50. It's been 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 etc.

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 taste, but Vangelis' production work, coupled with songs of the calibre of Stand By Me, Love Me Tender and As Time Goes By, plus Starblend's TV plans, should see this album into the chart.

MADONNA: *Like A Virgin.* Sire 925 157-1. Producer: Nile Rodgers. Distribution: WEA. Tough seasonal competition is probably going to keep New York's club queen out of the Top 20 placing she deserves, especially since it's a while since she's had a single out. While the sultry Madonna is in fine form vocally, the songs and production here take longer to grow on you than her stunning debut last year.



THE NOLANS: *Girls Just Wanna Have Fun!* Towerbell TOWLP 10. Producer: Richard Myhill. Distribution: PRT. Four bright, perky artists with songs and sounds to match, the latter courtesy of producer Myhill's arrangements and leading some good sessioners from the keyboards. With TV exposure, this LP should be assured of Top 50 distinction.

J J BARRIE: *Especially For You.* Starblend JJB1. Producers: Artist, Mark Stevens. Distribution: PRT. A mellow-toned singer with an agreeable country flavour in his style sings some pleasant, musically literate songs which tell a story such as *Forty & Fadin'*, *My Son*, *To All The Girls I've Loved Before* and, inevitably, *No Charge*. With Starblend's TV promotion, Barrie should chart in the 50 before Christmas.

Indies

BONE ORCHARD: *Jack Jungle Records FREUD 6.* Producer: artists/Andy Le Vien. Distribution: Jungle/Cartel. Jack shows Brighton's Bone Orchard following a similar path to the group they have always been compared to, The Birthday Party. Like their later work and Nick Cave's subsequent solo material, Bone Orchard now brood where they once flared. Slow R&B voodoo. Will do well in indie chart.

EDWARD KA-SPEL: *Laugh China Doll.* In-Phase. PHA 6. Producer: Patrick Birmingham/Patrick White. Distribution: Cartel. Solo LP from leader of The Legendary Pink Dots. Laugh China Doll is an eccentric record recalling the kind of inspired Sixties oddness that Julian Cope does so well. Ka-Spel has a way with words and a melancholic voice that work together to present some chilling and original visions. Thoroughly deserving of more attention than it will receive.

GINA X: *Yinglish.* Statik STAT LP 21. Producer: Zeus B Held. Distribution: EMI/Virgin. Response to Gina X's brand of electro cool has been positively lukewarm, with some very doubtful press on her recent Camden Palace performance. Yinglish is not a classic of the No GDM calibre, but should satisfy her coterie of fans who would probably prefer that she remains cult status only. But whether her record company will be so pleased is another matter.

THE ENID: *In The Region Of The Summer Stars.* EMI EG 2603231. **THE ENID:** *Aerie Faerie Nonsense.* EMI EG 2603241. Re-issues of two albums originally released in 1976 (on Buk) and 1978 (EMI) respectively. The Enid have built up a huge cult following without ever enjoying much chart success. They're currently touring the UK which has prompted the reappearance of these. Should be some sales potential.

SHEENA EASTON: *A Private Heaven.* EMI SHEEN 1. Easton's best album since *You Could Have Been With Me*, but the irony is that the Scots singer has now spent so much time in the US that the UK record buyers appear to have forgotten her. EMI is going to have a tough time promoting this in her absence, but musically it is far superior to other recent offerings.

GEORGE JONES: *White Lightning.* Ace Records. CH117. Replaces Jones' 10-inch LP in the Ace catalogue, with the addition of three unreleased songs. Covers Jones' career of the early Fifties and among country strains some of the roots of rock and roll can be discerned.

JUNG ANALYSTS: *The Wishing Balloons.* Hamster Records. HAM 12. Distribution: Backs/Cartel. Jung

Analysts is a pseudonym of Terry Burrows who has written and played everything on *The Wishing Balloons*. Most tracks have a quirky unmelodic feel, while the lyrics that creep through are dully "worthy" — through are dully "worthy" — Burrows' cold voice removing any humour they may have possessed. The muffled and flat production doesn't help.

ALIEN SEX FIEND: *Acid Bath.* Anagram. GRAM 18. Producer: Kevin Armstrong. More mortuary fun on the group's second LP. Alien Sex Fiend seem to attract a lot of bad press because of their hackneyed and self-conscious weirdness, but their music is hard and eminently danceable, even if the lyrics are irreverent trash. Indie hit and low national chart entry.

FELT: *The Strange Idols Pattern And Other Short Stories.* Cherry Red. BRED 63. Producer: John Leckie. Melodic, ringing guitars and low-key, deadpan vocals make for a pleasantly understated set from the group with the world's most pretentious titles. Includes the single *Sunlight Bathed The Golden Glow* and will follow it into the indie Top Ten.

General

VARIOUS: *Happy Families, A Compendium of Reggae Hits.* Shangri-La LAP 1001. Distribution: PRT. A superior compilation (three LPs or two tapes), tracing reggae's history from rock steady through to 2-Tone and thus grouping together heavyweight artists like Ken Boothe, Marley, Dekker, Isaacs with Althea & Donna, Selecter and Madness. Of the 50 tracks there are very few make-weights and in all this makes an ideal Christmas party record or present. Deserves to chart.

LITTLE ANTHONY AND THE IMPERIALS: *Outside Looking In, The Best Of...* EMI. EG 26 0291 1. First compilation from the classic US vocal group who were one of the first to make the transition from Fifties doo-wop to Sixties soul. This covers the period 1964 to 1970, but the sweet sounds — later capitalised upon by Chi-Lites, Stylistics, et al — are timeless. Side one makes for particularly strong in-store play. A cut above the average old soul re-issue.

KIM WILDE: *Teases & Dares.* MCA MCF 3250. **The Very Best Of Rak/EMI WILDE 1.** Her first album for MCA is predictable but enjoyable pop music, on which Kim Wilde proves that she is developing as a songwriter as well as performer. It will be interesting to see how this fares in competition with the Rak/EMI compilation which includes all her hit singles.

VARIOUS: *The Art Of Survival.* Survival Records, SUR LP 009. Distribution: PRT. Sampler of 12 seven-inch A-sides from the Survival roster of artists. A lot of the acts have been around some time — Eddie & Sunshine, Tik & Tok, Thirteen At Midnight — and most make so-so dance music. The undoubted highlight is *Hard Corps' Respirer*, which although not well-produced, gives a hint of the potential their harsh electro possesses. Initial RRP is £2.99

VARIOUS: *Fresh 'n' Up.* (Now That's What We Call Music). *Jungle Rhythm.* FULP 1. Distribution: PRT. An "alternative dance compilation" of nine tracks taken from the fields of hip-hop, funk, soul and African music. The acts are mainly obscure, and the variety of music included tends to give lack of continuity rather than across the board attack, but there are good tracks by Out, Dr Jeckyll And Mr Hyde and Voice Of Authority.

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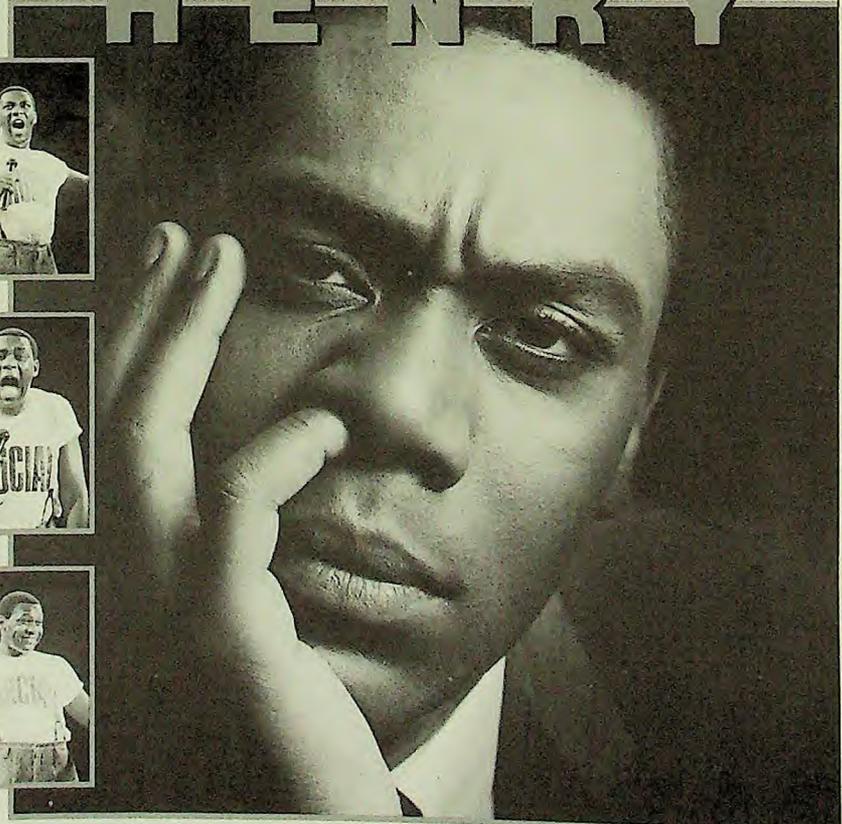
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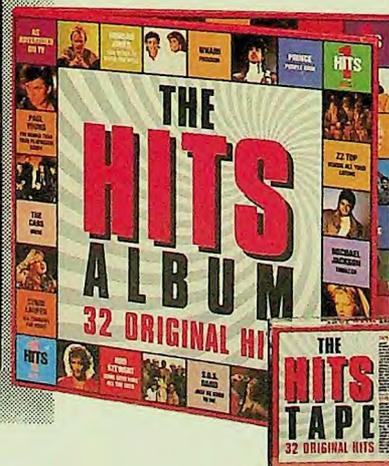
			
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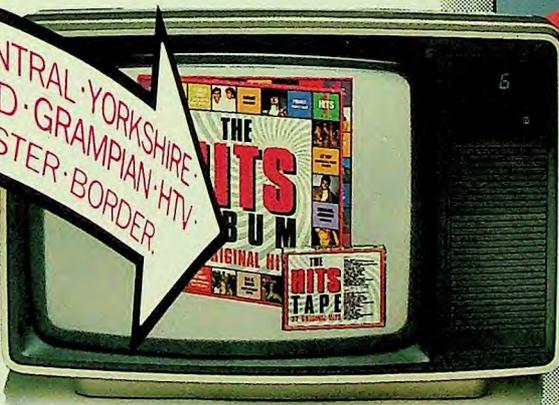
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FEATURE

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 IS 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 the 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 said 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 Foxes, 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 synchronise the songs with turned out to be running at the wrong speed, and another one had deteriorated too much to use."

"I suppose that from start to finish, Metropolis took me three years to complete, taking up about half my working time. I think it was worthwhile even though I won't make any money out of it. I won't lose either, and at least I've been able to create interest in the film, so I'm quite happy."

In the last decade or so, Moroder has written over 30 British hits and produced a further 20. His earliest and most fruitful liaison was with Donna Summer, but he has also written hits with/for Chicory Tip, The Three Degrees, Blondie, Japan, David Bowie ("He knows exactly what to do. It took him less than a day to record Cat People and he was very co-operative, even

though he later re-recorded it himself and used it as a B-side") and even James Last.

Moroder's affection for Summer shines through though they have not worked together for over four years. Their long and successful partnership collapsed after Summer signed to Geffen Records. Moroder recalls: "David Geffen exercises a lot of control over his artists and I had worked very hard putting together a double album, and he simply rejected it. I don't think I'll ever work with Donna again on an album, but if I'm doing a film and there's a song I think is suitable for her I'll give her a call."

With Summer, Moroder created some of the most memorable and innovative disco records ever produced, including the seminal I Feel Love, which arguably advanced the cause of 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 I think Donna did 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, which I wrote for Irene Cara. It won an Oscar and helped the movie a lot. After it was released I got more offers of work than I could possibly handle."

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 possibly Jon Anderson, Mtume, The SOS Band or Champaign. "I'm also going to contact Wham! to see if they'll do a song," says Moroder, adding somewhat impishly: "I think the exposure they'd get from doing a film like this could be good for their career."

PATRICK MORAZ

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EMI

MUSIC WEEK

DISCO

and dance

MUSIC WEEK

17 November, 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	7	I FEEL FOR YOU	Chaka Khan	Warner Brothers W9209(T) (W)
2	3	6	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean	Jive JIVE (T) 77 (C)
3	4	5	LET IT ALL BLOW	Dazz Band	Motown TMG(T) 1361 (R)
4	2	7	GOTTA GET YOU HOME TONIGHT	Eugene Wilde	Fourth & Broadway/Island (12)BRW 15 (E)
5	6	5	I CHOOSE YOU	Paris	Bluebird/10 BR(T) 9 (E)
6	7	6	OFF AND ON LOVE	Champaign	CBS (T)A 4768 (C)
7	11	3	NAUGHTY TIMES	Catty	Cooltempo/Chrysalis COOL(X) 105 (F)
8	5	5	FREEDOM	Wham!	Epic (T)A4743 (C)
9	49	2	EAT YOUR HEART OUT	Paul Hardcastle	Cooltempo/Chrysalis COOL(X) 102 (F)
10	41	2	I FORGOT	The Cool Notes	Abstract Dance/Priority AD(T) 2 (E)
11	13	3	I'M WARNING YOU	Gayle Adams	Fourth & Broadway/Island (12) BRW 16 (E)
12	19	3	I'M SO EXCITED	Pointer Sisters	Planet/RCA RPS(T) 108 (R)
13	48	2	HAPPY	Hi-Tension	Streetwave (M)KXAN 30 (A)
14	20	2	RUNAWAY LOVE	Linda Clifford	CRC CRC(T) 002 (IDS)
15	12	7	SLIPPERY PEOPLE	The Staple Singers	Epic (T) A 4784 (C)
16	44	2	TREAT HER LIKE A LADY	The Temptations	Gordy TMG(T) 1365 (R)
17	8	6	WEEKEND GIRL	The S.O.S. Band	Tabu/Epic (T)A4785 (C)
18	17	5	INTERNATIONAL	Brass Construction	Capitol (12)CL 341 (E)
19	9	4	PENNY LOVER	Lionel Richie	Motown TMG(T) 1356 (R)
20	10	12	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T) 1349 (R)
21	39	2	YOU USED TO HOLD ME SO TIGHT	Thelma Houston	MCA —(MCAT 932) (C)
22	NEW		KEEPING SECRETS	Switch	Total Experience/RCA XE(T) 502 (R)
23	15	9	TUCH ME	Fonda Rae	Streetwave (M)KXAN 28 (A)
24	30	2	YOU TURN ME ON	Rick James	Gordy TMG(T) 1359 (R)
25	14	5	CENTPEDE	Rebbie Jackson	CBS (T)A4528 (C)
26	16	6	CANDLELIGHT AFTERNOON	Phyllis St. James	Motown TMG(T) 1358 (R)
27	35	2	I'LL MAKE THE LIVING IF YOU MAKE THE LOVING	Gene Chandler	Bluebird/10 BR(T) 10 (E)
28	18	10	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T) (W)
29	25	4	CHANGE YOUR WICKED WAYS	Penny Ford	Total Experience/RCA XE(T) 503 (R)
30	29	4	GEORGY PORGY	Charme	RCA 464 (R)
31	40	2	GOTTA MAKE UP YOUR MIND	Major Harris	Streetwave (M)KXAN 29 (A)
32	38	2	DO IT/(INST.)	Cargo	Cargo Gold —(CB 1023) (G/GY)
33	NEW		NEW LOVE	Rose Royce	Streetwave (M)KXAN 31 (A)
34	26	12	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8 (F)
35	21	6	I'M SO ROMANTIC	Evelyn "Champagne" King	RCA RCA(T) 446 (R)
36	27	7	YOUR TOUCH	Bonnie Pointer	Private I/Epic (T) A 4418 (C)
37	23	3	ROCK THE BOX	Sylvester	Cooltempo/Chrysalis COOL(X) 104 (F)
38	36	2	BACK IN MY ARMS (ONCE AGAIN)	Hazell Dean	Proto ENA(T) 122 (A)
39	50	2	THE CHANT HAS BEGUN	Level 42	Polydor POSPI(X) 710 (F)
40	22	9	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Intrigue	Music Power MPR(T) 2 (IDS/JS)
41	24	9	SMOOTH OPERATOR	Sade	Epic A 4655 (12" — TX 4655) (C)
42	28	9	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12)BRW 14 (E)
43	37	3	IN THE DARK	Roy Ayers	Columbia 4405115 (Import)
44	NEW		SOLID	Ashford & Simpson	Capitol (12)CL 345 (E)
45	33	10	RAIN FOREST	Paul Hardcastle	Bluebird/10 BR(T) 8 (E)
46	NEW		FORGIVE ME GIRL	Force M.D.'s	Tommy Boy/Island (12)IS 207 (E)
47	NEW		LET'S PRETEND	Al Jarreau	WEA W9257(T) (W)
48	NEW		IT MUST BE HEAVEN	Mercy, Mercy	Ensign/Island ENY 515 (E)
49	31	6	HOT POTATO	La Toya Jackson	Epic (T)A4679 (C)
50	45	4	LOVERGIRL	Teena Marie	Epic 34-04619 (12"-49-05100) (Import)

1	1	5	I FEEL FOR YOU	Chaka Khan	Warner Brothers 925162-1 (W)
2	4	2	TRULY FOR YOU	The Temptations	Gordy 6119GL (Import)
3	2	9	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZL 72285 (R)
4	3	16	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
5	NEW		STREET SOUNDS EDITION 11	Various	Street Sounds STSND 011 (A)
6	6	12	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic TBU 26058 (C)
7	7	7	FINESSE	Glenn Jones	RCA MSL 18036 (Import)
8	8	7	JUST LIKE DREAMING	Terri Wells	Philly World/London LONLP 4 (F)
9	10	8	WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K50587 (W)
10	5	4	GEFFERY MORGAN	DEP International/Virgin LP DEP 6 (E)	
11	17	2	SILHOUETTES	Lonnie Liston Smith	Doctor Jazz FW39420 (Import)
12	14	2	REBEL SOULS	Aswad	Island ILPS 9780 (E)
13	11	6	MUSIC MAGIC	Rose Royce	Streetwave MKLP 2 (A)
14	13	5	TOMMY GUN	Tom Browne	Arista 206 495 (F)
15	15	6	INSIDE MOVES	Grover Washington Jr.	Elektra 960318-1 (W)
16	9	5	SO ROMANTIC	Evelyn "Champagne" King	RCA PL 85208 (R)
17	16	5	LIVIN' FOR THE BEAT	Bobby Broom	Arista ALB-8253 (Import)
18	20	8	STREET SOUNDS ELECTRO 5	Various	Street Sounds ELCS5 5 (A)
19	12	5	DON'T STOP	Jeffrey Osborne	A&M AMA 5017 (C)
20	23	2	SOLID	Ashford & Simpson	Capitol ST 12366 (Import)
21	22	5	TRUE COLOURS	Level 42	Polydor POLH 10 (F)
22	25	10	YOU, ME AND HE	Mtume	Epic EPC 26077 (C)
23	19	4	WORK PARTY	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SHLP5553 (A)
24	21	5	JUKE BOX	Dazz Band	Motown 6117ML (Import)
25	24	3	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)

KOOL AND THE GANG

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4	TUESDAY	EDINBURGH PLAYHOUSE
5	WEDNESDAY	MANCHESTER APOLLO
7	FRIDAY	BIRMINGHAM NEC
9	SUNDAY	ST. AUSTELL COLISEUM
11	TUESDAY	BOURNEMOUTH INTERNATIONAL CENTRE
12	WEDNESDAY	BRIGHTON CONFERENCE CENTRE
15	SATURDAY	LONDON, WEMBLEY ARENA
16	SUNDAY	LONDON, WEMBLEY ARENA

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DISCO

Product news

JOHN ROCCA of Freeze has re-emerged with a second solo effort, *Once Upon A Time, For Beggars Banquet* (BEG 113T). Already available in the US on Arthur Baker's Streetwise label, this is not, however, a Baker production this time, but one by Rocca himself. His most visible success as a soloist so far has been in the US where *I Want It To Be Real* topped the *Billboard* dance chart... dealers who do good business on jazz-funk and fusion releases could well be interested in the latest set of Blue Note reissue albums, produced in France and imported by EMI for domestic release. Attractively priced (£3.66) and with original sleeve artwork, the series contains many albums which were R&B and even pop chart crossover in their day (mainly the mid-Sixties) and could well find renewed interest now, with a conscious revival of the jazz flavours of that era still in progress. Titles include *Lee Morgan's The Sidewinder*, *Jimmy Smith's Prayer Meetin'*, *Herbie Hancock's My Point Of View*, and *Donald Byrd's The Cat Walk*... a likely winner for the Hi-NRG album market is Carere's new compilation *B.P.M.* (CAL 211), which rounds up eight of the label's most successful single A-sides of the year so far. Full track line-up is: *LISA* — Rocket To Your Heart/Master Genius — Let's Break/Lama — Love On The Rocks/Digital Emotion — Get Up Action/RAF — Self Control/Sheila B Devotion — Spacer/Manege — Memory/Fantastique — Mama Told Me; note that Carere is now distributed through PRT... CBS also launches a new compilation series with *Club Classics, Vol 1 (VAULT 1)*, which rounds up 10 hot dance tracks from the Seventies mostly from Philadelphia International. The original cuts have been "re-EQ'd" for the package and bass-boosted here and there to bring up the sound quality to mid-Eighties sound system standards. All of those chosen still find dancefloor favour as oldies, but have been hard to find in recent times — particularly the full-length versions as gathered here. Included are *Archie Bell's Soul City Walk*, *Lou Rawls' You'll Never Find Another Love Like Mine* and *Harold Melvin's The Love I Lost*.



The first part of a two-week spotlight on an organisation which has made a major impression in all areas of disco/dance

Master mixers

GREETED SCEPTICALLY by many at first, and subjected to something of a love-hate relationship from the record industry during its initial growth period, Disco Mix Club, originated by former Radio Luxembourg DJ Tony Prince, has indisputably found a major niche in the dance scene.

In the lengthy period since this column first covered DMC's emergence, the company has grown and diversified tremendously, while still fulfilling its original basic aim of serving and promoting the DJs who subscribe to it.

Originally on cassette, but now on fully-fledged 12-inch vinyl, the club's exclusive mixes of current and classic product, undertaken with the permission and cooperation of the artists and companies, remain its flag-wavers.

Original mixer Alan Coulthard, who has grown to be a star of the genre through his DMC work, and whose professional reputation is now such that he is being approached to undertake full production work, has been joined along the way by other recruits from the ranks of club DJs.

Fresh to the team full-time is

the young Swede Sanny Kenokotas. He too will be moving into production as the club reaches the point where it can offer remixing and dance music organisation to the UK industry and artists, of the type they have previously sought across the Atlantic.

The other function of DMC has always been promotion, and a second cassette (and now record) of new product previews for DJs and specialist shops has constantly been a companion piece to the monthly club mixes. Tracks for this monthly preview disc are now accepted on a no-payment, but strictly first-come, first-served basis, and always comprise a 7-inch or edited version of a record, the purpose being to give a DJ the feel of a disc's potential, and encourage him to go out and buy the 12-inch.

Overseas branches of DMC compile and issue their own domestic preview discs along the same lines with just the club's own exclusive mixes being distributed internationally.

Continued next week

ROCK POOL

US CLUB CHART

1	(4)	CHAKA KHAN: I Feel For You	(Warner Brothers)
2	(1)	BRONSKI BEAT: Why/Smalltown Boy	(London/UK)
3	(6)	FRANKIE GOES TO HOLLYWOOD: Two Tribes	(Island)
4	(8)	MINISTRY: All Day/Everyday (Is Halloween)	(Wax Trax)
5	(2)	DAVID BOWIE: Blue Jean/Dancing With The Big Boys	(EMI)
6	(3)	PRINCE: Erotic City	(Warner Brothers)
7	(5)	U2: (Pride) In The Name Of Love	(Island)
8	(7)	MALCOLM McLAREN: Madam Butterfly	(Island)
9	(9)	GENERAL PUBLIC: Tenderness	(I.R.S.)
10	(21)	ALPHAVILLE: Big In Japan	(Atlantic)
11	(11)	CABARET VOLTAIRE: Sensoria	(Some Bizzare/UK)
12	(14)	WHAM!: Wake Me Up Before You Go Go	(Columbia)
13	(26)	FRED SCHNEIDER: Monster	(Warner Brothers)
14	(25)	HALL & OATES: Out Of Touch	(RCA)
15	(13)	OMD: Locomotion	(A&M)
16	(24)	VICIOUS PINK: Cccan't You See	(Parlophone/UK)
17	(28)	UB40: If It Happens Again/Nkomo A Go Go	(A&M)
18	(18)	CULTURE CLUB: The War Song	(Epic)
19	(10)	STAPLE SINGERS: Slippery People	(Private I)
20	(17)	TINA TURNER: Better Be Good	(Capitol)
21	(12)	DEPECHE MODE: Master & Servant	(Mute/UK)
22	(16)	DIANA ROSS: Swept Away	(RCA)
23	(27)	SHEILA E: Glamorous Life	(Warner Brothers)
24	(15)	ROMEO VOID: Girl In Trouble	(415/Columbia)
25	(22)	SHRIEKBACK: Hand On My Heart	(Y/Arista UK)
26	(New)	RAMONES: Howling At The Moon	(Sire)
27	(New)	LOU REED: Red Joystick	(RCA)
28	(New)	THE SISTERS OF MERCY: Walk Away	(Merciful Release)
29	(New)	MADONNA: Like A Virgin	(Sire)
30	(New)	SPK: Junk Funk	(Elektra)

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RADIO London

A LIST

THE COOL NOTES: I Forgot	Abstract Dance/Priority
DAZZ BAND: Let It All Blow	Motown
CHAKA KHAN: I Feel For You	Warner Brothers
MATT BIANCO: Half A Minute	WEA
BILLY OCEAN: Caribbean Queen (No More Love On The Run)	Jive
POINTER SISTERS: I'm So Excited	Planet/RCA
TEMPTATIONS: Treat Her Like A Lady	Gordy
EUGENE WILDE: Gotta Get You Home Tonight	Fourth & Broadway/Island
CLIMBERS	
BREAKOUT KREW: Matt's Mood	London
PETE CAMPBELL: Let's Make A Baby	P.C.
D.C. EXPRESS: Close To Me	(US Import — Sound Of New York)
PENNYE FORD: Change Your Wicked Ways	Total Experience/RCA
KOOL & THE GANG: Fresh	De-Lite/Phonogram
THE LIMIT: Say Yeah!	(US Import-Portrait)
JOHNNY MATHIS: Love Never Felt So Good	CBS
THE S.O.S. BAND: No One's Gonna Love You	(US Import-Tabu)
TOTAL CONTRAST: Sunshine	Total Contrast
TREVOR WALTERS: Never Let Her Slip Away	Polydor

As featured on the TONY BLACKBURN show Radio London 9am-12 noon Monday-Friday (205/94.9 VHF)

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	12	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder NL/B/GB/F/D/A/CH/ES/I/DK/IRE
2	3	5	FREEDOM, Wham! NL/B/GB/CH/DK/IRE
3	2	14	CARELESS WHISPER, George Michael B/D/A/CH/DK
4	4	6	NEVER ENDING STORY, Limahl GB/D/A/CH/DK
5	8	3	I FEEL FOR YOU, Chaka Khan NL/B/GB/IRE
6	5	6	THE WAR SONG, Culture Club NL/B/D/I/DK
7	11	3	IRGENWIE, IRGENWUO, IRGENWANN, Nena NL/D/A/CH
8	7	12	GHOSTBUSTERS, Ray Parker Jr., F/D/A/CH/DK
9	28	2	FOREVER YOUNG, Alphaville D/CH/I/DK
10	9	4	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney GB/DK/IRE
11	14	2	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson/Pia Zadora NL/B/D
12	10	5	PURPLE RAIN, Prince & The Revolution NL/B/D
13	6	7	WHY?, Bronski Beat NL/B/D/CH
14	13	3	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder with Philip Oakey GB/IRE
15	NEW		THE WILD BOYS, Duran Duran NL/GB/IRE
16	31	2	TOO LATE FOR GOODBYES, Julian Lennon GB/IRE
17	20	3	DISCO BAND, Scotch 6 D/CH
18	16	7	PEOPLE FROM IBIZA, Sandy Marton CH/I
19	24	2	ALL CRIED OUT, Alison Moyet GB/IRE
20	RE		DR. BEAT, Miami Sound Machine D/CH
21	37	2	PRIVATE DANCER, Tina Turner NL/B
22	19	12	SUSANNA, The Art Company ES/DK
23	17	12	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner A/DK
24	NEW		BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F
25	27	9	BIG IN JAPAN, Alphaville ES
26	18	7	BLUE JEAN, David Bowie B/A
27	34	8	FEMME LIBEREE, Cookie Dingler F
28	32	2	SMALLTOWN BOY, Bronski Beat I
29	30	4	TENTACION, Jose Luis Perales ES
30	15	5	DRIVE, The Cars D/A/IRE
31	33	4	SHE BOP, Cyndi Lauper A
32	40	3	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young NL/B/IRE
33	RE		STILL LOVING YOU, Scorpions F
34	NEW		HIGH ON EMOTION, Chris De Burgh F
35	35	11	ALL OF YOU, Julio Iglesias & Diana Ross ES
36	26	3	KALIMBA DE LUNA, Tony Esposito CH/I
37	39	2	I WANT TO BREAK FREE, Queen ES
38	25	21	SOUNDS LIKE A MELODY, Alphaville I
39	RE		PRIDE (In The Name Of Love), U2 B
40	NEW		SLICE ME NICE, Fancy A

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 Tron-Radio, Hilversum.

ALREADY NO. 16 IN THE RECORD MIRROR UK DANCE CHARTS

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AIRPLAY *action*

BUBBLING

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

- 8 IRON MAIDEN—Aces High—EMI 5502 (E) A Hallam, BBC Scotland, Forth, West Sound B BRMB, Signal, Pennine, Tees.
- 8 DAVID LASLEY—Saved By Love—EMI America EA 184 (E) A Severn B Essex, Chiltern, Signal, Trent, Piccadilly, Red Rose ★ Forth—Hitpick.
- 7 BLACK LACE—Do The Conga—Flair FLA 108 (P) A Aire B Luxembourg, Beacon, Pennine, City, Clyde ★ Signal—Hitpick.
- 7 THE CONTROLLERS—Crushed—MCA 923 (C) A Essex, BBC Ulster, Downtown B DevonAir, Signal, West Sound, CBC.
- 6 JOHN CAFFERTY & THE BEAVER BROWN BAND—On The Dark Side—Scotti Bros/Epic A4867 (C) A Severn B Beacon, Trent, Clyde, NorthSound ★ Mercia—Hitpick.
- 6 GIORGIO MORODER with HELEN TERRY—Now You're Mine—Virgin VS 710 (E) B Aire, Piccadilly, Red Rose, NorthSound ★ Mercia—Hitpick, Signal—Hitpick.
- 6 JOHNNY CASH—The Chicken In Black—CBS A4723 (C) A 2CR, BBC Ulster B Hereward, Chiltern, Swansea ★ Hallam—Hitpick.

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

- 8 FRIENDS AGAIN—South Of Love—Mercury/Phonogram.
- 8 STRAWBERRY SWITCHBLADE—Since Yesterday—Korova.
- 6 JON ANDERSON—Cage Of Freedom—CBS.
- 6 GORDON CAMPBELL—You Can't Always Want What You Get—Hollywood.

RADIO 2

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

- 8 (8) PAUL McCARTNEY: No More Lonely Nights
- 8 (7) CLIFF RICHARD: Shooting From The Heart
- 7 (5) BUCKS FIZZ: Golden Days
- 7 (—) THE CARPENTERS: Make Believe Its Your First Time (EMI)
- 7 (6) LIONEL RICHIE: Penny Lover
- 7 (6) ALVIN STARDUST: I Won't Run Away
- 7 (9) TRACEY ULLMAN: Helpless
- 6 (5) ELTON JOHN: Who Wears These Shoes?
- 6 (New) LIMAH!L: Never Ending Story (EMI)
- 6 (6) MATT BIANCO: Half A Minute
- 6 (7) RALPH McTELL: Winner's Song
- 5 (5) THE ADVENTURES: Send My Heart
- 5 (6) ART GARFUNKEL: Sometimes When I'm Dreaming
- 5 (New) HUMAN LEAGUE: Louise (Virgin)
- 5 (5) JULIO IGLESIAS: Moonlight Lady
- 5 (7) JULIAN LENNON: Too Late For Goodbyes
- 5 (New) OASIS: I Wonder Why (WEA)
- 5 (5) ELVIS PRESLEY: The Last Farewell
- 5 (—) ROGERS/CARNES/INGRAM: What About Me?
- 5 (New) ELKIE BROOKS: Once In A While/What'll I Do (EMI)

- OTHER FEATURED RECORDS
- CHICAGO: Hard Habit To Break
 - JIM DIAMOND: I Should Have Known Better
 - JOHN HOLT: Too Much Love
 - AL JARREAU: Let's Pretend
 - CYNDI LAUPER: All Through The Night
 - HUEY LEWIS/NEWS: If This Is It
 - MODERN ROMANCE: Move On
 - MATT MONRO: You Bring Out The Best In Me
 - THE WHITES: Pins And Needles
 - ANDY WILLIAMS: Words

DAVID HAMILTON RECORD OF THE WEEK:
KOOL & THE GANG: Fresh (De-Lite)

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 plays logged Monday 5th to Sunday 11th November. (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-11pm Sunday)

- 23 (23) CHAKA KHAN: I Feel For You
- 19 (14) POINTER SISTERS: I'm So Excited
- 18 (16) JULIAN LENNON: Too Late For Goodbyes
- 18 (18) BILLY OCEAN: Caribbean Queen (No More Love On The Run)
- 17 (14) LIMAH!L: Never Ending Story
- 17 (20) WHAM! Freedom
- 16 (12) ZZ TOP: Gimme All Your Lovin'
- 16 (16) DURAN DURAN: The Wild Boys
- 16 (17) HEAVEN 17: This Is Mine
- 16 (21) STATUS QUO: The Wanderer
- 15 (6) NICK HEYWARD: Warning Sign
- 15 (11) CHICAGO: Hard Habit To Break
- 14 (12) JIM DIAMOND: I Should Have Known Better
- 14 (15) ALISON MOYET: All Cried Out
- 14 (15) ULTRAVOX: Love's Great Adventure
- 12 (12) PAUL McCARTNEY: No More Lonely Nights
- 12 (13) HUEY LEWIS & THE NEWS: If This Is It
- 12 (15) NIK KERSHAW: The Riddle
- 12 (16) PHILIP OAKY & GIORGIO MORODER: Together In Electric Dreams
- 11 (8) THE KANE GANG: Respect Yourself
- 10 (6) DEPECHE MODE: Blasphemous Rumours
- 10 (15) FEARGAL SHARKEY: Listen To Your Father
- 9 (New) THE TEMPTATIONS: Treat Her Like A Lady (Motown TMG 1365)
- 9 (New) TOTO: Stranger In Town (CBS A4461)
- 9 (13) THE CARS: Drive
- 9 (13) JOHN WAITE: Missing You
- 8 (New) THE ART OF NOISE: Close (To The Edit) (ZTT/Island ZTPS 01)
- 8 (8) EURYTHMICS: Sexcrime (nineteen eighty-four)
- 8 (9) EUGENE WILDE: Gotta Get You Home Tonight
- 8 (9) THE FARMER'S BOYS: Phew Wow
- 8 (10) LEVEL 42: The Chant Has Begun
- 7 (New) THE BLUE NILE: Stay (Linn/Virgin LKS 1)
- 7 (—) SCRITTI POLITTI: Hypnotize
- 7 (5) TINA TURNER: Private Dancer
- 7 (6) ABC: How To Be A Millionaire
- 7 (6) DAZZ BAND: Let It All Blow
- 7 (7) LLOYD COLE & THE COMMOTIONS: Rattlesnakes
- 7 (7) MEAT LOAF: Modern Girl
- 7 (7) REDSKINS: Keep On Keepin' On!
- 6 (9) LIONEL RICHIE: Penny Lover
- 5 (New) SLADE: All Join Hands (RCA 455)
- 5 (New) STEVE WRIGHT: The Gay Cavalieros (The Story So Far) (MCA 925)
- 5 (—) CLIFF RICHARD: Shooting From The Heart
- 5 (—) SHRIEKBACK: Mercy Dash
- 5 (5) THE HUMAN LEAGUE: Louise
- 5 (5) IRON MAIDEN: Aces High
- 5 (5) CYNDI LAUPER: All Through The Night
- 5 (6) GARY NUMAN: Berserker
- 5 (6) STRAWBERRY SWITCHBLADE: Since Yesterday
- 5 (7) THE ADVENTURES: Send My Heart
- 5 (7) STEVIE WONDER: I Just Called To Say I Love You
- 5 (9) MURRAY HEAD: One Night In Bangkok
- 5 (9) PAUL YOUNG: I'm Gonna Tear Your Playhouse Down

OTHER FEATURED RECORDS:

- THE ALARM: The Chant Has Just Begun
- AMAZULU: Moonlight Romance
- AZTEC CAMERA: Still On Fire
- BANANARAMA: Hot Line To Heaven
- CULTURE CLUB: The War Song
- HAZEL DEAN: Back In My Arms (Once Again)
- EVERLY BROTHERS: On The Wings Of A Nightingale
- FLOY JOY: Until You Come Back To Me
- KOOL & THE GANG: Fresh
- JULIAN LENNON: Valotte
- GIORGIO MORODER & HELEN TERRY: Now You're Mine
- ALISON MOYET: Invisible
- THE POOKAH MAKES THREE: Take It Back
- SPANDAU BALLET: Highly Strung
- ALVIN STARDUST: I Won't Run Away
- SHAKIN' STEVENS: Teardrops
- THE STRANGLERS: Skin Deep
- WOMACK & WOMACK: Express Myself (Remix)

NB: Due to a clerical error at Music Week, Heartless by Robin George (Bronze BRO 187) was excluded from last week's log of Radio One plays. It should have been shown as a new entry with five plays.



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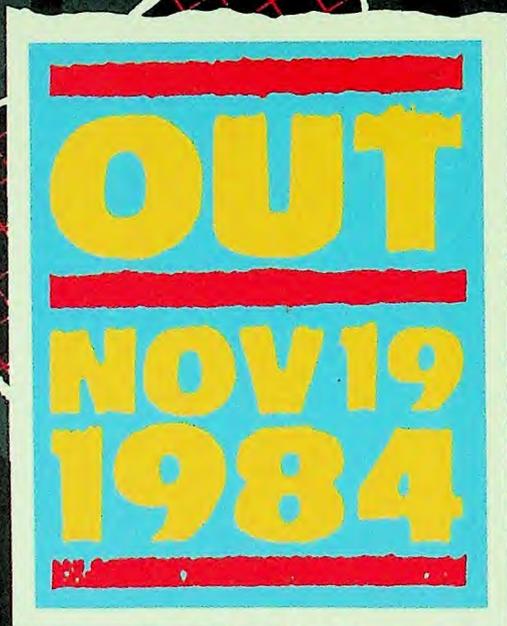
winston reedy - 'baby love'
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echo base - 'out of my reach'
dep 14 dep 14-12



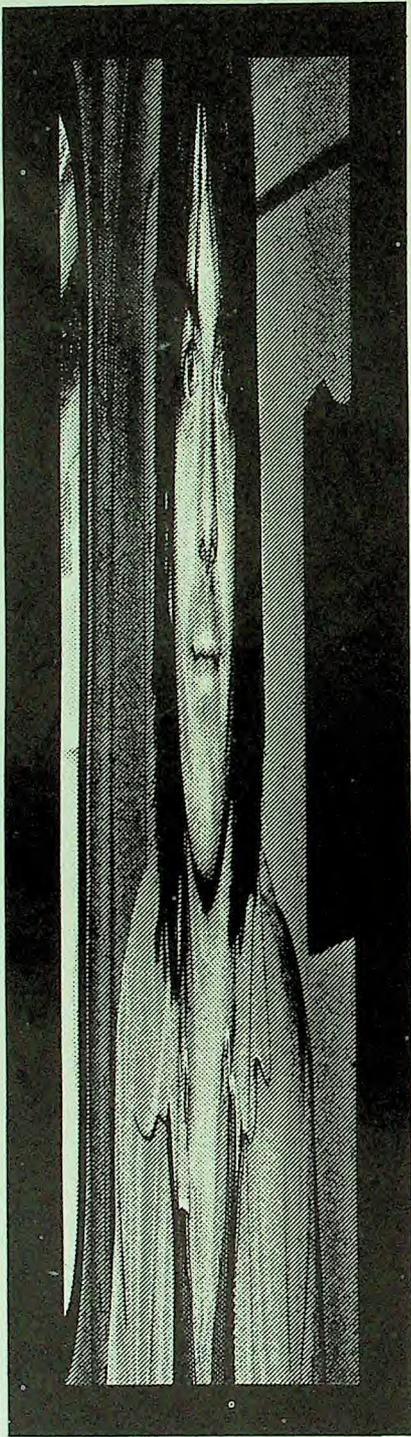
ub40 - 'riddle me'
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SO IT GOES
SWITCHBOARDS
THEY CALLED IT
WHEN I WENT UP
WITHOUT A



17
15
NOW, THAT'S WHAT I CALL MUSIC III
Virtu-A-Lem! (Nov. 2)
50
56
Des. O'Connor
Telstar STAR 2245
4
3
Marc Almond and The Willing Sinners

OPINION

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 being forced off the air in this country exist for totally opposing 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 DBC, Invicta and Phoenix all cater for minority tastes — be they reggae, soul or rock — while it is the legitimate stations like Radio One and the ILR 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 Mr Collins totally ignores this fact when he says we should be rallying 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 without government interference), and there is no reason why radio should not do so likewise.

I should emphasise that our argument doesn't 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 getting 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!*

AS A "pirate" operator, I can understand and sympathise with the views of S Collins in his letter (*MW* October 27), which may surprise him. I don't think his aims and mine are as far opposed as he — and many people — make out.

I'm sure Mr Collins is confusing free radio with commercial radio, which is quite an understandable mistake to make given the amount of exposure stations such as those, specifically, in London have had recently. But we are not all like Jackie/Invicta/JFM/Horizon.

The majority of free radio stations are not commercial, or if they do take advertising it is from small, local traders who could not afford to advertise on ILR anyway. My own station, EST, along with at least two other stations in Birmingham have all been on the air for over three years without taking any paid advertising. We simply want to provide a service which is currently lacking in British radio.

The one aspect of Mr Collins' letter I do take exception to is when he says we are damaging long-term development of new talent. It is interesting that in the same issue of *Music Week*, the Talent page wrote about up-and-coming band Tobruk signing to EMI. This Birmingham band have been supported for a long time by EST, as we support many local rock bands. We were the first station to play their debut single on Neat Records (long ahead of BRMB). It's nice to think that we have played some small part in their rise to success.

If free radio stations were legalised we could do a lot more to help the music industry. As regards denying royalty payments to creators, again, if we were licensed to generate income then we could make payments. But this might reduce the number of records we could afford to play, and as the example above shows, in the long-term artists can gain more through free exposure on the radio, therefore surely there is a case for them paying us to play their records, not the other way round!

DAVE COOPER, EST, Monument Road, Edgbaston, Birmingham.



CLASSICAL

Edited
by
NICOLAS SOAMES

Schubert a 'must' among new LPs

Winterreise, Schubert, Hermann Prey, baritone, Philippe Bianconi, piano. Denon, 38C37 7240. Distribution: Hayden Lab.

This is one of the most interesting CD releases for some time, for here the medium rises perfectly to the needs of the work itself. For the first time, it is possible to listen to the whole of Schubert's cycle, without having to interrupt concentration by turning a disc over: so the sheer power of what the composer himself called "a bunch of terrifying songs" is allowed to take its effect. More than that, Prey gives a performance of rare quality, and is supported throughout by sensitive accompaniment by Bianconi. At first hearing, some of the tempi may appear a bit extreme — Gute Nacht, for instance, is taken at a brisk speed — but by the time one reaches Der Leiermann, Prey's journey has cast a rare magic. Along with Denon's Beethoven Choral Symphony, this is a "must" addition to any CD section.

Symphony No 8, Nocturne for Strings, Dvorak, LPO, Handley, Chandos, Chan 8323.

The dominance by the majors of the mainstream orchestral repertoire at the full-price range is now and again penetrated by releases from independents like Chandos — and this could be one of them. Vernon Handley, one of the UK's leading conductors, who has done such outstanding work on CFP, brings his irresistible energy to bear on one of Dvorak's most joyful works, aided by his long-standing rapport with the LPO. Good digital sound.

10 Glorious Organs in Europe. Denon 38C37 7180. Distribution: Hayden Lab.

Denon's repertoire has been aimed mainly at a Japanese market and not all of the releases have had an immediate appeal to UK CD buyers. But this organ compilation is highly recommendable, for it features the very different sounds of instruments in Germany, Holland, Switzerland, Denmark and France. Most of the pieces selected to display the organs are well-known, including Bach's Toccata and Fugue in D minor, played on the 18th century organ in Freiburg

Cathedral; others include music by Sweelinck, Buxtehude, Liszt and Couperin.

Famous Overtures, Offenbach, Strauss, Smetana, Suppe, and others. Academy of St Martin-in-the-Fields, Marriner. Philips 411 450-2.

The music that requires this kind of fast but deadly accurate string work is enhanced immeasurably by CD, especially when direction is in the hands of such an experienced recording musician as Marriner. With the sound amazingly good, and the Academy of St Martins playing at their very best, this is an outstanding CD. My only caveat is that with this sort of selection, it could have been possible to add an extra item or two to increase the playing time, which, at 40 minutes, is respectable, but, for CD, no more.

Owain Arwel Hughes conducts Much Loved Music. Halle Orchestra and Choir, Pamela Coburn, soprano. CFP 41 4474.

CFP has taken a break from Richard Baker and turned to Owain Arwel Hughes for a good selection of tuneful pieces both well-known — Bach's Jesu Joy, and Air on a G String — and lesser-known — Arnold's English Dance No 5 which nevertheless opens the programme with impact. There are also Verdi Opera Choruses. Good stocking filler.

Wind Serenades, Mozart. London Baroque Ensemble, Karl Haas. PRT Collector, GSGC 7056.

Though PRT's Collector series is in the top level of the budget price range, it is of main interest to historical collectors, as the title of the label suggests. This one, for instance, is significant because it features the horn playing of Dennis Brain, but while he plays well, the oboes are out of tune to a degree which is no longer acceptable.

French Suites, Bach. Christopher Hogwood, harpsichord. Decca 411 811 2MCs.

The latest addition to Hogwood's continuing occasional series of early keyboard music on historic instruments for Florilegium. The French Suites are part of the

central repertoire for the instrument so this release — which has only Kenneth Gilbert's 1976 Harmonia Mundi recording to compete with — will be in demand from specialists. Actually, I prefer Hogwood in the more extrovert nature of "real" French music, but this is very well recorded.

Renaissance Music from the Courts of Mantua and Ferrara, Circa 1500. Chandos, ABRD 1110. Distribution: Harmonia Mundi.

With so much emphasis in the early music recordings now centering on the Baroque and Classical ages, there is room for a good group concentrating on the Renaissance — and this is what Circa 1500 was designed to do. Made up of largely US musicians based in the UK, they perform buoyant music from the Italian courts around the turn of the 16th century on this, their first record, which has been released to support their nationwide tour this month. The songs and instrumental music on this record are largely by Cara and Tromboncini, names known mainly by the specialist, but in-store play will indicate that the items are not of purely specialist appeal. Elegant gatefold presentation.

Harmonium, John Adams. San Francisco SO, De Waart. ECM 1277. Tabula Rasa, Arvo Part. Kremer, Jarrett, 12 Cellists of Berlin Philharmonic Orchestra etc. ECM 1275.

ECM, the avant-garde jazz label, is treading new ground with these two records, which are definitely contemporary "classical" music rather than sounds which exist in the grey area between jazz and classical. The two composers chosen are not known in the UK at all, but they write distinctive and emotionally moving music. The Estonian Part is far from the avant-garde show, for the work is based on a conventional harmonic pattern. There is a sense of yearning too in the Cantus in memory of Benjamin Britten, for orchestra. The longest work is Tabula Rasa, and is more varied in character, but still immediately accessible. Both are releases of interest, for jazz and classical sections.

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Rank	Artist	Label	Chart	Weeks	Peak	Notes	Label	Chart	Weeks	Peak	Notes	
1	I FEEL FOR YOU	Warner Brothers W 9209(T)	Chaka Khan	12	26	NEW	Motown TMG(T) 1365	51	NEW	36	LIKE A VIRGIN Madonna	Sire W 9210 (T)
2	THE WILD BOYS	Parlophone (12)DURAN 3	Duran Duran	27	17		Elektra E 9706(T)	52	38		CARELESS WHISPER ★ George Michael	Epic (T)A4603
3	I SHOULD HAVE KNOWN BETTER	A&M AM(X) 220	Jim Diamond	28	35		Motown TMG(T) 1361	53	63		THE LAST FAREWELL Elvis Presley	RCA 459
4	FREEDOM	Epic (T)A4743	Wham!	29	24		Zarjazz/Virgin JAZZ 1(12)	54	30		HIGHLY STRUNG Spandau Ballet	Reformation/Chrysalis SPAN(X) 5
5	NEVER ENDING STORY	EMI (12)JML 3	Limahl	30	25		Virgin VS 694(12)	55	34		PRIDE (In The Name Of Love) U2	Island (12)IS 202
6	CARIBBEAN QUEEN (No More Love On The Run)	EMI (12)JML 3	Billy Ocean	31	51		Chrysalis CHS (12) 2829	56	NEW	32	PRIVATE DANCER Tina Turner	Capitol (12)CL 343
7	THE WANDERER	Vertigo/Phonogram QUO (P) 16	Status Quo	32	27		Arista ARIST (12)580	57	42		ON THE WINGS OF A NIGHTINGALE The Everly Brothers	Mercury/Phonogram MER 170
8	ALL CRIED OUT	CBS (T)A4757	Alison Moyet	33	26		Polydor TSC(X) 7	58	31		WHY? Bronski Beat	Forbidden Fruit/London BITE(X) 2
9	TOO LATE FOR GOODBYES	Charisma/Virgin JLI(12)	Julian Lennon	34	50		WEA YZ26(T)	59	37		THE SECOND TIME Kim Wilde	MCA KIM(T) 1
10	GIMME ALL YOUR LOVIN'	Warner Brothers W 9693(T)	ZZ Top	35	23		CBS (T)A 4786	60	39		SKIN DEEP The Stranglers	Epic (T)A 4738
11	HARD HABIT TO BREAK	Full Moon/WEA W 9214 (T)	Chicago	36	NEW	26	Virgin VS723 (12)	61	72		KEEPING SECRETS Switch	Total Experience/RCA XE(T) 502
12	LOVE'S GREAT ADVENTURE	Chrysalis UV(X) 3	Ultravox	37	32		NUMA NU(M) 4	62	40		SMOOTH OPERATOR Sade	Epic A 4655 (12" - TX 4655)
13	NO MORE LONELY NIGHTS (BALLAD)	Parlophone (12)R 6080	Paul McCartney	38	NEW	20	RCA RCA(T) 455	63	NEW	53	SINCE YESTERDAY Strawberry Switchblade	Korova KOW 38(T)
14	I'M SO EXCITED	Plane/RCA RPST(T) 108	Pointer Sisters	39	53		RCA CHESS(T) 1	64	52		SHOOTING FROM THE HEART Cliff Richard	EMI RICH 1
15	TOGETHER IN ELECTRIC DREAMS	Virgin VS 713(12)	Giorgio Moroder with Philip Oakey	40	45		Chrysalis CHS (12)2803	65	NEW	71	RATTLESNAKES Lloyd Cole and The Commotions	Polydor COLE(X) 3
16	BLASPHEMOUS RUMOURS/SOMEBODY	Mute 7 BONG7 (12" - 12BONG7)	Depeche Mode	41	NEW	33	Cotillion/Antic B9692 (T)	66	59		THE FARMER'S BOYS The Farmer's Boys	EMI (12)FAB 3
17	THE RIDDLE	MCA NAK(T) 64	Nik Katsavos	42	46		Polydor POSP(X) 710	67	NEW	60	GOLDEN DAYS Blondie	RCA FEZ(T) 3

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3	11	Nik Kershaw	—	MCA NIK(T) 6	42	46	Level 42	—	Polydor POSP(X) 710	—	61	60	Bucks Fizz	RCA FIZ(T) 3
23	18	GOTTA GET YOU HOME TONIGHT Eugene Wilde	4	Fourth & Broadway/Island (12) BRW 15	43	33	AGADOO ● Black Lace	70	Flair FLA 107(T)	70	68	NEW	HYPNOTIZE Scriffi Politti	Virgin VS 725 (12)
25	19	I JUST CALLED TO SAY I LOVE YOU ★ Stevie Wonder	20	Motown TMG(T) 1349	44	54	RESPECT YOURSELF The Kane Gang	69	Kitchenware/London SK(X) 116	69	43	PURPLE RAIN Prince and the Revolution	Warner Brothers W9174(T)	
31	20	MISSING YOU John Waite	34	EMI America (12) IEA 182	45	47	WARNING SIGN Nick Heyward	70	Arista HEY (12) 6	70	55	OUT OF TOUCH Daryl Hall & John Oates	RCA RCA(T) 449	
37	21	MODERN GIRL Meat Loaf	44	Arista ARIST (12) 585	46	56	KEEP ON KEEPIN' ON! Redskins	71	Decca/London FX 1 64	71	NEW	ALL THROUGH THE NIGHT Cyndi Lauper	Portrait/Epic A 4849	
30	22	PENNY LOVER Lionel Richie	65	Motown TMG(T) 1356	47	41	BACK IN MY ARMS (ONCE AGAIN) Hazzell Dean	72	Proto ENA(T) 122	72	70	NEVER TURN AWAY Orchestral Manoeuvres In The Dark	Virgin VS72(12)	
29	23	THIS IS MINE Heaven 17	72	Virgin VS 722(12)	48	49	THE CHANT HAS JUST BEGUN The Alarm	73	I.R.S. IRS(Y) 114 68	73	NEW	GEORGY PORGY Charme	RCA RCA(T) 464	
7	24	SEXCRIME (nineteen eighty-four) Eurythmics	69	Virgin VS 728(12)	49	57	HOW TO BE A MILLIONAIRE ABC	74	Neutron/Phonogram NT(X) 107 63	74	NEW	I FORGOT The Cool Notes	Abstract Dance/Priority AD(T) 2	
43	25	ACES HIGH Iron Maiden	51	EMI (12) EMI 5502	50	36	LOST IN MUSIC ○ Sister Sledge	75	Cotillion/Atlantic B9718(T) 59	75	NEW	EAT YOUR HEART OUT Paul Hardcastle	Cooltempo/Chrysalis COOL(X) 102	

20	76	(-) CHANGE YOUR WICKED WAYS, Penny Ford	76	Total Experience/RCA XET(T) 503	84	(93)	BIG DEAL (Theme), Bobby G	91	BBC RESL '151 (12" — 12RSL 151)	91	93	FORGIVE ME GIRL, Force M.D.'s	Tommy Boy/Island (12) IS 207
75	77	(-) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel	85	Sugar Hill/PRT SH(L) 130	86	(85)	SOLID, Ashford & Simpson	94	Capitol (12) CL 345	94	94	TAKE IT BACK, The Pookah Makes Three	10/Virgin TEN 31(12)
62	78	(-) CLOSE (TO THE EDIT), Art of Noise	87	ZTT/Island (12) ZTSP01	87	(87)	HAMMER TO FALL, Queen	95	EMI (12) QUEEN 4	95	95	THE LOST OPERA, Kimera & The Operariders with the LSO	Red Bus RBUS(L) 99
81	79	(-) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive	89	Epic A4861 (12" — TX 4861)	89	(84)	TWIST AND SHOUT, The Who	96	MCA 927	96	100	THE GANGSTER SINGLE, Various	RCA 457
83	80	(-) SEND MY HEART, The Adventures	90	Chrysalis CHS (12) 2001	88	(88)	NAUGHTY TIMES, Cutty	97	Cooltempo/Chrysalis COOL(X) 105	97	97	STAY (Remix), The Blue Nile	Linn/Virgin LKS (12)
83	81	(-) SCHOOL DAZE, W.A.S.P.	90	Capitol (12) CL 344	89	(89)	ROCK THE BOX, Sylvester	98	Cooltempo/Chrysalis COOL(X) 104	98	98	THE PRICE, New Model Army	Abstract (12) ABS 028
83	82	(-) AMNESIA, Shalamar	91	Solar/MCA SHAL(T) 71	90	(89)	WHEN LOVE BREAKS DOWN, Pretab Sprout	99	Kitchenware/CBS SK(K) 119	99	99	EXCEPTION OF LOVE, The Truth	I.R.S. IRS(Y) 115
83	83	(95) WATCHING YOU, Shakatak	92	Polydor POSP(X) 711	91	(76)	UNTIL YOU COME BACK TO ME, Floy Joy	100	Virgin VS 716(12)	100	73	TWO TRIBES, Frankie Goes To Hollywood	ZTT/Island (12) ZTAS 3
83	83	(95) WATCHING YOU, Shakatak	92	Polydor POSP(X) 711	92	(76)	OFF AND ON LOVE, Champagne		CBS (T) A 4768				

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SINGLES twelve inch

1	(1)	I FEEL FOR YOU, Chaka Khan	18	(New)	WE ARE FAMILY (Remix), Sister Sledge
2	(3)	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean	19	(24)	HALF A MINUTE, Matt Bianco
3	(2)	THE WILD BOYS, Duran Duran	20	(8)	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney
4	(New)	TREAT HER LIKE A LADY, The Temptations	21	(29)	SHOULD HAVE KNOWN BETTER, Jim Diamond
5	(9)	GOTTA GET YOU HOME TONIGHT, Eugene Wilde	22	(18)	THIS IS MINE, Heaven 17
6	(6)	ALL CRIED OUT, Alison Moyet	23	(34)	KEEPING SECRETS, Switch
7	(10)	LOVE'S GREAT ADVENTURE, Ultravox	24	(New)	LIKE A VIRGIN, Madonna
8	(4)	FREEDOM, Wham!	25	(New)	LOUISE, Human League
9	(13)	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode	26	(New)	MODERN GIRL, Meat Loaf
10	(12)	LET IT ALL BLOW, Dazz Band	27	(New)	THE WANDERER, Status Quo
11	(14)	I'M SO EXCITED, Pointer Sisters	28	(New)	THE CHANT HAS BEGUN, Level 42
12	(11)	GIMME ALL YOUR LIVIN', ZZ Top	29	(38)	KEEP ON KEEPIN' ON!, Redskins
13	(5)	ACES HIGH, Iron Maiden	30	(New)	TOO LATE FOR GOODBYES, Julian Lennon
14	(15)	NEVER ENDING STORY, Limahl	31	(19)	MISSING YOU, John Waite
15	(New)	THE RIDDLE, Nik Kershaw	32	(New)	BERSERKER, Gary Numan
16	(31)	SEXCRIME, (nineteen eighty-four), Eurythmics	33	(25)	LOST IN MUSIC, (1984) Remix, Sister Sledge
17	(7)	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'), Giorgio Moroder/Philip Oakley	34	(22)	I FORGOT, The Cool Notes
			35	(20)	PENNY LOVER, Lionel Richie
			36	(40)	CHANGE YOUR WICKED WAYS, Penny Ford
			37	(27)	THE CHANT HAS JUST BEGUN, The Alarm
			38	(New)	EAT YOUR HEART OUT, Paul Hardcastle
			39	(36)	
			40	(New)	

Week-ending 17 November, 1984

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TALENT

London's most celebrated nightclub celebrates its 25th birthday

Great Scott and all that jazz

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 last week he 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 China Town.

The party was a well-deserved tribute to Scott and his long-time partner Pete King. At one point it had looked as though the auspicious anniversary would pass uncelebrated, but following 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 to simply provide a place where UK jazz musicians could play 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's moved to its present premises in Frith Street, Soho, in December 1965. 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 fraction, 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 is attracting a whole new generation of music fans: among the more contemporary names to have played Ronnie's have been Joan Armatrading, Carmel, Hazel O'Connor, Mezzoforte, Animal Nightlife, Weekend and Hugh Masekela.

Recalling the club's origin, 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 brought 100 second-hand chairs, and charged 2s 6d admission during the week and five shillings on a Saturday."

There were other problems 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 old



LEGENDARY jazz drummer Buddy Rich presented Pete King (left) and Ronnie Scott (right) with special gold discs to mark the 25th anniversary of their famous club.

iron step ladder, but the London County Council came along and inspected it, and much to our everlasting amazement okayed it."

Promoter Harold Davison helped finance the club's move to Frith Street — "He always had a lot of sympathy in what we were trying to do" — which allowed a lot more musical scope. "We have become an institution and I'm proud of that," Scott says. "There are very few people who have not played here and although there are plenty of other jazz clubs, we are also a nightclub."

He has always tried to encourage new talent and looks with satisfaction at the newer 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 good young musicians as possible. Quite often people tip us off about acts that they have seen or heard, 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 band together for several years. Pete has always looked after the day-to-day side of running the club, which has allowed me to concentrate on the music, and even go on the road myself."

Chart newcomers

BOBBY G: Big Deal (BBC Records RESL 153). UK origin. Entered chart, November 10, 1984. Solo outing by the Bucks Fizz member singing this TV theme.

THE ADVENTURES: Send My Heart (Chrysalis Records CHS 2001). UK origin. Entered chart, November 10, 1984. Second Chrysalis single from a band (their first Another Silent Day attracted attention) who have been doing London gigs and have just completed their debut album produced by Bob Sargeant. Although they are London-based, three of the members were with the Northern Ireland band Star Jets.

REDSKINS Keep On Movin' On! (London Records F1). UK origin. Entered chart, November 10, 1984. Fronted by X Moore, Aka NME writer Chris Moore. They have toured with Billy Bragg and this is their second single, with a pro-miners theme.

SWITCH: Keeping Secrets (Total Experience/RCA XE 502). US origin. Entered chart, November 10, 1984. Five-piece Los Angeles band who are all multi-instrumentalists, and previously recorded five hit albums and eight hit singles for Motown in the US. Their first single for Total Experience through RCA was Switch It Baby.



African venture

TSAFRIKA IS launching a new venue in North London for live music. The Forum in Highgate opens this week (15) with a special Tsafrika Shindig evening featuring six bands, including Kabbala, Hi-life International and The Republic. Tsafrika's Julian Bahula says: "The Forum will be open for the Tsafrika nights every other Thursday, and we will be continuing with our presentation of live African music at the 100 Club in Oxford Street every Friday night."

TALENT SHOWCASE venue La Beat Route in London's West End is extending its live music policy following the success of Steve Rowland's regular Tuesday "banned nights", which aim to "provide a balanced mix of up and coming bands and more established recording acts, to appeal to people working within the music industry and punters alike". The club will now be doing an extra "banned night" on Mondays.

HOUSE OF Colour, who began as a duo in Sheffield last year are currently playing gigs in the hope of attracting recording interests. The band have recorded several demos, done sessions for Radio Hallam, and played university gigs in Sheffield, Leeds and Leicester.

Contact: Nick Howdle, House Of Colour, 29 Herefield Road, Sheffield, S11 8NU.

FLASHCHOICE, the management company launched by Darts' Rita Ray and Griff Fender, has signed the a capella group Mint Juleps for management. The Stepey Green band are just about to sign a record deal, and are also playing live dates this month. Flash-choice has moved offices to 46 Broomwood Road, London SW11 (01-228 1161).

THE PET Shop Boy's debut single West End Girls made only a small impression on the club/dance charts when it was released by Epic earlier this year, but has now become a big hit on the US West Coast, with extensive airplay through stations like K-Rock in Los Angeles. The duo are managed by Tom Watkins of Massive Management who says: "The situation has renewed interest in the Pet Shop Boys, whose association with Epic Records is now over. We've been getting interest from record companies both sides of the Atlantic."

Contact: Tom Watkins, Massive Mangement. Tel: 01-437 1688.

HELENA SPRINGS, who has worked extensively with Bob Dylan on five tours and three albums, is the first signing to Modtone Productions, a new venture launched by Tony Broccoli and Graham Logie. Springs has also worked with Chuck Berry and James Brown, spent a year as one of Bette Midler's Harlettes and has had songs recorded by Eric Clapton.

Modtone Productions is based at 35 Grosvenor Square, London W1.

Talent tips

IN TIME Music is offering a 16-track recording service which can be set up at home or in a rehearsal studio. In Time's Mark Howes says: "We're offering very reasonable terms. The service is ideal for the smaller music publisher without his own studio facilities to be able to offer his writers excellent equipment at low cost."

Contact: Mark Howes, In Time Music, 8 Bridford Mews, London W1N 1LQ.

JUICE, who have been attracting interest with various gigs including the Studio Valbonne in the West End, are now looking for recording interest. They recorded a demo tape earlier this year which has been broadcast several times on Radio Horizon and, according to manager Adrian Sheerin, the band received 14 diverse offers after their Valbonne showcase gig. Sheerin says: "Their music is original, combining Latin, jazz-funk, love songs and reggae."

Contact: Adrian Sheerin, Sheer Music, 1b Mitcham Lane, Streatham, London SW16 (01-769 7345/540 8466).

Funking Ms Franklin

FORMER *New Music News* journalist Fiona Franklin is the latest rock critic to turn performer with her debut single, a slice of New York influenced funk, Busted Up On Love Again, out now on Virgin.

Franklin arrived from her native Australia seven years ago, and aside from the odd visit to the US, has been here ever since. Working for a while on the ill-fated music paper *New Music News*, as well as fronting a band called Baby And The Black Spots.

She has been carrying the idea for Busted Up On Love Again around with her for sometime, attracting interest from Ze Record's Michael Zilkha and Was (Not Was)'s Don Was on the way, but only now is it as "sexily danceable" as it should be.

PERFORMANCE

Elkie Brooks

FEARS THAT Elkie Brooks was being drawn into the shallow but lucrative world of cabaret were soon dispelled at Hammersmith Odeon as she powered through a gutsy rock-orientated show much to the delight of an enthusiastic audience which spanned the age spectrum.

Backed by a tight and talented combo that included the ever-versatile Duncan Mackay on keyboards and the more than competent Zal Cleminson on lead guitar, Elkie Brooks proved that her voice is equally at home with hard rock as it is with the slower numbers.

Much of the featured material was drawn from the Pearls I and II albums, with the inevitable Pearl's A Singer and Lilac Wine standing out, while the arrangement and execution of Nights In White Satin was one of the show's high spots.

JIM EVANS

Floy Joy

BEGINNING APPROPRIATELY enough with Into The Hot, Floy Joy quashed the relative anticlimax of their LP with a steamy performance of their dense, city funk at an oven-like Wag Club.

They swapped much of the album's smoothness for power, so that nearly all the songs eclipsed their recorded versions, remaining sophisticated but not polite.

The Ward brothers (bass and sax) and lovers rock star, Carroll Thompson (vocals) were joined by three or four additional players — it was difficult to see on the almost floor-level stage — and a male vocalist. But Thompson's blissfully cool voice remained very much the pivot around which everything else revolved. Just how essential she was in making Floy Joy special became apparent on the occasions she took backseat to her co-vocalist and the band became just another good soul group, with only Michael Ward's honking and scuffling sax to save them from anonymity.

But with Thompson in control, Floy Joy displayed an immense and infectious delight in playing live, plus an appreciation of the value of not going on too long, disappearing after nine numbers to re-emerge for a languorous rendition of their current Virgin single, Until You Come Back To Me, closing what had been an impressive London debut.

JOHN BEST

Depeche Mode/ Portion Control

THERE WAS a certain irony in Portion Control playing support to Depeche Mode for their four nights at the Hammersmith Odeon, when so much of the latter's recent work has borrowed heavily, if not from Portion Control themselves, then certainly from their fellow experimentalists.

But then Portion Control have no desire to preach to the converted, so the relationship was mutually beneficial. Indeed they were well received. The vocalist pogoed around the dark stage and barked punky vocals in front of a barrage of slides, while the remaining two-thirds of the group created their impressive fusion of hard and melodic electro from a modest range of synths, as heard on their illuminated LP, Step Forward.

Depeche Mode emerged in clouds of dry ice that never completely cleared and presented their seamless public face to a truly fanatical crowd. Vocalist Dave Gahan has developed into a second generation Rod Stewart, wriggling his behind, flailing the mike stand around and sending thousands of trendies, too young for New Order, into paroxysms of delight.

While their gratuitous metal bashing and dubious originality upsets the purists, Depeche Mode have always had the melodies to excuse themselves. And live they recreated their finest moments with impressive finesse. In fact everything about Depeche Mode was so synchronised, and efficient, that it was a joy when Martin Gore stepped forward for an almost Leo Sayer-style ballad and out of his mouth popped the least affected sounds to grace the whole set.

But Gahan was soon back to run through his limited range of poses and deliver the rest of the show, including a brilliant Everything Counts, before sending the ecstatic crowd home.

JOHN BEST

NEWS FEATURE

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 40 per cent 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's blockbusting albums came on stream.

In unit terms, album sales in October were up 16 per cent on 1983. Understandably such a dramatic increase took sales away from singles, though the decline here was limited to a modest five per cent — well in line with the pattern established earlier in the year.

Total sales of albums for the first 10 months of 1984 are running 12 per cent ahead of 1983, and seem likely to reach their highest level since 1978.

Paradoxically, the number of

BPI awards for albums is still down on 1983 (159 against 175), but in October there were 34 certificates this year against just 15 a year ago.

The month's star performer was undoubtedly Paul McCartney, who was denied top billing on the singles chart by Wham!, but who bounced back immediately in the album chart as Give My Regards To Broad Street topped an unusually strong field, which included Culture Club's Waking Up With The House On Fire, which was released on the same day.

The Culture Club album had far greater advance orders than McCartney, and had been widely tipped to take 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 Song single.

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

is his 18th number one album. Apart from the other Beatles, no one else has had as many as 10. The album is the 100th McCartney disc to hit the charts — a tally which includes 61 singles and 39 albums, and covers his career solo, with Wings and The Beatles.

McCartney's is the 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 sales).

Richie's current hit single, Penny Lover, is the fifth 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 got 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.

Wonder's replacement at the top of the singles chart in October

SALES BAROMETER

	Oct 84/Sep 84	Oct 84/Oct 83	Year-to-date 1984/1983
Combined	-2	-5	-4
7-inch SINGLES	-	-7	-11
12-inch	-6	+2	+18
Combined LP (inc CD) ALBUMS	+1	+16	+12
Cassette	+11	+2	-1
	+1	+54	+44

MARKET SHARE BAROMETER

	Oct 84	Sep 84	Oct 83	Year-to-date 1984	1983
7-inch SINGLES	72	71	74	70	76
12-inch	28	29	26	30	24
LP (inc CD) ALBUMS	64	62	73	65	73
Cassette	36	38	27	35	27

All figures percentages

BPI AWARDS

	Oct 84	Oct 83	Year-to-date 1984	1983
Platinum SINGLES	—	1	4	1
Gold	1	2	11	15
Silver	5	7	54	57
Platinum ALBUMS	4	3	19	20
Gold	12	5	54	75
Silver	18	7	86	80

Source: BPI/Gallup. Interpretation and computation: Alan Jones

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 Island'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 apply to the BPI for immediate certification, others take substantially longer in recognising their artists' sales achievements.

Music Week cannot assume that sales plateaux have been reached until the BPI has been officially informed that this is the case.

Edited by NIGEL HUNTER

PUBLISHING

Sheet Chart

A list of best selling sheet music for the month ended September 30, 1984, compiled by the MPA from figures supplied by IMP and Music Sales.

- 1 Just Called To Say I Love You
Jobete/Music Sales
- 2 Agado
Filmtrax/IMP
- 3 Chariots Of Fire (Piano Solo)
Warner Bros/IMP
- 4 Hello
Warner Bros/IMP
- 5 Memory (Song)
Faber/IMP
- 6 Careless Whisper
Morrison Leahy/IMP
- 7 Cavatina (Piano Solo)
EMI/IMP
- 8 Memory (Easy Piano Solo)
Faber/IMP
- 9 Passengers (Re-mix)
Big Pig/IMP
- 10 Chariots Of Fire (Easy Piano)
Warner Bros/IMP
- 11 Bridge Over Troubled Water
Paul Simon/Music Sales
- 12 Two Tribes
Perfect Songs/Music Sales
- 13 Hill Street Blues
EMI/IMP
- 14 Annie's Song
ATV/Music Sales
- 15 Imagine
Northern Songs/Music Sales
- 16 White Christmas
Chappell/IMP
- 17 Like To Get To Know You Well
Warner Bros/IMP
- 18 Talking In Your Sleep
Warner Bros/IMP
- 19 Bright Eyes
April/Music Sales
- 20 Big In Japan
Warner Bros/IMP

Young writers competition

TO COMMEMORATE his recent 80th birthday, the Performing Right Society has inaugurated an annual competition in the name of its president, Vivian Ellis, for composers up to the age of 25 to write music for the stage.

The Vivian Ellis Prize will be worth £500 for the winner, with three further prizes of £100 each for the runners-up. Organised in collaboration with the Guildhall School of Music & Drama, the competition aims to provide "a unique opportunity for composers aspiring to write musicals to benefit from the guidance and encouragement of some of this country's most distinguished writers".

A number of entries will be selected for performance at a workshop at the Guildhall School at the end of next April. These will be discussed and adjudicated by a panel chaired by Guildhall principal John Hosier and including Ellis, Mike Batt, Don Black, Dan Crawford (who stages shows at the Kings Head), David Heneker, Andrew Lloyd-Webber, Cameron Mackintosh, Tim Rice and Chappell Music MD Jonathan Simon.



VIVIAN ELLIS is toasted by Graham Fletcher and Carole Brooke, who will star in the Christmas production of Ellis' musical Mr Cinders at the Grand Theatre, Blackpool.

MUSIC Video

- 1 1 DURAN DURAN: Dancing On The Valentine PMI
- 2 NEW DAVID BOWIE: Live Videoform
- 3 2 QUEEN: We Will Rock You Peppermint/Guild
- 4 3 THE POLICE: Synchronicity Concert A&M/PVG
- 5 NEW QUEEN: The Works PMI
- 6 4 THE ROLLING STONES: Let's Spend The Night Together Thorn EMI
- 7 7 MICHAEL JACKSON: Making Of Thriller Vestron/PVG
- 8 6 UB40: Labour Of Love Virgin/PVG
- 9 5 JAPAN: Instant Pictures Virgin/PVG
- 10 14 OTIS REDDING: Ready Steady Go Special PMI
- 11 10 THE COMPLETE BEATLES MGM/UA
- 12 12 DAVID BOWIE: Ziggy Stardust & The Spiders From Mars Thorn EMI
- 13 23 BLONDIE: Live! CIC
- 14 13 U2: Live "Under A Blood Red Sky" Virgin/PVG
- 15 8 DURAN DURAN PMI
- 16 9 DAVID BOWIE: Serious Moonlight Media/Import
- 17 18 TEARS FOR FEARS: In My Mind's Eye PolyGram
- 18 16 DIO: Live In Concert PolyGram
- 19 11 DON'T WATCH THAT — WATCH THIS! PolyGram
- 20 15 NIK KERSHAW: Single Pictures CIC
- 21 26 DIRE STRAITS: Alchemy Live PolyGram
- 22 20 BOB MARLEY/WAILERS: Legend Island/Lightning
- 23 21 BREAKDANCE, You Can Do It! K-tel/PolyGram
- 24 — CULTURE CLUB: A Kiss Across The Ocean Virgin/PVG
- 25 25 ROCK REVOLUTION Peppermint/Guild
- 26 27 NOW, That's What I Call Music Video III Virgin/PMI
- 27 19 FOOTLOOSE CIC
- 28 17 TWISTED SISTER: Stay Hungry Virgin/PVG
- 29 29 STYLE COUNCIL: Far East & Far Out PolyGram
- 30 22 LINDA RONSTADT: Whats New Vestron PVG

(— indicates re-entry)

Compiled by Music Week Research © 1984

18 NEW	SHAKIN' STEVENS GREATEST HITS	Epic EPC 10047
19	11 MISS RANDY CRAWFORD — THE GREATEST HITS ●	Randy Crawford K-tel/WEA NE 1281
20	21 CINEMA ●	Elaine Paige K-tel/WEA NE 1282
21	10 STEELTOWN ●	Big Country Mercury/Phonogram MERR 49
22	13 THE AGE OF CONSENT ●	Bronski Beat Forbidden Fruit/London BITLP 1
23	29 THRILLER ★	Michael Jackson Epic EPC 85930
24	17 SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" ●	Stevie Wonder & featuring Dionne Warwick ● Motown ZL 72285
25	25 PRIVATE DANCER ●	Tina Turner Capitol TINA 1
26	23 ALL BY MYSELF ●	Various K-tel NE 1273
27	19 HITS, HITS, HITS — 18 SMASH ORIGINALS ●	Various Telesat STAR 2243
28 NEW	THE VERY BEST OF FOSTER & ALLEN	Foster & Allen Ritz RITZ LP TV 1
29 NEW	THE ART GARFUNKEL ALBUM ●	Art Garfunkel CBS 10046
30	26 THE WORKS ★	Queen EMI WORK 1
31	20 GEEFERY MORGAN ...	UB40 DEP International/Virgin LP DEP 6
32	88 GOLDEN DAYS ○	The Furys and Davey Arthur K-tel ONE 1283
33	31 VALOTTE	Julian Lennon Charisma/Virgin JLLP 1

51	51 THE EVERLY BROTHERS	The Everly Brothers Mercury/Phonogram MERR 44
52	40 BIG BAM BOOM	Daryl Hall/John Oates RCA PL 85309
53	44 HOW MEN ARE ○	Heaven 17 B.E.F./Virgin V2326
54	46 FANTASTIC ★	Miami Inner Vision IVL 25328
55 NEW	ALL THE HITS ○	Eddy Grant K-tel NE 1284
56	62 BREAKING HEARTS ●	Elton John Rocket/Phonogram HISPD 25
57 NEW	SAPPHIRE	John Martyn Island ILPS 9779
58	55 SHE'S SO UNUSUAL ○	Cyndi Lauper Portrait/Epic PRT 25792
59	41 RATTLESNAKES	Lloyd Cole and The Commotions Polydor LCLP 1
60	52 TRUE COLOURS	Level 42 Polydor POLH 10
61	43 U2 LIVE "UNDER A BLOOD RED SKY" ★	U2 Island IMA 3
62	60 NO PARLEZ ★	Paul Young CBS 25521
63	59 1100 BEL AIR PLACE ○	Julio Iglesias CBS 86308
64 NEW	TROPICO	Pat Benatar Chrysalis CHR 1471
65	48 STREET SOUNDS EDITION 11	Various Street Sounds STSND 011
66 NEW	TEASES AND DARES	Kim Wilde MCA MCF 3250
67 NEW	ISOLATION	Tofo CBS 86305

85	66 ORIGINAL SOUNDTRACK FROM "ELECTRIC DREAMS" ●	Various Virgin V2318
86	80 BEYOND THE PLANETS	Kevin Peek/Rick Wakeman/Various (narration Patrick Allen) Woomera/Telesat STAR 2244
87 NEW	CHAS & DAVE'S GREATEST HITS	Chas & Dave Rockney ROC 913
88	68 (WHO'S AFRAID OF?) THE ART OF NOISE	Art Of Noise ZTT/Island ZTT10.2
89	71 THE CROSSING ★	Big Country Mercury/Phonogram MERR 27
90 RE	WITH LOVE	Brendan Shine Play PLAYTV 2
91	82 SELF CONTROL ○	Laura Branigan Atlantic 780147-1
92	65 WAR ●	U2 Island ILPS 9733
93	73 NIGHT MOVES ○	Various K-tel NE 1255
94	54 LABOUR OF LOVE ★	UB40 DEP International/Virgin LP DEP 5
95	85 GREATEST HITS ●	Martin Gaye Telesat STAR 2234
96	70 CAFE BLEU ●	The Style Council Polydor TSCLP 1
97	63 NOW THAT'S WHAT I CALL MUSIC II ★	Various Virgin/EMI NOW 2
98 NEW	GUARDIAN ANGEL	The Shadows Polydor POLD 5169
99	86 NOW, THAT'S WHAT I CALL MUSIC ★	Various EMI/Virgin NOW 1
100	92 WORK PARTY	Grandmaster Melle Mel & Furious Five Sugar Hill/PRT SHLP 5553

TOP 100 LPs on Prestel: MG Spotlight 514201 Week-ending 17 November, 1984

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

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

1 NEW	MAKE IT BIG	Wham! Epic EPC 40-86311
2	THE COLLECTION	Ultravox Chrysalis ZUTV 1
3	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood ZTT/Island ZC10.1
4 NEW	"ALF"	Alison Moyet CBS 40-26229
5	DIAMOND LIFE	Sade Epic EPC 40-26044
6	ELIMINATOR	ZZ Top Warner Brothers W 3774-4
7	SOUNDTRACK MUSIC "Give my regards to BROAD STREET"	Paul McCartney Parlophone TOPPTC 2
8	YESTERDAY ONCE MORE	Carpenters EMI TCSING 1
9	NOW, THAT'S WHAT I CALL MUSIC III	Various Virgin/EMI TC-NOW 3
10	BAD ATTITUDE	Meal Loaf Arista 406 619

11	9 CAN'T SLOW DOWN	Lionel Richie Motown CSTMA 8041
12	18 CINEMA	Elaine Paige K-tel/WEA CE 2282
13 NEW	REAL TO REEL	Marillion EMI TC JEST 1
14 NEW	SHAKIN' STEVENS GREATEST HITS	Shakin' Stevens Epic EPC 40-10047
15	22 I FEEL FOR YOU	Chaka Khan Warner Brothers 925162-4
16	7 MISS RANDY CRAWFORD — THE GREATEST HITS	Randy Crawford K-tel/WEA CE 2281
17	14 HITS, HITS, HITS — 18 SMASH ORIGINALS	Various Telesat STAC 2243
18	11 SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" ●	Stevie Wonder & featuring Dionne Warwick Motown ZK 72285
19	8 WAKING UP WITH THE HOUSE ON FIRE	Culture Club Virgin TCV 2330
20	23 THRILLER	Michael Jackson Epic EPC 40-85930

21	16 PERFECT STRANGERS	Deep Purple Polydor POLHC 16
22	13 THE UNFORGETTABLE FIRE	U2 Island UC2 5
23	15 ALL MY MYSELF	Various K-tel CE 2273
24 NEW	THE VERY BEST OF FOSTER & ALLEN	Foster & Allen Ritz RITZ LC TV 1
25 NEW	THE ART GARFUNKEL ALBUM	Art Garfunkel CBS 40-10046
26	THE WORKS	Queen EMI TC-WORK 1
27	PRIVATE DANCER	Tina Turner Capitol TC-TINA 1
28	GREATEST LOVE CLASSICS	Andy Williams/Royal Philharmonic Orchestra EMI TCANDY 1
29 NEW	GOLDEN DAYS	The Furys and Davey Arthur K-tel OCE 2293
30 NEW	AURAL SCULPTURE	The Stranglers Epic EPC 40-26220

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This Week	Last Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW	MAKE IT BIG ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
2	1 2	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10.1 (E) C: ZC10.1
3	NEW	"ALF" ● Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
4	2 2	THE COLLECTION ● Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
5	6 17	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
6	4 20	ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
7	3 3	SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET" Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCCTC 2
8	NEW	REAL TO REEL Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TC JEST 1
9	5 2	PERFECT STRANGERS Deep Purple (Roger Glover/Deep Purple)	Polydor POLH 16 (F) C: POLH 16
10	8 2	BAD ATTITUDE ● Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Sharklock)	Arista 206 619 (F) C: 606 619
11	14 5	YESTERDAY ONCE MORE ● Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1
12	9 6	THE UNFORGETTABLE FIRE ● U2 (Brian Eno/Daniel Lanois)	Island U2.5 (E) C: UC2.5
13	12 56	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
14	NEW	AURAL SCULPTURE The Stranglers (Laurie Latham/The Stranglers)	Epic EPC 26220 (C) C: 40-26220
15	18 5	I FEEL FOR YOU ● Chaka Khan (Ari! Martin/Variou)	Warner Brothers 925162-1 (W) C: 925162-4
16	7 3	WAKING UP WITH THE HOUSE ON FIRE Culture Club (Steve Levine)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
17	15 15	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
18	NEW	SHAKIN' STEVENS GREATEST HITS Shakin' Stevens (Stuart Coleman/Shakin' Stevens/Christopher Neil)	Epic EPC 10047 (C) C: 40-10047
19	11 6	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel/WEA NE 1281 (K) C: CE 2281
20	21 5	CINEMA ● Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282
21	10 4	STEELTOWN ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49
22	13 5	THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITL 1 (F) C: BITMC 1
23	29 101	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
24	17 9	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
25	25 21	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
26	23 9	ALL BY MYSELF ● Various (Various)	K-tel NE 1273 (K) C: CE 2273
27	19 6	HITS, HITS, HITS — 18 SMASH ORIGINALS ● Various (Various)	Telstar STAR 2243 (R) C: STAC 2243
28	NEW	THE VERY BEST OF FOSTER & ALLEN Foster & Allen (Eamon Campbell)	Ritz RTZ LP TV 1 (SP) C: RTZ LC TV 1
29	NEW	THE ART GARFUNKEL ALBUM ● Art Garfunkel (Various)	CBS 10046 (C) C: 40-10046
30	26 37	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
31	20 5	GEFFERY MORGAN . . . UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E) C: CA DEP 6
32	88 2	GOLDEN DAYS ○ The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
33	31 3	VALOTTE Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E) C: JLMC 1
34	22 4	GREATEST LOVE CLASSICS ● Andy Williams/Royal Philharmonic Orchestra (Tony Hiller/Nicky Graham)	EMI ANDY 1 (E) C: TCANDY 1
35	32 27	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
36	24 20	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CCL 1473 (F) C: ZCCL 1473
37	33 304	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
38	30 23	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
39	28 18	MUSIC FROM MOTION PICTURE "PURPLE RAIN" ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Brothers 925110-1 (W)
40	16 4	EMOTION ● Barbra Streisand (Various)	CBS 86309 (C) C: 40-86309
41	27 7	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
42	45 37	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCFC 3197
43	47 29	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 84705 (R) C: FK 84705
44	35 71	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
45	42 63	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
46	34 8	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W) C: K450587
47	61 7	some great REWARD ○ Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (I/SP) C: CSTUMM 19
48	58 5	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A) C: ZCTOW 7
49	NEW	WHO'S LAST The Who	MCA WHO 1 (C) C: WHOC 1
50	56 6	DES O'CONNOR NOW Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R) C: STAC 2245

This Week	Last Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	51 3	THE EVERLY BROTHERS The Everly Brothers (Dave Edmunds)	Mercury/Phonogram MERH 44 (F) C: MERHC 44
52	40 4	BIG BAM BOOM Daryl Hall/John Oates (Daryl Hall/John Oates/Bob Clearmountain)	RCA PL 85309 (R) C: PK 85309
53	44 7	HOW MEN ARE ○ Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V2326 (E) C: TVC2326
54	46 26	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
55	NEW	ALL THE HITS ○ Eddy Grant (Eddy Grant)	K-tel NE 1284 (K) C: CE 2284
56	62 21	BREAKING HEARTS ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F) C: REWND 25
57	NEW	SAPPHIRE John Martyn (John Martyn)	Island ILPS 9779 (E) C: ICT 9779
58	55 21	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
59	41 5	RATTLESNAKES Lloyd Cole and the Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
60	52 6	TRUE COLOURS Level 42 (Ken Scott)	Polydor POLH 10 (F) C: POLHC 10
61	43 51	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
62	60 69	NO PARLEZ ★ Paul Young (Rick Latham)	CBS 25521 (C) C: 40-25521
63	59 12	1100 BEL AIR PLACE ○ Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
64	NEW	TROPICO Pat Benatar (Neil Geraudo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
65	48	STREET SOUNDS EDITION 11 Various (Various)	Street Sounds STSND 011 (A) C: ZC-ST5 011
66	NEW	TEASES AND DARES Kim Wilde (Ricki Wilde/Marti Wilde)	MCA MCF 3250 (F) C: MCFC 3250
67	NEW	ISOLATION Toto (Toto)	CBS 86305 (C) C: 40-86305
68	49 6	SEA OF TRANQUILITY Phil Coulter (Phil Coulter)	K-tel KLP 185 (K) C: KMC 185
69	39 5	BREWING UP WITH BILLY BRAGG Billy Bragg (Edward De Bono)	Go! Discs AGOLP 4 (F) C: ZGOLP 4
70	37 3	CONCERT — THE CURE LIVE The Cure (Dave Allen/The Cure)	Fiction FIXH 10 (F) C: FIXHC 10
71	NEW	GIRLS JUST WANNA HAVE FUN The Nolans (Richard Myhill)	Towerbell TOWLP 10 (A) C: ZCTOW 10
72	53 4	STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1
73	38 7	HEARTBEAT CITY The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 960296-4
74	64 2	NO BRAKES John Waite (John Waite/David Thoener/Gary Gersh)	EMI America WAIT 1 (E) C: TC WAIT 1
75	50 36	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WXC 1
76	99 2	THE GENIUS OF VENICE Rondo Veneziano (Gian P. Reverberi)	Ferroway RON 2 (A) C: ZC RON 2
77	77 32	FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TVC 2185
78	72 35	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11
79	96 3	AMERICAN HEARTBREAT ● Various (Various)	Epic EPC 10045 (C) C: 40-10045
80	78 2	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WXC 7
81	NEW	HIGH CRIME Al Jarrreau (Jay Graydon)	WEA 250807-1 (W) C: 250807-4
82	57 10	POWERSLAVE ○ Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TPCPOWER 1
83	74 17	LOVE OVER GOLD ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
84	36 2	VERMIN IN ERMINE Marc Almond and The Willing Sinners (Mike Hedges)	Some Bizzare/Phonogram BIZL 8 (F) C: BIZLC 8
85	66 6	ORIGINAL SOUNDTRACK FROM "ELECTRIC DREAMS" Various (Giorgio Moroder/Variou)	Virgin V2318 (E) C: TVC2318
86	80 6	BEYOND THE PLANETS Kevin Peek/Rick Wakeman/Variou (Kevin Peek/Trevor Spencer)	Woomera/Telstar STAR 2244 (R) C: STAC 2244
87	NEW	CHAS & DAVE'S GREATEST HITS Chas & Dave (Chas & Dave)	Rocknery ROC 913 (A) C: ZCROC 913
88	68 3	(WHO'S AFRAID OF?) THE ART OF NOISE Art Of Noise (Art Of Noise)	ZTT/Island ZTTIO 2 (E) C: ZC10 2
89	71 68	THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
90	RE	WITH LOVE Brendan Shine (Various)	Play PLAYTV 2 (SP) C: PLAYTV 2
91	82 14	SELF CONTROL ○ Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W) C: 780147-4
92	65 10	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
93	73 10	NIGHT MOVES ○ Various (Various)	K-tel NE 1255 (K) C: CE 2255
94	54 61	LABOUR OF LOVE ★ UB40 (UB40/Ray Pablo/Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
95	85 2	GREATEST HITS ● Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
96	70 35	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1
97	63 33	NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
98	NEW	GUARDIAN ANGEL The Shadows (The Shadows)	Polydor POLD 5169 (F) C: POLDC 5169
99	86 50	NOW, THAT'S WHAT I CALL MUSIC ★ Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
100	92 5	WORK PARTY Grandmaster Melle Mel & Furious Five (Mel/Scorpio/Cowboy/Robinson)	Sugar Hill/PRT SHLP 5553 (A) C: ZCSH 5553

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BJORNSTAD, Kwil PRELUDE Union U 025/— E3.04 (P)
BLACK LACE PARTY Party Telstar STAR 2250/STAC 2250 E4.17 (R)
BLOOD, The SE PARARE NEX Landslide LANDSLIDE 104— E2.43 (P)
BLOW BY ELECTRONIC BANANA Red Lightnin' RL 0054— E3.05 (I/BACKS)
BUCKS RIZZ I HEAR TALK RCA PL 70397/PK 70397 (R)
CAYENNE EVENING IN JAFFA Coda CODA 11/COCA 11 (I/P)
CHALMERS, Lloyd SWEET MEMORIES VOLUME 3 (REMIX) Sarge SRL 1007— E3.08 (JS)
CHANDELL, Tim LOVE MUSIC Skyline SKYLP 50— E3.08 (JS)
CHAS & DAVE CHRISTMAS JAMBOREE BAG Warwick WW 5116/WW 45116 E2.57 (M)
COCKER, Joe OF THE RECORD: JOE COCKER Sierra FEDD 1002/CFEDD 1002 (2LP) E3.04 (W)
COLE, Nat King BODY AND SOUL Topline TOP 112/KTOP 112 E1.82 (CH)
CONTROLLERS, The THE CONTROLLERS MCA MCF 3241/MCF 3241 E3.65 (C)
CRUSH, Bobby THE BOBBY CRUSH SINGALONG ALBUM Warwick WW 5138/WW 45138 E2.67 (M)
CUTTING EDGE CUTTING EDGE Odn ODINLP 04/ODINMC 04 E3.05 (P)
CUTTING EDGE OUR MAN IN PARADISE Odn ODINLP 10/ODINMC 10 E3.05 (P)
DALIS CAR THE WAKING HOUR Paradox DDXA 17/DXDC 17 E3.40 (E)
DANDY, Jim READY AS HELL Honey Metal USA HM USA 57— E3.39 (E)
DANGER DANGER Mausoleum SKULL 8305/— E3.05 (P)
DAZZ BAND JUKEBOX Motown ZL 72335/ZK 72335 E3.45 (R)
DENVER, John THE JOHN DENVER COLLECTION Telstar STAR 2253/STAC 2253 E4.17 (R)
DISRUPTORS PLAYING WITH FIRE Radical Change RC 34— E2.78 (I/BACKS)
DOMINO, Fats THE FAT MAN Topline TOP 110/KTOP 110 E1.82 (CH)
DZATA UNDERGROUND Des DHP 10001/— E3.08 (JS)
ELVIS, SCOTTY & BILL IN THE BEGINNING Topline TOP 106/KTOP 106 E1.82 (CH)
EX-POST FACTO SHELL RAPE THE WORLD Skysaw PS 2/— E3.05 (I/PROBE)
FISHER, Morgan LOOK AT LIFE Cherry Red BRED 64/— E3.05 (P)
44 MAGNUM STREET ROCK 'N' ROLLER Road Runner/Music For Nations RR 9816/— E3.25 (P)
GALWAY, James JAMES GALWAY PLAYS SCHUBERT RCA RL 70421/RK 70421 (R)
GERMINAL DIN Latent LATEX 2/— E2.50 (I/AM)
GINA X YINGLISH Statik STAT LP 21/STAT C 21 (Chrome Cassette) (E)
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GRANT, Eddy LOVE IN EXILE Ice ICELP 5003/ICER 5003 (R)
GRANT, Owen CUJO Melodic SMLP 12-153/— E3.08 (JS)
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JEANETTE HUN PROMONTIA PREM 1/— E1.82 (I/BACKS)
JENKINS, Billy PIANO SKETCHES 1973-1984 Wood Wharf WWR 841/— (I/BACKS)
KERSHAW, Nik THE RIDDLE MCA MCF 3245/MCF 3245 E3.65 (C)
KING HENRY'S CONSORT KING HENRY'S CONSORT PLAY SIXTEENTH CENTURY POP Eden EDENLP 1/— E3.20 (P)
KINGS, THE WORD OF MOUTH Arista 206 685/406 685 (F)
LAINE, Cleo OFF THE RECORD: CLEO LAINE Sierra FEDD 1003/CFEDD 1003 (2LP) E3.04 (W)
LAST, James IN SCOTLAND Polydor POLD 5156/POLD 5156 (Chrome Cassette) E3.45 (F)
LEWIS, Jerry Lea THE KILLER STRIKES Topline TOP 105/KTOP 105 E1.82 (CH)
LITTLE RICHARD HE'S GOT IT Topline TOP 101/KTOP 101 E1.82 (CH)
LONDON PHILHARMONIC CHOIR, The with THE NATIONAL PHILHARMONIA ORCHESTRA HYMNS TRIUMPHANT Warwick WW 5140/WW 45140 E3.35 (M)
LORD, Jon THE GEMINI SUITE Safari LONG 10/— E2.44 (SP)
LOUISIANA RED & SUGAR BLUE HIGH VOLTAGE BLUES JSP JSP 1081/— E3.05 (I/BACKS)
MAGNUM FORCE SHARE MY LOVE Bluebird/10 LPBR 1002/— E3.40 (EIGL)
MARLEY, Bob MELLOW MOODS Topline TOP 104/KTOP 104 E1.82 (CH)
MEDITATIONS, The GREATEST HITS Greenleaves GREL 69/— E3.25 (J/SP)
MOVE, The OFF THE RECORD THE MOVE Sierra FEDD 1005/CFEDD 1005 (2LP) E3.04 (W)
PAUL, Frankie BE MY LADY Joe Gibbs LPJG 6007/— E4.25 (JS)
PANDRAGON FLY HIGH, FALL FAR Elusive ARRMP 001/— E1.82 (E)
PERKINS, Carl THE CARL PERKINS ROCK 'N' ROLL PARTY (62 minutes of music) Warwick WW 5139/WW 45139 E2.67 (M)
PERKINS, Carl BOOPIN' THE BLUES Topline TOP 107/KTOP 107 E1.82 (CH)
POST, Mike THE A-TEAM RCA PL 85183/PK 85183 (R)
PROCOL HARUM OFF THE RECORD: PROCOL HARUM Sierra FEDD 1004/CFEDD 1004 (2LP) E3.04 (W)
REJECTS, THE QUIET STORM Heavy Metal HMR LP 22/HMR MC 22 E3.39 (E)
RICHARD, Cliff THE ROCK CONNECTION EMI CLIF 2/CLIF 2 (XDR Cassette) E3.65 (E)
ROCCA, John ONCE UPON A TIME Beggar's Banquet BEGA 52/BEGC 52 (W)
ROSSIUS, Dennis REFLECTION Startin' Dennis 12/CDEN 12 E3.30 (A)
SHANGRI-LAS, THE LEADER OF THE PACK Topline TOP 100/KTOP 100 E1.82 (CH)
SHERIDAN, Tony & THE BEATLES HAMBURG, 1961 Topline TOP 108/KTOP 108 E1.82 (CH)
SLEIGHRIDERS, The A VERY MERRY DISCO Warwick WW 5136/WW 45136 E2.67 (M)
SOLSTICE SILENT DANCE Equinox EQRLP 001/— E3.25 (P)
SUNGLASSES AFTER DARK THE UNTAMED CULTURE Cherry Red/Anagram GRAM 19/— E3.05 (P)
SUNS OF ARIZONA INDIAN ROCKERS 1 GIL— (I/RED RHINO)
SYRON DANES BRINGER OF EVIL Ebony EBON 23/— E3.05 (P)
TIMES, The HELLO EUROPE Art Pop ART 17/— E3.25 (I/RT)
TOMITA DAWN CHORUS RCA PL 85184/PK 85184 (R)
TORCH ELCTRICKISS Music For Nations/Sword SWORLDP 004/— E3.25 (P)
T.REX OFF THE RECORD: T.REX Sierra FEDD 1000/CFEDD 1000 (2LP) E3.04 (W)
TURNER, Ike & Tina ROCK ME BABY Topline TOP 111/KTOP 111 E1.82 (CH)
VARIOUS ALL NIGHT DANCING RCA PL 70493/PK 70493 (R)
VARIOUS BIG BAND CLASSICS Telstar STAR 2004/STAC 2004 (3LP) E4.17 (R)
VARIOUS CLASSIC HITS OF '84 Telstar STAR 2006/STAC 2006 (3LP) E4.17 (R)
VARIOUS CLASSICAL CLASSICS Telstar STAR 2007/STAC 2007 (3LP) E4.17 (R)
VARIOUS CLASSICAL ROMANTIC CLASSICS Telstar STAR 2008/STAC 2008 (3LP) E4.17 (R)
VARIOUS COMIC CUTS — THE BEST OF BRITISH COMEDY SONGS (Inc. Benny Hill, Jasper Carrott, Tommy Cooper, The Goons, Dick Emery, Charlie Drake, Russ Abbott, Bernard Cribbins, Ian Whitcomb, Lonnie Donegan and Laurie Lingo) Lomborghi LSMLP 1/ZCLSM 1 E2.43 (A)
VARIOUS COUNTRY CLASSICS Telstar STAR 2001/STAC 2001 (3LP) E4.17 (R)
VARIOUS DISCO CLASSICS Telstar STAR 2002/STAC 2002 (3LP) E4.17 (R)
VARIOUS ESSENTIAL ELECTRO — THE BUSINESS Street Sounds Electro H BOX 1/— (9LP, 65 tracks) (A)
VARIOUS FRESH 'N' UP Jungle Rhythm FULP 1/ZUFU 1 E4.17 (I/RT)
VARIOUS GREEN VELVET (Inc. Foster & Allen, Fureys, Gloria Hunniford) Telstar STAR 2252/STAC 2252 E4.17 (R) (Re-issue with new catalogue number)
VARIOUS LIFE AT THE TOP Third Mind T TMLP 7/— E2.43 (I/RT)
VARIOUS LOVE CLASSICS Telstar STAR 2005/STAC 2005 (3LP) E4.17 (R)
VARIOUS LOVE SONGS (Inc. Michael Jackson, Lionel Richie, Roxy Music) Telstar STAR 2246/STAC 2246 E4.17 (R)
VARIOUS MILITARY CLASSICS Telstar STAR 2009/STAC 2009 (3LP) E4.17 (R)
VARIOUS PARTY CLASSICS Telstar STAR 2003/STAC 2003 (3LP) E4.17 (R)
VARIOUS PAY IT ALL BACK VOLUME ONE On-U Sound ONULP 37/— E0.92 (I/RT)
VARIOUS 20 REGGAE CLASSICS: VOLUME 2 (Inc. tracks by Dave & Ansel Collins, Desmond Dekker, Dandy Livingstone, John Holt, Maytals) Trojan TRLS 224/ZCTR 224 E3.04 (A/JS)
VARIOUS SHOW CLASSICS Telstar STAR 2010/STAC 2010 (3LP) E4.17 (R)
VARIOUS SOMETHING STIRS (Inc. tracks by Attrition, Orbanze Quak, Legendary Pink Dots, Furious Apples) Adventures In Reality ARR 013/— E2.43 (I/BACKS)
VARIOUS THE DANCE DECADE 1973-1983 Street Sounds DDC 7383/ZCDC 7383 (14LP, 9 Cassettes, 180 tracks on each) E18.23 (A)
VARIOUS WHAT A NICE WAY TO TURN 17 LP (Inc. tracks by Nikki Sudden, The Jazz Butchers, Membranes) Seventeen RATHER 13/— E1.85 (I/AM)
WAH! THE WAY WE WAH! WEA WX 11/WX 11C (W)
WHITE WOLF STANDING ALONE RCA PL 70559/PK 70559 (R)
WHO, The THE SINGLES Polydor WHOH 17/WHOHC 17 (Chrome Cassette) E3.65 (F)
WILLIAMS, John OFF THE RECORD: JOHN WILLIAMS Sierra FEDD 1001/CFEDD 1001 (2LP) E3.04 (W)
YARDBIRDS, THE FOR YOUR LOVE Topline TOP 103/KTOP 103 E1.82 (CH)
YEMM, Bryn BRYN YEMM'S CHRISTMAS COLLECTION Sierra BAY104(S)/BAY104(S) E2.43 (W)

SUMMARY DISCS

**A FLOCK OF SEAGULLS THE STORY OF A YOUNG HEART Jive CHIP 14 (Compact Disc) E6.25 (C)
**CLAPTON, Eric LAYLA Polydor 82277-2 (2CDs) (Compact Disc) E18.50 (P)
**CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE Virgin COV 2330 (Compact Disc) E5.75 (E) re-scheduled
**EVANS, Gil THE BRITISH ORCHESTRA Mole CD MO 8 (Compact Disc) E7.29 (F)
**FERRY, Bryan IN YOUR MIND EG/Polydor 823146-2 (Compact Disc) E5.25 (F)
**HOLIDAY, Billie COMPILATION Verve/Polydor 823449-2 (Compact Disc) E5.25 (F)
**MADONNA LIKE A VIRGIN Sire 925157-2 (Compact Disc) E6.50 (W)
**PETERSON, Oscar COMPILATION Verve/Polydor 823447-2 (Compact Disc) E5.25 (F)
**ROLLING STONES, THE OUT OF OUR HEADS Decca/London 820049-2 (Compact Disc) E5.25 (F)
**SINGERS UNLIMITED, THE CHRISTMAS MPS/Polydor 821859-2 (Compact Disc) E5.25 (F)
**VARIOUS BANDLEADER DIGITAL SPECTACULAR Bandleader BNA 5000 (Compact Disc) E6.06 (A)

FULL

ANGIER, Cliff FULL MOON ALP 001/— E3.25 (PROJ)
BLOWZABELLA BOBBITYSHOOTY Plant Life PLR 064/— (MW/PROJ)
CALVIN, R. BAYOU Rhythms Moonmaker MOO 4/— E3.20 (PROJ)
DOHERTY, John BUNDLE AND GO Topline T2S 398 (MW/PROJ)
FLOWERS AND FROGS SOLD OUT EFDSS Records BR 6/— E3.45 (PROJ)
HAPPY TRAUM BAND FRIENDS AND NEIGHBOURS — LIVE FolkFreak FF 40 4015/— E3.49 (PROJ)
KIRKPATRICK, John THREE IN A ROW — ENGLISH MELODIAN Squeeze SQ Z 123 (MW/PROJ)
STEWART, John TRANCAS Sunstorm SSAD-01 E3.20 (PROJ)
STOCKTON'S WING AMERICAN SPECIAL Tara TARA 4001/— E3.20 (MW/PROJ)
SWARBRICK, Dave & Simon NIGEL CLOSE TO THE WIND Woodworm WR WR 006/— E3.20 (I/PROJ/MW)
THOMPSON, Richard SMALL TOWN ROMANCE Hannibal HBL 1318/— (MW)
VARIOUS THE OLD SONGS Greenwich Village GVR 225/— E3.20 (PROJ)
WILLIAMSON, Robin LEGACY OF SCOTTISH HARPERS Claddagh CF 127/— E3.20 (MW/PROJ)

Folk titles above generally also available from Celtic Music and JSU

Mon 19-Fri 23 Nov 1984
UK Album Releases 120. Compact Discs 11

Distributor Codes

A — PRT 01.640.3344
ACE — Ace 01.267.5192
B — Ronco 01.274.7761
BACKS — 0603.26221
BLM — Blackmarketeering — 01.609.7017/8
BM — B&B Music/Metronics 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 0423.88979
CON — Conifer 0895.447707
CS — Cassion 01.485.8704
DIS — Discovery 067.285.406
E — EMI 01.561.8722
ERT — Earthworks 01.969.5145
F — PolyGram 01.590.6044
FAL — Falling A 0255.74730
FP — Faulty 01.727.0734
FPS — 77.44512
G — Lightning 01.969.8344
GI — Gypsy 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 0632.742106
I — Cartel (Backs, Rough Trade) and Fast Forward 031.225.9297
Probe — 051.236.6591
Nine Mile — 0926.26376
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 Musik 01.229.5454
IN — Inferno 021.233.1256
INV — Invicta Audiovisuals 0633.717211
IRS — Independent Record Sales 01.850.3161 (Chris Wellard)
J — Jungle 01.359.9161
JRS — Jester 01.961.5818
JS — Jazz Services Unlimited 0422.64773
K — K-tel 01.992.8000
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
MS — Music Industry Services 01.505.4392
MK — 041.333.9553
MO — Mole Jazz 01.278.0703
MW — Making Waves 01.481.9917
N — Neon 0785.41311
NM — Nine Mile — 0926.26376
O — Outlet 0232.222826
OR — Orbitone 01.965.8292
P — Pinnacle 0689.73146
PAC — Pacific 01.267.2917/8
PK — Pickwick 01.200.7000
PR — President 01.839.4672
PROJ — Projection 0702.72281
R — RCA 021.525.3000
RA — Rainbow 01.589.3254
RC — Rollercoaster 01.397.8957
RL — Red Lightnin' 037.988.693
RM — Record Merchandisers 01.848.7511
ROSS — Ross 08886.2403
RT — Rough Trade 01.833.2133
RU — Ruff Lion — 01.221.1604
SIS — Special Import Service (RCA) 021.552.7701
SO — Stage One 0428.4001
SOL — Solomon & Peres 0494.32711
SP — Spartan 01.903.8223
ST — Studio Import 01.580.3438/9
SW — Swift 0424.220028
T — Trojan 01.961.4565
TB — Terry Blood 0782.620321
TE — Tent 0708.751881
TR — Triple Earth 01.995.7059
V — Vista Sounds 01.953.1661
W — WEA 01.998.5929
WRD — World Record Distributors 01.636.3925
X — Clyde Factors 041.221.9844
Y — Relay 01.579.6125

TOP 100 ALBUMS

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, LABEL. Lists top 100 albums including Purple Rain, Born in the U.S.A., Private Dancer, etc.

BULLETS 41-100

Table with columns: TITLE, ARTIST, LABEL. Lists albums 41-100 including Don't Stop, Teachers, Valotte, etc.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard w/e November 17, 1984

THE PLATINUM GAP

In 1984 the Thompson Twins put their heads together and created a remarkable album "Into the Gap". Through a special kind of alchemy the album has turned to platinum in almost every major territory in the world.

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
CANADA— approaching TRIPLE PLATINUM
U.S.A.— approaching DOUBLE PLATINUM
NEW ZEALAND— DOUBLE PLATINUM
JAPAN— PLATINUM
AUSTRALIA— PLATINUM
SOUTH AFRICA— GOLD
GERMANY— GOLD
IRELAND— GOLD



Well done & thanks!
 Thanks also to John Hade and Rupert Merton.

ARISTA

STUDIO *extra*

It's better at Battery

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."

Joan Armatrading is currently working on her new album in Battery No. 1 with Mike Howlett producing. Recent clients in Battery also include Hugh Masekela, Rock Goddess, Lords Of The New Church, Junior, Iron Maiden and Uriah Heep.

Jive Records' artist Roman Holliday also recently completed recording a track for the new MGM/UA movie release, Teachers, the soundtrack of which has just entered the US charts.

Meanwhile, Battery has embarked on a substantial expansion programme, with the addition of Battery 3 and Battery 4.

Battery No. 4 will be a custom-designed "state of the art" mixing suite, complete with a selection of specialised keyboards and computer synthesizer technology "aimed at enhancing the capability of the various producers and en-

gineers that use this facility."

Keith Slaughter, who designed Battery No 1 and 2, is responsible for the overall design, while Chris Dunn, administrative manager of Battery Studios (together with Derek Stricklen) is overseeing the expansion programme.

"We want to make Battery Studios the very best facility of its kind in the UK," says Dunn. "Already our track record in producing hit singles and albums is getting us a lot of notice from American artists who have seen the results of our studio. And because of the skill and high calibre of our recording engineers and studio team generally, we are continuing to consolidate our reputation as a premier recording facility."

Battery director Ron Schiff said: "It has always been a firm Battery Studios policy to utilise the best technology available, and to this end, we have installed Solid State Logic desks in Battery 1, 2 and 4 plus a wide selection of outboard equipment and computer-generated effects."



KEY RECORDING personnel from The People's Republic of China visited London's Townhouse Studios as part of an in-depth educational tour arranged by Solid State Logic. The China Record Company engineers completed a special two-week course on all aspects of the SSL system in August, prior to delivery of their first SL 4000 E Series Master Studio System. SSL has now completed delivery and installation of three SL 4000 E Series consoles and computers, the largest single pro audio equipment in the history of the People's Republic. The systems are in use at China Record Company studios in Beijing, Guangzhou and Shanghai.

Turnkey shop 'like a dream come true'

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 Stirling 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

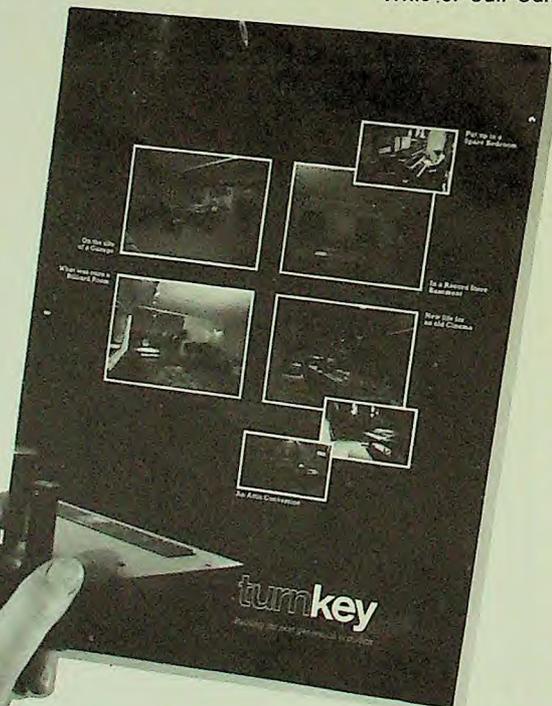
**Edited by
Jim Evans**

demonstration.

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STUDIO
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Digital seminar

PRODUCING A digital album need not be as expensive an operation as it is generally held to be. This is particularly so if more time is spent on pre-production planning before going into the studio says producer Pip Williams, who expounded his theories in a well-reasoned presentation which brought home a few truths.

"I firmly believe that the record producer has a responsibility both to the record companies and to the artists (where recording costs are recoupable against royalties) to keep down the costs of making an album to as low a level as possible. And we all know that making a digital album is not the cheapest way of getting your product onto CD. With CD — and I've had the experience — 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 compatible for compact disc.

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Albums:
look before
you leap

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 what it is going to sound like on black vinyl."

Having said that, and suggested that the CD still needed pioneers — perhaps a megastar/across the market act to deliver a CD-only release which would encourage sales of the hardware, Williams said that it was possible, with a bit of care, to make an album that sounded equally good on all formats. "Recent examples that I've heard are the excellent Joni Mitchell Wild Things Run Fast album, the last Yes album, and The Eagles Hotel California which was recorded in 1976 and sounds marvellous on CD — though recorded at a time when CD was probably still just a dream."

Williams then gave advice for getting product onto a CD. "At your pre-production meetings, you'll decide whether or not to go for that all-out quality without compromise, and this can only mean digital recording. If you decide to go for this, costs can be considerably reduced with the right amount of pre-production planning."

"Generally speaking, in the case of a pop album, far too much valuable studio time is used working out arrangements. It's not uncommon for a lot of acts to actually write their songs in the studio. While this is OK for the megastars like Fleetwood Mac, it has also unfortunately become the norm for a lot of down-the-rung artists who can never hope to recoup their recording costs, whether the thing is recorded digitally or in analogue."

"The least time we spend in the studio working on arrangements and so on, means less studio costs, and this means that record companies are going to be more inclined to invest in digital recordings."

"My advice is — select your songs well up front, be sure

A PENSIVE Clive Swan from PolyGram addresses the digital seminar, sponsored by Music Week and the APRS, at BAFTA in Piccadilly, last month (see story opposite page).

COMPACT
disc
DIGITAL AUDIO
THE FUTURE



that they're in the keys that the singer can sing them in, and that the drummer knows what's going to come after the guitar solo. You want your group to be able to get to the studio and play the songs through from start to finish — you'd be surprised how rare this is these days.

"With electronic music, a lot of the programming can be done upfront, and with orchestral music, the producer should get together with the arranger well before the event. This is all really common sense. It makes much more sense to use your valuable studio time to get excellent sounds rather than wasting time on what could have been rehearsed and prepared in a £50-a-day rehearsal room."

"To all concerned, especially the record companies, pre-production planning is vital. I firmly believe that you can bring home a digital album for little more than the cost of an analogue album with the correct planning."

Having decided to go digital, the next step that needs consideration, is choice of studio. "If you're going to make an album to be heard on excellent reproduction such as CD," said Williams, "It makes sense to record in the best studio that's available. We all want to record in the best, but with CD it becomes very much more important."

"You have got to go for a studio that has very low desk noise. Desk noise can be heard very clearly on CD. For example, on the otherwise excellent Abba Visitors album, desk noise can be heard very clearly between the tracks. Check also, before you go in, that things such as your echo plates are very quiet. The desk and ancillary equipment are so important in digital recording, you must select a studio that is reliable, that has good noise figures on its desk and all its equipment. Background noise can be so offensive on compact disc."

"I actually believe that it's better to make a good analogue recording, rather than to hire yourself a 24-track Sony and go to a real down-market studio where everything else is as noisy as hell."

As to which digital system to use, Williams said that to date he has used the Sony and 3M systems and intends to try every system that he can, adding that it was a shame there wasn't one universal system. "Whichever multitrack system you use, you're going to be dealing with a quality of sound that is far better than the very best of analogue machines, but you're not going to have good old analogue assistance in certain areas."

On the subject of extra-mural noise and its appearance on CD, Williams was more than forthright: "It's surprising how offensive certain noises you once considered as 'nice human sounds' become when you listen to your CD. One of my pet hates is the finger squeals you get on Ovation acoustic guitars. When you hear such noises on CD, it's funny how it drives you up the wall. Remember, with digital, there is no surface noise or dust on a CD to obscure such things."

Williams echoed the point made earlier in the proceedings by Chris Hollebone of Sony — "Good perspective is a boon on CD. Acoustic instruments sound wonderful on CD. . . The acoustic guitar in a tiled area miked from three feet away, still sounds infinitely better than that recorded in a dead room with a lexicon on it. Although you can do so much with digital reverb these days, clever miking arrangements can give a nicer idea of distance and perspective than just a number of digital reverbs with varying delay lengths."

THE RECORD PRODUCERS FILE
(A Directory of Rock Album Producers 1962-1984)

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Stating the art . . .

"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 Hollebhone as he started the first presentation of the day.

"At last year's seminar," continued Hollebhone, "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 there 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 Hollebhone's presentation was to give an update 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 Hollebhone. "The master may be used for vinyl discs, for music cassettes, for CD or for video."

To show that it is better to use certain kinds of equipment for certain masters — depending on what they will eventually be used to manufacture, Hollebhone illustrated the range of pro-audio machines that have been developed since 1979 — both for rotary head and stationary head recorders.

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 look at what has happened with video we can feel even more fortunate," he added.

Hollebhone ran through the digital machines from Sony's PCM 100, through the various machines for either rotary head or stationary head formats — including the emerging DASH format machines from Sony, Matsushita and Studer.

Referring to the JVC U-matic system, he said it had remained almost unknown because of its incompatibility with the more popular Sony equipment. However, he added "I've a feeling it won't stay in the background for ever."

"The DBX machine arrived late on the scene and confused

everyone. They went for a delta modulation code system, and they were late and had problems with editing. Also, compared with EIAJ machines, the DBX looks rather expensive."

He pointed out that the Sony 1610 system is now considered the CD format, and most present at the seminar seemed prepared to accept this. "A lot of the early research and development of digital was carried out in the UK," he added "EMI, Decca and the BBC were all involved, but with the exception of the 3M machine, none saw the light of day."

A Sony Stationary head machine will be produced in 1985. "The marketplace will decide which format it prefers," said Hollebhone. "I want to make it clear that the 1610 format is not going to be buried. We are not in the business of dumping formats we've invented."

On the subject of editing and digital, Hollebhone 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. I'll probably be back next year talking about a new batch of machines."

On the reported split between Sony and Studer, Hollebhone 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, Hollebhone 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."

And as a footnote, Hollebhone said "From a sonic point of view, I do wish we could get back to acoustic instruments. Electronic instruments and digital recording don't get on — Bring back the drum kit!"

Digital seminar

Clive Swan of PolyGram believes the time is ripe to fully exploit CDs

CD: garbage in garbage out

"OUR SOLE asset in the music business is our artists and their repertoire in its recorded form," said PolyGram's Clive Swan in his address to the seminar.

"Virtually all of us in this room, and many others outside, depend upon our ability to package that product and to sell it to the consumer. In the highly competitive leisure markets of today, CD is capable of contributing greatly to that."

"There has been an immense amount written and talked about CD — some well informed, others not — but there is one fundamental point that is continually lacking — the awareness that CD is capable of replaying whatever is put on it. There is a famous phrase in the computer industry: 'Garbage in — Garbage out' — that applies equally with us."

Having given details of, and the reasoning behind PolyGram's current joint £800,000 CD campaign with Philips, ("We want people to feel that CD is the audio system of the future") Swan continued: "With the care and attention to detail which characterises the LP mastering process, CD demonstrates time and again just how much better it is."

"The acid test, remember, is not how good it sounds on audiophile equipment, but how good it sounds on an ordinary under-used rack-system — precisely the sort of system that the 'lapsed' music buyer has."

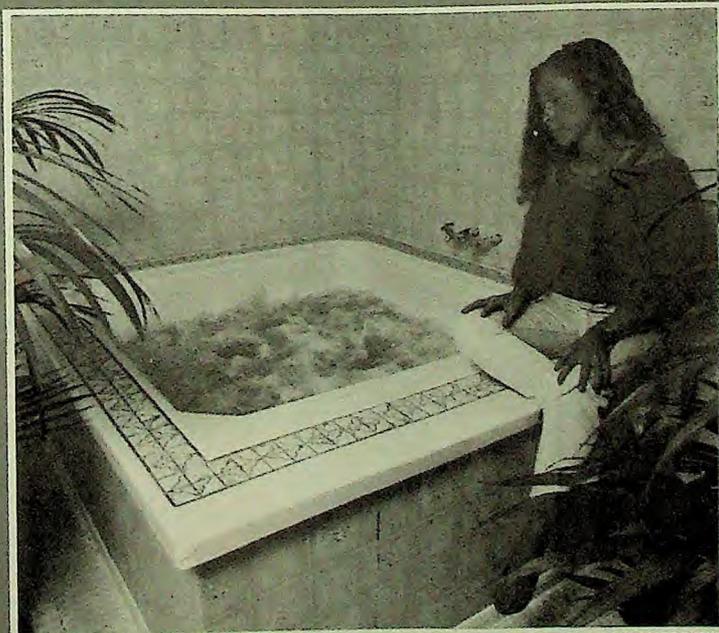
"I look forward to seeing CD being exploited by the music business as the very best way of putting the expertise of the studio into people's living rooms, bringing the lapsed record buyer back into the market place — thereby ensuring pre-recorded music's place in the leisure market of the future."

"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."

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Tony Mitchell talks to

Tracking Sting down to his lunchtime retreat within the maze of Shepperton Studios, where he's currently filming 'The Bride', proved to be less difficult than I'd feared.

I simply followed the long trail of glitter which led to the control room of the recording studio where he's doubling as producer for a new band called 'A Bigger Splash'.

My initial belief that Sting had succumbed to an early seventies fashion kick was dispensed only when I learnt that he'd just been filming a glitter party scene for the movie – a romantic version of the Frankenstein story said to be more in keeping with Mary Shelly's original story than the Karloffian video nasties we're all familiar with.

And there he was, lounging against the control room wall clutching a Fender bass and looking only slightly 18th century in ruffle-necked shirt, brocade waistcoat and riding breeches. His assistant Danny was despatched to make some tea.

Sting bought his Synclavier just six months ago, and like a good novel he's hardly been able to put it down since. His enthusiasm for it is impressive – a combination of reverence for its technical achievement and childlike amazement at the creative possibilities he's still discovering. Ask him to sum up its potential impact on music making and he'll come up with a modest comment such as:

"It's as radical and important an invention as the piano was centuries ago." And so, on to the first question.

MITCHELL: "What was it that first made you think this might be the machine for you?"

STING: "It was a sort of dream of mine, when I first started to actually write music down on a staff – you know it's impossible to read after half an hour – that it would be great if everything you played on a keyboard immediately transmitted into notation. I was sure one day someone would invent it. And one day I was looking at some roadie's magazine in America – and there it was! The Synclavier did it.

I was totally over the moon and it was only then that I got to find out about all the rest of the functions of this amazing machine. And it's great fun, it really is.

Now it's kind of taken over my life. It takes a lot of technical application which I think is fun, because it's about learning something totally new, but there's no way you can use it the day you get it"

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

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 same," and because he was inspired to write music by the sound an instrument makes, he was always trying new instruments, and that the synthesiser element of the Synclavier had "this wonderful range of warm, organic, rich sound which makes me want to play with it"

And with the computer, he says, you have a system which allows you "to compose beyond the limitations of your physical skill – in fact beyond the limitations of anyone's physical skill."

STING: "Another thing is that I've never worked with an orchestra before it would be a very expensive experiment for anyone to hire an orchestra for the day

to see what happened. But with the Synclavier I have an orchestra at my fingertips."

MITCHELL: If that sounds a mite indulgent, then don't think Sting isn't aware of it. He knows devices like the Synclavier are often branded as rich men's toys but the integral facilities and the constant updating process initiated by the Synclavier's designers convinced him that it would be a very sound investment.

STING: "It's almost the responsibility of those with enough bucks to invest in this kind of thing. It's like, the only people who could afford orchestras in the days of Mozart and Beethoven were the crown princes of Europe. And us rockstars 'ave taken over from that. I see myself as a kind of Medici of the Arts in the 1980's – know what I mean?" (ha-ha)

"One interesting feature of the Synclavier is that it translates tempo to frame time"

MITCHELL: "Has your experience with the Synclavier turned you on to computing generally?"

STING: "No – I'm not really into home economics!"

MITCHELL: "You don't feel the need to have a machine that'll address a lot of envelopes for you?"

STING: "No, I've got Danny to do that!"

MITCHELL: "Can you use the computer for anything else?"

STING: "Well there's a floppy disc floating around somewhere, so you could do your accounts on it, in between scoring something."

MITCHELL: Stifling an inclination to say what a good idea it was to have a musical instrument that can tell you how much you've got left in the bank after you've paid for it, I moved on instead to raise with Sting one of the criticisms which is sometimes voiced against the Synclavier – its restriction, on the digital sampling side, to monophonic sampling.

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."

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 wave form. 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?"

*"You can compose beyond
the limitations of
your physical skill—in
fact beyond anyone's
physical skill"*

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."

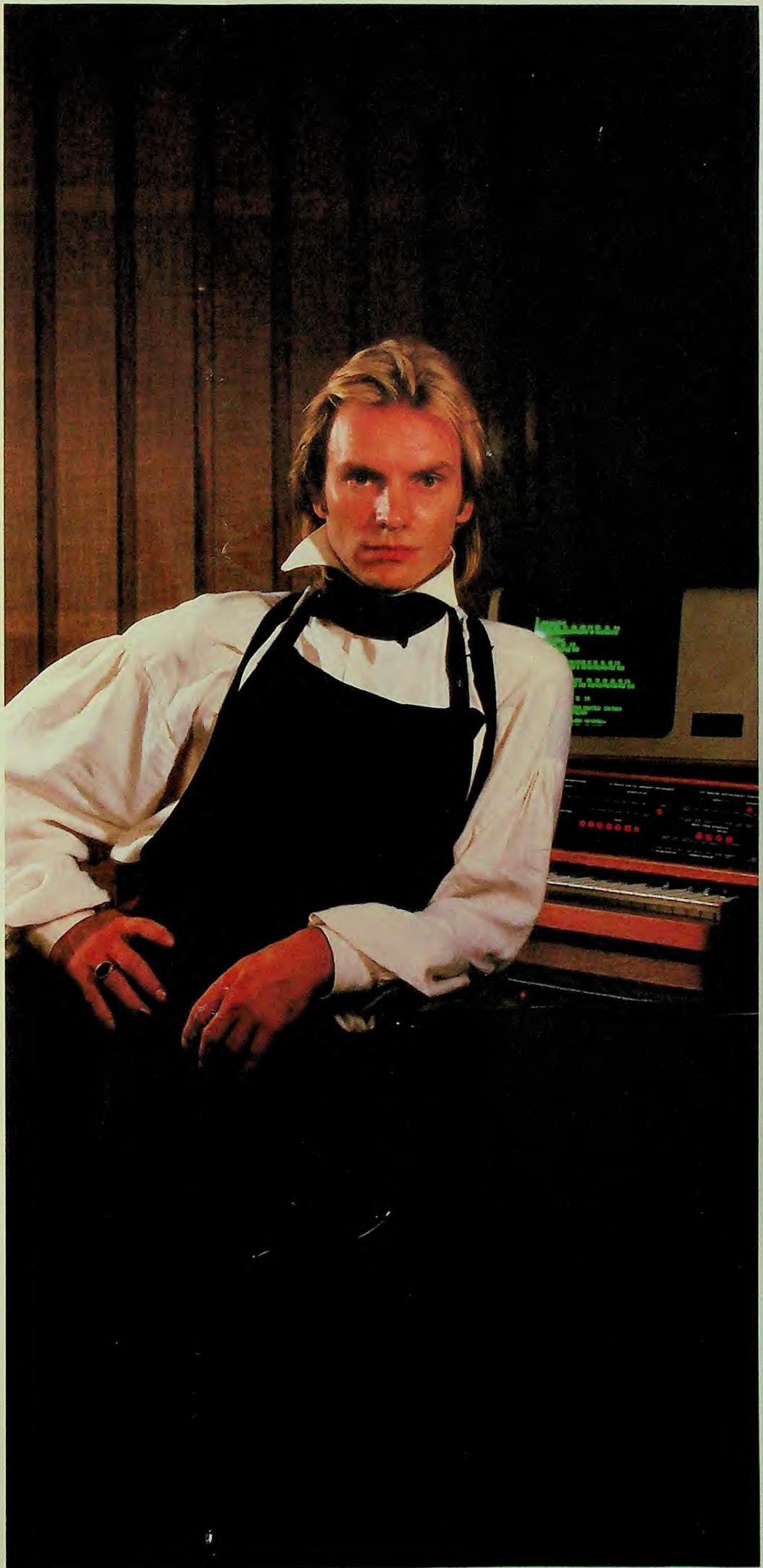
MITCHELL: "I know, but you had other qualities as well."

STING: "Tight trousers."

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DOES THE Team Think . . . the panel for the open forum at the APRS/Music Week Digital Seminar featured (l to r): Clive Swan (PolyGram), Chris Hollebone (Sony), Mike Jones (audio consultant), Pip Williams (producer), Bob Hine (APRS committee member and chairman for the day's proceedings), Roy Prendergast (Music Design Group, USA), Richard Elen (audio consultant/producer/journalist) and Ben Turner (Tape One, London).

The panel fielding questions in the open forum which closed the day's proceedings had a variety of subjects to deal with, ranging from potential world compact disc capacity to the future of F1 as a format, and from the labelling of tape boxes to the sound quality in the BAFTA theatre itself.

Digital seminar

A GOOD number of useful suggestions were made from the audience of around 200 industry people who came rather more from the recording side than the record side of the business.

Keith Yershon of Old Gold Records — which apart from the PolyGram group and a couple of independents was one of the few record companies present at the seminar — summed up a lot of the day's feelings: "I have noticed a degree of cynicism and scepticism from the technical side of the people in this forum, regarding the attitudes of the record industry in providing the sort of quality of master tapes required for the future development of compact disc."

"May I suggest that through the auspices of the APRS and the BPI that a forum be organised for marketing, A&R and production personnel of record companies who really are not aware of the way technology has developed so rapidly, and maybe a paper could be provided to show just what is required through the whole process."

Yershon's suggestion prompted the predictable reply from Bob Hine: "This seminar was directed at production and A&R people at record companies, but where are they? They weren't here last year either." A suggestion from the panel that the record companies were not there because they were all out to lunch was greeted with a degree of mirth, but Hine did add that the APRS does "talk with the BPI", but that there's "not a lot of action on their side".

And it was perhaps unfortunate that a BPI spokesman who had been present throughout the day's proceedings was not given more of a chance to air his and his organisation's views. But among the rumblings and wisecracks of various panel members, one did gather that the BPI is considering, rather more closely than many suspected, the possibilities of putting into action the ideas mooted by Keith Yershon.

Communication between the recording industry and the record industry, between those who record and produce the music and those who sell, market and promote it, has never been more than tenuous, but perhaps it would help all concerned if both sides climbed down a rung or two and actually put their heads together, rather than firing off volleys of abuse from a distance. Perhaps next time . . .

Meanwhile, back to the open forum. The need for further education on all aspects of digital recording was discussed throughout the day.

The correct labelling of tapes, what they consist of, where they've come from and what format they were recorded on, appears to be one of the industry's bugbears. Criticism of record companies being seemingly unable to supply original masters, or tapes suitable for CD mastering was a feature of the day.

But according to at least one speaker from the floor, a tape duplicator, the studios themselves are not blameless in this regard — "Few tapes we receive from studios state from which studio they came, or mention the technical standards to which they were recorded. We get tapes which don't say if they're F1 or 1610, no reference tones, no track listings, no timings — We can't take it up with the studios concerned because we don't know which studios the tapes come from."

From the panel, Ben Turner said they had the same problem at Tape One, especially with U-matic tapes, and that the situation was "abysmal". Pip Williams said: "It's all to do with ignorance of the subject. That's why we're all here. Compact disc is a very high quality format. Only by making the record companies and producers aware of what is required are we ever going to be able to give the mastering houses what they require."

A speaker from the floor, citing the recent *Billboard* report that in the US RCA Records was prepared to put funding and finance into the digital recording of its non-classical artists, asked whether or not record companies in the UK should be pushed to do likewise.

Pip Williams answered: "In my experience, when I've gone to A&R men and business affairs people at record companies and tried to get a budget to make a digital recording, the reaction has generally been one of hands-up in horror. Really, I think we all have a responsibility to show that you can make a digital album for a realistic sum. Once the artists are educated or aware of the fact that they can get into the studio, get down to work and make an album in half the time it takes at present, then I think you will find record companies more inclined to invest in digital recording."

"In order to go forward in the digital age, there's probably a case for going backwards into recording with the same kind of disciplines used when we were recording with 4 and 8-track. It's irresponsible for producers and artists to mess around during valuable studio time. They should concentrate on making sonically excellent product rather than writing songs or eating curries."

The question of when, if ever, are we likely to see the arrival of the compact digital cassette was taken up by Chris Hollebone: "Two proposals are currently being studied in Japan, one for rotary head, one for stationary head. The information I've got leads me to believe that rotary head will win hands down. At some stage soon, you will see a major announcement from the Japanese industry on recording mediums using a cassette format."

To this, Richard Elen proposed: "I would suggest to record companies worldwide that if and when a digital cassette format is adopted, no pre-recorded material whatsoever is released on it, and it should be maintained as a record/replay domestic format only. The reason for this is, given the digital medium, a little factory in the Far East would be able to bash out counterfeit cassettes to its heart's content at very low cost indeed. If you don't release any pre-recorded material in that 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.

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extra

Mastering engineer in 'unique position'

THE PROBLEMS faced by CD mastering engineers were detailed and illustrated by Tape One's Ben Turner.

"When dealing with CDs, the engineer knows that whatever decisions he makes will all be heard with crystal clarity by the listener at home who will be in a position to hear and criticise 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, speculation 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 various pros and cons of the different possibilities that CD mastering engineers could follow.

Quality

"An eq'd copy is at best a 'satisfactory' tape to master a CD from, provided that this copy is of excellent quality," said Turner. But he then went on to explain that this was not really the best solution.

"If we start with the somewhat bold thesis that a CD is of inherently better quality than a vinyl disc or cassette, then obviously the CD preparation should precede the analogue cutting or cassette mastering. So the producer should attend the CD preparation process and make all the necessary artistic changes. From the tape thus prepared, digital copies can be made for the other mediums to use.

"At the moment there are few rooms or engineers that specialise in this sort of work. As an interim measure, it is probably necessary to use cutting engineers — after all, they

have vast experience in dealing with tapes and producers, musicians and record companies. They should be asked to prepare a digital tape which artistically reflects the wishes of all concerned. This tape can be used to cut from, and with sides one and two joined together can be used to create the finished CD master."

Another problem cited by Turner was when a CD is being prepared in a different country to where the master tape is held — "Unless the producer and master-tape can be brought over, there is little room for manoeuvre here.

"The easiest solution is to use an eq'd production master. The problem being that in all likelihood the tape provided will be an analogue copy of an analogue eq'd tape. In other words, from a digital master, an analogue production master may be made; from this another copy is made and this copy sent for CD preparation.

"I have had to work from a 15 ips eq'd copy, knowing that there was a digital eq'd copy made at the time of the cut. Record companies should therefore insist that knowing that an original tape has been recorded digitally, that whether a copy of the master or an eq'd copy is sent, it must be a digital copy."

On the subject of level, Turner pointed out that the louder a signal is recorded onto a digital system, the less distortion and less noise there will be. "When transferring analogue material, the CD engineer can take some time and trouble making sure that the transfer is at the highest possible level. If, however, he is dealing with digital tapes, he can increase the level if it appears to be too low, but this is more a cosmetic move to keep the factories happy."

With 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 is used so that low-level passages are free from any noise. "One could argue the merits of either case," added Turner. "When transferring from analogue tapes I prefer to follow each factory's recommendation."

And he added a word of caution: "The CD player is programmed to de-emphasise those tracks which have emphasis, and provided there is a silence between tracks where the emphasis condition changes, there is no problem. What is an absolutely unforgivable sin is for the emphasis to change in the middle of a track. This is because a CD player cannot change mid-track. Please take great care when editing a track together from various digital sources, where some have emphasis and some do not."

Problems

The "thorniest" of the mechanical problems facing the CD mastering engineer, according to Turner, is the filling-in of the "infamous" mastering sheets issued by the CD plants. This subject will be covered — space allowing — in next month's Studio Extra.

Referring mainly to analogue tapes which may be of uncertain origin or of uncertain quality, Turner finished his presentation by suggesting what the CD engineer can do to improve the quality of the tapes he receives.

"Record companies, understandably, wish to release back-catalogue on CD, some of it going back more than 20 years. Unfortunately, it would appear that many of these companies are uncertain where many of their original masters are located, and as a result, I have been presented with fourth or fifth generation copies of sometimes quite dreadful quality.

"Record companies should therefore make every



BEN TURNER of Tape One

effort — which will involve some expense — to locate a tape, which if not the original master, is as near to it in quality as is possible. 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 one an idea of the audio quality of that particular tape — although it is peculiar how often a scruffy 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 in such a way that at the edit point, the level or eq changes at the precise point required."

Turner played various examples of how tapes could be improved for CD, and added: "It is perhaps worth mentioning that these are processes that take time to do, especially 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."

Digital seminar

Digital Dream now a reality

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 sound if recorded and edited digitally.

Introducing the film, Roy Prendergast of the Music Design Group of LA said that one of the interesting aspects of the project was the real uncertainty of the value of digital over traditional audio analogue techniques.

"This was an 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 typical human malaise of entrenchment where techniques are concerned. Our thinking was that in theory 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 edited together at Glen Glenn Sound in Hollywood. All assembly was done to picture; at no point in the post production did the sound go into analogue, except that an analogue console was used for the final mix.

All the music editing was done electronically, using a BTX shadow synchronisation system. This allows film style editing within the video tape format.

After detailing the various processes used to create the soundtrack, Prendergast listed the "inhibiting factors" surrounding digital audio and motion pictures.

"First — and most predictable — is the natural resistance for producers to let us loose with this new technology on their very expensive pictures — especially if their picture is going to be the first one. At present interest is coming from the speciality producers, though there are serious discussions underway with a number of major producers concerning digital audio and theatrical features.

"Another negative factor is cost, specially for the post production facility — a considerable investment when magnetic film's working quite well, thank you . . .

"Interestingly, another negative point is the attitude of the mixers themselves. Because of the extremely clean nature of digital tracks, a mixer's skill — or lack of it — is naked before the world. He doesn't have a noisy corner to hide in and the creative demands placed on him are increased considerably."

On the positive side, Prendergast said: "Digital audio and pictures can expand the audio language of film. It permits us to use that subtle quiet wind we always wanted to use, but never did because we knew it would get lost in the noise build-up through all the pre-dubs.

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

"In coming from 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."

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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 latest Now That's What I Call Music compilation, Now 4."

The Teldec DMM technology involves cutting into copper for direct production of the mother, and by thus eliminating three stages of



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

the previous sequence, establishes 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 establishing at Abbey Road of the "ultimate analogue cutting room".



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 Baker, the studio has revised its rates and attracted a wide range of new clients. Jeff (Skunk) Baxter of Doobie Bros/Steely 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 Rowday has been recording Grant Santino (the former World Disco Dance Champion), and Dee Harris from Fashion has been co-producing a track for the infamous Michael Hizer. 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 DIDLOCK has joined Marquee Electronics as sales engineer. His special responsibility will be for the Adams Smith System 2600 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 Beltane 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 Todd.

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.

Two new Soundcraft compact consoles

SOUNDCRAFT IS introducing two new consoles — the Series 600 and Series 500. Both consoles are compact and offer a wide selection of features and facilities for the smaller studio and, in the case of the 500, the live performance market.

The Series 500 features eight buses selectable in pairs, with six auxiliary sends and individual channel outputs. EQ is provided on the monitor/effects return section, and the console includes front and rear-panel control room monitor outputs plus rear-panel studio monitor connectors. All inputs and outputs (except for channel line out and inserts) are balanced.

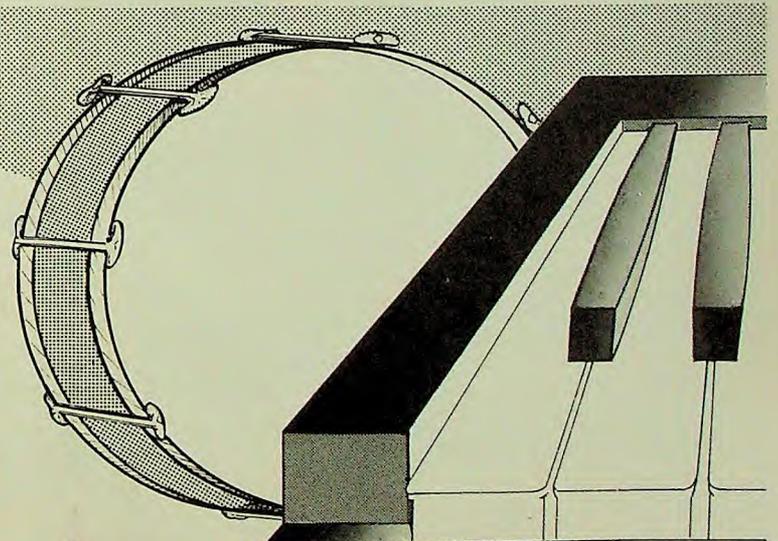
The Series 600 is a low cost recording console aimed at the 8 and 16-track operation, available in 16, 24 and 32-input configuration, the standard console is fitted with a full 16-track monitoring section with normalised returns. Added flexibility is provided by means of direct channel outputs. LED metering is standard.

Both the series 600 and 500 are available from Soundcraft and its distributors from this month.



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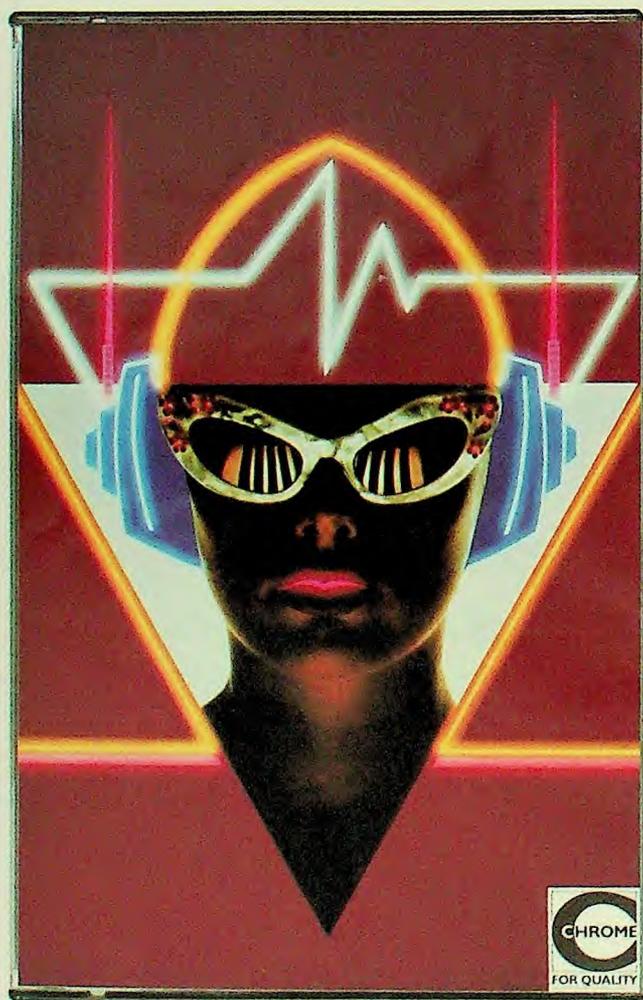
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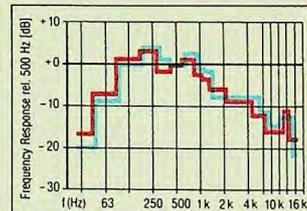
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WITH EXACTLY a year since the previous AES convention held in the US (the May Anaheim event was a "conference" and not as well attended), most observers expected a large-scale event. They were not disappointed — in fact the predictions came rather too true for some.

With a record number of exhibitors — up by 25 per cent on previous years — the organisers were forced to limit the maximum booth size. A large number of exhibitors were there for 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 buyers and "observers" — the latter category including students who may well be the cheque-signers in tomorrow's recording studios. But this year exhibitors reported more than usual there to purchase new gear.

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. The buzz-words — as one would expect — included "digital audio", and to a lesser extent the need for audio/video interlinks.

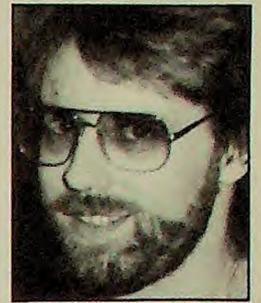
As in previous years, British companies had a strong presence at the convention, and the strength of the US dollar made British products a particularly wise investment for the Stateside buyer — so much so that the advertising manager of *Recording Producer*, one of America's leading pro-audio publications, was moved to comment that British manufacturers "stole the show".

Prominent at the convention were Britain's console manufacturers, with Solid State Logic attracting a good deal of attention at the US premier of its new SL5000M series of broadcast-production-orientated consoles, the prototype of which drew fascinated looks. SSL is poised to hit the US market in earnest, setting up regional offices in major recording centres (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

Richard Elen, right, reports from the 76th AES Convention in New York.

AES: US dollar helps British steal the show



little more than half those in London alone. It looks set to extend its domination of the top-end market to North America, and one can only wish the company every success, as it has earned its reputation.

Soundcraft is doing similarly well in its market following the establishment of a New York office (it has had a base in Los Angeles for some time). Its TS24 in-line console — shown for the first time with the Audio Kinetics 'Mastermix' system, a recently announced option — drew enquiries from many US studio owners.

Soundcraft was also exhibiting GML's automation system, which will be available as part of a new Soundcraft top-end automation package in the next few months. Its room was packed throughout the convention.

Amek — another successful UK manufacturer with its own US subsidiary — had a massive 3500 console as the centrepiece of its booth where, also displayed to great interest, was the HBB Clue computer-based digital audio system for use with F1-type recordings.

Neve was very much in evidence, with an array of high-tech consoles including the new DSP (Digital Signal Processing) console destined for the disc and CD facility Tape One in London.

Bill Foster of Tape One, who has been successfully using a "mini DSP" for some months, was on hand to discuss the console and its facilities with many interested disc-cutting engineers who tackled him with detailed questions.

It is no accident that the most successful of the British companies in the US are those with their own subsidiaries. Consequently, more manufacturers are following this course. Technical Projects, for example,

announced the setting-up of its new US subsidiary at the show.

On the digital audio front, Quad-Eight was demonstrating a new digital fader, while Compusonic was discussing and demonstrating a new digital audio system, based on floppy-disc storage and sophisticated data-compression techniques. The system includes digital mixing and may well be particularly useful for digital editing and mastering applications.

Both Studer and Sony were showing off their Dash-standard digital 2-track recorders, and both will be available in a few months.

Music technology is playing an increasingly greater part at AES conventions, and it was no surprise to see most of the major manufacturers exhibiting. Star of the show in this respect was Fairlight, which was showing not only the enhanced CMI (Computer Musical Instrument) systems, but also premiering the CVI — the Computer Video Instrument — a highly sophisticated video effects and processing system.

Also demonstrated for the first time was the British Synthaxe, a guitar-like digital synth controller interfaced to a synthesiser via the MIDI (Musical Instrument Digital Interface) system. MIDI is virtually essential for modern music systems and was also the subject of one of the workshop sessions, which are an increasingly important aspect of AES conventions. New England Digital's Synclavier and Kurzweil's 250 also drew a lot of attention.

Active in a verbal sense was SPARS, the Society of Professional Audio Recording Studios (the US equivalent of the APRS), which held a number of discussions. The most important was the now-regular meeting on the

economics of running a recording studio — US studio owners have a highly developed management sense.

SPARS is an increasingly important collaborator in AES conventions in the US, and as usual it had its own hospitality suite which became the meeting point for many industry personalities after "closing time".

There was also a great deal of interest in signal processing systems, especially from British manufacturers Klark Teknik and Advanced Music Systems, while in the demonstration rooms surround-sound techniques drew a lot of attention.

Hugo Zuccarelli's binaural demonstrations had the crowds glued to their headphones, and the company announced the intention of the US's National Public Radio system to make Holographic broadcasts.

Meanwhile, many engineers were fascinated to experiment with the British Ambisonic surround-sound mixing system — CBS is running a nationally-networked weekly TV series with an Ambisonic 2-channel soundtrack.

Exhibitors were mostly happy with the convention, but some expressed misgivings: the show had been so crowded for some — due to the length of time between this and the previous US convention — that they tended not to have the time to sell a complex item like a recording console before getting interrupted by another enquiry.

Exhibitors were also concerned about the fact that the SMPTE (Society of Motion Picture and Television Engineers) convention — an increasingly important one for audio manufacturers — followed hard on the heels of the AES.

As a result, the AES

governors decided that after next year, there will be a single AES convention in the US every year, alternating between East and West Coasts. The SMPTE convention will be held on the opposite coast every year.

In the meantime, 1985 will see the traditional format of US conventions re-established, with a West Coast convention in Anaheim in May, followed by an autumn New York convention.



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Go! Service as Whaam expands

WHAAM!, 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 Camberley, have a double A-side single, *It Makes Me Realise/Too Much To Hide*, which will be released on November 24.

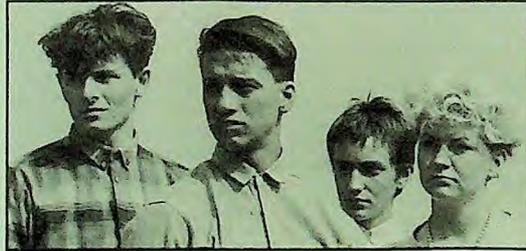
Sheffield trio, *A Thousand Violins* (previously *The Page Boys*) also have a single out on November 24. Called *Halcyon Days*, it is described by the band as *Burt Bacharach meets The Smiths.*

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 Traitors 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 libel.

A mini-LP should be out soon from garage band, *The Psycho Daises*, 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

Tracking...

PASSION RECORDS' latest single is *I Don't Give A Damn* by Nicci Gable, whose singing career started at the age of 17 when she won a nationwide talent contest run by *The Sun* and subsequently toured with Hall and Oates... *Venus In Furs* have their debut album *Platonic Love* as the second release on their own *Movement Records* label, available direct from 92a Trafalgar Street, Brighton, Sussex. Available in a full-colour picture sleeve... *Sterns African Record Centre* has several new releases including a seven and 12-inch single *Come To Africa* by *Hi-Life International*, *Onyeka Onwenu's* *Trina 4* (Highland Town) and *Ozo's* *Why Waste* (Zainab)... *The Flood* release their first single, *Cold Cold World*, on the *Midnight Music* label — the A-side was recorded in Cologne earlier this year and produced and engineered by *Rene Tinner* who has worked with *Killing Joke* and *Ultravox*. *Midnight* is also rush-releasing a new *Robyn Hitchcock* and *The Egyptians* recording, *Bells Of Rhymney*, and royalties will be donated to women's support groups to be distributed to striking miners' families... *The Pleasantly Surprised cassette* label releases *More Favourite Fairy Tales* by *Band Of Holy Joy*... *Sad Lovers And Giants* have their third LP *In The Breeze* featuring demos, out-takes, live recordings and their *John Peel* live session, on the *Midnight Music* label... *The Fifties* hit, *In The Middle Of The House*, originally recorded by *Alma Cogan*, is revived by the *Back Bite Band* on the new *A&R World* label, licensed through *Multiview* and distributed by *PRT*... *Twist And Shout Music* has launched an indie label *Fire*, and their first release is *Diving For Pearls And Other Treasures*, a 12-inch single by *1000 Mexicans*, followed by other singles from *The Blue Aeroplanes*, *Pulp* and *The Committee*, an archive LP from *Lives Of Angels* and *1000 Mexicans'* debut album. The label is based at 12 Kingdon Road, West Hampstead, NW6 (01-794 7304)... *Julian Henry's* label *JSH Records* has its second release out, *My Favourite Girl/It Rained On Monday Afternoon* by *The Hit Parade* distributed by the *Cartel*, and the band are touring to promote the single... *Soho Records* has released *Shoot To Kill* by *The Dragees*, distributed by the *Cartel*. As the label name suggests it is based in the heart of Soho at *Rupert House*, *Tisbury Court*, *Rupert Street*, *W1*... *Elastic Music's* latest release is *Living It Up/Queue Up* by *Tiny Town*, and will be followed next month by a single from London band *Big Red Boat*. There will also be a mini-album by *Tiny Town* in January, and an EP from Australian group *The Frontier Scouts*. Label boss *Geoffrey Tittley* says: "We are concerned with releasing records by groups who are prepared to contribute time and energy towards all aspects of recording and releasing records"... *Mausoleum Records* has rush-released a Christmas single, *Jerusalem* by heavy metal band *Wildfire*... London quintet *Big Bang* have released their 10-track debut album *Initial Flash* on *Oryx Records*, available from 22 Shelgate Road, London SW17.

Alien Sex Fiend follow their *Dead And Buried* Single with a new album, *Ciid Bath*, featuring seven tracks all of which have been featured live and on *John Peel* sessions. The LP on *Anagram Records* was released last week (9)... *Red Guitars*, currently enjoying their fourth consecutive top three indie hit with *Marimba Jive*, release their debut LP this week — *Slow To Fade* on their own *Self-Drive* label through *Red Rhino* and the *Cartel*... Second release on the *Sub Zero Music* label is *Shadow Of Love* the debut single by Birmingham band *Beshara*. *Sub Zero's* *Mike Hamblett* said: "The philosophy behind the company is to project the talents of bands based in the Midlands"... *Sledgehammer* have an anthology double album *Kastle Killers* released throughout Europe by heavy metal specialists *Mausoleum Records*.

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Illuminating the best dressed indie

JUST OUT on *Illuminated* — which is poised to become the best-dressed indie around — are new singles by *Dormannu* and *Andi Sex Gang*, writes *Danny Van Emden.*

Dormannu'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 flyposter campaign. *23 Skidoo* also have their *Fetish* LP reissued 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, *IRA* (*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 responsible for *No Sell Out* by *Malcolm X*) and *Adrian Sherwood*. All proceeds will be donated to the *Miners' Solidarity Fund*, or in the event of sequestration, distributed to the miners by other channels. *Strike* is released by *Rough Trade* next Friday (16).

Hawkwind — no panic

HAWKWIND'S NEW album, *This Is Hawkwind: Do Not Panic*, is set for release on *Flicknife* via *Pinnacle* on November 16 and was recorded during 1984 summer festivals. The first 10,000 copies will come in a gatefold sleeve and include the album plus a 12-inch EP. *Hawkwind* play a series of UK dates starting November 16, and *Flicknife* will be backing the album with a "major consumer press advertising campaign".

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THIS WEEK
LAST WEEK
WEEKS ON CHART

1	NEW	THE PRICE	New Model Army	Abstract ABS 028 (P)	
2	2	10	KANGAROO	This Mortal Coil 4AD AD 410 (I/P)	
3	12	2	I'M JUST A DOG	The Meteors Mad Pig PORK 1 (P)	
4	NEW	E.S.T. (TRIP TO THE MOON)	Alien Sex Fiend	Anagram/Cherry Red ANA 25 (P)	
5	10	2	HOLOCAUST	Fauline Murray & The Storm Polestar/PSTR 001 (I/Red Rhino)	
6	6	3	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang Imp/Demon IMP 003 (I/RT/MW)	
7	1	6	MARIMBA JIVE	Red Guitars Self Drive Music SCAR 14 (I/Red Rhino)	
8	9	3	BEWARE THE WEAKLING LINES	Yeah Yeah Noh In Tape IT 010 (I/Red Rhino)	
9	4	9	OUT OF THE FLESH	Chakk Double Vision DVR 6 (12" only) (I/RT)	
10	20	2	CALAMITY CRUSH	Foetus Art Terrorism Self Immolation/Some Bizzare WOMB FAT 11.12 (12" only) (I/RT)	
11	NEW	SOMEBODY/BLASPHEMOUS RUMOURS	Depeche Mode	Mute 7BONG 7 (I/RT/SP)	
12	5	4	SHADOW FIGURE	Marc Riley & The Creepers In Tape IT 009 (12" only) (I/Red Rhino)	
13	NEW	NEVER AGAIN	Pete Shelley	Immaculate IMMAC 1 (IDS)	
14	11	7	IT'S A HARD LIFE	Omega Tribe Corpus Christi CHRIST ITS 12 (I)	
15	3	12	MASTER AND SERVANT	Depeche Mode	Mute 7BONG 6 (I/RT/SP)
16	8	8	MUSIC TO WATCH GIRLS BY	The Higsons	Upright UP 9 (I/RT)
17	32	2	SWEETEST EMBRACE	The Orson Family	Orson Enterprises OE 2 (I/RT)
18	14	10	THE GARDEN OF ARCANES DELIGHTS (EP)	Dead Can Dance 4AD BAD 408 (12" only) (I/P)	
19	7	4	WHO'D HAVE THOUGHT	Hurrah	Kitchenware SK 14 (I/RT)
20	13	11	BEAUTIFUL MONSTER	The Folk Devils	Ganges RAY 2 (I/Red Rhino)
21	29	3	BELA LUGOSI'S DEAD	Bauhaus	Small Wonder TEENY 2 (I/Backs)
22	45	2	I BLOODBROTHER BE	Shock Headed Peters	et EL 1 (I)
23	17	12	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT 166 (I/RT)
24	19	7	DIRTY	Hard-Corps	Survival HC 1 (12" only) (I/Backs)
25	48	2	MACHINE GUN KELLY	Angelic Upstarts	Picasso PIKT 001 (12" only) (IDS)

26	38	4	PILLS	New York Dolls Fan Club NYD 1 (I/RT)
27	31	2	PROPAGANDA (1984 MIX)	Play Dead Jungle JUNG 17 (I/J)
28	23	9	RAPE	Zos Kia All The Madmen MAD 8 (I/RT)
29	28	12	DEAD AND BURIED	Alien Sex Fiend Anagram/Cherry Red ANA 23 (P)
30	25	87	BLUE MONDAY	New Order Factory FAC 73 (12" only) (I/P)
31	15	8	ELECTRIC FIT (EP)	The Prisoners Big Beat SW 98 (P)
32	26	14	WALK INTO THE SUN	March Violets Rebirth VRB 23 (I/Red Rhino)
33	18	5	GHOSTS	X Men Creation/Artefact CRE 006 (I/RT)
34	NEW	UPSIDE DOWN	Jesus and The Mary Chain Creation CRE 012 (I/RT)	
35	33	13	COTTAGE INDUSTRY	Yeah Yeah Noh In Tape IT 008 (I/Red Rhino)
36	41	2	LIVE AT THE CENTRO IBERICO (EP)	Conflict Mortarhate MORT 7 (I/J)
37	40	2	WHAT IS THE BANE OF YOUR LIFE	Phillip & His Foetus Vibrations Self Immolation/Some Bizzare KX 07 (I/RT)
38	34	60	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I/P)
39	24	8	SCARECROW (EP)	Wolfgang Press 4AD BAD 409 (12" only) (I/P)
40	39	30	PEARLY-DEWDROPS' DROPS	Cocteau Twins 4AD AD 405 (I/P)
41	37	26	SPIRITWALKER	The Cult Situation Two SIT 35 (I/P)
42	42	9	ACCELERATION (REMIX)	Bill Nelson Cocteau COQ 15 (IDS)
43	22	5	FURIOSO	Furyo Anagram/Cherry Red 12 ANA 24 (12" only) (P)
44	27	5	FEVER CAR	Hula Red Rhino 12 REDT 46 (12" only) (I/Red Rhino)
45	21	9	DO WHAT YOU DO	Charged G.B.H. Clay CLAY 36 (P)
46	16	9	SUNLIGHT BATHED THE GOLDEN GLOW	Cherry Red CHERRY 81 (P)
47	35	3	THIS CHARMING MAN	The Smiths Rough Trade RT 136 (I/RT)
48	46	7	GROOVE JUMPING	400 Blows Illuminated ILL 4812 (12" only) (I/J)
49	30	5	THE BUSHES SCREAM WHILE MY DADDY PRUNES	The Very Things Reflex RE 5 (I/RT)
50	NEW	CONSPIRACY	Play Dead Clay CLAY 40 (P)	

THIS WEEK
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WEEKS ON CHART

1	1	5	IT'LL END IN TEARS	This Mortal Coil 4AD CAD 411 (I/P)
2	2	4	REVENGE OF THE KILLER PUSSIES	Various Anagram/Cherry Red GRAM 17 (P)
3	NEW	NATURAL HISTORY	March Violets Rebirth VRB 25 (I/Red Rhino)	
4	4	6	HOLE	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)
5	5	38	THE SMITHS	The Smiths Rough Trade ROUGH 61 (I/RT)
6	3	6	ATOM DRUM BOP	The Three Johns Abstract ABT 010 (P)
7	NEW	SLOW TO FADE	Red Guitars Self Drive SCAR LP 1 (I/Red Rhino)	
8	9	3	THE CURSE OF THE HIGSONS	The Higsons Upright UPLP 6 (I/RT)
9	6	5	SEX BEAT	Gun Club LoRta SO 21 (I)
10	13	3	NATIVE SONS	The Long Ryders Zippo/Demon ZONG 003 (I/RT/MW)
11	11	54	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I/P)
12	15	3	ALL PART OF GROWING UP	Lost Cherries Fight Back FIGHT 6 (I/J)
13	20	2	THE STRANGE IDOLS PATTERN . . .	Felt Cherry Red BRED 63 (P)
14	NEW	BULLSHIT DETECTOR VOLUME 111	Various Crass 1984/3 (I)	
15	8	51	SMELL OF FEMALE	Cramps Big Beat NED 6 (MW/P)
16	7	6	some great REWARD	Depeche Mode Mute STUMM 19 (I/SP)
17	14	10	BURNING OIL	Skeletal Family Red Rhino REDLP 44 (I/Red Rhino)
18	18	2	LIVE IN NEW YORK	Chaotic Discord Riot City CITY 008 (I/Revolver)
19	10	27	VENGEANCE	New Model Army Abstract ABT 008 (P)
20	19	9	SWEET SIXTEEN — It's Its . . . Sweet's Hits	The Sweet Anagram/Cherry Red GRAM 16 (P)
21	18	18	ROCKABILLY PSYCHOSIS/GARAGE DISEASE	Various Big Beat WIK 18 (P)
22	12	15	REVOLUTION	Theatre Of Hate Burning Rome TOH 2 (I/RT)
23	16	3	THEY MAY BE DRINKERS ROBIN, BUT THEY'RE . . .	Serious Drinking Upright UPLP 7 (I/RT)
24	25	2	TORTURED TUNES LIVE — THE OFFICIAL BOOTLEG	Major Accident Syndicate SYNLP 9 (IDS)
25	22	11	RED PATENT LEATHER	New York Dolls Fan Club FC 007 (I/RT)

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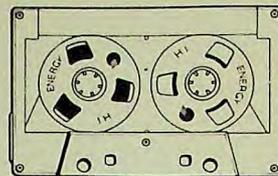
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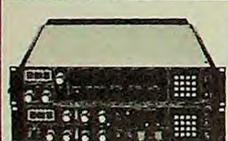
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