

MUSIC WEEK

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Indie industry in disarray as another distributor falls

IDS crashes owing £2m

THE UK independent record industry has been thrown into disarray with the news last week that distributor IDS had ceased trading only nine days after Pinnacle's bankers called in the receiver. One creditor, Starblend's Tony Harding, said after an informal meeting of creditors: "Our combined claim against IDS amounts to more than £2m."

Dozens of small labels, many of which stand to lose substantial amounts of money, now face a difficult future, scrambling for alternative distribution, or sitting tight and hoping for the best. The more successful labels are seeking refuge with the majors and it is inevitable that the shake-out means that indie labels and the artists will find it increasingly difficult to break into the market.

Certainly, the collapse of IDS, and the precarious position of Pinnacle — trading under the receiver in the hope of finding a buyer — will firmly put the brakes on the development of the indie industry which has mushroomed dramatically in the past seven years.

Bankers backing IDS called in the receiver at 12 noon last Tuesday and, unlike Pinnacle, the company ceased trading immediately. Receiver Bill Roberts implemented "quite a number of redundancies" in order to minimise costs.

Roberts added that "some people have expressed an interest in the company. There are orders in the books and supplies in the warehouse. It is possible that the company may be able to resume deliveries."

Founder directors Geoff Hannington and John Howes made no comment. Hannington was "on holiday"; and MW was unable to make contact with Howes.

Trisha O'Keefe of the Independent Labels Association, which represents many of the IDS and Pinnacle labels, told MW: "It's terribly sad but understandable — independent distributors have been victims of their own folly in taking on too many labels which are under-financed and run by people who know nothing about the industry."

She added that on many occasions records had received airplay and

generated orders with the result that "the distributor has suddenly found itself having to act as banker in order to capitalise on the exposure, and that is why matters have got out of hand."

"There now needs to be a strong re-grouping of independents who can help each other and find alternative methods of distribution. Now, more than ever before, the independents need to take a more aggressive stance in the marketplace and fight against the injustices which exist in copyright, manufacturing, airplay and distribution."

In its two year existence, IDS was associated with 52 singles which got into the industry chart, but of those only 11 moved into the Top 40.

Its biggest successes came with the Record Shack label — notably Break Machine's Street Dance which reached number three, and Evelyn Thomas' High Energy. The label last week moved swiftly to establish temporary distribution via CBS for its three pre-Christmas singles: Heartless by Evelyn Thomas, The Video Kid's Woodpeckers From Space and Hooked On Number Ones.

"I think IDS was taken by surprise as much as we were," said Record Shack's Geoff Weston. "We haven't had time to think about back catalogue."

Cambra Records' John Howard commented: "The IDS failure came as a shock to us. As far as we were concerned they were doing a great job with our product, but it really has left us in the mire. It's more of a headache in the short term — we have six releases scheduled between now and Christmas but the longer term won't be such a problem. We will have the situation sorted out within a week. As an established label we can get it together, but it's the smaller labels I feel most sorry for."

Peter Misson of Razor Records said: "We have no further releases planned between now and Christmas so we are going to sit tight and see

TO PAGE FOUR



CHRYSLIS IS hoping for a Bolero type success with Dragon Dance, a piece of music written, produced and arranged by Mike Batt, and performed by the LPO, used as their theme music by Karen Barber and Nicky Slater who are following in the skate tracks of Torville and Dean. The skaters are pictured with Batt on the ice at Nottingham last Friday shortly before they won the British Championship skating to Dragon Dance.

Songwriters sue Bienstock

NEW YORK: Songwriters Jerry Lieber and Mike Stoller are suing publisher Freddy Bienstock, their former partner. The writers claim that dissolution of the partnership in 1982 included provisions that Bienstock would offer them a half share in recent acquisitions, including Chappell Music.

Also in contention are acquisitions from the E B Marks catalogue and selected compositions by Shadow Morton, whose Leader Of The Pack is the title song for an upcoming Broadway musical based on the life of another songwriter, Ellie Greenwich.

STOP PRESS

PHONOGRAM IS losing its managing director, Brian Shepherd, and A&R director, Chris Briggs to A&M Records. Shepherd will move on January 1 to be MD of A&M and Briggs will join as A&R director.

Miners' strike hits sales

THE GENERAL trade slump in areas affected by the miners' strike is inevitably extending to record sales. But while some dealers are experiencing reduced turnover the overall picture is far less easy to gauge.

Among those who have been affected is Mike Lloyd Music's Newcastle Under Lyne branch: "Sales have certainly been hit," he says. "There are several familiar faces who are miners who just don't come in anymore. A lad came in yesterday, who is down the pits, and he normally buys five or six singles and an LP, yesterday he was scraping together for one single."

Casa Disco in Barnsley report a similar situation: "We are in the middle of a mining area and people haven't got any money. It affects everyone — kids who's dads are miners as well as young unmarried men. As the strike's gone on it's got worse and worse; we're normally a lot busier coming up to Christmas."

On the other hand, Taste Records of Penicuik, about six miles from Scotland's largest colliery, Bilston Glen, says its trade has not been affected at all.

On the distribution side Red Rhino and Nine Mile, who between them cover most of the North of England for The Cartel, report a slower than usual turn-over. Simon Holland from Nine Mile saying: "We've had comments from dealers that things are generally slack, but it's a general thing, not something you can put your finger on."

The intangibility of the effects of the strike is

something Spartan Records' managing director, Tom McDonnell highlights: "Obviously the strike is affecting trade generally, because people who can't afford food, can't afford records, but it doesn't seem to be having that sort of effect overall. Some of our highest returns are coming from affected areas. The effect the strike is having is very difficult to pin down."

This opinion is echoed by Dave Harmer, divisional sales manager at RCA: "It's a confused picture. I've asked the telesales department whether they have had any comments from dealers about the effects of the strike, but they have had none. And the regional managers' report for the north shows that the northern regions have done better than the south."

"Dealers are apprehensive, but if it's disaster up there it's not coming through to me, and we've got a good reporting system. The strike must be having an effect, despite the excellent figures, because miners and their families have been without money for about eight months now, but it's not the case that there's a problem."

John Mair, CBS sales manager, reports a reluctance among dealers in strike areas to order in large quantities. But says it is impossible to know the dispute's true effects because of the volatile nature of the business, at the same time acknowledging that well over 100,000 people who normally earn "reasonably good money" suddenly earning no money at all, must be having some effect.

BPI to seek rental Bill

THE BPI has confirmed its intention to seek a Private Members Bill during the present parliamentary session to "combat the growing problem caused by the unauthorised rental or hire of records" (MW November 17). The bill, similar to recently passed US legislation, would make rental or hire of records an infringement of copyright if carried out without permission of the copyright owner.

The need for urgent legislation arises from the threat specifically posed to compact disc development by "pirate" rental businesses which, says the BPI, are "growing at an alarming rate", and the future of CD is "in jeopardy".

The BPI believes that the principle of protection against unauthorised rental has all-party support and says that it has been sympathetically received by the Department of Trade.

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NEWS

German appeal to Government

BONN: THE West German record and music publishing industries have made a joint appeal to the Government for more effective action against home-copying and piracy. The latter are accused of being the main cause of a 12 per cent loss of jobs in the music industry since 1980.

A press briefing presided over by Dr Norbert Thurow, MD of the German group of the IFPI, and Dr Hans Wittgen, MD of the German Music Publishers Association, revealed that record company payrolls have dropped from 13,000 to 11,000, some publishers had cut staff by a quarter, and 3,000 jobs have been lost in the wholesale and retail sector. Many more of the 245,000 jobs remaining are at risk if effective legislation is not introduced against home-taping and piracy.

IFPI/GMPA research indicates that up to 90 per cent of protected works are being home-taped from records and radio, and sales of printed music have declined by 40 per cent during the last 15 years due to illicit photo-copying. It is also believed that one in every two video cassettes on the market is pirated, and both organisations believe the draft proposals being considered by the West German Parliament to combat the problems are inadequate.

More companies hit hard times

TWO MORE music industry companies have hit financial difficulties and have ceased trading. They are MVS (Record Pressing) and Bibi Magnetics, which specialised in a cassette custom service.

"It's very sad after three and a half years," MVS managing director Nick Flower told MW, "and it's basically due to a lack of work. Things began building up this year, but it was too late, and we've had to close the doors."

Bibi Magnetics MD K H Bourke-Borrowes was not available for comment at presstime.

Copyright reform; tell the consumer

THE URGENT need for writers and their professional societies to impress public opinion about the necessity for copyright reform and protection is highlighted in a 50-page survey prepared by Performing Right Society chief executive Michael Freegard for presentation at the 34th congress of the International Confederation of Societies of Authors & Composers (CISAC) held in Tokyo last week.

Freegard's document examines copyright in Europe in 1984, covering 34 European countries with a combined population of some 600m people. He emphasises the challenge to intellectual property protection posed by the new technologies and analyses the special problems arising from the application to copyright of the EEC competition rules.

He concludes that the present climate is "more favourable to the singer than the song, and to the consumer than the creator." However, Freegard detects "faint stirrings" of a renewed awareness that creative elements in society require both protection and nourishing, and advocates "intensive lobbying of politicians, press and public opinion generally for the adoption of an appropriate legislative programme."

The latter should include a royalty on blank tape and hardware, blanket licence schemes for reprographic copying, a statutory rental right in favour of the authors of all works incorporated in phonograms and videograms, strengthening of anti-piracy measures with more severe penalties and greater powers of search and seizure, and harmonisation of the term of copyright protection at the level of 70 years after the death of the author, especially in the member states of the EEC.



THE CREW of the satellite/cable Sky Channel daily pop show Sky-Fi Music celebrate the show's 100th episode. The Sky Channel service can now be seen in nearly 2m cable homes in the UK and Europe and the company claims it will reach 2.7m homes by the end of the year. Sky-Fi Music, currently running at one hour a day, is set to expand in mid-January.

Import ban

THE MCPS has imposed an import ban on Billy Ocean's Loverboy (US Jive/Arista 7-inch JS1-9284; Canadian Jive/Quality Jive 80; US Jive/Arista 12-inch JD1-9280); Canadian Jive/Quality JVD 026) at the request of Zomba Music Publishers.

Squeeze win royalty row

SQUEEZE HAVE won a court battle over royalties with former manager Miles Copeland, Jojiglow Ltd and BTM Records. A High Court judge last week made an order allowing some £100,000 in royalties, from hits including Up The Junction and Cool For Cats, now being held by A&M Records, to be unfrozen.

The band stands to receive a sizeable part of that sum plus royalties earned in the future, but the total amount is to be negotiated with A&M. The judge also ruled that £27,857 should be handed over by Copeland and placed in the A&M pool.

A counterclaim by Copeland that he was owed producer royalties and studio charges by the group was dismissed. The band recently split up but came together to fight the case.

Marathon set for C4

THE MARATHON five-and-a-half-hour European TV rock music programme going out in January on Channel Four (MW November 17) will feature Frankie Goes To Hollywood and Immaculate Fools in the UK segment produced by Tyne Tees' The Tube.

Tyne Tees executive producer Harry de Winter describes the programme as "the most ambitious European television project ever undertaken" and he revealed that talks are going on to have it broadcast in Iron Curtain countries in addition to the 13 European countries which will receive it.

American Commentary



One panel too far?

From IRA MAYER

NEW YORK: There may just be too many conventions and too many panels these days, as the following report by my colleague JoAnn Greco would seem to suggest.

The tone at New York's Fourth Annual CMJ Music Marathon (November 9-10) was one of general dissatisfaction with the state of all aspects of popular music today. CMJ stands for *College Music Journal*, but apparently not wanting to overly limit its appeal as an organisation, the tip-sheet publication sticks only to its initials. The convention's participants, however, had a not unexpected anti-establishment demeanor.

Prime targets were the commercial and unadventurous ways of radio and video, while the music makers on an artists' panel condemned the attitude of the record industry toward them. The one hopeful note was sounded by the group of individuals with, perhaps, the most to complain about — those who run independent record labels.

Solutions to the problems outlined by one and all were offered by the likes of Michael Plen (IRS Records), Eric Dufare (Cachalot Records), and Jay Ziskrout (Enigma Records), through general calls for persistence when dealing with radio stations; the need for establishing an image and presenting unique product; and looking to overseas markets in attempting to break an artist.

The Video's Role In Music panel got off to a promising start with moderator Todd Rundgren briefly disavowing himself from anything as "misogynist and violent as video is, and which allows someone like Billy Idol to flourish". He was by no means silent, however, as the panel launched into a debate over whether videos are, or should be, "commercials" or "art".

Other topics briefly touched upon were exclusivity, racism, violence and sexism, and the growing practice of record companies to charge for the use of videos. Ted Cohen of Westwood One (which produces syndicated radio programs) closed the seminar with an evaluation of video's lasting impact. "Video is here to stay," he said, "and its impact was proven last week when someone was elected because his videos were better than the other guys."

Mike Harrison, programme director of the California AOR station KMET, opened the Future Of Rock Media session by asking for the panel's definition of "rock". This led nowhere and was abandoned for attempts at classifying radio formats. Harrison put in a word for AOR, saying that the attitude of playing old "new" music before new "old" music (such as a new record by The Rolling Stones) was wrong. Other countered that CHR (Contemporary Hit Radio) is more open to new music than AOR — a reversal of the days when AOR was progressive and free flowing and CHR (or Top 40, as it was known until a few years ago) was tightly formatted.

The event finished with a bang with an artists' panel. Led by the snide posturings of Johnny Rotten, the seminar quickly deteriorated into a fiasco. Rotten lambasted the music industry as a "bunch of dirty, senile, old geriatrics who stifle, condemn and kill" musicians such as he. Between shrieking his lyrics into the microphone, "This-is-what-you-want-this-is-what-you-get!", and giggling with neighbors Johnny Clegg (of South African band Juluka) and Fred Schneider (ex-B-52s), Rotten did manage to praise the audience of college DJs: "This is what's happening, not the Top 30." And he exhorted music lovers not to "pander to the mediocrity running this country".

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NEWS

Clayderman —
TV ads set
for two LPs

TWO ALBUMS by Richard Clayderman — one recorded specially for the UK market, the other a Christmas LP which has already proved a big seller in Europe — are released this week by Decca, backed by an extensive point-of-sale campaign and nationwide TV advertising in conjunction with Woolworths.

The new LP, *Music Of Love*, is a "compilation of classic love songs" and features material by Cole Porter, Andrew Lloyd Webber, Lennon/McCartney and Elton John. The Christmas LP is in the mid-price range and includes *White Christmas*, *Jingle Bells* etc.

A dealer display pack with its own catalogue number (CLAY 3) is available and includes a browser box to take both albums, plus posters and leaflets.

Dean/Divine
in Proto push

INDEPENDENT PROTO Records is mounting big marketing campaigns to support albums from its key artists, Hazell Dean and Divine. Dean's *Heart First LP* will be backed with national press advertising, London underground posters and point-of-sale material.

The *Divine LP* is a greatest hits package, *The Story So Far*, culled from back catalogue material recently acquired by Proto plus recent singles and new material. *Divine* is undertaking a 20-date UK tour to support the album.

Now 4 among
Palace issues

THE FOURTH in line of the Virgin/PMI compilation music videos is released November 29, but *Now That's What I Call Music Four* will be distributed through Palace, Virgin, Gold Distribution, unlike the previous three which have been distributed by EMI. The record album will continue to be distributed by EMI.

Palace Video is rush-releasing *Ultravox: The Collection* music video, which like the album of the same name, features all the groups hits. TV ads which feature both the album and video are currently being shown on Central and Granada and will reach the South East by December 3. An extensive press advertising campaign is also underway.

● CBS/Fox releases *Meatloaf: Hits Out Of Hell* on November 30. A compilation of promos based on the *Bat Out Of Hell* album, the 53-minute cassette carries a dealer price of £13.95.

● Singalongamax: The *Video* has been released by Peppermint Video Music (Guild), with a dealer price of £13.95.

Luminous poster
Out Tonight

CHRYSLIS HAS produced what it claims to be the world's first luminous fly-poster to advertise the *Out Tonight* single by Michael Austin tying in with a road safety campaign for cyclists.

The 60-inch by 40-inch poster is printed three times with phosphorescent screen ink which will remain luminous for three to four hours after dark and will also light up in car headlights.

Street Sounds
go nationwide

IN WHAT amounts to its biggest promotion to date, Street Sounds Records is taking the unusual step of advertising on 41 ILR stations nationwide.

The dance music label is releasing two box-sets, *Love Ballads* and *Essential Electro — The Business*, and backing both with a radio campaign featuring 60-second commercials running from November 26 through to December 23. There will also be extensive consumer press advertising, window banners, point-of-sale material and browser cards.

The *Love Ballads* collection features 14 albums (or nine double-play cassettes) and 180 tracks by such names as George Benson, Billy Paul, Teddy Pendergrass, Minnie Ripperton and the Chi-lites. Dealer price is £18.23.

Essential Electro — The Business is a nine album limited edition commemorative box-set featuring Street Sounds Electro 1-5 inclusive, Street Sounds Crucial Electro 1 and 2, Street Sounds UK Electro and an album of unreleased Electro mixes that will not be available as an individual album. Dealer price: £21.87.

Street Sounds is also re-promoting its 14-album box-set *The Dance Decade 1973-1983*, originally released last year, and will again be backing it with 60-second radio commercials throughout the ILR network, including during the David Jensen chart show.

Label boss Morgan Khan commented: "During the last 18 months the turnover of Street Sound product has increased by 600 per cent which proves that the punter *does* listen to the radio, particularly for this kind of music. That is why we have decided to do such an intensive radio promotion campaign.

"Similarly the market for box-sets has been virtually untapped until now — we did 13,000 units of the *Dance Decade* which for a commercially available box-set is a big achievement."

● Street Sounds re-signed with PRT for distribution this week, continuing an 18 month partnership between the two companies.



IN KEEPING with the title of their current single, *Thank You My Love*, *Imagination* went to PRT's Mitcham depot to personally thank the sales and distribution staff for their work on the record. Getting the full treatment is sales consultant Rhona Hemmingway.

Second hits LP from Quo

STATUS QUO, currently in the Top 10 with *The Wanderer*, release a second volume of their hits in the 12 Gold Bars Series, and the LP comes packaged in a full-colour gatefold sleeve with volume one included as a free bonus.

The LPs on Vertigo will be backed by a TV campaign starting in early December. There will also be national and music press advertising, in-store promotional displays and posters.

12 Gold Bars Vol. 2 will also be released on compact disc.

TV promo for
K-tel 60's LP

NATIONAL TV promotion is planned for a new K-tel album, *Hooked On Number Ones*, which features Sixties/Seventies artists singing their own and other people's number one hits of the last three decades.

The album has adopted the *Hooked On Classics* musical theme, featuring 100 number one songs performed by such names as Helen Shapiro, Susan Maughan, Mud, Craig Douglas, Madeline Bell and ex-New Seeker Lyn Paul, all segued together.

Television promotion starts in the Thames and TV South regions this week, and will roll out nationally.

A single, *Hooked On Number Ones — 20 Non Stop Hits*, is rush-released this week on the Record Shack label distributed through CBS.

NME goes country

COUNTRY MUSIC is being promoted to readers of the *New Musical Express* through a mail order compilation cassette featuring artists from Warner Bros and RCA. The 22-track tape will be offered for £2.30. Artists include Hank Williams Jr, Rodney Crowell, Waylon Jennings and Emmylou Harris.

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NEWS FROM CONIFER

CONIFER —
BRITAIN'S NEWEST
RECORD LABEL!

FAURE: REQUIEM, CANTIQUE DE JEAN RACHINE
Caroline Ashton, Stephen Varcoe, The Cambridge Singers, City of London Sinfonia/
John Rutter. Conifer DMM digital CFRA 122 (LP);
MCFRA 122 (MC).

LYDD: PIANO CONCERTO No. 4, THE LILY LEAF AND THE GRASSHOPPER
Kathryn Stott, London Symphony Orchestra/
George Lloyd. Conifer DMM digital CFRA 119 (LP);
MCFRA 119 (MC).

The first recording of the original version of 1892. The recording is excellent and personally would now choose this above all other versions of the work — GRAMOPHONE

The first recording of this beautiful post-romantic work in a performance which GRAMOPHONE described as having "superlative playing of orchestra and soloist alike."



ENGLISH SONGS
Elizabeth Harwood, John Constable. Conifer DMM digital CFRA 120 (LP); MCFRA 120 (MC).
This is Elizabeth Harwood's first recorded solo recital... she has a lovely and true voice and is an extremely intelligent singer — GRAMOPHONE

CLASSICAL SITAR: THE TRADITION OF RAGA
Mahmud Mirza. Conifer DMM digital CFR 121 (LP); MCFR 121 (MC).
Two traditional ragas presented by a master in interpreting the form. Mahmud Mirza's music is a living proof that the art of raga is not just a thing of the past.

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THE HOBBIT by J. R. R. Tolkien. Nicol Williamson, narrator. MCFR 105-7 (3-MC).
Tolkien's brilliant fable is a classic of narrative and invention: a strange world of Elves, Goblins and Dwarfs is brilliantly evoked by Nicol Williamson, himself a fan of the Tolkien sagas. Like all great children's books, *The Hobbit* can be enjoyed again and again, whatever your age.

WATERSHIP DOWN by Richard Adams. Roy Dotrice narrator. MCFR 110-2 (3-MC).
The chronicle of Fiver's struggle to establish a peaceful and thriving warren after disaster strikes his home warren is told with marvellous virtuosity by Roy Dotrice. The background music by George Butterworth which does so much to create the idyllic English pastoral atmosphere is played by The Academy of St Martin in the Fields directed by Neville Marriner.

A CHRISTMAS CAROL by Charles Dickens. Roy Dotrice narrator. MCFR 115-6 (2MC)
DAVID COPPERFIELD by Charles Dickens. Roy Dotrice narrator. MCFR 117-8 (2-MC) (available in the autumn).

Charles Dickens was not only the greatest novelist of his age, but also the greatest reader, making triumphant tours of Britain and the USA reading his own works. These favourite novels are read by Roy Dotrice using Dickens' own adaptations for public reading.

THE LITTLE PRINCE by Antoine de Saint-Exupéry. Peter Ustinov, narrator. MCFR 113-4 (2-MC).
The innocent Little Prince has the child's unerring ability to see to the heart of problems and people. Love is his message, and it is delivered movingly but with great wit by Peter Ustinov, who summons his formidable array of vocal characterizations to portray the many lonely souls who people this jewel of a tale.

PETER PAN by J. M. Barrie. Roy Dotrice narrator, Captain Hook, Mr Darling, Prates; Michele Dotrice, Peter Pan; Karen Dotrice, Wendy; Kay Dotrice, Mrs Darling, Michael; Yvette Dotrice, John. MCFR 108-5 (2-MC).
This evergreen children's fantasy is given a delightful family performance by the Dotrices in a version taken both from the play and the novel. Sir James Barrie's royalties on this tape go to the Great Ormond Street Hospital for Sick Children, London to whom he bequeathed the copyright of *Peter Pan*.

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NEWS

PRS charge

IN ANOTHER case of fraud against the Performing Right Society, composer member David Almond pleaded guilty to each of three charges of falsification of accounts and asked for 22 similar offences to be taken into consideration when he appeared at Clerkenwell Magistrates Court last week. He was fined £150 on each charge with an additional compensation of £198 to the PRS. The offences involved falsified programme returns forms.

Ullman ads

STIFF RECORDS has put together an extensive marketing campaign, including TV advertising, for the second Tracey Ullman album, *You Caught Me Out*, released next week.

The TV ads will run on Channel Four from November 24, plus selected ITV slots in London, Granada, Midlands and Scotland. Dealers will get special Tracey Ullman carrier bags and an "extravagant" mobile. Press advertising, flyposters and TV personal appearances will back the release, and a single from the LP will be out in time for Christmas.

Plea for pomp

TEN UNSIGNED "progressive rock" bands are sought by Elusive Records, the label formed by Marillion manager, John Arnison, for a compilation album. Tapes should be sent to Pete Hinton, former Carrere A&R manager, recently appointed as general manager of Elusive, at 2 West Warwick Place, London SW1.

Jive coup

JIVE RECORDS is believed to have set a British first by becoming the first record label to have three singles and two albums in the US black charts.

Billy Ocean, who was signed to the label a year ago, is currently charting with Caribbean Queen and Lover Boy, both from his *Suddenly* album, which is now approaching 1m unit sales. Another Jive signing, Whodini, are also in the black charts with the single *Friends/Five Minutes Of Funk* and album *Escape*.

Dix debut

FORMER POLYDOR A&R men Jim Cook and Andrew Hoy have teamed up with Vangelis' manager Jiannis Zographos to form a new label, DIX Records, which has signed a worldwide marketing and distribution deal with Polydor International, and debuts with a single, *Harmony* by Peter Marsh.

● Dix Records, 23 Benwell Road, Holloway, London N7 (01-609 8681/609 8094).

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US chauvinism at music video show

From IRA MAYER

LOS ANGELES: To listen to two days worth of speakers at the Sixth Annual *Billboard* Video Music Conference at the Sheraton Premiere Hotel here, you wouldn't know that a home market for video music exists beyond MTV, or that video music had any importance beyond US borders.

But Charles Levison took to the questioner's podium to remind participants that Europe exists while Pacific Arts' David Bean, sat on a panel telling all that his company makes money selling music.

And there were rare mentions of long form videos and of "other outlets": from a Spanish-language cable show based in Miami Beach, to syndicated programme like *Solid Gold*. Indeed, one seminar was devoted to the topic of reaching club audiences with video music.

But these were far outnumbered by discussion after discussion on video clips, the bottom line of which was that there is no quantifiable way to measure their importance, their impact on record sales or how revenues, miniscule as they may presently be (from shows paying for each play), should be divided.

The convention, which was held between November 15-17 and attracted over 800 registrants, included a score of exhibition booths and close to 30 hospitality suites.

Discussions on royalty and clearance issues differed from those at previous events in that publishers were officially no more forthright than in the past on what their demands are of producers — although they have been striking deals in the interim. This was not previously the case.

Despite the occasional clip that winds up licensed for some other purpose, though, there was little sense of the genre having developed beyond a promotional medium.

Another hot topic was whether MTV, now turning a profit should be paying royalties as do radio stations? And with MTV paying for exclusivity for certain clips, shouldn't artists and producers be sharing in those revenues?

The record companies countered that MTV's payments are merely offsetting our overall investment in making video clips, while the artists/producers asked why should they be financing record company "failures" when MTV is specifically requesting their works?

Familiar arguments all around.

Numan: computer 'victim'

A NEW computer system at PRT has been blamed for the chart decline of Gary Numan's current single, *Berserker*, which fell from 32-37 after Numan did *Top Of The Pops* last Thursday.

Matt Nicholson of Numan's Zuma Records says: "The problem seems to have been the new computer installed at the PRT distribution centre, which caused delays in records actually reaching the shops."

PRT chief executive Walter Woyda replies: "The new computer, which was installed at a cost of £350,000 10 days ago, has a first priority of dealing with orders and despatching them."



MAURICE OBERSTEIN'S reputation of having a hat for every occasion preceded him when he paid a visit on CBS-distributed label MCA's new London offices last week. The CBS and BPI chairman was greeted by a welcoming committee of MCA staff all wearing funny hats.

IDS collapses owing £2m

FROM PAGE ONE

what comes out of this. The collapse of both Pinnacle and IDS puts a new twist on the indie market."

Immaculate Records has switched to Backs Records/Cartel for Peter Shelley's *Never Again*, as has Strikeback for The Sinatras and Ledernacker Band. TBG/President, the newly-launched label which has just debuted with Rick Wakeman's *Glory Boys* single, shipped out copies themselves to dealers before signing a new deal with RCA.

Mark Rye of Cocteau Records was "waiting for the dust to settle" and said that his label has "several options," and the Autograph label moved to the new Counterpoint distribution company.

● Meanwhile Pinnacle has taken an advertisement in this week's *Music Week* assuring all customers that it is continuing national distribution, and the receiver has a further advertisement in the Marketplace section offering the company for sale "as a going concern" with a workforce of 110 and turnover for 1983 of £7.1m.

DOOLEY

ON A hot July day in 1982, John Howes, Geoff Hannington and David Pick lunched in Langan's Brasserie and raised champagne glasses to toast the success of their new-style distribution company, IDS, which would be run like a record company and provide distribution services for medium-sized labels as well as smaller labels seeking marketing support. Unfortunately, their hoped-for first client, Arista, failed to materialise and they never did take on any medium-sized labels, but joined Pinnacle and Spartan competing on their own level. Pick, who also has his own management services company and is a director of the Telegroup, subsequently left and has been embroiled in litigation over the circumstances of his departure, and Howes has been dogged by *Private Eye's* smear campaign. And last week IDS' backers pulled the plug, no doubt influenced by the similar decision of Pinnacle's bankers... Dick Asher has been confirmed as joining Warner Communications as senior vice-president of the record group, domestic and international, as second in command to Eliot Goldman... WEA's director of TV promotion, Bill Fowler, celebrating 20 years in the business — he started as a roadie for The Creation and Merseybeats and also worked for Arthur Howes and Carlin.

ON THE heels of Pinnacle and IDS' problems, rumours were flying last week about Spartan, denounced as "malicious" by director Tom McDonnell who added: "We are very annoyed at these rumours; they were a joke to start with but now they've gone too far. It's sad to see people going out of business, but it gets worse when you're affected by malicious rumours, especially when a lot of labels are now looking for a good distributor. The rumours are a load of rubbish — Spartan is soundly based"... Derek Jones has left PolyGram after 14 years (he was latterly head of sales at PolyGram Video), to join British Telecom, working on the marketing for the new in-car telephones... A benefit night in aid of songwriter and co-founder of Celebrity Records, Dave Howman, seriously injured in a car crash, being organised by Gavin Dare — details from 01-935 6371... WEA UK points out that the standard A&R letter sent to Safari (Dooley last week), came from the Warner Bros office in the US... Lisa Corona-Ebsworth has left the Independent Labels' Association and can be contacted on 01-381 5041... Pump Boys & Dinettes nominated as Best Musical Of The Year in the SWET awards; Kiki Dee's 1976 hit *Amoureuse* being re-issued by Rocket.

MORE HITS

'LITTLE WORDS' — KEN DODD

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'CRY' — WILLIE NELSON

CBS 4830

'SUPERDUCK'

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BBC RECORDS RESL 154

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ROSE MARIE

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MTV Adds & Rotation

As of 10/3/84

HEAVY ROTATION (maximum 4 plays a day):

- Bananarama, "Cruel Summer," London
- David Bowie, "Blue Jean," EMI America
- Lindsey Buckingham, "Go Insane," Elektra
- ~~John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.~~
- * Cars, "Drive," Elektra
- ~~Chicago, "Hard Habit To Break," Full Moon/Warner Bros.~~
- * Dennis DeYoung, "Desert Moon," A&M
- Fixx, "Are We Ourselves," MCA
- Glenn Frey, "Smuggler's Blues," MCA
- ~~Sammy Hagar, "I Can't Drive 55," Geffen~~
- * Daryl Hall & John Oates, "Out Of Touch," RCA
- Honeydrippers, "Sea Of Love," Esparanza/Atlantic
- ~~Honeymoon Suite, "New Girl Now," Warner Bros.~~
- * Billy Idol, "Flesh For Fantasy," Chrysalis
- * Jacksons, "Torture," Epic
- ~~Jefferson Starship, "I Lay It On The Line," Grunt/RCA~~
- * Elton John, "Who Wears These Shoes," Geffen
- Krokus, "Midnight Maniac," Arista
- Madonna, "Lucky Star," Sire
- Paul McCartney, "No More Lonely Nights," Columbia
- Night Ranger, "When You Close Your Eyes," Camel/MCA
- * Steve Perry, "Strung Out," Columbia
- Pointer Sisters, "I'm So Excited," RCA
- Prince, "Let's Go Crazy," Warner Bros.
- Sheila E., "Glamorous Life," Warner Bros.
- Rick Springfield, "Bop 'Til You Drop," RCA
- Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
- ~~Donna Summer, "There Goes My Baby," Geffen~~
- * 38 Special, "Teacher, Teacher," Capitol
- Tina Turner, "Better Be Good To Me," Capitol
- Van Halen, "Hot For Teacher," Warner Bros.
- ~~Peter Wolf, "Lights Out," EMI America~~
- * Yes, "It Can Happen," Atco

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PUBLISHING

Arlon/Noon
establish
new company

A NEW music publishing company, Arlon Music, is being set up by Deke Arlon, chairman of D&J Arlon Enterprises with Terry Noon as managing director. Noon, at one time with Ambassador Music and Page Full Of Hits, takes his own Noon Music catalogue with him.

"I have launched Arlon Music so that we may make a major effort in music publishing activities in the light of the considerable success that D&J Arlon Enterprises is having in its many entrepreneurial fields of artist management, film production, TV production and music publishing," says Arlon.

Among writers signed to Arlon Music are Gerard Kenny, Kenny Young, Dennis Waterman, Leeson & Vale, Mike Leeson and Ian Page. Arlon Music is seeking premises in central London but is currently based at D&J Arlon Enterprises HQ at Bowers Farm, Magpie Lane, Coleshill, Amersham, Bucks (0240 35605).

RAK deals

RAK PUBLISHING has signed Howcher, billed as "the most beautiful man in the world", to an exclusive publishing contract, and has also signed Mike Charlesworth, a songwriter/producer from Sheffield. Rak has reached an administration agreement with Hermosa Music, the company run by Clark Datchler, son of Freddy Datchler of Stargazers fame.

MPA and PRS
forum agreed

THE POPULAR publishers committee of the MPA and the PRS have agreed to continue their forum on matters of mutual interest and concern.

The PRS is requesting closer co-operation and better quality information from music publishers in three areas. It wants more details on copyrights of foreign origin, particularly those from the US, such as the full names of the composers and songwriters concerned and complete details about the publisher.

On the subject of UK pop tours, the PRS wants precise and accurate information supplied where programme exemption certificates are issued to tour promoters for the duration of a tour and programmes are supplied by

the latter for a number of different venues.

As a back-up, tour dates, venues and complete programme information should be furnished by the publisher(s) concerned. Many of the large venues currently staging pop concerts are licensed using the LP tariff, and the MPA wants to see this referred back to the Performing Right Tribunal.

It is also hoped that other large halls at present licensed under the M tariff arrangements which regularly take in tours by major bands can eventually be licensed on an improved basis.

In the case of the registration of new works and transfer of catalogues, better quality information is also required.

NMPA bans re-prints

NEW YORK: The National Music Publishers Association (NMPA) has obtained undertakings from the University of Texas at Austin whereby the latter has agreed to prevent the recurrence of unauthorised photocopying of copyrighted musical works by its music department and anywhere on its extensive duplicating facilities.

The NMPA took action on the strength of evidence of copyright infringements gathered by its counsel specialising in this area, Alan L. Shulman. An agreement reached as an alternative to court action contains an acknowledgment by the university that unauthorised copying had taken place in its music department, and a guarantee that it had destroyed all unauthorised copies and circulated a letter of policy on the matter to all members of the faculty and staff of the music department.



THE SCREAMING Blue Messiahs have signed a worldwide publishing contract with Warner Bros Music. Warner Bros Music UK MD Peter Reichardt (extreme right) says: "The Screaming Blue Messiahs represent a musical urgency I have not heard or seen in a long time. They're not just playing their instruments, but they also write proper songs with the raw edge and accessible chorus. In fact, it's the most exciting material I've heard since the early days of The Clash." From the left are manager John Dummer, bassist Chris Thompson, guitarist/vocalist Bill Carter and drummer Kenny Harris.

Eade digs in at RCA

KEVIN EADE has been busy during the past few weeks getting his feet firmly under his new desk as general manager of RCA Music UK.

It's his first publishing post at corporate level whereby he needs to attend A&R and other meetings at RCA's Bedford Street headquarters, and he was still getting used to the idea when MW spoke to him.

Eade is noted for his indefatigable cheerfulness and optimism, however, and the grin was as broad as it has been when he was with Virgin Music, Paper Music and Rondor. He has a substantial catalogue with which to familiarise himself, and a good roster of contemporary writers and artists to promote and motivate.

"My predecessor here, Lucian Grainge, did some good things which I'm pleased to inherit," said Eade. "Among them are Sisters Of Mercy, who have a current LP out on Warner, and two RCA bands, Getting The Fear and The Blow Monkeys."

He added that anyone would be happy to inherit Eurythmics, and he's also pleased to re-inherit Andy Hill, with whom he worked when he was at Paper Music. Eurythmics' latest LP, on Virgin, is the soundtrack from Richard Burton's last film, 1984. Eurythmic Dave Stewart has also penned four songs with Tom Petty, which are included in the latter's next album.

"I've come in to build on what's already here," Eade said. "I want RCA Music to be a major publishing force."

Gage buys Thompson Music

TORONTO: Gordon V Thompson Music, has been purchased by Gage Publishing, another Toronto-based publishing company, whose subsidiaries include Macmillan of Canada and Gage Educational Publishing.

Thompson Music was founded in 1911, and handles both Canadian and international music. It has been prominent in educational music publishing for many years, and among its foreign representation are Columbia Pictures publications and the United Artists-MGM group. It also administers rental and performing rights for G Schirmer of the US.

Gage intends to distribute Thompson repertoire through its various divisions. Thompson Music chief is John Bird, a member of the board of the Composers, authors & Publishers Association of Canada (CAPAC).

RECORD SHACK

PRESENTS

Video

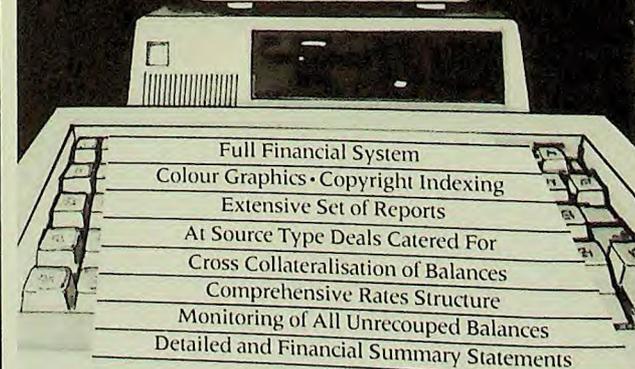
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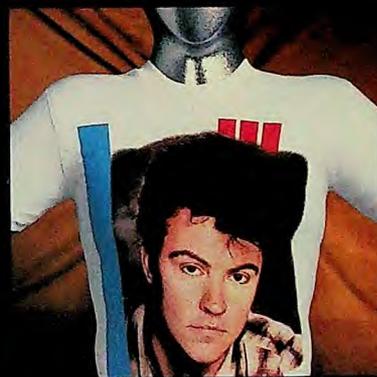
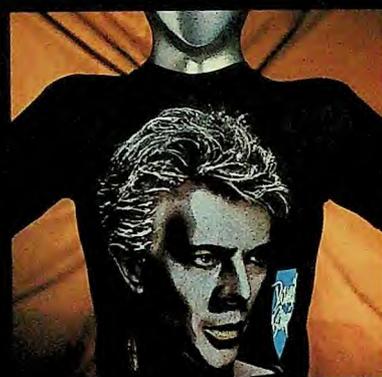
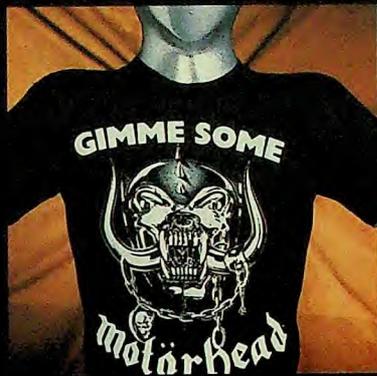
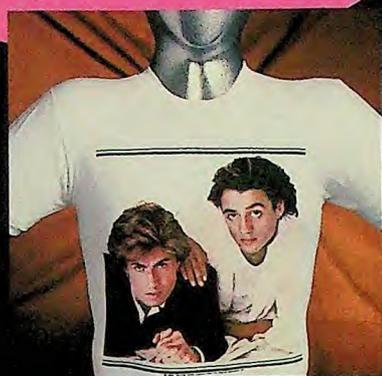


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TALENT

Christy gives more

By DUNCAN HOLLAND

A RECENT mention of Christy Moore in *The Evening Standard's Ad Lib* column quoted the artist as saying "I'm more of a rebel than Johnny Rotten or Joe Strummer". This, far from being a Moore quote was in fact a wrongly attributed opinion from the Dublin based *Hot Press* magazine. But this is typical of the confusion that surrounds Christy Moore, now nearly 20 years as a singer and previously an important part in seminal Irish bands Planxty and Moving Hearts.

Currently touring the UK, Moore's ninth solo album *Ride On* has recently been released. While it is unlikely to emulate its Irish success (10 weeks at No 1, only to be replaced by the Bob Marley compilation) it is quite clear that Moore has enthusiastic support in this country.

Perhaps, though his music is too essentially Irish to translate to another country? "I'll always be singing from the Irish view-point and about Ireland. Actually it surprised me that the Lisdoonvarna song was so well received".

This song is a witty narrative describing the annual music festival in County Clare. It is fairly typical of much of Moore's material; evocative cross-references, amiable name dropping and a descriptive power which although obscure to the uninitiated, to his natural audience it comes over as the most concise summary of the event as is ever likely to be penned.

But can the traditional music of one country ever transfer to another? "In England folk is very specialised and contained, but in Ireland it's still played in all pubs and clubs, so for me and my audience it's no departure at all to be playing this music. Such a tradition doesn't really exist over here."

To those who have never visited Ireland it may seem strange that people sing in pubs, simply picking up a guitar and turning in a perfectly respectable performance. This was how Moore started, playing in such pubs as O'Donoghues. Does he miss this? "No because I get paid for playing now," he wryly replies, "But I still like to return to the smaller places. I really have to work hard because I'm competing against so many distractions."

Is it difficult to play the larger venue compared to say Dublin's Wexford Inn where he frequently performs? "Jesus yes. I'm more frightened for a start, but the audience can help. I tend to play a slightly different set for the bigger audience, but I hope to play perhaps a couple of nights at a little place in London next time."

Moore is political and acutely aware, but does he feel that singing, for want of a better description, protest songs can ever actually change things? "No, never — a song won't change a situation. What it can do is make people think, make them more aware."

People's awareness brings us back to interpretation. Moore is thought of by those unfamiliar with his work as purely a political singer. While it is true that he is passionately political, expressing his outrage at the centuries of oppression which Ireland has suffered, this is in no way detrimental to his more humorous songs and his romantic ballads (*Ride On's* title track is an achingly sensitive song of impossible love and one of Moore's favourites).

So how can Moore redress the balance and correct these views? Is it by doing such interviews as this? "I don't know, even then things go wrong like that *Standard* thing. People who know about me will read that and think, 'Jesus, he's changed. He's getting pretentious'. I'd prefer just to play my guitar and sing the songs. That's what I do best, I don't really like all this explanation."

If humanity, common sense and integrity are the trade marks of an outlaw, then perhaps Christy Moore actually is more of an outlaw than Johnny Rotten or Joe Strummer.



MIKE HEDGE who formerly managed Squeeze has signed But...?, pictured above, a six-piece band formed by young songwriter Phil Smith and former schoolfriend Chris Green last year.

Smith and Green approached Hedge who says: "After I heard their music I realised that there was something special. I advised them to put a full band around themselves and the songs, and this they did recruiting in other musical friends of theirs from school days."

Smith and Green have since been joined by drummer Steve Lea, keyboards player Steve Gamble, bass guitarist Andy Shea, and Nick Hague on trombone. Hedge adds: "It's not a case of if they make it big, but when. These boys have the songs and the ability to crack the music scene wide open. They've played various London gigs and received great receptions, and it is the first time since Squeeze broke up that I have seen a pop band I really believe in."

Mike Hedge Management, Basement, 287 Beckenham Road, Beckenham, Kent (01-778 3163).

Authors! Authors!

BARRY AUTHORS, better known as J. J. Barrie who had a number one hit eight years ago with *No Charge*, looks like a return to the chart with a new TV-promoted album *Especially For You* on Starblend Records.

Should the LP prove to be seasonal best-seller, it will be a personal triumph for Authors who through a mixture of bad luck and legal factors never managed to have another hit after *No Charge*.

His new LP is aimed squarely at the adult contemporary market, and is currently being TV-advertised in the Border TV area. Authors co-produced the album with Mark Stevens, who is currently working in the studios with Jack Jones.

Authors' singing career goes back to when he was 15 and still living in his native Canada. Later on he went into management, and guided Blue Mink through their period of success. It was from that association that he became firm friends with Herbie Flowers, who went into Sky, and

two years ago they started their own indie label, Magic Records.

"We released several singles, both our own and by other artists," Authors says. "I had a lot of Radio Two and IRL airplay for two singles, *Forty And Fading* and *My Son*, which both also hovered just outside the top 100. Unfortunately they lacked that special something which can make the difference between a big hit record and an also-ran."

Apart from his album, Authors has been busy in other directions: he has recorded *No Charge* and several other songs in Spanish, and a song he has written, *America I Really Do Love Thee*, has been attracting attention from the US.

"I originally wrote the song as an anthem for my own country Canada, and then did an American version with new lyrics. I recorded it with children from the American School in London, and the Embassy got to hear it. The reaction has been very favourable, and I'm hopeful of a release there soon."

The Adventures

THE ADVENTURES' debut album will be produced by Steve Harvey and not Bob Sargeant, as reported in chart newcomers last week, although Sargeant has produced the current single, *Send My Heart*.



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Chart newcomers

NEW MODEL ARMY: *The Price* (Abstract Records ABS 028, distribution Pinnacle). UK origin. Entered chart, November 17, 1984. Bradford three-piece band whose album *Vengeance* has been a major indie success with more than six months on the indie LP chart.

CHARME: *Georgy Porgy* (RCA 464). US origin. Entered chart, November 17, 1984. Studio band fronted by Luther Vandross who has composed for, and produced names like, Aretha Franklin and Dionne Warwick, and also worked with Bowie on the Fame sessions. The single was first released in 1982, and the song was originally recorded by Toto.

FLOY JOY: *Until You Come Back To Me* (Virgin VS 716). UK origin. Entered chart, November 17, 1984. Three-piece London trio whose vocalist is Carroll Thompson, known as "the queen of lovers' rock". The single is taken from their recent *Into The Hot* album which was recorded in Detroit, with members of Parlia-

ment playing on the sessions, and Don Was producing.

PENNYE FORD: *Change Your Wicked Ways* (Total Experience/RCA XE 503). US origin. Entered chart, November 17, 1984. Former demo singer for Jobete Music debuting in her own right in the UK on Total Experience. She has extensively worked the UK soul circuit.

FORCE M.D.'s: *Forgive Me Girl* (Tommy Boy/Island HS 207). US origin. Entered chart, November 17, 1984. Five-piece New York band (including three brothers in line-up) who specialise in rap/hip-hop/doo-wop, and have a live act very much based on a cappella music. They were recently in the UK for a club tour, and appeared on *The Tube*.

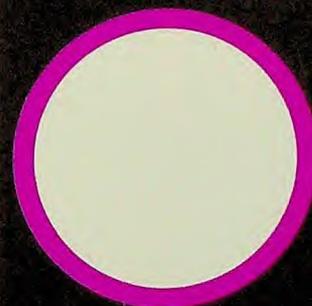
KIMERA AND THE OPERAIDERS: *The Lost Opera*. (Red Bus RBUS 99). UK origin. Entered chart, November 17, 1984. Kimera is a real-life Korean princess who is also a trained opera singer with many awards in that field to her credit. The Operaiders are the London Symphony Orchestra, and the single has an opera meets pop musical format.

The Flying Pickets

Who's That Girl?

New Single

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RETAILING

Survey sees 'squeeze' on specialists

SPECIALIST RECORD retailers will become "increasingly squeezed" during the next five years as the record business fails to grow and "others cream away more of the cassette sales", according to the latest survey by Leisure Consultants.

The report predicts that the LP market will experience major changes over the next few years as CD comes in, "but there will be no overall growth"; meanwhile the pre-recorded cassette will be taking an increasing share of the number of records and tapes sold.

Singles will suffer as the decline in the teenage population begins to have an impact on sales.

Media Leisure Report is published by Leisure Forecasts, Lint Growis, Foxearth, Sudbury, Suffolk, price £210.

Sales service for software

A NEW joint sales and service company for computer software has been set up by CBS, Virgin, Bug-Byte and Quicksilva, run by ex-Record Merchandisers' Geoff Thompson as national sales manager.

The Software Sales Service (01-734 8181) will sell product from all four partners and will also offer advice and marketing aids for dealers getting in to software.

New shop for Kilmarnock

THE AYRSHIRE town of Kilmarnock has a new specialist record shop, the Home Entertainment Centre in The Foregate, opened by local disc jockey John Andrews and his wife Jan. It is stocking records, tapes, compact discs and music videos.

Lightning steps up commitment to CD

WHOLESALE DISTRIBUTOR Lightning has stepped up its commitment to compact discs and is offering a special order service for any CD title, in addition to its stock range of best-selling titles.

Lightning says it has seen a dramatic increase for CD product and attributes this to the "open-minded attitude" of some radio producers and disc jockeys to the new technology: "The fact that radio stations are now playing an increasing number of CD recordings has made the public much more aware of this product and its vast improvement in sound quality," said Lightning's Brian Yereshon.

Lightning also sees CD not only as an obvious addition for record retailers, but also for video retailers to stock alongside Laserdisc discs. "We feel that the similarity of technology involved neatly leads to an overlap of sales areas," added Yereshon.

After an experiment involving nine Boots stores, Lightning is to service a further 171 of the chain's "Soundshops" with music video product including recommending titles and stock levels.

Dealers Martin Wickham and Ahmed Ahmed, co-owners of Trumps, Harrow Road, London NW10, have won Lightning's prize draw, winning £250 worth of stock.

Anti piracy discounts

RETAILERS IN South-East Asia are being offered special discounts on condition that they cease to trade in pirated recordings, and Singapore distributors are being offered sale-or-return incentives on the same basis.

This is the latest move in the IFPI's fight against rampant piracy in the area — over 90 per cent of records and tapes sold in Singapore are believed to be pirated, and the country is a major exporter of pirate recordings, particularly to Asia and Africa.

The IFPI emphasises that this approach will not replace the existing policy of investigation and prosecution of all those suspected of dealing in pirate goods, and that anti-piracy actions will be stepped up.

Seminar for small firms

THE GOVERNMENT is setting up a series of seminars to guide professional advisers of small businesses in the areas of business planning, the preparation of financial models and budgets and monitoring performance.

Small Firms Minister David Trippier MP told a press conference last week that the seminars would be titled Help For Growing Businesses — The Business Plan, and said that they would focus on generally accepted principles of management planning and financial control. A specially commissioned video will be used to bring out, "in a dramatic way", the role of the professional adviser and small firms counsellor.

"The role of the professional adviser in monitoring and setting up control and reporting systems in the business can be vital to the survival and subsequent growth and expansion of the business," said Trippier.

The Businesses Plan is being organised on behalf of the Department of Trade and Industry by the Institute of Chartered Accountants in England and Wales, the Chartered Association of Certified Accountants and Lloyds Bank who have sponsored the video and collaborated in developing the seminar package.

The seminars, which will be held between January 14 and February 15, 1985, are comprised of a three-hour instructional session based around the video. The seminar will be mounted nationwide in 50 regional centres as early evening events. There will be a charge of £28.75 (inc. VAT).

Further details from the Department of Trade and Industry, 1 Victoria Street, London SW1H 0ET.

OPINION

AS A record retailer for the last nine years, I have become increasingly disgusted at the attitude of the record companies to the small record retailer.

The latest nail in the coffin as far as I'm concerned happened this week. Our Phonogram singles rep, whom we have been buying considerable amounts of product from, announced that as we do not have a Gallup machine he will be unable to call in future (on instructions from his boss), even though he will drive past the door of my shop twice a week.

This seems to be the future of an industry where actual selling of product seems to be of secondary importance to obtaining chart position.

TOM RUSSELL, Tom Russell's Record Bar, Shettleston Road, Glasgow.



ENTERPRISING OXFORD dealer Sound & Video commissioned a local signwriter to recreate the Maxell "man in chair" advertisement in the form of a massive wall mural on the side of its shop in eye-line view of motorists parking in the adjacent car park on their way to a busy supermarket next door.

Lawyer Paul Hilden advises on three areas that can cause problems for retailers — dismissing an employee on grounds of theft, sick pay for trainees and local authority rates.

SOME CONFUSION exists about the right of an employer to dismiss an employee on grounds of theft before an employee has been before a court and convicted. If an employer believes that an employee has been guilty of theft of the employer's property, must he wait — perhaps several months — before the case comes before a court of law?

This matter has gone right up to the Court of Appeal in a case involving two employees who were charged with the theft of their employer's property. After disciplinary hearings the employers dismissed, but then faced a claim for unfair dismissal from the employees.

The Court decided that the dismissals were fair since the employers had reasonably believed the employees to be guilty and had made a reasonable investigation into the matter.

In this case the reasonable investigation made by the employers was hampered by the fact that the employees concerned had quite legitimately been advised by their solicitor to say nothing in view of the impending criminal proceedings.

The Court recognised this but said that a reasonable employer could still legitimately dismiss in these circumstances if the material he had was strong enough and sufficiently indicative of the employees' guilt. What has to be looked at is an employer's reasonable belief at the time of dismissal.

This means that it is quite possible to dismiss fairly even if an employee is later found not guilty by a court of law.

The important point is that the employer must make as good an investigation as he can and give the employee that he suspects an opportunity to speak for himself — even though the employee decides to remain silent.

SINCE THE commencement of the statutory sick pay scheme, a number of businesses have raised queries on some practical points involved in operating the scheme.

In respect of young people, although apprentices are within the scope of the scheme, those in the Youth Training Scheme are normally not covered. However, in some cases businesses can treat people in the Youth Training Scheme as employees. This occurs where employers top up the Youth Training Scheme Allowance. Even in these cases, the top up has to be quite substantial to bring the Youth Training Scheme participant up to the minimum level of pay for benefiting under the statutory sick pay scheme.

On the information to be noted and kept by an employer there should be a record showing (a) the amount of statutory sick pay given to an employee on each pay day; (b) the amount of statutory sick pay given to an employee during the course of each tax year; (c) the total amount of statutory sick pay given by the employer to all employees during the course of each tax year.

In addition, a note should be kept of cases where statutory sick pay has been refused to an employee and the reasons for this (eg the maximum amount of statutory sick pay paid during a year has already been reached or the employee is above pensionable age, etc.).

THE LEVEL of rates imposed by the local authority has always been a bone of discontent with businesses in particular areas. Unless the owners or senior managers actually live in the area in which their businesses are situated, they have had virtually no say in the expenditure and raising of rates which can cause financial burdens on their operations, since they only have a vote in local council elections in the area in which they live.

This has now changed as a result of the Rates Act of 1984 which puts on to local authorities the duty to consult representatives of industrial and commercial ratepayers about proposals for expenditure and the financing of expenditure in the next financial year, before it fixes its rate or precept.

Although the law now talks about "consultation" and does not give business ratepayers direct power, because a local authority has this duty, there will now be a pressure point at which businesses in an area, either large or small, will be able to make representations and have their views considered.

It is almost certain that in many areas, the local Chambers of Trade or Commerce will be the bodies taken to represent the views of business ratepayers. Many businesses have just not bothered to join these bodies for a whole variety of reasons. However, with the new law in force it is now important to consider joining if a business wishes to have a channel through which points may be put to the local authority — not only on the level of rates to be levied but also on the whole policies of the council as they might affect businesses which operate in their area.

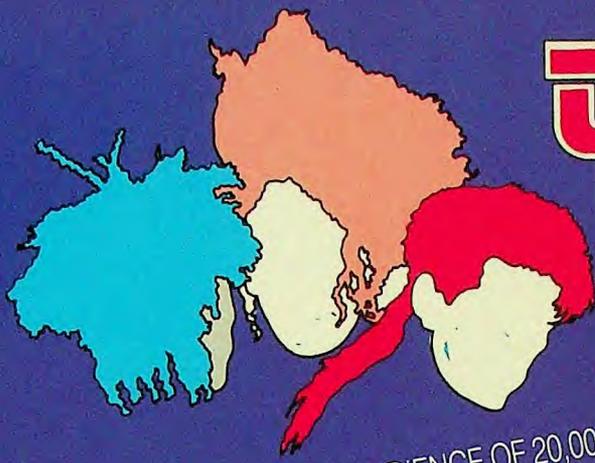
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MUSIC FOR NATIONS & ROADRUNNER ▶

12" METALLICA "Creeping Dead" (12 KUT 112).
 LP TWELFTH NIGHT "Art And Illusion" (MFN 36) IN STOCK.

LP 44 MAGNUM "Street Rock N' Roller" (RR 9816) IN STOCK.
 LP TANK "Honour & Blood" (MFN 26) RELEASE IMMINENT*.
 LP TKO "In Your Face" (MFN 33) RELEASE IMMINENT*.

NEAT ▶

7" VENOM "Maniton" (NEAT 43) END NOV RELEASE*.
 12" VENOM "Maniton" (NEAT 4312) END NOV RELEASE*.
 LP WARFARE "Pure Filth" (NEAT 1021) IN STOCK.

MAUSOLEUM ▶

7" WILDFIRE "Jerusalem" (GUTS 8404) RELEASE IMMINENT*.
 LP WILDFIRE "Summer Lightning" (SKULL 8338) IN STOCK.
 LP WITCHFYNDE "Lord Of Sin" (SKULL 8353) limited edition 12" EP
 free with this album. RELEASE IMMINENT*.
 LP CHINAWITE "Run For Cover" (SKULL 8351) IN STOCK.

HYPERION ▶

LP THE ENID "The Spell" (ENID 8) IN STOCK.

FLAIR ▶

7" BLACK LACE "Do The Conga" (FLA 108) IN STOCK.
 12" BLACK LACE "Do The Conga" (FLA 108T) IN STOCK.

ABSTRACT ▶

7" NEW MODEL ARMY "The Price" (ABS 028) IN STOCK.
 12" NEW MODEL ARMY "The Price" (12 ABS 028) IN STOCK.

12" HAGAR THE WOMB "Funnery In The Nunnery" (12 ABS 029)
 END NOV RELEASE*.

LP THREE JOHNS "Atom Drum Bop" (ABT 010) Mini-album IN
 STOCK.

ABC ▶

LP VARIOUS "Stomping At The Klubfoot" (ABC LP 3) IMMINENT
 RELEASE*.

7" The anti nowhere League. Title to be announced END NOV
 RELEASE.

12" The anti nowhere League. Title to be announced END NOV
 RELEASE.

SST ▶

LP HUSKER DU "Zen Arcade" (SST 027) END NOV RELEASE*.

PILOT ▶

7" WARREN BACALL "Brief Encounter" (TAIL 1) IN STOCK.

NU-DISK ▶

7" PAUL DA VINCI "Fire In The Back Streets" (DAV 1) IN STOCK.

PIP ▶

LP MARCHING UP AND DOWN BAND "Pop Here And Everywhere"
 (PIP 8401) IN STOCK.

ESBAN ▶

LP DOROTHY SQUIRES "We Clowns" (ESB 001) IMMINENT
 RELEASE*.

REX ▶

LP KING HENRY'S CONSORT "16TH CENTURY POP" (EDEN LP1)

UNITON ▶

LP KETIL BJORNSTAD "Prelude" (UO 25) IN STOCK.

CIMA ▶

12" T.T. ROSS "Funny What Love Can Do"/BILL CAMPBELL
 "Take Me & Make Me" (CR 001) IN STOCK.
 12" T.T. ROSS "Last Date"/CASSANDRA "If You Want Me" (CR 002)

AMIDISQUE ▶

7" ZOE "Love Is All" (CF 007) IN STOCK.

SIROCCO ▶

7" 10 SECONDS "Perfection" (SIR 104) IN STOCK.

VOLUME ▶

7" THE TOY DOLLS "Nellie The Elephant" (VOL. II) IN STOCK.

YOUNG BLOOD ▶

7" SCOTT FITZGERALD "Love Is, Love Is, Love..." (YB 0085).
 7" PRINCESS UFO "Lili Marlene" (YB 0088).
 12" PRINCESS UFO "Lili Marlene" (YBT 0088).

ANAGRAM/CHERRY RED/NO FUTURE/YOWZA YOWZA ▶

12" SAVAGE "We Got The Edge" (12 RA 4) END NOV RELEASE*.
 12" CYRIL TROTTS "To Bogna" (12 YY1) IN STOCK.
 LP ALIEN SEX FIEND "Acid Bath" (GRAM 18)
 CASS ALIEN SEX FIEND "Acid Bath" (C GRAM 18)
 LP MORGAN FISHER "Look At Life" (BRED 64) IN STOCK.
 LP VARIOUS "There Is No Future" (PUNK 9) END NOV RELEASE*.

ACE/BIG BEAT/KENT ▶

7" VARDIS "Standing In The Road" (NS 103) END NOV RELEASE*.
 12" VARDIS "Standing In The Road" (NST 103) END NOV RELEASE*.
 LP LITTLE RICHARD "His Greatest Recordings" (CHA 109)
 RELEASE.
 LP EVERLY BROS "Pure Harmony" (CH 118) IN STOCK.
 LP CHOCOLATE WATCH BAND "44" (WIKA 25) IN STOCK.

LP VARIOUS "Dancin' Till Dawn" (KENT 026) END NOV RELEASE*.

LP MAXINE BROWN "One In A Million" (KENT 028) END NOV
 RELEASE*.

LP VARIOUS "Dont Let The Hope Close Down" (HOPE 1) END NOV
 RELEASE*.

STEINAR ▶

7" MEZZOFORTE "Take Off" (STE 750) IN STOCK.

12" MEZZOFORTE "Take Off" (STE 1250) IN STOCK.

LP MEZZOFORTE "Rising" (STE LP 06) IN STOCK.

7" CHRIS BECKERS BAND "Keep On Dancing" (STE 735)

12" CHRIS BECKERS BAND "Keep on Dancing" (STE 1235) IN
 STOCK.

7" STREETBEAT "Rap N' Scratch" (STE 740) IN STOCK.

12" STREETBEAT "Rap N' Scratch" (STE 1240) IN STOCK.

CLAY ▶

7" SHARKS IN ITALY "Time" (CLAY 38) END NOV RELEASE*.

7" DEMON "Wonderland" (CLAY 41) END NOV RELEASE*.

12" DEMON "Wonderland" (12 CLAY 41) END NOV RELEASE*.

KUFE ▶

12" PATRICK BROWN "Fantasy" (EB003) IN STOCK.

12" CHRISTINE LEWIN "Its A Secret" (EB004) IN STOCK.

PLEZURE ▶

7" CHOSEN 3 "Never Again" (PLZS 842) IN STOCK.

12" CHOSEN 3 "Never Again" (PLZ 12841) IN STOCK.

KRACK ▶

12" TOUCHDOWN "DO YOU NEED ME" (SUE 100T) IMMINENT
 RELEASE*.

(Froggy's mix on one side - Ian Levine's on the other)

KICK ▶

LP BLACK ROOTS "Front Line" (KIC LP 06) Mini-album IN STOCK.
 (Includes the title track from the BBC TV series "Front Line" which
 commences 6th Dec - 6 consecutive shows in the New Year.

BANANA ▶

12" FASCINATION "Shine My Love" (FRUIT 13T) IN STOCK.

SAHARA ▶

7" I.Q "Barbell Is In" (IQ 1002) IN STOCK.

12" I.Q "Barbell Is In" (12.IQ 1002) IN STOCK.

LP's ALEX HARVEY BAND album releases END NOV*.

EQUINOX (Via Illuminated) ▶

LP SOLSTICE "Silent Dance" (EQRLP 001) IN STOCK.

HOLLYWOOD ▶

7" PATTI BOULAYE & GEORGIE FAME "Swingin On A Star" (HWD
 016) IN STOCK.

7" DREAM TEAM "Boy George" (HWD 017) IN STOCK.

EBONY ▶

7" SAMURAI "Fires of Hell" (EBON 25) IN STOCK.

7" TOUCH "Dream Girl" (EBON 27) END NOV RELEASE*.

LP SAMURAI "Sacred Blade" (EBON 24) IMMINENT RELEASE*.

LP TOUCH "Back Alley Vices" (EBON 28) MID DEC RELEASE*.

CRAMMED DISCS ▶

LP MADJMA "Habibi" (CRAM 027) IN STOCK.

LP TUXEDO MOON "Halfmate" (CRAMBOS 1010) IN STOCK.

LOOSE ▶

7" BEAT THE DRUM "This City" (LSE 16) IN STOCK.

BOOK REVIEWS

Paperback written

THE BEATLES book industry continues unabated — an indication of its growth is the appearance of Paperback Writers by Bill Harry which is a bibliography.

Harry has also written another book this time covering their screen career — not just films, but television too, and it takes in everything from their TV debut on Granada TV's People And Places through to Paul McCartney's Give My Regards To Broad Street.

Harry is one of the best writers for the job because he was part and parcel of the Merseybeat era (he founded the Liverpool magazine *Merseybeat*) and his attention to detail is meticulous.

His Beatles bibliography is subtitled *The History Of The Beatles In Print*, and again is a comprehensive listing of all the books and magazines that have been devoted to The Beatles (and there were some 200 in 1963). Again a well-researched effort which will end up on the bookshelves of thousands of Beatles fans. CW *Paperback Writers (An Illustrated Bibliography) and Beatlemania (An Illustrated Filmography)*, both by Bill Harry. Published by Virgin Books. Retailing price: £5.95.

Pop for beginners

INSIDE POP Music is by and large an informative guide for aspiring rock stars, with helpful chapters on starting a band, playing live, recording, record companies and the business side of the biz. It does, however, become redundant — at least from the point of view of informing young bands — a little over half way through. There are 62 pages devoted to fan clubs, compared to, say, 14 on "Boring But Important Bits", a chapter which flits over everything from the importance of good management to advances and royalties. An odd imbalance, but then the book has been largely compiled by the International Association Of Fan Clubs. The closing chapter, on Coping As A Megastar, also offers nothing in the way of hard information for its intended audience, but is at least reasonably diverting.

To a large extent the unwieldy nature of its subject defeats the book from the start, the circumstances surrounding each person involved in music is going to be different, but much of the information given is so general as to be almost worthless. Having said that, the assumption of no knowledge on the readers part is certainly the best policy. Reading about a situation is of course no substitute for the experience, but *Inside Pop Music* may stop some young bands getting quite as ripped off as they might otherwise be. Will make a useful Xmas present for teenage nightingales the country over. JB *Inside Pop Music, compiled by The International Association Of Fan Clubs and Johnny Black. Published by CHW Roles And Associates Ltd/International Association Of Fan Clubs. RRP £6.95.*

Simply, its all in the mind

WRITING ABOUT one of the hottest bands around, Alfred Bos — Dutch journalist and "close friend" of Simple Minds — must be on to a pretty safe bet sales-wise as Christmas approaches.

Simple Minds: The Race Is The Prize is all about style. Bos' prose often echoes the style of Simple Minds themselves in imagery which is impressive despite being fairly insubstantial and

occasionally veering towards the pompous.

The layout, however, is superb: in a world increasingly dominated by garish *Face*-rip-offs which miss their target by miles, Bos' book has been designed by Assorted iMaGes (who designed the band's recent number one LP, *Sparkle In The Rain*) with flair and care and proves that a good black and white shot is worth six duff colour ones, although there are a few colour photographs included in the mainly mono text too.

The main criticism has to be

the vast pretension of the whole book: the chapters which open with deadpan quotes from the likes of Lao Tzu, Goethe, Longfellow, etc, etc, and the general lack of humour all round.

Ultimately though, it's worth the £4.95 that most Simple Minds fans will fork out for it and is one of the more meaty pop books recently published on to an over-crowded market. DVE

Simple Minds: The Race Is The Prize (paperback), by Alfred Bos, Virgin £4.95.



SIMPLE MINDS: Racing for the prize.

Watching Wild Boys grow

ANY NEW well-illustrated book about Duran Duran seems to be a surefire big-seller, such is the popularity of the Brummie band. The latest from Proteus has been ideally timed for the Christmas market, and is packed with pictures and facts documenting their four year climb to the top of the pop ladder.

It includes a discography, individual biographies and critical analyses of their work. What is most striking however, is the way that the band's visual image has changed in such a short period of time — from a rather theatrical-looking outfit in 1980 to today's pop fashion leaders. CW *Duran Duran* by Neil Gaimon. Published by Proteus Books. Retailing price: £5.95.

Thinly spread Eurythmics

EVEN IF it's intended as a stocking filler or impulse buy, *Eurythmics* is a little thin.

For just over the price of two editions of *The Face*, you get 32 pages, a fair amount of colour pictures and many black and white shots, but few will be new to Eurythmics fans and too many seem to come from the same concert.

The text skims through the duo's history: from underdogs to superstars, but, again, in a fairly insubstantial manner that will leave the true fan hungry for more details.

In all, it's a nice enough souvenir — but nor is it anymore than a glorified magazine bog with a paperback cover. DVE *Eurythmics* by Paul Roland. Proteus Books, £1.99.

Again Again Down Down

THE SECOND 'authorised' book on Status Quo is an interesting and entertaining look behind the scenes of the 'Quo camp', compiled by Bob Young who has been part of the band's entourage since 1968 and John Shearlaw who penned *Status Quo — The Authorised Biography*, with manager Colin Johnson editing and authorising. Plenty of photo-graphs — both flattering and unflattering, press cuttings, a UK discography, anecdotes and comments plus the main text make this a worthwhile souvenir of a more than worthwhile band. It's light hearted and fun. Rock should not take itself too seriously, and this superior scrapbook certainly doesn't. *Status Quo — Again And Again*. Sidgwick & Jackson, £7.95.

The Sheriff rounds up country stars

GIANTS OF Country Music is a handsomely produced addition to the growing library available on the country sector of popular music. Its author's name, Tony Byworth (known as The Sheriff to his many friends and associates), is in itself a recommendation of the book's value and accuracy because Byworth has long been a leading specialist in country matters and succeeds in being knowledgeable and erudite without boring you rigid in the process.

He traces the music from its early beginnings in the Appalachians and points south with the 18th century Scots-Irish settlers through subsequent influences until the present day. There are chapters on significant stages in its progress such as the influential Grand Ole Opry and radio exposure during the Twenties and Thirties, western swing and the singing cowboys such as Gene Autry and Roy Rogers through rockabilly and the Nashville sound to the rock-influenced elements of today.

The book is lavishly illustrated with historical black-and-white photos as well as good colour modern shots, and Byworth conveys a wealth of fact and information about country's leading practitioners in an easily read and digestible manner. It should do well in the Christmas present stakes as well as being a work of reference in its own right. NH *Giants Of Country Music* by Tony Byworth, published by Hamlyn. Retail price: £8.95.

Classic tales from Boyden

FEW PEOPLE are more capable of compiling a book of musical anecdotes that John Boyden, who has played such a creative role in Britain's music in the past 20 years.

As founder of Classics for Pleasure, he launched the budget records/mass sale concept for classical music, and he then experienced the stormy world of orchestral life as manager of the London Symphony Orchestra until his departure under the André Previn upheaval.

He bounced back with Enigma Records, and when that disappeared when WEA withdrew its support, he returned to freelance record producing, managing artists — and collecting stories. Stick to the Music is one of the best such collections of musical anecdotes to appear. Most of them were new to me, but even those which he has retold (with correct detail he insists) are funnier than ever.

So, Beecham continues to make the Russian dancers hop across the stage at top speed so that they virtually expire, the oboeist Alec Whittaker admonishes his own oboe again for being flat, and Adrian Boult, Barbirolli, André Previn and many more come under his scrutiny.

When conducting Prokofiev's ballet *Cinderella* in Hollywood with the London Symphony Orchestra, Previn felt that the cellos were enriching to extremes a particular melody. He remarked, with a flash: "Not so sexy, you guys. This chick's never been on tour." NS

Stick to the Music, scores of orchestral tales, collected by John Boyden. Hutchinson. £3.95

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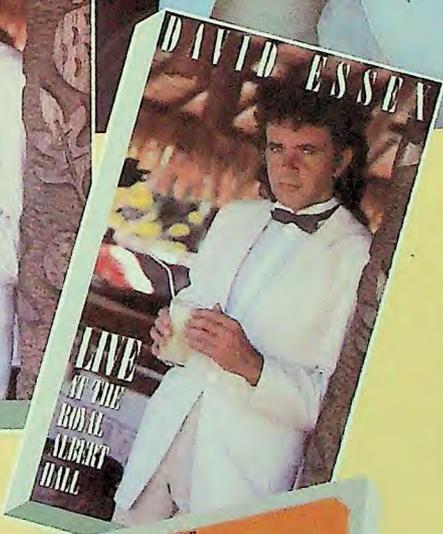
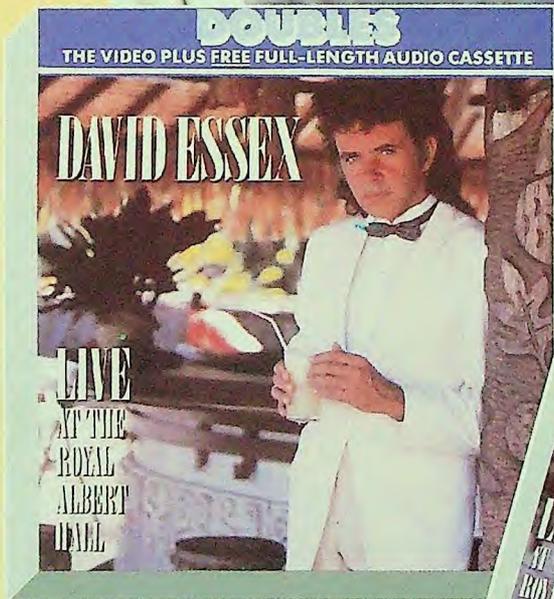
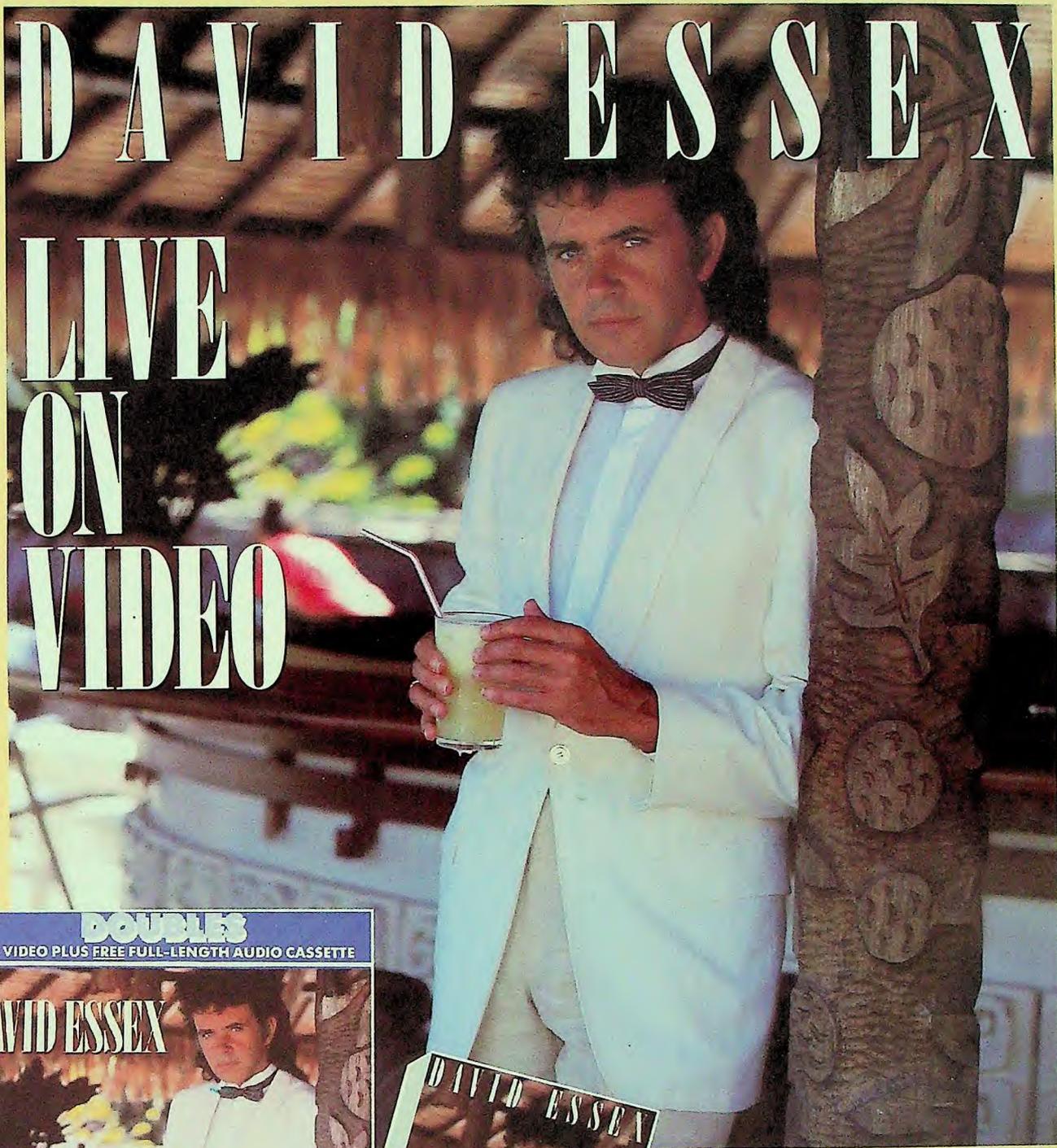
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PERFORMANCE

Hazel O'Connor

FATE DOESN'T seem to have been kind to Hazel O'Connor during the last two or three years. Theoretically she should be up there among the Alison Moyets, Hazell Deans and Tracey Ullmans, instead of lingering on the sidelines.

Arguably O'Connor is the most talented of them all with only Alf providing any serious competition. She has a powerful voice which can handle a wide range of material, and a charisma which singles her out from many other female singers.

O'Connor recently made her debut at Ronnie Scott's Jazz Club: it was her first gig for some time and she seemed, understandably, nervous. Her second night coincided with the club's 25th anniversary celebrations and, apart from the press, she also knew she was appearing before many of her pop music peers.

She needn't have worried. Her two sets indicated that O'Connor with the right career guidance and rather more self-confidence could still emerge from the ashes of her now defunct Breaking

Glass image. Here is a singer who is cast in the Billie Holiday-Edith Piaf mould who has the ability to become a world-class star.

O'Connor recently started a new recording deal with RCA and has released one album, Smile, which has had an underwhelming reception. It's about time someone got the formula right. CHRIS WHITE

Sade

SADE WAS disappointing. Something crucial is missing and it's far from easy to pin-point what.

Everything is so note-perfect, smooth and precise, that rather than create an atmosphere of quality it induces indolence, almost complacency. You know nothing different or exciting is liable to happen, so you sit back and let the hits slide over in mute acceptance.

Even the stage lighting exudes this sensation of drowsiness, soft lulling shades mingling with the cigarette smoke. In such a venue as Hammersmith Odeon, one is simply too removed to participate in the desired intimacy.

Sade herself sings nicely, pleasantly, but hers is a voice which features neither peaks nor pinnacles. Perhaps this is the problem, the undisturbed levelness of the voice dominates the whole proceedings. Too smooth an operator? DUNCAN HOLLAND

Level 42

ONE WAY of presenting a live show is to bring the assembled to their feet from the start and keep them active. Level 42 carried this process off with stunningly professional ease at a packed Hammersmith Odeon.

Their jazz/funk pop songs have gained them an enthusiastic, young following which also appreciates the technical wizardry of bassist Mark King, fast becoming a musician's musician.

Guitarist Boon Gould assumed a subdued role, but played a good lead break during set opener Almost There — a case of untapped potential?

Although the emphasis was on keeping the crowd dancing, the more subtle tones of Eyes Waterfalling and I Want Eyes were also appreciated. Keyboardist Mike Lindup and drummer Phil Gould contributed vocals, although during Are You Hearing What I Hear and Chinese Way the audience nearly drowned the band out.

The anthemic new single The Chant Has Begun was impressive and should chart in the wake of recent success The Sun Goes Down.

Support act Yes Let's, whose current single Carried Away sounded promising (Irrespressible/Stiff), came over as a cross between early XTC and Teardrop Explodes. The catchy Colour Changes would do well as a single. GARETH THOMPSON

Southside Johnny And The Dukes

SOUTHSIDE JOHNNY And The Dukes bring to mind early Graham Parker, the Mink DeVille of the late Seventies and of course the Bruce Springsteen connection (surely an important factor in the surprisingly packed Lyceum).

This is in no way detrimental to Southside, for he operates in the world of rhythm and blues, a world which positively encourages the hallowed reference. Consequently The Jukes material stretches as far back as Ray Charles and Sam Cooke in a musical investigation of the grand tradition of R'n'B.

Whereas Springsteen has taken the framework, diluted it and turned passion into melodrama, Southside plays it straight, how it really is/was. An energetically humorous performer, Southside avoids the gushing parody which must be a constant threat and conjures up all the fervour and muscle one would expect. The Jukes play with similar deference and pleasure featuring the tight punctuation of the brass section.

Earlier, support was provided by the appallingly named Swedish band Dry Ice. They work in a similar area and feature a lead singer with the ability to sound like Chrissie Hynde. Although highly competent and clearly of some potential, Dry Ice lack the warmth of a Southside. They seem to emulate the music rather than feel it. Where The Jukes have this latter quality in abundance, the young Swedes seem curiously lacking. DUNCAN HOLLAND

Christy Moore

CHRISTY MOORE, in a performance of masterful ease and dexterity, transfers the intimacy of a Dublin pub to London's Dominion. There can be few artists who can create such an atmosphere and receive such a degree of respect and affection.

By his own admission his act lagged very slightly towards the end, but the enthusiastic audience was none too worried. Moore combines songs of political passion, Hiroshima, Nagasaki, Russian Roulette from his previous band Moving Hearts, with the sentimental ballad Ride On and the Humorous Lisdoonvarna.

Just himself and his guitar, Moore's music builds into songs of awesome power. His voice is uncanny. Harmonies seem to reverberate and intertwine with the guitar, creating a smooth sweep of emotion. It's hard to believe it's only one voice singing.

In Moore's hands the politics of Ireland, so disgustingly misunderstood, ignored or twisted, come over as righteous outrage. He knows a song can only make people think, it can never actually change anything, but such honesty is typical of the man as he gives a performance of integrity, wit and sheer pleasure. Where Christy Moore goes, others would be wise to follow. DUNCAN HOLLAND

Seven

SEVEN INVADED last-of-the-mohicans territory when they played Fouberts in Carnaby Street, but the natives were none too restless — rather placid in fact.

The motley crew the club attracts on a Saturday night (common denominator: black clothes) did not seem to mind when Seven interrupted the gothic disco with a short set of their uproot but inappropriate pop. The Glaswegian five-piece did generate a smattering of applause, but that was probably because they were wearing black too.

Seven live sound like Simple Minds without the majesty, which does not add up to much at all. They are competent, but are

badly in need of something to make them stand out. Vocalist Tracey Stewart has been compared to Stevie Nicks and Pauline Murray, but she's not that special.

Their music has no real warmth or heart in it, but the debut single Stranger Than Fiction (Polydor) shows that with a decent production — in this case Martin Rushent — their bustling sounds can be turned into technically impressive pop.

Seven should stop wasting their time playing what must be disheartening gigs and stick to putting out attacking singles — after all, lack of warmth or heart has never hampered anyone's chart progress. JOHN BEST

Memphis Slim

BETTER SUITED to the more intimate atmosphere of a club, Memphis Slim struggled valiantly to overcome the obvious disadvantages of Dingwalls — not least of which was a far from satisfactory piano.

Although looking rather frail, he seemed to be on form and turned in a performance with all the old vigour. Most of the songs ran into each other as he alternated between hard boogie woogie and soulful blues, the latter usually tinged with humour.

It was a shame that the piano was amplified to a volume which meant that some of the more subtle sounds, and a great deal of the impact were swallowed up in a wall of distortion.

The raucous If You See Kay went down well with the audience and Lend Me Your Love was another high point. He chose not to come back for an encore, but rather than this ending the night on a note of anti-climax, one just had to admire his cool. KAREN FAUX

The Enid

A SPECIAL three-band billing was the order of the day at Hammersmith Odeon recently, featuring The Enid.

Musically, Stop The World couldn't have been more out of place. Their semi-punk thrash left most of the audience bemused although they received polite applause. Fans of U2 and The Clash would love this lot.

Pendragon, on the other hand, had a hardcore of support in the crowd. However, some of their tracks are contrived in length and sound unnaturally "progressive". Despite this, The Black Knight came across very well, as did Alaska, one of the finest tracks to emerge from the post-progressive renaissance.

Tenacity and ingenuity have combined to mark The Enid as an exceptional group. For a self-controlled outfit to be undertaking a tenth anniversary 50-date tour is some achievement. Keyboardman Robert John Godfrey and guitarist Stephen Stewart were joined by a bassist and drummer to help re-create their symphonic sound.

Their new 2-disc LP, The Spell (available through Pinnacle with healthy sales forecast) was played in its entirety. The 40-minute title track incorporating Winter (the Key), Summer and Autumn (Veni Creator Spiritus), was enhanced by spectacular lasers and the intriguing movements of The 64 Danze Group.

Their famous piece Fand was revived and received a standing ovation. The powerful In The Region Of The Summer Stars opened the set, and encores of Rainedown and Wild Thing closed a magnificent performance. GARETH THOMPSON

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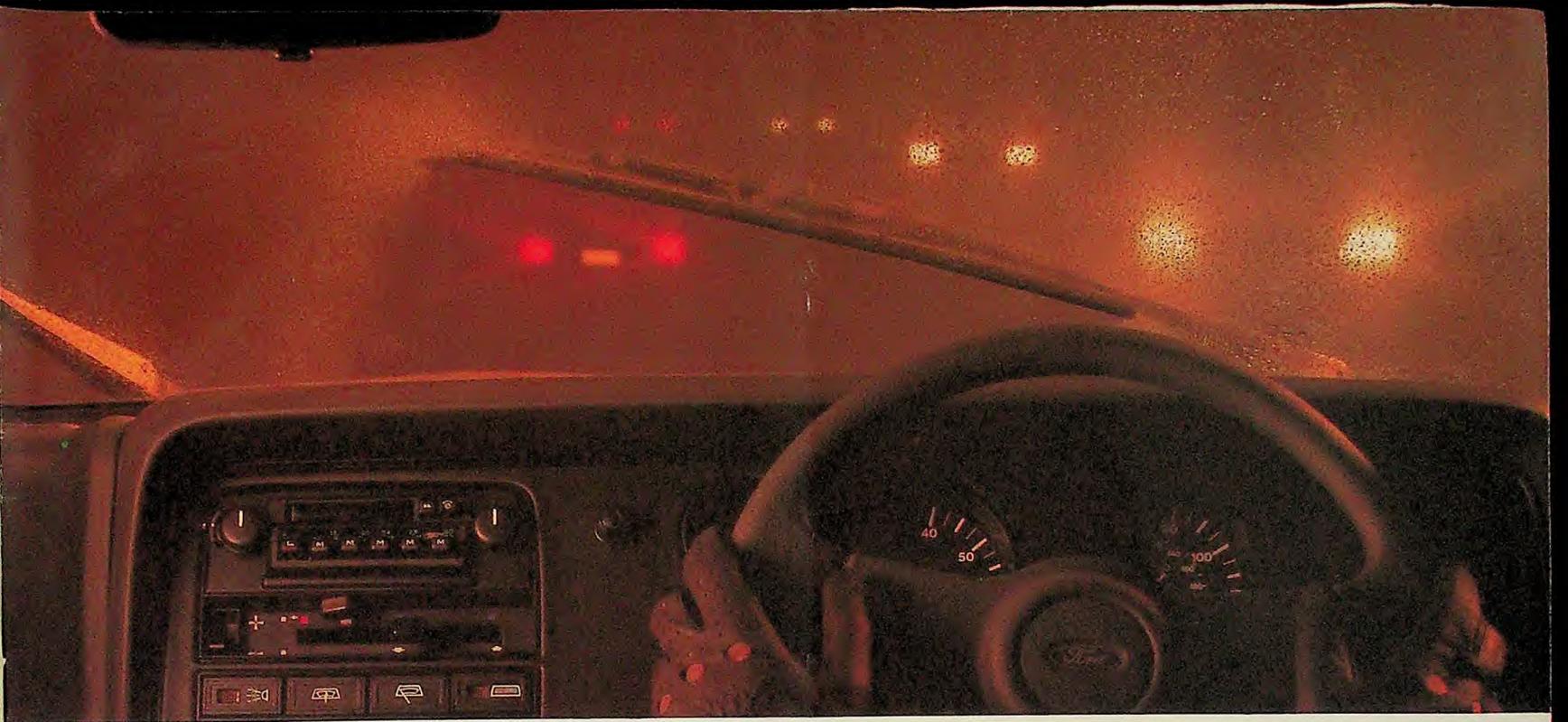


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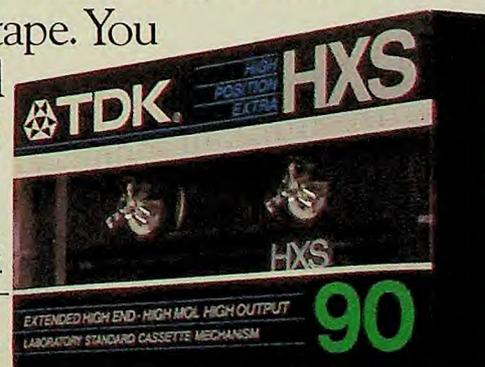
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AIRPLAY ACTION

BUBBLING

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

- 7 CHARME—Georgy Porgy—RCA 464 (R) A Severn, Swansea B Essex, Aire, Tees, Red Rose, NorthSound.
- 7 REDSKINS—Keep On Keepin' On—Decca/London F1 (F) B Capital, Severn, Hereward, BRMB, Hallam, Tees, NorthSound.
- 7 SWITCH—Keeping Secrets—Total Experience/RCA XE 502 (R) A DevonAir, Tees, B Capital, West, Essex, Hereward, NorthSound
- 6 CHIC—Chic Cheer—Atlantic A 9604 (W) A Tay B Essex, Hereward, BRMB, Mercia * Tees—Hitpick.
- 6 BOOKER NEWBERRY III—Shadows—Malaco MAL 28 (A) A Metro B Essex, BRMB, Plymouth, Signal, NorthSound.
- 6 SPANDAU BALLET—Round And Round—Reformation/Chrysalis SPAN 6 (F) A Hallam, Forth, Trent B Tay * County—Hitpick, NorthSound—Hitpick.
- 6 EVELYN THOMAS—Heartless—Record Shack SOHO 30 (EMI) A 2GR, Severn, B Plymouth, Aire, Piccadilly, NorthSound.

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

- 7 JOHN CAFFERTY & THE BEAVER BROWN BAND—On The Dark Side—Scotti Bros/Epic.
- 7 DAVID LASLEY—Saved By Love—EMI America.
- 7 STRAWBERRY SWITCHBLADE—Since Yesterday—Korova.
- 6 JON ANDERSON—Cage Of Freedom—CBS.
- 6 PHILIP BAILEY—Children Of The Ghetto—CBS.
- 6 THE CONTROLLERS—Crushed—MCA.

RADIO 2

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

- 9 (7) LIONEL RICIE: Penny Lover
- 8 (5) ART GARFUNKEL: Sometimes When I'm Dreaming
- 8 (6) RALPH McTELL: The Winner's Song
- 8 (8) CLIFF RICHARD: Shooting From The Heart
- 7 (5) JULIAN LENNON: Too Late For Goodbyes
- 7 (6) MATT BIANCO: Half A Minute
- 7 (5) ELVIS PRESLEY: The Last Farewell
- 6 (New) CHICAGO: Hard Habit To Break (Full Moon/WEA)
- 6 (—) STATUS QUO: The Wanderer
- 6 (7) TRACEY ULLMAN: Helpless
- 5 (New) BLACK LACE: Do The Conga (Flair)
- 5 (5) ELKIE BROOKS: Once In A While
- 5 (7) BUCKS FIZZ: Golden Days
- 5 (New) KOOL & THE GANG: Fresh (De-Lite/Phonogram)
- 5 (—) HUEY LEWIS/NEWS: If This Is It
- 5 (New) THE POINTER SISTERS: I'm So Excited (Planet/RCA)
- 5 (New) SHAKIN' STEVENS: Teardrops (Epic)

OTHER FEATURED RECORDS
 CARPENTERS: Make Believe Its Your First Time
 JIM DIAMOND: I Should Have Known Better
 FOSTER & ALLEN: We Will Make Love
 MAURICE GIBB: Hold Her In Your Hand
 JULIO IGLESIAS: Moonlight Lady
 AL JARREAU: Let's Pretend
 MODERN ROMANCE: Move On
 OASIS: I Wonder Why
 RAY PARKER Jr.: I Still Can't Get Over You
 REO SPEEDWAGON: Can't Fight This Feeling
 ALVIN STARDUST: I Won't Run Away

DAVID HAMILTON
 RECORD OF THE WEEK:
 Frankie Goes To Hollywood: The Power Of Love

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)

- 25 (23) CHAKA KHAN: I Feel For You
 - 19 (12) NIK KERSHAW: The Riddle
 - 18 (9) THE TEMPTATIONS: Treat her Like A Lady
 - 17 (18) BILLY OCEAN: Caribbean Queen (No More Love On The Run)
 - 15 (8) EURYTHMICS: Sexcrime (nineteen eighty-four)
 - 15 (14) JIM DIAMOND: I Should Have Known Better
 - 14 (15) CHICAGO: Hard Habit To Break
 - 14 (12) HUEY LEWIS & THE NEWS: If This Is It
 - 13 (5) MURRAY HEAD: One Night In Bangkok
 - 13 (5) HUMAN LEAGUE: Louise
 - 13 (19) POINTER SISTERS: I'm So Excited
 - 13 (17) WHAM!: Freedom Yourself
 - 12 (—) FRANKIE GOES TO HOLLYWOOD: The Power Of Love
 - 12 (16) HEAVEN 17: This Is Mine
 - 12 (11) THE KANE GANG: Respect
 - 12 (New) STEVIE WONDER: Lovelight In Flight, Motown TMG 1364 (R)
 - 12 (16) ZZ TOP: Gimme All Your Lovin'
 - 11 (16) DURAN DURAN: The Wild Boys
 - 11 (18) JULIAN LENNON: Too Late For Goodbyes
 - 11 (New) SISTER SLEDGE: We Are Family (Remix), Cotillion/Atlantic B9692 (W)
 - 11 (7) TINA TURNER: Private Dancer
 - 10 (—) ALVIN STARDUST: I Won't Run Away
 - 10 (New) THE CARS: You Might Think, Elektra E9718 (W)
 - 10 (15) NICK HEYWARD: Warning Sign
 - 10 (5) STEVE WRIGHT: The Gay Cavalieros (The Story So Far...)
 - 10 (5) SLADE: All Join Hands
 - 10 (14) ULTRA VOX: Love's Great Adventure
 - 9 (New) ALISON MOYET: Invisible, CBS A4930 (C)
 - 9 (8) LEVEL 42: The Chant Has Begun
 - 9 (7) LLOYD COLE & THE COMMOTIONS: Rattlesnakes
 - 9 (12) GIORGIO MORODER with PHILIP OAKLEY: Together In Electric Dreams
 - 9 (12) PAUL McCARTNEY: No More Lonely Nights (Ballad)
 - 8 (5) THE ADVENTURES: Send My Heart
 - 8 (14) ALISON MOYET: All Cried Out
 - 8 (New) BRONSKI BEAT: Ain't Necessarily So, Forbidden Fruit/London BITE 3 (F)
 - 8 (New) CULTURE CLUB: The Medal Song, Virgin VS 730 (E)
 - 8 (10) DEPECHE MODE: Blasphemous Rumours/Somebody
 - 8 (7) DAZZ BAND: Let It All Blow
 - 8 (New) KOOL & THE GANG: Fresh, De-Lite/Phonogram DE 18 (F)
 - 8 (New) MATT BIANCO: Half A Minute, WEA YZ26 (W)
 - 8 (7) REDSKINS: Keep On Keepin' On
 - 8 (16) STATUS QUO: The Wanderer
 - 8 (New) MERCURY/Phonogram IDEA 8 (F)
 - 7 (New) THE MOODY BLUES: The Voice, Threshold/Decca TH 33 (F)
 - 7 (9) TOTO: Stranger In Town
 - 6 (8) THE ART OF NOISE: Close (To The Edit)
 - 6 (9) JOHN WAITE: Missing You
 - 6 (New) JOHN LENNON: Every Man Has A Woman, Polydor POSP 712 (F)
 - 6 (6) LIONEL RICIE: Penny Lover
 - 6 (5) STRAWBERRY SWITCHBLADE: Since Yesterday
 - 5 (7) ABC: How To Be A Millionaire
 - 5 (New) BANANARAMA: Hotline to Heaven, London NANA 8 (F)
 - 5 (5) PAUL YOUNG: I'm Gonna Tear Your Playhouse Down
 - 5 (New) SHAKIN' STEVENS: Teardrops, Epic A4882 (C)
 - 5 (New) WEST INDIAN COMPANY: Ava Marie (Om Ganeshah), London LON 56 (F)
- OTHER FEATURED RECORDS:**
 MARC ALMOND: Tenderness Is A Weakness
 AMAZULU: Moonlight Romance
 BIG COUNTRY: Where The Rose Is Sown
 THE BLUE NILE: Stay
 THE BOOMTOWN RATS: Dave
 THE CARS: Drive
 SMILEY CULTURE: Police Officer
 DENNIS DE YOUNG: Desert Moon
 FLOY JOY: Until You Come Back To Me
 CYNDI LAUPER: All Through The Night
 SHALAMAR: Annesia
 FEARGAL SHARKEY: Listen To Your Father
 SHRIEKBACK: Mercy Dash
 SAL SOLI: San Damiano (Heart And Soul)
 RICK WAKEMAN: Glory Boys
 EUGENE WILDE: Gotta Get You Home Tonight



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Rick Wakeman



Glory Boys

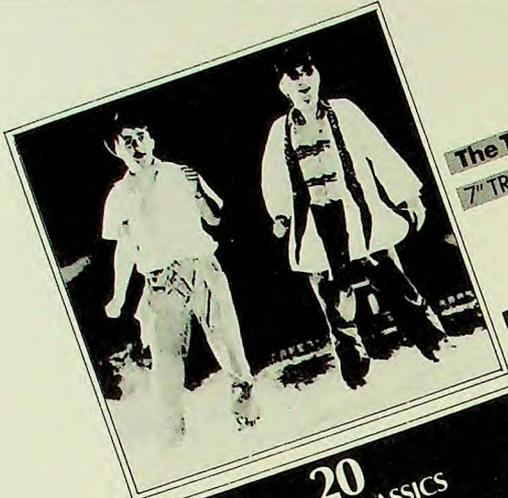
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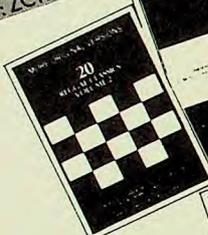


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 © = Indicates title's available in sheet music
 Top 75 on Prestel: MG Spotlight 514200
 Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	6	1	I FEEL FOR YOU ●	Chaka Khan (Ari Mardin)	Inland Music ©	Warner Brothers W 9209 (T) (W)
2	3	4	I SHOULD HAVE KNOWN BETTER	Jim Diamond (Pip Williams)	Rondor/Most Music	A&M AM(X) 220 (C)
3	2	4	THE WILD BOYS ○	Duran Duran (Nile Rodgers/Duran Duran)	Tricac Music ©	Parlophone (12) DURAN 3 (E)
4	5	7	NEVER ENDING STORY	Limahl (Giorgio Moroder)	Giorgio Moroder Publishing	EMI (12) LML 3 (E)
5	17	2	THE RIDDLE ●	Nik Kershaw (Peter Collins)	Rondor Music/Arctic King ©	MCA NIK(T) 6 (C)
6	6	7	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean (Keith Diamond)	Zomba Music ©	C JIVE X 77 JIVE JIVE (T) 77 (C)
7	24	4	SEXCRIME (nineteen eighty-four)	Eurythmics (David A. Stewart)	RCA Music	Virgin VS 728(12) (E)
8	11	5	HARD HABIT TO BREAK	Chicago (David Foster)	Boca/MCA Music ©	Full Moon/WEA W 9214 (T)
9	4	7	FREEDOM ●	Wham! (George Michael)	Morrison Leahy Music ©	Epic (T) JA473 (C)
10	7	5	THE WANDERER	Status Quo (Pip Williams)	Schwartz Music	Vertigo/Phonogram DUO(P) 16 (F)
11	14	5	I'M SO EXCITED	Pointer Sisters (Richard Perry)	Rondor Music/CBS Songs	Plane/RCA RPS(T) 108 (R)
12	26	2	TREAT HER LIKE A LADY	The Temptations (Albert Philip McKay/Ralph Randolph Johnson)	Jobete Music	Motown TMG(T) 1365 (R)
13	8	7	ALL CRIED OUT	Alison Moyet (Tony Swain/Steve Jolley)	Rondor/J&S Music/Copyright Control ©	CBS (T) JA475 (C)
14	28	4	LET IT ALL BLOW	Dazz Band (Reggie Andrews/Bobby Harris)	Jobete Music	Motown TMG(T) 1361 (R)
15	10	8	GIMME ALL YOUR LOVIN'	Z2 Top (Bill Ham)	Warner Bros Music ©	Warner Brothers W 9632(T) (W)
16	12	6	LOVE'S GREAT ADVENTURE	Ultravox (Ultravox)	Jump Jet/Hot Food/Mood/Sing Songs ©	Chrysalis UV(X) 3 (F)
17	16	3	Blasphemous Rumours/Somebody	Depeche Mode (D. Miller/Depeche Mode/G. Jones)	Grabblings Heads/Sonet Music ©	Mute 7 BONG (12" - 12 BONG7) (WSP)
18	31	5	I WON'T RUN AWAY	Alvin Stardust (Stuart Colman)	Warner Bros Music	Chrysalis CHS (12) 2829 (F)
19	9	8	TOO LATE FOR GOODBYES	Julian Lennon (Phil Ramone)	Charisma/Chappell Music ©	Charisma/Virgin JLI 1 (12) (E)
20	38	2	ALL JOIN HANDS	Slade (John Panter)	Whit John Music	RCA RCA(T) 455 (R)
21	15	10	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams')	Giorgio Moroder/Philip Oakey (G. Moroder)	GMPC/Virgin Music	Virgin VS 713 (12) (E)
22	13	8	NO MORE LONELY NIGHTS (BALLAD)	Paul McCartney (George Martin)	MPL Communications ©	Parlophone (12) R 6080 (E)
23	18	7	GOTTA GET YOU HOME TONIGHT	Eugene Wilde (Michael Forté/Donald Robinson)	EMI Music ©	Fourth & Broadway/Island (12) BRW 15 (E)
24	NEW	1	TEARDROPS	Shakin' Stevens (S. Stevens/R. Hewson/C. Neil)	Shaky Music	Epic A 4882 (C)
25	19	14	I JUST CALLED TO SAY I LOVE YOU (from 'Woman in Red')	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull Music ©	Motown TMG(T) 1349 (R)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	36	2	LOUISE	Human League (Padgham/Thomas/Human League)	Sound Diagrams/WB/Virgin Music	Virgin V572X(12) (E)
27	39	3	ONE NIGHT IN BANGKOK	Murray Head (Benny Andersson/Tim Rice/Bjorn Ulvass)	Bacu Music	RCA CHES(T) 1 (R)
28	34	3	HALF A MINUTE	Matt Bianco (Reilly/White)	Matt Music	WEA YZ26(T) (W)
29	21	5	THIS IS MINE	Heaven 17 (Martin Ware/Greg Walsh)	Virgin/Sound Diagrams/Warner Bros. Music	Virgin VS 722(12) (E)
30	22	6	PENNY LOVER	Lionel Richie (Lionel Richie/James Anthony Carmichael)	Warner Bros. Music ©	Motown TMG(T) 1356 (R)
31	20	9	MISSING YOU	John Waite (John Waite/Gary Gersh/David Thoenen)	Carlin/Intersong Music ©	EMI America AE(12) 182 (E)
32	56	2	PRIVATE DANCER	Tina Turner (J. Carter)	Rondor Music/Straightjacket Songs	Capitol (12) CL 343 (E)
33	41	2	WE ARE FAMILY (Remix)	Sister Sledge (Bernard Edwards/Nile Rodgers)	Warner Bros. Music	Cotillion/Atlantic B962(T) (W)
34	45	4	WARNING SIGN	Nick Heyward (Nick Heyward/Danny Schogger)	Morrison Leahy Music	Arista HEY(12) 5 (F)
35	NEW	1	FRESH	Kool & The Gang (Jim Bonafant/Ronald Bell/Kool & The Gang)	Planetary Nom	De-Lite/Phonogram DE(X) 18 (F)
36	51	2	LIKE A VIRGIN	Madonna (Nile Rodgers)	Billy Steinberg/Warner Bros./Bug Music	Sire W 9210 (T) (W)
37	21	8	MODERN GIRL	Meat Loaf (Meat Loaf/Paul Jacobs/Alan Shacklock)	Morrison Leahy Music	Arista ARIST (12) 585 (F)
38	44	3	RESPECT YOURSELF	The Kane Gang (Pete Wingfield/The Kane Gang)	Rondor Music	Kitchener/London SK(X) 16 (F)
39	40	5	IF THIS IS IT	Huey Lewis and The News (Huey Lewis and The News)	Chrysalis Music	Chrysalis CHS (12) 2803 (F)
40	27	9	DRIVE ○	The Cars (Robert John "Mutt" Lange/The Cars)	Carlin Music ©	Elektra E 9706(T) (W)
41	42	4	THE CHANT HAS BEGUN	Level 42 (Ken Scott)	Level 42/Chappell Music	Polydor POSPIX 710 (F)
42	29	7	LISTEN TO YOUR FATHER	Feargal Sharkey (Feargal Sharkey)	Nutty Sounds/Warner Bros. Music ©	Zarjaz/Virgin JAZZ 11(12) (E)
43	25	4	ACES HIGH	Iron Maiden (Martin Birch)	Zomba Music	EMI (12) EMI 5502 (E)
44	46	3	KEEP ON KEEPIN' ON!	Redskins (Nick Lowe)	Copyright Control	Decca/London FX(1) 1 (F)
45	37	4	BERSERKER	Gary Numan (Gary Numan)	Matt Music	NUMA NU(M) 4 (A)
46	32	14	GHOSTBUSTERS ●	Ray Parker Jr. (Ray Parker Jr.)	Warner Bros/CBS Songs ©	Arista ARIST (12) 580 (F)
47	43	22	AGADDO ●	Black Lace (-) Filmax PLC/Marocani ©		Flair FLA 107(T) (P)
48	NEW	1	DO THE CONGA	Black Lace (Ferguson/Barton/Routh)	Sonet/Flagg Music	Flair FLA 108(T) (P)
49	49	3	HOW TO BE A MILLIONAIRE	ABC (Martin Fry/Mark White)	Neutron/10 Music	Neutron/Phonogram NT(X) 107 (F)
50	NEW	1	WE ALL STAND TOGETHER (from 'Rupert and the Frog Song')	Paul McCartney/Frog Chorus (George Martin)	MPL Communications	Parlophone R 6086 (E)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	NEW	1	MATT'S MOOD	Next Plateau/London LON(X) 59 (F)	Copyright Control	The Breakout Krew (Tony Carasco)
52	35	7	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	Paul Young (Laurie Latham)	Burlington/Intersong Music ©	CBS (T) JA 476 (C)
53	63	2	SINCE YESTERDAY	Strawberry Switchblade (David Motion)	Zoo/Warner Bros. Music	Karova KOW 38(T) (W)
54	30	8	THE WAR SONG ○	Culture Club (Steve Levine)	Copyright Music ©	Virgin VS 694(12) (E)
55	31	7	SHOUT TO THE TOP	The Style Council (Paul Weller)	EMI Music ©	Polydor TSC(X) 7 (F)
56	53	3	THE LAST FAREWELL	Elvis Presley (-)	Tembo Music	RCA 459 (R)
57	50	12	LOST IN MUSIC ○	Sister Sledge (Bernard Edwards/Nile Rodgers)	Warner Bros. Music ©	Cotillion/Atlantic B9718(T) (W)
58	NEW	1	HOT LINE TO HEAVEN	Bananarama (Tony Swain/Steve Jolley)	J. S. Music/La Bunch Music	London NANA 8 (12" - NANA 8) (F)
59	75	2	EAT YOUR HEART OUT	Paul Hardcastle (Paul Hardcastle)	Oval Music	Cooltemp/Chrysalis COOL(X) 102 (F)
60	52	17	CARELESS WHISPER ★	George Michael (George Michael)	Morrison Leahy Music ©	Epic (T) JA403 (C)
61	55	11	PRIDE (In The Name Of Love) ○	Brian Eno/Daniel Lanois	Blue Mountain Music ©	Island (12) IS 202 (E) Cass: CIS 202
62	NEW	1	CLOSE (TO THE EDIT)	Art of Noise (Art of Noise)	Perfect Songs/Unforgettable Songs	ZTT/Island (12) ZTP01 (E)
63	74	2	I FORGOT	The Cool Notes (The Cool Notes/John Burns)	Abstract Sounds/Mass Media	Abstract Dance/Priority AD(T) 2 (E)
64	71	2	ALL THROUGH THE NIGHT	Cyndi Lauper (Rick Chertoff)	Dick James Music ©	Portrait/Epic A 4849 (C)
65	47	4	BACK IN MY ARMS (ONCE AGAIN)	Hazell Dean (Mike Stock/Matt Aitken/Pete Waterman)	All Boys/Rocket Music	Proia ENA(T) 122 (A)
66	53	10	WHY? ○	Bronski Beat (Mike Thorne)	Bronski Music/William A. Bong	Forbidden Fruit/London BITE(X) 2 (F)
67	NEW	1	AMNESIA	Shalamar (George Duke)	Carlin/Chappell Music	Solar/MCA SHAL(T) 1 (C)
68	73	2	GEORGY PORGY	Charme (Misha Segal)	CBS Songs	RCA RCA(T) 464 (R)
69	61	3	KEEPING SECRETS	Switch (Oliver Scott)	TX Publishing/Switch Music	Total Experience/RCA XE(T) 502 (R)
70	68	2	HYPNOTIZE	Scritti Politti (Gartsdale/Gamson/Maher/Morack/Nelson)	Chrysalis Music	Virgin VS 725 (12) (E)
71	65	2	RATTLESNAKES	Stephanie Mills (Dave "Hawk" Wolinski)	Warner Bros. Music	Polydor COLEX(X) 3 (F)
72	48	4	THE CHANT HAS JUST BEGUN	The Alarm (Alan Shacklock)	Illegal Music	I.R.S. IRS(Y) 114 (C)
73	NEW	1	THANK YOU MY LOVE	Imagination (Nigel Wright/Imagination)	Red Bus Music	R&B/Red Bus BBS 219 (12" - RBL 219) (A)
74	64	4	SHOOTING FROM THE HEART	Cliff Richard (Cliff Richard/Keith Bessey)	Dejames/Argee Music ©	EMI RICH 1 (E)
75	RE	1	WHITE LINES (DON'T DON'T DO IT) ○	Sugar Hill/PRT SH(L) 130 (A)	Grandmaster & Mello Me! (Robinson/Mel/Robinson Jr)	Four Hills/Heath Levy Music

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	84	BIG DEAL (Theme)	Bobby G (Bobby G)	RCA Music	BBC RESL 151 (12" - 12RSL 151) (A)
77	-	SOMETIMES WHEN I'M DREAMING	Art Garfunkel (Mike Batt)	Chappell/Bellry Music	CBS A4674 (C)
78	-	THE GAY CAVALIERS (The Story So Far ...)	Steve Wright (Malcolm Brown/Tony Cox)	R&B Music	MCA 925 (C)
79	83	WATCHING YOU	Shakatak (Nigel Wright)	Skratch Music	Polydor POSPIX(1) 711 (F)
80	76	CHANGE YOUR WICKED WAYS	Penny Ford (Oliver Scott)	TX Publishing/TEMP Co.	Total Experience/RCA XE(T) 503 (R)
81	-	CHIC CHEER	Chic (Nile Rodgers/Bernard Edwards)	Warner Bros. Music	Atlantic A 9604(T) (W)
81	-	DAVE	The Boomtown Rats (James Guthrie/Boomtown Rats)	Copyright Control	Mercury/Phonogram MER(X) 179 (F)
83	80	SEND MY HEART	The Adventurers (Bob Sargeant)	Chrysalis Music	Chrysalis CHS (12) 2001 (F)
84	-	BLUE JEAN	David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI Music ©	EMI America (12) EA 181 (E)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	85	SOLID	Ashford & Simpson (Nickolas Ashford/Valerie Simpson)	Nick-O-Val Music	Capitol (12) CL 345 (E)
86	-	LET THE REST OF THE WORLD GO BY	Rose Marie (Ray Levy)	B. Feldman & Co./EMI Music	A.1. Records A1 289 (SP)
87	79	YOU SPIN ME ROUND (LIKE A RECORD)	Dead Or Alive (Mike Stock/Matt Aitken)	Chappell Music	Epic A4861 (12" - TX 4861) (C)
88	-	TENDERNESS IS A WEAKNESS	Alcega (Mike Hedges)	Metropolis/Warner Bros. Music	Sone Bizzare/Phonogram BZS 25(10) (F)
89	87	TWIST AND SHOUT	The Who (Cy Langston)	EMI Music	MCA 927 (C)
90	-	NELLIE THE ELEPHANT	The Toy Dolls (Toy Dolls/Tony Gavaghan)	Dash Music	Volume VOL(T) 11 (VP)
91	-	THIS NIGHT	Billy Joel (Phil Ramone)	CBS Songs	CBS A 4884 (C)
92	-	POLICE OFFICER	Smiley Culture (Chris Lane)	Fashion Music	Fashion FAD 7012 (12" - FAD 26) (A/JS)
93	81	SCHOOL DAZE	W.A.S.P. (Blackie Lawless/Mike Varney)	Zomba Music	Capitol (12) CL 344 (E)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94	-	STILL ON FIRE	Aztec Camera (Mark Knopfler)	Warner Bros. Music	WEA AC2(T) (W)
95	-	NEVER LET HER SLIP AWAY	Trevor Walters (T. Walters/L. Chin/N. Felici)	Warner Bros. Music	Polydor POSPIX(1) 716 (F)
96	-	I'll Make The Living If You Make The Loving Worthwhile	Gene Chandler (Chandler/Sanders)	Gaetan/Ensign/Cachand	Bluebird/10 BR(T) 10 (E)
97	93	FORGIVE ME GIRL	Force M.D.'s (Tom Silverman)	T-Boy Music	Tommy Boy/Island (12) IS 207 (E)
98	-	THE MEDICINE SONG	Stephanie Mills (Dave "Hawk" Wolinski)	Warner Bros. Music	Club/Phonogram JAB(X) 8 (F)
99	-	DON'T YOU EVER LEAVE ME	Hanoi Rocks (Bob Ezrin)	Zomba Music	CBS A 4885 (12" - TX 4885) (C)
100	91	UNTIL YOU COME BACK TO ME	Floy Joy (Dan Wasi)	Virgin Music	Virgin VS 716(12) (E)

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

TITLES A-Z (WRITERS)

Aces High (Harris)	43	Dave (B. Goldof)	81	One Night In Bangkok (T. Rice)	27	Tenderness Is A Weakness (M. Almond)	76
Agadoo (M. Symon/M. Delancany/J. Peram)	47	Do The Conga (P. Morris/M. Finn)	48	Police Officer (D. Emmanuel)	32	Thank You My Love (L. John/A. Ingram)	83
All Cried Out (A. Meyer/S. Jolley/T. Swain)	13	Don't You Ever Leave Me (A. McCoy)	59	Private Dancer (M. Knopfler)	31	This Is Mine (I. G. Marshall/M. Warr/O. Gregory)	29
All Join Hands (N. Holden/J. Lea)	20	Drive (R. Ocasio)	40	Rattle Snakes (Clark/Cole)	72	This Night (S. Jones/L.V. Bushaven)	51
All Through The Night (J. Shear)	64	East Your Heart Out (P. Hardcastle)	3	Ridgely (N. Kershaw)	42	Together In Electric Dreams (G. Moroder)	91
Amnesia (G. Duke/H. Hewett)	67	Freedom (G. Michaels)	59	School Daze (B. Lawless)	57	Twist And Shout (Maddly/B. Ernst)	83
Amnesia (G. Duke/H. Hewett)	67	Forgive Me Girl (Force M.D.'s/R. Halpin)	97	School Daze (B. Lawless)	57	Until You Come Back To Me (M. Ward/S. Ward)	100
Back In My Arms (Once Again) (M. Stock/M. Aitken)	65	Fresh (J. Taylor/Kool & The Gang)	35	Send My Heart (P. Gibbon)	30	War Song (The Culture Club)	18
Berserker (G. Numan)	45	Gay Cavaliers (The Story So Far ...)	76	Serotonin (Instantaneous eight/10) (A. Lennon/S. D. Stewart)	7	Warning Sign (N. Hayward)	54
Big Deal Bobby G	76	(M. Brown/Harding/S. Wright)	46	Sheet To The Top (P. Waller)	58	Whacking You (W. Skape/R. Odell)	74
Blasphemous Rumours (M. L. Gore)	17	George Porgy (Paich)	68	Sissa Yesterday (J. Bryson/R. McDowall)	53	We All Stand Together (P. McCartney)	56
Blue Jean (D. Bowie)	84	Ghostbusters (R. Parker Jr.)	46	Solid (N. Ashford/J. Simpson)	85	White Lines (Don't Don't Do It)	75
Careless Whisper (G. Michael/A. Ridgely)	50	Give Me All Your Lovin' (Gibbons/Hill/Beard)	15	Sometimes When I'm Dreaming (M. Batt)	17	Wild Boys (The Duran Duran)	73
Caribbean Queen (No More Love On The Run)	6	Getta Get You Home Tonight (M. Hortal)	46	Still On Fire (R. Frame)	95	Why? (Somerville/Steinbach/Breaker)	Partidge
Change Your Wicked Ways (J. Scott/P. Ford)	80	R. Brown/Harding/S. Wright)	46	Teardrops (S. Stevens)	24	You Spin Me Round (Like A Record) (Dead Or Alive)	87
Chant Has Just Begun (The MacDonald)	41	Half A Minute (Reilly/White)	28				
Chic Cheer (B. Edwards/W. Rodgers)	81	Hard Habit To Break (S. Kipper/J. Parker)	58				
Chickie (B. Edwards/W. Rodgers)	81	Hot Line To Heaven (Jolley/Swain/Dalvin)	58				
Close (To The Edit) (Dudley/Norm/Jezcazik/Langan/Morley)	62	How To Be A Millionaire (M. Fry/M. White)	49				
		Hypnotize (G. A.)	70				
		I Feel For You (Prince)	1				
		I Forgot (S. McMichael)	63				
		I Just Called To Say I Love You (S. Wonder)	25				
		I Should Have Known Better (J. Diamond/G. Lyle)	2				
		I Won't Run Away (J. David)	18				
		If This Is It (Collins/Lewis)	39				
		I'll Make The Living If You Make The Loving Worthwhile (J. Lewis/S. Simon)	96				
		I'm So Excited (A. Pointer/S. Penetar)	11				
		I'm Gonna Year Your Playhouse Down (E. Randle)	52				
		Island (12) IS 202 (E)	51				
		It's A Wonderful Life (J. Wainwright)	36				
		Keep On Keepin' On! (Redskins)	44				
		Keeping Secrets (D. Scott/S. Owen)	69				
		Last Farewell (The R. Whitaker/R.A. Webster)	56				
		Let It All Blow (K. Harrison/B. Harris)	14				

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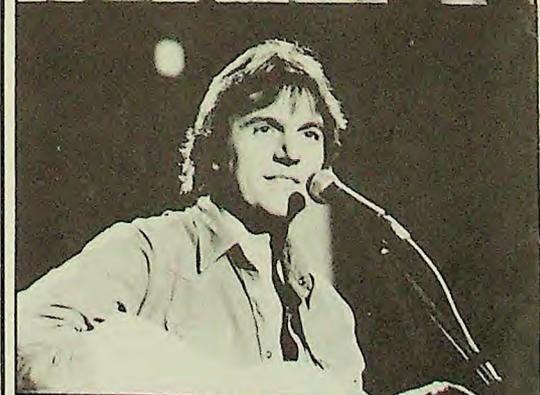
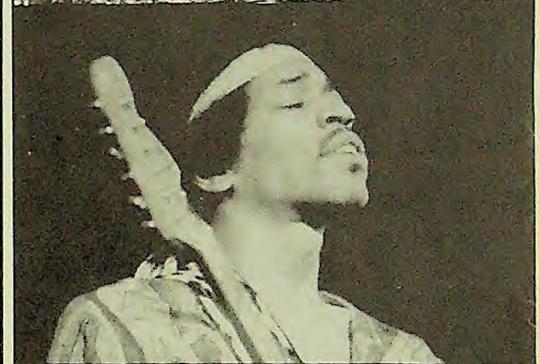
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|----|------------|--|------------------------|----|------------|--|-----------------------------------|----|------------|-----------------------------------|----------------------------|
| 1 | 1 | MAKE IT BIG ★ | Epic EPC 86311 | 34 | 24 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" | Motown ZL 72285 | 68 | 53 | HOW MEN ARE ○ | B.E.F./Virgin V2326 |
| | | Wham! | | | | Stevie Wonder & featuring Dionne Warwick ● | | | | Heaven 17 | |
| 2 | 4 | THE COLLECTION ★ | Chrysalis UTY 1 | 35 | 21 | STEELTOWN ● | Mercury/Phonogram MERH 49 | 69 | 56 | BREAKING HEARTS ● | Rocket/Phonogram HISP D 25 |
| | | Ultravox | | | | Big Country | | | | Eiton John | |
| 3 | 3 | "AIF" ● | CBS 26229 | 36 | 26 | ALL BY MYSELF ● | K-tel NE 1273 | 70 | 62 | NO PARLEZ ★ | CBS 25521 |
| | | Alison Moyet | | | | Various | | | | Paul Young | |
| 4 | 2 | WELCOME TO THE PLEASUREDOME ★ | ZTT/Island ZTT10 1 | 37 | NEW | THE MUSIC OF LOVE | Decca/Delphine/London SKL 5340 | 71 | 60 | TRUE COLOURS | Polydor POLH 10 |
| | | Frankie Goes To Hollywood | | | | Richard Clayderman | | | | Level 42 | |
| 5 | 5 | DIAMOND LIFE ★ | Epic EPC 26044 | 38 | 27 | HITS, HITS, HITS — 18 SMASH ORIGINALS ● | Telstar STAR 2243 | 72 | 51 | THE EVERLY BROTHERS | Mercury/Phonogram MERH 44 |
| | | Sade | | | | Various | | | | The Everly Brothers | |
| 6 | NEW | ARENA | Parlophone DD 2 | 39 | 71 | GIRLS JUST WANNA HAVE FUN | Towerbell TOWLP 10 | 73 | 97 | NOW THAT'S WHAT I CALL MUSIC II ★ | Virgin/EMI NOW 2 |
| | | Duran Duran | | | | The Nolans | | | | Various | |
| 7 | NEW | HATFUL OF HOLLOW ○ | Rough Trade ROUGH 76 | 40 | 35 | LEGEND ★ | Island BMW 1 | 74 | NEW | LIKE A VIRGIN | Sire 925157-1 |
| | | The Smiths | | | | Bob Marley and The Wailers | | | | Madonna | |
| 8 | 6 | ELIMINATOR ★ | Warner Brothers W 3774 | 41 | 36 | PARADE ★ | Reformation/Chrysalis CDL 1473 | 75 | 72 | STOP MAKING SENSE | EMI TAH 1 |
| | | ZZ Top | | | | Spandau Ballet | | | | Talking Heads | |
| 9 | 7 | SOUNDTRACK MUSIC (Give my regards to BROAD STREET) | Parlophone PCTC 2 | 42 | 33 | VALLOTTE | Charisma/Virgin JLLP 1 | 76 | 63 | 1100 BEL AIR PLACE ○ | CBS 86308 |
| | | Paul McCartney | | | | Julian Lennon | | | | Julio Iglesias | |
| 10 | 18 | SHAKIN' STEVENS GREATEST HITS | Epic EPC 10047 | 43 | 40 | EMOTION ● | CBS 86309 | 77 | 58 | SHE'S SO UNUSUAL ○ | Portrait/Epic PRT 25792 |
| | | Shakin' Stevens | | | | Barbra Streisand | | | | Cyndi Lauper | |
| 11 | 11 | YESTERDAY ONCE MORE ● | EMI SING 1 | 44 | 14 | AURAL SCULPTURE | Epic EPC 26220 | 78 | 67 | ISOLATION | CBS 86305 |
| | | Carpenters | | | | The Stranglers | | | | Toto | |
| 12 | 8 | REAL TO REEL | EMI JEST 1 | 45 | 45 | AN INNOCENT MAN ★ | CBS 25554 | 79 | 66 | TEASES AND DARES | MCA MCF 3250 |
| | | Martillon | | | | Billy Joel | | | | Kim Wilde | |
| 13 | 10 | BAD ATTITUDE ● | Arista 206 619 | 46 | 31 | JEFFERY MORGAN ... | DEP International/Virgin LP DEP 6 | 80 | NEW | SUDDENLY | Jive HIP 12 |
| | | Meat Loaf | | | | UB40 | | | | Billy Ocean | |
| 14 | 13 | CANT SLOW DOWN ★ | Motown STMA 8041 | 47 | 43 | BREAK OUT ● | Planet/RCA FL 89450 | 81 | 92 | WAR ● | Island ILPS 9733 |
| | | Lionel Richie | | | | Pointer Sisters | | | | U2 | |
| 15 | 29 | THE ART GARFUNKEL ALBUM ● | CBS 10046 | 48 | 49 | WHO'S LAST | MCA WHO 1 | 82 | 73 | HEARTBEAT CITY | Elektra 960296-1 |
| | | Art Garfunkel | | | | The Who | | | | The Cars | |
| 16 | 20 | CINEMA ● | K-tel/WEA NE 1282 | 49 | 38 | BORN IN THE U.S.A. ● | CBS 86304 | 83 | 52 | BIG BAM BOOM | RCA PL 85309 |
| | | Elaine Paige | | | | Bruce Springsteen | | | | Daryl Hall & John Oates | |
| 17 | 17 | NOW THAT'S WHAT I CALL MUSIC III ★ | Virgin/EMI NOW 3 | 50 | 42 | HUMAN RACING ★ | Nitf Korchauf | 84 | 70 | CONCERT — THE CURE LIVE | Elektra EIVA 30 |

- ASHFORD & SIMPSON SOLID Capitol EJ 2402504 (XDR Cassette) £3.66 (E)
 BAND OF HOLY JOY MORE FAVOURITE FAIRYTALES Pleasantly Surprised (no catalogue number) £2.50 (R. King, 10 Keir Street, Pollokshields, Glasgow G41 2NW)
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 BEACH BOYS, The WIPE OUT Autograph ASK 742 (Cassette) 77p (CP)
 BENSON, George THE MASQUERADE IS OVER Autograph ASK 751 (Cassette) 77p (CP)
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 LAIBACH THROUGH OCCUPIED NETHERLANDS Staal (no catalogue number) (Cassette) £3.87 (I/RT)
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 VARIOUS THIS IS MUSIC VOLUME 4 Chevron CHV 326 (Cassette) RRP.99p (M)
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 VARIOUS WORLD CLASS PUNK (27 bands from 25 countries) Reachout International A131 (Cassette) £4.45 (I/Red Rhino)
 VINCENT, Gene BE BOP A LULA Autograph ASK 743 (Cassette) 77p (CP)

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 VARIOUS TWENTY ALL-TIME GREATS: PARTY SINGALONG Hallmark SHM 812/HSC 812 £1.305 (PK)

SINGLES



ARTISTS WITH cassette releases out before the Christmas rush include, from the top, a range of artists as younger men: George Benson, The Dubliners, Jimi Hendrix, The Beach Boys And Ralph McTell.

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 MOODY BLUES: *Voices In The Sky (The Best Of The Moody Blues)*. Threshold/Decca SKL 5341.

LIMAH: *Don't Suppose*. EMI PLML 1.

IMAGINATION: Gold. R&B Records RBLP 1006 (distribution PRT). Greatest hits compilation.

BUCKS FIZZ: *I Hear Talk*. RCA PL 70397.

DURAN: Arena. Parlophone EX 26 0308 1.

VARIOUS: *The Hits Album*. CBS/WEA Hits 1. Distribution WEA.

TV-advertised singles compilation.

CLIFF RICHARD: *The Rock Connection*. EMI CLIF2.

CHAS & DAVE: *Greatest Hits*. Rockney Records ROC 913.

NIK KERSHAW: *The Riddle*. MCA Records MCF 3245.

STATUS QUO: *12 Golden Bars Volume Two (and One)*. Vertigo

QUOTV 2. TV-advertised twofor-thepriceofone package.

Top 50

NEIL: *neil's Heavy Concept Album*. WEA 240 524-1.

Producer: Dave Stewart. The 'joke' as such wears pretty thin about half-way through the first track, the single Hole In My Shoe.

Various other "psychedelic" cover versions are included, My White Bicycle, Hurdy Gurdy Man and Caravans Golf Girl, almost note for note renditions, linked by typical neil-type narratives.

Although the whole idea is well observed, anyone familiar with the early Seventies could make similar observations based on people they knew... of even themselves. An LP for the Christmas market.

GARY NUMAN: *Berserker*. Numa 1001. **Producer:** artist.

Distribution: PRT. This finds Numan, who is currently touring the UK, in similar territory as previous issues. As such, fans of his flat vocals and droning music will not be disappointed, but others will find nothing of value here. Both tour and album are to be supported by a flyposting campaign and a special cut-out picture disc version of *Berserker* is also available.

SAXON: *Strong Arm Metal*. Carrere CAL 212. A 'greatest hits' compilation that draws from their seven albums released to date. Should have no trouble charting, filling the gap until their next studio album release, due next year.

THE ORANGE JUICE: *(The Third Album)*. Polydor. OJHP 2. **Producers:** Dennis Bovell, Phil Thornalley and Will Gosling. "The definitive Scottish band" caught further along the path they were treading with *Texas Fever* mini-LP earlier in the year. But the quality of tracks like *The Artisans*, *Salmon Fishing In New York* and *single-before-last*, *What Presence?* draws attention to the fact that much of the rest of the material is treading water. Also includes the group's most recent single *Lean Period*. The cassette has a whole side dedicated to seven 12-inch mixes.

General

FLYING LIZARDS: *Top Ten*. Statik Records. STAT LP 20. No surprises here. The Flying Lizards

do what they have always done: take standards — Tutti Frutti, What's New Pussycat, Purple Haze, Sex Machine, etc — and deliver them in a flat English monotone over sparse electronic backing. No-one who buys this LP will be disappointed because everyone knows exactly what to expect.

EARL KLUGH: *Nightsongs*. Capitol. EJ 24 0228 1. **Producer:** Artist. Subtitled *More Late Night Guitar*, Klugh's new LP is rather more adult orientated/MOR than usual. Songs include cover versions of *Look Of Love*, *Nature Boy*, *Shadow Of Your Smile* and various themes, all of which are exceptionally laid back. One for the maturer end of the jazz-funk market.

**

ALICIA MYERS: *I Appreciate*. MCA MCF 3235. **Producer:** Kevin McCord. Alicia Myers' fourth MCA LP is a pleasant collection of ballads, sung with a strong emotional voice. In the style of Aretha Franklin and Gladys Knight, Myers still has her own identity and its greatly to her credit that she frequently carries the dull backing music.

**

THE ROOM: *In Evil Hour*. Red Flame/10 Records. RFA 42.

Producers: John Porter and Tom Verlaine. Upful and urgent guitars are the hallmark of The Room's second full-length LP, which is probably something to do with the choice of producers.

At their best — *New Dreams For Old* — The Room soar, taking the listener with them, sounding something like a more positive version of Felt.

**

SCANDAL FEATURING PATTY SMYTH: *Warrior*. CBS 25860.

Producer: Mike Chapman. An extremely dull rework of every soft-HM, pop-rock album of the last 10 years. Firmly in the Pat Benatar school of bellowing, Patty Smyth's voice is far from bad, its just the material is so familiar and routine. The US charts positively feed on this sort of thing, fortunately the UK's don't.

**

CHAMPAIGN: *Woman In Flames*. CBS 26018. **Producers:** Artist. In-offensive soul-disco, Champaign are best when they concentrate on the harmonies over steady beat style. Nothing really stands out but here there again the album is of a uniformly high quality. People like this music, but the LP really needs a hit single to give it exposure.

**

JUICE NEWTON: *Can't Wait All Night*. RCA. PL84995. **Producer:** Richard Landis. By her own admission, Juice is difficult to define, but the music stays firmly in the soft-rock US AOR style with tinges of country and a feel of a Linda Ronstadt. This simply will not sell in the same quantities as in the US. An LP totally unsuited to the UK market.

**

MATTHEW WILDER: *Bouncin' Off The Walls*. Epic EPC 26202.

Producers: Peter Bunetta, Rick Chudacoff. A collection of irritatingly jaunty pop songs much in the style of *Break My Stride*. With no such single on this album, this is unlikely to meet with much success. Most notable song on a largely unrewarding collection is *Cry Just A Little*, when Wilder, almost incredibly, contrives to sound like Elvis Costello.

**

ALPHAVILLE: *Forever Young*. WEA 240 536-1. **Producers:** Colin Pearson and Wolfgang Loos.

Unlike fellow German synthesists, Kraftwerk, Alphaville seem to be in a tradition stretching back to Sailor and Sparks, with passing nods to early OMD and even Buggles.

The music is fairly standard electronic fare with only the single *Big In Japan* deserving repeated attention. Forever Young will disappoint those who buy because of the single.

**

THE LORDS OF THE NEW CHURCH: *The Method To Our Madness*. IRS Records IRSA 7049.

Distribution: A&M. **Producer:** Chris Tsangarides. More 'outlaw' rock which is far more American in its style than one might expect.

Stiv Bator snarls convincingly as Brian James provides the massed fuzz chords. Madness, blood, murder and death appear regularly and that's only in the track listing. This LP has a genuinely epic feel about it, but this has yet to show chartwise.

**

SYLVESTER: *M1015*. Cool Tempo/Chrysalis. CHR 1492.

Following his excellent *Rock The Box* single, M1015 sees Sylvester back with electro vengeance. An album of quality but little surprise, it should please his many cult followers particularly in the high energy field. With a UK promotional tour, Tube TV appearance and the backing of a new record company Sylvester has his best chance yet of breaking into sales territory.

**

THE SHANGRI-LAS: *Greatest Hits*. Topline TOP 100.

LITTLE RICHARD: *He's Got It*. Topline TOP 101.

THE YARDBIRDS: *For Your Love*. TOP 103.

BOB MARLEY & THE WAILERS: *Mellow Mood*. TOP 104.

JERRY LEE LEWIS: *The Killer Strikes*. TOP 105.

ELVIS SCOTTY & BILL: *In The Beginning*. TOP 106.

CARL PERKINS: *Boppin' The Blues*. TOP 107.

THE BEATLES featuring Tony Sheridan: *Hamburg 1961*. TOP 108.

THE BEACH BOYS: *Surfer Girl*. TOP 109.

FATS DOMINO: *The Fat Man*. TOP 110.

IKE & TINA TURNER: *Rock Me Baby*. TOP 111.

NAT KING COLE: *Body And Soul*. TOP 112.

A formidable line-up for the initial release batch of Charly Records latest licensed mid-price line. Much of the material here has been released previously in various forms, but using this new format and most attractive price should broaden the appeal of these 'classics' to a wider public than just the ageing rockers and collectors. Plenty more releases are scheduled in this series which should quickly establish itself as the leader in this particular mid-price category. Particularly recommended are the Nat King Cole, Little Richard and Fats Domino titles.

**

THE PRETTY THINGS: *Let Me Hear The Choir Sing*. Edsel ED 139.

A generous helping of material from the mid-Sixties which includes a fold-out, illustrated history of the band. The whole thing, as one has come to expect from Edsel, is tastefully packaged. Even if the music has little depth — though a degree of relevance in the

development of rock — the accompanying information certainly does. Various singles, B-sides and album tracks are featured, including Rosalyn, Don't Bring Me Down, I Can Never Say, Oh Baby Doll and I Want Your Love. Good value.

JACKIE WILSON: *The Soul Years*. Kent, KENT 027.

VARIOUS: *Soul Agents*. Kent, KENT 025.

GENE CHANDLER: *Chess Records*. CXMB 7201.

Jackie Wilson's LP is made up of material from the most successful period of a 25 year career, — his soul days of the late sixties/early seventies.

Included are *Soul Galore* and *I Get The Sweetest Feeling*. Another track, *I Don't Want To Lose You*, also crops up on the *Soul Agents* compilation, as does a version of *Sweetest Feeling* by Aretha's younger sister, Erma Franklin. Interspersed among tracks from artists unknown even at the time are songs by the Ch-Lites and Gene Chandler.

Chandler's own LP is part of Chess' Budget Masters series and includes live and studio material ranging from doo-wop to soul, for the mainpart produced by Curtis Mayfield.

** (each)

THE YARDBIRDS: *Shapes Of Things*. Charly box 104.

A seven-album box-set which also includes an informative and well-illustrated album-size booklet. The music covers the period 1963-65 with a smattering of '66 cuts. As well as previously released recordings, the set also includes various out-takes and alternative versions, some of which have not been released before. The individual albums are: *The First Recordings*, *Sonny Boy Williamson With The Yardbirds*, *For Your Love*, *Having A Rave Up With The Yardbirds* and discs six and seven which are newly compiled albums of odd singles and B-sides that weren't on albums and the aforementioned out-takes. With a dealer price of £15, this ambitious project should achieve reasonable sales among collectors and enthusiasts.

**

BILL HALEY: *Hillbilly Haley*. Roller Coaster Records. ROLL 2007.

Distribution: Roller Coaster. 21 tracks — eight previously unreleased — of Haley's work as a country crooner/guitarist. Most date from 1948-51, but six are post-Rock Around The Clock. An interesting insight to a generally unknown facet of one of rock's greatest legends, even if he was far less distinguished as a country performer.

**

BLACK FLAG: *Family Man*. SST Records. SST026.

BLACK FLAG. *Slip It In*. SST Records. SST029.

Distribution: Pinnacle. Side one of *Family Man* is about as powerful as records ever get. There is none of the grotesque dirge that the group are normally known for, just Henry Rollins' unaccompanied voice spitting black, black bile with as much conviction as Johnny Rotten ever had. Side two and all of *Slip It In* are more typically Black Flag. Play side one of *Family Man* to your more broadminded customers — guaranteed to dispel all preconceptions.

*** and ** respectively.

METEORS: *Stampede!* Mad Pig Records. CHOP 1.

Another LP of the Meteors doing what The Meteors do. Their "crazed Psycho-billy" has been going on

so long that it's more than a little stale, but their popularity never seems to wane. Includes single *I'm Just A Dog*. Indie Top Ten.

**

BLOWFLY: *Electronic Banana*. Red Lightnin'. RL 0054.

Distribution: Red Lightnin'. Very out of character release for Red Lightnin' (or just about any other label for that matter), Electronic Banana is a highly dubious, highly sexist record, with Blowfly making all sorts of ridiculous claims about his sexual prowess and preferences over a Soul Sonic Force-style electro backing. Its over-the-top lyrics have a novelty value that lasts for a track or so, before becoming as hackneyed and predictable as cinema porn. Could become a cult, but exert caution over playing in-store.

**

TWINKLE BROTHERS: *Rasta PonTop*. Vista Sounds. VSLP 4043.

CLINT EASTWOOD: *The Best Of...* Culture Press. VSLP 5001.

DILLINGER: *Blackboard Jungle*. Culture Press. VSLP 5002.

MICHAEL PALMER: *Angella*. Vista Sounds. VSLP 4064.

Vista Sounds continues its exploration of the back-catalogues of some of today's reggae names. The Twinkle Brothers' LP is upful and fairly light-weight, sounding like it probably dates from the middle/late Seventies. Clint Eastwood's album predates his work with General Saint and is much more in the regular DJ-style which made his name, though *Best Of...* may be a slightly misleading title. Michael Palmer's LP wins the prize for the worst sleeve out of four pretty poor attempts, but the music is better if fairly par for the course. Backing band on the LP are the ubiquitous Roots Radics. Dillinger's album is heavier than the others, with the veteran toaster sounding like a less dynamic James Brown over standard slightly dubbed up backing.

** (each)

VARIOUS: *Swing's The Thing*. JSP Records 1078; **JOHNNY SHINES/Blind Will Dukes:** *Country Blues*. JSP 1079; **LOUISIANA PLAYBOYS:** *Saturday Night Special*. JSP 1080.

Three new releases from the specialist blues label which has built up an impressive album catalogue during the last couple of years. The Louisiana Playboys' album was recorded during their UK tour (as part of the Capitol Radio Music Festival) and features their fine interpretations of Cajun Music. *Swing's The Thing* features three groups each include several veterans of jazz — such as Illinois Jacquet, Eddie Cleanhead and Eddie Durham — and was recorded in New York in 1980. *Country Blues* will also become an in-demand collector's item, featuring as it does rare recordings by Johnny Shines and Blind Will Dukes.

** (each album)

STEVE MARRIOTT: *Packet Of Three*. Aura Records AUL 729.

Recorded at Dingwalls in July, and proving that Marriott is an under-rated soul singer who if fate had been kinder could now have been an artist of international stature. This live recording includes a couple of Small Faces oldies, *All Or Nothing* and *What'cha Gonna Do Bout It*, plus *Bad Moon Rising* and *I Don't Need No Doctor*. The album successfully captures the live atmosphere of Marriott's show, and will hopefully focus attention on the former Small Faces front-man.

**

Indies

BLACK FLAG: *Family Man*. SST Records. SST026.

BLACK FLAG. *Slip It In*. SST Records. SST029.

Distribution: Pinnacle. Side one of *Family Man* is about as powerful as records ever get.

There is none of the grotesque dirge that the group are normally known for, just Henry Rollins' unaccompanied voice spitting black, black bile with as much conviction as Johnny Rotten ever had.

Side two and all of *Slip It In* are more typically Black Flag. Play side one of *Family Man* to your more broadminded customers — guaranteed to dispel all preconceptions.

*** and ** respectively.

METEORS: *Stampede!* Mad Pig Records. CHOP 1.

Another LP of the Meteors doing what The Meteors do. Their "crazed Psycho-billy" has been going on

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NEW SINGLE

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RADIO 1

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

1	1	I FEEL FOR YOU ● Chaka Khan	Warner Brothers W 9209(T)	26	36	LOUISE Human League	Virgin VS723 (12)	51	NEW	MATT'S MOOD The Breakout Krew	Next Plateau/London LON(X) 59
2	3	I SHOULD HAVE KNOWN BETTER Jim Diamond	A&M AM(X) 220	27	39	ONE NIGHT IN BANGKOK Murray Head	RCA CHESS(T) 1	52	35	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young	CBS (T)A 4786
3	2	THE WILD BOYS ○ Duran Duran	Parlophone (12)DURAN 3	28	34	HALF A MINUTE Matt Bianco	WEA YZ26(T)	53	63	SINCE YESTERDAY Strawberry Switchblade	Korova KOW 38(T)
4	5	NEVER ENDING STORY Limahl	EMI (12)LML 3	29	23	THIS IS MINE Heaven 17	Virgin VS 722(12)	54	30	THE WAR SONG ○ Culture Club	Virgin VS 694(12)
5	17	THE RIDDLE ● Nik Kershaw	MCA NIK(T) 6	30	22	PENNY LOVER Lionel Richie	Motown TMG(T) 1356	55	33	SHOUT TO THE TOP The Style Council	Polydor TSC(X) 7
6	6	CARIBBEAN QUEEN (No More Love On The Run) Billy Ocean	Jive JIVE(T) 77	31	20	MISSING YOU John Waite	EMI America (12)EA 182	56	53	THE LAST FAREWELL Elvis Presley	RCA 459
7	24	SEXCRIME (nineteen eighty-four) Eurythmics	Virgin VS 728(12)	32	56	PRIVATE DANCER Tina Turner	Capitol (12)CL 343	57	50	LOST IN MUSIC ○ Sister Sledge	Cotillion/Atlantic B9718(T)
8	11	HARD HABIT TO BREAK Chicago	Full Moon/WEA W 9214 (T)	33	41	WE ARE FAMILY (Remix) Sister Sledge	Cotillion/Atlantic B9692(T)	58	NEW	HOT LINE TO HEAVEN Bananarama	London NANA 8 (12" —NANX 8)
9	4	FREEDOM ○ Wham!	Epic (T)A4743	34	45	WARNING SIGN Nick Heyward	Arista HEY (12)6	59	75	EAT YOUR HEART OUT Paul Hardcastle	Cooltempo/Chrysalis C00L(X) 102
10	7	THE WANDERER Status Quo	Vertigo/Phonogram QUO(P) 16	35	NEW	FRESH Kool & The Gang	De-Lite/Phonogram DE(X) 18	60	52	CARELESS WHISPER ★ George Michael	Epic (T)A4603
11	14	I'M SO EXCITED Pointer Sisters	Planet/RCA RPS(T) 108	36	51	LIKE A VIRGIN Madonna	Sire W 9210(T)	61	55	PRIDE (In The Name Of Love) ○ U2	Island (12)IS 202
12	26	TREAT HER LIKE A LADY The Temptations	Motown TMG(T) 1365	37	21	MODERN GIRL Meat Loaf	Arista ARIST (12)585	62	NEW	CLOSE (TO THE EDIT) Art of Noise	ZTT/Island (12)ZTPS01
13	8	ALL CRIED OUT Alison Moyet	CBS (T)A4757	38	44	RESPECT YOURSELF The Kane Gang	Kitchenware/London SK(X) 16	63	74	I FORGOT The Cool Notes	Abstract Dance/Priority AD(T) 2
14	28	LET IT ALL BLOW Dazz Band	Motown TMG(T) 1361	39	40	IF THIS IS IT Huey Lewis and The News	Chrysalis CHS (12)2803	64	71	ALL THROUGH THE NIGHT Cyndi Lauper	Portrait/Epic A 4849
15	10	GIMME ALL YOUR LOVIN' ZZ Top	Warner Brothers W 9693(T)	40	27	DRIVE ○ The Cars	Elektra E 9706(T)	65	47	BACK IN MY ARMS (ONCE AGAIN) Hazel Dean	Proto ENA(T) 122
16	12	LOVE'S GREAT ADVENTURE Ultravox	Chrysalis UV(X) 3	41	42	THE CHANT HAS BEGUN Level 42	Polydor POSP(X) 710	66	58	WHY? ○ Bronski Beat	Forbidden Fruit/London BITE(X) 2
17	16	BLASPHEMOUS RUMOURS/SOMEBODY Dance Machine	Mass 7 BONG 152 — 12 BONG 1	42	29	LISTEN TO YOUR FATHER Eurythmics	Capitol (12)CL 343	67	NEW	AMNESIA	Forbidden Fruit/London BITE(X) 2

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Depeche Mode

17



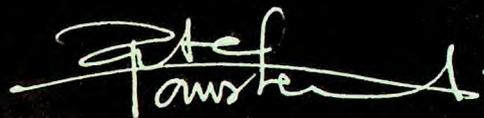
“...when it came to refurbishing this studio – already very successful since we installed the SSL desk in 1981 – I decided to put in a comprehensive video suite. I’ve always wanted to give musicians the chance to explore their visual ideas...give them the chance to experiment with video as they record.”

“Another aspect of this unique set-up is that the normal over-dubbing procedure is utterly transformed. You can’t expect musicians simply to

follow a click-track – you often hear them saying “I can’t feel it”, and sometimes the bass player and drummer literally need to see each other to get the feel right. Now, using the big video screens, you can see the head and hand movements of the band... recapture every nuance of ‘feel’ on the rhythm tracks.

When I first tried this ‘visual over-dubbing’ it was like an absolute miracle. I could over-dub with greater feeling and accuracy. This facility could revolutionise multi-track recording.”

“My concern is to serve the creative individual in every possible way, that’s what this studio has been put together to do.”



Pete Townshend



In a peaceful and truly idyllic setting on the bank of the Thames adjacent to the Richmond Lock, the new EEL PIE STUDIOS Audio/Video Complex is just a few miles from central London by road...or by river!

This imaginative complex offers the creative musician and film maker fascinating opportunities.

Simultaneous

The extraordinary Main Studio is equipped and acoustically treated for simultaneous audio and video recording. The large video screens are the visual link with the entire complex, including the Main Audio Control Room which is just a few feet away on the same floor...

48-Track Recording

Here, along with the 48-Track SSL Desk, is a massive selection of outboard equipment. Also overlooking the river, this room is adjoined on one side by the conservatory lounge and, on another, is linked by a separate over-dub booth to the Main Video Control Room.

Luxurious

There is a comfortable lounge with pool table, pinball and kitchen facilities, plus a luxurious reception area for use by clients. Upstairs there are dressing rooms, bathrooms, a make-up suite and a huge balcony with a magnificent view of the Thames, the adjacent Old Deer Park and Kew Gardens beyond.

The Barge Studio

Every piece of space has been imaginatively used – and yet another facility is still to be added. The EEL PIE Barge Recording Studio is soon to be moored alongside, fully sound proofed and air conditioned it will be used for recording, rehearsals, and video editing.

NEW AMNESIA
LISTEN TO YOUR FATHER
29
42
Daphne Mode
16

The main studio area has the benefit of natural light and picture windows overlooking the Thames. Spacious and airy, the room induces a genuinely relaxed atmosphere. "It's easy to spend long hours working here without realizing it," says Keith Slaughter, the designer who has been involved with the project since the beginning.

Bright Sound

At one end is a stage area specifically designed to create a 'live' sound for percussion. Across the main floor area is a large isolation booth which has variable acoustic possibilities and is equipped with a 9' Bosendorfer Grand Piano. In the central floor area there is a little more acoustic absorbency but again with variable elements.

The Best of Both Worlds

To work here, recording sound in a TV equipped studio, is to get the best of both worlds. A musician can use the large video screens in three distinctly different ways. Firstly, they can be used to create mood, calling up images from

synchronized tape. Secondly, they can be used as monitors to put musicians in visual contact with one another - for instance, when they are playing behind acoustic screens. Thirdly, they offer visual contact with the audio control room, thus avoiding the intimidating presence of a control room window, with the added bonus of improved sound separation.



"I have worked very closely with Pete Townshend from the very start and it has been vastly stimulating to have worked with such a creative person. It reminded me of building Air Studios with George Martin.

Pete's ideas presented many exciting and challenging opportunities; and I am extremely pleased with the end result and the way in which both the audio and video facilities have benefitted one another.

However, the most rewarding part, the special

Video Foldback

He can make 'documentary' videos while recording via the unobtrusive remote control cameras. He can then see himself as he plays...video foldback, if you like! When overdubbing, the system affords him the unique opportunity to recall visually the original mood of previously recorded tracks. Instant playback and live monitoring is achieved via Sony Video Projectors, and large video screens.

Five Cameras

In the studio, there are five camera positions - each equipped with the latest state-of-the-art low-light Sony DCX-M3 cameras. They can all be remotely operated from the Vision Control Room, and three can be manually operated.

Lighting

As for lighting - that's been taken care of with a full 48K capability, a good complement of lamps and ample power access points at high and low level.

The pioneering combination of audio and video studio at EEL PIE clearly demonstrates how successfully the two media can integrate; how they can benefit one another, and how, by having both facilities under one roof, the creative artist is given a unique opportunity to control and develop his own preferred visual images.



part of this project that I will always remember, is the fantastic atmosphere. That is not something that can be designed into a studio but comes from the people who work in it. The Eel Pie staff have been friendly, helpful, and enthusiastic right through the intensive building programme and I would like to give them all my very warmest thanks. 99

Keith Slaughter

Acoustic and overall Design Consultant
Telephone: Burgess Hill (044 46) 6234

Options

There are three cyclorama options - white, black or colour key - and the same tracks allow for the hanging of scenery.

There's little you *can't* do in this studio - the 150 sq. metre floor area is big enough for sets to be built. The floor itself is professional TV studio quality, laser-levelled for perfect smoothness. The whole room is superbly air conditioned, not only to cope with the heat generated when using

lights at full broadcast levels but also to deal with any special effects being used. It can extract and clear a roomful of thick smoke in minutes.

VERY
BEST WISHES

PETE TOWNSHEND

FOR EVERY SUCCESS WITH THE NEW EEL PIE STUDIO

*From Keith Slaughter, Bill Mackey, Phil Fox, and all the crew from
PINERILE Ltd.*

Consultancy Design Construction — Audio and Video Studios

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Pete Townshend's company 'Eel Pie' have chosen Sony to advise and install a commercial video facility in their already innovative recording studio.

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Eel Pie required a high specification to enable a dual role to be adopted. The system was designed to cope with 47 KWatts of video lighting and yet be quiet enough for standard sound recording.

Low velocity supply and extract trunking complete with primary and secondary silencers was installed. Heating is by a L.P.H.W. coil and the Refrigeration is a 2 stage packaged unit. The latest electronic solid state temperature controls were used with the facility for the operator to select the designed temperature. In addition a special extract system was needed to rapidly clear the studio of heat and smoke effects used in filming in order to reduce the waiting time to a minimum.

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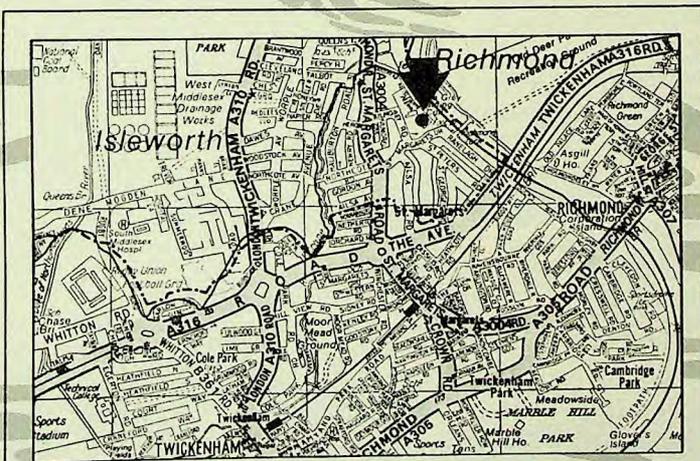
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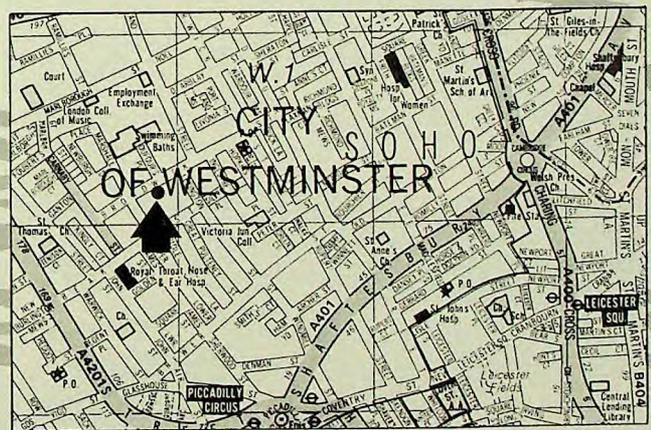
Eel Pie Studios

Where to find us



01 891 1266

The Boathouse, Ranelagh Drive,
Twickenham TW1 1QZ. England.
Telephone 01-891 1266/7/8/9
Telex 932577 Eelpie.



01 434 3953

Eel Pie Soho, 45 Broadwick Street,
London W1V 1FS England.
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Good luck to Eel Pie
Recording from


The Video Control Room has been meticulously designed so that, if necessary, just one person can operate the whole thing.

Powerful Production System

Central to the technology is a Cox Broadcast T-16 Vision mixer – a very powerful production system which allows keying at several levels and can generate a host of visual effects. From this desk the cameras in the main studio are directed, with remote controls to operate zoom, pan, tilt, and focus. Sound mixing is through an AMEK BC02 12-channel desk and video lights are controlled on a Rank Tempus 24-channel Mixer which accommodates up to four pre-sets. Above the consoles are six monochrome monitor screens and five more in colour which have line and preview capability.

Broadcast Standards

Equipped with vision, sound and lighting mixers this room is still spacious. The one-inch C-Format, U-Matic, and 24-Track tape machines are housed in an adjacent technical area; the whole installation has been developed to integrate with a full broadcast standard camera system when required.

Film Makers

The installation further offers film makers the facility to dub sound direct onto one-inch video master from SSL computer controlled audio master tapes. Roger Knapp, the Audio Technical Engineer, has developed a computer program to make this breakthrough possible.

Self-Contained.

A 24-Track tape machine has been included so that this room is a self-contained music/video production suite, especially useful for track laying. The adjoining over-dub booth can be used for rostrum camera work or voice-overs.

Editing

A 3 BVU suite is available and will be the first in Britain to offer the Fairlight CV1 real-time digital video processor. Pete Townshend feels this new device will totally de-mystify complex digital techniques for the novice editor. EEL PIE have ordered 2 units for tandem use if required.

Original Ideas

All the TV elements at EEL PIE have been installed by Midlands Video Systems Ltd., working as closely as possible to Pete Townshend's original ideas. "...as far as we know, there isn't another independent studio designed to these specifications anywhere in the world," says Midland's Peter Clark.

Video Logging

Of all the capabilities already mentioned, complete video logging of audio recording sessions is perhaps the most exciting and innovative. It means that for musicians the normally sterile procedure of over-dubbing can be greatly enhanced, improving performance, feel and atmosphere, even to the extent of giving the artist greater freedom of expression.

In Conclusion

Simon Parratt the video consultant on the project sums up –

"Pete has always been something of an innovator in the recording industry. Developing the Eel Pie Video project with him has been very interesting. In bringing his own experience – both as artist and producer – together with advanced production facilities Pete is giving musicians the opportunities of greater involvement in the rapidly expanding area of music video programmes. The studio will probably become the centre of experimental video 'work-outs' as the artist becomes more aware of the techniques available through his own 'hands-on' involvement with production. This sort of development has already been seen in music – it's bound to happen in video too!"

Simon Parratt Video Consultant
Telephone: Welwyn (043871) 5296



Audio Equipment

The main audio control room is equipped with a Solid State Logic 4048E desk, fully automated and capable of 48-track recording, plus full state-of-the-art equipment, including:

Multitracks: 2 x Studer A-800 24-tracks with a 16-track Headblock Assembly;

Stereo Machines: 2 x Ampex ATR102 1/4 inch and 1/2 inch Stereo; Dolby Noise Reduction across all 48 tracks.

Monitoring: BGW 600 or Crown DC300 amps, Urei 815, Tannoy HPD, or monitor Red Speakers.

Echo: EMT Plate, Lexicon 224X & Prime Time 2 x AMS 15-80s & Harmoniser, MXR, Delta Lab DL4. Compressor and/or Gates: Urei 1176, LA3, LA2A Valve, Kexep, Neve, plus 44 inbuilt desk Compressor/gates.

Effects: Eventide Harmoniser, BEL Flanger, Phaser, MXR Flanger, EMS Vocoder, Panscan and lots of Roland Rack equipment such as chorus echo and guitar interface.

A Quantec Digital Room Simulator is available for in house hire.

Video Equipment

Control Console: Equipped with a Cox T-16 plus Vision Mixer, Leader Clock and Video Monitor Matrix Switcher; a Rank Tempus 24-channel Lighting Controller; Sony VTR Remote Unit; AMEK 12/4 Audio Mixer; Bradbury 12-station Camera T/B System.

Rack Equipment: Sony CCU M3 Camera Control Units; 8 x 12 Camera Patch Panel; Acron Sync Pulse Generator; EV Wave Form and Vector Scope

Monitoring: Sony Colour and Panasonic Monochrome; Sony Video Projectors; (Audio: JBL 4311 with Quad 405 amp)

VTR Facilities: 1 x Sony BVH 2000 PS02; 1 x Sony BVU 820P, 2 x Sony BVU 800P, all High Band with time code facilities and editing capabilities; 2x Sony BVT 800 TBC; 1 x Sony BVS 500 video switcher; 1 x Sony BVE 800 Edit Controller; 1 x Sony V05800 Low Band U-Matic with Time Code; 1 x Sony BVU Portable High Band U-Matic.

Cameras: 5 x Sony DXC M3 with zoom lenses; Vinten Tri Trak, Fluid Heads; Full Remote Pan and Tilt; 2 x Newvicon Monochrome.

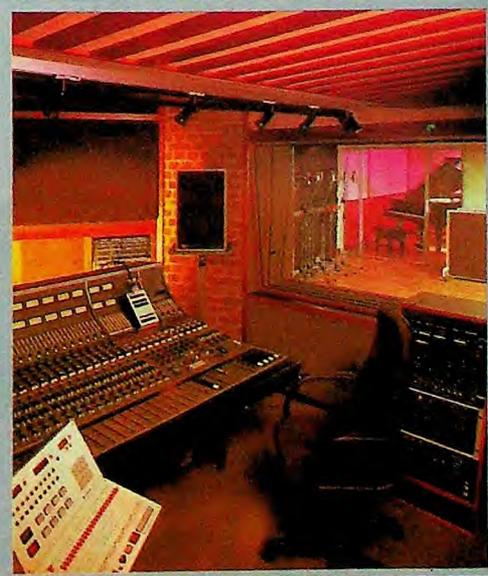
Eel Pie Soho

Eel Pie's Broadwick Street Studio, bought by Pete Townshend in 1979, has recently undergone major re-organisation and re-development. The end result is a compact, highly efficient 24-Track recording complex that is the perfect sister operation to Eel Pie's main studio.

Centrepiece of the control room is a customised Neve 8058 desk. As well as an Otari HTR90 multitrack, there are also Ampex and Studer 1/2" machines. Other features include: Dolby Noise Reduction; Visonik David 6000's, Auratone, Yamaha NS10, UREI 813 and JBL monitors, BGW, Studer and Crown power amps; Lexicon, EMT and AKG Reverb; delays/harmonisers by AMS, Eventide, BEL, MXR; Compressors, limiters and gates by DBX, UREI and Drawmer; a full range of microphones including Neumann, AKG and Sennheiser.

Like the Twickenham end of the operation, the Soho studio was designed by Keith Slaughter and has a character all of its own.

Eel Pie Soho;
45, Broadwick Street, London W1V 1FS England.
Telephone 01-434 3953/1011 Telex 893621 Eelpie



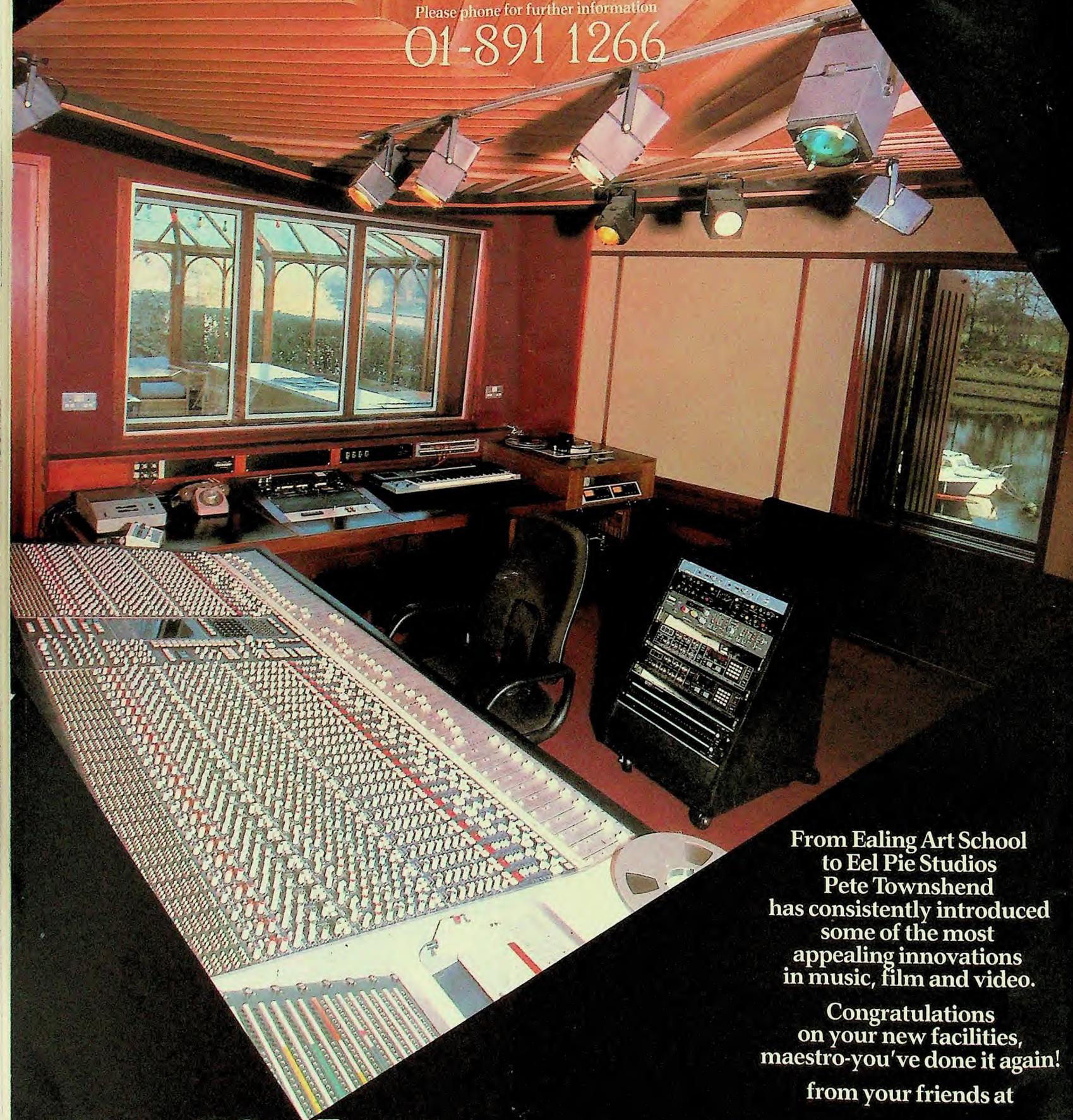
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78	I WON'T RUN AWAY Alvin Stardust	Chrysalis CHS (12) 2829	43	ACES HIGH Iron Maiden	EMI (12)EMI 5502	68	GEORGY PORGY Charme	RCA RCA(T) 464
79	TOO LATE FOR GOODBYES Julian Lennon	Charisma/Virgin-JL(12)	44	KEEP ON KEEPIN' ON! Redskins	Decca/London FX(1)	69	KEEPING SECRETS Switch	Total Experience/RCA XE(T) 502
20	ALL JOIN HANDS Stade	RCA RCA(T) 455	45	BERSERKER Gary Numan	NUMA NU(M) 4	70	HYPNOTIZE Scriffi Politti	Virgin VS 725 (12)
21	TOGETHER IN ELECTRIC DREAMS Giorgio Moroder with Philip Oakey	Virgin VS 713(12)	46	GHOSTBUSTERS Ray Parker Jr.	Arista ARIST (12)580	71	RATTLESNAKES Lloyd Cole and The Commotions	Polydor COLE(X) 3
22	NO MORE LONELY NIGHTS (BALLAD) Paul McCartney	Parlophone (12)R 6080	47	AGAD00 Black Lace	Flair FLA 107(T)	72	THE CHANT HAS JUST BEGUN The Alarm	I.R.S. IRS(Y) 114
23	GOTTA GET YOU HOME TONIGHT Eugene Wilde	Fourth & Broadway/Island (12) BRW 15	48	DO THE CONGA Black Lace	Flair FLA 108(T)	73	THANK YOU FOR MY LOVE Imagination	R&B/Red Bus RBS 219 (12" —RBL 219)
24	TEARDROPS Shakin' Stevens	Epic A 4882	49	HOW TO BE A MILLIONAIRE ABC	Neutron/Phonogram NT(X) 107	74	SHOOTING FROM THE HEART Cliff Richard	EMI RICH 1
25	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder	Motown TMG(T)1349	50	WE ALL STAND TOGETHER (from 'Rupert & Frog Song') Paul McCartney and the Frog Chorus	Parlophone R 6086	75	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130

76	BIG DEAL (Theme), Bobby G BBC RESL 151 (12" —12RSL 151)	Capitol (12)CL 344	93	SCHOOL DAZE, W.A.S.P. Capitol (12)CL 344	Capitol (12)CL 344
77	SOMETIMES WHEN I'M DREAMING, Art Garfunkel CBS A4674	CBS A4674	94	STILL ON FIRE, Aztec Camera WEA AC2(T)	WEA AC2(T)
78	THE GAY CAVALIERS (The Story So Far...), Steve Wright MCA 925	MCA 925	95	NEVER LET HER SLIP AWAY, Trevor Walters Polydor POSP(X) 716	Polydor POSP(X) 716
79	WATCHING YOU, Shakatak Polydor POSP(X) 711	Polydor POSP(X) 711	96	I'll Make The Living If You Make The Loving Worthwhile, Gene Chandler Bluebird/10 BR(T) 10	Bluebird/10 BR(T) 10
80	CHANGE YOUR WICKED WAYS, Penny Ford Total Experience/RCA XE(T) 503	Total Experience/RCA XE(T) 503	97	FORGIVE ME GIRL, Force M.D.'s Tommy Boy/Island (12)IS 207	Tommy Boy/Island (12)IS 207
81	CHIC CHEER, Chic Atlantic A 9604(T)	Atlantic A 9604(T)	98	THE MEDICINE SONG, Stephanie Mills Club/Phonogram JAB(X) 8	Club/Phonogram JAB(X) 8
82	DAVE, The Boomtown Rats Mercury/Phonogram MER(X) 179	Mercury/Phonogram MER(X) 179	99	DON'T YOU EVER LEAVE ME, Hanoi Rocks CBS A4885 (12" —TX 4885)	CBS A4885 (12" —TX 4885)
83	SEND MY HEART, The Adventures Chrysalis CHS(12) 2001	Chrysalis CHS(12) 2001	100	UNTIL YOU COME BACK TO ME, Floy Joy Virgin VS 716(12)	Virgin VS 716(12)
84	BLUE JEAN, David Bowie EMI America (12)EA 181	EMI America (12)EA 181			

THE NEXT 25 THE NEXT 25 THE NEXT 25

THE HOTTEST RAP RECORD SINCE WHITE LINES

SINGLES *twelve inch* SINGLES

1	(1) I FEEL FOR YOU, Chaka Khan	20	THE WANDERER, Status Quo
2	(2) CARIBBEAN QUEEN (NO MORE LOVE ON THE RUIN), Billy Ocean	21	HARD HABIT TO BREAK, Chicago
3	(4) TREAT HER LIKE A LADY, The Temptations	22	TOGETHER IN ELECTRIC DREAMS (From 'Electric Dreams'), Giorgio Moroder/Philip Oakey
4	(10) LET IT ALL BLOW, Dazz Band	(25)	LIKE A VIRGIN, Madonna
5	(16) SEXCRIME, (nineteen eighty-four), Eurythmics	(26)	FREEDOM, Wham!
6	(3) THE WILD BOYS, Duran Duran	(40)	EAT YOUR HEART OUT, Paul Hardcastle
7	(5) GOTTA GET YOU HOME TONIGHT, Eugene Wilde	(29)	THE CHANT HAS BEGUN, Level 42
8	(15) THE RIDDLE, Nik Kershaw	(26)	LOUISE, Human League
9	(14) NEVER ENDING STORY, Limahl	(22)	THIS IS MINE, Heaven 17
10	(11) I'M SO EXCITED, Pointer Sisters	(13)	ACES HIGH, Iron Maiden
11	(9) BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode	(23)	KEEPING SECRETS, Switch
12	(21) I SHOULD HAVE KNOWN BETTER, Jim Diamond	(32)	GEORGY PORGY, Charme
13	(6) ALL CRIED OUT, Alison Moyet	(20)	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney
14	(12) GIMME ALL YOUR LOVIN', ZZ Top	(New)	SINGE YESTERDAY, Strawberry Switchblade
15	(19) HALF A MINUTE, Matt Bianco	(34)	ONE NIGHT IN BANGKOK, Murray Head
16	(18) WE ARE FAMILY (Remix), Sister Sledge	(Re)	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
17	(New) MATT'S MOOD, The Breakout Crew	(36)	FORGOT, The Cool Notes
18	(New) FRESH, Kool & The Gang	(30)	KEEP ON KEEPIN' ON!, Redskins
19	(7) ADVENTURE, Ultravox	(39)	PRIVATE DANCER, Tina Turner
		(40)	ALL JOIN HANDS, Slade

Week-ending 24 November 1984

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BRONSKI BEAT

CLASSICAL

Penguin updates guide to the classical spectrum

ANY RECORD shop that stocks even half a wall of classical records and cassettes should have two reference books to back them up. One is the indispensable *Gramophone Classical Catalogue*, while the other is *The Complete Penguin Stereo Record and Cassette Guide*.

The first comes out every month, and is simply a list of titles available. The second is an exhaustive collection of reviews from across the classical spectrum which is updated every few years.

The most recent, the fifth, is the most immense undertaking ever contemplated by Penguin Books. Written by Robert Layton, Edward Greenfield and Ivan March, it is a huge tome running to almost 1,400 pages, containing

Book reviews

no less than 552 composer entries; 5,756 recordings — LP/tape/CD — are reviewed, and a clear system of rosettes, three-star ratings and CE accolades are awarded.

Its greatest appeal is to the classical record buff, who will while away hours browsing through the reviews, which compare recordings stretching right across the 20th century. It is a buyer's guide, a user's guide and a source of a fantastic

amount of detail about the music, the recordings themselves, the composers and the artists.

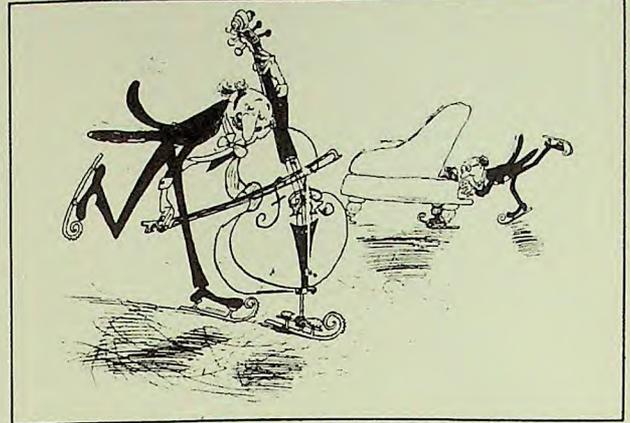
The three contributors have extended their preview to encompass compact disc, so that although some reviews remain largely the same, (such as the introductory article to Beethoven's Nine Symphonies) there are compact disc additions as well as updates on all the new recordings.

Informed

The learning of Messrs Greenfield, Layton and March allows a truly informed opinion, and the only possible detail missing is the date of each recording, which in many ways I think is as necessary as the numbers, which are superseded as records are deleted and come back newly numbered at mid-price.

This is probably the most important classical book for the record industry to come out this year, as it allows even exclusively pop dealers to become instantly aware of the important recordings in all the major works. Invaluable.

The Complete Penguin Stereo Record and Cassette Guide, including compact discs. Penguin Books, Robert Layton, Edward Greenfield and Ivan March, £7.95.



SKATER'S WALTZ: One of the musical cartoons in Hoffnung's *Humoresque*, a new offering from *Souvenir Press* (£2.50). Despite his death over 20 years ago, *Gerard Hoffnung's* cartoons remain very popular, and this booklet comprises a new collection with many previously unpublished works.

A book by any other name

ONE OF the banes of the record dealer's life is identifying correct titles of music following queries from customers who come in asking for the record of the Guinness, Kraft margarine or Levis ad.

Most of the solutions can now be found in *By Any Other Name* — an invaluable compilation of titles and music put together by a librarian in North Tyneside. Published this month, *By Any Other Name* is in the same format as the first four additions, with the contents covering classical music (Ghost Trio, Cat's Fugue, Black Key Study etc) film themes, radio and television themes and advertisement themes.

Phil Ransome, principal arts librarian at North Tyneside Central Library, has included over 2,000 entries in his book which is now available in a cheap copied format, but worth every penny of £3. It is available from the Northern Regional Library System, Newcastle Central Library, Newcastle upon Tyne, NE99 1MC. Tel: 0632 610691 ext 224.

The birth of Bnai Brith

FIVE NEW cassette titles — recordings of performance from the B'Nai B'Rith Music Festival in London this summer — launch a new record label specifically devoted to Jewish music.

Bnai Brith Records' first five titles cover a wide range of Jewish music, from ancient prayer chants to choral music and art songs. Performers include the Master of the Queen's Music, Australian-born Malcolm Williamson, who accompanies the mezzo-soprano Sybil Michelow in a recital including song cycles by the Israeli composer Paul Ben-Haim, as well as settings of Hebrew songs by Ravel, and other works by Lavry, Mahler, and Williamson himself. (BBMF 002).

Another cassette, Shostakovich's Yiddish Song Cycle, coupled with excerpts from Alman's King Ahaz, performed by Helen Lawrence, soprano, Carole Rosen, mezzo, Louis Garb, tenor and Louis Berkman, baritone, with Anthony Saunders, piano. (BBMF 001). The well-known London Jewish Male Choir sings liturgical and folk repertoire on BBMF 003, and there are highlights from the fringe section of the summer Festival on BBMF 005).

The cassettes are presently available only from Bnai Brith Records, Hillel House, 1/2 Endsleigh Street, WC1H 0DS, and carry a retail price of £5.05p, but the company is currently negotiating distribution.

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"I don't believe this" — Ed

Reviewed
by
JERRY SMITH

SINGLES

EUROPARADE

Chart Certs

BANANARAMA: *Hotline To Heaven* (London NANA (NANX 8) 8, PolyGram).

FRANKIE GOES TO HOLLYWOOD: *The Power Of Love* (ZTT/Island (12) ZTAS 5, EMI).

KOOL & THE GANG: *Fresh* (De-lite/Phonogram DE(X) 18, PolyGram).

BOB MARLEY AND THE WAILERS: *Could You Be Loved* (Island (12) LS 210, EMI).

UB40: *Riddle Me* (Dep International/Virgin DEP 15(12), EMI).

MARC ALMOND: *Tenderness Is A Weakness* (Some Bizzare/Phonogram BZS25(10), PolyGram). A great melodramatic track with Mike Hedges, overblown production featuring stirring strings, booming timpani and flamenco guitar complementing the soul wrenching passionate vocal. Will help promote his new LP *Vermin In Ermine* from which it is taken, but is unlikely to achieve a worthy chart placing.

IN TUA NUA: *Take My Hand* (Island IZ IS 211, EMI). A stunning debut for this young Dublin band who achieve a wonderful atmosphere by the use of traditional Irish instruments and a strongly echoing vocal that is certainly not folk music but a bright, fresh and modern sound.

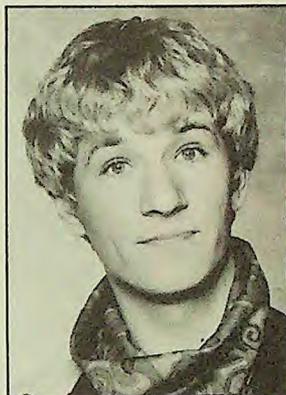
CAPTAIN SENSIBLE: *One Christmas Catalogue* (A&M CAP(Y) 8, CBS). A jaunty, engaging seasonal offering from the Captain with sparse backing including festive bells and his half-spoken vocal that could produce the surprise hit this Christmas. The flip features a rather tame and faithful version of Frankie Goes To Hollywood's *Relax*.

HANOI ROCKS: *Don't You Ever Leave Me* (CBS A4885 (TX 4885), CBS). A mild, melodic track from the recent album *Two Steps From The Move*. With its solid guitar riffs and Mike Monroe's strong vocal this proves to be their most memorable yet and could produce the first hit.

GARY GLITTER: *Another Rock And Roll Christmas* (Arista ARIST (12)592, PolyGram). A lively track of typical Glitter stomp with its heavy beat, chanted backing vocals and festive feel and is sure to become a party favourite, and could do very well.

THE BREEKOUT KREW: *Matt's Mood* (Next Plateau (London LON(X) 59, PolyGram). A radically different version of the Matt Bianco instrumental, which became a club hit during last summer, with a rap vocal and faster dance rhythm added to produce a certain dancefloor hit.

AUTOMATION: *Dancing In Outer Space* (Jungle Rhythm SET 2, PRT). A stunning reworking of the Atmosfer classic with its dynamic production featuring a rapid fire electro dance beat and jazzy echoing sax lines. This is sure to be very successful in the clubs.



CAPTAIN SENSIBLE

GIORGIO MORODER WITH HELEN TERRY: *Now You're Mine* (Virgin VS 710(12), EMI). Another Giorgio Moroder written and produced track taken from the soundtrack album for *Electric Dreams*, and this rather plain synth backing is combined with a strong gutsy vocal from Helen Terry but altogether is not very impressive.

LEDERNACKEN: *Ich Will Dich Essen* (I Want To Eat You) (Strikeback SBR 4(T), Cartel). This Hamburg based band have produced a hard sparkling track with heavy rhythm and rough screamed vocals, supplemented by wild sax and distorted guitars to produce a pulsating indie single.



BOB MARLEY

THE BOOMTOWN RATS: *Dave* (Mercury/Phonogram. MER(X) 179, PolyGram). A pleasant enough track taken from their forthcoming LP *In The Long Grass* with a lively rhythm of pumping base, chiming keyboards and echoing guitars, but overall it does not make much impact.

WALL OF VOODOO: *Big City* (I.R.S. IRS 116, CBS). An interesting track with a loping beat, melodic swirling keyboards and strong vocals all mingled with some screaming wild guitar. Should give them a fair deal of exposure.

JOHN ROCCA: *Once Upon A Time* (Beggars Banquet BEG 113(T), WEA). A lively dance track from the ex-Freeez singer with a driving beat and intricate mix coupled with an effective and memorable vocal producing a track which could cross over to the main chart.

RICK WAKEMAN: *Glory Boys* (TBG/President (12) WAKE 1, IDS). The Seventies keyboard wizard returns to the music scene with this, his first purpose-recorded single. A rather overblown affair with a heavy dated sound and laboured beat backing a high pitched vocal.

TONES ON TAIL: *Christian SAYS* (Beggars Banquet BEG 121(T), WEA). Another weird and wonderful single from this excellent group featuring guitarist Danial Ash and drummer Kevin Haskins both previously of Bauhaus, carrying on in a similar vein, with a single featuring a crunching beat and wild atmospheric guitars.

KROKUS: *Ballroom Blitz* (Arista ARIST (12)579, PolyGram). A blistering version of the classic Sweet hit from a typically unsubtle heavy metal band, who bulldoze their way through the track. This version is only likely to appeal to their fans.

GARY HOLTON: *Catch A Falling Star* (Magnet (12) GARY 2, RCA). Ex-Heavy Metal Kid and star of *Auf Wiedersehen* Pet sings a rather terrible heavy rock version of the old standard with a rough, raw vocal demolishing the tune completely. Produced by Slade's Jim Lea.



BANANARAMA

This Week	Last Week	Wks on Chart	Countries
1	1	13	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder NL/B/F/D/A/CH/ES/IR/IDK/IRE
2	2	6	FREEDOM, Wham! NL/B/GB/CH/DK/IRE
3	6	7	THE WAR SONG, Culture Club NL/B/D/CH/ES/IR/IDK
4	3	15	CARELESS WHISPER, George Michael B/D/A/CH/DK
5	4	7	NEVER ENDING STORY, Limahl GB/D/A/CH/DK
6	11	3	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora NL/B/F/CH/D
7	7	4	IRGENDWIE, IRGENDWO, IRGENDWANN, Nena NL/D/A/CH
8	5	4	I FEEL FOR YOU, Chaka Khan NL/B/GB/IRE
9	15	2	THE WILD BOYS, Duran Duran NL/B/GB/IRE
10	9	5	FOREVER YOUNG, Alphaville D/CH/IR/IDK
11	12	6	PURPLE RAIN, Prince and the Revolution NL/B/D
12	17	4	DISCO BAND, Scotch 6 D/A/CH
13	30	6	DRIVE, The Cars D/A/CH
14	26	8	BLUE JEAN, David Bowie B/A/E
15	10	5	NO MORE LONELY NIGHTS (Ballad), Paul McCartney GB/ES/DK/IRE
16	13	8	WHY, Bronski Beat B/D/CH
17	21	3	PRIVATE DANGER, Tina Turner NL/B
18	20	2	DR. BEAT, Miami Sound Machine D/CH
19	8	4	GHOSTBUSTERS, Ray Parker Jr. F/CH/DK
20	NEW		CARIBBEAN QUEEN (No More Love on the Run), Billy Ocean GB/IRE
21	16	3	TOO LATE FOR GOODBYES, Julian Lennon GB/IRE
22	NEW		THE WANDERER, Status Quo GB/IRE
23	28	3	SMALLTOWN BOY, Bronski Beat FI
24	24	2	BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane ES/DK
25	22	13	SUSANNA, The Art Company A/DK
26	23	13	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner F
27	27	9	FEMME LIBEREE, Cookie Dingler ES
28	NEW		SEVILLA, Miguel Bose I
29	18	8	PEOPLE FROM IBIZA, Sandy Marton A
30	40	2	SLICE ME NICE, Fancy NL/B
31	RE		LOST IN MUSIC, Sister Sledge NL/IRE
32	NEW		PENNY LOVER, Lionel Richie GB
33	NEW		I SHOULD HAVE KNOWN BETTER, Jim Diamond F
34	33	2	STILL LOVING YOU, Scorpions ES
35	25	10	BIG IN JAPAN, Alphaville F
36	34	2	HIGH ON EMOTION, Chris De Burgh ES
37	29	5	TENTACION, Jose Luis Perales B/ES
38	NEW		KALIMBA DE LUNA, Boney M. GB/IRE
39	14	4	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder with Philip Oakey D/CH/IRE
40	RE		MISSING YOU, John Waite

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

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

MUSIC VIDEO

1	1	DURAN DURAN: Dancing On The Valentine	PMI
2	5	QUEEN: The Works	PMI
3	2	DAVID BOWIE: Live	Videofarm
4	3	QUEEN: We Will Rock You	Peppermint/Guild
5	6	THE ROLLING STONES: Let's Spend The Night Together	Thorn EMI
6	4	THE POLICE: Synchronicity Concert	A&M/PVG
7	8	UB40: Labour Of Love	Virgin/PVG
8	7	MICHAEL JACKSON: Making Of Thriller	Vestron/PVG
9	9	JAPAN: Instant Pictures	Virgin/PVG
10	14	U2: Live "Under A Blood Red Sky"	Virgin/PVG
11	11	THE COMPLETE BEATLES	MGM/UA
12	16	DAVID BOWIE: Serious Moonlight	Media/Import
13	10	OTIS REDDING: Ready Steady Go Special	PMI
14	12	DAVID BOWIE: Ziggy Stardust & The Spiders From Mars	Thorn EMI
15	NEW	VENOM: The 7th Date Of Hell	PolyGram
16	13	BLONDIE: Live!	CIC
17	18	DIO: Live In Concert	PolyGram
18	15	DURAN DURAN	PMI
19	20	NIK KERSHAW: Single Pictures	CIC
20	17	TEARS FOR FEARS: In My Mind's Eye	PolyGram
21	NEW	BLANCMANGE: Hello, Good Evening	PolyGram
22	(—)	JOY DIVISION: Here Are The Young Men	Ikon
23	26	NOW, That's What I Call Music Video III	Virgin/PMI
24	21	DIRE STRAITS: Alchemy Live	PolyGram
25	25	ROCK REVOLUTION	Peppermint/Guild
26	22	BOB MARLEY/WAILERS: Legend	Island/Lightning
27	(—)	GREAT ROCK 'N' ROLL SWINDLE	Virgin/PVG
28	24	CULTURE CLUB: A Kiss Across The Ocean	Virgin/PVG
29	28	TWISTED SISTER: Stay Hungry	Virgin/PVG
30	29	STYLE COUNCIL: Far East & Far Out	PolyGram

(— indicates re-entry)

Compiled by Music Week Research © 1984

THE SINGLE

LUCK 1

i n s p i r a t i o n

**YOU DON'T
KNOW HOW
LUCKY
YOU ARE**

i n s p i r a t i o n

A SIDE

YOU DON'T KNOW HOW LUCKY YOU ARE

(David Mindel)
featuring **KATE ROBBINS**
Choral arrangement by Andrew Pryce Jackman

B SIDE

MERLIN'S DANCERS

(Stephanie De Sykes/Stuart Slater)
featuring **JIMMY CHAMBERS**
Produced by Gus Dudgeon.

THE CAUSE

 **The Nordoff-Robbins Music Therapy Centre Ltd.**

Music is a language which everyone can share either responding to the lighthearted pleasures of song or dance or being drawn into the deeper emotional experiences. This wonderful art of music is used through Music Therapy to reach the non-communicating, withdrawn or severely handicapped person; the very form and structure in music can bring a sense of order, security and joy into the lives of disadvantaged children.

We are very grateful to everyone who has donated their time and talent and especially wish to mention:

- Kate Robbins · Jimmy Chambers · May McKenna · Tony Burrows · Doreen Chanter · Bob Saker
- Don Gould · Charles Mace · Gordon Neville · Larry Bartlett · Joe Fagin · Rick Driscoll
- Stephanie De Sykes · Sue Glover · Sunny Leslie · Linda Jardine · Nick Curtis · Sonia Chanter
- Phil Nicholl · Jean Gilbert · Judy Powell · John Kirby · Bill Fredericks · Kay Garner · Clare Torry
- Henry Jackman · Marion Davies · Danny Street · Linda Taylor · Alan Carvelle · Jackie Challoner
- Joy Yates · George Chandler · Dave Mattocks · Don Gould · Martin Jenner · Andy Bown · Jeff Whitehorn.

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INCORPORATING LP
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TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	2	MAKE IT BIG ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
2	4	3	THE COLLECTION ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
3	3	2	"ALF" ● Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
4	2	3	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10 1 (E) C: ZC10 1
5	5	18	DIAMOND LIFE ★ Sade (Robin Miller)	Epic EPC 26044 (C) C: 40-26044
6	NEW		ARENA ● Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2
7	NEW		HATFUL OF HOLLOW ○ The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (I/RT) C: ROUGH C76
8	6	21	ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
9	7	4	SOUNDTRACK MUSIC FROM "Give my regards to BROAD STREET" ● Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCCTC 2
10	18	2	SHAKIN' STEVENS GREATEST HITS ● Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil)	Epic EPC 10047 (C) C: 40-10047
11	11	6	YESTERDAY ONCE MORE ● Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TC SING 1
12	8	2	REAL TO REEL ● Marillion (Simon Hanhart/Marillion)	EMI JEST 1 (E) C: TC JEST 1
13	10	3	BAD ATTITUDE ● Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)	Arista 206 619 (F) C: 406 619
14	13	57	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/Paul Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
15	29	2	THE ART GARFUNKEL ALBUM ● Art Garfunkel (Various)	CBS 10046 (C) C: 40-10046
16	20	6	CINEMA ● Elaine Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282
17	17	16	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
18	12	7	THE UNFORGETTABLE FIRE ● U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC 2
19	19	7	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel WEA NE 1281 (K) C: CE 2281
20	15	6	I FEEL FOR YOU ○ Chaka Khan (Ari! Mardin/Various)	Warner Brothers 925 162-1 (W) C: 925 162-4
21	25	22	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
22	9	3	PERFECT STRANGERS ● Deep Purple (Roger Glover/Deep Purple)	Polydor POLH 16 (F) C: POLHC 16
23	55	2	ALL THE HITS ○ Eddy Grant (Eddy Grant)	K-tel NE 1284 (K) C: CE 2284
24	28	2	THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
25	16	4	WAKING UP WITH THE HOUSE ON FIRE ● Culture Club (Steve Levine)	Virgin V 2330 (E) C: TC V 2330
26	32	3	GOLDEN DAYS ○ The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
27	NEW		1984 (for the love of big brother) ● Eurythmics (David A Stewart)	Virgin V1984 (E) C: TC V1984
28	23	102	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
29	NEW		TREASURE ● Cocoteau Twins (Cocoteau Twins)	4AD CAD 412 (I/J) C: CADC 412
30	87	2	CHAS & DAVE'S GREATEST HITS ● Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 913 (A) C: ZCROC 913
31	22	6	THE AGE OF CONSENT ● Bronski Beat (Mike Thorne)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1
32	34	5	GREATEST LOVE CLASSICS ● Andy Williams/Royal Philharmonic Orchestra (Tony Hiller/Nicky Graham)	EMI ANDY 1 (E) C: TCANDY 1
33	30	38	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
34	24	10	SELECTIONS FROM SOUNDTRACK 'THE WOMAN IN RED' ● Stevie Wonder & featuring Dionne Warwick (Stevie Wonder)	C: 2K 72285 Motown ZL 72285 (R)
35	21	5	STEELTOWN ● Big Country (Stevie Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49
36	26	10	ALL BY MYSELF ● Various (Various)	K-tel NE 1273 (K) C: CE 2273
37	NEW		THE MUSIC OF LOVE ● Richard Clayderman (Olivia Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340
38	27	7	HITS, HITS, HITS — 18 SMASH ORIGINALS ● Various (Various)	Telstar STAR 2243 (R) C: STAC 2243
39	71	2	GIRLS JUST WANNA HAVE FUN ● The Nolans (Richard Myhill)	Towerbell TOWPL 10 (A) C: ZCTOW 10
40	35	28	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
41	36	21	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
42	33	4	VALOTTE ● Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E) C: JLMC 1
43	40	5	EMOTION ● Barbra Streisand (Various)	CBS 86309 (C) C: 40-86309
44	14	2	AURAL SCULPTURE ● The Stranglers (Laurie Latham/The Stranglers)	Epic EPC 26220 (C) C: 40-26220
45	45	64	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
46	31	6	GEFFERY MORGAN ... UB40 (UB40/Howard Gray)	DEP International/Virgin LP DEP 6 (E) C: CA DEP 6
47	43	30	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (R) C: FK 89450
48	49	2	WHO'S LAST ● The Who (Cy Langston)	MCA WHO 1 (C) C: WHOC 1
49	38	24	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
50	42	38	HUMAN RACING ★ Hik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	NEW		BESERKER ● Gary Numan (Gary Numan)	Numa NUMA 1001 (A) C: NUMAC 1001
52	37	305	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
53	48	6	I AM WHAT I AM ● Shirley Bassey with the London Symphony Orchestra (Norman Newell)	Towerbell TOWLP 7 (A) C: ZCTOW 7
54	NEW		LOVE SONGS — 16 CLASSIC HITS ● Stevie Wonder (Various)	Telstar STAR 2251 (R) C: STAC 2251
55	47	8	some great REWIND ○ Depeche Mode (Daniel Miller/Depeche Mode/Gareth Jones)	Mute STUMM 19 (I/SP) C: CSTUMM 19
56	50	7	DES O'CONNOR NOW ● Des O'Connor (Alan D. Barson)	Telstar STAR 2245 (R) C: STAC 2245
57	NEW		ZOOLOOK ● Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 15 (F) C: POLHC 15
58	46	9	WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (W) C: K450587
59	61	52	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
60	54	27	FANTASTIC ★ Wham! (Stevie Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
61	44	72	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTY 30 (E) C: TC-EMTY 30
62	41	8	TONIGHT ● David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI America DB 1 (E) C: TC DB 1
63	39	19	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ● Prince and The New Power Generation (Prince and The New Power Generation)	C: 925110-4 Warner Brothers 925110-1 (W)
64	80	3	WHOSE SIDE ARE YOU ON ● Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C
65	59	6	RATTLESNAKES ● Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
66	NEW		I HEAR TALK ● Bucks Fizz (Andy Hill/Brian Tench/Terry Britten/Pip Williams)	RCA PL 70397 (R) C: PK 70397
67	75	37	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
68	53	8	HOW MEN ARE ○ Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin U2326 (E) C: TC V2326
69	56	22	BREAKING HEARTS ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F) C: REWNO 25
70	62	70	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
71	60	7	TRUE COLOURS ● Level 42 (Ken Scott)	Polydor POLH 10 (F) C: POLHC 10
72	51	4	THE EVERLY BROTHERS ● The Everly Brothers (Dave Edmunds)	Mercury/Phonogram MERH 44 (F) C: MERHC 44
73	97	34	NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
74	NEW		LIKE A VIRGIN ● Madonna (Nile Rodgers)	Sire 925 157-1 (W) C: 925 157-4
75	72	5	STOP MAKING SENSE ● Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1
76	63	13	1100 BEL AIR PLACE ○ Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
77	58	22	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
78	67	2	ISOLATION ● Toto (Toto)	CBS 86305 (C) C: 40-86305
79	66	2	TEASES AND DARES ● Kim Wilde (Ricki Wilde/Marty Wilde)	MCA MCF 3250 (C) C: MCF 3250
80	NEW		SUDDENLY ● Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12
81	92	11	WAR ● U2 (Stevie Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
82	73	8	HEARTBEAT CITY ● The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 960296-4
83	52	5	BIG BAM BOOM ● Daryl Hall/John Oates (Daryl Hall/John Oates/Bob Clearmountain)	RCA PL 85309 (R) C: PK 85309
84	70	4	CONCERT — THE CURE LIVE ● The Cure (Dave Allen/The Cure)	Fiction FIXH 10 (F) C: FIXHC 10
85	94	62	LABOUR OF LOVE ★ UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
86	90	2	WITH LOVE ● Brendan Shine (Various)	Play PLAYTV 2 (SP) C: PLAYTV 2
87	NEW		"FRIED" ● Julian Cope (Stevan Lovell)	Mercury/Phonogram MERL 48 (F) C: MERLC 48
88	88	4	(WHO'S AFRAID OF?) THE ART OF NOISE ● Art Of Noise (Art Of Noise)	ZTT/Island ZTT10 2 (E) C: ZC10 2
89	83	18	LOVE OVER GOLD ★ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
90	76	3	THE GENIUS OF VENICE ● Rondo Veneziano (Gian P. Reverberi)	Ferryway RON 2 (A) C: ZC RON 2
91	78	36	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11
92	57	2	SAPPHIRE ● John Martyn (John Martyn)	Island ILPS 9779 (E) C: ICT 9779
93	68	7	SEA OF TRANQUILITY ● Phil Coulter (Phil Coulter)	K-tel KLP 185 (K) C: KMC 185
94	RE		PORTRAIT ● Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238
95	RE		ORIGINAL SOUNDTRACK FROM "BREAKDANCE" ● Various (Various)	Polydor POLD 5147 (F) C: POLDC 5147
96	65	3	STREET SOUNDS EDITION 11 ● Various (Various)	Street Sounds STSND 011 (A) C: ZC-STIS 011
97	69	6	BREWING UP WITH BILLY BRAGG ● Billy Bragg (Edward De Bono)	Gol Discs AGOLP 4 (F) C: ZGOLP 4
98	74	3	NO BRAKES ● John Waite (John Waite/David Thoenen/Gary Gersh)	EMI America WAIT 1 (E) C: TC WAIT 1
99	77	33	FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC V 2185
100	96	36	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 1 (F) C: TSCMC 1

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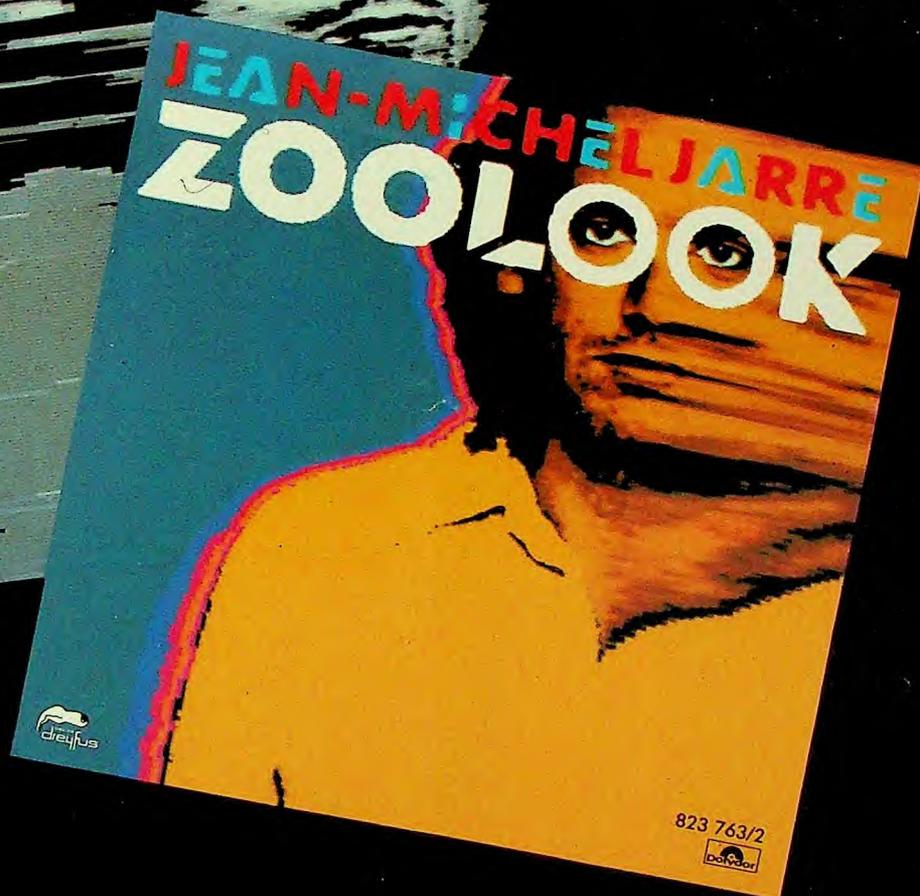
* Various Artists
Compilation/Concept
Album

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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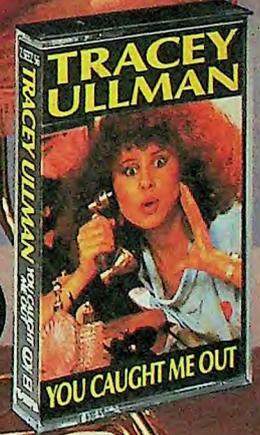
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CHEEPSKATES, The RUN BETTER RUN Midnight MIR 104— £6.30 (I/R)
COMO, Perry 1936-1941 MCA MCL 1805/MCLC 1805 £1.98 (C)
DEL FUEGOS, The THE LONGEST DAY Rough Trade ROUGH 77— £3.25 (I/R)
DEODATO MOTION Warner Brothers 925175-1— (W)
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HENDRIX, Jimi KISS THE SKY Polydor 823704-1/232704-4 £3.45 (F)
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INCANTATION VIRGINS OF THE SUN Code Code 13/COCOA 13 (W)
INDIANS IN MOSCOW INDIANS IN MOSCOW Kenick 1/KCNK 1 (A)
IRON MAIDEN POWERSLAVE EMI POWERP 1 (Pic Disc) £3.66 (E)
JACKSON, Michael THE GREAT LOVE SONGS OF MICHAEL JACKSON Motown NL 72289/RK 72289 (R)
JAH WARRIORS NO ILLUSION A Record Company ARCLP 100— £3.65 (C)
JAPAN EXORCISING GHOSTS Virgin VGD 3510/VGDC 3510 (Chrome Cassette) (E)
JOLSON, Al YOU AIN'T HEARD NOTHING YET MCA MCL 1808/MCLC 1808 £1.98 (C)
JONES, Howard THE TWELVE INCH ALBUM WEA WX14/WX14C (W)
JORDAN, Louis LOUIS JORDAN & FRIENDS MCA MCL 1807/MCLC 1807 £1.98 (C)
KIMBERLY ROW THE BIBLE OF BOP Music Galore P2003— £3.25 (I/R)
KORNER, Alexis ALEXIS 1957 (with Cyril Davies) Crazy Kat KK 785— (MW)
LINDISFARNE LINDISFARNE LINDISFARNTASTIC 1 Lindisfarne GET 3/ZCGET 3 £3.34 (A)
LOYD WEBBER, Julian TRAVELS WITH MY CELLO (ROMANTIC PIECES FOR CELLO AND ORCHESTRA) Philips 412 231-1/412 231-4 £3.80 (F)
LOVETT, Eddie ALL FOR YOU K&K KK 1985— £4.25 (JS)
MARCHING UP AND DOWN BAND, THE THE POY HERE THERE AND EVERYWHERE Pip PIP 8401— (P)
McLennan, Tommy COTTON PATCH Blues Travlin' Man TM 804— (MW)
MELON WATER MELON Alpha LPU 006— £4.50 (I/R)
MERMAN, Ethel ETHEL IS A LADY MCA MCL 1804/MCLC 1804 £1.98 (C)
MINOTT, Sugar WICKED AGO FEEL IT Wackie's W 1718— (JS/I)
MOODY BLUES, THE VOICES IN THE SKY (THE BEST OF THE MOODY BLUES) Threshold/Decca SKL 5341/KSC 5341 £2.44 (F)
MOODY BLUES, THE DAYS OF FUTURE PASSED Decca/Dorco DDA 7/KDDAC 6 £1.98 (F)
MOODY BLUES, THE IN SEARCH OF THE LOST CHORDS Decca/Dorco DDA 7/KDDAC 7 £1.98 (F)
MORAZ, Patrick TIME CODE Lamborghini LMGLP 6000/ZCLMG 6000 £3.45 (A) (19 Nov release)
NOMADS STAGGER IN THE SNOW Fools Rush (No cat. number)— £5.45 (I/R)
OLDFIELD, Mike THE KILLING FIELDS (Soundtrack) Virgin V2328/TCV2328 (Chrome Cassette) (E)
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OUTTA PLACE, THE WE'RE THE OUTTA PLACE Midnight MIR 102— £6.30 (I/R)
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PLAN 9 PLAN 9 New Rose ROSE 41— £3.15 (I/R)
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RONSTADT, Linda LUSH LIFE Acclaim AC98087-1/K98087-4 £3.65 (W)
SCIENTISTS THIS HEART DOESN'T RUN ON BLOOD, THIS HEART DOESN'T RUN ON LOVE Augogo ANDA 32— £2.10 (I/R)
SHALAMAR HEARTBREAK Solar/MCA MCF 3242/MCF 3242 £3.65 (C)
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STORM, Warren MAMA MAMA MAMA MAMA Flyright FLY 603— (MW)
SWANS COP Kellin 422 Records KCC 1— £3.25 (I/R)
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TOXIC REASONS KILL BY REMOTE CONTROL Alternative Tentacles VIRUS 41— £2.70 (I/R)
23 SKIDDO SEVEN SONS Illuminated JAMS 47— £3.24 (I/J)
ULLMAN, Tracey YOU CAUGHT ME OUT SHI SEZ 56/ZSEZ 56 (Chrome cassette includes two extra tracks — My Girl and I Don't Want Our Loving To Die) £3.65 (C)
VARIOUS DO THEY MEAN US (Includes new tracks by Mari Wilson, Virna Lindt, Fontana Mix) The Compact Organisation PACT 6— (2LP) £3.45 (A)
VARIOUS HIP HOP: THE ORIGINAL AND THE BEST (Inc. tracks by Malcolm McLaren, The World's Famous Supreme Team, Rock Steady Crew, etc.) Charisma/Virgin FRESH 1/FRESH 1 £2.43 (E)
VARIOUS LOUE BALLADS Street Sounds LVBAL 1/ZCBAL 1 (14 LPs, 9 Cassettes, over 180 tracks) £18.23 (A)
VARIOUS MERRY CHRISTMAS TO YOU (Inc. tracks from Stevie Wonder, Michael Jackson, etc.) Warwick WW 5141/WW 4514 £4.02 (M)
VARIOUS NOW THAT'S WHAT I CALL MUSIC 4 (32 tracks including Paul McCartney, Culture Club, Tina Turner, Eurythmics, Nik Kershaw, Kim Wilde) EMI/Virgin NWX 4 (2LP) TCNOW 4 (Twin-pack XDR Cassettes) £4.56 (E)
VARIOUS REPLAY SELECTION VOLUME 2 SUPERSTORE Chrysalis CDL 1494/ZCDL 1494 (F)
VARIOUS SOWETO STREET MUSIC — THE DEFINITIVE COLLECTION Audiatrax ATX LD 042C ADX 004 (MW)
VARIOUS THE BURNING UP VOLUME 5 Burning Sounds BS 1062— £2.10 (A)
VARIOUS THE SECRET RECORD OF ADRIAN MOLE AGE 13½ Columbia ADE 1/TCADE 1 £3.66 (E)
VARIOUS TOKYO REGGAE CLASH (Inc. tracks by Cool Running, Banana Blue, 69 Band) Wackie's WACKIES 250003— £4.25 (JS)
WACKIE'S RHYTHM FORCE AFRICAN ROOTS ACT 5 Wackie's W 2456— (JS/I)
WEAVERS, The THE BEST OF THE WEAVERS MCA MCL 1803/MCLC 1803 £1.98 (C)
WILDE, Eugene EUGENE WILDE Fourth & Broadway Island BRP 1502/BRCA 502 (Chrome Cassette) (E)
WILLIAMS, Andy THE ANDY WILLIAMS CHRISTMAS ALBUM Hallmark SHM 888/HSC 888 £1.30½ (PK)
WIPERS OVER THE EDGE Brainerater EATER 2— £4.90 (I/R)
YELLOW MAGIC ORCHESTRA AFTER SERVICE Alpha LPU 004— £5.80 (I/R)

SOUNDTRACK

**ARMSTRONG, Louis LOUIS ARMSTRONG — COMPILATION Verve/Polydor 823 446-2 (Compact Disc) £5.25 (F)
 **BASIE, Count BASIC BASIE Verve/Polydor 821 291-2 (Compact Disc) £5.25 (F)
 **DEEP PURPLE PERFECT STRANGERS Polydor 823 777-2 (Compact Disc) £5.25 (F)
 **FITZGERALD, Ella SINGS THE COLE PORTER SONGBOOK VOLUME ONE Verve/Polydor 821-989-2 (Compact Disc) £5.25 (F)
 **KOOL & THE GANG CELEBRATE De-Lite/Phonogram DECD 9518 (Compact Disc) £5.25 (F)
 **LAST, James GARGES THE LAST Polydor 821 612-2 (Compact Disc) £5.25 (F)
 **LAST, James HAPPY LEHAR Polydor 821 609-2 (Compact Disc) £5.25 (F)
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 **MONTGOMERY, Wes WES MONTGOMERY — COMPILATION Verve/Polydor 823 448-2 (Compact Disc) £5.25 (F)
 **MORRICONE, Enio ONCE UPON A TIME IN AMERICA (SOUNDTRACK) Mercury/Phonogram 822 234-2 (Compact Disc) £5.25 (F) (relisted with corrected cat. no.)

FULL

ALBION BAND, THE UNDER THE ROSE Spindrift SPIN 110— (MW)
BRADY, Paul FULL MOON Demon/FIEND 34/FIEND 34A £3.25 (I/MW/R)
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EASY CLUB SCOTTISH RHYTHM AND SWING ABB 1001— £3.37 (CM)
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STEELEYE SPAN STEELEYE SPAN Cambria CR 514/CRT 514 (2LP) £2.10 (CM)
TIGER MOTH TIGER MOTH Rogue FMSL 2006— £3.45 (CM/MW)

• Folk Titles generally available from Celtic Music, J.S.U., Making Waves, Projection

JAZZ

*ADAMS, John HARMONIUM ECM (Germany) ECM 1277— £3.80 (IMS)
 *AMBROSETTI, Franco WINGS Enja (West Germany) ENJA 4068— £3.65 (CA)
 *ARMSTRONG, Louis THE GREAT CONCERT Festival (France) ALB 154— £3.95 (IMS)
 *BURTON, Gary SOMETHING'S COMING RCA (France) NL 89377— £3.17 (DIS)
 *BURTON, Gary WORKS ECM (Germany) 8232 671— £3.45 (IMS)
 *CONEXION LATINA CARLA ENJA (West Germany) ENJA 4070— £3.65 (CA)
 *FULLER, Curtis BLUES-ETTE Savoy (France) WL 70502— £3.29 (DIS)
 *GARBAREK, Jan WORKS ECM (Germany) 8232 661— £3.45 (IMS)
 *GISMONTI, Egberto WORKS ECM (Germany) 8232 691— £3.45 (IMS)
 *HAWKINS, Coleman THE INDISPENSABLE RCA (France) NL 89277— (2LP) £3.95 (DIS)
 *JACKSON, Mimi OPUS DE JAZZ Savoy (France) WL 70501— £3.29 (DIS)
 *JONES, Hank RELAXIN' AT CASABLANCA Savoy (France) WL 70504— £3.29 (DIS)
 *KENT, Luther & Trick Band IT'S IN THE BAG Enja (West Germany) ENJA 4066— £3.65 (CA)
 *LINCOLN, Abbey TALKING TO THE SUN Enja (West Germany) ENJA 4064— £3.65 (CA)
 *LOCKWOOD, Didier with Gordon Beck, Tony Williams, Niels Pedersen NEW WORLD JMS (France) JMS 034— £3.50 (CA)
 *MALINGA GROUP, Joe SOUTHERN AFRICAN FORCE Meteor (Switzerland) MOR 32034— £3.65 (IMS)
 *METHENY, Pat, WORKS ECM (Germany) 8232 701— £3.45 (IMS)
 *MITCHELL, Red WHEN I'M SINGING Enja (West Germany) ENJA 4058— £3.65 (CA)
 *MODERN JAZZ SEXTET MODERN JAZZ SEXTET Verve (France) 8230 911— £3.60 (IMS)
 *ROACH, Max LONG AS YOU'RE LIVING Enja (West Germany) ENJA 4074— £3.65 (DIS)
 *ROGERS, Shorty & Andre Previn COLLABORATION RCA (France) NL 89308— £3.17 (DIS)
 *ROWLES, Stacy TELL IT LIKE IT IS Concord (USA) CJ 249— £4.50 (IMS)
 *SCOFIELD, John ELECTRIC OUTLET Gramavision (USA) GR 8405/GRC 8405 £3.80 (IMS)
 *TOWNER, Ralph WORKS ECM (Germany) 8232 681— £3.45 (IMS)
 *VARIOUS JAZZ SEXTET MODERN JAZZ SEXTET Verve (France) 8230 911— £3.60 (IMS)
 *VOODOO GANG, THE RETURN OF THE TURTLE Enja (West Germany) ENJA 4064— £3.65 (CA)
 *WALLACE, Bennie With The Blues Ensemble Of Biloki & The Wings Of Song SWEEPING THROUGH THE CITY Enja (West Germany) ENJA 4078— £3.65 (CA)
 *WESS, Frank I HEAR YA TALKIN' Savoy (France) WL 70503— £3.65 (CA)

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 GY — Greyhound 01-385 8146
 H — HR Taylor 021 622 2377
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 Probe — 061 236 6591
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 Red Rhino (Nth) — 090 641415
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 IKF — 01-381 2287
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 V — Vista Sounds 01-963 1681
 W — WEA 01-988 5929
 WRD — Worldwide Record Distributors 01-636 3925
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP 100 ALBUMS

THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	1			PURPLE RAIN	Prince and The Revolution	Warner Bros.
2	2			BORN IN THE USA	Bruce Springsteen	Col/CBS
3	3			PRIVATE DANCER	Tina Turner	Capitol
4	4			"WOMAN IN RED"	Stevie Wonder	Motown
5*	8			VOLUME ONE	The Honeydrippers	Es Paranza
6*	11			BIG BAM BOOM	Daryl Hall and John Oates	RCA
7	5			SPORTS	Huey Lewis & The News	Chrysalis
8	6			CAN'T SLOW DOWN	Lionel Richie	Motown
9*	14			SUDDENLY	Billy Ocean	Jive/Arista
10*	10			SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
11*	17			TONIGHT	David Bowie	EMI-America
12*	15			THE UNFORGETTABLE FIRE	U2	Island
13	13			BREAK OUT	Pointer Sisters	Planet
14	18	17	Chicago	Chicago	Full Moon/Warner Bros	
15	7			1100 BEL AIR PLACE	Julio Iglesias	Columbia/CBS
16*	21			I FEEL FOR YOU	Chaka Khan	Warner Bros
17	9			HEARTBEAT CITY	The Cars	Elektra
18	12			SOUNDTRACK	Eddie and the Cruisers	Scotti Bros.
19*	19			EMOTION	Barbra Streisand	Columbia/CBS
20*	20			ANIMALIZE	Kiss	Mercury
21*	22			GIVE MY REGARDS TO BROAD STREET	P. McCartney Col.	
22	16			MADONNA	Madonna	Sire
23*	23			STAY HUNGRY	Twisted Sister	Atlantic
24*	25			MAKE IT BIG	Wham!	Columbia/CBS
25*	49			VALOTTE	Julian Lennon	Atlantic
26*	28			A PRIVATE HEAVEN	Sheena Easton	EMI America
27	24			NO BRAKES	John Waite	EMI-America
28	26			OUT OF THE CELLAR	Ratt	Atlantic
29*	29			DESERT MOON	Dennis DeYoung	A&M
30*	N			WAKING UP WITH THE HOUSE ON FIRE	Culture Club	Virgin/Epic
31*	31			WHAT ABOUT ME?	Kenny Rogers	RCA
32	32			SWEPT AWAY	Diana Ross	RCA
33*	40			NEW EDITION	New Edition	MCA
34*	35			VOA	Sammy Hagar	Geffen
35*	39			SAM HARRIS	Sam Harris	Motown
36	36			REBEL YELL	Billy Idol	Chrysalis
37	27			ICE CREAM CASTLE	The Time	Warner Bros
38*	42			TEACHERS	Soundtrack	Capitol
39*	41			DON'T STOP	Jeffrey Osborne	A&M
40	30			1984	Van Halen	Warner Bros

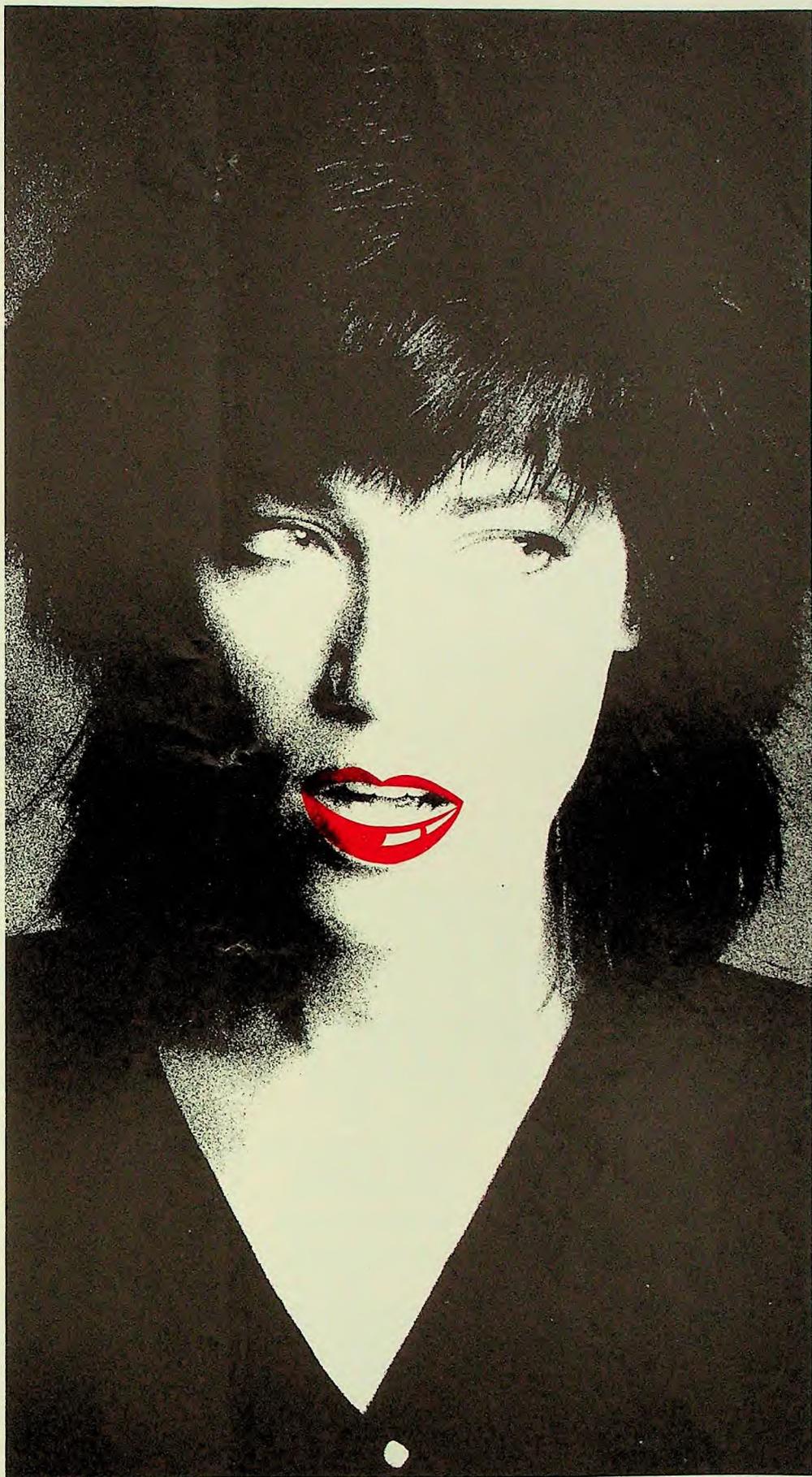
BULLETS 41-100

44*	N	RECKLESS	Bryan Adams	A&M
46*	N	TROPICO	Pat Benatar	Chrysalis
47*	60	IN THE EYE OF THE STORM	Roger Hodgson	A&M
50*	54	GIRLS WITH GUNS	Tommy Shaw	A&M
57*	N	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	Island
60*	64	VITAL SIGNS	Survivor	Scotti Bros
61*	61	THE WARNING	Queensryche	EMI America
63	N	ISOLATION	Toto	Columbia/CBS
65*	66	ALL THE RAGE	General Public	I.R.S.
68*	93	GEFFERY MORGAN	UB40	A&M
69*	70	GLORIOUS RESULTS OF A MISPEENT YOUTH	Joan Jett & Blackhearts	MCA
71*	72	TOOTH & NAIL	Dokken	Elektra
72*	76	JERMAINE JACKSON	Jermaine Jackson	Arista
74*	77	I CAN DREAM ABOUT YOU	Dan Hartman	MCA
75*	86	ALL I NEED	Jack Wagner	Qwest
76*	78	UNDER WRAPS	Jethro Tull	Chrysalis
79*	81	NEW SENSATIONS	Lou Reed	RCA
80*	84	INSIDE MOVES	Grover Washington Jr	Elektra
81*	85	CINTEPEDE	Rebbie Jackson	Columbia/CBS
84*	87	JUKEBOX	The Dazz Band	Motown
87*	N	HIGH CRIME	Al Jarreau	Warner Bros
90*	N	ESCAPE	Whodini	Jive/Arista
91*	N	WHEELS ARE TURNING	REO Speedwagon	Epic
92*	98	74 JAILBREAK	AC/DC	Atlantic
93*	95	HEART OVER MIND	Anne Murray	Capitol
95*	N	STEELTOWN	Big Country	Mercury
96*	99	INTO THE GAP	Thompson Twins	Arista

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard* w/e November 24, 1984

Mon 26-Fri 30 Nov 1984
 Album Releases: 116; Compact Discs: 10

RE-RELEASE



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Special Report

Children's records/tapes

Story telling postman

BARTLETT BLISS Productions is now marketing and promoting its Tellastory cassette range under the banner 'the Magic Hour Series'.

"The fact that all our tapes are an hour long is a strong selling-point," says Barbara Bliss. "While our titles retail at £2.99, they compare more than favourably with the various £1.99 ranges which are generally no longer than half-an-hour long, and in some cases as little as ten minutes."

Tellastory sales have increased dramatically over the past year and Bliss is anticipating even more of an upturn in the final run-up to Christmas.

Among the 48 Tellastory titles, The Postman Pat Stories and More Postman Pat Stories by John Cunliffe are among the bigger sellers, as are the eight Beatrix Potter/Peter Rabbit tapes (Tellastory has the exclusive licence for the Peter Rabbit material), Heidi by Johanna Spyri, What-A-Mess by Frank Muir and such traditional titles as The Ugly Duckling, Puss In Boots and Goldilocks & The Three Bears.

"We are always on the look out for potential new titles for the series," says Bliss. "We like to take the occasional gamble as well as going for the established market."

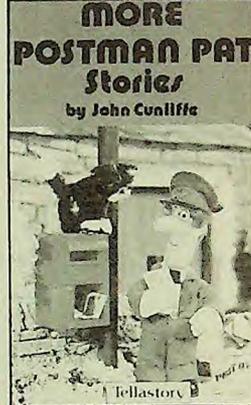
"We do like our titles to be long-lasting — Postman Pat for example is on television for at least another three years. The children's market for records and cassettes is still very much a growth area."

About one third of Tellastory's sales are accounted for by record shop sales, with toyshops, giftshops and book shops accounting for the other two thirds.

"If someone wants to buy a cassette, their first thoughts are usually to go to a record shop," says Bliss. "They don't think in terms of book shops or toy shops. So it would be nice to see more record shops giving more space and prominence to children's titles."



UGLY DUCKLING



POSTMAN PAT



ROLAND RAT: the saviour of TV-AM

Rat Rapping for Magnet

MAGNET RECORDS is releasing the debut album by TV-AM saviour Roland Rat on November 30. Entitled The Cassette of the Album, it will be available in both vinyl and cassette forms on the Rodent Records label.

This will be followed on December 14 by the release of a new Roland Rat single, Number One Rat Fan, which is a special remix of the album track.

The album contains Roland's three previous hit singles, Rat Rapping, Love Me Tender and Summer Holiday, and the cassette version will feature two previously unreleased bonus tracks.

Purchasing incentives with the album include a giant full-colour pull-out poster, together with a 'rat' mobile. Cassette buyers will get a redemption coupon to claim their free gifts.

Magnet will be putting a comprehensive marketing push behind the album in the run-up to Christmas. This includes a TV advertising campaign on TV-AM from November 26 to December 19; flyposting in major cities; teaser posters for instore displays followed by four varieties of posters plus mobiles for window and in-store uses, plus press advertising.

Roland Rat's new series on TV-AM will run daily from December 1 to mid-January. He will also host his own Christmas morning 'Special'.

MFP releases

A SPECIAL children's album to tie-in with the centenary of the National Society For The Prevention Of Cruelty To Children has been released by budget company Music For Pleasure. The LP, Lollipops And Fish Fingers, features specially recorded contributions from Petula Clark, Dennis Waterman, Felicity Kendall, Rolf Harris, and Roland Rat.

All the artists have donated their voices to the cause by recording a selection of fun songs for children. Words and music have been provided by Bridget Harrison, who also produced the album, and the numbers range from Thirties style to modern traditional, blues to boogie, jazz to flamenco, pop, disco and rock and roll.

Last summer MFP launch its Look And Listen book and cassette range with two titles, Andy Pandy and Will O' Wisp, both narrated by Kenneth Williams, and repertoire and marketing manager Barry McCann reports that they have been "very successful". Four new titles are being added to the series, all based on the popular children's TV series Fraggles: What's A Fraggles?

The releases will be promoted by special Look And Listen instore stands, and will have a retailing price of £1.99 each.

On the comedy side, MFP has enjoyed big sales with two of its most recent albums, a Goon's Show LP which formed part of its Fifties promotion, and a Bonzo Dog Doo Dah Band compilation featuring many of the Sixties band's favourites.

Listen For Pleasure, the "talking book" cassette range, is also releasing Life, The Universe, And Everything, a sequel to the Hitchhiker's Guide To The Galaxy.

Barry McCann added: "It's a booming market for children's product, providing the formula is right."

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STORIES ON ALBUM & CASSETTE



"THE GRAND ANNUAL SHOW" from "THE WIND IN THE WILLOWS" TELE 1



"LOOKING FOR BUTTON MOON" from "BUTTON MOON" TELE 5

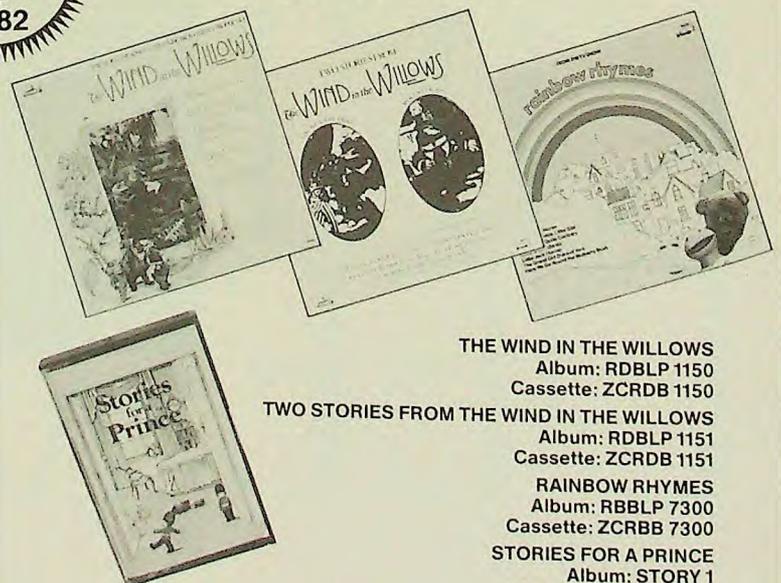
OTHERS AVAILABLE:-

"ALFRED AND THE CARAVAN" from "THE WIND IN THE WILLOWS" TELE 2

"WEASELS' TRAP" from "THE WIND IN THE WILLOWS" TELE 4

"MOLE'S COUSIN" from "THE WIND IN THE WILLOWS" TELE 3

"PAINTING THE PIPES" from "BUTTON MOON" TELE 6



THE WIND IN THE WILLOWS
Album: RDBLP 1150
Cassette: ZCRDB 1150

TWO STORIES FROM THE WIND IN THE WILLOWS
Album: RDBLP 1151
Cassette: ZCRDB 1151

RAINBOW RHYMES
Album: RBBLP 7300
Cassette: ZCRBB 7300

STORIES FOR A PRINCE
Album: STORY 1
Cassette: ZC STORY 1



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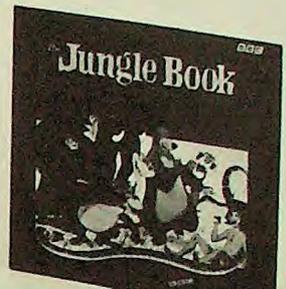
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Words and music from the original motion picture soundtrack.



The story, the songs and the music from this Disney favourite.

Alan Bennett reads the adventures of Christopher Robin. Pook, Tigger and Pokey.

BBC records & tapes

Also look out for 'Star Trek III' and 'Gremlins', and Walt Disney's 'Fantasia', 'Lady And The Tramp', 'Snow White And The Seven Dwarfs', 'Pinocchio', 'Bambi', 'Dumbo' and 'Mary Poppins'.

Play for laughs



The Rat and The Builders - two Basil and Sybil classics.



The Lad himself in Hancock's, War and The Christmas Club.

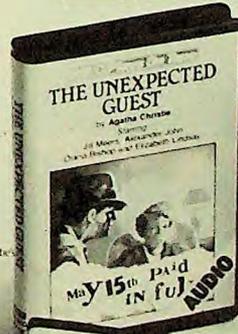


Ronnie B and Ronnie C in a superb selection taken from their BBC TV Series.

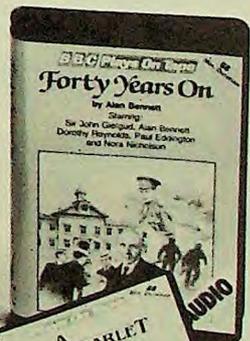
Eric and Em with the very best from their hugely successful BBC TV shows.

BBC records & tapes

PLAYS ON TAPE



Agatha Christie classic whodunnit.



Alan Bennett's stage hit superbly adapted for sound.



An exceptionally humorous, often horrifying, vision of a couple's life before and after the bomb.



Holmes and Watson in a gripping adaptation of Conan Doyle's murder mystery.

BBC Plays On Tape

Also available: 'Night Of The Wolf', 'The Dog It Was That Died', 'The Dissolution Of Dominic Boof', 'Under The Loofah Tree', 'The Disagreeable Oyster'.

Special Report

Talking Tempo expands

TEMPO has expanded rapidly over the last few years. The Tempo range now has 83 titles, all popular children's favourites.

Tempo Talking Stories, originally launched with six titles, now offers a total of 48. The £1.99 package comprises a cassette and paperback in the same format as the Tempo Storytime, but the text is shorter and aimed at a younger listener. The range includes well-established characters and 'new favourites', many with their own television series.

Featured titles include Dangermouse (watched by 6.15m viewers in April 1984), Rupert Bear and Noddy who retain their appeal through successive generations of children, Portland Bill, the Mr Men stories of Roger Hargreaves read by Lance Percival, Angela Rippon's

Victoria Plum, Worzel Gummidge and The Family Ness.

"Tempo Talking Stories are designed to have an immediate appeal to both children and parents," says a spokesperson. "The story on the cassette has music and sound effects and follows the text of the brightly coloured picture book, word for word. The fun and entertainment of the stories encourages children to read. On the cassette there is a sound which indicates to the child that it is time to turn the page.

"Television and books are not in opposition to one another as many believe, but complimentary. The Tempo range can provide the stepping stone from one to the other. Reluctant readers and children who normally shun books will be enticed into handling, looking at and

reading these attractive paperbacks."

Tempo Storytime offers 11 titles with approximately 45 to 60 minutes listening on a cassette, packaged with a paperback book in a carrying case. The narrators are well-known television personalities such as John Craven, Una Stubbs, Isla St Clair and Nanette Newman.

Titles include The Adventures Of Dr Snuggles (John Craven), Creamcake And Company (Una Stubbs), Dusty And The Dinosaurs (Nanette Newman) and the latest release in the series, Paddington Bear's Alphabet Treasure Hunt designed to take the boredom out of learning the ABC — the educational content is teacher approved.

Up To Ten With Mr Men is an educational package for learning multiplication tables. The £3.99 retail price includes a chart for each

table, a marker pen, Mr Men merit badges and a cassette with the 2 to 10 times tables, plus a Mr Men song and stories read by Arthur Lowe.

Super Tempo comprises 22 titles on cassette or record, with a minimum of 40 minutes listening, and the series aims to "reflect children's tastes in audio entertainment for the eighties". Titles include George Cole reading Heggerty Haggerty, Enid Blyton's More Adventures Of The Famous Five and More Adventures Of The Secret Seven, 70 Golden Nursery Rhymes and The Celebrity Selection of Children's Stories — a miscellany of Victoria Plum, Dr Snuggles, The Scallywag Gang, The Munch Bunch, Chant Village, Creamcake & Company and The Three Little Pigs. All royalties for this last-mentioned release are donated to the NSPCC.

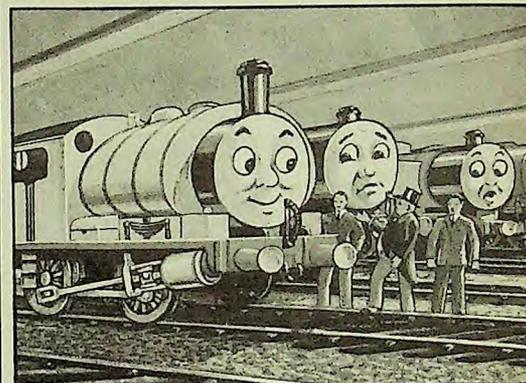
Children's records/tapes

Argo shunts train tales

DECCA's ARGO spoken word series, as well as its established catalogue, has two new titles releases this autumn — Ryder Haggard's King Solomon's Mines, read by Miles Anderson of the Royal Shakespeare Company, and Grimm's Fairy Tales read by Michael Hordern/Peter Jeffrey/Ben Kingsley/Peter Orr and Margaret Rawlings. Dealer price for both titles is £3.65.

Argo is also putting substantial promotion and merchandising behind its catalogue of Railway Stories by the Reverend W. Awdry. Read by Johnny Morris and William Rushton, the series is being promoted via full-colour dealer posters.

Other titles in the Argo series include Alice Through The Looking Glass read by Margareta Scott with Jane Asher as Alice; Glenda Jackson reads from her Storybook; Thyme And Rhythm (a collection of poetry and song for children with Tony Church, Michael Hordern, Spike Milligan, Prunella Scales, Patrick Wymark and others; Wind In The Willows narrated by Patrick Wymark and others; Stories For Children by Oscar Wilde, read by Robert Morley, Henry Williamson's Tarka The Otter read by Peter Ustinov and The Secret Garden read by Glenda Jackson.



RAILWAY STORIES as narrated by Johnny Morris.



A SELECTION of Tempo's range

Play School duo demo

PLAY SCHOOL presenters Iain Lauchlan and Jane Hardy would like to make an album of various children's songs and are looking for a record company to help them on their way.

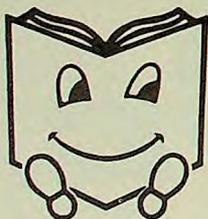
The pair have made a demo of seven songs, including new and traditional material, with the help of the BBC's Sheila Fraser and Richard Brown, at Jigsaw Studios in Purley.

The record is to be aimed at three to five year olds and would hopefully include a story on each side in addition to the music.

Hardy has been presenting Play School for nine months and Lauchlan for two years, also introducing a school's radio programme called Playtime.

Iain Lauchlan, 52a Princes Road, Wimbledon, London SW19.

MAGIC HOUR SERIES · MAGIC HOUR SERIES



Tellastory

CASSETTES FOR CHILDREN

MAGIC HOUR SERIES

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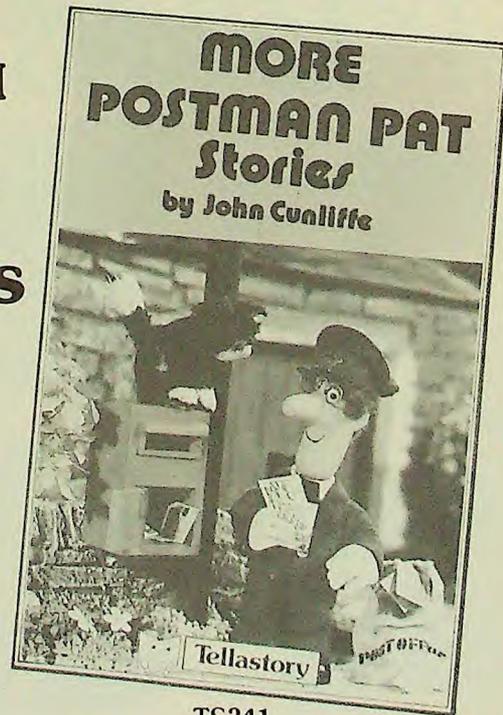
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TS341

MAGIC HOUR SERIES · MAGIC HOUR SERIES

Children's records/tapes and Comedy

Special Report

Playing it for laughs

BBC RECORDS & Tapes has impressive resources of repertoire in children's comedy and spoken word, and as a large proportion of it is directly linked with popular TV and radio shows and personalities, the market is largely a ready-made one.

The company is pinpointing some material specifically for the Christmas market, while emphasising that most of its catalogue is truly perennial in appeal. In the spoken word category, under the generic heading of Play For Laughs, are Fawlty Towers — A La Carte featuring John Cleese, Andrew Sachs & Co in The Americans and Gourmet Night, culled from the successful

TV series; Hancock's Half Hour, presenting Tony Hancock in Hancock's War and The Christmas Club; The Two Ronnies (Barker & Corbett) in The Very Best Of Me & The Very Best Of Him, and Morecambe & Wise in further extracts from their BBC TV shows.

For the younger generation, the Child's Play section is focusing on The Family Ness, "monster tales from Loch Ness from TV's latest new collection of children's characters"; The Jungle Book, featuring music and dialogue from the Walt Disney movie soundtrack inspired by Rudyard Kipling's Mowgli stories; Winnie The Pooh, another of A A Milne's

classic stories narrated by Alan Bennett, and 101 Dalmations, another Disney favourite with songs and dialogue from the original soundtrack.

BBC Records is taking spots on Capital Radio to promote its children's product, targeted on the optimum housewives and off-spring audience in afternoons, plus 30-second commercials on its Disney product. The company is also using 150 sites at British Rail mainline stations and 150 London Underground sites during this month and next.

Plays On Tape will be drawing attention to When The Wind Blows, written by Raymond Briggs and star-

ring Brenda Bruce and Peter Sallis; Forty Years On by Alan Bennett, featuring the author Sir John Gielgud and Paul Eddington; The Unexpected Guest, an Agatha Christie thriller, and Study In Scarlet written by Sir Arthur Conan Doyle and starring Robert Powell as Sherlock Holmes and Dinsdale Landen as Dr Watson.

A BBC Records release last week should appeal to most age groups who enjoy films on the small and large screens is The Fantasy Album, featuring the London Symphony Orchestra conducted by Roy Budd playing themes such as ET, Raiders Of The Lost Ark, Star Wars & The Empire Strikes Back.

Briefly . . .

DJM ARTIST Jasper Carrott has been spending much of this past year attempting to get established in the US. While there he filmed a TV special for Home Box Office which is to be shown here on Channel Four at a date to be confirmed. Next year, there will be a new Carrott album, plus the return of the Carrott's Lib TV series and possibly a compact disc release. Meanwhile, DJM is looking for substantial pre-Christmas sales from the six Carrott catalogue albums currently being re-advertised.

LAMBORGHINI RECORDS is putting a substantial campaign behind its compilation album, Comic Cuts — The Best Of British Comedy. The album includes Benny Hill's Ernie The Milkman, Charlie Drake's My Boomerang Won't Come Back, Bernard Cribbins' Right Said Fred as well as tracks by Tommy Cooper, Russ Abbott, Jasper Carrott and others. Radio advertising plus national and trade press ads form the basis of the campaign for the 16-track LP which carries a dealer price of £2.43.

A BOOK and cassette featuring material and songs from the Channel Four series, Chips Comic is now available, with a retail price of £2.25.

ARC RECORDS (distribution: CBS) has released The Kenny Everett Naughty Joke Box album which features Willie Rushton, Debbie Linden, Barry Cryer, John Junkin, Pat Mooney, Lenny Bennett and Fogwell Flax as well as Everett himself.

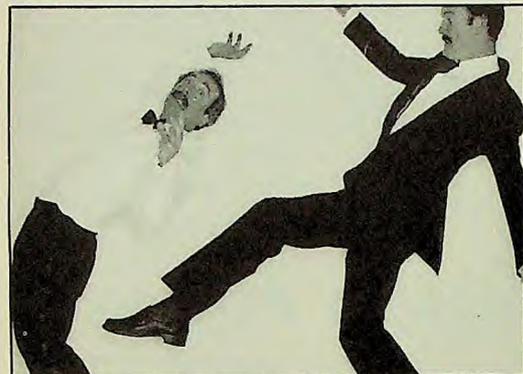
AUDIOTRAX IS this Saturday (24) releasing Paddington Bear's Gold Record, an LP version of the musical that has been touring the regions recently.

Produced by John Miller, the record is pressed on gold vinyl with matching label and will retail for £3.99. The release is being supported by two weeks of Breakfasttime advertising on TV/AM beginning December 1 and full-colour in-store posters and display cards.

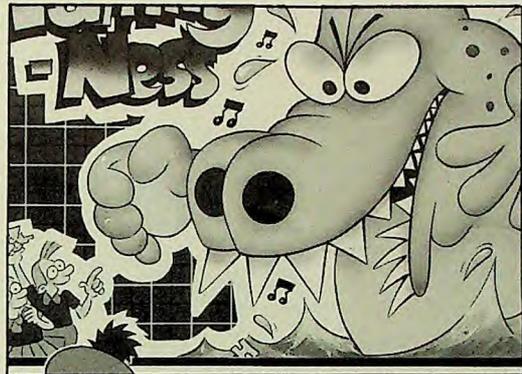
In addition Paddington will be making guest appearances on Saturday Superstore (Nov 24) and TV-AM, where he will be performing a track from the LP, Bear-otics, accompanied by the station's exercise instructor, Mad Lizzy. A national tour of major retail outlets has also been planned.

Promoter Bill Kenwright plans to bring the musical itself to the West End in the New Year.

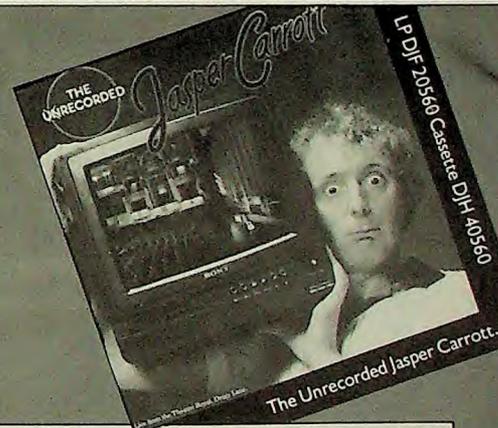
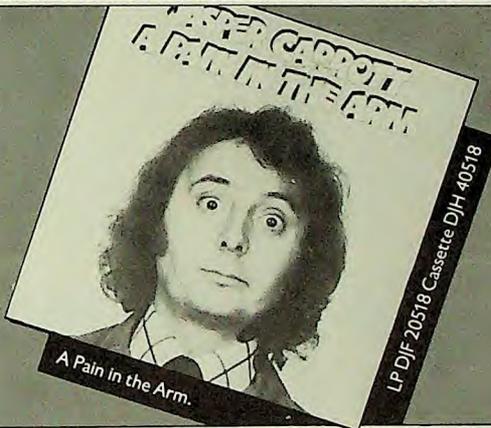
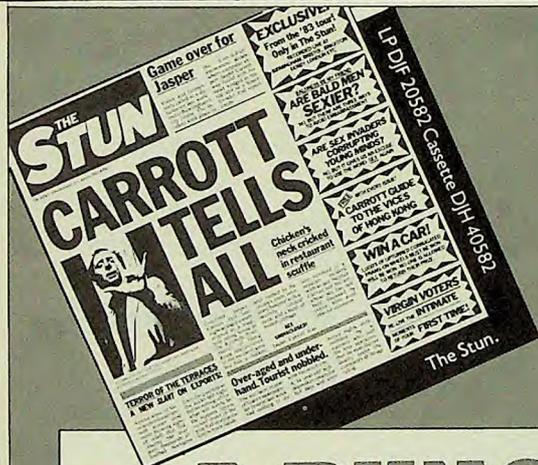
TANGENT RECORDS has just released the latest Blaster Bates, Hunting and Shooting Stories. The sales of Bates' first seven LPs/cassettes are just approaching the half million mark, with sales of Vol.1 now in excess of 100,000.



A SECOND sitting at Fawlty Towers

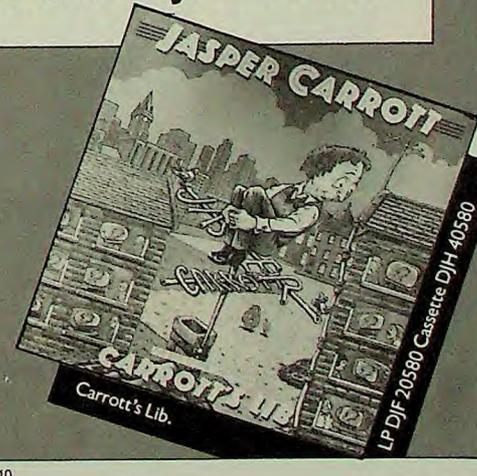
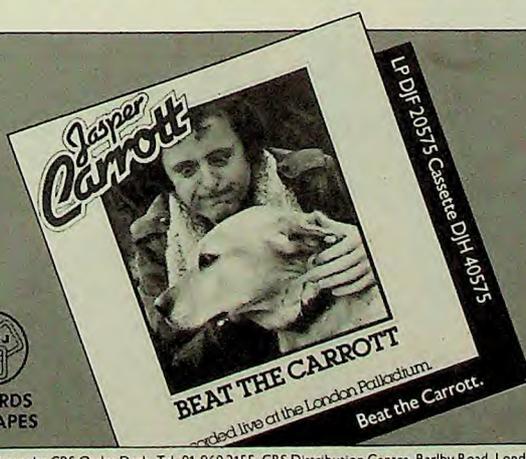
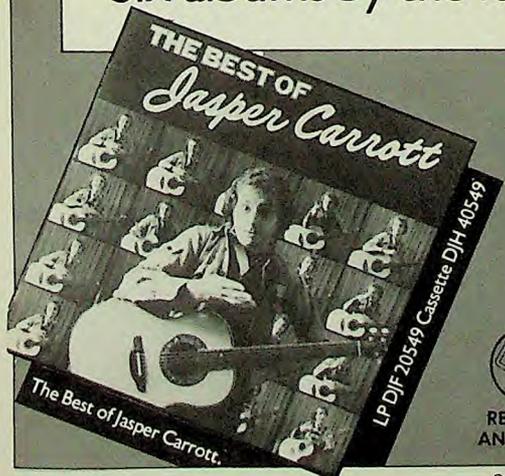


THE FAMILY NESS: horror for children



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RECORDS AND TAPES

Special Report

Children's records/tapes

NEW

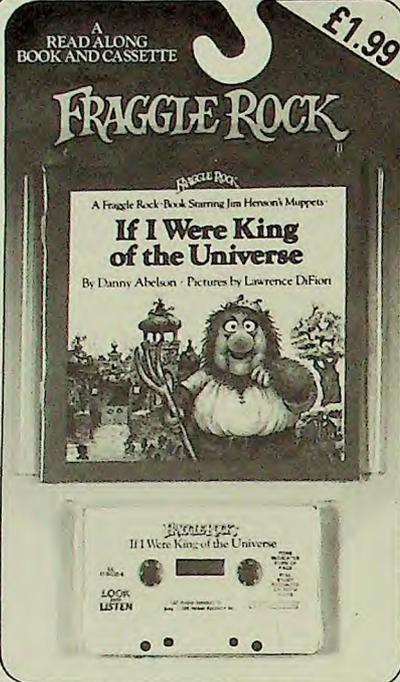
A READ ALONG BOOK AND CASSETTE

FRAGGLE ROCK £1.99

A Fraggle Rock Book Starring Jim Henson's Muppets

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By Danny Abelson - Pictures by Lawrence DiFiore



4 NEW EXCITING FRAGGLE ROCK TITLES:

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Premier majors on Disney favourites

PREMIER RECORDS is majoring on two children's albums for 3-6 year-olds this Christmas: 25 All-Time Nursery Favourites and When You Wish Upon A Star — 16 Disney Favourites.

Both albums carry a dealer price of £1.32 and can be ordered through CBS or Prime Time's telesales service for Premier.

The Nursery Rhymes album is performed by Sheila Southern and The Mike Sammes Singers and features such numbers as Hickory Dickory Dock, Three Blind Mice and Pop Goes The Weasel. The sleeve carries a blank section with the legend 'This Record Belongs To...' so that the record can be personalised as a gift item.

When You Wish Upon A Star is a compilation of 16 Disney song classics licensed from RCA. It includes Whistle While You Work, Zip-a-dee-doo-da and Someday My Prince Will Come.

"Both albums are already doing fantastic business," says Premier m.d. Ron Winter. "In fact, the Nursery Rhymes album is even selling as well as our Elton

John mid-price compilation." "Children's albums which are attractively packaged and well-displayed at the point of sale offer dealers a good sales opportunity.



WHEN YOU Wish Upon A Star: a Disney favourite

Red Bus picks up children

RED BUS Records is releasing a new children's record, More Stories From Wind In The Willows which coincides with the current 13-week TV series. At the same time the company is also re-promoting its first Wind In The Willows album which was originally released in March, and has reduced its dealer price to £1.82.

Other releases from Red Bus include Stories For A Prince, narrated by Ed Stewart and Nerys Hughes, with music composed by Mike

Batt and conducted by the London Symphony Orchestra. The LP features the 14 winning stories from a competition which was run throughout the UK for schoolchildren to write a bedtime story for young Prince William.

Red Bus is also releasing six Tele Stories in the form of a book and cassette packaged together — the cassettes will have an average playing time of 20 minutes while each book has approximately 24 pages with full

colour illustrations and text. The stories are taken from one of the children's TV programmes that are screened each week.

There will be 15-second commercials between selected children's programmes to promote the range which has a dealer price of £1.82 for each title.

Finally Red Bus will also be releasing Rainbow Rhymes, taken from the popular children's programme which is screened twice a week.

Pickwick moves to become Masters Of The Universe

PICKWICK RECORDS is adding four Masters Of The Universe titles to its Tell-A-Tale children's cassette range. The tapes co-incide with the weekly TV series and have a retailing price of £1.99 — for a limited period every pack will include a free colour Masters Of The Universe poster, and a fifth release is planned for before Christmas.

To date, more than three million units of Tell-A-Tale have been sold. The book-and-cassette range was launched just before Christmas 1982 and, in the words of a company spokesperson, "immediately caught the public imagination".

Earlier this year Tell-A-Tale introduced a new innovation which comprised 12 best-selling Ladybird History books. Specifically chosen music and sound effects were used to capture the atmosphere of historical events.

"The book and tape has proved to be a successful learning aid for children —

schools have been quick to take advantage of the series' availability because history lessons become exciting and the many colourful historic characters and events are brought alive," says Pickwick's sales and marketing director, Garry le Count.

Le Count describes Masters

Of The Universe — the adventures of He-Man and his arch enemy Skeletor — as "the biggest concept in toys this year". The Tell-A-Tale cassettes have all been dramatised with sound effects, and the accompanying books feature the text word for word.



A TYPICAL display of Pickwicks range.

ARGO

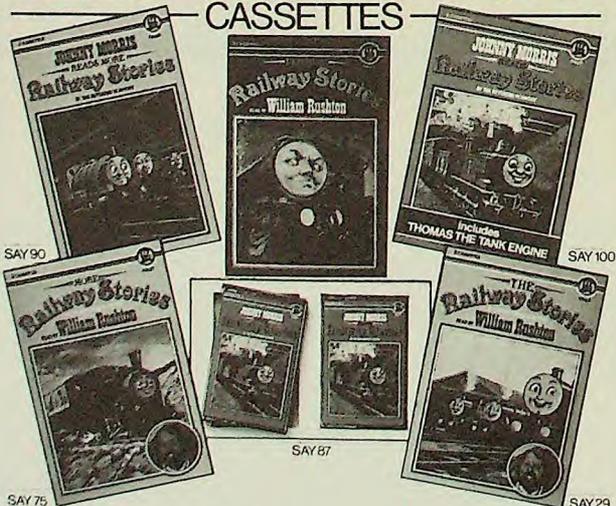
THE COMPLETE

Railway Stories

BY THE REVEREND W. AWDRY

READ BY **Johnny Morris · William Rushton**

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- THE MUNCH BUNCH**
- WIND IN THE WILLOWS**
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Tempo Storytime
M.R.P. £2.99

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- FAVOURITE FAIRY TALES
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- MORE ADVENTURES OF TEDDY ROBINSON
- MORE ADVENTURES OF MILLY-MOLLY-MANDY
- FOUR FAVOURITE STORIES FROM VICTORIA PLUM
- PADDINGTON BEAR'S ALPHABET TREASURE HUNT

Tempo Talking Stories
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And the Young Dragon
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And the Hidden Lake
And the Muddled Magic
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Portland Bill's Busy Day
A Knot for Everything
Potland Bill's Important Message
And the Storm
- NODDY**
And the Magic Boots
Noddy's Big Balloon
Noddy's Unlucky Day
Makes Everyone Cross
- DANGERMUSE**
And the Planet of the Cats
Public Enemy Number One
Lord of the Bungie
The Great Bone Idol
- MR. MEN**
Mr. Noisy
Mr. Chatterbox
Mr. Greedy
Mr. Small
Mr. Tickle
Mr. Sneeze
Mr. Messy
Mr. Silly
- VICTORIA PLUM**
Helps the Badgers
Gives Ben A Surprise
And the Unwelcome Guest
And the Unwelcome Visitors
Has a Treasure Hunt
- THE MUNCH BUNCH**
Sally Strawberry and the Painted Snake
Rory Rhubarb and the River Monster
Spud and the Big Red Balloon
Scruff Gooseberry and the Wishing Well
- WIND IN THE WILLOWS**
Home Sweet Home
The Open Road
The Wild Wood
The River Bank
- WORZEL GUMMIDGE**
And Muvver's Day
Fire Drill
And His Nephew
The Trial of
- THE FAMILY NESS**
Elspeth and Angus Buy A Puppy
Elspeth and Angus Meet The Nessies
Elspeth and Angus Meet the Professor
The Nessies Help with Homework
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MUSIC WEEK

DISCO

and dance

MUSIC WEEK

24 November, 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	8	I FEEL FOR YOU	Chaka Khan	Warner Brothers W9209(T) (W)
2	16	3	TREAT HER LIKE A LADY	The Temptations	Gordy TMG(T) 1365 (R)
3	3	6	LET IT ALL BLOW	Dazz Band	Motown TMG(T) 1361 (R)
4	2	7	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	Billy Ocean	Jive JIVE (T) 77 (C)
5	4	8	GOTTA GET YOU HOME TONIGHT	Eugene Wilde	Fourth & Broadway/Island (12)BRW 15(E)
6	22	2	KEEPING SECRETS	Switch	Total Experience/RCA XE(T) 502 (R)
7	9	3	EAT YOUR HEART OUT	Paul Hardcastle	Cooltempo/Chrysalis COOL(X) 102(F)
8	30	5	GEORGY PORGY	Charme	RCA RCA (T) 464 (R)
9	10	3	I FORGOT	The Cool Notes	Abstract Dance/Priority AD(T) 2 (E)
10	7	4	NAUGHTY TIMES	Cutty	Cooltempo/Chrysalis COOL(X) 105(F)
11	13	3	HAPPY	Hi-Tension	Streetwave (M)KHAN 30 (A)
12	21	3	YOU USED TO HOLD ME SO TIGHT	Thelma Houston	MCA — (MOAT 932) (C)
13	5	6	I CHOOSE YOU	Paris	Bluebird/10 BR(T) 9 (E)
14	6	7	OFF AND ON LOVE	Champaign	CBS (T)A 4768 (C)
15	14	3	RUNAWAY LOVE	Linda Clifford	CRC CRC(T) 002 (IDS)
16	29	5	CHANGE YOUR WICKED WAYS	Penny Ford	Total Experience/RCA XE(T) 503 (R)
17	NEW		WE ARE FAMILY (Remix)	Sister Sledge	Cotillion/Atlantic B9692(T) (W)
18	12	4	I'M SO EXCITED	Pointer Sisters	Planet/RCA RPS(T) 108 (R)
19	27	3	I'LL MAKE THE LIVING IF YOU MAKE THE LOVING	Gene Chandler	Bluebird/10 BR(T) 10 (E)
20	8	6	FREEDOM	Wham!	Epic (T)A4743 (C)
21	46	2	FORGIVE ME GIRL	Force M.D.'s	Tommy Boy/Island (12)IS 207 (E)
22	11	4	I'M WARNING YOU	Gayle Adams	Fourth & Broadway/Island (12) BRW 16 (E)
23	33	2	NEW LOVE	Rose Royce	Streetwave (M)KHAN 31 (A)
24	24	3	YOU TURN ME ON	Rick James	Gordy TMG(T) 1359 (R)
25	NEW		LIKE A VIRGIN	Madonna	Sire W9210(T) (W)
26	15	8	SLIPPERY PEOPLE	The Staple Singers	Epic (T) A 4784 (C)
27	44	2	SOLID	Ashford & Simpson	Capitol (12)CL 345 (E)
28	26	7	CANDLELIGHT AFTERNOON	Phyllis St. James	Motown TMG(T) 1358 (R)
29	17	7	WEEKEND GIRL	The S.O.S. Band	Tabu/Epic (T)A4785 (C)
30	31	3	GOTTA MAKE UP YOUR MIND	Major Harris	Streetwave (M)KHAN 29 (A)
31	32	3	DO IT/(INST.)	Cargo	Cargo Gold —(CB 1023) (G/GY)
32	19	5	PENNY LOVER	Lionel Richie	Motown TMG(T) 1356 (R)
33	18	6	INTERNATIONAL	Brass Construction	Capitol (12)CL 341 (E)
34	25	6	CENTIPEDE	Rebbie Jackson	CBS (T)A4528 (C)
35	20	13	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T) 1349 (R)
36	23	10	TUCH ME	Fonda Rae	Streetwave (M)KHAN 28 (A)
37	39	3	THE CHANT HAS BEGUN	Level 42	Polydor POSP(X) 710 (F)
38	NEW		MATT'S MOOD	The Breakout Krew	Next Plateau/London LON(X) 59 (F)
39	48	2	IT MUST BE HEAVEN	Mercy, Mercy	Ensign/Island ENV 515 (E)
40	38	3	BACK IN MY ARMS (ONCE AGAIN)	Hazell Dean	Proto ENA(T) 122 (A)
41	35	7	I'M SO ROMANTIC	Evelyn "Champagne" King	RCA RCA(T) 446 (R)
42	28	11	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T) (W)
43	NEW		CHILDREN OF THE GHETTO	Philip Bailey	CBS (T)A4857 (C)
44	36	8	YOUR TOUCH	Bonnie Pointer	Private I/Epic (T) A 4418 (C)
45	NEW		AMNESIA	Shalamar	Solar/MCA SHAL(T) 1 (C)
46	37	4	ROCK THE BOX	Sylvester	Cooltempo/Chrysalis COOL(X) 104 (F)
47	41	10	SMOOTH OPERATOR	Sade	Epic A 4655 (12) — TX 4655 (C)
48	45	11	RAIN FOREST	Paul Hardcastle	Bluebird/10 BR(T) 8 (E)
49	34	13	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8 (F)
50	NEW		SAY YEAH!	The Limit	Portrait 4R9/05106 (Import)

1	1	6	I FEEL FOR YOU	Chaka Khan	Warner Brothers 925162-1 (W)
2	NEW		MAKE IT BIG	Wham!	Epic EPC 86311 (C)
3	2	3	TRULY FOR YOU	The Temptations	Gordy 611GL (Import)
4	7	8	FINESSE	Glenn Jones	RCA MSL 18036 (Import)
5	4	17	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
6	NEW		IN THE DARK	Roy Ayers	Columbia FC 39422 (Import)
7	3	10	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZL 72285 (R)
8	5	2	STREET SOUNDS EDITION 11	Various	Street Sounds STSND 011 (A)
9	8	8	JUST LIKE DREAMING	Terri Wells	Philly World/London LONLP 4 (F)
10	NEW		SO GOOD	The Whispers	Solar 60356-1 (Import)
11	6	13	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic TBU 26058 (C)
12	11	3	SILHOUETTES	Lonnise Liston Smith	Doctor Jazz FW39420 (Import)
13	9	9	WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K50587 (W)
14	14	6	TOMMY GUN	Tom Browne	Arista 206 495 (F)
15	12	3	REBEL SOULS	Aswad	Island ILPS 9780 (E)
16	13	7	MUSIC MAGIC	Rose Royce	Streetwave MKLP 2 (A)
17	16	6	SO ROMANTIC	Evelyn "Champagne" King	RCA PL 85308 (R)
18	22	11	YOU, ME AND HE	Mtume	Epic EPC 26077 (C)
19	NEW		EUGENE WILDE	Eugene Wilde	Philly World 790239-1 (Import)
20	10	5	GEFFERY MORGAN . . .	U840	DEP International/Virgin LP DEP 6 (E)
21	15	7	INSIDE MOVES	Grover Washington Jr.	Elektra 960318-1 (W)
22	20	3	SOLID	Ashford & Simpson	Capitol ST 12366 (Import)
23	NEW		HIGH CRIME	Al Jarreau	WEA 250807-1 (W)
24	17	6	LIVIN' FOR THE BEAT	Bobby Broom	Arista AL8-8253 (Import)
25	24	6	JUKE BOX	Dazz Band	Motown 6117ML (Import)

THE INTRUDERS

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WE MAKE WHAM LOOK WET

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Edited
by
BARRY LAZELL

DISCO



1984 HAS been a year in which many of the specialist dance music labels, pursuing independent paths with more prestige than commercial clout, have blossomed to greater success and lined up against major commercial labels in the charts. To prove the point Bluebird Records of Paddington has signed a deal with 10 Records which makes Bluebird effectively 10's dance music partner, and which will see black and disco-orientated records released on a new Bluebird/10 logo. Bluebird's Billy Russell (left) and 10's Richard Griffiths are pictured inking the pact.

Griffiths described the new partnership as mutually beneficial, adding 10/Virgin's promotion and sales force clout, plus EMI's distribution strength, to Bluebird's reputation in the black/dance music fields and its flair for identifying strong dance product and performers. UK vocalist Julie Roberts, lead singer on the Funkmasters' major hit *It's Over* in 1983, will be an early beneficiary of the joint plans, as will Bluebird's current strongly selling US outfit Paris, whose *I Choose You* is already in the dance Top 10 and a pop chart bubbler. Gene Chandler's climber *I'll Make The Loving*... plus forthcoming albums by soul veteran Walter Jackson and the soundtrack to Bluebird's hip-hop video spectacular *Zero One*, also number among the first products to hit the market under the joint operation.

HIT squad on the loose

CONTINUED FROM LAST WEEK

DISCO MIX CLUB has, during the last year, expanded both its promotional service for record companies and its servicing of club DJs by forming the Superjocks Hit Squad, in partnership with former Polydor club promo chief Theo Loyla.

Quite distinct from DMC's own monthly advance promo discs, the Superjocks service promotes major dance-orientated new releases to club DJ's through a regional network of representatives, who closely monitor the jocks in their own areas, and co-ordinate reactions on the serviced product.

Other services for record companies or artists include regional media (radio, TV, press) promotion, organised PA tours, and the placing of promo videos with DJs and clubs equipped to make effective use of them. DMC and the Hit Squad both have strict limits on the amount of product they actually handle, but can already point to huge success this year with Ray Parker Jr's *Ghostbusters*, and major hits by OMD, the SOS Band, Phil Oakey, Phil Fearon, Alison Moyet and many more.

They are particularly pleased with the Top 10 successes of the Miami Sound Machine and Black Lace; the latter had little in the way of co-ordinated promotion except through DMC,

but has been one of the year's biggest sellers.

Plans are already under way for the second International DJ convention, to be held on March 10 next year. The event's 1984 debut was a great success, providing a valuable afternoon's forum on many topics of major interest to working DJs, plus the opportunity for jocks not only to meet many hundreds of their fellows, but to see some of the best of them in action via the mixing demonstrations and competition. DMC intends that the 1985 event will again be a key date in the year for club and dance DJs from all over the world.

The convention is to be immediately followed by a charter trip to New York for DJs and club management, designed to showcase the equivalent music, club and DJ scene across the Atlantic.

It has come a long way from Tony Prince's original idea of providing an exclusive service to subscribing DJs of professionally-mixed dance music tapes for use in their clubs — although let it not be forgotten that this is still DMC's basic *raison d'être*, and still perhaps the main reason why people continue to take up subscriptions. Along the way, an organisation has developed which is playing a variety of key roles in the promotion and (by implication) sale of dance music.

RADIO London

A LIST

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
SISTER SLEDGE: We Are Family (Remix)	Cotillion/Atlantic
SWITCH: Keeping Secrets	Total Experience/RCA
THE TEMPTATIONS: Treat Her Like A Lady	Motown
TINA TURNER: Private Dancer	Capitol
EUGENE WILDE: Gotta Get You Home Tonight	Fourth & Broadway/Island

CLIMBERS

THE BLACKSTONES: Mighty Long Time	PRT
BLUE MAGIC: 3 Ring Circus	Atlantic (White Label)
GENE CHANDLER: I'll Make The Living If You Make The Loving Worthwhile	Bluebird/10
CHANGE: Say You Love Me Again	WEA
LA FAMILLE: Lost In Paradise	Bpop
CHRISTINE LEWIN: It's A Secret	Kufe
THE LIMIT: Say Yeah	(US Import—Portrait)
STEPHANIE MILLS: In My Life	Club/Phonogram
MTUME: C.O.D. (I'll Deliver)	Epic
STEVIE WONDER: Lovelight In Flight	Motown

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

Product news

THIS COLUMN whispered a while ago that Lenny Henry could well provide this Christmas with its dance-orientated novelty smash, as Roland Rat did last year. Henry's 12-inch, just out on Chrysalis (CHS 12 2819), has an A-side featuring the comedian in his "Delbert Wilkins" Brixton wide-boy guise, rapping *Crucial Times* over a very strong extended funk track which sounds like a natural dancefloor groove, quite apart from the comic bonus in the vocal.

The flipside too could pull in promotion from club DJs with a sense of humour trying it in their slow spots. *Big Love* is a way-over-the-top soul smoocher with outrageous lyrics, exaggerating the style of Teddy Pendergrass et al. Henry plays this one in his "Theophilus P Wildebeast" role, bearing something more than a passing visual resemblance to Pendergrass, to judge from the sleeve pic. Don't be taken by surprise by demand for this one.

UK Club Play Chart

1	16	THE TEMPTATIONS: Treat Her Like A Lady	Motown
2	4	DAZZ BAND: Let It All Blow	Motown
3	1	CHAKA KHAN: I Feel For You	Warner Bros.
4	(New)	THELMA HOUSTON: You Used To Hold Me So Tight	MCA
5	(New)	THE BREEKOUT KREW: Matt's Mood	Next Plateau/London
6	(New)	ROY AYRES: In The Dark/ Love Is In The Feel	US Columbia/CBS
7	10	MATT BIANCO: Half A Minute/ Matts Mood II	WEA
8	18	CHAKA KHAN: Eye To Eye/ Caught In The Act	Warner Bros. LP
9	11	CHARME: Georgy Porgy	RCA
10	9	GLENN JONES: Finesse/ Meet Me Half Way There/ You're The Only One I Love	RCA LP
11	5	CHAMPAIGN: Off And On Love	CBS
12	8	PARIS: I Choose You	Bluebird/10
13	2	THE STAPLE SINGERS: Slippery People	Epic
14	(New)	SWITCH: Keeping Secrets	Total Experience/RCA
15	(New)	TEENA MARIE: Lovergirl	Epic
16	3	EUGENE WILDE: Gotta Get You Home Tonight	Fourth & Broadway/Island
17	(New)	THE COOL NOTES: I Forgot	Abstract Dance/Priority
18	(New)	CHIC: Chic Cheer	Cotillion/Atlantic
19	12	BILLY OCEAN: Caribbean Queen	Jive
20	(New)	SISTER SLEDGE: We Are Family (Remix)	Cotillion/Atlantic

Compiled from nationwide DJ returns. Unless otherwise stated, all records are 12-inch singles released in the UK.

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Gene Chandler

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ILA AIRPLAY GUIDE (Independent Airplay Action in UK) TOP 10 . . .

▲ 1	The Trick, My World	Unit
▲ 2	Ann Barret, Stay	Loose
New 3	Inner Force, Don't Stop, I Like It	Voida
▼ 4	Latin Quarter, Radio Africa	Ignition
New 5	Jackie Nelson, With Love	Country House LP
New 6	Shirley Bassey, Memory	Meteor (Magnum Music) LP
New 7	Don Everly, Brother Juke Box	Sundown (Magnum Music)
New 8	Class 50, Oh What A Life	Infrared
New 9	George Lee's Anansi, Sea Shell's	Ebusia
New 10	Mai Tai, What Goes On!	Electricity
Breakers	Tommy, Scotts Pipes and Strings,	Scotdisc
	Beshara, Shadow of Love	Sub Zero

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Dawson flooding back at Midnight

JULIAN DAWSON'S latest project is The Flood, and their first single Cold Cold World has been released on Midnight Music, available in 7 and 12-inch formats. The single was recorded earlier this year at Can's Inner Space studio in Cologne, one of several tracks put together by Dawson with percussionist Jaki Liebezit who has worked with Can, Eurythmics, Jah Wobble and Holger Czuyak, and keyboard player Jumpy Zerlett. Rene Tinner who has worked with Ultravox and Killing Joke produced. UK appearances are planned for December or the New Year, and the single is also available in Europe through Rough Trade.

Ebusia LP and album

GHANIAN BORN multi-instrumentalist George Lee releases his debut album in early December on his own label, Ebusia. The LP also called Ebusie features Lee with his regular group, South Africans Robert Payne and Ernest Mothle, and fellow Ghanians Kofi-Adu and Nana Tsiboe. Their recent 12-inch single Sea Shells/Song Of Peace was number one in the Sterns African Music chart, as well as making 31 in the *Music Week* disco chart. The band are starting a series of nationwide club appearances to support the album. Ebusia Records, 7 Glenham Road, Barnes, London SW13 9JN (01-748 0016).



GEORGE LEE who has formed the Ebusia label.

Child star re-records Love Is All

AMIDISQUE RECORDS, the South London indie label, resurfaces with a new single by Zoe, the 13-year-old singing prodigy whose first single Ladidi-Ladidi was a big hit in France. Her third single for the label is Love Is All, which was written by Eddy Hardin and Roger Glover and originally featured in the Butterfly Ball rock musical. The song was a hit for both the Spencer Davis Group and Sacha Distel back in the early Seventies. Hardin himself plays on the Zoe disc and other musicians include Zak Starkey (son of Ringo Starr) and Gordon Sellar.

Backing out

THERE IS a sizeable batch of new releases via Backs out this week to follow the Diatribe 12-inch EP released through the distributor last week on Criminal Damage. These include, (labels in brackets); Pray For Sun by The Surfin' Lungs (Lovers' Leap); Got To Be Love, a four-track 12-inch EP by The Great Divide (Blue Murder); The Script by Furniture and Hum, an LP by Jeanette (both on Premonition — the independent arm of Survival); Playing With Fire by The Disrupters (Radical Change).

Hawkwind

THE NEW Hawkwind album, This Is Hawkwind: Do Not Panic, on Flickknife is now being distributed by Spartan and not Pinnacle, as reported in Indies last week.

Tracking...

LA FAMILLE, a UK soul band whose session work has included working for names like Gary Byrd, Millie Small and Carroll Thompson, have their own single Lost In Paradise out on the Bpop label through PRT. They have played several London dates, and have promotional dates lined up for the single. . . Nervous Records' latest rockabilly release is a 12-inch EP from Frenzy, the band that arose from the ashes of Sharks. . . Reggae star John Holt returns to Trojan Records with For Lovers And Dancers, distributed through PRT and Jetstar. At the same time the label has also released a compilation album 20 Reggae Classics Volume 2, which includes tracks by Bob Marley, The Upsetters and The Dynamites. . . The Brilliant Corners from Bristol release their third record, a 12-inch single My Baby In Black, on their own SS20 label distributed by Revolver and the Cartel. The single has already been picking up some advance airplay, including John Peel. The band, who have played recent gigs with Billy Bragg and The Redskins, also feature on the recent Anagram album Revenge Of The Killer Pussies. . . The Magnum Music Group has several album releases including Shake Rattle And Roll a mid-price selection of material from Big Joe Turner on the Magnum Force label. The Blue Moon label will also be adding a second volume of classic blues material All Night Boogie by Howlin' Wolf, while the Thunderbolt label introduces European heavy rock band Crown to the UK with All That Rock And Roll. . . Pip records in North London has released an album Pop There And Everywhere by The Marching Up And Down Band, which has been described as "a fun album in which some distinguished musicians from both the straight and jazz fields impart a rollicking disco beat to light classical tunes". The label is based at 29 North End Road, Golders Green, London NW11 7RJ (01-453 4707). . . R&D, a recording project from Electric Light Orchestra member Richard Tandy and David Morgan, release their first single Berlin — "a powerful and moving song about the divided city" — on Sonet Records. The R&D project was conceived after the last ELO world tour and the two multi-instrumentalists have been working on songs for a forthcoming album. . . Metallica, the San Francisco heavy metal four-piece band, have a new single Creeping Death out on the Music For Nations label. It will feature two new recordings, Am I Evil and Blitzkrieg, on the B-side and the band have a one-off show lined up for the London Lyceum on December 20. . . Charlie Gillett's Oval label has released Dancing On The Sidewalk by African Connexion whose debut single C'est La Danse was amongst the most-played African records of the year. . . Artery release a seven track mini-LP The Second Coming on their own Golden Dawn label distributed through the Cartel. . . Criminal Damage warm up for Christmas with several new releases including Seventeen And Dying, a four track 12-inch by Diatribe, Head On, a three-track 12-inch by Ausgang (the follow up to their indie hit Solid Glass Spine), and Death To Trad Rock, a four-track 12-inch by The Membranes which is the follow up to their Spike Milligan's Tape Recorder. . . Releases on the Red Rhino label this month are Murrur, the debut LP from Hula; Surrealist Mystery, a 12-inch single which includes "the ultimate version of Wild Thing" by La Muerte, and Hollow Eyes, the new 7 and 12-inch from Red Lorry Yellow Lorry, which Red Rhino describe as "a brilliant taster for an absolutely apocalyptic album" (which will be out in the New Year). . . On the distribution side the following will be shipped by Red Rhino this month, labels in brackets — To The Suffering a single by Leitmotiv (Reconcile); No Sacrifice a single by Nocturnal Emissions (Sterile); To The Ends Of The Earth a 12-inch by The English Dogs (Rot); Massacred Millions a 12-inch by The Varukers (Rot); Resistance 77's debut LP, Thoroughbred Men (Rot); a Rot compilation, Have A Rotten Christmas; a new 7 and 12-inch by The Cult Maniax called The Amazing Adventures Of Johnny The Duck (Xcentric Noise); One Day, a single by In Excelsis (In Ex); Troieamm Siad, a 7-inch by Shark Taboo (Lambs To The Slaughter); End Of An Era a single by My Pierrot Dolls (Martyrdom); the new single by The Hull Truck Theatre Company, which was featured on The Tube a couple of weeks back, called The Bouncer Rap (HTT); and "the Christmas contender" a remixed re-release of Nellie The Elephant by The Toy Dolls; (Volume). . . Also via Red Rhino distribution are four cassette-only releases on Roir — RIP by Richard Hell (which features Johnny Thunders; 2x4, a live recording of Einsturzende Neubauten; World Class Punk, a compilation of 27 bands from 25 countries and Funk by Skip And The Exciting Illusions. . . Beshara, a five-piece Midlands reggae band, have a smooth slice of lovers rock called Shadow Of Love out now on the Sub Zero label. . . Misty In Roots have their first release for a long time in the form of a double A-side single, Food Clothes And Shelter/Cry Out (Remix) out on November 30 as usual on the People Unite label through Jetstar. . . With Hurrh's third single, Who'd Have Thought, climbing the indie chart, Kitchenware has made the band's second release Hip Hip available again. An exhilarating breathe of fresh air, it "may be taken as Hurrh's manifesto for turning the tide of miserable apathetic doldrums" according to Kitchenware. . . One-time guitarist with The Roots Radics (backing band to most of the big names in reggae at sometime), Brother Dee has released his first solo single, Private Enemy Number One, on New Sound In Town, a label supposedly run by "three well-known industry people". . . Junior Gee And The Capital Boys, the London funksters who have had an oft-repeated John Peel session, release their debut single, Check Us Out, on the Master-Funk label (through Pinnacle) this week. . . Benjamin Zephaniah has a new single out this week on Upright Records called Big Boys Don't Make Girls Cry. It's on 12-inch only and is distributed by The Cartel. . . Skysaw Records have two new releases out this Friday (23), She'll Rape The World, a live LP by Ex-Post Facto and Hearts And Minds, a 12-inch single from The Farm (distribution: Probe Plus/Cartel). . . 1000 Mexicans have a new single out on the Fire label called Diving For Pearls (via The Cartel). . . Swiss oddballs Yello have an import LP, Live In New York, available from Rough Trade/Cartel. . . The name to drop in hip circles at the moment, The Swans, have an album called Cop out on Kelvin (through RT/Cartel). . . William Burroughs has an LP featuring cohorts past and present (Psychic TV, David Johansen, Lydia Lunch, et al) on Giorno Poetry Systems called Better An Old Demon Than A New God, Distribution is by The Cartel. . . Former Tiller Boy, Eric Random, has a single with The Bedlamites out now on Doublevision, entitled Mad As Mankind. . . Cherry Red Records which earlier this year acquired the rights to the No Future catalogue has released a compilation album There Is No Future which features all the label's best-known singles including tracks by Blitz, Partisans, Test Tube Babies, Violators and The Blood. . . Rose Marie, the Irish singer who started out on the ITV talent show New Faces and Search For A Star, and had a hit with When I Leave The World Behind, has a new single out on A1 Records distributed through Spartan. The A-side Let The Rest Of The World Go By has been produced by label boss Ray Levy while the B-side The Right To Sing It Blue has been written, arranged and produced by Kenny Lynch. . . Icelandic band Mezzoforte are back with a new single and album on the Steinar Records label. The single Take Off is available as a special and 12-inch mix, and as a picture-bagged 7-inch.

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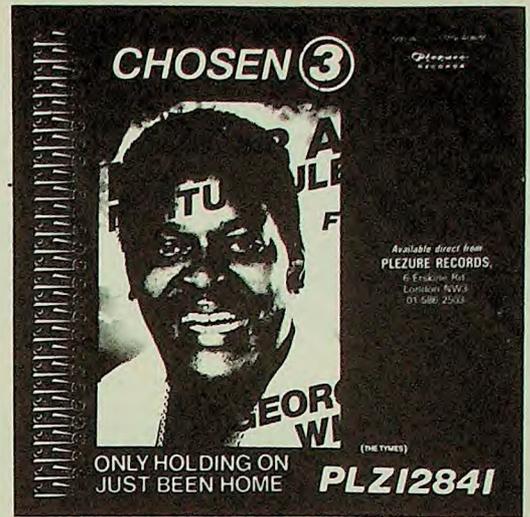
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4 November, 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	11	2	SOMEBODY/BLASPHEMOUS RUMOURS	Depeche Mode	Mute 7BONG 7 (I/RT/SP)
2	1	2	THE PRICE	New Model Army	Abstract ABS 028 (P)
3	4	2	E.S.T. (TRIP TO THE MOON)	Alien Sex Fiend	Anagram/Cherry Red ANA 25 (P)
4	3	3	I'M JUST A DOG	The Meteors	Mad Pig PORK 1 (P)
5	5	3	HOLOCAUST	Pauline Murray & The Storm	Polestar/PSTR 001 (I/Red Rhino)
6	10	3	CALAMITY CRUSH	Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT 11.12 (12" only) (I/RT)
7	6	4	THE GREEN FIELDS OF FRANCE	The Men They Couldn't Hang	Imp/Demon IMP 003 (I/RT/MW)
8	22	3	I BLOODBROTHER BE	Shock Headed Peters	e! EL 1 (I/RT)
9	2	11	KANGAROO	This Mortal Coil	4AD AD 410 (I/P)
10	7	7	MARIMBA JIVE	Red Guitars	Self Drive Music SCAR 14 (I/Red Rhino)
11	8	4	BEWARE THE WEAKLING LINES	Yeah Yeah Noh	In Tape IT 010 (I/Red Rhino)
12	34	2	UPSIDE DOWN	Jesus and Mary Chain	Creation CRE 012 (I/RT)
13	13	2	NEVER AGAIN	Pete Shelley	Immaculate IMM 1 (I/Backs)
14	17	3	SWEETEST EMBRACE	The Orson Family	Orson Enterprises OE 2 (I/RT)
15	12	5	SHADOW FIGURE	Marc Riley with The Creepers	In Tape IT 009 (12" only) (I/Red Rhino)
16	14	8	IT'S A HARD LIFE	Omega Tribe	Corpus Christi CHRIST ITS 12 (I)
17	27	3	PROPAGANDA (1984 MIX)	Play Dead	Jungle JUNG 17 (I/J)
18	25	3	MACHINE GUN KELLY	Angelic Upstarts	Picasso PIKT 001 (12" only) (IDS)
19	9	10	OUT OF THE FLESH	Chakk	Double Vision DVR 6 (12" only) (I/RT)
20	15	13	MASTER AND SERVANT	Depeche Mode	Mute 7BONG 6 (I/RT/SP)
21	NEW		FOUR ON 4	Various	Big Beat SW 100 (P/MW)
22	18	11	THE GARDEN OF ARCAN DELIGHTS (EP)	Dead Can Dance	4AD BAD 408 (12" only) (I/P)
23	21	4	BELA LUGOSI'S DEAD	Bauhaus	Small Wonder TEENY 2 (I/Backs)
24	38	3	LIVE AT THE CENTRO IBERICO (EP)	Conflict	Mortarthate MORT 7 (I/J)
25	16	9	MUSIC TO WATCH GIRLS BY	The Higsons	Upright UP 9 (I/RT)

26	20	12	BEAUTIFUL MONSTER	The Folk Devils	Ganges RAY 2 (I/Red Rhino)
27	50	2	CONSPIRACY	Play Dead	Clay CLAY 40 (P)
28	24	8	DIRTY	Hard-Corps	Survival HC 1 (12" only) (I/Backs)
29	NEW		CAN YOU FEEL . . . THE UNDERESTIMATED MAN	The Vibes	Big Beat SW 93 (P)
30	37	3	WHAT IS THE BANE OF YOUR LIFE	Phillip & His Foetus Vibrations	Self Immolation/Some Bizzare KX 07 (I/RT)
31	19	5	WHO'D HAVE THOUGHT	Hurrah!	Kitchenware SK 14 (I/RT)
32	23	13	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT 166 (I/RT)
33	32	15	WALK INTO THE SUN	March Violets	Rebirth VRB 23 (I/Red Rhino)
34	33	6	GHOSTS	X Men	Creation/Artefact CRE 006(I/RT)
35	30	88	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
36	35	14	COTTAGE INDUSTRY	Yeah Yeah Noh	In Tape IT 008 (I/Red Rhino)
37	38	61	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
38	28	10	RAPE	Zos Kia	All The Madmen MAD 8 (I/RT)
39	29	13	DEAD AND BURIED	Alien Sex Fiend	Anagram/Cherry Red ANA 23 (P)
40	40	31	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
41	41	27	SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
42	31	9	ELECTRIC FIT (EP)	The Prisoners	Big Beat SW 98 (P)
43	26	5	PILLS	New York Dolls	Fan Club NYD 1 (I/RT)
44	NEW		A MILLION TEARS	The Pastels	Creation—(CRE 011T) (I/RT)
45	39	9	SCARECROW (EP)	Wolfgang Press	4AD BAD 409 (12" only) (I/P)
46	NEW		THE SINGLES (EP)	Chaos U.K.	Riot City—(12RIOT 32) (I/Revolver)
47	43	6	FURIOSO	Furyo	Anagram/Cherry Red 12 ANA 24 (12" only) (P)
48	47	4	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I/RT)
49	46	10	SUNLIGHT BATHED THE GOLDEN GLOW	Felt	Cherry Red CHERRY 81 (P)
50	49	6	THE BUSHES SCREAM WHILE MY DADDY PRUNES	The Very Things	Reflex RE 5 (I/RT)

THIS WEEK LAST WEEK WEEKS ON CHART

1	NEW		HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH 76 (I/RT)
2	NEW		TREASURE	Cocteau Twins	4AD CAD 412 (I/P)
3	7	2	SLOW TO FADE	Red Guitars	Self Drive SCAR LP 1 (I/Red Rhino)
4	3	2	NATURAL HISTORY	March Violets	Rebirth VRB 25 (I/Red Rhino)
5	1	6	IT'LL END IN TEARS	This Mortal Coil	4AD CAD 411 (I/P)
6	14	2	BULLSHIT DETECTOR VOLUME 111	Various	Crass 1984/2 (P)
7	4	7	HOLE	Scraping Foetus Off The Wheel	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)
8	8	4	THE CURSE OF THE HIGSONS	The Higsons	Upright UPLP 6 (I/RT)
9	12	4	ALL PART OF GROWING UP	Lost Cherees	Fight Back FIGHT 6 (I/J)
10	13	3	THE STRANGE IDOLS PATTERN . . .	Felt	Cherry Red BRED 63 (P)
11	10	4	NATIVE SONS	The Long Ryders	Zippo/Demon ZONG 003 (I/RT/MW)
12	2	5	REVENGE OF THE KILLER PUSSIES	Various	Anagram/Cherry Red GRAM 17 (P)
13	NEW		WE HATE YOU SOUTH AFRICAN BASTARDS	Microdisney	Rough Trade RTM 155 (I/RT)
14	6	7	ATOM DRUM BOP	The Three Johns	Abstract ABT 010 (P)
15	11	55	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
16	5	39	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
17	19	28	VENGEANCE	New Model Army	Abstract ABT 008 (P)
18	15	52	SMELL OF FEMALE	Cramps	Big Beat NED 6 (MW/P)
19	17	11	BURNING OIL	Skeletal Family	Red Rhino REDLP 44 (I/Red Rhino)
20	16	7	some great REWARD	Depeche Mode	Mute STUMM 19 (I/SP)
21	NEW		ART & ILLUSION	Twelfth Night	Music For Nations MFN 36 (P)
22	NEW		JESUS EGG THAT WEPT	Danielle Dax	Awesome AOR 1 (I)
23	18	3	LIVE IN NEW YORK	Chaotic Discord	Riot City CITY 008 (I/Revolver)
24	9	6	SEX BEAT	Gun Club	Lolita SO 21 (I)
25	NEW		WE ARE FRANK CHICKENS	Frank Chickens	Kaz KAZ LP 2 (I/MW)

Has Your Number Come Up?

Are you an indie label? Do you know if your label name or your catalogue numbers are already being used by someone else?

If they are, it might cause big problems for your distribution and chart positions in the future.

Gallup, with the help of the ILA, is getting the whole confusing system of numbering under control to make life simpler for everyone. You should get on the Record Labels Register immediately to make sure that when your number comes up, it's you that gets the business out of it.

RLR
Record Labels Register

Contact Lisa on (01) 486 1508/9 or Danny on (01) 794 0461
Administered by GALLUP c/o Independent Labels Association
56/60 Wigmore St, London W1

Dealers: Cut out and display in your shop. Only independent distributors can be found on the new albums page.

FROM: HEATHROW TO: MIDEM '85



AT ONLY £174 RETURN MUSIC WEEK'S BOEING 757 CHAMPAGNE FLIGHT WILL BE MUSIC TO YOUR EARS

For the fourth consecutive year Music Week are flying down to Nice – and this year aboard a BRITISH AIRWAYS Boeing 757 with spacious seating for 189 passengers instead of the usual 228. *And once again you're invited to come along at Music Week's exclusive bargain price of just £174 return – from Terminal 1, Heathrow.*

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



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

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

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

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

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

Make your arrangements today!

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

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

One receipt of your application. The Travel Business will forward full confirmation and invoice.

If you have to cancel, the following charges will apply:

- up to 4 weeks prior – 25%
- up to 2 weeks prior – 50%
- within 2 weeks – 100%

(i.e. normal travel booking conditions.)

As this is a charter, Music Week points out that if we do not sell all seats we will have to cancel the charter, but we will make arrangements to put you on a schedule flight. All prices quoted are based on current air fares, hotel tariffs and rates of exchange.

The Travel Business, Members of ABTA, licensed by C.A.A. ATOL No. 1220 will charge out increases covering fuel surcharges or increases resulting from adverse exchange rates etc.

In the event of unforeseen circumstances Music Week reserves the right to amend or cancel all arrangements.

Times of departure are correct at time of going to press.

MUSIC WEEK FLIGHT TO MIDEM '85

Please complete and send to The Travel Business, 94 Dulwich Village, LONDON SE21 7AQ. Tel: 01-299 1621.

Please reserve _____ seats on the special Music Week flight to Midem at £174 each.

- Please reserve necessary coach transfers to Cannes and return at £15.00 per person.
- Please advise me of car hire rates.
- Travel insurance at £10.00 per person. Details of cover will be forwarded with acknowledgement of reservation.

Contact Paul Vasdev on 01-299 1621 with queries.

Please advise me of hotel accommodation at

- 3-star Hotel Acapulco
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Name _____

Position _____

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The program runs on one of the best-designed and most reliable micro computers on the market — the Apple IIe — a small business computer which can be used by anyone, even quite inexperienced shop staff.

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For information which could be to your advantage call:

Max Wright — SAMS
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Tel: (01) 947-2222 or (01) 947-0060

MARKETPLACE

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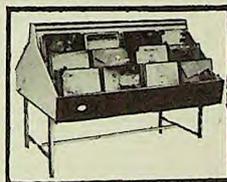
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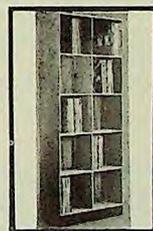
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- Jan 7-11 — (Fairlight Programming) 5-day, Elephant Studios, Wapping
- Jan 14-18 — (Synthesizers) 5-day, Tin Pan Alley, Denmark Street
- Jan 21-22 — (Diploma 1 year part time) every following Monday/Tuesday, Cass London, Wapping

For our full brochure about booking procedures, contact:
CASS LONDON, School of Music and Sound Recording, Studio A2, Metropolitan Wharf, Wapping Wall, Wapping, London E1 9SS. Tel: 01-480 5149.

CLASSIFIED ADVERTISEMENT RATES

Effective 1st October 1984

Music Week Classified Advertisement rates are **£7.00 per single column centimetre**
Recruitment **£9.00 per single column centimetre**

Box number charge £2.50. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning. Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT. For further information contact Jane Norford or Cathy Murphy. Tel: 01-836 1522, 40 Long Acre, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

MARKETPLACE

APPOINTMENTS

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A HERON INTERNATIONAL COMPANY

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required — £7,500 p.a. +
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Due to our continued expansion in the video film industry, we require a Sales Representative to cover the following area:

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The ideal candidate will be of a high calibre and have a proven ability in a sales environment.

A company car will be provided together with the usual large Company benefits including membership of a Private Medical Scheme.

Please contact:

Veronica Paine (Personnel & Training Officer),
VIDEOFORM, Unit 4 Brunswick Industrial Park,
New Southgate, London N11 1JL.
Tel: 01-368 1226.

HERON

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Aged between 25-40, candidates should have a minimum of four years sales experience in the Video/Record industry or in the F M C G market.

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Please write, enclosing a C.V. and daytime telephone to:

Veronica Paine (Personnel & Training Officer),
VIDEOFORM, Unit 4 Brunswick Industrial Park,
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Tel: 01-368 1226 ext. 223.

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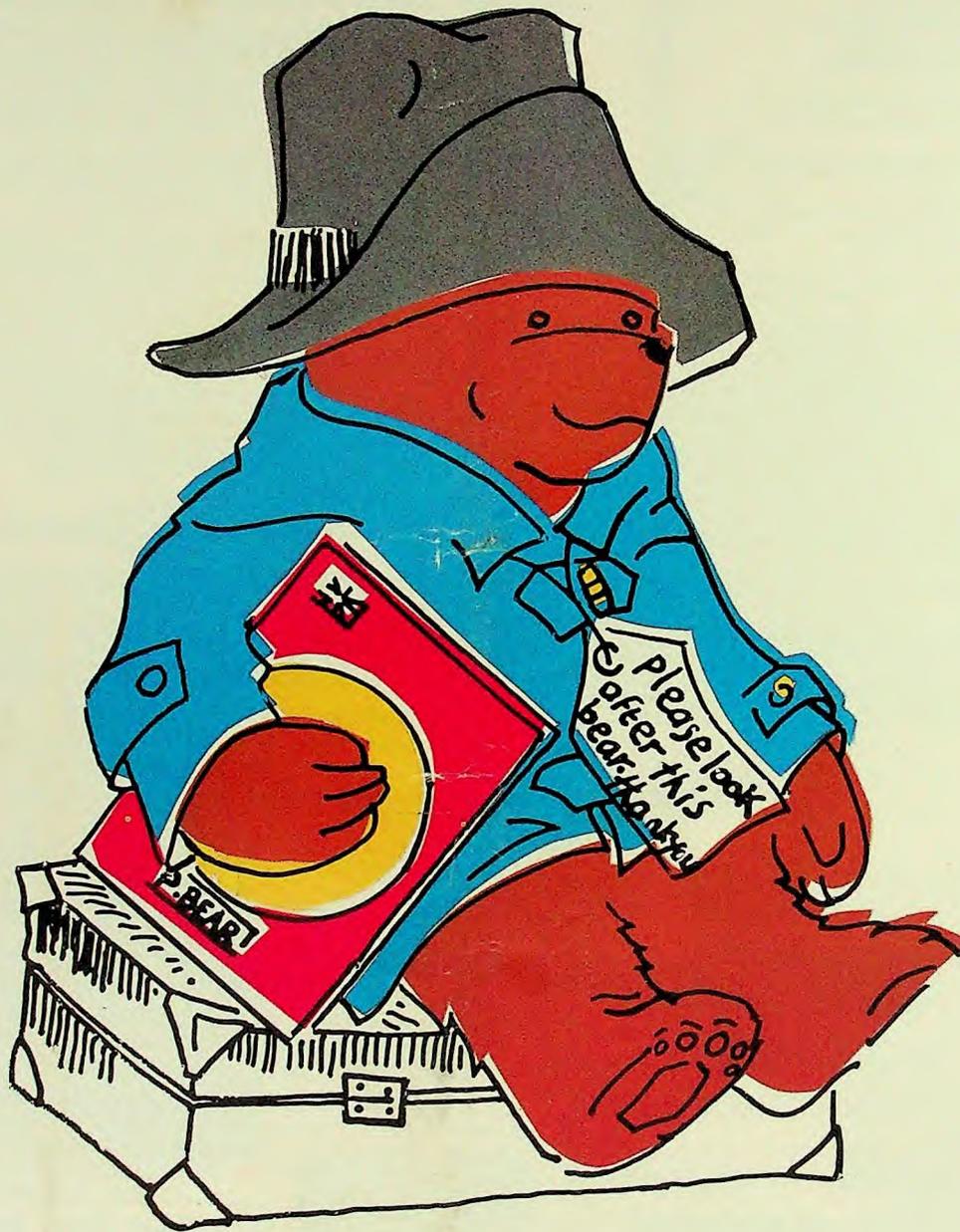
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