Inside this week

UK INDEPENDENTS

AN ASSESSMENT of the highly competitive independent sector of the UK record industry, specially compiled as a guide for Midem delegates.

A CELEBRATION of Jerome Kern Year, marking the 100th anniversary of the birth of one of the world's most influential and prolific popular music composers.

GARY FARROW

A 16-page tribute to Gary Farrow, promotion man extraordinary, in his 10th anniversary year.

Wright buys out Ellis

IN ONE of the biggest business transactions in the history of the record industry, Chris Wright has bought out partner Terry Ellis and assumes total control of the Chrysalis Organisation on a worldwide basis.

No details have yet been revealed, but it is estimated that Wright had to raise several million pounds in order to purchase Ellis' part of the company which they launched jointly 17 years ago.

Wright was a step ahead of the two partners, who between them owned one of the world's most successful independent music companies, beginning their career some 18 months ago when Ellis was intent on extending the company's base into film and video production. Matters came to a head a year ago when Chrysalis cut ties with Ellis, and a year later, the company's name returned to its original, traditionally Ellis' responsibility, closing its Los Angeles office and relocating to New York.

For the moment, it looks as if both sides might sell out to a third party, but with renewed success in the US — Chrysalis Records will be backed by Ully and Huey Lewis — Wright became determined to keep the company by buying out Ellis.

Since then, intense negotiations have centred on what value could be put on Ellis' interests in the company, taking into account that it is who is credited with having signed Blondie, and by others, the hits of recently Huey Lewis.

Late last year, the split between Wright and Ellis was described as being "like a messy divorce", but on completion of the deal last Thursday, Wright issued a statement saying: "I am delighted that Terry Ellis and I have amicably completed this very complicated deal in a way that enables Chrysalis artists and staff to continue the dynamic growth of the company."

Wright made no statement, but Chrysalis said he had resigned as chairman of Chrysalis to "pursue highly successful business interests", and MW understands that he intends to stay in the music business launching a new UK-based label to be called Next Records.

In anticipation of the buy-out, and the resulting increased burden on Wright, the Chrysalis management team was restructured as of January 1.

Additionally, George Martin, chairman of the Air Group of Companies, which are owned by Chrysalis, takes a seat on the board of the Chrysalis Group.

A GUIDE to Recording in The UK, including a list of all member studios and manufacturers, and details of the Association's activities.

Music video flavour for 'recorded' Midem

CANNES: The 19th Midem opens here on Sunday (9) with the organisers placing special emphasis on the newly-introduced music video element and participation being boosted by promotion video production companies, record company video commissioners, long-form video distributors and satellite stations.

A video clip awards gala will be broadcast via the Eurovision link (except to the UK) and seminars will discuss the acquisition and use of video music rights and the role of cable and satellite in the music industry.

The Thorn EMI/Virgin/YTV satellite channel Music Box will have a parabolic antenna in Cannes to feed live transmissions via satellite and it will also make the facility available to record companies.

Participation by UK companies in Midem has reached "record levels" according to UK representative Peter Rhodes. Just under 100 UK companies are exhibiting at Midem, and the accounts of financial and insurance companies and taking stands for the first time.

The first day, in the Palais after an absence of three years, exported company WIndsight, which recently took over Pinnacle Records, is exhibiting for the first time.

The British record industry's growth is one of the main talking points, and the biggest player in the UK market, CBS, will again have the biggest record company presence, docking up its 19th Midem.

The biggest stand this year has been by the Dutch music industry co-operative with 15 companies represented.

Music video flavour for 'recorded' Midem

STUART HORNALL (centre) is the new managing director of Rondor Music (London) in the wake of Bob Grace. Horrall moves up from general manager and will also be vice president of A&R for Rondor International. Tom Bradley (left) is promoted to senior director and vice president for European operations. The appointments were announced in Los Angeles by A&M/Rondor chairman Jerry Moss (right).

Beerling to head R 1

THE NEW controller of Radio One, who succeeds Derek Brewer, who retires next month, is to be Johnny Beerling who joined the BBC 28 years ago and who, appropriately, produced the first programme to go out on Radio One when it began in 1967.

Beerling joined the BBC as a technical operator in 1957, becoming a studio engineer and gramophone department producer. He became an executive producer in 1970.

In 1971 he wrote and produced the Radio One documentary series The Beatles Story.

Beerling, who takes over on March 4, told MW that he was not planning any drastic changes: "Derek has built a very successful operation and I will be continuing the same broad mixture. But I will be pushing hard for an FM channel for the station, and I am looking forward to getting into our new studio complex in April."
**NEWS**

**Thieves’ will destroy ‘fabric of radio industry’**

**Radio pirates: Lords’ ‘get tough’ warning to Govt**

GET TOUGH with the pirate stations or they will destroy the fabric of radio — that was the hard-hitting message spelled out to the Government by the House of Lords last week.

Describing the pirates as thieves, Lord Avelestone, a former chairman of the IRA, said they paid no royalties, stole news bulletins and obeyed no rules or legislation on advertising. "Those people who are engaging in illegal activities are, apart from breaking the law, making the legitimate side of broadcasting rather more difficult," he said. "I hope that the Government will step up their activities and use the powers contained in four Acts of Parliament and will apply them against these law-breakers."

Lord Wills added: "The Government have taken certain action but they seem very reluctant to apply the full pressure of law to these thieves. I find the situation unacceptable and hope the pressure will be stepped up. "The pirates have no responsibility and there are no checks on even whatever I see a greater danger here. There is now a cynical attempt by these pirate stations to pressure the Government and to put public pressure on the Home office of the L görün who is fighting the big institutions and the established radio networks.

Indeed, certain sections of the press have taken their side and have adopted the same attitude. If this is allowed to continue, we are in danger of destroying something that has been going on for over a year: the delicate fabric of national radio in this country."

Lord Molyneux said: "I think the problem is not that there are insufficient legal powers; it is quite simply that the only effective response to this matter is found within the Government." But junior trade and industry minister Lord Lucas of Chilworth replied that the activities of the Radio Investigation Service, part of his department, were being reviewed. "Until that investigation is complete — and it is not going to take very long — it would be difficult for me to suggest exactly the direction in which we may go," he said.

"In the meantime, I must make it abundantly clear that we are not prepared as a Government to allow radio to flout the law. I have given an assurance that the work of the Radio Investigation Service is to stop the illegal broadcasting and that the work of other operators is not far. If allowed to go unchecked it would soon result in anarchy on the airwaves and this we cannot allow."

**Designers goods for dealers**

"DESIGNER" GOODS and displays will be available to dealers throughout the country, following a new distribution deal between Virgin merchandising and EM. First products will be available in April by when Virgin also hopes to have acquired a US company of tour merchandisers.

**First releases are Mwana Wambele, an album of traditional Kenyan music as well as contemporary and its product will be available through Impetus Distributors.**

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**Radio galas**

**London galas**

A ROYAL gala concert in aid of the National Jazz Centre — now scheduled to open in May, 1985 — is being held at the London Palladium next month in the presence of the Duke of Wales. Artists appearing will include Humphrey Lyttelton, in whose band Nigel Kennedy, Stan Tracey, Working Week, Barbara Thompson's Paraphernalia, Alison Moyet and Will Cox. Ticket f Shorts — concert — on Sunday, February 10 — can be booked on 01-434 1232.

**Don’t VAT the press**

There are strong reasons to believe the Chancellor of the Exchequer is planning to impose VAT on your magazine. Such a move would turn the clock back 130 years — the last tax on newspapers was repealed in 1855. Since then ‘no tax on knowledge’ has been a principle agreed by all Governments, even in the darkest days of VAT collection.

A Free Press is a tax-free Press. No Government should be given the power to impose financial pressure on a Press it may kill. Tell your MP to say ‘NO’ to any tax on reading.
Weltman new Charisma MD

STEVE WELTMAN has been appointed managing director of Charisma Records succeeding Brian Gibbon who left in the spring of 1983.

Weltman joined Charisma in 1982, the year it was formed by Tony Stratton Smith. In 1974 he left to work with Nazareth and from 1977 to 80 he headed the international department at RCA Records but returned to Charisma in 1981 as general manager.

Stratton Smith says: "I have known Steve since the days when we worked on the retail side of the industry and at a time when Charisma is raising its creative activity very rapidly it is a comfort to have a record man of such rare commitment and energy."

"I am also pleased to announce the appointment of Roddy Forrest to the position of general manager. Roddy has previously worked for Arista Records as artist development manager and at Phonogram Records as product manager."

Financial companies represented at Midem

THE GOVERNMENT’S relaxation of the rules governing the way lawyers and financial houses can promote their services has prompted several organisations to be represented at Midem for the first time.

Abbey Life, one of the UK’s largest life assurance houses, is taking a stand to advertise its financial and insurance package aimed at the music industry. Cover for tour cancellations or damage, loss or injury is available through Hamden and Richard Brain Associates.

Hamden Insurance & B&A Insurance will be taking a stand at Midem as will London-based accountants Sloane & Co, the first to do so. Company founder and senior partner David Sloane will be promoting his belief that proper budgeting and planning are essential for financial and artistic success.

Duran accountant

DURAN DURAN have appointed Birmingham-based accountant Tony Silvester to run their group of personal companies. Silvester was previously a tax partner with accountants Arthur Young’s Birmingham office.

Delay in Gallup inquiry

BAD WEATHER has hampered Gallup’s efforts to investigate what it feels may be suspicious sales of Skye, a single by Gaelic band Runrig.

Gallup deleted the record from the 100-200 chart because of a discrepancy in returns from chart shops and check panel shops and because of what it says was dealers’ disquiet over multiple sales. The investigation was to continue as soon as a Gallup representative was able to travel to the West Country.

But Shirlie Stone, who runs the Simple label which released Skye, says the delay could be commercially crippling for her company. She feels may be suspicious sales of Skye, a single by Gaelic band Runrig, and expressed her disappointment at “the lack of information coming from Gallup”.

Contact Frank Sansom on 01-402 3105/6 for further details, service cost, etc.

OUR METHODS ARE DEADLY

Sun never go down on First Bell!
EMI RECORDS ruined the solo career of Ray Jackson, lead singer with Lindisfarne, by completely ignoring him during a two-year contract, it was claimed in the High Court last week.

Jackson and his management, Barry McKay International Music (UK) Ltd, are suing the company for breach of contract in an action that could set precedents for future record company deals.

Jackson and McKay claimed in the High Court at Newcastle upon Tyne that EMI blocked the singer's chances of success by failing to release a minimum of three singles during a basic one-year contract that Jackson signed at the beginning of 1976. The deal included a second-year option for an album and Jackson claims EMI must now come up with a promised £10,000 for the LP.

For Jackson and McKay, Mr Geoffrey Gruder said: "The conduct of EMI in this case is absolutely appalling. They did, by their complete neglect of Jackson, stifle any chance of a solo career."

"They had him on their books for two years and really did absolutely nothing for him."

Jackson tried to launch his solo career two years after Lindisfarne split up in 1973. He took a demo tape of six of his songs to Barry McKay who was then a 21-year-old owner of two record shops and one music store in Newcastle and just breaking into management.

"I wasn't expecting much but when I heard the songs I was amazed." McKay told the court. "They were terrific and I thought one of them was an instant hit." He signed up Jackson and took the tape exclusively to EMI. McKay said he did this because it was a British company, had Promoted The Beatles and it seemed the right choice. He said he did not have a great deal of knowledge about recording contracts at the time but had read about EMI in Music Week and believed the company was a professional set-up.

"I worked very hard for Ray Jackson and to the best of my ability at the time, with the experience I have now I would have dropped the EMI contract in the bin," said McKay. "All the clauses were heavily in their favour." Mr Gruder said that EMI thought the material on the demo tape was excellent and that three tracks were obvious singles. Only one record was released and it sold 200 copies nationwide of them in one of McKay's Tyne-side stores McKay claimed that EMI did very little to promote the single and lost interest in his client very quickly. He maintained that numerous telegrams, letters and telephone calls were ignored. He became disen-chanted and began approaching other record companies.

McKay admitted that Jackson never made it as a solo artist. When singles and an album were released for him by Phonogram in 1979 it was three years too late - the music market had changed dramatically so he failed.

But producer Gus Dudgeon told the court he thought Jackson had a high chance of making it as a solo artist. "This has always been a chancy business but with the right promotion I think he could have made it."

Jackson claimed from the witness box that EMI treated him abysmally. He said: "I thought they were terrific and I thought I could have been recording my time. I could have been recording elsewhere and been successful as a solo artist."

"The treatment I was given by EMI disillusioned me and I didn't feel like writing after that." Charisma MD Steve Weltman told the court: "He is a great communicator. He can sing and is a tremendous songwriter."

Judge Mr Justice Michael Davies is due to give a judgement on Friday (25) after hearing EMI's case.

The conference Chairman is Tim Blackmore of Reliable Source Ltd

THE UK MUSIC RADIO CONFERENCE
From 6pm on Thursday 28 February to 7.15pm on Friday 1 March 1985 at the Purcell Rooms, on the South Bank, London

Focussing on pop and rock music, the conference will include sessions on the relationship between record companies and radio stations, programming and presentation, the influence of the sales charts, audience research, copyright and training.

Guest speakers include:

Paul Gambaccini and Steve Wright
Maurice Oberstein - Chairman of the BPI
Tony Hall - Head of Music, Capital Radio
Derek Chinnery - Controller of BBC Radio One
Robin Valk - Music Manager, Radio Clyde
Norm Pattiz - President of Westwood One, U.S.A.
Johnny Beetling - Head of Programme, BBC Radio One
Colin Walters - Managing Director, Piccadilly Radio

The conference Chairman is Tim Blackmore of Reliable Source Ltd

Registration fee: Academy members - £25, Non-members - £45, including refreshments on 1st March and closing receptions at the invitation of the BBC and Capital Radio.

Places are limited; please respond quickly enclosing the appropriate fee to: MAUREEN WINNALL, THE RADIO ACADEMY, COUNCIL HOUSE, COLLEGE GREEN, BRISTOL BS1 1DT Telephone (0272) 377979
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UK distribution PRT - telephone orders (01) 640 3344

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Sonet: Denmark - Sonet
Sonet: Finland - Sonet/Polar
Sonet: France - Vogue
Sonet: Germany - Intercord
Sonet: Greece - CBS
Sonet: Holland - VIP
Sonet: Hong Kong - Pacific
Sonet: Israel - CBS
Sonet: Italy - Ricordi
Sonet: New Zealand - WEA
Sonet: Norway - Sonet
Sonet: Portugal - Edisom
Sonet: South Africa - CBS
Sonet: Spain - CFE/Zafiro
Sonet: Sweden - Sonet
Sonet: Switzerland - MTB
### Secret Service

#### The new single:

**HOW I WANT YOU**

<table>
<thead>
<tr>
<th>Country</th>
<th>Track</th>
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<tbody>
<tr>
<td>Austria</td>
<td>OH SUSIE</td>
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<tr>
<td>Belgium</td>
<td>TEN O'CLOCK POSTMAN</td>
</tr>
<tr>
<td>Brazil</td>
<td>CRY SOFTLY</td>
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<tr>
<td>Colombia</td>
<td>DANCING IN MADNESS</td>
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<td>Denmark</td>
<td>FLASH IN THE NIGHT</td>
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<tr>
<td>France</td>
<td>JO-ANNE JO-ANNE</td>
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<td>Germany</td>
<td>OH SUSIE</td>
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<td>Greece</td>
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<td>Portugal</td>
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<td>UK</td>
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<td>US</td>
<td>NO 2</td>
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<tr>
<td>Venezuela</td>
<td>NO 5</td>
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**UK distribution PRT - telephone orders (01) 640 3344**

- **Australia** - EMI
- **Finland** - Sonet/Polar
- **Holland** - VIP
- **Portugal** - Edison
- **Belgium** - Mucica
- **France** - Vogue
- **Hong Kong** - Pacific
- **Sweden** - Sonet
- **Germany** - Teldec
- **Italy** - Ricordi
- **Switzerland** - Musikvertrieb
- **Greece** - CBS
- **Norway** - Sonet
- **Yugoslavia** - RTB
If you need the facility – we have the ability

<table>
<thead>
<tr>
<th>Sound Recording</th>
<th>Film Studio</th>
<th>Video TV Mobile</th>
</tr>
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<tbody>
<tr>
<td>Sound recording in 3 countries - various 24 track facilities to suit all requirements. STOCKHOLM, LONDON, COPENHAGEN.</td>
<td>Film studio - two full size motion picture sound stages - extensive lot and all associated facilities, set in extraordinarily amenable and convenient location. STOCKHOLM, SWEDEN.</td>
<td>Video/TV mobile. Full broadcast standard studio with all editing facilities. STOCKHOLM, SWEDEN.</td>
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SONET STUDIOS AB, Tappvägen 24, Box 20105, S-161 20 Bromma, Sweden. Telephone (46) 8-764 77 00, Telex 17656.

Originally founded as Europasound/film/video/sound recording complex - this major facility offers two large and fully equipped solid state logic SL4000B/Studer/custom JBL-sound studios (usual outboard gear). Can also be locked in with our adjacent full facility video studio or film lot on the outskirts of Stockholm. Convenient airport/city centre hotels.

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STUDIO 39, Dortheavej 39, 2400 Copenhagen NV, Denmark. Telephone (45) 1 19 01 10. Telex 19883.

Full 24 track facility - Trident A 34/24/24 Otari MTR 90/custom JBL. Good range of outboard equipment. Located conveniently in cosmopolitan and relaxed Copenhagen. Fully residential.


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Contact any of the above for complete technical details and availability.
The Assembly – Nick Cave & The Bad Seeds
Depeche Mode – Fad Gadget – Bruce Gilbert
Robert Görl – I Start Counting – Non
The Normal – Robert Rental – Boyd Rice
Silicon Teens – Mark Stewart & The Mafia
Yazoo

WORLDWIDE DISTRIBUTION OF MUTE FOR SONET BY:

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Mute: Australia - EMI
Mute: Austria - Musica
Mute: Belgium - Vogue
Mute: Bolivia - Industriana Boliviana
Mute: Chile - Electro Sonaro
Mute: Denmark - Sonet
Mute: Ecuador - Companie Procesadora De Discos
Mute: El Salvador - Discos Centro Americanos
Mute: Finland - Sonet/Polar
Mute: France - Vogue
Mute: Germany - Intercord
Mute: Greece - Virgin
Mute: Holland - VIP
Mute: Hong Kong - Pacific
Mute: Israel - CBS

Mute: Ireland - Stoic
Mute: Italy - CGD
Mute: Japan - Warner/Pioneer
Mute: New Zealand - WEA
Mute: Norway - Sonet
Mute: Panama - Padisco
Mute: Peru - lempsa
Mute: Portugal - Edisom
Mute: South Africa - CBS
Mute: Spain - RCA
Mute: Sweden - Sonet
Mute: Switzerland - Phonag
Mute: Venezuela - El Palacio De La Musica
Mute: Yugoslavia - RTV
USA - Depeche Mode, Yaz, Assembly, Fad Gadget - Sire
USA - Robert Görl - Elektra
The music on Sonet covers a wider range of styles and territories than almost any other record label; from the very latest in contemporary pop to the roots of the blues; from Louisiana's goodtime Cajun sounds to Greek bouzouki music; from Japanese jazz-funk at its finest to gospel and soul; from electro to fifties rock 'n' roll.

Casiopea
Japanese jazz-funk at its finest. Casiopea are the most popular and successful jazz-funk band in Japan. Three Casiopea albums are now available on Sonet. 'Mint Jams' features the best from their early albums and includes 'Domino Line'; 'The Soundgraphy' is the greatest hits collection; and 'Down Upbeat' the new studio LP, which was recorded in New York.

Sonet have a co-production deal with Chicago based Alligator Records, the leading contemporary blues label in the world. Alligator artists include Johnny Winter, Albert Collins, Hound Dog Taylor, Koko Taylor, Son Seals, Lonnie Brooks and Big Twist & The Mellow Fellows. Recent Alligator albums are 'Guitar Slinger' by Johnny Winter; 'Bad Axe' by Son Seals and, 'High Compression' by Muddy Waters' harmonica man James Cotton (his first album in nine years). Forthcoming Alligator LPs include Johnny Winter's next studio recording and a brand new album from the legendary Lonnie Mack.

Cajun Music
This is Cajun music! The goodtime sounds of Louisiana, including Queen Ida and her Zydeco Band, Clifton Chenier, Rockin' Dopsie & The Cajun Twisters, the Balfa Brothers and Nathan Abshire. No other record company in Europe can boast such a strong catalogue of Louisiana's Cajun music.

GIANTS OF JAZZ
Sonet's acclaimed Giants of Jazz series and other jazz records feature new recordings from some of the world's greatest jazz artists, including Dizzy Gillespie, Sonny Stitt, Albert Ayler, Teddy Wilson, Joe Sample, Barney Kessel, Joe Venuti, The New York Jazz Quartet and Lionel Hampton.

Sonet's Legacy Of The Blues series features classic recordings by important and influential bluesmen, including Lightnin' Hopkins, Big Joe Williams, Champion Jack Dupree, Snooks Eaglin, Memphis Slim, Robert Pete Williams and Sunnyland Slim.

Recent Sonet albums include 'Frankenstein & The All Star Monster Band', featuring the legendary Kim Fowley; 'Panzer And Rabbits' from Holy Toy, the group led by Polish refugee Andrzej Neb ("Forceful and Important" said NME); Joe Sun's country-rock LP 'The Sun Never Sets'; 'Burning Circuits' by Urbaniax; 'Rio Medina' by Texan heroes the Sir Douglas Quartet; and 'Swedish Metal', a heavy metal compilation featuring Spellbound, Motherlode, Shed and Universe.

Sonet: Germany - Intercord
Sonet: Greece - CBS
Sonet: Hong Kong - Pacific
Sonet: Italy - Ricordi
Sonet: New Zealand - WEA
Sonet: Norway - Sonet
Sonet: Portugal - Edisom
Sonet: Spain - CFE/Zafiro
Sonet: Sweden - Sonet & Amigo
Sonet: Switzerland - MTB
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MONSTER HIT 1  Black Lace SUPERMAN

MONSTER HIT 2  Black Lace AGADOO

MONSTER HIT 3  Black Lace DO THE CONGA

MONSTER HIT 4  Black Lace LP

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1 MILLION SALES WORLDWIDE SO FAR

29 WEEKS IN MUSIC WEEK TOP 50

THE CARNIVAL HIT OF '85

OVER 500,000 IN UK IN 6 WEEKS

500,000 THANKS TO TELSTAR

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Sonet: Belgium - Vogue
Sonet: Denmark - Sonet
Sonet: Finland - Sonet/Polar
Sonet: France - Vogue
Sonet: Germany - Intercord
Sonet: Greece - Virgin
Sonet: Holland - VIP
Sonet: Hong Kong - Pacific
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Sonet: Spain - RCA
Sonet: Sweden - Sonet
Sonet: Switzerland - MTB
Rio is rocked by UK bands

From CHRISTOPHER PICKARD

RIO DE JANEIRO: British bands are helping to make the huge Rock in Rio festival bigger and more successful than even the organisers could have imagined.

Despite its name, the event is not just a rock festival, but offering music over a wide spectrum, from James Taylor and AC/DC, plus Nina Hagen and The B52s. There are 14 top international acts and a further 15 Brazilian ones.

By the end of the first weekend (January 12/13), over 650,000 people had visited The City Of Rock, the name given to the purpose-built site 20 miles from Rio's main residential area. They were attracted by the saturation media coverage here, which even managed to push the country's presidential election off the front page.

TV Globo, which is filming the festival, is dedicated over one hour of prime time each day to the events at the festival site.

The UK is well represented, being the country with the most acts present after Brazil. This was well reflected on the first night when the three international attractions were Whitesnake, Iron Maiden (interrupting their current US tour), and Queen. The following evening (12) saw America's turn, featuring Al Jarreau, James Taylor and George Benson, plus Brazilians Gilberto Gil, Elba Ramalho and Ivan Lins. They attracted a huge crowd of 250,000, and the surprise hit was James Taylor, who consequently swapped billing places with Benson on the Monday (14) to headline.

Rock in Rio could well become the blueprint for future international festivals. Masterminded by Artplan, one of Brazil's largest advertisement agencies, with sponsors ranging from Brazilian brewing giant Brahma to the ubiquitous McDonald's fast food chain, box office receipts for the 10-day event are estimated at over $12m.

The new labels are: Cocteau, Illuminated, Hybrid, Trust, Bacon Empire and Razor. Those now exclusively with Pinnacle comprise Abstract, Music For Nations and Cherry Road.

Steve Mason, Pinnacle's new owner, comments: "It makes me very optimistic about the future of Pinnacle. It's nice to know that there is a great future for a good independent distribution company."

The difference between us and many other firms of accountants is that we are large enough to provide the many services which the Business Community now expects from our profession... and yet not too large for all our clients to receive expert personal attention from a partner who is thoroughly familiar with your business.

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- Advice and Planning, both UK and worldwide, utilising our branch in Jersey and our International Association.
- Assistance in raising finance, government grants, stock exchange listing etc.
- Advice on establishing, purchasing and selling businesses.
- In-house computer facilities to provide management accounts, payrolls, VAT returns, cash flow forecasts etc.
- Comprehensive advice on all aspects of your business including self administered pension schemes, establishing business associations and expanding your enterprise.

A great deal of our time is spent in looking after the affairs of people in the pop and entertainment world including managing the financial affairs of Artists and Groups. Tour accounts, royalty accounts, royalty audits and GVL registrations are matters we deal with constantly.

Giving appropriate advice on recording, publishing and merchandising deals is all in a day's work to us. So is making sure your tax affairs are in order and arranged to your best advantage.

Our clients appreciate the difference.

Contact David Levy, Ian Haring or Jeff Gitter.
<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist/Contributors</th>
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<td>SAY SAY SAY</td>
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<td>7</td>
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<td>THE BASSMAN</td>
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ES IT AGAIN

...and then some

BILLBOARD
9 OF TOP 10, 18 OF TOP 20
70% OF ENTIRE YEAR-END CHART

CASHBOX
9 OF TOP 10, 18 OF TOP 20
74% OF ENTIRE YEAR-END CHART

RADIO & RECORDS
9 OF TOP 10, 18 OF TOP 20
75% OF ENTIRE YEAR-END CHART

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UK INDEPENDENTS

Fall into a Trance

MEL TURNER, an early Sixties name on the pop scene, has started his own record label Trance 2000 with the intention of "helping black British talent and the best of the white artists".

The label's first release is a double A-side 12-inch single New York To Moscow by Jimmy Ross coupled with It's Coming Soon by "Brooklyn's Queen of Gospel" Pinky McShaw. Ross has had successes in the US charts, including First True Love Affair and Fall Into A Trance, and in fact ... Mel Turner.

Pinky McShaw will be donating royalties from her track to the Ethiopian Relief Fund through UNICEF, while Ross will be dividing his between the Greenpeace Organisation and Ethiopia.

The Ross/McShaw single is available in 7 and 12-inch formats, and distributed through PRT.

Troeller foundries

GORDON TROELLER, who previously owned Naive Records, has started a new label Foundry Records with his Naive associates Steve Baker and Susan Pippet. The first release is an album by Peter Hammill (ex-Van der Graaf Generator) and The K Group. The live double was recorded at various venues last year, and reminds the longstanding association between Hammill and Troeller. Also lined up for release is a single from Fiction Faction at the end of March. Foundry Records, 132 Liverpool Road, London W1 (01-607 5865).

Troeller continues to be one of the most influential independent artists since leaving The Birthday Party early last year, with an acclaimed album and a coterie of fans like The Sex Pistols.

Enormous commercial success and THE COCTEAU TWINS continue to set each other at a safe distance last year. This year the trio are certain to better the number 29 position afforded their dreamy Treasure LP.

NICK CAVE has continued to be one of the most influential independent artists since leaving The Birthday Party early last year, with an acclaimed album and a coterie of fans like The Sex Pistols.

SOME OF the best selling independent artists of 1984, demonstrating the ever-increasing diversity of the field galvanized nearly nine years ago by the punk explosion.

And Meat Is Murder poised to win still more friends this year.

Despite only releasing two singles in 1984 NEW ORDER'S popularity has not waned. A new single and album from the Factory act are imminent.

THE SMITHS. Three hit singles, two hit albums and the Sandie Shaw seal of approval last year. And Meat Is Murder poised to win still more friends this year.

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**UK INDEPENDENTS**

**New acts announced as PRT moves into CD**

PRT WILL be unveiling its new roster of direct-signed UK artists and giving licensees details of its imminent move into the compact disc market at Midem.

A part of PRT’s drive for increased market share in 1985, the new roster includes Jerome, Vision, Rokoko, Julie, Venity, The Technos and Billy Finlayson, who’s single, On The Air Tonight, is currently a hit in Germany.

Recently licensed labels, Sedition and Fanfare, will also be showcased.

PRT’S entry into CD will come next month with three popular music titles — Gold by Imagination, The Kinks Greatest Hits, and Some Of My Favourite Things by Acker Bilk — and three classical titles — The London Philharmonic’s treatment of Liszt and Tchaikovsky/Sibelius, and the National Philharmonic with Stokowski Spectacular. Further CD releases with “strong international appeal” are promised.

PRT will be represented at Midem by A&R/marketing director Robin Blanchflower and international manager Kate Feeny.

**Lamborghini races in**

LAMBORGHINI RECORDS will be unveiling its three new UK signings to overseas licensees at Midem — the first results of its efforts to build up its roster of UK talent.

Heading the package is Jonas, the 11-year old son of Lamborghini’s managing director Mike Hurst, whose debut single, Bang On The Door, is due out next month.

The other signings are 22-year old vocalist Blanchflower and international manager Kate Feeny.

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**Featured Labels**

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HiNRG acts dancing on their own

By BARRY LAZELL

There are probably fewer disco-orientated independent labels than there once were, when the original late Seventies disco boom in Britain coincided with the growth peak of the domestic small label scene. However those operating in 1985 are mainly very good at what they do, very shrewd in how they do it, and generally successful enough to share in the fruits of a burgeoning genre of music.

The dance indie label success story of recent times is, of course, Record Shack, which thanks to Break Machine, Evelyn Thomas, Eartha Kilt, Ashaye and a whole roster of popular HiNRG acts, achieved a string of national chart successes in 1984. Shack did not, contrary to some popular beliefs, suddenly spring out of the woodwork in 1984, but has been steadily growing and selling in the specialist sector for some four or five years. Like so many of the dance indies, it grew out of the specialist-orientated record shop of the same name, with which it still shares ownership and West End premises. Shack has survived the catastrophic collapse of its distributor IDS, and in fact has moved rapidly to enter the new year with its own promo and marketing facilities.

Another specialist shop-owned label, Bluebird, also had its best every year in 1984, hitting the national top 50 for the first time with Paul Hardcastle's Rain Forest. Bluebird closed the year having entered a new partnership with 10 Records under the Virgin umbrella, a move which will give it a new stability and the opportunity to market and promote future releases well beyond the specialist field.

Many of the most active of the dance indie labels have carved themselves a niche in the burgeoning Hi-NRG dance field, and in some cases have found the bonus of major pop hits coming their way as the ultra-uptempo dance sound crossed over in a big way. Proto, with Hazell Dean, has been the major beneficiary so far. Nigel Wright and Les McCutcheon's Passion Records, with an enviable recent track record on the Hi-NRG charts, is waiting in the wings for a similar breakthrough, as are Electricity, ERC and Challenge.

Challenge is, in fact, the Hi-NRG sister label to another long-running disco indie, Elite Records, which has been holding its own on the specialist scene for as long as Bluebird and Record Shack. Elite launched Level 42 on the world, and has scored several successes throughout its life with its best-known band Atmosfear. The label has moved strongly into Electro-dance in recent times, but producer Andy Sojka can always be relied upon to come up with something satisfying.

Greyhound, for a long time one of the leading wholesalers of black and dance music in the UK, also took the plunge with its own house label some time ago. Several astute pick-ups of US masters have proved good sellers in the disco field, with the label having the added advantage of knowing exactly to which outlets it can market its products for the maximum response on each.

Other indies which are ploughing mainly a dance groove these days include Direct Drive, Satril, Energy, Ebusia, Sour Grape, Steinar and Abstract Dance. The latter, a recently-launched subsidiary of Abstract, hit rapid chart fortune with the Cool Notes, who moved into a dance-funk field with a little help from pirate radio, and scored two mediumsized crossover hits.

It is difficult to decide whether to class Morgan Khan's Streetwaves Street Sounds empire as part of the indie scene. Although in many ways the most influentially independent operator in the UK dance music scene, Khan's high profile and success level are such that the major labels tend to think of him in the same league as themselves. The highly successful Street Sounds series of regular album compilations are, of course, his major contribution to the genre — and by their wide market penetration almost certainly a factor in the spread of the disco/dance idiom.
It's Coming Soon

Pinky McShaw

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THE EXPORT EXPERTS
Turning the tide at Making Waves

AFTER KEEPING a low profile for the last four years, distributor Making Waves is finally coming into its own on the independent label scene. The company was started in 1981 to specialise in music "that other distributors were not interested in."

From an original staff of two, the company has expanded to 16 personnel, and is about to double its office space to 2,500 square feet. And from handling just a few labels four years ago, Making Waves now distributes more than 200, including Ace Records and its Kent and Big Beat labels, Chappell, Edel and Demon, Rhino, the jazz label Jasmine, Blue specialising Red Lightnin' Records. Rhino from US west coast, Sonet and Trojan.

It is a remarkable success story for a company that has shunned publicity but remained dedicated to its own aim of working with good quality product.

"The whole attitude behind Making Waves at the outset, was to provide a sympathetic, effective distribution service for the kind of music that the major distributors were either not interested in, or did not know what to do with," says MD Barry Martin.

Making Waves was set up in London's Paddington by Dave Lawrence and Clive Davison — Lawrence later left the company to concentrate on his own projects and Martin joined in 1982. Since then they have been joined by ex-Our Price employee Andy Fanfani as label manager, press and promotion woman Ailie Street, London E1 (01-481 9917).
THE LONG AND THE SHORT OF IT IS, THE SUN'S THE No1. Last year, more Sun readers bought LPs than all the readers of the 5 major music titles put together.
And nearly 2½ times more Sun readers bought singles than the readers of any music publication.
If you’re selling records—The Sun delivers record sales.
Talk to Adam Hollywood now, 01 353 3689

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Britain's biggest selling daily newspaper

SOURCE: TGI 1984
The following records are bubbling under the airplay grid on the opposite page

* BAR KAYS—Saxomatic—Club/Mercury
* BOYSTOWN GANG—Yester-me Yester-you—Yesterday—Rich And Famous (via PR1)
* COMMON KNOWLEDGE—Victoria—Mercury/Phonogram
* EUROGLIDERS—Heaven—CBS
* FLOY JOY—Operator—Virgin
* SAM HARRIS—Hearts On Fire—Motown
* JOHN HUNTER—Tragedy—Epic
* TIME ZONE—World Destruction—Celluloid/Virgin

Artists are listed in alphabetical order, and preceded by total stations playlisted.

*7 TIME ZONE—World Destruction—Celluloid/Virgin
*5 3D—Nearer—RAK
*4 ROGER WHITTAKER: Happy Everything
*4 BARBRA STREISAND & KIM CARNES: Make—
*3 JOHN HUNTER: Tragedy
*3 COMMPDORES: Nightshirt
*3 DONALD DICKSON: I Know Him So Well
*2 JOHN HUNTER: Tragedy
*2 BOYSTOWN GANG: Yester-me Yester-you Yesterday
*2 COMMON KNOWLEDGE: Victoria
*1 RUSS ABBOT: Atmosphere
*1 CLIFF RICHARD: Heart User
*1 DON HENLEY: The Boys Of Summer
*1 GEORGE BENSON: 20/20

OTHER FEATURED RECORDS
BAND OF GOLD: 'In Love Again (Medley)
ALAN PARSONS PROJECT: 'Let's Talk About Love'
BABAR STRIAGA & KIM CARNES: 'Make No Noise You Othe'
ROGER WHITTAKER: 'Happy Everything'

Radio 1, Radio 2 and Radio 2 guides compiled by
Steve: Tracking: 01-290 0129: Previous week's plays in brackets, 'L' indicates a re-entry.

Congratulations
Ben & Linda Findon
and everyone at Spirit Records
with the hit single by
RUSS ABBOT
'Atmosphere'

DISTRIBUTED BY THE PROTO RECORD COMPANY/PRT
Congratulations
Ben & Linda Findon
and everyone at Spirit Records
with the hit single by
RUSS ABBOT
‘Atmosphere’
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New redundancy rebates action

MOST EMPLOYERS are aware that if they make redundancy payments to employees in accordance with the law, they are entitled to claim a rebate from the Central Redundancy Fund. The rebate amounts to 41% of the payment that has been made, writes lawyer Paul Hilden.

New regulations are now in force which considerably simplify the procedure to be followed by employers to obtain the rebate.

Under the old regulations, if it was intended to claim a rebate, then in order to qualify it was necessary to give notice to the Department of Employment of this intention before the expected date of dismissals. For employers with less than 10 employees being made redundant, the period was 14 days and with 10 or more employees being made redundant, 21 days prior notification was required. Failure to give the required notice, could result in a part of the rebate not being paid.

Under the new regulations, this requirement for prior notification has been abolished, so that there are now no penalties for late notification. However, a claim for rebate must be made within six months of the redundancy payment being given to employees.

Simplified claim forms have been produced on which information relating to the employees must be given. This will include the name of the employee and other personal information including the amount of week’s pay.

It should be stressed that although advance notification of intention to claim a rebate has been abolished, advance notification of actual redundancies still have to be given to the Department of Employment.

Irish IFPI calls for more outlets

DUBLIN: A call for more record retailing outlets in Ireland has been made by the Irish branch of the IFPI. Chairman John Sheehan says that the country’s existing 170 shops are not nearly enough to cater for potential business.

“There are whole areas, rural towns, that could support record shops and they’re not being serviced in any way,” he says. “We should be encouraging people to open record shops, working through chambers of commerce and producing guidance, advice and support for people coming from outside the record business.”

Step Off With PRT Into 1985

PRT:
Willy Finlayson
John Verity
Vision
The Technos
Kelly Marie
Jerome
The Goodbye Look
Julie

PRT/SEDITION:
Two Minds Crack
Ranch
Party Patrol

PRT/FANFARE:
Hot Gossip
James & Susan Wells

*PRT/SUGARHILL: Grandmaster Melle Mel & The Furious Five

Barrington Levy
(Broader than Broadway)

‘Here I Come’
New Single
formerly on TIME label (TR 009)

The Top Selling
Reggae Single -
No. 2 on
Capital Radio’s
Hitline

Now Available
Exclusively on
London Records

7" LON62 12" LONX 62

Order from PolyGram Record Operations Ltd. Telephone: 01-559 6541
### Music Week January 26, 1985

#### Top 75 Singles

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<th>Artist</th>
<th>Label 7&quot; (12&quot;) Number (Distributor)</th>
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<td>Bon Jovi</td>
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<td>The Rolling Stones</td>
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<td>I KNOW SHE'S GONNA BE A HOUSEWIFE</td>
<td>The Bee Gees</td>
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<td>The Selecter</td>
<td>RCA 7&quot; (RCA)</td>
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<td>The Osmonds</td>
<td>MGM 7&quot; (MGM)</td>
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<td>The Emotions</td>
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<td>EVERYTHING SHE WANTS (REMIX)</td>
<td>Wham!</td>
<td>SIRE 7&quot; (SIRE)</td>
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<td>DON'T THEY KNOW IT'S CHRISTMAS?</td>
<td>George Michael</td>
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<td>OMD</td>
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<td>The Travelling Wilburys</td>
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<td>DANCING IN THE DARK</td>
<td>Blondie</td>
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<td>THANK YOU MY LOVE</td>
<td>The Stranglers</td>
<td>CBS 7&quot; (CBS)</td>
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<td>IT AIN'T NECESSARILY SO</td>
<td>Noel Gallagher</td>
<td>Virgin 7&quot; (Virgin)</td>
</tr>
<tr>
<td>SHARP DRESSED MAN</td>
<td>Status Quo</td>
<td>MCA 7&quot; (MCA)</td>
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#### The Next 20

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label 7&quot; (12&quot;) Number (Distributor)</th>
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<tr>
<td>LOVE ON TOP</td>
<td>The Exchange</td>
<td>MCA 7&quot; (MCA)</td>
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<tr>
<td>SLEEPING BEAUTY</td>
<td>Paul McCartney</td>
<td>EMI 7&quot; (EMI)</td>
</tr>
<tr>
<td>CAN'T LIVE WITHOUT YOUR LOVE</td>
<td>Bee Gees</td>
<td>POLYDOR 7&quot; (POLYDOR)</td>
</tr>
<tr>
<td>I'M YOUR MAN</td>
<td>Elvis Costello</td>
<td>RICARDO 7&quot; (RICARDO)</td>
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<tr>
<td>SAN DANNIO (HEART &amp; SOUL)</td>
<td>The Boomtown Rats</td>
<td>CBS 7&quot; (CBS)</td>
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<tr>
<td>DANCING IN THE DARK</td>
<td>Blondie</td>
<td>RCA 7&quot; (RCA)</td>
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<td>(I'M NOT THE) ONLY ONE</td>
<td>The Clash</td>
<td>CBS 7&quot; (CBS)</td>
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<td>CAUGHT IN THE BUDDHA OF LOVE</td>
<td>The Dandy Warhols</td>
<td>CBS 7&quot; (CBS)</td>
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<td>Elvis Costello</td>
<td>RICARDO 7&quot; (RICARDO)</td>
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<td>(I'M NOT THE) ONLY ONE</td>
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#### Titles A-Z (Writers)

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<td>Done With You</td>
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<td>I Don't Wanna Live On Love</td>
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<td>aberowayne &amp; fourt</td>
<td>I'm还是I'm</td>
<td>CBS 7&quot; (CBS)</td>
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<td>Love Me</td>
<td>CBS 7&quot; (CBS)</td>
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<td>Make It Easy On Yourself</td>
<td>CBS 7&quot; (CBS)</td>
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<td>None Of Us Have Ever Been</td>
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<td>Watch Out, There's A Teenager After Me</td>
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<td>Written On</td>
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<td>aberowayne &amp; fourt</td>
<td>You Keep Me Hangin' On</td>
<td>CBS 7&quot; (CBS)</td>
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#### Sales Increase

- Sales increase over previous week
- Sales increase 50% or more over previous week

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**Key to distributions codes:**
- A = Arista
- B = Polydor
- C = CBS
- D = Demon
- E = EMI
- F = Fontana
- G = Geffen
- H = Island
- J = Jive
- K = Warner
- M = MCA
- N = Casablanca
- O = LA Express
- P = Polydor
- R = RCA
- S = Capitol
- T = Atlantic
- U = United Artists
- V = Virgin
- W = Warners
- Z = Zomba

**Complied by Group for the RPL Music Week and the BBC based on a sample of 300 commercial record auditors. Records which would have appeared between positions 78-100 have been excluded (i.e. sales have fallen in two consecutive weeks, and if sales fell by at least 25 per cent compared with last week).**
CONTACT: EVROS STAKIS, FRANK MUSKER
IN CANNES: TELEPHONE 38 69 45
LONDON: 26 HESPER MEWS, LONDON SW5
TELEPHONE: 01 373 0821 • TELEX 8950941
LOS ANGELES: 8420 RIDPATH DRIVE,
HOLLYWOOD, CA 90046
TELEPHONE: (213) 654-1021 TELEX 170776
Grapesvine tips: Whispers for top

When I qualified for membership of the PRS as a songwriter in 1976, all new members were assured of a minimum payment, thereby ensuring that the scheme would function. As a result of that, the PRS has made allocations to its new members for many years, thereby ensuring that they were assured of a minimum payment. The PRS replies: For many years, PRS has made allocations to its members. This had already been explained to Mr Mahlowe in response to his letter. In 1984, it was decided by the society’s general council that the automatic allocations to new members should be discontinued. The society had been making allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

Mr Mahlowe complains that no explanation has been given for the change. This is not the case. The society’s general council made the decision to stop making automatic allocations to new members, thereby giving them a sense of assurance and security. The society had been making allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

It appears that Mr Mahlowe does not consider the explanation given for the change. He is correct in saying that the society should have provided an explanation. However, the decision was made by the society’s general council, which is the body responsible for making decisions about the society’s policy and procedures. The society’s general council made the decision to stop making automatic allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

Further down the chart, two of the most successful dance-oriented groups were still very wide open, with Amii Stewart the obvious favourite followed by Prince. The society’s announcement of the system of allocations. The allocation for the first year was €20 for writer-members and €100 for publishers. The society had been making allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

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THE LIMIT continue to have the top-selling 12-inches, even though they have not performed since the Top 10. The former comes from the soundtrack of the movie Breakdance, while The Whispers for top are by the most successful dance-oriented groups. The society had been making allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

The latest Hi-NRG favourites on the moment make their chart break- out, as Carol Lynn Townes debuts at 27 with I Believe In The Beat (Polydor), and The Whispers for top are now available at 47 with In The Evening (Arista). The society had been making allocations to new members, thereby giving them a sense of assurance and security. The society acknowledged, and there was really nothing further that the society could do.

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MUSIC WEEK JANUARY 26 1985

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THE STORY of Meridian Records' CD catalogue shows how it has become the UK's classical independents as more turn to the new medium.

Though John Shuttleworth initially hoped to bring out Meridian CDs as long ago as last autumn, starting problems — from Nimbus production plant to a house for a first local film — meant that the first CDs are becoming available only now.

Shuttleworth selected 10 titles as his first CD releases for the medium, which will only be available on CD or cassette, because they are too long.

"Our first title, the Chopin recital by John Bingham, which contains the Funeral March Sonata, Andante Spianato and a Rondo in B-flat descends to 88 minutes, said Shuttleworth. Although possible on LP, it becomes a tight fit as a 66-minute marker approaches."

He wanted initially to make as wide a range of music on CD as possible, and the compass is certainly impressive. Among the 10 releases is everything from an 11-disc concerto disc, with Diane Ambache and The Ambache Chamber Ensemble playing K449 and 456 (EMD 46098), Paul Gregory playing Romantic Guitar Music (EMD 46099), and the Choir Of New College Oxford singing Music by Josquin (EMD 46098), to David Sanger playing Organ Music by Bach (EMD 46081) and Catherine Bolle and Melvyn Tan performing Haydn Folk Songs (EMD 46090).

The Meridian CDs, recommended retail price of £11.95, have prompted a healthy interest from shops in the UK and export orders. Shuttleworth says that the sales have already topped £200,000.

"I have been particularly surprised by the interest from abroad," said Shuttleworth. "Whereas requests from Germany, the USA and countries other than the UK are coming in as well as orders as many as 50 or 60 CDs."

It has forced him to think of the future of his pressing requirements sooner than expected. He does have new record releases planned. Next month, for instance, sees the release of a volume of Antheus, by S. S. Wesley in a new edition of St Albans Abbey directed by Stephen Darlington (ED7078). He has four others in the pipeline — including an album of Harmonic Sonatas and Toccatas by Haydn played by Gerald Gifford to coincide with Wolfon College anniversary celebrations.

He envisages having to stop ordering new records soon to concentrate on CDs and perhaps cassettes. "I suppose, at the beginning, records which require re-cutting rather than just repressing — if, when the same volumes are no longer available, you will probably get lost to CDs," he said. "But I do intend to bring out at least one or two classic records during most of this year." And perhaps it won't be too long before he may have to think of changing his name — though Meridian Discs doesn't have quite the same ring as Meridian Records.

Meridian is distributed by Harmonia Mundi, HR, Taylor and Garnett.

**Teacher unearths Mozart suite**

HARD to locate is a 75-minute work for wind instruments based on The Abduction opera from the Seraglio. Arrangements of Mozart's operas were made by the composer for wind instruments, often for outside performances.

A shortened version has been available since 1899, but the original was presumed lost until a copy was unearthed in the library of the aristocratic Von Fürstenberg family in Donaueschingen, at the music history teacher Bastian Blomhert, a conductor of the Dutch wind ensemble Oktopus on a visit to Germany.

The first public performance of the work will be in Amsterdam in May, with recording to be made shortly afterwards.

**Saga's Psyche takes a blow . . .**

DELAIS production have meant that four titles from Saga's new full CD range were scheduled for release in December and are not available later this month.

They include three early music records: Gerald Garcia's El Maestro (PSY 81), a collection of 15 Baroque overtures, and PSY 70, an edition of the music of The French Baroque, and Martyn Dyke's collection of German late Baroque organ music (PSY 82), which has been released in 1985 by the same company.

The fourth is the two-piano original version of Hoist's The Planets, Presto, delayed by their two piano version of Stravinsky's Rite Of Spring (PSY 75-705), available later this month.

In March, the three Partes and the string quartet are also released in a 3-compact disc set, played by French violinist Jacques Kamarof (PSY 77-705), and, unusually, both of Bach's Suites for solo cello arranged for flute and harpsichord played for solo cello arranged for flute and harpsichord played by Richard Markham and David Nettle (PSY 77-3883), which is available from Saga's UK distributor, Hayden Laboratories (telephone 0753 884487) from February.

Ravel's Bolero, by the Montreal Symphony Orchestra directed by Charles Delo, has become the first Canadian classical record to earn itself a platinum disc. Released in 1982, it achieved 50,000 sales in a year, and by the end of 1984 had reached up to 100,000 sales in Canada. It is pictured in Jean Drapeau, mayor of Montreal (left), Charles Delo (with disc), and Patrick Erdmann, president, PolyGram Canada.

**Denon tribute to Bach anniversary**

DENON'S COMPACT disc releases in 1985 will mark the three hundredth anniversary of the birth of Bach with a series of important solo instrumental works.

Bach's Six Partitas for keyboard are played by the harpsichordist Huguette Dreyfus on a Schobert Zurtner harpsichord (C37-7373), available this week.

Next month sees another 3CD set, this time covering the Suites for unaccompanied cello, and the Cello Suite in G major BWV 1069, the organ work Prelude and Fugue in G major BWV 548 and other works played by the Baroque organ of the Waase Kirk in Amsterdam by Jacques van Oortmerssen (C37-7730), and, unusually, two of Bach's Suites for solo cello arranged for flute and harpsichord played by Richard Markham and David Nettle (PSY 77-3883). These will be available from Saga's UK distributor, Hayden Laboratories (telephone 0753 884487) from February.

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**Those underpaid Beatles royalties**

How could the Corps company against EMI against its underpaid? Those underpaid the royalty accounting purposes which are handled by Goldberg Ravden. The result of contract interpretation is that the principles are sufficiently important to take the matter to court and let the judge decide the outcome.

**The rise and rise of Meridian's discs**

The rise and rise of Meridian's discs has been highlighted by the recent High Court case brought by The Beatles through their Apple Corps company against EMI Records, alleging underpayment of royalties. It was commissioned to audit all major compilation albums, including details of releases of music on both vinyl and CD.

Goldberg Ravden has been carrying out royalty audits for 10 years, during which it has amassed a large library of research material from all major record companies and all record collection agencies worldwide. It includes details of releases of all repertoire from 1960, detailed price lists and exchange rates, major chart placings and reissues, volumes, details of price changes where recommended retail prices have been abolished, and the method by which prices for royalty accounting purposes are calculated.

Of the recent Beatles claim, must pass the question "How can this happen?" said Stephen Goldberg, who is a subject of the story. The complexity of the industry and its methods of accounting for royalties means that they are a phenomenon that will be operative in an audit of payments due.

The latter is being conducted by the Goldberg Ravden accounting firm, and is expected to take up to 18 months to complete. The firm was commissioned to audit Beatles royalties after the group split up, and reported in June 1980 a total of £2.3m underpayment.

Goldberg Ravden has been highlighting the necessity of making royalty audits a standard practice. The cost of an audit is not an unreasonable expense to expect lawyers to be as familiar with this type of deal as those with such accounting matters on a daily basis. "General royalty audit cases need not reach courts, and should be settled amicably between the parties without the need for litigation," Goldberg pointed out.

"When claims are made as a result of contract interpretation, however, then the record or publishing company may feel the principle is sufficiently important to take the matter to court and let the judge decide the outcome."
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<th>No</th>
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<th>Label</th>
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<td>Prince</td>
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<td>I KNOW HIM SO WELL</td>
<td>Elaine Paige &amp; Barbara Dickson</td>
<td>RCA CHESS(T)3</td>
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<td>SHOW ME THE MONEY</td>
<td>Tears For Fears</td>
<td>Mercury Phonogram IDEA 812</td>
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<td>SINCE YESTERDAY</td>
<td>Strawberry Switchblade</td>
<td>Kneva KOW 38(T)</td>
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<td>LOVE &amp; PRIDE</td>
<td>King</td>
<td>CBS A 4988 (12&quot; — TX 4988)</td>
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<td>7</td>
<td>LIKE A VIRGIN</td>
<td>Madonna</td>
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<td>EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS WHAM!</td>
<td>Epic O (T)4949</td>
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<td>9</td>
<td>DO THEY KNOW IT'S CHRISTMAS?</td>
<td>Band Aid</td>
<td>Mercury Phonogram FEED 1(12)</td>
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<td>10</td>
<td>ATMOSPHERE</td>
<td>Russ Abbot</td>
<td>Spirit FIRE IT 4</td>
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<td>11</td>
<td>STEP OFF</td>
<td>Grandmaster Melle Mel &amp; The Furious Five</td>
<td>Sugar Hill/PRT SHLI 139</td>
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<td>FRIENDS</td>
<td>Amii Stewart</td>
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<td>SOLID</td>
<td>Ashford &amp; Simpson</td>
<td>Capitol (12)CL 345</td>
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<td>EVERYTHING MUST CHANGE</td>
<td>Paul Young</td>
<td>CBS (T) 4972</td>
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<td>POLICE OFFICER</td>
<td>Smiley Culture</td>
<td>Fashion FAD 7012(12&quot; — FAD 026)</td>
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<td>GHOSTBUSTERS</td>
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<td>Arista ARIST (12)580</td>
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<td>SAY YES</td>
<td>The Limit</td>
<td>Portrait/Epic (T) 4808</td>
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<td>THIS IS MY NIGHT</td>
<td>Chaka Khan</td>
<td>Warner Brothers W 9997(T)</td>
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<td>SAN DAMIANO (HEART &amp; SOUL)</td>
<td>Sal Solo</td>
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<td>DANCING IN THE DARK</td>
<td>Bruce Springsteen</td>
<td>CBA (T) 4436</td>
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<td>21</td>
<td>YAH MO B THERE (REMIX)</td>
<td>James Ingram / Michael McDonald</td>
<td>Arwest WS394(T)</td>
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<td>22</td>
<td>THANK YOU MY LOVE</td>
<td>Imagination</td>
<td>R&amp;B/Red Bus RB2 219(12&quot; — RBL 219)</td>
</tr>
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<td>23</td>
<td>IT AIN'T NECESSARILY SO</td>
<td>Bronski Beat</td>
<td>Forbidden Fruit/London BITE(X) 3</td>
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<td>24</td>
<td>LOVERBOY</td>
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<td>Komoro</td>
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Farrow — More charm than Wogan,
More chat than Daley,
More chart success for the future.
CONGRATULATIONS FROM SIREN RECORDS.
Taken from the door of the Holiday Inn, Room 117, occupied by Mr Farrow, December 4th, (first night of Wham tour).

DO NOT DISTURB
AT ANY COST
THAT INCLUDES
George Michael,
Andrew Ridgeley,
Jazz Summers,
Dick Leacy,
Bryan Maivan
and any other smart bastard like
Simon Raper Bell

Maybe in the next ten years you can learn to spell our names right!

George, Andrew, Simon, Jazz, Dick & Bryan

P.S. OFF
GARY FARROW: HIT MAKER

10 years of top promotion

FROM WORKING part-time in a Soho record shop to becoming one of the UK music industry's top promotion men — that's the success story of Gary Farrow, still the right side of 30 and yet with more than a decade of pop music involvement under his belt.

Recalling the countless hits that he has promoted during that time is to recall the history of pop music in recent years. From early hits for Elton John and Kiki Dee, Kevin Ayers and Queen through to the more recent Frankie Goes To Hollywood, Wham!, Hall & Oates, Heaven 17 and Tom Robinson, Farrow's enthusiasm and love for the music business has never diminished.

If it was possible he would live for pop music eight days a week.

The Gary Farrow story starts back in the early Seventies when he had a part-time job at One-Stop Records in Berwick Street, W1, and received his payment in albums. At the time he was training to be a commercial artist, but the call of music was already proving irresistible.

"Elton John was one of our most regular customers — he has always been a fanatical record collector — and we used to get on really well," Gary recalls. "I'd put aside records that I thought he'd be interested in, things like special imports and such.

"One day he came into the shop and told me that he was starting his own record label called Rocket Records. Elton suggested that I ring his manager John Reid, which I did and I was offered the job of promotion assistant, working with Clive Banks.

One of Gary's earliest promotion successes was Kiki Dee's I Got The Music In Me, and his first number one was Don't Go Breaking My Heart, the duet between Kiki and Elton. He was also brought in to work on Queen's 1975 chart-topper, Bohemian Rhapsody.

Gary stayed with Rocket for three-and-a-half years, working from the label's Wardour Street offices. It was, he admits, an invaluable training period for him, and through Elton he got to know Rod Stewart and manager Billy Gaff very well.

When Gaff decided to start his own label, Riva Records, he asked Farrow to join him.
GIVE ME THE VINYL I'LL MAKE IT FINAL

WELL DONE GARY WE'RE PROUD OF YOU
Phil Fearon & Galaxy

THANKS FOR ALL YOUR HELP
Barclay James Harvest

A MAN OF FEW WORDS THANK YOU VERY MUCH
Jiminy The Hoover

WITTY, HUMOROUS, YOUNG, DEDICATED, INSPIRED, INGENIOUS, TENACIOUS, FRIENDLY, LIKABLE, ORIGINAL, PLUGGER
Rocky Sharpe & the Replays

AN OLD TIMER ALREADY HERE'S TO THEgetNext TEN
Love, Pip Williams

WE CAN HONESTLY SAY "NEVER BEFORE HAS SO LITTLE BEEN GIVEN BY ONE SO BIG"
Naj, Bolo, Duck

KEEP IN TOUCH WITH YOURSELF
Lindsay Brown

Gorgeous
A morous
R avishing
Y uk!
Best Wishes
David Walker

THE HANDLE GROUP OF COMPANIES
1, Derby Street, Mayfair, London W1Y 7HD
Telephone: 01-493 9637, Telex: 892756 (Handle G)
Congratulations Gary, on the First 10 years

Let's hope the next 10's are as successful as they've been for me.

best wishes from

Dave Most

MOST MUSIC/RONDOR

THE VOID 1985...
AND FROM THE DARKNESS THERE WAS LIGHT...

THE FARROW SMILED...
FUNKMEISTER FADED FROM THE TURNTABLE

HE LOOKED AT THEM...
THEY KNEW WHAT MUST HAPPEN NEXT...

AS 1985 DAWNED
‘WAR DANCE’ BATTLED ON

FARROW THE NEXT 10 YEARS

Ryker
There was a young fellow called Farrow,  
Who's ambition was decidedly narrow,  
Until Elton John,  
Said 'Come on my son',  
'You must give up this idea about Harrow!'  

For a time he was perfectly happy,  
Elton dressed him right dandy and snappy,  
He went to the Beeb,  
And learned how to plead,  
And they told him what's good and what's crappy.  

Then he found a new gaffer called Billy,  
Who said 'What Elt pays you is silly',  
'Come work for me'  
'TTl increase your fee,  
And I promise I won't touch your '  
Farrow built him a strange reputation.  
As he solicited from station to station.  
He'd never say 'please',  
But found it a wheeze,  
Winding up the PD's around the nation.  

1st working for Elton then toiling for Rod,  
He felt one more rung he'd be working for God.  
He'd wheel and he'd deal,  
Borrow and steal,  
As long as it charted he'd nay give a sod!  

His name fell on ears down in Manchester Square,  
EMI asked him if he'd come sell their wares,  
Included in this,  
He noted with bliss,  
Was a label called Rak in whom he'd like shares!  

Now suddenly he was working for Mick,  
A boss with a whopping big stick,  
He worked Gary hard,  
Days off were now barred,  
And he learned every trick very quick.  

Then along came a Chap with a Chin,  
Who thought their own label would win,  
Gary was bought,  
And management taught,  
Behind the cigar he did grin.  

Now many years later our man's really made,  
He only works acts who are top of the grade,  
But if you look back,  
You'll see that's his knack,  
And why he leaves others back there in the shade.  

He's known as a toff and never a lardy,  
He worked Frankie & Wham but missed out on Sade,  
This rhyme took some doing,  
But he knows what's brewing,  
It's lunch, White Elephant, Friday.  

With thanks for ten years of earache and laughs — Tony  
and Christine Prince and all at the Disco Mix Club.

"Your flat has been burgled, the wife has just found out  
about the girlfriend and an uninsured Lebanese has  
backed into your car" — Gary Farrow would not only see  
the funny side, he would get you to see it. A cloud in  
which Gary could not locate the silver lining has yet to be  
invented." — PAUL RUSSELL (CBS Records managing  
director) wanted me to hear. The tape  
that they played me was  
only half-finished, but even  
then I just knew that Relax  
against all the odds had to  
be a number one smash," he  
recalls. "I believe that it is  
the finest pop record of all  
time, whenever I hear it it  
still makes the hairs on the  
back of my neck stand up."  

He feels that record prom-  
ocation men should get more  
credit for their roles in break-  
ing a hit single. "I always try  
to work hand-in-hand with  
the record company market-  
ning people, sitting in on  
meetings and telling them  
what my requirements are.  
When you have a record that  
is about to break, then you  
need to 'do a lot of ducking  
and diving, to keep the whole  
thing going. You might have one producer or  
DJ who has been playing a  
single for several weeks and  
is on the point of dropping it  
from the programme sche-  
dules, just when it is crucial  
for that very single that it  
should continue to be play-  
ed."  

Another of Farrow's num-  
ber one successes was Rod  
Stewart's Sailing, which was  
featured heavily in the BBC  
TV Ark Royal series: "We  
knew it was going to be a hit,  
but it was a case of making it  
a smash rather than just an  
also-ran. We certainly suc-  
cceeded in that because the  
MORE OPPOSITE

"Gary is still regarded as the Peter Pan of the business —  
the only trouble is, he wanted to be Wendy, I only  
employed him because I thought his sister was called  
Mia." — COLIN BURN (Gary's former boss at EMI LDR)
GARY FARROW: HIT MAKER

Gary is a great character, one of the old school of record promoters, professional but interesting, who enjoys his work. In my final period with Radio One there weren’t too many of them left, unlike in the golden days when you had characters such as Dave Most. Gary is following in their tradition... although I wish he’d cut back on the Mr Awful jokes. He nearly had us thrown out of an Italian restaurant last time for telling them non-stop!” — NOEL EDMONDS

“Gary is not the usual kind of pop stars that he is associated with, but instead the England World Cup Squad during the Abbey Road recording session for their big hit, This Time. Gary (front row, far right) worked on the single’s promotion.

WE REFUSE TO PUT AN AD IN THIS PAPER FOR GARY FARROW.

Good Luck Mate!
Gary Farrow: Hit Maker

record was a number one hit in the August of 1975, and then well over 12 months later it was a hit all over again and went to number three in the charts."

It was an achievement that Gary repeated last year with Frankie Goes To Hollywood's Relax. The record had already been number one for several weeks, sold more than a million copies, and then slipped out of the Top 10, exhausting what most people thought was its natural chart life. Then to a lot of people's amazement the single soared back up again and reached number two second time around, only being kept off the top spot by the group's follow-up single, Two Tribes.

A typical day in the life of Gary Farrow, promotion man, begins at around 7am when he starts the drive from his home in Orpington, Kent, into town and to his office which is literally in the shadow of the Hilton Hotel. "I'm usually there by 8.45..."

Blondie scored three number ones with Farrow promotion.

Mud's Lonely This Christmas was another number one for Farrow.

SOME OF Gary's earliest record promotion successes were with Suzi Quatro when she was signed to Rak — he's pictured here with Suzi and her husband, musician Len Tuckey.

"RELAX"

Gary you can get it played on Radio 1
"HE'S JUST a brilliant promotion man — he's very selective in what he promotes, and that's why he is successful." — Nichola Martin (Bucks Fizz mentor).

PETER PRINCE (Motown International vice president): Gary Farrow? A great promotion man, a great character, and he's got the right mix between laughter and plugs.

ERROL BROWN (Hot Chocolate): You have to be special to last 70 years as a promotion man in the music business. Gary Farrow is one of the best in the country — and a very nice man.

STEVE WRIGHT: I've known Gary for eight or nine years and he is, without doubt, the cheekiest person I have met in my life. He is funny, and somehow the pressures of the music business don't seem to affect him. He reaches for the stars but keeps his feet on the ground. The best I can say about Gary is that I respect him as a professional, and I trust him as a friend.

ADAM FAITH: Gary Farrow is a very professional promotion man. I wish he'd been around when I was making records.

SIMON BATES: I first met quiet, shy, retiring Gary Farrow six years ago. In those days he wouldn't have said "boo" to a goose — I'm glad to say that if he saw a goose in 1985 he'd be flogging it.

JONATHAN KING: I was Gary's first megastar and I'm still the biggest he knows. But the only difference is he is now the biggest promotion man I know, and looking at him you'll see what I mean.

NEIL FERRIS (Ferret Plugging Company): He's good for a laugh and he has amazing taste in cars and clothes . . . can I also mention the new Howard Jones and Spandau Ballet singles?

MICKIE MOST: Congratulations Gary — here's to your next 10 years in the business.

CONTINUED PAGE 11
Dear Gary,

Congratulations on TEN great years

I hope I can be part of the next ten.

Lots of love

Mike
and I rarely get home before 10pm any evening. I listen to tapes of singles I've been asked to work on during the journey and like to be in the office early so that I can check the post and telex machine, and get some paperwork done, before the general activities of the day start. Most mornings I'm round at Broadcasting House by 10am."

He usually spends at least a couple of hours at the Beeb, during which time he can have seen more than a dozen radio producers, juggling their memories about certain records and letting them have additional information such as sales figures. Anything that will convince them to stick with a record that could be on the point of breaking.

"I think that the PR representation at Radio One is very important, and it is good to build up firm friendships — I'm on the phone most days with Steve Wright and Simon Bates for gossip, and I recently came back from a few days at Noel Edmonds' home," he says. "In a world that can be very cut-throat, Gary is not above showing admiration for some of his fellow promotion men. "If I was to be compared with anybody then I'd like it to be with David Bridger who was the promotion guy at Bell Records back in the Seventies, when they had that incredible run of success with names like the Bay City Rollers, Gary Glitter, David Cassidy and the Partridge Family."

"I also have a lot of admiration for Dave Most, and I certainly learned a lot from him in the early days when we worked alongside each other at Rak. It is a competitive business that we're in, but every promotion man should have his own identity and way of working, and that is why people like Dave Most and myself have succeeded."

There are several other people outside of his own field of work that Gary also admires: "Dick Leahy and David Betteridge are two in particular because they are music men and they do..."

MORE PAGE 13

Inflation strikes!

GARY FARROW recalls how he was frequently chastised by his then-boss Colin Burn at EMI Records' licensed repertoire division about his weekly expenses.

"Every week he would tell me that I was spending too much — and every time he would remind me of when he took Cliff Richard out for a three-course meal in 1959 — and the total bill came to just 2/6d!"

ROD STEWART: Do Ya Think I'm Sexy wasn't written for him.

DAVID CASSIDY: Gary, has it really been 10 years? You can thank your tailor that you're still around. God bless.

TREVOR HORN and JILL SINCLAIR: We love him.

DAVID BETTERIDGE: More chat than Wogan.

ELTON JOHN: She always thought that she was the best.

ROB JONES (Sky Channel Cable TV): This is the man who put copies of The Knack's My Sharona in the hymn sheets at my wedding.

TONY TOON: When Gary Farrow is around, even I take a back seat.

BILLY GAFF: I've always liked Gary, even though at times it seems like verbal diarrhoea.

TOM ROBINSON: He always calls me Lord Lucan because he can never find me. I do wish sometimes I could never find him.

"GARY FARROW is one of the nicest Chelsea supporters it has been my pleasure to meet." — Paul Conroy (WEA Records sales and marketing director).

Congratulations Gary,

on the first 10 years of being the worst Promotions man.

Let's hope the next 10 years shows a marked improvement — or you could be part of the M25.

From STEVE LEVINE, JULIAN LINDSAY and KAREN GROVES

at

Do not Erase Productions Ltd
CONGRATULATIONS
GARY
FROM
JOHN, IAN
AND ALL
AT
TBA

SO FARROW
SO GOOD

Here’s to
another 10
RECORD
BREAKING
years Gary

SO FARROW
SO GOOD

Here’s to
another 10
RECORD
BREAKING
years Gary

GLO PRODUCTS
It was during this time that Gary Farrow worked closely with programme controller Tony Prince in 1978, and continues to do so today. One of his career highlights to date — receiving his Radio Luxembourg promotion man of the year award from programme controller Tony Prince in 1978.

CONTINUED OVER

TONY POPE AND
FRANKIE GOES TO HOLLYWOOD

Frankie say:

"Keep going!"
From:

Darryl Hall, John Oates, Tommy Mottola, Randy Hoffman and CHAMPION ENTERTAINMENT

Congratulations on the BIG TEN

bother to go out at night and see bands and artists working. They have worked their way from the bottom to the top, and are still very much operating in the business."

David Walker of Handle Artists Management (with whom incidentally Gary shares an office in Derby Street) is another music business person he respects, "because he understands the industry, and runs Handle like a tight ship, and nothing is ever too much trouble for him". And Simon Napier Bell and Jazz Summers, who manage Wham! "Because they have handled the duo so brilliantly. I've worked on all Wham!'s number one hits singles of the last year, and Simon and Jay just let me get on with the job without interference. They trusted me — and there was no way I was going to let them down."

For the future, Gary is content to remain one of the pop business' top promotion men. "I'm having a good time doing what I'm doing, and maybe at some point in the future I may move into management or even start a record label, but at the moment I'm happy to continue doing what I know best. I do get approaches from up-and-coming bands who are looking for management, but so far none of them have really taken my fancy. When the time comes, then maybe record promotion will take a back seat."

What are his secrets for being a good promotion man? "None really, but you have to be able to get on with all manner of people, and socialise outside of normal work hours, and just generally get your message over. It is also important to be involved with a record from the very beginning rather than just come in in the later stages."

He adds: "Records will always sell because whatever the circumstances, the British public like their entertainment, and will make many sacrifices rather than forgo their music. It is a great business that we are all in — and it has got a great future."

Gary has firm views on various aspects of the music industry's various promotional outlets. He supports pirate radio: "I believe in free enterprise, and they're filling a gap no one else is catering for. Laser in particular is doing a great job," and is a regular visitor to all the top TV pop shows. He also keeps a close eye on the promotional video world.

"I worked on Queen's Bohemian Rhapsody single, and that was the first record that invited a video. In fact, for some reason, the band couldn't do Top Of The Pops which is how the video came to be made, and it has of course become recognised as a landmark video in the music industry."

"Mind you I don't feel that it is essential for a record's chart success that there should always be an accompanying video — look at Jim Diamond's recent number one hit, I Should Have Known Better. There you had someone with no "image" and no video, but it was a great song, a great recording and deserved to be as big as it was. And Wham! never made a promotional video for Freedom, and that went to number one as well."

Gary Farrow admits that he is a complete workaholic. "When I do get away for a holiday, I soon find I'm itching to get back to the music scene — this business is so addictive that you get withdrawal symptoms. I like success a lot, not for any reasons of ego, but because it is in me and that's the way it is. I know I've got a lot of confidence, but there's a difference between confidence and arrogance — even though it can be a very thin dividing line."

Gary Farrow

GARY FARROW SUPPLEMENT

MCA RECORDS

Queen — Bohemian Rhapsody was a Farrow-assisted hit, with a landmark video.
IN 1978 while working in radio promotion at EMI Records' licensed repertoire division, Gary Farrow organised a Top Of The Pops 15th birthday party for everyone involved in the programme. Among the familiar (and more youthful) faces: Jimmy Savile, Mike Reid, producers Johnny Stewart, Robin Nash and Brian Whitehouse, and Peter Powell and Dave Lee Travis.

Dear Gary,

Hope the next ten years will be as successful as the last ten years.

Best wishes for the future . . .
ALL MY CONGRATULATIONS
FOR 10 YEARS HARD LABOUR
TO
GARY FARROW
ALIAS
MOTORMOUTH
(DON'T RUN OUT OF PETROL!)
BEST WISHES FOR THE FUTURE
NICKY CHINN
THE CHART SINGLE

I CAN'T LIVE WITHOUT YOUR LOVE

ON 7" (A4936) & EXTENDED 12" (TX4936)

CATCH THEM ON TOUR WITH MEATLOAF

SINGLE SINGLES

1. (7) 1999/LITTLE RED CORVETTE, Prince
2. (5) I WANT TO KNOW WHAT LOVE IS, Foreigner
3. (6) SHOUT, Tears For Fears
4. (20) LOVE & PRIDE, King
5. (3) STEP OFF, Grandmaster Melle Mel & The Furious Five
6. (8) SAY YEAH, The Limit
7. (1) EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!
8. (10) FRIENDS, Amii Stewart
9. (14) SINCE YESTERDAY, Strawberry Switchblade
10. (16) SOLID, Ashford & Simpson
11. (11) YAH MO B THERE, James Ingram/Michael McDonald
12. (2) POLICE OFFICER, Smiley Culture
13. (4) LIKE A VIRGIN, Madonna
14. (12) THIS IS MY NIGHT, Chaka Khan
15. (13) CAN I CASHMERE
16. (8) DO THEY KNOW 'TIL IT'S CHRISTMAS?, Band Aid
17. (22) CLOSE-UP, Art Of Noise
18. (24) JUST A SHADOW, Big Country
19. (34) I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson
20. (26) THANK YOU MY LOVE, Imagination

22. (37) WORLD DESTRUCTION, Time Zone
23. (17) THE POWER OF LOVE, Frankie Goes To Hollywood
24. (25) SEXOMATIC, Bar-Kays
25. (23) LOVERIDE, Nance
26. (18) EVERYTHING MUST CHANGE, Paul Young
27. (New) DANCING IN THE DARK, Bruce Springsteen
28. (29) LOVEBOY, Billy Ocean
29. (27) YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive
30. (21) 20/20, George Benson
31. (New) NIGHTSHIFT, Commodores
32. (New) WE BELONG, Pat Benatar
33. (19) IT AIN'T NECESSARILY SO, Bronski Beat
34. (New) PERFECT STRANGERS, Deep Purple
35. (38) ANYTHING?, Direct Drive
36. (30) NEUTRON DANCE, Pointer Sisters
37. (New) RUN TO YOU, Bryan Adams
38. (28) FRESH, Kool & The Gang
39. (36) CONTAGIOUS, Whispers
40. (New) IN THE EVENING, Sheryl Lee Ralph

Week-ending 26 January, 1985

NEW 7" SINGLE

GET KNOTTED!

Available now in special picture sleeve.

FASCINATING AIDA

New 7" single
HULA: Murmur, Red Rhino Records. RED LP 53. The press release accompanying Murmur warns that uses of adjectives such as "intense," "unraveling," "pulsating," and in reviews of the album is "corny." But the insuality and feeling that such adjectives are precisely those that apply (many synonymous ones are used in the sleeve notes). The work that is "unraveled" — it is — and is already lodged in the indie chart to prove it. Does not contain successful Fever Car single.

DOODOO GURLS: Stonorama. Romeo Records. FEND 23. A collection of tracks from a band that was formed during Australia's band boom. The band sounds like an American sound. Sometimes fairly straight rock, sometimes more than hummable — and sometimes more like the "filtered" particular brand of trash rock. The Hoodoo Gurus have been tipped by the NME and Melody Maker as one of the bands to watch this year.

VARIUS: Don't Let The Hope Close Down. Hope Springs. HOPE 1. Distribution: Big Beat. Seven tracks from 17 of the new generation of pub-rockers. Royalists go towards trying to sound like the Rolling Stones; the Sex Pistols range from those who've outgrown the genre (Screaming Blue Messiahs) to those who've run out of energy (Minkie Five-One). Of the rest, just The Rats and The Victors, The Milkshakes and The Vultures, but all are known names. Likely to be a very good indie seller, with a way in which the work is not unlike the tracks otherwise available.

DIZ WATSON: Rumblerabo: Ace Records. CRH 124. Producer: Charlie Stoffel. R&B from "one of the rockiest piano players in the business." Diz (of The Down Home) plans material by Professor Longhair, Fats Domino and others, among the odd original.

VARIUS: Play Another Before You Go. Topic Records. TM 178. A collection of tracks from a band that was formed during the punk explosion. The band is known for its originality in sound and its stay-at-home attitude. The work features artists such as Charles Mingus, Chas and Dave etc, but in conforming to the "new" image of the band. The tunes that run through even wider audience than the good in.


CANOLDR MALE CHOIR: We Raise Our Voices High. Gransmere Records. GRP 3. Producer: Bob Barratt. Distribution: EMI. The choir of ex-patriciates Welshmen living in the Midlands plus some natives of that region gives a good account of a mixed selection of songs ranging from Welsh Lamb to I Won't Come and My Love Is Like A Red Rose. Through memory to present day songs by Ken, a song by Elvis and Jimmy's Prayer From Under Milk Wood. The choir, of course, are an attractive quality to the LP, which will sell to anyone with an interest in Welsh music and full-throated singing in tune and key.

GREAT BRITISH DANCE BANDS: Play The Story Of My Life. EMI World Records EG 260441. Producer: Stephen Chapple. Distribution: EMI. Re-released from the EMI vaults, these 16 tracks are wonderfully researched and documented with a troop of the band's own Kron's unrivaled output of classic popular songs. The material has been specifically and issued now to commemorate the centenary of the band were involved. This box includes: Jay Hyton, Carroll Gibbons, Sue Thompson, Hank Wood. The album is shaped to direct a distinctive quality to the LP, which will sell to anyone with interest in Welsh music and full-throated singing in tune and key.

ANTONIO CARLOS JOBIM: Sound PS 804. "Girls" is a typical example of the style of music that is devoid of the verve and per- formance of the real thing.

SENEGALIEN TAURU KUNDA: Current are currently recording their second LP, which is where he is produced by Celluloid house producer/ creative director Bill Larkin. Material is designed to improve the current charting World Destruction by Time Zone featuring Afrika Bambaataa and John Lydon on stage in the flip. The album is to be released at the end of February. Tauer Kunda, whose live double album, Live: Paris-Ziguinchor has been one of the top selling albums in France for the past eight months, will be appearing at the opening Gala at Midem on January 27.
RIKKI PATRICK: Clear The Way

Another competent single from this Scottish band with melodic vocals over a rather distant harmonies. His soul tinged R&B backing and half spoken vocals over warm melodic sax produces a very clever example of US orientated rock that, sadly, is unlikely to pick up ever over here.

YOU'VE GOT FOETUS ON YOUR BREATH: Wash It All Off (Self Immolation/Some bizarre WOMBFGH 812), Cartel/Rough Trade). The bizarre Jim Thrillwell has produced yet another de mented slice of mayhem. A crashing beat, metallic percussion and pulsing bass gives it a wild dance track livened up with plenty of weird and wonderful effects.

TORMACHSON: Ode To Billy Joe (R.S. IRS(X) 117, CBS). A strong synth orientated version of the old Bobbie Gentry song taken from their critically acclaimed LP Wish Thing. With its beautiful, haunting vocal covering swirling synth and rolling drums it produces not only an atmosphere but also a slightly unnerving condition with an excellent production.

SASSS: I Didn't Mean It At All (10 TEN 39, EMI). This Liverpool band have a healthy reputation after three indie singles and a European hit and this smooth ballad featuring melodic backing and fine harmonies within a clean Brian Tench production should give them plenty of airplay and their first UK hit.

KILLING JOKE: A Love Like Blood (EG EGOX) 20, PolyGram). While retaining their characteristic formula employing heavy bass and ringing guitars to build a relentless, pounding beat, Killing joke singles seem to gain tamers with the more controlled, even melodic vocals giving a much more commercial sound. This bid for mass acceptance could alienate their true fans.

LATIN QUARTER: Toulouse (Rockin' Horse RHT) 101, CBS). An intriguing, well arranged number with enchanting vocal and a lively swaying backing which gives a crisp dramatic single. Could do surprisingly well.

COOK DA BOOKS: Golden Age (10 TEN 39, EMI). This Liverpool band have a healthy reputation after three indie singles and a European hit and this smooth ballad featuring melodic backing and fine harmonies within a clean Brian Tench production should give them plenty of airplay and their first UK hit.

KILLING JOKE: A Love Like Blood (EG EGOX) 20, PolyGram). While retaining their characteristic formula employing heavy bass and ringing guitars to build a relentless, pounding beat, Killing joke singles seem to gain tamers with the more controlled, even melodic vocals giving a much more commercial sound. This bid for mass acceptance could alienate their true fans.
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<td><strong>Top 30</strong></td>
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### TOP 100 SINGLES

**January 3-December 29, 1984**

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<td>Band Aid</td>
<td>Mercury/Phonogram FEED 1 (F)</td>
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<td>Stevie Wonder</td>
<td>Motown TMD 1349 (R)</td>
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<td>3. <strong>RELAX</strong></td>
<td>Frankie Goes To Hollywood</td>
<td>ZTT/Island ZTAS 1 (F)</td>
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<td>4. <strong>TWO TRIBES</strong></td>
<td>Frankie Goes To Hollywood</td>
<td>ZTT/Island ZTAS 3 (F)</td>
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<td>5. <strong>CARELESS WHISPER</strong></td>
<td>George Michael</td>
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<td>6. <strong>EVERYTHING SHE WANTS (REMEMBER LAST CHRISTMAS)</strong></td>
<td>Lionel Richie</td>
<td>Motown TMD 1330 (R)</td>
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<td>7. <strong>HELLO</strong></td>
<td>Black Lace</td>
<td>Flair FLA 107 (F)</td>
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<td>8. <strong>GHOSTBUSTERS</strong></td>
<td>Ray Parker Jr.</td>
<td>Arista ARIST 580 (F)</td>
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<td>9. <strong>FREEDOM</strong></td>
<td>Wham!</td>
<td>Epic A4743 (C)</td>
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<td>10. <strong>MONEY FOR NOTHIN' (I WANT YOUR LOVE)</strong></td>
<td>New Model</td>
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<td>11. <strong>I FEEL FOR YOU</strong></td>
<td>Chaka Khan</td>
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<td>12. <strong>WE ALL STAND TOGETHER</strong></td>
<td>Paul McCartney &amp; The Frog Chorus</td>
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<td>13. <strong>RED BALLOONS</strong></td>
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<td>16. <strong>MAKE ME UPS</strong></td>
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<td>17. <strong>MADE IN JAPAN</strong></td>
<td>Front 242</td>
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<td>18. <strong>TIME AFTER TIME</strong></td>
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<td>19. <strong>CROSS MY HEART</strong></td>
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<td>Giorgio Moroder &amp; Philip Oakey</td>
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<td>22. <strong>DOCTOR DOCTOR</strong></td>
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<td>23. <strong>SELF CONTROL</strong></td>
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<td>24. <strong>THE WAR SONG</strong></td>
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<td>25. <strong>GIRLS JUST WANT TO HAVE FUN</strong></td>
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<td>30. <strong>NO MORE LONELY NIGHTS</strong></td>
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<td>31. <strong>I DONT WANT TO BE A HERO</strong></td>
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<td>32. <strong>WORLD IN MY HANDS</strong></td>
<td>Bob Marley &amp; The Wailers</td>
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<td>33. <strong>REWIND</strong></td>
<td>Bananarama</td>
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<td>34. <strong>100 YEARS OLD</strong></td>
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<td>36. <strong>WHEN THE SONG IS OVER</strong></td>
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**MUSIC WEEK JANUARY 26 1985**

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**This New Entry**

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**NEW**

- Sales increase over previous week

- Sales increase 50% or more over previous week

**RE-ENTRY**

- Sales increase over previous week

- Sales increase 50% or more over previous week

**NEW ENTRY**

- Sales increase over previous week

- Sales increase 50% or more over previous week

**RE-ENTRY**

- Sales increase over previous week

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**NEW ENTRY**

- Sales increase over previous week

- Sales increase 50% or more over previous week

**RE-ENTRY**

- Sales increase over previous week

- Sales increase 50% or more over previous week
MAN JUMPING Jumpcut

"Brimming with highly skilled musicianship yet far too alive to be tagged "Jazz.""
TONY MITCHELL - Sounds

"Man Jumping merges the exciting alchemy of systems music with the warmth and passion of dance music." JOHN GILL - Time Out

"The best experimental instrumental album of the year." ROBIN DENSELOW - The Guardian

Pick of the year '84 - ANTHONY DENSELOW - Observer
Top ten album of '84 - RICHARD WILLIAMS - Times

The First Jump
JC 5

BILL NELSON Trial By Intimacy

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Music Week is the only business magazine in the UK serving the UK record and music publishing industries. Its lively news pages cover every element of the business including regular special sections on recording studios, music videos, compact discs and independent labels. We also hold exclusive publication rights to the official UK charts compiled by Gallup.
**Music Week JAY**

**Royal Sovereign House, 40 Beresford Street, London SE18 6BQ**

Jeanne Henderson, Subscription Department.

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**Bullets 41-100**

1. **AIRPLAY AND SALES GAINS.**
   - Chart Courtesy: Giacomo January 26, 1985

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**Music Week JANUARY 26, 1985**

- We Cover Your Eyes
- See New
- Star Signs
- New Releases
- Single Releases
- All My Revolutionary Friends Are Coming Over Tonight

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**Top 10**

1. LIKE A VIRGIN
2. I WANT TO KNOW
3. YOU'RE THE ONE
4. EASY LOVER
5. CARELESS W.
6. I NEED A JO
7. RUN TO YOU
8. THE BOYS OF
9. LOVERBOY
10. I WOULD DIE

---

**Grandmaster Flash**

- Sign of the Times

---

**Jad Yis Cello**

- Dance Invitations

---

**Eminence**

- Gimmie Love

---

**New Jersey Mass Choir**

- I Want To Know What Love Is

---

**Kaskade**

- Take The Right Way

---

**Eminence**

- Gimmie Love

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**New Jersey Mass Choir**

- I Want To Know What Love Is

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**Kaskade**

- Take The Right Way

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**Previously listed in alternative format**

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**Editorial Note**

- Music Wee...
### TOP 100 ALBUMS

**January 3-December 29, 1984**

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HEAVY METAL has been consistently branded as the dinosaur of the music industry but the market for hard rock records continues to gather strength.

The independents in the field report a healthy growth in sales although they point out that the strongest demand comes from the Continent and the US. David Wood, managing director of Rough Trade, says: "Over-all the market is very healthy but perhaps one of the weakest areas in the UK. If we had to rely on sales in this country alone then it would be a struggle."

Music for Nations A&R director Martin Hooker adds: "We are finding things fairly good but for every record we sell in the UK we sell 10 in Europe."

The companies are agreed, though, that the outlook for HM is bright. "The market is expanding," says Hooker. "It's one of those forms of music that has never been out of fashion. It's been popular for 10 or 20 years and it's still popular now. We've charted six acts in eight months including Waysted, Twelfth Night, W.A.S.P. and Metallica."

Staggering

Rock music now is more popular than it has ever been with British groups dominating the charts. That's a huge market. "The market is expanding," says Hooker. "It's one of those forms of music that has never been out of fashion. It's been popular for 10 or 20 years and it's still popular now. We've charted six acts in eight months including Waysted, Twelfth Night, W.A.S.P. and Metallica."

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MANU DIBANGO. Taking up
where Dibango’s 1984 Celluloid
floor scorcher ‘Abele Dance’ took
off, this latest album — produced
by Bill Laswell/Material — sets the
saxman’s blistering makossa
music in an explosion of new-funk
dancefloor abandon. Featuring
Herbie Hancock, Bernie Worrell
and Alyh Dieng.

FELA ANIKULAPO-KUTI
‘ARMY ARRANGEMENT’. The
first album from the Nigerian
artist. Last year you had Bonnie
徑he’s a heavy metal
artist. The strength of heavy met-
all lies in its diversity. There’s a
wide range of what is possible.

PRODUCTION

MUSIC WEEK JANUARY 26 1985
A NEW independent label with big ideas has been launched by Terry McLellan and PR person Chris Carr, as an extension of their partnership in Stillgrove music publishing.

Arcadia Records only came together in November, but already McLellan's eyes are firmly set on success, initially via the highly commercial sound of The Impossible Dreamers. "I want a hit single with that band, they're the type of group. Number One in the independent chart doesn't mean anything," he says. But Arcadia is not just another indie with designs on being a major. They know the advantage of allowing artists time to develop. To that end they released a single from Dave Ball, his first since leaving Soft Cell, with his new group Other People. "I wanted artists time to develop. To that end they released a single from Dave Ball, his first since leaving Soft Cell, with his new group Other People."

Arcadia also encompasses Psychic TV's Temple Records, which has further emphasised the label's playful nature, by such antics as releasing PTV's most recent album at 11.00 on New Year's Day, and deleting it at noon the same day. All 999 copies of the picture disc were sold despite the high dealer price of £50.

More PTV product will be out shortly, including a "proper record" to be on Arcadia itself and features some accessible and commercial items according to McLellan the label will be languishing in comfortable obscurity, McGee is in the process of putting together a new band. "This is an unprecedented evolutionary band. The Jesus & Mary Chain are the unhealthy drift towards producers being the most important people in a record's genesis. The label has its plans set out until April, including an Arcadia compilation in the first week of March, more work from Other People, and "a lot of exciting deals. There is a professionalism about the set up that suggests its profile is not going to remain low."

CREATION RECORDS was formed a little over a year ago by 24-year-old Scot Alan McGee to give an outlet to the artists he considered were "brilliant", but no-one else seemed to be interested in signing.

Twelve singles, three LPs and a few edifying reviews later, people are beginning to sit up and take notice.

"Creation is the best label around. We're the only label producing consistently good records. Our groups are untempered with - when you buy a Creation record you get the whole band," says McGee. The label aims to put the emphasis on the complete sound, in direct response to what they see as the unhealthy drift towards producers being the most important people in a record's genesis. "The label will be languishing in comfortable obscurity," McGee is in the process of putting together a new band. "This is an unprecedented evolutionary band. The Jesus & Mary Chain are the unhealthy drift towards producers being the most important people in a record's genesis."

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We are Europe's leading distributor of rare rock reissues from the 60s and 70s specialising in the Line, Eva and Demon/Edsel catalogues.

We also have a large stock of mainstream rock imports from all over the globe featuring the best collectors' rock music from the early 60s.

We welcome the opportunity to meet both distributors and record companies. Please let us know if you would like to make an appointment. We are the distributors for Creation Records, and distribute the entire Creation back catalogue.

Alway's project he does not see his links with the WEA distri- bution channel so that in 10 years time people are not going to be able to sell more records this year. "Indies should start thinking about the second single from the Shockhead Peters - The Kissing Of Gods, their debut LP - Not Born Beautiful, a new single from The Klonax 5 - How Can We Possibly Hear This Next Single? a new LP from El's aim to mystify, but also entertain. Independent records aren't selling because all the charm has gone out of them. Groups should be working with in anarchy and pop, like Wire, The Monochrome Set and Subway Sect did just after punk."

Whether El will succeed in making some money on his records is a matter of debate. "El is very much in the process of putting together a new band. "This is an unprecedented evolutionary band. The Jesus & Mary Chain are the unhealthy drift towards producers being the most important people in a record's genesis."

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"The label has its plans set out until April, including an Arcadia compilation in the first week of March, more work from Other People, and "a lot of exciting deals. There is a professionalism about the set up that suggests its profile is not going to remain low."

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THE PROBLEMS caused by Pinnacle's receivership and 4AD's appearance have left Ivo Watts-Russell, head of 4AD — one of the most successful indies — confused but confident about his label's relationship with the independent network.

Previously Pinnacle and the Cartel had jointly distributed 4AD with the label switching exclusively to the latter when the troubles began. But despite Watts-Russell's confidence in the Cartel, his decision was not made without a degree of trepidation.

"Any label that has dual distribution, whether it's Mute using Spartan and the Cartel, or Factory with Pinnacle and the Cartel, will not deny that there are financial benefits in not putting all your eggs in one basket. We found that if Pinnacle were having bad time then usually the Cartel were doing okay, and vice versa, so one way or another there was always a guarantee of some money from somewhere."

"But" he adds, a lot of people, myself included, would like to see the Cartel as the strongest independent distributor, because that was where the ideals came from originally. And it would be good to think that 4AD could contribute to its efficiency. So I think to a certain extent were seen as a guinea pig by some of the other labels.

"There are problems to joint distribution. Ridiculous games go on among the retailers, with distributors saying that they've been given a deal on a record in order to get a better one from the other distributor. So you get them under-cutting each other, when it was the shops that started the deal, which is ridiculous."

Watts-Russell has considered and dismissed the idea of going through a major, saying that ultimately it would stunt the growth of the label.

"It wouldn't harm The Cocteau Twins — they would sell around the same number of records but probably get higher chart placings — but other groups, like say Dead Can Dance, would sell fewer records and lose the exposure of the independent chart. And ultimately selling records is more important than chart placings."

**Happy**

If 4AD is to sell enough records in 1989 to see it into the Top 20 then it will be without making any concessions: "The Cocteau Twins could get in if they sat down and wrote something specially on the radio, but I'd prefer it if the records sold anyway so that they would have to play them."

While selling records can be frustrating, Watts-Russell is very happy with even the most basic sales levels: "Out of everything we've released in the last five years only two records have sold under 5,000, and only a couple more.

THE COCTEAU TWINS: 4AD's top act. without concessions.

have sold under 10,000 in accumulative sales.

The label is currently busy planning a number of releases due for next month, including a new Cocteau Twins EP; a Wolfgang Press single, produced by Robin Scott; something from Dif Juz, featuring Lee "Scratch" Perry in an as yet unknown capacity; the final emergence of the Colourbox double album, and an LP single from the label's first signing for two years, a Dutch band called Clan Of Xymox.

Press, D B and Landslide, the three Atlanta, Georgia labels collectively known as Compendium, are to make their product available in the UK. All three labels have achieved critical acclaim in the US press with 10,000 Maniacs to the wild jazz of The Microscopic Septet.

Dyer and Brian Leefe will be at Midem (Cannes Palace Hotel), looking for licensing deals for Compendium releases from Love Tractor, Jody Harris, Kevin Dunne, Face Of Concern and Microscopic Septet.

US music growing all the time, we felt it was natural to make available in the UK some of the best of independent American music, from the nouveau folk of 10,000 Maniacs to the wild jazz of The Microscopic Septet.

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New era of innovation dawning

Indies break contemporary classics

BY NICHOLAS SOAMES

At the beginning of the year, the UK's music industry was marked by the first in a series of successes that are continuing to be celebrated. This year, the UK's independent sector has been the focus of attention, with the majors increasingly finding themselves on the back foot.

Perhaps the most significant development has been the rise of small companies, which are now capable of competing with the majors in the recording of main-stream classical music. This is particularly true of the UK's most successful independent, CRD, which has released a number of important new works.

In the past, the majors have tended to dominate the classical market, with their large-scale projects and the use of major artists. However, the independents have been able to produce more focused, compact works, often featuring smaller, more niche artists.

The result has been a marked increase in the number of small companies releasing records, with many of these companies specializing in contemporary and experimental music. This has led to a surge in the popularity of contemporary music, with the independents making up a growing proportion of the market.

In particular, the independents have been successful in recording and releasing works by contemporary composers, who are increasingly finding a ready audience for their music. This has led to a renaissance in the recording of contemporary music, with many new recordings being made by these small companies.

The success of the independents has been particularly evident in the recording of contemporary operas, which have not traditionally been well-received by the majors. However, the small companies have been able to produce engaging and dynamic performances, which have helped to bring contemporary opera to a wider audience.

The independents have also been successful in recording and releasing works by living composers, who are often overlooked by the majors. This has led to a surge in the popularity of contemporary classical music, with the independents making up a growing proportion of the market.

In conclusion, the independents have been able to break into the contemporary classical market, with their innovative recording strategies and willingness to take risks. This has led to a new era of innovation in the classical music industry, with the majors finding themselves increasingly marginalized.
A

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Week Ending 21/12/84

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| Band Aid     | "Do they Know it's Christmas" | Phonogram | Chris Briggs | VACANT (to be announced) Tony Powell Marketing | Chris Prote (Photogram) 01-491 4600 | FEED 1 | POL | Sam Studios (West) | Paul Morley | Jill Sinclair | 01-229 | 1229 | MIDGE URE: The record that will probably be Britain’s all-time No. 1 single, was produced by the leading light of Ultravox. With Bob Geldof. Urc also wrote the song and organised the famous recording session. Midge’s other hit credits include the first two Visage Albums. Ultravox self-produced their last LP “Lament” and their recent top twenty single, “Love’s Great Adventure” CONTACT: Bcmi Kilmanin, Chrysalis Records Ltd. 12 Stratford Place, London W1. 01-408 2355. or MANAGEMENT- Chris Morrison, CMO. 01-789 7981.

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Compiled from 13 national charts by Trio-Radio, Alkmaar, Holland.

— indicates re-entry

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JEROME DAVID KERN, born on January 27, 1885, is generally regarded as the father of the American musical theatre. Indeed, leaving Berlin, one of his contemporaries, was once asked how best to describe the American musical theatre, and replied: “In just two words — Jerome Kern.”

Kern, born in New York City with a mother of Czech descent and a father from Germany, grew up to make a career of writing for the musical stage before he completed high school in Newark, New Jersey. His first songs and shows for amateur productions were written in his teens.

He obtained a thorough musical grounding with studies at the New York College of Music and the Heidelberg Conservatoire in Germany. Kern’s first job was plugging songs for the Shapiro-Remick publishing house, during which time he contributed four songs to an imported English show, Mr. Wix of Wickham. His contributions earned him the attention of Harms Music chief Max Dreyfus, brother of Chappell supremo Louis Dreyfus, and Kern went to work at Harms, which published songs throughout his career. He also worked as a rehearsal pianist, bringing him close to the musical theatre environment which was his goal.

Kern is widely regarded as the significant link between the British and European musical plays and operettas which dominated the US stage at the turn of the century, and the birth and growth of America’s own stage musical character and tradition, which he pioneered.

When he began his career, the prominent stage composing names were Victor Herbert, Sigmund Romberg and Rudolf Friml, and the shows were largely Rutonian tinsel and candyfloss. It was Kern and his collaborators who brought a homegrown wit, sophistication and realism to the US musical stage, notably with his classic Show Boat in 1927. This made its own history by introducing no fewer than five standards: “If you are at all sensitive to music, Kern had to be your idol.”

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RICHARD RODGERS: “If you are at all sensitive to music, Kern had to be your idol.”

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Although Kern derived considerable benefit by being present at the transitional stage. Many shows imported from Europe contained songs which were too European for American consumption or just too mediocre, and these were replaced by “interpolations” by American writers. Kern excelled at this contributory work, beginning with unexpected change of key, a new four-measure thought is suddenly interpolated into the recapitulation section of the chorus ... the rhythm is changed from consecutive, quarter and half notes to triplets without warning. All of this provided continual interest to an exquisite melody, and it continues to catch and hold the ear to this day when well sung.”

In person, Kern was a quiet, unassuming man with the donnish air of a pipe-smoking university professor rather than the popular conception of the hit songwriter. He married an English woman in 1910, and the marriage was happy until his death in 1945.

ARTHUR SCHWARTZ: “Kern was the daddy of modern musical comedy.”

When the film Till The Clouds Roll By began shooting in 1943, its publicity proclaimed it to be “the mammoth musical of Jerome Kern’s dramatic life story”. Kern himself wryly observed: “Why, I’ve only had one wife, but the studio feels that I need more than one woman in my past, so they’ve stuck in as many as they liked.” The film nonetheless is a faithful monument to his outstanding shows in showcase performances by Judy Garland, Frank Sinatra, Lena Horne, Dinah Shore, June Allyson, Kathryn Grayson, Lucille Bremer and Tony Martin.

Kern was a pronunciouned anglophilie throughout his life, both personally and professionally. His wife was Eva Leale, daughter of a Walton-on-Thames publican, whom Kern met in 1909 when boating on the Thames with two friends. He saw Eva helping her father behind the bar one evening in The Swan, stayed till closing time, a victim of love at first sight, and began a highly proper and circumspect courtship by post, writing to both Eva and her father. The marriage took place at St. Mary’s Parish Church, Walton, in October 1910.

JOHNNY MERCER: “Working with Kern was the biggest challenge I ever faced. I was in awe of him — and his talents.”

The musicals which Kern wrote with two British collaborators, Guy Bolton and P G Wodehouse, were influential in transforming musical comedy from its 19th century never-never land image. Soon after the turn of the century, Kern was working in London for impresario Charles Frohman, penning interpolations for various productions. One of his insert songs was a song called Mr Chamberlain, with lyrics by Wodehouse, and

JEROME KERN ON SONGWRITING

"It’s a lot like trying to catch fish. You get a nibble, but you don’t know whether it’s a minnow or a marlin until you reel it in. You write 20 tunes to get two good ones.”
KERN'S CLASSICS

ALL THE THINGS YOU ARE
BILL
CAN I FORGET YOU?
CAN'T HELP LOVIN' DAT MAN
CAN'T HELP SINGING
DEARLY BELOVED
DON'T EVER LEAVE ME
A FINE ROMANCE
THE FOLKS WHO LIVE ON THE HILL
I WON'T DANCE
I'M OLD FASHIONED
IN LOVE IN VAIN
I'VE TOLD EV'RY LITTLE STAR
THE LAST TIME I SAW PARIS
LONG AGO (AND FAR AWAY)
LOOK FOR THE SILVER LINING
LOVELY TO LOOK AT
MAKE BELIEVE
THE NIGHT WAS MADE FOR LOVE
OL' MAN RIVER
PICK YOURSELF UP
SHE DIDN'T SAY YES
SMOKE GETS IN YOUR EYES
THE SONG IS YOU
THEY DIDN'T BELIEVE ME
TILL THE CLOUDS ROLL BY
THE TOUCH OF YOUR HAND
THE WAY YOU LOOK TONIGHT
WHO?
WHY DO I LOVE YOU?
WHY WAS I BORN?
YESTERDAYS
YOU ARE LOVE
YOU COULDN'T BE CUTER
from 1915 until 1925, Kern partnered Wodehouse and Bolton in a series of shows which included Very Good Eddie (1916) and Oh! Boy! (1917), both revived in the UK in recent years. Sally (1921) and Sunny (1925), which produced another Kern standard in Who. Kern surpassed all previous records during this decade as well by being represented in seven Broadway musicals during 1915, three of them complete scores, and producing five shows from his pen each in 1917 and 1918.

His collaboration with Oscar Hammerstein II yielded Show Boat, perhaps his most outstanding musical, in 1927, filmed in 1936 and 1951, and revived innumerable times on stage. In 1929, the Kern-Hammerstein partnership gave birth to Sweet Adeline, and in 1932 their Music In The Air contained two more immortal standards, The Song Is You and I've Told Ev'ry Little Star. They missed out with Very Warm For May on Broadway in 1939, but at least that show had another standard in the shape of All The Things You Are.

KERN HAMMING it up as the observer/gunner in a First World War plane. The pilot shading his eyes is Otto Harbach, who provided the lyrics for The Cat And The Fiddle and Roberta.

KERN THE grandfather, with his grandson Steven in the library of the Kern home.

Kern also worked with lyricist Otto Harbach to produce The Cat And The Fiddle (1931), which included She Didn't Say Yes and The Night Was Made For Love. Harbach's lyrics also graced Roberta (1933), featuring Smoke Gets In Your Eyes, The Touch Of Your Hand and Yesterdays. Hollywood was well aware of Kern's talent by then, for his third collaboration, in 1935 Hollywood version of Roberta

Charles Bideford and adding Can I Forget You and The Folks Who Live On The Hill to the popular song treasury. Hammerstein also collaborated with Kern for the song The Last Time I Saw Paris in Lady Be Good (1941), which won Kern his second Oscar.

Johnny Mercer, another brilliant lyricist, worked with Kern for the Fred Astaire-Rita Hayworth film You Were Never Lovelier (1942), which contained I'm Old Fashioned and Dearly Beloved, and Ira Gershwin was the collaborator for Cover Girl (1944), starring Hayworth with Gene Kelly and a newcomer called Phil Silvers. The film was enhanced by the beautiful song Long Ago And Far Away.

Kern's untimely end came when he collapsed in New York's Park Avenue in November 1945 during a visit for a revival of Show Boat. He was taken to a public ward of the Welfare Island hospital, which specialised in caring for drunks, delinquents and mental cases. The usually raucous atmosphere of the ward was stilled that night when his fellow patients learned who and how ill he was. The nurse in charge worked a double shift to take care of him, saying Kern had given so much pleasure to her and the world that she thought she would like to give something to him.

He died on November 11 in a private hospital of a cerebral thrombosis. Oscar Hammerstein...
A year full of Kern music...

THE 100TH anniversary of the birth of Jerome Kern is being celebrated with numerous events, organised by Chappell Music with T B Harms, which published virtually all of Kern's music and is now a division of the Wink Music Group (USA).

President Reagan has proclaimed January 27, Kern's birthday, as National Jerome Kern Day, and is expected to attend a star-studded gala concert at Washington's Lincoln Centre that evening. The US Post Office has issued a commemorative stamp, and there will be many events centred on Kern's music in the US throughout the year.

In the UK, Channel Four is screening the 1936 production of Show Boat starring Paul Robeson on January 27, and there will be nine radio tributes to Kern that day and on January 28 on stations ranging from Brighton to Wales and Manchester. Arts critic Derek Jewell is presenting three one-hour specials on Kern and his music on Radio Two during February.

WITH FRED Astaire, who starred with Ginger Rogers in Kern's Roberta and Swingtime.

WITH PAUL Robeson and Oscar Hammerstein in Kern's library discussing I Still Suits Me, one of the songs from the memorable musical Show Boat.


MR & MRS Jerome Kern. His wife Eva was the daughter of a Walton-on-Thames publican.

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Can't Help Singing
Dancing Time
Dearly Beloved
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A Fine Romance
The Folks Who Live On The Hill
I Dream Too Much
I'm Old Fashioned
In Love In Vain
I've Told Ev'ry Little Star
I Won't Dance
Ka-Lu-A
The Last Time I Saw Paris
Long Ago And Far Away
Look For The Silver Lining

Lovely To Look At
Make Believe
The Night Was Made For Love
Of Man River
Pick Yourself Up
Remind Me
She Didn't Say Yes
Smoke Gets In Your Eyes
The Song Is You
Sure Thing
They Didn't Believe Me
Try To Forget
Two Little Bluebirds
Waltz In Swing Time
The Way You Look Tonight
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Why Do I Love You
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You Are Love
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JONATHAN PERKINS BELIEVE IN ME

NEW YORK New York, the solo project of Higson Terry Edwards, has its first, self-titled album on Ituma Records, distributed through Backs and the Cartel. Edwards recorded three demo tracks in late 1983 while The Higsons were taking a short break from live work and a single, Roger Wilson Said, was released soon afterwards. Since then, Edwards has been joined by Simon Chaterson from The Higsons, Steve Borowski and Dave Lloyd-Williams, and they recorded the LP last summer.

Ian’s fan Dafier says: “The music is a hybrid of R&B and jazz with the occasional jazzy throw in for good measure.”

Dafier has signed two other bands to the label, and is on the look-out for other new talent. Contact him at Ituma Records, 68 Peckover Road, Southpark Avenue, Norwich NR6 6SIA.

Powerstation steams ahead

YORK INDIEN Powerstation has a flurry of activity during February, including the release of 12-inch LPs from heavy metal bands Tokyo and MetalEyes, followed by the latter’s second album Going For Gold in March. MetalEyes have had several line-up changes of late and Kevin Nixon, Powerstation’s A&R director, says: “They’ve gone straight into the first division of heavy metal bands and come up with what is probably our strongest release so far.”

Nine Mile in top gear

NINE MILE DISTRIBUTION, part of the Cartel, is handling various new releases including The Meteors’ Live EP, the Ink Records compilation Beyond The Southern Cross, plus Various Metal Killers Volume 1, which includes tracks by Twisted Dixy, L.E.T., Diamond Head, and Volume 2 with Girlschool, Motorhead and Michael Schenker.

The company is also distributing Anne Clark’s re-release, The Window which is initially released in cassette form only. Another import, The Longest Day album by The Del Fuegos from Boston, is also released by Rough Trade. It was originally released on the US label in late 1982, then re-released in early 1984 on Rough Trade.

SUNGLASSES After Dark have their debut LP, Untamed Culture, out on Paraphernalia (24). Also from Anagram comes Vice Squad’s third LP, Shot Away, which includes the singles New Blood, You’ll Never Know and Teenage Rampage... LPs from Can and Joe Gibbs are being re-released by The Magnum Music Group on February 9, both with new covers and an extra track, Lonely Room, on the 12-inch. Plenty of major label interest in the band is rumoured, but why has it taken so long... New releases via Rough Trade this week are — on the singles front — Fought For You by Eddie & The Hot Rods (Waterfront), Crippled Creek by The Shift Skats (Doogee), Westbound No 9 by Flaming Ember (HDH), and La Peine by Les Calamaris (New Rose) for Warm, and the new promotional single "Let Me Be." The 12-inch, From The Sun also includes a previously unreleased track. Freight Train is another import, The Longest Day album by The Del Fuegos from Boston, is also released by Rough Trade. It was originally released on the US label in late 1982, then re-released in early 1984 on Rough Trade.

On the recently formed Indiscrète label, Nova and the Cartel, will have his debut single Storm In a Vain released in early February, which will be supported by radio and TV promotion. An Indiscrète sampler featuring various artists associated with the label, including Neale Jackson, Zoot and The Roots, will also be released in mid-March. Various artists associated with the label, including Neale Jackson, Zoot and The Roots, will also be released in mid-March.

Song prays for harmony

SOUTH EAST London reggae artist Roy Shirley releases For Everyone, his first single for some time, on his own indie label Shirley Records through Pinnacle. The song was recorded last year — during the GLC’s year of anti-racism — and has been financed by the London borough of Greenwich’s entertainment service, as part of the anti-racism campaign. A spokesman for Shirley said: “We are hoping that all schools, community centres and libraries in the London area will purchase a copy, and that it will help to promote the message of racial equality to all people nationwide.”

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Applications, including full personal and career details, should be sent to Veronica Spicer, Personnel Officer, PolyGram Record Operations Limited, 54 Maddox Street, London, W1, or telephone (01) 491 4660 for an application form. Closing date 30th January, 1985.

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