

SINGLES CHART 17-ALBUM CHART 24

# MUSIC WEEK

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## Govt rejects inquiry into PRS charges

A SUGGESTION that the government should investigate "the high charges made" by the Performing Right Society and the 12 per cent increase of 1983" was rebuffed by junior Trade Minister Alex Fletcher in a written Parliamentary answer last week.

Replying to a question by MP Dennis Skinner, Fletcher said: "The Performing Right Society has a range of different charges, each generally determined by separate negotiations between the Society and the relevant organisation representing a particular group of users of copyright music.

"Should a dispute arise in relation to the amount or terms of a charge, the Copyright Act 1956 provides the appropriate machinery for settlement in that the matter in dispute may be referred for arbitration to the Performing Right Tribunal. There is no provision for Government intervention or investigation."

## Toyah video row settled

A THREATENED legal dispute between video producers Millaney Grant Mallet Mulcahy and Safari Records over disputed rights to the Toyah! Toyah! Toyah! video released by K-tel was settled amicably last week.

The video, which features five tracks and runs for 20 minutes, is being backed with a massive TV advertising campaign, alongside the album of the same name (*Music Week*, February 11).

Further simultaneous record/video releases are expected from K-tel following the recent distribution deal with PolyGram.

## Everly Bros signed

BAARN: THE Everly Brothers have been signed to an exclusive recording contract on PolyGram Records in the US and Canada and Phonogram International for the rest of the world.

## Virgin cries 'foul' in controversy over top singles label award

# CBS triumphant in 1983 market shares

CBS ENDED 1983 in triumphant fashion, dominating the market share figures and completely overshadowing the performances of the other major companies. At this week's *Music Week* Awards luncheon at the Hilton Hotel in London, the company receives both coveted top market share awards — for 15.4 per cent of the singles market and 16.8 per cent of the albums market, well clear of EMI in second place with 9.9 per cent and 12.1 per cent respectively.

But the year was also significant for Virgin which overtook all the other companies to take second place behind CBS in the last quarter in both singles and albums — less than 2 per cent dividing the two companies in singles.

Even as *Music Week* went to press, only hours before the presentation of the awards, a bitter controversy was raging over which company came out as top singles label for the year.

Market research company Gallup, which compiles the market share figures from the chart panel sales, finally ruled that it was a draw — both companies achieving 7.0 per cent when, as is traditional, the panel sales are worked out as an even percentage to one decimal place. But based purely on the panel sample figure, Virgin had the edge.

Unfortunately, the issue had been further complicated by two accounting errors by Gallup which meant that first CBS and then Virgin were declared singles label winners. And when Gallup decided that neither had won outright, Virgin issued a statement accusing CBS of influencing Gallup's figure-work.

Having been informed that, after investigation of the

first error, his company had leap-frogged CBS to be top singles label by a margin of only 0.2 per cent, Virgin Records MD Simon Draper said: "We were amused to hear that while we were drinking champagne, CBS was beavering away talking to Gallup attempting to bridge the gap."

CBS Records MD Paul Russell admitted that Gallup's errors did make them look more closely at the figures and in due course Gallup announced that they had counted in the *Orchestral Manoeuvres In The Dark* label, *Telegraph*, by mistake in the Virgin label figures, and after extracting them, both CBS and Virgin had 7.0 per cent.

"Gallup's policy is that records can only contribute to market share tables for a label if the name actually on the label is the same," said Gallup director Graham Dossett.

Draper retorted that the production credit *Telegraph* was named after a single on the OMD album and no previous, or future, records have had, or will have it. "It is Virgin's policy to give many acts production credits to help marketing," he added.

Draper also alleged that CBS "miraculously finally caught up with Virgin" by suggesting that Gallup should go to the nearest decimal point in assessing the market share.

"Since *Music Week* has already gone to press with its market share page before we can lodge our counter-protest, we should like to point out that we did actually beat them, are truly wonderful people, and we're the greatest anyway. So there!"

CBS' Russell refused to be drawn by Virgin's taunts: "Let Branson and Draper play Obie and myself at golf," he told *Music Week*. "We'll settle it that way."



CULTURE CLUB were regular visitors to the winner's podium at last week's British Record Industry Awards at the Grosvenor House Hotel. As well as being voted Best British Group, they also picked up the prize for best-selling single of 1983 for *Karma Chameleon*, and their producer Steve Levine was voted Top Producer Of The Year. Frankie Howard presented the first of these awards and he is pictured with (l to r) Mikey Craig, Boy George, Jon Moss and Roy Hay.

## 'The world is ours' — Oberstein

IN A jingoistic speech at last week's British Record Industry Awards Dinner, BPI chairman Maurice Oberstein told a packed Great Room at the Grosvenor House Hotel: "It is symbolic that we are gathered in the Great Room, because it has been a great year for our industry.

"The world is ours. By grit and determination we have come back — the British record industry is great."

Full award details:

Best British Newcomer: Paul Young.

Best Selling Single 1983: Culture Club/*Karma Chameleon*.

Best Selling LP 1983: Michael Jackson/*Thriller*.

Best British Producer: Steve Levine.

Best British Classical Recording: *Songs Of The Auvergne*/English Chamber Orchestra/J Tate/Kiri te Kanawa.

Best International Act: Michael Jackson.

Best British Male Artist: David Bowie.

Best British Female Artist: Annie Lennox.

Best British Group: Culture Club.

Sony Award For Technical Excellence: Spandau Ballet.

Outstanding Contribution To British Music: George Martin.

● Awards Dinner photos — see page 4.

## Strike had 'minimal' effect: CBS

A SIX-DAY stoppage at the CBS plant in Aylesbury which ended last Tuesday, had a "minimal" effect on supplies to shops according to the company.

CBS Manufacturing managing director John Wheeler said that the stoppage had been the result of "an unofficial dispute against the background of some changes to the shift working arrangements commenced in January." The plant was closed between February 1 and 7.

## Seminar to discuss 'serious threat' to publishers

RECENT RULINGS by the West German copyright society GEMA indicating that they intend to keep all royalties on custom pressings within Germany, which could have a serious effect on UK publishers, are to be debated at a National Music Council seminar on music and the EEC next month.

The GEMA proposals could also force British record companies to pay in a country not of their choice, says the NMC's deputy chairman Robert Montgomery. "It is an interesting question as to whether this is an abuse of dominant position and whether the decision is in any way affected by the Treaty of Rome," he said.

Another point which will be considered at the seminar will be whether it is possible to license for one territory

within the EEC, or sub-publish. "Many of the reasons against doing partition deals within the Community are more concerned with economics than with the Treaty of Rome, and I think this will be a useful occasion for us to bring the practical aspects out into the open," said Montgomery.

"The implications of the Treaty of Rome for the UK music industry are considerable. The creation of one European market cuts across licensing agreements covering individual countries within Europe."

The one-day seminar takes place on Monday, March 12 in London. Details from the National Music Council of Great Britain, 10 Stratford Place, London, W1. Tel: 01-499 8567.

### STUDIO SCENE

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### Chart commentary

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## SILENCING

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# NEWS



**HYPE HYPERS:**  
The Technos  
with Nick  
Alexander.

## Hype the Virgin way

A BOARD game based on success and failure in the music industry is being marketed by Virgin Games and will be available for sale in record shops through CBS Records' distribution. It is part of Virgin's £500,000 expansion into board games.

"Not all games are suitable to be played on computers, some ideas work better as more social board games," says VG managing director Nick Alexander. "A lot of good game ideas were sent to us when we set up Virgin Games and we have chosen those that work best on a board. And, unlike computer games, they cannot be pirated."

The first game, Hype — subtitled "the only board game with all the slime and grime of the music business" — was conceived by Steve Fairnie and Bev Savage — The Technos — and a limited number of the first games sold will contain a free, limited edition 12-inch single by them, also called Hype. The Technos will also be touring "in support of the game".

It will retail at £17.95 with a dealer price of £10.40 excluding VAT, giving a full 33 1/2 per cent margin, and is packaged like an album box set. The game is available from February 29 and dealers placing firm orders before

that date will get the 12-inch single as an additional "free promotional aid".

"Hype will be heavily and aggressively marketed by Virgin and the considerable campaign will include consumer advertising in all the music papers, posters, T-shirts and other paraphernalia for dealers," says Virgin.

The object of the Hype game is to get a number one hit record. To achieve this, players must make various strategic decisions as they go round the board, forming a group, making a demo tape, hiring a manager, getting TV, radio and press and playing gigs.

In addition to Hype, Virgin will be taking on the traditional toy industry with more board games in 1984, all "aggressively marketed in music industry-style marketing". These include Robin Hood, Space Colonies, Triangulation and Isomer, each retailing at below £10.

The move into board games does not mean that Virgin Games are losing interest in computer games, says Alexander. Five new titles have been added to the catalogue which now totals 41 games.

● Virgin Games was launched in February last year and during its first six months trading sold "over £1 1/2m worth of computer games in a rapidly expanding marketing", the company claims.

### IBA assesses franchise applications

TWO APPLICATIONS have been made for the IRL franchise for Leicester following the collapse of Centre Radio last year — Leicester-shire Community Radio and Leicester Sound.

● Meanwhile applications are invited for the franchise for the Doncaster area and the IBA has said that applications will be considered in the form of co-operation with an existing neighbouring IRL station.

● Pennine Radio has won the contract for the Bradford/Huddersfield area, to commence when the new transmitters for Huddersfield and Halifax are ready, probably early in 1985. Pennine is the existing contractor for Bradford and was the only applicant for the enlarged area.

● Over 40 IRL companies are now broadcasting, covering more than 80 per cent of the population of the UK. A further seven — due to come on air in 1984/5 — have been appointed and the Home Secretary has authorised the IBA to proceed in a further 20 locations.

### Hawkwind's era of psychedelia on re-issue LP

HAWKWIND'S DEBUT 1970 album, Hawkwind, is being re-issued by EMI as a limited edition "psychedelic" picture disc, and will also be available in unlimited black vinyl and cassette. The album has been unavailable for several years and re-appears to coincide with the UK tour of original band members Dave Brock, Nik Turner and Huw Lloyd Langton.

### LWT to screen Marquee gigs

THE MUSIC show Live From London, recorded at the Marquee Club for transmission by satellite to Europe, is to be seen on TV in London following a deal between the makers, Trilion Pictures, and London Weekend Television.

LWT will screen the series in its Saturday evening rock concert slot. Artists who have appeared include Carlene Carter, King Kurt, Chris Rea and Lords Of The New Church, and it is introduced by Capital Radio's Nicky Horne.

Initial reaction from viewers in Europe, who see the show via Satellite Television's Sky Channel, has been "excellent", says Philip Goodhand-Tait, Trilion Pictures, managing director.

"We set out to make a series that captured pop performers doing what they do best, performing in front of their own enthusiastic audiences in a sympathetic atmosphere," he said. Some of the countries receiving the series have indicated they may be interested in a reciprocal arrangement.

### One from the Motown women

MOTOWN RECORDS is releasing an album of music from a new video spotlighting classic "all-girl" groups of the Sixties.

The 16-track LP, Selections From The Soundtrack Of Girl Groups — The Story Of A Sound, features Diana Ross and The Supremes, Martha and The Vandellas, The Velvelettes and The Marvelettes. The MGM/UA video is based on Alan Betrock's book of the same title.

Motown is also issuing the first LP by Rockwell, whose hit single Somebody's Watching Me featured both Michael and Jermaine Jackson, and a new album from Bobby Nunn, Private Party which features his hit single, Don't Knock It.

### Linn licences

THE NEW Linn label — set up by the Glasgow Linn Products hi-fi company to put out audiophile quality vinyl albums as rivals to CD — is to licence its product despite an initial indication that it would not. Any licensee would have to agree to use metalwork supplied by Linn, and to press the LPs on virgin vinyl, to ensure the quality that Linn is aiming for.

### WEA's compacts

LATEST COMPACT disc releases from WEA include: The Eagles' Hotel California, Emerson, Lake & Palmer's Best Of ELP, Linda Ronstadt's Greatest Hits Vol 2, Carly Simon's Best Of Carly Simon, The Eagles' The Long Run, The Cars' Shake It Up and Michael McDonald's What It Takes.

### News in brief...

MW info on Prestel

MUSIC WEEK charts, new releases and airplay action are now appearing on The Musicline on Prestel via the Mercury 332 file on the following frame numbers: Top 75 Singles (332100), Top 100 Albums (332101), Top 30 Cassettes (332102), New Releases (332103) and Airplay Action (332107).

### PolyGram prices

POLYGRAM'S IMPORT Music Service has increased the price of all US albums and cassettes to a dealer price of £4.50.

## American Commentary



### Junketing par excellence

From IRA MAYER

NEW YORK: The name on everyone's lips this week is Michael Jackson. With Thriller having passed the 23m sales mark worldwide, Jackson is now the biggest-selling solo artist of all time, and in range of passing the Saturday Night Fever record of 27m albums.

To mark the achievement which certainly helped the CBS Records Group's five-time increase in profits during 1983 to \$109.4m (£76m), the company threw a little gathering at the Museum of Natural History on Central Park West. The white glove invitations which bore the names of Walter Yetnikoff, Allen Davis and Don Dempsey were highly coveted throughout the industry, with executives from many labels attending the celebration.

About 500 of the right-hand gloves were sent out, and about 1,000 people are said to have been present, milling among the elephants and hors d'oeuvres in the museum's Great Hall. CBS, now well able to afford it, picked up a tab reported to be in excess of \$250,000 (over £175,000).

Press attention was enormous, with the CBS PR department doing an exceptional advance job in priming TV and newspapers for expected wall-to-wall stars.

TV crews from Japan, Germany and the UK joined their American counterparts, with the national news broadcasts giving the story second or third place, complete with live reports on that evening's programmes.

The dailies ran pictures of Jackson resting that afternoon for the party, and dutifully reported various opinions as to whether the superstar had fully healed from the burns suffered when his hair caught fire during the filming of a Pepsi commercial, or whether he was wearing a wig or had had some weaving of his hair to make him look so well.

Yetnikoff and others rattled off the latest stream of Jackson statistics, presented him with a crystal globe proclaiming him the biggest selling solo artist and a four-foot high platinum album. Telegrams from President Reagan and New York mayor Ed Koch were read, and Jackson left the safety of a VIP room twice to wave to the hundreds of people on the street chanting his name.

Next stop for the steamroller is the Grammy telecast on February 28, with Jackson expected to collect awards in most of the 12 categories for which he has been nominated. Saturday Night Fever — watch out.

CBS RECORDS Group revenues for the year were \$1,159m (£822m), up nine per cent over 1982's \$1,067m (£757m). The five-fold increase in profitability reflects the streamlining of operating costs which took its toll in the cutbacks, lay-offs and plant closures of recent years and has obviously left the company in a superior competitive position.

How much did Michael Jackson contribute to the year-end bottom line? Figure about 17m LPs as of the end of December at \$5.25 (£3.72) apiece.

WHILE ASCAP and BMI continue negotiating with MTV for a retroactive licensing fee, the station and various record labels are exploring ways to set up some payment system for the use of clips.

To date, MTV has invested in producing some material (most notably Thriller) in exchange for limited exclusivity. That concept — exclusivity for a specified period — appears to be the guiding principle in other talks.

*Priority Promotions*

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# 'Club DJs prefer to shop at indies'

SALES OF records to club disc jockeys account for around 10 per cent of the UK record market — and the overwhelming majority of DJs prefer to buy their records at an independent dealer or small local chain.

These claims are made in a new survey of DJ record buying habits carried out by Theo Loyla of the Super Jocks Mailing Service among DJs throughout the country. It revealed that the average DJ buys two albums, 10 12-inch singles and 10 7-inch singles per week and 80 per cent of those polled said they preferred to shop at their local indie outlet.

Only 6 per cent said they shopped at HMV, four per cent at Virgin, three per cent at Our Price and one per cent at W H Smith. Of the 342 respondents, 132 said they bought imports "often", 169 "occasionally" and 41 "never".

## MfP issues best of the Fifties

BUDGET COMPANY Music For Pleasure returns to the Fifties for its first album releases this year with Very Best Of hits compilations by Alma Cogan, Michael Holliday, Ruby Murray, Ronnie Hilton and Malcolm Vaughan, as well as 20 Number Ones of The Fifties, and Jimmy Savile's Time Travels 20 Golden Hits of 1957.

Promotion includes in-store and window displays, and point-of-sale material using the slogan, "Those fabulous Fifties — you never had it so good". MfP's Geoff Inker said: "We've had very successful results from our previous nostalgia releases which have highlighted American Fifties hits — our Capital Records promotion sold more than 250,000 albums and tapes in less than a year.

"With this new release we are concentrating on UK artists who were popular in the Fifties, but whose material has not been commonly available since then."

## Decca recollects

VINTAGE US tracks feature on a new London/Decca Records series, American Recollections. The first, Stars Of The Thirties, includes Al Jolson, Connie Boswell and Bing Crosby. The series complements UK recordings on the existing Recollections label.

## Watson and Ellis in MCA changes

MCA RECORDS UK managing director **Stuart Watson** is moving to a newly created position as senior international director based in London, with responsibilities for overseeing the exploitation of MCA international product in Europe, and MCA UK product worldwide.

He will report to **Don Ellis**, senior vice president international, who assumes the duties of managing director of the UK company. Watson remains as a director of the UK company and will be involved on all levels.

His appointment is part of MCA's intention of developing its presence around the world in conjunction with its new international licensing agreement with WEA.

## WEA scores two-in-one hits

WEA RECORDS is in the unusual situation of having concurrent hit singles with music from the same television series. While Spanish guitarist Juan Martin's Love Theme from The Thorn Birds is poised to become a Top 10 hit (see feature on page 40), the original main title theme by Henry Mancini and his orchestra came into the singles chart last week at 43.

Martin's single is also featured on a K-tel album, The Romantic Guitar, that he recorded with Louis Clark and the Royal Philharmonic Orchestra last summer, which is being TV-advertised. The Mancini recording is not now available on LP.



DON ELLIS and Stuart Watson: new positions at MCA.

## Top EMI moves

EMI HAS a number of top management changes: **Allen Harford** moves to Los Angeles as vice-president, human resources and administration, for Capitol Industries EMI Inc. His successor as director of human resources and organisation, EMI Music Europe and International is **R J Legg**, previously personnel director of Rumbelows. **Alan Boxer** is named director, business development, EMI Music Europe and International, and **Clive Kelly**, formerly managing director of EMI South Africa, succeeds him as managing director international EMI Music.

**Richard Lyttleton**, formerly director, international operations, EMI Records UK succeeds Kelly as MD of EMI South Africa, while **Roger Stubbs** is appointed director, business research and planning, EMI Music Europe and International. Joining EMI Music Europe and International as manufacturing and distribution resources director is **Lee**

Loyla used the figures to estimate that the average club DJ spends £2,549 on records per year. "If we assume that there are 30,000 DJs in the UK who buy records, this would total £76m — that's 10 per cent of the total UK record market," he said.

● In another DJ survey carried out by Loyla among jocks in the South-East of England on radio listening habits, Capital Radio and Radio One are shown to be losing favour. Says Loyla: "Most stations are losing listeners as DJs are polarising their listening habits."

Capital slipped from 75 per cent in a similar survey last year to 65 per cent this; Radio One dropped from 45 per cent to 41; Radio Luxembourg was down from nine per cent to six; while pirate station JFM improved from 13 per cent to 15. The survey forms were sent out before Radio Caroline came back on the air.

## Korner LP

DECCA IS re-issuing one of the earliest albums by the late **Alexis Korner** with his band **Blues Incorporated**. R&B From The Marquee was produced by **Jack Good** and is re-released in its original form on the **Ace Of Clubs** label. Among the vocalists featured are **John Baldry** and **Cyril Davies**, both members of **Blues Incorporated**.

## Musical Chairs

**Simpson**, previously vice president manufacturing and distribution, recorded product, Capitol Records. **Simpson** replaces **Curt Kendall** who has returned to the US to a new position at Capitol.

## Ayres to MGM/UA

MCA SALES and marketing director **Steve Ayres** is leaving to rejoin MGM/UA Home Video as managing director. Ayres joined MCA last September, and prior to his first spell at MGM, he spent eight years at CBS. "I see this as a solid career move," says Ayres. "Apart from my six months at MCA, I have been involved with MGM/UA since its launch." Ayres' replacement at MCA has yet to be confirmed.

## Chappell appointment

CHAPPELL INTERNATIONAL has appointed **Hein van der Ree**, former general manager of Intersong International (London), to the position of general manager, professional department, following the departure of **Alan Melina** last month. Van der Ree spent three years with Intersong, following two years as international repertoire controller with Chappell International in London. He was previously with Phonodisc and Phonogram in Holland.

Also at Chappell, **Brian Bush** moves from chief accountant to financial controller, replacing **John Marsden**.



SHAPING UP with a 20 kilo weight, Lifestyle Records executives and artists at last week's breakfast reception at the London Fitness Centre to launch the new series of *Shape Up And Dance* albums. L to r: **Bob Nolan** (Jive Records general manager), **Mary Stavin**, **George Best**, **Ralph Simon** (managing director), **Dave Clipsham** (director), **Suzanne Dando** and **Jay Aston**.

## Streetsound's 'strongest' campaign

STREETOUNDS HAS launched its "strongest marketing campaign to date" for its three latest album releases.

Streetsounds Edition 8 (STSND 008) includes full-length original versions of numbers from **Mirage**, **Billy Griffin**, **Kenny G**, **Lew Kirton**, **Barbara Mason** and others. Streetsounds "Crucial" Electro (ELCST 999) features specially mixed full length original versions of UK and import electro-funk. Streetsounds Hi-Energy No.1 (HINRG 16) features a compilation of **Boystown/Hi-NRG** dance music, including tracks from **Eartha Kitt**, **Gloria Gaynor**, **Miquel Brown** and **Sharon Redd**.

All three releases will be supported by television advertising through Channel Four on LWT, TVS, Central and Granada; radio, ads cover 25 stations nationwide including Capital; press advertising will be widespread, with ads for the Hi-Energy album concentrated on *Him*, *Gay News* and *Capital Gay*.

## MCPS import ban

THE MCPS has imposed an import ban on the **Gloria Gaynor** album *I Am Gloria Gaynor* (American Epic EZ39267) at the request of **Acuff-Rose Music**.

## Stiff, Nike to run Madness competitions

MADNESS RELEASE their sixth album, *Keep Moving*, on February 27. Promotion includes a tie-up with **Nike**, the sportswear manufacturer, on an Olympic theme — with the company running competitions in both the national and music press. There will also be nationwide fly-posting, 400 window displays, stickers and mobiles, badges, tee-shirts and sweat-shirts. The album will be TV-advertised at a later stage.

*Keep Moving*, also available on chrome cassette, includes **Michael Caine**.

## INSIDE

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# British Record Industry Awards



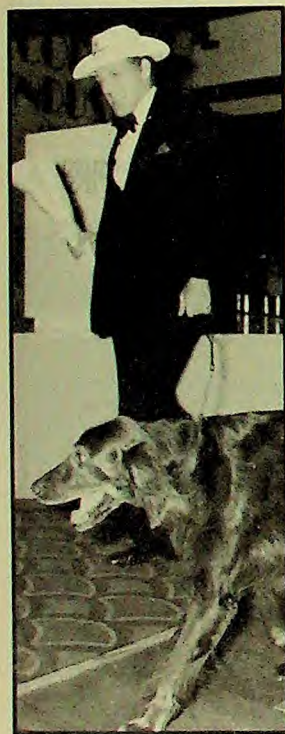
**BEST BRITISH Female Artist** award went to Annie Lennox, pictured with Lulu, who presented it, and Tim Rice who hosted the evening.



**SPANDAU BALLET** were presented with the Sony Award for Technical Excellence. Bill Fulton, MD of Sony UK (far right) praised Spandau Ballet for the engineering standards set by their album True. Pictured with Fulton are (l to r): co-producers Tony Swain and Steve Jolly, Spandau's lead singer Tony Hadley and songwriter Gary Kemp.



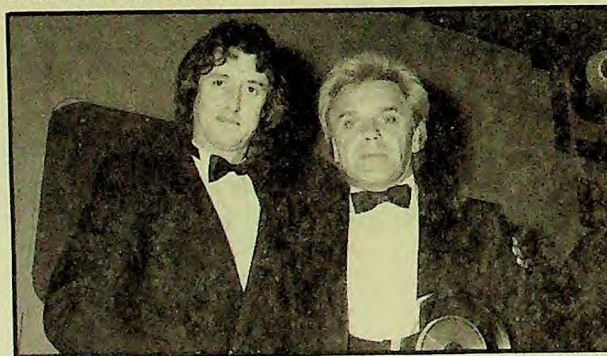
**PAUL YOUNG** with his award for Best British Newcomer (beating Big Country and Tracey Ullman).



**BPI CHAIRMAN Maurice Oberstein** brought along his faithful friend Charlie.



**GEORGE MARTIN** receives the award for Outstanding Contributions To British Music from Maurice Oberstein.



**DAVID BOWIE** was voted Best British Male Artist and EMI Records' Ray Still received the award on his behalf from Freddie Starr.



**GEORGE MARTIN** congratulates Steve Levine for winning the Best British Producer award.



**MICHAEL JACKSON'S** sister Latoya receives the award for Best International Artist on behalf of her brother from Music Week editor Rodney Burbeck. She also picked up Michael Jackson's award for Top Album.

# DOOLEY

STRANGE THAT even while he was joining in the celebrations at the British Record Industry Awards Dinner last week and talking of the benefits of hardware and software companies "working together", Sony UK managing director **Bill Fulton** was preparing to chair a press conference this week in the continuing campaign by the Tape Manufacturers' Group to block the music industry's campaign for a royalty on blank tape . . . Junior Trade And Industry Minister **Alex Fletcher** side-stepped the chance to use the dinner to make a policy statement on copyright reform, instead he made the quickest and blandest speech in the history of politics: "It's quality that counts and that's what the British record industry is clearly providing" . . . The presentations and audio/visual effects were once again master-minded by **Wayne Bickerton**, although the ruder elements of the audience who insisted on chuntering through the speeches might have been encouraged to shut up if the lights had been dimmed . . . Obie's dog **Charlie** upstaged Chief Barker **Norman Garrod** and should surely take over the title forthwith . . . **Maurice Oberstein** revealed that, when the BPI Council learnt of his recent illness, they voted "by 12 to seven to wish me a speedy recovery" . . . Hit of the night: **Dick James'** rendition of his hit, Robin Hood, in the tribute to **George Martin** . . . At the end of the evening, **John Deacon** was able to announce that it has raised more than £25,000 for the Variety Club's children's charities.

**PUBLICIST Tony Brainsby** "bribing" the media to write about Virgin Games' new board game Hype — "based on the true spirit of the conniving music industry" — by promising to pay donations to Music Therapy in return for column inches written about the game . . . A nun visiting **Roy O'Dwyer** at Spartan last week turned out to be a "stripogram" to comfort Roy on his retirement from the music business . . . The efficient PR lady **Sue Humphris**, whose unexpected departure from MCA was unusually announced in a press release about "expansion plans", can be contacted on 0932-241849 . . . RCA international exec **Greg Rogers** somewhat taken aback when, visiting Disneyworld in Florida for a CMA board meeting, he was approached by **Richard Nixon** who shook his hand and hoped he was enjoying himself . . . TV-am weather girl **Wincey Willis**, a former DJM pluggger, won Lifestyle's prize of a weekend at Champneys health farm at the Shape Up And Dance reception at the London Fitness Centre . . . According to A & M, so many of their posters of **Carol Kenyon** with her falcon have been nicked from record shops, they are putting out a limited edition 12-inch of Warrior Woman together with a miniature of the poster . . . The singer featured anonymously on Thomas Dolby's Hyperactive! hit is **Adele Bertei** and she's currently recording her own LP with producer Tony Mansfield for Geffen Records.

## WHITE & TORCH RCA



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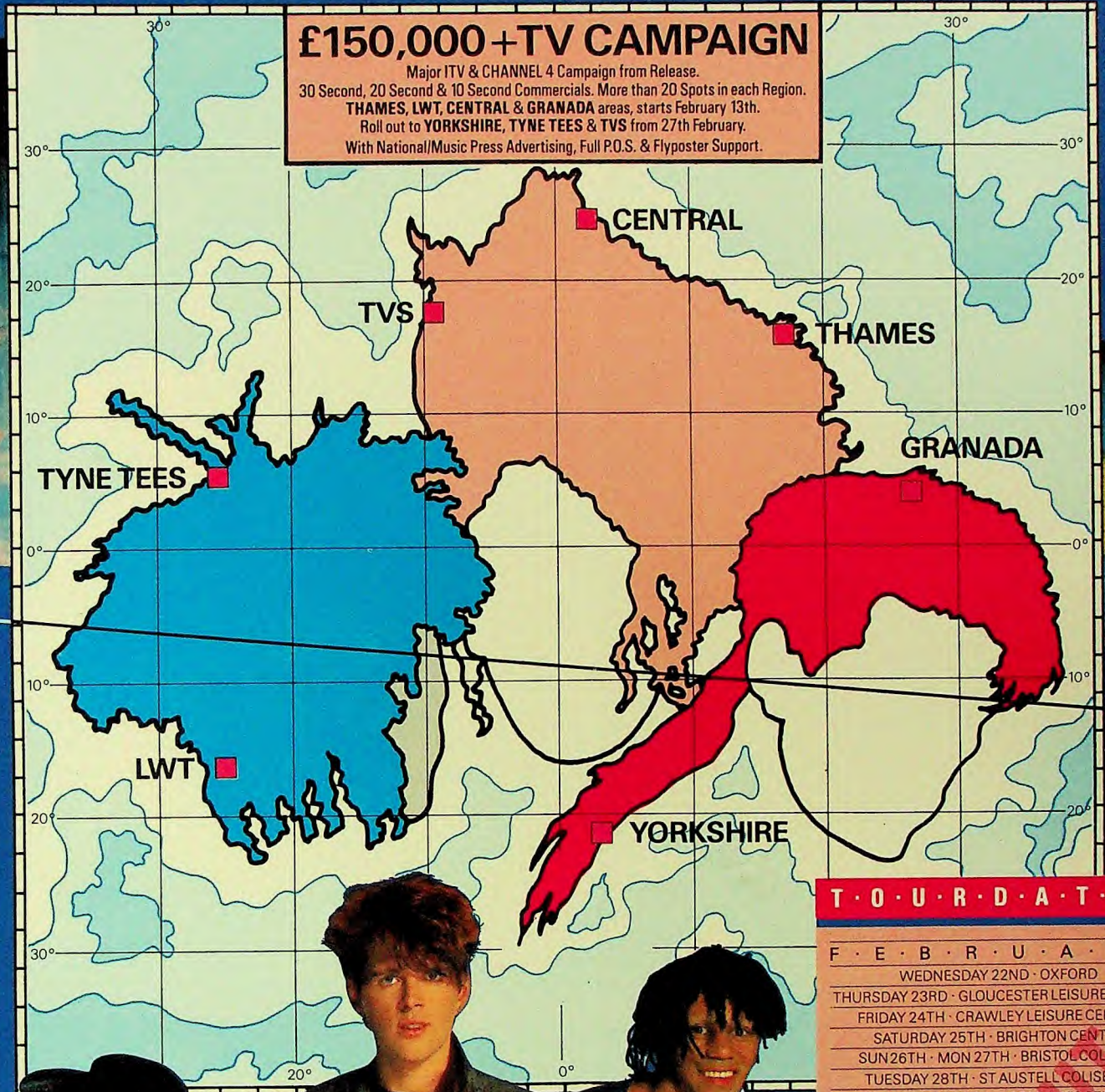


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  - FRIDAY 24TH · CRAWLEY LEISURE CENTRE
  - SATURDAY 25TH · BRIGHTON CENTRE
  - SUN 26TH · MON 27TH · BRISTOL COLSTON
  - TUESDAY 28TH · ST AUSTELL COLISEUM
  - WEDNESDAY 29TH · POOLE ARTS CENTRE
- M · A · R · C · H
- THURS 1ST - MON 5TH · HAMMERSMITH ODEON
  - TUESDAY 6TH · SOUTHAMPTON GAUMONT
  - THURSDAY 8TH · SHEFFIELD CITY HALL
  - FRIDAY 9TH · NEWCASTLE CITY HALL
  - SATURDAY 10TH · GLASGOW APOLLO
  - SUN 11TH · MON 12TH · EDINBURGH PLAYHOUSE
  - TUES 13TH · WED 14TH · NOTTINGHAM ROYAL CENTRE
  - THUR 15TH · SAT 24TH · LIVERPOOL ROYAL COURT
  - FRIDAY 16TH · MANCHESTER APOLLO
  - SAT 17TH · SUN 18TH · BIRMINGHAM ODEON
  - MONDAY 19TH · LEICESTER DE MONTFORT
  - TUESDAY 20TH · LANCASTER UNIVERSITY
  - THURSDAY 22ND · DUBLIN FRANCIS XAVIER
  - FRIDAY 23RD · BELFAST MAYSFIELD HALL
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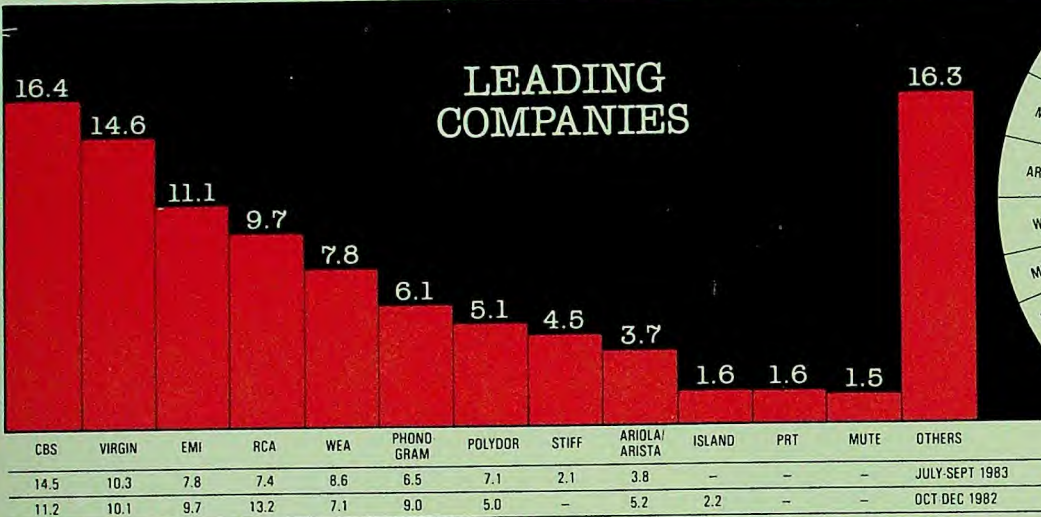
# MUSIC WEEK

# MUSIC MARKET SURVEY

## PERFORMANCE RATINGS FOR OCT-DEC '83

The graphs and performance surveys were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those with a dealer price of not less than £1.82

### SINGLES (COMBINED 7-IN AND 12-IN): MARKET SHARES %



### CHART PERFORMANCE SURVEY

#### ARTISTS

- 1 Billy Joel
- 2 Culture Club
- 3 Lionel Richie
- 4 The Flying Pickets
- 5 Tracey Ullman
- 6 Paul Young
- 7 Howard Jones
- 8 Paul McCartney/Michael Jackson
- 9 Slade
- 10 UB40

#### PRODUCERS

- 1 Phil Ramone
- 2 Steve Levine
- 3 Peter Collins

#### ARTISTS

- 4 Lionel Richie/James Anthony Carmichael
- 5 The Flying Pickets/John Sherry
- 6 Laurie Latham
- 7 George Martin
- 8 Clive Langer/Alan Winstanley
- 9 Christopher Neil
- 10 John Punter

#### WRITERS

- 1 Joel
- 2 Culture Club
- 3 Clarke
- 4 Richie
- 5 Hurley/Wilkins
- 6 McCartney/Jackson

#### ARTISTS

- 7 Holder/Lea
- 8 MacColl
- 9 Bailey/Currie/Leeway
- 10 Heatlie

#### PUBLISHERS (INDIVIDUAL)

- 1 Warner Bros. Music
- 2 CBS Songs
- 3 EMI Music
- 4 Virgin Music
- 5 Sonet
- 6 Carlin Music
- 7 Chrysalis Music
- 8 Chappell Music
- 9 Whild John Music
- 10 Point Music

#### PUBLISHERS (CORPORATE)

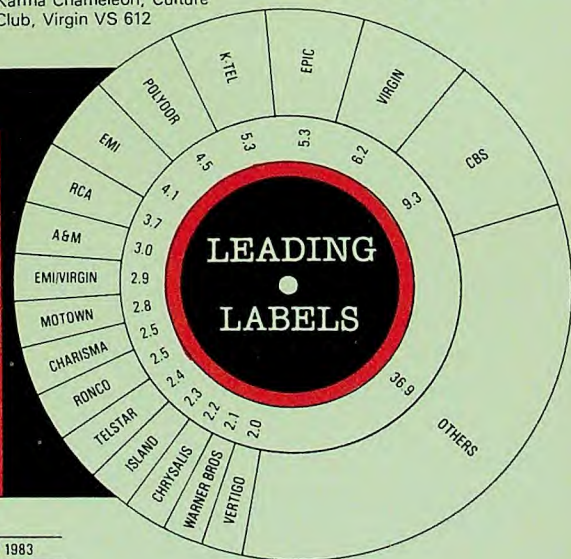
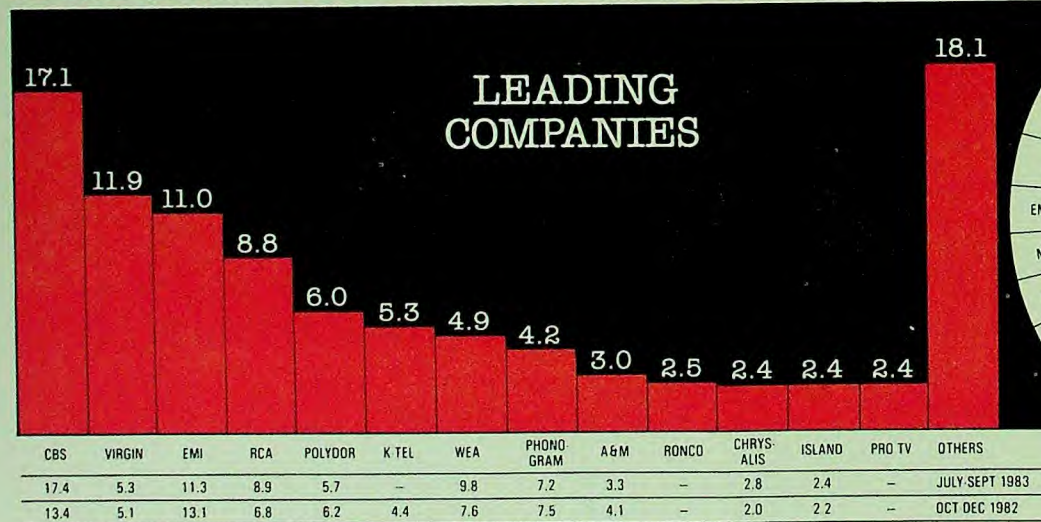
- 1 Warner Bros.
- 2 EMI Music
- 3 CBS Songs
- 4 Virgin Music
- 5 Sonet
- 6 Carlin Music
- 7 Intersong Music
- 8 Chappell Music
- 9 Chrysalis Music
- 10 Rondor Music

#### TOP 10

- 1 Uptown Girl, Billy Joel, CBS A3775
- 2 Karma Chameleon, Culture Club, Virgin VS 612

- 3 Only You, The Flying Pickets, 10 Records/Virgin Ten 14 (E)
- 4 All Night Long (All Night), Lionel Richie, Motown TMG 1319
- 5 Love Of The Common People, Paul Young, CBS A3585
- 6 Say Say Say, Paul McCartney/Michael Jackson, Parlophone R6062
- 7 They Don't Know, Tracey Ullman, Stiff BUY 180
- 8 My Oh My, Slade, RCA 373
- 9 Hold Me Now, Thompson Twins, Arista TWINS 2
- 10 Cry Just A Little Bit, Shakin' Stevens, Epic A3774

### ALBUMS (LP'S AND CASSETTES): MARKET SHARES %



### CHART PERFORMANCE SURVEY

#### ARTISTS

- 1 Culture Club
- 2 Michael Jackson
- 3 Paul Young
- 4 Genesis
- 5 Elaine Paige
- 6 Lionel Richie
- 7 Duran Duran
- 8 The Jam
- 9 UB40
- 10 Wham!

#### PRODUCERS

- 1 Steve Levine
- 2 Laurie Latham
- 3 Quincy Jones
- 4 Tony Visconti
- 5 Genesis/Hugh Padgham
- 6 Lionel Richie/James Anthony Carmichael
- 7 Steve Brown/George Michael
- 8 UB40/Ray 'Pablo' Falconer
- 9 Chas Hodges/Dave Peacock
- 10 Alex Sadkin/Ian Little in association with Duran Duran

#### MISCELLANEOUS/ VARIOUS

- 1 Now, That's What I Call Music (EMI/Virgin)
- 2 Formula 30 (Decca)
- 3 Chart Hits '83 Vols 1/2 (K-tel)
- 4 The Two Of Us (K-tel)
- 5 Green Velvet (Ronco)
- 6 Hit Squad - Hits Of '83 (Ronco)
- 7 Imaginations (CBS)
- 8 Phil Spector's Greatest Hits/ Xmas Album (Impression)

- 9 Superchart 83 (Telstar)
- 10 Street Sounds Electro 1 (Street Sounds)

#### TOP 10

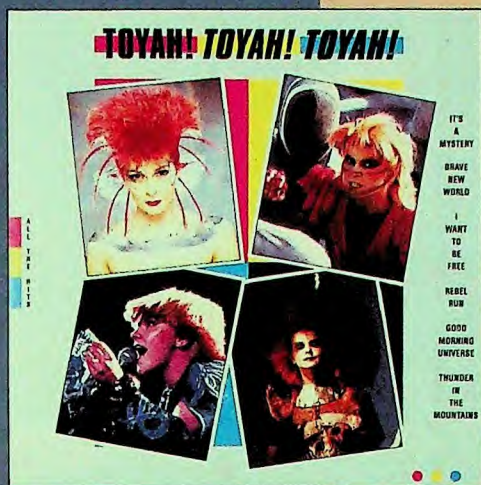
- 1 Colour By Numbers, Culture Club, Virgin V 2285
- 2 No Parlez, Paul Young, CBS 25521
- 3 Now, That's What I Call Music, EMI/Virgin, NOW 1
- 4 Thriller, Michael Jackson, Epic EPC 85930

- 5 Stages, Elaine Paige, K-tel/WEA NE 1262
- 6 Genesis, Genesis, Charisma/Virgin, GENLP 1
- 7 Can't Slow Down, Lionel Richie, Motown STMA 8041
- 8 Snap!, The Jam, Polydor SNAP 1
- 9 Fantastic, Wham!, Innervision IVL 25328
- 10 Labour Of Love, UB40, DEP International/Virgin LP DEP 5



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ALBUM NE 1267

CASSETTE CE 2267



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IF YOUR CUSTOMERS  
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THE W



# QUEEN

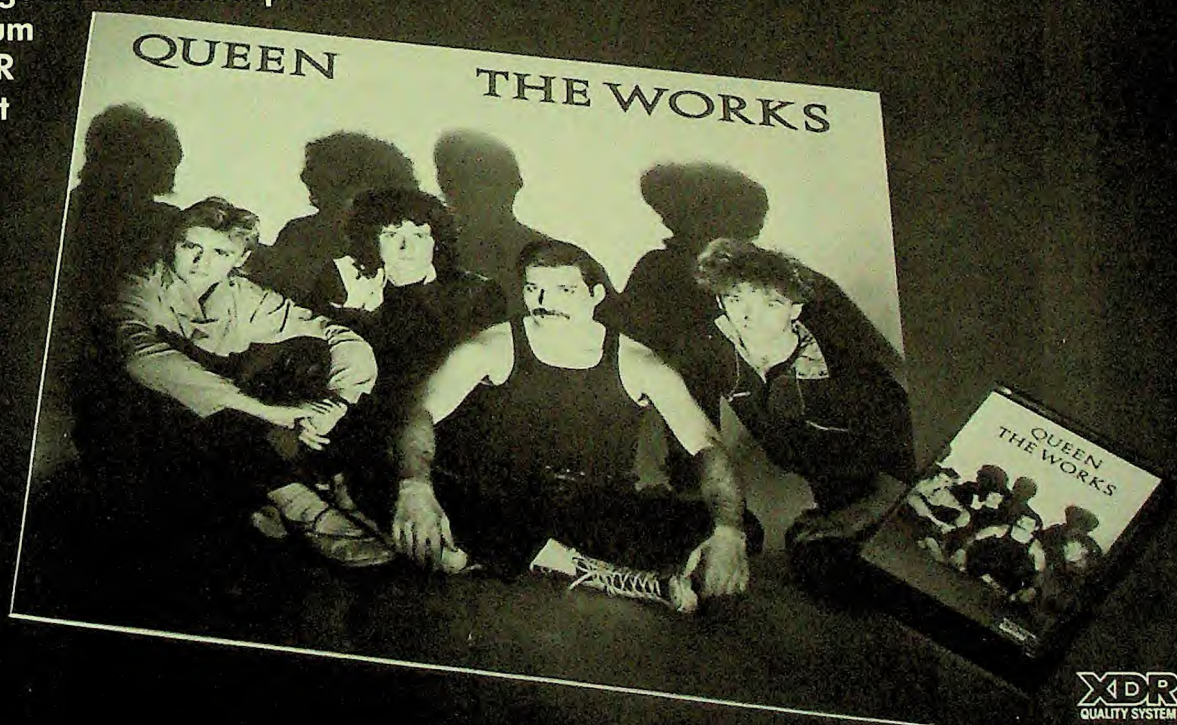
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Queen return on February 27th with a brand new album entitled 'THE WORKS', featuring the smash hit single 'RADIO GA-GA'.

Make no mistake – this is an album of major importance and huge sales potential.

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# NEWS FEATURE

## Slump brings newcomers



NOT A newcomer . . .

AFTER A particularly good Christmas, a sudden and savage downturn in sales at the beginning of January caught many record dealers on the hop.

Singles suffered more than albums — where sales were buoyed to some extent by the redemption of record tokens — but the overall level of sales slumped to the lowest for several years, leaving many dealers desperate to unload the usual yuletide mixture of novelty and seasonal discs at whatever price they could. At least one branch of WH Smith tried to dispose of its frighteningly high number of chart singles by reducing them to 85p.

The slump also resulted in an unusually brisk turnover of singles in January's charts, as potential newcomers found less resistance than usual. A new standard was set on January 21 when no fewer than 26 singles made their chart debuts. The attention commanded by these newcomers returned sales to more usual levels by the end of the month, but not before Paul McCartney's Pipes Of Peace single raced from number 10 to number one in a week when its sales were more in line with those normally expected of a record at number seven or eight.

### Historic

It was an historic achievement for McCartney, who had previously enjoyed 17 chart toppers as a Beatle, one with Wings and one in a duet with Stevie Wonder, but none as a soloist. It also hoisted his career haul

In this new regular feature, ALAN JONES analyses the chart movements of the previous month, spiced with some cryptic personal observations.

to 20 number ones, equalling a record established by John Lennon in 1981.

The success of Pipes Of Peace was due in no small part to TV's affection for a rather embarrassing video promotion clip for the disc, featuring McCartney in the role of both British and German (Tom and Jerry?) soldiers in a re-enactment of the unofficial Christmas truce

significance is ever released at the start of the year. And so it was in 1984, with a mere 13 albums making their premier chart appearances. Of those that did, most were TV-promoted compilations of hit singles.

Also helped by TV were two pre-Christmas LPs galvanised into action by small screen specials: Linda Ronstadt's What's New and the

### Chart commentary

declared by opposing troops during World War One.

McCartney was eventually dethroned by fellow-Scousers Frankie Goes To Hollywood and Relax, which had earlier been banished from BBC radio and television, presumably for the line "Relax, Don't do it, When you want to come", which some people may find far less offensive than McCartney's use of a poignant incident for personal advancement. Whatever, Relax was only the second number one hit to suffer a Top Of The Pops ban, following the trail blazed by Je T'Aime . . . Moi Non Plus in 1969.

The volatile nature of the singles chart last month is in direct contrast to the album chart where little of

Everly Brothers' Reunion Album. Genuine chartbusters were rare, and the only significant newbie was The Pretenders' Learning To Crawl.

Attention was focused on the very top of the album chart where first Paul Young and then Michael Jackson overhauled Now, That's What I Call Music, the EMI/Virgin compilation which had the gall to pip both to become the Christmas number one.

Jackson's Thriller and Young's No Parlez have each had four separate runs at number one, something no other album has managed since 1975. Their continuing massive popularity must be gratifying for CBS Records which has now been responsible for four of the five best-selling LPs of the Eighties.

Besides Thriller (on Epic) and No Parlez (CBS), this elite comprises Streisand's Love Songs (CBS), Adam & The Ants Kings Of The Wild Frontier (CBS) and the first Kids From Fame LP (BBC) — million sellers all.

### Soundtracks

Thriller leads the field with domestic sales of about 1¼m. Worldwide it is nearing 24m sales, a total currently bettered only by the original soundtrack albums for the movies Grease and Saturday Night Fever, variously reported at between 25 and 32m sales apiece.

Thriller has a record 12 Grammy nominations, and is bound to convert some of them into actual awards, thus ensuring a further sales fillip which should eventually see it emerge as the undisputed best-seller of all time.

Finally, the dawning of 1984 with all its Orwellian associations has not gone unnoticed by the opportunists in the record industry. Though Van Halen's 1984 album is already riding the LP chart, the race is still on for the first hit single, with or without literary references, entitled 1984.

So far Maxine, and Spirit — with a revival of their 14-year-old US hit — have tried and failed. My guess is that the first and best "1984" hit will be Tina Turner's remake of the David Bowie song from Diamond Dogs, which should be out around May, once her tremendous version of Lennon/McCartney's Help! has run its course.

## Madonna boosts album sales with TOTP slot

### Disco commentary

MADONNA'S VISIT and notable Top Of The Pops appearance were ideally timed to push her sleeper dance smash Holiday still further ahead of the pack, moving into the Top 10 in the pop chart and consolidating its lead atop the disco/dance singles chart.

But perhaps even better news for WEA and dealers is that the interest thus created has also awoken sales of her album Madonna, which this week streaks into the specialist LP chart at number eight. It's the fastest-moving album of the moment in the dance field, along with the amazing G Force by Kenny G, which has now climbed to number two purely on its initial sales as an Arista import.

It was not difficult to predict (as we did last week) that Kool & The Gang's Joanna would be this week's highest singles entry, but the two newbies chasing it into the Top 20 should be watched with interest. Tony Cook & The Party People's On The Floor (Rock It) was also mentioned here last week as a likely bet, and now seems destined to be at least a dancefloor smash.

One place above it in the chart at 17 is Bryan Loren with Lollipop Luv, still the worst title in the chart (Ya Mo Be There notwithstanding), but again a hit which no dealer who follows this column should have been caught without.

Midem and its aftermath have

seen a flurry of deals on disco and dance items which will imminently be turning some of the recent spate of imported chart-makers into UK releases. The Status IV's Lovin' You, from Rada in the US, goes to Design Communications (via IDS) here, and should have been in the shops from February 10 on DEST 8 (12-inch). Meanwhile, Major Harris' I Want Your Love, from US Pop Art, is not following his last hit onto London, but will appear on BuzzInternational, a new Pinnacle-distributed label, from February 17 (VIBE IT on 12-inch).

Also due via Pinnacle at the same time, and also recently on the chart as an import (also showing strongly on current DJ dancefloor charts) is West Phillips' (I'm Just A) Sucker For A Pretty Face. From Canada's Quality label, this has come to the UK via a deal made at Midem by the parent company or Savoir Faire Records, MIM, which will give it future licensing rights to Quality in the UK and Europe.

The UK release will not be on Savoir Faire, but on a new subsidiary label Champagne, in joint association with Dave McAleer's SOUND Recordings — which is why Pinnacle has the distribution. The 12-inch (only) will be released on February 24 (BUBT 401), and will feature a brand-new UK mix

of Sucker, in addition to the two versions of the song on the import. It should be made clear, incidentally, that Champagne is not a reactivation of DJM's former dance label of that name, although McAleer did also run that Champagne.

To return to albums, the ever-energetic Street Sounds label has not one, not two, but three new compilations poised for immediate release. Edition 8 of the original disco/dance series (STSSN 008) will be highlighted by Barbara Mason's Another Man and Kenny G's Hi, How Ya Doin', the hit track from that already-mentioned big hit album.

Then, as a quick follow-up to the recent and hugely successful first two volumes of Street Sounds Electro, there is Street Sounds Crucial Electro (ELCST 999). The label is keeping tight-lipped about the contents of this one, simply describing it as having "the best electro tracks of all time (especially the last six months)" — hopefully, that will exclude all those items already used on Electro 1 and 2?

Finally, the label has inevitably decided to carve itself a slice of the burgeoning gay/Boystown/HINRG market (did any genre ever have so many names at the same time?) with Street Sounds Hi-Energy No.1 (HINRG 16). Characteristically, it sweeps up most of the familiar recent biggies, like Eartha Kitt's Where Is My Man, Gloria Gaynor's I Am What I Am, and tracks by Sharon Redd, Miquel Brown, and even Abba (The Visitors).

## EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart		Countries
1	1	11	LOVE OF THE COMMON PEOPLE, Paul Young	A/B/N/S/W/W/G
2	2	15	SAY SAY SAY, Paul McCartney/Michael Jackson	A/D/I/IS/P
3	8	9	ONLY YOU, The Flying Pickets	A/B/N/S/W/W/G
4	3	3	GUARDIAN ANGEL, Masquerade	A/S/W/W/G
5	4	6	THRILLER, Michael Jackson	B/F/IS/P
6	11	3	A ROCKIN' GOOD WAY, Shaky & Bonnie	B/D/E/N/S/W/I/UK
7	5	5	PIPES OF PEACE, Paul McCartney	E/F/I/UK
8	13	3	RELAX, Frankie Goes To Hollywood	B/E/N/I/UK
9	7	7	7(FRAGEZEICHEN), Nena	A/D/S/W/W/G
10	9	9	MY OH MY, Slade	A/B/S/W/W/G
11	10	4	VENSEITS VON EDEN, Nino de Angelo	SW/W/G
12	NEW		RADIO GA GA, Queen	E/N/I/UK
13	6	21	KARMA CHAMELEON, Culture Club	F/I/IS/P
14	19	2	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	D/S/W/W/G
15	20	2	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	I/SP
16	12	3	TURALURALURALU, Trio	A/S/W
17	RE		OWNER OF A LONELY HEART, Yes	F/SP/S/W/W/G
18	22	2	25 YEARS, The Catch	A/S/W/W/G
19	NEW		(FEELS LIKES) HEAVEN, Fiction Factory	E/UK
20	27	2	BREAK MY STRIDE, Matthew Wilder	E/UK
21	NEW		OBSESSION, Vanessa	B/N
22	NEW		GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	E/UK
23	16	2	NOBODY TOLD ME, John Lennon	B/E/UK
24	18	5	LUNATIC, Gazebo	SW/W/G
25	NEW		HERE COMES THE RAIN AGAIN, Eurythmics	E/UK
26	RE		MANIAC, Michael Sembello	FI
27	21	2	THAT'S LIVING ALRIGHT (from 'Auf Wiedersehen Pet'), Joe Fagin	E/UK
28	NEW		FRACTION TOO MUCH FRICTION, Tin Finn	N
29	RE		FLASHDANCE, Irene Cara	I
30	RE		RED RED WINE, UB40	D

Key: A — Austria; B — Belgium; D — Denmark; E — Eire; F — France; I — Italy; N — Netherlands; SP — Spain; SW — Switzerland; UK — United Kingdom; WG — West Germany.

Compiled from 11 national charts by Tron Radio, Hilversum





*A New Single From*

# **TRACEY ULLMAN**

*My Guy's...*

*...mad at me*



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records



# AIRPLAY ACTION

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FILE 332107

## Breakers

Records appearing on  
Airplay Action pages  
for first time.

TOP BREAKERS (see opposite page for details)

Artists ranked by stations on which playlisted

- 24 MEN AT WORK
- 22 BARBRA STREISAND
- 20 SADE
- 18 BOOMTOWN RATS
- 17 HOWARD JONES
- 15 ROGER DALTRY

### OTHER BREAKERS

- 14 FASHION—Eye Talk—De Stijl/CBS A4106 (C) A BRMB B Severn, Essex, Beacon, Chiltern, Mercia, Aire, Signal, Piccadilly, Clyde, Moray Firth, NorthSound \* DevonAir—Hitpick, Pennine—Hitpick, BBC Scotland—Hitpick
- 13 HENRY MANCINI—The Thorn Birds Main Theme—Warner Brothers W9697 (W) A 2CR, Plymouth, Severn, Tees, Red Rose, Forth B DevonAir, West, Metro, Picadilly, Tay, CBC \* Beacon—Hitpick.
- 13 IRENE CARA—The Dream—Network/Epic A4100 (C) A 2CR, Forth, Tay, BBC Wales, BBC Ulster, Downtown B Manx \* DevonAir—Hitpick, Orwell—Hitpick, Beacon—Hitpick, NorthSound—Hitpick, CBC—Hitpick, Swansea—Hitpick.
- 9 BLUE OYSTER CULT—Shooting Shark—CBS A4117 (C) A Essex B Luxembourg, DevonAir, Plymouth, Centre, Pennine, Manx, CBC, Swansea.
- 9 SEARCH PARTY—All Around The World—Magnet SP1 (R) A Essex, Orwell, Tay B 2CR, Plymouth, Wyvern, Manx, BBC Scotland, BBC Ulster.
- 9 WAS (NOT WAS)—Out Come The Freaks—Ze Geffen A4178 (C) B Capital, Radio 210, Plymouth, Wyvern, Essex, Mercia, Aire, CBC.
- 8 BETTE MIDLER—Beast Of Burden—Atlantic A9712 (W) A Forth B Capital, Wiltshire, Wyvern, Chiltern, Aire, Pennine, NorthSound, BBC Ulster.
- 7 CENTRAL LINE—Batcha Gonna—Mercury/Phonogram MER 152 (F) A Moray Firth, Swansea B Victory, Orwell, BBC Scotland \* DevonAir—Hitpick, Pennine—Hitpick.
- 7 LOLEATTA HOLLOWAY—Love Sensation—Salsoul SAL 105 (R) A Severn B Luxembourg, West, Manx, NorthSound \* Mercia—Hitpick, Tees—Hitpick.
- 7 INXS—Original Sin—Mercury/Phonogram INXS 3 (F) A Tees, Forth, Downtown B Hallam, Piccadilly, Clyde, NorthSound.
- 7 THE WORLD'S FAMOUS SUPREME TEAM—Hey DJ—Charisma/Virgin TEAM 1 (E) B Luxembourg, Radio London, Severn, Essex, Clyde, North Sound \* Mercia—Hitpick.
- 7 MARY WELLS—My Guy—Allegiance ALES 1 (A) A 2CR, Aire B Radio London, Pennine, Red Rose, Clyde \* Signal—Hitpick.
- 6 BILLIE JO SPEARS—Why Don't We Go Dancing—RITZ 063 (SP) A 2CR, Victory, Moray Firth, CBC Orwell, BBC Scotland.
- 6 TINA TURNER—Help—Capitol CL 325 (E) A Aire B Piccadilly \* Radio London—Hitpick, Capital—Climber, Trent—Hitpick, Pennine—Hitpick.

## Radio 1

- 21 (22) MADNESS: Michael Caine
- 21 (18) QUEEN: Radio Ga Ga
- 18 (14) NENA: 99 Red Balloons
- 17 (15) ROCKWELL: Somebody's ...
- 17 (16) THOMPSON TWINS: Doctor! Doctor!
- 16 (19) CYNDI LAUPER: Girls Just Want To Have Fun
- 16 (19) THOMAS DOLBY: Hyperactive!
- 15 (13) NIK KERSHAW: Wouldn't It Be Good
- 14 (15) MATTHEW WILDER: Break My Stride
- 13 (17) DURAN DURAN: New Moon On Monday
- 13 (12) THE MANHATTAN TRANSFER: Spice Of Life
- 12 (16) ECHO & THE BUNNYMEN: The Killing Moon
- 12 (16) FICTION FACTORY: (Feels Like) Heaven
- 12 (8) GENESIS: Illegal Alien
- 12 (8) SLADE: Run Runaway
- 12 (New) HOWARD JONES: Hide & Seek, WEA HOW 3 (W)
- 11 (12) MADONNA: Holiday
- 11 (11) MATT BIANCO: Get Out Of Your Lazy Bed
- 11 (5) THE STYLE COUNCIL: My Ever Changing Moods

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

- 11 (6) ULTRAVOX: One Small Day
- 11 (8) THE BOOMTOWN RATS: Tonight
- 10 (14) EURYTHMICS: Here Comes ...
- 10 (1) PRIVATE LIVES: Living In A World ...
- 10 (12) THE SMITHS: What Difference Does It Make?
- 10 (8) SWANS WAY: Soul Train
- 9 (13) CHINA CRISIS: Wishful Thinking
- 9 (13) ELBOW BONES & THE RACKETEERS: A Night In N.Y.
- 9 (13) SHANNON: Let The Music Play
- 8 (9) BIG COUNTRY: Wonderland
- 8 (9) CARMEL: More, More, More
- 8 (New) FASHION: Eye Talk, De Stijl/CBS A4106 (C)
- 8 (6) GLORIA GAYNOR: I Am What I Am
- 8 (6) JUAN MARTIN: Love Theme From The Thorn Birds
- 8 (6) J.B.'s ALL STARS: Backfield In Motion
- 8 (12) KOOL & THE GANG: Joanna
- 8 (11) JOHN LENNON: Nobody Told Me
- 8 (10) THE PRETENDERS: Middle Of The Road
- 8 (6) ROLLING STONES: She Was Hot

- 7 (6) BILLY JOEL: An Innocent Man
- 7 (New) BREAK MACHINE: Street Dance, Record Shack SOHO 13 (IDS)
- 7 (10) SIMPLE MINDS: Speed Your Love To Me
- 7 (1) RE:FLEX: The Politics Of Dancing
- 7 (New) ROGER DALTRY: Walking In My Sleep, WEA U 9686 (W)
- 6 (1) ABC: S.O.S.
- 6 (6) DAVID GRANT: Organize
- 6 (7) INGRAM/McDONALD: Yah Mo B There
- 6 (New) MARILLION: Punch & Judy, EMI MARIL 1 (E)
- 6 (New) TINA TURNER: Help, Capitol CL 325 (E)
- 6 (New) VAN HALEN: Jump, Warner Brothers W9384 (W)
- 6 (5) WILL POWERS: Adventures In Success
- 5 (5) CARGO: Tender Touch
- 5 (New) FRESHIES: If You Really Love Me ...
- 5 (New) GEORGE McCRAE: One Step Closer, President PT 522 (PR)
- 5 (New) IT'S IMMATERIAL: A Gigantic Raft (Inn ...), Eternai JF 4 (W)
- 5 (New) MILLIE JACKSON: I Feel Like Walking In The Rain, Sire W9348 (W)
- 5 (New) ROBIN GIBB: Another Lonely Night, Polydor POSP 668 (F)
- 5 (New) WHITE & TORCH: Bury My Heart, RCA 388 (R)

## Radio 2

Based on plays Friday-Thursday (5.30am to 9.00pm) in the week preceding publication.

- 10 (New) HOT CHOCOLATE: I Gave You My Heart (Didn't I) (RAK)
- 10 (9) THE MANHATTAN TRANSFER: Spice Of Life
- 10 (5) CHRISTINE McVIE: Got A Hold On Me
- 9 (1) JOE FAGIN: That's Living Alright
- 9 (9) JOHN LENNON: Nobody Told Me
- 8 (5) ALABAMA: Feels So Right
- 8 (7) MATTHEW WILDER: Break My Stride
- 7 (7) ELBOW BONES & THE RACKETEERS: A Night In New York
- 7 (6) BILLY JOEL: An Innocent Man

- 6 (New) RANDY CRAWFORD: Why (Warner Brothers)
- 6 (New) EARTH WIND & FIRE: Touch (CBS)
- 6 (New) PRIVATE LIVES: Living In A World (EMI)
- 5 (New) BLUE: Don't Wanna Make You Cry (Rock City)
- 5 (7) PEABO BRYSON/ROBERTA FLACK: You're Looking Like Love To Me
- 5 (New) CARGO: Tender Touch (Korova)
- 5 (9) KATIE KISSOON: Penny Lover
- 5 (New) OLIVIA NEWTON-JOHN & JOHN TRAVOLTA: Take A Chance (EMI)

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

## Bubblers

Recent Breakers now bubbling under the regional Airplay Grid (opposite).

- CHORALE: Safe And Sound
- STEWART COPELAND/STANARD
- RIDGWAY: Don't Box Me In
- EARTH WIND AND FIRE: Touch
- G'RAVE: Manhattan
- BRYAN LOREN: Lollipop Luv
- MEZZOFORTE: Midnight Sun
- BOBBY NUNN: Don't Knock It (Until You Try It)
- RYAN PARIS: Fall In Love
- GARY PORTNOY: Theme From Cheers
- WILL POWERS: Adventures In Success
- RED BOX: Chenko
- SHARON REDD: You're A Winner
- RONDO VENEZIANO: Venice
- SECOND IMAGE: There She Goes
- THIRD WORLD: Lagos Jump
- 38 SPECIAL: If I Had Been The One
- WORLD PREMIERE: Share The Night

# GEORGE McCRAE

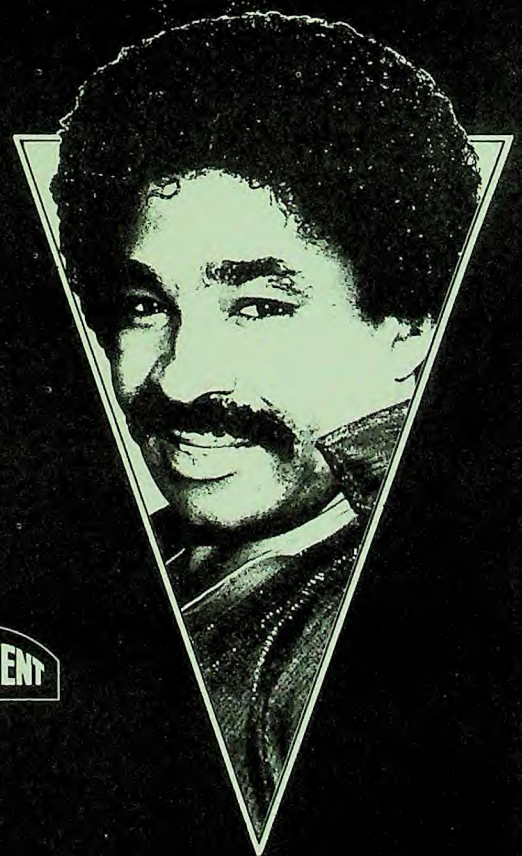
IS BACK WITH A SMASH HIT

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TOP 75 SINGLES

PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)

MUSIC WEEK

RE indicates a re-entry.

Key to distributors code - see albums releases page

Main chart table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, (Producers) Publisher, Label 7'' (12'') number (Distributor). Rows 1-75.

THE NEXT 25

Chart table for 'THE NEXT 25' with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7'' (12'') number (Distributor). Rows 76-100.

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

TITLES A-Z (WRITERS) index table listing song titles and their respective writers.



TOP US SINGLES

Table with columns: Rank, Title, Artist, Label. Lists top 100 singles including 'Karma Chameleon', 'Jump', 'Joanna', 'Luffballons', etc.

NEW SINGLES ON PRESTEL: MERCURY FILE NUMBER 332103

ACADEMY ON THE BEACH... AFRIKA BAMBATAA & THE SOUL SONIC FORCE... ALIAD... AUSANG... AUSTRALIAN CRAWL... BANANARAMA... BARKER... BAUNIS... BENJAMIN... BEN RHYTHM BOYS... BOY TRONIC... BRADY... BROWN... BROWN... CAPTAIN SENSIBLE... CARR... CARR... CRENSHAW... CROSS... CRY... CULTURAL ROOTS... DALTON... DAMARIS... DE WILDE... DEKKA... DESTRUCTORS... DISRUPTERS... DOCTOR JOHN... DODD... DOLLY DOTS... D.R. ROSS... DRAGON... ELLIOTT... ETHIOPIANS... FAGIN... FIREBALL... GAVIN... GENERAL PUBLIC... GLASS MUSEUM... GREENFIELD... HAIN... HALL... HEWICK... HOLLIDAY... HOLLOWAY... HULL... IRIS... JASMINE MINKS... JONES... JULIA... KAJA GOODOO... KING BROTHERS... KINGDOMS... KING HENRY'S CONSORT... KINGS... LEFTURN... LITTLE JOHN... LOOK BACK... LOVE AFFAIR... MAJOR HARRIS... MCELLENAMP... MILKSHAKES... MILLER... MINNOTT... MOCKERS... MOONKEES... MORRISON ORCHESTRA... MYAMI... NOLANS... NOMAD & THE NIGHTMARES... NUGENT... ONE BLOOD... ONE BLOOD... ORANGE JUICE... PAGAN RITUAL... PASTELS... PHILHARMONIC ORCHESTRA... PHILLIPS... PORTION CONTROL... PRIDE... RANKIN... REAL... RED LORRY... RED... REFLECTIONS... RUFFIN... RUSSIAN ROULETTE... SAL PARADISE... SAMSON... SCARLET SISTERS... SELF ABUSE... SILENT RUNNING... SKEPTIX... SOUL AFFAIR... SPECIAL AKA... SPIDER... STATUS... STATUS... STREET LIFE... TECHNICS... TIME BANDITS... TINTIN... TRAINSPOTTERS... TRANS LUX... TREMELES... TWO WAY... VARIOUS... VARIOUS... VARIOUS... VARIOUS... WELLS... WILLIS... WILSON... WILSON... X... YARBORNS... YELLOWMAN... ZOOT... ZWISCHENFALL

Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard, for w/e February 18, 1984

Mon 20 Fri 24 Feb, 1984
Single Releases: 129
Year to Date: (8 weeks to Feb)
Single Releases 649

Distributor codes: see album releases page
Hotline number for new release details: 01-379 6527
Deadline 11am
Wednesday of week prior to publication



SINGLES RELEASES this week from Chris Rea, Kit Hain and the late Jackie Wilson.





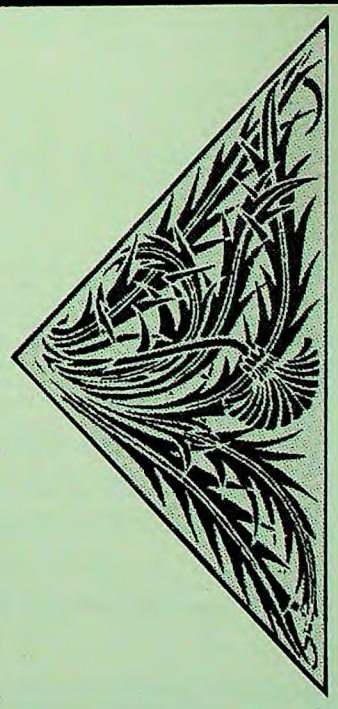
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# ERIC CLAPTON THE CROSSING

includes  
'IN A BIG COUNTRY',  
'CHANCE' & 'FIELDS OF FIRE'  
cassette contains extra tracks not on album

TAPE MERS/27



# TOP 100 ALBUMS

MUSIC  
WEEK

INCORPORATING LP AND  
CASSETTE SALES

- |    |   |    |   |    |  |
|----|---|----|---|----|--|
| 1  | <b>NEW</b> SPARKLE IN THE RAIN •<br>Simple Minds<br>Virgin V 2300         | 34 | BACK TO BACK •<br>Status Quo<br>Vertigo/Phonogram VERH 10                             | 68 | 58<br>CHRISTINE McVIE<br>Warner Brothers 925059-1                                      |
| 2  | 1 TOUGH •<br>Eurythmics<br>RCA PL 70109                                   | 35 | 27 FANTASTIC •<br>Wham!<br>Inner Vision IVL 25328                                     | 69 | 57<br>CHART TREK VOLS 1/2<br>Various<br>Ronco RON LP8                                  |
| 3  | 2 THRILLER •<br>Michael Jackson<br>Epic EPC 85930                         | 36 | 33 SYNCHRONICITY •<br>The Police<br>A&M AMLX 63735                                    | 70 | 54<br>BUSY BODY<br>Luther Vandross<br>Epic EPC 25608                                   |
| 4  | 3 AN INNOCENT MAN •<br>Billy Joel<br>CBS 25554                            | 37 | 36 18 GREATEST HITS •<br>Michael Jackson Plus The Jackson 5<br>Telstar STAR 2232      | 71 | 52<br>GREATEST HITS •<br>Bucks Fizz<br>RCA PL 70022                                    |
| 5  | 4 NO PARLEY •<br>Paul Young<br>CBS 25521                                  | 38 | 81 NEW GOLD DREAM (81, 82, 83, 84) •<br>Simple Minds<br>Virgin V 2230                 | 72 | 75<br>REFLECTIONS •<br>Various<br>CBS 10034  |
| 6  | 6 CAN'T SLOW DOWN •<br>Lionel Richie<br>Motown STMA 8041                  | 39 | 55 HEAVEN IS WAITING<br>The Danse Society<br>Society/Arista 205 972                   | 73 | 73<br>LOVE OVER GOLD •<br>Dire Straits<br>Vertigo/Phonogram G359109                    |
| 7  | 10 THE CROSSING •<br>Big Country<br>Mercury/Phonogram MERS 27             | 40 | 70 FLIGHTS OF FANCY •<br>Paul Leoni<br>Nouveau Music NML 1002                         | 74 | 90<br>STREET SOUNDS ELECTRO 2<br>Various<br>Street Sounds ELGST 2                      |
| 8  | 11 SOMETIMES WHEN WE TOUGH<br>Various<br>Ronco RON LP9                    | 41 | 59 LIVING IN OZ<br>Rick Springfield<br>RCA PL 84650                                   | 75 | 87<br>RID •<br>Duran Duran<br>EMI EMC 3411   |
| 9  | 7 NOW, THAT'S WHAT I CALL MUSIC •<br>Various<br>EMI/Virgin NOW 1          | 42 | 65 SERENADE<br>Juan Martin with The Royal Philharmonic Orchestra<br>K-tel/WEA NE 1267 | 76 | 80<br>UNDERCOVER •<br>The Rolling Stones<br>Rolling Stones ROL 1                       |
| 10 | 25 THE VERY BEST OF MOTOWN LOVE SONGS<br>Various<br>Telstar STAR 2239     | 43 | 37 LEE'S A RIOT WITH SPY VS SPY<br>Billy Bragg<br>Go! Discs/Utility UTIL 1            | 77 | 71<br>WORKOUT •<br>Jane Fonda<br>CBS 89581   |
| 11 | 8 U2 LIVE "UNDER A BLOOD RED SKY" •<br>U2<br>Island IMA 3                 | 44 | 35 TRACK RECORD •<br>Joan Armatrading<br>A&M JA 2001                                  | 78 | <b>NEW</b><br>BODIES AND SOULS<br>The Manhattan Transfer<br>Atlantic 780104-1          |
| 12 | <b>NEW</b> VICTIMS OF THE FUTURE<br>Gary Moore<br>10 Records DIX 2        | 45 | 40 JAPANESE WHISPERS •<br>The Cure<br>Fiction FIXM 8                                  | 79 | <b>NEW</b><br>HAUNTING MELODIES<br>The Electric Wind Ensemble<br>Nouveau Music NML 107 |
| 13 | 5 MILK AND HONEY •<br>John Lennon And Yoko Ono<br>Polydor POLH 5          | 46 | 67 IN THE HEART<br>Kool & The Gang<br>De-Lite/Phonogram DSR 4                         | 80 | 50<br>GREATEST HITS •<br>Marvin Gaye<br>Telstar STAR 2234                              |
| 14 | 13 COLOUR BY NUMBERS •<br>Culture Club<br>Virgin V 2285                   | 47 | 39 QUEEN GREATEST HITS •<br>Queen<br>EMI EMTV 30                                      | 81 | 44<br>WHAT'S NEW<br>Linda Ronstadt and The Nelson Riddle Orchestra<br>Asylum 960280-1  |
| 15 | 14 QUICK STEP & SIDE KICK •<br>Thompson Twins<br>Arista 204 924           | 48 | 53 OFF THE WALL •<br>Michael Jackson<br>Epic EPC 83468                                | 82 | 78<br>LIVE AND DIRECT<br>Aswad<br>Island IMA 6   |
| 16 | <b>NEW</b> THE FLAT EARTH<br>Thomas Dolby<br>Parlophone Odeon PCS 2400341 | 49 | 45 LET'S DANCE •<br>David Bowie<br>EMI America AML 3029                               | 83 | <b>NEW</b><br>HAIL TO ENGLAND<br>Manowar<br>Music For Nations MFN 19                   |
| 17 | 12 PIPES OF PEACE •<br>Paul McCartney<br>Parlophone PCTC 1                | 50 | 43 THE COLLECTION - 20 GREATEST HITS<br>Gladys Knight And The Pips<br>Starland NITE 1 | 84 | <b>RE</b><br>UPSTAIRS AT ERIC'S •<br>Vazoo<br>Mute STUMM 7                             |



# RETAILING

Edited

by  
TERRI ANDERSON

**T**HE NEED to do things for himself led Paul Mullins to strike out alone as an indie record dealer — and the need to help others has led him to devote almost all his spare time to unpaid local social work, much of it involving records in some way.

The efforts of Mullins and his wife Sarah — joint owners of Carousel Records in Amesbury, Wiltshire — have just won them recognition from the community they serve, in the form of the prestigious Salisbury City Chamber of Commerce award for voluntary service in the area.

Like many other people who devote enormous amounts of time and energy to helping other people with problems, Mullins became interested in the hospital radio project he now runs because his own problems landed him in hospital.

He is a long-time sufferer from Crohns Disease. While in Salisbury General Infirmary as a patient many years ago he developed the idea of becoming a hospital radio DJ. The hospital did not have a radio station, and would not let him start one — but they referred him to the nearby Odstock Hospital. He became involved with their radio service, and later took over running it. Then he gradually expanded it to serve three more hospitals in the area — Old Manor mental hospital, Newbridge hospital, and eventually Salisbury General itself.

He bases himself at Radio Odstock, and makes up programme tapes which are sent across to the other hospitals for broadcast there. Being a record dealer now helps, of course, because playing patients' requests means having to find a lot of records. "What they mostly want is old stuff," Mullins explains, "although we do of course play the current hits as well. I can easily use my own stock for all the new titles which are wanted, and I have built up a good library of older records especially for the hospital radio."

"The record companies have been extremely helpful — especially RCA — in letting me have old releases to play on the station."

One result is that the ever-changing population of patients always includes some people who are not regular record buyers but who are pleased to find that the golden oldies they like hearing are nearly all still available on records and tapes — and their friendly local indie record shop will get them. But he often has to wait up to a week for deliveries, he is not pleased to say.



# Your friendly local indie dealer

*INDIE RETAILERS Sarah and Paul Mullins, of Carousel Records in Amesbury, Wiltshire, have just won the Salisbury City Chamber of Trade award for voluntary work in the area. They are pictured receiving this honour from Salisbury Chamber of Trade chairman Peter Fairweather — for their work on local hospital radio and charities.*

Over the Radio Odstock service patients regularly hear cheery messages from pop stars and TV personalities (some of the more innocent listeners, Mullins is told, firmly believe that it's all done live and their DJ has a stream of illustrious visitors to his "studio").

These messages are not just vague get-well-soons, but remind patients to send their old postage stamps, silver paper, etc to Mullins so that they can be despatched to various charities. As a result of the impact that such a message from Cliff Richard, Roy Castle, Jimmy Savile or Keith Chegwin can have (coming across on their own hospital radio) patients have responded so well that many charities have benefited. The tally so far also includes enough to purchase two guide dogs for the blind, and the third of the cost of a kidney machine.

Mullins has always had a positive response when approaching famous people for their help — all the above, plus The Shadows, Dana, Olivia Newton John, Orville, The Searchers, Val Doonican, Maggie Philbin, Ed Stewart, David Jacobs, Peter Murray, The New Seekers and others. Mullins feels all these artists have helped him to win this coveted Chamber of Commerce award. "It makes Sarah and myself feel like top artists ourselves — especially when we were very nearly put out of business as a record shop last year — by a fire, not by big discounters!"

Discounting is something that Mullins will not do, because he simply cannot afford to (although he has discovered that the locals like his singles price of £1.30 because it is now below that of Woolworths and Smiths . . . but that was really accidental). He has had grumbles from some customers who demand to know why his album prices are so much higher than the multiples' in Salisbury, but he generally finds that the service he gives is sufficiently appreciated by local record buyers for them to accept that they must pay full price.

"People come here, to a village shop, even from Salisbury — because they know I will find out what they want, find out where to get it, and then order it for them," he says, and his style of retailing has won him a lot of mail order business from servicemen in the three nearby Army camps. He does very good business with heavy metal records, and has one customer who comes to Amesbury from Shaftesbury — 25 miles away — to get his Saxon and Slade LPs. At the other end of the musical spectrum, there is a big local following for Cliff Richard, and the Carousel shop is now the Wilts and Berks regional office of the Cliff fan club.

Mullins is determined to make a success of indie record retailing. He gave up a secure job as deputy manager of Currys in Salisbury to buy the shop because he wanted to be fully independent. He has been forced to expand into retailing electrical goods but music retailing is still the major part of the business, and the part he likes best.

He is also just as determined to convince fellow sufferers from the little known bowel condition that he lives with.

"I'm determined to set up a self-help group for Crohns Disease sufferers in this area. We have had about 70 people to an initial meeting, but it is not easy because people are so shy about their problem, and many refuse to go out or think they can't work because of it," Mullins explains. "People thought I was mad when I decided to run a shop on my own, with Sarah doing the paperwork at home because we have a small son. But I can work, and have a busy social life. I want other people to realise that."

He would welcome contact with any fellow sufferers in the record trade or music business, and can be reached on (0890) 22162.

# PUBLISHING

Edited

by  
NIGEL HUNTER

# Breaking up is hard to do

THIRTY-EIGHT years is a long time with one company, and inevitably there are pangs when one leaves after such a lengthy spell.

Roy Berry, managing director of Campbell Connelly until his resignation was recently requested following the company's acquisition by Music Sales, is experiencing those pangs, tempered perhaps by some relief that the long, drawn-out saga of the company's sale is finally decided.

"I thought it was going to run longer than The Mousetrap," he observes drily.

One senses some disappointment on Berry's part that the new owners haven't retained at least a nucleus of the redundant staff to continue working the CC catalogue. But, by the same token, new owners have obviously carefully formulated plans of their own for their new property, and a complete break from the past is often a major feature of those plans.

Berry's service contract with CC was due to expire in October, when he will be 65, but he has no intention of retiring from the publishing scene. He has some publishing interests of his own, plus an affiliation with an American catalogue which will move with him. He

intends disclosing full details of his new plans soon, and meanwhile looks back on 38 crowded and varied years.

"A publisher's job never changes in its basic motives," he says. "It is the acquisition and development of copyrights, and that will be as true in the Nineties as it was in the Thirties."

A dominant factor of today's popular music, he says, is that artists and bands now write and publish their own material in complete contrast, of course, to the situation in Berry's early years in the business when songwriters, who generally were not performers, wrote material which was covered widely by others.

"These days everybody can make their own record for an indiscriminate market, and their visual appearance is as important — if not more so — than the actual song. This naturally narrows the scope of publishing if the bulk of material being published is uncoverable and unperformable by anyone except those who wrote it."

Nothing stands still for long in the music business, however, and Berry anticipates a reversal of the pendulum over the remaining years of this century.

"I'm hoping that there will be a swing back to music once we've got this present indigestion out of our system."



*AMAZULU HAVE signed an exclusive publishing pact with Desert Songs/ATV Music. The band is touring until March 10, and appear this week (14) in Channel Four's Black On Black. Seen celebrating the deal are (back row, from left) Colin Davie (HQ), Derek Unwin (Amazulu manager), Terry O'Neil (Desert Songs), Peter Cornish (ATV Music), Nick Gibson (Amazulu PR), and (front row) Amazulu — Nardo, Margo, Claire, Sharon, Leslie and Annie.*

# School pays up in MPA legal victory

AN MPA action against a Northumberland High School has led to its local authority paying a £5,000 fine for breach of copyright.

The action, initiated by the MPA in conjunction with Novello & Co, Boosey & Hawkes and Oxford University Press, alleged breach of copyright by Mr Terry Atkinson, the director of music at Queen Elizabeth High School, Hexham (MW January 14).

Atkinson stated that he had already bought 60 copies of each volume and he was only using photo copies to save wear and tear on the books and to help the children, who had to juggle with all three volumes during rehearsals.

After the case, headmaster Patrick Eavis commented: "The Music Publishers Association ought to recognise that schools like this have spent thousands of pounds buying music. People like Terry Atkinson are the publishers' real supporters."

# Publishers do listen to tapes — official

A SINGLE hovering promisingly last week just outside the chart is potent proof that sending tapes to music publishers, record companies, film and TV companies can pay off, despite cynics' suspicions that the recipients never listen to them.

Songwriting duo Judy Hart Angelo and Gary Portnoy mailed out demos to a large list of contacts in the US, and they are now poised on the brink of a hit as a consequence.

They impressed one recipient to the extent that they were asked to write the theme song for the zany US comedy series Cheers, currently achieving high ratings here on Channel Four, and their song, Theme From Cheers (Where Everybody Knows Your Name), is sung by Portnoy himself and was produced by Hart Angelo.

During a promotional visit to London, Hart Angelo explained that Paramount responded to their demo by asking for a song, Preppies, which the duo had written for an off-Broadway show. That wasn't available, but Paramount eventually settled for Where Everybody Knows Your Name, which made the US hit parade and seems set to repeat that success here.

The song is published by Famous Music, whose UK subpublisher Chappell placed the record with Starblend.



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MUSIC WEEK

# TOP 75 SINGLES

7 & 12-INCH

MUSIC WEEK

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

Rank	Artist	Title	Label	Chart Position	Label	Title	Label	Chart Position
1	RELAX	JOANNA/TONIGHT	De-Lite/Phonogram	16	51	NEW	LOVE OVER GOLD (LIVE)/SOLID ROCK (LIVE)	Vertigo/Phonogram - (DSTR 612)
2	Frankie Goes To Hollywood	Kool & The Gang						
3	RADIO GA GA	STREET DANCE	Record Shack	13	52	44	THRILLER	Epic (TJA3643)
4	Queen	Break Machine						
5	DOCTOR! DOCTOR!	AN INNOCENT MAN	CBS	142	53	62	LIVING IN A WORLD (TURNED UPSIDE DOWN)	EMI (12) PRIV 2
6	Thompson Twins	Billy Joel						
7	GIRLS JUST WANT TO HAVE FUN	ONE SMALL DAY	Chrysalis	VOX(X) 2	54	64	BACKFIELD IN MOTION	RCA Victor RCA(T) 394
8	Cyndi Lauper	Ultravox						
9	BREAK MY STRIDE	SIXTEEN	MCA	YOU(T) 7	55	69	MORE, MORE, MORE	London LON(X) 44
10	Matthew Wilder	Musical Youth						
11	HOLIDAY	MAIN THEME FROM 'THE THORN BIRDS'	Warner Brothers	W9697	56	35	SPEED YOUR LOVE TO ME	Virgin VS649(12)
12	Madonna	Henry Mancini and His Orchestra						
13	THAT'S LIVING ALRIGHT (from 'Auf Wiedersehen Pet')	PUNCH & JUDY	EMI	12/MARIL 1	57	38	HOLD ME NOW	Arista TWINS (12)2
14	Joe Fagin	Marillion						
15	MY EVER CHANGING MOODS	A NIGHT IN NEW YORK	EMI	AMERICA (12)EA 165	58	39	RUNNING WITH THE NIGHT	Motown TMG(T) 1324
16	The Style Council	Elbow Bones and The Racketeers						
17	NEW MOON ON MONDAY	RUN RUNAWAY	RCA	RCA(T) 385	59	74	WHITE LINES (DON'T DON'T DO IT)	Sugar Hill SH(L) 130
18	Duran Duran	Stade						
19	LOVE THEME FROM "THE THORN BIRDS"	A ROCKIN' GOOD WAY	Epic	TJA4071	60	NEW	YAH MO B THERE	Qwest W6394
20	Juan Martin	Shaky & Bonnie						
21	99 RED BALLOONS	GET OUT OF YOUR LAZY BED	WEA	BIANCO (1T)	61	45	MARGUERITA TIME	Vertigo/Phonogram QDUO 14
22	Mena	Matt Bianco						
23	WHAT DIFFERENCE DOES IT MAKE?	WISHFUL THINKING	Virgin	VS647(12)	62	58	LOVE IS A BATTLEFIELD	Chrysalis CHS (12)2747
24	The Smiths	China Crisis						
25	MICHAEL CAINE	I GAVE YOU MY HEART (DIDN'T I)	RAK	369	63	NEW	EVERGREEN/JEALOUS LOVE	Proto ENA(T) 114
26	Madness	Hot Chocolate						
27	WOULDN'T IT BE GOOD	BIRD OF PARADISE	Towerbell	12/TOW 42	64	NEW	JOYS OF LIFE	Island (12) IS 153
28	Nik Kershaw	Snowy White						
29	SOMEBODY'S WATCHING ME	HUMAN TOUCH/SOUL	RCA	RICK(T) 1	65	67	SHARE THE NIGHT	Epic (TJA4133)
30	Rockwell	Rick Springfield						
31	(FEELS LIKE) HEAVEN	NOBODY TOLD ME	Polydor	POSP 700	66	65	DON'T KNOCK IT (UNTIL YOU TRY IT)	Motown TMG(T) 1323
32	Fiction Factory	John Lennon						
33	HYPERACTIVE!	PIPES OF PEACE	Parlophone	R6064	67	NEW	TO BE OR NOT TO BE (THE HITLER RAP)	Island (12) IS 158
34	Thomas Dolby	Paul McCartney						



17	HYPERACTIVE! Thomas Dolby	Patiphone Odeon (12)R	42	PIPES OF PEACE Paul McCartney	Partiphone RB064
18	HERE COMES THE RAIN AGAIN Eurythmics	RCA DAT 5	43	CRY AND BE FREE Marilyn	Love/Phonogram MAZ 2(12)
19	LET THE MUSIC PLAY Shannon	Club/Phonogram LET 1 (12)	44	WHAT IS LOVE? Howard Jones	WEA HOW 2(T)
20	SOUL TRAIN Swans way	Exit International/Phonogram EXT 3(12)	45	SHE WAS HOT The Rolling Stones	Rolling Stones RSR(P) 114
21	WONDERLAND Big Country	Mercury/Phonogram COUNT 5 (12)	46	DANCE HALL DAYS Wang Chung	Geffen (T)A3837
22	SPICE OF LIFE The Manhattan Transfer	Atlantic A9728(T)	47	JUMP Van Halen	Warner Brothers W9384(T)
23	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	Chrysalis CHS(12) 2765	48	WHERE WERE YOU HIDING WHEN THE STORM BROKE The Alarm	I.R.S. IRS(X) 101
24	HIDE AND SEEK Howard Jones	WEA HOW 3(T)	49	THE POLITICS OF DANCING Re-Flex	EMI (12) FLEX 2
25	THE KILLING MOON Echo & The Bunnymen	Korova KOW 32(T)	50	ILLEGAL ALIEN Genesis	Charisma/Virgin AL 1(12)

76	ANOTHER LONELY NIGHT IN NEW YORK Robin Gibb	Polydor POSPI(X) 668	92	ROCK YOU LIKE A HURRICANE, The Scorpions	Harvest HAR 5225
77	NO STONE UNTURNED, The Truth	Formation/WEA YZ(T)	93	DIN DAA DAA (TROMMELTANZ), George Kranz	Chrysalis CHS(12) 2752
78	KISS ME, Timin	WEA - (X9823T)	94	RUSH RUSH, Debbie Harry	Factory - (FAC 73)
79	SCREEN ME I'M YOURS, Tik and Tok	Survival SUR (12)020	95	BLUE MONDAY, New Order	Virgin VS 658(12)
80	BRIDGE, Orange Juice	Polydor OJ(X) 5	96	TELL ME WHAT YOU WANT, Loose Ends	CBS (T)AA117
81	HEY D.J., The World's Famous Supreme Team	Charisma/Virgin TEAM 1(12)	97	LOVIN' YOU, Status IV	Design Communications DES(T) 8
82	YOUR LOVE IS KING, Sade	Epic (T)A4137	98	MIRANDA/NAUGHTY MIRANDA, Indians In Moscow	Kennick KNK 1002(T)
			99	DREAM OF THE WEST, Yip Yip Coyote	I.R.S. YIP(X) 1

83	I'D DO ANYTHING, Dead Or Alive	Epic (T)A4069	100	FRAGGLE ROCK THEME, The Fraggles	Streetwave/Arista/West End (M)KXAN 3
84	ASH IN DRAG, The Mystery Girls	A&M AM(X) 175		ANOTHER MAN, Barbara Mason	
85	ON THE FLOOR (ROCK IT), Tony Cook and The Party People	Half Moon HM (7)1134			
86	THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy	Star ★ Blend CHEER 1			
87	SEA OF HEARTBREAK, Leo Sayer	Chrysalis LEO(X) 2			
88	DON'T TOUCH ME, Hazel O'Connor	RCA RCA(T) 387			
89	MIDDLE OF THE ROAD, Pretenders	Real ARE 21			
90	ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant	Chrysalis GRAN(X) 5			
91	WARRIOR WOMAN, Carol Kenyon	A&M AM(X) 178			

### THE NEXT 25

- 76 (71) ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb  
 77 (66) NO STONE UNTURNED, The Truth  
 78 (89) KISS ME, Timin  
 79 (88) SCREEN ME I'M YOURS, Tik and Tok  
 80 (86) BRIDGE, Orange Juice  
 81 (-) HEY D.J., The World's Famous Supreme Team  
 82 (-) YOUR LOVE IS KING, Sade



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## 12-INCH SINGLES

1	RELAX, Frankie Goes To Hollywood	22	NEW MOON ON MONDAY, Duran Duran
2	RADIO GA GA, Queen	23	LOVE OVER GOLD (LIVE/SOLID ROCK (LIVE)), Dire Straits
3	DOCTOR! DOCTOR!, Thompson Twins	24	JOANNA/TONIGHT, Kool & The Gang
4	HOLIDAY, Madonna	25	WOULDN'T IT BE GOOD, Nik Kershaw
5	MY EVER CHANGING MOODS, The Style Council	26	HERE COMES THE RAIN AGAIN, Eurythmics
6	SOMEBODY'S WATCHING ME, Rockwell	27	A NIGHT IN NEW YORK, Elbow Bones and The Racketeers
7	LET THE MUSIC PLAY, Shannon	28	(FEELS LIKE) HEAVEN, Fiction Factory
8	WHAT DIFFERENCE DOES IT MAKE? The Smiths	29	WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel
9	AN INNOCENT MAN, Billy Joel	30	JUMP, Van Halen
10	STREET DANCE, Break Machine	31	GET OUT OF YOUR LAZY BED, Matt Bianco
11	HIDE AND SEEK, Howard Jones	32	EVERGREEN/JEALOUS LOVE, Hazel Dean
12	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	33	DANCE HALL DAYS, Wang Chung
13	PUNCH AND JUDY, Marillion	34	HE'S A SAINT, HE'S A SINNER, Miquel Brown
14	HYPERACTIVE!, Thomas Dolby	35	I AM WHAT I AM, Gloria Gaynor
15	BREAK MY STRIDE, Matthew Wilder	36	WHAT IS LOVE?, Howard Jones
16	THE KILLING MOON, Echo & The Bunnymen	37	JOYS OF LIFE, David Joseph
17	SOUL TRAIN, Swans way	38	DON'T KNOCK IT UNTIL YOU TRY IT, Bobby Nunn
18	WONDERLAND, Big Country	39	KISS ME, Timin
19	99 RED BALLOONS, Nena	40	SHARE THE NIGHT, World Premiere
20	SPICE OF LIFE, The Manhattan Transfer		
21	ONE SMALL DAY, Ultravox		

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Week-ending February 18, 1984

# DAVID GRANT

(RE-MIX)

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67	NEW ISLANDS IN THE STREAM Kenny Rogers & Dolly Parton	57	NEW EYE TALK Fashion
68	NEW THE OTHER WOMAN THE OTHER MAN Gerard Kenny	69	NEW HE'S A SAINT, HE'S A SINNER Miquel Brown
70	NEW S.O.S. ABC	71	NEW TONIGHT The Boomtown Rats
72	NEW FRAGGLE ROCK THEME The Fraggles	73	NEW ANOTHER MAN Barbara Mason

51	NEW PIES OF PEACE Paul McCartney	52	NEW CRY AND BE FREE Marilyn
53	NEW WHAT IS LOVE? Howard Jones	54	NEW SHE WAS HOT The Rolling Stones
55	NEW DANCE HALL DAYS Wang Chung	56	NEW JUMP Van Halen
57	NEW WHERE WERE YOU HIDING WHEN THE STORM BROKE The Alarm	58	NEW THE POLITICS OF DANCING Re-Flex
59	NEW ILLEGAL ALIEN Genesis	60	NEW I'D DO ANYTHING, Dead Or Alive
61	NEW ON THE FLOOR (ROCK IT), Tony Cook and The Party People	62	NEW THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy
63	NEW SEA OF HEARTBREAK, Leo Sayer	64	NEW DON'T TOUCH ME, Hazel O'Connor
65	NEW MIDDLE OF THE ROAD, Pretenders	66	NEW ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant
67	NEW WARRIOR WOMAN, Carol Kenyon	68	NEW I'D DO ANYTHING, Dead Or Alive
69	NEW ASH IN DRAG, The Mystery Girls	70	NEW ON THE FLOOR (ROCK IT), Tony Cook and The Party People
71	NEW THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy	72	NEW SEA OF HEARTBREAK, Leo Sayer
73	NEW DON'T TOUCH ME, Hazel O'Connor	74	NEW MIDDLE OF THE ROAD, Pretenders
75	NEW ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant	76	NEW WARRIOR WOMAN, Carol Kenyon

17	HYPERACTIVE! Thomas Dolby	18	PIPES OF PEACE Paul McCartney
19	LET THE MUSIC PLAY Shannon	20	SOUL TRAIN Swans way
21	WONDERLAND Big Country	22	SPICE OF LIFE The Manhattan Transfer
23	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	24	HIDE AND SEEK Howard Jones
25	THE KILLING MOON Echo & The Bunnymen	26	ANOTHER LONELY NIGHT IN NEW YORK Robin Gibb
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41	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	40	THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy
43	HIDE AND SEEK Howard Jones	41	SEA OF HEARTBREAK, Leo Sayer
45	THE KILLING MOON Echo & The Bunnymen	42	DON'T TOUCH ME, Hazel O'Connor
47	LET THE MUSIC PLAY Shannon	43	MIDDLE OF THE ROAD, Pretenders
49	SPICE OF LIFE The Manhattan Transfer	44	ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant
51	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	45	WARRIOR WOMAN, Carol Kenyon
53	HIDE AND SEEK Howard Jones	46	I'D DO ANYTHING, Dead Or Alive
55	THE KILLING MOON Echo & The Bunnymen	47	ASH IN DRAG, The Mystery Girls
57	LET THE MUSIC PLAY Shannon	48	ON THE FLOOR (ROCK IT), Tony Cook and The Party People
59	SPICE OF LIFE The Manhattan Transfer	49	THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy
61	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	50	SEA OF HEARTBREAK, Leo Sayer
63	HIDE AND SEEK Howard Jones	51	DON'T TOUCH ME, Hazel O'Connor
65	THE KILLING MOON Echo & The Bunnymen	52	MIDDLE OF THE ROAD, Pretenders
67	LET THE MUSIC PLAY Shannon	53	ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant
69	SPICE OF LIFE The Manhattan Transfer	54	WARRIOR WOMAN, Carol Kenyon
71	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	55	I'D DO ANYTHING, Dead Or Alive
73	HIDE AND SEEK Howard Jones	56	ASH IN DRAG, The Mystery Girls
75	THE KILLING MOON Echo & The Bunnymen	57	ON THE FLOOR (ROCK IT), Tony Cook and The Party People
77	LET THE MUSIC PLAY Shannon	58	THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy
79	SPICE OF LIFE The Manhattan Transfer	59	SEA OF HEARTBREAK, Leo Sayer
81	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	60	DON'T TOUCH ME, Hazel O'Connor
83	HIDE AND SEEK Howard Jones	61	MIDDLE OF THE ROAD, Pretenders
85	THE KILLING MOON Echo & The Bunnymen	62	ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME, David Grant
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89	SPICE OF LIFE The Manhattan Transfer	64	I'D DO ANYTHING, Dead Or Alive
91	I AM WHAT I AM (from 'La Cage Aux Folles') Gloria Gaynor	65	ASH IN DRAG, The Mystery Girls
93	HIDE AND SEEK Howard Jones	66	ON THE FLOOR (ROCK IT), Tony Cook and The Party People
95	THE KILLING MOON Echo & The Bunnymen	67	THEME FROM CHEERS (Where Everybody Knows Your Name), Gary Portnoy
97	LET THE MUSIC PLAY Shannon	68	SEA OF HEARTBREAK, Leo Sayer
99	SPICE OF LIFE The Manhattan Transfer	69	DON'T TOUCH ME, Hazel O'Connor



## OPINION

## The rights of the indie-vidual

IN YOUR otherwise impressive supplement on UK independents (*MW* January 21) you repeat the myth that independent labels "started primarily as a punk/new wave movement in the late Seventies". This stereotyping of the "independent" label music is re-inforced every week by your indie charts which are obviously drawn from a particular kind of retailer.

Like many others, I was involved in independent labels in the late Sixties and early Seventies. Our particular speciality was blues and folk. We were among quite a number in that field, and jazz specialists had been around even longer. We enjoyed good sales, a lot of airplay on the same kind of radio shows (ie "night-time Radio One") as generate today's indie charts, and have many scrapbooks stuffed with major music press features.

Folk album sales are still healthy, and in fact have increased in the years when all else has been falling. Obviously, they are rarely on the level that would cross over into the regular album chart, but they must certainly be on a par with many of your indie chart entries.

Undoubtedly the same applies to jazz records, reggae records, and many other kinds of music which sell in large quantities through specialist outlets and distributors (only a tiny amount of our current sales go through Pinnacle compared with the folk specialists like Projection or Making Waves) and thus miss your chart net completely.

I'm not saying that I know the answer to what must be an enormous problem in compiling an accurate chart. Certainly a whole swathe of specialist charts wouldn't help, though I feel that your Indie chart ought to be otherwise titled towards its own speciality. But by effectively ignoring successful specialist record sales you only help to re-inforce the prejudice that radio programmers and music paper editors have against them.

If they let the general public hear and read about what is already hugely popular music which sells despite them, then you might even see these different types of music in the main chart from time to time. Wouldn't that make the British record business, radio, TV etc a far more varied, exciting and entertaining prospect?

IAN ANDERSON, Rogue Records, East Street, Farnham, Surrey.

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Edited by  
NICOLAS SOAMES

## Have harpsichord...

ONE OF the most interesting personalities to emerge at Midem Classique was English harpsichordist Davitt Moroney, who gave a recital to promote his Harmonia Mundi recordings.

Although Harmonia Mundi France is not short of harpsichordists (William Christie, Gustav Leonhardt and Kenneth Gilbert), it is clearly investing a substantial amount in Moroney, who is better known in France and in Monte Carlo where he now lives than in England.

Moroney, who studied under Gilbert and Leonhardt, and was harpsichord professor at Berkeley, in the late Seventies, has just recorded all the works for harpsichord by Louis Couperin (5LPs), and is at present revising the complete works of Francois Couperin for Oiseau Lyre.

His last works for the Midem recital were selections from Bach's Art of the Fugue, and this is the next major recording he is making for Harmonia Mundi.



HOGWOOD: Highly recommended (see below).

**Harpichord Suites, Louis Couperin, Hogwood, Florilegium, Decca DSDL 712.**

This is one of a series of solo records which Christopher Hogwood (above) is making for Florilegium featuring carefully chosen original instruments for specific composers. I can't imagine him finding a better match than this 1646 Couchet double manual instrument from a Brussels museum. It has a sumptuous sound which enriches the three Suites contained on the album. A specialist but fine harpsichord disc, and one which can be highly recommended.

**Four Chamber Cantatas, Martinu, Soloists, Czech Philharmonic Chorus, Josef Veselka, Supraphon 1112 3631-2.**

Supraphon continues its regular Martinu issues with the recent box of the six symphonies, and now this collection of the four chamber cantatas, which were written in the last few years of his life and all evoke the beloved homeland he left in 1938: The Opening of the Wells, which he wrote in just 10 days in 1955; The Legend of the Smoke from the Potato-Tops (1956); Dandelion Romance (1957) and Mikes from the Mountains (1959).

Using simple words by Miloslav Bures, and drawing on Slovak, Czech and Moravian folk music, they depict the rural world which the composer knew as a boy and which had largely disappeared by the time he had reached advanced age.

**String Quartets No 2, Ferneyhough/Harvey; String Quartet No 3, Carter, Arditti String Quartet. RCA Red Seal RS 9006. ST/4-1, 080262, Kottos,**

## Solti's brave New World

DESPITE HIS exhaustive list of recordings for Decca, Sir Georg Solti has never made a record of one of the most popular works in the repertoire, Dvorak's New World Symphony. This new disc (410 116) is issued this month in all three mediums, and should create extensive interest.

It was made with the Chicago Symphony Orchestra and followed concert performances in London and Chicago.

**Dikhthas and other works, Xenakis, Arditti String Quartet. RCA Red Seal RS 9009.**

The mere fact that these two releases come from RCA is almost as extraordinary as the records themselves. The albums, in short, present the state of the art insofar as the modern string quartet is concerned.

Elliott Carter is the doyen of modern American composers, his music is taut in construction, dense in intellectual content, and uncompromising in sound.

The same could be said of the more youthful British figure of Brian Ferneyhough — perhaps the most supremely intellectual composer ever to be born on this isle; Jonathan Harvey, however, is more evocative and lyrical in his compositions, though a dyed-in-the-wool romantic would still think him beyond the pale.

Iannis Xenakis, of course, is one of the leading Europeans, the man who more than any other (even Boulez perhaps), mixed maths and computer science with music. The music on these two records, therefore, will appeal to only those few who are deeply concerned with the frontiers of music — the string

## Reviews

quartet was always one of the most rarefied of forms, and you can't get more arcane than this.

However, the Arditti specialises in this work — it premiered many of the pieces — and I find both records absorbing and challenging, particularly the beautiful quartet by Harvey, and the tough piece by Ferneyhough.

What RCA makes of them I have no idea — its isolated releases from the classical department seem completely unpredictable: the last one was the baritone Benjamin Luxon singing pop versions of folk songs.

**Spem in Alium and other works, Thomas Tallis, Clerkes of Oxenford, David Wulstan. CFP 41 4460 1.**

The most popular of Tallis' work, headed by the great 40-part motet Spem in Alium, but also including part of the Lamentations of Jeremiah, this is a welcome re-issue from CFP. It was first recorded a decade ago, when the Clerkes led the way with authentic performance of 16th century English music and it still sounds marvellous, a thrilling combination of sound scholarship and inspiring music making. A bargain budget disc.

**The Turn of the Screw, Britten, Tear, Harper, Donath, Royal Opera House Orchestra, Davis. Philips 410 426-1. 2LPs.**

This is the first new recording since Britten himself went into the studio shortly after the work was premiered in the mid-fifties. As such, it offers a fresh view with the benefits of modern digital stereo sound. It is the recording made by Unitel for the TV production which was so highly regarded, not least because Sir Colin Davis did a marvellous job in sustaining the sense of the sinister that permeates the work.

## Strings attached

TO WRITE a history of the String Quartet is, says Paul Griffiths, chief music critic of *The Times*, akin to writing about the evolution of man, but he has nevertheless undertaken the task with courage and executed it with clarity.

His latest book, *The String Quartet, A History*, covers this most intimate, and perhaps most profound, of musical forms in the Western classical tradition from its confused beginnings in the middle of the 18th century, through to the concentrated scatterings of the *avant-garde* of today.

Griffiths points out that although Allegri (of Miserere fame) is sometimes credited with the first string quartet, in the early 17th century or Alessandro Scarlatti in the first decades of the 18th, it is from a reference in the autobiography of the composer Carl Ditters von Dittersdorf that the first reliable reference to the genre is discovered.

He refers to works by one of the leading composers from the Mannheim court, Franz Xavier Richter, and, thus, the string quartet had arrived.

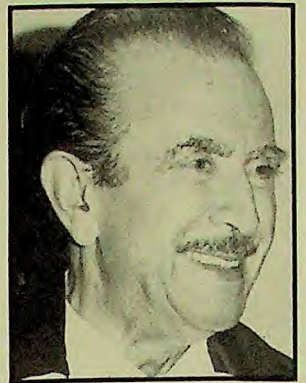
Griffiths then takes the reader chronologically through the development of the quartet, covering with some musical, as well as musicological, detail the major works of Haydn and Mozart as well as lesser figures such as Hummel and Pleyel. He also demonstrates how Beethoven ensured the form's survival, and continues through Mendelssohn, Schubert, Brahms, Dvorak, Reger and into the 20th century.

This is a scholarly book rather than a relaxed guided tour, but is readable nevertheless. Griffiths is clearly equally at home with the fragmented sound-worlds of Ferneyhough, Boulez or Carter as he is with the classics and he deftly uses his material to glance back and forth at critical moments.

Altogether, a work that will remain as a major reference book for many years.

*The String Quartet, A History*, by Paul Griffiths (Thames and Hudson, £12).

## CLASSICAL



THE CHILEAN pianist Claudio Arrau (above) has been awarded France's highest decoration in the arts the Commander de Legion d'Honneur — his fifth honour or prize in a row since his 80th birthday last year.

Meanwhile Bernard Haitink and Vladimir Ashkenazy have been awarded the Edison the top honour from the Dutch record industry. Haitink's award comes for a Decca recording of Shostakovich's Symphony No 12, performed with the Amsterdam Concertgebouw, while Ashkenazy received his Edison for his work, not as a conductor, but as a pianist. The highlighted recording was a performance of Brahms' Piano Concerto No 1 made with the Concertgebouw, also for Decca.

## People

THE FINNISH conductor Okko Kamu will take over as principal guest conductor of the City of Birmingham Symphony Orchestra next year following Neeme Jarvi's appointment as the principal conductor of the Scottish National Orchestra.

Iona Brown, known principally as leader of the Academy of St Martin-in-the-Fields, though she is increasingly creating a reputation for fine concerto recordings on Decca, has been appointed guest director of the CBSO.

Both appointments are for three years, from the 1985/6 season.

JESSYE NORMAN, the soprano whose recording of Strauss's Four Last Songs on Philips was one of the best-selling classical records of 1983, has signed an operatic contract with EMI.

Among the works to be recorded are Meyerbeer's *L'Africaine*, conducted by Riccardo Muti, with Domingo; Offenbach's *Les Contes d'Hoffman*, conducted by Sylvain Cambreling; and Ravel's *L'Heure Espagnole* conducted by Andre Previn.

A Wagner record with Klaus Tennstedt and a record of opera arias with Muti are also scheduled.

This contract does not affect her extensive recording plans for Philips.

NORMAN is pictured below signing the contract with Peter Andry, director of EMI's International Classical Division (centre) and David Sigall of Ingpen and Williams.





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

# LP REVIEWS

## TOP 50

### TOYAH

**Toyah! Toyah! Toyah! K-tel NE 1268.** 16-track, TV-advertised compilation that features all her hits such as I Want To Be Free, It's A Mystery, Rebel Run and Thunder In The Mountain. Also includes the track, Sphinx, previously only available on a limited edition flexi-disc. Should sell reasonably well, though she has faded from the frontline of late. A five-track video cassette is being marketed at the same time which should prove an interesting exercise.

## General

### VARIOUS ARTISTS

**Selections From The Soundtrack Of Girl Groups: The Story Of A Sound. Motown STMR 9020.** Yet another Motown compilation, this time based on Alan Betrock's book of the same name. Features 16 classic cuts from the likes of Diana Ross & The Supremes, Shangri Las, Shirelles, The Marvellettes and Martha Reeves & The Vandellas. All were originally released between 1961 and 1969.

### PALLAS

**The Sentinel. EMI SHSP 2400121.** Their debut album for EMI, produced by Eddy Offord, is a most listenable-to collection of material from a band who have been around too long without the recognition due to them. The big production numbers, like the album's sleeve, are overloaded with musical clichés,



JIM KERR of Simple Minds

## TOP 20

**SIMPLE MINDS**  
Sparkle In The Rain. Virgin V2300.  
**THOMPSON TWINS**  
Into The Gap. Arista 205 971.

but a degree of talent shines through, and tracks such as Eyes In The Night (also released as a single) show potential fulfilled.

## Indies

### DANSE SOCIETY

**Heaven Is Waiting. Society Records via Arista 205 972.** Producer: Nigel Gray. Includes the band's two previous singles, Wake Up, and Heaven Is Waiting, and their next, 2,000 Light Years From Home, so only really die-hard fans will buy all the singles plus the LP. But plenty of recent pop press attention plus a spring tour should see this safely into the indie, and maybe

even Top 50, of the charts. Lightweight, danceable synths.

### VARIOUS

**75 Number One Chart Hits. Imp Records IMP 97.**  
**75 Great Country Hits. Imp 98.**  
TWO FURTHER four-LP box sets from Innovative Music Productions, part of Pickwick Records, and at £6.99 each they really are remarkable value. The country set features material licensed from RCA and Phonogram and draws on all the top country names in their catalogues. The Number One Chart Hits compilation must be one of the strongest releases ever of its type — the singles are all in chronological order, from Fifties names like Frankie Laine and Dickie Valentine through to the Eighties' Bucks Fizz and Aneka. The

accent is mainly on the "easy listening" chart-toppers of the last 30 years, but nevertheless it is a fine collection.

\*\*\* (each set)

### PRINCE JAMMY PRESENTS

**Black Uhuru In Dub, Osbourne In Dub. CSA CSAP 100.** A re-issued limited edition of two esteemed Prince Jammy produced dub albums in one shrink-wrapped package under the banner "A Dub Extravaganza". The Uhuru album features Sly & Robbie rhythms from the first album recorded by Black Uhuru, Blacks Sounds Of Freedom, re-mixed in 1982 by Prince Jammy. The Johnny Osbourne rhythms featured here include those from Water Pumping and Lend Me Your Chopper. An excellent value package.

### OST

**The Adventures Of Robin Hood. That's Entertainment Records TER 1066. Distribution: PRT.** The first time that Erich Wolfgang Korngold's complete score for the 1938 Hollywood film of The Adventures Of Robin Hood has been available on album. His son has produced this TER album, which features the Utah Symphony Orchestra — it's digitally recorded, and available on compact disc from spring. Should be considerable interest amongst collectors of film soundtracks.

### VARIOUS

**Out Of The Unknow. Peninsula Records PENCV 1001. Distribution: IDS.**  
**Plezure Starts Here. Plezure Records PLZL 841. Distribution: Self (33 Parkway, London, NW1).**  
TWO INDIE compilations showcasing new rock and pop talent. The quality of talent and music varies, but both albums have their high-

spots. Out Of The Unknown features acts from the North of England and among the best are Enigma Force and The Silent Majority; Naked Lunch on the Plezure LP are also well worth keeping an eye on.

\*\* (both albums)

### POISON GIRLS

**7 Year Scratch. Xntrix Records RM 101. Distribution: Rough Trade.** A 2-LP of recordings (including a live cut from their 1983 Big Brother tour) which ties in with live dates they're doing around the country. As the title suggests, the tracks cover a seven-year period — from 1977 to 1984.

## Folk

### JUNE TABOR

**Abysinians. Topic 12TS432.** A really lovely album, which has Tabor exploring in much the same way that Maddy Prior — another exceptional female vocalist who has broken the confines of a purist approach to choice of songs — has been, although this is a gentler LP than Prior's latest, and still closer to the traditional in overall feel. In-store play in many non-folk specialist shops could work wonders.

### HIGH LEVEL RANTERS

**Border Spirit. Topic 12TS434. Producer: Tony Engle.** An uncompromising traditionalist band, at their most enjoyable when giving it all they've got on the pipes, fiddle and whistles — but a bit dour vocally for general tastes.

### Reviewed by

TONY JASPER

### OTHERS:

#### SADE

**Your Love Is King (Epic (T)A 4137, CBS).** Each and every pop magazine tells her present story. Begins unpromisingly but grows, relaxed air with quiet subtle build of mood; delightful.

#### SIX SED RED

**Shake It Right (Sire SIR 4059(T) WEA).** Short, quirky hypnotic number. Vocals of Cindy Ecstasy colourless though effective; some sharp instrumentation, chart possibilities.

#### SAMSON

**Are You Ready (Polydor POSP(X) 670, PolyGram).** Talent here but to date, no luck. Ex-Tiger vocalist Moore is assured, and the group power along to commercial hard rock material, which is Strong enough to change their fortunes, best in 12-inch.

#### BLUE OYSTER CULT

**Shooting Shark (CBS (T)A 4117, CBS).** Somewhat falsely labelled



ROGER DALTREY

### CHART CERTS:

#### DIRE STRAITS

**Love Over Gold (Live)/Solid Rock (Live) (Double A) (Vertigo/Phonogram DSTR 6 (10) (12) PolyGram)**

#### WILL POWERS

**Adventures In Success (Island (12) 1S156, EMI)**

#### BILLY JOEL

**An Innocent Man (CBS (T)A 4142, CBS)**

#### STATUS QUO

**Too Close To The Ground (Vertigo QUO 15, PolyGram)**

"hard rock", the current BOC is tuneful with rock undertones. The unnecessarily obscure, quasi-mystical lyrics rather negate the musical appeal, from Revolution By Night; touring UK.

#### MAMA'S BOYS

**Midnight Promises (Spartan (12)SP11, Spartan).** Irish band fetching good "live" reviews, boogie rock with freshness. Perhaps doesn't assault sound senses enough, but this is a group to watch.

#### THE BOOMTOWN RATS

**Tonight (Mercury/Phonogram MER(X)154, PolyGram).** Hardly a classic but there is a backing track that should push it into the chart — but how far depends on whether Geldof gets the media welcome of old.

#### GEORGE McCRAE

**One Step Closer (to Love) (President PT (12)522, IDS/HR Taylor/President).** Honey I was his last (3, 1976), the man of Classic Rock Your Baby (1, 1974) rides effortlessly along with fast toe-tapping brass-riffed charmer that deserves big things.

#### WARREN MILLS

**Mickey's Monkey (Jive JIVE(T) 57, CBS).** Apparently selling well in

many territories, shades of Musical Youth in artist's age and overall concept. Has the thinness of sound that adorned early J5 discs, bright and cheery but success depends on whether he appears on children's shows.

#### LONDON COMMUNITY GOSPEL CHOIR

**Fill My Cup (Island (12)ISI 148, EMI).** Floats along at mid-pace in sprightly soul-gospel fashion, is enjoyable, yet doesn't grab strongly.



THE BOOMTOWN RATS

#### WHITE & TORCH

**Bury My Heart (RCA RCA(T)388, RCA).** Roy White & Steve Torch tread no new ground but catch the "in" sound. They offer some good vocal interplay, are well packaged by RCA and should do well.

#### ENGLISH EVENING

**Touch (Safari SAFE(LS) 59, Spartan).** Refined name for group with sensual musical highs, short verse works itself into intense nature of refrain where physical stimulation promised. Possible.

#### CHLOE

**He's Electric (Sirocco SIR 101, Pinnacle).** The song makes her assume a rather breathless, helpless image against an urging forward beat. There's a catchy title line but it's unlikely to disturb the charts.

#### ROGER DALTREY

**Walking In My Sleep (WEA U9686, WEA).** Off solo Parting Should Be Painless, keeps away from Who sound texture that has adorned some of his work. No fault in any department but the "commercial" aspect, back-ups into sax gives some thrust, as do extra vocals to finish.

#### INXS

**Original Sin (Mercury/Phonogram INXS 3 (12), PolyGram).** It has an intriguing and effective change of key, a moderate pace, some attractive musical lines and smooth sounding vocals.

#### CENTRAL LINE

**Betcha Gonna (Mercury/Phonogram MER(X)152, PolyGram).** Perhaps it could grow, but immediate response is to say this is not one of their finest works. Has a jerky, bouncy beat, vocals swirl around, almost like a nursery rhyme which will need a mighty push.

#### HELEN AND THE HORNS

**Freight Train (Thin Sliced**



CHLOE

**Records TSR3, Cartel/Rough Trade).** Not the skiffle classic of yesteryear but countryish, most likeable with its quiet charm and first-rate vocals, the backing is sensitive.

#### BARBRA STREISAND

**No Matter What Happens (CBS A4125, CBS).** Single with studio and original soundtrack versions with former given A-side status. While it has some commercial lines there are others that stray and wander to doubtless accompanying credits of visuals. Off her album Yentl.

#### PLEASE Y'SELF

**Skiffle Party/Gonnie Donegan (Green Fringe Records S83CUS2029, ILA/0629 55607).** Perhaps skiffle is due for a comeback, certainly it sounds fresh and new with this Derby band who get production from Hallam DJ Colin Slade. Prefer Skiffle Party as there's humour in Gonnie Donegan as it quietly sends up the "guv" Lonnie and a few songs.



18	9	SLIDE IT IN	Whitesnake	Liberty LBG 2400001
19	18	CRUSADER	Saxon	Carere CAL 200
20	16	LABOUR OF LOVE	DEP	International/Virgin LP DEP 5
21	24	ORIGINAL MUSIC FROM 'AUF WIEDERSEHEN PET'	Various	Towerbell AUF 1
22	26	SEVEN AND THE RAGGED TIGER	Duran Duran	EMI DD 1
23	17	LEARNING TO CRAWL	The Pretenders	Real WX2
24	19	GENESIS	Genesis	Charisma/Virgin GENLP 1
25	23	STAGES	Elaine Paige	K-tel/WEA NE 1262
26	15	PORTRAIT	Diana Ross	Telstar STAR 2238
27	21	WHITE FLAMES	Snowy White	Towerbell TOWLP 3
28	32	THE ESSENTIAL JEAN MICHEL JARRE	Jean Michel Jarre	Polystar PROLP 3
29	20	WORKING WITH FIRE AND STEEL	China Crisis	Virgin V 2286
30	22	1984	Van Halen	Warner Brothers 923985-1
31	31	TOO LOW FOR ZERO	Elton John	Rocket/Phonogram HISPD 24
32	28	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	Barbra Streisand	CBS 86302
33	29	YOU BROKE MY HEART IN 17 PLACES	Tracey Ullman	Siff SEEZ 51

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Week ending February 18, 1984

NEW = NEW ENTRY

RE = RE-ENTRY

PLATINUM LP (300,000 units as of Jan '79)

GOLD LP (100,000 units as of Jan '79)

SILVER LP (60,000 units as of Jan '79)

TOP 100 LPs on Prestel: Mercury file page number 332101

51	NEW	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait/Epic PRT 25792
52	79	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
53	56	WAR	U2	Island ILPS 9733
54	47	BEAUTY STAB	ABC	Neutron/Phonogram NTRL 2
55	38	ROCK 'N' SOUL PART 1	Daryl Hall & John Oates	RCA PL 84958
56	NEW	TUBE	Various	K-tel NE 1261
57	34	GREEN VELVET	Various	Ronco RON LP6
58	41	DEFENDERS OF THE FAITH	Judas Priest	CBS 25713
59	69	TRUE	Spandau Ballet	Reformation/Chrysalis CDL 1403
60	61	IN YOUR EYES	George Benson	Warner Brothers 923744-1
61	46	FORMULA 30	Various	Decca PROLP 4
62	48	HAVE YOU EVER BEEN IN LOVE	Leo Sayer	Chrysalis LEOTV 1
63	64	ROXY MUSIC - THE ATLANTIC YEARS 1973-1980	Roxy Music	Egi/Polydor EGI P 54
64	42	SWEET DREAMS (ARE MADE OF THIS)	Eurythmics	RCA RCALP 6063
65	51	SNAP!	The Jam	Polydor SNAP 1
66	49	THE MUSIC OF RICHARD CLAYDERMAN	Richard Clayderman	Decca/Delphine SKL 5333
67	74	IMAGINATIONS	Various	CBS 10044

85	94	COMPLETE MADNESS	Madness	Siff HIT-TV 1
86	82	VOICE OF THE HEART	Carpenters	A&M AMLX 64954
87	96	CRISES	Mike Oldfield	Virgin V 2262
88	RE	THE BRENDAN SHINE COLLECTION	Brendan Shine	Play PLAYTV 1
89	91	FACE VALUE	Phil Collins	Virgin V 2185
90	63	LOVE SONGS	Barbra Streisand	CBS 10031
91	62	THE BOP WON'T STOP	Shakin' Stevens	Epic EPC 86301
92	RE	THE VERY BEST OF NEIL DIAMOND	Neil Diamond	K-tel NE 1265
93	68	HIGH LAND, HARD RAIN	Acie Camera	Rough Trade ROUGH 47
94	NEW	E.S.P.	Millie Jackson	Sire 250382-1
95	89	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313
96	72	MAKIN' MOVIES	Dire Straits	Vertigo/Phonogram 6359034
97	RE	HELLO, I MUST BE GOING	Phil Collins	Virgin V 2252
98	97	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler	CBS 25304
99	RE	ELIMINATOR	ZZ Top	Warner Brothers W 3714
100	NEW	KEEP IN SHAPE SYSTEM VOL. 2	Athene Phillips	Supershape SUB 2

Compiled by Gallop for the BPI, Music Week and BBC, based on a sample of 260 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

# TOP 30 CASSETTES

Top 30 Cassettes on Prestel: Mercury file number 332102

1	THRILLER	Michael Jackson	Epic 40/85930
2	AN INNOCENT MAN	Billy Joel	CBS 40/25554
3	TOUCH	Eurythmics	RCA PK 70109
4	SPARKLE IN THE RAIN	Simple Minds	Virgin TCV 2300
5	SOMETIMES WHEN WE TOUCH	Various	Ronco C RON 9
6	NO PARLEY	Paul Young	CBS 40/25521
7	NOW, THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin TC-NOW 1
8	CAN'T SLOW DOWN	Lionel Richie	Motown CSTMA 8041
9	THE VERY BEST OF MOTOWN LOVE SONGS	Various	Telstar STAG 2239
10	THE CROSSING	Big Country	Mercury/Phonogram MERSC 27

10	COLOUR BY NUMBERS	Culture Club	Virgin TCV 2285
11	QUICK STEP & SIDE KICK	Thompson Twins	Arista 404 924
12	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMC 3
13	PIPES OF PEACE	Paul McCartney	Parlophone TCFPTC 1
14	STAGES	Elaine Paige	K-tel/WEA CE 2262
15	ORIGINAL MUSIC FROM 'AUF WIEDERSEHEN PET'	Various	Towerbell ZCAUF 1
16	THE ESSENTIAL JEAN MICHEL JARRE	Jean Michel Jarre	Polystar PROMC 3
17	LABOUR OF LOVE	U2	DEP International/Virgin CA DEP 5
18	MILK AND HONEY	John Lennon and Yoko Ono	Polydor POLMC 5
19	SEVEN AND THE RAGGED TIGER	Duran Duran	EMI TCDD 1

15	GENESIS	Genesis	Charisma/Virgin GENMC 1
16	PORTRAIT	Diana Ross	Telstar STAG 2238
17	TOO LOW FOR ZERO	Elton John	Rocket/Phonogram REWND 24
18	SYNCHRONICITY	The Police	A&M CXM 63735
19	FLIGHTS OF FANCY	Paul Leoni	Nouveau Music ZC-NML 1002
20	YOU BROKE MY HEART IN 17 PLACES	Tracey Ullman	Siff ZSEEZ 51
21	BACK TO BACK	Status Quo	Vertigo/Phonogram VERHC 10
22	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	Barbra Streisand	CBS 40/86302
23	FANTASTIC	Whitni	Inner Vision 40/25328
24	LEARNING TO CRAWL	The Pretenders	Real WX2C



# NEW ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor) \*\*Denotes available on Compact Disc.

- \*ADAMS, George/Dan Pullen Quartet CITY GATHS Timeless (Holland) SJP 181- £3.20 (US)
- AMBROSE & His Orchestra HITS OF 1931 EMI/Retrospect Series SH 419/TC SH 419 £2.44 (E)
- ANDERSON, Laurie MR HEARTBREAK Warner Brothers 925077-1/925077.4 £3.40 (W)
- ARMSTRONG, Louis THE LOUIS ARMSTRONG LEGEND EMI/Retrospect Series SH 404/TC SH 404 £2.44 (E)
- BAD MANNERS CAN CAN Pickwick SHM 3138/HSC 3138 (PK)
- \*BARBER, Chris & His Band CHOLE LOVE CALL Timeless (Holland) TTD 502 & 503 £4.65 (2LP) (US)
- BAUMANN STRANGERS IN THE NIGHT Arista 205 870/405 870 £3.22 (F)
- \*BILK, Acker ACKER BILK IN HOLLAND Timeless (Holland) TTD 506 & 507 £4.65 (2LP) (US)
- BODINE THREE TIMES RUNNING WEA International 240256-1/- £3.40 (W)
- BOGAERT, Jo NINE OF THEM ARE GREEN Whale W 9302/- £3.40 (RT)
- BOURBONQUE QUALK LAUGHING AFTERNOON Recluse LOOSE 4/- £3.05 (BK)
- BOWLY, Al THE AL BOWLY CIRCLE Joy JOY'D 281/- £1.52 (PR)
- \*CAMLA STAN SO VERY FIN DE SIECLE Slob SLOB 002 (Cassette) £1.20 (FAL)
- \*CARTER, Ron ALL BLUES CTI (Musidisc France) CTI 9017/- £3.35 (ST)
- CHICAGO CHICAGO Pickwick SHM 3134/HSC 3134 (PK)
- CHRIS AND COSEY SONGS OF LOVE AND LUST Rough Trade ROUGH 64/- £3.02 (RT)
- CHRISTIAN DEATH DEATHWISH Invitation Ao Suicide SD 4/- £2.79 (RT)
- COUNT, The INTUITION ELEMENT New Rose ROSE 28/- £2.79 (RT)
- COWARD, Noel THE REVUES EMI/Retrospect Series SHB 44/TC SHB 44 £4.05 (E)
- CRAIG, Wendy FAIRY STORIES TOLD BY WENDY CRAIG Spot SPR 8541/SPC 8541 (PK)
- CROSSFIRE SEE YOU IN HELL Mausoleum SKULL 8314/78314 £3.04 (P)
- DARTS DARTS GREATEST HITS Spot SPR 8543/SPC 8543 (PK)
- \*DESMOND, Paul SKYLARK CTI (Musidisc France) CTI 9006/- £3.35 (ST)
- \*DESMOND, Paul PESTED DESMOND CTI (Musidisc France) CTI 9007/- £3.35 (ST)
- DNA PARTLY TESTED Polydor POLD 5129/POLDC 5129 £3.45 (F)
- DR HOOK SYLVIA'S MOTHER Pickwick SHM 3136/HSC 3136 (PK)
- EARTH WIND & FIRE EARTH WIND & FIRE Pickwick CHM 3133/HSC 3133 (PK)
- FAO GADGET GAG MUTE STUMM 15/- (RT/SP)
- FALLOUT BUTCHERY I Records FLP 2/- £1.95 (10"LP) (BK)
- \*FARMER, Art CRAWL SPACE CTI (Musidisc France) CTI 9008/- £3.35 (ST)
- \*FARMER, Art SOMETHING YOU GOT CTI (Musidisc France) CTI 9018/- £3.35 (ST)
- \*FARMER, Art/Joie Henderson YAMA JAMA CTI (Musidisc France) CTI 9019/- £3.35 (ST)
- FLACK, Roberta ROBERTA FLACK'S GREATEST HITS K-tel NE 1269/DC 2269 (K)
- FLETCHER, Vic and Rachel ENGLISH AIR Paradise PAR 1001/- £3.25 (US)
- FLIPPER BLOWING CHUNKS Rca A 126 (Cassette Only) £3.45 (Red Rhino)
- FOORT, Reginald KEEP SMILING EMI/Retrospect Series SH 338/TC SH 338 £2.44 (E)
- FROGS, Freddie SWEET GINGER BROWN Nervous NERO 13/- £2.89 (RT)
- GENESIS LIVE, Virgin/Charisma CHC 23/CHMC 22 (E)
- GENESIS NURSERY CRYMES Virgin/Charisma CHC 22/CHMC 22 (E)
- GERALDO & His Orchestra GERALDO - THE MAN AND HIS MUSIC President PLE 511/- £2.13 (PR)
- GERALDO & His Orchestra GERALDO AND HIS ORCHESTRA EMI/Retrospect Series SH 215/TC SH 215 £2.44 (E)
- GIBBONS, Carol THE CARROLL GIBBONS STORY EMI/Retrospect Series SH 167/TC SH 167 £2.44 (E)
- GIBB, Robin HOW OLD ARE YOU Polydor POLD 5089/POLD 5089 £3.45 (F)
- GOOCH, Jan AS TIMES GOES BY President PRX 24/- £1.52 (PR)
- GREAT BONE THE THOSE DAYS OF YORE Slob SLOB 003 (Cassette) £1.20 (FAL)
- GREAT BONE THE OSSIFIED Slob SLOB 005 (Cassette) £1.20 (FAL)
- GREAT WHITE GREAT WHITE EMI America AML 240087/TC AML 240087.4 £3.39 (E)
- GUYS AND DOLLS THE BEST OF GUYS AND DOLLS Spot SPR 8544/SPC 8544 (PK)
- HALL, Henry & BBC Dance Orchestra HENRY HALL AND THE BBC DANCE ORCHESTRA EMI/Retrospect Series SH 172/TC SH 172 £2.44 (E)
- \*HALL, Jim CONCIERTO CTI (Musidisc France) CTI 9020/- £3.35 (ST)
- HARLEQUIN ONE FALSE MOVE Heavy Metal America HM USA 1 (E)
- \*HUBBARD, Freddie RED CLAY CTI (Musidisc France) CTI 9018/- £3.35 (ST)
- HUTCHINSON, Leslie HUTCH - WITH A SONG IN MY HEART Recollections RFL 38/- £1.80 (F)
- HYLTON, Jack HITS FROM BERLIN 1927-1931 EMI/Retrospect Series SH 308/TC SH 308 £2.44 (E)
- ISAACS, Gregory/Dennis Brown TWO BAD SUPERSTARS! CSA BS 1057/- £2.95 (US/SP)
- JACKSON, Jack & His Orchestra MAKE THOSE PEOPLE SWAY EMI/Retrospect Series SH 210/TC SH 210 £2.44 (E)
- JAYARAMAN, Lalgudi G. & Amjad Ali Khan SOUTH MEETS NORTH The Gram Co. Of India GECSO 2932/6TCS 04B 7114 £2.99 (F)
- KELDAY, Paul BEYOND THE PERIMETERS Kelday 26 (Cassette) £1.00 (FAL)
- KENNY & G FORCE Arista 205 168/- £3.22 (F)
- \*KHAN, Ali Akbar & Raja Shankar AT SAN FRANCISCO The Gramophone Co. Of India (India) ECSD 41516/ 6TCS 02B 6104 £2.99 (F)
- \*KHAN, Amjad Ali GULSTA-E-RAGA The Gramophone Co. Of India (India) SIEMGE 22001/2/- £5.98 (F)
- KING CARRASCO, Joe TAILS FROM THE CRYPT Rca A 128 (Cassette Only) £3.45 (Red Rhino)
- KORNER, Alexis ALEXIS KORNER'S BLUES INCORPORATED - R&B FROM THE MARQUEE Decca/Ace of Clubs ALC 1130/- £1.80 (F)
- LAST, James THE ROSE OF TRALEE AND OTHER IRISH FAVOURITES Polydor POLD 5131/POLD 5131 £3.45 (F)
- LATTISAW, Stacy & Johnny Gill PERFECT COMBINATION Coalition 960136-1/- £3.40 (W)
- LEVY, Berrington BARRINGTON LEVY Clock Tower LPCT 0125/- £3.95 (US)
- LIBERACE WONDERFUL LIBERACE Spot SPR 8540/SPC 8540 (PK)
- LONDON FESTIVAL ORCHESTRA/VARIOUS THEMES FROM 'THE WORLD AT WAR' TV SERIES Decca DVAL 6/- £1.80 (F)
- LOSS, Joe & His Band BEGIN THE BEGUINE EMI/Retrospect Series SH 430/TC SH 430 £2.44 (E)
- MAJOR LANCE MONKEY TIME Edsel ED 124/- £3.25 (RT)
- MANIFOLD, Keith TIME Future Earth FER 020/- £3.04 (P)
- MANTOVANI THE YOUNG MANTOVANI 1935-38 EMI/Retrospect Series SH 386/TC SH 386 £2.44 (E)
- MANTOVANI THE MUSIC OF LOVE Pickwick CN 2069/CN4 2069 (PK)
- MAXIE & MITCH DOUBLE TROUBLE Rubber RUB 045/- (SP)
- \*MELLENCAMP, John Cougar UH HUH Riva RIVA 1/1R1VC 1/81485.2 (Compact disc) £3.45/£5.75 (F)
- MEYERSON, Felix EVERGREENS - HAWAIIAN STYLE EMI/Retrospect Series SH 394/TC SH 394 £2.44 (E)
- MISFITS, THE WOLFBLOOD Aggressive Rock Productions AG 024/- £3.65 (RT)
- MORRISON, Van LIVE AT THE GRAND OPERA HOUSE BELFAST Mercury MERL 36/MERLC 36 £3.45/£3.55 (F)
- NATURAL ROOTS NATURAL ROOTS Fasim FS 107/- £3.04 (US)
- NAZ NOMAD & The Nightmares GIVE DADDY THE KNIFE CINDY Big Beat WIK 21/- £2.00 (P)
- NURSE WITH WOUND OSTREANIE 1913 Third Mind TMR 031/- £3.05 (BK)
- ORIGINAL MOTION PICTURE SCORE THE ADVENTURES OF ROBIN HOOD That's Entertainment TER 1066/- (A)
- OZO SPIRITS OF AFRICA Sphinx BBSPLP 01/- £3.04 (SO)
- \*PARSONS PROJECT, Alan AMMONIA AVENUE Arista 206 100/406 100/1610105 (Compact Disc) £3.45/£5.75 (F)
- PLATTERS, The 20 GOLDEN PIECES OF THE PLATTERS Bulldog BDL 2037/- £1.82 (PR)
- REED, Jimmy BOOGIE IN THE DARK Blue Moon BMM 001/- (C)
- ROBBINS, Marty LIFE TIME OF SONGS CBS 22165/4022165 (C)
- ROCKWELL SOMEBODY'S WATCHING ME Motown ZL 72147/IZK 72147 (R)
- SANDLER, Albert SERENADES EMI/Retrospect Series SH 255/TC SH 255 £2.44 (E)
- \*SCHWARZWALDER KIRSCHTORT UNSER HAUSMEISTER Slob SLOB 001 (Cassette) £1.20 (FAL)
- SCORPIONS LOVE AT FIRST STING Harvest SHSP 2400071/TC SHSP 2400071 £3.39 (E)
- SEX GANG CHILDREN ECSTASY AND VENETTA Rca A 127 (Cassette Only) £3.45 (Red Rhino)
- SILVESTER, Victor QUICK, QUICK, SLOW EMI/Retrospect Series SH 420/TC SH 420 £2.44 (E)
- SIMON & GARFUNKEL THE GRADUATE CBS 32359/4032359 (C)
- SLY & ROBBIE A DUB EXERAVANZA UHURU IN DUB OSBORNE IN DUB SHRINKWRAPPED! CSA CSALP 1001/- £3.45 (A)
- SNOWY RED VISION Soundworks SW 12003/- £3.40 (RT)
- SPRINGFIELD, Dusty SON OF A PREACHER MAN Spot SPR 8539/SPC 8539 (PK)
- TELEVISION PERSONALITIES, The THE PAINTED WORLD Illuminated JAMS 37/- £3.05 (J)
- THOMAS, Pat IN ACTION VOL 2 Earthworks/Rough Trade RT 1001/- £2.42 (RT/EAR)
- TOCZEK, Nick THE BRITANARCHIST DEMO Blurg BLURG 29 (Cassette only) £1.35 (BK)
- TUCKER, Louise AFTER THE STORM Ariola 205 875/405 875 £3.22 (F)
- TUFF, Tony RENDER YOUR HEART CSA CSLP 11/- £3.04 (A)
- VARIOUS CLASSIC BRITISH FILM THEMES OF THE 40'S & 50'S EMI/Retrospect Series SH 384/TC SH 384 £2.44 (E)
- VARIOUS DESIGNED FOR DANCING Design Communications DESLP 1/DSK 1 £1.82 (DS)
- VARIOUS LIVE IN LONDON VOL 1 Ace CH 91/- £2.99 (P)
- VARIOUS MAMA DON'T ALLOW IT American Recollections RAL 503/- £1.80 (F)
- VARIOUS MR SLOB'S SPRING CLEANING COLLECTION Slob SLOB 004 (Cassette) £1.20 (FAL)
- VARIOUS MUSIC, NOIZE, SOUND AND BEAT Music For Midgers MFM 37 (Cassette only) £2.25 (BK)
- VARIOUS PENNY SERENADE Joy JOY'D 278/- £1.52 (PR)
- VARIOUS PLAYING THE HALLS EMI/Retrospect Series SH 350/TC SH 350 £2.44 (E)
- VARIOUS STARS OF THE THIRTIES American Recollections RAL 501/- £1.80 (F)
- VARIOUS THE SONGS AND STARS OF THE THIRTIES EMI/Retrospect Series SH 370/TC SH 370 £2.44 (E)
- VARIOUS WEST COAST DODWOP Ace CH 87/- £2.99 (P)
- VENOM AT WAR WITH SATAN Neat NEATC 1015 (Cassette) £3.05 (P)
- VENUTI, Joe DON'T THINGS American Recollections RAL 502/- £1.80 (F)
- WILSON, Dennis PACIFIC OCEAN BLUE Caribou CRB 32438/4032438 (C)
- WILSON, Jackie THE CLASSIC JAZZ WILSON SMP JAK 101/2CJAK 101 £3.34 (2LP) (W)
- YELLOWMAN & JOSEY WALES TOD GIANTS CLASH Greensleaves GREL 63/- £3.08 (US)
- YORKE, Peter MOOD FOR LOVE EMI/Retrospect Series SH 334/TC SH 334 £2.44 (E)

\*These albums have been advised as being newly available in the UK by an importer. They may be available from another import source which had not been formally notified to Music Week at our presstime.

A GUIDE to setting retail prices in the most popular manufacturers' price bands, in order to achieve a full 30 per cent margin. Maximum DPs in each band are shown for each shelf price (selling price).

Dealer price (ex-VAT)	Shelf price (assuming 30 per cent margin)
2.43	3.99 inc-VAT
2.61	4.29 "
2.73	4.49 "
2.91	4.79 "
3.04	4.99 "
3.22	5.29 "
3.34	5.49 "
3.52	5.79 "
3.64	5.99 "

## Distributor Codes

- A - PRT 01-640 3344
- ACE - Ace 01-267 5192
- B - Ronco 01-274 7761
- BK - Backs 0603 26221
- BM - BiBi Magnetics 021-622 2377
- BU - Bullet 08894 76316
- C - CBS 01-960 2155
- CA - Cadillac 01-836 3646
- CAM - Cambra 01-609 0087
- CAS - Castle 01-623 5934
- CH - Charly 01-639 8603
- CID - Central Independent Distributors 021 742 0494
- CM - Celtic Music 0532 432637
- CON - Conifer 0895 447707
- CS - Cassion 01-485 8704
- DIS - Discovery 067 285 406
- E - EMI 01-561 8722
- EAR - Earthworks 01-969 5145
- F - PolyGram 01-590 6044
- FAL - Falling A 0255 74730
- FP - Faulty 01-727 0734
- FPS - 77-44512
- G - Lightning 01-969 8344
- GR - Graduate 0384 59048
- GRI - Geoff's Records International 01-808 5301
- GY - Greyhound 01-385 8146
- H - HR Taylor 021-622 2377
- I - Cartel (Backs, Rough Trade) and Fast Product - 031 661 5811
- Probe - 051 236 6591
- Red Rhino (Mid) - 0926 26376
- Red Rhino (Nth) - 0904 641415
- Revolver - 0272 299105
- IDS - Independent Distribution Services 01-476 3222
- ILA - Independent Labels Association 01-637 2111
- IMS - Import Music Service (via PolyGram) 01-590 6044
- IMP - Impex Musik 01-229 5454
- IN - Inferno 021-233 1256
- IRS - Independent Record Sales 01-850-3161 (Chris Wellard)
- J - Jungle 01-359 9161
- JS - Jetstar 01-961 5818
- JSU - Jazz Services Unlimited 0422 64773
- K - K-tel 01-992 8000
- KS - Kingdom - 01-836 4763
- LK - Look 0484 643211/2
- M - MSD - 01-602 3483
- MB - Menace Breakers 01-602 1118
- MFP - Music For Pleasure 01-561 3125
- MK - 041-333 9553
- MW - Making Waves 01-481 9917
- N - Neon 0785 41311
- O - Outlet 0232 222826
- OR - Orbitone 01-965 8292
- P - Pinnacle 0689 73146
- PAC - Pacific 01-267 2917/8
- PK - Pickwick 01-200 7000
- PR - President 01-839 4672
- PROJ - Projection 0702 72281
- R - RCA 021-525 3000
- RC - Rollercoaster 01-397 8957
- RL - Red Lightnin' 037-988 693
- RT - Rough Trade 01-221 1100
- RU - Ruff Lion - 01-221 1604
- SO - Stage One 0428 4001
- SP - Spartan 01-903 8223
- ST - Studio Import 01-580 3438/9
- SW - Swift 0424 220028
- T - Trojan 01-961 4565
- TB - Terry Blood 0782 620321
- TE - Tent 0708 751881
- TR - Triple Earth 01-995-7059
- V - Vista Sounds 01-953 1661
- W - WEA 01-998 5929
- WRD - World Record Distributors 01-636 3925
- X - Clyde Factors 041-221 9844
- Y - Relay 01-579 6125

# TOP US ALBUMS

TITLE	ARTIST	LABEL
1*	1 THRILLER, Michael Jackson	Epic
2*	2 COLOUR BY NUMBERS, Culture Club	Virgin/Epic
3*	4 1984, Van Halen	Warner Bros
4	3 CAN'T SLOW DOWN, Lionel Richie	Motown
5	6 SYNCHRONICITY, The Police	A&M
6*	7 AN INNOCENT MAN, Billy Joel	Columbia/CBS
7*	10 LEARNING TO CRAWL, The Pretenders	Sire
8*	8 SEVEN AND THE... Duran Duran	Capitol
9	5 90125, Yes	Atco
10	9 ROCK 'N' SOUL PART 1, Hall/Oates	RCA
11	11 UH-HUH, John Cougar Mellencamp	Riva
12*	16 ELIMINATOR, ZZ Top	Warner Bros
13	14 GENESIS, Genesis	Atlantic
14*	15 IN HEAT, The Romantics	Nemperor
15	13 METAL HEALTH, Quiet Riot	Pasha
16*	17 SPORTS, Huey Lewis & The News	Chrysalis
17*	39 MILK AND HONEY, John Lennon/Yoko Ono	Polydor
18	12 WHAT'S NEW, Linda Ronstadt	Asylum
19*	25 DEFENDERS OF THE FAITH, Judas Priest	Col/CBS
20*	26 TOUCH, Eurythmics	RCA
21*	21 SHOUT AT THE DEVIL, Motley Crue	Elektra
22	18 PYROMANIA, Def Leppard	Mercury
23*	30 SHE'S SO UNUSUAL, Cyndi Lauper	Portrait
24	22 TOUR DE FORCE, 38 Special	A&M
25	20 THE BIG CHILL, Soundtrack	Motown
26	19 BARK AT THE MOON, Ozzy Osbourne	CBS Assoc
27	27 TOO LOW FOR ZERO, Elton John	Geffen
28	29 NO PARKING... Midnight Star	Solar
29	24 EYES THAT SEE IN THE DARK, Kenny Rogers	RCA
30*	55 ROLL ON, Alabama	RCA
31	31 STAY WITH ME TONIGHT, Jeffrey Osborne	A&M
32*	32 BUSY BODY, Luther Vandross	Epic
33*	34 IN THE HEART, Kool & The Gang	De-Lite
34	23 YENTL, Barbra Streisand	Columbia/CBS
35	28 UNDER A BLOOD RED SKY, U2	Island
36*	37 IN A SPECIAL WAY, DeBarge	Gordy
37	33 GREATEST HITS, Air Supply	Arista
38	38 FLASHDANCE, Soundtrack	Casablanca
39	35 PIPES OF PEACE, Paul McCartney	Col/CBS
40*	44 MADONNA, Madonna	Sire

# BULLETS 41-100

42*	43 REBEL YELL, Billy Idol	Chrysalis
48*	52 IT'S YOUR NIGHT, James Ingram	Qwest
52*	57 MIDNIGHT MADNESS, Night Ranger	Camel/MCA
54*	56 I DON'T SPEAK THE LANGUAGE, Matthew Wilder	Private
57*	144 LET THE MUSIC PLAY, Shannon	Mirage
58*	85 OFF THE WALL, Michael Jackson	Epic
60*	N WINDOWS AND WALLS, Dan Fogelberg	Full Moon/Epic
63*	68 BREAK OUT, The Pointer Sisters	Planet
66*	95 HEART LAND, Real Life	MCA/Curb
70*	N CHRISTINE McVIE, Christine McVie	Warner Bros
71*	78 WAR, U2	Island
74*	172 SOMEBODY'S WATCHING ME, Rockwell	Motown
75*	80 JOYSTICK, Dazz Band	Motown
78*	83 WHAT A FEELIN', Irene Cara	Geffen/Network
80*	87 STREET BEAT, Deele	Solar
82*	105 SOMEWHERE IN AFRICA, Manfred Mann's Earth Band	Arista
83*	103 BALLS TO THE WALL, Accept	Portrait
88*	91 WHAT IS BEAT, The English Beat	I.R.S.
90*	130 LABOR OF LOVE, UB40	A&M
95*	102 HEAR (PLAY), John Lennon/Yoko Ono	Polydor
96*	124 OBLIVION, Utopia	Utopia/Passport
100*	110 JULIO, Julio Iglesias	Columbia/CBS

# OTHER NEW ENTRIES

103	N P*NETRATOR, Ted Nugent	Atlantic
125*	N THE GREAT PRETENDER, Dolly Parton	RCA
131*	N FOOTLOOSE, Soundtrack	Columbia/CBS
141*	N JUNGLE, Dwight Twilley	EMI-America
154*	N SPARKLE IN THE RAIN, Simple Minds	Virgin/A&M
184*	N AFOOT, Let's Active	I.R.S.
190*	N IN A CHAMBER, Wire Train	405/Columbia/CBS
195*	N D'YA LIKE SCRATCHIN', Malcolm McLaren	Island

\*Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard, for w/e February 18, 1984.

Mon 20 - Fri 24, Feb 1984  
Album Releases: 118 (incl 17 imports)

Year To Date (8 weeks to 24 Feb 1984)  
Album Releases 774 (incl 297 imports)

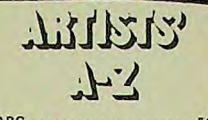


# TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week		Last Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week		Last Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		<b>SPARKLE IN THE RAIN</b> ● Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCY 2300	52	79	265	<b>BAT OUT OF HELL</b> ● Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C) C: 40/82419
2	1	13	<b>TOUCH</b> ● Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109	53	56	9	<b>WAR</b> ● U2 (Steve Lillywhite)	Island ISLP 9733 (E) C: ICT 9733
3	2	26	<b>THRILLER</b> ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	54	47	13	<b>BEAUTY STAB</b> ● ABC (ABC/Gary Langan)	Neutron/Phonogram NTRL 2 (F) C: NTRL2 2
4	3	24	<b>AN INNOCENT MAN</b> ● Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554	55	38	17	<b>ROCK 'N' SOUL PART 1</b> ● Daryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858
5	4	30	<b>NO PARLEZ</b> ● Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	56	NEW		<b>TUBE</b> ● Various (Various)	K-tel NE 1261 (K) C: CE 2261
6	6	17	<b>CAN'T SLOW DOWN</b> ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041	57	34	10	<b>GREEN VELVET</b> ● Various (Various)	Ronco RON LP6 (B) C: C.RON6
7	10	29	<b>THE CROSSING</b> ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERS27	58	41	4	<b>DEFENDERS OF THE FAITH</b> ● Judas Priest (Tom Allom)	CBS 25713 (C) C: 40/25713
8	11	5	<b>SOMETIMES WHEN WE TOUCH</b> ● Various (Various)	Ronco RON LP9 (B) C: C.RON9	59	69	50	<b>TRUE</b> ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
9	7	11	<b>NOW, THAT'S WHAT I CALL MUSIC</b> ● Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1	60	61	37	<b>IN YOUR EYES</b> ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4
10	25	3	<b>THE VERY BEST OF MOTOWN LOVE SONGS</b> ● Various (Various)	Telstar STAR 2239 (R) C: STAC 2239	61	46	13	<b>FORMULA 30</b> ● Various (Various)	Decca PROLP 4 (F) C: PROMC 4
11	8	12	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ● U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3	62	48	15	<b>HAVE YOU EVER BEEN IN LOVE</b> ● Leo Sayer (Christopher Neil/Various)	Chrysalis LEOTV 1 (F) C: ZCLEO 1
12	NEW		<b>VICTIMS OF THE FUTURE</b> ● Gary Moore (Jaff Glikman)	10 Records DIX 2 (E) C: CDIX 2	63	64	15	<b>ROXY MUSIC - ATLANTIC YEARS 1973-1980</b> ● Roxy Music (Roxy Music/Rhett Davies/Chris Thomas)	EG/Polydor EGPL 54 (F) C: EGMCS 4
13	5	3	<b>MILK AND HONEY</b> ● John Lennon And Yoko Ono (-)	Polydor POLH 5 (F) C: POLH 5	64	42	7	<b>SWEET DREAMS (ARE MADE OF THIS)</b> ● Eurythmics (Stewart/Williams/Crash)	RCA RCLP 6063 (R) C: RCLAK 6063
14	13	18	<b>COLOUR BY NUMBERS</b> ● Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCY 2285	65	51	18	<b>SNAP!</b> ● The Jam (Various)	Polydor SNAP 1 (F) C: SNAP1
15	14	10	<b>QUICK STEP &amp; SIDE KICK</b> ● Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924	66	49	20	<b>THE MUSIC OF RICHARD CLAYDERMAN</b> ● Richard Clayderman (-)	Delphine/Decca SKL 5333 (F) C: KSKC 5333
16	NEW		<b>THE FLAT EARTH</b> ● Thomas Dolby (Thomas Dolby)	Parlophone Odeon PCS 2400341 (E) C: TC-PCS 2400344	67	74	18	<b>IMAGINATIONS</b> ● Various (Various)	CBS 10044 (C) C: 40/10044
17	12	15	<b>PIPES OF PEACE</b> ● Paul McCartney (George Martin)	Parlophone PCTC 1 (E) C: TCPCTC 1	68	58	2	<b>CHRISTINE McVIE</b> ● Christine McVie (Russ Titelman)	Warner Brothers 925059-1 (W) C: 925059-4
18	9	2	<b>SLIDE IT IN</b> ● Whitesnake (Martin Birch)	Liberty LBG 2400001 (E) C: TC-LBG 2400008	69	57	7	<b>CHART TREK VOLS 1/2</b> ● Various (Various)	Ronco RON LP8 (B) C: C.RON8
19	18	2	<b>CRUSADER</b> ● Saxon (Kevin Beamish)	Carrere CAL 200 (SP) C: CAC 200	70	54	5	<b>BUSY BODY</b> ● Luther Vandross (Luther Vandross/Marcus Miller)	Epic EPC 25608 (C) C: 40/25608
20	16	12	<b>LABOUR OF LOVE</b> ● UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	71	52	12	<b>GREATEST HITS</b> ● Bucks Fizz (Andy Hill)	RCA PL 70022 (R) C: PK 70022
21	24	3	<b>ORIGINAL MUSIC FROM 'AUF WIEDERSEHEN PET'</b> ● Various (Various)	C: ZCAUF 1 Towerbell AUF 1 (A) C: CAC 200	72	75	70	<b>REFLECTIONS</b> ● Various (Various)	CBS 10034 (C) C: 40/10034
22	26	12	<b>SEVEN AND THE RAGGED TIGER</b> ● Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1	73	73	7	<b>LOVE OVER GOLD</b> ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
23	17	5	<b>LEARNING TO CRAWL</b> ● The Pretenders (Chris Thomas)	Real WX2 (W) C: WX2C	74	50	7	<b>STREET SOUNDS ELECTRO 2</b> ● Various (Various)	Street Sounds ELCST 2 (A) C: ZCLE2 2
24	19	19	<b>GENESIS</b> ● Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1	75	87	59	<b>RIO</b> ● Duran Duran (Collin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
25	23	16	<b>STAGES</b> ● Elaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262	76	80	14	<b>UNDERCOVER</b> ● The Rolling Stones (The Glimmer Twins/Chris Kimsey)	Rolling Stones ROL 1 (E) C: TCROL 1
26	15	9	<b>PORTRAIT</b> ● Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238	77	71	4	<b>WORKOUT</b> ● Jane Fonda (-)	CBS 88581 (C) C: 40/88581
27	21	2	<b>WHITE FLAMES</b> ● Snowy White (Tom Newman/Kuma Harada)	Towerbell TOWLP 3 (A) C: ZC-TOW 3	78	NEW		<b>BODIES AND SOULS</b> ● The Manhattan Transfer (Richard Rudolph/The Manhattan Transfer)	Atlantic 780104-1 (W) C: 780104-4
28	32	15	<b>THE ESSENTIAL JEAN MICHEL JARRE</b> ● Jean Michel Jarre (Jean Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3	79	NEW		<b>HAUNTING MELODIES</b> ● The Electric Wind Ensemble (Jon Miller)	Nouveau Music NML 1007 (A) C: ZC-NML 1007
29	20	6	<b>WORKING WITH FIRE AND STEEL</b> ● China Crisis (Mike Howlett)	Virgin V 2286 (E) C: TCY 2286	80	50	15	<b>GREATEST HITS</b> ● Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
30	22	3	<b>1984</b> ● Van Halen (Ted Templeman)	Warner Brothers 923985-1 C: 923985-4	81	44	4	<b>WHAT'S NEW</b> ● Linda Ronstadt and The Nelson Riddle Orchestra (Peter Asher)	Asylum 960260-1 (W) C: 960260-4
31	31	37	<b>TOO LOW FOR ZERO</b> ● Elton John (Chris Thomas)	Rocket/Phonogram HISPD 24 (F) C: REWND 24	82	78	5	<b>LIVE &amp; DIRECT</b> ● Aswad (Aswad/Michael Campbell)	Island IMA 6 (E) C: IMC 6
32	28	14	<b>ORIGINAL SOUNDTRACK - YENTL</b> ● Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302	83	NEW		<b>HAIL TO ENGLAND</b> ● Manowar (Jack Richardson)	Music For Nations MFN 19 (P) C: TMFN 19
33	29	12	<b>YOU BROKE MY HEART IN 17 PLACES</b> ● Tracey Ullman (Various)	Stiff SEEZ 51 (C) C: ZSEEZ 51	84	RE		<b>UPSTAIRS AT ERIC'S</b> ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 7 (I/SP) C: CSTUMM 7
34	30	22	<b>BACK TO BACK</b> ● Status Quo (Status Quo)	Vertigo/Phonogram VERH 10 (F) C: VERHC 10	85	94	14	<b>COMPLETE MADNESS</b> ● Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV 1
35	27	33	<b>FANTASTIC</b> ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	86	82	2	<b>VOICE OF THE HEART</b> ● Carpenters (Richard Carpenter)	A&M AML 64954 (C) C: CXM 64954
36	33	35	<b>SYNCHRONICITY</b> ● The Police (Hugh Padgham/The Police)	A&M AML 63735 (C) C: CXM 63735	87	96	6	<b>CRISES</b> ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCY 2262
37	36	33	<b>18 GREATEST HITS</b> ● Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232	88	RE		<b>THE BRENDAN SHINE COLLECTION</b> ● Brendan Shine (Various)	Play PLAYTV 1 (SP) C: CPLAYTV 1
38	81	2	<b>NEW GOLD DREAM (81, 82, 83, 84)</b> ● Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TCY 2230	89	91	4	<b>FACE VALUE</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185
39	55	2	<b>HEAVEN IS WAITING</b> ● The Danse Society (Nigel Gray/Kingbird)	Society/Arista 205 972 (F) C: 405 972	90	63	24	<b>LOVE SONGS</b> ● Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
40	70	2	<b>FLIGHTS OF FANCY</b> ● Paul Leoni (Jon Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC-NML 1002	91	62	13	<b>THE BOP WON'T STOP</b> ● Shakin' Stevens (Chris Neil/Shakin' Stevens/R. Hughson)	Epic EPC 86301 (C) C: 40/86301
41	59	2	<b>LIVING IN OZ</b> ● Rick Springfield (Rick Springfield/Bill Drescher)	RCA PL 84660 (R) C: PK 84660	92	RE		<b>THE VERY BEST OF NEIL DIAMOND</b> ● Neil Diamond (Various)	K-tel NE 1265 (K) C: CE 2265
42	65		<b>SERENADE</b> ● Juan Martin/Royal Philharmonic Orchestra (Juan Martin/Louis Clark)	K-tel/WEA NE 1267 (K) C: CE 2267	93	68	7	<b>HIGH LAND, HARD RAIN</b> ● Aztec Camera	Rough Trade ROUGH 47 (I/DS) C: ROUGH 47C
43	37	5	<b>LIFE'S A RIOT WITH SPY VS SPY</b> ● Billy Bragg (Oliver Hitch)	Go! Discs/Utility UTIL 1 (IDS) C: UTIK 1	94	NEW		<b>E.S.P.</b> ● Millie Jackson (Millie Jackson/Brad Shapiro)	Sire 250382-1 (W) C: 250382-4
44	35	13	<b>TRACK RECORD</b> ● Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001	95	89	5	<b>HEAD OVER HEELS</b> ● Cocteau Twins (Cocteau Twins/John Fryar)	4AD CAD 313 (I/P) C: -
45	40	9	<b>JAPANESE WHISPERS</b> ● The Cure (Various)	Fiction FIXM 8 (F) C: FIXMC 8	96	72	6	<b>MAKIN' MOVIES</b> ● Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
46	67	6	<b>IN THE HEART</b> ● Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4	97	RE		<b>HELLO, I MUST BE GOING</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCY 2252
47	39	32	<b>QUEEN GREATEST HITS</b> ● Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30	98	97	2	<b>FASTER THAN THE SPEED OF NIGHT</b> ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
48	53	14	<b>OFF THE WALL</b> ● Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468	99	RE		<b>ELIMINATOR</b> ● Z Z Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
49	45	43	<b>LET'S DANCE</b> ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	100	NEW		<b>KEEP IN SHAPE SYSTEM VOL. 2</b> ● Arlene Phillips (Glentworth/Knowles)	Supershape SUB 2 (A) C: ZC-SUB 2
50	43	3	<b>THE COLLECTION - 20 GREATEST HITS</b> ● Gladys Knight And The Pips (Various)	Starblend NITE 1 (IDS) C: KNITE 1					
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## TALENT

Edited  
by  
CHRIS WHITE

## Juan's bird in the hand

THE RECENT success of BBC TV's *The Thorn Birds* series has also had rewarding results for classical guitarist Juan Martin. The theme song has given him his first hit single on WEA Records, and at the same time a K-tel album, *The Romantic Guitar Of Juan Martin*, which teams him with Louis Clark and the Royal Philharmonic Orchestra, is showing every sign of also being a big seller.

The *Thorn Birds* single has helped to bring Martin's name to a wider audience. The guitarist has previously recorded five albums, for Argo, Decca, EMI and Polydor; the latter, *Picasso Portraits*, in particular earning him good notices. Martin's concerts have included numerous solo recitals at London's South Bank, and he debuted at the Barbican



JUAN MARTIN

Centre in *Just Guitars* with Ralph McTell and John Williams.

During the last two years however Martin, and his manager Fraser Kennedy, have been working a careful plan to break him out of the purist guitar music market. He toured

with Elkie Brooks, playing 56 concerts in 48 days, and also did various TV guest spots including the Grace Kennedy and Marti Caine shows.

Signed by WEA last spring, Martin recorded the album with the RPO, with Louis Clark arranging and conducting, last

summer. "The success of the single was a happy coincidence," he says. "At the time we had no idea whether the TV series would be shown in the UK — Warner Brothers Music had been sent a rough demo of the number, and Louis Clark and myself got together to work out a string arrangement."

Despite his "commercial" success, Spanish-born Martin has no intention of completely neglecting his roots as a classical guitarist. He has a concert lined up for Guildford Civic Hall next month, and will also be appearing at the Dominion with Richard Thompson, Rory Gallagher and David Lindley in an evening of acoustic guitar music. In addition he will soon be starting work on a new LP of classical guitar music for WEA.

## Talent tips

## Zap!/Dance Network to co-operate

ZAP! INTERNATIONAL Records and The Dance Network label have started a "non-financial" arrangement whereby both labels will be co-operating with each other in areas of A&R and exchange of information and contracts, while retaining their own identities.

Artists submitting material to Zap! International for appraisal will also get the benefit of a hearing from The Dance Network. Zap's Bruce Langley said: "To start the ball rolling, Zap! Songs which is licensed to Gull Songs has signed material written by Paul Bevoir, songwriter for the Jet Set, a band signed to The Dance Network. We're interested in receiving tapes from budding artists and songwriters."

Contact: Bruce Langley, Zap! International, 45 Valley Drive, Harrogate, North Yorkshire or Paul Bullitude, The Dance Network, 49 Bruce Grove, Tottenham, London, N17.

THE EXOTIC Pets, brainchild of Katherine Alexander, are looking for recording/publishing interest. Alexander is an avid fan of Rita Hayworth and thought it a good concept to "incorporate Forties Hollywood glamour into an Eighties pop group". She started Exotic Pets two years ago with Lesley Goodchild, and the two now want to expand their career horizons via a recording and publishing deal. A tape is available from Hazel, 30 Styles House, The Cut, London, SE1.

YORK INDIE label Powerhouse Records is increasing its roster of artists early this year, and label boss Kevin Nixon is looking for "a new young heavy metal band to record and promote". At present Powerhouse has three acts, and with extra staff now believes that the time is right to increase the roster to five acts. Nixon says: "Bands falling into the HM category should send in demos, biographies and photos, and any live dates that are coming up."

Contact: Kevin Nixon, Powerstation Records, 38a Coney Street, York.

## Virgin's Blegvad in comeback

PETER BLEGVAD, who as a founder member of Slapp Happy was among Virgin Records' earliest signings, has renewed his links with the company via an album, *The Naked Shakespeare*. He teams up with XTC's Andy Partridge, while a single, *How Beautiful You Are*, has been produced by Dave Stewart.

In the early Seventies, Blegvad was among the most colourful of Virgin's artists. Apart from his work with Slapp Happy (whose front-woman Dagmar has remained a sadly-neglected talent), he was also involved with Faust and Henry Cow, two other early Virgin acts who built up cult followings without ever attaining any real commercial success.

Blegvad's new album features all his own material, and the single *How Beautiful You Are*, taken from the LP, was covered by Leo Sayer on his current TV-promoted album. Thanks to Radio One DJs John Peel and David Jensen, Blegvad's version is getting the exposure it deserves.

Blegvad is happy to be involved with Virgin again. He recalls when Faust's manager Uwe Nettlebeck said he had heard of "this new record label in England run by hippies" — we decided that was the label for us, said Blegvad.

Producer Dave Stewart (It's My Party and What Becomes



PETER BLEGVAD

Of *The Broken Hearted*) was a member of another early Virgin signing, Hatfield And The North, and he and Blegvad have remained in contact.

Blegvad was also involved with a Slapp Happy single, *Everybody's Slimmin'*, which was released on the indie Half-Cat label last autumn. "It was very much a one-off project but it was good working together again. We started the label in conjunction with Recommended Records, but it looks like it is going to remain with a catalogue of one!"

Blegvad will soon be starting work on a new album, and there's been a suggestion by Virgin that he should go to New York (his native town) to do some recordings with Herbie Hancock's producer — a prospect which at the moment he finds amusing. He also has a new book coming out via his own publishing company.

## Strange creativity

STEVE STRANGE and Rusty Egan — who run Camden Palace — and Carol Hayes, who has her own music PR company, have started a joint venture, *Creative Workforce*. It is described as "a collection of highly talented people catering for every creative and marketing need for people in the world of music, fashion, TV, films and the performing arts".

Hayes said: "During the last two years the creative world has been transformed into a boom industry as people have realised the importance of style and image, and the need for professional artists. At the same time there has been a flowering of new talent, particularly among the youngsters of London."

The new company will pool and co-ordinate "the cream of enterprising and original young talent around at the moment into a total unit, while at the same time remaining small and select".

Among the first members of *Creative Workforce* are photographers David Levine, Peter Ashworth and Chris Duffy, who have all worked with some of the top names in the pop business, choreographers Alain de Hayes, Bruno Tonioli and Jeanette Landry, and stylists Lynne Easton, Eugene Soulieman and Basia.

BELIEVE IT or not, this bunch of musicians claims to be "The most intelligent rock band in the world" — it's a claim not to be taken in vain as the group is made up of members of Mensa, who have formed *Mensana* (meaning mind/sound).

They appeared on a recent *Tomorrow's World* TV programme where they demonstrated their own designed-and-built MIDI interface, which links synthesizers together via a Sinclair Micro Computer, and which can also be used as a digital multi-track recorder.

Member Greg Houlgate says: "This opens up whole new possibilities for musicians to make their own backing tracks at home to master quality, for just a few hundred pounds. In the meantime though we intend to exploit this to our own advantage, and are currently recording tracks on a Spectrum Computer for our first album. We'd like to hear from interested record companies."

Houlgate can be contacted on 01-204 0143.

## PERFORMANCE



EUROPEANS

## Europeans

EUROPEANS SAY that they are in the business to play live and their enthusiasm and energy are infectious. While their thoughtful, heart-on-sleeve songs work well enough on vinyl, onstage they positively shine.

The band's two frontmen, bassist Ferg Harper and keyboards player Steve Hogarth, were perfect foils for each other at their recent Venue date, each revealing different sides of the Europeans personality: the fair haired Harper boyish and reserved and the dark, impish Hogarth bristling with angst.

Starting with the earnest anthem *Innocence* and working through many of the numbers on their latest A&M LP, *Live*, which achieves the not inconsiderable feat of capturing the essence of the band's live sound, Europeans played with an ease and assurance which makes some of the sterner reviews they've recently had in the consumer press difficult to understand.

A couple of new numbers, *Burning Inside You* and *Writing For Survival* (the inevitable two fingers at the press), also gave a hopeful indication that there's more good things to come from this likeable polished line-up. What they lack in pose, they certainly make up for in poise.

The Europeans were preceded by Ti-Na-Na and *Apocalypse*, two bands giving what was basically straightforward pop very different treatments. While the former went for effervescent, if occasionally twee, electro-pop dance songs, *Apocalypse* went right over the top from the word go with a series of overblown pastiches, replete with backing singers, tambourines and brass.

DANNY VAN EMDEN

## Battlefield Band

THE SKIRL of Highland pipes in the informally small Purcell Room was an awesome experience for the ear. Only someone in a coma could have remained unstirred when Douglas Pincock played a set of marches (beginning with one called *Waterloo*, which was not dedicated to the nearby Thames bridge but which had been — as synth player extra-ordinaire Alan Reid announced laconically — a big hit in Belgium in 1815).

The Battlefield Band has been earning glowing reviews, a rapidly growing army of fans, and rising LP sales for years. They deserve them all, for their skill and for their joyfully innovative approach to arranging and playing Celtic music — mostly Scottish, and mostly traditional but also many superb modern compositions in the same style.

At last week's London Concert they showed their mastery of a wonderfully varied collection of instruments (including violin, viola, cittern, mandolin, guitars, organ, synthesiser, electric piano, pipes, whistles, flute and concertina)

in fast or slow, simple or complex, serious or funny renditions of a wide selection of tunes and songs.

And they do it all without any of the plodding, self-conscious folkiness which makes so many club nights purgatory for all but the most blinkered folk fan.

In a sturdy, easy mannered but completely professional way they offered genuinely fresh interpretations of traditional pieces — adding much without taking anything away from them.

Every member of the band, including Brian McNeill and newcomer Alistair Russell — who between them play anything that has strings — is equally impressive on stage; and together they can raise the roof.

TERRI ANDERSON

## Fiat Lux / Luxury

FIAT LUX, first to take the Dingwalls stage in an evening line-up of two Polydor bands, demonstrated that slickness and polish cannot compensate for sheer predictability. Identikit electro pop are what they are all about — with their mock meaningful lyrics, boring stage mannerisms and uninspiring dance routines. Needless to say the Dingwalls audience appeared to lap up every minute.

The overblown backing tapes which heralded their entrance continued to dominate throughout the set, and put the seal on their own pretension. While the tapes provided some chunky sound and a lot of swooshing and whooshing they failed to integrate with the vocals or guitar.

Vocalist Steve Wright kept his Tony Hadley contralto under tight reign and its total lack of expression and range became tiresome. It was left to the saxophonist to supply the occasional breath of fresh air, coming into his own during numbers such as *The Moment* and *Winter*.

Overall Fiat Lux failed to produce the sort of tight electric wall of sound which can be hypnotically powerful and irresistibly danceable. The band's recently released single *Secrets* was low-key and uninteresting but *Blue Emotion* — a comparably up-tempo and raunchy number — almost made me want to dance.

Luxury provided a solid contrast. Fronted by John Bentley former bassist of Squeeze, they lived up to everything that a hard working pub band should be. Supplying some nice hard driving riffs, echo vocals and fluttery keyboards, Luxury looked and sounded as if they had stepped straight out of a mid-Seventies time machine.

This is a band which, although undoubtedly good fun, looks destined to remain an anachronism. It's difficult to envisage where Luxury could be going except round and round the pub circuit.

KAREN FAUX





# THE ALARM

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# DECLARATION



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# STUDIOSCENE

## Mixing it...

IT TOOK about as long for the multi-channel mixing console of today to develop as it took for space exploration to advance from the first sputnik to the moon landings. While recording technology can hardly rival space research in glamour, the leaps forward have in their own way been as dramatic.

The mixing console is the dominant feature of every studio control room — it is the feature which is synonymous with the whole idea of modern music recording. Producers and engineers spend most of their working lives in front of it; artists cluster round and gaze intently at it while listening to takes and playbacks; anyone photographed in a studio automatically places a hand nonchalantly (and usually unconvincingly) on a few faders before smiling up at the camera; and many a studio brochure boasts a full-colour picture of the mixing console in all its wide-angle glory.

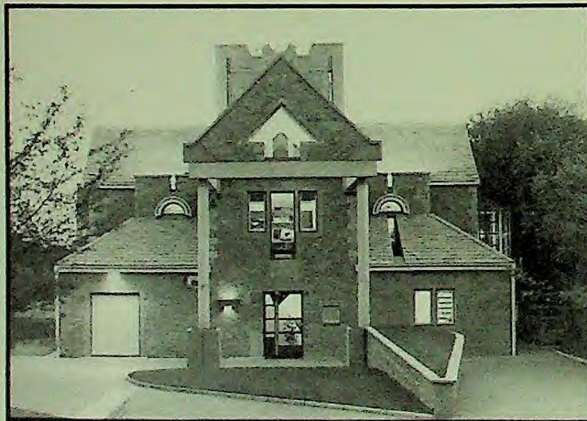
If any single factor will swing a client's decision on which studio to book, when several of equal quality are available, it will almost certainly be preference for one make of console rather than another.

No professional underestimates the importance of the mixing console, and so it is a very real compliment to UK manufacturers that when choosing this item of equipment UK studios tend to buy UK-made desks. Excellent British-made mixers can be bought in every size from briefcase to banquet table, to every level of sophistication and in every conceivable price bracket.

The export record for UK-designed and made mixing consoles — to every country in the world which boasts a recording or broadcast industry, however small — is impressive. It has been hard-earned and is well deserved.

In recent years a handful of brand names has come to share the limelight as far as big music studio mixing consoles are concerned. While Harrison, MCI and Helios are still makes that are very much to be reckoned with, the current scene is one in which Neve, SSL, AMEK and Soundcraft appear to be centre stage. The companies are very different from each other in their history, style, and marketing; and their consoles are the result of their individual approaches to design and manufacture.

## The SSL formula



ALMOST AS well-known as the consoles is the SSL headquarters in Stonesfield, Oxfordshire. Its extremely unusual and attractive architecture makes it as unlike a factory as possible. However, expansion of the company means that it is already too small, and new additional production facilities are being set up nearby in Witney.

● See SSL story on page 36.



A NEVE console in the making, at the factory in Melbourn, Cambs.

## The Rolls Royce of recording

NEVE IS by many years the senior among UK console manufacturers. Although younger competitors have now earned similar respect and increasing market share, it is worth reporting that Neve desks are quite often likened by other console manufacturers (direct competitors and those whose products are aimed at quite a different section of the market) to Rolls Royce cars — not everyone can afford one, not everyone would want one even if they could afford it, but no-one argues about the quality.

Since its formation in 1961 by audio engineer Rupert Neve, Neve Electronics has become almost an institution in the growth of recording and broadcasting. It has grown from a small family concern to a multi-national organisation at the forefront of technology.

In 1961 the design and manufacture of the first studio equipment for a small London studio, now The Nova Suite, was completed in Neve's garage. Gradually the company secured leadership in the UK and worldwide, and by 1970 almost 50 per cent of Neve's systems were exported.

In 1969 growth had prompted expansion of marketing and manufacturing facilities, and the company moved from a small building in Cambridge to new premises in nearby Melbourn, where headquarters and factory were consolidated under one roof. For the assembly of electronic parts and modules, Neve later

opened a second factory in Kelso, Scotland; and in 1971 set up its own US sales and service subsidiary, Rupert Neve Inc in Bethel, Connecticut. Then another office was opened in Hollywood.

The accumulation of over 10 years' knowledge and experience gained from custom console design enabled Neve to produce its first off-the-shelf ranges of music recording and broadcast consoles, which were generally accepted as an industry standard. Witness to their reliability is the fact that most of the early systems are still in operation today, and Neve is currently running a competition for the oldest Neve console still in action.

After 1973, when Neve's annual turnover exceeded the £1m mark, a 51 per cent equity stake subscribed by Neve's present parent, Energy Services and Electronics Ltd, provided new capital necessary for R&D, and expansion.

A period of intensive technical development culminated in the launch in 1976 of NECAM, the world's first computer-assisted mixing system.

Innovation continued with the introduction in 1979 of the 81 series of music recording consoles with in-line mixdown and memorised assignment. The 51-series was developed specifically for the radio, TV and film industries and launched in 1981.

Now Neve consoles are in daily operation in virtually every country of the world, in radio

and TV, video and film, and music recording studios. The launch of Neve's digital sound mixing system in 1983 was the culmination of the biggest development programme in the company's history.

Introducing the DSP digital desk Neve stresses the reasoning behind its decision to go for digital signal processing: "While analogue processing can offer very high quality, the normal recording process often requires at least two, and possibly many more passes through the console to obtain the fine balance of level, EQ and effects that make up a modern multitrack recording. And each of those passes between digital recorders and the analogue console means that the signal passes through converters. Every time a signal goes through the A/D or D/A process, it is degraded."

Neve is "offering a mixing console system which keeps analogue circuitry and conversion to the minimum. All the fundamental aspects of modern recording — from gain control, to EQ, to compression and limiting and even time delay — are performed in the digital domain... Once the signal from the microphone has been digitised, the sound can remain in the digital domain right up to the disc-cutting stage — and of course, with the growing success of the compact disc, the inherent quality of digital audio can be maintained all the way to the listener's living room."

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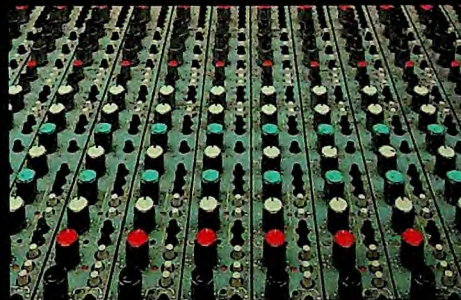
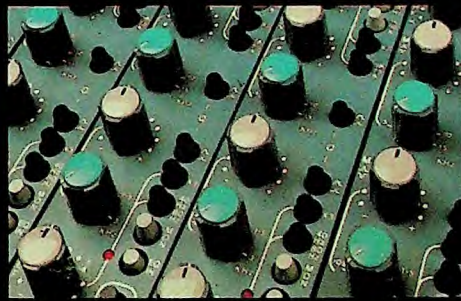
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## STUDIOSCENE

## Sounding out Soundcraft

SOUNDCRAFT DESKS have a solid reputation for working hard, reliably, and well. The company has just celebrated its tenth anniversary, and it has taken exactly the opposite route to SSL in achieving its current solid position in the market.

While SSL quite deliberately came in at the luxury end with its very first production model, Soundcraft has moved from making compact PA mixers steadily up the scale to big studio consoles.

Soundcraft directors Phil Dudderidge and Graham Blyth arrived at the point of setting up an audio electronics company by entirely different routes. Dudderidge got some good grounding in running a business as a young production management trainee in industry. He then succumbed to the call of rock'n'roll, and went off to work as a roadie at 18.

He experienced the first big change in concert PA systems — from the extremely basic systems which only had vocals going through them to the development of miking up

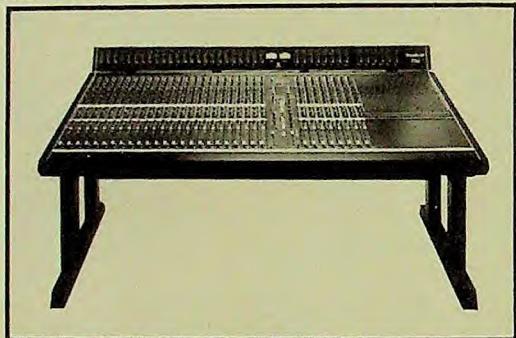
guitars and drums, through to proper sound reinforcement systems. While working for Joe Boyd (manager and producer of The Incredible String Band and Fairport Convention), and later as a sound mixer with Led Zeppelin and many other bands, he realised there was a desperate need for professional PA mixers. In 1971 he stopped travelling to set up a custom PA company.

What he needed was someone to take on the electronics side of the project, and fate caused Graham Blyth's path to

cross with his.

Blyth had studied electrical engineering at Bristol University, and spent most of his time there involved in music — organising and conducting choirs and orchestras and playing the piano. He got his degree, and started to look for a career to combine music and electronics. A classical organist, he went to work for Compton Organs, who were then making electronic organs for classical as well as pop musicians.

Later he went to work at



THE LATEST Soundcraft model — and the company's first in-line console — is the new TS24.

Kelsey and Morris, designing custom mixers and PA systems. By the time he and Dudderidge had met and then



THE NOW familiar Soundcraft Series 2400 mixing console is pictured here — as it appeared at Midem, watched over by Soundcraft product manager John Strudwick and his wife Jan.

set up Soundcraft in 1973, Blyth "had reached a reasonable level of fluency in console design, having already committed the fundamental sins and learned from the experience".

They started in an attic above the famous Fender Soundhouse in London's Tottenham Court Road, but they had moved to the present address in Great Sutton Street before the Soundhouse was destroyed by fire. Now the hunt is on for even more factory and office space as the company continues to expand rapidly — having started with a staff of 15, the personnel now number 140 (and rising). The total value of sales in 1975 was in the region of £250,000, and group sales for 1983 for Soundcraft Electronics and the tape machine subsidiary Soundcraft Magnetics were around £5m.

John Strudwick, formerly of SSL, now links the technical and marketing sides of the company as product manager, and Colin Mason as group MD shares the burden of day-to-day running of this growing international company — while Dudderidge masterminds the increasingly forceful marketing of Soundcraft and Blyth now

heads a design team of analogue and digital engineers and draughtsmen, instead of doing it on his own.

Although Soundcraft first became widely known for their excellent PA mixers built into flight cases (an idea so obvious that no one had done it before) their first desks had been, in fact, medium-sized modular consoles.

However, as Dudderidge says, the portable flight case models — the Series 1S and then the Series 200 — "are still very much our bread and butter; they enable us to devote a lot of resources to the more up-market products, which then feed technical developments back into the lower priced items".

Until recently Soundcraft has possibly been a little handicapped by having gained initial fame as "the people who make small mixers"; but a very successful marketing drive and proven ability to design and make a high-quality product at a very competitive price, have in the past few years seen Soundcraft desks being installed in scores of fully-professional studios all over the world.

Soundcraft has always had

great popularity with the smaller studios — the Series 1624 desks did a roaring trade, for example, during the recession-hit mid-Seventies which saw good demo studios being used by the post-punk bands to make masters. But the Series 2400 consoles for 24-track work have taken the company far up-market to a firm position as professional studio desk manufacturers. A new market the company is now breaking into is broadcasting.

The latest Soundcraft model is now launched. It is the company's first in-line console, the TS24. Having seen some US desk manufacturers launch down-market versions of their existing luxury in-line consoles, Blyth was unimpressed with the way they had gone about the design and electronics. He and his team went into their lab "for a radical re-think of the in-line concept" in relation to less-than-luxury pricing. The TS24 is the result.

For the foreseeable future one plan involves R&D commitment to total console automation — which will see the usual variety of controls "replaced by varying degrees of centralised control".

## AMEK era

IN THE same year that Soundcraft started in London, Nick Franks and Graham Langley pooled their impressive credentials in the technical and economic disciplines necessary for running a studio console business to set up AMEK in Altrincham, Lancs.

"We have grown up fairly quickly in the 10 years," says Franks, "and our products are rapidly gaining a reputation for having the finest sonic performance of any production console anywhere in the world. And what this is all about is sound — the purity of reproduction of sound."

Franks regards AMEK as being in competition with all other professional console makers, because the company's products span the entire range from small budget mixers to the luxury customised studio models.

The range includes desks for multitrack master recording, radio and TV broadcasting, film and video post-production, and theatres and live concert sound. Some of the artists who favour AMEK consoles are Genesis (their private studio in Surrey has an AMEK desk); Vince Clarke, Pink Floyd, Bucks Fizz, Echo and the Bunnymen, John Farrar, Gino Vanelli, Kool and the Gang and Ultravox.

Franks asserts: "The success of the company is based on the close integration of a production and design team using traditional manufacturing techniques such as hand-wired jackfields and cabling, hard motherboard bussing systems with gold-plated edge connectors, and precision steel chassis construction — with contemporary high-slew electronics. The overall sound is one of incredible audio transparency."

He believes that there is still room enough for the few existing companies at the luxury end of the studio console market, and for all their output, worldwide. He does not anticipate a fight to the death between any of these manufacturers.

But the market's luxury end is the icing on a substantial cake, and AMEK set up Total Audio Concepts (TAC) in 1980 for manufacturing product for the "cost conscious" majority of studios. Using the Rolls Royce analogy, Franks explains the decision to set up a separate company — apparently to do the same as the original company (ie, make consoles) — in terms of someone spending £50,000 odd on an RR limousine, and then seeing a natty mini with a £5,000 price tag also bearing the Rolls insignia. Such a person might feel justified in being decidedly miffed.

So, TAC became the maker of, and brand name for, a separate kind of console range aimed at a different market. Of course it is closely associated with AMEK. All TAC products are designed by AMEK, but separately manufactured.

The newest model in the TAC range is the Matchless, a complete 24-buss, in-line multitrack console — at a budget price. Franks states that "as there is nothing similar to the Matchless on today's market . . . we feel it will emerge as the market standard".

AMEK-equipped studios in the UK include Amazon in Liverpool, The Garden and Mayfair studios in London, and Revolution in Manchester.



STUDIOSCENE SCOURS the world for the latest studio stories and pictures . . . ABOVE: this new disc-cutting room, complete with Neumann lathe, is part of the Eastlake-designed music complex nearing completion in Brazzaville, capital of the Congolese Republic. It is being built for the Societe Congolaise Du Disque, and design for the final phase of the development — a 40-seat preview cinema and extensive rehearsal facilities — is now complete. Eastlake is no stranger to Africa, having worked on similar though smaller projects in Togo, Nigeria and Egypt.

RIGHT: four different companies and a new recording artist came together recently in Australia to make their contribution to recording history by cutting the first multitrack digital single there. Venessa Venning's single *Midnight Blue* was recorded at the studios of AAV-Australia Pty Ltd, on the country's (and the whole Southern hemisphere's) first Sony multitrack digital machine (a PCM3324) for Fable Records, a label distributed nationally by EMI Australia. Peter Sullivan produced, with Ron Tudor, Fable MD, as executive producer. Venning and Tudor are pictured in the studio with the historically significant Sony machine.



## Last but hardly least. . .

THERE ARE well over two dozen console manufacturers in the UK, most of which have a firm niche in their chosen section of the recording industry.

It would be impossible to cover them all fully in this feature, but one name which should appear in any coverage of professional music studios is Trident. The distinctive-looking

TSM modular consoles have been familiar in recording studios for many years.

A Trident desk was recently chosen by Monty Babson for his new Stage Door studio in Willesden (that part of north London which now boasts four — soon to be five and then six — studios within a minute's walk of each other).

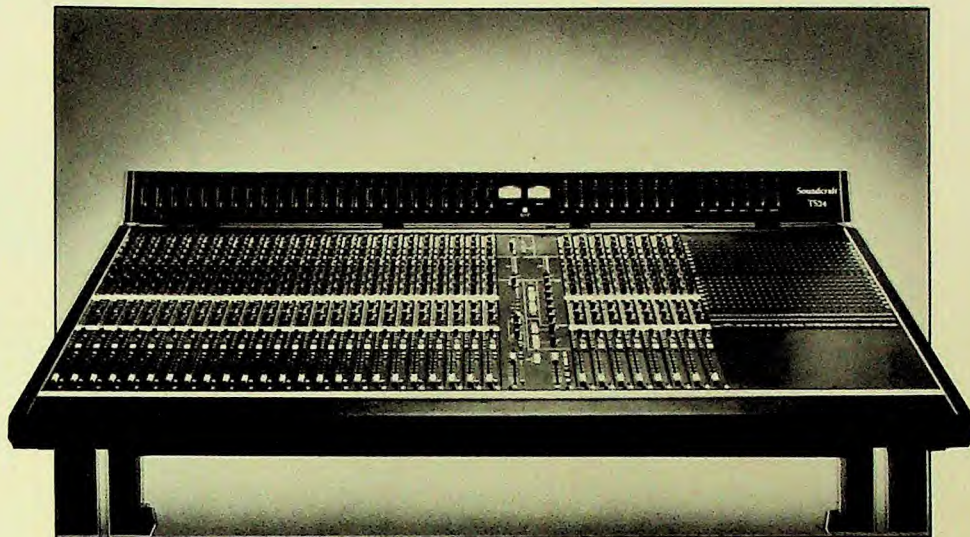
And an appreciation of the make comes from Chipping Norton Studio in Oxfordshire, where Trident is a tradition. Studio manager Dave Grinstead points out that the studio has had three Tridents in its lifetime, the current desk being a TSM (32-in, 24-out). He says that most producers and engineers like the EQ, and the

split console which allows them to work side by side without getting in each other's way.

Grinstead adds that the desk helps to keep cost to a minimum — a fact he feels is important when record companies are tightly controlling budgets.



A P P R O P R I A T E



T E C H N O L O G Y

When high technology meets the needs of the user, only then does it become appropriate.

That's the philosophy Soundcraft applied to their new TS 24 in-line console. A philosophy that has revolutionised in-line console design to produce a console that is, quite simply, easier to use. And therefore harder working.

One button reconfigures the whole console for each stage in recording, mixing, TV, or video post production. With no more laborious re-setting or having to work in fader reverse mode all the time.

The Soundcraft TS 24 is an example of innovative technology combined with plain common sense. Which is, after all, the design philosophy on which Soundcraft have built their reputation. And their success.

# Soundcraft

L O N D O N · L O S A N G E L E S · M O N T R E A L



# STUDIOSCENE

## The SSL formula — success through logic

ARGUABLY THE most successful marketing strategy ever has seen SSL achieve eminence among the small, select band of furthest up-market console manufacturers.

Secure in the knowledge that it has a high quality desk to sell, SSL decided that rather than starting from the bottom it would go in at the top. And the list of studios, at home and abroad, which have queued to buy SSL desks in the past five years is proof that this is exactly what it has done.

Although the first production line model of the SSL 4000B series console did not make its bow until 1978 (at the Paris AES show), the company was formed nine years earlier. Its first products were a range of electronic control systems for pipe organs — to replace the traditional but much less efficient electro-mechanical systems. Now there are SSL control systems in over 8,000 installations — including 57 cathedrals — in 23 countries.

After studying electronics at Oxford,

Colin Sanders, SSL managing director, worked as a designer. On going freelance he had discussions with Hammond which led to his beginning a project to make electronic organs sound like pipe organs. Realising that actually blowing air through pipes was the best way to do that, he worked on a system to replace drawbars with transistor switching.

He went on to develop logic-based switching systems to create the combinations of stops and keys which go to make up the different sounds. This was Solid State Logic born.

### Search

One of its commercial operations was the 16-track Acorn Studio. After searching unsuccessfully for a new console which suited his requirements, Sanders decided to design and build one himself, to handle the up-grade to 24-track. The prototype was built in 1971 and included a dynamics section as well as EQ in each channel.

Sanders was eventually joined on the audio side of the business by John East and Paul Bamforth. By 1974 they had started to experiment with

computers in studio applications; they recognised that a computer, if properly integrated, had the potential to "eliminate many of the tedious routines which often get between a sound engineer and the artistic aspects of his work" and could also bring all the separate pieces of equipment in a studio into an easily controllable whole.

When the prototype was installed at Acorn, there was, by all reports, considerable excitement among producers, engineers and musicians who worked there. Post-production discussions inevitably ended with questions about when the console would be launched commercially. So SSL decided to launch it.

When the first desk appeared at AES reaction was swift and it became one of the major talking points of that show. Two firm sales were made immediately and several orders quickly followed.

Having evolved and successfully marketed the computer controlled system, SSL collected feedback from 4000B users. What it discovered led the team to introduce the 4000E Master Studio system in 1979. It was even more successful than its predecessor, winning the Design Council Award in 1981.

Word of mouth, and a series of AES, APRS and other international pro audio shows, made SSL a hugely-popular console make. The brand eventually earned the doubtful compliment of being described as "flavour of the month", as one studio after another announced it would be re-equipping with SSL.

The company's justifiable response as their sales grew was that it was a pretty long month; and — even allowing for the fact that the studio business is undeniably a fashion business to some extent — the rush to buy SSL was being led by some very experienced and technically competent studio bosses.

Another reason why confidence in SSL remains as high as it so obviously is at the moment must be the company's attitude towards obsolescence — planned or otherwise. They appear to be agin it.

Although a studio may have bought its master studio system some years ago, SSL has made sure that new software and hardware can be interfaced with that on earlier consoles (series B console frames will accept series E modules), and the more recent software refinements and packages use the same database as the older versions. All of this flexibility and anticipation of future requirements has ensured continued popularity of the system.

### Complete

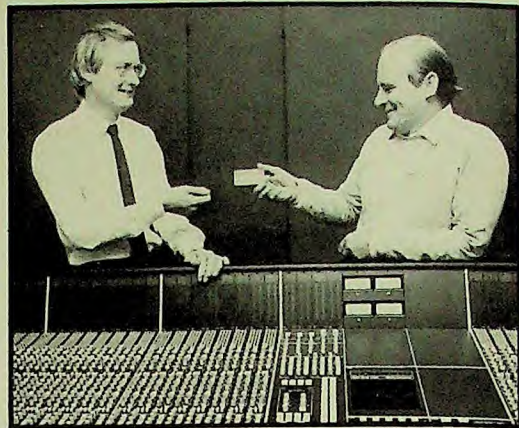
SSL has expanded most rapidly over the last three years and currently produces complete studio systems for recording studios, broadcasters and post production facilities at a rate of about six per month. To meet the increasing demand SSL has just purchased a new 8,000 sq ft factory in Witney, near the main company HQ in Stonesfield, Oxfordshire. This will be in addition to the production capacity already available at the factory in Brandon, Suffolk.

Successful marketing strategy has been matched by equally successful financial planning, so that SSL can state with great satisfaction that all new development and expansion has been funded from profits.

Plans for the coming year include the introduction of SSL's own programmable equaliser, a synchroniser controller and software and hardware updates for the SL6000E series stereo video system. The expanded SSL research and development team is working on various other projects too.

SSL marketing chief Anthony David sums up: "If there is anything that sets SSL apart it is having a team which is the right balance of recording engineers, producers, maintenance engineers, computer buffs and even astro-physicists and mathematicians. It is also interesting to note that we could put together a good half dozen bands from our staff. We have fun here."

*SPECIAL FEATURES in next month's Studioscene will be a non-boffins preview of the forthcoming AES show in Paris, with particular emphasis on new trends and on the equipment which the UK contingent will be showing there; and the first in a new occasional series, Me And My Machines — which will give writers, producers and artists the chance to talk about the equipment they like to work on — in their own studios or anyone else's.*



THAT WON'T do at all, Sir ... Abbey Road general manager Ken Townsend, jokingly offers one of his flexible friends to SSL boss Colin Sanders, from whom he has recently bought two consoles for his studios 1 and 2.



A CONSOLE which is not yet familiar to many studio users is Rebis, but clients of Tom Newman's new Ezee Studio in North London will be introduced to one — the desk and its companion Optimix computer are pictured above as the finishing touches were being put to the installation, in Newman's self-designed and constructed "Japanese deco" style control room.

### Small, but perfectly formed

NORTH LONDON premises which once housed a tripe factory have been transformed by producer/engineer Tom Newman into Ezee 24-track studio.

Newman will be basing himself there for a while — until he has recouped some of his investment and re-established himself on the scene after a year of obscurity dedicated to designing and building the studio.

With his production of Snowy White's Bird of Paradise single riding high in the UK charts, Newman should have little trouble attracting work to his small, but well equipped and beautiful studio.

Control-room basics include his Rebis desk with Optimix computer, Tannoy Super Reds and the Ampex MM1100 24-track on which he had planned to do the UK's first 24-track recording — of a performance of Tubular Bells at the Queen Elizabeth Hall in 1972 — before he accidentally disabled it with untransformed UK voltage.

In perfect health it is now back in his possession after years working elsewhere, and he loves it. With his houseboat Barge Studio now sold to Virgin boss Richard Branson, and Ezee ready to go, Newman is thinking now about revamping his mobile in a very special way.

It is a 1952 truck, and he plans to fit it up with his collection of valve equipment to recreate a 1952 studio.

Sometime soon he must also get down to making his own LP. "There are so many ideas for it ready in my head that if I don't get time to get them down soon I think I'll explode," he confides.

## Video world comes round to sound

SOUND IS becoming far more important to TV/video producers, according to Sheila Cane, sound facilities manager at Trilion Video, London who says: "Once upon a time — and not so long ago, little attention was paid to soundtrack quality, it was more often than not considered as an afterthought. But now producers are realising that people are demanding higher standards in sound."

This comes shortly after the completion of Trilion's new 48-track audio recording and post production facility, designed by Eastlake and installed in the extensive basement area of Trilion's Soho complex. The facility offers two Studer A80

24-track recorders which can be synchronised to run together.

The new facility replaces and substantially expands upon Trilion's previous audio suite. In addition, arrangements have been made to provide a separate street access, reception and support areas so that operation independent of the rest of the video complex is possible when required.

Trilion decided upon the extensive upgrading of its audio facilities because, in the words of joint chief executive Barry Sheffield: "The demands being made of TV production sound quality are increasing all the time."

"This is particularly so for

music productions which form a large part of our business. Our aim has been to integrate with our video facilities the sophisticated acoustics and wide range of recording hardware that are available in the best independent recording studios.

"Our chief sound engineer Dave Woolley had a music recording background before entering the video field. He's therefore familiar with the techniques available within the video and multi-track sound fields," he says.

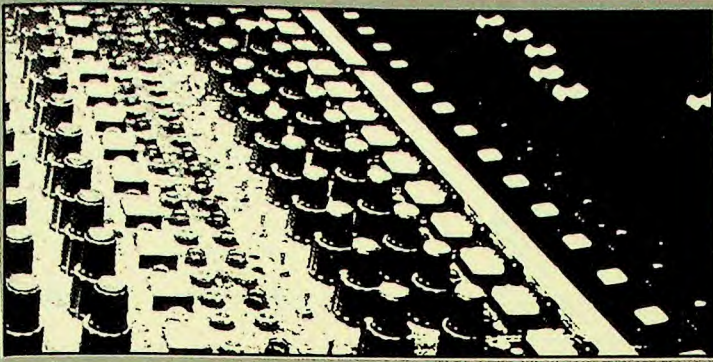
● Thorn EMI Screen Entertainment's First Music Box cable programme was celebrated at Trilion last week, via the Sky Channel.



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1 x STUDER A-80 24 TRACK  
1 x AMPEX ATR-100 2+4 TRACK  
1 x AMS DIGITAL, STEREO HARMONIZER, DELAY  
1 x AMS DIGITAL, STEREO REVERBERATION UNIT  
1 x AMS DIGITAL, STEREO PHASER  
JBL 4350 MONITORS/HH MOSFETS  
TANNOY LITTLE RED MONITORS  
AURATONES ETC

KLARK TEKNIK DN360 STEREO GRAPHIC EQUALIZER  
YAMAHA DIGITAL REVERBERATOR  
MXR PITCH SHIFT/DOUBLERS

KAWAI ELECTRIC GRAND PIANO, DX7'S, ROLAND VOCODER PRO-ONE  
6 x POLYGRAM FREQUENCY SELECTIVE LIMITER/COMPRESSORS

2 x EVENTIDE HARMONIZERS  
2 x EVENTIDE FLANGERS  
1 x ROLAND CHORUS, ECHO  
1 x MARSHALL TIME MODULATOR  
8 x POLYGRAM NOISE GATES

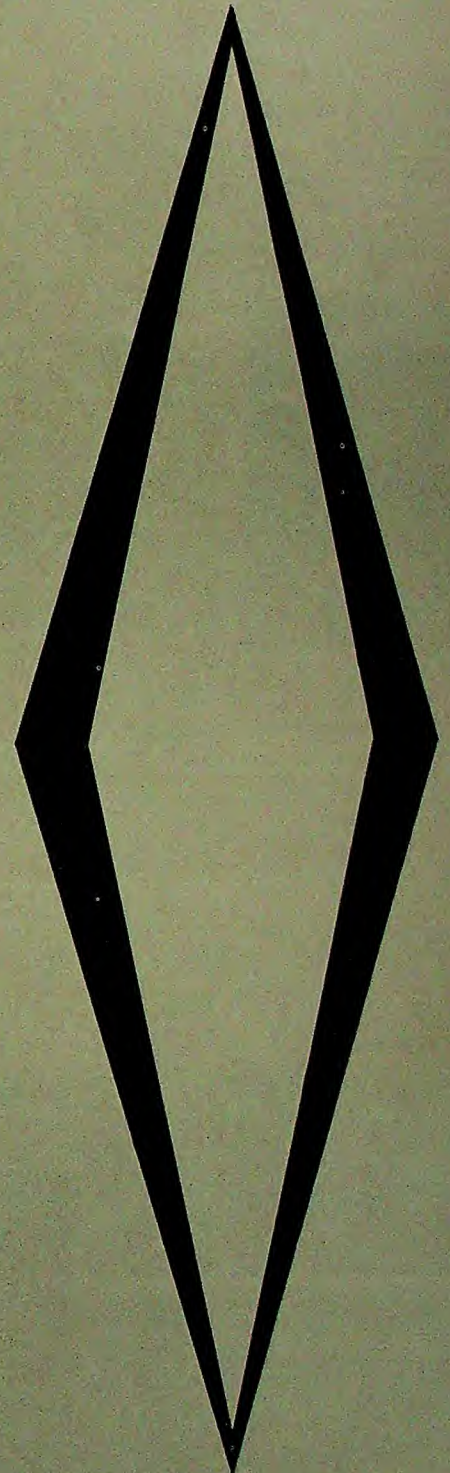
## copy room

### EQUIPMENT

CONSOLE NEVE 8 INTO 2  
STUDER A80 8 TRACK 1 INCH HEAD BLOCK  
3 x STUDER A80 2 TRACKS  
DOLBYS 361 + M16A—DBX K9-22  
TANNOY + KEF MONITORS  
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# STUDIOSCENE

## Even more room for growth at Virgin

THE EXPANSION of Virgin's studio interests continues apace. While the recently-purchased Rampart Studios now operates as Townhouse Three and is shortly due to undergo a complete, re-fit, it has been revealed that plans to build Townhouse Four are already well in-hand.

The new facility will become part of the complex in West



**NEW YORK:** Introduced last year by Roger Rhodes, president of Roger Rhodes Music and Rhodesystems Inc, the Rhodesystems II, incorporated into a hand-held Hewlett-Packard computer, is proving to be a useful instrument in production, post-production and music scoring for composers/arrangers, animators, film/TV editors, producers, engineers and technicians.

Jingle composer Steve Karmen (left), pictured with Roger Rhodes and the Rhodesystems II, claims: "Rhodesystems II eliminates the need for cumbersome books and unwieldy charts."

London which already houses Townhouse One and Two.

"It will be pretty much in the Townhouse family style," says managing director Barbara Jeffries. "We have already decided on an SSL desk, Studers and so on. Much of the equipment has been ordered. We are planning to buy the premises next door and join it up with the main building."

Who will be responsible for the design and acoustics of the new facility has yet to be confirmed, and Jeffries admits to having several options under consideration.

Further plans for the Townhouse complex include the establishment of a digital editing room which should come on stream in three to four months' time.

Meanwhile, Townhouse Three is to be re-equipped with the Helios desk from the original Townhouse next month when a number of other changes and improvements will be implemented at the studio formerly owned by The Who. In turn, the Helios will be replaced with an SSL desk.

All the Virgin studios are reporting excellent business. Any Trouble recently completed a double album in Three, while Human League, Space Monkey, General Public and In Excess have been in residence at the main complex. And up country, recent clients at the Manor have included Marillion and Kajagoogoo.

### Addresses

IN THE new MW Yearbook two omissions in the Studio section are: Barge Studios, Opposite 60 Blomfield Road, London W9 (01-289 6204); and Marcus Music UK, 49/53 Kensington Gardens Square, London W2 4BA (01-229 9595). The correct telephone number for Spaceward Studio is 035 389 600, not as listed.



## Seagulls lay tracks

A FLOCK OF Seagulls are currently nesting in at Ridge Farm Studios working on their new album, and among other recent clients these have been Limahl, also working on a new album.

"Bookings are looking pretty good," says MD Frank Andrews, who took advantage of the slack Christmas period to close the studio for a fortnight and carry out maintenance and improvement work, including mains re-wiring and the installation of a standby generator. "We also added four new channels to the desk," he says, "so we now have 36-track."

ANDY FERNBACH and family have finally been forced out of Ridgway House, home of Jacobs Studios. But it's not a tale of woe — with the continuing expansion of studio facilities there — and the need to provide accommodation for the increasing numbers of clients and their entourages, Fernbach has moved the family home three miles up the road.

"We found that having updated Studio 2 to the same standard as Studio 1, we were starting to get longer bookings," says Fernbach. "We can now offer 14 double bedrooms and three TV rooms, and with the big parties we get, we need all that space. But we can happily and comfortably accommodate two bands and their crews at the same time."

On the technical front, Jacobs — best known in recent times for its moves into the digital field — is updating its analogue facilities with the installation of an Otari 24-track machine, and a central machine room rooted through to either studio and linked by closed circuit TV is under construction. "We believe this will make the whole operation more flexible," adds Fernbach.

Due shortly at Jacobs are Freeez with American producer Mark Perry and Kissing The Pink with house engineer Ken Thomas at the controls, while recent residents have included Haircut 100 and Test Department.

LATER THIS month, Eastlake starts work on a five-week reworking on Studio 1 at CTS Music Centre, Wembley. The reverberation time within the studio is to be extended, the decor is to be completely modernised, and an isolation room and booth are to be added. In order to cause least disruption to CTS' activities in the three other studios and cutting room, a good deal of Eastlake's work will be done by night shift.

The new Neve DSP console — only the second in the world, the first having been bought by the BBC — is due to be installed in March.

Other projects currently being undertaken by Eastlake include designing a 2-studio complex for Audio-File, the sound recording division of Imagination, within their new Bedford Street, Covent Garden premises. The facility comprises a full-scale 24-track control room and studio together with a smaller 8/16 track control room and vocal studio.

THE BROADCAST sound we are hearing from Sarajevo during the Winter Olympics represents a coup for Studer, which won the contract to supply 30 A80 RC tape machines (in consoles with monitor panel) for the new broadcasting building there. A large number of Studer cassette recorders was also ordered for the Games.

AMPEX RECENTLY presented its Golden Reel Award to Chris de Burgh for his album *The Getaway* which was mixed and mastered (on Ampex 456 professional audio tape) at Farmyard Studios, Buckinghamshire.

*The Getaway*, de Burgh's sixth album, has sold over 3.5m copies worldwide, and has gone platinum in Germany, Switzerland, Norway, Canada and Austria.

Tony Shields, tape salesman for Ampex Great Britain, presented the award to de Burgh, and also to Rupert Hine, the producer (and co-owner of the studio), and the engineers who worked on the recording, Stephen Tayler and Andrew Scarth; Graham Hutcheon accepted the award on behalf of Farmyard.

To commemorate the award, Ampex donated \$1,000 to the Friends of the Rotunda, a maternity hospital in Dublin, the charity nominated by de Burgh.

Meanwhile, de Burgh is back at Farmyard working on his next A&M album, and other recent clients at the rural residential recording retreat include *The Fixx*, Howard Jones and Kajagoogoo.

Pictured (left) at Farmyard's SSL desk are (l to r) Graham Hutcheon, Stephen Tayler, Chris de Burgh, Rupert Hine and Andrew Scarth.

## Studio buzzes...

Yugoslav broadcasting corporations apparently have good reason to favour Studer, since most of the C37s they bought in 1963 are still being used in productions.

THIS YEAR is the 50th anniversary of the first stereo test recordings made by Alan Blumlein at Abbey Road Studios, with bandleader Ray Noble and conductor Sir Thomas Beecham.

But Blumlein had filed his patent three years before that, and it continues to beat all efforts to capitalise on similar developments (for example, Decca's application in 1950, when it thought it had developed a completely new approach to stereo recording, was turned down by the Patent Office because they judged that the original Blumlein patent covered it).

EMI and Alan Blumlein never made any money out of that patent however, because it expired before the first stereo records appeared in 1958. But BP 394 325 remains a published document which still prevents any new patents being granted on the same idea.

THE "HOUSE Full" signs are already up for the 1984 APRS Show, despite the fact that an extra 20 per cent floor space has been taken at the Kensington Exhibition Centre this year — the exhibition now being on two floors instead of just one.

A HANDY little guide to UK studios, mobiles, main record labels, digital sales and rental companies, freight agents, disc cutting and support services has been put together by Audio FX, which has thoughtfully done it all on laminated card to allow harassed recordbiz people to spill black coffee on it.

On the hardware side Audio FX can now offer the latest Lexicon 224X units, and Sony PCM F-1 digital recording systems and a complete Dolby system with a range of interconnections for most machines and desks. The pro audio maintenance company, Sound Servicing, is currently undertaking servicing and updates to all AMS equipment.

TALKING ABOUT consoles... the leaders in the most-SSLs-In-One-Studio stakes are Sarm and Battery. Sarm already has three: one at Sarm East in Aldgate, and two at Sarm West in Basing Street (a 6000E in studio 1 and a 4000E in 2). Battery has just taken delivery of its second SSL, a 4040 (32 channels in a 40-channel frame, ready for expansion if necessary) for studio 2; and a third Solid State desk will be going into the new Battery studio 3 which is expected to be complete by the end of this year. That will be a 48-channel desk in a 56-channel frame, with Total Recall.

Sarm is working non-stop, on projects including an LP by former Shalamar member Jermaine Stewart, who has been using both Sarms E and W with Peter Collins producing and Julian Mendelsohn engineering; Marillion, working on overdubs with Nick Tauber; and US rock band RPM recording at East and mixing at West with Gary Langan producing and engineering.

With studio 2 closed for refit, Battery's studio 1 has been busy. Hugh Masekela has been in there, after doing some recording at Battery Botswana, working on product for the Jive Afrika label; new Jive signings Billy Ocean and The Mamas Boys (the latter with Chris Tsangarides producing) have also been in.

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## MUSIC WEEK

## TOP SINGLES

# DISCO & DANCE

## TOP ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	7" (12") number (Dist.)
1	1	9	HOLIDAY Madonna Sire W9405(T) (W)
2	2	3	SPICE OF LIFE The Manhattan Transfer Atlantic A9728(T) (W)
3	7	2	SOMEBODY'S WATCHING ME Rockwell Motown TMG(T) 1331 (R)
4	3	11	LET THE MUSIC PLAY Shannon Club/Phonogram LET 1(12) (F)
5	4	7	ANOTHER MAN Barbara Mason Streetwave/Arista/West End (MIKHAN 3 (A)
6	5	5	SHARE THE NIGHT World Premiere Epic (TJA4133) (C)
7	8	3	DON'T KNOCK IT (UNTIL YOU TRY IT) Bobby Nunn Motown TMG(T) 1323 (R)
8	9	9	A NIGHT IN NEW YORK Elbow Bones & The Racketeers EMI America (12)EA 165 (E)
9	19	3	STREET DANCE Break Machine Record Shack SOHO(T) 13 (IDS)
10	6	7	I AM WHAT I AM Gloria Gaynor Chrysalis CHS(12)2765 (F)
11	11	4	SIXTEEN Musical Youth MCA YOU(T) 7(C)
12	37	3	JOYS OF LIFE David Joseph Island (12)IS 153 (E)
13	21	2	YAM MO BE THERE James Ingram (with Michael McDonald) Qwest W9384 (T) (W)
14	NEW		JOANNA/TONIGHT Kool & The Gang De-Lite/Phonogram DE(X) 16 (F)
15	13	3	HYPERACTIVE! Thomas Dolby Parlophone Odeon (12)R 6065 (E)
16	10	4	FUTURE SHOCK Herbie Hancock CBS (TJA4075) (C)
17	NEW		LOLLIPOP LUV Bryan Loren Virgin VS 653(12) (E)
18	NEW		ON THE FLOOR (ROCK-IT) Tony Cook And The Party People Half Moon HM 1134 (P)
19	17	12	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel Sugar Hill SH(L) 130 (A)
20	15	5	GIVE ME THE NIGHT (MEDLEY) Mirage (featuring Roy Gayle) Passion PASH (12) 15 (A)
21	26	2	YOU'RE A WINNER Sharon Redd Prelude (TJA 4127) (C)
22	14	7	SERIOUS Billy Griffin CBS (TJA4053) (C)
23	NEW		THE POLITICS OF DANCING Re-Flex EMI (12) FLEX 2 (E)
24	27	8	CRAZY CUTS Grandmixer D.St Celluloid/Island (12)IS 146 (E)
25	12	9	RUNNING WITH THE NIGHT Lionel Richie Motown TMG(T) 1324 (R)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

26	20	8	AL-NAAFIYSH (THE SOUL) Hashim Streetwave - (MKHAN 4) (A)
27	24	3	DIN DAA DAA (TROMMELTANZ) George Kranz Fourth & Broadway/Personal/Island (12) BRW 2 (E)
28	22	4	STRAIGHT FROM THE HEART Fat Larry's Band Virgin VS 652(12) (E)
29	23	8	THE SOUND OF MUSIC Dayton Capitol (12)CL 318 (E)
30	16	8	STRAIGHT AHEAD Kool & The Gang De-Lite DE(X) 15 (F)
31	18	3	THIS MUST BE THE PLACE (NAIVE MELODY) Talking Heads Sire W9451(T) (W)
32	25	11	THRILLER Michael Jackson Epic (TJA3643) (C)
33	29	3	STOP LOOK AND LISTEN Donna Summer Mercury/Phonogram DONNA 3(12) (F)
34	28	3	BABY DOLL (SPECIAL US REMIX) Girls Can't Help It Virgin VS 656(12) (E)
35	31	12	AIN'T NOBODY Rufus And Chaka Khan Warner Brothers RCK 1(T) (W)
36	33	4	LOVE TEMPO Quando Quango Factory - (FAC 73) (F/P)
37	30	4	WISH YOU WERE HERE First Light London/Oval LON(X) 43 (F)
38	NEW		ORGANIZE (RE-MIX)/WRAP YOURSELF... David Grant GRAN(X) 5 (F)
39	NEW		MIDNIGHT SUN Mezzoforte Steinar(12)15 (P)
40	32	7	SO DIFFERENT Kinky Foxx Sound Of New York SNY(L) 6 (A)
41	34	5	ON THE UPSIDE Xéna Streetwave (MIKHAN 2) (A)
42	39	5	BIG APPLE NOISE Trans-Lux Malaco MAL (12) 18 (A)
43	43	5	DOGGIE BOOGIE BABY Charles Earland Strut - (ST 445) (Import)
44	45	2	THERE SHE GOES Second Image MCA MCA(T) 863 (C)
45	50	2	HOT FOR ROCKING West End S.O.U.N.D. SNDS 2(X) (P)
46	NEW		EVERGREEN/JEALOUS LOVE Hazel Dean Proto ENA(T) 114 (A)
47	NEW		EBONY EYES Rick James And Friend Gordy TMG(T) 1327 (R)
48	NEW		BACKFIELD IN MOTION J.B.'s All Stars RCA Victor RCA(T) 384 (R)
49	41	3	IN THE NIGHT Richard Jon Smith Jive JIVE (T) 53 (C)
50	35	11	WHERE IS MY MAN Eartha Kitt Record Shack SOHO(T) 11 (IDS)

1	2	40	THRILLER Michael Jackson Epic EPC 85930 (C)
2	10	2	G FORCE Kenny G Arista 208 168 (F)
3	1	5	BUSY BODY Luther Vandross Epic EPC 25608 (C)
4	3	14	CAN'T SLOW DOWN Lionel Richie Motown STMA 8041 (R)
5	4	6	STREET SOUNDS ELECTRO 2 Various Street Sounds ELCS2 2 (A)
6	5	6	PORTRAIT Diana Ross Telstar STAR 2238 (R)
7	7	3	LOOK INSIDE Paz Paladin PALP 001 (I/RT)
8	NEW		MADONNA Madonna Sire 92387-1 (W)
9	8	4	LOVE WARS Womack & Womack Elektra 96-0293-1 (Import)
10	6	6	IN THE HEART Kool & The Gang De-Lite/Phonogram DSR 4 (F)
11	9	3	CUTTIN' HERBIE The B Boys Streetwave XKHAN 501 (A)
12	12	11	FEEL THE MUSIC Dayton Capitol EST 712297-1 (E)
13	11	7	STREET SOUNDS EDITION 7 Various Street Sounds STSND 007 (A)
14	14	11	GREATEST HITS Marvin Gaye Telstar STAR 2234 (R)
15	15	12	OFF THE WALL Michael Jackson Epic EPC 83468 (C)
16	17	7	BIGGER THAN LIFE Lamont Dozier Demon/Megaphone FIEND 12 (RT/I)
17	20	33	IN YOUR EYES George Benson Warner Brothers K 9237441 (W)
18	13	4	SCRATCH TRACKS Various High Fashion Music 88.079 (Import)
19	16	13	RESPECT Billy Griffin CBS 25697 (C)
20	NEW		PRIVATE PARTY Bobby Nunn Motown 6051 ML (Import)
21	18	30	FANTASTIC Wham! Inner Vision IVL 25328 (C)
22	19	16	STREET SOUNDS ELECTRO 1 Various Street Sounds ELCS1 1 (A)
23	22	23	18 GREATEST HITS Michael Jackson plus The Jackson 5 Telstar STAR 2232 (R)
24	21	8	ELECTRIC UNIVERSE Earth Wind & Fire CBS 25775 (C)
25	25	8	IMAGINE THIS Pieces Of A Dream Elektra 96-0270-1 (Import)

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Kent and Ace in Northern soul offers

## Kentish delight

KENT RECORDS, the specialist soul label based in London's Kentish Town which is part of Ace Records, has several new album releases lined up. An Ike and Tina Turner compilation will feature material licensed from the US Cadet label, and there is to be two compilations — Movin' On Up and Shoes.

The Shoes LP features Northern soul favourites by such as Bobby Bland, Hank Levine, The Impressions and Garland Green. Movin' On Up is a collection of Seventies soul material licensed from MCA Records, including tracks by Lamont Dozier, The Four Tops and Love Unlimited.

This month Kent and Ace are making special consumer offers where all 12-inch albums will retail for £4.99 and 10-inch albums at £2.99. There is also a joint promotion with the HMV chain to cover the entire catalogue of the Kent and Ace labels. Names featured include Huey "Piano" Smith, Johnny Ace, Howling Wolf, the Everly Brothers, Arthur Alexander, Link Wray, Ricky Nelson, The Impressions and Irma Thomas.

Ted Carroll, managing director of Ace Records, said: "Several other companies have attempted to re-release soul albums from the Sixties, and even Seventies, but not always with great success. Since we started the Kent series, I'm glad to say we've had a good response from dealers and fans alike."

Two compilations, For Dancers Only and Soul Class Of '66, have helped focus interest on the Kent label, and a series of re-issued albums by The Impressions, one of the classic soul groups from the late Fifties/early Sixties (who included Curtis Mayfield in their ranks) have also picked up good reviews.

Carroll added: "Interest in Northern soul has now started to spread down to London, and we are trying to give the fans the music they want to hear. The original records in some cases have been changing hands for £20 or more, which proves the demand."

A projected 25/30 albums are planned on the Kent label during 1984. The label can be contacted at 132-134 Grafton Road, Kentish Town, London NW5 (01-267 5192).

Sphinx  
deal

SPHINX RECORDS, which claims to be a "Buddha-guided indie label", has signed a long-term distribution deal with Stage One Records. First product to be released includes a single, Listen To The Buddha/Spirits Of Africa by Ozo in 7- and 12-inch (both picture bagged).

Sphinx is also to release the band's fourth album to date, Spirits Of Africa, on February 17, plus two other African albums, Basa Basa's Homowo and Piliso's Thumela. Ozo's second Sphinx single, I Must Have Been Dreaming, is now being mixed, as is the first single release by all-woman band Lexy.

Sphinx Records, 7 Hutson Terrace, London Road, Purfleet, Essex (Purfleet 2489).

## Out on a Peninsula

PENINSULA RECORDS has released its first compilation album, Out Of The Known, which features several new bands from the North of England. Included on the album are Enigma Force, The Silent Majority, Sonic Mushroom, Tim Smith and Near Legendary Blind Eye.

Dave Agar, who is looking after A&R for Peninsula, said: "Although the compilation is an important aspect of our work and aims, we are an active label with two bands, Kudos and Niagara Falls, signed to us. We have previously released a Kudos single, I Need You, which received a tremendous amount of independent local radio airplay, and Niagara Falls are currently working on their first single."

Agar added: "We are keen and hungry for success. Our A&R policy is that there is a lot of talent out there waiting to be discovered, and we hope to discover it." Peninsula is based at 37 Brook Street, Drifffield YO25 7QP (0377 47311). Distribution: IDS.



THE PERSIAN RUGS, who debuted with a single last year (Burning Passion Pain on Phoenix Records), have a new single, She Said, in 7- and 12-inch on Plus One Records. Promotion will include music, daily and student press advertising, flyposting, a radio and club mail-out, and a series of Channel Four ads. The band are also doing a two-month UK tour with Twisted Nerve. Plus 1 Records, 160 Bruntfield Place, Edinburgh, tel: 031-229 8471.



GEORGE WEBLEY (above) is the first signing to Simple Records, started by Gordon Simpson (former deputy MD of Bronze Records), Phil Scott and Shirlie Stone. Webley, known best for his bass work with Haysi Fantayzee and the JB All Stars, debuts with Tasty, in 7 and 12-inch.

Also signed to the new label are Visible Targets and Waving Not Drowning. Simple Records (15 Great Western Road, London W9); IDS.

## Brown classics

## Tracking...

THE MAGNUM Music Group label Blue Moon is re-releasing one of the classic early recordings by reggae artist Dennis Brown. The album, Joseph's Coat Of Many Colours, was originally available in the UK on the Laser label, and is being made available in its original sleeve, "in response to considerable demand from the reggae market". The LP includes the Bob Marley composition Slave Driver, recently released on the Blue Moon label as a 12-inch single.

PLEZURE RECORDS has released a compilation album, Plezure Starts Here, which includes tracks by Pleasure Unit, Pure Chance, Debbie Morelli, Kitsch and Naked Lunch. The new label is run by James Hawkins, Kathryn Harris and Scobie Ryder, and is based at 33 Parkway, London NW1 (482-1723).

SIROCCO RECORDS has a new single, He's Electric, by Chloe; distribution by Pinnacle.

PANACHE HAS signed Croydon band Pillowhead and their debut single is called Passion.

THE SOUND have signed to Statik Records and are recording six new tracks for a mini-LP, Breaking Into Light, to be released in late March. Also new from the label is a single, I Don't Mind (If The Sputnik Land) by Dirk Blanchart, vocalist with Belgian band Luna Twist.

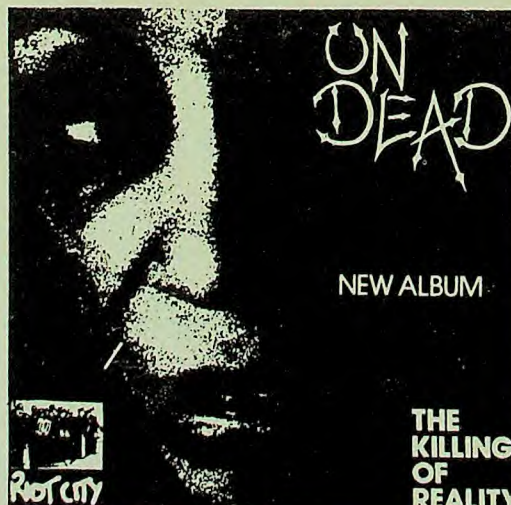
A NEW Manowar album, Hail To England, specifically recorded for the UK market, is rush-released by Music For Nations this week, as a prelude to their first UK tour. US band Metallica, who charted last year with their Kill 'Em All debut LP, also have a three-track single, Jump In The Fire, released by MFN. Distribution: Pinnacle.

POISON GIRLS release a double-album, 7 Year Scratch — 77284, a compilation of obscure and not-so-obscure studio recordings, plus a live recording from the Big Brother cabaret tour of last year. The set is released on Xtrinsic Records, distributed by Rough Trade.

NORTH LONDON band The Creamies, who recently debuted at London's Embassy Club, release their first single, Cherry On The Top, on their own CIA label. Described as "a people's reggae group", they have built up a strong following in London during the last year.

ROGUE RECORDS is re-promoting the Flaco Jimenez album, Viva Seguin, to tie in with a March tour by Jimenez, described as "the king of Tex-Mex music". Distribution: Pinnacle, Projection and Making Waves.

THAT'S ENTERTAINMENT Records' latest soundtrack LP is The Adventures Of Robin Hood, featuring Erich Wolfgang Korngold's complete score — the first time that it has been available in its entirety. TER's new MOR label, VIP, is also releasing an album by top continental star Dalida, which will feature her singing in English, French, German, Italian and Arabic. Liz Robertson, who starred in the West End revival of my Fair Lady and is currently appearing in Song And Dance, is also recording an album for VIP. It will include songs written by her husband, Alan Jay Lerner.



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**MUSIC WEEK**

**TOP SINGLES**

**INDIES**

**TOP ALBUMS**

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 4	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)
2	2 15	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (RT/I)
3	NEW	SNAKEDANCE	March Violets	Rebirth RB 21 (I)
4	3 21	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
5	24 2	COUP (IN THE PALACE)	Z3 Skidoo	Illuminated ILL 2812 (I/J)
6	4 11	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/P)
7	6 36	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (RT/I)
8	5 6	NAUGHTY MIRANDA/MIRANDA	Indians In Moscow	Kennick KNK 1002 (IDS)
9	13 5	THE WORD OF THE WOMB (EP)	Hagar The Womb	Mortarhata MORT 28 (I)
10	8 12	FACTS	Red Guitars	Self Drive SD 007 (I)
11	7 5	COLLAPSING NEW PEOPLE	Fad Gadget	Mute 7MUTE 030 (I/SP)
12	20 5	MULTI DEATH CORPORATION (EP)	MDC	Cross 121984/5 (I)
13	9 18	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27
14	14 17	THE DEVIL HAS ALL THE BEST TUNES	Prefab Sprouts	Kitchenware SK 7 (I)
15	18 48	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
16	30 2	DECAPITATED	Broken Bones	Scarlet/Fallout FALL 020 (I/J)
17	11 15	METAL DANCE	SPK	Desire WANT 1 (IDS)
18	10 11	MUTINY 1983	The Birthday Party	Mute 7Mute 029 (I/SP)
19	NEW	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I)
20	12 10	DANCING CHILD	Ex-Post-Facto	Probe Plus PP7 (I)
21	26 3	SOME HISTORY (EP)	The Three Johns	Abstract 12ABS 022 (P)
22	15 9	PRICE OF SILENCE	Discharge	Clay CLAY 29 (P)
23	NEW	SUNBURSTS IN	Eyeball In Gaza	Cherry Red CHERRY 74 (P)
24	35 2	THE LAST POP SONG	1000 Mexicans	Abstract ABS 021 (P)
25	16 5	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)

26	17 4	SUSPICIOUS MINDS	The Defects	ID Records EYE 2 (IDS)
27	21 14	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
28	19 3	CHENKO	Red Box	Cherry Red CHERRY 73 (I/P)
29	23 20	6-TRACK EP	Bauhaus	4AD BAD 312 (I/P)
30	34 11	PUSH OUT THE BOAT	The Higsons	Weap! WAAP 4 (IDS)
31	27 12	THE SERENADE IS DEAD (EP)	Conflict	Mortarhata MORT 1 (I)
32	36 3	MY BABY JUST CARES FOR ME (EP)	Nina Simone	Charly CYX 201 (CH)
33	31 10	WHERE IS MY MAN	Eartha Kitt	Record Shack SOHO 1 (IDS)
34	39 2	RISING FROM THE ASHES	The Apostles	Scum SCUM 2 (I)
35	25 6	UGLY	Violent Femmes	Rough Trade/Slash RT 147 (RT/I)
36	NEW	VENDETTA/BERLIN WALL	The Skeptix/The Insane	White Rose BD 1 (P)
37	37 4	LOVE TEMPO	Quando Quango	Factory FAC 79T (I/P)
38	44 2	PAINT IT BLACK	The Screaming Dead	No Future SKULL 2 (P)
39	29 4	NOTHING CAN STOP YOU	Uproar	Volume VOL 9 (I/P)
40	22 4	PRIME MOVER	Leather Nun	Subterranean SUB 40 (I/RT)
41	NEW	NORMAN & NARCISSUS	Trixies Big Red Motor Bike	Lobby Ludd L00001 (I)
42	28 7	THERE AIN'T NO SANITY CLAUSE	The Damned	Big Beat NS 92 (P)
43	41 15	TIME FLIES BUT AEROPLANES CRASH	Subhumans	Blurg FISH 5 (I)
44	NEW	DARLING DON'T LEAVE ME	Robert Gori	Mute 7 MUTE 031 (I/RT/SP)
45	42 9	YOU'RE SO FINE/ROCK 'N' IN MY COFFIN	Guana Batz	Big Beat SW 89 (P)
46	45 11	ALFIE FROM THE BRONX	Toy Dolls	Volume VOL 7 (I/P)
47	32 8	BLACK SHEEP	Vice Squad	Anagram ANA 18 (P)
48	33 14	NEVER NEVER	The Assembly	Mute TINY 1 (I/SP)
49	47 14	GOD'S ZOO	Death Cult	Situation 2 SIT 29 (I/P)
50	40 5	HOUSE OF THE JU JU QUEEN	Janie Jones & The Lash	Big Beat NS 91 (P)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 10	LIFE'S A RIOT WITH SPY VS SPY	Billy Bregg	Go! Discs/Utility UTIL 1 (IDS)
2	2 15	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
3	5 3	STRATEGIEN GEGEN ARCHITEKTUR	Einstruzende Neubauten	Mute STUMM 14 (I/SP)
4	3 5	IN DARKNESS, THERE IS NO CHOICE	Antisect	Spiderleg SDL 15 (I/RT)
5	6 42	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (IDS)
6	4 8	PERVERTED BY LANGUAGE	The Fall	Rough Trade ROUGH 62 (I)
7	7 12	SMELL OF FEMALE	Cramps	Big Beat NED 8 (P)
8	10 9	MINI LP	Colour Box	4AD MAD 315 (I/P)
9	15 2	THE MOVING	Raincoats	Rough Trade ROUGH 66 (I/RT)
10	8 8	CITY BABIES REVENGE	GBH	Clay CLAYLP 8 (P)
11	11 8	THE MATING SOUND OF S. AMERICAN FROG	Fagar & The Test Tube Babies	Trapper CHIN 1 (P)
12	18 40	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (I/RT)
13	NEW	THE SPLENDOR OF FEAR	Felt	Cherry Red M RED 57 (P)
14	22 2	MIDNIGHT SHIFT	Dislocation Dance	Rough Trade ROUGH 63 (I/RT)
15	13 4	AUTO DA FE	SPK	Walter Ulbricht WULP 002 (I)
16	20 2	WADING THROUGH A VENTILATOR	Soft Boys	Delorean SOFT 1 (BK/I)
17	9 8	DEHUMANISATION	Crucifix	Corpus Christi CHRIST ITS (I)
18	16 7	SAVAGE GESTURES FOR CHARM'S SAKE	Bill Nelson	Cocteau JCM 3 (IDS)
19	12 6	FRIENDS IN PORTUGAL	Durum! Column	Atlantic Foundation 165 2071 (I/RT)
20	19 5	UNKNOWN PLEASURES	Joy Division	Factory FACT 10 (I/P)
21	14 9	LET'S START A WAR	The Exploited	Pax PAX 18 (I)
22	21 11	LIVE	The Meteors	Wreckin' WRECK 1 (I)
23	RE	LIVE IN YUGOSLAVIA	The Anti Nowhere League	I.D. Records NOSE 3 (IDS)
24	23 10	FALSE GESTURES FOR A DEVIOUS PUBLIC	Blood	Noise NOYLP 1 (IDS)
25	NEW	BLOODIED BUT UNBOWED	D.O.A.	Alternative Tentacles VIRUS 31 (I/RT)

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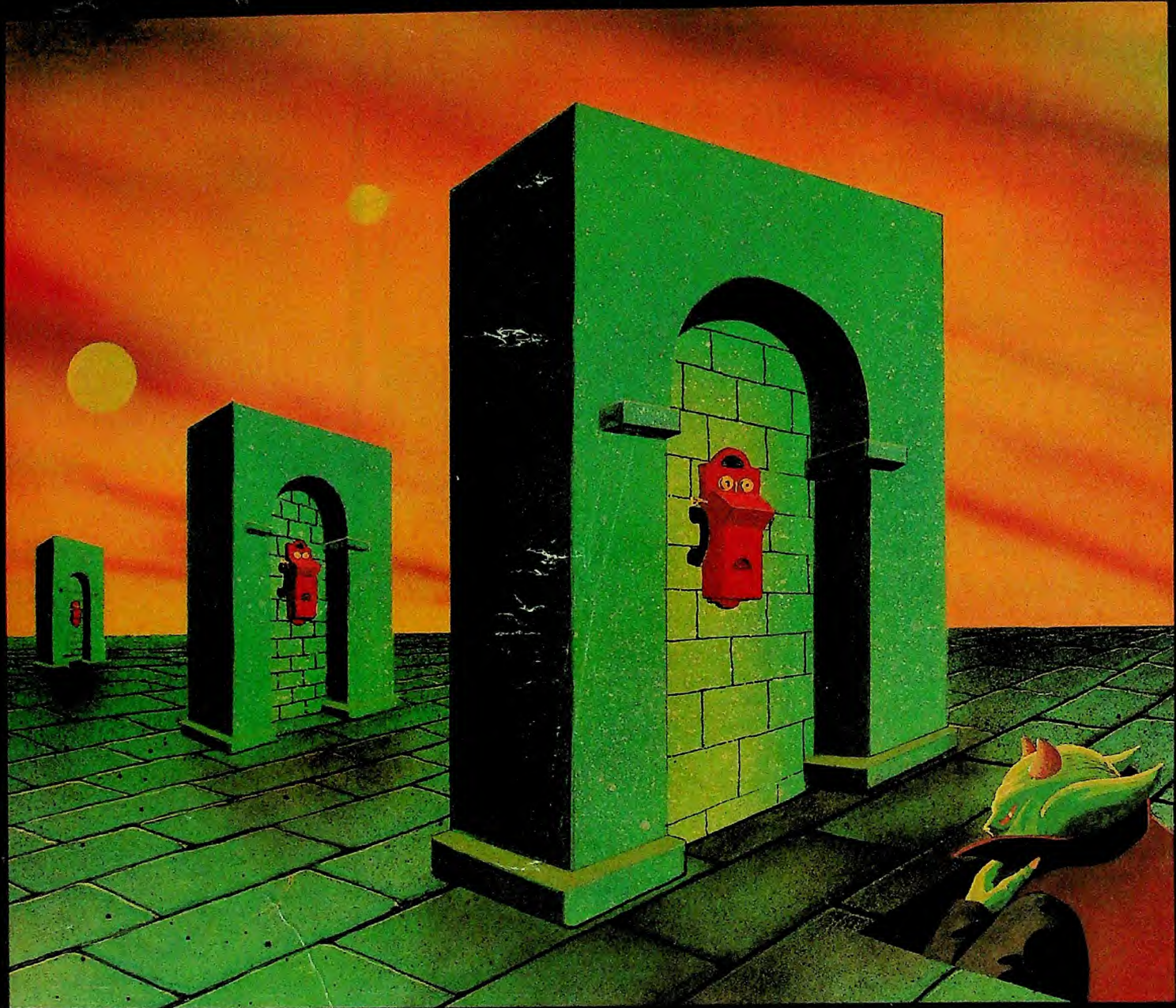
(Telephone: Hastings (0424) 715181)





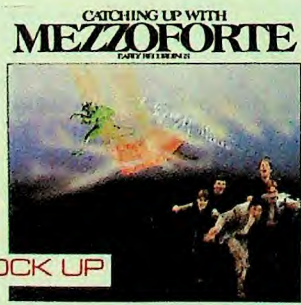
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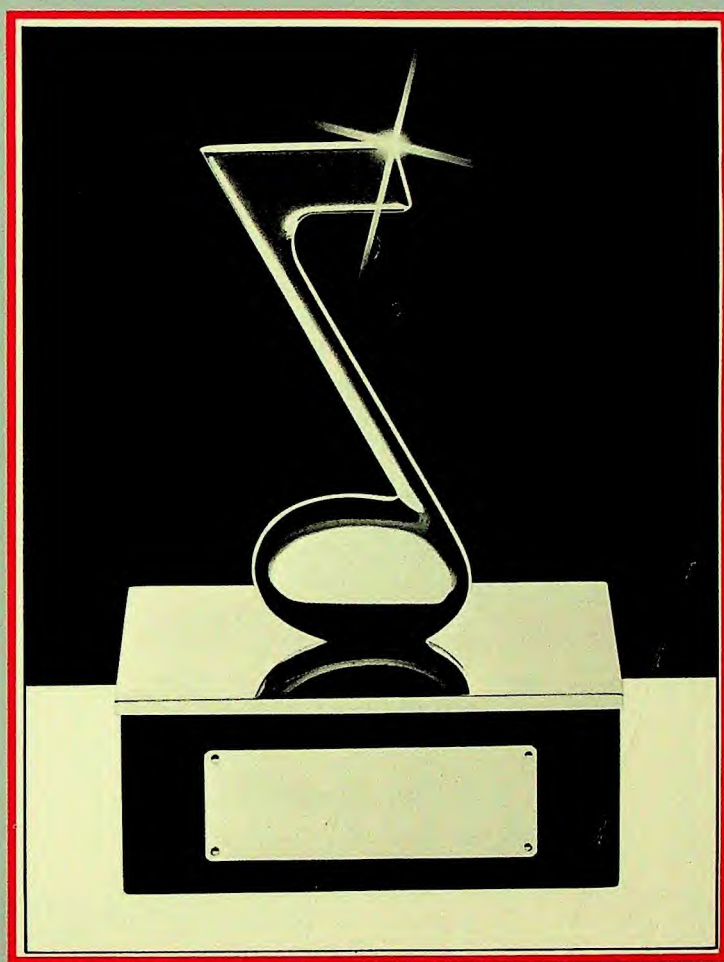
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Market Share - Singles  
Top Company - CBS

Market Share - Albums  
Top Company - CBS

Market Share - Albums  
Top Label - CBS

Market Share - Singles  
Equal Top Label - CBS

2ND - Market Share  
Albums Label - Epic

Top Selling Album  
Michael Jackson - Thriller

Top Selling Artist  
Michael Jackson

2ND - Top Selling Singles  
Billy Joel - Uptown Girl

Top Sleeve Design  
Wham! - Club Tropicana  
( S i n g l e s )

Top Music Video  
Herbie Hancock - Rokit

2ND - Top Singles Artists  
Paul Young

2ND - Top Singles Producer  
Quincy Jones



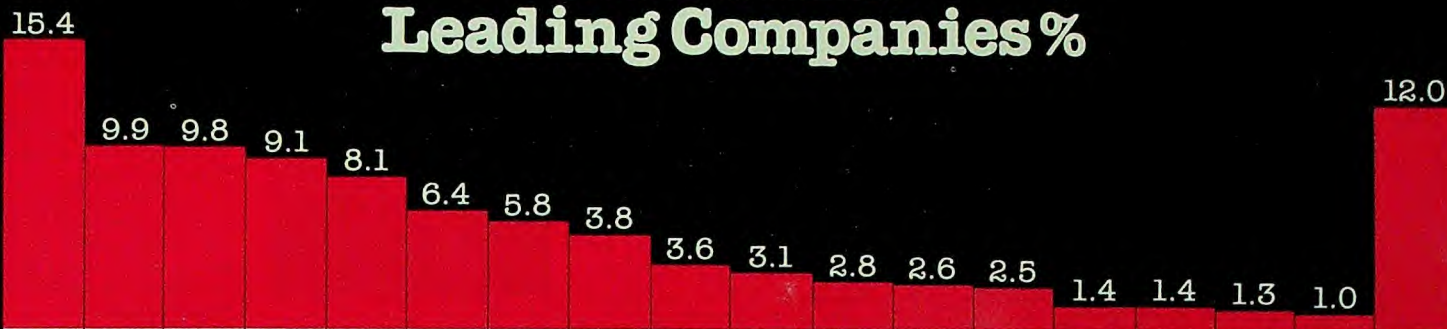


**MUSIC  
WEEK**

# MARKET SURVEY

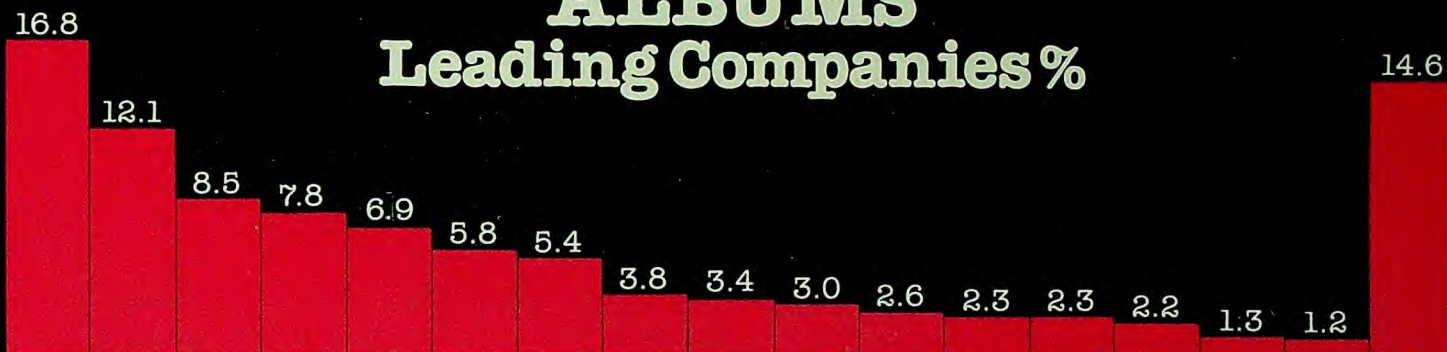
**1983** THE GRAPHS ON this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 250 record shops in the UK. Albums are those priced at £1.82 and over. The 1983 market survey marks the eleventh year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1973 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for that year refer to full price albums.

## SINGLES Leading Companies %



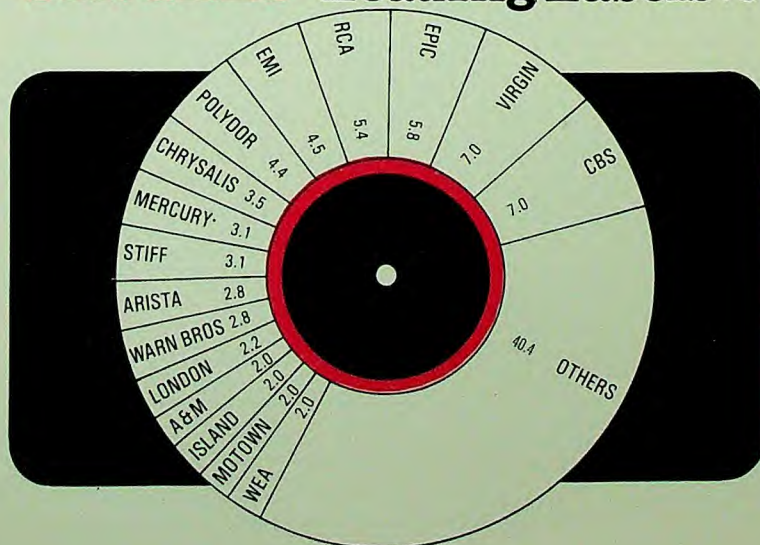
Company	1982	1981	1980	1979	1978	1977	1973
CBS	11.8	15.3	13.1	15.5	13.8	16.8	7.3
EMI	12.1	14.2	19.5	18.9	20.2	17.5	20.5
VIRGIN	6.5	4.9	3.0	4.3	2.2	1.5	-
RCA	8.8	7.6	6.4	3.6	3.1	6.8	10.4
WEA	9.6	9.9	13.6	17.0	14.8	12.2	5.1
PHONOGRAM	10.5	7.4	6.8	5.9	7.5	5.7	6.7
POLYDOR	7.3	8.0	7.0	8.1	11.0	5.7	14.2
ARIOLA/ARISTA	3.9	3.9	3.6	-	-	-	-
CHRYSALIS	3.3	4.8	5.2	4.2	2.6	2.0	-
STIFF	2.2	3.6	2.6	2.1	-	-	-
ISLAND	1.7	1.4	-	-	-	1.9	-
A&M	2.0	3.0	4.3	4.6	1.8	2.5	3.3
LONDON/DECCA	2.4	-	-	-	-	1.1	7.9
MUTE	2.0	-	-	-	-	-	-
PRT	2.4	2.5	3.8	6.8	7.1	5.9	-
BEGGARS BANQUET	-	-	-	-	-	-	-
FACTORY	-	-	-	-	-	-	-
OTHERS	-	-	-	-	-	-	-

## ALBUMS Leading Companies %



Company	1982	1981	1980	1979	1978	1977	1973
CBS	14.1	15.8	13.9	16.3	13.8	12.5	10.8
EMI	12.5	15.9	19.0	18.7	21.7	18.8	20.5
RCA	6.9	5.1	5.2	4.1	5.5	6.5	9.9
VIRGIN	5.2	4.7	2.8	2.7	1.6	1.7	-
WEA	9.6	11.2	12.7	13.5	11.1	12.6	10.1
PHONOGRAM	8.0	5.6	4.8	5.7	5.6	6.0	6.4
POLYDOR	8.5	7.7	7.9	7.8	10.8	7.4	12.2
K-TEL	3.5	4.0	3.9	3.3	3.9	2.8	-
A&M	3.1	3.8	5.1	4.7	2.4	2.7	3.6
CHRYSALIS	2.4	3.6	3.2	4.8	1.9	1.7	-
ISLAND	2.4	1.9	-	-	-	2.9	4.9
ARIOLA/ARISTA	3.7	3.4	3.8	-	-	-	-
LONDON/DECCA	2.4	2.9	2.8	3.6	5.2	5.4	9.4
RONCO	1.3	1.6	-	-	1.1	-	-
MCA	1.7	1.5	-	1.4	-	-	-
PRO TV	-	-	-	-	-	-	-
OTHERS	-	-	-	-	-	-	-

## SINGLES Leading Labels %



## ALBUMS Leading Labels %





## MUSIC WEEK AWARDS 1983

## Top Company/Label, singles/albums

THE FULL details of the market share percentages for the year are spelled out on page three of this supplement — and the controversy surrounding the top singles label is reported on the front page.

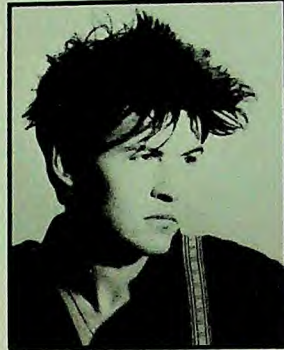
But suffice to say that it was CBS' year — leading singles and albums company by a comfortable lead over EMI which was second in both categories, leading albums label with Epic in second position, and equal leading singles label alongside Virgin with Epic again in second position.

CBS' success isn't all that extraordinary when one considers the number of big albums and singles which it has been involved with during the last 12 months — names such as Michael Jackson, Billy Joel, Bonnie Tyler, Men At Work, KC & The Sunshine Band, Wham!, Paul Young (pictured), Toto, Shakin' Stevens and Forrest have all made solid contributions on the music side.

On the company side, it is worth recalling the words of

managing director Paul Russell last September, at the annual CBS sales conference: "We at CBS and Epic will continue to concentrate on being exciting, stimulating and aggressive in our artist and marketing policies. We will take the market as we find it, and compete in that market."

Similarly, chairman Maurice Oberstein said: "We are an A&R-based company, and I am confident that we can move through the Eighties and beyond with commercial success."



PAUL YOUNG

Russell puts down CBS's 1983 success to "great artists" like Jackson, Tyler, Wham! and Young. "We're particularly pleased that their success has not been restricted just to the UK marketplace — Paul Young in particular has had huge success in Europe while Bonnie Tyler was number one in the US with Total Eclipse.

"And what is important is that someone like Paul Young is not just making great records — he's a great performer as well. His live shows complement the recording success."



MICHAEL JACKSON and his pedigree team: Walter Yetnikoff, president, CBS Records Group; Jackson; Allen Davis, president, CBS Records International and Quincy Jones, producer of Thriller.

YOU CAN start with the statistics, since the album has won the market share award in the LP category. Michael Jackson's Thriller was released in November 1982. It entered the *MW* chart at number 29 on December 7 that year. After climbing, dropping back and climbing again it first reached number one here in March 1983. Since then it has held the top chart spot another three times and it has been, or is, number one in almost every other territory in which it has been released.

UK sales total 1.9m — and are rising rapidly; total world sales have now exceeded 23m.

There have been five hit singles from the LP in the UK and it is quite possible that the public would acclaim a sixth, but there are no plans to release one.

Then you can look at the artist — a performer who must be one of the most enjoyable to look at, whether he is moving or standing still.

He has had great influence on current popular music. His talent as a vocalist is extraordinary, and it has developed and matured perfectly. He is also a great stylist — less an innovator of dance and dress styles than one who can quickly adopt something new, and then do it or wear it to perfection.

When *Off The Wall* was released in 1979 it made Jackson the first solo artist to get four singles from the same album into the Top 10. Quincy Jones was the producer, with Jackson co-producing three of the tracks. It sold nearly seven million worldwide. Jackson then won a Best Male R&B Vocal Performance Grammy for his own song, *Don't Stop 'Til You Get Enough*.

Everyone must have felt confident that the next LP, teaming the formidable individual talents of Jackson and Jones again, would match the success of *Off The Wall*. How far it has exceeded that must have been beyond anyone's most wildly optimistic anticipation.

Thriller was recorded in LA. Jack-

*Top-selling album*

1. Thriller, Michael Jackson	Epic
2. No Parlez, Paul Young	CBS
3. Colour By Numbers, Culture Club	Virgin

*Top Artist (albums)*

1. Michael Jackson	(Epic/Motown)
2. David Bowie	(RCA/RCA International/EMI America)
3. Paul Young	(Epic)

*Top Producer (albums)*

1. Quincy Jones
2. Laurie Latham
3. Steve Levine

son co-produced three of the songs he wrote — *Wanna Be Startin' Somethin'*, *Billie Jean*, and *Beat It*. Among the musicians who helped to create the superb final product were Greg Phillinganes, Eddie Van Halen, Steve Lukather, Louis Johnson and Steve Porcaro.

Jackson remains one of The Jacksons, and is working with them on a new album. It was in 1970 that he stepped forward — aged only 11 years — as lead singer of the family group who immediately gave Motown four consecutive US number one hits.

Much invention, application, sweat, inspiration and exuberant love of making music has filled the years since then — giving the public huge enjoyment through a string of hit solo and group LPs and singles, and (incidentally) bringing Michael Jackson's earnings up to a point where it could be fairly reliably reported that in the last full year his income was only slightly less than the gross national income for an entire Third World country, Laos.

The producer needs about as much introduction as any ordinary, everyday monarch. Quincy Jones' career has covered most areas of the music/recording industry — musician, writer, arranger, A&R and producer, as well as being president of his own record company, Qwest Records.

In 1980, following the success of *Off The Wall*, Jones formed his own label, Qwest Records. One of the first releases was George Benson's *Give Me The Night* which became the artist's most successful album to date.

Around the same time, Jones' own album, *The Dude*, attracted more than a little attention, and considerably boosted his collection of Grammy awards.

The worldwide success of *Thriller* is just another step in the on-going saga of the rise and rise of Quincy Jones. As the *Encyclopedia of Black Music* says: "His prodigious output as producer, arranger, performer and composer is pretty much all things to all men."

## Top Writer (singles)

1. Culture Club
2. Paul Weller
3. David A Stewart/  
Annie Lennox

THE SUCCESS of Culture Club in this category is attributed by Steve Lewis, managing director of Virgin Music, which publishes their work, to their broad appeal and versatility.

"They've got the ability to write in a number of styles and they bring the same flair and inventiveness to everything they do," he says. "Their writing is a real group effort, with input from everybody. They are easy to work with, and very professional in their attitude."

This attitude prevails despite the widespread success of the band and

the inevitable media focus on the photogenic Boy George. When it comes to writing the songs which get the universally high sales and hit ratings, teamwork is the order of the day, and while the numbers vary in character as much as *Church Of The Poison Mind*, *Time (Clock Of My Heart)*, *Victims* and *Do You Really Want To Hurt Me*, the same consistency of quality is maintained.

Culture Club's aptitude for creating original ideas has been duly recognised by a commission to write the soundtrack music for a Virgin film called *Electric Dream*.

Lewis is confident about the band's lasting powers in terms of creativity: "Their appeal is international, attractive to kids and grandparents, and crossing all barriers of language and age."

## Miscellaneous album

1. Now, That's What I Call Music (EMI/Virgin)
2. Raiders Of The Pop Charts (Ronco)
3. Formula 30 (Decca)

IN AN unprecedented collaboration between record companies, EMI and Virgin spent £500,000 on television and press advertising for the compilation double album, *Now, That's What I Call Music*.

The brainchild of Virgin chairman Richard Branson and EMI managing director Peter Jamieson, the package was heralded as the first step towards upgrading the image of TV-advertised compilation hit albums, keeping the revenue within the source record companies, combating home-taping and preventing the multi-use of tracks on competing compilation albums.

Branson and Jamieson persuaded a number of other companies, and artists, to co-operate on the project, and they cited "particularly strong collaboration" from WEA, Stiff and RCA. The album also features tracks from London, Island, CBS and Phonogram.

The album was released at the end of November 1983 on a joint EMI/Virgin label, with sales, marketing and promotion handled by both companies.

Artists featured on the album include: Phil Collins, Duran Duran,

Heaven 17, Bonnie Tyler, Rod Stewart, Human League, Eddy Grant, Madness, Kajagoogoo and Culture Club, most of whom gave their tracks exclusively to this project, thereby preventing duplication of tracks on similar albums.

"When other artists see the quality of the package, we expect everyone will want to co-operate in future albums," said Jamieson at the time of the release. "Until the record industry can regularly provide this type of album in a quality-orientated manner, we have little defence against the home-taper, the majority of whose activities have been shown to produce collections such as this.

"I have always believed that co-operation by the record industry in certain market sectors is in the best interests of both the artists and the public, and brings immense benefit to the profile of an industry that is too often regarded as being inflexible."

At the same time, Branson added: "We want to upgrade the presentation of TV-advertised hits albums and ensure that there is a logical flow rather than three or four albums released every other month with much the same tracks on. We believe if these albums are released by record companies, the profits will be re-invested in new acts instead of just new hit albums."



THE MUSIC WEEK AWARDS 1983

# The Marketing Award for Records

WITHOUT TV

**No.1**

**eURYTHMICS<sup>★</sup>**

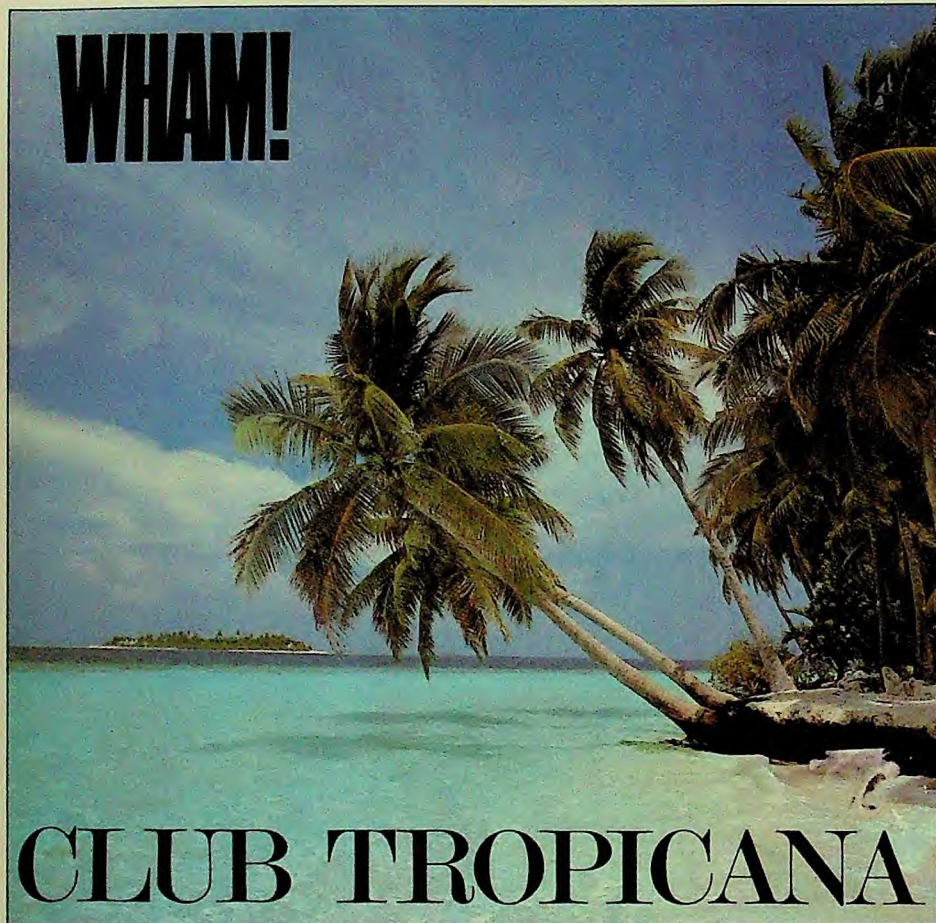


**RCA**



# MUSIC WEEK AWARDS 1983

## Top Sleeve Design (Singles)



## Top Music Week Ad (Mono)

Before Bullet —  
Bullet Promotions/  
Miller Advertising.

THE IMAGE of the indie record promotion company was not at its most shinningly positive when Bullet decided to use *MW* to restate its own position.

The brief which Barry Evans and Stuart Coxhead of Bullet gave Lance Miller was for a trade ad which would clearly establish the company's reputation as a long-standing and reliable operation — and remind dealers and record companies of exactly what Bullet does, how it does it, and the consistent results it achieves.

With copywriter Paul Kendall, Miller came up with several concepts; the one chosen as making all the points best was the cowboy/clown/pirate idea.

Miller feels strongly that not enough thought, creative effort and expenditure are put into trade advertising in this industry — although in other industries the trade papers carry "excellent pieces of creative work".

He adds: "The music industry has lovely product; more care and energy should be put into advertising it to the retailers who will order it and, eventually, sell it."

There was a time, not so long ago, when independent record promoters were not always held in the highest esteem. So many in the music business (their owners, we regret to say, often based on bitter experience) these people were at best unprofessional. Or, at worst, unethical.

Then along came Bullet.

Bullet was founded, not by rockers, but by people with many years of diverse top-level experience within major record companies.

Experience which convinced them there was an important role for nationwide independent promotion in the UK record industry. But only when done professionally by professionals.

Above all, this meant working on only a limited number of releases at any given time. So each one could receive full priority. It meant knowing retailers and media people, not just by name, but well enough to have their respect and confidence.

Finally it meant a lot of hard work. Both in planning and executing campaigns, so that maximum availability coincided for optimum effect.

These were the principles on which Bullet was based. On which it will continue to be based. The results they have produced have been astounding. Even to the people who created them.

Since our launch in 1980, no fewer than 78% of all singles promoted by Bullet have reached the top 75.

These lists have included numerous top 10 entries, and more than our share of number ones. On behalf of every major record company in the country, as well as all the successful independents.

Such statistics prove that the companies we work with have their chances of chart success improved enormously. But we would like to think we have had the same effect on their careers of independent record promoters.

Certainly the number of companies using our services suggests the industry's attitude to our line of work has changed for the better. At least, where Bullet is concerned.

All records need the best available and professional promotion. Unfortunately relatively few receive it.

If you think your releases, call Barry Evans or Stuart Coxhead on 01-723 1002 or 01-724 0814. They'll show you that when done the Bullet way, there's nothing funny at all about independent record promotion.

**Before Bullet, some people had funny ideas about record promoters.**



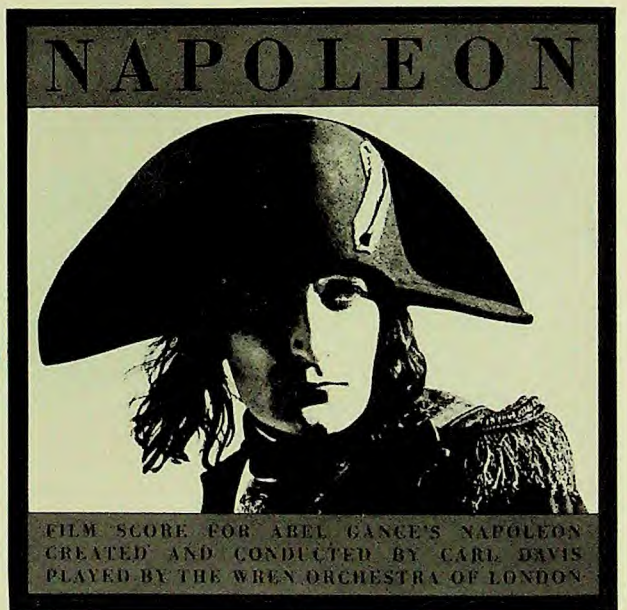
1. Club Tropicana, Wham! (Innervision). **Shoot That Tiger!**
2. Pyromania, Def Leppard (Mercury). **Satori**
3. Waterfront, Simple Minds (Virgin). **Assorted Images**

COMMENTS FROM the judges on the Club Tropicana winning design included "visually very striking", "imaginative and expressive", "stood out among the selection of sleeves on display" and "eye-catching". They are all comments which would be applicable to Wham! themselves.

The Wham! boys, George Michael and Andrew Ridgeley, originated the concept for the sleeve design and worked very closely with Shoot That Tiger! They used a standard publicity picture, and helped put the artwork together.

"It was a case of Wham! having the original idea, and Shoot That Tiger! executing it for them," says CBS Records' Helen Burgh. "In fact, the album sleeve for Fantastic was done along the same lines."

## Top Sleeve Design (Classical)



1. Napoleon, Abel Gance  
Art direction: John Pasche  
Design: John Pasche  
Artwork: Dave Richardson (Shoot That Tiger!) **Chrysalis**
2. War Requiem, Benjamin Britten  
Design: Roger Hammond/Edward Bloxham **EMI**
3. An American In Paris, George Gershwin  
Design: Quick On The Draw/Peter Blake **Music for Pleasure**

JOHN PASCHE, creative services director at Chrysalis Records, scores a hat-trick of classical sleeve design awards with his triumph this year as art director and designer of the Napoleon album.

He won the award last year with the Chrysalis album of Geoffrey Burgon's music for *Brideshead Revisited*, and his first success was in 1979 with his design for the United Artists Cadenza LP of Piano Music by Tchaikovsky.

Napoleon is the silent film epic, almost five hours in duration, directed by Abel Gance, which was premiered in 1927. It was successfully revived in 1980 with a symphonic score by Carl Davis, who used "a mixture of existing music, arrangements of traditional material and new composition" according to his sleeve notes, and played live by the Wren Orchestra, which he also conducted for this album.

"It was a very interesting project to work on," says Pasche. "Specifically, because of the stills from the film which we used with co-operation from Thames TV and Kevin Brownlow, who wrote a book about the film and the sleeve note insert for this LP."

"I researched the type style and layout for Napoleon's period to give the sleeve the right kind of simple presentation in a typographic design on black and gold."



# 1983 MUSIC WEEK AWARDS

## Top Music Week Ad (Colour)

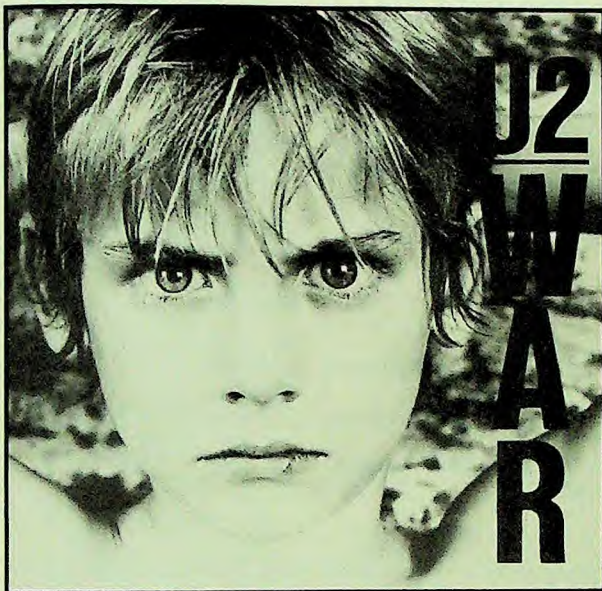
1. Tracey Ullman
2. Joan Armatrading
3. Abbey Road

Stiff Records  
A&M Records  
Miller Advertising

JUDGES' COMMENTS on the Tracey Ullman ad included "stylish Fifties-style execution", "strong branding of Tracey Ullman", "striking, colourful — sells the product" and "very imaginative".

Stiff Records' Simon Ryan was delighted with its success — "I did it in about 10 minutes," he admitted. "David Robinson (Stiff's managing director) came rushing down the corridor to my office with a fistful of transparencies, and said 'I want you to do something with these, and do it quickly', and that is exactly what happened!"

## Top Sleeve Design (Popular)



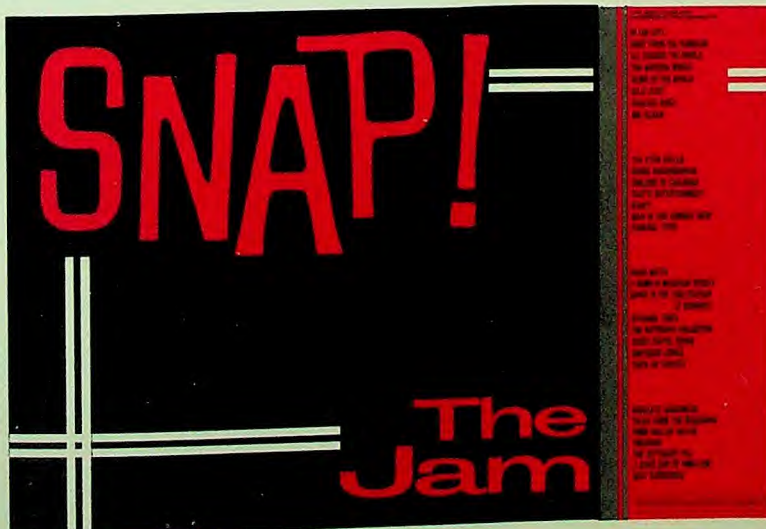
- |                              |                |
|------------------------------|----------------|
| 1. War, U2                   | Island Records |
| 2. Reach The Beach, The Fixx | MCA Records    |
| 3. Fantastic, Wham!          | CBS Records    |
- Designed by Steve Avril/Rapid Exteriors  
Designed by George Underwood/Cream Creative  
Designed by Shoot That Tiger

DUBLIN-BASED Steve Avril worked very closely with the members of U2 to produce the evocative sleeve design for the band's War album.

"We considered many aspects of the theme that we could show on the sleeve. We decided that rather than take an actual specific war photo — from Belfast or wherever, we would do some new sessions. The basic idea was to show the loss of innocence, and at the same time reflect the band's development from their first album sleeve.

"I got the idea for the hand behind the head pose from a picture I'd seen taken in a Polish ghetto in World War II. The inner sleeve shot was taken in Finland. I believed it to be the most atmospheric and convincing we had."

## Top Consumer Ad



- |                                 |         |
|---------------------------------|---------|
| 1. Snap, The Jam                | Polydor |
| 2. War, U2                      | Island  |
| 3. Ooh Waller Waller, King Kurt | Stiff   |

HAVING WORKED for Paul Weller on several projects, Simon Halfon was the clear first choice for designing the Snap ad; and he naturally went on to be responsible for all the other related artwork — LP sleeve, posters etc.

It was a straightforward ad to serve a straightforward purpose. Halfon recalls: "Because there was so much space (a double page spread with spot colour), and because people already knew that the LP would be coming out, I knew it had only to be very bold and very simple. There was no need for a picture — everyone knows what the group looked like, so I just did a big 'snap' to let people know that the record was out."

Halfon left university after a year, determined to work in the music business but with no thought of the art and design side (and with no formal art training). After 18 months at Stiff, starting as a gofer and ending in the art department, he went to work for The Face designer Neville Brodie, and then struck out alone.

A social meeting with Weller and The Jam was the beginning of a fruitful professional collaboration with Weller (and now The Style Council). Weller is actively involved in all the design work.



# MUSIC WEEK AWARDS 1983

## Top Publisher individual

1. Warner Brothers Music
2. Virgin Music
3. CBS Songs

## corporate

1. Warner Brothers Music
2. Virgin Music
3. CBS Songs



CULTURE CLUB

ONCE AGAIN, Warner Brothers Music has taken the top spot in both the individual and corporate sections of the top music publisher category.

This double success follows a similar triumph in 1982 and in 1979, and the company has maintained its impressive track record of coming top in either the individual or corporate sections in every year from 1977 onwards.

1983 saw the transfer of Rob Dickins after many years at the helm of WB Music to the post of chairman of both WEA Records and WB Music, and the appointment of Peter Reichardt and Johnny Stirling as managing directors of WB Music UK and International respectively.

Among others contributing to the publishing company's double top in 1983, Reichardt and Stirling identify Madness, Lionel Richie, Howard Jones, Neil Diamond, Heaven 17, Human League, Echo & The Bunnymen, New Order, Phil Pickett writing with Culture Club, Aztec Camera, Robert Plant, and Michael Omartian through his writing and producing Donna Summer.

During 1984, the two MDs hope to continue international expansion with UK-based acts and writers, work closely with major record producers, be mindful of current trends, fashion and the importance of video and the independent labels, "but at the same time remember always that it is the music which comes first".

# Top-selling single

- |  |   |  |
|--|---|--|
| 1. Karma Chameleon —<br>Culture Club<br>Virgin Records | 2. Uptown Girl —<br>Billy Joel<br>CBS Records | 3. Red Red Wine —<br>UB40<br>DEP International |
|--|---|--|

## Top Artist (singles)

1. Culture Club  
Virgin Records
2. Paul Young  
CBS
3. Michael Jackson  
Epic

## Top Producer (singles)

1. Steve Levine
2. Quincy Jones
3. Clive Langer/ Alan Winstanley

MORE WORDS have been written about Culture Club, Boy George and their successes worldwide during the past year than any other act.

That Culture Club have added a much needed impetus to the resurgence of interest in UK originated music on both sides of the Atlantic is without doubt.

The million-selling Karma Chameleon was deservedly the biggest-selling UK single of 1983. And a lot of the credit must go to producer Steve Levine whose other

production credits include David Grant, Jimmy The Hoover, UK Players and First Light.

Levine's relationship with Culture Club is set to continue through 1984. A third album is due to be recorded this year, while Levine will also be working with Culture Club singer Helen Terry who has just signed a solo deal with Virgin Records.

Other Culture Club plans for 1984 include: A US /Canadian tour starting in April, Australia and Japan during the summer, and back to the

US for "the big one" in the autumn, when they are likely to play venues of the size of Madison Square Garden. UK dates are expected towards the end of the year.

The next Culture Club single, scheduled for March 12 release will be It's A Miracle b/w Love Twist, recorded live at the Hammersmith Odeon.

Another project the group are involved in is writing and performing numbers for the Virgin Film, Electric Dream.

THERE IS far more to a successful television-advertised compilation album than simply the music. Booking the requisite and appropriate TV air time is a most important factor, but what lets a number of campaigns down is the actual content and message contained in the commercial itself.

"A lot of campaigns are let down by the content and lack of continuation that goes into the commercials," says PolyGram's Bill Judd.

"Money is no substitute for creativity in this respect — and by this I mean creativity that is relevant. Not what I call 'bolt-on' creativity which is used because everyone else is using it, and not simply tired old ideas dusted down."

"With a TV commercial you have got 30 seconds in which to

# Top TV Commercial

1. Formula 30, PolyGram Record Operations. Produced by Tony Benyon and JBM.
2. Shadows Silver Album, Tellydisc/Impression Records. Produced by Hollywood Productions.
3. Now That's What I Call Music, EMI/Virgin Records. Produced by Picture Music International.

interest people in the product.

To get the right message across, you've got to put yourself in the consumer's position. A lot of consumers see an ad, go to the record shop and then can't remember which album it is they want," says Judd. "In this respect I can think of a number

of campaigns where the commercials have been way off beam and at the same time have not done the repertoire justice."

With Formula 30 — a double album package featuring acts such as the Rolling Stones, Roxy Music, Dire Straits, Rod Stewart, Moody Blues and

Status Quo — Judd believes that the resulting sales success has been due to the approach to both the research of the project and to the actual commercial.

"A number of people throughout PolyGram realised that we had a wealth of unexploited back catalogue, particularly from the late Sixties and early Seventies. And at the beginning of last year we began looking at ways of marketing it. Various avenues of thought led to the idea of the Formula 30 project.

"We started working with JBM and John Jessup on the commercial — they came up with a good idea for the ad, but it was Tony Benyon (best known for his Lone Groover cartoon strip in the NME) who gave the commercial the critical twist and brought the thing together," Judd affirms.

DOUBLEVISION

VIDEO DUPLICATION

DOUBLEVISION

VIDEO DUPLICATION

DOUBLEVISION

VIDEO DUPLICATION

DOUBLEVISION

FOR VIDEO DUPLICATION

contact

KATRINA USHER or MALCOLM STACEY

01-434 4461

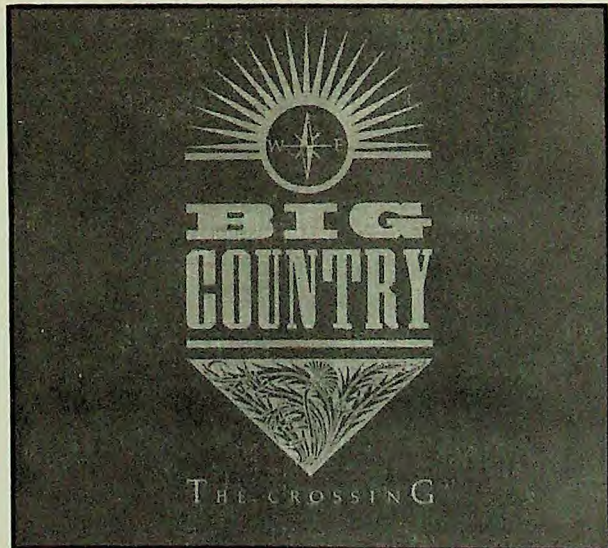
# Top Point-of-Sale

- |   |                                    |                        |
|---|------------------------------------|------------------------|
| 1. Big Country,<br>The Crossing Phonogram | 2. David Bowie,<br>Let's Dance EMI | 3. Rock Goddess<br>A&M |
|---|------------------------------------|------------------------|

THE POINT-of-sale package for Big Country was a bit out of the ordinary, even for a company which puts great stress on the value of POS and the need to design it well. Barry Barnes, field promotion manager, comments: "I'm delighted this particular one won the award, because so much thought went into it."

As always, the POS package began life in the collective creative consciousness of the marketing department product manager and field promo manager. The album offered plenty of scope for POS, with the red and blue sleeves which had to be featured. An important part of the design was the emphasis placed on the cassette version.

"PolyGram is a company which takes POS very seriously," says Barnes. "Each item is treated as an individual project, and we try to make sure that it's something dealers will use, and something which will help the dealers sell more records and tapes."





LEXI GODFREY  
 STING  
 ANNE-MARIE WARD  
 BOY GEORGE  
 ROO AIKEN  
 MALCOLM SMITH  
 JAMES CORBETT  
 TATTOOIST  
 SUE KNIGHT  
 HERBIE HANCOCK  
 FIONA FITZHERBERT  
 DAVID RUBINSON  
 SARA HIND  
 CULTURE CLUB  
 BRYONY FOSTER  
 NEIL WILSON  
 TESSA WATTS  
 JIM WHITING  
 MYRA HELLER  
 SHEPPERTON STUDIO  
 MALONE PEE & DEAN  
 A&M SOUND STAGE  
 MIKE SUTCLIFFE  
 BARRY JOHNSTONE  
 RESEARCH RECORDINGS  
 PAUL WHITTING

JOHN GAYDON  
 STEWART COPELAND  
 PETER SINCLAIR  
 SAMUELSONS  
 PADDY CARPENTER  
 DAVID SYLVIAN  
 ERIC STEWART  
 IAN HOWES  
 DANIEL PEARL  
 JANICE BROPHY  
 ROBBIE KNOUSE

**THANKS !**  
**GODLEY & CREME**

PAT GRIFFITH  
 JIFF MORRISON  
 OCTAVE HIRE  
 MIKE SPENCER  
 ELTON JOHN  
 ROCKET  
 KEITH BRADLEY  
 SHRIMP  
 CARLTON TELEVISION  
 MIKE METCALF

MILES COPELAND  
 ANDY SUMMERS  
 GRAHAM GOULDMAN  
 BRYCE WARMSLEY  
 ROGER HALL  
 CATHY COLEMAN  
 MARTIN KING  
 KIM TURNER  
 NIC KNOWLAND  
 MAX MARRABLE  
 NEW QUEBEC QUISINE  
 MAUREEN HUNNIFORD NESBITT  
 TONY MEILANDT  
 ROGER DEAKIN  
 ANDREW SPELLER  
 JACKIE ADAMS  
 ALBERT BAILEY  
 HENRI MARCOUSI  
 JULIAN CRIPPS  
 FILM LIGHTING SERVICES  
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# MUSIC WEEK AWARDS 1983

## Leslie Perrin PR Award

- 1 Judy Totton Publicity
- 2 Island press office

THE LES PERRIN Award for publicists was inaugurated by *Record Business* magazine, and *Music Week* is delighted to take over the award, following the demise of *RB*, to keep alive the memory of a man who was not only the best PR the music industry has ever seen, but also a kindly and humorous human being.

Rather than having journalists voting, perhaps subjectively, for their favourite PRs, we changed the rules and asked for presentations from all independent publicists and record company press offices, nominating what they considered to be their best campaign of the year.

A panel of judges (see below) then foregathered, appropriately, in Fleet Street's Wig & Pen Club, to assess the entries. It was, as they say, a close-fought tournament and argument was still raging as the after-lunch brandy circulated.

The winner, for the third year running, was Judy Totton (right) for her campaign to promote the Castle Donington Monsters Of Rock Festival — but it has to be said that very close on her heels was Rob Partridge and

- 3 Sheila Sedgwick (RCA press office) commended Howard Harding

the Island press office for their sterling work on King Sunny Adé.

The judges were looking for the qualities that Les Perrin himself would have respected — an organised, professional approach, concise, informative press releases, and, of course, results in the form of column inches and broadcast airtime.

They were impressed by Totton's attention to detail in the pre-planning stages, her follow-through and organisation on the day and the impressive media exposure attained for what was a difficult project. The PR campaign for Castle Donington had to overcome competition from the proliferation of other festivals, major artist tours and unemployment.

The results were summed up neatly in Totton's presentation: "The day was an undoubted success with great response not only from the media, but also the artists concerned. Ticket sales were as good as ever, comprehensive press coverage was achieved and the image of the festival itself was both consolidated and enhanced."

The judges were: Rodney Burbeck, Andrew Perrin, Brian Mulligan, Andrew Harvey, John Blake, Ray Coleman and Eric Fuller.



ATTENTION TO detail in her Castle Donington campaign wins PR Judy Totton (above) the Leslie Perrin Award for the third year in a row.

# CONGRATULATIONS

to Culture Club  
& Steve Levine

for all your awards  
as Top Singles artists  
and Top Singles Producer  
of the year.

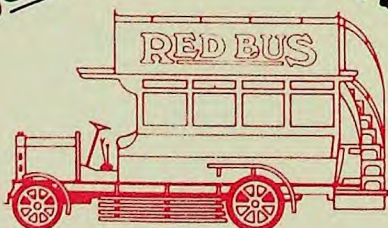
# CONGRATULATIONS

to Spandau Ballet,  
Tony Swain and Steve Jolley

for your  
Technical Excellence Award

from all at

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Telex 25873

## Top British Music Promo Video

- 1 Rockit — Herbie Hancock (CBS)  
Produced by Medialab  
Directed by Godley & Creme

- 2 I'm Still Standing — Elton John (Phonogram)  
Produced by Millaney Grant Mallet Mulcahy  
Directed by Russell Mulcahy

- 3 Is There Something I Should Know — Duran Duran  
Produced by Millaney Grant Mallet Mulcahy  
Directed by Russell Mulcahy



A WINNING COMBINATION: Creme, Hancock and Godley.

## Top Director British Promo Videos

Godley & Creme

THE BRITISH Music Promo Video category for 1983 represents a double triumph for Kevin Godley and Lol Creme, who directed the winning Herbie Hancock Rockit entry and, in so doing, also collected the Top Director award for the same section.

The Rockit video is typical of this duo's unusual, offbeat work approach. It features several bizarre robots dancing, or at least responding to Hancock's music, and is a masterpiece of technical ingenuity and precision editing. Hancock himself is used sparingly but effectively in visual terms, with his hands playing a keyboard and then himself seen on the screen of the TV set which the robots are watching.

Geoff Goy, CBS video manager, is not in the least surprised by Godley & Creme's double win.

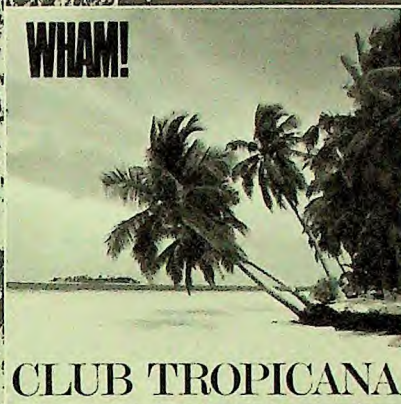
"There is no doubt in my mind that they are the top directors in this country," he declares. "Their creative ideas are far ahead of everyone else, and this fact emerged strongly during the judging of the MW Awards."

"They tend to look at things a little strangely and their approach is always unusual, but they always avoid the clichéd video. Technically they're very good, and they have a very fresh, talented and unique way of projecting pop music on video."

The Rockit video was commissioned by Hancock and the CBS office in Los Angeles, who wanted to use British directors and picked Godley & Creme. The creative discussions took place between the duo, Hancock, his manager and CBS, and Hancock came to the UK last summer to shoot the video.

Its primary purpose was to gain access to MTV, the highly influential music video channel in the US which is a potent sales stimulant, and the video undoubtedly played a vital key role in restoring Hancock to his former sales eminence there.





Shoot That Tiger! Telephone: 01-251 4280



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