Rental businesses flourishing in the wake of CD growth

The development of the compact disc is encouraging the growth of the mail order business and with it retail clubs and libraries which pose a home-taping threat to both manufacturers and retailers. Ironically, the disc's inherent attributes are contributing to its attractiveness as a mail order and rental item — its compactability compared to the LP, make it relatively easy and cheap to package and post, and its durability means that one disc can earn income from multiple rentals without fear of it being damaged. The CD's resistance to wear and tear is also responsible for the developing trade in "used" discs.

The idea of selling records by post — apart from the mail order clubs dealing in box sets and premium lines — is not new to this country, but it has only now been the province of a handful of specialist dealers serving a need of record buyers living in remote areas or overseas.

But a rash of advertisements in the Gramophone and Which Compact Disc? (formerly Hi-Fi For Pleasure) has heralded an apparently thriving new business for established record dealers and new disc "libraries".

Traditional outlets like Oliver Cromwell of Golders Green see CDs by post as an essential part of their business. "It's building all the time and we certainly need it to survive," he says. "It doesn't affect my over-the-counter trade because most of my postal customers either live abroad or in the country out of London."

But it is the CD libraries and clubs that are causing concern for the BPI which sees them as fanning the flames of home-taping. Indeed, the BPI has presented Information & Technology Minister Geoffrey Pattie with a current issue of Which Compact Disc? in order to stress the urgent need for legislation to curb disc rental.

They pointed out advertising headlines like, "Select any compact disc for only £1 a week" which introduced the Silver Disc Library of Bristol, and "You can save a small fortune with Compact Disc Library" — an Umbury company which offers rental at 10p per disc per day and the chance to then buy the disc "at below retail price".

Chains shun USA for Africa single

Every record retail chain in the UK — with the exception of HMV and Virgin — declared last week that it will not be stocking We Are The World by USA For Africa, the American equivalent of Band Aid.

The chains appeared to be unhappy at being asked to again forgo profits without having the security of the sell-or-return deal they were given with Do They Know It's Christmas? Their reluctance has been put down to the "over-the-counter trade because most of our postal customers either live abroad or in the country out of London."

But it is the CD libraries and clubs that are causing concern for the BPI which sees them as...
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DEALERS
STOCK NOW!
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ZC TAD 001

IMPORTANT RECORDS EXISTS TO BRING YOU IMPORTANT MUSIC FROM AROUND THE WORLD
Indies look forward to an aggressive successor to the ILA

 Indie Labels have expressed a cautious interest in the new independent Phonographic Industry, a lot of people are keen to replace the liquidated Independent Labels Association (ILIA, 16), but at the same time some are cautious of the ILA for being ineffective and obscure.

They want an organisation that is prepared to be aggressive in lobbying for the right kind — which is why few labels are upset at the passing of the low-profile ILA.

Lain McNay of Cherry Red commented: "The ILA had its heart in the right place, but it never made involvement with it attractive to the larger indie organisations. It couldn't provide anything for the larger indie organisations because most of them already have their own basic services and they were never interested in becoming a lobbying organisation.

"There is very much scope for an organised indie lobbying body, but it's going to have to be political to a degree and it's going to have to lobby quite fiercely on our behalf on occasion."

A spokesman for Red Rhino agreed: "The ILA was never a force within the industry which was a shame because the idea was good. The idea was necessary but the reality was superfluous."

And Davina Steenroen at Mute echoed: "I've often wondered what the ILA was and what it did. I do think, though, it would be quite useful if there were a body to help labels and give advice."

Andy Childs at Demon Records remarked: "A central organisation could do some good by awakening the retail side and showing there was a whole indie market rather than a few scattered labels, but to a certain extent the ILA did a disservice because it was not a thorough organisation.

Dave Whitehead, general manager of indie distributor Pinnacle, commented: "The concept of the ILA was interesting, but it never actually seemed to have much bearing on what the labels wanted."

However, Trisha O'Keefe, a former director of the ILA and now a consultant to the IPI, countered that the ILA was never meant to be a political or aggressive organisation, merely a central information service. She added that the IPI had been set up with the intention of being a pressure group for the indies.

And IPI founder Len Beadle commented: "We will give a cohesive voice to the indie scene. He said the IPI would be running an advisory service through which member labels could make an unlimited number of calls to lawyers, accountants and other consultants.

The IPI intends to ask 10 prominent people from all areas of the indie industry to make up its council which will then meet at the end of April.

Hip-Hop happening

A TEN-DAY festival showcasing all facets of the New York-bred hip-hop scene is being presented by Euston's Shaw Theatre on April 9-18, under the banner of 'The Rap Attack. Events will include rapping, scratching, body-popping, break dancing and graffiti art, as well as workshops and performances. One of the scene's innovators, Afrika Bambaataa, will be on hand to help out with some workshops and produce an "extravaganza", featuring showdowns between UK DJs and an on-stage graffiti battle.
Budget received as a
'severe disappointment' 

THERE WERE few crumbs of comfort for the music industry in last week's Budget and entertainment industry accountants Sloane & Co went as far to describe it as "a severe disappointment", says Sloane. "The Budget has done little to encourage an industry which has already, following cuts in government expenditure, suffered from a recessionary downturn in consumption," says Sloane. "The low pound and the high cost of borrowing in the UK has made it more expensive for the music industry which, because of its increasing dependence on technology, desperately needs more money to expand. The strong dollar has also caused problems, Americans with pounds to spend have been busy signing up UK bands, acts and shows, and the cost of importing equipment has soared.

Injunction on Saxon dismissed by Judge

A HIGH COURT judge has refused an application for an injunction which would have prevented heavy metal band Saxon from playing their next British tour. The application was brought by record label Carrere, who claimed that Saxon’s recording of the song "Strangers with Charisma" had infringed their copyright. The judge ruled that the injunction was unnecessary as the copyright was not in dispute.

Elton’s action

A DATE has now been set for the hearing of Elton John’s action against Virgin Records. The action, which seeks damages for copyright infringement, is expected to last several weeks. At stake are rights to some of John’s best-known songs, including "Rocket Man" and "Goodbye Yellow Brick Road.

Departing Simons

CYRIL SIMONS is relinquishing his post as managing director of MCA Music this spring after 35 years. During this time with the company (formerly known as London Records), Simons has been associated with many hits, including "Jesus Christ Superstar", "Evita", "DownTown", "This Is My Song" and artists such as Cliff Richard, Tom Jones, Elton John, Rupert Hine, Dr. Hook, "The Moody Blues", "Petula Clark" and many others. MWA understands that Simons is not retiring but has plans for his post which will be announced later.

Rental flourishing

From PAGE 1

moved in to CDs with a "try before you buy" service which waives the loan fee if the disc is subsequently purchased at "20 per cent discount prices".

Tony Green has set up the Compact Disc Exchange in May last year says his business is "really taking off". He started the mail order library from his home with previous experience of the record trade and says he sees his business as providing a service for rental, re-sales, or the re-sale of records to anyone who rents discs, but the clubs and the music industry able to secure supplies.

"We are watching the situation very carefully," says Tony Green, "and we are not prepared to pay trade prices."

Most manufacturers trading terms forbid the use of their products for rental or resale, but we want to inventory able to secure supplies.

"We are watching the situation very carefully," says Tony Green, "and we are not prepared to pay trade prices."

- Compact Disc special feature - centre pages.

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Despite the complexity of the financial negotiations surrounding the proposed Chrysalis/Mercury merger, Chris Wright, EMI’s chief executive, will run the whole shooting match should the deal go through, has still found time to slip away on one of his periodic tours of overseas offices and as news of the merger talks broke last week, Wright was 12,000 miles away in Australia... Chrysalis staff... meanwhile, were ruminating on the company’s remarkable change in fortune — six months ago the future was uncertain, what with the Wright-Ellis breach and talk of the company being taken over; now Wright has a new lease of life following his buy-out of Ellis, and it looks as if Chrysalis will soon be a publicly-traded company... Martin Ditcham, of Man Jumping, is considering the irony of being able to buy an import copy of the group’s Cocteau LP in Honolulu (where he was playing in Sadie’s band at the CBS convention last week), while back in the UK you still can’t buy it in any Our Price shop because of Pinnacle’s dispute with the chain... The David Plat-six-Wowowies Riemers and Buster Keaton are setting for May 13 and is expected to last five days... American David Lee Stone, who is said to have been responsible for the broadcast of the music policy of Laser, joins the Radio Luxembourg DJ team next week.

The VARIOUS activities at the 2nd International DJ Convention, organised by the Disco Mix Club at the Hippodrome recently, raised £4,000 for the Band Aid fund. The tickets for the session were charity tickets, £5 and the proceeds were to the benefit of the fund. There were no attractions and a further event for Music Therapy... Bill Hood, anti-piracy investigator for the BPI and IFPI, moving to New Zealand with his Kiwi bride to work in the video industry; Regular visitor to EMI Library with his redundancy pay and is expected to last five days... American David Lee Stone, who is said to have been responsible for the broadcast of the music policy of Laser, joins the Radio Luxembourg DJ team next week.

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More charges for Jones

From PHIL TRIPP

SYDNEY: Former WM Australia financial director, Alan Jones, has been charged with four more counts of "a director cheating and defrauding a company". These are in addition to the three counts laid at the time of his arrest (February 2).

The charges relate to cheques totalling $347,000 ($270,000) drawn against EMI Retail, Warner Bros Music and WE Records between January 1983 and November 1984. Jones was with EMI for a year before leaving last December.

The alleged misappropriation was uncovered by a new appoint- ment last November and the matter was referred to the police by Sydney fraud squad detectives.

Glyn Johns

THE PRODUCER referred to by the judge in the EMI/Ray Jackson court case judgment (MW, March 23) was Chris John and not Glyn Johns as stated in our report.
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RELEASED THIS WEEK

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Roseman crashes owing £230,000

POP VIDEO maker Jon Roseman Television Ltd — which produced videos for many top acts including Wham! and Big Country — crashed owing £230,000 because of the company’s "fundamental lack of financial control," company liquidator Stephen Swaden told a meeting of creditors.

The firm called in Swaden in February despite its annual turnover having reached a record £600,000 and he said after his appointment that video-makers must be businessmen as well as artists.

Swaden told the creditors meeting that the company began in July 1979 with only a bookkeeper and two secretaries as permanent staff. Roseman spent only one-fifth of his time looking after the company’s affairs, concentrating instead on getting business from the record companies, finding video-directors and overseeing productions.

In 1984 the company made about 45 videos against 20 during 1983 but still found itself short of cash, reported Swaden. Roseman’s bankers would not increase the overdraft and the shortage of working capital forced the company into liquidating.

Swaden imposed a condition on any subsequent purchaser.

THE double album, recorded in May on the making of the record looks like the biggest thing we have seen in the US market.

BILLY NANKIN is persuaded to sign a long-term worldwide management contract with Roseman.

LEONARD BERNSTEIN’s first recording of his most popular musical, West Side Story, is to be released in April with opera stars Kiri Te Kanawa and Jose Carreras as the lovers. The LP is set to be the largest selling title in the 87-year history of Deutsche Grammophon.

The future relies on local marketing, but the whole industry is to be handled by the large corporations with no entrepreneurial spirit. You need creative people to begin with — and they have to be allowed to use that creativity.

Is Rose concerned for WEA's own future as well as the industry’s? "I'm always fearful the moment accountants and lawyers suppress creativity. That's when you have a real problem on your hands, I see in many companies, including WEA. One longs for a Virgin to capture larger and larger shares. But I don't see that happening, and I have to wonder why it hasn't.

Adela, Rose suggests, may have the strength and the backing to move forward in a bigger way now that it is joining forces with RCA. Similarly, he adds, Chrysalis once looked as though they could foster a truly international operation, but now appears to have missed its chance.

The industry — whether we’re talking about LPs, compact discs, or video cassettes — still requires selling artists. I fear that the industry may already have gone the way of the movie business. The movie companies are now essentially bankrollers, with the creative people on the outside."

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Are you throwing away 35% of your market?

Bizarre isn't it?

It sounds incredible—but it's true.
Last year, Sun readers accounted for
35% of all money spent on records and pre-
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In doing so, they parted with well over
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Ask yourself, how many record
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Sun readers spent more on LPs and pre-
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CDV2332 HEAVEN 17
HOW MEN ARE
CDV2324 HEAVEN 17
THE LUXURY GAP
CDV2030 GENESIS
ABACAB
CDV2029 DAVID SYLVIAN
BRILLIANT TREES
CDV2012 TANGERINE DREAM
EXIT
CDV2008 MIKE OLDFIELD
DISCOVERY
CDV2335 CHINA CRISIS
WORKING WITH FIRE AND STEEL
CDV2326 HEAVEN 17
HOW MEN ARE
CDV2330 CULTURE CLUB
WAKING UP WITH THE HOUSE ON FIRE
CDV2325 CULTURE CLUB
KISSING TO BE CLEVER
CDV2308 CULTURE CLUB
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(C.D.'S IN STOCK AT TIME OF GOING TO PRESS)

TOP 30

1 PHIL COLLINS: No Jacket Required
2 SADIE: Diamond Life
3 ALISON MOYET: "All"
4 MADONNA: Like A Virgin
5 TINA TURNER: Private Dancer
6 JOAN ARMATRADING: Secret Secrets
7 PHIL COLLINS: Hello, I Must Be Going!
8 TEARS FOR FEARS: Songs From The Big Chair
9 JULIAN LENNON: Valotte
10 PHIL COLLINS: Face Value
11 ZZ TOP: Eliminator
12 TALKING HEADS: Stop Making Sense
13 WHAM!: Make It Big
14 VARIOUS ARTISTS: Chess
15 BRONSKI BEAT: The Age Of Consent
16 ULTRAVOX: The Collection
17 PINK FLOYD: Dark Side Of The Moon
18 MATT BIANCO: Whose Side Are You On
19 DIRE STRAITS: Love Over Gold
20 FOREIGNER: Agent Provocateur
21 LEVEL 42: The Pursuit Of Accidents
22 LSO/ROYAL CHORAL SOCIETY: Classic Rock
23 RPO/LOUIS CLARK: Hooked On Classics
24 BRUCE SPRINGSTEEN: Born In The U.S.A.
25 VARIOUS ARTISTS: Now, That's What I Call... 4
26 LIONEL RICHIE: Can't Slow Down
27 DURAN DURAN: Arena
28 PAUL McCARTNEY: Give My Regards To...
29 MICHAEL JACKSON: Thriller
30 QUEEN: Greatest Hits

Compilied By Music Week Research from a panel of 15 retail outlets © 1985

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Media launch party for the series at Hamiltons Gallery in London on April 3rd
All original artwork for series on show.

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Radio advertising and poster campaign in conjunction with Reggae Sunsplash concert at Crystal Palace in June.

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TO FOLLOW:
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STRICTLY FOR LOVERS
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REGGAE DJS
"We Do Dem" EER A MOUSE
"Runaway Girl" U ROY

Hi-Singles
In the charts now
"Now That We've Found Love"
THIRD WORLD
More to follow
The First Three Indispensable Albums

THIRD WORLD
"Now That We've Found Love"
"9615 The Shade"
"Caribbean"
"Talk To Me"

THE WAILERS
"Get Up Stand Up"
"Concrete Jungle"
"Pass It On"

REGGAE DJS
"We Do Dem" EER A MOUSE
"Runaway Girl" U ROY

REGGAED DJS
"We Do Dem" EER A MOUSE
"Runaway Girl" U ROY

Hottest Rhythms
Loose Ends hang on in there

THE INTEREST around the top of the discos/dance chart this week focuses not so much around what has happened as on something which has not happened in specialist-oriented shops. Loose Ends' Hanging On A String has held on to its number one position, holding off Phil Collins' In The Air and Collins' Easy Lover, despite the latter record's chart topping pop success.

All this really shows is that a larger proportion of total sales of Easy Lover is going through mainstream outlets than is the case with Loose Ends, but the continued success is still a feather in the cap of the US-produced British trio, who have been turning out solid records for some years in anticipation of this eventual breakthrough.

It is also a rather pleasing situation for Virgin, which of course has a half-interest in the Bailey/Collins release too. The Virgin group has moved much more strongly back into dance music prominence through the recent successes of its 100% Bluebird associates; now, the parent label has joined them in an uncharacteristic fashion.

Strongest of the new entries is the David Grant/Usai Graham duet on the old Detroit Spinners hit Could It Be I'm Falling In Love?, recorded as a tribute to the late lead singer on the original, Phillip Wynne. This is so commercial that it has already Top 40 pop, and could certainly be a potential dance chart-topper - as could The Cool Notes' Spend The Night, already highlighted in this column, and scoring on the chart from last week's 23 entry to number four. Again, this has made an effortless pop crossover, and is already bigger in the overall marketplace than the group's previous successes on Abstract Dance.

Cashmere's strong entry at 14 with We Need Love could have been anticipated in view of the huge success of their previous Fourth & Broadway outing, slightly more surprising, perhaps, is the arrival of Man Parrish at 17 with Boogie Down Bronx, simply because it has been a long time since the pioneering hip-hop outfit had a major dance chart seller. The 12-inch catalogue number is Polydor POSX 775.

On the dance album chart, the widely-acclaimed new Fatback Band set No Disconnect (list from 10 to 2) looks odds-on to replace Maze at number one next week, particularly after the unspecified but certain 12-inch extraction for any of its several strong tracks.

Manhattan transfers

THIS COLUMN has already highlighted the release of the classic Blue Note jazz label internationally through EMI, with major signings such as Stanley Turrentine, Bobby Vinton, Grover Washington Jr and Kenny Burrell (as a duo) - all of whom are significant UK record sellers - already committed.

But it is being relaunched along with the new Manhattan label, currently setting up shop in New York under Bruce Lundvall, the former president of Elektra/Asylum, who founded the Elektra Musician jazz label during his tenure there.

Manhattan's initial artist roster includes a couple of scoops with notable major names such as recent Conran sidekick Grace Jones, jazz guitarist Al DiMeola; synth-funkers Doppelganger (who include former Material player Bennye Sylvers, Tania Maria from Brazil, who had a long run of strong import sales a couple of years back with her Come To Me album on Concord; and World Zombies, a trio who could interest soul fans as it includes Kris and London McDaniel, the son of Sixties star Gene McDaniels.

The first UK-Manhattan releases are likely in the fairly near future. April should see an album combining the talents of Eric Morley and Thelonious Monk (Mono), while DiMeola is already actively engaged in the recording of his debut for the label, which will be an adventurous set on acoustic guitar.

Meanwhile, the first three new Blue Note albums are rolling into shops, and comprise Magic Touch from Stanley Jordan (BT 85101), A Night In Copenhagen, a live recording from the Copenhagen Jazz Festival by the Charles Lloyd Quartet (BT 85104), and Togethering, by the David Grant/Jaki Graham Band set So Delicious (up from 10 to 9).

Product news

PRODUCT NEWS: Rose Royce, who have had a long, month-long UK tour with nights in Birmingham and London, followed by a long run of strong sales in the US following a release on the latter set.

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CBS/WEA

THE HITS ALBUM

Dead Or Alive: You Spin Me Round (Like A Record)
Howard Jones: Things Can Only Get Better
Foreigner: I Want To Know What Love Is

Paul Young
EVERYTHING MUST CHANGE

Alison Moyet
THAT OLD DEVIL CALLED LOVE

Philip Bailey
(Donald Phil Collins)
EASY LOVER

Ashford and Simpson
SOLID

Chicago
THE INSPIRATION

ZZ Top
LEGS

Commodores
NIGHTSHIFT

HITs 2
JOEY

ANDREW LINKER

Friends

MATT BIANCO
MORE THAN 1 CAN BEAR

THE BIG SOUNDS AUTHORITY
THIS HOUSE (IS WHERE YOUR LOVE STANDS)

MICK JAGGER: JUST ANOTHER NIGHT
SHAWN STEVENS: BREAKING UP MY HEART

Paul Young
(Paul McCartney)
EVERYTHING MUST CHANGE

Alison Moyet
THAT OLD DEVIL CALLED LOVE

ZZ Top
LEGS

Commodores
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HITs 2
JOEY

An up to the minute double album of hit tracks direct from the charts.

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TOP • SINGLES

30 March 1985

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7" 7AIR 3701 12" 12AIR 3701
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AIR CITY PRODUCT IS AVAILABLE FOR LICENSING IN CERTAIN TERRITORIES. AIR CITY RECORDS, 6 ADDISON PLACE, LONDON W11 4RJ (01)-603 7733

PRECISION RECORDS AND TAPES; 105, BOND ROAD, MITCHAM, SURREY, CR4 3UT ORDER DESK 640 3344
| PLAYLISTS | 5 (—) | TOY DOLLS: She Goes To Fine's Volume VOL 12 (Indies/Pinnacle dist.) |
| 8 (—) | SHARPE & NILES; Famous People Polydor(F) |
| 5 (7) | ASHFORD& SIMPSON: Solid R&B (Contemplating) |
| 14 (8) | BRUCE SPRINGSTEEN: Cover Me |
| 13 (17) | BRENDAN MCDONALD, Mike: Guitar/Rhythm (Bus Stop, London) |
| 9 (18) | MADONNA: Material Girl |
| 9 (20) | STEPHEN T. LLOYD: Tshepi |
| 29 (1) |陶艺先生: 瓷器 |
| 26 (2) | PHILIP BAILEY (Duet with PHILIPPINE): Move On |
| 23 (3) | SISTER Ray: The Only Way Is Up |
| 18 (4) | MINISTRY: New Progressive |
| 15 (5) | DAVID Venable: The Man Who Fell To Earth |
| 12 (6) | BRYAN ADAMS: Somebody Baby |
| 4 (7) | DONALD DUCK: The Lost Car (Disney) |
| 6 (8) | DAVID GRANT & JAK: Sudden Impact |
| 10 (9) | ABBA: The Winner Takes It All (CBS) |
| | 3 New | OTHER FEATURED RECORDS |
| 17 (13) | BRYAN ADAMS: Somebody Baby |
| 14 (10) | COMMODORES; Nishikawa, K: With Passion (Hollywood) |
| 8 (11) | THE ALARM; Absolute Reality |
| 9 (14) | THIRD WORLD; Now That I've Found You (Chrysalis) |
| 13 (16) | KINGS OF THE SINISTER: First Love |
| 10 (17) | SISTER Ray: The Only Way Is Up |
| 11 (18) | SQUARE WHEELS: The Other Side Of Seventeen |
| 8 (19) | FAITH BROTHERS: Country Of The Red Rose (CBS) |
| 6 (20) | KENNY ROGERS: The Gambler (CBS) |
| 7 (21) | PAT BENATAR: Love Is A Battlefield (Chrysalis) |
| 12 (22) | HARRY AND THE PILLAR: The Last Kiss |
| 11 (23) | EDDIE & THE SOUL BAND: Save The Last One For Me |
| 7 (24) | BRYAN ADAMS: Somebody Baby Baby |
| 9 (25) | MADONNA: Material Girl (Disco) |
| 10 (26) | JOHN DAVIES: The Last Kiss |
| | 2 Indicators record new to this column. |
### AIRPLAY

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**Titles A-Z (Writers)**

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**Composers' Favourite Selections**

- **GILLIAN, GILLIAN, GILLIAM**
  - Robin William Smother with Pat Assam (N.M. Walden) Music (C) 200100 |
- **MORRISSEY**
  - Tracey Thorn (from TV Series) Music (C) 200100 |
- **MAD HATTER**
  - Tracey Thorn (from TV Series) Music (C) 200100 |
- **GILLIAN, GILLIAM, GILLIAM**
  - Tracey Thorn (from TV Series) Music (C) 200100 |

**Songs of the Week**

- **TOP 75 ON PRESTEL: MG SPOTLIGHT 514200**
  - Panel sales increase over previous week
  - Panel sales increase 50% or more over previous week

**Compiled by Gallop for the 8PS, Music Week and the BBC based on a sample of 260 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 25 per cent compared with last week.**
A STRING OF HITS...

NEW EDITION - A snatch of both sides of the Atlantic: Mr Telephone Man (MCA7059) is taken from their latest album "New Edition" (MCA2039).

THE DAMNED - After nine years, 11 Managers, 5 labels, and numerous ‘albums’, they’re back with a great Damned single ‘Smiley Friendly’ on 7” & 12” (Crimin).

MIDNIGHT STAR - This band is one to watch. Their two singles ‘Operator’ and ‘Gentlemen’ were dance floor anthems (Planetary Invasion), their powerful new album (MACS2351) featuring these two singles plus six more hits backs.

NIK KERSHAW - ‘Wide Boy’ - given Nik his second top hit single from ‘The Riddle’ (MCAE3245) Available in 7” & 12” format (NICK7...)

THERMAI HOUSTON - This superb album ‘QUALITY HOLLAND’ (MACS3534) is already a Fifth Avenue favourite. Continuing their love affair with ‘I Think It’s Going to Rain’ plus ‘You Used To Hold Me So Tight’, this album should prove a steady seller through this summer.

WOODHOUSE, George STARLIST Lady Mile Stone MGR2 12” only LD

*Previously listed in alternative format

Page 18
Big backing for Bernstein's 'dream cast' production with Jose Carneras and Kiri Te Kanawa (right)

Wild about new West Side Story

SOME 30 years after writing the book, music and lyrics, Leonard Bernstein has recorded the work for the first time with what he calls his "dream" cast. But Bernstein's kind of pop cast which made his update on the Romeo and Juliet theme so famous, has selected top figures from the classical world — José Carreras and Kiri Te Kanawa (pictured above) plus Tatiana Troyanos and Marilyn Horne. The Deutsche Grammophon production, will be the latest to receive pop-style promotion, with not only simultaneous release on LP (LMCD1), but also a 12-inch single containing highlights from the store, including America, Maria and I Feel Pretty (415 535 Maxi Single). All the releases will be available in April, in a month in which a consistently high sign will be maintained. Although Bernstein himself will not visit the UK to promote the work until June, there will be window displays in major stores such as Debenhams and Selfridges, as well as other retail outlets across the country, and there will be an extensive colour advertising campaign. The Deutsche Grammophon production of West Side Story, and the recording will be the feature of a substantial Omnibus documentary, made during the recording sessions, to be shown in New York last summer with Humphrey Burton. For the recording of West Side Story, Bernstein went back to his original score, string instrumentation, and, by all accounts, enjoyed the sessions intensely. For despite the success of the work, he had never conducted it, either on stage, on film, or on record. Naturally, he chose his singers carefully — Bernstein, who is very difficult to cast, he said in an interview last year. It is hard to find people who can dance, sing and act — and look 17 years-old. Despite the choice we were going to have a recording. I decided to go for sound.

Third Bach set joins birthday releases

BACH EDITIONS continue to emerge to celebrate the composer's tercentenary, with the Archiv and Teldec releases now joined by a third: Capriccio's Edition Bach Leipzig, via Target Records. This comprises of 17 LP sets (with a small section of covering cassettes and CDs containing a variety of music — orchestral, choral, instrumental and chamber — written while the composer was in Leipzig) and is being released in four parts.

But like both the other editions, all the Capriccio recordings are new, having been made in Leipzig within the last 12 months, using leading German musicians. The tenor Peter Schreier, the trumpeter Ludwig Güttler — currently making a name for himself, the organist at Bach’s old church of St Thomas, Hanno Kastner and the conductor Max Pommer all contribute to the series. Among the works are the Brandenburg Concertos, the Art of the Fugue, the Four Overtures, a Musical Offering, a selection of cantatas, and a broad cross-section of organ music. The music is generally played on modern instruments but uses the Bach Archives in Leipzig. All the LPs and cassettes have a dealer price of £3.25, with the CDs, a dealer price of £6.90.

Other Capriccio releases this year will include new recordings of Pfitzner’s opera Palestine, and Straus's opera Ariadne auf Naxos.

Edited by NICOLAS SOAMES

CLASSICAL

MUSIC WEEK MARCH 30 1985

WHEN Bernstein's 'dream cast' production with Jose Carneras and Kiri Te Kanawa (right)

Tchaikovsky campaign

A GIANT reproduction of the glowing Gramophone review of Chandos' Tchaikovsky's Symphony No 6 is to be the centrepiece of 40 window displays and retail outlets throughout the country. The displays are all part of a campaign for the dealer (ABRD/ABST 1111 and chan 8381), which is the first of a complete Tchaikovsky Symphony No 6 poster to be made with the Oslo Philharmonic Orchestra under Neeme Jarvi. The campaign is due out in April (ABRD/ABST 1124/chan 8681). Chandos is also distributing 45,000 colour leaflets, 40,000 of them through the Gramophones, so public awareness of the series should be high.

MUSIC WEEK

MUSIC INDUSTRY

TOTT video policy questioned?

CAN TOP OF The Pops' Michael Hurli explain why the Bowie/Meathery This is Not An Video was never once featured on the programme? I presume they received a copy of the video because it was shown on Whistle Test a week before the single entered the chart. It's not appropriate for the chart because WEA distributes our records. I think the new definition will make the chart more interesting and broaden it to cover areas outside of left field rock. It will be interesting to see if labels like ours selling jazz and contemporary music (outside of disco and metal) will at last get the showings and recognition that we know sales warrant.

NICK AUSTIN, Coda Records, Alma Road, London SW18

GREAT NEWS from our point of view to see a shake-up in the qualifications for the TOTP. I'm sure I am not the only one who will see a benefit from a broader and fairer classification of "being indie".

I WAS most interested to read your news item (MW March 18) on Trevor Lyttleton's attempts to persuade the British Overseas Trade Board to give a subsidy to Midem participants who are attending without a stand and to those who prefer to work outside the Palais. There are two issues at stake here. Firstly, every company attending Midem, or at least the vast majority, decided to work outside the Palais, there would be no Midem.

Secondly, concerning Mr Lyttleton's point about small companies not being able to afford stands, it is precisely for this reason that the BOTB offers assistance and subsidises stands. Therefore, many small companies who exhibit at Midem and find it wholly worthwhile, and find that the benefits of working from a stand far outweigh aimless wandering about with no specific contact point.

The whole point of Midem is that a company need not stay in four-star hotels and can work effectively on a limited budget. In most cases participation at Midem, including stand, flight and hotel costs and personnel expenses, will cost less than stay, a comparable exhibition in the UK or a number of costly overseas business trips. This year, over 90 UK companies exhibited at Midem — by far the majority of these were small companies, some employing under five people.

Finally, I would point out that Mr Lyttleton has not attended Midem with a stand and in fact pays a specially reduced rate reserved for songwriters. As such, I would suggest that he should be qualified either to speak for the majority or to judge whether having a stand is beneficial or not.

PETE RHODES, sales director, Midem, Stafford Street, London W1.
**LP Reviews**

**Top 20**

**THE POWER STATION: The Power Station. EMI Parlophone.**

**Top 50**

**VARIOUS: 12 x 12. Starblend INCH 1. TV-advertised double album compilation featuring the original 12-inch versions of hits like Wham's Club Tropicana and Paul Young's Love Of The Common People. Should be a strong seller.**

**General**

**SLADE: Rogues Gallery. RCA PL 79064.**

**Black music**

**VARIOUS ARTISTS: Tommy Boy Greatest Beats.IPS 9825. Fresh from the influential US hip-hop label Tommy Boy, this 2-LP compilation contains such early gems as Afrika Bambaataa's Planet Rock and Looking For The Perfect Beat plus Malcolm X's No Sell Out, and The Jonas Crew's Space Cowboy. But although it is a 2-LP, side two only boasts just over five minutes worth of music. It also serves to show how soon what once seemed powerful now seems hackneyed. Still, the genre's still strong — despite the advent of Go-Go — so this should do well.***

**FELA ANIKULAPO KUTI: Army Arrangement. Celluloid.**

**Winston Reedy: Crossover.**

**Eddie Rogers**

**MEZZOFORTE**

**Active Aorea**

AOREA MUSIC's expanding business now represents eight American music publishing companies — and a consequent total of 60 writers — plus four UK composers. Prominent in the line-up is Alabama Band Music and Maypop owned by the successful American band Alabama. The former publishers by other artists and writers while Maypop handles Alabama's own output, plus some others. 

Amerite Songs publishes material by Linda Bolton among others, and Chilacope Music has a range of songs spanning country, gospel and pop as well as advertising jingles. Lady Jane Music handles the song output of Hoyt Axton including a Gail Davies single on RCA and Charlie Monk Music has brought 50 per cent of a Glen Campbell Atlantic single and a Johnny Mathis CBB single to Aorea, plus album tracks in both cases. 

Crossed Productions, owned and managed by Donna McClaughlin Wyant, specialises in jingles, themes and station idents and is a Clio award winner. Kenny O'Dell Music publishes the prolific songs of its founder, including Mama He's Crazy, which is a big US success on RCA for the mother-and-daughter team, The Judds. 

Alabama's 40 Hour Week album was released by RCA earlier this month with Alabama Band Music material, and a single, There's No Way written for Don Williams, is released next week. 

Among Aorea's UK signings are Mike Gill, who has written sports themes for Radio Two and BBC TV and Terry Davis, who composed the music for the scoreboard sequence of C4's American Football series.

**Graphics award**

**FRENCH IMPRESSIONS**

**BREAKING LOVE**

Their debut single

7’’ STE 755 12’’ STE 1255

**MEZZOFORTE**

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**News in brief...**

**MUSIC SALES has signed a new long-term agreement with Hit & Run Publishing to print and distribute exclusively KMF copyrights, including those by Genesis and Phil Collins. One of the first projects under the new contract is a matching folio for Phil Collins' chart-topping album No Jacket Required.**

**THE DATE for the A Song For Europe qualifying contest to find this year's UK contender in the Eurovision Song Contest has been changed a second time. It will now take place a day later on BBC1 on April 5 (Good Friday). The Eurovision contest will be on May 4 in Gothenburg.**

**THE MUSIC Publishers Association publication Copying Music — A Code Of Fair Practice Agreed Between Composers, Publishers & Users has been reviewed by an MPA working party in the light of experience since the code's introduction and various High Court actions. Proposals resulting from the revision have been sent to members primarily involved in the publication of printed music, but copies of the original document and the proposed amendments are available from the MPA.**

**SYDNEY: Matthew Donlevy has been appointed general manager of Peer Southern Australia in succession to Cathy Spanberger, who is returning to the US to take up a Peer Southern appointment. Donlevy, who was previously professional manager of ATV Northern Songs in Australia, is the son of well-known Australian publishing personality Frank Donlevy.**

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EASY LOVER (Duet with Phil Collins)
Philip Bailey
CBS/Virgin (T1A) 4915

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THAT OLD DEVIL CALLED LOVE
Alison Moyet
CBS/T1A 6064

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Pino Daniele
His Master's Voice/EMI (12) WEBBER 1

4
EVERYONE YOU GO AWAY
Paul Young
CBS/T1A 6300

5 NEW
WELCOME TO THE PLEASURE DOME
Frankie Goes To Hollywood
ZTT/Island (12) ZTAS 2

6
DO WHAT YOU DO
Jermaine Jackson
Sire W 9033(T)

7
MATERIAL GIRL
Madonna
Chrysalis CHS(12)2850

8
WE CLOSE OUR EYES
Go West
Chrysalis CHS(12)2850

9
KISS ME
Stephen 'Tin Tin' Duffy
Virgin TIN(12) 2192

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WIDE BOY
Nick Kershaw
MCA/CKT(12) 7

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THE LAST KISS
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EVERYBODY WANTS TO RULE THE WORLD
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China Crisis
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THE NEW SINGLE
"THE GREAT BALLOON GAME"
From the new album "THE GREAT BALLOON GAME"
PolyGram ups its prices and introduces returns

PolyGram is increasing the dealer prices of its compact discs next month (April) by 7 per cent, a move that PolyGram's director of record operations, Clive Swan, says is largely due to increasing costs over the past two years. But the increase will allow PolyGram to introduce a five per cent returns facility which will be welcomed by those dealers who have wanted such a facility for some time now.

"Our range of CD titles has increased rapidly," says Swan, "and this returns facility will mean that more people can benefit from it. Also, provided dealers keep the CDs in good condition, we can always take them back as returns and sell them again.

PolyGram now supplies around 1,000 outlets with CD, and Swan says that to set up in CD a dealer really needs a stock of at least 250 different titles. "Having bought their machines, people want to see what's available on disc," says Swan, "so the returns facility will mean that more people can benefit from it. Also, provided dealers keep the CDs in good condition, we can always take them back as returns and sell them again.

PolyGram ups its prices and introduces returns

THE COMPACT disc market in the UK will be worth £200m by the end of the decade, compared to £82m in 1984 and a projected £260m in 1985, and once such a facility will account for just under half of the total value of the recorded music sold. That is the prediction of City analyst Eurimont in its recent survey of the UK records and tapes consumer market.

Summarising a table of the progression of the recorded music market through to 1990, the survey says: "The decline in LP record sales accelerates as the compact disc grows in significance. Towards the end of the period, the decline in LP record sales is shown to reduce, based on the assumption that the transference of sales to the compact disc will reduce following initial CD player purchases, leaving a stable market of analogue records and tapes purchasers."

But Eurimont warns that new technological developments in tape could challenge the growth of CD.

"One of the more significant developments is that tapes which could have a direct bearing on the compact disc's future, is that Sony have developed an audio cassette that is half the size of the present compact audio cassette. The system is based on 16-bit digital signal encoding and is therefore in direct competition with the compact disc.

"Due to the recording technique employed, the tape is capable of a three-hour playing time. Given the present shift of trade from LP to cassette, and the difficulties current cassettes cause with piracy, the new system could gain rapid acceptance in the market."

Overall, the report is not overly optimistic; "It has been suggested by the trade that the compact disc will form the replacement market for analogue records and tapes, but the trading results and forecasts to date demonstrate that the compact disc is unlikely to provide a significant solution within this decade."

Records & Tapes, price £180 from Eurimont, Institute House, 87-88, Turnmill Street, London EC1.
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COMPACT DISC SUPPLEMENT 3

THE MAJORITY of record companies are now taking compact disc rather special master-tape recordings seriously. Many more albums are being at least mastered on compact disc, and there is an increasing tendency to produce the CD master tape first, mastering from that tape rather than from copies for traditional lacquer masters. There is a noticeable improvement in the average quality of compact disc over the previous year.

But while the above is certainly true of new productions, there are still occasional problems with back catalogue and compilation albums. In both cases, the major problem is locating the correct master tapes - that is the original albums. In both cases, the major problem is locating the correct master tapes - that is the original albums. In both cases, the major problem is locating the correct master tapes - that is the original albums.

This may be a problem that can never be solved, and will simply dis away as less and less back catalogue product is considered worthy of release.

As we are still very much in a "transitional period" between analogue and digital recording techniques (and disc formats), there is often doubt over whether an analogue recording (and recording signal and process ing) or a digital recording, and recording signal and process ing) or a digital recording. The Digital Audio Recording Code devised by SPARC in the US and PolyGram is very easy for a record company to follow. But there are some problems that should be more widely adopted. And it should be remembered that this coding can be applied not only to CDs, but equally to video discs. It is really difficult to apply to analogue techniques in production.

The consumers are becoming increasingly knowledgeable about record quality, and this should be understood. The retailers know what they are talking about a record, and will respect a record company's interest in providing information. Different record companies have used different approaches to their discs. PolyGram uses the DARC code very well, it's all there but not being obtrusive, and it is clearly explained in the inlay card. EMI has followed suit. CBS has used it clearly on the disc, but usually with an extra misleading label too, such as "digital mastering". Unfortunately, unlike PolyGram, it gives the impression of what the letters mean! And we are still waiting for EMI to start issuing CD product in earnest.

WEA has an intriguing way of labelling its discs. Its very honest about analogue recordings, and its very clear about the inlay card which says, basically, "we did our best" - all credit to the company. It would be nice if it used the code, too! From lagging behind in CD production until early 1984, WEA suddenly came up with a massive and impressive catalogue which is growing at a tremendous rate. In addition, virtually the same catalogue is available in the UK as in the US, which is great news. WEA and PolyGram both stand to reap major long-term commercial benefits from their wholehearted support of the medium.

The time for wondering if CD will take off or not passed a year or so ago, and everyone else is out there making money.

These reviews concentrate mainly on technical quality and related topics rather than the music, largely because of time and availability, not all companies are represented. Music Week is particularly interested in new compact discs, and we will greatly encourage record companies to keep us informed of their activities in this increasingly important area.

BARBARA THOMPSON'S PARA- PHERNALIA: "Pure Fantasy". TM Records CDTM Distribution. PRT: Nimbus pressing, DDD, ADD. What a marvellous album! They aren't getting this one back. The CD contains "Pure Fantasy" - the original recording, and one can confidently say that it will sound as good at home as it did in the studio at the time. It was recorded direct to stereo digital, without any monitoring at all, and was recorded in an entirely digital environment. The CD repertoire. It's really made all the difference.

JEAN-MICHEL JARRE: "Zoolook", Polydor 823 763-2. Japanese pressing. AAD. Another high point in the CD market and reviews some of the more interesting new releases.

GERRY RAFFERTY: "City to City", Liberty/EMI Records CDP 7 46049-2. Japanese pressing, ADD. I have already purchased this album, and it's good to see it on CD. Of course, "Baker Street" is the really well-known track, but the rest of the album is also excellent. Recorded in 1977 at Chipping Norton Studios and mixed at Advision with additional recording at Marquee and Berwick Street.

The album was produced by Hugh Murphy and Gerry Rafferty, and is a good example of the kind of musical and technical quality that was around in the late seventies, when all the band were losing their hearing. It's all analogue, of course, but perfectly transferred. Well worth it. To me, it stands the test of time, but whether it'll still sell today, I don't know.

MADONNA: "Like A Virgin", Sire/WEA 25157-2. PolyGram Hanover pressing, DDD. The front of the booklet proudly proclaims the album to be a "Full Digital Recording" - DDD (although it doesn't say so on the disc itself). "Fantastically recorded digitally, you can hear the equipment". It appears to have been recorded at New York's Olympic Studios, and while it does seem to remember, it is in fact a complete recording of a live album. It includes some remarkable spaces which produce some interesting effects.

Certainly, the album is an exception, but the CD track has something to commend it. There are some very good tracks, and even the 'Mother Earth' suite from the latest album - coupled with the characteristic cleanliness of a digital recording, but not quite as good as the studio track. The tracks don't quite have the kind of musical and technical quality that was around in the late seventies, when all the band were losing their hearing. It's all analogue, of course, but perfectly transferred. Well worth it. To me, it stands the test of time, but whether it'll still sell today, I don't know.

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CD update: dealers give their views on manufacturers on this growing market.

STEVE WALTERS, Earthshaker Records, Twickenham: "The first thing to say about CDs is that all the record companies could be making a lot more money releases. If you ring up at the moment they just give you the heads on the top of their hands.

"Like all dealers we've now got regular CD customers who know what product they want, but if you ask the record companies when they're going to be out ten days later, just say 'Sorry we haven't got any idea'. And if they've got it, we've got to pass that on to customers.

"When you order from WEA they put some on "extend" and some not, and then when you ring them up next time to find out what you've got on "extend" they don't know. There must be loads of shops around the country who have had CDs on "extend" for six months now, and yet they don't know what.

"According to Maurice Oberstein at WEA they've got a really fashionable plan. Well I'd like to see some fashionable plans, because vinyl is old fashioned now.

"Most of the record companies didn't have the foresight to see that there was a market for good quality product. They thought it was going to be like cassettes and take seven years to develop. PolyGram were the only ones who saw it correctly, and put CDs into small shops.

"I have to be very careful and order in large quantities for the month, because I know next time they're going to be out of stock. "Everyone knows that the top albums should be out on CD, all the big pop albums are well known CDs. I'd just like to see them getting a lot nearer to record and cassette release dates. All the companies have proved they can do it; for example, McCartney's Broad Street came out on the same day as the LP, and Phil Collins' latest was about a week after. If people can't get the CD when it is released it just means that a lot of sales are lost.

MARK CLARK, Mark One Records, Wokingham, Berkshire: "Originally the CDs we were selling were mostly classical, but now it's switching around to be two to one in favour of popular titles — a change we first encountered last Christmas. Things are really low, we were selling maybe 15 of the PolyGram classical CD dealer price from £5.45 to £6.25, but the medium is too cheap, according to one dealer.

"Last year we'd sell, say, one Sibelius to one popular, but now we sell 30 Phil Collins albums to one Sibelius — and we've got a classical reputation.

"At any time we'll have around 10 pop titles selling about 300 each, a total of 3,000 units. While classical we'll have 150 titles selling one each. Customers tend to experiment with classical CDs, but not the other way round. People are prepared to spend, but they do want value for money.

"They are more likely to go for recording artists, even if very few companies tend to put on pop CDs whether they are digital or not.

"We believe that CD is the future of classical, to the extent where we've stopped selling classical LPs. At the moment sales of CDs form over 50 per cent of our business, and we've got plans to expand the shop to increase our sales.

"CDs had a number one album and cassette with Springsteen, and yet the CD is permanently out of stock. PolyGram are good, sometimes hot products go out of stock, but not for too long. And as soon as RCA product starts selling it goes out of stock, because for instance, both Michael Jackson and Bruce Springsteen come out just before Christmas, and when it's not available they will buy the vinyl instead.

"Increasingly people are asking for back catalogue to replace their favourite LPs with CDs. And record companies ought to look very carefully at that area of the market. "Both discounting on CDs and renting are areas that concern us. For example, I don't want to see discounting happen, which is why we started a token system. If you order the CDs with every CD bought, and when they're collected 10 they get a free CD. People with no overheads selling CDs by mail order are annoying. But we have noticed an increasing number of people wanting to look at product before they buy it.

"Actually housing CDs is going to be a major problem. The rise in the number of CDs and the choice between LPs and tapes. Now dealers have to stock CDs as well, display them, and find space for display material to advertise that all three are available.

"It is a bit of a rip off if a lot of CDs are exactly the same, and we've got quite a few that are the same, and the companies often have extra tracks — Into The Gap, for instance, or the New Tears For Fears. When people are paying double the price of a cassette, it does grate, both on us and the customer.

"From a dealer's point of view I'd say it is worth looking around the smaller importers, such as Makings Waves, because Holland is being used as a testing ground for a lot of CDs and we're getting something to advertise that all three are available.

"We had a really good winter sales season. But it is a bit of a rip off if a lot of CDs are exactly the same, and we've got quite a few that are the same, and the companies often have extra tracks — Into The Gap, for instance, or the New Tears For Fears. When people are paying double the price of a cassette, it does grate, both on us and the customer.

"But the main problem is that record companies have got to get their act together on catalogue.
COPS turnaround

CUSTOM PRESSING operation COPS, can now offer a six-week turnaround compact disc service — from receipt of parts to delivery. The discs are produced at JVC in Japan, with all packaging and so on done in France.

"A lot of interest was shown in the service at Midem this year," says COPS sales manager Roger Bateson. "Labels that a year ago were saying they couldn't afford to move into CD are now seriously thinking about it.

"And our flexibility works to the advantage of the small labels (minimum initial order is 1000 CDs, 500 for re-orders). We aim to provide a complete service.

COPS' current CD clients include Cherry Red, Faulty and Magnum Music. "The CD market is expanding all the time," adds Bateson, "we're now at the stage where business is steady — but we are always looking for new business.

Mayking indie support

"WE ARE giving independent labels equal weighting with the majors in a situation where there is a world shortage of CD capacity," says Mayking managing director Brian Bonnar, who launched his CD operation towards the end of last year.

Mayking now has three CD machines on stream at its plant in Northern France, with a further two due to come on line in May, and is looking to have nine on stream by the end of the year.

CD turnaround at Mayking is around six weeks and Bonnar reports that more labels are waking up to the idea of CD.

Military success rate

BANDLEADER RECORDS (a division of the Valentine Music Group) has enjoyed "phenomenal" success with its first CD release, the compilation of military music entitled Bandleader Digital Spectacular.

Producer Jed Kearse has further titles lined up for release this year including Max Jaffa's Music From Grand Hotel, Masterpieces For Band (Vaughan Williams/Hoist) with the Band of the Coldstream Guards, The Royal Marines' Men Of Action and Highlights from the Wembley Military Pageant in June.

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once to the future of the music industry – its success to date confirms that belief.
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THE BEST WAY TO GET MUSIC OUT OF YOUR SYSTEM.
### Compact Classics Gather Momentum

**March saw a number of significant new titles, headed by Tchaikovsky's Symphony No 6, coupled with Three Wolfs, which is the first of a complete Symphony cycle to be made by the company with the Scottish National Orchestra under its new principal conductor, Neeme Jaervi.**

A number of popular works are also included in this release, such as Beethoven's Symphony No 5, and was featured during the TV series of The Symphonic, and recorded shortly after.

### New from TELARC for May

**NEW from TELARC for MAY**

1. **ANDRE PREVIN**
   - *Conducts*
   - Tchaikovsky: Symphony No 5
   - Rimsky-Korsakov: March from Tsar Saltan
   - Royal Philharmonic Orchestra
   - CD 80107 (also LP DG 80107)

2. **TIME WARP**
   - *Music from 2010, Alien, Star Trek (the movie) etc.*
   - Cincinnati Jazz Orchestra
   - CD 80010

3. **RESPIGHI**
   - *Pines of Rome, The Birds of Rome*
   - Atlantic Symphony Orchestra
   - Louis Lane
   - CD 80008 (also LP DG 80008)

4. **STRAVINSKY: SYMPHONY OF PSALMS**
   - POULSEN: GLORIA
   - Atlanta Symphony Orchestra & Chorus
   - Robert Shaw
   - CD 80108 (also LP DG 80108)

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CDS 7470598 (3 discs)
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Erich Kunzel
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Robert Shaw
RESPIGHI
CDC 7471462

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**Compact classics**

AFTER CONSIDERABLE difficulties in finding a manufacturer with space on the pressing machinery, the London Hyperion label is finally producing its first compact disc - the first four titles will be available at the end of April, and a further dozen scheduled for the rest of the year.

Not surprisingly, two of Hyperion's main-selling musicians feature on the first titles, the early music soprano Emma Kirkby and the clarinetist Thea King.

Kirkby sings on two CDs, the Sacred Vocal Music of Claudio Monteverdi, where she is joined by Ian Partridge, David Thomas, The Parley of Instruments, directed by Roy Goodman and Peter Holman (CD A 60021), and one of the company's biggest successes, A Feather on the Breath of God, by Hildegard of Bingen, with The Gothic Voices directed by Christopher Page (CD A 60039). Another early music compact disc is Handel's Aminta E Falle, with Greenwich Continuo, Patrick Kwiat and the London Handel Orchestra under Denis Darlow (CD A 66018). (Both titles will probably come from the Clarinet Concerto in D, played by Thea King and the LSO under Alan Francis, (CD A 67008), as a record is received in April. But the largest sales will probably come from the Clarinet Concerto in B flat by Alun Francis, (CDA 66088); and from an early recording of the clarinettist Thea King. Four titles are due out towards the end of May, and the first of a complete Symphony cycle to be made by the company with the Scottish National Orchestra under its new principal conductor, Neeme Jaervi.

Among the other releases, there is an Ivo Pogorelich CD on Capriccio to the pianist's best-loved DG recordings — he plays Preludes and Mazurkas by Chopin (10 004). All the Target-distributed CDs have a dealer price of £6.50. Incidentally, DG has finally brought out one of its first Pogorelich CD recordings — his performance of Chopin's Piano Sonata No 2 sold phonogram on its initial release (11 523). By far the most active independent label on the CD front continues to be Chandos, which has now settled into a regular routine of releasing many of its new recordings, like PolyGram, simultaneously on all three mediums.

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THE INTRODUCTION of mid-price CDs has thrown a spotlight on other aspects of pricing in the compact disc medium, and in particular the pricing of mid-price sets in the classical repertoire.

This issue is highlighted by the March release of Bach's St. John Passion with The Staatskapelle Dresden, conducted by Peter Schreier on Philips (412 527 2).

The work is released on four LPs at a dealer price of £15.20, three tapes, £15.20, and three CDs, £17.25, establishing an important principle that where there is a reduction of the number of CDs over LPs, the price will be reduced accordingly — unlike the current policy on tapes.

"This is part of a conscious effort to encourage more people into the CD system," says Mike Lee, Philips' classical label manager. "It does bring the CD price much closer to the LP price and influence some purchasers who are considering investing in CD," he adds.

This is not the first time that Philips has done this. Haydn's Four Seasons conducted by Neville Marriner was issued on three LPs at £11.40, but was scaled up to two CDs and issued at £11.40, and the same applies to Das Rheingold, the first opera in Wagner's Ring Cycle conducted by Karl Bohm, which was issued on two CDs in March for, again, £11.50.

Philips' policy is to continue this pricing structure on multiple CD sets.

Deutsche Grammophon takes a slightly different approach. Bill Holland, DG's label manager, explains that the demands of royalties make this possible on some sets, such as Karajan's recording of Wagner's Parsifal on five LPs but only four CDs, and is charged at a four CD rate.

But, generally, where a three LP set has been accommodated on two CDs, the policy is to charge at the rate of two and a half times the normal dealer price for CD. This applies to such DG issues as Puccini's Manon Lescaut, or Verdi's Falstaff.

EMI, however, has again a different approach. Stefan Bown, the classical marketing manager, points out that EMI has, unlike PolyGram, always given a slight reduction on its multiple sets, be they LP, tape or CD, and this is to be continued.

For instance, Mozart's opera Don Giovanni is contained on four LPs with a dealer price of £10.95, and three CDs, with a dealer price of £19.25. With LPs having normal dealer price of £3.66 and CDs of £6.70, this represents a consistent saving no matter what the medium. It applies, too, to two sets as well — Britten's War Requiem conducted by Rattle has a dealer price of £13.40 instead of £13.50, which should be the equivalent of two CDs.

Most of the importers, however, such as Target Records, do not offer similar CD reductions, but charge the exact multiple price.

"This is not the first time that this issue is highlighted by the independent classical companies will find it increasingly difficult to get their CDs pressed unless they act quickly," says the warning from Nimbus CD production manager Mike Lee.

"The major companies are going to take much of the capacity that exists not just with us but world-wide," said Lee. "And in any case, there is going to be a world shortage of CD production capacity over the next two years — already many companies are finding it increasingly difficult to get their material pressed."

This, he said, was partly due to a number of CD manufacturing plants both in Europe and the US which were expected to be in full operation by now but have found that many teething problems needed to be overcome.

"Even we are still finding that you can't buy much of the equipment that you need off the shelf — you have to design it specially," he added.

While capacity remains very tight, the manufacturers are reluctant to take in the small orders which would normally be expected from the independent classical companies.

"The companies need to be able to present a minimum pressing order of 1,000 in order to cover their origination costs — CD is expensive — and most small classical companies feel they are not able to make that investment," admitted Lee.

"But they will have to make a decision soon, because the later they leave it, the less likely they will be able to find room anywhere in the world. We will always try and keep a slot for some long-standing names such as Accent," he continued.

### Aggressive mid-price launch

THE MUCH-anticipated launch of Pickwick's mid-price CD series with its first dozen classical titles — including four blend CDs — comes at the end of April, with a strong marketing campaign in support.

Although most of the recordings come from the successful Contour Classics series, the new CDs will be issued under M.P Red Label — which stands for Innovation Music Production.

In addition to all the normal outlets, including Woolworths, WH Smiths and Menzies, Pickwick's CD product will go into substantial displays in Our Price, Virgin, and will feature in window displays for a month after release in HMV shops.

The four new recordings among the dozen CDs include three featuring Jaimie Laredo and the Scottish Chamber Orchestra. Laredo plays Bach's Violin Concertos on PCD 808, Vivaldi's String Concertos on PCD 808 and Great Vivaldi Wind Concertos on PCD 811. The fourth new recording is Mozart's Clarinet Quintet coupled with the Oboe Quartet played by the Gabrieli String Quintet with Keith Pudby, clarinet and Douglas Boyd, oboe (PCD 801).

Many of the other releases are of recordings made specifically for Contour Classics by producer John Boyden. There is the Tchaikovsky Spectacular, with the LSO under Atakrishvili (PCD 801), and the Russian Spectacular with the same forces (PCD 894).

Laredo's performance of String Masterpieces (PCD 802) and Vivaldi's Four Seasons (PCD 800) are also expected to be among the best sellers, as is McKeown's Flute Concertos with James Galway and the New Irish Chamber Orchestra (PCD 807).

However, there is also some more slightly specialist material, such as Renaissance Masterpieces with the Pro Cantione Antiqua under Mark Brown (PCD 906).

They will all have a dealer price of £4.25, giving them a retail price of £6.99, exactly the same as DG's Festival CDs.

### C D CHARTS

Music Week now runs a weekly TOP 20 Compact Disc Chart. As from 27th April and monthly thereafter, Music Week will also publish a Classical C. D. Chart.

### Pressing squeeze ahead warning

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"But they will have to make a decision soon, because the later they leave it, the less likely they will be able to find room anywhere in the world. We will always try and keep a slot for some long-standing names such as Accent," he continued.
The CD system is demystified

AFTER TWO years, the industry has finally succeeded in demystifying the compact disc system, according to Polydor CD manager George McManus. "In the early days, people tended to dismiss CD as something for the hi-fi enthusiast and not really for the person in the street," he says. "But we have got over this, and most people you talk to outside the industry are definitely aware of CD."

Where possible, McManus is looking to achieve simultaneous release of CD, album and cassette: "We want customers to be able to walk into a shop and be able to choose between the three formats — album, cassette and CD. One of the reasons for the continuing increase in cassette sales is that most record companies now aim for simultaneous release with the album."

As well as its extensive MOR (Polydor has 29 James Last CDs available) and AOR CD catalogue, the label is also releasing more and more contemporary material, the latest releases including Killing Joke Level 42 and Lloyd Cole and The Commotions. The latter two contain extra tracks not available on the album versions.

"We have to get the message across that CDs are not just for the mums and dads. We must get the younger generation interested," adds McManus. "To this end, we will be advertising in the music press." Other forthcoming Polydor CD's schedule include the new Bryan Ferry solo album and The Who's Quadrophenia double album. Pete Townsend is currently "sweetening up" the latter for transfer to CD.

Seven up for PRT

FOLLOWING ITS entry into the CD market earlier this year with the release of over 30 titles, PRT has scheduled a further seven titles for release in July.

The titles are: The Best Of Status Quo, Robert Farnon With The Royal Philharmonic Orchestra, Harp Transplant by David Snell and Max Bygraves' Singalongamax, plus three classical items — Overtures featuring the London Philharmonic Orchestra, Mozart played by pianist Nina Milkina and Franz Liszt by Michele Campanella.

Commented PRT's director of A&R and marketing, Robin Blanchflower: "The growth of CD is continuing at an exceedingly healthy rate, and we are definitely aware of CD. In the industry are definitely aware of CD."

"The CD system is demystified

Liza, Natalie, Chita: That's Entertainment

THAT'S Entertainment Records is continuing with its ambitious compact disc release programme. The latest include the Original Broadway Cast recordings of Babie And The Rink featuring Liza Minnelli and Chita Rivera and the 1984 London cast recording of That Boyfriend will be available from the end of this month.

Planned film score releases on That's Entertainment include, Star Man and Brainstorm — Natalie Wood's last film.

Browsing engineers

NORANK ENGINEERING is now producing three times as many compact disc browsers as for singles or LPs. "Judging by our order book, CDs have certainly taken off in a big way now," says Norank managing director Norman Harrison. "A few months ago we were making just five browsers at a time. Now we are constantly churning them out."

The Norank system is all metal knock-down construction and is designed to give maximum emphasis to the products being displayed. Units can be wall or floor mounted and can be coated in a wide range of epoxy-finished colours.

Beatles import top sales

OLIVER CROMBIE Records & Tapes, based in Golders Green, North London runs a successful CD mail order service as well as supplying other retailers with imported CDs — the HMV and Virgin chains are among their clients.

Crombie's Murray Allan reports that business is going well. "The Beatles import top sales. Judging by our order book, CDs have certainly taken off in a big way now," says Norank managing director Norman Harrison. "A few months ago we were making just five browsers at a time. Now we are constantly churning them out."

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ANNE PIGALLE: He Stranger
passion and a stodgy production.
mainly due to the lack of vocal
French-styled chanteuse tries
tight rhythm section it is rather a
enthusiasm and despite the
fresh and energetic nature of
This is rather disappointing after
JOBOXERS: Is This Really The
receive a good deal of attention,
sung vocal. Of course it will be
solid backing for the sensitively
GODLEY & CREME: Cry (Polydor
founder member Dave Vanian's
melodramatic vocal, and this
interest to their fans.
MASS EXTENSION: Happy Feet
should gain attention for their
funk rhythms and lively percus-
sion it creates an infectious dance
DAVID JOHANSEN: Heard The
News (Virgin TEN 4612), EMI): The ex-New York Doll re-
leases a rather ordinary rock track with a straight beat, over-driven
guitars and his raucous vocal.
This provides nothing more than
exposure and could do
TEARS FOR FEARS: Every-
THE SMITHS: Shakespeare's
Sister (Rough Trade RT(T)
181, Rough Trade/Cartel).
TEARS FOR FEARS: Everybody
Wants To Rule The
World (Mercury/Phonogram
IDEA 9 (10/12), PolyGram).
gets a UK release. With heavy
funk rhythms and lively bass
it creates an infectious dance
atmosphere and the vocals even
make the dance of the title.
DUMB GUYS: Rap-O-Matic
(Tommy Boy Island/12 10 216,
EMI): Keith LeBlanc of Malcolm X
No Sell Out fame has produced
another heavily-edited electro
track, this time combining a fast
rapped vocal with a prominent
base line that is sure to be a club
favourite. Also features Dune
and Moron Mix versions.
BALAAM & THE ANGEL: Love
We Believe In (Tthe Moon (RCA PB 40025 PT 40025),
RCA). Pleasant, light dance track from the debut RCA album My-
stery. Despite a slick production with rolling bass and a solid
rhythm section accompanying the fragile
voice this doesn't really make much
of an impression.
SCORPIONS: Still Loving You
(Heaven 12/HAR 3232, EMI).
Ponderous heavy metal ballad
track from their Love At First
LP. Builds from lightly pick-
ed guitar and soft vocals to the
more typical sleaze of heavily dis-
torted guitar and screamed lyrics.
APOLLONIA 6: Blue Luminous
(Warner Brothers W 900827(T),
USA). These Prince proteges
take another single from their
eponymous album, featuring
Shanhagel's percussion promi-
nently in the Starr Company pro-
duction, but little else worthy of
note.
THE ROOM: Jackpot Jack EP
(FL Red Flame (RF 1242), Cartel/ Nine Mile). A 5-track 12-inch from this
Manxonian band with the si-
tle track a live version. The doom
laden keyboards and abrasive
guitar provide a balance to the
disco-with-a-cutting-edge that
is destined for a high indie charts
position.
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<th>Title</th>
<th>Artist</th>
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**BRENDA LEE**

This unique collection "The Very Best of Brenda Lee" offers 22 great tracks from her originally recorded material, including her top 10 hit "I'm Sorry," her festive duet with The Lettermen "I'll be Home For Christmas," and her reworkings of her unforgettable hits, together with her own special interpretations of other best-loved classics.

**BARBARA DICKSON**

Her latest album, due to be released on May 5, is now available. This set's taken from the Barbara Dickson Songbook & Tel album and follows the No 1 smash with Elaine Paige (MCA 955).

**SECOND IMAGE**

The UK's leading funk outfit have just released their 2nd album "Strange Reflections." (MCA 3355). Their 3 sensational singles are featured, and the band are now touring in the UK. Anticipate healthy sales.

**THE BELLAMY BROTHERS**

"The Bellamy Brothers Best" (MCA 33846) is the unique album & contains six killer singles, including "Let Your Love Flow," "So Fine," and "If I Had You." You Have A Beautiful Body... Would You Hold It Against Me? are just three of the tracks featured on this collection.

**...FROM MCA**

- "FRIENDSHIP" by Ray Charles
- "MEETING IN THE LADIES ROOM" by Klymaxx
- "STRAIGHT TO THE HEART" by David Sanborn
- "WHITE WINDS" by Andreas Vollcnwelder
- "V.U." by Velvet Underground
- "SECRETS" by Wilton Felder
- "CANT STOP THE LOVE" by Maze Featuring Frankie Beverly

Bullets are awarded to those products demonstrating the greatest airplay and sales gains.

* Chart Courtesy Billboard March 30, 1985

---

**MON 1 April-6 April**

**ALBUM RELEASES 95**

<table>
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<th>Label</th>
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<th>Title</th>
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**PAGE 27**
The heat is on for Glenn Frey, Harold Faltermeyer and Patti LaBelle. Great sounds from this year's Blockbuster movie!

This smash album is selling like hot cakes as are the two singles lifted from it, Glenn Frey's 'The Heat Is On' (MCA(T)941) and Harold Faltermeyer's 'AXEL F' (MCA(T)949).

For release in early April is Patti LaBelle's great new single 'New Attitude' (MLAT958) providing a fifth hit single from the sensational soundtrack album.

MCA RECORDS
Order from CBS telesales 01-960 2155 or your MCA Salesman

72/74 Brewer Street, London W1R 3PH, England
<table>
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<tr>
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Mezzoforte label jazzes up image

ICELAND'S STEARIN label, until recently largely a showcase for the country's most well-known act Mezzoforte, is set to release ten tracks on its label starting from five spring releases via the popular Top 30 Reggae Disco Chart.

Even Mezzoforte's latest single, the excellent "Tracks Of The Moon," is set for release later this month. The single has been played by a diverse range of radio DJs and has become a hit in the UK, the US, and other countries.

FORMER POLYGON SHARE man Frank Nelson's label, a New Individual Record Company has signed a distribution deal with Elektra. The label released is Kim Townsend's Silver Tears, available in 7 and 12-inch formats.

Recent releases by local bands This Parade Groovy Underwear have been well received, and the band is planning to release their third single, a revamp of the Isley Brothers/Lulu classic "You Don't Have To Say Goodbye".

Radio 1 in the first week of release by, amongst others, Janice Long (session March 29th). Distribution without fuzz.

Another side: another single

SON OF CRAMMED

FORMER POLYGON SHARE man Frank Nelson's label, a New Individual Record Company is set to release their third single, a revamp of the Isley Brothers/Lulu classic "You Don't Have To Say Goodbye." The single will be released on the Crammed Discs label and will feature contributions from Terry Todd of The Human League and the band's latest album, "The Fall."
PAUL YOUNG has done it twice
INTERSONG MUSIC does it occasionally
we should both do it more often . . .

OUR SINCERE THANKS & CONGRATULATIONS
FOR YOUR BRILLIANT NEW VERSIONS
OF OUR SONGS

“I’m Gonna Tear Your Playhouse Down” — EARL RANDLE
“Every Time You Go Away” — DARYL HALL

INTERSONG MUSIC LIMITED
The Wild.
first real treat.
ing away for a straighter, in the most melodramatic man-
for what was largely a lumpen
in the space of an hour or so.
to get the auditorium on its feet.
Glass came and went, with MacK-
MacKenzie himself limbered up
MacKenzie's career so far, The
a very harsh and trebly treatment
of Play Bach, not just in the
of the tracks on the five volumes
thrusting dances.
and a superb and totally unpre-
scraping versions of Those First
an emphatic sentence.

THE FICKLENESS of the pop
world has never been better high-
thlighted than by the remarkable
success story of Tina Turner. Fresh from her Grammy Award
triumph she appeared for several
sell-out nights at Wembley Arena,
and so far as buyers were concerned,
was very much out in the cold.
The turnaround can be attri-
buted to her superb Private Dan-
er LP on Capitol, which has sold
several million copies worldwide
and building up a following
of the Swamplands label, which
priced its influence.

Three months later at the Ham-
nersmith Palais it came as a ple-
asure to see that, following the
successful debut single, this
House, BSA have lost nearly all
their previous nervous awkward-
ness, to a fuller, more mature
and screening version of Spontan-
ous-thus. Throughout, the BSA
seemed to be truly enjoying
it, but I don't think it was
in the end a very happy
iting that such an obvious hit.
It's got a very anti-heroic lyric, but
you don't even notice it because
it's just like a nursery rhyme.
Win are going to be like The Human
league.

Paul Quinn was in at the incep-
tion of the band, that formed the
Postcard stable, singing in bars
backed by Ace Cameron.
and Ian Stoddard (Everest The
Art and Commerciality, a conflict
that will have to resolve itself
over the coming months as offers
— like Vince Clarke's — to do an LP
with Paul Quinn — increase.
With interest in Home heightened
by his three-and-a-half year
absence since Postcard, Win,
Paul Quinn and Memphis should
be among the nation's TV's
soon enough.

Chart newcomers

|
| BRIAN MCBRIDE | Once There Was A Time (Beggars Banquet). England.
| ROBERT MCGUINNESS | No Good Reason (Coconut Records). UK.
| BARRY STEVENS | The Will To Win (Beggars Banquet). England.
| STEVE RAY | Let It Be (Elektra Records). USA.
| ANDREW BLACKBURN | The Will To Win (Beggars Banquet). England.
| GARY BALLAS | The Will To Win (Beggars Banquet). England.
| JIM COX | The Will To Win (Beggars Banquet). England.
| DAVID RUSSELL | The Will To Win (Beggars Banquet). England.
| MARK JONES | The Will To Win (Beggars Banquet). England.
| TIM RAY | The Will To Win (Beggars Banquet). England.
| DAVID WATSON | The Will To Win (Beggars Banquet). England.
| JOHN WILSON | The Will To Win (Beggars Banquet). England.
| ANDREW BLACKBURN | The Will To Win (Beggars Banquet). England.
| STEVE RAY | The Will To Win (Beggars Banquet). England.
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| TIM RAY | The Will To Win (Beggars Banquet). England.
| DAVID WATSON | The Will To Win (Beggars Banquet). England.
| JOHN WILSON | The Will To Win (Beggars Banquet). England.
| ANDREW BLACKBURN | The Will To Win (Beggars Banquet). England.
THIS IS

Phil Coulter's
IRELAND

THE TOWN I LOVED SO WELL
THE ISLE OF INISFREE
THOSE ENDEARING YOUNG CHARMS
LOVE'S OLD SWEET SONG
THE SPINNING WHEEL
MAGGIE
MY LAGAN LOVE
BOULAVOGUE

THE 'DERRY AIR
THE GREEN GLENS OF ANTRIM
THE FLIGHT OF THE EARLS
COME BY THE HILLS
CARRICKFERGUS
MARY FROM DUNGLOE
THE FIELDS OF ATHENRY
THE CLIFFS OF DOONEEN

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**STUDIO**

**77th AES show biggest ever**

THE 77th AES Convention in Hamburg boasted the largest exhibition to date of professional audio products available in Europe, with a wide range of technical papers presented to delegates. The UK, as ever, was strongly represented on the exhibition floor.

The console manufacturers’ stands were particularly well attended. There was some increase in interest in digital consoles, and it was apparent that some of the smaller stands were attracting a good deal of attention.

**Highlights included**:

- A new version of the DN780 digital reverberator via SMPTE/EBU clock.
- The new M series of mixers for PA and 8-track recording made its AES bow to considerable acclaim.
- The SSL Programmable Equaliser consisting of a console mounted panel and two 5850 D/A U-Matic Recorders.
- The Harrison stand was an MR-4 console destined for a new mobile sound reinforcement console. The HM-4 Harrison sound reinforcement console. Also on display on the Harrison stand was the Thiokol Super Studer TA-5000, the smallest and least expensive model in the range, and contacting existing owners for backup services.

**DASH conference**

The APRS Executive has decided to hold its own DASH forum, following the announcement at AES by both Sony and Studer of a new 16 ips Twin-DASH format for studio recording — to run concurrently with the existing 7.5 ips format.

This will take place at the Connaught Rooms, London, on April 10 (APRS members only). Representatives from both Sony and Studer will explain the differences between the two formats and discuss their merits. An open discussion will follow.

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- Various MXR Effects
- Dimension 1240 (ECS) 24-track Compressions — Atmos/Compellor
- Pubilson Relief Enhancer — Delta Lab Digital Delay — Klark-Teknik DN 360 Graphic Equalization — Apex “Compellar”
- Compressor — Audio & Design PanScan — Kepex Noise Gates

**ENGINEERS**: E. C. HADCLIFFE, JOHN FRYER.

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The Producer of the Year Owns Four SSL’s

Trevor Horn was named Producer of the Year at the 1985 British Record Industry Awards. He was also named Producer of the Year in the recent Rolling Stone Magazine Readers’ and Critics’ Polls. His work with Frankie Goes To Hollywood resulted in No. 1 hits for their first three singles and their first album — an all-time record for a UK group!

Trevor Horn knows a lot about making records. In addition to his work with Frankie, ABC, Art of Noise, Buggles, Dollar, Malcolm McLaren, Propaganda and Yes, he operates two of England’s hottest recording centres — SARM West and SARM East. And we’re proud to say that all four of SARM’s award-winning rooms are equipped with consoles and studio computers by Solid State Logic.

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Solid State Logic Inc • 200 West 57th Street, New York NY 10019 • (212) 315-1111
Solid State Logic Inc • 6255 Sunset Boulevard, Los Angeles CA 90028 • (213) 463-4444
DASH update — AES statement

The following is taken from the statement of the DASH Committee made at AES Hamburg:

The three companies which have originated the DASH format, Matsushita, Sony and Studer announce progress in their efforts to promote a universal format for professional digital audio recording. A major step forward is the extension of the format’s possible implementations, as a response to user requirements, to include 2-channel recording at 15 ips in addition to the 7.5 ips version.

The 15 ips 2-channel recorder combines double recording with other features of the DASH format, such as its inherently stronger error protection, to further improve recorder performance in cueing and other areas.

Thus, the DASH format now offers two versions of master recorders with identical audio parameters, but with different trade-offs in tape consumption, playing time, robustness, editing and other characteristics. Both versions will be supported on the market place as dictated by the customers’ response.

The introduction, within the existing and unmodified format, of a new 2-channel configuration tailored to the requirements of some professional users, illustrates the DASH committee’s open attitude towards the audio community, and also underscores the format’s basic flexibility.

With 3-channel recorders to be introduced in the near future, the issue of standardisation becomes essential. The objective of the DASH committee is to establish interchangeability, regardless of the recorder’s implementation. A programme of tests is underway, covering all relevant aspects of interchangeability: Digital audio, reference track, cue tracks, time code, alignment, tape parameters and calibration tapes.

The main efforts in the course of 1985 will be to produce 2-channel recorders, to establish their compatibility, and to submit formally the DASH format document to all institutions involved in standards.

Triangle 8-track studio course

Triangle Recording Studio’s rock recording course, explaining the workings of a small rock music orientated studio, will take place April 12-14. Says a spokesman for Triangle, which is part of the Aston University Arts Centre in Birmingham; “This course will cover the basics of multi-track recording, from scratch, including everything from basic microphone positions and recording levels to special effects and mixing techniques. As there is such a lot to cover in a very short space of time, there will be handouts distributed summarising the first day, that can be chewed over before the Saturday/Sunday sessions. Each of these two days will be spent making a recording, putting all the theory of the first day into practice.”

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The Necam 96 automation system on the Neve stand created much interest.

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14. Yamaha CP 3000, 4000, 3001, 3002, 3003.
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19. Yamaha CP 3000, 4000, 3001, 3002, 3003.
20. Yamaha CP 3000, 4000, 3001, 3002, 3003.
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20. Yamaha CP 3000, 4000, 3001, 3002, 3003.
The experienced console designer would leave nothing to chance, choosing the right tools and techniques to suit the studio's needs. However, there are many factors to consider when designing a console, from the actual design of mixing consoles to the software and hardware that runs them.

One of the biggest challenges facing console designers today is the need to design consoles that are not only cost-effective but also adaptable to a range of different environments. This requires a deep understanding of the technology involved and the latest developments in the field.

Mixing consoles are a key part of any recording studio, and there are many different approaches to designing them. Some designers prefer to use custom-made consoles, while others prefer to use off-the-shelf models. Either way, the goal is to create a console that is tailored to the needs of the studio and its staff.

The use of digital technology has revolutionized the way console designs are developed. Digital technology allows for greater flexibility and adaptability, enabling designers to create consoles that can be easily modified to suit different recording environments. However, the use of digital technology also brings with it some challenges, such as the need to ensure that all of the console's components are compatible and can be easily integrated.

When designing a console, designers must also consider the needs of the staff who will be using it. This includes the need for intuitive and easy-to-use interfaces, as well as the ability to customize the console to suit individual preferences.

Ultimately, the goal of any console designer is to create a console that is both efficient and effective, allowing the staff to focus on their creative work rather than on technical concerns.

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**SAV reopens for business**

SAV Studios has opened its doors to the public after a six-month closure. The studio has undergone extensive redeveloment and modernization, with the aim of offering a state-of-the-art facility for recording and production.

Located in the heart of London, SAV Studios is the perfect location for recording artists, bands, and producers. The studio has been designed to cater to all types of recording projects, from small intimate sessions to large-scale, multi-room productions.

The studio features a range of state-of-the-art recording equipment, including high-quality microphones, preamps, and digital consoles. Additionally, SAV Studios has a fully equiped control room, a large control room, and a state-of-the-art mixing studio.

SAV Studios is open for business, and we are looking forward to welcoming artists and producers to our facility. To book a session or learn more about the studio, please visit our website or contact us directly.
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32 Track Digital Recording

Better?

S.S.L. Console + 32 Track Digital Recording

Better Still?

Two Total Recall S.S.L. Consoles + 32 Track Digital Recording

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A list of some recent clients says a great deal about our reputation. Stevie Wonder, Herbie Hancock, Trevor Horn, (working on Frankie, Propaganda and Pigalle), Big Country, Thomas Dolby....

It is names such as these, those at the pinnacle of our industry, that have enhanced the Roundhouse Studio's reputation as one of the best, endlessly creative environments in which to work today.
Transatlantic Abbey Road

AN ESTIMATED audience of 10m people throughout the US heard an exclusive "press conference" with Jimmy Page and Paul Rodgers of The Firm last month, transmitted live by satellite from Abbey Road Studios to over 100 stations in the ABC Rock Radio Network.

Page and Rodgers were interviewed by three US DJs in the Penthouse Studios at Abbey Road. The programme, which also included five telephone questions from three other US DJs was put together with DIR Broadcasting Corporation of New York. Mixing was via the Penthouse Suite's recently installed 32 channel Neve 8128 console. Abbey Road engineers involved in the project were Jim Jones, Peter James and David Flower.

Comments a spokesman: "Abbey Road is ideally situated for international hook-ups of this kind, with dedicated high-quality landlines to London's Telecom Tower, from which the signal can be fed by terrestrial microwave link to British Telecom's satellite uplink in Suffolk."

"The Neve 8128 console, Studer tape machines and other ancillary equipment installed in the Penthouse consistently deliver the flexibility and highest quality required for both modern rock recording and special events like this."

Ready Steady Go

TRAFFIC WAS brought to a standstill in one of London's busiest thoroughfares as a Solid State Logic Master Studio system was hoisted into a fourth floor window at the Oxford Street complex of Air Studios. The new console, an SL 4000 E series with 56 channels of Total Recall is the second SSL system at Air — the first was installed in Studio 4 in May 1983. The new SSL landed safely and is already scheduled for use on projects by Paul McCartney, Pete Townshend and Madness.

Amazon Studio The largest music studio complex north of Watford installs two new MTR 90's from Turnkey.

Ripe Music Speciality studio, responsible for lightly written and produced film scores chooses Otari from Turnkey.

MCA Major record company updates its in-house facility with a complete sixteen track recording package including the MTR90 and MTR12 from Turnkey.

Ezee North London's famous hire company and rehearsal complex now offer 24 track recording facilities to their clients with an MTR90 supplied by Turnkey.

Paladium Studio Edinburgh's hardest working music and post-production facility install both the Otari MTR90 multitrack and MTR 12 stereo master from Turnkey.

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Twenty classic Reggae Tracks from Dennis Brown including 'Money In My Pocket'
ROOTS RADICS: Freelance, Kingdon Manley, Producer: Tony Colton, Distribution: PR & Jemstar. Second only to Sly And Robbie, these Roots Radics have backed just about every reggae artist within his salt in their 10 years together. Here the debt they acknowledge to soul performers as well as reggae, is often evidence, with Party Time particularly recalling the smooth seduction of Bill Withers. Far more than a backing band pushing out on, in an idle moment, The Roots Radics have made a fine album, enough to have some crossover potential.

MANDINGO: Watoto Sitta, Celluloid/Streetwave, Producer: Bill Laswell/Foday Musa Suso. Distribution: PR. The overdue exposure of African music continues via the welcome patronisation of Bill Laswell’s Celluloid label. Watoto Sitta allows the potential in general pop rock market, with a rating indicating entry into the lower half of the chart on its own.

Bill Laswell/Foday Musa Suso.

KULTHRO TAKASHI: Wild And Moony, Cocteau JCS 17, Producer: artist, Distribution: Takanashi, a super star in his native Japan and former Yellow Magic Orchestra person, generally seems to cast his net prettier when making LPs and goes for unlikely combinations of style. This is also true of someone whose own culture is so far removed from the which spawned rock’n’roll. Wild And Moody, like his predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prodigy’s productions and even a Nell Young cover. Sadly this is not made clear as an offering of something by, say his former YMO colleague-turned-actor Sakamoto.

SEVERED HEADS: City Slop Horror, Ink, INK 9, Distribution: Cartel/Nine Mile. This is recommended for ‘maximum volume headphone torture’, more of a copy of the touring suave, than a lot of fun. Plenty of standards are included along with lashings of the usual waft of the pride and the struggle.

THE O’JEAYS: Working On Your Case, EMU Stateside EG 2644821. A 16-track compilation by the soul outfit including tracks recorded for the Imperial and Minstrel labels between 1963-66, and now made available again via the reissued Stateside label. Also includes previously unreleased material. A collectors compilation.

LASH LARIAT AND THE LONG RIDERS: Bitter Tears. Big Beat, R10 201. Producer: Philip Cheverall, Distribution: Big Beat. This full-blooded, London-bred authentic sounding US soul, music, completely with fiddle, banjo, stand-up bass, guitar and drums, Jewish harp and a horn section. Bitter Tears is a six track mini-album, and has been receiving its share of attention on Peel’s show, which will doubtless guarantee its appearance in the indie chart. The evidence here is far conclusive, but still a lot of fun. Plenty of standards are included along with lashings of the usual waft of the pride and the struggle.

THE FALL: Hip Priest And Kameraden, Situation Two, SITU 13, Producer: Daniel Smith/Richard Mazza/Grant Shapps, Distribution: Polydor. Comprises of material from the band’s time with the Kamera Records — LPs Hex Enduction Hour and Room To Live, and singles Lie Dream Of A Casino Soul and Look, Know, which is normally considered a low point by keen Fall watchers. However, most of these tracks have made the material for the odd classic, and is a true classic of the odd classic. It’s unlikely to get as much attention for unlikely combinations of style. This is also true of someone whose own culture is so far removed from the which spawned rock’n’roll. Wild And Moody, like his predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prodigy’s productions and even a Nell Young cover. Sadly this is not made clear as an offering of something by, say his former YMO colleague-turned-actor Sakamoto.

THREE MUSTAPHAS: Three, Mustaphas Play Stax, Globestyle Records, FEZ 001. Distribution: Pinnacle. More than a backing band pushing out on, in an idle moment, this is something of a romp compared to the funkier and more jazz oriented records. It’s almost certainly our turn to look, know — which is normally considered a low point by keen Fall watchers. However, most of these tracks have made the material for the odd classic, and is a true classic of the odd classic. It’s unlikely to get as much attention for unlikely combinations of style. This is also true of someone whose own culture is so far removed from the which spawned rock’n’roll. Wild And Moody, like his predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prodigy’s productions and even a Nell Young cover. Sadly this is not made clear as an offering of something by, say his former YMO colleague-turned-actor Sakamoto.

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TRADEY THORN, A Distant Shore, Cherry Red. M RED 35.

Feedback: James Purdie. Following the release of the 1982 mini-album A Distant Shore, Thompick up simple melodies on acoustic guitar, and setting words of rare emotional vision to them. This and Thom’s later work with everything But The Girl, has been dumb ups rock by lazy jewelers, as if reflection on love and love were something to be ashamed of. There will be enough wrong ups here to put this in the indie chart.

THE FALL: Hip Priest And Kameraden, Situation Two, SITU 13, Producer: Daniel Smith/Richard Mazza/Grant Shapps, Distribution: Polydor. Comprises of material from the band’s time with the Kamera Records — LPs Hex Enduction Hour and Room To Live, and singles Lie Dream Of A Casino Soul and Look, Know, which is normally considered a low point by keen Fall watchers. However, most of these tracks have made the material for the odd classic, and is a true classic of the odd classic. It’s unlikely to get as much attention for unlikely combinations of style. This is also true of someone whose own culture is so far removed from the which spawned rock’n’roll. Wild And Moody, like his predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prodigy’s productions and even a Nell Young cover. Sadly this is not made clear as an offering of something by, say his former YMO colleague-turned-actor Sakamoto.

GUADALCANAL DIARY: Walking On A Wire, Stomp/Statik, Distribution: Pinnacle. More than a backing band pushing out on, in an idle moment, this is something of a romp compared to the funkier and more jazz oriented records. It’s almost certainly our turn to look, know — which is normally considered a low point by keen Fall watchers. However, most of these tracks have made the material for the odd classic, and is a true classic of the odd classic. It’s unlikely to get as much attention for unlikely combinations of style. This is also true of someone whose own culture is so far removed from the which spawned rock’n’roll. Wild And Moody, like his predecessors, is entertaining and ranges from some fairly hard dance numbers, to Prodigy’s productions and even a Nell Young cover. Sadly this is not made clear as an offering of something by, say his former YMO colleague-turned-actor Sakamoto.

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