

MUSIC WEEK

ESTABLISHED 1959

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Potts announces talent-spotting team

Elektra UK starts European A&R blitz

ELEKTRA RECORDS — the "E" of WEA — is about to begin aggressively trawling for UK and European talent with a separate UK company which has been structured with a heavy A&R bias.

Elektra chairman Bob Krasnow, himself a veteran of the US music business and former owner of the Blue Thumb label, has chosen Simon Potts to head the UK operation because of his track record as A&R director of Arista Records where he signed The Thompson Twins, Stray Cats, Haircut 100 and Wang Chung.

And last week Potts announced an executive staff comprising three A&R repre-

sentatives — Tony Newland and Saul Galpern (both ex-Arista) and Mitchell Krasnow who moves to London from Elektra US. General manager is Gilly Sykes, who was five years at Arista as A&R administrator, and Pott's personal assistant Marie Harvard and receptionist/secretary Kim Nembhard also join from Arista.

The company has established a separate office in North London, but will work closely with the WEA UK company, drawing on its facilities for marketing, sales and PR.

Promotion will be handled by Clive Banks whose Modern Media company is sub-letting

an office in the new Elektra building.

"This is the most exciting thing to happen to Elektra," enthused chairman Krasnow in London last week. "Apart from being a talent source, the UK has tremendous influence on international record markets and I regard the creation of a UK Elektra company as being vital to our future development."

"We have deliberately put together a strong A&R team because we intend to find and sign the best talent around. We're offering commitment to the acts we sign plus the resources of WEA to sell our records."



SIMON POTTS and Bob Krasnow in London last week to launch Elektra UK.

Potts, who is to be managing director of Elektra UK and a vice-president of A&R of Elektra US, said of his A&R policy: "I intend to sign acts that move with instinct and taste. And once we've signed an act we'll be developing our own marketing ideas and following through with WEA's back-up."

● Elektra UK will be based at 121 Parkway, Regents Park, London NW1 (01-387 7676).

Knowles, Yershon launch TV label

A NEW TV-merchandised label, Start Records, is being launched next month by former Tellydisc and Arista executive Dennis Knowles in association with Keith Yershon, who has built a successful operation re-cycling hit singles in his Old Gold label.

First product on Start will be a two-for-the-price-of-one LP package of Jacques Loussier's Play Bach jazz treatments of Bach melodies plus the D minor piano concerto re-recorded on 24-track digital.

Loussier's music for the long-established cigar commercial will also be released as a single.

TV advertising will begin at the beginning of March and will run "for a long period" on Channel Four. "We are deliberately aiming at an up-market audience and we will be buying-in to specific programmes to catch the audience we want rather than buying as a package deal," said Knowles.

Yershon has been looking to expand his singles business into the LP market for some time and has raised the capital to fund the label which is temporarily based in offices at Advision Studios.

● The release of Loussier's Play Bach music — a big album-seller in the Sixties — ties in with Bach's tercentenary year celebrations (see Classical, p28).

Dealers help with awards

THE BPI is seeking the co-operation of record dealers in promoting the British Record Industry Awards which go out live on BBC1 and Radio One on Monday, February 11. A poster for window display advertising the event is included in this issue of *Music Week*.

Midem told: 'Don't stifle music video'

From RODNEY BURBECK

CANNES: Rights owners and lawyers must not kill the potential market for music video clips by "excessive demands", Charles Levison, chief executive of Thorn EMI's Music Box, told a meeting of music industry lawyers here on the opening day of Midem.

Putting the case for cable operators, Levison said that 7m homes in Europe and Scandinavia are now connected to cable and, although that represents only a third of MTV's audience, this was sufficient to stimulate advertising revenue. "In three years cable will be producing substantial revenues from music video rights and 'roll-on' promotion effects," he said.

But Michael Zgarka, president of Video Music Inc of Canada, echoed the views of many record companies and music video producers that "it is a major problem in getting a return on money invested in music video".

Laser 558 denies sale rumours

LASER 558 is denying reports that it is to disappear from the airwaves and that its home, the MV Communicator, is up for sale at £1.5m, claiming that rumours have been compounded by technical problems on board the ship.

"We are not for sale and are not going off the air," says Jane Norris, spokeswoman for Music Media International, the New York advertising agency acting as worldwide representatives for the North Sea pirate situation.

A report in the radio and TV

trade magazine, *Broadcast*, claimed that three interested parties, including Richard Branson, had made offers for the radio ship to Philip Smyth, the Dublin hotelier named as Laser's principal backer by London's *Standard*.

"We get a lot of people interested in Laser 558 in various ways other than advertising and being business people we entertain any business opportunities, but the station has never been for sale," says Norris.

Of the technical difficulties Norris says: "The top four sections of the back mast holding the antenna

snapped off in the bad weather, which meant the signal was not being broadcast at full power. We went out at about half power, occasionally going off the air. This led to complaints of spotty reception and not being able to pick us up at night."

Repairs which will add an extra 10ft to the 100ft mast are underway, with the station expecting to begin broadcasts with an improved signal this week.

Norris is in the UK this week to announce the appointment of new Laser DJs and to further quell rumours.

Top WEA man faces fraud charge

From PHIL TRIPP

SYDNEY: WEA Australia financial director, Alan Jones, appears in court here on Thursday (31) on three counts of cheating and defrauding the company. The charges relate to three cheques totalling \$A120,000 (£87,600) which he is alleged to have drawn.

Jones was arrested on January 16 by fraud squad

detectives and released on \$A15,000 (£11,000) bond and surrendered his passport. Jones has been with the company for the past 10 years.

WEA Australia managing director Paul Turner said that musician royalty accounts had not been affected, but would make no further comment. Fraud squad detectives are continuing their investigations that were brought about through information supplied to them by WEA.

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NEWS

Edited by
JEFF CLARK-MEADS



LEGACY HAS signed an exclusive pressing and distribution deal with PRT that includes the label's entire back catalogue. Legacy was previously with IDS. Pictured (left to right) are Legacy MD Dennis Taylor, Legacy business affairs manager Alan Johnson, PRT chief executive Walter Woyda, PRT Distribution general manager Ian Holloway and Legacy chairman Nick Richards.

GO WEST have signed to Chrysalis and a debut single, *We Close Our Eyes*, is due to be released in mid-February. Pictured are (left to right) Chrysalis chairman Chris Wright, ATV Music's Sally Perri-man, Go West manager John Glover, vocalist Peter Cox, management assistant Paul Whymant-Morris, ATV's Peter Cornish, guitarist Richard Drummie and Malcolm Buckland of ATV.



DISCORDIA SONGS, the publishing arm of Illuminated Records, has signed a worldwide administration deal with Warner Bros Music. Pictured at the inauguration ceremony are Discordia bosses, Angus Robertson (left) and Keith Bagley (right) with Peter Reichardt of WB Music.



AMERICAN COUNTRY-ROCK singer Lee Greenwood (left) gets a hard reminder of the day when he and MCA promotions woman Gillian Poole (holding helmet) escaped with cuts and bruises when their car skidded and crashed on the way to the BBC Pebble Mill studios in Birmingham. Despite his injuries, Lee played two songs and took part in an interview. MCA managing director Don Ellis presented the crash helmet, inscribed "Welcome to the UK".



SINGER-SONGWRITER Johnathan Gregg (left) is pictured signing to Roger Whittaker's Tembo Records. His song, *Crying*, is one of eight on the shortlist for the UK entry in the Eurovision Song Contest. With Gregg is Tembo's Ian Summers.

DON'T VAT THE PRESS

There are strong reasons to believe the Chancellor of the Exchequer is planning to impose VAT on your magazine. Such a move would turn the clock back 130 years — the last tax on newspapers and journals was repealed in 1855. Since then 'No tax on knowledge' has been a principle agreed by all Governments, even in the darkest days of war. A free Press is a tax-free Press. No Government should be given the power to impose financial pressure on a Press it may not like. Tell your MP to say 'NO' to any tax on reading.

Issued by the Periodical Publishers Association, London

American Commentary



Economic basis of protest

From IRA MAYER

NEW YORK: Is there a difference between the socio-political consciousness or rock bands and audiences in the US and Britain? Most assuredly. As with most popular music trends, the overt statement of political concerns is a cyclical matter.

In the Sixties, the US gave birth to the entire "protest song" genre, which grew first out of the civil rights movement and subsequently culminated (the music appropriately taking on an ever harsher sound) with the anti-Vietnam war movement. In more recent times, Britain has been the source of musically-based political commentary — from the mostly British composition of Band Aid to Frankie Goes to Hollywood and back to The Clash, to cite some of the more obvious examples.

"The seeming difference between American and British attitudes toward nuclear confrontation," wrote the critic and musical historian Robert Palmer recently in the *New York Times*, "is evidenced by the American record buyers' embracing of Prince's eschatology and Michael Jackson's escapism and its rejection of British pop songs with more exhortatory anti-war sentiments."

Palmer cited Purple Rain's undercurrent of "imminent catastrophe" and Jackson's evocation of "horror as a thrill". "American youth," he concludes, "would seem to feel so powerful and prosperous that its pop culture can afford to be oblivious to real nuclear peril. Less economically robust, and with a far less rosy future, British youth are expressing their sense of vulnerability."

To be sure, there have always been — and continue to be — US songwriters and performers concerned about the present ills of the world, and its future, though few have any illusions about their music making the Top 40. Indeed, such artists frequently wind up working outside the pop mainstream. Among the most successful is no doubt Holly Near, a feminist whose concerns are what might be termed "old left" (others among us merely consider them humanistic). Near's independently distributed Redwood label, with records sold at concerts and by direct mail as well as through those stores which stock them, does quite nicely, helping Near contribute funds to many of the causes about which she sings.

A flesh-and-blood, self-admitted "old leftie" by the name of Earl Robinson also showed up for a recent live performance in New York — ill attended in part because of bad weather, but also, no doubt, because few recognise the now 75-year-old as the composer of such anthems as *Ballad For Americans* (a cornerstone of the late Paul Robeson's repertoire) and the Frank Sinatra hit *The House I Live In*, among others. Like many others with similar concerns, much of Robinson's career was spent in Hollywood, scoring films and writing songs that, sometimes in spite of their political orientation and sometimes, given the nature of the times, because of it, made the charts.

Today much of the political commentary from US bands that does make it onto the charts gets there in more subtle forms: Bruce Springsteen singing of the workingman's life and currently topping the album chart, is probably the best example. The songs speak about earthy, everyday concerns. Similarly, rap and break records bespeak a lifestyle if not addressing specific political issues. As economies shift, as the political climate changes, so too will the content of popular music and so, too, will the receptivity of British and American audiences.

ISSN 0265 1548

A Morgan Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business

40 Long Acre, London

WC2E 9JT

Tel: 01-836 1522

Telex: 299485

SUBSCRIPTION RATES:

UK £42 Euro £118.50; Europe \$108; Middle East, North Africa \$143; US, S. America, Canada, India, Pakistan \$168; Australia, Far East, Japan \$190

Subscriptions/Directory:

Jeanne Henderson,

Royal Sovereign House,

40 Beresford Street,

London SE18 6BQ.

Tel: 01-854 2200.

Printed for the Publishers by Pensard

Press Ltd, Gwent Registered at the Post

Office as a newspaper. Member of the

Periodical Publishers Assoc Ltd and

Audit Bureau of Circulation. All material

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Music Week is sold on condition that the

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Pirate tapes now costing industry \$1b says Thomas

PIRATE TAPING is costing the music industry one billion dollars a year and could be the difference between life and death for legitimate business in some sectors of the world.

That was the message from Ian Thomas, director general and chief executive of the IFPI, in announcing that the organisation had awarded itself a "gold disc" for seizing one million counterfeit tapes in Africa.

Thomas said that the effects of piracy were being felt increasingly strongly in Europe and that in South-east Asia and Africa they were close to killing off legitimate traders.

IFPI director of anti-piracy and overseas operations James Wolsey said pirating of Band Aid's Do They

Know It's Christmas? had focused public attention on the problem. "There was a feeling of revulsion that people were being deprived of food by the pirates," he remarked.

He added that the outcry resulted in the government in Singapore raiding pirates on its own initiative for the first time and prosecuting offenders. Wolsey hoped that was the start of an anti-piracy mood among governments throughout South-east Asia.

Anti-piracy co-ordinator Mike Edwards said operations in Africa had been spectacularly successful. "In 18 weeks from the middle of September we seized 1m pirate recordings. It was the most successful anti-piracy operation ever, anywhere in the world."

Optimistic Spartan

SPARTAN RECORDS, which enjoyed its best-ever pre-Christmas sales period, has signed a number of new and established labels for distribution, signed further acts to the Spartan house label, and scheduled TV-advertising campaigns for "some very important packages", details of which have not yet been released.

"I've never been so optimistic in my life," said Tom McDonnell, Spartan managing director, last week. "We are continuing to build our catalogue business side with the addition of a number of labels, the latest being President."

"On our own label, we have signed Auto Da Fe for recording and publishing worldwide, and we have Berlitz on the Chaka Khan tour."

The debut album from Virgin Dance (also on the Spartan label) is released this month at a specially reduced price and backed with substantial promotion. Another recent signing, Boxcar Willie, has three albums due for release shortly.

"It's an interesting period for independents," says McDonnell. "But there's a lot of indie business out there, and the market is certainly healthier than it was five years ago."

● Spartan director Dave Thomas is at Midem looking for more catalogue deals and international deals for Spartan label acts.

Sky winners

SKY CHANNEL last week announced the winners of its first Sky Pop Video Awards as part of its all-night music special celebrating 1001 nights of continuous broadcasting. The results were as follows: Best video by a band: Duran Duran's Reflex, by a female performer: Madonna's Like A Virgin, by a male performer: George Michael's Careless Whisper, by a new act: Frankie Goes To Hollywood's Relax and by a European act: Alphaville's Big In Japan.

First impression

IMPRESSION RECORDS is aiming for the St Valentine's Day gift market with its Always & Forever — The Collection LP of classic love songs via a booster TV campaign of 30-second commercials on TV-am during the first two weeks of February.

Bar-coding introduced

OLD GOLD claims to be the first UK record company to incorporate bar-coding as an integral part of the record label.

"This is an important move for us, in line with our long term development plans," says managing director Keith Yershon. "And we are delighted that bar-coding has not degraded the aesthetic presentation of our product."

"Bar-codes are featured on all our new releases, and will be incorporated on all back catalogue titles gradually."

Meanwhile, Old Gold is backing up its January 25 release of 52 singles with its first major advertising campaign in mainstream music papers, with a series of half-

page ads through February in *Sounds*, *NME*, *Smash Hits*, *Record Mirror*, *No.1* and *Blues & Soul*.

The Old Gold collection now totals almost 1000 hit oldies, all of which are the original recordings. Yershon sees this latest campaign as laying the foundations for the label's scheduled spring launch into the album and tape compilation market.

A range of display/POS material is available to the trade including updated stickers, sleeves, posters and racks.

Trademark problem

WOLVERHAMPTON-BASED Heavy Metal Records is seeking an amicable settlement of the use of the FM trademark, the title of one of the company's labels. A publishing and production company based in South London is trading as FM.

European charts

AMSTERDAM: The new European chart — based on local national charts plus weighting according to the size of the markets — compiled by the Dutch copyright bureau, Buma-Stemra, went out via Sky Channel last Sunday.

At the moment, the chart is only based on national charts from the UK (Gallup), Germany (Media Kontrol), France (Nielsen), Belgium (Sabam) and Holland (Buma-Stemra). Eventually, it will include charts from Austria, Switzerland, Sweden, Denmark and Norway.

TV rights to the chart have been sold exclusively to satellite station Sky Channel (*MW* January 19) which is in turn negotiating to sell the radio rights to stations in Japan and the US. Printed copies of the chart are being distributed to record shops throughout Europe.

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New CDs boost market

THE COMPACT disc market gets a boost this month with a flurry of new releases including a batch of 30 CDs from PRT Records — the label's first venture into CD — six on the Windham Hill label via A&M and six from EMI.

● PRT kicks off with three pop and three classical music titles from its own catalogue, plus a number of classic jazz albums from the Vogue catalogue. Included are Imagination's Gold LP, The Kinks' Greatest Hits and Acker Bilk's Some Of My Favourite Things, plus the LPO playing Tchaikovsky, Sibelius and Liszt, and the NPO playing Stokowski.

The Vogue albums include Duke Ellington, Count Basie, Louis Armstrong and Sarah Vaughan. PRT has plans for more CD releases from its extensive back catalogue, as well as current product.

● The US-based Windham Hill label is known for its eclectic range of high-quality recordings, founded by guitarist Will Ackerman whose album, *Passage*, is among the first CDs released here via A&M following a recently-signed licensing deal.

Other releases include CDs by Liz Story, George Winston, Shadowfax, Mark Isham, and a various artists compilation. The label is being launched in this country entirely on compact disc, in keeping with its high technical standards and its claim: "We're the closest thing to hand-made records".

● The new EMI CDs include Gerry Rafferty's *City To City*, Diana Ross' *Swept Away*, Sheena Easton's *Private Heaven* and the Paul McCartney/Wings LPs *Band On The Run*, *Tug Of War* and *Greatest Hits*.

Next month EMI plans to release the recent Talking Heads hit LP *Talk Making Sense*, Kate Bush's *Lionheart* and Talk Talk's *It's My Life*.

NARAS membership

THE NEW York Chapter of NARAS — the National Academy of Recording Arts & Sciences — is launching a membership drive in the UK and Europe to enable more music industry people here to become involved in voting for the Grammy Awards which NARAS organises.

The Academy is holding an "open house" at the Nomis Complex (Sinclair Road, London W14) on February 4 to explain its activities to the UK recording industry. Membership is open to all qualified British and European performing artists, leaders and conductors, singers, musicians, arrangers, producers, art directors, photographers, artists, designers, and sleeve note writers who have been involved in the production of at least six commercially-released selections or one complete side of an LP.

Further details from David Panton on 01-602 6351.

News in brief...

CASTLE COMMUNICATIONS has launched a new label, Kasino Records, the first release on which is a 20-track compilation featuring Johnny Mathis, Andy Williams and Perry Como. The album, *Stargazers*, is currently being TV advertised. Distribution is through PRT.

□ □ □

DIRECT DRIVE'S single, *Anything*, is now being distributed by Polydor (POSP/X 728) having initially been released through PRT. Palace, Virgin & Gold has taken on the distribution of *The Music Of Diva*, the soundtrack album, from IDS. Catalogue number is PR 2001.

□ □ □

IMS DISTRIBUTION and the Moonraker label point out that their distribution deal was amicably terminated by IMS, not vice versa as the label suggested (*MW* Jan 26). Moonraker product is now available through CM Distribution.

TORCH SONG

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NEWS

Judge delays decision as EMI refutes Jackson claim

A JUDGE has delayed for a month the outcome of a court battle that could have implications for hundreds of artist-record company deals.

Mr Justice Michael Davies will not give a judgment until at least February 25 over the claim by former Lindsfarne singer Ray Jackson that EMI ruined his solo career (*MW* Jan 26).

In the High Court in Newcastle upon Tyne last week, EMI fiercely denied Jackson's claim. The company said it showed a great deal of faith and support for Jackson when he was contracted to EMI in 1976. But the court was told that the right material for a hit single was not available so Jackson was put on "hold" for several months after his one-year deal ran out in order to complete the contract minimum commitment of three single releases.

Former contracts manager with EMI, Chris John, told the court that EMI had exercised an extension clause to keep the artist with the company. He described it as a gentlemen's agreement that often happened in the music industry and added that no written confirmation of the "hold" situation existed.

Jackson and his recording management, Barry McKay International Music (UK) Ltd, are suing EMI for damages. They

claim EMI did not extend the contract but took up a second-year option that called for a solo album to be recorded. They say £10,000 is still outstanding from that deal.

Nick Mobbs, who was A&R general manager for EMI in the mid-Seventies, said in court: "Making an album was totally out of the question." He said a company would be extremely foolish to even talk about producing an LP if the artist had not achieved single success. The court had already heard how Jackson's only solo record while contracted to EMI, *Take Some Time*, sold a total of 200 copies.

Career

"We genuinely believed in Ray Jackson and we didn't want to release sub-standard material that would fail and damage the artist's career," said Mobbs.

He added that Jackson's contract did not contain a guarantee release clause. "It would be pointless putting something in the shops that you didn't believe in."

Answering claims that Jackson was told he would get top treatment from EMI, Mobbs said: "We showed a lot of faith and support in this artist but I certainly didn't say we would treat him as a priority."

John Darnley, A&R manager in charge of Jackson at EMI during 1976, told the hearing: "I was certainly searching for a producer and songs for Ray Jackson. I tried my best for him and the other artists on the roster."

Darnley denied claims that EMI's set-up in the mid-Seventies was "a shambles". He said it was regimented and much better than other music companies at the time.

After hearing eight days of evidence, Mr Justice Davies adjourned the case for one month. The closing speeches by barristers Mr Howard Shaw for EMI and Mr Jeffrey Gruder for Jackson and McKay, and the judge's findings, will begin in the High Court in London on February 25.

Musical Chairs

RCA changes

RICHARD GANE, European finance director with RCA since September, has been appointed as the company's deputy managing director in the UK. He will be responsible for the finance department, operations and distribution. Kim Ballard has been promoted to controller, financial planning and analysis from the department's acting manager.

DOOLEY

WHILE WINTER is still very much with us, BPI Council members are already thinking ahead to the summer when the position of chairman will become vacant at the AGM in June which will mark the end of **Maurice Oberstein's** two year stint. Obie is making it known that, even if cajoled, he will not be persuaded to another term, believing it right that new blood should be given a chance. Minds are already being sharpened by thoughts of possible successors. The industry is short on elder statesmen, but, following the cycle of Fruin, Wright, Oberstein, maybe it's time for another youthful independent, in which case long-serving MD of ultra-successful Virgin Records, **Simon Draper**, would be a candidate. Among the maturer MDs, current deputy chairman **A J Morris** must be a possibility, and, following Obie's precedent, anglophile American **Don Ellis** could be considered. We'll open the book later in the year... As Phonogram's search for a replacement for Brian Shepherd continues, **Ramon Lopez** is keeping the MD seat warm and enjoying being back at the sharp end of a record company... If you've missed the delightful voice of the music industry's most cheerful-sounding and efficient receptionist, **Kim Nembhard**, try calling the new Elektra UK office... Busiest man in the industry: **Clive Banks**, who, apart from running his own Modern Media publishing/management/promotion business, has just been hired to steer Polydor's promotion activities and will also be handling Elektra's promotion.

IF INDUSTRY gossip is correct, the man with the biggest bankroll at Midem this week will be **Terry Ellis** who reputedly picked up £22m for selling his share of Chrysalis to **Chris Wright**... Arista Records president **Clive Davis**, interviewed by Paul Gambaccini in C4's *The Other Side Of The Tracks* this Saturday (2), is described in a press release from the programme's production company as the man who was "head of the giant Columbia Records before he was dismissed unceremoniously under a cloud of suspicion"... **Noel Edmonds** will comper the BRITs (oops, sorry) British Record Industry Awards while **Mike Smith** does the TV commentary and **Tommy Vance** hosts the Radio One broadcast; **Wham!**, **Alison Moyet**, **Howard Jones**, **Nik Kershaw** and **Bronski Beat** are confirmed as performing... Talking of awards shows, tickets for the *Music Week Awards* at the Dorchester on February 20, are selling fast. Don't be among those who every year we have to turn away — book now via Ann Kember on 836 1522... **Roberto Medina**, head of the Brazilian advertisement agency which organised the Rock In Rio festival, has confirmed there will be another event next January.



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		<input type="checkbox"/> Radio Station	
		<input type="checkbox"/> Music Publisher	
		<input type="checkbox"/> Magazine/Newspaper Publisher	
		<input type="checkbox"/> Publicist/PR	
		<input type="checkbox"/> Official Organisation	
		<input type="checkbox"/> Public Library	
		<input type="checkbox"/> Disco	
		<input type="checkbox"/> Hall/Venue/College/University	
		<input type="checkbox"/> Concert Booking Agent/Promoter	
		<input type="checkbox"/> Art/Creative Studio	
		<input type="checkbox"/> Recording Studio	
		<input type="checkbox"/> Rehearsal Facility	
		<input type="checkbox"/> Pro-Audio Equipment Manufacturer	
		<input type="checkbox"/> Distributor	
		<input type="checkbox"/> Pro-Audio Equipment Hire	
		<input type="checkbox"/> Merchandising Manufacturer/Distributor	
		<input type="checkbox"/> Record Promotion/Plugging	
		<input type="checkbox"/> Shopfitting	
		<input type="checkbox"/> Other — please specify _____	

ing

✓ Her first new studio album for 2 years.

✓ Appearing on BBC2's ORS '85 (Feb 8th)

✓ BBC TV 'Special' (transmission date t.b.a.).

✓ ITV Channel 4 TV ad. campaign (London Area).

✓ Major National & Music Press advertising.

✓ Nation-wide shop displays.

✓ Street poster campaign in all key cities.

✓ ARMATOURING '85

RELEASE DATE:
4TH FEBRUARY 1985



Album: AMA 5040
Cassette: AMC 5040
Compact Disc: CDA 5040
Order Now From CBS: 01-960 2155

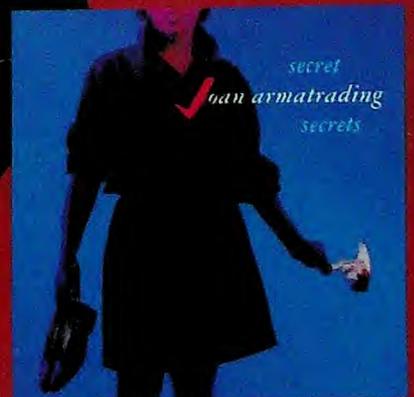
armatouring '85

FEBRUARY

CARDIFE, St. David's Hall 10th
St. AUSTELL, Coliseum 11th
SOUTHAMPTON, Gaumont 12th
PORTSMOUTH, Guild Hall 13th
OXFORD, Apollo 14th
BIRMINGHAM, NEC 16th
BRIGHTON, Centre 17th
MANCHESTER, Apollo 19th
EDINBURGH, Playhouse 20th
GLASGOW, Apollo 21st
DUBLIN, RDS Simmons Court 23rd
SHEFFIELD, City Hall 25th
NEWCASTLE, City Hall 26th
NOTTINGHAM, Royal Centre 27th
LEICESTER, De Montfort Hall 28th

MARCH

LONDON, Hammersmith Odeon 1st
LONDON, Hammersmith Odeon 2nd
LONDON, Hammersmith Odeon 3rd
LONDON, Hammersmith Odeon 4th



NEWS

Judge
EMI re

A JUDGE has delayed month the outcome of a battle that could have implications for hundreds of record company deals.

Mr Justice Michael D will not give a judgment at least February 25 over claim by former Linds singer Ray Jackson that ruined his solo career (Jan 26).

In the High Court in New upon Tyne last week, EMI denied Jackson's claim. The pany said it showed a great of faith and support for Ja when he was contracted to l 1976. But the court was tol the right material for a hit was not available so Jackso put on "hold" for several months after his one-year deal ran out in order to complete the contract minimum commitment of three single releases.

Former contracts manager with EMI, Chris John, told the court that EMI had exercised an extension clause to keep the artist with the company. He described it as a gentlemen's agreement that often happened in the music industry and added that no written confirmation of the "hold" situation existed.

Jackson and his recording management, Barry McKay International Music (UK) Ltd, are suing EMI for damages. They

"We genuinely believed in Ray Jackson and we didn't want to release sub-standard material that would fail and damage the artist's career," said Mobbs.

He added that Jackson's contract did not contain a guarantee release clause. "It would be pointless putting something in the shops that you didn't believe in."

Answering claims that Jackson was told he would get top treatment from EMI, Mobbs said: "We showed a lot of faith and support in this artist but I certainly didn't say we would treat him as a priority."

Jeanne Henderson,
Subscription Department,

MUSIC WEEK

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

Musical Chairs

RCA changes

RICHARD GANE, European finance director with RCA since September, has been appointed as the company's deputy managing director in the UK. He will be responsible for the finance department, operations and distribution. Kim Ballard has been promoted to controller, financial planning and analysis from the department's acting manager.

... remember, try calling the new Elektra UK office ... Busiest man in the industry: Clive Banks, who, apart from running his own Modern Media publishing/management/promotion business, has just been hired to steer Polydor's promotion activities and will also be handling Elektra's promotion.

IF INDUSTRY gossip is correct, the man with the biggest bankroll at Midem this week will be Terry Ellis who reputedly picked up £22m for selling his share of Chrysalis to Chris Wright ... Arista Records president Clive Davis, interviewed by Paul Gambaccini in C4's The Other Side Of The Tracks this Saturday (2), is described in a press release from the programme's production company as the man who was "head of the giant Columbia Records before he was dismissed unceremoniously under a cloud of suspicion" ... Noel Edmonds will comper the BRITS (oops, sorry) British Record Industry Awards while Mike Smith does the TV commentary and Tommy Vance hosts the Radio One broadcast; Wham!, Alison Moyet, Howard Jones, Nik Kershaw and Bronski Beat are confirmed as performing ... Talking of awards shows, tickets for the Music Week Awards at the Dorchester on February 20, are selling fast. Don't be among those who every year we have to turn away — book now via Ann Kember on 836 1522 ... Roberto Medina, head of the Brazilian advertisement agency which organised the Rock In Rio festival, has confirmed there will be another event next January.

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& Compact Disc



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- ✓ Appearing on BBC2's ORS '85 (Feb 8th)
- ✓ BBC TV 'Special' (transmission date t.b.a.).
- ✓ ITV Channel 4 TV ad. campaign (London Area).
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armatouring '85

FEBRUARY

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EDINBURGH, Playhouse	20th
GLASGOW, Apollo	21st
DUBLIN, RDS/Simmons Court	23rd
SHEFFIELD, City Hall	25th
NEWCASTLE, City Hall	26th
NOTTINGHAM, Royal Centre	27th
LEICESTER, De Montfort Hall	28th

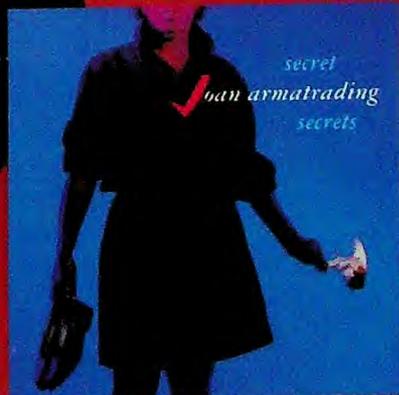
MARCH

LONDON, Hammersmith Odeon	1st
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LONDON, Hammersmith Odeon	3rd
LONDON, Hammersmith Odeon	4th

RELEASE DATE:
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Album: AMA 5040
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Compact Disc: CDA 5040
Order Now From CBS: 01-960 2155



RETAILING

Best-dressed windows

THE NINTH annual Shop Window Display competition is once again being co-promoted by the organisers of the Shopex International exhibition and the Display Equipment Association.

There are two categories — professionals and retail organisations and non-professionals and all other retailers. The designers of the winning displays will each receive a cheque, trophy and a certificate.

Entry is free and should be submitted by the director, shop owner or manager. Entrants must include a full (8x10) matt colour photograph with their application. Closing date is March 21.

Prizes will be presented during Shopex International at London's Olympia from June 9 to 16. Entry forms available from: Shop Window Display Competition, AGB Westbourne Ltd, Audit House, Field End Road, Eastcote, Ruislip, Middlesex HA4 9XE.



EYE-CATCHING life size cut-outs of Elvis Presley dominated RCA window displays tying in with the 50th anniversary of the "Kings" birth.

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Tony Jasper profiles a new all-round music retailing venture in Penzance

England expects

THE CLOSURE of HM James, a long-established all-round music shop in Penzance, left a gap in the town which has now been adventurously plugged by a new retailing venture, Sound Check, launched by husband-and-wife team Rolann and Barbara England.

Four month-old Sound Check is situated in the new town shopping precinct of Causewayhead. The England's admit cheerfully that while they possess enthusiasm, vitality, a desire to work hard and succeed, they have little knowledge of the record business.

It seems they rather fancied the idea and recognised gap the left by the closure of HM James, a long-established music retailer while they had been looking for a business venture.

Rolann England had previously been an engineer, but much interested in music and a student and fan of blues music.

Their lack of retailing knowledge is balanced by an infectious desire to learn, for they've realised that only Truro, some 25 miles away, can offer a record store that covers basic services.

Their shop has been filled with customers asking for guitar strings, unusual styli, sheet music and, of course, along the way, records, with Rolann England attracting purists through his stocking of good blues records.

At present they employ one other person, 21-year-old Rick Willis, whom Rolann England regards a mine of information when it comes to the current scene. Stemming from this is another successful area that is relatively untouched in the other town retailers — the "indie" releases, and here they outsell basic chart singles.

But the England's are uncertain whether to stock many conventional singles for they cannot match the price-cutting elsewhere, although like many, he is aware that not to stock may drive people to other outlets.

At 30 England feels he is of a different musical generation. And his uncertainty over singles spreads into another area that he feels has potential — hard rock and heavy metal.

Here, the learning process is operating before any step is made to specialise and go beyond the call of rock as represented by The Who, Bowie, Springsteen, Genesis and Marillion.

At the moment, it's a question of stocking basic catalogue, chart material (albums) and, beyond that, listening carefully to customer wants. He admits he's made some mistakes, but then he, as others was not able to predict that Culture Club would produce a fairly limp album to close 1984 or that the new Frankie Goes To Hollywood

album would not be an expected instant seller.

England has yet to see a company rep although he has major accounts. At least, though, he finds good service from company factories and general wholesalers. Cartel gains highest praise and Terry Blood fares well. Delivery is by Courier.

Since he is relatively new to the overall pattern of record retailing, England is mostly unaware of the problems that have beset the industry over the past few years. He sees his business purely within a local context, but is aware that the independent must develop a different or wider range of services than the cut-pricing multiple.

So, apart from his already growing blues reputation, England has been making his shop attractive to all music lovers — walls are not so much for record sleeves as for displaying music notices that even resemble the "wanted" section that has characterised *Melody Maker's* back section for so many years.

In and among these are music posters. Outside of musical instruments and associated services, there is a desire to link up with local educational arts and music clubs, schools and concerts. And England already covering local DJs, hospital radio and collectors though, as yet, there is no section for golden oldies.

He has no "statement" to the industry nor is he interested, yet, in the fluctuating and differing policies of record companies. For him the present question is simple: what do people want, will they pay for it? He offers them his attention. He doesn't expect a holiday for some time, but, as he says, "my enthusiasm is here!"

But are the England's making money? Yes is the answer though this is in terms of money taken against goods sold and as yet not against overall outlay. But England is receiving enough consumer attention and purchasing power to make him and Barbara feel that they can get ahead of potential debts.

Christmas has been good with the post-Yuletide sales making him an enemy of record tokens. England's main grouse lies in keeping a check on the allowances made against general company purchasing for each token.

He is giving the business 12 months and knows he has yet to feel the hoped-for sales increase when visitors swell the town's population in summer.

The Englands provide a pleasant contrast to much of the gloom and despair that can be found from some dealers. Perhaps their relative lack of retailing history and knowledge has helped for they feel they are fighting no-one.

For them, it's the case of enjoying life and it's to be hoped their obvious dedication pays off for the town does need a wide musical service.

Retailing opinion on p25

104 NEW NUGGETS FROM OLD GOLD.

Hot Butter OG 9394

- Popcorn
- The Peppers**
- Pepperbox

Ennio Morricone OG 9413

- Chi Mai ("Lloyd George" T.V. Theme)
- Yannis Markopoulos**
- Who Pays The Ferryman

Johnny & the Hurricanes OG 9459

- Red River Rock
- Reveille Rock

Johnny & the Hurricanes OG 9460

- Rocking Goose
- Beatnik Fly

Johnny Preston OG 9461

- Running Bear
- Cradle of Love

Rupert Holmes OG 9462

- Escape (Pina Colada Song)
- Him

Hello OG 9463

- New York Groove
- Tell Him

P.P. Arnold OG 9464

- The First Cut Is The Deepest
- Angel Of The Morning

Small Faces OG 9465

- Lazy Sunday
- Tin Soldier

Small Faces OG 9466

- Itchycoo Park
- Here Comes The Nice

Black Sabbath OG 9467

- Paranoid
- Iron Man

Chris Farlowe OG 9468

- Out Of Time
- Think

Amen Corner OG 9469

- (If Paradise Is) Half As Nice
- Hello Suzie

Pickettywitch OG 9470

- That Same Old Feeling
- Paper Dolls**
- Something Here In My Heart

Sheer Elegance OG 9471

- Life Is Too Short Girl
- Milky Way

Dave, Dee, Dozy, Beaky, Mick & Tich OG 9472

- Hold Tight
- Bend It

Eden Kane OG 9473

- Boys Cry
- Wayne Fontana**
- Pamela Pamela

Walker Brothers OG 9474

- The Sun Ain't Gonna Shine Anymore
- My Ship Is Coming In

IOCC OG 9475

- I'm Not In Love
- Dreadlock Holiday

Sarah Vaughan & Billy Eckstein

- Passing Strangers OG 9476
- Sarah Vaughan**
- Broken Hearted Melody

Limmie and The Family Cooking

- You Can Do Magic OG 9477
- A Walking Miracle

Lesley Gore OG 9478

- It's My Party
- Maybe I Know

Diamonds OG 9479

- Little Darlin'
- Faithful and True

Roger Miller OG 9480

- King Of The Road
- Little Green Apples

Horst Jankowski OG 9481

- Walk In The Black Forest
- Esther and Abi Ofarim**
- Cinderella Rockefeller

Patti Page OG 9482

- (How Much Is) That Doggie In The Window?
- Tennessee Waltz

Big Bopper OG 9483

- Chantilly Lace
- Freddy Bell & the Bellboys**
- Giddy Up A Ding Dong

Thin Lizzy OG 9484

- Don't Believe A Word
- Dancin' In The Moonlight

Platters OG 9485

- Only You
- The Great Pretender

Platters OG 9486

- Smoke Gets In Your Eyes
- My Prayer

Edwin Starr OG 9487

- Contact
- Gene Chandler**
- Get Down

Randy Edelman OG 9488

- Uptown Uptempo Woman
- Concrete And Clay

Lipps Inc OG 9489

- Funky Town
- Stephanie Mills**
- Never Knew Love Like This Before

Demis Roussos OG 9490

- Forever And Ever
- Happy To Be On An Island In The Sun

Bobby Hebb OG 9491

- Sunny
- Steam**
- Na Na Hey Kiss Him Goodbye

Little Richard OG 9492

- Good Golly Miss Molly
- The Girl Can't Help It

Little Richard OG 9493

- Tutti Frutti
- Long Tall Sally

Little Richard OG 9494

- Lucille
- Baby Face

Larry Williams OG 9495

- Boney Moronie
- Short Fat Fannie

Percy Sledge OG 9496

- When A Man Loves A Woman
- Warm And Tender Love

Wilson Pickett OG 9497

- In The Midnight Hour
- 634-5789

Eddie Floyd OG 9498

- Knock On Wood
- Sam & Dave**
- Hold On I'm Coming

Booker T & the MG's OG 9499

- Green Onions
- Chinese Checkers

Otis Redding OG 9500

- (Sittin' On) The Dock Of The Bay
- My Girl

Arthur Conley OG 9501

- Sweet Soul Music
- Funky Street

Roberta Flack & Donny Hathaway OG 9502

- Where Is The Love
- Back Together Again

Bobby Darin OG 9503

- Things
- Multiplication

Reperata & the Delrons OG 9504

- Captain Of Your Ship
- Bruce Channel**
- Keep On

T. Rex OG 9505

- Metal Guru
- Children Of The Revolution

T. Rex OG 9506

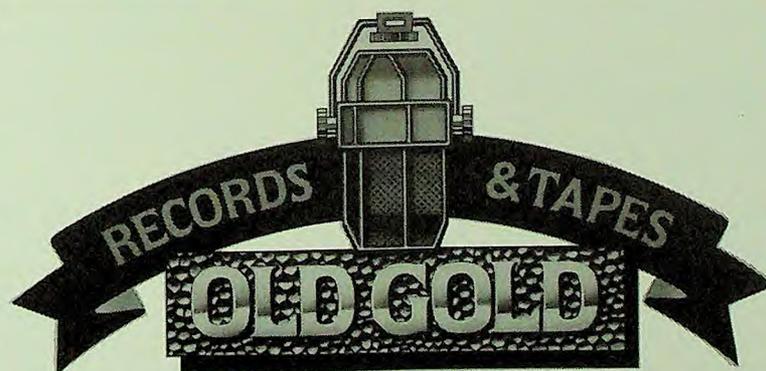
- Telegram Sam
- I Love To Boogie

T. Rex OG 9507

- Solid Gold Easy Action
- The Groover

Leroy Van Dyke OG 9508

- Walk On By
- Faron Young**
- It's Four In The Morning



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JOIN THE OLD GOLD RUSH.

Virgin plans to release Video Aid for Ethiopia

VIRGIN VIDEO plans to continue the impetus of Band Aid with a 90-minute video compilation Video Aid, released on February 4.

The 90-minute programme features 22 of the artists' favourite clips of themselves plus personal messages and introductions by Bananarama, Phil Collins, Midge Ure, Chris Cross, Boy George, Paul Young, Elton John, Gary Crowley and Godley & Creme as well as David Bowie, Mick Jagger and Bob Geldof.

Like its audio predecessor, all the proceeds will be donated to the Ethiopian Famine Relief Appeal Fund and the programme is expected to retail at £19.99 including VAT, with a dealer price set at £14.99 plus VAT.

Virgin Video managing director Mike Watts has said that Virgin has worked closely with PolyGram Music Video — which released the 30-minute programme Band Aid

Do They Know It's Christmas? — to avoid any clash of release dates and avoid any confusion among dealers and public.

Distribution is through Thorn EMI which came up with the most generous offer after the deal went out to tender. Virgin and Thorn EMI have worked together previously with the Now That's What I Call Music series.

"At every stage in the compilation of the programme — editing, duplication, tape supply, artwork and printing — services have been donated free, or where this has proved impossible, have been supplied at minimum costs," said Watts.

"Support for this project has been tremendous from all areas and we are delighted that we will be able to donate at least £10 from each cassette sold to the Ethiopian Famine Relief Fund."

Artists involved were asked to donate either their

favourite video of themselves, a video they felt had appropriate content or one which had rarity value.

As a result, the programme includes Frankie Goes To Hollywood's controversial footage of Relax, performed on the Tube, Vienna from Ultravox, Duran Duran's Save A Prayer, You Can't Hurry Love from Phil Collins plus Wham's Wake Me Up Before You Go Go and Elton John's Passengers. There is also a special US mix of Paul McCartney's No More Lonely Nights.

Other clips include Bananarama's Rough Justice, War Song from Culture Club, the Eurythmics' Sexcrime (1984) and a reprise of Band Aid's Do They Know It's Christmas?

During the editing session which took place just before Christmas many of the artists who donated videos popped into the studio to present their own clips.



Dancing Turner EP available from PMI

TINA TURNER, the subject of one of the first-ever music videos, returns to the small screen with the release on PMI of her Private Dancer Video EP.

It features the four videos that accompanied her top-selling singles Private Dancer, Let's Stay Together, Better Be Good To Me and What's Love Got To Do With It.

The programme is released on February 4 and runs for 17 minutes. The Private Dancer sequence is directed by Brian Grant and choreographed by Arlene Phillips and features Turner as a hired dancer fantasising her way into can can, ballet and geisha girl sequences.

"I like the story board to relate to the song and not be too abstract," says Turner. "The songs are there to grab the attention, the video should be a complement to it all."

PMI also releases the J. Geils Video EP on the same date. It features their four most recent hits Centrefold, Love Stinks, Angel In Blue and Freeze Frame and runs for 16 minutes.

Both programmes carry a dealer price of £7.99 and are available on stereo VHS and hi fi Beta.

IF IT'S WHAM! IT'S



IF IT'S BILLY OCEAN, IT'S



BUT WHATEVER IT IS, IF IT'S

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IMP request for UK video talent

VIDEOS ARE urgently required by IMP Video MD Anne De Rooy for the company's planned series of budget compilation releases featuring lesser-known British and Continental rock bands.

"The first tape of European bands is coming along nicely, but I'm simply not getting enough material from UK groups," said De Rooy.

"Frankly, I'm surprised because bands today think nothing of spending considerable sums on well-made, very watchable promo videos to hawk around record companies."

IMP originally planned to release the first UK compilation early this month, but pending the arrival of more material, issue is now likely to be delayed until Easter, although the European compilation is due to be ready shortly with label and distribution details to be announced later this month.

Bands can submit finished tapes to De Rooy at International Music Promotions, 77A Derwent Road, Palmers Green, London N13. Tel: (01) 882 1575.

Reggae for Magnum 1st

REGGAE STAR Dennis Brown is to feature on the first release from the Magnum Music Group's new MMG Video label. Live At Montreux was recorded in 1979 at the annual Swiss event when Brown was backed by a "We Are The People" band which included many top Jamaican session musicians.

The MMG Video label is the latest venture from Magnum Music which originally started as a purely specialist rock and roll label. It has since launched several other record labels catering for a wider spectrum of music.

Director Nigel Molden says: "We're aiming for some half a dozen music video releases during 1985, and we're very pleased with our initial Dennis Brown release which has appeal extending beyond the reggae market into the mainstream music video market."

The second MMG Video release will feature Ronnie Hawkins. Distribution is through Precision/PRT.

Music On Video edited by Jim Evans



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TINA TURNER

ON TOUR

The "Private Dancer Tour" commences March 11

BRIGHTON CENTRE *March 11*

BOURNEMOUTH INTERNATIONAL CENTRE *March 12*

WEMBLEY ARENA
March 14, 15, 16 & 17

EDINBURGH PLAYHOUSE *March 20*

MANCHESTER APOLLO *March 21*

BIRMINGHAM NEC *March 23*

ON RECORD & CASSETTE

The current chart topping album and tape

PRIVATE DANCER



FAST APPROACHING DOUBLE PLATINUM

features all her recent hits
PLUS the forthcoming single

I CAN'T STAND THE RAIN



ALBUM - TINA 1
TAPE - TC/TINA 1



VHS: MVS 99 0035 2
BETA: MXP 99 0035 4

IS BACK



ON VIDEO

Released this week, Private Dancer, the new four track Video EP
Featuring all her recent hit singles.

WHAT'S LOVE GOT TO DO WITH IT
PRIVATE DANCER
BETTER BE GOOD TO ME
LET'S STAY TOGETHER

"Private Dancer"
now available in Stereo Hi-Fi
on VHS and BETA formats



MUSIC ON VIDEO

Crossing the LP video market

ORIGINALLY COMPANIES released music on video after observations of the record market; in a few cases, the video was scheduled (though it didn't always happen) for release after the relevant album had charted. Exceptions were the PMI (EMI Music Video as it was then) campaign for the Queen series — Greatest Hits (LP) and Greatest Flix (video). There was also a book Queen's Greatest Pix. But that was a special event. Olivia Newton John's Physical was another example of the dual approach — but again, that was an exceptional release, as Olivia Newton John had become a movie star more than just a pop singer.

Explains PMI chief Geoff Kempin, "At that time we were looking for the best product to market and we took into account what was happening in the record business. Now, we are doing video projects regardless of what's happen-



OLIVIA NEWTON JOHN: a pop star and a film star

ing in the record side — though obviously when projects can dovetail, we time the video to the album release."

It is difficult to co-incide projects because of the considerable time taken to complete a video compared with an album. But there are occasions when an opportunity is too good to miss, and more than one company has enjoyed the benefits of joint promotion of an album and a video.

Chrysalis, for example —

Cross-marketing of an album and a long-form video is not new, but the reasons for companies using this tactic today is quite different from those of the early days of music on video.

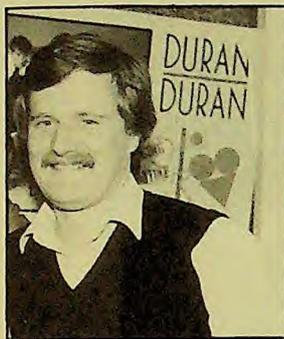
whose relatively small number of music video products are marketed by the record company people — has seen such good results that marketing chief Keith Lewis feels this seems to be the future for music on video. "Our first such project was long ago, Blondie's Eat To The Beat," points out Lewis.

But later releases have a different look about them: The Ultravox Collection, Chrysalis' preChristmas-released top seller, is a 14-track album and a 12-track video, packaged similarly and marketed in parallel. Unusually, the LP came out shortly after the video. Sales of the video alone are expected to top the 20,000 mark. Lewis also has great faith in the Special AKA On Film set, the video containing live material from the related In The Studio album.

So how does cross-marketing today differ from those early days? First, it was once the only thing to do. Music video had yet to be established as a product of its own and the price was almost prohibitive.

Now, it has been noticed by video production divisions that when an album is TV marketed, numerous clips from promo clips are used in the commercials, this being the best way to sell the album. So, one little line on the bottom of the screen saying "also on video" was an unmissable opportunity. One example is the Duran Duran video album.

Says Geoff Kempin, "Music video benefits from record marketing in the same way that video movies benefit from the film company's theatrical marketing. Ideally, album and video should coincide to achieve the maximum return



GEOFF KEMPIN

'Music video benefits from record marketing in the same way that video movies benefit from the film company's theatrical marketing'

on the marketing and PR campaigns." One title that didn't quite make the ideal was the 3-track Duran Duran video Dancing On A Valentine, which should have coincided with The Reflex. The new album Sing Blue Silver was timed to coincide and (reminiscent of the early Queen campaign) there is the book as well. Sing Blue Silver was also released as a simultaneous package in Europe, a rare event.

Because of the higher cost of music videos and the lower sales figures, the bulk of a company's marketing spend in the UK is still on records, and the most cost-effective.

Though Chrysalis is all under one roof, EMI Records and PMI are quite separate marketing entities, so PMI's marketing g.m. Charles Webster and (in the case of Duran Duran) Parlophone's Ray Still are in constant touch for possible joint release projects. Record companies will include mentions of the video in press and TV and radio advertisements, while the video advertisements — such as they are — may mention the record, or there will be the essential line on the video pack. The focus is on the record, while quite a large pro-

portion of video marketing money goes into display material.

Duran Duran is a special case, and the success of the Silver set was helped considerably by the band's availability for TV and promotion in the UK around Christmas. There was also a TV broadcast of the concert As The Lights Go Down, and clips of the documentary parts of the video on TV.

"Interestingly, this TV exposure hasn't adversely affected sales of the video," Kempin points out. The earlier Duran Duran programme, The Video Album, was actually advertised on TV, without the album. It was successful but even so, the relatively small sales figures compared with an album must have needed some pretty judicious TV time buying on PMI's part.

It all boils down to money in the end, of course. Adds Kempin, "If you look at expected volume versus marketing spend for a video it doesn't look too good from the financial point of view. But if the record company spends X and we spend Y, and the record company's TV advertisement used clips from our video, you have the best possible marketing coverage for both album and video." And the clip is still the proven best marketing tool for music, be it a promo or a video programme excerpt.

Which brings us to the "Now" series, the Virgin-PMI co-production, currently at Number 4.

From the beginning, the Now That's What I Call Music/Video series was designed to be simultaneous releases of both. Jointly produced by the two companies, the titles (from

all companies) were planned to be quarterly selections of the best of British pop. Not only does a joint project like this help in terms of rights clearances, the amount of spend on the album has enormously beneficial effects on the video compilations. And, better still, the wider net first prevents separate companies from doing their own compilations, or TV LP companies' tracks overlapping each others' and filling the market with too much similar material and secondly, means an important branding element in the eyes (and ears) of consumers — a strong compilation, available regularly; another reason why the repertoire must be strong. Everything is split on the "Now" series — expenditure and revenue, and it is meant to be an "industry" compilation, though understandably Virgin and EMI artists dominate.

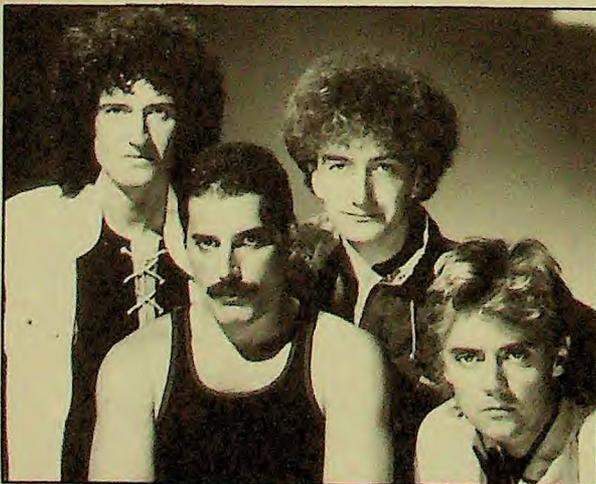
Other companies are coming up with cross-marketing projects, and though, as



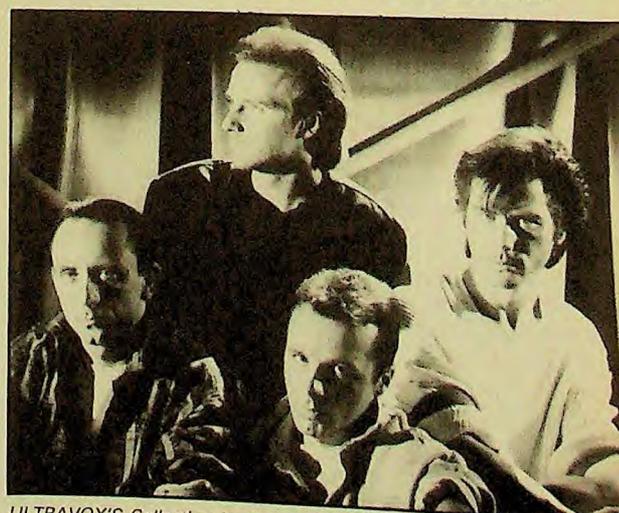
BLONDIE: PMI's first project

Kempin pointed out earlier, PMI releases, and will be releasing, in increasing numbers product unrelated to what's happening with EMI Records, PMI will, nevertheless, be putting more effort into upfront planning to capitalise on the benefits of cross marketing.

It will be interesting to see if the new Tina Turner video, (EP) released to coincide with her current tour, will have any effect on her chart album, Private Dancer, to which the video tracks are related.

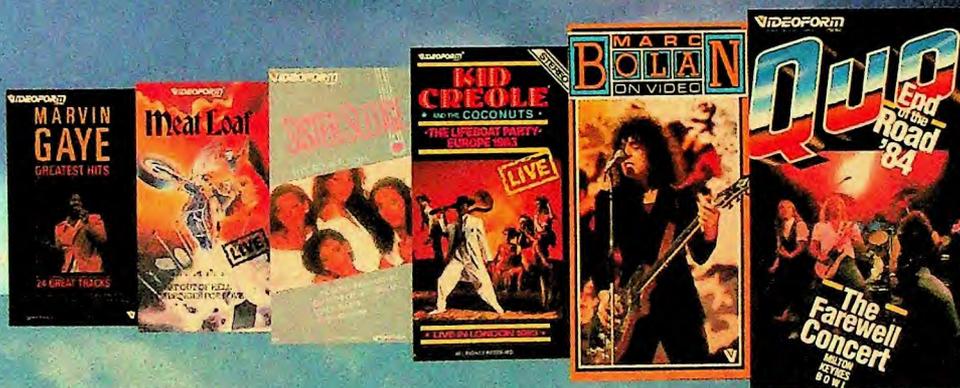


QUEEN: subject of a three pronged campaign



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MUSIC ON VIDEO

Kane Gang, Prefab and Lloyd Cole buy a one way PolyGram Ticket

POLYGRAM VIDEO releases the first-ever video from the Newcastle independent Kitchenware records on February 14, along with a video from Barry Gibb entitled *New Voyager*.

The 45-minute Kitchenware programme is titled SKI with the subtitle *A One Way Ticket To Palookasville*. It features numbers from the Kane Gang, Prefab Sprout and acclaimed new artists Lloyd Cole & The Commotions.

SKI was originally conceived as a history of the label, but was later refined into a look at the music produced in 1984 — the first year of the label's full-time operation.

As a result, it features video versions of the last three Kane Gang singles — *Small-town Creed*, *Closest Thing To Heaven* and their current single *Respect Yourself* —

plus the latest Prefab Sprout number *When Love Breaks Down*. Lloyd Cole & The Commotions appearing in a concert performance which also includes conceptual footage of their Glasgow background plus all their 1984 singles.

Barry Gibb's *New Voyager* was to have been released last November but has been held over to capitalise on the

release of another single from the *New Voyager* album *Stay Alone*, and Gibb's probable visit to this country.

The video is about a musician — played by Gibb — who is plummeted into a number of dream-like encounters with the 'Trickster' played by Sir Michael Hordern.

It features all the songs from the album — Gibb's first as a solo artist.



PREFAB SPROUT on their way to Palookasville

'Music video: current growth area in home video' — Blay

RECOGNISING "The potential of music video as one of the current growth areas in the home video market," is Robert Blay, director of acquisition for Embassy Home Entertainment, who is attending Midem.

Blay will be looking for worldwide distribution rights on product both completed and in-production. He is also interested in co-production deals with major acts, particularly in the US, UK, Germany and Japan — territories in

which Embassy has its own distribution companies.

In August of last year, Embassy announced a multi-million dollar agreement with Kyodo Tokyo, JVC and Trans 25 for the co-production and distribution of music programmes for the home video and television markets worldwide.

Says a spokesman for Embassy: "The company has enjoyed considerable success with a number of music titles. In North America. The cata-

logue includes *Twisted Sister*, *Eddie and the Cruisers*, *Bette Midler* and the *Rolling Stones* film, *Let's Spend The Night Together*.

"We have high hopes for *Rock And Rule*, a rock cartoon featuring the talents of Lou Reed, Iggy Pop and Debbie Harry, which is being released in all foreign territories during 1985."

At Midem, Blay expects to announce details of the acquisition of a major new package of music video titles.

Darts live at Marquee on Precision

THE DARTS are featured live in concert in *The Darts Live From London* which is released by Precision this month.

Filmed at London's Marquee Club, Precision has acquired rights to the video following the conclusion of a deal with Phillip Goodhand-Tait's Trilion Pictures.

The title is being released in both VHS and Beta hi fi formats and features 20 songs including *Daddy Cool* and *Boy From New York City*. Running time is approximately 59 minutes, and in line with Precision's low-price policy on music titles, the release is dealer priced at £15.00.

Commented Precision chief executive Walter Woyda: "The music video market is continuing to grow slowly but surely, and there is every indication that there will be further healthy development during 1985."



ALISTER RAE AND DAVE CASH

US satellite beams to 240 TV stations

BRIGHTSTAR, WHICH is a dedicated satellite to the US, with its partner Western Union, last week satellited a 20-minute promo to 240 television stations in the US to promote *Rock 'n The Dock*.

Rock 'n The Dock consists of six one-hour rock specials, completed recently at Limehouse Studios, featuring Aswad, Mari Wilson, Jakko, Yes Lets, Doctor and the Medics and the Puppets. All six were produced by Dave

Cash and Alister Rae for Tasty Productions, with direction by Geoff Sax.

Commented a BrightStar spokesman: "*Rock 'n The Dock* was satellited prior to Midem so that all buyers from the US had a chance to view and subsequently discuss with representatives attending Midem."

BrightStar's representative at Midem is Paul Binsted, staying at the Grande Bretagne.

Thunder in the Jungle Heartbreakers filmed

JUNGLE RECORDS is set to release *Dead Or Alive*, the video of Johnny Thunders and the Heartbreakers filmed at the London Lyceum last year. As well as the concert footage, the programme also includes extracts from the film *Thunders* is currently making in France, live footage

from 1977, interviews and some acoustic numbers. Licensing deals for various territories are being sought at Midem.

Jungle has further video releases planned including a compilation programme of well-known indie bands and a live *Rubella Ballet* set.



JOHNNY THUNDERS: *Dead or alive?*

Elvis films on video

VIDEOFORM RELEASES seven Elvis Presley films this week to coincide with the 50th anniversary of his birth.

The titles are available both separately or in a collector's pack which comes out in a numbered limited edition. Each film carries a dealer price of £13.90 excluding Vat.

The films a.e *Paradise Hawaiian Style*, *King Creole*,

Blue Hawaii, *Roustabout*, *GI Blues*, *Girls Girls Girls* and *Fun In Acapulco*.

PMI appointments

PMI'S NEW business affairs co-ordinator is Martin Smith. He worked for EMI as a negotiator until 1980 and was manager of the video division of the MCPS: 1980 to 1984.

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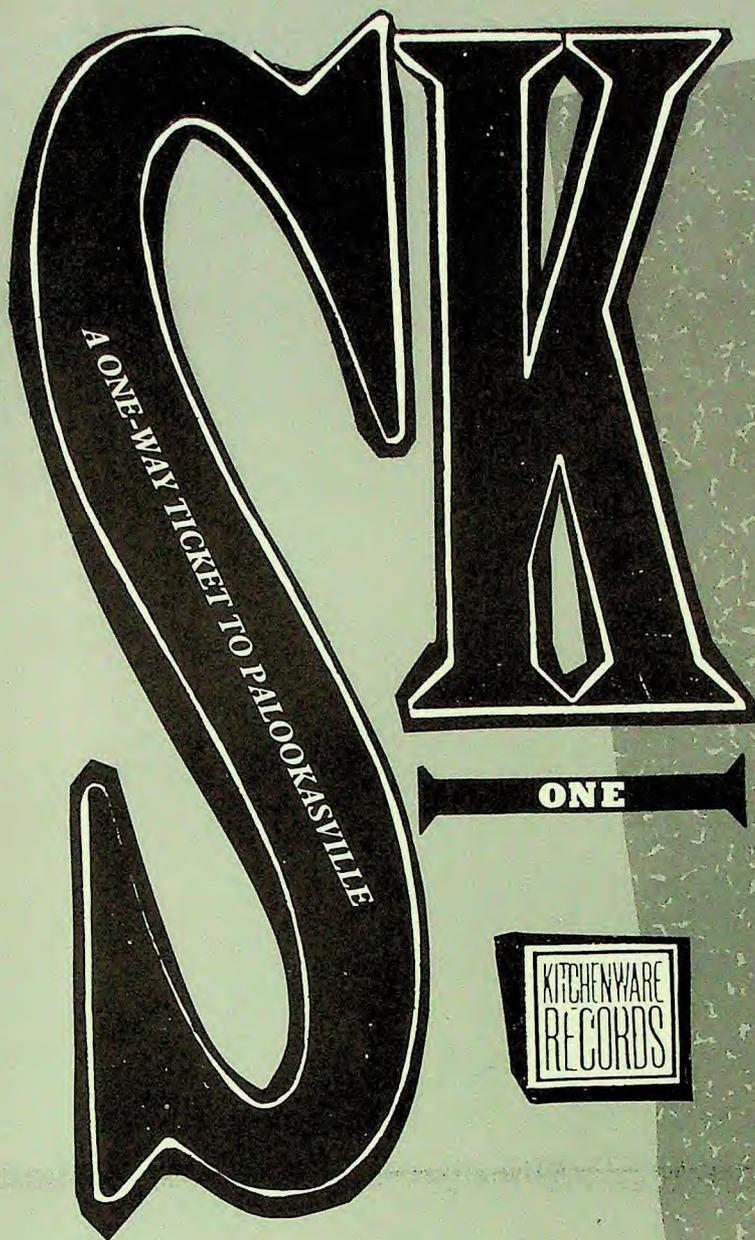
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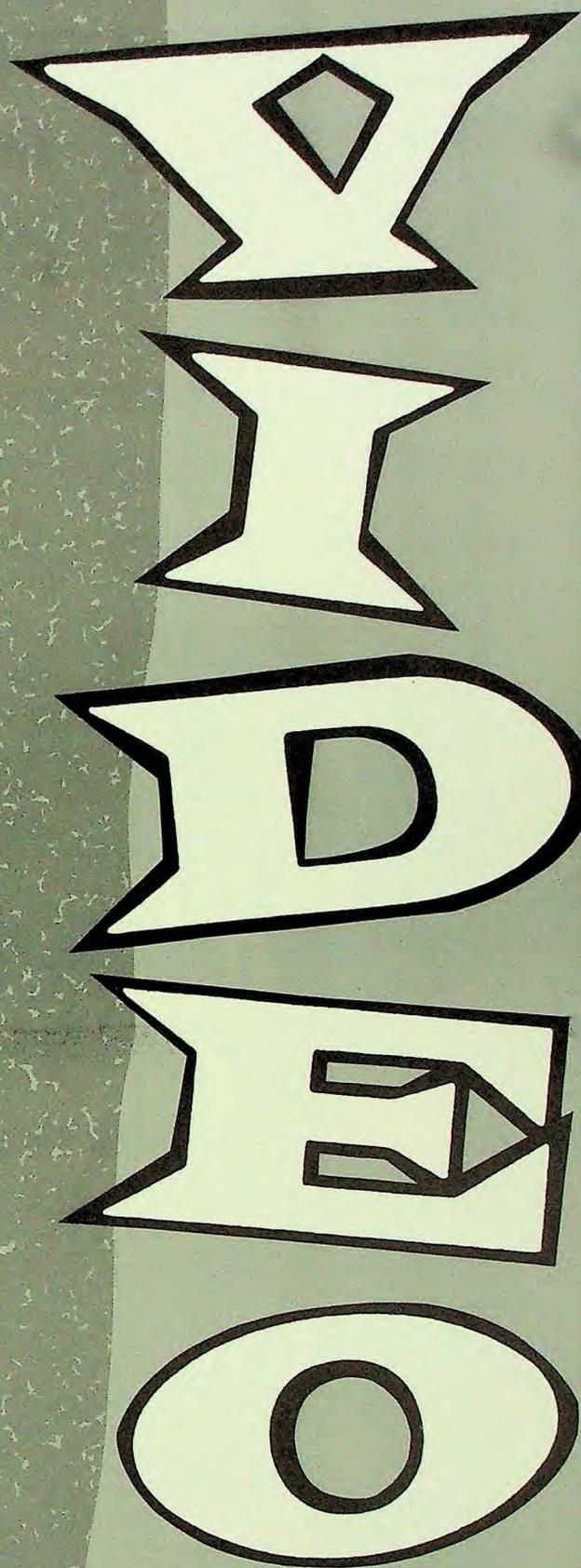
MUSIC ON VIDEO

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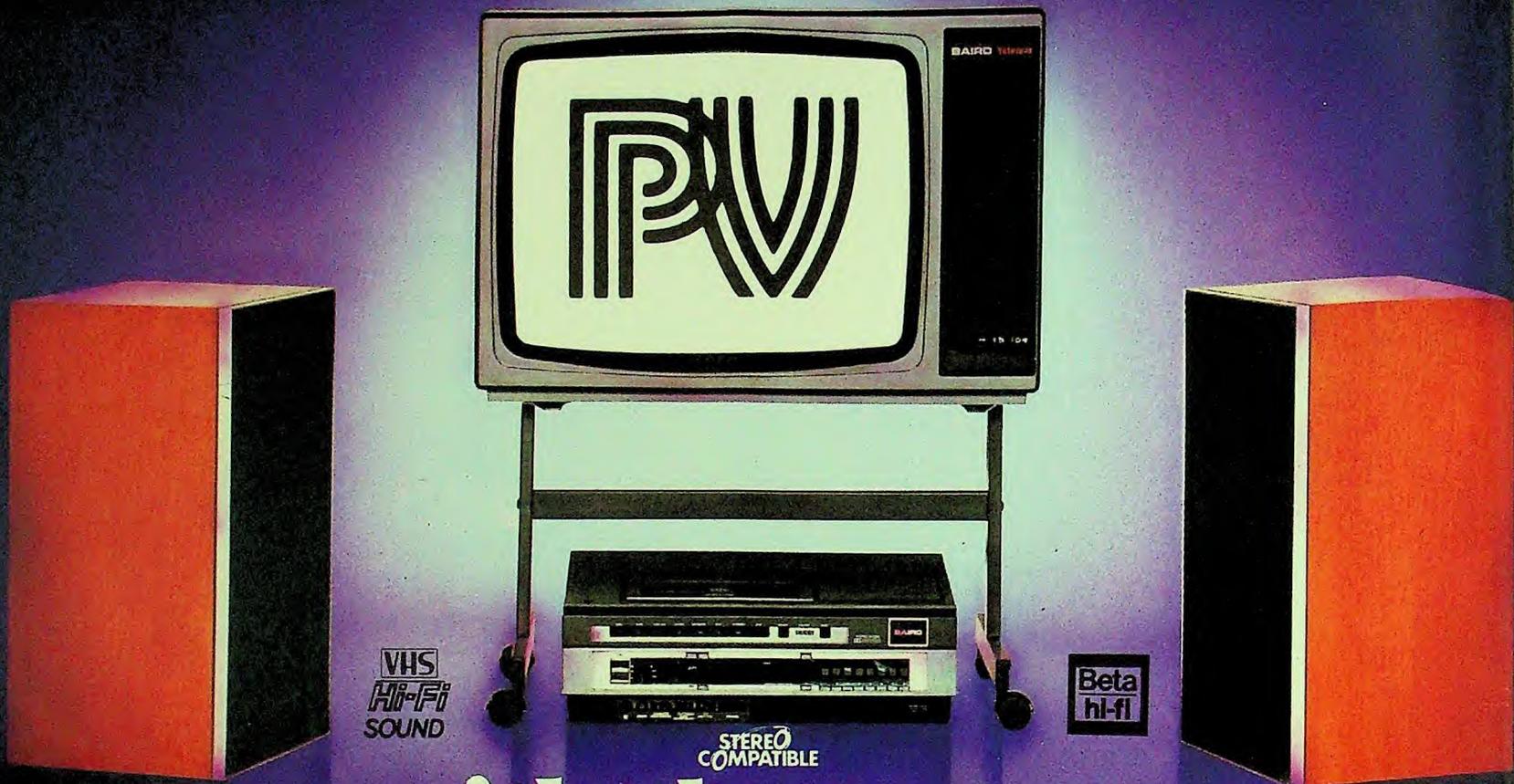
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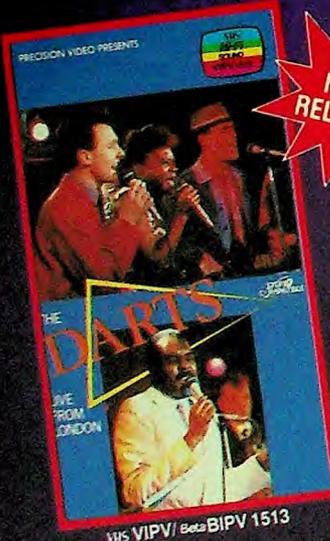
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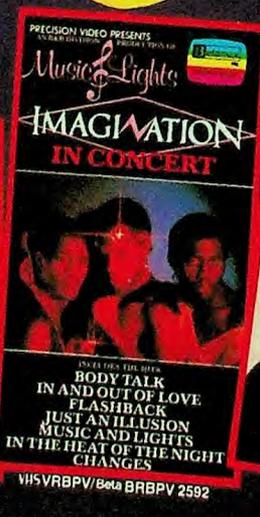
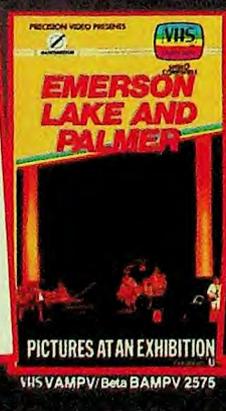
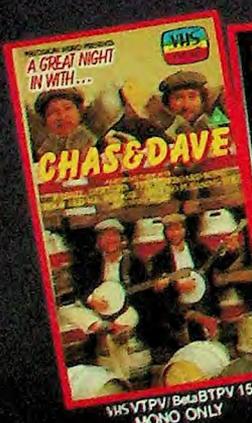


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2 February, 1985

MUSIC
WEEK

MUSIC
video

MUSIC
WEEK

This week Last week
TOP-30

This week Last week
TOP-30

		Label	Distributor
1	1	CBS/Fox 3048-50	CBS/Fox
2	2	PolyGram 041121 2	PolyGram
3	3	WHV PEV 61389	WHV
4	4	Palace CVIM 14	PVG
5	8	Vestron MA 11018	PVG
6	9	Virgin VVD 045	PVG
7	7	PMI/Virgin MV NOW 4	PVG
8	6	PMI MVP 99 1063 2	EMI
9	14	PMI MVT 99 0012 2	EMI
10	11	PMI MVP 99 1008 2	EMI
11	5	Videoform VFV 20	V'form/EMI
12	13	Vestron MA 11000	PVG
13	17	Peppermint 6122 3	Guild
14	10	Warner Music WMV2	Warner
15	12	Videoform VFV 19	V'form/EMI

		Label	Distributor
16	19	PMI MVP 99 1024 2	EMI
17	18	PMI MVT 99 0010 2	EMI
18	16	Beggars Banquet BB002	PVG
19	15	PMI MVS 99 0027 2	EMI
20	28	PolyGram 040 190-2	PolyGram
21	20	Virgin VVD056	PVG
22	29	Warner Music PEV 34024	Warner
23	—	BBC BBCV 3027	CBS
24	27	WHV PEV 61173	WHV
25	—	Videoform VFV 23	V'form/EMI
26	—	Videoform VFV 18	V'form/EMI
27	—	Videoform VFM 012	V'form/EMI
28	24	Thorn/EMI TVE 90 2113 2	EMI
29	—	PMI MVP 99 1011 2	EMI
30	22	Virgin VVC 049	PVG

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; Guild 0733-63122; Lightning 01-969 5255; PolyGram 01-590 6044; PVG (Palace, Virgin, Gold) 01-539 5566; Videoform 01-361 8931; Warner 01-998 5929; WHV 01-997 4450. Compiled by Music Research Department © Music Week

Music Video in Hi-Fi Stereo.

PolyGram Video

MUSIC ON VIDEO

Palace Rappaport boss looks to creative people

All set for more adventurous and longer videos

AS FAR as production is concerned, says Irving Rappaport of Palace Video, "I think people are going to get more adventurous, but that doesn't mean more costly.

"It's still a very small market compared with records. When you've got a band like Ultra-vox, their videos are very well put together, but it's true to say that people are beginning to think in terms of making longer programmes from which promos can be gleaned."

Rappaport doesn't see the music video market changing drastically. "If these changes happen, they will come from the creative people. At Palace, we are undertaking a couple of experiments. Now that we've been making videos for a number of years, we're trying to ascertain what has gone down best. And we are talking to dealers to establish what has gone down best at grass roots level.

Vital

"We are making Absolute Beginners. It's a great script and a great story — and we have a vital opportunity to do something that doesn't do very well in the cinema — music-hall. It's a move to try to create something a bit more substantial."

Everybody at Palace, from Steve Woolly to Nik Powell, has a distinctive idea of what the market is. "But together we've

got some sort of consensus going," says Rappaport. "And, as I've said before, it's so important to know what's happening out there at grass roots level.

"Compared with the record business, it's a much more major investment decision to make a film than it is to make a record."

And Rappaport is not slow to admit that the music video industry relies heavily on the record industry.

"We are still in the area of following on from what the record companies have done. We are not investing in new acts.

"It's undoubtedly been the case that those who have created visually have been able to carve themselves a certain niche. But all the hard work has been done by the record companies — and we haven't done anything.

Scratch

"Whether we're doing The Cult or Michael Jackson, we're really at the second stage of the artist's development. And it's interesting to look at artists such as Jimi Hendrix, because you're actually starting from scratch, because you're going to a new public that only vaguely knows about him, and trying to create new excitement."

Many, both inside and outside the industry, have sug-



IRVING RAPPAPORT

gested that 1984 has been the first Christmas for music video, but at Palace they would beg to differ.

"If they think this," says Rappaport, "they haven't been into it properly. As far as we're concerned, it has been growing steadily. Titles we put out over two years ago are still selling — Gary Numan's Micro Magic came out in June 1982 and that's doing very well, and so is Rock And Roll Swindle.

"And though there is a small number of people who want to buy films on video, there is a far bigger audience who want to buy music.

"Our Price has come in and that is great news. They've had a very successful Christmas, I believe, because Gary Nesbitt is such a good retailer — I listen to what he says."

Music On Video
continues on
page 38

Thompsons and Stray Cats on way

25 new releases for Virgin in '85

VIRGIN WILL be looking to release around 25 music video titles in the coming year, including a new Thompson Twins compilation, and a Stray Cats anthology.

"The worst thing that could happen would be if we keep frisbying product out. Everyone got carried away last year. We're being more careful this year," says Virgin's Michael Watts, who joined the company last year after many years in the record business, including spells at Charisma and Chrysalis.

"We did a deal direct with Mute Records and we're recording live in Germany, and we will be marketing the video as a TV programme in an edited form. We will be filming Chaka Khan at Hammersmith, which will be interesting because there aren't many programmes featuring black acts or women artists."

The screening of a video on television can obviously have damaging effects on video sales, but Watts believes that in some cases, television is necessary: "If it's a relatively expensive concert, you need the television sales around the world.

"It's a question of getting the cassette on the market and then timing the TV shows properly. If you have the difficult situation where the TV screening is right on the heels of the cassette release, you'll get a lot of return copies.

"But if you can do a kind of balancing act with a 75-minute video and 45 minutes on TV with interviews, there's no



MIKE WATTS of Virgin Video

need for it to get in the way.

"The idea of an original video programme which will later make a television programme is definitely one of the things that will develop in 1985. UB40's Labour Of Love is the best example we have. It was even used by the group on stage as a projection before they came on."

Watts also believes that 1985 will see a sizeable investment into: "Original programming with original acts who are thinking along those lines.

"With UB40, they became one of those acts who have the ability to be themselves, but still carry off dramatic clichés through their natural humour.

"There are some acts who think they can do more in front of a camera than they are actually capable of. There have been a number of long-form videos where that has happened.

"A lot of artists attempt to play a cross between Philip Marlowe and Indiana Jones — but they wouldn't dream of making records like that."

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Peppermint — aiming for top quality

GUILD HOME Video launched its music video label, Peppermint, last year with a strong initial release programme — backed up with considerable promotion and advertising. Among its more successful titles were Queen's We Will Rock You, and Barry Manilow's The Making Of 2AM Paradise Cafe.

"As far as 1985 is concerned," says David Sanders, director of marketing for Peppermint, "we're looking to continue to release the same sort of quality product over these first three months. And we're confident we will be able to match the successes we've already had."

Peppermint's policy would appear to be to cover the broad spectrum of musical tastes. "It isn't just current pop which is selling well. Music video is selling to a broader base than records. We will always go for as broad a range as possible.

"In the older MOR areas, there are avenues that haven't



DAVID SANDERS of Peppermint

been explored and exploited by anybody so far — other than ourselves. And the older established artists like Queen, Status Quo and the Rolling Stones seem to be doing well, which tends to suggest an older market than the record market. But of course there is al-

ways the fashionable market, which is always hungry for videos such as Wham! and Band Aid.

"In all areas, content is becoming more important, alongside targeting the product at the right places. An artist who has a following, and who may have done something on video that isn't appropriate to what they're doing currently, is an example where it would be silly to release that old material. There needs to be a certain combination of the right artist and high level production."

Content

Still on the subject of content, Sanders notes that there is a trend towards specific "made-for-video" material which tends to be towards the live concerts rather than compilations.

"We have, however, released compilations which have done well," says Sanders.

"With compilations, you need to get some theme to the programme, like heavy metal or country music, which means that someone who likes one track will probably like them all. There will always be room for compilations."

Sanders and Peppermint are currently considering a number of 'special projects' about which they are not yet prepared to discuss details. But Sanders adds: "The specific 'made-for-video' video-programme is in its infancy. We have had conversations with people about doing something that is different in format to that which we've been doing so far.

"Producers are thinking much more seriously about the way in which video can be used, and there is product which isn't on TV, and isn't just a span of promotional films for records. We have been discussing various ideas with various people. But, obviously, I don't want to talk about them yet."



Heartbreak and the Commotions the video

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AIRPLAY *action* BUBBLING

The following records are bubbling under the airplay grid on the opposite page

8 (9)	BAR-KAYS: Sexomatic	Club/Mercury
5 (-)	David BOWIE/Pat Metheny Group: This is Not America	EMI America
9 (9)	BOYSTOWN GANG: Yester-me Yester-you Yesterday	Rich & Famous/Island
6 (-)	Kim CARNES: Invitation To Dance	EMI America
5 (-)	Julien CLERC: I Don't Ever Want To Go Away	Virgin
6 (7)	COMMON KNOWLEDGE: Victoria	Mercury/Phonogram
5 (-)	DEEP PURPLE: Perfect Strangers	Polydor
5 (5)	EUROGLIDERS: Heaven	CBS
8 (5)	Rosetta HIGHTOWER/Henry TURTLE: Everlasting Love	Riviera (P)
8 (-)	Rupert HINE: Picture Show	Island
10 (7)	John HUNTER: Tragedy	Epic
5 (-)	I AM SIAM: Talk To Me (I Can Hear You Now)	CBS
9 (-)	JUNIOR: Do You Really (Want My Love)	London
5 (-)	KOOL & THE GANG: Misdemeanor	Mercury/Phonogram
8 (8)	LATIN QUARTER: Toulouse	Rockin' Horse (C)
7 (-)	LITTLE BENNY AND THE MASTERS: Who Comes To Boogie	Bluebird/10 (E)
6 (-)	MODERN ROMANCE: Burn It	RCA
10 (9)	PHYLLIS NELSON: Moves Closer	Carrere
5 (-)	NUANCE featuring Vikki Love: Loveride	Fourth & Broadway/Island
6 (7)	RED BOX: Saskatchewan	Sire
9 (-)	SASSS: I Didn't Mean It At All	10/Virgin
7 (-)	SECOND IMAGE: Starting Again	MCA
10 (7)	SHALAMAR: My Girl Loves Me	MCA
11 (-)	SHARPE & NUMAN: Change Your Mind	Polydor
6 (-)	Tommy SHAW: Lonely School	A&M
7 (9)	SIDEWAY LOOK: Till The Bitter End	Virgin
7 (7)	TERRAPLANE: I Can't Live Without Your Love	Epic
7 (7)	TIME ZONE: World Destruction	Celluloid/Virgin
6 (-)	Snowy WHITE: Fortune	Towerbell

(1) Indicates last week playlists on records previously featured in this column
 (-) Indicates record new to this column

RADIO 2

Based on Monday-Friday (6.00am-8.00pm) in the week preceding publication.

8 (4)	COMMODORES: Night Shift
7 (6)	CHICAGO: You're The Inspiration
7 (8)	ELAINE PAIGE AND BARBARA DICKSON: I Know Him So Well
6 (6)	RUSS ABBOT: Atmosphere
6 (6)	ELVIS PRESLEY: Elvis (Medley)
6 (8)	LINDA RONSTADT: Falling In Love Again
6 (5)	JIMMY RUFFIN: There Will Never Be Another You
6 (New)	BARBRA STREISAND/KIM CARNES: Make No Mistake He's Mine (CBS)
5 (5)	BUCKS FIZZ: I Hear Talk
5 (New)	HOWARD CARPENDALE: Hello Again (Juice via PRT)
5 (4)	FOREIGNER: I Want To Know What Love Is
5 (New)	LEE GREENWOOD: Fool's Gold (MCA)
4 (4)	DIONNE WARWICK: Without Your Love

OTHER FEATURED RECORDS

JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There (Remix)
 ALAN PARSONS PROJECT: Let's Talk
 POINTER SISTERS: Neutron Dance
 CLIFF RICHARD: Heart User
 SAL SOLO: San Damiano (Heart & Soul)
 SPANAU BALLET: Round And Round
 AMII STEWART: Friends
 IRIS WILLIAMS: Hi There!

DAVID HAMILTON RECORD OF THE WEEK:

DAVID BOWIE/PAT METHENY GROUP: This is Not America

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

RADIO 1

Figures denote actual plays logged Sunday to Saturday (6am-Midnight weekdays, 6am-Midnight Saturday, 6am-Midnight Sunday)

27 (24)	FOREIGNER: I Want To Know What Love Is	8 (14)	THIS ISLAND EARTH: See That Glow
23 (15)	PRINCE: 1999	8 (14)	ZZ TOP: Sharp Dressed Man
21 (14)	KING: Love & Pride	8 (New)	XTC: Wake Up, Virgin VS 746 (E)
20 (19)	PHIL COLLINS: Susudio	7 (12)	BUCKS FIZZ: I Hear Talk
20 (19)	POINTER SISTERS: Neutron Dance	7 (New)	CLIFF RICHARD: Heart User, EMI RICH 2 (E)
19 (12)	BRUCE SPRINGSTEEN: Dancing In The Dark	7 (10)	EURYTHMICS: Julia
19 (17)	BRYAN ADAMS: Run To You	7 (-)	THE HONEYDRIPPERS: Sea Of Love
19 (14)	CHAKA KHAN: This Is My Night	7 (12)	IMAGINATION: Thank You My Love
19 (19)	STRAWBERRY SWITCHBLADE: Since Yesterday	7 (11)	RAY PARKER JR.: Ghostbusters
17 (18)	WHAMI: Everything She Wants	6 (9)	ALISON MOYET: Invisible
16 (10)	BILLY OCEAN: Loverboy	6 (New)	FLASH & THE PAN: Midnight Man, Epic A4847 (C)
15 (16)	AMII STEWART: Friends	6 (-)	JIM DIAMOND: I Sleep Alone At Night
15 (13)	ASHFORD & SIMPSON: Solid	6 (New)	JUNIOR: Do You Really (Want My Love), London LON 60 (F)
14 (New)	DAVID BOWIE/PAT METHENY GROUP: This is Not America (The Theme from "The Falcon And The Snowman", EMI America EA 190 (E))	6 (New)	KILLING JOKE: Love Like Blood, EQ/Polydor EGO 20 (F)
14 (13)	JAMES INGRAM/MICHAEL McDONALD: Yah Mo B There	6 (New)	ROBIN GEORGE: Spy, Bronze BRO 188 (F)
14 (10)	PAT BENATAR: We Belong	6 (9)	TIME ZONE: World Destruction
14 (17)	TEARS FOR FEARS: Shout	5 (-)	ART OF NOISE: Close (To The Edit)
13 (6)	BIG COUNTRY: Just A Shadow	5 (New)	BLUEBELLS, THE: All I Am (Is Loving You), London LON 58 (F)
13 (10)	COMMODORES: Nightshift	5 (6)	H2O: You Take My Breath Away
12 (11)	HEAVEN 17: ... (and That's No Lie)	5 (9)	THE MONOCHROME SET: Jacob's Ladder
12 (9)	KIRSTY MacCOLL: A New England	5 (New)	RUSS ABBOT: Atmosphere, Spirit FIRE 4 (A)
11 (New)	DARYL HALL & JOHN OATES: Method Of Modern Love, RCA 472 (R)	5 (5)	SHERYL LEE RALPH: In The Evening
11 (10)	DON HENLEY: The Boys Of Summer	5 (8)	SMILEY CULTURE: Police Officer
11 (13)	GRANDMASTER MELLE MEL & THE FURIOUS FIVE: Step Off	5 (New)	THE SMITHS: How Soon Is Now, Rough Trade RT 176 (VRT)
11 (17)	MADONNA: Like A Virgin	5 (-)	TRACEY ULLMAN: Terry
10 (19)	PAUL YOUNG: Everything Must Change	5 (10)	WILLIE FINLAYSON: On The Air Tonight
9 (8)	THE BIG SOUND AUTHORITY: This House (Is Where Your Love Stands)		
9 (7)	BRONSKI BEAT: It Ain't Necessarily So		
9 (New)	HOWARD JONES: Things Can Only Get Better, WEA HOW 6 (W)		
9 (11)	LITTLE BENNY & THE MASTERS: Who Comes To Boogie		
9 (New)	SAM HARRIS: Hearts On Fire, Motown TMG 1370 (R)		
9 (New)	3D: Nearer (Revenge Mix), RAK 377 (E)		
8 (8)	ASSOCIATES: Breakfast		
8 (7)	THE COLOURFIELD: Thinking Of You		
8 (8)	ELAINE PAIGE & BARBARA DICKSON: I Know Him So Well		
8 (6)	GEORGE BENSON: 20/20		
8 (8)	IMMACULATE FOOLS: Immaculate Fools		

OTHER FEATURED RECORDS

AIR SUPPLY: All Out Of Love
 KIM CARNES: Invitation To Dance
 CASHMERE: Can I
 CHICAGO: You're The Inspiration
 DIRECT DRIVE: Anything?
 JOHN FOGERTY: Old Man Down The Road
 DAN HARTMAN: We Are The Young
 JERMAINE JACKSON: Do What You Do
 REBBIE JACKSON: Centipede
 KOOL & THE GANG: Fresh
 KOOL & THE GANG: Misdemeanor
 THE LIMIT: Say Yeah
 PARTNERS IN CRIME: Miracles
 JOHN SPRINGATE: My Life
 SAL SOLO: San Damiano (Heart & Soul)
 TERRAPLANE: I Can't Live Without Your Love
 THOMPSON TWINS: Lay Your Hands On Me

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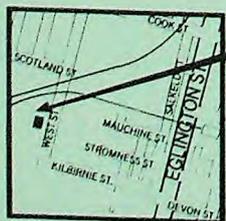
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PUBLISHING

Computer-set music system

WEST CENTRAL Printing (not West End Central as inadvertently printed in *MW*, January 12) is revealing more details of its world first, fully computerised music setting system to output directly to a laser photosetter.

The system, a totally European development, is now operational at West Central's London headquarters and the company anticipates a heavy demand from the music world and parent Premier Metropolis Group for laser composition.

The demand is particularly

strong in the music setting and printing field, where the combination of computer and laser power can offer the customer a standard quality which widely used traditional semi-manual methods cannot equal, and produce work at a much faster rate than the speed of current setting.

Music set at West Central can be combined with text set by another publisher by using the latter's own typesetting terminal. The premier Metropolis Group intends to carry out this merging process internally.



THE CHEVALIER Brothers, who specialise in Forties style jazz and swing, have signed a worldwide publishing pact with Popoff/Leosong Copyright Services, the latter's first deal for 1985. After the signing are from left (seated) Clark Kent (Chevaliers), David Simmons (Leosong MD) and Raymondo Gelatto (Chevaliers), and standing Stuart Lyon (Chevaliers manager) and Roger Beaujouis (Chevaliers). The other Chevalier, inevitably named Maurice, was unable to attend. Simmons will be attending Midem to license the forthcoming Chevaliers LP among other assignments, and The Chevalier Brothers will be touring France during the Midem period, including a Paris gig on February 2.

Sheet Music

THIS BEST-SELLING sheet music chart for the month ended December 31, 1984, is compiled by the MPA from figures supplied by IMP and Music Sales.

- 1 I Just Called To Say I Love You Jobete/Music Sales
- 2 We All Stand Together MPL/Music Sales
- 3 Last Christmas Morrison Leahy/IMP
- 4 I Should Have Known Better Rondor/Music Sales
- 5 Hello Warner Bros/IMP
- 6 Agadoo Filmtrax/IMP
- 7 Yesterday Northern Songs/Music Sales
- 8 Memory (Song) Faber/IMP
- 9 Imagine Northern Songs/Music Sales
- 10 No More Lonely Nights MPL/Music Sales
- 11 White Christmas Chappell/IMP
- 12 I Won't Run Away Warner Bros/IMP
- 13 Thank God It's Christmas EMI/IMP
- 14 Tonight EMI/IMP
- 15 The Riddle Rondor/Music Sales
- 16 When A Child Is Born EMI/IMP
- 17 Hill Street Blues EMI/IMP
- 18 Teardrops Shakey Music/Music Sales
- 19 Let It All Blow Jobete/Warner Bros/IMP
- 20 Like A Virgin Warner Bros/IMP

DANA GILLESPIE



Appearing:
Friday Feb.1
Pebble Mill at 1.00
Saturday Feb.2
TV a.m.
Sunday Feb.3
London Palladium
New Album ACE CH126
BELOW THE BELT

MAKING WAVES/PINNACLE/COUNTERPOINT/SWIFT/CARTEL/HOT SHOT

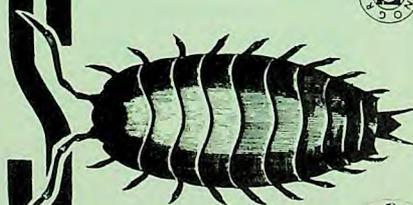
Music Sales buys SB songs

MUSIC SALES has acquired Heath Levy Music's share in Shapiro Bernstein Music, which will transfer from the Heath Levy premises in London's Regent Street, to the MS headquarters in Newman Street. Mike Fletcher, who has been running the SB catalogue for 18 years, will continue in the same capacity.

Among the many copyrights now controlled by MS following

the deal are Je T'Aime, I Who Have Nothing, I'm Alive, Zambesi, Pretty Flamingo, and Walking Tall, and there are also themes of the calibre of Lawrence Of Arabia and BBC TV series such as Dad's Army, Hi-Di-Hi and It Ain't Half Hot Mum. The pact marks a further expansion of MS's activities in creative music publishing following its purchase of the Campbell Connelly catalogue.

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- 6 Chatham Central Hall
- 8 Lancaster University
- 10 Edinburgh Caley Palais
- 11 Leeds University
- 12 Middlesbrough Town Hall
- 14 Poole Arts Centre
- 15 Ipswich Gaumont
- 16 Northampton Derngate
- 17 Manchester Apollo
- 19 Chippenham Goldiggers
- 20 Birmingham Odeon
- 21 Oxford Apollo
- 23 London Tottenham Court Rd. Dominion

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TALENT

20m records sold since the Seventies, but who in the UK has heard of Howard Carpendale

Million selling mystery man

SINCE HE began recording in 1969, Howard Carpendale has had 22 Top Five hits, made more than 30 albums — the majority of which have gone gold — and picked up every top music award there. Yet incredibly, Germany's most successful pop singer has remained completely unknown in the UK.

Although signed to EMI Electrola in Germany throughout his recording career, Carpendale has only ever had two singles released here, and then through small labels. One of them was his recording of When A Child Is Born, the German song which in its English translation gave Johnny Mathis a British number one hit.

But now though it looks as though Carpendale is finally on the verge of success in the UK. His single Hello Again, a huge European hit last year, has been given a new English lyric by UK songwriter Jo Mills, and has been released on the independent Juice Records label, which is headed by former Polydor Records managing director Roland Rennie.

And although it was only officially released last week (25) Hello Again has been picking up heavy Radio Two airplay on advance white labels.

Carpendale's success in Germany is phenomenal. Apart from his hits he is also a major concert attraction — in 1982 he played before more than 250,000 fans, and he regularly plays 7,000-seater theatres. It's estimated that he has made more than 400 live appearances during his career, and his performance is never less than two-and-a-half hours long.

Now though he reckons the time is right to have a crack at the UK market. "The two singles I have released in the UK sold a few thousand copies, but because of commitments in Germany we never really had the chance to follow anything up," he says. "There seems to have been a gap in the British record market for a good ballad singer, and it has been there for some time, so maybe the time is now right."

South African-born Carpendale took a year-long sabbatical from his recording career in 1983, and when he did come back it was with the song Hello Again, which he wrote with his co-composer. "In Germany it became almost like a hymn to many people. In many ways it was a change of direction for me — the last 20 hits have all been ballads, but this is almost country and western."

Despite his long association with EMI Electrola, Carpendale has never



HOWARD CARPENDALE ponders the likelihood of his phenomenal success being repeated on this side of the Channel. He sees the UK as "just over the road" from Germany and is going to concentrate on breaking this market.

had anything released by EMI Records here, something which always puzzled him. "I think a lot of it is determined by the individual you meet — I did have talks once with EMI in London but nothing materialised. Then Juice Records came along and I was very impressed by them."

Ironically, Carpendale's singing career started in a modest way when he arrived in London from South Africa back in the late Sixties. One day he answered a *Melody Maker* advert and found that the "group" advertising was in fact just one girl singer. However the two teamed up, and eventually made their way to Germany where success was thin on the ground.

His solo career eventually took off with a cover version of The Beatles' Ob-la-di Ob-la-da, and in 1970 he won the German Song Festival with a song that eventually sold 1/2m records. More hits followed, and then in 1972 everything started to go wrong and sales slumped to less than 5,000 a single.

"I'd just re-signed with EMI Electrola for another 10 years, but the problem was that I was working with a veteran producer who only wanted me to do typical German oompah music. After a year I went to the company and said, 'Look I don't want to pick up a big cheque for nothing, let me go away and produce my own stuff, and if it doesn't work after a year, then we'll terminate the deal'," Carpendale recalls.

From then on Carpendale began writing and producing his own material, and he's never looked back. He's had more hits than anyone else in Germany, has never had a single sell less than 100,000, and, to date, has sold more than 20m records in Germany, Switzerland, Austria and the Benelux countries.

"In Germany I've reached the stage where I can only repeat myself, although it's always a challenge of course to stay at the top," he says. "Male singers have a very tough time there, because the pop scene is now very group-orientated. However German pop music has improved tremendously, and is fitting much more easily into the international music scene."

"The UK is really just over the road from Germany, and I feel it is a market that I can now give my full attention to. The radio reaction to Hello Again has been very good, and there are plans for me to come over very soon."



PARI PASSU from Stratford-On-Avon were the winners of Radio Luxembourg's Star Search 85, a competition to find a new band with the best original unpublished song. Their song Take Me For The Weekend was picked by record producer Steve Jolley (who has worked with Spandau Ballet and Alison Moyet), Island Records' A&R boss Nick Stewart, and Rick Sky of The Daily Star newspaper. Runners-up were Cornish band Working Hands with Live Like A King. Apart from being played by 208, the song will also be produced as a picture disc. The band are with Radio Luxembourg's managing director Maurice Vass (left) and head of music Richard Swainson.

Workers' Playtime

Talent tips

MANAGER WAYNE Bardell, who has worked with The Sutherland Brothers and Quiver, Paul Carrack, Motorhead and Girlschool, has formed a new company, Playtime Management, and his first signings are Geschlecht Akt and Tea House Camp who both play the Marquee tonight (30).

London-based Geschlecht Akt have supported Lords Of The New Church, The Alarm and Anti-Nowhere League, and have also done their own headlining gigs at the Marquee and Camden Palace. Bardell is currently negotiating a new recording deal.

Tea House Camp from Bradford are also about to go into the recording studios with their debut single, to be released independently at the end of February.

Playtime Management, 153 Percy Road, London W12 (01-743 7276).

THE MIX — "two people, Lauren Michaels and Paul Carmichael, and a collection of ideas" — are looking for a manager.

"We call our music dance rock, there's an emphasis on songs and melody, and half of our material is very danceable," says Michaels. "We have a master tape and a video available and we are looking for a record company or management company."

Contact: Lauren Michaels, 51 Beresford Road, London N5 2HR (01-359 8777).

Chart newcomer

THE HONEYDRIPPERS: Sea Of Love (Es Paranza/WEA YZ33). US origin. Entered chart, January 26, 1985. Taken from the mini-album Honeydrillers Volume One which has been a huge US hit, and a minor one in the UK. The band is a collection of grand old men of rock including Robert Plant, Jeff Beck and Jimmy Page.

Data with the stars

by JOHN BEST

WHAM'S FAN club, Fans, is aiming to put its frequently poorly-run and poorly-regarded field onto a more professional footing by building on a solid computer base.

Set up a little over a year ago by Steve Royal and Alan Swinden, Fans' computer data base means there is little danger of it disappearing under the piles of mail and mountains of filing cards that have sunk so many clubs.

"We could handle another five acts of the scale of Wham," says

Swinden. And indeed negotiations are currently underway with some of the biggest acts in the business, some of whom have no official fan club at all as yet.

Using a specially written program, Fans is able to break down club members by age, sex, town and TV/radio station, offering bands the potentially valuable chance to reach whichever cross-section of their fans they want.

As well as Wham, Fans also has recently taken over the ailing Adam Ant fan club, and is already making T-shirts, posters, videos

and general bumpf available to members either early or exclusively.

Employing three assistants to deal with the 800-1,000 letters that arrive for Wham every week, and taking on extra staff for quarterly mail-outs, Fans feels equipped to cope with any sudden influx.

The artists are consulted to provide stock answers for all the most frequently asked questions, which are then printed in the next newsletter. And it is the artists who have control over all graphic design.



DENNIS DWYER (left) has two unusual claims to fame: a former pupil of the legendary pianist Arthur Rubenstein, he's also a former Californian cop who left the beat there to patrol the disco beats in Europe.

Dwyer has been working with Los Angeles based producer Richard Jones and their first single is a new arrangement of the old Phil Spector number, Be My Baby, previously a Sixties hit for The Ronettes. The two have been working in several London studios, and Dwyer intends to base his career in the UK.

R&D Productions, Suite 1, 88 Kensington Park Road, London W11 (01-221 6625).



SHEZWAE POWELL (left) who created interest on the London club scene in the very late Seventies, and who most recently has been starring in the West End music Little Shop Of Horrors, is taking over the role, currently played by PP Arnold in Andrew Lloyd Webber and Richard Stilgoe's Starlight Express extravaganza.

The move marks a new departure for American-born Powell, whose career has included residencies at New York's West Bank Cafe, singing in various Parisian jazz clubs, and recording for Warner Brothers in France.

Now she's based in London, and has been in Little Shop Of Horrors for 15 months, and is pursuing a British recording career. "We're talking to several producers at the moment — I've never been easy to categorise as a singer, but I try to bridge the gap between soul and rock, in the same way as Prince and Tina Turner do and LaBelle did. I've done quite a lot of session work including appearing on the JB's All-Stars single Ready Willing And Able on RCA.

"The time seems right now to do some solo work, so we are on the look-out for good strong material," she says.

Reviewed
by
JERRY SMITH

SINGLES

Chart Certs

HOWARD JONES: Things Can Only Get Better (WEA HOW 6(T), WEA).

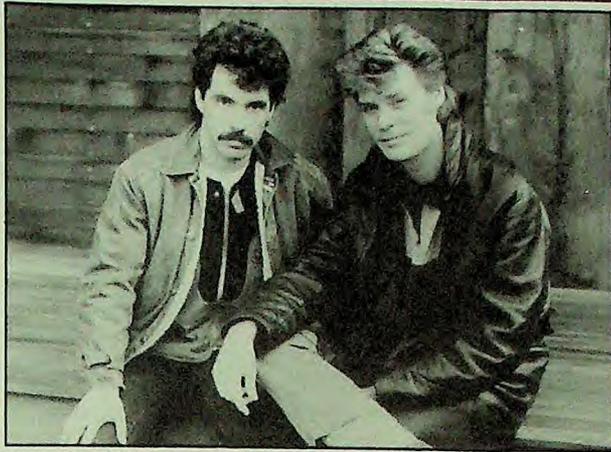
FLOY JOY: Operator (Virgin VS 744(12), EMI). An excellent, funky dance track taken from their stunning debut LP Into The Hot and featuring Carroll Thompson's smooth soulful vocal and a dynamic, lively Don Was production. They are now receiving the acclaim they deserve and this record should give them their first hit.

DAVID BOWIE/PAT METHENY GROUP: This Is Not America (EMI America (12)EA 190, EMI). A dramatic track that combines the two greats from their respective fields of music for the theme from the film The Falcon And The Snowman. Yet another fine vocal performance from Bowie with a moody cinematic style backing. Not immediately memorable but after a couple of plays it becomes unforgettable.

DARYL HALL & JOHN OATES: Method Of Modern Love (RCA RCA(T) 472, RCA). This US duo continue to release clever, soulful pop and this track, taken from their album Big Bam Boom is a catchy recording featuring a slick Arthur Baker remix and hopefully will do better than their previous, equally strong single, Out Of Touch.

EUGENE WILDE: Personality (Fourth & Broadway/Island (12)BRW 18, EMI). Follow up to his top 20 hit Gotta Get You Home Tonight, is a fine punchy dance track with a warm emotive vocal over a hard driving rhythm with funky keyboards and should bring more chart success. It is backed by the equally good Let Her Feel It originally sung by Wilde while with the funk group Simplicious.

SILENT UNDERDOG (produced by PAUL HARDCAS-TLE) Papa's Got A Brand New Pigbag (Kaz KAZ 50(T), PRT/Making Waves). A radically different electro funk version of the Pigbag classic that's bright and lively with sparkling synths and a pumping rhythm. It's sure to do well in the clubs and those who missed out on the effervescent Pigbag original, can find it on the B-side.



HALL & OATES: more clever, soulful pop

THE FRANK CHICKENS: We Are Ninja (Not Geisha) (Kaz KAZ 10(T), PRT/Making Waves). This quirky Japanese duo reissue their extrovert single with nonsensical vocals and a synth based production by innovators Steve Beresford, David Toop and Dave Hunt. The 12-inch version features a disjointed version of Fujiyama Mama and the eccentric Shellfish Bamboo.

SNOWY WHITE: Fortune (Towerbell TOW 65, PRT). A pleasant ballad which has been released from his recent LP, imaginatively entitled Snowy White. With his soft unobtrusive vocals and light melodic guitar this MOR single should pick up interest from the relevant radio stations and could do quite well.

BLACK: More Than The Sun (WEA BLACK 1(T), WEA). This is about the fourth reissue for this Liverpool band's first single which originally appeared as an independent. It's a good dramatic song with highly charged vocal accompanied by pounding piano and swooping strings and it is a suitable follow up to their previous, magnificent release Hey Presto, which just like this one, deserved to do well.

CANUTE: Amazing Mind (EMI (12)TAKE 1, EMI). Ex-Linx guitarist releases his debut EMI single which is a smooth slice of hard funk, well produced by Phil Harding. Bubbling bass and bright percussive rhythms make this a lively track which has already been well received in the clubs.

REBBIE JACKSON: Centipede (CBS (T)A 4528, CBS). The eldest daughter of the Jackson family joins her brothers and sisters by releasing her own single, taken from the forthcoming album of the same name. Even though it is written and produced by Michael Jackson it is a weak disco track not helped by her flat passionless vocal.



FRANK CHICKENS: extrovert

THE EX-PISTOLS: Land Of Hope And Glory (Virgin/Cherry Red (12)PISTOL 76, Pinnacle). A loosely veiled pseudonym for the original Sex Pistols for this '76 recording of their destruction of Elgar's patriotic anthem. Produced by Dave Goodman, who has added a straight orchestral intro and outro, it was originally not allowed a release by the publishers Boosey and Hawkes but copyright has now run out. This is only of minor collector value.

HOODOO GURUS: I Want You Back (Demon D 1028, Rough Trade/Cartel). This Australian psychedelic band produce a lively, rousing pop song with sparkling electric guitar and frantic acoustic guitar over a thundering rhythm. Sounds very Sixties with roared vocal backed by full harmonies.

THE FLAMING EMBER: West-bound No. 9 (H.D.H. HDH 45-12, Rough Trade/Cartel). Another forgotten soul classic that has been reissued by the wonderful Demon subsidiary H.D.H. (Holland-Dozier-Holland). It features all the characteristics of the Motown sound with lively R&B backing through to the strong vocal and memorable chorus.



THE SEX PISTOLS: an early recording of whose re-emerges as the Ex-Pistols

RETAIL OPINION

Indie dealer **MARTIN ANSCOMBE** takes one-dealer's-eye-view of current events.

CLEARLY, the quite dramatic increase in sales during the Christmas period compared to the previous year caught some suppliers napping. Well, not so much napping, as finding that recently upgraded systems were still causing more problems than had been anticipated.

We retailers may have been biting our fingernails at times when expected deliveries did not materialise, but, by and large, and thanks to such wholesalers as Lightning and Wynd-up, we were able to keep pace with demand. My only real feeling about it all is that the majors should aim to service our accounts with the same alacrity managed by the wholesalers.

One worrying aspect of the Christmas haste was the poor standard of packing in some instances. I've lost count of the number of damaged cassette boxes that had to be replaced; and, worse, was the number of LP covers damaged by the corners and edges of cassettes. The difficulty of non-standard cassette boxes was also highlighted; these are not only awkward for consumers because they don't fit the normal storage cases or units, but also because they cannot be replaced when broken or cracked.

I cannot blame despatchers, however, for the parcel I received with a large neat tyre mark across it and the split sides re-sealed by the carrier to ensure the shattered contents remained inside. However, it seems a bit silly that carriers require claims for such items to be lodged with the consigner, a long and tortuous process when the evidence is at our end and there is clearly no despatch fault.

THERE IS just one comment I would like to make on that most commendable Band Aid venture. Considering the time-scale involved, the operation was remarkably smooth. It seems, though, that many of the larger outlets had copies supplied (and sold out) three or four days ahead of the notified release date.

This caused some independent dealers to scour wholesalers for immediate delivery rather than wait for PolyGram. As a result, handling charges were made which put the input cost of the single greater than the "at cost" RRP.

Some dealers, therefore, may have been unfairly criticised for initially selling the single a few pence over the advertised price of £1.35. The real solution, in future, is to ensure all in the handling process aim for, and stick by, notified release dates.

ONE WONDERS if the peculiar machinery for radio needletime allowances may have affected the amount of airplay given to the Band Aid single, particularly on local BBC stations.

Any record played on radio has to be playlisted and a fee paid accordingly. In addition, recordings registered with PPL (some 50-60 per cent of all current material) are subject to a quantitative restriction.

Any one radio station has a PPL needletime allowance, typically, two hours a day for local BBC and eight hours a day for local ILR. This allowance is subject to contracts negotiated from time to time (BBC are re-negotiating at this time), and there are financial penalties for exceeding allotted PPL needletime.

It seems a curious situation whereby every airplay, of whatever, is subject to a performance fee but some airplay (ie PPL registered) is restricted by time. One can imagine the problems this generates for programme organisers and presenters at radio stations, and the temptation, therefore, to avoid PPL registered items and play non-PPL material such as that registered with SUK or IFPI.

The catch 22 here is that, if PPL needletime is not used to the full, the next allocation may be for less.

In any case, the PPL constraints, apparently there to protect the interests of performers, would seem to have the opposite effect; artists on non-PPL registered labels gain the advantage of unrestricted airplay thus increasing their chances of sales success. I wonder if PPL knows that some radio stations now have their record library material divided into "PPL" and "non-PPL" in each category. It seems to me that PPL's mother-knows-best attitude is typical of the head-in-sand attitude that persists in many corners of this industry.

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	6	DO THEY KNOW IT'S CHRISTMAS?, Band Aid NL/B/GB/D/A/CH/DK/IRE
2	4	8	ONE NIGHT IN BANGKOK, Murray Head NL/B/D/A/CH/DK/IRE
3	2	6	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham! NL/B/GB/D/A/CH/DK/IRE
4	3	11	THE WILD BOYS, Duran Duran B/D/A/CH/I/DK
5	5	7	LIKE A VIRGIN, Madonna NL/B/GB/D/CH/IRE
6	6	8	THE POWER OF LOVE, Frankie Goes To Hollywood NL/B/D/A/CH/IRE
7	10	4	I WANT TO KNOW WHAT LOVE IS, Foreigner NL/GB/D/CH/IRE
8	8	22	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder F/ES/I/IRE
9	9	11	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora NL/B/F/A/CH/ES
10	16	3	SHOUT, Tears For Fears NL/GB/D/IRE
11	7	22	GHOSTBUSTERS, Ray Parker Jr. F/ES/DK
12	11	24	CARELESS WHISPERS, George Michael F/ES/I
13	13	16	NEVER ENDING STORY, Limahl ES/I
14	12	10	I SHOULD HAVE KNOWN BETTER, Jim Diamond NL/B/D/CH/DK
15	14	8	SEXCRIME (nineteen eighty-four), Eurythmics D/CH/DK
16	15	6	WE ALL STAND TOGETHER, Paul McCartney & the Frog Chorus NL/B/IRE
17	NEW		SOLID, Ashford & Simpson NL/B/GB
18	21	16	THE WAR SONG, Culture Club F/ES
19	18	3	EASY LOVER, Philip Bailey & Phil Collins NL/B
20	22	11	BESOIN DE RIEN ENVIE DE TOI, Peter & Sloane F
21	23	5	COMO PUDISTE ... , Alaska & Dinarama ES
22	NEW		1999/LITTLE RED CORVETTE, Prince GB
23	19	9	THE RIDDLE, Nik Kershaw D/CH/DK
24	34	2	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson GB
25	RE		LIVE'S LIFE, Opus A
26	17	6	TOO LATE FOR GOODBYES, Julian Lennon DK
27	36	13	I FEEL FOR YOU, Chaka Khan CH/DK
28	20	6	EVERYTHING MUST CHANGE, Paul Young GB/IRE
29	NEW		I WOULD DIE 4 U, Prince NL
30	29	2	IF I SAY STOP THEN STOP, Georgie Red A
31	RE		ALL OF YOU, Julio Iglesias & Diana Ross I
32	38	2	SEVILLA, Miguel Bose ES
33	25	6	STILL LOVING YOU, The Scorpions CH
34	40	3	THE NIGHT, Valerie Dore D
35	26	2	ALL THROUGH THE NIGHT, Cyndi Lauper A
36	NEW		SINCE YESTERDAY, Strawberry Switchblade GB
37	35	4	KALIMBA DE LUNA, Boney M F
38	28	15	NO MORE LONELY NIGHTS (BALLAD), Paul McCartney ES
39	31	2	SQUARE ROOMS, Al Corley DK
40	32	3	CRILU, Heather Paris I

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

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



TOP 75 TOP 75 TOP 75 TOP 75 TOP 75

RADIO 1

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

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No1	I WANT TO KNOW WHAT LOVE IS ● Foreigner	Atlantic A 9596(T)
2	I KNOW HIM SO WELL Elaine Paige & Barbara Dickson	RCA CHESS(T) 3
3	LITTLE RED CORVETTE/1999 ○ Prince	Warner Brothers W1999(T)
4	LOVE & PRIDE King	CBS A 4988 (12" — TX 4988)
5	SHOUT ○ Tears For Fears	Mercury/Phonogram IDEA 8(12)
6	SOLID Ashford & Simpson	Capitol (12)CL 345
7	SINCE YESTERDAY Strawberry Switchblade	Korova KOW 38(T)
8	ATMOSPHERE Russ Abbot	Spirit FIRE(T) 4
9	LIKE A VIRGIN ● Madonna	Sire W 9210(T)
10	DANCING IN THE DARK Bruce Springsteen	CBA (T)A 4436
11	EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS Wham! ★	Epic Q(T)A4949
12	YAH MO B THERE (REMIX) James Ingram/Michael McDonald	Qwest W9394(T)
13	FRIENDS Amii Stewart	RCA RCA(T) 471
14	THIS IS MY NIGHT Chaka Khan	Warner Brothers W 9097(T)
15	STEP OFF Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 139
16	LOVERBOY Billy Ocean	Jive JIVE(T)80
17	DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid	Mercury/Phonogram FEED 1(12)
18	RUN TO YOU (Specially Remixed Version) Bryan Adams	A&M AM(Y) 224
19	SUSSUDIO Phil Collins	Virgin VS 736 (12)
20	GHOSTBUSTERS ● Ray Parker Jr.	Arista ARIST (12)580
21	CLOSE (TO THE EDIT) Art of Noise	ZTT/Island (12)ZTPS01
22	A NEW ENGLAND Kirsty MacColl	Stiff BUY(IT) 216
23	SAY YEAH The Limit	Portrait/Epic (T)A 4808
24	THANK YOU MY LOVE Imagination	R&B/Red Bus. RBS 219 (12" — RBL 219)

NEXT 25	THE NEXT 25	THE NEXT
76 (68) THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin	EMI (12)EMI 5514	
77 (81) THE BOYS OF SUMMER, Don Henley	Geffen (T)A 4945	
78 (—) HEART USER, Cliff Richard	EMI (12)RICH 2	
79 (—) METHOD OF MODERN LOVE, Daryl Hall & John Oates	RCA RCA(T) 472	
80 (—) SEX OVER THE PHONE, Village People	Record Shack SOHOT(T) 34	
81 (—) I DIDN'T MEAN IT AT ALL, Sass	10/Virgin TEN 41(12)	
82 (88) THE ANGELS, Knowl,	Swamplands/London SWP 3 (12" — SWX 3)	
83 (82) WAR DANCE, Funkmeister	Ryker RYK(T)12	
84 (66) WE CAN BE BRAVE AGAIN, The Armoury Show	Parlophone 12(R) 6087	
85 (78) I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane	Epic A 4936 (12" — TX 4936)	
86 (—) JACOB'S LADDER, The Monochrome Set	blanco y negro/WEA NEG 4(T)	
87 (84) TERRY, Tracey Ullman	Stiff BUY 217	
88 (—) DO THE CONGA, Black Lace	Flair FLA 108(T)	
89 (—) PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog	Kaz KAZ 50(T)	
90 (71) ARE YOU SATISFIED?, (Funka Nova), Rah Band	RCA RCA(T) 470	
91 (—) I'M IN LOVE WITH YOU, KoKo-Pop	Motown TMGT(T) 1363	
92 (76) LOVERGIRL, Teena Marie	Epic (T)A 4965	
93 (—) OPERATOR, Floy Joy	Virgin VS 744(12)	
94 (—) SAY YOU LOVE ME AGAIN, Change	WEA YZ23(T)	
95 (—) HEARTS ON FIRE/OVER THE RAINBOW, Sam Harris	Motown TMGT(T) 1370	
96 (—) ON THE AIR TONIGHT, Willy Finlayson	PRT 7P 302 (12" — 12P 302)	
97 (—) MAKE NO MISTAKE, HE'S MINE,		
Barbra Streisand (Duet with Kim Carnes)		
98 (—) I WOULD DIE 4 U,	Prince and the New Power Generation	
99 (—) OVERKILL (Theme from the Thames TV Series 'The Bill'),	Warner Brothers W9121(T)	
Morgan Pask	Columbia DB 9100	
100 (93) YOU TAKE MY BREATH AWAY, H2O	RCA RCA(T) 468	

DON HENLEY

38	NEUTRON DANCE Pointer Sisters	Planet/RCA RPS(T) 109
39	NELLIE THE ELEPHANT The Toy Dolls	Volume VOL(T) 11
40	20/20 George Benson	Warner Brothers W9120(T)
41	YOU'RE THE INSPIRATION Chicago	Full Moon/WEA W 9126(T) (W)
42	YOU SPIN ME ROUND (LIKE A RECORD) Dead Or Alive	Epic A4861 (12" — TX 4861)
43 NEW	PERSONALITY/LET HER FEEL IT Eugene Wilde	Fourth & Broadway/Island (12) BRW 18
44	WORLD DESTRUCTION Time Zone	Celluloid/Virgin VS 743 (12)
45	THE POWER OF LOVE ● Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 5
46 NEW	LOVE LIKE BLOOD Killing Joke	EG/Polydor EGO(X) 20
47	JULIA Eurythmics	Virgin VS734(12)
48	PERFECT STRANGERS Deep Purple	Polydor POSPX) 719
49	IT'S IT'S THE SWEET MIX The Sweet	Anagram/Cherry Red (12)ANA 28
50	FRESH ○ Kool & The Gang	De-Lite/Phonogram DE(X) 18
51	IMMACULATE FOOLS Immaculate Fools	A&M AM(Y) 227
52	... (and that's no lie) Heaven 17	Virgin VS740(12)
53	ONE NIGHT IN BANGKOK Murray Head	RCA CHESS(T) 1
54	INVISIBLE Alison Moyet	CBS (T)A 4930
55	SEE THAT GLOW This Island Earth	Magnet MAG 266 (12" — MAGT 266X)
56	BREAKFAST The Associates	WEA YZ28(T)
57	THE ELVIS MEDLEY Elvis Presley with The Jordanaires	RCA 476
58 NEW	MY GIRL LOVES ME Shalamar	Solar/MCA SHAL(T) 2
59	SEXOMATIC Bar-Kays	Club/Phonogram JAB(X) 10
60	7 YEAR BITCH Slade	RCA RCA(T) 475
61 NEW	HERE I COME Barrington Levy	London LON(X) 62
62 NEW	WHO COMES TO BOOGIE A&M/RCA	London LON(X) 62

MUSIC WEEK REVEALS ALL

TEN TORRID YEARS OF

Beggars Banquet

emerged fully in 1974, as a record shop combining for one of the first times in England the sale of both new and second-hand records side by side; previously it had existed as a generic name under which its two principals, Martin Mills and Nick Austin, worked as DJs both on mobiles and in clubs.

Mills was a philosophy, Politics and Economics graduate from Oriel College, Oxford who had subsequently compiled the statistical report of the Lane Committee for the Office of Population Censuses and Surveys, and Austin was a joint director of his late father's contract furnishing firm.

At the same time as Austin was getting frustrated with the conservative policies of a partner three times his age, Mills, having completed his OPCS report, was tasting the commercial world as a manager of a second-hand record store in London's Notting Hill Gate. Both had a long-lasting and deep-rooted interest in and love of music, and both saw that combining the supply and demand pricing principles of the second-hand record shop with the attractions of a new record shop could be an interesting diversification of DJ interests.

With £5,000 inherited and borrowed from respective parents, we opened our first record shop in London's Earls Court. In the first week we achieved our break-even weekly target, and the success was such that within the year we had opened two further shops in Fulham and Ealing.

The sale of concert tickets through the shops led to a new company, Beggars Banquet Promotions Ltd, formed to promote concerts by acts that we saw a demand for through the shops that was not fully realised. Our very first promotion was at the Royal Albert Hall with Tangerine Dream, and following this start-at-the-top we gradually convinced a conservative agency/promoter scene that we were a valid alternative.

In 1976 we pulled off a great coup by bringing the Crusaders to the UK totally without record company support, and followed this with successful tours and concerts by Dory Previn, The Commodores, Southside Johnny and the Asbury Jukes and Climax Blues Band among others.

Early in 1977, concerts with Graham Parker, The Stranglers and the Damned together with our retail roots told us that a move from concert halls back to clubs was afoot and we withdrew from concert promotion, moving to manage a punk band called The Lurkers, who we had discovered rehearsing in the basement rehearsal studios beneath our Fulham shop, through which passed almost every punk band worth the name.

The Lurkers had energy, style and little musical prowess, and became one of the most successful of the original punk bands. Our efforts to get them a record deal failed because most record companies already had a punk band, and our solution was to set up a record label, initially with no pretensions other than to help the Lurkers get a deal. One-off distribution was through President.

Shadow made No 1 in the nascent, alternative charts, and its small dent in the national charts showed us the limitations of our distribution deal.

Island, who had liked us through our treatment of their group Illusion as support on the Dory Previn tour, offered us a distribution deal, and suddenly, rather to our surprise, we were a record company!

So Beggars Banquet bloomed in summer of '77's flowering of independent labels, at the same time as Stiff and Chiswick, and some time before Rough Trade and Mute.

The air of the times made it easy for us; the demand for punk was so strong and the supply so limited that almost any record could turn in a profit.

The second Lurkers single led to the first punk compilation (and our first album), *Streets*, which sold 30,000 copies within two months. Inevitably, the opportunities of our accidentally established record company led us to expand our roster with the addition of three acts including Tubeway Army, who had walked into our Ealing shop with a tape. Also through our Ealing shop came our first big hit (The Lurkers had by now just cracked the Top 50 and Top Of The Pops), a salacious ditty by Ivo Ivor Biggun entitled *The Winker's Song* (Misprint), which despite being banned everywhere, made the Top 20 and sold 1/4m.

Up till now it had been total fun; we were quirky, disorganised and at the spearhead of change. Suddenly commercial realities set in; cash flow worsened (we had never had any finance apart from our original investment), Island declined themselves to EMI leaving us distributionless, and we found ourselves in the classic new-label-needs-a-license-deal-with-a-big-advance-situation.

In the nick of time WEA gave us just that, with the side-benefit of a P & D deal for those acts they didn't want to licence; they signed us for an act of ours called The Doll, and turned a relatively deaf ear when we preached the merits of Tubeway Army.

The newly-added muscle of WEA, in the middle of a purple patch, did give us a Top 20 hit with *The Doll*. Meanwhile, we were beavering away developing a buzz on Tubeway Army and in May '78 came up with a wonderfully different song, *Are Friends Electric?*

Initially intended as a minor hit to sell the LP *Replicas* (those were different days!), the combination of one of the first picture discs and two TV appearances in one week on *Top Of The Pops* and *The Old Grey Whistle Test* together with the groups revolutionary appearance shot the single into the charts, and beneath our incredulous gaze it didn't stop till it reached number one, as did the album a few weeks later.

Almost by accident we were the successful independent record company, and in the second half of '79 we had the sixth largest market share in the country! At this time we were managing Tubeway Army as well, and in September Tubeway Army mutated into Gary Numan, had further number ones with *Cars* and the album, *The Pleasure Principle*, and went out for us on a stupendously complex and successful UK tour with three albums in the Top 20.

Before handing over management to his father, we took Gary on tour to Europe, the Far East, and North America, this last resulting in a Top 5 US and Canadian hit with *Cars*.

The resultant large influx of royalties gave us the opportunity for the first time to restructure Beggars Banquet, and to set it up on a proper commercial footing. We reorganised our company structure and, realising that we could not afford to be a one-act label, directed most of our efforts at breaking new acts with our new found finance.

For a year we struggled hard to overcome the tag of "Gary Numan's record label", but, while Gary's records continued to sell, 1981 really saw us broaden our base and become what we considered to be a substantial and successful company.

In January '81 Beggars Banquet picked up the rights to the first of the new wave of British jazz funk bands, Freeez, and, in a completely new field for us, scored a Top 10 single and album, as well as the No 1 single of the whole year in the disco charts. This act was distributed by, rather than licensed to, WEA, and marked the start of a different relationship between the two companies whereby both parties acknowledged, at first tacitly and then explicitly, that Beggars Banquet had grown out of the licensing situation and was best able to market and promote its own talent.

Late 1980 had seen the launch of the first Beggars Banquet offshoot label, 4AD. Set up to provide an alternative perspective based on the tastes of two Beggars Banquet's shop employees, Ivo Watts-Russell and Peter Kent, it took advantage of the possibilities of the UK's independent distribution system.

It was originally intended as a breeding ground for talent to pass on to the parent label, but the only act to make this transition was Bauhaus, who achieved



● BB STAFF (top bottom): Nigel Bolt, Peter Hayashi, Mark Hartidge, Steve Webbon, Plug, Mandy, Nick Austin, Martin Mills, Karen Holmes, Sara Cohen, Keran Protheroe. Conspicuous in their absence: Terry Hollingsworth, Hilde Svendegad and Kath Thompson.



BEGGARS PICTURES: from top, Nick Austin outside Oriel College, Oxford; Martin Mills developing musical tendencies at a tender age; the Earls Court shop circa '78; Earls Court, BB's original home; Gary Numan and The Lurkers.

the highest level of cult success in the UK from '81-'83, with four silver albums; following Bauhaus' move across, it was decided that 4AD had established such a strong profile and identity in itself that it would retain and develop its own acts indefinitely.

To replace 4AD as Beggars Banquet's independent talent source, Situation Two was set up in 1981, run by Peter Kent; Ivo now ran 4AD on his own within the Beggars Banquet Communications group.

In 1981, Situation Two came up with the Associates, a brilliant but wayward Scottish duo, whose five Situation Two one-off (2) singles were all Top 10 indie chart hits and all "records of the week", in the UK music press. Late in the year, the Associates' time came for a major, long-term deal, and in the face of stiff competition from every UK major Beggars Banquet signed them; however, being our first expensive deal it was financed directly on a license basis (and against the tide of our relationship with them) by WEA.

The first two Beggars Banquet/WEA Associates singles in 1982, *Party Fears Two* and *Club Country*, were brilliant classics, and national Top 10 hits, and so was their debut LP, *Sulk*.

However, the structure of the license arrangement combined with the nature of the group led all parties to believe by summer '82 that a direct Associates/WEA assignment with Beggars Banquet withdrawing would be beneficial all round. The *quid pro quo* potential of this assignment meant that we were finally in a position to officially renegotiate our WEA deal, the UK license pick-up option right and the worldwide license side of which we wanted to be free from.

Thus, in return for assigning the Associates (who Peter Kent now left us to manage), we got our freedom, in the shape of the termination of the WEA license around the world and in the UK except in respect of Gary Numan (who was still highly profitable though decreasingly so), together with a new three year pressing and distribution only deal, and the freedom to switch from using the WEA sales force (to whom the P & D side has never had full access) into a sales force deal with Virgin.

In late '82 this two-tier WEA/Virgin arrangement, which sounds complex but is in fact extremely flexible and effective, paid immediate dividends; Bauhaus came up with their first Top 20 hit, Bowie's *Ziggy Stardust*, and their third LP *The Sky's Gone Out*, shot into the national album charts at No 4.

Also, we released an album entitled *Pan pipes of the Andes* and a single, *Cacharpaya* by Incantation, a group of classical musicians playing with Ballet Rambert who had adopted traditional South American instruments.

In a completely new field for us, we had tremendous success in the shape of a Top 10 single and album and UK album sales now approaching double gold. While left field music remained our base, we had proved that we could be successful in the mainstream as well.

Various other ventures had also proved successful in '81/'82; inspired by Freeez's success, we released two definitive double album compilations of UK Jazz Funk artists; we had Top 30 success with mod band The Merton Park; we licensed from the States Spirit's long lost *Patatoland* album (and charted it in the Top 50); an LP by Love's Arthur Lee, the Gun Club's debut *Fire of Love*, and Ministry's debut EP; we scored No 1 disco albums with legendary jazz-funk duo Morrissey Mullen; and 4AD dominated the indie charts with, among others, the radical *Birth Party*.

1983 was to be our best year yet. It started with Incantation high in the charts, and with our first non-WEA-international deal for the US being concluded with Sire for *Modern English*. Their *After The Show* album and *I Melt With You* single had picked up such good import/Rockpool/CMJ type reaction in summer '82 (without actually securing a deal) that we invested in hiring indie promotion in the shape of *Side One* and did a deal with important to get the record in the stores.

During the fall of '82 the record was phenomenally successful for an

TO PAGE THREE

Martin Mills talks to Jim Evans

● How do you feel about the coming year, both for the Beggars Banquet group and for the record industry as a whole?

"I am confident about what we will achieve. We have a substantial core of acts that are in a pretty successful bracket — and will move up, towards being very successful in 1985.

"However, I'm not so confident about the general state of the music market. I suspect that as regards what will be in the charts, 1985 will be a real trough of musical mediocrity. What is in the charts now is the most boring it's been since before punk. Unfortunately, that looks like lasting most of the year.

"That's not to say there isn't a lot of interesting music going on in the UK. There is, but it's simply not making the charts. The ways things are at the moment — with kids voting for Reagan and Thatcher — they're hardly going to go out and buy original and radical music. There's a conservative air around.

"There's a dramatic over-orientation towards the Top 40, both here and in the United States — and the record buying public are narrowing in on this Top 40 format. Sales are increasing, but they're only increasing in the Top 10. The rest of the chart is selling less and less.

"You get radical cycles and conservative cycles — it goes through phases. But it's pretty frustrating when you're a company that's meant to be at the sharp end of making music. We're interested in making new and original and different music. At the moment we're having to work at that without thinking too much about the charts. I suspect that in 1985 we're going to be thinking more about sales than charts."

● So Beggars Banquet won't be selling out to "the charts" or commercialism?

"I don't see us changing our musical direction. There will be compromise because we have acts that need and require chart success. We have three or four acts on the label that are very much now fairly mainstream acts, and we obviously have to deliver chart success on those. To that extent, we'll have to compromise to fit the situation — and we've had to in the past. But in terms of the main thrust of what we do, I can see us aiming at establishing a base and starting to get into the position for when people start wanting an interesting alternative.

"The situation that the industry has got itself into at present is one where you can't sell records without a hit single. There is only one market these days, whereas there used to be a pop market, a rock market and a soul market — and you could sell reasonable quantities in every one. But now, everyone's aiming at the same point — and without a Top 40 single, you can't, in effect, sell a lot of albums.

"One of the results of this is that the artists as well as the record companies are making records aimed at the Top 40 — without the record companies necessarily telling them to do so. We quite frequently find ourselves trying to dissuade our artists from making over commercial records. They want the radio airplay, but we say 'no' because it's not the right time in their career. They are caught in an awkward position, but this over-concentration on one track is bad for everyone.

● Has your A&R policy changed much over the years?

"No, it hasn't really changed. ... almost everybody in this company has come up through our retail operation — and I believe that's very important. I still see retail as being the most important aspect of the music business — and if you don't have the support of dealers, then you're nowhere. And that has always influenced our A&R policy. What we see going on in our record shops has always given us a very useful finger on the pulse. Our one remaining shop in Kingston serves as an excellent barometer.

"Frankly, our A&R policy has always been to do what we like. Obviously, as your overheads increase, you have to bear in mind certain commercial elements. But we would never put out a Top 40 record per se — we put things out because they appeal to us.

● From small beginnings, as charted elsewhere in this supplement is Beggars Banquet, with a staff of 15 and turnover of around £3m annually plus some 25 acts on the roster, now a major force in the industry rather than an independent?

"I don't see ourselves following Virgin's route to mega expansion. I don't think that's what the people here want to do. Our development has really been a progression of accidents. Years before I actually got involved, I fancied working in the music business — I wrote a number of letters to various people and didn't get a single



THE RAMONES

reply. When we first set up the record label, we never even considered having a chart hit, but once you have one, you get the taste.

"As to other areas of business, our video label is going extremely well. But to be honest, it's difficult not to do well with music videos at the moment — on a worldwide basis. There's so much hunger for music videos. We are doing video as a necessary spin-off from records. You have to make the videos for promotional purposes, and once you've made them and exploited them, you might as well sell them — it's really just an ancillary to the record operation.

"The publishing company, Beggars Banquet Music, is doing really well. It has been growing steadily alongside the record company — we try to publish our own acts wherever possible, and now publish around half of them."

● Beggars Banquet has now gone through various stages of distribution and licensing to a system that now seems highly complicated. How does it work?

"It's a beautifully complicated set-up — because it gives us incredible flexibility. In fact, I think we are unrivalled in the UK in the flexibility we have, and can offer to our artists.

"Beggars Banquet and Coda are distributed through WEA — which, as far as I'm concerned, is the best distribution network in the UK. Through the WEA system we can equal any push that a major record company can put on an act. But at the same time, we have the 4AD and Situation 2 side of things. We believe that starting an act off and developing an act on the independent side is much more productive than starting from scratch and aiming straight for the Top 100 marketplace. We prefer to get an act established with its cult market, and make the Top Five in the indie chart — which we do with regularity."

● How does the Situation 2/4AD distribution work?

"Both labels used to distribute through the Cartel and Pinnacle. When Pinnacle went out of business, we pulled out immediately. To be honest, with a few personal exceptions, we never had much time for the old Pinnacle regime, and we transferred ourselves totally to the Cartel. To my mind, they are the only independent distributor. I think Pinnacle will work under its new ownership, but I still see Pinnacle and Spartan as being 'smaller major' distributors. The Cartel is the only indie distributor that has a different idea about how, to do, it — they sell records by name rather than by numbers. We are very supportive of the Cartel and think it's a great way to distribute our acts. Having said that, we're being approached by the new Pinnacle to go back on a non-exclusive basis, and we're considering that at present."

● If a band is successful on a subsidiary label, is the machinery there to switch it to the main Beggars Banquet label and major record company distribution?

"Yes. Immediately. And, again, I think we are the only company that can do this. This doesn't apply to 4AD because 4AD is stylistically an entity in its own right. But Situation 2 and Beggars Banquet are completely interchangeable. And the whole idea is to use the two distribution systems to get the most out of them and to put the most into them. It's a question of playing the right cards at the right time.

"With a band like the Cult it worked perfectly, with three independent Top 3 singles followed by the album on Beggars Banquet which went straight into the national Top 30.

"That's not to say we'll always take things out of the independent system when they start doing well. But you have to consider the way the market works. Both the market and the charts discriminate against independent distribution. With the same number of sales, you get a higher chart position distributed through a major than you do through an independent."

● You have established 4AD, Situation 2 and Coda Records — do you plan to launch any further 'specialist' labels?

"We're actually just about to launch not so much a label, but a series called Second Sight, which is going to be a sub-series of

● MARTIN MILLS: 'The way things are at the moment — with kids voting for Thatcher and Reagan — they're hardly going to go out and buy original and radical music... There's a dramatic over-orientation towards the Top 40...'

Beggars Banquet and maybe also of Situation 2. It's going to be for projects that appeal to us, that are away from the main artistic thrust of our labels.

"The first release is going to be an album by Roy Harper, who a lot of us have admired for a long time.

"It's something of a side step, but it creates a different sort of identity whilst retaining the strengths of what we've got. There will be more projects on Second Sight — anything that is not perhaps new young bands.

"Because we have this unique distribution set-up — having the touch of an independent and the power of a major — we are getting offered a lot of established acts. Previously we always had to go out and find acts a year before anyone else did because we couldn't compete financially. But now we can compete on financial terms — but at the same time, acts are coming to us because they like the way we operate."

● Is Beggars Banquet now part of the music business establishment?

"We are part of the established music industry, but we still tend to keep ourselves a little bit to one side. Business awards lunches and the like are not really our style. We still remain fairly individual, and there are a lot of aspects about the business which I don't think we feel particularly in tune with.

"The way that reliance on the charts has developed is pretty iniquitous — as regards dealers rather than record companies. When you have a few hundred dealers getting every favour and privilege in the world, and the rest are not getting anything... If I was one of those dealers that wasn't getting anything, I'd be up in arms about it.

"We try to be as even-handed as possible.

"It's a ridiculous system where the record industry sells its best-sellers at the cheapest prices, and where it spends half its time giving away records — with certain other elements buying them back again. It's ludicrous.

"I'm looking forward to the day when bar-coding will enable every shop to register its returns — so that kind of chart-orientation that everyone indulges in these days becomes both unnecessary and unproductive. But that will only come when every sale of every record is automatically recorded.

"We are currently in this unfortunate situation where the chart creates sales rather than sales creating the charts. It's all the wrong way round. But it's a situation that has developed and we all have to live with it."

● With a staff of around 15, you appear to run a fairly compact organisation, is this deliberate?

"To some extent, our staff is bigger than we would have wished. But gradually we have found that certain functions which we were hiring independents and freelancers for could be done more economically in-house.

"We have built up a core of good people and, I like to think, a good atmosphere. I always feel that if somebody who works for me wakes up on a Monday morning and thinks 'Christ... another week at Beggars Banquet', they shouldn't be working here. There are so many people that want to get into the music business, that if the people already in it aren't enjoying it, they shouldn't be in it.

"I hope and think all my staff positively enjoy what they do."

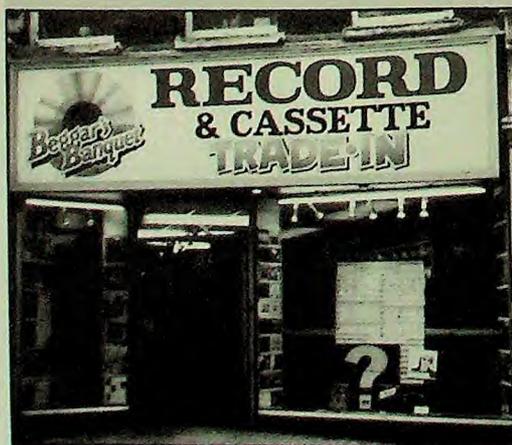
● Your views on the current music scene?

"There is a lot of accomplished music out there. But I think there is a general paucity of inspired music. While there's plenty of good music and people who can play it, there's also too many records being released. This is a terrible thing for an indie to say, but frankly, when there are 200 singles coming out a week, you can't expect — in all reasonableness — a radio producer to make a value judgement on all of them. It's the same with the tapes we get sent here. We listen to all the tapes we get sent, but we simply don't have the time to give them the consideration we'd like to. There's just too much music around. It's too much of a hot-bed of people wanting to do it, which is both good and bad."

● Do you see — or care to predict — any musical trends for 1985?

"I don't actually want to make predictions, apart from my pessimistic view that the Top 40 will continue to consist of things that I don't consider being worthwhile. But one thing that I'm confident will happen will be the move away from everything having to have a dance beat.

"I find the two most constricting things in a record company are the need for the single, and the need for that single to be danceable. Dance music is fine in its place — in the clubs and the discos — but to be in a position where almost every record has to have a dance beat, to be danceable, puts incredible limitations on an artist. It's frustrating. I hope it changes."



BEGGARS BANQUET'S Kingston shop

Beggars Banquet



MUSICALC, a company formed by BB, Chris Palmer and Adrian Boot, is the world's leading supplier of micro computer software to the music industry. "Unlike most other computer companies, Musicalc is owned and run by people who work in the music business," says Nick Austin. Musicalc — essentially a suite of 26 fully integrated programs — is designed specifically for use in record and publishing companies. For a running cost of around £1.50 a day, Musicalc can handle, swiftly and accurately, record royalty accounting, mechanical royalty accounting, publishing accounting, administration, record sales figures, record catalogues, publishing catalogues, promo mailing and Vat returns. The idea behind Musicalc was hatched three years ago when BB realised that there simply wasn't anywhere in the world a computer program/system that could handle all the various and complicated needs of a record/publishing company. "As an organisation, we have managed to survive by keeping our overheads low," says Nick Austin. "The computer system has stopped us from acquiring additional staff, made us more efficient and given us more time. "Musicalc is unique and essential for a small to medium sized company. Ten companies in the UK are already using it and we are confident this figure will rise to 30 or 40 in the coming year."

FROM PAGE ONE

import, climbing high on KROQ, WLIR and such stations, and its eventual domestic release through Sire was one of the most successful debuts for an English new music act in the whole year, missing by only a whisker Top 40 status.

Early '83 was also a period of re-making overseas deals after our exit from WEA (as a licensed label of the UK company we had never enjoyed the benefit of a structure that would prioritise our acts overseas, although we had considerable moral support from a number of WEA companies).

Partly as a result of our WEA experience, we concluded that for a group of labels of our size and diversity territorial label deals would mean continuing frustration for all but the cream of our acts and resolved that, rather than going for a generalised faith in Beggars Banquet from licensees (which was readily on offer), we would work act by act, choosing for each artist that territorial or multi-national licensee that seemed most committed to and understanding of that particular act.

For less well known and growing acts, we decided to work with and through the export/import network, and over the last two years have developed a structure that is second to none in getting new trend records into the right shops around the world, laying the base for future licensing and proving that a successful import does a lot more good than a run-of-the-mill domestic release for the future of an act.

For some time Virgin had been pursuing an involvement with us, and finally we resolved to license three of our acts on a separate basis to them for most of the world excluding North America and the UK (Bauhaus, Incantation, Modern English).

We have since built up a close relationship with Virgin's international companies and have done a number of further deals for individual acts for individual territories or groups of territories with them since, without ever allowing them any option on new acts or our labels as a whole, developing alternative licensing arrangements with at least two or three other companies in every major territory for various other acts.

This is a complex structure that needs a lot of administration, but it has proved its worth.

In 1983 Freeez returned to the fold, and we sent them off to New York to record an album with the then quite unknown Arthur Baker producing. From this came the single IOU which was a double million selling single and a Top five single in most countries of the world, and will probably in retrospect be seen as the definitive electro hip-hop single.

In the UK the single made No 2 in the national charts and stayed there for four weeks, as well as being (for the second time for us and Freeez) the No 1 disco record of the entire year. In the US, the single came out on Arthur Baker's Streetwise label and made No 1 in the disco charts in record speed, becoming one of the biggest selling 12-inch singles of the year.

1983 also finally saw us move offices from our ghetto first below and then above our first shop in Ears Court to a new building we had bought in South West London's Wandsworth, which we converted specifically to our need and finally gave us a perfect working environment, much envied by visitors, including proper warehouse facilities for our indie distribution (though of course the bulk of our non-indie stock remains stored at WEA's distribution centre).

It also saw the continued growth and doubled turnover of 4AD, featuring a No 1 indie album (their second) from the Cocteau Twins (it has now gone silver) a Top 30 album from Bauhaus who, now established as the premier group in their field decided to split — at precisely the right time, leaving their reputation untarnished and their catalogue sales stronger than ever all round the world; the signing of the country's leading so-called "positive punk" band Southern Death Cult and a No 1 indie hit with their debut single on Situation Two; a further Top 50 album for Incantation; the setting up of a new label Coda by Nick Austin to release contemporary jazz and MOR records reflecting the direction of his musical tastes; and the release of our last Gary Numan LP.

The record was still a hit although Gary's sales, which two years previously had represented 95 per cent of our income and profit, were now below 10 per cent, representing our successful move away from being a one horse stable and towards being a broad-based label with a good core of valuable acts.

1984 has consequently been a year of consolidation and development, in which the stable of acts covered by our labels has matured to the extent that during the year we had Top 30 national albums by no less than six different acts and Top 100 albums by a further five; indie No 1 singles by three different acts, indie No 1 albums again by three different acts, and in which the readers of *Zig Zag* voted 4AD the country's best label and Situation Two the second best!

We renegotiated our distribution deal with WEA despite excellent offers from other quarters and brought the strength of the Virgin sales force into play on our independent labels as well as Beggars Banquet via a unique invoicing arrangement through WEA.

The progressions and developments of 1984 are much the prospects for 1985, and are probably best viewed initially on an act by act basis (in no particular order).

THE ICICLE WORKS proved an instructive example of the unique benefits of the structure we had evolved. This much sought after act had recorded their debut single *Birds Fly (Whisper To A Scream)* with finance from their publisher, Chappell, and wanted to achieve an indie Top 3 hit as a basis for their career.

Chappell's had been impressed by us on the Southern Death Cult project on which we had worked with them, and a tri-partite one-off agreement was made for Situation Two to release the record.

The project achieved its purpose exactly, with the record reaching number 2 in the indie charts (ironically being kept off No 1 by our own Southern Death Cult single), and also denying the national Top 100; as a result we signed a long-term, worldwide deal with them.

The first single under the new deal, *Love Is A Wonderful Colour*, was a national Top 20 hit (the band had now moved across to Beggars Banquet), and was followed by a national Top 30 album.

Considerable interest from the US resulted in a deal for the act with Arista, and during a hard working touring summer (booked by William Morris) we achieved Top 40 placings for both the single and album in the US, and even

greater (proportionately) success in Canada through PolyGram. *Iceicle Works* are in the studio in January/February 1985, recording their second LP, for April release.

FREEEZ at the time of IOU, were two people, John Rocca (vocals and percussion), and Peter Maas (bass). John and Peter, however, were musically poles apart, a fact brought into the open by Arthur Baker's use of machines, and since they both had radically different ideas about the future of Freeez, once the promotion of the IOU etc., project was over they agreed to part, with Peter keeping the name "Freeez".

Peter has now recruited Freeez's former drummer, together with a vocalist/guitarist and a keyboard player, and is now half way through recording the new Freeez album with Pete Wilson producing. It's very different indeed from the old Freeez, and is probably Beggars Banquet's most immediately commercial candidate for '85.

John Rocca now has a solo career, and his first single, *I Want It To Be Real*, followed IOU to the very top of the *Billboard* dance charts, on Streetwise. John's debut album is now nearly finished, and it does follow on the Freeez tradition very successfully.

THE CULT have evolved from Southern Death Cult, who split after their one No 1 indie single (and a posthumous LP assured) Ian, the singer, subsequently formed Death Cult, who made two singles, both indie No 2s, before significantly dropping the Death; since then Spiritwalker made No 1 in the indie charts and then, transferred from Situation Two to Beggars, their debut album, *Dreamtime*, rocketed to No 21 in the national album charts, with their debut live video cassette in the music video Top 20.

The Cult have triumphantly made the transition from elitist hard core into a great, live, biting, modern rock band; their new single, *Resurrection Joe*, has just been released and is their highest national chart entry to date at 75, produced by Chris Kimsey (Rolling Stones!): The band will write, rehearse and demo for their second album in January and February, for either May or September release depending on the US release or non-release of "Dreamtime" in early spring.

THE MIGHTY WAH! were a big UK triumph for Beggars Banquet in '84. Signed to WEA, they had a big UK hit with *Story Of The Blues* in early '82, and then spent 18 months in infighting with WEA till through a tripartite agreement in May '84, WEA sold to us the rights to their almost completed *Wah* album, and we and the group together completed the recording of the single, *Come Back*.

Even before UK release, the single got immediate strong airplay, and finally reached number 19 in the national charts, after at one stage being Radio One's most played record. The album *A Word To The Wise Guy* was also very successful and a Top 30 LP.

BAUHAUS after their split regrouped thus: Peter Murphy, the amazingly striking singer with the dramatic voice, teamed up with Mick Karn, the highly regarded bass player from Japan, to form **DALIS CAR**; and Daniel Ash (guitar) and Kevin Haskins (drums) together with Bauhaus' former back line roadie Glenn Campling formed *Tones On Tail* (in which David J Bauhaus' bass player, has just replaced Glenn).

We released the *Dalis Car* LP in November '84, and the collaboration turned out to be a highly artistic and hauntingly original one, which resulted in a chart album and generally excellent reviews. (Since Mick was signed to Virgin as a Japan leaving member and Peter was also signed to them as a Bauhaus leading member for many parts of the world, the *Dalis Car* project was a joint venture with Virgin, with us owning US and UK rights (though for this act only distributing through them in the UK) and being licensed through Virgin for the rest of the world).

THE ESTABLISHMENT of Coda Records has broadened the base of Beggars Banquet's operations.

"I realised there was a very big market for more broad-based sales," says Nick Austin, "not for MOR in the Barry Manilow sense, but MOR in the Incantation sense."

"My aim was to develop a label that sells music, and go out and find that market. Traditionally, it's an extremely difficult market to find, but we know it exists. But at the same time, we know that fewer people are going into record shops."

"Volume is up in the Top 5, but down everywhere else. There has to be a reason for this, and this is probably that the industry is becoming too Top 10 orientated, and the service element in the record shops is declining."

Faced with this state of affairs, Austin set about breaking Coda Records into the mass market. "It was difficult to warrant press or get radio airplay on Coda acts, so the answer was — and still is — to target the audience to us."

TONES ON TAIL released their debut album, *Pop*, in May; we felt at the time that it was very good but inconsistent, and plan that their next one, due to be recorded shortly, will display more of a firm direction and take full advantage of the excellent songs and ideas that the trio can come up with.

However, the record has been a major import success in the US, and has sold more substantially and consistently over a long period than any other album we have released, resulting in consistently good chart placings in Rockpool and CMJ.

THE FALL, signed by Beggars Banquet in '84, already had a substantial following and had during their five-year history become resident at the top of the indie charts on a number of independent labels, notably Rough Trade.

The Manchester-based band, led by Mark E Smith and now joined importantly by his wife Brix on guitar, came to us because they wanted the power of a "real" record company combined with the personal contact and consideration of an independent; and whilst their music has always been radical, their move to us was indicative of a desire to broaden their appeal.

We put them (for the first time) with a producer, John Leckie, and the resultant three singles and one album all made the national charts (which they had never done before); the records drew consistently first-rate music press acclaim as their best work ever, the band is now firmly established (which had not been done before) with rock radio, and their national tour in the autumn drew the largest and most enthusiastic crowds in their career.

Beggars Banquet/Situation Two sees the above acts as its main focus, both in terms of effort and as representing the labels stylistically. While we try to keep our roster to a minimum, there are a number of other projects



● **BEGGARS ARTISTS** past and present, from top, left to right: *Tones on Tail*, *The Cult*, *Dalis Car*, *The Associates*, *Pete Wyllie*, *Freeez*, *Iceicle Works* and *Bauhaus*

"The idea behind Coda records is that they have a timeless quality. They're not fast sellers, but records that will continue to sell for 10 years. In the contemporary area of jazz, if you stock the right records, you can make a good margin and sell consistently. The trick is knowing which records to stock."

"What I'm saying to dealers is 'Stock Coda records and you won't get stuck with them; you don't actually have to know about the artists'."

"Coda customers are not kids; they're in the 25-60 age group, and they're also people who don't go into record shops very often. You can't often listen to records in record shops these days, so the integrity of the label is important in terms of what we release."

"Ultimately, I would like to bring in a major act or two. In the Sixties and Seventies a lot of now major acts, like George Benson and Grover Washington, started on small contemporary jazz labels. We like to think that we can develop and bring on such artists."

"We're like a small family within Beggars Banquet. If there's a hit coming, then the BB machinery rolls."

deserving of a mention. In autumn '84 we released a Gary Numan LP of early unreleased material which was a Top 30 album; we are developing a Scottish trio called *Secession* and released two successful electro-dance singles; we still see Gene Loves Jazbel as an outstanding prospect, and plan to record an album shortly; and we are also recording the excellent *NYAM NYAM*.

Brand new projects for '85 include the *RAMONES* LP *Too Tough To Die*, which has created a real buzz and much enthusiasm on import — we've picked up the band direct from Sire in New York; *PINK RHYTHM*, an aggregation of jazz-funk musicians playing from the heart who for the moment are remaining anonymous — their debut *Melodies Of Love* is a very hot new release; the legendary *ROY HARPER*, whose new album we have picked up and will be the first release on our new Second Sight sub-series of Beggars Banquet; *Scratch* — masters *THE MUTANT ROCKERS* whose *Classical Scratch* is just out; and finally a live album, recorded (naturally) in prison, from the man who's brought sincerity back to country music, *HANK WANGFORD*.

4AD, featuring *THE COCTEAU TWINS*, *THIS MORTAL COIL*, *COLOUR BOX*, *DEAD CAN DANCE* among others, and *CODA*, featuring *INCANTATION*, *MORRISSEY MULLEN*, *CLAIRE HAMILL*, *DAVE ROACH* etc are featured elsewhere.

Purely as an ancillary to the record side, 1984 saw the establishment of the Beggars Banquet Video Label, distributed through Palace, Virgin, Gold, which has so far released videos by *THE CULT*, *BAUHAUS* and *INCANTATION*, the first two of which have figured strongly in the music video charts.

BEGGAR'S BANQUET CLASSIFIED

FOR SALE

● **ABILITY TO MARKET** independent labels successfully in the U.K. Recently restored and now in full working order. Rare collectors item but sensibly priced. Complete after sales service. Phone 0869 2700 - PINNACLE.

● **BROOKLYN BRIDGE.** Unused prop — buyer collects. Also Hollow Horses, Cats Grave, and six Resurrected babies (with dictionary) as featured on TV in Beggars Bazin videos by DIXON at SECKER-WALKER on 0532-461311.

● **GENUINE** plastic disc. Circa 12". Distinguishing features include specially cut grooves which emit music at 33rpm. Collectability enhanced by the distinctive Beggars Banquet mark in the centre. Much sought after by connoisseurs, this item is a bargain at Our Price.

● **VICARS WIFE'S SECOND** Record/Tape factory in mint condition (tints, mags, sun-roofs) offers to sell you superb service and excellent quality. As used by ex-university graduates masquerading as a record company. Whatever manufacturing you want, we can provide it. We sell service. Ring Beggars Banquet for confirmation. Damont Limited, Hayes, Middlesex.

● **VERY FAMOUS INTERNATIONAL MUSIC PUBLISHING COMPANY,** formerly extremely well respected, now the subject of universal derision as a direct consequence of its sub-publishing representation of Beggars Banquet catalogues. Any offer at all will be accepted. Contact: Bruno Kretschmar, Managing Director, Intersong International 01-499-0067.

● **HOUSE PETS RARE BREEDS:** 15,000 pure pedigree champion C.D. available now for showing. Sire: Beggars Banquet (out of Coda). Dam: Cops (out of Continental Production Services). Approved stud only. No quarantine. Phone: 01-778 8556 and ask for "walkies".

WANTED

● **VERY EFFICIENT** tour manager for fast-rising band The Cult. Must be able to combine experience and enthusiasm. The Cult are members of the swinging young generation so balding ex-Uriah Heep employees need not rush to apply. Advantages — good references from previous bands, ability to work with busy management company, good on the road accounting and some U.S. experience. Disadvantages — drugs and beer-gut. Modern Publicity/Grant-Edwards Management (01-493 1004)

● **VIDEOPRINT LTD.** requires warm clothing to keep Beggars alive during this extreme cold winter. Please deliver to 2a Askew Crescent, London W12. Caution: No 'hot' videos required.

● **ROCKPOOL PROMOTIONS** seeks great labels (like Beggars Banquet) with new artists, sounds and ideas to introduce them to the world's largest market for recorded

music. We send promos to the leading PROGRESSIVE club djs and radio stations across the nation. CHART ACTION in the twice monthly *Rockpool Newsletter* could open doors for you in licensing, publishing, gigging and exporting. DO YOURSELF A FAVOUR — USE ROCKPOOL (NEVER A FEE). Call (212) 686 7410 or write to Rockpool Promotions, 50 W. 29th St., New York 10001, USA for information.

● **WORK FOR 20** near starving display representatives required urgently. Anything considered, even display work! If you think you can help please contact Jeff Stewart, the Director of the Benevolent Society for Distressed Display Folk. He can be reached c/o Instore Promotions Ltd., 3 Barmouth Road, SW18. Tel: 01-871 1337/8.

● **AN ACHIEVING STICKY APPLICANT** required. The ladder to a posting success exists. TV exposure available with establishment attention guaranteed. Only those that can copy with the fast paste need apply to Slater & Walker Poster Distribution Service (01-625 6719).

● **PANPIPES FOR ASPIRING BAND** — Incantation — needed for Channel 4 Documentary. Contact NBD Pictures, 41 South Audley Street, W.1. 01-499 9701.

● **CATERERS FOR BEGGARS,** minimum ten years' experience. Contact NBD Pictures, 41 South Audley Street, London W1 (01-499 9701).

● **FOR DEALER PROFIT** — the new Heaven 17 single ... (and that's no lie). New including the H.17 megamix of This Is Mine, Crushed By The Wheels Of Industry, Height Of The Fighting, Penthouse and Pavement, Temptation, I'm Your Money and Play To Win. VS 74013 — See your Virgin sheriff or ring EMI telesales. A sure shot.

● **INDY LABELS** requiring export distribution to Europe — Ring Zircon, 01-381 1391.

● **FIVE LOAVES AND TWO SMALL FISHES** req. for small crowd scene. Epic videos at Beggardly budgets by BBC Director (Beggars Banquet Creditor). Part the sea, burn the bush, stuff samaritans — call DIXON at SECKER-WALKER on 0532 461311.

● **DISCO MIX CLUB** is now the world's greatest DJ club with branches in the UK, Holland, Belgium, Denmark, Sweden, Norway, France and the Middle East. Tony Prince, former Programme Director of Radio Luxembourg, seeks new franchisees in other major DJ territories. Contact Tony at the Enter Leisure Stand at Midem. Disco Mix Club also represents top UK/Euro remixers Alan Coulthard, Sammy X and Les Adams (as used by the incredible Beggars Banquet). Ask Tony to play you some of their exciting work. Congratulations to Beggars Banquet, one of the great labels associated with DISCO MIX CLUB.

● **ADDITIONAL HIT ARTISTS** required for small successful internationally known record company. Envious track record over past ten years with very bright outlook for the future. In same ownership since inception. Any reference required contact Diamond Time Ltd. Video Programming.

● **A REPLACEMENT WASHBOARD PLAYER** for Lasgo goes to Midem.

LONELY HEARTS

● **WHO'S IN THE MOOD FOR LOVE?** Gorgeous, pouting management/agency apparently with some desirable attributes e.g. practical, dynamic, sensitive, loyal, creative, good looking. Seeks similar record company to share friendship and raise successful offspring. (Must be at least ten, no smoking or cats). ALLIED ARTISTS MANAGEMENT (01) 636 1174.

● **YOU DON'T HAVE TO BE LONELY ANY MORE?** Come to the sixth annual NEW MUSIC SEMINAR in New York City August 6th thru 9th. Meet compatible labels heads, A&R people, radio programmers, independent labels, club dj's, pool directors, distributors, retailers and publishers. Find out how happy you can be in the music business at America's largest meeting of music professionals.

● **NO HOLDS BARRED PANELS, EXHIBITION AREA, GREAT SHOWCASES, FUN FOR ALL!** If you've never been to one before, you owe it to yourself not to miss this one. Meet the people who could really count for you. Call (212) 686 7410 for information or write The New Music Seminar, 1747 First Avenue, NY City 10128, USA

● **SHY BUT SINCERE** exporter wishes to congratulate BB on the first ten years. It's been a pleasure.

● **OUR DEEREST BEGGARS,** We'd just like to say that you're wonderful and wish you a happy birthday. We've enjoyed doing business with you so much we thought we'd ask you about any other record companies who would like to see increased sales in IRELAND. Let us know when we see you at MIDEM. Regards from all at STREETS AHEAD.

● **SLIM YOUNG TRADING COMPANY** seeks macho aggressive record label for indecent relationship and after hour lessons. Likes leather and lentils, 10 year olds, Tones On Tail, country walks, Cocteau Twins and willing to Beg for Banquets. Please reply SHIGAKU, Box 10.

● **ENTHUSIASTIC STRIKE FORCE** with plenty of "drive" seeks tele-sales team with ambition to get the top. Help turn promotions into sales. Give them a Bell on 402 3105. Don't say Beggars can't be choosers — in our case they were! Lots of Luck First Bell.

● **CULT VIDEO DIRECTOR'S** lonely bank account seeks meaningful transaction with friendly, bearded, rotund creditor, pref. SW18 area. No dead cats. Call DIXON at SECKER-WALKER on 0532 461311.

● **YOUNG ATTRACTIVE BLONDE** seeks SOCIALIST CAT LOVER. Must be into Beggars and Lasgo goes to Midem.

● **MINDER MUSIC CONGRATULATES** Beggars Banquet on ten years in the business and would also be grateful if Terry (Elvis) Hollingsworth returned the call we made in November, honestly tel, its a street cred act we've got here ...

● **GERMAN VIRGIN,** three years old, intensely fond of pop stars, seeks more hunky hit-makers along the lines of John Rocca, Peter Maas, Pete Murphy, and Iain McNabb. Hmmm Hmm Hm. Keep sending them, Beggars Banquet! Lots and Lots of love from Virgin, Herzogstrasse 64, 8000 Muenchen 40.

● **IF WE DON'T GET ORDER** from you every day our sensitive and caring staff are distraught (and the govnor's not too happy either). Be like Beggars Banquet and keep us happy — please! Thank you Mr. Beggars, it's a joy to serve you. Orphan Annie, c/o Damont Limited.

● **TWO GOTHIC SLEEVE PRINTERS WISH TO MEET NEW FRIENDS.** Arrive Cannes Jan 28th. Reg can handle 12" singles or doubles, Mike is an expert with 7" 's. All colours and quantities catered for.

● **ICICLE WORKS POLYGRAM VIDEO.** Looking for other video enthusiasts to share interests and break the ice. Assets (never frozen) include looks and great taste in music. All replies answered, even if snowed under. Call 01-743 3473 now.

REMOVALS

● **ALL YOUR URGENT MASTER TAPES, LACQUERS, SLEEVES, INLAYS** or what have you moved with incredible speed into our luxurious well appointed factory where they will be processed immediately and returned to you as completed records and tapes for you to entertain your friends with on your phonograph. Refer to Messrs. Austin and Mills for recommendations to our service. Damont Limited, Hayes, Middlesex.

POSITIONS WANTED

● **TOP TEN POSITION SOUGHT FOR ANY BEGGARS BANQUET RECORD.** Having exhausted normal avenues of promo and hype we now fall upon the record buyer's mercy. PLEASE BUY THIS STUFF! It's ... um ... quite good. Really it is. And terribly popular in England. Every little Beggars' a cult over there ... The Icicle Works, Freeez, Incantation ... it can only be a matter of time before the other territories crack. Let's make it sooner rather than later. Virgin Records, Munich.

● **NO. 1 POSITIONS WANTED.** Wise guys like Martin and Ivo use our producers. Xmal Deutschland and Southern Death Cult saw the results. See for yourself. Call Smoothside on 743 9313.

● **JOHN AND RIK OF THE LONDON SOUND CENTRE** seek secure well-remunerated position (hopefully horizontal) as lavatory attendants in stately home in Wandsworth area. We will keep out the riff-raff — no more Beggars, and very few Banquets allowed — own paper supplied.

● **VIDEO PRODUCTION GENIUS** will do anything for lots of money. All performing acts considered. Call DIXON at SECKER-WALKER on 0532 461311.

JUMBLE SALES

● **HUNDREDS OF UNSOLD LURKERS LPs,** genuine Gary Numan wigs, Freeez ghetto blasters, chain of cheap record shops, free Ramones album for first callers. Apply Martin Mills, Beggars Banquet. Best wishes from all at Albion.

● **LARGE AMOUNT OF JUMBLE SIGNED UP BY NICK** "I - don't - know - anything - about - music - but - I - know - what - sells" Austin, still surprisingly unsold and available from Virgin Records, Germany, via our normal distribution channels. As a special bonus for Midem people, and as a gesture of goodwill, we are offering this miscellany at REGULAR RETAIL PRICES! No extortionate, rip-off collector's price from us. No, sir. We also have a few ponchos and sombreros lying around the office, remnants of the ill-fated incantation campaign of 1983. For further details contact Virgin Records, Herzogstrasse 64, 8000 Muenchen 40.

PUBLIC NOTICES

● **BEING CHOOSY MEANT THAT 'LONDON CALLING'** just had to be associated with Beggars. So from all at Picture Music International here's to the next ten years of mutually appreciated good taste!

● **IMPULSE PROMOTION COMPANY** denies all knowledge of Beggars Banquet and refuses to advertise in this supplement. We were not involved with the promotion of Wah!, The Icicle Works or The Cult; don't call us, we'll call you. Congratulations, Steve and Pete.

● **VIDEOFORM OFFERS ITS SINCERE CONDOLENCES** to PVG Video Distribution on its unfortunate conclusion of the recent distribution agreement with Beggars Banquet Video. Having worked closely with Beggars Banquet in past incarnations, Videoform are delighted not to be associated with them in this new venture, particularly the short fat one and the long bald one. The relationship continues on the squash court only.

● **TAPE ONE STUDIOS** When Beggars Banquet asked us 4 (an) AD it put us in a bit of a situation so we thought we'd put it in coda: 3151471812021121209151419 *1514*25152118*1921335191 9*19201516.

● **FREE FLYING LESSONS** for all new customers for micro computing systems placing an order at the Musicalc Stand — by the South Bar

● **BEGGARS BANQUET LIMITED,** 17/19 Alma Road, S.W.18. The Companies Act 1942. Notice is hereby given, pursuant to Section 293 of the Companies Act 1942, that a meeting of the ADMIRER(S), of the above named Company will be held in the bar on the ground floor of the Martinez Hotel, La Croisette, Cannes on Tuesday, 29th January 1985 at 2.30 o'clock in the forenoon for the purposes mentioned in Sections 294 and 295 of the said act — i.e. etc to buy Nick and Martin a drink. Dated this 14th day of January 1985 ANDY HEATH, HEADWAVE MUSIC.

BEGGAR'S BANQUET CLASSIFIED

● **SHEARS & PARTNERS**, Chartered Accountants, 9 Cavendish Square, W.1. 01-631 5272. Wish to congratulate Martin and Nick on a decade of decadence. We contributed to their record and invite you to telephone us if you feel we can help you.

● **TORCHFORCE**, the home of Torchsong, Guerilla Studios, Torchforce Design, Torchforce Guerilla Productions, Guerilla Management, Guerilla Communications, Grant, MTR90, Laurie, Q-Lock, William, AMS, Lincoln, Digital Sampling, Rico, Compellor, Trident, Lexicon, Ian, Midi, Ursula, EV500, Olivetti, Kate, Roland, Brett, Yamaha, Kevin, PCM, Nakamichi, Tania, Friendchip, Dick, AKG, Andy, Canon, Cuckoo, Bonanza, Hoss, Pepe, Brownie, Rex, The Fish, and everyone and everything else all say congratulations, meow, glug and what a nice time we had working with the wonderful and diverse people at Beggars in 1984. Happy Birthday!

● **WARNING!! MUGGING NUNS** pays better than making videos for Mills — but at least he's in the habit of making the best with DIXON at SECKER-WALKER on 0532 461311.

● **VIRGIN RECORDS, GERMANY**, hereby gives notice that 1985 has been declared year of the Beggar, and the Midem Festival a veritable Beggars Banquet to launch it. Traditionally, Beggars come in two sizes, a sleek twelve inches or the so-called dwarf Beggar a pitiful seven. Both are worthy objects of your charity and have been much discriminated against in the past, possibly because of their colour (black, although freak greens and reds have occurred) and their temperament (they have been known to achieve forty-five revolutions per minute). But though there is not a boy George or a Mike Oldfield amongst them, they make engaging children's companions and in the past proved quite a hit with English youth. We ask you to put your wallet where your heart is... and take home a Beggar. Thank you and god bless.

● **A NEW RELEASE MEDLEY BY LASGO GOES TO MIDEM.** (Sung to the tune: 'Two Tribes') "When Lasgo go to Midem, The deals can nail you to the floor, Drinks and more for you to score", (reprise to the tune 'Power Of Love') "The power of Midem, Drinks from above, Even sell coal, The power of Lasgo, Exports to sports, Purge the soul, Make stand 09,24 your goal". Become bigger Beggars-don't do it. Relax, let go, lets go, Lasgo goes to Midem '85.

● **DEAR MARTIN AND NICK.** Thank you for your enquiry but I am afraid that for professional reasons the name Harbottle and Lewis should not appear in your advertorial in Music Week. However, on behalf of everyone here I would like to congratulate you on your achievements of the last ten years and wish you all the best for the next ten. Yours sincerely James.

BIRTHS, MARRIAGES & DEATHS

● **CLAY RECORDS** are proud to announce the birth of a 4-track 12" EP 'Sacrosanct' to Play Dead, an LP 'Surrender' to The Veil, an LP 'British Standard Approved' to Demon and a 7" Single 'Time (Is Ours)' To Sharks In Italy, and are now looking to arrange marriages around the world for them. New material available on cassette on request. Other artists include GBH, Discharge, Abrasive Wheels, White Door. Contact: Mike Stone (0782) 273324 or 261990.

● **MUSICALC, THE MICRO-COMPUTING** system for the music industry, would like to thank Beggars Banquet for suckling it during its infancy. Many weddings anticipated during 1985. Musicalc, 17/19 Alma Road, London SW18. SEE YOU BY THE SOUTH BAR.

● **THE OLD ESTABLISHED HAYES FAMILY "THE DAMONTS"** (Descended from the counterpoint group) wish to express their joy and grateful thanks for the continuing successful relationship with the Beggars of Wandsworth. May many more offspring be born to the Beggars which The Damonsts will continue to nurture and develop. (Despite the obvious difference in class).

● **A BABY GIRL** (possibly) to Stan D. Weighing 09,24 from LGTMIDEM '85.

● **SUE SKEATS PUBLICITY TO JOHNNY THUNDERS** (U.K. Tour), Sid Presley Experience (Top U.K. Indie Single), Anti-Nowhere League (Out On The Wasteland — out now!), Torch Song (Miles Copeland's Baby), Orchestre Jazira. Mother and Beggars doing well. Telephone 01-351 3355.

● **OKAY BEGGARS**, another 10 years. If... We can have Karen as Banquet.

PERSONAL

● **HAPPY TENTH** (A Bit Boring) MASTER ROOM.

● **CONGRATULATIONS BEGGARS BANQUET** on their wise decision making and astute choice of video distributors, taking into account the various cowboy outfits they might have been lured to with false promises of successful video releases. Look forward to more success in 1985 and onwards. Best wishes from all at PVG.

● **MULTI-NATIONAL** with growing pains late night habits with money to spend seeks talented individuals for group therapy. Apply Box WEA 85.

● **LACKING DIRECTION — NEED EXTRA CONFIDENCE** For career advancement or just a better social life. Private easy listening cassette course, uses business like methods for permanent results. Send under plain cover to: The Station Agency, 132 Liverpool Road, London N1 1LA. After ten years look what it did for Beggars Banquet.

● **CONGRATULATIONS ON SURVIVING TEN YEARS** in the music nuthouse. Let's hope we are able to make the next ten worthwhile for you in Japan. JADE MUSIC.

● **CONGRATULATIONS TO BEGGARS BANQUET** on your tenth anniversary. Capital Studios, the poster printers to the record industry, look forward to printing your posters for the next ten years. Capital Studios, 50/62 Vyner Street, London E2. (01) 981 7828.

● **BEST MESSAGE PARLOUR IN TOWN**, very cheap, 01-870 9912 — ask for Mills or Austin. Seriously folks, congratulations on 10 years from Kim Glover and all at Girl Friday Promotions. P.S. If business drops off, you could always start a record company.

● **GRATEFUL THANKS TO ST. MARTIN**, Protector of the Hollow Horses for prayers nearly answered. Also thanks to Saintly Sara, St. Nick, St. Karen, it's Keren and S'aint Goodenough. Keep trying, say ten Nirvanas a day and it will be okay. We love you anyway. Good luck in the future from your mates at The Icicle Works.

● **CONGRATULATIONS ON YOUR TENTH BIRTHDAY** you old Buggers, oops I mean Beggars. Best wishes, CHRIS PETERS ASSOCIATES (Promotional Services) 01-624 6725.

● **THE MANAGEMENT AND STAFF OF THE UNITED KINGDOMS** largest and most efficient record/tape manufacturing emporium wish to thank the downtrodden wretches at Beggars Banquet for their unswerving loyalty and support which has been a major factor in enabling all of us to keep "Backing Britain" rather than those foreign chaps. Thank you Beggars. Damont Limited.

● **RAGS TO RICHES:** Congratulations Beggars on Ten Harmonious Years in the Music Business. These Beggars can be choosers — we are glad they chose us for their insurance needs. The Directors and staff of Company Management Brokers Ltd. wish them continued success for the future. Company Management Brokers Ltd., Registered Insurance Brokers of 849 Honeypot Lane, Stanmore, Middx. — Tele: 01-951 3434.

● **DO YOU DREAD THAT "EMPTY CHART" FEELING?** are your artists tired and hitless? Why not let Rush Release's proven formula work for you! Call 01-675 4916 today for a free no obligation consultation — Personal callers welcome at 65 Bedford Hill London SW12.

● **REG AND MIKE — A REMINDER ABOUT MIDEM**, you're there to promote Gothic Print Finishers — remember? You print 7 & 12" record sleeves! and don't come home bleary eyed & stinking of booze. Love Mrs. R. Jeffrey & Mrs. M. Seymour.

PLANT AND MACHINERY

● **WE USED TO HIRE PLANTS TO BEGGARS**, but found they got the desired effect when they hired our machinery. Best wishes for continued success — HILTON SOUND.

● **JCB NOSEPICKER FOR HIRE.** Crow to your friends about this unique personal prop (as used by Mills) when your promo video's made by DIXON at SECKER-WALKER on 0532 461311.

DISTRIBUTION

● **IT TAKES TEN YEARS TO MAKE A BEGGARS BANQUET**, but 30 to make a Scandinavian Smorgasbord — but then what would you expect with a Swedish Chef... congratulations from the Sonet Group in Sweden, Denmark, Norway and Finland.

VOCALIST WANTED

● **TO SING THE PRAISES** of the print work we have from time to time produced for Beggars Banquet. Happy Birthday from Fulltrack — The Printers — 01-228 2983, 26/28 Gwynne Road, Battersea, SW11.

STUDIOS

● **ARE RUMOURS THAT YOU ARE RELAUNCHING** under the new banner "Billionaires Binge & Booze-Up" true? Anyhow the "Rooster" thanks you all for helping it grow fatter and hopes to crow out your tunes in the future: Well done!

● **THEY STARTED SMALL**, have grown quite tall, they've spread their songs around. A feast to feed! 10 years indeed! The Beggars' Banquet Sound.

● **MARTIN AND NICK**, You've been pretty slick, even made it to the charts... but if you don't keep comin' to Sunningdale, you'll end up boring old farts!!!... Herne Place Studios. Copyright. Brian Adams and Eddie Hardin.

LOST & FOUND

● **MISSING, DERANGED, BEGGARS BANQUET MARKETING MANAGER**, last seen 20.1.85 in the Cromwell Road area poster spotting mumbling "thank god it wasn't a national campaign". If not found please see Wanted Column or contact the Slater & Walker Poster Distribution Service. Best of luck from the fly boys.

● **LOST YOUR SHIRT ON VIDEOS?** Mills lost his hair, but he still found that promo video nasties just don't happen with the Thriller Billers. Call DIXON at SECKER-WALKER on 0532-461311.

● **HAVE YOU LOST THE WILL** to try and get your records and tapes manufactured because of all the hassles and problems which are presented to you? Beggars Banquet found the answer and you can easily do the same. Just pick up the phone, dial 01-573 5122, ask for Steve, Lawrence or Carol and all of your problems will go away (well nearly all). To find the perfect answer to manufacturing problems contact us! Damont Limited, Hayes, Middlesex.

FOR HIRE

● **LONG Aired AGED COCKNEY** claims to "GIVE AWAY" records and bury artists in style! Responds to name 'James' — always wears black and trades incognito as RIME ENTERPRISES (01-953 0757). For reference on brilliance please contact Martin Mills at Beggars Banquet.

STOP PRESS

● **FUN TELEGRAM SERVICE** for all occasions delivered to the address of your choice by famous personality look-alikes. Midweek Positionogram — Bob Harris. I'm Afraid It's Gone Downogram — Barbara Streisand. He's In A Meetingogram — Kim Wilde. NME Won't Talk To Usogram — Linda McCartney. Snortogram — A&R Department. Best Wishes For Your Latest Wacky Ventures From Your Friends at the Icicle Works.

● **CONGRATULATIONS ON YOUR TENTH ANNIVERSARY.** We are looking forward to working with you on the continued and growing success of Modern English and Icicle Works. From your American friends at Side One Marketing and Management, 1775 Broadway, New York, N.Y. 10019.

● **U2, BIG COUNTRY, SIMPLE MINDS, THE CURE, THE ALARM, COCTEAU TWINS, THE CULT, KILLING JOKE**... these people know the secret of... ACME's total merchandising programme. For the very best in Swag contact Chris Parkes, ATP Ltd. (06 04) 20411. Telex 317366 EMAIL ACME UK.

● **STANDARD PICTURES CONGRATULATES BEGGARS BANQUET** on their excellent choice of pop promo production company for their artists Bauhaus, Freeez and John Rocca. The success of these films is self-evident — ask Martin Mills. Christopher Robin Collins — Director, Kenneth Lawrence — Producer. Tel. No. (01) 636 4748.

● **1, 2, 3, 4**, Pairs of knee-holes wanted. Signed Joie, Johnny, Dee Dee and Richie.

● **MESSAGES FROM THE FRONT LINE** "Out Working, not available for comment" — KEREN PROTHEROE, Promotions.

Q: What you call a double WAH! Album? A: The Wahutsu! — PETER HAYASHI, Driver.

"While you're holding, would you like to speak to someone else who's holding?" — MANDI DOWNS, Receptionist.

"Life at Beggars is so tough when all you do is eat and sleep" — MARLEY, Office Cat.

"Just remember, Rome wasn't burnt in a day" — STEVE WEBBON, Marketing Director.

"If I feel sorry for any band that signs to us since everyone here is tone deaf except for Terry — and he hasn't got any taste!" — NIGEL BOLT, Boss Accountant.

"Music industry — Right now I should be playing inside-left for Chelsea, but Pat Nevins pinched my place! Over the parrot — HILDE SWENDCAARD, Press Officer.

"From the eight years at Beggars I've been with the workers From 'now', the Ramones right back to the Lurkers

From the Mertons & Parkas to the Cocteau & Twins From Xmal and Bauhaus and 'on the road sins'

It's back to the warehouse with returns and the orders Then over the pub in time for last orders From the crack of dawn till the pub lights are lit

Either shoot off home or a pint down 'The Ship'

I love it — PETER "PLUG" EDWARDS, Head Record and Band Handler.

"A disc in the bag is worth two in the browser" — STEVE WEBBON, Sales Director.

"There's no such thing as no taste — just bad taste" — TERRY HOLLINGSWORTH, A&R Manager.

"My life was so wild and exciting... until I discovered Beggars Banquet" — SARA COHEN, Asst. to M.M./International Co-ordinator/Office Administrator/etc. etc.

"If I handled the accounts at... I could be really nasty, but I don't and I'm not. Luv to you all — MARK HARTRIDGE, Accounts.

Gabba Gabba Hey! — KATH THOMPSON, Accounts.

"I would like to take this rare opportunity to devote this space to our keen, polite, hard working and much missed biker, Tom, who is at present suffering from an injured leg. Get well soon Darleeng! — KAREN HOLMES, Press Office.

4AD

Originally founded within the Beggars Banquet group of companies in 1980, 4AD has gradually reached its current status, financially independent from its initial foster parents and single-mindedly estranged from the rest of the industry. Remaining in determined pursuit of its original ideals and policies, 4AD has collected interested parties en route in Pied Piper fashion.

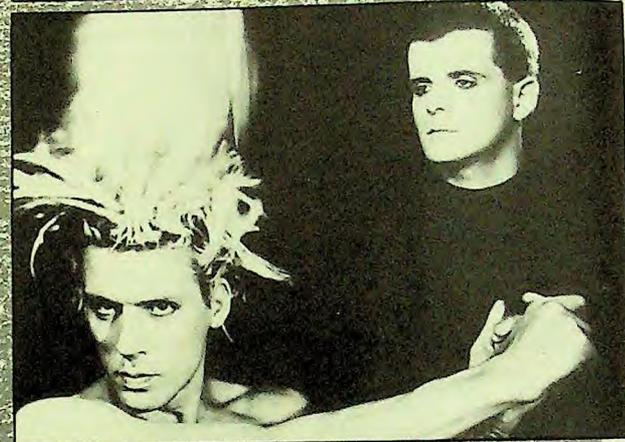
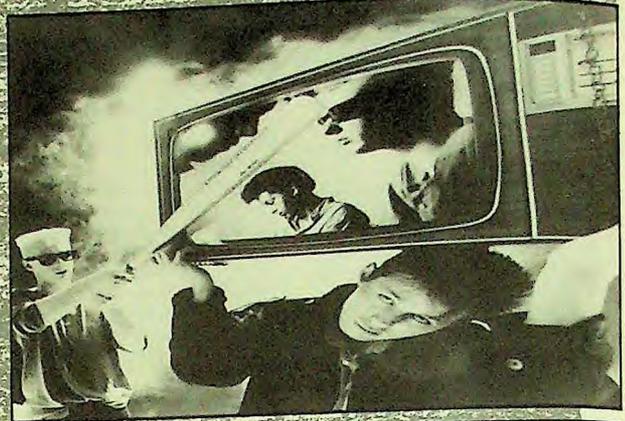
The music on the label has always been a reflection of the musical tastes of those involved with the label and been presented in a sympathetic manner unique to 4AD.

The strength and popularity of Bauhaus, The Birthday Party and currently Cocteau

Twins has generated a support, both moral and financial, that recognise the 4AD logo as a qualifying stamp, and an introduction to music that might not normally be explored.

Alongside the growth of the label and the artists it represents has been the full-time involvement of a sympathetic design partnership in 23 Envelope. Their commitment to a powerful visual evocation of aural landscapes illustrate the solidarity and singular idealism of 4AD's rationale.

Ultimately, the self-congratulatory back-slapping, the statement of intent, the manifesto is irrelevant. The response is important. We do what we do as best we can to deliver a finished product sincere to concept. We hope we haven't even started. □



● 4.A.D. ARTISTS: Colourbox (top) Wolfgang Press, Dead Can Dance, Cocteau Twins and This Mortal Coil (right)

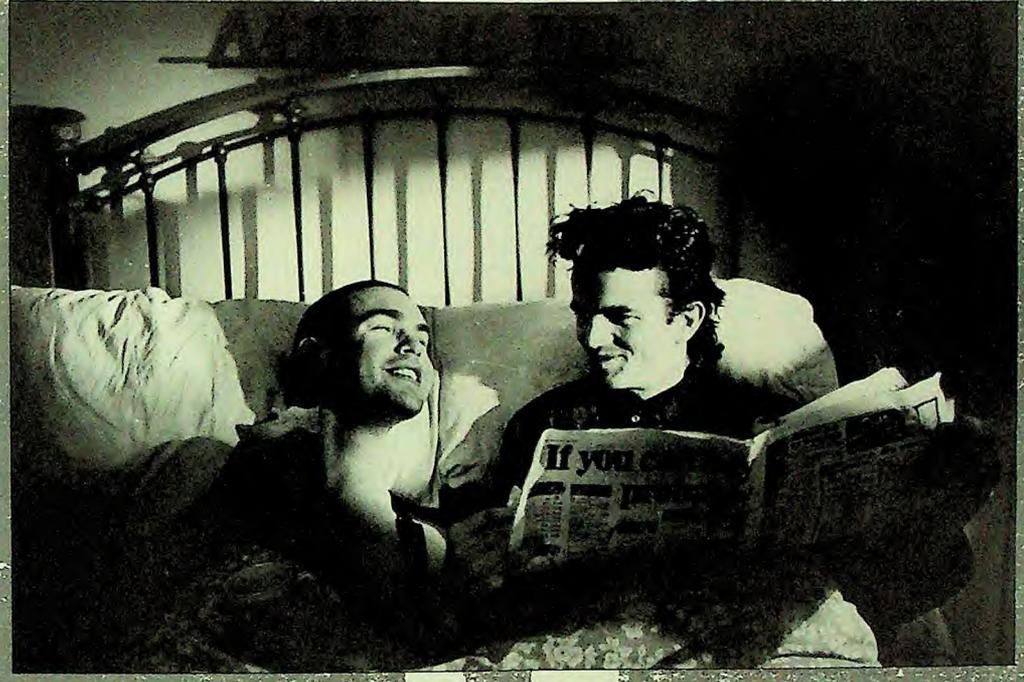


Artist	Title	LP	Cat. No.	COLOURBOX	Breakdown (Second Version)	7" & 12"	AD/BAD 304	MODERN ENGLISH	Gathering Dust (Compilation)	12" EP	BAD 306
BAUHAUS	In The Flat Field	LP	CAD ???	COLOURBOX	Mini LP	7" & 12"	MAD ???	MODERN ENGLISH	Someone's Calling	7"	AD 309
BAUHAUS	4AD (Compilation)	12"	BAD ???	COLOURBOX	7" & 12"	7" & 12"	AD/BAD 403	MODERN ENGLISH	Chapter 12	7" & 12"	AD/BAD 401
BIRTHDAY PARTY, THE	Prayers On Fire	LP	CAD 104	COLOURBOX	Punch	LP	AD/BAD 406	MODERN ENGLISH	Ricochet Days	LP	CAD 402
BIRTHDAY PARTY, THE	Drunk On The Pope's Blood	12" (Live)	JAD 202	DEAD CAN DANCE	Garden Of The Arcane Delights	12" EP	CAD 404	MODERN ENGLISH	Ricochet Days	Cassette	CADC 402
BIRTHDAY PARTY, THE	Junkyard	LP	CAD 207	DEAD CAN DANCE	Huremics	12" EP	BAD 408	NEWMAH, COLIN	Provisionally Entitled The	LP	CAD 108
BIRTHDAY PARTY, THE	The Bad Seed	12" EP	BAD 301	DIF JUZ	Vibrating Air	12" EP	BAD 109	NEWMAH, COLIN	Singing Fish	LP	CAD 108
BIRTHDAY PARTY, THE	Completion of previous 7" releases	12" EP	BAD 307	HAPPY FAMILY, THE	Puritans	7" EP	AD 204	THIS MORTAL COIL	We Means We Start	7"	AD 209
COCTEAU TWINS	Garlands	LP	CAD 211	HAPPY FAMILY, THE	The Man On Your Street	12" EP	CAD 214	THIS MORTAL COIL	Song To The Siren	7"	AD 310
COCTEAU TWINS	Lullabies	12" EP	BAD 213	IN CAMERA	IV Songs	12" EP	BAD 19	THIS MORTAL COIL	Sixteen Days-Gathering Dust/	12"	BAD 310
COCTEAU TWINS	Peppermint Pig	12"	BAD 303	IN CAMERA	Final Achievement	LP	AD 8	THIS MORTAL COIL	Song To The Siren	7"	AD 410
COCTEAU TWINS	Head Over Heels	LP	CAD 313	JOHNSON, MATT	Burning Blue Soul	LP	CAD 113	THIS MORTAL COIL	It'll End In Tears	LP	CAD 411
COCTEAU TWINS	Sunburst & Snowblind	12" EP	BAD 314	LUNCKI, LYDIA	The Agony Is The Ecstasy	12"	JAD 202	THIS MORTAL COIL	It'll End In Tears	Cassette	CADC 411
COCTEAU TWINS	Garlands	Cassette	CADC 211	MASS	c/w The Birthday Party (live)			WOLFGANG PRESS, THE	The Burden Of Mules	LP	CAD 308
COCTEAU TWINS	c/w John Peel Session (Jan 83)			MASS	You And I/Cabbage	7"	AD 14	WOLFGANG PRESS, THE	Scarecrow	12" EP	BAD 409
COCTEAU TWINS	Head Over Heels	Cassette	CADC 313	MASS	Labour Of Love	LP	CAD 107	XMAL DEUTSCHLAND	Fetisch	LP	CAD 302
COCTEAU TWINS	c/w Sunburst & Snowblind			MODERN ENGLISH	After The Snow	LP	CAD 105	XMAL DEUTSCHLAND	Qual	12"	BAD 305
COCTEAU TWINS	Pearly Dewdrops' Drops	7" & 12"	AD/HAD 405	MODERN ENGLISH	Mesh And Lace	LP	CAD 206	XMAL DEUTSCHLAND	Incubus Succubus II/Vito	7"	AD 311
COCTEAU TWINS	Treasure	LP	CAD 413	MODERN ENGLISH	I Melt With You	LP	AD 212	XMAL DEUTSCHLAND	Toccin	LP	CAD 407
COCTEAU TWINS	Treasure	Cassette	CADC 412	MODERN ENGLISH		7"					

Residents

- CLAN OF XMOX
- CONTRAI TWINS
- COLETTBOX
- DEAD CAN DANCE
- DEBORAH EDGLEY
- DIP 117
- IYO
- THE WOLFGANG PRESS
- THIS MORTAL COIL
- 23 ENVELOPE
- VULCHAN OLIVER

A A D



Visitors

- BAUHAUS
- COLIN NEWMAN
- GILBERT & LEWIS
- MATT JOHNSON
- MODERN ENGLISH
- NIGEL GRIERSON
- THE BIRTHDAY PARTY
- XMAL DEUTSCHLAND

CATALOGUE AVAILABLE ON REQUEST - 17-19 ALMA ROAD, LONDON SW18 - TEL. 01-870-9221

Vaughan & Nigel Relax between covers at the ART Hotel

THE COMPLETE CATALOGUE

Beggars Banquet

ITALICS indicate a deletion

ALBUMS

- BEGA 1 VARIOUS Streets Compilation
- BEGA 2 THE LURKERS Fulham Fallout
- BEGA 3 JOHN SPENCER John Spencer's Louts
- BEGA 4 TUBEWAY ARMY Tubeway Army
- BEGA 5 DUFFO Duffo
- BEGA 6 JOHNNY G Sharp/Natural
- BEGA 7 TUBEWAY ARMY Replicas
- BEGA 8 THE LURKERS God's Lonely Men
- BEGA 9 THE HEARTBREAKERS Live At Max's Kansas City
- BEGA 10 GARY NUMAN She's Got Claws/ Sing Rain
- BEGA 11 THE MERTON PARKAS Face In The Crowd
- BEGA 12 THE DOLL Listen To The Silence
- BEGA 14 THE CARPETTES Frustration Paradise
- BEGA 15 CHROME Red Exposure
- BEGA 16 JOHNNY G G-Beat
- BEGA 17 PETE STRIDE/JOHN PLAIN New Guitars In Town
- BEGA 18 CHROME Half Machine Lip Moves
- BEGA 19 GARY NUMAN Telekon
- BEGA 20 COLIN NEWMAN A-Z
- BEGA 21 THE CARPETTES Fight Amongst Yourselves
- BEGA 22 FREEEZ Southern Freeze
- BEGA 23 SPIRIT Journey To Potatoland
- BEGA 24 GARY NUMAN Living Ornaments '79
- BEGA 25 GARY NUMAN Living Ornaments '80
- BEGA 26 ARTHUR LEE Arthur Lee
- BEGA 27 MORRISSEY MULLEN Badness
- BEGA 28 GARY NUMAN Dance
- BEGA 29 BAUHAUS Mask
- BEGA 30 JOHNNY G Water Into Wine
- BEGA 31 VARIOUS Slipstream — Best Of British Jazz Funk
- BEGA 32 PLANNING BY NUMBERS 1: Catch The Beat
- BEGA 33 MORRISSEY MULLEN Life On The Wire
- BEGA 34 VARIOUS Sex, Sweat And Blood
- BEGA 35 VARIOUS Dr. Rhino & Mr. Hyde — Rhino Records Compilation
- BEGA 36 RANDY CALIFORNIA Euro-American
- BEGA 37 THE GUN CLUB Fire Of Love
- BEGA 38 BAUHAUS Press The Eject And Give Me The Tape
- BEGA 39 INCANTATION Cacharpaya (Panpipes Of The Andes)
- BEGA 40 GARY NUMAN I, Assassin
- BEGA 41 VARIOUS Best Of British Jazz Funk Volume 2
- BEGA 42 BAUHAUS The Sky's Gone Out
- BEGA 43 THE ASSOCIATES Fourth Drawer Down
- BEGA 44 MORRISSEY MULLEN It's About Time...
- BEGA 45 BAUHAUS Burning From The Inside
- BEGA 46 SOUTHERN DEATH CULT Southern Death Cult
- BEGA 47 GARY NUMAN Warriors
- BEGA 48 FREEEZ Gonna Get You
- BEGA 49 INCANTATION Dance Of The Flames
- BEGA 50 THE ICICLE WORKS The Icicle Works
- BEGA 51 TONES ON TAIL Pop
- BEGA 52 JOHN ROCCA Once Upon A Time
- BEGA 53 FREEEZ Anti-Freeez
- BEGA 54 THE MIGHTY WAH! A Word To The Wise Guy
- BEGA 55 GARY NUMAN The Plan
- BEGA 56 ORCHESTRE JAZIRA Nomadic Activities
- BEGA 57 THE CULT Dreamtime
- BEGA 58 THE FALL The Wonderful & Frightening World Of...
- BEGA 59 RAMONES Too Tough To Die
- BEGA 60 ROY HARPER Whatever Happened To 1215 (With Jimmy Page)

ASCL 1 THE ASSOCIATES Sulk

- BOPA 1 IVOR BIGGUN The Winker's Album
- BOPA 2 THE LURKERS Last Will & Testament... Greatest Hit
- BOPA 3 IVOR BIGGUN More Filth... Dirt Cheap
- BOPA 4 CLAIRE HAMILL The First Album — One House Left Standing
- BOPA 5 CLAIRE HAMILL The Second Album — October

SINGLES

- BEG 1 THE LURKERS Shadow
- BEG 2 THE LURKERS Freak Show
- BEG 3 JOHNNY G Call Me Bwana
- BEG 4 THE DOLL Don't Tango On My Heart
- BEG 5 TUBEWAY ARMY That's Too Bad
- BEG 6 THE LURKERS Ain't Got A Clue
- BEG 7 JOHNNY G Hippo's Graveyard
- BEG 8 TUBEWAY ARMY Bombers
- BEG 9 THE LURKERS I Don't Need To Tell Her
- BEG 10 JOHN SPENCER'S LOUITS Natural Man
- BEG 11 THE DOLL Desire Me
- BEG 12 JOHN SPENCER'S LOUITS Crazy For My Lady
- BEG 13 JOHNNY G Monophonia EP
- BEG 14 THE LURKERS Just 13
- BEG 15 DUFFO Give Me Back My Brain
- BEG 16 JOHNNY G The Golden Years
- BEG 17 (T) TUBEWAY ARMY Down In The Park/Do You Need The Service?
- BEG 18 TUBEWAY ARMY Are Friends Electric/We Are So Fragile
- BEG 19 THE LURKERS Out In The Dark
- BEG 20 DUFFO Tower Of Madness
- BEG 21 THE HEARTBREAKERS Get Off The Phone
- BEG 22 THE MERTON PARKAS You Need Wheels/I Don't Want To Know You
- BEG 23 GARY NUMAN Cars/Asylum
- BEG 24 THE RENTALS I've Got A Crush On You
- BEG 25 THE MERTON PARKAS Plastic Smile
- BEG 26 THE DOLL Cinderella With A Husky Voice
- BEG 27 THE CARPETTES I Don't Mean It
- BEG 28 THE LURKERS New Guitar In Town
- BEG 29 (T) GARY NUMAN Complex
- BEG 30 THE MERTON PARKAS Give It To Me Now
- BEG 31 THE DOLL You Used To Be My Hero
- BEG 32 THE CARPETTES Johnny Won't Hurt You
- BEG 33 SHOX No Turning Back
- BEG 34 JOHN SPENCER Natural Man
- BEG 35 GARY NUMAN We Are Glass/Trois Gymnopedies
- BEG 36 CHROME New Age
- BEG 37 BAUHAUS Dark Entries
- BEG 38 THE DOLL Burning Up Like A Fire
- BEG 39 COCKNEY - WESTERN She's No Angel
- BEG 40 JOHNNY G Night After Night (The Last Drink)
- BEG 41 PETE STRIDE & JOHN PLAIN Laugh At Me
- BEG 42 ANDEE LEEK Move On (In Your Masarati)
- BEG 43 THE MERTON PARKAS Put Me In The Picture
- BEG 44 JOHNNY G Blue Suede Shoes (Leave Me Alone)
- BEG 45 SPIRIT We've Got A Lot To Learn
- BEG 46 GARY NUMAN I Die You Die/Down In The Park (Piano Version)
- BEG 47 THE CARPETTES Nothing Ever Changes
- BEG 48 COLIN NEWMAN B
- BEG 49 THE CARPETTES The Last Lone Ranger

- BEG 50 GARY NUMAN This Wreckage
- BEG 51 (T) FREEEZ Southern Freeze/Southern Freeze (Remix)
- BEG 52 COLIN NEWMAN Inventory
- BEG 53 JASON BLACK I'm Walking Alone
- BEG 54 BAUHAUS Kick In The Eye/Satori
- BEG 55 FREEEZ Flying High
- BEG 56 SPIRIT Turn To The Right
- BEG 57 M.E. 109 Mr. 1984
- BEG 58 (T) MORRISSEY MULLEN Dragonfly
- BEG 59 BAUHAUS The Passion Of Lovers/1, 2, 3, 4.
- BEG 60 MORRISSEY MULLEN Do Like You
- BEG 61 PAUL GARDINER Stormtrooper In Drag/Night Talk
- BEG 62 GARY NUMAN She's Got Claws/ Sing Rain
- BEG 62 T GARY NUMAN She's Got Claws/ Sing Rain/Exhibition
- BEG 63 (T) MORRISSEY MULLEN Stay Awhile/Mercy Mercy
- BEG 64 (T) CAPRICE Love Letters
- BEG 65 JOHNNY G Alone With Her Tonight
- BEG 66 (T) FREEEZ Anti-Freeez
- BEG 67 JOHNNY G G-Beat
- BEG 68 (T) GARY NUMAN & DRAMATIS Love Needs No Disguise/Take Me Home
- BEG 69 DANGEROUS BANANAS Cloud Nine
- BEG 70 (T) GARY NUMAN Music For Chameleons/Noise Noise
- BEG 71 (T) SIDE ON Magic
- BEG 72 PLANNING BY NUMBERS Living Neon
- BEG 73 (T) MORRISSEY MULLEN Come And Get Me
- BEG 74 BAUHAUS Kick In The Eye/Harry/Earwax
- BEG 74 T BAUHAUS Kick In The Eye/In Fear Of Dub/Harry/Farwax
- BEG 75 MORRISSEY MULLEN Life On The Wire
- BEG 76 RANDY CALIFORNIA Hand Gun
- BEG 77 (T) GARY NUMAN We Take Mystery/The Image Is
- BEG 78 (T) FREEEZ One To One
- BEG 79 BAUHAUS Spirit/Terror Couple Kill Colonel (Live)
- BEG 80 THE GUN CLUB Ghost On The Highway/Sex Beat
- BEG 81 (T) GARY NUMAN White Boys And Heroes/War Games
- BEG 82 (T) RANDY CALIFORNIA All Along The Walchtower
- BEG 83 BAUHAUS Ziggy Stardust/Third Uncle
- BEG 83 T BAUHAUS Ziggy Stardust/Party Of The First Part/Third Uncle/Wailing For The Man
- BEG 84 (T) INCANTATION Cacharpaya/On The Wing Of A Condor
- BEG 85 T TONES ON TAIL There's Only One
- BEG 87 (T) MORRISSEY MULLEN Bladerunner
- BEG 88 BAUHAUS Lagartija Nick/Paranoia, Paranoia
- BEG 88 T BAUHAUS Lagartija Nick/Paranoia, Paranoia/In The Flat Field (Live)
- BEG 89 (T) INCANTATION Sikuradas
- BEG 90 (T) CLAIRE HAMILL 24 Hours From Tulsa
- BEG 91 BAUHAUS She's In Parties/Departure
- BEG 91 T BAUHAUS She's In Parties/Special Effects by 'Loonatik & Drinks'/Departure
- BEG 92 E TUBEWAY ARMY That's Too Bad/Oh Didn't I Say/Do You Need The Service/Bombers/O.D. Receiver/Blue Eyes
- BEG 93 E THE MERTON PARKAS You Need Wheels/The Man With The Disguise/Give It To Me Now/Put Me In The Picture/Plastic Smile/In The Midnight Hour
- BEG 94 (T) MORRISSEY MULLEN So So Fine
- BEG 95 (T) GARY NUMAN Warriors/My Car Slides (1)
- BEG 96 FREEEZ I.O.U./I Dub U
- BEG 96 T FREEEZ I.O.U. (Megamix)/I Dub U/We Got The Jazz
- BEG 97 (T) MORRISSEY MULLEN Mr Sax And Captain Axe
- BEG 98 FREEEZ Pop Goes My Love/Scratch Goes My Dub
- BEG 98 T FREEEZ Pop Goes My Love/Scratch Goes My Dub/No Need For Greed
- BEG 99 THE ICICLE WORKS Love Is A Wonderful Colour/Waterline
- BEG 99 T THE ICICLE WORKS Love Is A Wonderful Colour/Waterline/In The Dance The Shaman Lead
- BEG 100 E BAUHAUS The Passion Of Lovers/Kick In The Eye/Spirit/Ziggy Stardust/Lagartija Nick/She's In Parties
- BEG 101 (T) GARY NUMAN Sister Surprise/Poetry & Power
- BEG 102 (T) INCANTATION Canarios/Alahuallpa/El Condor Pasa
- BEG 103 (T) FREEEZ Love's Gonna Get You/Love's Gonna Get You (LP Version)
- BEG 104 (T) ORCHESTRE JAZIRA Sakabo/Tobibiyay
- BEG 105 (T) JOHN ROCCA I Want It To Be Real/Englishman In New York
- BEG 106 (T) TONES ON TAIL Performance/Shakes
- BEG 107 (T) DR. JOHN Jet Set/Jet Set (Instrumental)
- BEG 108 THE ICICLE WORKS Birds Fly (Whisper To A Scream)/In The Cauldron Of Love
- BEG 108 T THE ICICLE WORKS Birds Fly (Whisper To A Scream)/In The Cauldron Of Love/Rogweed Connection/Scarecrow
- BEG 109 (T) TONES ON TAIL Lions/Go!
- BEG 110 THE FALL Oh Brother!/God-Box
- BEG 110 T THE FALL Oh Brother!/Oh Brother!/God-Box
- BEG 111 THE MIGHTY WAH! Come Back/The Devil In Miss Jones
- BEG 111 T THE MIGHTY WAH! Come Back (The Story Of The Reds) — The Devil In Miss Jones (Combined & Extended)/Come Back! (The Return Of The Ranty Scouse Girl)/From Disco Dicky To A Kid In Care
- BEG 111 TD THE MIGHTY WAH! Come Back (The Holiday Romance Version)/Come Back — The Devil In Miss Jones
- BEG 112 (T) SECESSION Fire Island/Fire Island (Instrumental)
- BEG 113 JOHN ROCCA Once Upon A Time/Once Upon A Dub
- BEG 113 T JOHN ROCCA Once Upon A Time/Once Upon A Time (U.S. Edit)
- BEG 114 (T) ORCHESTRE JAZIRA Happy Day (Celebration)/Mr. Lulle
- BEG 115 THE CULT Go West/Sea And Sky
- BEG 115 T THE CULT Go West/Sea And Sky/Brothers Grimm (Live)
- BEG 116 THE FALL C.R.E.E.P./Pat — Trip Dispenser
- BEG 116 T THE FALL C.R.E.E.P./Pat — Trip Dispenser/C.R.E.E.P.
- BEG 117 THE MIGHTY WAH! Weekends/Shambeko
- BEG 117 T THE MIGHTY WAH! Weekends/Shambeko/Body & Solo/The Truth About Eddie
- BEG 118 SECESSION Touch (Pt. 1)/Touch (Pt. 2)
- BEG 118 T SECESSION Touch (Pt. 3)/Touch (Pt. 4)
- BEG 119 THE ICICLE WORKS Hollow Horse/The Altheist
- BEG 119 T THE ICICLE WORKS Hollow Horse/The Altheist/Nirvana (live)
- BEG 120 E THE FALL Draygo's Gull/Clear Off/No Bulbs
- BEG 120 T TONES ON TAIL Christian Says/Twist
- BEG 122 THE CULT Resurrection Joe/Resurrection Joe (Hep Cal Mix)
- BEG 122 T THE CULT Resurrection Joe (Long Version)/Resurrection Joe/Resurrection Joe (Hep Cal Mix) (Long Version)
- BEG 123 E GARY NUMAN 1978/79 Vol. 2 — Fade Out 1930/The Crazy's/Only A Downstart/We Have A Terminal
- BEG 124 E GARY NUMAN 1978/79 Vol. 3 — The Monday Troop/Crime Of Passion/The Live Machine/A Game Called Echo/Random/Oceans
- BEG 125 THE SENSATIONAL CREED Nocturnal Operations/Down Pericomascope
- BEG 125 T THE SENSATIONAL CREED Nocturnal Operations/Down Pericomascope/Voyage Of The Titanic
- BEG 126 (T) PUNK RHYTHM Melodies Of Love/Walking In The Rain
- BEG 127 (T) MINT ROCKERS Classical Scratch/The Principles Of Scratch
- BEG 128 RAMONES Howling At The Moon (Sha-La-La)/Smash You
- BEG 128 T RAMONES Howling At The Moon (Sha-La-La)/Smash You/Streetfighting Man
- BEG 129 (T) FREEEZ That Boats My Patience

- BOP 1 IVOR BIGGUN The Winker's Song (Misprint)
- BOP 2 IVOR BIGGUN & THE RED NOSED BURGLARS Hello My Baby
- BOP 3 AKA Spage Ago Lovers
- BOP 4 IVOR BIGGUN Jeremy Is Innocent
- BOP 5 IVOR BIGGUN The Winker's Rock 'n' Roll
- BOP 6 (T) IVOR BIGGUN Bras On 45

- BACK 1 THE LURKERS BEG 1 & BEG 2
- BACK 2 TUBEWAY ARMY BEG 5 & BEG 8
- BACK 3 THE LURKERS BEG 9 & BEG 14

- ASC 1 (T) THE ASSOCIATES Party Fears Two
- ASC 2 (T) THE ASSOCIATES Club Country
- ASC 3 (T) THE ASSOCIATES 18 Carol Lane Affair

- TBET 2 LOVE OF LIFE ORCHESTRA Beginning Of The Heartbreak

SITUATION TWO

ALBUMS

- SITU 1 BITING TONGUES Don't Heal
- SITU 2 THE ASSOCIATES Fourth Drawer Down
- SITU 3 NEW ASIA Gales
- SITU 4 SINGERS & PLAYERS Revenge Of The Underdog
- SITU 5 LAST MAN IN EUROPE Songs From The Ark
- SITU 6 LYDIA LUNCH 13:13
- SITU 7 GENE LOVES JEZEBEL Promise
- SITU 8 DAVID J. Etiquette Of Violence
- SITU 9 THE ETERNAL TRIANGLE Touch And Let Go
- SITU 10 NYAM-NYAM Hope Of Heaven
- SITU 11 VARIOUS A New Optimism (Jamming! Compilation)
- SITU 12 TONES ON TAIL Tones On Tail

SINGLES

- SIT 1 (T) THE ASSOCIATES Tell Me Easter's On Friday
- SIT 2 NEW ASIA Central Proposition
- SIT 3 THE DROWNING CRAZE Storage Case
- SIT 4 (T) THE ASSOCIATES 2 Quarters
- SIT 5 DIVINE Bom To The Cheap
- SIT 6 HOME SERVICE Only Man Fall In Love
- SIT 7 (T) THE ASSOCIATES Kitchen Person
- SIT 8 MULTIVIZION Work To Live Don't Live To Work
- SIT 9 (T) LONDON UNDERGROUND Train Of Thought
- SIT 10 (T) THE ASSOCIATES Message Oblique Speech
- SIT 11 (T) THE ASSOCIATES White Car In Germany
- SIT 12 JOHN MARLON Sister Soul
- SIT 13 THE DROWNING CRAZE Trance
- SIT 14 BLACKOUTS Exchange Of Goods
- SIT 15 ORBID/OIG Nocturnal Operations
- SIT 16 THE DROWNING CRAZE Heat
- SIT 17 (T) MINISTRY Cold Life
- SIT 18 (T) GENE LOVES JEZEBEL Shaving My Neck
- SIT 19 (T) SOUTHERN DEATH CULT Fatman/Moya
- SIT 20 (T) GENE LOVES JEZEBEL Screaming
- SIT 21 (T) TONES ON TAIL Burning Skies
- SIT 21 (T) THE ICICLE WORKS Birds Fly (Whisper To A Scream)
- SIT 22 (T) DEATH CULT Brothers Grimm + 3
- SIT 23 (T) GENE LOVES JEZEBEL Bruses
- SIT 24 (T) THE SINISTER DUCKS March Of The Sinister Ducks
- SIT 25 DAVID J Joe Orton's Wedding
- SIT 26 (T) UNDER TWO FLAGS Last We Forget
- SIT 27 (T) PLAY DEAD Shine
- SIT 28 (T) DEATH CULT Gods Zoo
- SIT 29 (T) THE ETERNAL TRIANGLE Only In The Night
- SIT 30 (T) GENE LOVES JEZEBEL Influenza (Relapse)
- SIT 31 (T) UNDER TWO FLAGS Masks
- SIT 32 (T) TEN THE CULT Spiritwalker
- SIT 33 (T) THE ETERNAL TRIANGLE Nothing But A Friend
- SIT 34 (T) GENE LOVES JEZEBEL Shame
- SIT 35 (T)

CODA RECORDS

ALBUMS

- CODA 1 JOHN CRITCHINSON Summer Afternoon
- CODA 2 DICK MORRISSEY After Dark
- CODA 3 JOHN THEMIS Sirens
- CODA 4 JIM MULLEN Thumbs Up
- CODA 5 HUBBARDS CUBBARD Hubbards Cubbard
- CODA 6 DAVE ROACH Running With The River
- CODA 7 VARIOUS Night Music
- CODA 8 CLAIRE HAMILL Touchpaper
- CODA 9 JOHN CRITCHINSON New Night
- CODA 10 JOHN THEMIS Ulysses And The Cyclops
- CODA 11 CANYENNE An Evening In Jaffa
- CODA 12 BRASS IMPACT Brass Impact
- CODA 13 INCANTATION Virgins Of The Sun
- CODA 14 DAVID ROACH The Talking City

SINGLES

- CODS 1 JOHN THEMIS Goblins Of Sherwood (I Love You In The Morning)
- CODS 2 (T) CLAIRE HAMILL In The Palm Of My Hand/Jump
- CODS 3 HUBBARDS CUBBARD Songs From The Heart Of A Boy
- CODS 4 (T) DAVE ROACH Running With The River
- CODS 5 (T) CLAIRE HAMILL The Moon Is A Powerful Lover
- CODS 6 (T) DAVE ROACH Back To Back
- CODS 7 (T) MORRISSEY MULLEN One Step
- CODS 8 (T) CLAIRE HAMILL Denmark
- CODS 9 INCANTATION Pipe Dance
- CODS 10 (T) DAVID ROACH Emotional Juggle
- CODS 11 (T) MORRISSEY MULLEN With You

Paradox records

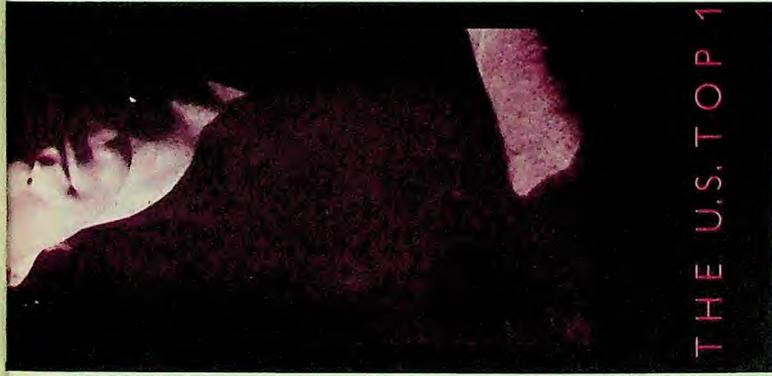
ALBUMS

- DOX 1 DALIS CAR The Judgement Is The Mirror

SINGLES

- DOX 1-12 DALIS CAR The Judgement Is The Mirror
- DOXLP 1 DALIS CAR The Waking Hour

25	WE BELONG Pat Benatar	Chrysalis CHR (12)2821
26	EVERYTHING MUST CHANGE ○ Paul Young	CBS (TJA) 4972
27	POLICE OFFICER Smiley Culture	Fashion FAD 7012(12" —FAD 026)
28	SAN DAMIANO (HEART & SOUL) Sal Solo	MCA MCA(T) 930
29	JUST A SHADOW Big Country	Mercury/Phonogram BCO 8(12)
30	CAN I Cashmere	Fourth & Broadway/Island (12)BRW 19
31	THINKING OF YOU The Colourfield	Chrysalis COLFX) 3
32	NIGHTSHIFT Commodores	Motown TMG(T) 1371
33	WE ALL STAND TOGETHER (from 'Rupert & Frog Song') Paul McCartney and the Frog Chorus ●	Parlophone R 6086
34	I HEAR TALK Bucks Fizz	RCA FIZ(T) 4
35	IT AIN'T NECESSARILY SO Bronski Beat	Forbidden Fruit/London BITE(X) 3
36	THIS HOUSE (Is Where Your Love Stands) The Big Sound Authority	Source/MCA BSA(T) 1
37	SHARP DRESSED MAN ZZ Top	Warner Brothers W 9576(T)



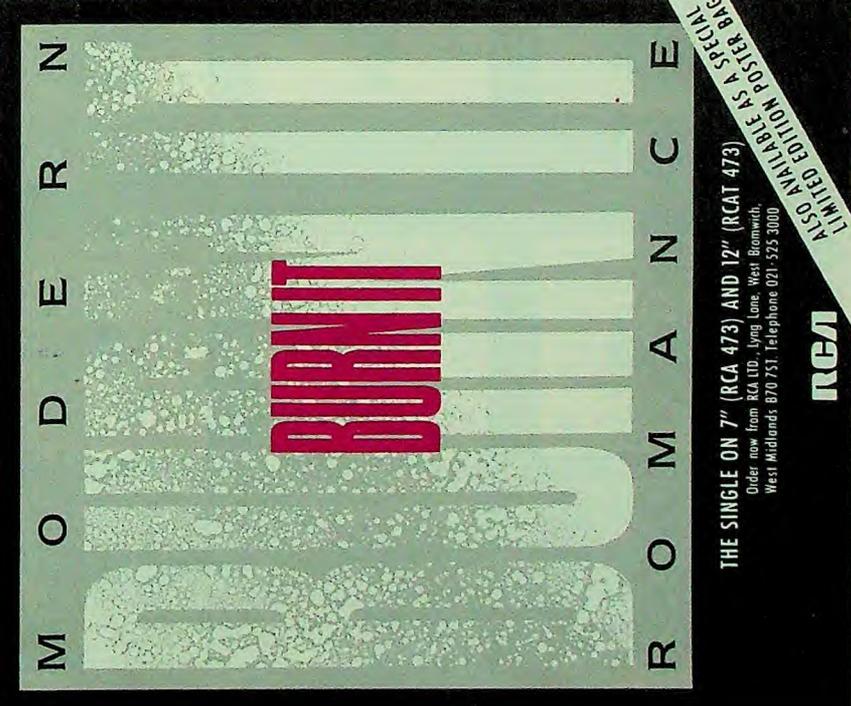
THE U.S. TOP 10 SINGLES

THE BOYS OF SUMMER

Geffen Records  7" A4945
12" TA4945

63	BELIEVE IN THE BEAT Carol Lynn Townes	Polydor POSP(X) 720
64	CONTAGIOUS Whispers	Solar/MCA MCA(T) 937
65	IN THE EVENING Sheryl Lee Ralph	Arista ARIST (12)595
66	STARTING AGAIN Second Image	MCA MCA(T) 936
67	ANYTHING? Direct Drive	Polydor POSP(X) 728
68	LAY YOUR HANDS ON ME ○ Thompson Twins	Arista TWINS (12)6
69	LOVERIDE Nuance featuring Vikki Love	Fourth & Broadway/Island (12) BRW 20
70	THE WILD BOYS ○ Duran Duran	Parlophone (12)DURAN 3
71	LAND OF HOPE & GLORY Ex Pistols	Virgina/Cherry Red (12) PISTOL 76
72	I SLEEP ALONE AT NIGHT Jim Diamond	A&M AM(Y) 229
73	I JUST CALLED TO SAY I LOVE YOU ★ Stevie Wonder	Motown TMG(T)1349
74	I FEEL FOR YOU ● Chaka Khan	Warner Brothers W 9209(T)
75	SEA OF LOVE The Honeydrippers	Es Paranza/WEA Y233

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SINGLES *fuel the mel* **ANGLES**

1	(7)	LITTLE RED CORVETTE/ 1999, Prince	22	(20)	THANK YOU MY LOVE, Imagination
2	(4)	LOVE & PRIDE, King	23	(28)	LOVERBOY, Billy Ocean
3	(10)	SOLID, Ashford & Simpson	24	(29)	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive
4	(2)	I WANT TO KNOW WHAT LOVE IS, Foreigner	25	(21)	GHOSTBUSTERS, Ray Parker Jr.
5	(3)	SHOUT, Tears For Fears	26	(18)	JUST A SHADOW, Big Country
6	(11)	YAH MO B THERE, James Ingram/Michael McDonald	27	(New)	MY GIRL LOVES ME, Shalamar
7	(8)	FRIENDS, Amii Stewart	28	(New)	(land that's no lie), Heaven 17
8	(5)	STEP OFF, Grandmaster Melle Mel & The Furious Five	29	(New)	WHO COMES TO BOOGIE, Little Benny and The Masters
9	(9)	SINCE YESTERDAY, Strawberry Switchblade	30	(22)	WORLD DESTRUCTION, Time Zone
10	(6)	SAY YEAH, The Limit	31	(37)	RUN TO YOU, Bryan Adams
11	(17)	CLOSE-UP, Art Of Noise	32	(New)	HERE I COME, Barrington Levy
12	(19)	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson	33	(35)	ANYTHING? Direct Drive
13	(14)	THIS IS MY NIGHT, Chaka Khan	34	(30)	20/20, George Benson
14	(15)	CAN I, Cashmere	35	(New)	IT'S IT'S THE SWEET MIX, The Sweet
15	(7)	EVERYTHING SHE WANTS/ LAST CHRISTMAS, Wham!	36	(New)	LOVE LIKE BLOOD, Killing Joke
16	(13)	LIKE A VIRGIN, Madonna	37	(New)	STARTING AGAIN, Second Image
17	(12)	LIKE A VIRGIN, Madonna	38	(New)	A NEW ENGLAND, Kirsty MacColl
18	(New)	CULTURE PERSONALITY, Eugene Wilde	39	(24)	SEXOMATIC, Bar-Kays
19	(31)	NIGHTSHIFT, Commodores	40	(32)	WE BELONG, Pat Benatar
20	(New)	SUSSUDIO, Phil Collins			
21	(27)	DANCING IN THE DARK, Bruce Springsteen			

Week-ending February 2, 1985

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LP REVIEWS

Top 20

JOAN ARMATRADING: Secret Secrets. A&M AMA 5040. Producer: Mike Howlett

General

VARIOUS: Gangsters And Good Guys. RCA PL 70566. Lavishly packaged album featuring original soundtrack dialogue and music from 16 Hollywood "classic" movies including Casablanca, The Maltese Falcon and Angels With Dirty Faces. The names are a virtual "who's who" of Thirties and Forties film history — James Cagney, Humphrey Bogart, Lauren Bacall, Leslie Howard and Ida Lupino are all included. For good measure, the recent minor hit The Gangster Single (which should have been a Christmas Top 10 hit) and the original As Time Goes By are included.

SKYY: Inner City. Salsoul Records FL 84161. The New York 8-piece have still to achieve the big time in the UK, but their day may yet come. This, their sixth album, is another fine funk/rock offering featuring a strong selection of material written by the band themselves and producers Solomon Roberts and Randy Muller.

GAP BAND: Gap Band V1. Total Experience Records FL 89476. Incredibly the Gap Band have now been together for 18 years, working in the early days as the warm-up act for names like Ike and Tina Turner and the Rolling Stones. It's only been in the last seven however that real vinyl success has come their way, but they have built up strong followings both sides of the Atlantic. Gap Band V1 is another fine album which will please the fans.

BOB HALL AND DAVE PEABODY: Roll And Slide. Appaloosa AP 044. distribution: Projection. Veterans of excellent pedigree combine for their second collaboration of R'n'B interpretations and goodtime blues. Hall's piano and Peabody's exuberant bottleneck guitar obviously dominate, but also featured are some contributions from the likes of Paul Jones.

Indies

VARIOUS: Beyond The Southern Cross. Ink Records. INK 4D. Eclectic double album spanning the whole diverse range of Australian independent music. Ink have deliberately bypassed the better known antipodean talents for fourteen unknowns (though The Triffids and Severed Heads have had some exposure), and it is a tribute to their taste and skill that Southern Cross is always intriguing and often stunning. Almost universal press acclaim will help it on its way.

TONES ON TAIL: Tones On Tail. Situation Two. SITU 12. Producer: Artists. Distribution: Pinnacle/Cartel. Compilation album of the first three, now deleted, singles from the band started by ex-Bauhaus guitarist Daniel Ash with their former "roadie" Glenn Campling. The mood is often akin to the more reflective booming vocals, but plus added melody. It all adds up to an atmospheric release sure to do well in the indie chart.

THE SHIRELLES: Soulfully Yours. Kent Records KENT 032. Another fine re-issue from Kent, the sister label to Ace. This one pinpoints recordings from the early Sixties group best known for their hits Dedicated To The One I Love and Will You Still Love Me Tomorrow. The emphasis though is on their more obscure material (with the exception of Baby It's You) and indicates that they were a very under-rated group.

VARIOUS: Dancing 'Til Dawn. Kent 026. More Northern soul favourites splendidly repackaged by Kent. Names here include The Charts, Stemmons Express, Judy Clay and Nella Dodds, long-forgotten maybe but through Kent their music lives on more than 20 years later.

VARIOUS: Ralph Before '84: Volume Two. Korova. KODE 12. More electronic weirdness licensed from The Residents' record company. Tracks are taken from past LPs by Snakefinger, MX-80 Sound, Fred Frith, Tuxedomoon and Renaldo & The Loaf.

VARIOUS: The Signal To Noise Set. Only A Revolution Records. ONLY 2. Distribution: Backs/Cartel. Compilation featuring 11 tracks from nine unknown Australian synth bands from the Melbourne area. With an RRP of £3.00 it's certainly cheap, but the "subdued" place the city is described as on the insert seems to have taken its toll on the pleasantly somnambulant/quirky music within. Only Second Glance show any real flair.

OST

VARIOUS: Jerry's Girls. That's Entertainment Records TER2 1093 (distribution PRT). Double-album of the Broadway show, digitally recorded by the UK's enterprising TER company. The show features the music of Jerry Herman and has become a big hit in the US, both on Broadway and while on tour. Carol Channing, Leslie Uggars and Andrea McArdle perform Herman's songs, and as his scores include Hello Dolly!, Mame, Mack And Mabel and La Cage Aux Folles, there's plenty of good show music here. Another fine addition to TER's rapidly growing catalogue.

Folk

BAKERLOO JUNCTION: Irish Songs and Ballads. Emerald Gem GES 1231. Pleasant, if somewhat uniform collection of traditional and traditional-sounding Irish ballads. Firmly set in the style of the Fureys this should satisfy the market for softer, more sentimental Irish music.

AR LOG: Pedwar. Recordiau Ar Log RAL 001. A fascinating insight into the world of Welsh folk music, a world as varied and interesting as the folk of any culture. Jigs mingle with the melancholy of harps and whistles and the gentle flow of Welsh dirges. A superbly packaged and produced album on Ar Log's own label. English translations explain the songs, but thankfully are sung in Welsh. Recommended for specialist outlets.

CLASSICAL

News in brief...

NEITHER KHACHATURIAN'S Violin Concerto nor Tchaikovsky's Meditation are currently available which should mean interest in the new recording by Itzhak Perlman with the Israel Philharmonic Orchestra conducted by Zubin Mehta, which is released by EMI this month on all three mediums (2701081).

Incidentally, Perlman plays at the Festival Hall on April 14.

A COLLECTION of showpiece arrangements for the organ made especially for this record by the organist Noel Rawsthorne is issued under the title Organ Spectacular by EMI this month (EL 2701651 and on MC).

Playing on the organ of Coventry Cathedral, Rawsthorne presents Wagner's Ride of the Valkyries, Verdi's Grand March from Aida, Sullivan's The Lost Chord, Elgar's Pomp and Circumstance No 1 and many others, following up his successful EMI release, Toccata.

WHILE PRIMARILY known for his symphonies, Sibelius' songs were an important part of his output, and in a new recording, the baritone Tom Krause, accompanied by the pianist Irwin Gage and the guitarist Carols Bonell, and the soprano Elisabeth Soderstrom accompanied by Vladimir Ashkenazy, perform the complete set. It comes in a 5LP set with translations and notes (411 739).

THE THIRD in the proposed series of complete Mozart Piano Concertos played for the first time on authentic instruments by the English Baroque Soloists, conducted by John Eliot Gardiner with the American pianist Malcolm Bilson as solist, is released this month.

They are No 13 in C K415 and No 15 in B flat K450, and are expected to do as well as their predecessors in establishing this series.

THE GERMAN horn player Hermann Baumann may soon be in a position to challenge Barry Tuckwell's supremacy after embarking on a solo career and signing a new exclusive recording contract with Philips.

The first release to come on to the market features some of the most testing works in the repertoire, a coupling of Strauss' two horn concertos with Weber's extremely difficult Concertino for horn and orchestra, which even has the soloist producing chords — an effect not widely exploited until the 20th century.

Baumann is accompanied by the Leipzig Gewandhaus Orchestra under Kurt Masur and the recording is issued on all three media (413 237).

THE VERSATILE soprano Elly Ameling, who has already produced many acclaimed albums ranging from Schubert to Dallapiccola to popular songs, has collected an extraordinary selection of lighter music by composers from Dowland and Quilter to Satie, Gounod, Nakada and Marx for her latest release from Philips. She is accompanied by Rudolf Jansen (412 216 LP/MC/DC).

THREE OF the most popular of Schubert's chamber music works appear this month in recordings from the majors. The String Quintet in C major brings together the Cleveland String Quartet and Yo Yo Ma (IM 39134 and on MC), while the Orlando Quartet plays the Death and the Maiden Quartet on Philips (412 127 and on CD and MC).

The third is The Trout Quintet, played by Andras Schiff with members of the Hagen Quartet and Alois Posch, bass (411 975 LP/MC/CD).

Fostering a climate of change at EMI

ALTHOUGH EMI may have approached CD with a certain amount of caution, its commitment is now unequivocal, according to Simon Foster, general manager, classical division, EMI (UK), who sees the development of CD sales as one of his major challenges over the next few years.

Since taking over from John Patrick last year, Foster has had a number of obstacles to contend with, not least being the supply problems at Hayes which he claims should be completely rectified by March.

And though he has strong views about the continued viability of the LP until the end of the century, he recounts EMI plans for CD with enthusiasm. "By April 1985, EMI will have 100 classical CDs in its catalogue, but we aim to release a further 250 titles in the 12 months following," he says.

"To achieve this, we are looking for CD manufacturing possibilities throughout the world, although at the moment, our CDs come from Hanover." Next month, he points out, will come the first CD from CBS in the US — Andrew Lloyd Webber's Requiem, with Placido Domingo — and other American CDs will follow.

At the same time, he is to consider having CDs made in other countries, including Japan and the UK, but he warns: "I think there will be a serious shortage of CD manufacturing capacity throughout the world in 1985-6, and this, if nothing else, will keep the price high. We have no plans for a mid-price CD series, and with manufacturing costs still very high, and the rejection rate still rumoured to be considerable, I cannot see anyone else being able to produce mid-price CDs."

He adds that EMI's release policy for its CD catalogue was to be much broader than had been in the past. "At the beginning, we had to release the new and prestigious digital recordings on CD, but now we are to look at other areas: historical recordings,

such as Furtwangler's Symphony No 9 which came out in January, and Menuhin's early recordings (with Furtwangler) of the Violin Concertos by Beethoven and Mendelssohn which are being released this month (CDC 7471192); and some of the fine stereo analogue recordings made from the fifties to the seventies."

However, EMI has decided that for each CD from analogue back catalogue it would go back to the original tapes, check the editing and make a new digital master in order to achieve optimum quality.

Insofar as the black disc is concerned, Foster says: "I don't think that the LP will fall into complete disfavour for many years. For a start, too much money has been invested in hi-fi and I think many people find it a much more 'collectable' commodity than a little plastic box."

And he is determined to make more use of the facilities offered by DMM, particularly the extending playing time, and is already planning programmes running into and past the 70-minute mark.

As general manager at EMI (UK), he will be able particularly to make a personal imprint upon EMI releases through the 15-20 recordings made each year under the domestic budget — used so skillfully by his predecessor.

Foster intends to follow much of Patrick's work, which he acknowledges with respect, including using British musicians to champion British works, and declares a particular interest in British chamber music from 1887-1945, and a firm commitment to finish recording the major Elgar works, including King Olaf and Banner of St George.

But he is gratified to see that one of the first musicians he signed to EMI has proved an undoubted success — Jeffrey Tate, who has since joined Covent Garden and is set for a major career.

Other recording plans involve the Chilingirian and Endellion String Quartets, Richard Hickox, Cecile Ousset and the Kings Singers, still singing strong.

The Furtwangler legacy

THE CENTENARY of the birth of the German conductor Wilhelm Furtwangler next year will be marked by a substantial release programme by EMI, which will prepare the ground with issues through 1985.

Among them is the CD of the 1951 Bayreuth recording of Beethoven's Choral Symphony issued in January, but this month EMI issues an LP of the same work, in a recording made with the Berlin Philharmonic during a visit to London in 1937.

A radio recording was made, though never issued on disc, but it now comes out on an extraordinarily long LP — 72-minutes — (ED 2701231). It follows the similarly first publication of the 1952 recording of Brahms' Symphony No 1 released by EMI last month.

Handel — with care

TWO RARELY recorded works, one celebrating Handel's anniversary and the other being the first to follow a composer-conducted version, contribute to the opera catalogue in February.

Stravinsky's *The Rake's Progress*, though rarely performed, is an accessible work which has, nevertheless, only existed on disc in the recording made by the composer for CBS in 1964.

Now Riccardo Chailly and the London Sinfonietta offer a different view with Philip Langridge as Tom Radewell, a role he first sang under Chailly in Milan six years ago; and Cathryn Pope, Sarah Walker, and Matthew Best in supporting parts. Samuel Ramey sings Nick Shadow.

The opera, which is based on a libretto by WH Auden, is released on all three media (411 644) on 3LPs or 2CD/MCs.

Handel's *Tamerlano* has been equally neglected by recording companies, with only one other recording being issued worldwide in the Sixties. But Jean Claude Malgoire and his *La Grande Ecurie* at La Chambre du Roy brings all the latest Baroque scholarship and performance practice to play in a production headed by the singers Rene Jacobs and John Elwes.

The opera is issued on a 3LP/MC set (13M37893) in time to support a series of performances of the work being given by English Opera North in Leeds (March 7, 9, 15), Nottingham (March 21), York (March 28) and Manchester (April 10).



ALTHOUGH THE *Academy of Ancient Music* directed by Christopher Hogwood (above) is releasing its version of Bach's *Brandenburg Concertos* some time after rival "authentic" recordings have already been on the market, Hogwood has, as usual, found a slightly different angle.

For the AAM's *Brandenburg Concertos*, Hogwood has gone back to the original "original" score: not the slightly revised edition made by the composer for the Margrave, but the first edition played by the *Cothen Orchestra*, though the differences appear to be marginal. The six concertos are issued on 2LPs/MCs/CDs (414 187).

The AAM and Hogwood are to mark Handel's anniversary by, among various other projects, a number of instrumental recordings, including *Concerti a Due Cori*, three concertos originally written to introduce new oratorios (411 721LP/MC/CD).

Biggest ever Bach

THE LARGEST single recording project ever undertaken by Deutsche Gramophon — The New Bach Edition — is released this month, following the abridged CD version which came into the shops before Christmas.

The New Bach Edition comprises 130 discs divided into 12 volumes covering the main categories into which Bach's music falls. These include cantatas, the large choral works, the concertos, the organ works and the harpsichord works.

Most of the edition uses existing recordings, relying heavily on the work of the late Karl Richter, who directs three volumes of cantatas, the Mass in B minor and the Passions.

Most of the new works feature the English harpsichordist Trevor Pinnock and The English Concert playing the Harpsichord Concertos, and the Canadian-born harpsichordist Kenneth Gilbert who plays the Well-Tempered Clavier. Pinnock also has some new solo albums included in The New Bach Edition.

There is also much newly-recorded music in the chamber music volume played by the Musica Antiqua, Cologne.

Mid-price piano from Sequenza

FIVE INTERESTING piano discs dominate the 10 additions to Philips' mid-price Sequenza series this month.

Stephen Bishop-Kovacevich plays all Beethoven's Bagatelles — the only recording currently available to do so (412 357 LP/MC) — while Werner Haas, who died in a car crash in France nine years ago, plays Ravel's complete works for solo piano on a 2LP set (412 037, no MC).

Ingrid Haebler plays 8 Impromptus by Schubert (412

012 LP/MC), Brendel plays Liszt's *Annes de Pelerinage* (412 364 LP/MC) and Svyatoslav Richter plays early Beethoven piano sonatas on a 2LP/Doubleplay MC (412 379).

The other Sequenza of particular interest is Liszt's 6 Hungarian Rhapsodies in the performances originally made for Mercury by Antal Dorati and the LSO (6527 202 and on MC). No other recording is currently available which contains all six orchestrated Rhapsodies.

Robeson, Lenya star on CBS re-releases

TWO GREAT and totally individual singers of the past, Paul Robeson and Lotte Lenya, the charismatic wife of Kurt Weill, are featured on CBS re-issues this month.

A series of six songs recorded by Robeson in 1942 and now collected by CBS under the banner of *Songs of Free Men* and eight Spirituals, including *Go Down Moses* and *Joshua Fit De Battle Of Jericho*, comprise the follow-up to the Paul Robeson Live album released with good sales results by the company last year. The number of the new re-issue is MP 39512 and it is available on MC.

Lotte Lenya's album is entitled *September Song* and other American Theatre Songs of Kurt Weill, and it includes *It Never Was You*, *Foolish Heart* and *Loney House* (MP 39513 and on MC). The re-issue has been remastered from the original tapes.

CLASSICAL TOP 10

- 1 MANON LESCAUT, Puccini. Sinopoli, DG 413 893.
 - 2 SYMPHONIES NOS 5 and 9, Beethoven. BPO, Karajan. DG 413 933.
 - 3 FOUR ORCHESTRAL SUITES, Bach. Bath Festival Orchestra, Menuhin. CFPD 41 44403.
 - 4 PIANO CONCERTOS NOS 1-5, Beethoven. Ashkenazy, BPO, Mehta. Decca 411 8991.
 - 5 VIOLIN CONCERTO, Elgar. Kennedy, LPO, Handley. EMI Eminence, EMX 412 0581.
 - 6 DON GIOVANNI, Mozart. Allen, LPO, Haitink. HMV SLS 1436653.
 - 7 VIOLIN CONCERTOS, Bach. Menuhin. HMV Concert Classics ED 290146.
 - 8 PIANO SONATAS NO 16 to 32, Beethoven. Barenboim, DG 413 7661.
 - 9 SIX BRANDENBURG CONCERTOS, Bach. BPO, Karajan, DG 413 1854.
 - 10 ROMEO AND JULIET, Prokofiev. LSO, Previn. HMV SLS 864.
- Chart by courtesy of HMV, Oxford Street.

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<p>B/1503*J.S. Bach Prelude & Fugue in C: BWV 531 Prelude & Fugue in D: BWV 532 Prelude & Fugue in E Min: BWV 533 Prelude & Fugue in F Min: BWV 534 Prelude & Fugue in G Min: BWV 535</p>	<p>B/1506*J.S. Bach Prelude & Fugue in A Min: BWV 543 Prelude & Fugue in H Min: BWV 544 Prelude & Fugue in C Min: BWV 546 Prelude & Fugue in C: BWV 547</p>	<p>B/1505*J.S. Bach Tocatta & Fugue in F: BWV 540 Prelude & Fugue in G: BWV 541 Fantasy & Fugue in G Min: BWV 542 Prelude & Fugue in C: BWV 545</p>

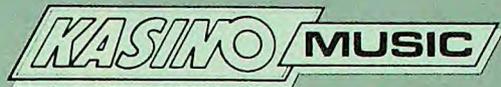
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This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
1	1	7	AGENT PROVOCATEUR ● Foreigner (Alex Sadkin/Mick Jones)	Atlantic 781 999-1 (W) C: 781 999-4; CD: 781 999-2
2	2	12	"ALF" ★ Alison Moyet (Tony Swain/Steve Jolley)	CBS 26229 (C) C: 40-26229
3	7	2	HITS OUT OF HELL ○ Meat Loaf (Various)	Cleveland International/Epic EPC 26156 (C) C: 40-26156
4	10	34	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304; CD: 86304
5	9	16	THE AGE OF CONSENT ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	Forbidden Fruit/London BITLP 1 (F) C: BITMC 1 CD: 820171-2
6	11	6	THE VERY BEST OF CHRIS DE BURGH ● Chris De Burgh (Various)	Telstar STAR 2248 (R) C: STAC 2248
7	3	31	ELIMINATOR ★ ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4; CD: 3774-2
8	4	13	THE COLLECTION ★ Ultravox (Ultravox/Conny Plank/George Martin)	Chrysalis UTV 1 (F) C: ZUTV 1
9	5	12	MAKE IT BIG ★ Wham! (George Michael)	Epic EPC 86311 (C) C: 40-86311
10	16	4	THE BARBARA DICKSON SONGBOOK ○ Barbara Dickson (Various)	K-tel NE 1287 (K) C: CE 2287
11	13	2	20/20 ○ George Benson (Russ Titelman/Michael Masser/Daniel Sembello)	Warner Brothers 925178-1 (W) C: 925178-4
12	6	10	THE HITS ALBUM/THE HITS TAPE ★ Various (Various)	CBS/WEA HITS 1 (W) C: HITS C1
13	12	13	WELCOME TO THE PLEASUREDOME ★ Frankie Goes To Hollywood (Trevor Horn)	ZTT/Island ZTT10.1 (E) C: ZC10.1
14	15	28	DIAMOND LIFE ★ Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044; CD: 26044
15	8	9	NOW THAT'S WHAT I CALL MUSIC 4 ★ Various (Various)	Virgin/EMI NOW 4 (E) C: TC-NOW 4; CD: CDP 260408-2
16	14	11	ARENA ★ Duran Duran (Duran Duran/Nile Rodgers)	Parlophone DD 2 (E) C: TC DD 2; CD: 746048-2
17	21	67	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041; CD: MCD 06059
18	17	11	LIKE A VIRGIN ● Madonna (Nile Rodgers)	Sire 925157-1 (W) C: 925157-4; CD: 925157-2
19	20	9	THE 12" ALBUM ○ Howard Jones (Rupert Hine)	WEA WX14 (W) C: WX14C
20	19	32	PRIVATE DANCER ★ Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1; CD: CDP 746041-2
21	26	11	HATFUL OF HOLLOW ● The Smiths (Roger Pusey/John Porter/Dale Griffin/The Smiths)	Rough Trade ROUGH 76 (I/R/T) C: ROUGH C76
22	27	15	STEELTOWN ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 49 (F) C: MERHC 49; CD: 822 831-2
23	25	11	1984 (for the love of big brother) ● Eurythmics (David A Stewart)	Virgin V1984 (E) C: TCV1984
24	30	62	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
25	18	31	PARADE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473; CD: CCD 1473
26	23	6	LOVE HURTS ● The Everly Brothers (Various)	K-tel NE 1197 (K) C: CE 2197
27	35	3	CHESS Various (Benny Andersson/Tim Rice/Bjorn Ulvaeus)	RCA PL 70500 (R) C: PK 70500 CD: PD 70500
28	22	17	THE UNFORGETTABLE FIRE ★ U2 (Brian Eno/Daniel Lanois)	Island U2 5 (E) C: UC2 5
29	41	16	CINEMA ★ Elna Paige (Tony Visconti)	K-tel/WEA NE 1282 (K) C: CE 2282 (K) CD: 240511-2 (W)
30	24	9	MUSIC FROM THE FILM "GHOSTBUSTERS" ● Various (Various)	Arista 206 559 (F) C: 406 559
31	28	16	I FEEL FOR YOU ● Chaka Khan (Arif Mardin/Various)	Warner Brothers 925162-1 (W) C: 925162-4; CD: 925162-2
32	33	9	PARTY PARTY ★ Black Lace (Black Lace/Neil Ferguson)	Telstar STAR 2250 (R) C: STAC 2250
33	29	80	NO PARLEZ ★ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521; CD: CD 25521
34	38	4	BREAKDANCE 2 — ELECTRIC BOOGALOO Various (Ollie E. Brown/Variou)	Polydor POLD 5168 (F) C: POLDC 5168
35	48	29	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 CD: 925110-2 Warner Brothers 925110-1 (W)
36	36	14	SOUNDTRACK MUSIC FROM "Give my regards to Broad Street" Paul McCartney (George Martin)	Parlophone PCTC 2 (E) C: TPCCTC 2 CD: 746043-2
37	31	10	THE RIDDLE ★ Nik Kershaw (Peter Collins)	MCA MCF 3245 (C) C: MCF 3245
38	58	3	1999 ○ Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4 CD: 923720-2
39	34	28	LEGEND ★ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
40	RE		STAGES ★ Elna Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262 (K) CD: 240228-2 (W)
41	39	12	SHAKIN' STEVENS GREATEST HITS ★ Shakin' Stevens (Stuart Colman/Shakin' Stevens/Christopher Neil/Richard Hewson)	Epic EPC 10047 (C) C: 40-10047
42	37	9	SCREEN GEMS ● Elkie Brooks (Tony Clark/Bill Martin)	EMI SCREEN 1 (E) C: TC SCREEN 1; CD: 240236-2
43	43	40	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet/RCA FL 89450 (R) C: FK 89450; CD: FD 89450
44	42	16	YESTERDAY ONCE MORE ● Carpenters (Richard and Karen Carpenter/Jack Daugherty)	EMI SING 1 (E) C: TCSING 1; CD: CDS 2602968
45	40	37	FANTASTIC ★ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328; CD: CD 25328
46	77	8	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
47	45	11	THE MUSIC OF LOVE ● Richard Clayderman (Olivier Toussaint/Paul De Senneville)	Decca/Delphine/London SKL 5340 (F) C: KSKC 5340
48	54	112	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930; CD: CD 85930
49	50	3	(WHO'S AFRAID OF?) THE ART OF NOISE Art Of Noise (Art Of Noise)	ZTT/Island ZTT10.2 (E) C: ZC10.2
50	32	9	LOVE SONGS — 16 CLASSIC LOVE SONGS ● Various (Various)	Telstar STAR 2246 (R) C: STAC 2246

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette CD: Compact Disc
51	46	10	12 GOLD BARS VOLUME TWO (AND ONE) ● Status Quo (Status Quo/John Eden/Pip Williams)	Vertigo QUOTV 2 (F) C: QUOMC 2 CD: 822985-2
52	NEW		FOUR STAR COUNTRY Various (Various)	K-tel NE 1278 (K) C: CE 2278
53	62	48	HUMAN RACING ★ Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
54	49	2	17 Chicago (David Foster)	Full Moon/Warner Brothers 925060-1 (W) C: 925060-4 CD: 925060-2
55	60	48	THE WORKS ★ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1; CD 746016-2
56	82	5	THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27 CD: 812870-2
57	71	315	BAT OUT OF HELL ★ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: CD40-82419; CD: 82419
58	78	2	TROPICO Pat Benatar (Neil Giraldo/Peter Coleman)	Chrysalis CHR 1471 (F) C: ZCHR 1471
59	55	12	THE ART GARFUNKEL ALBUM ● Art Garfunkel (Various)	CBS 10046 (C) C: 40-10046
60	53	6	RATTLESNAKES ○ Lloyd Cole and The Commotions (Paul Hardiman)	Polydor LCLP 1 (F) C: LCMC 1
61	83	10	JOHN DENVER — COLLECTION ● John Denver (Various)	Telstar STAR 2253 (R) C: STAC 2253
62	52	7	INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971 CD: 610106
63	68	13	BAD ATTITUDE ● Meat Loaf (Meat Loaf/Paul Jacobs/Mack/Alan Shacklock)	Arista 206 619 (F) C: 406 619 CD: 610 187
64	56	13	GOLDEN DAYS ● The Fureys and Davey Arthur (Phil Coulter)	K-tel ONE 1283 (K) C: OCE 2283
65	RE		LIFE'S A RIOT WITH SPY VS SPY Billy Bragg (Oliver Hitch)	Go! Discs/Chrysalis UTIL 1 (F) C: ZUTIL 1
66	70	8	EMERGENCY ○ Kool & The Gang (Jim Bonnelend/Ronald Bell/Kool & The Gang)	De-Lite/Phonogram DSR 6 (F) C: DCR 6 CD: 822943-2
67	74	8	THE GENIUS OF VENICE Rondo Veneziano (Gian P. Reverberi)	Ferroway RON 2 (A) C: ZC RON 2
68	RE		IT'S YOUR NIGHT James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
69	85	14	VALOTTE ○ Julian Lennon (Phil Ramone)	Charisma/Virgin JLLP 1 (E) C: JLMC 1
70	57	82	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30; CD: CDP 746033-2
71	67	12	THE VERY BEST OF FOSTER & ALLEN ● Foster & Allen (Eamon Campbell)	Ritz RITZ LP TV 1 (SP) C: RITZ LC TV 1
72	66	8	GREEN VELVET ● Various (Various)	Telstar STAR 2252 (R) C: STAC 2252
73	99	2	SUDDENLY Billy Ocean (Keith Diamond)	Jive HIP 12 (C) C: HIPC 12
74	64	25	NOW, THAT'S WHAT I CALL MUSIC III ★ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
75	63	2	TOO TOUGH TO DIE Ramones (T. Erdelyi/Ed Stasium/David A. Stewart)	Beggars Banquet BEGA 59 (W) C: BEGC 59
76	44	5	HEARTBEAT CITY ○ The Cars (Robert John "Mutt" Lange/The Cars)	Elektra 960296-1 (W) C: 360296-4; CD: 360296-2
77	47	13	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX7 (W) C: WX7C
78	81	9	JAMES LAST IN SCOTLAND James Last (James Last)	Polydor POLD 5166 (F) C: POLDC 5166
79	92	3	LABOUR OF LOVE ★ UB 40 (UB40/Ray "Pablo" Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5; CD: DEP CD 5
80	69	3	THE HONEYDRIPPERS VOLUME ONE The Honeydrippers (Nugette & The Fabulous Brill Brothers)	Es Paranza 790220-1 (W) C: 790220-4
81	59	4	TREASURE Cocteau Twins (Cocteau Twins)	4AD CAD 412 (I/J) C: CADC 412
82	90	11	ZOOLOOK Jean-Michel Jarre (Jean-Michel Jarre)	Dreyfus/Polydor POLH 15 (F) C: POLHC 15; CD: 823763-2
83	RE		THE HURTING ● Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17 CD: 811039-2
84	RE		ORIGINAL SOUNDTRACK FROM "BREAKDANCE" Various (Various)	Polydor POLD 5147 (F) C: POLDC 5147 CD: 821919-2
85	NEW		PLANETARY INVASION Midnight Star (Reggie Calloway)	Solar/MCA MCF 3251 (C) C: MCF 3251
86	RE		SEVEN AND THE RAGGED TIGER ★ Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1 CD: CDP 746015-2
87	RE		BORN TO RUN ○ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 69170 (C); C: 40-69170 CD: CD 69170
88	85	7	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERVC 11 CD: 818243-2
89	73	17	MISS RANDY CRAWFORD — THE GREATEST HITS ● Randy Crawford (Various)	K-tel WEA NE 1281 (K) C: CE 2281
90	51	6	FANS Malcolm McLaren (Malcolm McLaren/R. Kilgore/S. Hague/W. Turbitt)	Charisma/Virgin MMDL2 (E) C: MMDC 2
91	RE		REFLECTIONS ★ Various (Various)	CBS 10034 (C) C: 40-10034
92	RE		HELLO, I MUST BE GOING! ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V2252 (E) C: TCV 2252 CD: CDV 2252
93	79	3	FACE VALUE ★ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185 CD: CDV 2185
94	RE		STOP MAKING SENSE Talking Heads (Talking Heads)	EMI TAH 1 (E) C: TAHTC 1
95	RE		TRUE ★ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403 CD: CCD 1403
96	61	74	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554; CD: CD 25554
97	RE		MAKIN' MOVIES ★ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034 CD: 800 050-2
98	NEW		THIS IS SOUL Various (Various)	Starblend/Atlantic SOUL 1 (A) C: SOULK 1
99	86	2	THE RIVER ★ Bruce Springsteen (Bruce Springsteen/Jon Landau/Steve Van Zandt)	CBS 88510 (C) C: 40-88510
100	70	10	HOOKED ON NUMBER ONES — 100 NON STOP HITS ● Various (Geoff Morrow)	K-tel ONE 1285 (K) C: OCE 2285

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MacLEAN, Dougie FIDDLE DUN 002/— (CM)
TAYLOR, Alan WIN OR LOSE Topic TC 001/— (Cassette) (CM)
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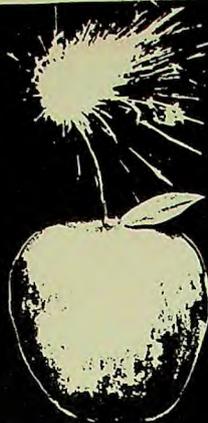
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THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	1	BORN IN THE USA	Bruce Springsteen	Col/CBS		
2*	2	LIKE A VIRGIN	Madonna	Sire		
3	3	PURPLE RAIN	Prince and The New Power Generation	Warner Bros.		
4*	9	AGENT PROVOCATEUR	Foreigner	Atlantic		
5	4	17, Chicago	Chicago	Full Moon/Warner Bros.		
6*	10	MAKE IT BIG	Wham!	Columbia/CBS		
7	6	RECKLESS	Bryan Adams	A&M		
8	8	PRIVATE DANCER	Tina Turner	Capitol		
9	7	BIG BAW BOOM	Daryl Hall and John Oates	RCA		
10*	11	NEW EDITION, New Edition	New Edition	MCA		
11	5	ARENA	Duran Duran	Capitol		
12	12	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait		
13*	15	SUDDENLY	Billy Ocean	Jive/Arista		
14	16	CAN'T SLOW DOWN	Lionel Richie	Motown		
15*	20	A PRIVATE HEAVEN	Sheena Easton	EMI America		
16*	23	BUILDING THE PERFECT BEAST	Don Henley	Geffen		
17	13	VOLUME ONE	The Honeydrippers	Es Paranza		
18*	18	BREAK OUT	Pointer Sisters	Planet		
19*	24	PERFECT STRANGERS	Deep Purple	Mercury		
20	14	SPORTS, Huey Lewis & The News	Huey Lewis & The News	Chrysalis		
21	49	CENTERFIELD	John Fogerty	Warner Bros.		
22	19	TROPICO	Pat Benatar	Chrysalis		
23	17	"WOMAN IN RED"	Stevie Wonder	Motown		
24	21	LUSH LIFE	Linda Ronstadt	Asylum		
25	22	VALOTTE	Julian Lennon	Atlantic		
26	38	BEVERLY HILLS COP	Soundtrack	MCA		
27*	32	CHINESE WALL	Philip Bailey	Columbia/CBS		
28*	28	2 A.M. PARADISE CAFE	Barry Manilow	Arista		
29	26	HEARTBEAT CITY	The Cars	Elektra		
30*	31	ALL THE RAGE	General Public	I.R.S.		
31	27	THE UNFORGETTABLE FIRE, U2	U2	Island		
32	25	I FEEL FOR YOU	Chaka Khan	Warner Bros.		
33	30	ANIMALIZE	Kiss	Mercury		
34	29	ICE CREAM CASTLE	The Time	Warner Bros.		
35*	44	WHEELS ARE TURNING	REO Speedwagon	Epic		
36*	36	PLANETARY INVASION	Mighty Star	Solar		
37*	37	ESCAPE	Whodini	Jive/Arista		
38*	40	GIUFFRIA	Giuffria	Camel/MCA		
39*	41	THUNDER SEVEN	Triumph	MCA		
40	35	SOUNDTRACK	Eddie and the Cruisers	Scotti Bros.		
43*	47	SOLID	Ashford & Simpson	Capitol		
44*	46	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	Island		
45*	45	ALL I NEED	Jack Wagner	Qwest		
48*	50	EMERGENCY	Kool & The Gang	De-Lite		
50*	66	FAT BOYS	Fat Boys	Sutra		
52*	55	JERMAINE JACKSON	Jermaine Jackson	Arista		
54*	73	BREAKIN' 2	ELECTRIC BOOGALOO	Soundtrack	Polydor	
55*	74	STARCHILD	Teena Marie	Epic		
56*	57	VITAL SIGNS	Survivor	Scotti Bros.		
59*	67	GAP BAND VI	Gap Band	Total Experience		
60*	70	CHARTBUSTERS	Ray Parker Jr.	Arista		
61*	92	20/20	George Benson	Warner Bros.		
62*	63	WORD OF MOUTH	The Kinks	Arista		
63*	75	STREET TALK	Steve Perry	Columbia/CBS		
66*	89	THE AGE OF CONSENT	Bronski Beat	MCA		
67*	69	SWEPT AWAY	Diana Ross	RCA		
78*	88	AN INNOCENT MAN	Billy Joel	Columbia/CBS		
79*	100	SIGN IN PLEASE	Autograph	RCA		
81*	84	WHY NOT ME	The Judds	RCA/Curb		
82*	95	JOHN PARR	John Parr	Atlantic		
84*	96	GIRLS WITH GUNS	Tommy Shaw	A&M		
85*	87	TRULY FOR YOU	The Temptations	Gordy		
86*	9	HOW WILL THE WOLF SURVIVE	Los Lobos	Warner Bros.		
95*	97	TOOTH & NAIL	Dokken	Elektra		
100*	N	1984	Eurythmics	RCA		

* Bullseyes are awarded to those products demonstrating the greatest airplay and sales gains.
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HEAVY METAL

2 February, 1985

MUSIC WEEK

TOP · SINGLES

TOP · ALBUMS

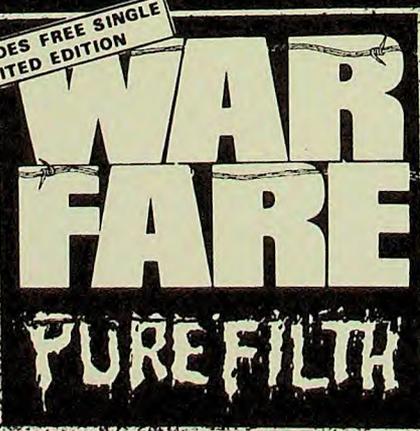
1	I WANT TO KNOW WHAT LOVE IS, Foreigner	Atlantic A9596(T) (W)
2	SHARP DRESSED MAN, ZZ Top	Warner Brothers W 9576(T) (W)
3	RUN TO YOU, Bryan Adams	A&M AM(Y) 224 (C)
4	WE BELONG, Pat Benatar	Chrysalis CHR (12)2821 (F)
5	PERFECT STRANGERS, Deep Purple	Polydor POSP(X) 719 (F)
6	I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane	Epic A4936 (12" — TX4936) (C)
7	GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W9693(T) (W)
8	THE NIGHT THE MASTER COMES, Uli Jon Roth & The Electric Sun	EMI 5511 (E)
9	MANITOU, Venom	Neat NEAT 43 (P)
10	CREEPING DEATH, Metallica	Music For Nations 12KUT 112 (P)
11	DON'T YOU EVER LEAVE ME, Hanoi Rocks	CBS A4885 (12" — TX4885) (C)
12	7 YEAR BITCH, Slade	RCA RCA(T) 475 (R)
13	CALIFORNIA GIRL, David Lee Roth	Warner Brothers (Import)
14	STRANGER IN TOWN, Toto	CBS A4461 (12" — TX4461) (C)
15	WONDERLAND, Demon	Clay (12)CLAY 41 (P)
16	THE WANDERER, Status Quo	Vertigo/Phonogram QUO(P) 16 (F)
17	HEARTLINE, Robin George	Bronze BRO(X) 187 (F)
18	NOWHERE FAST, Meat Loaf	Arista ARIST (12)600 (F)
19	TOO YOUNG TO FALL IN LOVE, Motley Crue	Elektra E 9732(T) (W)
20	ALL JOIN HANDS, Slade	RCA RCA(T) 455 (R)
21	ACES HIGH, Iron Maiden	EMI 12(EMI) 5502 (E)
22	MODERN GIRL, Meat Loaf	Arista ARIST (12)585 (F)
23	ANIMAL (F... LIKE A BEAST), W.A.S.P.	Music For Nations — (12 KUT 109) (P)
24	SEA OF LOVE, The Honeydrippers	Es Paranza/WEA YZ 33 (W)
25	GIMME GIMME GOOD LOVIN', Helix	Capitol CL 349 (E)
26	TEENAGE RAMPAGE, Vice Squad	Anagram/Cherry Red ANA 26 (P)
27	WE GOT THE EDGE, Savage	Zebra/Cherry Red — (12 RA 4) (P)
28	SCHOOL DAZE, W.A.S.P.	Capitol (12)CL 344 (E)
29	HOTS FOR TEACHER, Van Halen	Warner Brothers W9199(T) (W)
30	SATISFIED MAN, Molly Hatchet	Epic (T)A4848 (C)

1	AGENT PROVOCATEUR, Foreigner	Atlantic 781999-1 (W)
2	ELIMINATOR, ZZ Top	Warner Brothers W3774 (W)
3	PERFECT STRANGERS, Deep Purple	Polydor POLH 16 (F)
4	12 GOLD BARS VOLUME TWO (AND ONE), Status Quo	Vertigo QUOTV 2 (F)
5	VOLUME ONE, The Honeydrippers	Es Paranza 790220-1 (W)
6	BAD ATTITUDE, Meat Loaf	Arista 206 619 (F)
7	TROPICO, Pat Benatar	Chrysalis CHR 1471 (F)
8	REEL TO REAL, Marillion	EMI JEST 1 (E)
9	HITS OUT OF HELL, Meat Loaf	Cleveland International/Epic EPC 26156 (C)
10	TWO STEPS FROM THE MOVE, Hanoi Rocks	CBS 26066 (C)
11	SHOUT AT THE DEVIL, Motley Crue	Elektra 960289-1 (W)
12	BRING ME THE HEAD OF YURI GAGARIN, Hawkwind	Demi Monde DM 002 (CH/MW)
13	THE DEED IS DONE, Molly Hatchet	Epic EPC 26213 (C)
14	ISOLATION, Toto	CBS 86305 (C)
15	IN YOUR FACE, T.K.O.	Music For Nations MFN 33 (P)
16	POWERSLAVE, Iron Maiden	EMI POWER 1 (E)
17	1984, Van Halen	Warner Brothers 923985-1 (W)
18	SILENT DANCE, Solstice	Equinox EQRLP 001 (P)
19	GIUFFRIA, Giuffria	Camel/MCA MCA 5524 (Import)
20	TEJAZ, ZZ Top	Warner Brothers K5 6605 (W)
21	TOO TOUGH TO DIE, Ramones	Beggars Banquet BEGA 59 (W)
22	RECKLESS, Bryan Adams	A&M AMLX 65013 (Import)
23	W.A.S.P., W.A.S.P.	Capitol EJ 240195-1 (E)
24	DEGUELLO, ZZ Top	Warner Brothers 456701 (W)
25	THIS IS HAWKWIND, DO NOT PANIC, Hawkwind	Flicknife SHARP 022 (SP)
26	FIRST ALBUM, ZZ Top	Warner Brothers K 56601 (W)
27	TOOTH & NAIL, Dokken	Elektra 960376-1 (W)
28	THE METAL MACHINE, Various	Roadrunner RR 9804 (P)
29	WHITE SISTER, White Sister	Heavy Metal USA HMUSA 7 (E)
30	HEART OF STEEL, Reckless	Heavy Metal HM USA 6 (E)

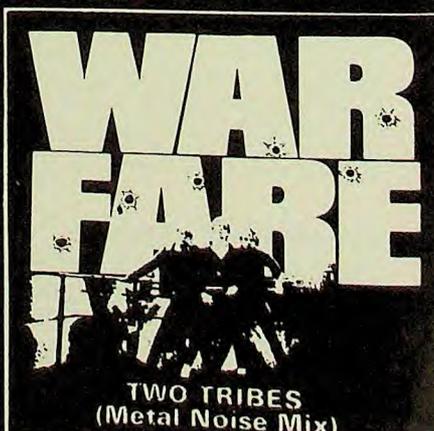
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MUSIC ON VIDEO

The Video boom has produced a new form of promotion, that of the Video Plugger whose role it is to achieve the exposure of an excerpt from long-form videos (distinct from a promo-clip) on TV.

Plugging the long-form video

THERE HAS emerged, inevitably, a brand new breed of promotion person called The Video Plugger. Not to be confused with the record promotion person whose duty is also to place promo clips on the right television shows, the video plugger is there to enhance the image of long-form music videos (and music films too) in the eyes of the radio and television presenters. The leap from record album to video album does not seem to have been made by the media as quickly as it was made by the punters.

Step forward Paul Clark, of Peyton Clark, the well-known record promotion outfit. Clark can justifiably claim to have been the first video plugger

a niche for himself as a video plugger. Examples lately are the Blancmange long-form video, David Essex' Albert Hall package, the Bananarama promo compilation, films such as Two Of A Kind and Footloose, and the W. H. Smith Video Music series.

The aim of a video plugger is to achieve exposure of an excerpt from a long-form music video programme on TV — for example, on the Saturday shows, Starship and Superstore, TV am's video slot and so on (not many outlets, admittedly). Clark would like to see many more, so part of his promotion activities involves dropping large hints to producers of music, review and pop news shows that

than they were in October '83, when the company was launched," says Clark. "But by last summer, there was enough work available for me to take on regular promotion of music videos and films."

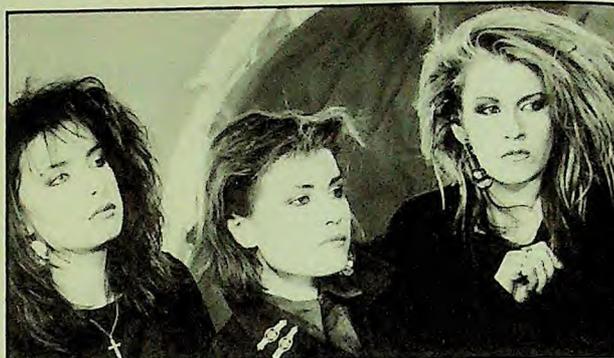
Albums have always been given away as prizes, but now video albums are beginning to be coveted by producers — usually in addition to albums at this stage. For example, the Friday Oxford Roadshow on BBC TV now adds videos to its prize list.

TV producers undecided about the idea presumably work on the assumption that the viewers don't want to know what is available on music video, what is good, and what is value for money. Part of Clark's job is to persuade them that of course the viewers want to know. Oracle has added reviews of video programmes available to its listings; and Channel Four has an occasional "4 on Rock" video spot.

The requirements for a successful video plugger, for those thinking of taking the plunge, are an enquiring mind, an inventive touch, powers of persuasion over TV and (more difficult) radio producers, an ability to scour the television trade papers; and most important, the time to rush about the country.

Video plugging, because it is so new needs a personal service. In many cases, the music video promotion is handled by the record people and the PR and advertising departments. Pluggers such as Clark offer an extension to this service. The field appears to be wide open: the video business, in general, is firmly bent on selling music programmes to cable and TV companies internationally in order to recoup the vast budgets, never recouped from domestic UK software sales. The arrival of Paul Clark may cause momentary confusion to, say, a cable company, already faced with a bill for full length programmes and for the use of promo clips.

So far there is not yet a "video programme" review spot on either of the UK's two cable music channels, but it surely is a distinct possibility for the future, especially as the cable companies seem hungry for ideas. It is difficult to image a small screen album review spot just as it is puzzling to a radio producer who cannot see why he or she should review music videos. But in the same way that TV djs mention albums and whether they are good or



BANANARAMA have released a promo compilation

not as part of the general chat, why should radio djs not mention that an artist whose single they are spinning also has a concert or documentary or promo compilation available on video, just as that same dj would mention the band's tour venues? Djs habitually mention products on radio that aren't singles and albums so why not videos?

Clark agrees. "Some djs are already serviced by companies with promos band long form videos for information purposes, as they need all available material and news on artist activity. I would obviously make sure that a video I am promoting is available to the key people so that they can see them and hopefully mention them, particularly where the product is relevant to the content of their programmes."

Achieving any sort of direct product plug on Radio One is obviously difficult, but ILR stations and some BBC local stations have taken up the "review" or "information" system.

However, because of the cost of the product, not every ILR and BBC local radio station can be supplied with non stop review copies of full length music videos.

"I pitch the product at the station that has at present the

most awareness of the music-on-video boom," says Clark. "These stations are able to play a greater part in promoting the individual programmes and the concept of music on video in general."

"As well as servicing the few existing outlets, I try and find new ones," he explained. "One particular challenge at present is finding screen time for alternative music from the creative independent video labels who need their videos plugged hard as they don't have automatic record company connections."

"Stations with video news spots are now coming back to me for information not only on the products I handle."

Some television producers presumably see video in any form as a direct rival for the young audiences, although they welcome good promo clips and record promotion people delight in placing a promo clip in the right TV slot in order to help sell the record. A small number are adding long form video promotion to their services on offer but at some stage they must wonder whether they are helping to sell the album or the video album. Once the video market really grows, there will no doubt be quite separate people promoting each type of product.



PAUL CLARK

— it was he who was concerned, after he left GTO, with establishing Radial Choice as the first audio-visual label, and the career of Toni Basil.

Her Word Of Mouth album was as far as can be established the first simultaneous LP/video release, so Radial Choice had to be inventive and create areas for promotion of what was then a new concept.

The music on video field still being relatively small, record promotion dominates the partners' activities, but Clark is also busy carving out

'Producers of both television and radio shows are far more receptive to the idea of video than they they were in October '83'

they should mention long-form videos, and not only show promo clips.

There are a few television producers who have, of course, thought of this themselves, and Clark's role is to provide a service (to producers or music researchers) which usually involves backing up the company's own PR activities, providing copies of the best available for the producer to view, excerpts for showing on screen and so on.

"Producers of both television and radio shows are far more receptive to the idea



BLANCMANGE feature in a long-form video



TONI BASIL: arguably the first artist to have a simultaneous LP/video release



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MUSIC ON VIDEO



JULIAN Kossick: music video a major expansion factor

If it's worth doing, do it 100 per cent

REW VIDEO Duplication converted to hi fi last summer: "On the basis that if you're going to have hi fi, you might as well do it on a 100 per cent basis," says Julian Kossick.

"If we only had hi fi in half our banks, it's probable we would be too slow to meet demand. So the decision to go totally hi fi was fairly easy. It means product is going to be there where it's needed, straight away.

"We also have a separate sourcing facility where the hi fi recording can be sourced separately from the audio master, which means you get much better quality than you would with an ordinary video master. Hi fi has helped us enormously, and our clients have been pleased to

make use of the hi fi facilities."

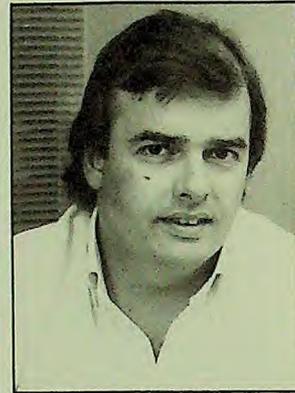
Kossick says that music videos have been a major factor in REW's expansion. "If we hadn't had that music business, we wouldn't be in as good a position as we are now," he says. "But it's not as black and white as saying the music business has been the only reason for our expansion.

"Every music video is as different as the acts on it. But we've noticed that the ones that seem to do well are visually clever and quite witty. Complete Madness is a good example. The kids do want that kind of entertainment. It's probably not enough just to do a straight Top Of The Pops type of programme on film.

"The next big thing — which is getting closer — will be digital recording..."

Videoprint operations expand into stereo

INDEPENDENT duplicating company Videoprint has set up a new hi fi facility at its West London plant.



JOHN Edwards, marketing manager Thorn EMI Video Facilities: "Music video is picking up, but I think it will be next Christmas before we see it really established. The sound quality is going to grow in all areas as part of video's evolution. The manufacturers of hardware are going to put out their machines with hi fi, and people are going to start getting hi fi tapes whether they like it or not. A lot of people are showing interest already."

Phase one of the company's move into hi fi duplication has been the installation of Panasonic AG6800 and JVC BR7000 VHS recorders, and Sony Beta units which have linked to two 1" C mastering machines.

Videoprint is also building a special hi fi quality control facility which, like the company's main quality control operation, will individually check every tape three times, and code each cassette to enable the company to identify which slave unit duplicated it.

This special facility is separate from Videoprint's main quality control operation, and is due for completion this month.

Commented Videoprint's sales director Bob Francis: "With the first VHS hi fi players coming on stream, it is my belief that the demand for hi fi machines and tapes is going to grow very rapidly, as it has done in the US.

"We are doing more and more work in the music video area, which is why we must not only keep up with, but try and keep ahead of, the latest technology.

"Clearly, sound quality is going to be even more important factor than ever in the future, which is one of the reasons why we have decided to create a totally new quality control facility to handle the hi fi product."

Videoprint is one of the UK's fastest growing duplicating

houses, with a total copying facility of 450 machines. This year, the company is budgeting to produce over 34m tapes. Much of this capacity will be taken up by the music side.

"As a duplicating house that's concerned with the music market," says Videoprint's Simon Valley, "we obviously felt that it was important that we adopted hi fi as soon as possible.

"I see it as being a growing trend from the music point of view. At the moment, sound-wise, it's as good as any album sound, and you'll be talking about a quality equitable to a compact disc, which is a pleasing trend as far as we're concerned, as it must help the growth of the market.

"Where the problem comes is that the duplication houses are moving ahead of the consumer market. Much depends on how and when the major rental companies move into hi fi. Obviously, we will follow the trends.

"As far as separate sourcing goes, Sony is launching a machine in March or April, and we're waiting for that to come onto the market. It's arguable at present whether the sound is true hi fi, because of the limitations of the industrial recorders. When we move to direct sourcing, we can use the full dynamic range."

IRA MAYER reports on the US video market and finds it far from self-sustaining

A long way yet to go in the US

FOR all the excitement and press coverage given music video the medium is not yet, in the US, a self-sustaining industry. The vast bulk of music video productions are still for promotional use only, whether on MTV, regularly scheduled cable and broadcast programme, or in clubs and shops.

However, the number of long form videos being released for sale to the home market is growing — as is the number of copies being sold of each. Whereas one year ago the average music video was considered to have done well moving 5,000 pieces, the number today is about double that.

To some extent, measuring success depends on the definition of music video in the first place. Film critics quickly dubbed Prince's Purple Rain an extended music video, but it moved about 450,000 units in the US.

Prince, though, is the 1984-85 Michael Jackson, whose Making of Thriller was the first "breakthrough" music video — breakthrough in that it sold more than 500,000 units worldwide, and that it penetrated record stores and other non-traditional video outlets.

Once these two exceptions

are eliminated from the discussion, the numbers drop off dramatically — the Stones' Rewind being probably the only other title to have hit the 100,000 mark. Indeed, 1984 RIAA gold awards, signifying sales of 37,500 pieces, went only to the Stones, Neil Diamond and Duran Duran as far as straight music video.

A handful of strongly music-based films also achieved gold status, including several breakdance movies, Pink Floyd's The Wall, Streets of Fire, Eddie & the Cruisers, Star-80 and Let It Be, along with Purple Rain.

Sony has also been instrumental in raising awareness of music video as a saleable item with its Video 45 series, now being emulated by other manufacturers. While only Duran Duran, David Bowie and a few others have moved significant numbers, Sony's campaign on behalf of the line has helped develop the market.

RCA/Columbia is the latest to pursue music video, testing various low price points and programme lengths — some titles selling for as little as \$14.95. Most manufacturers seem to have taken Warner's success with Purple Rain at \$29.95 as an indication that a market will exist at



PRINCE: sold 450,000 units

the right price.

The second major development in music video in 1985 centres on the ambitions of CBS and WEA Distributing in putting home video — and music titles in particular — into record stores. WEA is up-setting its video speciality dealers by giving favourable terms to record outlets, that include improved returns policies, as well as prices competitive with those offered the distributors who must in turn supply speciality shops.

CBS is officially limiting its involvement in video distribution to record channels, but most observers predict it will not take long before the company enters the home video mainstream. Like WEA, CBS will be giving its all to convincing record retailers to take on home video. Most are doing so, picking up general release as well as music fare, but stocking music fare in more depth than speciality shops do.

As for cable, MTV reigns supreme, with its MTV and new VH-1 channels. Ted Turner, whose Turner Broadcasting Company posed as big a threat to MTV as anyone might in terms of power within the cable community, threw in the towel within a month of starting his own service — selling what little there was of it to MTV.

Others are still hanging in, trying to raise a little competition, but Los Angeles' Discovery network has opted for a broadcast technology rather than a cable, aiming at local UHF stations. This will be an enormously tough road to travel. Others are finding it similarly rough going in facing the Warner-Amex backed, publicly-traded MTV.

At least part of the difficulty in competing with MTV lies in

the fact that the cable station has signed exclusivity agreements with a number of record labels, including some of those affiliated with CBS and WEA, who together account for more than 50 per cent of the US market.

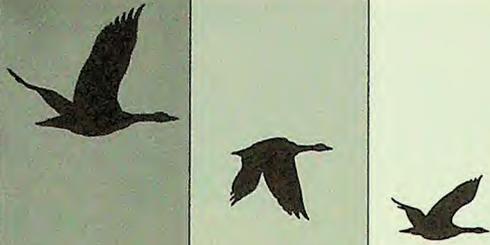
The deals give MTV exclusive rights to a given percentage of those companies' releases for a period of about a month. In exchange, MTV guarantees a certain number of plays, free advertising time, and airplay for some unknown acts of the labels' (rather than the station's) choosing.

According to MTV, the agreements now in place give it first rights to material from companies whose output accounts for 60 per cent or more of all the clips being made.

The last major avenue of exposure for music video are clubs; measuring their precise impact on sales is, of course, impossible, but most labels agree that, as with an old-fashioned audio recording, when the chemistry is right a music video sells records.

Once upon a time the industry theme was: "It's got to be in the grooves". Today, it has to be on the videocassette, as well.

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MUSIC ON VIDEO

Getting the right sound on video can be demanding

Mastering music videos the Visnews way

VISNEWS FACILITIES, whose main installation at Park Royal in West London has been used by broadcasters for many years, has recently found its high quality mastering facilities in demand by home video distributors.

Ron Edgerton, business development manager, has particular experience in this area: "It began when a major video disc programme supplier approached us to make pre-masters suitable for video disc pressing.

"This demands a master made to rigid specifications which exceed the standards normally required for broadcasting. We were able to provide for those video requirements, together with stereo audit recording."

Working to these standards has led to further business for Visnews Facilities, in the making of master tapes from original film for subsequent duplication.

Visnews uses a Rank Cintel Mark III telecine with Digiscan and Topsy for transferring 16mm or 35mm film prints or negatives to 1" C tape masters.

Visnews' telecine includes a facility for separate magnetic sound, and it is to the area of audio that the company has recently turned its attention. The company has installed a Trident 16-track audio mixer to improve its audio post-production capability.

"We can take sound from any audio master provided — two, four and eight or multitrack," says sales manager Peter Lamb. "This is often a requirement for hi fi stereo audio for video disc

mastering — a service we specialise in. Separate soundtracks are sometimes used for mastering on any format, or standard for subsequent video cassette duplication.

"We are conscious that film and video must work closely together in order to obtain the best quality each service can offer.

"Today's producer has the choice of shooting on tape or film with use of telerecording and telecine services, lay separate soundtracks, and the finished product can end up on any tape format or standard required."

The videotape to film transfer process (trans-reversal) which is available from Visnews' 16mm processing laboratory, has been further developed to provide facilities economically, that will allow the use of all film post production techniques for programme material originated on video tape.

The video is transferred to 16mm black-and-white film using the direct positive method and includes time code displayed within the pictures, every film frame being identified with an 8-digit number (hours, minutes, seconds and frames). This code carries a further visual identification to assist the film editor in ensuring that the edit decision will be compatible with subsequent videotape editing at the "conforming" stage.

In this process, an optical sound track which is also recorded on the same film and, if required, a 16mm synchronised separate magnetic track can be recorded at the same time.

This technique results in an



GERRY Pereira, left, and Simon Wheeler, of Visnews Facilities

economical method of making a 16mm workprint from video tapes.

In the subsequent "conforming" process, the time code on the edited film is used to identify the section required for videotape editing. This work print can also be used in the same manner as any other print for track-laying purposes, and subsequent sound-mixing in a film dubbing theatre, thus taking advantage of the superior tracks normally associated with film.

To illustrate the use of these techniques, Ron Edgerton describes a project recently successfully completed by Visnews Facilities.

"We were approached by a film editing company who had been commissioned by a major US



MASTER control desk at the Park Royal plant

network to produce a version of the BBCTV Life On Earth series. The requirement was for some editing and the addition of a trailer section, as well as the production of a new soundtrack. Film editing and sound dubbing were preferred, but the master material was on videotape and the final product was to be videotaped suitable for the USA.

"A 16mm b/w workprint and sepmag track were produced by the method described. The editor then had available all film elements so that he could process through the editing, track laying and mixing stages, including dialogue replacement, new music and effects and finally producing an edited cutting copy of the 16mm b/w with a new 16mm mixed master separate magnetic

soundtrack.

"The next stage was to produce a matching edited videotape with the new track. The method used involved transferring the 16mm b/w picture and 16mm mag sound to videotape and then replacing the b/w with the original videotape colour recordings — a process known as 'painting' — matching the time code off the tape with the 'burnt-in' time code in the edited film. The film editor was therefore able to verify that the picture and sound were in sync at each point.

"In conclusion, it was an extremely successful and cost effective operation, and has allowed film editing and sound post production techniques to be used for a videotape product."

Artist	Title	Label	Dist.	Running time	Trade price	MUSIC ON VIDEO
DARTS	Live From London	Precision	Precision	54mins	15.00	Hi-Fi sound recording, recorded at the Marquee including Daddy Cool, Boy From New York City.
J. GEILS BAND	Video EP	PMI	EMI	16mins	7.99	4 tracks: Centrefold, Freeze Frame, Love Stinks and Angel In Blue.
MEATLOAF	Hits Out Of Hell	CBS/Fox	CBS/Fox	53mins	13.95	Greatest hits collection, includes Bat Out Of Hell, Dead Ringer For Love etc.
BILLY OCEAN	Loverboy	Zomba	Lightning	15mins	5.99	VHS-only release, features Caribbean Queen and two different versions of Loverboy.
ELVIS PRESLEY	Blue Hawaii	Videoform	Videoform	1hr 41mins	13.90	Elvis as an ex-army man returns to Hawaii to marry his sweetheart ...
ELVIS PRESLEY	Roustabout	Videoform	Videoform	1hr 41mins	13.90	Elvis as footloose motorcyclist who sings as well ...
ELVIS PRESLEY	GI Blues	Videoform	Videoform	1hr 44mins	13.90	Co-stars Juliet Prowse, centres on West German nightclub where she dances ...
ELVIS PRESLEY	Fun In Acapulco	Videoform	Videoform	1hr 37mins	13.90	Co-stars Ursula Andress. Story about a trapeze artist with a fear of heights ...
ELVIS PRESLEY	Paradise Hawaiian Style	Videoform	Videoform	1hr 31mins	13.90	Elvis as a helicopter pilot/Romeo in another exotic setting ...
ELVIS PRESLEY	King Creole	Videoform	Videoform	1hr 55mins	13.90	More serious than most Elvis movies, concerning petty larceny and theft ...
ELVIS PRESLEY	Girls! Girls! Girls!	Videoform	Videoform	1hr 38mins	13.90	Stella Stevens co-stars in story involving a fishing boat skipper and a nightclub singer ...
TINA TURNER	Private Dancer Video EP	PMI	EMI	17mins	7.99	4 tracks: What's Love Got To Do With It, Let's Stay Together, Better Be Good To Me, Private Dancer.
VARIOUS	Dance Fever/Dance Music	Medusa	Medusa	2hrs	24.95	Twin pack featuring two contemporary disco/dance stories. Music includes Shannon and Michael Brown.
VARIOUS	Beat Street	Rank	Rank	1hr 44mins	36.00	Music drama about young blacks and Puerto Ricans living in the depressed South Bronx.
VARIOUS	Video Aid	Vidaid	EMI Records/Thorn EMI	1hr 30mins	14.99	"Simply the best collection of pop videos there has ever been" — Bob Geldof.
VARIOUS	SK-1	Kitchenware	PolyGram	40mins	13.50	First video from Newcastle indie label. Features the Kane Gang, The Linkmen, The Daintees, Hurrah! and Prefab Sprout.

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MUSIC ON VIDEO

Stereo video — the costly but necessary changeover

"If I were to ask a distributor," says Andrew Bourne of Rank Video Duplication, "he would say that the cost of making music video viable is as expensive as a feature film. Yet everybody wants the supermarket syndrome of 'stock it high, sell it low'. It really is a Catch 22."

Rank was heavily involved with the Band Aid project, which for a seemingly wide range of reasons sold — and continues to sell — in vast quantities.

"It would be interesting to know whether it was bought for the cause, the artists or the price," says Bourne.

The advent of hi fi has created a considerable buzz and necessitated investment for duplicators and providers of facilities.

"I'm a great believer in hi fi," says Bourne. "Hi fi has got to succeed, and duplicators have to provide the facility. If you look at the machine population, the import quota has tailed off and the machines that are coming in now are replacements which are more sophisticated with

features such as hi fi."

Bourne recently entertained a number of clients to a hi fi viewing session, covering music videos and feature films. "A lot of people went into the viewing on the assumption that it would be beneficial to music videos, but little else. But they found it makes an amazing difference to feature films too. Having heard it, they changed their minds completely.

"There are some films that have wonderful effects in them. The helicopters in Blue Thunder (a feature film) for example, in hi fi is something else.

"But it's extremely difficult to say whether hi fi will help music video sales. I do believe that people will continue to choose according to their musical preferences. The new Wham! video for example, is not on hi fi, but it is being snapped up by the punters. People will buy such tapes, irrespective of the recording. However, there are the consumers out there who are buying the new equipment — so let's provide them with the

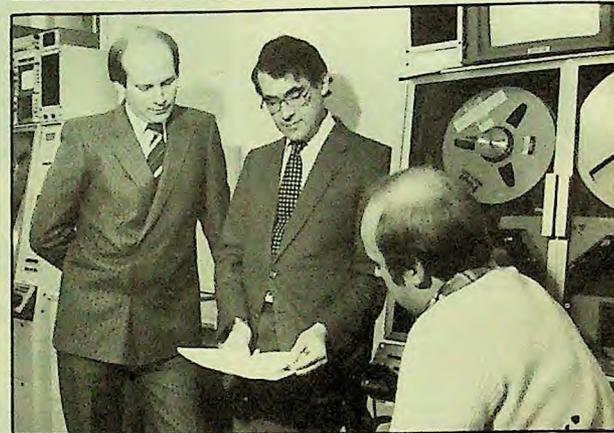
software.

"We have done a lot of experiments with separate sound sourcing, and the products happen to be music titles. A lot of that is simply due to the fact that it is a lot easier to get the PCMs or masters in the music field.

"My own belief is that in the future it will be a selective market, and we will do it when asked. "But if people are going to play a title through stereo TV sets, I would question the value of separate sourcing, as you won't hear the difference unless you play it through your hi fi system."

On the subject of duplicating costs, Bourne is convinced that the UK is the cheapest — in terms of cost, not quality — in the world. "The cost of duplicating generally in the UK is probably the cheapest in the world.

"It's a misconception to think that US duplication is cheaper. We are still pretty much the cheapest possible place in the world to duplicate a video cassette."



TOP: left to right: Andrew Bourne; Richard Osborne, MD; Gordon Bricker, of RCA VideoDiscs; Steve Barnard, MD RCA/Columbia Video UK. Above: left to right: Nick Watkins, director of operations; Alistair Knox, group controller of engineering; Ray Hicks, production supervisor.

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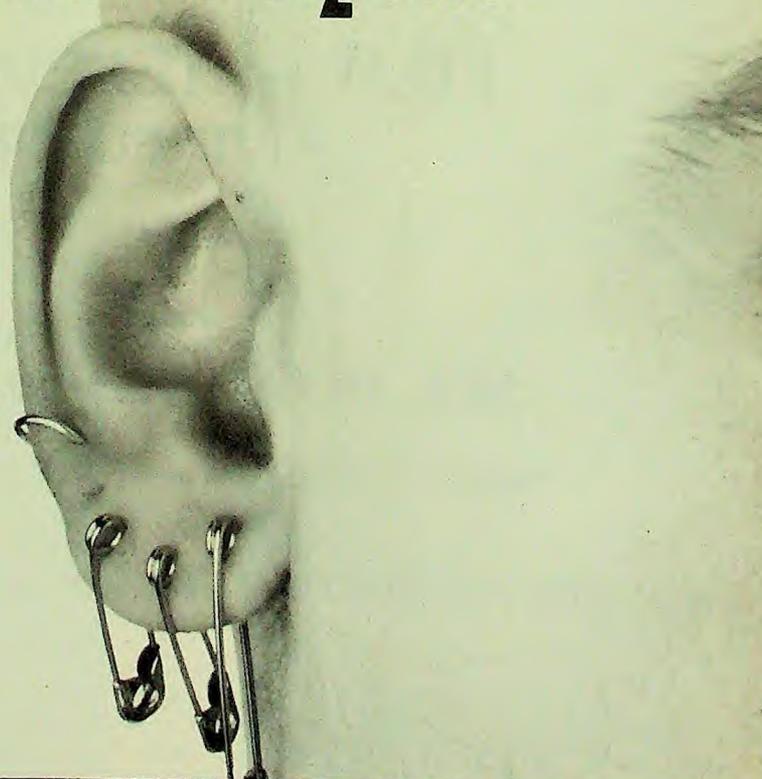
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Commodores motoring back

IN ANOTHER strong week for new entries into the disco/dance top 50 chart, the strongest by far comes from a name once synonymous with success in the genre: that of the Commodores. The group was originally, of course, fronted by Lionel Richie, who for the last couple of years has been carving out his own slice of megastardom as

Motown's most successful solo artist. Recent times have been quieter for the group he left behind (who also lost Thomas McClary to a solo Motown career — and simultaneous current success with Thin Walls), but Night Shift, crashing the 50 at No.10, looks set to re-establish them in no uncertain fashion.

The single is a tribute to the

late black superstars Marvin Gaye and Jackie Wilson, and features lead vocals shared between veteran Commodore Walter Orange and recent newcomer J.D. Nicholas, once a member of Heatwave.

An album of the same title is imminent for early February release, and sales should be boosted by a Commodores UK concert tour which will open in Edinburgh in the second week of February, and visit several major cities before moving off to the continent in early March. Such on-the-spot promotion should also speed the cross-over of Nightshift to wider pop success; at the moment, it only has Prince and Ashford & Simpson to seriously contend with for the disco No.1 slot.

Also back after a long absence, with There Will Never Be Another You at No.31, is Jimmy Ruffin, coincidentally another former consistent hitmaker for Motown. Ruffin is now signed to EMI, and is the first beneficiary of the major's new strong promotional commitment to dance music.

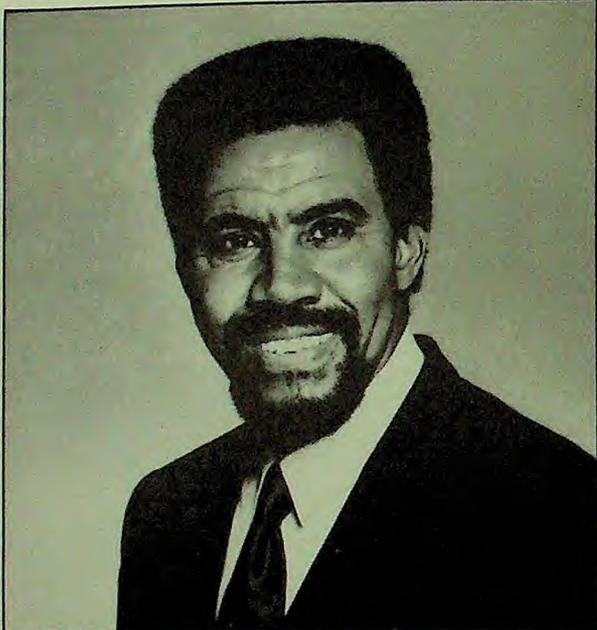
Having secured good club play on the single with upfront promotion and P.A.'s, EMI has not been slow to push the highly commercial track at the pop field, where it is also moving strongly into the Top 75. For the label, a second soaraway success would be a welcome companion to the belated chart-storming run by Ashford & Simpson's Solid. (By sheer coincidence, they are Motown veterans too, as writers and/or producers having been

responsible for past smashes like Ain't Nothing Like The Real Thing, and Diana Ross's Surrender and Ain't No Mountain High Enough.)

Into the shops on February 1 will come Kool & The Gang's Mised, a track from their Emergency album which shows the consistent chart act in a more break-away rock-angled stance than their usual comfortable funk groove. The single has already found favour in the US on both black and pop charts, and can hardly fail to maintain Kool's astonishing hit streak here.

The UK 12-inch release has two tracks on the flipside, coupling Rollin' from the album with a new remix of the erstwhile million-seller Ladies Night. Coincidentally, a new Mark Berry dancefloor mix of Mised (Berry remixed the 12-inch Fresh release in the UK) is currently being played by club DJs in the US.

One of the UK's most consistent black performers, Junior, has had only middling chart successes with his last few singles, compared to the heady transatlantic smash days of Mama Used To Say. With a recent label-hop within the PolyGram group from Mercury to London, his profile looks like being heightened considerably by the imminent single Do You Really (Want My Love (LONX 60), which is featured in the also imminent Eddie Murphy film, Beverly Hills Cop, the biggest moneymaker to hit US screens since Ghostbusters, and likely to be an equally huge success here.



JIMMY RUFFIN: now with EMI after his Motown years

RADIO London

A LIST
ASHFORD & SIMPSON: Solid
Capitol
GEORGE BENSON: 20/20
Warner Brothers
CASHMERE: Can 1
Fourth & Broadway/Island
COMMODORES: Nightshift
Motown
JAMES INGRAM/MICHAEL
McDONALD: Yah Mo B There
(Remix) Qwest
CHAKA KHAN: This Is My Night
Warner Brothers
THE LIMIT: Say Yeah Portrait/Epic
PRINCE: 1999 Warner Brothers
AMII STEWART: Friends RCA
WHISPERS: Contagious
Solar/MCA

CLIMBERS
EDDIE CAPONE'S TREATMENT
featuring DIANE JONES: I Won't
Give You Up Treatment
WILTON FELDER featuring BOBBY
WOMACK introducing ALLTRINA
GRAYSON: (No Matter How High
I Get) I'll Still Be Looking Up
To You MCA
JUNIOR: Do You Really (Want
My Love) London
KOOL & THE GANG: Mised
De-Lite/Phonogram
LO.REN.ZO: She Might Be An
Angel (US Import-Kaliph)
JEFF LORBER featuring AUDREY
WHEELER: Step By Step
(US Import-Arista)
MASS PRODUCTION: Come Get
Some Of This (US Import-Paran)
PINK RHYTHM: Melodies Of Love
Beggars Banquet
SECOND IMAGE: Starting Again
MCA
VILLAGE PEOPLE: Sex Over The
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MUSIC WEEK

2 February, 1985

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	9	SAY YEAH The Limit	Portrait/Epic(TJA4808 (C))
2	2	6	FRIENDS Amii Stewart	RCA RCA(T) 471 (R)
3	16	2	1999/LITTLE RED CORVETTE Prince	Warner Brothers W1999(T) (W)
4	3	6	YAH MO B THERE (REMIX) James Ingram/Michael McDonald	Qwest W9394(T) (W)
5	7	5	CAN I Cashmere	Fourth & Broadway/Island (12) BRW 19 (E)
6	6	2	THIS IS MY NIGHT Chaka Khan	Warner Brothers W9097(T) (W)
7	9	3	LOVERIDE Nuance featuring Vikki Love	Fourth & Broadway/Island (12)BRW 20 (E)
8	8	3	20/20 George Benson	Warner Brothers W 9120(T) (W)
9	14	10	SOLID Ashford & Simpson	Capitol (12)CL 345 (E)
10	NEW		NIGHTSHIFT Commodores	Motown TMG(T) 1371 (R)
11	10	2	CONTAGIOUS Whispers	Solar/MCA(T) 937 (C)
12	5	5	STEP OFF Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 139 (A)
13	4	8	POLICE OFFICER Smiley Culture	Fashion FAD 7012 (12 - FAD 026) (A/J/S)
14	15	3	ARE YOU SATISFIED? (Funka Nova) Rah Band	RCA RCA(T) 470 (R)
15	11	8	THANK YOU MY LOVE Imagination	R&B/Red Bus RBS 219 (12 - RBL 219) (A)
16	18	6	SEXOMATIC Bar-Kays	Club/Phonogram JAB(X) 10 (F)
17	24	3	LOVERBOY Billy Ocean	Jive JIVE (T) 80 (C)
18	17	3	NEUTRON DANCE Pointer Sisters	Planet/RCA RPS(T) 109 (R)
19	36	2	LOVERGIRL Teena Marie	Epic (TJA)4695 (C)
20	12	9	LIKE A VIRGIN Madonna	Sire W9210(T) (W)
21	13	6	ANYTHING Direct Drive	Polydor POSP(X) 728 (F)
22	48	2	I'M IN LOVE WITH YOU KoKo-POP	Motown TMG(T) 1363 (R)
23	22	6	GHOSTBUSTERS Ray Parker Jr.	Arista ARIST (12)580 (F)
24	20	11	YOU USED TO HOLD ME SO TIGHT Thelma Houston	MCA MCA(T) 932 (C)
25	27	2	BELIEVE IN THE BEAT Carol Lynn Townes	Polydor POSP(X) 720 (F)
26	32	3	WORLD DESTRUCTION Time Zone	Celluloid/Virgin VS 743(12) (E)
27	19	3	EVERYTHING SHE WANTS (Remix)/LAST CHRISTMAS Wham!	Epic Q(TJA) 4949 (C)
28	40	3	WHO COMES TO BOOGIE Little Benny & The Masters	Bluebird/10 BR(T) 13 (E)
29	25	7	WHO DO YOU LOVE The Intruders	Streetwave (MIKHAN 34) (A)
30	47	2	IN THE EVENING Sheryl Lee Ralph	Arista ARIST (12)595 (F)
31	NEW		THERE WILL NEVER BE ANOTHER YOU Jimmy Ruffin	EMI (12)EMI 5514 (E)
32	23	11	TREAT HER LIKE A LADY The Temptations	Motown TMG(T) 1365 (R)
33	29	6	IN THE DARK Roy Ayers	CBS (TJA) 4855 (C)
34	50	2	THIN WALLS Thomas McClary	Motown TMG(T) 1366 (R)
35	26	8	FRESH Kool & The Gang	De-Lite/Phonogram DE(X) 18 (F)
36	39	2	COCKNEY TRANSLATION Smiley Culture	Fashion FAD 7009 (12 - FAD 020) (A/J/S)
37	31	6	HEARTLESS Evelyn Thomas	Record Shack SOHO(T) 30 (E)
38	46	2	FLY GIRL Intrigue	World Trade WT 1000 (Import)
39	NEW		HERE I COME Barrington Levy	London —(LONX) 62 (F)
40	28	3	PUSH (In The Bush) Claire Hicks and Love Exchange	KN KN 1002 (Import)
41	21	4	DON'T DRIVE DRUNK Stevie Wonder	Motown TMG(T) 1372 (R)
42	30	16	I FEEL FOR YOU Chaka Khan	Warner Brothers W9209(T) (W)
43	NEW		LOST IN PARADISE La Famille	Bpop BPOP 701 (A)
44	NEW		PERSONALITY Eugene Wilde	Fourth & Broadway/Island (12)BRW 18 (E)
45	NEW		THIS IS OUR NIGHT The Staple Singers	Private I/Epic (TJA) 5008 (C)
46	NEW		LOVE IN MODERATION Gwen Guthrie	Fourth & Broadway/Island (12)BRW 17 (E)
47	33	3	OPERATOR Midnight Star	Solar 7-69684 (Import)
48	NEW		I CAN FEEL YOUR LOVE Samson & Delilah	Saturn SRA 903 498 (Import)
49	NEW		IN LOVE AGAIN (MEDLEY) Band Of Gold	RCA RCA(T) 469 (R)
50	35	14	LET IT ALL BLOW Dazz Band	Motown TMG(T) 1361 (R)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	3	2	20/20 George Benson	Warner Brothers 925178-1 (W)
2	2	25	DIAMOND LIFE Sade	Epic EPC 26044 (C)
3	4	14	I FEEL FOR YOU Chaka Khan	Warner Brothers 925162-1 (W)
4	5	3	QUALIFYING HEAT Thelma Houston	MCA MCF 3243 (C)
5	14	2	TRY LOVE Amii Stewart	RCA PL 70642 (R)
6	1	8	LIKE A VIRGIN Madonna	Sire 925157-1 (W)
7	6	11	TRULY FOR YOU The Temptations	Motown ZL 72342 (R)
8	NEW		STRAIGHT TO THE HEART David Sanborn	Warner Brothers 925150-1 (W)
9	12	9	IN THE DARK Roy Ayers	CBS 26199 (C)
10	8	9	MAKE IT BIG Wham!	Epic EPC 86311 (C)
11	9	9	EUGENE WILDE Eugene Wilde	Fourth & Broadway/Island BRLP 502 (E)
12	7	16	FINESSE Glenn Jones	RCA PL 89036 (R)
13	13	3	INTIMATE STORM Shirley Brown	Sound Town ST 8008 (Import)
14	18	7	STARCHILD Teena Marie	Epic EPC 26315 (C)
15	11	7	PLANETARY INVASION Midnight Star	US Solar 60384-1 (Import)
16	10	6	EMERGENCY Kool & The Gang	De-Lite/Phonogram DSR 6 (F)
17	15	6	I BELIEVE IN LOVE Major Harris	Streetwave MKL 3 (A)
18	20	18	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" Stevie Wonder	Motown ZL 72285 (R)
19	21	3	HIGH RISE Sheer Music	TBA TB 204 (Import)
20	16	3	FAT BOYS Fat Boys	Sutra SUS 10.15 (Import)
21	23	3	BREAKDANCE II — ELECTRIC BOOGALOO Various	Polydor POLD 5168 (F)
22	17	4	WORK PARTY Grandmaster Melle Mel & The Furious Five	Sugarhill/PRT SHLP 5553 (A)
23	19	7	I LOVE SONGS — 16 CLASSIC HITS Stevie Wonder	Telstar STAR 2251 (R)
24	22	6	CLUB CLASSICS VOLUME 1 Various	CBS VAULT 1 (C)
25	25	9	HIGH CRIME Al Jarreau	WEA 250807-1 (W)

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Breaking down the ethnic barriers

By **JOHN BEST**
ETHNIC MUSIC from all parts of the globe could be reaching new ears over the coming months via releases on the newly-formed **Orchid Records** (MW, January 26). The label aims to produce high-quality recordings of artists at the pinnacle of their particular genre. All albums will be supplemented by authoritative sleeve notes and "full vocal texts".

Orchid also has contemporary releases planned from areas they see as breaking new ground such as avant-garde, improvised, jazz, folk, etc. The first three releases are an album of Japanese shakuhachi music (developed by sixteenth century Zen priests) called **When The Brightness Comes** by **Yoshikazu Iwamoto**; tradi-

tional Kenyan music from **Mwana Wambele**; and an album by **Frank Denyer** entitled **Wheat**, which incorporates elements of pop, African and experimental music, while also finding room for the odd bit of shakuhachi. Records are available from **Impetus** distribution or from **Orchid** direct on (0803) 865855.

Anit-matter

ANTI SYSTEM, release their debut album **No Laughing Matter** this week on their own **Reconciliation Records** through **Red Rhino** and the **Cartel**. The LP is released in a gatefold sleeve and the initial pressing will include a free 20-page book. **Reconciliation** is also releasing the second single by another Yorkshire group, **Leitmotiv**, as well as single by **Morbid Humour** and **No Control**, and an album by Canadian band **Honest Injun**.

Afro deals

EBUSIA RECORDS is finalising several European deals for the current **Anansi** album which has been picking up a lot of airplay in the UK. Ghanaian born multi-instrumentalist **George Leed's** debut LP for the album features his regular backing band, **South Africans Robert Payne** and **Ernest Mothle**, and fellow Ghanaians **Kofi-Adu** and **Nana Tsiboe**. A single, **Sea Shells/Song Of Peace**, was number one in the **Sterns African Music** chart. **Ebusia Records**, 7 **Glenthams Road**, **Barnes**, **London SW13 9JN**

The real McCoy

HEAVY METAL specialist **Mausoleum** has signed former **Gillan** guitarist **John McCoy** and his new three-piece band, writes **John Best**. An album, **Think Hard**, has been recorded at **Rockfield Studios** and will be released in early March. The cassette will feature two additional tracks.

More immediately, next Friday (February 8) sees the release of **Lords Of Sin**, the fourth LP from **Witchfynde**. A limited edition of 10,000 will be available in gatefold sleeves with a free live mini-album, **Anthem**.

Other **Mausoleum** releases for next Friday are: **Jerusalem** — a single by **Wildfire**, **Metal Over America** — a sampler of **New York** metal and albums from **Belgian** bands **Steelover** and **FN Guns**, plus **German** bands **Madaxeman**, **Fact** and **Atlain**.

An album from **Hazard**, the band featuring former **Accept** guitarist **Herman Frank**, should be ready early next month.

Meanwhile on the punky front, **Mausoleum's** **Konexion Records** division has a new studio album from **The Exploited** scheduled for later in the month. Called **Horror Epics**, it is the band's first LP for a year, and purports to lay bare a "more musical direction". With sales of 11,000 for its predecessor, it is one to watch.

Mausoleum is distributed by **Pinnacle**.



CHERRY RED has signed **In Embrace**, the **Coventry** band previously signed to **Glass Records**. Their first single, **Shouting In Cafes**, is released on **February 15**. The band are pictured with **Cherry Red** managing director **Iain McNay** (far right).

Mach men

MACH 1 returns to the fore this month with various new releases, including a single, **Tigerman**, by **Panache** and a mini-album by **Boy Tronic** which includes the 12-inch mix and the 12-inch dub mix of **Diamonds**, both recorded in **New York** by "The **Magnificent Kordak**".

Mach 1, **Lindford House**, **Lindford**, **Bordon**, **Hants GU35 0NZ** (04203 4208).

Viceroy's LP

THE VICEROYS have a new LP released on **Burning Sounds**. Produced by **Phil Pratt**, it was first released as **Detour** by the **Interns** in 1979, but was "lost, due partly to the unknown quantity of the **Interns** and partly to the liquidation of the original **Burning Sounds**". **Viceroy's** leader **Wesley Tinglin** has now given permission to **Burning Sounds** to re-issue the album under their proper name, and with an additional track, **Girl It's Over** from **CSA Records' Viceroy's LP**, **Brethren And Sistren**.

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THE DIED PRETTY have a 12-inch single called **Out Of The Unknown** out now on the **What Goes On** label, with distribution by **Rough Trade/Cartel** ... There are three LPs released this week via **Rough Trade** distribution — **Face The Facts** by **Carnage** on **Creative Reality**; **The Difference Is** by **Mood Six** and **Translucent World** by **Terry Brooks And Strange**, both on **Psycho** ... **Depeche Mode's** **Some Great Reward** album has been released on compact disc, **Mute's** first venture into the medium ... Former indie **Kaz Records** has signed a distribution deal with **PRT** and has released a repackaged, re-cut version of **Frank Chickens' We Are Ninja** single, as well as a re-reading of **Papa's Got A**

Tracking...

Brand New Pigbag by rising UK soul star, **Paul Hardcastle**, under the identity of **Silent Underdog** ... Following the surprise news of the departure of their singer **Jeremy Kidd**, the remaining **Red Guitars** will be releasing a new single, **Be With Me**, on their own **One Way Records** in early March. **Radio**, **TV** and live appearances are all scheduled for the next month or so ... **Ausgang** have a new single, **Head On**, out now on the **Criminal Damage** label, produced by **Andi SexGang** ... New releases coming soon from **Factory** include an LP and single from **New Order**; a 12-inch single from **Red Turns To** called **Deep Sleep**; and a seven-inch by

everyone's name to watch **James** with the title of **Hymn From A Village** ... **Danielle Dax's** **Pop Eyes LP** is being re-released by **Awesome** (via **Cartel**) ... **Misty In Roots** start 1985 with a two-month UK tour, a new single and their fourth album. The double A-sided single, **Wandering Wanderer/Cry Out For Peace**, is available in 7 and 12-inch formats on the **People Unite** label (distribution through **Nine Mile**, the **Cartel** and **Jet Star**) and will be followed by the as-yet-untitled LP in early spring ... **Cocteau** is planning to release a compilation of all its singles from artists including **Bill Nelson**, **Fiat Lux**, **Man Jumping**, **A Flock Of Seagulls**, **Richard Jobson** and others who made their first steps with the label.

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Indiscreef



2 February, 1985

BUMS

Dealers: Cut out and display. Only independently distributed records are eligible. The key to distributor codes can be found on a nationwide panel of 50 specialist shops.

1	2 11	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)
2	1 9	NELLIE THE ELEPHANT The Toy Dolls	Volume VOL(T) 11 (I/P)
3	3 7	STRIKE Enemy Within	Rough Trade RT(T) 151 (I/RT)
4	5 3	ST. SWITHINS DAY Billy Bragg	Go! Discs 10767 (I/RT) (I/Import)
5	22 2	WASH IT ALL OFF You've Got Foetus On Your Breath	Some Bizzare — (WOMGFGH 8.12) (I/RT)
6	8 7	HEARTS & MINDS The Farm	End END 1 (I/Probe)
7	4 11	RATS Subhumans	Bluzrg FISH 10 (I)
8	6 6	LIFE'S A SCREAM A Certain Ratio	Factory — (FAC 112) (I/RT)
9	45 2	OUT ON THE WASTELAND Anti-Nowhere League	ABC ABCS 004 (I/RT/P)
10	10 5	COLD TURKEY Sid Presley Experience	Sid Presley Experience SPE 41 (I/RT)
11	11 70	SONG TO THE SIREN This Mortal Coil	4AD AD 310 (I/P)
12	21 3	DEATH TO TRAD JAZZ The Membranes	Criminal Damage — (CRI 12125) (I/Backs)
13	9 11	THE PRICE New Model Army	Abstract (12) ABS 028 (P)
14	46 2	IT'S IT'S THE SWEET MIX Sweet	Anagram/Cherry Red (12) ANA 28 (P)
15	7 97	BLUE MONDAY New Order	Factory — (FAC 73) (I/P)
16	14 6	JO'S SO MEAN Flowerpot Men	Compost COMPOST 1 (I/RT)
17	12 13	THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/MW)
18	17 12	BLOODBROTHER BE Shock Headed Peters	el EL 1(T) (I/RT)
19	19 12	CALAMITY CRUSH Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT — (11.12) (I/RT)
20	15 5	LAST NIGHTINGALE Robert Wyatt	Recommended — (RE 1984) (I/Recommended)
21	13 4	CHICKEN SQUAWK MDC	R Radical MDC 3 (I)
22	32 3	PEARLY-DEWDROPS' DROPS Cocteau Twins	4AD AD 405 (I/P)
23	18 9	HOLLOW EYES Red Lorry Yellow Lorry	Red Rhino RED(T) 50 (I/Red Rhino)
24	29 6	THE AMBASSADORS OF LOVE Thee Milkshakes	Big Beat SW 105 (P/J)
25	26 10	FOUR ON 4 Various	Big Beat SW 100 (P/J)

26	27 3	SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)
27	20 8	TO THE END OF THE EARTH (EP) The English Dogs	Rot — (ASS 17) (I/Red Rhino)
28	24 8	THE WORLD OF LIGHT (EP) Balaam And The Angel	Chapter — (22/001) (I/Nine Mile)
29	16 8	DO THE CONGA Black Lace	Flair FLA 108(T) (P)
30	25 16	MARIMBA JIVE Red Guitars	Self Drive Music SCAR 14(T) (I/Red Rhino)
31	30 12	HOLOCAUST Pauline Murray & The Storm	Polestar PSTR 001(12) (I/Red Rhino)
32	38 2	PLAIN SAILING/GOODBYE JOE Tracey Thorn	Cherry Red CHERRY 53 (P)
33	35 24	WALK INTO THE SUN March Violets	Rebirth VRB 23(12) (I/Red Rhino)
34	23 9	THE AMAZING ADVENTURES OF JOHNNY THE ... Cult Manix	Xcentric Noise EIGHTH 1(T) (I/Red Rhino)
35	33 12	I'M JUST A DOG The Meteors	Mad Pig PORK 1(T) (P)
36	50 2	LES AMANTS D'UN JOUR Anti Sex Gang	Illuminated ILL 52 (P)
37	28 11	BLASPHEMOUS RUMOURS/SOMEBODY Depeche Mode	Mute 7BONG 7 (12" — 12 BONG 7) (I/RT/SP)
38	36 13	BEWARE THE WEAKLING LINES Yeah Yeah Noh	In Tape IT 010 (I/Red Rhino)
39	39 11	E.S.T. (TRIP TO THE MOON) Allen Sex Fend	Anagram/Cherry Red ANA 25(11) (P)
40	31 20	THE GARDEN OF ARCAN DELIGHTS (EP) Dead Can Dance	4AD — (BAD 408) (I/P)
41	NEW	FREEDOM/TOTAL DISORDER Exile In The Kingdom	Prophet profex 8 (I/RT)
42	RE	BEAUTIFUL MONSTER The Folk Devils	Ganges RAY 2 (T) (I/Red Rhino)
43	37 23	COTTAGE INDUSTRY Yeah Yeah Noh	In Tape — (IT 008) (I/Red Rhino)
44	43 7	BLOOD ON YOUR HANDS Riot Clone	Riot Clone RCR 004 (I/RT)
45	34 12	LIVE AT THE CENTRO IBERICO (EP) Conflict	Mortartate MORT 7 (I/J)
46	44 3	TEENAGE RAMPAGE Vice Squad	Anagram/Cherry Red ANA 26 (P)
47	47 4	DEATH VALLEY 69 Lydia Lunch	Iridescent 1 12 (I/RT)
48	NEW	THE BELLS OF RHYMNEY Robyn Hitchcock	Midnight Music — (DONG 8) (I/RT)
49	NEW	MAN WITH NO NAME Fireball XLS	Northwood NW XLS-2 (I)
50	42 9	SUZI Newtown Neurotics	No Wonder NOW(T) 6 (I/J)

1	1 10	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)
2	2 10	TREASURE Cocteau Twins	4AD CAD 412 (I)
3	3 15	IT'LL END IN TEARS This Mortal Coil	4AD CAD 411 (I/P)
4	4 37	VENGEANCE New Model Army	Abstract ABT 008 (P)
5	8 11	SLOW TO FADE Red Guitars	Self Drive SCAR LP 1 (I/Red Rhino)
6	12 7	TREELESS PLAIN The Triffids	Hot HOT 1003 (I/RT)
7	5 4	NEW YORK SCUM HATERS Psychic TV	Temple TOPY 2 (I/RT)
8	13 6	RAINING PLEASURE The Triffids	Hot MINHOT 1 (I/RT)
9	10 61	SMELL OF FEMALE Cramps	Big Beat NED 6 (MW/P)
10	7 9	NATURAL HISTORY March Violets	Rebirth VRB 25 (I/Red Rhino)
11	16 3	GOOD & GONE Screaming Blue Messiahs	Big Beat NED 7 (I/MW/P)
12	9 6	STOMPING AT THE KLUB FOOT Various	ABC ABCLP 3 (P)
13	17 2	DIG THAT GROOVE BABY! The Toy Dolls	Volume VOLP 1 (P)
14	18 4	HEAD OVER HEELS Cocteau Twins	4AD CAD 313 (I/P)
15	6 4	A PAGAN DAY Psychic TV	Temple TOPY 3 (I/RT)
16	11 6	ZEN ARCADE Husker Du	SST SST 027 (P)
17	15 9	PAY IT ALL BACK, VOLUME 1 Various	On-U Sound ONULP 37 (I/RT)
18	23 16	HOLE Scraping Foetus Off The Wheel	Self Immolation/Some Bizzare WOMB FDL 3 (I/RT)
19	14 10	WE HATE YOU SOUTH AFRICAN BASTARDS Microdisney	Rough Trade RTM 155 (I/RT)
20	21 4	GARLANDS Cocteau Twins	4AD CAD 211 (I/P)
21	NEW	BROADCASTING FROM HOME Penguin Cafe Orchestra	EG EGED 38 (I)
22	25 2	THE SMITHS The Smiths	Rough Trade ROUGH 61 (I/RT)
23	22 7	'COP' Swans	Kelvin 422/Some Bizzare KCC 1 (I/RT)
24	24 9	JESUS EGG THAT WEPT Danielle Dax	Awesome AOR 1 (I)
25	NEW	1 2 3 4, WE DON'T WANT YOUR F... WAR Various	Fightback LP FIGHT 5 (I)

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... writes **John Best**. An album, *Think Hard*, has been recorded at Rockfield Studios and will be released in early March. The cassette will feature two additional tracks.

More immediately, next Friday (February 8) sees the release of *Lords Of Sin*, the fourth LP from Witchfynde. A limited edition of 10,000 will be available in gatefold sleeves with a free live mini-album, *Anthems*.

Other Mausoleum releases for next Friday are: *Jerusalem* — a single by Wildfire; *Metal Over America* — a sampler of New York metal and albums from Belgian bands Steelover and FN Guns, plus German bands Madaxeman, Fact and Atlain.

An album from Hazard, the band featuring former Accept guitarist Herman Frank, should be ready early next month.

Meanwhile on the punky front, Mausoleum's Konexion Records division has a new studio album from The Exploited scheduled for later in the month. Called *Horror Epics*, it is the band's first LP for a year, and purports to lay bare a "more musical direction". With sales of 11,000 for its predecessor, it is one to watch.

Mausoleum is distributed by Pinnacle.



CHERRY RED has signed *In Embrace*, the Coventry band previously signed to *Glass Records*. Their first single, *Shouting In Cafes*, is released on February 15. The band are pictured with *Cherry Red* managing director *Iain McNay* (far right).

... cans Robert Payne and Ernest Mothle, and fellow Ghanaians Kofi-Adu and Nana Tsioboe. A single, *Sea Shells/Song Of Peace*, was number one in the *Sterns African Music* chart. Ebusia Records, 7 Glenthams Road, Barnes, London SW13 9JN

Mach men

MACH 1 returns to the fore this month with various new releases, including a single, *Tigerman*, by Panache and a mini-album by Boy Tronic which includes the 12-inch mix and the 12-inch dub mix of *Diamonds*, both recorded in New York by "The Magnificent Kordak".

Mach 1, Lindford House, Lindford, Bordon, Hants GU35 0NZ (04203 4208).

THE DIED PRETTY have a 12-inch single called *Out Of The Unknown* out now on the *What Goes On* label, with distribution by *Rough Trade/Carrel* ... There are three LPs released this week via *Rough Trade* distribution — *Face The Facts* by *Carnage* on *Creative Reality*; *The Difference Is* by *Mood Six* and *Translucent World* by *Terry Brooks And Strange*, both on *Psycho* ... **Depeche Mode's** *Some Great Reward* album has been released on compact disc, *Mute's* first venture into the medium ... Former indie *Kaz Records* has signed a distribution deal with *PRT* and has released a repackaged, re-cut version of *Frank Chickens' We Are Ninja* single, as well as a re-reading of *Papa's Got A*

Tracking...

Brand New Pigbag by rising UK soul star, **Paul Hardcastle**, under the identity of *Silent Underdog* ... Following the surprise news of the departure of their singer *Jeremy Kidd*, the remaining **Red Guitars** will be releasing a new single, *Be With Me*, on their own *One Way Records* in early March. Radio, TV and live appearances are all scheduled for the next month or so ... **Ausgang** have a new single, *Head On*, out now on the *Criminal Damage* label, produced by *Andi SexGang* ... New releases coming soon from *Factory* include an LP and single from **New Order**; a 12-inch single from **Red Turns** to called *Deep Sleep*; and a seven-inch by

everyone's name to watch **James** with the title of *Hymn From A Village* ... **Danielle Dax's** *Pop Eyes* LP is being re-released by *Awesome* (via *Carrel*) ... **Misty In Roots** start 1985 with a two-month UK tour, a new single and their fourth album. The double A-sided single, *Wandering Wanderer/Cry Out For Peace*, is available in 7 and 12-inch formats on the *People Unite* label (distribution through *Nine Mile*, the *Carrel* and *Jet Star*) and will be followed by the as-yet-untitled LP in early spring ... *Cocteau* is planning to release a compilation of all its singles from artists including *Bill Nelson*, *Fiat Lux*, *Man Jumping*, *A Flock Of Seagulls*, *Richard Jobson* and others who made their first steps with the label.

Viceroy's LP

THE **VICEROYS** have a new LP released on *Burning Sounds*. Produced by *Phil Pratt*, it was first released as *Detour* by the *Interns* in 1979, but was "lost, due partly to the unknown quantity of the *Interns* and partly to the liquidation of the original *Burning Sounds*". *Viceroy's* leader *Wesley Tinglin* has now given permission to *Burning Sounds* to re-issue the album under their proper name, and with an additional track, *Girl It's Over* from *CSA Records' Viceroy's LP: Brethren And Sistren*.

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MainEExe — "Gimme Your Love" (OHM 10T) + 2 tracks.

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2 February, 1985

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2 11	UPSIDE DOWN Jesus and Mary Chain	Creation CRE 012 (I/RT)
2	1 9	NELLIE THE ELEPHANT The Toy Dolls	Volume VOL(T) 11 (I/P)
3	3 7	STRIKE Enemy Within	Rough Trade RT(T) 151 (I/RT)
4	5 3	ST. SWITHINS DAY Billy Bragg	Gal Discs 10767 (I/RT) (Import)
5	22 2	WASH IT ALL OFF You've Got Foetus On Your Breath	Some Bizzare — (WOMFGH 8.12) (I/RT)
6	8 7	HEARTS & MINDS The Farm	End END 1 (I/Probe)
7	4 11	RATS Subhumans	Bluurg FISH 10 (I)
8	6 6	LIFE'S A SCREAM A Certain Ratio	Factory — (FAC 112) (I/RT)
9	45 2	OUT ON THE WASTELAND Anti-Nowhere League	ABC ABCS 004 (I/RT/P)
10	10 5	COLD TURKEY Sid Presley Experience	Sid Presley Experience SPE 41 (I/RT)
11	11 70	SONG TO THE SIREN This Mortal Coil	4AD AD 310 (I/P)
12	21 3	DEATH TO TRAD JAZZ The Membranes	Criminal Damage — (CRI 12125) (I/Backs)
13	9 11	THE PRICE New Model Army	Abstract (12) ABS 028 (P)
14	46 2	IT'S IT'S THE SWEET MIX Sweet	Anagram/Cherry Red (12) ANA 28 (P)
15	7 97	BLUE MONDAY New Order	Factory — (FAC 73) (I/P)
16	14 6	JO'S SO MEAN Flowerpot Men	Compost COMPOST 1 (I/RT)
17	12 13	THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang	Imp/Demon IMP 003(T) (I/RT/MW)
18	17 12	I BLOODBROTHER BE Shock Headed Peters	el EL 1(T) (I/RT)
19	19 12	CALAMITY CRUSH Foetus Art Terrorism	Self Immolation/Some Bizzare WOMB FAT — (11.12) (I/RT)
20	15 5	LAST NIGHTINGALE Robert Wyatt	Recommended — (RE 1984) (I/Recommended)
21	13 4	CHICKEN SQUAWK MDC	R Radical MDC 3 (I)
22	32 3	PEARLY-DEWDROPS' DROPS Cocteau Twins	4AD AD 405 (I/P)
23	18 9	HOLLOW EYES Red Lorry Yellow Lorry	Red Rhino RED(T) 50 (I/Red Rhino)
24	29 6	THE AMBASSADORS OF LOVE The Milkshakes	Big Beat SW 105 (P/J)
25	26 10	FOUR ON 4 Various	Big Beat SW 100 (P/J)

26	27 3	SPIRITWALKER The Cult	Situation Two SIT 35(T) (I/P)
27	20 8	TO THE END OF THE EARTH (EP) English Dogs	Rot — (ASS 17) (I/Red Rhino)
28	24 8	THE WORLD OF LIGHT (EP) Balaam And The Angel	Chapter — (22/001) (I/Nine Mile)
29	16 8	DO THE CONGA Black Lace	Flair FLA 108(T) (P)
30	25 16	MARIMBA JIVE Red Guitars	Self Drive Music SCAR 14(T) (I/Red Rhino)
31	30 12	HOLOCAUST Pauline Murray & The Storm	Polestar PSTR 001(12) (I/Red Rhino)
32	38 2	PLAIN SAILING/GOODBYE JOE Tracey Thorn	Cherry Red CHERRY 53 (P)
33	35 24	WALK INTO THE SUN March Violets	Rebirth VRB 23(12) (I/Red Rhino)
34	23 9	THE AMAZING ADVENTURES OF JOHNNY THE . . . Cult Manx	Xentric Noise EIGHTH 1(T) (I/Red Rhino)
35	33 12	I'M JUST A DOG The Meteors	Mad Pig PORK 1(T) (P)
36	50 2	LES AMANTS D'UN JOUR Andi Sex Gang	Illuminated ILL 52 (P)
37	28 11	BLASPHEMOUS RUMOURS/SOMEBODY Depeche Mode	Mute 7BONG 7 (12 — 12 BONG 7) (I/RT/SP)
38	36 13	BEWARE THE WEAKLING LINES Yeah Yeah Noh	In Tape IT 010 (I/Red Rhino)
39	39 11	E.S.T. (TRIP TO THE MOON) Alien Sex Fiend	Anagram/Cherry Red ANA 25(11) (P)
40	31 20	THE GARDEN OF ARCANES DELIGHTS (EP) Dead Can Dance	4AD — (BAD 408) (I/P)
41	NEW	FREEDOM/TOTAL DISORDER Exile In The Kingdom	Prophet profex 8 (I/RT)
42	RE	BEAUTIFUL MONSTER The Folk Devils	Ganges RAY 2 (T) (I/Red Rhino)
43	37 23	COTTAGE INDUSTRY Yeah Yeah Noh	In Tape — (IT 008) (I/Red Rhino)
44	43 7	BLOOD ON YOUR HANDS Riot Clone	Riot Clone RCR 004 (I/RT)
45	34 12	LIVE AT THE CENTRO IBERICO (EP) Conflict	Mortarthate MORT 7 (I/J)
46	44 3	TEENAGE RAMPAGE Vice Squad	Anagram/Cherry Red ANA 26 (P)
47	47 4	DEATH VALLEY 69 Lydia Lunch	Iridescent 1 12 (I/RT)
48	NEW	THE BELLS OF RHYMNEY Robyn Hitchcock	Midnight Music — (DONG 8) (I/RT)
49	NEW	MAN WITH NO NAME Fireball XL5	Northwood NW XL5-2 (I)
50	42 9	SUZI Newtown Neurotics	No Wonder NOW(T) 6 (I/J)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 10	HATFUL OF HOLLOW The Smiths	Rough Trade ROUGH 76 (I/RT)
2	2 10	TREASURE Cocteau Twins	4AD CAD 412 (I)
3	3 15	IT'LL END IN TEARS This Mortal Coil	4AD CAD 411 (I/P)
4	4 37	VENGEANCE New Model Army	Abstract ART 008 (P)
5	8 11	SLOW TO FADE Red Guitars	Self Drive SCAR LP 1 (I/Red Rhino)
6	12 7	TREELESS PLAIN The Triffids	Hot HOT 1003 (I/RT)
7	5 4	NEW YORK SCUM HATERS Psychic TV	Temple TOPY 2 (I/RT)
8	13 6	RAINING PLEASURE The Triffids	Hot MINIHOT 1 (I/RT)
9	10 61	SMELL OF FEMALE Cramps	Big Beat NED 6 (MW/P)
10	7 9	NATURAL HISTORY March Violets	Rebirth VRB 25 (I/Red Rhino)
11	16 3	GOOD & GONE Screaming Blue Messiahs	Big Beat NED 7 (I/MW/P)
12	9 6	STOMPING AT THE KLUB FOOT Various	ABC ABCLP 3 (P)
13	17 2	DIG THAT GROOVE BABY! The Toy Dolls	Volume VOLP 1 (P)
14	18 4	HEAD OVER HEELS Cocteau Twins	4AD CAD 313 (I/P)
15	6 4	A PAGAN DAY Psychic TV	Temple TOPY 3 (I/RT)
16	11 6	ZEN ARCADE Husker Du	SST SST 027 (P)
17	15 9	PAY IT ALL BACK, VOLUME 1 Various	On-U Sound ONULP 37 (I/RT)
18	23 16	HOLE Scraping Foetus Off The Wheel	Self Immolation/ Some Bizzare WOMB FDL 3 (I/RT)
19	14 10	WE HATE YOU SOUTH AFRICAN BASTARDS Microdisney	Rough Trade RTM 155 (I/RT)
20	21 4	GARLANDS Cocteau Twins	4AD CAD 211 (I/P)
21	NEW	BROADCASTING FROM HOME Penguin Cafe Orchestra	EG EGED 38 (I)
22	25 2	THE SMITHS The Smiths	Rough Trade ROUGH 61 (I/RT)
23	22 7	'GOP' Swans	Kelvin 422/Some Bizzare KCC 1 (I/RT)
24	24 9	JESUS EGG THAT WEPT Danielle Dax	Awesome AOR 1 (I)
25	NEW	1 2 3 4, WE DON'T WANT YOUR F . . . WAR Various	Fightback LP FIGHT 5 (I)

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Janet Berry, Personnel Officer
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Charly Records Ltd require a person in their Copyright Department with previous experience of Artist and Mechanical Royalty Accounting. Additional duties will include Data input of Royalty and Financial accounting information and assistance with the daily accounting procedures of the company. Please send CV in the first instance to the Company Secretary at the above address.

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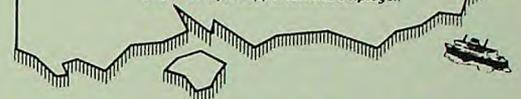
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Personnel Manager

TVS

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Sally Ivil,
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Decca International,
 1 Rockley Road,
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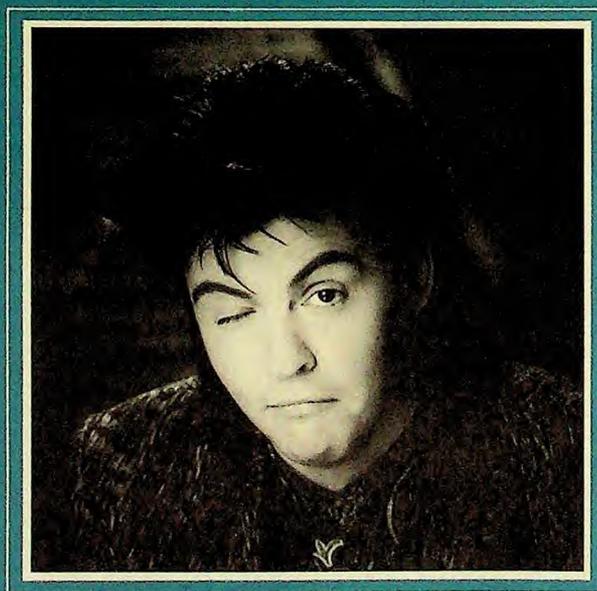
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