

Lifestyle in big push for Savoy harpist 2-LP debut

ANNABEL ETKIND, the harpist who found fame playing to afternoon tea customers at the Savoy Hotel makes her record debut on October 7 with the release of a double LP, *A New Romance* (LEG 14) on Lifestyle Records.

Lifestyle has lined up extensive marketing and promotion plans including national press advertising, national in-store and window displays, as well as various in-store, TV and radio guest appearances by the artist. A single, Jean Michael Jarre's *Oxygene Part IV (LIFE 3)* has been released, supported by a promo video. Distribution for both album and single is through CBS, dealer price for the LP is £3.65.

Lifestyle managing director Ralph Simon said: "Annabel Etkind is that rare combination of consummate artist and entertainer appealing to the broadest segment of the recording-buying public.

"Up until now, Lifestyle has been closely associated with the highly successful *Shape Up And Dance* exercise-orientated albums. Annabel's signing to the label marks a major commitment to music-orientated artists. The UK release of her double album will be supported by simultaneous release in many international territories where the enthusiasm for Annabel is enormous."

The double album spans a wide range of material from Rachmaninov's 2nd Piano Concerto and Bach's 1st Prelude to Bright Eyes and Vienna. Guests on the album include Julian Lloyd Webber, Francis Goya, Incantation and the Royal Philharmonic Orchestra with Louis Clark providing all the string arrangements.



"TO CELEBRATE the launch of the debut album by Savoy Hotel harpist Annabel Etkind (see story right), former Savoy master chef Jacques Eza baked a harp-shaped cake and Lifestyle Records' Ralph Simon is pictured cutting the first slice. The gentleman in the background is Annabel's "harp-minder".



Europe's leading music business paper £1

Telly disc label to licence historic reunion concert LP for worldwide release

Impression nabs Everlys

WORLD RIGHTS to the double album recorded at the Everly Brothers reunion concerts at the Royal Albert Hall last week have been won by TV merchandiser Tellydisc for its retail label Impression Records, in the face of stiff competition from many major companies.

The digitally-recorded set will be released in mid-November backed by an extensive TV marketing campaign. This is the first direct artist signing by the company which became established through direct-response TV advertising of compilation albums. But it is a one-off deal — the Everlys refused to sign away options for future albums, should they decide to continue recording.

The Albert Hall album is up for grabs internationally — Tellydisc

marketing director Dennis Knowles told *Music Week* that they are negotiating in individual territories and would be aiming for simultaneous worldwide release.

The Everlys' manager, former EMI Records and music publishing executive Terry Slater who was instrumental in staging the reunion concerts, said they had chosen Impression because of the "serious marketing expertise" shown by the whole Tellydisc operation and their "overwhelming enthusiasm" for the project.

"We were, naturally, very impressed by the Richard Clayderman success and we decided that this reunion concert album had to be a marketing exercise on TV and it had to be done well. Therefore the Tellydisc/Impression people were the obvious choice," said Slater.

"We didn't get into a Dutch auction — we named the same figure and royalty to everyone we talked to — but we plumped for a marketing-orientated company. Everyone wanted options for future albums, but we treated this as a one-off. At the moment there are no plans for the future. The boys want to sit back and digest what's happened.

"They could say, 'let's go round the world'; offers are pouring in — it's embarrassing, completely over the top! And if they do decide to continue recording there will obviously have to be new material." The concerts were also filmed for release in the US by the Home Box Office cable company, and they will be shown in the UK as a special on BBC TV at Christmas.

The Everlys set will be only the third release on the Impression label

— its predecessor, the *Sunny Afternoon* compilation is high in the chart — and two more "major signings" to the label are to be announced, said Knowles, who added: "Our aim is to be extremely selective. We will take a cool hard look at any artist we sign and we will take our time."

Terry Slater's association with the Everly Brothers dates back 20 years when he played bass in their backing band. He made his name in the UK music industry as an A&R man, and when he quit EMI he took a year off from the business to establish a farm in Hampshire. He says the Everlys had been "talking for years" about a reunion concert and he became involved in setting up the project in January this year.

A&M 'hit squad' on nationwide tour

A&M RECORDS executives are going out on the road on a nationwide tour to meet and talk with retailers, radio and TV people with the aim, according to managing director John Cokell of "sharing the excitement we feel about our acts and our product with the people out there who make it all possible".

Calling itself the "A&M Hit Squad", the team will include senior vice president Derek Cokell and the... can't believe that one hundred of my friends in the music business keep this a secret," said Wyatt who is pictured with (l to r): Sue Kimber, Don Reedman, Don Moss, Alan Freeman and Margaret Weand A Craze. And the label's first album will be...

wide spread of musical styles and sources. UK originated product will include Annabel Lamb, Rock Goddess and The Europeans; from North America — Bryan Adams, Atlantic Star, Howard Johnson, Jeffrey Osbourne, Ray Manzarak, Y and T and Active Force. The recent Dennis Brown album will be re-promoted.

On the distributed labels front, new records from the IRS stable include The Alarm, Lords of the New Church, The

espond there will be product from Tracey, The Weand A Craze. And the label's first album will be including tracks from Tracey and The

Questions: The Carpenter's album, *Voice Of The Heart*, will be backed with a TV-am advertising campaign and Richard Carpenter, who completed work on the album after his sister Karen's untimely death, is flying to the UK for a number of TV/promotional appearances.

The A&M artists touring before Christmas include Y & T and Rock Goddess, The Alarm, Europeans and Annabel Lamb, a Respond tour and a "massive" Police tour set for December.

● An as yet untitled Joan Armatrading album which will feature the best of her previous A&M releases looks certain to be released in November in time for the Christmas market.

Arista / Ariola sales conference — page four

David Essex 10th ANNIVERSARY supplement — see centre

Decca plans 'massive' campaign for new Clayderman album

NATIONAL TELEVISION advertising breaking in mid-October and stretching through to the end of the year is the key ingredient of a massive marketing campaign by Decca Records to support the release of the album, *The Music Of Richard Clayderman* (SKC 5333) released on the Decca/Delphine label this week.

The campaign — Decca's biggest ever — coincides with Clayderman's first UK concert tour which includes two dates at London's Royal Albert Hall. Print advertising will run in national press and women's magazines. In store display material including a 30" x 20" poster is available from PolyGram in a special Clayderman display pack (CLAY 2).

Dealer price for the album and cassette is £3.45. A new single, *Feelings* (RC 102) is also released to tie in with the tour. Since Clayderman's UK launch last year via the direct response Tellydisc album, *The Magic of Richard Clayderman* and the Decca/Delphine retail album *Richard Clayderman*, the French pianist has sold over 1m records in this country, bringing his worldwide tally to more than 30m sales.

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UB40

from the album **LABOUR of LOVE**

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released October 3 through Virgin Records

NEWS

Virgin tests market with classical range

VIRGIN RECORDS is following the Our Price classical experiment by introducing a range of 300 PolyGram Classics titles in 12 of its main stores across the country. There are now 33 shops in the Our Price chain selling classical records.

The scheme, which starts this month, is initially to run through the Christmas period. Virgin sales and marketing manager Gerard Talbot said it will be assessed in the New Year.

Talbot said a number of Virgin's stores had carried classical product for some time, but sales had mainly

been in the CFP budget end of the market - from pop buyers purchasing on impulse.

He hoped the scheme would not only introduce current customers to classics, but also entice new customers into the shops.

An experimental scheme run earlier this year at the Portsmouth branch based on the 300 top-selling PolyGram Classics had proved very promising.

Virgin outlets in Birmingham, Bristol, Durham, Glasgow, Leeds, Liverpool, Manchester, Milton Keynes, Newcastle, Peterborough, Southampton and York will also now sell classical product.

"Hopefully it will work well and we can build on it in the future," Talbot said. "But at the moment we feel it is sensible to stick with PolyGram Classics rather than also do EMI, CBS and RCA. PolyGram has a considerable market share and it does have the best selection of CDs," he added.

Virgin will stock PolyGram material throughout the price range from digital CDs to bargain-price LPs and cassettes. "This has been a very good year for us and if we can do well on pop, I don't see why we can't do well on classics," said Talbot.

Creole rings the changes

CREOLE RECORDS is planning a new image for autumn with several new signings to the label and a pruning of the existing artist roster.

Gloria Gaynor, who had a worldwide hit four years ago with I Will Survive, debuts on Creole's Ecstasy label with Love Me Real - she is currently on a full-length UK tour and also has radio and TV appearances lined up. Also released on the dance music-orientated label is Nina Shaw's Stop If You Love Me.

New signings to the Creole label include Pete McDonald (previously with Goldie) whose first single, Lady Of Mine, has been picking up airplay, and Ricky Anderson, whose first single I Don't Want To Lose Your Love was written by Bob Puzey, responsible for several Nolan Sisters and Dooleys' hits. New product is also scheduled from City 19 and Terry Hanton.

Creole general manager David Brooks said: "This year we have seen several changes in the set-up of the company including the launch of Creole Music which has several writers, including Bob Puzey, Pete McDonald and Tony Adams of Spittin' Image, signed. We have also done a deal with Redan Recorders in London which allows us to use their studios, and we are looking for suitable premises to build our own 24-track studio."

Musexpo '83 arrangements

SPECIAL TRAVEL and hotel package arrangements are being offered to UK and European companies whose personnel are travelling through London to Musexpo '83 and Videxpo '83 in Acapulco.

The cost of return airfare London/Acapulco/London and five nights' accommodation at the hotel where the events are being held will be £506 (double occupancy). Accommodation at two nearby hotels will be £575 and £499.

The package can be booked through Musexpo's official UK and Europe travel agent, Travel Tours & Conferences (Mr Husain), 3 Panton Street, London SW1, tel: 01-839 6355/6356; telex 24637.

HMV starts new album-buyers' mag

THE KEEN competition among pop papers for slices of the record companies' tight advertising budgets is now being made keener by the entry of another pop title into the fray.

The free paper, *More Music*, given away to customers at HMV shops, is set to compete with the established music press, and is selling itself hard as a medium through which to reach not just the music fan but the proven album buyer.

HMV is sending out a factsheet pointing out that *More Music* only goes to customers who have just bought an LP or cassette, and that 60,000 customers a month receive it (readership is put at 100,000).

There is also a readership profile, covering age, socio-economic grouping and occupation - taken from HMV's customer profile and behaviour study of last autumn; and a table of comparison with the other pop papers.

Marketing manager of HMV, Douglas Coates, says that although the magazine was not intended at the outset to compete with the paid-for pop papers, "a process of evolution has caused that to change".

There is as yet no plan to rival other pop papers in a circulation battle, but *More Music* "is aiming to compete for advertising, and in the quality of editorial content".

NEW YORK... ment in... decrease... Accord... operations survey... studios nationally th... last year and \$119 (£79)... regionally with 250 ho... studio. The west is sec... includes Nashville, and th... 190 hours respectively.

Interestingly, however, the... studios charge an average of \$145 (£96) at 24+ track... The west comes in at \$104 (£69) and the south-east at \$111 (£70); Los Angeles/Hollywood \$122 (£81), and Nashville \$135 (£89).

Digital equipment has penetrated the south-east Florida studios to the greatest extent, with 42 per cent of those surveyed having digital services either owned or rented. New York has 25 per cent, LA/Hollywood 30 per cent, and Nashville 33 per cent. Nationally, digital has made inroads at 22 per cent of all studios, and music holds at a steady 60 per cent of all studio business, with the next highest user being the advertising/broad-cast communities at 13 per cent.

Average LP budget for studio time nationally is \$19,900 (£13,179), with LA/Hollywood at the top with \$48,500 (£32,119), followed by Nashville \$32,200 (£21,325), New York \$31,600 (£20,927), and south-east Florida \$30,600 (£20,265). Average budgets for audio recording and mixing of music videos are \$3,800 (£2,517) nationally; \$5,250 (£3,478) in LA/Hollywood; \$3,500 (£2,318) in south-east Florida; \$4,200 (£2,781) in New York, and \$2,700 (£1,788) in Nashville. The latter reflects that the use of music video for promoting country artists has lagged behind that for pop.

A SOMEWHAT mysterious competitor to MTV is promising a January 1 debut for at least 2m and potentially 6m cable TV homes. Star Video Music, backed by 11 investors (five of whom were formerly associated with MTV parent Warner-AmEx), is based in Dallas, Texas, and claims already to have amassed 3,000 hours of music programming.

Target age groups are from 25-54, with programming segmented to appeal to specific audiences within that category. The president of the company has not been identified because he is still employed by another cable TV company.

NARM WILL spend \$500,000 (£331,126) on its Los Angeles and (to a lesser degree) national Give The Gift Of Music campaign over the next three months. National advertising is via MTV, while the LA market is being hit with broadcast TV, cable and radio spots, print ads and in-store promotions.

This is the last stage of the market test for the industry-wide programme. The decision on whether or not to continue and expand the campaign - a positive response to which would apparently entail an increase in the fee to be contributed by each manufacturer - will be made, based on the results of the current effort.



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- KENT 004 - SO SHARP -DYKE & THE BLAZERS (a funk classic from the '60s)
- KENT 005 - THE IMPRESSIONS -The Impressions (first UK release of debut LP with Curtis Mayfield)
- KENT 006 - ON THE SOUL SIDE -Various (includes Benny Spellman, Gamet Mimms, Showmen in a Soul Sensation)
- October Releases
- KENT 007 - FLOORSHAKERS -Various (the title says it all, Northern Stompers from Dean Parrish, Sapphires, Jackie Lee etc)
- KENT 008 - THE NEVER ENDING ... -The Impressions
- KENT 009 - KEEP ON PUSHING -The Impressions
- KENT 010 - TIME IS ON MY SIDE -Imma Thomas (includes originals of "It's Raining" and "Breakaway")
- KENT 011 - SOUL CLASS OF '66 -Various (includes Steinways, Marvellos & Hank Levine etc)

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EDITOR: Rodney Burbeck
DEPUTY EDITOR/ INTERNATIONAL/MUSIC PUBLISHING: Nigel Hunter
GROUP PRODUCTION EDITOR: Danny Van Emden
SPECIAL PROJECTS EDITOR: Jim Evans
FEATURES EDITOR/ RETAILING: Terri Anderson
TALENT EDITOR: Chris White
SUB EDITOR: Moea Armstrong

RESEARCH MANAGER: Tony Adler

ASSISTANT RESEARCH MANAGER: Anne Forcy

RESEARCH ASSISTANTS: Janet Yeo and Lynn Facey

CONTRIBUTORS: Sue Francis, Tony Jasper, Nicolas Soames, Pat Sullivan

US CORRESPONDENT: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, New York City, NY 10036. (Tel: 212 719 4822)

ADVERTISEMENT MANAGER: Andrew Brain

ASSISTANT AD MANAGER: Kathy Leppard

AD EXECUTIVES: Phil Graham & Marc Gregory

CLASSIFIED AD MANAGER: Mike Turner

CLASSIFIED ASSISTANT: Jane Norford
AD PRODUCTION MANAGER: Jonathan Best
ASSISTANT AD PRODUCTION MANAGER: Karen Denham
PROMOTION EXECUTIVE: Angela Fieldhouse
MANAGING DIRECTOR: Jack Hutton
PUBLISHING DIRECTOR: Peter Wilkinson

NEWS



ASWAD (left) one of the UK's leading reggae groups, last week signed a new deal with Island Records, thus renewing a relationship that now stretches back eight years.

First release will be a live album recorded at the recent Notting Hill Carnival.

Pictured are (l to r); Mikey Campbell (Aswad's manager/producer), Island's Chris Blackwell, Angus Gaye, Tony Robinson and Brinsley Forde.



LASGO EXPORTS received its 1983 Queens Award for Export Achievement at a ceremony in its own warehouse. Pictured above at the presentation are (left to right) Lasgo directors Mark Ballabon and Peter Lassman, and Lord Lieutenant of the County The Baroness Phillips.



FLYING RECORDS recently concluded its first major signing of 1983 — actor/singer Paul Nicholas whose debut single, House Of Rock, has just been released in both 7-inch and 12-inch formats. Nicholas is currently appearing in a seven-week BBC TV comedy series and plays the lead role in the new Tim Rice musical *Blondel*.

Nicholas is pictured above with David Courtney (producer) and Paul Walden (Flying Records managing director).



ARTIST MANAGER Paul Caplin pulled off a double deal last week when he signed his artist Marilyn to Phonogram Records and to Intersong Music on the same day. Pictured above at the completion of the Intersong deal are (l to r): Clive Black (Intersong Music Professional manager), Paul Caplin, Marilyn and Bruno Kretschmar (Intersong Music managing director). Competition for both recording and publishing deals was said to be intense.



THE FIRST signing to Magic Records — the company formed by Herbie Flowers and JJ Barrie — is Patrick Ros, a 45-year-old former Anglican minister from Guyana whose music is described as "distinctive brand of Soca (soul/calypso). His debut single for Magic, Song Of Love (Magic 7) is released this week with distribution through Pinnacle. Pictured above after signing the deal are Ros and Herbie Flowers.

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LOVE HURTS according to the title of the K-tel album by The Everly Brothers, but the presentation of gold discs for sales on the LP obviously caused no pain. From the left are K-tel A&R director Don Reedman, Phil Everly, K-tel MD Peter Morris, Don Everly, and K-tel international manager Peter Summerfield.



MARTIN WYATT (centre) celebrated 25 years in the music industry last week at a surprise party organised by colleagues at his Bright Music company. "I still can't believe that one hundred of my friends in the music business managed to keep this a secret," said Wyatt who is pictured with (l to r): Sue Carling, Bill Kimber, Don Reedman, Don Moss, Alan Freeman and Margaret Welton.



LEVEL 42, currently winding up the UK leg of their 1983/84 World Tour were presented with silver discs for their third Polydor album — *The Pursuit Of Accidents*. Pictured (l to r): Phil Gould, Mark King, Mike Lindup and Boon Gould.

PRODUCER PROFILE No. 1

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NEWS

Arista-Ariola stays with 'legitimate' promotion

ARISTA/ARIOLA, in conjunction with the Tandem Sales Force, held its annual sales conference last week and took the theme "The Arista Superbowl".

"The relationship between the Superbowl and Arista's recent success in breaking new acts and consolidating established artists is very clear," said a spokesman. "You can compare the tough, competitive nature of American football with Arista's equally competitive strength in the charts."

Arista marketing director Brian Yates stressed that Arista is predominantly a music company. Arista, he insisted, would continue to be successful and competitive "without resorting to unprofitable sales and marketing tactics".

This point was taken up by managing director David Simone: "I am not prepared to see Arista product demeaned and de-valued by shrink-wrapping T-shirts or putting out video cassettes with our singles. Frankly, the

next logical step would be to send out 5,000 singles with a £5-note shrinkwrapped around each. We will continue to use only legitimate forms of promotion."

This autumn sees new singles from The Lotus Eaters, Bruce Foxton, The Kinks, Dionne Warwick, Stray Cats and Care. On the album front, there will be the second Barry Manilow greatest hits package — A Touch More Magic which has already pre-sold in excess of gold status. Nick Heyward's debut album, North Of A Miracle, includes the singles Whistle Down The Wind, Take that Situation and the current release, Blue Hat For A Blue Day.

The long-awaited follow-up to Dionne Warwick's Heartbreaker album is entitled So Amazing, and The Best Of Alan Parsons Project album has a simultaneous worldwide release on October 28. Another Best Of album to come later in the year is Air Supply's Making Love. Sky's new album, Sky 6, will be released pre-Christmas supported by "major TV spots".

New MU rates

A NEW collective one-year agreement has been reached between the Musicians Union and the BPI on recording session rates, backdated to July 1. The general recording rates have been increased by 4.4 per cent and the listed orchestra rate (ie, symphony and other classical orchestras) by three per cent.

The new minimum fees for three-hour sessions are general rate £47.50; listed orchestras section principals £44.30; principals £40.70; sub-principals £38.65, and rank and file £36.05.

Starblend ups Solitaire push

ONLY TWO weeks after announcing a £250,000 marketing push for its five new double albums in the Solitaire Collection series, Starblend is stepping up its television advertising plans because of "overwhelming response from dealers".

The series is to receive a further boost throughout the autumn in a joint promotion with *Titbits* magazine in which a three-track flexidisc sampler will be given away with 250,000 copies of the magazine.

The TV campaign starts on October 17 in the Granada region for two weeks and will then run

simultaneously in Yorkshire, Tyne Tees, Granada and London.

The *Titbits* joint promotion ties in with a reader competition offering a prize of a holiday in the US and a discount holiday scheme. A free dumper bin, promoting the consumer competition, is available free to dealers who order a minimum of 50 units. Distribution is via IDS.

Virgin moves

ELLY SMITH, formerly head of press at Arista, has joined Virgin Records to head the press team and is joined by former WEA man Dave Walters. Keith Bourton has left to manage Heaven 17 (see feature p.15), but will continue to work with certain Virgin acts. Walters replaces Ronnie Gurr who is moving to the A&R department.

A&R man Bob Collins is leaving to join Some Bizarre, and art director Simon Valley has left to head a video production company. He is to be replaced by Gary Watken, formerly of Uptons. Steve Vickers joins the production team from CBS, sales head Jon Webster becomes director of marketing, and Mike Lawrence becomes head of sales.

Apollo Leisure

SOLICITORS REPRESENTING the Apollo Leisure Group have clarified details of the action involving Apollo Leisure, promoter Derek Block and two of his employees, Rob Hallet and Nick Leigh (*MW* September 17).

They point out that it is Apollo Leisure (UK) Ltd only which is third defendant in the action and managing director Paul Gregg is not a party to the action. The injunction obtained by Block was *ex parte* and application to discharge the injunction was made by the other defendants, not Apollo Leisure, say the solicitors, adding that a speedy trial has been ordered "which our clients welcome".

Roman Holiday

DUE TO a printer's error, the label and number of Motor Mania by Roman Holiday, at 63 on last week's singles chart, was incorrectly shown. The correct information is Jive JIVE(T) 49 (C).

Advertisement Correction
In last week's PROMOTION supplement the gremlins attacked First Bell. Apologies to Frank Sansom on the misspelling of his name. We would also point out that Guy Rippon set the company up in conjunction with Frank Sansom.

DOOLEY

WHEN THE purchaser of Campbell Connelly is finally revealed will it be a case of Wise before the event and after? . . . After seven successful years together, manager Lisa Denton and B A Robertson go their separate ways to pursue independent projects . . . Jack Kessler, formerly Bernard Chevy's man in the UK, now general manager with video software company, Kace International Productions, and he'll be at Vidcom, no doubt giving the organisers a hard time . . . New BBC 2 rock music magazine programme Eight Days A Week predictably covered the chart marketing controversy and frontman Robin Denselow interviewed Iain McNay — in his capacity as the indie man on the BPI Council — who said that the industry should "play it by the rules" . . . A cheque for £25,000 has been handed over to the Variety Club as proceeds from last February's Record Industry Ball — next year's event is set for February 9 at the Grosvenor House and bookings should be made now (£50 per person plus VAT) via Linda Dancer at DJM . . . Seen loitering with intent to plug a record outside Broadcasting House at the ungodly hour of 6 am — CSA Records' Clive Stanhope, persuading Mike Read and Mike Smith to play Picture On The Wall by the Natural Ites . . . John Denver's 21st album for RCA due in November, and it will be on both LP and CD in the US.

A GOOD time was had by all at the Happy Hookers' Golf Day last week, especially ex-Rocket MD John Hall who came first in the Stableford competition; the all-female team of Julia Rogers, Mandy Oates and Evie Prior won the Texas Scramble; Record Merchandisers' Kingsley Grimble notched the highest score and K-tel's Bob Stephens the lowest; about 60 people took part and raised £2,000 for the Nordoff-Robbins Music Therapy Centre . . . Not many of us actually feel healthier after a business lunch, but RSO's Rod Gunner and Alexander Sinclair are looking trimmer after lunch with John Travolta — he opted for a work-out at the St James's Club instead and invited them to join him . . . The all-dancing Royal Variety Show next month will feature the entire cast of Bill Martin's Jukebox . . . PRT studio chief cutting engineer Malcolm Davies celebrating his quarter century in the music business . . . Donovan, back on the road promoting his new LP Lady Of The Stars, writing a musical, Lives Of The Wives, with his wife Linda Leitch . . . Are you ready for Willie Nelson and Julio Iglesias singing As Time Goes By as a duet? It's on Nelson's latest CBS LP . . . Alexis Korner signed to Tim Hollier's Peach River Records . . . Attention all record industry salesmen! Are you good enough to be nominated for the Salesman Of The Year award? Details from Steve Crowther, Institute of Directors, 116 Pall Mall, London SW1 . . . Sympathies to Mike Hennessey, *Billboard* international editorial director, on the death of his wife, Jean.

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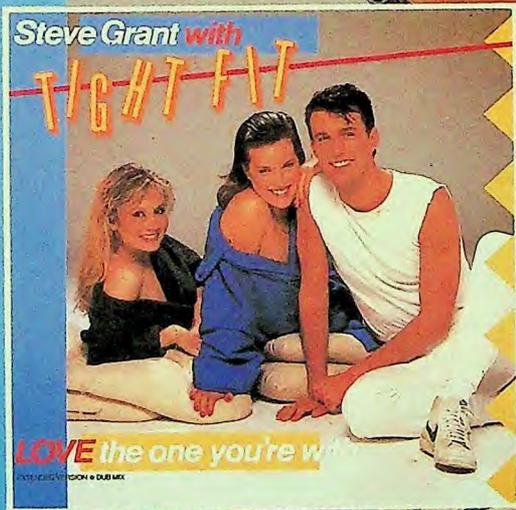
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NEWS

Rumbles heard from lower half of chart

By BARRY LAZELL
 WITH THE disco/dance chart topped for the second week by a smoochy ballad, the movement is all happening further down, where the current list is notable for the extremely high proportion of rapid climbers and high new entries inside the Top 30.

Freeez and Donna Summer were anticipated biggies, but less so was the immediate impact of George Clinton's latest incarnation as the K9 Corp with Dog Talk, now looking set to bring his UK chart success the level he has been enjoying in the US since he signed with Capitol.

Even less anticipated, and definitely the week's outsider to watch, is Curtis Hairston's I Want You All, which started to bubble under the 50 last week, and has risen at a breakneck pace to 26.

Top 10 success also looks likely for Midnight Star's Freak-A-Zoid, which ironically is one of the two 12-

Disco commentary

inch flipside tracks to the nominal A-size Wet My Whistle, response to which is absolutely zilch. Any dealer guilty of playing the latter track to DJ customers and finding a poor reaction should turn it over.

There is little dispute that US electro sound is now well and truly in on UK dancefloors, as a whole fistful of recent smashes testifies. Indeed, it is the electro arrangement which is selling the above mentioned Midnight Star track, and the prevailing climate has also swept Planet Patrol with Cheap Thrills to the threshold of the Top 10.

It could be good news for several New York electro-dance labels which have had to bide their time with mid-chart successes — the likes of Tommy Boy, Enjoy, Emergency and NIA will be offering some extremely hot masters to their UK licencees (or those who are chasing them) over the next few months.

As hinted last week, there is also an Electro Street Sounds just around the corner, and although the astute Khan is keeping fairly tight-lipped as yet about the final track line-up, dealers tempted to order the

package on spec (catalogue number ELCST 1, dealer price £3.04, through PRT as usual) are unlikely, on past performance, to be disappointed with the album's sales potential.

It will certainly include the Packman's current US Enjoy import smash I'm The Packman, plus the West Street Mob's Breakdance from Sugarhill, and Captain Rock's eponymous Return Of... from NIA, both of which have already made the disco chart.

On a more sour note, the suggestion that Newcleus' Jam On Revenge is likely to appear both here and on the mainstream Street Sounds 6 will please nobody and probably anger many.

Some interesting new releases include Otis Liggett's US Emergency dance cover of the Police's Every Breath You Take, which should now be on UK release via the Leeds-based Warehouse label and also Beverly Skeete's If The Feeling Is Right, on Elite and being rush-released. The uncharacteristic joint distribution is through both Black Marketing and PRT.

A&M has also scheduled Herb Alpert's slowed-down but highly infectious rendering of Mezzoforte's Garden Party as his next single. Already on the recently issued LP Blow Your Own Horn (AMLX 64949), its end-September 12-inch release will be on AMX 148.

EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart		Countries
1	3	7	DOLCE VITA, Ryan Paris	A/B/D/N/SP/SW/UK/WG
2	1	13	MOONLIGHT SHADOW, Mike Oldfield	A/B/D/F/I/SP/SW/WG
3	2	8	VAMOS A LA PLAYA, Righeira	A/B/I/N/SP/SW/WG
4	6	7	I LIKE CHOPIN, Gazebo	A/I/SW/WG
5	4	14	BABY JANE, Rod Stewart	A/D/F/SP/WG
6	5	16	EVERY BREATH YOU TAKE, The Police	A/D/F/I/SP
7	7	4	SUNSHINE REGGAE, Laid Back	A/I/SW/WG
8	10	3	THE SAFETY DANCE, Men Without Hats	A/D/SW/WG
9	8	13	FLASHDANCE, Irene Cara	A/F/D/SP/WG
10	12	9	I.O.U., Freeez	B/D/SW/WG
11	9	16	CODO, Tauchen & Prokopetz	N/SW/WG
12	15	3	RED RED WINE, UB40	N/UK
13	11	5	LIVING ON VIDEO, Trans-X	A/SW/WG
14	18	12	AFRICA VOODOO MASTER, Rose Laurens	A/D/WG
15	14	19	JULIET, Robin Gibb	I/SP
16	NEW		MAMA, Genesis	N/UK
17	22	4	SHE WORKS HARD FOR THE MONEY, Donna Summer	F/SP
18	23	2	AU BOUT DE MES REVES, Jean-Jacques Goldman	F
19	RE		BLUE MONDAY, New Order	A/D
20	20	7	RONDO RUSSO, Berdien Stenberg	B
21	NEW		DE HEIDEZANGERS, Andre van Duin	N
22	NEW		TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack	UK
23	NEW		COEUR DU ROCKER, Julien Clerc	F
24	24	8	COMMENT CA VA, The Shorts	D/SW
25	28	7	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog	B
26	NEW		KARMA CHAMELEON, Culture Club	UK
27	NEW		BIG LOG, Robert Plant	N
28	NEW		MAMA MARIA, Ricchi y Poveri	SP
29	NEW		THE CROWN, Gary Byrd	A/SW/WG
30	NEW		JEOPARDY/BILLIE JEAN, Pink Project	B/I

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

Compiled from 10 national charts by Tros-Radio, Hilversum.

DISCO DANCE
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Divine 'Love Reaction'
 DEST 4 (7" DES 4)

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RECORDS SHACK

AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for full details):

LIONEL RICHIE—32 stations; LEO SAYER—28; BUCKS FIZZ—24; RITA COOLIDGE—22; DEPECHE MODE—21; BILLY JOEL—20; DAVID KNOPFLER—16; GLADYS KNIGHT AND THE PIPS—13; FREEEZ—12.

OTHERS:

MEAT LOAF—Midnight At The Lost & Found—Cleveland International/Epic A3748 (C) A Severn, BRMB, Red Rose, Tay B Plymouth, West, Aire, Tees, NorthSound, CBC, Downtown.

ANY TROUBLE—I'll Be Your Man—EMI America EA 163 (E) A Severn, BRMB B 2CR, Wyvern, Hereward, Red Rose, West Sound, CBC * Mercia—Hitpick, Downtown—Hitpick.

XTC—Love On A Farmboy's Wages—Virgin VS 613 (E) A Victory, Centre, Downtown B DevonAir, Hereward, Hallam, Clyde, CBC * Severn—Hitpick, Orwell—Hitpick.

THE ALARM—68 Guns—I.R.S. PFP 1023 (C) B DevonAir, Plymouth, Wyvern, Hallam, Tees, Metro, Clyde, CBC * Luxembourg—Powerplay.

RUMPLE-STILTS-SKIN—I Think I Want To Dance With You—Montage/Polydor POSP 649 (F) A BBC Radio London, DevonAir, Tees, Tay B Plymouth, Aire, Clyde, CBC, Swansea.

RAF RAVENSCROFT—Maxine—Solid STOP 007 (IDS) A BBC Radio London, Severn, Piccadilly, Tay, BBC Ulster B Hereward * City—Hitpick, Red Rose—Hitpick, CBC—Hitpick.

NONA HENDRYX—Keep It Confidential—RCA 356 (R) A BRMB, Forth, Moray Firth, BBC Wales B West, BBC Scotland, CBC.

TOM JONES—I'll Be Here Where The Heart Is—Decca/London JONES 1 (F) A 2CR, Victory, BRMB, Centre, Swansea B City, CBC, Tees.

THE McGANNIS—Shame About The Boy—Chrysalis CHS 2735 (F) A Victory, BRMB B BBC Radio London, Wiltshire, Red Rose * DevonAir—Hitpick, Mercia—Hitpick.

NATASHA—I Want You To Be My Baby—Towerbell TOW 41 (A) A 2CR, Centre, Tay B Red Rose, Clyde, CBC * Tees—Hitpick.

X HERBIE HANCOCK—Autodrive—CBS A3802 (C) A BBC Wales B Wyvern, Tees, Swansea * Beacon—Hitpick.

ELAINE PAIGE—Be On Your Own—WEA X 9670 (W) A 2CR, Victory B Wiltshire, Red Rose * Mercia—Hitpick, Tees—Hitpick.

Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (6am-midnight weekdays, 7am-midnight Saturday, 8am-10pm Sunday).

18 (15) DAVID BOWIE: Modern Love	10 (13) KID CREOLE: There's Something Wrong In Paradise	7 (New) LORDS OF THE NEW CHURCH: Dance With Me, I.R.S. PSP 402 (C)
16 (14) BIG COUNTRY: Chance	10 (New) THE LOTUS EATERS: You Don't Need Someone New, Sylen/Arista SYL 2 (F)	7 (New) OCHI BROWN: Whiter Shade Of Pale, Romantic RR 005 (P)
16 (21) CULTURE CLUB: Karma Chameleon	10 (10) ROMAN HOLIDAY: Motor Mania	7 (9) WILL POWERS: Kissing With Confidence
16 (14) KAJAGOOGOO: Big Apple	10 (7) THE TRUTH: A Step In The Right Direction	6 (7) DONNA SUMMER: Unconditional Love
15 (21) PAUL YOUNG: Come Back And Stay	10 (New) THE ALARM: 68 Guns, I.R.S. PFP 1023 (C)	6 (New) MEAT LOAF: Midnight At The Lost And Found, Epic A3748 (C)
14 (6) TOYAH: Rebel Run	9 (11) CLIFF RICHARD: Never Say Die	6 (New) THE MOODY BLUES: Sitting At The Wheel, Threshold TH 31 (F)
14 (12) TRACEY ULLMAN: They Don't Know	8 (12) GENESIS: Mama	6 (11) BRYSON/FLACK: Tonight I Celebrate My Love
13 (13) MONYAKA: Go Deh Yaka	8 (13) HEAVEN 17: Crushed By The Wheels Of Industry	6 (New) THE ROCKSTEADY CREW: (Hey You) Rocksteady Crew, Virgin/Charisma RSC 1 (E)
13 (—) PIL: This Is Not A Love Song	8 (New) LEO SAYER: Until You Come Back To Me, Chrysalis LEO 1 (F)	6 (—) SPACE MONKEY: Can't Stop Running . . .
13 (16) UB40: Red Red Wine	8 (—) NEW ORDER: Blue Monday	6 (New) STEVE WRIGHT: Get Some Therapy, RCA 362 (R)
12 (New) LIONEL RICHIE: All Night Long (All Night), Motown TMG 1319 (R)	8 (9) NICK HEYWARD: Blue Hat For A Blue Day	6 (New) THIS MORTAL COIL: Song To The Siren 4AD AD 310 (I/P)
12 (16) MEN AT WORK: Dr Heckyll And Mr Jive	8 (10) ROD STEWART: What Am I Gonna Do	6 (New) THE FIXX: One Thing Leads To Another, MCA FIXX 6 (C)
12 (6) SOFT CELL: Soul Inside	8 (10) UNIQUE: What I Got Is What You Need	6 (New) LYDIA MURDOCK: Superstar, Korova KOW 30 (W)
12 (14) STATUS QUO: O! Rag Blues	8 (New) XTC: Love On A Farm Boy's Wages, Virgin VS 613 (E)	
11 (10) HOWARD JONES: New Song	8 (8) DEPECHE MODE: Love In Itself	
11 (7) HOT STREAK: Body Work	10 (12) DAVID ESSEX: Tahiti	
11 (15) MADNESS: Wings Of A Dove	10 (8) JB'S ALLSTARS: One Minute Every Hour	
11 (16) RYAN PARIS: Dolce Vita		
11 (9) SIOUXIE & THE BANSHEES: Dear Prudence		

Radio 2

Based on plays Friday-Thursday 5am-7.30pm in the week preceding publication. Plus Saturday 11.30am to 1pm.

9 (New) GEORGE BENSON: In Your Eyes (Warner Brothers)	5 (New) SHEENA EASTON: Telefone (EMI)
9 (8) CLIFF RICHARD: Never Say Die	5 (New) GAZEBO: I Like Chopin (Baby) . . .
8 (5) TOM JONES: I'll Be Here . . .	5 (6) CLARENCE 'FROGMAN' HENRY: That Old Piano
8 (New) SERGIO MENDES: Rainbow's End (A&M)	5 (—) THE KIDS FROM FAME: Songs
8 (6) JOHNNY MATHIS: Too Young	5 (New) KID CREOLE: There's Something Wrong In Paradise (Zell/Island)
8 (8) KENNY ROGERS: Eyes That . . .	5 (—) BARRY MANILOW: You're Lookin' Hot Tonight
7 (—) DAVID ESSEX: Tahiti	5 (New) MEN AT WORK: Dr Heckyll And Mr Jive (Epic)
6 (New) THE BEE GEES: Someone Belonging To Someone (RSO)	5 (New) PRELUDE: Freedom (Black Crow)
6 (9) BRYSON/FLACK: Tonight I Celebrate My Love	6 (New) LEO SAYER: Until You Come Back To Me (Chrysalis)
6 (7) CULTURE CLUB: Karma . . .	5 (6) ROD STEWART: What Am I Gonna Do
6 (6) HOT CHOCOLATE: Tears On . . .	
6 (7) JULIO IGLESIAS: Rumi And . . .	
6 (—) PAUL YOUNG: Come Back . . .	

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

Bubblers

Recent Breakers now bubbling under the regional Airplay Grid.

BRYAN ADAMS: Cuts Like A Knife
 ALTERED IMAGES: Change Of Heart
 THE ANIMALS: The Night
 THE BLOOMSBURY SET: Dress Parade
 JIM CAPALDI: Tonight You're Mine
 EL CHICANO: Do You Want Me
 CUTTING EDGE: Lonesome Cowboy
 D TRAIN: The Shadow Of Your Smile
 JB'S ALL STARS: One Minute Every Hour
 KISSING THE PINK: Maybe This Day
 JACKIE LEVEN: Love Is Shining Down On Me
 MEN WITHOUT HATS: The Safety Dance
 NEW ORDER: Confusion
 RAW SILK: Just In Time
 RYUICHI SAKAMOTO: Merry Christmas Mr. Lawrence
 THE THE: This Is The Day
 NEIL YOUNG AND THE SHOCKING PINKS: Wonderin'

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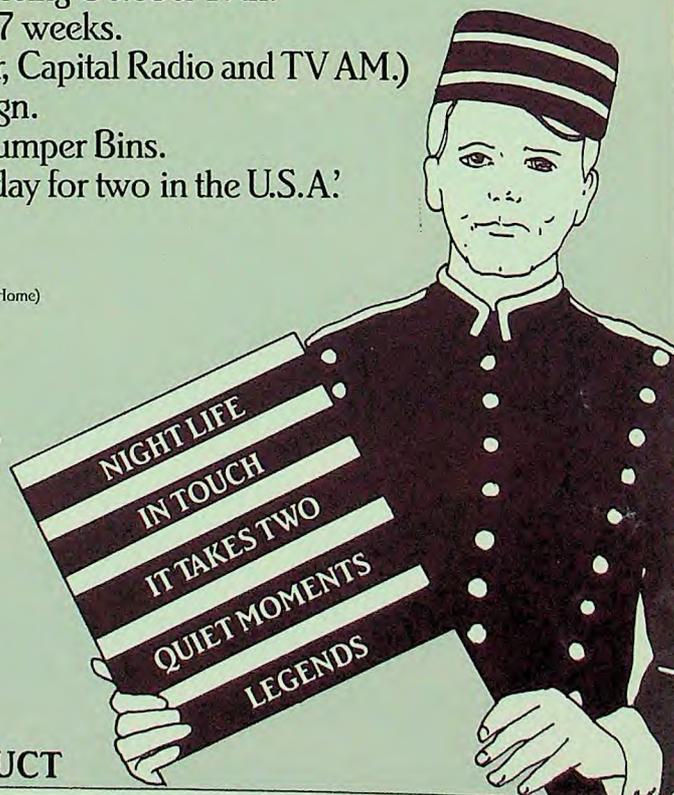
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Thursday	29th September	Nottingham, Royal Centre
Friday	30th September	Birmingham, Odeon
Saturday	1st October	Hanley, Odeon
Sunday	2nd October	Manchester, Palace
Monday	3rd October	Newcastle, City Hall
Tuesday	4th October	Edinburgh, Playhouse
Wednesday	5th October	Preston, Guildhall
Thursday	6th October	London, Royal Albert Hall
Friday	7th October	Bournemouth, Winter Gardens
Saturday	8th October	Norwich, Theatre Royal
Sunday	9th October	Bristol, Hippodrome
Monday	10th October	Cardiff, St Davids Hall
Tuesday	11th October	Brighton, Dome
Wednesday	12th October	London, Royal Albert Hall

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3	THE CROSSING ●	Mercury/Phonogram MERS 27	
4	THE HIT SQUAD - CHART TRACKING	Ronco RON LP 1	
5	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE ●	CBS 10042	
6	LET'S DANCE ●	EMI America AML 3029	
7	FANTASTIC ●	Inner Vision IVL 25328	
8	THRILLER ●	Epic EPC 85930	
9	BORN AGAIN	Vertigo/Phonogram VERL 8	
10	TRUE ●	Reformation/Chrysalis CDL 1403	
11	18 GREATEST HITS ●	Telstar STAR 2222	
12	THE VERY BEST OF THE BEACH BOYS ●	Capitol BBTY 1867193	
13	THE LUXURY GAP ●	Virgin V 2253	
14	CONSTRUCTION TIME AGAIN ●	Mute STUMM 13	
15	WARRIORS	Beggars Banquet BEGA 47	
16	STANDING IN THE LIGHT ●	Polydor POLD 5110	
17	TOD LOW FOR ZERO ●		
34	FASTER THAN THE SPEED OF NIGHT ●	Bonnie Tyler	CBS 25304
35	PUNCH THE CLOCK	Evis Costello And The Attractions	F-Beat XXLP 19
36	MERRY CHRISTMAS MR LAWRENCE	Ryuichi Sakamoto	Virgin V 2276
37	WAR ●		Island ILPS 9733
38	RIO ●	Duran Duran	EMI EMC 3411
39	BUSINESS AS USUAL ●	Men At Work	Epic EPC 85669
40	THE PRINCIPLE OF MOMENTS ●	Robert Plant	WEA 790101-1
41	FUTURE SHOCK	Herbie Hancock	CBS 25540
42	CANTERBURY	Diamond Head	MCA DH 1002
43	FLIGHTS OF FANCY	Paul Leoni	Nouveau Music NML 1002
44	BAT OUT OF HELL ●	Meat Loaf	Cleveland International/Epic EPC 82419
45	POWER CORRUPTION AND LIES	New Order	Factory FACT 75
46	CARGO ●	Men At Work	Epic EPC 25372
47	# 8	J. J. Cale	Mercury/Phonogram MERL 22
48	ALPHA ●	Asia	Geffen GEF 25508
49	GREATEST HITS ●	Rod Stewart	Riva RODTV 1
50	CRISES ●		Virgin V 2252
68	MUMMER	XTC	Virgin V 2264
69	LOVE SONGS ●	Barbra Streisand	CBS 10031
70	HELLO, I MUST BE GOING! ●	Phil Collins	Virgin V 2252
71	OFF THE WALL ●	Michael Jackson	Epic EPC 83468
72	CLASSIC ROCK - ROCK SYMPHONIES	London Symphony Orchestra/Royal Choral Society	K-tel ONE 1243
73	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA RCA LP 6088
74	DURAN DURAN ●	Duran Duran	EMI EMC 3372
75	WAR OF THE WORLDS ●	Jeff Wayne's Musical Version	CBS 96000
76	THE RISE AND FALL OF ZIGGY STARDUST ●	David Bowie	RCA International INTS 5063
77	RICHARD CLAYDERMAN ●	Richard Clayderman	Delphine/Decca SKL 5329
78	CONFRONTATION	Bob Marley & The Wailers	Island/Tuff Gong ILPS 9760
79	HUNKY DORY ●	David Bowie	RCA International INTS 5064
80	QUEEN GREATEST HITS ●	Queen	EMI EMTV 30
81	GREATEST HITS ●	Olivia Newton-John	EMI EMTV 36
82	HOLY DIVER	Dio	Vertigo/Phonogram VERS 5
83	DANCE IN THE MIDNIGHT	Marc Bolan	Marc On Wax MARCL 501
84	20 GOLDEN GREATS ●		EMI EMTV 3

Philips pulls out the stops for 'big two'

TWO SUBSTANTIAL recording projects — Wagner's *Tristan und Isolde* and Handel's *Messiah* performed in authentic style — head one of Philips' strongest releases for some time, and reveal a new impetus in promotion — vital as both sets face stiff competition.

Philips has traditionally maintained a reputation for fairly sober presentations, but the arrival of Dominique Henriot in Baarn as marketing support manager, Phonogram International, has begun to take effect, with more striking promotion packs and presentation ideas.

Neither *Tristan* nor the *Messiah* will be particularly easy to promote as both are released in the face of impressive rival sets.

The first of the recent batch of *Tristans* was the Welsh National Opera version with Reginald Goodall which has obviously especial UK appeal; it was followed, however, by Kleiber's version on DG which was released earlier this year, to much acclaim.

Philips' production by Leonard Bernstein (rather incestuously as he records for DG now) is a live recording made in Munich with an admittedly strong cast — Peter Hofmann and Hildegarde Behrens as the lovers, and Yvonne Minton, Bernd Weikl and Hans Sotin.

The production was also filmed, interestingly, for a future video release, which is significant when one considers the impact of the Chereau Ring on TV.



DR HANS KINZI, president of Philips Classics, presents Leonard Bernstein with the first box set of *Tristan*.

The production is presented on a 5 LP box set (6769 091) and 3MCs (7654 091), and there is a CD Highlights compilation (CD 411 036 2). The complete recording on CD will follow next year.

The set is being supported with the front cover of *Gramophone* in October, and the new-look press kits plus sample records will be sent to over 250 members of press and radio stations.

Handel's *Messiah*, directed by John Eliot Gardiner, faces similar competition. The first of the "authentic" *Messiahs* came from Hogwood and the Academy of Ancient Music following a most successful Prom appearance, and the prize-winning box came in 1980, with Emma Kirkby among the

soloists.

The second came the following year, a CBS production by Malgoire, which, however, has not sold well in this country.

Gardiner, however, has an extremely respected reputation in this field, and with a number of *Gramophone* awards already to his credit, can expect to create further interest in the work which is, after all, the most popular oratorio of all time. It is available in a 3-LP/MC set (6769/7654 107) and on three CDS, 411 041 2.

Both *Tristan* and *Messiah* have striking covers and copious, informative notes; and the *Messiah* promotion pack also includes a single, with the Hallelujah Chorus and one aria to illustrate the set.

Domingo stars on 'stunning' Zeffirelli soundtrack

OPERA FILMS have become a regular feature in the classical world and can have a substantial effect on sales — as Losey's *Don Giovanni* and even the TV screening of Wagner's *Ring* has shown.

This month there is another major operatic film premiere coupled with an LP release: Verdi's *La Traviata*, one of the bestselling operas of all time, directed by Franco Zeffirelli.

For his first operatic film, Zeffirelli

has not shirked from taking risks. It is an immensely opulent production, and with Teresa Stratas in the title role, Plácido Domingo as Alfredo and the Metropolitan Opera and Chorus under James Levine, it promises to be a stunning if controversial production.

La Traviata is produced by Warner Brothers and opens in London's Haymarket Odeon on October 20 at a Royal Opera House Development

Fund. And the 2-LP of the soundtrack is being released in a double wallet on U0072.

It joins the nine other versions currently in the catalogue. DG's version, with Domingo, has proved the company's bestselling opera, but to capitalise even more on the expected interest, it has included arias from the recording of the tenor's first DG mid-price reissue release on Signature (2543 528).

The majors release more mid-price movers

THE RANGE of mid-price re-issue series offered by the majors is remarkably wide at the moment, as the October releases show.

EMI's Concert Classics series is now making records such as Karajan's *New World* and Moldau with the Berlin Philharmonic (SXLP 1004911 and on cassette) and Menuhin playing Paganini's *Concertos Nos 1 and 2* (SXLP 1001941 and on cassette) available at the dealer price of £1.85. And HMV's Greensleeves Series is even offering a new *digital* LP of Symphonic Waltzes (Richard

Strauss, Gounod, Weber, Tchaikovsky) played by the Vienna Symphony Orchestra under Boskovsky for only £1.85 dealer price (ESD 1431721).

The CBS Masterworks Portrait has its third release this month with 10 titles from the CBS back catalogue. Highlights include Heifetz playing Dvorak, Stravinsky, Handel and others (60264); Serkin playing Beethoven's *Diabelli Variations* (60256) — apparently copies have been changing hands at up to £15 on the second-hand market; Mozart's *Piano Concerto No*

21 in C played by Rosina Lhevinne and No 24 in C minor played by Glenn Gould (60276) and Rostropovich playing Shostakovich's *Cello Concerto* (60284). All are available as tapes.

Philips' Sequenza series (dealer price £2) has Khachaturian's *Adagio from Spartacus* and other works (6527 187 and tapes) as one of five releases.

DG's Signature series has two particularly generous issues: Salvatore Accardo plays Paganini's *24 Caprices* on one LP (2543 523) and Mahler's *Symphony No 5* with the Bavarian Radio Symphony Orchestra under Kubelik (2543 535).

The two Collectors are Janacek's *The Diary of the One Who Disappeared* (2543 820) with Haefliger, Griffel and Rafael Kubelik on the piano, and Franck's *Psyche* and other works with Christa Ludwig, and the *Orchestra de Paris* (2543 821, no tapes).

Decca's *Grandi Voci* (£2.23 dealer price) has two very strong titles. Christa Ludwig sings Wagner (*GRV 18*, no tape), and Lucia Popp sings Mozart *Arias*, duets and trios with Fassbaender and others (*GRV 23*, no tape).

Casting an eye on the future

SUE FRANCIS reports on the first cable and satellite television exhibition in the UK

A WANDER around the cable and satellite TV exhibition in Cast '83 — with satellites revolving, pieces of fibre optic cable glittering and video games pinging, left no-one in doubt that a new era of television is truly upon us.

Delegates at the EIU conference, held in conjunction with Cast '83 in Birmingham, heard much talk about the wonders of choice cable would bring and, from others, how cable would diminish, even destroy, the quality of British broadcasting.

Lots of figures were banded about. To cable one mile in the UK would cost from £60,000 to £100,000. To produce one hour of drama costs £150,000 — so how, asked cynics, could cable programmes be produced for as little as £2,000 per hour? One of the few things everyone seemed to agree upon was that a cable music channel would be a hit with viewers. Nice, safe, inexpensive programming was the word throughout the conference.

But Charles Levison, former chairman of WEA Records, had other thoughts. "A pop video channel is not cheap programming," he told delegates. "A clip can cost £10,000 for a three-minute video. Producers see cable exploitation as an alternative outlet, but the whole thing is nonsense. Record companies believe they are making the video and giving it to the music channel to help sell more records, but actually records are selling less because of the pop video channel."

Franchise

Levison is fronting a cable operation, London West End Cable, which is seeking the franchise for the City of Westminster. He, and most of the 37 applicants for the 12 pilot cable projects made the most of the exhibits and sessions.

This first Cast '83 attracted some 75 companies representing predominantly cable hardware, with only a scattering of programme providers, who however, said they were delighted to have taken a stand if for no other reason than to prove they are serious contenders.

Two of the cable music channels were represented. Virgin's *CableMusic* stand was provocatively placed across from the Rediffusion stand, the cable company which recently signed up Virgin's rival, *MusicVision*, to provide its video music service. Proof that music of the future is here came direct from the Satellite TV feed as we were shown a *CableMusic* programme which was also distributed to Satellite Television's estimated 47,000 cable homes in Europe.

Thorn EMI's *Music Box* channel could also be seen on the company's

stand as one in a bank of 30 monitors with the other proposed channels. YTV/Tony Hemmings *MusicVision*, we were told, would have been at Cast '83 showing their wares on screen except that they preferred to respect the public viewing rights. The Copyright Amendment Act of 1982 prohibits the showing of copyright material in group screenings. However David Stoughton reassured that announcements of this service are in the offing.

Channel providers or cable operators were not alone in grasping opportunities. Muff Murfin, studio manager of The Old Smithy Recording Studios, was sniffing around talking to channels about providing everything from station ident to link music between programming — and they were interested.

New home

Former managing director of Radio 210 and Radio West, Chris Yates, has found a new home in cable working with TEN, the Rediffusion, Visionhire, Plessey, Rank Trident, UIP (MGM/UA, Paramount and Universal) film channel which will be available to cable operators via satellite in February 1984. Another radio man, Bob Kennedy, former MD of Standard Broadcasting and Satellite Television, was on hand to talk about his cable sports channel which he says will be offered to cable operators for 50p a month per subscriber.

Even TV-am founder Peter Jay chose Cast '83 to present himself publicly for the first time since he was ousted from the breakfast group. But then, as an exponent of free enterprise, it is not surprising he would choose this as yet unregulated medium to reassert the need for freedom of the marketplace. In defending the separatism of cable, which can only cover the urban 50 per cent of the UK, he countered: "No rural or urban development would have taken place at all if each area's benefits were excluded if not available to the other."

Eduardo Gavilan, director Radio-television Espanola spoke of the convenience of home baking, a games channel and even video libraries. He predicted that Europe will have DBS channels complete with eight stereo radio channels in the near future.

Perhaps Brenda Maddox summed up the situation best for both the timid and the confident viewing the complexities of this new industry. In the words of former US president Harry Truman, she said: "If you can't stand the heat, get out of the kitchen."

Record companies give videos to music channels to help sell more records, but actually fewer records are being sold as a result . . .

— Charles Levison

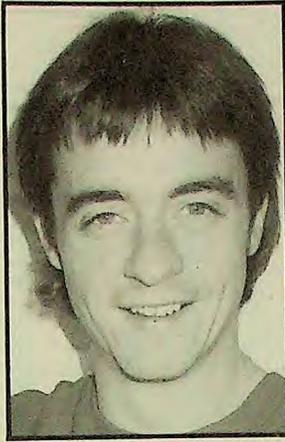
CLASSICAL TOP 10

- 1 ARIAS, Verdi and Puccini. Kanawa. CBS 37298.
- 2 PIANO CONCERTO NO 3, Rachmaninov. Bolet. Decca SXDL 7609.
- 3 DOUBLE CONCERTO, Brahms. Mutter/Meneses. DG 410603-1.
- 4 MASS IN B MINOR, Bach. Rifkin. Nonesuch. 79036.
- 5 12 CONCERTOS, Vivaldi. Academy of Ancient Music, Hogwood. Decca D279D2.
- 6 CONCERTO FOR TWO VIOLINS, Bach. Mutter/Accardo. ECO. HMV ASD 1435201.
- 7 CANON AND GIGUE, Pachelbel. Musica Antiqua Cologne. DG 2566 127.
- 8 MUSIC OF SPAIN VOLS 7 AND 8. Julian Bream. RCA RL 45548.
- 9 SYMPHONY NO 8, Shostakovich. Concertgebouw/Haitink. Decca SXDL 7621.
- 10 PINES OF ROME, Respighi. Montreal Symphony Orchestra/Dutoit. Decca SXDL 7591.

Chart courtesy, HMV, Oxford Street.

FEATURE

Private man gets a public image



KEITH BOURTON — uncrushed by the wheels of industry.

LESS THAN three years after joining Virgin Records as an assistant PR KEITH BOURTON finds himself independently handling press for two of the label's hottest acts, Public Image Limited and Heaven 17, and managing the latter. All at a time when John Lydon returns to the UK to blitz the market with product: the PIL Live in Tokyo LP was released on Monday; the video of the concert is out next month, followed by the film; and he appears in a feature film soon. Bourton is well aware that fate could not have given him a more impressive start, as he admits in this profile by JOHN SHEARLAW.

HOW OFTEN do you get the chance to wave goodbye and say hello to a major record company . . . all at the same time?

Ask Keith Bourton — head of press at Virgin Records for two years and now manager of Heaven 17, press consultant for Virgin and a possible future manager of one John Lydon (nee Rotten) — and you'll get the answer.

"Once. Once in a lifetime. I was given the chance to manage a group that were already a success. What an advantage! I've always had the desire to try management, even while I was enjoying my job; the only things I didn't have were the bottle and the cash.

"I was involved with Heaven 17 right from when they split from the Human League in 1981, and they'd been wanting to ask me from the beginning. All I said was 'make me a serious offer and I'll take it seriously' and they did.

Bourton's career in the music business, which started as a humble journalist on specialist paper *Black Echoes* in 1976, has taken off. He has joined the new breed of young managers, and artists are queuing to be represented by him . . . as a press agent or even something bigger.

With Heaven 17 hitting the charts in the UK and US on a regular basis you'd think his hands were full; but that's far from the case.

"I thought of going independent a year ago and it would have been easy," he says now. "But I really needed a dig to make me go. Management is always a gamble, but here I was getting the gamble at reduced odds and I had to take it. No cash outlay, just a chance to show what I could do."

What he can do with Heaven 17 remains to be seen, but Bourton also lined up a year of PR consultancy with Virgin and his hard-earned experience looks likely to be steering more than a few acts into the papers, if not the charts. John Lydon (in the UK for his first visit for two years) is firmly under Keith's wing with the album, video and single not to mention vast press coverage and TV chat shows in the offing.

Bourton spent three years on the *Buckinghamshire Advertiser* before making his first break into the music business on *Black Echoes*, initially as production editor.

"I actually bluffed my way onto *Black Echoes*. I was desperate for the job, desperate to be a music journalist. Rock music at the time was really boring and the only thing I could relate to then was black music. It's an obsession that's never left me."

A brief stint as editor of the magazine gave Keith grave misgivings about life behind a typewriter. "I quickly found out that I was powerless, there was no money to help the paper change the way I wanted it to. I was frustrated," only four months after his appointment he responded to a tip-off and applied for the job as Motown press officer.

It wasn't all plain sailing. The highlight, he remembers was getting a Commodore centre spread in *The Sun* — "the first time a black act had even been mentioned by them." But he felt he was not getting the close cooperation he needed. Worse still, EMI was on the verge of folding its licensed repertoire division.

"It was the last quiverings of the age of self-indulgence," says Bourton, "and I wanted out. I'd already approached Virgin and got nowhere but I tried again and found myself installed in their press office under Al Clark (now of Virgin books and films). A month later Motown was no more at EMI and I frankly didn't give a damn."

The Members were Bourton's first real success, but with Virgin surviving the death of the Sex Pistols and moving into a new era things were always changing. "I had a new act nearly every week and I have to say I believed in most of them," he says.

Clark's sudden departure from the press hot seat in 1981 was the turning point in Bourton's career. "Nobody could have been more surprised that I was, especially when I realised what a deep-rooted and efficiently organised set-up I was being asked to take charge of."

That time saw Virgin break Japan, the Human League and latterly Culture Club as their major acts. Simultaneously a flood of hit singles kept the one time "hippie" independent well ahead of the field.

"Was I successful? I'm not sure. All I can say is that we made our artists understand the importance of good press and we also built strong artists.

But the stint as head of press, even with a company riding on the crest like Virgin, wasn't enough for Keith. A fanatical footballer in his spare time, he's renowned for displaying as much energy and determination off the field as on it. "I want to stay active and mobile," he says. "I want to move my acts into areas that other people have just talked about. I'll probably start with Heaven 17 on fulfilment of the video dream, something which simply hasn't happened yet — and we're the right people to do it. Then there's the whole world of rock and movies to conquer as well . . ."

It's all hard talk from a man who once confessed, while working for *Black Echoes*, that if he ever met Stevie Wonder, he'd never know what to say. He did, and he didn't, and that is probably his only regret in the past 10 years.

Bourton is certainly sorry to "leave" Virgin but the links are still there. As is his respect for that company's extraordinary founder. Striking out on his own for the first time since leaving the *Bucks Advertiser* he has one important first objective: "If anything, the biggest challenge for me will be getting more press for my artists and clients than Richard Branson does for himself."

Edited
by
TERRI ANDERSON

RETAILING

Specialists in growth

NEGLECTED BY the music press and radio and TV programmers, blues, jazz, ethnic and folk albums are selling in growing quantities. In fact this "specialist minority interest" music is selling so well that the people who distribute it believe that any reasonable level of promotion, or media exposure, would produce a 10-fold increase in sales.

A measure of the growth in sales of the music is the growth of UK distributors.

Making Waves has, in less than 18 months, increased in staff from three to nine — and is looking for more; and it has moved to new warehouse premises in East London (6-8 Alie Street, E1, tel: 01-481 9917).

Celtic has also moved and, due to an expanding distribution side, the company has split in two, and is now based at 4 High Street, Starbeck, Harrogate (tel: 0423-888979). MD Dave Bulmer will now be concentrating mainly on Celtic Music — the music book and record label side of the business — while new finance and a new partner,

Graham Wilson, have allowed him to set up CM Distribution as a separate company.

As well as the range of folk, jazz and blues CM already handles, a deal has just been concluded for exclusive UK distribution for the Belgian Phonic classical label (DMM mastering and high quality pressing, with 73 releases planned for the coming year).

While continuing to offer a growing range of specialist labels (particularly strong on folk and electronic on Spindrift and Pulse own-label releases) via three full-time telephone reps, Making Waves is also putting a great deal of energy into its own Spindrift label. With Albion Band and Swarbrick LPs already out and a Renbourn LP scheduled, its latest coup is the new Maddy Prior LP (the single from which will be produced by Dave Stewart and Annie Lennox). Another Spindrift release to watch for will be by virtuoso guitarist Adrian Legg; he is Ovation Guitars'

demonstrator, whose skill in every style led Dave Lawrence and Barry Martin of Making Waves to pounce on him for the label.

Celtic is also pretty active on the creative front. Bulmer has secured the Clannad LP Fuaim, and will also be releasing the The Brendan Voyage — an orchestral suite by Sean Davé based on the famous Brendan voyage, and played by former Planxty piper Liam O'Flynn.

Both specialist distributors are convinced that their product, if properly stocked and displayed, can be the kind of steady, long-term, full-price product for which record dealers continually cry out. Both offer advice and full back-up as well as supply.

A Making Waves service is racking specialist sections; from different specialist music lists the dealer can decide — or be advised on — which types of music to stock and can then invest in "a reasonable showing" of the product for a minimum of around £200.

Indie leaps into the big time

A SMALL independent specialist distributor has just clinched an extraordinary deal with one of the biggest high street retail chains. It could eventually prove to be the break those who play, press, distribute and retail specialist music have been praying for.

Making Waves Distribution has been taken on by W H Smith to supply LP packages covering folk, jazz, blues, country and western swing, European and miscellaneous A-Z categories. Initially the service will go into Smith's 15 top branches — but, as Making Waves MD Dave Lawrence points out, the potential is great and Smith's is keen to expand their product range.

"No specialist distributor in history had broken into Smith's before," he said. "It's a leap in the dark for them, but we can offer them the chance to experiment."

Chart service

THE SINGLES chart is available by telephone on 01-855 7711. New numbers are given in blocks of 20 — write them alongside the 1-100 numbers in the previous week's *Music Week*. New entries are also read out. The chart is also available to Prestel subscribers on frame reference *5142.

Music: not part of a spectacular future?

HOME ENTERTAINMENT in the distant (or even the near) future will not include vinyl records or pre-recorded cassettes. That is the impression any member of the public attending the Great Home Entertainment Spectacular at Olympia last week could reasonably have walked away with.

This was essentially a hardware show, keenly supported by the British Radio and Electrical Manufacturer's Association.

However, among the lavish stands for hi-fi equipment, TVs from three inches to three feet in screen width, video machines and home computers, there was much acreage given over to software — videos, computer games and blank tape. But music entertainment software was represented by the BBC (its records and tapes had a showing, although its presence was emphatically as a radio and TV network authority); by BiBi's children's story cassettes and small discs and by some CDs on the Aiwa, Denon and JVC stands — where the aim was, of course, to sell the players and not the recorded product.

The show was dominated by the TV screen in one application or another — for viewing network, cable, or satellite broadcasts, for playing pre-recorded and self-recorded videos and video games; or as VDUs for home computer programmes and video games.

Nine stands featured musical instruments (all electronic

keyboard instruments); four featured hi-fi accessories of the range normally sold through records shops; two featured telephones (which at least one phone equipment wholesaler is keen to sell through record shops); 12 stands featured blank tape — both audio and video.

The show's entrance price is high (£3 for adults and £2 for children) and by all accounts attendance on the first weekend was disappointing — in sharp contrast to the effort and expenditure of the exhibitors.

So on first impressions it would seem that the output of the music industry is regarded by the organisers of this show (and /or by the industry itself?) as an insignificant part of the technology-ruled future of home entertainment. It appears that the public is rather less excited about that glittering future than the companies investing in it would like to hope.

Lord Thorneycroft, president of the BREMA, when referring to the almost bewildering range of options the term "home entertainment" seems now to embrace, remarked: "All progress consists of alternatives, and according to consumer choice some will be successful and some succeed only partly, and some will fail completely as commercial ideas."

Was there something accidentally prophetic about the absence of plastic records and pre-recorded cassettes from the "alternatives" on view at Olympia last week?



THE NEW MCA sales and strike force foregathered for the first time at the company's conference in Maidenhead. In this first group picture, with MD Stuart Watson, are (left to right) Paul Mewse (Kent/Sussex/Surrey/South London), Elaine Brooke (North East), Ian Wischmeier (East London/Essex/Anglia), John Knowles (marketing manager), Charlie Eyre (head of A&R), Naomi Leverton (sales co-ordinator), Steve Ayres (sales and marketing director), Stuart Watson, Terry Anthony (East Midlands), Steve Long (West London/Berkshire/Hampshire), Maureen Kealy (North London/Herts/Bucks/Beds), Brian Lynn (Scotland), Pat Tynan (sales and strike force manager), Ed Ramsay (North West), Kevin Harris (West Midlands).

FORREST

NEW 7" AND 12" SINGLES

ONE LOVER

7" CBS A3734 (DON'T STOP THE SHOW) 12" CBS TA3734

7" CBS A3722
NEW 7" & EXTENDED 12" SINGLE



EL CHICANO
DO YOU WANT ME



TOP 75 SINGLES



MUSIC WEEK

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

Rank	Artist	Title	Label	Chart Position	Notes
1	KARMA CHAMELEON	WINGS OF A DOVE	Virgin VS 612(12)	26	13
2	RED RED WINE	WHAT I GOT IS WHAT YOU NEED	DEP International/Virgin 712/DEP 7	27	30
3	MODERN LOVE	BLUE HAT FOR A BLUE DAY	EMI America (12)EA 198	28	45
4	TONIGHT I CELEBRATE MY LOVE	SUPERMAN (GIOCA JOUER)	Capitol (12)CL 302	29	59
5	COME BACK AND STAY	IN YOUR EYES	CBS (T)A3636	30	52
6	MAMA	THEY DON'T KNOW	Charisma/Virgin MAMA 1(12)	31	69
7	DOLCE VITA	MIDNIGHT AT THE LOST & FOUND (Remix)	CARTI 289	32	42
8	BIG APPLE	DR HECKYLL AND MR JIVE	EMI 5423	33	31
9	CHANCE	GIVE IT UP	Mercury/Phonogram COUNT 4(12)	34	18
10	OL' RAG BLUES	LOVE IN ITSELF	Vertigo/Phonogram QUO 11(12)	35	22
11	WALKING IN THE RAIN	CONFUSION	WEA X 9733(T)	36	22
12	BLUE MONDAY	THERE'S SOMETHING WRONG IN PARADISE	Factory FAC 73	37	36
13	TAHITI (From Mutiny On The Bounty)	I'M STILL STANDING	Mercury/Phonogram BOUNTY 1	38	23
14	GO DEH YAKA (Go To The Top)	TEARS ON THE TELEPHONE	Polydor POSPX 641	39	41
15	THIS IS NOT A LOVE SONG	GOLD	Virgin VS 528(12)	40	24
16	SOUL INSIDE	(YOU SAID) YOU'D GIMME SOME MORE	Some Bizzare/Phonogram BZS 20(12)	41	56
17	DEAR FRUDDENCE	ICAN HEAR YOUR HEARTBEAT	Epic A(13)2760	60	60
18	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
19	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
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45	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
46	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
47	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
48	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
49	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
50	GO DEH YAKA (Go To The Top)	ICAN HEAR YOUR HEARTBEAT	Mercury/Phonogram BZS 20(12)	49	56
51	I THINK I WANT TO DANCE WITH YOU	Montage/Polydor POSPX 649	51	60	
52	SOMEONE BELONGING TO SOMEONE	The Bee Gees	RSO/Polydor RSO(X) 96	52	49
53	VAMOS A LA PLAYA	Righeira	A&M AM(X) 137	53	67
54	LONDON TOWN	Bucks Fizz	Flair FLA 105	54	39
55	KISSING WITH CONFIDENCE	Will Powers	Warner Brothers W 9487(T)	55	42
56	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie	Stiff (S)BUY 180	56	31
57	LONG HOT SUMMER/PARIS MATCH	The Style Council	Cleveland International/Epic (T)A3748	57	72
58	COME DANCING	The Kinks	Epic (T)A3668	58	32
59	DISAPPEARING ACT	Shalamar	Epic (T)A3017	59	35
60	JAM ON REVENGE (The Wikki-Wikki Song)	Newcleus	Mirre 7(12)BONG 4	60	65
61	MOTOR MANIA	Roman Holiday	Factory FAC 93	61	53
62	(HEY YOU) THE ROCKSTEADY CREW	The Rocksteady Crew	Island (12)IS 130	62	29
63	BOOGIE DOWN	Al Jarreau	Rocket/Phonogram EJS 1(12)	63	66
64	BAD DAY	Carmel	RAK 363	64	40
65	(SHE'S) SEXY AND 17	Stray Cats	Reformation/Chrysalis SPAN(X) 2	65	43
66	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
67	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
68	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
69	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
70	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
71	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
72	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
73	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
74	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60
75	ICAN HEAR YOUR HEARTBEAT	Chris Rea	Epic A(13)2760	66	60

WARRIORS
Magnet (12)MAG 244

10TH ANNIVERSARY

David Essex



ONE OF David Essex's earliest publicity photographs — when he was a recording artist with Decca Records.



THE PROUD recipient with his first silver disc award, which marked 250,000 unit sales of *Rock On* on CBS in 1973.

IT IS a stormy night in Brighton, and David Essex is two days away from the end of his latest UK tour. Behind him is a string of sell-out dates across the length and breadth of the country, but even when the gruelling schedule does finish, there will be no proper break for the artist. Plans for his new musical, *Mutiny!* based on the mutiny on the *Bounty* saga, are at a crucial stage, with the album to be released in a matter of weeks and the stage show scheduled for next spring.

Already the single *Tahiti*, on Mercury Records, is climbing the charts rapidly, and everyone is hoping the album will do the same. It is a major project — probably the most important in Essex's career to date.

It is almost two years since *Mutiny!* was first mooted. The subject had been suggested by Derek Bowman, Essex's long-time manager, and was met by relative disinterest by the pop star until he started reading about the 1789 event. "For a long time I'd been wanting to do a project which would marry music with theatre," Essex admits. "It was a case of finding the right subject, and obviously for a stage musical the subject had to be a big one. When finally we chose mutiny on the *Bounty*, Richard Crane, who is a dramatist and actor, spent more than two years on the book and I started writing the music in earnest last January."

Essex says that between them they probably helped Telecom make their record profits, as much of the work had to be done over the telephone. "Richard was always in different parts of the world, and it was difficult for us to find the time to work together. It's a wonder we ever got it finished!"

Writing the music for *Mutiny!* was not an insurmountably difficult task for Essex, as he has always had a strong interest in 18th Century music. "I did listen to lots of baroque, and went to *Tahiti* a few times to get the atmosphere of the island. In addition I had written a film score, for *Silver Dream Racer*, and writing the score for a stage production was quite similar, although it's very disciplined work. It was really an extension of what I've been doing in the past.

"Having said that, though, there were quite a few sleepless nights — but generally it was something I wanted to do, and enjoyed doing."

The *Mutiny!* album was recorded at CTS Studios in Wembley, where Essex worked with some 130 musicians, including members of the Royal Philharmonic Orchestra. He also recorded in digital to give the final results better clarity.

"*Mutiny!* is certainly not a pop album, there aren't that many singles on it, although we did release *Tahiti* as an aperitif."

Expansive scenes

"Basically there are three musical textures — with the wide, expansive scenes, and to illustrate outgoing thoughts we used the Royal Philharmonic, while for events happening on the *Bounty* we made use of a small chamber orchestra or ship's band. John Cameron did the musical arrangements, and John Richards engineered. We worked in the studios for almost two months recording the score."

The musical will open in London next year, although at one point there had been plans to preview it at the Royal Shakespeare Theatre in Stratford. There will be no out-of-town run before its West End launch because "it is not the kind of production that you can move from town to town. The staging is really quite complex, involving sets that move and split. Thankfully though we have had a lot of interest in eventually staging it on Broadway — in fact the Americans were the first people to agree in principle to financially back the show."

The lead casting of the musical on the album includes Essex as Fletcher Christian, Frank Finlay in the role of Captain Bligh, while Victor Spinetti is Fryer The Master. Another well-known actor, Nicky Henson, plays the Bo'sun and Doreen Chanter is Maimit.

Mutiny! is yet another phase in Essex's versatile career. Looking back on his achievements since *Godspell*, which gave him his first major break, it is easy to forget that he started as a jazz drummer in an East End pub band, The Everons (reputedly titled because they were "never off" stage!).

After the band broke up, Essex decided to leave the drum kit behind to start a solo career under the guidance of Derek Bowman, a respected theatre critic. There were several records back in the Sixties, for both Fontana and Decca, and although they received some radio airplay, no one bought them! "I think the problem really was that I was recording other people's songs, and with respect to them, the material was very much a caricature of what was in the chart in those days.

"My musical roots lay in blues music, and those are the songs that ideally I would like to have sung. The first number I ever wrote was *Rock On* — we needed a song for the film, *That'll Be The Day*. It gave me my first hit in the UK, and was also number one in the US. I remember going back to the hotel with Adam Faith when we were filming *Stardust*, the sequel to *That'll Be The Day*, and the night porter said he had a message for me. It

It doesn't seem possible that it is exactly 10 years since David Essex had his first hit record, Rock On, which reached number three in September 1973. Since then he has achieved a further 20 hit singles and 11 albums. His activities have not, of course, been restricted to recording — films, theatre, musicals and sell-out tours have combined to make Essex one of the most versatile performers the UK has ever produced. Here he talks about his career, and his current project, Mutiny! scheduled for the West End.

was a telegram from Derek Bowman congratulating me on reaching number one in the US. Adam was even more excited than I was, and ordered champagne all round!"

The hits came fast and furious in the Seventies — *Lamplight, America*, two number ones, *Gonna Make You A Star and Hold Me Close, If I Could, City Lights, Cool Out Tonight and Stay With Me Baby*. There were also several big-selling albums including *Rock On, All The Fun Of The Fair, Out On The Street and Gold And Ivory* and David Essex.

In 1978 Essex played the role of Che Guevara in the West End production of *Evita*, and one of the songs from the show, *Oh What A Circus*, gave him another top 10 hit. The *Imperial Wizard* LP that followed soon afterwards gave him another hit single with the title track, and he scored another top 10 hit with *Silver Dream Machine (Part I)* from his third film, *Silver Dream Racer*. Last year, the Mike Batt/Tim Rice song *A Winter's Tale* gave him one of his biggest singles to date, selling heavily over the Christmas period.

Surprisingly, in view of his recording success here, Essex never followed up his US success with *Rock On*. One of the problems was finding the time to tour there, and record company problems resulted in some of his records not even being released in the US. Although he maintains a flat in New York's Greenwich Village, Essex says he is not too disappointed with the dearth of hits there. His recording problems appear to have been resolved, and he should get a fairer crack of the whip in the future.

Straight theatre

Essex's achievements during the last 10 years have also included straight theatre — he played the poet Byron in *Childe Byron* at the Young Vic last year — and an appearance on the multi-million selling *War Of The Worlds* double-album which was the brainchild of his former record producer, Jeff Wayne. He also tours extensively, often visiting areas of the country neglected by other travelling stars, which has — as much as anything — contributed to his continued success.

His interest in theatre was inspired by Derek Bowman, who often used to give the young David Cooke (as he then was) review tickets to West End plays and musicals. "Until I met Derek, who was a journalist, I was just a working class lad who had never bothered going to the theatre — you've got to remember that it was in the pre-Hair days when musicals were more to do with Noel Coward than rock music."

"I've never been a person to have managers, but I do like to be surrounded by people who will advise and guide me, and that is where Derek comes in. I was never particularly ambitious and, if it had not been for him, I would probably still be an unknown jazz drummer in a relatively unknown band. His greatest gift to me was introducing me to the magic of theatre."

Another scope for Essex's energies last year was as host of his own BBC TV series — although again, true to form, he insisted on something different from the standard type of variety show. The *David Essex Showcase* concentrated mainly on musical acts and featured then relatively unknown names like Mari Wilson and Philip Jap. "The BBC approached me about doing a series, and I was keen to do one that would help promote musical talent that was around but not getting much of a shot at prime-time TV. I didn't want to do an *Opportunity Knocks* type show, where people often enjoy acts simply because they are so awful, so we chiselled away at a blueprint of what the series should be like, and the *Showcase* was the result," Essex said.

"I enjoyed doing the programmes and we helped to break quite a few names. In fact the BBC asked me to do another series, but because of other commitments I was unable to do it, and so they asked Freddie Starr to do it instead."

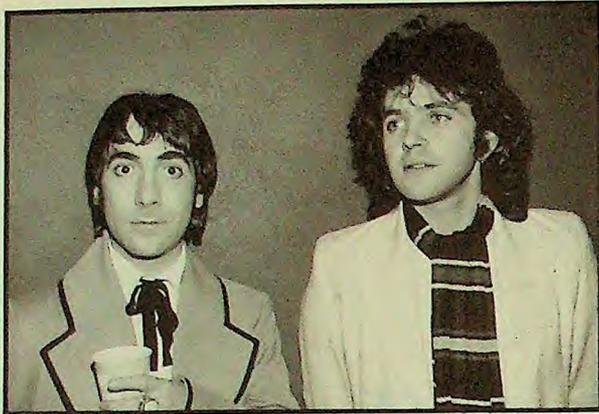
For someone who has done so much, Essex still has a few projects he'd like to do in the not-too-distant future. "I'd like to be involved in the straight theatre in directing terms, and I've even been asked to write a book of poetry, but since I can't spell that could be quite a problem! At the moment the priority is the *Mutiny!* album, and then I've got a new pop album, *The Whisper*, lined up for release by Mercury in November."

"I've also been asked to do a comedy film, appearing alongside Loudon Wainwright, as well as writing the music for it, but I really can't face doing that at the moment with all the other commitments. I had exactly three days break between completing *Mutiny!* and starting work on *The Whisper*, and then it was straight into the tour, so a holiday is the main priority!"

Looking back on his career, which really goes back to the mid-Sixties rather than just the time of his first hit record, Essex insists that he was never really ambitious, but admits he has been lucky to be able to get involved in so many different genres.

"I ran out of ambition when I was 16 and decided I wasn't ever going to make it as a jazz drummer. But I'm the type of person who thrives on danger, I love change, and projects which are interesting and fulfilling. I'm just grateful that I've had the opportunity to do so many things."

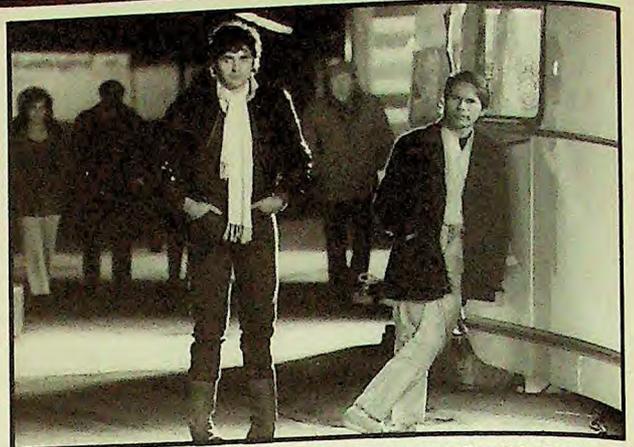
David Essex



DAVID ESSEX, who started his professional musical career as a jazz drummer, with that other famous drummer, Keith Moon of The Who, who appeared in both *That'll Be The Day* and *Stardust*.



FAIRGROUNDS AND circuses seem to play an important part in David Essex's musical career. As Jim McLean in *That'll Be The Day* he worked in a fairground, and one of his big-selling albums was called *All The Fun Of The Fair* which was also the theme for his London Palladium rock revue. Here he is pictured singing in a rather precarious position and one can forgive him the apprehensive look.



A SCENE from the film *Stardust*, which was a sequel to *That'll Be The Day* — Jim (David Essex) and Mike (Adam Faith) meet again at the fairground.



ANOTHER SCENE from *Stardust*, Jim (Essex) with Johnny (Paul Nicholas) and Alex (Dave Edmunds) at a recording session. A box-office success here, the film has reached cult status in the US.



THREE ARTISTS who have all reached the top of the tree in their respective fields — composer Michel Legrand, jazz singer Sarah Vaughan and David Essex.

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Albums: Rock On; David Essex; All the Fun of the Fair; Out on the Street; Gold and Ivory: David Essex On Tour; Imperial Wizard; Hot Love; Silver Dream Racer; Be-Bop, the Future; Stagestruck;

THE WHISPER (November 1983)

and: Godspell; The War of the Worlds; All This and World War II; That'll Be the Day; Stardust; Alpha Omega; Evita; and MUTINY! (October 1983)

429 sold-out concerts playing to 1,072,500 people to date
TV — 225 appearances worldwide

Film and Stage: Godspell; That'll Be the Day; Stardust; Evita; Silver Dream Racer; Childe Byron. Projected West End Stage — MUTINY! (1984).

Our deepest thanks

Derek Bowman

Madge Godwin

and

The Bush Family

David Essex

IF IT weren't for Derek Bowman there would probably never have been the David Essex phenomenon — an admission which comes from the rock star himself.

Bowman is the man who back in the Sixties first saw the potential of the young David Cooke, re-christened him David Essex — "It was a name suitable for an actor as well as a pop singer, and it had sex in it!" — and launched him on the career that was to bring worldwide stardom.

IN THE Sixties Bowman was a journalist with a passionate interest in the theatre; in fact he readily admits today that he had little interest in rock music. "I was very much a MOR music fan, enjoying people like Garland and Sinatra, so when I was approached by an industrialist friend about the possibility of managing a young East End band, I was sceptical to say the least!"

However, Bowman was persuaded to trek down to Leytonstone and see the group in question, The Everons. "I went with my friend and his daughter, and I remember climbing the steps in the pub to the room where the group were playing. There were four in the band, a girl on bass guitar, her brother on rhythm guitar, the boyfriend on lead guitar and a drummer who wasn't a member of the family."

Bowman was interested enough in the band to call up several record producers, and try and interest them in The Everons. "To be honest it wasn't so much I felt the band had the potential as the drummer, who had this enormous presence. I just knew he had the potential to be an enormous star," he says. "I brought several of my theatre friends down to the pub to see them, including Peter O'Toole who came down in his Rolls Royce and said 'marvellous marvellous'. Susan Hampshire was another who saw them, and loved them."

Name change

The band changed its name to The China Plates (cockney slang for The Mates) and Bowman took a tape to George Martin who was having trouble with a certain drummer at that time. "He told me there was no way he was going to see another drummer, so that was the end of that — although I do know that today he is a big admirer of David Essex," Bowman adds. "Peter Sullivan who was involved with A&R at Decca told me that if I took the drummer away from the group, then he would see me again about recording David as a soloist."

Young Cooke did break away from the band, and Bowman took over his management. "My business friend had relinquished his interests at this point, because his wife thought that he was spending too much time involved in management, so I took over the reins although I was pretty inexperienced myself."

The first major break came when disc jockey Alan Freeman suggested that Bowman get in touch with his agent, Bunny Lewis. The result was a recording contract with Fontana, and some singles which never took off.

"David wanted to sing the blues — he was into singers like Buddy Guy — but realised that wasn't going to be commercial. After Fontana we went to Decca and Mike Leander was very enthusiastic. The pop duo David & Jonathan had recorded The Beatles' She's Leaving Home for the American market, and David was rushed into the studio to do another version which was then sent to UNI Records in the US. As it was, UNI delayed its release, and David & Jonathan didn't have a hit anyway."

Essex's recording career continued to flounder along. "He was one of the first to cover a Randy Newman song, and then Tony Macaulay, who'd told me that he thought David had a tremendous voice, offered a song which was turned down, and then became a hit for somebody else! Macaulay tried to change a song in production and that's always a mistake. Finally the writing team of



Arnold, Martin and Morrow came on the scene, but even that didn't bring any results, and David became quite unhappy."

Walking down St Martin's Lane in London one day, Bowman told Essex that he was going to get him into the theatre instead. "I was a theatre journalist so that helped a lot — I used to give David tickets for plays and shows, so that he could learn from what he saw. Then I saw an advertisement in *The Stage* magazine for a young actor/singer to audition for a role in *The Fantasticks*, an American musical which had been a big success and featured great songs like *Try To Remember*, *I Can See It* and *Soon It's Gonna Rain*.

"David got a role in the provincial production and I travelled down to the Festival Hall in Paignton for the opening night. There were just a dozen people in

the audience, and David made every mistake in the book including turning the wrong way. Things got better after that though."

Other roles soon followed — Essex played the young duke in a PG Wodehouse/George and Ira Gershwin musical, *Oh! Kay*, which had originally been a Twenties hit, and toured round the UK visiting Norwich, Southsea, Norfolk, Henley and Torquay! Then there was an acting appearance at the Yvonne Arnaud Theatre in Guildford where he played the role of a young sultan, and the lead part in an American show called *Your Own Thing*.

Big break

The big break finally came in 1972. Bowman recalls: "I heard through the grapevine that the rock musical *Godspell* was coming over, so I rang up Tennants, the theatre management company, and suggested David for the part of Jesus. They asked me to send him along to audition and there were about 400 other hopefuls there too. It was a very difficult audition, but when David did his bit everyone fell about laughing — and he got the role."

Godspell opened at the Roundhouse Theatre in Chalk Farm, and the reviews — particularly for Essex — were ecstatic. The *Sunday Times* critic Harold Hobson gave him a great notice, and legends like Ingrid Bergman and Dame Sybil Thorndike were knocking on Essex's dressing room door to offer congratulations. Even the Archbishops of Canterbury and New York saw the production, and Lord Butler sent a letter in which he declared *Godspell* could bring a whole new meaning to the word religion.

Role play

One night, film producer David Puttnam — whose most recent film success has been *Chariots Of Fire* — was in the *Godspell* audience, and he was looking for someone to play the role of Jim McLain in the proposed film *That'll Be The Day*, which was based on a script by

journalist Ray Connolly. After seeing Essex's performance, he realised that he would be ideal for the part, and the young actor/singer had to get special leave of absence from the show to do the film.

"One day in his dressing room David sang me a song he had written specially for *That'll Be The Day*, and it was called *Rock On* which became his first single for CBS Records. That song went to number three here, and was also a big hit in the US where it opened up the American market for quite a while."

"After leaving *Godspell*, David went to the US and did all the big TV shows, including *Johnny Carson*, *Merv Griffin*, *Midnight Special*, the *Don Kirshner* and concert showcase, and the *Cher* show. His follow-up to *Rock On* was called *Lamplight* and it wasn't anywhere near as successful in the US — in retrospect I think that we should have gone with *Street Fightin'* as the follow-up, that number almost became Detroit's national anthem."

The rest of the world beckoned however, and the US had to wait. In Adelaide, Australia, Essex was greeted by 3,000 screaming fans at the airport. Scenes reminiscent of Beatlemania broke out wherever he appeared.

Marvellous

"The teenage press latched on to David Essex straight away," says Bowman. "We certainly never wooed them, they just thought that he looked marvellous. In fact we tried to stop the whole thing getting out of hand, because David — although not exactly a reluctant teenage idol — wanted to be known as more than that. It was like when he recorded *Hold Me Close*, he didn't want to release that as a single because it was too commercial, and I had to yell at him to change his mind."

That'll Be The Day was followed by *Stardust*, which featured Larry Hagman (now better known as JR Ewing), Dave Edmunds and Keith Moon in the cast. The film was another box-office hit in the UK, and — along with *That'll Be The*

Day — has become a cult movie in the US.

"I think that David's acting experiences did an enormous amount of good because he is now such a tremendous performer on stage," Bowman says. "There came a point though where everything was happening so quickly that I had to ask Mel Bush to come in on a co-management basis. He'd been promoting David's concerts from the start, and had always been very honest and down to earth. Now Mel Bush looks after the 'pop' side of Essex's career, records and touring, while I concentrate more on the film and



theatre side. It is an arrangement that works very well."

When Essex was asked to play the role of Che Guevara in *Evita*, Bowman had his qualms. "David was very keen, but I felt that the part of Che was very thin, and I wasn't crazy anyway with the idea of a musical about Eva Peron. I wrote to Tim Rice and told him that the role would have to be built up, if David was going to play it, and then when Hal Prince got involved with the show, he and David worked on the role together."

"In the end, David made the role of Che his own, and of course got tremendous notices for it. It was a repeat of what happened earlier with *Godspell* — names like Katherine Hepburn, Cary Grant and theatre director Peter Hall raved."

Achievements

Bowman is justifiably proud of his protégé's achievements over the years. "In my opinion he's only just begun — David's career, with or without me, is very bright. He's a star who doesn't have to have an enormous hit record every time to keep him in the limelight. David Essex is one of the few people who is not dependent on any one medium, whether it be records, films, TV or stage work."

"I think that practically everyone in the business recognises the artistry and star quality of David Essex, although amazingly there are still a lot of people who have never really listened to him, and still regard him as a teenage idol. He's not, and never really has been — if you listen to those early hit singles, they were never bubblegum pop songs. The trouble with certain sections of the UK media is that they think in terms of trends rather than music, and David Essex is one artist whose talent enables him to transcend all fashions."

MEL BUSH, who has been promoting tours with David Essex for 10 years and co-managing him with Derek Bowman for five, pays this tribute:

"The man has talent — that's why he has retained his popularity and has transcended fashions in terms of having the right face, the right image and hit records at the right time.

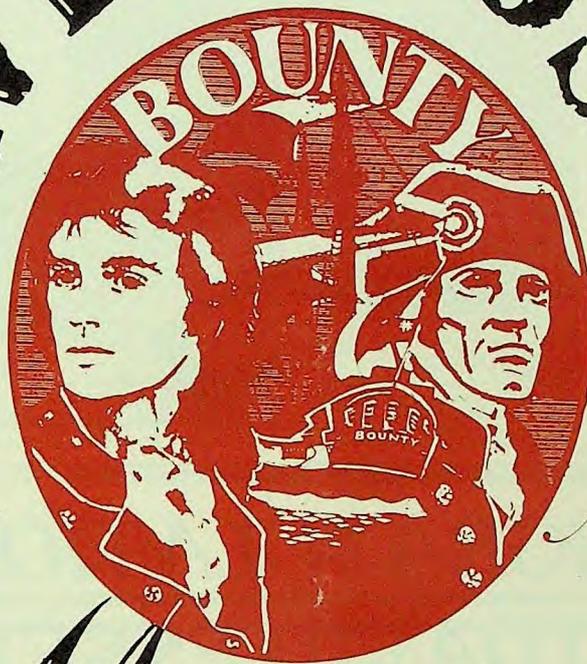
"Theatre, films and records are just part of his career. He has written 90 per cent of his own songs and produced 50 per cent of his own records. What other artist in the world can claim such an achievement?"

"He is a star among stars — when he walks in a room everyone turns round to look, his name on a West End theatre guarantees the show three months advance bookings, he has won great critical acclaim and he has a popular media image. And yet there is more for him to do — the future will hold new successes in directing for films and television as he expands his career into new areas."

“He has written 90 per cent of his own songs and produced 50 per cent of his own records. What other artist in the world can claim such an achievement?”

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David Essex

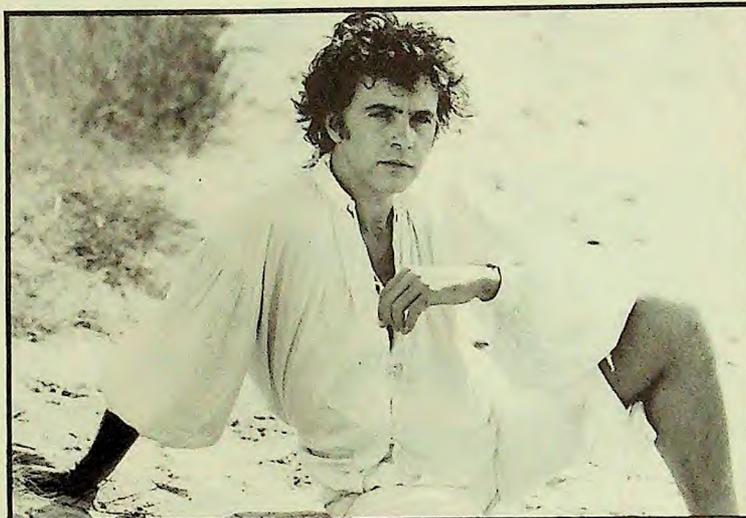


ESSEX IN his most recent stage role, playing the poet Byron in *Childe Byron* at the Young Vic theatre, which attracted good critical notices.



THE TEAM that made one of the biggest selling hit singles of last Christmas — Tim Rice, David Essex and Mike Batt. Rice and Batt both wrote *A Winter's Tale* with Batt producing.

DAVID ESSEX in his most recent role — playing Fletcher Christian in the new musical, *Mutiny!*, which is released in record form by Mercury this month, and is planned for stage presentation in the West End next spring. Essex visited Tahiti, during his research for the musical, and Glynn Christian, the well-known TV cook and a descendent of Fletcher Christian, acted as special adviser.



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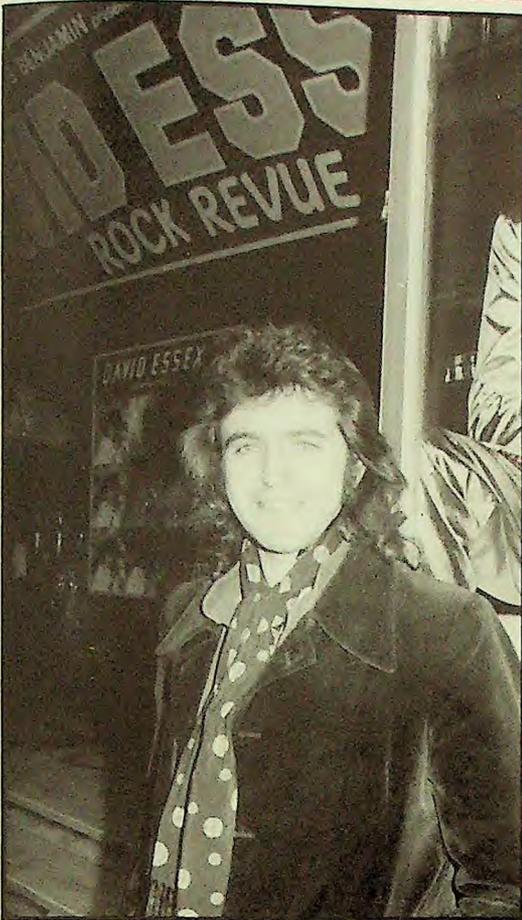
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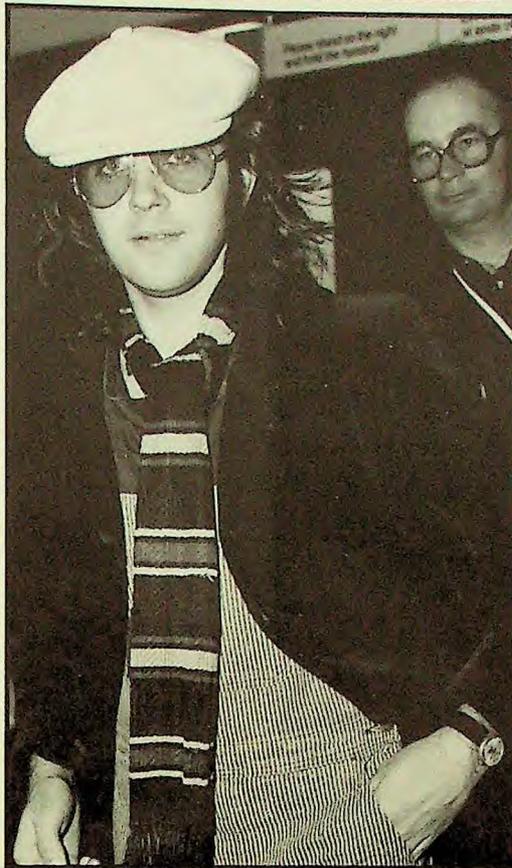
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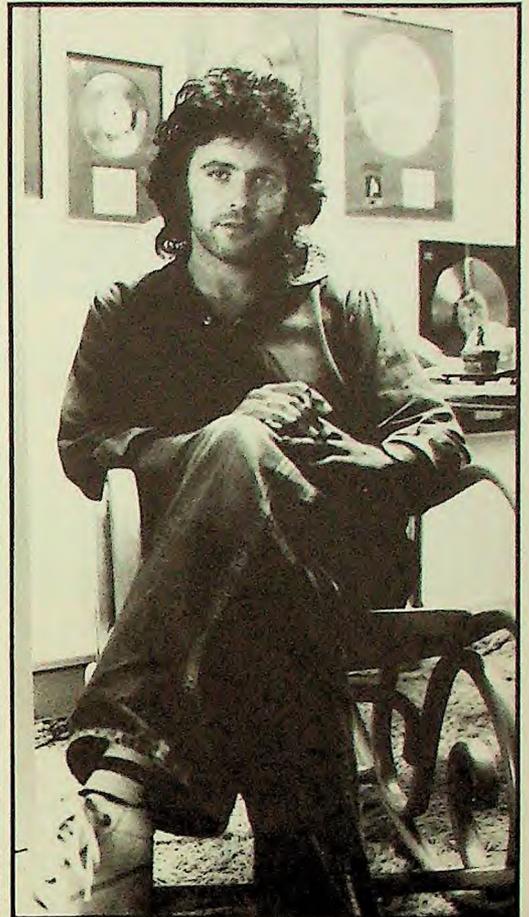
David Essex



DAVID ESSEX was one of the first pop artists to present his own rock revue at the London Palladium, traditionally the home of variety entertainment — his season there in December 1976 was a complete sell-out.



ESSEX PICTURED leaving Heathrow Airport for his 1976 tour of Australia — on arrival at Adelaide he was greeted at the airport by more than 3,000 fans, and his concerts were greeted by scenes reminiscent of Beatlemania. In the background: his co-manager Mel Bush, who apart from promoting all Essex's concerts, also looks after the "music" side of his career.



ESSEX SURROUNDED by some of the gold discs he has been presented with during the last 10 years since his first top 10 single, Rock On.

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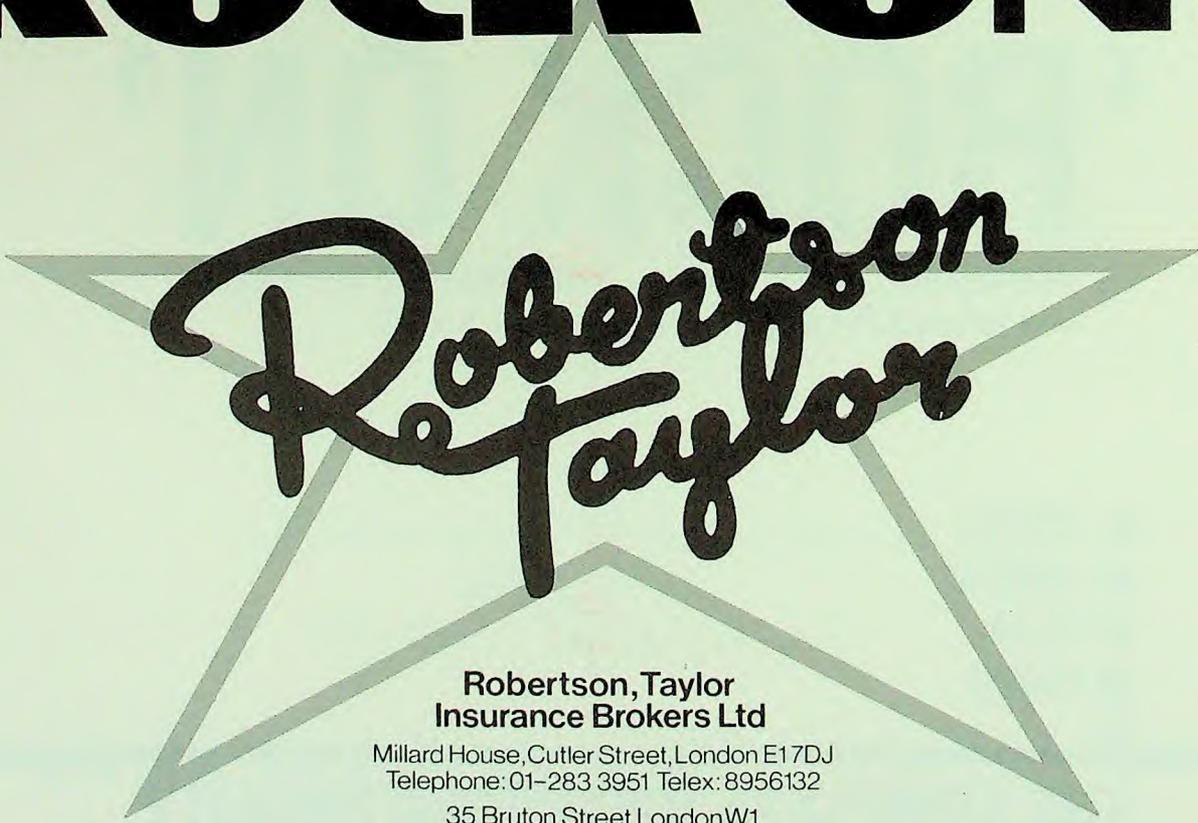
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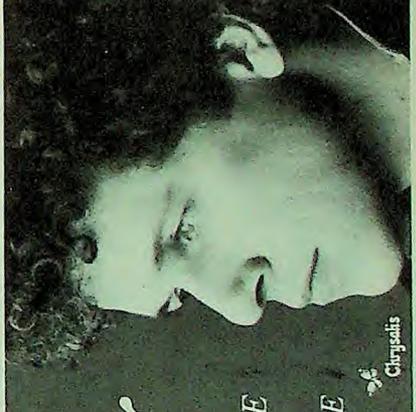
Bennett Barnett BFG BFT
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17	DEAR PRUDENCE Sousie And The Banshees	Wonderland/Polydor SHE(X) 4	25	42	CLUB TROPICANA Wham!	Inner Vision (T)A3613	37	67	WARRIORS Gary Numan	Beggars Banquet BEG 95(T)
18	CRUSHED BY THE WHEELS OF INDUSTRY Heaven 17	B.E.F./Virgin VS 628(12)	27	43	WATCHING YOU, WATCHING ME David Grant	Chrysalis GRAN(X) 2	51	68	ONE MIND TWO HEARTS Paradise	Priority PX(X) 1
19	BODY WORK Hot Streak	Polydor POSPX(X) 642	33	44	POP GOES MY LOVE Freaze	Beggars Banquet BEG 98(T)	48	69	JOHNNY FRIENDLY JobBoxers	RCA BDX(X) 3
20	WHAT AM I GONNA DO (I'M SO IN LOVE WITH YOU) Rod Stewart	Warner Brothers W 9564(T)	46	45	UNCONDITIONAL LOVE Donna Summer	Mercury/Phonogram DONNA 2(12)	75	70	EVERY BREATH OF THE WAY Melanie	Neighbourhood NB(T) 1
21	NEVER SAY DIE (GIVE A LITTLE BIT MORE) Cliff Richard	EMI (12)EMI 5415	62	46	ROCKIT Herbie Hancock	CBS (T)A3577	46	71	EVERYTHING COUNTS Depeche Mode	Mute 7(12)BONG 3
22	NEW SONG Howard Jones	WEA HOW 1(T)	56	47	A STEP IN THE RIGHT DIRECTION The Truth	Formation/WEA TRUTH 2(T)	71	72	THIS IS THE DAY The The	Epic (T)A3710
23	68 GUNS The Alarm	I.R.S./A&M PFI(PFSX) 1023	73	48	RIDERS ON THE STORM Annabel Lamb	A&M AM(X) 131	64	73	CHEAP THRILLS Planet Patrol	Red Bus RBUS 82
24	REBEL RUN Toyah	Safari SAFE(LS) 56 (SP)	51	49	A TIME LIKE THIS Haywoode	CBS (T)A3651	62	74	YOU'RE LOOKIN' HOT TONIGHT Barry Manilow	Polydor POSPX(X) 639
25	THE SUN GOES DOWN (LIVING IT UP) Level 42	Polydor POSPX(X) 622	60	50	SUPERSTAR Lydia Murdoch	Komva KOW 30(T)	62	75	ONLY YOU, Commodores DANCE WITH ME, Lords Of The New Church SHADOW ON THE WALL, Mike Oldfield and Roger Chapman NIGHTLINE, Randy Crawford PICTURE ON THE WALL, Natural Ites And The Realistics COUNTY DOWN, Brendan Shine HIP HOP, BE BOP (DON'T STOP), Man Parrish ONE THING LEADS TO ANOTHER, The Fixx	Arista (12)542

THE NEXT 25

75	CAN'T STOP RUNNING ... Space Monkey	Inner Vision (T)A3742	83	1	KARMA CHAMELEON, Culture Club	24	(32)	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf	Virgin VS 613(12)	93
76	ROCK THE WORLD!!! Crown Heights Affair	De-Lite/Phonogram DEIX 13	76	2	BLUE MONDAY, New Order	25	(18)	OL' RAG BLUES, Status Quo	Gordy TMGT(T) 1315	94
77	ONE MINUTE EVERY HOUR, J.B.'s All Stars	Arista RCA(T) 357	85	3	RED WINE, UB40	26	(14)	THE SUN GOES DOWN (LIVING IT UP), Level 42	4AD BAD 312	95
78	ROCKIN' RADIO, Tom Browne	Arista ARIST (12)545	86	4	MODERN LOVE, David Bowie	27	(19)	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17	Virgin VS 626(12)	96
79	DON'T YOU GET SO MAD, Jeffrey Osborne	A&M AM(X) 140	87	5	CHANGE, Big Country	28	(NEW)	BLUE HAT FOR A BLUE DAY, Nick Heyward	Magnet (12)KTP 5	97
80	EYES THAT SEE IN THE DARK, Kenny Rogers	RCA 358	88	6	COME BACK AND STAY, Paul Young	29	(NEW)	ROCKSTEADY CREW, The Rocksteady Crew	Chrysalis MA(TT)(X) 2	98
81	ONE LOVER (DON'T STOP THE SHOW), Forrest	RCA 358	89	7	GO DEH YAKA (Go To The Top), Monyaka	30	(30)	REBEL RUN, Toyah	Survival SUR (12)016	99
82		CBS (T)A3734	90	8	DEAR PRUDENCE, Slouxsie and the Banshees	31	(31)	IN YOUR EYES, George Benson	Capitol (12)CL 307	100
			91	9	WHAT YOU NEED, Unique	32	(NEW)	ROCKIT, Herbie Hancock	Streetwave WAVE(L) 8	
			92	10	THIS IS NOT A LOVE SONG, PIL	33	(20)	THERE'S SOMETHING WRONG IN PARADISE, Kid Creole & The Coconuts		
				11	DOLCE VITA, Ryan Paris	34	(NEW)	JAM ON REVENUE (The Wikki-Wikki Song), Newcleus		
				12	NEW SONG, Howard Jones	35	(22)	WALKING IN THE RAIN, Modern Romance		
				13	SOUL INSIDE, Soft Cell	36	(21)	VAMOS A LA PLAYA, Righeira		
				14	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/ Roberta Flack	37	(NEW)	DE HECKYLL AND MR JIVE, Men At Work		
				15	LOVE IN ITSELF+2, Depeche Mode	38	(40)	KISSING WITH CONFIDENCE, Will Powers		
				16	BIG APPLE, Kajagoogoo	39	(NEW)	A STEP IN THE RIGHT DIRECTION, The Truth		
				17	68 GUNS, The Alarm	40	(29)			
				18	POP GOES MY LOVE, Freaze					
				19	A TIME LIKE THIS, Haywoode					
				20	I THINK I WANT TO DANCE WITH YOU, Rumple-Stilts-Skin					

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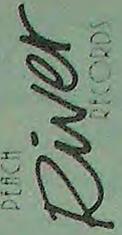
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PERFORMANCE

Eric Clapton
& Guests

"YOU WON'T believe this," said Jeff Beck, "But seeing as it's a special occasion..." and — with the not inconsiderable musical support of Stevie Winwood and Andy Fairweather-Low — he stormed into Hi Ho Silver Lining. A trip down a memory lane provided by the best in the business, yet tinged with sadness.

The Royal Albert Hall — or any other venue for that matter — has never seen such an array of rock talent together on stage at the same time as was there on two nights last week.

Both occasions were for charity. The second night was for the Prince's Trust, the first for Action Research Into Multiple Sclerosis, the disease that has cruelly struck down Ronnie Lane. Lane had heard of the proposed gala for the Prince's Trust and proposed a similar event in aid of MS. The music provided last Tuesday night was testament to how his fellow musicians feel.

Full credit to Harvey Goldsmith and everyone else involved in bringing together the necessary elements for what turned out to be the ultimate rock jam session. Yet it was more than that. The way everyone played together suggested months of rehearsal and preparation, not the two days that in reality they had.

There was not a drum machine or Fairlight computer in sight. Instead there were drummers Kenney Jones and Charlie Watts and percussionist Ray Cooper. Not bad for starters? On bass there was Bill Wyman. Keyboards came courtesy of Steve Winwood and Chris Stainton, rhythm guitar — Mr Fairweather-Low. And on lead guitars three complete unknowns — Eric Clapton, Jimmy Page and Jeff Beck.

"Nice band," quipped Clapton after the opening number, Lay Down Sally. No understatement that. Wonderful Tonight followed and summed it all up. Cocaine — the song — provided the stimulus for further rock/'n'b delights to come.

There is no need to pick out the highlights simply because the evening featured no lows. And everyone, whether on stage or in the audience, enjoyed themselves. Fairweather-Low, still forever young, gave his all both vocally and on guitar, his Women Are Smarter being particularly memorable.

Stevie Winwood showed his mastery on keyboards and mandolin and on Hounddog and Gimme Some Lovin demonstrated once again that he is one of the great white soul singers.

Clapton, for much of the evening, played the role of orchestra leader, frequently taking a musical back seat and encouraging others to come forward. Beck's playing was note-perfect yet never clinical and Jimmy Page came out of a long exile to play a magical version of Stairway To Heaven.

The line-up varied throughout the almost three-hour set, with everyone coming back for the encores, including Tulsa Time and the inevitable and much appreciated Layla, played at breakneck speed.

It was fitting that Ronnie Lane came on stage at this juncture, to say thank-you to all concerned and sing a couple of numbers. The slight figure clutching the microphone stand made one think of what might have been... but a rousing rowdy rendition of Goodnight Irene brought the proceedings to a close on a high happy note.

The concert was filmed and recorded for later release in various formats which should provide further funds for the fight against MS.

Nice band, Eric, and a good cause.

JIM EVANS



FROM TOP left, clockwise: Wyman, Clapton, Winwood and Fairweather-Low.

The Stray Cats

WHAT THE Stray Cats undoubtedly lack in subtlety and finesse they make up for 1,000 times over in raw excitement.

The hackneyed name and image, the macho clichés of their lyrics, all can be forgiven for the music — which defies the listener not to dance.

The great British police force obviously had difficulty equating rockabilly entertainment with "good clean fun" and the number of our boys in blue outside the Lyceum indicated violence was expected.

Although the place was jammed to capacity and the temperature must have been over 100°, the atmosphere was cool and from the second psychobilly rebels King Kurt left the stage (awash, incidentally, after a slapstick set) the audience bristled with a controlled excitement.

The Cats' studied nonchalance belies their talents. Slim Jim bashing his stripped down drum kit, Lee Rocker plucking his double bass with an air of indifference and Brian Setzer's snarling contempt — they make it seem so easy it makes you wonder why anybody ever bothered inventing the synthesizer. The sound — amazing for its incisiveness — was only augmented briefly by an anonymous saxophonist and for the most part the set's dynamism made it hard to believe that such a rich sound was being produced by three musicians.

Note perfect almost all the while, only Runaway Boy faltered, and the rest of the numbers ran by as smoothly as the big Cadillacs The Stray Cats are so fond of singing about. Subtle they ain't, exciting they are. The Stray Cats must be the live act of the year.

DANNY VAN EMDEN

Saffron
Summerfield

SAFFRON SUMMERFIELD is a singer whose style varies between folk and jazz, but it was the latter which came to the fore during her recent one-off gig at the Pizza Express in Dean Street, one of the new places in the West End which does a good job in promoting jazz music.

With pianist Brian Dee accompanying her on guitar Summerfield swung gently through standards like It's Alright With Me, I Get Along Without You Very Well, Boy From Ipanema and Love For Sale — music which seemed undemanding at first, but called for a lot of vocal dexterity, and Summerfield certainly delivered the goods.

With two albums under her belt — Salisbury Plain on the Mother Earth

indie label, and the more recent Fancy Meeting You Here (featuring her own material) on Spectacle Records — Summerfield has been making her mark on the folk circuit. She regularly works the wine bars/club circuit, and has appeared at the Edinburgh Festival.

The jazz side of her shouldn't be ignored though and Summerfield has a warm style which many similar singers would envy.

CHRIS WHITE

Spear Of Destiny

IN CAMDEN'S hot and crowded Electric Ballroom Spear Of Destiny kicked off what was to be a varied gig in almost glam rock style — but with their image firmly planted in the present.

A strong backing rhythm made it difficult at first to distinguish one song from another, yet the skill of the musicians was not lost nor were the extremely clear and powerful vocals of the front man, whose sensitivity was particularly evident in his interpretation of the slower songs.

Moving into a livelier mood, Do You Believe In The West World? got the audience leaping around as the gig progressed from a controlled sophisticated sound into an interesting and well-received raw fusion.

JANE KINGSTON

Penny Lane

PENNY LANE is a singer of the old school, learning her craft back in the Sixties as a dance band singer, and graduating into a polished cabaret performer, as proved by her recent stint at The Talk Of London, the capital's only surviving live cabaret nightclub.

In recent years, Lane has taken to working abroad, particularly in Scandinavia where she is popular, and Hansa released a single in West Germany last year. Back in the UK, her most recent recordings have been for Satri Records.

Even without any great recording successes behind her, Lane is assured of a consistent future in the cabaret field. She excels particularly on ballads, and can even make a well-worn song like Memory (cleverly interpolated with The Way We Were) sound relatively fresh. She also indicates a strong talent for songwriting (The Three Degrees and The Dooleys have recorded her songs) and it's a pity that she can't feature more original material in her live act — but cabaret audiences do love to hear the familiar.

Penny Lane is just one of the many singers who never really get the TV and radio exposure that they deserve. It's a pity, because in her case the talent is certainly there.

CHRIS WHITE

TALENT

Edited
by
CHRIS WHITE

Courtney back
and busy in UK

DAVID COURTNEY, the songwriter and producer behind much of Leo Sayer's success in the early Seventies, has returned after four years in California to resume his career in the UK.

He has signed with the Noel Gay Organisation for management, and is currently involved with several projects including a film and album concept.

Courtney, who has also produced for names like Roger Daltrey, Paul Nicholas and Dollar, admits that "homesickness" forced his return home. "I enjoyed the experience of working in the US, particularly with some of my musical heroes like Steve Cropper — I had to relearn the whole process of record production, since Americans like to listen to things differently. But there's no street scene in Los Angeles, and I missed that. It was confirmed when I arrived back in the UK."

Courtney is presently involved with a film, entitled 67, which he describes as "an English version of American Graffiti" and work on that will be completed by November. He is working alongside Tony Kliger, whose previous films have included the Kids Are Alright and Butterfly Ball. "We're aiming to capture the sounds and feel of 1967 by using original recordings from that period."

Courtney is also working on a musical project, built around Shooting Star, the hit he penned for Dollar back in 1978. "We're in the demo-recording stage at the moment but the plan is to eventually stage it, which would make it the first ever stage musical based on alien encounters."

Finally Courtney is currently finishing his Boy Meets Girl album which features relatively unknown talent interpreting classic pop songs of the Sixties. His wife Aixa, a singer in her own right, recorded The More I See You and the single has been a big hit in France. Former RCA band The Heartbeats have revamped the old Walker Brothers hit, The Sun Ain't Gonna Shine Anymore, The Projection Brothers have revamped Brian Hyland's Sealed With A Kiss, and another band, D-Arc, have done a similar job with The Night Has A Thousand Eyes.

"There'll be 10 singles from the album, and the idea is that the acts involved will be able to do their own recording deals for their respective tracks," Courtney says. "We've given old songs new treatment, and we're currently negotiating a label deal for the album."

Contact: Andy Ogden at 0302-49292 or 0742-78585.

□ □ □

Talent tips

RECORD PRODUCER Bob Barratt, responsible for many EMI hits in the last 20 years, is looking for interest in singer and writer Mark Black from Nottingham. Barratt says: "I have co-produced with Colin Frechter a finished master of Black singing two Sixties hits in a modern way, and which have hit potential. These are for my Grasmere Productions company which is based at EMI's Manchester Square offices. Apart from his voice and good looks, Mark Black has an unstoppable will to succeed, and I should welcome enquiries from reputable record labels."

Contact: Bob Barratt, Grasmere Music, 20 Manchester Square, London, W1, tel: 01-486 4488.

□ □ □

ZED WARREN from Leeds has his own band, the Zed Warren Six, and is looking for recording interest. The band have already released one single, Muscle For Me, on their own MJB indie label (distributed by the Cartel). They have also played several Northern club and college dates, including The Warehouse in Leeds, and the single received regional radio plays. Warren says: "We have a tape available, recorded with limited financial backing, which gives an idea of the variety and depth of our portfolio. The band's full musical potential can only be exploited to the full by the financial and professional help of a record company."

Contact: Zed Warren, 32 Tilmire Close, Fulford, York.

□ □ □

DONCASTER BAND Kevin and the Pressgang — fronted by Kevin Fitzpatrick, previously with another Yorkshire band, Coil — are looking for a major record deal. They have recently released their first single, A Lot To Learn, on a one-off basis for the indie Posh Records label, and have been attracting music press attention — including Sounds and Melody Maker — as well as local radio airplay. Radio One's John Peel has said of the band: "They play commercial rock of the highest quality."



NEPTUNE MUSIC is looking for record company interest in Second Thoughts, (above) a Bournemouth duo featuring Mike Cotton and Paddy O'Toole (both previously with The Jags and The Kissing Sharks) who are currently supporting Kid Creole and The Coconuts on their UK tour. Second Thoughts are managed by Alan Edwards and Ian Grant (the management team behind Big Country) and have signed a long-term publishing deal with Neptune. Buzz Carter of Neptune says: "Their music is like an up-to-date Everly Brothers/Simon and Garfunkel style."

Contact: Buzz Carter, Neptune Music, 31 Old Burlington Street, W1 tel: 01-437 2066.

LP REVIEWS

TOP 20

SHEENA EASTON
Best Kept Secret. EMI EMC 1077951. Producer: Jay Graydon.

TOP 50

J J CALE
8. Mercury. MERL 22. Producers: Ashworth and Cale. Another Cale gem — his style is unique and does not need change or embellishment. Already in the 100 it certainly deserves to make it much higher.

JUDIE TZUKE
Ritmo. Chrysalis CDL 1442. Producers: Paul Muggleton and Mike Paxman. Tzuke's voice is as distinctive as ever, but the whole character of the singing and the playing of her band is much more red-blooded and rocky than before. With a tour of some major venues now under way, in support of what is a commercially strong LP anyway, this should do good business.

General

MUDDY WATERS
Hoochie Coochie Man. Blue Sky (CBS) SKY 25565. Drawn from the period 1977 to 1981, this collection features a mixture of re-recordings of Waters standards, plus some newer songs and some from other greats of the blues world. A brilliant tribute to a brilliant man — and a welcome return to the comprehensive sleeve note.

ARROW
Hot Hot Hot. Chrysalis CHR 1434. At last Soca/calypso music is being taken seriously by the majors — well one at least. Arrow (right) is probably the finest practitioner of this music and this album should go some way to establishing him in the mainstream.

EDDIE COCHRAN
Cherished Memories. Liberty LBR 1827011. Originally released in 1962, nearly three years after Cochran's death, this tribute album is now re-issued in its original mono form. The 14 tracks include some of his lesser known material.

THE ANIMALS
Ark. IRS (through A&M) SP 70037. Long-awaited by many, this reunion LP has not one iota of sentimentality, or any nostalgic glances to the Sixties; nor is the listener expected to be indulgent over declining vocal talents and fluffed instrumental work for old times' sake. This is a musically well-muscled



ROBIN WILLIAMSON: enormously talented (see folk section).



ARROW: helping to establish Soca/calypso as a commercial prospect.

rock/R&B band — strictly professional stuff, and very, very good. Burdon's voice is just as good, just older and deeper. Not much rock in the top 50 these days, but this must sell well enough for the lower half.

MADONNA
Sire. K9238671. Producer: Reggie Lucas. Writer, multi-instrumentalist and singer Madonna has had a US dance-floor hit with Everybody; this first LP shows a lot of promise, but she tends to sound like a different singer on every track. If it makes commercial headway it will only be through the dance music market, although the Rachel Sweet-type pop tracks could attract interest elsewhere.

RICK WAKEMAN
Cost of Living. Charisma CAS 1163. Very Wakemanish concept album which sounds endearingly old fashioned and trundles along in his own totally recognisable style of composition and keyboard-dominated arrangement. Tim Rice's lyrics may well define exactly what the concept is, but it's rather hard work to hear them clearly. The Wakeman/concept LP/Tim Rice market will love it.

Folk

ROBIN WILLIAMSON
Mabinogi. Claddagh. CCF 10. The enormously talented Williamson (above) (co-founder of the Incredible String Band) has already received much acclaim for this, his musical score for Moving Being's presentation of Welsh legend at Caernarvon and Cardiff Castles this summer. Played by diverse instruments it is a work of great beauty and strength, a musical feast which blends folk, classical and even modern styles. It is now available on record and needs only to be heard to sell — and not necessarily only to the folk market.

BOYS OF THE LOUGH
Open Road. Topic 12TS 433. This ever-reliable band has again come up with a joyful, thoughtful, beautifully played collection of lively dance tunes and slower airs. A certain seller for its own market, but in-store play could have rewarding results in any shop.

SILLY WIZARD
Kiss The Tears Away. Highway Records. SHY 7025. Mostly self-penned songs these days, but the sound and style are still very strictly traditional. An excellent new offering from a deservedly respected folk group, but a seller only in its own established market.

TANNAHILL WEAVERS
Passage. Stoof. MU 7400. A Dutch recording of these well-known Highway artists, but available in the UK via Highway Records' distributors, JSU. Very enjoyable, very Scottish — but not exclusively so. Such a strong, well-established band can expect good sales among the straight folk and Scottish traditional appreciators.

Sounds continues to release a stream of reggae albums from big name acts. The latest are Yellowman — Confessions (VSLP 4048) and Dennis Brown — Dennis (STLP 1024).

All the above albums are strong contenders in their own specialist fields, but apart from the Kingdom compilation do not hold much crossover potential with so much strong mainstream material being released in the usual autumn blitz.

Reggae roundup

Scientist v The Professor
At King Tubby's (KVL 9015) which, as the title suggests, features the two leading exponents of the art of Dub. A welcome release from Trojan is Charlie Chaplin's second album, One Of A Kind (TRLS 216). Vista

RECENT RELEASES worthy of attention include Herb Dust Vol 1 (Kingdom KVC 6001), the first in Kingdom's new mid-price series (retail: £3.99). Compiled by producer Roy Cousins, this LP features a real mixture of artists and music — including I Roy, The Kingstonians, The Royals and Zimbabwe Dread. It is a good sampler and, hopefully, to be followed up albums of similar quality. Also just released on Kingdom is Dub Duel —

Reviewed by TONY JASPER

SELECT SINGLES

CHARTS CERTS

MARY JANE GIRLS
Boys (Gordy TMG (T), 1315, RCA)

LIONEL RICHIE
All Night Long (Motown TMG 1319, RCA)

PAUL RITCHIE
The Devil Inside (Pinnacle DEVIL 1, Pinnacle)
THE KINKS
Don't Forget To Dance (Arista ARIST 121524, PolyGram)
STEVE WRIGHT & THE SISTERS OF SOUL
Get Some Therapy (RCA 362, RCA)

OTHERS

POSITIVE NOISE
When Lightning Strikes (Statik TAK8 (12), Virgin/EMI). Melodic pop song sometimes reminding of Rubettes, though overall feel more like A Flock Of Seagulls. Runs at a hectic pace.

BUCKS FIZZ
London Town (RCA 363 (T), RCA). Strident title line, lots of zap in arrangement and production. Strong vocals, yet there's a marking-time feel to the disc, the group needs a better song to regain impetus.

ANY TROUBLE
I'll Be Your Man (EMI America (12)EA 163, EMI). Off album Any Trouble (AML4001791). Successful British group in the US, but here only oceans of press copy (particularly MM).

THE FIXX
One Thing Leads To Another (MCA FIXX(T)5, CBS). Americans love this British group. Little distinctive element in the vocals, but a good outfit with raucous number, where repeated chant of title line hits home.

FREEEZ
Pop Goes My Love (Beggars Banquet BEG 98(T) WEA). Hit-makers leave deceptively uncomplicated pastures of 10U for more contrived, clever, territory with irregular extraneous musical noises and voices. Nowhere near as good.

DAVID KNOPFLER
Soul Kissing (Peach River BPPR7, PRT). Dire Straits

pedigree evident from intro. This Knopfler is vocally in bass land, and the female back-ups make for contrast and colour. Some infectious musical lines, especially on title.

PETER GODWIN
The Art Of Love (Polydor POSP(X)632, PolyGram). Unlucky but talented no-hit man amid other successful, less creative synthesizer dance people. Tuneful feel, though stylised talk-sing moment near the end goes against the set mood, 7-inch has untidy finale.

BONEY M
Jambo-Hakuna Mattata (No Problems) (Atlantic A9767, WEA). Former automatic hit-makers go African in an effort to rejuvenate present customer turn-off. A rhythmic fiesta with some good lines; spirited if unexceptional.

PRIVATE LIVES
Break The Chains (EMI(12) PRV 1, EMI). Current beefy out-front vocal drive delivered with flair. Gathering of pace on refrain is a strength, instrumentation is vibrant — noisy but apt.

JOE WALSH
Love Letters (Warners W9841, WEA). Some good slide guitar and strong rock chords keep a fast pace for non-vocal moments on this classic. Walsh is ex-James Gang/Barnstorm/Eagles guitar legend.

LADY M
Please (Don't Break My Heart) (Calibre CAB(L) 116, PRT). Passable disco fare which attempts

to make something special from a much repeated title line. Female vocalist does everyone proud.

RAF RAVENSCROFT
Maxine (Solid STOP 007, IDS). Sax man of Baker Street hit and many others (700-plus album credits claimed). Gutsy sax with raw edge, strings employed behind vocals, song builds well and is reasonably attractive.

XTC
Love On A Farmboy's Wages (Virgin VS613(12)CBS). Pretty though not demanding fare, not as commercial as Sgt Rock (16), Senses Working Overtime (10) or infectious Making Plans for Nigel (17). Strength in rhythmic drive, lower chart place.

BRYAN ADAMS
Cuts Live A Knife (A&M AM 129, CBS). Hard-edged throaty Adams does well in US but has problems here. Title track from recent good album, and Adams is currently touring.

RITA COOLIDGE
Only You (A&M 141, CBS). Not the old Platters/Hilltoppers/Starr number. Off Never Let You Go (64914), brisk up-tempo number which grows in intensity, not unattractive.

OTIS LIGGET
Every Breath You Take (Warehouse WARE 2(T), PRT). US dance/disco hit, reworking of Police number which at times borrows backing ideas, but at other moments is distinctly different. Sometimes loses momentum but has drive and a powerful ending.

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21	28	DOPEL GANGER Kid Creole & The Coconuts	Zel Island ILPS 9743
22	23	FLICK OF THE SWITCH ● ACID	Atlantic 780100-1
23	21	THE PRESENT The Moody Blues	Threshold TXS 140
24	24	THE LOOK ● Shalamar	Solar 960239-1
25	216	IN YOUR EYES ● George Benson	Warner Brothers 923744-1
26	22	BODY WISHES ● Rod Stewart	Warner Brothers 923877-1
27	27	SYNCHRONICITY ● The Police	A&M AMLX 63735
28	36	THE HIT SQUAD - NIGHTCLUBBING Various	Ronco RON LP 2
29	NEW	RITMO Jude Tzuke	Chrysalis CDL 1442
30	17	BENT OUT OF SHAPE Rainbow	Polydor POLD 5116
31	54	KISSING TO BE CLEVER ● Culture Club	Virgin V 2232
32	46	BORN TO LOVE Peabo Bryson/Roberta Flack	Capitol EST 712284-1
33	29	YOU AND ME BOTH ● Yazoo	Mute STUMM 12

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NEW = NEW ENTRY

RE = RE-ENTRY

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

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

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

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

1	1	LABOUR OF LOVE UB40	DEP International/Virgin CA DEP 5
2	2	NO PARLEZI Paul Young	CBS 40/25521
3	4	THE HIT SQUAD - CHART TRACKING Various	Ronco CRON 1
4	9	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE Johnny Mathis	CBS 40/10042
5	3	THE CROSSING Big Country	Mercury/Phonogram MESSC 27
6	8	FANTASTIC Wham!	Inner Vision 40/25328
7	5	THE VERY BEST OF THE BEACH BOYS The Beach Boys	Capitol TC-BBTV 1867195
8	7	THRILLER Michael Jackson	Epic 40/85930
9	15	LET'S DANCE David Bowie	EMI America TC-AML 3029
10	11	TRUE Spandau Ballet	Reformation/Chrysalis ZCDL 1403

11	6	HEADLINE HITS Various	K-tel CE 2253
12	10	18 GREATEST HITS Michael Jackson plus The Jackson 5	Telstar STAC 2232
13	18	THE LUXURY GAP Heaven 17	B.E.F./Virgin TCV 2253
14	16	TOO LOW FOR ZERO Eton John	Rocket/Phonogram REMND 24
15	22	THE HIT SQUAD - NIGHTCLUBBING Various	Ronco CRON 2
16	13	BODY WISHES Rod Stewart	Warner Brothers 923877-4
17	14	SUNNY AFTERNOON Various	Impression TC-IMP 2
18	12	STANDING IN THE LIGHT Level 42	Polydor POLDC 5110
19	17	SYNCHRONICITY The Police	A&M CXM 63735
20	21	IN YOUR EYES George Benson	Warner Brothers 923744-4

TOP 30 CASSETTES

21	RE	FASTER THAN THE SPEED OF NIGHT Bonnie Tyler	CBS 40/25304
22	RE	KISSING TO BE CLEVER Culture Club	Virgin TCV 2232
23	20	THE LOOK Shalamar	Solar 960239-4
24	RE	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" Various	Casablanca/Phonogram CANNHC 5
25	27	DOPEL GANGER Kid Creole & The Coconuts	Zel Island ICT 9743
26	NEW	BORN TO LOVE Peabo Bryson/Roberta Flack	Capitol TC-EST 712284-4
27	RE	BUSINESS AS USUAL Men At Work	Epic EP 40/85689
28	29	JULIO Julio Iglesias	CBS 40/10038
29	24	FLIGHTS OF FANCY Paul Leoni	Nouveau Music ZC-NML 1002
30	19	RID Duran Duran	EMI TC-EMC 3411

51	50	LOVE OVER GOLD ● Dire Straits	Vertigo/Phonogram DSLP 4
52	51	DANCE MIX - DANCE HITS VOL II Various	Epic DM 2
53	47	SWEET DREAMS (ARE MADE OF THIS) ● Eurythmics	RCA RCALP 6063
54	NEW	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE" Bees Gees/Various	RSD RSBG 3
55	45	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various	Casablanca/Phonogram CANNH 5
56	41	BUILT TO DESTROY The Michael Schenker Group	Chrysalis CHR 1441
57	57	AN INNOCENT MAN Billy Joel	CBS 25554
58	52	JULIO ● Julio Iglesias	CBS 10038
59	63	UPSTAIRS AT ERIC'S ● Yazoo	Mute STUMM 7
60	62	MEAN STEAK Y & T	A&M AMLX 64960
61	67	CLASSIC THEMES Various	Nouveau Music NML 1001
62	48	SING FOR YOU The Kids From Fame	BBC KIDL P 005
63	73	RUMOURS ● Fleetwood Mac	Warner Brothers K 56344
64	66	QUICK STEP & SIDE KICK ● Thompson Twins	Arista 204 924
65	64	COMPLETE MADNESS ● Madness	Siff HIT-TV 1
66	61	BLUE SUNSHINE The Glove	Wunderland/Polydor SHELP 2
67	55	THE HURTING ● Tears For Fears	Mercury/Phonogram MERS 17

85	75	REFLECTIONS ● Various	CBS 10024
86	RE	DARK SIDE OF THE MOON ● Pink Floyd	Harvest SHVL 804
87	RE	LIONEL RICHIE ● Lionel Richie	Motown STMA 8037
88	59	STREET SOUNDS - EDITION 5 Various	Street Sounds STSND 005
89	RE	OIL ON CANVAS ● Japan	Virgin VD 2513
90	69	TWICE AS KOOL ● Kool & The Gang	De-Lite/Phonogram PROLP 2
91	RE	STRING OF HITS ● The Shadows	EMI EMC 3310
92	RE	OCTOBER U2	Island ILPS 9680
93	RE	TOTO IV ● Toto	CBS 85529
94	88	DIRE STRAITS ● Dire Straits	Vertigo/Phonogram 9102 021
95	68	PENTHOUSE & PAVEMENT ● Heaven 17	B.E.F./Virgin V 2208
96	60	MAKIN' MOVIES ● Dire Straits	Vertigo/Phonogram 6359034
97	RE	THE FINAL CUT ● Pink Floyd	Harvest SHPE 1983
98	NEW	CARMEL (6-TRACK EP) Carmel	Red Flame RFM 9
99	83	RANT N' RAVE WITH THE STRAY CATS Stray Cats	Arista STRAY 3
100	70	SECRET MESSAGES ● ELO	Jel JETLX 927



Are you sure your pre-recorded cassettes do offer state-of-the-art sound quality? Do you use BASF chrome tape?

Pre-recorded cassettes can fully share in the tremendous success of the compact cassette system, which has become the number one music entertainment system in the world, if the sound quality matches that of personal recordings on state-of-the-art blank tapes; e.g. BASF's chrome tapes.

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No surprise that one of the world's leading record review magazines, the British "The Gramophone" writes in its "Critics' Choice" (12/82).

"Against a profusion of riches the selection of merely six cassettes is difficult indeed,

but the first choice is not. It must be the astonishing HMV chrome issue of Jochum's digital Bavarian performance of Bach's Mass in B minor, where the choral sound has an incisive clarity that makes one think one is listening to the master tape! A remarkable achievement!"

Do we really need to argue any more?

Leading music companies are already using BASF chrome tape for their top quality MusiCassettes. Find out what they already know. Put state-of-the-art sound quality in your pre-recorded cassettes with BASF chrome tape.



BASF

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	2	10	NO PARLEZI! Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	52	51	2	DANCE MIX — DANCE HITS VOL II Various (Various)	Epic DM 2 (C) C: DM 402
2	1	2	LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	53	47	34	SWEET DREAMS (ARE MADE OF THIS) Eurythmics (Stewart/Williams/Crash)	RCA RCALP 6063 (R) C: RCAF 6063
3	3	9	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERS 27	54	NEW		ORIGINAL MOTION PICTURE SOUNDTRACK — "STAYING ALIVE" The Bee Gees/Various (Various)	C: TRSBG 3 C: TRSBG 3 (F)
4	11	3	THE HIT SQUAD — CHART TRACKING Various (Various)	Ronco RON LP 1 (B) C: CRON 1	55	45	14	ORIGINAL SOUNDTRACK FROM "STAYING ALIVE" The Bee Gees/Various (Various)	C: TRSBG 3 C: RSO RSBG 3 (F)
5	13	3	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE Johnny Mathis (-)	CBS 10042 (C) C: 40/10042	56	41	4	BUILT TO DESTROY The Michael Schenker Group (MSG/Louis Austin)	Chrysalis CHR 1441 (F) C: ZCHR 1441
6	16	24	LET'S DANCE David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	57	57	4	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
7	5	13	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	58	52	14	JULIO Julio Iglesias (Ramon Arcusa)	CBS 10038 (C) C: 40/10038
8	8	42	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	59	63	56	UPSTAIRS AT ERIC'S Yazoo (EC Radcliffe/Yazoo)	Mute STUMM 7 (I/SP) C: C:STUMM 7
9	4	2	BORN AGAIN Black Sabbath (Robin Black/Black Sabbath)	Vertigo/Phonogram VERL 8 (F) C: VERL 8	60	62	4	MEAN STREAK Y & T (Chris Tsangarides)	A&M AMLX 64960 C: CXM 64960
10	6	30	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	61	67	2	CLASSIC THEMES Various (Various)	Nouveau Music NML 1001 (A) C: ZC-NML 1001
11	9	13	18 GREATEST HITS Michael Jackson Plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232	62	48	7	SING FOR YOU The Kids From Fame (Barry Fasman)	BBC KIDL 005 (R) C: KIDK 005
12	7	10	THE VERY BEST OF THE BEACH BOYS The Beach Boys (Various)	Capitol BBTV 1867193 (E) C: TC-BBTV 1867195	63	73	2	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W) C: K4 56344
13	19	12	THE LUXURY GAP Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCV 2253	64	66	32	QUICK STEP & SIDE KICK Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924
14	15	5	CONSTRUCTION TIME AGAIN Depeche Mode (Daniel Miller/Depeche Mode)	Mute STUMM 13 (SP) C: C:STUMM 13	65	64	9	COMPLETE MADNESS Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV1
15	12	2	WARRIORS Gary Numan (Gary Numan)	Beggars Banquet BEGA 47 (W) C: BEGC 47	66	61	3	BLUE SUNSHINE The Glove (Steven Severin/Robert Smith)	Wonderland/Polydor SHEL 2 (F) C: SHEMC 2
16	14	5	STANDING IN THE LIGHT Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110	67	59	29	THE HURTING Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERS 17
17	18	10	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24	68	99	4	MUMMER XTC (Steve Nye/XTC/Bob Sargeant)	Virgin V 2264 (E) C: TCV 2264
18	20	2	LIKE GANGBUSTERS JoBoxers (Alan Shacklock)	RCA BOXXLP 1 (R) C: BOXX 1	69	84	4	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
19	10	4	HEADLINE HITS Various (Various)	K-tel NE 1253 (K) C: CE 2253	70	75	46	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
20	25	5	SUNNY AFTERNOON Various (Various)	Impression LPIMP 2 (IDS) C: TC-IMP 2	71	71	25	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
21	28	3	DOPPELGANGER Kid Creole & The Coconuts (August Darnell)	Ze/Island ILPS 9743 (E) C: ICT 9743	72	58	6	CLASSIC ROCK — ROCK SYMPHONIES London Symphony Orch/Royal Choral Society (Jarrat/Reedman)	K-tel ONE 1243 (K) C: OCE 2243
22	23	5	FLICK OF THE SWITCH AC/DC (AC/DC/Tony Platt)	Atlantic 780100-1 (W) C: 780100-4	73	NEW		EYES THAT SEE IN THE DARK Kenny Rogers (Barry Gibb/Karl Richardson/Alby Galuten)	RCA RCALP 6088 (R) C: RCAF 6088
23	21	4	THE PRESENT The Moody Blues (Pip Williams)	Threshold TXS 140 (F) C: KTXC 140	74	82	14	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
24	24	10	THE LOOK Shalamar (Leon F Sylvers III)	Solar 960239-1 (W) C: 960239-4	75	95	5	WAR OF THE WORLDS Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40/96000
25	26	17	IN YOUR EYES George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4	76	90	27	THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	C: INTK 5063 RCA International INTS 5063 (R)
26	22	16	BODY WISHES Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877-1 (W) C: K 923877-4	77	56	45	RICHARD CLAYDERMAN Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
27	27	15	SYNCHRONICITY The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	78	89	13	CONFRONTATION Bob Marley & The Wailers (Bob Marley & The Wailers/Errol Brown)	Island/Tuff Gong ILPS 9760 (E) C: ICT 9760
28	36	3	THE HIT SQUAD — NIGHTCLUBBING Various (Various)	Ronco RON LP2 (B) C: CRON 2	79	74	21	HUNKY DORY David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
29	NEW		RITMO Judie Tzuke (Paul Muggleton/Mike Paxman)	Chrysalis CDL 1442 (F) C: ZCDL 1442	80	65	12	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
30	17	3	BENT OUT OF SHAPE Rainbow (Roger Glover)	Polydor POLD 5116 (F) C: POLDC 5116	81	RE		GREATEST HITS Olivia Newton-John (John Farrar)	EMI EMTV 36 (E) C: TC-EMTV 36
31	54	4	KISSING TO BE CLEVER Culture Club (Steve Levine)	Virgin V 2232 (E) C: TCV 2232	82	RE		HOLY DIVER Dio (Ronnie James Dio)	Vertigo/Phonogram VERS 5 (F) C: VERS 5
32	46	3	BORN TO LOVE Peabo Bryson/Roberta Flack (Various)	Capitol EST 712284-1 (E) C: TC-EST 712284-4	83	94	2	DANCE IN THE MIDNIGHT Marc Bolan (John & Shan Bramley)	Marc On Wax MARCL 501 (IDS) C: MARCK 501
33	29	12	YOU AND ME BOTH Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 12 (I/SP) C: C:STUMM 12	84	81	3	20 GOLDEN GREATS The Shadows (-)	EMI EMTV 3 (E) C: TC-EMTV 3
34	80	25	FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304	85	76	50	REFLECTIONS Various (Various)	CBS 10034 (C) C: 40/10034
35	40	9	PUNCH THE CLOCK Elvis Costello And The Attractions (Langer/Winstanley)	F.Beat XXLP 19 (R) C: XXC 19	86	RE		DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E) C: TO-SHVL 804
36	39	5	MERRY CHRISTMAS MR LAWRENCE Ryuichi Sakamoto (Tanaka/One/Sakamoto)	Virgin V 2276 (E) C: TCV 2276	87	RE		LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
37	37	30	WAR U2 (Steve Lillywhite)	Island ILPS 9733 (C) C: ICT 9733	88	59	8	STREET SOUNDS — EDITION 5 Various (Various)	Street Sounds STSND 006 (A) C: ZCSTS 005
38	30	39	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	89	RE		OIL ON CANVAS Japan (John Punter/Japan)	Virgin VD 2513 (E) C: TCVD 2513
39	43	37	BUSINESS AS USUAL Men At Work (Peter McLean)	Epic EPC 85669 (C) C: 40/85669	90	69	22	TWICE AS KOOL Kool & The Gang (Eumir Deodato/Kool & The Gang)	De-Lite/Phonogram PROLP 2 (F) C: PROMC 2
40	31	11	THE PRINCIPLE OF MOMENTS Robert Plant (Plant/Lefevre/Moran)	WEA 790101-1 (W) C: 790101-4	91	RE		STRING OF HITS The Shadows (Various)	EMI EMC 3310 (E) C: TC-EMC 3310
41	44	6	FUTURE SHOCK Herbie Hancock (Material/Herbie Hancock)	CBS 25540 (C) C: 40/25540	92	RE		OCTOBER U2 (Steve Lillywhite)	Island ILPS 9680 (E) C: ICT 9680
42	32	2	CANTERBURY Diamond Head (Mike Shipley/Diamond Head)	MCA DH 1002 (C) C: DHC 1002	93	RE		TOTO IV Toto (Toto)	CBS 85529 (C) C: 40/85529
43	35	2	FLIGHTS OF FANCY Paul Leoni (Jon Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC-NML 1002	94	88	2	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102 021 (F) C: 7231 015
44	42	246	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419	95	68	21	PENTHOUSE & PAVEMENT Heaven 17 (B.E.F.)	B.E.F./Virgin V 2208 (E) C: TCV 2208
45	49	21	POWER CORRUPTION AND LIES New Order (New Order)	Factory FACT 75 (P/RT) C: FACTUS 12C	96	60	7	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
46	33	23	CARGO Men At Work (Peter McLean)	Epic EPC 25372 (C) C: 40/25372	97	NEW		THE FINAL CUT Pink Floyd (Waters/Guthrie/Kamen)	Harvest SHPF 1983 (E) C: TC-SHPF 1983
47	78	2	ALPHA Asia (Mike Stone)	Mercury/Phonogram MERL 22 (F) C: MERLC 22	98	RE		CARMEL 6-TRACK EP Carmel (Paul Ablette)	Red Flame/London RFM 9 (F) C: -
48	38	7	GREATEST HITS Rod Stewart (Various)	Geffen GEF 25508 (C) C: 40/25508	99	83	5	RANT N' RAVE WITH THE STRAY CATS Stray Cats (Dave Edmunds)	Arista STRAY 3 (F) C: TCAT 3
49	53	14	CRISES Mike Oldfield (Mike Oldfield/Simon Phillips)	Riva RODYT 1 (W) C: RODYT 41	100	70	14	SECRET MESSAGES ELO (Jeff Lynne)	Jet JETLX 527 (C) C: JETCX 527
50	34	18	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Virgin V 2262 (E) C: TCV 2262					
51	50	52		Vertigo/Phonogram DSLP 4 (F) C: DSMC 4					

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DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

WHEN IT COMES TO MAKING MAGIC

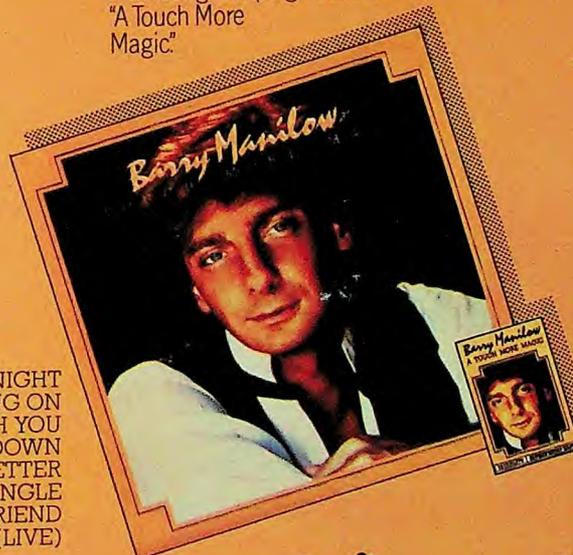
BARRY MANILOW HAS THE TOUCH

"A Touch More Magic" is the second volume of Barry Manilow's Greatest Hits. The first was "Manilow Magic" which sold well over a million in the UK.

Not only does the new 14-track album include the last nine chart singles, but also two brand new tracks, previously unreleased on album.

Demand will be further intensified by more TV exposure than ever before. There have been two 'Barry At Blenheim Palace' BBC 2 TV prime time Specials, and a documentary special will be shown on BBC1 TV on 6th October at 10.00pm. The Charity Concert at The Royal Festival Hall on 6th October, in the presence of Their Royal Highnesses The Prince and Princess of Wales, will receive the kind of extensive media coverage only Manilow can command.

And, of course, there'll be a massive marketing campaign behind "A Touch More Magic."



YOU'RE LOOKIN' HOT TONIGHT
LET'S HANG ON
I WANNA DO IT WITH YOU
I'M GONNA SIT RIGHT DOWN
AND WRITE MYSELF A LETTER
BERMUDA TRIANGLE
SOME KIND OF FRIEND
STAY (LIVE)

PUT A QUARTER IN THE JUKEBOX
THE OLD SONGS
LONELY TOGETHER
EVEN NOW
MEMORY
I MADE IT THROUGH THE RAIN
ONE VOICE

Barry Manilow

New album & cassette

A TOUCH MORE MAGIC
GREATEST HITS VOL II

TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'TOTAL ECLIPSE OF...' by Bonnie Tyler, 'TELL HER ABOUT IT' by Billy Joel, 'THE SAFETY' by Men Without Hats, etc.

SINGLES

Artist A-Side/B-Side Label No (Distributor)

Vertical list of singles with details: A CERTAIN RATIO I NEED SOMEONE TONIGHT, AIR SUPPLY MAKING LOVE OUT OF NOTHING AT ALL, ALTON, ROY DON'T GAMBLE WITH LOVE, ASIA THE SMILE HAS LEFT YOUR EYES, etc.

Vertical list of singles with details: A Little Bit Me, Accept My Invitation, Merino, Medas Touch, Musica Pop, My End Of Heaven, etc.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like 'DR HECKYLL AND MR JIVE', 'CAN'T SHAKE LOOSE', 'EVERYDAY I WRITE', etc.



NEW SINGLES this week from Bauhaus (top), Melanie and Girlschool.

Hotline number for new release details: 01-379 6527. Deadline 11am. Wednesday of week prior to publication.

Distributor codes: see album releases page

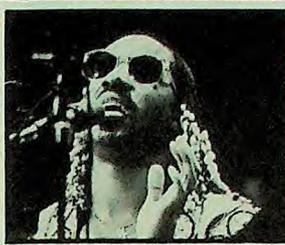
Total Releases 123

October 7, 1983

NEW ALBUMS

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

- AR LOG MEILLONEN Dingles DID 718- (E3.65 ISPI)
- AVENUE THREE CHEERS Boulevard BR 41- (E2.44 IP)
- BAND APART MARSILLE Grammed Discs GRAM 022- (E2.89 IP)
- BARNET AND HIS ORCHESTRA, Charlie SKYLINER Affinity 1012- (E3.15 ICH)
- BENATAR, Pat LIVE FROM EARTH Chrysalis CHR 1451ZCHR 143 (E3.22 IP)
- BLACK ALICE ENDANGERED SPECIES Street Tunes STLP 004- (E2.89 IP)
- BLACK ORCHESTRA, Stanley/MANTOVANI ORCHESTRA STANLEY BLACK ORCHESTRA AND THE MANTOVANI ORCHESTRA Breakaway DELP 304/ZCELP 304 (E1.82 IA)
- BLEGUAD, Peter THE NAKED SHAKESPEARE Virgin V 2284- (E3.20 IA)
- BLUES BASTARDS, THE FRIENDSHIP Charly CR 30225- (E3.15 ICH)
- BOHANNON THE BOHANNON DRIVE Complaint CLTP 3/ZCCLTP 3 (E3.20 IA)
- BOWIE, David ZIGGY LIVE RCA PL 860282-1 (E3.20 IA)
- BREWER, Teresa I DIG BIG BAND SINGERS Doctor Jazz ASLP 1003/ZCAS 1003 (E3.20 IA)
- CAMPBELL, Al GEE BABY Phil Pratt SS 1002- (E2.95 US)
- CARPENTERS, THE VOICE OF THE HEART A&M AMLX 64954/CXM 64954 (E3.45 IC)
- CASHMERE LET THE MUSIC TURN YOU ON Philly World PWLP 1005/CPW 1005 (E3.20 IA)
- CHAS & DAVE KNEES UP Rockney/Toveberthel RC 911ZCROC 911 (E3.91 IA)
- CHORDETTE, THE THE CHORDETTE'S Ace CH 802- (E2.99 IP)
- CLIMAX THE GIRL IN THE BAND Solar K 960282-1 (E3.20 IA)
- COMA Party LIKE LATIN RCA NL 89055/NK 89055 (E3.20 IA)
- COPPER AND HIS SAVOY SULTANS, AJ JUMP STEADY Affinity 1009- (E3.15 ICH)
- CORRIB CAREFREE Dingles DIN 328- (E2.80 ISPI)
- COUNT BASIE SWINGIN' THE BLUES Affinity 1010- (E3.15 ICH)
- CRAWFORD, Randy NIGHTLINE Warner Brothers K 923976-1 (E3.20 IA)
- CRAZY CAVERN AND THE RHYTHM 2 ORCHESTRA LIVE AT PICKETTS LOCK VOL 2 Charly CFM 105- (E2.93 ICH)
- DALEK CLUB COLOUR BY NUMBERS Virgin V 2285/TCV 2285 (E3.20 IA)
- DALEK I LOVE YOU DALEK I LOVE YOU Koroa KODI 1151- (E3.20 IA)
- JAMES SET, Sassy DANCE TO MY MUSIC Sounds Ultimate SUD 2000- (E3.20 IA)
- JENKINGS, Waylon WAYLON JENKINGS & CO RCA PL 84826/PK 84826 (E3.20 IA)
- JOHNSON, Anthony REGGAE FEELINGS Vista Sounds STLP 1022- (E3.20 IA)
- JOLSON, Al RHAPSODY President RHMD 31- (E2.13 IPRI)
- JONES, Spaka FUNKY MUSIC LOVERS RCA NL 89057/NK 89057 (E1.82 IR)
- JOY, Benny ROCKABILLY White Label WLP 8803- (E3.20 IA)
- JULY 24K Thunderbolt THBL 002- (E3.20 IA)
- KALPHAT, Bobby THE WAR IS ON DUB STYLE Phil Pratt SS 1007- (E2.95 US)
- KINKS, THE DEAD END STREET - GREATEST HITS PRT KINK IZCKIM 1 (E3.20 IA)
- KIRK AND HIS CLOUDS OF JOY, Andy WALKIN' & SWINGIN' Affinity 1011- (E3.15 ICH)
- KNOPLER, David RELEASE Poach River DAVID 1ZCDAY 1 (E3.04 IA)
- LANZA, Mario I'LL SEE YOU IN MY DREAMS RCA NL 89060/NK 89060 (E1.82 IR)
- LAWRENCE, Leo FASCINATION President PLE 504- (E2.13 IPRI)
- LEO CHESTRE ELECTRONIQUE SOUND WAVES Newwave Music NML 1005/ZCAS 1005 (E3.91 IA)
- MARCELLI, Stephen STEPHANE GRAPPELLO LIVE AT THE CARNEGIE HALL Doctor Jazz ASLP 1001/ZCAS 1001 (E3.20 IA)
- MANDRELL, Robert conducting The Melachro Strings AND KERN GALA Pressat LC 775- (E3.20 IA)
- MANNIE, Shelley SHELLEY MANNIE AND HIS FRIENDS Doctor Jazz ASLP 1002/ZCAS 1002 (E3.20 IA)
- MANTOVANI ORCHESTRA MANTOVANI MAGIC Breakaway DELD 302 (E3.20 IA)
- MCUE, Bill DREAMS OF CALEDONIA MK Records MK1/MK1 (E2.75 SMI) (E3.13 ISPI)
- MCDONALD, Jeanette SINGS SAN FRANCISCO AND OTHER SCREEN FAVORITES RCA NL 89056/NK 89056 (E1.82 IR)
- MCGREGOR, Freddie FREDDIE VISTA Sounds STLP 1020- (E3.20 IA)
- MORRISON, Eric LEGENDARY MARILYN MONROE RCA NL 89058/NK 89058 (E1.82 IR)
- MORRISON, Eric ONCE UPON A TIME IN THE WEST RCA NL 70032/NK 70032 (E1.82 IR)
- MOTLEY CREW SHOUT OUT THE DEVIL Elektra K 960289-1/K 960289-4 (E3.20 IA)
- NERO, Peter HAIL THE CONQUERING NERO RCA NL 89056/NK 89056 (E1.82 IR)
- ORIGINAL SOUNDTRACK GET CRAZY Motown STML 12195/STML 12195 (E3.25 IR)
- ORIGINAL SOUNDTRACK WAR GAMES Polydor POLD 5124/POLDC 5124 (E3.45 IP)
- ORIGINAL TV SOUNDTRACK TWILIGHT ZONE Varese SV 81771- (E3.50 Studio Import 01-580 3438)
- ORIGINAL TV SOUNDTRACK TWILIGHT ZONE Varese SV 81778- (E3.50 Studio Import 01-580 3438)
- ORSON FAMILY, THE THE RIVERS OF DESIRE New Rose NEW 22- (Mini LP (E3.20 IA))
- PIONEERS REGGAE FOR LOVERS 11 Vista Sounds STLP 1021- (E3.20 IA)
- PO WHIST CLUMBLING, THIEVES VIE FOR ATTENTION Court COURT 11- (E3.20 IA)
- PREISLEY, Elvis SUN COLLECTION RCA NL 82757/NK 82757 (E1.82 IR)
- PRIDE, Charlie NIGHT GAMES RCA PL 84822/PK 84822 (E3.20 IA)
- PRINCE LINCOLN, THOMPSON & THE ROYAL BASSSES EXPERIENCE Vista Sounds GSP 3000- (E3.20 IA)
- PRINCE 1999 Warner Brothers K 923720-1 (E3.20 IA)
- PUBLIC IMAGE LIMITED LIVE IN TOKYO Virgin VGD 3509/VGDC 3509 2LP 45 rpm (E3.05 IC)
- RAVEN ROCK UNTIL YOU DROP Heat NEAT 1001LP (Picture Disc) (E3.20 IA)
- REESE, Della DELLA RCA NL 89054/NK 89054 (E1.82 IR)
- RICHIE, Lionel CANT SLOW DOWN Motown STMA 8041/CTMA 8041 (E3.50 IR)
- RONDO VENEZIANO VENICE IN PERIL Ferrovay RW 1/ZCROW 1 (E3.34 IA)
- ROBINSON, Smokey BLAME IT ON LOVE Motown STML 12195/STML 12195 (E3.25 IR)
- RONSTADT, Linda And The Nelson Riddle Orchestra WHAT'S NEW Asylum 960260-4 (E3.20 IA)
- ROSS, Diana ANTHOLOGY Motown TMSR 6017/CTMSR 6017 (E3.20 IA)
- ROTHFIELD, Jane THERE & BACK Temple TP 011- (E3.04 IMK Records (Scandinavia) - (E3.13 ISPI))
- SAMSON SURVIVORS Thunderbolt THBL 001- (E3.20 IA)
- SCIENTIST AND THE PROFESSOR SCIENTIST V THE PROFESSOR AT KING TUBBYS - DUB DUEL Kingdom KVL 9015- (E3.20 IA)
- SCOTT, Tim SWEAR Warner Brothers K 923840-1/K 923840-4 (E3.20 IA)
- SIMON, Carly HELLO BIG MAN Warner Brothers K 923840-1 (E3.20 IA)
- 4 SKINS, THE A HUSTLE OF 4 SKINS Syndicate SYM LP 1- (E2.40 ISPI)
- SPINERS, THE IN OUR LIVERPOOL HOME PRT SPN 1/ZCSPN 1 (E3.05 IA)
- STONE & HIS BAND, Low COFFEE IN THE MORNING President PLE 505- (E2.13 IPRI)
- SUMMERS, Gene EARLY ROCKING RECORDINGS White Label WLP 8826- (E3.20 IA)
- TAMLINS, THE RED ROSE Vista Sounds VSL 4049- (E3.20 IA)
- TANNA HILL WEAVERS PASSAGE Stool MU 7490- (E3.20 IA)
- TASK FORCE FORBIDDEN FRUIT Thunderbolt THBL 001- (E3.20 IA)
- TECHNO ORCHESTRA CASUALTIES Street Tunes STLP 003- (E2.89 IP)
- TENENT & HIS ORCHESTRA, Baby SHE'S MY LOVELY President PLE 503- (E2.13 IPRI)
- THIRD WATCH, THE SONGS FROM BBC SCHOOLS BBC REC 477/ZCM 477 (E1.82 IA)
- THIRD WORLD ALL THE WAY STRONG CBS 25473/4025473 (E3.20 IA)
- TRACTOR TRACTOR Thunderbolt THBL 002- (E3.20 IA)
- UK SUBS FLOOD OF LIVE Jungle 4LP 018- (E3.20 IA)
- VARIOUS BBC CHILDRENS TV THEMES BBC REC 488/ZCR 488 (E2.43 IA)
- VARIOUS CALIFORNIA COUNTRY KLASIK I.T.W. 2- (E2.99 IP)
- VARIOUS CSA COLLECTION VOL 1 - REGGAE MUSIC ALRIGHT CSA CSLP 9- (E3.04 IA)
- VARIOUS CURIOUS COLLECTION Street Tunes STLP 007- (E2.89 IP)
- VARIOUS HERB DUST VOL 1 Kingdom KVC 8001- (E3.20 IA)
- VARIOUS IN TOUCH Solitare/Stardland STD 81STDK 9 2LP (E4.55 IODS)
- VARIOUS INSTRUMENTALLY YOURS Calibro CBB 2003/ZCBB 2003 (E3.04 IA)
- VARIOUS IT TAKES TWO Solitare/Stardland STD 81STDK 7 2LP (E4.55 IODS)
- VARIOUS LEGENDS Solitare/Stardland STD 81STDK 8 2LP (E4.55 IODS)
- VARIOUS MINNESOTA ROCKABILLY ROCK White Label WLP 8852- (E3.20 IA)
- VARIOUS NIGHT LIFE Solitare/Stardland STD 11STDK 11 2LP (E4.55 IODS)
- VARIOUS QUIET MOMENTS Solitare/Stardland STD 10STDK 10 2LP (E4.55 IODS)
- VARIOUS RARE ROCK 'N' ROLL FROM CANADA White Label WLP 8860- (E3.20 IA)
- VARIOUS RED HOT & BLUE Charly CRB 1061- (E3.15 ICH)
- VARIOUS RESPOND PACKAGE - LOVE THE REASON Respond RRL 501/RRC 501 (E2.99 IC)
- VARIOUS ROCKIN' AGAIN AT THE 2 (E3.20 IA)
- VARIOUS SATURDAY SUPERSTORE REPLAY SELECTION BBC REC 489/ZCF 489 (E3.20 IA)
- VARIOUS SPOTLIGHT ON SOUL PRT SPOT 1031/ZCSP 1031 (E3.04 IA)
- VARIOUS SPOTLIGHT ON DANCE PRT SPOT 1032/ZCSP 1032 (E3.04 IA)
- VARIOUS SPOTLIGHT ON STATESIDE PRT SPOT 1033/ZCSP 1033 (E3.04 IA)
- VARIOUS SPOTLIGHT ON THE SWINGING 50s PRT SPOT 1034/ZCSP 1034 (E3.04 IA)
- VARIOUS SPOTLIGHT ON THE FABULOUS 60s PRT SPOT 1035/ZCSP 1035 (E3.04 IA)
- VARIOUS THE LUCKY LABEL White Label WLP 8857- (E3.20 IA)
- VARIOUS THE INCREDIBLE MIDDLES Motown STMS 5106/CTMS 5106 (E1.82 IR)
- VARIOUS THE MOTOWN STORY & RECORD BOX SET Motown TMSR 6018/CTMSR 6018 (E3.25 IR)
- VARIOUS THE GUITAR AND THE GUN Africagram A DRY 1- (E3.20 IA)
- VARIOUS THE IRELAND RECORDINGS White Label WLP 8814- (E3.20 IA)
- VARIOUS THIS THING CALLED LOVE Calibro CBB 2004/ZCBB 2004 (E3.04 IA)
- VARIOUS 25 US NO. 1 HITS FROM 25 YEARS Motown TMSR 6019/CTMSR 6019 (E3.85 IR)
- VARIOUS 25 YEARS CLASSIC (GRAMMY AWARDS) Motown STMS 5105/CTMS 5105 (E1.82 IR)
- VARUKERS, THE BLOOD SUCKERS Riot City CITY 005- (E2.79 US)
- VERITY INTERRUPTED JOURNEY PRT LBP 100/ZCLB 100 (E3.20 IA)
- WAILING SOULS ON THE ROCKS Greeneslane GREL 59- (E3.20 IA)
- WARD, Pete BETWEEN THE EYES Plankton PCM 102- (Cassette Only) (E1-01 534 8500)
- WARD, Check IN THE GROOVE Affinity AFS 1007- (E3.15 ICH)
- WHITCOMB, Ian THE BOOGIE WOODIE JUNGLE SNAKE I.T.W. 11- (E2.99 IP)
- WILLIAMS, Roger IVORY IMPACT Breakaway DELD 303 (E3.20 IA)
- WOLFETONES A SENSE OF FREEDOM Triskal TRL 1012- (E3.20 IA)
- WONDER, Stevie KEEP ON MOVE - HUMAN PLAY Motown STMA 8040/CTMA 8040 (E3.50 IR)
- X MORE FUN IN THE NEW WORLD Elektra K 960283-1/K 960283-4 (E3.20 IA)



STEVE WONDER (top) and Linda Ronstadt release albums this week.

Distributor Codes

- A - PRT 01-640 3344
- B - Ronco 01-876 8682
- BK - Backs 0603 26221
- BLM - Blackmarketing - 01-609 7017/8
- BM - Bibi Magnetics 01-575-7117
- BU - Bullet 08894 76316
- C - CBS 01-960 2155
- CEL - Celtic Music 0532 432637
- CH - Charly 01-639 8603
- CON - Conifer 08954 47707
- CS - Cassion 01-485 8704
- E - EMI 01-561 8722
- F - PolyGram 01-590 6044
- FP - Faulty 01-727 0734
- GR - Lightning 01-969 8344
- GR - Graduate 0384 59048
- GY - Greyhound 01-385 8146
- H - HR Taylor 021-622 2377
- I - Cartel (Backs, Rough Trade) and Probe - 031 661 5811
- Inf - 051 236 6591
- Red Rhino (Mid) - 0926 26376
- Red Rhino (Nth) - 0904 64145
- Revolver - 0272 299105
- IDS - Independent Distribution Services 01-476 3222
- IKF - 02514 20053
- ILA - Independent Record Labels Association 01-935 2303
- IMS - Import Music Service (via Polygram) 01-590 6044
- IMP - Impex Musik 01-229 5454
- IN - Inferno 021-233 1256
- IRS - Independent Record Sales 850-3161 (Chris Wellard)
- J - Jungle 01-359 9161
- JS - Jetstar 01-961 5818
- JSU - Jazz Services Unlimited 0422 64773
- K - K-tel 01-992 8055
- KS - Kingdom - 01-836 4763
- L - Lugtons 01-348 9122
- M - MSD - 01-602 3483
- MB - Menace Breakers 01-381 1391
- MFP - Music For Pleasure 01-561 3125
- MK - 041-333 9553
- MW - Making Waves 01-481 9917
- N - Neon 09363 5029
- O - Outlet 0232 222826
- OR - Orbitone 01-965 8292
- P - Pinnacle 0689-73144
- PK - Pickwick 01-200 7000
- PR - President 01-839 4672
- PRO - Projection 0702 72281
- R - RCA 021-525 3000
- RT - Rough Trade 01-221 1100
- RU - Ruff Lion - 01-221 1604
- SO - Stage One 0428 4001
- SP - Spartan 01-903 8223
- SW - Swift 0424 220028
- T - Trojan 01-961 4565
- TE - Tent 0708-751881
- TOL - The Other Label 01-624 1843
- V - Vista Sounds 01-951 3178
- WU - WEA 01-998 5929
- WU - Wynd Up 061-798 9252
- X - Clyde Factors 041-221 9844
- Y - Relay 01-579 6125

Total Releases: 150

October 7, 1983

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE		ARTIST	LABEL
		1	2		
1*	1	1	SYNCHRONICITY	The Police	A&M
2	2	2	THRILLER	Michael Jackson	Epic
3	3	3	FLASHDANCE	Soundtrack	Casablanca
4	4	4	PYROMANIA	Def Leppard	Mercury
5*	5	5	AN INNOCENT MAN	Billy Joel	Columbia/CBS
6	6	6	ALPHA	Asia	Geffen
7*	12	7	METAL HEALTH	Quiet Riot	Pasha
8*	17	8	FASTER THAN ...	Bonnie Tyler	Columbia/CBS
9*	9	9	REACH THE BEACH	The Fixx	MCA
10*	10	10	THE PRINCIPLE ...	Robert Plant	SwanSong
11	8	11	LAWYERS IN LOVE	Jackson Browne	Asylum
12	7	12	THE WILD HEART	Stevie Nicks	Modern
13	13	13	RHYTHM OF YOUTH	Men Without Hats	Backstreet
14*	14	14	GREATEST HITS	Air Supply	Arista
15	11	15	STAYING ALIVE	Soundtrack	RSO
16	15	16	LET'S DANCE	David Bowie	EMI-America
17*	18	17	FLICK OF THE SWITCH	AC/DC	Atlantic
18*	21	18	RANT N' RAVE WITH ...	Stray Cats	EMI-America
19*	20	19	COLD BLOODED	Rick James	Gord-y
20	16	20	KEEP IT UP	Loverboy	Columbia/CBS
21*	22	21	ELIMINATOR	Zz Top	Warner Bros
22	19	22	SPEAKING IN TONGUES	Talking Heads	Sire
23	23	23	SWEET DREAMS	Eurythmics	RCA
24	25	24	PUNCH THE CLOCK	Elvis Costello	Columbia/CBS
25*	63	25	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA
26	24	26	SHE WORKS HARD ...	Donna Summer	Mercury
27*	29	27	THE PRESENT	The Moody Blues	Threshold
28	26	28	FRONTIERS	Journey	Columbia/CBS
29	28	29	CARGO	Men At Work	Columbia/CBS
30	27	30	AFTER EIGHT	Taco	RCA
31	30	31	1999	Prince	Warner Bros
32	32	32	NO PARKING ...	Midnight Star	Solar
33	31	33	KISSING TO BE CLEVER	Culture Club	Virgin/Epic
34	36	34	GAP BAND V - JAMMIN'	Gap Band	Total Experience
35	35	35	BORN TO LOVE	Bryson/Flack	Capitol
36	33	36	LIVING IN OZ	Rick Springfield	RCA
37	34	37	DURAN DURAN	Duran Duran	Capitol
38	39	38	TEXAS FLOOD	Stevie Ray Vaughn	Epic
39	40	39	ZAPP III	Zapp	Warner Bros
40*	58	40	BEST KEPT SECRET	Sheena Easton	EMI-America
43*	54	43	PASSIONWORKS	Heart	Epic
44*	52	44	TRUE	Spandau Ballet	Chrysalis
45*	47	45	FUTURE SHOCK	Herbie Hancock	Columbia/CBS
52*	114	52	THE CROSSING	Big Country	Mercury
54*	57	54	ON THE RISE	The S.O.S. Band	Tabu
64*	74	64	HOLY DIVER	Dio	Warner Bros
66*	69	66	LIVE - STOMPIN' AT THE SAVOY	Rufus And Chaka Khan	Warner Bros
67*	70	67	NEXT POSITION PLEASE	Cheap Trick	Epic
70*	82	70	NAKED EYES	Naked Eyes	EMI-America
74*	79	74	THE REAL MACAW	Graham Parker	Arista
81*	179	81	LA CAGE AUX FOLLES	Original Cast	RCA
84*	96	84	FANTASTIC	Wham-U.K.	Columbia/CBS
91*	106	91	CONTINUATION	Philip Bailey	Columbia/CBS
93*	N	93	WHAT'S NEW	Linda Ronstadt	Asylum
99*	111	99	HIGH RISE	Ashford & Simpson	Capitol
138*	13	138	Commodores		Motown
154*	ALL THE WAY STRONG	154	ALL THE WAY STRONG	Third World	Columbia/CBS
159*	DEKADENCE	159	DEKADENCE	Inxs	Atco
176*	GREATEST HITS VOL II	176	GREATEST HITS VOL II	Eddie Rabbitt	Warner Bros
181*	BENT OUT OF SHAPE	181	BENT OUT OF SHAPE	Rainbow	Mercury
185*	TRASH IT UP	185	TRASH IT UP	Southside Johnny & The Jukes	Mirage
190*	MINOR DETAIL	190	MINOR DETAIL	Minor Detail	Polydor
194*	BACK IT UP	194	BACK IT UP	Robin Trower	Chrysalis
195*	TWANG BAR KING	195	TWANG BAR KING	Adrian Belew	Island
196*	PROOF THROUGH THE NIGHT	196	PROOF THROUGH THE NIGHT	T-Bone Burnett	Warner Bros

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard, for w/e October 1, 1983.

HEAVY METAL MAYHEM MAGAZINE

FORTNIGHTLY

MUSIC & VIDEO WEEK

TOP SINGLES

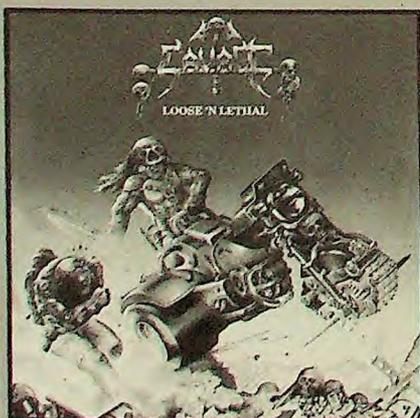
HEAVY METAL

TOP ALBUMS

THIS WEEK
LAST POSITION
WEEKS ON CHART

1	2	2	OL' RAG BLUES, Status Quo	Vertigo/Phonogram QUO 11 (F)
2	NEW	QUEEN OF THE REICH, Queensrÿche	EMI America EA 162 (E)	
3	3	3	STREET OF DREAMS, Rainbow	Polydor POSP 631 (F)
4	1	3	ROCK OF AGES, Def Leppard	Vertigo/Phonogram VER 6 (F)
5	NEW	IN AND OUT OF LOVE, Heavy Pettin	Polydor HEP 1 (F)	
6	NEW	MIDNIGHT AT THE LOST AND FOUND, Cleveland International/Epic	A3748 (C)	
7	7	4	GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W 9693 (W)
8	4	4	MEAN STREAK, Y & T	A&M AM 135 (C)
9	8	3	UNTIL I GET YOU, Hanoi Rocks	Lick LIX 2 (IDS)
10	6	3	YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister	Atlantic A 9792 (W)
11	10	4	GUILTY OF LOVE, Whitesnake	Liberty BP 420 (E)
12	5	3	MAKIN' MUSIC, Diamond Head	MCA DHM 103 (C)
13	9	3	BIG LOG, Robert Plant	WEA B 9848 (W)
14	15	2	AFTER THE FALL, Journey	CBS A3692 (C)
15	11	3	HOLY DIVER, Dio	Vertigo/Phonogram DIO 1 (F)
16	25	2	WIND OF CHANGE, Lloyd Langton Band	Flicknife FLS 021 (P)
17	12	3	DON'T CRY, Asia	Geffen A3580 (C)
18	16	3	1-2-3-4 ROCK AND ROLL, Girlschool	Bronze BRO 169 (F)
19	NEW	CUTS LIKE A KNIFE, Bryan Adams	A&M AM 129 (C)	
20	17	7	THE TROOPER, Iron Maiden	EMI 5397 (E)
21	14	8	DIE HARD, Venom	Neat NEAT 27 (P)
22	13	3	BORN TO BE WILD, Raven & Udo Dirkschneider	Neat NEAT 29 (P)
23	18	4	STAY ON TOP, Uriah Heep	Bronze BRO 168 (F)
24	22	8	GARDEN PARTY, Marillion	EMI 5393 (E)
25	23	3	FAKE FRIENDS, Joan Jett & The Blackhearts	Epic A3615 (C)
26	24	4	ECHOES OF A DISTANT BATTLE, Tank	Music For Nations KUT 101 (P)
27	26	10	THE KIDS ARE BACK, Twisted Sister	Atlantic A 9827 (W)
28	21	6	BREAK THE CHAIN, Raven	Neat NEAT 28 (P)
29	28	12	FLIGHT OF ICARUS, Iron Maiden	EMI 5378 (E)
30	27	9	SEND ME AN ANGEL, Blackfoot	Atco B 9880 (W)

1	NEW	BORN AGAIN, Black Sabbath	Vertigo/Phonogram VERL 8 (F)	
2	NEW	BENT OUT OF SHAPE, Rainbow	Polydor POLD 5116 (F)	
3	NEW	CANTERBURY, Diamond Head	MCA DH 1002 (C)	
4	1	3	FLICK OF THE SWITCH, AC/DC	Atlantic 780100-1 (W)
5	2	2	BUILT TO DESTROY, The Michael Schenker Group	Chrysalis CHR 1441 (F)
6	3	2	MEAN STREAK, Y & T	A&M AMLX 64960 (C)
7	11	12	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
8	5	3	ALPHA, Asia	Geffen GEF 25508 (C)
9	6	6	THE PRINCIPLE OF MOMENTS, Robert Plant	WEA 790101-1 (W)
10	4	2	HEADSTONE - THE BEST OF UFO, UFO	Chrysalis CTY 1437 (F)
11	17	8	HOLY DIVER, Dio	Vertigo/Phonogram VERS 5 (F)
12	16	2	PASSION WORKS, Heart	Epic EPC 25491 (C)
13	13	2	LIVE AT THE BUDOKHAN, Ian Gillan Band	Virgin VGD 3507 (E)
14	14	10	PIECE OF MIND, Iron Maiden	EMI EMA 800 (E)
15	NEW	THE TEXT OF FESTIVAL, Hawkwind	Jams JAMS 29 (IKF/SO)	
16	15	4	DRASTIC MEASURES, Kansas	Epic EPC 25561 (C)
17	18	5	OUT FOR BLOOD, Lita Ford	Mercury/Phonogram MERL 26 (F)
18	8	4	INTO GLORY RIDES, Manowar	Music For Nations MFN 6 (P)
19	NEW	FIRST STRIKE, Cobra	Epic BSC 38790 (Import)	
20	7	3	ALL FOR ONE, Raven	Neat NEAT 1011 (P)
21	22	7	ROCKIN' EVERY NIGHT (LIVE IN JAPAN), Gary Moore	Virgin Import VIL 6039 (C)
22	29	2	KILL 'EM ALL, Metallica	Music For Nations MFN 7 (P)
23	21	6	BACK IT UP, Robin Trower	Chrysalis CHR 1240 (F)
24	30	2	TRACTOR, Tractor	Thunderbolt THBL 002 (A)
25	10	4	GUARDIAN OF THE FLAME, Virgin Steele	Music For Nations MFN 5 (P)
26	NEW	LINE OF FIRE, Head Pins	Solid Gold STR 1017 (Import)	
27	NEW	ALBUM, Joan Jett & The Blackhearts	Epic EPC 25414 (C)	
28	12	4	OUTA HAND, Coney Hatch	Vertigo/Phonogram VERL 7 (F)
29	26	3	BURN THIS TOWN, Battleaxe	Music For Nations MFN 8 (P)
30	NEW	DAZED FOR DAYS, Wendy & The Rockets	A&M AMLX 64947 (C)	



Savage - Catalogue No: EBON 12

NEW ALBUMS OUT ON EBONY

Savage - "Loose 'n Lethal"

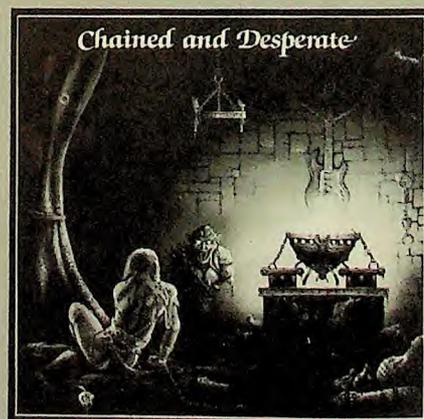
Chateaux - "Chained And Desperate"

Available from:

Lightning Records 01-969 5255
Windsong Record Exports 01-680 9010
Lasgo Records Exports 01-961 1333
Caroline Exports 01-961 2919

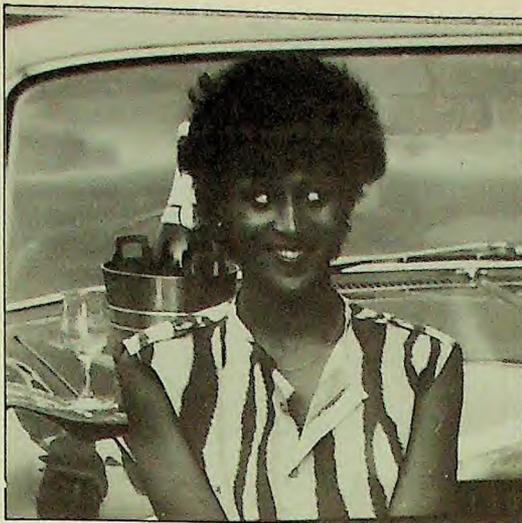
Also can be ordered direct from;

EBONY RECORDS ☎ 0482
18 MAYFIELD ST., HULL HU3 1NS. 25850
ENGLAND



Chateaux - Catalogue No: EBON 13

Compiled fortnightly by MRIB from a nationwide panel of 50 specialist shops. The key to distributor codes can be found on the new albums page.



Heavy Disco Reaction
"UNDER MY SPELL"
 The 12" MEGA MIX by
JACKIE KENNEDY

STRIPE 121 Order Now on 0689 73144



MUSIC WEEK

TOP SINGLES

DISCO & DANCE

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

7" (12") number (Dist.)

1	1	6	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson/Robert Flack	Capitol (12)CL 302 (E)
2	5	3	DOLCE VITA	Ryan Paris	Carrere CAR(T) 289 (R)
3	4	4	GO DEH YAKA (Go To The Top)	Monyaka	Polydor POSP(X) 641 (F)
4	3	5	JAM ON REVENGE (The Wikki-Wikki-Song)	Newcleus	Becket BKS(L) 8 (A)
5	9	8	WHAT I GOT IS WHAT YOU NEED	Unique	Prelude (T)A3707 (C)
6	2	9	THE SUN GOES DOWN (LIVING IT UP)	Level 42	Polydor POSP(X) 622 (F)
7	13	5	A TIME LIKE THIS	Haywoode	CBS (T)A3651 (C)
8	10	6	JUST IN TIME	Raw Silk	West End/Arista WEND (12)2 (F)
9	26	4	SUPERSTAR	Lydia Murdock	Korova KOW 30 (T) (W)
10	20	4	THERE'S SOMETHING WRONG IN PARADISE	Kid Creole & The Coconuts	Island (12)IS 130 (E)
11	6	7	BODY WORK	Hot Streak	Polydor POSP(X) 642 (F)
12	25	2	CHEAP THRILLS	Planet Patrol	21 Records/Polydor POSP (X) 639 (F)
13	8	12	ROCKIT	Herbie Hancock	CBS (T)A3577 (C)
14	14	3	SHOW ME THE WAY	New York Skyy	Epic (T)A3691 (C)
15	44	2	ONE LOVER (DON'T STOP THE SHOW)	Forrest	CBS (T)A3734 (C)
16	NEW		DOG TALK	K-9 Corp featuring Pretty C	Capitol (12)CL 307 (E)
17	32	2	FREAK-A-ZOID	Midnight Star	Solar E 9798(T) (W)
18	31	3	STREET JUSTICE	The Rake	Streetwave WAVE(L) 8 (A)
19	15	7	DISAPPEARING ACT	Shalamar	Solar E 9807 (T) (W)
20	16	6	ONE MIND TWO HEARTS	Paradise	Priority P(X) 1 (A)
21	NEW		POP GOES MY LOVE	Freeez	Beggars Banquet BEG 98(T) (W)
22	NEW		UNCONDITIONAL LOVE	Donna Summer	Mercury/Phonogram DONNA 212 (F)
23	7	11	WATCHING YOU, WATCHING ME	David Grant	Chrysalis GRAN(X) 2 (F)
24	12	10	GIVE IT UP	KC & The Sunshine Band	Epic (T)A3017 (C)
25	11	9	CLUB TROPICANA	Wham!	Inner Vision (T) A3613 (C)

THIS WEEK
LAST WEEK
WEEKS ON CHART

26	NEW		I WANT YOU ALL	Curtis Hairston	Pretty Pearl PP 510 (Import)
27	17	12	THE CROWN	Gary Byrd & The G.B. Experience	Motown TMGT 1312 (R)
28	19	5	RAY-GUN-OMICS	Project Future	Capitol (12)CL 305 (E)
29	18	4	BAND OF GOLD	Sylvester	London LON(X) 33 (F)
30	24	6	DON'T YOU GET SO MAD	Jeffrey Osborne	A&M AM(X) 140 (C)
31	28	4	IF YOU COULD SEE ME NOW	Shakatak	Polydor POSP(X) 635 (F)
32	27	16	I.O.U.	Freeez	Beggars Banquet BEG 96 (T) (W)
33	33	2	THE SHADOW OF YOUR SMILE	D Train	Prelude (T) A3694 (C)
34	NEW		HIP HOP, BE BOP (DON'T STOP)	Man Parrish	Polydor POSP(X) 575 (F)
35	21	2	SMOOTH	Edwin Starr	Calibre CAB (L) 114 (A)
36	NEW		BOOGIE DOWN	Al Jarreau	WEA U 9814(T) (W)
37	22	3	I'M A PAC-MAN	Pac-Man	Enjoy EN 1163 (Import)
38	23	5	HIGH NOON	Two Sisters	I.R.S. PFS(X) 1021 (C)
39	NEW		YOU MAKE ME FEEL	UK Players	RCA(T) 347 (R)
40	29	8	HALF THE DAY'S GONE . . .	Kenny Lynch	Satril (12) SAT 510 (SP)
41	30	5	IT'S RAINING MEN	The Weather Girls	CBS A(13)2924 (C)
42	34	5	DR JAM (IN THE SLAM)	Men At Play	Design Communications DEST 1 (IDS)
43	40	3	BEAT THE BUSH	Prince Charles & The City Beat Band	Virgin VS 610 (12) (E)
44	39	4	CHANGING FOR YOU	The Chi-Lites	R&B RBS(RBL) 215 (A)
45	36	12	OUT IN THE NIGHT	Serge Ponsar	WEA International U 9852 (T) (W)
46	37	5	MIDNIGHT LADY	Breeze	Breeze BRZ 1 (A)
47	41	3	RETURN OF CAPTAIN ROCK	Captain Rock	NIA N 11236 (Import)
48	NEW		(YOU SAID) YOU'D GIMME SOME MORE	KC And The Sunshine Band	Epic A(13)2760 (C)
49	45	2	LET'S GET IT RIGHT	Keywi	Virgin VS 623(12) (E)
50	NEW		1 2 3 BREAK	B Boys	Vintertainment VT 1001 (Import)

1	3	32	THRILLER	Michael Jackson	Epic EPC 85930 (C)
2	1	4	STANDING IN THE LIGHT	Level 42	Polydor POLD 5110 (F)
3	4	12	FANTASTIC	Wham!	Inner Vision IVL 25328 (C)
4	2	9	18 GREATEST HITS	Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R)
5	6	5	FUTURE SHOCK	Herbie Hancock	CBS 25540 (C)
6	8	7	BORN TO LOVE	Peabo Bryson & Roberta Flack	Capitol EST 7122841 (E)
7	5	9	THE LOOK	Shalamar	Solar 960239-1 (W)
8	7	7	STREET SOUNDS — EDITION 5	Variuos	Street Sounds STSND 005 (A)
9	9	15	IN YOUR EYES	George Benson	Warner Brothers K 9237441 (W)
10	23	2	KISS FM MASTERMIXES VOL 11	Variuos	Prelude PRL 19104 (Import)
11	NEW		DOPPELGANGER	Kid Creole & The Coconuts	Zellisland ILPS 9743 (E)
12	17	15	NIGHT DUBBING	Imagination	R&B RBDUB 1 (A)
13	11	4	COME WITH CLUB (CLUB TRACKS VOL 2)	Variuos	Club/Phonogram CLUB 2 (F)
14	19	8	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AMLX 64940 (C)
15	12	21	TWICE AS KOOL	Kool & The Gang	De-Lite/Phonogram PROLP 2 (F)
16	21	2	LIVE-STOMPIN' AT THE SAVOY	Rufus and Chaka Khan	Warner Brothers 9236791 (Import)
17	NEW		HIGH RISE	Ashford & Simpson	Capitol EST 7122821 (E)
18	10	4	LET ME BE YOURS	Lillo	Capitol EST 7122901 (E)
19	15	4	COLD BLOODED	Rick James	Gord-y STMA 8038 (R)
20	20	7	ON THE RISE	The S.O.S. Band	Tabu TBU 25476 (C)
21	14	3	CONTINUATION	Philip Bailey	CBS 25550 (C)
22	13	6	ON THE LINE	Michael Wycoff	RCA BSLP 5002 (R)
23	18	8	THE PROPHET RIDES AGAIN	Dennis Brown	A&M AMLX 64964 (C)
24	NEW		THE GAP BAND V — JAMMIN'	The Gap Band	Total Experience/Phonogram TEL 2 (F)
25	16	10	FOREVER BY YOUR SIDE	The Manhattans	CBS 25353 (C)

Dealers: Cut out and display in a nationwide panel of 50 specialist disco shops. The key to distributor codes can be found on the new albums page. Compiled by MRIB from a nationwide panel of 50 specialist disco shops.

ONWARD INTERNATIONAL

FOOT IN THE DOOR
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ONWARD INTERNATIONAL
FOOT IN THE DOOR

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 Record Mirror Disco Chart.

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INDEPENDENT LABELS

Edited by
CHRIS WHITE

New era for Abstract

EDWARD CHRISTIE'S Abstract Records enters a new phase this autumn with the signing of four new acts, each of which has releases scheduled.

Bradford band 1919 — whose new single, Cry Wolf/Storm (ABS 017) is released September 30 — previously recorded for Red Rhino. Their mini-album Machine was in the indie chart for almost six months.

Also signed by Christie are Leeds band The Three Johns, whose previous releases were through CNT Productions. They debut on Abstract with AWOL/Rooster Blue (ABS019). Another Yorkshire band, New Model Army, also from Bradford, and previously with Quiet Records, are

currently recording a single for release in November.

Christie's fourth signing is Joolz and her debut

single, Denise/The Latest Craze/War Of Attrition (12ABS 018), features music written by Jah Wobble who

also produced.

Christie said: "Last year was quite successful for Abstract, mainly through compilation albums, but I decided that the time was right to change the A&R policy of the label and sign acts who could be developed, in the same way that we have worked on The Gymslips."

He has been joined by Janette Garthwaite, previously with Decca, who will "act as a second pair of ears for the company".

Christie and Richard Bishop, who have their own publishing company, Harp-on Music, which publishes the UK Subs and Fall-Out, are also on the look-out for unsigned bands.

● Abstract Records, 35 Kempe Road, London NW6 6SP, tel: 01-969 4018.



NEW ABSTRACT signing 1919

Nixon powers ahead

KEVIN NIXON (previously A&R manager with Stage One Distribution and more recently Expulsion Records) has formed his own label, Powerstation, with Song Management of York.

The first two signings are UK heavy metal band Tokyo Blade and Strange Days from Yorkshire, who have established a cult following in the North since their appearance on Channel Four's The Tube.

Both bands' singles are released on October 3. Tokyo Blade debut with Powergame/Killer City (OHM 2) and Strange Days with

Within These Walls/Swimming Into The Docter (OHM 1). Tokyo Days' self-titled debut LP follows on October 31. The release will be backed by full media coverage.

● Powerstation, 38 Coney Street, York, tel: 0904-642451 via Pinnacle.

Kites re-released

THE STUNT KITES from Sheffield have their double A-side single, Hail To The Roots/Leonara, re-released by Criminal Damage Records "due to popular demand". Distribution by the Cartel, Stage One and Jungle.

Knox sans bands Tracking...

VIBRATORS' FRONTMAN Knox has his debut LP, Plutonium Express, released by Razor Records this week — the album features 10 new self-penned tracks. Although it is his debut solo LP, he has previously released two singles, Gigolo Aunt and She's So Good Looking, as well as being a full-time member of The Vibrators and lead guitarist in the Urban Dogs. Distribution by IDS.

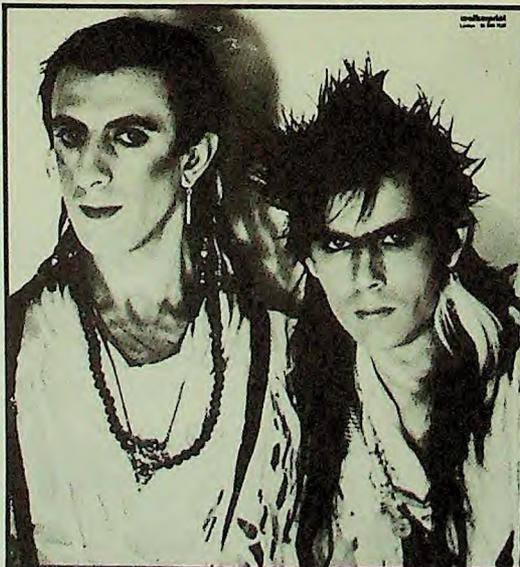
A POPULAR History Of Signs release their first 12-inch single this month, their first for Jungle Records. Featuring If She Was A Car, Stigma and Guernica, it co-incides with the band's appearance at the Leeds Futurama festival. Distribution by Jungle and the Cartel.

THE HALEY Brothers' latest single, a re-make of What Do You Want To Make Those Eyes At Me For? on Weasel Records, has been picking up airplay on regional stations as well as being made a 'hit pick' on Hereward. The band are special guests at the Aberdeen Festival next month, among other live dates.

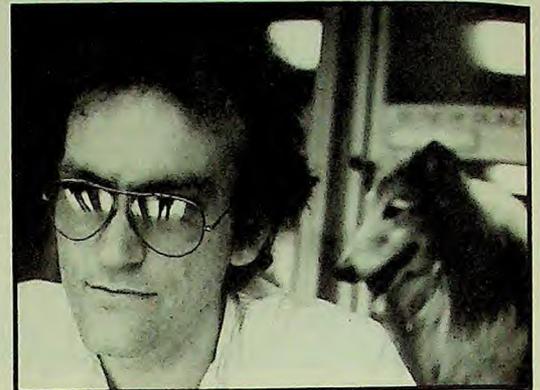
DEON ESTUS, the US bass player and vocalist who has recorded this year with such bands as Wham!, Blue Rondo, Blancmange, Haysi Fantayzee and the UK Players, has released his first solo single, As The World Turns, for Legacy Records. The single is released under the name Dream Merchant, and is available in 12-inch format. Distribution: IDS.

EAST LONDON label Radio Records have signed a distribution deal with Pinnacle, and the first single is Never Told Lies/Girl's Story, a double A-side by the Baseball Boys (RADI 02) which is already picking up airplay. Then band were formed last year by John Spinks, and have developed songwriting style reminiscent of the Sixties. Radio Records/Scarf Music Publishing, Unit E1, 24 Furze Street, Bow, London E3, tel: 01-987 1681.

DEBUT SINGLE from You, who were runners up in the Young Band of London 1983 on the Jellybone Show (run by LBC) is She's Mind on the All Stars Record label, distributed by Spartan, (AS001). All Star Records, 68 Clayhall Avenue, Ilford, Essex, tel: 01-590 4841.



TO CO-INCIDE with their UK tour supporting Gary Numan, Tik and Tok have a new single out on Survival. Cool Running (SUR 016/12016), which is released this week, is available as a three-track 7-inch or as a 12-inch featuring a special recording of a new song.



STEVE DAVIS (above) who was recently imprisoned for his part in the rescue of nine beagles from a research laboratory, has a new single released on Animus Records, distributed by Pinnacle. The A-side, Rain, is Davis' own version of John Lennon's song, which was the B-side of Paperback Writer and has never been previously covered. The track was produced by Chris Pilgram at Wisselore Studios in Holland. (TOUCH 2.)

Flicknife mixes trash/glam

FLICKNIFE RECORDS releases a trash/glam band compilation, TOD: Trash On Delivery (SHARP 011) on September 30, which features tracks by The London Cowboys, The Barracudas, The Genocides, Dogs D'Amour and Nikki Sudden among others. The LP

is available in a special sleeve designed by Ray Zell of Marionette.

The label's Frenchy Gloder said: "Dealers have told us that 17 and 18-year-old kids have been coming into their shops and buying New York Dolls and Heartbreakers LPs. As there is no new material of that ilk we decided to do an LP of bands you can see now — bands that are happening today, not 10 years ago."

Also released by Flicknife the same day is Social Alliance, a single by Dave Brock of Hawkwind — his first official solo single, available in a picture sleeve and as a picture disc.

Both releases are distributed by Pinnacle.

Moth in pic bag

ROGUE RECORDS' third single of 1983 is Speed The Plough by Tiger Moth, available in a picture bag. The band consists of the entire English Country Blues Band who will shortly be starting work on their second album.

Rogue Records, 2 Eastdale, East Street, Farnham, Surrey, tel: 0252-724630.

NEW RELEASES FOR SEPTEMBER FROM VISTA SOUNDS

SINGLES (Order now from IDS 01-476 3222)

- V.S. Records JC(T) 7003 7"/12" The Beach Nuts — "Raving On The Beach"
Dancefloor DF(T) 7005 7"/12" King Sporty & The Ex-Tras
"Do You Wanna Dance?"
Dancefloor DF(T) 7006 7"/12" Congress — "Saturday"/
"That's Jazz"
Dancefloor DF(T) 7007 7"/12" The Ex-Tras with Florei Da
"The Boomerang"
Buzz BUZZ 2. 7" only Ya Ya — "What Can I Say?"
Buzz BUZZ 3. 7" only Helen Day's Wild Affair —
"The Face That Broke A Thousand Hearts"

MOVING WELL!

Buzz(T) 1. 7"/12" Low Profile — "Call Me"

ALBUMS (Order from IDS or Jetstar)

- VSLP 4048 YELLOWMAN — Confessions
VSLP 4049 THE TAMLINS — Red Rose
STLP 1021 PIONEERS — Reggae For Lovers II
STLP 1022 ANTHONY JOHNSON — Reggae Feelings
STLP 1024 DENNIS BROWN — Dennis
STLP 1025 BARRY BROWN — Barry
STLP 1026 FREDDIE MCGREGOR — Freddie
STLP 1027 LINVAL THOMPSON — Linval
GSLP 3000 PRINCE LINCOLN THOMPSON & THE ROYAL
RASSES — Experience
VSLP 2012 EARL SIXTEEN — Songs For A Reason

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ILA AIRPLAY GUIDE

(Independent Labels Airplay Action in UK)

TOP 15...

- 1 NEW KUDOS I Need You (Peninsular)
- 2 NEW MUDDY WATERS Rolling Stone (LP) (Magnum Force)
- 3 NEW DON EVERLY Brother Juke-Box (LP) (Magnum Force)
- 4 ▼ JANE KENNAWAY I'm Missing You (10U)
- 5 — LA FLEUR Boogie Nights (Proto)
- 6 NEW CARL PERKINS Today (LP) (Magnum Force)
- 7 NEW OCHI BROWN Whiter Shade Of Pale (Romantic)
- 8 NEW PRECIOUS LITTLE Let's Touch Dance (Speed)
- 9 NEW OUI Is That All There is... (Jet)
- 10 NEW BREEZE Midnight Ladies (Breeze)
- 11 ▼ HALEY BROS What Do You Want To Make Those Eyes... (Weasel)
- 12 ▼ DANIEL BOONE I'm Only Looking (Swoop)
- 13 ▼ CAMEO Baby, Now That I've Found You... (Loose)
- 14 NEW GEISHA GIRLS I'm A Teapot (Dog Breath)
- 15 NEW DHC B This Time (And)

Breakers

BATTLEAXE Burn This Town (LP) (Music For Nations)
FINESSE Together (Intense)

ILA Airplay Guide is compiled fortnightly from a survey of 43 radio stations throughout the UK and is as accurate as possible at time of publication.

IMPORTANT NOTICE

Week after week we receive telephone calls from the BBC (radio and television), Capital & ILR stations, press (Trade and national) and numerous record shops, all asking for Company details; phone numbers catalogue numbers, record and artists details etc.

50% OF WHICH ARE IMPOSSIBLE TO CONTACT!

If you consider yourself an independent record company, then you owe it to others in the industry to register with us. How many more interviews, record sales will be lost in the next few weeks due to lack of information?

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MUSIC WEEK

TOP SINGLES

INDIES

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	CONFUSION	New Order	Factory FAC 93 (I/P)
2	2	11	EVERYTHING COUNTS	Depeche Mode	Mute 7BONG 3 (I/SP)
3	NEW		REBEL RUN	Toyah	Safari SAFE 56 (SP)
4	3	29	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
5	12	2	INCUBUS SUCCUBUS	X-Mal Deutschland	4AD 311 (I/P)
6	31	2	SONG TO THE SIREN	This Moral Coil	4AD AD 310 (I/P)
7	13	13	REPTILE HOUSE	Sisters Of Mercy	Merciful Release MR 023 (I)
8	4	7	TO A NATION OF ANIMAL LOVERS	Conflict	Corpus Christi CHRIST ITS 4 (I)
9	10	9	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
10	9	7	LEAN ON ME	Red Skins	CNT Productions CNT 016 (I/P)
11	8	9	TREES AND FLOWERS	Strawberry Switchblade	92 Happy Customers HAP 001 (I/RT)
12	5	5	THE CRUSHER	Bananaman	Big Beat NS 88 (P)
13	NEW		KICKER CONSPIRACY	The Fall	Rough Trade RT 143 (I)
14	14	4	MUNSTERS THEME	The Escalators	Big Beat NS 87 (P)
15	NEW		6-TRACK EP	Bauhaus	4AD BAD 312 (I/P)
16	7	4	BRUISES	Gene Loves Jezebel	Situation 2 SIT 24 (I/P)
17	32	12	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
18	25	2	I DISCOVER LOVE	Fad Gadget	Mute 7MUTE 028 (I/SP)
19	6	6	IGNORE THE MACHINE	Alien Sex Fiend	Anagram ANA 11 (P)
20	15	10	BROTHERS GRIMM (EP)	Death Cult	Situation 2 SIT 23T (I/P)
21	27	4	WOULDN'T WANT TO KNOCK IT!	Cook Da' Books	Kiteland CUSTY 124 (IDS)
22	11	3	ANOTHER TYPICAL CITY	UK Subs	Fall Out FALL 017 (I/J)
23	33	23	ALICE	Sisters Of Mercy	Merciful Release MR 015 (I)
24	34	2	GIRL SOUL	Salvation	Merciful Release MR 025 (I)
25	46	17	HAND IN GLOVE	Smiths	Rough Trade RT 131 (RT/I)

26	44	20	NOBODY'S DIARY	Yazoo	Mute YAZ 003 (I/SP)
27	28	9	THE STRENGTH OF YOUR CRY (EP)	Luddites	Xcentric Noise SECOND 1 (I)
28	26	3	TEMPTATION	Popular Voice	Backs 12NCH 005 (BK/I)
29	29	13	BIRTHDAY PARTY (EP): RELEASE THE BATS	Birth Day Party	4AD BAD 307 (I/P)
30	30	28	ANACONDA	Sisters Of Mercy	Merciful Release MR 019 (I)
31	NEW		SUPERMAN (GIOCA JOUER)	Black Lace	Flair FLA 106 (P)
32	24	3	BACK ON THE PISS AGAIN (EP)	Sex Aids	Riot City RIOT 28 (I/P)
33	17	7	CHEERIO AND TODDLE PIP	The Toy Dolls	Volume VOL 5 (I/P)
34	20	8	NIGHT AND DAY	Everything But The Girl	Cherry Red CHERRY 37 (P)
35	35	10	BLITZKRIEG BOP/HYPOCRITES	Newtown Neurotics	Razor RZS 107 (IDS)
36	18	8	LINED UP (REMIX)/MY SPINE (IS THE...)	Shriekback	Y Records Y 106 (IDS)
37	RE		QUAL	X-Mal Deutschland	4AD BAD 305 (I/P)
38	NEW		SHINE	Play Dead	Situation 2 SIT 28 (I/P)
39	19	16	SHEEP FARMING IN THE FALKLANDS	Crass	Crass 121984/3 (I)
40	21	3	HIP HIP	Hurrah!	Kitchenware SK 6 (I)
41	RE		WE'RE SO HAPPY	The Danse Society	Society SOC 123 (I)
42	43	2	RAPIST	Combat '84	Victory VIC 2 (P)
43	22	3	NIGHT CREATURES	Screaming Dead	No Future 1201 25 (I/P)
44	16	11	WHO DUNNIT?	Crass	Crass 121984/4 (I)
45	RE		LEADERS OF TOMORROW	Major Accident	Flickknife FLS 023 (P)
46	40	16	EVOLUTION (EP)	Subhumans	Blurg FISH 2 (I)
47	23	13	THE MAN WHOSE HEAD EXPANDED	The Fall	Rough Trade RT 133 (I)
48	45	15	BIRDS FLY (WHISPER TO A SCREAM)	Icicle Works	Situation 2 SIT 22 (I/P)
49	48	2	NIGHT	Skeletal Family	Red Rhino RED 36 (I)
50	41	6	LOUD AND CLEAR	Sub Culture	Essential ESSENTIAL 002 (I)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	12	YOU AND ME BOTH	Yazoo	Mute STUMM 12 (I/SP)
2	1	5	CONSTRUCTION TIME AGAIN	Depeche Mode	Mute STUMM 13 (I/SP)
3	3	21	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (P/RT)
4	NEW		DANCE IN THE MIDNIGHT	Marc Bolan	Marc On Wax MARCL 501 (IDS)
5	4	3	DEATH CHURCH	Rudimentary Peni	Corpus Christi ITS 6 (I)
6	7	4	BOLLOX TO THE GONADS—HERE'S THE...	Various	Pax PAX 14 (I)
7	NEW		BEGGARS CAN BE CHOOSERS	Newtown Neurotics	Razor RAZ 6 (IDS)
8	14	40	PILLOWS AND PRAYERS	Various	Cherry Red Z RED 41 (P)
9	5	14	OFF THE BONE	Cramps	Illegal ILP 012 (I/P)
10	12	2	ARMAGEDDON IN ACTION	The Destroyers	Radical Change RC 2 (BK/I)
11	6	6	FROM GARDENS WHERE WE FEEL SECURE	Virginia Astley	Happy Valley ROUGH 58 (I)
12	10	3	THE REVOLUTION STARTS AT CLOSING TIME	Serious Drinking	Upright RPLP 3 (I/P)
13	8	24	FETISCH	X-Mal Deutschland	4AD CAD 30 (I/P)
14	23	17	YES SIR, I WILL	Crass	Crass 121984/2 (I)
15	25	12	1981-82 MINI LP	New Order	Factory FED 313 (P/RT)
16	22	3	PATIENCE	Peter Hammill	Naive NAVL 3 (SP)
17	RE		SONG AND LEGEND	The Sex Gang Children	Illuminated JAMS 666 (SO)
18	9	8	LIVE AT RONNIE SCOTTS	Weekend	Rough Trade RTM 139 (I/RT)
19	RE		MOVEMENT	New Order	Factory FACT 50 (I/P)
20	RE		STILL	Joy Division	Factory FACT 40 (P)
21	RE		PUNK & DISORDERLY III - FINAL SOLUTION	Various	Anagram GRAM 005 (P)
22	NEW		TEXT OF FESTIVAL	Hawkwind	Illuminated JAMS 29 (I/FSO)
23	17	4	BLOOD BROTHERS	Barbara Dickson	Legacy LLM 101 (IDS)
24	11	23	HIGH LAND, HARD RAIN	...etc Camera	Rough Trade ROUGH 47 (I/IDS)
25	RE		MOVING STAIRCASES	The Escalators	Big Beat WIKM 15 (I/P)

BULLET .. AND .. ZENON

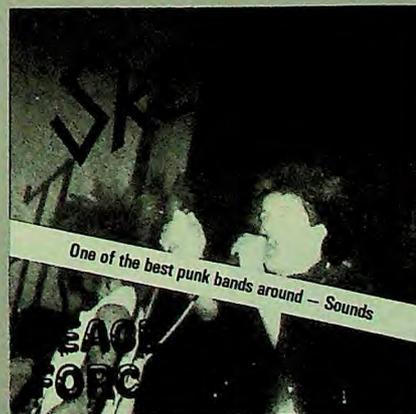
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MARKETPLACE

EQUIPMENT

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- * Envelopes and cardboard boxes to post LPs, singles and cassettes
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COMPETITIVE PRICES AND QUICK DELIVERY

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*FROM THE DISC TO THE DANCE FLOOR
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AT COMPETITIVE PRICES AND FREE DELIVERY IN THE UK
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BADGES

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Arabesque Ltd.



ARABESQUE Ltd. Swan Works, Fishers Lane, Chiswick, London W4 1RX.
Telephone: 01-995 3023 or 994 7889/7880 Telex: 291908 ARAB G.

DO YOU WANT TO INCREASE YOUR SALES? DO YOU WANT TO JOIN A WINNER?

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RING TELFORD (0952) 612244, 617625 or 618264 AND ASK FOR ANTHONY OR JACK LEWIS FOR FURTHER DETAILS.

ADVERTISING IN MUSIC WEEK MARKETPLACE REALLY WORKS

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Applicants must have sales experience and a clean driving licence. A good basic salary, commission and a company car will be offered to the selected applicant.

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HEAD OF SALES
A&M RECORDS LTD.
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LONDON SW6 4LZ



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MARKETPLACE

POSITIONS

EXPERIENCED
TAPE OPERATOR
REQUIRED

for Townhouse Studios.
Please apply in writing
only, enclosing a
C.V. to:

Barbara Jeffries
Townhouse Studios Ltd.
150 Goldhawk Road
London W12.

POSITIONS
WANTED

17 year old
female requires

POSITION WITHIN
MUSIC/PUBLISHING
COMPANY

Qualifications include:
1 year secretarial college.
RSA Stage 2 Typing
diploma. London Chamber
of Commerce business
studies/shorthand
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Box No. MW 1142

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The role of Buyer involves responsibility for product specification, quality control, packaging, pricing and supplier liaison for a varied product range which includes records and tapes, computer hardware and software and video/audio tapes and accessories.

The ideal candidate will have at least two years buying/product management experience gained within an electrical retailing environment, together with the flexibility to handle this extensive product range.

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For an application form please telephone or write to:
Mr. J. Proudfoot, Personnel Officer, Tesco Stores Ltd., Tesco House,
Delamare Road, Cheshunt, Herts. EN8 9SL.
Telephone Waltham Cross 32222, ext: 3166.



Sales Representative

RCA Records Manchester Area

You will have noticed that RCA has become a major force within the record industry. This success has been achieved through hard work and professionalism.

We're now looking for someone with these qualities to join us to develop sales in the Manchester area.

Aged between 20-30 you'll already possess a good track record in F.M.C.G. selling. A clean driving licence is essential.

An attractive salary is offered together with a company car.

Write now for an application form or send your career details to Ken Rowlands, RCA Records Limited, 1 Bedford Avenue, London WC1B 3DT.

RCA

Technology • Entertainment • Communications

Licensing Manager

Bright person to create a licensing department in leading European merchandising company. Must have the ability to negotiate with top level bands and record companies etc. Knowledge of copyright law and some contractual experience an asset.

Good salary for the right person.

All enquiries handled in strictest confidence.

Reply to Box MW 1141

Our employees have been advised of this advertisement

Video Sales

*It's a matter of being seen
in all the right places...*

At RCA we are very careful about how and where we promote our range of products, a commitment which has helped place our RCA Columbia range at the top of the video market. With titles such as Annie and 'Kramer v Kramer' on our catalogue we want to make sure that our tapes are given quality sales support. So we select high calibre outlets, and we look for only the most professional of Representatives.

Initiative, drive and determination are amongst the qualities which will identify our kind of person; you've got to have the flair, and the skill to achieve optimum sales results through new and existing outlets. Your background will be in f.m.c.g., where you'll have proved your ability to produce continual, positive results. Ideally, you'll have had some exposure to the video or music industries.

Demonstrate those qualities and you could take on the challenge of expanding our tape sales in the Maidenhead and Slough area.

In remuneration terms, there's an attractive salary plus bonus, a company car and full range of benefits. If you see this as the right environment to make the most of your sales ambitions, call Valerie Elliott at RCA Records on 01-636 8311 for an application form.

RCA

Technology • Entertainment • Communications

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displays for all occasions

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FOR SALE

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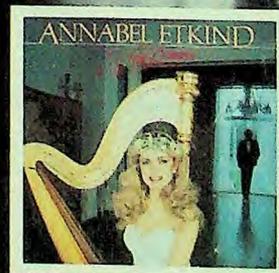
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