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MUSIC WEEK

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FRANKIE GOES TO HOLLYWOOD were among the pop acts to take part in the first recording of the new TV music show *Rebellious Jukebox* (August 11) being made for Central Television. The band are pictured with, left to right: John Gaydon of Media Lab, Miles Copeland (who devised the programme), Kevin Godley, Lol Creme and Jools Holland (kneeling).

Record retailer faces obscenity charges

A COURT case in Cheshire next week could have far reaching implications for the music industry.

At issue is the thorny problem of obscenity, in this case whether a selection of records seized by police in a local store is obscene. If the police win the case it could mean retailers may refuse to stock product for fear of prosecution.

The action, being brought by Cheshire police, is against Graham Cheadle, manager of Spectrum Records, Witton Street, Northwich. The pending prosecution is viewed with alarm by all sections of the business but perhaps most of all by the independent labels.

A summons issued by Cheshire police states that 19 records, sleeves with lyrics and armbands have been seized, alleges that the articles are obscene, and asks Cheadle to "show cause why the said articles should not be forfeited". Among the records confiscated were several by the Dead Kennedys, also records by Icons of Filth, Agent Orange and others.

The trial takes place on August 30 at Northwich magistrates court, Cheshire. Cheadle is pleading not guilty.

Regency in new talent agency merger deal

HOLLYWOOD: Regency Artists, the talent agency that includes Olivia Newton-John, Johnny Mathis, Julie Andrews, Henry Mancini, Ray Charles and Glenn Campbell on its roster has merged with two other agencies to form Triad Artists Inc.

The combined annual total turnover of the three agencies is more than \$175m.

The other two agencies in the deal are Adams, Ray and Rosenberg specialists in literary and packaging and David, Hunter, Kimble, Parseghian and Rifkin, motion pictures, television and stage specialists.

Triad, say observers, represents the largest new talent agency merger in 10 years.

The agency's headquarters will be on Santa Monica Boulevard, Century City.

DoT investigates Laser 558 supply 'offences'

UK RECORD companies and independent promoters supplying records to offshore radio station Laser 558 are liable to face prosecution, says the Department of Trade. Any UK citizen "giving aid" to Laser is breaking the Marine Broadcasting Act.

The DoT has been investigating the way the radio ship is operated and supplied, including music, and a file is being sent to the Director of Public Prosecutions (DPP).

"It is illegal for any British person to supply, advertise with, or take part in a broadcast on the ship," says the DoT. "The depart-

ment is investigating possible offences that have been committed and papers are being sent to the DPP."

The DoT has contacted US authorities for assistance with information about the broadcasts.

At the New York headquarters of Radio Laser a spokesman said: "We have not been contacted by the Department of Trade or anyone else. The ship is run by an all-American crew and supplied from Spain, and the ship itself is registered in Panama. Music is a global industry and we get our records through New York. We

are not UK assisted."

It is not yet clear whether obtaining UK product overseas for broadcast on the ship gets around the Marine Act.

Laser 558 is broadcast from a converted trawler, Communicator, anchored off the Essex coast in international waters. The DoT is powerless to act but the 1967 Marine Broadcasting Offences Act makes it illegal for UK citizens to assist in unlicensed offshore broadcasts. The station has not, so far, broadcast commercials but plans to take "multi-national ads" in September.

CBS opens new Irish sales depot

DUBLIN: CBS Records UK chairman Maurice Oberstein officially opened the new CBS Ireland sales, marketing and distribution depot last Friday (17).

Located on the Carriglea Industrial Estate, Naas Road, the custom-built office, computer and warehouse complex is described by CBS as "probably the biggest investment in facilities in the history of the Irish industry", but the company refrained from disclosing its cost.

It has been functioning since June when the operation was transferred from the cramped premises at Cork Street. General manager John Sheehan heads a staff of 24. CBS has run its own sales and distribution in Ireland since 1975. It also handles A&M, RCA, Motown, Island, Stiff, MCA, Chrysalis, Jive and DJM as well as video repertoire from companies such as CIC, MGM/UA, VTC, Entertainment & Video, Embassy and BBC.

Among those attending the opening ceremony were Johnny Logan, U2 manager Paul McGuinness, new CBS Ireland signing Gina, Dale Haze & The Champions, and the Mayor of Dublin.



THIS YEAR marks the 100th anniversary of Nipper, the dog featured in the HMV trade mark. To mark the occasion HMV Shops laid a commemorative plaque on the dog's burial site behind Lloyds Bank in Clarence Street, Kingston-upon-Thames, Surrey.

Pictured with the plaque is Radio One DJ Janice Long and singer Captain Sensible holding the current Nipper. At the ceremony were David Johnson, chairman of HMV Shops, and Sidney Shore, assistant general manager of Lloyds Bank Group.

Pioneer set to unveil in-car CD player

JAPANESE HARDWARE company Pioneer is set to unveil an in-car compact disc player at this year's Motor Show and plans to have it on sale by the spring of 1985.

The company claims to have overcome the problems of vibration, miniaturisation, DIN size and heat that have dogged the development of in-car CD. Its engineers have solved the vibration problem by incorporating a "shock absorber" system, says Pioneer PR consultant Tony Amura.

Four sign major music video deal

AN IMPORTANT new source of music video material has been created through a "multi-million dollar" agreement between the US Embassy Home Entertainment company, JVC, Japanese concert promoter Kyodo Tokyo, and Trans 25, a New York-based video and television production company which is an affiliate of Japanese magazine publishing company Shueisha Publishing.

The four partners will co-operate in the production and distribution of long and short form music videos for the home video, pay and free television markets worldwide.

Embassy will exploit and distribute the product worldwide excluding Japan, while JVC will distribute the videos in the Japanese home video market and the Japanese partners will exploit them in other media in Japan.

The music videos will be produced primarily in the US and Japan, but venues in other territories will be considered. "We are looking for both known artists and emerging performers and we are willing to work with them on any level, either collaborating with artists to create a project or to produce an already developed project," says Andre Blay, chairman and chief executive of Embassy.

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NEWS



WORK HAS just finished on Elkie Brooks' new album *Screen Gems*, which features 12 classic songs from the movies. The LP is due for autumn release, and Brooks starts a 52-date UK tour in September. She is pictured celebrating the completion of the album with Bill Martin (left) executive producer, and A&M records marketing director Howard Bexman.

Pros and cons of MTV video exclusivity aired

NEW YORK: The contentious subject of exclusive contracts for video clips between the cable music TV channel MTV and record companies was aired at the New Music Seminar.

The debate was held in the absence of any representatives of MTV or any of the labels believed to be involved — CBS, MCA, RCA and Geffen. Under the contracts (protected by non-disclosure clauses), it has been reported that MTV paid out a total of \$4.5m (£3.4m) to tie up exclusive promo clip availability.

Minimum 'window' of exclusivity is 30 days, but 60 and 90-day windows are applied to clips when offered to MTF competitors which air more than 12 hours of music video each day. MTCV is granted rights to exclusive showing of 30 per cent of each company's video output, of which two-thirds is selected by MTV and the remainder selected by the label.

David Benjamin, producer of the weekly networked clip show Friday Night Videos, predicted that emerging artists would be hurt by the arrangements since superstar artists, who have greater marketing input contractually, would "not allow" restrictions on video airplay.

However, those artists on the verge of breaking widely, and in whom the labels have made a substantial investment, would be negatively affected by the agreements because of the lessened opportunity for video exposure, Benjamin added. Among recent examples he cited are Berlin, Elvis Costello, Cyndi Lauper and Quiet Riot.

In MTV's defence, at a separate panel, MTV executive Les Garland described the deals as "a protection against over exposure" of video through the numerous local cable and UHF clip shows springing up all around the US. "Record companies," said Garland, "should not mail video clips all over the country."

The agreements are seen, to a degree, as signs of normal evolution insofar as they assign specific value to a commodity whose prices have kept artificially low under current conditions.

Ducale buys French label

MILAN: The French label Arion has been acquired by Ducale, the Italian record company which has been Arion's licensee in the Italian market for the past nine years.

The French Government has opposed the deal on cultural grounds, but it is expected to be completed within a year. Arion's pressing agreement with CBS France has been ended, and the label has re-purchased existing stocks from CBS to be assigned to Aavidis, Ducale's French distributors.

BPI says firms 'innocent'

FOLLOWING RAIDS in Surrey, Berks, Hampshire and Middlesex

by the BPI anti-piracy unit (MW August 18) and the seizure of large quantities of alleged pirate cassette tapes, the BPI is taking no action against International Computer Transport of Feltham Middlesex, and Delta Communications of Slough, Berks.

The BPI says it accepts they were innocent parties to the alleged cassette forgeries.

Action is to go ahead against David William Churchyard of Camberley, Surrey. On July 30 an Anton Piller order against him was executed and at the same time an order was executed at Churchward Litho of Cove, Hampshire.

Further orders were executed against Michael Oliver of Sunbury on Thames Middlesex.

• In last week's story it stated that the street value of the product seized was £15m. This should have referred to the estimated total value of counterfeit cassettes produced each year.

JASRAC gets good royalty response

TOKYO: JASRAC (the Japanese Society for Rights of Authors, Composers & Publishers), has concluded agreements with 1,473 record rental outlets whereby the latter will pay royalties for operating the service.

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American Commentary



Whither music video?

From IRA MAYER

NEW YORK: One theme has come forward more forcefully than ever before during the recent New Music Seminar and Rockamerica Music/Video Program — the future of music video. The debate over how the form will mature is still fresh, even if many of the more upbeat predictions were heard as early as the first *Billboard* music video seminar in the late Seventies.

There is unanimity on three aspects of music video: its importance as a promotional tool, its promise as a better promotional tool and as an item for sale, and the fact that it is not yet (and will not be for many years) a business. Optimistic seminar panellists included Mort Nasatir, one-time *Billboard* and record company executive, who looked forward to 1987/88, and RCA Video's Arnold Holland, who took a longer view to the next century in terms of when the form will generate revenue for record companies.

A *Wall Street Journal* article on music video which preceded both events said music videos "typically will sell from 50,000 to 100,000 copies at up to \$39.95 (£30.26)". *Video Marketing Newsletter* associate editor Paul Sweating responded in a letter printed by the WSJ that "many in the music and video industries dearly wish that were true". Most music video makers are very content with sales of 5,000 pieces. A sale of 10,000 is outstanding, and you can probably count on your fingers the number which have done better than that.

□ □ □

Throughout the industry there is more scepticism about how long music video will last, and whether it will grow into a business unto itself. MTV may be receiving 30-35 clips per week, as one panellist at Rockamerica contended, but that's hardly enough to create a sales market. Also, when TV is the primary mode of exposure for singles and when VCRs are in more than 20 per cent of homes (with VCR penetration highest among precisely the type of consumer who would be interested in music video), there's little incentive to buy.

In addition, MTV is facing increasing competition, with two new 24-hour music video services promising December debuts. They are Ted Turner's Turner Broadcasting Service (TBS) and Discovery, from the developers of the Financial News network. Turner is anticipating 10m cable subscribers to which his as yet unnamed service would be beamed, and Discovery is claiming it will have a potential reach of 30m by its debut date.

Add to this the numerous UHF and low-power TV (LPTV) networks that are popping up, and the relatively slow availability of new material, and competition for what is coming out will be fierce. Exactly how newcomers will contend with MTV's exclusivity deals with major suppliers, and how those suppliers will feel about not being able to offer their clips to the new services should the latter prove successful, will be important keys to the development of the music industry over the next 12-18 months.

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NEWS

New Chrysalis A&R post



CHRYSLIS has appointed Roger Watson as UK A&R consultant to Chrysalis Records Inc, a newly created post. Watson will be responsible for monitoring British talent exclusively for the US market. He is pictured left with Terry Ellis, co-chairman of the Chrysalis Group of Companies.

West Nally to advise Boots chain

BOOTS has taken on a marketing consultancy to help develop its music business.

The job has gone to West Nally Music, part of the West Nally Group, whose projects have included The Rolling Stones European Tour with TDK, the David Bowie Serious Moonlight UK tour sponsored by Levi's, and The Sony Tape Duran Duran tour.

Barry Snellgrove, previously board director on the Boots advertising account at McCormick Intermarco, joined the West Nally Group earlier this year as sales director.

West Nally Music plans to be instrumental in building the Boots recorded music business, which accounts for 8 per cent of UK record sales. Boots sees the growth of music sales as playing a key role in its branch development programme, says West Nally.

Custom built rock arena

THE WORLD'S first stadium/arena custom built for staging rock concerts is being erected in Rio, Brazil. The project, representing an investment of some \$11m, is being constructed by Art Plan Promotions — a subsidiary of one of Brazil's biggest advertising agencies, Art Plan Publicity. The first event to be held there will be the Rock In Rio Festival which will run for 10 days from January 11 to January 20.

Billed as "90 hours of music and peace", artists already confirmed to appear at the festival include Queen, Iron Maiden, Scorpions, Men At Work, Def Leppard, Ozzy Osbourne, AC/DC, James Taylor, George Benson, B52's, The Go-Gos, Yes and Al Jarreau.

Art Plan has negotiated sponsorship for the festival from a

leading Brazilian brewery and from the radio, TV and publishing organisation TV Globo.

The estimated capacity for the venue is 350,000, and included in the plans are a video centre, heliport, shopping precinct, restaurant, bars and a huge stage area with full backstage facilities including 16 dressing rooms complete with bathrooms, bar and restaurant.

Art Plan's Oscar Ornstein, in London last week for talks with various artists' management, said: "We aim to make Rock In Rio the biggest and best organised rock festival in the world. As well as flying in all the bands and their crews, we have negotiated for the best sound and lighting systems available."

Cable, video and sound recording rights are being negotiated.

Blood starts computer division

RECORD AND video distribution company Terry Blood is moving into the home computer market with a new division — TBD Computers — which will distribute both hardware and software. It will initially be handling Sinclair Research hardware, software and peripherals, but will also be competing in the software distribution market for other product. The company is guaranteeing delivery of stock within 24 hours by Securicor.

Cream takes on RM sales account

RECORD MERCHANDISERS has appointed Cream Creative Marketing to handle its advertising and sales promotion account. The budget will cover expenditure on extensive below the line activity, television, national and specialist press advertising.

Jazz score competition

A £500 prize has been offered for the composition of a work scored for a jazz orchestra in a competition sponsored by Guinness Brewing and the London Borough of Brent. Half of the prize money will be awarded to the winner by Guinness, and the balance will be presented by Brent Borough when the work is performed by the National Youth Jazz Orchestra in March next year.

Two-in-one debut for Spellbound act

AN UNKNOWN pop band is to have singles released simultaneously by the same label. Crazy Trains from Bristol will have their debut singles, Better Off Without You/Bad Wolf and Taxi Driver/6ft Under, released on Spellbound Records. Buyers of both singles returning catalogue numbers cut from the sleeves to the label will receive a free Crazy Trains tee-shirt.

Spellbound's Alice Spring said: "One review of the band said that they were not worthy of one single's release, so we are demonstrating our confidence in them by releasing two debut singles simultaneously."

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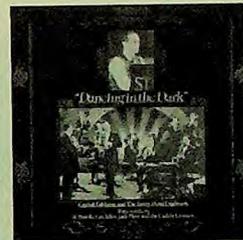
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NEWS FROM CONIFER



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Al Bowlly/Lew Stone	The Echo Of A Song	HAL 12
Billy Cotton and his Band	That Rhythm Man	SVL 149
Billy Cotton and his Band	Sing a New Song	SVL 160
Paul Fenoulhet and the Skyrockets Dance Orchestra	Starway To The Stars	SVL 161
Ray Fox and his Band	1933	SVL 166
Geraldo and his Orchestra	Heart And Soul	SVL 153
Carroll Gibbons and The Savoy Hotel Orpheans	Dancing In The Dark	SVL 157
Henry Hall and the BBC Dance Orchestra	Help Yourself To Happiness	SVL 158
Jack Hylton and his Orchestra	Swing	SVL 164
Jack Hylton and his Orchestra	The Talk Of The Town	SVL 151
Harry James and his Orchestra	Live In California	SVL 162
The New Mayfair Dance Orchestra	Harmony Heaven	SVL 146
Red Nichols and Miff Mole	Red And Miff	SVL 152
Jack Payne and the BBC Dance Orchestra	Radio Nights	SVL 154
Ben Pollack and his Park Central Orchestra	Futuristic Rhythm	SVL 165
Ben Selvin and his Orchestra	Cheerful Lime Cordial	SVL 155
Ray Starita and his Ambassadors Band	Rhapsody in Rhythm	SVL 155
Various Dance Bands	The Dance Band Years	SVL 145

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NEWS

Ford wins Sayle single libel case against Island

THE NAMES and addresses of record dealers supplied with the Alexei Sayle single 'Ullio John! Gotta New Motor?' are being passed to Fords following a High Court action. Island agreed to pass on the information after the Ford Motor Company claimed it had been "libelled and defamed" by the record.

Island Records also agreed to pay an undisclosed sum to a children's charity, the Variety Club of Great Britain, in settlement of Ford's action for breach of copyright. The company promised to stop advertising, selling or distributing the record by using a Ford press release and a photograph of a 1973

Cortina on the record sleeve.

In a statement read to Mr Justice Warner, the company said: "Island Records apologises to the Ford Motor Company for any embarrassment and damage caused to them arising from the use of a Ford Motor Company press release on the sleeve of the record 'Ullio John! Gotta New Motor?' and wishes to state that the Ford Motor Company was in no way associated with the record, its issue, promotion or distribution."

Island has taken out advertisements in the national press apologising to Ford which repeats the statement read in court.

TER and EMI sign deal

SPECIALIST FILM soundtrack and theatre cast recording label That's Entertainment Records has several more Decca Original Cast Recordings due for release in September.

They include Anything Goes starring Marian Montgomery, which has never been previously issued, the Jule Styne musical Do-Re-Mi with Max Bygraves, Anthony Newley's Stop The World — I Want To Get Off, and Treasure Island. The albums are all packaged in their original sleeves and are unabridged.

Label boss John Yap has also finalised a deal with EMI Records which gives him access to that company's vast catalogue of show recordings.

Yap will be recording the forthcoming West End show revival of The Boy Friend, and has new studio albums lined up for Bertice Reading and Liz Robertson. The Robertson LP will feature new material by her husband, composer Alan J Lerner who co-wrote My Fair Lady.

Brightman single from video

RCA RECORDS is releasing a single, Unexpected Song by Sarah Brightman, from the new video of the Andrew Lloyd Webber and Don Black musical Song & Dance. The video, which features Brightman in the lead role and Wayne Sleep in the dance segment, was filmed at the Palace Theatre. It is being aimed particularly at the US market. Unexpected Song was specially written for it by Lloyd Webber and Black.

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STIFF RECORDS and Bullet promotions staff have been terrorising the country's record buyers dressed as gorillas. Armed with bunches of bananas they have been screaming the praises of King Kurt's latest single Banana Banana. Three gorillas are pictured with Bullet boss Stewart Coxhead.

News in brief...

MCA RECORDS has joined with Island Music publishers to launch new label Linyl Vinyl and the first release on the joint venture is Africa's One Fire by South African Robit Hairman.

PANTHER RECORDS has signed Edwina Lawrie, younger sister of Lulu, and released her first single Dark Glasses... A&M has signed The Playn Jayn and release their debut live album sometime this month... IRS Records have signed The Truth, fronted by ex-Nine Below Zero vocalist Dennis Greaves, a live five-track EP will be their debut release, called 5 Live, out August 20.

Directory

Geoffs expands

Geoff Records International has moved to bigger premises at 1 Baird Road, Enfield (Tel: 01-804 8100, Telex 295944 GEOFFS G). The new premises occupy 12,000 sq ft and, says Geoff's Steve Brink, is needed "to hold stock in greater depth and range, accommodate increased sales staff, and to provide space for two new departments — Platinum Music and a computer software division". The move takes place September 1... Ace Records and associated labels Kent, Boplicity, Big Beat and Cascade, Chiswick Records and Rockin' Music have all moved to 48-50 Steele Road, London NW10 7AM (Tel: 01-453 1311)... Frank Neilson's Take Away Music has moved to 10 Robinson Road, London SW17 (Tel: 01-543 6882)... Steinar Records has moved to 122 Middlesex Street, London E1 7HY (Tel: 01-247 9034/5).



Make You
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by D.A. WILLIAMS
(WIL 121)
Distributed by Pinnacle

DOOLEY

RECENT STAFF changes at EMI — which have yet to be publicly announced — have seen David Munns return from Canada to take up a new A&R and marketing position shared with David Hughes, while Brian Southall relinquishes his promotion responsibilities and is re-titled general manager of artist and public relations; full details of the new management structures are to be revealed by Peter Jamieson this week. Coincidentally, two more top level, long-serving EMI staffers are on the point of departure, and EMI's annual sales conference, rumoured to be cancelled, is in fact going ahead on September 6-8 at Bournemouth, but without the salesmen. It has been re-designated a marketing seminar at which head office execs will determine long-range sales and marketing plans. Salesmen, denied their annual whiff of sea air, will hear of autumn campaigns at regional sales meetings... The German copyright society GEMA has won a court case against the state of Hesse which had refused to pay royalties on radio and TV entertainment provided for the inmates of its jails; the court found that the prisoners gather quite involuntarily, have no common social interest, and therefore can be considered a public audience, albeit a captive one.

CLUB OWNER Peter Stringfellow pursuing Dusty Springfield for his Hippodrome label with a deal believed to be worth around £100,000... Cherry Lane Productions MD John Velasco has wed Fiona Davis... Opera lovers may dispute Red Bus' claim that its single The Lost Opera (Search One) by Kimera & The Operaiders, which segues operatic highlights to a disco beat, is "the perfect combination between classical and modern music"... Chrysalis has signed Lenny Henry and is recording a "comedy/dance" album for release in October... HRH Princess Anne toured Capitol Tower, home of EMI/ Capitol in Los Angeles, meeting the record company executives, during her visit to the Olympic Games... Music business consultant Paul L Lynton would like it known that he has no connection with Lyntone Recordings which is headed by Paul S Lynton... Guenther Braeunlich, a 28-year Teldec staffer, latterly head of public relations and promotion, has died in Hamburg aged 58... David Betteridge listed as representing "Rockaway Records" at the recent New Music Seminar, but confirmation of his label deal with Virgin is a long time coming... The economy-minded Mayor of Dublin impressed CBS executives at the unveiling of the company's new Dublin depot last week by arriving and departing in a local taxi; and with typical Irish understatement, CBS Ireland general manager John Sheehan introduced Maurice Oberstein as "an extrovert".

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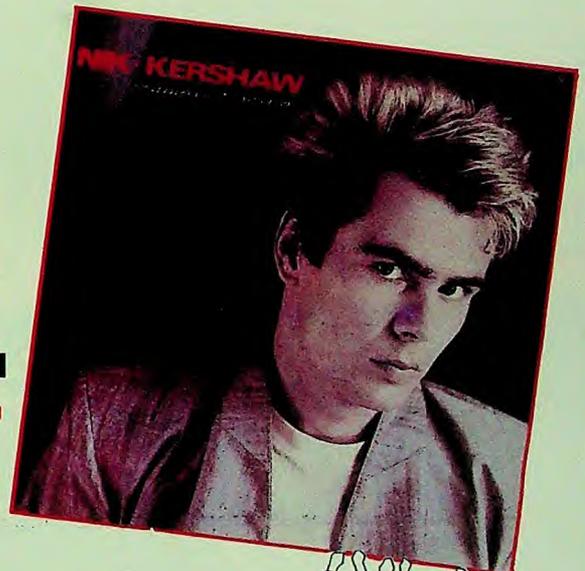
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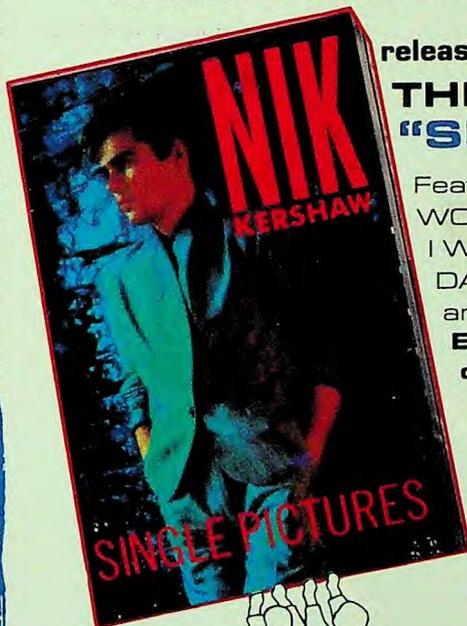
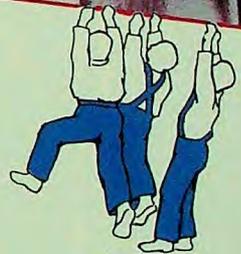
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NEWS

Peppermint seeks hole in market

A NEW music video label, Peppermint Video Music, has been launched by Guild Home Video. First releases are headed by a live Queen concert *We Will Rock You* and Barry Manilow's *2 AM Paradise Cafe*.

The label will cover a medium range of musical tastes; pop classics, heavy metal, MOR and country, with a consumer price of just under £20.

We Will Rock You is a 90-minute film produced in 1982 and is the only live Queen performance available on video, say Peppermint. It contains many of Queen's hits and will be released

immediately following their European tour which starts at the end of August.

Peppermint are releasing the Barry Manilow video, following the release of the album.

Other titles include *The Rock Revolution*, a 60 minute compilation including *The Sex Pistols*; *Kate Bush*; *The Clash* and *Bob Marley*; *Jack Mack And The Heart Attack*, 60 minutes from the LA soul band; *The Wild Ones*, an hour of heavy metal including *AC/DC*, *Iron Maiden*, *Whitesnake* and *Ozzy Osbourne*; and *10cc Live At The International Music Show*.



POLYDOR RECORDS hosted a tea party at the Ritz to launch a new single *I Am The Starlight* taken from the cast album of *Starlight Express*. Pictured left to right are DJ, Bruno Brooks and Tony Blackburn, TV AM presenter Nick Owen, and cast singers Ray Shell and Lon Satton, with Tony Morris, managing director of Polydor Records behind them. Seated at the piano are personalities Gloria Hunniford and composer Andrew Lloyd Webber.

CD first from BBC

THE BBC claims to be the world's first broadcaster to supply a radio programme on compact disc, with the release last week of a concert recorded at the 37th Aldeburgh Festival.

Issued by BBC Transcription Service, part of BBC External Services, the CD is available for re-broadcast to more than 200 radio stations around the world.

Alan Bilyard head of Transcription Service said: "It is too early to say how many CDs we will be issuing but this release underlines our commitment to technical excellence and innovation."

The concert was recorded digitally at the Maltings Concert Hall, Snape, and features Simon Rattle conducting the City of Birmingham Symphony Orchestra in Benjamin Britten's *American Overture* and Arnold Schoenberg's orchestral arrangement of Brahms's *Piano Quartet in G Minor*.

"The combination of an unusual programme conducted by Simon Rattle and the magnificent acoustics of the Maltings adds up to a memorable recording first," said James Burnett, transcription music organiser.

Strictly for synths

FORMER VIRGIN Records band Tangerine Dream are among the signings to the new Jive Electro label, a new departure for the group of companies which include Jive Afrika and the Jive label itself. The label's UK launch is being timed to coincide with the staging of UK Electronics, which takes place next month in Sheffield.

First releases will be albums by

Michel Huygen, Mark Shreeve and Spanish synthesizer band Neuronium, and there will also be singles from Tangerine Dream and The Willesden Dodgers.

A Jive Electro spokesperson said: "The label will encompass the full musical spectrum, from pop/dance-orientated singles, through to conceptual albums using electronic music-orientated artists from around the world."

Petula Clark in charity concert

PETULA CLARK and the Philharmonia Orchestra conducted by Carl Davies will headline a concert at the Royal Albert Hall on October 4, to raise funds for the Douglas Bader Foundation and Motability, two charities devoted to the welfare and transportation of disabled people in the UK.

Cable chief named

THE GOVERNMENT has appointed Richard H Burton to be chairman of the Cable Authority, the body which will regulate the development of multi-channel cable television in the UK.

Burton, 60, is former chairman of Gillette Industries in the UK and retired last year as chairman of the UK-based holding company which oversees Gillette's eastern hemisphere interests.

The Cable Authority's main task will be to license cable contractors and it is expected to announce a round of franchises

before the end of the year. The Authority will be financed by licence fees paid by the cable operators.

Compilation of jazz greats

PHONOGRAM has released a compilation album, *Jazz Club*, on the Club label, featuring names like Ella Fitzgerald, Dizzy Gillespie and Sarah Vaughan, and intended "to reflect a popular resurgence of interest in authentic jazz music." Tracks on the LP were recorded between 1955 and 1965 and, according to Phonogram, "will give people a chance to hear the music that inspired a new batch of popular artists like Sade, Carmel, Working Week, Everything But The Girl and Style Council".

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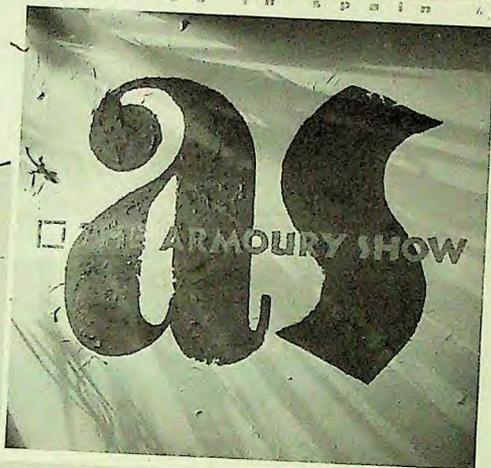
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AIRPLAY BUBBLING

The following records new to regional airplay action pages are bubbling under the grid on the opposite page.

- 8 LINDSEY BUCKINGHAM—Go Insane—Mercury/Phonogram MER 168 (F) A Trent, Forth, Downtown B Aire, Clyde, NorthSound * County Sound—Hitpick, Signal—Hitpick.
- 8 JUAN MARTIN—Flight To Paradise—WEA YZ19 (W) A Victory, BRMB, Tay B Radio 210, Mercia, Aire, Gwent * DevonAir—Hitpick.
- 8 GIORGIO MORODER featuring Paul Engeman—Reach Out—CBS A4570 (C) A Victory, DevonAir, West, Wiltshire, Essex B Aire, Piccadilly * Pennine—Hitpick.
- 8 OAK RIDGE BOYS—Break My Mind—MCA 906 (C) A Victory, Manx, BBC Scotland, Moray Firth, Tay B Wiltshire, Beacon, West Sound.
- 8 ROMAN HOLLIDAY—Fire Me Up—Jive JIVE 59 (C) A BRMB, Metro, Tees, Forth, Tay B Essex, Manx, Clyde.
- 8 T.H.S.—THE HORNE SECTION—Lady Shine (Shine On)—Fourth & Broadway/Island (E) A Red Rose B Capital, Plymouth, Essex, Metro, Manx, Tay, CBC.
- 7 THE ADVENTURES—Another Silent Day—Chrysalis CHS 2000 (F) A BRMB, Hallam, BBC Scotland, Downtown B Radio 210, Aire, NorthSound.
- 7 BLACK UHURU—What Is Life—Island IS 150 (E) A Hallam, BBC Scotland B Capital, Mercia, Trent, Red Rose, Forth.
- 7 HELEN AND THE HORNS—Footsteps At My Door—RCA HEL 1 (R) A 2CR, BBC Scotland, Moray Firth B Mercia, Gwent * Hallam—Hitpick, Viking—Hitpick.
- 7 MALCOLM McLAREN—Madam Butterfly (Un Bel Di Vedremo)—Charisma/Virgin MALC 5 (E) B Signal, Metro, Clyde, Forth, Gwent * Luxembourg—Hitpick, Capital—Climber.
- 7 ROSE ROYCE—Magic Touch—Streetwave KHAN 22 (A) A Severn, Tay, Swansea B Essex, Piccadilly, West Sound * Gwent—Hitpick.
- 7 DEVANEY YOUNG—Second Chance—Ryker RYK 1 (C) A Manx, Downtown B Piccadilly, Red Rose, Forth, Tay, CBC.
- 6 FLIC—Fuzzin' The Tracks Medley—Towerbell TOW 58 (A) A Severn, Mercia B Tees, Manx, Red Rose * Signal—Hitpick.
- 6 DEAN FRASER—Redemption Song—Island IS 196 (E) A Victory, Severn, Manx, Forth * DevonAir—Hitpick, CBC—Hitpick.
- 6 LISA HARTMAN—Where The Boys Are—RCA 435 (R) A Victory, Severn, Manx B Aire, Red Rose, Clyde.
- 6 RICK JAMES—17-Gordy TMG 1348 (R) A Forth, Downtown B Capital, Manx, Clyde, NorthSound.

The following records continue to bubble under the main airplay grid. They have all previously appeared in this column.

- 7 PHYLIS NELSON—Move Closer—Carrere
- 6 WORKING WEEK—Storm Of Light—Paladin/Virgin
- 6 JENNY BURTON & PATRICK JUDE—Strangers In A Strange World—Atlantic
- 6 MOE & JOE—Where's The Dress—CBS
- 6 RUFUS & CHAKA—Do You Love What You Feel—MCA

RADIO 2

Based on plays Friday-Thursday (5.30am to 8.00pm) in the week preceding publication.

- 10 (9) SIVUCA: Ain't No Sunshine
- 9 (New) THE SHADOWS: On A Night Like This (Polydor)
- 8 (—) MICHAEL JACKSON: Girl You're So Together
- 6 (7) THE FARMER'S BOYS: In The Country
- 6 (7) MATT BIANCO: Whose Side Are You On
- 6 (8) STEVIE WONDER: I Just Called To Say I Love You
- 5 (New) ANIMAL NIGHTLIFE: Mr. Solitaire (Island)
- 5 (6) THE KANE GANG: Closest Thing To Heaven
- 5 (New) NICK LOVE: L.A.F.S.
- 5 (5) GEORGE MICHAEL: Careless Whisper
- 5 (New) POINTER SISTERS: I Need You (Planet)
- 5 (New) QUEEN: It's A Hard Life (EMI)
- 5 (7) CHRIS REA: Touche D'Amour
- 5 (7) TINA TURNER: What's Love Got To Do With It
- 5 (7) TRACEY ULLMAN: Sunglasses

- OTHER FEATURES RECORDS**
- BAND OF GOLD: Love Songs Are Back Again
 - THE BLUEBELLS: Young At Heart
 - COYOTE SISTERS: Straight From The Heart
 - PHIL FEARON/GALAXY: Everybody's Laughing
 - MURRAY HEAD: Mario
 - ELTON JOHN: Passengers
 - KATIE KISSOON: I Need A Man In My Life
 - JOHNNY MATHIS: Simple Love
 - JEFFREY OSBORNE: On The Wings Of Love
 - ROCKWELL: Taxman
 - FRANK SINATRA: L.A. Is My Lady
 - RICHARD JON SMITH: Dance With Me
 - ROD STEWART: Some Guys Have All The Luck

Radio 1 and Radio 2 guides compiled by Sham Tracking (01290 0129). Previous week's plays in brackets. (—) indicates a re-entry.

RADIO 1

Figures denote actual logged plays in the Monday-Sunday preceding publication. (6am-midnight weekdays, 8am-midnight Saturday 8am-11pm Sunday)

- 20 (18) HOWARD JONES: Like To Get To Know You Well
 - 18 (13) LAURA BRANIGAN: Self Control
 - 18 (16) FRANKIE GOES TO HOLLYWOOD: Two Tribes
 - 18 (21) GEORGE MICHAEL: Careless Whisper
 - 15 (11) TREVOR WALTERS: Stuck On You
 - 15 (13) HAZELL DEAN: Whatever I Do (Wherever I Go)
 - 15 (18) TRACEY ULLMAN: Sunglasses
 - 14 (5) POINTER SISTERS: I Need You
 - 14 (16) ELTON JOHN: Passengers (re-mix)
 - 13 (New) MIAMI SOUND MACHINE: Dr. Beat, Epic A 4614 (C)
 - 13 (9) BLACK LACE: Agadoo
 - 13 (12) ROD STEWART: Some Guys Have All The Luck
 - 12 (New) MALCOLM McLAREN: Madam Butterfly (Un Bel Di Vedremo), Charisma/Virgin MALC 5 (E)
 - 12 (New) SMITHS: William, It Was Really Nothing, Rough Trade RT 166 (VRT)
 - 12 (5) SPANDAU BALLET: I'll Fly For You
 - 12 (6) QUEEN: It's A Hard Life
 - 12 (10) A FLOCK OF SEAGULLS: The More You Live, The More You Love
 - 11 (13) PHIL FEARON & GALAXY: Everybody's Laughing
 - 11 (14) STEVIE WONDER: I Just Called To Say I Love You
 - 10 (6) FARMER'S BOYS: In The Country
 - 10 (7) TEARS FOR FEARS: Mothers Talk
 - 10 (11) WINDJAMMER: Tossing And Turning
 - 10 (12) THE MIGHTY WAH!: Come Back
 - 9 (New) MICHAEL JACKSON: Girl You're So Together, Motown TMG 1355 (R)
 - 9 (5) CHANGE: You Are My Melody
 - 9 (10) TINA TURNER: What's Love Got To Do With It
 - 9 (11) BLANCMANGE: The Day Before You Came
 - 8 (—) THE BLUE NILE: Tinseltown In The Rain
 - 8 (7) CAPTAIN SENSIBLE: There Are More Snakes Than Ladders
 - 8 (12) THE BLUEBELLS: Young At Heart
 - 8 (16) SHAKATAK: Down On The Street
 - 7 (New) VAN HALEN: I'll Wait, Warner Brothers W9213 (W)
 - 7 (5) LLOYD COLE & THE COMMOTIONS: Forest Fire
 - 7 (9) THE S.O.S. BAND: Just The Way You Like It
 - 6 (New) BUCKS FIZZ: Talking In Your Sleep RCA FIZ 2 (R)
 - 6 (New) HEAVEN 17: Sunset Now, Virgin VS 708 (E)
 - 6 (New) DAVID LASELY: Where Does That Boy Hang Out?, EMI America EA 179 (E)
 - 6 (—) BREAK MACHINE: Are You Ready
 - 6 (7) ALISON MOYET: Love Resurrection
 - 6 (7) KID CREOLE & THE COCONUTS: Don't Take My Coconut
 - 6 (8) nell: Hole In My Shoe
 - 6 (9) KANE GANG: Closest Thing To Heaven
 - 6 (10) ELVIS COSTELLO & THE ATTRACTIIONS: The Only Flame In Town
 - 5 (New) MALCOLM McLAREN: Castles In Spain, Parlophone R 6079 (E)
 - 5 (New) THE ASSOCIATES: Waiting For The Loveboat, WEA YZ16 (W)
 - 5 (New) CYNDI LAUPER: She Bop, Portrait/Epic A 4620 (C)
 - 5 (New) FRANK KAZ: KAZ 20 (IDS)
 - 5 (New) IRON MAIDEN: 2 Minutes to Midnight, EMI 5489 (E)
 - 5 (New) THE KINKS: Good Day, Arista ARIST 577 (F)
 - 5 (New) LEVEL 42: Hot Water, Polydor POSP 637 (F)
 - 5 (New) RAY PARKER JR.: Ghostbusters, Arista ARIST 580 (F)
 - 5 (New) ROMAN HOLLIDAY: Fire Me Up, Jive JIVE 59 (C)
 - 5 (New) ROBIN SCOTT & THE AFRIKAN PIONEERS: Crazy Zulu!, 10/Virgin TEN 25 (E)
 - 5 (—) ALPHA VILLE: Big In Japan
 - 5 (—) BLACK UHURU: What Is Life
 - 5 (—) NIK KERSHAW: I Won't Let The Sun Go Down On Me
 - 5 (—) DAVID SYLVIAN: Ink In The Well
 - 5 (—) VICIOUS PINK: Cccan't You See Bush (Testify)
 - 5 (5) SAVAGE PROGRESS: Burning
 - 5 (9) JEFFREY OSBORNE: On The Wings Of Love
- OTHER FEATURED RECORDS:**
- AC/DC: Nervous Shakedown
 - ANIMAL NIGHTLIFE: Mr. Solitaire
 - AFRICA BAMBATAA/JAMES BROWN: Unity
 - BAND OF GOLD: Love Songs ...
 - CHEVI: Give Me More
 - THE CULT: Go West ...
 - FATAL CHARM: Summer Spies
 - HARD CORPS: Dirty
 - HELEN & THE HORNS: Footsteps At My Door
 - JEFF LYNNE: Video!
 - STEVE MILLER BAND: Abracadabra
 - ROCKWELL: Taxman
 - WORKING WEEK: Storm Of Light

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OPINION

Publishing predicament

I WOULD like to say how I agree wholeheartedly with the comments of Terry Oates in the piece regarding Chappell's involvement with Channel Four (MW July 14).

I recently experienced a similar problem involving a composition that I had specially written as the opening theme music for a particular TV series. After having had the piece accepted by the producer and everyone involved in the show, I was suddenly approached by the TV company's publisher and advised that I should be giving the TV company the publishing or, at least, a large proportion of it. It was implied that there was still time to make changes to the show regarding

the theme music.

I did feel very intimidated, but decided to stick to my principles and refused. Thankfully, the star whose show it was supported me, and the music was used.

I don't think it is right that the TV company's publisher can bring such pressure on a small publisher like myself after I have performed all the duties of an active publisher. I do think that the MPA should consider taking the matter further with the IBA as Terry suggested.

MARTIN WYATT, Bright Music, Maddox Street, London W1R 9PD.

We understand that the MPA plans to write to the IBA on this matter soon — Deputy Editor.

Changes at the Country Club

WITH REFERENCE to Dennis Laine's letter regarding BBC Radio Two's Country Club (MW July 28), he states that the programme has "changed little over the past decade".

He must be a casual listener. I started the series and later left to present Both Sides Now. David Allan then took over the hour-long programme. When the time for the programme was doubled, I returned to it and co-presented it with David. David then left to start a Saturday evening series, so there have been several changes in a decade.

During that time, the programme has won many awards both here and in the US. We transmitted live to the US, and were heard coast-to-coast on the occasion of the Grand Ole Opry's 50th birthday in Nashville. We have also transmitted live from Tennessee and Texas on separate occasions with a whole galaxy of country stars in attendance.

We do indeed have "chummy interviews" and why not? Would he prefer an interrogation? Jim Reeves and Slim Whitman are most certainly among listeners' favourites, along with Lee Greenwood, Ricky Skaggs, George Strait and other contemporary country stars.

As for the cheap, sneering remark that my listeners wear "home-made cowboy and Indian suits", I think that indicates the nature of the writer, and for whatever reason he wrote to you, it was not in the interests of country music.

WALLY WHYTON, Pinner, Middlesex HA5 3RJ.

Reggae and racism

FOLLOWING THE welcome GLC report on *The Black Music and Record Industry in London*, I should like to add some pertinent comments on this area of music in the hope that the record industry and media in general will listen, learn and act to improve the current situation.

Firstly, it is important to establish the difference between reggae artists/music and the other areas of black music, such as high energy, soul, R&B etc. It is also important that the media should be included in the report. If the report had been entitled "Reggae Music, the Record Industry and Media" — at which I think it is predominantly aimed — then there is without doubt a strong prejudice against both the music and the people involved.

Marley is a classic example of an artist who never had many hit singles, and yet a Great Hits album can retain the number one spot for three consecutive months. There are many other reggae artists who could be now achieving a similar success in the area of reggae music, given the muscle, marketing expertise and patience of a major record company. Most A&R men don't understand reggae music and don't understand the people involved, who are usually black.

In fairness to the A&R managers, the artists must take a fair portion of the blame. In the last eight years of my handling reggae music, I have seldom had an artist or producer turn up for an appointment on time. They can be up to two or three hours late, or not turn up at all. Their time-keeping in studios is also bad, and that can prove expensive, and their reliability in turning up at concerts has been somewhat suspect.

However, there has been a significant improvement, and the recent Reggae Sunsplash at Crystal Palace, where eight acts successfully filled one day and provided 28,000 fans with superb entertainment, was an example of the new professionalism that is starting to pervade reggae music.

The media must also take its fair share of the blame. This country's only national broadcasting station has never produced a programme devoted to reggae music. Surely Radio One, Two, Three or Four could find

one hour a week to broadcast reggae music? As far as daytime Radio One programming is concerned, reggae doesn't get a look-in unless it is the rare case of a reggae record handled by a major company vis-a-vis Sugar Minott (RCA) or Musical Youth (MCA).

Positive

Every year there are a considerable number of reggae records released which could be hits, given a more positive and less prejudiced attitude by the media and record companies. In the late Sixties and early Seventies Trojan was having, on average, about four reggae hits a year. This figure should be easily doubled with considerably more public awareness, media assistance and record company patience.

As far as non-reggae black music is concerned, I feel the record industry and the media in general are entirely not guilty as the success of Michael Jackson, Stevie Wonder and Lionel Richie proves. In fact, I shall go so far as to say that there is less prejudice against black music and people in this area of music than in any other industry in the world. As this is the case, why cannot the same be said of the reggae music business?

CLIVE STANHOPE, MD, CSA Records, Chamberlayne Road, London NW10 3NP.

Specialist

The major record company A&R department is, in general, not geared to reggae music, and this also applies to most areas of specialist music. Instead of employing the specialists in their field, A&R men are all geared to the "two single bash": if there's no hit after two singles, the artist is put on the shelf.

This theory cannot be applied to reggae music, where an artist has to be developed sometimes over several years selling thousands of albums before they achieve that elusive hit. Bob



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PUBLISHING

Yet more from Johnny Mercer

THE TREASURY of lyrics by the late Johnny Mercer is to be enhanced by the inclusion of an unpublished song, When October Goes, on a forthcoming Barry Manilow album.

The prolific Mercer died in 1975 and left his unpublished lyrics to the University of Atlanta, for whose music faculty he had been patron.

The lyrics remained in the university archives until his widow Ginger and his business manager Mark Kramer brought them to London last year to show to Chappell senior director and consultant Teddy Holmes — an old friend of the Mercers — and standards department manager Mark Rowles.

Chappell had published much of Mercer's work during his lifetime, and Holmes and Rowles thought it a good idea to interest a contemporary musician in the remaining lyrics of the old word-master. They approached Barry Manilow through Arista and some US contacts, and sent him a batch of the lyrics.

Manilow was delighted by the quality of the words sent as much as by the idea of setting to music some of the work of one of the most distinguished lyricists in the history of popular music. He has been working steadily on the project, and the first number will be

on his forthcoming Arista album 2am Paradise Cafe.

When October Goes was premiered last month in the Aspel & Company show, and there is a possibility of a single release.

During his lifetime, Mercer collaborated with some of pop music's most prominent melodists, including Henry Mancini and Hoagy Carmichael, producing Moon River and The Old Music Master respectively, among others. Mercer also duetted his lyrics with stars such as Bing Crosby on record.



Feeling the quality

INTENT EXPRESSIONS at a recent Feelabeelia playback of *Feel It*, released by Interdisc this month. It's the first UK production by Brock Walsh (second from left) and Glen Ballard (fourth from left), who are the writers and associate producers of *Automatic*, the hit single by The Pointer Sisters, and members of the Quincy Jones production team. Also listening (from left) are Charlie Crane of MCA Music, with which *Feelabeelia* have set a worldwide publishing pact, Carol Wilson (Interdisc Records), and Ron Biggs (*Feelabeelia* manager).

Jingles LP from Chappell

THE CHAPPELL Recorded Music Library has released its first jingles album, available for non-exclusive use. It brings together the work of several leading jingles composers, among them Wolfgang Kafer, Ole Hoyer, Colin Towns, and Steve Jeffries of Skait & Jeffries.

The album contains 50 28½-second cuts ranging from heavy metal to pop.

The release is backed by promotion agencies, ILR stations and audio-visual production houses.

"There has been considerable demand for high quality, customised, comprehensive yet relatively inexpensive jingle music for licensing throughout the media," said Chappell Recorded Music Library manager Nick Farries.

Lost and won in US copyright cases

NEW YORK: Copyright holders have only themselves to blame for losing the Sony/Betamax case in the US Supreme Court, according to Ed Cramer, president of Broadcast Music Inc (BMI). The judgment has effectively legalised home taping in the US.

Cramer says the judges merely seem to have fallen in with a prevalent hostility to copyright interests — a hostility which the copyright community has allowed to develop. "Too many people perceive copyright holders as individual fat cats or giant corporations, but most of

them are just average people or small businesses struggling to stay afloat.

"The failure of the copyright community to recognise its problem and make a concerted effort to do something about it was largely responsible for the court decision. The judges are human beings after all.

Cramer says he hopes copyright holders will "face the facts and campaign to get their message across. It is a simple one, directed to ordinary people: copyright protection is in your interest too."

CHICAGO: A US appellate court has upheld the ruling of a federal district judge clearing The Bee Gees infringement of copyright (MW March 12, 1983).

In February last year a jury had found that Barry, Maurice and Robin Gibb's composition *How Deep Is Your Love* from the Saturday Night Fever soundtrack infringed the 1975 copyright of Let It End by Chicago resident Ronald Selle.

The federal district judge who had presided over the hearing

overturned the verdict in July last year. He said Selle could not show any reasonable possibility that The Bee Gees had heard his song, or to suggest that such similarities as there were between the two songs could have resulted from copying. Three appellate court judges have now confirmed this ruling.

A Bee Gees spokesman commented: "The Gibbs are naturally delighted at the ruling, which endorses the views of the trial judge and vindicates the Gibbs. The Gibbs never have and never will copy the work of another."

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NEURONTUM AND MARK SHREEVE APPEARING AT THIS YEAR'S ELECTRONICA U.K. FESTIVAL - SHEFFIELD UNIVERSITY - 8TH SEPTEMBER.

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ALEXIS KORNER
THE FATHER OF BRITISH BLUES

'He inspired us all'

THE ROLLING STONES



Alexis KORNER

RESPECT, both for the man and the musician, is the word that comes most readily to mind when talking about Alexis Korner. He was, and still is, respected for what he did and said, as well as for his huge contribution to the development of British rock music.

BBC Radio producer Jeff Griffin, who worked closely with Alexis on his World Service and Radio One shows, says with great feeling: "When I first started in production in '64 and wanted to get a series off the ground, I decided the ideal person would be Alexis Korner. As well as having the respect of the musicians, he was also so erudite and had a good broadcasting voice."

"I continued to work with Alexis through until the latter part of last year. A lot of people come and go in this business. But I have more respect for Alexis than anyone else I've worked with."

"He never flaunted his knowledge, but understood that he had that knowledge. And he only ever gave his opinion if asked."

"He gave so many musicians the platform from which to start their careers. He helped so many — it was Alexis for example who got Free signed to Island, and he gave first radio broadcasts to bands such

as The Yardbirds, Cream, John Mayall's Bluesbreakers and the Graham Bond Organisation.

"Alexis was the man bands went to see — and listened to. He was so influential. He was the focal point. He always acknowledged the debt he owed to Chris Barber who brought over many US bands in the Fifties. But it was Alexis who really got electric blues going in this country. He was responsible for so much, but never claimed anything."

Advice

Del Taylor, Alexis' manager, business partner and long-time friend echoes these feelings: "When acts became successful and under pressure, they would go to Alexis for advice. It was always behind the scenes and very private, but it went on. At the same time, he loved having his own bands. He was frustrated about his own shortcomings — he never claimed to be a great musician. But he did have a very individual style."

"It was at times frustrating because he would never play the same song the same way twice. For him it was all a kick. He knew well enough how to play, and he surrounded himself with good musicians."

"He was always very humble, and when people left him to form their own bands, he was happy for them

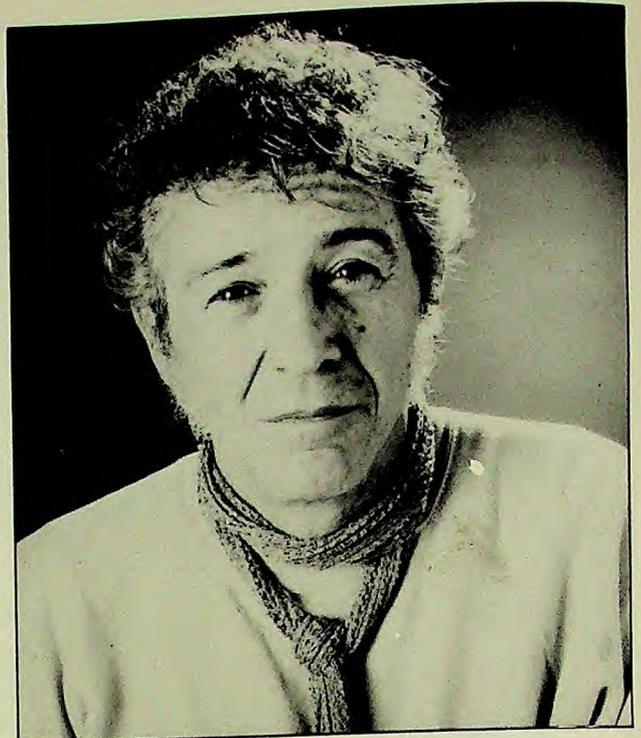
to do so. By the same token, on four or five occasions he deliberately blew up commercial situations as soon as he felt they were going no further."

Jeff Griffin: "Alexis was the catalyst. When he'd done what he wanted to do with a particular project, he'd move onto the next one. He enjoyed having fun . . . and as a live performer, he always gave of his best."

Del Taylor: "Every night, whatever the circumstances, he was still magic. He had a particular charismatic star quality. His desire for communication and his enthusiasm always won through. I never saw him fail to communicate with an audience."

There was, both Del Taylor and Jeff Griffin would agree, so much to Alexis that never came into public view. While everyone would go on about his influence on the Rolling Stones, or how he was responsible for this that or the other development in rock music, Alexis would just shrug his shoulders and reservedly say 'I did my bit'.

While his Radio One series was on air, Alexis received many letters from listeners. "They were," recalls Griffin, "always of an inquiring and interested nature. And though it might take him a year, Alexis replied to every one. Communication, whether in a live situation or on the radio was his by-word."



Marquee

Alexis was a man who never looked back. Countless offers to reform Blues Incorporated and other bands he had been involved with were always turned down. He was always looking to try something else. But when, last year, he played the Marquee for the first time in 19 years, there was a certain twinkle in his eye.

And when he went into Konk Studios to work on material for the Juvenile Delinquent album, he was talking — for the first time in his life

— of actually getting out and promoting the album. That, as we all now know, was not to happen. But his last sessions are on that album, and stand as a fine testimony to the man who meant so much to so many.

I leave you with the words of his widow, Bobbie Korner: "In those songs — Juvenile Delinquent and Mean Fool — he meant what he said. Listen to the songs — they are both him. He was a kid at heart whether he was involved with cars or music . . . I loved his singing and his country blues . . ."

So did we all.

JIM EVANS

ALEXIS KORNER

"I WAS A JUVENILE DELINQUENT JUST DELINQUISHING MY TIME BUT MUSIC CAME AND GOT ME . . ."

HIS INFECTIOUS ENTHUSIASM FOR MUSIC AND SUPPORT OF TALENT TAUGHT ME THAT THERE IS MORE TO OUR BUSINESS THAN CONTRACTS AND LAWSUITS

Del Taylor

I AM PROUD TO HAVE BEEN CHOSEN AS A VITA VIVA ARTIST BY ALEXIS.

Daniel Webster



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**Radio 1
& it's listeners
will never
forget Alexis
who made
a unique
contribution
to
British
Broadcasting.**





Hoochie Coochie Man

BORN IN Paris of a Turkish-Greek mother and an Austrian cavalry officer father, Alexis lived in France, Switzerland and North Africa before settling in Britain just as Germany invaded France in the Second World War.

His parents were keen on him pursuing music of the classical variety — though not as a career. He had piano lessons from the age of five, but it was in 1940, at the age of 12, that he discovered a record by the blues pianist Jimmy Yancy, and from then on, playing blues and jazz was all he wanted to do.

By the late Forties, when black American music had become the combination of rural blues and big band jazz known as rhythm & blues, Alexis had met many more jazz fans and players. One of whom — Chris Barber — let him perform with his Blues Quartet for half an hour in each jazz gig.

Modern bebop and R&B was frowned upon by most British musicians, apart from Barber, and when Ken Colyer (who played traditional New Orleans jazz) returned from a US trip in 1952, he asked Alexis to form a skiffle group to perform in the band that Colyer led with Barber. Alexis immediately agreed. The other skiffle player in the band was one Lonnie Donegan.

Very soon, the UK was swept along with a skiffle craze inspired by Korner and Donegan. This form of music — based loosely on pre-war folk-blues styles, was totally



prehistoric to contemporary black performers who all performed with big bands or heavily-amplified small groups.

While skiffle was the breeding ground for the majority of British beat groups of the Sixties including the Beatles, it was also where the whole British blues movement

A look at Alexis Korner's musical roots, charting his career from the age of five ...

spearheaded by Alexis Korner sprang from.

Barber and Korner began in the mid-Fifties to bring authentic US blues stars to the UK to play with the Chris Barber Band. Among the first was the near legendary Big Bill Broonzy who soon explained that he had embraced the skiffle style in order to appeal to white audiences in Europe because his style of blues was now completely unacceptable to black America. He turned them on to the Electric Chicago R&B of Muddy Waters who was also brought to Europe by Chris and Alexis.

Muddy Waters' tour was a shock to British audiences as his heavily amplified guitar was like nothing they'd heard before. Electric blues caused a rift among jazz musicians. And fired with a consuming passion for the style, Alexis formed his own band — Blues Incorporated.

By the early Sixties, he had several residences in London clubs with harmonica player Cyril Davis, including the Marquee and The Round House. Being the only band of its kind, it attracted young musicians from all over the country who came to play and

listen to this music.

There was never any restriction on "sitting in" with Blues Incorporated. In 1962, Decca issued R&B From The Marquee and the British Blues boom was born.

Among the musicians who got their first break via Blues Incorporated — or at least advice from Alexis Korner were: Mick Jagger, Charlie Watts, Keith Richard, Bill Wyman, Brian Jones, Long John Baldry, Graham Bond, John Mayall, Jack Bruce, Ginger Baker, Dick Heckstall Smith, Eric Burdon and countless others.

When these and other musicians went on to revolutionise British rock around the world, Alexis stayed in London

leading more jazz-orientated big bands. He then became musical director of the children's TV show 5 O'Clock Club. The idea of Alexis Korner with Fred Barker and Ollie Beak would have been inconceivable some years earlier, but it was merely the first of his many diversifications.

In 1968, he recorded another landmark album — New Generation Of Blues on United Artists. This band too attracted a new generation of young blues musicians including Robert Plant who went from a Korner tour to a Led Zeppelin tour.

After working in Denmark in 1969, Alexis met Peter Thorup and formed New



A STAR line-up for Alexis's 50th party.

21 Years A Memorable Association

JAZZ TODAY Marquee Club NEWSLETTER
VOL. 10 No.5 — MAY, 1982
NATIONAL JAZZ FEDERATION, 11, CARLISLE STREET, LONDON, W.1. TEL: GER. 8723

ANOTHER NEW NIGHT

Thursday May 3rd
BLUES INCORPORATED
featuring Alexis Korner and Cyril Davis plus special guests Stan Greig and John Baldry (Members 4-7)

vocals also from Keith and Alexis, and the special guests for the opening night are pianist Stan Greig and singer John Baldry.

Blues Incorporated is Britain's only Rhythm and Blues group and if you want an evening of gutsy, swinging music that's different come along on May 3 for our opening night.

ROUND-UP

Trombonist Quentin Jackson, one of the star siders in the Basic band, dropped into the club recently — he wanted to know where he could hear his three favourite British bands — "the Barber Lytton and Dankworth bands". We were, of course, very pleased to be able to tell him that he would find the best British jazz right where he was — at the Marquee.

We would like to recommend to you the Jazz Book Club — see leaflet enclosed. For a number of years, this organisation has produced excellent books on jazz at very economical and realistic prices.

Those of you who haven't taken advantage of last month's offer of reduced tickets for the National Jazz Festival (July 28-29) are reminded that tickets are now on sale at the normal prices (15/- day, 25/- weekend). You are advised not to leave your booking until the last minute as the number of tickets is to be limited. Bookings to 18 Carlisle Street, London W.1.

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Alexis KORNER



Alexis Korner wanted to revolutionise people's ability to feel and this he did, if not always directly. Like Plato (and Alexis's mother was Greek) he offered the philosophy and the texts; but it was those he influenced who conquered the world. It is a formidable list, for it includes The Rolling Stones, Eric Clapton, Jack Bruce, Robert Plant and John Mayall. Nor, up in Liverpool, would those who became The Beatles have been deaf to the influential concerts and broadcasts at the turn of the 50's by Korner's Blues Incorporated.

'We talk of The Beatles and The Rolling Stones as British growths, which is a bit like saying the Californians invented wine,' wrote Miles Kington. It was Alexis's genius to smile away the protests of these sharing his love of American urban blues, and to conjure in London a notional ghetto of feeling and sources and musicianship irresistible to the middle-class kids of the time.

'Blues is a matter of feeling not of colour,' was his retort. He never envied those players who transmuted his ideas into more lucrative rock and roll, and was always dismissive of attempts to give him a patriarchal role. Yet there is no doubt Alexis Korner is the source of rich delight for the rock 'n roll generation, its children, and the music industry.

Himself urbane rather than urban, Alexis was a boy of twelve when in 1940 he landed in England on the last boat from France. The son of an Austrian cavalry officer, he had already lived in France, Switzerland and North Africa. The easy, educated charm of the Eurocracy in him sometimes concealed the very real passion of his integrity; as performer, broadcaster and critic. He chose to respect his subject and forego any considerable reward; the lot of the academic. When he died, Alexis was completing his first studio recordings in seven years, with his long-time collaborator and bass-player Colin Hodgkinson. In re-working Peter Sarstedt's excellent and sadly-relevant song 'Beirut' Alexis seems to be attempting an interesting synthesis of his favoured blues style and the gospel-rooted American soul which has now swept the board in black music, notably in the person of Michael Jackson (who offered praise to the late Jackie Wilson at the Grammy awards).

I was in Cyprus when I heard Alexis's uniquely abrasive voice had been silenced by lung cancer. The fierce sunset that day was itself a powerful blues. I raised a glass to the Hoochie Coochie Man; only 55, and with much left to teach us. I thank Bobbie Korner and Del Taylor for allowing Charisma to be associated with these final recordings.

Ray Charles





FROM PAGE 15

Church, a band that Brian Jones wanted to join when he left the Rolling Stones. In 1971, he and Thorup jointly led CCS, Alexis's most commercially successful association.

Apart from a CBS album, *Get Off My Cloud* (which featured many of the musicians encouraged by him years before) and his consistent endorsement of another young band he had helped — Free, Alexis spent much of the Seventies performing in Europe with bass player Colin Hodgkinson. While in the UK, he concentrated on broadcasting and his new-found talent for voice-overs on commercials.

Around 1979, he began performing in the UK again with

the occasional band Rocket 88 along with other players who also just wanted to perform for fun. Among the floating personnel were Charlie Watts, Jack Bruce, Ian Stewart, Dick Morrissey and many others.

In 1980, Korner decided to spend more time touring as a duo with Colin Hodgkinson, and this renewed acquaintance proved to be very successful. At the end of 1980, the duo made a short tour of the UK — the first time that Alexis had been seen on tour in this country for 10 years.

1981 saw the continued partnership touring throughout Europe, scheduling live appearances around and in between the various other projects that Alexis and Colin were involved in.

Within this busy schedule,



Alexis still found time to work on his increasingly popular Radio One series.

1982/83 saw Alexis becoming involved in more and more diverse projects. As well as programmes for Radio One, he was also working on a 13-part TV series on the History Of Rock, programmes for European radio stations and for the BBC World Service and fitting in live dates whenever possible.

As part of the Marquee's Silver Jubilee celebrations, the Alexis Korner Marquee Blues Night was revived for two nights in 1983. These were two nights to remember with a highly talented line-up of musicians joining Alexis on stage — including Charlie Watts, Bill Wyman, Dick Heckstall Smith, John Baldry and other luminaries who had worked with Alexis in the past.

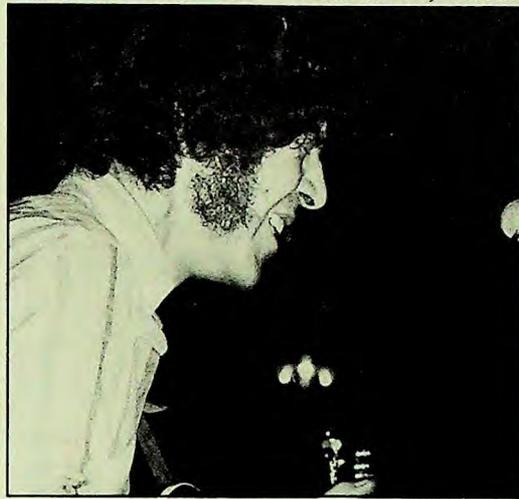
1983 also saw Alexis back in the studio, working on his first

studio recordings in seven years — and back with his long-time collaborator and bass player Colin Hodgkinson. John Alcock was in the producer's chair, along with Alexis's son, Damien who also engineered.

When he died in January this year, the project was uncompleted, but there was enough finished material for the 'mini' album *Juvenile Delinquent* to be released by Charisma Records.

In his sleeve note for the album, Charisma's Tony Stratton Smith says it all: "Alexis Korner wanted to revolutionise people's ability to feel and this he did, if not always directly. Like Plato he offered the philosophy and the texts; but it was those he influenced who conquered the world."

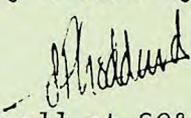
Modest as he was, Alexis would have appreciated those words.



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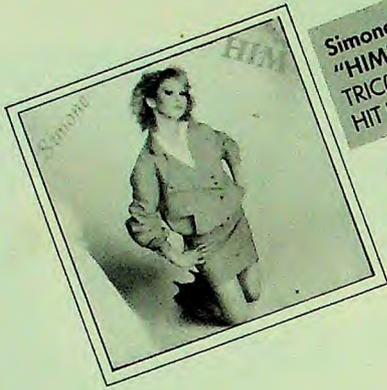
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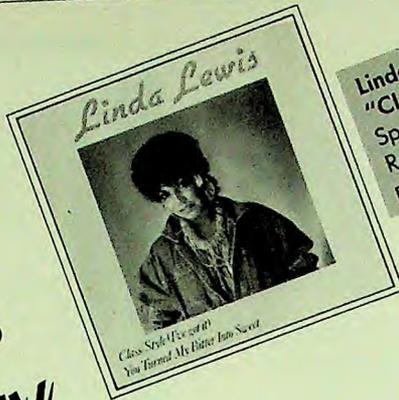
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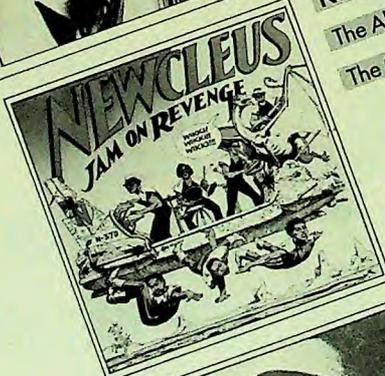
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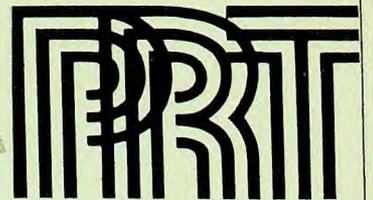


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This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)
1	1	4	CARELESS WHISPER George Michael (George Michael) Morrison Leahy Music	1 Epic (TA4603) (C)	26	16	7	EVERYBODY'S LAUGHING Phil Fears & Galaxy (Phil Fears) Handle Music	31 Ensign/Island (12ENY 514) (E)	51	52	2	EMPTY ROOMS Gary Moore (Peter Collins) 10 Music	52 10/Virgin TEN 25(12) (E)
2	2	9	AGADOO Black Lace (-) Copyright Control	3 Flair FLA 107(T) (P)	27	24	7	LOVE SONGS ARE BACK AGAIN (MEDLEY) Band Of Gold (Pete Wingfield/Paco Savali) Various	27 RCA RCA(T) 428 (R)	52	40	10	JUMP (FOR MY LOVE) Painter Sisters (Richard Perry) ATM Music/Rondor Music	52 Planet RPS(T) 106 (R)
3	NEW		I JUST CALLED TO SAY I LOVE YOU (from "The Woman In Red") Stevie Wonder (Stevie Wonder) Jobete/Black Ball Music	2 Motown W9286(T) (W)	28	29	7	THE MORE YOU LIVE, THE MORE YOU LOVE A Flock Of Seagulls (Steve Lovell) Zomba Music	26 Jive JIVE (T) 62 (C)	53	36	9	COME BACK The Mighty Wah! (Pete Wyke) Call This Music/Warner Bros. Music	53 Eterna/Beggars Banquet BEG 11(11) (W)
4	10	2	LIKE TO GET TO KNOW YOU WELL Howard Jones (Rupert Hine) Warner Bros. Music	4 WEA HOW 5(T) (W)	29	24	2	I NEED YOU Painter Sisters (Richard Perry) Rondor/Warner Bros. Music	25 Planet RSP(T) 107 (R)	54	55	2	LADY SHINE (SHINE ON) T.H.S. - The Horse Section (Henry Horn) Flapel Horn Music	54 Fourth & Broadway/Island (12)BRW 10 (E)
5	3	11	TWO TRIBES Laura Branigan (Jack White/Robbie Buchanan) Sugar Music/MCA Music	5 Atlantic A9676(T) (W)	30	21	11	TIME AFTER TIME Cyndi Lauper (Rick Chertoff) Rellica/Warner Bros. Music	44 Portrait/Epic (TA4290) (C)	55	42	8	SISTER OF MERCY Thompson Twins (Alex Sadkin/Tom Baker) Point Music	55 Arista ARIST 112590 (F)
6	6	8	SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan) Sugar Music/MCA Music	5 Atlantic A9676(T) (W)	31	22	7	YOU THINK YOU'RE A MAN Young (Stock/Aiken/Evangel/Steerman) CBS Songs	38 Proto ENA(T) 118 (A)	56	NEW		GHOSTBUSTERS Ray Parker Jr. (Ray Parker Jr./Warner Brothers) Music	56 Arista ARIST 112590 (F)
7	4	5	WHATEVER I DO (WHEREVER I GO) Hazel Dean (P. Waterman/M. Stock/A. Aitken) All Boys Music/Copyright Control	8 Proto ENA(T) 119 (A)	32	23	10	YOUNG AT HEART The Bluebelles (Bob Andrews/Colin Fairley) Clive Banks/ATV/In A Bunch Music	43 London LOW(X) 49 (F)	57	54	4	SUMMER HOLIDAY Kevin The Gerbil (Pete Hammond/Roddy Matthews) EMI Music	57 Magnet 3 (R)
8	5	11	WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Terry Britten) Rondor Music/Good Single/Chappell Music	12 Capitol (12)CL 334 (E)	33	26	6	THE DAY BEFORE YOU CAME Blancmange (Peter Collins) Bocu Music	55 London BLANC 8 (12" - BLANC 8) (F)	58	53	2	SING AND SHOUT Second Image (Christopher Heaton) CBS Songs/North Sixteen Songs	58 MCA MCA(T) 882 (C)
9	15	6	STUCK ON YOU Trevor Walters (I & S Productions) Warner Bros. Music	10 I & S Productions IS(T) 002 (IDS)	34	25	9	EYES WITHOUT A FACE Billy Idol (Keith Forsey) Chrysalis Music	57 Chrysalis IDOL(X) 3 (F)	59	NEW		FOREST FIRE Lloyd Cole and The Commotions (Paul Hardiman) CBS Songs	59 Polydor COLE(X) 2 (F)
10	9	29	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel (Robinson/Mel/Robinson) Four Hills/Heath Levy Music	13 Sugar Hill/PRT SHIL 130 (A)	35	39	10	STUCK ON YOU Lionel Richie (Lionel Richie/James Anthony Carmichael) Warner Bros. Music	53 Motown TMG(T) 1341 (R)	60	48	4	99% Carol Lynn Townes (Rod Hall) Chappell Music	60 Polydor PDSP(X) 693 (F)
11	27	2	2 MINUTES TO MIDNIGHT Iron Maiden (Martin "Jah" Birch) Zomba Music	14 EMI (12)EMI 5489 (E)	36	37	2	THE INK IN THE WELL David Sylvian (David Sylvian/Steve Nye) Opium (Arts)	58 Virgin VS 700(12) (E)	61	49	2	WE ROCK Dio (Romnie James Dio) Carlin Music	61 Vertigo/Phonogram DIO 3(12) (F)
12	7	40	RELAX Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	20 ZTT/Island (12)ZTAS 1 (E)	37	32	4	JUST THE WAY YOU LIKE IT The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs	48 Tabu/Epic (TA 462) (C)	62	47	13	SMALLTOWN BOY Bronski Beat (Mike Thorne) Copyright Control	62 Forbidden Fruit/London BITE 001 (F)
13	11	10	ON THE WINGS OF LOVE Jeffrey Osborne (George Duke) Rondor Music	16 A&M AM(X) 198 (C)	38	33	11	I WON'T LET THE SUN GO DOWN ON ME Nik Kershaw (Peter Collins) Rondor Music/Arctic King	47 MCA NIK(T) 4 (C)	63	43	7	SEVEN SEAS Echo and The Bunnymen (All Concerned) Zoo/Warner Bros. Music	63 Korova KOW 35(T) (W)
14	8	9	WHEN DOVES CRY Prince (Prince) Island Music	19 Warner Brothers W9286(T) (W)	39	35	4	NERVOUS SHAKEDOWN AC/DC (AC/DC) J. Albert & Son	49 Atlantic A 965(T) (W)	64	62	4	BANANA BANANA King Kurt (Steve Brown) Street/Stiff Music	64 Stiff BUY(T) 206 (C)
15	30	2	PASSENGERS (re-mix) Elton John (Chris Thomas) Big Pig/CBS Songs	6 Rocket/Phonogram EJS 512 (F)	40	44	2	ARE YOU READY Break Machine (Jacques Morant) Record Shack/Jess (Loosong)	40 Record Shack SOHO(T) 24 (IDS)	65	61	5	HOT HOT HOT Arrow (Alphonsus Cassal) Copyright Control	65 Arrow ARROW 1 (12" - ARROW 1) (F)
16	28	2	DR. BEAT Miami Sound Machine (Emilio Estefan) Foreign Imported Publishing	7 Epic (TJA 4614) (C)	41	50	2	GIRL YOU'RE SO TOGETHER Michael Jackson (Freddie Perren/Force Mizell) Jobete Music	40 Motown TMG(T) 1355 (R)	66	NEW		TALKING IN YOUR SLEEP Bucks Fizz (Andy Hill) Warner Brothers Music	66 RCA FIZ(T) 2 (R)
17	12	5	IT'S A HARD LIFE Queen (Queen/Mack) Queen/EMI Music	28 EMI (12) QUEEN 3 (E)	42	31	10	LOVE RESURRECTION Alison Moyet (Tony Swain/Steve Jolley) J & S Music/Copyright Control	72 CBS (TJA449) (C)	67	NEW		THE GIRL FROM IPANEMA Astrud Gilberto (Creed Taylor) MCA Music	67 Verve/Polydor IPA(X) 1 (F)
18	19	5	SUNGLASSES Tracy Ullman (Peter Collins) Acuff Rose Music	21 Stiff BUY(T) 205 (C)	43	71	2	BIG IN JAPAN Alphaville (Orlando) Warner Bros. Music	22 WEA X9505(T) (W)	68	NEW		MASQUERADE Evelyn Thomas (Ian Levine/Fiacra Trenc) Record Shack/Jess (Loosong)	68 Record Shack SOHO(T) 25 (IDS)
19	20	5	SOME GUYS HAVE ALL THE LUCK Rod Stewart (Michael Omartian) Warner Bros. Music	15 Warner Brothers W 9204(T)	44	45	4	IN THE COUNTRY The Farmer's Boys (Bruce Woolley) Shadows/Carlin Music	59 EMI(12) FAB 2 (E)	69	NEW		CASTLES IN SPAIN The Armoury Show (Nick Tauber) CBS/You're History	69 Parlophone (12)R 6079 (E)
20	14	8	CLOSEST THING TO HEAVEN The Kane Gang (Pete Wingfield) ATV Music	30 Kitchenware/London SK(X) 15 (F)	45	66	2	YOU'RE NEVER TOO YOUNG The Cool Notes (The Cool Notes/John Buler) Abstract Sounds	42 Abstract Dance (12)AD 001(F)	70	59	8	ALL OF YOU Julio Iglesias and Diana Ross (R. Perry/R. Arcusa) Tony Renis/Rondor/CBS Songs	70 CBS A4522 (C)
21	18	9	TOSSING AND TURNING Windjammer (Kevin McLean) The Well Music/Heath Levy	33 MCA MCA(T) 897 (C)	46	46	14	WAKE ME UP BEFORE YOU GO GO Wham! (George Michael) Morrison Leahy Music	62 Epic (TJA4440) (C)	71	NEW		THE ONLY FLAME IN TOWN Elvis Costello & The Attractions (Clive Langer/Alan Winstanley) Plangent Victims Music	71 F-Best XX 3(11) (W)
22	38	2	MOTHERS TALK Tears For Fears (Chris Hughes) Virgin/10 Music	17 Mercury/Phonogram IDEA 71(12) (F)	47	NEW		TOUR DE FRANCE Kraftwerk (-) EMI Music	41 EMI (12)EMI 5413 (E)	72	67	2	STATE OF INDEPENDENCE Jon & Vangelis (Vangelis) Warner Bros. Music	72 Polydor J(V)X 5 (F)
23	NEW		I'LL FLY FOR YOU Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing	17 Reformation/Chrysalis SPAN(X) 4 (F)	48	51	2	YOU ARE MY MELODY Change (Jimmy Jam/Terry Lewis) Little Macho Music	74 WEA YZ14(T) (W)	73	RE		LAMENT Ultravox (Ultravox) Sing-Sing Songs/Jump-Jet/Mood/Hot Food Music	73 Chrysalis UL(X) 2 (F)
24	17	8	DOWN ON THE STREET Shakatak (Nigel Wright) Skatrach Music	36 Polydor PDSP(X) 698 (F)	49	72	2	MR. SOLITAIRE Animal Nightlife (Michael Brauer) CBS Songs/Karta Music	46 Island (12)IS 193 (E)	74	57	8	STATE OF SHOCK Jacksons - lead vocals Michael Jackson & Mick Jagger (Michael Jackson) Warner Bros.	74 Epic (TJA441) (C)
25	13	7	HOLE IN MY SHOE Neil (Dave Stewart) Island Music	35 WEA YZ10(T) (W)	50	41	10	BREAKIN' ... THERE'S NO STOPPING US Olivia & Jerry (Olivia E. Brown) Copyright Control/Rondor Music	58 Polydor PDSP(X) 690 (F)	75	63	5	THERE ARE MORE SNAKES THAN LADDERS Captain Sensible (Tony Marsfield) Rondor/Warner Bros. Music	75 A&M CAP(X) 7 (C)

THE NEW 75

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76	81	17 Rick James (Rick James) RCA Music	79 Gordy TMG(T) 1348 (R)	85	58	HAND ON MY HEART Shriekback (Shriekback/Paul "Grouch" Smykiet) EMI Music	83 Arista SHRK 121 (F)	94	69	GUARDIAN ANGEL Nino O Angelo (Hans-Joachim Horn-Bernges/Emar Clear Intersong Music)	82 Carrere CAR(T) 335 (SP/Carrere)
77	84	SOMEBODY Junior (Arl Mardin) Junior/Samusic/Mi-Jambe/Airs & Graces	78 London LON(X) 50 (F)	86	78	CCCAN'T YOU SEE Vicious Pink (Tony Mansfield) Warehouse/Heath Levy Music	75 Parlophone (12)R 6074 (E)	95		I CAN DREAM ABOUT YOU (from "Streets Of Fire") Dan Hartman (Jimmy Iovine/Dan Hartman) Multi-Level Music	87 MCA MCA(T) 895 (C)
78		BIG CITY NIGHTS The Scorpions (Dieter Dierks) Breeze/Zomba Music	76 Harvest (12) HAR 5231 (E)	87	99	YOU GET THE BEST FROM ME (Say, Say, Say) Alicia Myers (Kevin McCord) MCA Music	90 MCA (MCA(T) 914) (C)	96		TINSEL TOWN IN THE RAIN The Blue Nile (Paul Buchanan/Robert Bell) Flag 22 Music	88 Lion/Virgin LKS 21(2) (E)
79	73	PALE BLUE EYES Paul Quinn and Edwyn Collins (Edwyn Collins) RCA Music	77 Swinglands/London SWP 1 (12" - SWX 1) (F)	88	97	TAXMAN Rockwell (Curtis Anthony Nolen/Rockwell) Northern Songs	92 Motown TMG(T) 1345 (R)	97	87	ECSTASY OF FLIGHT (I LOVE THE NIGHT) Chris De Burgh (Rupert Hine) Rondor Music	89 A&M AM(X) 202 (C)
80		WAITING FOR THE LOVEBOAT The Associates (Martin Rushent) APB Music	71 WEA YZ16(T) (W)	89		DON'T TAKE MY COCONUTS Kid Creole & The Coconuts (August Darnell) EMI Music	98 Island (12)IS 190 (E)	98	80	ABSOLUTE Scritti Politti (Arl Mardin) Copyright Control	90 Virgin VS 688(12) (E)
80		YOU KEEP ME COMING BACK Brothers Johnson (Leon F. Sylvers III/Key Johnson) Chappell Music	72 A&M AM(X) 209 (C)	90	91	GO WEST (CRAZY SPINNING CIRCLES) The Cull (John Brand) Chappell Music	93 Beggars Banquet BEB 15(T) (W)	99	88	STORM OF LIGHT Working Week (Robin Millar/Simon Booth) Warner Bros. Music	91 Paladin/Virgin VS 703(12) (E)
82	94	WHAT IS LIFE Black Uhuru (Black Uhuru/Steven Stanley/Paul "Grouch" Smykiet) Rydim Music	73 Island (12)IS 150 (E)	91		ANOTHER SILENT DAY The Adventurers (Steve Harvey) Chrysalis Music	91 Chrysalis CHS 1212000 (F)	100	96	WHOSE SIDE ARE YOU ON? Matt Bianco (Peter Collins) Matt Music/Rondor Music	92 WEA YZ3(T) (W)
83	77	I WANNA BE SOMEBODY W.A.S.P. (Blackie Lawless/Mike Varney) Zomba Music	74 Capitol (12) CLP 336 (E)	92		DEAD AND BURIED Alien Sex Fiend (K. Thomas) Cherry Red Music	91 Anagram (12) ANA 2 (P)				
84		SHE BOP Cyndi Lauper (Rick Chertoff) Rellica/Noyb/Wall To Wall/Reformation Music	75 Portrait/Epic (TJA 4620) (C)	93	74	ONLY WHEN YOU LEAVE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing	91 Reformation/Chrysalis SPAN(X) 3 (F)				

TITLES A-Z (WRITERS)

Agadoo (M. Szymil/M. Dalancany/J. Perani)	2	Down On The Street (W. Sharpe/R. Odell)	24	Mr. Solitaire (Animal Nightlife/Carter)	44	Tour De France (Hullter/Schwender/Bartus/Schwabe)	47
Absolute (Green Gardside)	58	Ecstasy Of Flight (I. Love The Night)	76	More You Live, The More You Love, The (M. Scott/A. Scarce/F. Maudsley/A. Scott)	36	2 Minutes To Midnight (Smith/Dickinson)	41
All Of You (J. Renais/J. Iglesias/C. Weill)	70	(C. De Burgh)	97	In The Wall, The (D. Sylvian)	37	Two Tribes (P. Gillin, Johnson/O. Toole)	5
Another Silent Day (P. Gribble/T. Sheapel)	51	Empy Rooms (G. Moore/N. Carter)	26	Like To Get To Know You Well (H. Jones)	4	Waiting For The Loveboat (B. Mackenzie)	80
Any You Ready (L. Morill/F. Zarr/R. Bellon/K. Rodgers)	60	Everybody's Laughing (P. Fears)	25	Like To Get To Know You Well (S. Woodson)	3	Wake Me Up Before You Go Go	50
Banana Banana (Smey/Thawck/R. Lyons/J. Reddington/R. Bousard/Maggie/General Pirata)	60	Eyes Without A Face (B. Idol/S. Stevens)	33	Love Resurrection (G. A. Moyet/S. Jolley)	29	What Is Life (D. Simpson)	52
Big City Nights (R. Schenker/R. Moine)	74	Forest Fire (L. Cole)	53	Love Resurrection (G. A. Moyet/S. Jolley)	29	Whatever I Do (Whatever I Do) (M. Stock/M. Aikens)	7
Big In Japan (Gold/Merone/Jord)	58	Girl From Ipanema (The Jobim/De Moraes)	67	Mad About You (D. Hanson)	40	Who's Love Got To Do With It (B. Grant/G. Lyle)	3
Big In Japan (Gold/Merone/Jord)	58	Girl You're So Together (K. Lewis)	41	Mad About You (D. Hanson)	40	When Does Your Frisco	14
Black Lace (-) Copyright Control	3	Go West (Crazy Spinning Circles) (L. Astbury & D.uffy)	90	Mad About You (D. Hanson)	40	White Lines (Don't Don't Do It) (S. Robinson/M. Glover)	10
Black Uhuru (Black Uhuru/Steven Stanley/Paul "Grouch" Smykiet) Rydim Music	73	Guardian Angel (D. Deutscher/E. Evans/Jonaid)	50	Mad About You (D. Hanson)	40	Who's Side Are You On? (M. Reilly/M. Glover)	10
Black Uhuru (Black Uhuru/Steven Stanley/Paul "Grouch" Smykiet) Rydim Music	73	Have I My Shoe (D. Hanson)	40	Mad About You (D. Hanson)	40	Who's Side Are You On? (M. Reilly/M. Glover)	10
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Black Uhuru (Black Uhuru/Steven Stanley/Paul "Grouch" Smykiet) Rydim Music	73	Have I My					

TOP 100 SINGLES

1*	1	GHOSTBUSTERS, Ray Parker Jr	Arista
2*	2	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
3*	5	STUCK ON YOU, Lionel Richie	Motown
4	4	WHEN DOVES CRY, Prince	Warner Brothers
5*	7	MISSING YOU, John Waite	EMI-America
6	6	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
7	3	STATE OF SHOCK, Jacksons/Mick Jagger	Epic
8*	9	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
9*	15	SHE BOP, Cyndi Lauper	Portrait
10*	10	IF EVER YOU'RE IN MY... Peabo Bryson	Elektra
11*	16	IF THIS IS IT, Huey Lewis & The News	Chrysalis
12*	14	ROUND AND ROUND, Ratt	Atlantic
13*	17	THE WARRIOR, Scandal/Patty Smyth	Col/CBS
14	8	SAD SONGS (SAY SO MUCH), Elton John	Geffen
15*	18	LIGHTS OUT, Peter Wolf	EMI-America
16*	23	LET'S GO..., Prince/Revolution	Warner Bros.
17*	19	ROCK ME TONITE, Billy Squier	Capitol
18*	27	DRIVE, The Cars	Elektra
19	12	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
20*	20	SEXY GIRL, Glenn Frey	MCA
21*	26	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
22*	25	ALL OF YOU, J. Iglesias & D. Ross	Columbia/CBS
23	13	PANAMA, Van Halen	Warner Bros
24*	28	DYNAMITE, Jermaine Jackson	Arista
25	11	INFATUATION, Rod Stewart	Warner Brothers
26*	32	CRUEL SUMMER, Bananarama	London
27*	30	LEAVE A TENDER..., Billy Joel	Columbia/CBS
28*	31	WHEN YOU CLOSE..., Night Ranger	Camel/MCA
29*	40	COVER ME, Bruce Springsteen	Columbia/CBS
30	21	SHE'S MINE, Steve Perry	Columbia/CBS
31*	39	WE'RE NOT GONNA..., Twisted Sister	Atlantic
32*	41	HARD HABIT..., Chicago	Full Moon/Warner Bros
33*	35	RIGHT BY YOUR SIDE, Eurythmics	RCA
34	22	BREAKIN'..., Ollie & Jerry	Polydor
35*	48	TORTURE, Jacksons	Epic
36	36	17, Rick James	Gordy
37	37	MY, OH MY, Slade	CBS Associated
38*	38	TWO SIDES OF LOVE, Sammy Hagar	Geffen
39*	44	THE LUCKY ONE, Laura Branigan	Atlantic
40*	45	GO INSANE, Lindsey Buckingham	Elektra

BULLETS 41-100

41*	43	ONLY WHEN YOU LEAVE, Spandau Ballet	Chrysalis
42*	47	THERE GOES MY BABY, Donna Summer	Geffen
44*	46	HIGH ON EMOTION, Chris De Burgh	A&M
46*	58	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	Motown
47*	50	I'M SO EXCITED, Pointer Sisters	Planet
49*	N	LUCKY STAR, Madonna	Sire
50*	60	ARE WE OURSELVES?, The Fixx	MCA
51*	52	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Pasha
52*	54	WHAT THE BIG GIRLS DO, Van Stephenson	MCA
53*	67	BOP TILL YOU DROP, Rick Springfield	RCA
54*	62	(WHAT) IN THE NAME OF LOVE, Naked Eyes	EMI-America
56*	59	THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions	Columbia/CBS
57*	N	SOME GUYS HAVE ALL THE LUCK, Rod Stewart	Warner Brothers
60*	73	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean	Jive/Arista
62*	76	THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne	A&M
64*	N	FLESH FOR FANTASY, Billy Idol	Chrysalis
66*	80	THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls	Jive/Arista
67*	78	JUST THE WAY YOU LIKE IT, The S.O.S. Band	Tabu/Epic
69*	74	CAN'T WAIT ALL NIGHT, Juice Newton	RCA
70*	86	ON THE DARK SIDE, John Caffery/Beaver Brown Band	Scotti Bros.
72*	82	SATISFY ME, Billy Satellite	Capitol
74*	85	STRANGER, Stephen Stills	Atlantic
75*	N	STRUT, Sheena Easton	EMI-America
77*	92	TURN AROUND, Neil Diamond	Columbia/CBS
78*	83	HERE SHE COMES, Bonnie Tyler	Columbia/CBS
80*	N	YOU TAKE ME UP, Thompson Twins	Arista
90*	N	ANYWHERE WITH YOU, Rubber Rodeo	Mercury

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy *Billboard* w/e August 25, 1984

NEW RELEASES
 ANDROS, Dede MASTER OF THE GAME (Vocal)/ALYN FERGUSON ORCH: (Inst) BBC RESL 157 (A)
 ARNOLD P P ELECTRIC DREAMS (Esperanto Mix) 10/Virgin TEN29 Pic Bag, TEN 2912 12" Pic Bag
 inc extra track Electric Dreams (International Dateline Mix) (E)
 ATTILA THE STOCKBROKER RADIO RAPI/Everytime I Eat Vegetables... Let The Drain Take The Strain, Vomit On A
 Viking, Take A Leak On A Greek, Albanian Rifle Poem, Nigel Wants To Join The S.A.S, I Don't Talk To Pop Stars,
 Love And Herpes... A Letter From Nigel's Mum, Russians Versus The Tetley Bittermen, Poetry Requiem.
 Cherry Red 12 CHERRY 82 12" only (P)
 AZTEC CAMERA ALL I NEED IS EVERYTHING/Jump WEA AC1 Pic Bag (W)
 BELLAMY BROTHERS, THE I NEED MORE OF YOU/Restless MCA 899 (C)
 BOX OF FROGS INTO THE DARK/X-TRACKS (Highlights from the album 'Box of Frogs': Two Steps Ahead/Just A Boy
 Again/Harder/Another Wasted Day/Back Where We Started) Epic A 4678 (C)
 BLACK ROOTS THE FRONT LINE/Chanting For Freedom BBC RESL 148 (A)
 *BLACK UHURU WHAT IS LIFE?/Solidarity Island IS 150 (E)
 BOLLOCK BROTHERS, THE THE PRINCE AND THE SHOWGIRL/Showgirls In Disc Brussels DIDI 27700 12" only (P)
 BUCKS FIZZ TALKING IN YOUR SLEEP/Don't Think You're Fooling Me RCA FIZ 2 12" Pic Bag (P)
 CHARISMA LOVE IS JUST AROUND THE CORNER/Love Is MK MKRD 0021 12" only (JS)
 CHAS & DAVE I WONDER IN WHOSE ARMS.../I Miss Ya Girl Rockney KOR 23 Pic Bag (A)
 *CHERELLE I DIDN'T MEAN TO TURN YOU ON/Need You Now Tabu/Epic A 4656 (C)
 *CHEVALIER BROTHERS (I LIKE 'EM) FAT LIKE THAT/iba Mean Mean 105 (SP)
 CHICAGO HARD HAD TO BREAK/Remember The Feeling Full Moon/WEA W9214 (W)
 COLLAPSABLE DECKCHAIRS WILLIAM SHAKESPEARE/Ford Cortina Mordent DMOR 1 Pic Bag (I/Red Rhino)
 CONTROLS KEEP ME HERE (Version)/Mirror Cracked Stupid Rabbit SRT 010 (Cassette) (J R Naylor, 36 Wickham
 Place, Church Crookham, Aldershot, GU13 0NG.)
 CRAZY TRAINS BETTER OFF WITHOUT YOU/Bad Wolf Spellbound SPELL 6 Pic Bag (C)
 CRAZY TRAINS TAXI DRIVER/Six Feet Under Spellbound SPELL 8 Pic Bag (C)
 CREEPSHOW, THE FU MAN CHU (EP) Criminal Damage CRI 12120 12" only Pic Bag (I/J/BK)
 DARK, George HIGHLIFE TIME/Akoo To Brofo Oval OVAL 31 (I/P)
 *DIRECT DRIVE PASS THE PAPER/Carnival/Overdrive Direct Drive 7DRD 1 (A)
 *DOLMANN HIGH SEX DRIVE (Inst) Passion PASH 12 33 12" (A)
 *EUROGLIDERS HEAVEN/It's All The Way CBS A4622 Pic Bag (C)
 FINITRIBE THE CURLING AND STRETCHING (EP) Finitrix LT 1001 Pic Bag 12" only (I/Nine Mile)
 FLESH FOR LULU RESTLESS/Cat Burglar Polydor FFL 2 Pic Bag, FFLX 2 12" Pic Bag (F)
 FLIC FUZZIN' THE TRACKS MEDLEY, (Fuzzin' The Tracks/Message In A Bottle/Roxanne/Don't Stand So Close To
 Me/Can't Stand Losing You/Walking On The Moon/Wrapped Around Your Finger/Every Little Thing She Does Is
 Magic/Freak) D'Afrique Towerbell TOW 58 Pic Bag (A)
 *FRANKIE GOES TO HOLLYWOOD TWO TRIBES (HIBAKUSHA)/WAR (HIDE YOURSELF/Two Tribes/One February
 Friday ZTT/Island XZIP 1 12" only (E)
 FREY, Glenn SEXY GIRL/Better In The USA MCA 911 Pic Bag (C)
 GIBB, Barry SHINE, SHINE/She Says Polydor POSP 695 Pic Bag, POSPX 695 (Mirror-disc), POSPX 695 12" Pic Bag (F)
 GILLESPIE, Cherry WHY?/To Dance BBC RESL 156 Pic Bag (A)
 GRANT, Steve RUN FOR COVER (Inst) Record Shack SOHO 26 Pic Bag, SOHOT26 12" Pic Bag (IDS)
 HAGAR, Sammy TWO SIDES OF LOVE/Burning Down The City Geffen A 4696 (C)
 HANOI ROCKS DON'T YOU EVER LEAVE ME/Share CBS A4685 Pic Bag, TA4685 12" Pic Bag inc extra track Magic
 Carpet Ride (C)
 HARDCASTLE, Paul RAIN FOREST/Sound Chaser Bluebird BRT 8 12" Pic Bag (A)
 HELIX ROCK YOU/Keep Me Rockin' Capitol CL 339 Pic Bag (E)
 HONEYMOON SUITE NEW GIRL NOW/Wave Babies WEA U9486 Pic Bag (W)
 HOTT (SPACE CIRCUS/Mega Mix) Hippo HIPPO 101 12" only (A)
 IPSO FACTO GIVE IT TO HER/Blaze Angel/Greta/Le Femme Zodiac IS 884 12" Pic Bag (I/Red Rhino)
 IRIE, Tipha, & THE COLONEL JUST A SPEAK/TIPPA IRIE 769 1230 UK Bubbler/Greensleeves UKMC 1 12" (JS)
 ITALY, THE WHAT ABOUT ME?/BLUES INC; Questionnaire Bluesville International BI 003 12" only (JS)
 JACKSONS, THE TORTURE (Inst) Epic A4675 Pic Bag, TA 4675 12" Pic Bag inc extra tracks Show You The Way To
 Go/Blame It On The Boogie (C)
 JONES, Frankie SETTLE FE ME/FRANKIE PAUL: Over The Wall Bluesville International BI 003 12" only (JS)
 JOSEPH, Margie MIDNIGHT LOVER/Big Strong Man Atlantic B9713; B9713T 12" I Want Mo' Stuff (W)
 JUPP, Mickey ONLY FOR LIFE/Animal Crackers Towerbell TOW 55 Pic Bag, 12TOW 55 12" Pic Bag inc extra track
 Princess (A)
 KAY, Janet ETERNALLY GRATEFUL/Eternally Dubful Local 7LR 8 (A)
 KHAN, Chaka I FEEL FOR YOU/Chinatown Warner Brothers W9209 (W)
 KHAOLI, Alex YOU ARE THE ONE/(Bambu Wangu Mix) Cool Tempo/Chrysalis COOL 100; COOLX 100 12" (F)
 KING, Bobby (featuring Allie Silas) CLOSE TO ME/BOBBY KING: Love In The Fire Motown TMG 1347; TMGT 1347 12"
 inc extra track Midnight Shine (R)
 KISS HEAVEN'S ON FIRE/Detroit Rock City Vertigo VER 12; VERX 12 12" Pic Bag inc extra tracks Strutter/Lick It Up
 (Live) (F)
 KISSING BANDITS IN ANOTHER TIME/The Sinner WEA Y221 Pic Bag; Y221T 12" Pic Bag (W)
 *KRAFTWERK TOUR DE FRANCE (Inst) EMI 5413 Pic Bag (E)
 KROKUS THE BALLROOM BLITZ (EP) Arista ARIST 579; Pic Bag, ARIST 12579 12" Pic Bag (F)
 LASLEY, David WHERE DOES THE BOY HANG OUT?/Next Time EMI America EA 179 Pic Bag, 12EA 179 12" Pic Bag inc
 extra track Saved By Love (E)
 *LAUPER, Cyndi SHE BOP/Witness Portrait/Epic WA4620 (Pic Disc) (C)
 *LEER, Thomas INTERNATIONAL (Global Mix)/Easy Way Oblique/Arista LERP2 121 12" (Pic Disc) (F)
 LET THEM EAT CAKE I GET STATIC/Do The Obvious PRT SLICE 1 Pic Bag, SLICE 12 12" Pic Bag (A)
 LEVEN, Jackie UPTOWN/Tropic Of Cool/A Beautiful Train Charisma/Virgin JACK 212 12" Pic Bag (E)
 LEVY, Barrington UNDER ME FANCY/Fancy Dub Time TR 005 12" (JS)
 LEWIS, Linda CLASS-STYLE (Inst) Electricity RTRIC 5 12" (A)
 LIMELIGHT ORCHESTRA, THE COLD WARRIOR/Seven Days Of The Skorpion BBC RESL 149 Pic Bag (A)
 LIVING IN TEXAS GOD BLESS AMERICA/2 CHAMELEONS KISS/Day Of All Days/Pigman Chainsaw TEXT 2 12" only Pic
 Bag (I/Red Rhino)
 LOW, Gary I WANT YOU (Inst) Savoir Faire FAIS 004; FAIT 004 12" (A)
 *MACDONALD, Ralph UNIVERSAL RHYTHM (12-inch Mix)/Universal Rhythm/Theme From The Outcasts London LONX
 55 12" (F)
 McLAREN, Malcolm MADAM BUTTERFLY (UN BEL DI VEDREMO)/First Couple Out Charisma/Virgin MALC 5 Pic Bag
 (E)
 MILLS, Stephanie THE MEDICINE SONG (Inst) Club/Phonogram JAB 8; JABX 8 12" inc extra track The Medicine
 Song (Dub) (F)
 *MODERN ROMANCE THAT'S WHAT FRIENDS ARE FOR/(Blame My) Jealousy RCAP437 (Pic Disc) (R)
 *MOORE, Jackie THIS TIME BABY (Inst)/Let's Go Somewhere And Make Love CBS TA 4694 12" Pic Bag (C)
 MORE, Anthony THE ONLY CHOICE/For The Ocean Parlophone R 6081 Pic Bag, 12R 6081 12" Pic Bag inc
 extra track Judy Judy (E)
 MORODER, Giorgio, (featuring Paul Engemann) REACH OUT (Track Theme from the 1984 Olympic Games)/(Inst) CBS
 A4570 Pic Bag (C)
 MYSTIC HARMONY LIVING IN THE COUNTRY/Independent Lady Cloud CLSD 008 12" only (JS)
 NAKED EYES (WHAT) IN THE NAME OF LOVE/Two Heads Together Parlophone R6078 Pic Bag, 12R 6078 12" Pic Bag
 inc extra track (What) In The Name Of Love (Ext.) (E)
 NATURAL TOUCH YOU MAKE ME FEEL SO RIGHT/Don't Want To Be Alone Tonight MK MKRD 0019 12" only (JS)
 NELSON, Bill ACCELERATION (REMIX)/Hard Facts From The Fiction Factory Cocomo CC 15 Pic Bag, COOT 15 12" Pic
 Bag (IDS)
 NILSSON, Harry LONELINESS/Silver Horse Polydor POSP 703 Pic Bag (F)
 OASIS I WONDER WHY/Who Knows WEA YZ15 Pic Bag (W)
 OMD TESLA GIRL/Telegraph Virgin VS 705 Pic Bag, VS 705-12 12" Pic Bag inc extra track Garden City (E)
 PARKER JR, Ray GHOSTBUSTERS (Inst) Arista ARIST 580 Pic Bag, ARIST 12580 12" Pic Bag (F)
 PAUL, Frankie AFRICAN PRINCESS (Dub) Ethnic ETH 2246 12" only (P)
 PLEASE Y'SELF SURFIN' UK/ba Green Fringe Skiff 841 (A)
 POP WALLPAPER OVER YOUR SHOULDER/Stretch/The Great Adventure Spark SPARK 001 12" only (I/Nine Mile)
 POST MORTEM AGAINST ALL ODDS (EP) Flow Motion FM 006 Pic Bag (I/Red Rhino)
 ROBERTS, Julie I DON'T WANNA LOSE YOU/Since You've Been Gone Bluebird BR 7; HRT 7 12" Pic Bag (A)
 ROBINSON, Tom RIKKI DON'T LOSE THAT NUMBER/Cabin Boy (Live) Castaway/RCA TR 2; TRT 2 12" (R)
 RUNNING DANCE CALLED AMERICA/Na H-Uain A'S-T-Earrach Simple SIM 4 Pic Bag (E)
 *SADE SMOOTH OPERATOR/Spirit Epic A4655 Pic Bag, TA 4655 12" Pic Bag inc extra track Red Eyes (C)
 SALVO, Joe LIFE COULD BE BETTER (Dub) Towerbell TOW 59 Pic Bag (A)
 *SCORCHED EARTH TOMORROW NEVER COMES (EP) Pic Bag Carrere CART 342 12" only (SP)
 SENATOR, Asher ABBREVIATION QUALIFICATION/Fast Style Origination Fashion FAD 023 12" only (JS)
 SEVENTH SEANCE INTO THE OUTSIDE/Another Empty Face Icon ICS 001 Pic Bag (I/Red Rhino)
 SHAKATAK DON'T BLAME IT ON LOVE/Nightbirds (Live) Polydor POSP 699 Pic Bag, POSPX 699 12" Pic Bag inc extra
 track If You Want My Love (Come And Get It) (F)
 SHILLELAGH SISTERS PASSION FRUIT/These Boots Are Made For Walking CBS A4684 Pic Bag, TA 4684 12" Pic Bag
 inc extra track Shout (C)
 SUMMERS AND SANDER PHD/Good Scene Looking Nice Dawnbreak DRK 51 (P)
 TAYLOR, Tai DPTOWN/Richard Rodgers Easy—Listeners TOT 3 Pic Bag (IDS)
 THOMPSON, Linnal BUBBLE UP/FOURTH HARMONY; Here With Me Gamble GAD 04 12" only (JS)
 THOMPSON, Dis PLEASE DON'T GO (Inst) Orbitone SBD 47 12" only (JS)
 TIDE LOGS CAPTAIN PUGWASH/ba Button BTN 118 (SP)
 TIK & TOK HIGHER GROUND/Down From The Sky Survival SUR 27 Pic Bag, SUR 12027 12" Pic Bag (A)
 VISAGE LOVE GLOVE/She's A Machine Polydor POSP 691 Pic Bag, POSPX 691 12" Pic Bag inc extra track Love Glove
 (Inst) (F)
 VOICE OF AUTHORITY VERY BIG IN AMERICA RIGHT NOW/Middle East Power Station Cherry Red 12 CHERRY 79 12"
 only (P)
 WAITE, John MISSING YOU/For Your Love EMI America EA 182 Pic Bag (E)
 WANG CHUNG DON'T BE MY ENEMY/Waves Geffen A3529; TA3529 12" (C)
 WARP 9 MASTER OF THE MIX (Dub) Fourth & Broadway/Island BRW 11; 12BRW 11 12" (E)
 *WHODINI ESCAPE (I NEED A BREAK) (Inst) Jive JIVE 56 Pic Bag, JIVE T 56 12" Pic Bag inc extra tracks Escape (I
 Need A Break) (Acappella)/Five Minutes Of Funk (C)
 WHYOS, THE FULL ARMS & AN EMPTY HEART/One Two Three Four (P)
 WILLIAMS, D A MAKE ME HAPPY/Mr Cool Nu'Disc WIL 1; 12WIL 1 12" (P)
 WILSON, Al THE SNAKE/THE TOYS; LOVERS CONCERTO Casino Classics CC 16 (A)
 YA YA DON'T TALK/Are You Ready Scotti Brothers A 4601 (C)
 ZUKIE, Tapper VISIONS OF LOVE/Love Dreams Stars Recordings SHE 10 12" (JS)



TOM ROBINSON



TIK & TOK



BILL NELSON

Tue 28-Fri 31
August 1984
Singles Releases: 100

Year to Date
(35 weeks to
31 August 1984):
Singles Releases:
3,257

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TALENT



THERE WAS plenty of orange juice on hand when Island Records signed The Trumpets Of Zion, a gospel group of fundamental Christians who are not allowed to touch a drop of the hard stuff. The group are Island's second gospel group — the company signed the London Community Gospel Choir last year. The Trumpets start recording at the end of this month and their first release is scheduled for early autumn.

Hippodrome: haven for the unsigned

LONDON NIGHTSPOT the Hippodrome is to continue its policy of presenting unsigned pop and rock talent in showcases held on alternate Wednesdays. The club's seventh showcase takes place this week (22) and some 30 aspiring acts have already been featured.

"We've been pleased with the reaction to the Wednesday evening showcases," said Allan Hay, who with Coral Stringfellow runs the Hippodrome Records label, as well as being closely involved with the club's activities. "There is a shortage of venues in central London for featuring up-and-coming acts, and The Hippodrome is well placed for helping aspiring talent. There has been a lot of interest from the record industry in the evenings."

Potential showcase acts are asked to supply a cassette and photographs for consideration. "We choose about four or five acts for every showcase, and they feature a maximum of three numbers at the Hippodrome," Hay added.

"Everything is really down to the act at the end of the day — we provide the facilities such as lighting and sound, but they stand or fall by their own talent. We video film all the acts and then give them a copy

which is useful for showing to record companies."

The showcase evenings started when club owner Peter Stringfellow found himself increasingly inundated with tapes from aspiring pop stars. "A lot of people were contacting Peter Stringfellow to find out if he could point them in the right direction," Hay said. "Many of the cassettes were of a very high standard, and we decided that a positive way of helping would be by providing a regular showcase at the Hippodrome."

Although providing the acts with exposure, the Hippodrome does not have contractual options with them. "The bands and artists are free to do a deal with whoever they like — we're not acting as an agency or go-between. We provide the venue — then it is up to the record companies and acts themselves," Hay added.

The showcase evenings are also completely autonomous to the Hippodrome record label, which has just switched distribution to PRT and released a new Hi-NRG instrumental single, Space Circus, by Peter Tyler and produced by Ian Stevens. The A-side is a remixed version of the Hippodrome's official club theme.

Chart newcomers

THS: Lady Shine (Shine On) (Fourth And Broadway/Island BRW10). US origin. Entered chart August 18, 1984. **THS — The Home Section** — features producer and songwriter Henry Horne and singer and lyricist Roger Garnett who signed to the New York dance label Fourth And Broadway earlier this year. Horne has previously worked with Fat Larry, among others.

THE COOL NOTES: You're Never Too Young (Abstract Dance AD001, Distribution: Pinnacle). UK origin. Entered chart August 18, 1984. Seven-piece band from Brixton who had a number one reggae chart single in 1978 with My Time. This is their second "soul" single and the first release on Abstract Dance. The record went into *Black Echoes* chart last week at number one — a first-time achievement for a UK act.

ARMOURY SHOW: Castles In Spain (Parlophone R6079). UK origin. Entered chart August 18, 1984. Band comprises John McGeoch (ex-Magazine, Visage and Banshees), John Doyle (ex-Magazine), Russell Webb (ex-Zones and Skids) and Richard Jobson (ex-Skids). Their first single for Parlophone, and they are also signed to EMI America. Played their first major UK gig at the Venue last November.

ALICIA MYERS: You Get The Best From Me (Say Say Say) (MCA Records MCA T914 — 12-inch only). US origin. Entered chart August 18, 1984.

Detroit-born singer who previously fronted local band One Way and co-wrote their two hits, You Can Do It and Do You Fang. Her first solo in 1980 and she has subsequently recorded two more for MCA.

News in brief...

U2, WHOSE new single *Pride (In The Name Of Love)* is released in early September, embark on the first stage of a world tour next week (29) when they open in New Zealand.

The band then play Australia before coming to Europe, then go on to play UK dates at the end of the year.

Sternberg and Razor re-unite

BURNING ROME Records' Terry Razor and Liam Sternberg (The Pack, Theatre Of Hate and one-time Stiff producer back to these shores from Los Angeles) have joined forces again and are looking for tapes of bands. Contact: Burning Rome, 25 Denmark Street, London WC2.

Talent tips

STEFANO MATHEON, who is working on his own material "with a view to performing in a highly theatrical and visual manner", is looking for recording and publishing interest. Matheon has a cassette.

Contact: Stefano Matheon, 29 Rosslyn Avenue, East Barnet, Herts EW4 8DH (01-249 3541).

CLASSICAL

THIRTY YEARS ago, when the Allegri String Quartet were founded the Amadeus were the only quartet of prominence in Britain. For all the fact that they cover the same repertoire, there are great differences between them.

Peter Carter, now the leader of the Allegri, looks back on the days when he was a student hankering for a quartet life, and remembers the main difference as one of character.

"Eli Goren, the founder-leader of the Allegri, always said that he didn't believe that beauty of sound was the most important thing. It was more important to get to the heart of the music, and that sometimes meant making an ugly sound, if only as a contrast.

"That is something that we all still believe, even though the members of the Quartet have changed."

There have been no less than eight new members at different times, but all have overlapped, so that, in a sense, the link with the four founder members — Goren, James Barton (who played the second violin left-handed) Patrick Ireland (viola), and William Pleeth — remains.

Carter sees three distinct periods covering the 30 years

Allegri Quartet's celebration

Together now for thirty years

punctuated by the leadership changes: Goren (1954 to 1969), Hugh Maguire (1969 to 1976) and Carter himself, who came in 1976.

Now, he feels, with David Roth (second violin), Keith Lovell (cello), and Bruno Schrecker (cello), the Quartet are as finely tuned as they have ever been, and he looks forward to the 30th birthday concert in the Queen Elizabeth Hall on September 24.

They are playing Haydn's Quartet in D, Op 76 No 5, and then are joined by Patrick Ireland (the Allegri's viola from 1954 to 1971) for Mozart's C minor Quintet, K406, and Brahms' G major Quintet, Op III.

Ireland has played an

important role in some of the Allegri's recent records for Argo, particularly the two Quintets by Brahms.

The Allegri maintained a close association with Argo for quite some time, recording all the major works by Schubert — the Quintet in C was recently given the top spot in Radio 3 Record Review's Building a Library — and the two Quintets by Brahms.

The Brahms recordings made in 1981, when the Quartet had settled, are among the best the Quartet has made in Carter's view.

The fruitful relationship with Argo came to an end when PolyGram took over Decca, and since then the Allegri have been back in the world of freelance recording. But they've done good work with Hyperion.

In October Ted Perry of Hyperion is to release a record of 18th and 19th century oboe quartets, made with Sarah Francis.

But Carter has been unable to interest Perry in the music that the Allegri have concentrated on in the past season: the second Viennese School and other 20th century works.

"We are also playing works by Franz Schmidt, who is played a lot in Austria, but not in this country — bit like Elgar is played in this country, but not abroad,"



THE ALLEGRI QUARTET relax together too. Left to right: Lovell, Roth, Carter and Schrecker.

he explains.

Carter believes that the Quartet is strong than ever, because of the commitment of each individual, and the unique way they practice. They took a group decision in 1978 that the four players would concentrate exclusively on the Quartet, rather than regard it as the central axis from which solo engagements would spin off.

They therefore resolved to only practice together. Up to then they had followed the established pattern of individual practice in the morning and group rehearsal in the afternoon. They felt they should learn their works with the full colour and the phrasing that grew out of four people working in intensive fashion.

"I see the Allegri Quartet as an instrument of its own, rather than four individuals who go away and learn their parts on their own and then try to fit them together," says Carter. "Sometimes we do row about it, and sometimes some individual practice is done, but as a general principle, we only play together."

The quartet has been visiting a

number of universities, including Hull, Leeds, Nottingham, Bristol and Southampton, and Dartington College of Arts.

This year, apart from Schmidt, the Allegri are playing all the Bartok Quartets. In the past they have given cycles of Beethoven's Quartets, as well as such exotica as Crumb's Black Angels For Amplified Quartet.

Nigel Osborne is writing them a new quartet for the coming season.

New band for Euro youth

A BAROQUE training orchestra for young musicians from all over Europe has been formed by the United Kingdom Committee for European Music Year.

The European Baroque Orchestra starts work in January and will spend six months rehearsing in Oxford, under the direction of Andrew Parrott.

It will comprise young players from all 23 European countries participating in the European Music Year, held to celebrate the tercentenary of the birth of Bach, Handel, and Scarlatti.

Funding for the first year comes jointly from the Council of Europe and the EEC, but it is hoped that other funding bodies will take over financial responsibility after the first year.

Contact administrative director, Karen Gadd, 6a Cumnor Hill, Oxford. Tel: Oxford 864056.

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Reviewed
by
JERRY SMITH

SINGLES

LLOYD COLE AND THE COM-MOTIONS: Forest Fire (Polydor COLE(X) 2, PolyGram). Scotland's latest soul rebel follows up his hit Perfect Skin with this slow, moody song that starts with just his deep resonant vocal and builds with some atmospheric backing into a languid echoing guitar solo. Looks certain to give him another hit.



VISAGE: Love Glove (Polydor POSP(X) 691, PolyGram). Their first release for over two years is a pleasant enough song with a punchy electro rhythm, interspersed with some sharp, melodic guitar lines, effective keyboards and a rather weak vocal but is lifted towards the end by some sparkling saxophone.



BOTH BACK with releases after long breaks. Jonathan Richman and Visage.

THE FIXX: Less Cities, More Moving People (MCA FIXX(T) 7, CBS). A quirky pop song with its shifting beat and bubbling bass coupled to a dry, gravelly vocal and with its accompanying echoing harmonies making a memorable chorus. This should give them the chance to emulate their success in the States.

CROWN OF THORNS: World Radio (IRS IRS(X) 109, CBS). A bright, lively song with its thumping beat and scorching guitars coupled to a chanted vocal and a roaring brass section. A band that haven't made an impact yet but are sure to in the future.

BLUES IN HEAVEN: Julie Cries (Island (12)IS 192, EMI). An exuberant, uplifting sound from this great new band with its sparkling acoustic guitars and rhythmic, melodic lead over shimmering keyboards, and forceful vocals to produce a memorable debut

single that's sure to bring them success, if not now, in the future.

HUNTERS AND COLLECTORS: Carry Me (Epic (T)A 4648, CBS). There is a menacing feel to this Australian band's latest single, taken from their upcoming album The Jaws Of Life, with its booming bass and sharp, chiming guitar lines over a punchy beat. Not very immediate but improves with every listen.

JONATHAN RICHMAN AND THE MODERN LOVERS: That Summer Feeling (Rough Trade RT(T) 152, Rough Trade/Cartel). After a protracted lay-off Jonathan Richman is back with a new LP Jonathan Sings (ROUGH 52) from which this intriguing single is taken. Featuring his characteristic vocal, over a sixties style female vocal backing, it deserves to do well.

THE OUTCASTS: Seven Deadly Sins (New Rose NEW 38, Rough Trade/Cartel). A raucous slice of 80s rockabilly with its pounding rhythm, great twanging guitar riffs and strong echoing vocals. Should be another indie hit for this well established Northern Irish band.

BILLY SQUIER: Rock Me Tonite (Capitol SQ 1, EMI). Slick rock tinged with heavy metal guitar and co-produced with Jim Steinman, from Squier's recently released album Signs Of Life. He belts out a strong vocal over a heavy beat, but like most American rock, it probably won't go down very well.

THE SCORPIONS: Big City Nights (Harvest (12)HAR 5231, EMI). The second single from their Love At First Sting album, it features their distinctive brand of heavy metal with its screaming guitar solos and shouted chorus. Available with a free patch and limited edition 12-inch picture disc.

ROMAN HOLIDAY: Fire Me Up (Jive JIVE (T) 59, CBS). They return with a slimmed down line up and change of direction to produce this lively, bubbling pop song with its melodic keyboards and guitar riffs over a chugging beat, and it should continue their success.

JAMES BLOOD ULMER: Eye Level (Rough Trade RT (T) 128, Rough Trade/Cartel). Heavy funk rhythm combines with freeform jazz style guitar and his deep,

bluesy voice to give a hard, alternative dance single. Boasting an intricate Adrian Sherwood mix, it should become an indie chart hit.

LYDIA MURDOCK: Love On The Line (WEA YZ17 (T), WEA). This is a strong dance single with its funky guitar, catchy vocal harmonies and sweeping strings. With its clever lyrics, yet another song about telephones, and its memorable chorus this should do well.

MICHAEL JONZUN & THE JONZUN CHOIR: Time Is Running out (Polydor POSP(X) 698,

PolyGram). Uninspiring hip-hop track with simple, rather melodramatic synthesizer lines and a lot of vocoder treated vocals over a straight beat. Produced by Michael Jonzun and co-written with his brother Maurice Starr. They penned New Edition's chart-topping Candy Girl, but this seems bound for lower ground.

BROTHERS JOHNSON: You Keep Me Coming Back (A&M AM (X)209; CBS). Smooth backing with loping, slap bass and atmospheric synths coupled to wonderful soulful vocals and soft harmonies. With slick production by Leon F. Sylvers and "Keg" Johnson it's sure to be a soul chart hit.

L J REYNOLDS: Don't Let Nobody Hold You Down (Club/Phonogram JAB (X) 5, PolyGram). Soulful dance track based on a rolling bass line with effective melodic keyboards and a great passionate vocal. Overall the sparse arrangement works well and it should get some good exposure.

QUIET RIOT: Mama Weer All Crazee Now (Epic (T) A 4572, CBS). American heavy rock version of the old Slade classic has been a big hit in the States, taken from their successful album Condition Critical. Not likely to do as well here.

RUNRIG: Dance Called America (Simple SIM4, EMI). Melodic folk rock with a heavy Celtic influence and vibrant guitars, plus a pleasant chanted vocal. The B-side features the engaging Na H-Uain A'S T-Earrach and overall could do surprisingly well.

Chart certs

CYNDI LAUPER: She Bop (Portrait Epic (T) A 4620, CBS)
SPANDAU BALLET: I'll Fly For You (Reformation/Chrysalis SPAN (X) 4, PolyGram).
STEVIE WONDER: I Just Called To Say I Love You (Motown TMG 1349, RCA).

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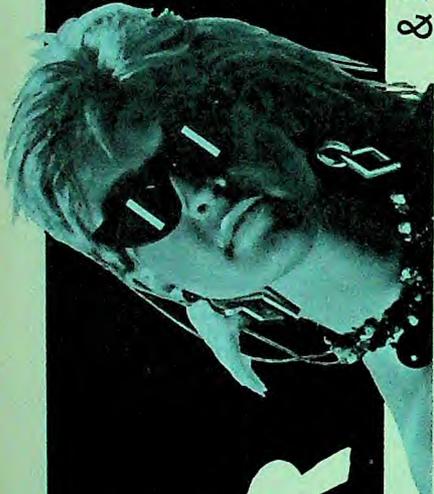
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SHE BOB

Top of the Top 75

7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75



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

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1	CARELESS WHISPER ● George Michael	Epic (T)A4603	EVERYBODY'S LAUGHING Phil Fearon & Galaxy	Ensign/Island (12)ENY 514	51	EMPTY ROOMS Gary Moore	10/Virgin TEN 25(12)
2	AGADOO ● Black Lace	Flair FLA 107(T)	LOVE SONGS ARE BACK AGAIN (MEDLEY) Band Of Gold	RCA RCAT(1) 428	52	JUMP (FOR MY LOVE) Pointer Sisters	Planet RPS(T) 106
3	NEW I JUST CALLED TO SAY I LOVE YOU Stevie Wonder	Motown TMG 1349	THE MORE YOU LIVE, THE MORE YOU LOVE A Flock Of Seagulls	Jive JIVE (T) 62	53	COME BACK The Mighty Wah!	Eternal/Beggars Banquet BEB 111(T)
4	LIKE TO GET TO KNOW YOU WELL ● Howard Jones	WEA HOW 5	I NEED YOU Pointer Sisters	Planet RPS(T) 107	54	LADY SHINE (SHINE ON) T.H.S. — The Horne Section	Fourth & Broadway/ Island (12)BRW 10
5	TWO TRIBES ● Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	TIME AFTER TIME ● Cyndi Lauper	Portrait/Epic (T)A4290	55	SISTER OF MERCY Thompson Twins	Arista TWINS (12)5
6	SELF CONTROL Laura Branigan	Atlantic A9576(T)	YOU THINK YOU'RE A MAN Divine	Proto ENA(T) 118	56	GHOSTBUSTERS Ray Parker Jr.	Arista ARISTA (12) 580
7	WHAT'EVER I DO (WHEREVER I GO) ● Hazel Dean	Proto ENA(T) 119	YOUNG AT HEART The Bluebells	London LON(X) 49	57	SUMMER HOLIDAY Kevin The Gerbil	Magnet RAT 3
8	WHAT'S LOVE GOT TO DO WITH IT ● Tina Turner	Capitol (12)CL 334	THE DAY BEFORE YOU CAME Blancmange	London BLANC 8 (12" — BLANX 8)	58	SING AND SHOUT Second Image	MCA MCA(T) 882
9	STUCK ON YOU Trevor Walters	I & S Productions IS(T) 002	EYES WITHOUT A FACE Billy Idol	Chrysalis IDOL(X) 3	59	FOREST FIRE Lloyd Cole and The Commotions	Polydor COLE(X) 2
10	WHITE LINES (DON'T DON'T DO IT) ● Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130	STUCK ON YOU Lionel Richie	Motown TMGT(1) 1341	60	WE ROCK 99% Carol Lynn Townnes	Polydor POSP(X) 693
11	2 MINUTES TO MIDNIGHT Iron Maiden	EMI (12)EMI 5489	THE INK IN THE WELL David Sylvian	Virgin VS 700(12)	61	WE ROCK Dio	Vertigo/Phonogram DIO 3(12)
12	RELAX ● Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	JUST THE WAY YOU LIKE IT The S.O.S. Band	Tabu/Epic (T)A 4621	62	SMALLTOWN BOY ● Bronski Beat	Forbidden Fruit/London BITE (X)1
13	ON THE WINGS OF LOVE Jeffrey Osborne	A&M AM(X) 198	I WON'T LET THE SUN GO DOWN ON ME ● Nik Kershaw	MCA NIK(T) 4	63	SEVEN SEAS Echo and The Bunnymen	Korova KOW 35(T)
14	WHEN DOVES CRY ● Prince	Warner Brothers W9286(T)	NERVOUS SHAKEDOWN AC/DC	Atlantic A 9651(T)	64	BANANA BANANA King Kurt	Stiff BUY(IT) 206
15	PASSENGERS (re-mix) Elton John	Rocket/Phonogram EJS 5 (12)	ARE YOU READY Break Machine	Record Shack SOHO(T) 24	65	HOT HOT HOT Arrow	Cooltempo/Chrysalis ARROW 1 (12" — ARROX 1)
16	DR. BEAT Miami Sound Machine	Epic (T) TA 4614	GIRL YOU'RE SO TOGETHER Michael Jackson	Motown TMGT(1) 1355	66	TALKING IN YOUR SLEEP Bucks Fizz	RCA FIZ(T) 2
17	IT'S HARD LIFE Lambert		LOVE RESURRECTION Ainslie Myer	CBS (T)A4487	67	THE GIRL FROM IPANEMA Astrud Gilberto	Verve/Verve (T)A41A1

18	SUNGLASSES Tracy Ullman	Stiff BUY(17) 205	68 NEW	MASQUERADE Evelyn Thomas	Record Shack SOHO(T) 25
19	SOME GUYS HAVE ALL THE LUCK Rod Stewart	Warner Brothers W 9204(T)	69 NEW	CASTLES IN SPAIN The Armoury Show	Parlophone (12)R 6079
20	CLOSEST THING TO HEAVEN The Kane Gang	Kitchenware/London SK(X) 15	70	ALL OF YOU Julio Iglesias and Diana Ross	CBS A4622
21	TOSSING AND TURNING Windjammer	MCA MCA(T) 897	71 NEW	THE ONLY FLAME IN TOWN Elvis Costello & The Attractions	F-Beat XX 37(T)
22	MOTHERS TALK Tears For Fears	Mercury/Phonogram IDEA 7(12)	72	STATE OF INDEPENDENCE Jon & Vangelis	Polydor JV(X) 5(T)
23 NEW	I'LL FLY FOR YOU Spandau Ballet	Reformation/Chrysalis SPAN(X) 4	73 RE	LAMENT Ultravox	Chrysalis UV(X) 2
24	DOWN ON THE STREET Shakatak	Polydor POSP(X) 688	74	STATE OF SHOCK Jacksons — lead vocals Michael Jackson and Mick Jagger	Epic (T)A4431
25	HOLE IN MY SHOE Neil	WEA YZ10(T)	75	THERE ARE MORE SNAKES THAN LADDERS Captain Sensible	A&M CAP(X) 7

76	(81) Rick James	Gordy TMG(T) 1348	92	(—) DEAD AND BURIED, Alien Sex Fiend	Anagram (12) ANA 23
77	(84) SOMEBODY, Junior	London LON(X) 50	93	(74) ONLY WHEN YOU LEAVE, Spandau Ballet	Reformation/Chrysalis SPAN(X) 3
78	(—) BIG CITY NIGHTS, The Scorpions	Harvest (12) HAR 5231	94	(69) GUARDIAN ANGEL, Nino De Angelo	Carrere CAR(T) 335
79	(73) PALE BLUE EYES, Paul Quinn and Edwlyn Collins	Swampblands/London SWP 1(12"—SWX 1)	95	(—) I CAN DREAM ABOUT YOU, Dan Hartman	MCA MCA(T) 895
80	(—) WAITING FOR THE LOVEBOAT, The Associates	WEA YZ16(T)	96	(—) TINSEL TOWN IN THE RAIN, The Blue Nile	Linn/Virgin LKS 2(12)
80	(—) YOU KEEP ME COMING BACK, Brothers Johnson	A&M AM(X) 209	97	(87) ECSTASY OF FLIGHT (I LOVE THE NIGHT), Chris De Burgh	A&M AM(X) 202
82	(94) WHAT IS LIFE, Black Uhuru	Island (12)IS 150	98	(80) ABSOLUTE, Scotti Pollitt	Virgin VS 680(12)
83	(77) I WANNA BE SOMEBODY, W.A.S.P.	Capitol CL 336	99	(88) STORM OF LIGHT, Working Week	Paladin/Virgin VS 703 (12)
			100	(96) WHOSE SIDE ARE YOU ON?, Matt Bianco	WEA YZ9(T)

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SINGLES *weekendunch* **ANGLES**

Week-ending 25 August, 1984

1	(2) CARELESS WHISPER, George Michael	21	(15) DOWN ON THE STREET, Shakatak
2	(1) CARNAGE (TWO TRIBES)/WAR (HIDDEN), Frankie Goes To Hollywood	22	(NEW) TOUR DE FRANCE, Kraftwerk
3	(10) LIKE TO GET TO KNOW YOU WELL, Howard Jones	23	(23) JUST THE WAY YOU LIKE IT, The S.O.S. Band
4	(8) DR. BEAT (Long Version), Miami Sound Machine	24	(32) YOU'RE NEVER TOO YOUNG, The Cool Notes
5	(3) RELAX, Frankie Goes To Hollywood	25	(NEW) MOTHERS TALK, Tears For Fears
6	(4) WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel	26	(21) YOU THINK YOU'RE A MAN, Divine
7	(9) SELF CONTROL, Laura Branigan	27	(25) LADY SHINE (SHINE ON), T.H.S. — The Home Section
8	(18) 2 MINUTES TO MIDNIGHT, Iron Maiden	28	(22) THE INK IN THE WELL, David Sylvian
9	(13) STUCK ON YOU, Trevor Walters	29	(34) I NEEDED YOU, Pointer Sisters
10	(6) WHATEVER I DO (WHEREVER I GO), Hazell Dean	30	(31) YOU ARE MY MELODY, Change
11	(5) WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	31	(29) ARE YOU READY, Break Machine
12	(14) AGADOO/SUPERMAN (X-Fated), Black Lace	32	(35) THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls
13	(12) TOSSING AND TURNING, Windjammer	33	(33) EMPTY ROOMS, Gary Moore
14	(NEW) I'LL FLY FOR YOU, Spandau Ballet	34	(26) NERVOUS SHAKEDOWN, AC/DC
15	(7) WHEN DOVES CRY, Prince	35	(24) EYES WITHOUT A FACE, Billy Idol
16	(20) LOVE SONGS ARE BACK AGAIN, Band Of Gold	36	(36) THE DAY BEFORE YOU CAME, Blancmange
17	(16) ON THE WINGS OF LOVE, Jeffrey Osborne	37	(NEW) YOU GET THE BEST FROM ME, (Say, Say, Say), Alicia Myers
18	(11) EVERYBODY'S LAUGHING, Phil Fearon & Galaxy	38	(NEW) BIG CITY NIGHTS, The Scorpions
19	(17) IT'S A HARD LIFE, Queen	39	(NEW) MR SOLITAIRE, Animal Nightlife
20	(19) CLOSEST THING TO HEAVEN, The Kane Gang	40	(NEW) WHAT IS LIFE, Black Uhuru

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WEA X9505 (T)
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Abstract Dance (12) AD 001
Epic (T)A4440
EMI (12)EMI 5413
WEA YZ14(T)
Island (12)IS 193
Polydor POSP(X) 690

Verve/Polydor (P)A(X) 1
Record Shack SOHO(T) 25
Parlophone (12)R 6079
CBS A4622
F-Beat XX 37(T)
Polydor JV(X) 5(T)
Chrysalis UV(X) 2
Epic (T)A4431
A&M CAP(X) 7

EUROPARADE

This Week's Best
Week
Wks on
Chart

Countries

1	1	11	SELF CONTROL, Laura Branigan	IRE/GB/F/D/B/DK/CH/A
2	2	10	TWO TRIBES, Frankie Goes To Hollywood	IRE/GB/NL/D/B/CH
3	3	13	WAKE ME UP BEFORE YOU GO GO, Wham!	NL/D/B/DK/CH/A
4	4	6	TO FRANCE, Mike Oldfield/Maggie Reilly	NL/D/ES/B/DK/CH/A
5	6	4	SMALLTOWN BOY, Bronski Beat	NL/D/B/CH
6	5	11	SELF CONTROL, Raff	F/I/DK/CH
7	12	4	HIGH ENERGY, Evelyn Thomas	NL/D/ES/CH
8	20	9	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	IRE/NL/D/B/DK/CH
9	10	4	SUCH A SHAME, Talk Talk	D/CH/A
10	7	9	SOUNDS LIKE A MELODY, Alphaville	D/DK/CH/A
11	8	5	WHEN DOVES CRY, Prince	IRE/GB/NL
12	11	18	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins,	I/DK
13	9	9	TIME AFTER TIME, Cyndi Lauper	IRE/D/CH/A
14	13	5	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	IRE/GB
15	18	6	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	F/I
16	23	6	STATE OF SHOCK, Jacksons — lead vocals Michael Jackson/Mick Jagger	B/CH/A
17	RE		TALKING LOUD AND CLEAR, OMD	NL/B
18	19	29	RELAX, Frankie Goes To Hollywood	GB/I
19	15	10	SAD SONGS (SAY SO MUCH), Elton John	DK/CH/A
20	27	2	WOULDN'T IT BE GOOD, Nik Kershaw	I/DK
21	14	5	HOLE IN MY SHOE, Neil	IRE/GB
22	24	3	FUERSTENFELD, S.T.S.	A
23	25	4	LA COLEGIALA, Gary Low	ES
24	30	2	CARELESS WHISPER, George Michael	GB
25	22	2	IT'S A HARD LIFE, Queen	IRE/GB
26	29	6	FOTOROMANZA, Gianna Nardini	I
27	33	3	LES DEUX ECOLES, Michael Sardou	F
28	38	6	WHAT DO I DO?, Phil Fearon & Galaxy	ES
29	39	2	AGADOO, Black Lace	GB
30	40	2	PLUS JAMAIS, Jean-Luc Lahaye	F
31	NEW		THE GLAMOROUS LIFE, Sheila E	NL
32	NEW		JAPON, Mecano	ES
33	21	5	HALF A BOY HALF A MAN, Nick Lowe	B
34	34	3	SEMMINHOLD, Nanna	DK
35	36	4	SONG OF LIBERTY, Wolfe Tones	IRE
36	37	8	I TRENDI TOZEUR, Alice & Battiato	I
37	NEW		WHATEVER I DO (WHEREVER I GO), Hazell Dean	GB
38	28	14	LOBO-HOMBRE EN PARIS, La Union	ES
39	RE		WEUS'D A HERZ HAST... Rainhard Fendrich	A
40	NEW		BYE BYE, Billy	F

KEY: A — Austria; B — Belgium; CH — Switzerland; D — West Germany; DK — Denmark; ES — Spain; F — France; GB — United Kingdom; I — Italy; NL — Netherlands; IRE — Eire
Compiled from 11 national charts by Tros-Radio, Hilversum.

LP REVIEWS

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

General

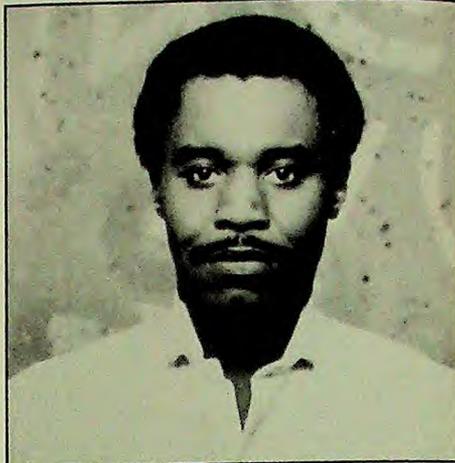
BILLY J KRAMER: The Best Of Billy J Kramer And The Dakotas. EMI EG 2601891. Not just another rehash of old hits — true it features Do You Want To Know A Secret?, Bad To Me and Little Children, but When You Walk In The Room and Blueberry Hill are previously unreleased tracks and it also takes in Kramer's more recent airplay hits, San Diego, Ships That Pass In The Night and You Can't Live On Memories. A thoughtful compilation complemented by a Bill Harry sleeve note.

THE SPINNERS: Songs Of Tall Ships. EMI EG 2602101. Released to coincide with the annual Tall Ships race which took place in the Mersey estuary, Liverpool's favourite folk group are joined by members of the Ocean Youth Club in a collection of well-known sea shanties.

KEATS: Keats. EMI EJ 2401741. The name Keats hides five successful individuals — singer Colin Blunstone, Stuart Elliott and Ian Bairnson from the Alan Parsons Project, Pete Bardens of Camel, and session drummer Stuart Elliott. Their first album in the progressive rock vein should garner interest, but albums like this don't always necessarily sell well in the UK marketplace. None the less it is good to hear Blunstone's distinctive vocals again, and the single Turn Your Heart Around could inspire interest in the LP.



SERGIO MENDES: A long way from Brazil 66



LJ REYNOLDS: Contrasting ballads on his third solo album.

SERGIO MENDES: Confetti. A&M AMLX 64984. **Producer: artist.** Mendes in his AOR guise, with Brazil a long way behind him, apart from some occasional touches in the rhythm section. His Alibis track has been picking up good airplay, and the LP is highly professional and polished. But why no sleeve information, apart from some credits for guest musicians loaned by their respective labels? Producing albums in their US sleeve is not good enough for the different, important UK market.

BRYAN LOREN: Bryan Loren. Virgin V2322. **Producers: artist, Nick Martinelli.** Available for the past few months on import, it has now been rush released in the UK. Seventeen-year-old Loren arranged, performed and mixed eight tracks on the album, and the result is a mixture of soul and straight pop, slick sophistication and danceability.
**

THE BROTHERS JOHNSON: Out Of Control. A&M AMLX 64965. **Producers: George Johnson and Hawk.** The Brothers Johnson can be relied upon to dole out lashings of black funk whenever they get into a recording studio, and this album is the proof of that. Two sides of uncompromising transatlantic club sound that only the committed will buy.
**

L J REYNOLDS: Lovin' Man. Phonogram Club Records JABL 4. Formerly lead singer with The Dramatics, Reynolds' third solo album includes the dance floor hit Don't Let Nobody Hold You Down featuring the Jones Girls, and contrasting ballads like Don't Give Up On Us and Love Takes Two.
**

MUSIC Video

1	2	BREAKDANCE, You Can Do It!	K-tel/P/Gram
2	7	DIO: Live In Concert	PolyGram
3	1	MICHAEL JACKSON: Making Of Thriller	Vestron
4	8	THE ARMS CONCERT: Part II	Videoform
5	3	BOB MARLEY & THE WAILERS: Legend	Island
6	10	THE ARMS CONCERT: Part I	Videoform
7	6	U2: Live "Under A Blood Red Sky"	Virgin
8	15	DAVID BOWIE: Serious Moonlight (Import—Media)	
9	4	MICHAEL SCHENKER GROUP: Rock Will Never Die	Hendring
10	13	NEIL DIAMOND: Love At The Greek	Vestron
11	12	DIRE STRAITS: Alchemy Live	PolyGram
12	14	DURAN DURAN	PMI
13	NEW	HAWKWIND: Night Of The Hawks	Jettisoundz
14	5	HOWARD JONES: Like To Get To Know You Well	Warner
15	9	THE BEATLES: A Hard Day's Night	Vestron
16	11	DAVID BOWIE: Serious Moonlight	Videoform
17	30	THE COMPLETE BEATLES	MGM/UA
18	19	STYX: Caught In The Act Live	A&M/PVG
19	17	ELVIS PRESLEY: That's The Way It Is	MGM/UA
20	26	ERIC CLAPTON: On Whistle Test	BBC/CBS
21	18	JOY DIVISION: Here Are The Young Men	ikon
22	28	EURHYTHMICS: Sweet Dreams	RCA/Columbia
23	22	MOTORHEAD: Live In Toronto	Avatar
24	25	QUEEN: Greatest Flix	PMI
25	16	AMERICAN HEARTBEAT	CBS/Fox
26	23	THE JAM: Video Snap!	PolyGram
27	24	PAT BENATAR: Benatar	RCA/Columbia
28	20	BIG COUNTRY: Live	PolyGram
29	21	CULTURE CLUB: A Kiss Across The Ocean	Virgin
30	27	HANOI ROCKS: All Those Wasted Years	Hendring

Indies

PARANOIA: Shattered Glass. Rot Records ASS11. **Distribution: Red Rhino Cartel.** A haunting album with that rare quality of lingering in the mind long after playing. It features a dream-like quality of vocals, produced by someone called simply Jan — unfortunately no other information is given about her or the rest of the band except their first names, Mick on bass and vocals, Paul guitar, Phil drums. A good old-fashioned rhythm band with good lyrics.

Country

MOE BANDY & JOE STAMPLEY: The Good Ol' Boys. CBS 26068. **GEORGE JONES: You've Still Got A Place In My Heart.** Epic EPC 26071. **Producer: Billy Sherrill.** **MERLE HAGGARD: It's All In The Game.** Epic EPC 26069. **WAYLON JENNINGS: Never Could Toe The Mark.** RCA PL 85017.

FOUR CONTRASTING country-based albums, ranging from the good-time, irreverent high spirits of Bandy & Stampley, through the mostly morose offerings of George Jones and the relaxed, well-judged presentation of Merle Haggard, to the hardcase, near-rock of Waylon Jennings. The Good Ol' Boys with their happy fiddle and harmonica-flavoured fare will appeal to a wide audience.
*** (Bandy & Stampley)
** (the rest)

Nostalgia

VARIOUS: Great British Dance Bands Play London Pride (1925-1949). EMI EG 2601571. Another excellent Chris Ellis compilation — the composers include Coward, Gershwin and Noel Gay, the songs A Foggy Day, Lambeth Walk, Round The Marble Arch and London Pride, and the bandleaders Billy Cotton, Jack Hylton, Ambrose and Carroll Gibbons. An enjoyable collection that should garner tourist interest as well as more general nostalgia sales.

RICHARD TAUBER: Songs And Duets. EMI EG 2601861. Tauber still has a vast following more than 30 years after his death and this compilation, which includes duets with Evelyn Laye, will be welcomed by fans of the legendary tenor.

MOR

VARIOUS: The Show Side Of David Jacobs. BBC Records REH 523. The follow-up to the Saturday Side Of... compilation, and again featuring favourites from Jacobs' Radio Two Saturday morning show. The artists include Judy Holliday, Tommy Steele and Marti Webb, Joel Grey, Anthony Newley and Michael Crawford, and the show tunes Half A Sixpence, Consider Yourself from Oliver! and One from Chorus Line. An excellent stock item for the MOR browser categories.

JOHNNY DANKWORTH/CLEO LAINE: Johnny Dankworth (1953-1958) Featuring Cleo Laine. EMI EG 2601871. An excellent compilation that underlines the remarkable musical talent of Dankworth, and includes his Top 10 single Experiments With Mice, never previously on an LP.



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BENNETT, Allan WINNIE THE POOH BBC REC 528/ZCM 528 £1.82 (A)
BIG DADDY SUN AND THE OUTER PLANETS Big Daddy Sun And The Outer Planets Nervous NERD 012—£2.95 (I/MW/RT)
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CROSBY, Bing BING IN THE '30S VOLUME 1 JSP JSP 1076—(BK/I)
CULT, The DREAMTIME Beggar's Banquet BEGA 57/BEGC 57 £3.40 (W) (Limited edition of LP, and all cassettes include free album 'Dreamtime Live')
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DIO, Ronnie James, & ELP CAROLINA COUNTRY Ball Safari LONG 7—£2.44 (SP)
DIO, Ronnie James, & ELF TRYING TO BURN THE SUN Safari LONG 8—£2.44 (SP)
EAST COAST OFFERING EAST COAST OFFERING MCA MCF 3234/MCFC 3234 (Chrome Cassette) £3.45 (C)
FERGUSON, Allyn MASTER OF THE GAME BBC REC 521/ZCF 521 £3.20 (A)
GOSDIN, Vern THERE IS A SEASON Compleat CLTP 352/ZCCLT 352 £3.45 (A)
HALF PINT IN FINE STYLE Sonic Sounds (no cat. number)—£4.25 (JS)
HAMPSHIRE YOUTH CONCERT BAND RHAPSODY IN BRASS Solent SS 060—£3.04 (0983 63262)
HARRIS, Keith & ORVILLE KEITH HARRIS & ORVILLE BBC REH 513/ZCR 513 £2.43 (A)
HOLLAND EARLY WARNING Ebony 17—£3.05 (P)
HORSLIPS FOLK COLLECTION Stoic STILP 1001/STILC 1001 £1.82 (SP)
ISAACS, Gregory, & DENNIS BROWN JUDGE NOT Greensleeves GREL 72—£3.08 (JS)
JONES, Barbara WILL IT LAST FOREVER G. G.'s GCG 024—£3.08 (JS)
KEATS KEATS EMI EJ 2401741/2401744 (XDR Cassette) (E)
LEE, Byron, & The DRAGONAIRES THE BEST OF CARNIVAL Dynamic/Creole DYLP 3—(A)
LESLEY, Jean, & STETSON JEAN LESLEY & STETSON Solent SS 061/SSC 061 £3.04 (0983 63262)
McDOWELL, Mississippi Fred STANDING AT THE BURYING GROUND Red Lightning RL 053—£3.05 (BK/I)
MURVIN, Junior MUGGERS IN THE STREET Greensleeves GREL 70—£3.25 (SP/JS)
OBUS PODEROSO COMO EL TRUENO Mauseoleum SKULL 8347—£3.05 (P)
ORIGINAL SOUNDTRACK KARATE KID (inc. Survivor, Gang Of Four, Joe Esposito) Casablanca CANH 10 /CANHC 10 (Chrome Cassette) (F)
PALMER, Michael SHOWCASE—I'M STILL DANCING Sonic Sounds (no cat. number)—£4.25 (JS)
PANZER SALVESE QUIEN PUEDA Mauseoleum SKULL 8342—£3.05 (P)
PARKER, Charlie LIVE AT THE ROCKLAND PALACE AVE CP 502/ZCCP 502 (2LP) £3.04 (A)
ROBERTS, Bob BREEZE FOR A BARGEMAN Solent SS 054—£3.04 (0983 63262)
ROJO, Baron BARON AL ROJO VIVO Mauseoleum BALLS 83454—(2LP) £3.95 (P)
ROJO, Baron BRUTAL VOLUME Mauseoleum SKULL 8327—£3.05 (P)
ROJO, Baron METAL MORFOSIS Mauseoleum SKULL 8327—£3.05 (P)
ROJO, Baron VOLUMEN ROJO (SPANISH VERSION OF BRUTAL VOLUME) Mauseoleum SKULL 8326—£3.05 (P)
SAXON SAXON'S GREATEST HITS Carrere CAL 212/CAC 212 £3.45 (SP)
SAKHILE NEW LIFE Jive Africa HIP 13/HIP C 13 £3.45 (C) (re-scheduled)
SPRINGER, Mark PIANO Illuminated JAMS 46—(I/J)
SPARROW KING OF THE WORLD Dynamic DY 3443/—£4.25 (JS)
STERLING COOKE FORCE, The FULL FORCE Ebony EBON 20—£3.05 (P)
SUMMER, Donna CATS WITHOUT CLAWS Warner Brothers 2508 061/2508 064 (WV)
TAYLOR, Tot THE INSIDE STORY Easy-Listeners TOTAL 2—£2.40 (IDS)
THORBURN, Billy, featuring ROBINSON CLEAVER on Hampton & Compton organs THE ORGAN, THE DANCE BAND AND ME President PLE 514—£2.10 (PH/H/IDS)
TOMITA SPACE WALK—IMPRESSIONS OF AN ASTRONAUT RCA FL 85037/PK 85037 (R)
VARIOUS BREAKANCE FEVER Jive HOP 210/HOP C 210 £3.45 (C)
VARIOUS CARRERE B.P.M. (HI-NRG) Carrere CAL 211—£3.45 (SP)
VARIOUS DAFFODILS TO THE DAFFODILS HERE'S THE DAFFODILS Pax PAX 19—£1.80 (I/Red Rhino)
VARIOUS KEEPIN' THE FAITH VOLUME 2 PRT PRC 5573—£1.82 (A)
VARIOUS LISTEN TO THE BANNED Academy Living Era AJA 5030/ZCAJA 5030 £2.43 (A)
VARIOUS LISTEN WITH MOTHER BBC REC 525/ZCM 525 £1.82 (A)
VARIOUS SONG AND DANCE/TELL ME ON A SUNDAY RCA BL 70480/BK 70480 (2LP) (R)
VARIOUS STREET BEATS VOLUME 1 Sugar Hill SHLB 7151/ZCSHB 7151 £2.43 (A)
VARIOUS RECORD SHACK PRESENTS... VOLUME 1 (inc. Eartha Kitt, Break Machine, Evelyn Thomas, Miquel Brown) Record Shack RSTV 1/RSTVK 1 (2LP) £3.90 (IDS)
VARIOUS THIS IS ROCK 'N' ROLL (75 TRACKS) (inc. Roy Orbison, Bill Haley, Little Richard) Imp/Pickwick IMP 0100/IMP C 0100 (4LP) £4.05 (PK)
VARIOUS THIS IS SOCA 1984 (inc. Arrow, Explainer, Designer and Blue Boy) Oval OVLP 512—£3.08 (I/P)
VARIOUS THE THORN BIRDS AND OTHER TV THEMES BBC REH 524/ZCR 524 £2.43 (A)
VARIOUS SOUND EFFECTS HI-TECH FX No. 29 BBC REC 528/ZCM 528 £1.82 (A)
VARIOUS STEAM TRAINS NORTH OF KINGS CROSS ASV ATR 7029/ZCATR 7029 £2.43 (A)
VARIOUS YDECO BLUES VOLUME 2 Flyright LP 600 £2.87 (MW/SW)
VENTURA QUINTET, Charlie CHARLIE VENTURA QUINTET IN HI-FI (1956) Harlequin HQ 2009—£2.87 (HS/MW/SW)
VINCENT, Tom COVER Virgin V214/TCV214 (E)
VINCENT, Gene AIN'T THAT TOO MUCH Premier CBR 1006/KCBR 1006 £1.32 (C)
W.A.S.P. W.A.S.P. Capitol EJ 2401951/2401954 (XDR Cassette) (E)
WILSON, Delroy WORTH YOUR WEIGHT IN GOLD Burning Sounds BS 1060—£3.25 (SP)
YELLOWMAN NOBODY MOVES, NOBODY GETS HURT Greensleeves GREL 71—£3.25 (SP/JS)

IMPORTS

*ALEXANDER, Monty DUKE ELLINGTON SONGBOOK MPS (Germany) 8211511—£3.60 (IMS)
 *BARDOT, Brigitte LE DISQUE D'OR Disc AZ (France) AZ 2356/C 356 £3.29 (DIS)
 *BASIE, Count BASIC BASIE MPS (Germany) 8212911—£2.44 (IMS)
 *BEE GEES ODESSA Polydor (Germany) 2674012—(2LP) £3.75 (IMS)
 *BREL, Jacques GRANDES CHANSONS Philips (Holland) 8184381/8184384 £3.60 (IMS)
 *BROUGHTON BAND, Edgar THE LEGENDARY EDGAR BROUGHTON MUSIC 2000 (Germany) DB 80073—(2LP) £3.75 (IMS)
 *COHN, Al THE NATURAL SEVEN RCA (France) NL 89278—£3.17 (DIS)
 *DAVIS, Miles CLASSICS CBS (Holland) 88138—(2LP) £5.39 (DIS)
 *de PLATA, Manitas THE SAGA OF MANITAS CBS (France) 25834/40.25834 £3.41 (DIS)
 *DIBANGO, Manou SOUL MAKOSSA Score (France) SCO 9037/SCK 9037 £2.57 (DIS)
 *DORSEY, Tommy THE INDISPENSABLE, VOLUMES 3/4 RCA (France) NL 89163—(2LP) £3.95 (DIS/ST)
 *DUKE, George I LOVE THE BLUES MPS (Germany) 8174881—£2.44 (IMS)
 *FITZGERALD, Ella SUNSHINE OF YOUR LOVE MPS (Germany) 8212901—£2.44 (IMS)
 *GOLDEN GATE QUARTET JUBILEE Ibach (France) 60558/C 60558 £3.29 (DIS)
 *GRAPPELLI, Stephane VIOLIN SUMMIT MPS (Germany) 8213031—£2.44 (IMS)
 *GREGER, Max CLASSICS FOR DANCING Polydor (Germany) 8178571/8178574 £3.60 (IMS)
 *HALEY & THE COMETS, Bill GREATEST HITS Polydor (Italy) 2459413/3192626 £2.44 (IMS)
 *HEATH BROTHERS, The MARCHIN' ON! Strata East (France) 33790—£3.29 (DIS)
 *JARREAU, Al AL JARREAU Disc AZ (France) AZ 2467/C467 £3.41 (DIS)
 *JEANMAIRE, Zizi ZIZI JEANMAIRE Disc AZ (France) AZ 2445—£3.29 (DIS)
 *JONES, Hank/TOMMY FLANAGAN I'M ALL SMILES MPS (Germany) 8178631—£3.60 (IMS)
 *LOS INCAS MUSIC FOR THE MILLIONS Philips (Holland) 8182561/8182564 £1.82/£1.97 (IMS)
 *MONROE, Marilyn GOODBYE PRIMA DONNA Disc AZ (France) AZ 2372/C 372 £3.29 (DIS)
 *MOUSTAKI, Georges LE METEQUE Polydor (Holland) 8210471/8210474 £3.60 (IMS)
 *NEWBERRY III, Booker LOVE TOWN Polydor (Germany) 8150121—£3.60 (IMS)
 *PETERSON, Oscar MOTIONS & EMOTIONS MPS (Germany) 8212891—£2.44 (IMS)
 *PLATTERS, THE MUSIC FOR MILLIONS Philips (Holland) 8184121/8184124 (2LP) £3.60 (IMS)
 *PUENTE, Tito PUENTE NOW! Vogue (France) 516002—£2.87 (DIS)
 *QUINETTE DU HOT CLUB DE FRANCE THE ULTRAPHONE RECORDINGS Vogue (France) 425019—(2LP) £4.49 (DIS)
 *ROBINSON, Fenton BLUES IN PROGRESS Black Magic (Holland) BM 9005—£3.25 (HW/SW)
 *ROUSSOS, Demis MUSIC FOR MILLIONS Philips (Holland) 8184011/8184014 (2LP) £3.60 (IMS)
 *SINGERS UNLIMITED A CAPPELLA MPS (Germany) 8156111—£2.44 (IMS)
 *SOUNDTRACK ALL THAT JAZZ Casablanca (Holland) 9128045—£3.60 (IMS)
 *SPERN, Otis TAKE ME BACK HOME Black Magic (Holland) BM 9004—£3.25 (HS/SW)
 *SUPERSAX & LA VOICES EMBRACEABLE YOU CBS (France) 25604/40.25604 £3.41 (DIS)
 *THEODORAKIS, Mikis THE BOUZOUKIS OF... WITH MARIA FARANTOURI Disc AZ (France) LP0 32532/C 32532 £3.17 (DIS)
 *TYZIK, Jeff JAMMIN' IN MANHATTAN Polydor (USA) 8216051—£4.50 (IMS)
 *VARIOUS FLAMENCO ESPANOL Polydor (Germany) 8214871—£3.60 (IMS)
 *VARIOUS NATIONAL ANTHEMS Score (France) SCO 9038/SCK 9038 £2.57 (DIS)
 *VARIOUS JAZZ & CINEMA CBS (France) 21109/40.21109 £2.99 (DIS)

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

Mon 27 August-Friday 31st August 1984
 Album Releases 112 (incl 40 imports)

Year to date: (35 weeks to 31 August 1984)
 Album Releases 3,447 (inc. 945 imports)

Distributor Codes

A - PRT 01-640 3344
 ACE - Ace 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0603 26221
 BLM - Blackmarketing - 01-609 7017/8
 BM - B.M. Magnetics - 01-575 1117
 BU - Bullet 08894 76316
 C - CBS 01-960 2155
 CA - Cadillac 01-836 3646
 CAM - Cambra 01-609 0087
 CAS - Castle 01-871 1419
 CH - Charly 01-639 8603
 CID - Central Independent Distributors 021 742 0494
 CM - Catic Music 0423 888979
 CON - Conifer 0895 447707
 CS - Cassion 01-485 8704
 DIS - Discovery 067 285 406
 E - EMI 01-561 8722
 ERT - Earthworks 01-969 5145
 F - PolyGram 01-590 6044
 FAL - Falling A 0255 74730
 FP - Faulty 01-727 0734
 FPS - 77-44512
 G - Lightning 01-969 8344
 GI - Gypsy 01-736 4521
 GR - Graduate 0384 59048
 GRI - Geoff's Records International 01-808 5301
 GY - Greyhound 01-385 8146
 H - HR Taylor 021 622 2377
 HS - Hotshot 0532 742106
 I - Cartel (Backs, Rough Trade) and Fast Product - 031 661 5811
 Probe - 051 236 6591
 Nine Mile - 0926 26376
 Rhin Rhino (Nth) - 0904 641415
 Revolver - 0272 299105
 IDS - Independent Distribution Services 01-476 3222
 IKF - 01-381 2287
 IMS - Import Music Service (via PolyGram) 01 590 6044
 IMP - Impex Musik 01-229 5454
 IN - Inferno 021-233 1256
 INV - Invicta Audiovisuals 0532 17121
 IRS - Independent Record Sales 01-850 3161 (Chris Willard)
 J - Jungle 01-359 9161
 JS - Jetstar 01-961 5818
 JSU - Jazz Services Unlimited 0422 64773
 K - K-tel 01-992 8000
 KS - Kingdom - 01-836 4763
 LK - Look 0484 643211/2
 L - Londisc 0206-271069
 M - MSD - 01-961 5646
 MB - Menace Breakers 01-602 1118
 MFP - Music For Pleasure 01-561 3125
 MIS - Music Industry Services 01-505 4392
 MK - 041-333 9653
 MO - Mole Jazz 01-278 0703
 MW - Making Waves 01-481 9817
 N - Neon 0785 41311
 NM - Nine Mile - 0926 26376
 O - Outlet 0232 228226
 OR - Orbitone 01-965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01-267 2917/8
 PK - Pickwick 01-200 7000
 PR - President 01-839 4672
 PROJ - Projection 0702 72281
 R - RCA 021-525 3000
 RA - Rainbow 01-589 3254
 RC - Rollercoaster 01-397 8957
 RL - Red Lightnin' 037 989 893
 RM - Record Merchandisers 01-849 7511
 ROSS - Ross 08886 2403
 RT - Rough Trade 01-833 2133
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0428 4001
 SOL - Solomon & Peres 0494-32711
 SP - Spartan 01-903 8223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01-961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 TR - Triple Earth 01-995 7059
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WRD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP US ALBUMS

THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	1			PURPLE RAIN, Prince and The New Power Generation	Warner	
2*	3			SPORTS, Huey Lewis & The News	Chrysalis	
3	2			BORN IN THE USA, Bruce Springsteen	Columbia/CBS	
4*	8			PRIVATE DANCER, Tina Turner	Capitol	
5*	5			HEARTBEAT CITY, The Cars	Elektra	
6*	6			GHOSTBUSTERS, Soundtrack	Arista	
7	4			VICTORY, Jacksons	Epic	
8	7			CAN'T SLOW DOWN, Lionel Richie	Motown	
9*	9			OUT OF THE CELLAR, Ratt	Atlantic	
10*	14			BREAK OUT, Pointer Sisters	Planet	
11	11			1984, Van Halen	Warner Bros	
12*	19			SIGNS OF LIFE, Billy Squier	Capitol	
13	10			ELIMINATOR, ZZ Top	Warner Bros	
14	12			REBEL YELL, Billy Idol	Chrysalis	
15*	15			CONDITION CRITICAL, Quiet Riot	Pasha	
16*	16			SHE'S SO UNUSUAL, Cyndi Lauper	Portrait	
17	17			NIGHTMADNESS, Night Ranger	Camel/MCA	
18*	22			STAY HUNGRY, Twisted Sister	Atlantic	
19	13			BREAKIN', Soundtrack	Polydor	
20*	20			BREAKING HEARTS, Elton John	Geffen	
21	18			CAMOFLAGE, Rod Stewart	Warner Bros	
22*	30			NO BRAKES, John Waite	EMI-America	
23*	24			THE LAST IN LINE, Dio	Warner Bros	
24	25			AN INNOCENT MAN, Billy Joel	Columbia/CBS	
25*	35			WARRIOR, Scandal/Patry Smyth	Columbia/CBS	
26*	27			MADONNA, Madonna	Sire	
27	26			SEVEN AND THE... Duran Duran	Capitol	
28	23			SELF CONTROL, Laura Branigan	Atlantic	
29	29			LOVE AT FIRST STING, Scorpions	Mercury	
30	21			FOOTLOOSE, Soundtrack	Columbia/CBS	
31	43			LIGHTS OUT, Peter Wolf	EMI-America	
32	45			ICE CREAM CASTLE, The Time	Warner Bros	
33	31			THRILLER, Michael Jackson	Epic	
34	32			STREET TALK, Steve Perry	Columbia/CBS	
35	28			NUCLEAR FURNITURE, Jefferson Starship	Grunut	
36	36			COULDN'T STAND... Vaughan/Douglas/Trouble	Epic	
37	37			INTO THE GAP, Thompson Twins	Arista	
38	58			SOUNDTRACK, Eddie and the Cruisers	Scotti Bros	
39	41			THE ALLNIGHTER, Glenn Frey	MCA	
40	42			SLIDE IT IN, Whitesnake	Geffen	

BULLETS 41-100

42*	46	FIRST OFFENSE, Corey Hart	EMI-America
43*	47	THE GLAMOROUS LIFE, Sheila E	Warner Bros
45*	49	BOX OF FROGS, Box Of Frogs	Epic
51*	83	PRIMITIVE, Neil Diamond	Columbia/CBS
52*	63	BANANARAMA, Bananarama	London
53*	61	17, Chicago	Full Moon/Warner Bros
55*	69	VOA, Sammy Hagar	Geffen
58*	97	IN ROCK WE TRUST, Y & T	A&M
60*	65	SEND ME YOUR LOVE, Kashif	Arista
67*	72	NEW SENSATIONS, Lou Reed	RCA
72*	79	MAN ON THE LINE, Chris De Burgh	A&M
81*	90	CITY OF NEW ORLEANS, Willie Nelson	Columbia/CBS
82*	88	DANCIN' ON THE EDGE, Lita Ford	Mercury
84*	N	PARADE, Spandau Ballet	Chrysalis
97*	N	THE OFFICIAL MUSIC OF THE XX11thrd OLYMPIAD	Columbia/CBS

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard* w/e August 25, 1984.

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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)

NEW = NEW ENTRY

RE = RE-ENTRY

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	1	3	NOW, THAT'S WHAT I CALL MUSIC III Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3	51	44	39	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
2	3	15	LEGEND Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1	52	66	26	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (IRT) C: ROUGH 61
3	5	44	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041	53	60	12	BACKTRACKIN' Eric Clapton (Various)	Starblend ERIC 1 (R) C: ERIC K 1
4	4	9	PRIVATE DANCER Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1	54	RE		1984 Van Halen (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4
5	2	5	DIAMOND LIFE Sade (Robin Millar)	Epic EPC 26044 (C) C: 40/26044	55	40	11	EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
6	6	25	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1	56	48	14	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
7	7	89	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	57	80	18	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
8	15	8	PARADE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473	58	53	23	CAFE BLEU The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 1 (F) C: TSCMC 1
9	NEW		PHIL FEARON & GALAXY Phil Fearon & Galaxy (Phil Fearon)	Ensign/Island ENCL 2 (E) C: ENCC 2	59	52	57	NO PARLEZ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521
10	9	17	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705	60	41	39	SEVEN AND THE RAGGED TIGER Duran Duran (Alex Sadkin/Jan Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
11	8	51	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 26554 (C) C: 40/26554	61	50	10	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill SHLP 5552 (A) C: ZC-SH 5552
12	16	24	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX 1 (W) C: WX1C	62	58	64	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
13	14	9	BREAKING HEARTS Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F) C: REWND 25	63	75	12	FAREWELL MY SUMMER LOVE Michael Jackson (Various)	Motown ZL 7227 (R) C: ZK 7227
14	12	27	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971	64	51	49	LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
15	11	6	MUSIC FROM MOTION PICTURE "PURPLE RAIN" Prince and The Revolution (Prince & The Revolution)	Warner Bros 925110-1 (W) C: 925110-4	65	45	4	A WORD TO THE WISE GUY The Mighty Wah! (Pete Wylie/Flood/Pete Coleman/Nick Rogers)	Eternal/Beggars Banquet BEGA 54 (W) C: BEG 54
16	20	21	NOW, THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2	66	46	3	CHUNKS OF FUNK Various (Various)	Loose End/MCA CHUNK 1 (C) C: CHUNK 1
17	13	25	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCFC 3197	67	49	20	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
18	10	11	ORIGINAL SOUNDTRACK - "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)	68	79	15	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C
19	18	5	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K) C: CE 2276	69	59	45	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
20	38	11	BORN IN THE U.S.A. Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40/86304	70	96	11	LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
21	NEW		DOWN ON THE STREET Shakatak (Nigel Wright)	Polydor POLD 5148 (F) C: POLDC 5148	71	82	20	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
22	19	11	AMERICAN HEARTBEAT Various (Various)	Epic EPC 10045 (C) C: 40/10045	72	65	15	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
23	17	9	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40/25792	73	63	8	GOODBYE CRUEL WORLD Elvis Costello and the Attractions (Clive Langer/Alan Winstanley)	F-Beat ZL 70317 (R) C: ZK 70317
24	21	6	VICTORY Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C) C: 40-86303	74	47	15	HYSTERIA Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TCV 2315
25	26	10	CAMOUFLAGE Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W) C: 925095-4	75	89	8	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
26	29	59	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30	76	88	14	THEN CAME ROCK 'n' ROLL Various (Various)	EMI THEN 1 (E) C: TC-THEN 1
27	24	2	STREET SOUNDS EDITION 10 Various (Various)	Street Sounds STSND 010 (A) C: ZC-ST 010	77	76	40	TOUCH Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
28	23	5	PRIMITIVE Neil Diamond (N. Diamond/D. Diantle/R. Perry/R. Bennett)	CBS 86306 (C) C: 40/86306	78	33	2	IN ROCK WE TRUST Y & T (Tom Allom)	A&M AMLX 65007 (C) C: CXM 65007
29	37	23	ALCHEMY - DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERY 11	79	57	16	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCV2310
30	25	16	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8	80	67	2	REVOLUTION Theatre Of Hate (Various)	Burning Rome TOH 2 (IRT) C: TOH 2C
31	22	3	SISTERS The Bluebells (C. Fairley/B. Andrews/E. Costello/A. Shacklock)	London LONLP 1 (F) C: LONC 1	81	74	12	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHLP 3 (IDS) C: SOHOTC 3
32	92	56	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27	82	NEW		WINDJAMMER II Windjammer (Kevin McLin)	MCA MCF 3231 (C) C: MCFC 3231
33	28	8	DISCOVERY Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TCV 2308	83	72	2	WAR OF THE WORLDS Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40-96000
34	31	8	BRIGHT LINES David Sylvian (David Sylvian/Steve Nya)	Virgin V 2290 (E) C: TCV 2290	84	NEW		JAM ON REVENGE Newcleus (Joe Webb/Frank Fair)	Sunnyview SVLP 6600 (A) C: ZSVP 6600
35	34	6	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERL 16	85	83	16	MASTERPIECES - THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
36	27	3	"WELL PLEAS'D" Chas & Dave (Chas & Dave)	Rockney ROC 912 (A) C: ZCROC 912	86	97	2	GREATEST SONGS OF THE BEATLES James Last (James Last)	Polydor POLD 5119 (F) C: POLDC 5119
37	77	2	SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W) C: 780147-4	87	RE		DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E) C: TC-SHVL 804
38	35	292	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419	88	69	6	GREATEST HITS Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 45674-4
39	30	14	MANGE TOUT Blancmange (John Longo/Various)	London SH8554 (F) C: KSAC8554	89	64	5	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
40	32	4	STARLIGHT EXPRESS The Original Cast (Andrew Lloyd Webber)	Starlight/Polydor LNER 1 (F) C: LNERC 1	90	NEW		ATHUM Black Uhuru (Black Uhuru/Steven Stanley/Paul 'Groucho' Smykle)	Island ILPS 9773 (E) C: ICT 9773
41	70	2	L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra (Quincy Jones)	Qwest 925145-1 (W) C: 925145-4	91	94	2	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
42	42	3	THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F) C: POLHC 6	92	73	4	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40-10031
43	56	38	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1	93	91	7	MINUTES Elkie Brooks (Jimmy Douglass)	A&M AMLX 68565 (C) C: CXM 68565
44	39	4	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLD 5160 (F) C: POLDC 5160	94	78	20	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
45	61	41	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468	95	RE		18 GREATEST HITS Michael Jackson plus The Jackson Five (Various)	Telstar STAR 2232 (R) C: STAC 2232
46	55	8	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various (Various)	C: 780154-4 Atlantic 780154-1 (W)	96	99	8	GENESIS Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
47	54	19	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C) C: 40/70246	97	84	6	THE SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel (Simon/Garfunkel/Haleo)	CBS 10029 (C) C: 40-10029
48	68	12	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	98	RE		HUNKY DORY David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
49	43	8	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES) The Rolling Stones (The Glimmer Twins)	C: TC CUN 1 Rolling Stones CUN 1 (E)	99	RE		AND I LOVE YOU SO Howard Keel (James Fitzgeraid)	Warwick WW 5137 (C) C: WW 45137
50	36	3	STREET SOUNDS CRUCIAL ELECTRO 2 Various (Various)	Streets Sounds ELCST 1000 (A) C: ZCELC 1000	100	71	2	HOW GREAT THOU ART Bryn Yemm (Bryn Yemm/John Timperley)	Lifestyle LEG 15 (C) C: LEGC 15

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* Various Artists Compilation

TOP 100 LPs on Prestel: MG Spotlight 514201

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.

The Beat begins . . .

SEPTEMBER NOT only marks the second birthday of *Blitz* magazine, but also the birth of a brand new music monthly from the same stable — *The Beat*.

Available through HMV shops only, the new magazine will be given free to customers buying almost anything other than a seven-inch single, or on its own for around 45p (price yet to be fixed).

Pitched at the album-buying market, in direct competition with the tabloid music papers, *The Beat* promises the same quality of editorial and design that saw *Blitz* win the *Guardian* Best Graphics Award. The launch will be supported by in-store and national advertising, and will be published on the first Monday of each month, 10 times a year (excluding January and August), with an initial pagination of 32 pages and print run of 100,000 copies.

Blitz's second anniversary sees them expanding to 64 pages each month from the current 56.

Face lift

THE *FACE'S* latest ABC figure (Jan-June '84) shows its biggest six-monthly increase to date, jumping by around 5,000 to 60,819 per monthly issue. Publisher/editor Nick Logan reports that the autumn will see at least three 96-page issues.

Edited by
JIM EVANS

Research: JOHN BEST

MUSIC PRESS

THE LATEST circulation figures show major increases for *Smash Hits* and *No 1*, small increases for *Kerrang!* and *Melody Maker*, and substantial downturns for *NME*, *Sounds* and *Record Mirror*.

Smash Hits continues to warrant the billing of the magazine publishing happening of the last decade. From nowhere, it has grown to be the eleventh most successful magazine in the UK — preceded only by the *TV Times*, *Radio Times* and the popular women's magazines.

It is, of course, published fortnightly, as opposed to the other major music titles which appear on a weekly basis. But on the weeks when *Smash Hits* does not appear, its sister publication, *Just Seventeen*, does, and is already selling in excess of 200,000 copies per issue.

Meanwhile, *No 1* — Published weekly by IPC — has rapidly built up its circulation, and over the last six months (Jan-June 1984) put on an astonishing 47,405 copies per issue.

Kerrang!, the specialist heavy metal magazine, continues to build its circulation steadily, and now sells in excess of 71,000 per issue. *Melody Maker* has managed to halt its slide and the latest figures see it up by nearly 2 per cent to 66,495.

New Musical Express, the leader of the "big four", is down by some 6,000 to 123,824. Recent NUJ disputes which disrupted publication can not have helped either *MM* or *NME*. *Sounds* is now down below the 100,000 mark (93,727), but in a recent TGI Readership survey claims to be the leader (over *NME* and *Melody Maker*) in terms of 15 to 24-year-old male readership.

Record Mirror's drop by more than 12,000 to 75,601, is the most alarming fall of all, but the recent launch of the music video magazine *VID* — inserted on a monthly basis in *RM* (the first such project was well-supported ad-wise) should help to halt the circulation slide.

ABC FIGURES

Journal	July-Dec '83	Jan-June '84	% + or -	Actual No copied + or -
<i>Smash Hits*</i>	449,121	478,118	(+) 6.0	(+) 28,997
<i>No. 1</i>	164,506	211,911	(+) 22.3	(+) 47,405
<i>NME</i>	130,272	123,824	(-) 4.9	(-) 6,448
<i>Sounds</i>	103,617	93,727	(-) 9.5	(-) 9,890
<i>Record Mirror</i>	88,041	75,601	(-) 14.1	(-) 12,440
<i>Kerrang!</i>	68,270	71,127	(+) 4.0	(+) 2,857
<i>Melody Maker</i>	65,180	66,495	(+) 1.9	(+) 1,315

* published fortnightly

Zig Zag on the rise since October re-launch

ZIG ZAG, which has had its share of ups and downs, has boosted its circulation to 23,000 per issue since its re-launch under new ownership last October.

"It's obviously a tough

market," says publisher Paul Flint, "but the signs are encouraging, and things are looking particularly strong on the export side."

Editor Mick Mercer believes in

covering as wide a cross-section of musical styles as possible. "We prefer subjects that we think have got a bit more depth, and we are quick to pick up on bands breaking on the live scene."

Catalogue — chronicle for the indies

THE CATALOGUE is determined to learn the lesson of *Masterbag*, its ill-fated predecessor in the daunting field of chronically the independent scene, by never losing touch with the small labels that are its *raison d'être*.

Editor Brenda Kelly explains: "*Masterbag* died a death by trying to cater for both ends of the market and ending up alienating both. We could sell advertising for twice as much as we do, but not the same amount. It's important not to lose touch with any of the smaller labels who haven't got that much money."

There is a chance that *The Catalogue* may soon go into over-the-counter sales, but Kelly emphasises that they are not interested in changing: "This is a trade magazine. If people understand that and still want to buy it then all well and good. We're here to provide a service as much as anything else."

Echoes 'doesn't fall on deaf ears'

ECHOES, formerly *Black Echoes*, remains the only weekly catering exclusively for the black music market. Covering all genres, it has existed now for some seven years, maintaining a steady readership of more than 30,000. "We lose a lot of our potential advertising to the mainstream weeklies," says editor Paul Phillips, "But we can boast a religiously committed market for our paper — *Echoes* doesn't fall on any deaf ears."

IN AT NO 9

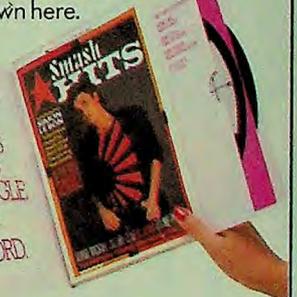
Smash Hits is now the 9th biggest magazine in Great Britain.†

With a circulation* of 478,118, it enters the top ten behind the women's weeklies and monsters like the *TV* and *Radio Times*.

It's the largest specialist magazine.

And, as it specialises in your business, you'll be fascinated with the information in our new media pack, shown here.

OVER A THIRD OF ALL TEENAGERS COVERED WITH A SINGLE ISSUE A RECORD.



Rather aptly titled, *Record Cover*. Carole Harris, Ad Manager, will send you a copy. She's on 01-439 8801.

*Jan-June '84 ABC.
†Magazines which have ABC figures and accept advertising.

MUSIC PRESS '84

A plethora of titles: the most competitive in the world

IT'S OFTEN overlooked that the UK music press is the most intense and competitive in the world. There are six weekly publications, at least eight fortnightly and as many as twenty monthly magazines.

The sheer plethora of titles can often create prejudices, biases and petty bitching in print that defy rational analysis. Explaining away a bad, sometimes spiteful, concert or record review to an artist or manager is not the favourite part of a PR's job, but the UK music press is an integral part of the music industry and contributes greatly to its worldwide prestige.

Record company advertising in the music press has fallen away by more than half of the 1979 figure at a time when the music press is still playing an important part in determining musical and social styles and fashion.

As part of the marketing mix available to record companies selling an ephemeral

product to a fickle market, its views and editorial content are becoming an increasingly important factor in breaking new acts and selling records.

Nearly six years ago *Smash Hits* came onto the scene to fill a hole left by the Big Four (*NME*, *MM*, *Record Mirror* and *Sounds*) by the failure of their publishers (IPC and Spotlight) to see as a profitable one. It wasn't a totally original concept *Songwords* had survived up to 1977 — but its bright layout and style perfectly matched its content, and it gave to a new generation a magazine the like of which it had never seen before.

It emerged as the music business was thrown into turmoil by the punk invasion and as the generation of the sixties and early seventies were becoming less faithful in purchasing the work of their ageing heroes and reluctant in many cases to even enter a record shop. New names were springing

up. Popular music returned again to a young audience — and *Smash Hits*, appearing fortnightly, was there to capitalise.

It has since shown a staggering circulation growth, unchecked despite IPC's reputed £300,000

launch of its rival, *No. 1*. That this was a growth area and that 11-to 18-year-olds wanted to read about pop music in large numbers was underlined by *No. 1*'s success as well; in fifteen months it's become the biggest selling music weekly.

course — *New Music News*, *Superpop*, *Pop Star Weekly*, *Flexipop*, *Music World*, *More Music*, *Kicks*, *Musicians Only*, *Musicians Classified Weekly*, *Trax*, *Noise* — there are still many that have.

The survival of *Kerrang!*, *Electronic Soundmaker*, *Sound-check*, *The Face*, *Blitz*, *ID*, *Jamming*, *Record Winner*, *Beatbox*, *Chartbeat* and *Debut* (not to mention the imminent launch of *The Beat* in September) in the face of diminishing advertising revenue from the industry, is proof of the public's desire to read about pop stars and gorge on their photos.

For that, not just PR's but the whole industry should be grateful.

The success of these magazines has had a major spin off effect in the national press. All the five tabloids have weekly or daily pop columns and have given front page headline stories to the likes of Duran Duran, Michael Jackson, Wham! Boy George and Elton John in the last six months; this has rarely happened since the phenomenon of the Beatles in the sixties.

Fleet Street editors have realised that pop coverage is an essential ingredient of

SOUNDS

TWO of the old style . . .

NME

Both papers have built their success on a balanced stance in their coverage of the "stars"; they have backed off from the position of critic and taken the perspective of the fan and reader; no put - them - on - pedestal - to - knock - them - down - tomorrow attitude, and no in-depth 10,000 word interviews. Perfect, not just for an audience which is not that literate, but also for the "stars" themselves, who, thrust suddenly into the spotlight, often don't have a lot to say anyway.

Both papers, and the imitators they have spawned, have concentrated on imaginative eye catching lay-outs, short sharp interviews and features, balanced reviews, competitions, and plenty of high quality pictures and posters that can live for months on bedroom walls — important considering the relevance in today's market place of picture bags, picture discs and videos as tools in selling records and enhancing the visual image of pop stars.

A considerable part of my yearly photo session budget is spent on employing make up artists; that would have been inconceivable five years ago. The look and image can be as important as the sound, and the success of the likes of Adam Ant, The Human League, Soft Cell, The Police, Duran Duran, Shakin' Stevens, Yazoo, Culture Club/Boy George, Wham!, the Thompson Twins, Spandau Ballet, Paul Young, Howard Jones and Frankie Goes to Hollywood is largely due to the new teenage publications.

And of course vice versa. As *Smash Hits* grew, a rush of music papers arrived on newsagents' shelves. While many have not lasted the

JONATHAN MORRIS, press and publicity manager for the Epic and Associated Labels division of CBS Records, examines the UK music press and the role it plays in breaking new acts and selling records.

music titles have recently seen their circulations drop. As both the market and music have changed they have found it difficult to follow such a clearly defined editorial policy, aligned to their respective readership profiles, as the nationals can with their already huge circulations, and *Smash Hits* and *No. 1* have done since their launches in 1978 and 1983.

Most readers look for a clear policy and a sense of guidance in the music papers. Bombarded by a vast array of widely differing kinds of music (not to mention its quality), and often with little money to spend, they want to be certain of liking a record and possibly identifying with its artist and/or message before they buy it.

It shouldn't come as any surprise in a shrinking market that record companies have had to cut back drastically on their print advertising budgets over the last few years and force the music papers to look elsewhere for their advertising revenue, disorientating their readers yet further, remember the Jaguar ads in *NME*.

Record companies, along with industry in general, have now realised that an efficient press office is the most effective and cost effective means of informing the public about their products. Advertisements, however ingenious and stylish can only have limited effect in selling a product that has many subtle and complex factors attached to it. As the reader seeks guidance, let the editorial define and decide taste.

Radio airplay and TV exposure may be the quickest and surest way for a record company to break acts and sell the largest number of records; but no one should underestimate the music press, for it is a subtle and persuasive medium.

For CBS/Epic, Sade's recent success is proof that a high profile in the press at the right time can sell both singles and albums and provide a platform to build a career. With virtually no national peak-time airplay but coverage in all the major music papers *Your Love Is King* reached number six, and the 10 front covers she has had this year have been a major factor in her having a top 10 album.

More people now are reading about music than ever before, and there are more opportunities to gain valuable coverage in publications often appealing to a particular age range or specialising in musical taste.

If some papers have seen their circulation drop as new titles have emerged that is only part of the change that is ironically one of the few certainties of the music business. The music papers are as powerful a tool in selling records as they have ever been.

BRITAIN'S ONLY SOUL, FUNK 'N' REGGAE PAPER

ECHOES

ARE YOU WASTING YOUR AD BUDGET?

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- JAZZ
- SOCA
- FUNK
- REGGAE
- NORTHERN
- NEW YORK
- HIP-HOP
- DANCE
- LOVERS
- LATIN
- HI-NRG
- AFRICAN
- ALL IN ONE!

Echoes reaches over 75,000 of Britain's young black music fanatics — making it the most cost-effective medium for all your soul and dance product...

FOR FURTHER DETAILS PHONE 01-253 6663

Smash HITS

... and the top two of the view.

NO. 1

any successful paper, an invaluable weapon with which to fight vicious circulation battles by catching that important young section of the market place.

The result is that the public can read more about popular music and its stars than ever before, from the nationals to such diverse publications as the *Tatler*, the *Illustrated London News*, *Woman*, *Penthouse*, *Punch* and *She*. Recently *The Economist* carried a piece on Michael Jackson and *New Society* reviewed a Shakin' Stevens concert!

It is because of this diversification of coverage that the traditional big four

TIME OUT SAY READ THE FACTS

We don't just sell London, we also sell music.

Use us to advertise records and you'll be using probably the most effective medium in the metropolis.

Compared with Joe Public and his friends, our readers are twice as likely to buy albums.

They are no less than 7½ times more likely to own a personal stereo.

And over 3 times more likely to spend more than £25 a year on albums or pre-recorded cassettes.

So, frankly, make sure your next schedule includes us.

And relax.

SOURCE: 1983 UKTGI

Time Out

MUSIC PRESS '84

NME

THE BIGGEST seller of the newspaper format music mags, covers films, TV, books and current affairs as well as music features, reviews and news.

It is not afraid to stick its neck out, whatever the subject. But alongside the (frequently strongly worded) critics' views on the music and musicians, *NME* carries plenty of information, via its news and tour news pages, and wide-ranging charts.

The range of musical styles covered is illustrated in the August 11 issue which has Mike Scott of The Waterboys on the front cover, and features inside on Michael Jackson, the revival of country music, David Sylvian, Billy Idol and the Pogues, and live reviews ranging from Peter Hamill to Sylvester.

Main advertisers: Maxell Tapes; National Westminster Bank; Parlophone/The Armoury Show; TSB Bank; Arista/Shriekback; Yamaha Synths; Island; Gunk engine cleaner; F-Beat/Elvis Costello; an 8-page insert from Oldies Unlimited; Beggars Banquet/Cult; Virgin/Floy Joy; live ads and classifieds.

Sounds

ACCORDING to editor Eric Fuller, the editorial centres on three main themes: comprehensive coverage of the live music scene, the relentless pursuit of new bands and new trends, and providing the most exhaustive service to musicians.

"*Sounds* has always been known for its loyalty to heavy metal, and still devotes more space to it than any other weekly. We also strive to cover everything new as it happens, most recently electro funk, cowpunk and the new wave of US psychedelia.

"Our reputation as the 'alternative' rock weekly has been at the root of the paper's enormous success, and continues as the touchstone of our less than reverent approach."

The Cult ("Rebel rock hits New York") get the cover spot in the August 11 issue. Features include Lou Reed, Pallas, Sade, 1000 Mexicans, Roger McGuinn, Play Dead and Alien Sex Fiend. Strong on album and live reviews and musical instrument news/reviews.

Advertisers include: Maxell Tapes; Monsters Of Rock; Midland Bank; Bronze/Bronz; Arista/Shriekback; 10 Records; Parlophone/The Armoury Show; Burning Rome/Theatre Of Hate; Harvest/Scorpions; British Rail; Mausoleum Records/Virgin; Beg-

What the music papers say . . .

Jim Evans ploughs through a week in print

gars Banquet; WH Smith; Phonogram; EMI/Iron Maiden, and pages of classifieds.

Melody Maker

MM continues to attempt to regain past glories and has succeeded in halting the circulation slide which was at one time alarming.

While the folk and jazz sections were axed some time ago, *MM* looks to be aiming across the board but with one eye very firmly on the younger market covered by *Smash Hits* and *No 1*. And it is certainly much brighter than it used to be.

The August 11 issue includes a free 20-page booklet on The Thompson Twins (the latest in a series of chart artist projects). Main music features: The Mighty Wah!, The Colour Field, New Order, Sade, Robert Wyatt, Crime Inc, Bobby Bluebell, Torch Song and Dream Syndicate. Plenty of news, charts, gossip, live reviews and album reviews.

However else it might have changed, *MM* still maintains strong contact with the musician world, and, as well as its extensive and famed classified ads section, includes a couple of pages of instrument/equipment reviews.

Main advertisers: Beggars Banquet/Cult; Parlophone/The Armoury Show; Virgin Record Stores; British Rail; Harvest/Scorpions, Wrangler jeans; TSB Bank; Midland Bank; Gunk engine cleaner; Raleigh Bicycles (competition); Virgin Records/Electric Dreams; Premier Percussion; Casio; WH Smith/Videoform.

Record Mirror

RM can no longer claim to be Britain's only colour music weekly, but it is the longest established. Some while ago, it changed format from tabloid newspaper to A4 magazine style.

It maintains a strong charts emphasis, including the Top 100 singles and albums and music

video chart. Its coverage of the disco scene is the strongest of the major music papers.

RM's latest innovation is the inclusion of a monthly new music video magazine, *VID*. The first edition was well-supported advice.

Hazel Dean features on the cover of the August 11 issue, with other features including Sade, Tony Hadley, Gary Crowley's column, James Hamilton's disco column; Help! — an advice service, Brothers Johnson, Scorpions and Fashion.

Main advertisers: British Rail; London Records/Junior; CBS/Jimmy Cliff; Virgin Record Stores; A&M/Brothers Johnson; Beggars Banquet; plenty of small ads for disco equipment etc.

Smash Hits

THE *Smash Hits* success story has been well chronicled and, at the rate its sales are increasing; is likely to continue to be so.

Accounting for this success, managing editor Dave Hepworth told *Marketing* magazine: "We've put much more work into this magazine than would normally be expected. Magazines have been launched in this area before, but they haven't been successful. People presumed they could get away with anything. They didn't think that quality counted."

The formula is a bright and snappy lay-out — with extensive use of colour — backed with precisely written features plus song words.

The issue dated August 2-15 has Simon le Bon on the front cover. Inside features include: The Thompson Twins, Divine, Culture Club in Japan, Shannon, Status Quo and George Michael.

Main advertisers: HMV/Mighty Wah!; TSB Bank; National Westminster Bank; WH Smith/Chunks Of Funk; Island/Kid Creole; Stiff/King Quo; Virgin/Level; WEA/Howard Jones; British Rail; Raleigh Bicycles; Virgin Record Stores; 10 Records/Gary Moore; Barclays Bank; C&A; EMI/Talk Talk; London Records/Bluebells;

Virgin/EMI/Now 3; Phonogram/Tears For Fears.

No 1

IN LESS than eighteen months, *No 1* has established itself as the UK's leading weekly music paper. Launched in the wake of *Smash Hits* it caters for the same market, and in design, and presentation is much on the same lines.

Short, snappy features, stacks of colour, pin-ups, song words and facts, rather than comment, make up the editorial.

For the August 11 issue, a full frontal (top half only) of George Michael takes the front cover, with Brian Nash of Frankie Goes To Hollywood on the back, and the centre-fold Michael Jackson. Features include Prince, Duran Duran, The Kane Gang, Divine and George Michael. There is strong emphasis on competition, with Tracey Ullman sunglasses, Clannad albums and Howard Jones videos up for grabs.

Main advertisers include: Our Price/The Bluebells; Vespa scooters; Midland Bank; National Westminster Bank; Epic/George Michael; Cepton/skin care products; TSB Bank; Spartan Records/Virgin Dance; WH Smith, Starprints/T-shirts; Virgin/I-Level.

Kerrang!

THIS SPECIALIST heavy metal magazine has carved itself a handsome niche in the market. While the major music weeklies — with the exception of sister paper *Sounds* — cover the HM world in limited doses, *Kerrang!* as the unobtrusive name suggests, goes all out for the headbangers, of whom there are far more than other papers would have you believe, as any tour promoter will tell you.

HM fans will buy just about anything to do with their music and their heroes — music videos at £20 a throw, albums, T-shirts or studded wrist bands.

The music and the bands it has spawned have developed into an

industry in themselves.

While other specialist musical styles struggle to support a specialist regular magazine, HM has no trouble.

The issue dated August 9-22, runs for 56 pages, including a 16-page Donington Preview. Featured acts include: Steve Perry, Mick Zane (Judas Priest), Mike Oldfield ("I get lots of mail from heavy rock fans"), AC/DC, Van Halen, Jake E Lee (Ozzy Osbourne Band), Ted Nugent and Billy Squier.

Colour is used throughout, and the design/layout manages to keep in line with the crash-bang-wallop/basic outrage approach of the music. Strong on news, live reviews and album reviews.

Main advertisers: National Westminster Bank; EMI/Iron Maiden; WEA/Motley Crue; Bravado Merchandising/Status Quo; Epic/Quiet Riot; Videoform Music/ARMS video; Arista/Krokus; Capitol/WASP; Spotlight/Sounds; Hot Rock Metal/US mail order outfit; A&M/Y&T.

Time Out

WHILE NOT a specialist music paper, the London listings magazine *Time Out* carries regular album and singles reviews and music news as well as its comprehensive music listings. Cover stories and features come on a more occasional basis.

In terms of *Time Out's* coverage, music comes second only to cinema/films. Music editor John Gill (rock, folk, jazz) comments: "Of course, we don't have the space to run 12 features per issue, but we try to make the coverage as comprehensive as possible — our reviewers have a wide variety of tastes."

"Our listings provide a good barometer to what's going on musically. Results from our latest readership survey show our music coverage coming out with flying colours — from that we can only gauge that we have hit on the right formula."

Debut

ONE OF the latest "music papers" to hit the bookstalls is *Debut*, which incorporates a 12" album with a colour magazine. With a cover price of £2.99 and an improving approach to editorial and design, it has more than a little appeal. Substantial promotion including TV advertising is lined up for *Debut* for the autumn, and it is being aimed at record companies as a promotional aid for their acts. Early days yet, but *Debut* is certainly a bold publishing move.

ZIG ZAG

OVERGROUND-UNDERGROUND, ZIGZAG COVERS THEM ALL!

From **Spear Of Destiny** to **The Smiths**, from **The Cramps** to **The Cocteau's**, **Action Pact** to **Frankie**, **Ausgang** to **Bronski Beat**, **Alien Sex Fiend** to **Bananarama**.

THE REBELS COME IN ALL SHAPES AND SIZES.

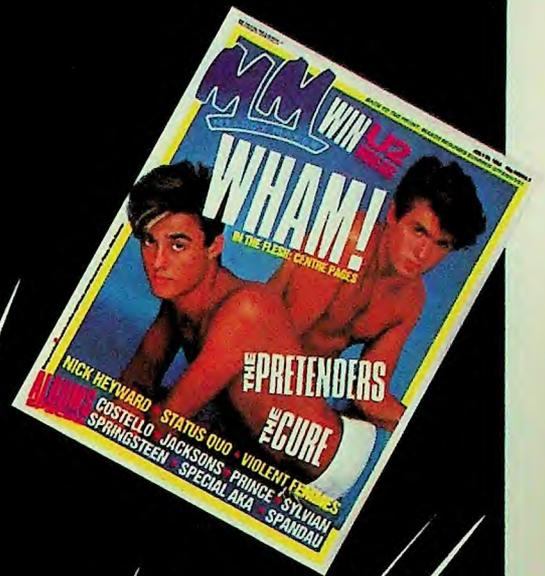
ZIGZAG: The only solidly **MUSIC** monthly magazine which caters for the widest spending and most knowledgeable music fans.

The readers trust ZigZag, sensing a lack of conviction in the weekly press, and it is their loyalty which counts.

It is obvious where the serious long-term bands for the 80s are coming from and ZigZag is the guide to their development.

We also do a good line in predicting the **winners**.

13



ON THE BOUNCE

For the third time running MM's circulation has bounced upwards* whilst others are still looking deflated.

Our 15-19 year old readership* is also on the up — so remember when you advertise in Melody Maker you are buying the music paper with a rising circulation.

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MELODY MAKER, BERKSHIRE HOUSE, 168-173 HIGH HOLBORN, WC1.

*ABC Jan-Jun 1984 - 66,495 *TGI 1984



MUSIC PRESS '84

Ace

Jackson Rudd and Associates Ltd.
Oldbourne House,
46-47 Chancery Lane,
London WC2A 1JB.
01-405 3611/2
Editor: Nick Cook.
Advertisement Manager:
Colin Pegley.
Whole page mono:
£1,150.
Whole page full colour:
£1,650.

The Beat

(out September)
1 Lower James Street,
London W1.
01-734 8311.
Editor: Carey Labovitch.
Whole page mono:
£1,100.
Whole page full colour:
£1,750

Blitz

1 Lower James Street,
London W1.
01-734 8311.
Editor: Carey Labovitch.
Whole page mono: £530.
Whole page full colour:
£860.

Blue Jeans

Editorial:
D C Thomson & Co Ltd,
Dundee DD1 9QJ.
0382 23131.
Editor: Andrew Monks.
Advertising:
185 Fleet Street,
London EC4A 2HS.
01-242 5086.
Advertisement Manager:
D W Ritchie.
Whole page mono: £660.
Whole page full colour:
£990.

Blues and Soul:

(incorporating Black
Music and Record
Review)
Napfield Ltd,
153 Praed Street,
London W2.
01-402 6869/6897.
Editor: Bob Killbourn.
Advertising Manager:
John Hassinger.
Whole page mono: £525.
Whole page full colour:
£650.

Directory

Boy Zone

Premier Star Ltd,
68 Clerkenwell Road,
London EC1.
01-251 8391.
Editor: Bari Bacco.
Advertisement Manager:
Courtney Hill.
Whole page mono:
££494.50.
Whole page full colour:
£623.50.

The Catalogue

61-71 Collier Street,
London N1 9BE.
01-833 2843.
Editor: Brenda Kelly.
Whole page mono: £200.

Chartbeat with Pop Pix

Media Sound.
Unit 7,
Victoria Road,
Victoria Industrial Estate,
Acton,
London W3.
01-748 5323.
Editor: Steve Lodewyke.
Whole page mono: £880.
Whole page full colour:
£1000.

Chartbusters

Media Sound.
Unit 7,
Victoria Road,
Victoria Industrial Estate,
Acton,
London W3.
01-748 5323.
Editor: M Hall.
Whole page mono/full
colour: £1000

City Limits

London Voice Ltd,
313 Upper Street,
London N1
01-226 0080.
Editor: John Fordham
Advertisement Manager:
Teresa Allan.

As well as the specialist music magazines, there are hundreds, if not thousands of others that carry regular editorial coverage of the music scene. From the Merthyr Trumpet to The Illustrated London News and Annabel to Men Only, certain publications are all involved to various degrees.

In compiling this directory, we have had to be selective and have listed the magazines/papers that tend to feature wide music coverage, as well as the national dailies that are paying increasing attention to popular music.

Whole page mono: £605
Whole page full colour:
£990.

Daily Express

Express Newspapers.
Fleet Street,
London EC4 P4JT.
01-353 8000.
Show Business Editor:
Andrew Harvey.
Marketing Controller: H J
Abbins.
Whole page mono:
£15,300
Whole page full colour:
from £32,000.

Daily Mail

New Carmelite House,
London EC4Y 0JA.
01-353 4000.
Show Business Editor:
Jack Tinker.
Advertisement Director:
Dennis Ridley.
Whole page mono:
£13,100 (unspecified
position).
Whole page full colour:
from £28,000.

Daily Mirror

Holburn Circus,
London EC1.
01-353 0246.
Rock Music
Correspondent: Robin
Eggar.
Advertisement Sales
Director: Roger Eastoe.
Whole page mono:
£23,130 (not incl. Daily
Record)
No full colour.

Daily Star

121 Fleet Street,
London EC4P 4JT.
01-353 8000.
Pop Correspondent: Rick
Sky.
Advertisement Manager:
W Warren.
Whole page mono:
£8,800.
Whole page colour: from
£19,150.

Dark Star

PO Box 333,
Bushey,
Watford,
Herts. WD2 3UN.
01-950 9507.
Editorial Board: Cliff Ash,
Steve Burgess, Nick
Ralph.
Advertisement Manager:
Nick Ralph.
Whole page mono: £85
Full colour on
application.

Debut

13 Quebec Street,
London W1H 7DD.
01-723 1634.
Publisher: Michael
Strauss.
Editor: Lisa Wright.
Advertising: Amos Levy
(01-928 3283).
Whole page mono:
£1,250.
Whole page full colour:
£2,500.

Disco & Club Trade International

Mountain Lion
Productions Ltd,
410 St John Street,
London EC1V 4NJ.
01-278 3591/6.
Editorial Director: Jerry
Gilbert.
Advertisement Manager:
David Neale.
Whole page mono: £620.
Whole page full colour:
£975.

Echoes

Black Echoes Ltd,
Rococo House,
283 City Road,
London EC1V 1LA.
01-253 6663/4.
Editor: Debbie Kirby.

Managing Director/
Advertisement Manager:
Paul Phillips.
Whole page mono: £425.
Full colour on
application.

The Face

4th Floor.
5/11 Mortimer Street,
London W1.
01-580 6756.
Publisher/Editor: Nick
Logan.
Advertisement Manager:
Rod Sopp.
Whole page mono: £650.
Whole page full colour:
£1,050.

Gramophone

General Gramophone
Publications Ltd.
177/179 Kenton Road,
Kenton,
Harrow,
Middx. HA3 0HA.
01-907 3337.
Editor: Anthony Pollard.
Advertisement Director:
Barry Irving.
Whole page mono: £495.
Whole page full colour:
£1,000.

I-D Magazine

I-D Productions Ltd,
71 Sherriff Road,
London NW6 2AS.
01-328 0917.
Publisher/Editor: Terry
Jones.
Advertising: Marion
Moisy.
Rates on request.

International Musician and Recording World

PO Box 381,
Mill Harbour,
London E14 9TW.
01-987 5090.
Group Executive Editor:
Paul Ashford.
Group Advertisement
Director: Mike Marsh.
Whole page mono: £836.
Whole page full colour:
£1,172.

CONTINUED ON PAGE 39

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No.1

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breakina

NEW GROUND.

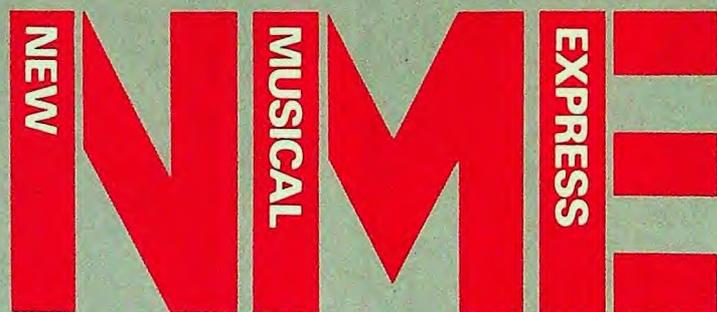


**SOUNDS like someone dare not
reveal the full facts
So here they are!**

NME—The biggest selling weekly
music paper (ABC January—June 1984 123,824)
Outselling its nearest rival by over
30,000 copies every week

NME—Delivers 117,000 more readers
than its nearest rival every week*

NME—Read by 10,000 more 15-24
year olds than its nearest rival
every week*



No one else worth listening to

NME ADVERTISEMENT DEPARTMENT: 01-404 0700 Ext 290

*TGI 1984

FROM
PAGE 36

Directory

Jackie

Editorial:
D C Thomson & Co Ltd,
Dundee DD1 9QJ.
0382 23131.
Editor: Harrison Watson.
Advertising:
185 Fleet Street,
London EC4A 2HS.
01-242 5086.
Advertisement Manager:
D W Ritchie.
Whole page mono:
£1,520.
Whole page full colour:
£2,200.

Just Seventeen

7/11 Lexington Street,
London W1R 4BU.
01-734 4421.
Publishing Director:
Peter Strong.
Managing Editor: David
Hepworth.
Advertisement Manager:
Frank Keeling.
Whole page mono: £995.
Whole page full colour:
£1,950.

Kerrang!

Spotlight Publications
Ltd,
40 Long Acre,
London WC2E 9JT.
01-836 1522.
Publisher: Mike
Sharman.
Editor: Geoff Barton.
Advertisement Manager:
David Oberle.
Whole page mono: £800.
Whole page full colour:
£1,175.

Melody Maker

IPC Magazines Ltd,
Berkshire House,
168/173 High Holborn,
London WC1V 7AV.
01-379 3581.
Editor: Allan Jones.
Advertisement
Managers: Jill Guthrie/
Andy McDuff.
Whole page mono:
£1,210.
Whole page full colour:
£2,400.

Music

Welbeck Publications Ltd,
100 Great Portland
Street,
London W1N 5PD.
01-636 6943.
Editor/Advertisement
Manager: John Shotton.
Whole page mono: £300.
No full colour.

Music Week

Spotlight Publications
Ltd,
40 Long Acre,
London WC2E 9JT.
01-836 1522.
Publisher: Peter
Wilkinson.
Editor: Rodney Burbeck.
Advertisement Manager:
Andrew Brain.
Whole page mono: £795.
Whole page full colour:
£1,335

My Guy

IPC Magazines Ltd,
King's Reach Tower,
Stamford Street,
London SE1 9LS.
01-261 5660.
01-261 5326 (advertising)
Managing Editor: John
Harding.
Advertisement
Controller: Luis Bartlett
Whole page mono: £993.
Whole page full colour:
£1,383

New Musical Express

Editorial:
3rd Floor,
5/7 Carnaby Street,
London W1V 1PG.
01-439 8761.
Editor: Neil Spencer.
Advertising:
Room 329,
Commonwealth House,
1/19 New Oxford Street,
London WC1A 1NG.
01-404 0700.
Advertisement Manager:
David Flavell
Whole page mono:
£1,450.
Whole page full colour:
£3,150.

No 1

IPC Magazines Ltd,
Room 2535,
King's Reach Tower,
Stamford Street,
London SE1 9LS.
01-261 6080.
Editor: Phil McNeil.
Advertisement Manager:
David Flavell.
Whole page mono: £875.
Whole page full colour:
£1,350.

Oh Boy!!

IPC Magazines Ltd,
King's Reach Tower,
Stamford Street,
London SE1 9LS.
01-261 5660.
01-261 5326 (advertising).
Managing Editor: John
Harding.
Advertisement Manager:
Luis Bartlett.
Whole page mono: £828.
Whole page full colour:
£1,163

Patches

Editorial:
D C Thomson & Co Ltd,
Dundee DD1 9QJ.
0382 23131.
Editor: Maggie Dun.
Advertising:
185 Fleet Street,
London EC4A 2HS.
01-242 5086.
Advertisement Manager:
D S Wilkie.
Whole page mono: £660.
Whole page full colour:
£990.

Record Collector

Diamond Publishing
Group.
45 St Mary's Road,
Ealing,
London W5 5RQ.
01-579 1082.
Editor: Johnny Dean.
Advertising: Nick
Barfield.
Whole page mono: £340.
No full colour.

Record Mirror

Spotlight Publications,
40 Long Acre,
London WC2E 9JT.
01-836 1522.
Publisher: Mike
Sharman.
Editor: Michael Pilgrim.
Advertisement Manager:
Carole Norvell-Read.
Whole page mono: £975.
Whole page full colour:
£1,300

Smash Hits

EMAP National
Publications Ltd,
52/55 Carnaby Street,
London W1V 1PF.
01-439 8801.
Editor: Mark Ellen.
Advertising Head: Zed
Zawada.
Whole page mono:
£2,550.
Whole page full colour:
£3,950.

Soundcheck

Addiset, Downton House,
103-109 Wardour Street,
London W1.
Editorial: 01-437 8942/
8473.
Advertising: 01-439 8584/
8585.
Editor: Chris
Prendergast.
Advertisement Director:
Steve Bush-Harris.
Whole page mono:
£1,150.
Whole page full colour:
£2,000.

Sounds

Spotlight Publications
Ltd,
40 Long Acre,
London WC2E 9JT.
01-836 1522.
Publisher: Mike
Sharman.
Editor: Eric Fuller.
Advertisement Manager:
Jon Newey.
Whole page mono:
£1,200.
Whole page full colour:
£2,500.

The Standard

118 Fleet Street,
London EC4P 4DD.
01-353 5000.
Pop Correspondent:
Peter Holt.
Advertisement Director:
Peter Gould.
Whole page mono:
£6,500 (unspecified day)
Whole page full colour:
£9,900 (unspecified
position)

The Sun

30 Bouverie Street,
London EC4.
01-353 3030.
Bizarre: John Blake.
Advertisement Director:
M Moore.
Whole page mono:
£20,468 (unspecified day)
No full colour.

Time Out

Time Out Ltd,
Tower House,
Southampton Street,
London WC2.
01-836 4411.
(Classified advertising:
01-836 5131).
Publisher: Tony Elliot.
Editors: Don Atyeo and
Jerome Burne.
Advertisement Director:
Mike Hardwick.
Whole page mono: £940.
Whole page full colour:
£1,350

Zigzag

24 Ray Street,
London EC1R 3DJ.
01-278 6615.
Publisher/Advertisement
Manager: Paul Flint.
Editor: Mick Mercer.
Whole page mono: £550.
Whole page full colour:
£750.

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Directory

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FOR FURTHER DETAILS OF THIS EXCITING PROMOTION RING CAROLE OR TRACEY ON 01-836 1522

Edited
by
BARRY LAZELL

DISCO

PERFORMANCE

Six of the best

THIS WEEK celebrates six years of the compilation and publication of disco charts based on sales. Initiated by the *Record Business* research department, the first chart appeared on August 28, 1978.

Based on pure sales from both specialist and general record retailers, the weekly disco/dance singles and albums charts are now compiled from returns from a panel of 75 outlets nationwide.

The chart was transferred to *Music Week* upon the demise of *Record Business* in February 1983, where it has since remained. For nostalgia and interest, we reprint the very first disco Top 30 singles chart in the UK.

It is interesting to note that not all the titles were available on 12-inch, import singles were virtually non-existent in terms of chart presence, and Barry

Manilow's Copacabana was considered a hot disco item.

Also worth noting that the Top 30 disco singles of the August week 1978 contained 25 titles which crossed over into the national pop chart, compared to 26 titles with that distinction in the current chart. Disco dance may just be here to stay!

- 1 **THREE TIMES A LADY** Commodores (Motown)
- 2 **GALAXY OF LOVE** Crown Heights Affair (Mercury)
- 3 **BRITISH HUSTLE** Hi Tension (Island)
- 4 **LET THE MUSIC PLAY** Charles Earland (Mercury)
- 5 **YOU MAKE ME FEEL (MIGHTY REAL)** Sylvester (Fantasy)
- 6 **LET'S START THE DANCE** Bohannon (Mercury)
- 7 **SUPERNATURE** Cerrone (Atlantic)
- 8 **I THOUGHT IT WAS YOU** Herbie Hancock (CBS)
- 9 **HOT SHOT** Karen Young (Atlantic)
- 10 **STUFF LIKE THAT** Quincy Jones (A&M)
- 11 **SHAME** Evelyn 'Champagne' King (RCA)
- 12 **BOOGIE OOGIE OOGIE A Taste Of Honey** (Capitol)
- 13 **STANDING ON THE VERGE** Platinum Hook (Motown)
- 14 **THINK IT OVER** Cissy Houston (Private Stock)
- 15 **SOUL TO SOUL/MUSIC FEVER** Michael Zager (Private Stock)
- 16 **YOU AND I** Rick James (Motown)
- 17 **GOT A FEELING** Patrick Juvet (Casablanca)
- 18 **AN EVERLASTING LOVE** Andy Gibb (RSO)
- 19 **DO OR DIE** Grace Jones (Island)
- 20 **NIGHT FEVER** Carol Douglas (Gull)
- 21 **MAGIC MIND** Earth Wind & Fire (CBS)
- 22 **WHAT YOU WAITIN' FOR** Starguard (MCA)
- 23 **YOUNGBLOOD** War (United Artists)
- 24 **GET OFF** Foxy (TK)
- 25 **DON'T STOP NOW** Gene Farrow (Magnet)
- 26 **DISCO INFERNO** Trammps (Atlantic)
- 27 **COPACABANA** Barry Manilow (Arista)
- 28 **DON'T WANNA SAY** GOODNIGHT Candidate (RAK)
- 29 **COME BACK AND FINISH** WHAT YOU STARTED Gladys Knight & The Pips (Buddah)
- 30 **FROM EAST TO WEST** Voyage (GTO)



COMMODORES: First number ones in disco chart history

UK Club Play Chart

- | | | | |
|----|-------|--|--------------------------|
| 1 | 2 | MIAMI SOUND MACHINE: Dr Beat | Epic |
| 2 | 1 | HAROLD MELVIN & THE BLUE NOTES featuring NIKKO: Today's Your Lucky Day | Philly World/London |
| 3 | 3 | THE S.O.S. BAND: Just The Way You Like It | Tabu/Epic |
| 4 | 5 | WINDJAMMER: Tossing And Turning | MCA |
| 5 | 13 | CHANGE: You Are My Melody | WEA |
| 6 | 4 | T.H.S. — THE HORNE SECTION: Lady Shine (Shine On) | Fourth & Broadway/Island |
| 7 | 6 | PHIL FEARON & GALAXY: Everybody's Laughing (Sangria Mix) | Ensign |
| 8 | 7 | SIVUCA: Ain't No Sunshine | London |
| 9 | 9 | RICK JAMES: 17 | Gordy |
| 10 | 15 | M+M: Black Stations/White Stations | RCA |
| 11 | (New) | BRYAN LOREN: Easier Said Than Done/Lollipop Luv | Virgin |
| 12 | 18 | PAUL HARDCASTLE: Guilty | Total Control |
| 13 | (New) | SISTER SLEDGE: Lost In Music (Remix) | Atlantic/Cotillion |
| 14 | (New) | RICHARD 'DIMPLES' FIELDS: Don't Turn Your Back On Love/Jazzy Lady | RCA LP |
| 15 | 12 | SHAKATAK: Down On The Street | Polydor |
| 16 | 19 | VELYN THOMAS: Masquerade | Record Shack |
| 17 | 8 | FATBACK BAND: I Found Lovin' | Master Mix |
| 18 | (New) | PRECINCT: Shining Star | Passion |
| 19 | (New) | ASTRUD GILBERTO: The Girl From Ipanema | Verve/Polydor |
| 20 | (New) | SADE: Hang On To Your Love | Epic LP |

Compiled from nationwide DJ returns by Alan Jones for Music Week Research. Unless otherwise stated, all records are 12-inch singles released in the UK.

NB: Rockpool's chart of US new music has not been compiled this week because of the New Music Seminar in New York.

Gaspar Lawal's Africa Oro Band

effort on the part of its audience to get into the music but that effort is well rewarded.

KAREN FAUX

DESPITE THE happy titles of the songs, Gaspar Lawal's potent blend of African drum rhythms seemed to veer more on the side of menace than sunshine at their recent Cricketers gig. And because the band were totally devoid of Western blues or jazz influences, their sound was rendered just a little less accessible than African High Life or Ju Ju Music, for example.

In combination with a bleak and discordant saxophone the wonderfully expressive talking drum succeeded in producing a heady atmosphere. But whilst the hypnotic power of the repetitive rhythms was what made the greatest impression there was no sense of exuberance or danceability.

It took the presence of two energetic female dancers to really bring the sense of movement vividly to life. Decked out in colourful frills and flounces, the women only appeared for four numbers but it was enough to enhance one's appreciation of the band and relieve the vaguely oppressive feel.

As a live experience Gaspar Lawal initially requires some

Roddy Radiation And The Tearjerkers

IT WAS a disappointing turn out at Camden Town's Dublin Castle for this band, hearing in mind their current popularity on the pub circuit and the relative star status of ex-Specials Roddy.

Compared to many other outfits in a similar Rockabilly mould, The Tearjerkers really seem to mean business. Their sound is a lot harder and energetic, benefiting from some superbly accomplished interplay between bass and guitar. Roddy himself did not disappoint with an enthusiasm for the music which was infectious to say the least.

Things really got going in the second half with Your Cheating Heart and Bad Moon Rising. Cult figure Slim had taken time off from The Boothill Foot Tappers to provide accordion and piano support — and he even performed his own brief novelty number.

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CHANGE: You Are My Melody **WEA**
T.H.S. — THE HORNE SECTION: Lady Shine (Shine On) **Fourth & Broadway/Island**
MICHAEL JACKSON: Girl You're So Together **Motown**
MIAMI SOUND MACHINE: Dr. Beat (Long Version) **Epic**
ALICIA MYERS: You Get The Best From Me (Say, Say, Say,) **MCA**
POINTER SISTERS: I Need You **Planet**
THE S.O.S. BAND: Just The Way You Like It **Tabu/Epic**
STEVIE WONDER: I Just Called To Say I Love You **Motown**

CLIMBERS

J. BLACKFOOT: What You Did **Allegiance**
JOCELYN BROWN: I Wish You Would (US Import-Vinyl Dreams) **Allegiance**
CHERYL LYNN: Encore **Streetwave**
RALPH MACDONALD: Universal Rhythm **London**
BOOKER NEWBERRY III: I Get Romantic **Buzz International**
SMOKEY ROBINSON: I Can't Find (US Import-Tamla) **(US Import-Motown)**
PHYLLIS St JAMES: Candlelight Afternoon **US Import-Motown**
WARP 9: Master Of The Mix **Fourth & Broadway/Island**
D.A. WILLIAMS: Make Me Happy **Nu'Disk**
VANITY: Pretty Mess **(US Import-Motown)**

As featured on the **TONY BLACKBURN Show** —
 Radio London 9am-12 noon Monday-Friday
 (206m/94.9 VHF)

Late summer smash for the Cool Notes?

IT'S NO real surprise to see Miami Sound Machine storm to the top of the singles chart by a large sales margin in its second week of UK release. Although it seem likely to stay there for at least another week, The Cool Notes threaten with the highest leap of the week up from 26 into the top five.

With radio airplay increasing, the cross-over potential is now there for You're Never Too Young to become a major surprise late summer smash on the disco, indie and pop fronts.

While the rest of the Top 30 remains static, Alicia Myers shines as the highest new entry with You Get The Best From Me (Say, Say, Say) coming in at 23. The album containing this cut has also made an immediate impression as a popular import item, making its self-titled debut at number 10.

At the bottom end of the singles chart, a rash of activity and new entries: both new Street Wave signings, Cheryl Lynn and Rose Royce are safely in, as are other established names, Junior and Evelyn Thomas who would both expect to make higher progress in the coming weeks.

Perhaps the most interesting entry of the week is Astrud Gilberto's Girl From Ipanema, originally released over 20 years ago, and now being re-worked by Polvdor. This Latin American track was conceived by guitarist Joao Gilberto, who thankfully allowed his wife, Astrud, to complete the English translation vocal. Typically samba, it is the latest in an until-now quiet spell of samba releases which, with its increasingly hip club image, may start a full-blown samba bandwagon rolling.

On the album chart, the Street Sounds success formula rolls on with a debut at number two for Volume 10, although Crucial Electro Volume 2 is not selling as well as some dealers hoped. Elsewhere, the big new entries are all imports, headed by Alicia Myers, followed by Ramsey Lewis with Nancy Wilson and the long-awaited Switch LP, Am I Still Your Boyfriend. The Lillo Thomas album, All Of You moves into the top three after only three weeks of release and contains the hot new single, Your Love's Got A Hold On Me, which is already gaining healthy club attention. Jam On Revenge by Newcleus

finally benefits from British release, entering at 24 in its first week of availability. It contains yet another mix of the title track, released in its original format as a single over a year ago.

Hottest import 12-inchers at the moment appear to be One To One's Gotta Thang (Kiwi Records, KW 8496) and My Place by the Circle City Band (Beckett, BKD 522). Both are in great demand in specialist shops, but neither have yet been picked up for British release and may slip through the system... big chart entries expected for both Stevie Wonder and Donna Summer singles next week... will the Cool Notes' first soul single, I Wanna Dance be re-issued in the light of their current success?... having sold impressively on import, In The Heat Of The Night by Klinte Jones is now available through PRT (12PER 104).

The new James Ingram single, Whatever We Imagine, set for imminent release... Kleer single, Intimate Connection now available (Atlantic A 9637T) in advance of their forthcoming tour... The Container, a hip hop, beatboxing and rapping extravaganza presented by Jungle Rhythm, will happen at The Crypt, St Mary Magdalenes Church, Munster Square, NW1 on August 28th — ring (01) 609 7017 for more details.

Biggest album release of the week must be the self-titled Phil Fearon & Galaxy album (Ensign, ENCL 2) containing remixes of all their recent hits... bit of a delay expected for the Stevie Wonder 12-inch of I Just Called To Say — he has yet to deliver the remix... The Medicine Song may put Stephanie Mills back into the charts — only available on import at the moment.

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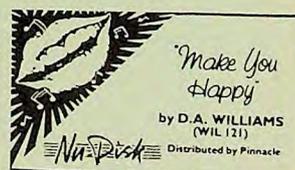


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COOL NOTES: Highest climbers of the week



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MUSIC WEEK

DISCO and dance

MUSIC WEEK

25 August 1984

TOP • SINGLES

TOP • ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	5	7	DR. BEAT Miami Sound Machine Epic (T) A 4614 (C)
2	3	4	JUST THE WAY YOU LIKE IT The S.O.S. Band Tabu/Epic (TJA 4621 (C)
3	4	10	TOSSING AND TURNING Windjammer MCA MCA(T) 897 (C)
4	26	4	YOU'RE NEVER TOO YOUNG The Cool Notes Abstract Dance (12)AD 001 (P)
5	1	6	EVERYBODY'S LAUGHING Phil Fearon & Galaxy Ensign/Island (12)ENY 514 (E)
6	10	4	STUCK ON YOU Trevor Walters I&S Productions IS(T) 002 (IDS)
7	2	8	WHAT'S LOVE GOT TO DO WITH IT Tina Turner Capitol (12)CL 334 (E)
8	9	5	TODAY'S YOUR LUCKY DAY Harold Melvin & The Blue Notes Philly World/London LON(X)52 (F)
9	18	2	YOU ARE MY MELODY Change WEA YZ14(T) (W)
10	12	4	ARE YOU READY Break Machine Record Shack SOHO(T) 24 (IDS)
11	8	4	WHATEVER I DO (WHEREVER I GO) Hazell Dean Proto ENA(T) 119 (A)
12	13	9	ON THE WINGS OF LOVE Jeffrey Osborne A&M AM(X) 198 (C)
13	7	7	DOWN ON THE STREET Shakatak Polydor POSPI(X) 688 (F)
14	29	3	LADY SHINE (SHINE ON) T.H.S. - The Horne Section Fourth & Broadway/Island (12) BRW 10 (E)
15	11	10	TWO TRIBES Frankie Goes To Hollywood ZTT/Island (12)ZTAS 3 (E)
16	6	4	AIN'T NO SUNSHINE Sivuca London LON(X) 51 (F)
17	16	3	HARDROCK Herbie Hancock CBS (TJA 4616 (C)
18	20	2	I NEED YOU Pointer Sisters Planet RPS(T) 107 (R)
19	25	2	SING AND SHOUT Second Image MCA MCA(T) 882 (C)
20	28	6	ETERNALLY GRATEFUL Janet Kay Local LR 8 (12") (A)
21	14	7	WHEN DOVES CRY Prince Warner Brothers W9286 (T) (W)
22	31	2	ABELE DANCE Manu Dibango Celluloid/Carrere CART 339 (12" only) (SP/Carrere)
23	NEW	1	YOU GET THE BEST OF ME (Say, Say, Say) Alicia Myers MCA - (MCAT 914) (C)
24	17	5	LOVE SONGS ARE BACK AGAIN (MEDLEY) Band of Gold RCA RCA(T) 428 (R)
25	22	5	PASS THE PAPER Direct Drive DDR DRD (112) (A)

26	19	5	GUILTY Paul Hardcastle Total Control TOCO 2(T) (IDS)
27	23	39	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel Sugar Hill/SH(L) 130 (A)
28	27	7	CHOOSE ME (RESCUE ME) Loose Ends Virgin VS 697(12) (E)
29	30	2	GIRL YOU'RE SO TOGETHER Michael Jackson Motown TMG(T) 1355 (R)
30	15	3	99 1/2% Carol Lynn Townes Polydor POSPI(X) 693 (F)
31	21	6	HEAVEN KNOWS (FEELS SO GOOD) Jaki Graham EMI (12)Jaki 2 (E)
32	NEW	1	ENCORE Cheryl Lynn Streetwave (MIKHAN 23 (A)
33	NEW	17	17 Rick James Motown TMG(T) 1348 (R)
34	43	2	WITH YOU Ingram Other End OET 2 (12" only) (A)
35	40	2	I WISH YOU WOULD Jocelyn Brown Vinyl Dreams VND 003 (Import)
36	35	7	HOT HOT HOT Arrow Cool Tempo/Chrysalis ARROW 1 (12" - ARROX 1) (F)
37	33	10	BREAKIN'... THERE'S NO STOPPING US Ollie & Jerry Polydor POSPI(X) 690 (F)
38	NEW	1	MAGIC TOUCH Rose Royce Streetwave (MIKHAN 21 (A)
39	NEW	1	THE GIRL FROM IPANEMA Astrud Gilberto Verve/Polydor IPA(X) 1 (F)
40	41	3	OUR LOVE IS HOT Alphonse Mouzon Private 1 429-05045 (Import)
41	24	6	YOU THINK YOU'RE A MAN Divine Proto ENA(T) 118 (A)
42	42	8	SWEET SOMEBODY Shannon Club/Phonogram JAB(X) 3 (F)
43	38	9	JUMP (FOR MY LOVE) Pointer Sisters Planet RPS(T) 106 (R)
44	NEW	1	SOMEBODY Junior London LON(X) 50 (F)
45	NEW	1	YOUR TOUCH Bonnie Pointer Private 1 - (1429 04996) (Import)
46	NEW	1	COME AND GET MY LOVIN' Barbara Fowler Radar - (RDR 12016) (Import)
47	NEW	1	DANCE WITH ME Richard Jon Smith Jive JIVE (T) 69 (C)
48	50	2	BREAKER'S REVENGE Arthur Baker Atlantic 0-86931 (Import)
49	NEW	1	SHINING STAR Precinct Passion PASH 32 (12) (A)
50	NEW	1	MASQUERADE Evelyn Thomas Record Shack SOHO(T) 25 (IDS)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	DIAMOND LIFE Sade Epic EPC 26044 (C)
2	NEW	1	STREET SOUNDS EDITION 10 Various Street Sounds STSND 010 (A)
3	5	3	ALL OF YOU Lillo Thomas Capitol ST 12346 (Import)
4	2	14	LEGEND Bob Marley & The Wailers Island BMW 1 (E)
5	4	5	WINDJAMMER II Windjammer MCA MCF 3231 (C)
6	10	5	OUT OF CONTROL Brothers Johnson A&M AMLH 64965 (C)
7	3	7	PRIVATE DANCER Tina Turner Capitol TINA 1 (E)
8	11	2	TALK IT UP Harold Melvin & The Blue Notes Philly World 790187-1 (Import)
9	16	4	MMM... Richard "Dimples" Fields RCA PL 85169 (R)
10	NEW	1	ALICIA MYERS Alicia Myers MCA 5485 (Import)
11	9	6	MUSIC FROM MOTION PICTURE PURPLE RAIN Prince and The New Power Generation Warner Brothers K 925110-1 (W)
12	6	4	SUNRISE Paulinho Da Costa Pablo 2312143 (Import)
13	7	7	SEND ME YOUR LOVE Kashif Arista 206 350 (F)
14	14	3	FINDERS KEEPERS Leon Bryant De-Lite DSR 8507 (Import)
15	8	6	VICTORY Jacksons Epic EPC 86303 (C)
16	NEW	1	THE TWO OF US Ramsey Lewis & Nancy Wilson Columbia SC 39326 (Import)
17	19	3	PARTY Bloodstone T-Neck FZ 39146 (Import)
18	RE	1	AM I STILL YOUR BOYFRIEND Switch Total Experience TL8-5701 (Import)
19	12	10	ORIGINAL SOUNDTRACK "BREAKDANCE" Various Polydor POLD 5147 (F)
20	13	19	CHANGE OF HEART Change WEA WX5 (W)
21	23	2	STREET SOUNDS CRUCIAL ELECTRO 2 Various Street Sounds ELCST 1000 (A)
22	21	2	A TODA MAQUINA Miami Sound Machine Disco CBS International DIL 10349 (Import)
23	18	41	CAN'T SLOW DOWN Lionel Richie Motown STMA 8041 (R)
24	NEW	1	JAM ON REVENGE Newcleus Sunnyview SVLP 6600 (A)
25	NEW	1	CHUNKS OF FUNK Various LooseEnd/MCA CHUNK 1 (C)

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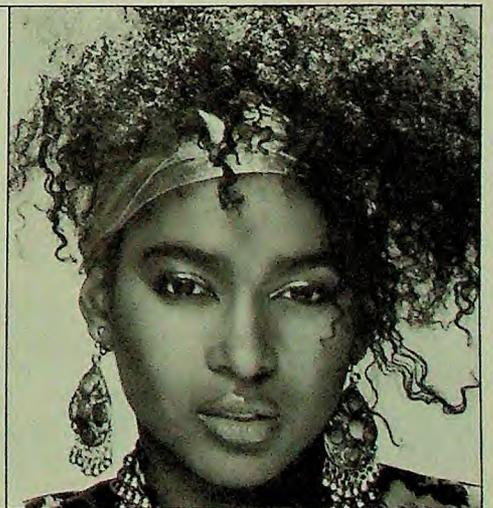
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Cocteau help for Wolfgang

THE WOLFGANG PRESS, Dead Can Dance and This Mortal Coil all currently have singles released by 4AD Records. The Press, with a nucleus of Michael Allen and Mark Cox, have released a 3-track EP Scarecrow produced by Robin Guthrie of The Cocteau Twins. They are helped out by Martyn and Steve Young of Colourbox, and Cocteau Twins singer Elizabeth Fraser.

Dead Can Dance have released a 4-track 12-inch EP, Garden Of The Arcane Delights, while This Mortal Coil release a 7-inch only version of Big Star's Kangaroo.



RUNRIG: Influences from the Isle of Skye.

Simply Scottish

CELTIC BAND Runrig have signed to Simple Records and their first single, Dance Called America, is released this week in 7 and 12-inch. The six-piece band play "danceable rock music heavily tinged with Celtic influences from their native Isle of Skye," says Simple's Shirley Stone.

Runrig have issued three albums on their own garage label, and a single Loch Lomond, generated airplay. • Roger Bolton, until recently with DJM Records, has joined forces with Bob White to form Would I Lie To You Promotions (01-242 9462) and act as consultants to the label. Bolton and White intend to handle a broad-based selection of releases.

Daffodils follow PAX hit

AFTER SIX months inactivity, the PAX label returns with the release of an album to follow up the indie top five hit, Bollox To The Gonads. The compilation, Daffodils To The Daffodils Here's The Daffodils features 20 tracks by various bands including Mau Maus, Noncens, No Control, Demob and Morbid Humour. The LP is issued in a gatefold sleeve and is available through the Cartel.

Controls' 'cassingle'

FOUR-PIECE fast-pop band Controls have released a "cassingle" on the Stupid Rabbit indie label featuring two new tracks and one remix. The title is Keep Me Here and retailing price is £1.75. Available from 36 Wickham Place, Church Crookham, Aldershot, Hants GU13 0NG.



WOODENTOPS: Supporting The Smiths on tour.

Woodentops: Smiths' pick

A NEW band creeping into the lower reaches of the indie single chart are Brixton's Woodentops. Centred around vocalist/singer Rolo McGinty, the group played their first dates in the capital at the beginning of the year and were soon asked to guest on Julian Cope's first solo tour.

The group's line-up is the culmination of a two-year search by McGinty for the right people. The wait seems to have been worthwhile, with a publishing deal with Warner Brothers Music earlier in the year, followed by a glowing press for their recent debut single, Plenty, on the newly formed Food Ltd label.

The Smiths' Morrissey chose the release as his Single Of The Week in a recent *Melody Maker*, and has subsequently asked the band to join The Smiths on their forthcoming tour.

CD assault

CRIMINAL DAMAGE Records continues its summer assault with Caprice, a 6-track 30-minute LP by Look Back In Anger, which is the follow-up to their indie chart hit Flowers. Also released this month is the debut 3-track 12-inch EP by Geschlecht AKT who will be playing several dates at the Marquee in October.

Skiffle single

DERBY BAND Please Yourself have released a new single, Surfin' UK, on Green Fringe Records (distributed by PRT). The group have been described as "speaking the skiffle revival" and their last single Skiffle Party picked up both Radio One and Two airplay. They have also appeared on BBC 2's 40 Minutes programme and toured Germany and Holland. Green Fringe: 3 Clarence Terrace, Holme Road, Matlock Bath, Derbyshire (0629 55607).

LATEST RELEASES from Solent Records, the label specialising in artists based in the South of England, include Robin Holbrook's *The Friendly Isle*, a picture-bag single promoting the Isle of Wight, plus *Rhapsody in Brass*, an LP featuring the Hampshire Youth Concert Band and the *Breeze For A Bargain* LP by the late shanty singer Bob Roberts, who was a leading figure on the national folk scene. Solent Records is based at 8 Mountbatten Drive, Hyde, Isle of Wight.



ETERNAL TRIANGLE (above) are one of *Beggars Banquet's* newest signings, and their new single — *Nothing But A Friend* — is attracting attention and airplay in the regions. Produced by Nick Griffiths (*The Glove and The Skids*), their first single *Only In The Night* was released on *Beggars' Situation 2* label, closely followed by an album *Touch And Let Go*. They have also toured with *Saga* and *Martha And The Muffins*.

Embryonic deal Tracking...

BRISTOL INDIE label Embryo Records, headed by former Groundhogs drummer Ken Pustelnik and manager Paul de St Croix, has signed a deal with Jetstar to augment its existing distribution via Revolver and the Cartel. The label is re-releasing the recent *Talisman* album, *Takin' The Strain*, to tie in with the reggae band's autumn tour.

COUNT LORENZO Bedini, formerly with progressive band Airbridge, has released a 4-track mini-album *What Are You Looking At Cecil?* And *Other Peculiar Noises* on the indie Shades label. Distribution is being set up, meanwhile it's available direct from Heath Farm, Little Plumstead, Norwich NR13, Norfolk.

COLOUR ME POP, who appeared at London's Ad Lib Club last week, have a new single lined up for release: *Don't Stop*, on Waterfall Records distributed through Pinnacle.

CANADIAN SINGER songwriter Ferron has her fourth album, *Shadows On A Dime* on Lucy Records, distributed in the UK through the feminist music distribution company Women's Revolutionaries Per Minute (62 Woodstock Road, Birmingham B13 9BN, 021-449 7041).

DOUBLE VISION release their second single, *New Day*, on their own And Records label distributed by PRT.

SINGLE ENGLISH release their debut single, *Heaven Gone Wrong*, on the Cheshire-based indie label Rebound Records; distribution: Terry Blood.

BRUCE GILBERT, a member of Wire, Dome, Duet Emmo and Po, has released a new album *This Way* on Mute Records. The LP features music specially commissioned by young dancer and choreographer Michael Clark for the dance work, *Do You Me? I Did*, which will be performed at the Edinburgh Festival.

CAMBRIDGE GROUP Perfect Vision have followed up the success of their indie tape release *Demonstration* by signing to Leave It Art Records, distributed through the Cartel. Their first release is a 4-track 12-inch EP, *Our Broken Crown*.

FIRST SINGLE from Jonathan Richman and The Modern Lovers on Rough Trade has just been released — the A-side *That Summer Feeling* is taken from the album *Jonathan Sings*, and the 12-inch features an extra track, *The Tag Game*.



DREAM SEQUENCE (above) from Leamington Spa have signed a short-term interim deal with indie Pink Valley Records to rush-release their six-track mini-album *Caress*. The band are currently negotiating a major label deal and will be releasing an album later in the year. *Pink Valley* is based at 15 Milverton Lodge, Milverton Crescent West, Leamington Spa, Warwicks CV32 5NF.

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WEEK**

**MUSIC
WEEK**

25 August 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	5	3	AGADOO	Black Lace	Flair FLA 107 (P)
2	25	2	WORK IN PROGRESS (EP)	Robert Wyatt	Rough Trade RTT 149 (12" only) (I/RT)
3	1	4	WALK INTO THE SUN	March Violets	Rebirth VRB 24 (I/Red Rhino)
4	3	5	DO YOU BELIEVE... / THE ORIGINAL SIN	Theatre Of Hate/Senate	Burning Rome/War BRR 7 (I/RT)
5	2	5	SO SURE	Skeletal Family	Red Rhino RED 43 (I/Red Rhino)
6	6	9	IN THE GHETTO	Nick Cave & The Bad Seeds	Mute 7MUTE 032 (I/RT/SP)
7	4	4	WE'RE MAD/DEIDRE'S A SLAG	Toy Dolls	Volume VOL 10 (I/Red Rhino)
8	17	5	STUCK ON YOU	Trevor Walters	I&S Productions IS 002 (IDS)
9	22	75	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
10	7	4	YET ANOTHER DOLE QUEUE SONG	Action Pact	Fall Out FALL 026 (I/J)
11	9	7	ISOBEL	Play Dead	Clay CLAY 35 (P)
12	10	9	STEELTOWN	Red Guitars	Self-Drive Music SCAR 010 (I/Red Rhino)
13	20	48	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
14	14	11	HUP TWO THREE FOUR	Sid Presley Experience	ID Records EYE 4 (IDS)
15	18	14	SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
16	8	7	MONKEYS ON JUICE	Red Lorry Yellow Lorry	Red Rhino RED 49 (I/Red Rhino)
17	19	3	THE EARTHSOONG (EP)	1919	Abstract 12ABS 026 (12" only) (P)
18	21	6	DIETCHE	Sex Gang Children	Illuminated ILL 3912 (12" only) (I/J)
19	29	4	SPIKE MILLIGAN'S TAPE RECORDER	The Membranes	Criminal Damage CRI 115 (I/BK/J)
20	31	2	ARE YOU READY	Break Machine	Record Shack SOHO 24 (IDS)
21	12	8	SMELL OF FEMALE (BOX SET)	The Cramps	New Rose CRAMPS 1 (I/RT)
22	11	6	FULL OF SPUNK (EP)	Cult Maniax	Xcentric Noise SIXTH 1 (I/Red Rhino)
23	24	11	THANKS FOR THE NIGHT	The Damned	Damned DAMNED 1 (P)
24	NEW		SHE SAID DESTROY	Death In June	New European BADVC 6 (I/RT)
25	13	8	THE MORE I SEE/PROTEST AND SURVIVE	Discharge	Clay CLAY 34 (P)

26	30	18	PEARLY-DEWDROPS' DROPS	Cocoteau Twins	4AD AD 405 (I/P)
27	45	2	JOY'S ADDRESS	Float Up C.P.	Rough Trade RT 150 (I/RT)
28	26	18	GOOD TECHNOLOGY	Red Guitars	Self Drive Music SD 008 (I/Red Rhino)
29	16	6	LANGUAGE	23 Skidoo	Illuminated ILL 3812 (12" only) (I/J)
30	32	28	SNAKEDANCE	March Violets	Rebirth RB 21 (I/Red Rhino)
31	27	14	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order	Factory Benelux/FBN 22 (12" only) (I/RT/P)
32	15	3	CRUCIFIXION	Joolz	Jungle JUNG 11 (12" only) (I/J)
33	NEW		THE KISS	Joolz	Abstract 12ABS 025 (12" only) (P)
34	34	18	THIEVES LIKE US	New Order	Factory FAC 103 (12" only) (I/P)
35	39	5	THE BUSHES SCREAM WHILE MY...	The Very Things	Reflex RE 5 (I/RT)
36	50	2	BLUE CANARY	Frank Chickens	Kaz KAZ 20 (IDS)
37	38	2	GUILTY	Paul Hardcastle	Total Control TOCO 2 (IDS)
38	23	8	POLLYSTIFFS	Marc Riley with The Creepers	In Tape IT 006 (I/Red Rhino)
39	33	13	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths	Rough Trade RT 156 (I/RT)
40	NEW		YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance 12AD 001 (12" only) (P)
41	37	38	SUNBURST & SNOWBLIND	Cocoteau Twins	4AD BAD 314 (I/P)
42	47	2	IT'S SO BIZZARE	Sebastian's Men	Horizon SEB 001 (I)
43	41	9	JACK PELTER & HIS SEX CHANGE CHICKENS	Indians In Moscow	Kennick Music KNK 1004 (IDS)
44	44	14	RECOLLECTS	Skeletal Family	Red Rhino RED 42 (I/Red Rhino)
45	NEW		GHOSTS	X Men	Creation/Artifact CRE 006 (I/RT)
46	NEW		COTTAGE INDUSTRY	Yeah Yeah Noh	In Tape IT 008 (I/Red Rhino)
47	28	3	SOLID GLASS SPINE	Ausgang	Criminal Damage CRI 112 (I/BK/J)
48	42	13	BIG JUGULAR (EP)	Inca Babies	Black Lagoon INC 003 (12" only) (I/Red Rhino)
49	NEW		ANOTHER RELIGION ANOTHER WAR	The Varukers	Riot City 12RIOT 31 (12" only) (P)
50	40	3	PLENTY	Woodentops	Food FOOD 2 (I/RT)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	3	REVOLUTION	Theatre Of Hate	Burning Rome TOH 2 (I/RT)
2	3	6	ROCKABILLY PSYCHOSIS	Various	Big Beat WIK 18 (P)
3	2	4	URBAN GAMELAN	23 Skidoo	Illuminated JAM 40 (I/J)
4	4	8	TOCSIN	Xmal Deutschland	4AD CAD 407 (I/P)
5	7	39	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
6	6	8	INCREASE THE PRESSURE	Conflict	Mortarhate LP MORT 6 (IDS)
7	5	13	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds	Mute STUMM 17 (I/SP)
8	8	3	EMERGENCY THIRD RAIL POWER TRIP	The Rain Parade	Zippo/Demon ZING 001 (I/RT)
9	10	15	VENGEANCE	New Model Army	Abstract ABT 008 (P)
10	11	28	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
11	24	2	THE OIL OF SEX	Various	Syndicate SYN LP 4 (IDS)
12	9	5	DEM' BONES	Broken Bones	Fall-Out FALLLP 28 (I/J)
13	15	3	NO POTENTIAL THREAT	Riot Squad	Rot ASS 13 (I/Red Rhino)
14	14	7	UNDER THE SCALPEL BLADE	Disorder	Disorder AARGH 1 (P)
15	16	42	HEAD OVER HEELS	Cocoteau Twins	4AD CAD 313 (I/P)
16	RE		FROM THE CRADLE	Subhumans	Blourg FISH 8 (I/P)
17	17	10	INVASION OF THE PORKY MEN	English Dogs	Clay CLAY LP 10 (P)
18	13	4	NEVER AGAIN	Discharge	Clay CLAYLP 12 (P)
19	22	14	FROM THE PROMISED LAND	Play Dead	Clay CLAY LP 11 (P)
20	NEW		BURNING BLUE SOUL	Matt Johnson	4AD CAD 113 (I/J)
21	12	11	REMAINS	The Only Ones	Closer CL 012 (I/RT)
22	18	27	GARLANDS	Cocoteau Twins	4AD CAD 211 (I/RT)
23	21	10	EVERYBODY IS FANTASTIC	Microdisney	Rough Trade ROUGH 75 (I/RT)
24	23	4	JONATHAN SINGS	Jonathan Richman	Rough Trade ROUGH 52 (I/RT)
25	NEW		DAWNING	Mr. Amr	Probe Plus PROBE 1 (I)

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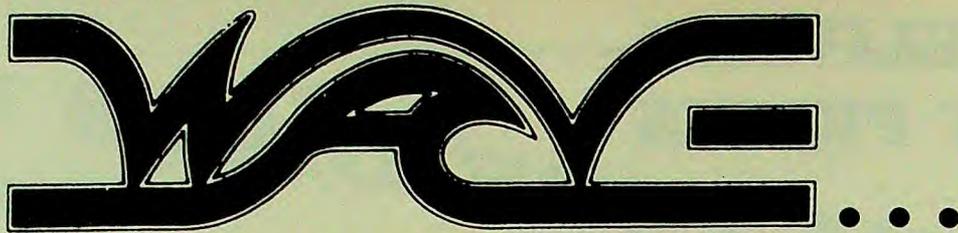
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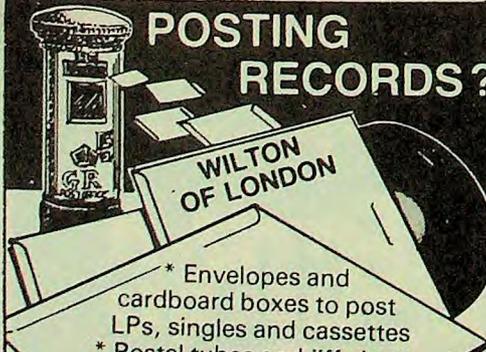
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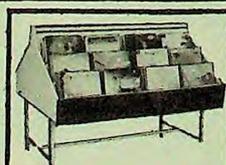
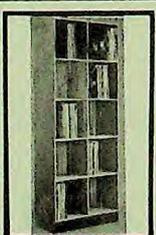
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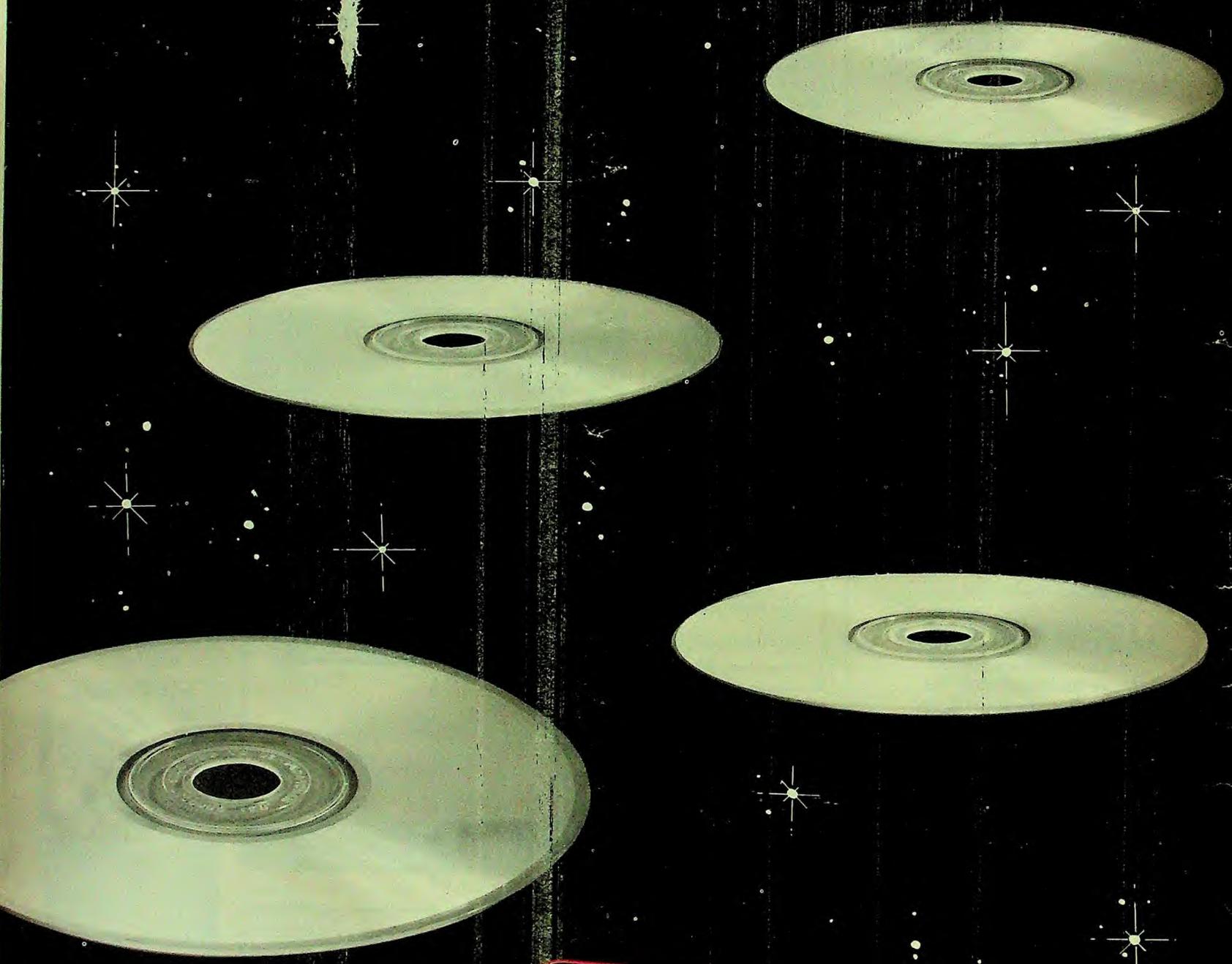
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