

MUSIC WEEK

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Record fine for IDS in chart hype case

THE FIRST case of a record industry sales representative attempting to hype the Gallup chart by making false entries into a Dataport machine in a chart panel shop has led to distribution company IDS being fined £12,500 for a "serious breach" of the Chart Code of Conduct.

The fine is the highest levied by the BPI during the four years that the industry code has been in existence and as such "reflects the gravity of the offences", according to a BPI statement.

Music Week understands that the rep was caught operating a Dataport machine — used by panel dealers to store sales statistics for Gallup — which had been left temporarily unattended. The dealer concerned was in no way implicated in the offence and was praised by Gallup for his vigilance in apprehending and reporting the offender.

BPI director general John Deacon commented: "It is never a pleasant matter for a trade association to discipline its members and it is most regrettable that these incidents took place. Interference with Dataport Retailers, in any shape or form, will not be tolerated — although in this instance there is no

evidence to suggest that the rep's conduct extended beyond a single shop.

"The fact that the incident came to light is evidence of the excellent co-operation between Gallup and the dealers on the chart panel who are themselves party to a code of behaviour."

IDS, represented by its solicitor, admitted the offences and co-operated fully with the BPI, added the BPI statement. "In the circumstances the director general did not feel it necessary to convene the newly-formed chart advisory panel."

IDS managing director John Howes told Music Week: "IDS has always been conscious of its responsibilities in relation to the BPI's code of conduct and, in this case, we fully support the BPI's decision."

"We do not and cannot condone any breach of the code which, in this case, is clearly the result of one person's actions. The person in question has been dismissed from the promotion team."

● The previous highest fine following a breach of the code was £10,000 — imposed on WEA in 1981 and EMI in March this year.



THE CAMERA captures a symbolic meeting at Music Week's 25th birthday celebrations at Abbey Road Studios last Friday: MW's newest editorial writer, John Best (left), chats with Hank Marvin, Bert Weedon and Brian Bennett whose careers were taking off as MW was launched in 1959. (Photo by John McKenzie whose father, Doug McKenzie, took his first professional photographs for Record Retailer 25 years ago).

US blanket royalties decision overturned

NEW YORK: The US Court of Appeals has overturned the 1982 court decision that blanket licensing of music for use on TV is a violation of US anti-trust laws.

In the so-called Buffalo case (Buffalo Broadcasting), 750 local TV stations had sought to end the system whereby the stations paid an annual royalty for music usage and in return were entitled to use any BMI or ASCAP song in its broadcasts.

The stations complained the

blanket system was anti-competitive and did not fairly reflect the actual usage of music. They wished to negotiate with individual music publishers and thereby reduce the amount of money paid to publishers as a group through the ASCAP and BMI licensing organisations.

The appeals court ruled that the stations had failed to establish that there was any realistic restraint on such alternative negotiation imposed by ASCAP and BMI's blanket.



J & S Signs Rondor deal

J & S MUSIC, the publishing outlet run by Steve Jolley and Tony Swain, has signed an exclusive worldwide pact with Rondor Music. The duo were the co-writers and producers of four Imagination albums, which produced eight hit singles; two Bananarama LPs, which scored five hits, Alison Moyet's debut hit single, Love Resurrection, and producers of two Spandau Ballet albums. Seen from left are Steve Jolley, Stuart Hornall (Rondor Music), Rondor MD Bob Grace and Tony Swain.

Weller to support home-tapers on TV

PAUL WELLER of The Style Council attacks the BPI campaign against home-taping in Channel Four's People To People programme this Sunday (30).

In a feature entitled What They Telling Us It's Illegal For?, Weller remarks that he would prefer people to buy his records: "But I home-tape as well," he adds. "It's

not killing music, that's rubbish. It just means record companies' profits are down."

The programme was produced by a group of youngsters from the Midlands who home-tape because they cannot afford to buy records and claim they will be unable to buy blank tape if a levy is imposed. BPI legal advisor Patrick Isherwood puts the case against home-taping and David Lloyd of the Tape Manufacturers Group opposes the idea of a levy, saying that the record companies want the public to subsidise their own private commercial interests.

The reporters did not interview anyone from the PRS, MCPS or MPA. After the erstwhile Eady Levy on cinema tickets had explained to them, they thought that any tape levy should be paid into a central fund in the same way to support new talent.

CED scrapped

THE CED video disc system introduced in the UK last year by RCA and Hitachi is being abandoned, leaving an estimated 13,000 owners of CED players with no further repertoire available after the October release of 20 titles.

An RCA spokesman said that it has proved impossible to get a sufficient hardware penetration of the market to support the production and marketing of the discs.

Magnet holds firm as more labels up prices

MORE PRICE increases have been announced — by Virgin and PRT — but Magnet has written to dealers stating its intention to hold down the price of its 12-inch singles at £1.49 rather than following the hefty increases which have incensed some dealers (MW September 15).

Magnet will, however, introduce a two-tier system whereby selected 12-inch product will carry a dealer price of £1.79, but these will be individually notified to the trade.

"For us to continue our stand on 12-inch prices we need your support and ask that you do not include our releases under any £3 price label forced on you from other directions," writes Gordon Birchall, Magnet's head of Arrow Promotions.

Meanwhile, PRT's 7-inch singles rise to 95p and 12-inch to £1.69. Virgin ups its 7-inch product to 99p and 12-inch to £1.75; mid-price double albums rise to £3.85 and full-price double LPs to £4.50.

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NEWS

Big-name budget debuts via Pickwick

FIRST TIME budget releases from Joe Jackson, Chris de Burgh, Joan Armatrading and Toto, are among the highlights of Pickwick Records' autumn release campaign based on the theme The Carnival Of Music.

Pickwick managing director Monty Lewis told the company's annual sales conference that the Gallup market shares in July showed Pickwick with a 45.5 per cent share of the budget record market and a 50 per cent share of the budget cassette market.

"Our success is based on offering the market what it wants, at an attractive price, and Pickwick's strength in this area has been demonstrated by the phenomenal success of new series like Ditto, Tell-a-Tale, Scoop, and Contour Classics Chrome

Cassettes," he said.

Pickwick is continuing to license A&M product and budget releases include Chris de Burgh's first album *Far Beyond These Castle Walls*, Joan Armatrading's *Back To The Night* and Joe Jackson's *Look Sharp*. Other releases include *The Very Best Of Hooked On Classics*, *The Very Best Of Gilbert O'Sullivan* and titles by Shakin' Stevens, The Barron Knights, Mantovani and Elvis Presley.

There will also be two box-sets — *The Dance Box and Love Box Vol. 2* — and new releases in the Spot £1.49 range include *The Best Of Ray Stevens*, *Hits Of The Sixties and Seventies*, and *Romance Of The Movies*.



PICKWICK MD Monty Lewis (centre) presented South East of England sales rep Mike Wood with the salesman of the year award, and Bob Fallon, North of England rep, with the runner-up award. The sales team then turned the tables on Lewis by presenting him with a gold Tell-a-Tale tape for the success of the three *Masters Of The Universe* releases.



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American
Commentary



CBS sets hit album price

From IRA MAYER

NEW YORK: The long-anticipated move toward \$9.98 (£8) pricing for hit albums has been made official by CBS. While MCA, Warner and others have tried the price point in the past, no one had previously sanctioned it as policy. CBS has, for "selected superstar product this fall" and extending "into 1985 applying only to selected superstar releases for the foreseeable future." The emphasis is CBS; we'd have placed it on the last two words of the sentence.

The new list — actually an "equivalent to list", since CBS officially doesn't have list prices — first revealed by Records Group second-in-command Seymour Gartenberg during Federal Trade Commission hearings into the PolyWarner merger, will help offset the lower unit sales expected to continue.

What's interesting is that as CD and video prices come down and LP and cassette prices go up, they could soon be on an equal level. The remaining challenge: getting them all out at the same time. That won't happen for several years.

CD prices really shouldn't be any more than for LPs or cassettes. Proponents of higher prices for CDs cite superior quality and the necessity to amortise development costs of the system and of software manufacturing facilities. But they also cite CD players' capability of playing an hour of music on each side of a disc — which is, to the best of my knowledge, never the case — when trying to sell players to consumers.

A similar argument can be made for making multi-volume cassettes more convenient for consumers. Why on earth operas, for example, can't be put on 90-minute tapes without compromising quality and making it less of a hassle turning and switching tapes is one of the mysteries of record companies missing the boat on a technology which has come of age despite all the industry's worst efforts.

RCA, HBO, and Heron's Media Home Entertainment are among those marking what would have been Elvis Presley's fiftieth birthday next January with a year-long spate of record and video releases beginning this month.

RCA has a six-album boxed set that includes two concerts recorded in Presley's hometown, Tupelo, Mississippi, and appearing on record for the first time: two singles "six packs" printed on gold vinyl, mono-reissues of four early albums that have in recent years been available only in reprocessed stereo, and a special up-tempo collection of straight-ahead rockers designed to appeal to "today's more youthful record buyer".

The HBO special is based on the same Burbank sessions which yielded the 1968 television concert Presley did for NBC. The latter will itself be one of Media's two home video releases, due this December; the other is *Aloha From Hawaii*, a 1973 concert in which the legendary singer is clearly past his prime. Both, incidentally, were previously available on CED disc. Watch for the Hollywood studios with Presley features to join the parade.

MTV's FIRST annual music video awards saw Herbie Hancock walk off with five citations for *Rockit* in the categories of art direction, editing, special effects, experimentalism and concept. Michael Jackson's *Thriller* picked up three awards for overall performance, choreography and viewers' choice. Clip of the year went to *The Cars' You Might Think*.

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NEWS

Deals



CHAS AND Dave have sealed a long-term business deal with their manager Bob England in the formation of a joint company Towerbell Rockney, which will handle all aspects of the duo's careers including recording, publishing, songwriting and live performances. Their records will continue to be released through Towerbell. The picture shows Chas and Dave with England and the act's drummer, Mick Burt, a shareholder in the new company.

Meatloaf to Arista

MEATLOAF has signed an exclusive worldwide recording deal with Arista Records, which releases his debut single Modern Girl, available on 7-inch and 12-inch, September 28. He begins a 21-date UK tour on November 10, starting in Glasgow.

Deep Purple LP

DEEP PURPLE who reformed in April, have signed a world-wide long-term, recording deal with PolyGram Records/Polydor International and have their first album released by Polydor on October 29.

Back to Creole

CREOLE RECORDS has re-signed two of its former chart acts: Judge Dread and Liquid Gold. Dread's first single for the label will be a parody of the Frankie Goes To Hollywood hit Relax, while Liquid Gold, who had a Top 10 hit with Dance Yourself Dizzy, return with Turn The Tables produced by former Mud member Rob Davies.

Tight Fit solo

FORMER TIGHT Fit frontman Steve Grant has signed a solo deal with Record Shack, and his first single, Run For Cover, has been written and produced by the hit-making team of Ian Levine and Fiachra Trench. Grant has since Tight Fit's Fantasy Island hit pursued a solo career. The single, distributed by IDS, is available in 7 and 12-inch formats.

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K-tel backs up latest LPs via £3/4m TV drive

K-TEL IS buying television advertising worth more than £3/4m to back its package of autumn releases.

Top of the bill is a 16-track Randy Crawford compilation, Miss Randy Crawford — The Greatest Hits, which features hits including Raw Silk, Nightline and Street Life, and will be promoted by a £400,000 TV campaign which begins in several regions on October 1 before rolling out nationally. Recommended retail price is £5.99.

K-tel is also putting a £300,000 TV campaign behind All By Myself, a "two albums for the

price of one" package of love songs, featuring original artists including Elton John, Jim Capaldi, Cliff Richard, Jennifer Warnes and Stevie Wonder. The set will have a retail price of £5.99.

Also backed with TV advertising is Tranquility by Phil Coulter, a collection of 16 classic Irish folk tunes; while to coincide with her eight-date tour in October, K-tel has relaunched Greatest Hits by Roberta Flack, again using TV ads. The LP features 16 tracks including Killing Me Softly, Where Is Love, and The First Time.

Zappa signs to EMI

FRANK ZAPPA has signed to EMI Records and will be releasing two new albums to co-incide with his current UK live dates which include three nights at the Hammersmith Odeon.

A double-album, Them Or Us, features material written by the rock eccentric's family while the second, Boulez Conducts Zappa, continues the artist's involvement with the classical music world.

Both are scheduled for mid-October release but a single, Baby Take Your Teeth Out, has just been released from Them Or Us. Zappa's 10-year-old son Ahmet co-wrote Frogs With Dirty Little Lips and 14-year-old Dweezil contributed two guitar solos, while his daughter Moon sang vocals on another album track Ya Hozna.

Boulez Conducts Zappa feature seven dance pieces commissioned by conductor and avant-garde composer Pierre Boulez. Following the first performance of three of them in Paris earlier this year under the direction of Boulez, the French conductor recorded them with his new music group Ensemble Intercontemporain and added four more recorded in California with The Barking Pumpkin Digital Gratification Consort.

WEA repromotes Sisters

THE SISTER Sledge LP We Are Family has been re-launched by WEA with a £20,000 advertising campaign which includes television and music press; following the chart success of the current group's single, Lost In Music, and the good response to their UK tour.

We Are Family, first released in 1979, features the hits He's The Greatest Dancer, Lost In Music, Thinking Of You, plus the title track and was produced by Nile Rodgers and Bernard Edwards.

The two-week TV campaign, which began on September 19, features peak viewing 30-second

slots in most areas and has full merchandising support.

•Meanwhile US beer company Schlitz is to continue its sponsorship association with WEA Records and will be making a "major contribution" to the £20,000 plus marketing campaign in support of Aztec Camera's UK tour and new album, released last week.

The group's new album, Knife, will receive music press advertising and merchandising support including in-store posters, cassette boxes, name cards, litho prints and paintings.

MOR specialists launch

GRASMERE RECORDS, a specialist MOR label, is launched with the release of two albums/cassettes: Old Comrades — New Comrades by the Band of the Royal Marines (School of Music) and On Great Lone Hills... by the Treorchy Male Choir.

Grasmere is headed by producer Bob Barratt, and will be

manufactured and distributed by EMI, for whom Barratt worked before going independent some two years ago. Grasmere will concentrate on specialist, high quality MOR product by British artists at the top of their particular fields. Barratt has also formed Patterdale Music as the Publishing arm of Grasmere Records.

UK label makes big country catch

RANGE RECORDS, the country music label launched as a joint promotion venture between PR and journalist Tony Byworth and the Valentine Music Group, has made its first significant "name" signing with George Hamilton IV who has just begun his eighth UK tour. His latest album, Music Man's Dreams, was produced in Nashville and is distributed by PRT.

Byworth says "Through our Nashville contacts we are also in an ideal position to pick up material that otherwise would not get a UK release."

Hamilton a firm country favourite here, has a string of TV and radio appearances lined up to promote the LP.

NEWS FROM

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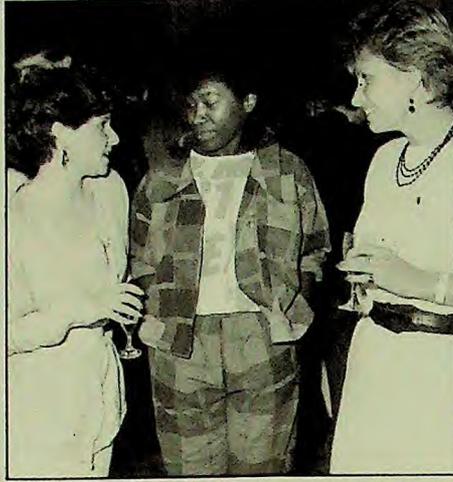
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25 YEARS



PRT MD Walter Woyda (centre) seems to be wondering "where did he get that hat?" while chatting with CBS Records chairman Maurice Oberstein (left) and Don Ellis, head of MCA Records UK.



SINGER-SONGWRITER Joan Armatrading chats with Music Week group production editor Danny Van Emden (left) and assistant advertisement manager Kathy Leppard.

On camera — Music Week's 25th anniversary party at Abbey Road Studios.



PETER WILKINSON (right), until recently Music Week's publishing director, presented a cheque for £7,351 to Andrew Cameron Miller, chairman of the Nordoff-Robbins Music Therapy. Proceeds from the evening's raffles and auction will also be donated.



THE ANNIVERSARY party was a particularly sentimental occasion for three guests who were meeting for the first time in more than 20 years — Norman Bates (left), now EMIR UK commercial manager, Robbie Lowman, and music industry publicist Norman Divall (right) were all members of the original Record Retailer staff in 1960.



A LIGHT-HEARTED moment for three music industry veterans — Bruce Welch of The Shadows, who were of course in the charts with Cliff Richard back in 1959, Music Week's deputy editor Nigel Hunter (centre), and Alan Freeman.

DOOLEY

THE BUSINESS turned out in force to help *Music Week* celebrate its 25th anniversary at EMI's Abbey Road Studios last Friday — friends, colleagues, editorial and advertising contacts, recording artists spanning the magazine's history, mingled in Studio One where the champagne flowed from 7pm to midnight, music was provided by Dick Charlesworth's jazz band and James Hamilton's disco, and the whole event raised more than £10,000 for Music Therapy... among the artists present were Justin Hayward and John Lodge of The Moody Blues, Nick Heyward, Joan Armatrading, Bruce Welch and Brian Bennett (Shadows), Julian Lloyd Webber, Richard Jobson (ex-Skids, now Armoury Show), Bert Weedon, Michael Nolan (Bucks Fizz), Thomas Dolby, Kenney Jones, Desmond Dekker, Rita Ray and Darts... among the raffle winners, Spellbound Records' Danny Morgan won a pair of Kan speakers, producer Tony Mansfield won a pair of Acoustic Research speakers, Steve Bray of Village Way Studios won 12 bottles of vintage port; and in the auction, Mark Sheffield of Alternative Music bid £800 for a weekend at Moët & Chandon's chateau, Tony Bramwell bid £500 for a table for 12 at the 1985 Silver Clef luncheon, and Nicky Chinn bid £500 for a limited edition bone china model of Nipper and Horn gramophone.

FOLLOWING THE recent Cabinet re-shuffle, the music industry has a new Minister to lobby for copyright reform and a home-taping levy — Geoffrey Pattie, Minister of State for Industry and Information Technology has taken over Alex Fletcher's responsibilities for the patent office and copyright; he's a barrister and former managing director of the CDP advertising agency... Former Oriole, Chappell and EMI promotion man Harry Norton has died in a cycling accident in Australia... Two more songs which have passed the 2m performance landmark in the US were duly honoured at the EMI Awards luncheon last week — Mandy (Chappell Morris/Screen Gems-EMI) and Stranger On The Shore (EMI); full details of the awards in next week's Publishing page... Chappell copyright manager Len Thorpe, recovering from a hip operation, thanks friends for all the gifts and messages... Martin Wyn Griffith, who recently left Picture Music International and is discussing feature films and TV projects, can be contacted on 01-221 3211... Martin Cox, producer of Radio Two's David Hamilton show says that last week's top three singles had all been Hamilton's "record of the week" along with another five in the Top 40... Willie Robertson, of Robertson/Taylor insurance brokers, has paid out his biggest ever insurance claim — £222,755 for Barclay James Harvest guitarist John Lees' broken finger which disrupted the band's recent European tour.

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THREE NAMES who have made giant contributions to the UK pop and rock music scene since the early Sixties met up at the anniversary party — left to right, producer George Martin, and Justin Hayward and John Lodge of The Moody Blues.



BLOWING HIS own cornet, Music Week managing director, Jack Hutton, jammed with Dick Charlesworth & His City Gents on stage at the party.

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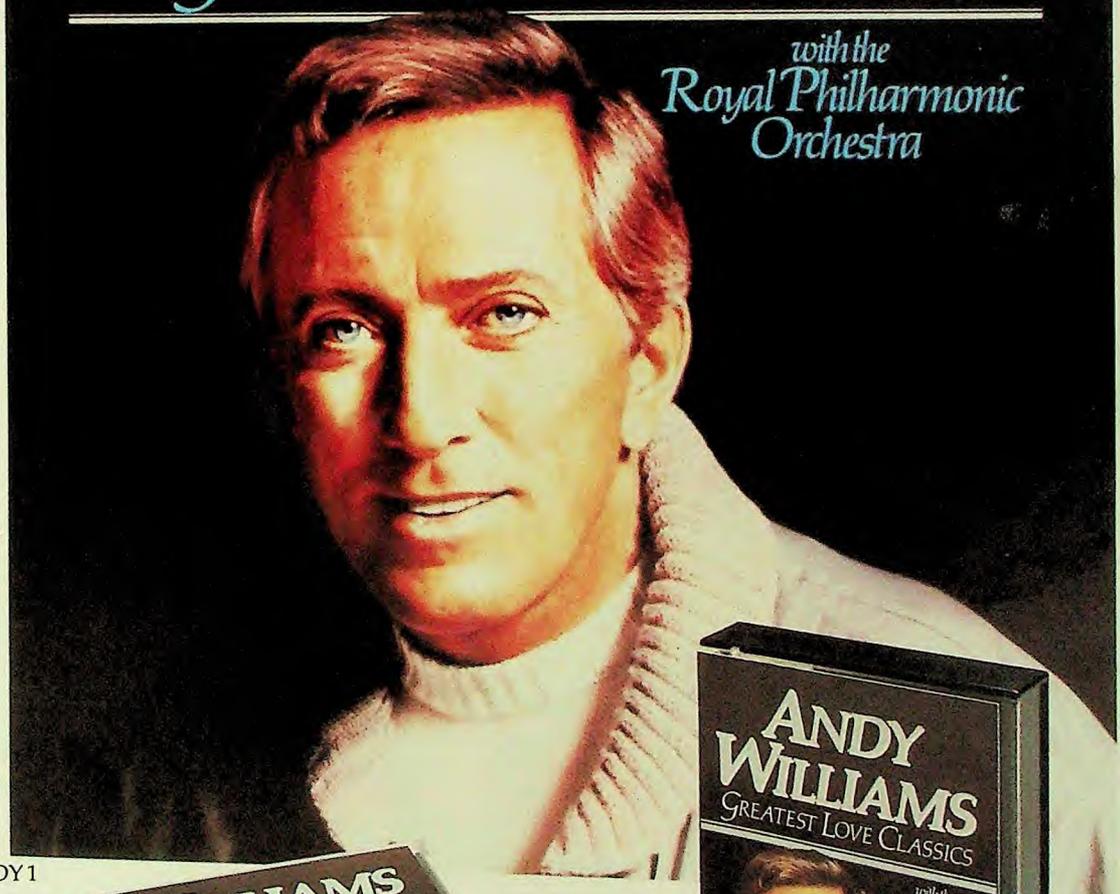
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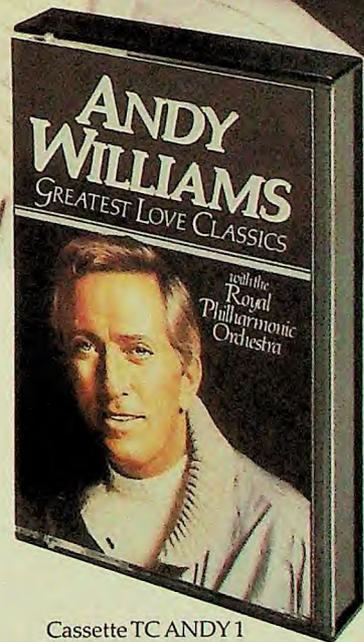
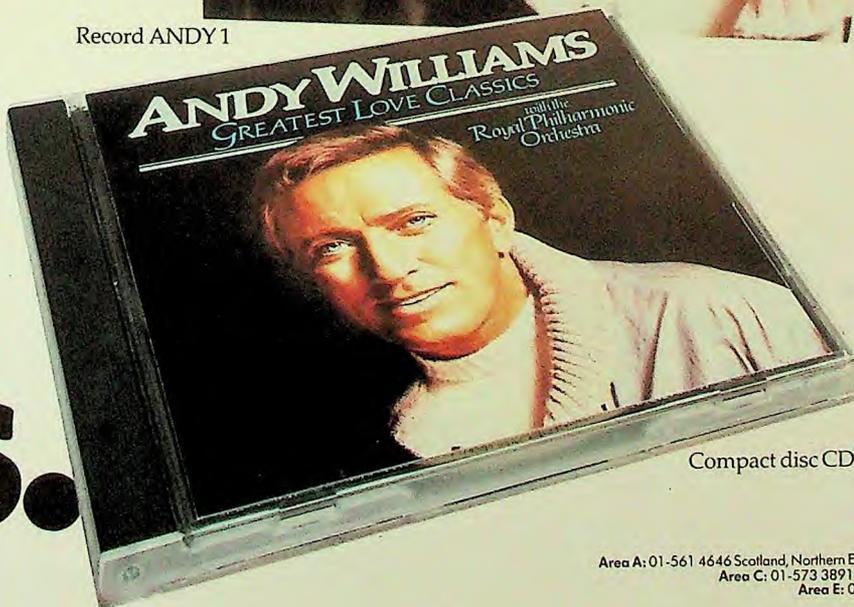
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CLASSICAL



NEW STRINGS to DG's bow: (far right) Shlomo Mintz and his producer Dr Steven Paul toast the violinist's new deal with DG; while, near right, the label's other new signing, Gidon Kremer, celebrates his new contract in Mozart's Salzburg home with his producer Hanno Rinke.

Top violinists sign long-term DG deals

TWO LEADING violinists have signed new long-term contracts with Deutsche Grammophon to cover both the orchestral and chamber music field, but will carefully avoid duplicating material.

The first signing, Gidon Kremer, the Russian-born violinist who now lives in Paris and New York, has previously featured strongly on both DG and Philips, and his new agreement begins with a record released this month: Mozart's

Sinfonia Concertante with the viola player Kim Kashkashian, made with the Vienna Philharmonic Orchestra under Harnoncourt.

Other plans include Beethoven Sonatas with Martha Argerich and a solo recital of pieces by composers who were inspired by Paganini — Kremer plays the virtuoso with masterly characterisation in the latest classical film, Spring Sonata, about Schumann.

The second violinist is Shlomo Mintz, who has signed an exclu-

sive contract with DG, and is to make major concertos including works by Bach, Beethoven, Brahms, Dvorak, Sibelius, and Tchaikovsky. He is to record principally with the Chicago Symphony Orchestra under Levine and Claudio Abbado.

Chamber music records to be made include sonatas by Brahms, Debussy, Franck, Ravel, Faure and Prokofiev, as well as Paganini pieces for violin and guitar with the Swedish virtuoso, Goran Sollscher.

ASV to market US audiophile label

THE US audiophile label Sefel Records has signed a marketing and distribution deal with ASV Records, which will sell Sefel in all territories outside North America.

The Sefel catalogue — launched initially with 10 titles, including a boxed set of five records of music by Bartok — has a strong Hungarian flavour, with the American Hungarian conductor Arpad Joo conducting almost all titles, and the cellist Janos Starker and sop-

rano Eva Marton among the soloists. The repertoire ranges from Kodaly, and Bartok, to Mozart, Mahler and Brahms, with the orchestras including the Budapest Philharmonic, the LSO and Philharmonia.

The records will become available in October, with regular monthly releases subsequently. Compact discs are to become available in November.

Quartet joins Decca for Beethoven project

DECCA HAS taken on the Fitzwilliam String Quartet to record all the late Beethoven Quartets.

The Fitzwilliam has made a number of recordings for Decca in the past, including the works by Shostakovich, Borodin, Franck, Schubert and Brahms, but this is the first time the group moves into major string quartet repertoire with the company. It starts, this month, with the Quartet No 15, Opus 132 (411 643) and it comes out on all three media.



THE BBC Transcription Service's first compact disc, featuring the City of Birmingham Symphony Orchestra conducted by Simon Rattle, is presented (above) to Rattle by Alan Bilyard, head of the service. The disc has been ordered for broadcast in 21 countries.

● This CD is not being released commercially by BBC Records, as erroneously reported in Music Week's (September 15). The first CD from BBC Artium, is Scriabin's Symphony No 3 performed by the BBCSO conducted by Sir John Pritchard, and is available this week. Rattle is an exclusive EMI artist and his next release will be Schoenberg's orchestral arrangement of Brahms' Piano Quartet in G minor.

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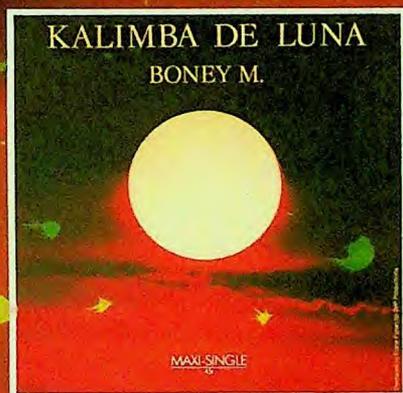
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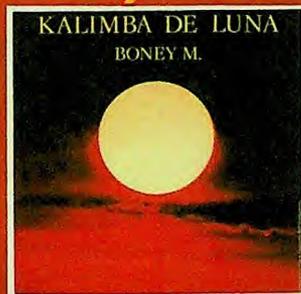
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Edited
by
NIGEL HUNTERReady, willing
and Cable

JANICE CABLE, assistant secretary of the Music Publishers Association, celebrates 25 years with the organisation this week as guest of honour at an MPA party at the Drury Lane Hotel this Tuesday (25).

In adding our congratulations, MW also reproduces tributes published in the current edition of the MPA News and written by MPA secretary Peter Dadsell and president Ron White under the headline *A Cable That Never Slackens*.

Twenty-five years ago on August 24, 1959, a shy young school leaver joined the MPA in somewhat spartan but newly painted offices at 75 Mortimer Street, and this year — can you believe it — Janice now celebrates her silver anniversary with the association!

She recalls wanting to leave on her first day and well remembers sharing a portable typewriter, one desk and one telephone (LANGHAM 3399). Janice was also asked to dial out a number by the secretary, Archie Montgomery, and was uncertain as to precisely how it should be done. She had never seen a phone with a dial as at that time it was normal for those living outside London to pick up a telephone and wait for the operator to ask "Number please!"

Such loyal service and devotion to one organisation are becoming increasingly rare in these days of rapid staff turnover. Her contribution to the music business over these years has been significant and, with the support of husband Barry, who has also become a part time unpaid member of the MPA office during this period, Janice has always been at the heart of the association's activities.

During these 25 years, Jan has witnessed many changes, and when she first started work a song's success was measured by its position in the charts of best selling sheet music and not its place in the record charts as is the case today.

Music publishing has also been

transformed from the days when songs were taken and performed to music publishers in their offices on pianos and guitars to the use of cassettes and the publisher himself going out to look for new acts.

In the relatively short time I have known her, I have admired and respected the high quality of her work, not to mention her excellent judgement and knowledge of the industry on which we all rely so heavily.

In a small office good relationships and a sense of humour are crucial, and perhaps above all Janice has been responsible for creating the family atmosphere that exists in the office today, and I know Louise and Lois will join me in saying this.

Jan's administrative and organisational skills are second to none and whether you are sitting on A Song For Europe judging panel, tearing around the Palais at Midem or having a good time at the Christmas Lunch, you can be sure that Janice has had something to do with it.

Much of the paper that flows from this office has, at some stage or other, been through her hands and Jan has lost count of the number of issues of this *News* that she has prepared.

Working for the MPA, she has built up a large circle of friends, and on behalf of the office staff we thank her for the many tasks she has so ably carried out for the membership and congratulate her on this achievement.

"Sometimes a cliché can convey the essence of a thought more effectively than an erudite piece of prose, writes Ron White, and so it is when I say that the Music Publishers Association without Janice would be as ineffective as Hamlet without the Prince! Janice has survived an ever-changing pageant of presidents and secretaries, and were it not for her patience, dedication and hard work I have to question whether the organisation would be in the very healthy state in which we find it today."



TALENT

Edited
by
CHRIS WHITE

Next Monday sees the release on compact disc of Elkie Brook's forthcoming A&M album *Screen Gems*. The LP itself follows in early November and will be the subject of a national TV campaign. Brooks (right) talked to Chris White about the *Screen Gems* project, which sees the revival of standards from the golden age of Hollywood.



Elkie's crowning glory

SCREEN GEMS will very probably be the biggest selling album of Elkie Brook's recording career and, as two of her previous LPs, *Pearls and Pearls II*, have total sales well over 1.5m units, it will be no mean achievement.

The album combines one of the UK's finest female talents and a 50-piece orchestra interpreting standards like *That Old Feeling*, *Blue Moon*, *Ain't Misbehavin'*, *What'll I Do* and *Three O'Clock In The Morning*. It is an LP in the tradition of Harry Nilsson's *A Little Touch Of Schmilsson In The Night* and should appeal to a vast section of the record-buying public.

Brooks herself admits: "I'm very proud of *Screen Gems*, it is a very beautiful and romantic LP, and is the other side of my style. When the idea was first mooted though, I did have doubts about the project — I'd never recorded without a rhythm section before and I was apprehensive about working in the recording studio with such a vast orchestra."

A&M Records' managing director Derek Green had been thinking about Brooks recording an album of film songs when songwriter and producer Bill Martin, unaware of such plans, came along with a similar project.

"Derek Green had the idea of doing film songs but he hadn't specified a particular musical period," Brooks says. "I was in the middle of recording my last album *Minutes* when he approached me about meeting up with Bill Martin who had a very firm idea in his mind about what I should do."

"Initially, we sat down and discussed the project, and I made a list of old songs that I liked, although not necessarily from films — numbers like Duke Ellington's *Sophisticated Lady*. Bill Martin didn't see it like that though, he said 'Look everybody would expect Elkie Brooks to sing songs like that, but I see it as Elkie singing these really old corny songs that nobody would expect to hear you do.'"

Brooks admits that she had doubts about such an idea: "I couldn't see myself performing songs like *Me And My Shadow*; to me they were numbers that had been taken out of the context in which they were originally written, and performed badly so many times over the years by various variety artists. Some Of These Days was another example — I adored Sophie Tucker who introduced the song, but so many other people had done the number and ruined it, I didn't feel I should be involved".

Martin convinced Brooks, however, that the project could work, if the songs were given tasteful treatments. "The key to it all was Andrew Pryce Jackman who was brought in to do all the musical arrangements. He sent me cassettes of the songs, and told me how he saw them being treated, and also gave me the confidence to do the album live. Andrew told me to think of the orchestra as being my rhythm section, because he knew that was how I usually worked in the studio."

Tony Clark, known for his work with Sky, was brought in as producer, while Bill Martin as executive producer supervised the project. "It was Tony Clark's idea to do the whole thing live, originally he wanted to use Abbey Road Studios but that didn't work out so instead we used Angel Studios which has a good live sound. The musicians were all handpicked and the great thing was that we used them on all the sessions and they really got into the project."

Screen Gems was recorded in just four separate sessions and, Brooks adds: "There was a definite buzz in the studio, and I think it comes across on the album. Andrew Pryce Jackman conducted the sessions, and I was watching him as much as the musicians were. Everything was live — there are 12 songs on the album and I can honestly say that there are only three words which I overdubbed, and that was because I thought there was a pitching problem. I told Tony Clark that I had to live with the album and if I didn't do the overdubs then it would annoy me everytime I listened afterwards."

A&M decided to take the unusual step of releasing the album in compact disc format only for a limited period — the album and cassette will follow several weeks later by which time

Brooks will be through the greater part of her current marathon tour.

Although she doesn't plan to feature any of the songs in her current tour — because they couldn't be given full justice — there is a strong possibility of more live dates early next year.

"We're looking at doing a week of concerts at somewhere like the Royal Opera House or Coliseum — I'd be working with a big orchestra like the London Philharmonic and, apart from the *Screen Gems* songs, Andrew Pryce Jackman would also do arrangements for other songs from my repertoire, including *Lilac Wine* and *Minutes*. The plan would also include a TV special."

Brooks' career in music now goes back 25 years — after singing in clubs, she worked with the Eric Delaney band and also, Humphrey Lyttelton. Her debut, *Something's Got A Hold On Me*, was for Decca in 1964.

After working with Wet Willie, and later fronting Dada and Vinegar Joe she embarked upon her illustrious solo career and is approaching her tenth anniversary with A&M.

"I think my last album *Minutes* is my favourite — I don't feel that it is the ultimate album I've done, but I was very closely involved with the writing, and it has been a good stepping stone and give me the feeling that I am heading in the right direction."

After the completion of her tour, Brooks will be finalising songs for her next album — she has been co-writing with Duncan McKay who worked with her on the *Minutes* album — and she would like at some stage to concentrate on the American market.

"It's a long story as to why I've never had any success there — some of my records have never even been released. Suffice to say that although I'm still with A&M in the UK, I'm no longer with the label in the US and a new deal should be made soon."

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Chart newcomers

FREDDY MERCURY: *Love Kills* (CBS A4735). UK origin. Entered chart, September 22, 1984. Queen lead singer's solo debut with single from soundtrack of new film *Metropolis* — co-written and produced with Giorgio Moroder.

GIORGIO MORODER & PHILIP OAKEY: *Together In Electric Dreams* (Virgin VS713). UK origin. Entered chart, September 22, 1984. Ace record producer (Donna Summer, etc) teams with Human League frontman on track taken from the new film soundtrack, *Electric Dreams*.

JANET JACKSON & CLIFF RICHARD: *Two To The Power* (A&M AM 210). UK origin. Entered chart, September 22, 1984. Britain's pop Peter Pan teams up with Janet, singing sister of Michael Jackson.

SIMPLICIOUS: *Let Her Feel It* (Fourth & Broadway BRW13). US origin. Entered chart, September 22, 1984. Florida-based family group originally released this single on Phillie West label in US, and picked up by Island's dance label.

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AIRPLAY

BUBBLING

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

- 9 LOCAL BOY—Thriller medley with Owner Of A Lonely Heart—WEA YZ18 (W) A Metro B Plymouth Sound, Mercia Sound, Pennine, Piccadilly, NorthSound, CBC.
- 8 BILLY IDOL—Flesh For Fantasy—Chrysalis IDOL 4 (F) B Capital, Severn Sound, Wiltshire, Chiltern, Piccadilly, NorthSound * Signal—Hitpick, Red Rose—Hitpick.
- 8 STAPLE SINGERS—Slippery People—Epic A4784 (C) A Severn Sound, BBC Scotland B Essex, Beacon, Signal, Forth * Gwent—Hitpick, CBC—Hitpick.
- 7 ASWAD—54-46 (Was My Number)—Island IS 170 (E) A Severn Sound, BBC Scotland B Capital, Plymouth Sound, Essex, Mercia Sound, Hallam.
- 7 CLINT EASTWOOD/GENERAL SAINT—Last Plane (One Way Ticket—MCA 910 (C) A BBC Scotland, Forth B Essex, Hereford, Metro, Piccadilly, West Sound.
- 7 EVERYTHING BUT THE GIRL—Native Land—blanco y negro/WEA NEG 6 (W) B BRMB, Chiltern, Trent, Pennine, NorthSound, Tay * Capital Climber.
- 7 FEELABELIA—Feel It—Interdisc/Island IN—11 (E) B Plymouth Sound, Essex, Beacon, Red Rose, Tay, Gwent * Capital Climber.
- 7 PAUL HARDCASTLE—Rain Forest—Bluebird BR 8 (A) A Severn Sound B Essex, Chiltern, Mercia Sound, NorthSound, CBC * Tay—Hitpick.
- 7 THE HIGSONS—Music To Watch Girls By—Upright UP 9 (I/RT A Metro, BBC Scotland B Hereford, Signal, Hallam, Red Rose * Orwell.
- 7 MEAT LOAF—Modern Girl—Arista ARIST 585 (F) A Downtown B Mercia Sound, Signal, Trent, Aire, Tees, NorthSound.
- 7 SCANDAL FEATURING PATTY SMYTH—The Warrior—CBS A4367 (C) A Luxembourg, Capital B Plymouth Sound, Beacon, Aire, Pennine, NorthSound.
- 6 JULIAN LENNON—Too Late For Goodbyes—Charisma/Virgin JL 1 (F) A Wiltshire, Metro, Forth B NorthSound * Luxembourg—Powerplay, County Sound—Climber.
- 6 GEORGE McCRAE—Own The Night—President PT 530 (PR/HR/IDS) A Aire, Swansea Sound B Plymouth Sound, Signal, Hallam, Red Rose.

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

- 7 VERN GOSDIN—I Can Tell By The Way You Dance—Compleat
- 7 THE JETS—Party Doll—PRT
- 7 GUY MITCHELL—Singing The Blues—CBS
- 7 BONNIE POINTER—Your Touch—Epic
- 6 CLAIRE HAMILL—Denmark—Coda
- 6 JETHRO TULL—Lap Of Luxury—Chrysalis

RADIO 2

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

- 12 (6) THE EVERLY BROTHERS: On The Wings Of A Nightingale
- 10 (9) STEVIE WONDER: I Just Called To Say I Love You
- 9 (9) SHAKIN' STEVENS: A Letter To You
- 8 (6) SHAKATAK: Don't Blame It On Love
- 7 (New) THE CARS: Drive (Elektra)
- 7 (10) SADE: Smooth Operator
- 6 (New) CHICAGO: Hard Habit To Break (Full Moon/WEA)
- 6 (New) CHAS & DAVE: I Wonder In Whose Arms... (Rockney/Towerbell)
- 6 (New) CHRIS REA: Ace Of Hearts (Magne)
- 6 (New) VENDETTA: In And Out Of Love (Plaza)
- 6 (6) BARRY GIBB: Shine, Shine
- 5 (New) BLUEBELLS: Cath (London)
- 5 (New) DAVID BOWIE: Blue Jean (EMI America)
- 5 (New) OAK RIDGE BOYS: Break My Mind (MCA)
- 5 (5) MICHAEL JACKSON: Girl You're So Together
- 5 (7) THE BELLAMY BROTHERS: I Need More Of You
- 5 (7) EXILE: I Don't Want To Be A Memory
- 5 (8) ASTRUD GILBERTO: The Girl From Ipanema

OTHER FEATURED RECORDS
 CULTURE CLUB: The War Song
 JETS: Party Doll
 NIK KERSHAW: Human Racing
 JOHNNY MATTHIS: Simple
 MIKE OLDFIELD: Tricks Of The Light
 RAY PARKER JR.: Ghostbusters
 ROSE ROYCE: Magic Touch
 DIANA ROSS: Touch By Touch
 PETER SARSTEDT: Other People's Lives
 THE SHADOWS: On A Night Like This
 STU STEVENS: Sad Old Spanish Guitar

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

RADIO 1

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

- | | |
|---|--|
| 19 (14) BRONSKI BEAT: Why? | 7 (12) JACKSONS: Torture |
| 19 (New) CULTURE CLUB: The War Song, Virgin VS 694 (E) | 7 (15) HOWARD JONES: Like To Get To Know You Well |
| 19 (23) RAY PARKER JR.: Ghostbusters | 6 (8) CYNDI LAUPER: She Bop |
| 19 (19) STEVIE WONDER: I Just Called To Say I Love You | 6 (New) JOHN WAITE: Missing You, EMI America EA 182 (E) |
| 17 (14) DAVID BOWIE: Blue Jean | 6 (7) JOE JACKSON: You Can't Get What You Want Till You Know What You Want |
| 17 (13) UB40: If It Happens Again | 6 (New) LAURA BRANIGAN: The Lucky One, Atlantic A9636 (W) |
| 16 (10) PRINCE & THE NEW POWER GENERATION: The Love Love Album, Part 1 | 6 (8) MIAMI SOUND MACHINE: Dr. Beat |
| 15 (17) DEPECHE MODE: Master And Servant | 6 (5) SHAKATAK: Don't Blame It On Love |
| 14 (8) SADE: Smooth Operator | 6 (New) THE STRANGLERS: Skin Deep Epic A4738 (C) |
| 14 (18) U2: Pride (In The Name Of Love) | 5 (—) BARRY GIBB: Shine Shine |
| 13 (13) O.M.D.: Tesla Girls | 5 (7) THE BLUEBELLS: Cath |
| 12 (8) ADAM ANT: Apollo 9 | 5 (6) CHRIS REA: Ace Of Hearts |
| 12 (6) FREDDIE MERCURY: Love Kills | 5 (New) EVERYTHING BUT THE GIRL: Native Land, blanco y negro/WEA NEG 6 (W) |
| 12 (14) SISTER SLEDGE: Lost In Music | 5 (New) THE JETS: Party Doll, PRT JETS 2 (A) |
| 12 (13) SHAKIN' STEVENS: A Letter To You | 5 (8) KRAFTWERK: Tour De France Whisper |
| 11 (16) LEVEL 42: Hot Water | 5 (New) BILLY OCEAN: Caribbean Queen (No More Love On The Run), Jive JIVE 77 (C) |
| 11 (11) NIK KERSHAW: Human Racing | 5 (6) SILENT RUNNING: Sticks And Stones |
| 11 (9) QUEEN: Hammer To Fall | 5 (8) THE SMITHS: William, It Was Really Nothing |
| 10 (9) THE CARS: Drive | 5 (5) THE SPECIAL AKA: What I Like Most About You Is Your Girlfriend |
| 10 (9) GEORGE MICHAEL: Careless Whisper | 8 (New) STEPHANIE MILLS: The Medicine Song, Club/Phonogram JAB 8 (F) |
| 10 (11) MALCOLM McLAREN: Madame Butterfly (Un Bel Di Vedremo) | 8 (8) TEARS FOR FEARS: Mother Talk |
| 10 (13) GIORGIO MORODER & PHILIP OAKLEY: Together In Electric Dreams | |
| 9 (15) ALPHAVILLE: Big In Japan | |
| 9 (10) ANIMAL NIGHTLIFE: Mr. Solitaire | |
| 9 (5) BIG COUNTRY: East Of Eden | |
| 9 (New) JULIAN LENNON: Too Late For Goodbyes, Charisma/Virgin JL 1 (E) | |
| 9 (11) SPANDAU BALLET: I'll Fly For You | |
| 8 (10) BILL NELSON: Acceleration (Remix) | |
| 8 (9) ELTON JOHN: Passengers (Remix) | |
| 8 (New) PAUL McCARTNEY: No More Lonely Nights (Ballad), Parlophone R 6080 (E) | |
| 8 (New) TINA TURNER: Better Be Good To Me | |
| 8 (10) XTC: All You Pretty Girls | |
| 7 (15) AZTEC CAMERA: All I Need Is Everything | |
| 7 (11) BUCKS FIZZ: Talking In Your Sleep | |
| 7 (18) HEAVEN 17: Sunset Now | |
| 7 (9) THE HIGSONS: Music To Watch Girls By | |

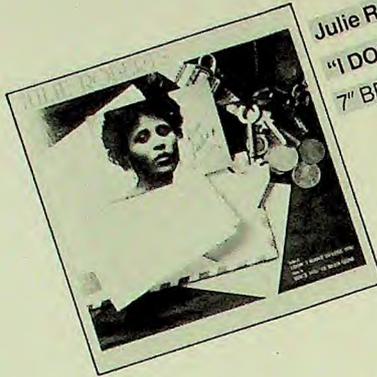
OTHER FEATURED RECORDS
 ASSOCIATES: Waiting For The Love Boat
 ASWAD: 54-46 (Was My Number)
 LAURA BRANIGAN: Self Control
 CABARET VOLTAIRE: Sensoria
 CHERRELLE: I Didn't Mean To Turn You On
 COMSAT ANGELS: Day One
 GENERAL PUBLIC: Tenderness
 BILLY IDOL: Flesh For Fantasy
 LOST LOVED ONES: Dark
 THE MIGHTY WAH: Weekends
 MIKE OLDFIELD: Tricks Of The Light
 IAN PAGE & BOB: Unity Street
 RED GUITARS: Marimba Jive
 TOM ROBINSON: Rikki Don't Lose That Number
 SCANDAL & PATTY SMYTH: The Warrior

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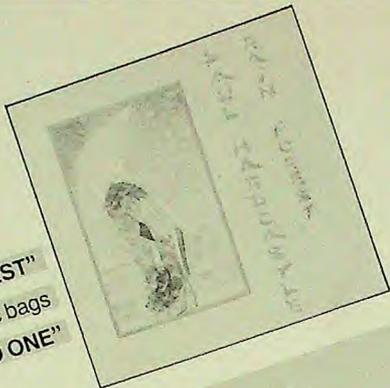
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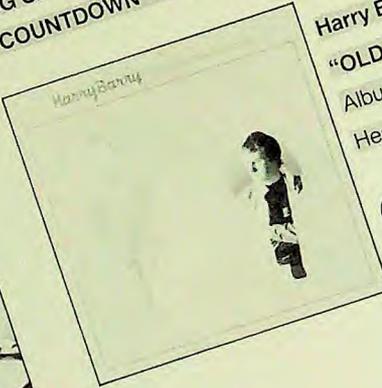
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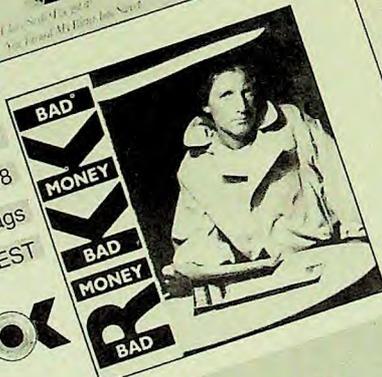


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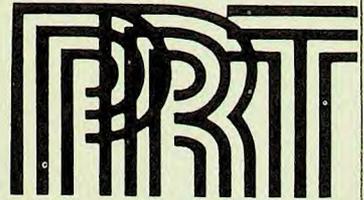
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Peace and love always, *Randy Crawford*



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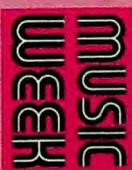
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TOP 100 Albums TOP 100 TOP



1	1	NOW, THAT'S WHAT I CALL MUSIC III ☆	Virgin/EMI NOW 3
2	2	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" Stevie Wonder	Motown ZL 72285
3	3	DIAMOND LIFE ●	Epic EPC 26044
4	5	ELIMINATOR ● ZZ Top	Warner Brothers W 3774
5	9	THE WORKS ☆ Queen	EMI WORK 1
6	6	PRIVATE DANCER ● Tina Turner	Capitol TINA 1
7	7	CAN'T SLOW DOWN ☆ Lionel Richie	Motown STMA 8041
8	4	POWERSLAVE ○ Iron Maiden	EMI POWER 1
9	12	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" Prince and The Revolution	Warner Brothers 925110-1
10	10	LEGEND ● Bob Marley and The Wailers	Island BMW 1
11	8	PARADE ● Spandau Ballet	Reformation/Chrysalis CDL 1473
12	11	THRILLER ☆ Michael Jackson	Epic EPC 85930
13	13	HUMAN'S LIB ☆ Howard Jones	WEA WX 1
14	NEW	KNIFE Aztec Camera	WEA WX8
15	RE	WE ARE FAMILY ● Sister Sledge	Cotillion/Atlantic K 50587
16	17	BREAK OUT ● Pointer Sisters	Planet FL 84705
17	30	U2 LIVE "UNDER A BLOOD RED SKY" ☆	Island UGA 3
34	34	VICTORY ● Jacksons	Epic EPC 86303
35	27	SHE'S SO UNUSUAL ○ Cyndi Lauper	Portrait/Epic PRT 25792
36	35	AMERICAN HEARTBEAT ● Various	Epic EPC 10045
37	58	WAR ● U2	Island ILPS 9733
38	29	DOWN ON THE STREET Shakatak	Polydor POLD 5148
39	41	BAT OUT OF HELL ☆ Meat Loaf	Cleveland International/Epic EPC 82419
40	31	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits	Vertigo/Phonogram VERY 11
41	38	THE CROSSING ☆ Big Country	Mercury/Phonogram MERH 27
42	55	NOW, THAT'S WHAT I CALL MUSIC ☆ Various	EMI/Virgin NOW 1
43	33	SISTERS The Bluebells	London LONLP 1
44	48	LABOUR OF LOVE ☆ UB40	DEP International/Virgin LP DEP 5
45	94	1999 Prince	Warner Brothers 923720-1
46	45	A SPECIAL PART OF ME Johnny Mathis	CBS 25475
47	36	JUST THE WAY YOU LIKE IT The S.O.S. Band	Tabu/Epic TBU 26058
48	39	BREAKDANCE, YOU CAN DO IT! Various	K-tel NE 1276
49	74	SWEET SIXTEEN — IT'S IT'S ... SWEET'S HITS Sweet	Anagram/Cherry Red GRAM 16
50	70	LOVE OVER GOLD ☆ Dire Straits	Vertigo/Phonogram 6359 109
68	88	JANE FONDA'S WORKOUT: NEW & IMPROVED Jane Fonda	CBS 88640
69	RE	90125 ○ Yes	Atco 790125-1
70	69	MAKIN' MOVIES ☆ Dire Straits	Vertigo/Phonogram 6359 034
71	100	GREATEST HITS ☆ Rod Stewart	Warner Brothers K 56744
72	47	THE STORY OF A YOUNG HEART A Flock Of Seagulls	Jive HIP 14
73	RE	REFLECTIONS ☆ Various	CBS 10034
74	63	GREATEST HITS Roberta Flack	K-tel NE 1269
75	51	FANTASTIC ☆ Wham!	Inner Vision IVL 25328
76	RE	TOUCH ☆ Eurythmics	RCA PL 70109
77	52	DISCOVERY ○ Mike Oldfield	Virgin V2308
78	67	OFF THE WALL ☆ Michael Jackson	Epic EPC 83468
79	57	COLOUR BY NUMBERS ☆ Culture Club	Virgin V 2285
80	79	L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra	Qwest 925145-1
81	72	PRIMITIVE ○ Neil Diamond	CBS 86306
82	NEW	VERTICAL SMILES Blackfoot	Atco 790 218-1
83	73	WASTED Waysted	Music For Nations MFN 31
84	96	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various	Atlantic 780154-1

PERFORMANCE



CLINT & THE SAINT: Taking reggae to Top Of The Pops.

Queen

THERE WERE three causes for celebration when Queen and fans assembled at Wembley Arena recently the band were performing live in the UK for the first time in two years, extrovert singer Freddie Mercury was celebrating his 38th birthday, and they'd just heard that sales of *The Works* album had passed the half-million mark.

The three factors added up to a great show at Wembley which underlined Queen's reputation for being one of the most spectacular live rock acts around. With more than a little help from "The Flying Nun", a lighting rig and set that cost £1/2m to assemble, the band performed a 90-minute set that featured their hits, *Another One Bites The Dust*, *Killer Queen*, *Somebody To Love*, *Crazy Little Thing Called Love* and of course *Bohemian Rhapsody*.

Mercury pranced around the vast stage in his usual hyperactive manner — he is one of the pop world's few real showmen, and it was obvious that the ecstatic audience didn't care a jot for any of the lurid allegations made by his ex-bodyguard in a down-market national newspaper that same week.

The show also included *It's A Hard Life* and *Radio Ga Ga*, the latter bringing their set to a stunning climax. Not surprising, considering that single has now topped the charts in 19 different countries.

CHRIS WHITE

Jethro Tull

AFTER A two-year absence from touring, Ian Anderson and his crew are back on the road, their UK dates co-inciding with the release of their latest *Chrysalis* album, *Under Wraps*.

At Hammersmith Odeon last week, with a show loosely based on the *Under Wraps* theme, Tull performed a range of songs from their 16-year career, varying from acoustic folksy numbers to out-and-out heavy metal. The (sell-out) audience reaction was warm for everything, but it was the more powerful rock numbers — a particularly noisy rendition of *Aqualung* — that brought the punters to their feet.

As ever, Ian Anderson dominated producing sometimes weird and sometimes wonderful sounds from his flute.

He remains as arrogant as ever, but still retains an obvious enthusiasm for his music, aided by the ambling Martin Barre on guitar and the supremely competent Dave Pegg on bass. Peter Vitesse on keyboards and Duane Perry on drums — more recent additions to the Tull line-up — tend to overdo things a shade, wandering off on musical journeys hardly suited to the established Tull formula. In fact the low point of the show was a truly appalling "duet" featuring drums and keyboards.

That aside, Jethro Tull remain a most entertaining stage act.

JIM EVANS

Clint Eastwood & General Saint

ON THE face of it a fairly uncomplicated duo, Eastwood & Saint's position is not in fact so easy to pin down. Are they just an easily digested novelty or the commercial face of an underexposed music?

If the Two Bad DJs come good via their spanking new deal with MCA, could it open the floodgates for all the potentially commercial forms of reggae?

Their appearance at Manchester's Ritz did not do too much to clarify the situation. Their set veered from almost straight DJ style, like that practised by the ever growing legion of Jamaican duos, to pantomime.

Dressed identically in white, the energetic and irrepressible pair were at their best on the harder material. We could have done without the covers of Ken Boothe's *Mammie Blue* and, great song though it is, *Toots' 54-46*. But the cool chat and strong melodies of *Another One Bites The Dust*, *Stop That Train* and their MCA debut *Last Plane (One Way Ticket)* are pop reggae supreme.

Staged antics and drum solos apart, Eastwood & Saint showed themselves to be fine entertainers, who stand a fair chance of taking reggae, in a not too diluted form, to *Top Of The Pops*. And that might be worth achieving.

JOHN BEST

10,000 Maniacs

AFTER YEARS of being the bland poor relation to the UK music scene, the US circuit is gradually beginning to fight back and this summer has seen a wealth of encouraging releases from bands like REM and *The Violent Femmes*, who are proving that there is more to American music than macho posturing and empty histrionics.

Add to that list now the name 10,000 Maniacs, a band whose extraordinarily wide-ranging influences provided a captivating set at Dingwalls recently.

Their music manages to borrow from Television's inspired guitar duels, tex-mex organ plus brisk drum tattoos and whimsical Debbie Harry-style vocals, and yet sound fresh.

A lot of the credit for their charm must be apportioned to singer Natalie Merchant whose capricious (and tireless) dancing was as much a joy to watch as her vocals were to listen to (despite the fact that it was difficult to make out a single word).

The fact that an equally wide-ranging, in terms of age and appearance, audience danced along throughout provides an indication of how broad the band's appeal could be, in spite of their misleading name. They've yet to sign a UK deal, but they're going to be too tempting for any self-respecting A&R person to miss.

DANNY VAN EMDEN

FEATURE

Tubb: troubadour from Texas

Ernest Tubb, one of country music's true pioneers, died in Nashville earlier this month aged 70. TONY BYWORTH looks at the man and his music from the Thirties to the Eighties, charting Tubb's tremendous influence on the country scene.

A MEMBER OF the Country Music Hall Of Fame since 1965, Ernest Tubb sold more than 30m records in a recording career that almost totalled half a century while, as a father figure of the country music scene, he was arguably more influential than any other country music performer.

It was Tubb who helped bring a new respect to the music by insisting, around 1945, that his record label, Decca, drop the term "hillbilly" — a classification that had been in use since the first recordings of the early Twenties — and replace it with "country".

He was also one of the first country entertainers to use an electric guitar, an instrument adopted out of sheer necessity to compete with the din of the Texas honky tonks in which he played during the fledgling years of his career. At the same time the electric guitar provided a more solid rhythm to the music and, besides satisfying the needs of those rough and rowdy dance halls, was to become a dominant force in country music during its post World War II boom years.

Tubb was born in Crisp, Texas, on February 9, 1914, and made his radio debut on station KONO, in San Antonio, in 1932. A great idol of Jimmie Rodgers, his initial recordings for RCA on the Bluebird label (1936-37), closely resembled Rodgers' mannerisms and it wasn't until he switched to Decca in 1940 that his own gravel-throated style surfaced.

With early hits such as *Blue Eyed Elaine* and *I'll Get Along Somehow*, he introduced a honky tonk styling into country music that, until that time, had centred more upon rural themes of home and church. In 1941 he recorded another of his original compositions, *Walking The Floor Over You*, which was to become his only million-seller. That led on to him becoming a member of Nashville's Grand Ole Opry, a role he continued until his last appearance in August 1982.

Among his numerous other hit singles were *Slipping*



TUBB: Most influential country performer.

Around (1949), *Blue Christmas* (1949), *Missing In Action* (1952), *Half A Mind* (1958), *Thanks A Lot* (1963) and *Waltz Across Texas* (1965).

Tubb further broadened the appeal of country music when he was teamed with successful pop act the *Andrew Sisters* in 1949. The sessions resulted in two Top 10 singles, *Don't Rob Another Man's Castle* and *I'm Biting My Fingernails And Thinking Of You*. He also recorded with *Red Foley*, the *Wilburn Brothers* and *Sixties* newcomer *Loretta Lynn*, just one of the many artists whom he helped in their early careers.

He also extended the acceptance of country music by bringing it to new locations. In September 1947 he, together with his band *The Texas Troubadours*, headlined the first ever country music concert to be staged at New York's Carnegie Hall — and proved that an audience existed for the music even in metropolitan surroundings.

Among his many other accomplishments were starring roles in two 1942 western movies, *Fighting Buckaroo* and *Ridin' West*, the opening of the first Ernest Tubb Record Shop, on Broadway, near the Grand Ole Opry, in 1947; and the creation of his *Midnight Jamboree* radio show, broadcast live by WSM radio from the record shop and following on from the Opry broadcasts. This weekly show not only featured the top names in country but also, with Tubb's encouragement, provided a platform for many trying to break into music. *Elvis Presley* was just one such artist who, earlier, had been turned down by the Grand

Ole Opry.

Although his record output slackened during his later years, he provided the industry with one of its finest albums in 1979. Titled *Ernest Tubb: The Legend And The Legacy*, it was the brainchild of producer Pete Drake who — saddened that the artist's career was virtually inactive — broke him away from his "lifetime" contract with MCA (formerly Decca) and recorded him on his label, *First Generation Records*. The esteem in which Tubb was held can be instantly realised, knowing that *Willie Nelson*, *Waylon Jennings*, *Marty Robbins*, *George Jones*, *Johnny Cash*, *Chet Atkins*, *Merle Haggard* and *Conway Twitty*, among many others, all contributed to this recorded project.

Tubb kept up a heavy touring schedule virtually until the end, travelling some 150,000 miles and working some 250 dates annually. The *Texas Troubadours* were officially disbanded on January 1, 1983.

Ernest Tubb will be sadly missed in country music circles, although his name will continue to live on through his son, *Justin*, recording artist and Opry star. Tubb was the original country music outlaw — he did things his own way — a superstar to countless fans worldwide, and a major influence in commercial country music's developing years.

His plaque in the Country Music Hall Of Fame tells the story simply. It reads: "The Texas Troubadour" — that tall man with the distinctive voice and style, who became a giant among the early performers of country and western music, and whose career has never diminished with the succeeding years."

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SCANDAL AT THE WARRIOR



TOP 75 TOP 75 SINGLES

Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 260 record outlets.

Rank	Artist	Title	Label	Chart	Artist	Title	Label	Chart			
1	Stevie Wonder	I JUST CALLED TO SAY I LOVE YOU	Motown TMG(T)1349	15	Spandau Ballet	I'LL FLY FOR YOU	Reformation/Chrysalis SPAN(X) 4	51	Jocelyn Brown	I WISH YOU WOULD	Fourth & Broadway/Island (12)BRW 14
2	Ray Parker Jr.	GHOSTBUSTERS	Arista ARIST (12) 580	27	Big Country	EAST OF EDEN	Mercury/Phonogram MER(X) 175	52	Pointer Sisters	I NEED YOU	Planet RPS(T) 107
3	U2	PRIDE (In The Name Of Love)	Island (12)IS 202	28	Kraftwerk	TOUR DE FRANCE ('Breakdance' Remix)	EMI (12)EMI 5413	53	Diana Ross	TOUCH BY TOUCH	Capitol CL 337
4	Sister Sledge	LOST IN MUSIC	Cotillion/Atlantic B9718(T)	29	Sade	SMOOTH OPERATOR	Epic A 4655 (12" — TX 4655)	54	Cyndi Lauper	SHE BOP	Portrait/Epic (T)A 4620
5	George Michael	CARELESS WHISPER	Epic (T)A 4603	30	Jacksons	TORTURE	Epic (T)A 4675	55	Rod Stewart	SOME GUYS HAVE ALL THE LUCK	Warner Brothers W 9204(T)
6	David Bowie	BLUE JEAN	EMI America (12) EA 181	31	Grandmaster & Melle Mel	WHITE LINES (DON'T DON'T DO IT)	Sugar Hill/PRT SH(L) 130	56	Prince	WHEN DOVES CRY	Warner Brothers W9286(T)
7	Bronski Beat	WHY?	Forbidden Fruit/London BITE(X) 2	32	Animal Nightlife	MR. SOLITAIRE	Island (12)IS 193	57	Mtume	PRIME TIME	Epic (T)A 4720
8	Black Lace	AGADOO	Flair FLA 107(T)	33	Stephanie Mills	THE MEDICINE SONG	Club/Phonogram JAB(X) 8	58	Mike Post	THE A TEAM	RCA 443
9	Alphaville	BIG IN JAPAN	WEA X9505(T)	34	Frankie Goes To Hollywood	TWO TRIBES	ZTT/Island (12)ZTAS 3	59	Black Uhuru	WHAT IS LIFE	Island (12)IS 150
10	Shakin' Stevens	A LETTER TO YOU	Epic (T)A 4677	35	Hazell Dean	WHATEVER I DO (WHEREVER I GO)	Proto ENA(T) 119	60	Lloyd Cole and The Commotions	FOREST FIRE	Polydor COLE(X) 2
11	Miami Sound Machine	DR. BEAT	Epic (T)A 4614	36	Dio	MYSTERY	Vertigo/Phonogram DIO 4(12)	61	Shakatak	DON'T BLAME IT ON LOVE	Polydor POSP(X) 699
12	Freddie Mercury	LOVE KILLS (from 'Metropolis')	CBS(T) A 4735	37	The Cars	DRIVE	Elektra E 9706	62	The Everly Brothers	ON THE WINGS OF A NIGHTINGALE	Mercury/Phonogram MER 170
13	Queen	HAMMER TO FALL	EMI (12)QUEEN 4	38	The Bluebells	CATH/WILL SHE ALWAYS BE WAITING	London LON(X) 54	63	Clint Eastwood & General Saint	LAST PLANE (ONE WAY TICKET)	MCA MCA(T) 910
14	Depeche Mode	MASTER AND SERVANT	Mute 7BONG 6 (12" — 12BONG 6)	39	Giorgio Moroder with Philip Oakey	TOGETHER IN ELECTRIC DREAMS	Virgin VS 713(12)	64	The Special/KA	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND	2 Tone/Chrysalis CHS TT(12) 27
15	Adam Ant	APOLLO 9	CBS (T)A 4719	40	Tears For Fears	MOTHERS TALK	Mercury/Phonogram IDEA 7(12)	65	Billy Idol	FLESH FOR FANTASY	Chrysalis IDOL(X) 4
16	Prince and the New Power Generation	PURPLE RAIN	Warner Brothers W9174(T)	41	Paul Hardcastle	RAIN FOREST	Bluebird BR(T) 8	66	Break Machine	ARE YOU READY	Record Shack SOHO(T) 24
17	UB40	IF IT HAPPENS AGAIN	DEP International/Virgin DEP 11(12)	42	Aztec Camera	ALL I NEED IS EVERYTHING/JUMP	WEA AC 1 (T)	67	Michael Jackson	GIRL YOU'RE SO TOGETHER	Motown TMG(T) 1355
18	Madam Butterfly	MADAM BUTTERFLY (Un Bel Di Vedremo)		43	William	IT WAS REALLY NOTHING		68		UNITY (PART 1 — THE THIRD COMING)	

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1 & 12 INCH

Singles

RADIO 1

18	MADAM BUTTERFLY (Un Bel Di Vedremo) Micolim McLaren	Charisma/Virgin MALC 5(12)
19	HUMAN RACING Nik Kershaw	MCA NIK(T) 5
20	LIKE TO GET TO KNOW YOU WELL ○ Howard Jones	WEA HOW 5(T)
21	HOT WATER Level 42	Polydor POSPX(1) 697
22	PASSENGERS (re-mix) ○ Elton John	Rocket/Phonogram EJS 5(12)
23	TALKING IN YOUR SLEEP Bucks Fizz	RCA FIZ(T) 2
24	SELF CONTROL ○ Laura Branigan	Atlantic A9676(T)
25	TESLA GIRLS O.M.D.	Virgin VS 705(12)

43	WILLIAM, IT WAS REALLY NOTHING The Smiths	Rough Trade RT(T) 166
44	SUNSET NOW Heaven 17	Virgin VS 708(12)
45	WE DON'T WORK FOR FREE Grandmaster Melle Mel and The Furious Five	Sugar Hill/PRT SH(L) 136
46	BETTER BE GOOD TO ME Tina Turner	Capitol (12)CL 338
47	RELAX ☆ Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1
48	WHAT'S LOVE GOT TO DO WITH IT ○ Tina Turner	Capitol (12)CL 334
49	MAGIC TOUCH Rose Royce	Streetwave (M)KHXAN 21
50	STUCK ON YOU Trevor Walters	I & S Productions IS(T) 002

68	UNITY (PART 1 — THE THIRD COMING) Afrika Bambaataa/James Brown	Tommy Boy/Polydor AFR(X) 2
69	ALL YOU PRETTY GIRLS XTC	Virgin VS 709(12)
70	MISSING YOU John Waite	EMI America EA 182
71	I CAN'T LET YOU GO Haywoode	CBS (T)A4664 (12"—TX 4664)
72	CCCAN'T YOU SEE Vicious Pink	Parlophone (12)R 6074
73	LET HER FEEL IT Simplicious	Fourth & Broadway/Island (12) BRW 43
74	RIKKI DON'T LOSE THAT NUMBER Tom Robinson	Castaway/RCA TR(T) 2
75	THE GIRL FROM IPANEMA Astrud Gilberto	Verve/Polydor IPA(X) 1

76	(-) 54-46 (WAS MY NUMBER), Aswad	Island (12)IS 170
77	(-) GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W 9693(T) 15
78	(82) ACCELERATION (REMIX), Bill Nelson	Cocteau COQ (T) 15
79	(-) NATIVE LAND, Everything But The Girl	blanco y negro/WEA NEG 6(T)
80	(-) YOU THINK YOUR A MAN, Divine	Proto ENA(T) 118
81	(-) YOU CAN'T GET WHAT YOU WANT (Till You Know What You Want), Joe Jackson	A&M AM(X) 212
82	(86) SHINE, Frida	Epic (T)A 4717
83	(93) TWO TO THE POWER OF LOVE, Janet Jackson & Cliff Richard	A&M AM(X) 210

84	(83) WHEN THE WILD CALLS, Swans way	Balgier/Phonogram PH9(12)
85	(-) PARTY DOLL, The Jets	PRT JETS (12)2
86	(70) LAP OF LUXURY, Jethro Tull	Chrysalis TULL(X) 1
87	(-) SMALLTOWN BOY, Bronski Beat	Forbidden Fruit/London BITE(X) 1
88	(-) LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT, Intrigue	Music Power MPR(T) 12
88	(-) SHE MAKES ME QUIVER, Stephen 'Tin Tin' Duffy	10/Virgin TEN 28(12)
90	(90) TODA MENINA BAIANA, Gilberto Gil	WEA U9451(T)
91	(-) TRICKS OF THE LIGHT, Mike Oldfield	Virgin VS 707(12)
92	(100) YOU, Judie Tzuke	Legacy LGY(T) 14

93	(-) MUSIC TO WATCH GIRLS BY, The Higsons	Upright UR(T) 9
94	(-) ACE OF HEARTS, Chris Rea	Magnet MAG(T) 269
95	(-) SHINE, SHINE, Barry Gibb	Polydor POSPX(1) 695
96	(97) TENDERNESS, General Public	Virgin VS 673(12)
97	(85) UNDERWATER WORLD, Hanoi Rocks	CBS (T)A 4732
98	(-) A MILLION MILES AWAY, Positive Noise	Statik TAK 22(12)
99	(85) DANCING IN THE DARK, Bruce Springsteen	CBS (T)A 4436
100	(-) LAST SALUTE, Getting The Fear	RCA RCA(T) 432

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1	(1) I JUST CALLED TO SAY I LOVE YOU (from "Woman In Red"), Stevie Wonder	21	(20) THE MEDICINE SONG, Stephanie Mills
2	(2) GHOSTBUSTERS (Searchin' For The Spirit), Ray Parker Jr.	22	(17) WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel
3	(3) LOST IN MUSIC 1984 REMIX, Sister Sledge	23	(22) MR. SOLITAIRE, Animal
4	(5) PRIDE (In The Name Of Love), U2	24	(15) WAR (HIDDEN), Frankie Carnage (TWO TRIBES)/Goes To Hollywood
5	(New) BLUE JEAN, David Bowie	25	(29) TESLA GIRLS, O.M.D.
6	(12) WHY?, Bronski Beat	26	(31) SMOOTH OPERATOR, Sade
7	(4) CARELESS WHISPER, George Michael	27	(19) SELF CONTROL, Laura Branigan
8	(6) DR. BEAT, (Long Version), Miami Sound Machine	28	(14) LIKED TO GET TO KNOW YOU WELL, Howard Jones
9	(7) MASTER AND SERVANT, Depeche Mode	29	(39) APOLLO 9, Adam Ant
10	(8) MADAM BUTTERFLY (Un Bel Di Vedremo), Malcolm McLaren	30	(33) TORTURE, Jacksons
11	(9) BIG IN JAPAN, Alphaville	31	(23) MAGIC TOUCH, Rose Royce
12	(New) EAST OF EDEN, Big Country	32	(32) I WISH YOU WOULD, Grandmaster Melle Mel and The Furious Five
13	(13) TOUR DE FRANCE (Breakdance Remix), Kraftwerk	33	(New) MYSTERY, Dio
14	(10) HOT WATER, Level 42	34	(24) WE DON'T WORK FOR FREE, Grandmaster Melle Mel and The Furious Five
15	(16) HAMMER TO FALL, Queen	35	(38) PRIME TIME, Mtume
16	(18) PURPLE RAIN, Prince and the Revolution	36	(New) HUMAN RACING, Nik Kershaw
17	(34) IF IT HAPPENS AGAIN, UB40	37	(25) RELAX, Frankie Goes To Hollywood
18	(New) LOVE KILLS, Freddie Mercury	38	(New) LET HER FEEL IT, Simplicious
19	(21) RAIN FOREST, Paul Hardcastle	39	(New) I CAN'T LET YOU GO, Haywoode
20	(11) I'LL FLY FOR YOU, Spandau Ballet	40	(30) WILLIAM, IT WAS REALLY NOTHING, The Smiths

Week ending September 29, 1984

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Available Through The Cartel.

FEATURE

The Gallup chart is the single most vital element of the music industry and inevitably it is almost constantly at the centre of controversy, usually, not of its own making. There are many myths and misunderstandings about how Gallup compiles the chart, and in an effort to lay them all to rest, chart manager GODFREY RUST has compiled a blow-by-blow account of exactly how the hits are charted.

Charts: the inside story

RUMOURS. It's somehow appropriate that one of the longest-running chart albums should have that name. There have been rumours about the chart even longer than Fleetwood Mac's album has been in it.

Of course, the chart is extremely influential (too influential, some have argued) in the working lives of many people in the record industry, and because it is compiled "behind closed doors" and unveiled to its nervous public at the push of a button at 8am every Tuesday morning, it is only natural that a great deal of speculation should surround it in a business that thrives on rumour and gossip.

Since Gallup took over the industry chart 18 months ago a great many questions have been asked and answered — but in some corners of the business the chart remains a thing of rumour and mystery.

Let my try and demystify it for you.

Gallup's job is basically very simple. We collect the week's sales data. We add it up. We check it. We discard some of it. We add it up again. *Music Week* and the BBC publish it.

To do this requires a full-time team of five, 450 Dataport machines, three computers and the help of Gallup's computer staff and telephone interviewers.

Most important, all of it is done in a way which is checkable and completely free of personal, subjective decisions.

Take each step of the process in turn, and on the way I hope to dispel more than a few persistent rumours.

First, we collect the sales data. There are 270 shops with Dataport machines from which Gallup draws its chart data (there are non-chart shops with Dataport machines as well, but more of those later). Of these 270 we collect from an average of 248 each week (figures for June this year). The

remaining 22 are shops closed or being re-fitted, or with Dataports out of order, or with Telecom problems, or in the process of being removed or added to the panel.

One of our computers is programmed to dial (using Telecom midnight lines) all chart shops automatically in the early hours of Thursday. Friday and Sunday mornings. Each telephone number is attempted up to four times to successfully collect the data.

The whole exercise is carried out simultaneously in London and by another computer in Oxfordshire in case of computer failure in our main office.

Every call is logged so that we know exactly which machines have been contacted on each night and the business of checking and maintaining communications (looked after by researcher Rick Smith) is a continuous one.

Having collected it all, we add the sales up. The computer does the number-crunching work while we provide it with the files it needs for two essential jobs: to identify the catalogue numbers, and to balance the raw sales data correctly.

Gallup keeps two major files. One contains all product currently selling in any quantity. The other contains all the labels and prefixes currently in use.

Researcher Danny Pirani keeps these two files fed with information. They are updated daily from samples and release information sent by record companies, and each Friday and Monday from the listing of unidentified catalogue numbers which have come from polling the Dataports.

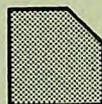
If a number which has been sold is not found on the product file, the computer searches the prefix file to identify the label to which it belongs. If that file can't use we contact the shops which entered the sales. One way or another all numbers which record five more sales through the panel (and most numbers which

Balancing the sample

IDEAL PANEL



ACTUAL PANEL



WEIGHTING FACTOR

× 0.7 =

× 1.8 =

× 1.1 =

× 0.8 =

× 1.3 =

WEIGHTED PANEL



HOW A sample is weighted: this model could apply just as well to an opinion poll as to a retail survey like the music chart. The "ideal panel" on the left is not matched by the actual research — some "cells" have provided more respondents than needed, some less, so our "weighting factor" is applied to each which ensures that the results are not unfairly biased for or against any particular "cells".

record less) are identified.

Once identified, all future sales of that number file be attributed automatically to the right product. Records can have any number of alternative catalogue numbers, for special formats, import copies, even sleeve misprints. Duran Duran's Seven and The Ragged Tiger, for example, collects sales from any of the following: DD1 (short LP number), EMC1654541 (full LP number), 1654541



GALLUP

(LP number minus prefix), 6A1654541 (Record Merchandisers label), CDP7460032 (compact disc) plus all the cassette equivalents. This is fairly typical.

This should get rid of one or two rumours. The idea that Gallup may ignore sales of a record if we haven't been told of its existence is nonsense: we hunt out everything, however obscure. Nor can we "forget to add in" the picture disc sales, or the

12-inch sales, or whatever other special format may be about: the process is automatic.

Other rumours circulate when Gallup makes a phone call to a shop to ask about certain sales or records. There are many reasons for phoning our panelists, and it's true that one of them may be to investigate a possible breach of the BPI's code of conduct, but more often than not we are simply carrying out a routine check on catalogue number queries.

Having identified the sales, the computer "balances" them to give them a representative picture of what is selling nationwide. This is where the much misunderstood word "weighting" first crops up, and I must explain how the sample is put together, for it should be made clear that most market research is weighted as a matter of course.

The point of weighting is simple: to produce a result from a sample which represents the whole. Few samples are automatically representative in their own right and to produce unweighted

figures from an unbalanced sample is about as useful as recording with out-of-tune instruments.

If, for example, you wish to find the country's most popular politician you might go and ask 100 people. If 75 of them are men you will get a result biased towards men's opinions, because in the whole country men only account for about 50 per cent of the population. So you down-weight your 75 men's opinions and up-weight your 25 women's opinions to get a result which comes out as if it was from a 50-50 sample.

Every shop in the Gallup panel carries a weighting for a similar reason. The panel is balanced three ways — by type of shop (HMV, Our Price, Virgin, Woolworth, W H Smiths, Boots, Menzies and "others") by size of shop (large, medium and small) and geographically (by TV region).

We know what the total balance of shops in the country looks like, so each week our panel is weighted to ensure it mirrors that as closely as possible. Some shops' sales are weighted up and

some down. Every shop carries a weighting and its weighting will change slightly from week to week depending on the balance of the panel.

If, for example, we have two less Woolworth shops this week than last because of Telecom problems, the remaining shops' sales will be up-weighted to compensate and so on.

A grid is built into the system so that the computer automatically adjusts the weight of each shop to compensate for the minor panel changes that happen each week.

The question of balancing by region and by type of shop has created a good deal of misunderstanding over the years so it is worth dwelling on for a moment. A letter drafted for Gallup by a number of independent labels last winter expressed a common concern about "regional weightings" when it asked: "If a record sells more than the regional average in one area are its panel sales automatically reduced to the average norm?"

Now, I can't exactly work out what the question means but I see what it is basically driving at: are you "penalised" for having a "regional breakout" on a record? Or for that matter, for having a record which sells only in independent shops? Or for being TV-advertised and therefore selling in multiple stores in one area?

The answer is no — exactly the opposite is the case. Take three records. One, let us say, sells 1,000 in London and South Coast disco specialists. The third sells 1,000 spread evenly throughout the country.

Now the point of the balancing grid is to ensure that the three come out next to each other in the chart. It is the total over-the-counter UK sales, not where they sell, which matters.

Take a few recent examples: Grandmaster Flash's White Lines sustained a mid-chart placing for several months basically because of huge sales in Lancashire, Michael Jackson's Off The Wall burst back into the Top 20 because of Midlands TV-advertising, with over 80 per cent of its sales in the Central area. Nino De Angelo's Guardian Angel charted recently almost entirely on sales which followed

regional airplay in Northern Ireland and Lancashire. Divine — like the most current hi-energy product — was a blockbuster in South coast indies. Tin Tin continues to sell by the bucketful in Birmingham.

Gallup's is a national chart, but that is not the same as a chart which only includes things that are "selling nationally". Few records sell across the board until they reach the Top 20 and sometimes not even then.

The weighting grid doesn't penalise regional action, it protects it, because it makes sure that each region carries its weight. The age-old rumours like "it was kept out of the chart because it was only selling in the South" are completely myths. So are rumours along the lines of "the chart was based on Woolworths this week", or "the chart didn't have any Scottish shops in it" (or even one I heard that the chart was once entirely based on Scottish shops).

A final point on regional and shop-type balancing. I have been given the impression that in some corners of the business there is an uneasy feeling that if Gallup is not forewarned about a TV-advertising campaign or a regional break-out our computers may get confused and we are likely to take arbitrary action against a record on the basis that "we think it looks a bit odd". If the sample is balanced and the sales are genuine we don't mind how odd it looks, and we never take arbitrary action. Please forget the myth of regional weighting.

By now it is Monday morning, the sales are added and balanced and we begin or check procedures. The point of these is to identify and discard any of our data which is unreliable or unrepresentative.

It is done quite systematically. We are asking three questions: 1 Which shops have given us incomplete data? 2 Which shops have recorded unrepresentatively high sales on any particular record (and why!)?

Which records have clearly not been selling as well in non-chart shops as on the chart panel?

This is how we get the answers.

For question 1: there are three reasons why data from a shop may be

incomplete — because of a Dataport problem, a communication (Telecom) problem, or because they haven't been entering all their sales.

The first two problems are identified immediately from our computer logs.

Then for each chart shop we look at the total sales recorded for the week, which must be close to its known average turnover, bearing in mind the seasonal ups and downs of the market. We then look at the daily totals, which must conform to a normal pattern for that shop. Finally we look at the keying-in pattern across each day. With its built-in-time-pulse the Dataport shows in quarter-hour



periods precisely how many sales were recorded and if necessary (as it sometimes is) we can place the particular entry of any sale within a few minutes.

Of course shops vary considerably. Some conform to the national average sales pattern (Monday 13 per cent, Tuesday 11 per cent, Wednesday 12 per cent, Thursday 14 per cent, Friday 19 per cent and Saturday 31 per cent for July this year — normally weekends have a larger share during the winter), and others have very different trading patterns because of early or late closing or local conditions. Each shop is checked with these in mind, and telephoned to clear up any irregular entry patterns.

With these analyses we can diagnose the health of all our Dataports — whether they are being well or badly used. All shops that fail these tests are discarded for that week. The current (July) average figures are: 16 out of the 248 contacted are discarded, leaving 232 to be used in the final chart.

Now we can also discard a whole pack of rumours. The following, with their variations, are all myths:

"The chart was based on only 100 shops this week" — it rarely dips below 230, and this year's low is 218.

"Dataports are breaking down all over Britain" ... It is true that the Dataport has not proved to be the

most resilient of machines, and the breakdown rate has been higher than originally expected, but it has never posed a serious problem for the validity of the chart.

"Saturday sales aren't keyed in"/"Sales are keyed in at the end of the day"/"Large shops only have to key in one sale in ten" etc — shops are only included if they show a full week's data, properly keyed in.

"Long catalogue numbers aren't entered" — It is worth noting that The Beach Boys' cassette reached the No 1 spot with the catalogue number TC2BBTV1648635.

"Shops only key in chart product" — More than 50 per cent of album sales are on titles outside the Top 200. For Gallup, non-chart product is just as important as chart sales for producing the industry's market share figures: without these labels like Old Gold, Deutsche Grammophon, Cambra, Chevron, MFP and Ditto would not feature as strongly as they do in our monthly and quarterly figures.

Now of course some shops don't key in all sales to their Dataport. A few hardly enter any: but these are never used in the chart. There is an easy way to spot a non-chart Dataport; it is one which isn't being used properly.

For question 2: what about "freakish" sales in particular shops? Personal appearances, local bands, labels owned by the shops themselves, special offers — all these create un-

typical sales in an individual shop. Our computer identifies all cases where a single shop sells significantly more than any other shop on the panel, and a "ceiling" is put on the number of sales which will be accepted on that record from that shop. The remainder are discarded as being unrepresentative.

This is done to a standard formula and it affects only those sales which are entirely untypical of any other shop. The reasons are normally known to us, and if not we will telephone to find them out.

By Monday afternoon our telephone interviewers have collected the sales data from our panel of "check" shops, and our computers are ready to answer question 3: "Which records have clearly not been selling as well in non-chart shops as in the chart panel?" This is the part of the chart system which has provoked the most interest and the most misunderstanding: the main concern of the indie companies who wrote the letter mentioned above, was these checking procedures. Why and how does Gallup operate them? Can they be fair and objective?

Yes, they can be and they are.

Next week's article explains first the mechanics of the check system, then the reason why it is necessary at all, and why something like it always will be.

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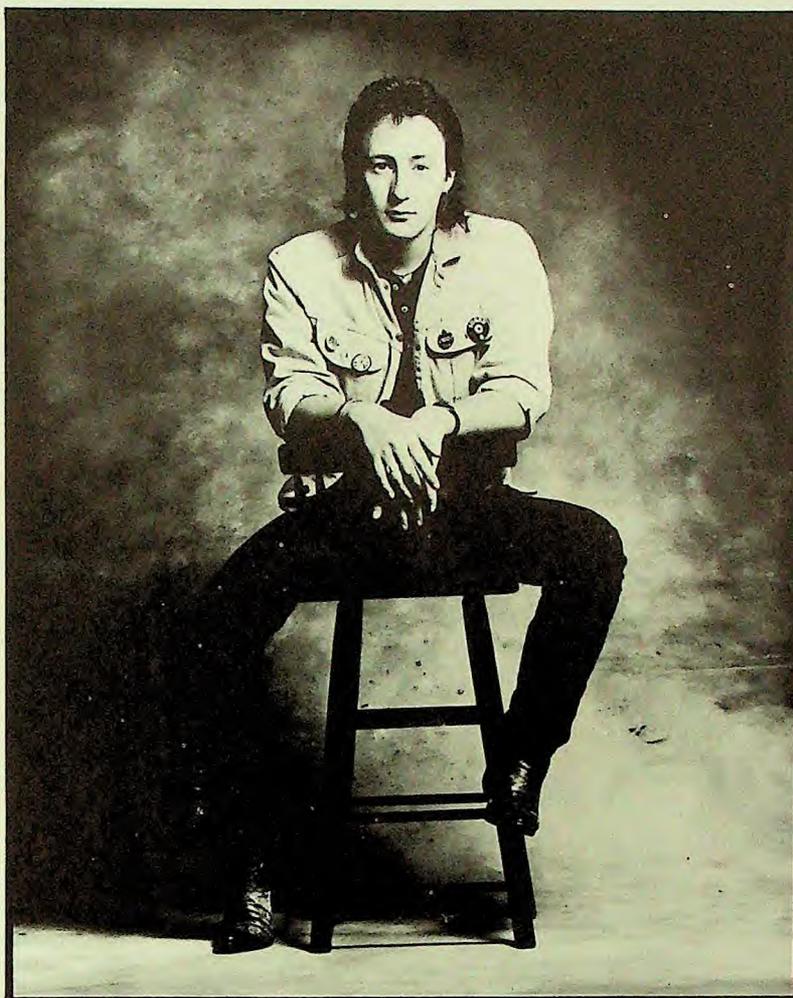
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TOP 100 ALBUMS

☆ = 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
1	1	8	NOW, THAT'S WHAT I CALL MUSIC III ☆ Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
2	2	2	SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" ☆ Stevie Wonder (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
3	3	10	DIAMOND LIFE ● Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
4	5	13	ELIMINATOR ● ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
5	9	30	THE WORKS ☆ Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
6	6	14	PRIVATE DANCER ● Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
7	7	49	CAN'T SLOW DOWN ☆ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
8	4	3	POWERSLAVE ○ Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TCPOWER 1
9	12	11	MUSIC FROM MOTION PICTURE 'PURPLE RAIN' ● Prince and The Revolution (Prince and The Revolution)	C: 925110-4 Warner Bros. 925110-1 (W)
10	10	20	LEGEND ☆ Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
11	8	13	PARADE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
12	11	54	THRILLER ☆ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
13	13	29	HUMAN'S LIB ☆ Howard Jones (Rupert Hine)	WEA WX 1 (W) C: WX1C
14	NEW		KNIFE Aztec Camera (Mark Knopfler)	WEA WX 8 (W) C: WX8C
15	RE		WE ARE FAMILY ● Sister Sledge (Nile Rodgers/Bernard Edwards)	Cotillion/Atlantic K 50587 (F) C: K450587
16	17	22	BREAK OUT ● Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705
17	30	44	U2 LIVE "UNDER A BLOOD RED SKY" ☆ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
18	25	30	HUMAN RACING ● Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
19	14	14	BREAKING HEARTS ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F) C: REWIND 25
20	16	7	SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W) C: 780147-4
21	NEW		HOPE AND GLORY Tom Robinson (Robin Millar)	Castaway/RCA ZL 70483 (R) C: ZL 70484
22	22	64	QUEEN GREATEST HITS ☆ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
23	15	5	1100 BEL AIR PLACE Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
24	97	2	ALL BY MYSELF Various (Various)	K-tel NE 1273 (K) C: CE 2273
25	28	6	BORN IN THE U.S.A. ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
26	19	56	AN INNOCENT MAN ☆ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
27	21	3	CRE-OLE Kid Creole & The Coconuts (August Darnell)	Island IMA 13 (E) C: IMC 13
28	24	26	NOW THAT'S WHAT I CALL MUSIC II ☆ Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
29	32	32	INTO THE GAP ☆ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
30	NEW		MUSIC FROM THE FILM "GHOSTBUSTERS" Various (Various)	Arista 206 559 (F) C: 406 559
31	18	3	NO REMORSE ○ Motorhead (Various)	Bronze/PROTV MOTOR 1 (F) C: MOTOC 1
32	23	6	PHIL FEARON & GALAXY ○ Phil Fearon & Galaxy (Phil Fearon)	Ensign/Island ENCL 2 (E) C: ENCC 2
33	20	3	UNDER WRAPS Jethro Tull (Ian Anderson)	Chrysalis CDL 1461 (F) C: ZCDL 1461
34	34	11	VICTORY ● Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C) C: 40-86303
35	27	14	SHE'S SO UNUSUAL ○ Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
36	35	16	AMERICAN HEARTBEAT ● Various (Various)	Epic EPC 10045 (C) C: 40-10045
37	58	3	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
38	29	6	DOWN ON THE STREET Shakatak (Nigel Wright)	Polydor POLD 5148 (F) C: POLDC 5148
39	41	297	BAT OUT OF HELL ☆ Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
40	31	28	ALCHEMY — DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
41	38	61	THE CROSSING ☆ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
42	55	43	NOW, THAT'S WHAT I CALL MUSIC ☆ Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
43	33	8	SISTERS The Bluebelles (C. Fairley/B. Andrews/E. Costello/A. Shacklock)	London LONLP 1 (F) C: LONC 1
44	48	54	LABOUR OF LOVE ☆ UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
45	94	4	1999 Prince (Prince)	Warner Brothers 913720-1 (W) C: 923720-4
46	45	3	A SPECIAL PART OF ME Johnny Mathis (Denny Diante)	CBS 25475 (C) C: 40-25475
47	36	5	JUST THE WAY YOU LIKE IT The S.O.S. Band (Jimmy Jam/Terry Lewis)	Tahu/Epic TBU 26058 (C) C: 40-26058
48	39	10	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K) C: CE 2276
49	74	2	SWEET SIXTEEN — IT'S IT'S . . . SWEET'S HITS Sweet (Various)	C: C GRAM 16 Anagram/Cherry RED GRAM 16 (P)
50	70	10	LOVE OVER GOLD ☆ Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	46	21	OCEAN RAIN ● Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
52	44	4	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX 7 (W) C: TCW 7C
53	43	15	CAMOUFLAGE ● Rod Stewart (Michael Omatian)	Warner Brothers 925095-1 (W) C: 925095-4
54	40	31	THE SMITHS ● The Smiths (John Porter)	Rough Trade ROUGH 61 (I/RT) C: ROUHC 61
55	26	3	NIGHT MOVES Various (Various)	K-tel NE 1255 (K) C: CE 2255
56	42	4	DREAMTIME The Cult (John Brand)	Beggars Banquet BEGA 57 (W) C: BEGC 57
57	83	25	FACE VALUE ☆ Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
58	59	69	TOO LOW FOR ZERO ☆ Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWIND 24
59	50	4	RECORD SHACK PRESENTS — VOLUME ONE Various (Ian Levine/Fiachra Trench/Jacques Morali)	Record Shack RSTV 1 (IDS) C: RSTV 1
60	49	11	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERLC 16
61	60	21	JUNK CULTURE ○ Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCV2310
62	37	16	ORIGINAL SOUNDTRACK — "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)
63	61	17	TRUE ☆ Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
64	RE		in the studio The Special AKA (Jerry Dammers/Elvis Costello/Dick Cuthell)	2 Tone/Chrysalis CHR TT 5008 (F) C: ZCHR 5008
65	64	28	CAFE BLEU ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 1 (F) C: TSCMC 1
66	62	62	NO PARLEZ ☆ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
67	56	16	EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
68	88	2	JANE FONDA WORKOUT RECORD: NEW & IMPROVED Jane Fonda (Jane Fonda)	CBS 88640 (C) C: 40-88640
69	RE		90125 ○ Yes (Yes/Trevor Horn)	Atco 790125-1 (F) C: 790125-4
70	69	8	MAKIN' MOVIES ☆ Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
71	100	11	GREATEST HITS ☆ Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 45674
72	47	5	THE STORY OF A YOUNG HEART A Flock of Seagulls (Steve Lovell)	Jive HIP 14 (C) C: HIP C 14
73	RE		REFLECTIONS ☆ Various (Various)	CBS 10034 (C) C: 40-10034
74	63	3	GREATEST HITS Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
75	51	19	FANTASTIC ☆ Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
76	RE		TOUCH ☆ Eurythmics (David A. Stewart)	RCA PL 70199 (R) C: K 70109
77	52	13	DISCOVERY ○ Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TCV 2308
78	67	46	OFF THE WALL ☆ Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
79	57	50	COLOUR BY NUMBERS ☆ Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
80	79	7	L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra (Quincy Jones)	Qwest 925145-1 (W) C: 925145-4
81	72	10	PRIMITIVE ○ Neil Diamond (N. Diamond/D. Diante/R. Perry/R. Bennett)	CBS 86306 (C) C: 40-86306
82	NEW		VERTICAL SMILES Blackfoot (Al Nall/Eddy Offord)	Atco 790 218-1 (W) C: 790 218-4
83	73	2	WAYSTED Waysted (Leo Lyons)	Music For Nations MFN 31 (P) C: —
84	96	13	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various (Various)	C: 780154-4 Atlantic 780154-1 (W)
85	68	3	WAR OF THE WORLDS ☆ Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40-96000
86	76	8	THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F) C: POLHC 6
87	92	8	"WELL PLEASED" Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 912 (A) C: ZCROC 912
88	91	15	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill/PRT SHLP 5552 (A) C: ZC-SH 5552
89	95	13	BRILLIANT TREES ○ David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E) C: TCV 2290
90	87	11	THE SIMON AND GARFUNKEL COLLECTION ☆ Simon & Garfunkel (Simon/Garfunkel/Halec)	CBS 10029 (C) C: 40-10029
91	66	2	TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
92	RE		LIONEL RICHIE ☆ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
93	90	44	SEVEN AND THE RAGGED TIGER ☆ Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
94	54	2	TILL WE HAVE FACES Steve Hackett (Steve Hackett/John Acocq/Nick Magnus/Waldemar Falcao)	Lamborghini LMGLP 4000 (A) C: ZC-LMG 4000
95	53	4	SONG AND DANCE Sarah Brightman/Wayne Sleep (Andrew Lloyd-Webber)	RCA BL 70480 (R) C: BK 70480
96	RE		GENESIS ☆ Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENPL 1 (E) C: GENMC 1
97	80	9	STARLIGHT EXPRESS The Original Cast (Andrew Lloyd-Webber)	Starlight/Polydor LNER 1 (F) C: LNERC 1
98	65	13	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	84	2	RUMOURS ☆ Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)	Warner Brothers K 56344 (W) C: K 456344
100	NEW		THE WARNING Queensryche (James Guthrie)	EMI America EJ 2402201 (E) C: —

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4 weeks
at NO. 1

BILLY OCEAN

CARIBBEAN QUEEN



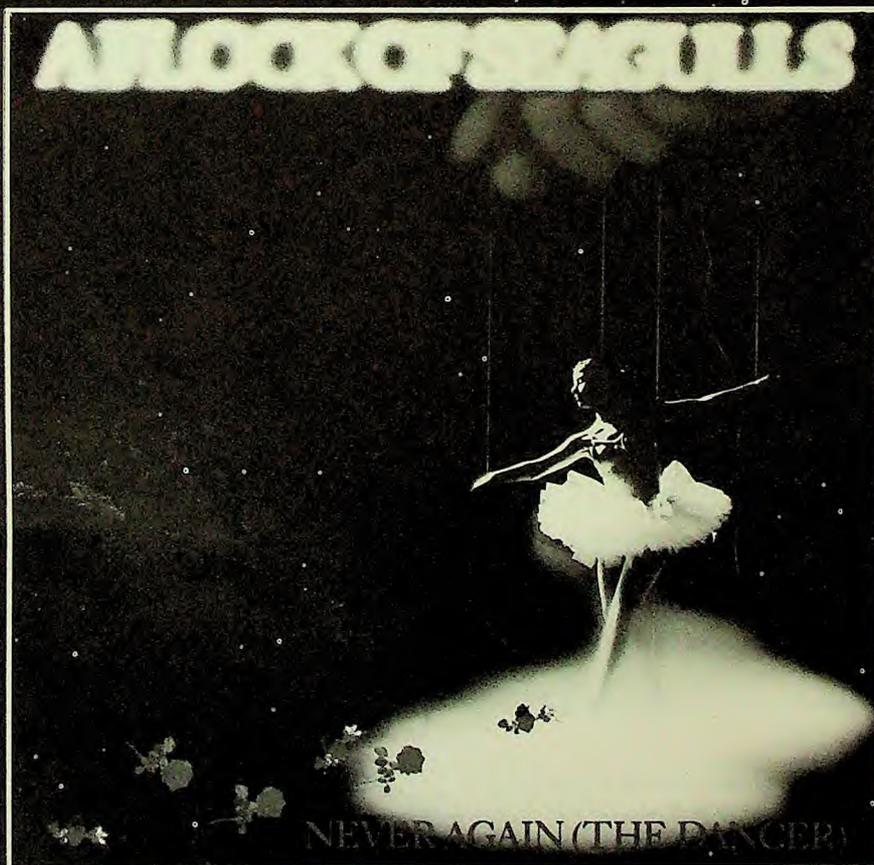
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RECORDED IN NEW YORK AND BATTERY STUDIOS



A FLOCK OF SEAGULLS

A FLOCK OF SEAGULLS



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 'THE STORY OF A YOUNG HEART'**

LP HIP 14 M/C HIPC 14
 COMPACT DISC CHIP 14



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TOP 100 SINGLES

1	2	LET'S GO CRAZY, Prince/Revolution	Warner Bros.
2	1	MISSING YOU, John Waite	EMI-America
3	5	DRIVE, The Cars	Elektra
4	3	SHE BOP, Cyndi Lauper	Portrait
5	9	I JUST CALLED TO SAY... Stevie Wonder	Motown
6	4	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
7	7	THE WARRIOR, Scandal/Patty Smyth	Col/CBS
8	8	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
9	10	CRUEL SUMMER, Bananarama	London
10	11	COVER ME, Bruce Springsteen	Columbia/CBS
11	6	IF THIS IS IT, Huey Lewis & The News	Chrysalis
12	14	HARD HABIT... Chicago	Full/Moon/Warner Bros
13	16	LUCKY STAR, Madonna	Sire
14	17	WHEN YOU CLOSE... Night Ranger	Camel/MCA
15	22	CARIBBEAN QUEEN (NO MORE LOVE... Billy Ocean	Jive
16	15	DYNAMITE, Jermaine Jackson	Arista
17	19	TORTURE, Jacksons	Epic
18	12	STUCK ON YOU, Lionel Richie	Motown
19	13	GHOSTBUSTERS, Ray Parker Jr	Arista
20	25	THE LUCKY ONE, Laura Branigan	Atlantic
21	21	WE'RE NOT GONNA... Twisted Sister	Atlantic
22	29	I'M SO EXCITED, Pointer Sisters	Planet
23	26	THERE GOES MY BABY, Donna Summer	Geffen
24	32	ON THE... J. Cafferty & Beaver Brown Band	Scotti Bros.
25	27	GO INSANE, Lindsay Buckingham	Elektra
26	28	ARE WE OURSELVES?, The Fixx	MCA
27	31	SOME GUYS HAVE... Rod Stewart	Warner Bros
28	18	LIGHTS OUT, Peter Wolf	EMI-America
29	33	BOP 'TIL YOU DROP, Rick Springfield	RCA
30	35	SWEPT AWAY, Diana Ross	RCA
31	20	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
32	36	WHO WEARS THESE SHOES?, Elton John	Geffen
33	37	FLESH FOR FANTASY, Billy Idol	Chrysalis
34	44	BLUE JEAN, David Bowie	EMI-America
35	39	DESSERT MOON, Dennis De Young	A&M
36	24	ROCK ME TONITE, Billy Squier	Capitol
37	40	STRUT, Sheena Easton	EMI-America
38	49	I FEEL FOR YOU, Chaka Khan	Warner Brothers
39	41	(WHAT) IN THE NAME OF LOVE, Naked Eyes	EMI-America
40	42	SHINE, SHINE, Barry Gibb	MCA

BULLETS 41-100

41	48	WAKE ME UP BEFORE YOU GO-GO, Wham	Columbia/CBS
42	52	BETTER BE GOOD TO ME, Tina Turner	Capitol
43	46	THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne	A&M
44	50	WHAT ABOUT ME? Kenny Rogers with Kim Carnes and James Ingram	RCA
45	45	YOU TAKE ME UP, Thompson Twins	Arista
46	47	OUT OF TOUCH, Daryl Hall & John Oates	RCA
49	53	A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void	415/Columbia/CBS
50	57	STRUNG OUT, Steve Perry	Columbia/CBS
52	58	ON THE WINGS OF A NIGHTINGALE, The Everly Brothers	Mercury
54	64	I CAN'T HOLD BACK, Survivor	Scotti Bros
55	61	BODY ROCK, Maria Vidal	EMI-America
57	68	LEFT IN THE DARK, Barbra Streisand	Columbia/CBS
59	70	NEW GIRL NOW, Honeymoon Suite	Warner Brothers
60	65	IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers	Polydor
62	71	SUGAR DON'T BITE, Sam Harris	Motown
65	N	IT AIN'T ENOUGH, Corey Hart	EMI-America
66	69	LAYIN' IT ON THE LINE, Jefferson Starship	Grunt
67	78	BOUNCING OFF THE WALL, Matthew Wilder	Private I
71	N	TEACHER, TEACHER, 38 Special	Capitol
74	84	COOL IT NOW, New Edition	MCA
76	N	GIRLS WITH GUNS, Tommy Shaw	A&M
77	N	I CAN'T DRIVE, 55, Sammy Hagar	Geffen
78	82	MIDNITE MANIAC, Krokus	Arista
81	N	THE ALLNIGHTER, Glenn Frey	MCA
85	N	LOVE KILLS, Freddie Mercury	Columbia/CBS
87	N	THE REAL ENDS, Rickie Lee Jones	Warner Bros.
88	N	SLOW DANCIN', Peabo Bryson	Elektra
95	N	HIGH ENERGY, Evelyn Thomas	TSR

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/e September 29, 1984

100
 90
 80
 70
 60
 50
 40
 30
 20
 10
 0

A FLOCK OF SEAGULLS NEVER AGAIN (THE DANCER)/Living In Heaven JIVE 78 Pic Bag (initial orders in poster bag) JIVE T 78 12" Pic Bag (C)

ANDI SEX GANG LES AMANTS D'UN JOUR/tba Illuminated ILL 52 12" Pic Bag (I/BK)

ANT, Adam APOLLO 9 (SPASHDOWN REMIX)/(Inst)/Splashedown Acapella Reprise CBS QTA 4719 12" Pic Bag (C)

AUSTIN, Patti SHOOT THE MOON/Solero Querst W9281 (W)

BANANARAMA HOTTLINE TO HEAVEN/State I'm In London NANA 8 Pic Bag;NANX 8 12" Pic Bag (F)

BARRET, Anne STAY/Song For Gordon Loose LSE 14 Pic Bag (P)

BAUHAUS BELA LUGOSI'S DEAD/Boys Small Wonder TEENY 2 (I/BK) (Re-pressed)

BERNTHOLMER MY SUITOR/Emotions blanco y negro NEG 5;NEG 5T 12" inc extra tracks Pardon Up Here/Lunacy (W)

BLUDGEON MEAT POTTED TROTTER/SPAM DANCE/Abattoir Re-mix/Go-Vegan Bludgeon BLUD 704 (I)

BONE ORCHARD JACK/tba Jungle JUNG 18 Pic Bag (I/J)

BOTTLE BOYS, THE BOTTLE BOYS (Theme from the LWT Series)Married Man Sierra FED 2 Pic Bag (W)

BROWN, Carol FEEL SO GOOD/Medley Greensleeves UKMC 2 12" only (JS)

CLYDESIDERS, THE WE'VE LIVED IN A DREAM/Island Of Arran Klub KLUB 46 Pic Bag (A)

COLENSO PARADE STANDING UP/Smoker Fingered Reminder Goliath GOL 1 Pic Bag (I/Red Rhino)

CROWD, THE WHOSE GONNA SAVE THE WORLD/(Inst) House HOUSE 600 Pic Bag;HOUSE 60012 12" Pic Bag (E)

DAVID J. I CAN'T SHAKE THIS SHADOW OF FEAR/War Game Glass GLASS 039;12039 12" (I)

DE YOUNG, Dennis DESERT MOON/Gravity A&M AM 218;AMX 218 12" (C)

DIVINE I'M SO BEAUTIFUL/Show Me Around PRO ENA 121 Pic Bag;ENAT 121 12" Pic Bag (A)

DORMMANU THE DREAD/tba Illuminated ILL 5012 12" Pic Bag (I/BK)

EDMUNDS, Dave STEEL CORE/How Could I Be So Wrong Arista ARIST 583 Pic Bag (F)

EDWARDS, Devon LAY DOWN FLATE/(Dub) Rosie Uprising (no cat no) (JS)

ESSEX, David WELCOME/tba Mercury/Phonogram ESSEX 4 Pic Bag (F)

FAGIN, Joe MONEY MONEY/Loving You More, Leaving You Less Towerbell TOW 53 Pic Bag (A)

FAITH, George OLD FASHIONED LOVE/Watch This Sound Londisc LDR 033 12" only (JS)

FINESSE TONIGHT WILL LAST FOREVER/(Inst) Tudor FIN 1;FINT 1 12" (IDS)

FRAZER, Phillip THE SIREN/(Dub) Rosie Solidarity (no cat no) (JS)

FRENCH, Robert MY BABY/Pretending Lover Londisc LDO 14 12" (P)

FURYO LEGACY/KING OF HEARTS/Cavalcade EP Furyo/Anagram 12ANA 24 12" (P)

GILBERTO, Astrud GETTING OVER YOU/Young Love Of My Life PRT 7P 317 (A)

GIRL TALK CAN THE RHYTHM/(Inst) Innervision/Priority IVS 4;IVST 4 12" (E)

GLITTER, Gary SHOUT! SHOUT! SHOUT!/Hair Of The Dog Arista ARISD 586 (F)

GO-BETWEENS, THE BACHELOR KISSES/Rare Breed Sire W 9156 Pic Bag (W)

GRAB GRAB THE HADDOCK I'M USED NOW/tba Cherry Red 12 CHERRY 83 12" only (P)

GROUP, THE IRON CHAIN/Talk To Myself Jive JIVE 7 Pic Bag;JIVE T 7 12" Pic Bag (C)

HALL, Paul THE ONLY TRUTH/Ghost Rider Les Disques Du Crepuscule/Island 198;12IS 198 12" (E)

HALL & OATES OUT OF TOUCH/Cold Dark And Yesterday RCA RCA 449 Pic Bag;RCAT 449 12" Pic Bag (R)

HAMMOND, Beris STUCK ON YOU/If You've Got Love Revue REV 015T 12" only (JS)

HELIX ROCK YOU/Keep Me Rockin' Capitol CL 339 Pic Bag (E)

ICICLE WORKS, THE HOLLOW HORSE/The Atheist Beggars Banquet BEG 119 Pic Bag;BEG 119T 12" Pic Bag inc extra track Nirvana (Live) (W)

IMMACULATE FOOLS NOTHING MEANS NOTHING/Little Tickets A&M AM 214;AMX 214 inc extra track Tumbling Down (C)

INTERNATIONAL RESCUE LIFE IN AN ELEVATOR/Mr Whippy Cowboy City SHOE 2 Pic Bag (I/Red Rhino)

JUPP, Mickey ONLY FOR LIFE/Animal Crackers Towerbell TOW 55 Pic Bag (A)

KING HENRY'S CONSORT DANSERIE/Medieval Melody Eden 1 (formerly Rex 3) (P) (Re-released)

KISSING THE PINK RADIO ON/How Can I Live Magnet KTP 6 12KTP 6 12" inc extra track Katherine Clarke (R)

KLAXON 5 HOTHOUSE/The Blunder of EL 2 Pic Bag;EL 2T 12" inc extra tracks Feel And Reap/(Repercussion) (I)

LEDERNACKEN ICH WILL DICH ESSEN/Amok Strike Back SBR 4;SBR 4T 12" Pic Bag inc. extra track Wie Ein Hund (IDS)

LEFT HAND SIDE JIMMY, JIMMY, JIMMY/The Hustler Raffia BREAK 147 Pic Bag (SP)

LIQUID GOLD TURN THE TABLES/Holding Back The Tears Ecstasy/Creole XTC 9;XTCT 9 12" (A)

LIVINGSTONE, Carlton YES I FEEL/(Dub) Rosie Uprising (no cat no) (JS)

LLOYD & DEVON BUM BALL/(Dub) Rosie Uprising (no cat no) (JS)

M & M COOLING THE MEDIUM/Come Out And Dance RCA RCA 452 Pic Bag;RCAT 452 12" Pic Bag (R)

MAJOR HARRIS GOTTA MAKE UP YOUR MIND/tba Streetwave KHAN 29;MKHAN 29 12" (A)

McLAREN, Malcolm MADAM BUTTERFLY/(On The Fly Mix)/(Ocean Mix)/(First Couple Out) Charisma/Virgin MALC 513 12" Pic Bag (E)

McLAREN, Malcolm MADAM BUTTERFLY/(US Remix) Charisma/Virgin MALC 512 12" Pic Bag;MALCS 5 12" (Fan-shaped Pic Disc) (5,000 only) (E)

MEAT LOAF MODERN GIRL (EXT VERSION)/Take A Number (Ext Version) Arista ARIPD 12585 12" (Pic Disc) (F)

MELODY, Delroy LIVE AND DIRECT/(Dub) Sunset (no cat no) (JS)

MELODY, Delroy MY LOVER/(Dub) Sunset (no cat no) (JS)

MIAMI SOUND MACHINE PRISONER OF LOVE/ToDa Tuva (Todo Dia Eva Dia De Indio) Epic A4800 Pic Bag;TX 4800 12" Pic Bag inc extra track Prisoner Of Love (Inst) (C)

MICHAEL MICHAEL (I'M MICHAEL)/Michael (I'm Michael) Disque du Michel Grand MLGS 001X (GY) (Import)

MOODISTS, THE ENOUGH LEGS/tba Red Flame/10 RFB 41 Pic Bag (E)

NEWCLEUS COMPUTER AGE (Push The Button)/(Inst) Sunnyview SUNY 107 (A)

NIGHTWING STRANGERS ARE WELCOME/Games To Play in double pack with THE DEVIL WALKS BEHIND YOU/Cell 151 Gull GULS 80 (A)

NKOMO, Pablo WICKED MURDERER/(Dub) Sunset (no cat no) (JS)

NOCTURNAL EMISSIONS NO SACRIFICE/tba Sterile SR 6 12" Pic Bag (I/Red Rhino)

OMEGA TRIBE IT'S A HARD LIFE/Young John Corpus Christi CHRIST ITS 12 Pic Bag;CHRIST ITS 12T 12" Pic Bag (I)

ORANGE JUICE LEAN PERIOD/Bury My Head In My Hands Polydor OJ 7 Pic Bag;OJX 7 12" Pic Bag (F)

PALMER, Triston DANCEHALL FAN/(Dub) Black Solidarity (no cat no) (JS)

PALMER, Triston LUPTOWN GIRL/(Dub) High Music (no cat no) (JS)

PAUL, Franky OLD NIGGER/(Dub) Cornerstone Church of Music (no cat no) (JS)

PLAN B I DON'T KNOW/Shining Star Racket RKT 1 Pic Bag (Vibes 051 764 3013)

PLAY DEAD PROAGANDA (1984 Mix)/Sin Of Sins (Remix) Jungle JUNG 17 12" only Pic Bag (I/J)

POOKAH MAKES 3 TAKE IT BACK/Can Do Anything 10/Virgin TEN 31 Pic Bag;TEN 3112 12" Pic Bag (E)

RICHARD, Cliff SHOOTING FROM THE HEART/Small World EMI RICH 1 Pic Bag (E)

RICHIE & THE LOWDOWNERS HAVE A NICE DAY/Opening Time Rosie RR 006 (P)

RIKKI BAD MONEY/Hangin' On O.K./Klub OK 8 Pic Bag;OKL 8 12" Pic Bag (A)

RILEY & THE CREEPERS, Marc SHADOW FIGURE/tba In Tape IT 009 12" Pic Bag (I/Red Rhino)

ROMAN HOLIDAY FIRE ME UP/tba Jive JIVE 59;JIVE T 59 12" (with free poster) (C)

S., SMITH & THE UNIKES LOVE AND DEVOTION/(Dub) Rosie Uprising (no cat no) (JS)

SAVAGE PROGRESS BURNING BUSH (Testify)/My Soul Unwraps Tonight (Remix) 10/Virgin TENS 27 (7" Square psychedelic pic disc) (E)

SENSE YOU CRY/(Inst) W.A.R. 12WAR 2 12" Pic Bag (A)

SHARKEY, Feargal LISTEN TO YOUR FATHER/Can I Say I Love You Virgin JAZZ 11 Pic Bag;JAZZ 112 12" Pic Bag (E)

SHEILA E. THE GLAMOROUS LIFE/(Part II) Warner Brothers W 9285 Pic Bag (W)

SHINHEAD BILLIE JEAN/Mama Used To Say Hawkeye HD 58 12" only (JS)

SHOCK HEADED PETERS I BLOODBROTHER BE/Truth Has Come at EL 1 Pic Bag;EL 1T 12" Pic Bag inc extra tracks Katabolism/Hate On Sight (I)

SHRIEKBACK MERCY DASH (READY FOR THIS)/Gated Joy Arista SHRK 2 Pic Bag;SHRK 12" inc extra track Bricks And Whistles (F)

SIDEWAY LOOK KNOWING YOU FROM TODAY/Across The Park Virgin VS 720 Pic Bag;VS 720-12 12" Pic Bag (E)

SILKY LEFT RIGHT CENTRE/Where Do We Go From Here Panther/MCA PAN 7;PANT 7 12" (C)

SIMPLE SIMON FOREIGN MINDS/(Dub) Rosie Uprising (no cat no) (JS)

SKELLERN, Peter ME AND MY GIRL (Theme from the LWT Series)/She Sierra FED 1 Pic Bag (W)

S.O.S. BAND, THE WEEKEND GIRL/For Your Love Tabu/Epic A4785 (C)

SPK JUNK FUNK/High Tension WEA Y24 (W)

SPRINGSTEEN BROTHERS, THE SHE'S FINE/(Breakdance Mix) Cooltempo/Chrysalis COOL 101 Pic Bag;COOLX 101 12" Pic Bag (F)

ST. JAMES, Phyllis CANDLELIGHT AFTERNOON Motown TMGT 1358 12" (R)

STEINMAN'S FIRE INC., Jim NOWHERE FAST/The Sorcerer MCA 920 Pic Bag (C)

STYLE COUNTRY, THE SHOUT TO THE TOP/Ghosts Of Dachau Polydor TSC 7 Pic Bag;TSCX 7 12" Pic Bag inc extra tracks Shout To The Top (Inst)/Piccadilly Trail (F)

SUDDEN, Nicky & Dave KUSWORTH THE SHAME FOR THE ANGELS (4 track EP) Pawnhearts 1747-01 Pic Bag (I/NNM)

SWEET THE SIX TEENS/ACTION (Double-A) Anagram/Cherry Red ANA 27 Pic Bag;ANA 27 12" inc extra track Teenage Rampage (P)

TERRY, Helen STUTTERING/(Inst) Virgin VS 724 Pic Bag;VS 724 12" Pic Bag (E)

THUNDERS, Johnny & The Heartbreakers GET OFF THE PHONE/All By Myself/Private Love Jungle JUNG 14X 12" only Pic Bag (I/J)

TIME, THE ICE CREAM CASTLES/Tricky Warner Brothers W 9247 (W)

TOOLS YOU CAN TRUST CUT A NEW SEAM/tba Red Energy Dynamo S 401 Pic Bag (I/Red Rhino)

TURBOS REGGAE SERENADE/(Dub) Sunset (no cat no) (JS)

WILDE, Eugene GOTTA GET YOU HOME TONIGHT/(Inst) Fourth & Broadway/Island BRW 15;BRW 15 12" (E)

WILDE, Kim THE SECOND TIME/Lovers On A Beach MCA KIM 1 Pic Bag;KIMT 1 12" Pic Bag (C)

WILSON, Delroy DANCING MOOD/TETRACK: Trappers Greensleeves GRED 157 12" only (JS)

YES LET'S CARRIED AWAY/Closer To The Ground Irrepressable PRES 1 Pic Bag;PRESIT 1 12" Pic Bag (C)

YOUNG, Paul I'M GONNA TEAR YOUR PLAYHOUSE DOWN/One Step Forward CBS A4786 (first 50,000 in poster bag);TA4786 12" Pic Bag inc extra track Broken Man (Live) (C)

ZAPPA, Frank BABY TAKE YOUR TEETH/Stevie's Spanking EMI 5499 Pic Bag (E)

ZERRA I TUMBLING DOWN/Dangerous Visions Mercury/Phonogram MER 174 Pic Bag;MERX 174 12" Pic Bag (F)

ZZ TOP GIMME ALL YOUR LOVIN'/If I Could Only Flag Her Down Warner Brothers W 9639 Pic Bag (W)



SINGLES RELEASES from The Moodists

Apollo 9	A
Baby Take Your Teeth	G
Bachelor Kisses	G
Bad Money	R
Bela Lugosi's Dead	B
Billie Jean	S
Bottle Boys	B
Bum Ball	L
Burning Bush	S
By The Time I Get To	
Phoenix	W
Can The Rhythm	G
Candlelight Afternoon	S
Carried Away	Y
Computer Age	N
Cooling The Medium	M
Cut A New Seam	T
Dancehall Fan	P
Dancing Mood	W
Danserie	K
Desert Moon	D
Dread, The	D
Enough Legs	M
Feel So Good	B
Fire Me Up	R
Foreign Minds	S
Get Off The Phone	T
Getting Over You	G
Gimme All Your Lovin'	Z
Glamorous Life, The	S
Gotta Get You Home	
Tonight	W
Gotta Make Up Your	
Mind	M
Have A Nice Day	Y
Hollow Horse	I
Hothouse	K
Hottline To Heaven	B
I Don't Know	P
Bloodbrother Be	S
I Can't Shake This Shadow	D
Of Fear	D
Ice Cream Castles	T
Ich Will Dich Essen	L
I'm So Beautiful	D
I'm Used Now	G
I'm Gonna Tear Your	
Playhouse Down	Y
Iron Chain	G
It's A Hard Life	O
Jack	B
Jimmy, Jimmy, Jimmy	L
Junk Funk	S
Knowing You From Today	S
Lay Down Flate	E
Lean Period	O
Left Right Centre	S
Legacy	F
Les Amants D'Un Jour	A
Life In An Elevator	I
Listen To Your Father	S
Love And Direct	M
Love And Devotion	S
Love Train	O
Madam Butterfly	M
Me And My Girl	S
Mercy Dash	S
Michael (I'm Michael)	M
Modern Girl	M
Money Money	F
My Sutor	B
My Lover	M
My Baby	F
Never Again (The	
Dancer	A
No Sacrifice	N
Nothing Means Nothing	I
Nowhere Fast	S
Old Fashioned Love	F
Old Nigger	S
Only For The	H
Only Truth, The	J
Out Of Touch	H
Potted Trotter	B
Prisoner Of Love	M
Propaganda	P
Radon On	K
Reggae Serenade	T
Rock You	H
Ruby Tuesday	W
Second Time, The	W
Shadow Figure	R
Shame For The Angels	
The	S
She's Fine	S
Shoot The Moon	A
Shooting From The Heart	R
Shout! Shout! Shout!	G
Shout To The Top	S
Siren, The	F
Six Teens, The	S
Standing Up	C
Stay	B
Steel Core	E
Strangers Are Welcome	N
Stuck On You	H
Stuttering	T
Sugar Candy Kisses	K
Take It Back	P
To Whom It Concerns	A
Tonight Will Last Forever	F
Tumbling Down	Z
Turn The Tables	L
Uptown Girl	S
Weekend Girl	S
Welcome	E
We've Lived In A Dream	C
Whoso Gonna Save The	
World	C
Wicked Murderer	N
Yes I Cry	L
You Fool	S

Mon 1-Fri 5 October, 1984
Single Releases: 106

Year to Date
(40 weeks to 5 October, 1984):
Single Releases: 3,779

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Distributors
Codes

AMMONS, Gene EARLY VISION Chess Jazz CXJD 6701/ZCCJD 6701 (2LP) £2.43 (A)
APOLLONIA 6 APOLLONIO 6 Warner Brothers K925108-1/-(V)
AZYMUTH FLAME Milestone M9128/-(R)
BARKER, Ronnie & RONNIE CORBETT THE TWO RONNIES: THE VERY BEST OF ME & THE VERY BEST OF HIM BBC REC 514/ZCM 514 £1.82 (A)
BARRON KNIGHTS, The I'D LIKE TO TEACH THE WORLD TO LAUGH Spot SPR 8555/SPC 8555 £0.86 (PK)
BARRY, Harry ALWAYS A NEW BEGINNING Klub/DKLP 3003/ZCOK 3003 £3.49 (A)
BASSEY, Shirley I AM WHAT I AM Towerbell TOWLP 7/2COW 7 £3.91 (A)
BOOKER T & THE M.G.'S THE BEST OF BOOKER T & THE M.G.'S Atlantic K440072/K440072 (W)
BOYS TOWN GANG A CAST OF THOUSANDS RCA 85260/2CRA 85260 £3.45 (A)
BRAGG, Billy BREWING UP WITH BILLY BRAGG Gol Discs AGOLP 4/ZZGOLP 4 (F)
BREWER, Teresa TERESA BREWER IN LONDON Signature SIGLP 7400/ZCSIG 7400 £3.45 (A)
BROWN, Dennis LOVE'S GOT A HOLD ON ME Joe Gibbs JGML 60079/-(F) £4.25 (JS)
CARAVAN THE COLLECTION Kingdom KVL 6003/-(F) £2.43 (A)
CHANDLER, Gene THE DUKE OF SOUL Chess CXMB 7201/-(F) £1.82 (A)
CHARLES, Ray FRIENDS CBS 66604/2C66604 (W)
CINDYTALK CAMOUFLAGE HEART Midnight Music CHIME 00.06 SF/-(F) £3.00 (HDS)
DEVO SHOUT Warner Brothers 925097-1/925097-4 (W)
DRAGON BODY AND BEAT Polydor POLD 5143/-(F) £3.45 (F)
EARL SIXTEEN SONGS OF LOVE AND HARSHIP Kingdom KVL 9019/-(F) £3.04 (A)
EDDY, Duane THE BEST OF DUANE EDDY Nouveau Music NML 1012/ZCNML 1012 £3.91 (A)
ENRIQUEZ, Bobby LIVE IN TOKYO PRT N 6552/-(F) £3.45 (A)
ENSKY BOSKY I FOUND JESUS IN A GAY BAR Hammer HAM 13/-(F) £2.50 (V/BK)
EVANS, Tony & HIS ORCHESTRA SPANISH FIRE Tema TE 1014/-(F) £1.82 (A)
EVERLY BROTHERS, The THE EVERLY BROTHERS Mercury MERH 44/MERHC 44 (Chrome Cassette) £3.65 (F)
FALL, The THE WONDERFUL AND FRIGHTENING WORLD OF THE FALL Beggars Banquet BEGA 58/BECS 58 (Inc. 7 extra tracks) £3.04 (W)
FRANKLIN, Aretha THE BEST OF ARETHA FRANKLIN Atlantic K780169-1/K780169-4 (W)
FRISKE, Janie THE FIRST WORD IN MEMORIES CBS 26109/-(F) £1.82 (A)
GABLERUNZIE, The THE WIND AND WATER, TIME AND TIDE Klub/DKLP 45 £3.49 (A)
GIBSON, Lacy/JOE CARTER I DIDN'T GIVE A DAMN IF WHITES BOUGHT VOLUME 1 (Prod. by Ralph Bass) Red Lightnin' RL 050/-(F) £3.05 (V/BK)
GRANDMASTER MELLE MEL & THE FURIOUS FIVE WORK PARTY Sugar Hill SHLP 5553/ZCSH 5553 £3.45 (A)
GRAPPELLI, Stephane, & DJANGO REINHARDT FIFTIETH ANNIVERSARY OF THE QUINTET OF THE HOT CLUB OF FRANCE Vogue Jazz VJ 6950/-(2LP) £3.34 (A)
GRESLEY MALE VOICE CHOIR, The BEGONE DULL CARE Bandleader BNB 2005/ZCBNB 2005 £2.73 (A)
HALEY, Bob, & THE COMETS MR. ROCKIN' ROLLIN' (THE ESSENTIAL BILL HALEY) Charly CDX 5 (2LP) £4.25 (CH/MW)
HALL, Daryl, & JOHN OATES BIM BAM BOOM RCA PL 85309/PK 85309 (R)
HANCOCK, Tony HANCOCK'S HALF HOUR BBC REB 526/ZCF 526 £2.0 (A)
HILL, Vince SINGS THE GREAT SONGS OF TODAY Spot SPR 8556/SPC 8556 £0.86 (PK)
IND COOPE BURTON BREWERY BRASS BAND, The A GLASS OF BRASS Bandleader BNB 2004/ZCBNB 2004 £2.73 (A)
JAFFA, Max, ORCHESTRA MUSIC FOR A GRAND HOTEL Valentine Music VAL 9057/ZVAL 9057 £2.75 (A)
JELLYBEAN WATERS (17) EMI America EE 24023111/-(F) £1.82 (A)
JOHNSON, Jimmy/EDDIE CLEARWATER I DIDN'T GIVE A DAMN IF WHITES BOUGHT VOLUME 2 (Prod. by Ralph Bass) Red Lightnin' RL 051/-(F) £3.05 (V/BK)
JONES, Rickie Lee MAGAZINE Warner Brothers 925117-1/925117-4 (W)
KAMON, Karen HEART OF YOU CBS 26017/40-26017 (C)
KING, Evelyn Champagne, SO ROMANTIC RCL PL 85308/PK 85308 (R)
LAID BACK KEEP SINGING Sire K92568-1/-(W)
LEVEL 42 TRUE COLOURS Polydor POLH 10/POLHC 10 (Chrome Cassette) £3.65 (F)
LYNN, Vera SPOTLIGHT ON VERA LYNN PRT SPOT 6805/ZCSP 6805 £2.73 (A)
MARK, Louisa BREAKOUT Bushranger BSMLP 101/-(F) £3.08 (JS)
MELLY, George, with JOHN CHILTON'S FEETWARMERS THE MANY MOODS OF MELLY PRT N 6550/ZCN 6550 £3.45 (A)
MIAMI SOUND MACHINE YES OF INNOCENCE Epic EPC 26170/40-26170 (C)
MOODY, James EASY LIVING Chess Jazz CXJD 6702/ZCCJD 6702 (2LP) £2.43 (A)
MOORE, Gary WE WANT MOORE 10 Records/Virgin GMDL 1/GCMDL 1 (Chrome Cassette) (E)
MORCAMBE, Eric & ERNIE WISE MORCAMBE & WISE, The BBC TV SHOWS BBC REC 534/ZCM 534 £1.82 (A)
O'CONNOR, Des Des O'CONNOR NOW Telstar STAR 2245/STAC 2245 £4.17 (R)
O'JAYS FROM THE BEGINNING Charly CXMB 7200/-(F) £1.82 (A)
ORIGINAL SOUNDTRACK BAMBBI Disney/BBC REC 541/ZCM 541 £1.82 (A)
ORIGINAL SOUNDTRACK DUMBO Disney/BBC REC 542/ZCM 542 £1.82 (A)
ORIGINAL SOUNDTRACK FANTASIA Disney/BBC REC 537/ZCM 537 £1.82 (A)
ORIGINAL SOUNDTRACK JUNGLE BOOK Disney/BBC REC 536/ZCM 536 £1.82 (A)
ORIGINAL SOUNDTRACK LADY AND THE TRAMP Disney/BBC REC 538/ZCM 538 £1.82 (A)
ORIGINAL SOUNDTRACK INDIANA JONES & THE TEMPLE OF DOOM Disney REH 343/-(F) £2.43 (A)
ORIGINAL SOUNDTRACK MARY POPPINS Disney/BBC REC 535/ZCM 535 £1.82 (A)
ORIGINAL SOUNDTRACK METROPOLIS (Radio Music) Radio Music RM 501/-(F) £1.82 (A)
ORIGINAL SOUNDTRACK 101 DALMATIANS Disney/BBC REC 540/ZCM 540 £1.82 (A)
ORIGINAL SOUNDTRACK PINNOCHIO Disney/BBC REC 540/ZCM 540 £1.82 (A)
OSBORNE, Jeffrey DON'T STOP A&M AMA 5017/AMC 5017 (Chrome Cassette) £3.65 (C)
PARKER, Charlie FRAGMENTS Audio Fidelity CP 508/-(F) £1.82 (A)
PARKER, Charlie LIVE AT THE CAFE SOCIETY Audio Fidelity CP 509/-(F) £1.82 (A)
PASSION PUPPETS BEYOND THE PALE Sire SPS 6552/SPC 6552 £4.25 (A)
PICKETT, Wilson THE BEST OF WILSON PICKETT Atlantic K780170-1/K780170-4 (W)
POGUES, The RED ROSES FOR ME Sire SEEZ 55/-(F) £3.45 (C)
PORTION CONTROL STEP FORWARD Illuminated JAMS 44/-(V/BK)
RAF BAND OF GERMANY, The THE RAF BAND OF GERMANY - KEEPERS OF THE PEACE Bandleader BND 1017/ZCBND 1017 £2.73 (A)
RAPED PHILES AND SMILES Iguana PILLAGED 1/-(Album and fanzine) £2.44 (V/J)
REDDING, Otho THE BEST OF OTIS REDDING Atlantic K780171-1/K780171-4 (W)
ROACH, Max, & ART BLAKEY PLEASURES ON DISCUSSION Chess Jazz CXJ 6703/ZCCJ 6703 (2LP) £2.43 (A)
ROYAL SCOUTS BAND, The (THE IMAGES) IN BRASS Bandleader BNB 2007/ZCBNB 2007 £2.73 (A)
ROYAL SCOTS DRAGON GUARDS SPOTLIGHT ON THE ROYAL SCOTS DRAGON GUARDS PRT SPOT 6803/ZCSP 6803 (2LP) £3.04 (A)
RUBY & THE ROMANTICS OUR DAY WILL COME Charly CRM 2030/-(F) £2.55 (CH/MW)
SAM & DAVE THE BEST OF SAM & DAVE Atlantic K781202-1/K781202-4 (W)
SAVAGE PROGRESS CELEBRATION 10 Records/Virgin DIX 6/CDIX 6 (Chrome Cassette) (E)
SCIENTIST CRUCIAL CUTS Kingdom K9004/-(F) £2.43 (A)
SCRAPING FOETUS OFF THE WHEEL/HOLE/WOMB SCRAPING FOETUS OFF THE WHEEL/HOLE/WOMB Self Immolation FOL 3/-(V/RT)
SEBESKY, Don FULL CYCLE PRT N 6551/-(F) £3.45 (A)
SHALE, Kerry BILL THE GALCTIC HERO BBC REC 532/ZCM 532 £1.82 (A)
SPINNERS, The LAST NIGHT WE HAD A DO PRT N 6553/ZCN 6553 £3.45 (A)
STEVENS, Ray GREATEST HITS Spot SPR 8554/SPC 8554 £0.86 (PK)
SUNS OF ARGA, The THE INDIA ONE G Productions IG1L/-(F) £3.05 (V/Red Rhino)
SURVIVOR VITAL SIGNS Scotti Brothers SCT 2608/40-2608 (C)
SYLVESTER, Victor, Jr. SPOTLIGHT ON VICTOR SYLVESTER JUNIOR VOLUME 2 PRT SPOT 6800/ZCSP 6800 (2LP) £3.04 (A)
TEX, Joe THE BEST OF JOE TEX Atlantic K780173-1/K780173-4 (W)
THREE DEGREES 20 GOLDEN GREATS Hallmark SHM 3155/HSC 3155 £1.30 1/2 (PK)
TOPOL TAPAL'S ISRAEL BBC REC 529/ZCR 529 £2.43 (A)
UNITED JAZZ AND ROCK ENSEMBLE, The THE LIVE OPUS 6 Original TM6 28642/-(F) £3.04 (A)
US THE UNFORGETTABLE FIRE Island US 5102/5 (Chrome Cassette) (E)
VANGELIS SOUL FESTIVITIES Polydor POLH 11/POLHC 11 (Chrome Cassette) £3.65 (F)
VARIOUS A JAZZ REACTIVATION SAMPLER (Inc. Charlie Parker, Lionel Hampton, Count Basie) Jazz Reactivation JRSO 6901/ZCJRS 6901 (2LP) £1.82 (A)
VARIOUS BEAT STREET VOLUME 2 Atlantic 780158-1/780158-4 (W)
VARIOUS THE BEST OF CHESS, CHECKER, CADET... ROCKABILLES (Inc. Dale Hawkins, Mel Robbins, Eddie Fontaine) Chess CXMP 2054/-(F) £2.43 (A)
VARIOUS THE BEST OF NEW ORLEANS R&B (Inc. Sugar Boy Crawford, Charles Williams, Eddie Bo) Chess CXMP 2055/-(F) £2.43 (A)
VARIOUS THE BOOGIE WOOGIE MASTERS Affinity AFS 1005/-(F) £3.50 (CH/MW)
VARIOUS CHESS SAMPLER Chess CXSP 7250/ZCX 7250 £1.21 (A)
VARIOUS THE CLOVIS SESSIONS VOLUME ONE Charly CR 30236/-(F) £3.15 (CH/MW)
VARIOUS THE DANCE BOX (75 tracks inc. Marvin Gaye, Donna Summer, Billy Ocean, Thompson Twins, Shakatak, Junior) Pickwick IMP 0102/IMP 0102 (4LP) £4.05 (PK)
VARIOUS THE EARLY SESSIONS Ariwa Sounds, ARP 014/-(F) £3.08 (JS)
VARIOUS GUSTAV THE PLANETS (Inc. Jeff Wayne, Rick Wakeman, Kevin Peek) Telstar STAR 2244/STAC 2244 £4.17 (R)
VARIOUS HITS HITS HITS (Inc. Michael Jackson, George Michael, Alison Moyet) Telstar STAR 2243/STAC 2243 £4.17 (R)
VARIOUS HITS OF THE 70S USA/UK (Inc. Edison Lighthouse, Mungo Jerry, George McCrae, Lobo) Spot SPR 8558/SPC 8558 £0.86 (PK)
VARIOUS HITS OF THE 60S USA/UK (Inc. Kenny Ball, Fortunes, Pat Boone, Johnny Tillotson) Spot SPR 8557/SPC 8557 £0.86 (PK)
VARIOUS JAZZ JUICE Street Sounds MUSIC 1/ZCMUSIC 1 (Chrome Cassette) £3.49 (A)
VARIOUS THE LOVE BOX VOLUME 2 (75 tracks inc. Jane Birkin & Serge Gainsbourg, Barry White, Peter Skellern, Dusty Springfield, Bill Withers) Pickwick IMP 0101/IMP 0101 (4LP) £4.05 (PK)
VARIOUS MACCABEES Maccabees MACLP 1/-(F) £3.08 (JS)
VARIOUS MORE STORIES FROM WIND IN THE WILLOWS Red Bus RBBLP 1151/ZCRBD 1151 £2.43 (A)
VARIOUS RAINBOW RHYMES Red Bus RBBLP 7300/ZCRBB 7300 £1.82 (A)
VARIOUS ROCK SOCK THE BOODIE (Inc. Larry Lucher, Al Sears, Tim Redshaw) Charly CR 30237/-(F) £3.15 (CH/MW)
VARIOUS THE ROMANCE OF THE MOVIES (Inc. Liza Minnelli, Herb Alpert, Quincy Jones, Sandpipers) Spot SPOR 8546/SPC 8546 £0.86 (PK)
VARIOUS STREET SOUNDS EDITION 11 (Inc. Rose Royce, Steve Washington, Fonda Rae) Street Sounds STSND 11/ZCSTS 11 (Chrome Cassette) £3.49 (A)
VARIOUS THEMES & DREAMS VOLUME 2 Hallmark SHM 3148/SHC 3148 £1.30 1/2 (PK)
VARIOUS (TV SOUNDTRACK) NOT THE NINE O'CLOCK NEWS: NOT THE DOUBLE ALBUM BBC REC 516/ZCR 516 £2.43 (A)
VARIOUS (TV SOUNDTRACK) THE FAMILY NESS: MONSTER TALES OF LOCH NESS BBC REC 530/ZCM 530 £1.82 (A)
VAUGHAN, Sarah SPOTLIGHT ON SARAH VAUGHAN PRT SPOT 6804/ZCSP 6804 (2LP) £3.04 (A)
WASHINGTON, Grover, Jr. IN SIDE MOVES Elektra K960318-1/K960318-4 (W)
WILLIAMS, Willie/MAGIC SLIM I DIDN'T GIVE A DAMN IF WHITES BOUGHT VOLUME 3 (Prod. by Ralph Bass) Red Lightnin' RL 052/-(F) £3.05 (V/BK)
WOMACK, Bobby, & THE VALENTINOS CHESS MASTERS... BOBBY WOMACK & THE VALENTINOS Chess CXMB 7202/-(F) £1.82 (A)
YA YA, The SCARED Scotti Brothers SCT 26082/40-26082 (C)
YOUNG, Lester THE PRESS Audio Fidelity CP 504/-(F) £1.82 (A)

IMPORTS

*ACKERMAN, William PAST LIGHT Windham Hill (Germany) C-1028/-(F) £4.25 (MW)
*ISHAM, Mark VAPOR DRAWINGS Windham Hill (Germany) C-1027/-(F) £4.25 (MW)
*NORIS, Gunter TANZPLATTE 1985 Teldec (Germany) AS 625934/-(F) £3.92 (WRD)
*ORIGINAL SOUNDTRACK THE KEY (Ennio Morricone) Ariola (Germany) 206 253/-(F) £3.65 (ST)
*ORIGINAL SOUNDTRACK THE LAST BATTLE (Enio Serra) RCA (France) PL 37780/-(F) £3.65 (ST)
*ORIGINAL SOUNDTRACK WOMAN IN FLAMES (Peer Raben) RCA (France) BL 70266/-(F) £3.65 (ST)
*ROCCO & HIS MUSICALS OF THE ISLES WEEKEND AT TAHITI Decca (France) DEE 251/MF 251 £3.00 (ST)
*SHADOW FAX SHADOWDANCE Windham Hill (Germany) C-1029/-(F) £4.25 (MW)
*STORY, Liz SOLID COLOURS Windham Hill (Germany) C-1023/-(F) £4.25 (MW)
*STRASSE, Hugo TANGOS EMI (Germany) 066.1469191/-(F) £3.98 (WRD)
*STRASSE, Hugo TANZPLATTE 1985 EMI (Germany) 066.1469201/-(F) £3.98 (WRD)
*TOZZI, Umberto HURRAH Ariola (Germany) 206 411/-(F) £3.65 (ST)
*VARIOUS AUSTRALIAN ROCK & ROLL (Inc. Little Heroes, Tim Finn etc.) CBS (France) Epic EPC 26000/40-26000 £3.65 (ST)
*VARIOUS WINDHAM HILL SAMPLER '82 Windham Hill (Germany) C-1024/-(F) £4.25 (MW)
*VARIOUS AN EVENING WITH WINDHAM HILL - LIVE Windham Hill (Germany) £4.25 (MW)
*WINSTON, George DECEMBER Windham Hill (Germany) C-1025 £4.25 (MW)

Mon 1-Fri 5 October 1984
Album Releases 143
(inc. 16 imports)

Distributor Codes

A - PRT 01-640 3344
ACE - Ace 01-267 5192
B - Ronco 01-274 7761
BK - Backa 0603 26221
BLM - Blackmarking - 01-609 7017/B
BM - BIBI Magnetics 01-575 7117
BU - Bullet 08894 76316
C - CBS 01-960 2165
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 - Celtic 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
H - Carrol Backs, Rough Trade and Fast Forward 031 225 9297
GR - Graduate 0384 59048
GRI - Geoff's Records International 01-804 8100
GY - Greyhound 01-385 8146
H - HR Taylor 021 622 2377
HS - Hotshot 0532 742106
I - Carrol Backs, Rough Trade and Fast Forward 031 225 9297
IN - Inferno 021-233 1256
INV - Invicta Audiovisuals 0633 717211
IRS - Independent Record Sales 01-850 3161 (Chris Vellard)
J - Jungle 01-369 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
LO - 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 01-506 4392
MK - 041-333 9553
MO - Mole Jazz 01-278 0703
MW - Making Waves 01-481 9917
N - Neon 0785 41311
NM - Nine Mile - 0926 26376
O - Outlet 0232 228286
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
PRO - Projection 0702 72281
R - RCA 021-525 3000
RA - Rainbow 01-589 3254
RC - Rollercoaster 01-397 8957
RL - Red Lightnin' 037-988 693
RM - Record Merchandisers 01-848 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

Table with columns: THIS WEEK, LAST WEEK, RANK, TITLE, ARTIST, LABEL. Lists top 100 albums including Purple Rain, Born in the USA, Private Dancer, Sports, Heartbeat City, 1100 Bel Air Place, Can't Slow Down, Out of the Cellar, Break Out, No Brakes, Signs of Life, Madonna, Soundtrack, Ghostbusters, Stay Hungry, She's So Unusual, Midnight Madness, Victory, Warrior, Phantoms, 1984, Chicago, Condition Critical, Rebel Yell, Elimator, Ice Cream Castle, Breaking Hearts, Lights Out, Camouflage, Bananarama, First Offense, The Glamorous Life, Innocent Man, The Last in Line, Primitive, Suddenly, Jermaine Jackson, The Woman in Red, Into the Gap, Reflections, VOA, Insane, Gouldin' Stand the..., Parade, Cats Without Claws, Stop Making Sense, What About Me?, New Sensations, Legend, The Legend, Powerslave, Just the Way You Like It, Dancin' on the Edge, Sweet Away, Jam on Revenge, Walking on the Razor's Edge, Right by You, The Big Chill, Greatest Hits, Volume 2, Honey Moon Suite, You, Me and Him, Lookin' for Trouble, Instincts, Fuel for the Fire, Meant for..., All Over the Place, Electric Dreams, Stealing Fire.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/e September 29, 1984

SINGLES

Reviewed
by
JERRY SMITH

CHART CERTS

CULTURE CLUB: The War Song (Virgin VS 694 (12), EMI).
BILLY IDOL: Flesh For Fantasy (Chrysalis IDOL(X) 4, PolyGram).
THE STYLE COUNCIL: Shout To The Top (Polydor TSC(X) 7, PolyGram).

THE BLOW MONKEYS: Atomic Lullaby (RCA RCA(T) 444, RCA). An excellent dark, moody ballad featuring sparkling, chiming guitars, mellow sax and Dr Roberts' desperate, emotive vocals over a languid, even funky beat that should help bring the group the attention they deserve.

RED GUITARS: Marimba Jive (Self-Drive Music SCAR 14(T), Cartel/Red Rhino). A band who have yet to cross over from indie chart success to a high, major chart placing, but could well do so with this African high life-influenced anti-apartheid song with its cutting, trebly guitars and insistent, sliding bass lines nearly swamping the chanted vocals.

NORMA LEWIS: The Fight (For The Single Family) (ERC ERC(L) 118, FRT). This has already been out a couple of weeks and is doing well in the clubs, but still deserves a mention. Phil Harding's powerful production complements the strong chanted vocals of the former Shalamar singer. Sure to do well in the dance charts and could go further.

ASWAD: 54-46 Was My Number (Island (12)IS 170, EMI). This top British reggae act have produced yet another marvellous single and potential hit with this faithful cover of the classic Toots And The Maytals number using loping beat, call and answer style vocal and full, vibrant horns.

INTAFERON: Baby Pain (Chrysalis CHS (12)2788, PolyGram). At last comes the fine follow up to the group's two previous excellent singles. Baby Pain uses sparse production and inventive melodic synthesizer based backing with vibrant piano parts and wonderful understated guitar lines coupled to an evocative vocal.

GIRL TALK: Can The Rhythm (Innervision/Priority IVS(T) 4, EMI). These two Essex teenagers have produced an irresistible dance track full of lively rhythms and bright vocals for this, their second single. It's a great piece of modern pop that's sure to do well in the clubs.

SPACE MONKEY: Come With Me (Innervision IVS(T) 5, EMI). This catchy, dance orientated track has energetic vocals and subtle harmonies backed by a pounding beat and swirling keyboards that should ensure that this dynamic production receives a lot of attention.

THE PRISONERS: Electric Fit (Big Beat Records SW 98, Pinnacle). A raw, exciting EP of lively Sixties-influenced songs. Rough vocals over an energetic backing of warm, atmospheric Hammond organ and guitars turn from melodic runs into heavy distorted riffs to give a well-placed indie hit.

THE VIBRATORS: Baby Blue Eyes (Carrere CAR 338, CBS). These punk stalwarts keep churning out American-sounding power pop. The repetitive choruses, weak harmonies and raw distorting guitars here are only likely to appeal to their faithful following.

LOST LOVED ONES: The Dark (Epic A 4718(TX 4718), CBS). Yet another group of serious, moody boys producing dark, atmospheric music with dry vocals and thudding tom toms that's only lifted by the rousing, echoing guitar work which is still not enough to lift it out of the ordinary.

GETTING THE TEAR: Last Salute (RCA RCA(T) 432, RCA). Ex-Southern Death Cult members have emerged and their debut uses fast, funky backing featuring frantic bass and rolling drums coupled to a spirited vocal that grabs the attention, but actually leaves no lasting impression.

WOLFGANG PRESS: Scarecrow (EP) (4 AD(BAD 409), Pinnacle). An interesting 3-track EP featuring the wild, moody atmosphere of Ecstasy and the intricate percussive rhythms and sombre keyboards of Deserve plus a marvellous engaging version of the classic track Respect.

THE QUESTIONS: A Month Of Sundays/Belief (Don't Give It Up) (Keeps On Burning/Respond KCB(X) 712, CBS). A fast piece of light soul featuring rhythmic, funky guitar and choppy keyboards behind a lilting vocal and smooth horn section producing a pleasant lightweight pop song.

RONNIE MILSAP: She Loves My Car (RCA RCA(T) 436, RCA). This respected American country rocker has come up with an excellent commercial single with pumping beat and chugging guitars coupled to striking vocal harmonies. Could give him a UK hit.

DISCO

Hang on in there

NOBODY IS giving very much away in the upper reaches of the disco/dance singles chart this week, least of all the leaders of the pack at 1 and 2, Stevie Wonder and Sister Sledge.

Immediate big sales for Stevie's The Woman In Red soundtrack album seem to have done little to dilute the sales potential of I Just Called To Say I Love You — but then Motown also belatedly released the longer 12-inch cut of the single simultaneously with the LP, which must have more to do with good marketing than good luck.

Most of the rest of the Top 10 has simply hung on in there, with the exceptions that Cheryl Lynn's Encore has slumped somewhat, while Stephanie Mills' The Medicine Song continues to go from strength to strength, moving from 8 to 5 and now looking the odds-on favourite for the next dance chart topper.

That multiple female assault on the chart which this column discussed last week also continues apace, as Barbara Fowler takes her Come And Get My Lovin' into the Top 10 and last week's new entries from Sade, Haywoode and Diana Ross now pile on the Pressure at 12, 14 and 15 respectively.

Even more dramatic is the rise from 44 to 13 by Jocelyn Brown with I Wish You Would, following a short run lower down the chart on import.

Brown became something of a victim of her own success, with just about every label which had ever pushed a microphone near her (under whatever name) putting earlier product on to the market in anticipation of a share of the spoils. Such confusing saturation is nothing new (probably rarer than it used to be, in fact), but usually leads to all the records concerned stalemating each other. It looks, in this instance, as if Brown and Fourth & Broadway have weathered it.

A strong influx of new chartmakers bears some observations. The most dramatic entry is clearly We Don't Work For Free, appearing straight at number 18.

Sugarhill has a habit of subtly rearranging the combinations of its rap roster on successive releases, and now it is Grand Master Melle Mel and the Furious Five who line up in the spotlight. Future chart book compilers will presumably have to decide whether this constitutes the same act as Grandmaster and Melle Mel or Grandmaster Flash & The Furious Five.

What is clear is that most people ask for these records by their titles, side-stepping any name confusion altogether. However, with White Lines still selling strongly after 10 months

on the chart, and even the less successful Beat Street Breakdown still ticking over in most specialist shops, dealers must be getting wary of confusion on the shelves. Too cursory a glance at the label could get the wrong 12-inch sold.

It's a long while now since Mtume's Juicy Fruit was dominating club floors, but his new Prime Time has leapt into the chart at 24 like a hot follow-up.

Interestingly, Juicy Fruit has been reissued on the flip-side, though it is hard to judge as yet how much this has boosted sales (or even dissuaded some buyers).

Ten places lower, in comes Prince's Purple Rain — and while it is true that this title track from the movie is more a pop ballad than a dance-orientated disc, it has to be noted that yet again Prince's showing in the specialist field lags behind his pop chart ascent.

The Crusaders have eased in at 49 after several weeks on sale, with their tour dates obviously generating a bit of belated activity on New Moves — surely the group's least-exposed and least promoted single ever.

Finally, Intrigue's Let Sleeping Dogs Lie, which actually charted last week, is worth a mention in that it marks a success for another independent label which has grown directly out of a major specialist retail outlet — in this case, North London's Music Power Records.

The shop and label are co-run by "H" Reid, a familiar and knowledgeable figure around black music retailing in London for some years now, and now putting all that accumulated experience to good marketing use. The Intrigue 12-incher should be obtainable from IDS and is being pushed heavily on Radio London.

Edited
by
BARRY LAZELL

RADIO London

A LIST

JOCELYN BROWN: I Wish You Would Fourth & Broadway/Island
PAUL HARDCASTLE: Rain Forest Bluebird
STEPHANIE MILLS: The Medicine Song Club/Phonogram
MTUME: Prime Time Epic
RAY PARKER JR: Ghostbusters Arista
SADE: Smooth Operator Epic
SHAKATAK: Don't Blame It On Love Polydor
SIMPLICIOUS: Let Her Feel It Fourth & Broadway/Island
SISTER SLEDGE: Lost In Music Cotillion/Atlantic
STEVIE WONDER: I Just Called To Say I Love You Motown

CLIMBERS

ASHFORD & SIMPSON: Solid (US Import-Capitol)
PEABO BRYSON: If Ever You're In My Arms Again Elektra
THE CREATIONS: Kinky Girl (US Import-Dremar)
HUGH MASEKELA: Wimoweh (The Lion Never Sleeps) Jive Afrika
MERCY MERCY: It Must Be Heaven Island (White Label)
JEFFREY OSBOURNE: Don't Stop (US Import-A&M)
BONNIE POINTER: Your Touch Epic
THE REAL THING: We've Got Love RCA (White Label)
SONS OF WONDER: Far On Me Home Boy
STEVIE WASHINGTON: Please Don't Go Streetwave

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

UK Club Play Chart

- | | | | |
|----|-----|--|--------------------------|
| 1 | 7 | STEPHANIE MILLS: The Medicine Song | Club/Phonogram |
| 2 | 13 | ROSE ROYCE: Magic Touch | Streetwave |
| 3 | 2 | ALICIA MYERS: You Get The Best From Me (Say, Say, Say) | MCA |
| 4 | New | PAUL HARDCASTLE: Rain Forest | Bluebird |
| 5 | 11 | CHUCK BROWN & THE SOUL SEARCHERS: We Need Some Money | Master Mix |
| 6 | 8 | SISTER SLEDGE: Lost In Music | Cotillion/Atlantic |
| 7 | 17 | MTUME: Prime Time/C.O.D. (I'll Deliver) | US Epic LP |
| 8 | New | STAPLE SINGERS: Slippery People | Epic |
| 9 | 15 | CHERYL LYNN: Encore | Streetwave |
| 10 | 14 | JOCELYN BROWN: I Wish You Would | Fourth & Broadway/Island |
| 11 | 12 | AFRIKA BAMBAATAA/JAMES BROWN: Unity | Polydor |
| 12 | 1 | MIAMI SOUND MACHINE: Dr Beat | Epic |
| 13 | New | EUGENE WILDE: Gotta Get You Home Tonight | Fourth & Broadway |
| 14 | 19 | RICK JAMES: You Turn Me On | Gordy LP |
| 15 | New | FONDA RAE: Tuch Me | Streetwave |
| 16 | New | S.O.S. BAND: No One's Gonna Love You/Weekend Girl | Tabu |
| 17 | 18 | GILBERTO GIL: Toda Menina Baiana | WEA |
| 18 | 9 | THE COOL NOTES: You're Never Too Young | Abstract Dance |
| 19 | New | RAY PARKER JR: Ghostbusters (Searchin' For The Spirit) | Arista |
| 20 | 16 | LEVEL 42: Hot Water | Polydor |

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.

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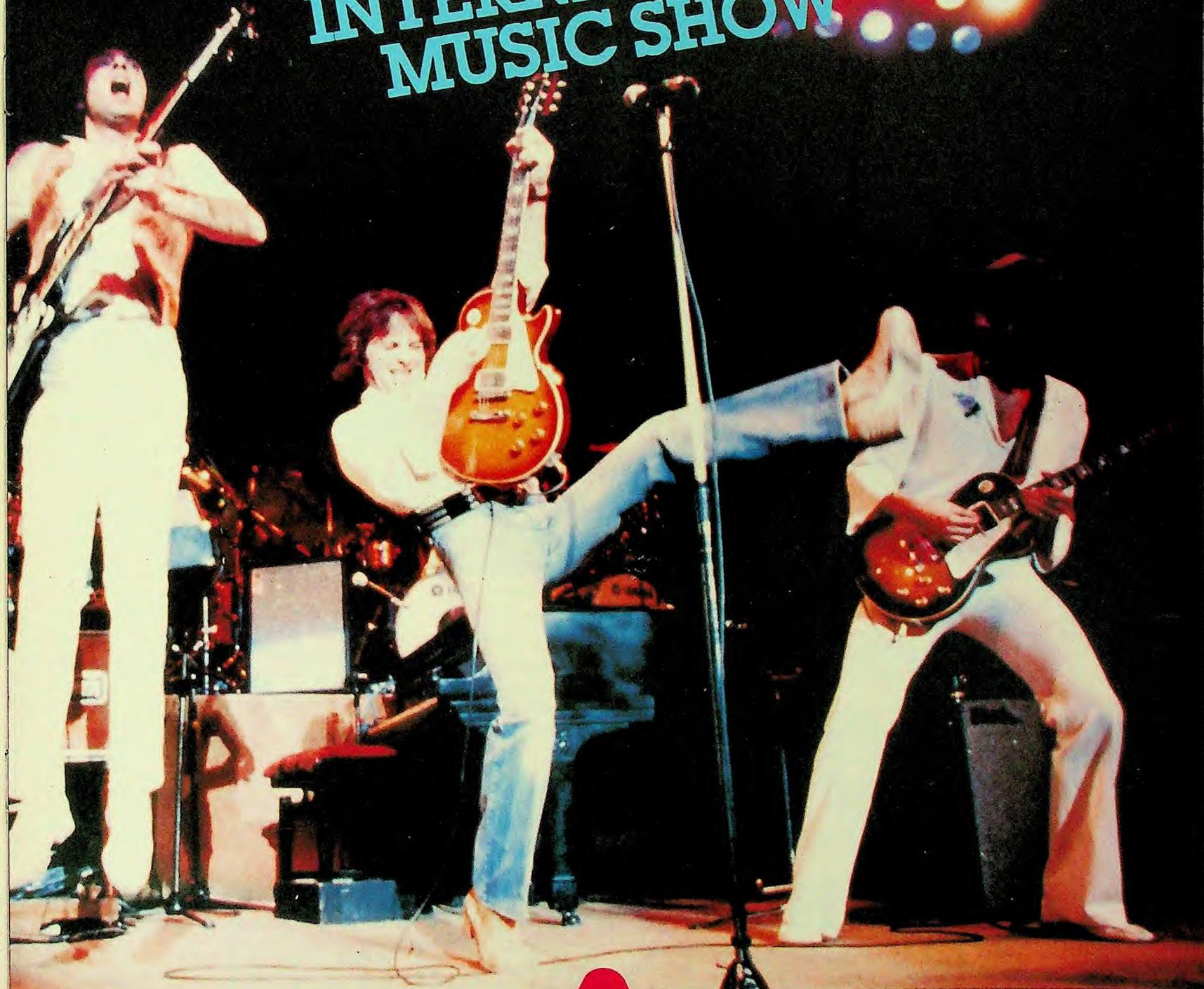
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DISCO *and dance*



29 September 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG(T) 1349 (R)
2	2	3	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T) (W)
3	4	4	GHOSTBUSTERS	Ray Parker Jr.	Arista ARIST (12)J580 (F)
4	3	6	MAGIC TOUCH	Rose Royce	Streetwave (M)KHAN 21 (A)
5	8	5	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8 (F)
6	6	12	DR. BEAT	Miami Sound Machine	Epic (T) A 4614 (C)
7	7	3	RAIN FOREST	Paul Hardcastle	Bluebird BR(T) 8 (A)
8	11	4	HOT WATER	Level 42	Polydor POSP(X) 697 (F)
9	5	6	ENCORE	Cheryl Lynn	Streetwave (M)KHAN 23 (A)
10	14	3	COME AND GET MY LOVIN'	Barbara Fowler	Master Mix (12)CHE 8405 (A)
11	9	6	YOU GET THE BEST OF ME (Say, Say, Say)	Alicia Myers	MCA MCA(T) 914 (C)
12	18	2	SMOOTH OPERATOR	Sade	Epic A 4655 (12" — TX 4655) (C)
13	4	2	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12)BRW 14 (E)
14	2	4	I CAN'T LET YOU GO	Haywoode	CBS (T)JA 4664 (C)
15	21	2	TOUCH BY TOUCH	Diana Ross	Capitol (12)CL 337 (E)
16	10	9	YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance (12)AD 001 (P)
17	13	11	ETERNALLY GRATEFUL	Janet Kay	Local 7LR8 (12" — LRB) (A)
18	NEW		WE DON'T WORK FOR FREE	Grandmaster Melle Mel & The Furious Five	Sugar Hill/PRT SH(L) 136 (A)
19	12	4	UNITY (PART 1 — THE THIRD COMING)	Afrika Bambaataa/James Brown	Tommy Boy/Polydor AFR(X) 2 (F)
20	27	2	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Intrigue	Music Power MPR(T) 2 (IDS/JS)
21	46	2	TUCH ME	Fonda Rae	Streetwave (M)KHAN 28 (A)
22	25	4	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130 (A)
23	32	2	NO FAVORS	Temper	MCA MCA(T) 916 (C)
24	NEW		PRIME TIME	Mtume	Epic (T)JA 4720 (C)
25	20	5	MR. SOLITAIRE	Animal Nightlife	Island (12)IS 193 (E)

26	16	5	INTIMATE CONNECTION	Kleeer	Atlantic A 9637(T) (W)
27	19	6	THE GIRL FROM IPANEMA	Astrud Gilberto	Verve/Polydor IPA(X) 1 (F)
28	15	9	STUCK ON YOU	Trevor Walters	I&S Productions IS(T) 002 (IDS)
29	30	3	TORTURE	Jacksons	Epic (T)JA 4675 (C)
30	17	3	TODA MENINA BAIANA	Gilberto Gil	WEA International U 9451(T) (W)
31	23	8	LADY SHINE (SHINE ON)	T.H.S. — The Horne Section	Fourth & Broadway Island (12)BRW 10 (E)
32	NEW		LET HER FEEL IT	Simplicious	Fourth & Broadway/Island (12)BRW 13 (E)
33	22	9	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic (T)JA 4621 (C)
34	NEW		PURPLE RAIN	Prince and The Revolution	Warner Brothers W9174(T) (W)
35	37	2	YOU ARE THE ONE	Alicia Keys	Cooltempo/Chrysalis COOL(X) 100 (F)
36	31	3	MIDNIGHT LOVER	Margie Joseph	Cotillion/Atlantic B 9713(T) (W)
37	28	4	UNIVERSAL RHYTHM	Ralph MacDonald	London LON(X) 55 (F)
38	43	3	DON'T BLAME IT ON LOVE	Shakatak	Polydor POSP(X) 699 (F)
39	NEW		I DIDN'T MEAN TO TURN YOU ON	Cherrelle	Tabu/Epic (T)JA 4656 (C)
40	RE		WHAT IS LIFE	Black Uhuru	Island (12)IS 150 (E)
41	45	2	I GET ROMANTIC	Booker Newberry III	Buzz International VIBE 6(T) (P)
42	RE		CLUB UNDERWORLD	Cerrone	Personel PERS(L) 107 (A)
43	49	2	BETTER BE GOOD TO ME	Tina Turner	Capitol (12)CL 338 (E)
44	50	2	EASIER SAID THAN DONE	Bryan Loren	Virgin VS 706(12) (E)
45	29	9	ARE YOU READY	Break Machine	Record Shack SOHO(T) 24 (IDS)
46	NEW		IF IT HAPPENS AGAIN	UB40	DEP International/Virgin DEP 11(12) (E)
47	36	3	SUCKER FOR LOVE (I'm A Sucker For Your Love)	B-Biz-R	Magnet 7SUCK 1 (12" — 12SUCK 1) (R)
48	NEW		LAST PLANE (ONE WAY TICKET)	Clint Eastwood & General Saint	MCA MCA(T) 910 (C)
49	NEW		NEW MOVES	Crusaders	MCA MCA(T) 894 (C)
50	34	6	SOMEBODY	Junior	London LON(X) 50 (F)

1	1	2	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZL 72285 (R)
2	2	5	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic TBU 26058 (C)
3	4	9	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
4	3	3	YOU, ME AND HE	Mtume	Epic EPC 26077 (C)
5	5	5	PHIL FEARON & GALAXY	Phil Fearon & Galaxy	Ensign/Island ENCL 2 (E)
6	6	12	PRIVATE DANCER	Tina Turner	Capitol TINA 1 (E)
7	9	11	MUSIC FROM MOTON PICTURE PURPLE RAIN	Prince and The Revolution	Warner Brothers K 925110-1 (W)
8	24	2	RECORD SHACK PRESENTS — VOLUME ONE	Various	Record Shack RSTV 1 (IDS)
9	7	5	REFLECTIONS OF RICK JAMES	Rick James	Motown ZL 72174 (R)
10	15	2	AIN'T NO TURNIN' BACK	Phyllis St. James	US Motown 6112ML (Import)
11	NEW		CRE-OLE	Kid Creole & The Coconuts	Island IMA 13 (E)
12	8	5	DOWN ON THE STREET	Shakatak	Polydor POLD 5148 (F)
13	18	2	THE CONTROLLERS	The Controllers	MCA MCA-5514 (Import)
14	11	6	STREET SOUNDS EDITION 10	Various	Street Sounds STSN 010 (A)
15	14	6	THE TWO OF US	Ramsey Lewis & Nancy Wilson	CBS 25976 (E)
16	12	19	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)
17	10	10	OUT OF CONTROL	Brothers Johnson	A&M AMLH 64965 (C)
18	RE		WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K50587 (W)
19	20	2	SOUND-SYSTEM	Herbie Hancock	CBS 26062 (C)
20	17	2	CATS WITHOUT CLAWS	Donna Summer	Warner Brothers 250806-1 (W)
21	13	3	CHANGE OF HEART	Change	WEA WX5 (W)
22	16	5	BRYAN LOREN	Bryan Loren	Virgin V2322 (E)
23	19	11	BREAK OUT	Pointer Sisters	Planet FL 84705 (R)
24	21	11	VICTORY	Jacksons	Epic EPC 86303 (C)
25	NEW		STREET SOUNDS ELECTRO 5	Various	Street Sounds ELCST 5 (A)

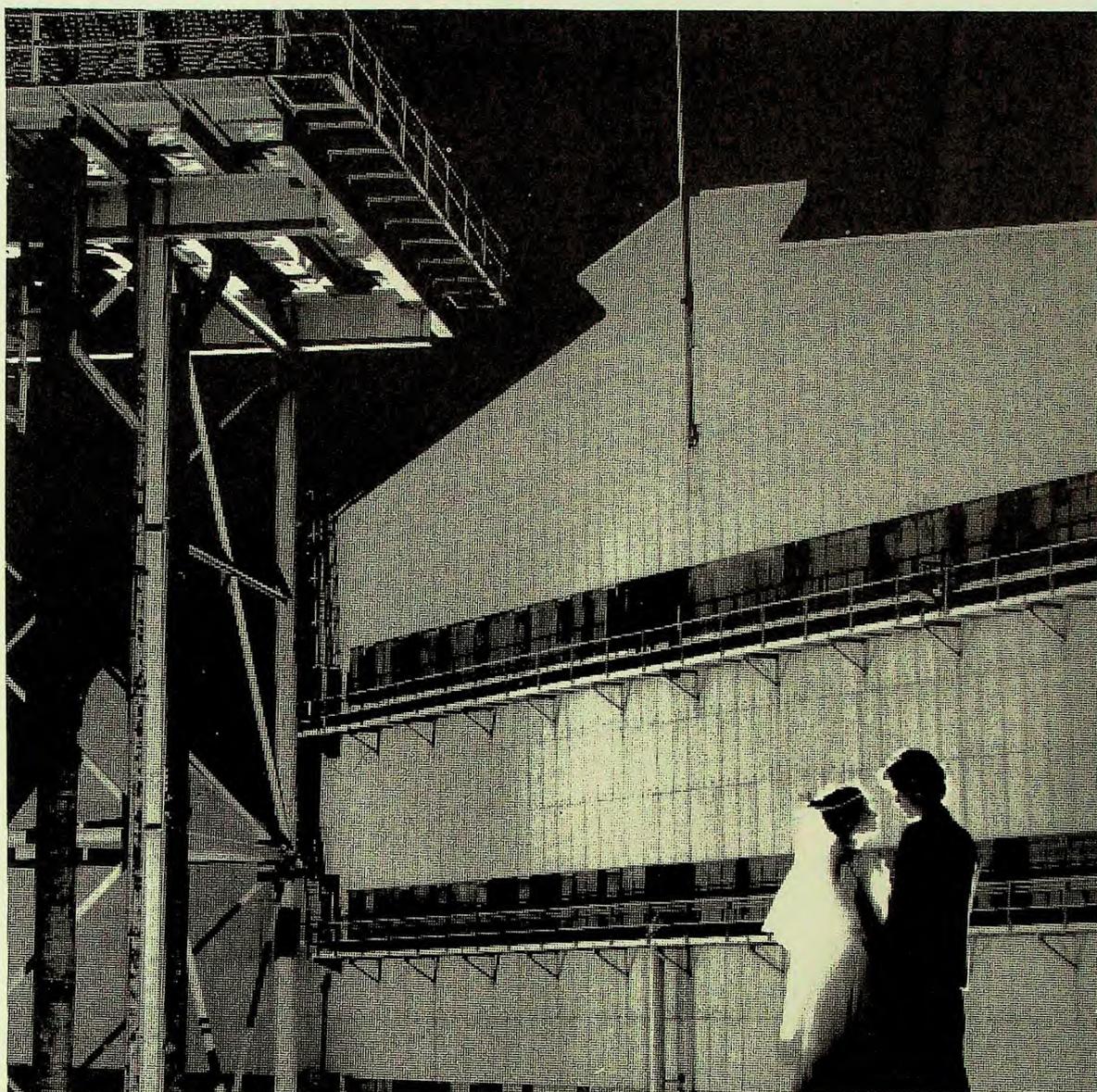
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Edited by
CHRIS WHITE

ILA AIRPLAY GUIDE (Independent Airplay Action in UK) TOP 10 . . .

- 1 **NEW DOUBLE VISION**, New Day (AND)
 - 2 ▲ **PLEASE YOURSELF SKIFFLE BAND**, Surfin UK (Green Fringe)
 - 3 ▲ **SOFT SHOES**, Kojo (IDM)
 - 4 **NEW NICK HALLIWELL & THE GIFTS**, It'll End In Tears (Off Chute)
 - 5 ▼ **CLEM CURTIS & THE FOUNDATIONS**, Broadway (IDM)
 - 6 **NEW CHEAP FRILLS**, Almost Awake (Mongrel)
 - 7 ▲ **NIGHT FLIGHT**, Growing Up (Iguana)
 - 8 **NEW INNER FORCE**, Carnival Time (Voida)
 - 9 ▼ **KULL**, The Eve Of Destruction (Bomb)
 - 10 **NEW JOJO**, Pinkmouse (Allez!) (Iguana)
- Breakers **HOPETONE JUNIOR**, Country Man (Look To Afrika)
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Psychedelia revisited

RARE AND unreleased material by the psychedelic band Misunderstood is now available on the Time Stood Still Records label distributed through Pinnacle.

The LP, Golden Glass, was recorded in 1969 and the line-up of the group includes Nick Potter and Guy Evans who both subsequently joined Van der Graaf Generator.

Time Stood Still has also recently released a 12-inch single by Golden Glass, which features two tracks on the B-side, Shake Your Money Maker and I'm Not Talking, neither available on the album.

● Time Stood Still is based at 53 Kensington Gardens Square, London W2 4BA. Tel: 01-727 0351.



A MERE two weeks after entering the indie charts with *Big Blue World*, Paul Haig (above) is back with a new single, *The Only Truth*, again on Les Disques Du Crepuscule.

Recorded earlier this year with Barney from *New Order* and Donald from *A Certain Ratio*, it will be supported by a video directed by Tim Pope (*Love Cats*, *Dear Prudence*, etc). The single emerges in the first week of October with an album expected shortly after.

In Phaze: new phase

IN PHAZE Records of Ilford (though a move to Bethnal Green is imminent) release a solo album by Edward Ka-Spel of The Legendary Pink Dots, entitled *Laugh China Doll*.

In Phaze boss Pat Bermingham has also formed a new soul label, Rhythmic Records, which has its first single release, *Don't Give Up* by Claudia out in early October.

Young ones' tour

MANCHESTER BAND National Pastime, who recently toured with Kajagoogoo, have a new single *It's All In A Game* out on Spellbound Records — available in 7 and 12-inch formats. The song and its B-side, *Idle Threats*, have both been written by the band's Andy Daly and Rupert Sheep.

Spellbound director Alice Spring says, "A lot of young fans have written letters to the band and to magazines complaining of being turned away from gigs because of licensing laws. As a result the group have advertised for schools and youth clubs to appear at, and the response has been tremendous, so National Pastime are currently organising a tour which we believe is the first of its kind."

Tracking...

FOLLOWING THE chart success of The Sweet's greatest hits LP, *Sweet 16*, a single *The Six Teens* from the album is released in 7 and 12-inch formats. . . Specialist reggae label CSA celebrates its second birthday by releasing a 14-track album, *CSA Collection Vol 2 (Feel Like Dancing)* distributed by PRT and Jetstar. . . **Budgeon Meat**, the "anti-vivisection" group and label, are back with a new single, *Potted Trotter*, which also features three other tracks. The band are currently looking for gigs (contact 01-836 2308). . . Poet **Anne Clark** has a new six-track mini-LP, *Joined-Up Writing*, which features the music of **Virginia Astley** and fellow Red Flame artist **David Harrow**. . . Reg McLean's Code Records has rush-released **Jiri Korn's** debut single *Daisy* in a picture sleeve, to co-incide with the TV and newspaper serialisation of *Princess Daisy*. The song was one of the finalists in the 1982 Castlebar International Song Contest in Ireland — distribution through PRT. . . Former Japan bass player **Mick Karn** has teamed up with ex-Bauhaus vocalist **Peter Murphy** under the name **Dali's Car**. They have been working together on an album due for release on *Beggars Banquet*, and autumn tour dates will co-incide with the LP. . . Debut single from *Master Discs*, "a new indie striving to bring British dance music to a market heavily dominated by American artists", is **Paul Roland's Paradise**. The label is currently self-distributing and is based at Charters, Southampton Road, Southampton (0703 812551). . . **Grab Grab The Haddock**, formed by **Jane Fox** and **Alice Fox** (ex-Marine Girls) with new recruits **Lester Noel** and **Steven Galloway**, have released their debut single, *I'm Used Now*, on *Cherry Red Records*, available in 12-inch format only. . . The *Magnum Music Group* releases a budget *Thunderbolt* sampler album, *Bolt From The Black*, which will be heavily promoted in the pre-Christmas period, featuring artists who have appeared on the label including *Samson*, *Task Force*, *Warhorse* and *Heretic*.

FAN CLUB Records, a subsidiary of *New Rose*, has released a **New York Dolls** album, *Red Patent Leather*, recorded live at the Hippodrome Club in New York on May 2, 1975. Distribution through *Rough Trade* and the *Cartel*.

FURYO, the futuristic four-piece band release their debut EP *Furioso* this week (28). The EP which presents the theme of *Imperial Rome* has three tracks, *Legacy*, *King Of Hearts* and *Cavalcade*, and is released on *Furyo/Anagram Records*. The band, who have just completed an album, will be special guests on the *Gun Club Lyceum* date.

FOLK MUSICIAN **John Kirkpatrick** has released a fourth solo album, *Three In A Row — The English Melodeon*, on his new *Squeezer* label through *Topic Records*. Kirkpatrick, a former member of *Steeleye Span*, the *Richard Thompson Band*, the *Albion Band* and currently *Brass Monkey*, and a veteran of the folk scene, launched *Squeezer* especially for the album, and says: "I hope that this will be the first of several projects under this name."

Squeezer is based at 5 Mill Street, Aston-on-Clun, Craven Arms, Shropshire, SY7 8EN (05887418).

LOOK BACK In Anger have a new 6-track mini-album, *Caprice*, the follow-up to their indie chart hit *Flowers* released by *Criminal Damage Records*. The LP includes stage favourites *Grey Sky* and *Executioner*, plus an eight-minute dub/dance version of *Inamorata*.

THE NEXT release from *Pax Records* is a compilation of all the previous **Mau Maus** recorded works, comprising three EPs (17 tracks) and most of their live album which was a top three indie hit at Easter. The album, *Running With The Pack*, is packaged in a gate-fold sleeve and is primarily an export compilation, although copies will be available in the UK at a dealer price of £2.10.

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INDIES



September 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	MASTER AND SERVANT	Depeche Mode	Mute 7BONG 6 (I/RT/SP)
2	3	3	KANGAROO	This Mortal Coil	4AD AD 410 (I/P)
3	2	5	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT 166 (I/RT)
4	7	4	BEAUTIFUL MONSTER	The Folk Devils	Ganges RAY 2 (I/Red Rhino)
5	14	2	ACCELERATION (REMIX)	Bill Nelson	Cocteau COQ 15 (IDS)
6	5	5	DEAD AND BURIED	Alien Sex Fiend	Anagram/Cherry Red ANA 23 (P)
7	8	2	DO WHAT YOU DO	Charged G.B.H.	Clay CLAY 36 (P)
8	11	3	THE GARDEN OF ARCANES DELIGHTS (EP)	Dead Can Dance	4AD BAD 408 (12" only) (I/P)
9	9	3	THE JUDGE	Inca Babies	Black Lagoon INC 004 (I/Red Rhino)
10	6	7	WORK IN PROGRESS (EP)	Robert Wyatt	Rough Trade RTT 149 (12" only) (I/RT)
11	10	16	THANKS FOR THE NIGHT	The Damned	Damned DAMNED 1 (P)
12	4	7	AGADOO	Black Lace	Flair FLA 107 (P)
13	16	6	SHE SAID DESTROY	Death In June	New European BADVC 6 (I/R)
14	33	2	SUNLIGHT BATHED THE GOLDEN GLOW	Felt	Cherry Red CHERRY 81 (P)
15	15	9	WALK INTO THE SUN	March Violets	Rebirth VRB 23 (I/Red Rhino)
16	28	3	UNCLEAN (EP)	Psychic TV	Temple TOPY 001 (I/J)
17	17	80	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
18	12	10	ORIGINAL SIN	The Senate	Burning Rome/War BRR 7 (I/RT)
19	27	3	BIG BLUE WORLD	Paul Haig	Les Disques Du Crepuscule TWI 230 (I/P)
20	13	19	SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
21	22	10	SO SURE	Skeletal Family	Red Rhino RED 43 (I/Red Rhino)
22	18	4	ACTION	The Fits	Trapper FIT 1 (P)
23	NEW		MUSIC TO WATCH GIRLS BY	The Higsons	Upright UP 9 (I/RT)
24	23	6	COTTAGE INDUSTRY	Yeah Yeah Yeah	In Tape IT 008 (I/Red Rhino)
25	24	23	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)

26	21	7	ARE YOU READY	Break Machine	Record Shack SOHO 24 (IDS)
27	29	9	WE'RE MAD/DEIDRE'S A SLAG	Toy Dolls	Volume VOL 10 (I/Red Rhino)
28	41	2	RAPE	Zos Kia	All The Madmen MAD 8 (I/RT)
29	20	7	BLUE CANARY	Frank Chickens	Kaz KAZ 20 (IDS)
30	35	3	GOD BLESS AMERICA	Toxic Reasons	Skysaw HANG 1 (I/Probe)
31	31	14	IN THE GHETTO	Nick Cave & The Bad Seeds	Mute 7MUTE 032 (I/RT/SP)
32	19	10	STUCK ON YOU	Trevor Walters	I&S Productions IS 002 (IDS)
33	30	53	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
34	32	14	STEELTOWN	Red Guitars	Self-Drive Music SCAR 010 (I/Red Rhino)
35	36	7	JOY'S ADDRESS	Float Up C.P.	Rough Trade RT 150 (I/RT)
36	NEW		THE DANSE MACABRE COLLECTIONS	Screaming Dead	Angel ANG 1 (I/NM)
37	34	9	SPIKE MILLIGAN'S TAPE RECORDER	The Membranes	Criminal Damage CRI 115 (I/BK/J)
38	38	16	HUP TWO THREE FOUR	Sid Presley Experience	ID Records EYE 4 (IDS)
39	26	6	YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance 12AD 001 (12" only) (P)
40	37	19	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order	Factory Benelux FBN 22 (12" only) (I/RT/P)
41	39	23	GOOD TECHNOLOGY	Red Guitars	Self Drive Music SD 008 (I/Red Rhino)
42	42	23	THIEVES LIKE US	New Order	Factory FAC 103 (12" only) (I/P)
43	40	33	SNEAKDANCE	March Violets	Rebirth RB 21 (I/Red Rhino)
44	25	5	THAT SUMMER FEELING	Jonathan Richman	Rough Trade RTT 152 (12" only) (I/RT)
45	NEW		CHICKENS SQUAWK	NDC	NDC NDC 3 (I/Import)
46	46	12	MONKEYS ON JUICE	Red Lorry Yellow Lorry	Red Rhino RED 49 (I/Red Rhino)
47	NEW		ELECTRIC FIT (EP)	The Prisoners	Big Beat SW 98 (P)
48	NEW		SCARECROW (EP)	Wolfgang Press	4AD BAD 409 (12" only) (I/P)
49	44	6	THE KISS	Joolz	Abstract 12ABS 025 (12" only) (P)
50	43	4	SOLID GLASS SPINE	Ausgang	Criminal Damage CRI 112 (I/BK/J)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	3	BURNING OIL	Skeletal Family	Red Rhino REDLP 44 (I/Red Rhino)
2	1	8	REVOLUTION	Theatre Of Hate	Burning Rome TOH 2 (I/RT)
3	4	31	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
4	7	3	IF I KISSED HER I'D HAVE TO ...	400 Blows	Illuminated JAMS 42 (I/J/RT)
5	5	47	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
6	NEW		THE EYE	Kuki	Crass CRASS 1984/1 (I)
7	3	11	ROCKABILLY PSYCHOSIS	Various	Big Beat WIK 18 (P)
8	8	13	TOCSIN	Xmof Deutschland	4AD CAD 407 (I/P)
9	NEW		FLIP IT IN	Black Flag	SST SST 029 (I/P)
10	6	44	SMELL OF FEMALE	Cramps	Big Beat NED 6 (I/MW/P)
11	10	13	INCREASE THE PRESSURE	Conflict	Mortartate LP MORT 6 (IDS)
12	14	4	RED PATENT LEATHER	New York Dolls	Fan Club FC 007 (I/RT)
13	13	5	POWER CORRUPTION & LIES	New Order	Factory FACT 75 (I/RT/P)
14	9	20	VENGEANCE	New Model Army	Abstract ABT 008 (P)
15	11	10	DEM' BONES	Broken Bones	Fall Out FALLLP 28 (I/J)
16	19	3	GOOD & GONE	Screaming Blue Messiahs	Big Beat NED 7 (I/MW/P)
17	18	2	SWEET SIXTEEN - It's Its ... Sweet's Hits	The Sweet	Anagram/Cherry Red GRAM 16 (P)
18	15	9	URBAN GAMELAN	23 Skidoo	Illuminated JAM 40 (I/J)
19	16	32	GARLANDS	Cocteau Twins	4AD CAD 211 (I/P)
20	NEW		THE PEARL	Brian Eno & Harold Budd	Editions EG/Polydor EGED 37 (I/RT)
21	NEW		DAFFODILS TO THE DAFFODILS HERE'S THE ...	Various	Pax PAX 19 (I/Red Rhino)
22	17	18	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds	Mute STUMM 17 (I/RT/SP)
23	NEW		THE CREW	Seven Seconds	Better Youth Organisation BYO 005 (I/RT)
24	RE		THE SECRETS OF THE I-CHING	10,000 Maniacs	Press P3001 (I)
25	24	3	SEVEN DEADLY SINS	The Outcasts	New Rose NEW 40 (I/RT)

NEW RELEASES . . . MARKETING & PROMOTION BY M.I.S. . . . NEW RELEASES . . . MARKETING & PROMOTION BY M.I.S.



TIME by Rajan
(Saint 1) 12" single



LAMOUR by Light & Shade
(MSLS100) 7" single



THE ALBUM by
Brian Poole Black Cat
(BPCV1) LP



A side - SPIES ON THE WIRE
B side - THE UNICORN
SPIES ON THE WIRE
by in Vogue
(TRANS100) 7" single*



FUNNY KIND OF MOOD
by SCATTAROCKS
(RTS003) 12" single

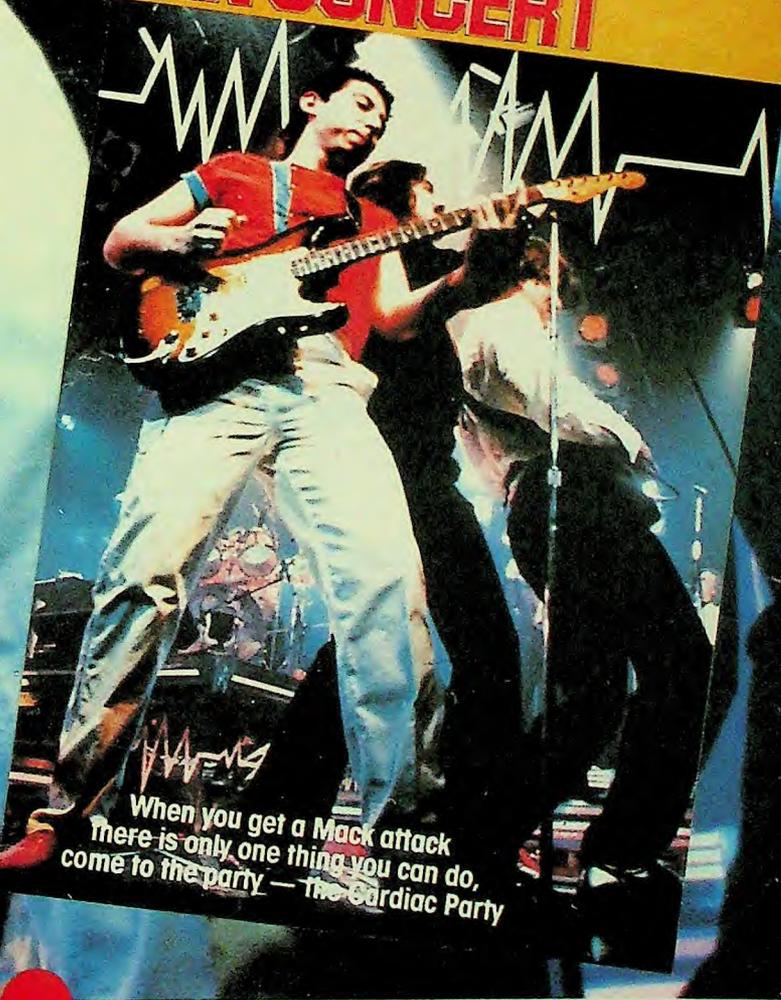
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Dealers: Cut out and display
Compiled by MIB from a nationwide panel of 50 specialist shops. Only independently distributed records are eligible. The key to distributor codes can be found on the new albums page.



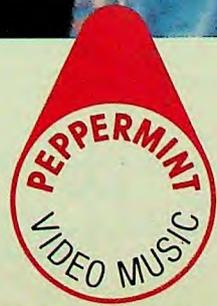
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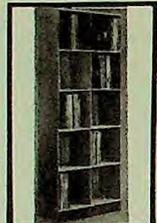
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Box number charge £2.50, 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning, Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.
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ANNOUNCEMENT



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