

MUSIC WEEK

Europe's leading music business paper

£1

MUSIC WEEK

welcomes

VIDEO WEEK

THIRTY-THREE months after adding " & Video" to its name back in January 1981, *Music & Video Week* reverts to being called just *Music Week* and next Monday a brand-new sister publication, *Video Week*, is launched.

In the past couple of years, *Music & Video Week* has developed with the video industry but the time is now right to allow the video element of the magazine to stand on its own feet. *Video Week* will apply the same standard of professionalism that has stamped *Music Week* as the music industry trade paper.

But while *Video Week* will give an unrivalled comprehensive service for retailers and industry executives, *Music Week* cannot ignore the fact that video is now inextricably involved with the music industry and will continue to report its activities for its own readers.

As *Music Week* looks forward to celebrating its 25th anniversary next year, we wish our *Video Week* colleagues a successful launch.

Lobby for a better chart

DO YOU want a better chart?

- A chart which gives artists equal chances of recognition and success?
- A chart which dealers can order by in the knowledge that it reflects genuine public demand for the music in the grooves?
- A chart which radio programmers can use to construct playlists of records the public actually want to hear?
- A chart which puts some sanity back into the record business?

The next meeting of the charts committee takes place this Friday (2). If you have an opinion on the current marketing madness affecting the chart make them known *now* by lobbying the following committee members:

John Deacon (BPI), Peter Scaping (BPI), Patrick Isherwood (BPI), Derek Chinnery (BBC), A J Morris (Polydor) and Peter Wilkinson (Spotlight Publications).

Alternatively write to Chart Opinion, *Music Week*, 40 Long Acre, London WC2, and express your views to the industry at large.

Stones sign \$25m world deal for CBS

NEW YORK: Speculation that The Rolling Stones had signed a new worldwide deal with CBS was confirmed at the end of last week. The contract is believed to be worth \$25m for four albums commencing in 1985 after the expiration of both the existing Atlantic and EMI contracts.

No further details have been announced, but it is understood that the CBS deal also includes some back catalogue material. Gossip here suggests that CBS outbid Atlantic by \$9m and MCA by \$5m.

PRT chief warns of the dangers of the giveaway campaigns

ANNIHILATION!

A GROUNDSWELL of opinion is building up in the music industry in revolt against the tide of gimmicky marketing campaigns using free gifts, limited edition picture discs, special 12-inch cuts and other items to influence chart placings.

In a strongly-worded attack, industry veteran, PRT chief executive Walter Woyda, warned that the music industry is risking "self-annihilation" when he opened his company's annual sales conference in London last week.

Speaking in the same week that *Music Week* revealed the latest freebie campaign — a video cassette of Annabel Lamb's single — Woyda said that it now seemed to be a case of "the more you give away, the better you do".

"The higher the price of the article that is being given away with the record, the better it seems are the chances of that particular record in the chart — but at the end of the day isn't it also decreasing the value of

the product and the artists involved?" he asked.

"Since our last conference many changes have taken place within the music business, and the marketplace has become much tougher for both records and video, but there is almost a self-annihilation by the industry taking place, and chart idiocy is a clear-cut example of this."

Echoing Woyda's message, Towerbell Records managing director Bob England made a plea particularly on behalf of small labels: "If this trend of giving away gifts with records remains unchecked then it will be the smaller companies which will suffer — they are the ones who are bringing the musical talent through in the first place and they will be driven out of business if they can't compete on the same terms as everyone else."

England called for a return to a chart featuring only records on 7-inch black vinyl and added: "I believe that Gallup is being quite scrupulous in policing the chart, but the record industry seems to be moving away from what it should be doing, and that is selling music."

"It's a diminishing marketplace, and yet we are spending more and more money on it. Giving away things isn't a long-term answer — it's the road to ruin, and I'd ask all BPI members to support a campaign for a 7-inch only chart."



WALTER WOYDA: "chart idiocy".

'Public is being used to con DJs'

IN A new twist to the continuing controversy over the chart, Radio Forth head of music, Jay Crawford, is now refusing to listen to pluggers who tell him about records climbing the chart.

"I am now ignoring the Gallup chart because it is so unreliable in terms of what people want to hear on radio," he told *Music Week*. "I'm only interested in programming records that the public want to hear because they like the music — not because of a free T-shirt, or a special 12-inch or picture vinyl."

"It's no longer a chart of best-selling records but a chart of best-selling T-shirts. We used to hear about scandals of disc jockeys taking payola to play records, but now the public is being used to con the DJs."

"Records are being bought for the wrong reasons and the chart is no longer reflecting the true popularity of a particular song or piece of music as it should be. Music has gone right out of the window. When you get records entering the chart because of a free gift campaign — or even going back up for the same reason — it makes a nonsense of its uses for programming purposes."

"Even if only a small percentage of the chart entries are being 'hyped' in this way they are holding back other records which may have more genuine reasons to be in the chart."

"Until the chart goes back to only reflecting the popularity of music rather than gifts I'm going to ignore it."

Oberstein sounds blank tape ad alert

ALL FUTURE promotion or advertising of blank tape which is in any way linked with recorded music can expect swift adverse reaction from the BPI chairman and, he hopes, the entire record industry. Maurice Oberstein is to urge his fellow members to be more watchful, and a great deal more touchy, about blank tape marketing.

"I believe we should be more sensitive to advertising which uses our artists or our product; we should be much more sensitive about things which might strike at the vitals of our industry," he told *MW*. He will be raising the issue at the next BPI council meeting.

While stressing a general principle, Oberstein offers as a current example a Boots national newspaper ad, offering a free C90 with any full price pre-recorded cassette. Several are illustrated — including a Streisand album — and Oberstein feels it is a case of a retail co-op ad being made up "without any thought for the implications of endorsing home-taping."

Talking points

"We have acquired a bad reputation for selling imports, but why do we have to do it? The answer is that we have to compete with the retail chains which have deals which allow them to undercut everyone else."

— See Retailing, p18.

□ □ □
"Bring back retail price maintenance . . ."

— See Opinion, p18.



LITTLE STEVEN

AND THE DISCIPLES OF SOUL

NEW SINGLE SOLIDARITY

EMI
AMERICA
EA 161

Bar coding: giant leap for dealers

THE BPI'S bar coding guidelines, now ready for publication, offer "comprehensive advice for both audio and video industries and trades" — and usher in a potentially huge advance in the use of retail electronics.

The BPI established a bar coding working party in February 1982. A series of meetings, and liaison with the British Videogram Association, led some 15 months later to the recommendation that the audio and video industries should adopt EAN (European Article Numbering) coding. Strong links with the US industries mean that UPC (Universal Product Code) will also be used.

The bar coding guidelines are intended to ensure that a common standard is available for the UK; they cover UPC extensively, as well as EAN and "provide all the details which are directly relevant to the industry... details not currently available elsewhere".

As well as offering detailed advice on what coding is, how the system works, UK administration of coding by the Article Number Association, and how to set up and

implement coding programmes etc, the guidelines make some points worth noting.

It is clearly stated that Gallup will use bar codes in chart data; it is also apparent that the responsibility for ensuring that codes are correct is, the BPI expects, to be carried by the printer (who makes the sleeves, video wrappers and cassette inlay cards which carry the code) and by the retailer (who must check the codes with "fully maintained equipment"), as well as by the manufacturer.

Provided the manufacturers and printers follow the procedures in the guidelines, dealers should find the code symbols scannable; but they are warned that some light pens may have difficulty in reading codes on cassette inlay cards through the plastic case. Also retailers are reminded that their scanning equipment must conform to EAN/UPC specifications and that it must be correctly operated by staff.

The guidelines will be distributed free in booklet form to all BPI members, and will be available generally, on request to the BPI, for £3 per copy.



More power to WEA

WEA RECORDS has "restructured and strengthened" its promotion department, with two new senior appointments.

Chris Marshall, who set up the independent All Stars Music Company, has been appointed head of WEA's promotion, and will co-ordinate all activities within the department. Bill Fowler, the former head of promotion, takes up the new post of director of television promotion; reporting to him will be TV promotion manager John Smith. Both Marshall and Fowler will report directly to WEA UK chairman, Rob Dickens.

Ross Fitzsimons, previously with Hot Press magazine in Dublin, has joined MCA Records press office, working with Sue Humphris. Gavin Angus, previously with Sparta Florida Music, is now handling press and promotion for That's Entertainment Records.

Kate Feeny has been appointed international manager at PRT, replacing Sean Murphy. Feeny, who was previously Murphy's assistant, has also worked for Albion and Virgin Records. Following Mary Farquharson's departure, Catherine O'Bryan-Tear has joined Zomba Books as marketing and publicity manager.

Twelve of the best for Christmas LP campaign

WEA RECORDS this week starts a marketing campaign that features 12 of its recent big-name album releases and which will run through until Christmas.

The campaign starts this week with a full-page ad in *Music Week*, featuring the 12 albums under the slogan: "Good albums nowadays ain't two-a-penny... But these are the very best at a price you can afford!"

Simultaneously, leaflets featuring albums will be distributed nationally and displayed in-store.

The featured records are: Jackson Browne/Lawyer In Love,

George Benson/In Your Eyes, Donald Fagen/The Nightfly, Echo And The Bunnymen/Porcupine, Talking Heads/Speaking In Tongues, Rod Stewart/Body Wishes, Shalamar/The Look, Al Jarreau/Jarreau, Twisted Sister/You Can't Stop Rock 'n' Roll, ZZ Top/Eliminator, Robert Plant/The Principle Of Moments and Stevie Nicks/The Wild Heart.

WEA marketing manager, Carl Gant commented: "With this campaign we aim to stir up renewed interest in our recent product. As Christmas approaches, the in-store material may well significantly boost our sales."



MCA RECORDS has concluded a long-term, worldwide recording deal with singer/songwriter Nik Kershaw. His first single, *I Won't Let The Sun Go Down On Me* (MCA 816), is released September 9. Produced by Peter Collins, it will be released in both 7-inch and 12-inch formats. Kershaw's debut album, *Human Race*, will be released later this year.

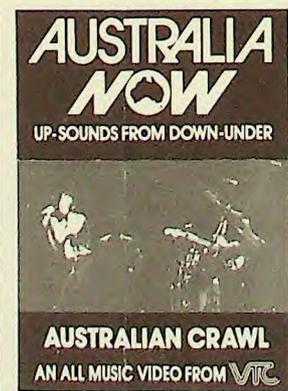
Pictured above at the signing are (l to r): Charlie Eyre (MCA, A&R), Nik Kershaw, Stuart Watson (MCA MD), Micky Modern (Kershaw's manager) and lawyer, David Pick.

Video music meeting

ALL THE uses of music on video cassette, video disc, cable and satellite television will be analysed during the Fifth International Video Music Conference, organised by *Billboard* magazine, in Pasadena, California in November.

Conference topics include music-orientated TV shows and cable music channels, lighting, art direction and choreography, pre- and post-production mixing techniques, the use of music in computer games graphics, and marketing music on video cassette, video disc and selling rights to cable.

Further details from *Billboard Video Music Conference*, 9107 Wilshire Blvd, Suite 700, Beverly Hills, California 90210.



Motown settles one lawsuit

From IRA MAYER

NEW YORK: The largest of the three lawsuits seeking to bar Motown from switching distribution to MCA has been settled out of court. Schwartz Bros and Motown have reached undisclosed terms that industry observers speculate would have involved a substantial payment by the label to the independent distributor.

As for the two outstanding cases, a Phoenix judge ruled against Associated Distributors, insisting that the company could not enjoin Motown from ceasing its prior agreements, while attorneys for Dallas-based Big State distributors are awaiting formal filings from Motown and MCA. Both of the latter two distributors say no out-of-court discussions (along the lines of those that led to the Schwartz Bros settlement) have been held to date.

WITH THEIR first joint single, *Islands In the Stream*, Kenny Rogers and Dolly Parton have agreed to appear singing together on the Country Music Association Awards telecast on October 10. Competing for top honours as Entertainer Of The Year will be Alabama, Merle Haggard, Barbara Mandrell, Willie Nelson and Ricky Skaggs. Of those, Skaggs is the only one who has not previously won the title.

Even more than in recent years, the vast majority of nominees for CMA awards reflect very limited crossover appeal as the Nashville songwriting-and-producing community returns to its mainstream rather than pop emphasis.

POLYGRAM IS surveying dealers on early results with compact disc hardware and software. Among the questions: best selling categories and titles, depth of stock from various suppliers, pricing, preferred display arrangements, availability of demonstration units and cross-merchandising efforts. Several of PolyGram's initial 250 outlets have also received elaborate floor units housing closed circuit video explanations of the system.

WARNER, A&M and Jive Records bring to 15 the number of labels supplying video music video clips to Video Music International which makes the video jukebox. The company has also obtained licensing agreements with the Harry Fox Agency as well as such individual publishers as Chappell/Unichappell, ATV, Welk and Colgems-Screen Gems-EMI.

ATV MUSIC is suing RCA Videodiscs for infringement regarding release of The Beatles' *Let It Be* on CED disc. Though licensed for other media, ATV contends, the video disc was not a part of any previous deals.

MCA'S RECORD and music publishing divisions suffered a second quarter operating loss of \$2.2m leading to a drop in first half income to 1.4m — compared to 12.1m in 1982. Revenues for the half fell to \$71.5m from \$79.5m. The company has also joined the battle against parallel imports.

SHORTS: Audio-only jukebox owners would pay a one-time registration fee of \$50 through 1990, under proposed legislation that would override the Copyright Royalty Tribunal's escalating annual payment schedule... ABC Radio is experimenting with satellite delivery of new albums to affiliate stations around the country, a process which could simplify distribution matters (especially simultaneous release problems in smaller areas).

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The first of the autumn sales conferences took place last week with PRT holding a two-day meeting in London. CHRIS WHITE reports on the wide range of product due for release.

Towerbell/ Rockney

CHASE AND DAVE have a TV-promoted album released on the Rockney label through Towerbell.

Chas and Dave's *Knees-Up Jamboree*, featuring 50 singalong tunes, will be TV advertised nationwide, the campaign starting in October and running through until December. The LP's packaging will also include a free singalong songbook.

Scheduled Towerbell product includes a new, as yet un-titled, single by Amazulu, Snowy White's *Bird Of Paradise*, and Natasha's *I Want You To Be My Baby*. There are also singles due from Ron Magness and new signing *The Look*.

Back on the Rockney label, Clarence Frogman Henry — a new signing — has just released his first single, *That Old Piano*.

Red Bus

IMAGINATION'S NEW album, *Scandalous*, is set for release in mid-October to tie in with their UK tour, and will be backed by a national television advertising campaign, extensive press advertising and in-store displays. A single taken from it will be released in late September.

Malaco Records

MALACO RECORDS has signed with PRT for distribution and the first three releases are all by new signings: *Late At Night* by Pam Hall, *Man Friday* and *Jive Junior's Picking Up Sounds*, and *Want Ads by Cafe*.

General manager Dave Roberts says: "Up until now Malaco UK has relied on Malaco US to supply releases, but we will be more aggressive with our releases, and aim to put the label back into the charts on a regular basis."

Lamborghini Records

LAMBORGHINI RECORDS will be embarking on a comprehensive release schedule with new and established acts, in the run-up to Christmas, although the order of release has yet to be finalised.

PRT: investment pledge

A RE-CONFIRMATION of the new ACC management's commitments to PRT Records and Precision Video was made at the conference by ACC group managing director Alan Newman.

He reminded delegates that last year's sales conference was not long after Robert Holmes à Court's Bell Group took over ACC. He went on to say that despite an "indifferent market" during the last 12 months, PRT and Precision had performed admirably and both companies were well based to go forward.

Newman said that PRT and Precision are regarded as important parts of the ACC group and that although they may seem small in the overall context of ACC, "We do want to expand them." He added that ACC had money and commitment to invest in the two divisions' futures and that there was now "a very good basis on which to grow."

"The last year has demonstrated our willingness to invest in both PRT and Precision."

● PRT'S MAJOR album releases for the autumn include *In Our Liverpool Home*, a 25th anniversary album from the Spinners; *Dead End Street*, a double album compilation from The Kinks, including the majority of their hit singles; and a special 10-inch Kinks album featuring previously unreleased material.

Further releases in the Spotlight series include 24-track double albums, *Spotlight On Soul*, *Spotlight On Dance*, *Spotlight on Stateside*, *The Swinging Sixties* and *The Fabulous Fifties*.

A love song compilation on the Calibre label, *This Thing Called Love*, with a playing time of two hours, features PRT's disco hits of the last 12 months.

On the jazz front, new albums are due from Stefan Grapelli, Theresa Brewer, Coleman Hawkins and Lester Young.

That's Entertainment

THEATRE AND film soundtrack specialist company That's Entertainment will be releasing several new albums by the New Sadlers Wells Opera Company, featuring their most popular operettas. Promotion will also centre on the label's recording of the Lyric Theatre, Hammersmith, production of *Nightingale*, starring Omar Sharif, and *Hell Can Be Heaven* by the Bubble Theatre.

Magnum Music

THE MAGNUM Music Group's major autumn releases will include a Little Richard compilation, *The Real Thing*, featuring all his hits and with a special sleeve by David Oxtoby; an Al Jarreau album, *Ain't No Sunshine*, on the Blue Moon label, and *Vulture Blood* by Warhorse on Thunderbolt — which features Nick Simper in his first band after the break-up of Deep Purple.



CHAS AND DAVE: TV album.

ASV

ACADEMY SOUND & VISION has several debut releases lined up including a three-record set of the Complete Bach Partitas and Sonatas by celebrated American violinist, Oscar Shumsky, and volume two of Mozart's Sonatas for Violin and Piano featuring conductor Tamas Vasary and the Northern Sinfonia Orchestra.

The label's budget series, *Beautiful Music*, continues in October with *Popular Carols From Wells Cathedral*. Releases on the ASV Living Era label feature Duke Ellington in *Jazz Cocktail*, and Red Nichols and His Five Pennies on *Rhythm Of The Day*.

Kingdom

KINGDOM RECORDS, which has just signed with PRT for distribution, is launching a new mid-price reggae series with *Herb Dust Volume 1*, followed by DJ Battle — both albums will be backed with advertising in *Black Echoes* and *Black Music*.

On the jazz front, the label will be releasing *Blackout* by Lionel Hampton, plus albums by Sonny Stitt and Wynton Marsalis. Other titles are due from Gerry Mulligan and Charlie Mingus, and a *Giants Of Jazz LP* featuring Lionel Hampton, Buddy Rich, Gerry Mulligan and Jon Hendricks.

Dureco

SMURF'S PARTY *Time and Merry Christmas With The Smurfs* will be released via Dureco in time for Christmas.

Original

ORIGINAL RECORDS is releasing the first single on Jon Hiseman's TM Records label — *Secure In You* which features Rod Argent, Clem Clempson, Hiseman, Barbara Thompson and John Mole. An album, *Siren Songs*, will follow in November. The band will support the release with TV appearances and gigs.

Street Sounds

A BEST OF Street Sounds double album will be released on Street Sounds in time for the Christmas market.

Peach River

DAVE KNOPFLER'S debut single, *Soul Kissing*, released this month on Peach River, will be followed by his first solo album, *Release*, in October.

Ferroway

FERROWAY RECORDS will be releasing *Rondo Veneziano*, an album of instrumental music which will be heavily featured on ITV continuity spots. There will also be a special 12-inch single mix of the same.

Dakota

FURTHER RELEASES in the mid-price (£2.99) series are due from Dakota which numbers the novelty single, *Willie Can* and Zingari's *Everybody's Working* among its upcoming releases.



TOYAH: Superstore appearance.

CSA

CLIVE STANHOPE'S CSA label is concentrating promotion on *The CSA Collection, Volume 1*, featuring 14 of the best tracks released by the company to date. Pre-release orders will have a special dealer price of £2.49. Reggae names featured include *The Viceroy's*, *Michael Prophet*, *Don Carlos* and *The Natural-ites*.

BBC

COMEDY IS prominent among BBC Records' autumn releases with scheduled LPs including *Goon Show Classics, Volume 10*, a further *Hancock's Half Hour*, *Fawlty Towers — A La Carte*, and *Noel's Funny Phone Calls, Volume 3*. The label also has a major pop album release, *Saturday Superstore: Replay Selection* which features music from the TV show including *Toyah*, *Eddy Grant*, *Dexys Midnight Runners*, *Men At Work* and *Tears For Fears*.

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NEWS

Monte Carlo HQ plan for Caroline

By JIM EVANS

RADIO CAROLINE, which has been back on the air test broadcasting for the past two weeks with a format of back-to-back album tracks and a minimum of dialogue, will be opening an office in Monte Carlo and carrying advertising by the end of this month.

Anchored 15 miles off the Essex coastline in international waters, Caroline's signal, not yet at full strength is claimed to be heard across the UK and much of Europe.

Speaking from Spain, from where the Caroline ship is serviced, founder Ronan O'Rahilly told *MW*: "The feedback we've had so far has been very good. We've had reaction from 150km into West Germany and the signal's strong in Holland and France. The key is the height of the antennae — over 300ft. I can honestly say it's the best signal we've ever had."

Over the next 10 days, surveys are being carried out in the UK and Europe to assess the number of listeners and their reactions so that an advertising rate can be structured. Advertisers will be international companies and the ads will be channelled through Caroline's New York and Los Angeles offices (and through Monte Carlo when the office opens there). Though offers have been made, O'Rahilly will not be accepting cigarette or tobacco advertising. A news service is also to be added to the schedules.

O'Rahilly believes people now want more music and less chat, and is modelling Caroline's output/programming on the American AOR formula. "We are not trying to be another Radio One or Capital," he added. "We are adding to the variety of radio available and trying to get more music to more people."

"I know it sounds arrogant, but when Caroline first started I knew there would be a massive audience. And I believe that this time we have got the formula right once again. But we've got to remember that this time we're not the only station in town anymore."

"From the music or record companies' point of view we are providing a service by playing album tracks. The record companies spend hundreds of thousands of pounds producing albums that, until now, have not been played on radio."

Of the record pluggers spoken to by *MW* last week, none admitted supplying Caroline with records. The general reaction was a case of "wait and see" and record companies are mindful that to supply Caroline from the UK would be against the law. A spokesman for EMI said "We have had no requests for product so far. If we do, we shall have to review the legal situation very carefully."

Until the Monte Carlo office opens, Caroline's main contact office is at PO Box 69504, Los Angeles 90069.

Picture Music replaces EMI Music Video

THE MUSIC video production division of EMI, headed by Geoff Kempin, is undergoing a cosmetic change of name — from EMI Music Video to Picture Music International — to avoid confusion with the entirely separate Thorn EMI Video Programmes.

The division operates independently in music video production and it was felt that the EMI name may have inhibited other companies using its services.

Coincidentally, the US arm of Picture Music International has been restructured with Mark Levinson, former vice president of business affairs for EMI America/Liberty heading the operation there. Bob Hart becomes vice president of production and marketing.

Fewer star acts at Edinburgh

From NICHOLAS SOAMES

EDINBURGH: TICKET sales, critical acclaim for the Vienna 1900 Theme and a huge unwieldy fringe meant one of the most successful Edinburgh Festivals, despite the fact that this is the swansong of artistic director John Drummond.

During his tenure, the Festival has become less interesting from the record industry's point of view, with fewer star names, fewer programmes or productions leading to recordings, and it is unlikely to change when theatre director Frank Dunlop takes over the reins assisted by the Festival music expert Richard Jarman.

EMI, PolyGram and CBS again competed for displays in the shops of the main boulevard of Princes Street, but for the second year running there were no record signing sessions. Despite AFV's recording of last year's Handl's Fireworks (which arrived in time for this year's jamboree) and the fiery Labeque Sisters, the best selling disc was, as always, the rush-released recording of the 1983 Edinburgh Tattoo.

• For full report from Edinburgh, see Classical next week.

Kid Creole wins Edison award

AMSTERDAM: KID Creole and the Coconuts' Stool Pigeon has been voted single of the year in the prestigious Dutch Edison awards which cover the period between April 1, 1982 to April 1, 1983.

A total of 29 records — 17 pop and 12 classical — received awards this year and all the winners have been invited to appear in the live Edison TV Gala in October.

Of the 17 pop awards, eight go to

Happy golf hooking for Music Therapy

THE "Happy Hookers" golf tournament organised last year by Terry Oates, Bob England and Tony Prior has been developed this year into a golf day in aid of the Nordoff-Robbins Music Therapy Centre on Thursday, September 22 at the Royal Mid-Surrey club, Richmond.

"Anyone who can swing a club is welcome," says Oates. "There will be some serious golf in the morning in an individual stableford competition in random three-balls over 18 holes for the Music Therapy Trophy, but after lunch it's just for fun in a Texas scramble over 11 holes for another Music Therapy Trophy."

Players can take part in teams of four for £200, or £50 per person for individual competitors. The price includes champagne breakfast and lavish lunch and half of the proceeds will go to Music Therapy.

Willie Robertson is organising City support for the event and promises a "major prize" for a hole-in-one. Numerous other worthwhile prizes will be awarded during the day.

• Full details from Bob England's secretary, Julia Rogers, on (01)-431 2770.

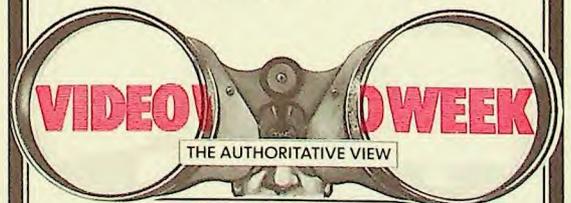
DOOLEY

THE CONFERENCE season opened in businesslike manner with PRT's low-key affair at the CFS conference centre in London which was enlivened by A&R and marketing director **Matt Haywood** and promotion manager **Tilly Rutherford** cavorting around dressed as caricature Aussies. One hopes that ACC group managing director **Alan Newman**, newly-arrived from Australia to take over from **Bert Reuter**, has a sense of humour... PRT chief executive **Walter Woyda** revealed that he was currently in the middle of his 29th office move in 13 years with the company, and quipped: "Never have so few moved so much rubbish so many times"... **Tony Smith**, head of sales, referring to PRT's new promotion team punned groaningly: "Eat your hearts you Spartans who thought you were the Pinnacle of success, and because of your Independent Distribution Services you felt you were on Stage One — but we've upstaged all of you"... the conference also had appearances by topless women (courtesy of Streetsounds Records' **Morgan Khan**) and **Smurfs** (yes, they live on!), and new Dakota Records signing, **Zingari**... Capital DJ **Greg Edwards** made an impassioned plea for record companies to treat black music on the same marketing level as white music, claiming: "Many record companies still have the attitude that black music doesn't sell"... one subject not mentioned at the PRT conference: allegations that the Inland Revenue is checking the expense accounts of all ACC directors when **Lord Grade** was chairman (should make interesting reading for the tax man).

RED FACES at the Home Office and broad grins at Zomba — on the day he had to leave the country, South African artist **Richard John Smith** (Dooley, August 20) was told that when he entered the country someone mistakenly stamped his passport with permission to stay indefinitely; he intends to do just that... PolyGram lost no time hitting back at the attack on the compact disc by direct-to-disc specialist **Doug Sax** who wrote in *Billboard* that "the word on the street is that CD is a disappointment sonically". In reply, PolyGram's technical consultant **Peter Burkowitz** asks: "Could it be that the real word on the street is that direct disc recording may be obsolescent?"... Due to overwhelming demand, more tables have been added to accommodate people wishing to attend the Music Therapy lunch honouring **The Shadows** on September 8 — phone Linda Norris now on (01)-223 8700 to reserve your place... **Radio One** will rue the day EMI UK managing director **Peter Jamieson** became a pluggger for the day to play in the annual cricket match, Pluggers v Radio One, as he took six wickets for 14 runs and the Pluggers won by one wicket.

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MCPS bans imposed

THE MCPS has imposed import bans on: Live In Tokyo by Public Image Ltd manufactured in Japan by Nippon Columbia, (YS 7148/9) at the request of Virgin Music; Crazy b/w Love Is Gonna Find You by The Manhattanans and the album Forever By Your Side (USA catalogue no. CBS FC 38600) at the request of RCA Music; and Get Out Of My Mix by Dolby's Cube manufactured in the USA and Canada (Capitol 8561) at the request of Street Music.

There was a time, not so long ago, when independent record promoters were not always held in the highest esteem.

To many in the music business (their opinions, we regret to say, often based on bitter experience) these people were, at best, unprofessional. Or, at worst, unethical.

Then along came Bullet.

Bullet was founded, not by rookies, but by people with many years of diverse top-level experience within major record companies.

Experience which convinced them there was an important role for nationwide independent promotion in the UK record industry. But only when done professionally, by professionals.

Above all, this meant working on only a limited number of releases at any given time. So each one could receive full priority.

It meant knowing retailers and media people, not just by name, but well enough to have their respect and confidence.

Finally, it meant a lot of hard work. Both in planning and executing campaigns, so awareness and availability coincided for optimum effect.

These were the principles on which Bullet was based. On which it will continue to be based. The results they have produced have been astounding. Even to the people who created them.

Since our launch in 1980, no fewer than 78% of all singles promoted by Bullet have reached the top 75.

Compared with the national average of a scant 7%.

These hits have included numerous Top 10 entries, and more than our share of number ones. On behalf of every major record company in the country, as well as all the successful independents.

Such statistics prove that the companies we work with have their chances of chart success improved enormously. But we would like to think we have had the same effect on their opinion of independent record promoters.

Certainly, the number of companies using our services suggests the industry's attitude to our line of work has changed for the better. At least, where Bullet is concerned.

All records need the best available professional promotion. Unfortunately relatively few receive it.

If you think yours deserves it, call Barry Evans or Stewart Coxhead on 01-723 1062 or 01-724 0814. They'll show you that, when done the Bullet way, there's nothing funny at all about independent record promotion.

 **BULLET**

Before Bullet, some people had funny ideas about record promoters.



NEWS

New Range for Valentine Music

THE VALENTINE Music Group, which set up its own record division last year, has launched a new label, Range Records, which Valentine head John Nice describes as "recording top quality country-orientated product".

First releases, which were set to tie in with the visit of Tom T Hall to the Peterborough Country Festival last weekend (August 28) are a single, Who Do You Pray For? (RANS71) and the album from which it is taken, World Class Country (RANGE 70001). Both are

distributed through IDS. The deal between Nice and Hall was signed recently in Nashville and the new division of Valentine will issue product on a regular basis. "Already we have a lot of product which will be issued in the UK," said Nice. "It is all high-quality with some very big names recording for the label."

Moves..

MINDER MUSIC and **Cavalcade Music** have moved to new offices at 22 Bristol Gardens, Maida Vale, London W9, tel: 01-289 7281.

FOGGYTOWN RECORDS has moved to 1, Rodney Court, Maida Vale, London W9 1TQ, tel: 01-286 4236.

SHOUT RECORDS has moved to 2nd floor, The Metrostore, 231 The Vale, London W3, tel: 01-740 0680.

HEAVY METAL RECORDS has new telephone number, 0902 345345, and Telex, 335419 ROKSON G.

Dansan Records

Through Distributors for CATALOGUE Contact:

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London. W1V 6HB.

01-437 2245 & 8716



MAGNET ARTISTS The Biz recently paid a visit to the RCA depot in West Bromwich to introduce themselves to the telephone sales team now that Magnet has switched its distribution to RCA.

Three times lucky for indie

RADIALCHOICE, the UK video and record independent, is experiencing its third US breakthrough — thanks to video.

Following the US success with Toni Basil and Toto Coelo, whose Mickey and I Eat Cannibals singles both broke into the US and UK charts following widespread screenings of their videos, Radialchoice is now receiving import demand for the two-year-old single, The Teenage Confession by Lorna Right, due to regular screening of the single's video on the Playboy US cable channel.

"At first we couldn't understand what was happening," says Radialchoice marketing director

Paul Clark. "We then remembered we had supplied Playboy with the video which was felt to be too suggestive for UK TV and was never actually screened here."

Jazz launch

A NEW jazz label, Just Jazz Records, is being launched by former music industry magazine publisher and promotion man Ben Cree and it debuts with an album by the John Crocker Quartet, Fine & Dandy. Subsequent releases include albums by the Cambridge City Jazz Band and a solo LP by George Chisholm.

Meatloaf's UK tour double

EPIC IS to release a Meatloaf double single to coincide with the artist's UK tour from September 21 to 30. Entitled Midnight At The Lost & Found Double 45 — Special Tour Edition, it will be available from September 16 in 7-inch and 12-inch.

The first 5,000 double 7-inch singles will sell at standard 7-inch single price. The 12-inch disc will include a 12-minute live version of Bat Out Of Hell. Meatloaf's September dates are: Birmingham (21), Manchester (22), Wembley (24), Ipswich (25), Newcastle (26), Glasgow (28), Aberdeen (29) and Edinburgh (30).

EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart	Countries
1	1	9	A/B/D/F/N/SP/SW/WG
			MOONLIGHT SHADOW, Mike Oldfield
2	2	11	A/D/F/SP/SW/WG
			BABY JANE, Rod Stewart
3	3	15	A/D/I/WG
			JULIET, Robin Gibb
4	6	5	B/N/UK/WG
			I.O.U., Freeze
5	5	9	A/D/SP/SW/WG
			FLASHDANCE... WHAT A FEELING, Irene Cara
6	4	12	D/F/SP/SW/WG
			EVERY BREATH YOU TAKE, The Police
7	9	4	I/SP/SW
			VAMOS A LA PLAYA, Regheira
8	10	8	A/SW/WG
			AFRICA VOODOO MASTER, Rose Laurens
9	7	12	SW/WG
			CODO, Tauchen & Prokopetz
10	17	2	B/D/N/SW
			LOVE BLONDE, Kim Wilde
11	12	3	N/SP
			DOLCE VITA, Ryan Paris
12	11	3	B/N
			WRAP YOUR ARMS AROUND ME, Agnetha Faltskog
13	16	2	B/N
			ANNABEL, Hans De Booy
14	8	3	B/N
			RONDO RUSSO, Berdien Stenberg
15	29	4	I/SW
			I LIKE CHOPIN, Gazebo
16	13	14	SW/WG
			COMMENT CA VA, The Shorts
17	19	22	FI
			LET'S DANCE, David Bowie
18	NEW		FI
			LOOKING AT MIDNIGHT, Imagination
19	20	26	F
			TOO SHY, Kajagoogoo
20	21	2	UK
			GIVE IT UP, KC & The Sunshine Band
21	22	2	F
			SIGNES EXTERIEURS DE RICHESSE, Johnny Hallyday
22	NEW		B/N
			LA VIE EN ROSE, Grace Jones
23	26	8	I
			SPIAGGE, Renato Zero
24	28	4	F
			LA PREMIERE FOIS QU'ON S'AIMERA, Sylvie Vartan and Michel Sardou
25	NEW		B/N
			LIVING ON VIDEO, Trance-X
26	NEW		UK
			GOLD, Spandau Ballet
27	15	13	A/WG
			BLUE MONDAY, New Order
28	18	7	A/D/SW
			ROCK 'N' ROLL IS KING, ELO
29	24	11	A/D/WG
			CHINA GIRL, David Bowie
30	23	2	A
			DO MY DITTY, Patrick Gammon

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

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

Disco commentary

By BARRY LAZELL
HERBIE HANCOCK remains firmly in the limelight holding on to the number one single for the third consecutive week — although the sales gap between Rockit and Give It Up is now minimal — and scorching straight in at one on the album chart with Future Shock.

This consolidates a very strong presence for CBS, which, fronted by the energetic Club Promotions department, currently hold the Top Three singles and three of the top five albums. In addition, the UK release of their three strong import albums by The O'Jays, the Manhattans and the SOS Band next week can only further their prospects.

If this was not enough, The Weather Girls make an impressive singles re-entry with It's Raining Men as predicted last week, and the Unique import What I've Got Is What You Need looks good for its imminent UK release. The only question remaining is whether CBS will release Autodrive as follow-up.

Polydor has wasted no time in picking up Hot Streak's Body Work, which now looks good to go Top 20 next week. In addition, Go Deh Yaka by Monyaka has been released through Polydor (POSP(X) 641) and bubbles healthily just beneath the Top 50. Joining it in the bubblers, and available through WEA, comes what may be the first gospel single to feature in the disco chart, You Brought The Sunshine Into My Life, by The Clark Sisters.

Hottest new candidate for crossover appeal to the national chart must be Jam On Revenge (The Wikki Wikki Song), by Newcleus which radio looks set to pick up to take it out of the clubs and into the charts. It features as the highest new entry this week at 27.

Taking effect from this week is an important change of distribution for the Julie Roberts single Fool For You. The single has now been licensed to RCA (switching from PRT), but retains the same Bluebird catalogue number.

This year's big Euro pop disco hit looks like crossing over into the disco chart next week; Dolce Vita by Ryan Paris has been picked up by Carrere (CAR(T) 289) having scored in all the traditional Euro holiday sunspots. Rather than buy inferior Spanish copies on holiday, most buyers will pick it up on return to our shores. There should be particular disco interest in the 12-inch version which is radically remixed. Needless to say, the lyrics are sung in our native tongue.

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I'm mad as Hell!*
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Ⓞ 92-3744-1 ☎ 92-3744-4



DONALD FAGEN
The Nightfly
Inc New Frontier; I.G.Y.
Ⓞ W3696 ☎ W3696-4



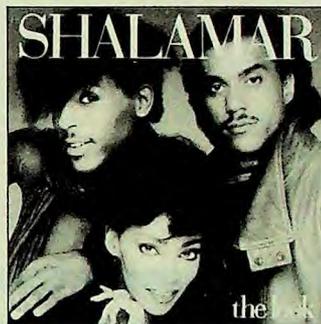
ECHO & THE BUNNYMEN
Porcupine
Inc Back Of Love; The Cutter
Ⓞ KODE 6 ☎ CODE 6



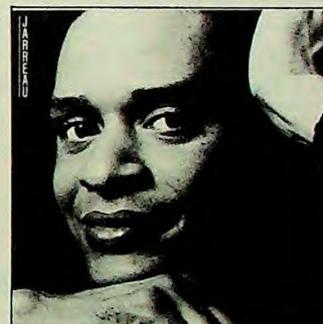
TALKING HEADS
Speaking In Tongues
Inc Burning Down The House; Swamp
Ⓞ 92-3883-1 ☎ 92-3883-4



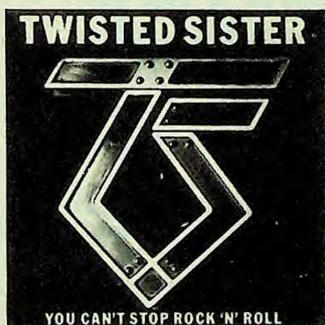
ZZ TOP
Eliminator
Inc Gimme All Your Lovin
Ⓞ W3774 ☎ W3774-4



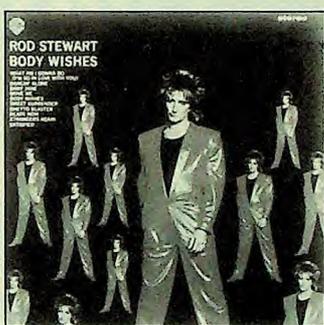
SHALAMAR
The Look Inc Dead Giveaway;
Disappearing Act
Ⓞ 96-0239-1 ☎ 96-0239-4



AL JARREAU
Jarreau Inc Mornin;
Boogie Down; Trouble In Paradise
Ⓞ U0070 ☎ U0070-4



TWISTED SISTER
You Can't Stop Rock 'n' Roll
Inc I Am (I'm Me);
You Can't Stop Rock 'n' Roll
Ⓞ A0074 ☎ A0074-4



ROD STEWART
Body Wishes Inc Baby Jane;
What Am I Gonna Do
(I'm So In Love With You)
Ⓞ 92-3877-1 ☎ 92-3877-4



ROBERT PLANT
The Principle Of Moments
Inc Big Log
Ⓞ 79-0101-1 ☎ 79-0101-4



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AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for full details):

MEN AT WORK—30 stations: BIG COUNTRY—24; KID CREOLE & THE COCONUTS—24; HEAVEN 17—21; JUNIOR—20; MIKE OLDFIELD AND ROGER CHAPMAN—19; RYAN PARIS—14; PHILIP BAILEY—13.

OTHERS:

JUDIE TZUKE—Jeannie No—Chrysalis CHS 2728 (F) A Severn, BRMB, Centre B BBC Radio London, Essex, Pennine, Red Rose, Forth, West Sound, CBC * DevonAir—Hitpick, Wyvern—Hitpick.
 GARY NUMAN—Warriors—Beggars Banquet BEG 95 (W) A Luxembourg, BRMB, Tees B Radio 210, Plymouth, Clyde, Forth, NorthSound, CBC * DevonAir—Hitpick, Tav—Hitpick.
 JOURNEY—After The Fall—CBS A3692 (C) A Centre, Tav, BBC Ulster B Radio 210, Forth, West Sound, CBC * Severn—Hitpick, Wyvern—Hitpick, Beacon—Featured Single.
 THE SPECIAL AKA—Racist Friend—2 Tone CHS TT 25 (F) A Severn, BRMB, BBC Scotland B West, Essex, Beacon, Mercia, Metro, Clyde * Pennine—Hitpick.
 TACO—Puttin' On The Ritz—RCA 284 (R) A Plymouth, Wiltshire, Moray Firth B BBC Radio London, Beacon, Chiltern, Mercia, Metro, Clyde, CBC.
 FLASH AND THE PAN—Down Among The Dead Men—Easy Beat EASY 2 (IDS) A Mercia B Luxembourg, BBC Radio London, Capital, Aire, Pennine, Clyde, Forth * Tav—Hitpick.
 CLARENCE 'FROGMAN' HENRY—That Olde Piano—Rockney/Towerbell KOR 20 (A) A 2CR, BRMB, BBC Scotland, BBC Ulster B BBC Radio London, Wyvern, Aire * West—Hitpick, Red Rose—Hitpick.
 THE BEATLES—She Loves You—Parlophone R 5055 (E) A Severn, Mercia, Pennine B Wyvern, Red Rose, Clyde, West Sound, CBC.
 THE JODELLES—Girls Fall In Love—Ariola ARO 305 (F) A Severn, Centre, City B Capital, Essex, Trent * DevonAir—Hitpick, Orwell—Hitpick.
 A FLOCK OF SEAGULLS—(It's Not Me) Talking—Jive JIVE 47 (C) B Mercia, Hallam, City, Clyde, Red Rose, NorthSound, CBC.
 DESMOND DEKKER—Hot City—Stiff BUY 186 (C) A BBC Scotland B West, Wyvern, Mercia, City * Trent—Hitpick, Hallam—Hitpick.
 GANG OF FOUR—Is It Love—EMI 5418 (E) B DevonAir, Pennine, Manx, Clyde, CBC * Severn—Hitpick, Hallam—Hitpick.
 SYLVESTER—Band Of Gold—London LON 33 (F) A Centre B Plymouth, Pennine, Metro, Tees, Manx, Red Rose.
 ZZ TOP—Gimme All Your Lovin'—Warner Brothers W 9693 (W) A Luxembourg, Plymouth, Hallam, Manx, Forth, CBC, Downtown.
 THE BEAT—Save It For Later—Go Feet FEET 333 (F) B Radio 210, Orwell, Aire, City, NorthSound * CBC—Hitpick.
 LAURA BRANIGAN—Deep In The Dark—Atlantic A 9817 (W) A Tav B Orwell, CBC * Mercia—Hitpick, Red Rose—Hitpick, Pennine—Hitpick.
 MELANIE—Every Breath Of The Way—Neighbourhood NB 1 (IDS) A DevonAir, Centre, Tav, Downtown B Orwell, Pennine.
 ASHFORD & SIMPSON—High Rise—Capitol CL 304 (E) A BRMB B Severn, Wiltshire, Wyvern * Tees—Station Pick.
 TONY BANKS—And The Wheels Keep Turning—Virgin/Charisma BANKS 2 (E) B Orwell, Piccadilly, Red Rose, Forth, CBC.
 MARCIA GRIFFITHS—Electric Boogie—Island IS 112 (E) B Radio 210, Wyvern, Chiltern, Hallam, Metro.
 MONYAKA—Go Deh Yaka—Polydor POSP 641 (F) B Luxembourg, Radio 210, Pennine * Capital—Climber, West—Hitpick.

Radio 1

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

19	(24)	MADNESS: Wings Of A Dove	11	(8)	KIM WILDE: Love Blonde	8	(New)	MELANIE: Every Breath Of The Way, Neighbourhood NB 001 (IDS)
18	(13)	UB40: Red Red Wine	10	(8)	ANNABEL LAMB: Riders On The Storm	7	(6)	CLIFF RICHARD: Never Say Die
17	(9)	ROD STEWART: What Am I Gonna Do	10	(5)	BIG COUNTRY: Chance	7	(New)	FLASH & THE PAN: Down Among The Dead Men, Easy Beat EASY 2 (IDS)
16	(13)	ELTON JOHN: I'm Still Standing	10	(6)	H2O: Just Outside Of Heaven	7	(9)	GALAXY: Wait Until Tonight
15	(16)	KC & THE SUNSHINE BAND: Give It Up	10	(New)	JUNIOR: Runnin', Mercury/Phonogram MER 145 (F)	6	(7)	BELLE STARS: Indian Summer
14	(16)	CARMEL: Bad Day	10	(11)	MALCOLM McLAREN: Double Dutch	6	(New)	GRAHAM FELLOWS: Through The Line
14	(20)	SPANDAU BALLET: Gold	10	(New)	MEN AT WORK: Dr Heckyll And Mr Jive, Epic A3668 (C)	6	(New)	HEAVEN 17: Crushed By The Wheels Of Industry, Virgin VS 628 (E)
14	(16)	THE STYLE COUNCIL: Long Hot Summer	9	(9)	ASIA: Don't Cry	6	(11)	HERBIE HANCOCK: Rockit
13	(16)	DAVID GRANT: Watching You, Watching Me	9	(5)	HOWARD JONES: New Song	6	(5)	KRAFTWERK: Tour De France
13	(6)	KID CREOLE & THE COCONUTS: There's Something Wrong In Paradise	9	(New)	JOBOXERS: Johnny Friendly	6	(New)	STEVE HARLEY: Ballerina
13	(20)	THE KINKS: Come Dancing In The Rain	9	(New)	BRYSON/LACK: Tonight I Celebrate My Love, Capitol CL 302 (E)	6	(New)	THE THE: This Is The Day, Epic A3710 (C)
13	(8)	MOODY BLUES: Blue World	9	(New)	STATUS QUO: Oi Rag Blues, Vertigo/Phonogram QUOB 11 (F)	6	(7)	TRUTH: Step In The Right Direction
12	(11)	LEVEL 42: Sun Goes Down	9	(6)	STRAY CATS: (She's) Sexy And 17	6	(7)	TRACIE: Give It Some Emotion
12	(13)	LOTUS EATERS: The First Picture Of You	9	(New)	TOOTS HIBBERT: Spiritual Healing	6	(8)	GENESIS: Mama
12	(10)	MODERN ROMANCE: Walking In The Rain	9	(New)	PAUL YOUNG: Come Back And Stay, CBS A3636 (C)			
12	(14)	SHALAMAR: Disappearing Act	9	(New)	ELO: Secret Messages, JET A3730 (C)			
11	(12)	DEPECHE MODE: Everything Counts						

Radio 2

Based on plays Friday-Thursday 5am-7.30pm in the week preceding publication.

9	(-)	ELTON JOHN: I'm Still Standing	6	(New)	GEORGE DUKE: Born To Love You, Epic (C)
9	(6)	MOODY BLUES: Blue World	6	(-)	KC & THE SUNSHINE BAND: Give It Up
8	(7)	MODERN ROMANCE: Walking In The Rain	6	(-)	JOHN MILES: Song For You
7	(5)	DAVID ESSEX: Tahiti	6	(-)	RENDAN SHINE: County Down
7	(7)	THE KIDS FROM FAME: Songs	6	(17)	STEWART AND GASKIN: Busy Doing Nothing
7	(5)	BARRY MANILOW: You're Lookin' Hot Tonight	5	(-)	JOHN DAVID: On The Mountain
7	(New)	CLIFF RICHARD: Never Say Die (Give A Little Bit More), EMI (E)	5	(8)	AGNETHA FALTSKOG: Wrap Your Arms Around Me
7	(8)	ROD STEWART: What Am I Gonna Do	5	(New)	STEVE HARLEY: Ballerina (Prima Donna)
6	(6)	BRYSON/LACK: Tonight I Celebrate My Love	5	(8)	THE HOLLIES: Stop In The ...
6	(10)	BARBARA DICKSON: Tell Me It's Not True	5	(-)	SPANDAU BALLET: Gold
			5	(New)	WHAM!: Club Tropicana, Inner Vision (C)
			5	(-)	WILLIAMS & MATHIS: So Deep In Love

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

Bubblers

Recent Breakers bubbling, now under the Airplay Grid:

BELLE & THE DEVOTIONS: Got To Let You Know
 THE CLARK SISTERS: You Brought The Sunshine (Into My Life)
 DREAMS: 17 Electric (Look Out ...)
 JOHN FOX: Your Dress
 LARRY GRAHAM: I'm Sick And Tired
 JOE JACKSON: Cosmopolitan
 LIGHT OF THE WORLD: Jealous Lover
 MICHAEL LOVESMITH: Baby I Will
 MARTHA: Light Years From Love
 TERRY MORRIS: I Heard It Through The Grapevine
 THE PARK: The Singer
 SILENT RUNNING: When The 12th Of Never Comes
 EDWIN STARR: Smooth
 STEVE WALSH: Letters Of Love

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Radio 1

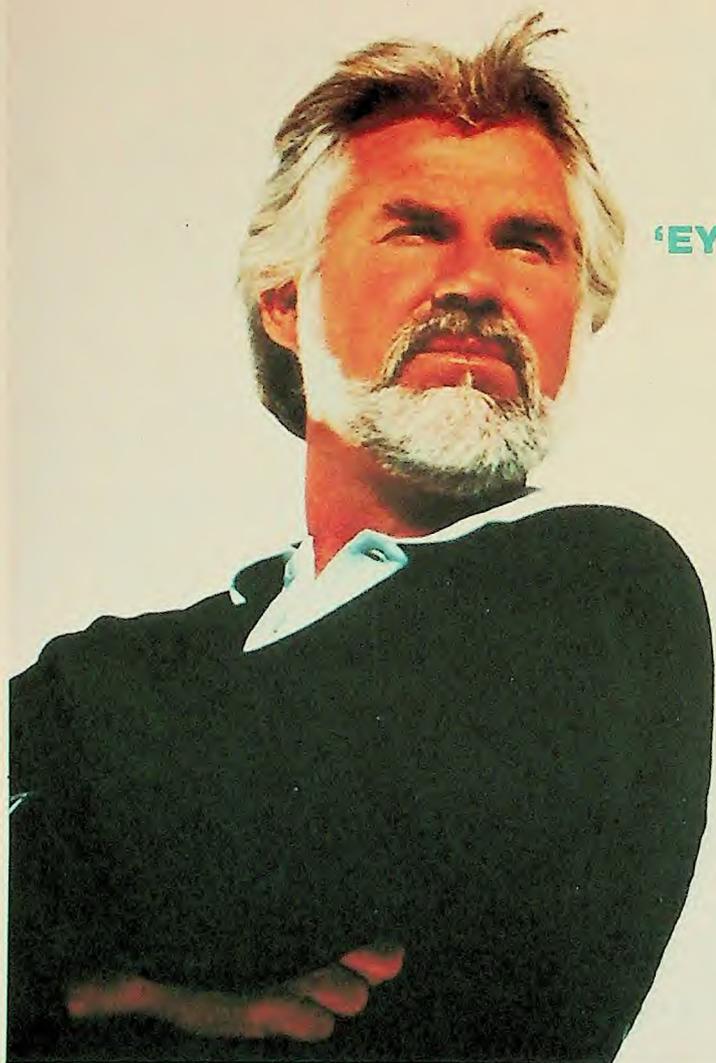
Figures denote actual logged plays in the Monday-Sunday period preceding publication (6am-midnight weekdays, 7am-midnight Saturday, 8am-10pm Sunday).

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MUSIC WEEK

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RE indicates a re-entry.

Key to distributors code — see albums releases page

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	9	3	RED RED WINE	UB40 (Ray "Pablo" Falconer)	Chappell Music	DEP International 712/DEP 7 (E)	26	18	7	THE CROWN	Motown TMGT 1312 (R)	61	58	4	BALLERINA (PRIMA DONNA)	Steve Harley (Mike Batt) Chappell/Belby	Siletta/RCA ST/IT 14 (R)			
2	1	8	GIVE IT UP	KC & The Sunshine Band (Harry W. Casey/Richard Finch)	CBS Songs	Epic (TJA3017) (E)	27	23	6	LOVE BLONDE	Kim Wilde (R. Wilde) Rickim Music/RAK Publishing	RAK12) RAK 360 (E)	52	53	2	STREET OF DREAMS	Rainbow (Roger Glover) Thames Talent	Polydor POSPXJ 631 (F)		
3	2	4	GOLD	Reformation (Chris Swain/Steve Jolley/Spandau Ballet)	Reformation Publishing	Reformation/Chrysis SPANXJ 2 (F)	28	19	8	RIGHT NOW	The Creatures (The Creatures) Herbie Mann Music/MCPS	Wonderland/Polydor SHEXJ 2 (F)	53	60	4	BLUE MONDAY	New Order (New Order) B.E./Warner Bros Music	Factory FAC 73 (P/R)		
4	6	3	WINGS OF A DOVE	Madness (Clanger/Winstanley) Nutty Sounds/Warner Bros	Stiff BUYIT 181 (C)	29	21	6	WAIT UNTIL TONIGHT (MY LOVE)	Galaxy Featuring Phil Fearon (Phil Fearon) Handle Music	Ersign/Island 12/ENY 503 (E)	54	46	5	PRIME TIME	Harcut One Hundred (Bob Sergeant) Bryan Morrison Music	Polydor HCXJ 1 (F)			
5	4	11	I'M STILL STANDING	Eton John (Chris Thomas) Big Pig Music	Rocket/Phonogram EJS 112 (F)	30	NEW	WARRIORS	Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 95 (T)	55	44	4	POPCORN LOVE	New Edition (Maurice Starr/Arthur Baker) Chrysis Music	Streetwise/London LONXJ 31 (F)				
6	5	6	CLUB TROPICANA	Wham! (Steve Brown/George Michael) Morrison Leahy Music	Inner Vision (TJA3613) (C)	31	20	12	WHEREVER I LAY MY HAT (THAT'S MY HOME)	Paul Young (Laurie Latham) Jobete Music	CBS (TJA3371) (C)	56	32	7	IT'S LATE	Shakin' Stevens (Chris Neil) Zomba/United Artists/CBS Songs	Epic A3565 (C)			
7	3	4	LONG HOT SUMMER/PARIS MATCH	The Style Council (Peter Wilson/Paul Weller) EMI Music	Polydor TSCXJ 3 (F)	32	37	5	(SHE'S) SEXY AND 17	Stray Cats (Dave Edmunds) Zomba Music	Arista SCAT12) 6 (F)	57	70	2	YOU'RE LOOKIN' HOT TONIGHT	Barry Manilow (Jack White) Chappell Music	Arista 12/542 (F)			
8	27	2	WHAT AM I GONNA DO	Rod Stewart (Stewart/Lovine/Dowd) Rod Stewart/Arrestor/Rockin' Hearse Music	Warner Brothers W 9564 (T) (W)	33	25	8	GIVE IT SOME EMOTION	Tracie (Paul Weller) Styx/EMI Music	Respond KOB(X) 704 (C)	58	49	4	WRAP YOUR ARMS AROUND ME	Agnetta Faltskog (Mike Chapman) RAK/Heath Levy Music	Epic (TJA3622) (C)			
9	13	5	WALKING IN THE RAIN	Morden Romance (Tony Visconti) CBS Songs/Zomba Music	WEA X 973X (T) (W)	34	24	9	WHO'S THAT GIRL?	Eurythmics (D. A. Stewart) RCA Music	RCA DAI 3 (R)	59	NEW	SECRET MESSAGES	ELO (Jeff Lynne) CBS Songs	Jer A3720 (C)				
10	10	8	WATCHING YOU, WATCHING ME	David Grant (Steve Levine) D.J.A./Samusic	Chrysis GRAMXJ 2 (F)	35	29	15	MOONLIGHT SHADOW	Mike Oldfield (Mike Oldfield/Simon Phillips) Virgin Music	Virgin VS 5812 (E)	60	50	3	HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY	Kenny Lynch (Kenny Lynch) Specs Music	Sand 12/SAT 510 (SP)			
11	14	6	THE SUN GOES DOWN (LIVING IT UP)	Level 42 (Larry Dunn/Yardine White) ATV Music/Island Visual Arts	Polydor POSPXJ 622 (F)	36	NEW	NEVER SAY DIE (GIVE A LITTLE BIT MORE)	C&H Richard (Terry Britten) Chappell Music	(12)EMI 5415 (E)	61	71	2	TAHITI (From Mutiny On The Bounty)	Mercury/Phonogram BOUNT 1 (F)					
12	8	6	ROCKIT	Herbie Hancock (Material/Herbie Hancock) Carlin/Metropolis/Warner Bros	CBS (TJA5377) (C)	37	42	4	JOHNNY FRIENDLY	JoBoxers (Alan Shacklock) Zomba Music	RCA BOXXIT 3 (R)	62	61	2	WAKE UP	The Danse Society (Kingbird) Morrison Leahy Music	Arista SOC 1125 (F)			
13	12	5	COME DANCING	The Kinks (Ray Davies) Davray Music/Carlin Music	Arista ARIST12) 502 (F)	38	38	4	JUST OUTSIDE OF HEAVEN	H20 (Tony Cox) Hit Songs	RCAIT 349 (R)	63	34	11	COME LIVE WITH ME	Heaven 17 (B.E./Greg Walsh) Virgin/Sound Diagrams/Warner Bros Music	B.E./Virgin VS 60712) (E)			
14	7	7	EVERYTHING COMES	Depeche Mode (Daniel Miller/Depeche Mode) Sonet	Mute 712/BONG 3 (USP)	39	35	3	BLUE WORLD	The Moody Blues (Pip Williams) Bright Music	Threshold THXJ 30 (F)	64	NEW	RACIST FRIEND/BRIGHT LIGHT	The Special AKA (Jerry Damstra) Plangent Vision/O Music	2 Tone CBS 12/TT 25 (F)				
15	26	5	BAD DAY	Camel (Mike Thorne) Red Flame/Virgin Music	London LONXJ 29 (F)	40	41	2	RIDERS ON THE STORM	Amel Lamb (Wally Brill/David Anderle) Rondor Music	A&M AMXJ 131 (C)	65	47	4	MEAN STREAK	Y & T (Chris Tsangaris) Rondor Music	A&M AMXJ 135 (C)			
16	36	3	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson/Roberta Flack (Michael Masser) Rondor Music/Screen Gems EMI	Capitol 12/CAL 302 (E)	41	45	2	ROCK OF AGES	Def Lppard (Robert John "Mutt" Lange) Def Lepp/Warner Bros/Zomba Music	Vertigo/Phonogram VER(X) 6 (F)	66	39	7	WRAPPED AROUND YOUR FINGER	The Police (Hugh Padgham) The Police/Virgin Music	A&M AMXJ 127 (C)			
17	NEW	CONFUSION	New Order (Arthur Baker/New Order) Shakin' Baker/B.E./Warner Bros	Factory FAC 93 (P/R)	18	28	4	DISAPPEARING ACT	Shalamar (Leon F. Sylvers III/Shalamar) Chappell Music	Solar E 9807 (T) (W)	67	NEW	JAM ON REVENGE (The Wikki-Wikki Song)	Newcleus (Joe Web) Copyright Control	Becket BKSL 8 (A)					
18	11	10	DOUBLE DUTCH	Malcolm McLaren (Trevor Horn) Copyright Control	Virgin/Charisma MALC 312 (E)	19	11	10	THE FIRST PICTURE OF YOU	The Lotus Eaters (Nigel Gray) Zoo/Warner Bros/Zomba Music	Sylvan/Arista SYL112) 1 (F)	68	NEW	GIMME ALL YOUR LOVIN'	Z Z Top (BB Hamm) Warner Bros Music	Warner Brothers W 963X (T) (W)				
19	20	NEW	MAMA	Genesis/Hugh Padgham/A. Banks/P. Collins/M. Rutherford/Hit & Run Music	Virgin/Charisma MAMA 112 (E)	20	15	10	THE FIRST PICTURE OF YOU	The Lotus Eaters (Nigel Gray) Zoo/Warner Bros/Zomba Music	Sylvan/Arista SYL112) 1 (F)	69	54	12	IT'S OVER	The Funk Masters (Tony Williams) Rockmaster Music	Masterfunk 712/MF 004 (A)			
21	22	NEW	CHANCE	Big Country (Steve Lillywhite) Virgin Music	Mercury/Phonogram COUNT 4 (12) (F)	21	45	2	ROCK OF AGES	Def Lppard (Robert John "Mutt" Lange) Def Lepp/Warner Bros/Zomba Music	Vertigo/Phonogram VER(X) 6 (F)	70	62	4	BUSY DOING NOTHING	Dave Stewart And Barbara Gaskin (Dave Stewart) Chappell/Morris	Broken BROKEN 5 (IDS)			
22	23	22	TOUR DE FRANCE	Kraftwerk (-) EMI Music	EMI 12/EMI 5413 (E)	22	15	10	THE FIRST PICTURE OF YOU	The Lotus Eaters (Nigel Gray) Zoo/Warner Bros/Zomba Music	Sylvan/Arista SYL112) 1 (F)	71	48	14	FLASHDANCE...WHAT A FEELING	Irene Cara (George Moroder) Intersong Music	Casablanca/Phonogram CANXJ 1016 (F)			
23	17	8	BIG LOG	Robert Plant (Plant/Levine/Moran) Talk Time/Bay Music	WEA B 9848 (T) (W)	24	17	8	BIG LOG	Robert Plant (Plant/Levine/Moran) Talk Time/Bay Music	WEA B 9848 (T) (W)	72	NEW	BAND OF GOLD	Sylvestre (Sylvestre) Gold Forever	London LONXJ 33 (F)				
24	16	12	I.O.U.	Freeze (Arthur Baker) Shakin' Baker/Intersong	Beggars Banquet BEG 96 (T) (W)	25	16	12	I.O.U.	Freeze (Arthur Baker) Shakin' Baker/Intersong	Beggars Banquet BEG 96 (T) (W)	73	57	14	BABY JANE	Rod Stewart (Rod Stewart/Tom Dowd) Rod Stewart/Arrestor Music	Warner Brothers W 9608 (T) (W)			
25	16	12	I.O.U.	Freeze (Arthur Baker) Shakin' Baker/Intersong	Beggars Banquet BEG 96 (T) (W)	26	18	7	THE CROWN	Motown TMGT 1312 (R)	61	58	4	BALLERINA (PRIMA DONNA)	Steve Harley (Mike Batt) Chappell/Belby	Siletta/RCA ST/IT 14 (R)				

THE NEXT 25

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	77	ONE MIND TWO HEARTS	Paradise (Barry Evans/Rafe McKenna) Eaton Music	Priority PXJ 1 (A)	85	76	MONEY GO ROUND	The Style Council (Peter Wilson/Paul Weller) EMI Music	Polydor TSCXJ 2 (F)	94	-	RUNNIN'	Junior (Bob Carter) Junior Music/Samusic	Mercury/Phonogram MERXJ 145 (F)			
77	-	WHAT I GOT IS WHAT I NEED	Unique (Deems J. Smith) Carlin	Prelude (TJA3707) (C)	86	-	A TIME LIKE THIS	Mama (Banks/Collins/Rutherford)	CBS (TJA3651) (C)	95	88	IS IT LOVE	Gang Of Four (Ron Albani/Howard Aburd) EMI Music	EMI 12/EMI 5418 (E)			
78	68	CHANGING FOR YOU	The Chi-Lites (Eugene Record) Virgin Music	R&B RBS/RBL 215 (A)	87	80	STARS ON 45 PRESENTS THE STAR SISTERS	Stars On 45 (Jaap Eggmont) Various	CBS/TJA3534 (C)	96	89	YOU'RE THE ONE (YOU'RE MY NUMBER ONE)	Kaie Krosson (Darryl Payne) Zomba Music	Jive JIVEIT 37 (C)			
79	72	HOLY DIVER	Dio (Rosnie James Dio) Carlin Music	Vertigo/Phonogram DIO 112 (F)	88	-	GO DEH YAKA (Go To The Top)	Monyaka (Erol Moore) Chappell Music	Polydor POSPXJ 641 (F)	97	-	DO MY DITTY	Patrick Gammon (Robert Ponger) P.T.S./Rondor Music	A&M AMXJ 132 (C)			
80	-	L.R. HECKYLL AND MR. JIVE	M an AI Work (Peter McLean) CBS Songs	Epic (TJA3668) (C)	89	88	THE SAFETY DANCE	Men Without Hats (Marc Durand) Tactik Music/Les Editions Chapeau	Stark TAK 112 (E)	98	-	(IT'S NOT ME) TALKING	Stars On 45 Present (The Star Sisters) Various	Jive JIVEIT 47			
81	-	YOUR DRESS	John Foxx (Zeus B Hold/John Foxx) Quiet Man	Virgin VS 61512 (E)	90	-	THERE'S SOMETHING WRONG IN PARADISE	Kid Creole & The Cocanuts (Darnell Perennial August/Cop Con	Island 12/IS 130 (E)	99	97	SHOW ME THE WAY	New York Sky (Randy Muller/Solomon Roberts Jr) One To One Music	Epic (TJA3691) (C)			
82	-	JUST IN TIME	Row SIK (Donald Dean Miller) Dick James Music	West End/Arista WEND12) 12 (F)	91	81	WILL YOU STAY TONIGHT	The Comsat Angels (Mike Howlett) Desert Songs/ATV	Jive JIVEIT 46 (C)	100	-	SMOOTH	Edwin Starr (Edwin Starr) Copyright Control	Calbre CABLU 114 (A)			
83	78	LINED UP (REMIX)/MY SPINE	Shieback (Shieback/Shieback/Disc O'Dell) EMI-EMI/Virgin Music	Y Records YTT106 (IDS)	92	-	NEW SONG	Howard Jones (Colin Thurston) Warner Bros Music	WEA HOW 11 (T) (W)	Compiled by Gallup for the BPI, Music & Video Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.							
84	82	DON'T YOU GET SO MAD	Jeffrey Osborne (George Duke) Rondor/Warner Bros Music	A&M AMXJ 140 (C)	93	100	COUNTY DOWN	Brendan Shine (Les Reed) Rebecca/Chappell	Play PLAY 149 (SP)								

TITLES A - Z (WRITERS)

A Step In The Right Direction (The Truth)	44	Confusion (New Order/Baker)	17	Long Hot Summer (Walker)	7	Secret Messages (Lynne)	59	Wake Up (Danse Society)	62
A Time Like This (Naiff/Myers)	86	County Down (Reed/Dansey)	83	Love Blonde (R & M Wilde)	27	Walking In The Rain (Jaymus/Mullins)	9	Warriors (Numan)	30
Baby Jane (Stewart/Davis)	73	Crui Summer (Jobby/Swain/Bananarama)	43	Mama (Banks/Collins/Rutherford)	20	Watching You, Watching Me (Bramble)	100	What Am I Gonna Do (I'm So)	8
Bad Day (Paris/Darby/McCourt)	18	Disappearing Act (Syhars/Meyers/Cole)	18	Mean Streak (Y & T)	65	What I Got Is What I Need (Smith/Heary/Norris)	77	Wherever I Lay My Hat (That's My Home)	31
Ballerina (Prima Donna) (Batt)	15	Dokea Vira (Gombini/Mazzolini)	45	Money Go Round (Waller)	85	Who's That Girl (Lanoue/Stewart)	26	Whorever I Lay My Hat (That's My Home)	31
Band Of Gold (Dunbar/Wayne)	72	Do My Ditty (Ponger/Gammon)	97	Moonlight Shadow (Oldfield)	65	Will You Stay Tonight (Fellowz)	34	Will You Stay Tonight (Fellowz)	34
Big Log (Plant/Burnt/Woodruff)	24	Don't Cry (Wetton/Dowds)	46	Never Say Die (Give A Little Bit More)	35	Wrapped Around Your Finger (Stang)	6	Wrap Your Arms Around Me (Chapman/Knight)	58
Blue Monday (New Order)	53	Don't You Get So Mad (Osborne/Semello/Freeman)	84	Paris Match (Shifren)	97	You Can't Stop 'n' Roll (Snider)	48	You're The One (You're My Number One)	57
Blue World (Hayward)	39	Double Dutch (Forsay/Cara)	19	New Song (Jones)	32	You're Lookin' Hot Tonight (Manilow)	57	You're The One (You're My Number One)	57
Bright Lights (Damstra/Campbell/Cutbill)	64	Dr. Heckyl and Mr. Jive (Hely)	80	One Mind Two Hearts (Morgan/Cortez)	78	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Busy Doing Nothing (Van Houston/Burke)	50	Everybody Counts (Gore)	14	Popcorn Love (Starr/Jozoux)	55	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Chance (Big Country)	22	Flashdance...What A Feeling (Moroder)	71	Prime Time (Harcut One Hundred)	54	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Changing For You (Simon Jnr)	78	Give It Some Emotion (Baron/Free)	33	Racis' Friend (Damstra/Cutbill/Bradbury)	64	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Club Tropicana (Michael/Ridgely)	6	Give It Up (Cassidy/Carter)	13	Red Red Wine (Diamond)	40	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Come Dancing (Davies)	13	Go Deh Yaka (Go To The Top) (Moore)	83	Riders On The Storm (The Doors)	46	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
Come Live With Me (Gregory/Marsh/Ward)	63	Go Deh Yaka (Go To The Top) (Moore)	83	Rock On (Mars/Sigman)	28	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
				Rockit (Hancock/Laswell/Bainhorn)	12	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
				Rock Of Ages (Clark/Lange/Elliott)	41	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48
				Runnin' (Discombe)	94	Yo! Bumaye! (The B-Real)	48	Yo! Bumaye! (The B-Real)	48

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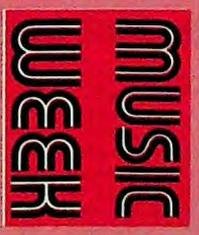
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TOP 100 ALBUMS



- | | | | |
|----|-----------------------------------|---|--|
| 1 | 18 GREATEST HITS ● | Michael Jackson Plus The Jackson 5 | Telstar STAR 2232 |
| 2 | THE VERY BEST OF THE BEACH BOYS ● | The Beach Boys | Capitol BBTV 1867193 |
| 3 | FANTASTIC ● | Wham! | Inner Vision IWL 25328 |
| 4 | FLICK OF THE SWITCH | AC/DC | Atlantic 780100-1 |
| 5 | TRUE ● | Spandau Ballet | Reformation/Chrysalis CDL 1403 |
| 6 | CONSTRUCTION TIME AGAIN | Depeche Mode | Mute STUMM 13 |
| 7 | THRILLER ● | Michael Jackson | Epic EPC 85930 |
| 8 | TOO LOW FOR ZERO ● | Elton John | Rocket/Phonogram HISP0 24 |
| 9 | STANDING IN THE LIGHT | Level 42 | Polydor POLD 5110 |
| 10 | NO PARLEZI ● | Paul Young | CBS 25521 |
| 11 | THE CROSSING ● | Big Country | Mercury/Phonogram MERS 27 |
| 12 | THE PRINCIPLE OF MOMENTS ● | Robert Plant | WEA 7901011 |
| 13 | ALPHA | Asia | Geffen GEF 25508 |
| 14 | SYNCHRONICITY ● | The Police | A&M AMLX 63735 |
| 15 | THE LOOK ● | Shahamir | Solar 960239-1 |
| 16 | YOU AND ME BOTH ● | Yazoo | Mute STUMM 12 |
| 17 | BODY WISHES ● | Rod Stewart | Warner Brothers 9238771 |
| 34 | DUCK ROCK ● | Malcolm McLaren | Charisma/Virgin MMLP 1 |
| 35 | BAT OUT OF HELL ● | Meat Loaf | Cleveland International/Epic EPC 82419 |
| 36 | CARGO ● | Men At Work | Epic EPC 25372 |
| 37 | GOLDEN YEARS | David Bowie | RCA BOWLP 4 |
| 38 | QUICK STEP & SIDE KICK ● | Thompson Twins | Arista 204 924 |
| 39 | HEADSTONE — THE BEST OF UFO | UFO | Chrysalis CTY 1437 |
| 40 | ROCK SYMPHONIES | London Symphony Orchestra/Royal Choral Society/Roger Smith Choral | K-tel ONE 1243 |
| 41 | TORMENT AND TERRORS | Marc And The Mambas | Some Bizzare/Phonogram BIZL 4 |
| 42 | FASTER THAN THE SPEED OF NIGHT ● | Bonnie Tyler | CBS 25304 |
| 43 | PIECE OF MIND ● | Iron Maiden | EMI EMA 800 |
| 44 | LOVE OVER GOLD ● | Dire Straits | Vertigo/Phonogram DSLP 4 |
| 45 | SECRET MESSAGES ● | ELO | Jet JETLX 527 |
| 46 | TWICE AS KOOL ● | Kool & The Gang | De-Lite/Phonogram PROLP 2 |
| 47 | UPSTAIRS AT ERIC'S ● | Yazoo | Mute STUMM 7 |
| 48 | MERRY CHRISTMAS MR LAWRENCE | Ryuichi Sakamoto | Virgin V 2276 |
| 49 | ALL IN A NIGHT'S WORK | KC & The Sunshine Band | Epic EPC 85847 |
| 50 | EVERYBODY'S ROCKIN' | Neil Young & The Shocking Pinks | Geffen GEF 25590 |
| 68 | WAR OF THE WORLDS ● | Jeff Wayne's Musical Version | CBS 96000 |
| 69 | NIGHT DUBBING ● | Imagination | R&B RBDUB 1 |
| 70 | THE FINAL CUT ● | Pink Floyd | Harvest SHP 1983 |
| 71 | WHITE FEATHERS ● | Kajagoogoo | EMI EMC 3433 |
| 72 | FRIENDS ● | Shahamir | Solar K 52345 |
| 73 | MAKIN' MOVIES ● | Dire Straits | Vertigo/Phonogram 6359034 |
| 74 | DIONNE WARWICK — THE COLLECTION ● | Dionne Warwick | Arista/Dione DIONE 1 |
| 75 | WORKOUT ● | Jane Fonda | CBS 88581 |
| 76 | LIONEL RICHIE ● | Lionel Richie | Motown STMA 8037 |
| 77 | HELLO, I MUST BE GOING! ● | Phil Collins | Virgin V 2252 |
| 78 | TUBULAR BELLS ● | Mike Oldfield | Virgin V 2001 |
| 79 | POWER CORRUPTION AND LIES | New Order | Factory FACT 75 |
| 80 | RANT 'N' RAVE WITH THE STRAY CATS | Stray Cats | Arista STRAY 3 |
| 81 | THE JOHN LENNON COLLECTION ● | John Lennon | Parlophone EMTV 37 |
| 82 | THE KIDS FROM FAME LIVE! ● | The Kids From Fame | BBC KIDL P 003 |
| 83 | OIL ON CANVAS ● | Japan | Virgin VD 2513 |
| 84 | MIDNIGHT AT THE LOST AND FOUND | Meat Loaf | Cleveland International/Epic EPC 25243 |

INCORPORATING LP AND CASSETTE SALES

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The return of Smike

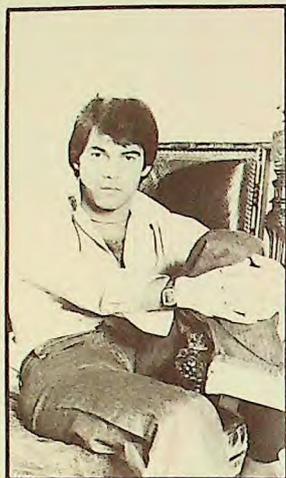
By CHRIS WHITE

IT IS exactly 10 years ago that two young ATV Music writers, Simon May (right) and Roger Holman, wrote the pop opera Smike — based on Dickens' *Nicholas Nickleby* — and since then the musical, quite apart from being turned into a BBC TV special and released on album, has been performed more than 2,000 times in schools throughout the world.

Earlier this year, May, now signed to Zomba Music, decided that the time was right to update the opera, and the result is a new double album on his own label, The Smike Recording Company, distributed by Pinnacle, and immediately preceded by two double A-side singles.

The new Smike cast includes Jill Gascoine, of TV's *The Gentle Touch*, Oliver Tobias, who is currently flexing his vocal chords in *The Pirates Of Penzance*, Mike Holoway, previously the singer with Seventies teenybop band Flintlock, and a 28-strong group of 11-14 year-olds from schools throughout the country which have produced their own versions of the musical.

Smike was first performed in 1973 at Kingston Grammar School where both May and Holman were school teachers. Since then it has reached an estimated live audience of half-a-million, including productions in



SIMON MAY: Smike singles and albums on his own label.

India, New Zealand, Australia, Botswana, Kenya and Zimbabwe; the BBC special was screened three times, and the TV production was also shown overseas.

May explains: "The original Smike LP was deleted a few years ago but as the pop opera has always retained its popularity, the time seemed right for a re-launch — and while it has been a commercial venture, Smike has also given 28 youngsters from varying backgrounds the opportunity to work together on a professional recording with people like Jill Gascoine and Mike Holoway."

The two singles will be available separately, but the media are being serviced with a dual promotion pack which offers radio and TV producers a wider choice of music to suit their particular programme requirements. The first single, *Here I Am/Doing Things By Numbers*, features Holoway and the Kids From Doteboys Hall, while the second includes *We'll Find Our Day*, originally a top 20 hit for Stephanie Sykes.

The album release will be supported by a Channel Four TV campaign from mid-September, and window displays and press/radio/TV promotion will be linked to the 20 main regions which provided the young cast.

"Two sides of the album are pop-orientated to reflect the 20th century part of the musical, while the other two are set in the Dickensian period, which Smike was adapted from," May explains. "Ian Hughes has provided some new musical arrangements ranging from country and big band sounds to a Seventies Eurovision send-up, and hopefully the final result is an updated version of the 1973 Smike model which people will like today."

The Smike musical launched May on a successful song-writing career — he had a Top 10 hit in his own right with *The Summer Of My Life*, co-wrote Stephanie de Sykes' *Born With A Smile On My Face* and *We'll Find Our Day*, and also Kate Robbins' Top 10 hit, *More Than In Love*. Engelbert Humperdinck, Frankie Valli, Amii Stewart and Bernie Flint have also covered his material.

Beatles, BJH and Bob Marley books via IMP

AMONG THE titles published this month by International Music Publications, the Chappell/EMI Music Publishing consortium, are works connected with Barclay James Harvest, Bob Marley, The Shadows and The Beatles.

Ring Of Changes is the matching folio for Barclay James Harvest's latest LP. Priced at £4.50, it contains a complete discography, individual biographies and black and white photographs as well as the music featured in the album. *Catch A Fire* is a biography of the late Bob Marley by Timothy White (£6.95). It is described as "as much a book about Jamaica — its people's struggle to free themselves from a heritage of colonialism and slavery and the rise of the Rastafarian religion ... as it is about the life of one Jamaican." *The Story Of The Shadows* (£5.95) is "an autobiography with Mike Read" and a foreword by Cliff Richard, and marks the group's 25th anniversary. Read traces their rise to fame and their separate careers, and the book includes eight pages of colour photographs. *The Love You Make* (£8.95) is an "insider's story of The Beatles" by Peter Brown and Steven Gaines.

Publishers display poor image

MUSIC PUBLISHERS are given a thumbs down by sheet music dealers in a recent survey carried out by the Music Trades Association.

"A general impression received by the researchers was that music publishers are not renowned either for the provision of sales aids or for the good presentation of their product," said the MTA report.

The survey revealed that a large majority of dealers would like publishers to print recommended retail prices on sheet music, and they also came out heavily in favour of postage and other carriage charges being incorporated in the price of music.

Another point emerging from the

survey was that "much more music would be sold if it was easier for the public to obtain it when they fancied it. They believe it will be difficult to get, so often they don't try".

Castlebar contenders

THE QUALIFYING songs for the 18th Castlebar International Celebration Contest, which takes place from October 3 to 8, comprise seven with UK writers, two from Iceland, nine from Ireland and one each from Belgium, Canada/Malta, Czechoslovakia, East Germany, West Germany, Hungary, the US and Yugoslavia.

BROADCASTING

Cable caper

CABLE MUSIC, which will provide 11 hours of music programmes daily from January next year, has released details of its first presenters (pictured right) Mike Read, Nicky Horn, Tommy Vance, Pat Sharp and "new discovery 38-year-old Curlyman". The programmes will be produced by Cable Music's in-house team of nine producers, supplemented by independent producers when necessary.



Saturday Show returns to ITV

TOYAH, EXCLUSIVE videos from David Bowie and Paul Young and a message from Duran Duran highlight the music portion of Central Television's *The Saturday Show* series on ITV which returns for its second year on September 3.

Singer Isla St Clair and multi-faceted Tommy Boyd return as hosts. Among the many features aimed at a youthful audience are Jimmy Greaves Sporting Spotlight and Pop Newsbeat, a round-up of pop news and pop videos, with live studio guests and live bands. Toyah is scheduled for several guest appearances and Brian Setzer of *The Stray Cats* has recorded an interview.

Music editor is Garry Rice, producer Glyn Edwards and associate producer, David McKellar. Lewis Rudd is controller of *Young People's Programmes*.

Roland the Rat helps TV-am

ROLAND THE Rat leads TV-am's upsurge in ratings. In the week ending August 7, the average peak quarter-hour viewing total for TV-am was 1.3m compared to 1.2m for BBC's *Breakfast Time*. However TV-am's higher figure was reached after 9am when the BBC programme had ended and Roland The Rat was puppeteering on TV-am.

But apart from Roland's influence, TV-am's summer

programming, deliberately aimed down-market and at children, has had almost spectacular results. The average figure from 8am to 9am is about 800,000 — well up from the early 200,000 collected by the "famous five".

When school re-opens, Roland will be switched to an earlier time, in hopes that children will demand him at their breakfast time and that mothers won't switch away when the children leave for school.

by SUE FRANCIS

JICRAR queries annual radio listener survey

THE JOINT Industry Committee on Radio Audience Research (JICRAR) meets on September 6 to discuss the results of the annual radio listener survey conducted on behalf of the Association of Independent Radio Contractors (AIRC).

The figures for all radio listening in ILR areas have already been made public. The number of people who listen to radio for at least 15 minutes a week dropped from 92 per cent to 87 per cent, while the average hours of listening to all radio stations are down from 23.3 to 21.7 hours per person per week.

But since the preliminary figures seem to show a disproportionately large drop in the ILR's share of the lower listener figures, the AIRC is questioning whether the drop is a result of a change in the method of collecting JICRAR data. The diaries which the 11,000 people surveyed had to fill out are more complicated this year because of a change to listening by region rather than by individual station.

BBC research confirms a drop in radio listening of nine per cent and also gives ILR a reduced share of

the total — down from 26 per cent last year to 23 per cent this year. The BBC attributes this largely to the "Falklands effect" which boosted listenership last year and, they believe, disproportionately for ILR.

Another factor put forward as causing the drop is breakfast television which comes at commercial radio's peak listening period. BBC figures show that ILR and Radio Two are most affected by morning television. The recent surge in audience for the commercial TV-am will make it more attractive to advertisers than before — particularly since advertising agencies get a larger commission from television.

Advertising revenue is at the heart of AIRC's concern that the lower listening figures should not be swallowed whole. When released, they will probably carry notes of reservations about the new methods and the usual factors to be considered. Radio advertising revenue so far this year has been good in spite of a forecast of nil growth by the Advertising Association. It was up by 18.9 per cent in May and up by 32.4 per cent in June compared to those months last year.

Birthday changes at LBC

LBC EXPECTS to change its format to be more "entertaining" and cut costs around the time of its tenth anniversary this month.

After a survey showing that its main rival is Radio Two, not Radio Four, followed by Capital or Radio One, music will be introduced in the talk and discussion programmes. There will be more of these and less repetitive hard news, especially in the afternoon.

In response to union concern that changes would break franchise promises to the IBA, IRN editor Peter Thornton said there would only be a small amount of music — perhaps four tracks in an hour.

PERFORMANCE

The Comsat Angels

A SOLD OUT Venue was evidence of The Comsat Angels' continued popularity despite their apparent inability to live up to the commercial success predicted for them in ecstatic press reviews a couple of years ago.

During the first few numbers it was not difficult to see why the band has had trouble translating critical success into commercial gain. For although all the songs were well crafted and diligently played, a certain incisiveness and emotion were lacking, particularly in the lyrics.

Just as each song began to sound alarmingly like its predecessor, the Comsats managed to pull something back and from midway on the set progressed in power and conviction.

A largely conventional band, driven by sturdy drumming and some dangerously old-fashioned guitar, The Comsats are more than a poor person's U2 though — as perhaps their new Jive Records single, Will You Stay Tonight? might prove.

DANNY VAN EMDEN



Bertice Reading

IT IS almost 30 years ago since Bertice Reading arrived in the UK to appear in the London production of The Jazz Train, and her frequent theatre and cabaret appearances since then have built her a strong following among the more discerning musical revue fans.

Her recent season at Islington's Kings Head Theatre, Club, followed closely by a season at Covent Garden's Warehouse, could be truly described as a one-woman show. Bertice Reading's personality is every bit as big as her ample frame — she can belt out a ballad like Piaf's If You Love Me (I Won't Care), and the next minute switch the mood entirely with risqué numbers like You've Got The Right Key But The Wrong Key Hole (which she featured in the One Mo' Time musical in the West End).

Her King's Head Show was an ideal showcase for her talents — a small venue where she could establish an easy rapport with her audience. The show was co-produced by Charlotte Steinhart, who also wrote the title song, Every Inch A Lady. The pity is that the performance has not as yet been caught on record, although rumour has it that a certain Covent Garden-based record label may be taking the initiative.

CHRIS WHITE

Cabaret Voltaire

A MONTAGE of three simultaneous videos zooms in and out of focus, switching seemingly random images before they can be assimilated. The effect is disorientating and leaves the way wide open for the harsh electronic rhythms to assail your mind.

The Cabs are a frighteningly claustrophobic funk noise; repetition that allows you absolutely no breathing space.

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Not another pretty group to be passively consumed their rhythms are no longer the difficult distortions of a few years back (they've been around since '75). The vocals are now much clearer, though the message still veiled, and the beat irresistible. Oh, and their album, The Crackdown, is in the Top 40 where it belongs.

JOHN WURST

Animal Nightlife

IT'S IRONIC that now that Native Boy has taken them close to the hit they've twice before deserved, Animal Nightlife (above) have gone off the boil, live.

At the Empire Rooms the Innervision contenders played like a group who consider their success as inevitable as the high price of the drinks; giving just enough, but stopping short of the sweat and hustle they displayed three months since at Ronnie Scotts.

The songs remained the same exotic cocktails of soul and swing, but the band seemed content to substitute smoothness for enthusiasm, and as a result charted a course towards nightclub muzak. Singer Andy Polaris, pouted and preened like the star he isn't (yet), and refused to exert his perfectly proportioned vocal chords.

Animal Nightlife have got plenty of fine pop songs and are capable of excellent entertainment; all or nothing, next time, please.

JOHN WURST

Fear Of Falling

FEAR OF FALLING certainly looked as if they were enjoying themselves on stage at their recent Rock Garden gig, but sadly were unable to convey any sense of that magic good time feeling to their audience.

Kicking off the set with Lion, the band's latest single on Excellent Records, lead vocalist Tina bounded around the stage exuding all the sweatiness of Clare Grogan in her less sophisticated days and demonstrated a voice with considerably more potential. However, it was a disappointment to find that material which followed the strong opening was less polished and lyrics about battles and cyclones often bordered on the absurd.

The rendition of A Dying Man towards the end of the set produced a strong sense of movement and an exciting build up on drums, but died in the wake of some painful vocal harmonies. It wasn't until the very last number that the band really pulled together for the high energy number Join The Carnival. When they really let rip, Fear Of Falling can be fun after all.

KAREN FAUX

Edited
by
CHRIS WHITE



STEVE SPIRO,
aka Papa Rage,
with friend.

Garden shed yields Polish treasures

A STACK of old family papers and documents, hidden away in an old garden shed and eventually discovered by young songwriter and musician Steve Spiro, has resulted in what promises to be a major musical venture.

After reading through the poetry and monologues written by his late Polish grandfather, Spiro was encouraged to write a musical production based on folk life in Poland. He goes into the recording studios later this month with top producer Andy Hill — responsible for all Bucks Fizz's hits — to make an album.

After finishing the LP Spiro — who is recording the project under the name Papa Rage — will be going to Poland with top dance choreographer Arlene Phillips to do a full-length album video, filmed in the traditional villages and rural countryside. The film will be directed by top Polish film producer Beverley Marcos.

"My grandfather left Poland many years ago to settle in England — he was a frustrated musician, and several

years after he died I came across his papers, which included many monologues and poems, hidden away. I started reading through them and realised they would be the ideal basis for a musical project."

Spiro describes his music as "emigré folk" — Eastern European tunes with a big dance beat, Westernised for British ears and feet. "I contacted Andy Hill about the project, and he called me back the following day — he was very enthusiastic about it all. Then Arlene Phillips became involved with the choreography, and it is likely that Louis Clark of Hooked On Classics fame will be involved with the musical arrangements."

A single from the as-yet-untitled project is expected before the end of the year, followed by the album and video in 1984. "It isn't a concept album, and the project certainly has no political motive," Spiro says. "Each song could be used as a separate pop video in its own right — I hope that it's just good, bright pop music that people will enjoy. Certainly we have had a lot of interest from record companies in the whole idea."

News in brief...

Van Morrison to tour UK

VAN MORRISON is to follow the success of his live dates earlier this year with more concerts around the UK this month.

Also lined up for autumn tours are Classix Nouveau, who will have a new EMI album to coincide, and Christopher Cross whose current album, Another Page, recently went gold.

Sky have a mini-tour lined up which is primarily an extension of their forthcoming European appearances — the dates are arranged to take them up to the beginning of recording plans for their next album, Sky 6, and some recordings will be done on the road.

The Commodores celebrate their 15th anniversary as a group with a tour later this month (including two nights at the Hammersmith Odeon), and a new studio album, 13. Guest artist will be Gary Byrd and the GB Experience.

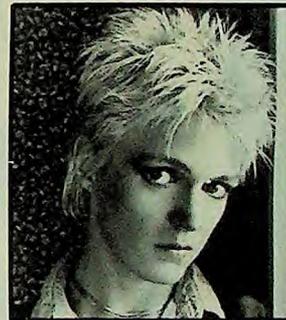
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SINGER AND songwriter Phil Nicholl, who appeared in Granada TV's The Video Entertainers last Tuesday (23), is now free of all contractual obligations and is looking for recording, management and publishing interest.

Contact: Michael Brand, PO Box 210, Watford, Herts, WD2 4YG. Tel (0923) 34146.

□ □ □

JEREMY THOMAS' Battersea Records has signed Backline — veteran rock musicians Fred Gandy, Mitch Mitchell and Dave Morrison — whose first album for the label, Someone's In My Kitchen (BAT LP 2) is released in October. The band, who recorded the LP in Switzerland, will be touring the UK and Europe in autumn.



ANNABEL LAMB (above) has proved herself to be one of the UK's most promising female writing talents, but it has taken an old Doors classic — Riders On The Storm — to give her a first bite at the singles chart. The single features original Doors member Ray Manzarek on keyboards, and has been picking up heavy airplay.

Lamb signed with A&M just over a year ago, and worked with producer Wally Brill in the studios — the result was her debut album, Once Bitten (the title track was released as a single), which featured all her own material, with the exception of The Heartland, written by Adrian Borland of The Sound.

Earlier this year Lamb went to California to record several tracks, one of which was Riders On The Storm. "The Doors were part of my earliest musical education, and while I did not particularly want to record any cover versions, Riders On The Storm was the exception. The original idea was just to do a straightforward version of it, but when Ray Manzarek heard our arrangement, he was so knocked out he asked if he could play on the session."

Lamb is now back in the UK promoting the single. She has no plans to follow-up with another Doors number though — "It was a one-off thing, something that couldn't really be repeated," she says.

Talent tips

SATURN INTERNATIONAL Pictures of Burbank in California are on the look-out for music from new UK artists who are "starting to make a noise in the music press", for inclusion in a new rock & roll high school-type movie (with a soundtrack album) which is about to go into production in the US. They'd like to hear from any managers, publishers, agents or record companies who have suitable acts to offer. Cassettes should be submitted.

Contact: Saturn International Pictures, c/o Mandy and Lori, 18 Brook Lodge, North Circular Road, London NW11 9LG.

Band battle

ENTRIES ARE being invited for this year's TDK Battle of the Bands contest. Heats will be held at established venues around the country, with professional sound and lighting supplied, and the winning group will receive £10,000, a recording contract and the chance of TV exposure.

Demo tapes should be submitted to TDK Battle of the Bands, PO Box 1DU, London W1A 1DU (closing date September 10).

Writing team

MIKE ALLISON, whose songwriting track record includes Cliff Richard's I'm Nearly Famous, and Olivia Newton-John's Every Face Tells A Story, is now writing with Andy Wilson, who has specialised in music for ITV and BBC television shows, as well as radio. The new partnership are on the look-out for publishing support.

Contact: Andrew Sutherland, 21 High Street, Whitwell, near Hitchin, Herts SG4 8AJ (0438-87628) or 01-221 1062.

HER DEBUT SINGLE

Hayward

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MUSIC WEEK

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

Rank	Artist	Title	Label	Chart	Weeks	Peak	Notes
1	RED RED WINE UB40	DEP INTERNATIONAL	7(12)DEP 7	33	26	18	THE CROWN Gary Byrd & The G.B. Experience
2	GIVE IT UP KC & The Sunshine Band	Epic	(TIA3017) 38	27	27	23	LOVE BLONDE Kim Wilde
3	GOLD Spandau Ballet	Reformation/Chrysalis	SPAN(X) 2	42	28	19	RIGHT NOW The Creatures
4	WINGS OF A DOVE Madness	Stiff	BUY(IT) 181	40	29	21	WAIT UNTIL TONIGHT (MY LOVE) Galaxy Featuring Phil Fearon
5	I'M STILL STANDING Elton John	Rocket/Phonogram	EJS 1(12) 20	30	30	20	WARRIORS Gary Numan
6	CLUB TROPICANA Wham!	Inner Vision	(TIA3613) 36	31	31	20	WHEREVER I LAY MY HAT (THAT'S MY HOME) Paul Young
7	LONG HOT SUMMER/PARIS MATCH The Style Council	Polydor	TSC(X) 3	29	32	37	(SHE'S) SEXY AND 17 Stray Cats
8	WHAT AM I GONNA DO (I'M SO IN LOVE WITH YOU) Rod Stewart	Warner Brothers	W 9564(T)	54	33	25	GIVE IT SOME EMOTION Tracie
9	WALKING IN THE RAIN Modern Romance	WEA	X 9733(T)	51	34	24	WHO'S THAT GIRL? Eurythmics
10	WATCHING YOU, WATCHING ME David Grant	Chrysalis	GRAN(X) 2	39	35	29	MOONLIGHT SHADOW Mike Oldfield
11	THE SUN GOES DOWN (LIVING IT UP) Level 42	Polydor	POSP(X) 622	23	36	23	NEVER SAY DIE (GIVE A LITTLE BIT MORE) Cliff Richard
12	ROCKIT Herbie Hancock	CBS	(TIA3577) 35	35	37	42	JOHNNY FRIENDLY JobBoxers
13	COME DANCING The Kinks	Arista	ARIST(12) 502	46	38	38	JUST OUTSIDE OF HEAVEN H2O
14	EVERYTHING COUNTS Depeche Mode	Mute	7(12)BONG 3	55	39	35	BLUE WORLD The Moody Blues
15	BAD DAY Carmel	London	LON(X) 29	34	40	41	RIDERS ON THE STORM Annabel Lamb
16	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack	Capitol	(12)CL 302	49	41	45	ROCK OF AGES Def Leppard
17	CONFUSION New Order	Factory	FAC 93	48	42	31	GUILTY OF LOVE Whitesnake
18	BALLERINA (PRIMA DONNA) Steve Harley & Cockney Rebel	Motown	TMGT 1312	57	51	58	THE CROWN Gary Byrd & The G.B. Experience
19	STREET OF DREAMS Rainbow	RAK	(12)RAK 360	64	52	53	LOVE BLONDE Kim Wilde
20	BLUE MONDAY New Order	Wonderland/Polydor	SHE(X) 2	44	53	60	RIGHT NOW The Creatures
21	PRIME TIME Haircut One Hundred	Ensign/Island	(12)ENY 503	54	54	46	WAIT UNTIL TONIGHT (MY LOVE) Galaxy Featuring Phil Fearon
22	POPCORN LOVE New Edition	Beggars Banquet	BEG 95(T)	70	55	44	WARRIORS Gary Numan
23	IT'S LATE Shakin' Stevens	CBS	(TJA3371)	56	56	32	WHEREVER I LAY MY HAT (THAT'S MY HOME) Paul Young
24	YOU'RE LOOKIN' HOT TONIGHT Barry Manilow	Arista	SCAT 12(6)	47	57	70	(SHE'S) SEXY AND 17 Stray Cats
25	WRAP YOUR ARMS AROUND ME Agnetha Faltskog	Respond	KOB(X) 704	75	58	49	GIVE IT SOME EMOTION Tracie
26	SECRET MESSAGES ELO	RCA	DA(T) 3	48	59	48	WHO'S THAT GIRL? Eurythmics
27	HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY Kenny Lynch	Virgin	VS 586(12)	69	60	50	MOONLIGHT SHADOW Mike Oldfield
28	TAHITI (From Mutiny On The Bounty) David Essex as Fletcher Christian	EMI	(12)EMI 5415	41	61	71	NEVER SAY DIE (GIVE A LITTLE BIT MORE) Cliff Richard
29	WAKE UP The Dansa Society	RCA	BOXX(T) 3	74	62	61	JOHNNY FRIENDLY JobBoxers
30	COME LIVE WITH ME Heaven 17	RCA	(A) 349	63	63	34	JUST OUTSIDE OF HEAVEN H2O
31	RACIST FRIEND/BRIGHT LIGHTS The Special AKA	Threshold	TH(X) 30	63	64	NEW	BLUE WORLD The Moody Blues
32	MEAN STREAK Y & T	A&M	AM(X) 131	65	65	47	RIDERS ON THE STORM Annabel Lamb
33	WRAPPED AROUND YOUR FINGER The Police	Vertigo/Phonogram	VER(X) 6	66	66	39	ROCK OF AGES Def Leppard
34	JAM ON REVENGE (The Wikki-Wikki Song) Bee Gees	Liberty	RP 474	58	67	NEW	GUILTY OF LOVE Whitesnake

THE MOODY BLUES

THE MOODY BLUES — how have they lasted so long?



"Put it down to blind stupidity and luck!" Graeme Edge (right) roars with laughter. Then he

contemplates the astonishing saga of rock's most famous survival case and adds: "We always make all the right decisions for all the wrong reasons. Seriously though, one of the reasons is that Justin Hayward is a superb songwriter. . . ."

The Moody Blues. Ten platinum albums, a worldwide fanatical following and a career that has sailed blissfully through the storms and tempests of two decades. There have been a few men overboard during the voyage. But The Moodies today present a solid bulwark of talent and integrity amid the fast-flowing currents of musical fashion. And much to their delight and no small astonishment, as they pack their sea chests for yet another trip across the Atlantic, they are welcoming aboard a whole new generation of fans.

"We were absolutely flabbergasted," says flute-playing Moodies' veteran Ray Thomas, "when we saw 15 year-olds in the audience on our last US tour. They were sitting in the front rows with the grannies. We always said we'd end up being the Mantovani of rock 'n' roll."

Laconic, sardonic, Brummie humour has always been at the bedrock of The Moodies, in sharp contrast to their image as cosmic prophets of the Golden Dawn. The band have made their reputation and won their apparently eternal following by creating music that is unashamedly rich in melody, steeped in orchestration and with romantic lyrics to match. It was the kind of blue and moody music that made Long Distance Voyager a number one smash hit album in 1981 and gave the biggest boost to their career since The Days Of Future Passed and Nights In White Satin.

Now the days of the future they glimpsed as young men have come to pass, and they are rich and secure. They could go off onto permanent vacation into the sunset. But true happiness, they have found, is a warm group, one that stays and plays together.

Deep in their souls are the memories and smells of Transit vans, one night stands, egg and chips, groupies, booze and proto groups like El Riot & The Rebels. Their raunchy roots still surface when the Moodies cast caution to the cosmic winds and hit the road once more.

The band, comprising Justin Hayward (guitar, vocals), John Lodge (bass, vocals), Ray Thomas (flute, harmonica, vocals), Graeme Edge (drums), and Patrick Moraz (keyboards) are off on a world tour that begins in the US, at Portland, Maine, on October 15. It continues until December 4, with the last of four dates at the amphitheatre in Universal City, Los Angeles. During December the group will embark on a UK tour (dates are still being arranged), followed by trips to the Far East and Europe in January and February.

Their new single, Blue World, written by Justin, entered the chart at 47 when it was released on August 12 and it is hoped their new album, The Present, due out on Threshold this Friday (September 2), will at least equal the success of Voyager even though it was only five months in the making, considered break neck speed by Moodies' standards.

John Lodge says: "We did 90 shows on our last US tour and then we have spent the time writing and recording The Present and planning the next tour. We had the album ready at the beginning of the year, but it was no use putting it out until we

The Present

By CHRIS WELCH

had sorted out the venues.

"It's going to be pretty hectic when we get on the road. We could sell out single shows just with our old fans. But we wanted to do more concerts in one place, like the LA dates, to give people who have never heard us before, a chance to come. We have spent five weeks rehearsing for the tour so far, and we have a new stage set designed, but The Moodies have never really been too elaborate. We just like to highlight the different moods of the songs."

"We're very excited about the LP, although it has taken a long time to come out. We had it finished in February. We were busy negotiating a new contract and trying to put the world tour dates together.

"The idea behind the title of the album is to take both meanings of the word. The Present is both a time, and a gift. It's our tenth album and a milestone in our career. The songs are varied and go through some nice changes. We have been influenced in some way by more modern ideas, and there is bound to be a tendency for the other people working with you to put across their influences. But a Moodies' LP is never finished until The Moodies say it's ready."

The Moodies may be slow, but they are nearly always right. There have been times when personal traumas, including the break up of marriages, have threatened the existence of the band, and at one



John Lodge: 'It's going to be pretty hectic when we get on the road. . . .'

stage during the mid-Seventies it was assumed they had indeed broken up. If anything held them together it was the support of their fans who went on buying the back catalogue and new albums, like Octave produced in 1978.

The band have been through the mill of having wild eccentric managers and Sixties' style publicity campaigns. Now they are an altogether more sober, workmanlike operation. They have their own Threshold label, and they manage themselves, with help from their UK tour manager, Mike Keys, their record producer Pip Williams, and in the US, their chief adviser Jerry Weintraub.

They once owned a chain of Threshold record stores, but now there is only one, at Cobham, Surrey, where the Moodies have their headquarters. Originally the Threshold label was going to be expanded into an open house for disparate talents, but remains as the outlet for Moodies' product alone, now distributed by PolyGram.

John says: "Jerry Weintraub oversees things, but we have no manager as such. We run everything ourselves from our own offices.

We all live in Cobham, so we see each other quite a lot even when we're not on the road."

Like many of the successful UK rock bands who thrived on the album boom of yesteryear, The Moodies at one time toyed with the idea of expanding into outside business interests. But they soon found that business could also mean boredom, and there are no Japanese fish canneries

or paper mills in the Moodies' portfolio of investments.

Ray Thomas says: "When we first started Threshold it seemed to involve a great deal of time and a lot of people. We had half a dozen record shops and it seemed like millions of employees. We spent all our time at board meetings and it seemed pretty stupid to me. This was what I had gone into rock 'n' roll to avoid in the first place! We all got involved in business and at first it seemed like a good idea, but then it began to take us over.



Justin Hayward 'Every Moodies album has gone platinum. . . .'

"So after the Octave album we sold all the shops, except one. And we don't have any fish canneries, except I've got a lake in my garden and fishing is my hobby!"

The Moodies today don't have any gripes, but deep down there is a certain sorrow that perhaps their own country doesn't offer them quite the same respect they can command abroad. They can joke about such epithets as "dinosaur group" and freely admit that their many years at the top is the sort of bonus that should make them feel grateful as well as pleased. They certainly deserve to be taken seriously.

TO PAGE THREE

THANKS,
FOR
A
REALLY
NICE
BRIEF
ON
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DAYS OF FUTURE PASSED
TO**

The Present

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FROM PAGE ONE

With the exception of "new boy" Patrick Moraz, who has been playing keyboards with them since 1978, the individual Moodies don't lay claims as great instrumentalists.

Their forte lies in creating the right sort of flowing framework and textured sound to accompany the songs provided by Justin, John and founder members Graeme and Ray. And songs and treatments, rather than violent musical pyrotechnics, are the Moodies' special achievement. Strangely enough, Pip Williams, whose production work helped Voyager to the top, had previously been associated with a band right at the other end of the rock divide — Status Quo.

Pip is a former session guitarist, who received orchestral training at Leeds College of Music. He worked with many of the top soul bands of the Sixties, including Jimmy James & The Vagabonds, Geno Washington's Ram Jam Band and the Alan Bown Set, before switching to production. How did he become involved with the Moodies?

"I was approached — it was due to popular demand!" In fact the liaison came about through Justin's friendship with Rick Parfitt of Quo. The band were going through several dozen potential producers, and Pip was given what he feels was a trial run, producing some tracks with John Lodge. Then he went on to producing Long Distance Voyager.

Pip is proud of the album. "Was it successful? Just a bit! In fact it was their *biggest* album of all. We were all surprised because it took so long to make and everyone was feeling kind of saddle sore.

"There were a lot of personal traumas at the time, with one of the band going through a divorce, and his head wasn't into it. Recording became a kind of 9-5 job. We'd record every day except the weekends, and then break up for the school holidays so the Moodies could take their kids away. The kids' holidays are sacrosanct!

Number one album

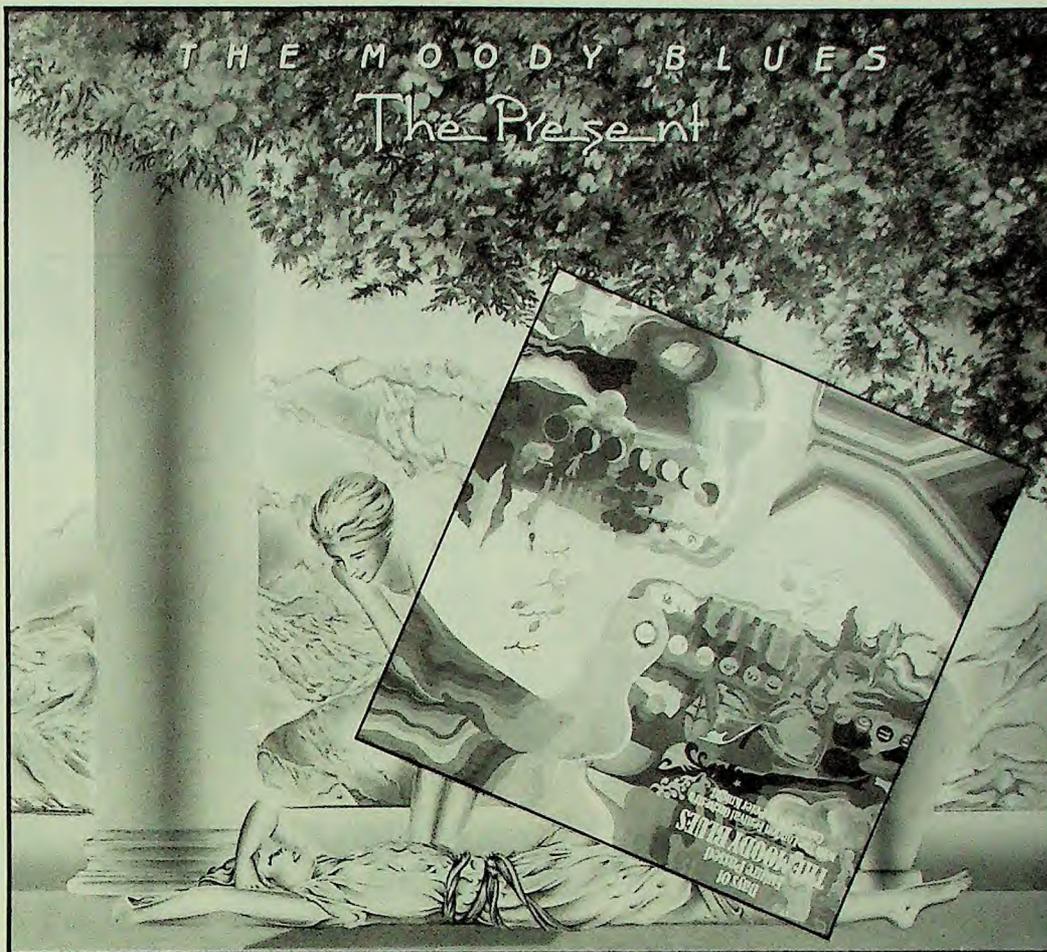
"For a while it seemed like we would never finish it, but we couldn't stop after putting so much work into it. Then one day I got a phone call from Graeme who said: 'The album has just gone number one in all the charts in the US. I'm going to get drunk for three days'.

"The Moodies are a unique bunch to work with and we got on really well, including Greg Jackman the engineer. But sometimes it is a bit like waiting for a London bus, getting a track down. Sometimes we'd put down a dozen guitar solos and then scrap the lot. And of course the band were a bit rusty, not having recorded since Octave. Then they had worked with Tony Clarke who had done the eight previous albums. He bowed out half way through Octave which was finished by John and Justin.

"It's alright if you've got four of them in the studio control room — you can get a decision. I had to be quite strong really, because they weren't young kids, and as a band they had been around longer than Quo. I wasn't there to try and change their music, but all their earliest and most successful stuff had been done on four and eight track with a lot of bouncing down. This tended to make the rhythm sound clouded and I got them to be more aware of the rhythm section, and to use synthesizers without losing their characteristic sound. I had to bring them into the Eighties without upsetting their old and faithful fans."

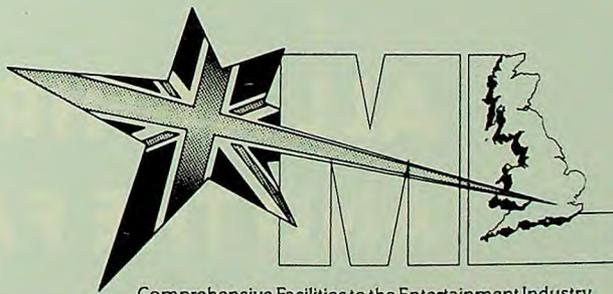
The new album, *The Present*, was made at Eric Stewart's Strawberry South studio and Pip says: "By this time we knew each other and didn't have to handle each other with kid gloves. They knew Greg Jackman and there were no ego problems to worry about. We also had a plan of attack and the

TO PAGE FOUR



PASSED TO PRESENT: The Moodies have sold over 37,000,000 LPs in their career.

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THE MOODY BLUES

THE MOODY BLUES

"Liverpool today... Birmingham tonight... That's the forecast for the future of rock music. Yes, the Brit Beat is all set to take over from the booming Mersey-side market" so said the TV Times in late 1964. Unfortunately, it didn't quite work out that way, few of the many local groups made it into the Midlands circuit. However, some did, the Applejacks, the Spencer Davis Group, Rockin Berries, the Move, and ultimately the most successful of all, the Moody Blues!

GERRY LEVENE AND THE AVENGERS Early 1963 until April 1964
 GERRY LEVENE (vocals) packed up
 ROY WOOD (guitar) formed the Move
 MIKE HOPKINS (guitar) Idle Race
 JIM ONYLOW (bass/voc) later in the Move and ELO
DIPLOMATS Sept 1962 until April 1964
 DENNY LAINE (gtr/voc) later in the Move and ELO
 BEV BEVAN (drums)
 PAUL ACKRILL (gtr/voc)
 STEVE HORTON (bass)

EL RIOT & THE REBELS 1959 until Spring 63
 JOHN LODGE (bass) John Lodge completed his apprenticeship before turning professional. Played in various groups including The Carpetbaggers, John Bull Breed, & the Falcons. Moved down to London to rejoin his old mates in Summer 1966.
 RAY THOMAS (voc/harp)
 MIKE PINDER (keyboards)
 MICKY HERD (rhythm)
 BRIAN BETTERIDGE (lead)
 BOBBY SHURE (drums)

EL RIOT & THE REBELS started off as a skiffle group during the mid fifties, went through rock'n'roll, and ended up as a rhythm & blues band. Personnel fluctuated over the years. Thomas first met Lodge on a bus - going to a youth club. For a Pinder, originally a roadie/helper, eventually joined. For a couple of years, they were voted the best band in Birmingham, but they failed an EMI audition - an ignominy which precipitated their break-up around Spring 63. Their only recording was a demo 'Down the line / Blue moon'. In May 63, Thomas and Pinder formed The Krew Kats, a rough & ready R&B group. "We went to Germany and endured the madness and diabolical living conditions of the Hamburg & Hanover clubs". By November, they were broke & jobless. cap in hand they went to the British Consul, who coughed up their fares back to Birmingham, plus 5 shillings each - but only after they'd signed forms, undertaking to pay back the money. Ray Thomas: "We got back to Birmingham to find the scene in total chaos. There were about 250 groups - half thought they were the Beat-Shadows, and the other half thought they were the Beatles. There was so much competition, that the only way to get gigs was to put together a local supergroup, which is what we did over the next few months". The original Moody Blues were ready to start gigging in May 1964!

After establishing a strong local reputation the Moody Blues signed with a London manager (Tony Secunda) and secured a contract with Decca. The first single stiffered, but the second, a cover of an obscure US R&B track by Bessie Banks, 'Go now', was a smash! Number one in Britain, number ten in US, and a hit in most other territories... but subsequent releases saw little chart action. By summer 1966, they appeared to be completely washed up!

MOODY BLUES #1 May 1964 until August 1966
 CLINT WARWICK (bass) quit
 DENNY LAINE (gtr/voc) later in Wings
 MIKE PINDER (keyboards)
 RAY THOMAS (voc/harp)
 GRAEME EDGE (drums)

WILDE THREE July 1964 until Sept 1965
 JUSTIN HAYWARD (gtr/voc)
 MARTY WILDE (voc/gtr)
 JOYCE WILDE (vocals)
REFUGEE August 1973 until August 1974
 LEE JACKSON (bass/voc)
 PATRICK MORAZ (keyboards)
 BRIAN DAVISON (drums)

Justin Hayward started playing in local groups (The Whispers, All Things Bright) while still at school in Swindon during 1962-4. Gigs spread across the west country - as far as Wales and Devon. Left school at 16 and immediately went pro - answered an MM small ad and found himself playing in Marty Wilde's group. Toured the Middle East, did a 16 week season in Great Yarmouth, played clubs, theatre & cabaret up and down the country. Left to go solo, cut 2 singles, played folk clubs, did session work, wrote songs. Joined the Moodies when the whole thing was falling apart!

When Hayward and Lodge joined, the band was broke & holding red tax demands. They had to sell some equipment to pay their way to Belgium, where they based themselves for the rest of the year. Back in Britain, they wrote and recorded DAYS OF FUTURE PASSED, doing soul destroying cabaret gigs to survive, and on release the work won high praise. By melting rock and classical forms, they had evolved a completely new style, which would soon influence and inspire a generation of new bands including King Crimson and Yes. During the next ten years, the spectacularly successful Moodies cut another seven albums, including 3 number ones, and each found time to work on solo projects.

MOODY BLUES #2 September 1966 until July 1978
 MIKE PINDER (keyboards) quit the biz
 RAY THOMAS (voc/flute)
 GRAEME EDGE (drums)
 JOHN LODGE (bass/voc)
 JUSTIN HAYWARD (gtr/voc)
 PATRICK MORAZ (keyboards)
 STEVE HOWE (guitar)
 CHRIS SQUIRE (bass)
 JON ANDERSON (vocals)
 ALAN WHITE (drums)

YES #5 August 1974 until November 1976
 STEVE HOWE (guitar)
 CHRIS SQUIRE (bass)
 JON ANDERSON (vocals)
 ALAN WHITE (drums)

Patrick Moraz was born and educated in Switzerland. His many musical enterprises include 32 movie scores and a one year tour of the Far East with the Brazilian Ballet. In the early 70s he based himself in England, where he formed Mainhorse. Cut one album for Polydor. In August 73, he put Refugee together with 2 ex-members of The Nice. Cut one album for Charisma. A year later, he replaced Rick Wakeman in Yes. Stayed with them for 2 1/2 years, appearing on the album 'Relayer'. Made three solo albums for Charisma & subsequently formed his own label, Future Memories. Joined the Moody Blues July 78.

Viewing touring as a gloomy prospect, Mike Pinder retired & Patrick Moraz came in to complete the current line-up. In Autumn 1978, they hit the road for the first time in five years - for a sell-out world tour. Their subsequent album, LONG DISTANCE VOYAGER, released exactly 17 years after their original formation, went to number one in America. Two singles, 'Gemini dream' and 'The voice', made the US top 20. Next May is their twentieth anniversary.

MOODY BLUES #3 July 1978 until the present
 RAY THOMAS (voc/flute)
 GRAEME EDGE (drums)
 JOHN LODGE (bass/voc)
 JUSTIN HAYWARD (gtr/voc)
 PATRICK MORAZ (keyboards)

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THE MOODY BLUES

FROM PAGE THREE

album was made much quicker, compared to the 16 months it took to make Voyager.

"Up until I started working with them, I was never a Moody Blues fan, and in working with them I grew to admire their attention to the songs. They are not the best musicians in the world, but they have exceptionally good ideas and their strength lies in their songs and the vocals.

"And they know their market. There is no funk influence on their music and nothing from the new wave. They have laid down tracks that sound very modern, but it really wasn't The Moody Blues.

They still have an enormous following of fans who mustn't be alienated."

On Voyager Pip used The New World Philharmonic Orchestra on a couple of tracks to fill out the sound, but on the new album, the sound produced is entirely the work of The Moodies.

"We realised it wasn't worth it, bearing in mind the plan is to reproduce this album faithfully 'live' on the road. We used strings on Talking Out Of Turn and Nervous on Voyager, both songs by John Lodge. The songs on The Present are very strong and I think there is another Moody Blues classic in Running Water by Justin. It's the new Nights In White Satin, a beautiful ballad."

Pip feels that the other highlights of the album are Under My Feet The Earth Shook by John Lodge, and Ray Thomas repeats his "grand finale" habit, started on Voyager, with Reflective Smile and Veteran Cosmic Rocker.

This time the album is closed with two Thomas songs I Am and Sorry, with telling, personal lyrics. Says Pip: "There is also a song by Graeme called Going Nowhere and I'm very proud of Graeme on that one. It's very much an autobiographical piece and although as a drummer, his keyboard technique isn't that great, he sat down at the piano

and worked on the song until it was right. There is a lot of bitterness and honesty in their lyrics and they sum up a lot of personal traumas."

Ironically, Pip's next project is to do an album with Barclay James Harvest who were once labelled "The Poor Man's Moody Blues" and were sufficiently incensed to write a song about the comparison. Part of the reason was the use of Mellotron, the late Sixties invention which used pre-recorded tapes with a keyboard to reproduce a variety of orchestral sounds. It's still around in an updated version as the Novatron, but the original had a peculiar, and rather haunting sound of its own that made it very popular among bands looking beyond the confines of rhythm and blues.



Patrick Moraz: 'Each concert is like a social event . . .'

Among the early pioneer users were Graham Bond, Manfred Mann, and Tony Banks with Genesis. But the most telling use was by Mike Pinder in the Moodies.

Today Patrick Moraz has been entrusted with the task of providing the band with its characteristic backdrop of orchestral tone colours.

Patrick is a superb musician with a distinguished career. Originally from Switzerland, Patrick has been a regular member of UK groups since he first joined Refugee with Brian Davison and Lee Jackson in the early Seventies. Later he replaced Rick Wakeman in Yes, in 1974. He has produced his own imaginative solo albums like Coexistence with pan pipe player Syrinx.

While he has so far been unable to introduce his

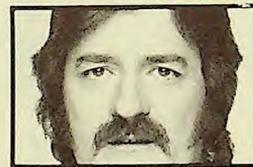
own composing skills into the tightly-conceived Moodies format, he has enjoyed what has turned into a five-year stint with the band. He joined when the Moodies returned to live work in 1978 with the release of Octave.

Patrick was warmly welcomed into the band as Graeme says: "He's great. He really fitted in a treat, especially now he's learned to pull back on the one million notes a minute syndrome! He's added a lot more power to the band and he really is a great asset, especially in the studio where you can sling something at him and he gets it in seconds flat. He's a great guy — for a wreckless Continental!"

Patrick is used to English jokes and it never dampens his enthusiasm. How did he regard his turning into a Moody Blue?

"It's proved to be a lot more involved than I thought it would at the start! I like to do several things at once, but I have to be on call and when the band are recording or rehearsing, then of course they come first. I've done at least five tours with them now and it feels great to be on stage, especially in the US where there is a great atmosphere. Each concert is like a social event.

Musically, there is not a lot of improvising and everything has to be spot on, but it's always a pleasure to go out and play to a big audience. In the studio, The Moodies never rehearse beforehand. And the



Ray Thomas: 'It's much better to have a band without a so-called leader'



Barry Clayman, Tony McArthur & Sharon Bayley of MAM would like to congratulate the MOODY BLUES on the release of their 10th Album 'The Present.'

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studio we use is shaped in such a way it doesn't allow a big band to play all at once.

"Incidentally I played synthesized bass on Blue World. I'm like an electronic orchestra behind the band. I use a lot of polyphonic keyboards in my set up, together with Minimoogs, the Novatron, a Yamaha Frequency Modulator and altogether a dozen instruments all electronically linked together."

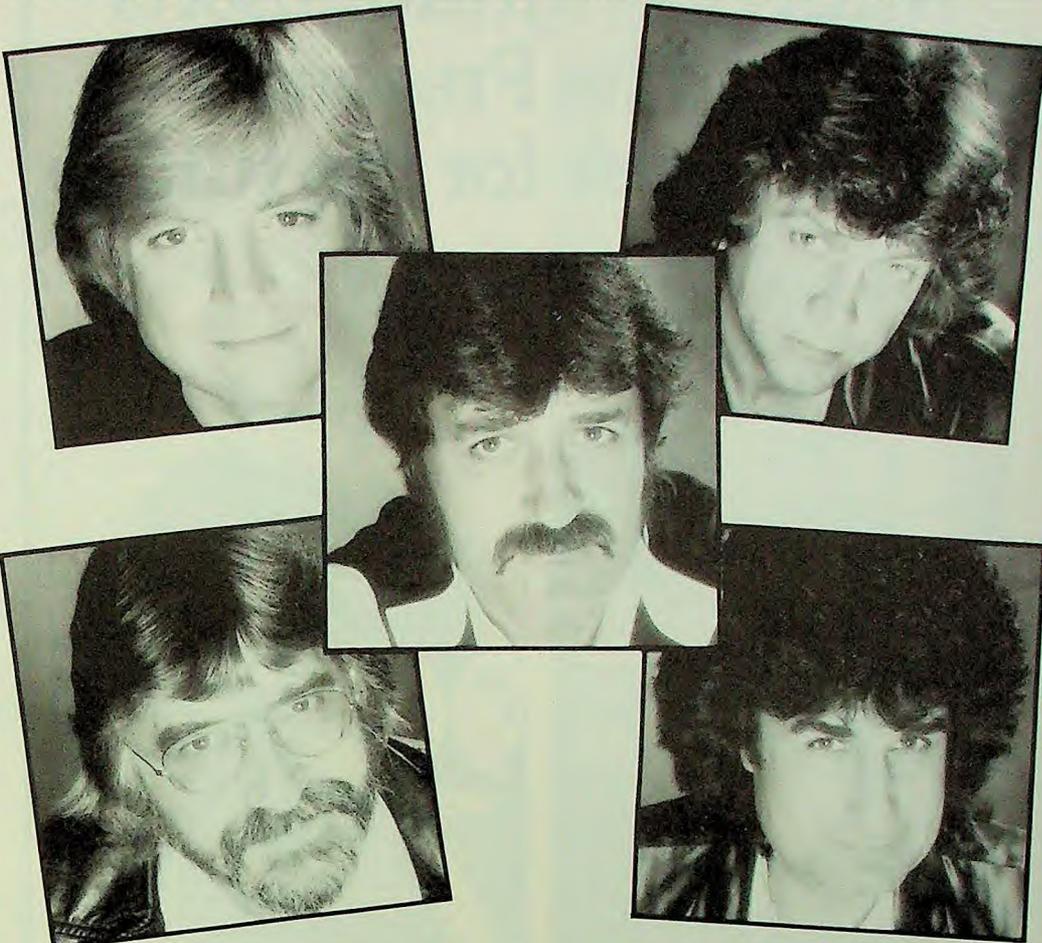
Before starting work with The Moodies, Patrick will get his improvising rocks off, on a unique trip to the US with drummer Bill Bruford, working as a spontaneous music duo at clubs like the Roxy in LA and The Bottom Line in New York.

"We are neighbours at home in England," explains Patrick, "and we found from jam sessions we could work really well together. So we set up a tour, just billing ourselves as Music For Piano And Drums."

After his 12-city tour with Bill, Patrick then starts work with The Moodies: "We'll be playing a lot of material from the new album as well as songs like Question and Nights together with songs from Long Distance Voyager. I would like to write for The Moodies, but I have a lot of my own material I can use on a solo LP which I'll have out in the autumn and I'm writing the music for a ballet."

The main writing strength of The Moody Blues is of course in the hands and minds of Justin Hayward and John Lodge who joined the band in 1967. Extraordinarily, there are still some ancient Moodies aficionados who regard them as Johnny Come Latelies.

Says Justin, talking about The Present: "I always write well up front when I know we will start recording, so I have it all ready. I have to write at home and make my own demos. Our



TO PAGE EIGHT

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THE MOODY BLUES

FROM PAGE SEVEN

producer Pip Williams has been very good for the band. In the past we were criticised for being over produced. It was too lush . . . with too much going on. Pip has a clearer vision and believes in letting the melodies through. He also brought up the rhythm section, bringing Graeme's drums and John's bass further forward. It's funny — you know Pip works with a certain other group? Well now we are known as the Rich Man's Barclay James Harvest!"

Justin takes pride in The Moodies' success, but even he finds the statistics a trifle staggering. He is more surprised however that the rest of the world does not seem to appreciate just how massive were the sales of Moodies' albums which puts them well up and beyond many of their super group contemporaries.

"Every album is platinum," says Justin. "And the first album Days Of Future Passed and the last Long Distance Voyager have been our biggest. Altogether we have sold over 37,000,000 albums. We're a catalogue selling band."

Pip Williams also reveals that Voyager was a triple platinum album in Canada alone: "And not even Elvis could manage that. So far world wide sales of that album are in excess of 3m units sold, and that excludes cassettes. It shows you, it's never too late to make a come back!"

The Moody Blues story began in 1964 in Birmingham, when the UK pop scene first enjoyed the phenomena of regional success, after The Beatles had shown the London based music business there was life north of Potters Bar.

The original members were Mike Pinder (keyboards; born December 19, 1942), Graeme Edge (drums, March 30, 1942), Ray Thomas (vocals, flute and harmonica, born December 29, 1942), Denny Laine (guitar, vocals, born October 29, 1944), and Clint Warwick (bass, born June 25, 1949).

Ray Thomas says: "We are celebrating 20 years together in May next year. Our first gig was at the Carlton Ballroom in Birmingham in May 1964. In fact John Lodge and I are coming up for our silver anniversary. We've been playing together for 25 years because I had a group called El Riot & The Rebels and John was a Rebel. I thought I was Gene Vincent!"

"It's funny, but in all the time we've been playing together I don't remember us ever having an argument. I think it's much better to have a band without a so-called leader telling you what to do. The Moody Blues are a sort of communist band with capitalist overtones. We put everything to the vote!"

Graeme Edge says: "I have fond memories of the early days, even though there was a bitter end to that period, when Denny went off on his own. It's funny, I always remember us having this raving argument about whether you can have a such a thing as a 'pride of lions' while we were driving down the M6 motorway."

The early Moodies made a great impact when they first came to London and began playing at clubs like The Marquee. There they tended to intimidate the locals with their powerful stage act, and bold Brummie self-assurance. Clint Warwick in particular seemed like a tough cookie. And there seemed a lot of them, lurching about on stage in matching suits, beating tambourines and racing through fast soul numbers.

The band's first single release was called Lose Your Money and Denny Laine recalls: "We lost our money!" Their career really took off when they issued a cover version of Bessie Banks soul classic Go Now, which became number one smash for Decca in January 1965 and stayed in the chart for nine weeks. "Moody-Mania!" was the cry. It also got to number 10 in the US charts when released on the London label there a couple of months later. It helped pave the way for the band's later US conquest.

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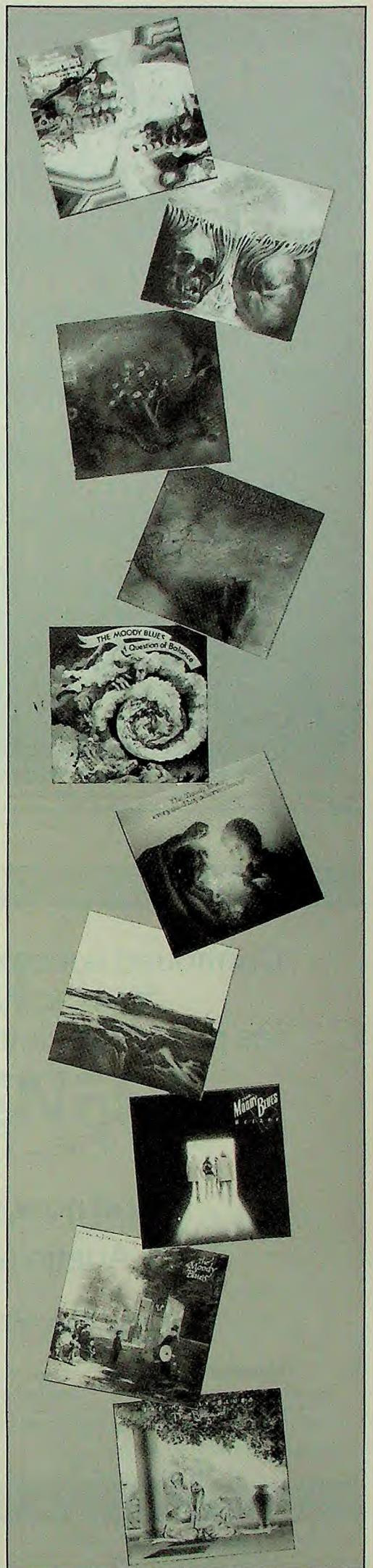
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THE MOODY BLUES

FROM PAGE EIGHT

Q uaintly described by the music press of the day as "a plaintive beat ballad". Go Now epitomised the band's intelligent and careful approach to soul and to record making in general.

The Moodies disappeared from the club circuit and then it became apparent why. Denny Laine had quit to set up his own brave and daring Electric String Band, and bewiskered bassist Clint had disappeared into the night.

The newcomers, John Lodge and Justin Hayward, brought fresh blood and new ideas to match Mike Pinder's determination to make something more out of The Moodies and respond to the increasingly serious business of making rock music.

The band re-emerged on the scene in 1967 with Days Of Future Passed.

It was the year of Sgt Pepper and the hippie summer. The Moodies had changed course just in time. The new album caught the mood of the times perfectly, and in the US the fanatical lovers of mysticism claimed The Moodies as their own special prophets.

Days Of Future Passed was born out of a need by Decca for a popular orchestral album and the band were blended with the London Symphony Orchestra. The project turned out to be a successful fusion of rock and classical music that delighted critics as well as the public in the days when anything rock musicians attempted was regarded with wide-eyed reverence, in contrast to today's orchestrated cynicism.

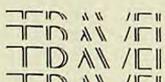
And yet even when the album was released in 1967 there was no mad rush to stardom, certainly not in their own country, as Justin recalls: "We're thankful for our success, but it was a long slog and

TO PAGE 12

Continued success to The Moodies from someone who has been associated with them from the start

to *The Present*

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Today, their tenth, *The Present*
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LONDON

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success came slowly. We were skint from the years 1966 up until 1973. There was no Moody Madness in the music papers and nothing happened overnight. It's like ambitions fulfilled that creep up on you. I'm glad it happened that way. There have been too many rock casualties."

After *Future Passed* came a whole series of beautifully-crafted albums, produced by Tony Clarke, who was hailed as *The Sixth Moody*. They included *In Search Of The Lost Chord*, and *On The Threshold Of A Dream* on Deram, and then on their own Threshold label *To Our Children's Children's Children*, *A Question Of Balance*, *Every Good Boy Deserves Favour*, *Seventh Sojourn*, *Octave* and *Long Distance Voyager*.

They also released a compilation, *This Is The Moody Blues*, in 1974, which most thought was their farewell, although no official announcement was made to confirm or deny reports of the split.

In 1977 they released *Caught Live And Five*, a collection of live and studio cuts which also proved a hit, without attracting as much attention as previous albums. At their peak in 1972 they had *Nights In White Satin* at number one in the US singles chart, *Days Of Future Passed* atop the album charts, with *Seventh Sojourn* just released

and at number two. Everytime they released a new album, the previous one came back into the chart and at one stage they have five in the US Hot 100.

By the mid-Seventies the group needed to stop and re-think. Justin and John took time out to form *The Blue Jays* which recorded an album under that title in 1975 followed by a hit single by the duo, *Blue Guitar*.

Graeme Edge made two solo albums with guitarist Adrian Gurvitz, *Kick Off Your Muddy Boots* and *Paradise Ballroom* before setting off on his round the world cruise. Ray Thomas also put out two solo albums *From Mighty Oaks* and *Hopes, Wishes And Dreams*. John Lodge released his own LP, *Natural Avenue*, and Justin put out *Songwriter* in 1977 and went on to work with Jeff Wayne on the *War Of The World's* project.

It was during this period of branching out that Mike Pinder decided he had enough of touring and being a regular member of a band and quit to live in California, after producing his own solo LP *The Promise*.

Despite the departure of such a crucial member, it was decided the band would carry on and they set to work to produce *Octave* in 1978 and then brought in Patrick Moraz to help them start touring. In 1981 they had two top 10 US hit singles with *Gemini Dream* and *The Voice*.

One of the men who has to know what's going on in the real world of a Moodies' tour is Mike Keys, who has been with the team for 12 years and began as one of the back line roadies. As production manager he has now done a dozen tours with the band — maybe more. He's lost count.

"It's a very professional operation getting The Moodies on the road," he says, "We use four trucks to carry the equipment and we have two coaches and a couple of private Lear jets leased from the Disney organisation for the boys."

The band use a Clair Brothers sound system, but they have never got involved in big laser beam productions. Everyone else was using lasers so we decided not to. There's nothing really mystical about the show."

The band have been updating their equipment and Graeme Edge is using two Linn drums as well as Simmonds drums and his new Ludwig kit.

All the band are firmly of the belief that their last US tour saw their best playing in 15 years.

"It's because they are bloody good," says Pip Williams, "and they make bloody good records. Their new one is very representative of the Moody Blues — and they should all be very proud of it." □

Congratulations

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MCA MUSIC LTD.

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RETAILING

Subway chain scotches rumour of 'cutbacks'

RUMOURS OF serious problems dogging the Southampton-based Subway chain of record shops have recently ranged from reports of indefinite numbers of outlets closing and staff being laid off, through distinct lack of stock in certain outlets, to much milder suggestions that expansion plans were just being cut down.

Hitting back at the more extreme speculations, and outlining the current position, MD Derek Tomlinson admits: "You certainly do have problems expanding at the rate we have been doing . . . but a lot of people are going to have a lot of egg on their faces when we are still here in a couple of years time — still expanding and still making money."

Negotiations

He adds: "We had a lot of arguments with record companies just at the wrong time for us — and all at the same time. But I hope that these are mostly over now."

"The problem was that suppliers were slow to credit the discounts we had negotiated, and after we continued to raise debit notes for a long time things came to a head. I became the whipping boy for record companies' accounting mistakes. We had to wait a long time for the credit that was due to us — and an operation like ours needs every discount, every credit (to which we are properly entitled) promptly, in order to run the shops and keep to the expansion plan."

"We have acquired a bad reputation for selling imports, but the question should be asked 'why do we have to do it?'; the answer is that we have to compete with retail chains which have deals which allow them to undercut everyone else."

Certain Subway shops, notably the new Crawley outlet, opened in late July, were described by rival retailers as being embarrassingly short of current releases in recent weeks.

"We were out of a lot of stock for

a while," Tomlinson accedes. "We have a warehouse in Southampton with about £½m-worth of stock, but we are not geared for doing our own central distribution. We were slow to service some of the shops furthest away, so some were out of stock for a week."

The stock position is improving as the flurry of disputes with suppliers is subsiding, he stresses.

This Subway chain — which is not to be confused with the Subway shops in Farnham and Guildford — now numbers 14 shops. None of these has closed, Tomlinson points out — despite rumours so strong that he received a call himself about five supposed closures, and was prompted to ask the caller which shops these were so that he could stop paying the staff.

He thinks that movement of staff may have led to the idea that he was laying people off. His managers and trained counter staff move quite often, he explains; also, trainees (engaged before, not after, shops open) have on occasions had to move, or leave temporarily, because openings have been delayed or proposed new sites located. Some shops are now being run by fewer staff than before, but others have had staffing levels increased, he states. "Out of a total of 50 staff we have lost three — and one of those is coming back."

Following openings in Maidstone, Swindon and Crawley the next new shop will open in Sutton Coldfield on Saturday, to be followed by a shop in Poole in the first week of next month. Other additions which have already been announced — or which were already in the pipeline — "are being rescheduled". Tomlinson's long-term expansion schedule "depends on how the record companies behave towards us in future".

Meanwhile, his plans include "a large equity deal" which is intended to quieten record majors' reservations about a self-financed retail chain attempting such a rapid growth programme.

And he promises a Christmas marketing campaign — to include TV promotion in some areas — which will be worthy of note.



A FACELIFT can do wonders for you — as Phil Ames has proved. Since the Preston shop was refitted, and given its bright new fascia (above), turnover has increased by an average of 50 per cent per week.

Ames seldom spends refit funds on new shop name signs, but agrees that in this case — as part of the overall refurbishing — it has proved a very effective investment. In general, however, he is aiming to get away from a shop title which ties the chain down to selling only music or music related products. Home entertainment in its widest sense, including video and computer games, is what the Ames shops want to be known for.

The shop at Blackburn has also just been refitted; refits are starting in St Helens and Chester shops very soon; and the next new Ames shop to open will be near the Hounds Hill development in Blackpool in late October or November. Openings in Harrogate and Keighley will follow.

Checkpoint at Charly

THE APPARENTLY very abrupt cut-off for faulty returns of Charly product — with the label's move from Spartan to its own sales and distribution operation — prompted a rather worried query from Ainley's in Leicester, a shop which prides itself on stocking in depth and always having a good selection of specialist long-term sellers available.

Having received notice from Spartan that last Charly orders through them should be in by August 12, but that returns would not be accepted after August 31, Liz Ainley wanted to know "what happens to faulties which crop up after that?" — in view of the fact that after a change of label deal or title deletions faulties are usually accepted for anything from six weeks to six months.

A check with Charly MD Joop Visser received the simple answer: "After August 31 all returns are to be sent directly to us."

Orders for Charly product from now on should go directly to 156-166 Ilderton Road, London SE15, tel: 01-639 8603. Faulty returns should now also be sent there.

Golden welcome

THE FIRST customer at record and video wholesaler S Gold & Sons new premises in Leyton, East London, when it opened for business on August 30 was presented with a celebratory bottle of champagne. Gold's new warehouse and offices are at 69 Flempton Road, E10, tel: 01-539 3600.

Edited by
TERRI ANDERSON

OPINION

Multiple choice

IT WOULD seem that at least one multiple has taken exception to the point I made about price competition in my article in your Retailing page (July 30). This multiple, which is near my shop, has reduced the price of its singles from an uneconomic £1.25 to a disastrous £1.05, forcing me to do the same.

I pity the poor manufacturers, for when the multiples have succeeded in forcing the small shops out of business they will screw them as hard as they can to obtain bigger and bigger discounts.

I say pity them, although they do not have my sympathy. They threw in the towel far too quickly on retail price maintenance and now they are having to pay for it, along with the small retailer and record buyers who are suffering because there is so much good quality back catalogue material they would buy, but the multiples won't stock it and the small dealer can't afford to.

J A ROWLEY, Rowley's Electrical, Broadway Parade, Hayes, Middx.

RPM—the case stands

ON JULY 2, 1969, when our industry had abandoned retail price maintenance, *Music Week* published a letter from me deploring the event. Five years later you reprinted it.

The resultant pattern has become sickeningly familiar. Now we have the case of a discount record shop in trouble after offering prices no-one else can beat — meanwhile genuine independents, trying to sell at fair but realistic prices, cannot compete and many have to fold up.

And some unnamed "leading manufacturer" is idiot enough to declare that "this is the kind of retailer the industry needs".

I wonder what the manufacturer would say if I and a few hundred other independents calmly told him that we couldn't pay his bill this month — so could he please set it aside so that we could go back to square one and start all over again?

It is now 14 years since you first published my letter. Maybe it's time to have another look at it?

MARK MOORE, Richmond Records, Paradise Road, Richmond, Surrey.

Illusive beat

MUSIC WEEK seems to know something of which I, and the rest of the industry, are in ignorance.

I quote from the lead story of your August 20 issue: "The 12-inch was born from a demand by disco DJs because its extra grooves give added bass response."

We've all been labouring under the apparent illusion that a record, no matter what its diameter, has but two grooves — one on the A side and one on the B side.

Maybe the multiplicity of grooves referred to by *MW* explains why so many of today's pressings send the stylus jumping wildly!

ROGER ST PIERRE, Beauval Road, London SE22.

News in brief...

Jam today

THE JAM: *A Beat Concerto* — the authorised biography of the group, by Paulo Hewitt — will be published in September by Omnibus Press, not by Zomba Books (as stated in *MW* August 13).

The title appeared in the Zomba autumn catalogue, but its listing there is described by Omnibus as "a little premature". It is, in fact, a joint publication between Omnibus and Paul Weller's publishing company Riot Stories.

Counter committee

THE MEMBERS of the Committee of Inquiry considering changes in the Shops Act 1950 have been named by the Home Secretary. They are Robin Auld QC, formerly prosecuting counsel to the DoT; Liliana Archibald, international affairs adviser to Lloyds and the British Insurance Brokers Association; and Frances Cairncross, *Guardian* women's page editor and former member of the Monopolies Commission.

The committee's terms of reference are "to consider what changes are needed in the Shops Act having regard to the interests of consumers, employers and employees, and to the traditional character of Sunday, and to make recommendations as to how these should be achieved".

DEALERS! Don't forget *Music Week's* chart-by-telephone service. If the Post Office does not deliver your *Music Week* on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.

Man at HMV

LOOKING MORE like dismal rejects from a Santa Claus agency than an eccentric US good-time rock band, this bevy of bearded beauties — which includes WEA persons delivering the new ZZ Top Sharp Dressed Man single to HMV in Oxford St — are (l to r) HMV floor manager Gordon Dick; WEA artist liaison manager Simon Frodsham; marketing manager Carl Gant; Mark Vincent of HMV; Warner Brothers' label manager Suzie Watson-Taylor and HMV's Dave Butcher.

● MEANWHILE Paul Young, also visited HMV last week, (l to r): Richard Denning, HMV; Steve Jones, CBS area representative; Dave Smith, CBS salesman; Young and HMV's Andy Gerring and Saavas Michael.



Do you have an opinion?

WRITE TO: OPINION, MUSIC WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

SELECT SINGLES

CHART CERTS

EW ORDER

Confusion (Factory FAC93, Pinnacle)

STATUS QUO

'Ol' Rag Blues (Vertigo QUO(B)11, PolyGram)

ELECTRIC LIGHT ORCHESTRA

Secret Messages (Jet A3720, CBS)

FLASH AND THE PAN

Down Among The Dead Men (Easy Beat(12) EASY(T)2, IDS)

GENESIS

Mama (Charisma (12)MAMA 1, Virgin)

KID CREOLE & THE COCONUTS

There's Something Wrong In Paradise (Island (12)IS 130, EMI)

THE BEATLES

She Loves You (EMI R 5055, EMI)

SHAKATAK

If You Could See Me Now (Polydor (12)POSP 635, PolyGram)

THE SPECIAL AKA

Racist Friend (2-Tone Chrysalis (12)TT25, PolyGram)

PAUL YOUNG

Come Back And Stay Yours (CBS (T) A 3636, CBS)

OTHERS

THE SHADOWS

Diamonds (Polydor POSP 629, PolyGram) Opening its contemporary dancefloor sound before familiar Hank guitar licks recalls the group's chequered past with late beefing up.

JUDIE TZUKE

Jeannie No (Chrysalis (12)CHS 2827, PolyGram) Artist has UK tour in September and a new album same time. This is in lighthearted mood a friendly number with shades of early Joni Mitchell. Grows with hearing and better on 12inch with extended version.

END GAMES

Love Cares (Virgin (12)VS617, Virgin) Sparkling, crystal clear, dramatic sound, ever pushing back-ups for some aggressive main vocals, relies on overall effect even with repetitive lines.

A FLOCK OF SEAGULLS

(It's Not Me) Talking (Jive (12) 47, CBS) A samey-feeling is creeping into their discs, rushing along at high speed with rolling musical backcloth and pronounced beat. Doubtless a seller.

CLOCK DVA

Breakdown (Polydor (12)POSP 627, PolyGram) Big sound, loud vocals, theatrics in vocal and instrumentation, another number not for whistling or humming, but to stand afar and take what is accessible amidst some wandering of overall concept.

FELT

Penelope Tree (Cherry Red (12)CHERRY 59, Pinnacle) Eighties feel to what at times seems like a late Sixties-flavoured tune. Lead vocalist has been styding Lou Reed, expands into engaging cut.

MELANIE

Every Breath Of The Way (Neighbourhood NB1, IDS) Sounding like a take for the last Stevie Nicks album, this fast tempo tune sess early Seventies minor-selling artist who had two records in top ten belting out vocals against growing back-ups. From forthcoming Deventh Wave album.

TREVOR HERION

Fallen Angel (Interdisc (12)IN5, EMI) After a powerful instrumental start vocals enter in somewhat Blunstone territory. Herion goes high, sounds soulful and with good backing and production comes up with stylish, attractive number.

BONNIE TYLER

Straight From The Heart (CBS A3650, CBS) Slow-building ballad ideal for this artist with back-ups in gospel mood via sharp, clipped stark vocal moments. Sound and intensity of vocals reach long crescendo.

JOHN FOX

Your Dress (Virgin (12)VS615, Virgin) Five hit (highest being 31 for Underpass) talented Foxx has double record issue, lovely flowing number with hypnotic ring, methinks Ferry might have enjoyed singing vocals on this Roxyish release.

JOURNEY

After The Fall (CBS (12)A3692, CBS) More catchy US AOR rock from former-masters of the art. This is off Frontiers LP (25261) and chugs along at mid-pace with a romantic lyric and harmony vocals for main lines.

INSTANT AGONY

No Sign Of Life (Flicknife FLS 022, Pinnacle) Punk lives on on this straight-down-the-line track with harsh vocals and forceful guitar chords. Very good of this ilk.

Last week's review of Stepping Out On The Groove (Switch SW 006) should have been attributed to Tony Jackson.

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

LP REVIEWS

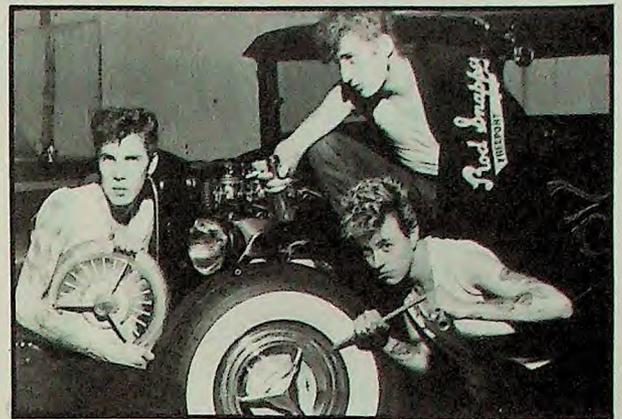
TOP 20

THE MOODY BLUES
The Present. Threshold TXS
140. Producer: Pip Williams.MICHAEL SCHENKER
GROUP
Built To Destroy. Chrysalis
CHR 1441. Producers: artists
and Louis Austin.STRAY CATS
Rant 'n' Rave. Arista STRAY
3 205677. Producer: Dave
Edmunds.

TOP 50

VARIOUS ARTISTS
Sunny Afternoon. Impression LP-
IMP2. Twenty tracks — many of
them classics — culled from the
musically-hot summers of the late
Sixties. Tracks in this well-thought-
out compilation include The Lovin'
Spoonful's Daydream, The Byrds'
Mr Tambourine Man, The Kinks'
Sunny Afternoon, Traffic's Hole In
My Shoe and Fleetwood Mac's
Albatross. Strong promotion and
TV campaign should ensure
healthy sales.IAN DURY AND THE MUSIC
STUDENTS
4000 Weeks' Holiday. Polydor
DURT 101. Very much a mixed
bag of songs ranging from fun to
social comment and the mildly
offensive. Dury has been rather
quiet on the charts front of late
and there are a couple of tracks
here that could do the business as
singles and thus give the LP the
necessary push. On the other
hand, there are a couple that are
certainly in no danger of getting
any airplay.

General

EDDIE JOBSON/ZINC
The Green Album. Capitol EST
4001831. Producer: Eddie Jobson.
Former whizz kid Jobson, whose
CV must be one of the most
impressive in the music industry,
has taken his time in forming his
own band, so it's a shame he
chose such an unalluring name.
The music is of a pleasant, tuneful
variety that will appeal to Seventies
music fans and the Americans who
will doubtless dub it AOR. Nice,
but nothing special.GREG LAKE
Manoeuvres. Chrysalis CHR1392.
Lake delivers a predictable album in
the Asia/Toto vein; all technique
and no feel. Will satisfy the
faithful, but holds no surprises.

STRAY CATS: set for a return to the Top 20

RON GOODWIN
Projections. EMI EMS 1077691.
Ron Goodwin conducting the
Royal Philharmonic Orchestra
through a selection of titles that
include the theme from ET,
Chariots Of Fire, Zorba's Dance,
The Shadow Of Your Smile, and
an Ingrid Bergman musical tribute.
The album speaks for itself.VARIOUS
Cliff Richard. When In
Spain/When In Rome. EMI EDP
1546303.
The Shadows. The Sound
Of/Dance With The Shadows.
EDP 1546323.Helen Shapiro. Tops With
Me/Helen Hits Out. EDP 1546343.
Manfred Mann. Mann Made/The
Five Faces Of. EDP 1546363.A NEW series of two-for-the-price-
of-one re-released albums, the
main selling point of which is that,
while being sold as double-album
packages, they also feature the
original cover artwork. The Richard
and Shadows LPs will undoubtedly
sell to their respective followings,
although there must be a danger of
the market being over-saturated
with re-issues of their product. The
Shapiro and Mann sets are
welcome catalogue re-instate-
ments, having been unavailable
since the Sixties. These albums
have become collectors' items in
recent years, often changing hands
for £10 or more.

** (each set)

Indies

VIRGINIA ASTLEY
From Gardens Where We Feel
Secure. Rough Trade/Happy
Valley. HA 001. An acoustic,
instrumental LP, mirroring the
passing of a golden day in a
pastoral childhood. A pervading
eerie-ness, that is for the most part
almost imperceptible, keeps it from
mawkish sentimentality. Should sell
fairly well in response to general
critical acclaim.

HELEN SHAPIRO: welcome return to catalogue

JAZZATEERS
Jazzateers. Rough Trade.
ROUGH 46. Lou Reed meets
Orange Juice and results in a
sound so contemporary it hurts.
Fingers-on-the-pulse stuff from an
already-defunct group (three-
quarters of them are now Bourgie
Bourgie).REM
Murmur. IRS SP 70604.
Distribution A&M. Producers:
Mitch Easter and Don Dixon.
Very much in the tradition of the
DB's brilliant debut, Stands For
Decibels, fellow Americans REM
play exemplary pop, notable for its
clarity and simplicity. Very nice
stuff — deserves to be noticed.BAD BRAINS
Rock For Light. Abstract
Records ABT 007. Distribution:
Pinnacle. Producer: Rick Ocasek.
Rasta punks Bad Brains caused
something of a sensation in their
native Washington DC with their
startling combination of hardcore
punk and mellifluous reggae
melodies. Over here they are less
likely to shock, but their schizo-
phrenic approach could prove
popular. As ever, the ubiquitous
Rik Ocasek has done an admirable
job in the production chair.MC 5
Babes In Arms. ROIR A122
(cassette only). Something of a
collector's item which includes
material from I Can Only Give You
Everything, their first single in 1966
to Gold, recorded in London in
1971. Much of their aggression and
electricity comes through on this
welcome release.

Country

TAMMY WYNETTE
Even The Strong Get Lonely.
EPC 25585. Producer: George
Richey. Another predictably
popular offering from this Nashville
institution, whose voice is still as
characteristically country as you
can get.WAYLON JENNINGS
It's Only Rock & Roll. RCALP
6078. Producers: artist and
Randy Scruggs. Good mix of new
songs from long-established artist
Jennings, in a relatively lively
mood. Album also includes an
interesting medley of former hits.BERNIE HIGGINS
Pirates and Poets. EPC 25327.
Producers: Sonny Limbo and
Scott MacLellan. A less well-
known artist than Jennings, but
just as good a country selection,
with the delivery nearing the same
standard. Roy Orbison helps out on
Leah; nice touches of mandolin
and bouzoukia.

18	15	HEAVEN 17	Virgin V 2253
19	16	LET'S DANCE	EMI America AML 3029
20	10	PUNCH THE CLOCK	FBeat XXXLP 19
21	19	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Casablanca/Phonogram CANH 5
22	18	SWEET DREAMS (ARE MADE OF THIS)	RCA RCALP 6063
23	20	IN YOUR EYES	Warner Brothers 923744-1
24	17	STREET SOUNDS - EDITION 5	Street Sounds STSND 005
25	26	RIO	EMI EMC 3411
26	23	CRISES	Virgin V 2262
27	25	WAR	Island ILPS 9733
28	35	SING FOR YOU	BBC KIDL 005
29	22	JULIO	CBS 10038
30	27	FUTURE SHOCK	CBS 25540
31	NEW	SUNNY AFTERNOON	Impression LPIMP 2
32	21	HITS ON FIRE	Ronco RTL 2095
33	29	TEARS FOR FEARS	Mercury/Phonogram MERS 17

*The British Record Industry Chart © Social Surveys (Gallup Poll) Ltd 1983. Publication rights reserved exclusively to Music Week broadcasting rights to the BBC. All rights reserved.
 Week-ending September 3, 1983
 NEW = NEW ENTRY

1	2	THE VERY BEST OF THE BEACH BOYS	Capitol TC-BBT/1867195
2	1	18 GREATEST HITS	Telstar STAC 2232
3	3	FANTASTIC	Immer Vision 40/25328
4	4	THRILLER	Epic 40/85930
5	5	TRUE	Reformation/Chrysalis ZCDL 1403
6	6	TOO LOW FOR ZERO	Rocket/Phonogram REWMD 24
7	8	SYNCHRONICITY	A&M CXM 63735
8	NEW	FLICK OF THE SWITCH	Atlantic 780100-4
9	12	THE LOOK	Solar 960239-4
10	7	NO PARLEZI	CBS 40/25521

51	46	LAWTENS IN LOVE	Asylum 9602681
52	45	GREATEST HITS	Riva R0DTV 1
53	55	RICHARD CLAYDERMAN	Delphine/Decca SKL 5329
54	47	DURAN DURAN	EMI EMC 3372
55	NEW	COME WITH CLUB (CLUB TRACKS VOLUME 2)	Club/Phonogram CLUBL 002
56	69	REFLECTIONS	CBS 10034
57	78	HOLY DIVER	Vertigo/Phonogram VERS 5
58	44	TOTO IV	CBS 85529
59	59	OFF THE WALL	Epic EPC 83468
60	34	BURNING FROM THE INSIDE	Beggars Banquet BEGA 45
61	62	COMPLETE MADNESS	Stiff HIT-TV 1
62	40	QUEEN GREATEST HITS	EMI EMTV 30
63	42	THE RISE AND FALL OF ZIGGY STARDUST	RCA International INTS 5063
64	75	HUNKY DORY	RCA International INTS 5064
65	64	BUSINESS AS USUAL	Epic EPC 85689
66	56	THE CRACKDOWN	Some Bizzare/Virgin CV 1
67	53	PENTHOUSE & PAVEMENT	B.E.F./Virgin V 2208

RE = RE-ENTRY
 PL = PLATINUM LP (300,000 units as of Jan '79)
 GL = GOLD LP (100,000 units as of Jan '79)
 SL = SILVER LP (60,000 units as of Jan '79)

TOP 30 CASSETTES

11	10	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Casablanca/Phonogram CANHC 5
12	26	BODY WISHES	Warner Brothers 923877-4
13	NEW	STANDING IN THE LIGHT	Polydor POLDC 5110
14	14	THE CROSSING	Mercury/Phonogram MERSC 27
15	11	JULIO	CBS 40/10038
16	9	LET'S DANCE	EMI America TC-AML 3029
17	15	THE PRINCIPLE OF MOMENTS	WEA 7901014
18	17	THE LUXURY GAP	B.E.F./Virgin TCV 2253
19	13	SWEET DREAMS (ARE MADE OF THIS)	RCA RCAF 6063
20	NEW	CONSTRUCTION TIME AGAIN	Mute CSTUMM 13

85	92	NUMMETS	Warner Brothers K 56344
86	76	OCTOBER	Island ILPS 9680
87	RE	THE KIDS FROM "FAME" SONGS	BBC KIDL 004
88	79	COOL HEAT	K-tel ME 1231
89	RE	ELIMINATOR	Warner Brothers W 3774
90	54	PRIVATE COLLECTION	Polydor POLH 4
91	87	CONFRONTATION	Island/Tuff Gang ILPS 9760
92	RE	20 GOLDEN GREATS	EMI EMTV 3
93	RE	THE WILD HEART	WEA International 250071-1
94	77	BOY	Island ILPS 9646
95	58	ALADDIN SANE	RCA International INTS 5067
96	39	LOVERS ONLY	Ronco RTL 2093
97	NEW	BOYS DON'T CRY	Fiction SPELP 26
98	88	WRAP YOUR ARMS AROUND ME	Epic EPC 25505
99	RE	SHAPE UP AND DANCE WITH FELICITY KENDAL	Lifestyle LEG 1
100	RE	FACE VALUE	Virgin V 2185

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

21	23	IN YOUR EYES	Warner Brothers 923744-4
22	16	ALPHA	Getten 40/25508
23	25	RIO	EMI TC-EMC 3411
24	21	CRISES	Virgin TCV 2262
25	19	STREET SOUNDS - EDITION 5	Street Sounds ZCSTS 005
26	18	YOU AND ME BOTH	Mute CSTUMM 12
27	29	RICHARD CLAYDERMAN	Delphine/Decca KSKG 5329
28	20	HITS ON FIRE	Ronco 4C RTL 2095
29	NEW	SUNNY AFTERNOON	Impression TCIMP 2
30	NEW	SING FOR YOU	BBC KIDL 005

Edited
by
NICOLAS SOAMES

CLASSICSCENE

Reissues

PHILIPS' SUCCESSFUL reissue label Musica da Camera is expanded by five titles this month including another Beethoven Quartet (Nos 1, 2, Op 18) by the Quartetto Italiano (6503 069 and on cassette) and Schubert's B flat Piano Trio played by the Beaux Arts Trio (6503 069 and on cassette). Philips also adds to the Mercury Golden Imports label with five new titles including a volume of US military bugle and trumpet calls, side drumming and marches (SRI 75034 and on cassette) and a surprisingly popular coupling of Rachmaninov's Piano Concerto No 2, and Tchaikovsky's Piano Concerto No 1 played by Byron Janis under Dorati and Menges (SRI 75032 and on cassette).

□ □ □
SIX NEW Greensleeve titles join the EMI series which vary from a volume of popular French chamber music including Ravel's Introduction and Allegro played by the Melos Ensemble (ESD 102021); Tortelier playing Tchaikovsky, including the Roco Variations (ESD 1077 621), and Ida Haendel and Tortelier playing Concertos by Walton (ESD 1077631). All are available on cassette.

□ □ □
DECCA IS releasing four "double" jubilee records, headed by the important recording of Mahler's Resurrection Symphony made in 1966 by Solti with the SLO, Heather Harper and Helen Watts (DJB 2001), plus Verdi's Requiem with the VPO, Leontyne Price, Jussi Bjorling conducted by Fritz Reiner (DJB 2003). The other two are Coppelia with the Suisse Romande under Bonyngue (DJB 2002) and Smetana's Ma Vlast and Haakon Jarl with the Israel Philharmonic under Walter Weller (DJB 2004).

□ □ □
THREE PIANISTS, Barenboim, Gilels and Berman, and two conductors — Abbado and Jochum — expand DG's popular mid-price Signature series. Abbado's version of Ravel's Daphnis and Chloe, and Debussy's Nocturnes (2543 521 and on cassette) and Jochum's Mozart's Jupiter and Haydn's London (2543 531 and on cassette) are regarded as classics. Gilels plays Chopin's Polonaises and Sonata No 2 (2543 530 and on cassette), Berman plays Mussorgsky's Pictures and Prokofiev's Romeo and Juliet (2543 526 and on cassette) and Barenboim plays Schumann's Kinderszene and Schubert's Moments Musicaux (2543 525 and on cassette).

Karajan's Carmen — opera of the year?

OPERA DOMINATES the September releases with a striking package of outstanding productions that will inevitably feature in the best-selling lists — including a new Carmen, a new Cosi Fan Tutte, and Janacek's Jenufa — as well as some interesting re-issues.

They are headed by Karajan's new version of Bizet's Carmen, with Agnes Baltsa in the title role, Jose Carreras as Don Jose, Jose van Dam as Escamillo and Katia Ricciarelli as Micaela.

It is the third time Karajan has recorded the work, and it is the first opera to be released simultaneously on LP, cassette and CD (2741 025, 3 LPs; 3382 025 3 cassettes; 410 088 — 2, 3 CDs).

This time Karajan used a separate cast of French actors to present the specially adapted spoken dialogue for the recording (with the exception of his actress daughter, Isabel, taking the spoken lines of Frasquita).

The recording was made with the Berlin Philharmonic in the Philharmonie with Karajan insisting, as always, that all the singers be at all the sessions, refusing to say which section would be recorded until he stepped on the rostrum.

The set promises to be the production of the year — certainly the conductor has determined ideas on the way over-familiarity has produced too many "crude and raucous" productions. "In my Carmen, the score will not smell of beer," he said. It will be heavily promoted by DG with in-store displays and advertising.

The first digital recording of Mozart's Cosi Fan Tutte comes from Riccardo Muti and the Vienna Philharmonic Orchestra, with Agnes Baltsa featuring again (as Dorabella) and the UK's Margaret Marshall as Fiordiligi. James Morris and Francisco Araiza play Guglielmo and Ferrando, and yet another Carmen singer, Jose van Dam, sings Don Alfonso.

The production, a live recording, comes from the much-praised 1982 Salzburg Festival and has been issued to coincide with a revival of the production this year. The set (SLS 1435163, 3 LPS and two cassettes) is being sold at a reduced dealer price from



ANNE-SOPHIE Mutter (above, with Salvatore Accardo) is still known as Karajan's protégée although she now has a well-established reputation in her own right, demonstrated by her two recordings this month.

Both feature her playing with others. She now records mainly for EMI, and on ASD 1435201 she plays Bach — the A minor and E major concertos with the ECO under Accardo, and is joined by Accardo in the Double Concerto.

This should be a popular seller and EMI is making a special sell-in offer with a reduced dealer price of £3.29 until the end of October. She approaches very

different repertoire on the other disc, Brahms' Double Concerto, for which she has returned to the fold of Karajan and the Berlin Philharmonic. She is joined by the young Brazilian cellist Antonio Meneses.

This is the first time Karajan has recorded the Double Concerto — here the filler is the Tragic Overture (410 603). It is released on LP, cassette and CD simultaneously.

Quartetsatz fragment makes debut

THE RECENTLY discovered fragment from the projected second movement of the Quartetsatz by Schubert is recorded for the first time by the Julliard String Quartet coupled with the Quartetsatz and the Quartet No 13.

The fragment — 42 bars marked Andante and lasting two minutes 28 seconds — is on CBS 74107, and is one of two Julliard discs released this month. The second is a 3LP set of Beethoven's Opus 18 Quartets recorded in concert at the Library of Congress, Washington (D 37868).

£9.45 to £8.03 until the end of October. Product poster and displays will be available, and the set is heavily featured in the September Gramophone distributed to all shops.

Decca's series of Janacek operas has been consistently top class, and this month the fifth is released, Jenufa, which dates from an early period of the composer's operatic career. As is customary with this series, the recording is based on the original score (never on disc before) and uses many of the singers featured in the award-winning series — with Elisabeth Soderstrom in the title role. It is conducted by the Czech expert Sir Charles Mackerras and is available on D276D on 3 LPs or cassettes. It comes two years after the release of the Supraphon version, but should take over sales.

One of the two operatic re-issues of great interest is Telefunken's re-cut version of the best-selling recording of Wagner's Ring cycle — the Solti/VPO set — using their Direct Metal Mastering system.

The DMM set comes out on 14 discs instead of the original 19, and will have a dealer price of £32.50 (410 234-1). The standard sets will still be available.

The decision to bring out the DMM set has been taken as a result of expected interest in Solti's Ring as he is currently conducting the work at Bayreuth. Decca's sets will have the original libretto with a sheet to mark the new side changes, but a company spokesman remarked that cheaper import sets only have German libretti and Decca will not make available extra libretti in English.

Finally, Karajan's 1971 version of Der Rosenkavalier by Richard Strauss, with Elisabeth Schwarzkopf as the Marschallin, has been re-mastered and re-packaged to "give a further boost to its 34,000 sales" — thus pre-empting a new version of the opera due out from DG with Karajan conducting this season. There is a special sell-in offer for the 1971 set — £10.07p reduced from £11.85 until the end of October (SLS 810 4 LPs, or two cassettes).

Philips in mood for Mozart

THREE MAJOR box sets devoted to music by Mozart, including all the recordings of the composer by the legendary Rumanian pianist Clara Haskil, are being issued by Philips this month.

Haskil was especially known for her recordings of Mozart and Beethoven, and until recently many of her records have only been available on import. Now Philips have collected together the Piano Concertos (Nos 9, 13, 19, 20, 23, 24, 27), the Sonatas for Violin and Piano she made with Arthur Grumiaux and other works in a 7LP box set (6768 366) at the special price to dealers of £12.90. It will be regarded by many collectors as a prize item.

The other two sets also look back. Mozart: Nine Great Symphonies are played by the Concertgebouw under Josef Krips and include Nos 21, 36, 39, 40 and 41 (5LPs 6725 032, special price £9.50).

Mozart: The Five Violin Concertos, feature Arthur Grumiaux again with the LSO under Davis in recordings which date from the Sixties (3LPs 6768 365, special price £5.70). Davis is continuing his Mozart symphonies with the Dresden Staatskapelle with Nos 41 and 28 (6514 206 and on cassette) although these of course are new digital recordings.

DG pushes Pogorelich

IVO POGORELICH, DG's top-selling young pianist, whose records have regularly appeared in the charts and received critical acclaim, makes his recording concerto debut with Chopin's Piano Concerto No 2 this month with the Chicago Symphony Orchestra under Claudio Abbado.

DG is investing both money and time in developing the career of Pogorelich, evident by the choice of orchestra and conductor for this disc. It is also releasing the recording on LP, cassette, and CD simultaneously (410 507).

It comes shortly after the Gaspard de la Nuit recording which has sold extremely well.

Gould demand

GLENN GOULD'S recent tragic death has increased demand for his recordings. The latest new release from CBS is Beethoven's Piano Sonatas 12 and 13 (74111 and on cassette).

Tennstedt takes the reins at the LPO

KLAUS TENNSTEDT officially takes over as music director and principal conductor of the London Philharmonic Orchestra this month, although his association with the orchestra has already proved a fruitful one.

His Mahler cycle is perhaps the most noted product to date — the Symphony No 4 has sold over 3,000 copies since it was issued in April, and the Resurrection Symphony is approaching 6,000 in just over a year.

So the next issue — Symphony No 6 — the penultimate, for there is only No 8, the Symphony of a Thousand to come — is likely to do equally well, particularly as Tennstedt has just conducted the work with the LPO in the Proms and is to give a repeat performance in Swansea on September 30.

Press coverage of his appointment at the start of the season will put him very much in the public eye, as will the three concerts at the Royal Festival Hall this month.

Symphony No 6 (SLS 1435743 2LPs in double wallet and on cassette) has a reduced dealer price of £5.82 from £6.85 until the end of October. Displays are available.

Bernard Haitink is also working through a major symphonic series — this time Shostakovich, and Decca releases No 8 played by the Concertgebouw this month (SXDL 7621 and on cassette).

CLASSICAL TOP 10

- 1 VERDI, PUCCINI. Kiri Te Kanawa/LPO/Pritchard. CBS 37298
- 2 MUSIC OF SPAIN VOL 7 & 8. Julian Bream. RCA RL 45548
- 3 PIANO CONCERTO NO 3, Rachmaninov. Bolet/LSO/Fischer. Decca SXDL 7609
- 4 THREE CORNERED HAT, Falla, Montreal SO/Dutoit. Decca SXDL 7560
- 5 TWELVE CONCERTOS OP 8, Vivaldi. AAM/Hogwood. L'Oiseau Lyre D 279 D2
- 6 RHAPSODY IN BLUE, Gershwin. Los Angeles PO/Bernstein. DG 2532 083
- 7 SCHEHERAZADE, Rimsky-Korsakov. Philadelphia Orchestra/Muti. EMI ASD 4188
- 8 RING EXTRACTS, Wagner. VPO/Solti. Decca SXDL 7612
- 9 FOUR SYMPHONIES, Brahms. VPO/Bernstein. DG 2741 023
- 10 THE PIANO CONCERTOS, Ravel. Montreal SO/Dutoit. Decca SXDL 7592

Chart courtesy HMV Shop, Oxford Street

CLASSICSCENE SPECIAL

"Everything you wanted to know about the Classics but were afraid to ask . . ."

Don't miss the special pull-out ClassicScene supplement, edited by Nicholas Soames, issue date: 8th October.

Contact Kathy Leppard
Assistant Advertisement Manager
01-836 1522

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	9	18 GREATEST HITS ● Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R) C: STAC 2232	52	45	10	GREATEST HITS ● Rod Stewart (Various)	Riva RODYT 1 (W) C: RODYT 4
2	2	6	THE VERY BEST OF THE BEACH BOYS The Beach Boys (Various)	Capitol BBTV 1867193 (E) C: TC-BBTV 1867195	53	55	41	RICHARD CLAYDERMAN ● Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
3	3	9	FANTASTIC ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	54	47	10	DURAN DURAN ● Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
4	NEW		FLICK OF THE SWITCH AC/DC (AC/DC)	Atlantic 780100-1 (W) C: 780100-4	55	NEW		COME WITH CLUB (CLUB TRACKS VOL. 2) Various (Various)	C: CLUBC 002 Club/Phonogram CLUBL 002 (F)
5	4	26	TRUE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	56	69	46	REFLECTIONS ● Various (Various)	CBS 10034 (C) C: 40/10034
6	NEW		CONSTRUCTION TIME AGAIN Depeche Mode (Daniel Miller/Depeche Mode)	Mute STUMM 13 (SP) C: CSTUMM 13	57	78	13	HOLY DIVER Dio (Ronnie James Dio)	Vertigo/Phonogram VERS 5 (F) C: VERSC 5
7	5	38	THRILLER ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	58	44	18	TOTO IV ● Toto (Toto)	CBS 85529 (C) C: 40/85529
8	7	6	TOO LOW FOR ZERO ● Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24	59	59	21	OFF THE WALL ● Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
9	NEW		STANDING IN THE LIGHT Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110	60	34	7	BURNING FROM THE INSIDE Bauhaus (Bauhaus)	Beggars Banquet BEGA 45 (W) C: BEGC 45
10	9	6	NO PARLEZI ● Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	61	62	5	COMPLETE MADNESS ● Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV1
11	12	5	THE CROSSING ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERSC 27	62	40	8	QUEEN GREATEST HITS ● Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
12	8	7	THE PRINCIPLE OF MOMENTS ● Robert Plant (Plant/Lefevre/Moran)	790101-1 (W) C: 790101-4	63	42	23	THE RISE AND FALL OF ZIGGY STARDUST ● David Bowie (David Bowie/Ken Scott)	C: INTK 5063 RCA International INTS 5063 (R)
13	6	3	ALPHA Asia (Mike Stone)	Geffen GEF 25508 (C) C: 40/25508	64	75	17	HUNKY DORY ● David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
14	13	11	SYNCHRONICITY ● The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	65	64	33	BUSINESS AS USUAL ● Men At Work (Peter McLean)	Epic EPC 85669 (C) C: 40/85669
15	11	6	THE LOOK ● Shalamar (Leon F. Sylvers III)	Solar 960239-1 (W) C: 960239-4	66	56	4	THE CRACKDOWN Cabaret Voltaire (Cabaret Voltaire/Flood)	Some Bizzare/Virgin CV 1 (E) C: TCV 1
16	14	8	YOU AND ME BOTH ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 12 (II/SP) C: CSTUMM 12	67	53	17	PENTHOUSE & PAVEMENT ● Heaven 17 (B.E.F.)	B.E.F./Virgin V 2208 (E) C: TCV 2208
17	24	12	BODY WISHES ● Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877-1 (W) C: K 923877-4	68	RE		WAR OF THE WORLDS ● Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40/96000
18	15	18	THE LUXURY GAP ● Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCV 2253	69	48	17	NIGHT DUBBING ● Imagination (Tony Swain/Steve Jolley)	R&B RBDU 1 (A) C: ZCDU 1
19	16	20	LET'S DANCE ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	70	73	23	THE FINAL CUT ● Pink Floyd (Roger Waters/James Guthrie/Michael Kamen)	Harvest SHPF 1983 (E) C: TC-SHPF 1983
20	10	5	PUNCH THE CLOCK ● Elvis Costello And The Attractions (Langer/Winstanley)	F.Beats XXLP 19 (R) C: XXX 19	71	72	19	WHITE FEATHERS ● Kajagoogoo (Colin Thurston/Nick Rhodes)	EMI EMC 3433 (E) C: TC-EMC 3433
21	19	10	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)	72	66	10	FRIENDS ● Shalamar (Leon F. Sylvers III)	Solar K 52345 (W) C: K4 52345
22	18	30	SWEET DREAMS (ARE MADE OF THIS) ● Eurythmics (Stewart/Williams/Crash)	RCA RCALP 6063 (R) C: RCAC 6063	73	52	3	MAKIN' MOVIES ● Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
23	20	13	IN YOUR EYES ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4	74	80	16	DIONNE WARWICK - THE COLLECTION ● Dionne Warwick (Various)	Arista/Dione DIONE 1 (A) C: ZCDIO 1
24	17	4	STREET SOUNDS - EDITION 5 Various (Various)	Street Sounds STSND 005 (A) C: ZCSTS 005	75	74	32	WORKOUT ● Jane Fonda (-)	CBS 88581 (C) C: 40/88581
25	26	95	RIO ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	76	61	4	LIONEL RICHIE ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
26	23	14	CRISES ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCV 2262	77	93	42	HELLO, I MUST BE GOING! ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
27	25	26	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733	78	84	14	TUBULAR BELLS ● Mike Oldfield (Oldfield/Hayworth/Newman)	Virgin V 2001 (E) C: TCV 2001
28	35	3	SING FOR YOU The Kids From Fame (Barry Fasman)	BBC KIDLP 005 (R) C: KIDK 005	79	51	17	POWER CORRUPTION AND LIES New Order (New Order)	Factory FACT 75 (P/RT) C: FACTUS 12 (C)
29	22	10	JULIO Julio Iglesias (Ramon Arcusa)	CBS 10038 (C) C: 40/10038	80	NEW		RANT N' RAVE WITH THE STRAY CATS Stray Cats (Dave Edmunds)	Arista STRAY 3 (F) C: None 3
30	27	2	FUTURE SHOCK Herbie Hancock (Material/Herbie Hancock)	CBS 25540 (C) C: 40/25540	81	71	3	THE JOHN LENNON COLLECTION ● John Lennon (Lennon/Ono/Spector/Douglas)	Parlophone EMTV 37 (E) C: TC-EMTV 37
31	NEW		SUNNY AFTERNOON Various (Various)	Impression LPIMP 2 (IDS) C: TCIMP 2	82	70	28	THE KIDS FROM FAME LIVE! ● The Kids From Fame (Barry Fasman)	BBC KIDLP 003 (R) C: KIDK 003
32	21	8	HITS ON FIRE ● Various (Various)	Ronco RTL 2095 (B) C: 4C RTL 2095	83	43	12	OIL ON CANVAS ● Japan (John Punter/Japan)	Virgin VD 2513 (E) C: TCVD 2513
33	29	25	THE HURTING ● Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSC 17	84	RE		MIDNIGHT AT THE LOST AND FOUND Meat Loaf (Tom Dowd)	C: 40/25243 Cleveland International/Epic EPC 25243 (C) C: K4 56344
34	28	14	DUCK ROCK ● Malcolm McLaren (Trevor Horn)	Virgin/Charisma MMMLP 1 (E) C: MMMC 1	85	92	6	RUMOURS ● Fleetwood Mac (Fleetwood Mac/Dashut/Caillet)	Warner Brothers K 56344 (W) C: K4 56344
35	31	242	BAT OUT OF HELL ● Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419	86	76	4	OCTOBER ● U2 (Steve Lillywhite)	Island ILPS 9680 (E) C: ICT 9680
36	67	19	CARGO ● Men At Work (Peter McLean)	Epic EPC 25372 (C) C: 40/25372	87	RE		THE KIDS FROM "FAME" SONGS ● The Kids From Fame (Barry Fasman)	BBC KIDLP 004 (R) C: KIDK 004
37	37	3	GOLDEN YEARS David Bowie (David Bowie/Ken Scott/Tony Visconti/Harry Maslin)	RCA BOWLP 4 (R) C: BOWK	88	79	3	COOL HEAT Various (Various)	K-tel NE 1231 (K) C: CE 2231
38	30	28	QUICK STEP & SIDE KICK ● Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924	89	RE		ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
39	NEW		HEADSTONE - THE BEST OF UFO UFO (Various)	Chrysalis CTY 1437 (F) C: ZCTY 1437	90	54	10	PRIVATE COLLECTION Jon And Vangelis (Vangelis)	Polydor POLH 4 (F) C: POLHC 4
40	94	2	ROCK SYMPHONIES LSO/Royal Choral Society/Roger Smith Choral Jarratt/Raedman)	K-tel ONE 1243 (K) C: OCE 2243	91	87	15	CONFRONTATION Bob Marley & The Wailers (Bob Marley & The Wailers/Errol Brown)	Island/Tuff Gong ILPS 9760 (E) C: ICT 9760
41	33	3	TORMENT AND TOREROS Marc And The Mambas (Flood/Marc)	Some Bizzare/Phonogram BIZL 4 (F) C: BIZLC 4	92	RE		20 GOLDEN GREATS ● The Shadows (Various)	EMI EMTV 3 (E) C: TC-EMTV 3
42	38	21	FASTER THAN THE SPEED OF NIGHT ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304	93	RE		THE WILD HEART Stevie Nicks (Jimmy Iovine)	WEA International 250071-1 (W) C: 250071-4
43	32	14	PIECE OF MIND ● Iron Maiden (Martin Birch)	EMI EMA 800 (E) C: TC-EMA 800	94	77	3	BOY ● U2 (Steve Lillywhite)	Island ILPS 9646 (E) C: ZCT 9646
44	36	48	LOVE OVER GOLD ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram DSLP 4 (F) C: DSMC 4	95	58	17	ALADDIN SANE David Bowie (David Bowie/Ken Scott)	RCA International INTS 5067 (R) C: INTK 5067
45	60	10	SECRET MESSAGES ● ELO (Jeff Lynne)	Jet JETXL 527 (C) C: JETXC 527	96	39	12	LOVERS ONLY! Various (Various)	Ronco RTL 2093 (B) C: 4CRTL 2093
46	41	18	TWICE AS KOOL ● Kool & The Gang (Eumir Deodato/Kool & The Gang)	De-Lite/Phonogram PROLP 2 (F) C: PROMC 2	97	NEW		BOYS DON'T CRY The Cure (Various)	Fiction SPFLP 26 (F) C: SPFMC 26
47	50	52	UPSTAIRS AT ERIC'S ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 7 (II/SP) C: CSTUMM 7	98	88	13	WRAP YOUR ARMS AROUND ME Agnetha Faltskog (Mike Chapman)	Epic EPC 25505 (C) C: 40/25505
48	NEW		MERRY CHRISTMAS MR LAWRENCE Ryuichi Sakamoto (Tanaka/Ono/Sakamoto)	Virgin V 2276 (E) C: TCV 2276	99	RE		SHAPE UP AND DANCE WITH F. KENDAL (Vol 1) Felicity Kendal (Martin Lavan)	Lifestyle LEG 1 (C) C: LEGC 1
49	57	2	ALL IN A NIGHT'S WORK KC & The Sunshine Band (Harry Wayne Casey/Richard Finch)	Epic EPC 85847 (C) C: 40/85847	100	RE		FACE VALUE ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
50	NEW		EVERYBODY'S ROCKIN' Neil Young & The Shocking Pinks (Neil Young/Elliott Mazar)	Geffen GEF 25590 (C) C: 40/25590					
51	46	4	LAWYERS IN LOVE Jackson Browne (Jackson Browne/Greg Ladanyi)	Asylum 9602681 (W) C: 9602684					

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DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE

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



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

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BASF

TOP US SINGLES

1*	2	SWEET DREAMS, Eurythmics	RCA
2*	3	MANIAC, Michael Sembello	Casablanca
3	1	EVERY BREATH YOU TAKE, The Police	A&M
4*	5	PUTTIN' ON THE RITZ, The Doobie Brothers	RCA
5	4	SHE WORKS HARD... Donna Summer	Mercury
6*	11	THE SAFETY... Men Without Hats	Backstreet/MCA
7*	12	TELL HER ABOUT IT, Billy Joel	Columbia/CBS
8	6	IT'S A MISTAKE, Men At Work	Columbia/CBS
9*	9	I'LL TUMBLE 4 YA, Culture Club	Virgin/Epic
10*	13	HUMAN NATURE, Michael Jackson	Epic
11	8	FASCINATION, Human League	A&M
12	10	CHINA GIRL, David Bowie	EMI America
13*	16	DON'T CRY, Asia	Geffen
14*	14	LAWYERS IN LOVE, Jackson Browne	Asylum
15*	20	TOTAL ECLIPSE... Bonnie Tyler	Columbia/CBS
16	7	STAND BACK, Stevie Nicks	Modern
17*	28	(SHE'S) SEXY + 17, Stray Cats	EMI America
18*	26	MAKING LOVE OUT OF... Air Supply	Arista
19	18	TAKE ME TO HEART, Quarterflash	Geffen
20*	21	HUMAN TOUCH, Rick Springfield	RCA
21*	24	PROMISES, PROMISES, Naked Eyes	EMI America
22*	30	FAR FROM OVER, Frank Stallone	RSO
23*	27	HOW AM I SUPPOSED... Laura Branigan	Atlantic
24*	32	TRUE, Spandau Ballet	Chrysalis
25*	37	KING OF PAIN, The Police	A&M
26*	29	DEAD GIVEAWAY, Shalamar	Solar
27	17	HOT GIRLS IN LOVE, Loverboy	Columbia/CBS
28	23	AFTER THE FALL, Journey	Columbia/CBS
29	15	IS THERE SOMETHING... Duran Duran	Capitol
30*	34	DON'T YOU GET SO MAD, Jeffrey Osborne	A&M
31	19	ROLL 'N' ROLL IS KING, ELO	Jet
32	35	KISS THE BRIDE, Elton John	Geffen
33*	38	LADY LOVE ME, George Benson	Warner Bros
34*	44	BIG LOG, Robert Plant	SwanSong
35*	43	TELL HER NO, Juice Newton	Capitol
36*	39	YOU'RE DRIVING ME... Little River Band	Capitol
37	25	ROCK OF AGES, Def Leppard	Mercury
38*	41	TONIGHT I CELEBRATE... Bryson/Flack	Capitol
39*	47	BURNING THE HOUSE DOWN, Talking Heads	Sire
40*	46	HOLD ME TIL... Paul Anka	Columbia/CBS

NEW SINGLES

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

ADEBAMBO, Jean Tell Me (Version) **Ado J. AJ 104** 12" only (LSI)
 BARB TELL ME WHY (Sugar Cane Magnet) **MAG 248** Pic Bag (R)
 BARB TELL ME WHY (Extended Version) **Sugar Cane (Extended Version) Magnet 12MAG 248** Pic Bag (R)
 BARLEY WINE featuring **Saxa, The THAT TRAIN/Heavy Manners Black Vinyl BV 078** (A)
 BEACHNUTS, The RAVING ON THE BEACH (Part 2) **Vista Sounds JCV 7003** 12" (V)
 BEBOP DELUXE RAVE IN THE WORLD (Electrical/Mad In Heaven) **Cocteau COQ 7** (HDS)
 BLEQUARD, Peter KAREN/Loney Too **Virgin VS 630** Pic Bag (E)
 BOOK THE SMILE AND THE KISS (Big Love) **Ensign/Island ENY 505** Pic Bag; **12ENV 505** 12" Pic Bag (E)
 BOOTHIE, Ken and The **Love Jays BABY I LOVE YOU/TAD'S ALL STARS: (Dub Version) Tad's TRD 26783** 12" only (LJS)
 BOYS DON'T CRY DON'T TALK TO STRANGERS/Pure Pleasure **Legacy LGY 4** (HDS)
 BOYS DON'T CRY DON'T TALK TO STRANGERS/Pure Pleasure/Crazy New Yorker **Legacy LGY 4** 12" (HDS)
 BURKE RISING TO THE TOP (I GIVE IT ALL YOU GOT) Let Somebody Love You **RCA 354** Pic Bag (R)
 CABARET VOLTAIRE YASHIR (Version) **Factory FAC 8212** 12" (P)
 CARIBBEAN CAPER SUNSHINE BOY/Hold Me **Rooster R00 104** (A)
 CLOCKHOUSE, The VANISHING POINT/Everyman **Picturesque PIC 01** Pic Bag (R/T)
 CONGRESS THAT'S JAZZ (YOU SEXY THING)/Saturday **Dancefloor DF 7006** 12" (V)
 COSTELLO, Elvis And The **Attractions LET THEM ALL TALK/The Flirting Kind F.Beat XX 33T** 12" Pic Bag (W)
 CROWN HEIGHTS AFFAIR HEAVY LOVING/Rock The World **De-lite/Phonogram DE 13** Pic Bag; **DEX 13** 12" Pic Bag (F)
 CURVE LOVE GOES BY/The Gay Gogge **Go Bright BULB 4** 12" (HDS)
 CURVE LOVE GOES BY (Extended Dance Version) **The Gay Gogge Go Bright BULB 4** 12" (HDS)
 CUTTING EDGE LONESOME COWBOY (Inst) **MCAT 833** 12" Pic Bag (C)
 DALEK I LOVE YOU AMBITION/Hot Person **Korova KOW 29** Pic Bag (W)
 DONALDSON, Stuart RUSSIAN ROULETTE/iba **PRT 7P 286** Pic Bag (A)
 EASTON, Sheena TELEPHONE (LONG DISTANCE LOVE AFFAIR)/Wish You Were Here Tonight **EMI 5419** Pic Bag (E)
 FRENCH, Robert THE GIRL NOW A DAYS/RYDAM SECTION: (Dub) **Jo Gibbs JGM 8184** 12" only (LJS)
 (FREUR) RUNAWAY/You're A Hoover **CBS A3693; TA3693** 12" Pic Bag (C)
 GAYNOR, Gloria LOVE ME REAL/Ecstasy **XTC 4; XTCT 12** (C)
 GAZ'S REBEL BLUES ROCKERS TRIGGER HAPPY/Aggravation **Station Risk RISK 1** Pic Bag (L/J)
 GEEZA GIRLS I'M A TEAPOT/Hey Hey Hey **Dog Breath WOOD 2** Pic Bag (J)
 GEORGE, Robin GO DOWN FIGHTING/Daytime **Arista ROB 1** Pic Bag; **ROB 121** 12" Pic Bag (F)
 HELD, Nehemiah YOUR BODY'S HERE WITH ME/JO GIBBS AND THE PROFESSIONALS: (Dub) **Jo Gibbs JGM 8183** 12" only (LJS)
 HELEN DARY'S WILD AFFAIR THE FACE THAT BROKE A THOUSAND HEARTS/City Life **Buzz BUZZ 3** (V)
 HIDDEN CHARMS LOVERS ROCK (Club Mix) **PRT 7P 285; 12P 285** 12" (A)
 HOT CHOCOLATE TEARS ON THE TELEPHONE/It's My Birthday **RAK 363** Pic Bag (E)
 HUSH HEARTS ON FIRE/iba **Spirit ESP 1** (HDS)
 IVORY YOU CAN'T FOOL EVERYBODY/Every Friday **Gomez Music GM 7001** (P)
 JARRET, Winston COME A ME/ROOT RADICS: Rub A Dub (Version) **Supertone SR 003** 12" only (LJS)
 JOHNSON, Anthony STRICTLY RUB A DUB/PoHe **Midnight Rock MRE 16** 12" only (LJS)
 JOSEPH, David BE A STAR/Megastar **Island IS 128** Pic Bag; **12IS 128** 12" Pic Bag (E)
 JUPP, Mickey BOXES AND TINS/Reading Glasses **A&M AM 145** Pic Bag (C)
 KAJAGODGGOO BIG APPLE/Monochromatic (Live) **EMI 5423** Pic Bag (E)
 KANO MODERN LIFE (Inst) **Epic A3732; TA3732** 12" (C)
 KARAMEL IT'S OVER/Over (Dub) **Red Man RED 005** 12" only (LJS)
 KC AND THE SUNSHINE BAND (YOU SAID) YOU'D GIMME SOME MORE/When You Dance To The Music **Epic A2760** Pic Bag; **A132760** 12" Pic Bag (C)
 KERRY, Pat WON'T YOU BE THERE AT THE GREAT FAIR/Come To The Fair **Keswick/Loose KES 003** (P)
 KERSHAW, Nik I WON'T LET THE SUN GO DOWN ON ME/Dark Glasses **MCA 816; MCAT 816** 12" (C)
 KING SPORTY & THE EX TRAS DO YOU WANNA DANCE (Inst) **Dancefloor DF 7005; DFT 7005** 12" (HDS/V)
 KISSING THE PINK MAYBE THIS DAY/We Are Your Family/Middleton Row **Magnet 12KTP 5** 12" (R)
 LIASON LOOKING AFTER NUMBER ONE/Only Heaven Knows Who You've Been Seeing/Ease The Pain Away **Liason LIC 101** (Self - 6 Kentford Way, Northolt, Middx)
 LORDS OF THE NEW CHURCH DANCE WITH ME/It's Not Runnin' Hard **Enuff I.R.S. PSP 1022** Pic Bag; **PFSX 1022** 12" Pic Bag (C)
 MADONNA LUCKY STAR/I Knew It **Warner Brothers W 9522T** 12" only (W)
 MANGAROO, Danny WHEN THINGS GO WRONG/JO GIBBS: Corner Rock **Jo Gibbs JGM 8182** 12" only (LJS)
 MATHIS, Johnny/Natalie Cole TOO YOUNG/Let There Be Love/When I Fall In Love (Medley) **CBS A3741** Pic Bag (C)
 McDONALD, Country Joe BLOOD ON ICE/iba **Animus (Loose) TOUCH 1** (P)
 McHUGH, Maureen THE JUBILEE PAGEANT FAIR SONG/Dear Lover/BRENDAN O'HAGAN: Jubilee Year/TRINITY SCHOOL SPECIAL CHOR: Down At The Fair **Keswick/Loose KES 004** (P)
 McLEAN & THE REVOLUTIONAIRES, Raunchi CINDERELLA/Walking On Ice **Dart DART 1** Pic Bag (B/M)
 McLEAN & THE REVOLUTIONAIRES, Raunchi CINDERELLA (Dub) (Inst) **Dart DTT 001** 12" (B/M)
 McNEIL, Les IF ONLY/You Can Make It Possible **Ambac AMB 313** 12" only (LJS)
 MEN AT PLAY DR JAM (IN THE SLAM) (Inst) **Design Communications DES 1** (HDS)
 MEN WITHOUT HATS THE SAFETY DANCE/Security **Statik TAK 1** Pic Bag (C)
 MINISTRY WORK FOR LOVE/For Love **Arista ARIST 510** Pic Bag; **12510** 12" Pic Bag (F)
 MINOR DETAIL CANVAS OF LIFE/It's Always Love You **Polydor POSP 644** Pic Bag (F)
 MINOTT, Sugar LEVEL VIBES/Level Vibes **Tad's TRD 8754** 12" only (LJS)
 MORRISON, Bruce & Rachel Oriane EYES OF SUSPICION/Count The Tears **Compact Organization ACT 9** Pic Bag (HDS)
 NARRED EYES PROMISES, PROMISES (12" Mix) **Maxi Love Life In The Name Of Love EMI 12EMI 5421** 12" Pic Bag (E)
 NELSON, Bill TOUCH AND GLOW/Dancing In The Wind/Love Without Fear **Cocteau COO 10** (HDS)
 NODKES, George FREEDOM BLUES/MIKE JARRET: Nothing is Safe **Oak Sound OSD 012** 12" only (LJS)
 OLDFIELD, Mike SHADOW ON THE WALL/Taurus 3 **Virgin VS 625** Pic Bag; **VS 625-12** 12" Pic Bag (E)
 OUTCASTS, THE NOWHERE LEFT TO RUN/Running's Over **Anagram ANA 12** 12" (P)
 OUTCASTS, THE NOWHERE LEFT TO RUN/Running's Over/Nowhere Left To Run (Inst/Ruby) **Anagram 12ANA 12** 12" (P)
 PALMER, Tristan NO SHOT NO FIRE/BARRY BROWN: Jukes and Watch **Greenleaves GRED 126** 12" only (LJS)
 PEACHES WHY/Why (Dub) **Peach PE 001** 12" only (LJS)
 PERFECT CRIME BRAVE/Bright Side/Ten Out Of Ten **MCA 830** Pic Bag; **MCAT 830** 12" Pic Bag (C)
 PLANET PATROL CHEAP THRILLS (Inst) **21 Records/Polydor POSP 639** Pic Bag; **POSP(X) 639** 12" Pic Bag (F)
 PLAY YOU DON'T LOOK THE SAME/Erase The Memory **Survival SUR 015** (P)
 PLAY YOU DON'T LOOK THE SAME/Erase The Memory (Disco Mix) **Survival SUR12 015** 12" (P)
 POPULAR HISTORY OF SIGNS IF SHE WAS A CAR/Sigma/Guarinic **JUNG 6** 12" only (H/J)
 POSITIVE NOISE WHEN THE LIGHTNING STRIKES/iba **Statik TAK 8; TAK 812** 12" (C)
 PRENDIGAS, Ranking MURDER/TAD'S ALL STARS: Killer Version/Tad's **TRD 4983** 12" only (LJS)
 QUEENSRYCHE QUEEN OF THE REICH/Night Rider/Blinded/The Lady Wore Black **EMI America 12EA 162** 12" Pic Bag (E)
 RAVEN BREAK THE CHAIN/Born To Be Wild/Inquisitor **NEAT NEAT 2912** 12" (P)
 RED NOISE REVOLT INTO STYLE/Stay Young/Furniture Music **Cocteau COO 8** (HDS)
 REDSKINS, THE LEAN ON ME/Unholy **CNT CNTX 16** 12" (P)
 REVOLVER MAYHEM/Pulling Puppet Strings (EP) **Rat City RIOT 24** Pic Bag (A)
 ROCKSTEADY CREW, THE (HEY YOU) THE ROCKSTEADY CREW (Inst) **Virgin/Charisma RSC 1; RSC 112** (E)
 ROMAN HOLIDAY MOTOR MANIA/Cookin' On The Roof **Jive JIVE 49; JIVET 49** 12" Pic Bag (C)
 SANDY Freddie and Bili Hazell THE BICYCLE SONG (POP VERSION) **The Bicycle Song (Ibango Version) Mind ZELLA 406** (H)
 SEX AIDS BACK ON THE PISS AGAIN (EP) **Rat City RIOT 23** Pic Bag (P)
 SGT PEPPER DANCING TO REGGAE MUSIC/Over Me **Ariva ARI 1026** 12" only (LJS)
 SHAW, Mimi STOP IF YOU LOVE ME/Stop If You Love Me (Inst) **Ecstasy XTC 3; XTCT 3** 12" (C)
 SINGLE SINGLE SHOULDER MOVES/Shoulder (Dub) **Tad's TRD 1983** 12" only (LJS)
 SKEETE, Beverly IF THE FEELING IS RIGHT/Get My Love **Elite DAZZ 21** 12" only (B/M)
 SPACE MONKEY KEEP ON RUNNING/Keep On Running (Inst) **Inner Vision A3742** Pic Bag (C)
 SQUIRE JASMIN/iba **Hi Lo HI 004** (HDS)
 SUMMER, Donna UNCONDITIONAL LOVE/Woman **Mercury/Phonogram DONNA 2** Pic Bag; **DONNA 212** 12" Pic Bag (F)
 SUNSFARAOA featuring **PRINCE FARI GET DOWN MAGICK/Acid Tablas/Throw Away Your Guns Rock Steady MIX 3T** 12" Pic Bag (R)
 TACO PUTTIN' ON THE RITZ/Luan In My Dream World **RCA 284** (R)
 THIRD WORLD LOVE IS OUT TO GET YOU/iba **CBS A3721** Pic Bag; **TA3721** 12" Pic Bag (C)
 THOMPSON, Paul CAN I TAKE YOU HOME/Wel This Is My Bed **Chams CHM 5503** 12" only (LJS)
 TUFF, Toney A BIG BOUT YABOURI: Tradition **Reggae Sound VPRD 140** 12" only (LJS)
 UK PLAYERS YOU MAKE ME FEEL/Landslide **RCA 347** Pic Bag (R)
 UNITY HEAT YOUR BODY UP/Instrumental Holiday **Virgin/Charisma UNIT 1** Pic Bag (E)
 UNITY HEAT YOUR BODY UP (Extended Re mix Version) **Instrumental Holiday/Stargazing Virgin/Charisma UNIT 1.12** 12" Pic Bag (E)
 VERITY RESCUE ME/Fallin' **PRT LB 1** Pic Bag (A)
 VERITY RESCUE ME/Fallin'/You Got Saut **PRT 12LB 1** 12" Pic Bag (A)
 WALES, Josey LOVE ME HAVE FI GETAL **CAMPBELL: World Crises Reggae Sound VPRD 139** 12" only (LJS)
 WALSH, Joe LOVE LETTERS/Told You So **Warner Brothers W 9841** (W)
 WILSON, Gary MOVIE QUEEN/Ext **Sour Grape SG 115** Pic Bag (A)
 WILSON SISTERS, THE THE PRICE OF LOVE/PROBLEMS/Single Girl **President PT 517** (P/R)
 XARMAKOS, Stavros DARK SIDE OF THE SUN/Anne's Theme **BBC RESL 135** (A)
 YA YA WHAT CAN I SAY/Maybe Tomorrow **Buzz BUZZ 2** (V)
 YOUNG, Ken I'M HOT FOR YOU (Inst) **Club Mix Design Communications DES 3; DEST 3** 12" (HDS)
 YOUNG, Neil WANDERIN'/Payota Blues **Geffen A3581** Pic Bag (C)

A Big Bout Ya
 Ambition
 Baby I Love You
 Baby Love
 Be A Star
 Big Apple
 Blood On Ice
 Boxes And Tins
 Brave
 Break The Chain
 Can I Take You Home
 Canvas Of Life
 Cheap Thrills
 Cinderella
 Come A Me
 Dancing To Reggae Music
 Dance With Me
 Dark Side Of The Sun
 Do You Wanna Dance
 Don't Talk To Strangers
 Eyes Of Suspicion
 Freedom Blues
 Get Down Magick
 Go Down Fighting
 Hearts On Fire
 Hear Your Body Up
 Heavy Loving
 Hey You! The Rocksteady Crew
 I Won't Let The Sun Go
 Down On Me
 If Only
 If She Was A Car
 If The Feeling Is Right
 I'm Hot For You
 It's Over
 Jasmine
 Karen
 Keep On Running
 Lean On Me
 Let Them All Talk
 Level Vibes
 Lonesome Cowboy
 Looking After Number One
 Love Goes By
 Love Is Out To Get You
 Love Letters
 Love Me Real
 Love Me Have Fi Get
 Lovers Rock
 Lucky Star
 Maybe This Day
 Mayhem
 Modern Life
 Motor Mama
 Move Queen

Murderer
 No Shot No Fire
 Nowhere Left To Run
 Panic In The World
 Problems
 Promises, Promises
 Puttin' On The Ritz
 Queen Of The Beach
 Raving On The Beach
 Rescue Me
 Revolt Into Style
 Rock To The Top (Give It
 All You Got)
 Russian Roulette
 Shadow On The Wall
 Shoulder Move
 Show If You Love Me
 Strictly Rub A Dub
 Sunchoke Boy
 Tears On The Telephone
 Telephone
 Tell Me Why
 That's Jazz (You Sexy Thing)
 That Train
 The Bicycle Song
 The Face That Broke A
 Thousand Hearts
 The Girl Now A Days
 The Jubilee Pageant Fair Song
 The Price Of Love
 The Safety Dance
 The Snake And The Kiss
 Too Young
 Touch And Glow
 Trigger Happy
 Unconditional Love
 Vanishing Point
 Wanderer
 What Can I Say
 When The Lightning Strikes
 When Things Go Wrong
 Why
 Won't You Be There At The
 Work For Love
 Yashri
 You Can't Fool Everybody
 You Don't Look The Same
 You Make Me Feel
 You Said You'd Gimme Some
 More
 Your Body's Here With Me

BULLETS 41-100

41*	52	TELEPHONE, Sheena Easton	EMI America
43*	58	ISLANDS IN THE STREAM, Rogers/Parton	RCA
45*	65	ONE THING LEADS TO ANOTHER, The Fixx	MCA
46*	50	COLD BLOODED, Rick James	Gord-y
47*	57	DON'T FORGET TO DANCE, The Kinks	Arista
48*	70	IT MUST BE LOVE, Madness	Geffen
49*	53	HOW CAN I REFUSE, Heart	Epic
50*	54	HIGH TIME, Styx	A&M
52*	59	SOMEONE BELONGING... The Bee Gees	RSO
53*	60	THE NIGHT, The Animals	I.R.S.
54*	69	WHAT AM I GONNA DO, Rod Stewart	Warner Bros
55*	63	RAINBOW'S END, Sergio Mendes	A&M
56*	N	SITTING AT THE WHEEL, Moody Blues	Threshold
58*	64	I DON'T WANNA DANCE, Eddy Grant	Portrait/Ice
60*	N	SUDDENLY LAST SUMMER, The Motels	Capitol
61*	71	EVERYDAY I WRITE... Elvis Costello	Col/CBS
62*	67	DON'T YOU KNOW... Ronnie Milsap	RCA
64*	78	CAN'T SHAKE LOOSE, Agnetha Faltskog	Polydor
65*	74	MIRACLES, Stacy Lattisaw	Cotillion
69*	80	BAD BOYS, Wham-UK	Columbia/CBS
72*	75	SHIP TO SHORE, Chris De Burgh	A&M
74*	N	DELIRIOUS, Prince	Warner Bros
76*	84	FREAK-A-ZOID, Midnight Star	Solar
77*	81	DO IT AGAIN/BILLIE JEAN, Club House	Atlantic
79*	90	JUST BE GOOD TO ME, The SOS Band	Tabu
80*	85	HANG ON NOW, Kajagoogoo	EMI America
82*	N	UNCONDITIONAL LOVE, Donna Summer	Mercury
83*	N	THIS TIME, Bryan Adams	A&M
84*	89	LIVING ON THE EDGE, Jim Capaldi	Atlantic
85*	N	FOOLIN', Def Leppard	Mercury
86*	92	SOLSBURY HILL, Peter Gabriel	Geffen
87*	N	FIGHT FIRE WITH FIRE, Kansas	CBS Associated
88*	N	ALL I NEED TO KNOW, Bette Midler	Atlantic
90*	N	WHAT SHE'S GOT, Liquid Gold	Critique
95*	N	TAKE AWAY, Big Ric	Scotti Brothers



SINGLES OFFERINGS from *Kissing The Pink*, top, and *Roman Holiday*.

Distributor codes: see album releases page

Total Releases: 114

September 9, 1983

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard*, for w/e September 3, 1983.

NEW ALBUMS

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

- ANTI-SOCIAL WORKERS AND MAD PROFESSOR PUNKY REGGAE PARTY *Ariva* ARI 0081— £2.95 (US)
- ASHFORD & SIMPSON HIGH RISE *Capitol* EST 7122824/TC-EST 7122824 £3.39 (E)
- ASHRA TEMPEL Featuring TIMOTHY LEARY SEVEN UP *Ohr Und PzK* KK 58001— (MW)
- ASHRA TEMPEL STARRING ROSIE *Ohr Und PzK* KM 58007— (MW)
- ASHRA TEMPEL THE INVENTIONS FOR ELECTRIC GUITAR *Ohr Und PzK* KM 58015— (MW)
- AXE NEMESIS *Atlantic* 7900991— £3.20 (W)
- BALLISTIC KISSES WET MOMENT Don't Fall Off The Mountain X19/Y19 (With Free 12" single) £2.79 (W)
- BAND OF THE JUNIOR LEADERS' REGT. ROYAL ARMOURD CORPS BAND OF THE JUNIOR LEADERS' REGT. ROYAL ARMOURD CORPS *Music Masters* MM 0594/MMC 0594 (H)
- BAND OF THE 1ST BN. THE WORCESTERSHIRE & SHERWOOD FORESTERS REGT. WOOFERS IN CONCERT *Music Masters* MM 0603— (H)
- BANDS OF THE 1ST BN. QUEEN'S OWN HIGHLANDERS, THE HIGHLAND BLEND *Music Masters* MM 0600/MMC 0600 (H)
- BELW, Adrian TWANG BAR KING *Island* ILPS 9768/ICT 9768 £3.39 (E)
- BENJAMIN, Tony & The Same Innates AFRICAN REBEL *ARI LP* 009— £2.95 (US)
- BENNETT, Louise YES M'DEAR—MISS LOU LIVE *Island* ILPS 9740— £3.39 (E)
- BLACK ALICE ENDANGERED SPECIES *Street Tunes* STLP 004— (P)
- BLACK SABBATH BORN AGAIN *Vortigil/Phonogram* VERL 8/VERLC 8 £3.45 (F)
- BRADLEY, Tommie/James Cole Groups TOMMIE BRADLEY/JAMES COLE GROUPS 1930-32 *Matchbox* MSE 211— £3.20 (ICL)
- BROWN, Barry *Vista* Sounds STLP 1025— £2.95 (IDS/JSV)
- BROWN, Dennis DENNIS *Vista* Sounds STLP 1014— £2.95 (IDS/JSV)
- BROWN, Les & His Band Of Renown SWING SONG BOX *Jasmine* JAS 1503— (H/SW)
- BRYSON, Peabo/Roberta Flack BORN TO LOVE *Capitol* EST 7122841/TC-EST 7122844 £3.39 (E)
- BURNING SPEAR FITTEST OF THE FITTEST *Radic* RDC 1077681/TC-RDC 1077684 £3.39 (E)
- CALE, J.J. NUMBER 8 *Mercury/Phonogram* MERL 22/MERLC 22 £3.45 (F)
- CARR, Leroy LEROY CARR 1928 *Matchbox* MSE 210— £3.20 (ICL)
- CHOCOLATE WATCH BAND, THE BEST OF THE CHOCOLATE WATCH BAND *Rhino* RNLP 108— (MW)
- CLANCY, Willie THE PIPERING OF WILLIE CLANCY *Claddagh* CC 39— (ICL)
- CLASSIFICATION OF FISHES AND GOATS, THE THE CLASSIFICATION OF FISHES AND GOATS *Falling A Records* EBS 6 (Cassette) £0.99 (Self. (0255) 74730)
- CLOONEY, Rosemary/Buddy Cole Trio SWING AROUND ROSIE *Jasmine* JAS 1502— (H/SW)
- COLLINS, Albert DON'T LOSE YOUR COOL *Sonet* SNTF 896— £2.90 (SW)
- COUZA, Jim THE ENCHANTED VALLEY *Saydisc* SDL 335— £3.20 (ICL)
- COUZA, Jim I'LL DANCE TILL DE SUN BREAKS THROUGH *Saydisc* SDL 336— £3.20 (ICL)
- DAVIES, Dave CHOSEN PEOPLE *Warner* Brothers 9239171/9239174 £3.20 (W)
- DAVISON & SUTTON TOGETHER AGAIN *Storyville* SC 44027— £2.75 (SW)
- DE DANNAN A SONG FOR IRELAND *Cara* CARA 0001/ICL 0001 £3.20 (ICL)
- DENVER, John IT'S ABOUT TIME *RCA* RCLP 6087/RCAK 6087 £3.25 (F)
- DEVINE, Sydney FAVOURITE MEMORIES OF MINE *Country House* BGC 336/KBGC 336 (H)
- DR ALIMENTADO LOVE IS *Keyman* KM 001— £2.95 (LS)
- DYKES & THE BLAZERS SO SHARP *Kent* 004— (P)
- FLO AND EDDIE & THE TURTLES THE HISTORY OF FLO & EDDIE & THE TURTLES *Rhino* RNTA 199— (MW)
- FOX, Roy & His Band ROY FOX AND HIS BAND VOL 2 *Joy JVD* 275— (H)
- FURNITURE WHEN THE BOOM WAS ON *IG-Track* Mini LP Survival 407— £1.99 (P)
- GANG OF FOUR HARD *EMI* EMC 1652191/TC-EMI 1652194 £3.39 (E)
- GAP BAND, The VJAMMIN' Total Experience/Phonogram *TEL* 212L/C 2 £3.45 (F)
- GARNER, Errol ERROL GARNER PLAYS GERSHWIN AND KERN *Budwig* BDL 4004— (H)
- GARVE, The BLUE SUNSHINE *Wonderland/Polydor* SHEL2 2/SHEMC 2 £3.45 (F)
- GRAHAM, Len DO ME JUSTICE *Claddagh* CC 37— (ICL)
- GRAHAMCO, Billy & The Tennessee Rockets SHAKIN' THAT ROCKABILLY FEVER *Solid Smoke* SS 8015— (MW)
- HODDES TRIO, An APEX BLUES *Jazzology* J 104— (SW)
- HOLLIES, The WHAT GOES ROUND *WEA* International 2501391— £3.20 (W)
- I.O. TALES FROM THE LUSH ATTIC *Major* MR 1-001— (Major-01-968 6378)
- JAMES, Eric TUFF LOVER *Ace* CH 73— £3.00 (SW)
- JAMES, Rick COLD BLOODED *Motown* STMA 8038/CSTMA 8038 £3.50 (F)
- KING, Pae Woe ROMPIN' STOMPIN' SINGIN' SWINGIN' *Bearyfami* BFX 15101— (MW)
- LINCOLN, Charley CHARLEY LINCOLN 1927-30 *Matchbox* MSE 212— £3.20 (ICL)
- LITTLE JOHN GHETTO YOUTH *Jah Guidance* VP 1016— £3.95 (LS)
- LONDON CORNKISTERS, featuring Jacqueline Dick BY BONNIE LOCH LEVEN *Ross* WGR 050— £2.73 (Ross-06882) 2403(H)
- LOVESMITH, Michael I CAN MAKE IT HAPPEN *Motown* STML 12192/CSTML 12192 £3.25 (F)
- LUCKY OCEANS LUCKY STEELS THE WHEEL *Band PzK* BP 1282— (MW)
- MADONNA MADONNA *Warner* Brothers 923871— £3.20 (W)
- McSHANN, Jay AFTER HOURS *Storyville* SC 44024— £2.75 (SW)
- MIDLER, Bette NO FRILLS *Atlantic* 7800701/7800704 £3.20 (W)
- MOVING HEARTS LIVE HEARTS *WEA* IR 0230— £2.40 (ICL)
- MYTHOS DREAMLAB *Ohr Und PzK* KM 58016— (MW)
- NEARY, Paddy THE HIGH LEVELS OF PADDY NEARY *Stebelin* C 1006/TC 1006 (H)
- NEARY, Paddy THE HIGHLANDER SOUVENIR *Stebelin* C 1009/TC 1009 (H)
- NIEVE, Steve KEYBOARD JUNGLE *Demon* FIEND 11— (U/MW)
- ORIGINAL BROADWAY CAST ON YOUR TOES *That's Entertainment* TER2 1063/ZC2TER2 1063 (2LP) (A)
- PARKER, Graham THE REAL MACAW *RCA* RCLP 6086/RCAK 6086 £3.25 (F)
- PEGG, Dave THE COCKTAIL COWBOY GOES IT ALONE *Woodworm* WR 003— (MW)
- PHILLIPS, Sid & His Band GOODY GOODY *President* PLE 502— £2.13 (P)
- POPUL VUH SEUGGREFUNG *Ohr Und PzK* KM 58009— (MW)
- POPUL VUH EINSJAGER UND SENBIJAGER *Ohr Und PzK* KM 58017— (MW)
- POPUL VUH IN DEN GARTEN PHARAOS *Ohr Und PzK* KM 202176— (MW)
- POPUL VUH FITZCARRALDO—SOUNDTRACK OF WERNER HERZOG FILM *Ohr Und PzK* ZYX 20017— (MW)
- POPUL VUH AGUIRRE *Ohr Und PzK* KM 202175— (MW)
- PREAGER, Lou & His Orchestra ON THE SUNNY SIDE OF THE STREET *President* PLE 500— £2.13 (P)
- RICHARD, Johnny & His Orchestra WALK SOFTLY—RUN WILD *Jasmine* JAS 1500— (H/SW)
- ROGERS, Kenny EYES THAT SEE IN THE DARK *RCA* RCLP 6088/RCAK 6088 £3.25 (F)
- ROY, Harry & His Band THERE GOES THAT SONG AGAIN *President* PLE 501— £2.13 (P)
- RUN RIG PLAY GAELIC *Lisnor* NA 105— £2.89 (ICL)
- SAKAMOTO, Riviichi A THOUSAND KNIVES OF *Plexus* VR 22208— £3.25 (IMP)
- SAKAMOTO, Riviichi LEFT HANDED DREAM (With 4-track 12" Single) *Plexus* KMH 709226/12+— £3.95 (IMP)
- SADLERS WELLS ORCHESTRA & CHORUS COUNTLESS MARITZA *That's Entertainment* TER 1051/ZC2TER 1051 £3.34 (A)
- SADLERS WELLS ORCHESTRA & CHORUS THE COUNT OF LUXEMBOURG *That's Entertainment* TER 1050/ZC2TER 1050 £3.34 (A)
- SCAGLIONI, Roberto PICCOLINO *Oak* OAK 106— (H)
- SCOTT, Tim SWEAR *Warner* Brothers 9238404/9238404 £3.20 (W)
- SHAND JNR, Jimmy & His Scottish Dance Band BONNIE SCOTLAND *Ross* WGR 049— (H)
- SKYLINERS, The SINCE I DON'T HAVE YOU *Ace* CH 78— (P)
- SLIM HARPO THE ORIGINAL KING BEE *Rhino* RNLP 106— (MW)
- SPAZMODIC CARESS FOUR MEN IN A DOOR *Falling A Records* FAC 114 (Cassette) £0.99 (Self-0255) 74730)
- THOMPSON, Linval LINVAL *Vista* Sounds Vista Sounds STLP 1027— £2.95 (IDS/JSV)
- TYE WACKETT THE MAN IN THE MOON DRINKS CLARET *Familia* FAM 43— (MW)
- VARIOUS A LITTLE OF THIS... A LITTLE OF THAT *Joy JVD* 274— (H)
- VARIOUS A JOURNEY TO THE CENTRE OF THE EARTH *Pickwick* PLBC 77 (Cassette) (H)
- VARIOUS A TALE OF TWO CITIES *Pickwick* PLBC 79 (Cassette) (H)
- VARIOUS A NIGHT AT THE BOTHY *Ross* CWGR 054 (Cassette only) £2.73 (Ross-06882) 2403(H)
- VARIOUS AROUND THE WORLD IN EIGHTY DAYS *Pickwick* PLBC 84 (Cassette) (H)
- VARIOUS CALIFORNIA JUMP BLUES *Ace* CH 71— £3.00 (W)
- VARIOUS GULLIVER'S TRAVELS *Pickwick* PLBC 80 (Cassette) (H)
- VARIOUS HEADLINE HITS K-tel NE 1253/ICE 2253 (K)
- VARIOUS HUGGY BOY'S FAVOURITE OLDSIES FROM CADDY RECORDS *Ace* CH 80— (P)
- VARIOUS KING SOLOMON'S MINES *Pickwick* PLBC 83 (Cassette) (H)
- VARIOUS MOTOWN CRUISIN' *Motown* CTMSP 6016 (Cassette only) (F)
- VARIOUS MOTOWN CRUISIN' *Motown* CTMSP 6022 (Cassette only) (F)
- VARIOUS R&B AND BOOGIE WOODIE *Swinghouse* SWH 81— £2.89 (SW)
- VARIOUS SOUVENIR D'ITALIA *Music Masters* MMC 4002 (Cassette) (H)
- VARIOUS THE ELEPHANT TABLE ALBUM (A COMPILATION OF DIFFICULT MUSIC) *Xtract* XXI— £3.20 (U)
- VARIOUS THE SECRET GARDEN *Pickwick* PLBC 76 (Cassette) (H)
- VARIOUS THE THREE MUSKETEERS *Pickwick* PLBC 78 (Cassette) (H)
- VARIOUS THE LOST WORLD *Pickwick* PLBC 81 (Cassette) (H)
- VARIOUS THE HOUND OF THE BASKERVILLES *Pickwick* PLBC 82 (Cassette) (H)
- VARIOUS THE WIND IN THE WILLOWS *Pickwick* PLBC 85 (Cassette) (H)
- VARIOUS 20 TRACKS OF COUNTRY HITS VOL 1 *Ross* CWGR 051 (Cassette only) £2.73 (Ross-06882) 2403(H)
- VARIOUS 20 TRACKS OF COUNTRY HITS VOL II *Ross* CWGR 052 (Cassette only) £2.73 (Ross-06882) 2403(H)
- VARIOUS 20 TRACKS OF COUNTRY HITS VOL III *Ross* CWGR 053 (Cassette only) £2.73 (Ross-06882) 2403(H)
- WALLACE, Sippie SINGS THE BLUES *Storyville* SC 44017— £2.75 (SW)
- WAVES, The SHOCK HORROR *Aftermath* SCOP 11— £2.10 (U)
- WILLOUGHBY, Larry BUILDING BRIDGES *Atlantic* 7901121— £3.20 (W)
- WOLFETONES, The A SENSE OF FREEDOM *Triskel* TRL 1012— £3.20 (ICL)



RELEASES THIS week from JJ Cale and Bette Midler.

Distributor Codes

- A — PRT 01-640 3344
- B — Ronco 01-876 8682
- BK — Backs 0603 26221
- BLM — Black Marketing — 01-609 7017/8
- BM — BiBi Magnetics 01-223 5955
- BU — Bullet 08894 76316
- C — CBS 01-960 2155
- CEL — Celtic Music 0532 432637
- CH — Charly 01-639 8603
- CON — Conifer 08954 47707
- CS — Cassion 01-485 8704
- E — EMI 01-561 8722
- F — PolyGram 01-590 6044
- FP — Falty 01-727 0734
- G — Lightning 01-969 8344
- GR — Graduate 0384 59048
- GY — Greyhound 01-385 8146
- H — HR Taylor 021-622 2377
- I — Cartel (Backs, Rough Trade) and Fast Product — 031 661 5811
- Probe — 051 236 6591
- Red Rhino (Mid) — 0926 26376
- Red Rhino (Nth) — 0904 641415
- Revolver — 0272 299105
- IDS — Independent Distribution Services 01-476 3222
- IKF — 02514 20053
- ILA — Independent Record Labels Association 01-935 2303
- IMS — Import Music Service (via Polygram) 01-590 6044
- IMP — Impex Musik 01-229 5454
- IN — Inferno 021-233 1256
- IRS — Independent Record Sales 850-3161
- J — Jungle 01-359 9161
- JS — Jetstar 01-961 5818
- JJU — Jazz Services Unlimited 0422 64773
- K — K-tel 01-992 8000
- KS — Kingdom — 01-836 4763
- L — Lugtons 01-348 9122
- M — MSD — 01-602 3483
- MB — Menace Breakers 01-381 1391
- MFP — Music For Pleasure 01-561 3125
- MK — 041-333 9553
- MW — Making Waves 01-481 9917
- N — Neon 09363 5029
- O — Outlet 0232 222826
- OR — Orbitone 01-965 8292
- P — Pinnacle 0689-73144
- PK — Pickwick 01-200 7000
- PR — President 01-839 4672
- PRO — Projection 0702 72281
- R — RCA 021-525 3000
- RT — Rough Trade 01-221 1100
- RU — Ruff Lion — 01-221 1604
- SO — Stage One 0428 4001
- SP — Spartan 01-903 8223
- SW — Swift 0424 220028
- T — Trojan 01-961 4566
- TE — Tent 0708-751881
- TOL — The Other Label 01-624 1843
- V — Vista Sounds 01-951 3178
- W — WEA 01-998 5929
- WU — Wynd Up 061-798 9252
- X — Clyde Factors 041-221 9844
- Y — Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	SYNCHRONICITY	The Police	A&M
2*	2	THRILLER	Michael Jackson	Epic
3	3	FLASHDANCE	Soundtrack	Casablanca
4	4	PYROMANIA	Def Leppard	Mercury
5	5	THE WILD HEART	Stevie Nicks	Modern
6	6	STAYING ALIVE	Soundtrack	RSO
7*	18	AN INNOCENT MAN	Billy Joel	Columbia/CBS
8*	29	ALPHA	Asia	Geffen
9*	13	LAWYERS IN LOVE	Jackson Browne	Asylum
10*	10	REACH THE BEACH	The Fixx	MCA
11	8	KEEP IT UP	Loverboy	Columbia/CBS
12	7	LET'S DANCE	David Bowie	EMI-America
13*	14	THE PRINCIPLE...	Robert Plant	SwanSong
14	9	SHE WORKS HARD...	Donna Summer	Mercury
15	15	SWEET DREAMS	Eurythmics	RCA
16	12	FRONTIERS	Journey	Columbia/CBS
17	17	CARGO	Men At Work	Columbia/CBS
18	16	SPEAKING IN TONGUES	Talking Heads	Sire
19*	22	METAL HEALTH	Quiet Riot	Pasha
20	20	KISSING TO BE CLEVER	Culture Club	Virgin/Epic
21	23	ELIMINATOR	ZZ Top	Warner Bros
22	19	1999	Prince	Warner Bros
23*	28	RHYTHM OF YOUTH	Men Without Hats	Backstreet
24*	24	AFTER EIGHT	Taco	RCA
25	11	DURAN DURAN	Duran Duran	Capitol
26*	30	PUNCH THE CLOCK	Elvis Costello	Col/CBS
27	27	ALBUM	Joan Jett	Blackheart/MCA
28	25	CUTS LIKE A KNIFE	Bryan Adams	A&M
29	26	PIECE OF MIND	Iron Maiden	Capitol
30	21	H ₂ O	Daryl Hall & John Oates	RCA
31*	51	GREATEST HITS	Air Supply	Arista
32	32	FASTWAY	Fastway	Columbia/CBS
33	31	IN YOUR EYES	George Benson	Warner Bros
34	33	FASCINATION	Human League	A&M
35	36	LIVING IN OZ	Rick Springfield	RCA
36	37	GET IT RIGHT	Aretha Franklin	Arista
37	39	STATE OF CONFUSION	The Kinks	Arista
38*	42	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M
39*	41	TEXAS FLOOD	Stevie Ray Vaughan	Epic
40	38	ZEBRA	Zebra	Atlantic

BULLETS 41-100

42*	57	FASTER THAN...	Bonnie Tyler	Columbia/CBS
43*	47	THE LOOK	Shalamar	Solar
45*	55	BORN TO LOVE	Bryson/Flack	Capitol
46*	50	NO PARKING ON THE DANCE FLOOR	Midnight Star	Solar
58*	170	COLD BLOODED	Rick James	Gord-y
59*	69	EVERYBODY'S ROCKIN'	Nail Young	Geffen
60*	72	DRASTIC MEASURE	Kansas	CBS Associated
70*	75	EDDIE MURPHY	Eddie Murphy	Columbia/CBS
71*	76	YOU AND ME BOTH	Yaz	Sire
76*	90	CLOSE TO THE BONE	Tom Tom Club	Sire
78*	99	ON THE RISE	The SOS Band	Tabu
87*	140	NO FRILLS	Bette Midler	Atlantic
100*	145	INDIVIDUAL CHOICE	Jean-Luc Ponty	Atlantic

OTHER NEW ENTRIES

113*	FUTURE SHOCK	Herbie Hancock	Columbia/CBS
141*	ZAPP III	Zapp	Warner Bros
154*	SPUN GOLD	Barbara Mandrell	MCA
170*	BLAME IT ON LOVE AND ALL THE GREAT HITS	Smoke Robinson	Tamla
179*	ROMAN HOLIDAY	Roman Holiday	Jival/Arista
183*	LIVE—STOMPIN' AT THE SAVOY	Rufus And Chaka Khan	Warner Bros
184*	CANDY GIRL	New Edition	Streetwise
187*	WE'VE GOT TONIGHT	Kenny Rogers	Liberty
190*	MADONNA	Madonna	Sire

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy *Billboard*, for w/e September 3, 1983

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MUSIC WEEK

TOP SINGLES

HEAVY METAL

TOP ALBUMS

THIS WEEK
LAST POSITION
WEEKS ON CHART

1	5	2	MEAN STREAK, Y & T	A&M AM 135 (C)
2	2	2	GUILTY OF LOVE, Whitesnake	Liberty BP 420 (E)
3	1	4	BIG LOG, Robert Plant	WEA B 9848 (W)
4	NEW		YOU CAN'T STOP ROCK 'N' ROLL, Twisted Sister	Atlantic A 9792 (W)
5	NEW		ROCK OF AGES, Def Leppard	Vertigo/Phonogram VER 6 (F)
6	NEW		STREET OF DREAMS, Rainbow	Polydor POSP 631 (F)
7	10	2	DON'T CRY, Asia	Geffen A3580 (C)
8	7	2	STAY ON TOP, Uriah Heep	Bronze BRO 168 (F)
9	NEW		HOLY DIVER, Dio	Vertigo/Phonogram DIO 1 (F)
10	3	2	THE SUN GOES DOWN, Thin Lizzy	Vertigo/Phonogram LIZZY 13 (F)
11	NEW		1-2-3-4 ROCK AND ROLL, Girlschool	Bronze BRO 169 (F)
12	8	6	DIE HARD, Venom	Neat NEAT 27 (P)
13	NEW		MAKIN' MUSIC, Diamond Head	MCA DHM 103 (C)
14	11	5	THE TROOPER, Iron Maiden	EMI 5397 (E)
15	4	3	NIGHTMARE, Saxon	Carrere CAR 284 (R)
16	6	3	SHINE, Motorhead	Bronze BRO 167 (F)
17	19	7	GIMME ALL YOUR LOVIN', ZZ Top	Warner Brothers W 9693 (W)
18	17	8	THE KIDS ARE BACK, Twisted Sister	Atlantic A 9827 (W)
19	12	6	GARDEN PARTY, Marillion	EMI 5393 (E)
20	NEW		FAKE FRIENDS, Joan Jett & The Blackhearts	Epic A3615 (C)
21	13	6	BREAK THE CHAIN, Raven	Neat NEAT 28 (P)
22	14	4	SHOUT, Grand Prix	Chrysalis PRIX 2 (F)
23	22	7	SEND ME AN ANGEL, Blackfoot	Atco B 9880 (W)
24	21	6	I WON'T HOLD YOU BACK, Toto	CBS A3392 (C)
25	28	2	ECHOES OF A DISTANT BATTLE, Tank	Music For Nations KUT 101 (P)
26	NEW		BORN TO BE WILD, Raven & Udo Dirkschneider	Neat NEAT 29 (P)
27	16	4	RAZOR'S EDGE, Meat Loaf	Cleveland International/Epic A3511 (C)
28	9	4	HOT GIRLS IN LOVE, Loverboy	CBS A3365 (C)
29	NEW		UNTIL I GET YOU, Hanoi Rocks	Lick LIX 2 (IDS)
30	24	10	FLIGHT OF ICARUS, Iron Maiden	EMI 5378 (E)

1	NEW		FLICK OF THE SWITCH, AC/DC	Atlantic 780100-1 (W)
2	NEW		ALPHA, Asia	Geffen GEF 25508 (C)
3	2	2	INTO GLORY RIDES, Manowar	Music For Nations MFN 6 (P)
4	15	2	OUTA HAND, Coney Hatch	Vertigo/Phonogram VERL 7 (F)
5	1	4	THE PRINCIPLE OF MOMENTS, Robert Plant	WEA 790101.1 (W)
6	7	10	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
7	20	2	GUARDIAN OF THE FLAME, Virgin Steele	Music For Nations MFN 5 (P)
8	4	6	HOLY DIVER, Dio	Vertigo/Phonogram VERS 5 (F)
9	21	2	AIN'T NO REST FOR THE WICKED, Helix	EMI EST 4001851 (E)
10	5	8	PIECE OF MIND, Iron Maiden	EMI EMA 800 (E)
11	3	3	OUT FOR BLOOD, Lita Ford	Mercury/Phonogram MERL 26 (F)
12	24	2	BE MY SLAVE, Bitch	Metal Blade Import 1007 (N/GY)
13	6	5	KEEP IT UP, Loverboy	CBS 25436 (C)
14	17	2	WEST SIDE KID, Wrabit	MCA Import MCA 39005 (N/GY)
15	11	4	BACK IT UP, Robin Trower	Chrysalis CHR 1240 (F)
16	28	2	SAVOTAGE, Savotage	Par Import PAR 1050 (GY)
17	22	15	TOTO IV, Toto	CBS 85529 (C)
18	10	12	SCRIPT FOR A JESTER'S TEAR, Marillion	EMI EMC 3429 (E)
19	14	2	DRASTIC MEASURES, Kansas	Epic EPC 25561 (C)
20	16	5	ROCKIN' EVERY NIGHT (LIVE IN JAPAN), Gary Moore	Virgin Import VIL 6039 (C)
21	NEW		ALL FOR ONE, Raven	Neat NEAT 1011 (P)
22	8	3	BEHIND ENEMY LINES, Spys	EMI Import ST 17098 (N/GY)
23	NEW		BURN THIS TOWN, Battleaxe	Music For Nations MFN 8 (P)
24	9	5	THE PLAGUE, Demon	Clay CLAY LP6 (P)
25	NEW		LIVE AND MORE, Billy Squire	Toshiba EMI (Import) ECS 50136 (N/GY)
26	26	6	OUTSIDE INSIDE, Tubes	Capitol EST 12260 (E)
27	12	5	RATT, Ratt	Music For Nations MFN 2 (P)
28	18	6	SAMURAI, Grand Prix	Chrysalis CHR 1430 (F)
29	23	4	RESTLESS AND WILD, Accept	HM Worldwide HMI LP6 (F)
30	NEW		WELCOME TO HELL, Venom	Neat NEAT 1002 (P)

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(6.12) CLUB MIX

STEVE HARVEY
SOMETHING SPECIAL
(6.25)

BOOKER NEWBURY III
LOVE TOWN
(5.10)

TANIA MARIA
COME WITH ME
(5.38)

CAMEO
YOU'RE A WINNER
(3.30)

INGRAM
MI SABRINA TEQUANA
(9.10)



MUSIC WEEK

TOP SINGLES

THIS WEEK
LAST WEEK
WEEKS ON CHART

7" (12") number (Dist.)

1	8	ROCK IT	Herbie Hancock	CBS (TJA3577) (C)
2	3	GIVE IT UP	KC & The Sunshine Band	Epic (TJA3017) (C)
3	10	CLUB TROPICANA	Wham!	Inner Vision (TJA3613) (C)
4	7	WAIT UNTIL TONIGHT (MY LOVE)	Galaxy Featuring Phil Fearon	Ensign/Island (12)ENY 503 (E)
5	2	THE CROWN	Gary Byrd & The G.B. Experience	Motown TMGT 1312 (R)
6	11	WATCHING YOU, WATCHING ME	David Grant	Chrysalis GRAN(X) 2 (F)
7	4	I.O.U.	Freeze	Beggars Banquet BEG 96(T) (W)
8	9	THE SUN GOES DOWN (LIVING IT UP)	Level 42	Polydor POSP(X) 622 (F)
9	12	HALF THE DAY'S GONE...	Kenny Lynch	Satril (12) SAT 510 (SP)
10	23	DISAPPEARING ACT	Shalamar	Solar E 9807 (T) (W)
11	6	DOUBLE DUTCH	Malcolm McLaren	Charisma/Phonogram MALC 3(12) (F)
12	30	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson/Robert Flack	Capitol (12)CL 302 (E)
13	19	POPCORN LOVE	New Edition	Streetwise/London LON(X) 31 (F)
14	8	PUT OUR HEADS TOGETHER	The O'Jays	Philadelphia International (TJA3642) (C)
15	17	OUT IN THE NIGHT	Serge Ponsar	WEA International U 9852 (T) (W)
16	22	FOOL FOR YOU	Julie Roberts	Bluebird BR(T) 3 (A)
17	18	YOU'RE THE ONE (YOU'RE MY NUMBER ONE)	Katie Kissoon	Jive JIVE(T) 37 (C)
18	13	DO IT AGAIN/BILLIE JEAN	Club House	Island (12)IS 132 (E)
19	14	IT'S OVER	The Funk Masters	Master-Funk 7(12) MF 004 (A)
20	25	DON'T YOU GET SO MAD	Jeffrey Osborne	A&M AM(X) 140 (C)
21	26	NATIVE BOY (Uptown)	Animal Nightlife	Inner Vision (TJA3584) (C)
22	15	BOOGIE NIGHTS	Lafleur	Proto ENA(T) 111 (A)
23	37	BODY WORK	Hot Streak	US Easy Street EZS 7503 (Import)
24	16	CRAZY	The Manhattans	CBS (TJA3578) (C)
25	RE	IT'S RAINING MEN	The Weather Girls	CBS A(13)2924 (C)

DISCO & DANCE

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

26	29	(You're A) GOOD GIRL	Lilo	Capitol (12)CL 303 (E)
27	NEW	JAM ON REVENGE (The Wikki-Wikki Song)	Newelous	Beckett BKS(L) S (A)
28	38	ONE MIND TWO HEARTS	Paradise	Priority P(X) 1 (A)
29	NEW	IF YOU COULD SEE ME NOW	Shakatak	Polydor POSP(X) 635 (F)
30	NEW	HIGH NOON	Two Sisters	I.R.S. PFS(X) 1021 (C)
31	24	PARTY TIME	Kurtis Blow	Mercury/Phonogram BLOW 11(12) (F)
32	NEW	RAY-GUN-OMICS	Project Future	Capitol (12)CL 305 (E)
33	33	FLASHDANCE...WHAT A FEELING	Irene Cara	Casablanca/Phonogram CAN(X) 1016 (F)
34	21	FEEL LIKE MAKIN' LOVE	George Benson	Warner Brothers W 9551(T) (W)
35	20	ALL NIGHT LONG	Mary Jane Girls	Gord-y TMG (T)1309 (R)
36	NEW	A TIME LIKE THIS	Haywood	CBS (TJA3651) (C)
37	NEW	MIDNIGHT LADY	Breeze	Breeze BRZ 1 (A)
38	NEW	COLD BLOODED	Rick James	Gord-y TMG (T)1314 (R)
39	49	JUST IN TIME	Raw Silk	West End WEND(12)2 (F)
40	50	JINGO (REMIX)	Candido	US Salsoul SG 406 (Import)
41	28	GET IT RIGHT	Aretha Franklin	Arista ARIST (12)537 (F)
42	47	WHAT DO WE DO	Atmosfear	Chrysalis CHS(12) 2730 (F)
43	NEW	DR JAM (IN THE SLAM)	Men At Play	Design Communications DES(T) 1 (IDS)
44	40	MESSAGES FROM THE STARS	RAH Band	TMT TMT(T) 5 (IDS)
45	35	SPACE COWBOY	Jonzun Crew	21 Records/Polydor POSP(X) 623 (F)
46	34	JEALOUS LOVER	Light Of The World	EMI (12)EM 5403 (E)
47	31	LET'S START THE DANCE III	Bohannon	Compeat/PRT CLT(L) 1 (A)
48	36	WHAT I GOT IS WHAT YOU NEED	Unique	Prelude PRLD 66 (Import)
49	27	BETWEEN THE SHEETS	The Isley Brothers	Epic (TJA3513) (C)
50	46	JUST BE GOOD TO ME	The S.O.S. Band	Tabu (TJA3626) (C)

1	NEW	FUTURE SHOCK	Herbie Hancock	CBS 25540 (C)
2	3	18 GREATEST HITS	Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R)
3	1	STREET SOUNDS - EDITION 5	Various	Street Sounds STSND 005 (A)
4	6	FANTASTIC	Wham!	Inner Vision (VL 25328) (C)
5	4	THRILLER	Michael Jackson	Epic EPC 85930 (C)
6	2	THE LOOK	Shalamar	Solar 960239-1 (W)
7	5	IN YOUR EYES	George Benson	Warner Brothers K 9237441 (W)
8	8	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AMLX 64940 (C)
9	7	THE PROPHET RIDES AGAIN	Dennis Brown	A&M AMLX 64964 (C)
10	14	TWICE AS KOOL	Kool & The Gang	De-Lite/Phonogram PROLP 2 (F)
11	9	ON THE LINE	Michael Wycoff	RCA BSLP 5002 (R)
12	12	BETWEEN THE SHEETS	The Isley Brothers	Epic EPC 25419 (C)
13	18	SKYYLIGHT	New York Skyy	Epic EPC 25632 (C)
14	11	FOREVER BY YOUR SIDE	The Manhattans	CBS 25353 (C)
15	15	CHANGING FOR YOU	The Chi-Lites	R&B RBLP 1003 (A)
16	20	GET IT RIGHT	Aretha Franklin	Arista 205 544 (F)
17	25	NIGHT DUBBING	Imagination	R&B RBDUB 1 (A)
18	10	BORN TO LOVE	Peabo Bryson & Roberta Flack	Capitol ST 12284 (Import)
19	21	HALF THE DAY'S GONE...	Kenny Lynch	Satril SATLP 400 (SP)
20	19	JARREAU	Al Jarreau	WEA U 0070 (W)
21	NEW	ZAPP III	Zapp	Warner Brothers 92-3875/1 (Import)
22	17	BACK TO THE LIGHT	Serge Ponsar	WEA International 1-23914 (Import)
23	13	WHEN WILL I SEE YOU AGAIN	O'Jays	Philadelphia International PIR 25290 (C)
24	16	ON THE RISE	The S.O.S. Band	Tabu TBU 25476 (C)
25	RE	MR NICE GUY	Ronnie Laws	Capitol EST 4001671 (E)

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

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Edited by
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REGGAE TOP 30 12" DISCO 45's

- | | | |
|--------------------------------|---------------------|----------------|
| 1. WATER PUMPING | Johnny Osbourne | Starlight |
| 2. GIVE ME THE RIGHT | Heptones | Success |
| 3. COTTAGE IN NEGRILL | Tyron Taylor | Iyah Blinghi |
| 4. SPIRITUAL HEALING | Tools Hibbert | Island |
| 5. HONEY | Bob Andy | Anka |
| 6. YOU GET TO ME | Pat Kelly | Ethnic |
| 7. IF I HAD KNOWN | Ken Boothe | Greensleeves |
| 8. RISING TO THE TOP | Dee Sharp | Fashion |
| 9. MOI EMMA OOH | Winston Reddy | Inner Light |
| 10. ZUNGUZUNGGU-GUZUNGUZENG | Yellowman | Greensleeves |
| 11. LIVING IN A WORLD OF MAGIC | Investigators | Investigator |
| 12. KNIFE CUT | Tippa Ranking | Red Man |
| 13. TO BE A WEAK MAN | Dennis Brown | Yvonne Special |
| 14. TIME IS GETTING HOT | Junior Brown | Oak Sound |
| 15. BEDTIME STORY | Johnny Osbourne | WLN |
| 16. MASHING UP HER BRAIN | Freddie McGregor | Cha Cha |
| 17. ROOTS ROCKIN' | Aswad | Simba |
| 18. LONG COLD WINTER | Carlton Livingstone | Love People |
| 19. ROCK & COME ON | Leroy Sibbles | Yvonne Special |
| 20. FIGURES CAN'T CALCULATE | Rikky Barnett | Hawkeye |
| 21. IT'S OVER | Karamel | Red Man |
| 22. LEVEL VIBES | Sugar Minott | Tad's |
| 23. PARTY NEXT DOOR | Black Uhuru | Island |
| 24. MURDERER | Ranking Prendigias | Tad's |
| 25. I'M GONNA FALL IN LOVE | Tinga Stewart | |
| 26. CAN'T STOP LOVING YOU | Tito Simon | Pama |
| 27. POLICE IN HELICOPTER | John Holt | Greensleeves |
| 28. DO IT YOUR WAY | Natural Mystic | Starlight |
| 29. MR VINCENT | Black Crucial | |
| 30. SHOULDER MOVE | Single Single | Tad's |

REGGAE TOP 20 LP's

- | | | |
|---|------------------|---------------|
| 1. THE PROPHET RIDES AGAIN | Dennis Brown | A&M |
| 2. LOVE IT UP | Tito Simon | Pama |
| 3. ZUNGUZUNGGU-GUZUNGUZENG | Yellowman | Greensleeves |
| 4. POLICE IN HELICOPTER | John Holt | Greensleeves |
| 5. COME ON OVER | Freddie McGregor | Ras Records |
| 6. COME FE MASH IT | Tony Tuff | Volcano |
| 7. LIVE AT D.S.Y.C. PT.2 | Various Artists | Raiders Music |
| 8. SUFFERERS CHOICE | Sugar Minott | Heartbeat |
| 9. SATISFACTION FEELING | Dennis Brown | Tad's |
| 10. BEST OF STUDIO ONE | Various Artists | Heartbeat |
| 11. JUNJO PRESENTS TWO BIG SOUNDS LIVE | Various Artists | Greensleeves |
| 12. THE VERY BEST OF ENGLISH WOMAN | Ruddy Thomas | Mobiliser |
| 13. A WOMAN AS NICE | Little John | Rusty |
| 14. KING STUR-GAV SOUNDS | Fenton Smith | International |
| 15. LIVE AT CLARENDON | Charlie Chaplin | S&G Records |
| 16. WHEN I'VE GOT YOU | Ruddy Thomas | Vista Sounds |
| 17. WITH LOTS OF EXTRA | Sugar Minott | Hawkeye |
| 18. IN CONCERT | Josey Wales | Hit Bound |
| 19. MORE VIBES OF BARRY BROWN ALONG WITH STAMA RANK | | Kris Disk |
| 20. BLACK MAN'S FOUNDATION | Hugh Mundell | King Culture |
| | | Shanachie |



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Chart topper re-released

FOLLOWING ITS success in both the US and European charts, Statik Records is re-releasing **Men Without Hats' Safety Dance**, in both 7 and 12-inch formats.

The single is currently in the US top 20, and knocked Flashdance off the number one spot in the *Billboard* dance chart. The band have a European tour lined up for autumn.



Play for today

SURVIVAL RECORDS has released a new single by **Play** (left), fronted by **Wayne Kennedy**. The single is initially available as a three-track EP, which features *You Don't Look The Same and Erase The Memory*, while the third is a de-mix of the title track: "All the components have been stripped down and rebuilt in a new format". It is also available as a 7-inch; distribution through Pinnacle.

Street Tunes issues live Kossoff to 2-LP

STREET TUNES has changed its distribution to Pinnacle after two years with Stage One. At the same time, the "albums only" independent has several releases lined up this month including another album featuring the late Paul Kossoff.

Croydon, June 15 1975 (SDLP 1002) features the whole of Kossoff's last concert with Back Street Crawler, and much of the material was previously unreleased. Dealer price is £3.25.

Other albums scheduled by Street Tunes include *Endangered Species* by Australian heavy

metal band **Black Alice** (STLP 004) and a compilation, *Curious Collection* (STLP 007) featuring current singles and previously unreleased classics by **The Techno Orchestra**, **Pietro Dinzee**, **Early Warning**, **Bev Sage** and **Wrizt** among others.

Street Tunes' last scheduled release for 1983 will be a November album, **Rock And Roll Wrecks** (STLP 011) by the **Big Jim Sullivan Band** featuring **Nicky Moore**, **Les Walker**, **Simon Phillips** and **Percy Jones**.

Street Tunes, 45 Barrington Court, Colney Hatch Lane, Muswell Hill, London N10.

Aberdonians take the Bait

ABERDEEN BAND **Never-Amer** have been picking up Scottish airplay with their current single, *I've Got Feelings Too/Why The Hell*, on their own **Bait Records** label. The band was formed by **Brian Carter** and **Andy Johnson** last year, and currently plays weekly gigs in the Aberdeen area.

Bait Records is based at **Cottage, Strachan, By Banchory, Kin-cardineshire, AB3 3LL**. Tel: (03302) 3027.

Set of Joolz

BRADFORD POET **Joolz**, currently recording her debut single with **Jah Wobble**, will be appearing at the **Edinburgh Festival at Buster Browns' Club**. The BBC is filming her set, which runs until September 7.

Amazing growth

MOSCOW, WHOSE double-A-side debut single, *Gabriel/You Might Think It's Love*, was recently released on their own **Amazing Records** label, plan to broaden the scope of the company by recording other bands from the Hull/Humberside area before the end of the year. They are also looking for a distribution deal.

Amazing Records, 69 Southfield, Hessele, North Humberside, HU13 0EX.



EAST LONDON company **Scark Music Publishing** has formed a new indie label, **Radio Records**. Its first release is a single, *Calling* (RADI 01) by new signing **Radio-Radio** (above) to be followed by a single from **The Baseball Boys** in September. Distribution is through the **ILA** and **Plankton**. **Radio Records**, Unit E1, 24 Furze Street, Bow, London E3.

Test Tube plans

PETER AND THE Test Tube Babies have a new single, *Jinx*, out this month on **Trapper Records**, followed by their first studio album.

From Little Acorns albums grow?

NEWLY-FORMED independent record and publishing company **Little Acorns** has released its first single, *How Lucky You Are/The Muggler* (SRR 0021).

Little Acorns' **Martin Browne** said: "How Lucky You Are is aimed at the **Birdie Song** brigade, and we have found that children of all ages enjoy it the most. Our future releases include a tongue-in-cheek song, *My Rocka-Rocka-Goochi-Goochi Woman*, *Yeh!* by **Poddy** and *The Pineapples*, and *One Off Chance* by **The Boulding Brothers**."

Little Acorns, 31 Thornhill Road, Surbiton, Surrey (01) 390 2043, distributed by Pinnacle.

ILA AIRPLAY GUIDE

(Independent Labels Airplay Action in UK)

TOP 15...

- 1 ▲ **LA FLUER** Boogie Nights (Proto)
- 2 ▼ **GINA LAMOUR** Do The Continental (Glamour)
- 3 ▲ **CHOPPER HARRIS** Escargot à la Bongo (Utopia)
- 4 ▲ **GILLY ELKIN** Lovin' On The Run (Mantabridge)
- 5 NEW **JANE KENNAWAY** I'm Missing You (IOU)
- 6 ▲ **BRUCE SPRINGSTONE** Take Me Out To The Ballgame (Food 4 Thought)
- 7 ▼ **MARSHA RAVEN** He's The One (Plastique)
- 8 ▼ **EQUALS** No Place To Go (Moggie)
- 9 NEW **FINESSE** Together (Intense)
- 10 NEW **TANK** Echoes Of A Distant Battle (Music 4 Nations)
- 11 NEW **THE SUN** Start The Countdown (Chevy)
- 12 NEW **JANK MAMBA** Animaltactics (Loyalty Music)
- 13 NEW **JIMMIE SILVER** Your Endless Love (Dakota)
- 14 ▼ **NAKED IN PARIS** Caza (VM)
- 15 NEW **SHAUN & SOUNDS** You Angel You (Quasar)

Breakers
DANIEL BOONE I'm Only Looking (Swoop)
VIETNAMESE ROSE Curtains You (Patch)

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

IMPORTANT NOTICE

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

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

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Heavy Airplay

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MUSIC WEEK

TOP SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART

1	1	7	EVERYTHING COUNTS	Depeche Mode	Mute 7BONG 3 (I/SP)
2	2	25	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
3	4	3	LEAN ON ME	Red Skins	CNT Productions CNT 016 (I/P)
4	7	3	TO A NATION OF ANIMAL LOVERS	Conflict	Corpus Christi CHRIST ITS 4 (I)
5	3	5	TREES AND FLOWERS	Strawberry Switchblade	92 Happy Customers HAP 001 (I/RT)
6	12	4	NIGHT AND DAY	Everything But The Girl	Cherry Red CHERRY 37 (I/P)
7	14	4	LINED UP (REMIX)/MY SPINE (IS THE...)	Shriekback	Y Records Y 106 (IDS)
8	8	5	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
9	6	7	WHO DUNNIT?	Crass	Crass 121984/4 (I)
10	9	6	BROTHERS GRIMM (EP)	Death Cult	Situation 2 SIT 23T (I/P)
11	24	3	CHEERIO AND TODDLE PIP	The Toy Dolls	Volume VOL 5 (I/P)
12	11	9	THE MAN WHOSE HEAD EXPANDED	Fall	Rough Trade RT 133 (I)
13	5	4	DIE FOR YOUR GOVERNMENT	The Varukers	Riot City RIOT 27 (I/P)
14	10	6	BLITZKRIEG BOP/HYPOCRITES	Newtown Neurotics	Razor RZS 107 (IDS)
15	31	2	BUSY DOING NOTHING	Dave Stewart And Barbara Gaskin	Broken BROKEN 6 (IDS)
16	16	16	NOBODY'S DIARY	Yazoo	Mute YAZ 003 (I/SP)
17	20	6	KARDOMAH CAFE	Cherry Boys	Crash CRA 510 (SP)
18	22	9	REPTILE HOUSE	Sisters Of Mercy	Merciful Release MR 023 (I)
19	36	2	IGNORE THE MACHINE	Alien Sex Fiend	Anagram ANA 11 (P)
20	13	12	SHEEP FARMING IN THE FALKLANDS	Crass	Crass 121984/3 (I)
21	15	7	ONE DAY	APB	Oily SLICK 10 (I)
22	17	10	WAR BABY	Tom Robinson	Penic NIC 2 (IDS)
23	30	4	WHEAT FROM THE CHAFF (EP)	Case	Sus SUS 1 (I)
24	18	7	THINK ZINC	Marc Bolan	Marc On Wax SBOLAN 14 (P)
25	NEW	NEW	CONFUSION	New Order	Factory FAC 93 (I/P)

INDIES

TOP ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	NEW	1	CONSTRUCTION TIME AGAIN	Depeche Mode	Mute STUMM 13 (I/SP)
2	1	8	YOU AND ME BOTH	Yazoo	Mute STUMM 12 (I/SP)
3	2	17	POWER, CORRUPTION & LIES	New Order	Factory FAC 75 (P/RT)
4	5	10	OFF THE BONE	Cramps	(Illegal) ILP 012 (I/P)
5	7	2	FROM GARDENS WHERE WE FEEL SECURE	Virginia Astley	Happy Valley ROUGH 58 (I)
6	8	19	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
7	14	2	DEMO-LITION BLUES	Various	Insane LP 1 (I/J)
8	4	5	ANOTHER SETTING	Durutti Column	Factory FAC 74 (I/P)
9	3	4	LIVE AT RONNIE SCOTTS	Weekend	Rough Trade RTM 139 (I/RT)
10	6	4	POLITICS, RELIGION, ETC	Chaotic Dischord	Riot City CITY 004 (I/P)
11	10	13	YES SIR, I WILL	Crass	Crass 121984/2 (I)
12	9	20	FETISCH	X Mal Deutschland	4AD CAD 30 (I/P)
13	13	11	HAND OF KINDNESS	Richard Thompson	Hannibal HNBL 1313 (IDS/MW)
14	17	2	JAZZATEERS	Jazzateers	Rough Trade ROUGH 46 (I)
15	11	36	PILLIWS AND PRAYERS	Various	Cherry Red 2 RED 41 (I/P)
16	15	3	THE DAY THE COUNTRY DIED	Subhumans	Spiderleg SDL 9 (I)
17	20	3	STILL	Joy Division	Factory FACT 40 (I/P)
18	25	2	1981-82 MINI LP	New Order	Factory FED 313 (P/RT)
19	RE	RE	A DISTANT SHORE	Tracey Thorn	Cherry Red M RED 35 (I)
20	19	7	Punishment Of Luxury	Red Rhino REDLP 34 (I/Red Rhino)	
21	24	2	VIOLENT FEMMES	Violent Femmes	Rough Trade ROUGH 55 (I)
22	21	3	LIVE IN BERLIN	The Au Pairs	AKA AKA 6 (IDS)
23	12	6	RUST RED SEPTEMBER	Eyeless in Gaza	Cherry Red B RED 50 (P)
24	NEW	NEW	RATT	Ratt	Music For Nations MFN 8 (I/P)
25	NEW	NEW	AND THE LORD SAID	Uproar	Light Beat BTSLP 1 (I)

NEW RELEASES FOR SEPTEMBER FROM VISTA SOUNDS

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Dancefloor DF(T) 7006 7"/12" Congress - "Saturday"/ "That's Jazz"

Dancefloor DF(T) 7007 7"/12" The Ex-Tras with Florei Da "The Boomerang"

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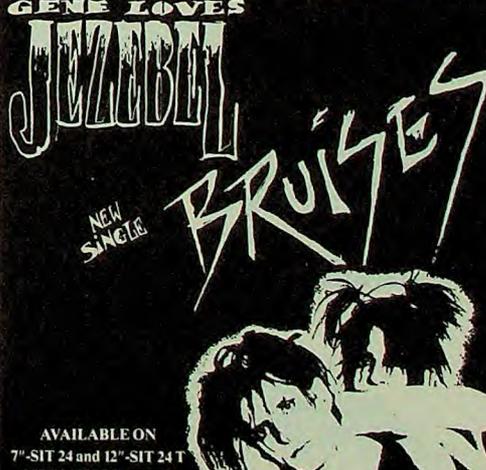
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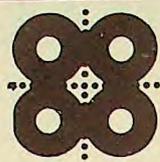
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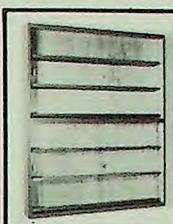
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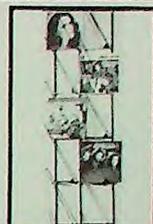
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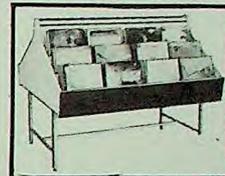


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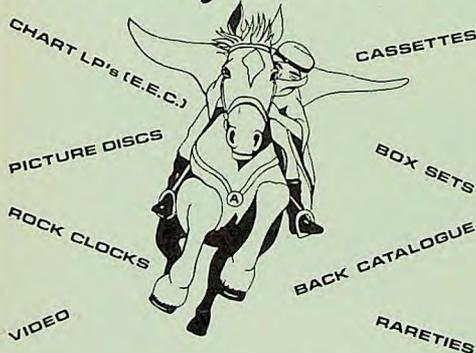
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