

SINGLES CHART 17 · ALBUM CHART 28

# MUSIC WEEK

25 YEARS ESTABLISHED 1959-£1.25



THERE WAS a star turn-out for the launch last week of the Videoform Music programme *The Ronnie Lane Appeal for ARMS Concert*. Pictured are Steve Winwood, Andy Fairweather-Low, Bill Wyman, Eric Clapton, Ronnie Lane and Kenney Jones.

## FTC urges a new merger for PolyGram

NEW YORK: The Federal Trade Commission has taken the unusual step of urging PolyGram to merge with Capitol or MCA rather than Warner Bros. The FTC charges that the 26 per cent market share the Poly/Warner merger would create would be monopolistic and anti-competitive.

In a two-hour hearing before the three-judge Ninth Circuit Court of Appeals in California, Warner attorney Stuart Rabinowitz said "home taping has kept prices down 20 per cent", suggesting that home taping is a greater competitive factor than individual company market share.

The implication of this argument is that labels cannot respond to price pressures as they might (by raising list prices) out of fear that such moves would increase home taping. PolyGram counsel William Willis claimed in the latest hearing that his company is losing US\$300,000 per day.

The Court of Appeals ordinarily hands down its rulings within 90 days, which would be the beginning of October. The FTC, however, plans to commence a hearing before an administrative law judge in Washington, DC in September. No resolution will be forthcoming before late autumn at the earliest.

## Island celebrates sales boom

ISLAND RECORDS is currently enjoying its most successful period ever, and in the process has topped just about every UK chart.

Relax by Frankie Goes To Hollywood, released in October last year, this week celebrates its 37th consecutive week in the charts. It is now in the top 10 selling singles of all-time, having sold to date over 1.4m copies in the UK alone. Worldwide sales are in excess of 4.5m, and it has reached number one in eight countries. Two Tribes,

# Burkhimer succeeds Betteridge at RCA

FOLLOWING WEEKS of speculation since David Betteridge resigned as managing director of RCA UK (*MW* May 26), Don Burkhimer has been named as his successor.

US-born Burkhimer is a veteran RCA executive with long service in his homeland in the sales and A&R divisions of the company, and comes to his new post in the UK from a similar position with RCA Records Benelux. He acted as temporary MD of RCA UK in 1976 during the interregnum between the departure of George Lukan and the arrival of Gerry Oord.

RCA Europe vice president Jack Davies said: "Don Burkhimer has done an outstanding job in revitalising RCA Records Benelux. Together with his many years of international record industry experience, it makes him the ideal candidate to lead RCA's most important international operation."

Speaking to *MW* from his Hilversum office last Thursday, Burkhimer expressed his delight about the prospect of working in the UK. "Being there before was one of the happiest experiences of my life," he said, "and I'm looking forward to working with our British company. It

will be challenging and rewarding."

His predecessor, David Betteridge, resigned the post after a comparatively short tenure of 11 months amid speculation that he was to become involved in Richard Branson's Virgin group of companies. Two months later he has still to announce his plans.

He in turn had succeeded Don Ellis in the top seat of RCA UK when Ellis returned to RCA's head office in New York. Ellis later resigned to join MCA Records and came back to the UK earlier this year as international vice-president and managing director of the UK company.

## Gallup cracks down on shops

TWO GALLUP chart shops have been removed from the panel because of false entries made into Dataport machines," but Gallup says that no record company representatives were involved.

The two shops were not connected — one was an independent and one a chain store — and both cases were "isolated incidents" involving one member of staff. No other staff or management were involved.

"In the past few months Gallup has also removed a number of Dataports from independent and chain outlets for failing to key in all sales," said charts manager Godfrey Rust. "The overall performance of chart shops is excellent, and these panel changes are only in keeping with our policy of using data only from shops which are committed to giving complete and accurate results."



TERRI ANDERSON, long-serving *MW* staffer, left last week to work for the BPI as head of press. At her leaving party she was presented with a number of gifts including a gold disc which she is pictured receiving from *MW* publishing director Peter Wilkinson.

● In other staff changes at Music Week, Keith McNeill joins as news editor, and Jonathan Best transfers from the advertisement production department to editorial as a reporter. McNeill was chief reporter on the *Morning Advertiser* and latterly freelance for the national press.

## BPI seeks ban

THE BPI and MRS have opened talks with representatives of the British electrical manufacturers' association (BREMA), and the trade association for importers of electrical equipment, in an attempt to seek a ban on domestic high-speed double-headed tape copiers. Also at the meeting last Friday were representatives of UK hi-fi manufacturer Amstrad whose advertisements for a twin-headed cassette machine have angered the institute.

also by Frankie Goes To Hollywood, has now passed the million sales mark.

Legend, the best of Bob Marley and the Wailers, has topped the album charts for the past nine weeks, and has passed the double platinum status, making it Island's biggest-ever selling album. The Legend music video, produced by Don Letts and featuring 13 Marley tracks, has now sold in excess of 10,000 copies and has topped the music video charts.

## Block to set up own record company

LEADING UK artist manager/agent/promoter Derek Block is setting up a record company which will be headed by Jeff Gilbert who is quitting his present job as marketing director of CBS Records.

The new company will be called Rockin' Horse Records which will also be the name of one of several labels planned for launch over the next few months. A distributor has yet to be appointed.

Block sees his move into the record business as a natural extension of his agency and management operations. "We have been involved in the record business for a very long time and almost every major company in the world has approached me at some time or other to set up a label," he said.

"With something like 300 or 400 clients on our books we are handling a constant flow of talent and we are an obvious source of recording talent — either established or off the streets. We aim to be a Chrysalis or an A&M."

Gilbert will be managing director of the company which will initially be based in the Derek Block agency but will move into a building in Dean Street recently purchased by Block.

"We have a five-year plan; this is no short-term project," said Gilbert who has been in the business for 15 years, starting in a Manchester record shop and moving to CBS as a salesman 12 years ago. "We will be a broadly based label with a small roster of artists, and we will also be involved in other recording projects."

Gilbert leaves CBS on July 27 and the new company will be launched on August 1. Block has been associated with a wealth of internationally successful music artists, either as manager, agent, promoter or publisher, including Neil Diamond, Duran Duran, Johnny Mathis, Billy Joel, Stevie Wonder, The Clash, Police and Ian Dury. He also represents the William Morris Agency in the UK.

## BPI discovers Mr Big's fake factory?

BPI INVESTIGATORS have uncovered an audio cassette manufacturing factory and a separate warehouse containing "substantial quantities" of fake cassettes and parts in East London, which they believe is the operating base of a "Mr Big" of tape piracy in the UK.

The factory had six duplicating machines and the warehouse contained 10,000 finished cassettes and up to 50,000 others were being prepared, says the BPI.

NEW SINGLE

# IT'S A HARD LIFE

12 INCH PICTURE DISC AVAILABLE IN LIMITED EDITION

QUEEN 3

PICTURE DISC-12 QUEEN P3

FROM THE ALBUM &amp; CASSETTE 'THE WORKS'

# QUEEN

EMI

ORDER NOW FROM EMI TELEPHONE SALES Area A: 01-561 4646 Scotland, Northern England, North Wales, Isle of Man Area B: 01-848 9811 Midlands and the North Area C: 01-573 3891 South Midlands, South Wales Area D: 01-561 2888 London, East Anglia, Kent Area E: 01 561 4422 South London, Southern and South West England, Channel Islands

## NEWS

## MIS to market GLC label

SOUTHBANK RECORDS, a label owned and funded by the GLC, is to be pressed and marketed by Music Industry Services, and a single produced by MIS director John Bassett has just been released.

Streamlining, by all-woman seven piece band Hi-Jinx, is being distributed via Pinnacle at a dealer price of 50p (to retail at 99p). The low dealer price is the result of a £16,000 grant — the first of its kind ever given by the GLC — to the group to pay for recording and the first 20,000 pressings.

This is the second release on Southbank, the first having been a flexidisc by the Flying Pickets.

## News in brief...

FOUR OF the 11 successful applicants for cable franchises have been issued with full Home Office licences. They are Croydon Cable Television, Rediffusion Consumer Electronics (Guildford), Swindon Cable Services and Clyde Cable-Vision (North Glasgow). Discussions with the other seven applicants are continuing.

TROY TATE, formerly of Shake, The Teardrop Explodes and Fashion, has signed to Sire Records and debuts with a single, Thomas, on July 20, via WEA, taken from an upcoming album, Ticket To the Dark.

## CBS profits: record high

NEW YORK: CBS second quarter income reached a record high of \$87.6m (£66.9m), attributed by the company to continued strong sales of Michael Jackson's Thriller and other albums, and by a strong showing from its TV network.

Profits for the CBS Records Group, rose 20 per cent to \$30.5m (£23.3m) over the same quarter last year.

Other strong sellers cited in the

quarterly report were the Footloose soundtrack, and releases by Cyndi Lauper, Steve Perry, Culture Club and Billy Joel. According to CBS, the latest Bruce Springsteen album shipped more than 1m units on release, while Jackson's Victory LP shipped double that number.

Income for the first six months from the Records Group amounts to \$87.7m (£66.9m) compared to 1983's \$64.9m (£49.5m).

## Music software system offer

A NEW computer software package developed specifically for the music industry is being offered by Microsource Limited of Rochester, Kent. Called the Music Industry Royalty, Copyright & Accounting System (MRCA), it comprises an integrated suite of royalty, copyright, accounting, stock control and payroll administration programs.

The system will permit information required for MCPS and royalty returns to be collected simultaneously with sales invoices, and it produces full MCPS returns on a track by track, within album basis. It has been approved by MCPS and major record companies, says Microsource. The basic royalty and MCPS copyright software costs £1,500; a total package including other functions and a computer and printer costs £5,645.

Microsource Limited is at 9 New Road, Rochester, Kent (Tel: 0634-814931).

## Fudge re-form for Atco LP

VANILLA FUDGE has reunited after 14 years to make an LP for Atco.

This reappearance of the New York quartet (sometimes dubbed the first of the "heavy" bands, and providers of numerous hits between

1967 and 1970) involves the original line-up of Mark Stein, Carmen Appice, Tim Bogert and the long lost Vinny Martell.

The new LP, entitled Mystery, is released on July 20.

## American Commentary



## Jackson juggernaut rolling

From IRA MAYER

NEW YORK: What's going on over here over Michael Jackson is nothing short of phenomenal. Any time you have a big rock tour or a superstar performing live you start getting publicity about the industry generally, as was the case in recent years with tours by The Who and The Rolling Stones. But the excitement surrounding this tour is quite unlike anything since The Beatles.

There are industry observers who are convinced that the musical styles and personalities which are needed really to stimulate public interest in pop don't come around more than every 10 years. In the mid-Fifties it was Elvis, in the mid-Sixties The Beatles. I'm not sure whether The Bee Gees will measure up to that standard as representatives of the mid-Seventies (certainly they sold the requisite number of records), but Michael Jackson seems to fit the bill as an entertainer and, it increasingly appears, as a songwriter.

How is the hoopla being expressed? Cover story in *Newsweek*; front page in the *Wall Street Journal*, where Michael Jackson is reported as earning about \$2.10m (£1.59) per solo album sold; *New York Times* analysis of the psychological appeal of Michael Jackson that gives but a cursory nod to the notion that his appeal has to do with his talent; nightly TV reports which often amount to little more than "Michael Jackson gave his third show last night"; visits to the tour by Democratic presidential hopefuls (Michael himself visited President Reagan as part of a campaign against drunk drivers).

And, would you believe, not one but two Michael Jackson Hotline telephone numbers. One, that can accommodate up to 60,000 calls an hour, gives a daily news flash on Jackson, the family tour and assorted related trivia; the other takes messages from fans on an answering machine.

What all this means is that CBS, for one, and Motown with its various repackages (Michael's name in big print, "with The Jacksons" in smaller print), are having some fun again: they're selling records. CBS alone expects to ship 5m copies of Victory by the tour's end in October, and who knows how much beyond 35m copies Thriller can go.

Hopefully, the hoopla around the tour will translate into the kind of pop-wide excitement that will send sales climbing again. While the Poly/Warner folks are still a little gloomy, at least running into executives from most other companies you get a smile these days. That hasn't been the case in several years.

Still more Jackson tour notes: only fairly unanimous complaint about the first shows was the mere 90 minutes the group spent on stage, with early Motown material relegated to a brief medley. CBS, though, may not be thrilled that so far there is nothing from Victory in the repertory. The \$30 (£22.73) ticket price and lottery system that saw the money for four seats (you had to order in batches of four) tied up for six to eight weeks is over. Tickets can now be purchased through more usual outlets and in mixed quantities.

Michael has also announced that his own proceeds from the tour will go to charity. Overheads for the tour are estimated at \$50,000 (£38,000) per day, with total tour costs believed to be in the range of \$20-25m (£15-19m). The tour is insured for liability, personal injury and cancellation to the tune of \$100m (£76m), and 500 security people are used nightly.

SHORTS: RIAA reports that its 64 gold certifications in the first half of 1984 are up 36 per cent over 1983. Platinum awards totalled 24, up four per cent from 1983's first six months, and heavy metal/hard rock took 30 per cent.

the new single from  
**Chris Rea**  
*touché d'amour*  
(special remix)

available now on 7" mag 260  
and extended 12" mag 260



**ROLAND RAT**  
SUPERSTAR

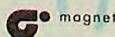
PRESENTS

**KEVIN THE GERBIL**  
singing

"SUMMER HOLIDAY"  
RAT 3

See us in my fantastic  
new TVAM series  
starting July 23rd everyday  
for 4 weeks

ORDER FROM: RCA, LYNG LANE, WEST BROMWICH, WEST MIDLANDS  
TEL: 021-525 3000



ISSN 0265-1548

A Morgan-Grampian plc publication

**MUSIC WEEK**

Incorporating Record & Tape Retailer and Record Business.

40 Long Acre, London  
WC2E 9JT  
Tel: 01-836 1522  
Telex: 299485

SUBSCRIPTION RATES  
UK £42, Eire £45, Europe \$108, Middle  
East, North Africa \$143, US, S. America,  
Canada, India, Pakistan \$168, Australia, Far  
East, Japan \$190.

Subscriptions/Directory:  
Jeanne Henderson,  
Royal Sovereign House,  
40 Beresford Street,  
London SE18 6BQ  
Tel: 01-854 2200

Printed for the Publishers by Pensord Press  
Ltd., Gwent. Registered at the Post Office  
as a newspaper. Member of the Periodical  
Publishers Assoc. Ltd., and Audit Bureau of  
Circulation. All material copyright 1984  
Music Week Ltd.

Music Week is sold on condition that the  
pages containing charts will not be  
displayed in such a way as to conceal any  
part of such pages and it may not be resold  
without the same condition being imposed  
on any subsequent purchaser.

EDITOR: Rodney Burbeck  
DEPUTY EDITOR/  
INTERNATIONAL/MUSIC  
PUBLISHING: Nigel Hunter  
GROUP PRODUCTION  
EDITOR: Danny Van Emden  
SPECIAL PROJECTS  
EDITOR: Jim Evans  
NEWS EDITOR: Keith McNeill

TALENT EDITOR: Chris White  
SUB EDITOR: Moea Armstrong  
REPORTER: John Best  
RESEARCH MANAGER:  
Tony Adler

ASSISTANT RESEARCH  
MANAGER: Lynn Facey  
RESEARCH ASSISTANT:  
Janet Yeo

CONTRIBUTORS: Jerry Smith,  
Nicolas Soames, Alan Jones,  
Barry Lazell  
US CORRESPONDENT: Ira  
Mayer, c/o Presentation  
Consultants Inc, 2 West 45th St,  
Suite 1703, New York City,  
NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain  
ASSISTANT AD  
MANAGER: Kathy Leppard  
AD EXECUTIVES: Phil Graham,  
Tony Evans

CLASSIFIED AD MANAGER:  
Mike Turner  
ASSISTANT: Jane Norford  
AD PRODUCTION MANAGER:  
Karen Denham  
PRODUCTION ASSISTANT:  
Nick Scotting  
PROMOTIONS: Angela  
Fieldhouse  
MANAGING DIRECTOR:  
Jack Hutton  
PUBLISHING DIRECTOR:  
Peter Wilkinson

## NEWS

Music Box transmission begins, Sky Channel plans its own music programme

# Cable takes off

TWO SIGNIFICANT new developments in cable television took place last week. Sky Channel announced it is to begin broadcasting its own music programme Sky-Fi Music, and Music Box began independent satellite transmission.

Thorn EMI/Virgin/YTV's Music Box is the first cable music TV channel to broadcast internationally, they say. It is transmitted 16 hours a day on Eutelsat's European Satellite ECS1 to 1.5m homes in the UK and mainland Europe. The transmission is seen by Music Box as a "significant milestone in the development of cable and satellite TV", and marks the beginning of a planned expansion of the service.

The switch-on is backed by an advertising campaign promising 3.5m viewers by the end of 1985.

Satellite Television's Sky-Fi Music will run for an hour each night and feature live acts, video clips, UK, European and US charts and competitions and will be hosted by DJs Tony Blackburn, Gary Davies and Pat

Sharp.

The company is coy about the exact format of the show but Gary Davey, head of television services, says the programme will run along the lines of Tyne Tees' The Tube. Sky is continuing to run Music Box but on a reduced scale — down from four hours a night to three with Sky-Fi filling the gap. From the end of the year Music Box will be dropped from the schedule.

Gary Davey said: "Music Box is expanding and at the same time we are moving into our own music production. We have always intended eventually to make our own music programmes and the time to make the break has come. The split is an amicable one and Thorn EMI have helped us produce the first Sky-Fi Music programmes. Next year we will be using our own music productions."

Sky is also screening Live From London, a new series of weekly one-hour specials featuring live rock and pop performers from a leading London venue. The groups have not yet been announced.

## Music video releases

CIC IS to release its first music video EP next month. It features three songs from the rock fantasy film, Streets Of Fire, and carries a dealer price of £7.22. The film gets its theatrical release in September, and MCA Records releases the soundtrack album at the same time as CIC releases the video EP.

Laurie Hall, head of CIC, said: "This move reflects the ever-growing importance of music video to help promote other media. The release is simultaneous with the soundtrack album. We expect both to be extremely successful with a major contribution from Jim Steinman, Meatloaf's songwriter."

The video features Tonight Is What It Means To Be Young and Nowhere Fast, written by Steinman and performed by Fire Inc, plus I Can Dream About You, written and performed by Dan Hartman.

● The Guess Who, recorded live in Toronto last year, feature on Videoform Music's next release, slotted for July 24 and carrying a £13.90 dealer price.

● This month's RCA CED releases include three pop/rock music compilations — Videostars, Videoteque and Videohits; Elton John In Central Park, New York and Australia Now, a compilation of Australian bands.

## RCA singles rise

RCA HAS put up the price of 7-inch singles by 3p. From Monday the price will be 95p excluding VAT. All other prices remain unchanged.



THE BELLE STARS took time off from recording new material following their current hit single, 80s Romance, to pay a thank-you visit to the telephone sales team at CBS' Barby Road distribution centre.

## Hip hop drive

IN THE wake of the success of the Breakdance and Beat Street movies and last week's BBC-2 special on hip hop, Polydor is re-releasing its back catalogue of electro-funk singles.

The campaign will run for eight weeks with two new singles each fortnight, and is backed by free stickers, in-store posters and press advertising. The first pair, by Afrika Bambaataa and the Soul Sonic Force, were issued last Friday. New singles from Jonzun Crew and Afrika Bambaataa with James Brown are also scheduled for August release:

● Warner Home Video is releasing an hour-long tape, Let's Break (PEV/PEX 84023), this month as an instructional guide for aspiring break-dancers.

● The K-tel You Can Do It Breakdance instructional video (Music Week, July 14), is followed by an album of the same title which is test marketed in the Granada TV

## Marketing

area this week. Side one is an instructional rap, while side two has the music; the LP includes a poster.

MCA RECORDS release the first UK album by Lee Greenwood, The Wind Beneath My Wings, this week. The album includes his latest single IOU already out on 7-inch in a picture bag.

MCA plans to bring American Greenwood to the UK for TV appearances in support of a "heavyweight press and radio push". Point-of-sale material for dealers will include posters and novel IOU notepads.

PHONOGRAM IS supporting the release of the second album from Dio, The Last In Line, with point-of-sale display material, flyposting and press advertising. The LP will also soon be available on compact disc.

LINN RECORDS, in conjunction with its distributor Virgin, has embarked on a television advertising campaign for The Blue Nile's debut album, A Walk Across The Rooftops, and the single, Tinseltown In The Rain. Ads start on Channel Four on July 16 in the band's native Scotland. Twenty spots per week follow for the next fortnight.

## INSIDE

Dave Most advertorial 6 ● Airplay 14 ● Retailing/Euro parade/Music on video 16 ● US charts/New releases 18, 27 ● Classical/Talent 20 ● Performance/Chart commentary 24 ● Publishing 25 ● Disco news, chart 30 ● Studio Extra 32 ● Singles/Indie news, charts 40.

## NEWS FROM

## CONIFER



## Close Encounters

with the

## real sound

### \* NOW AT 'NORMAL' PRICES

Compact Discs — £7.20

LPs (DMM) — £4.12

(Dealer Prices excl. VAT)

### \* COMPLETE CATALOGUE

Over 50 titles now available — most on CD and LP.

### \* TELARC QUALITY

Telarc state-of-the-art sound, from the label that pioneered full-scale digital recording. Superb repertoire on demonstration-quality CDs and DMM LPs.



DMM

## STAR TRACKS

Music from: Star Trek, Star Wars, The Empire Strikes Back, Return Of The Jedi, Close Encounters Of The Third Kind, E.T., Superman, Raiders Of The Lost Ark.

Cincinnati Pops Orchestra

Erich Kunzel

Telarc DG 10094 (LP) CD 80094 (CD)

### TELARC — other famous titles include:

TCHAIKOVSKY: 1812 OVERTURE/CAPRICCIO ITALIEN etc. Cincinnati Symphony Orchestra/Erich Kunzel CD 80041 (CD) DG 10041 (LP)

MUSSORGSKY: PICTURES AT AN EXHIBITION/NIGHT ON BARE MOUNTAIN

The Cleveland Orchestra/Lorin Maazel CD 80042 (CD) DG 10042 (LP)

SAINT-SAËNS: ORGAN SYMPHONY Michael Murray/Philadelphia Orchestra/Eugene Ormandy CD 80051 (CD) DG 10051 (LP)

RAVEL: BOLERO/DAPHNIS & CHLOE St. Louis Symphony Orchestra/Leonard Slatkin CD 80052 (CD) DG 10052 (LP)

STRAVINSKY: THE RITE OF SPRING The Cleveland Orchestra/Lorin Maazel CD 80054 (CD) DG 10054 (LP)

BEETHOVEN: 'EROICA' SYMPHONY (No. 3) The Cleveland Orchestra Christoph von Dohranyi CD 80090 (CD) DG 10090 (LP)

TCHAIKOVSKY: ROMEO & JULIET/NUTCRACKER SUITE The Cleveland Orchestra/Lorin Maazel CD 80068 (CD) DG 10068 (LP)

BERLIOZ: SYMPHONIE FANTASTIQUE The Cleveland Orchestra/Lorin Maazel CD 80076 (CD) DG 10076 (LP)

COPLAND: FANFARE/RODEO/APPALACHIAN SPRING Atlanta Symphony Orchestra/Louis Lane

ORFF: CARMINA BURANA Atlanta Symphony Orchestra & Chorus/Robert Shaw CD 80056 (CD) DG 10056/7 (2LPs incl. Hindemith Metamorphoses)

Tel: 0895 447707

Roses for Mum

Violets for Loves.

\*BIG PETE\*

& THE WOODEN PICKLES

... Is on the back cover



## NEWS

# Govt gets tough on illegal broadcasters

THE GOVERNMENT is about to make life more difficult for pirate radio stations following the tightening up of the law on illegal broadcasting, Home Office minister Douglas Hurd has warned.

Hurd, minister responsible for broadcasting, said on BBC Radio that increased powers in the broadcasting laws would mean more action against the pirates. He promised a greater crackdown on illegal stations, and said a "creeping legislation" of pirates was out.

He was commenting on the latest part of the Government's Telecommunications Act 1984 which came into force on Monday (16). The Act gives greater powers to the police, the courts and the Radio Interference Service which has been renamed the Radio Investigation Service. They include:

- Powers for the police or the RIS to seize radio equipment or other things used in connection with alleged offences before going to court.
- A limited power of arrest without warrant for the police in cases involving the illegal use of radio transmitters where a question of identity arises.
- Power for the Secretary of State to restrict the sale and possession of specified radio broadcasting equipment and related apparatus.

The Act also gives power to the courts to order the forfeiture of certain apparatus without initiating criminal proceedings and powers to the Secretary of State to carry out approval of equipment and to require marking of apparatus and the provision of specific information in adverts.

The power to seize equipment before going to court is regarded as a fundamental change. In the past illegal broadcasters were able to continue on air up to the very moment they went into court.

A clampdown on the pirates has been welcomed by the Association of Independent Radio Contractors: "This is a good move — we only hope the Department of Trade and Industry who are responsible for implementing the new powers are as keen as the Home Office," said director Brian West.

"Home Secretary Leon Brittan seems to be taking a law and order line on this. We feel this coming through very strongly but when all is said and done the DTI have got to take action. In the past they have claimed they haven't had sufficient powers but they didn't use all the powers they had then, now they have increased powers so they can't use that as an excuse," said West.

## 'Disappointing' EMI results

THORN EMI's music divisions turned in "disappointing" results for the financial year ended March 31, 1984, according to chairman and chief executive Peter Laister in his annual statement to shareholders.

The music product group was the only Thorn EMI division to contribute reduced profits of £16.3m compared to £21m in 1983. Turnover was down from £500.8m to £487.6m. The company's total turnover amounted to £2820.9m compared with £2715.9m last year. Trading profits amounted to £439.1m compared with £395.6m. Pre-tax profits were £156.8m compared with £122m in 1983.



STARBLEND HAS launched its rock-orientated label, *Venom*, with a single, *One Door Opens*, by Barry Palmer, lead vocalist with the Mike Oldfield band, seen signing on with Starblend managing director Tony Harding. An album, *Without An Aim*, will follow. Palmer sings on Oldfield's *Discovery* album, and will appear on his 54-date European tour beginning in August.

## Horn to be key speaker at seminar

NEW YORK: The UK will be well represented on panels and talent showcases at the Fifth Annual New Music Seminar here next month. The three-day event will be held at the Hilton Hotel, August 6-8.

Among British panelists joining this year's forum, which is expected to draw 4,000 delegates, is producer Trevor Horn, head of London-based ZTT Records, who will deliver the keynote address on *The Future Of Music*. Fellow producers Adrian Sherwood, Rupert Hine and Richard Burgess will also be speaking.

Sonet/Mute's Rod Buckle and Phonogram's Richard Ogden will take part in a panel on international marketing, and Arista's Simon Potts is speaking on an A&R panel. Paul McGuinness, the manager of U2, and Wang Chung manager Dave Massey, will feature in a discussion on artist management, while *MW* editor Rodney Burbeck will chair a panel on the charts.

On the talent side, ex-Squeezers Chris Difford and Glenn Tilbrook (now recording as Difford and Tilbrook) will kick off the convention with a showcase at New York's premier dance club, The Ritz. Of the other 17 acts at the seminar, Danse Society, Sisters Of Mercy, Chameleons, Billy Bragg, General Public and Talk Talk, will be looking to establish themselves among the next wave of UK acts to hit in the US.

## CBS stops making CED video discs

NEW YORK: CBS Inc is to cease pressing CED video discs this summer after two unprofitable years in the business. The decision comes three months after RCA, chief proponent of the system, said it would stop making video disc players, and it will cost CBS \$15.7m (£12m).

## MCPS ban

THE MCPS has banned imports of the SanTERS Guitar Alley album (American Passport Records (Can) Ready Records LR 042) at the request of EMI Music Publishing.

## Pirate tapes hit Legend sales

SALES OF the chart-topping Bob Marley album *Legend* are being badly hit by fake cassette copies and dealers are being asked to keep a look out for pirate tapes. Island Records estimates there are at least 100,000 fakes on sale throughout the UK. The pirate tapes are being sold by street traders and market stallholders for £1.99.

The flood of illegal tapes came to light when dealers reported that dissatisfied customers were trying to exchange the fakes in stores.

## Tube on video

CHANNEL FOUR'S *The Tube* is to be made available on video following the deal struck between the ITV companies and the unions on payments for television programmes released on video (*MW* July 14).

The move marks the debut of the show's makers, Tyne Tees Television, into the home video market. The exact format of the video has not yet been decided as it is not clear to what extent the show is covered by the union agreement.

## Musical Chairs

AMSTERDAM: Ben Bunders has been appointed president of PolyGram Holland with effect from August 15. Bunders has been managing director of WEA Spain for the past three years. Bunders succeeds Henk Hokesbergen, 45, who is taking up a management post with Philips Far East. Dutchman Bunders entered the record business in 1968 and during his time as Philips/Phonogram A&R man signed international acts including Vicky Leandros, Demis Roussos and Barry White.

In 1975 he became MD of the newly formed WEA Holland and then WEA Benelux. Bunders also set up the Warner Brothers Holland music publishing arm, the video company Warner Home Video Holland, and the Benelux branch of the US games company Atari.

TIM PRIOR has joined Towerbell Records as director of A&R, reporting to managing director Bob England. He was previously with Island Music . . . After seven years with Chrysalis Records, including three as head of promotions, Chris Peters has left to set up his own promotion company, Chris Peters Associates, 18 Mazenod Avenue, London NW6 4LR. He will continue to work on a number of Chrysalis acts . . . Joanna Burns has been promoted to press officer at Epic Records following the departure of John Futrell who intends to freelance and can be contacted on 01-723 1395.

# DOOLEY

DEALERS WHO have been on the receiving end of umpteen apologetic notes from EMI in the past six months ("We are sorry for the delay in execution of this order"), are eagerly awaiting promised service following complete closure of the depot two weeks ago for computer and lane reorganisation. *MW* readers report that it's now taking up to a week to receive orders, but EMI says that dealers were warned that the whole of July would be problematical between phase one and two of the operation, and from August everything will be wonderful . . . The manufacturer/dealer committee mooted by BPI chairman Maurice Oberstein has had its first meeting and agreed on its second meeting (in itself an encouraging sign, says Obie), and one suggestion to emerge from the dealers' side is the possibility of a compact disc development committee, along the lines of the Tape Development Committee of the early Seventies which was instrumental in helping boost pre-recorded cassette acceptance . . . New RCA MD Don Burkholder will be a welcome addition to the ranks of UK industry leaders; he's an anglophile, like US predecessors Don Ellis and Ken Glancy, with a fine sense of humour and an uncanny ability to mimic dialects; he's also a "record man" and endeared himself to beleaguered RCA UK staffers back in '76 when he took over as caretaker MD for nine months . . . Deke Arlon hosted Claridges party for Mrs Ira Gershwin, here to see the Ned Sherrin/Tony Geiss revival of *Oh Kay!* at Chichester.

FILM FOOTAGE of Sixties rock 'n' roll performers sought for US theatrical release by Claus Nielsen, producer husband of UK actress Sally Thomsett, in London until the end of the month (contact on 01-863 9066) . . . Eddy Grant none too happy ("appalled and bitterly disappointed," says his PR) with RCA's failure with his *Romancing The Stone* single and *Going For Broke* LP, especially in view of success CBS is having with them in the US . . . A daughter, Natalie, to Ariola/Arista director Brian Yates and wife Julie . . . Headline from the *National Chamber Of Commerce News*: "Hypers in Decline?" caught our eye, but sadly it refers to supermarkets, not the chart variety . . . Record and tape piracy is condemned in lyrics of a single, *Pirates*, by Gonzalez — "these big time bandits, just ripping off the music, killing me softly" . . . Can PRT succeed where world leaders have failed? "In an attempt to try to bridge the ever-increasing gap in East-West relations, PRT Records is releasing a single, *Russia And America (Why Can't We Be Friends)*, by The Heroes, produced by Biddu" . . . Keith Altham has picked up PR account for Rod Stewart . . . Music Box's Charles Levison at the MB launch in London, referring to partnership with Virgin, quipped: "Virgin, as its name implies, has proved there's a first time for everything and it could be fun".

# This Is Your Lucky Day



HAROLD MELVIN AND THE BLUE NOTES  
LONDON/PHILLY WORLD 7" LON 52 12" LONX 52



EMI MUSIC PUBLISHING LIMITED  
138-140 Charing Cross Road, London WC2. Tel: 836 6699

## DANSAN RECORDS

(The finest in the World)

DANCE MUSIC  
— EASY LISTENING

TOP BANDS — M.O.R.

Through distributors or  
Contact David Marcus

14 Soho Street,  
London W1V 6HB  
01-437 2245 or 8716

*Congratulations  
and best wishes for  
the future to*

**DAVE MOST**

*from*

**MIKE CHAPMAN**

*and all at*

*Makiki Publishing.*

*Makiki Publishing Co • Beverly Hills • USA.*



A NEW music publishing company, headed by the UK music industry's best-known promotion man and former chief of RAK Music — Dave Most — was established in May this year via a joint venture deal with Rondor Music, the publishing arm of A&M Records.

The company is called Most Music/Rondor Music and operates from Rondor's offices at 10a Parsons Green, London SW6.

The venture, which comes in the year that Dave Most celebrates his 20th year in the music business, is something of a departure for Rondor which has never before been involved with a

third party in the UK.

Welcoming Most to the Rondor fold, managing director Bob Grace (above left, with Most, centre, and A&M's Derek Green) said that in addition to acquiring and developing new talent for the catalogue, Most also intends to maintain his promotional activities "when suitable publishing opportunities arise". And Most stressed that he will continue his policy of only promoting records to which he holds the publishing rights.

# Dave Most, music man

DAVE MOST is a permanent fixture in the British record business. During his 20-year involvement he has built up a reputation not only as a top promotion person and a thoroughly active and determined publisher, but also as a personality.

Whether he's plugging at Radio One, sending parcels of tea to Radio Luxembourg, keeping goal for the Radio One football team or just "hanging out", Dave is an enthusiast.

Five years at Carlin, 15 years with RAK, he's more than served his dues. And now, in 1984, he's setting out on a new venture with Rondor Music. In an interview with Jim Evans, he talks about his life and times in the business he firmly believes in.

#### How did you get into the music business in the first place?

"I tried various jobs when I left school, but my main job was as an apprentice electrician — and after three years I still couldn't change a plug. But I stuck at it for quite a long time. I was working for Strand Electric in Covent Garden and we were all allocated areas. I got Wembley Park, which was marvellous for me, because that was where Rediffusion was, where they did all the pop shows then — Muriel Young and Wally Whyton and so on.

"I was always interested in the musical side of things — and once I got into the business, I made sure I was never going to get out of it. When I left my apprenticeship as an electrician, my main function was selling products — and I soon realised that I could sell — and that I could do it with anything else I wanted.

"I first started to sing years ago, when I was 15. I did one show and quickly realised it wasn't for me. I've never seen 1,000 people move so fast — there must have been a lot of exits. That was when I realised that if I wanted to be in the music business, it would have to be on the other side.

"Before I was even in the business, I'd been asked to get a contract signed — and the witnesses to that contract were Bruce Welch and Frank Ifield. I worked at it . . .

"Somehow, when I was at school, I always knew I'd go into the music business. For some unknown reason, I knew it. Whether I willed it, I don't know, but I just felt it."

#### What sort of music were you listening to at the time?

"It was Del Shannon, Johnny and The Hurricanes, Chris Montez and all that. I love black music, I always have done. Why, I don't know, but it just seems to be the best. It turns me on a lot . . . But I'm not a musical snob, I can like anything.

#### Your personality must have helped you get a start in the business?

"I always knew that I could talk to people, get on with people. I'm quite an open person and I just like people to be happy. I'm just one of those sort of people. For me, dealing with people is no problem. And for me, this has always been one of the most important things.

"My big break came in 1964, when I joined Carlin and started in the promotion business. Paul Rich was very kind to me at this time, as was Alan Freeman, who helped me a great deal to get breaks. Alan was, and always has been, a great pusher of people. He has helped so many people I know — disc jockeys, producers, everybody, on all sides of the business.

"At Carlin, I was given the Motown catalogue, A&M, Stax, Atlantic and Enquiry Music with acts such as Herman's Hermits — and not forgetting Cliff Richard and The Shadows and my association with Peter Gormley. It was all marvellous."

#### Promotion then was a very different game to what it is now?

"When I started, it was just the BBC and Saturday Club, Easy Beat, Five Way Family Favourites and 12 O'Clock Spin. And it you got plays on those four shows over a weekend, you were the genius.

"I didn't have a lot of chance to begin with, because it takes a long time to serve your apprenticeship in this business — no matter who you are. So it took a long time to crack. But eventually, I broke through — and another programme which was very important at this time was Top Gear with Bernie Andrews. It was a left field sort of thing, rather like John Peel today.

#### Did the emergence of the pirate radio stations change the situation?

"That, as well as being a big break for me, was also a big break for many new artists. The only bad thing about them was that they didn't pay performance fees, but the only thing I was interested in

was selling my product.

"For the kids, it was an alternative, it was something to listen to during the week. And I knew that while I might get one play on the BBC's Saturday Club, I could get — as well — eight plays in a day on Radio London.

"There were really only two programme directors at that time — I just had to go to Radio London and Radio Caroline. One was in Curzon Street, the other in Chesterfield Street, it was so convenient.

"I'd go round in the morning with a hot record by, say, The Four Tops or The Supremes, and it would be out on the tender the same day and being played that evening. It was wonderful radio.

"It was the same with Radio Luxembourg. I'd take the record round and the next thing I knew it was on the plane and being played the following night. I used to try and work it so that the record would get mass play in one day. And I made sure everyone was treated fairly, which is maybe why I got on."

#### Were there many others doing the same as you at this time?

"I was the youngest really, at that time. I did meet a little bit of resistance because of my lack of musical knowledge, but I like to think I knew what was going on. It's the same now, where kids promoting records know what's happening.

"I do keep in touch a great deal, because I want to, and because I know I have to, but wanting to is better than having to.

"Working this way, with the BBC, Caroline and London, broke a lot of barriers for me. And I knew that if the records got played, this would translate into sales and the artists and writers would get paid.

"So many artists broke through those pirate stations — Tom Jones, The Who, it was nice. It was a lovely era. In fact, it was the best era of all. I know lots of people from that time who are still involved in the business, and they all say that was the only time. It was great, it was fresh. It's become stale occasionally since, but that's normal, there are reasons why.

#### Did you actually ever go out to Caroline or London?

"I went out to both — as a guest. It was an amazing experience to go out in the tender . . . Meeting such people as Tony Blackburn, John Peel, Ed Stewart, Tony Brandon, Duncan Johnson . . .



# congratulations

**Rondor Music (London) Limited**  
Rondor House  
10a Parsons Green  
London SW6 4TW

**Rondor Music International Inc.**  
1358 North La Brea Ave.,  
HOLLYWOOD  
California 90028  
USA

**Rondor Music (Australia) PTY Ltd.**  
570 Military Road  
Mosman  
New South Wales 2088  
AUSTRALIA

**Almo/Irving Music**  
1358 North La Brea Ave.,  
HOLLYWOOD  
California 90028  
USA

**Rondor Music (France) S.A.R.L.**  
95 Boulevard Murat  
75016 Paris  
France

**Almo/Irving Music**  
1010 16th Avenue South  
Nashville  
Tennessee  
USA

**Rondor Musikverlag GmbH**  
Harvestehuder Weg 21  
(Eingang Alsterchaussee 25)  
2000 Hamburg 13  
W. Germany



# DAVE MOST, MUSIC MAN

FROM PAGE SIX

They were all just great because they were all trying to break through, to get into radio. It was a struggle for everyone. But this was the only way, because at the time there were so few DJ type shows on the BBC.

"But they were all out there, battling with force nine gales. I went out to Caroline in a force five gale, and it was unbelievable. You'd arrive there with the boat going up and down, the tender going up and down, and you'd have to judge your jump just right, otherwise you'd had it. It really was like pirate times."

### Which were your biggest successes at this time?

"There were so many, I couldn't begin to tell you. But remember, the BBC broke a lot of records as well. I remember the BBC were very much into a record by Jeff Beck called Hi Ho Silver Lining, and Caroline were into the same number by a group called Attack. I made sure I got the BBC plays, the Saturday Clubs, the Top Gears and the Easybeat plays, which with the back-up of Radio London, broke the record. We won the battle by getting more BBC plays. The BBC had the power and still does.

"It was a weird time, there were so many records — Donovan The Supremes, Four Tops, Temptations, Cliff Richard, Billy Fury, Lulu, Herman's Hermits, Otis Redding. . . .

### And Radio Luxembourg . . . ?

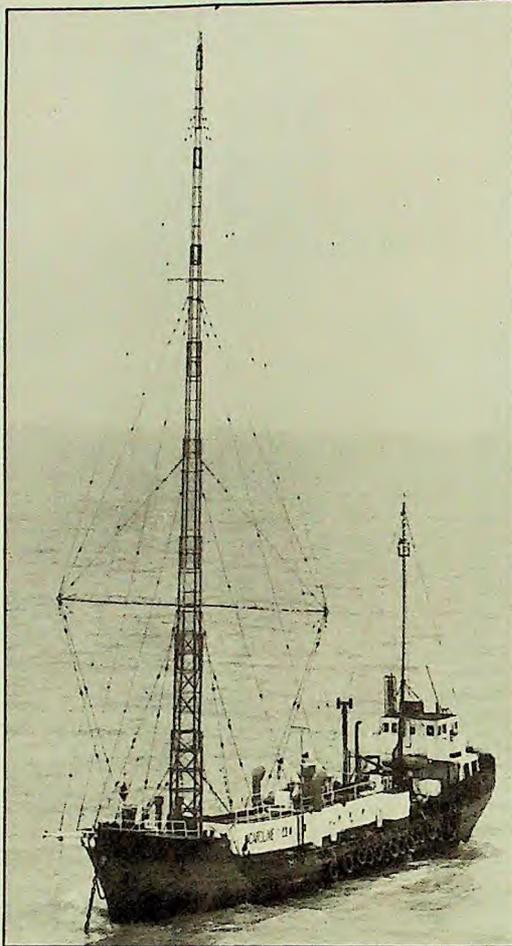
"I used to send parcels of tea and bacon to Radio Luxembourg. Sometimes it used to get waylaid in the post and was not a lot of use to anyone delivering it, yet alone receiving it. But the tea was the main thing . . . it was like gold out there. Whether they drank it or sold it on the black market I don't know, or care. I just genuinely felt sorry for them stuck out there. Whenever I went out there, and stayed with Paul Burnette or Kid Jensen, Noel Edmonds or whoever, they were always so hospitable to me, so sending them the tea was the least I could do.

### You've always got on well with DJs and presenters?

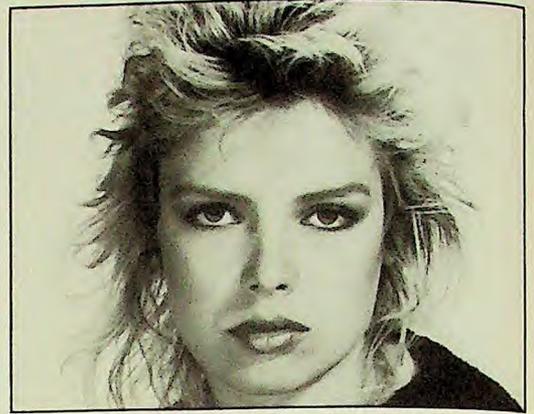
"I knew all the DJs from the pirate stations, Luxembourg and the BBC, and, most important, I believed in them. In fact, a lot of them asked me to manage them, but I couldn't do that because of the conflict of interests. I don't think it would have gone down well with anybody. You've really got to have none or the lot. And when you've got the lot, you've got aggravation. You can't do everything for all of them, because they've all got egos; they all want to be personalities in their own right. I wasn't capable of that. And apart from that, you can't own a disc jockey and promote at the same time. There's bound to be backlash. So I've kept away from it.

"Sometimes I wish I'd done it, I really do, because they were so

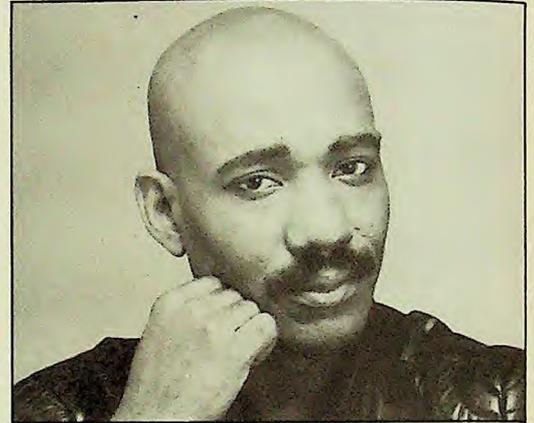
CONTINUED OPPOSITE



RADIO CAROLINE: "So many people broke through the pirate stations."



"HE has been spotted nutting radio producers for 20 plays-a-week rotation. Will settle for a game of football, as long as you let him score the goals. A skunk of the first order and utterly irresistible" — KIM WILDE.



"HE'S a great promotion man has been a tremendous help with our career. We have a lot to thank, him for" — ERROL BROWN, HOT CHOCOLATE

With Much Lov  
from . . . . .

"TART  
TO  
TART"

Rime Enterprises

Director Allan James  
3 PADDINGTON STREET, LONDON, W1M 3LA  
01-935 0757

☆☆  
★  
**DAVE**

In my eyes  
you're more of  
a star than  
the stars!

"Congratulations"

**Bill  
Martin**

★



# DAVE MOST, MUSIC MAN

important to my life . . . But I don't want the backlash and I want to be in this business for a long time . . . We're still friends, and there's no reason not to be. . . .

**So you were well in when Radio One started?**

"It was a wonderful time. Radio One was fresh, it was new and it was different. I knew everyone, which was an obvious advantage, but I also had some good product to promote — and also some that weren't quite so good, but still managed to get through . . . I've got a great philosophy in life — if you hear it enough, you'll buy it, no matter what it is. It's like soap powder, you brainwash people. If it gets advertised enough and it's in the shops, it will sell. It's the same with records — get enough plays, make sure it's in the shops and it will sell.

"Marketing's a different game. I've never really understood that. All I do is get the plays and hope people hear it enough to want to buy it."

**You've always made it your policy to treat everyone equally?**

"I used to — and still do — care about everyone. You have to, not least because they've all got long memories. So for obvious reasons, I try to be fair to everybody. If I had an exclusive, I would give it to the programme I thought best suited it. I was very good at getting exclusives, but then I had some pretty good acts to work on. But they weren't all easy. There were a lot of records that were 50-50 or even 60-40, but I broke them because of perseverance and generally knowing people. And I used to time my promotion with the record companies' activities.

"That's still my job now, there's no difference really. It really hasn't changed at all, except that there's not so much fun in it now."



*"Dave Most is a great promotion man and also a great motivator of artists. His energy keeps you going. He promoted a lot of the early Sweet material, and when Sweet stopped working, he helped me with my solo projects: as a motivator of artists, there's none better. He's one of those guys who likes to get involved. But the main thing is friendship. Dave's a friend and you don't have too many friends in the music business." — ANDY SCOTT*

"There have been all the cutbacks and so forth, but the record industry is still big business. It still earns fortunes, though some pretend not to. They've all got bigger buildings than any other business I know. . . .

**Back to the plot . . . You left Carlin after five years, at a time when you were proving more than a little successful?**

"Things change in life. Carlin had been very good to me. Paul Rich, Freddie Bienstock, everybody. In some ways I wish I'd stayed with Carlin — they offered me so much, and I'll always be grateful for what they did for me. But things change in life . . . I wanted to earn some money for myself. Rak Publishing was formed and I chose to go with it.

"I started with Rak with absolutely nothing, not even a song. Then I got this one song, Temma Harbour by Mary Hopkin, did a publishing deal in Germany and was able to pay my wages. Then we made it a hit here. . . .

"Soon I was to meet a couple of guys who are very close to me — Errol Brown and Tony Wilson from Hot Chocolate. Tony's publishing commitment had just run out and he was happy to sign with me. Errol had no commitments and was happy to sign with me for promotional reasons. They both knew I could get the plays, but they also knew that, as a publisher, I was interested in Europe, not just in the UK.

"This was the reason why Nicky Chinn and Mike Chapman signed with me — they knew my interests lay further than just this country. It's no use having a product that only sells in England, you've got to sell outside the country as well.

"Whenever I did my sub-publishing deals, I checked every area thoroughly: Germany, Switzerland, Austria, Scandinavia, Holland, Belgium, Spain, France, Italy, Japan, Australasia — all were so important. And in every territory, I made sure, and I vetted

carefully. It took a long time and a lot of hard work . . . Another thing that was important to the way I worked was honesty. I always made it clear to my writers the way I was working.

**You've always believed in waving the flag for Britain?**

"The British chart is the Bible and always will be. It's got the Old Testament, the New Testament and everything in between. It's a showcase for the world.

"We've got such eccentric people in this country, anything can come out of it . . . One of the greatest breakthroughs for me was The Beatles. If it wasn't for them I wouldn't be here, and I don't think half the people in the business would be either. I was into their music when I first started in the business, and The Rolling Stones as well — I used to go to Eel Pie Island to see The Stones, and for me, they were the nearest thing to black music I could get to.

**During your 15 years at Rak, you signed a wealth of talent didn't you?**

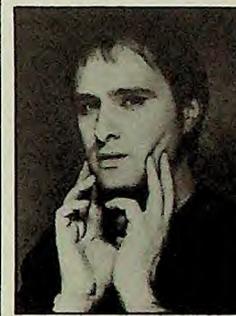
"Steve Harley, Barclay James Harvest, John Miles, Selecter, Camel, Bonnie Tyler — even now we've got the b-side of Duran Duran's The Reflex with Make Me Smile.

"With Steve Harley, I just went into a club and saw him with Paul Burnette and Annie Challis — everyone else there walked out and turned him down, but having heard Judy Teen and Mister Soft I said he'd got two hit singles. But no-one else saw the potential. I nurtured him as a writer, stuck by him, phoned him, talked to him, encouraged him, worked with him . . . John Miles was the same.

TO PAGE 11



*"Dave handled all of our plugging and promotion and did a great job. It took us nine weeks to get our first hit — If You Think You Know How To Love Me — and it was largely because of Dave's determination and perseverance that we stuck at it." — CHRIS NORMAN, SMOKIE*



*"He's certainly a law unto himself. He's different and he knows it. He loves playing and as such is a great performer. He's a thoroughly transparent rogue and I love him dearly for it. A lot of pluggers will work anything. He won't unless he completely believes in something. He is a serious asset to an otherwise dull industry. He loves the business." — STEVE HARLEY*

\*\*\*\*\*

**Dave,**  
**Forever Yours!**  
**Stig and friends**

**at Sweden Music AB**

SWEDEN MUSIC AB,  
 HAMNGATAN 11,  
 PO BOX 7793,  
 S-10396 STOCKHOLM  
 Phone: 14 30 20  
 Telex: 11959 + 15256

**"For 20  
 years of  
 making the  
 most of it"**

**Thanks Most**



HOLLAND:  
 Oranje Nassaulaan 25,  
 Amsterdam

BELGIUM:  
 Avenue Palmerston 26,  
 Brussels



**THE HANDLE GROUP OF COMPANIES**  
 1 Derby Street, Mayfair, London W1Y 7HD  
 Telephone: 01-493 9637, Telex: 892756 (Handle G)

14th July 1984

David Most Esq.,  
 Most Music/Rondor Music  
 10a Parsons Green  
 London SW6

Dear David,

I am delighted to see that you have taken the plunge and hope you enjoy as much success now that you are off the RAK as you stimulated whilst on it.

Best wishes from all at HANDLE.

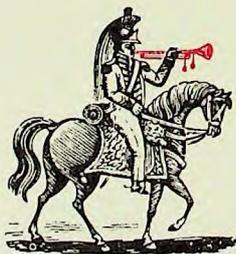
Personal regards,

*David P Walker*

DAVID P WALKER

\*\*\*\*\*

A& MAJOR SCORE



DAVE MOST





# DAVE MOST, MUSIC MAN

FROM PAGE 9

"At Rak, my job was to nurture songwriters — and there were so many that I nurtured and cared about.

"They wanted to hear their songs on the radio, and that was obviously something I could help with. I also liked to help with the writing — I've written a few hits myself, but I always needed other people. It's very rare to find a single songwriter, two, generally, can achieve more than one, and three can sometimes help.

"Knowing the business as long as I had, I was able to help considerably. I was very commercial-minded, but I just love working with writers. That was always the most important thing to me and, I believe, why we had so many hits, so much success with artists such as Sweet, Kenny and Hot Chocolate.

"I was bringing in material for Rak Records because people wanted to come to me for promotion and because I cared about the writers.

"Suzi Quatro, Mud, Cozy Powell — there were so many. I worked with Rod Stewart in the early days, and he was always asking me for Motown albums — now I know why! We were on the same wavelength. Even Donovan, I liked working with him, though he could be weird at times and was "doing his own thing", he was always very nice with me. I always wanted his publishing, but never got it — that was one that eluded me.

"Rak Records and Rak Publishing were formed at the same time — and neither of them had any money whatsoever, they didn't have a penny. I was determined to crack it. So determined in fact, it became an obsession with me — but an obsession in the nicest possible way.

"Workwise, I can't think of a nicer obsession. To me, what we achieved was an amazing feat and I'm very proud of it. I was the quiet one in the background, I did the work, getting the plays, worked with the artists and writers, protected them when necessary, doing everything a publisher and promotion man should do. I've remained that way."

**Now you've left Rak and gone into partnership with Rondor?**

"I've known Derek Green for a long time, 20 years in fact, we used to work together at Carlin. He was a publisher through and through. Now he's moved into records and proved himself equally brilliant at that.

"I've known Bob Grace for 19 years. Derek saw his potential and pushed him into the publishing side.

"When I was free, they made me an offer I couldn't refuse. They're a young company that's musically minded. So I sold my shares in Rak Publishing and started again with Rondor. It's the first time I've ever done a third party thing with anyone and I find that an honour.

"I've turned down a lot of offers in my time and have always refused to promote records independently. If I had done



**BRIAN MATTHEW:** "If you got a play on Saturday Club you were a genius . . ." Most recalls.

independent promotion, I'd probably have earned far more than I have. But that was never in my veins and still isn't now.

"I'm a publisher and want to work with writers and new artists. It's like when I started with Rak and this one's going to be even more important to me.

"I'm getting involved, listening to material and seeing another side of the business. I feel like I'm back in the music business. It's a change, and, as they say, a change is as good as a rest.

"I really want to get into the artist side of things and work with them. That's always been my best asset. You play to your strengths."

## For the record

*"Dave Most was, and still is, one of the great music men. He is as full of enthusiasm for music today as he was when we first met and worked with him 20 years ago at 17 Savile Row. We still think of him as part of the family."*

— PETER GORMLEY

*"He's the only guy who puts a smile on my face every time I see him. And he's got the worst catalogue of jokes you can think of. On a more serious note, he's a kind, generous hooligan."*

— TONY BURFIELD, DIRECTOR OF PROMOTION, A&M

*"From the promotion point of view, he's the best ever. He's also a great character and great fun. He's done so much for the record industry, you can't say enough about the guy."*

— RICHARD SWAINSON, RADIO LUXEMBOURG

*"Dave and I have been mates since 1967/68 when I was EMI's happy snapper. We really got to know each other when we were asked to play for Radio One's football team and our friendship blossomed in the showers. On a more serious note, he helped me greatly when I first started in promotion — which proves he is older than me. We worked really well together on breaking Kim Wilde . . . I wish him well with his new venture."*

— ALLEN JAMES

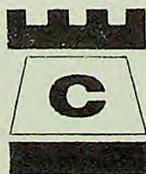
*"He manages to combine two very important things — talent and the ability to enjoy the business in which he earns his living."*

— ROGER UPRIGHT, MOTOWN RECORDS

*"Dave Most has an irrepressible charm, the ability to make you laugh and a hook as firm as a lobster claw. We began to work together when Rak moved offices to Charles Street. And for more than 10 years, while I acted as press officer for a host of artists ranging from Hot Chocolate to Suzi Quatro and Kim Wilde, I was always confident that the acts would enjoy substantial radio play from the person I regarded as the best pluggier in the business."*

— BILL HARRY

**Congratulations Dave!**  
**We look forward**  
**to the next**  
**20 years!**



**CASTLE MUSIC**  
 AUSTRALIA

## HELLO DAVE

**We enjoyed working with you!**

**Congratulations on your**  
**20th anniversary in the music**  
**business and our best wishes**  
**for a successful future**

**Johann Michel and the staff of**  
**MELODIE DER WELT**





# DAVE MOST, MUSIC MAN

Teddy Warrick, former Radio One executive assesses Dave Most's sporting abilities and throws in the odd complimentary line about his prowess in other areas.

## Good sport



TEDDY WARRICK, Dave Most and Bobby Robson discuss the finer points of football.

SURELY IT'S NOT 20 years since I first met Dave — it feels more like 40.

The newly-appointed office boy at Carlin Music set out from the start with an enthusiasm for the music business and keen to get to know everything and everybody in the shortest possible time.

With people like Paul Rich, Clive Westlake and Derek Green working for Carlin at the time, and Peter Gormley and Dolly East working in the same Savile Row building, there was no shortage of the best possible advice and example.

Working for the publishers of one of the great catalogues of rock 'n' roll songs began to rub off and it wasn't long before Dave was trying his own hand at songwriting. Although Westlake and Most doesn't quite have the same ring to it as Leiber and Stoller or Pomus and Shuman, Clive and Dave joined those illustrious partnerships when they had one of their efforts recorded by Elvis Presley.

How The Web Was Woven was originally recorded by Jackie Lomax and produced by George Harrison for the Apple label. The Elvis version coupled with I Just Can't Help Believing stayed in the UK charts for 16 weeks, eventually reaching number six.

Dave's subsequent collaborations with other writers resulted in songs for Bucks Fizz, Hot Chocolate, Kandidate and others including The England World Cup Squad. The adaptation of the British Airways Fly The Flag theme did a lot better in the charts than the team did on the field of play — but then they didn't have Dave working for them in Brazil.

Dave's own interest in football extends beyond supporting Arsenal, an aberration he doesn't look like growing out of, fortunately he prefers to play. His skills were put to good use when it became obvious that it was all very well for the Radio One DJ's to give generously of their time to turn out for charity games, but as most of them had difficulty in telling a free kick from a freebie, it was necessary to bring in two or three players to strengthen the team.

His role as a "ringer" goalkeeper had seen him picking the ball out of the back of the illustrious nets of Old Trafford, Roker Park and St Andrews, not to mention Slough Dog Track. To be fair

enough, not an inconsiderable number of those goals have been scored by people who are supposed to be playing on his side. What can he do though, but smile toothily and pat his hair back into place as the DJ who plans to play one of his records on his next show leaves him stranded once more.

At a game in Edinburgh, an esteemed ex-manager of the Scottish National team, the late Willie Osmond, did make an enquiry, admittedly with a twinkle in his eye, as to whether Dave had any Scottish blood in his veins. But with the notorious reputation of Scottish goalkeepers, maybe Willie wasn't kidding — at least we'd all like to think so.

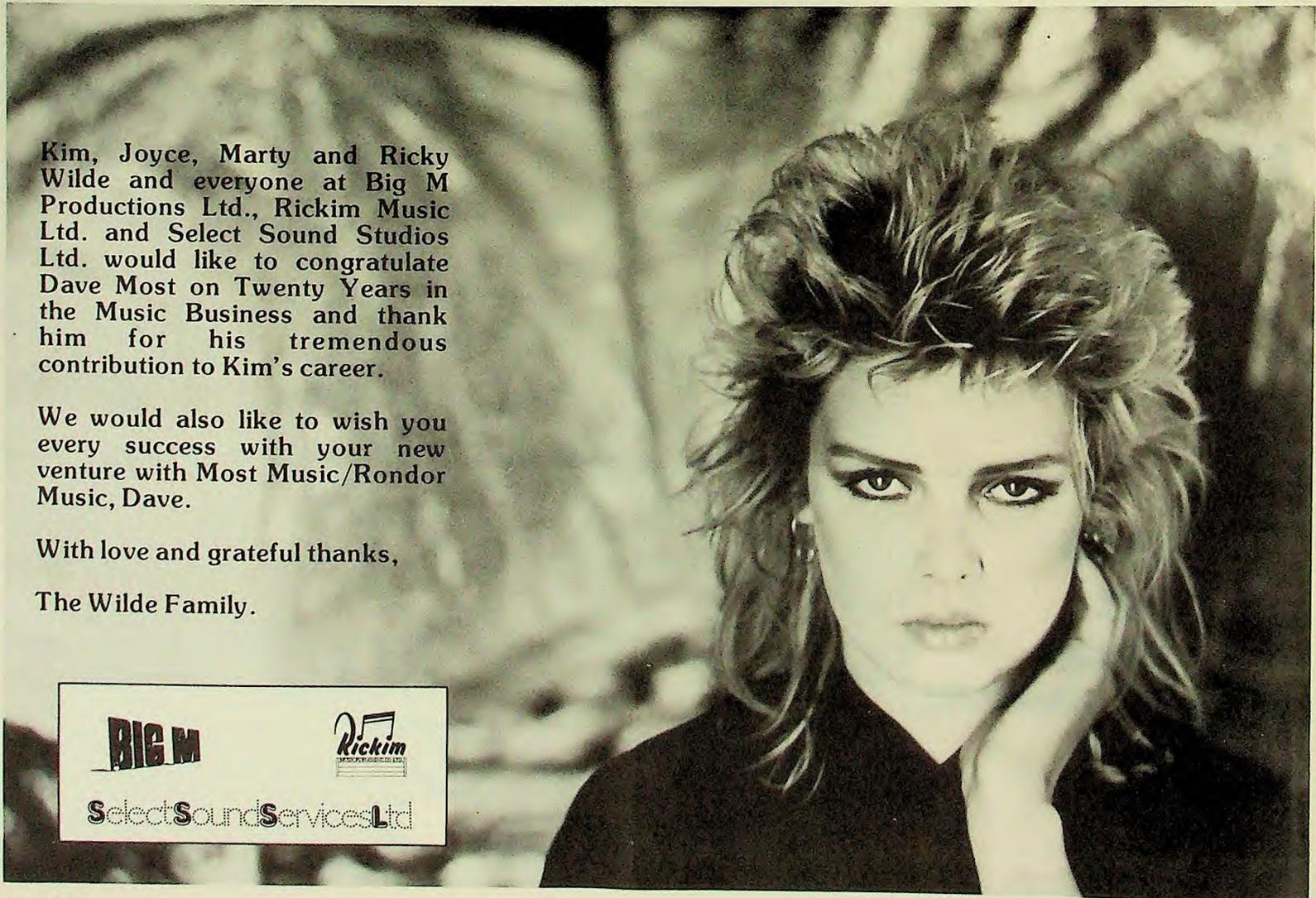
"Dave's enthusiasm hasn't wavered in 20 years. He just bubbles over with love and zest for what he does. He gives back to the talent he signs and contributes so much, which is why so many remain loyal to him. I'm sure he's going to attract an immense amount of work to the company" — Bob Grace.

Kim, Joyce, Marty and Ricky Wilde and everyone at Big M Productions Ltd., Rickim Music Ltd. and Select Sound Studios Ltd. would like to congratulate Dave Most on Twenty Years in the Music Business and thank him for his tremendous contribution to Kim's career.

We would also like to wish you every success with your new venture with Most Music/Rondor Music, Dave.

With love and grateful thanks,

The Wilde Family.



 Telemessage

1 POSTAGE PAID  
GREAT BRITAIN  
PHQ 413

BRITISH TELECOM TRANSMITTED THIS TELEMESAGE ELECTRONICALLY  
TO A ROYAL MAIL SORTING CENTRE NEAR YOU FOR DELIVERY TODAY

 Telemessage

KEA3039 LLY8299 PFG0254 P56 1522LOND

British  
**TELECOM**

21 JULY 1984/1729

TELEMESAGE LXP  
DAVE MOST  
MOST MUSIC PUBLISHING  
10A PARSONS GREEN  
LONDON SW6 4TW

21 July 1984

CONGRATULATIONS DAVE, AND THANKS FOR PROMOTING 30 HITS FOR  
HOT CHOCOLATE. GOOD LUCK FOR THE FUTURE !  
ERROL, PATRICK, LARRY, HARVEY AND TONY.

# AIRPLAY

## BUBBLING

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

- 9 JAKI GRAHAM—Heaven Knows (Feels So Good)—EMI JAKI 2 (E) A BRMB, Tay B Capital, Radio 210, Mercia Sound, Pennine, City, Forth, West Sound.
- 9 HOT GOSSIP—Break Me Into Little Pieces—Fanfare HG 1 (IDS) A 2CR, Metro B Plymouth Sound, Essex, Red Rose, Clyde, NorthSound, Tay, CBC.
- 9 DIANA ROSS & MICHAEL JACKSON—Ease On Down The Road—MCA 898 (C) A Manx, BBC Scotland, Swansea Sound B Victory, Red Rose, Moray Firth, West Sound, CBC \* Luxembourg—Powerplay.
- 9 TIME BANDITS—I'm Only Shooting Love—CBS A4218 (C) A Severn Sound, Tees B Radio 210, Beacon, Aire, Manx, Piccadilly, Gwent \* Tees—Station Pick.
- 8 COLOURFIELD, THE—Take—Chrysalis COLF 2 (F) A Severn Sound, Tay B Essex, Signal, Metro, Tees \* DevonAir—Hitpick, Mercia—Hitpick.
- 8 NENA—(Question Mark)—Epic A4617 (C) A Wiltshire, BRMB B Aire, City, Manx, Piccadilly \* Tay—Hitpick, CBC—Hitpick.
- 8 TREVOR WALTERS—Stuck On You—Sanity IS 002 (IDS) A Wiltshire, Metro, Tay B Plymouth Sound, West Sound, Essex, Chiltern \* Mercia Sound—Hitpick.
- 6 THE BOOTHILL FOOT-TAPPERS—Get Your Feet Out Of My Shoes—Gol Discs A Hallam, Pennine, Moray Firth, Downtown B Plymouth Sound, Manx.
- 6 DAVE EDMUNDS—Something About You—Arista ARIST 562 (F) B Essex, Trent, Aire, Red Rose, NorthSound \* Mercia Sound—Hitpick.
- 6 BRUCE FOXTON—S.O.S. (My Imagination)—Arista BFOX 4 (F) B Essex, Signal, Aire, Red Rose, Clyde, NorthSound.
- 6 CHRIS THOMPSON—Bye Bye Love—Simple SIM 3 (E) A 2CR, Severn Sound, BRMB, Moray Firth, Tay B Plymouth Sound.
- 6 ZZ TOP—Legs (Special U.S. Remix)—Warner Brothers W9272 (W) B Plymouth Sound, Severn Sound, Signal, Aire, Forth, NorthSound.

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

- 9 BRASS CONSTRUCTION—Partyline—Capitol
- 8 APRIL SHOWERS—Abandon Ship—Big Star/Chrysalis
- 8 NINO DE ANGELO—Guardian Angel—Carrere
- 8 LOOSE ENDS—Choose Me (Rescue Me)—Virgin
- 8 ROGER WHITTAKER—Bitter And Sweet—Tembo/UK (via IMS)
- 7 BLOODSTONE—Instant Love—Epic
- 7 MARK KING—I Feel Free—Polydor
- 6 BLACK LACE—Agadoo—Flair
- 6 CHARLEY PRIDE—The Power Of Love—RCA
- 6 THE ROMANTICS—Talking In Your Sleep—Epic

## RADIO 2

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

- 11 (9) JULIO IGLESIAS & DIANA ROSS: All Of You
- 9 (9) OASIS: Hold Me
- 9 (10) LIONEL RICHIE: Stuck On You
- 8 (6) MIKE OLDFIELD/MAGGIE REILLY: To France
- 8 (5) VENDETTA: If You Want My Love
- 6 (—) ELTON JOHN: Sad Songs (Say So Much)
- 6 (—) FOSTER & ALLEN: Just For Old Time's Sake
- 6 (6) ROGER WHITTAKER: Bitter And Sweet
- 6 (7) BILLY JOEL: Leave A Tender Moment Alone
- 6 (9) JEFFREY OSBORNE: On The Wings Of Love
- 6 (10) NIK KERSHAW: I Won't Let The Sun Go Down On Me
- 5 (New) NEIL DIAMOND: Turn Around (CBS)
- 5 (New) ALAN PARSONS PROJECT: Prime Time (Arista)
- 5 (5) POINTER SISTERS: Jump (For My Love)
- 5 (6) TINA TURNER: What's Love Got To Do With It
- 5 (7) DENISE GYNGELL: You Broke My Heart In 17 Places (Loose End/MCA)

OTHER FEATURED RECORDS  
 PEABO BRYSON: If Ever You're In My Arms Again  
 CHRISTOPHER CROSS: A Chance For Heaven (Swimming Theme from the Official Music of the 1984 Summer Games)  
 DARTS: Groovin'  
 EXILE: Woke Up In Love  
 KID CREOLE & THE COCONUTS: My Male Curiosity  
 CYNDI LAUPER: Time After Time  
 ALAN PRICE: Clair De Lune  
 JAMIE RAE: She's The One  
 CHRIS REA: Touche' D'Amour

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

## RADIO 1

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

- |  |  |
|--|--|
| 21 (9) neil: Hole In My Shoe   | 7 (8) SPANDAU BALLET: Only When You Leave  |
| 18 (15) JACKSONS — LEAD VOCALS MICHAEL JACKSON & MICK JAGGER: State Of Shock | 6 (5) BILLY IDOL: Eyes Without A Face  |
| 17 (25) FRANKIE GOES TO HOLLYWOOD: Two Tribes                                | 6 (8) CHANCE: Change Of Heart  |
| 16 (17) PRINCE: When Doves Cry   | 6 (New) DAVID AUSTIN: Turn To Gold, Parlophone R6068 (E)                             |
| 16 (7) SHAKATAK: Down On The Street  | 6 (8) ELTON JOHN: Sad Songs (Say So Much)  |
| 16 (9) THE KANE GANG: Closest Thing To Heaven                                | 6 (7) HOWARD JONES: Pearl In The Shell   |
| 15 (13) POINTER SISTERS: Jump (For My Love)                                  | 6 (New) MATT BIANCO: Whose Side Are You On, WEA YZ 9 (W)                             |
| 15 (11) THOMPSON TWINS: Sister Of Mercy                                      | 6 (6) RE-FLEX: Couldn't Stand A Day  |
| 14 (20) ALISON MOYET: Love Resurrection                                      | 6 (New) BRUCE FOXTON: S.O.S. (My Imagination), Arista BFOX 4 (F)                     |
| 14 (18) THE BLUEBELLS: Young At Heart  | 5 (New) THE COLOURFIELD: Take, Chrysalis COLF 2 (F)                                  |
| 13 (16) CYNDI LAUPER: Time After Time  | 5 (7) FASHION: You In The Night  |
| 13 (9) PHIL FEARON & GALAXY: Everybody's Laughing                            | 5 (New) THE FARMER'S BOYS: In The Country, EMI FAB 2 (E)                             |
| 13 (15) NIK KERSHAW: I Won't Let The Sun Go Down On Me                       | 5 (8) GARY GLITTER: Dance Me Up  |
| 13 (10) ECHO & THE BUNNYMEN: Seven Seas                                      | 5 (New) HANOI ROCKS: Up Around The Bend, CBS A4513 (C)                               |
| 12 (14) TINA TURNER: What's Love Got To Do With It                           | 5 (New) LAURA BRANIGAN: Self Control, Atlantic A9796 (W)                             |
| 12 (8) WHAM!: Wake Me Up Before You Go Go                                    | 5 (New) LOOSE ENDS: Choose Me (Rescue Me), Virgin VS 697 (E)                         |
| 11 (13) THE MIGHTY WAH!: Come Back   | 5 (New) MEN WITHOUT HATS: Where Do The Boys Go, Statik TAK 15 (E)                    |
| 11 (14) OLLIE & JERRY: Breakin'... There's No Stopping Us                    | 5 (New) ROD STEWART: Some Guys Have All The Luck, Warner Brothers W9204 (W)          |
| 11 (9) ULTRAVOX: Lament  | 5 (New) THE WEATHER GIRLS: I'm Gonna Wash That Man Right Outa My Hair, CBS A3716 (C) |
| 10 (18) HUMAN LEAGUE: Life On Your Own                                       | 5 (New) YIP YIP COYOTE: Pioneer Girls, I.R.S., YIP 2 (C)                             |
| 10 (10) ORCHESTRAL MANOEUVRES IN THE DARK: Talking Loud And Clear            |  |
| 10 (12) SCRITTI POLITTI: Absolute  | OTHER FEATURED RECORDS   |
| 10 (8) SHANNON: Sweet Somebody   | A BIGGER SPLASH: I Don't Believe A Word  |
| 10 (New) QUEEN: It's A Hard Life, EMI  | THE ART COMPANY: Susanna   |
| 9 (10) MICHAEL JACKSON: Farewell My Summer Love                              | THE BELLE STARS: 80's Romance  |
| 8 (15) BRONSKI BEAT: Smalltown Boy   | THE BLUE HILLS: Tinseltown   |
| 8 (6) HAZELL DEAN: Whatever I Do (Wherever I Go)                             | THE BOOTHILL FOOT-TAPPERS: Get Your Feet Out Of My Shoes                             |
| 8 (15) LLOYD COLE & THE COMMOTIONS: Perfect Skin                             | CAPTAIN SENSIBLE: There Are More Snakes Than Ladders                                 |
| 8 (14) SISTER SLEDGE: Thinking Of You  | KID CREOLE & THE COCONUTS: My Male Curiosity   |
| 7 (6) BLANCMANGE: The Day Before You Came                                    | DIVINE: You Think You're A Man   |
| 7 (12) BOB MARLEY & THE WAILERS: Waiting In Vain                             | DURAN DURAN: The Reflex  |
| 7 (6) A FLOCK OF SEAGULLS: The More You Live, The More You Love              | EXPLORERS: Lorelei   |
| 7 (10) LIONEL RICHIE: Stuck On You   | JON & VANGELIS: State Of Independence  |
|  | MIKE OLDFIELD/MAGGIE REILLY: To France   |
|  | MIKE READ: Promised Land   |
|  | TOM ROBINSON: Back In The Old Country  |
|  | ROMAN HOLLIDAY: Don't Try To Stop It   |
|  | EVELYN THOMAS: High Energy   |
|  | WHITE CHINA: Real World  |
|  | WINDJAMMER: Tossing And Turning  |

# THE FRIENDS AGAIN EP

— Features 5 great NEW tracks —

- LULLABY NO.2, LOVE ON BOARD · WAND YOU WAVE ·
- THANKYOU FOR BEING AN ANGEL ·
- SUNKISSED (NEW VERSION) · STATE OF ART (REMIX) ·

7" Version — FAEP1

2 Singles + colour booklet in special double sleeve

12" Version — FAEP112

Includes Long Version of

- LULLABY NO.2, LOVE ON BOARD ·

All titles previously unreleased

Available from Polygram  
 01-590 6044





# RETAILING

Edited by  
TERRI ANDERSON

**L**OCAL GIRL Bonnie Tyler performed the official opening of Swansea's newest indie record shop last week, and happily put a seal on a venture which has been set up in innovative fashion — and is already reporting great success.

Tape and Disc Control at Uplands, Swansea, has been trading for six weeks and owner Brian Iles is delighted with the response.

The shop opened with its feet firmly planted in the modern computerised world. All stock control and ordering is on computer and a counter terminal allows customers to get information about the stock at a moment's notice.

Iles, who began as a DJ and was also working part-time in a record department, is a trained computer programmer.

# A program for indie profits

Having decided that the area needed an expanded music retail operation and that there was no possibility of the department he was working in expanding, he "put the house in hock and hammered on the bank manager's door" until he had got the money together to set up his own shop.

Disc and Tape Control is well situated in one of the shopping precincts on the outskirts of the city, on the busy main road to Gower. The university campus is nearby,

ensuring an influx of people in the music-buying age group three times a year.

The shop is quite small — about 20ft by 40ft — but it covers every kind of music, including classical.

Iles believes that his computer stock/ordering system allows him to carry such a wide range of titles because it keeps stockholding down and orders very efficiently across the board.

A prominent sign in the shop states "If you don't see it, we'll get it for you." Iles adds: "And we can. We have built up good relationships with all kinds of suppliers, and the computer allows us to order very quickly and efficiently.

"And when re-ordering we use the program to give us stock levels and sales of every title, and how many we need — so we can give the reps the new orders in minutes."

Iles wrote the computer program himself. It allows staff to show customers, within seconds, what product is available in the shop by any artist. The information can be accessed by artist name (even if the customer can only remember what letter that name begins with) or by type of product. Customers can have a printout of the information they want to take away.

## Service

"It's a system that is growing with us," says Iles. "We are only three months old. We have gradually been finding things which are wrong with the program (although very few) and things which can be improved.

"The computer system allows us to give extra customer service, because it does the donkey work while the staff spend more time at the counter. It also allows us to control our large trade in imports and deletions from a number of suppliers.

"We may eventually market the program, but we are still ironing all the little bugs out of it as we use it. Give us another six months and we may be ready to market it."

Another thing which is unusual about this shop is its already extraordinarily high trade in pre-recorded cassettes. Still surprised at the fact himself, Iles reveals: "We sell 60 per cent more cassettes than records. We have one whole wall of cassettes, so they are displayed well and we have good stock, but it can't just be because of that — the customers have to pass the LPs to get to the cassettes."

He believes that all the passing motorist trade may be one reason (all those cars with good stereo systems) and another is almost

certainly the large student population. "They mostly can't afford decent hi-fi systems, but they can afford the personal hi-fi cassette players. Because the quality of pre-recorded tapes is now quite high it all helps to create good cassette sales.

"People come in here and buy cassettes four or five at a time and they don't do that with albums — even though the two are priced the same."

Iles will gladden many indie

dealers' hearts when stating: "We do not discount, on anything. We can't afford to.

"The big shops in Swansea are cheaper than us on Top 20 stuff, but outside that they are more expensive than us (because they have to make up their overheads somewhere)."

Refusal to discount, and giving a service that builds up clientele who are prepared to buy full price, combine with the computerised stock control to help Iles make a profit.

# MUSIC Video

1	4	U2: Live at Redrocks	Virgin
2	1	BOB MARLEY/WAILERS: Legend	Island
3	2	MICHAEL JACKSON: Making Of Thriller	Vestron
4	5	NEIL DIAMOND: Love At The Greek	Vestron
5	3	DAVID BOWIE: Serious Moonlight	Videoform
6	7	BREAKDANCE, You Can Do It!	K-tel
7	6	ELVIS PRESLEY: That's The Way It Is	MGM/UA
8	9	CULTURE CLUB: A Kiss Across The Ocean	Virgin
9	11	BIG COUNTRY: Live	PolyGram
10	8	DIRE STRAITS: Alchemy Live	PolyGram
11	20	PAT BENATAR: Benatar	RCA/Columbia
12	10	HANOI ROCKS: Those Wasted Years	Hendring
13	19	DURAN DURAN	PMI
14	-	CLIFF RICHARD: The Video Connection	PMI
15	18	NOW, That's What I Call Music Video II	Virgin/PMI
16	21	DAVID BOWIE: Love You Till Tuesday	PolyGram
17	12	THE COMPLEAT BEATLES	MGM/UA
18	-	JOY DIVISION: Here Are The Young Men	Ikon
19	14	CHRIS DE BURGH: The Video	A&M
20	23	SIOUXSIE & THE BANSHEES: Nocturne	PolyGram
21	24	STATUS QUO: Live At The N.E.C	PolyGram
22	NEW	JOHNNY WINTER: Live	Videoform
23	25	MARILLION: Video EP	PMI
24	30	QUEEN: Greatest Flix	PMI
25	26	FLASHDANCE... What A Feeling	CIC
26	16	HALL/OATES: Rock 'n' Soul Live	RCA/Columbia
27	15	JUDAS PRIEST: Live	CBS/Fox
28	17	WHITESNAKE: Live at Donnington Castle	PMI
29	13	READY STEADY GO!: Volume II	PMI
30	-	THE UNDERTONES: Video EP	PMI

Compiled By Music Week Research © 1984

# EUROPARADE

This Week	Last Week	Wks 'n' Chart		Countries
1	2	6	SELF CONTROL, Laura Branigan	NL/F/D/B/CH/A
2	5	5	TWO TRIBES, Frankie Goes To Hollywood	IRE/GB/NL/D/B/DK
3	1	8	WAKE ME UP BEFORE YOU GO GO, Wham!	NL/D/B/DK/CH
4	4	4	TIME AFTER TIME, Cyndi Lauper	IRE/GB/NL/D/B/CH
5	3	11	THE REFLEX, Duran Duran	NL/D/B/CH/A
6	6	6	SELF CONTROL, Raff	F/D/CH/A
7	7	25	RELAX, Frankie Goes To Hollywood	IRE/GB/I
8	9	5	SAD SONGS SAY SO MUCH, Elton John	IRE/DK/CH
9	8	12	I WANT TO BREAK FREE, Queen	D/CH/A
10	25	4	SOUNDS LIKE A MELODY, Alphaville	D/CH/A
11	10	4	FAREWELL MY SUMMER LOVE, Michael Jackson	IRE/B
12	14	13	AGAINST ALL ODDS, Phil Collins	I/DK/CH
13	21	5	ONLY WHEN YOU LEAVE, Spandau Ballet	NL/B
14	RE	RE	DANCING WITH TEARS IN MY EYES, Ultravox	NL/D/B
15	12	3	LET'S HEAR IT FOR THE BOY, Deniece Williams	NL/B
16	17	2	JUMP (FOR MY LOVE), Pointer Sisters	IRE/GB
17	15	9	SEND ME AN ANGEL, Real Life	D/DK/CH/A
18	11	9	FOOTLOOSE, Kenny Loggins	CH/A
19	19	4	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	IRE/GB
20	30	2	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias/Willie Nelson	ES/A
21	NEW	NEW	TO FRANCE, Mike Oldfield/Maggie Reilly	NL/DK
22	NEW	NEW	STATE OF SHOCK, Jacksons/Jagger	NL/B/DK
23	27	7	RAP NU, Gunnar Nu H	DK
24	28	4	DEBRANCHE, France Gall	F
25	29	2	LOBO-HOMBRE EN PARIS, La Union	ES
26	31	4	ORIGINAL SIN, INXS	F
27	RE	RE	FOTOROMANZA, Gianna Mannini	I
28	32	2	SOLO LE PIDO A DIOS, Ana Belen	ES
29	34	3	I TRENI DE TOZEUR, Alice & Battinto	I
30	35	2	LA VALLE DEL EDEN, Nino De Angelo	F
31	NEW	NEW	BREAKIN'... Ollie & Jerry	IRE/GB
32	NEW	NEW	STUCK ON YOU, Lionel Richie	IRE
33	40	2	KUMM HOIT MI, Gitti & Gary	A
34	RE	RE	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	FI
35	RE	RE	JUMP, Van Halen	FI
36	RE	RE	WHAT DO I DO?, Phil Fearon/Galaxy	ES
37	RE	RE	CARGO, Axel Bauer	F
38	NEW	NEW	SEMMINHOLD, Nanna	DK
39	18	8	I SAVE THE DAY, Roberto Jaccetti	NL/B
40	22	9	ONE LOVE/PEOPLE GET READY, Bob Marley	NL/B

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

Compiled from the top fifteen in 11 national charts by *Tros-Radio, Hilversum, Holland*

# RUBBER

# RODEO

# ANYWHERE



# NEW SINGLE

## 7" VERSION & EXTENDED 12" 3 TRACK

# WITH YOU

order from PolyGram Record Operations Ltd., tel: 01-590-6044



7" CHOMP 2 & 12" CHOMP 212



# TOP US SINGLES

1*	1	WHEN DOVES CRY, Prince	Warner Brothers
2*	2	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
3*	8	GHOSTBUSTERS, Ray Parker Jr	Arista
4	4	EYES WITHOUT A FACE, Billy Idol	Chrysalis
5	3	JUMP (FOR MY LOVE), Pointer Sisters	Planet
6*	15	STATE OF SHOCK, Jacksons/Mick Jagger	Epic
7	7	ALMOST PARADISE... Reno/Wilson	Col/CBS
8*	10	LEGS, ZZ Top	Warner Brothers
9*	16	SAD SONGS (SAY SO MUCH), Elton John	Geffen
10*	11	INFATUATION, Rod Stewart	Warner Brothers
11*	13	DOCTOR! DOCTOR!, Thompson Twins	Arista
12*	12	MAGIC, The Cars	Elektra
13*	17	BREAKIN'... Ollie & Jerry	Polydor
14	5	THE REFLEX, Duran Duran	Capitol
15	6	SELF CONTROL, Laura Branigan	Atlantic
16*	23	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
17*	20	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
18*	21	STUCK ON YOU, Lionel Richie	Motown
19	9	THE HEART OF ROCK 'N' ROLL, Huey Lewis	Chrysalis
20	18	DANCE HALL DAYS, Wang Chung	Geffen
21*	27	PANAMA, Van Halen	Warner Bros
22*	25	IF EVER YOU'RE IN MY... Peabo Bryson	Elektra
23*	24	NO WAY OUT, Jefferson Starship	Grunt
24*	28	I'M FREE... Kenny Loggins	Columbia/CBS
25*	29	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
26*	30	ROMANCING THE STONE, Eddy Grant	Portrait
27	14	TIME AFTER TIME, Cyndi Lauper	Portrait
28*	33	ROUND AND ROUND, Ratt	Atlantic
29*	31	SHE'S MINE, Steve Perry	Columbia/CBS
30	19	BORDERLINE, Madonna	Sire
31*	35	ALIBIS, Sergio Mendes	A&M
32*	37	SEXY GIRL, Glenn Fry	MCA
33*	36	THE FIRST DAY OF SUMMER, Tony Carey	MCA
34*	39	ROCK ME TONITE, Billy Squier	Capitol
35*	40	TURN TO YOU, Go-Go's	I.R.S.
36*	45	MISSING YOU, John Waite	EMI-America
37	38	BOYS (DO FALL IN LOVE), Robin Gibb	Mirage
38*	42	10-9-8, Face To Face	Epic
39*	46	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
40*	49	THE WARRIOR, Scandal/Patty Smith	Asylum

# BULLETS 41-100

41*	56	LIGHTS OUT, Peter Wolf	EMI-America
43*	54	LEAVE A TENDER MOMENT ALONE, Billy Joel	Columbia/CBS
47*	60	ALL OF YOU, Julio Iglesias & Diana Ross	Columbia/CBS
48*	50	HOLD ME, Teddy Pendergrass/Whitney Houston	Asylum
50*	64	MY, OH MY, Slade	CBS Associated
51*	53	TAKING IT ALL TOO HARD, Genesis	Atlantic
52*	N	SHE BOP, Cyndi Lauper	Portrait
54*	72	WHEN YOU CLOSE YOUR EYES, Night Ranger	Camel/MCA
55*	N	DYNAMITE, Jermaine Jackson	Arista
56*	66	JAM ON IT, Newcleus	Sunnyview
60*	75	17, Rick James	Gordy
61*	76	TWO SIDES OF LOVE, Sammy Hagar	Geffen
62*	67	HIGH ON EMOTION, Chris De Burgh	A&M
63*	65	BLACK STATIONS/WHITE STATIONS, M + M	RCA
64*	73	STILL LOVING YOU, Scorpions	Mercury
67*	N	RIGHT BY YOUR SIDE, Eurythmics	RCA
69*	78	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Pasha
76*	N	CRUEL SUMMER, Bananarama	London
81*	89	HAPPY ENDING, Joe Jackson	A&M
82*	87	YOU'RE THE BEST THING, The Style Council	Geffen
87*	N	REACH OUT, Giorgio Moroder	Columbia/CBS
90*	N	I SEND A MESSAGE, INXS	Atco

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy Billboard w/e July 21, 1984

GEMMA

AC/DC NERVOUS SHAKEDOWN/Rock and Roll Ain't Noise Pollution (Live) Atlantic A9651 Pic Bag A9651T 12" Pic Bag inc two extra tracks Sin City (Live)/This House Is On Fire (Live) (W)

\*\*ACTION TRANSFER THE LIGHT (OH BABY)/The Right To Remain Silent Rewind 12 REW 17 12" (SP)  
ALCATRAZZ ISLAND IN THE SUN/General Hospital Rockshire/RCA 434 Pic Bag, RCAT 434 12" Pic Bag inc extra track Susser (R)

---

BATWING CHAPS, THE I WON'T CHANGE/Creve Full Moon FM 1 Pic Bag (P)  
BELLE & THE DEVOTIONS ALL THE WAY UP/When You Love Somebody CBS A4605 Pic Bag (C)  
BLACKSTONES, THE SOULED OUT OF LOVE/Fire Coleman Blackstones BS 001 12" only (LJ)  
\*\*BOB, Ken IN DANGER/Dub Version) Dynamic/Creole DNY 1215 12" only (AI) (correction to previous listing)  
\*\*BRANIGAN, Laura SELF CONTROL/Silent Partners Atlantic A9676T 12" (W)  
\*\*BROWN, Denis HOW CAN I LEAVE/PRINCE MOHAMMED: Bubbling Love Real Wax JGMD 5226 12" only (LJ)

---

CAMPBELL, AJ STYLE AND FASHION/iba Greensleeves GRED 153 12" (LJ/SP)  
CAMPBELL, Carol LET'S TRY AGAIN/PATRICK ROSE: A Strong Love Seaview SV 5 12" only (LJ)  
CHARADE featuring Norma Lewis BREAK ME/Hi-NRG REMIX (Double A) Passion PASH 12 30 12" (A)  
CHAS & DAVE THERE IN YOUR EYES/One O' Them Days Rockney KOR 22 Pic Bag (A)  
CHROMATICS, THE 99/Noise Annoys PVK PV 121 (SP)  
COYOTE SISTERS STRAIGHT FROM THE HEART/Echo Morocco TMG 1350 Pic Bag, TMGT 1350 12" Pic Bag (R)  
CRUELLA DE VILLE HONG KONG SWING/Drunk Uncle John Parlophone R 6075 Pic Bag, 12R 6075 12" Pic Bag (E)

---

DE BURGH, Chris I LOVE THE NIGHT/Moonlight And Vodka A&M AM 202 Pic Bag, AMX 202 12" Pic Bag inc extra track Don't Pay The Ferryman/A Spaceman Came Travelling (Live) (C)  
DEAN, Hazel! WHATEVER I DO I WHEREVER I GO/Young Boy In The City Proto ENA 119 Pic Bag, ENAT 119 12" Pic Bag (A)

---

FALL, The CREEP/Pat Prip Dispenser Beggars Banquet BEG 116; BEG 116T 12" (W)  
\*\*FARMER'S BOYS, THE IN THE COUNTRY/Mama Never Told Me/Matter Of Fact EMI 12FAB 2 12"; FABP 2 (Cut To Shape Pic Disc) (E)  
FATAL CHARM SUMMER SPIES/The Final Door Carrere CAR 340 Pic Bag (SP)  
FIRST CUT GOT TO GET CLOSE TO YOU/Dub Mix! Hot Rod HR 002 12" only (LJ)  
FOLK DEVILS, THE BEAUTIFUL MONSTER/Brian Jones Gangos RAY 2 Pic Bag, RAY 2T 12" Pic Bag (R/Red Rhino)  
\*\*FRANKIE GOES TO HOLLYWOOD RELAX/One September Monday ZTT/Island 12PZAS 1 12" (Pic Disc); CTIS 102 (Cassette) (E)  
\*\*FRANKIE GOES TO HOLLYWOOD TWO TRIBES/One February Friday ZTT/Island CTIS 103 (Cassette) (E)  
\*\*FRIENDS AGAIN THE FRIENDS AGAIN E.P. - LULLABY NO.2, LOVE ON BOARD/Wand You Wave/Thank You For Being An Angel/State Of Art/Sunkissed Mercury/Phonogram FAEP 1:FAEP 112 12" (with free booklet) (P)

---

HAMILTON, Colbert & The Hell Razors LONG BLACK SHINY CAR/iba Rewind FEAR 3 (SP)  
HANCOCK, Herbie HARDROCK/T.F.S. CBS A4616 Pic Bag, TA4616 12" Pic Bag inc extra track U.S. Megamix (C)

---

\*\*ICEHOUSE DON'T BELIEVE ANYMORE/Dance On Chrysalis COOLX 4 (P)

---

KASHIF ARE YOU THE WOMAN/Lover Turn Me On Arista ARIST 575 Pic Bag, ARIST 12575 12" Pic Bag inc extra tracks The Mood/Rumour (P)  
\*\*KENNY G HI, HOW YA DOIN'?(Live) Arista ARISD 574 (Shaped Pic Disc) (P)  
KING KURT BANANA BANANA/Bo Diddley Goes East Stiff BUY 206 (with Scratch 'n' Sniff bag); BUYIT 206 12" Pic Bag inc extra track (with free tattoos) Banana Banana (Inst) (C)  
KIRSH, Les I'D HAVE BAKED YOU A CAKE/I Don't Wanna Fight No More Magic MAGIC 8 (P)  
KNOPFLER, Mark COMFORT (THEME FROM 'COMFORT AND JOY')/JOYIA Fistful Of Ice Cream Vertigo/Phonogram DFTR 712 12" only (P)

---

LAID BACK SUNSHINE REGGAE/Don't Be Mean Warner Brothers W 9244; W 9244T 12" (W)  
LATEST, THE STARTING OVER/iba Souled Out SOULED I-T 12" only (P)  
LEVY, Barrington ONE FOOT JO JO/To Love Someone Jah Life JL 005 12" only (LJ)  
LINCOLN, Prince & The Royal Reses REVOLUTIONARY MAN/IDub! Target TAR 006 (SP)  
LISTER, Johnny & His Shuffle Band REGINA CAMPAGNOLA/Cidade Marquinhos Master Chord MCS 414 Pic Bag (A)  
LIVINGSTON, Carlton Mr Music Man/iba Greensleeves GRED 149 12" (LJ/SP)  
LOCAL BOY THRILLER-OWNER OF A LONELY HEART (MEDLEY) Need A Place WEA YZ18; YZ18T 12" (W)  
\*\*LOVE, Nick L.A.F.F./Hey Big Mouth) Stand Up And Say That/Baby It's Your Fault XX36T 12" (W)

---

MAN PARRISH HIP HOP BE BOP (DON'T STOP) Part 2) Polydor POSPX 575 12" (P)  
MANILOW, Barry 2 A.M. PARADISE CAFE/iba Arista ARIST 576 Pic Bag (P)  
MAS, Jeanne INTO THE NIGHT/Toute Premiere Fois EMI 546 (P)  
McNABE, Christine YOU TOOK YOUR LOVE AWAY/DEAN FRAZER: You Took Your Dub Away/Ras's RS 101 12" only (LJ)  
MENDES, Sergio ALIBIS/Olympia A&M AM 205 (C)  
MICHAEL, George CARELESS WHISPER/Inst) Epic A4603 Pic Bag, TA4603 12" Pic Bag (C)  
MISTER STEVE ONE ROAD/Van Diemen's Land Mix Albion ION 166 (P)  
\*\*MURDOCK, Lydia LOVE ON THE LINE/Inst) Korova YZ17; YZ17T 12" (W)

---

NELSON, Phyllis MOVE CLOSER/Somewhere In The City Carrere CART 337 12" (SP)

---

OLE-OLE CONSPIRACY/Fantasmas CBS A4628 Pic Bag (C)  
O'NEILL, SMILES SOMETHING'S PUSHING ME/Brand New Melody Shipped Discs SPLAT 002 Pic Bag (A)  
O'MILLIC, Aura WITCHERY WOODS/Echo Song/Wee Bonnie Lass/The Ghost In The Night Uncanny UN 1 Pic Bag (I/R)  
ORCHESTRE JAZIRA CELEBRATION/Got A Feeling Beggars Banquet BEG 114 Pic Bag, BEG 114T 12" Pic Bag (W)

---

PAUL, Frankie IT'S YOU I LOVE/AL CAMPBELL: Time's So Hard Londisc LDR 021 12" only (LJ)  
PLANET PATROL PLAY AT YOUR OWN RISK/Rock At Your Own Risk/SOUL SONIC FORCE: Planet Rock 21 Records/Polydor POSPX 535 12" (P)  
POOR HOWARD MAYBE TOMORROW/Soldier Blue Self Drive SCAR 012 Pic Bag (R/Red Rhino)  
PRECINCT SHINING STAIR/Astral Mix) Passion PASH 32 Pic Bag, PASH 32 12" Pic Bag (A)

---

QUATRO, Suzi I GO WILD/I'm A Rocker Rak 372 Pic Bag (E)  
\*\*QUEEN IT'S A HARD LIFE/Is This The World We Created...? EMI 12QUEENP 3 12" (Pic Disc) (E)

---

RE-FLEX COULDN'T STAND A DAY/What You Deserve/Hurt (Emotional Mix-UK Version) EMI 12FLEX 4 12" Pic Bag (E)  
ROOTS, Levy SHOULDER MOVE/Daw Baz Band All Kinds A More Dub Scam BD 006 12" only (LJ)  
RUBBER RODEO ANYWHERE WITH YOU/Slow Me Down Eat/Phonogram CHOMP 2; CHOMP 212 12" (P)  
RUFFIN, Jimmy YOUNG HEART/Inst) ERC 107; ERC 107 12" (A)  
RUFUS & CHAKA KHAN DO YOU LOVE WHAT YOU FEEL/Dancin' Mood MCA 892 Pic Bag, MCAT 892 12" (C)

---

SCION SUCCESS PAIN A BACK/Can't Leave Jah Alone Greensleeves GRED 151 12" (LJ/SP)  
SHADOWS, THE ON A NIGHT LIKE THIS/Thing Me Jig Polydor POSP 694 Pic Bag (P)  
SIMONE HIM/My Man Must Be American Electricity TRIC 9 Pic Bag, TRIC 9 12" Pic Bag (A)  
S.O.S. BAND, THE JUST THE WAY YOU LIKE IT/Body Break Tabu/Epic A4621 Pic Bag, TA4621 12" inc extra track Just The Way You Like It (Inst) (C)  
SPLIT ENZ MESSAGE TO THE GIRL/Kakata A&M AM 203 (C)  
SUNSET GUN BE THANKFUL FOR WHAT YOU'VE GOT/Can't Cloud My View/Gotta Have Me Go With You CBS TA4556 12" Pic Bag (C)

---

\*\*THIS FINAL FRAME THE MASK (FALLS AWAY) Memories Are Store Pongwan PIKUP 1 Pic Bag (IDS) (Correction to previous listing)  
TOWNES, Carol Lynn 99%/CHRIS 'THE GLOVE' TAILER & DAVID STORRS. RAP BY ICE T: Restless Polydor POSP 693 Pic Bag, POSPX 693 12" Pic Bag inc extra track HOT STREAK: Bodywork (P)  
TUFF, Tony MIX ME DOWN/Wa-Dem-A-Go-Do Kaya KAYA 003 12" only (LJ)

---

\*\*ULLMAN, Tracey SUNGLASSES/Candy Stiff PBUY 205 (Pic Disc) (C)

---

VAN HALEN I'LL WAIT/Drop Dead Legs Warner Brothers W9213 Pic Bag, W9213T 12" Pic Bag inc two extra tracks And The Cradle Will Rock/Pretty Woman (W)  
VANGELIS CHARIOTS OF FIRE/Eric's Theme Polydor POSP 246 (P)  
VARUKERS, THE ANOTHER RELIGION ANOTHER WAR (8 track) Riot City 12RIOT 31 12" (P)

---

\*\*WALTERS, Trevor STUCK ON YOU/Penny Lover Sanity IS 002 (IDS)  
WILD BUNCH, THE RUNAROUND (Mix and Dub) Ariva ARI 035 12" only (LJ)  
WILSON, Delroy KISS AN ANGEL GOOD MORNING/You've Lost That Loving Feeling Londisc LDR 019 12" only (LJ)  
WOLF & WOLF DON'T TAKE THE CANDY/War Of Nerves Morocco TMG 1346 (R)

---

YOUNG BLOOD FIRST BLOOD (4 track) Landslide LAND T1 12" only (IDS)

\*\*previously listed in alternative format

N.B. Blancmange pic discs (BLAPD/BLAPX 8) have now been cancelled.



TRACEY ULLMAN

99	.....	C
Albus	.....	M
All The Way Up	.....	B
2 A.M. Paradise Cafe	.....	M
Another Religion Another War	.....	V
Anywhere With You	.....	R
Are You The Woman	.....	K
Banana Banana	.....	K
Be Thankful For	.....	S
What You've Got	.....	S
Beautiful Monster	.....	F
Conspiracy	.....	P
Break Me	.....	C
Careless Whisper	.....	M
Celebration	.....	V
Chantos Of Fire	.....	V
Comfort Theme From	.....	K
'Comin' And Joy!	.....	X
Conspiracy	.....	O
Couldn't Stand A Day	.....	R
Creep	.....	F
Do You Love What You Do	.....	R
Don't Believe Anymore	.....	I
Don't Take The Candy	.....	W
First Blood (4 track)	.....	B
Friends Again EP, The	.....	F
Go To Get Close To You	.....	B
Hardrock	.....	H
Hi, How Ya Doin'?	.....	K
Him	.....	S
Hip Hop Be Bop	.....	M
(Don't Stop)	.....	C
Hong Kong Swing	.....	B
How Can I Leave A	.....	H
I Go Wild	.....	O
I Love The Night	.....	D
I Won't Change	.....	V
I'd Baked You A Cake	.....	K
I'll Wait	.....	V
In Danger	.....	V
In The Country	.....	F
Into The Night	.....	M
Island In The Sun	.....	A
It's A Hard Life	.....	O
It's You I Love	.....	P
Just The Way You	.....	L
Like It	.....	S
Kiss An Angel	.....	S
Good Morning	.....	W
L.A.F.F.	.....	L
Let's Try Again	.....	C
Light (Oh Baby), The	.....	A
Long Black Shiny Car	.....	H
Love On The Line	.....	M
Mask, The	.....	T
Maybe Tomorrow	.....	P
Message To The Girl	.....	S
Mix Me Down	.....	T
Move Closer	.....	N
Mr Music Man	.....	L
Nervous Shakedown	.....	A
99%	.....	T
On A Night Like This	.....	S
Once Upon A Time	.....	R
One Foot Jo Jo	.....	L
One Road	.....	M
Pain A Back	.....	S
Play At Your Own Risk	.....	P
Relax	.....	F
Revolutionary Man	.....	L
Runaround	.....	W
Self Control	.....	B
Shining Star	.....	P
Shoulder Man	.....	P
Souled Out Of Love	.....	B
Starting Over	.....	L
Straight From The Heart	.....	C
Stuck On You	.....	W
Style And Fashion	.....	C
Summer Spies	.....	F
Sunglasses	.....	U
Sunshine Reggae	.....	U
There In Your Eyes	.....	C
Thriller Owner Of A	.....	L
Lonely Heart	.....	L
Two Tribes	.....	F
Whatever I Do	.....	D
Whenever I Get	.....	D
Wichery Woods	.....	O
You Took Your Love Away	.....	M
Young Heart	.....	R

Mon 16-Fri 20 July, 1984  
Single Releases 81

Year to Date: (30 weeks)  
Mon 23-Fri 27 July, 1984  
Single Releases 2,766

# HI FI

## FOR PLEASURE

WHAT'S NEW IN HI-FI • DIGITAL AUDIO • REVIEWS • BUYER'S GUIDE • EVERY MONTH 90p

WHICH COMPACT DISC? MONTHLY SUPPLEMENT

# TOP 100 TOP 100 TOP 100 TOP 100 TOP

INCORPORATING LP AND CASSETTE SALES



1	LEGEND	Bob Marley And The Wailers	Island BMW 1
2	PARADE	Spandau Ballet	Reformation/Chrysalis CDL 1473
3	VICTORY	Jacksons	Epic EPC 86303
4	THE LAST IN LINE	Dio	Vertigo/Phonogram VERL 16
5	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041
6	AN INNOCENT MAN	Billy Joel	CBS 25554
7	BREAKING HEARTS	Eton John	Rocket/Phonogram HISP 25
8	HUMAN RACING	Nik Kershaw	MCA MCF 3197
9	ORIGINAL SOUNDTRACK FROM "BREAKDANCE"	Various	Polydor POLD 5147
10	PRIVATE DANCER	Tina Turner	Capitol TIMA 1
11	THRILLER	Michael Jackson	Epic EPC 85930
12	BREAK OUT	Pointer Sisters	Planet FL 84705
13	AMERICAN HEARTBEAT	Various	Epic EPC 10045
14	THE WORKS	Queen	EMI WORK 1
15	INTO THE GAP	Thompson Twins	Arista 205 971
16	DISCOVERY	Mike Oldfield	Virgin V 2308
17	NOW THAT'S WHAT I CALL MUSIC II	Various	EMI/Virgin NOW 1
34	LOST BOYS	The Flying Pickets	10/Virgin DIX 4
35	MINUTES	Eddie Brooks	A&M AMLX 68565
36	SEVEN AND THE RAGGED TIGER	Duran Duran	EMI DD 1
37	WIPEOUT - 20 INSTRUMENTAL GREATS	Various	Impression LP/IMP 5
38	CAFE BLEU	The Style Council	Polydor TSCLP 1
39	EDEN	Everything But The Girl	blanco y negro/WEA BYN 2
40	THEN CAME ROCK 'N' ROLL	Various	EMI THEN 1
41	ALCHEMY - DIRE STRAITS LIVE	Dire Straits	Vertigo/Phonogram VERY 11
42	THE SMITHS	The Smiths	Rough Trade ROUGH 61
43	20 ORIGINAL GREATS	Cliff Richard & The Shadows	EMI CRS 1
44	NOW THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin NOW 1
45	BREAK MACHINE	Break Machine	Record Shack SOHLP 3
46	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMA 3
47	MASTERPIECES - THE VERY BEST OF SKY	Sky	Telstar STAR 2241
48	BROKEN DREAMS	Various	Starland SLTD 1
49	EMERALD CLASSICS - 18 MUSICAL JEWELS FROM IRELAND	Various	Storic SRTV 1
50	TOO LOW FOR ZERO	Various	EMI/Virgin NOW 1
68	THE CROSSING	Big Country	Mercury/Phonogram MERH 27
69	THE FIRST LIVE RECORDINGS	Evis Presley	RCA International PG89387
70	GREATEST HITS	Marvin Gaye	Telstar STAR 2234
71	ROCK WILL NEVER DIE	The Michael Schenker Group	Chrysalis CUX 1470
72	OASIS	Oasis	WEA WX 3
73	DIFFORD & TILBROOK	Difford & Tilbrook	A&M AMLX 64985
74	MAN ON THE LINE	Chris De Burgh	A&M AMLX 65002
75	90125	Yes	Atco 790125-1
76	GENESIS	Genesis	Chantsm/Virgin GENLP 1
77	INFLUENCES	Mark King	Polydor MKLP 1
78	SPARKLE IN THE RAIN	Simple Minds	Virgin V 2300
79	TRUE	Spandau Ballet	Reformation/Chrysalis CDL 1403
80	FACE VALUE	Phil Collins	Virgin V 2185
81	ROCK'N' SOUL PART 1	Daryl Hall & John Oates	RCA PL 84858
82	TRACK RECORD	Joan Armatrading	A&M JA 2001
83	THE PROS AND CONS OF HITCH HIKING	Roger Waters	Harvest SHVL 240105-1
84	THE SIMON AND GARFUNKEL COLLECTION	Various	EMI/Virgin NOW 1

## CLASSICAL

Edited  
by  
NICOLAS SOAMESCapping the  
Aranjuez

Concierto Para Una Fiesta, Rodrigo/Concierto de Malaga, Romero/Torroba. Pepe Romero, guitar, Academy of St Martin-in-the-Fields, Neville Marriner. Philips 411 133-1. Premiere recording.

It would be unrealistic to expect Rodrigo to be able to cap his Concierto de Aranjuez, but this new guitar concerto is an unexpectedly good work — far better than the recent, much vaunted new works for other instruments from the same pen.

It has a beautiful slow movement melody with a gentleness that marked Aranjuez. The slow movement is complete with cor anglais — despite the fact that four decades have passed. With in-store play and dealer support, this new work could achieve the popularity it deserves, and the sales. It is backed with a pleasing second Concierto of unmistakable flamenco heritage.

Sgouros: fire  
and passion

Piano Concerto No 3, Rachmaninov. Dimitris Sgouros, piano, Berlin Philharmonic Orchestra, Yuri Simonov. EMI EL 2700201.

Sgouros has amply demonstrated that he is no normal *wunderkind*. At 14 he has an astonishing technical command; on this record his assured fingerwork is extraordinary. He revels in the high romanticism of Rachmaninov, the work with which he chose to make his North American debut in 1982 and his British debut in 1983 — only one of 45 concertos he plays.

He is passionate, fiery, and committed to a big reading, and justifies his otherwise precocious choice of accompanying orchestra, the BPO. A very rare talent EMI was shrewd to sign, for I can't believe that he will be a seven-day wonder. His rivals in this work include Horowitz, Ashkenazy, and Bolet, yet he stands well in comparison — and there can be little higher praise than that.

## Fair Kiri

Come To The Fair, Dame Kiri Te Kanawa. National Philharmonic Orchestra, conducted by Douglas Gamley. EMI EL 27 0040 1.

This record will sell in wagon loads to all Dame Kiri's faithful followers, who will love her rendering of popular ballads such as Green-sleeves, Sally Gardens, The Ash Grove and many more. The arrangements are lushly done by Douglas Gamley, which will help boost sales even further.

## Reviews

## An EMI Job

Job — A Masque For Dancing, Vaughan Williams. London Philharmonic Orchestra, Vernon Handley. EMI Eminence. Digital EMX 41 2056 1.

The sales figures CFP has achieved with relatively little-known works have been much better than expected, particularly when the repertoire has concentrated on the English works of Elgar and Vaughan Williams. Clearly, Eminence is being given a broad repertoire profile too, and there is no reason why such a vivid and attractive score as Job should not appeal to just as wide an audience.

First performed in 1930, Job is sensuous, exciting and adventurous in its instrumentation — it uses a large orchestra, organ and full percussion, plus bass flute and tenor sax. It was dedicated to Boult who made four, now unavailable, recordings of it — thus making room for this sharp new digital recording from Handley in the John Player series.

## Late debut

Sonata For Violin and Piano And Other Pieces, Elgar. Nigel Kennedy, violin, Peter Pettinger, piano. Chandos, ABRD 1099.

Quite a few years have passed since Nigel Kennedy established himself as a concert artist, so his recording debut has come relatively late. But Kennedy will not regret the delay, for here he has a record of which he can be proud.

He made his name initially with Elgar — Kennedy played the Concerto under Menuhin — and slips comfortably into the characteristic Elgarian idiom of the violin sonata which contains that curious English blend of intensity and reserve. He has a well-founded duo with Pettinger, and the recording compares well with Menuhin's own, made four years ago. This volume is also valuable for the collection of shorter pieces — Salut d'Amour, Six Very Easy Pieces — which are sympathetically played.

Keeping  
Stockhausen

Atmen Gibt Das Leben, Stockhausen. North Germany Radio Chorus and Symphony Orchestra. Stockhausen. DG 410 857 1.

DG has maintained a recording commitment to Karlheinz Stockhausen, the leading German composer, in a way that no domestic company has served a British composer. No

matter how unusual the path Stockhausen has taken, DG has faithfully recorded and released the material — even though sometimes it has taken quite a while for the result to come on the market.

Atmen Gibt Das Leben, originally conceived in 1974, is a typically atmospheric work with the main interest in the vocals. From the advanced vocal techniques learned in Stimmung, it also involves the simpler harmonies language of Inori or even Trans.

Independent  
pianist

Cherkassky In Concert. ASV ALH 948. Distribution: PRT.

The abiding characteristic of this pianist is his individualism. Any other pianist of his stature — such as Arrau — has a secure contract with a major company; but not Cherkassky, who records here and there, most latterly for Nimbus, and now ASV. A live recording made in the Queen Elizabeth Hall in 1969, it is impressive, full of vigour and zest.

It will be bought for the pianist, rather than the repertoire — Brahms' Piano Sonata No 3 in F minor and Schubert's Sonata No 13 in A — for Cherkassky is truly one of the last great lions of the keyboard.

Japanese  
sensitivity

Piano Sonatas KV 331, Alla Turca, and KV 332, Fantasie KV 397. Mitsuko Uchida. Philips 412 123-1.

This Japanese pianist has made a speciality of Mozart's piano works — she is best remembered for her performance of all the Sonatas in London two years ago. Certainly, her technique stands up to the test of the spotlight thrown on all pianists who essay these exposed Sonatas, and she is an undeniably sensitive musician.

Perhaps, even too sensitive — every phrase is rounded beautifully, every note is polished and shaped, even at moments of great energy. Uchida makes this, the first of a projected series of the Sonatas, all sound so beautiful.

Accessible  
Gadfly

The Gadfly, Shostakovich. USSR Cinema Symphony Orchestra, Emin Khachaturian. CFP 41 4463 1.

This is a very interesting re-issue. It is not well-known, but Shostakovich wrote extensively for films — his most famous score being G Kozintsev's Hamlet — but The Gadfly, featured on this Melodiya-derived disc, contains some very accessible and stirring music too.

## TALENT

## Chart newcomers

NINO DE ANGELO: Guardian Angel (Carrere CAR 335) German origin. Entered chart July 14, 1984.

Italian singer now of Cologne, with five Top 20 hits in his adopted homeland; his self-titled debut album was number one in Germany over Christmas. Guardian Angel has reached number one in several countries. Artist will shortly be making promotional tour in support of single and album (CAL 210).

JEFF LYNNE: Video! (Virgin VS 695) UK origin. Entered chart July 14, 1984.

Former Move and ELO linchpin Lynne makes his solo debut with the first single from the soon-to-be-released movie soundtrack Electric Dreams, which will also include new songs by Culture Club, Heaven 17, Helen Terry and Giorgio Moroder and Phil Oakey.

TONY JACKSON: Summer Groove (Cedar CAG 1) UK origin. Entered chart July 14, 1984.

Originally from Barbados, Jackson has worked with an impressive array of talent including Steve Wonder, Wham!, Paul Young and the Stylistics. He fronted Ritz, whose version of the Little Eva hit The Locomotion reached number one in several European countries. Summer Groove, a lightweight disco workout, is Jackson's first solo single.

neil: Hole In My Shoe (WEA YZ 10) UK origin. Entered chart July 14, 1984.

Hippie from the TV cult show The Young Ones provided last week's surprise with his unique rendition of Traffic's biggest hit. Production is by Dave Stewart and backing vocals by Barbara "Breadhead" Gaskin, themselves no strangers to the chart, while neil, as always, is played by actor Nigel Planer.

JAKI GRAHAM: Heaven Knows (Feels So Good) (EMI JAKI 2) UK origin. Entered chart July 14, 1984.

Midlands-born Jaki sang back-up vocals with several bands before launching her solo career earlier this year with the near-miss What's The Name Of Your Game, her most notable performance being on UB40's Many Rivers To Cross. Song is a mid-tempo ballad which nicely showcases her rather pleasing voice.

BAND OF GOLD: Love Songs Are Back Again (RCA 428) Dutch origin. Entered chart July 14, 1984.

A finely-crafted medley of love songs originally charted by the Chi-Lites, the Stylistics and others woven into a newly-penned refrain written by two Dutchmen and South American Paco Saval. Saval produced, with Pete Wingfield for Holland's Dance Records label. Lead vocals are by US-born Forrest, of Rock The Boat fame, with Dutch session singers complementing the sound.

INTRODUCING A devastatingly exciting new venture in publishing — a magazine devoted entirely to MUSIC VIDEO. Vid will feature previews of pop promos and reviews of commercially available music videos, along with news, gossip, interviews, competitions and a chart. This colossal colour glossy will initially be given free with Record Mirror on a monthly basis, starting July 28.

For full details on advertising in VID just call either Carole Norvell-Read or Tracey Rogers on 01-836 1522 NOW.

# The New Music Seminar

AUGUST 6TH, 7TH, AND 8TH, 1984 AT THE NEW YORK HILTON

**SUNDAY AUGUST 5th.**

**8:00 pm**  
Showcase at the Ritz  
A.M. artists Difford & Tilbrook and The Flying Pickets (10 records artists)

Keynote Address  
**MONDAY AUGUST 6th**  
10:30 am by Trevor Horn

**1:00 pm-2:30 pm**  
**PRESIDENTS PANEL**  
Ed Rosenblatt, Geffen Records; Moderator  
Panelists to be announced  
**NEW VISUAL DIRECTIONS IN MUSIC**  
Gail Sparrow, Warner Amex/MTV  
Moderator  
DJ's and REMIXERS  
Jerry Lembo, Chrysalis Records.  
Moderator

Lynn Toliver, WDMT  
John Benitez, Funhouse  
Animal, Special Request  
Ken Jason, Hot Mix 5  
The Glove, Breakin'/Radio  
Mark Kamins, Danceteria/B'way & Fourth  
Sergio Munzebe, WBLS  
Will Carlan, WLIR

Anita Sarko, Mobile  
**ALTERNATIVE TALENT AND BOOKING WORKSHOP**

Ruth Polsky, Blind Dates/Danceteria.  
Moderator  
Frank Riley,  
Bobby Startup, The Eastside Club  
Vince Bannion, Ceremony/Clutch Cargo  
Kathy Cohen, I Beam/KUSF  
Gary Tovar, Golden Voice  
Paul Boswell, The Agency

**3:00 pm-4:30 pm**  
**PRESS**  
Robert Christgau, Village Voice  
Mike Dreese, Boston Rock  
Andy Secher, Hit Parade  
More to be announced  
**ADR PROMOTION: ADR Radio and Record Companies, Too Close or Not Close Enough?**  
Jeff Fienstein, Radio and Records.  
Moderator  
Bob Bitters, WHCN

Mark Didia, WYSP  
Carlie Kendall, WNEW  
Mike Harrison, KMET  
Bill Bennet, Epic Records  
Sean Coakley, Arista Records  
George Meier, Polygram Records  
**STATE OF THE ARTISTS RECORDING CONTRACT: A Mock Negotiation.**  
Paul Shindler, Grubman Indursky & Shindler

Michael Sukin, Berger Steingut  
Bob Alexander, Streetwise Records  
Alan Malina, Famous Music  
More to be announced  
**BLACK MUSIC MARKETING AND PROMOTION**

Winki Simms—Moderator  
More to be announced  
**5:00 pm**  
**BREAK DANCE EXHIBITION**  
**9:00 pm**

Showcase at Irving Plaza featuring:  
**THE SISTERS OF MERCY**, MCA artists THE CHAMELIONS, Arista artists Danse Society

**TUESDAY AUGUST 7th.**

**10:30 am-12:00 pm**  
**INDEPENDENT LABELS: Fighting for a Larger Share.**

Steve Plotnicki, Profile Records, Moderator  
Joel Webber, UpRoar  
Marty Thau, Acme Music  
Monica Lynch, Tommy Boy Records  
Aaron Fuchs, Tuff City Records  
Cathy Jacobson, Streetwise Records  
Marvin Schlacter, Prelude Records  
Gary Davis, Rocshire Records  
Bill Heine, Enigma Records  
**TALENT AND BOOKING**  
Jeff Rowland, AIT Moderator  
Jon Huey, FBI  
Wayne Forte, ITG  
North Walters, NWA  
John Scher, Monarch Entertainment  
Seth Hurwitz, IMP  
Jerry Brandt, Ritz Productions  
Brian Murphy, Avalon Attractions  
George Kurvedas, Premier

**PUBLICITY**  
Raleigh Pinsky, The Raleigh Group:  
Moderator

Sheila Eldridge, Orchid  
Marilyn Laverty, Columbia Records  
Andy Schwartz  
Bruce Kirkland, Second Vision  
Ida Langsam  
Janis Schacht  
Rob Patterson  
MUSIC/FILM/VIDEO: A Menage a Trois?  
panelists to be announced

**1:30 pm-3:00 pm**  
**ARTIST MANAGEMENT**  
Ron Goldstein, Island Records; Moderator  
Cliff Burnstein

Julianna Kneppler, Zick Zack  
Steve Salem, Run DMC/Curtis Blow  
Roger Trilling, Material  
Dave Massey

**RHYTHM RADIO: The Progressive Alternative**  
**INTERNATIONAL MARKETING: Breaking Artists Around the World.**

Rod Buckle, Mute/Sonnet UK  
Richard Ogden, Phonogram UK  
Jack Matsumura, CBS Sony (Japan)  
**RETAIL AND DISTRIBUTION**  
Barry Bergman, Record Bar  
Burt Rosen, Crazy Eddie  
Howard Rumack, Sunshine Distributor  
John Salstone, IMS Distributors  
Bob Miller, Importo Disc  
Bill Emerson, Big State Distributors  
Howard Applebaum, Kerp Mills  
More to be announced

**3:30 pm-5:00 pm**  
**A&R: Picking Them Up and Turning Them Down.**

Simon Potts, Arista UK Records  
Nancy Jeffries, A&M Records  
Jerome Gaspar, Polydor Records  
Mike Rosenblatt, MCA Records  
Cory Robbins, Profile Records  
Carol Childs, Geffen Records  
Bruce Garfield, Capitol  
**TRADE ASSOCIATIONS**  
Adam White, Billboard, Moderator  
Mickey Gramberg, NARM

George Ware, BMA  
Lisa Korona-Ebsworth, ILLA  
**SPECIALTY LABELS AND DISTRIBUTION**  
Bruce Iglauer, Alligator Records, Moderator  
Michael Rothschild, Landslide Records  
Josh Grier, Dolphin Records  
Joe Carducci, SST Records  
Jonathon Roze, Grammysision Records  
Clay Pasternack, Action Distributor  
**NIGHTCLUBBING AROUND THE WORLD.**  
Rudolph, Danceteria; Moderator  
Panelists to be announced

**5:30 pm**  
**THE ARTISTS PANEL.**

**9:00 pm**  
Showcase at the Ritz featuring  
Aswad (Mango), General Public (IRS) and Black Flag (SST)

**WEDNESDAY AUGUST 8th.**

**10:30 am-12:00 pm**  
**VIDEO PROGRAMMING: New Access to the Audience.**

Les Garland, Warner Amex/MTV  
Cynthia Friedland, ATI  
Steve Suckman, Private Eyes  
Hans Kruger, Formula One (Germany)  
More to be announced  
**THE FUTURE OF POP RADIO**

Joel Denver, **Radio & Records:**  
Moderator

Rick Peters, WHTT  
Sonny Joe White, WXKS  
Buck McWilliams, WZUU  
More to be announced  
**DANCE MUSIC MARKETING AND PROMOTION**

Craig Kostich, Warner Brothers; Moderator  
Steve Stoff, RCA Records  
Brad LeBeau, Pro-Motion  
Mike Wilkinson, Importo 12/Disco Net  
Jeff Gold, A&M Records  
Alan Robinson, WARD  
Reggie Thompson  
Dennis Wheeler  
**WORLD PUBLISHING AND SUB-PUBLISHING: An Instructional Seminar.**  
Anne Munday, Chrysalis Music  
Julie Lipsius, Lip Services  
Jay Cooper, Atty  
More to be announced

**1:30 pm-3:00 pm**  
**CROSS OVER PROMOTION: Making the Mega-Hits**

Mike Bone, Elektra Records  
Rick Stone, A&M Records  
Walter Wynick, Epic Records  
More to be announced  
**NEW MUSIC RADIO**

Panelists to be announced  
**INTERNATIONAL LICENSING: Profits and Pitfalls, A Mock Negotiation**  
Michael Gudinsky, Mushroom Records (Australia)  
Rick Dutka, Tommy Boy Records  
Peter Schoneffer, The Company of Two Peters (Holland)

More to be announced  
**A CASE STUDY IN MARKETING**  
Ralph King, Record Bar; Moderator  
Joe Regis, Side One Marketing; Moderator  
More to be announced

**3:30 pm-5:00 pm**  
**PRODUCERS**

Rupert Hyne  
Connie Plank  
Adnan Sherwood  
Arthur Baker  
Michael Jonzun  
More to be announced  
**ALBUM RADIO**

Steve Smith, **Album Network:**  
Moderator

Bob Cranes, WBCN  
John Mrovs, WXRT  
Dave Logan, KFOG  
Denton Marr, WEBN  
Phil Stryder  
Val Mackintosh, KUPD  
Alan Sneed, WKLS

**CHARTING THE HITS**  
Rodney Burbeck, **Music Week:**  
Moderator

Martin Feely, **Billboard**  
Ken Barnes, **Radio and Records**  
**YOUTH PERSPECTIVES: A Fresh Musical Attitude.**

Panelists to be announced  
**5:30 pm**  
**WORLD SPINNING EXPOSITION.**

**MORE PANELISTS, SHOWCASES AND ARRANGEMENTS WILL BE ANNOUNCED IN THE NMS UPDATE! WATCH YOUR MAIL FOR IT OR RETURN THE REPLY FORM FOR COMPLETE DETAILS.**

Remember, time running out if you want to get the special early registration price of **only \$120.00** for three days at America's most exciting, vital, and important music business meeting.

SHOWCASES are being held:  
**SUNDAY NIGHT at The Ritz** where A&M artist **Difford and Tilbrook** (formerly of Squeeze) and 10 records (UK) artists

**The Flying Pickets** will perform. **MONDAY NIGHT at Irving Plaza** where **Sisters of Mercy, Billy Bragg**, MCA artists **The Chamelions** and Danse Society (Arista) will perform. **TUESDAY NIGHT at The Ritz** when Mango artists **Aswad**, IRS artists **General Public**, and new age super-stars on SST, **Black Flag** will tread the boards. **WEDNESDAY NIGHT** will be just as great, and will conclude with appearances by

Scritti Pollitti and Robert Gori and others at a late night closing party that no one should miss!

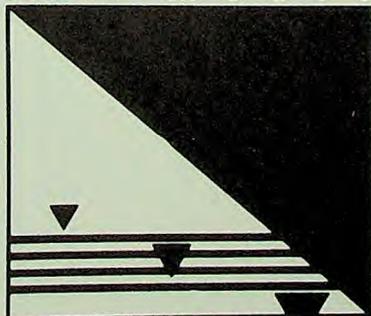
This year the **CLUB WEEK-END PACKAGE** covering Friday August 3rd, Saturday the 4th, and Sunday the 5th will be **FREE FOR ALL EARLY REGISTRANTS**, and all delegates will be able to tour NYC's exciting clubland by visiting: **CBGB's, Club Jamaica, Danceteria, Irving Plaza, Kamikaze, Night Gallery, Peppermint Lounge, Private Eyes, Pyramid Club, and more.**

All registrants traveling to the Seminar from within the United States can fly Pan Am at a 35% discount. For the unrestricted fare call 1-800-327-8670 (in Florida call 1-800-432-2533) and refer to NMS File #14223!

**Discount rooms** are available at the Hilton and other area hotels for registrants. Call or write the Seminar for more information. Be sure to tell the Hilton operator when you call for your reservation that you are a registrant of the New Music Seminar. **Call the Hilton at 212-586-7000.**

Don't forget to enquire about **stands, advertising** in the **SEMINAR DIRECTORY**, and insertions in the registration packages—low cost techniques to getting a high profile at this industry summit. Call **Joel Webber at 212-255-7408** or write the Seminar for more info.

NEW MUSIC



SEMINAR

Name: \_\_\_\_\_ Title: \_\_\_\_\_ Occupation: \_\_\_\_\_  
 Company: \_\_\_\_\_ Apt. or Suite \_\_\_\_\_  
 Address: \_\_\_\_\_ State/Country: \_\_\_\_\_ Zip \_\_\_\_\_  
 City: \_\_\_\_\_ Telephone and/or Telex: # \_\_\_\_\_  
 Credit Card: \_\_\_\_\_ # \_\_\_\_\_ Exp. date \_\_\_\_\_

I would like to pre-register for the New Music Seminar, my \$120.00 (non-refundable) payment is enclosed (please remit in U.S. funds, all checks should be made payable to the New Music Seminar). After July 1st registration is \$150.  
 \*Please add me to your mailing list for additional information about the Fifth Annual New Music Seminar, August 6, 7, 8 at the New York Hilton.  
 Please send information about receiving a stand, Advertising space or an insertion in the registration packet.

Artist/Performer  
 Club DJ  
 Syndicator  
 Television or Cable Personnel  
 Retailer  
 Distributor  
 Advertising, Publications  
 Writer  
 Record Company  
 Independent  Major  
 Attorney, Manager, or Agent  
 Concert Promoter  
 Club Manager or Booking Agent  
 Music Publisher or Songwriter  
 Radio Programmers  
 Other

Visa, MasterCard & Amex Accepted.  
 Call for advertising and stand information. Press Contact: Raleigh Pinsky: 212-265-4160  
 European Contact: Walter Holzbaur, Winthrop Musik, Mittelstr. 76, 4934, Horn 1, W. Germany, Tel: 05234-2976, Telex: 935779  
**NEW MUSIC SEMINAR 1747 FIRST AVENUE, NEW YORK, N.Y. 10128 TEL. 212-722-2115 TELEX 6971684 FUNK**

TOGETHER FOR THE VERY FIRST TIME ON THEIR NEW CHART SINGLE

*Julia Iglesias*

*All of You*

*Diana Ross*

A4522



TOP 75 TOP 75 TOP 75 TOP 75 TOP 75

7 & 12 INCH

RADIO 1

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

"The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1984. Publication rights licensed exclusively to Music Week; broadcasting rights to the BBC. All rights reserved."

Rank	Artist	Title	Label	Chart Position	Weeks on Chart	Radio 1
1	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	17	26	38
2	HOLE IN MY SHOE	Neil	WEA YZ10(T)	36	27	23
3	RELAX	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	20	28	40
4	TIME AFTER TIME	Cyndi Lauper	Portrait/Epic (T)JA4290	31	29	21
5	WHEN DOVES CRY	Prince	Warner Brothers W9286(T)	18	30	42
6	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334	45	31	27
7	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw	MCA NIK(T) 4	59	32	24
8	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SH(L) 130	21	33	46
9	JUMP (FOR MY LOVE)	Pointer Sisters	Planet RPS(T) 106	33	34	43
10	YOUNG AT HEART	The Bluebells	London LON(X) 49	46	35	30
11	SISTER OF MERCY	Thompson Twins	Arista WINS (12)S 48	48	36	31
12	LOVE RESURRECTION	Alison Moyet	CBS (T)JA4497	40	37	25
13	BREAKIN' ... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSPX(X) 690	31	38	41
14	STATE OF SHOCK	Jacksons - lead vocals Michael Jackson and Mick Jagger	Epic (T)JA4431	22	39	34
15	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	Ensign/Island (12)ENY 514	54	40	34
16	TALKING LOUD AND CLEAR	Orchestral Manoeuvres In The Dark	Virgin VS 685(12)	50	41	35
17	SEVEN SEAS	Echo and The Bunnymen	Korova KOW 35(T)	44	42	45
18	STUCK ON YOU	Stacy Lattisauer	Mercury (12)M 100	44	43	44
19	CHOOSE ME (RESCUE ME)	Loose Ends	Virgin VS 697(12)	59	44	62
20	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flock Of Seagulls	Jive JIVE (T) 62	53	45	62
21	PEARL IN THE SHELL	Howard Jones	WEA HOW 4(T)	74	46	63
22	LET'S HEAR IT FOR THE BOY (from 'FOOTLOOSE')	Deniece Williams	CBS (T)JA4319	66	47	64
23	THE REFLEX	Duran Duran	EMI (12)DURAN 2	66	48	65
24	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths	Rough Trade RT(T) 156	67	49	66
25	BROWN SUGAR	The Rolling Stones	Rolling Stones SUGAR 1	58	50	67
26	EVERYTHING BUT THE GIRL	MINE	blanco y negro NEG 3(T)	62	51	68
27	A NEW DAY	Killing Joke	EG(Polydor EGO(X) 17	56	52	69
28	PARTYLINE	Brass Construction	Capitol (12)CL 335	69	53	70
29	I LOVE MEN	Eartha Kitt	Record Shack SOHO(T) 21	50	54	71
30	A HARD DAY'S NIGHT	The Beatles	Parlophone R5160	52	55	72
31	SEARCHIN'	Hazell Dean	Proto ENA(T) 109	65	56	73
32	SO TIRED	Ozzy Osbourne	Epic (T)JA4452	72	57	74
33	DANCE ME UP	Gary Glitter	Arista/MLM ARIST (12)570	118	58	75
34	YOU THINK YOU'RE A MAN	Divine	Proto ENA(T) 118	118	59	76
35	SAD SONGS (SAY SO MUCH)	Eton John	Rocket/Phonogram PH 7(12)	72	60	77
36	COME BACK	The Mighty Wah!	Eternal/Beggars Banquet BEG 111(T)	65	61	78
37	LIFE ON YOUR OWN	Human League	Virgin VS 688(12)	52	62	79
38	CLOSEST THING TO HEAVEN	The Kane Gang	Kitchenware/London SK(X) 15	15	63	80
39	CHANGE OF HEART	Change	WEA YZ1(T)	69	64	81
40	ABSOLUTE	Seratti Politti	Virgin VS 680(12)	56	65	82
41	EYES WITHOUT A FACE	Billy Idol	Chrysalis IDOL(X) 3	3	66	83
42	TOSSING AND TURNING	Windjammer	MCA MCA(T) 897	58	67	84
43	SUSANNA	The Art Company	Epic (T)JA4174	174	68	85
44	GOODNIGHT SAIGON/LEAVE A TENDER MOMENT ALONE	Billy Joel	CBS (T)JA4521	66	69	86
45	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18	18	70	87
46	ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198	198	71	88
47	THE DAY BEFORE YOU CAME	Blancmange	London BLANC 8 (12) - BLANX 8	8	72	89
48	WAITING IN VAIN	Bob Marley & The Wailers	Island (12)IS 180	180	73	90
49	ONLY WHEN YOU LEAVE	Spandau Ballet	Reformation/Chrysalis SPAN(X) 3	3	74	91
50	BEAT STREET BREAKDOWN	Grandmaster Melle Mel & The Furious Five	Atlantic A9659	9659	75	92
51	LOVE SONGS ARE BACK AGAIN (MEDI-EV)	Sugar Hill SHL 9059 (12)	Sugar Hill SHL 9059 (12)	9059	76	93
52	GET YOUR FEET OUT OF MY SHOES	The Boothill Foot-Tappers	Go! Discs TAP(X) 1	1	77	94
53	(THE BEST PART OF) BREAKIN' UP	Roni Griffith	Making Waves/Priority SURF(T) 101	101	78	95

17	18	19	20	21	22	23	24	25
STUCK ON YOU Lionel Richie	SMALLTOWN BOY Bronski Beat	FAREWELL MY SUMMER LOVE Michael Jackson	DOWN ON THE STREET Shakatak	WAKE ME UP BEFORE YOU GO GO Wham!	LAMENT Ultravox	THINKING OF YOU Sister Sledge	SWEET SOMEBODY Shannon	STUCK ON YOU Trevor Walters
Motown TMG(T) 1341	Forbidden Fruit/London BITE (X)1	Motown TMG(T) 1342	Polydor POSP(X) 688	Epic (T)A4440	Chrysalis UV(X) 2	Cottillion/Antiatic B9744(T)	Club/Phonogram JAB(X) 3	RCA RCA(T) 428
43	44	45	46	47	48	49	50	51
LOVE SONGS ARE BACK AGAIN (MEDLEY) Band Of Gold	PERFECT SKIN Lloyd Cole and The Commotions	SELF CONTROL Laura Branigan	I Wanna Be Loved/Turning The Town Red (from 'Scully') Elvis Costello and The Attractions	ACAD00 Black Lace	ALL OF YOU Julio Iglesias and Diana Ross	TO FRANCE Milke Oldfield vocals Maggie Reilly	JUST FOR OLD TIME'S SAKE Foster and Allen	THOSE FIRST IMPRESSIONS Associates
RCA RCA(T) 428	Band Of Gold	Atlantic A9676(T)	F-Beat XX 35(T)	Black Lace	Julio Iglesias and Diana Ross	Virgin VS 686(12)	Ritz RITZ 066	EMI (12)QUEEN 2
68	69	70	71	72	73	74	75	76
STUCK ON YOU Trevor Walters	I WANT TO BREAK FREE Queen	AUTOMATIC Pointer Sisters	DANCING WITH TEARS IN MY EYES Ultravox	GUARDIAN ANGEL Nino De Angelo	BREAK DANCE PARTY Break Machine	TURN TO GOLD David Austin	Parlophone (12)R 6068	Sanity (IST) 002
WEA YZ6(T)	EMI (12)QUEEN 2	Planet RPS(T) 105	Chrysalis UV(X) 1	Carrere CART(T) 335	Record Shack SOHO(T) 20			

76	77	78	79	80	81	82	83
80's ROMANCE, The Belle Stars	INFATUATION, Rod Stewart	HOT-HOT-HOT, Arrow	THE HEART OF ROCK + ROLL, Huey Lewis and The News	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	HAND ON MY HEART, Shriekback	DANCING IN THE DARK, Bruce Springsteen	MY MALE CURIOSITY, Kid Creole & The Coconuts
Stiff (S)BUY 200	Warner Brothers W9256(T)	Warner Brothers W9256(T)	Coottempo/Chrysalis ARROW 1 (12" - ARROX 1)	Chrysalis CHS (12)2798	Virgin VS 674	Arista SHRK (12)	Virgin VS 690(12)
84	85	86	87	88	89	90	91
RED GUITAR, David Sylvian	ROUGH JUSTICE, Benanarama	TAKE, The Colourfield	BLUE MONDAY, New Order	'I'M STEPPIN' OUT, John Lennon	VENUS IN FURS, Paul Gardiner	HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham	AIN'T NOBODY, Rufus and Chaka Khan
Virgin VS 633(12)	NANX 7	Chrysalis COLFX 2	Factory - (FAC 73)	Polydor POSP(X) 702	Numa NU 1	EMI (12)JAKI 2	Warner Brothers RCK (12)
92	93	94	95	96	97	98	99
SUMMER GROOVE, Tony Jackson	VIDEO! (from 'Electric Dreams'), Jeff Lynne	EASE ON DOWN THE ROAD, Diana Ross/Michael Jackson	WAIT, Wang Chung	WHOSE SIDE ARE YOU ON?, Matt Bianco	AND I DON'T LOVE YOU, Smokey Robinson	PLANET ROCK, Africa Bambaataa and The Soul Sonic Force	YOUR WIFE IS CHEATIN' ON US, Richard 'Dimples' Fields
Cedar (12)CAG 1	Virgin VS 685(12)	MCA MCA(T) 888	Geffen (T)A4550	WEA YZ9 (T)	Motown TMG(T) 1344	21/Polydor POSP(X) 497	RCA RCA(T) 433

THE SUMMER REMIX FOR '84

**H O T**

by **ARROW**

7"/ARROW I

12"/ARROX I

Her New Hit Single  
**Whatever I Do**  
(Wherever I Go)

7" IN ITS 12" GAT 119  
Available in a Full Colour Picture Bag with Limited Edition FREE Colour Poster\*  
Assembled by the photo recording company Colour Film (UK) Ltd 040 3344  
12" only PHOTO

SINGLES *twelveinch* ANGLES

Week-ending 21 July, 1984

1	(1)	CARNAGE (Two Tribes)/Wah!	(12)	THINKING OF YOU, Sister Sledge
2	(2)	RELAX, Frankie Goes To Hollywood	(24)	TOSSING AND TURNING, Windjammer
3	(3)	WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel	(18)	TALKING LOUD AND CLEAR, OMD
4	(5)	WHEN DOVES CRY, Prince	(17)	CHANGE OF HEART, Change
5	(NEW)	HOLE IN MY SHOE, Neil Lauper	(27)	YOUNG AT HEART, The Bluebells
6	(6)	TIME AFTER TIME, Cyndi Lauper	(34)	EYES WITHOUT A FACE, Billy Idol
7	(13)	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	(25)	BEAT STREET BREAK, Mel & The Furious Five
8	(4)	BREAKIN'... THERE'S NO STOPPING US (Club Mix), Ollie & Jerry	(33)	CLOSEST THING TO HEAVEN, The Kane Gang
9	(8)	SISTER OF MERCY, Thompson Twins	(22)	LIFE ON YOUR OWN, Human League
10	(11)	EVERYBODY'S LAUGHING (Phil Featon & Galaxy)	(19)	ABSOLUTE, Scritti Politti
11	(7)	JUMP (FOR MY LOVE), Pointer Sisters	(31)	THE DAY BEFORE YOU CAME, Blancmange
12	(14)	LOVE RESURRECTION, Alison Moyet	(32)	LOVE SONGS ARE BACK AGAIN, Band Of Gold
13	(15)	YOU THINK YOU'RE A MAN, Divine	(33)	CHOOSE ME (RESCUE ME), Loose Ends
14	(23)	DOWN ON THE STREET, Shakatak	(30)	STUCK ON YOU, Lionel Richie
15	(9)	SMALLTOWN BOY, Bronski Beat	(NEW)	COME BACK, The Mighty Wah!
16	(10)	I WON'T LET THE SUN GO DOWN... Nik Kershaw	(28)	WAKE ME UP BEFORE YOU GO GO, Wham!
17	(NEW)	SEVEN SEAS, Echo and The Bunnymen	(26)	HIGH ENERGY, Evelyn Thomas
18	(21)	SWEET SOMEBODY, Shannon	(38)	SELF CONTROL, Laura Branigan
19	(20)	STATE OF SHOCK, Jacksons, lead vocals Michael Jackson & Mick Jagger	(29)	FAREWELL MY SUMMER LOVE, Michael Jackson
20	(16)	LAMENT, Ultravox	(35)	ON THE WINGS OF LOVE, Jeffrey Osborne

THE NEW SINGLE FROM

**A FLOCK OF SEAGULLS**

THE MORE YOU LIVE THE MORE YOU LOVE

**A FLOCK OF SEAGULLS**

12" AVAILABLE INITIALLY AT 7 PRICE  
BOTH IN PICTURE BAGS

ORDER FROM CBS TELESALES 01-960 2155  
JIVE 62 JIVE T 62

## PERFORMANCE

## Bob Dylan

BACKED BY a loud and efficient band — including one-time Rolling Stone Mick Taylor who used the opportunity to remind one and all of his prowess — Dylan drew a wide range of songs from his rich catalogue to the delight of a packed Wembley Stadium.

Those who had come to hear Dylan the preacher man were disappointed. But those — the majority — who had come to wallow in a trip down memory lane got their money's worth and more. Like A Rolling Stone, Tangled Up In Blue, Signor, even Blowin' In The Wind and The Times They Are A Changin' were reeled out almost flippantly, yet with power of delivery geared to Stadium gig requirements.

His lyrics still have the bite that brought him out of the Greenwich Village coffee bars to international fame and fortune. And, not surprisingly, one of the biggest cheers of the evening went up for the line "Ain't gonna work on Maggie's farm no more". And it was good to hear a couple of numbers from the underrated Infidels album.

The show climaxed with the arrival on stage of one or two luminaries who, until that point, had been politely tapping their toes in the royal box. Carlos Santana (who earlier in the afternoon had run through an efficient, enjoyable set of typically laidback festival music, including a note-perfect Abraxas), Eric Clapton, Chrissie Hynde and Van Morrison joined Dylan and co for a rousing finale of oldies.

Earlier in the day, Nick Lowe and his Cowboy Outfit and UB40 roused the basking masses with competent sets that both received deservedly warm receptions.

JIM EVANS

## Reggae Sunsplash

THE GODS must have been smiling on Crystal Palace. The UK's first Reggae Sunsplash — a day-long celebration of black music, and a "dream come true" according to organisers Capital — was blessed with Caribbean-perfect weather.

The first band to really capture the imagination of what proved to be at best a reticent crowd was the UK's very own Aswad, who won hearts and cheers with an extrovert poppy set. Musical Youth, another home-grown attraction, squeezed in a quick 10-minute set, the saving grace of which was its brevity.

Black Uhuru, on the other hand, quickly took control. Bolstered by the addition of rhythm superstars Sly Dunbar and Robbie Shakespeare they played a set unrivalled in its adventurous approach. Also unequalled on the day was the wonderfully eccentric sight of Puma Jones dancing, limbs akimbo. Plumping mainly for old favourites rather than tracks from the newly-issued Anthem LP on Island, Black Uhuru provided the first really inspiring set of Sunsplash.

The unusual running order was further demonstrated by the speedy appearance of yet another superstar, Nigeria's King Sunny Ade, whose typically Highlife performance was well greeted by what was a largely Caribbean crowd. Unfortunately, the languid rhythms did get a bit lost bouncing around the big arena and the warmth of his reception must have been as much to do with the esteem in which he is held as his actual performance.

Late afternoon brought Lloyd Partes and We The People whose laidback jazz fusions made a break from the mostly straight reggae flavour of the day, followed by Jamaican superstar Leroy Sibbles.

Inevitably, the loudest cheer and the most energetic dancing and waving was reserved for headliner Dennis Brown. If his position at the top of the bill surprised some, the choice was vindicated by the reception he won, and the punchy,

dynamic performance he gave.

For the record, 30,000 people — paying £10 a go — turned up for the privilege of witnessing the first of what is hoped will become an annual event for Londoners, black and white.

DANNY VAN EMDEN

## Fela Kuti

ONE COULD almost be excused for thinking that you were at the wrong gig. It was Fela Kuti's only London date and the Hammersmith Palais, especially laid out with chairs for the occasion, was only two-thirds full.

The Black President himself was in less than top form. After a lengthy over-the-top introduction, the man seemed a pale shadow of his usual bombastic presence.

As ever each song was drawn out to around 15 minutes, but they weren't the excitement-building heady numbers that have become Fela's trademark. Instead, each seemed to become strangled by its own length and the backing vocals and brass from Egypt 80 unco-ordinated and disappointing.

DANNY VAN EMDEN

## Shriekback

SHRIEKBACK DON'T pussyfoot around. From Dave Allen's gaunching bass to Barry Andrew's manic keyboards to Carl Marsh's astringent guitar, the group attack. Other people play around with hard funk, but Shriekback do it with guts and passion.

Invisible to all but the very tall on the Wag Club's floor-level stage, the Arista group shared vocal duties and each others' instruments with feel and enthusiasm. And although elements of The Talking Heads, George Clinton and Allen's old band, The Gang Of Four, showed through, the sound was denser and even more reliant on steamy rhythm.

With a superb new album, Jam Science, out on July 20, it was typical of the band's refreshingly uncommercial attitude that only three of its tracks found their way into the otherwise unfamiliar set. One of them, Suck, providing the climax to make the crowd writhe in spite of the ridiculous heat.

JOHN BEST

## Nona Hendryx

NONA HENDRYX, resplendent in white American military attire for July 4, cut a dazzling and energetic figure on stage at the Dominion. But after only a couple of numbers it became apparent that the quality of the songs did not fulfil the potential of the artist herself.

The powerful, distinctive voice was at constant odds with the backing band. The two sets of keyboards combined with a very heavy guitar-based sound, seemingly uncommitted to either funk or rock, did not produce any feel of danceability.

During Boys Will Be Boys and Keep It To Yourself the over-loud mix frequently drowned Hendryx out and it was a pity to see her expending so much energy to such little vocal effect.

Despite these problems it can only be a matter of time until Hendryx gets the formula for her solo career absolutely right.

KAREN FAUX

## Mama's Boys

MAMA'S BOYS returned to the Marquee to headline three dates in preparation for their first US tour supporting the likes of Rush and Reo Speedwagon — a tour which could decide whether the Irish band will make the big time.

The gig was a showcase for the first two albums and their latest eponymous LP. At times the group's brand of heavy metal became repetitious, but Pat "The Professor" McManus' fiddle solos and use of the violin bow on his electric guitar,

as well as other individual solos, showed the musicians' competence.

Hopefully, they will return after a successful US tour with the experience and enthusiasm that will help them break the UK market in a big way.

NICK ROBINSON

## Shannon

WAITING FOR Shannon's Venue gig to get off the ground proved to be a wait in vain. The absence of excitement was partly due to a curiously unresponsive audience but mainly to Shannon's own inability to successfully carry off the superstar pose she has misguidedly taken on.

For all her interminable chit chat and lengthy introductions, the fact that the material was pitifully thin on the ground could not be concealed. And while she belted out boisterous dance numbers with suitable power her voice simply didn't have the richness or subtlety for the slow ballads.

Let The Music Play and Give Me Tonight were highspots although both were dragged out to maximum length and sound better on 12-inch vinyl.

The presence of a pretty cool bass player and gutsy back-up female vocalist helped to make the show worthwhile but one still went home feeling that something, most decidedly, had been lacking.

KAREN FAUX

## The Armoury Show

THE ARMOURY Show seem to have found a winning formula in both the line-up of the band and its musical direction.

Lead vocalist Richard Jobson and bassist Russell Webb were both founder members of Scottish new wavers The Skids, and John Doyle and John McGeoch worked with Magazine — McGeoch later leaving to join Siouxsie and The Banshees and then Visage. Together they have developed a sound that encompasses the finer points of these bands.

Jobson's vocals have always been distinctive and his lyrics burst with true Scottish fervour as he skips around the stage. McGeoch's Banshee-style guitar chords and occasional keyboards add swirling atmospherics to the solid rhythm section as the band performed a number of interesting, if at times unoriginal, new compositions.

Their debut release is due at the end of this month through EMI and in the meantime the band have been on tour with The Psychedelic Furs.

NICK ROBINSON

## Haze

HAZE describe themselves as an "electric" rock band which seemed accurate enough during their Royal Standard (Walthamstow) gig where they played an excellent set of tasteful/melodic rock with a sway towards the progressives — and weren't deterred by the poor turn out.

Guitarist/vocalist Paul McMahon's fretwork on The Night was particularly impressive; his brother Chris doubles on keyboards and bass, coming up with some intricate keyboard lines on Seven Stones.

Drummer Paul Chisnell turned in a good vocal performance on The Hum, a hilarious song about moles fighting underground.

Songs from their enjoyable and decoratively packaged LP C'est La Vie (distribution through Pinnacle Records) were on show, including Mirage, Don't Leave Me Here and For Whom. Shadows, a new number, also sounded impressive.

They have a couple of support slots at the Marquee lined up where they will deservedly play to a larger audience, and the coveted role of support act on a major tour is also being considered.

GARETH THOMPSON

## NEWS FEATURE

## Tale of two Island hits

SALES OF cassettes and 12-inch singles soared to new peaks in June, confirming the growing mood of optimism about the state of the British record industry. The business, once so sickly, is in much better shape than 12 months ago, even if it never regains the vigour of previous years.

Albums are staging a dramatic revival, with a 23 per cent upturn last month against the same period last year. LPs posted a 10 per cent increase while cassettes added a staggering 58 per cent. Coming after similar results in May (9 per cent and 54 per cent), it has more than made up for the shortfall in sales during the first four months of the year.

Combined sales of LPs and cassettes for the first half of the year show a 5 per cent volume growth over a similar period in 1983. LPs have eased off by 4 per cent, but cassettes are showing a year-on-year gain of 30 per cent. The shape of the market continues to change; last month cassettes accounted for seven sales in every 20, a new high.

During the recent upturn in album sales, Bob Marley's Legend compilation has remained comfortably ahead of the field, its nine week tenure at the top being one of the longest of recent years. Excellent support has materialised in the shape of new albums from Spandau Ballet, Elton John and David Sylvian, whose introductory solo platter Brilliant Trees looks set for a lengthy chart career. The market's current buoyancy can be gauged by the fact that the Eurythmics' album Touch Dance sold over 100,000 in its first three weeks on release, without ever entering the Top 30, a feat usually only performed in the rarified atmosphere of Christmas.

Despite Legend's marathon stint atop the chart, Island failed to hold the title of top album label it snatched in May, losing out to CBS whose 8.9 per cent share of the market owed much to Billy Joel. After his TV concert was viewed by 7m people, Joel enjoyed a mini-boom. An Innocent Man jumped to number two, and was joined in the chart by five of Joel's previous albums, establishing a personal level of popularity that has previously escaped him. However, CBS could not overhaul EMI in the distribution stakes, though EMI's share of the market in this category dipped from more than a third to 28.6 per cent.

## Chart commentary

By ALAN JONES

As far as singles are concerned, it's a tale of two Frankies, as Two Tribes and Relax effectively made the top two a no-go area unless your name happened to be Frankie Goes To Hollywood. The Frankies are already the first act to reach the top with their first two singles since Mungo Jerry turned the trick in 1971 and must be fancied to equal Gerry & The Pacemakers, all-time record of reaching number one with their first three singles. It seems likely that they will also become the only act to sell 1m copies of each of its first two singles domestically.

The enormous sales registered by Relax and Two Tribes in June were largely responsible for the 8 per cent upturn in singles sales over the same period in 1983. Seven-inch singles were actually down by 5 per cent, but it's the best performance turned in by the smaller format so far this year. The more lucrative 12-inch format registered an unprecedented 46 per cent gain. Overall, singles are still in decline, with a nine per cent evaporation of the market this year, comprising an 18 per cent slump by seven inchers and a 21 per cent surge by the 12-inch format.

In June, 12-inchers accounted for a record 34 per cent of all singles sales compared to 28 per cent in May and 25 per cent a year ago. It's in the larger configuration that the influence of the Frankie phenomenon is most keenly felt. With only Propaganda's Dr Mabuse and the two Frankie singles making contributions the ZTT/Island label helped itself to a massive 23.2 per cent of the action. Runners-up Epic managed a more modest 6.2 per cent share. When 7 and 12-inch sales are combined, ZTT's market share shrinks to 13.6 per cent, which was still enough to help EMI to retain its status as top distributor, though its overall rating of 25.6 per cent included only insignificant contributions from its own family of labels.

If, at times, the continuing exploits of Frankie Goes To Hollywood and Bob Marley make this seem more like an Island Records press release than a chart commentary, let's redress the balance by closing with a few words about the surprise contender for the singles chart throne who may, even now, have wrested control from the tenacious Frankies. It's actor Nigel Planer whose recreation of his TV role of Neil on the Traffic oldie Hole In My Shoe has made him into an unlikely hitmaker. The record made a sensational chart entry last week at number five — the highest first week position ever secured by a previously uncharted act. If Neil does reach number one, he'll be the first WEA act to do so since Rod Stewart vacated the throne exactly a year ago. I hardly dare mention that Hole In My Shoe is published by Island Records subsidiary, Island Music.

## SALES BAROMETER

## SINGLES — Percentages

	Jun 84/May 84	June 84/June 83	Year to date 1984/1983
Combined	+8	+8	-9
Seven-inch	+1	-5	-18
12-inch	+29	+46	+21

## ALBUMS — Percentages

Combined	+1	+23	+5
LP (inc CD)	-1	+10	-4
Cassette	+4	+58	+30

## MARKET SHARE BREAKDOWN — Percentages

	Jun 84	May 84	Jun 83	Jan-Jun 84	Jan-Jun 83
Seven-inch	66	72	75	71	79
12-inch	34	28	25	29	21
LP (inc CD)	65	66	72	67	74
Cassette	35	34	28	33	26

Source: Gallup computation and interpretation: Alan Jones

Edited  
by  
NIGEL HUNTER

PUBLISHING

## RSA cites standards

THE RSA Radcliffe Awards for graphic excellence in music publishing, inaugurated last year, have been announced for 1984. The scheme is designed to encourage better visual standards of music printing and publishing, and is open to any manufacturing publisher located in the UK and the Commonwealth.

This year's entries totalled 65 from 17 UK publishers and three in the Commonwealth. The organisers report that "in general the standard of graphic design was appreciably higher than in the first year of the awards".

The winners were Faber Music for *The Burning Fiery Furnace* (Benjamin Britten) and *Eight Keyboard Sonatas* (Thomas Arne); Boosey & Hawkes for *Sounds Natural*, a World Wildlife Songbook; Associated Board of the Royal Schools of Music for *A Selection of Italian Arias 1600-1800* and *Easier Piano Pieces*; A & C Black for *Sing Hey Diddle Diddle and Hey Presto!* *The Abracadabra Recorder Book*; Cambridge University Press for *Mendelssohn's Musical Education - A Study And Edition Of His Exercises In Composition* - by R Larry Todd; Highbridge Music (subsidiary of Faber) for *The Snowman* - music and words by Howard Blake; Paterson's Publications for *The Gordon Highlanders Pipe Music Collection*, Vol 1, and Universal Edition (Australia) for *String Quartet No 1* by Richard Meale.

*The Burning Fiery Furnace* and *Sounds Natural* were deemed worthy of an Outstanding Publication Award.

# Musicals are back

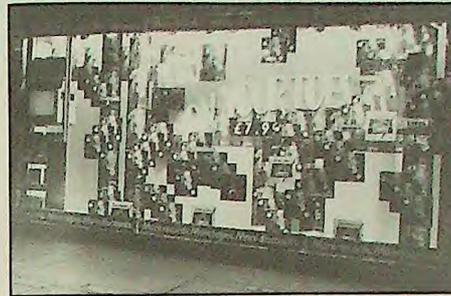
NO LESS than 20 musicals will shortly be running in the West End and this current upsurge is aptly reflected by the promotional window display for the That's Entertainment cast album of *On Your Toes*, at HMV's Oxford Street shop.

INEVITABLY, considering the extent of its standard catalogue, Chappell Music has the publishing lion's share of this unprecedented array of productions. As well as *On Your Toes* at the Palace, others include *Peg at the Phoenix*, *Starlight Express* at the Apollo, *Snoopy at the Duchess*, *Mr Cinders* at the Fortune, the revival of *West Side Story* at Her Majesty's, *Little Me* at the Prince of Wales, and on the way are *Straight From The Heart*, *Winnie*, *Six For Gold*, which is transferring up West from the King's Head, and *Oh Kay*, currently at Chichester.

In most cases, Chappell publishes the complete scores of the shows, but in some it controls or administers rights to some of the songs used. Cast albums available so far are *Peg*, *On Your Toes*, *Snoopy* and *Mr Cinders* (That's Entertainment Records); *Singing In The Rain* (Safari); *Starlight Express* and three singles from the show (Polydor), and the original US stage cast, movie soundtrack and a Leonard Bernstein classical suite of *West Side Story* (CBS).

"Naturally we are delighted that Chappell Music is so closely involved in the current success of West End musicals," says Chappell standard repertoire manager Mark Rowles. "We are also very glad that a significant proportion of the musicals are by British composers."

These latter include *Peg* (David Heneker), *Starlight Express* (Andrew Lloyd-Webber), *Six For Gold* (Mike



ON YOUR TOES: displayed to maximum advantage at the HMV Shop in Oxford Street.

Reed), and *Mr Cinders* (Vivian Ellis/Greatorex Newman), which received an Ivor Novello nomination. Lloyd-Webber is also involved in the production of *On Your Toes*, the Rodgers & Hart classic, through his Really Useful Company.

Tourism is the major factor in the West End stage musical boom. The strength and purchasing power of the US dollar has brought a flood of American visitors to London this summer, and computerised ticketing systems now enable them to book London theatre seats at home before they make the trip.

The Society of West End Theatre Managers has also been conducting a successful promotion campaign overseas through travel agencies.

## US hot on bagpipes

WHETHER IT is part of the much-touted British economic recovery is debatable, but the American import of bagpipes from the UK in 1983 increased by 30 per cent over the previous year.

This nugget of information was gleaned by the US National Music Publishers Association from statistics released by the US National Council of Music Importers & Exporters. Another British import on the increase (by 14 per cent) last year was violin bow hair.

## In memory of Kennedy

A MEMORIAL service for the late Jimmy Kennedy will be held at St Giles-in-the-Field, St Giles High Street, London WC2 on September 12 at 12 noon. Further details are available from the BASCA office (01-240 2823/4).

## ATV rides the wave of nostalgia

THE CONTINUING popularity of standard repertoire and nostalgia has prompted ATV Music to publish *100 Great Songs - The Lawrence Wright Songbook*.

Now that professional song copies are no longer printed but as both radio and TV are increasingly featuring nostalgia in their programmes, it was decided to comb the extensive catalogue of the ATV Music subsidiary, Lawrence Wright Music, to compile a folio of 100 evergreen songs. In charge of the project were the veteran Leslie Osborne and Des McCamley.

"The success of the album has been phenomenal," Osborne told *Music Week*. "Two thousand were printed and have gone in a flash, so that a reprint of a further two thousand has been necessary for supply throughout the world via the overseas branches of ATV Music."

The book is primarily targeted on radio and TV producers, artists and bandleaders. Each song is presented with top-line, words and chord symbols, together with the names of composers, lyricists and copyright details.

Among the well-known standards it contains are *I Can't Give You Anything But Love*, *Lazybones*, *Memories Of You*, *On The Sunny Side Of The Street*, *Stardust*, *Stormy Weather* and *Sweet Lorraine*.

*100 Great Songs* retails at £4.99 and, in common with all ATV Music group printed product, is being distributed by Music Sales.

BY DEMAND

THE NEW SINGLE FROM

# CHRIS DE BURGH IS.....

## *I Love the Night*

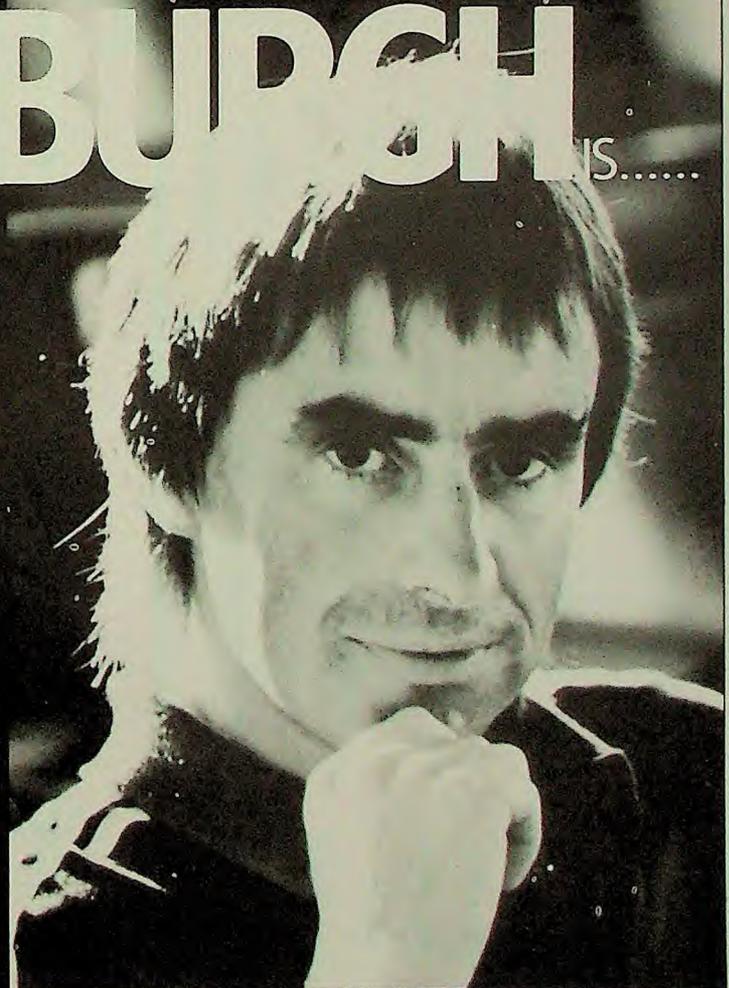
AM 202/AMX 202.

- \* AVAILABLE ON 7" & 12"
- \* 12" VERSION IS A SPECIAL 10TH ANNIVERSARY SOUVENIR EDITION - & INCLUDES 2 DE BURGH CLASSICS AS BONUS TRACKS: "DON'T PAY THE FERRYMAN" & "A SPACEMAN CAME TRAVELLING"
- \* NATION-WIDE TVA M ADS.
- \* FULL COLOUR IN-STORE POSTERS.
- \* SUPERB PROMOTIONAL VIDEO.

RELEASE DATE: MONDAY 23RD JULY.



ORDER FROM CBS 01-960 2155.



18	13	HUMAN'S LIB	WEA WX 1
19	25	SHE'S SO UNUSUAL	Portrait/Epic PRT 25792
20	11	BRILLIANT TREES	Virgin V 2290
21	NEW	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN"	Warner Brothers 925110-1
22	20	BORN IN THE U.S.A.	CBS 86304
23	23	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)	Rolling Stones CUN 1
24	12	GOODBYE CRUEL WORLD	F-Beat ZL 70317
25	19	FAREWELL MY SUMMER LOVE	Motown ZL 72227
26	28	LAMENT	Chrysalis CDL 1459
27	21	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 70246
28	22	JUNK CULTURE	Virgin V2310
29	24	HYSTERIA	Virgin V2315
30	30	ORIGINAL SOUNDTRACK FROM "BEAT STREET"	Atlantic 780154-1
31	26	CAMOUFLAGE	Warner Brothers 925095-1
32	29	BACKTRACKIN'	Starland ERIC 1
33	33	OCEAN RAIN	Korova KODE 8

51	38	COLOUR BY NUMBERS	Virgin V 2285
52	49	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
53	54	QUEEN GREATEST HITS	EMI EMTV 30
54	42	HEARTBEATS	Epic EPC 25706
55	41	NO PARLEZ	CBS 25521
56	NEW	THIS IS WHAT YOU WANT ... THIS IS WHAT YOU GET	Virgin V 2309
57	56	LABOUR OF LOVE	DEP International/Virgin LP DEP 5
58	63	FANTASTIC	Inner Vision IVL 25328
59	71	GREATEST MESSAGES	Sugar Hill SHLP 5552
60	65	OFF THE WALL	Epic EPC 83488
61	46	HUNGRY FOR HITS	K-tel ME 1272
62	77	ELIMINATOR	Warner Brothers W 3774
63	62	MANGE TOUT	London SH8554
64	60	CHANGE OF HEART	WEA WX5
65	53	DON'T STOP DANCING	Teistar STAR 2242
66	43	STRANGE FRONTIER	EMI RTA 1
67	85	STREET SOUNDS ELECTRO 4	Street Sounds Electro ELCST 4

85	74	HYAENA	Polydor/Wonderland SHEHP 1
86	59	STREET TALK	CBS 25967
87	RE	HOW GREAT THOU ART	Lifestyle LEG 15
88	92	HELLO I MUST BE GOING	Virgin V 2252
89	82	R10	EMI EMC 3411
90	68	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PL 70188
91	NEW	LET THE MUSIC SCRATCH	Street Sounds MKL 1
92	88	LIONEL RICHIE	Motown STMA 8037
93	55	TOUCH	RCA PL 70109
94	RE	ORIGINAL SOUNDTRACK FROM "YENTL"	CBS 86302
95	RE	GREATEST HITS	Warner Brothers K 56744
96	RE	FASTER THAN THE SPEED OF NIGHT	CBS 25304
97	75	STREET SOUNDS UK ELECTRO	Street Sounds ELCST 1994
98	NEW	ROCKABILLY PSYCHOSIS & THE GARAGE DISEASE	Big Beat WIK 18
99	73	LOVE WARS	Elektra 560293-1
100	RE	REFLECTIONS	CBS 10034

TOP 100 LPs on Prestel: MG Spotlight 514201

Week-ending 21 July, 1984

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 (50,000 units as of Jan. '79)

# TOP 30 TOP 30

1	1	LEGEND	Island BMMC 1
2	2	CAN'T SLOW DOWN	Motown CSTMA 8041
3	4	AN INNOCENT MAN	CBS 40/25554
4	6	PARADE	Reformation/Chrysalis ZCDL 1473
5	7	HUMAN RACING	MCA MFCG 3197
6	8	ORIGINAL SOUNDTRACK FROM "BREAKDANCE"	Polydor POLDC 5147
7	3	BREAKING HEARTS	Rocket/Phonogram REWIND 25
8	10	THRILLER	Epic 40/85930
9	5	AMERICAN HEARTBEAT	Epic 40/10045
10	NEW	VICTORY	Epic 40/86303

11	12	BREAKOUT	Planet FK 84705
12	9	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI TC-MOW 2
13	11	THE WORKS	EMI TC-WORK 1
14	14	INTO THE GAP	Arista 405 971
15	20	PRIVATE DANCER	Capitol TC-TINA 1
16	21	DISCOVERY	Virgin TCV 2308
17	15	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40/70246
18	17	FAREWELL MY SUMMER LOVE	Motown ZK 72227
19	13	HUMAN'S LIB	WEA WX1C
20	NEW	THE LAST IN LINE	Vertigo/Phonogram VERLIC 16

21	29	SHE'S SO UNUSUAL	Portrait/Epic 40/25792
22	19	REWIND 1971-1984 (BEST OF THE ROLLING STONES)	Rolling Stones TC-CUN 1
23	NEW	MINUTES	A&M CXM 88565
24	RE	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
25	26	LOST BOYS	10W/Ingrin C DIX 4
26	28	BRILLIANT TREES	Virgin TCV 2290
27	22	CAMOUFLAGE	Warner Brothers 925095-4
28	NEW	WIPEOUT - 20 INSTRUMENT GREATS	Impression TCIMP 5
29	30	LAMENT	Chrysalis ZCDL 1459
30	NEW	ORIGINAL SOUNDTRACK FROM "BEAT STREET"	Atlantic 780154-4

ALLEN, Dennis LIMERICK, YOU'RE A LADY & OTHER FAVORITES **Staic BT 301/BTC 301** £2.44 (SP)  
 BASSEY, Shirley TONIGHT **MFP 415682-1/415682-4** £1.37 (E)  
 BLACK LACE UNLACED **Mausoleum SKULL 8348**— £3.05 (P)  
 BLADES, Ruben BUSCANDO AMERICA Atlantic **K960352-1**— (W)  
 \*BLOCK, Rory RHINESTONES & STEEL STRINGS **Rounder (USA) R 3085**— £4.25 (MW)  
 \*BROWN, James FEDERAL YEARS, VOLUME 1 **Solid Smoke (USA) SS 8023**— £4.12 (MW)  
 \*BROWN, James FEDERAL YEARS, VOLUME 2 **Solid Smoke (USA) SS 8024**— £4.12 (MW)  
 BUCHANAN, Jack THE GOLDEN AGE OF JACK BUCHANAN **Golden Age GX 412520-1/412520-4** £1.82 (E)  
 \*BURKE, Solomon SOUL ALIVE! **Rounder (USA) R 2042/3** £4.25 (MW)  
 CAPE BRETON SYMPHONY FIDDLE AND GUESTS, THE A SALUTE TO SCOTLAND **Ross WGR082/CWGR082** £3.09 (ROSS)  
 \*CAPITOLS, THE COOL JERK **Solid Smoke (USA) SS 8019**— £4.12 (MW)  
 \*CHARLES, Ray 1950 **Vogue (France) 522011**— (HS/WS)  
 CHAS & DAVE WELL PLEASED **Rocky/Towerbell ROC 9122/CR02** £1.32 £3.45 (A)  
 CHEVALIER, Maurice THE GOLDEN AGE OF MAURICE CHEVALIER **Golden Age GX 412522-1/412522-4** £1.82 (E)  
 COTTON, Billy THE GOLDEN AGE OF BILLY COTTON **Golden Age GX 412521-1/412521-4** £1.82 (E)  
 \*COTTEN, Elizabeth ELIZABETH COTTEN LIVE! **Arhoolie (USA) F 1089**— £3.65 (MW/WS)  
 COUNT BASIE THE LEGENDARY... **CBS 26033/40-26033 (C)**  
 COUNCE QUINTEZ, THE CURTIS EXPLORING THE FUTURE **Boplicity/Ace BOP 7**— £3.20 (MW/WS)  
 COURTNEIDGE & JACK HULBERT, Cicely THE GOLDEN AGE OF CICELY COURTNEIDGE & JACK HULBERT **Golden Age GX 412523-1/412523-4** £1.82 (E)  
 CHRISTINA SLEEP IT OFF **Zel/Phonogram 814980-1**— £3.65 (P)  
 CROSBY & FRIENDS, Bing VOLUME 2 **Magic AWE 10**— £2.89 (SW)  
 DARKY, Tommy THE HAPPY WANDERER **Ross WGR071/CWGR071** £3.09 (ROSS)  
 DARK WIZARD DEVIL'S VICTIM **Mausoleum FIST 8337**— £2.78 (P)  
 DE ANGELO, Nino NINO DE ANGELO **Carrere CAL 210/CAC 210** £3.45 (SP)  
 DEMON EYES RITES OF CHAOS **Ebony EBON 19**— £3.04 (P)  
 \*DEUTER NIRVANA ROAD **Kuckuck (Germany) KUCK 068**— £3.50 (MW)  
 DIAMOND ACCORDIAN BAND, THE YOUR FAVORITE SINGLETONS VOLUME 2 **Emerald GES 1229/KGEC 1229** (SP)  
 DISCHARGE NEVER AGAIN **Clay CLAYLP 12**— £3.05 (P)  
 DVORIN, Miriam YIDDISH SONGS/GRANDMA SOUP **Arhoolie (USA) F 3019**— £3.65 (MW)  
 FAITHFUL BREATH GOLD 'N' GLORY **Mausoleum SKULL 8335**— £3.05 (P)  
 FATES, THE SURYA **Hag/Rough Trade HAG 1**— (RT/W)  
 FULL FORCE THE STIRLING COOKE FORCE **Ebony EBON 20**— £3.04 (P)  
 GALLOWGLASS CELLI BAND WILD COLONIAL BOY **Staic ERIN 201/ERINC 201** £3.25 (SP)  
 GIBBONS & THE SAVOY HOTEL ORPHEANS, Carroll On **The Air President PLE 513**— £2.10 (HS/H/PP)  
 GLORIA ONE DAY AT A TIME & OTHER SONGS **Staic BT 300/BTC 300** £2.44 (SP)  
 GORDON, Dexter DEXTER BLOWS HOT & COOL **Boplicity/Ace BOP 6**— £3.20 (MW/WS)  
 GRANTS PIPING CHAMPIONSHIP **Piobaireachd Lismor USMOR 5134**— £2.75 (CA/H/MK)  
 GRANTS PIPING CHAMPIONSHIP MARCH, STRATHSPEY & REEL **Lismor USMOR 5135**— £2.75 (CA/H/MK)  
 GRANT & THE DYNAMOS, MANSION COUNTRYWIDE REQUESTS **Ross WGR070/CWGR070** £3.09 (ROSS)  
 HALL, Henry THE GOLDEN AGE OF HENRY HALL **Golden Age GX 412517-1/412517-4** £1.82 (E)  
 HOLLAND EARLY WARNING **Ebony EBON 17**— £3.04 (P)  
 \*HORTON, Walter CAN'T KEEP LOVIN' YOU **Blind Pig (USA) BP 1484**— £4.25 (MW)  
 HYLTON, Jack THE GOLDEN AGE OF JACK HYLTON **Golden Age GX 412519-1/412519-4** £1.82 (E)  
 \*JACKSON, Dean HIS GREATEST **Solid Smoke (USA) SS 8020**— £4.12 (MW)  
 \*JOHNSON MOUNTAIN BOYS LIVE AT THE BIRCHMERE **Rounder (USA) R 0191**— £4.25 (MW)  
 JON & VANGELIS THE BEST OF JON & VANGELIS **Polydor POLH 6/POLHC 6** (Chrome Tape) £3.65 (P)  
 \*KENTUCKY COLONELS ON STAGE **Rounder (USA) R 0199**— £4.25 (MW)  
 LIVINGSTON, Carlton TRODDING THROUGH THE JUNGLE **Dynamite DYLP 002**— £3.08 (JS)  
 MANONE, WINGY VOLUME 4 **Little Gem LITTLE GEM 1073/384** £3.00 (SW)  
 MATINEE IDOLS, THE LINE-UP **President PTL 1076**— £3.04 (HS/H/PP)  
 MEDITATIONS, THE GREATEST HITS **Greensleeves GREL 69**— (SP/JS)  
 \*MENDOZA SISTERS, THE JUANITA Y MARIA **Arhoolie (USA) F 3017**— £3.65 (MW)  
 \*MIDNITERS, THE BEST OF THE MIDNITERS **Rhino (USA) RNL 063**— (MW)  
 MIGHTY WAH! THE A WORD TO THE WISE GUY **Beggars Banquet BEGA 54/BEGC 54** (inc 16 page lync book) **WV**  
 MILLER, Ina INA MILLER'S SONGS OF SCOTLAND **Ross WGR072/CWGR072** £3.09 (ROSS)  
 \*MONKEES, THE MONKEE FLIPS **Rhino (USA) RNL 113**— (MW)  
 MORRISON ORPHEUS CHOIR, THE MYFANY **MFP 415662-1/415662-4** £1.37 (E)  
 MURVIN, Junior MUGGERS IN THE STREET **Greensleeves GREL 70**— (SP/JS)  
 ORIGINAL CAST STAYLIGHT EXPRESS **Starlight Express/Polydor LNER 1/LNERC 1** (Chrome Tape) £5.45 (ZLP) (P)  
 PAGE, Elizabeth PLAYING THE RECORDER **MFP 415661-1/415661-4** £1.37 (E)  
 PAUL, Eugene SENTIMENTAL REASON **World International WIR 12L 703**— £3.08 (JS)  
 \*PERSUASION, THE NO FRILLS **Rounder (USA) R 3083**— £4.25 (MW)  
 POTTER, Nic MOUNTAIN MUSIC **Zomart Music ZOMART 001/ZOMART 001C** £3.05 (P)  
 QUIET RIOT CONDITION **Critical Epic EPC 26075/40-26075** £3.45 (C)  
 QUINN, Brendan REST YOUR LOVE ON ME **Staic BT 302/BTC 302** £3.25 (SP)  
 SAKHILE NEW LIFE **Jive Afrika HIP 13/HIPC 13** £3.45 (C) (Rescheduled)  
 SAVOY-DOUCET CAJUN BAND LES HARIAS **Arhoolie (USA) F 5029**— £3.65 (MW)  
 78TH FRASER HIGHLANDERS PIPE BAND, THE THE 78TH FRASER HIGHLANDERS PIPE BAND **Lismor USMOR 5131**— £2.75 (CA/H/MK)  
 SMALL FACES, THE AUTUMN STONE **Immediate IMLD 01**— £2.95 (ZLP) (SD)  
 SOMERS & HIS BAND, Debray DEBROY SOMERS & HIS BAND (1927-1932) **Joy JOY 'D' 282**— £1.52 (HS/H/PP)  
 SOVIET FRANCE ELSTRE **Red Rhino REDLP 45**— £2.85 (ZLP) (Red Rhino!)
 \*SPELLMAN, Benny CALLING ALL CARS **Bandy (USA) BANDY 77018**— £4.40 (MW)  
 STAFFORD, Jo THE HITS OF JO STAFFORD **MFP 415668-1/415668-4** £1.37 (E)  
 STAFFORD, Johnny TWENTY HARMONICA GREATS **MFP 415660-1/415660-4** £1.37 (E)  
 \*STEVENS, Shakim & The Sunsets THE ULTIMATE ROCK 'N' ROLLER **Big Beat (France) BBR 1018**— £3.50 (SW)  
 SUSO SUSO **Carrere CAL 209**— £3.45 (SP)  
 \*TAMPA RED IT'S TIGHT LIKE THAT 1928-1942 **Blues Documents (Austria) BD 2001**— £3.25 (SW)  
 \*TOUSSAINT, Allen WITH THE STOKES **Bandy (USA) BANDY 7014**— £4.40 (MW)  
 TOYOTA PIPES & DRUMS, THE AMAZING GRACE **Lismor USMOR 5133**— £2.75 (CA/H/MK)  
 \*TURTLES, THE WOODEN HEAD **Rhino (USA) RNL 154**— (MW)  
 23 SKIDOO URBAN GEMELAN **Illuminated JAMS 40**— £3.25 (WJ)  
 \*VARIOUS DETROIT GOLD, VOLUME 1 **Solid Smoke (USA) SS 8021**— £4.12 (MW)  
 \*VARIOUS DETROIT GOLD, VOLUME 2 **Solid Smoke (USA) SS 8022**— £4.12 (MW)  
 \*VARIOUS HITS FROM HEAVEN **Rhino (USA) RNMA 679**— (MW)  
 \*VARIOUS IF IT'S LOUD WE'RE PROUD **Mausoleum TEST 12317**— £2.10 (P)  
 \*VARIOUS NOW THAT'S WHAT I CALL MUSIC 3 **Virgin/EMI NOW 3/TC-NOW 3** (ZLP) (E)  
 \*VARIOUS PHIL SPECTOR: EARLY PRODUCTIONS '58-'61 **Rhino RNF 003**— (MW)  
 \*VARIOUS PIANO BLUES VOLUME 21 (UNISSUED) **Bluebird 1939-1945** **Magpie PY 4421**— £2.87 (SW)  
 \*VARIOUS RHINO TEN MAGAZINE **Rhino (USA) RNL 058**— (MW)  
 \*VARIOUS SCOTLAND FOR EVER **Ross WGR076/CWGR076** £3.05 (ROSS)  
 \*VARIOUS TENSAGE ROCK 'N' ROLL PARTY VOLUME 3 **Ace CH 106**— £2.90 (P/MW/WS)  
 \*VARIOUS, THE GOLDEN AGE OF IRVING BERLIN PLAYED BY GREAT BRITISH DANCE BANDS **Golden Age GX 412518-1/412518-4** £1.82 (E)  
 \*VARIOUS, THE GOLDEN AGE OF GEORGE GERSHWIN PLAYED BY GREAT BRITISH DANCE BANDS **Golden Age GX 412524-1/412524-4** £1.82 (E)  
 \*VARIOUS THE HISTORY OF LATIN ROCK **Rhino (USA) RNL 061**— (MW)  
 \*VARIOUS WELCOME TO THE HIGHLANDS **Ross WGR074/CWGR074** £3.09 (ROSS)  
 \*VARIOUS YOUR HUNDRED FAVORITE HYMNS VOLUME 4 **MFP 415659-1/415659-4** £1.37 (E)  
 VENOM AT WAR WITH SATAN **Heat NEATP 1015**— (P) (Disc £3.39 IP)  
 VICEROYS, THE CHANCERY LANE **Greensleeves GREL 67**— (SP/JS)  
 WINTER, Johnny EARLY WINTER **President PRCV 116**— £2.10 (HS/H/PP)

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

## CASSETTES

ANDREW, Harry HUNTING THE BISMARCK by C. S. Forester read by Harry Andrew **Listen For Pleasure LFP 417156-5** (Cassette) (E)  
 BATE, Anthony TREASURE ISLAND by R. L. Stevenson read by Anthony Bate **Listen For Pleasure LFP 417170-5** (Cassette) (E)  
 CROSSFIRE SEE YOU IN HELL **Mausoleum TAPE 78314** (Cassette) £3.05 (P)  
 DUKE OF EDINBURGH, HRH THE A QUESTION OF BALANCE by HRH The Duke Of Edinburgh read by HRH The Duke Of Edinburgh **Listen For Pleasure LFP 417164-5** (Cassette) (E)  
 HILLIER, Dame Wendy JANE EYRE by Charlotte Bronte read by Dame Wendy Hillier **Listen For Pleasure LFP 417160-5** (Cassette) (E)  
 KILLER READY FOR HELL **Mausoleum TAPE 78301** (Cassette) £3.05 (P)  
 KILLER SHOCK WAVES **Mausoleum TAPE 78320** (Cassette) £3.05 (P)  
 KILLER WALL OF SOUND **Mausoleum TAPE 78302** (Cassette) £3.05 (P)  
 MASTERS OF THE UNIVERSE A TRAP FOR HE-MAN **Pickwick PLBM 122** (Cassette & Ladybird book, free poster) (PK)  
 MASTERS OF THE UNIVERSE THE IRON MASTER **Pickwick PLBM 123** (Cassette & Ladybird book, free poster) (PK)  
 MASTERS OF THE UNIVERSE CASTLE GREYSKULL UNDER ATTACK **Pickwick PLBM 124** (Cassette & Ladybird book, free poster) (PK)  
 OSTROGOTH ECSTASY AND DANGER **Mausoleum TAPE 78319** (Cassette) £3.05 (P)  
 SYAR DEATH BEFORE DISHONOUR **Mausoleum TAPE 78308** (Cassette) £3.05 (P)  
 UK SUBS DEMONSTRATION TAPES **Mausoleum TAPE 778005** (Cassette) £2.79 (P)  
 \*VARIOUS ANIMAL TALES **Invicta Audio Visual ST 3636** (Cassette) £1.73 (SP)  
 \*VARIOUS BACK TO BUCHAN **Ross C-JR002** (Cassette) £2.73 (ROSS)  
 \*VARIOUS FUNNY FEET **Invicta Audio Visual ST 3632** (Cassette) £1.73 (SP)  
 \*VARIOUS I CAN COUNT **Invicta Audio Visual ST 3634** (Cassette) £1.73 (SP)  
 \*VARIOUS MY BOOK OF WORDS **Invicta Audio Visual ST 3631** (Cassette) £1.73 (SP)  
 \*VARIOUS MY BOOK OF PETS **Invicta Audio Visual ST 3635** (Cassette) £1.73 (SP)  
 \*VARIOUS THINGS THAT GO **Invicta Audio Visual ST 3633** (Cassette) £1.73 (SP)  
 WARLOCK BURNING THE WITCHES **Mausoleum TAPE 78325** (Cassette) £3.05 (P)  
 WATT, Sandy LIFE'S RAILWAY TO HEAVEN (COUNTRY GOSPEL) **Ross CWGR069** (Cassette) £3.09 (ROSS)  
 WILDFIRE BRUTE FORCE AND IGNORANCE **Mausoleum TAPE 78307** (Cassette) £3.05 (P)

Mon 23-Fri 27th July, 1984  
 Album Releases: 119 (inc. 23 imports)

Year to Date: 30 weeks to 27th July, 1984  
 Album Releases: 3,041 (inc. 871 imports)

## Distributor Codes

A - PRT 01-640 3344  
 ACE - Ace 01-267 5192  
 B - Ronco 01-274 7761  
 BK - Backs 003 26221  
 BLM - Blackmarketing - 01-609 7017/8  
 BM - BIBI Magnetics 01-575 7117  
 BU - Buller 08894 76316  
 C - CBS 01-960 2155  
 CA - Cadillac 01-836 3646  
 CAM - Cambra 01-609 0087  
 CAS - Castle 01-623 5934  
 CH - Charly 01-639 8603  
 CID - Central  
 Independent Distributors 021 742 0494  
 CM - Celtic Music 0423 888979  
 CON - Conifer 0895 447707  
 CS - Cassion 01-485 8704  
 DIS - Discovery 067 285 406  
 E - EMI 01-561 8722  
 ERT - Earthworks 01-969 5145  
 F - PolyGram 01-590 6044  
 FAL - Falling A 0265 74730  
 FP - Faulty 01-727 0734  
 FPS - 77-44512  
 G - Lightning 01-969 8344  
 GI - Gypsy 01-736 4521  
 GR - Graduate 0884 59048  
 GRI - Geoff's Records International 01-808 5301  
 GY - Greyhound 01-385 8146  
 H - HR Taylor 021 622 2377  
 HS - Hotshot 0632 742106  
 I - Cartel (Backs, Rough Trade) and Fast Product - 031 661 5811  
 Probe - 051 226 6591  
 Nine Mile - 0926 26376  
 Red Rhino (Nth) - 0904 641415  
 Revolver - 0272 299105  
 IDS - Independent Distribution Services 01-476 3222  
 IKF - 01-381 2287  
 IMS - Import Music Service (via PolyGram) 01-590 6044  
 IMP - Impex Music 01-229 5454  
 IN - Inferno 021-233 1256  
 INV - Invicta Audiovisuals 0633 717211  
 IRS - Independent Record Sales 01-850 3161 (Chris Wellard)  
 J - Jungle 01-359 9161  
 JSU - Jetstar 01-961 5818  
 JSU - Jazz Services Unlimited 0422 64773  
 K - K-tel 01-992 8000  
 KS - Kingdom - 01-836 4763  
 LK - Look 0484 643211/2  
 LO - Londisc 0206-271069  
 M - MSD - 01-602 3483  
 MB - Menace Breakers 01-602 1118  
 MFP - Music For Pleasure 01-561 3125  
 MIS - Music Industry Services 01-505 4392  
 MK - 041-333 9553  
 MO - Mole Jazz 01-278 0703  
 MW - Making Waves 01-481 9917  
 N - Neon 0785 41311  
 NM - Nine Mile - 0926 26376  
 O - Outlet 0232 222826  
 OR - Orbitone 01-965 8292  
 P - Pinnacle 0689 73146  
 PAC - Pacific 01-267 2917/8  
 PK - Pickwick 01-200 7000  
 PR - President 01-839 4672  
 PROJ - Projection 0702 72281  
 R - RCA 021-525 3000  
 RA - Rainbow 01-589 3254  
 RC - Rollercoaster 01-397 8957  
 RL - Red Lightnin' 037-988 693  
 RM - Record Merchandisers 01-848 7511  
 ROSS - Ross 08886 2403  
 RT - Rough Trade 01-221 1100  
 RL - Ruff Lion - 01-221 1604  
 SO - Stage One 0428 4001  
 SOL - Solomon & Peres 0494-32711  
 SP - Spartan 01-903 8223  
 ST - Studio Import 01-580 3438/9  
 SW - Swift 0424 220028  
 T - Trojan 01-961 4565  
 TB - Terry Blood 0782 60231  
 TE - Tent 0708 75181  
 TR - Triple Earth 01-995 7059  
 V - Vista Sounds 01-953 1661  
 W - WEA 01-998 5929  
 WRD - World Record Distributors 01-636 3925  
 X - Clyde Factors 041-221 9844  
 Y - Relay 01-579 6125

# TOP US ALBUMS

THIS WEEK		LAST WEEK		TITLE	ARTIST	LABEL
1*	1	BORN IN THE USA	Bruce Springsteen	Col/CBS		
2	2	SPORTS	Huey Lewis & The News	Chrysalis		
3*	11	PURPLE RAIN	Prince and The New Power Generation	Warner		
4	3	HEARTBEAT CITY	The Cars	Elektra		
5	5	CAN'T SLOW DOWN	Lionel Richie	Motown		
6*	6	REBEL YELL	Billy Idol	Chrysalis		
7	4	FOOTLOOSE	Soundtrack	Columbia/CBS		
8*	9	BREAKIN'	Soundtrack	Polydor		
9	7	1984	Van Halen	Warner Bros		
10*	10	ELIMINATOR	ZZ Top	Warner Bros		
11	8	SEVEN AND THE...	Duran Duran	Capitol		
12*	15	OUT OF THE CELLAR	Ratt	Atlantic		
13	12	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait		
14*	16	BEAT STREET	Soundtrack	Atlantic		
15	20	MIDNIGHT MADNESS	Night Ranger	Camel/MCA		
16*	17	BREAK OUT	Pointer Sisters	Planet		
17*	N	VICTORY	The Jacksons	Epic		
18	13	LOVE AT FIRST STING	Scorpions	Mercury		
19	19	STREET TALK	Steve Perry	Columbia/CBS		
20	14	THRILLER	Michael Jackson	Epic		
21*	22	CAMOUFLAGE	Rod Stewart	Warner Bros		
22*	24	PRIVATE DANCER	Tina Turner	Capitol		
23	23	INTO THE GAP	Thompson Twins	Arista		
24*	29	GHOSTBUSTERS	Soundtrack	Arista		
25	25	SELF CONTROL	Laura Branigan	Atlantic		
26	18	MADONNA	Madonna	Sire		
27	21	AN INNOCENT MAN	Billy Joel	Columbia/CBS		
28	27	COLOUR BY NUMBERS	Culture Club	Virgin/Epic		
29*	33	NUCLEAR FURNITURE	Jafferson Starship	Grunt		
30*	30	POINTS ON THE CURVE	Wang Chung	Geffen		
31*	31	COULDN'T STAND...	Vaughan/Double Trouble	Epic		
32*	34	JERMAINE JACKSON	Jermaine Jackson	Arista		
33*	38	STREETS OF FIRE	Soundtrack	MCA		
34	32	GRACE UNDER PRESSURE	Rush	Mercury		
35	28	BODY AND SOUL	Joe Jackson	A&M		
36	26	LET'S HEAR IT...	Deniece Williams	Columbia/CBS		
37	37	17, Chicago	Full Moon/Warner Brothers			
38*	41	GOODBYE...	Elvis Costello/Attractions	Col./CBS		
39	39	TALK SHOW	Go-Go's	I.R.S.		
40*	45	LOVE LANGUAGE	Teddy Pendergrass	Asylum		
44*	49	NOW	Patricia Rushen	Elektra		
46*	54	STAY HUNGRY	Twisted Sister	Atlantic		
51*	55	STRAIGHT FROM THE HEART	Peabo Bryson	Elektra		
55*	58	VOICE OF AMERICA	Little Stevo	EMI-America		
56*	61	RUN - D.M.C.	Run - D.M.C.	Profile		
58*	N	BREAKING HEARTS	Elton John	Geffen		
59*	86	SLIDE IT IN	Whitesnake	Geffen		
67*	N	NO BRAKES	John Waite	EMI-America		
70*	81	HUMAN RACING	Nik Kershaw	MCA		
71*	77	RIGHTEOUS ANGER	Van Stephenson	MCA		
73*	78	GOING FOR BROKE	Eddy Grant	Portrait		
77*	N	DIFFORD & TILBROOK	Difford & Tilbrook	A&M		
81*	N	BOX OF FROGS	Box Of Frogs	Epic		
82*	88	STAR TREK III - THE SEARCH FOR SPOCK	Soundtrack	Capitol		
84*	N	THE LAST IN LINE	Dio	Warner Brothers		
86*	N	THE ALLNIGHTER	Glenn Frey	MCA		
90*	100	NEW SENSATIONS	Lou Reed	RCA		
91*	N	THE GLAMOROUS LIFE	Sheila E.	Warner Brothers		
98*	N	ACCESS ALL AREAS	Spyro Gyra	MCA		

\*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.

Chart Courtesy *Billboard* w/e July 21, 1984

INCORPORATING LP CD & CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
1	1	10	<b>LEGEND</b> ● Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E)	C: BMWC 1
2	2	3	<b>PARADE</b> ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F)	C: ZCDL 1473
3	<b>NEW</b>		<b>VICTORY</b> ● Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C)	C: 40-86303
4	<b>NEW</b>		<b>THE LAST IN LINE</b> ● Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F)	C: VERL 16
5	4	39	<b>CAN'T SLOW DOWN</b> ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R)	C: CSTMA 8041
6	6	46	<b>AN INNOCENT MAN</b> ● Billy Joel (Phil Ramone)	CBS 25554 (C)	C: 40/25554
7	3	4	<b>BREAKING HEARTS</b> ● Elton John (Chris Thomas)	Rocket/Phonogram HSPD 25 (F)	C: REWND 25
8	5	20	<b>HUMAN RACING</b> ● Nik Kershaw (Peter Collins)	MCA MCF 3197 (C)	C: MCF 3197
9	8	6	<b>ORIGINAL SOUNDTRACK - "BREAKDANCE"</b> ● Various (Various)	● POLDO 5147 Polydor POLD 5147 (F)	
10	16	4	<b>PRIVATE DANCER</b> ● Tina Turner (Various)	Capitol TINA 1 (E)	C: TC-TINA 1
11	10	84	<b>THRILLER</b> ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C)	C: 40/85930
12	9	12	<b>BREAK OUT</b> ● Pointer Sisters (Richard Perry)	Planet FL 84705 (R)	C: FK 84705
13	7	6	<b>AMERICAN HEARTBEAT</b> ● Various (Various)	Epic EPC 10045 (C)	C: 40/10045
14	14	20	<b>THE WORKS</b> ● Queen (Queen/Mack)	EMI WORK 1 (E)	C: TC-WORK 1
15	18	22	<b>INTO THE GAP</b> ● Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F)	C: 405 971
16	17	3	<b>DISCOVERY</b> ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E)	C: TC-V 2308
17	15	16	<b>NOW THAT'S WHAT I CALL MUSIC II</b> ● Various (Various)	Virgin/EMI NOW 2 (E)	C: TC-NOW 2
18	13	19	<b>HUMAN'S LIB</b> ● Howard Jones (Rupert Hine)	WEA WX 1 (W)	C: WX1C
19	25	4	<b>SHE'S SO UNUSUAL</b> ● Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (R)	C: 40/25792
20	11	3	<b>BRILLIANT TREES</b> ● David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E)	C: TC-V 2290
21	<b>NEW</b>		<b>MUSIC FROM MOTION PICTURE 'PURPLE RAIN'</b> ● Prince and The New Power Generation (Prince & The New Power Generation)	Warner Bros 925110-1 (W)	C: 925110-4
22	20	6	<b>BORN IN THE U.S.A.</b> ● Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C)	C: 40/86304
23	23	3	<b>REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)</b> ● The Rolling Stones (The Rolling Stones)	● TC-CUN 1 Rolling Stones CUN 1 (E)	
24	12	3	<b>GOODBYE CRUEL WORLD</b> ● Elvis Costello and The Attractions (Clive Langer/Alan Winstanley)	F-Beat ZL 70317 (R)	C: ZK 70317
25	19	7	<b>FAREWELL MY SUMMER LOVE</b> ● Michael Jackson (Various)	Motown ZL 72227 (R)	C: ZK 72227
26	28	15	<b>LAMENT</b> ● Ultravox (Ultravox)	Chrysalis CDL 1459 (F)	C: ZCDL 1459
27	21	14	<b>ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"</b> ● Various (Various)	● CBS 70246 (C)	C: 40/70246
28	22	11	<b>JUNK CULTURE</b> ● Orchestral Manoeuvres In The Dark (Brian Tench/OJD)	Virgin V2310 (E)	C: TC-V 2310
29	24	10	<b>HYSTERIA</b> ● Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E)	C: TC-V 2315
30	30	3	<b>ORIGINAL SOUNDTRACK FROM "BEAT STREET"</b> ● Various (Various)	C: 780154-4 Atlantic 780154-1 (W)	
31	26	5	<b>CAMOUFLAGE</b> ● Rod Stewart (Michael Omatian)	Warner Brothers 925095-1 (W)	C: 925095-4
32	29	7	<b>BACKTRACKIN'</b> ● Eric Clapton (Various)	Starblend ERIC 1 (R)	C: ERIC 1
33	33	11	<b>OCEAN RAIN</b> ● Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W)	C: CODE 8
34	32	7	<b>LOST BOYS</b> ● The Flying Pickets (Flying Pickets/John Sherry)	10/Virgin DIX 4 (E)	C: C-DIX 4
35	50	2	<b>MINUTES</b> ● Elkie Brooks (Jimmy Douglass)	A&M AMLX 68565 (C)	C: CXM 68565
36	39	34	<b>SEVEN AND THE RAGGED TIGER</b> ● Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E)	C: TC-DD 1
37	<b>NEW</b>		<b>WIPEOUT - 20 INSTRUMENTAL GREATS</b> ● Various (Various)	● TCIMP 5 Impression LPIMP 5 (A)	
38	36	8	<b>CAFE BLEU</b> ● The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F)	C: TSCLP 1
39	34	6	<b>EDEN</b> ● Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W)	C: BYNC 2
40	27	9	<b>THEN CAME ROCK 'N' ROLL</b> ● Various (Various)	EMI THEN 1 (E)	C: TC-THEN 1
41	40	18	<b>ALCHEMY - DIRE STRAITS LIVE</b> ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F)	C: VERY 11
42	37	21	<b>THE SMITHS</b> ● The Smiths (John Porter)	Rough Trade ROUGH 61 (IRT)	C: ROUGH 61
43	57	2	<b>20 ORIGINAL GREATS</b> ● Cliff Richard & The Shadows (Norrie Paramor)	EMI CRS 1 (E)	C: TC-CRS 1
44	48	33	<b>NOW, THAT'S WHAT I CALL MUSIC</b> ● Various (Various)	EMI/Virgin NOW 1 (E)	C: TC-NOW 1
45	31	7	<b>BREAK MACHINE</b> ● Break Machine (Jacques Morali)	Record Shack SOHLP 3 (IDS)	C: SOHOT 3
46	51	34	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> ● U2 (Jimmy Iovine)	Island IMA 3 (E)	C: IMC 3
47	45	11	<b>MASTERPIECES - THE VERY BEST OF SKY</b> ● Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R)	C: STAC 2241
48	58	5	<b>BROKEN DREAMS</b> ● Various (Various)	Starblend SLTD 1 (R)	C: SLTK 1
49	35	6	<b>EMERALD CLASSICS</b> ● Various (Various)	Stoic SRTV 1 (SP)	C: SCRTV 1
50	44	59	<b>TOO LOW FOR ZERO</b> ● Elton John (Chris Thomas)	Rocket/Phonogram HSPD 24 (F)	C: REWND 24

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
51	38	40	<b>COLOUR BY NUMBERS</b> ● Culture Club (Steve Levine)	Virgin V 2285 (E)	C: TC-V 2285
52	49	287	<b>BAT OUT OF HELL</b> ● Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C)	C: 40/82419
53	54	54	<b>QUEEN GREATEST HITS</b> ● Queen (Various)	EMI EMTV 30 (E)	C: TC-EMTV 30
54	42	5	<b>HEARTBEATS</b> ● Barbara Dickson (Various)	Epic EPC 25706 (C)	C: 40/25706
55	41	52	<b>NO PARLEZ</b> ● Paul Young (Laurie Latham)	CBS 25521 (C)	C: 40/25521
56	<b>NEW</b>		<b>THIS IS WHAT YOU WANT ... THIS IS WHAT YOU GET</b> ● PIL (John Lydon/Martin Atkins)	Virgin V 2309 (E)	C: TC-V 2309
57	56	44	<b>LABOUR OF LOVE</b> ● UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E)	C: CA DEP 5
58	63	9	<b>FANTASTIC</b> ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C)	C: 40/25328
59	71	5	<b>GREATEST MESSAGES</b> ● Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill SHLP 5552 (A)	C: ZC-SH 5552
60	65	36	<b>OFF THE WALL</b> ● Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	C: 40/83468
61	46	9	<b>HUNGRY FOR HITS</b> ● Various (Various)	K-tel NE 1272 (K)	C: CE 2272
62	77	3	<b>ELIMINATOR</b> ● ZZ Top (Bill Ham)	Warner Brothers W 3774 (W)	C: W 3774-4
63	62	9	<b>MANGE TOUT</b> ● Blancmange (John Luongo/Various)	London SH8554 (F)	C: KSAC8554
64	60	10	<b>CHANGE OF HEART</b> ● Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W)	C: WX5C
65	53	9	<b>DON'T STOP DANCING</b> ● Various (Various)	Telstar STAR 2242 (R)	C: TC-STAR 2242
66	43	3	<b>STRANGE FRONTIER</b> ● Roger Taylor (Roger Taylor/David Richards/Mack)	EMI RTA 1 (E)	C: TC-RTA 1
67	85	7	<b>STREET SOUNDS ELECTRO 4</b> ● Various (Various)	Street Sounds Electro ELST 4 (A)	C: ZC-ELC 4
68	52	51	<b>THE CROSSING</b> ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F)	C: MERHC 27
69	<b>NEW</b>		<b>THE FIRST LIVE RECORDINGS</b> ● Elvis Presley (-)	RCA International PG89387 (R)	C: PH89387
70	70	15	<b>GREATEST HITS</b> ● Marvin Gaye (Various)	Telstar STAR 2234 (R)	C: STAC 2234
71	64	5	<b>ROCK WILL NEVER DIE</b> ● The Michael Schenker Group (Jack Douglas)	Chrysalis CUX 1470 (F)	C: ZCUX 1470
72	84	13	<b>OASIS</b> ● Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W)	C: WX 3C
73	47	2	<b>DIFFORD &amp; TILBROOK</b> ● Difford & Tilbrook (Tony Visconti)	A&M AMLX 64985 (C)	C: CXM 64985
74	61	10	<b>MAN ON THE LINE</b> ● Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C)	C: CXM 65002
75	89	2	<b>90125-1 (W)</b> ● Yes (Yes/Trevor Horn)	Atco 790125-1 (W)	C: 790125-4
76	83	3	<b>GENESIS</b> ● Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E)	C: GENMC 1
77	<b>NEW</b>		<b>INFLUENCES</b> ● Mark King (Jerry Boys/Mark King)	Polydor MKLP 1 (F)	C: MKMC 1
78	87	23	<b>SPARKLE IN THE RAIN</b> ● Simple Minds (Steve Lillywhite)	Virgin V 2300 (E)	C: TC-V 2300
79	80	7	<b>TRUE</b> ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F)	C: ZCDL 1403
80	69	15	<b>FACE VALUE</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E)	C: TC-V 2185
81	66	3	<b>ROCK'N' SOUL PART 1</b> ● Darryl Hall & John Oates (Various)	RCA PL 84858 (R)	C: PK 84858
82	<b>RE</b>		<b>TRACK RECORD</b> ● Joan Armatrading (Various)	A&M JA 2001 (C)	C: JAC 2001
83	67	11	<b>THE PROS AND CONS OF HITCH HIKING</b> ● Roger Waters (Roger Waters/Michael Kamen)	● TC-SHVL 240105-4 Harvest SHVL 240105-1 (E)	
84	<b>RE</b>		<b>THE SIMON AND GARFUNKEL COLLECTION</b> ● Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C)	C: 40-10029
85	74	6	<b>HYAENA</b> ● Siouxsie And The Banshees (Banshees/Hedges)	Polydor/Wonderland SHEPP 1 (F)	C: SHEHC 1
86	59	2	<b>STREET TALK</b> ● Steve Perry (Steve Perry)	CBS 25967 (C)	C: 40/25967
87	<b>RE</b>		<b>HOW GREAT THOU ART</b> ● Bryn Yemm (Bryn Yemm/John Temperley)	Lifestyle LEG 15 (C)	C: LEGC 15
88	92	13	<b>HELLO, I MUST BE GOING!</b> ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E)	C: TC-V 2252
89	82	4	<b>RIO</b> ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E)	C: TC-EMC 3411
90	68	11	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> ● Clannad (Tony Clarke)	RCA PL 70188 (R)	C: PK 70188
91	<b>NEW</b>		<b>LET THE MUSIC SCRATCH</b> ● Various (Various)	Street Sounds MKL 1 (A)	C: ZCML 1
92	88	6	<b>LIONEL RICHIE</b> ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R)	C: CSTMA 8037
93	55	35	<b>TOUCH</b> ● Eurythmics (David A. Stewart)	RCA PL 70109 (R)	C: PK 70109
94	<b>RE</b>		<b>ORIGINAL SOUNDTRACK FROM "YENTL"</b> ● Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C)	C: 40-86302
95	<b>RE</b>		<b>GREATEST HITS</b> ● Rod Stewart (Various)	Warner Brothers K 56744 (W)	C: K 456744
96	<b>RE</b>		<b>FASTER THAN THE SPEED OF NIGHT</b> ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C)	C: 40-25304
97	75	4	<b>STREET SOUNDS UK ELECTRO</b> ● Various (Various)	Street Sounds ELSTC 1984 (A)	C: ZCELC 1984
98	<b>NEW</b>		<b>ROCKABILLY PSYCHOSIS &amp; THE GARAGE DISEASE</b> ● Various (Various)	C: - Big Beat WIK 18 (P)	
99	73	12	<b>LOVE WARS</b> ● Womack & Womack (Stewart Levine)	Eloktra 960293-1 (W)	C: 960293-4
100	<b>RE</b>		<b>REFLECTIONS</b> ● Various (Various)	CBS 10034 (C)	C: 40-10034

# ARTISTS

*AMERICAN HEARTBEAT	13
ARMATRADING, Joan	82
BEAT STREET (Soundtrack)	30
BIG COUNTRY	68
BLANCMANGE	63
BREAK MACHINE	45
BREAKDANCE (Soundtrack)	9
*BROKEN DREAMS	48
BROOKS, Elkie	35
CHANGE	64
CLANNAD	90
CLAPTON, Eric	39
COLLINS, Phil	80, 88
COSTELLO and the Attractions,	
Elvis	24
CULTURE CLUB	51
DE BURGH, Chris	74
DICKSON, Barbara	54
DIFFORD & TILBROOK	73
DIO	4
DIRE STRAITS	41
*DON'T STOP DANCING	65
DURAN DURAN	36, 89
ECHO & THE BUNNYMEN	33
*EMERALD CLASSICS	49
EURYTHMICS	93
EVERYTHING BUT THE GIRL	39
FLYING PICKETS, The	34
FOOTLOOSE (Soundtrack)	27
GAYE, Marvin	70
GENESIS	76
GRANDMASTER FLASH & THE FURIOUS FIVE	59
HALL, Daryl & John Oates	81
HUMAN LEAGUE	29
*HUNGRY FOR HITS	61
JACKSON, Michael	11, 25, 60
JACKSONS	3
JOEL, Billy	6
JOHN, Elton	7, 50
JONES, Howard	18
KERSHAW, Nik	8
KING, Mark	77
LAUPER, Cyndi	19
*LET THE MUSIC SCRATCH	91
MARLEY, Bob & The Wailers	1
MEAT LOAF	52
MICHAEL SCHENKER	71
*NOW, THAT'S WHAT I CALL MUSIC II	17
*NOW THAT'S WHAT I CALL MUSIC I	17
OLDFIELD, Mike	72
ORCHESTRAL MANOEUVRES IN THE DARK	28
PERRY, Steve	86
PIL	56
POINTER SISTERS	12
PRESLEY, Elvis	69
PURPLE RAIN (Soundtrack)	21
QUEEN	14, 63
*REFLECTIONS	100
RICHARD, Cliff & The Shadows	43
RICHIE, Lionel	5, 92
*ROCKABILLY PSYCHOSIS & THE GARAGE DISEASE	98
ROLLING STONES, The	23
SCHENKER GROUP, (Michael)	71
SIMON & GARFUNKEL	84
SIMPLE MINDS	78
SIOUXSIE AND THE BANSHEES	85
SKY	47
SMITHS, The	42
SPANDAU BALLET	2, 79
SPRINGSTEEN, Bruce	22
STEWART, Rod	31, 95
*STREET SOUNDS ELECTRO 4	67
*STREET SOUNDS UK ELECTRO	97
STREISAND, Barbra	94
STYLE COUNCIL, The	38
SYLVIAN, David	20
TAYLOR, Roger	66
*THEN CAME ROCK 'N' ROLL	40
THOMPSON TWINS	15
TURNER, Tina	10
TYLER, Bonnie	96
U2	46
UB40	57
ULTRAVOX	26
WATERS, Roger	83
WHAM!	58
*WIPEOUT - 20 INSTRUMENTAL GREATS	37
WOMACK & WOMACK	99
YEMM, Bryn	87
YES	75
YOUNG, Paul	55
ZZ TOP	62

\* Various Artists Compilation

**TOP 100 LPs on Prestel: MG Spotlight 514201**

**DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE**

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



# COOLTEMPO

**PUT YOUR EARS ON THIS  
AND YOUR FEET WON'T STAY STILL**

COOLTEMPO IS A RECORD LABEL DESIGNED ESSENTIALLY TO MAKE YOU DANCE. WE'LL BE RELEASING MATERIAL RANGING FROM FUNK TO REGGAE AND SOCA. AND WE'RE KICKING OFF WITH THE REMIXED AND REMODELLED RECORDING OF ARROW'S CLASSIC SOCA PARTY RECORD "HOT HOT HOT". FORTHCOMING RELEASES ALSO INCLUDE N.Y. KID ACT, THE SPRINGSTEEN BROTHERS, SOUTH AFRICA'S ALEX KHAOLI AND MANY MORE GREAT DANCE TRACKS. SO KEEP YOUR EYES OUT FOR COOLTEMPO.

**AFTER THIS, WHO NEEDS KEEP-FIT RECORDS?**

**ARROW • HOT HOT HOT • 7" / ARROW I • 12" / ARROX I**

ORDER FROM YOUR TANDEM REPRESENTATIVE OR POLYGRAM



# DISCO

Edited by  
**BARRY LAZELL**

## RADIO London

**A LIST**

**BAND OF GOLD:** Love Songs Are Back Again RCA  
**BRASS CONSTRUCTION:** The Partyline Capitol  
**DETROIT SPINNERS:** Love Is In Season Atlantic  
**PHIL FEARON & GALAXY:** Everybody's Laughing Ensign/Island  
**JAKI GRAHAM:** Heaven Knows (Feels So Good) EMI  
**POINTER SISTERS:** Jump (For My Love) Planet  
**SHAKATAK:** Down On The Street Polydor

**SHANNON:** Sweet Somebody Club/Phonogram  
**TINA TURNER:** What's Love Got To Do With It Capitol  
**WINDJAMMER:** Tossing And Turning MCA

**CLIMBERS**

**THE BROTHERS JOHNSON:** Deceiver AGM (US Import)  
**FUNK DELUXE:** Tender Lovin' Rams Horn (Dutch Import)  
**BOBBY GLOVER:** What Kind Of Lady CBS Columbia (US Import)  
**DENISE LASALLE:** Come To Bed Malaco  
**MTUME:** You, Me and He Epic (US Import)  
**SHINING STAR:** Precinct Passion  
**DIANA ROSS & MICHAEL JACKSON:** Ease On Down The Road MCA  
**SIVUCA:** Ain't No Sunshine London  
**THE S.O.S. BAND:** Just The Way You Like It Tabu/Epic  
**DENIECE WILLIAMS:** Next Love CBS

As featured on the  
Tony Blackburn Show —  
Radio London 9am-12 noon  
Monday-Friday (1206/94.9VHF)

# The Frankie factor

PHIL FEARON with Galaxy, no stranger to the top of the disco/dance chart, seems almost certain to be sitting there again soon, as Everybody's Laughing leaps onto this week's listing at number two. Its sales still have some way to go to catch those of Ollie & Jerry, whose Polydor single is far and away the biggest seller in specialist shops at the moment.

Readers who wonder why Two Tribes is not occupying this spot, considering its gigantic sales across the country, must realise that because the Frankie single is so huge, specialist black or dance-orientated shops are only handling a fraction of the demand for it.

Some ultra-specialists are not even stocking it in any depth, since most of their hard-core clientele obtained a copy weeks ago. But if ZTT continues to produce new Two Tribes remixes as limited edition 12-inches — the very meat of the dance specialist outlet — disco chart action is likely to reflect the fact (assuming that the appropriate shops can obtain stocks).

Further down the chart it is both interesting and rather surprising to note that Grandmaster & Melle Mel's White Lines is still maintaining its number six placing (after a mere 34 weeks), while Beat Street from the same source has taken a tumble from 14 to 21.

Stock problems due to the unusual PRT/WEA distribution split between 12 and 7-inch copies might be behind the latter slip, though there is no evidence of such a problem. Are punters assuming that White Lines is the single from Beat Street?

## Prince problem

On the move upwards, but more slowly than might be expected, are Prince with When Doves Cry (20 to 13), and the Jacksons'/Jagger collaboration State Of Shock (34 to 20). In comparative terms, both are proving bigger pop movers than in disco/dance, a problem which has dogged Prince before in this country, for no readily apparent reason.

Prince's imminent album, the soundtrack from Purple Rain, should however be packed with dancefloor winners if US reviews are to be believed — it can only help WEA's current hot streak.

The fact that State Of Shock sounds more like a Rolling Stones single than a Jacksons release might have proved its

undoing with parts of the specialist audience, even though the record sits not at all uncomfortably alongside similarly chunky sounds such as Change's Change Of Heart. Again, the forthcoming album, Victory, surely can't help but be an across-the-board smash. The first-week shipment in the US was a staggering 2m plus . . . .

# Electro lore of the jungle

THE ODDEST story of the week concerns the first release on Jungle Rhythm, a label which describes itself as "a travogue of music, specialising in electro and beatboxing from all urban and uncharted centres of the Earth."

The release is a 12-inch EP containing four variations of a beatbox dance track by Four Corners Of The Earth, entitled Cut The Beat (SWE-T 1). The label claims the music originates from an anonymous master tape allegedly found in plastic rapping (sorry, wrapping) lying in the gutter in an unspecified city.

Having gained possession of this original, Jungle Rhythm decided to bring it back to life as a commercial release, with the assistance of the scratch'n'mix wizards from Mastermind. Four Corners of the Earth themselves comprise Hugo Slavia, Wes Germany, Alf Ganistan and Bob Bados, but it isn't clear whether these names were listed along with the original master, or whether Jungle Rhythm has "allocated" them.

Slavia & Co may indeed eventually emerge from obscurity clutching their beat boxes, though at the moment the story is one to file alongside that of Los Indios Tabajaras (remember Maria Elena?), who were supposed to be a pair of South American indians who discovered two guitars lying in the jungle, which they mastered before hot-footing it off to get signed up by RCA.

Despite everything, the EP, featuring the scratch mix Cut In — Cut Out, plus Fresh Cut and Cut Ups mixes, is a very strong slice of Electro which should find good sales. The label credits are wonderful too, with the songwriter given as W Germany, and other credits reading "produced by accident" and "mixed according to plan".

Distribution through the Cartel.

# ROCKPOOL

US CLUB CHART

1	(1)	PRINCE: When Doves Cry	(Warner Bros)
2	(2)	PSYCHEDELIC FURS: Heartbeat/Heaven/Ghost In You	(Columbia)
3	(3)	KONK: Your Life	(Sleeping Bag)
4	(5)	SIUXSIE & THE BANSHEES: Dazzle	(Geffen)
5	(8)	BRONSKI BEAT: Smalltown Boy	(London/UK)
6	(9)	FRANKIE GOES TO HOLLYWOOD: Two Tribes	(ZTT/Island/UK)
7	(6)	BRUCE SPRINGSTEEN: Dancing In The Dark	(Columbia)
8	(4)	NEW ORDER: Thieves Like Us	(Factory/UK)
9	(11)	WAY OF THE WEST: City For Lovers	(MCA)
10	(New)	JACKSONS/JAGGER: State Of Shock	(Epic)
11	(7)	DANSE SOCIETY: Heaven Is Waiting/2000 Light Years	(Arista)
12	(6)	M + M: Black Stations/White Stations	(RCA)
13	(10)	HUMAN LEAGUE: Lebanon	(ABM)
14	(19)	SECTION 27: Looking For A Hilltop	(Factory/UK)
15	(22)	HUGH MASEKELA: Don't Go Lose It Baby	(Jive/Arista)
16	(15)	EARONS: Land Of Hunger	(Island)
17	(18)	DEAD OR ALIVE: That's The Way (I Like It)	(Epic)
18	(16)	WANG CHUNG: Dance Hall Days	(Geffen)
19	(26)	DEPECHE MODE: People Are People	(Sire)
20	(12)	OMD: Locomotion	(Virgin/UK)
21	(13)	BLANCMANGE: Don't Tell Me	(Island)
22	(29)	SISTERS OF MERCY: Body And Soul	(Merciful Release/WEA/UK)
23	(20)	QUANDO QUANGO: Atom Rock	(Factory/UK)
24	(14)	REFLEX: Hurt	(Capitol)
25	(New)	SHANNON: My Heart's Divided	(Mirage)
26	(23)	NEWCLEUS: Jam On It	(Sunnyview)
27	(New)	ROD STEWART: Infatuation	(Warner Brothers)
28	(28)	TONES ON TAIL: Go	(Beggars Banquet/UK)
29	(New)	SHEILA E: The Glamorous Life	(Warner Brothers)
30	(New)	SCRITTI POLITTI: Absolute	(Virgin/UK)

Reprinted by permission from The Rockpool Newsletter, published by Rockpool Promotions, the leading US new music record pool, 50 West 29 Street, New York 10001 (Tel: 212-686 7410)

**SECOND IMAGE**  
new single  
**Sing & SHOUT!**  
on 7" & 12"  
MCA(T) 882

ORDER NOW FROM CBS: 01-960 2155  
OR YOUR MCA REPRESENTATIVE

**MCA RECORDS**

Dealers: Cut out and display

*Les Spaine Promotions*

**CONGRATULATES PRT ON REACHING No.9.**

**WITH WHITE LINES (DON'T DON'T DO IT) SH130**  
 & thanks to those stations who played it....and those who might

REFER ALL FUTURE HITS TO

LES SPAINE, THE OLD HOUSE, SHEPPERTON STUDIO CENTRE  
 Post No. 10, Studio Road, Shepperton, Middlesex TW17 0QJ. Tel 0932 862688. Telex 923 079 The Who G.



# DISCO

*and dance*



21 July 1984

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 5	<b>BREAKIN' ... THERE'S NO STOPPING US</b> Ollie & Jerry Polydor POSP(X) 690 (F)	26	29 2	<b>LOVE IS IN SEASON</b> Detroit Spinners Atlantic A9649(T) (W)
2	NEW	<b>EVERYBODY'S LAUGHING</b> Phil Fearon & Galaxy Ensign/Island (12)ENY 514 (E)	27	30 5	<b>MR. GROOVE/LADY YOU ARE</b> One Way MCA MCA(T) 890 (C)
3	3 5	<b>TWO TRIBES</b> Frankie Goes To Hollywood ZTT/Island (12)ZTAS 3 (E)	28	23 4	<b>DON'T LET NOBODY HOLD YOU DOWN</b> L.J. Reynolds Club/Phonogram JAB(X) 5 (F)
4	2 4	<b>JUMP (FOR MY LOVE)</b> Pointer Sisters Planet RPS(T) 106 (R)	29	16 5	<b>WAITING IN VAIN</b> Bob Marley & The Wailers Island (12)IS 180 (E)
5	10 2	<b>DOWN ON THE STREET</b> Shakatak Polydor POSP(X) 688 (F)	30	50 2	<b>DR. BEAT</b> Miami Sound Machine Epic - (49-05023) (Import - GY)
6	6 34	<b>WHITE LINES (DON'T DON'T DO IT)</b> Grandmaster & Melle Mel Sugar Hill SH(L) 130 (A)	31	41 2	<b>I LOVE MEN</b> Eartha Kitt Record Shack SOHO(T) 21 (IDS)
7	18 2	<b>CHOOSE ME (RESCUE ME)</b> Loose Ends Virgin VS 697(12) (E)	32	NEW	<b>RHYTHM OF THE STREET</b> Patti Austin Qwest W 9266(T) (W)
8	4 7	<b>I FOUND LOVIN'</b> The Fatback Band Master Mix (12)CHE 8401 (A)	33	19 9	<b>DOIN' IT IN A HAUNTED HOUSE</b> Yvonne Gage Epic (TA)4519 (C)
9	3 5	<b>TOSSING AND TURNING</b> Windjammers MCA MCA(T) 897 (C)	34	36 2	<b>HOT HOT HOT</b> Arrow Cooltempo ARROW 1(12) - ARROX 1(F)
10	12 3	<b>WHAT'S LOVE GOT TO DO WITH IT</b> Tina Turner Capitol (12)JCL 334 (E)	35	24 6	<b>WHEN YOUR 'EX' WANTS YOU BACK</b> Surface Salsoul SAL (T) 106 (R)
11	5 7	<b>CHANGE OF HEART</b> Change WEA YZ7(T) (W)	36	25 5	<b>TELL ME WHY</b> Bobby Womack Motown TMG(T) 1339 (R)
12	26 2	<b>SUMMER GROOVE</b> Tony Jackson Cedar (12)CAG 1 (A)	37	46 2	<b>LIPSERVICE</b> Beatzmaster Tommy Boy/Island (12)IS 187 (E)
13	20 2	<b>WHEN DOVES CRY</b> Prince Warner Brothers W9286 (T) (W)	38	NEW	<b>YOUR LIFE</b> Konk Fourth & Broadway/Island (12)BRW 7 (E)
14	8 4	<b>STUCK ON YOU</b> Lionel Richie Motown TMG(T) 1341 (R)	39	27 7	<b>FEELS SO REAL (WON'T LET GO)</b> Patrice Rushen Elektra E 9742(T) (W)
15	11 4	<b>LOVER OF MY DREAMS</b> Yvonne Gage Pinnacle PIN 102(T) (P)	40	33 8	<b>I WANNA MAKE YOU FEEL GOOD</b> The System Polydor POSP(X) 685 (F)
16	21 3	<b>SWEET SOMEBODY</b> Shannon Club/Phonogram JAB(X) 3 (F)	41	35 3	<b>HANGIN' DOWNTOWN</b> Cameo Club/Phonogram JAB(X) 4 (F)
17	7 9	<b>THINKING OF YOU</b> Sister Sledge Cotillion/Atlantic B9744(T) (W)	42	32 14	<b>AUTOMATIC</b> Pointer Sisters Planet RPS(T) 105 (R)
18	13 3	<b>BABY I'M SCARED OF YOU</b> Womack & Womack Elektra E9733(T) (W)	43	28 5	<b>(THE BEST PART OF) BREAKIN' UP</b> Roni Griffith Making Waves SUR(T) 101 (E)
19	15 7	<b>FAREWELL MY SUMMER LOVE</b> Michael Jackson Motown TMG(T) 1342 (R)	44	37 5	<b>RAT RACE</b> Hi Tension Streetwave (MIKHAN 13) (A)
20	34 2	<b>STATE OF SHOCK</b> Jacksons - lead vocals Michael Jackson and Mick Jagger Epic (T)A4431 (C)	45	NEW	<b>YOU THINK YOU'RE A MAN</b> Divine Proto ENA(T) 118 (A)
21	14 4	<b>BEAT STREET</b> Grandmaster Melle Mel & Furious Five Sugar Hill SHL 9659(12) (A) Atlantic A9659 (W)	46	38 8	<b>WAKE ME UP BEFORE YOU GO GO</b> Wham! Epic (TA)4440 (C)
22	31 3	<b>PARTYLINE</b> Brass Construction Capitol (12)JCL 335 (E)	47	44 14	<b>HIGH ENERGY</b> Evelyn Thomas Record Shack SOHO(T) 18 (IDS)
23	17 4	<b>ON THE WINGS OF LOVE</b> Jeffrey Osborne A&M AM(X) 198 (C)	48	45 6	<b>BABY DON'T BREAK YOUR BABY'S HEART</b> Kashif Arista ARIST (12) 568 (F)
24	22 3	<b>JAMMIN' IN MANHATTAN</b> Tyzik Polydor POSP(X) 692 (F)	49	NEW	<b>ETERNALLY GRATEFUL</b> Janet Kay Local LR 8 (12" only) (JS)
25	NEW	<b>HEAVEN KNOWS (FEELS SO GOOD)</b> Jaki Graham EMI (12)JAKI 2 (E)	50	40 4	<b>NO TIME TO STOP BELIEVING IN LOVE</b> Daisy Chain Za/Island (12)IS 168 (E)

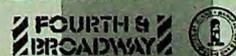
1	1 5	<b>ORIGINAL SOUNDTRACK "BREAKDANCE"</b> Various Polydor POLD 5147 (F)
2	2 9	<b>LEGEND</b> Bob Marley & The Wailers Island BMW 1 (E)
3	4 2	<b>SEND ME YOUR LOVE</b> Kashif Arista 206 350 (F)
4	3 4	<b>RENEGADES</b> Brass Construction Capitol EJ 2401601 (E)
5	NEW	<b>STANDING ON THE OUTSIDE</b> Kazu Matsui Project featuring Robben Ford Lakeside LSI 30007 (Imp)
6	8 5	<b>MARCUS MILLER</b> Marcus Miller Warner Brothers 926074-1 (W)
7	5 14	<b>CHANGE OF HEART</b> Change WEA WX5 (W)
8	7 2	<b>STREET SOUNDS UK ELECTRO</b> Various Street Sounds ELCST 1984 (A)
9	16 2	<b>ORIGINAL SOUNDTRACK - 'BEAT STREET'</b> Various Atlantic 780154-1 (W)
10	NEW	<b>BRYAN LOREN</b> Bryan Loren Philly World 90183-1 (Import)
11	6 6	<b>NOW</b> Patrice Rushen Elektra 960360-1 (W)
12	10 6	<b>LOVE LANGUAGE</b> Teddy Pendergrass Asylum 960317-1 (W)
13	NEW	<b>FLYING HIGH</b> Prime Time Total Experience TEL 86702 (Import)
14	9 6	<b>STREET SOUNDS ELECTRO 4</b> Various Street Sounds Electro ELCST 4 (A)
15	12 17	<b>THE POET II</b> Bobby Womack Motown ZK 72206 (R)
16	15 5	<b>PHOENIX</b> Fatback Band Cotillion/Atlantic 790168-1 (W)
17	21 2	<b>PRIVATE DANCER</b> Tina Turner Capitol TINA 1 (E)
18	11 7	<b>FAREWELL MY SUMMER LOVE</b> Michael Jackson Motown ZL 72227 (R)
19	NEW	<b>VICTORY</b> Jacksons Epic EPC 86303 (C)
20	18 36	<b>CAN'T SLOW DOWN</b> Lionel Richie Motown STMA 8041 (R)
21	13 3	<b>BREAK OUT</b> Pointer Sisters Planet FL 84705 (R)
22	17 8	<b>LOVE AND MORE</b> The O'Jays Philadelphia International/Epic PIR 25398 (C)
23	20 8	<b>READY FOR THE NIGHT</b> Margie Joseph Cotillion 790168-1 (Import)
24	23 62	<b>THRILLER</b> Michael Jackson Epic EPC 85930 (C)
25	NEW	<b>MUSIC FROM MOTION PICTURE PURPLE RAIN</b> Prince and The New Power Generation Warner Brothers K 925110-1 (W)

# SCREAMIN'

## TONY BAXTER

"GET UP OFFA THAT THING"  
 A TRIBUTE TO THE GODFATHER  
 OF FUNK — JAMES WHO?

PRODUCED BY BOBBY Q.



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

# STUDIO *extra*

EDITED BY TERRI ANDERSON

# Business brisk at busy APRS

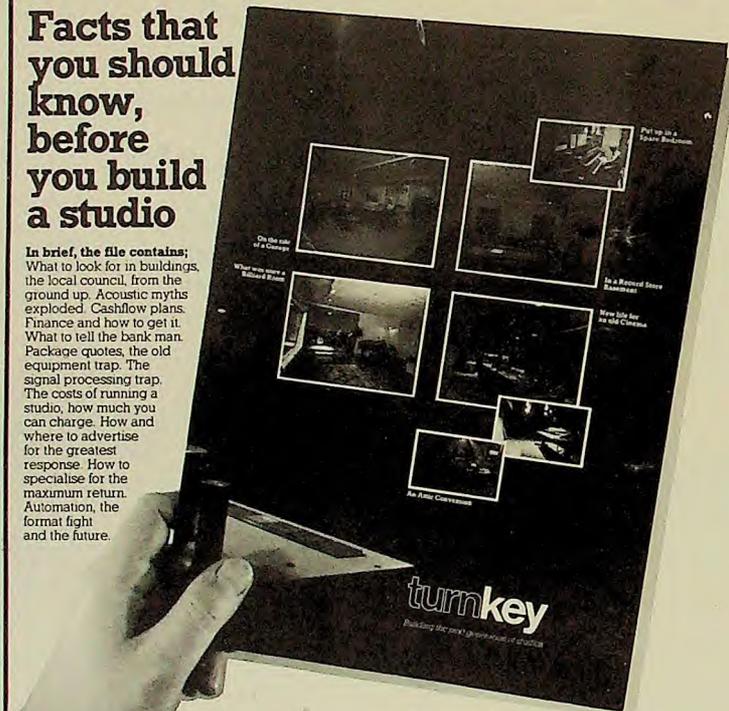
APRS 84 smashed its own previous attendance records by a large margin, with the influx of visitors starting an hour before the official opening and continuing until almost the last minute of the final day.

Based on our experience of private and commercial studio projects, we have prepared a unique file of information. It contains facts, figures and comment, covering all aspects of establishing a successful 16/24 track operation. Essential reading for anyone considering multitrack.

Write or Call Garry Robson now for your copy.

## Facts that you should know, before you build a studio

**In brief, the file contains:**  
 What to look for in buildings, the local council, from the ground up. Acoustic myths exploded. Cashflow plans. Finance and how to get it. What to tell the bank man. Package quotes, the old equipment trap. The signal processing trap. The costs of running a studio, how much you can charge. How and where to advertise for the greatest response. How to specialise for the maximum return. Automation, the format fight and the future.



**Agents for;**

- Soundcraft • Revox • Quad • Tascam • AMS • Tannoy •
- JBL • Ampex • Rebis • MXR • Drawmer • SONY •
- YAMAHA • Ecoplate • Deltalab • Shure • AKG

Brent View Road London NW9 7EL  
 Telephone 01-202 4366. Tlx 25769

**turnkey**  
 Building the next generation of studios

**P**ARLIAMENTARY Under Secretary of State for Industry, John Butcher MP, remarked on how busy the show was after he had toured a number of UK manufacturers' stands, including four Queens Award winners: "I was encouraged by the positive attitude and success of our own designers and manufacturers."

The whole event remained extremely busy throughout the three days, with the number of visitors exceeding the previous best (in the 17 years that the show has been held) by more than 20 per cent. The 4,000 plus who registered included 330 from overseas — another very good figure. And visitors seemed to be there to buy, not merely to look.

## Recruiting producers

AN IMPORTANT aspect of this show was the successful drive to attract and identify record producers as visitors to the show, and to talk to them about the possibility of strengthening their professional ties with the studio industry by taking a special APRS personal membership.

Current efforts to reach UK record producers — as the people who possibly have the greatest single influence on choice of recording studios for sessions, and on the direction that research and development takes in UK pro-audio manufacturing companies — reached a first important milestone at the APRS show.

What began as a suggestion from BASF UK marketing chief Bob Hine at an APRS executive meeting only a few months ago, grew into a large scale producers' project. A special guest bar was set aside for visiting producers (dubbed "producers' corner" by Hine, and the term stuck). A clear but fairly informal procedure was operated at the registration desk to ensure that producers were identified and invited to join committee members for a drink and a chat.

It had been frequently stressed that the object was to encourage dialogue with, and interest in, the APRS as a body — and several committee members had all along been very keen to stress that absolutely no poaching of regular work, no blandishments in favour of use of any one studio or another, would take place.

The committee had hoped to attract perhaps a few dozen producers at their first invitation — and everyone would have been pleased with a guardedly favourable answer from such a number — about APRS producers' membership. In the event over 70 producers registered, accepted invitations, and filled in forms which will be used as the basis for proposals on how special membership should be set up to serve the producers best, while strengthening the APRS as a whole.

The visiting producers, many of whom are also engineers nowadays (a fact which increases the APRS' interest in contacting them) were asked about their work, their studio requirements, their ideas on how professional producers could properly be measured as to standard (like studios) for APRS membership, and what professional producers would want their Association to do for them.

Full analysis of the replies has to be completed, but first impressions were of strong interest in the setting up of an APRS producers' section, and of great goodwill for an interest in their own studio industry.

# RED LIGHT RECORDING STUDIO

**NEW!**

- 24-track Soundcraft desk. Full Dolby A.
- Q-Lock VAPP
- Friendchip SRC
- All usual outboard gear
- Ideal environment for electronic music recording

**RED LIGHT RECORDING STUDIO, 84 WARDOUR STREET, LONDON W1.**

Call Les Sanders or Rob Poole — 01-437 3702/6237



STUDIO  
*extra*

JOHN BUTCHER MP (right) Parliamentary Under Secretary of State for Industry is greeted by APRS chairman Mike Beville of Audio & Design (left) and APRS executive committee member Bob Hine of BASF.

## DJM monitors

THERE WAS also a record number of new exhibitors this year — 22 companies which were making a first appearance at APRS. One of these was DJM Studio, which was launching a new venture in the shape of Quested professional monitors.

DJM studio manager Roger Quested was on the stand to show the new range of speakers (ie, small, medium and large), which he is making to order for customers. What started out as an in-house custom building project just for DJM's own studios 1,2 and 3 has grown into a new sideline for the studio business. Quested says he was simply not happy with any of the monitors available to him, and decided to make these.

He describes them as "giant hi-fi speakers" with tweeter, mid-range and woofer components each chosen from different manufacturers. "They simply never break down," says Quested, reporting that even producer Gus Dudgeon (who likes to drive monitors extremely hard during sessions) could not damage them. Reaction from all artists and producers who have used the Questeds at DJM has been favourable, the designer reports, and sales of monitor sets in all three sizes are on the books (a couple to very well known producers who have their own equally well-known UK studios).

Quested, who stresses that his new speakers also have very carefully made thick plywood cabinets, was delighted at the way the APRS show went and at the number of enquiries it had brought him. A pair of Quested speakers was raffled during the show, and the winner was the famous Roy Wood (who was also one of the visiting producers who made contact with the APRS Executive).

Among the first timers at the show was Modutec, a Thorn EMI company with a long-established reputation in the US but which has only just started marketing seriously in the UK and the rest of Europe. Another new exhibitor was NSF Reverb, owned and run by musician/engineer Ben Bonnaud. He was showing his echo plate unit and control unit which he sells for £650 (plus plates) all installed by himself. He was not only doing well in interesting potential customers for his reverb, he also thought he'd sold one of his paintings (with which his stand was adorned).

## Otari sync system

THERE WAS plenty of interest in the new built-in sync system Otari has brought out for the MTR 90 multitrack — designated the EC 101. Despite polite assurances that the system "would interface very easily with other sync systems" and that "people like it because it is simple and very cost effective", it was clear that much of the interest was coming from people who saw it as a synchroniser which did away with the necessity for any other sync system — not as an "easy interface" with them. This makes it extremely cost effective, of course.

It has been designed to optimise the machine in what many see as the coming battle with Studer for position in the UK market, from September onward. It is with Studer that Otari is most frequently compared in studio people's conversations; and a tiny handful of them have already bought Otari because of this comparison and its competitive price. Although it has yet to get into second gear with its UK marketing, Otari has already sold 19 NTR 90s in the UK this year — having introduced it in the US in 1981 and the UK only in late 82.

## The Neve connection

SSL WAS able on the last day to announce that it had sold six desks on one day — two to the BBC and four to Denmark Radio. The Neve DSP made its debut to enormous interest (one studio owner, heavily committed to digital recording, confided after the show that he dearly wanted to buy a DSP, and will do so as soon as he has seen one regularly at work in a major studio and found a way of affording one).

It was evident throughout the show that the considerable affection and respect in which both Neve and CTS Studios at Wembley are held by their respective peers in the professional audio industry meant that onlookers, potential customers and rivals were all to some extent rooting for both — and were quite unwilling to make any capital out of the prolonged difficulties both are experiencing in getting the DSP at Wembley set up right. Bill Foster of Tape One, who has bought the first small DSP, happily went on record as having a slice of brand new technology which "works perfectly".

Neve also earned plenty of interest in demonstrations of the Necam 96 automation system, and marketing chief Les Lewis reported "a hectic show, with an enormous amount of enquiries to follow up".

## Tape award winners

AS THE professional with quality tape marketing tussle heats up — or perhaps just keeps nice and warm — both Ampex and BASF were able to parade famous users of their tape by giving awards for huge selling hits mastered and/or duplicated on their respective tapes: a special award to Steve Levine from BASF for his record-breaking sales of Culture Club albums on chromdioxide tape; and an Ampex golden reel award to Rupert Hine and The Fixx.

The Syco Systems stand (informally presented with a bottle of champagne at the end of the show, by BASF as being the best looking out of a very handsome bunch) was perpetually crowded, and sales personnel reported having a very good show. This year's new products (following the Quantec room simulator launched at APRS last year) were the REV-1 digital reverb and YOM 2600 digital delay line from Yamaha's professional division. Syco reported considerable interest in both. But the Fairlight CMI is not being upstaged. Mike Jopp of Syco said sales of the CMI were going from strength to strength.

## A CLUE from HHB

HHB HIRE and Sales was celebrating its fifth appearance at APRS, having had only one manufacturer's product to show (Amcron) at their first show. The 1984 stand included a new product which combines digital audio and video technology with established computer technology.

On the basis that everyone (almost) wants digital — as proved by the runaway sales of the low-cost Sony PCM F-1 — but that as yet few can afford a fully professional set-up, HHB set out to provide the editing and post production facilities that F-1 users yearn for.

The result was CLUE (computer logging unit and editor). Response to prototypes has been good, and demos at the APRS show seemed to draw much interest. It enables editing for F-1 or 701ES and provides automatic logging and an intelligent auto-location system referenced to this computer-logged data. It can also be used to run video editing.

On the large Soundcraft stand there was the now-expected large range of consoles on show, including the new Series 600 low cost console making its world debut. It incorporates all the features of the Series 400B, with eight-track routing and 16-track monitoring.

## Inventive essentials

AT THE other end of the size and cost from the consoles and multitracks there were — as ever at the APRS — a wide variety of small and inventive essentials. Pangbourne Musical Distributors, one of the show's first-timers, had on one of its display boards some safety razor blades (the ancient analogue editing tool) and solemnly warned visitors that this lowly and disregarded item may soon become a prized rarity, because it is believed that no-one is actually manufacturing the single-edge safety blade any longer. TAM studio/disc cutting showed an ingenious contraption (simply called the Long Arm) for retrieving bits and pieces which drop behind heavy studio furniture like multitrack machines.

## RECORD COMPANIES

WHY PAY HIGH PRICES FOR MASTER QUALITY SOUND RECORDING?

Fully equipped 24-track studio, plus a 16-track studio. Digital & Analogue 2-track mastering and a comprehensive range of digital outboard equipment.

SEND FOR BROCHURE OR PHONE (01) 729 2476/2440

**WAVE STUDIOS**

1 Hoxton Square, London N1 (Near Old Street Tube)

## JACOB'S STUDIOS

2 Studios with digital/analogue facilities. Digital 32-track including full editing system plus Otari MTR 90 Mk II 24-track. Solid state logic console with total recall.

Residential facilities including 12 bedrooms plus cottage. Rural location 30 mins Heathrow, swimming pool, tennis court, 10 acres, private grounds.

Recent producers include John Hunter, Ballard and Walsh, Mark Berry, Nick Tauber, Bruce Woolley, Colin Thurston.

Recent artists include Stevie Wonder, ABC, Cliff Richard, Randy Edelman, Haircut 100, Kajaogoo and Freeze.

TEL: 0252 723518 FOR FURTHER INFORMATION PLUS BROCHURE. TELEX: 858393.

# SOHO STUDIOS

Impressive array of studio effects + synths  
eg DX7, Roland 100M, 5-channel computer sequencing

24T £17.50 per hour (for bookings made before October 1st '84)  
4T Demo/songwriting £8 per hour

Both rates include engineer + free use of all equipment  
Phone for brochure

SOHO STUDIOS, 187 WARDOUR ST, LONDON W1. 01-437 2394

## NEW 24-TRACK in the WEST END

AMPEX multitrack  
MCI 28:24 desk  
SONY digital mastering



# STUDIO *extra*

And the show goes on . . .

## Guerillas take first Raindirk series 3200

THE FIRST new Raindirk Series 3200 desk was sold at the show to Guerilla Studio in Paddington, London. The studio is owned by Grant Gilbert, Laurie Mayer and William Orbit — who collectively are the group Torchsong (their debut LP on Miles Copeland's IRS label is just out). They opened it as an eight-track but have upgraded to 24-track, and are booked to the end of next month. They will take delivery of the new 40-channel Raindirk in September.

It will go into a control room equipped with Otari multitrack and mastering machines, and with an unusual range of monitoring — Yamaha, Electrovoice, Tannoy and what must be the only pair of Westlakes to be installed in the UK for many a year (the band asked Westlake to send them a pair from California).

The place is also particularly well-supplied with keyboards, Gilbert points out, and with digital equipment (AMS boxes and Sony PCM F-1 and 701E systems well to the fore) so it is orientated towards electronic-based music.

## Soundcraft on-air console

SOUNDCRAFT SHOWED its new stereo on-air console, the SAC 2, which includes, as built-in features, various "black box functions". There is also a built-in sequencer to control any combination of cart machines. Soundcraft Magnetics showed the new series 20 two-track microprocessor controlled stereo mastering machine, which drew a lot of interest when shown at the AES in Paris in March.

## Can you feel that beat?

COURT ACOUSTICS' acoustic chair provided the most individual stand. The handsome wing armchair, demonstrated to a steady stream of delighted visitors and fellow exhibitors, is essentially a three-way stereo speaker system which allows the listener not only to hear but feel sound. Reports of the effect of the bass system on the pelvic region were impressive.

The chair offers "a superb stereo image and phase response . . . and can reproduce high sound levels unmasked by ambient room noise, and does not disturb other people in the listening area." Its makers tag it "another great British invention" and many would say that only the British would ever have dreamt of something like this.



THE AMPEX stand, as ever, was the focus for much jovial activity, apart from promoting the merits of that brand of professional tape. During the show *The Fixx* were presented with a Golden Reel Award for the *Reach The Beach* LP (recorded and mastered on Ampex 456 at Farmyard Studio, Bucks). This album, *The Fixx's* second, has gone platinum in the US and Canada; and the third, *Phantoms* (also recorded on Ampex 456), will be released next month. Group, producer and engineers all got award plaques from UK tape salesman Tony Shields at the APRS show, and the charity nominated by the band for the customary Ampex \$1,000 donation was the RNID.

Ampex also raised a handsome sum on the stand through their daily draw. Bill Foster was one winner of a radio/cassette player, but the top prize, the CD player, went to Dave Letham of Eel Pie Studios.

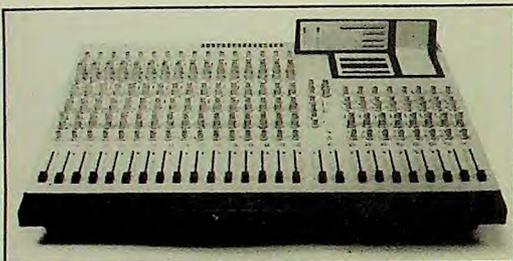
Pictured at the Golden Reel presentation are (left to right) Shields, producer (and owner of Farmyard) Rupert Hine, engineer Andrew Scarth, *Fixxers* Jaimie West-Oram and Dan Brown, Fiona Wilson of the RNID, Cy Curnin, Rupert Grenall and Adam Woods of *The Fixx*, Graham Hutcheon of Farmyard, and engineer Stephen Tayler.

## The Kinks at Konk

THE THIRST for something to do never seems to be slaked at Konk. No sooner has refurbishment of the existing Neve-equipped room been completed than they are about to start building a completely new room next door to house the just-purchased SSL 6000E series desk at the Otari multitracks for 46-track recording.

They expect to have the second studio open by late September. Meanwhile, recent clients have included Snow White, the Kinks, Getting The Fear (on RCA) and Partners In Crime (CBS).

Terri Anderson has now moved to the BPI, and the editorship of Studio Extra has been taken up by Jim Evans, who can be reached in connection with editorial matters on the *Music Week* number. Phil Graham continues to handle Studio Extra advertising.



AT THE low-cost end of the mixer range was the new AHB 24 into 16 into two (with 40 line inputs) console, the CMC 24. Picturesquely described as "the perfect solution for up-against-the-wall recording", it is designed for use where space is at a premium, so it has provision for input connectors which are accessible from the front. The RRP is £2,200 plus VAT.



TOURING THE APRS show John Butcher (Parliamentary Under Secretary of State for Industry) visited the Neve stand, where for the first time a DSP desk was on show, as well as the new updated automation system. He met (left to right) sales director Les Lewis, technical director Dr Martin Jones and MD Nestor Smith.



24-16 Track Studios  
9 Denmark Street, London WC2  
**01-836 6061**



IT'S ALMOST Fairport reunion time again, and Cropredy in Oxfordshire will be bracing itself for its annual influx of incurable folkies. The event is as always organised by ex-Fairport, now Tull, man Dave Pegg, but another important side of his life is his 16-track Woodworm Studio in Banbury.

The next release on the Woodworm label will be a studio LP from Dave Swarbrick and Simon Nicol called *Close To The Wind*. The studio has an AHB mixer, Tascam one-inch recorder and Otari for mastering, and Altex Lansing or Visonik monitors. Rates are £10-£11 an hour and bookings are handled by Pegg on 0327 61128.

Above: Fairport reunited — again.



**Bark studio**

1a Blenheim Road London E17 6HS  
Telephone: 01 523 0110

**Bark studio**

24-track Studer; Studer mastering;  
Soundcraft desk; Quad Tannoy; Neumann;  
EMT Plate, etc.  
20 min. Oxford Circus.

£14 per hr  
Tel: 523-0110

**Dear neil,  
Congratulations on doing the washing up at Spaceward Studios (Please come back soon — it's piling up again).**



**"Hole in my shoe" by neil  
Recorded and mixed at Spaceward Studios  
Produced by Dave Stewart  
Engineered by Ted Hayton**

# TAKE A CLOSER LOOK AT APPROPRIATE TECHNOLOGY



With the launch of the new TS24 studio console, Soundcraft have revolutionised the concept of in-line technology to produce a console that is a simple pleasure to create with.

- \* Clear, concise signal paths – no other in-line console is laid out as clearly.
- \* Global control from the central command panel for 5 different configurations, including record, mix, and broadcast modes.
- \* Individual control of every switchable parameter at module level.
- \* Up to 30 auxiliary sends in mixdown.
- \* Fully parametric equalisation.
- \* Instant in-place sub-grouping.
- \* Instant in-place bounce down, retaining the stereo image and current fader settings.
- \* Optional automation.
- \* Electronically balanced inputs and outputs – of course.

Take a closer look at the TS24 and discover the meaning of appropriate technology for yourself.

**Soundcraft**  
APPROPRIATE TECHNOLOGY

5-8 Great Sutton Street, London, EC1V 0BX, England.

Tel: 01-253 6988. Telex: 21198.

1517 20th. Street, Santa Monica, California 90404.

Tel: (213) 453 4591. Telex: 664923.

1444 Hymus Blvd. Dorval, Quebec Canada H9P 1J6.

Tel: (514) 685 1610 Telex: 05 822582.

# STUDIO *extra*



LISA DENTON and Phil Wainman, who have added video to the range of services available at Utopia Studios in London's Primrose Hill.

## Utopian vision

UTOPIA VILLAGE, the studio complex started eight years ago by record producer Phil Wainman, has now added video to its services.

Wainman, whose Seventies hits as a producer include several of the Bay City Rollers Top 10 hits, as well as The Boomtown Rats' I Don't Like Mondays, sees Utopia Video as a logical extension to the studios, "a natural progression in the supply of services to the entertainment and commercial industries".

The video edit suite offers three machine low band editing on U-Matic, off-line editing, captioning and chroma keying, strobing, mosaics, push on, push off, scroll up, scroll down, luminance and chrominance post-isation, a shooting package including crew, sound dubbing, and transfer from U-Matic to VHS/Beta.

"We're offering a complete production package at very competitive rates, to include researching and scripting, filming and post-production — everything in fact from visualisation to the finished production," Wainman says.

Joining Wainman in the new video venture are his fellow Utopia directors Lisa Denton, who was marketing manager at Phonogram for several years, and Chris Stone. "Between us we have got years of experience in communication, and I

believe our reputation for service and back up for our clients has long been acknowledged," Wainman adds.

"We see this video service appealing particularly to record companies, who may want to give presentations to their sales forces or overseas licensees of new talent signings, while other industries will also find it useful.

"Our recording studios are used by many of the top jingle companies for radio and television recordings, so Utopia Video is a natural progression in the supply of services to the entertainment and commercial worlds."

Equipment includes: Sony M3 camera; Sony BVE 800 Editor; three Sony V series VCRs; Gemini II TBC with digital frame store; Sony WEX 2000P wipe extender giving 84 wipe patterns; Sony CRK 2000P Chromakeyer and background colour generator; Sony 8-12 Audio mixer; Studer ¼"; cassette etc.

The Utopia Video shooting package includes: the Sony M3 camera; Sony portable VCR; Sony 6000 colour monitor; AKG 451 rifle mic and ECM 50 lapel mic, all of which can be run from either battery or mains; Manfrotti tripod and dolly; Redhead lighting kit.

Utopia's recent recording clients have included The Police, Limahl, Dead Or Alive, and Marilyn.

## SAV makes sound for a war museum and an art show

# Explosive mix...

THE SOUNDS of wartime bombing raids and the airs of 900-year-old musical instruments may be unrelated historically, but they came together recently under one roof at SAV Studios in London.

These unusual recording projects, commissioned by the Triangle Audio Visual Partnership, were for soundtracks for the D-Day Museum at Portsmouth and the Hayward Gallery's Romanesque Art Exhibition, both of which are currently open to the public.

SAV's production of soundtracks to accompany "walk round" tableaux at the museum not only required the authentic reproduction of gunfire, explosions, tank movement and aircraft raids,

but also necessitated simulating the acoustics of the museum hall within the 24-track studio.

In all, SAV worked on nine tableaux which included recordings of 1940 English and French radio broadcasts, recreating the sounds from bomb shelters and factories of that time, and even sounds from the New Forest which provides the backdrops to tank manoeuvres.

All the effects were produced from SAV's own extensive library and were checked by various consultant experts for their authenticity.

The multi-vision AV featured in the Romanesque Art Exhibition required a soundtrack of musical instruments from the period 1066 to 1200.

Apart from the difficulty in producing authentic music of the period with little manuscript or recorded references available, the soundtrack also had to recreate the general effect of the music being played in large and small Romanesque churches. "In many ways there were great similarities between the two projects," says SAV's Tony Frossard.

Instruments recorded for the exhibition included an organistrum — a forerunner of the hurdy gurdy, small and large rebec and medieval chime bells. SAV engineers worked closely with Dr Mary Remnant, an expert in medieval music, on the production which also features singers from the Brompton Oratory.

## CBS in sales drive

HAVING SPENT 12 years with a sign outside its front door saying CBS Records, the US major's Whitfield Street studio complex is to officially change its name to CBS Studios W1.

This move is part of a major sales and marketing drive by the studio which includes the appointment of a PR consultancy and advertising agency.

Recent clients at the studios include Wang Chung, Deniece

Williams, Chris Farlowe (with Mike Vernon producing), Lost Loved Ones (a new CBS signing) and Andy Williams with producers Nicky Graham and Tony Hiller.

Studio manager Rodger Bain says: "We are no longer restricting ourselves to being a studio making chart records. We are now in the business of making sound recordings for use in any area."

**STUDIO *extra***

See the classified pages for this month's Studio Market Place and contact Mike Turner or Jane Norford on 836 1522 to place your ad in the August 18 issue

24 Tracks of Quality

**GATEWAY STUDIOS**

Level 4/2  
FrankieGTH  
The Jazz Sluts  
Havey Wallbarbers  
Nick Heyward Linda Lewis  
Jo Ann Kelly Leo Rosseton  
Martin Carthy Harry South Bob Hall  
Florie Palmer Killer Koola Pete Thomas  
Yp Yp Coyote Deep Sea Jivers Mike Chapman  
Island Vix in A&M Jungle Mague EMI Oval ATY  
Topic JINGLES FILM MUSIC VOICE-OVERS  
No Yellow Lines

Free Parking • Grand Piano  
Soundcraft • Urei Rebits Ampex • DDL  
Beyer • AKG Neumann • Studer  
Roland • Drawmer • Shure  
Tape • Aphex • DX  
Eventide • Revox  
Lexicon  
MTR

Call Us to  
Book or Visit  
01 350 0340



TO RECORD his latest album, *Discovery*, Mike Oldfield and co-producer Simon Phillips rented a house on a Swiss mountainside and turned it into a recording studio. "We literally turned the living room into a studio and it worked very well," says Oldfield. *Discovery* is the second album on which Oldfield and drummer/producer Phillips have co-produced. "It's good to share the workload and to have someone working with you who can sit back and take an objective view," adds Oldfield. "The acoustics in the house proved to be excellent," said Phillips.

**KONK STUDIOS**

24 AND 48-TRACK NEVE/NECAM RECORDING AND THE BEST RATES IN TOWN

Coming shortly to this establishment the SSL 6000 Console

Call us for availability on 01-340 4757/7873

**KONK STUDIOS** 84/86 TOTTENHAM LANE, HORNSEY, LONDON N8 7EE.

# SOUND ENGINEER

## — the Recording Magazine —

THE NEW MONTHLY MAGAZINE AVAILABLE FREE ON CONTROLLED CIRCULATION TO ALL STUDIOS, PRODUCERS, ENGINEERS AND A&R DEPARTMENTS. For subscriptions and all other enquiries contact Alan Griffiths or David Stark or Linda Gubby at 26/28 Addison Road, Bromley, Kent BR2 9RR. Tel: 01-460 4474.

STUDIO  
*extra*

# Why a rabbit?

SPACEWARD IS a giant multinational company — a description which may come as a surprise to all those who thought that it was a small but good recording studio near Cambridge.

The studio took its name from the imaginary venture which kept co-owner and co-founder of the studio Gary Kemp amused as a child. When he finally found himself with a business to give a name to, he gave it that one — and there seemed general agreement that it was as good as any and a lot less boringly obvious than many they might have come up with.

Lucas met his partner Mike Kemp while both were at Cambridge University. The former was studying natural science, and the latter doing a degree in computer science — which was of great use in putting a small, financially stretched studio respectably far forward in the audio technology stakes, and in the last year or so has been the foundation on which an entirely new, and very successful, side of the company has been built — computer graphics.

They started recording work while still undergraduates, using one Revox of their own with access to a few more. They built themselves a four into two mixer (which was eventually upgraded in stages to 10 into eight).

After graduating Lucas and Kemp started the first Spaceward in a tiny rented house in Cambridge, where they offered a 24-hour day for £36. "No-one would believe when they heard the end results of our work that it had only been recorded on two track, so we always kept pretty vague about the facilities until people came and tried them out."

## Raw new bands

Then they rented a bigger house and went 16-track. "That was the peak of the punk era, and we had just the right image," recalls Lucas. Spaceward (then a glaring misnomer) was a 10-foot square basement with a low ceiling. But it made money because so many of the raw new bands wanted to use it. Still sounding a bit incredulous Kemp remembers: "Almost every day there would be a new band turning up on our doorstep at 10am, and going away at 3am the following morning with a finished single."

This was one of the first indie studios to advertise in a consumer pop paper — *Melody Maker* — and their small ads pulled in a lot of work then, until times and styles changed again and the general use of this advertising medium by small studios caused returns to diminish to vanishing point.

Bands which recorded with Kemp, Lucas and their third partner Joe Bull in their early days included The Mekons, Monochrome Set, Scritti Politti, Soft Boys and Tubeway Army (who recorded their first LP at Spaceward).

They paid incredibly low rates for the round-the-clock services of the three company directors/engineers/producers/maintenance men, but they helped Spaceward to make enough money to buy their first Neumann mic.

Somewhere along the line Spaceward acquired its rabbit-with-a-walking-stick logo. Current Spaceward ads often use a "why a rabbit?" copyline, and Lucas is happy to explain that it was because, while still undergraduates, they had put out a compilation LP of local bands and called it *The First Lame Bunny LP* — after a toy rabbit which lived in Lucas' room and had one badly stuffed leg propped on a walking stick. Obvious really.

Lucas has at times felt that these surviving remnants of zany undergrad humour, like the lame bunny, are hardly in keeping with the fully professional, commercially stable (not to confuse stability with affluence), technically advanced 24-track recording studio, video and computer program business they are running now. He has tried at times to banish the rabbit from the ads and the headed notepaper. He found that his ads instantly lost visibility and people thought his stationery boring... so the rabbit looks like being a useful variety of albatross hung permanently on Spaceward.

## Unique console

The most important thing about Spaceward — after the people and the working conditions they have created (or they might say more important than those), is the unique console. Designed from the most basic principles by Lucas and Kemp, it was built totally in-house.

"We spent four years making this desk," says Lucas, "and we dare not cost our time or it would have a huge price tag. We had been doing 16-track recording on our 12-channel desk, and had stretched it to the absolute limit of its capabilities. So we sat down and completely re-thought what a mixing desk is and what it is supposed to do and why in order to design our own new desk. We re-thought the logic, and decided that the only way to do what we wanted a desk to do was to have all the switching computer controlled. We also decided that the desk would have to do everything we wanted without being bigger than one person could reach without having to move around.

"The result is a desk which works in the way that a working engineer would expect to work. We have left a lot of things out that you would now expect to see on

state of the art console modules, but it has all the functions that anyone has ever required.

"Notice that none of the controls is labelled. They would be if this desk was a problem to use unlabelled. But visiting engineers find they can use it easily; there are no buttons they don't need and those that there are respond intelligently, leaving the engineer/producer to concentrate on the music."

It is so constructed (and it was all built by hand) that there need hardly ever be any down time for maintenance — you can even change a module while the desk is working because we have chosen to use very complicated electronics inside the modules but very simple connections.

## Meticulous

"Dave Stewart, who is now a regular here at Spaceward and is absolutely meticulous about any equipment he uses, wanted one like it for himself. We told him that if we ever built another one it would cost him about £50,000.

"I'm not in any way denouncing anyone else's desks, but I believe that if there was money for people to buy quality rather than features we would be able to sell our desk at that price. But being able to say truthfully 'it's laid out neatly and you can route things easily' for example is not much of a hard sell, is it? It's true that our desk works the way that the engineer works, while many desks impose a method of working because of how they are laid out."

Spaceward has done 46-track mixes on occasions, but they are currently building another eight channels for the desk to upgrade it further.

The pressure to hold studio rates down — because the studio is not in London — has forced the company to look for ways to use its resources more profitably, to work for money rather than for love. Making videos has proved an important way to ensure that the directors and the growing staff can actually be paid regularly — there was one grim period a few years ago when they had to think about selling equipment to pay wages.

Skill, inventiveness and hard work, and apparently unflagging enthusiasm at all hours of the day or night, are paying off at last. The video work is going well, mostly involving making industrial or business videos for companies to show their staff, shareholders or potential customers.

Building an in-house video studio for shooting other than on location is in hand. This room — where great care is being taken to install soundproofing and air conditioning without losing sight of the beautiful old beams in the roof — will also be available as a live room for audio recording when wanted.

## Graphics

Spaceward is building up its own music library, and has a number of good voice over artists on call to do radio and TV commercials. These slot in very well in the routine of a studio which needs to work pretty well round the clock, and is booked by late-rising, late-working recording musos for the latter part of every day, because people making commercials seems to like starting and finishing early.

The computer graphics side of the company is proving extremely successful, with unique bits of Spaceward hardware and the special graphics program now becoming much in demand by industry, video and TV production.

The audio studio is already known for its good use of low-cost digital equipment/techniques. They have for some time been mixing everything down on Sony F-1 onto U-matic. Lucas would love to buy a digital multitrack, and will as soon as the studio can afford one. They would also like to do ambitious recordings, if they could get clients who would pay the necessary extra cost of recording in this way.

Regulars at Spaceward are Dave Stewart, who first came to record Jakko there for Siff and carried on coming, Jean Jacques Burnel, Dave Greenfield, and Bruce Woolley who has worked there on the Farmers Boys and The Great Divide. Julian Cope is booked in for about a month at present.

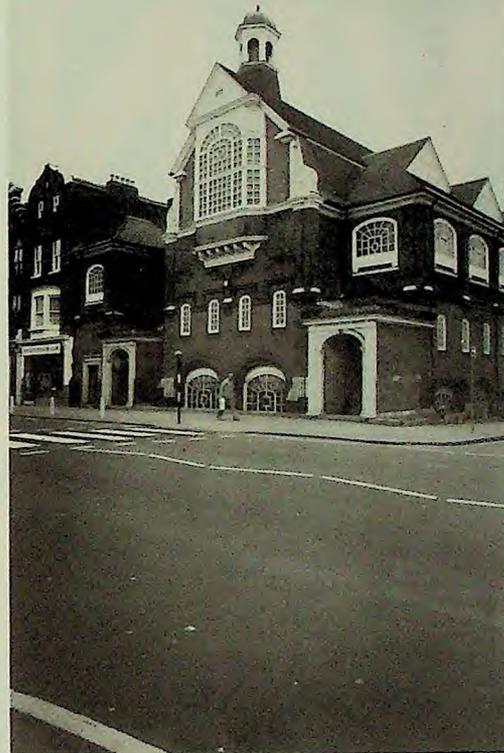
For mixdown the studio staff (including chief engineer Ted Hayter and engineer Mark Graham who is now taking much of the studio management work off Lucas' shoulders) have always preferred the BBW801 speakers, but have installed JBLs for all those who want a lot of volume. The multitrack is a Studer A80, with a remote control which is, again, in-house designed and made — somewhat different from that which you could find elsewhere.

Future plans are diverse ("we like to keep our brains stretched and do not ever want to risk becoming over confident or over competent") and include buying a concert grand for the main studio, and building another small studio out into the playground — although there is a legal commitment not to alter the external looks of this village schoolhouse. The computer graphics side may move into separate accommodation in Cambridge, to give the audio and video studio side more room to breathe.

● Stop Press: Spaceward has achieved its first hit single production with Neil's Hole In My Shoe which went into the charts at number five last week.

# THE ANGEL RECORDING STUDIO COMPLEX LONDON N1

- great atmosphere
- pure live sound
- customised neve desks
- Sony 1610 2-track digital
- great location



## ANGEL RECORDING STUDIOS LTD

BROCHURE ON REQUEST

JUNCTION 311 UPPER ST.  
AND GASKIN ST.,  
ISLINGTON,  
LONDON N1  
01-354 2525

**RECORD ONE:** Irelands first and only Solid State Logic Automated Console.

**RECORD TWO:** There is no Record Two!

That's all we want to say. Except perhaps that in this tax friendly environment there are certain things you can take for granted. For instance. A wide range of outboard equipment. Music to picture for film and video. All your travel and accommodation organised. Video links to our 1" post-production area. (We've just got ADO as well). An all inclusive price to keep your accountant happy. The only thing you can't take for granted is Irene. To find out why, phone Dublin 713444 - and ask for Irene.

# THE WINDMILL BOOK OF RECORDS

WINDMILL LANE STUDIOS LIMITED,  
4 WINDMILL LANE DUBLIN 2. TELEPHONE 713444 TELEX 30643.

**WINDMILL LANE**

STUDIO  
*extra*

## Studio buzzes...

A YEAR after the first, extremely successful, APRS digital seminar there is to be a second — with a tighter programme aimed at a mixed recording/record industry audience, intending to present a good update on the whole subject in an easily assimilated style.

It has been an eventful year in the development of digital audio technology and engineering/production techniques. The second seminar, at the BAFTA theatre in Piccadilly, London, on October 29, will have a technical bias in the morning session, but will be squarely orientated towards the commercial aspects of digital recording — and CD in particular — in the afternoon.

The programme, organised by APRS executive committee member Bill Foster, includes sessions on: equipment (current and new), formats, update on digital audio in the US via a report from AES New York; producing recording sessions for vinyl, cassette and CD configurations for simultaneous release; digital film soundtracks (including, it is hoped, a showing of the stunning Digital Dream film); the CD world market; mastering for CD, graphics on CD; and two open forum sessions.

Fees for the seminar have yet to be fixed, but APRS members will receive a good discount, and the full rate is not expected to be expensive. *Music Week* will co-sponsor the seminar.

□ □ □

A NEW 24-track studio, in London's Soho and taking its name from there, will be opening early next month — although the location is already familiar to many as a hard working four-track demo facility.

Soho Studio, owned by Mark Teverson (as a professional musician he is known as Ariel), is currently being re-built and will re-open equipped with an MCI Series 400 28/24 console, Ampex multitrack and Sony 701E digital mastering. A feature will be its bias to making life especially easy for synth players; as well as a number of small synths the studio offers (as part of the normal fee) a Yamaha DX7 and Roland 100M system — with five channel computer sync to link them all.

In line with this synth interest is the arrangement of the studio, which has an extra large control room and two smallish studio rooms. The studio will be used for Ariel's own productions, and will continue to be available for songwriters/artists demos on four track, but only in off-peak times (recent clients have included Nina Hagen), and the promised "very competitive" rates for the 24-track studio should make it attractive to those wanting to do high class demos.

□ □ □

STEVIE WONDER, in London for concerts earlier this month, looked around for a studio in which to work on some of his digital tapes — and lit on Jacobs in Surrey, which has the same MCI digital multitrack and editing equipment that he owns himself back home. A short notice booking was happily accepted, it hardly needs to be added. Other acts recently using Jacobs number two (while studio one undergoes a complete rebuilding programme and refits with SSL desk) have been new Interdisc signing Feela Beelia and Randy Edelman. First booking for studio one when it reopens is ABC, doing a new LP.

□ □ □

AND AFTER working through a night at Jacobs, Wonder went to the Roundhouse — also equipped with 3M digital of course — to overdub his new LP. Others in the Roundhouse recently included Jose Feliciano recording a new LP and recent Bronze signing Robin George working with US producer John Ryan.

□ □ □

A NEW mobile based in the West Country is now in operation and looking for business. Baku Mobile Recording, owned and managed by Geoff Mitchum, is an 8-track facility housed in a converted caravan. "We specialise in live gigs and can easily accommodate most situations," says Mitchum. "A recent example of this was a gig recorded at Manchester's Hacienda Club for the BBC West's RPM magazine programme. The band in question was Prefab Sprout.

"Demos are also catered for, as is the capability to master to a very high standard. All the artist has to do is find a rehearsal room for a day and the studio will do the rest." Equipment on board Baku includes: Teac 80-8 with DX8 and varispeed, Revox B77, Studiomaster 16:8:2, GBS reverb, Fostex compressors and Tannoy monitors. It is based at 33 Crescent Road, Melksham, Wilts. SN12 7EU. (Tel: 0225-706463).

Advanced  
multitracking  
course offer

FOLLOWING THE "great success" of the Gateway multi-track recording courses over the last two years, the Gateway Studio Organisation has announced their advanced version of the multi-track course which is now available to all those who have taken the elementary course.

Gateway's Dave Ward says: "The advanced course has been organised so that 75 per cent of the time is spent on 'hands-on' experience. Of the five days spent on the course, three of these are dedicated to practical work in Gateway's own multi-track studio.

"The Gateway teaching staff are employing professional session musicians and will, over the three-day period, be laying down and mixing two songs, using both live techniques and synthesizers, drum computers etc. The students will be encouraged to do the work themselves under the guidance of the Gateway people."

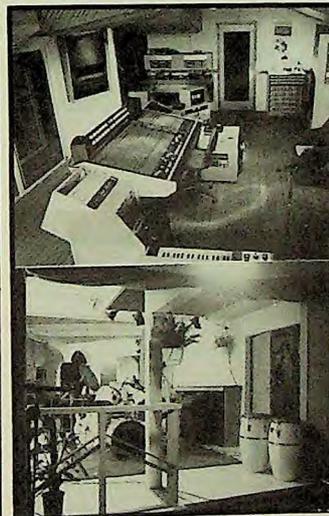
Gateway Studio itself has gone 24-track, with a new Soundcraft system (760 24-track machine). "Our slogan," says Director Dave Ward, "has always been that we are a studio run by musicians for musicians, and we have grown steadily from our days as a 2-track above a chiropodists in Balham."

● More details of the Gateway courses and studio education in next month's Studio extra.

Atmosphere  
RECORDING STUDIOS

24 TRACK FACILITY  
VOICE OVER STUDIOS  
VIDEO AUDIO  
POST PRODUCTION  
CONTACT - NIKI FREEGARD

6-10 LEXINGTON STREET · LONDON · W1R 3HS  
TELEPHONE (01) 734 7443/4



... FROM STRING QUARTETS TO SAMSON ...

## E-ZEE CAN HANDLE IT!

Including

Nik Kershaw, Asla, Cozy Powell, Alan Price, Pretty Things, Julie Covington, etc etc

The amazing REBIS OMEGA optimix automated Console

30-24 with 40 computerised inputs on mixdown

Lexicon, Yamaha, MXR Reverbs, various DDL's (MXR, SDE 3000, BD 80 etc)

2 racks Rebis FX, Gates, ADL, Autopans, Comps, DE-ESS etc

30 IPS 1/2" St Ampex's for highest possible quality on mixdown

Crown, Tannoy Monitoring

Good selection of Synthesizers, Good Drum Kit, Massive Back Line Hire

4 Rehearsal Rooms (Ideal for Live Recording — Samson, Pretty Things

live albums recently)

GREAT RATES FOR BLOCK BOOKINGS

PHONE KATHY ON 01-609 0246

E-ZEE STUDIOS 14-18 Market Road, London N7

BLACKWING  
THE RECORDING STUDIO

NEWLY EQUIPPED 24 TRACK STUDIO

SPECIAL INTRODUCTORY OFFER AVAILABLE

AMEK M2500 DESK, STUDER TAPE MACHINES

UREI/STUDER MONITORING SYSTEM

AMS Digital Reverb RMX 16 — AMS Digital Delay and

Harmoniser DMX 15-80S — Various MXR Effects —

Dimension D — DBX Compressors — Lexicon Reverb —

Publison Relief Enhancer — Delta Lab Digital Delay — Klark-

Teknik DN 360 Graphic Equalization — Aphex "Compellor"

Compressor — Audio & Design PanScan — Kepex Noise

Gates

ENGINEERS: E. C. RADCLIFFE, JOHN FRYER.

INSTRUMENT HIRE & REHEARSAL FACILITIES AVAILABLE — PLEASANT GARDENS — TELEPHONE 01 261 0118

OUR CUSTOMERS INCLUDE;

Blancmange • Cocteau Twins • Depeche Mode • Fad Gadget • Robert Marlow • Modern English • Play Dead • The Assembly • This Mortal Coil • Robert Wyatt • X-Mal Deutschland

# INDEPENDENT LABELS

## A O S I S

### Recording Studio

Special deal for independents  
10 hours of 24-track

Free synthesizers, free digital drums

DIGITAL DELAYS, DIGITAL REVERB

Harmoniser, plate, phase, flange

ONLY £250 + VAT

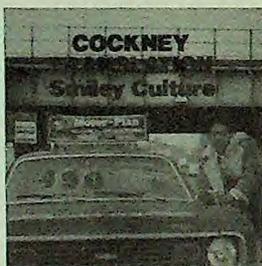
01-267 4680 For more info

## BLACKWING

### THE RECORDING STUDIO

TELEPHONE 01 261 0118

#### REGGAE TOP SELLING 12" DISCO 45



ON FASHION RECORDS FAD-020  
NOW HEADING FOR THE NATIONAL CHARTS!!

DISTRIBUTED NATIONALLY BY JET STAR RECORDS  
NO MINIMUM ORDER REQUIRED  
PROMPT DELIVERY BY COURIER  
TEL: 01-961 5818

## THE BEATLES TALK DOWNUNDER TALK DOWNUNDER

### Interview album

Available in three  
formats from  
Goughsound Ltd.  
Picture disc PGP 5001  
LP GP 5001  
Cassette GMC 5001

Order on 01-603 6831 or 01-602 7355  
Telex 267431

## Action Transfers see The Light

ACTION TRANSFERS (right) have released a 12-inch extended version of their second single, *The Light (Oh Baby)* on Rewind (12 REW 17).

The single is the band's first since signing a world-wide publishing deal with Chappell Music in February and marks the vinyl debut of new members Ian O'Brian (vocals) and Paul Adams, (bass).

The "credible contemporary rare pop music" release was originally recorded as a demo, for a mere £125 and is produced by Echo & The Bunnymen producer Gil Norton.



ACTION TRANSFERS: "credible pop".



JAPANESE DUO *Frank Chickens* (above) follow up their Top 10 indie chart single, *We Are Ninja*, with *Blue Canary* (KAZ 20), out on July 23. Distribution is by IDS.

## Hawkwind connection

ULTRANOISE RECORDS has signed a deal with Hawkwind guitar player Huw Lloyd-Langton for the release of his single, *Dreams That Fade Away*, available in 12-inch format only from this week.

Lloyd-Langton, who first joined Hawkwind in 1968, has most recently recorded for the Flickknife label, and his single *Winds Of Change* made the *Music Week* heavy metal Top 10. He will be appearing with Hawkwind at Stonehenge later

this year, but in the meantime the Lloyd-Langton Group have several dates lined up in their own right.

### Dance news

HUMBER RECORDS is releasing a disco dance single, *Makin' It* by Goodnews, available in 7 and 12-inch formats, the latter with an extended mix. Distribution through Pinnacle.

### Tracking...

THE TEMPEST from Northampton have their debut LP, *Five Against The Houses*, released on Anagram Records. The band joined Anagram last October, after being together only six months, and their first single for the label, *Montezuma*, made the indie chart and picked up Radio One airplay.

THE INGRAM FAMILY release the second single from their recently-released album on Other End Records, *Night Stalkers*. The A-side, *With You*, is a ballad. Written by their cousin James Ingram and produced by Butch Ingram and the release co-incides with several UK dates.

THIN RED LINE have signed to the London indie label, MTM/Privacy, and debut with a single, *I'm Only Dreaming Of You*. An album will follow in autumn.

JAPANESE FUNK band Casiopea return to the UK for live dates this month, and a new album and single — both called *The Soundgraphy* — have been released on Sonet to coincide. The LP is a compilation of the band's greatest hits, previously only available on import albums, although the title track is a completely new recording. Casiopea's visit is part of an European tour that includes the Montreux Festival and Hammersmith Odeon on July 19.

NEW INDIE label Direct Drive Records (DDR) debuts with a single, *Pass The Paper/Don't Stop The Carnival* by Direct Drive. The label is based at Suite 10, Moira House, Gosling Way, London.

## SINGLES

### Chart certs

THE BEATLES: *A Hard Day's Night* (Parlophone R (P) 5160, EMI).

EVERYTHING BUT THE GIRL: *Mine* (blanco y negro NEG 3(T), WEA). The follow-up to the *Each And Every One* hit, this is another wonderful lilting ballad with passionate Tracey Thorn vocals and Ben Watt's melodic guitar.

THE COLOURFIELD: *Take* (Chrysalis COL(FX) 2, PolyGram). The long-awaited second single from Terry Hall's new band. Solid beat supplied by Bunnymen drummer Pete De Freitas along with rolling bass, vibrant acoustic guitar and the ex-Funboy's usual pessimistic vocal style.

THE BLUE NILE: *Tinsel Town In The Rain* (Linn/Virgin LKS 2 (12), EMI). An interesting single from this Scottish band's debut LP *A Walk Across The Rooftops*, with its crystal clear production and atmospheric feeling supplied by tinkling piano and strident strings coupled with the distinctive vocal. Should help to establish this excellent new band.

EUROPEANS: *Listen* (A&M AM(X) 201, CBS). A competent single with intricate guitar riffs and sparkling piano above a steady beat that, combined with the full vocals, gives a good track, but it doesn't really stand out above others of its ilk.

ZZ TOP: *Legs* (Warner Brothers W 9272(T), WEA). A splendid US re-mix of yet another track from the much-acclaimed *Eliminator* album. It's another slice of no-nonsense boogie from this awesome Texan trio, but not quite as good as previous singles.

RE-FLEX: *Couldn't Stand A Day* (EMI (12)FLEX 4, EMI). Another piece of processed pop. The synthesiser-dominated backing and repetitive guitar riff couple with a heavily treated vocal to produce a limp but catchy pop single.

THE SENATE: *Original Sin/THEATRE OF HATE: Do You Believe In The West World* (Burning Rome BRR 7, Cartel/Rough Trade). A reworking of the classic *Theatre Of Hate* song that's been produced and arranged by Rusty Egan, with added Blue Monday-style bass drum, meandering piano and Kirk Brandon's strong vocal. This double A-side also features the original *Theatre Of Hate* hit *Do You Believe In The West World*.

SHELIA E: *The Glamorous Life* (Warner Brothers W 9285(T), WEA). A highly-energetic dance track co-produced by this renowned percussionist with Prince. Thundering drum sound and bright horns combine with a melodic vocal and plenty of percussion to give a very strong club hit.

BAISER: *Summer Breeze* (Malaco MAL(12)24, PRT). A bright summery jazz-funk number with sparse piano and languid sax plus a strong memorable vocal. Should do well in the clubs during the long hot summer nights.

THE FARMERS BOYS: *In The Country* (EMI (12)FAB 2, EMI). A bright, lively version of the Cliff Richard hit, with some groovy, twanging guitar and strong vocal harmonies that should pick up plenty of radio play and do well.

CAPTAIN SENSIBLE: *There Are More Snakes Than Ladders* (A&M CAP(X) 7, CBS). Another quirky single which grows on you with every play. Features a mainly synth-based backing with a crashing beat and memorable vocal that should produce a hit.

SECTOR 27: *Excaliber* (Rocket/Phonogram ESP 5(12), PolyGram). With funky guitar played over a solid beat this is certainly a dance orientated single from this old Tom Robinson band. But it does get rather repetitive, especially during the extended guitar breaks.

BEATMASTER: *Lipservice* (Tommy Boy/Island 12 IS 187, EMI). A rather weak offering from this respected US label with a straight beat and various silly voices singing banal lyrics. Even the scratching section doesn't manage to liven it up.

SUNSET GUN: *Be Thankful For What You've Got* (CBS(T) A4556, CBS). Startling debut single from this Scottish band with a strong piano accompaniment to the great female vocals. The B-side features a live cabaret style song with only piano and double bass backing. Produced by Alan Rankine.

CHAS & DAVE: *There In Your Eyes* (Rockney KOR 22, PRT). Their first single for a while and taken from their forthcoming album *Well Pleased*, this is another one of their great singalong pub songs and should be just as successful.

JOHN COUGAR MELLANCAMP: *Pink Houses* (Rival/Phonogram JCM (X) 3, PolyGram). A fine ballad taken from his LP *Uh-Huh*, with the gravelly vocals and acoustic guitar backing building into a hand clapping rocker, but will probably still see him struggling to emulate his US success over here.

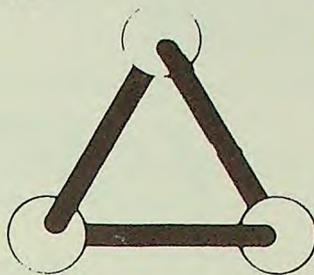
LESTER SQUARE AND THE SQUARE DEAL SURFERS: *The Plug* (Thin Sliced TSR 4(T), Cartel). The guitarist from *Adam And The Ants* and more recently *The Monochrome Set* reappears with this single featuring acoustic guitar and sharp, twanging electric lead. A great pop song for the indie charts.

ETERNAL TRIANGLE: *Nothing But A Friend* (Situation Two SIT 34(T), Cartel/Pinnacle). An atmospheric single with full echoing keyboards, melodic guitar and a leaping bass line. Should appeal to the indie market, with its well-arranged vocals.

CHRISTOPHER CROSS: *A Chance For Heaven* (CBS A 4524, CBS). Another pleasant song in his usual style, but nothing special. Amazingly it is the swimming theme taken from the album of the Official Music Of The 1984 Summer Games!

Send review singles  
direct to JERRY SMITH at:

23D Shorrols Road Fulham  
London SW6 01-581 4551



The future of music  
The sound of things to come

TRELOOI



DISTRIBUTED BY PINNACLE



MUSIC WEEK

MUSIC WEEK

21 July 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 4	IN THE GHETTO	Nick Cave & The Bad Seeds	Mute 7MUTE 032 (I/RT/SP)
2	2 4	STEELTOWN	Red Guitars	Self-Drive Music SCAR 010 (I/Red Rhino)
3	4 3	THE MORE I SEE/PROTEST AND SURVIVE	Discharge	Clay CLAY 34 (P)
4	6 6	HUP TWO THREE FOUR	Sid Presley Experience	I.D. Records EYE 4 (IDS)
5	13 3	SMELL OF FEMALE (BOX SET)	The Cramps	New Rose CRAMPS 1 (I/RT)
6	3 8	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths	Rough Trade RT 156 (I/RT)
7	11 3	I LOVE MEN	Eartha Kitt	Record Shack SOHO 21 (IDS)
8	38 2	MONKEYS ON JUICE	Red Lorry Yellow Lorry	Red Rhino RED 49 (I/Red Rhino)
9	8 9	SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
10	9 13	THIEVES LIKE US	New Order	Factory FAC 103 (12" only) (I/P)
11	NEW	LANGUAGE	23 Skidoo	Illuminated ILL 3812 (12" only) (I/J)
12	7 9	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order	Factory Benelux FBN 22 (12" only) (I/RT/P)
13	5 6	THANKS FOR THE NIGHT	The Damned	Damned DAMNED 1 (P)
14	12 7	ANIMAL (F..K LIKE A BEAST)	W.A.S.P.	Music For Nations KUT 109 (P)
15	21 2	ISOBEL	Play Dead	Clay CLAY 35 (P)
16	32 3	POLLYSTIFFS	Marc Riley with The Creepers	In Tape IT 006 (I/Red Rhino)
17	20 5	ROMAN P	Psychic TV	Sordide Sentimental SS 33009 (I)
18	18 3	JUST FOR OLD TIME'S SAKE	Foster and Allen	Ritz RITZ 066 (SP)
19	10 13	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
20	35 4	JACK PELTER & HIS SEX CHANGE CHICKENS	Indians In Moscow	Kennick Music KNK 1004 (IDS)
21	15 3	PUNCH	Colour Box	4AD AD 406 (I/P)
22	24 2	THUNDER ON THE TUNDRA	Thor	Ultra Noise ION 168 (P)
23	19 13	GOOD TECHNOLOGY	Red Guitars	Self Drive Music (I/Red Rhino) SD 008
24	47 2	UNDER CONSTRUCTION	1,000 Mexicans	Abstract 12ABS024 (P)
25	30 43	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)

26	16 7	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO 18 (IDS)
27	17 4	CURSE OF THE CREATURE (EP)	The Apostles	Pigs For Slaughter PFS 1 (I/RT)
28	26 7	DOLLY	Microdisney	Rough Trade RT 135 (I/RT)
29	14 4	SOUL MURDER	Brilliant	Food FOOD 1 (I/RT)
30	29 70	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
31	NEW	IT'S MY LIFE	Wendy O Williams	Music For Nations KUT 111 (P)
32	44 23	SNAKEDANCE	March Violets	Rebirth RB 21 (I/Red Rhino)
33	23 33	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/P)
34	28 5	BIG HIP	Brilliant Corners	SS20 Records SS22 (I/Rev)
35	31 9	RECOLLECTS	Skeletal Family	Red Rhino RED 42 (I/Red Rhino)
36	25 6	SHAME (WHOLE HEART HOWL)	Gene Loves Jezebel	Situation Two SIT 35 (I/P)
37	37 26	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)
38	NEW	DIETCHE	Sex Gang Children	Illuminated ILL 3912 (12" only) (I/J)
39	27 3	THE PRISONER/CHRISTIANNE	Abrasive Wheels	Clay CLAY 33 (P)
40	33 37	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I/RT)
41	34 8	BIG JUGULAR (EP)	Inca Babies	Black Lagoon INC 003 (12" only) (I/Red Rhino)
42	41 10	CRUCIFIX	Broken Bones	Fallout FALL 025 (I/J)
43	NEW	FULL OF SPUNK (EP)	Cult Maniax	Xcentric Noise SIXTH 1 (I/Red Rhino)
44	39 16	AIN'T NOTHING BUT A GOREHOUND	The Cramps	New Rose NEW 33 (I)
45	42 58	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (I/RT)
46	40 21	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I/Red Rhino)
47	43 5	THE CRUNCH (EP)	Nightingales	Vindaloo YUS 1 (12" only) (I)
48	36 4	I'LL KEEP IT WITH MINE	Rainy Day	Rough Trade RT 140 (I/RT)
49	49 14	HAND IN GLOVE	Sandie Shaw	Rough Trade RT 130 (I/RT)
50	48 17	HANK TURNS BLUE	The Folk Devils	Ganges B4 RAY 1 (I/Red Rhino)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1 3	TOCSIN	Xmal Deutschland	4AD CAD 407 (I/P)
2	3 8	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds	Mute STUMM 17 (I/SP)
3	2 3	INCREASE THE PRESSURE	Conflict	Mortarthate LP MORT 6 (IDS)
4	4 21	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
5	8 10	VENGEANCE	New Model Army	Abstract ABT 008 (P)
6	7 2	INDEPENDENT DAYS	Hawkwind	Flickknife XSHARP 019 (P)
7	9 13	TEN BLOODY MARYS...	Elvis Costello & The Attractions	Demon/IMP FIEND 27 (I/RT)
8	5 5	INVASION OF THE PORKY MEN	English Dogs	Clay CLAY LP 10 (P)
9	NEW	ROCKABILLY PSYCHOSIS	Various	Big Beat WIK 18 (P)
10	6 37	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
11	10 6	REMAINS	The Only Ones	Closer CL 012 (I/RT)
12	16 2	UNDER THE SCALPEL BLADE	Disorder	Disorder AARGH 1 (P)
13	12 5	EVERYBODY IS FANTASTIC	Microdisney	Rough Trade ROUGH 75 (I/RT)
14	11 3	W.O.W.	Wendy O Williams	Music For Nations MFN 24 (P)
15	17 4	HUMAN CONFLICT NO 5	10,000 Maniacs	Press P 2010 (I/RT)
16	15 22	GARLANDS	Cocteau Twins	4AD CAD 211 (I/RT)
17	13 9	FROM THE PROMISED LAND	Play Dead	Clay CLAY LP 11 (P)
18	18 62	POWER CORRUPTION & LIES	New Order	Factory FAC 75 (I/P)
19	NEW	LIVE	Psychic TV	Atonal SP 3001 (I)
20	22 34	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
21	19 6	GROSS OUT	Marc Riley with The Creepers	Intape IT SEVEN (I/Red Rhino)
22	21 11	FROM THE CRADLE	Subhumans	Blurgun FISH 8 (I/RT)
23	24 2	A CAN OF BEES	Soft Boys	Two Crabs CLAW 1001 (I)
24	20 2	THE TIME WAS RIGHT	Pertisans	Cloak And Dagger PARTLP 1 (IDS/I)
25	23 64	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)

## Has Your Number Come Up?

Are you an indie label? Do you know if your label name or your catalogue numbers are already being used by someone else?

If they are, it might cause big problems for your distribution and chart positions in the future.

Gallup, with the help of the ILA, is getting the whole confusing system of numbering under control to make life simpler for everyone. You should get on the Record Labels Register immediately to make sure that when your number comes up, it's you that gets the business out of it.

RLR  
Record Labels Register

Contact Lisa on (01) 486 1508/9  
or Danny on (01) 794 0461  
Administered by GALLUP

c/o Independent Labels Association  
56/60 Wigmore St London W1

# MARKETPLACE

## EQUIPMENT

# KEENPAC FOR CARRIERS

Our bags hold the RECORD and the CASSETTE and the VIDEO . . . and the record for quality and price.

Keenpac · Coronation Place  
 Guildhall Lane · Leicester LE1 5FO  
 Telephone Leics 20084/537806

## DISCS



### FOR THE MOST COMPREHENSIVE SELECTION OF OLDIES AROUND

Ring Anthony or Jack Lewis for details of our franchise scheme or if you are located in the shaded area our racking services, where we leave a selection of our records on your premises on sale or return. Further areas should come on stream in due course.

**OLDIES UNLIMITED,**  
 Dukes Way, St. Georges,  
 Telford, Shrops TF2 9NQ.  
 Tel: TELFORD (0952) 617625

# Crusader

**DON'T YOU GET IN THE RED!**  
 Keep in the black with Crusaders competitive prices.  
 July list now available.  
 Please write or phone or come on down.  
 Unit F2, Charles House, Bridge Road, Southall,  
 Middlesex UB2 4BD. Tel: 01-574 6969. Telex: 934927

## MERCHANDISING



**THE BEST**

Designs - Over 400 Titles  
 Delivery - Fast Service  
 Decision - You've Made!

The largest range of  
 officially licensed pop/  
 rock T shirts in Europe.  
 Leading Trade Suppliers.

Outer Limits  
 20 Kingly Street London W1  
 01-439 2306 & 734 4101  
 Telex: 8951182 Gecoms G

### BUSINESS OPPORTUNITY

## INVESTOR/PARTNER RECORD COMPANY

req. for new  
 with POTENTIAL STAR under contract.

Write with details in strict confidence to  
**Box No MW1218**

**BANBURY POP BADGES**  
 ALL ITEMS ARE INDIVIDUALLY CARDED ON NEW FREE DISPLAY FRAME  
 BUTTON CRYSTAL SHAPED METAL  
 PHONE 0295-57321 FOR SAMPLES  
 PIN BADGE COMPANY  
 PO Box 22, Banbury, Oxon.

**BADGES PLUS**  
 ENAMEL, LAPEL, CRYSTAL CUT-OUT, SHAPED  
 Belt-Up Promotions (Revtram Ltd)  
 St. Edmunds Church, Cornwall Rd., Croydon, Surrey CR0 3RD  
 Tel: 01-688 7289. Telex No. 896218

### MEMBERSHIP CARDS

Plastic Membership Cards  
 For Prestige Cards Clubs Associations Discount and Business  
 £7.95 (incl. P.P. & VAT)  
 ARTWORK, P.P. & VAT  
 FOR FREE SAMPLES & ORDER FORM phone 0344 484455  
 OR WRITE TO Data Plastics, The Ring, Gracknell, Berks

### BUSINESS FOR SALE

South Coast Resort Town  
 Well Established Record Shop in busy high street location  
 700 sq. ft. with Modern Fittings. Tied L.P. & Cassette Brewers. Turnover £95,000 p.a. and rising.  
 £20,000 o.n.o. + S.A.V.  
**Box No MW1219**

## Midland Record Company

Chase Road, Brownhills, West Midlands WS8 6JT

### ATTENTION RETAIL OUTLETS

Best prices paid for bankrupt or shop clearance stock.  
 Contact John 0543 378222.

### IMPORT & U.K. RECORDS, TAPES, C.D.'s, 12" 's & LP's AT TRADE PRICES

Only to record retailers and disc jockeys throughout the UK.

Export enquiries welcomed.

### SPIN-OFFS

98, Fulham Palace Road, London W6  
 Tel: 01-741 0543/4. Telex: 8954600.

### 30 PENCE FOR DELETIONS!

But Direct And Save Specializing in Rock/New Wave/Soul LPs at the lowest prices in the world. All orders accepted, small and large. Phone, telex or write for extensive catalogues. SCORPIO MUSIC, Box 391, Bensalem, PA 19020, USA. Phone: 215 785 1541. Telex: 843366 recstapes crdn.

### ASSORTED LP's

\$199 per 1000 50 different in each box. All charges collect, send bank draft (approx 14p each).

MARNEL DISTRIBUTION COMPANY  
 PO Box 953, Piscataway, New Jersey 08854, U.S.A.  
 Tel: (201) 5609213 Trade only

### CHEAP! CHEAP! CHEAP!

We Undersell! All Importers See For Yourself Send For Our Lists TO: DAY!

**GLOBAL RECORD SALES**  
 3 Chapstow St. Manchester (061 236 5369)

## VIDEO



World's Largest Video Exchange

### Send now for VIDEO VICTORIA'S Latest Rental Price List 5,000 TITLES

from 50p per week and under

Send to: 25 Villiers Street, London WC2  
 To: LONDON 01-930 6076  
 MANCHESTER 061-728 2309  
 GLASGOW 041-332 4351

## PROTECTIT

QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES AND FREE DELIVERY IN ENGLAND AND WALES  
 Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing. 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

VIDEO CASSETTE LIBRARY CASES  
 Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to: PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alpertown, Middlesex HA0 1UW. Tel. 01-903 7733.

## polythene carrier bags

**KEENPAC**  
 0533 20084/537806

39p each  
 £37 per 100  
 £175 per 500  
 2 styles

100 top name display titles available on request £7.99 per 100 or 10p each all plus VAT & carriage

**GLOBAL RECORD SALES**  
 3 CHEPSTOW STREET, MANCHESTER  
 Tel. 061-236-5368/9

**BROWSER DIVIDERS**  
 For LPs and Singles in Plastic and Fibre board also DISPLAY TITLES  
 FREE SAMPLES FROM  
**01-640 74078**  
 HURST LEEGH INDUSTRIAL ESTATE, WILKIN ROAD, BONDHOVE, MIDDLESBROUGH, CLAYDON

**POLYTHENE LINED CARDBOARD 7" COVERS** in assorted coloured bindings.  
 1000 £48.00 2500 £107.50  
 5000 £200.00 10000 £368.00  
 All prices inclusive of VAT.  
 Complete lists and samples from "Protect-a-Disc Record Covers", M. Young & Co., Southgate Avenue, Midland Industrial Est., Suffolk.  
 Tel. Mildenhall (0638) 712553

# MARKETPLACE

## APPOINTMENTS



... requires a

### TELEPHONE ENQUIRY CLERK

... for its Repertoire Services Department to deal with enquiries from outside sources (e.g. PRS Members, general public, BBC, IBA, etc), concerning identification of works, copyright information, publisher control of works, writer-work information etc.

The successful applicant must have a good speaking voice and be able to deal with all enquiries with fact and diplomacy. General knowledge of publishers catalogues, musical works, shows, films etc, is essential. Age 25-40 years.

Salary range £5,085-£6,800, according to age and experience with attractive fringe benefits.

Please apply by ringing Miss Toni Jones, (01) 580 5544 or write to the Personnel Manager, The Performing Right Society, 29/33 Berners Street, W1

### NATIONAL KEY ACCOUNTS MANAGER

c. £10,000 + Substantial Bonus

The Company Melbourne House are the leading publisher of high quality computer books and software, and are currently expanding their computer trade sales team.

The Job entails selling to and keeping in close contact with all our major software dealers throughout the UK.

The Person will be currently working in the f.m.c.g. area, alert, enthusiastic and enjoy working largely on their own, based preferably in the South East or Midlands.

The Support is national consumer advertising for all major products, backed up by extensive publicity, and negotiable trade discounts.

The Rewards are a substantial four figure bonus in addition to the salary quoted, a company car and non-contributory pension scheme.

Please apply in writing with full c.v. to:  
John Wilson  
Melbourne House (Publishers) Ltd  
Castle Yard House, Castle Yard,  
Richmond TW10 6TF.

### ASSISTANT MANAGER COPYRIGHT DEPARTMENT

Hayes

EMI RECORDS (UK) are offering an excellent career opportunity for an experienced and enthusiastic person to report to the Manager and to supervise the day to day activities of the department, including the copyright royalties payment system.

We would like to hear from candidates who are educated to "A" level standard who have relevant experience in the publishing/copyright field, including full awareness of the legal and accounting requirements. An understanding of the potential for computerization is considered very useful.

We offer a competitive salary and other large company benefits.

Please apply for an application form to:

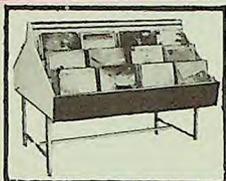


Personnel Department,  
EMI Records (UK),  
1-3 Uxbridge Road,  
Hayes, Middlesex,  
Tel: 01-561 8722.

A THORN EMI company

## SHOPFITTING

### RECORD AND VIDEO SHOP FURNITURE



RECORD BROWSERS  
CASSETTE BROWSERS



LP STORAGE  
CASSETTE STORAGE  
7" STORAGE

ALL TYPES OF VIDEO  
DISPLAY AND STORAGE  
UNITS AVAILABLE  
COUNTERS ETC.

# ARJAY

Specialist Contractors and Shopfitters  
54 Lower Marsh Lane, Kingston, Surrey KT1 3BJ.

Telephone: 01-390 2101

### APPOINTMENTS WANTED

#### SHARP, TALENTED & CREATIVE.

Experienced male, 28, seeks challenging position in recording, publishing or associated industries.

Box No MW1220

### LEADING INDEPENDENT RECORD COMPANY

needs radio/T.V.

#### PROMOTION PERSON

to run its promotion operations.

Box No. MW1221

If you have proven accountancy/bookkeeping experience in

### RECORDING AND PUBLISHING ROYALTIES

and are prepared to work under pressure, please contact me to discuss the career opportunities we can offer you in our busy royalty audit department.

Stephen Abery, Goldberg Raviden & Co.,  
65 Duke Street, London W1M 5DH  
01-408 1234

## STUDIOS

### STUDIO WANTED

#### STUDIO WANTED

16 or 24 track recording studio required by production company.

Immediate finances available.

LONDON AREA ONLY

Please reply to

Box No MW 1216

### EQUIPMENT HIRE

### DIGITAL AUDIO RENTALS

SONY DIGITAL  
PCM 1610 DIGITAL AUDIO PROCESSORS  
5850D/A U-MATIC RECORDERS  
DAE 1100 DIGITAL AUDIO EDITOR  
PCM FI DIGITAL AUDIO PROCESSORS  
SLH BETAMAX RECORDERS

FULLY EQUIPPED AIR CONDITIONED DIGITAL EDITING & TRANSFER FACILITY



HNB Hire Services Ltd, 100a Chancery Lane, North Road, London WC2A 1PL, Telephone: 01-479 2000, 2000A

## DIGITAL

### DIGITAL 24 TRACK RECORDING

### DIGITAL PCM 1610 MIX-DOWN

### DIGITAL PCM 1610 EDITING SUITE

### DIGITAL PCMFI COPYING & INTERFACING

### DIGITAL MASTERING TO LACQUER

PHONE DAVE OR MELVYN  
ON 01-903 4611 FOR INFORMATION

## CATALOGUE



### 1984 SERVICE STILL ONLY £60

Includes main catalogue, twelve monthly supplements, plus Deletions catalogue, plus Labels List.

TO SUBSCRIBE: Clip this ad and £60 to your letterhead and send today to: Subscription Sales, Music Master, 1 De Cham Avenue, Hastings, Sussex, England.

(Telephone: Hastings (0424) 715181)

## SERVICES

### SHARPA PICTURES SPECIAL INTRODUCTORY OFFER. ON WED. JULY 25, 1984

We are holding a VIDEO OPEN DAY for any band or act who want to make an inexpensive video for their own promotional uses.

You will walk away within 1 HOUR with a video of yourselves for only £25. This offer is for one day only. Phone 01-898 0748 to book your place.

## SERVICES

### FAST REPAIR SERVICE For Most Professional Equipment

We have an extensive stock of new and reconditioned amplifiers for sale, hire or emergency replacement and a range of active monitor loudspeakers for studio and small pa use.

#### Audio-Techniques

129 Walham Green Court, Moore Park Road, London SW6. 01-381 0108.

EMERGENCY NIGHT SERVICE 01-674 5120

## SERVICES

### REAL TIME CASSETTE DUPLICATION

via Nakamichi from Sony PCM-F1 or open reel Dolby A or DBX. Also fast copying via Graff. Compression, equalisation and editing facilities.

Nice prices. For a quote contact  
OAS audio  
telephone 0434 84547.

### SOUND SUPERVISION

Unit F9, Acton Business Centre, School Road, North Acton NW10. 01-965 0570

for the cutting suite. From master tape to finished pressing in record time.

### TRIPLE X

Unit X03, Acton Business Centre, School Road, London NW10. Tel: 01-965 9991.

16 track 2" broadcast standard. £100 per day. £400 per week. MCI/Studer/Amek/Tannoy/Digital reverb/Digital delay line/Neumann microphones.

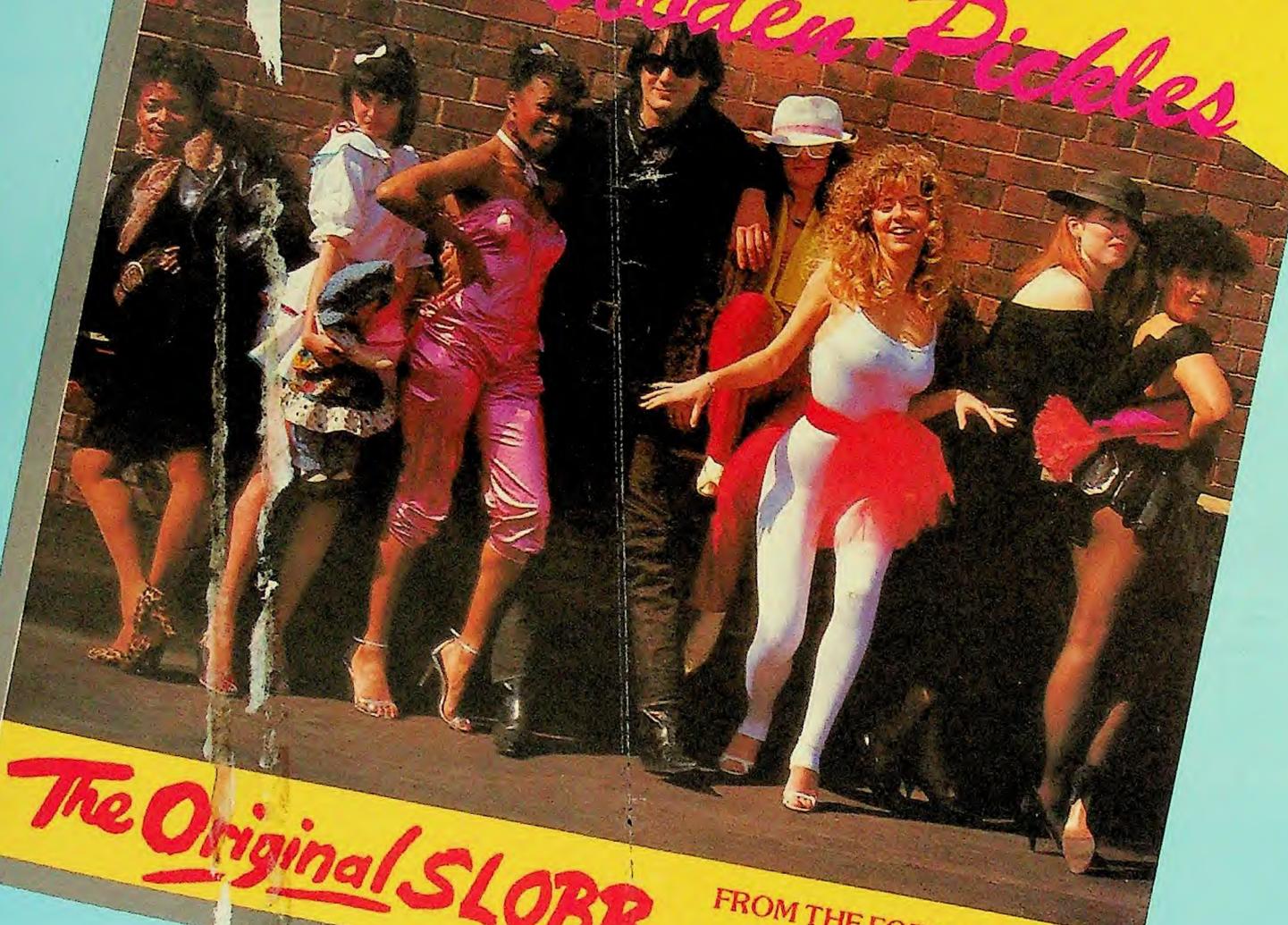
TO ADVERTISE IN MUSIC WEEK MARKET PLACE PLEASE PHONE MIKE OR JANE ON 01-836 1522



# The Original SLOBB

A love song about a Sandwich,  
a Pickle and two lonely people,  
who are lonely no more after  
their first bite!

★ Big Pete ★  
★ The Wooden Pickles ★



The Original SLOBB

FROM THE FORTHCOMING  
STAGE SHOW  
"PEANUT BUTTER DREAMS"

The first real love sandwich on record

ORDER NOW WITH EXTRA MAYONAISE  
DRIPPING.....

See back of sleeve for recipe!!

★ FROM IDS ★ IT'S SOR 1 ★