

SINGLES CHART 19 • ALBUMS CHART 30

MUSIC WEEK

25 YEARS ESTABLISHED 1959-£1.25

Piracy hits new talent development: Thorn EMI

THE DEVELOPMENT of new talent in the industry continues to be hit by the problems of piracy, shareholders are told in the annual report of Thorn EMI.

"The industry continues to be faced with the problem of piracy and home-taping which significantly reduces the funds available to the industry to support the development of new talent and young artists," says the report.

Music sales showed little growth throughout the world and EMI Thorn's results were disappointing, said the report.

Full details of Thorn EMI's results were given in *Music Week*, July 21.

Lilford Park festival abandoned

ORGANISERS OF the Lilford Park Rock Festival, formerly the Reading Festival, say there is no chance of an alternative site being found in time for August Bank Holiday. They are now counting the cost of abandoning the three-day event, which was cancelled after the East Northants District Council refused to grant a licence.

Island singles rise

THE dealer price of Island's 12-inch singles goes up to £1.69 at the beginning of September. This includes all 12-inch singles either licensed to or distributed by the company.

Island also has a new dealer price of £2.43 for its Mini LP series introduced last year.



THE INDEPENDENT Legacy label has signed singer Judy Tzuke and will release her debut single, *You*, on 7-inch and 12-inch on September 7. Celebrating the signing are, left to right, chairman Nick Richards, managing director Dennis Taylor and business affairs consultant Alan Johnson with Tzuke.

Industry 'destroying itself' says Horn

From RODNEY BURBECK

NEW YORK: In a controversial keynote speech opening the New Music Seminar here last week, top British producer and ZTT label boss Trevor Horn warned that the music industry was in danger of being turned from "something splendid and spectacular into just another business."

He called for an end to the "terrible going-through-the-motions attitude that we all recognise occurs today".

Horn told the 3,600 youthful audience: "We must sit back a moment every day and think about the number of records that are released every week and how many are just rubbish, and express disgust at this terrible waste."

He advocated a return to the "originality that once existed" and suggested that, if the industry "continues to crush and destroy that original spirit, then truly it is destroying itself. Maybe we



TREVOR HORN: 'Here to help stop a suicide.'

are all here to help stop a suicide."

Referring to his own label, Horn said: "It is determined to bring back a little athleticism and animation to what is increasingly a paralysed industry. I don't want it to sink into the American lake of lethargy, or be cuddled as some

interesting but controllable newcomer."

Horn echoed Duke Ellington's philosophy that there are only two kinds of music — good and bad — and he drew appreciative applause for a fervent declaration that "anyone making rock music should be locked away in a recording studio with their drugs or whatever they need, and not be allowed to re-emerge until they produce something that is genuinely fantastic and takes your breath away".

Horn received more applause for what he called a "whimsical suggestion" that he should spike his hair, raise his fist and shout out that music in the spirit of Presley, the Beatles, Doors and Sex Pistols can only be rejuvenated and made to flourish "if you shoot most members of the American recording industry, if videos as they have come to be known are never produced again, and if subsequent records are halved in price."

'Golden age' of music video due

NEW YORK: By the turn of the century, music videos will be exceeding the sale of records — in wholesale volume if not in unit sales. That was the confident prediction of RCA video products divisional vice-president Arnold Holland, speaking at the RockAmerica music video seminar here last week.

But record companies must move into the 21st century to ensure that they have control of distribution of music video and protection of their rights. Record contracts must change to include exclusivity for the use of video as well as audio. "We must stop artists making video deals with someone else," said Holland.

Gold Mountain Records president Danny Goldberg described music video as "cultural dynamite", and added that "we are in the middle of a business being born".

Fellow speaker, broadcast consultant Mort Nasatir, predicted that a music item will sell 10m units in the future — 500,000 singles, 5.5m music videos, 1.7m film soundtracks, and 2.3m LPs and cassettes. He described video as "the musical currency of the future — we are entering the golden age of music video."

STUDIO New APRS head

GEORGE MARTIN has accepted an invitation to become the president of the Association of Professional Recording Studios (APRS).

Martin, who earlier this year was presented with the British Music Industry Award for Outstanding Contribution to British Music, takes over from Sir Georg Solti.

● Full story plus studio and recording industry news in *Studio Extra*, pages 32-41.

BPI seizes £15m of alleged counterfeit cassettes

By KEITH McNEILL

IN ITS biggest operation ever, the BPI anti-piracy unit has seized alleged counterfeit cassette tapes with a street value of £15m. The haul was so large the BPI needed several vans to remove the evidence after raids on premises in Surrey, Bucks, Hampshire and Middlesex.

Printwork, recorded and blank tapes and documents were found by the anti-piracy unit when executing Anton Piller orders at the premises. Documenting the evidence took several days because of the large amount of product seized, says the BPI.

Goods confiscated included duplicators, 1/2m inlay cards and labels, lists of available stock spanning 135 currently available popular titles, 19 "made in America" US releases including the Official Music of the 1984 Olympic Games on CBS and tens of thousands of blank and recorded cassettes, said a BPI spokesman.

The raids began on July 30 when an Anton Piller order was executed against printer David William Churchyard at his home in Frogmore Road, Camberley, Surrey. At the same time an order was executed at Churchward Litho in Whetstone Road, Cove, Hants. Printing plates, negatives of side labels and inlay cards, substantial quantities of labels and alleged counterfeit cassettes were seized from both addresses, says the BPI.

As a result, three more Anton Piller orders were executed on August 3. The first was on Michael Oliver of Scotts Way, Sunbury-on-Thames, Middx, and numerous invoices, orders and other documents, together with two catalogues of alleged counterfeit cassette product, were found says the BPI.

The second was on the premises of International Computer Transport of Chalmers Way, Feltham, Middx. Here, says the BPI, "very large quantities" of labels, inlay cards, cassettes and documents were found.

The third, at the premises of Delta Communications, Bath Road, Slough, Berks, netted eight high speed duplicators and large quantities of alleged counterfeit cassettes.

Churchyard has given undertakings required by the BPI's injunction not to be involved with the manufacture, distribution and sale of counterfeit audio cassettes.

Similar undertakings have been given by other defendants in the case.

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NEWS

Chariots claims 'baseless'

LEGAL REPRESENTATIVES of Vangelis, composer of the award-winning Chariots Of Fire theme, have pointed out that the Athens court findings in the case brought by Stavros Logaridis claiming part-authorship of the theme (MW August 4) did not, in fact, rule that there were significant grounds for regarding the claim seriously.

Furthermore, the court's decision on September 6 last year included the comment that it was "difficult to believe" that Logaridis first "became aware" of the alleged imitation in September 1982 as was claimed by Logaridis when by his own submission he had heard Chariots Of Fire in 1981.

The court dismissed his claim as being "baseless in substance", and no subsequent action or claim has been submitted by Logaridis.

Fizz single out

BUCKS FIZZ have released their first single this year, a cover version of Talking In Your Sleep which was a US hit for The Romantics recently. In 7 and 12-inch, it was produced by Andy Hill.

IBA asked to relax rules on radio investment

THE ASSOCIATION of Independent Radio Controllers is calling for the IBA to relax its rigid interpretation of the 1981 Broadcasting Act to allow greater investment in commercial radio.

At present the IBA insists on investment coming from businesses within ILR station catchment areas. The change would pave the way for music industry involvement from outside the particular area, as long as music investment stayed below a 50 per cent controlling interest.

Brian West, Director of the AIRC (which represents all 43 of the radio stations operating under the IBA) says the IBA is too insistent on investment coming from local sources: "Leicester Sound is due to go on the air on September 7, but it's touch and go, because the IBA wants 49 per cent of the money to come from Leicester. Money is available from elsewhere in the East Midlands, but because the area's last station went down the pan, there is a certain amount of trepidation in Leicester itself."

The Act states that record manufacturers, music publishers or other bodies who may have conflicting interests cannot have a controlling interest in any station. The AIRC says it is not looking to amend the legislation, but the way the IBA implements it.

West continues: "Of course it's nice for a station to be entirely locally owned, but surely it's better to be externally funded than be deprived of one altogether."

He also explained that the IBA is "a bit sticky" about allowing locally owned shares to pass out of the area upon the death of the holder. At a time when many radio stations are declaring no dividends, the AIRC feels that an easing of such restrictions is overdue.

American
Commentary

Chappell rejig coming

From IRA MAYER

NEW YORK: Freddy Bienstock, Chappell's new owner, says that assuming all the legalities are resolved, the US operation will continue to be headed by current president Irwin Robinson. Bienstock himself would become chairman and chief operating officer. But, while few changes are apparently in store for the US, others expect Bienstock to take a strong hand in re-directing many of Chappell's 31 subsidiaries in 22 countries.

Chappell is believed to hold some 1/2m copyrights, with Bienstock, Williamson Music and investment banking firm Wertheim & Company said to be paying \$100m (£91m) for the privilege of acquiring them. CBS paid \$68m (£52m) for UA Music last year, then the largest sale of a music publishing company. Interestingly, despite the large numbers and the open involvement of Wall Street's usually low profile but very entertainment-orientated Wertheim, the financial press has not picked up on the story at all.

SPEAKING OF financials, the record and music publishing division of Warner Communications Inc has registered a first half increase in income of 63 per cent over 1983, \$34.7m (£26.5m) compared with \$21.3m (£16.3m) on volume of \$404.1m (£336m) against 1983's \$359.5m (£275m).

Cited as leading the pack among the division's companies is Warner Bros Records with Prince's Purple Rain, the WCI equivalent of Michael Jackson, though obviously to a far lesser degree. The record and music publishing gains, however, did little to offset the overall WCI performance. Second quarter loss alone is \$438m (£374m) or more than the record and music division's entire first revenue. The WCI corporate staff has been halved to 250.

RECORD RENTALS are to be outlawed in the US. A bill completely apart from any other copyright revisions (no ties to home video or cable, or to royalties on blank tape), has been passed by the Senate and may well have been passed by the House of Representatives by the time you read this. To become law, the legislation would require only the President's signature.

IF HOLLYWOOD was quick to jump on the rock musical bandwagon following Fame and Footloose, and then the breakdance phenomenon this summer, watch what happens now that Prince is proving such a draw. The producers of Purple Rain already have a second Prince project underway, with others to feature Earth, Wind & Fire's Maurice White, and soloist Ray Parker Jr. Other projects include a film on the disappearance of a rock star and a drama about the producer of music video clips.

Whether White or Parker will prove to have the personal charisma — and fanatic devotion among fans — that Prince has built up remains to be seen, but the production team of veteran music act managers Bob Ruffalo, Joe Ruffalo and Steve Fargnoli plans to keep budgets at well under \$10m (£7.6m) and to stress the marketing sequence that involves album and video promotion prior to theatrical release.

SHORTS: When writing about how smoothly the local Jacksons dates ran, I didn't realise that New Jersey/New York promoter John Scher had been involved for the five shows along with national tour promoter Chuck Sullivan. Hats off to John for a monumentally complex task handled expertly... The US branch of National Westminster Bank will underwrite a second Luciano Pavarotti concert date at Madison Square Garden this November. The first date is August 16.

BUCKS FIZZ



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RODNEY BURBECK and BRIAN CHIN report from the New Music Seminar in New York

NEWS

American A&R spending 'threatening UK industry'

US A&R money flooding into the UK threatens to destroy the British record industry, warned Arista UK A&R manager Simon Potts in a hard-hitting speech at the New Music Seminar, and his words received the loudest applause during the A&R session.

Potts was referring to the mania for anything English among US music fans and labels since the punk/new wave movement. He said that the UK was not the answer to American needs and requirements in music, and deserved more considered treatment as the spawning ground that it is for talent and music.

Offers of US contracts and money have become far too plentiful for the health of the UK business, Potts said, with US labels flooding the market with money and signing every act in sight. "Artists are signed for too much money, and are given no time to develop," he added, and the subsequent pressure

for a quick return on an unreasonably large investment defeated itself.

The UK public had allowed labels to take more chances since they were "more susceptible to change," Potts said.

British presence at the fifth annual New Music Seminar was high, both on the panels and among delegates. Co-organiser Tom Silverman estimated that there were between 400 and 500 UK delegates out of a total of around 3,600 music industry people from small and major labels, colleges, radio stations, clubs and discos.

More than 40 panel discussions and artist showcases featured during the seminar, which has become the biggest event in the US music industry calendar. An innovation this year was an exhibition section which attracted around 60 firms, including the UK label Heavy Metal Records and *Music Week*.

Value of videos questioned

THE MUSIC video — both as a promotion tool and home video — was put into perspective during a "presidents' panel" debate at the New Music Seminar. Marty Scott, president of the Jem Group, said the level of music videos had reached saturation point in the US, and claimed that retailers are now having trouble selling them — one reason being the ease of home-taping off broadcast and cable TV.

Jay Boberg, president of IRS Records, said: "The whole video thing is pretty highly overrated." The promotion video is just one of the many avenues to be looked at in terms of cost benefit, he said.

He questioned whether it was worth paying up to \$150,000 (£114,504) for a video when MTV, the TV cable music channel, plays mainly Top 40 hits and the outlets for use for a video of an unknown band are limited. "It is not absolutely necessary to have a video — there are alternative ways of spending your money on marketing in the short term," he said.

Chrysalis US president Jack Craig also called for a drop in the cost of making videos, citing multi-dollar promo videos that are becoming like "slick show biz Hollywood productions".

In-house video clips to come?

RECORD COMPANIES may eventually bring video clip production in-house as a staff function analogous to that of record production, said Elektra/Asylum's Robin Sloane.

This was coolly received by video clip directors on the seminar panel who said it would produce creative stagnation and take away free choice from artists and directors. But Sloane added that in-house production would also promote the eventual participation of artists and directors in home video release profits.

Record companies should be consulted as much as possible in cases of music/video/movie tie-ins, he said. "It's up to movie companies to let record companies use their expertise to lay groundwork with a hit single for a forthcoming movie."

British chart 'the fairest'

THE BRITISH chart system is the fairest method currently available of compiling a chart which accurately reflects what the public are buying in the shops, *Music Week* editor Rodney Burbeck told the New Music Seminar.

Burbeck was defending the UK system of a sales-only chart compared with US charts, which use radio airplay or a mix of sales and airplay.

"The public and only the public must be the final arbiter of what is a hit record—and a chart must only reflect the public's verdict," said Burbeck. "The only measure of a hit record is what the public are buying in the shops. Be it new music or old music, if someone buys a record, it is because he or she likes it, and if sufficient people like it enough to buy it, then it is a hit. But a record may be played on the radio for a variety of reasons."

Burbeck also touched on the target marketing practices in the UK, which seek to manipulate the chart.

"We are not naive. We know it happens. But we are equally happy that Gallup's check system will identify records which may have been given an unfair advantage in chart shops, and a percentage of the sales data for those records is discarded. This is an emotive subject in the UK, and there is much misconception about alleged 'down-weighting' of records in the chart."

"This does not happen. But, if Gallup is suspicious that aggressive marketing methods which contravene the industry's own code of conduct have been used, then the record company concerned is reported to the BPI and, if found guilty, will be penalised."

On the other hand, he said, record companies must be allowed to "market" in the broadest sense of the word to try to achieve a placing on the charts through genuine sales.

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Ambrose and his Orch.	Happy Days	SVL 147	4G
Ambrose and his Orch.	Faithfully Yours	SVL 159	4G
Al Bowley	The London Sessions	SVL 148	4G
Al Bowley	Goodnight Sweetheart	SVL 150	4G
Al Bowley	A Million Dreams	SVL 163	4G
Al Bowley/Ray Noble	My Song Does Around The World	HAL 18	4G
Al Bowley/Lew Stone	The Echo Of A Song	HAL 12	4G
Billy Cotton and his Band	That Rhythm Man	SVL 149	4G
Billy Cotton and his Band	Sing A New Song	SVL 160	4G
Carroll Gibbons and the Skyrockets Dance Orch.	Starway To The Stars	SVL 161	4G
Roy Fox and his Band	1933	SVL 166	4G
Gerardo and his Orch.	Heart And Soul	SVL 153	4G
Carroll Gibbons and the Savoy Hotel Orpheans	Dancing In The Dark	SVL 157	4G
Henry Hall and the BBC Dance Orch.	Help Yourself to Happiness	SVL 156	4G
Jack Hylton and his Orch.	Swing	SVL 158	4G
Jack Hylton and his Orch.	The Talk Of The Town	SVL 164	4G
Harry James and his Orch.	Live In California	SVL 151	4G
The New Mayfair Dance Orch.	Harmony Heaven	SVL 162	4G
Red Nichols and Miff Mole	Red and Miff	SVL 146	4G
Jack Payne and the BBC Dance Orch.	Radio Nights	SVL 152	4G
Ben Pollack and his Park Central Orch.	Futuristic Rhythm	SVL 154	4G
Ben Selvin and his Orch.	Cheerful Little Earful	SVL 165	4G
Ray Siampa and his Ambassadors Band	Rhapsody In Rhythm	SVL 159	4G
Various Dance Bands	The Dance Band Years	SVL 145	4G

NEWS



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In between sipping champagne and sampling the superb buffet you can join in the fun of our special auction and raffle — from which all proceeds will be donated to The Nordoff Robbins Centre. Music Week will be making a donation of £10 of our ticket price to Music Therapy.

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The price of each ticket includes a donation to the Charity of £10. This donation is entirely optional and tickets will be issued to those who have not made a donation, subject to availability.

For further information contact Karen Stainer on 01-836 1522, ext. 39.

K-tel £1/2m spend on budget tapes

TV MERCHANDISER K-tel Records is the latest company to move into the budget cassette market, backing an initial 30 titles with a nationwide £1/2m TV campaign starting next Monday (20) until Christmas.

The Goldmaster series of hits by original artists — although in most cases re-recordings — includes Percy Sledge, Gary US Bonds, Trini Lopez, Pat Boone and Lynn Anderson, and will have a retail price of £1.49. The series will be available through both the multiples and independent dealers.

The TV campaign will feature 30-second and 10-second commercials and, says K-tel, "will be seen by 80 per cent of all potential customers, owners of tape playing equipment in the home and in the car, which represents 20m viewing opportunities." The promotion also marks "the first time that full-size cassettes as part of a budget range have been advertised on TV".

Arista backs debut act

ARISTA RECORDS has launched a TV campaign featuring a series of 30-second commercials transmitted during peak viewing on both ITV and Channel Four for new band Shriekback. Jam Science is their debut album and Arista sees the campaign as a radical step in new-band promotion.

The campaign is designed to continue the promotion of the band's debut single Hand On My Heart, one of 10 tracks on the album, which is featured on the commercials. It also includes national fly posting and full-page advertising in the music press.

Motorhead TV push

MOTORHEAD's No Remorse 2-LP, released by Bronze Records, will be supported by 30-second ads on ITV and Channel Four on September 3.

No Remorse is released on September 7, and a single from the album, Killed By Death, is released on August 24. Both are to be backed by an extensive music press campaign.

A special limited edition of the album in a black leather sleeve embossed with a silver skull will also be available, as will a cassette version in a leather case that can be adapted as a cigarette packet holder.

BBC-2 to show rock marathon

BBC-2 IS to broadcast 15 hours of non-stop music under the title Rock Around The Clock, later this month.

Bands featured include The Police, Van Morrison, Aztec Camera, Simple Minds, Eek-A-Mouse and High Masekela. The extravaganza is presented by David Hepworth, Mark Ellen, Anne Nightingale and Josephine Buchan.

Highlights of the broadcast, which starts at 3.15pm on

Saturday, August 25 and goes right through to 6.20 the following morning, include the UK television premiere of The Buddy Holly Story, Michael Jackson's Thriller video, a live broadcast of cult band New Order, a profile on The Doors called No One Gets Out Alive and an Ebony special featuring Hugh Masekela, Eek-A-Mouse and Prince Charles.

There will also be a rock look-alike competition from London's Xenon Club and prizes for a quiz.

Quo rights to Videoform

THE WORLDWIDE rights to the film of Status Quo's final concert at Milton Keynes have been acquired by Videoform.

End Of The Road will initially be released on video on the Videoform Music label, probably in September. The concert, filmed in front of 42,000 fans, features the band's best-known songs plus footage of the group backstage.

Winkelman, Hagen quit

ARISTA MARKETING manager Pete Winkelman has quit along with marketing co-ordinator Sue Hagen. The pair resigned "on principle" following a disagreement: "It was more than a difference of opinion and I felt I had to stand my ground and resign," said Winkelman, "Sue walked out in support of me." Winkelman can be contacted on 01-866 4810. Arista declined to comment.

More news
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DOOLEY

THE SUCCESS of the fifth New Music Seminar in attracting delegates is unquestioned — it's now the biggest music industry event in the US — but once again the level of debate in the panel seminars was questionable. The more straight-forwardly educational were the best, and the new exhibition area could just be the beginning of a Midem-style event in the US. But there were rumblings of discontent that majors dominated the panel discussions at an event essentially for small labels and thrusting young newcomers from all sides of the business. . . . Offering a "question" from the floor, Arista UK MD David Simone considerably enlivened the A&R seminar with the statement that "American A&R people should get off their bums", to which a panel member responded: "Have you discussed that with Clive?" . . . Well-meant but tacky gesture on the artists' panel — an empty chair and a bust of Elvis Presley . . . Attention-grabbing participant at the A&R session: "I'd like to talk to you about seduction — seducing an A&R person into signing an act" . . . ZTT's Paul Morley made some largely inaudible but undoubtedly outrageous contributions to the seminar, Rod Buckle didn't get much of a response to his suggestion in the international marketing session that "I suspect a lot of people here want to be Paul Morley".

QUESTION: "WHY do US independents go to European majors when licensing records overseas? Answer: the same reason why European independents go to US majors when licensing overseas" — Steve Plotnicki, Profile Records. . . UK's Heavy Metal Records busy at the seminar with an exhibition stand and Paul Birch announced the opening of a New York office for the label, and revealed that they are in final throes of completing a licensing/distribution deal with a US major. . . Cliff Burnstein, manager of Def Leppard, suggested that new acts don't need managers and should be capable of performing and perhaps releasing indie label product all by themselves until their business is large enough to delegate financial responsibilities. . . Questioned on his long-range projects, artist panel participant James Brown replied: "I'll live as long as I can and die when I can't help it" . . . Meanwhile, back here in the UK, PolyGram wishes it to be known that it is endeavouring to "merge" its record company interests (MW Chappell sale story August 11), not "divest" them.

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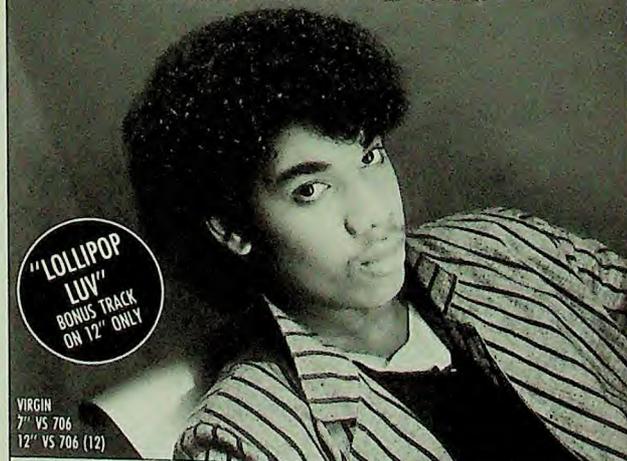
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AIRPLAY

BUBBLING

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

- 9 LYDIA MURDOCK—Love On The Line—Korova YZ17 (W) A Severn Sound, BRMB, Forth B Luxembourg, Wiltshire, Essex, NorthSound * Tay—Hitpick, CBC—Hitpick.
- 8 VAN HALEN—I'll Wait—Warner Brothers W9213 (W) A Severn Sound, Forth, Tay, Downtown B Plymouth Sound, Signal, Tees * Orwell—Hitpick.
- 7 THE CATCH—25 Years—Stiff BUY 209 (C) A BBC Scotland, Forth B Luxembourg, Wyvern, Aire, Gwent, CBC.
- 6 MICK JACKSON—Rock The World (No Other Way)—WEA Int. X9316 (W) A DevonAir, Severn Sound, Tay B 210, Clyde * Orwell—Hitpick.
- 6 MOE & JOE—Where's The Dress—CBS A4641 (C) A Victory, Essex, BBC Scotland, Moray Firth B Aire * Orwell—Hitpick.
- 6 QUIET RIOT—Mama Weer All Crazee Now—Epic A4572 (C) A BRMB, BBC Scotland B Severn Sound, Signal, Manx, NorthSound.
- 6 RUFUS AND CHAKA—Do You Love What You Feel—MCA 892 (C) A Hallam, Swansea Sound B Essex, Hereward, Aire, Manx.
- 6 DAVID SYLVIAN—The Ink In The Well—Virgin VS 700 (E) B Plymouth Sound, Essex, Mercia Sound, Forth, NorthSound * Severn Sound—Hitpick.
- 6 VANGELIS—Titles (Chariots Of Fire Main Theme)—Polydor POSP 246 (F) A Severn Sound B DevonAir, Wyvern, Aire, West Sound, Gwent.

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

- 9 GIRL TALK—Marvellous Guy—Innervation/Priority
- 9 HERBIE HANCOCK—Hardrock—CBS
- 8 PHYLLIS NELSON—Move Closer—Carrere
- 7 THE ADVENTURES—Another Silent Day—Chrysalis
- 7 MARK KNOPFLER—Comfort (Theme from 'Comfort And Joy')—Vertigo
- 7 WORKING WEEK—Storm Of Light—Paladin/Virgin
- 6 BURTON/JUDE—Strangers In A Strange World—Atlantic
- 6 COREY HART—Sunglasses At Night—EMI-America
- 6 KATIE KISSOON—I Need A Man In My Life—Jive

RADIO 2

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

Based on plays Friday 3-Thursday 9 August.

- 9 (7) SIVUCA: Ain't No Sunshine
- 8 (New) STEVIE WONDER: I Just Called To Say I Love You (Motown)
- 7 (Re) TINA TURNER: What's Love Got To Do With It
- 7 (Re) CHAS & DAVE: There In Your Eyes
- 7 (7) MATT BIANCO: Whose Side Are You On
- 7 (7) TRACEY ULLMAN: Sunglasses
- 7 (8) CHRIS REA: Touche D'Amour
- 7 (11) THE FARMER'S BOYS: In The Country
- 6 (Re) KANE GANG: Closest Thing To Heaven
- 6 (7) SHAKATKA: Down On The Street
- 5 (New) ROCKWELL: Taxman (Motown)
- 5 (New) RAY SHELL & LON SATTON: I Am The Starlight (Starlight/Polydor)
- 5 (New) ROD STEWART: Some Guys Have All The Luck (Warner Brothers)
- 5 (New) WINDJAMMER: Tossing And Turning (MCA)
- 5 (5) JEFFREY OSBORNE: On The Wings Of Love
- 5 (8) GEORGE MICHAEL: Careless Whisper

OTHER FEATURED RECORDS
 THE BLUEBELLS: Young At Heart
 PEABO BRYSON: If Ever You're In My Arms Again
 COMMON KNOWLEDGE: Don't Break My Heart
 LEE GREENWOOD: I.O.U.
 MICHAEL JACKSON: Girl You're So Together
 NICK LOWE: L.A.F.S.
 MIKE OLDFIELD: To France
 POINTER SISTERS: I Need You
 SHADOWS: On A Night Like This
 FRANK SINATRA: L.A. Is My Lady
 RICHARD JON SMITH: Dance With Me
 SUNDANCE: Montego Bay

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

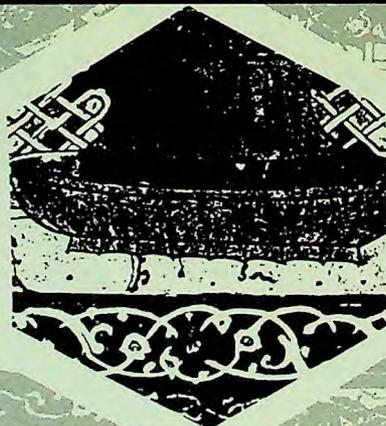
RADIO 1

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

- | | |
|--|---|
| 21 (18) GEORGE MICHAEL: Careless Whisper | 6 (9) BILLY IDOL: Eyes Without A Face |
| 18 (15) HOWARD JONES: Like To Get To Know You Well | 6 (New) DONNA SUMMER: There Goes My Baby, Warner Brothers U 9438 (W) |
| 16 (16) TRACEY ULLMAN: Sunglasses | 6 (8) THE FARMER'S BOYS: In The Country |
| 16 (10) ELTON JOHN: Passengers | 6 (New) JEFF LYNNE: Video! (from 'Electric Dreams'), Virgin VS 695 (E) |
| 16 (10) FRANKIE GOES TO HOLLYWOOD: Two Tribes | 6 (New) JUNIOR: Somebody, London LON (F) |
| 16 (11) SHAKATKA: Down On The Street | 6 (New) PAUL QUINN & EDWYN COLLINS: Pale Blue Eyes, Swamplands/London SWP 1 (F) |
| 14 (New) STEVIE WONDER: I Just Called To Say I Love You, Motown TMG 1349 (R) | 6 (15) SWAMPY: A Hard Life |
| 13 (12) PHIL FEARON & GALAXY: Everybody's Laughing | 6 (New) PETER WOLF: Lights Out, EMI America EA 177 (E) |
| 13 (15) HAZELL DEAN: Whatever I Do (Wherever I Go) | 5 (New) AC/DC: Nervous Shakedown, Atlantic A9651 (W) |
| 13 (15) LAURA BRANIGAN: Self Control | 5 (6) BAND OF GOLD: Love Songs Are Back Again |
| 12 (13) THE BLUEBELLS: Young At Heart | 5 (6) CHANGE: You Are My Melody |
| 12 (8) A FLOCK OF SEAGULLS: The More You Live, The More You Love | 5 (9) ECHO & THE BUNNYMEN: Seven Seas |
| 12 (10) THE MIGHTY WAHI: Come Back | 5 (New) GARY MOORE: Empty Rooms, 10/Virgin TEN 25 (E) |
| 12 (12) ROD STEWART: Some Guys Have All The Luck | 5 (New) LLOYD COLE & THE COMMOTIONS: Forest Fire, Polydor COLE 2 (F) |
| 11 (10) BLANCMANGE: The Day Before You Came | 5 (10) POINTER SISTERS: I Need You |
| 11 (6) TREVOR WALTERS: Stuck On You | 5 (5) POINTER SISTERS: Jump (For My Love) |
| 11 (10) WINDJAMMER: Tossing And Turning | 5 (New) ROBERT MARLOW: Claudette, Reset 7/REST 4 (SP) |
| 10 (6) ELVIS COSTELLO & THE ATTRICTIONS: The Only Flame In Town | 5 (New) SAVAGE PROGRESS: Burning Bush, 10/Virgin TEN 27 (E) |
| 10 (13) PRINCE: When Doves Cry | 5 (5) SPLIT ENZ: Message To My Girl |
| 10 (13) TINA TURNER: What's Love Got To Do With It | 5 (NEW) SPANDAU BALLET: I'll Fly For You, Reformation/Chrysalis SPAN 4 (F) |
| 9 (8) BLACK LACE: Agadoo | 5 (6) WHAM!: Wake Me Up Before You Go Go |
| 9 (8) JEFFREY OSBORNE: On The Wings Of Love | |
| 9 (11) THE KANE GANG: Closest Thing To Heaven | |
| 7 (New) KID CREOLE & THE COCONUTS: Don't Take My Coconuts, Island IS 190 (E) | |
| 9 (12) M + M: Black Stations/White Stations | |
| 9 (7) THE S.O.S BAND: Just The Way You Like It | |
| 8 (7) CYNDI LAUPER: Time After Time | |
| 8 (11) neil: Hole In My Shoe | |
| 8 (10) ROCKWELL: Taxman | |
| 7 (11) ALISON MOYET: Love Resurrection | |
| 7 (7) CAPTAIN SENSIBLE: There Are More Snakes Than Ladders | |
| 7 (New) CULT: Go West (Crazy Spinning Circles), Beggars Banquet BEG 115 (W) | |
| 7 (5) OLLIE & JERRY: Breakin' ... There's No Stopping Us | |
| 7 (6) TEARS FOR FEARS: Mothers Talk | |

OTHER FEATURED RECORDS:
 ARMOURY SHOW: Castles In Spain
 BLACK UHURU: What Is Life
 BLUE NILE: Tinseltown In The Rain
 BREAK MACHINE: Are You Ready
 FRANK CHICKENS: Blue Canary
 MICHAEL JACKSON: Girl You're So Together
 JACKSONS/JAGGER: State Of Shock
 RICK JAMES: 17
 NIK KERSHAW: I Won't Let The Sun Go Down On Me
 THE KINKS: Good Day
 MIAMI SOUND MACHINE: Dr. Beat
 STEVE PERRY: She's Mine
 SUZI QUATRO: I Go Wild
 LIONEL RICHIE: Stuck On You
 SHRIEKBACK: Hand On My Heart
 TALK TALK: Dum Dum Girl
 THOMPSON TWINS: Sister Of Mercy
 CAROL LYNN TOWNES: 99 1/2

SAVAGE
 PROGRESS



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HEAVY METAL

THE EVENT of the rock calendar takes place this Saturday (18), when many of the biggest and heaviest names in the business take to the stage at Castle Donington for the fifth annual Monsters Of Rock Festival.

AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y&T, Accept, and Mötley Crüe — one of the strongest ever bills for Europe's premier heavy rock occasion. And with a fervour unique among the many tribes of rock, the devoted fans will be there in their thousands to shake their heads, play mindblowing solos on invisible guitars and do all the other peculiar things they do, in a reaffirmation of the fact that rock and roll will never die — rain or shine.

• Topping the bill are AC/DC, playing their first UK date since their last major British tour finished with two nights at Wembley Arena in October 1982. Since that time they've recorded and released their first self-produced album, Flick Of The Switch, and completed extensive tours of Europe and the US.

Formed in Australia in 1974 by Scottish-born brothers Angus and Malcolm Young, the band had two platinum albums down- under, before signing a world-wide recording deal with Atlantic and first venturing to these shores in the spring of 1976.

The next few years saw them release numerous albums, each outselling its predecessor, and build up fervent support right across the globe through energetic and exciting live shows.

Big names boost Donington bill

The Monsters of '84

Their first US platinum seller, Highway To Hell, in the latter part of 1979, was tragically followed in February 1980 by the sudden death of vocalist Bon Scott. The band decided to play on, finding a replacement in former Geordie singer, Brian Johnson.

The new line-up picked up where the old left off, growing in popularity over the years to the point where they've now sold over 25m albums around the world.

A new single, Nervous Shake-down, was released at the end of July. Available in seven and 12-inch, it was taken from the Flick Of The Switch LP.

Second in line are relative newcomers, Van Halen. Dave Lee Roth and the boys have only been big fish since 1977, when they parachuted into Anaheim Stadium to upstage the headlining act.

Their appearance at Donington will be the first in the UK for four years. And it's a fine time to start again, with their Jump single not long out of the Top 10 and their sixth WEA LP, 1984, making the album Top 20 earlier in the year (in the US all their LPs have gone platinum).

Van Halen are seen by many as the ultimate in the rock and roll dream — outrageous cartoon characters, whose appeal is encapsulated in the hyper-active

stage acrobatics of Lee Roth.

Eddie Van Halen, meanwhile, remains one of the US' most sought-after guitar players. Voted "best guitarist" for the fifth year in succession by *Guitar Player* magazine, he also contributed to the resurgence of the rock guitar in pop, by playing on Michael Jackson's Beat It.

• Ozzy Osbourne has cancelled three weeks of US dates to appear at Donington, to make amends for the shows he postponed last year due to a bronchial chest infection.

His appearance follows hot on the heels of the chart success of the So Tired single, that just made the Top 20 in June, his first solo single ever to do so (Bark At The Moon only got to number 21).

As well as being famous for Osbourne's transformation into a werewolf, the LP of the same name gave the former Black Sabbath vocalist his first silver disc in the UK.

This new peak in popularity comes after several years of taking rock 'n' roll showmanship to the limit. Whatever he's got lined up for the festival, it should be spectacular.

• The same could be said for Mötley Crüe, four LA rockers, who've come a long way in the three years since they first set their eyes on the big time.

Donington will be their debut UK appearance, and they will doubtless be trying to emulate their success in the US, where Shout At The Devil, their second album has gone platinum. A new single, Looks That Kill has been released to coincide with their appearance.

• Less pan-stick and lacquer, Y&T are more in the traditional hard rock mode. Like many of the other bands at the festival, Donington is their only scheduled UK date this year. But with a new A&M album, In Rock We Trust, out last week, the Californian heavy rockers seem likely to continue their transition from what *Kerrang!* described as "probably

the biggest cult US metal band in the UK" and setting house records at the Marquee, to full-blown, first division stars without the need for blanket touring.

• The continent is represented at the Monsters Of Rock by West Germany's Accept.

The band were formed in 1977, but didn't come to the UK until 1981, when they supported Judas Priest. January of this year saw the release of their first album for Epic, the daintily entitled Balls To The Wall, though three previous LPs have been selling well on import. The four-piece made their first headlining tour of the UK this February.

Mama's Boys make good

IRISH GROUP Mama's Boys looks set to follow the success of their eponymous LP with their latest single on Jive, a version of Slade's Mama We're All Crazye Now.

The single was originally made for release in the US, but has been made available over here at least partly because of the reception it received at their recent Marquee dates.

Available as both a twin-pack

7-inch and 4-track 12-inch (with two different songs), the single is in direct competition in the US with Quiet Riot's version of the same song. But this hasn't prevented them going down well on their current, first tour of the US, with Twisted Sister and Ratt.

The album meanwhile is in the peculiar position of being No 2 in the heavy metal chart and top of the LP import charts.

Maiden: LP, tour, biog

EMI RELEASES a new Iron Maiden album, Powerslave, on September 3, featuring the same line-up as its predecessor, Piece Of Mind, the first time the band have kept the same personnel for consecutive LPs.

The band also released their first single in over a year last week. Entitled Two Minutes To Midnight, it is a Smith/Dickinson

number, available in seven and 12-inch formats, the latter featuring an extra track.

Both releases coincide with the UK dates of the band's 13-month, 200-date World Slavery Tour. Beginning in Glasgow on September 11 and ending with four nights at Hammersmith Odeon on October 8, 9, 10 and 12, the UK leg of the tour is their biggest for some time, taking in

Aberdeen, Edinburgh, Newcastle, Sheffield, Ipswich, Leicester, Oxford, St Austell, Bristol, Manchester, Hanley, Nottingham, Cardiff, Birmingham, and Southampton. Support for all the dates will be Wasted.

Meanwhile a book cataloguing their short history will emerge in the next couple of months, written by Garry Bushell and published by Zomba.



THE FIRST single from the new Motorhead line-up, Killed By Death, is released on Bronze on August 24 in seven-inch, 12-inch and picture disc formats.

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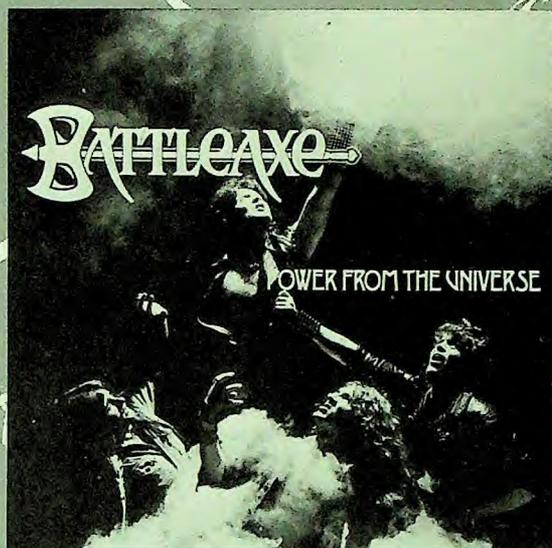
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merciful fate – "don't BREAK the oath" – mfn 28



metallica – "ride the lightning" – mfn 27

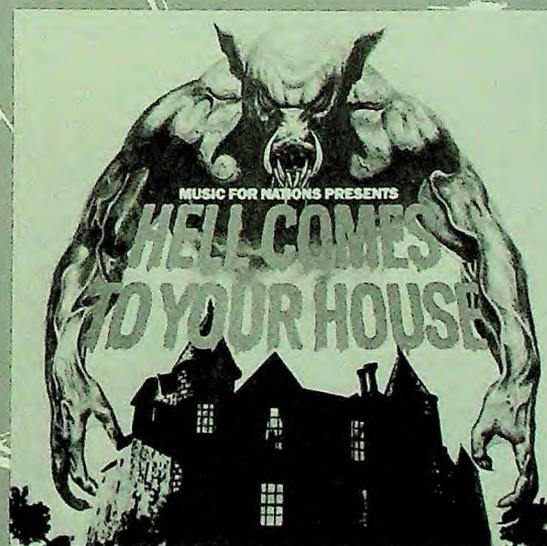


Battleaxe – "power from the universe" – mfn 25

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the rods – "let them eat metal" – mfn 29



mfn sampler – "hell comes to your house" – mfn 30

HEAVY METAL

MUSIC WEEK talks to Gary Moore who believes his best work is yet to come.

10 out of 10 for energy

NEARLY TWO decades after first picking up a guitar Gary Moore is still brimming with enthusiasm: "The bottom line is, I love playing the guitar," he says.

"On tour you play for an hour a day, the rest, spent in a bus or whatever, is a joke, a waste of time. But when you get on stage you know it's worthwhile."

But Moore has been on tour a lot lately. The past six months have been spent winning new friends in such far flung locations as Japan, the US and Scotland. And prior to rehearsing for Donington, he was in Battery Studios, remixing the results for a live album scheduled for autumn release.

Moore does not like spending too much time in the studio, though: "I much prefer playing live in front of a few thousand people, but I think I've had enough of touring for a while."

Nevertheless that won't prevent him tapping his energy reserves still further after Donington, to go off and play festivals in Paris, Vienna and Germany. After that it will be time to start writing the next LP and thinking about choosing a producer and studio.

Most of the material for the last album, Victims Of The Future, was co-written with keyboards player, Neil Carter — a partnership that's likely to continue for the next one.

Carter, previously with UFO,



GARY MOORE: Positive about his "forward-thinking" label.

has also been helping out lately by taking on some of the vocal duties for live performances, freeing Moore — who has only been singing himself for 18 months or so — to concentrate on playing.

It's been over five years since Parisienne Walkways graced the UK charts, and Moore says he can't tell how well the latest single, Empty Room, is likely to fare: "It's especially hard in England; everything's so geared to the latest trend. In the US anyone gets a shot."

"The resurgence of heavy rock that the US is currently going through, we had about four years ago. But I didn't hear anything that good in the US. So many of the bands sound the same — Mötley Crüe, Quiet Riot, Ratt—they're all very close to what Slade were doing 10 years ago. It's not going to help the music as a whole, and I don't think it's going to last in its current form much longer."

Moore is more positive about the increasing amount of guitar creeping into mainstream pop:

"The Human League have Marshall stacks up the back now, which is great. All those groups have been playing for five years or so now, and they're getting to be better musicians. One night one of them is going to want to play a solo, instead of hiding away behind banks of synths. It could bring a whole new style of playing, which is good, because I hate the stigma attached to the guitar."

He also emphasises that despite several personnel changes, his band aren't like so many other heavy rock groups who seem to change members more often than socks: "All the changes were necessary. When we want someone we think is good, we always check them out personality wise first, because otherwise you may get someone who takes drugs or drinks a lot, and then can't tune up before they go on stage."

Something Moore has got time for, is his record company, 10 Records: "They're the best label I've ever worked with. Very modern thinkers, very fresh and open to ideas and they let me do what I want to do."

At the moment what he wants to do — besides cracking the US in a big way — is to keep looking forwards. "I don't like looking back and I don't regard any single thing I've done as better than the rest; they're all mini achievements. The best is yet to come."

Ruling Nations: happy and heavy

MUSIC FOR NATIONS is one of the most successful heavy independents of the moment; doubling last year's turnover in the first six months of 1984. It is also fast becoming the most controversial. The two facts are probably not mutually exclusive.

The label picked up the debut W.A.S.P. single, Animal (F... Like A Beast), after Capitol decided not to issue it. On Music For Nations it made the lower reaches of the national charts and stayed there for six weeks, and is still doing well in the heavy metal chart.

Wendy O Williams has given the label its other recent success. Former vocalist/stunt queen with The Plasmatics, O Williams is currently riding high in both the HM singles and albums chart, living out her fantasy of being "the heaviest female singer in rock and roll".

On the new releases front, August will see albums from Metallica, Tank, Merciful Fate, Battleaxe, The Rods and a five track mini-LP from new signings Wasted.

The autumn holds a new mini-LP from fast-rising pomp band Twelfth Night, whose next tour will include a headlining date at Hammersmith Odeon.

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Singles

- NEAT 05 **White Spirit;**
Back to the Grind c/w Cheetah
- NEAT 06 **Raven;**
Don't need your money c/w Wiped Out
- NEAT 08 **Venom;**
In League with Satan c/w Live like an Angel
- NEAT 09 **Bitches Sin;**
Always Ready for Love c/w Sign of the Times
- NEAT 11 **Raven;**
Hard Ride c/w Crazy World
- NEAT 12 **Raw Deal;**
Lonewolf c/w Take the Sky
- NEAT 13 **Venom;**
Blood Lust c/w In Nomine Satanas
- NEAT 14 **Steel;**
Rock Out c/w All Systems Go
- NEAT 15 (12") **Raven;**
Crash, Bang, Wallop / Firepower /
Run Them Down / Rock Hard
- NEAT 16 **Jaguar;**
Axe Crazy c/w War Machine
- NEAT 17 **Heavy Pattin';**
Roll the Dice c/w Love x Love
- NEAT 18 **Dadringer;**
Hot Lady / Hot Licks (Double A)
- NEAT 19 **Crucifixion;**
On the Run c/w Take it or Leave it
- NEAT 20 **Warrior (live);**
Dead when it comes to Love c/w Kansas City/
Stab you in the Back
- NEAT 21 **Fist;**
The Wanderer c/w Too Hot
- NEAT 22 **Valhalla;**
Comin' Home c/w Through with you
- NEAT 23 **Sabre;**
Miracle Man c/w On the Loose
- NEAT 24 **Persian Risk;**
Ridin' High c/w Hurt You
- NEAT 25 (12") **4 Track Live EP;**
Hellanbach / Avenger / Black Rose / Alien
One Take No Dubs
- NEAT 26 **Jess Cox;**
Bridges c/w Check it Out
- NEAT 27 **Venom;**
Die Hard c/w Acid Queen
- NEAT 27 (12") **Venom;**
Die Hard c/w Acid Queen & Bursting Out
- NEAT 28 **Raven;**
Break the Chain c/w The Ballad of
Marshall Stack
- NEAT 29 **Raven & Udo Dirkschneider;**
Born to be Wild c/w Inquisitor
- NEAT 29 (12") **Raven & Udo Dirkschneider;**
Break the Chain c/w Born to be Wild & Inquisitor
- NEAT 30 **Saracen;**
We have arrived c/w Face in the Crowd
- NEAT 31 **Avenger;**
Too Wild To Tame c/w On the Rocks
- NEAT 32 **Tobruk;**
Wild on the Run c/w The show must go on
- NEAT 33 **Tysondog;**
Eat the Rich c/w Dead Meat

- NEAT 34 **Emerson;**
Something Special c/w Stars in Hollywood
- NEAT 35 **Jess Cox;**
One in a Million c/w Bad Time Girl
- NEAT 36 **Valhalla;**
Still in love with you / Jack (Double 'A')
- NEAT 37 (12") **Crucifixion;**
Green Eyes c/w Moonrising & Jailbait
- NEAT 38 **Venom;**
Warhead c/w Lady Lust
- NEAT 38 (12") **Venom;**
Warhead c/w Lady Lust & Seven Gates of Hell
- NEAT 39 **T.N.T.**
Back on the Road c/w Rockin' the Night
- NEAT 40 **Glasgow;**
Stranded c/w Heat of the Night
- NEAT 41 (EP) **Warfare**
Noise, Filth & Fury

Albums

- NEAT 1001 **Raven;** Rock until you Drop
- NEAT 1002 **Venom;** Welcome to Hell
- NEAT 1003 **Fist;** Back with a Vengeance
- NEAT 1004 **Raven;** Wiped Out
- NEAT 1005 **Venom;** Black Metal
- NEAT 1006 **Hellanbach;** Now hear this
- NEAT 1007 **Jaguar;** Power Games
- NEAT 1008 **Geordie;** No Sweat
- NEAT 1009 **Dadringer;** Second Arising
- NEAT 1010 **Jess Cox Band;** Third Step
- NEAT 1011 **Raven;** All For One
- NEAT 1012 **Satan;** Court in the Act
- NEAT 1013 **Cloven Hoof;** Cloven Hoof
- NEAT 1014 **Metal Battle;** Various - Compilation
- NEAT 1015 **Venom;** At War with Satan
- NEAT 1016 **Saracen;** Change of Heart (Due Fri Sept 28th)
- NEAT 1017 **Tysondog;** Beware of the Dog (Due Aug 17th)
- NEAT 1018 **Avenger;** Bloodsports (Due Aug 31st)
- NEAT 1019 **Hellanbach;** The Big H (Due Sept 14th)

Cassettes

- NEAT C2001 **Various;**
'60 Minute Plus HM', Compilation Cassette;
(16 Bands included)
- NEAT C100 **Various;**
'Lead Weight Cassette', Compilation Cassette;
(12 Bands included)
- NEAT NC1015 **Venom;**
At War with Satan
- NEAT NC1011 **Raven;**
All For One
- NEAT C1013 **Cloven Hoof;** Cloven Hoof

Picture Discs (Singles)

- NEAT 29 (P) **Raven & Udo Dirkschneider;**
Born to be Wild c/w Inquisitor

Picture Discs (Albums)

- NEAT 1001 (P) **Raven;**
Rock until you Drop
- NEAT 1002 (P) **Venom;**
Welcome to Hell
- NEAT 1015 (P) **Venom;** At War with Satan

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HEAVY METAL

HM Records in hot pursuit of talent

"WE ARE constantly looking to the future. We want to dictate the trends of heavy metal music," says Paul Birch of Heavy Metal Records. "It is no good simply supplying a demand, we have to continually create the demand for new and untried products. We could easily sign a host of black metal acts and sell a guaranteed amount of records, but it has all been done before. We must think of ourselves as leaders in the field."

And Birch goes on to claim: "With our recent British signings, Di'Anno, Wrathchild, Pet Hate and Force, and a number of quality releases in the form of Accept, Bow Wow, Teaze, SanTERS, Eloy, Money, Bullet and Harlequin, the HM camp has firmly established itself as the leading independent

The Heavy Metal Records line-up: Back row (left to right) Lu, singer/songwriter, Emma Purhouse, secretary, Dave Roberts, A&R/PR, Simon Picken, sales manager, Andrea Mason, model, Paul Birch, MD, Corrin Marsh, model, Antonia Walker, secretary, Stuart Lauchlan, financial manager, and Lynn Harrison, secretary. Front row: Barbara Kiteley, secretary, Mindy Ireland Jones, HM Publishing, Maggie Birch, promotions, Diane Low, model and Jeremy Jones.

rock label in the UK."

The label's latest British signing is The Rejects, the former Cockney Rejects who achieved success via EMI at the height of the punk era. An album, produced by Pete Way (ex-UFO) and Leo Lyons, is scheduled for mid-autumn release, backed by a substantial promotional/marketing campaign.

Birch says: "We have had tremendous interest from various record companies internationally, and particularly from the US. Heavy metal is incredibly successful over there at present and a number of American majors have contacted us in search of new talent."

"In the UK, the burden of discovering new talent seems to remain heavily on the shoulders

of the independent rock labels. They are increasingly being approached by talent-starved majors who are desperate for new British rock bands, particularly for the North American market.

"What the independent labels may lack in terms of financial resources, they invariably make up for in A&R capacity. The major record companies make no secret of the fact that they are prepared to licence worthwhile acts from independent producers."

"The rock market succeeds on the quality of product provided to a large extent by independent companies," he says. "As long as this situation continues, the grass-roots element of rock music will survive and thrive for a long time to come."



Neat new batch of albums

THINGS ARE busy in Tyne & Wear at the Neat Records headquarters. The indie is releasing a clutch of albums in the coming months.

Blood Sports from Avenger and This Dog Bites by Tysondog are already available and there are scheduled LPs from Hellanbach, and Saracen in September; and old favourites Raven and Venom later in the autumn, as well as a release from Warfare, current stars of the heavy metal singles chart.

Label boss David Woods explains that things are going very well at the moment: "We're now represented all around the world. We've just completed a deal for the whole of South East Asia. Now we can get them to bang their heads to some original music instead of just copying it."

Woods is less happy about things on a more local scale: "There are not enough opportunities for bands to play with a decent audience. Heavy metal is more interesting and exciting than most of the music around, but there are very few places for the groups to play — there are only three or four around here and it's the same the country over."

The label continues to grow, though, and they are now entering the Frankie Goes To Hollywood field of marketing with what they describe as a "Venom Goes To Hell, seven and 12-inch shaped picture disc disco boystown remix of Manitou — the band's latest single."

A Venom video is expected shortly too. Filmed at Hammersmith Odeon, Woods describes it as "53 minutes of non-stop metal mayhem". A distribution deal for their film debut is currently being negotiated.

Carrere set for Saxon hits

CARRERE RECORDS is releasing Saxon's Greatest Hits on August 27 to coincide with the group's appearance at the Lilford Festival.

The LP is Saxon's first since the Top 20 Crusader album in February. Since then the band have been on their 1984 Crusade World Tour, returning earlier in the summer to begin work on their next album proper, which is scheduled for release later in the year.

Another Carrere band, Scorched Earth, are also appearing at Lilford. A Birmingham fivesome, they have a Radio One session to their credit and a four-track 12-inch, Tomorrow Never Comes, is being released to tie in with the festival.

Bronz Angel rush-released

BRONZE HAS rush-released the new Bronz single, Send Down An Angel, in the UK, following "unprecedented airplay for a new band on AOR radio in the US".

The single, available in seven and 12-inch formats, is a remixed version of the track which appears on the band's debut album, Taken By Storm.

Bronz are currently rehearsing in New York prior to beginning their first American tour with Ratt and Fastway later this month. The band will follow-up with a series of UK dates in September.

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HEAVY METAL

WHERE TO begin? When Jim Evans left the plush, pot plant festooned *Music Week* office on the fourth floor of Spotlight Towers to search out the grubby *Kerrang!* kubbyhole, I was caught pretty much unawares. His presence was, I'll admit, somewhat unwelcome and when he said "Fancy writing 1,000 words or so on the subject of heavy metal?" I replied "No problem" because at the time it seemed the simplest, most painless and above all *quickest* way to get rid of the man.

But as Evans left, the sheer, staggering enormity of the task ahead of me hit like a stack of speaker cabinets tumbling from the Castle Donington stage.

I mean, yeah, where to begin? The question nagged at me for days; it plagued my every waking hour. Eventually I resolved that there was nothing for it but to be bold, controversial and radical. Teeth gritted, look of grim determination on face, Bic ballpoint in trembling hand, I chose to throw caution to the wind and do something totally unexpected.

I decided to begin at the beginning.

Summer of '74. Wide-eyed, long-haired and platform booted, I have the luckiest break of my life and join *Sounds* music paper as a staff reporter straight from college. The atmosphere is easy-going, the editorial direction indistinct. It's wide open, it's immediately plain that, within reason, whatever you want to write about, you can write about.

Kerrang! editor Geoff Barton provides a personal view

In rock we trust

There are niches to be carved, there is popularity/notoriety to be generated, there are free American trips to be made. I start writing about the subject nearest to my heart: heavy metal. No-one raises an eyebrow and I don't bother looking back.

That was 10 years ago and now, as battle-scarred editor of *Kerrang!* (the *Ultimate Rock Magazine*), good ol' HM still enthralls me; as long as hearing aid technology keeps improving, I'll be hanging in there.

People often ask me: "Isn't it about time you grew up, lost that comic book mentality and got into some serious music?" — and, believe me, I've tried. But to this day I've found no noise that tingles like the combined racket of a highly amplified guitar, booming bass 'n' drums and a vocalist shouting "AAAAGH!" I guess I'm a hopeless case; in 40 years' time, when I'm luxuriating in the comfortable, homely atmosphere of the Golden Years Rest Home For Retired Gentlefolk, I reckon I'll still prefer a blast of Blue Cheer to a game of cribbage.

But do you really want to know all this nonsense? Probably not, because this is *Music Week* after all, the trade Bible of the rock/pop industry, a publication where demented ramblings take second place to good, solid, business-like facts.

When Evans asked me to write this article, I suppose what he really wanted me to do was to respond to such "loaded" questions as: What is the overall state of heavy metal at this moment in time? Is it on the ascendance or is it in decline? Who are the hot new acts? Who are the has-beens? What were last week's sales figures for Def Leppard's *Pyromania* album in Snellville, Georgia? Well, I'm not sure if I can be so specific, but if I toss a few random thoughts your way, chances are that at least some will stick . . .

- In the UK, heavy metal never seems to slip below a certain, acceptable level of popularity. The genre has its highs (remember the New Ave Of British Heavy Metal, which spawned bands like Iron Maiden and Saxon?) and lows (in the Pistolian punk era of '76, HM were two extremely dirty initials), but it's *always there*. It'll never sink without trace; it'll never become a blockbusting Boy George-style media phenomenon.

The US has the monopoly on exciting new HM groups at present. Bands like Mötley Crüe (opens at this year's Castle Donington festival), Ratt,

Black 'N' Blue, W.A.S.P., Malice, Orion The Hunter, Queensrÿche, Icon and Kick Axe are a class above their British compatriots.

- *Kerrang!* is often criticised for being too US-orientated — but, it has to be said, this is very much where the action is in '84. However, in a bid to redress the balance somewhat, the magazine is about to begin a regular Best Of British feature, to spotlight young UK talent.

Promising names like the New Torpedos (featuring former Girl frontman Phil Lewis), Emerson, Tokyo Blade, Persian Risk, Terraplane, DiAnno and Baby Tuckoo will be featured, and hopefully this series will go some way to revitalising a sagging home market.

- Deep Purple have reformed, Black Sabbath have found a new vocalist and the old boys' brigade is still very much a heavy metal focal point. There *are* signs, however, that fans (who generally stick with their heroes through thick and thin, come what may) are finally becoming fed up with the same old tired names leaving one band, joining another or attempting to revive past glories.

This area is not where the future of heavy metal lies.

- To an outsider, heavy metal is an all-encompassing term, but closer inspection will reveal a multitude of divisions and sub-sections. Traditional categories such as hard rock, heavy rock, AOR and Southern boogie have recently been joined by thrash metal, death metal and black metal, not to mention false metal! It's getting so you have to keep a scorecard!

- The Castle Donington Festival on August 18 marks a revival of UK heavy metal activity after a quiet couple of months. Autumn tours from Kiss, Dio and Iron Maiden, followed by an early winter trek by Billy Squier, should keep box office tills ringing up until Christmas.

Look forward also to a selection of shows from cult American heavies Legs Diamond, the controversial W.A.S.P. and a revitalised Manowar, now signed to 10 Records (Flying Pickets, Gary Moore) and set to really shake some action after a false start in Britain earlier this year.

Incidentally, returning to Iron Maiden for a second, the band's impending new album *Power Slave* is their finest to date and a potential UK album chart-topper if I ever heard one. You have been warned!

- The new album from San Franciscans Y&T, also due to appear at Donington, is called *In Rock We Trust*. And d'you know what? It's surprising how many people do just that.

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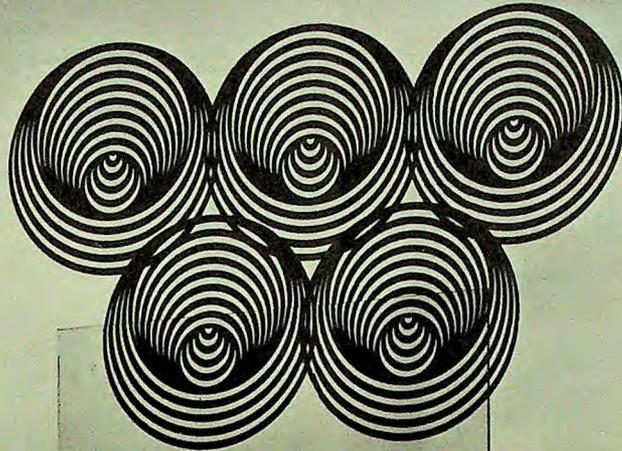
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CANADIAN HE-PERSON Thor (above) has given his label Ultra Noise its first two entries in the UK Top 100. The ultimate in heavy metal machismo, his stage act includes bending iron bars with his teeth, blowing up hot water bottles till they explode and generally reinforcing sexual stereotypes with the assistance of co-singer Pantera.

Underdogs bite back

ULTRA NOISE RECORDS, a division of the Albion group of companies which debuted in 1983 with the first Mama's Boys album and has since been involved with UK acts Baby Tuckoo and Hawkwind guitarist Huw Lloyd Langton, has had considerable success recently with Thor's Let The Blood Run Red and Thunder On The Tundra.

The label now "has high hopes" for Walking On A Highwire, the new single by Marseille, which is to be released at the end of August pressed on silver vinyl in a special presentation pack, designed as a genuine silver disc.

Ultra Noise managing director Alan Bellman believes that hard rock is faced with something of

an uphill struggle in today's music business: "As far as radio in Britain is concerned, "hard rock is the new underdog of the music business," says Bellman. "Despite having a very substantial share of the sales and chart action, there is only one national radio show catering for hard rock.

"Similarly, there is an incredible apathy from the major labels who don't seem interested in the grassroots support that some of these bands have. By charting Thor, we have proved that there's a sizeable market for hard rock acts, and in addition, we've had a tremendous response to any merchandise that we make available."

Tour dates and releases

DIO, whose recent Phonogram album, The Last In Line, went straight into the charts at number 4, are currently touring the US and return to the UK in September for a tour which will include three nights at Hammersmith Odeon. Their most recent release is the single, We Rock.

KISS ARE set for a UK tour starting September 30 in Brighton and running through Southampton, St Austell, Manchester, Glasgow, Edinburgh, Newcastle, Leicester, Ipswich, Stafford and Leeds, winding up with two nights at Wembley Arena on October 14 and 15. A new album will be released by Phonogram to tie in with the tour.

CANADIAN BAND Coney Hatch are currently recording an album with Max Norman producing. It will be released on the Vertigo label later this year.

A&M ACT Rock Goddess are currently recording their third album scheduled for release in mid-October.

IN A time honoured display of heavy metal braggadocio, Manowar promise their fourth LP, Sign Of The Hammer (10 Records), will be: "The heaviest album of the 80s."

The album and a single from it, All Men Play On 10, will be released in September to coincide with the band's second headlining European tour.

W.A.S.P.'s eponymous debut album is released by Capitol in the UK on August 20 and will be followed by a UK tour in September.

TO CO-INCIDE with their second visit to the UK — Canadian band Helix have a new single, Rock You/You Keep Me Rocking, set for release on Capitol on August 28. As well as appearing at Lilford Park festival, Helix will be playing the newly-opened Kerrang Club in Islington.

QUEENSRYPHE WILL be embarking on an extensive UK tour in September as special guests of Dio. The Seattle-based band have just completed work on their debut EMI America album which will be released in the UK in early September.

FOLLOWING THEIR appearance at Lilford, Hawkwind will be playing a series of dates in the UK, France, Germany, Switzerland and Spain.

Early next year Flickknife Records will be releasing a new Hawkwind album that will be the music for a book written by Michael Moorcock. Flickknife supremo Frenchy Gloder says: "There will also be a video, compact disc, special cassette and tour."

HAVING HAD the first heavy metal debut ever to reach number 1 in the Billboard chart with Metal Health, what is left for Quiet Riot to achieve for its successor, Condition Critical on Epic? In the words of singer Kevin DuBrow: "To do it again."

On their US tour last year Quiet Riot were seen by 2.5m people at 205 dates. Condition Critical entered the UK album chart at number 71 in its week of release (August 4).

LONDON-BASED Finnish glam stars Hanoi Rocks will be releasing their first album for CBS next month. Entitled Two Steps From The Move, it is the band's fifth LP (the previous four were on their own Lick label) and was recorded in Toronto and New York with Bob Ezrin at the controls in February and March. Its release comes fairly hot on the heels of the Up Around The Bend single, which peaked at No 63 in July, and a 23-date tour of the UK.

FOLLOWING THE success of Pyromania, which has now sold over 7m copies in the US alone, Def Leppard have been writing material for their next album.

Jim Steinman is the producer this time and the band will begin recording in Holland over the next couple of weeks. The album, as yet untitled, will be released by Phonogram in the New Year.

IF YOU have never heard of Spinal Tap, veterans of 17 years and 17 albums, it is because they don't actually exist.

This is Spinal Tap is a full-length documentary of "the world's loudest and stupidest heavy metal band" and, like our own Comic Strip's Bad News On Tour, is a clever spoof of a musical form that is a self-parody already.

The film will not be on release here until September 7, and then only at selected London cinemas, but judging by critical reaction in the US, where it has been hailed as "the funniest rock movie ever



• Billy Squier's new single, Rock Me Tonight (released last week) will be followed by the album, Signs Of Life (Capitol) in early September. Dates are currently being lined up for a Squier UK concert tour in November. Squier is pictured above.

made", it seems a fairly safe bet that the rest of the country could get to see the rollin' rockheads in action before long.

Strangely enough considering the mythical record company in the movie is called Polymer, it is Polydora who will be releasing the band's "seventeenth" album (the soundtrack) over here in September.

THE VIDEO of Michael Schenker's Rock Will Never Die album, which, itself topped the heavy metal chart recently, is currently scaling the music video chart at an impressive rate. Recorded live at Hammersmith Odeon last October, the hour-long tape features two songs — Courvoisier Concerto and Armed And Ready — which are not included on the album.

Currently in LA rehearsing for the next LP, the band will be off on a sell-out tour of Japan in September, before returning to the US to finish the album.

EBONY RECORDS has made its first video, produced in conjunction with RCA, for Grim Reaper's See You In Hell album. Filming, which mainly took place at London University, was by Jon Roseman Television Ltd, who have been responsible for videos from Queen, Rush and The Rolling Stones.

The LP has been released in the US, following its UK success since its November issue — and the video is expected to pick up plenty of plays on MTV.

Meanwhile the band have been in the studio recording their next LP, Fear No Evil, for release later in the year, when they will also be touring the US.



• YORK'S POWERSTATION label, which has been figuring strongly in the Heavy Metal chart recently with the debut single and album from local band, MainEaxe, now releases their second single, The Game, in September.

In the meantime Tokyo Blade (above) the label's other main heavy rock act, follow the success of their debut album and 12-inch with a second single, Lightning Strikes on Friday (17).

Their next LP, Night Of The Blade, will be released on September 3. Both new releases feature the band's new vocalist Vic Wright and bassist Andy Wrighton. The band are currently playing dates in France throughout August.

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HEAVY METAL

MUSIC WEEK

TOP · SINGLES

TOP · ALBUMS

1	NERVOUS SHAKEDOWN, AC/DC	Atlantic A9651 (W)
2	WE ROCK, Dio	Vertigo/Phonogram D10 3 (F)
3	UP AROUND THE BEND, Hanoi Rocks	CBS A4513 (C)
4	EMPTY ROOMS, Gary Moore	10/Virgin TEN 25 (E)
5	BREAKAWAY, Spider	A&M AM 204 (C)
6	LEGS (Special U.S. Remix), ZZ Top	Warner Brothers W9272 (W)
7	ANIMAL (F..K LIKE A BEAST), W.A.S.P.	Music For Nations KUT 109 (P)
8	IT CAN HAPPEN, Yes	Atco B9745 (W)
9	ASSASSINING, Marillion	EMI MARIL 2 (E)
10	I'LL WAIT, Van Halen	Warner Brothers W9213 (W)
11	LAST IN LINE, Dio	Vertigo/Phonogram 880084/1
12	ISLAND IN THE SUN, Alcatrazz	RCA 434 (R)
13	SO TIRED, Ozzy Osbourne	Epic A4452 (C)
14	THUNDER ON THE TUNDRA, Thor	Ultra! Noise/Albion ION 168 (P)
15	WE'RE NOT GONNA TAKE IT, Twisted Sister	Atlantic A9657 (W)
16	IT'S MY LIFE, Wendy O'Williams	Music For Nations 12KUT 111 (P)
17	ROLL AWAY THE STONE, Pet Hate	FM 12VHF 2 (E)
18	THE BODY ELECTRIC, Rush	Vertigo/Phonogram RUSH 11 (F)
19	MAMA WEER ALL CRAZEE NOW, Quiet Riot	Epic A4572 (C)
20	2 MINUTES TO MIDNIGHT, Iron Maiden	EMI 5489 (E)
21	TWO SIDES OF LOVE, Sammy Hagar	Geffen 729446 (Import)
22	WHEN THE LIGHTS GO OUT, Chrome Molly	Bullet BOLT 10 (P)
23	THE NOISE, FILTH & FURY (EP), Warfare	Neat NEAT 41 (P)
24	TOO DIFFERENT, TWO PEOPLE, Persian Risk	Zebra 12 RA 3 (P)
25	APOCALYPTIC RAID, Hellhammer	Noise HELLT 1 (GY)
26	PANAMA, Van Halen	Warner Brothers W 9273 (W)
27	PUNCH AND JUDY, Marillion	EMI MARIL 1 (E)
28	ALL FIRED UP, Fastway	CBS A4503 (C)
29	SISTER CHRISTIAN, Night Ranger	Camel/MCA 881 (C)
30	HEART USER, Dianno	FM VHF 1 (E)

1	THE LAST IN LINE, Dio	Vertigo/Phonogram VERL 16 (F)
2	CONDITION CRITICAL, Quiet Riot	Epic EPC 26075 (C)
3	RIDE THE LIGHTNING, Metallica	Music For Nations MFN 27 (P)
4	MAMA'S BOYS, Mama's Boys	Jive HIP 15 (C)
5	1984, Van Halen	Warner Brothers 923985-1 (W)
6	ROCK WILL NEVER DIE, Michael Schenker Group	Chrysalis CUX 1470 (F)
7	DIANNO, Dianno	FM Coast To Coast WKFM LP 1 (E)
8	STREET TALK, Steve Perry	CBS 25967 (C)
9	PYROMANIA, Def Leppard	Vertigo/Phonogram VERS 2 (F)
10	STAY HUNGRY, Twisted Sister	Atlantic 780156-1 (W)
11	BOX OF FROGS, Box Of Frogs	Epic EPC 25996 (C)
12	OUT OF THE CELLAR, Ratt	Atlantic 780143-1 (W)
13	HELL COMES TO YOUR HOUSE, Various	Music For Nations MFN 30 (P)
14	FUGAZI, Marillion	EMI MRL 1 (E)
15	IN ROCK WE TRUST, Y&T	A&M AMLX 65007 (C)
16	ALL FIRED UP, Fastway	CBS 25958 (C)
17	HEAD ON ROCK'N'ROLL, Michael Furlong	Roadrunner (Import)
18	ALL THOSE WASTED YEARS, Hanoi Rocks	Hanoi DLP 1 (I)
19	ASSAULT & FLATTERY, Hollywoods & Toronto	Solid Gold (Import)
20	INDEPENDENT DAYS, Hawkwind	Flicknife XSHARP 019 (P)
21	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
22	GRACE UNDER PRESSURE, Rush	Vertigo VERH 12 (F)
23	VOA, Sammy Hagar	Geffen GHS 24043 (Import)
24	W.O.W., Wendy O. Williams	Music For Nations MFN 24 (P)
25	UNLACED, Black Lace	Mausoleum SKULL 8348 (P)
26	COULDN'T STAND THE WEATHER, Stevie Ray Vaughan . . .	Epic EPC 25940 (C)
27	STAKK ATTACK, Wrathchild	Heavy Metal HMR LP 18 (E)
28	BON JOVI, Bon Jovi	Mercury/Phonogram VERL 14 (F)
29	MASK, Roger Glover	21/Polydor POLD 5139 (F)
30	SIGNS OF LIFE, Billy Squier	Capitol ST 12361 (E)

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NEWS



JEAN-MICHEL JARRE'S classic album *Oxygene* has gone gold on postal sales. To mark the event music-by-mail company Britannia Music was awarded a gold disc by Polydor. The picture shows Britannia's managing director John Nelligan (left) receiving the award from Polydor's marketing executive George McManus.

Virgin revamp postponed

PLANS FOR a spectacular revamp of Virgin's Megastore in Oxford Street have been shelved until after the Christmas rush.

The decision follows the refusal of planning permission. Virgin has re-drawn the scheme making minor alterations to the shop front, and is confident the new plans will be approved.

"If the new plans are passed and work went straight ahead it would mean half the store being closed for a refit during the peak pre-Christmas rush. There is no way we could do that," said a Virgin spokesman. Some minor changes will go ahead but the main work is planned to start in February.

When it is completed, says Virgin, the Megastore will be "the best record shop in the world". The plans include increasing the floor area by 30 per cent, adding a video section and a games store, specialist music sections, a raised rock and pop area and glass pillars containing holograms and a restaurant or delicatessen.

CPS claims new disc print process

CONTINENTAL PRODUCTION Services is offering what it describes as "a completely revolutionary manufacturing process, whereby one side of the disc bears an image which gives the effect of a silk screen print".

CPS claims that an intricate design can be reproduced and then partly inked to give an impression of relief. The company believes the most effective marketing of these discs would be in clear PVC bags. Prices would be similar to those for pictures and shapes, and CPS is offering coloured vinyl to customers' specifications.

A spokesman for Gallup confirmed that there is no objection to one-sided discs in terms of the chart, and CPS notes that it is usually possible to place seven minutes at 45 rpm and eight minutes at 33 1/3 rpm on a seven-inch disc without major problems.

Directory

AFTER MANY years at Great Poulteney Street in Soho, MCA Records has moved to nearby premises at 72/74 Brewer Street, London W1R 3PH (Tel 01-437 9797; Telex MCAREC 23158) ... Lamborghini Records has moved to 138 Gloucester Place, London NW1 0DT (Tel 01-262 16957; Telex 26113 LAMBOG) ... Waterloo, Wellington Music and Robin Taylor have all moved to 11 Poland Street, London W1V 3TE (Tel 01-439 3638) ... Powerstation Records & Song Management (Publishers) have moved to 11 Poland Street, London W1V 3TE (Tel 01-439 3636) ... Powerstation Records & Song Management (Publishers) have moved back to former premises at 39 Coney Street, York (Tel 0904-842574/642481; Telex 57854 SLS 1G) ... Frank Nelson's Take Away Music and Think Blank Tapes companies have moved to 10 Robinson Road, Colliers Wood, London SW17 (Tel 01-543 8882).

Griffin in sponsorship agency

A NEW promotional sponsorship agency, Music Link Marketing, has been formed by ex-Hawkwind drummer and music promoter Martin Griffin.

The company aims to exploit tour sponsorship, product endorsement and other music related promotions in the UK and Europe. Griffin says music sponsorship is a neglected area of the industry ripe for development. "We are looking at sponsorship of live acts and recordings. Sponsorship, as long as it doesn't influence musical content and direction, can inject cash into the industry. Sponsorship of new bands is an area we are looking at."

The company is currently negotiating with a clothes manufacturer, beer company and a distiller among others, but will not reveal the names. "We don't want to prejudice the discussion," says Griffin. Music-related sponsorship is already big business in the US, one example is the recent £6.1m link-up between Michael Jackson and Pepsi-Cola.

Music Link Marketing's directors are Chris Ingram, chairman of the advertising media buying agency CIA, Ged Palmer, former managing director of West Nally and currently a sports sponsorship adviser, Chris Wood, director of the product development consultants Craton, Lodge and Knight, and Paul Mungo, journalist.

TV push for soul album

STARBLEND RECORDS and WEA Records are linking up to launch a TV advertised compilation album, This Is Soul, containing 16 soul songs from the Atlantic catalogue. Starblend is putting its biggest ever national television push behind the album, and the campaign will break at the end of September.

This Is Soul includes tracks from Aretha Franklin, Otis Redding and Percy Sledge.

The album is released on August 31 and will carry a dealer price of £3.90, suggested retail price is £5.99.

Harris single for charity

EMI has released Touch The Heart Of A Child With Sunshine, a single by Anita Harris, with all proceeds going to the Variety Club of Great Britain. It is backed up with a promotional video to be shown on Breakfast TV with other television slots to follow.

AN IRISHMAN ABROAD!



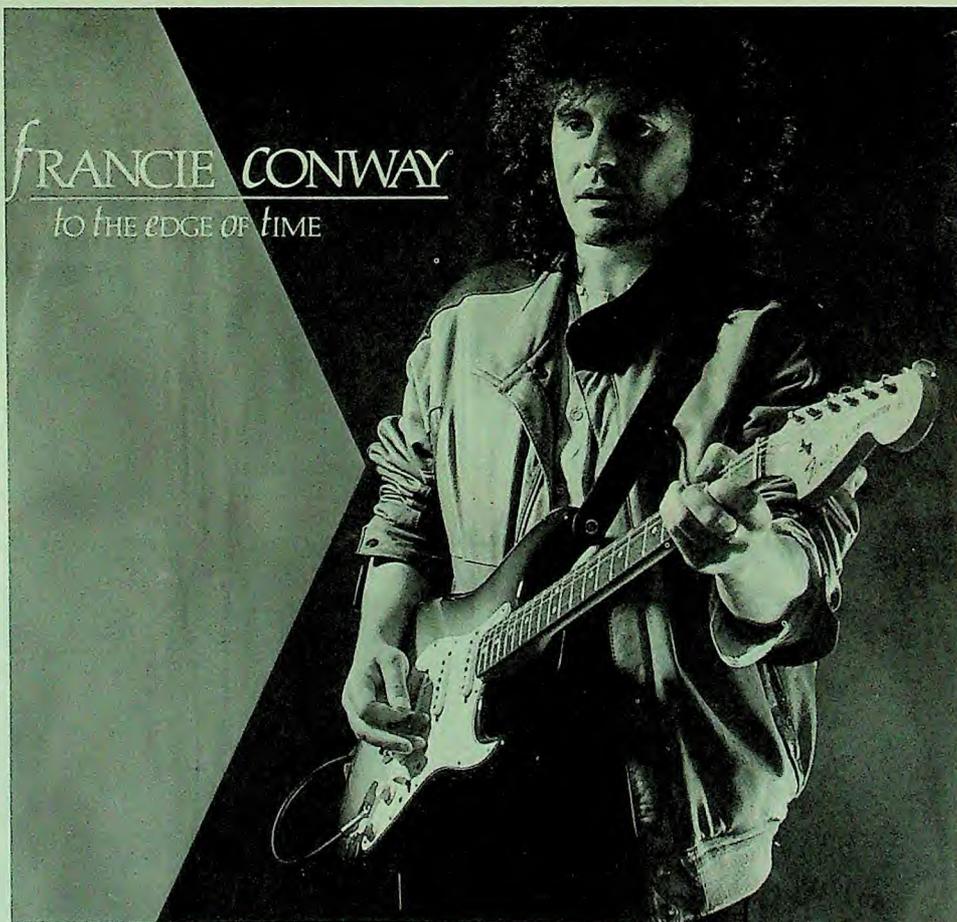
For those who can't read French this means he's B! * *dy Great!!

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"I KNOW"



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TOP 75 SINGLES

Ⓢ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry. Top 75 on Prestel: MG Spotlight 514200 Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	2	3	CARELESS WHISPER	George Michael	(George Michael) Morrison Leahy Music	Ⓢ Epic (TAA4803) (C)
2	4	8	AGADOO	Black Lace (-)	Copyright Control	2 Flair FLA 107(T) (P)
3	10	10	TWO TRIBES	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs	3 ZTT/Island (12ZTAS 3 (E) Cassette: CTIS 103)
4	8	4	WHATEVER I DO (WHEREVER I GO)	Harell Dean (P. Waterman/M. Stock/M. Aitken)	All Boys Music/Copyright Control	7 Proto ENA(T) 119 (A)
5	3	10	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner (Terry Britten)	Rondor Music/Good Single/Chappell Music	8 Capitol (12CL 334 (E) Cassette: W3286C)
6	13	7	SELF CONTROL	Laura Branigan (Jack White/Robbie Buchanan)	Sugar Music/MCA Music	6 Atlantic A9678(T) (W)
7	6	39	RELAX	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs	12 ZTT/Island (12ZTAS 1 (E) Cassette: CTIS 102)
8	5	8	WHEN DOES CRY	Prince (Prince)	Love Music	14 Warner Brothers W9286(T) (W) Cassette: W3286C
9	10	28	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel Robinson/J. Four Hills/Heath Levy)	Music	10 Sugar HRUPRT SH(L) 130 (A)
10	33	2	LIKE TO GET TO KNOW YOU WELL	Howard Jones (Rupert Hine)	Warner Bros. Music	4 WEA HOW 5(T) (W)
11	15	9	ON THE WINGS OF LOVE	Jeffrey Osborne (George Duke)	Rondor Music	13 A&M AM(X) 198 (C)
12	9	4	IT'S A HARD LIFE	Queen (Queen/Mack)	Queen/EMI Music	17 EMI (12 QUEEN 3 (E))
13	7	6	HOLE IN MY SHOE	Neil (Dave Stewart)	Music	25 WEA Y210(T) (W)
14	12	7	CLOSEST THING TO HEAVEN	The Koma Gang (Pete Wingfield)	ATV Music	20 Kitchenware/London SK(X) 15 (F)
15	23	5	STUCK ON YOU	Trevor Walters (I & S Production)	Warner Bros. Music	7 I & S Productions IS(T) 002 (IDS)
16	11	6	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy (Phil Fearon)	Handle Music	26 Ensign/Island (12ENY 514 (E))
17	14	7	DOWN ON THE STREET	Shakatak (Nigel Wright)	Scratch Music	24 Polydor POSP(X) 888 (F)
18	20	8	TOSSING AND TURNING	Windjammer (Kevin McLin)	The Work Music/Heath Levy	21 MCA MCA(T) 897 (C)
19	26	4	SUNGLASSES	Tracy Ulman (Peter Collins)	Acuff Rose Music	18 Stiff BUY(T) 205 (C)
20	25	3	SOME GUYS HAVE ALL THE LUCK	Rod Stewart (Michael Omartian)	Warner Bros. Music	19 Warner Brothers W 9204(T)
21	16	10	TIME AFTER TIME	Cyndi Lauper (Rick Chertoff)	Rolla/Warner Bros. Music	30 Portrait/Epic (TAA4290) (C)
22	18	6	YOU THINK YOU'RE A MAN	Divina (Stock/Aitken/Evangelou/Waterman)	CBS Songs	31 Proto ENA(T) 118 (A)
23	17	9	YOUNG AT HEART	The Bluebelles (Bob Andrews/Colin Fairley)	Clive Banks/ATV/In A Bunch Music	32 London LON(X) 48 (F)
24	30	6	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold (Pete Wingfield/Paco Savall)	Various	27 RCA RCA(T) 428 (R)
25	19	8	EYES WITHOUT A FACE	Billy Idol (Keith Forsey)	Chrysalis Music	34 Chrysalis 100(L)X 3 (F)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	22	5	THE DAY BEFORE YOU CAME	Blancmange (Peter Collins)	Bacu Music	33 London BLANC 8 (12" - BLANX 8 (F))
27	NEW	1	2 MINUTES TO MIDNIGHT	Iron Maiden (Martin "Jah" Birch)	Zomba Music	11 EMI (12EMI 5489) (E)
28	41	2	DR. BEAT (Long Version)	Miami Sound Machine (Emilio Estefan)	Foreign Imported Publishing	16 Epic (TJA 4814) (C)
29	40	6	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flock Of Seagulls (Steve Lovell)	Zomba Music	28 Jive JIVE (T) 82 (C)
30	52	2	PASSENGERS (re-mix)	Elton John (Chris Thomas)	Big Pig/CBS Songs	15 Rocket/Phonogram EJS 5 (F)
31	21	9	LOVE RESURRECTION	Alison Moyet (Tony Swain/Steve Jolley)	J & S Music/Copyright Control	42 CBS (TAA449) (C)
32	37	3	JUST THE WAY YOU LIKE IT	The S.O.S. Band (Jimmy Jam/Terry Lewis)	CBS Songs	37 Tabu/Epic (TIA 462) (C)
33	27	10	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw (Peter Collins)	Rondor Music/Arctic King	38 MCA NIK(T) 4 (C)
34	43	2	I NEED YOU	Pointer Sisters (Richard Perry)	Rondor/Warner Bros. Music	29 Planet RSP(T) 107 (R)
35	35	3	NERVOUS SHAKEDOWN	AC/DC (AC/DC)	J. Albert & Son	39 Atlantic A 9651(T) (W)
36	29	8	COME BACK	The Mighty Wah! (Pete Wyllie)	Call This Music/Warner Bros. Music	53 Eternal/Beggars Banquet BEG 111(T) (W)
37	NEW	1	THE INK IN THE WELL	David Sylvian (David Sylvian/Steve Nye)	Opium (Arts)	36 Virgin VS 700(F) (E)
38	NEW	1	MOTHERS TALK	Tears For Fears (Chris Hughes)	Virgin/10 Music	22 Mercury/Phonogram IDEA 712 (F)
39	34	9	STUCK ON YOU	Lionel Richie (Lionel Richie/James Anthony Carmichael)	Warner Bros. Music	35 Motown TMG(T) 1341 (R)
40	24	9	JUMP (FOR MY LOVE)	Pointer Sisters (Richard Perry)	ATV Music/Rondor Music	52 Planet RSP(T) 106 (R)
41	32	9	BREAKIN'... THERE'S NO STOPPING US	Ollie & Jerry (Ollie E. Brown)	Copyright Control/Rondor Music	50 Polydor POSP(X) 690 (F)
42	28	7	SISTER OF MERCY	Thompson Twins (Alex Sadkin/Tom Bailey)	Point Music	55 Arista TWINS 1125 (F) Cassette: TWICS 5
43	31	6	SEVEN SEAS	Echo & The Bunnymen (All Concerned Zoo)	Warner Bros. Music	40 Korova KOW 35(T) (W)
44	51	2	ARE YOU READY	Break Machine (Jacques Morali)	Record Shack/Jess (Leosung)	4 Record Shack SOHO(T) 24 (IDS)
45	44	3	IN THE COUNTRY	The Farmer's Boys (Bruce Woolley)	Shadows Music/Carlin Music	44 EMI FAB 2 (E)
46	36	13	WAKE ME UP BEFORE YOU GO GO	Wham! (George Michael)	Morrison Leahy Music	46 Epic (TJA4440) (C)
47	38	12	SMALLTOWN BOY	Bronski Beat (Mike Thorne)	Copyright Control	62 Forbidden Fruit/London BITE (X) (F)
48	47	3	99%	Carol Lyn Townes (Rod Hu)	MCP5	60 Polydor POSP(X) 693 (F)
49	42	2	WE ROCK	Dio (Ronnie James Dio)	Warner Bros. Music	61 Vertigo/Phonogram DIO 3(12) (F)
50	62	2	GIRL YOU'RE SO TOGETHER	Michael Jackson (Freddie Perren/Ponce Mizell)	Jobete Music	41 Motown TMG(T) 1355 (R)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)	
51	53	2	YOU ARE MY MELODY	Change (Jimmy Jam/Terry Lewis)	Little Mancho Music	48 WEA YZ14(T) (W)	
52	55	2	EMPTY ROOMS	Gary Moore (Peter Collins)	10 Music	51 10/Virgin TEN 25(12) (E)	
53	68	2	SING AND SHOUT	Second Image (Christopher Heaton)	CBS Songs/North Sixteen Songs	58 MCA MCA(T) 882 (C)	
54	56	3	SUMMER HOLIDAY	Kavin The Girlz (Pete Hammond/Roddy Matthews)	EMI Music	57 Roddy/Magnet RAT 3 (R)	
55	NEW	1	LADY SHINE (SHINE ON)	T.H.S. - The Horse Section (Henry Horse)	Flourish & Broadbent/Island	12(BRW 10 (E))	
56	46	4	BLACK STATIONS/WHITE STATIONS	M + M (Daniel Lanois/Mark Gane/Wartha Johnson)	EMI Music	85 RCA RCA(T) 426 (R)	
57	39	7	STATE OF SHOCK	Jacksons - lead vocals Michael Jackson & Mick Jagger (Michael Jackson)	Warner Bros.	74 Epic (TAA431) (C)	
58	60	4	HAND ON MY HEART	Shriekback (Shriekback/Paul Groucho)	Smyke/EMI Music	85 Arista SHRX (12) (F)	
59	63	7	ALL OF YOU	Julio Iglesias and Diana Ross (R Perry/R Arcusa)	Tony Renis/Rondor/CBS Songs	70 CBS A4522 (C)	
60	48	12	FAREWELL MY SUMMER LOVE	Michael Jackson (Perren/Mizell/Pekala/Bark/Lovessmith)	Jobete Music	5 Motown TMG(T) 1342 (R)	
61	59	4	HOT HOT HOT	Cher/Phong/Chrysalis	ARROW 1 (12" - ARROX 1) (F)	65 Arrow (Alphonse Cassal)	
62	54	3	BANANA BANANA	King Kurt (Steve Brown)	Street/Suff Music	64 Stiff BUY(T) 206 (C)	
63	57	4	THERE ARE MORE SNAKES THAN LADDERS	Captain Sensible (Tony Mansfield)	Rondor/Warner Bros. Music	78 AMCA CAP(X) 7 (C)	
64	64	3	The Friends Again E.P./Lullaby No. 2	Love On Board	Friends Again (Bob Sargeant)	CBS Songs	2 Mercury/Phonogram FA EP 1 (12) (F)
65	49	8	SWEET SOMEBODY	Shannon (Mark Liggett/Chris Barbosa)	Jobete/Emergency/Warner Bros. Music	4 Club/Phonogram JAB(X)3 (F)	
66	NEW	1	YOU'RE NEVER TOO YOUNG	The Cool Notes (The Cool Notes/John Buren)	Abstract Sounds	45 Abstract Dance (12) AD 001 (F)	
67	NEW	1	STATE OF INDEPENDENCE	Jon & Vangelis		72 Polydor J(V)X 5 (F)	
68	45	14	THINKING OF YOU	Sister Sledge (Mike Rodgers/Bernard Edwards)	Warner Brothers Music	45 Capitol/Atlantic B9744(T) (W)	
69	67	5	GUARDIAN ANGEL	Nino De Angelo (Hans Joachim Hom-Bereng/Karl Kautz)	Interscope Music	94 Carrere CAR(T) 335 (SP/Carrere)	
70	50	10	TALKING LOUD AND CLEAR	Orchestral Manoeuvres In The Dark (Brian Trench/Old)	Virgin/Warner Bros. Music	70 Virgin VS 695(12) (E)	
71	NEW	1	BIG IN JAPAN	Alphaville (Orlando)	Warner Bros. Music	48 WEA International X9505 (W)	
72	NEW	1	MR. SOLITAIRE	Animal Nightlife (Michael Brauer)	CBS Songs/Karta Music	49 Island (12)IS 193 (E)	
73	72	2	PALE BLUE EYES	Paul Quinn and Edwyn Collins (Edwyn Collins)	RCA Music	79 Swamp/Land/London SWP 1 (12" - SWX 1) (F)	
74	RE	1	ONLY WHEN YOU LEAVE	Roger Taylor (Roger Taylor/David Richards/Mack)	Queen/EMI Music	93 Reformation/Chrysalis SPAN(X) 3 (F)	
75	65	4	HARDROCK	Herbie Hancock (B. Laswell/Materia/H. Hancock)	Carlin/DAAO/Warner Bros. Music	41 CBS (TAA4616) (C)	

THE NEW 30

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	-	TOUR DE FRANCE	Kraftwerk (-)	EMI Music	47 EMI (12EMI 5413) (E)
77	-	I WANNA BE SOMEBODY	W.A.S.P. (Blackie Lawless/Mike Varney)	Zomba Music	83 Capitol CL 336 (E)
78	81	CCANT YOU SEE	Vicious Pink (Tony Mansfield)	Warehouse/Heath Levy Music	86 Parlophone (12R 8074) (E)
79	74	DUM DUM GIRL	Talk Talk (Tim Friese-Greene)	Island/Zomba Music	EMI (12EMI 5480) (E)
80	-	ABSOLUTE	Serjini Pelitti (Arii Mardin)	Copyright Control	95 Virgin VS 686(12) (E)
81	-	THE ONLY FLAME IN TOWN	Elvis Costello & The Attractions (Clive Langer/Alan Winstanley)	Plangent Visions Music	71 F-Beat XX 31(T) (W)
82	17	Rick James (Rick James)	RCA Music	76 Gordy TMG(T) 1348 (R)	
83	-	MASQUERADE	Evelyn Thomas (Ira Levine/Fiacha Trench)	Record Shack/Leosung	68 Record Shack SOHO(T) 25 (IDS)
84	-	SOMEBODY	Junior (Arii Mardin)	Junior/Samosir/Mi-Jambe/Airs & Daques	77 London LON(X) 50 (F)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	-	LIFE ON YOUR OWN	Human League (H. Padgham/C. Thomas/Human League)	Sound Diagrams/Warner/Virgin	Virgin VS 688(12) (E)
86	-	CASTLES IN SPAIN	The Armory Show (Nick Tauber)	CBS/You're History	69 Parlophone (12R 6673) (E)
87	80	ECSTASY OF FLIGHT (I LOVE THE NIGHT)	Chris De Burgh (Robert Hine)	Rondor Music	97 A&M AM(X) 202 (C)
88	92	STORM OF LIGHT	Working Week (Robin Millar/Simon Booth)	Warner Bros. Music	99 Paladin/Virgin VS 703(12) (E)
89	-	THE GIRL FROM IPANEMA	Astrid Gilberto (Cread Taylor)	MCA Music	67 Arve/Polydor IPA(X) 1 (F)
90	85	DON'T TAKE MY COCONUTS	Kid Creole & The Coconuts (August Darnell)	EMI Music	81 Island (12)IS 190 (E)
91	-	GO WEST (CRAZY SPINNING CIRCLES)	The Cult (Joan Brown)	Chappell Music	90 Beggars Banquet BEG 115(T) (W)
92	66	YOUR'S YOUR LUCKY DAY	Hallel Melvin & The Blue Notes featuring Nikko (N. Martiniello/H. Melvin)	EMI Music	66 Philly World/London LON(X) 52 (F)
93	91	THERE IN YOUR EYES	Chas & Dave (Chas & Dave)	Chas/Dave Music	Rockney/Towerbell KOR 22 (A)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94	82	WHAT IS LIFE	Black Uhuru (Black Uhuru/Steven Stanley/Paul "Groucho" Smyke)	Rydin Music	82 Island 12S 150 (12" only) (E)
95	85	ILL WAIT	Van Halen (Ted Templeman)	Warner Bros. Music	82 Warner Brothers W9213(T) (W)
96	83	WHOSE SIDE ARE YOU ON?	Matt Bianco (Peter Collins)	Matt Bianco/Rondor Music	100 WEA YZ8(T) (W)
97	-	TAXMAN	Rockwell (Curtis Anthony Nolan/Rockwell)	Northern Songs	88 Motown TMG(T) 1345 (R)
98	-	STRANGE FRONTIER	Roger Taylor (Roger Taylor/David Richards/Mack)	Queen/EMI Music	87 EMI (12)EMI 5490 (E)
99	-	YOU GET THE BEST FROM ME (Say, Say, Say)	Alicia Myers (Kevin McCord)	ATV Music	87 MCA - (MCA 314) (C)
100	98	SHE'S SO DIVINE	Forrest ("The Odd Bros")	The Company/Eaton Music	87 CBS (TAA623) (C)

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A - Z (WRITERS)			
Absolute (Green/Garstide)	80	Empty Rooms (G. Moore/N. Carter)	52
Agadoo (-)	2	Everybody's Laughing (P. Fearon)	16
All Of You (J. Romalis/J. Iglesias/C. Wall)	59	Eyes Without A Face (B. Wells/S. Stevens)	28
Ara You Ready (J. Meraluf, Zarif Balalou, K. Rodgers)	44	Farwell My Summer Love (K. Lewis)	60
Banana Banana (Smey/Dawack/R. Lyons/J. Redington/R. Bourne/M. Magyri/General Pirata)	62	Friends Again (E.P. C. Thomson/J. Grant)	64
Big In Japan (Gold/Martens/Lloyd)	71	Girl From Ipanema, The (Jobim/de Mores)	89
Black Stations/White Stations (M. Gane/M. Johnson)	56	Go West (Crazy Spinning Circles) (I. Asbury)	50
Breakin'... There's No Stopping Us (D. Brown/J. Knight)	41	Guardian Angel (D. Deutscher/Evans/Introsid)	69
Caricatures Whispers (G. Michael/A. Ridgely)	1	Hardrock (H. Hancock/R. Laswell/D. Skeward)	75
Castles In Spain (The Armory Show)	86	Hand On My Heart (D. Allen/B. Andrews/P. McCluskey)	74
CCANT You See (J. Wardon/B. Moss)	78	Hole In My Shoe (D. Mason)	17
Closest Thing To Heaven (M. Brennan/D. Brewis)	13	Hot Hot Hot (A. Cassell)	31
Come Back (P. Wyllie)	26	I Need You (N. O'Syrene/R. Feldman/J. Black)	34
Day Before You Came (B. Anderson)	36	Just The Way You Like It (T. Lewis/J. Harris III)	37
Dr. Beat (E. Garcia)	28	Lady Shine (Shane On) (H. Horn)	35
Down On The Street (W. Sharpe/R. Okeil)	23	Life On Your Own (J. Callif/P. Cahoy/Wright)	85
Dum Dum Girl (M. Hollis/T. Friese-Greene)	79	Lika To Get To Know You Well (H. Jones)	19
Ecstasy Of Flight (I Love The Night) (C. De Burgh)	87	Love Resurrection (G. A. Meyers/J. Jolley)	31
		Love Songs Are Back Again (Medley)	45
		Lullaby No. 2 On Board (C. Thompson/J. Grant/P. McCluskey)	12
		Maquerrade (L. Levine/F. Trench)	84
		Mr Solitaire (Animal Nightlife/Carter)	72
		More You Live, The More You Love, The More You Live (M. Sharron/S. Mitchell/C. Shovel)	40
		Mothers Talk (B. Urbahn/Osley)	29
		Nervous Shakedown (A. Young/M. Young/B. Johnson)	35
		Only When You Leave (K. Kemp)	74
		Only Flaming In Town, The (E. Costello)	81
		Passengers (E. John/B. Tappin/D. Jonstone/P. McHire)	30
		Relax (P. Gill/H. Johnson/M. O'Toole)	7
		Some Guys Have All The Luck (J. Fortgang)	20
		Somewhere (Hans Joachim/Nightingale)	94
		State Of Independence (Jon/Vangelis)	67
		State Of Shock (M. Jackson/R. Hanssa)	58
		Strange Frontier (R. Taylor)	98
		Stuck On You (L. Richie)	38
		Storm Of Light (L. Stabbing/S. Booth)	88
		Sweet Somebody (C. Joseph/R. Kilgus/A. Gohwiler)	54
		Sunglasses (J. D. Luederick)	18
		Talking Loud And Clear (Orchestral Manoeuvres In The Dark)	70
		Taxman (H. Harrison)	83
		There Are More Snakes Than Ladders (Captain Sensible/T. Mansfield)	66
		Thinking Of You (H. Rodgers/B. Edwards)	68
		Time After Time (C. Lauper/R. Hyman)	21
		Today's Your Lucky Day (Collins)	13
		Tossing And Turning (Dennis/Servino)	18
		Two In France (Hofmeier/Schneider/Bartow/Schmitt)	80
		2 Minutes To Midnight (Smith/Dickinson)	27
		Two Tribes (P. Gill/H. Johnson/M. O'Toole)	3
		Wake Me Up Before You Go Go (G. Michael)	41
		Samstag's Day (J. Somerville/L. Shalabackoff/S. Bronski)	47
		Some Guys Have All The Luck (J. Fortgang)	20
		What Is Life (D. Simpson)	94
		Whatever I Do (Whatever I Go) (M. Stock/M. Aitken)	4
		What's Love Got To Do With It (T. Britton)	5
		When Does Cry (Prince)	8
		White Lines (Don't Don't Do It) (S. Robinson)	9
		Who's Side Are You On? (M. Reilly/D. White/P. Reilly)	96
		You Are My Melody (T. Lewis/J. Harris III)	51
		You Get The Best From Me (Say, Say, Say) (K. McCord/R. Hudson)	87
		You Think You're A Man (D. Dana)	22
		Young At Heart (R. Hodgson/S. Fisher)	23
		You're Never Too Young (S. Mitchell)	66

TOP 100 SINGLES

1*	1	GHOSTBUSTERS, Ray Parker Jr	Arista
2*	4	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
3*	3	STATE OF SHOCK, Jacksons/Mick Jagger	Epic
4	2	WHEN DOVES CRY, Prince	Warner Brothers
5*	6	STUCK ON YOU, Lionel Richie	Motown
6*	8	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
7*	12	MISSING YOU, John Waite	EMI-America
8	5	SAD SONGS (SAY SO MUCH), Elton John	Geffen
9*	10	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
10*	13	IF EVER YOU'RE IN MY... Peabo Bryson	Elektra
11	9	INFATUATION, Rod Stewart	Warner Brothers
12	7	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
13*	15	PANAMA, Van Halen	Warner Bros
14*	17	ROUND AND ROUND, Ratt	Atlantic
15*	20	SHE BOP, Cyndi Lauper	Portrait
16*	19	IF THIS IS IT, Huey Lewis & The News	Chrysalis
17*	25	THE WARRIOR, Scandal/Patty Smyth	Col/CBS
18*	23	LIGHTS OUT, Peter Wolf	EMI-America
19*	22	ROCK ME TONITE, Billy Squier	Capitol
20*	24	SEXY GIRL, Glenn Frey	MCA
21	21	SHE'S MINE, Steve Perry	Columbia/CBS
22	11	BREAKIN'... Ollie & Jerry	Polydor
23*	35	LET'S GO... Prince/Revolution	Warner Bros.
24	14	LEGS, ZZ Top	Warner Brothers
25*	30	ALL OF YOU, J. Iglesias & D. Rosa	Columbia/CBS
26*	27	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
27*	34	DRIVE, The Cars	Elektra
28*	33	DYNAMITE, Jermaine Jackson	Arista
29	29	ALIBIS, Sergio Mendes	A&M
30*	31	LEAVE A TENDER... Billy Joel	Columbia/CBS
31*	36	WHEN YOU CLOSE... Night Ranger	Camel/MCA
32*	37	CRUEL SUMMER, Bananarama	London
33	18	JUMP (FOR MY LOVE), Pointer Sisters	Planet
34	16	EYES WITHOUT A FACE, Billy Idol	Chrysalis
35*	40	RIGHT BY YOUR SIDE, Eurythmics	RCA
36*	43	17, Rick James	Gordy
37*	39	MY, OH MY, Slade	CBS Associated
38*	42	TWO SIDES OF LOVE, Sammy Hagar	Geffen
39*	47	WE'RE NOT GONNA... Twisted Sister	Atlantic
40*	52	COVER ME, Bruce Springsteen	Columbia/CBS

BULLETS 41-100

41*	46	HARD HABIT TO BREAK, Chicago	Full Moon/Warner Brothers
43*	48	ONLY WHEN YOU LEAVE, Spandau Ballet	Chrysalis
44*	51	THE LUCKY ONE, Laura Branigan	Atlantic
45*	50	GO INSANE, Lindsey Buckingham	Elektra
46*	49	HIGH ON EMOTION, Chris De Burgh	A&M
47*	59	THERE GOES MY BABY, Donna Summer	Geffen
48*	N	TORTURE, Jacksons	Epic
50*	65	I'M SO EXCITED, Pointer Sisters	Planet
52*	55	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Pasha
54*	66	WHAT THE BIG GIRLS DO, Van Stephenson	MCA
58*	N	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	Motown
59*	63	THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions	Columbia/CBS
60*	N	ARE WE OURSELVES?, The Fixx	MCA
62*	73	(WHAT) IN THE NAME OF LOVE, Naked Eyes	EMI-America
67*	N	BOP TIL YOU DROP, Rick Springfield	RCA
73*	85	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean	Jive/Arista
74*	84	CAN'T WAIT ALL NIGHT, Juice Newton	RCA
75*	80	STRAIGHT FROM THE HEART (INTO YOUR LIFE), Coyote Sisters	Morocco
76*	N	THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne	A&M
78*	87	JUST THE WAY YOU LIKE IT, The S.O.S. Band	Tabu/Epic
80*	93	THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls	Jive/Arista
82*	N	SATISFY ME, Billy Satellite	Capitol
83*	88	HERE SHE COMES, Bonnie Tyler	Columbia/CBS
84*	89	SHE LOVES MY CAR, Ronnie Milsap	RCA
85*	90	STRANGER, Stephen Stills	Atlantic
86*	N	ON THE DARK SIDE, John Cafferty & The Beaver Brown Band	Scotti Bros./Epic
87*	N	VIDEO, Jeff Lynne	Virgin/Epic
90*	N	PAIN, Dragon	Polydor
92*	N	TURN AROUND, Neil Diamond	Columbia/CBS

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/in August 18, 1984

NEW RELEASES

- AFRIKA BAMBAATAA & THE GODFATHER OF SOUL JAMES BROWN UNITY (PART ONE - THE THIRD COMING) Part Two - Because It's Coming Tommy Boy/Polydor AFR 2 Pic Bag; AFRX 2 12" Pic Bag inc extra tracks (Part Three - Nuclear Wild Style) Part Four - Can You See It? Part Five - The Light! Part Six - WORLD III (I)
- AFRIKA BAMBAATAA & THE SOUL SONIC FORCE RENE GADES OF FUNK! (Chant) Instl Tommy Boy/Polydor AFRX 1 12" only (I)
- AUSTIN, David THIS BOY LOVES THE SUN! Instl/Beach Mix Parlophone R 6077 Pic Bag; 12R 6077 12" only (I)
- B-BIZ-R SUCKER FOR LOVE/DR. Rhythm Magnet 7 SUCK 1 Pic Bag; 12 SUCK 1 12" Pic Bag inc extra track Sucker For Love (Ext. U.S. Mix) (I)
- BEACH BOYS, The SURFIN' SAFARI/Surfin' USA/Surfin' Gin Creole CR 214 (A)
- BERLIN DANCING IN BERLIN/Lost In The Crowd Mercury/Phonogram MER 169 Pic Bag; MERX 169 12" Pic Bag (I)
- BIGGS, Barry SIDE SHOW/It Be Back Creole CR 65; CRT 65 12" (A)
- BLACK UHURU WHAT IS LIFE?/Solidarity Island IS 150 Pic Bag (I)
- BLUEBELLS, The WILL SHE ALWAYS BE WAITING/CATH (Double-A) London LON 54 Pic Bag; LONX 54 12" Pic Bag inc extra tracks - Small Town Marty/Will She Always Be Waiting (I)
- BUCKINGHAM, Lindsey GO INSANE/Play In The Rain Mercury/Phonogram MER 168; MERX 168 12" (I)
- CALE, John OOH LA LA/Magazines Zet/Island IS 197 Pic Bag (I)
- CAMPBELL, AI STYLE AND FASHION/More Style Greensleeves GRED 153 12" only (JS)
- CANNON, Freddy WAY DOWN YONDER IN NEW ORLEANS/Tallahassee Lassie/Palmsides Park Creole CR 210 (A)
- CAPTOLS, The COOL JERK/CURTIS LEE: Under The Moon Of Love/Pretty Little Angel Eyes Creole 219 (A)
- CHEVI GE ME MORE/Jam Session Fourth & Broadway/Island BRW 12; 12BRW 12 12" (I)
- CHIEFS OF RELIEF HOLIDAY/Don't Mind, She Don't Care MCA 908 Pic Bag; MCAT 908 12" Pic Bag inc extra track Holiday (Instl) (I)
- CLARKE, Winston LADY YOU ARE/GEORGE POSSE: Rub A Dub Sir George SG 0177 12" only (JS)
- COLOUR ME POP DONT STOP! Instl Waterfall WFL 1 (I)
- CROWN OF THORNS DIAMOND JIM/World Radio I.R.S. IRS 109 Pic Bag (I)
- CULTURE, Smiley COCKNEY TRANSLATION/Chapter Two! Fashion/Polydor POSP 704; POSPX 704 12" Pic Bag inc different B-side Slam Bam (I)
- DEKKER, Desmond ISRAELITES/It Mek/Sing A Little Song Creole CR 216 (A)
- DEATH IN JUNE SHE SAID DESTROY/Doubt To Nothing New European 7 BADVC 6; 12BADVC 6 12" inc extra track The Calling (I) (RT)
- DEPECHE MODE MASTER AND SERVANT/Set Me Free! Removate Me Mute 7BONG 6; 12 BONG 6 12" (I) (RT) (SP)
- DERPHE, Lee WORKING IN A COAL MINE/Yeah Yeah/Holy Cow Creole 212 (A)
- DOUBLE VISION NEW DAY/Taking Life Too Serious And ANDSO02 (A)
- EDWARDS, Jackie BEFORE THE NEXT TEARDROP FOOLS/What You Gonna Do? Tim TR 001 12" only (JS)
- ELBOW BONES & THE RACKETEERS MAMA'S IN LOVE AGAIN/Our Love Will Always Stand EMI America EA 178 (I)
- EVERLY BROTHERS, The ON THE WINGS OF A NIGHTINGALE/Asleep Mercury/Phonogram MER 170 (I)
- FAMOUS POTATOES, The I LIKE CHICKEN PIE/Chicken Reel Stamp Waterfront WFS 8 (I)
- FLIP PLAQUE OF HEARTS/The Imagination Instl Arista ARIST 582 Pic Bag; ARIST 12582 12" Pic Bag (I)
- FORD, Andy GROOVY KIND OF LOVE/No Love Tabitha TAB 6 (Self - 0392/79314)
- GBH DO WHAT YOU DO/4 Men Clay CLAY 36; 12CLAY 36 12" inc extra track Children Of Dust (I)
- GIL, Gilberto TODA MENINA BANANA/Dono Do Tedaco/Samba De Los Angeles WEA International U9451T 12" only (W)
- GOSDIN, Vern I CAN TELL BY THE WAY YOU DANCE/You're Gonna Love Me Tonight/My Heart's In Good Hands Compleat CLT 5 (A)
- GUITARS AND DRUMS BELIEVE OR NOT/Truba Guitars & Drums EARLEP 184 12" only (I)
- HEAVEN 17 SUNSET NOW/Counterforce Virgin VS 708 Pic Bag; VS 70812 12" Pic Bag inc extra tracks Flamedout/Counterforce II (I)
- HOLBROOK, Robin THE FRIENDLY ISLE/Bea Solet SS 062 Pic Bag (Special Promotion price - 3 copies inc VAT & Postage £3.00) (Self - 6 Mountbatten Drive, Hyde, I.W.)
- I.O. AWAKE AND NERVOUS/Through The Corridor Jim White/IQ PROMO 101 12" only (I)
- JAZZ BUTCHER, The ROADRUNNER/Itba Glass GLASS 040; GLASS 12040 12" (I)
- JOHN, Elton PASSENGERS (re-mix)/Lonely Boy Rocket/Phonogram EJS 512 12" (I)
- JONZUN CREW SPACE COWBOY/Instl 21/Polydor POSPX 623 12" only (I)
- KIMERA & THE OPERAIDERS THE LOST OPERA (SEARCH ONE)/Dub Search One Red Bus RBUSL 99 12" (A)
- KING KURT BANANA BANANA/Bo Diddley Goes East Stiff BUY 206 (Shaped Pic Disc) (I)
- KNIGHT, Gladys & The Pips THE BEST THING THAT EVER HAPPENED/Midnight Train To Georgia/Every Beat Of My Heart Creole CR 213 (A)
- LASLEY, David WHERE DOES THAT BOY HANG OUT?/Next Time EMI America EA 179 Pic Bag; 12EA 179 12" Pic Bag inc extra track Saved By Love (I)
- LATTISAW, Stacy & Johnny GILL BLOCK PARTY/Baby It's You Atlantic B 9718T 12" Pic Bag inc extra track STACY LATTISAW: Let Me Be Your Angel (W)
- LEGION OF PARASITES CRIMES AGAINST HUMANITY (EP) Fight Back FIGHT 4 (I) (J)
- LEVEL 42 HOT WATER/Standing In The Light Polydor POSP 697 Pic Bag; POSPX 697 12" Pic Bag (I)
- LOREN, Bryan EASIER SAID THAN DONE/Do You Really Love Me Virgin VS 706 Pic Bag; VS 706-12 12" Pic Bag inc extra track Lollipop (Luv) (I)
- MARK, Louisa & Zanbandis HELLO THERE/Itba Oak Sound OSD 14 12" only (I)
- MAU MAUS TEAR DOWN THE WALLS (EP) Rebellion (no cat no) (I) (Red Rhino)
- MICHAEL, George CARELESS WHISPER/Instl Epic WA 4603 12" (Pic Disc) (10,000 only) (I)
- MIDNIGHT CHOIR GIDEON TURTLE AND THE MIDNIGHT CHOIR (EP) Golden Dawn GD 1202 12" Pic Bag (I) (Red Rhino)
- MILLION, Max WALK MY WAY/Itba Burton BTN 119 (SP)
- MILSAP, Ronnie SHE LOVES MY CAR/Prisoner Of The Highway RCA 436 Pic Bag; RCAT 436 12" inc different B-side She Loves My Car (Instl) One More Try For Love (I)
- MINOTT, Sugar I MAN HAVE NO LUCK IN GAMBLING/SANTA: Baby's On The Corner Music Rock ROCK 001 12" only (JS)
- MOORE, Jackie THIS TIME BABY/Let's Go Somewhere And Make Love CBS A4694 Pic Bag (I)
- MODERN ROMANCE THAT'S WHAT FRIENDS ARE FOR/Blame My Jealousy RCA 437; RCA 437 12" (I)
- MOTORHEAD KILLED BY DEATH/Under The Knife Bronze BRD 185 Pic Bag; BRDP 185 (Shaped Pic Disc); BROX 185 12" Pic Bag (with poster insert) (I)
- MYERS, Alicia YOU GET THE BEST FROM ME (Say, Say, Say)/I Want To Thank You MCA MCAT 914 12" (I)
- NEWBERRY III, Booker I GET ROMANTIC/Itba Buzz International VIBEST 12" only (I)
- NORMAN, Chris MY GIRL AND ME/Comes The Night RCA 427 (I)
- NOVELLE, Jay IF THIS AINT LOVE/Dub Mix Club/Phonogram JAB 6; JABX 6 12" (I)
- ONE BLOOD BE THANKFUL/What About Me Sound City KCD 001 (JS) (I)
- ONE THE JUGGLER IT HURTS/Cousin Jon Regard RG 115 Pic Bag; RGT 115 12" Pic Bag inc extra tracks Enjoy Yourself/Junkie For Love (I)
- OSBORNE, Jeffrey ON THE WINGS OF LOVE/Plane Lovell'm Beggin'/The Jeffrey Osborne Soul Mix A&M AMSP 198 (Chrome Cassette) (I)
- PARKER, Robert BAREFOOTIN'/SHIRLEY & LEE: Let The Good Times Roll/MAURICE WILLIAMS: Stay Creole CR 218 (A)
- PRICE, Lloyd STAGGERLEE/Personality/Where Were You Creole CR 211 (A)
- PRISONERS, The ELECTRIC FIT/Itba Ace SW 98 (I)
- PSYCHIC TV UNCLEAN (EP) Temple TOPY 001 12" Pic Bag (I) (J)
- PUZZLE I LOVE FUNKIN'/Blue Ice Steiner PUZZI 12; PUZZI 12 12" (I)
- QUEEN IT'S A HARD LIFE/Ext Mix/It's A Hard Life/Life This The World We Created...? EMI 12 QUEEN 3 12" (I)
- RAM & TAN MARKET PLACE/Dub Instl Hyphen HY 002 12" only (JS)
- REGIST, Ronnie TIME TO PLAY/Itba Oscar OSCAR 1 Pic Bag; OSCAR 121 12" Pic Bag (A)
- RENT PARTY WALK THAT MESS/Itba Waterfront WFT (I) (RT) (PRO) (I)
- RICHMAN, Jonathan & The Modern Lovers THAT SUMMER FEELING/This Kind Of Music/The Tag Game Rough Trade RTT 152 12" Pic Bag (I) (RT)
- RUFFIN, Jimmy YOUNG HEART (HANG ON) Instl ERC ERC 117; ERCL 117 12" inc extra track Hold On To My Love (A)
- SALLON, Philip & The Mud Men SUMMER DREAM/Mix Parlophone R 6082 Pic Bag; 12R 6082 12" Pic Bag (I)
- SALUETTI, Tocko ISLE OF CAPRI/Just A Memory Young Blood YB 0086 (I)
- SCANDAL featuring PATTY SMYTH THE WARRIOR/Less Than Hall CBS A4367 Pic Bag (I)
- SCION SUCCESS PAIN-A-BACK/Can't Leave Jah Alone Greensleeves GRED 151 12" only (JS)
- SCOTT-HERON, Gil RE-ROUN'D' Movie Instl Arista ARIST 573 Pic Bag; 12 573 12" inc extra track Re-Ron (The Missing Brain Link) (I)
- SCOTT, Tommy GOING HOME/Sands Of Time Scot Disc ITV 75371 (Self - 0357/21130)
- SKOOL BOYZ SLIP AWAY/Instl CBS A4588; TA4588 12" (I)
- SMITHS, The WILLIAM, IT WAS REALLY NOTHING/Please Please Let Me Get What I Want Rough Trade RT 166 Pic Bag; RTT 166 12" Pic Bag inc extra track How Soon Is Now (I) (RT)
- SURVIVOR THE MOMENT OF TRUTH/Itba Casablanca/Phonogram CAN 1021 Pic Bag (I)
- TECHNOS, The SPIRIT OF THE THINGS/Visions Of The Night PRT 7TEC 2 Pic Bag; 12TEC 2 12" (A)
- THRUST PUT YOUR BODY TO IT/Instl Arista ARIST 581; ARIST 12581 12" (I)
- TRUTH 5 LIVE (EP) I.R.S. IRSX 112 12" only (I)
- TWISTED SISTER I WANNA ROCK/Burn In Hell Atlantic A 9634 Pic Bag; A 9634T 12" Pic Bag inc extra track S.M.F. (Live) (W)
- VALENS, Richie DONNA/A BAMBALet's Dance Creole CR 215 (A)
- VARIOUS PRIME CUTS/Prime Cuts ERC ERCL 202 12" (A)
- VERITY, John WHAT ABOUT ME/Who Do You Think You're Foolin' PRT LB 3 (A)
- WINTERS, Ruby I WILL/Come To Me/Can't Take It Anymore Creole CR 217 (A)
- Y&T DONT STOP RUNNIN'/Rock 'n' Roll's Gonna Save The World A&M AM 208; AMX 208 12" inc extra track Mean Streak/I Believe In You (I)



ELTON JOHN

Mon-Fri 24 August 1984
Single Releases: 94

Year to Date: (34 weeks to 24 August 1984)
Single Releases: 3,157

See New Albums for Distributors Codes

Mon-Fri 10 August, 1984
Single Releases: 100

Year To Date (32 weeks to 10 August, 1984)
Single Releases: 2,960



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MY OWN INVENTION ● NERO ●
DO YOU BELIEVE IN THE WEST WORLD ●
PROPAGANDA ● THE HOP ●
INCINERATOR ● EASTWORLD ●
AMERICANOS

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HOP, EASTWORLD, &
PREVIOUSLY UNRELEASED
AMERICANOS

DOUBLEPLAY CASSETTE FEATURES LIVE ALBUM
HE WHO DARES WINS

INCORPORATING LP AND
CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP 100 TOP 100



1	1	NOW, THAT'S WHAT I CALL MUSIC III	Virgin/EMI NOW 3
2	3	DIAMOND LIFE	Epic EPC 28044
3	2	LEGEND	Island BMW 1
4	4	PRIVATE DANGER	Capital TINA 1
5	5	CAN'T SLOW DOWN	Motown STMA 8041
6	6	THE WORKS	EMI WORK 1
7	7	THRILLER	Epic EPC 85930
8	8	AN INNOCENT MAN	CBS 25554
9	9	BREAK OUT	Planet FL 94705
10	12	ORIGINAL SOUNDTRACK FROM "BREAKDANCE"	Polydor POLD 5147
11	14	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN"	Warner Brothers 925110-1
12	10	INTO THE GAP	Arista 205 971
13	11	HUMAN RACING	MCA MCF 3197
14	15	BREAKING HEARTS	Rocket/Phonogram HISP 25
15	13	PARADE	Reformation/Chrysalis CDL 1473
16	22	HUMAN'S LIB	WEA WX 1
17	17	SHE'S SO UNUSUAL	
34	26	THE LAST IN LINE	Vertigo/Phonogram VERL 16
35	40	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
36	35	STREET SOUNDS CRUCIAL ELECTRO 2	Street Sounds ELCST 1000
37	33	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERY 11
38	32	BORN IN THE U.S.A.	CBS 86304
39	69	CHARIOTS OF FIRE	Polydor POLD 5160
40	42	EDEN	blanco y negro/WEA BYN 2
41	53	SEVEN AND THE RAGGED TIGER	EMI DD 1
42	60	THE BEST OF JON & VANGELIS	Polydor POLH 6
43	38	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)	Rolling Stones CUN 1
44	57	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMA 3
45	31	A WORD TO THE WISE GUY	
46	76	CHUNKS OF FUNK	Loose End/MCA CHUNK 1
47	44	HYSTERIA	Virgin V2315
48	48	FANTASTIC	Inner Vision IVL 25328
49	30	LAMENT	Chrysalis CDL 1459
50	51	GREATEST MESSAGES	
68	90	TRUE	Reformation/Chrysalis CDL 1403
69	RE	GREATEST HITS	Warner Brothers K 56744
70	NEW	L.A. IS MY LADY	Qwest 925145-1
71	RE	HOW GREAT THOU ART	Lifestyle LEG 15
72	RE	WAR OF THE WORLDS	CBS 96000
73	100	LOVE SONGS	CBS 10031
74	56	BREAK MACHINE	Record Shack SOH01P 3
75	52	FAREWELL MY SUMMER LOVE	Motown ZL 72227
76	74	TOUCH	RCA PL 70109
77	NEW	SELF CONTROL	Atlantic 780147-1
78	68	GREATEST HITS	Telstar STAR 2234
79	66	CHANGE OF HEART	WEA WX5
80	81	HELLO, I MUST BE GOING!	Virgin V 2252
81	80	SPARKLE IN THE RAIN	Virgin V 2300
82	59	FACE VALUE	Virgin V 2185
83	79	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAR 2241
84	77	THE SIMON AND GARFUNKEL COLLECTION	

PUBLISHING

BASCA: Black magic

PICKING THE right person for the right job at the right time is an accomplished art and a rare occurrence, but the British Academy of Songwriters, Composers & Authors (BASCA) seems to have scored a bull's-eye by persuading songwriter Don Black to accept the BASCA chairmanship in succession to the late Jimmy Kennedy.

Black, a seasoned practitioner of his craft with a glittering tally of film song lyrics to his credit such as the award-winning *Born Free*, apparently hasn't stopped since accepting the BASCA post. He was bubbling with ideas and enthusiasm when *MW* talked to him recently.

"It's a marvellous opportunity to make BASCA a very personal organisation," he said. "In Los Angeles and Nashville, songwriters get together socially and at seminars and bounce ideas off each other. But there's been no gathering or meeting place here like that since the best days of Denmark Street — Tin Pan Alley — 20 years or more ago."

BASCA has already taken some steps to rectify matters in the form of its song surgeries, where members meet to play their demos to leading lights of the academy like Black and his contemporaries, who offer constructive hints and advice. Black wants to extend that process and generally give BASCA a much higher image and profile.



DON BLACK: seeking a higher profile for British songwriters.

"I want to lift the profile of British songwriters," Black declared. "We should have a Hall of Fame for British songwriters, a place which could also be a repository for memorabilia. It could house scores, awards, maybe somebody's piano and other effects connected with their work. It would be good for people and students to see these things and find out how things were done."

He makes a comparison with the film industry, which is getting constant publicity through the activities of people like Sir Richard Attenborough and David Puttnam and its various annual award events and festivals.

"We must get the Ivor Novello Awards on TV because it stands up with the best of similar occasions in other industries. And if it was on TV, it would encourage more award winners to be there in person to collect their trophies. I think a celebrity presenter for the Novellos would be a good idea."

"The British songwriter is still undervalued and unappreciated to a large extent. The death of Jimmy Kennedy, my predecessor, was a non-event here, despite his worldwide success over many years. In the US they would have been putting up a statue in his honour by now."

Black is thinking of hiring the facilities of the BAFTA film and TV organisation as part of his quest for more visibility for the songwriter. "I'd like to do some BASCA seminars at BAFTA, with people like Alan Jay Lerner talking about their careers and everybody having a good night out as well."

Black is not neglecting his personal activities because of BASCA. He's closely involved in writing for the theatre, with a recent New York trip to discuss a project with Charles Strouse of *Annie* fame and continuing collaboration with Andrew Lloyd Webber. He takes a philosophical, constructive view of the current state of the songwriting art.

"It's impossible to compare the craft of what's in the chart now with Rodgers & Hart, for instance. People now say 'What a great record' — not 'What a great song'. I would love to see an adult contemporary chart here like the US one. It would help MOR songwriters."



STEVE HACKETT (second from left) has signed a worldwide publishing deal with Warner Bros Music covering the contents of his albums *Highly Strung* and *Bay Of Kings*. A new single, *A Doll Like That/Made In Japan*, has been released by Lamborghini Records and an LP will follow next month. Seen with Hackett (from left) are Warner Bros Music managing director Peter Reichardt, Kim Hackett and Hackett's manager Brian Gibbon.

Joke falls flat for Aussie number ones

SYDNEY: A dispute is in progress between novelty songwriter Billy Birmingham and the Australasian Performing Rights Association over the latter's refusal to collect and pay out broadcast royalties on two of Birmingham's compositions.

Both *Australiana* recorded by Austen Tayshus and *It's Not Cricket* by The Twelfth Man are narrative comedy records which topped the Australian singles chart during the past year, notching up huge sales. *Australiana* was listed by the *Kent Music Report* as the country's number one hit of 1983.

The difficulty has arisen because of the APRA charter, which has no provision for membership of writers and performers of non-musical material. Any resolution to amend the charter must be carried by 75 per cent of the membership.

Birmingham (who is also The Twelfth Man) and Austen Tayshus can license radio stations direct, but have balked at this mammoth and expensive task. Worse still even if the APRA charter was amended in their favour, there is no provision for retrospective payments.

CLASSICAL

Requiem for the future

Requiem, Mozart. Kirkby, Watkinson, Rolfe-Johnson, Thomas. Westminster Cathedral Boys Choir, Chorus And Orchestra Of The Academy Of Ancient Music, Hogwood. L'Oiseau Lyre, Decca 411 712.

As Christopher Hogwood and the Academy of Ancient Music have worked on the symphonies they have built up a wealth of Mozartian experience that is standing them in marvellous stead for other works as varied as *Eine Kleine Nachtmusik* — and the Requiem.

This is a highly "authentic" edition by C R F Maunder, which omits all the sections written or completed by Mozart's pupil Süssmayr on the basis of quality. Thus the Sanctus, Osanna and Benedictus are cleanly excised, while the extended Amen after the *Lacrymosa* (discovered 20 years ago) is reinstated and other sections repeated as Mozart instructed.

The pace is perfect, full of bounce and life, and the boys of Westminster are exemplary in their clarity, while the orchestra and main chorus perform with bite and a spirited sensitivity.

Hogwood has again mixed his solo voices. He revels in the "authentic" styles of Kirkby and Thomas, the soprano and bass, but opts for Carolyn Watkinson, a

Reviews

musical but conventional mezzo, and Anthony Rolfe-Johnson, a tenor who would normally enrich any recording — and does so here until he merges with Kirkby.

Despite this, there is no hesitation in making this new version the top recommendation for the Requiem — this is the Mozart for the next decades.

Golden arias

Golden Opera. Sutherland, Popp, etc. Decca 414 205.

This is a compilation of great moments in opera, topical because it contains two much-requested arias from relatively obscure operas: *Lakme* by Delibes (used in the BA advertisement) and *La Wally* (used in the movie *Divas*).

It also includes *Largo* al Factotum from Barber of *Seville*, *Habanera* from *Carmen*, and *Celeste Aida* from *Aida*, in truly memorable performances by Sherrill Milnes, Marilyn Horne and Carlo Bergonzi. Surprisingly, the packaging gives no mention of the TV/film connection.

Gallic goose

Mother Goose Suite, Pavane, Valses nobles ... Ravel. Montreal Symphony Orchestra, Charles Dutoit. Decca 410 254. Something magical happens when the Decca engineers go to Montreal to record Dutoit and his

orchestra — there is delight in the sheer sound of this recording, the sparkling top and the reverberant bass in perfect balance. This one will convert those not normally touched by the Gallic sophistication of Ravel.

Flapbox Rusticana

Cavalierra Rusticana, Mascagni/Pagliacci, Leoncavallo. Bergonzi, Karajan. 413 275, 3LP. Deutsche Grammophon.

As there are no shortages in the popular Cav and Pag sets in the catalogue a distinguishing feature must be found to market a re-entry, and the recently launched DG flapbox series gives this a new look. This set has come back after a short absence and will continue to sell through the names of Karajan and Bergonzi.

Salomon Opus

String Quartets Op 74 Nos 2, 3, Haydn. The Salomon String Quartet, Hyperion. A 66124.

This is the third and last volume in the current series of the Opus 71 and 74 Quartets by Haydn on authentic instruments, one of the most exciting. As could be expected with any relatively new quartet, the Salomon is finding new ways of dealing with certain stock Haydn phrases. A greater

sense of freedom is emerging as they can afford to take a more relaxed view because the homogeneity of expression is certain. I hope there will be future Salomon releases.

Peerless Walkmans

Walkman Classics. Deutsche Grammophon.

The 15 titles advertised on the initial Walkman Classics colour brochure are without peer in terms of value, for while other series may match them in breadth of repertoire, quality of performance or price or length of playing time, none offers these plus chrome cassette.

Tchaikovsky's Symphonies Nos 5 and 6 are a particularly welcome coupling in the Abbado performances (413 429), and the collection of Beethoven Piano Sonatas played by Wilhelm Kempff (*Moonlight*, *Pathétique* etc, 413 435) are stimulating. The packaging combines its series concept with wit in differing motives, concentrating on repertoire rather than performer. These titles should sell on a par with the first 20 — which means very well indeed.

More Moura

Piano Quintet in A, The Trout, Schubert. Moura Lympny, principals of the LSO. CFP 41 4466. There seems to be a renewed interest in the work of Moura Lympny, with a label devoted entirely to her past recordings — Maestro. The Trout remains one

of the most popular of chamber music records, and its cheerful nature is exploited to the full by Lympny's smooth piano work.

Burgon spark

Cathedral Music by Geoffrey Burgon, Choir of Chichester Cathedral, Alan Thurlow, director. Hyperion A 66123.

The music Geoffrey Burgon has written for television and films has made his name recognisable to a wider public — who could forget the atmospheric *Nunc Dimittis* from *Tinker Tailor Soldier Spy*, or the theme to *Brideshead Revisited* — but this record shows that Burgon has more than an isolated creative spark. He writes in an unmistakably English style, often attaining the same elusive grace that attended the introduction to Alec Guinness' *Smiley*, yet appropriate to the Cathedral context for which they were written.

The *Nunc Dimittis* may be the carrot of the record, but even non-classical listeners will find magic in the 20th century cathedral sounds on this disc.

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Edited
by
CHRIS WHITE

TALENT

London — right for LaPlante?

CHARLES LaPlante, a New York-based singer-songwriter-guitarist, arrived in London last week with high hopes for procuring a record and publishing deal.

Describing himself as "a self-contained artist", LaPlante's experience encompasses recording, live performance and video production, most of which has been based upon self-produced original material.

His first musical involvement was with an Oklahoma band called Your Father's Children, but latterly he has been busy in the New York and Long Island clubs and cafes plus some session work. The latter has enabled him to secure some first-class New York studio musician talent for

the backing on his 24-track master of three self-penned songs which he wants to bring out as a 12-inch debut EP.

LaPlante, who is a writer/publisher member of ASCAP and has had two singles released in the US, came to London because he believes that the UK and Europe generally is "more open to different types of music".

He defines his own music and style as "commercially accessible, contemporary, danceable pop-rock".

Charles LaPlante, LaPlante Music/Passion Records, PO Box 2990, Rockefeller Center Station, New York City, NY 10185. (212 795 9244).

Talent tips

Lulu lacking

FLESH FOR Lulu are looking for a new bass player following the departure of Glen Bishop from the London four-piece band. Contenders for the job can check the band out when they play three warm-up gigs this week, at the King's Head, Romford (14), Pink Toothbrush, Rayleigh (15), and the Electric Ballroom, London (16). Young hopefuls who think that they can fit the bill should telephone Polydor's A&R office (01-499 8686) and leave their name, telephone number, age and details of past musical experience.

Zoot electro

TWO BROTHERS, Barry and Noel Durdant-Hollamby — both members of Sevenoaks band Zoot Alors — are involved with keyboards player Andy Stennett in a project that consists of "an initial album of really heavy electro productions on well-known TV, film and classical themes".

Barry Durdant-Hollamby says: "We are looking for major label interest in the project especially with the growing interest in classical music — we feel this is a way of making the classics accessible to the younger age groups. The project is nothing like Hooked On Classics, and in sound is totally original."

Contact: Barry Durdant-Hollamby, c/o The Music Shop, Vineyard, Sanctuary Street, London SE1 (01-403 2172).



MAGNET RECORDS took advantage of the summer weather recently to present an advance to newly signed band This Island Earth who are now recording their debut single, *See That Glow*, with Zeus B Held, producer of *Dead Or Alive*. Pictured are, left to right: Magnet head of promotions Jane Wallace, James Tod A&R director, Tim Tod A&R manager, and band members John Hawkins and Kevin Brown.

Road to Reverb

THE REVERB Brothers, who reopened the new Cavern Club in Liverpool recently — have various live dates lined up including a nationwide tour in September and October supporting Orchestral Manoeuvres In The Dark.

The Liverpool duo, Colin Free and Jimmy Rae, have already released a single, *Ain't So Sorry*, on Spectacle Records through IDS and are signed to Chappell Music for publishing. They have featured on BBC TV's *Young Enterprise Show*, and also on Janice Long's *Radio One Show*.

The two Liverpoolians teamed up two years ago after the demise of *The Check*, a band which they formed and which gigged for more than two years,

supporting such names as Joe Jackson and 9 Below Zero on national tours, and also the Revillos, Wilko Johnston and John Cooper Clark.



LIVERPUDIANS DUO *The Reverb Brothers*.

Chart newcomers

MIAMI SOUND MACHINE. *Dr. Beat* (Epic TA4614). US origin. Entered chart August 11, 1984. American disco aggregation who currently have a salsa album in *Billboard's* Latin chart.

ALPHAVILLE: *Big In Japan* (WEA Int. X9505). German origin. Entered chart August 11, 1984. German new music quartet who had the honour of replacing Frankie Goes To Hollywood's *Relax* at the top of the charts there. The single has subsequently become a massive hit throughout Europe with vigorous support from Radio Laser 558.

Zeke Manyika

VETERAN OF several years with jejune popsters Orange Juice, plus session work with such disparate figures as Kate Bush and Matt Johnston, Zeke Manyika is not, however, known for his songwriting ability.

And despite the enthusiasm of the trendy crowd at London's Africa Centre recently, this showed through as a rather major drawback during Manyika's solo performance there.

The only bright spots came during Orange Juice numbers and with the appearance onstage of OJ supremo, Edwyn Collins. Apart from that, the music was a rocky, Seventies-flavoured affair with female backing vocals (often flat) and the odd foray into African rhythms via Manyika's percussion.

The feeling of the crowd would seem to indicate that however meagre Manyika's skills as a songwriter are, there is a market for them. But one was left with the distinct impression that this performance was as much for "friends" as for the paying public.

DANNY VAN EMDEN

Two Minds Crack

THERE WAS an enthusiastic reception for the first Sedition Records signing Two Minds Crack at The Fridge recently where the audience included an incognito Paul Young.

Currently picking up airplay with their debut single *The Hunger And The Greed* which must surely be a top 20 hit, the band are fronted by lead vocalist Kevin Jones and bass player Mark Davies who formed the



TWO MINDS CRACK: strong harmonies

band in South Wales, plus Peter Martin on keyboards and ex-Classix Nouveau member BP Hurding.

Two Minds Crack have previously recorded for 101 Records and are the first signing to the Sedition label which is licensed to PRT. They're likely to give Sedition a healthy start.

The band's live act is characterised by strong harmonies and atmospheric songs. They are currently recording with

producer Laurie Latham: the results should be good.

CHRIS WHITE

The Adventures

CHRYSLIS' most recent pop signing The Adventures have all the necessary hallmarks to succeed in an already overcrowded marketplace.

The band's recent *Marquee* appearance (they last played there in February supporting

EMI band The Bank Robbers) produced a refreshing and invigorating set which surmounted some sound problems, and justified Chrysalis' faith in them.

The seven-strong line-up performs good catchy rock songs which stay in the mind long after the gig is finished. The set included the debut Chrysalis single, *Another Silent Day*, plus tracks from their forthcoming album currently being recorded at Air Studios and due for release later in the year.

The Adventures have already been attracting wider attention via a Radio One session for Peter Powell, and a TV Oxford Road Show appearance. They could well emerge as one of Chrysalis Records' more important signings of 1984.

CHRIS WHITE

The Shadows

FRESH FROM their recent sell-out reunion concerts with Cliff Richard, The Shadows have moved on to the road on their own for a short series of summer one-nighters.

The band is the now customary five-piece line-up featuring semi-permanent sessioners Alan Jones on bass and Cliff Hall on keyboards, as well as the Marvin/Welch/Bennett triumvirate which has been the heart of The Shadows for 23 years now.

The tight professionalism, the immaculate sound and the characteristic interludes of schoolboyish humour came as no surprise at the Prince's Theatre in Clacton-on-Sea.

But the 70-minute act was not simply a run-through of the old hits catalogue, but a carefully

chosen programme which balanced the old and the contemporary, the fast and the slow, and even the instrumental with a couple of neatly harmonised vocals, in very satisfying fashion.

BARRY LAZELL

Twelfth Night

THERE CAN be no doubting that Twelfth Night have come a long way, through numerous changes and minor setbacks, playing their own hybrid style of progressive rock. Recent times have proven happier for the band, however, and they played a marathon two and a half hours set to a receptive and enthusiastic Dominion audience on their largest London gig to date.

Numbers like *We Are Sane*, with its dramatic intro and choreographed pieces; *Fact and Fiction*, featuring an ingenious Red and Blue/East and West beginning; and the epic *The Poet Sniffs A Flower* all showed the power and drive of Twelfth Night's music: A coupling of both strong melodies with some extremely intricate passages featuring excellent keyboard work from Rick Battersby and some often stunning guitar work from Andy Revell.

The most revealing moments of the evening came with two new numbers: *Counterpoint* which was very reminiscent of Simple Minds and the light, keyboard-based *This New Day*, which really was quite beautiful.

Twelfth Night have finally arrived — and they are looking as if they may well soon shake off the progressive rock tag in favour of something a little more modern.

GEOFF GILLESPIE



THE ADVENTURES: good, catchy pop.

PERFORMANCE

Jimmy Cliff

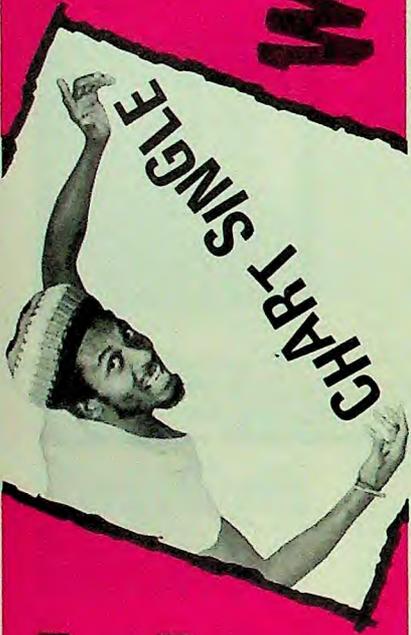


CHART SINGLE

REGGAE WOU E M E W T

7" A4636/12" TA4636



7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75



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

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1	2	CARELESS WHISPER	George Michael	Epic (T)A4603	26	22	THE DAY BEFORE YOU CAME	Blancmange	London BLANX 8 (12" - BLANX 8)	51	53	YOU ARE MY MELODY	Change	WEA YZ14(T)
2	4	AGADOO	Black Lace	Flair FLA 107(T)	27	NEW	2 MINUTES TO MIDNIGHT	Iron Maiden	EMI (12)EMI 5489	52	55	EMPTY ROOMS	Gary Moore	10/Virgin TEN 25(12)
3	1	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	28	41	DR. BEAT (Long Version)	Miami Sound Machine	Epic-(TA 4614)	53	68	SING AND SHOUT	Second Image	MCA MCA(T) 882
4	8	WHATEVER I DO (WHEREVER I GO)	Hazell Dean	Proto ENAT(T) 119	29	40	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flick Of Seagulls	Jive JIVE (T) 62	54	56	SUMMER HOLIDAY	Kevin The Gerbil	Rodent/Magnet RAT 3
5	3	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334	30	52	PASSENGERS (re-mix)	Elton John	Rocket/Phonogram EJS 5	55	NEW	LADY SHINE (SHINE ON)	T.H.S. - The Horne Section	Fourth & Broadway/Island (12) BRW 10
6	13	SELF CONTROL	Laura Branigan	Atlantic A9676(T)	31	21	LOVE RESURRECTION	Alison Moyet	CBS (T)A4497	56	46	BLACK STATIONS/WHITE STATIONS	M+M	RCA RCA(T) 426
7	6	RELAX	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	32	37	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabul/Epic (T)A 4621	57	39	STATE OF SHOCK	Jacksons - lead vocals Michael Jackson and Mick Jagger	Epic (T)A4431
8	5	WHEN DOVES CRY	Prince	Warner Brothers W9286(T)	33	27	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw	MCA NIK(T) 4	58	60	HAND ON MY HEART	Shrekback	Arista SHRK (12)1
9	10	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PT SH(L) 130	34	43	I NEED YOU	Pointer Sisters	Planet RPS(T) 107	59	63	ALL OF YOU	Julio Iglesias and Diana Ross	CBS A4522
10	33	LIKE TO GET TO KNOW YOU WELL	Howard Jones	WEA HOW 5	35	35	NERVOUS SHAKEDOWN	Ac/DC	Atlantic A 9651(T)	60	48	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown TMG(T) 1342
11	15	ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198	36	29	COME BACK	The Mighty Wah!	Eterna/Beggars Banquet BEG 111(T)	61	59	HOT HOT HOT	Arrow	Cooltempo/Chrysalis ARROW 1 (12" - ARROW 1)
12	9	IT'S HARD LIFE	Queen	EMI (12)QUEEN 3	37	NEW	THE INK IN THE WELL	David Sylvian	Virgin VS 700(12)	62	54	BANANA BANANA	King Kurt	Stiff BUY(IT) 206
13	7	HOLE IN MY SHOE	Neil	WEA YZ10(T)	38	NEW	MOTHERS TALK	Tears For Fears	Mercury/Phonogram IDEA 7(12)	63	57	THERE ARE MORE SNAKES THAN LADDERS	Captain Sensible	A&M CAP(X) 7
14	12	CLOSEST THING TO HEAVEN	The Kane Gang	Kitchenware/London SK(X) 15	39	34	STUCK ON YOU	Lionel Richie	Motown TMG(T) 1341	64	64	The Friends Again E.P./Lullaby No. 2 Love On Board	Mercury/Phonogram FAEP 1 (12)	
15	23	STUCK ON YOU	Trevor Walters	I & S Productions IS(T) 002	40	24	JUMP (FOR MY LOVE)	Pointer Sisters	Planet RPS(T) 106	65	49	SWEET SOMEBODY	Shannon	Club/Phonogram-JAB(X) 3
16	11	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	Ensign/Island (12)ENY 514	41	32	BREAKIN' ... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSP(X) 690	66	NEW	YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance (12) AD 001
17	14	DOWN ON THE STREET	Shakatak	Polygram POSP(X) 688	42	28	SISTER OF MERCY	Thompson Twins	Arista TWINS-0215	67	NEW	STATE OF INDEPENDENCE	Joni & Vangelis	Polydor JV(X) 5(T)

SINGLES

Reviewed
by
JERRY SMITH

THE ARMOURY SHOW: Castles In Spain (Parlophone (12)R 6079, EMI). Their long awaited and stunning debut with ex-Skid Jobson's rich vocal over ex-Banshee McGeoch's powerful, melodic guitar and a strong pounding beat. With Nick Tauber's excellent, clean production this should do extremely well.

ROBERT WYATT: Work In Progress (EP) (Rough Trade, Rough Trade/Cartel RTT 149). Four haunting songs, including Peter Gabriel's Biko, performed with a sparse arrangement including Wyatt's distinctive, emotive vocal and atmospheric organ. He's produced another amazing single and deserves to do well.

THE CULT: Go West (Crazy Spinning Circles) (Beggars Banquet BEG 115(T), WEA). Another fine, stirring single with its strong, stormy vocal and scything guitar combining to give a punchy, aggressive sound. Should help them achieve the exposure they've always deserved.

HELEN AND THE HORNS: Footsteps At My Door (RCA HEL(T) 1, RCA7). After the independent success of their debut single Freight Train comes their first single with a major company, featuring a simple arrangement with her dry, weak vocal and strident brass section over a steady strumming guitar. Not as strong as their debut and of limited potential.



SPECIAL REQUEST: Take It To The Max (Tommy Boy/Island (12)IS 194, EMI). A scintillating slice of Latin funk with its hot salsa horns and rattling drums within an irresistible hip-hop dance mix. Also features two other versions, one a smoother soul version and the other a highly cut up scratch.

THS — THE HORNE SECTION: Lady Shine (Shine On) (Fourth & Broadway/Island (12)BRW 10, EMI). An infectious dance rhythm with its bubbling bass and twanging, funky guitar coupled to full, bright vocals. This highly consistent label seems to have come up with yet another club hit.

ASTRUD GILBERTO: The Girl From Ipanema (Verve IPA (X) 1,

PolyGram). A reissue of this classic light jazz track, with her wonderful moody vocal complemented well by Stan Getz' stunning atmospheric tenor sax and Antonio Carlos Jobim's sensitive piano.

MOTLEY CRUE: Looks That Kill (Elektra E9756(T), WEA). Powerhouse heavy metal taken from this American band's second LP Shout At The Devil. Dominated by the distorted, rhythmic guitars and the strong, screaming vocals, this melodic rock could make an impression over here.



HELEN (and the Horns): Not as strong as her debut single.

PERSON TO PERSON: High Time (Epic (T)A 4630, CBS). A modern synth sound featuring David Palmer, one-time drummer with ABC, with whom there are certainly similarities, especially the Martin Fry style vocals and the funky bass over full synths to give a competent melodic pop song.

vocals and an excellent production courtesy of the legendary Arif Mardin, which is sure to put him back in the charts.

SHANGO: Shango Message (Celluloid/Carrere (CART 341) Spartan/Carrere). An intriguing and highly danceable piece of alternative electro funk produced by Afrika Bambaataa and Material, with its rhythms and intricate synths. Also features a version of the Sly Stone classic Thank You.

STEVE HACKETT: A Doll That's Made In Japan (Lamborghini Records (12) LMG 16, PRT). A heavily Oriental track with its koto effects and heavy bass end over an off-beat rhythm. A well-produced track, with its effective guitar and vocals, that could be quite successful.

ROBERT MARLOW: Claudette (Reset 7REST 4 (12 REST 4) RCA). A slow, mellow ballad based on a rhythmic cello pattern and his dramatic vocal style over atmospheric synths. With a production by Vince Clarke and Eric Radcliffe this unusual arrangement could receive plenty of exposure.

IAN PAGE AND BCP: Unity Street (Parlophone (12)PAGE 2, EMI). A lively, slick pop song from the former Secret Affair singer with its funky bass and bright horn section over an ordinary disco beat. Produced by Steve Brown, it's from the forthcoming album Children Of The City.

JUMP THE NILE: Like The Cruel Sea (Music In Motion MIM 001, PRT). A memorable, well-performed single with its mainly synth backing and Simon Humphrey's production. With a catchy, well-arranged chorus and melodic keyboards it should pick up a fair amount of exposure.

NATIVE TONGUE: History (Squanderlust LUST 3, Cartel/Backs). A fine tuneful ballad with its rolling bass line, full synthesizers over a steady beat that is the backing for melodic vocal harmonies. Altogether an interesting release from this new indie band.

RICK JAMES: 17 (Gordy TMG(T) 1548, RCA). A fast, funky dance track totally let down by his usual style of crass lyrics. Tends to be very repetitive, even by the standard of disco singles.

Chart
certs

IRON MAIDEN (left): 2 Minutes To Midnight (EMI (12)EMI 5489, EMI).

ROCKSTEADY CREW: She's Fresh (Charisma/Virgin RSC 3(12), EMI).

LP REVIEWS

General

SKATALITES. Return Of The Big Guns. Island. ILPS 9775. Brand new material from legendary group first assembled from a collection of Jamaican session musicians in 1963. Twenty-one years on and the sunshine groove of ska is as infectious as ever. Shame it's a few years too late for the rejuvenation brought by Two Tone.

★★★

LIZZY MERCIER DESCLOUX. Lizzy Mercier Descloux. CBS. CBS 25936. Franco-African pop from former disco cult (ie only *The Face* wrote about her). A lot of fun, in the same way that Madonna is. If the single, Wakwazulu Kwezizulu Rock takes off it could do well.

★★★

TEST DEPT. Beating The Retreat. Some Bizzare. TEST 2-3. Distribution: Phonogram. Boxed set of two 12-inch 45s, with two tracks on each side. The music is the soundtrack to the already released Programme For Progress video, and those who saw the group featured on TV's South Of Watford will know that it is often frightening in its intensity. Digitally recorded, it's not exclusively an incessant wall of industrial percussion, with even the odd harp or cello adding to the feel here and there, but definitely not one for those of a nervous disposition.

★★★

GLEN GLENN. Everybody's Movin' Again. Ace Records CH 105. Distribution: Pinnacle. Another goodie from the rock and roll/rockabilly specialist label — Glenn's recording career goes back to the mid-Fifties but this album features fresh material in his old style recorded in 1982.

★★★

VARIOUS. Teenage Rock 'n' Roll Party. Ace Records CH 106. Distribution: Pinnacle. Fifties/early Sixties material, licensed from no less than eight different labels, and a suitable companion to the two earlier volumes. With a rock and roll artist line-up that includes Little Richard, the Everly Brothers, Lloyd Price and The Uptowns, there should be considerable interest in this compilation.

★★★

THE WILD BUNCH. The Wild Bunch. Ariwa Sounds. ARI LP015. Producer: Mad Professor. Distribution: Jetstar/Rough Trade. Quality, breezy summer reggae, with sultry lovers rock-style female vocals. Transcends the usual lyrical banalities the genre specialises in, with songs like Mr President Man, Indestructible Woman and Freedom Fighters.

★★★

VARIOUS. Lord's Taverners Best Of Test Match Special. Haven HAV1017. Distribution: MCA. BBC archive material linked with the present day thoughts and opinions of John Arlott, Brian Johnston, Trevor Bailey, Fred Trueman and Christopher Martin-Jenkins. Plenty of atmosphere and humour. It is hoped to buy a Lord's Taverners New Horizon minibus for handicapped children from the profits.

★★

VARIOUS. Small Hits & Near Misses... The Inevitable Compilation. Inevitable. ZL 70370 (INEV LP 1). Distribution: RCA. Compilation of former and current Inevitable artists. Past glories from Wah!, Dead Or Alive and China Crisis tend to put the newer, down-the-line pop material of Freeze Frame, Venus Adore and others into the shade, making a not very coherent whole. Intermittently very good.

★★

M+M (AKA MARTHA AND THE MUFFINS). Mystery Walk. RCA. PL70246. Now a duo (with a fair amount of outside help), M+M have lost some of that forced feeling that dogged their work as The Muffins. Best example is Black Stations/White Stations, a memorable slice of funk, that recently spent three weeks at No 2 in *Billboard's* Disco/Dance chart. But with that as an opener, the rest of the LP is something of an anti-climax.

★★

THE HAFLETRIO. Hang — An Open Letter. Doublevision. DVR 4. Distribution: Rough Trade. An extremely odd record, from a former member of Cabaret Voltaire, a classically trained pianist and an acoustics engineer. It purports to "demonstrate the acoustic lens facsimile" (whatever that might be), but is actually made up of tape loops of every-day sounds, overlaid, distorted and edited together in an often effectively disturbing manner. It received a five-star accolade from *Sounds'* resident "difficult" music reviewer.

★★

PETER WOLF. Lights Out. EMI America SJ 17121. Producers: artist and Michael Jonzun. J Geils' frontman and US sex symbol has come up with a solo LP almost devoid of original thought or inspiration. At best it adheres to the tried and trusted AOR formula, but only a hit single will rescue it from obscurity in the UK.

★★

FALCO. Junge Roemer. A&M. AMLX 68566. Classy modern pop, that is not at all bad. The only problem is that most of the lyrics are sung in Falco's native German, and for cosseted UK record buyers, used to foreigners singing in English, that really is a fairly major stumbling block. On the other hand, scanning through those lyrics that are in English, it may be just as well that the rest are likely to be incomprehensible.

★★

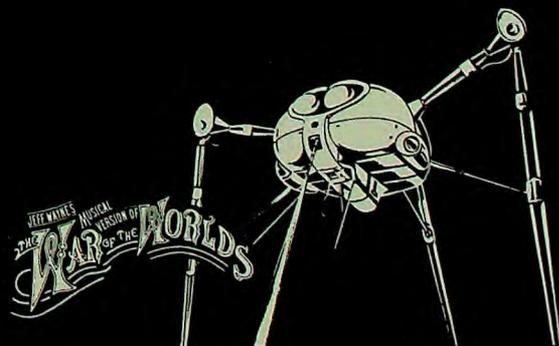
MI-SEX. Where Do They Go? CBS. CBS 25942. British debut of this New Zealand band, who seem to have learnt their craft(?) from US exponents of FM-style rock. No stand out tracks and no reason why it should sell any better than their previous three LPs, which weren't available here.

★

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

RICHARD BURTON
1925-1984

Jeff Wayne
Jerry Wayne
CBS Records
CBS Songs



ALPERT, Herb, & THE TIJUANA BRASS BULLISH A&M AMLX 65022/CXM 65022 (Chrome Cassette) £3.45 (C)
 BEASLEY, Paul (OF MIGHTY CLOUDS OF JOY) MY SOUL IS FREE Myrrh MYR 1157/MC 1157 £3.25 (SP)
 BEATLES, The THE BEATLES INTERVIEWS Premier CBR 1008/KCBB 1008 £1.32 (C)
 BENSON, George GEORGE BENSON IN CONCERT Premier CBR 1029/KCBB 1029 £1.32 (C)
 BERRY, Chuck CHUCK BERRY LIVE Premier CBR 1007/KCBB 1007 £1.32 (C)
 BOONE, Dobby SURRENDER Lamb & Lion LLR 3001/LLC 3001 £3.25 (SP)
 COOKE, Sam TWISTIN' THE NIGHT AWAY Premier CBR 1012/KCBB 1012 £1.32 (C)
 CRENSHAW, A.B. TANTE ALABA Earthworks/Rough Trade ERT 1005/- £3.25 (W/R)
 DESTRUCTORS, The THE BOMB HANOI, BOMB SAIGON, BOMB DISNEYLAND Carnage Bonelux KILL 666/- £2.50 (W)
 EDMUNDS, Dave RIFF RAFF Arista 206 396/406 396 (C)
 EJECTED, The THE SPIRIT OF REBELLION Riot City City 007/- £3.05 (W/P)
 400 BLOWS - IF I KISSED HER I'D HAVE TO KILL HER FIRST Illuminated JAMS 42/- £3.24 (W/J/R)
 FREY, Glenn THE ALLNIGHTER MCA MCF 3233/MCFC 3233 (Chrome Cassette) £3.45 (C)
 HAMMILL, Peter THE LOVE SONGS Charisma/Virgin CAS 1166/CASMC 1166 £3.45 (E)
 IGLESIAS, Julio 1100 BEL AIR PLACE CBS 96308/40-96308 (C)
 JENNINGS, Wayne THE TAKER Premier CBR 1038/KCBB 1038 £1.32 (C)
 JOHN, Elton ELTON JOHN - THE NEW COLLECTION Premier CBR 1027/KCBB 1027 £1.32 (C)
 JONES, George A GOOD YEAR FOR THE ROSES Premier CBR 1041/KCBB 1041 £1.32 (C)
 KROOKS THE BLITZ EMI EJ 2401741/2401744 (XDR Cassette) (E)
 MARLEY, Bob THE LEGENDARY BOB MARLEY Premier CBR 1001/KCBB 1001 £1.32 (C)
 NELSON, Willie NIGHT LIFE Premier CBR 1039/KCBB 1039 £1.32 (C)
 NOCTURNAL EMISSION CHADS Cause For Concern CFCLP 2/- £2.89 (W/B)
 O'HARA, Mary THE LAST ROSE OF SUMMER Premier CBR 1028/KCBB 1028 £1.32 (C)
 ORCHESTRE JAZIRA NOMATIC Activity Beggars Banquet BEGA 65/BEGC 65 (W)
 ORIGINAL SOUNDTRACK (WRITTEN & PERFORMED BY TANGERINE DREAM) FIRESTARTER MCA MCF 3233/MCFC 3233 (Chrome Cassette) £3.45 (C)
 ORIGINAL SOUNDTRACK STREETS OF FIRE MCA MCF 3221/MCFC 3221 (Chrome Cassette) £3.45 (C)
 PLAYN JAYNE, The FRIDAY 13TH LIVE AT THE MARQUEE CLUBS A&M JAYN 13/- £1.82 (C)
 PRESLEY, Elvis ELVIS IN HOLLYWOOD Premier CBR 1014/KCBB 1014 £1.32 (C)
 PRICE, Alan THE BEST OF ALAN PRICE Action Replay ARLP 104/ARMC 104 £2.40 (IDS)
 REEVES, Jim VERY SPECIAL LOVE SONGS Premier CBR 1040/KCBB 1040 £1.32 (C)
 REINHARDT, Django, & STEPHANE GRAPELLI STRUTTIN' OUT Decca DPA 3098/- £2LP £3.30 (F)
 REY, Monte, featuring GERALDO & HIS GAUCHO TANGO ORCHESTRA SERENADE IN THE NIGHT Decca Recollections RFL 43/- £1.98 (F)
 RICHARD, Cliff WALKING IN THE LIGHT Myrrh MYR 1176/MC 1176 £3.25 (SP)
 ROLLING STONES THE ROLLING STONES (Digitally Remastered) Decca LKD 4605/KSKDC 4605 (Chrome Cassette) £3.30/£3.40 (F)
 ROLLING STONES BEGGARS BANQUET (Digitally Remastered) Decca SKDL 4955/KSKDC 4955 (Chrome Cassette) £3.30 (F)
 SEDAKA, Neil THE BEST OF NEIL SEDAKA Premier CBR 1010/KCBB 1010 £1.32 (C)
 SPEARS, Billie Jo FEVER Premier CBR 1005/KCBB 1005 £1.32 (C)
 STEPHENSON, Van RIGHTEOUS ANGER MCA MCF 3229/MCFC 3229 (Chrome Cassette) £3.25 (C)
 STEVENS, Shakin' TIGER Premier CBR 1000/KCBB 1000 £1.32 (C)
 THOMAS, B.J. YOU GAVE ME LOVE Word WRD 3006/T-WRD 3006 £2.44 (SP)
 TROGGS, The ROCK IT BABY Action Replay ARLP 103/- £2.40 (IDS)
 VARIOUS ALL TIME FAVOURITE NURSERY RHYMES Premier CBR 1037/KCBB 1037 £1.32 (C)
 VARIOUS FEELIN' COUNTRY Premier CBR 1026/KCBB 1026 £1.32 (C)
 VARIOUS (INC. WAYSTED, TYGERS OF PAN TANG, THOR, JUDAS PRIEST) METAL TREASURES & VINYL HEAVIES Action Replay ARLP 105/ARLC 105 £2.40 (IDS)
 VARIOUS (INC. THE TUBES, THE NEW YORK DOLLS, THE STRANGLERS) PERSONALITY CRISIS Action Replay ARLP 101/ARMC 101 £2.40 (IDS)
 VARIOUS PERFECT BEAT Polydor POLD 5095/PDLC 5095 (C)
 VARIOUS (INC. RAINBOW, SLADE, BE BOP DELUXE, JIMI HENDRIX, MOTORHEAD) ROCK MACHINE Action Replay ARLP 106/ARLC 106 £2.40 (IDS)
 VARIOUS (INC. BOB MARLEY, DESMOND DEKKER, JIMMY CLIFF) ROOTS ROCKERS Action Replay ARLP 102/ARMC 102 £2.40 (IDS)
 VARIOUS STAX TRAX - SOUL CLASSICS Premier CBR 1023/KCBB 1023 £1.32 (C)
 VARIOUS STREET SOUNDS ELECTRO 5 Street Sounds ELST/SZCLC 5 (Chrome Cassette) £3.49 (A)
 VARIOUS WHEN YOU WISH UPON A STAR Premier CBR 1011/KCBB 1011 £1.32 (C)

Premiere

CASSETTES

ANDERSON, Lynn THE BEST OF LYNN ANDERSON K-tel Goldmasters GM 0219 (Cassette) £0.91 (K)
 BENTON, Brook THE BEST OF BROOK BENTON K-tel Goldmasters GM 0229 (Cassette) £0.91 (K)
 BONDS, Gary U.S. GARY U.S. BONDS K-tel Goldmasters GM 0230 (Cassette) £0.91 (K)
 BOONE, Pat ALL-TIME FAVOURITES K-tel Goldmasters GM 0218 (Cassette) £0.91 (K)
 BROTHER D AND SILVER FOX UP AGAINST THE BEAST Reach Out International A-130 (Cassette) £3.85 (W/Red Rhino)
 CARRASCO, Joe "King" TALES FROM THE CRYPT Reach Out International A-128 (Cassette) £3.85 (W/Red Rhino)
 CHECKER, Chubby THE BEST OF CHUBBY CHECKER K-tel Goldmasters GM 0201 (Cassette) £0.91 (K)
 FLIPPER BLOWN CHUNKS Reach Out International A-126 (Cassette) £3.85 (W/Red Rhino)
 INK SPOTS, The GREATEST HITS K-tel Goldmasters GM 0206 (Cassette) £0.91 (K)
 JACKSON, Wanda LET'S HAVE A PARTY K-tel Goldmasters GM 0228 (Cassette) £0.91 (K)
 LITTLE RICHARD GREATEST HITS K-tel Goldmasters GM 0227 (Cassette) £0.91 (K)
 LOPEZ, Trini GREATEST HITS K-tel Goldmasters GM 0225 (Cassette) £0.91 (K)
 OSBORNE, Jeffrey JEFFREY OSBORNE A&M CAM 64896 (Chrome Cassette) £3.45 (C) NB: Album (AM 64896) released in 1982.
 SEX GANG CHILDREN ECSTASY AND VENDETTA OVER NEW YORK Reach Out International A-127 (Cassette) £3.85 (W/Red Rhino)
 SLEDGE, Percy GREATEST HITS K-tel Goldmasters GM 0204 (Cassette) £0.91 (K)
 WAGONER, Porter COUNTRY MEMORIES K-tel Goldmasters GM 0215 (Cassette) £0.91 (K)
 WELLS, Kitty GREATEST HITS K-tel Goldmasters GM 0211 (Cassette) £0.91 (K)
 VARIOUS (INC. LITTLE RICHARD, LLOYD PRICE, GARY US BONDS) THE AGE OF ROCK & ROLL K-tel Goldmasters GM 0217 (Cassette) £0.91 (K)
 VARIOUS (INC. FARON YOUNG, NED MILLER, BOB LUMAN) COUNTRY GENTLEMEN K-tel Goldmasters GM 0210 (Cassette) £0.91 (K)
 VARIOUS (INC. BARBARA LEWIS, SANDY POSEY, PAT BOONE) ENDESSLY K-tel Goldmasters GM 0208 (Cassette) £0.91 (K)
 VARIOUS (INC. MARY HOPKIN, B.J. THOMAS, OLIVER) FEELIN' FINE K-tel Goldmasters GM 0214 (Cassette) £0.91 (K)
 VARIOUS (INC. SANDY POSEY, THE TURTLES, DOBBIE GRAY) FEELINGS K-tel Goldmasters GM 0226 (Cassette) £0.91 (K)
 VARIOUS (INC. THE CRYSTALS, THE CHIFFONS, THE SHIRELLES, THE DIXIE CUPS) GIRL GROUPS OF THE 60's K-tel Goldmasters GM 0213 (Cassette) £0.91 (K)
 VARIOUS (INC. MELANIE, TRINI LOPEZ, CONGREGATION) GOSPEL SONGS K-tel Goldmasters GM 0202 (Cassette) £0.91 (K)
 VARIOUS (INC. PATTI PAGE, FRANKIE AVALON, THE FLEETWOODS) GREAT ROCK & ROLL LOVE SONGS K-tel Goldmasters GM 0207 (Cassette) £0.91 (K)
 VARIOUS (INC. THE COASTERS) JIMMY GILMER, DUANE EDDY JUKE BOX FAVOURITES K-tel Goldmasters GM 0223 (Cassette) £0.91 (K)
 VARIOUS (INC. FREDDIE CANNON, THE CRYSTALS, PAUL EVANS) JUKE BOX HITS K-tel Goldmasters GM 0220 (Cassette) £0.91 (K)
 VARIOUS (INC. CHUBBY CHECKER, THE CHIFFONS, THE DIAMONDS) JUKE BOX JIVE K-tel Goldmasters GM 0221 (Cassette) £0.91 (K)
 VARIOUS (INC. LOU CHRISTIE, LITTLE RICHARD, JAN & DEAN) JUKE BOX ROCK K-tel Goldmasters GM 0222 (Cassette) £0.91 (K)
 VARIOUS (INC. FONTELLA BASS, BRUCE CHANNEL, THE CRYSTALS) JUKE BOX SATURDAY NIGHT K-tel Goldmasters GM 0224 (Cassette) £0.91 (K)
 VARIOUS (INC. PAT BOONE, FRANKIE LAINE, FOUR ACES, BROOK BENTON) MILLION SELLERS OF THE 50's K-tel Goldmasters GM 0205 (Cassette) £0.91 (K)
 VARIOUS (INC. B. BUMBLE, DUANE EDDY, SANDY NELSON) ROCKIN' RHYTHMS K-tel Goldmasters GM 0209 (Cassette) £0.91 (K)
 VARIOUS (INC. RUFUS THOMAS, SAM & DAVE, CARLA THOMAS) SOUL FEVER K-tel Goldmasters GM 0216 (Cassette) £0.91 (K)
 VARIOUS (INC. GERRY & THE PACEMAKERS, SANDY POSEY, THE FORTUNES) TEARDROP TIME K-tel Goldmasters GM 0203 (Cassette) £0.91 (K)
 VARIOUS (INC. DEL SHANNON, TOMMY ROE, BOBBY VEE) THE IDOLS K-tel Goldmasters GM 0212 (Cassette) £0.91 (K)

K-tel Gold

Mania

IMPORTS

*ADDERLEY, Cannonball KNOW WHAT I MEAN Riverside (USA) OJC 105/- £2.95 (R) marketed by RCA
 *BOPOL HELENA (MINI LP) Syllart (Zaire) SYLLART 8310/- £1.85 (ERT)
 *BRUBECK OCTET, Dave THE DAVE BRUBECK OCTET Riverside (USA) OJC 101/- £2.95 (R) marketed by RCA
 *BYRD, Charlie MEDITATION Riverside (USA) OJC 107/- £2.95 (R) marketed by RCA
 *CABO VERDE SHOW DESTINO Syllart (Cape Verde) SYLLART 8304/- £3.60 (ERT)
 *ELLINGTON, Duke & Billy Strayhorn GREAT TIMES Riverside (USA) OJC 108/- £2.95 (R) marketed by RCA
 *HENRY, Ernie PRESENTING ERNIE HENRY Riverside (USA) OJC 102/- £2.95 (R) marketed by RCA
 *LYTLE, Johnny VILLAGE CALLER Riverside (USA) OJC 110/- £2.95 (R) marketed by RCA
 *MBILIA BEL BA GERANTS YA MABALA Genidia (France) GEN 110/- (IMW)
 *MONK, Thelonius IN ACTION Riverside (USA) OJC 103/- £2.95 (R) marketed by RCA
 *MONTGOMERY, Wes FULL HOUSE Riverside (USA) OJC 106/- £2.95 (R) marketed by RCA
 *MOORE QUINTET, Brew THE BREW MOORE QUINTET Riverside (USA) OJC 100/- £2.95 (R) marketed by RCA
 *NELSON, Oliver/Eric DOLPHY STRAIGHT AHEAD New Jazz (USA) OJC 099/- £2.95 (R) marketed by RCA
 *ROCHEREAU IN U.S.A. & CANADA Genidia (France) GEN 110/- (IMW)
 *SIVUCA SIVUCA Vanguard (USA) VSD 79337/- (IMW)
 *TIMMONS, Bobby THIS HERE Riverside (USA) OJC 104/- £2.95 (R) marketed by RCA
 *WEBSTER, Ben SOULMATES Riverside (USA) OJC 109/- £2.95 (R) marketed by RCA

COMPACT DISCS

BARCLAY JAMES HARVEST OCTOBERON Polydor 821930-2 (Compact Disc) £5.25 (F)
 FITZGERALD, ELLA/Count Basie ON THE SUNNY SIDE OF THE STREET Verre/Polydor 821576-2 (Compact Disc) £5.25 (F)
 JAM, The COMPACT SNAP Polydor 821712-2 (Compact Disc) £5.25 (F)
 OASIS OASIS WEA 240372-2 (Compact Disc) £5.50 (W)
 ORIGINAL SOUNDTRACK INDIANA JONES AND THE TEMPLE OF DOOM Polydor 821592-2 (Compact Disc) £5.25 (F)
 PRINCE AND THE REVOLUTION MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" Warner Brothers 925110-2 (Compact Disc) £5.50 (W)
 SINGERS UNLIMITED ACAPELLA MPS/Polydor 815671-2 (Compact Disc) £5.25 (F)

Mon 20 August-Fri 24 August 1984
 Album Releases 51 (plus 35 cassettes)

Year to date: 34 weeks to 24 August 1984
 Album Releases 3,335 (inc 17 imports)

Distributor Codes

A - PRT 01-640 3344
 ACE - Ace 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0603 26221
 BLM - Blackmarket - 01-609 7017/8
 BM - BIBI Magnetics 01-575 7117
 BU - Bullet 08894 76316
 C - CBS 01-960 2155
 CA - Cadillac 01-836 3646
 CAM - Cambra 01-609 0087
 CAS - Castle 01-871 1419
 CH - Charly 01-639 8603
 CID - Central Independent Distributors 021 742 0494
 CM - Celtic Music 0423 888979
 CON - Conifer 0895 447707
 CS - Cassion 01-485 8704
 DIS - Discovery 067 285 406
 E - EMI 01-561 8722
 ERT - Earthworks 01-969 5145
 F - PolyGram 01-590 6044
 FAL - Falling A 0255 74730
 FP - Faulty 01-727 0734
 FPS - 77-44512
 G - Lightning 01-969 8344
 GI - Gypsy 01-736 4521
 GR - Graduate 0384 59048
 GRI - Geoff's Records International 01-808 5301
 GY - Greyhound 01-385 8146
 H - HR Taylor 021 622 2377
 HS - Hotshot 0532 742106
 I - Cartel (Backs, Rough Trade) and Fast Product - 03 161 8011
 Probe - 051 236 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 Musik 01-229 5454
 IN - Inferno 021-233 1256
 INV - Invicta Audiovisuals 0533 71211
 IRS - Independent Record Sales 01-850 3161 (Chris Wellard)
 J - Jungle 01-369 9161
 JS - Jetstar 01-961 5818
 JSU - Jazz Services Unlimited 0422 84773
 K - K-tel 01-992 8000
 KS - Kingdom - 01-836 4763
 LK - Look 0484 643211/2
 LO - London 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 9292
 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 01-833 2133
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0428 4001
 SOL - Solomon & Peres 0494-32711
 SP - Spartan 01-903 6223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01 961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 TR - Triple Earth 01-995 7059
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WRD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP US ALBUMS

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

BULLETS 41-100

41*	46	THE ALLNIGHTER, Glenn Frey	Glenn Frey	MCA
42*	45	SLIDE IT IN, Whitesnake	Whitesnake	Geffen
43*	79	LIGHTS OUT, Peter Wolf	Peter Wolf	EMI-America
45*	48	ICE CREAM CASTLES, The Time	The Time	Warner Brothers
46*	53	FIRST OFFENSE, Corey Hart	Corey Hart	EMI-America
47*	50	THE GLAMOROUS LIFE, Sheila E	Sheila E	Warner Brothers
49*	56	BOX OF FROGS, Box Of Frogs	Box Of Frogs	Epic
58*	N	SOUNDTRACK, Eddie and The Cruisers	Eddie and The Cruisers	Scotti Brothers
60*	63	ACCESS ALL AREAS, Spyro Gyra	Spyro Gyra	MCA
63*	74	BANANARAMA, Bananarama	Bananarama	London
65*	72	SEND ME YOUR LOVE, Kashif	Kashif	Arista
68*	70	OUTRAGEOUS, Lakeside	Lakeside	Solar
69*	N	VOA, Sammy Hagar	Sammy Hagar	Geffen
70*	84	CONFETTI, Sergio Mendes	Sergio Mendes	A&M
72*	76	NEW SENSATIONS, Lou Reed	Lou Reed	RCA
83*	N	PRIMITIVE, Neil Diamond	Neil Diamond	Columbia/CBS
88*	N	DANCIN' ON THE EDGE, Lita Ford	Lita Ford	Mercury
90*	N	CITY OF NEW ORLEANS, Willie Nelson	Willie Nelson	Columbia
97*	N	IN ROCK WE TRUST, Y&T	Y&T	A&M

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e August 18, 1984

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
1	1	2	NOW, THAT'S WHAT I CALL MUSIC III Various (Various)	Virgin/EMI NOW 3 (E)	C: TC-NOW 3
2	3	4	DIAMOND LIFE Sade (Robin Miller)	Epic EPC 26044 (C)	C: 40/26044
3	2	14	LEGEND Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E)	C: BMWC 1
4	4	8	PRIVATE DANCER Tina Turner (Various)	Capitol TINA 1 (E)	C: TC-TINA 1
5	5	43	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R)	C: CSTMA 8041
6	6	24	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E)	C: TC-WORK 1
7	7	88	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C)	C: 40/85930
8	8	50	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C)	C: 40/25554
9	9	16	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R)	C: FK 84705
10	12	10	ORIGINAL SOUNDTRACK - "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)	
11	14	5	MUSIC FROM MOTION PICTURE "PURPLE RAIN" Prince and The New Power Generation (Prince & The Revolution)	C: 925110-4 Warner Bros 925110-1 (W)	
12	10	26	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F)	C: 405 971
13	11	24	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C)	C: MCF 3197
14	15	8	BREAKING HEARTS Elton John (Chris Thomas)	Rocket/Phonogram HISP 25 (F)	C: REW 25
15	13	7	PARADE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F)	C: ZCDL 1473
16	22	23	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX 1 (W)	C: WX1 C
17	17	8	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C)	C: 40/25792
18	25	4	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K)	C: CE 2276
19	18	10	AMERICAN HEARTBEAT Various (Various)	Epic EPC 10045 (C)	C: 40/10045
20	20	20	NOW THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E)	C: TC-NOW 2
21	19	5	VICTORY Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C)	C: 40-86303
22	28	2	SISTERS The Bluebells (C. Fairley/B. Andrews/E. Costello/A. Shacklock)	London LONLP 1 (F)	C: LONC 1
23	16	4	PRIMITIVE Neil Diamond (N. Diamond/D. Diante/R. Perry/R. Bennett)	CBS 86306 (C)	C: 40/86306
24	NEW		STREET SOUNDS EDITION 10 Various (Various)	Street Sounds STSND 010 (A)	C: ZC-STC 010
25	24	15	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W)	C: CODE 8
26	27	9	CAMOUFLAGE Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W)	C: 925095-4
27	47	2	"WELL PLEAS'D" Chas & Dave (Chas & Dave)	Rockney ROC 912 (A)	C: ZCROC 912
28	23	7	DISCOVERY Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E)	C: TCV 2308
29	29	58	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E)	C: TC-EMTV 30
30	45	13	MANGE TOUT Blancmange (John Luongo/Various)	London SH8554 (F)	C: KSAC8554
31	34	7	BRILLIANT TREES David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E)	C: TCV 2290
32	21	3	STARLIGHT EXPRESS Original Cast (Andrew Lloyd Webber)	Starlight/Polydor LNER 1 (F)	C: LNERC 1
33	NEW		IN ROCK WE TRUST Y & T (Tom Allom)	A&M AMLX 65007 (C)	C: CXM 65007
34	26	3	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F)	C: VERLC 16
35	40	291	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C)	C: 40/82419
36	35	2	STREET SOUNDS CRUCIAL ELECTRO 2 Various (Various)	Streets Sounds ELST 1000 (A)	C: ZCELC 1000
37	33	22	ALCHEMY - DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F)	C: VERYC 11
38	32	10	BORN IN THE U.S.A. Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C)	C: 40/86304
39	69	3	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLD 5160 (F)	C: POLDC 5160
40	42	10	EDEN Everything But The Girl (Robin Miller)	blanco y negro/WEA BYN 2 (W)	C: BYNC 2
41	53	38	SEVEN AND THE RAGGED TIGER Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E)	C: TC DD 1
42	60	2	THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F)	C: POLHC 6
43	38	7	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES) The Rolling Stones (The Glimmer Twins)	C: TC CUN 1 Rolling Stones CUN 1 (E)	
44	57	38	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E)	C: IMC 3
45	31	3	A WORD TO THE WISE GUY The Mighty Wah! (Pete Wyllie/Flood/Pete Coleman/Nick Rogers)	Eternal/Beggars Banquet BEGA 54 (W)	C: BEGC 54
46	76	2	CHUNKS OF FUNK Various (Various)	Loose End/MCA CHUNK 1 (C)	C: CHUNCK 1
47	44	14	HYSTERIA Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E)	C: TCV 2315
48	48	13	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C)	C: 40/25328
49	30	19	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F)	C: ZCDL 1459
50	51	9	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill SHLP 5552 (A)	C: ZC-SH 5552

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
51	46	48	LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E)	C: CA DEP 5
52	43	56	NO PARLEZ Paul Young (Laurie Latham)	CBS 25521 (C)	C: 40/25521
53	41	22	CAFE BLEU The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F)	C: TSCMC 1
54	36	18	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C)	C: 40/70246
55	55	7	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various (Various)	C: 780154-4 Atlantic 780154-1 (W)	
56	58	37	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E)	C: TC-NOW 1
57	54	15	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E)	C: TCV2310
58	49	63	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F)	C: REW 24
59	50	44	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E)	C: TCV 2285
60	39	11	BACKTRACKIN' Eric Clapton (Various)	Starblend ERIC 1 (R)	C: ERIC K 1
61	62	40	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	C: 40/83468
62	72	10	EMERALD CLASSICS Various (Various)	Stoic SRV 1 (SP)	C: SCRTV 1
63	37	7	GOODYBYE CRUEL WORLD Elvis Costello and The Attractions (Clive Langer/Alan Winstanley)	F-Beat ZL 70317 (R)	C: ZK 70317
64	95	4	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F)	C: 7150 109
65	65	14	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C)	C: CXM 65002
66	64	25	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (I/RT)	C: ROUGH 61
67	NEW		REVOLUTION Theatre Of Hate (Various)	Burning Rome TOH 2 (I/RT)	C: TOH 2C
68	30	11	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F)	C: ZCDL 1403
69	84	5	GREATEST HITS Rod Stewart (Various)	Warner Brothers K 56744 (W)	C: K 456744
70	NEW		L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra (Quincy Jones)	Qwest 925145-1 (W)	C: 925145-4
71	RE		HOW GREAT THOU ART Bryn Yemm (Bryn Yemm/John Timperley)	Lifestyle LEG 15 (C)	C: LEGC 15
72	RE		WAR OF THE WORLDS Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C)	C: 40-96000
73	100	3	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C)	C: 40-10031
74	56	11	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHLP 3 (IDS)	C: SOHOTC 3
75	52	11	FAREWELL MY SUMMER LOVE Michael Jackson (Various)	Motown ZL 72227 (R)	C: ZK 72227
76	74	39	TOUCH Eurythmics (David A. Stewart)	RCA PL 70109 (R)	C: PK 70109
77	NEW		SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W)	C: 780147-4
78	68	19	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R)	C: STAC 2234
79	66	14	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX 5 (C)	C: WX5C
80	81	17	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E)	C: TCV 2252
81	80	27	SPARKLE IN THE RAIN Simple Minds (Steve Lillywhite)	Virgin V 2300 (E)	C: TCV 2300
82	59	19	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E)	C: TCV 2185
83	79	15	MASTERPIECES - THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R)	C: STAC 2241
84	77	5	THE SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel (Simon/Garfunkel/Hate)	CBS 10029 (C)	C: 40-10029
85	NEW		ORIGINAL SOUNDTRACK "ELECTRIC DREAMS" Various (Various)	Virgin V2318 (E)	C: TCV 2318
86	RE		REFLECTIONS Various (Various)	CBS 10034 (C)	C: 40-10034
87	92	2	RIDE THE LIGHTNING Metallica (Metallica)	Music For Nations MFN 27 (P)	C: TMFN 27
88	67	13	THEN CAME ROCK 'N' ROLL Various (Various)	EMI THEN 1 (E)	C: TC-THEN 1
89	71	7	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W)	C: W 3774-4
90	83	3	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E)	C: TC-EMC 3411
91	75	6	MINUTES Elkie Brooks (Jimmy Douglass)	A&M AMLX 68565 (C)	C: CXM 68565
92	73	55	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F)	C: MERHC 27
93	63	6	20 ORIGINAL GREATS Cliff Richard & The Shadows (Norrie Paramor)	EMI CRS 1 (E)	C: TC CRS 1
94	RE		MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F)	C: 7150 034
95	87	3	STATUS QUO LIVE AT THE N.E.C. Status Quo (-)	Vertigo (Holland) 8189 471 (IMS)	C: 8189 474
96	70	10	LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R)	C: CSTMA 8037
97	RE		GREATEST SONGS OF THE BEATLES James Last (James Last)	Polydor POLD 5119 (F)	C: POLDC 5119
98	RE		ORIGINAL SOUNDTRACK FROM "YENTL" Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C)	C: 40-86302
99	RE		GENESIS Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E)	C: GENMC 1
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* Various Artists Compilation

TOP 100 LPs on Prestel: MG Spotlight 514201

DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE

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

FEATURE

HIGH SUMMER is traditionally one of the quietest periods of the year for record sales, but the encouraging drift back to record consumption in the last few months was underlined by the surprising buoyancy of the market in July.

Albums actually improved by 1 per cent over June, cassettes moving upwards by 5 per cent, while LPs dropped 1 per cent. Compared to July of 1983, business is booming; LPS are up 14 per cent and cassettes a handsome 57 per cent, for an overall sales increase of 27 per cent. July's results carried year-to-date figures well clear of last year, an overall increase of 8 per cent hiding a 2 per cent drop in LP sales, and a 34 per cent surge by cassettes.

Impressive

Once again, it was Bob Marley's Legend that shone most brightly, staying at number one throughout the month and well into August, before finally being relieved by Now That's What I Call Music 3. Legend was number one for 12 weeks in a row, the most impressive sequence compiled since 1978, when the soundtrack album Grease dominated proceedings for 13 weeks. Among hits compilations, only the Carpenters' The Singles 1969-1973 has bested Legend, topping the chart for 17 weeks in 1974.

Marley would be amused that One Love, a song he once dismissed as "one of my throwaway songs", not only became a top 10 hit in its own right and appeared on Legend, but is now gracing Now That's What I Call Music 3, thus extending its own residency

Summer highs

atop the album listings still further.

One album which looks unlikely to reach the chart summit is the Jacksons' Victory which has already dropped below Boy Michael's Thriller. Thriller didn't exactly set the chart afire when it was first released, but it was clearly an exceptional album from the start. Victory, equally clearly, is not, and though it has already attained gold status, it must be considered one of the year's greatest disappointments.

If CBS finds consumer reaction to Victory discouraging, it must be well-pleased with initial reaction to Primitive, Neil Diamond's first album of new material since Heartlight nearly two years ago. Primitive, it will be remembered, was initially turned down by CBS as being commercially unviable, and was only released after a legal fracas.

In fact, it's as good a collection of songs as Diamond has recorded for years, and charted strongly immediately it was released, becoming the first Diamond album to gain top 10 status since 1978. Indeed, together with Billy Joel's year old An Innocent Man album, it was a major factor in CBS retaining its status as top album label in July, with a 7.7 per cent market share. On the distribution front EMI again triumphed with a 24.9 per cent share of the action.

Two Tribes extended its run at the top of the singles chart to nine weeks, though at the time of writing it seemed certain to be

replaced by George Michael this week. However, in July the continued strength of Two Tribes and Frankie Goes To Hollywood's first single Relax were sufficient

to earn ZTT a 14.2 per cent of the market, well clear of all opposition, and fully half of EMI distribution's 28.2 per cent market share.

Chart commentary

By ALAN JONES

Sales barometer

SINGLES (percentage)

	Year-to-date	
	Jul 84/Jun 84	Jul 84/Jul 83
Combined	-1	+7
7-inch	-4	-5
12-inch	+5	+32
	1984/1983	
		-7
		-16
		+23

ALBUMS (percentage)

	Year-to-date	
	Jul 84/Jun 84	Jul 84/Jul 83
Combined	+1	+27
LP (inc CD)	-1	+14
Cassette	+5	+57
	1984/1983	
		+8
		-2
		+34

MARKET SHARE BREAKDOWN (percentages)

	Year-to-date	
	Jul 84	Jun 84
7-inch	64	66
12-inch	36	34
LP (inc CD)	63	65
Cassette	37	35
	Jul 83	1984
	71	70
	29	30
	70	67
	30	33
	27	27

BPI AWARDS SINGLES

	Year-to-date	
	Jul 84	Jul 83
Platinum	1	—
Gold	—	—
Silver	5	5
	1984	1983
	2	—
	7	11
	38	41

ALBUMS

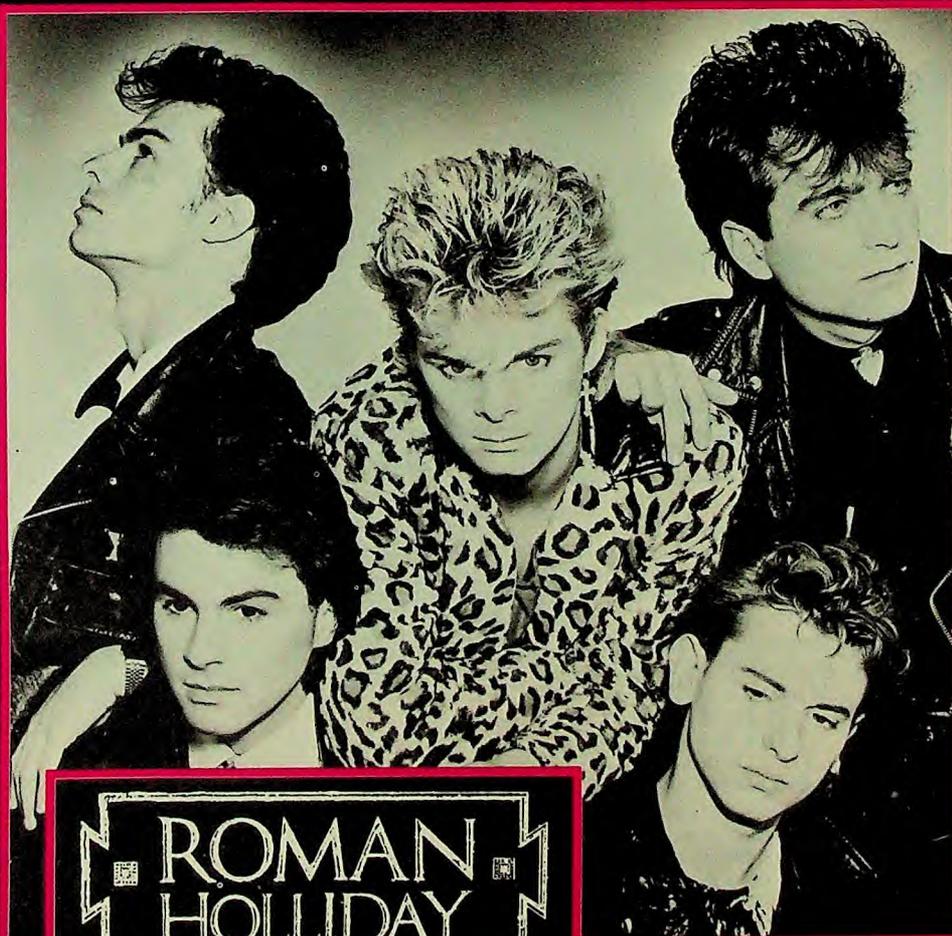
	Year-to-date	
	Jul 84	Jul 83
Platinum	—	—
Gold	6	7
Silver	12	10
	14	15
	31	52
	55	58

Source: Gallup/BPI. Computation and interpretation: Alan Jones.

Overall, singles sales stayed firm in July, at 1 per cent below June's figures, comprising a 5 per cent increase in sales of 12-inch singles and a 4 per cent decline in the smaller format. Compared to July 1983, seven-inch sales slumped 5 per cent, and 12-inch moved upwards by 32 per cent, for an overall gain of 7 per cent. These encouraging figures slimmed the year-to-date loss to 7 per cent. Seven-inch singles so far this year are running at 16 per cent below last year's levels, but financially dealers are more than compensated by a 23 per cent increase in 12-inch sales.

It's interesting to speculate that unless checked, at the current rate of growth the 12-inch format will be dominant by 1986. In July it captured a record 36 per cent of the singles market. Its rise is mirrored by the cassette's relentless quest for parity with the LP, as can be seen from the tables.

All, however, is not good news. Using BPI awards as a yardstick the picture looks very gloomy, with the number of certifications in all categories except platinum singles down over 1983. Worst affected are albums with only 31 being certified gold between January and July, down from 52 a year ago. It may be simply that the first quarter was disappointing, and that the improved state of the market since then has yet to work its way through the system in the form of certifications. Time will tell.



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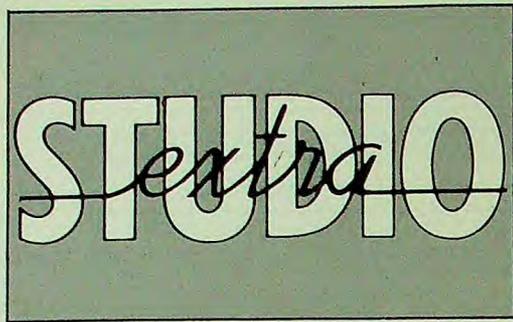
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Martin succeeds Solti at APRS

GEORGE MARTIN, who earlier this year received the British Record Industry

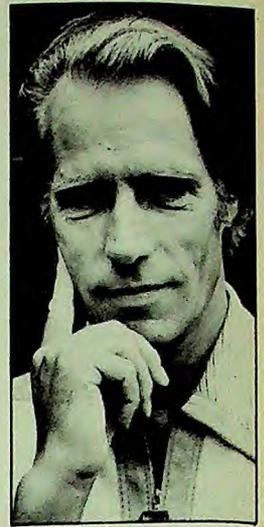
Award for outstanding Contributions to British Music, has accepted an invitation to become president of APRS.

Martin succeeds Sir Georg Solti who is relinquishing the post due to pressure of other commitments.

"For many years we have been privileged to have Sir Georg Solti as our president," said APRS chairman Mike Beville. "And we thank him for his interest and

support which have been most helpful in furthering the aims of our association.

"We are delighted that George Martin has accepted our invitation to become president of APRS. His knowledge of music and the record industry, coupled with his worldwide reputation as a premier producer, made him the first and unanimous choice of the executive."



MARTIN: New APRS president

Roll over Beethoven . . .

PRELIMINARY RESULTS of an international survey of "Computer-Synthesiser Sound Synthesis" commissioned by the Union of Sound Synthesists, suggest that "traditional acoustic instruments have had their day" and that "the electronic keyboard and music computer has replaced the piano and acoustic guitar as the musical instrument in the average home".

The survey, conducted over the last two years and prompted by the actions of an anti-synthesiser lobby within the Musicians Union, is particularly critical of the TV programme *Rockschool* for its "lack of interest in the musical applications of

computers and synthesisers" and accuses the producers of being "obviously unaware of current trends in musical instruments, preferring to waste 200 minutes of valuable air-time promoting instruments which may soon be obsolete."

The survey continues: "Recordings and live performance utilising computer-synthesisers will soon be the dominant sound in most forms of music covering pop, heavy metal, jazz, light orchestral, soul and disco-funk, folk, country and classical."

The full results of the survey will be published this autumn. You have been warned.

Soundout takes award Synth tome

AT A presentation of a Queen's Award For Export Achievement in 1983, Todd Wells, managing director of Soundout Labs (makers of Soundtrac consoles) said sales were already 85 per cent up in 1984 — and that 83 per cent of output was being exported.

Having received the Award from Baroness Phillips, Lord Lieutenant of London, Wells thanked the entire Soundout team. He said development "from a mediocre enterprise into something of a world beater" has taken place in less than five years. Soundtrac's desks have won 34 distributorships all over the world (latest request for a distribution deal is from Iceland).

Talking of the company's great pride in winning the Queen's Award, Wells also expressed his gratitude to the BOTB "which does such a tremendous job in helping companies to export".

The Complete Synthesiser Handbook, by Michael Norman and Ben Dickey, is due to be published by Zomba Books on September 28.

It examines different uses of synthesisers in the studio and in live performance, from the point of view of composers, musicians and producers. Featured exponents include Vince Clarke, Heaven 17, Ultravox, Eurythmics, Conny Plank and Martin Rushent.

Townhouse Four open in October

THE VIRGIN Group's latest studio project Townhouse Four, which is being built next door to the original Townhouse set-up in Shepherd's Bush, is scheduled to open in October. It has been designed by Sam Toyoshima, manager of acoustic design for JVC's Victor Musical Industries, his first project in this country.

Meanwhile, Townhouse Three, formerly Rampart Studios, has got off to a good start and is booked up until mid-November. "It's smashing — we're definitely onto a winner," says managing director Barbara Jeffries.

Recent clients at One and Two include Phil Collins with Phil Bailey and Cliff Richard. Also in the booking diary are Peter Frampton, Helen Terry and Van Morrison.

Turnkey Two's two-hundredth

TURNKEY TWO recently celebrated its 200th completed project which, by coincidence, was not a studio but an insurance company headquarters in the City of London.

Recent appointments at Turnkey Two include Roger D'Arcy and Hugh Flynn who will handle architectural building services. Acoustic designer Andy Munro has completed work on Townhouse 3, Jacobs, Park Gates, Sound Developments 3, Videosonics, Red Rooster Munich, Gimpy Dak Records and Music Works 2.

Consultancy projects confirmed and under design include Puk Studios Jutland, Werner Studios Copenhagen, Vangarde Studios Paris, Roundhouse 3 London and Workhouse 1.

Edited by JIM EVANS

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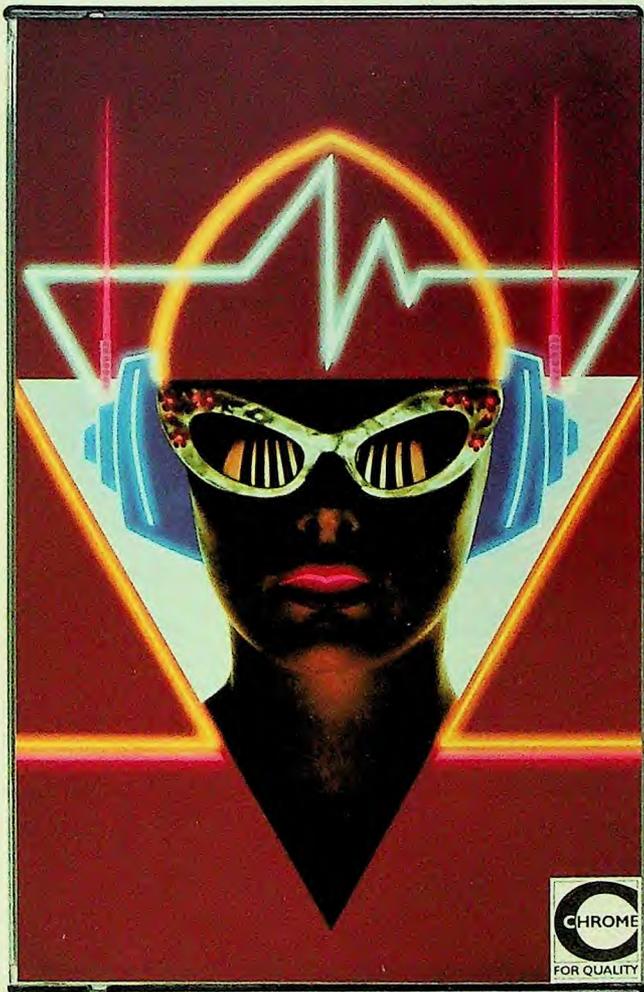
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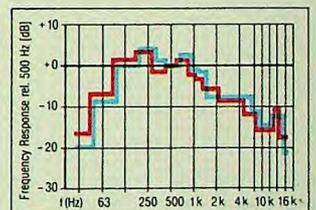
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STUDIO *extra*

Good vibrations for new Red Bus sessions



ENGINEER Gordon Milne and producer Steve Levine with Brian Wilson (right) at Red Bus. The new Beach Boys' album should be finished this side of Christmas according to Levine, who says it sounds "brilliant."

THE BEACH BOYS' Brian Wilson, who was responsible for some of the greatest compositions/productions in pop history, (has been at London's Red Bus Studios to put down the backing tracks to a new Beach Boys album with producer Steve Levine.

"We're about three or four songs into it now, and having a lot of fun," says the man who created such classics as Good Vibrations and I Get Around.

And producer Levine is also pleased with progress so far: "It's sounding brilliant ... what we're intending to do is get as many of the tracks down here as possible and then really take it a stage at a time. When we're ready to do the vocals, we'll have to fit in with the group's touring plans. But it will be great if we can do them here (Red Bus) because we get such a good vocal sound here."

Casting an eye to his ever-increasing array of digital equipment, Levine adds: "But if we can't do it here, it all fits into flight cases, so there's no problem."

Recording techniques have changed so much since Wilson first put down the surfing songs that made The Beach Boys famous. How does he feel about the new styles of production and the approach/style of producers such as Levine?

"This is really the first time I've recorded in the UK, and it's an incredible ex-

perience to see what's going on in the studio.

"There's so much more utilisation of machines, computerised digital machines. More than I've ever seen before. The machines are not only miraculous in themselves, but they work miraculously fast too. You can get so much done so quickly. In a day we can put down a whole track, and we seem to get a lot more depth, the sound is deeper. We're getting a sound that's very close to the real thing."

Is there an overall sound they're looking for? "Obviously we must set some new standards," says Levine. "We're working with very talented people, so it's most important that the standards are very, very high, both musically and technically."

Harmony

"With regard to the way the songs will sound — well, I'm working with the best vocalists of all time. The Beach Boys are the undisputed masters of vocal harmonies, so it makes sense to have those vocals on well-made and thought-out tracks. We're taking the arrangements track by track ... we seem to be communicating very well without actually saying very much."

Communicating with Wilson is never the easiest of propositions, but with Steve Levine he appears to be relaxed, and happy to have someone else in control of

production. What the end-results of this association will be remain to be seen.

Levine: "It's when the record is actually finished that we have the even harder task of getting the marketing strategy and everything organised."

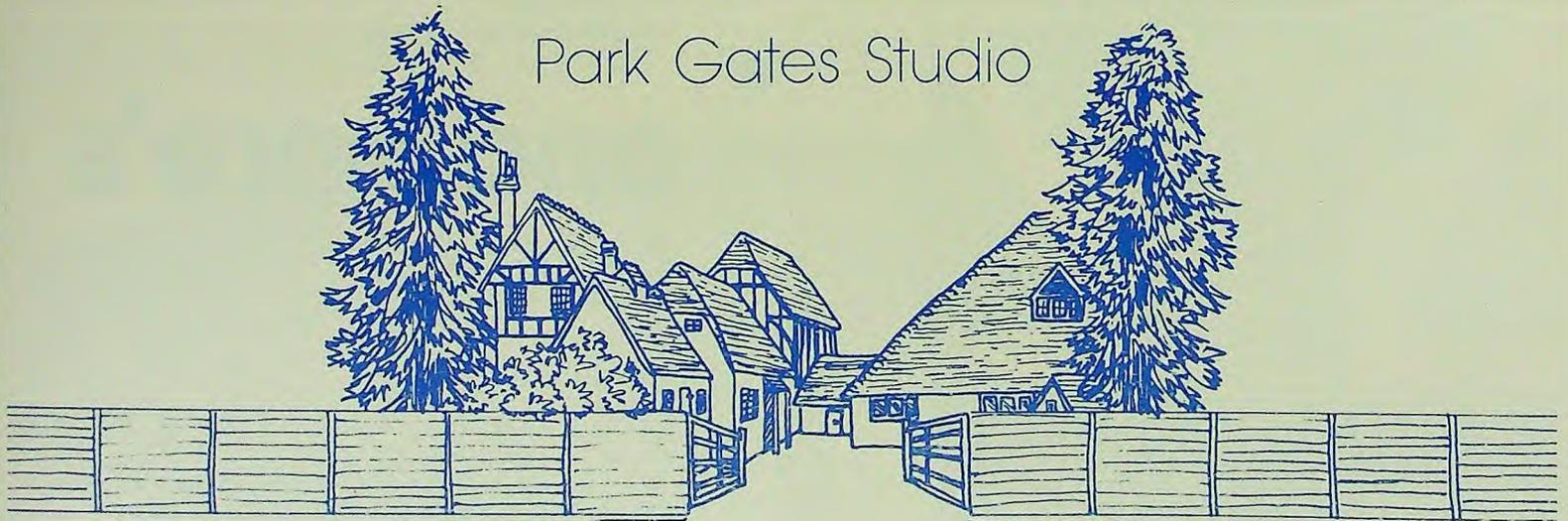
"In one sense you're not dealing with a new band, but in another you are. This creates an interesting situation because for a lot of the audience out there they are a new band, but for the others, they're not."

"Ironic as it is, if you take an average cross-section of 14-year-olds, you'll find the majority have never heard of The Beach Boys. But hopefully, when the new record comes out, that new market will open up — which is exactly what's required."

And Wilson adds: "I'm an artist. Things have changed. There are new faces, new people, new instruments, new ways to go about producing records. I'm proud to be working with Steve — we have built up an excellent relationship and are working really well together. In our different environments, we've both got a wealth of separate knowledge."

"We're all pretty good singers — we have some reputations, and I'm looking to use some harmonies on this album too ... You might be interested to note that our voices have hardly changed since the mid Sixties — guys in their forties sounding like they're 16 is pretty damn good. We're unique in that way."

Park Gates Studio



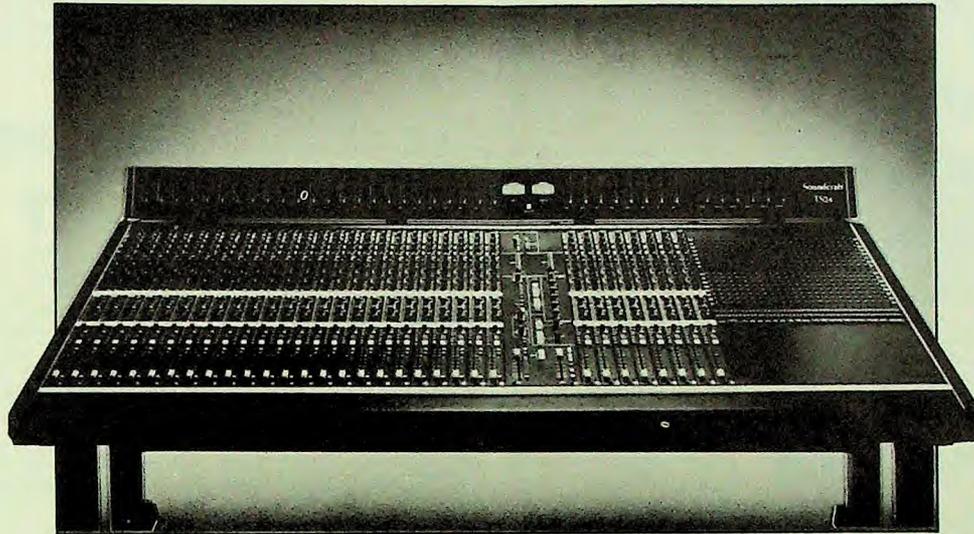
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Soundcraft

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STUDIO *extra*

Eden to start a second studio

AFTER 10 years with just the one studio, Eden Studios in West London is about to start building a second on the same premises. With a design by Ken Shearer (who designed the first room), it will have a very large control room, fair-sized booth and a lounge. It should be ready by next February.

It will be SSL-equipped (Eden had the first full SSL package in an indie studio in the UK, preceded only by the BBC). Eden is also considering building a third 24-track room, and might put a basic SSL in there too.

Recent bookings at Eden have included Wang Chung and Duran Duran working on video sound, and some radio programme material engineered by George Tutko from LA.

Post production for Roundhouse

ROUNDHOUSE STUDIOS is undergoing a major expansion, with the addition of a new studio area and control room, and the installation of video post production facilities. It hopes to be in operation by early 1985.

IT WAS a busy July at Maison Rouge with clients including: Chiefs of Relief (produced by Nick Tauber), Duran Duran (Nile Rogers), Big Brother (Bernard Edwards), Bernard Grimaldi (Tony Taverner), Johnny Logan (Geoff Westly), Victor Manuel (Geoff Westly) and Gus Dudgeon working on a Music Therapy project.

New SSL series due

SOLID STATE Logic will be unveiling "a major new product line" at September's International Broadcasting Convention exhibition at Brighton. All details are under wraps until the exhibition opens, but SSL promises the new series will be "of considerable interest to the world's broadcasters" and "of significant news value to the professional audio community in general".

Buzzes

Capital investment

CAPITAL RADIO has bought the studio next door from Scorpio Sound. Even before the final contract had been signed, it was in use for mixing the vast amount of material recorded during the Capital Music Festival. Says chief engineer Peter Jackson: "For a few months at least, there will be no changes to the existing facilities there. Although primarily purchased for in-house use by Capitol, some use of the studio by outside clients may be possible for a limited period. Its purchase will give the station the opportunity to plan and implement improvements to their existing recording facilities."

CTS progress

WORK ON the Neve DSP desk at CTS Studios in Wembley continues. The console head has been moved out of the control room, although all the processing racks are still in place and so are the fibre optic connections. Neve engineers are working constantly on the control system software.

As CTS managing director Peter Harris stresses, it is the control system which has proved the problem — the studio was excellent. While the desk is out, some new facilities — initially intended to be retrofitted — will be added to the software. Harris is not promising clients anything, but hopes to be able to offer fully digital sessions in September.

Parallel D/A sessions will be run, and CTS engineers will continue to familiarise themselves with the new desk — but will not need to learn any radically new techniques. Harris says that all his engineers are very keen to be involved in the all-digital sessions. "They all want to get their hands on it."

In the Air . . .

WORK RECENTLY done at Air London has included Paul McCartney working on his Give My Regards To Broad Street film (some of which was shot in the studio with the musicians in the recording session being committed to film and sound live). McCartney did the film soundtrack and the soundtrack LP at Air, and partly at Abbey Road.

Also in at Air recently have been Elton John, Heaven 17 and Mark Knopfler of Dire Straits producing Aztec Camera for WEA.



SAV's Tony Frossard (right) and Marc Lacombe check out their new studio sound effects system using the Q-Lock control panel.

New sound effects facility for SAV

A NEW sound effects facility, specially developed for video audio post production use, is now in operation at London's SAV Studios. Made possible by the installation of a Q-Lock synchroniser system, the facility incorporates hundreds of effects which have been digitally recorded from the studio's extensive library and stored. Any one of these can be automatically recalled and recorded onto a backing track by simply typing into the system the time code for the desired effect and the exact timing point where it is required on the recording.

"Computerising effects is something we have spent considerable time in developing," says SAV's Tony Frossard, "and coupled with the general operating benefits of Q-Lock, we can now offer a unique service to clients which ultimately will reduce production costs by cutting down on valuable video editing time."

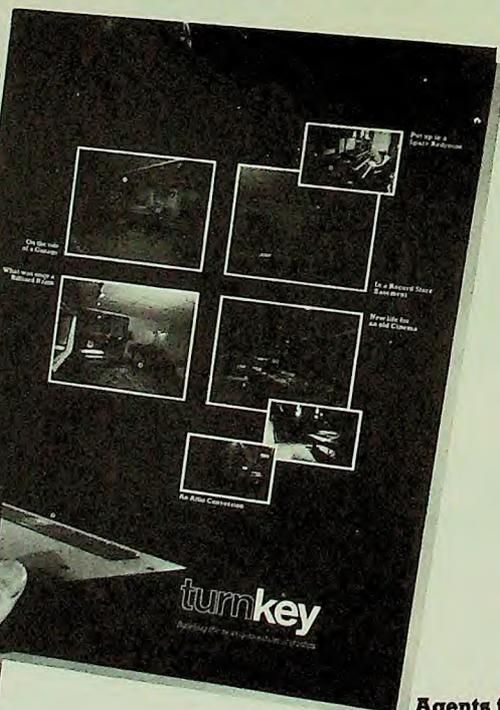
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A particular Sarm 'problem'

SARM WEST is "extremely busy" at present and is also about to fit out another studio room in order to cope... but their problem is a shade different to most — what is needed is a studio for co-owner/producer Trevor Horn to occupy permanently (as he constantly remixes and re-releases the Frankie Goes To Hollywood Two Tribes single) thus freeing the other two studios for other clients.

The small studio three will house a digital multitrack for Horn, but this will be available via long remote systems to either of the other two control rooms when he is not using it.

Recent clients at Sarm West have included Mark Knopfler with Aztec Camera, another ZTT act, Propaganda, Scritti Politti (produced and engineered by Gary Langan who started many years ago as engineer at Sarm East), and Nick Heyward, produced by Peter Collins.

Sarm East is being completely redecorated to bring it up to the high standards of Sarm West. Recent clients at Sarm East include Nik Kershaw and The Europeans.

Drum rolls?

CHARLIE MORGAN, one of the UK's busiest session drummers — most recently he has worked with such diverse acts as Clannad, Linda Lewis, Tracy Ullman, Nik Kershaw, Oasis, Roger Daltrey, Matt Bianco and The Kane Gang — is looking for personal sponsorship for his motor racing activities.

Charlie can be contacted at 38a Ashburn Place, London SW7 4JR (01-373 1567).

Battery refurbish

FOLLOWING ITS purchase of the StageDoor complex, Battery Studios has closed it for a complete refurbishment of the main control room because the acoustics were not up to Battery's standards.

The room will then be re-equipped with an SSL 4000E — although if a plan to turn one of the ground floor rehearsal

rooms into a remix studio proceeds, the SSL will go into that room instead.

Battery parent company Zomba will use some of the StageDoor premises to expand its offices; another room will become a Fairlight and synth pre-programming and pre-production facility, while one of the rehearsal studios will be retained as such.

Meanwhile, Battery One and Two are, according to manager Derek Sticklen, "inundated with work" with both "outside work" such as Billy Squier's new album, and in-house productions for the Jive label like Roman Holliday, Mamas Boys and the Comsat Angels.

Battery's mobile studio in Botswana is also pretty busy and has just had the London Studer A80 (only three months old and so completely run in) sent out to it. Battery in London has bought another A80 for itself.

Williams at CBS

OVERSEAS ARTISTS currently recording at CBS Studios W1 include Andy Williams — who is paying his second visit to Studio 1 to record tracks for his new EMI album with producers Nicky Graham and Tony Hiller. CBS Denmark band, Berlin '84, are recording a new album on 48-track in Studio 2 with CBS Studios' engineer Andy Todd producing.

Other recent visitors have included Billy Connolly (recording a voice-over for a TV commercial for a cigar manufacturer), Robert Plant (string overdubs for his new Atlantic album) — plus, among others, Peter Skellern, Barbara Dickson, James Galway, Henry Mancini, London Weekend Television and new CBS rock band, Lost Loved Ones.

RECENT SESSIONS at Mayfair Studios have so far yielded five chart records — Ultravox LP and two singles, Tina Turner single and the latest Gary Glitter comeback. The recording of the latter saw the reunion of Glitter, the old Glitter Band, John Hudson engineering and Mike Leander producing — the old firm which made all the early Glitter hits.

SOUNDCRAFT ELECTRONICS will be exhibiting its new in-line TV 24 master recording console at the IBC Show in Brighton, September 21-25. The TV 24 has been designed especially to meet the requirements of television and video post production, providing a live stereo and mono mix with 16 way routing to eight stereo audio sub-groups.

Designer John Strudwick said: "The innovative in-line design of the TV 24 was created as a result of many discussions with TV audio engineers and gives the post production or broadcast engineer unparalleled flexibility."

A lotta bottle in the heart of Soho



ENGINEER Neal Clutterbuck, drummer Peter Boiter, Denton Krane and producer Dave Hewson are pictured at work at Atmosphere Studios, London W1.

Situated on two floors in the heart of Soho, Atmosphere is a 24-track studio, an 8-track studio and copying room. The range of work carried out there is varied, ranging from Dr Hook to the "milk has gotta lotta bottle" campaign to logos for the new satellite television station, Sky Channel. Producers who have recently used the 24-track (Soundcraft 2400 series desk) include Nicky Chinn, Steve Glen, Paul Greedus, Simon May and Brian Wade.

See the classified pages for this month's Studio Market Place, and contact Mike Turner or Jane Norford on 01-836 1522 to place your ad in the September 15 issue



SPACEWARD

Things have changed at Spaceward. The 24 track studio 1 is spacious, fully-air-conditioned, and with a full complement of equipment including full Dolby A, 40 into 32 computer-controlled desk JBL and B & W/Amcrn monitoring. Outboard gear from AMS, Eventide,

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STUDIO
extra

LEVEL 42 recently completed their album, *True Colours*, at Park Gates Studio, produced and engineered by Ken Scott for Polydor. In the control room are (l to r): James Illes (Park Gates), Phil Gould (drums), Mark King (bass), Ken Scott, Mike Lindup (keyboards) and Boon Gould (guitar).

Park Gates

AT Park Gates Studio, Sussex, a fast pace of development was set earlier this

year and it shows little sign of slowing down. January began with a complete re-design and re-fit of the control room with SSL and Studer equipment. This was

followed by work on the isolation booths around the recording room, and this month sees the upgrading of the residential facilities to "unparalleled comfort" and a new Kawai grand piano.

Level 42 have just completed recording and mixing their new album, *True Colours*, produced and engineered by Ken Scott for Polydor Records. Paul Young has just started work on his next album to be produced and engineered by Laurie Latham for CBS Records.

Residential round-up

Whether or not what is happening at the UK's major residential recording studios is a barometer for the music business in general is open to question, but, at these establishments (which as everyone knows don't come on the cheap side) business is booming. Studio Extra has conducted an annual residential round-up on a regular basis for some years, but this year the responses have been more than usually optimistic. Let's hear it for the UK residential studios!

Highland

AT THE other extremity of the country, it's looking just as good. At Highland Studios, Inverness, David Balfe reports "the best six months we have ever had — and we are booked solid until the last week of September, and we hope it continues that way."

The addition of a new live room has helped attract clients to Highland including Virgin and Chrysalis Records acts, but Balfe believes that the reason so many clients come back to his studio again and again is because "we have got the hospitality right — of course, we might get more business if we went solid state and digital, but just now we're more than happy the way we are. It's a relaxed atmosphere and our clients are enjoying the hospitality, the food, the surroundings — and of course, the studio facilities. We're not going to go the whole digital hog just yet."

Jacobs

AS EVER, much is happening at Jacobs Studios (near Farnham, Surrey) which vies in terms of setting and environment with Ridge Farm. There's now little to choose between the swimming pools and tennis courts and it's deuce on the consoles.

Andy Fernbach has installed a new SSL console in studio one. Together with the 3M digital facilities which have already been available at Jacobs for several years, and with the smaller second control room (much favoured by bands and producers working on electronic-based music, either recording digitally or in analogue), the new Jacobs can now with justice claim to be in the top division of any studio league.

US producers Glen Ballard and Brock Walsh were asked recently if they were happy working at Jacobs. Their response:

"Take a look around. It's delightful here. There is a wonderful family atmosphere and the staff look after us excellently."



Farmyard

DOWN TO Farmyard Studios in wildest Buckinghamshire and a quick run-down from Graham Hutcheon on their 1984 activities to date... "In January we had a Canadian band, *Honeymoon Suite*, in to mix their album which has just been released in the US and Canada. The rest of January, February and March was taken up with Chris De Burgh's album, *Man On The Line*," says Hutcheon.

"This album spent the best part of two months at number one in Germany and has been Chris's most successful album ever over here. It is currently rising through the US charts.

"Tina Turner made two tracks of her new album here, one of which is her next single, and she's coming back to Farmyard at the beginning of 1985 to do the whole of her next album with Rupert Hine producing. May and June were taken up with the Fixx making *Phantoms*, their follow-up to the million-selling *Reach The Beach*. This is due for worldwide release on August 15.

"To tie in with this release, NBC in New York has arranged a live broadcast from the studio to the US which will feature the band being interviewed and playing album tracks. British Telecom has arranged a microwave link from the studio in leafy Bucks direct to the GPO Tower in London to start the stereo signal on its way to the satellite and the colonies.

"Howard Jones came back at the beginning of July to make his new single, *Like To Get To Know You Well*, again with Rupert Hine in the producer's chair. August bookings include *Dark Room*, a Canadian band with Tom Treumuth producing, followed by the *Lords Of The New Church* with Chris Tsangarides mixing their new album, making it the third time the *Lords* have come to Farmyard."

Hutch concludes: "Business is good, the records being made here are being successful, and life goes on at usual hectic pace."

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Ridge Farm

SOLID STATE LOGIC has now become something of a by-word for many residential studios. But it wasn't so very long ago that SSL was comparatively unknown in studios in this country. Ridge Farm in Surrey — surely the most picturesque situated and maintained of all the residential studios — was one of the first independent UK studios to install SSL. That was around four-and-a-half years ago. Now, manager Frank Andrews reflects: "We stuck our neck out at the time. When we first got it, we were really moving into the unknown. It was a big investment, but one that has proved worthwhile."

"When organisations such as SSL grow so quickly, one might think that the personal service/attention would go by the board, but we still get an excellent personal service."

Currently in residence at Ridge Farm are Vicious Pink with Tony Mansfield producing, while other clients this year have included Frankie Goes To Hollywood (Two Tribes), Comsat Angels, Flock Of Seagulls, Limahl, Nik Kershaw and Box Of Frogs (aka Yardbirds 1984).

Recent additions to Ridge Farm's technical spec include a new Studer A8000 Mk III 24-track recorder, AMS digital reverb and AMS digital delay. This represents substantial continued investment in technology, but at the same time, Andrews is careful to maintain and improve the "extras" that go a long way to making residential studios as attractive to potential clients as they are.

Not content with the swimming pool, tennis court and snooker table — not to mention horses and extensive gardens complete with cocktail bar, Andrews has plans for a jacuzzi and sauna.

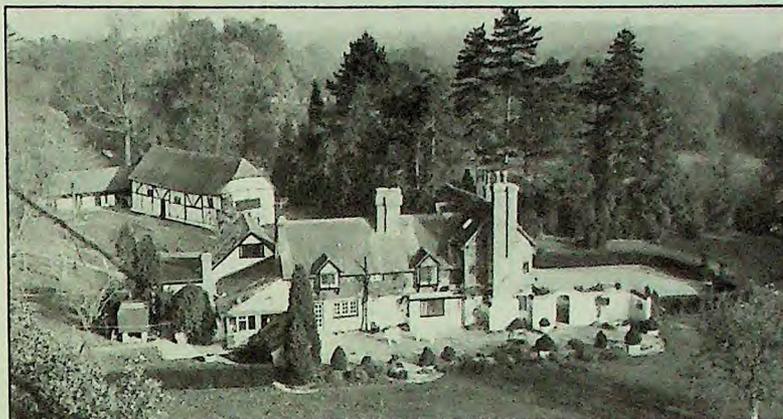
"But all these 'extra' facilities are really peripheral to the studio," says Andrews. "It all really comes down to atmosphere and environment which we seem to have got right here. We charge sensible rates, but believe in giving value for money."

"Your reputation goes before you, and people are demanding a better service all the time. We don't have the high rates and similar problems facing town studios, but overheads are high and you've got to give the clients what they've come to expect. We are, for

example, currently redecorating the house (which retains much of its centuries-old character) and updating the accommodation."

As to a possible move in the digital direction, Andrews is biding his time. "It all depends," he muses, "when the right technology becomes available."

Andrews is in no rush on the digital front — and at the same time is in no hurry to reveal details of a possible expansion of Ridge Farm's activities — not on the same premises. But when you've got clients of the calibre of Arif Mardin singing your praises, who needs another studio, let alone a jacuzzi?



RIDGE FARM: "It all comes down to atmosphere and environment."

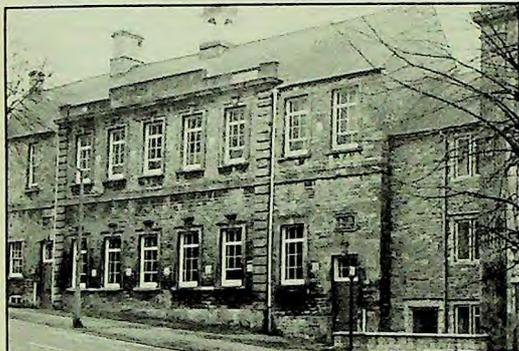
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Chipping Norton

DOWN IN Oxfordshire, business is brisk at Chipping Norton Studios.

A swift glance at their booking diaries reveals Umo Vogue recording their second single for EMI Records, produced by Liam Henshall and engineered by Nick Patrick; Magnet Records' act Violent Blue with producer Steve Powers; as-yet unsigned act Patterns in Peru produced by Mike Vernon; WEA Records act Strawberry Switchblade produced by David Motion; Virgin France act Julien Clerc completing an album with producer Chris Neil; Foreign Flags and Montage Real (my personal tip for the top) engineered by Barry Hammond who has also been working with Kitchenware act Hurrah recording their first single; Steinar Records act Mezzoforte working with producer Geoff Calver on their forthcoming new album.

Chipping Norton plans to close down for the month of November for control room expansion and the building of a live acoustic area. There will also be an equipment update. Full details in Studio Extra as they happen.



The Manor

FURTHER DOWN the Oxfordshire lanes, The Manor — the first and most noble of Richard Branson's ever-expanding studio empire is doing very nicely thank you, having been and continuing to be "booked up for months on end," according to managing director Barbara Jefferies. Total recall is to be installed there shortly and there is also a strong possibility of the Manor going 46-track.

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Strawberry South

STRAWBERRY RECORDING Studios South is still up for sale — and manager Angela Dyson reports "a lot of interest" though no firm sale was in the offing at *MW's* press time. After a period of doubt and speculation, confidence in the Dorking facility has increased and business has picked up considerably. Recent clients have included Gary Brooker, and Cliff Richard preparing tracks for a rock and roll album due for release around Christmas time. And future bookings for September include Cliff and the Shadows.

In case any prospective purchasers need reminding, Strawberry South was acoustically designed by Tom Hidley (then of Eastlake) and has been substantially modified since.

To quote the brochure: "Strawberry have created a studio that offers everything one could wish for in modern recording. Choice of quality equipment and studio acoustics with a relaxed atmosphere that will help you achieve the sound that you want to create.

"Apart from studio and recording facilities, we also have a large and convivial recreation area, a separate composing and demo facility, helpful staff and well-stocked kitchen." What am I bid?



Regulars at Spaceward (above) include Dave Stewart, Jean Jacques Burnel, Dave Greenfield and Bruce Woolley.

Jackson Music

THE JACKSON Music Group now offer full residential facilities at its Rickmansworth studios. A self-contained cottage within the grounds is available for accommodation, as is a full catering service.

As well as its 24-track facility, Jacksons now has an 8-track studio and MD Malcolm Jackson reports that business is excellent.

Old Smithy

MUFF MURFIN reports improving business at the Old Smithy Studio, with recent users including Alvin Stardust, Roy Wood, Jimmy Ruffin and Jimmy James. Murfin is building a No. 2 studio to accommodate all the radio work the Old Smithy's attracting. Business is also picking up a Murfin's Mediterraneo 24-track facility studios in Ibiza.

Warmest congratulations to Spaceward on their first hit single production with Neil's Hole In My Shoe ... And to those studios not mentioned this time round, I've got acres of space to fill next month. Keep in touch.



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A word in your ear

ONCE A year a large number of audio engineers, studio owners, and pro-audio manufacturers threaten their own hearing in the cause of some very worthwhile charities which aid children with hearing problems.

The annual Distinguished Audio Engineers Federation (DEAF) Awards Dinner is a long established event of considerable hilarity for those who attend, and it is one which through the generosity of those on all sides of the professional recording business raises large sums for charity.

This year will see a new-look DEAF dinner, organised by a new and highly enthusiastic group which has accepted the reins from their hands of Jackson Music's Malcolm Jackson (one of the industry's best known practical jokers and the man who has been the prime mover in setting up this hugely enjoyable and worthwhile event since its inception).

The fertile imaginations and organisational skills of Roger Cameron of Advision, Dave Harries of Air London, Ken Townsend of Abbey Road and Brian Whittaker of FWO Bauch are being combined to put on this year's

event which will be held at the London Hyde Park Hilton on December 21. Not only does the DEAF committee want hundreds of applications for tickets — individual or as a table for 10 to 12 people — but it also wants nominations for the famed Awards.

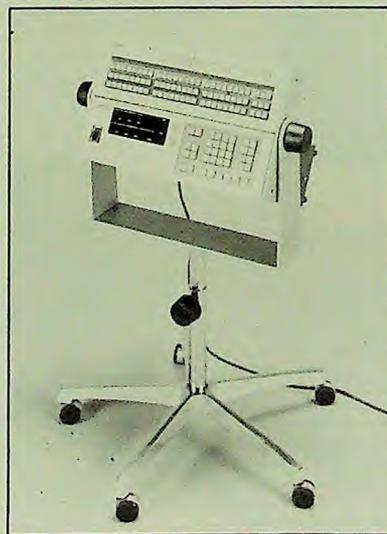
You not only need to

nominate the recipient — you also have to make up the name of the award.

Some past honours have been: Gritty Groove Award (Malcolm Davies, PRT, 1976), Brown Trousers Award (Roger Cameron, 1976), Hello Sport Award (Dave Hawkins, Eastlake, 1978), Last Of The Lem-

mings Award (Barry Ainsworth, Mobile One, 1980) and The Pain In The Butt Award (Phil Guy, Studio Sound ad manager, 1982).

Awards suggestions and the names of nominees to receive them should be sent to Ken Townsend at Abbey Road; the best (provided that the organisers can be indemnified against libel actions from the recipients) will be selected for presentation at the 1984 event.



OVER RECENT weeks and including the period of the APRS Show, Sony Broadcast's Pro Audio department has enjoyed a particularly successful sales period, notably in the digital area. Audio FX has bought a PCM-3324 24 channel digital audio stationary head recorder with RM-3310 remote control unit and this will be included in its growing range of hire equipment.

Sarm West has bought a PCM-3324 and RM-3310 which will no doubt be used by Trevor Horn who is currently enjoying more than a little success. Steve Levine, already the owner of a PCM-3324 has ordered an RM-3310 remote control unit to use with it. Abbey Road is extending its facilities and has ordered another complete PCM-1610 editing system. Further PCM-1610 systems have been ordered by consultant Tony Faulkner and Tape One.

Recent PCM-1610 system sales have taken the total sold worldwide to over 300. Among UK sales have been Townhouse, Angel, CBS, Master Room, Nimbus, Hugh Padgham, CTS, Fisher Lane and HHB. In Europe, sales have been secured in Hungary and Czechoslovakia as well as Belgium, Holland, Italy, Spain, Sweden and Switzerland.

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GATEWAY STUDIO, which now offers a full 24-track facility and has, since its inception some eight years ago as a small 4-track studio above a chiroprapist's premises in South London attracted a full and varied range of clients, has also established itself as something of a pioneer in the studio education field.

Following the success of its multi-track courses over the last two years, the Gateway Studio Organisation has launched its advanced version of the multi-track course (available to all those who have taken the elementary course).

The elementary courses themselves continue to grow in popularity. Student numbers have already passed the 200-mark this year and the "school room" has recently been re-equipped — with the willing co-operation of various dealers and manufacturers.

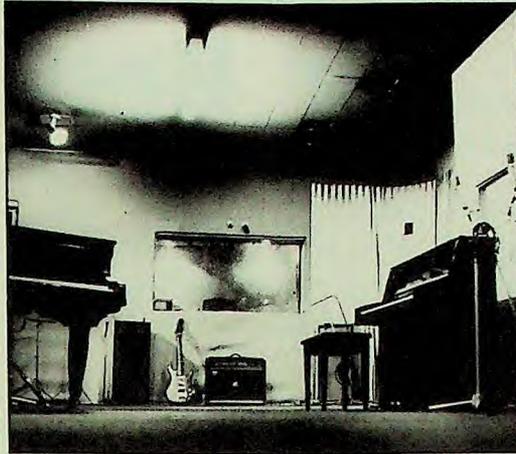
The Gateway staff are also hatching another scheme in the form of specialised condensed courses designed for music business personnel and equipment sales and manufacturing staff. And it is planned to launch a series of master classes next year, organised with top musicians and singers.

Gateway director, noted musician Dave Ward has been the driving force, together with musician/composer Mick Parker (Joan Armatrading, Linda Irwin etc.), behind the studio's increasing involvement in the studio education field.

"We started the courses in a very small way about two years ago, with a three-day elementary course," says Ward. "And before this for six months we'd been trying evening courses at Battersea Arts Centre. There was a lot of demand for those, and we soon realised that to adequately pass on the relevant information, the courses needed structuring over a longer period of time. At first we settled on three days, but have now established that it takes at least five days to make the courses worthwhile.

"The courses have always been aimed at beginners. We pre-suppose no knowledge of recording at all. Our courses are unique in the sense that we have specifically made them readily understandable to people who don't have any technical knowledge.

"Because we structure the courses ourselves and because there was no official training as such when we wanted to learn about recording, we are able to pass on



GATEWAY: pioneering stance

Education? It's elementary, says Gateway

Burgeoning South London studio breaks new ground in the field of education

our struggle for knowledge."

Initially the Gateway courses were aimed at people getting involved in home recording, and to a certain extent they still are, but Gateway is finding more and more manufacturers and people in the business — even the occasional A&R department — are wanting to send people on the courses — and because they pre-suppose no previous knowledge, they're proving ideal.

Of the formal training currently available in the recording industry, Ward says: "It's crazy that one of the most technologically involved industries has little or no formal training for its staff at all.

"The courses that we're running at present are ideal for the youngsters coming into the industry, to get a basic idea of the process of recording.

"Of course, actual recording experience itself is the greatest training, but without some basic knowledge about what happens on the mixer and how the tape machines and various effects work, no amount of twiddling knobs is going to make you efficient."

"I'm hoping to be in touch with the APRS shortly," says Ward. "Eventually we want to expand our school into a much more professional area. I hope that the APRS is going to take the initiative and encourage more training within our industry.

"I think it is becoming more and more important that anyone involved in the recording industry as well as the record industry knows what he is doing.

"It's becoming more and more difficult for A&R departments to know what they're doing when they book an artist into a studio. I've witnessed a lot of money being wasted unknowingly by A&R departments booking the wrong sort of studio for a particular act. They seem to have little concept of what particular artists need.

"It's no good booking a 24-track studio for a six-hour demo for an artist who has never been into a recording studio before. Much better to send that artist to a good 8-track studio and let that artist progress in time through 16 to 24-track. But without A&R departments actually knowing what an 8- or 16-track studio is, they don't know where to book them."

Full information on the Gateway courses from: Gateway Education Services, 1a Salcott Road, London SW11 6DQ. Telephone 01-223 8901.

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Edited by BARRY LAZELL

DISCO

EUROPARADE

This Week	Last Week	Was on Chart	Countries
1	2	10	SELF CONTROL, Laura Branigan IRE/GB/F/D/B/DK/CH/A
2	1	9	TWO TRIBES, Frankie Goes To Hollywood IRE/GB/NL/D/B/CH
3	3	12	WAKE ME UP BEFORE YOU GO GO, Wham! NL/D/B/DK/CH/A
4	5	5	TO FRANCE, Mike Oldfield/Maggie Reilly NL/D/ES/B/DK/CH
5	4	10	SELF CONTROL, Raff F/I/DK/CH/A
6	11	3	SMALLTOWN BOY, Bronski Beat NL/D/B/CH
7	9	8	SOUNDS LIKE A MELODY, Alphaville D/DK/CH/A
8	14	4	WHEN DOVES CRY, Prince IRE/GB/NL/B
9	6	8	TIME AFTER TIME, Cyndi Lauper IRE/D/CH/A
10	13	3	SUCH A SHAME, Talk Talk D/CH/A
11	18	17	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins I/DK
12	25	3	HIGH ENERGY, Evelyn Thomas NL/D/ES
13	17	4	WHAT'S LOVE GO TO DO WITH IT, Tina Turner IRE/GB
14	10	4	HOLE IN MY SHOE, neil IRE/GB
15	8	9	SAD SONGS (SAY SO MUCH), Elton John DK/CH/A
16	19	16	I WANT TO BREAK FREE, Queen DK/CH/A
17	16	9	ONLY WHEN YOU LEAVE, Spandau Ballet NL/B
18	22	5	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper F/I
19	12	28	RELAX, Frankie Goes To Hollywood GB/I
20	37	8	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw IRE/NL/D/DK
21	21	4	HALF A BOY HALF A MAN, Nick Lowe NL/B
22	NEW	4	IT'S A HARD LIFE, Queen IRE/GB
23	7	5	STATE OF SHOCK, Jacksons lead vocals Michael Jackson/Mick Jagger B/CH/A
24	26	2	FUERSTENFELD, S.T.S. A
25	28	3	LA COLEGIATA, Gary Low ES
26	30	2	JE NE T'ECRIRAI PLUS, Claude Barzotti F
27	RE	13	WOULDN'T IT BE GOOD, Nik Kershaw I/DK
28	23	13	LOBO-HOMBRE EN PARIS, La Union ES
29	27	5	FOTOROMANZA, Gianna Nardini I
30	NEW	5	CARELESS WHISPER, George Michael GB
31	15	15	THE REFLEX, Duran Duran B/A
32	31	3	TO ALL THE GIRLS I LOVED BEFORE, Julio Iglesias/Willie Nelson ES
33	36	2	LES DEUX ECOLES, Michel Sardou F
34	39	2	SEMMINHOLD, Nanna DK
35	20	5	DANCING WITH TEARS IN MY EYES, Ultravox B
36	29	3	SONG OF LIBERTY, Wolfe Tones IRE
37	33	7	I TRENI DI TOZEUR, Alice & Battiato I
38	38	5	WHAT DO I DO?, Phil Fearon & Galaxy ES
39	NEW	5	AGADOO, Black Lace GB
40	NEW	5	PLUS JAMAIS, Jean-Luc Lahaye F

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

Miami Sound Machine set for the top following UK release

Dr Beat's tonic

ON THE chart this week, Miami Sound Machine finally benefit from the overdue British release of Dr Beat, which has moved into the Top five after five weeks on import. This has naturally created healthy interest in A Toda Maquina the import album on Disco CBS International, and the domestic release should now be brought forward to cope with the more urgent demand.

Elsewhere in the Top five disco singles, Tina Turner just misses the top spot by a handful of sales, but it seems likely that Miami Sound Machine and the S.O.S. Band will climb into the top two positions next week.

The entries of both Jocelyn Brown and Arthur Baker on import bode well for their imminent British releases. The Brown single, I Wish You Would,

finally ends the confusion caused by the recent rush of back-catalogue releases: this title is the official follow-up to Somebody Else's Guy.

Meanwhile, Arthur Baker's Breaker's Revenge, which fully shows off his studio wizardry, is another single from the Beat Street soundtrack, now into its ninth week on the album chart.

Still making steady progress up the singles chart, The Cool Notes' You're Never Too Young finally sees official release through Pinnacle after a healthy spell on white label. It marks the first success for the traditionally indie chart-only Abstract stable, which was wise enough to release this title under a new subsidiary label, Abstract Dance.

The main bubbling contender under the Top 50 this week is Somebody, the Junior single (now on London), which looks set to benefit from an Arif Mardin production. With major radio airplay and club play expected,

Junior looks set for an overdue return to the dance and pop scenes.

On the albums front, the long-awaited Harold Melvin & The Blue Notes LP, Talk It Up on Phillyworld, is still not assured of a British release. The water is being tested with import copies, and the signs are that there is more than just specialist interest out there, the album debuting at number 11 which must surely justify a domestic release.

Bubbling under the album chart is the new Bobby McFerrin LP — his second for Warner Brothers — The Voice (K 9603661), which is picking up specialist interest in the disco chart panel shops following recent tour dates and an impressive Channel Four Ear Say performance of The Beatles' Blackbird.

Nothing unusual there, except that he does not use any instrumental backing, hence the album title. Recorded live during a recent German tour, the LP features some extraordinary solo vocal aerobics.

Product news

HOTTEST RELEASE this week (due on August 13) must be the new Stevie Wonder single, I Just Called To Say I Love You (TMG 1349), which contains enough hooks and rhythm to guarantee high disco and pop chart placings. The 12-inch (TMGT 1349) is released a week later and features an extended, remixed version. The cut is taken from the forthcoming soundtrack to the new Gene Wilder film, The Woman In Red, released as an album (ZL 72285) at the end of August.

The new Stevie studio double album, Square In The Circle will not be released until January 1985... still on Motown, Rick James' greatest hits appears mid-August under the title, Reflections Of Rick James... Lionel Richie's Penny Lover will become the fifth single release from the Can't Slow Down LP at the end of August (TMG(T) 1356)... not content with the current success of his formidable StreetSounds collections, Morgan Khan has signed up the new Rose Royce and Cheryl Lynn singles for Streetwave: Magic Touch ((M)KXAN 21) and Encore ((M)KXAN 23) respectively, through PRT...

WEA has a very strong line-up of singles and albums for the August/September period: Donna Summer covers The Drifters' classic There Goes My Baby (U9438 (T), released September 7) as a preview to the forthcoming Michael Omartian produced album, Cats Without Claws (K 2508061)... Sister Sledge follow-up with a re-released (but remixed) past hit, Lost In Music (B9718(T)) on August 17... new albums at the end of August from Madonna, Like A Virgin (K 9251571 — title track expected as the first single) and Chaka Khan, This Is My Night (K 9251621)...

UK Club Play Chart

1	1	HAROLD MELVIN & THE BLUE NOTES featuring NIKKO: Today's Your Lucky Day	Philly World/London
2	2	MIAMI SOUND MACHINE: Dr. Beat	Epic
3	4	THE S.O.S. BAND: Just The Way You Like It	Tabu/Epic
4	14	T.H.S. — THE HORNE SECTION: Lady Shine	Fourth & Broadway/Island
5	5	WINDJAMMER: Tossing And Turning	MCA
6	12	PHIL FEARON & GALAXY: Everybody's Laughing	Insign/Island
7	7	SIVUCA: Ain't No Sunshine	London
8	3	THE FATBACK BAND: I Found Lovin'	Master Mix
9	17	RICK JAMES: 17	Gordy
10	6	BRASS CONSTRUCTION: Partyline	Capitol
11	9	EARLENE BENTLEY: Caught In The Act	Record Shack
12	11	SHAKATAK: Down On The Street	Polydor
13	20	CHANGE: You Are My Melody	WEA
14	8	DIVINE: You Think You're A Man	Proto
15	15	M+M: Black Stations/White Stations	RCA
16	(New)	BROTHERS JOHNSON: You Keep Me Coming Back	A&M
17	13	PRINCE: When Doves Cry	Warner Brothers
18	(New)	PAUL HARDCASTLE: Guilty	Total Control
19	18	EVELYN THOMAS: Masquerade	Record Shack
20	19	TYZIK: Jammin' In Manhattan	Polydor

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

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

RADIO London

A LIST	
BREAK MACHINE: Are You Ready	Record Shack
CHANGE: You Are My Melody	WEA
FORREST: She's So Divine	CBS
MICHAEL JACKSON: Girl You're So Together	Motown
MIAMI SOUND MACHINE: Dr. Beat (Long Version)	Epic
HAROLD MELVIN & THE BLUE NOTES featuring NIKKO: Today's Your Lucky Day	Philly World/London
POINTER SISTERS: I Need You	Planet
THE S.O.S. BAND: Just The Way You Like It	Tabu/Epic
TREVOR WALTERS: Stuck On You	I & S Productions
WINDJAMMER: Tossing And Turning	MCA
CLIMBERS	
SHIRLEY BROWN: I Don't Play That	(US Import-Sound Town)
CRUSADERS: New Moves	MCA
EAST COAST OFFERING: Don't You Take Your Love	Way
JUICY: Beat Street Strut	MCA
JOHNNY MATHIS: Simple	Atlantic
LYDIA MURDOCK: Love On The Line	CBS
ALICIA MYERS: You Get The Best From Me (Say, Say, Say)	WEA
BONNIE POINTER: Your Touch	MCA
D. A. WILLIAMS: Make Me Happy	(US Import-Private I)
STEVIE WONDER: I Just Called To Say I Love You	New Disc
	Motown

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

VIDEO

1	2	MICHAEL JACKSON: Making Of Thriller	Vestron
2	1	BREAKDANCE, You Can Do It!	K-tell/P'Gram
3	5	BOB MARLEY & THE WAILERS: Legend	Island
4	13	M. SCHENKER GROUP: Rock ...	Hendring
5	10	HOWARD JONES: Like To Get To ...	Warner
6	3	U2: Live "Under A Blood Red Sky"	Virgin
7	8	DIO: Live In Concert	PolyGram
8	NEW	THE ARMS CONCERT: Part II	Videoform
9	4	THE BEATLES: A Hard Day's Night	Vestron
10	NEW	THE ARMS CONCERT: Part I	Videoform
11	6	DAVID BOWIE: Serious Moonlight	Videoform
12	11	DIRE STRAITS: Alchemy Live	PolyGram
13	7	NEIL DIAMOND: Love At The Greek	Vestron
14	14	DURAN DURAN	PMI
15	9	DAVID BOWIE: Serious Moonlight (Import-Medial)	
16	21	AMERICAN HEARTBEAT	CBS/Fox
17	17	ELVIS PRESLEY: That's The Way It Is	MGM/UA
18	-	JOY DIVISION: Here Are The Young Men	Ikon
19	12	STYX: Caught In The Act Live	A&M/PVG
20	19	BIG COUNTRY: Live	PolyGram
21	16	CULTURE CLUB: A Kiss Across The Ocean	Virgin
22	15	MOTORHEAD: Live in Toronto	Avatar
23	23	THE JAM: Video Snap!	PolyGram
24	24	PAT BENATAR: Benatar	RCA/Columbia
25	20	QUEEN: Greatest Flix	PMI
26	NEW	ERIC CLAPTON: On Whistle Test	BBC/CBS
27	29	HANDI ROCKS: All Those Wasted Years	Hendring
28	-	EURYTHMICS: Sweet Dreams	RCA/Columbia
29	25	NOW, That's What I Call Music Video II	Virgin/PMI
30	18	THE COMPLETE BEATLES	MGM/UA

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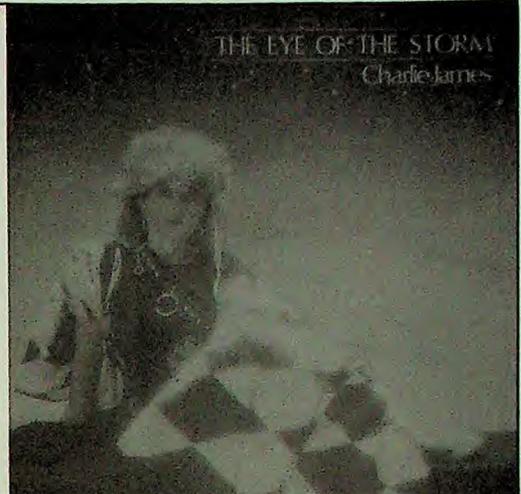
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MUSIC WEEK

DISCO

and dance

MUSIC WEEK

18 August, 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	Ensign/Island (12)ENY 514 (E)
2	3	7	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334 (E)
3	8	3	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic (7)A 4621 (C)
4	2	9	TOSSING AND TURNING	Windjammer	MCA MCA(T) 897 (C)
5	22	6	DR. BEAT	Miami Sound Machine	(Long Version) (7)A 4614 (C)
6	7	3	AIN'T NO SUNSHINE	Silvca	London LON(X) 51 (F)
7	5	6	DOWN ON THE STREET	Shakatak	Polydor POSPIX) 688 (F)
8	11	3	WHATEVER I DO (WHEREVER I GO)	Hazell Dean	Proto ENA(T) 119 (A)
9	16	4	TODAY'S YOUR LUCKY DAY	Harold Melvin & The Blue Notes	Philly World/London LON(X)52 (F)
10	20	3	STUCK ON YOU	Trevor Walters	I&S Productions IS(T) 002 (IDS)
11	6	9	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3 (E)
12	44	3	ARE YOU READY	Break Machine	Record Shack SOHOT(T) 24 (IDS)
13	12	8	ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198 (C)
14	9	6	WHEN DOVES CRY	Prince	Warner Brothers W9286 (T) (W)
15	18	2	99 1/2	Carol Lynn Townes	Polydor POSPIX) 693 (F)
16	21	2	HARDROCK	Herbie Hancock	CBS (7)A 4616 (C)
17	17	4	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold	RCA RCA(T) 428 (R)
18	NEW	4	YOU ARE MY MELODY	Change	WEA YZ14(T) (W)
19	4	4	GUILTY	Paul Hardcastle	Total Control TOCO 2(T) (IDS)
20	NEW	5	I NEED YOU	Pointer Sisters	Planet RPS(T) 107 (R)
21	10	5	HEAVEN KNOWS (FEELS SO GOOD)	Jaki Graham	EMI (12)JAKI 2 (E)
22	27	4	PASS THE PAPER	Direct Drive	DDR DRD 1(12) (A)
23	13	38	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130 (A)
24	15	5	YOU THINK YOU'RE A MAN	Divine	Proto ENA(T) 118 (A)
25	NEW	5	SING AND SHOUT	Second Image	MCA MCA(T) 882 (C)

26	29	3	YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance (12)AD 001 (P)
27	14	6	CHOOSE ME (RESCUE ME)	Loose Ends	Virgin VS 697(12) (E)
28	23	5	ETERNALLY GRATEFUL	Janet Kay	Local LR 8 (12" only) (U)RT/JS)
29	31	2	LADY SHINE (SHINE ON)	T.H.S. - The Horse Section	Fourth & Broadway/Island (12) BRW 10 (E)
30	NEW	3	GIRL YOU'RE SO TOGETHER	Michael Jackson	Motown TMGT(T) 1355 (R)
31	NEW	3	ABE DANCE	Manu Dibango	Celluloid/Carrere CART 339 (12" only) (SP/Carrere)
32	34	5	RHYTHM OF THE STREET	Patki Austin	Qwest W 9268(T) (W)
33	25	9	BREAKIN'... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSPIX) 690 (F)
34	30	3	SUMMER FLING	The O'Jays	Philadelphia International/Epic A 4613 (C)
35	24	6	HOT HOT HOT	Arrow	Cooltempo/Chrysalis ARROW 1 (12" - ARROX 1) (F)
36	26	6	SUMMER GROOVE	Tony Jackson	Cedar (12)C.A.G. 1 (A)
37	39	2	STORM OF LIGHT	Working Week	Paladin/Virgin VS 703(12) (E)
38	28	8	JUMP (FOR MY LOVE)	Pointer Sisters	Planet RPS(T) 106 (R)
39	45	2	GET UP OFFA THAT THING	Screamin' Tony Baxter	Fourth & Broadway/Island (12) BRW 9 (E)
40	NEW	3	I WISH YOU WOULD	Jocelyn Brown	Vinyl Dreams VND 003 (Import)
41	40	2	OUR LOVE IS HOT	Alphonse Mouzon	Private I 429-05045 (Import)
42	19	7	SWEET SOMEBODY	Shannon	Club/Phonogram JAB(X) 3 (F)
43	NEW	3	WITH YOU	Ingram	Other End OET 2 (12" only) (A)
44	32	11	CHANGE OF HEART	Change	WEA YZ7(T) (W)
45	38	13	THINKING OF YOU	Sister Sledge	Cotillion/Atlantic B9744(T) (W)
46	43	4	MUSIC IS THE ANSWER	Colonel Abrams	Streetwise SWRL 2235 (Import)
47	36	7	PARTYLINE	Brass Construction	Capitol (12)CL 335 (E)
48	35	11	I FOUND LOVIN'	The Fatback Band	Master Mix (12)CHE 8401 (A)
49	47	4	SUMMER BREEZE	Balsar	Malaco MAL (12)24 (A)
50	NEW	3	BREAKER'S REVENGE	Arthur Baker	Atlantic 0-86931 (Import)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	3	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
2	2	13	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)
3	4	6	PRIVATE DANCER	Tina Turner	Capitol TINA 1 (E)
4	9	4	WINDJAMMER II	Windjammer	MCA MCF 3231 (C)
5	22	2	ALL OF YOU	Lillo Thomas	Capitol ST 12346 (Import)
6	7	3	SUNRISE	Paulinho Da Costa	Pablo 2312143 (Import)
7	8	6	SEND ME YOUR LOVE	Kashif	Arista 206 350 (F)
8	3	5	VICTORY	Jacksons	Epic EPC 86303 (C)
9	5	5	MUSIC FROM MOTION PICTURE PURPLE RAIN	Prince and The Revolution	Warner Brothers K 925110-1 (W)
10	13	4	OUT OF CONTROL	Brothers Johnson	A&M AMLH 64365 (C)
11	NEW	3	TALK IT UP	Harold Melvin & The Blue Notes	Philly World 790187-1 (Import)
12	6	9	ORIGINAL SOUNDTRACK "BREAKDANCE"	Various	Polydor POLD 5147 (F)
13	11	18	CHANGE OF HEART	Change	WEA WX5 (W)
14	12	2	FINDERS KEEPERS	Leon Bryant	De-Lite DSR 8507 (Import)
15	10	8	RENEGADES	Brass Construction	Capitol EJ 2401601 (E)
16	17	3	MMM...	Richard "Dimples" Fields	RCA PL 85169 (R)
17	13	6	ORIGINAL SOUNDTRACK - "BEAT STREET"	Various	Atlantic 780154-1 (W)
18	19	40	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
19	24	2	PARTY	Bloodstone	T-Neck FZ 39146 (Import)
20	23	2	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AMLX 64940 (C)
21	NEW	3	A TODA MAQUINA	Miami Sound Machine	Disco CBS International DIL 10349 (Import)
22	16	66	THRILLER	Michael Jackson	Epic EPC 85930 (C)
23	NEW	3	STREET SOUNDS CRUCIAL ELECTRO 2	Various	Street Sounds ELCST 1000 (A)
24	15	9	MARCUS MILLER	Marcus Miller	Warner Brothers 925074-1 (W)
25	20	7	BREAK OUT	Pointer Sisters	Planet FL 84705 (R)

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.

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INDEPENDENT LABELS

Edited by CHRIS WHITE

An individual independent

FORMER POLYDOR Records A&R man Frank Neilson has started his own independent label, A New Individual Record Company, and the first two releases are lined up for early September release.

The Co Stars from Cardiff, who have played several London gigs as well as picking up a strong following in South Wales, debut on the label with a 3-track 12-inch single featuring Not Ready For Love, Kiss And Make Up and Roll On The Weekend. The second release will be another 12-inch single, Silver Tears, by young singer and songwriter Kim Townsend.

Neilson, who was responsible for The Jam, Ian Dury, Billy Fury, Comsat Angels and Music For Pleasure while at Polydor, says: "Initially the label will be concentrating on releasing singles in 12-inch format only, the idea being to give the fans value for money and radio programmers more scope for airplay."

"After 12 years working for various record companies, the time seemed right to launch my own label. A distribution deal is being finalised, and I'm also looking to license product overseas, particularly in Europe."

Neilson, who is about to make two more signings to the label, is based at 10 Robinson Road, Colliers Wood, London SW17 (01-543 6882).



Climbing aboard the Red Rhino wagon

By JOHN BEST

FROM RETAIL to wholesale to distribution to record label to publisher — Red Rhino has come a long way since Tony Kostrzewa decided he "wasn't going to be an accountant for 40 years" back in 1977.

He began the label side of the operation in 1979 with a single from long since forgotten Hull band The Odds, gradually building over the years on the independent chart success of bands such as Punilux and 1919.

The label's style of "helping bands out" rather than expecting immediate commercial dividends is currently rewarding them with two singles in the indie Top 10 (August 11) — Monkeys On Juice by Red Lorry Yellow Lorry and So Sure, the fourth single from The Skeletal Family.

Kostrzewa explains Red Rhino's attitude towards involvement with bands: "We get a lot of bands coming to us for distribution. Sometimes they want closer involvement and if we like the music and feel we can get involved with them, then we will. It has to be someone we can drink beer with — metaphorically speaking — and where there exists a mutual understanding and respect."

This does not apply to all bands: "Some are very strong willed; want to do everything themselves. People like The Red Guitars and March Violets, who to all intents and purposes could be with us, instead have their own labels, financed by us."

Adding those band's Self Drive and Rebirth labels, Red Rhino is responsible for four titles in the indie Top 10 (August 11).

"I've no idea where we're going next," Kostrzewa says. "But my current wish is for a further consolidation of the Cartel. We've progressed a lot in the last year and the day is definitely coming when we'll make real in-roads into the national charts."

"We have never allied ourselves to the charts, we do not rely on volume sales. While others get buggered if they don't have a high turnover, we can make money out of three or four thousand sales."

It will be worth watching two new bands the label is hoping to establish from modest beginnings — Hula and Soviet France.

Spellbound

SPELLBOUND RECORDS' Michael Howard and Alice Spring have produced the current single No Goodbye by Manchester band National Pastime, who are currently doing a series of headlining dates following their recent tour with Kajagoogoo.

Tracking...

SHANN LEE PARKER debuts on the VP label with an album It's Only Luck and new single Work It Out, both distributed by IDS. Parker previously recorded for Polydor and has worked with producers Mike Vernon and Dave Mackay in the past.

LEE IVEY and Five Cents have released their first single, Older Women, the title track from their recent album, on Dingles Records distributed by Spartan. Belfast musician Max Million debuts on Dingles sister label Button Records with Walk My Way, produced by John Mack.

NEW ROSE, the French independent responsible for The Cramps box set of Smell Of Female, as well as multi-farious other items of rock 'n' roll esoterics, have set up a London office at 1 Clarence House, Rushcroft Road, London SW2 1JJ. Telephone: 01-274 2025.

JOHN CURD'S ID Records has picked up rights to the new dance and funk label Soulfex and the first release is I Don't Believe It by Serious Posse distributed by IDS.

NORTHERN IRELAND label One By One has its first single release Paid In Kind by Ruefex, distributed in the UK through the Cartel. There is also a limited edition cassette version featuring an extra track, Correct Your Fireside Manner. Ruefex have been together since 1977 and recorded several previous singles.

FOLLOWING THE release of the Lightnin' Rod and Jimi Hendrix 12-inch single Doriella Du Fontaine, Celluloid Records is releasing another item from the Douglas Records vaults, the long-unavailable 1970 debut album by the New York street poetry collective, The Last Poets.

LATEST TAPE release from Reachout International Records, the New York tape-only company, is Up Against The Beast by Brother D and Silver Fox, featuring joint performances of two major underground New York rapping reggae artists. Distribution through the Cartel.

Violets: in the sun



LEEDS' MARCH Violets have bettered the impressive success of Snakedance (26 weeks on the chart and only beaten in the longevity stakes by the big three of New Order, The Smiths and The Cocteau/Mortal Coil) with the third single on their own Rebirth label, Walk Into The Sun.

The single last week took the number one slot, just beating its predecessor which peaked at number two in its second week on the chart.

Walk Into The Sun is the group's second single with their new line-up and changed direction, which manager, Tim Parry describes as: "A lot more accessible and rock oriented, but not heavy."

Before setting up Rebirth with help from Red Rhino, the band put out one single and an EP on The Sisters Of Mercy's Merciful Release label. The Sisters have subsequently gone to WEA, and now the Violets are also feeling "a need to reach a wider audience", but are waiting to see how the single fares in the national charts on its own.

A budget-priced mini-LP of deleted and unreleased back catalogue is planned for the autumn, with negotiations going on to include material first put out as sessions on John Peel's programme.



ORCHESTRE JAZIRA, who have just completed a string of live dates, have their first album Nomadic Activities released on August 24 by Beggars Banquet. In the meantime a single, Happy Day, available in seven and 12-inch, has recently been released.

c.r.e.e.p.

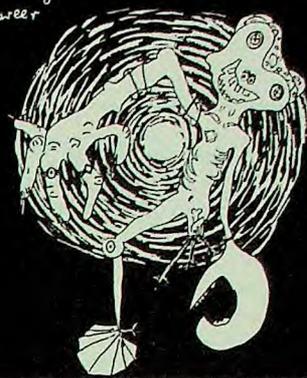
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C.R.E.E.P.
green vinyl

Also Pat-Trip Dispenser

Know your Enemy: - a series

5. The Keyholder/producer 1970-7
Perpetrated by groups such as YE* & G*NE**S

Below: creep (singular, modern) at the zenith
of his career



The Fall

7" and 12"
BEG 116(T)
Beggars Banquet

MUSIC
WEEK

MUSIC
WEEK

18 August 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

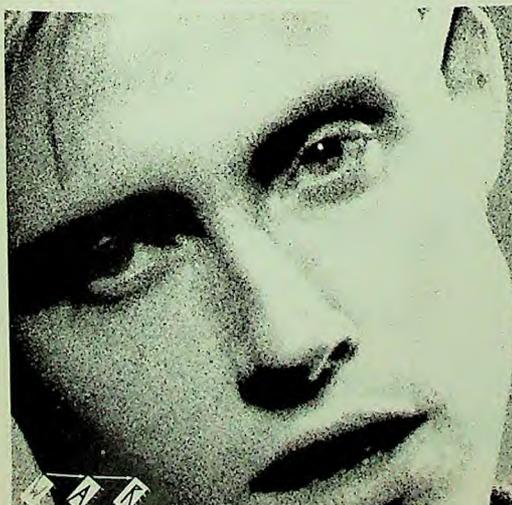
THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 3	WALK INTO THE SUN	Rebirth VRB 24 (I/Red Rhino)
2	3 4	SO SURE	Red Rhino RED 43 (I/Red Rhino)
3	2 4	DO YOU BELIEVE... / THE ORIGINAL SIN	Theatre Of Hate/Senate Burning Home/War BRR 7 (I/RT)
4	6 3	WE'RE MAD/DEIDRE'S A SLAG	Toy Dolls Volume VOL 10 (I/Red Rhino)
5	40 2	AGADOO	Black Lace Flair FLA 107 (P)
6	4 8	IN THE GHETTO	Nick Cave & The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
7	11 3	YET ANOTHER DOLE QUEUE SONG	Action Pact Fall Out FALL 026 (I/J)
8	9 6	MONKEYS ON JUICE	Red Lorry Yellow Lorry Red Rhino RED 49 (I/Red Rhino)
9	10 6	ISOBEL	Play Dead Clay CLAY 35 (P)
10	5 8	STEELTOWN	Red Guitars Self-Drive Music SCAR 010 (I/Red Rhino)
11	14 15	FULL OF SPUNK (EP)	Cult Manix Xcentric Noise SIXTH 1 (I/Red Rhino)
12	8 7	SMELL OF FEMALE (BOX SET)	The Cramps New Rose CRAMPS 1 (I/RT)
13	13 7	THE MORE I SEE/PROTEST AND SURVIVE	Discharge Clay CLAY 34 (P)
14	12 10	HUP TWO THREE FOUR	Sid Presley Experience ID Records EYE 4 (IDS)
15	17 2	CRUCIFIXION	Actified Jungle JUNG 11 (12" only) (I/J)
16	7 5	LANGUAGE	23 Skidoo Illuminated ILL 3812 (12" only) (I/J)
17	27 4	STUCK ON YOU	Trevor Walters I&S Productions IS 002 (IDS)
18	18 13	SPIRITWALKER	The Cult Situation Two SIT 35 (I/P)
19	22 2	THE EARTHSOONG (EP)	1919 Abstract 12ABS 026 (12" only) (P)
20	26 47	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I/P)
21	16 5	DIETCHE	Sex Gang Children Illuminated ILL 3912 (12" only) (I/J)
22	33 74	BLUE MONDAY	New Order Factory FAC 73 (12" only) (I/P)
23	19 7	POLLYSTIFFS	Marc Riley with The Creepers In Tape IT 006 (I/Red Rhino)
24	24 10	THANKS FOR THE NIGHT	The Damned Damned DAMNED 1 (P)
25	NEW	WORK IN PROGRESS (EP)	Robert Wyatt Rough Trade RTT 149 (12" only) (I/RT)

26	25 17	GOOD TECHNOLOGY	Red Guitars Self Drive Music SD 008 (I/Red Rhino)
27	20 13	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
28	31 2	SOLID GLASS SPINE	Ausgang Criminal Damage CRI 112 (I/BK/J)
29	44 3	SPIKE MILLIGAN'S TAPE RECORDER	The Membranes Criminal Damage CRI 115 (I/BK/J)
30	28 17	PEARLY-DEWDROPS' DROPS	Cocteau Twins 4AD AD 405 (I/P)
31	NEW	ARE YOU READY	Break Machine Record Shack SOHO 24 (IDS)
32	34 27	SLAKEDANCE	March Violets Rebirth RB 21 (I/Red Rhino)
33	15 12	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths Rough Trade RT 156 (I/RT)
34	29 17	THIEVES LIKE US	New Order Factory FAC 103 (12" only) (I/P)
35	37 14	CRUCIFIX	Broken Bones Fallout FALL 025 (I/J)
36	32 3	THE PLUG	Lester Square Thin Sliced TSR 4 (I)
37	43 37	SUNBURST & SNOWBLIND	Cocteau Twins 4AD BAD 314 (I/P)
38	NEW	GUILTY	Paul Hardcastle Total Control TOCO 2 (IDS)
39	21 4	THE BUSHES SCREAM WHILE MY...	The Very Things Reflex RE 5 (I/RT)
40	48 2	PLENTY	Woodentops Food FOOD 2 (I/RT)
41	30 8	JACK PELTER & HIS SEX CHANGE CHICKENS	Indians In Moscow Kennick Music KNK 1004 (IDS)
42	50 12	BIG JUGULAR (EP)	Inca Babies Black Lagoon INC 003 (12" only) (I/Red Rhino)
43	49 2	TROUBLE IN TOWN	East Bay Ray Alternative Tentacles VIRUS 34 (I/RT)
44	36 13	RECOLLECTS	Skeletal Family Red Rhino RED 42 (I/Red Rhino)
45	NEW	JOY'S ADDRESS	Float Up C.P. Rough Trade RT 150 (I/RT)
46	46 41	THIS CHARMING MAN	The Smiths Rough Trade RT 136 (I/RT)
47	NEW	IT'S SO BIZZARE	Sebastian's Men Horizon SEB 001 (I)
48	35 9	ROMAN P	Psychic TV Sordide Sentimental SS 33009 (I)
49	23 7	I LOVE MEN	Eartha Kitt Record Shack SOHO 21 (IDS)
50	NEW	BLUE CANARY	Frank Chickens Kaz KAZ 20 (IDS)

THIS WEEK
LAST WEEK
WEEKS ON CHART

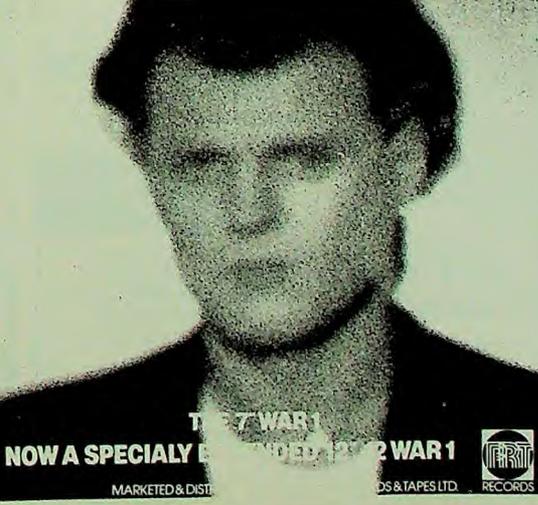
1	6 2	REVOLUTION	Theatre Of Hate Burning Rome TOH 2 (I/RT)
2	1 3	URBAN GAMELAN	23 Skidoo Illuminated JAM 40 (I/J)
3	2 5	ROCKABILLY PSYCHOSIS	Various Big Beat WIK 18 (P)
4	3 7	TOCSIN	Xmal Deutschland 4AD CAD 407 (I/P)
5	4 12	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/SP)
6	5 7	INCREASE THE PRESSURE	Conflict Mortarhate LP MORT 6 (IDS)
7	8 38	SMELL OF FEMALE	Cramps Big Beat NED 6 (P)
8	12 2	EMERGENCY THIRD RAIL POWER TRIP	The Rain Parade Zippo/Demon ZING 001 (I/RT)
9	7 4	DEM' BONES	Broken Bones Fall-Out FALLLP 28 (I/J)
10	10 14	VENGEANCE	New Model Army Abstract ABT 008 (P)
11	9 25	THE SMITHS	The Smiths Rough Trade ROUGH 61 (I/RT)
12	13 10	REMAINS	The Only Ones Closer CL 012 (I/RT)
13	17 3	NEVER AGAIN	Discharge Clay CLAYLP 12 (P)
14	11 6	UNDER THE SCALPEL BLADE	Disorder AARGH 1 (P)
15	19 2	NO POTENTIAL THREAT	Riot Squad Rot ASS 13 (I/Red Rhino)
16	14 41	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I/P)
17	16 9	INVASION OF THE PORKY MEN	English Dogs Clay CLAY LP 10 (P)
18	18 26	GARLANDS	Cocteau Twins 4AD CAD 211 (I/RT)
19	NEW	SEVEN DEADLY SINS	The Outcasts New Rosa NEW 40 (I/RT)
20	15 8	HUMAN CONFLICT NO 5	10,000 Maniacs Press P 2010 (I/RT)
21	21 9	EVERYBODY IS FANTASTIC	Microdisney Rough Trade ROUGH 75 (I/RT)
22	23 13	FROM THE PROMISED LAND	Play Dead Clay CLAY LP 11 (P)
23	NEW	JONATHAN SINGS	Jonathan Richman Rough Trade ROUGH 52 (I/RT)
24	NEW	THE OIL OF SEX	Various Syndicate SYN LP 4 (IDS)
25	NEW	ALIVE IN THE LIVING ROOM	Various Creation/Artefact CRELP 001 (I/RT)



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Theatre of Hate



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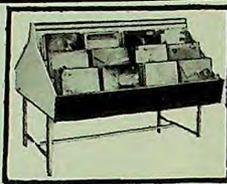
Ring Anthony or Jack Lewis for details of our franchise scheme or if you are located in the shaded area our racking services, where we leave a selection of our records on your premises on sale or return. Further areas should come on stream in due course.

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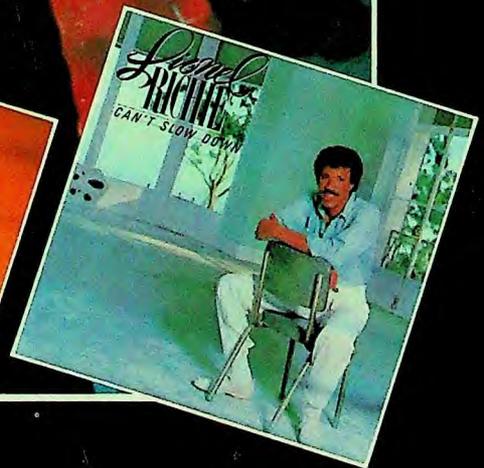
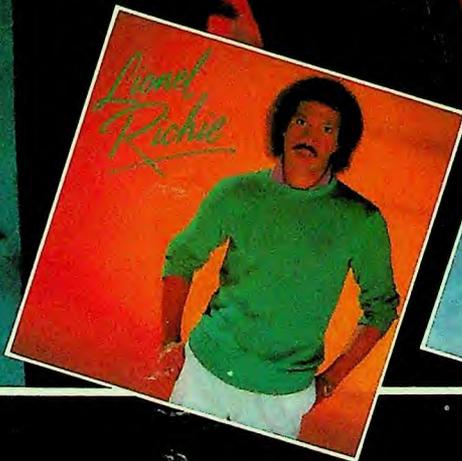
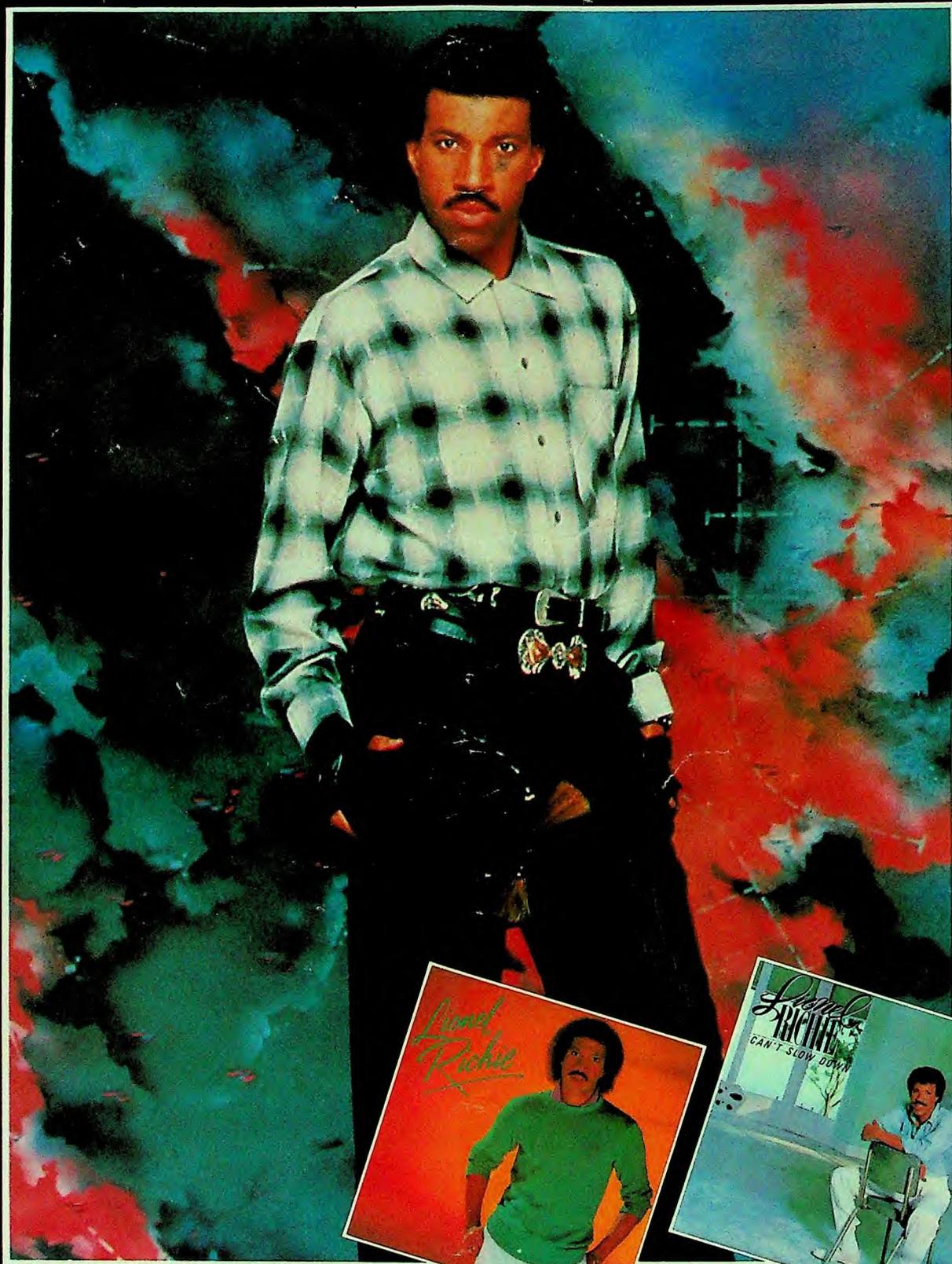
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