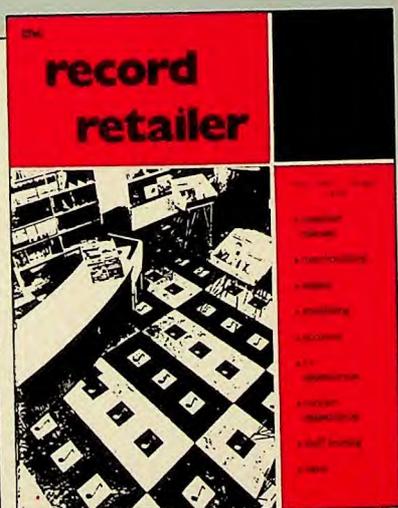


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ANNIVERSARY ISSUE

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Now A&M links with EMI for ad campaign

FOLLOWING THE success of the EMI/Virgin television marketing campaigns for the three Now That's What I Call Music albums. EMI has struck up a new partnership with A&M, for which it will handle all the TV marketing and promotion for two albums, Elkie Brooks' Screen Gems and The Carpenters' Yesterday Once More, a retrospect of the duo's greatest hits.

The liaison reinforces EMI's new commitment to the TV market: "We're looking much closer at the TV area than at any other time during the last five

years," says EMI Records' general manager of TV exploitation Charles Webster. "We're finding that record companies are anxious to look for the TV marketing expertise that they don't have in-house."

And A&M's head of marketing Howard Berman says: "We have been working very closely with EMI on the two projects and will continue to do so, although EMI will be looking after all the distribution and marketing strategy."

The Elkie Brooks album Screen Gems features songs from "the golden age of Hollywood"—the

singer, who has just started a marathon UK tour, recorded the LP with a 50-piece orchestra. An unusual step is that the album will initially be available on compact disc only; the vinyl and cassette versions will follow in late October when nationwide TV promotion will co-incide.

The Carpenters' set is a 26-track double album, packaged in a deluxe silver gatefold sleeve featuring the duo's logo and images in silver blocking. The album is released in early October and TV advertising will run through until Christmas.



CELEBRATING THE completion of Andy Williams' first album for EMI, *Greatest Love Classics*, which was recorded at Abbey Road Studios — left to right, Vic Lanza (EMI Records A&R Manager MOR), Tony Hiller, Andy Williams and Nicky Graham.

Andy Williams to EMI

ANDY WILLIAMS, one of the most consistently successful American singers in the UK over the last three decades, has signed to EMI Records worldwide and his first album, *Greatest Love Classics*, released next week will be the subject of a nationwide TV campaign.

The LP, based on a concept by songwriter Tony Hiller and former CBS A&R man Nicky

Graham, was recorded at Abbey Road Studios with the Royal Philharmonic Orchestra, and features well-known love melodies by great classical composers set to modern lyrics. It will be released simultaneously on album, XDR cassette and compact disc, and the TV promotion will feature 40 and 20-second adverts throughout the country leading up to Christmas.



PETER WILKINSON: move ends a 27-year link with the music industry.

MD post for Wilkinson

SPOTLIGHT PUBLICATIONS director Peter Wilkinson (above), publishing director of Music Week and Video Week, has been appointed MD of the Local Advertiser Series, following acquisition of the company by Spotlight's parent company, Morgan-Grampian plc, last week.

The Local Advertiser Series publishes a number of local free newspapers in North London and its acquisition is part of Morgan-Grampian's policy of expanding into areas of publishing other than business and specialist consumer magazines.

Wilkinson's move from Spotlight ends a 27-year association with the music industry; starting as an ad representative on Melody Maker in 1957, he rose to advertisement director of IPC Specialist & Professional Press and left in 1970 to help set up Spotlight Publications and launch Sounds as ad director.

He became publishing director of Music Week following its acquisition from Billboard in 1977, and last year he launched Video Week. Spotlight Publications managing director, Jack Hutton, will temporarily assume Wilkinson's responsibilities until a replacement is appointed.

More million sellers

GEORGE MICHAEL'S Careless Whisper and Stevie Wonder's I Just Called To Say I Love You have become the third and fourth singles this year to sell a million copies, the first time since 1979 that more than one single had gone platinum in any calendar year, writes Alan Jones. They are, respectively, the first Epic and Motown singles to sell a million.

Wonder's single had sold 1,080,000 at press time, 100,000 more than Motown's previous best seller, the Commodores' Three Times A Lady. The other million sellers this year were both by Frankie Goes To Hollywood — Two Tribes and Relax.

The success of I Just Called... featured in the forthcoming movie *The Woman In Red*, has helped the soundtrack album to debut at number two on this week's album chart, just behind the seven week topper Now, That's What I Call Music III.

● Platinum singles of the past 25 years — see page 13 of the MW anniversary supplement.

Deal takes Europarade to US via TV programmes

A WEEKLY one-hour TV show based on the Euro-parade chart, compiled and broadcast by TROS-Radio in Holland and published by Music Week, is to be seen throughout the US on broadcast and cable TV from next spring.

TROS-Radio has licensed worldwide TV and video rights to the Euro-parade chart to Swiss music video production company, 41-Music, which has sub-licensed US broadcasting rights to top US syndication company Silverbach & Lazarus.

41-Music is also negotiating for use of the Euro-parade chart on other TV networks in Europe and other parts of the world. The Euro-parade chart is compiled from the national charts of 11 European countries.

New PolyWarner block

From IRA MAYER
NEW YORK: A federal appeals court has upheld a Federal Trade Commission request for an injunction blocking the merger of the Warner Communications and PolyGram record operations.

Ironically, the FTC itself had begun administrative hearings into the matter in Washington DC just days prior to the California appeals court ruling.

The latter stated that the FTC had shown sufficient likelihood that the proposed merger would violate anti-trust laws to warrant continuation of the injunction until the FTC hearings are completed.

However, if the FTC ultimately rules against this merger the two companies will be entitled to return to the appeals court, and ultimately could take the case to the Supreme Court.

Such repeated appeals could drag on for years; should the parties decide to go before the Supreme Court, for example, the process would take at least 18 months — this only following further arguments at the lower court level.

The official response from PolyGram to the appeals court ruling stated: "The case is moving forward at the FTC and we are confident of success ultimately in the litigation."

Unofficially there are parties at PolyGram and Warner who believe the litigation will continue for an indeterminate period — possibly well beyond what it would be worth to continue fighting.

If you want to party...

... call Karen Stainer on 01-836 1522 NOW to secure your tickets for the Music Week 25th anniversary party at Abbey Road Studios this Friday from 7pm to midnight. We're almost sold out. Frankie Goes To Hollywood, Desmond Dekker, Thomas Dolby and The Moody Blues will be there. Will you?

NEWS

Elvis anniversary set

THE 50TH ANNIVERSARY of the birth of Elvis Presley next January is to be marked by RCA with a new 6-LP box set of Presley material for release in October, writes *Jim Evans from the RCA sales conference.*

A specially designed logo for the set will also be used for all other Presley product released during the anniversary year. The material on the boxed set includes Sun session out-takes from 1954/55, various live recordings, television out-takes and recordings while Presley was serving with the army.

Other RCA autumn product includes a new Slade LP and singles, new Bucks Fizz LP and single, John Denver's Greatest Hits Vol 3 and a single, Love Again, on which Denver duets with Sylvie Vartan, released in October to tie in with a promotional visit to Europe by both artists. "Substantial marketing" will support the first Modern Romance LP for RCA, and a similar campaign will back Evelyn "Champagne" King's new album, So Romantic, aimed at the pop and dance markets.

The title track of Kenny Rogers' second LP for RCA, What About Me, which also features Kim Carnes and

James Ingram, will be released as a single, and a new RCA Nashville signing, Juice Newton, has an LP and single released in the UK.

● Tom Robinson's new album, Hope & Glory, is released on the Castaway label via RCA, coinciding with a 13-date tour and backed by fly-posting, window displays and stickers and co-op advertising.

● RCA has 19 titles lined up for compact disc release next month by The Four Tops, Diana Ross, The Commodores, Prokofiev's Peter & The Wolf, Britten's Young Person's Guide To The Orchestra, three David Bowie albums (Young Americans, Ziggy Stardust and Fame & Fashion, with tracks re-mastered for CD), Hall & Oates, Styx, Jefferson Starship, Fame, the Pointer Sisters and John Denver. Also on CD will be one of the world's biggest-ever selling LPs, The Sound Of Music soundtrack.

● RCA's specialist import division, SIS, has a new range of titles which have either never had a UK release or have been deleted for some years, including Elvis Presley, Don Gibson, Waylon Jennings and Jim Reeves.

Directory

AS PART of a major expansion programme planned by Towerbell Records the label has moved to new offices at Towerbell House, 1 Iverson Road, London NW6 (Tel: 01-328 1787) ... ARC Management has moved to 3 Windsor Court, Strand-on-the-Green, Chiswick (Tel: 01-994 1956). ARC manages The Eternal Triangle and Sad Among Strangers ... Promoter Alan Finch has moved to 14a Shouldham Street, London W1 (Tel: 01-402 0631) ... The Promotion Company is now located at 58-60 Rowallan Road, London SW6 (Tel: 01-385 8252) ... Powerstation Records and Song Management has moved back to 38 Coney Street, York (Tel: 0904 642451/642574) ... UK Song-plugger has moved to 12 The Parade, Walton-on-the-Naze, Essex (Tel: 02556 2621) ... Sheet Music Publishing has moved to 41 Dymham Road, London NW6 ... Record promoter First Bell has moved to 31 Norfolk Place, London W2 (Tel: 01-402 3105/6).

Equipment seized

TEN PIRATE radio stations have had equipment confiscated since the introduction of legislation in July empowering The Department of Trade and Industry to make seizures pending prosecution, a spokesman said last week.



PAUL MATHER of RCA Records Northern Sales Team (left) receives the RCA award for the outstanding sales performance of the year from David Harmer, divisional manager of sales.

Roland, Rea backed by Magnet

"MAGNET, LIKE the English cricket team have, over the last year or so, been hit for six," was the bold opening statement from Ian Groves for his presentation to the RCA sales force. But he was quick to add: "As with the English cricket team, we are going through a rebuilding process in preparation for the remainder of this year, but principally for 1985, with newly-signed contemporary artists as

well as some familiar names."

Groves introduced product from B-Biz-R, Shadow Talk, This Island Earth and Gary Holton (better known as Wayne from the TV series Auf Wiedersehen Pet).

There will be a Roland Rat album and cassette, described by Groves as "the answer to every parent's problem — the perfect Christmas present". The album will feature new material as well as the three hit singles, Rat Rapping, Love Me Tender and Summer Holiday. Roland Rat will be back on TV for a week at the end of November and there will be a new series over the Christmas holiday period.

Kissing The Pink's new album, What Noise, will be released in the UK in November, as will a compilation Chris Rea album, supported by television advertising.

Reggae for panel?

TALKS HAVE taken place between Trojan Records, reggae record distributors Jetstar, and Gallup on the possibility of Jetstar-supplied shops being on the chart panel. The discussions were "very positive" said Trojan label manager Patrick Meads.

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American
Commentary

Legal block on rental

From IRA MAYER

NEW YORK: While the trend to rent records at retail was short-lived, anyone considering the notion will soon have to obtain permission to do so from the manufacturer. Both the House of Representatives and the Senate have passed legislation repealing the so-called First Sale Doctrine as it applies to audio recordings.

First Sale allowed retailers to dispose of legally acquired merchandise by any means; the new law specifies that disposition is by sale unless the manufacturer grants other rights. The two bodies of Congress will now hammer out a version of the proposed law that reflects the separate bills; this unified version will then go to the President to be signed into law. Neither version has any bearing on home video.

"The music industry is gratified that the US Congress has positively responded to our need for record rental legislation before that need became a 'crisis', as it has in Japan," said RIAA chief Stan Gortikov. "Audio rental, of course, is intimately linked to the greater problem of home-taping, and this new bill will plug one potential encouragement to such taping."

HANDLEMAN, THE rackjobber servicing some 850 music departments in the US and Canada, reports an increase in music sales of 35 per cent in the US and 30 per cent in Canada for the quarter ended July 28, compared with the same period last year. In a presentation to securities analysts here, the company recently outlined its current marketing strategy.

Included among these strategies are in-store signs highlighting product played on MTV, shift in emphasis from LPs to cassettes with a move toward self-service fixtures and theft-deterrent packaging; increased cross merchandising of, for example, exercise albums in sports departments, children's records in toy departments and use of video clips in and out of the music departments to highlight merchandise, including music video tapes

CBS/SONY is throwing a big bash on September 21 in Terre Haute, Indiana, as the old CBS Records plant is officially reopened for CD duplication. Press and dignitaries will be on hand for the event, with RCA, MCA, Motown and GRP among the labels awaiting first product from the factory. RCA plans to continue obtaining CDs from Denon's Japanese plant, but will use CBS/Sony to (hopefully) reduce turnaround time on major new releases. Goal, of course, is simultaneous release in LP, cassette and CD (not to mention video), though that's admittedly a long way off.

Speaking of simultaneous release, Sony Software's John O'Donnell complains that the time lag between when music video must be ordered (prior to duplication) and when it hits the stores is hindering development of that market. The material sits around getting stale as the manufacturer collects orders, he reasons; shipping when duplicated could get tapes into stores six weeks sooner.

THE SKYROCKETING US dollar, which some predict will be 1-to-1 against the British pound next year, is heightening demand for UK, German and French label imports, according to *Billboard*. Given the exchange rate, product is coming in for less than the price of US-made LPs. The upshot: if you've got a label available, talk to Rounder, Important, Rick Ballard imports, Caroline Imports. The backlash: WEA, CBS and others are hiking prices in the UK; when the pound improves, the higher UK prices will kill the British export market.

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NEWS

Thorn drops prices in pre-Xmas push

THORN EMI Screen entertainment has reduced the prices of a number of music videos in time for the pre-Christmas market.

The Rolling Stones — Let's Spend The Night Together and Ziggy Stardust And The Spiders From Mars are now available to dealers at £13.50 (a reduction of over £20 in the case of the Stones cassette).

Thorn EMI will also be re-releasing Videostars, Videothèque and Videohits banded together at a special dealer price of £29.95. A spokesman said: "These three cassettes together contain over 60 sensational pop videos from such performers as Elton John, Genesis, Thompson Twins, Kid Creole, Depeche Mode, and many more. This ready-made video juke-box collection adds up to more than four hours of non-stop entertainment."

Best of Bolan in October

VIDEOFORM MUSIC is to release Marc On Video. Compiled by fan club president John Bramley, it is a compilation of the best of Marc Bolan and T Rex, featuring such songs as Telegram Sam, Jeepster and Ride A White Swan. Release date is set for the end of October and there will be a free accompanying audio cassette.

Vestron gets rights to Stones' video

By JIM EVANS

VESTRON MUSICVIDEO has signed an exclusive agreement for worldwide home video rights to Video Rewind — The Rolling Stones Great Video Hits. The programme includes footage of Mick Jagger and Bill Wyman, vintage concert film and 12 uncut unlicensed music videos.

Ian Ralfini of Vestron said: "We are delighted to work with The Rolling Stones, a rock 'n' roll band of legendary status. This original Rolling Stones project is indicative of Vestron Music-Video's commitment to bring the biggest and brightest names in music to home video."

Featured titles are as follows: Midnight Rambler, She Was Hot, She's So Cold, Emotional Rescue, Waiting On A Friend, Brown Sugar, Neighbours, Too Much Blood, It's Only Rock And Roll,

Miss You, Undercover Of The Night, Start Me Up, Hey Nigrita and Satisfaction.

Ralfini said Video Rewind would be supported by "the largest promotional campaign in the history of the home video industry. It will encompass radio and TV spot buys. Print advertising will include major home video trade, consumer and national consumer magazines.

"The campaign will include local radio promotions with special messages taped by members of the Rolling Stones. Comprehensive retail merchandising kits will contain a wide range of colourful point of purchase materials," he said.

The programme will be Vestron's first release in VHS Hi-Fi, and will also be available in Beta Hi-Fi, CED Videodisc, V2000, Laserdisc and VHD Disc. Release date is set for November 14.

Virgin links video and vinyl

VIRGIN VIDEO is backing its autumn music titles with substantial campaigns, including extensive advertising and, where applicable, teing in with the release of new vinyl product by

the same artists.

Stay Hungry is a 60-minute music concert from US shock rockers Twisted Sister and is being co-promoted with WEA's new single. Japan — Instant Pictures features promotional videos as well as footage shot at Japan's last-ever concert at Hammersmith Odeon. It is being released "as a result of demand by Japan fans anxious for material."

UB40 Labour Of Love is a 30-minute narrative film, described as "a love story set to the band's music". Much of the music is drawn from the album of the same name, while promotion of the video will be linked with that for the band's new album, Geoffrey Morgan Likes White Girls, scheduled for release in the first week of October.

All three video programmes are released September 27. Dealer prices are as follows: Twisted Sister — £13.91, UB40 — £11.25 and Japan — £11.25.

Bowie — Live

DAVID BOWIE — Live is released by Videoform Music on September 26. The follow-up to The Serious Moonlight Tour programme released in April this year, Live features Scary Monsters, Rebel Rebel, White Light White Heat, Station To Station, Cracked Actor, Ashes To Ashes, Space Oddity, Young Americans and Fame. It was recorded on the Canadian leg of Bowie's Serious Moonlight world tour last year.

INSIDE →

Airplay 8 ● Classical 14 ● Disco news 26, charts 29 ● Europarade 18 ● Independent labels news 30, charts 31 ● LP reviews 19 ● Music on video chart 18 ● New releases 12, 21 ● Opinion 14 ● Performance 15 ● Publishing 6 ● Retailing 18 ● Singles reviews 19 ● Talent 15 ● US charts 12, 21 ● Feature:

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NEWS

BPI holds fire on obscenities issue

THE BPI has decided to take no action following a recent court case in which a dealer was found guilty of stocking records which were ruled to be obscene (MW, September 8) on the grounds that "it would be inappropriate for the council to impose any rules on its membership in this connection, or for the council to act in any way as a censor".

The matter had been raised at the council meeting last week by Cherry Red Records managing director Iain McNay, some of whose product was implicated in the court case. The BPI added that the situation will be monitored and "if there should be a need at any time the appropriate action will be taken".

But dealers who fear future prosecutions are unlikely to let the matter rest and *Music Week* understands that it will be on the agenda of the next dealer-BPI liaison committee in October.

Record Merchandisers' Hasan Akhtar, chairman of the dealer committee, said: "Most dealers are concerned that they are now open to prosecution on items we receive in good faith from the record companies. We would like to discuss with the BPI how our anxiety in this area may be recorded and how the companies may accept greater responsibility, plus any help, advice or guidance they can offer."

CD hardware price war?

DUSSELDORF: A Christmas price-cutting war in compact disc hardware was signalled at the 1984 Dusseldorf Hi-Fi/Video Fair, with European producers blaming Japanese over-production as the chief cause.

They claim that Japanese output will total more than 2m CD players this year, despite an annual demand for players which is estimated at only 700,000 units.

A total of 35 companies displayed CD hardware at the fair which attracted 230,000 visitors and some 350 exhibitors from 20 countries. Sony, Philips and National Panasonic showed in-car CD players due to be launched in Europe this autumn.

'Pirate ad'

THE BPI's anti-piracy division is investigating an advertisement on last week's *New Musical Express* which apparently offers a service to tape records.

The classified ad reads: "I'm able to tape any LP or single made in the last 25 years", and offers two albums on a C90 tape for £4 or a mix of singles for £5.

Smiths bans Smiths

WH SMITH last week became the third national chain to withdraw from sale copies of The Smiths LP and last single, Heaven Knows (I'm Miserable Now).

Its decision follows the lead taken by Boots and Woolworth, which stopped selling the records after a complaint from relatives of John Kilbride, a victim of the Moors Murders of the Sixties, about the lyrical content of Suffer Little Children, a song dealing

with the killings.

The chains made their decisions after listening to the track from the album and B-side of the single.

Meanwhile, The Smiths' record company, Rough Trade, said it was appealing to the Kilbride family to "have a dialogue" with them. "If anyone is upset and misunderstands the song, then that upsets us," said a label spokesman.

Indie business guidance

A NEW company offering management and financial services to the music, video, broadcast and film industries, has been launched by former Radialchoice Records managing director Simon Lait in association with video producer Jon Roseman and former Radialchoice executive Caroline Freegard.

The company, The Entertainment Business, will seek to "assist independent sector companies improve their prospects for international growth". Its services will include international licensing and product management, marketing and publicity,

corporate and talent management, talent and product acquisition, corporate and production finance.

Lait says the company has "reached advance stages of negotiation with major US independent record labels in connection with the provision of international licensing, acquisition and product management services". He has also acquired exclusive worldwide representation rights to over 500 music video programmes and a catalogue of 116 "classic" motion pictures produced between 1925 and 1949.

The Entertainment Business will be represented in New York, Los Angeles, and Sydney, and is based at Heacorn Manor, Heacorn, Kent. (Tel: 0622-891022).

PRS restates radio rule

THE PERFORMING Right Society has reiterated the position concerning the use of radios in public, following national press stories last week about a Dorset vehicle repair workshop foreman Tony Methofer, who has been playing his radio at work.

"There is no doubt about the law in this matter," says the PRS, "and for about £25 a year — a few pence a day — we find it puzzling that some people are not prepared to take out the necessary licence, the proceeds of which go to the songwriters and publishers and are not retained by the PRS."

Levy debate

THE TV & Radio Industries Club is holding a lunchtime debate on the question of a blank tape levy at the Grosvenor House Hotel on September 25. Lunch will cost £13 per head, excluding wine, and anyone interested in attending should contact David Hobbs on 01-486 7364.

DOOLEY

AS *Music Week* celebrates its 25th anniversary, it is ironic that we also bid farewell to our publishing director Peter Wilkinson, who would have celebrated 27 years in the music industry on October 1 (see page 1). Peter's many friends and colleagues in the business — including the musical instrument and hi-fi industries — will join us in wishing him tremendous success in his exciting new venture, and Spotlight Publications managing director Jack Hutton paid this tribute: "I'm both glad and sad. Glad and proud that, when a big opportunity came up within our organisation, Peter, a founder of Spotlight, got the job. Sad because we have worked together in the music business for 27 years. He'll be a hard man to replace" ... Another long-serving industry man, Alf Dewdney, copyright manager at EMI, has just retired after 31 years with the company and thanks everyone in the industry who contributed to his leaving collection ... More 25th anniversaries: Bob Barratt, who started as an EMI office boy and was for many years a staff producer, now launching his own Grasmere Records label; and Johnny Howard celebrated 25 years as a pro bandleader and broadcaster last month ... Magnum Music Group's Adrian Owlett, who used to manage Gene Vincent, has just discovered that Labour leader Neil Kinnock is a paid-up member of the Gene Vincent appreciation society.

THE COMPETITION in TV merchandising is hotting up again, what with EMI offering its services to all and sundry (see page 1), Ronco hopefully back in business, and K-tel throwing down the gauntlet to Telstar in response to Sean O'Brien's quote in *Billboard* that, "We have overtaken K-tel as principal TV merchandiser" — K-tel's MD Peter Morris concedes that Telstar jumped ahead for one quarter, but adds: "Last year we beat them; this year we'll bury them" ... At the Our Price annual results press conference, Mike Isaacs was bemused by an earnest female reporter who asked how much of his business is represented by the "pink pound"; it transpires that the pink pound is economics jargon for money spent by the gay community ... CBS Inc was honoured at a Royal Society of Arts reception last week in recognition of CBS' financial support during the past 10 years; the company's contributions have formed the largest single donation for RSA music scholarships ... Motown UK staff were just cracking open the champagne last week to celebrate 1m sales of the Stevie Wonder single, I Just Called To Say I Loved You, when the man himself walked in and joined the party ... Former Polydor press officer Bill McAllister can be contacted on 01-904 0421 ... Boy George says one track on his new LP is dedicated to David Betteridge, "who refused to give me a recording contract".

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PUBLISHING

Edited by NIGEL HUNTER

Stage is set for Nisbet story in words and music

A MUSICAL, *And Then I Wrote*, which is virtually the professional life story of music publisher Ben Nisbet, opens at The Mill, Sonning, for a five-week season on September 25.

The music has been written by Les Reed, who also plays the role of a pianist trying to sell songs to publishers — which is exactly how Reed started in the business. Nisbet's book and lyrics were inspired by his publishing career which began at Box & Cox, followed by a long spell at Feldman & Co before he set up his own business.

Reed's first involvement with a musical was five years when

he composed the music for *Trilby*, based on the George du Maurier classic, but both Terence Rattigan, who wrote the stage-play, and lyricist Peter Hart died before it could be produced.

Another current stage project for Reed is writing 11 songs with Roger Greenaway and Geoff Stephens for *The Magic Touch*, a new show starring American illusionist Johnny Hart which will open at London's Cambridge Theatre on October 26, and he is planning a theatrical collaboration with Rick Wakeman for next year.

Reed has also written six songs for Tom Jones in collaboration with Greenaway, Terry Dempsey and David Reilly. He attended the recording sessions in Los Angeles, and two of the songs have single potential.

In a different vein, Reed's first symphony, a five-movement work entitled *Niagara* featuring solo harmonica star Tommy Reilly will be premiered next year in Canada, Germany and Ireland.

New Day deal

A RECENT publishing deal set by Woodencar Music is the London-based Scots band *Double Vision*, whose second single, *New Day*, is out on their own *And Records* label distributed by PRT.



NASHVILLE: The growing colony of Brits here in Music City now includes Ronnie Harwood (centre), who wrote *You Drive Me Crazy* for Shakin' Stevens, and his publisher David Oddie. Harwood is seen with fellow songwriters Michael Stewart (left) and Dan Hill in the Ronnie Millsap office. Stewart and Hill wrote a big US hit together called *Don't You Know How Much I Love You*.

Collier clinches hit lyric deal

BILL BRYANT, lyricist for the Howard Jones hits *What Is Love* and *Human's Lib*, has signed an exclusive agreement with Collier Associates, Mike Collier's business management bureau. Bryant is currently signing and working with new artists, and aims to establish his own music publishing and production companies.

Record Shack, which is represented by Collier's Jess Music, has scored its eighth consecutive hit this year with *Are You Ready* by Break Machine. Jess has also acquired exclusive publishing rights to the new film *Style*, the soundtrack of which was produced and written by Jack Robinson, who has been associated with hits by Gloria Gaynor, Grace Jones and David Christie among others.

The title music for *The Front Line*, a new BBC TV series, has been written and performed by Black Roots, a Bristol-based reggae band whose work is published by Jess.

Heavy acts sign with BMI

BROADCAST MUSIC INC (BMI) is now also known as Better Metal Increments, according to Scottish-born Californian BMI staffer Allan McDougall.

The American performing rights organisation has been conducting a recruiting drive among heavy metal acts in the US, stressing the importance of such bands being registered in order to collect their just dues from broadcast performances.

HM bands already aligned with BMI are Quiet Riot, Ratt, Motley Crue, AC/DC, Dio, Legs Diamond, ZZ Top, Gary Moore, Ozzy Osbourne, and Fastway.

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LP REVIEWS

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

TOP 20

VARIOUS: Original Motion Picture Soundtrack, The Woman In Red. Motown ZL72285. Music written, produced and performed by Stevie Wonder, including two duets with Dionne Warwick.

JANE FONDA: Jane Fonda's Workout Record (New & Improved). CBS 88640. Producer: artist.

TOP 50

KC AND THE SUNSHINE BAND: Greatest Hits. Sunnyview SVLP 6601. Distribution: PRT. Compilation of material dating from the mid-Seventies through to the early Eighties and including

That's The Way (I Like It), Queen Of Clubs, Please Don't Go and Get Down Tonight. Should be a good seller in the disco and crossover markets.

MOR

MAX JAFFA: Music For A Grand Hotel. Valentine VAL 8057. Producer: Jed Kears. Max Jaffa has been associated with Grand Hotel broadcasts and Scarborough summer seasons for an unbelievable 50 years now, and this digitally recorded selection so typical of the programme (including its familiar signature tune Roses From The South) should enjoy steady sales among your older customers. ***

ROYAL AIR FORCE BAND (GERMANY): Keepers Of The Peace. Bandleader BND 1017. Producer: Jed Kears. ***

IND COOPE BURTON BREWERY BRASS: A Glass Of Brass. Bandleader BNB 2004. Producer: Jed Kears.

ROYAL DOULTON BAND: Images In Brass. Bandleader BNB 2007. Producer: Jed Kears. The RAF band plays marches associated with the RAF role in West Germany in a crisp, accomplished manner which puts it near the top of the military band tree. The two brass band LPs are certain to appeal to the many enthusiasts of this genre, the Doulton band in particular showing its impressive paces in a varied collection of brass sound portraits. *** (RAF LP) ** (the rest)

BING CROSBY: Bing Crosby In The Thirties, Vol. 1. JSP 1076. Producer Dave Bennett. Crosby built the foundation of his huge following during the Thirties by means of regular weekly radio shows sponsored by Cremo Cigars, Woodbury Soap and Kraft. The Kraft Music Hall, for which Crosby succeeded Al Jolson, turned out to be the longest running radio series in his career. These cuts, transferred from the original acetates, sound their age, but the Old Groaner's mellow magic comes through well. A collector's place, enhanced by Geoff Milne's informative sleeve note. Distributed through Backs and Cartel. **

HERP ALPERT: Bullish. A&M AMLX 65022. Producers: artist, John Barnes. The Alpert trumpet is back south of the border on the Tijuana Brass trail for this selection, and Lani Hall (Mrs A) is featured in Maniac. Lacking the brashness and ebullience of the original TB efforts 20 years or so ago, but well arranged and played and smoothly easy on the ear. **

GEORGE MITCHELL: The Black & White Minstrel Show. EMI EG 2601851.

GRESLEY MALE VOICE CHOIR: Begone Dull Care. Bandleader BNB 2005. Producer: Jed Kears. The Mitchell medleys date from 1960 (recording) and from World War I and before in vintage. Issued in EMI's Retrospect series, it should enjoy good sales despite the absence of the Minstrels from the TV screen in recent years. The Gresley choir from Derbyshire has a wide repertoire and the full, confident sound of people who can sing and enjoy doing so. ** (both albums)

General

W.A.S.P.: Wasp, Capitol Records, EJ2401951. Corny old shout-as-loud-as-you-can heavy metal with all the taste and freshness of a three week-old bun. The cover shows the four American lads looking mean and menacing,

swathed in studded leather and chains, while behind them appears to be a joke plastic skeleton. And that's just what their music is, a plastic joke. All heavy metal music gets a following, but this old tosh doesn't deserve much of one. ***

ZZ TOP: First Album. Warner Brothers WB 56 601.

ZZ TOP: Rio Grande Mud. Warner Brothers WB 56 602.

ZZ TOP: Tejas. Warner Brothers 56 605. With ZZ Top's Eliminator album having gone silver, these three earlier albums justify re-issue, having previously been sought after import items. First Album dates from 1970, Rio Grande Mud 1972, and Tejas 1974. ** (Each album)

FRANK SINATRA: Songs For Swingin' Lovers. Capitol SLCT 6106.

In The Wee Small Small Hours. Capitol CAPS 1008. Two classic Sinatra albums which have been digitally re-mastered and are spearheading EMI Records' promotion campaign for its series of 18 Sinatra LP re-issues. They represent Sinatra at his very best with classic songs like Makin' Whoopee, You Make Me Feel So Young, Dancing on the Ceiling, Mood Indigo and Old Devil Moon. **

ANDY SUMMERS & ROBERT FRIPP: Bewitched. A & M Records. AMLX 68569. Producer: Andy Summers. Second LP of instrumental muzak from this unlikely coupling. Should earn some royalties as theme music, but who will buy it, even with Summers' name on it. Mannered and dry. **

CLIFFORD T WARD: Both Of Us. Philips 814777-1. Available through IMS. It is sad that Clifford T Ward's latest album has only been released by Philips in Eire and not in the UK as he is one of our few original singer-songwriters. Both Of Us, his first LP for some years, makes fine listening with beautiful melodies, intelligent lyrics and moving interpretations. **

BLUE CAPS: On The Road Again. Magnum Force MFLP 1020. Distribution: Gipsy/CBS. The Blue Caps are original members of Gene Vincent's rock and roll backing band and as they are planning UK live dates, Magnum Force's release of this album is timely. Includes Lotta Loving, Be Bop A Lula, Baby Blue and Say Mama — all favourites from the late Vincent's repertoire. **

CHERRELLE: Fragile. Tabu. TBU 26064. Distribution: CBS. Smooth US soul in the mould of Teena Marie/Stacy Lattisaw. The UK lacks the vast market this sort of material enjoys across the Atlantic, but it could find a place

in the Disco/Dance chart with club play. **

ROMEO VOID: Instincts, CBS Records, CBS 25969. The excellent saxophone playing of Benjamin Bossi and the powerful voice of Debora Iyall backed up by Aaron Smith on drums, Peter Woods, guitar and Frank Zin-cavage, bass, add up to a really good album. The lyrics are first-class, the music — combining rock, pop and jazz — has great depth and the production is faultless. CBS should really push this US act, as it stands the sales potential is thrown away. **

VARIOUS: It's A Crammed, Crammed, Crammed World! Crammed Discs GRAM 003. Distribution: Cartel. Some positive consumer press reviews should tempt indie buyers to explore this value-for-money label sampler which, at £2.99, includes 10 tracks from Crammed artists such as Zazou/Bikavey, Hermine, Family Fodder and Honey-moon Killers who also contribute a bonus single. Should enjoy lengthy indie chart stay, plus introduce buyers to the Crammed catalogue. ***

10,000 MANIACS: Secrets Of The I Ching. Press P3001. Producers: artists/David Brick. Distribution: Cartel. A remarkable melee of styles — melodic chiming guitars, Cajun organ and a dash of REM — makes Secrets one of the most enjoyable discoveries of the year. The US band have just completed a short UK tour and that, plus some impending press coverage, should take this LP even further up the indie chart. Play in-store and display. ***

Indies

BRIAN POOLE AND BLACK CAT: The Album (City Lights 1 — available from 710a High Road, Leytonstone, London E11). A new album from Poole, one of the big names of the Sixties pop scene, who was signed by Decca after they had turned down The Beatles, proving that he is still in good voice. A selection of some of his original hits (Candy Man, Do You Love Me, Twist And Shout), a rock and roll medley, and more mellow ballads. It all adds up to a surprisingly good LP. ***

ELMORE JAMES AND HIS BROOMDUSTERS: The Original Meteor & Flair Sides. Ace. CH 112. Distribution Pinnacle. Third Elmore James album from the Ace label. Like everything else they do, it's a labour of love made for the legion of R&B aficionados born 30 years too late. This one features material that the slide guitarist originally recorded for the (surprise, surprise) Meteor and Flair labels. **

MUSIC Video

- | | | | |
|----|-----|--|-----------------|
| 1 | 1 | STYLE COUNCIL: Far East & Far Out | PolyGram |
| 2 | 2 | BREAKDANCE, You Can Do It! | K-tel/P'Gram |
| 3 | 3 | ASIA: In Asia | Vestron |
| 4 | 12 | U2: Live "Under A Blood Red Sky" | Virgin |
| 5 | 7 | DAVID BOWIE: Serious Moonlight | Media |
| 6 | NEW | NOW, That's What I Call Music Video III | Virgin/PMI |
| 7 | 8 | HAWKWIND: Night Of The Hawks | Jettisoundz |
| 8 | 26 | THE CULT: Dreamtime Live at the Lyceum | Beggars Banquet |
| 9 | 4 | MICHAEL JACKSON: Making Of Thriller | Vestron |
| 10 | 9 | DIO: Live In Concert | PolyGram |
| 11 | 6 | HOWARD JONES: Like To Get To Know You Well | Warner |
| 12 | 14 | M. SCHENCKER GROUP: Rock Will Never Die | Hendring |
| 13 | 5 | BOB MARLEY/THE WAILERS: Legend | Island |
| 14 | 18 | STREETS OF FIRE: A Musical Fantasy | CIC |
| 15 | 15 | LET'S BREAK! | Warner |
| 16 | 11 | THE ARMS CONCERT: Part II | Videoform |
| 17 | 10 | NEIL DIAMOND: Love At The Greek | Vestron |
| 18 | 19 | NOW, That's What I Call Music Video II | Virgin/PMI |
| 19 | 20 | DAVID BOWIE: Serious Moonlight | Videoform |
| 20 | 28 | ELVIS PRESLEY: That's The Way It Is | MGM/UA |
| 21 | 30 | THE OTHER SIDE OF NASHVILLE | MGM/UA |
| 22 | 24 | DIRE STRAITS: Alchemy Live | PolyGram |
| 23 | 27 | THE COMPLETE BEATLES | MGM/UA |
| 24 | 23 | THE BEATLES: A Hard Day's Night | Vestron |
| 25 | 13 | LA TRAVIATA | VideoSpace |
| 26 | 21 | THE ARMS CONCERT: Part I | Videoform |
| 27 | 16 | DURAN DURAN | PMI |
| 28 | 29 | MOTORHEAD: Live In Toronto | Avatar |
| 29 | 22 | WHITESNAKE: Live! | PMI |
| 30 | — | THE STYLE COUNCIL: The Video Collection | PolyGram |

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AIRPLAY *action* BUBBLING

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

- 8 CHRIS NORMAN—My Girl And Me—RCA 427 (R) A Severn, BRMB B DevonAir, Pennine, Manx, Piccadilly, BBC Ulster ★ Orwell—Hitpick.
- 8 BONNIE POINTER—Your Touch—Epic A 4418 (C) A Manx, Clyde B County Sound, Plymouth, Beacon, Signal, Pennine ★ Red Rose—Hitpick.
- 7 CHAS & DAVE—Wonder In Whose Arms...—Rockney KOR 23 (A) A 2CR B DevonAir, Mercia, Signal, Aire, Piccadilly ★ Tees—Hitpick.
- 7 JETHRO TULL—Lap Of Luxury—Chrysalis—TULL 1 (F) A Severn, Manx B Essex, Signal, Trent, Aire, Swansea.
- 6 ELKIE BROOKS—Driftn—A&M AM 216 (C) A Wiltshire, Swansea B Chiltern, Tees, Clyde ★ DevonAir—Hitpick.
- 6 VERN GOSDIN—Can Tell By The Way You Dance—Compleat CLT 5 (A) A 2CR, Victory, Moray Firth B Radio 210, Aire, BBC Ulster.
- 6 THE JETS—Party Doll—PRT JETS 2 (A) A 2CR, Wiltshire, Metro, Gwent B West, Signal.
- 6 GUY MITCHELL—Singing The Blues—CBS A4682 (C) A Moray Firth, Tay, BBC Ulster B Luxembourg, Radio 210, Aire.
- 6 VIOLA WILLS—Gonna Get Along Without You Now—Touch TOU 5 (A) A 2CR B Aire, Piccadilly, Red Rose, BBC Ulster ★ Signal—Hitpick.

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

- 7 CLAIRE HAMILL—Denmark—Coda
- 7 SWANSWAY—When The Wild Calls—Balgier/Phonogram
- 6 ANTENA—Be Bop—Mercury/Phonogram
- 6 EUROGLIDERS—Heaven—CBS
- 6 MTUME—Prime Time—Epic
- 6 PETER SARSTEDT—Other People's Lives—Audiotrax
- 5 AFRIKA BAMBATAA/JAMES BROWN—Unity (Part 1—The Third Coming)—Tommy Boy/Polydor
- 5 DEVANEY YOUNG—Second Chance—Ryker

RADIO 2

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

- 10 (New) SADE: Smooth Operator (Epic)
- 9 (9) SHAKIN' STEVENS: A Letter To You
- 9 (11) STEVIE WONDER: I Just Called To Say I Love You
- 8 (6) ASTRUD GILBERTO: The Girl From Ipanema
- 7 (New) THE BELLAMY BROTHERS: I Need More Of You (MCA)
- 7 (New) EXILE: I Don't Want To Be A Memory (Epic)
- 7 (5) NIK KERSHAW: Human Racing
- 7 (7) THE SHADOWS: On A Night Like This
- 6 (6) THE EVERLY BROTHERS: On The Wings Of A Nightingale
- 6 (New) BARRY GIBB: Shine, Shine (Polydor)
- 6 (8) GEORGE MICHAEL: Careless Whisper
- 6 (7) POINTER SISTERS: I Need You
- 6 (8) SHAKATAK: Don't Blame It On Love
- 5 (New) BUCKS FIZZ: Talking In Your Sleep (RCA)
- 5 (6) MICHAEL JACKSON: Girl You're So Together
- 5 (5) OAK RIDGE BOYS: Break My Mind
- 5 (New) ROSE ROYCE: Magic Touch (Streetwave)
- 5 (New) PETER SARSTEDT: Other People's Lives (Audiotrax)
- 5 (5) SPANDAU BALLET: I'll Fly For You

- OTHER FEATURED RECORDS
- ANIMAL NIGHTLIFE: Mr. Solitaire
 - CHICAGO: Hard Habit To Break
 - JANET JACKSON/CLIFF RICHARD: Two To The Pound
 - ELTON JOHN: Passengers
 - JUAN MARTIN: Fight To Paradise
 - JOHNNY MATHIS: Simple
 - PAUL RICHEY: Son Of Hickory Holler's Tramp
 - SISTER SLEDGE: Lost In Music
 - STU STEVENS: Sad Old Spanish Guitar

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

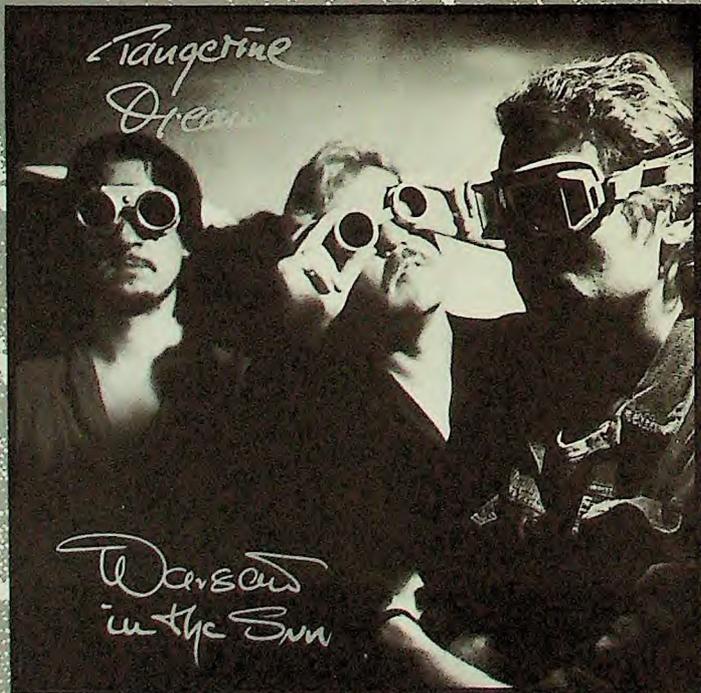
RADIO 1

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

- 23 (19) RAY PARKER Jr.: Ghostbusters
- 19 (17) STEVIE WONDER: I Just Called To Say I Love You
- 18 (17) HEAVEN 17: Sunset Now
- 18 (12) U2: Pride (In The Name Of Love)
- 17 (15) DEPECHE MODE: Master And Servant
- 16 (15) LEVEL 42: Hot Water
- 15 (17) ALPHAVILLE: Big In Japan
- 15 (16) AZTEC CAMERA: All I Need Is Everything
- 15 (19) HOWARD JONES: Like To Get To Know You Well
- 14 (22) DAVID BOWIE: Blue Jean
- 14 (10) BRONSKI BEAT: Why?
- 14 (13) SISTER SLEDGE: Lost In Music
- 13 (13) O.M.D. Tesla Girls
- 13 (6) GIORGIO MORODER & PHIL OAKEY: Together In Electric Dreams
- 13 (7) SHAKIN' STEVENS: A Letter To You
- 13 (6) UB40: If It Happens Again
- 12 (11) JACKSONS: Torture
- 11 (11) BUCKS FIZZ: Talking In Your Sleep
- 11 (17) MALCOLM McLAREN: Madam Butterfly (Un Bel Di Vedremo)
- 11 (6) NIK KERSHAW: Human Racing
- 11 (13) SPANDAU BALLET: I'll Fly For You
- 10 (7) ANIMAL NIGHTLIFE: Mr. Solitaire
- 10 (8) BILL NELSON: Acceleration
- 10 (8) PRINCE & THE REVOLUTION: Purple Rain
- 10 (9) XTC: All You Pretty Girls
- 9 (New) THE CARS: Drive, Elektra E9706 (W)
- 9 (17) ELTON JOHN: Passengers (Re-Mix)
- 9 (17) GEORGE MICHAEL: Careless Whisper
- 9 (6) THE HIGSONS: Music To Watch Girls By
- 9 (12) QUEEN: Hammer To Fall
- 8 (New) ADAM ANT: Apollo 9, CBS A4719 (C)
- 8 (6) CYNDI LAUPER: She Bop
- 8 (New) CLINT EASTWOOD & GENERAL SAINT: Last Plane (One Way Ticket)
- 8 (6) KRAFTWERK: Tour De France
- 8 (18) MIAMI SOUND MACHINE: Dr. Beat
- 8 (10) POINTER SISTERS: I Need You
- 8 (10) SADE: Smooth Operator
- 8 (New) SILENT RUNNING: Sticks And Stones, Parlophone R6084 (E)
- 8 (9) TEARS FOR FEARS: Mothers Talk
- 7 (New) ASWAD: 54-46 (Was My Number), Island IS 170 (E)
- 7 (10) THE BLUEBELLS: Cath
- 7 (8) HAZELL DEAN: Whatever I Do (Wherever I Go)
- 7 (New) JOE JACKSON: You Can't Get What You Want (Till You Know What You Want)
- 7 (14) LAURA BRANIGAN: Self Control
- 6 (7) BLACK UHURU: What Is Life
- 6 (New) CHRIS REA: Ace Of Hearts, Magnet MAG 269 (R)
- 6 (6) FREDDIE MERCURY: Love Kills
- 6 (New) LLOYD COLE & THE COMMOTIONS: Forest Fire, Polydor COL 2 (F)
- 6 (11) THE SMITHS: Williams, It Was Nothing
- 6 (10) TOM ROBINSON: Rikki Don't Lose That Number
- 6 (9) TINA TURNER: Better Be Good To Me
- 5 (New) BIG COUNTRY: East Of Eden, Mercury/Phonogram MER 175 (F)
- 5 (New) BOBBY WOMACK: Surprise Surprise, Motown TMG 1353 (R)
- 5 (New) COMSAT ANGELS: Day 1, Jive JIVE 73 (C)
- 5 (7) DIANA ROSS: Touch By Touch
- 5 (9) A FLOCK OF SEAGULLS: The More You Live, The More You Love
- 5 (5) LINDSAY BUCKINGHAM: Go Insane
- 5 (8) MICHAEL JACKSON: Girl You're So Together
- 5 (New) ROSE ROYCE: Magic Touch, Capitol CL 337 (E)
- 5 (11) THE SPECIAL AKA: What I Like Most About You Is Your Girlfriend
- 5 (New) SHAKATAK: Don't Blame It On Love, Polydor 699 (F)

- OTHER FEATURED RECORDS
- BREAK MACHINE: Are You Ready
 - CHICAGO: You're A Hard Habit To Break
 - FATAL CHARM: Summer Spies
 - FELT: Sunlight Bathed The Golden Glow
 - FIAT LUX: House Of Thorns
 - FRANKIE GOES TO HOLLYWOOD: Two Tribes
 - GENERAL PUBLIC: Tenderness
 - BARRY GIBB: Shine, Shine
 - THIS—THE HORNE SECTION: Lady Shine
 - BILLY IDOL: Flesh For Fantasy
 - JETHRO TULL: Lap Of Luxury
 - DAVID LASLEY: Where Does That Boy Hang Out
 - IAN PAGE & BOP: Unity Street

TANGERINE DREAM



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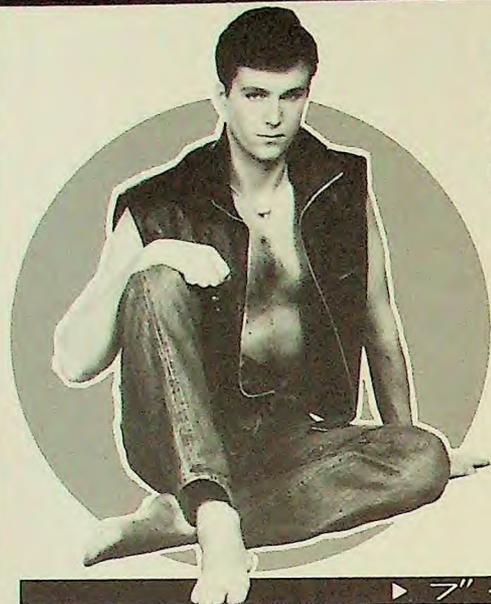
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TOP 75 SINGLES

P = PLATINUM (One million sales)
 G = GOLD (500,000 sales)
 S = SILVER (250,000 sales)
 RE indicates a re-entry.
 © indicates title's available in sheet music
 Top 75 on Prestel: MG Spotlight 514200
 Key to distributors code — see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	1	5	I JUST CALLED TO SAY I LOVE YOU (from 'Woman In Red')	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull Music	© Motown TMG (T)1349 (R)
2	3	5	GHOSTBUSTERS	Ray Parker Jr. (Ray Parker Jr.)	Wainer Bros/CBS Songs	© Arista ARIST (12)580 (F)
3	2	8	CARELESS WHISPER	George Michael (George Michael)	Morison Leahy Music	© Epic (TA)4603 (C)
4	8	2	PRIDE (In The Name Of Love)	U2 (Brian Eno/Dan Lanois)	Blue Mountain Music	Island (12)IS 202 (E)
5	4	13	AGADOO	Black Lace (-) Filmix	PLC/Maroon	© Fair FLA 107(T) (P)
6	7	6	DR. BEAT	Miami Sound Machine (Emilio Estefan)	CBS Songs	© Epic (TIA 4614) (C)
7	14	3	LOST IN MUSIC	Stier Sledge (Bernard Edwards/Nick Rodgers)	Warner Bros. Music	© Cotillion/Atlantic B9718(T) (W)
8	9	6	BIG IN JAPAN	Alphaville (Orlando)	Warner Bros. Music	WEA X9505(T) (W)
9	11	4	MASTER AND SERVANT	Depeche Mode (D. Miller/Depeche Mode/G. Jones)	Grabbing Hands/Sonet Music	Main '80NG 6 112" - 12BONG 6 (I) (RT/SP)
10	6	6	PASSENGERS (re-mix)	Elton John (Chris Thomas)	Big Pig/CBS Songs	© Rocket/Phonogram EJS 5412 (F)
11	23	2	A LETTER TO YOU	Shakin' Stevens (Peter Collins)	EMI Music	© Epic A4677(C)
12	5	6	LIKE TO GET TO KNOW YOU WELL	Howard Jones (Rupert Hine)	Warner Bros. Music	© WEA HOW 51(T) (W)
13	13	4	MADAM BUTTERFLY (Un Bel Di Vedremo)	Malcolm McLaren (S. Hague/W. Turbin)	CBS Song/M. McLaren/Charisma/Chappell	Charisma/Virgin MALC 512 (F)
14	10	12	SELF CONTROL	Laura Branigan (Jack White/Robbie Buchanan)	Sugar Music/MCA Music	© Atlantic A9676(T) (W)
15	12	5	I'LL FLY FOR YOU	Spondau Ballet (Tony Swain/Steve Jolley/Spondau Ballet)	Reformation/Chrysalis SPANIX 4 (F)	© Reformation Publishing
16	15	5	TALKING IN YOUR SLEEP	Bucks Fizz (Andy Hill)	Warner Brothers Music	© RCA FIZ(T) 2 (R)
17	NEW		BLUE JEANS	David Bowie (David Bowie/Derek Bramble/Hugh Padgham)	EMI Music	© EMI America EA 181 (E)
18	13	4	HOT WATER	Level 42 (Ken Scott)	Chappell/Level 42/Island Visual Arts	© Polydor PDSP(X) 697 (F)
19	NEW		HAMMER TO FALL	Queen (Queen/Mack)	Queen Music/EMI Music	© EMI (12)QUEEN 4 (E)
20	38	2	HUMAN RACING	Nik Kershaw (Peter Collins)	Rondor Music/Arctic King	© MCA NIK(T) 5 (C)
21	33	3	TESLA GIRLS	O.M.D. (Brian Trench/O.M.D.)	Virgin Music	© Virgin VS 705(12) (E)
22	NEW		WHY?	Bronski Beat (Mike Thorne)	Copyright Control	© Forbidden Fruit/London BITE(X) 2 (F)
23	20	33	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel/Robinson/J)	Four Hills/Heath Levy Music	© Sugar Hill/PRT SH(L) 130 (A)
24	28	5	TOUR DE FRANCE ('Breakdance' Remix)	Kraftwerk (-) EMI Music	© EMI (12)EMI 5413 (E)	
25	NEW		PURPLE RAIN	Prince and the New Power Generation (Prince and the New Power Generation)	Island Music	© Warner Brothers W9174(T) (W)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
26	26	3	TORTURE	Jacksons (Jackie Jackson)	Siggy Music/CBS Songs	© Epic (TIA 4675) (C)
27	NEW		LOVE KILLS (from 'Metropolis')	Freddie Mercury (Freddie Mercury/Giorgio Moroder/Mack)	GMPC/Queen Music	© CBS A 4735 (C)
28	NEW		APOLLO 9	Adam Ant (Tony Visconti)	EMI Music	© CBS (TIA 4719) (C)
29	17	15	TWO TRIBES	Frankie Goes To Hollywood (Travon Horn)	Perfect Songs	© ZTT/Island (12)ZTAS 3 (E)
30	18	6	MOTHERS TALK	Tears For Fears (Chris Hughes)	Virgin/10 Music	© Mercury/Phonogram IDEA 7(12) (F)
31	24	4	SUNSET NOW	Heaven 17 (B.E.F./Greg Walsh)	Virgin/Sound Diagrams/Warner Bros. Music	© Virgin VS 708(12) (E)
32	16	5	WHATEVER I DO (WHEREVER I GO)	Hazell Dean (P. Waterman/M. Stock/M. Aitken)	All Boys Music/Ramalam Music	© Proto ENA(T) 119 (A)
33	NEW		IF IT HAPPENS AGAIN	UB40 (UB40/Howard Gray)	New Claims/ATV Music	© DEP International/Virgin DEP 11(12) (E)
34	45	2	SMOOTH OPERATOR	Sade (Robin Millar)	MCP/S/GEM	© Epic A4655 (12"-TX 4655) (C)
35	22	10	STUCK ON YOU	Trevor Walters (I & S Production)	Warner Bros. Music	© I & S Productions IS(T) 002 (IDS)
36	40	6	MR. SOLITAIRE	Animal Nightlife (Michael Brauer)	CBS Songs/Karta Music	© Island (12)IS 193 (E)
37	34	4	ALL I NEED IS EVERYTHING/JUMP	Arcaz Camera (Mark Knopfler/Arcaz Camera)	Warner Bros. Music	© WEA AC 1(T) (W)
38	21	4	WILLIAM, IT WAS REALLY NOTHING	The Smiths (John Porter)	Warner Bros. Music	© Rough Trade RT(T) 156 (URT)
39	50	2	THE MEDICINE SONG	Stephanie Mills (Hawk)	Warner Bros. Music	© Club/Phonogram JAB(X) 8 (F)
40	27	15	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner (Tony Britton)	Rondor Music/Good Single/Chappell Music	© Capitol (12)CL 334 (E)
41	29	44	RELAX	Frankie Goes To Hollywood (Travon Horn)	Perfect Songs	© ZTT/Island (12)ZTAS 1 (E)
42	25	9	SOME GUYS HAVE ALL THE LUCK	Rod Stewart (Michael Omartian)	Warner Bros. Music	© Warner Brothers W 9204(T) (W)
43	30	6	I NEED YOU	Pointer Sisters (Richard Perry)	Rondor/Warner Bros. Music	© Planet RSP(T) 107 (R)
44	48	4	CATHY WILL SHE ALWAYS BE WAITING	The Bluebelles (Fairley/Bluebelles/Costello/Andrews)	Clive Banks M/V/T Music	© London LON(X) 54 (F)
45	43	4	MAGIC TOUCH	Rose Royce (Bobby Eli/Rose Royce)	Formula One Music	© Streetwave (MKHAN 21) (A)
46	51	2	FOREST FIRE	Lloyd Cole and the Commotions (Paul Hardiman)	CBS Songs	© Polydor COLE(X) 2 (F)
47	32	13	WHEN DOVES CRY	Prinz (Prinz)	Island Music	© Warner Brothers W9286(T) (W)
48	56	2	BETTER BE GOOD TO ME	Tina Turner (Rupert Hine)	State Music/Chinnichap	© Capitol (12)CL 338 (E)
49	34	14	ON THE WINGS OF LOVE	Jeffrey Osborne (George Duke)	Rondor Music	© A&M AM(X) 198 (C)
50	37	6	GIRL YOU'RE SO TOGETHER	Michael Jackson (Freddie Perren/Fonco Mizell)	Jobete Music	© Motown TMG(T) 1355 (R)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
51	46	4	SHE BOB	Cyndi Lauper (Rick Chertoff)	Reilly/Hay/Wall To Wall/Hobler Music	© Portrait/Epic (TIA 4629) (C)
52	31	6	ARE YOU READY	Break Machine (Jacques Morali)	Record Shack/SHO(T) 24 (IDS)	© Record Shack/Jess (Leosong)
53	NEW		WE DON'T WORK FOR FREE	Grandmaster Melle Mel & The Furious Five (C. Savage/S. Robinson/Four Hills/Heath Levy)		© Sugar Hill/PRT SH(L) 136 (A)
54	72	2	TOUCH BY TOUCH	Diana Ross (Diana Ross)	Giorgio Moroder Publishing	© Capitol CL 337 (E)
55	61	2	DON'T BLAME IT ON LOVE	Shakatta (Nigel Wright)	Scratch Music	© Polydor PDSP(X) 699 (F)
56	62	3	WHAT IS LIFE	Black Uhuru (Black Uhuru/Steven Stanley/Paul "Grouch" Smykkel)	Rydms Music	© Island (12)IS 150 (E)
57	NEW		RAIN FOREST	Paul Hardcastle (Paul Hardcastle)	Oval Music	© Bluebird BRIT 8 (A)
58	60	2	RIKKI DON'T LOSE THAT NUMBER	Tom Robinson (Robin Millar)	MCA Music	© Castaway/RCA TR(T) 2 (R)
59	NEW		I WISH YOU WOULD	Jocelyn Brown (Fred McFarlane/Allen George)	Truman/Jocelyn Brown Music	© Fourth & Broadway/Island (12)BRW 14 (E)
60	44	9	IT'S A HARD LIFE	Queen (Queen/Mack)	Queen/EMI Music	© EMI (12)QUEEN 3 (E)
61	51	3	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND	The Special AKA (Dick Cuthell)	Plangent Visions	© 2 Tone/Chrysalis CHS TT (12)27 (F)
62	36	11	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flock Of Seagulls (Steve Lovell)	Zomba Music	© Jive JIVE (T) 82 (C)
63	47	3	HEAVEN'S ON FIRE	Kiss (Paul Stanley)	Chappell Music	© Vertigo/Phonogram VER(X) 12 (F)
64	49	4	UNITY (PART 1—THE THIRD COMING)	Afrika Bambaataa/James Brown (T. Silverman/A. Bambaataa)	Heath Levy/Cop. Con.	© Heath Levy/Cop. Con.
65	39	6	2 MINUTES TO MIDNIGHT	Iron Maiden (Marcus "Jah" Birch)	Zomba Music	© EMI (12)EMI 5489 (E)
66	55	5	THE GIRL FROM IPANEMA	Astrud Gilberto (Creed Taylor)	MCA Music	© Verve/Polydor IPA(X) 1 (F)
67	75	2	CCCAN'T YOU SEE	Vicious Pink (Tony Mansfield)	Warehouse/Heath Levy Music	© Parlophone (12)R 6074 (E)
68	42	9	SUNGASSES	Tracy Ulman (Peter Collins)	Acuff Rose Music	© Stiff BUY(T) 205 (C)
69	NEW		PRIME TIME	London (James Mtume)	Mtume Publishing	© Epic (TIA 4720) (C)
70	70	2	LAP OF LUXURY	Jethro Tull (Ian Anderson)	Salamander & Son/Chrysalis Music	© Chrysalis TULL(X) 1 (F)
71	50	11	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold (Pete Wingfield/Paco Sevall)	Vanous	© RCA RCAT(T) 428 (R)
72	71	2	ANOTHER SILENT DAY	The Adventurers (Steve Harvey)	Chrysalis Music	© Chrysalis CHS (12)2000 (F)
73	53	4	WAITING FOR THE LOVE BOAT	The Associates (Martin Rushent)	APB Music	© WEA Y216(T) (W)
74	NEW		TOGETHER IN ELECTRIC DREAMS (from 'Electric Dreams')	Giorgio Moroder/Philly Dukes (G. Moroder)	GMPC/Virgin Music	© Virgin VS 713 (12) (E)
75	NEW		ON THE WINGS OF A NIGHTINGALE	The Everly Brothers (Dave Edmunds)	MPL Communications	© Mercury/Phonogram MER 170 (F)

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
76		LET HER FEEL IT	Simplicious (Donald Robinson)	EMI Music	© Fourth & Broadway/Island (12) BRW 13 (E)
77	58	YOU GET THE BEST FROM ME (Say, Say, Say)	Alicia Myers (Kevin McCord)	MCA Music	© MCA MCA(T) 914 (C)
78	69	YOU HAVE	Marc Almond (Mike Hedges)	Metropolis/Warner Bros. Music	© Some Bizzare/Phonogram B2S 24(12) (F)
79		THE A TEAM	Mike Post (Mike Post)	CBS Songs/Marbo Music	© RCA 433 (R)
80		I CAN'T LET YOU GO	Haywood (Colin Campsie/George McFarlane)	CBS Songs	© CBS A 4664 (12"-TX 4664) (C)
81		ALL YOU PRETTY GIRLS	XTC (David Lord/XTC)	Virgin Music	© Virgin VS 709(12) (E)
82	82	ACCELERATION (REMIX)	Bill Nelson (Bill Nelson)	Nelongs	© Cocteau COO (T)15 (IDS)
83	80	WHEN THE WILD CALLS	Swans Way (Mike Thorne)	Balgiey/CBS Songs	© Balgiey/Phonogram PHN(12) (F)
84		LAST PLANE (ONE WAY TICKET)	Clint Eastwood & General Saint (Phil Thornalley)	Blue Mountain Music	© MCA MCA(T) 910 (C)

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
85		UNDERWATER WORLD	Hanoi Rocks (Bob Ewin)	Zomba/Jesse John Music	© CBS (TIA 4732) (C)
86		SHINE	Frida (Steve Lillywhite)	Rondor Music/Songworks	© Epic (TJA4717) (C)
87		DRIVE	The Cars (Robert Johnson "Mut" Lange/The Cars)	Carlin Music	© Elektra E 9706 (W)
88	83	BURNING BUSH (Testify)	Savage Progress (Danny Hyde)	Point Music	© 10/VIRGIN TEN 27(12) (E)
89	76	UNEXPECTED SONG	Sarah Brightman (A. Lloyd Webber)	The Really Useful Co./Chappell/Dick James Music	© RCA 438 (R)
90	93	TODA MENINA BAIANA	Gilberto Gil (Mazola)	MCP/S	© WEA International U9451(T) (W)
91		TINSELTON IN THE RAIN	The Blue Nile (Paul Buchanan/Robert Bell)	Flag 22 Music	© Linn/Virgin LKS 21(12) (E)
92	64	SOMEBODY	Junior (Arii Mardin)	Junior/Samusic/Mi-Jambe/Airs & Graces	© London LON(X) 50 (F)
93		TWO TO THE POWER OF LOVE	Janet Jackson & Cliff Richard (G. Moroder/P. Bellotte)	Hig Stick/Careers/Boco Music	© A&M AM(X) 210 (C)

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
94	84	ORIGINAL SIN	The Senate (Rusty Egan)	Metropolis/Warner Bros. Music	© W.A.R. (12) WAR 1 (A)
95	92	KANGAROO	This Mortal Coil (John Fryer/Yvo)	Black Neon Music	© 4AD AD 410 (LP)
96	95	SUCKER FOR LOVE (I'm A Sucker For Your Love) US Mix	B-Biz-R (Hammond/Mathews)	Jobete Music	© Magnet 7SUCK 1 (12"-TSUCK 1) (R)
97		TENDERNESS	General Public (Gavin Mackillop/Colin Fairley)	RCA/Publishers In General	© Virgin VS 674(12) (E)
98	89	RE-ROUN	Gil Scott-Heron (Bill Leswell)	Rachel Music (Leosong)	© Arista ARIST (12) 573 (F)
99	77	LOVE RESURRECTION	Alyson Moyet (Tony Swain/Steve Jolley)	J&S Music/Copyright Control	© CBS (TJA4497) (C)
100		YOU	Judie Tzuke (Tzuke/Muggleton/Welsh/Paxman)	Jobete Music	© Legacy LGY (T)14 (IDS)

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)

A Letter To You (D. Lindo)	11	Hammer To Fall (B. May)	13	Shine (K. Jarvis/G. Fletcher/J. Bird)	86	Two Tribes (P. Gilh/J. Johnson/M. D'Onofrio)	25
Acceleration (Rams) (B. Nelson)	79	Heaven's On Fire (P. Stanley/D. Child)	83	Smooth Operator (Adw/R. St. Johns/S. Matthews)	34	Underwater World (A. McCarty/Heater)	85
A Team, The (M. Post/P. Capentier)	82	Hot Water (M. King/P. Gould/M. Lindup/W. Badarou)	18	Some Guys Have All The Luck (J. Forgyang)	32	Unexpected Song (A. Lloyd Webber/Black)	89
Agadoo (M. Symia/M. Delaney/J. Param)	5	Human Racing (N. Kershaw)	20	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
All I Need Is Everything (Hoddy Frame)	71	I Can't Let You Go (K. Mulligan)	80	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
All You Pretty Girls (A. Parrillo)	82	I Just Called To Say I Love You (S. Wonder)	1	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Another Silent Day (P. Gribbaw/Sharpe)	78	I Need You (N. O'Syrene/R. Feldman/J. Black)	43	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Apollonia (A. Ant/Marco)	52	I Wish You Would (J. Brown/M. Bennett)	59	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Are You Ready (J. Morali/F. Zarr/R. Balolia/K. Rodgers)	28	If It Happens Again (UB40)	33	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Better Be Good To Me (H. Knight/N. Chinw/M. Chapman)	48	I'll Fly For You (G. Kemp)	15	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Big In Japan (Ged/Merriam/Loyd)	7	It's A Hard Life (F. Mercury)	60	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Blue Jeans (D. Bowie)	17	Jump (E. Van Halen/A. Van Halen/M. Anthony)	45	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Burning Bush (Testify) (R. Kenton/Glynnis)	44	D. Lee Roth	37	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Cath (Hodges)	37	Kangaroo (A. Chilton)	20	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Careless Whisper (G. Michael/A. Rigdaley)	3	Lap Of Luxury (I. Anderson)	70	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
CCCAN'T YOU SEE (J. Ward/B. Moss)	87	Last Plane (One Way Ticket) (B. Dowe)	84	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Dr. Beat (E. Garcia)	6	Let Her Feel It (M. Horowitz/Brownfield)	76	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Don't Blame It On Love (W. Sharpe/R. Odell)	55	Like To Get To Know You Well (H. Jones)	12	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Forest Fire (L. Cole)	46	Love In Music (M. Rogers/B. Edwards)	7	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Ghostbusters (R. Parker Jr.)	2	Love Kills (from 'Metropolis')	27	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Girl From Ipanema, The (Jobete/Morales)	7	Love Resurrection (G. A. Moyet/S. Jolley/T. Swain)	99	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
Girl You're So Together (K. Lewis)	50	Madam Butterfly (Un Bel Di Vedremo)	13	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
		Magic Touch (Bobby Eli/Rose Royce)	45	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
		Master And Servant (M. L. Gore)	30	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
		Medicine Song, The (D. Weisbach)	39	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Assau/R. Haligon)	64
		Mr. Solitaire (Michael Brauer)	36	Stuck On You (L. Richie)	35	Unity (Part 1 - The Third Coming) (B. Ass	

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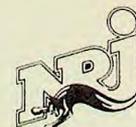
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100 TOP 100 TOP 100 TOP



- | | | | |
|----|-----|---|--|
| 1 | 1 | NOW, THAT'S WHAT I CALL MUSIC III | Virgin/EMI NOW 3 |
| 2 | 2 | SELECTIONS FROM SOUNDTRACK "WOMAN IN RED" | Motown ZL 72285 |
| 3 | 3 | DIAMOND LIFE | Epic EPC 26944 |
| 4 | 2 | POWERSLAVE | EMI POWER 1 |
| 5 | 7 | ELIMINATOR | Warner Brothers W 3774 |
| 6 | 4 | PRIVATE DANGER | Capitol TINA 1 |
| 7 | 6 | CAN'T SLOW DOWN | Motown STMA 8041 |
| 8 | 5 | PARADE | Reformation/Chrysalis CDL 1473 |
| 9 | 8 | THE WORKS | EMI WORK 1 |
| 10 | 9 | LEGEND | Island BMW 1 |
| 11 | 11 | THRILLER | Epic EPC 85930 |
| 12 | 10 | MUSIC FROM THE MOTION PICTURE "PURPLE RAIN" | Warner Brothers 925110-1 |
| 13 | 12 | HUMAN'S LIB | WEA WX 1 |
| 14 | 13 | BREAKING HEARTS | Rocket/Phonogram HISPD 25 |
| 15 | 16 | 1100 BEL AIR PLACE | CBS 86308 |
| 16 | 17 | SELF CONTROL | Atlantic 780147-1 |
| 17 | 15 | BREAK OUT | |
| 34 | 40 | VICTORY | Epic EPC 86303 |
| 35 | 29 | AMERICAN HEARTBEAT | Epic EPC 10045 |
| 36 | 32 | JUST THE WAY YOU LIKE IT | Tabu/Epic TBU 26058 |
| 37 | 30 | ORIGINAL SOUNDTRACK FROM "BREAKDANCE" | Polydor POLD 5147 |
| 38 | 43 | THE CROSSING | Mercury/Phonogram MERH 27 |
| 39 | 33 | BREAKDANCE, YOU CAN DO IT! | K-tel NE 1276 |
| 40 | 42 | THE SMITHS | Rough Trade ROUGH 61 |
| 41 | 34 | BAT OUT OF HELL | Cleveland International/Epic EPC 82419 |
| 42 | 31 | DREAMTIME | Beggars Banquet BEGA 57 |
| 43 | 39 | CAMOUFLAGE | Warner Brothers 925095-1 |
| 44 | 44 | WHOSE SIDE ARE YOU ON | WEA WX 7 |
| 45 | 62 | A SPECIAL PART OF ME | CBS 25475 |
| 46 | 51 | OCEAN RAIN | Korona KODE 8 |
| 47 | 36 | THE STORY OF A YOUNG HEART | Jive HIP 14 |
| 48 | 71 | LABOUR OF LOVE | DEP International/Virgin LP DEP 5 |
| 49 | 61 | THE LAST IN LINE | Vertigo/Phonogram VERL 16 |
| 50 | 47 | RECORD SHACK PRESENTS — VOLUME ONE | |
| 68 | 92 | WAR OF THE WORLDS | CBS 96000 |
| 69 | 84 | MAKIN' MOVIES | Vertigo/Phonogram 6359 034 |
| 70 | 65 | LOVE OVER GOLD | Vertigo/Phonogram 6359 109 |
| 71 | 69 | CATS WITHOUT CLAWS | Warner Brothers 250806-1 |
| 72 | 55 | PRIMITIVE | CBS 86306 |
| 73 | NEW | WAYSTED | Music For Nations MFN 31 |
| 74 | NEW | SWEET SIXTEEN — IT'S IT'S ... SWEET'S HITS | Anagram GRAM 16 |
| 75 | 89 | BREAK MACHINE | Record Shack SOHLP 3 |
| 76 | 57 | THE BEST OF JON & VANGELIS | Polydor POLH 6 |
| 77 | 78 | HELLO, I MUST BE GOING! | Virgin V 2252 |
| 78 | 67 | HOW GREAT THOU ART | Lifestyle LEG 15 |
| 79 | 60 | L.A. IS MY LADY | Qwest 925145-1 |
| 80 | 56 | STARLIGHT EXPRESS | Starlight/Polydor LNER 1 |
| 81 | 77 | LAMENT | Chrysalis CDL 1459 |
| 82 | 76 | BACKTRACKIN' | Starblend ERIC 1 |
| 83 | 52 | FACE VALUE | Virgin V 2185 |
| 84 | NEW | RUMOURS | |

EUROPARADE

This
Week
Last
Week
Wks on
Chart

Countries

1	1	8 HIGH ENERGY, Evelyn Thomas	NL/D/ES/B/CH/A
2	6	4 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder	IRE/GB/NL/D/B
3	9	4 GHOSTBUSTERS, Ray Parker Jr.	IRE/GB/NL/D/B/CH
4	5	6 CARELESS WHISPER, George Michael	IRE/GB/NL/B
5	3	8 SMALLTOWN BOY, Bronski Beat	NL/D/B/CH
6	2	15 SELF CONTROL, Laura Branigan	IRE/GB/F/DK/CH
7	11	8 SUCH A SHAME, Talk Talk	D/I/CH/A
8	14	4 SUSANNA, The Art Company	F/CH/A
9	8	13 SOUNDS LIKE A MELODY, Alphaville	NL/I/DK/A
10	12	10 TO FRANCE, Mike Oldfield/Maggie Reilly	D/ES/A
11	13	15 SELF CONTROL, Raf	F/ES/I/DK
12	10	13 I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	B/DK/CH
13	7	17 WAKE ME UP BEFORE YOU GO GO, Wham	DK/I/CH/A
14	25	3 REACH OUT, Giorgio Moroder featuring Paul Engemann	D/CH
15	4	14 TWO TRIBES, Frankie Goes To Hollywood	IRE/D/B/CH
16	17	4 LIKE TO GET TO KNOW YOU WELL, Howard Jones	IRE/GB/ES
17	RE	BIG IN JAPAN, Alphaville	IRE/GB/ES
18	18	6 AGADOO, Black Lace	IRE/GB
19	16	22 AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	F/I/DK
20	19	5 THE GLAMOROUS LIFE, Shelia E.	-NL/B
21	NEW	DR. BEAT, Miami Sound Machine	GB/NL
22	15	10 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	F/I
23	NEW	MASTER AND SERVANT, Depeche Mode	GB/D/DK
24	23	7 FUERSTENFELD, STS	A
25	34	2 FRIENDS, Amii Stewart	I
26	24	8 LA COLEGIALA, Gary Low	ES
27	28	7 SEMMINHOLD, Nanna	DK
28	30	2 PASSENGERS, Elton John	IRE/GB
29	31	2 MIJN STAD, Danny De Munk	NL
30	NEW	MOTORBOOT, KGB	A
31	NEW	BABY BLA BLA, Carlos	F
32	20	9 WHEN DOVES CRY, Prince	NL/B/A
33	21	14 SAD SONGS (SAY SO MUCH), Elton John	DK/A
34	26	10 FOTOROMANZA, Gianna Nannini	I
35	33	5 BYE BYE, Billy	F
36	29	3 ALL OF YOU, Julio Iglesias & Diana Ross	ES
37	37	2 STOP BAJON, Tullio De Piscopo	A
38	RE	TIME AFTER TIME, Cyndi Lauper	I
39	NEW	TOUTE PREMIERE FOIS, Jeanne Mas	F
40	38	6 WOULD'N'T IT BE GOOD, Nik Kershaw	DK

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, Holland

RETAILING

Nesbitt gets the price right

By RODNEY BURBECK

OUR PRICE chairman Gary Nesbitt was positively bubbling with enthusiasm for the future of the record retailing business when he faced a press conference of City journalists at last week's announcement of the company's first trading results since going public (MW September 15).

Commenting on the industry's upturn in the second quarter, and Our Price's spectacular 38 per cent increase in pre-tax profit, Nesbitt said: "I have always believed there was a great deal of growth ahead of us. Music has become more melodic and we are now seeing an enormous profile of customers in our shops — older people are coming back to buying records after the 'punk' years put them off."

Nesbitt also pointed to the development of music video, which was creating a new excitement, and also claimed that consumers are now less price sensitive. "Fewer people are coming to me complaining about the price of records which proves, I think, that if the product is good enough people will buy it," he said.

And he expressed the opinion that home-taping was no longer such a threat. "The kids who are

doing it don't have enough money to buy records anyway, and most people would sooner own a record than have a blank tape in a drawer. Also, with the coming of compact discs, there will be no point in home taping a CD because you can't reproduce the quality. A taped CD is good, but it doesn't have the depth of the disc."

Nesbitt says he has been "quite encouraged" by response to CD in his shops, and he's waiting for the in-car player to give a boost to the market and to more UK pressing capacity bringing software prices down.

On the music video front, Nesbitt says Our Price was deliberately cautious in taking the plunge but after test marketing in 16 shops they are now expanding into other shops "as a matter of urgency" to catch the Christmas business.

They have also been very cautious in the move to computer software, with one experimental shop in St Albans being followed by another in High Wycombe shortly.

But they have refused to sell computer software in the record stores. "It's a specialist line that needs specialist knowledge," said Nesbitt. "We pride ourselves on having sales staff who are



GARY NESBITT: "Older people are coming back to buying records."

knowledgeable of the music product they are selling. You can't expect them to know all about computers as well."

They are still viewing computer software as very much an experimental area despite the enormous growth in the market being forecast by some pundits. Nesbitt also points to the problems of stock inventory because of the different configurations and the lack of "back catalogue" interest in programs. "A computer software customer is only interested in the latest releases," he said.

Referring to their plans to open a "shop within a shop" at Selfridges in London's Oxford Street, Nesbitt hinted that if this is successful they may look to expand into other department stores. "We are very excited about this," he said. "We are going in with 2,500 sq ft and plan to expand this to 3,000 sq ft next year."

Independent dealer MARTIN ANSCOMBE takes a fresh look at the age-old problem of faulties and how to deal with them

A RECENT EXPERIENCE in sorting out a customer complaint has illustrated a current problem in the record trade — how to handle the faulty claims. I was asked to give an independent opinion on the state of an LP claimed to be faulty after the buyer had been cold-shouldered in the small independent record shop where he had purchased the item.

The complainant said the record caused the pick-up to jump in several places, particularly on the inside tracks. The buyer alleged that no replacement was offered and a refund refused by the shop — which is, of course, unlawful in the case of genuinely faulty goods. The worst aspect was that the shop did not inspect the record, either visually or on a player.

As it happens, on inspecting the record and playing it through both sides, I could find no fault whatsoever. However, I discovered that the client had recently fitted a new stylus to his system, and other "symptoms" he described indicated that the stylus was probably slightly askew and was the cause of the jumping on this particular record.

Many of the larger outlets, particularly in some multiples, replace records or give refunds for allegedly faulty product without question or inspection. Consumers may think this a laudible

practice, and in many ways it is. However, record players — at the least the pick-ups thereon — are delicate instruments and can very easily become maladjusted. Worn and misaligned styli, incorrect tracking weights or bias, sticky auto-stops etc, can give rise to playing problems. Indeed, almost every case of "jumping" and "sticking" is a player fault and nothing to do with the record.

One difficulty the retailer should sort out — because the average customer will not understand it — is that some stylus/tone-arm problems only show up when playing certain records. I have heard of cases where people have had four or five replacements of the same record for alleged 'jumping' faults; had these been checked at the counter and the proper advice been given, the buyer would have been saved quite a bit of bother. It is not always in the customers' best interests to replace or refund records without question.

The problems of faulties should not be over-emphasised; genuinely faulty records account for less than 2 per cent of product, and most faulty product is usually pretty obvious. But in my experience, more than half the items consumers try to return as faulty are not so but can be attributed to player faults.

Customers are grateful for the proper resolution of such problems, and good customer relations in this area must be one of the more important ways in which the specialist independent record retailer can compete with the larger, non-specialist outlets. What a pity that some do not appear to recognise such service as a means not only of maintaining their livelihoods but also of ensuring the future of the industry.

What a pity, too, that some record companies do not seem to care how or where their product is sold. I add this because I'm sure it drives the hard-pressed small indie record retailers to distraction when they see so many "full-price" LPs for sale in grocery and general stores, garages, newsagents etc, without a record player in sight, stickered with "special purchase only £2.99". Not easy when record companies invoice us at £3.65 plus VAT for such items.

Perhaps it's hardly surprising that these pricing discrepancies give indies bad tempers which may reflect on their consumer relations. It's no real excuse. However, a bit more realism from the record companies might not go amiss, and they could reduce the number of perfect "faulties" being returned to them... which would be to everyone's advantage.

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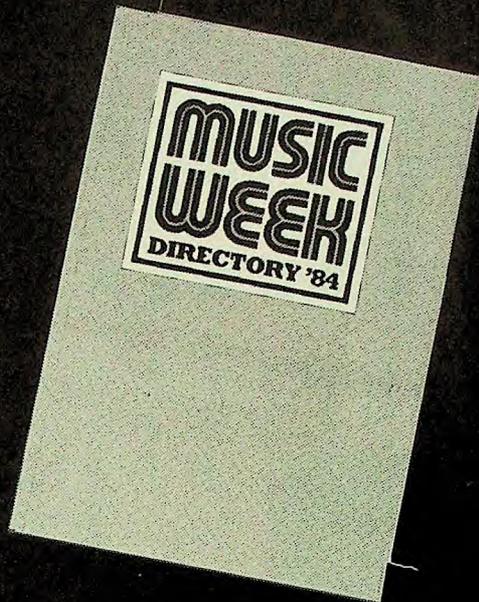
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TOP 75 TOP 75 TOP 75 TOP 75 TOP 75



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

1	1	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder	Motown TMG (T)1349	26	TORTURE	Jacksons	Epic (T)A 4675	51	51	SHE BOP	Cyndi Lauper	Portrait/Epic (T)A 4620
2	3	GHOSTBUSTERS	Ray Parker Jr.	Arista ARISTA (12) 580	27	NEW LOVE KILLS (from 'Metropolis')	Freddie Mercury	CBS A 4735	52	31	ARE YOU READY	Break Machine	Record Shack SOHO (T) 24
3	2	CARELESS WHISPER	George Michael	Epic (T)A 4603	28	NEW APOLLO 9	Adam Ant	CBS (T)A 4719	53	NEW	WE DON'T WORK FOR FREE	Sugar Hill/PRT SH(L) 136	Grandmaster Melle Mel and The Furious Five
4	8	PRIDE (In The Name Of Love)	U2	Island (12)IS 202	29	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	54	72	TOUCH BY TOUCH	Diana Ross	Capitol CL 337
5	4	AGADOO	Black Lace	Flair FLA 107(T)	30	MOTHERS TALK	Tears For Fears	Mercury/Phonogram IDEA 7(12)	55	61	DON'T BLAME IT ON LOVE	Shakatak	Polydor POSP(X) 699
6	7	DR. BEAT	Miami Sound Machine	Epic (T)A 4614	31	SUNSET NOW	Heaven 17	Virgin VS 708(12)	56	62	WHAT IS LIFE	Black Uhuru	Island (12)IS 150
7	14	LOST IN MUSIC	Sister Sledge	Cotillion/Atlantic B9718(T)	32	WHATSOEVER I DO (WHEREVER I GO)	Hazell Dean	Proto ENA(T) 119	57	NEW	RAIN FOREST	Paul Hardcastle	Bluebird BRT 8
8	9	BIG IN JAPAN	Alphaville	WEA X9505(T)	33	NEW IF IT HAPPENS AGAIN	UB40	DEP International/Virgin DEP 11(12)	58	60	RIKKI DON'T LOSE THAT NUMBER	Tom Robinson	Castaway/RCA TR(T) 2
9	11	MASTER AND SERVANT	Depeche Mode	Mute 7BONG 6 (12"—12 BONG 6)	34	SMOOTH OPERATOR	Sade	Epic A 4655 (12"—TX 4655)	59	NEW	I WISH YOU WOULD	Jocelyn Brown	Fourth & Broadway/Island (12)BRW 14
10	6	PASSENGERS (re-mix)	Eiton John	Rocket/Phonogram EJS 5(12)	35	STUCK ON YOU	Trevor Walters	I & S Productions IS(T) 002	60	44	IT'S A HARD LIFE	Queen	EMI (12)QUEEN 3
11	23	A LETTER TO YOU	Shakin' Stevens	Epic A 4677	36	MR. SOLITAIRE	Animal Nightlife	Island (12)IS 193	61	51	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND	The Special AKA	2 Tone/Chrysalis CHS TT (12) 27
12	5	LIKE TO GET TO KNOW YOU WELL	Howard Jones	WEA HOW 5(T)	37	ALL I NEED IS EVERYTHING/JUMP	Aztec Camera	WEA AC 1 (T)	62	36	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flock Of Seagulls	Jive JIVE (T) 62
13	13	MADAM BUTTERFLY (Un Bel Di Vedremo)	Malcolm McLaren	Charisma/Virgin MALC 5(12)	38	WILLIAM, IT WAS REALLY NOTHING	The Smiths	Rough Trade RT(T) 166	63	47	HEAVEN'S ON FIRE	Kiss	Vertigo/Phonogram VER(X) 12
14	10	SELF CONTROL	Laura Branigan	Atlantic A9676(T)	39	THE MEDICINE SONG	Stephanie Mills	Club/Phonogram JAB(X) 8	64	49	UNITY (PART 1—THE THIRD COMING)	Afrika Bambaataa/James Brown	Tommy Boy/Polydor AFR(X) 2
15	12	I'LL FLY FOR YOU	Spandau Ballet	Reformation/Chrysalis SPAN(X) 4	40	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334	65	39	2 MINUTES TO MIDNIGHT	Iron Maiden	EMI (12)EMI 5489
16	15	TALKING IN YOUR SLEEP	Bucks Fizz	RCA FIZ(T) 2	41	RELAX	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	66	55	THE GIRL FROM IPANEMA	Astrud Gilberto	Verve/Polydor IPA(X) 1
17	NEW	BLUE JEAN			42	SOME GUYS HAVE ALL THE LUCK			67	25	CCCAANT YOU SEE.		

MUSIC WEEK

— 25 YEARS —

the
**record
retailer**



In our opinion

THIS FIRST issue of *The Record Retailer* reaches you at a time when most people are in a holiday mood, either in anticipation or in retrospect. It is therefore all the more difficult to strike a serious note and to talk of business.

The gramophone record business has not been having a good year. The peak period of 1957 seems a long way away, but the position is nowhere near so bad as some of our pessimists would have us believe. This can be seen from the figures analysed elsewhere in this issue. But changes have occurred and these cannot be ignored. The exploitation of records by the manufacturers, so successful in the past, is not now sufficient to keep the figures rising or even hold them at their previous high level.

Some of the onus of keeping sales at boom levels has passed to the retailer and the intelligent one is regarding this period as a challenge and not as a funeral. We hope with this new paper to play our part in helping the trade to face this difficult period by bringing together for your service some of the best brains in merchandising.

The trade paper sets out to provide its readers with a service and we hope that you will find in this issue a portent of the kind of service we intend to supply. Secondly it exists to provide a forum within the trade where problems and grievances may be aired in the privacy of the trade.

The paper is as lively and as interesting as the people in the particular trade it sets out to serve. If there are things you don't like, write to us. If there are features you would like to read, again, write to us. ♪

• Reprinted from the first issue of the *Record Retailer*, August, 1959.

Back to our roots

By RODNEY BURBECK

A TRADE newspaper is very much a part of the industry which it reports, so *Music Week* is delighted to invite the music industry to share in the birthday celebrations marking its 25th anniversary.

Birthdays trigger reminiscences of the past — and thoughts of the future — and this special anniversary supplement contains memory lane recollections by just some of the people who have been associated with the paper over the years.

Music Week began life as a monthly called *Record Retailer*, the brainchild of its founding editor, the late Roy Parker, in August, 1959. Parker was a veteran Fleet Street journalist who became interested in the music business and identified a gap in the magazine publishing market for a trade paper for record retailers. The annual subscription then was 25 shillings (£1.25), including postage.

After Parker's death in 1964, the editorship was shared by two great characters — Frank Smyth and Ian Dove — followed by Don Wedge, who now works in Canada, Graeme Andrews, now a director of Haymarket Publishing, and Brian Mulligan, now managing director of *Video Business*. I have been editing the magazine since 1978.

Record Retailer went weekly, and changed its name to *Record Retailer & Music Industry News*, in early 1960. In 1966 it was taken over by Billboard Publications and in 1971 underwent another name change to *Record & Tape Retailer*, acknowledging the growing importance of the cassette. In March, 1972, it became *Music Week* — the name which has stuck for 12 years, except for a brief flirtation with video out of which evolved our successful spin-off publication, *Video Week*.

In 1977 Billboard sold the magazine to its present owners, Morgan-Grampian plc, a division of Lord Matthews' multi-million pound Fleet Holdings group, which makes us second cousin to such diverse public-

ations as the *Daily Express*, *Daily Star*, *Farming News* and *Tunnels & Tunnelling*.

Over the years *Record Retailer/Music Week* has chronicled several phases of rise, the fall and recovery of the industry; the successes, and failures, of thousands of artists and executives; the dramas, the scandals, the

association — whereas the manufacturers acted independently.

Today, that situation is reversed with the manufacturers strongly represented through the BPI while the dealers' own association is virtually non-existent. Ironic. *Music Week* has itself evolved over the years and

full-colour printing facilities through Pensord Press which has printed the magazine since 1970.

Its growth has paralleled the industry's growth and the diversity of its editorial coverage, particularly its statistical information, reflects the way in which the industry has developed and fragmented.

Ever-conscious of the need to keep in step — if not one step ahead — with new ideas and technology, *Music Week* is looking at the possibilities of electronic publishing and already supplies a wealth of information for the Prestel service.

Maybe by the time we celebrate our 50th birthday, you will be receiving your *Music Week* via telephone or cable onto a visual display unit with a hard copy printer to print out bits you want to keep. Maybe dealers will be ordering records via a similar inter-active cable system.

But whatever the music industry news is in 25 years time, and however it is disseminated, you can be assured that *Music Week* will be there to bring it to you.



ROY PARKER:
the man who
founded *Record
Retailer* in 1959.

triumphs and the shock horrors; the births, marriages and deaths — of labels and companies as well as humans.

Some of the most dramatic news stories have come during my own seven years as editor — the astonishing growth of the independent labels, the development of the compact disc, the impact of video, the cancerous damage of home-taping, the proposals of "marriage" between multinational record companies, the change in ownership of historic publishing companies.

Browsing through 25 years' of back issues you realise how much the industry has changed in terms of technology, marketing and promotion techniques, and, of course, pure size. On the other hand, you get a feeling of both *deja vu* and *plus ça change c'est la meme chose*.

Dealers 25 years ago complained of too many releases and slow deliveries and price cutting and faults and returns, as they do now. The difference, though, is that when *Record Retailer* began, there was a strong dealer association representing their views — indeed, for many years the magazine carried a weekly column written by the

now has a staff of 20, computer links with Gallup and its New York office, and

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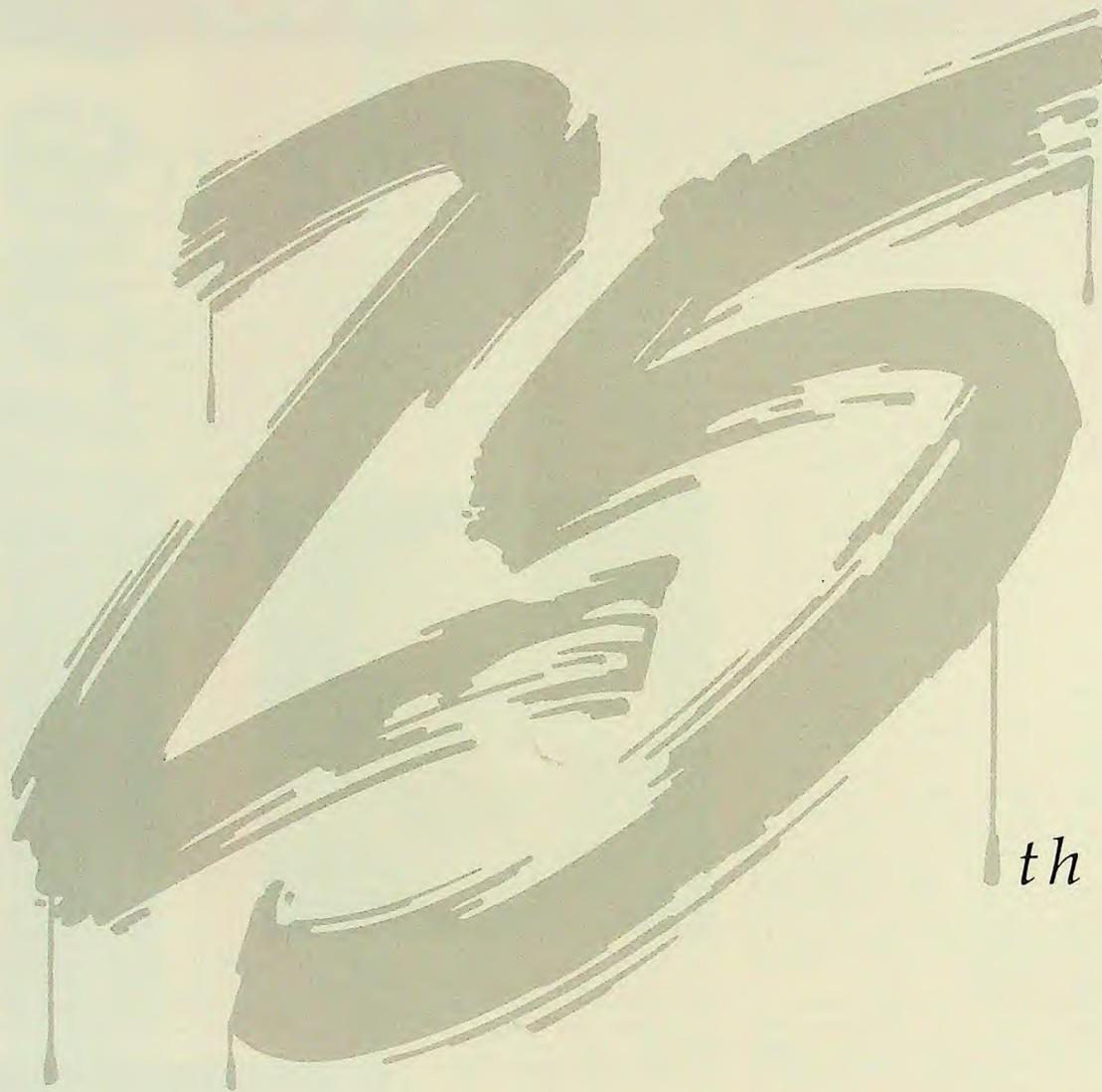
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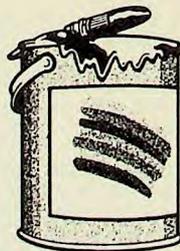
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25 YEARS

the record retailer and music industry news

Vol. 3 (new series) No. 1 March 10th, 1960

- National meeting for retailers
Ella Fitzgerald tour
What do the DJ's want?

- classified releases
top fifty
American top thirty
artists on tour
radio discs
people
display
shopfitting
news
technical reviews



the record retailer and music industry news

VOL. 3 NO. 8 FEBRUARY 25, 1965 Annual Subscription 65s

Record retailer and music industry news

RR staff appointments

Two new appointments have been made to the staff of the Record Retailer...

COMMENT

By the Editor

The Record Retailer has been established for a number of years...



FRANK SMYTH



IAN DOVE

Big initial release spearheads launch of Oriole-CBS

NEXT WEEKEND marks the start of the Oriole-CBS launch...



ORIOLE-CBS STAFF

hit LPs and now Singles

Advertisement for hit LPs and now Singles featuring various artists and record covers.

Hold the front page!

ELLA FITZGERALD featured on the front of the first weekly Record Retailer, March, 1960 (top left, then clockwise): Record Retailer changed to newspaper format in the mid-Sixties. This February, 1965, issue announces the launch of

CBS in the UK; the development of the cassette triggered a name change to Record & Tape Retailer in January, 1971; the first issue under the title Music Week — March, 1972.

MUSIC WEEK logo and publication details: Incorporating Record & Tape Retailer, A Billboard Group publication, March 19, 1972, 20p

Rainbow theatre project collapses

By RON PARKER
The Rainbow Theatre project has collapsed...



RAINBOW THEATRE CAST

UK leads world for instruments

By FRANK ANDERSON
The United Kingdom leads the world in the production of musical instruments...

BMRB tips potential hits

By GUY WILKINSON
The British Music Research Board has tipped several potential hits...

Plan for industry federation

By RICHARD ROBINSON
A plan for an industry federation has been proposed...

RTR RECORD & TAPE logo and THE MUSIC BUSINESSPAPER

New name signifies changing industry

By RICHARD ROBINSON
The name change to Record & Tape Retailer signifies a new era...

Government, BBC in battle over pop network

By RICHARD ROBINSON
The Government and the BBC are in a battle over a new pop network...

EMI stays at top in RTR chart survey

By RICHARD ROBINSON
EMI remains at the top of the RTR chart survey...

MFP continue to operate independently

By BRIAN MULLIGAN
The Music Federation of Publishers continues to operate independently...

WORLD TOP 12 chart and other music news

CHARTS section with Top singles and Top albums

MARKET PLACE section with McCartney seeks legal break-up of Beatles

SAGA 8142 still going strong advertisement

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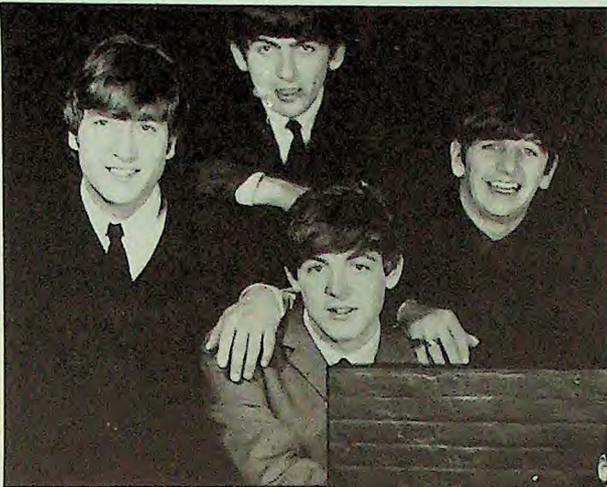
Eddie the Webster, Sandra, Dave, John and Brian advertisement

Music Week 1959-1984 25 Great Years
 84 25 Great Years Music Week 1959-19
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From a whisper — to a scream

THE LAST 25 years have seen so many pop music fashions and trends come and go — among them rock and roll, trad jazz, Merseybeat, glam-rock, punk, new-wave and disco — that it is fitting, perhaps, that Cliff Richard, who was number one in the charts when *Record Retailer* was first published in August 1959, is the only Top 10 artist of that month to still be a regular hit maker, although other names like Marty Wilde, Frankie Vaughan and Craig Douglas have since carved out successful careers in cabaret while Tommy Steele has gone on to become one of our most successful variety artists. It scarcely seems possible that it is 25 years since Cliff topped the charts with Lionel Bart's *Living Doll*. Breathing closely down his neck were Bobby Darin with *Dream Lover*, Lonnie Donegan and *The Battle Of New Orleans*, and Russ Conway with two Top 20 singles, *Roulette* and *China Tea*.

In some respects 1959 and 1960 were rather indifferent years for musical trends. Rock and roll had emerged in the mid-Fifties but had settled into a comfortable rut by the

By
CHRIS
WHITE

end of the decade; the Top 30 was generally a mixture of ballads (by such as Ruby Murray, Shirley Bassey, Anthony Newley, Michael Holliday, Emile Ford etc), pop songs (Adam Faith, Neil Sedaka, Craig Douglas) and sheer novelty (Tommy Bruce, Winifred Atwell, the Chipmunks and Max Bygraves).

The album charts of the era were not a good pointer to future pop trends either: soundtracks (*South Pacific*, *My Fair Lady*, *The King And I*, *Oklahoma*) and Frank Sinatra, Elvis Presley and Johnny Mathis dominated.

Johnny Tillotson's *Poetry In Motion* was the first number one single in 1961 and he was one of several young American pop singers to find success in the UK charts, although for some it was relatively short-lived. Roy Orbison and Neil Sedaka both enjoyed lengthy chart careers, but for Bobby Vee, Bobby Rydell, Johnny Burnette, Johnny Horton and Del Shannon their top 20 success was briefer.

The British pop contingent

managed to hold their own in the Top 30, although quite often with cover versions of American hits. Towards the end of 1961 came the young singing phenomenon, 14-year-old Helen Shapiro who had three big hits in a row, *Don't Treat Me Like A Child*, *You Don't Know* and *Walking Back To Happiness* (the latter two number ones). Ironically, young Helen was to become one of the first victims of the onslaught of Merseybeat two years later.

1962 wasn't a particularly good year for pop trends either although both Acker Bilk with *Stranger On The Shore* and The Tornados with *Telstar* (produced by Joe Meek) had the distinction of reaching the top of the charts in the US the first time that UK instrumentals had achieved that. Cliff was back at the top with *The Young Ones*, followed shortly afterwards by The Shadows' *Wonderful Land*. Mike Sarne had the novelty hit of the year with *Come Outside*, and Frank Ifield briefly brought yodelling back into fashion with *I Remember You*, number one for five weeks.

Perhaps the most significant record of the year though was one that crept into the Top 20 in December, peaking at number 17. Amid

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PINNACLE DISTRIBUTION

TO PAGE SIX

25 YEARS

FROM PAGE FIVE the welter of singles by artists such as Mark Wynter, Tommy Roe, Susan Maughan, Joe Brown and Maureen Evans, The Beatles' *Love Me Do* failed to make any great impact on record buyers, but the Liverpool group's follow up in early 1963 changed all that — *Please Please Me* reached number two, and within nine months they'd had three consecutive chart toppers: *From Me To You*, *She Loves You* and *I Want To Hold Your Hand*.

That year was undoubtedly a watershed for pop music — the beat groups of Liverpool (and other cities including Manchester and Birmingham) literally swamped the Top 30, and for many pop singers like Ronnie Carroll, Karl Denver, Kathy Kirby and Danny Williams it was goodbye to chart records.

In April 1963 a second Liverpoolian group topped the chart — Gerry and The Pacemakers with *Mitch Murray's How Do You Do It?* That July they were back at the top again with *I Like It*, and in October made it a hat trick with *You'll Never Walk Alone*, which at one point was selling 100,000 copies a day.

To this day Gerry and The Pacemakers still hold the record for being the only chart act to have three number ones with their first

three releases — although that could be about to be emulated by Frankie Goes To Hollywood, another group from Liverpool.

Billy J Kramer and The Dakotas, Freddie and The Dreamers, The Searchers, The Rolling Stones, and Brian Poole and The Tremeloes were some of the other pop acts who represented the new face of British pop music.

What started as a trickle in 1963 became a flood the following year. For the first time since the chart began, there was an all-British Top 10 in February 1964, and only two American acts had number one hits — Roy Orbison and The Supremes. Girl singers came back into fashion with Cilla Black becoming the first to have a number one hit since Helen Shapiro nearly three years earlier. She followed *Anyone Who Had A Heart* with *You're My World*, and later in the year Sandie Shaw hit number one with *(There's) Always Something There To Remind Me*. And one shouldn't forget Dusty Springfield's top 10 hits, *I Just Don't Know What To Do With Myself* and *Losing You*.

The year's chart-toppers gave the best impression of how pop music had changed. Among them were *Dave Clark Five (Glad All Over)*, *The Searchers (Needles And*



BILLY FURY, regarded by many as the best rock and roll singer the UK ever produced — his first top 20 hit *Maybe Tomorrow* was in 1959, and he followed it with 18 others.

Pins), *The Animals (The House Of The Rising Sun)*, *Manfred Mann (Do Wah Diddy Diddy)*, *The Kinks (You Really Got Me)* and *The Rolling Stones (Little Red Rooster)*.

Even pop ballads got a look-in with *Peter And Gordon's World Without Love* and *The Four Pennies' Juliet*.

By 1965 the effects of Merseybeat were beginning to wear off — The Beatles were the only Liverpool act to have a number one that year — but many new names continued to invade the Top 30 from time to time.

Tom Jones began a long string of hits with *It's Not Unusual* (which had been turned down by Sandie Shaw), and *Georgie Fame and The Blue Flames' Yeh Yeh* and the *Moody Blues' Go Now* were well-deserved number ones. MOR music began to fight back via the million-selling *Tears* by Ken Dodd, *Jackie Trent's Where Are You Now?*, *The Seekers' The Carnival Is Over* and *I'll Never Find Another You*, and *Roger Miller's King Of The Road*.

The undisputed number one hit record of the year

came from across the Atlantic — *The Righteous Brothers' You've Lost That Loving Feeling*, produced by Phil Spector.

1966 was perhaps the best of the decade for "classic" hit records. Who could ever forget *The Rolling Stones' Paint It Black*, *The Beatles' Eleanor Rigby*, *The Sun Ain't Gonna Shine Anymore (The Walker Brothers)*, *You Don't Have To Say You Love Me (Dusty Springfield)*, *God Only Knows* and *Good Vibrations (The Beach Boys)*, *River Deep*

TO PAGE EIGHT



Congratulations

Written by Bill Martin & Phil Coulter

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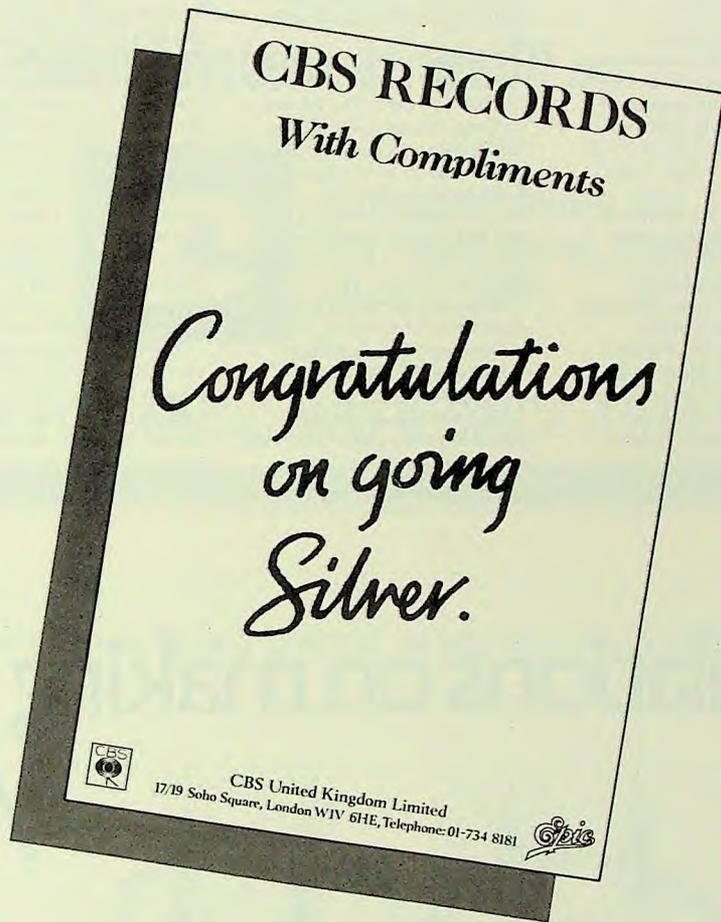
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25 YEARS

FROM PAGE SIX

— Mountain High (Ike and Tina Turner), Out Of Time (Chris Farlowe), Reach Out I'll Be There (The Four Tops) and Keep On Running (Spencer Davis Group).

The following year was not so distinguished. Ballads like Petula Clark's This Is My Song, Engelbert Humperdinck's Release Me and The Last Waltz, and Frank and Nancy Sinatra's Something Stupid dominated at the top, but there were some highspots, notably The Bee Gees' Massachusetts, Scott McKenzie's San Francisco (Be Sure To Wear Some Flowers In Your Hair), which marked the peak of flower-power, and Procul Harum's A Whiter Shade Of Pale.

Other new names were making a big impression too and these included Jimi Hendrix, Cat Stevens, Pink Floyd and The Move. Teenybop heroes of the year were The Monkees with hits like I'm A Believer and A Little Bit Me A Little Bit You, and a successful American-made TV series.

The late Sixties saw the complete demise of Merseybeat, although The Beatles kept up their string of number ones with Lady Madonna, Hello Goodbye, Get Back and The Ballad Of John And Yoko. The teenage

market was catered for by Marmalade, Love Affair and The Herd among others, while the more mature pop listeners preferred Peter Sarstedt (Where Do You Go To My Lovely?), Marvin Gaye (I Heard It Through The Grapevine) and Joe Cocker (With A Little Help From My Friends).

Cliff Richard plumbed the musical depths with his Eurovision chart-topper Congratulations, and other unlikely chart toppers included Cinderella Rockefeller by Esther and Abi Ofarim, Louis Armstrong's What A Wonderful World, Des O'Connor and I Pretend, and The Good The Bad And The Ugly by Hugo Montenegro and his Orchestra. It is some indictment of the rather stale state of the pop scene that the last number one singles of 1968 and 1969 respectively were Scaffold's Lily The Pink and Rolf Harris' Two Little Boys.

The start of the Seventies wasn't much better. Here today — gone tomorrow acts like The Archies, Edison Lighthouse, Arrival, Malcolm Roberts, Karen Young, Pickettywitch, The Pipkins, Christie, Gerry Monroe and White Plains seemed to dominate in the chart.

But good records were still to be found including Simon

and Garfunkel's Bridge Over Troubled Water, Blue Mink's Melting Pot and the good-time sound of Mungo Jerry's In The Summertime.

And among the new chart names who were gradually moulding the course of popular music were Judy Collins, Neil Diamond, Joni Mitchell, Melanie, Don McLean and Bread.

Glam-rock started around 1972, principally championed by the much-mourned Marc Bolan and T Rex (Hot Love, Get It On, Jeepster, Telegram Sam, Metal Guru), the perennial Gary Glitter and Sweet. The Bay City Rollers also began to make their initial impact, and other groups like Mud and Slade were soon piling up hit after hit.

The chart toppers of 1972/73 included The New Seekers' I'd Like To Teach The World To Sing, Amazing Grace by the Pipes and Drums and Military Band of the Royal Scots Dragoon Guards, Donny Osmond's Puppy Love and The Twelfth Of Never, and David Cassidy's How Can I Be Sure.

Other big names of the day were Nilsson, Chicory Tip, Lieutenant Pigeon, Gilbert O'Sullivan, Suzi Quatro, Wizzard and 10cc.

The mid-Seventies were predominantly years when the pop scene grew stale, and

very little seemed to be happening. New British acts were finding it a struggle breaking in the US, although many of the old "dinosaurs" like The Moody Blues, The Faces with Rod Stewart, Led Zeppelin, Pink Floyd and Elton John were huge album sellers across the Atlantic.

Sweden's Abba found success via Waterloo at the Eurovision Song Contest in 1974, and had eight number one hits including Fernando, Dancing Queen, The Name Of The Game and The Winner Takes It All. Their style was copied in the UK by Brotherhood Of Man on hits like Angelo and Figaro.

Novelty records continued to hit the Top 10 including Telly Savalas' version of Bread's If, Ray Steven's The Streak, Typically Tropical's Barbados, Billy Connolly's D.I.V.O.R.C.E., and The Wurzels' Combine Harvester (Brand New Key). There were some redeeming number one hits though including David Bowie's Space Oddity (six years after its original release), Queen's Bohemian Rhapsody, I'm Not In Love by 10cc and Julie Covington's Don't Cry For Me Argentina.

The music scene was due for a change and it came with a bang in 1976 with punk and, subsequently, new wave music. Virtually overnight hundreds of new groups

sprung up around the country, and many of them started their own independent, self-financed labels to release product.

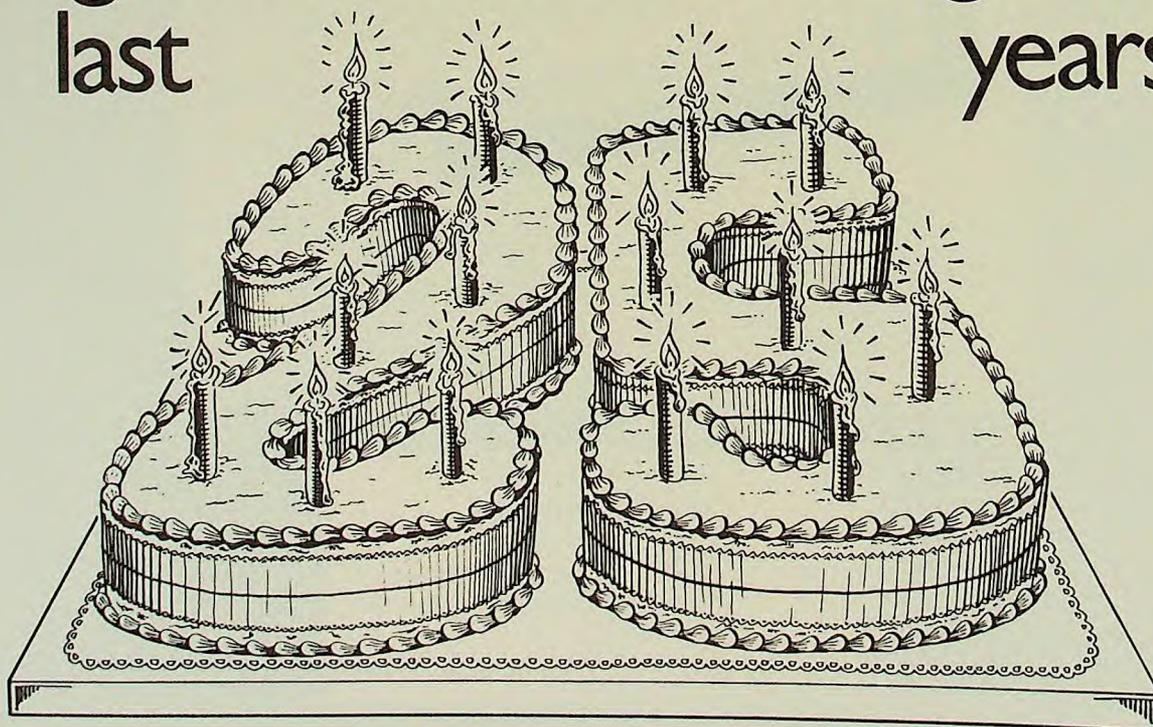
The most infamous band of the punk era was of course The Sex Pistols, the creation of Malcolm McLaren and whose line-up included Johnny Rotten and Sid Vicious. The Pistols' respective deals with EMI Records and A&M came to abrupt and much-publicised ends — in each case with the group landing a huge pay-off. Their first single Anarchy In The UK was followed by God Save The Queen and the album Never Mind The Bollocks.

There were many other punk/new wave bands who found momentary or longer-lasting success. Adam & The Ants began their recording deal with CBS and changes in line-up. The Adverts, Jane Aire and The Belvederes, The Boomtown Rats, The Jam, Buzzcocks, The Damned, Secret Affair, the Tom Robinson Band, Slaughter and the Dogs, UK Subs and The Vibrators were only the tip of the iceberg.

To counter-balance this new music fashion, disco music also made a big impact and the pop film of the late Seventies was Saturday

TO PAGE 10

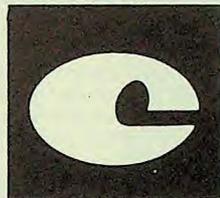
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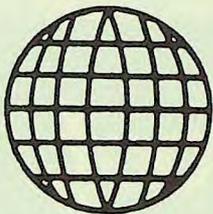
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25 YEARS

FROM PAGE EIGHT
Night Fever — the soundtrack album, featuring the music of The Bee Gees, sold 25m copies worldwide and until Thriller was the biggest-selling album of all time.

West Germany's Boney M had several major hits including Brown Girl In The Ring, Rivers Of Babylon and Mary's Boy Child, and there were many other disco offerings from Village People (YMCA, In The Navy and Go West), Donna Summer (I Feel Love, McArthur Park, Love's Unkind, The Deep), Baccara (Yes Sir I Can Boogie) and even Rod Stewart (Da Ya Think I'm Sexy).

The pop comeback of the decade had to be that of The Bee Gees who, after six years without a major hit record, came back with a whole stream of them including Jive Talking, You Should Be Dancing, How Deep Is Your Love, Stayin' Alive, Love So Right and Tragedy. They also wrote and produced hits for other artists including Yvonne Elliman with If I Can't Have You.

Another big film hit was Grease with John Travolta and Olivia Newton John which gave them two number one hits with You're The One That I Want and Summer Nights.

Although the Eighties so far have come to be regarded as



THREE NUMBER ones with their first three singles, an achievement still to be emulated by any other pop act — Gerry and The Pacemakers.

the best years in pop music since The Beatles' heyday, 1980's number one singles gave little indication of what was to come.

It was quite a predictable year with Abba, Blondie and David Bowie achieving the top spot. Male and female ballad singers were in vogue — Kenny Rogers, Fern Kinney, Johnny Logan, Don McLean and Barbra Streisand had chart-toppers — and the year ended less than auspiciously with St

Winifred's School Choir at number one with (There's No One Quite Like) Grandma.

December 1980 saw one of the most tragic events in pop history — the murder in New York of John Lennon. What made it all the more ironic was that Lennon had just embarked on a recording comeback and had released the Double Fantasy album on the Geffen label. His death sparked off worldwide demand for his records, and the single (Just Like) Starting Over shot straight to number one in the UK, followed shortly afterwards by Imagine and Woman.

The following year was musically one of the best for a long time with the year's major hits including Roxy Music's Jealous Guy (recorded as a tribute to Lennon), The Specials' Ghost Town on 2-Tone, Soft Cells' Tainted Love (a million seller), Police's Every Little Thing She Does Is Magic, and Queen and David Bowie's Under Pressure.

Eurovision Song Contest winners Bucks Fizz also started a long run of hits with Making Your Mind Up and Piece Of The Action, followed by two more number ones, Land Of Make Believe and My Camera Never Lies.

Adam & The Ants consolidated their earlier punk success with two



DUSTY SPRINGFIELD flew the flag both sides of the Atlantic with huge hits like I Only Want To Be With You and You Don't Have To Say You Love Me.

number ones, Stand And Deliver and Prince Charming, which indicated how the group's musical style had changed. Arguably the "duff" number ones of the year were Joe Dolce's Shaddup You Face and Aneka's Japanese Boy.

Things continued to improve in 1982 — the year started with Human League and Don't You Want Me at the chart pinnacle, an achievement repeated in the US. It was the breakthrough

that British pop acts had been waiting for there. After the initial mid-Sixties chart invasion, British pop music had failed to make any great impression in the American charts but all that was to change for the better.

There were some interesting pop projects that year: Paul McCartney teamed with Stevie Wonder for Ebony And Ivory, Madness had a number one hit with House Of Fun, Dexys Midnight Runners hit the top with Come On Eileen, and Culture Club had their first hit (and number one) with Do You Really Want To Hurt Me.

Other names who added to the chart's improved musical quality were Kraftwerk (The Model/Computer Love), The Jam (A Town Called Malice and Beat Surrender), Eddy Grant (I Don't Wanna Dance) and Musical Youth (Pass The Dutchie). The latter were one of the pop music phenomenons of the year and their debut single sold half a million units in a matter of days.

It was left to the Goombay Dance Band (Seven Tears), Charlene (I've Never Been To Me) and Renee and Renato (Save Your Kisses For Me) to provide the more unlikely hits of the year.

And so to 1983, one of the

TO PAGE 12

'Woof, woof, woof, woof, woof, woof, Music Week 25, woof, woof, woof, woof, woof, woof, Nipper 100, woof, woof, woof.'

Translation: 'Congratulations on Music Week's 25th from Nipper on his 100th, (only 10.7 dog years to go to catch up)'



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WEA RECORDS

25 YEARS



ARGUABLY ONE of the first "teenybop" groups — Herd, who in the late Sixties had Top 20 hits with *From The Underworld*, *Paradise Lost* and *I Don't Want Our Loving To Die*. Their chart career was short-lived, but Peter Frampton (second from right) dubbed "The Face of 1967" had solo success in the US... Thunderclap Newman weren't so lucky; they had a number one hit in 1969 with *Something In The Air* in 1969 and then plunged back into obscurity.



FROM PAGE 10

most interesting years musically for a long time. Record sales were up generally, and Culture Club had a million-seller with the catchy *Karma Chameleon*. Billy Joel enjoyed a

comeback with *Uptown Girl*, and David Bowie — who had never really been away — had a number one on both sides of the Atlantic with *Let's Dance*, his first single for EMI America.

The American chart invasion continued unabated

— amongst the British acts who enjoyed big success there were Culture Club, Bonnie Tyler, Spandau Ballet, Eurhythmics, Phil Collins, Paul Young (the year's most promising male vocal talent), Duran Duran, Tracey Ullman, Howard Jones, Heaven 17,

TWENTY FIVE YEARS ON
STILL BLACK WHITE AND RED ALL OVER.

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Naked Eyes, Thomas Dolby and ABC.

Currently, the record charts represent all that is best about British pop music.

"Our" acts continue to dominate the American charts (and indeed elsewhere around the world) while new talent is continuing to break through continually.

Already this year Wham! have consolidated their earlier promise with the number one, Wake Me Up Before You Go Go, and the relative newcomers have

included Sade, Nik Kershaw, Hazell Dean (representing HiNRG), The Smiths, The Kane Gang and The Thompson Twins.

The pop sensations of the year have, of course, been Frankie Goes To Hollywood, whose first two singles Relax and Two Tribes have sold some 3m units between them in the UK, coming close to emulating Gerry and The Pacemakers' record of achieving three consecutive number ones with their first three releases.



THE EARLY Seventies glam-rock music scene was epitomised by Gary Glitter (top left) who had a string of top 10 hits, and Marc Bolan (bottom right), both of whom, arguably, had influence on the legendary Sex Pistols (top right) and Adam & The Ants

BRITAIN'S TOP PLATINUM SINGLES SINCE 1959 RANKED IN SALES ORDER

- 1 Mull of Kintyre/Girls' School — Wings (1978)
 - 2 Rivers Of Babylon/Brown Girl in the Ring — Boney M (1978)
 - 3 You're The One That I Want — John Travolta & Olivia Newton John (1978)
 - 4 Relax — Frankie Goes To Hollywood (1983)
 - 5 She Loves You — The Beatles (1963)
 - 6 I Want To Hold Your Hand — The Beatles (1963)
 - 7 Mary's Boy Child/Oh My Lord (Medley) — Boney M (1978)
 - 8 Tears — Ken Dodd (1965)
 - 9 Two Tribes — Frankie Goes To Hollywood (1984)
 - 10 Can't Buy Me Love — The Beatles (1964)
 - 11 Summer Nights — John Travolta & Olivia Newton John (1978)
 - 12 I Feel Fine — The Beatles (1964)
 - 13 Don't You Want Me — Human League (1981)
 - 14 Karma Chameleon — Culture Club (1983)
 - 15 The Carnival Is Over — The Seekers (1965)
 - 16 We Can Work It Out — The Beatles (1965)
 - 17 Save Your Kisses For Me — Brotherhood Of Man (1976)
 - 18 YMCA — The Village People (1979)
 - 19 Bohemian Rhapsody — Queen (1975)
 - 20 It's Now Or Never — Elvis Presley (1960)
- As at 11 September 1984. Figures in brackets refer to year first issued as a single and not the year of recording.



“ ONE GOOD THING ABOUT MUSIC
WHEN IT HITS YOU, YOU FEEL OK... ”
Bob Marley



25 YEARS



CBS chairman Maurice Oberstein hails the great progress of a mature music industry

Wise and wherefores

MAURICE OBERSTEIN: "An older, wiser industry."

THERE WAS a lot to say when *Music Week* published a supplement for CBS UK's 10th anniversary, so it might be presumed I would have a lot more to say after 10 more years. But that's not the case; things seem a lot less difficult now. Ten years ago I had just taken over running CBS and I had no idea what my future in this industry would be.

My first impression of the British record industry, when I walked into EMI and Decca who controlled 98 per cent of the business, was something like an odour of decay — which they had put up with so long that they didn't recognise it.

So there they were, and there we were — a multinational, strangers coming to invade their shores — whereas previously they had simply taken our product like they had taken the tea from Burma, and the US had been just one of the British colonies.

The record industry here had prospered, but had hardly developed as an international music business, because the UK had it easy through licensing great US catalogues — and other international catalogues, and because there was little competition between the two great major companies.

They enjoyed a comfortable existence, and there was nothing wrong in doing that, but it left them underdeveloped in the international music market.

The wild success of the Liverpool sound was the same sort of success as winning the pools . . . which might have started some re-thinking in the UK majors, but actually stifled the development of local talent by some of their wholly-owned subsidiaries abroad. Meanwhile the US labels were developing.

The reaction of the ruling UK majors to the arrival of CBS (and then the other overseas companies) was benign. There was no reason for them to take any particular notice. They were big and the newcomers were relatively minor; there was no need to erect defensive barriers, and anyway there was nothing they could do.

By the happy accident of CBS taking over a fully integrated British company — Oriole — we had a brilliant initial input into the market, but it takes a long time to establish a full domestic presence (finding talent, distribution, promotion, manufacturing etc etc).

The UK majors had a problem which all successful businesses have. Their ladder of promotion was narrow, and there was nowhere for good people lower down the ladder to go within the industry. We came in and found this business talent was available.

There was nothing EMI or Decca did that was wrong, it's just that the aspirations of people to run their own show proved too strong (and every good

new company which develops into successful middle age finds the same pattern occurring).

Had the majors 20 years ago owned all the retail, manufacturing and distribution facilities it might have been possible for them to maintain a monopoly. But there were outlets, Phonogram, Philips and Pye for example. There were no small indies, except the Island label which was beginning to grow through the genius of Chris Blackwell, David Betteridge and the rest. And Oriole was there, of course.

The big change during my 20 years here is that the talent sources have got out from under the umbrella of the majors and flourished. And that's what makes the UK record industry what it is today — the music comes from everywhere.

It gained an opportunity because of the recession which forced the majors to make their facilities truly available to all-comers.

From the middle and late Seventies onward the record industry suddenly stopped growing. But the UK industry's facilities were constructed in anticipation of growth. Even the last of the big factories to be built, the CBS plant, was built on the basis of forecasts of growth. Then, although the music didn't stop, the growth stopped.

As a result the accountants rapidly worked out that by selling our services to all-comers we could

TO PAGE 16

Best wishes from one
best seller to another

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and Tapes

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AND WOOLCO



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Congratulations on your first 25 years

EMI
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PICTURE MUSIC INTERNATIONAL

25 YEARS

Wise and wherefores

FROM PAGE 14

absorb overheads. Any other decision — such as attempting to keep the outsiders starved of manufacturing and distribution — would have been foolish, because the entrepreneur does better the more devilish plots are formented to make him fail (he just works harder).

Nobody was going to stop the new independents from getting their records out, and by the evolutionary process the ability to do so has now become regarded as a general right.

It's worth reflecting on the one-stop/indie distributors in the development of the industry. They have been great. As a result of necessity they produced something useful at the right time. They were essential during the worst part of our recession in providing a rapid service and allowing the dealers to turn their inventory over (it looked like six times a week in some cases). They have been invaluable in keeping the manufacturers relatively solvent (the dealer bought hand-to-mouth, and could get his product on that basis because the one-stops backed up the established distribution system and kept the flow of stock going from manufacturers to the trade, and the manufacturers got paid as they sold).

The solvency of the UK record industry is something nobody really talks about, but for me it was an extremely important factor — this ability of the companies to trade and stay alive and well, be they majors, independents or major independents. They were able to stay around in order to finance the talent.

The small independents might never have had their chance to grow had there not been a solvent

industry to sell their stuff through. And to collect from; the great thing the indies have is that they can get their money from the well dug by the major operations without having to face the impossible job of having 3,000 accounts on their books to handle.

The UK is probably unique in that this financially well-ordered business is available to even the smallest label.

I'm not too sure that the shareholders of Decca which had to sell out, or EMI which had to sell out, were all that delighted to see their company's position eroded by all this talent flooding the marketplace. I'm delighted because I like music, and the business is bigger and better overall because if some artists can sell a million the number of people wanting to buy this week's music (whatever it is) is increased.

We learned how to use TV; K-tel came along and made it apparent that it was possible to afford this marketing tool.

We gradually learned that creative packaging of all repertoire had a big "silent majority" market to sell to.

Why have we come to a great second quarter in 1984? Because a combination of TV advertising, intensive in-store marketing, and giving the consumer the product they want, has brought people back into the record stores rather than to some other source of entertainment.

Has the industry got wiser as it has got older? I would say yes, without question. I've watched the BPI grow into a major force as a trade association along the lines of any other, but I would say it's probably more effective now than the CBI or any of the marketing boards.

The fact that this industry has allowed its trade association to be well-funded is a sign of maturity. This industry has had the good sense to pull £1/2m out of its purse to fight commercial piracy, and so has learned to protect itself.

And this industry is now listened to — which is to the credit of people like LG Wood, Geoff Bridge, and now John Deacon, who is a fine, creative head of the association.

And we have made great progress towards changing copyright legislation. We have made giant steps slowly. We are demonstrating the will of a mature industry to make its contributions, creatively and commercially, and we are gradually convincing the Government that we have a right to have our copyright protected as an industry which, apart from anything else, brings in vast overseas earnings.

We use technology as it is available in order to present our music best. We make better and better recordings. Quality sells, which is why the industry, in the 20 years I have been here, has grown from something small to something very big.

In the content of pop music I see less social conscience than when I started. At any time there is usually a troubador, a protest singer, but although the cyclical nature of pop music has meant that we have moved in and out of that mood several times I don't find the UK music industry ever taking a political stance, I dislike the fact that there doesn't seem to be a social conscience in the music business which might influence young people towards good.

Looking back over a score of years I don't think there is anything in the quality of performance which you can say absolutely is "better". The human voice has been fooled with electronically and new instruments have come on the scene, so the music is different.

Despite what some people think I was not around when the piano took over from the harpsichord, but I presume that the same piece of Bach played on the then new instrument had a broader and different appeal.

We have in 25 years evolved a much greater spectrum of sound — and that is good.

1959 RECORD RETAILER

MUSIC WEEK 1984

CONGRATULATIONS

CARLIN MUSIC CORPORATION

THE
SOUND
OF
SUCCESS





Best wishes from Chrysalis



25 YEARS

Geoffrey Bridge retired from the director generalship of the BPI in 1979 after 22 distinguished years in the music industry involving service with EMI Records and Pye Records. He has been mulling over what he now looks back on as those "happy" years

Heydays and beyond

I JOINED EMI in September 1957, slightly ahead of Cliff Richard (although I haven't worn so well) and about two years before *Record Retailer* was founded. I came from Hawker Siddeley and my first EMI responsibilities were for the Far East, which at that time meant everywhere between Suez and Tokyo. I retired in the autumn of 1979 after 22 years in the music business, which included time at Pye Records and finally as director general of the BPI.

I think one of my main claims to fame was setting up EMI in Tokyo with Toshiba, as well as the companies in Hong King and Mexico. At one time I held the record for visiting Japan five times in one year.

The Sixties, *Record Retailer's* first full decade, were a very exciting time. When The Beatles broke, all hell was let loose. There was one store at Hayes then which could take one truck at a time

backing into it. We had to find a new store and equipment, installing computers and all the modern technology.

EMI led the field in many aspects in the Sixties, including the switch to direct distribution which cut out the independent wholesalers of the day and enabled EMI to close down its regional depots.

I had quite a hand in the formation of MfP with Paul

Hamlyn against a lot of opposition from the old diehards in EMI, and also the formation of Record Merchandisers and the expansion of the HMV shops.

I didn't get involved in the talent side because Norrie Paramor, George Martin and Norman Newell, the in-house producers, all reported directly to Len Wood. They were happy, fun days.

I believe one of the biggest mistakes made by the major record companies was losing their in-house producers. The

latter left because they saw the artists they had helped create become millionaires. This lost the companies their contact with their artists, who turned to the lawyers to do their talking for them.

When I joined EMI in the Fifties, the legal department consisted of one person. Since then we have gone through what I think Hollywood went through in the Thirties when the artists started calling the shots.

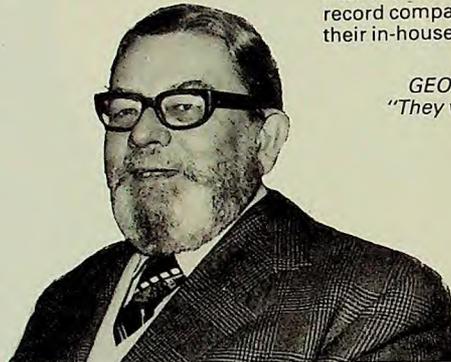
Once you sign them to these crippling deals, they more often than not don't come up with the goods. Then what do you do? Sue them?

The real problem over recent years, in my opinion, has been that the majors have tended to slide away from the talent source. The independents are the biggest source of talent now, which has left the majors to assume the role of business advisers, distributors and manufacturers. The more

deals they do with independents, the more lawyers and accountants they need.

Personality clashes seem to happen a lot in the record industry, and I have had personal experience of them. I don't think it's unique in this business, but it may be more frequent because it's a very "people" industry. It's the only industry I know of where the raw material is people. The raw material can talk back to you all the time. You don't get nuts and bolts and crankshafts screaming back at you like artists and managers.

The major problem now for the BPI is the same as when I became the first full-time person to run the association — piracy. Until Philips invented the musicassette, piracy was difficult. Not that I blame Philips because if it had not been them, it would have been somebody else. The cassette revolutionised the business."



GEOFFREY BRIDGE:
"They were happy, fun days".

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*****
GGGGGGG
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GG
GG      AAAAAA  LL  LL  UU  UU  PFFFF
GG      AAAAAAAA LL  LL  UU  UU  PFFFFP
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GG      AAAAAAAA LL  LL  UU  UU  PFFFFP
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MUSIC WEEK 25TH ANNIVERSARY QUIZ

1. WHICH COMPANY GETS A NUMBER ONE SINGLE EVERY WEEK ?
2. WHO ARE THE ONLY CONTRIBUTORS TO MUSIC WEEK WHO CAN GET AWAY WITH A 3-HOUR COPY DEADLINE ?
3. WHAT IS THE ONLY NAME TO FEATURE IN THE CENTREFOLD SPREAD OF A POPULAR INTERNATIONAL MAGAZINE EVERY WEEK ?
4. WHO KNOWS THE NAME AND ADDRESS OF EVERY SHOP ON THE CHART PANEL ?
5. WHO CAN GET AN APPEARANCE ON TOP OF THE POPS EVERY WEEK ?
6. WHO SENDS THEIR HEARTIEST CONGRATULATIONS TO MUSIC WEEK ON THEIR 25TH ANNIVERSARY ?

G A L L U P

PURVEYORS OF FINE INFORMATION TO A FINE INDUSTRY



thirteen hundred weeks of music the way it's told

25 YEARS

DIDN'T know what attitude to take when *Music Week* asked me to write on their 25th anniversary. I can only assume that they consider me the "oldest codger" in the record business!

Over the past 25 years I have seen enormous changes in our business, perhaps the most expensive one being that Richard Robson used to be a correspondent on *Record Retailer* and used to give us a considerable amount of free editorial. Now, as our PR, we have to pay him for it.

Personally, I have, during that period of time, changed from retail, where I was involved with what I suppose was the first racking operation by starting franchise departments in department stores all over the country, to wholesale and then being part of the record business from a manufacturing, artiste development, marketing and managerial position.

In those early days the record dealer had a very much more personal relationship with his customer and sold a lot of product by personal introduction and recommen-

Walter Woyda was one of Record Retailer's first subscribers — as a record dealer — and has since had a long career in record companies, currently as chief executive of PRT Records & Video

The spirit of enterprise

dation and the consumer was able to listen to much of the product before purchase. This is no longer the case since over the years, browsers, self-selection and straight-forward selling have become the norm.

In the wholesale business, I was privileged to distribute among other things, the first record language courses, the first major budget label and some product by producers and artistes, many of whom have become substantial contributors to the record industry.

I suppose one of the greatest developments

over those years has been the growth of international artistes, many of whom were launched in the UK and had an enormous impact on world music. This changed the whole impact of the record business and gave it a boom time that had been unknown. These artistes had a very hard initiation, touring and performing live and then developing into successful recording artistes. Nowadays, that process seems to have been reversed and a recording is the very first thing that a great many artists consider necessary to launch their career.

The growth of the record business over the years has also occasioned many new entrepreneurs, bringing about a wealth of small record labels, producing new artistes and new music and the whole growth of rock and roll and dance music has been, I believe, the cornerstone of the past 15 years.

The other major development, without doubt, has been technology. I have been privileged in the period in question, to have participated in the successful launch of the audio cassette and video and I have also seen the developments of such

technology now forgotten, as the 8-track cartridge, quadrophonic records, to mention but two (and how about marketing gimmicks such as coloured vinyl and picture discs?).

In the field of classical music, the development of the LP to new technical heights produced — from FFRR to digital recordings and compact disc — a quality that cannot be matched in live concerts and a spread of recordings has meant that the consumer has been introduced through the field of recorded music to many new composers and works which were totally unknown.

The cassette also brought about a new phase of music listening by making it possible for the consumer, from the earliest cassette recorder to the present Walkman, to listen to their favourite recordings in the most unusual settings, from car to beach to the loo.

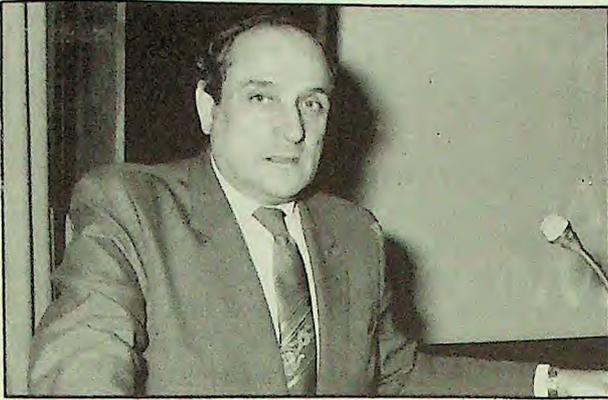
But aside from technology, what is in the groove is *still* the most important factor and more and more artistes have become involved in song-writing, production and

CONTINUED OPPOSITE

MUSIC

Congratulations on being One thousand three hundred weeks young.





WALTER WOYDA: "New music and the whole growth of rock and roll and dance music has been . . . the cornerstone of the past 25 years . . ."

even arranging over a period of years.

Perhaps the most unsavoury feature of the last 25 years has been the enormous amount of money being spent by the industry to produce an accurate chart which everybody manipulates at even greater cost.

Furthermore by developing a system which allowed every consumer to copy the records for nothing, sales are even further affected. This, despite the fact that in real value records have gone down in price rather than up (and who remembers resale price

maintenance?).

No such cynicism was in my mind 25 years ago, but has developed over the years by the trend in the business.

If one has any hopes for the future perhaps the most fervent wish should be that in the next 25 years, during which I hope *Music Week* will further flourish, the record business will grow at an even greater pace than in the last 25 years.

To this end new great international artists must be allowed to develop, and good music of whatever kind must dominate the technological advances.

Flashbacks

From *Between Ourselves*, "a monthly diary of news and comment", (August 1959):

W H Smith and Son who plunged into the record business in a big way with a basement conversion at Birmingham, have opened their sixth record department in 18 months. This is at their Weston-super-Mare branch and it carries a full range of records, including selections from Israel, USA, China, Egypt and Hungary.

Reg Reed, president of the Gramophone Record Retailers Association, August 1959:

● **On picking staff:** "Look for an older, more mature person, someone in their middle or late twenties or older. They should have a good retentive memory and look upon selling records as a business and not just a pleasant job where she can put on the latest records."

● **On customers:** "We like to think of them as our friends, we try to remember their tastes and to recommend records to them that they might not have heard about. I think that this is why our customers are in the main regulars. They like the atmosphere and come again."

● **On manufacturers:** "I think that there are far too many issues. Most retailers just cannot cope with the avalanche of records and this reflects upon the artist as the dealer has little time to exploit the records of lesser known artists and these never get widely known to the public."

● **On retailers:** "During the boom period a lot of unsuitable people have opened record shops and record departments. Many of them look on records as a sideline and perhaps only stock the Top 10 or 20. Records are never a sideline and stocking the very few records that achieve bestselling status is not providing a service to a public which has very wide tastes. These shops lower the public's opinion of record retailing as a whole and that can only be harmful to the suppliers in the long run."

Congratulations on your first twenty five

phonogram



Rodney. This might have been a full page ad if you'd just picked up the lunch tab once in a while.

25 YEARS

Toning up employees' classical leanings

THE JANUARY 14, 1965 edition of *Record Retailer* revealed details of EMI's "All-Classical" course, which had been introduced into the company's training programme the previous year, and had proved so successful that it was to become a permanent part of the programme.

The classical course dealt with subjects such as the meaning of musical terms and concentrated on specific sections of the catalogue like vocal music, instrumental music, orchestral music etc.

More time in 1965 was to be devoted to methods of helping customers who were seeking advice on building their own classical record collection.

EMI provided tickets during the course for concerts at the Royal Festival Hall, an opera or ballet, lectures were given by EMI Records staff 'who are experts in their field', and the course organiser was Margaret Davis.

Shopping around

IT'S A pretty rotten trick, asking a chap to throw his mind back over 25 years and then bring it slowly up-to-date again. I'm delighted to find *Music Week* celebrating its silver anniversary, seeing that I had something to do with its predecessor, *Record Retailer*, when my dear friend Roy Parker was at the helm.

Speaking personally, one thing's for certain — I wish I was still back in 1959, even though we had all those problems, or thought we had. I know we had some never-satisfied retailers, but we had some lovely ones as well.

Dialogue

In fact, it once was a very nice business to be in. Despite the problems, we had friendship and excitement, we had new people all the time, and dinners and receptions and exhibitions and something going on constantly. We were on the threshold of the Swinging Sixties.

Dialogue within the industry 25 years ago between retailers and manufacturers centred around retailers' profitability, supply of records when you

needed them most (like yesterday), faulties, five per cent returns, and too many releases. My desk used to be piled high with letters and messages from retailers, asking the GRRA to take action on all this and other issues too. On the other side were the replies from the companies explaining why they couldn't agree. Compared with today's problems, they weren't really as bad as we believed them to be.

Business was at least good, and since the factories were working flat out, it was inevitable that supplies of best sellers were sometimes scarce. There wasn't too much price competition, either, and if we found any, we did our best to top it. As it was, we knew that what was sold would earn the full mark-up on the sale. Increased activity certainly meant increased releases, which might have warranted an increase in privilege returns, but to whose benefit? The efficient retailer or the inefficient?

Oddly enough, we were into nostalgia 25 years ago, with customers looking for songs or tracks that they had

HARRY TIPPLE was a well-established record retailer when the paper of that name was born in 1959. A long-time leading light in the Gramophone Record Retailers Association, his name appears in the first issue of Record Retailer as secretary of the association, and he looks back with affection at events and personalities of the last 25 years.

heard in their hard-up, no radiogram days, and we are back into nostalgia today with regard to collectors. The difference is that the collector is looking for records from 25 years ago, old originals, and naturally the price is much higher. Who would have believed £30 for a Spectres single on Piccadilly, or £10-£30 for most of the early London singles?

Characters

That's one decision I got right. I never sent my five per cent returns back at all!

What I miss most, apart from the queue of customers at weekends for the bestselling records, are the characters of the trade — some, alas, no longer with us:

Reg Reed, The Cloake brothers, Jack Ainley, Len Smith of EMI, and McClure of TDB.

Some are in well-deserved retirement, and I have heard recently from two: S A Beecher-Stevens and Andre de Vekey. Others are still involved in the business, and meet at the annual Survivors Dinner which they organise. Frank Pearce, John Fruin, Ken East, Obie, David Betteridge, Ramon Lopez, Tony Morris — all are characters in their own way, and the industry needs them.

There are many more who meet annually at least to talk over old times, which I like to think were better times. A quarter of a century ago, the

TO PAGE 24

Congratulations to the Non-Stop Chart Toppers



25 years at Number 1

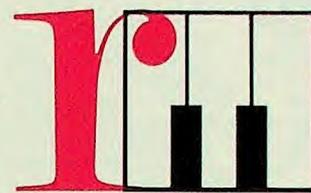
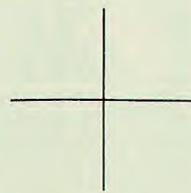
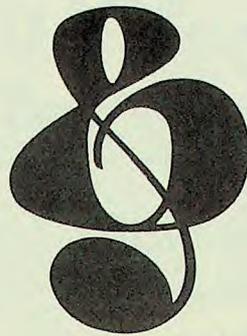
from Bob England and the Management Team



Towerbell Records

Here's to the next hectic 25!!

**MUSIC
WEEK**



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of Music Week's 25th Anniversary
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W. GERMANY

25 YEARS

FROM PAGE 22

pirate pressing of South Pacific when Decca issued the official recording was front page news and demanded a GRRRA enquiry. Today it needs an organisation like the BPI to keep constant vigilance on the many malpractices going on. The *Daily Mirror* stated years ago that Tipple's

me with him, perhaps to translate from Dutch to Liverpoolian.

Attacks on the charts used to be confined to occasional explosions by sales directors, whose records were selling but not showing. Two attempts have been made to my knowledge in the last 20 years to ensure chart accuracy or to find out what was wrong with them. I was

problems facing the industry and saying that retailers must expect to suffer as well and not to get off scot-free. Not a popular statement, but we have suffered and still do.

About 1978, there was that row between the PRS and the MTA on whether record shops playing their stock to promote trade should be exempt from a licensing fee. The court decision went

venue. What a difference today when not even retailers attend, much less top brass. That may be a little unfair on this year's event, but what I am saying is that there is little or no enthusiasm or excitement any more for the choice of excellence.

Do you remember when singles first went over the £1 mark and the furore that followed in the retail trade? That £1 was the magical barrier which the trade thought should not be passed. The reasoning behind the view was that it would encourage more price-cutting and lower profits. Who was right and who was wrong?

Warts

One thing I will say about this industry is that it has always had its rows in public, warts and all. At least we know that *Music Week* has always been prepared to publish.

My father, who was in the business when recordings were the other shape (cylindrical), was a great believer in the seven-year cycle. We've had at least four of five bad years. Please God we shall soon see a resurgence in the business that so many of us have spent so many years serving and which we love.



HARRY TIPPLE: waiting for the resurgence.

The Daily Mirror stated years ago that Tipple's Vigilantes were riding to rid the shops of cut-price records. Now you can't even charge the recommended price for fear of the shop up the street undercutting you . . .

Vigilantes were riding to rid the shops of cut-price records. Now you cannot even charge the recommended price for fear of the shop up the street undercutting you.

I like to remember those managing directors like Gerry Oord, who went to Liverpool to face those rebellious retailers that they breed up there, when they were threatening a boycott. He took

heavily involved in on of them for five years, which produced a mammoth report. Once it had been discussed by the BPI, it was never seen again, but obviously the recommendations it contained must have been right because we hear very little criticism of the charts today.

I recall Geoffrey Bridge's comments at his retirement from the BPI, pointing out the

against the shops, and probably many sales have been lost through shops ending that type of in-store promotion as a consequence.

I recall the days when not only managing directors plus a dozen other management from each company attended the annual awards dinners, but senior executives from overseas flew in to attend too. Sometimes we had to limit the tickets or change the

Michael Levy and Magnet Records

wish to congratulate

Music Week

on 25 years of service

to the Music Industry.

MAGNET

**Breakdance 'You Can Do It'
follows Toyah to Video No. 1**

**K-tel announces
Autumn Plans**

Congratulations

**25 GREAT
YEARS**

K-tel N°1 in TV advertising

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**New Elaine Paige album
announced - Cinema**

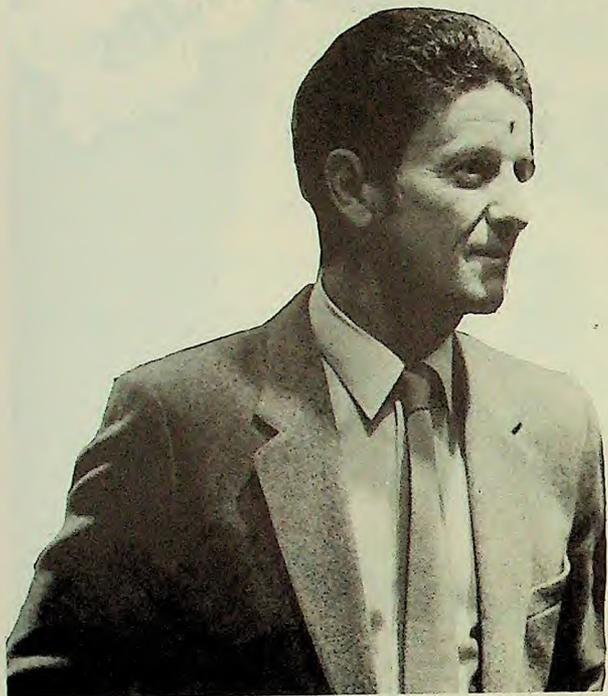
**K-tel hits Double Platinum
with Elaine Paige STAGES**

**K-tel add Randy Crawford
Hits Compilation to
Autumn Roster**

**K-tel 1st Video Release
'Toyah Toyah Toyah'
goes to No. 1**

25 YEARS

Brian Mulligan joined Music Week when it was still Record Retailer in 1969 as news editor and later succeeded Graeme Andrews in the editor's chair. His decade with the paper covered "a period of explosive growth for the British record industry", and he regarded his own job as the most interesting one in the whole business. In this reminiscence, Mulligan makes the pertinent point that a publication is only as good as the people who work for it.



The human factor

PEOPLE MAKE newspapers and the end product is always a reflection of the contributions made by individuals, hopefully welded into a cohesive, organised team by a benevolent management.

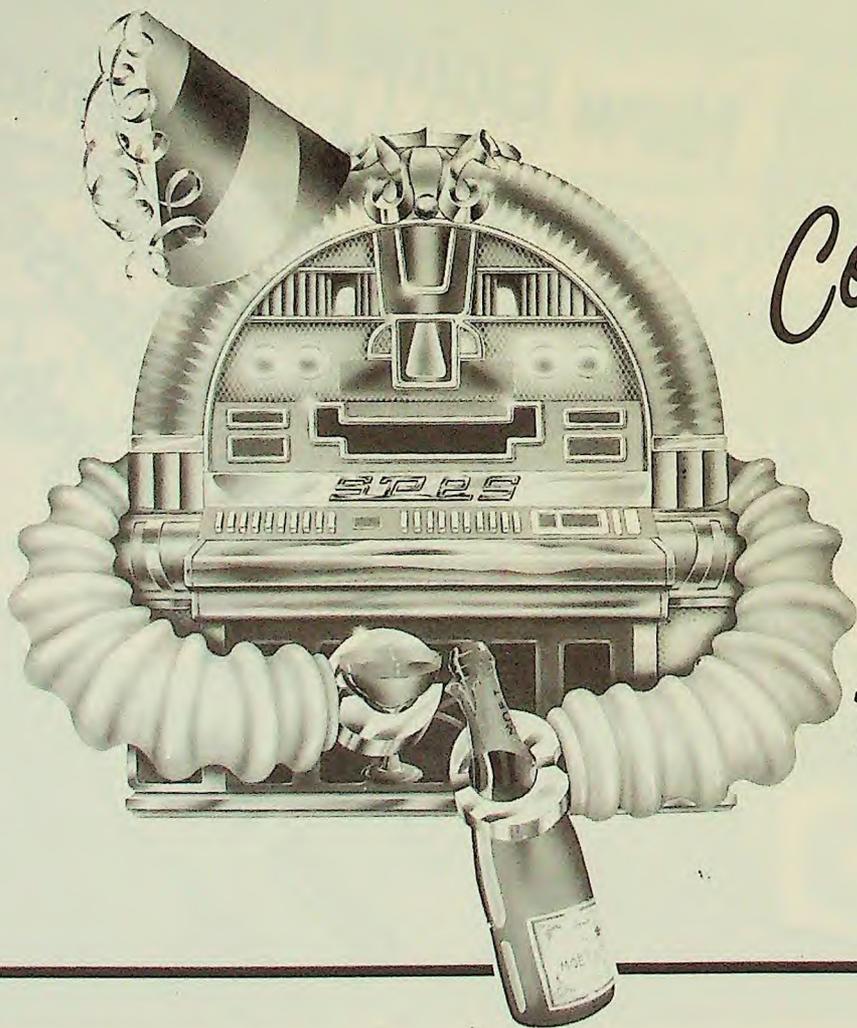
An editor is only as good as the people who work with him, and I was fortunate to be associated with some gifted journalists during 10 years on the paper from 1969-79, first as news editor and then as editor in a period of explosive growth for the British record industry which carried the fortunes of the paper along with it. During that time, I regarded it as being without question the most interesting job in the whole of the British industry.

At the time of joining, under the stimulating editorship of the mercurial Graeme Andrews, the editorial team consisted of that remarkable snapper-up of unconsidered trifles Philip Palmer, whose nickname of "Scoop" was not without some justification; Rodney

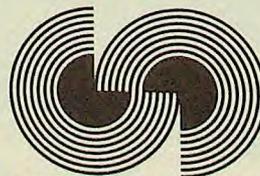
Collins, then a rosy-cheeked youngster who later moved on to the BBC and Radio Luxembourg; Mike Clare, a production editor of great skill and unprecedented Irish moods of melancholy and euphoria, now chief sub-editor of the *Dublin Evening Herald*, and his assistant Paul Phillips, later to win fame for his hit single *Driver 67* and currently editing *TV Weekly*. There was also a features editor named Rodney Burbeck. I wonder whatever became of him?

The development of any paper is closely connected with having the right man around at the right time. We had a remarkable piece of luck when an out-of-work journalist called Richard Robson walked into the office one day, and calmly informed us that he wanted to work on *Record Retailer*. We were so surprised that somebody should actually want to move into the unglamorous side of music journalism rather than mingle with the stars on a consumer paper that we took him on without too much by way of second thoughts.

TO PAGE 28



Congratulations
Music Week
on your 25th
Anniversary



SP&S RECORDS

LONDON DÜSSELDORF ALBANY (N.Y.)

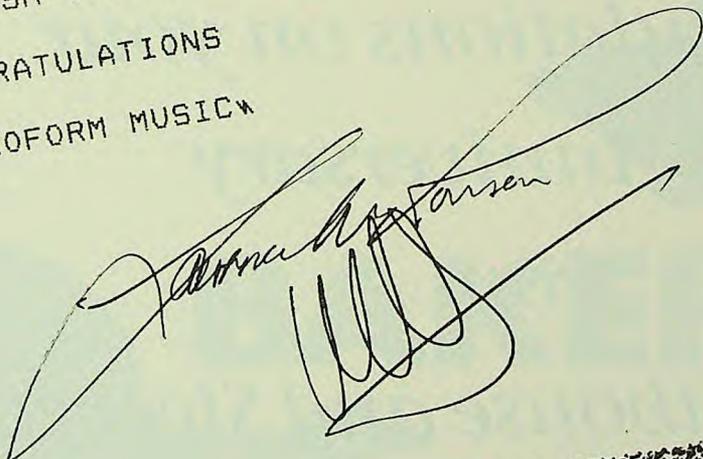
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Msg 742 Title : MUSIC WEEK

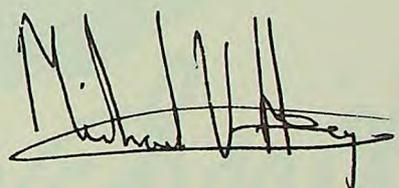
VIDEOFORM MUSIC WOULD LIKE TO SALUTE MUSIC WEEK ON THEIR
25TH ANNIVERSARY STOP
WE WISH YOU EVERY SUCCESS IN THE FUTURE STOP

CONGRATULATIONS

VIDEOFORM MUSIC



John A. Hansen



Michael H. Hays

25 YEARS

The Human Factor

FROM PAGE 26

It was a wise decision. Richard developed into a first-class reporter, and when we decided in the early Seventies to recognise the industry's growing involvement with pre-recorded tapes by the introduction of *Tape Retailer*, Richard handled it with imagination and dedication until moving on to work for BBC Records and Magnet before forming his own very successful PR company.

Another plus for the paper as it was trying to develop editorial validity in the booming record market was the arrival of Brian Blevins, a drifter from Canada. His acute appreciation of what was good and what wasn't in live music helped give the paper a strong reputation in the talent field, later carried on by Rob Partridge, now press and publicity director at Island Records, and the ever-loyal Chris White, now the longest-serving member of staff and the one remaining reporter from the *Billboard* ownership era.

Also remembered with affection and admiration is Adam White, who joined *Music Week* after a brief but frustrating period as editor of a trade magazine covering the musical instruments industry.

An outstanding able news editor, he had a real flair for digging out stories that don't come in as company handouts and for compiling "overview" (as the Americans would call it) news features on matters of moment. His passion for collecting old singles, combined with a fascination with American politics, eventually and inevitably led him to the other side of the Atlantic, where he is now editor of *Billboard*.

Another member of the reporting team who moved on and also found himself ultimately sitting in an editor's chair is John Hayward. He gave up the uncertain life of a freelance to join *Music Week* in October 1976, left with me in 1978 and, to my continuing pleasure, remains my admired colleague eight long years later as the distinguished editor of *Video Business*.

Freelance contributors are essential to the balanced editorial content of any trade paper, supplying specialist knowledge in areas where a suitable staff writer cannot be found or is not justified as a salaried employee.

Music Week owes much of its status in two specialised areas — studios and classical music — to the efforts of freelance writers. One was Terri Anderson, now of course the BPI's press officer, who doggedly stuck to the unenviable task of covering the activities of the UK's recording studios. The other was the remarkable Evan Senior, now so sadly no longer with us. His knowledge of the classical world was legendary — he knew everybody, and everybody knew and respected him. He was the supreme example of the ideal trade journalist. Painstakingly accurate, unfailingly co-operative, ceaselessly inquisitive, he took a true professional's pride in never missing a deadline

even when, in the last months of his life, he was so obviously desperately ill.

WHILE WRITERS naturally tend to command the attention of both editor and readers, the production staff have an equally vital but not always recognised role to play in creating a successful newspaper. Theirs is a real piece of routine slog which requires a special type of person to handle it with accuracy week after week. In *Music Week's* case, the communication problems of producing in London a paper which is typeset and printed 140 miles away in a Welsh valley would try the patience of a saint, let alone an ordinary journalistic mortal.

It was not entirely jokingly that internally we referred to *MW* as *The Weekly Miracle*. Major contributors to making the pieces fit were Bryan Whitman, now managing director of his own Realmheath display company, and Val Falloon, today an independent PR — and, on the receiving end, Brian Allen, technical director of Pensord Press, without whom there would have been occasions when the paper would not have appeared, and the ever-patient Don Evans, liaison man, who was often called upon to patch over our mistakes.

Louise Fares, who joined to assist in the dealer services department and became editorial co-ordinator, looked after the vital area of charts and new release information for over 10 years, during which time she supervised the minutiae of detail which goes into the *Music Week Directory*, now recognised as the most comprehensive reference work for names and addresses throughout the industry.

My apologies to those who may have felt that this piece should have dwelt more on the serious aspects of the paper's developments over a tremendously exciting decade. It doesn't for the simple reason that, six years on and with other matters to occupy the writer's attention, memories of events become dim and juxtaposed. Only the people who contributed towards making the paper what it is today remain clearly in mind.

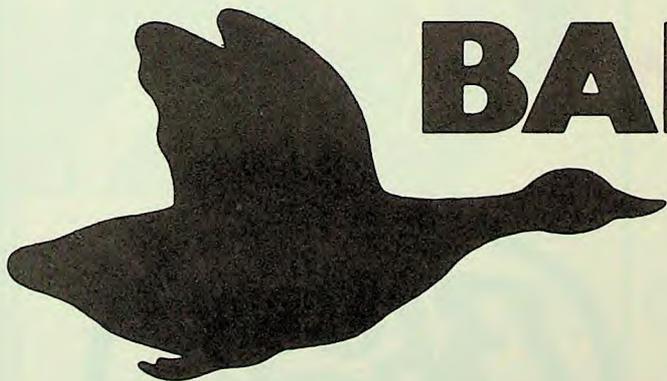
'It was not entirely jokingly that internally we referred to Music Week as The Weekly Miracle ...'

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25 YEARS

EXPECT the tale that follows will sound almost Dickensian. It's not meant to deliberately; it's just that this is the way it was at *Record Retailer* in the early Sixties.

It afforded me my first taste of the business, and it was far from the glamorous entry into the world of pop that I, a very green youngster, imagined.

Record Retailer had wanted an accounts clerk-cum-general clerk who could type, and it seemed that I with a great love of pop music fitted the bill. So it was in June 1960 that I first arrived at No 29 Villiers Street, then home of *Record Retailer*.

The squalor nearly put me off completely, but what the place lacked in the way of amenities was more than made up for by the characters of the people who were working for the paper.

The editor was Roy Parker — a blunt, warm-hearted and outspoken Yorkshireman who always said exactly what he felt. He immediately struck me as being the kind of person one could discuss anything with and get a fair hearing and a well-judged reply. He never demanded it, but he got a fierce loyalty and a tremendous amount of hard (and often unpaid) work from his staff.

Brian Harvey was the ad manager, often out of the office and the recipient of a

Villiers Street — for better or for worse

large number of telephone calls from young females with whom we had to be very diplomatic in his absence. Maurice Baruch was our chief sub and also wrote on classical music. He was an old-style Fleet Street journalist who, although he had officially "retired", worked full-time for the *Retailer* and even managed to help put the *Sunday Times* to bed on Saturdays.

The team

Journalists came and went during my three years with the paper, but those I remember most clearly are Robbie Lowman, a delicious-looking blonde who left to write on fashion for the *Sunday People*; Frank Smyth, still around, who in those days was a pencil-slim Northerner who played guitar in his spare time; John Morrell, who came from a paper in the North to be the assistant editor, and is now in

television; and Norman Bates, now EMI Records UK commercial manager, who started in the business at *Record Retailer* when he took over as assistant ad manager from Christine Serle.

The office had one secretary, a former model called Ann Smith who had previously worked at EMI; a junior called Pat Newman, and the office manager was Pat Hembrow, who sported a striking platinum blonde fringe. Brenda Hussein completed the team as the switchboard operator.

Returning to the Dickensian theme, *Record Retailer* at that time was sister publication to a magazine called *Shopfitting & Display* which shared the same editor and boasted a grand staff of two sharing the general office.

The offices were — in a word — filthy. I can remember very clearly coming in on the first couple of Saturdays after joining to clean the place up. There wasn't a regular cleaner — we

couldn't afford one — and anyway no amount of cleaning could make the furniture appear smarter or hide the holes in the carpet.

I recall the Christmas of 1961 when we decided, in the absence of Roy Parker, that it would be a good idea to publish a picture of the staff in the paper. A photographer was duly summoned, and we all posed in the upstairs editorial room. The resulting pictures were good.

The only problem was that nothing could disguise the abject squalor of the surroundings. Parker, upon seeing the photos, went mad and vetoed publication. He said he didn't mind the readers seeing our faces, but he did not want them to realise just how bad our working conditions were. So none of the pix saw the light of day — until this 25th anniversary supplement.

Soon after my arrival, I was appointed subscription manager. I evolved a new system of plates for the

wrappers for the paper to save the weekly typing (all done in-house) and this involved us sometimes coming in on Sunday mornings to get the darned things done because there just hadn't been time during the week. We were never paid for this, of course!

Beatles

My other main duty kept me late on Monday evenings, compiling the charts. Every week we would send out blank forms for retailers to fill in their top 30 singles and albums (as I recall, we even had an EP chart too), and return them to us to arrive by post on Mondays.

Armed with an adding machine, I compiled the chart, awarding 30 points for a number one down to one point for a number 30. Hence I was the first person to chart The Beatles' Love Me Do single. And I remember very clearly the very first

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25 YEARS

NORMAN DIVALL, now a well-known music industry publicist, came into the business as a junior clerk at the Record Retailer in the summer of 1960. Bravely bearing the slum-like office conditions, he was promoted to subscriptions manager and also helped in compiling the weekly charts. He recalls those Dickensian days and the people who were his colleagues.

advertisement for the group when the whole office agreed that they looked very much like beetles indeed.

Incidents float across my memory, but the one I particularly recall is the winter when, in addition to snow, there was a train and bus strike. Roy Parker was the only person in the company with a car, and I walked to Villiers Street from my home in Pimlico.

Friendly

For three days we were the entire staff — Roy in his office and me sitting on the switchboard and writing copy at the same time. I'd never written a line for the paper before, but between us we managed somehow to put the

paper to bed that week. A definite plunge into the deep end.

For all its faults, Villiers Street certainly had a very friendly atmosphere, and when we moved to renovated and larger premises around the corner in John Adam Street, the atmosphere changed completely. I was relegated to a small basement room at the back of the building, completely cut off from the rest of the staff. This was one of the main reasons why I left, not because I enjoyed the squalor of Villiers Street, but I did enjoy the day-to-day contact with the people working there.

Looking back, they were happy days which gave me a wonderful introduction into the industry.



AN ARCHIVE photo, circa 1961, which has survived most of Music Week's 25 years, despite a ripped corner, showing the Record Retailer staff in their office in Villiers Street, off The Strand. These were Music Week's humble beginnings — note the frayed hole in the carpet. The lad on the 'phone (compiling the chart!) is Norman Divall, now a publicist and the only person in the photograph still in the business. Robbie Lowman (far right) contributed the publishing column (*Allegations*).



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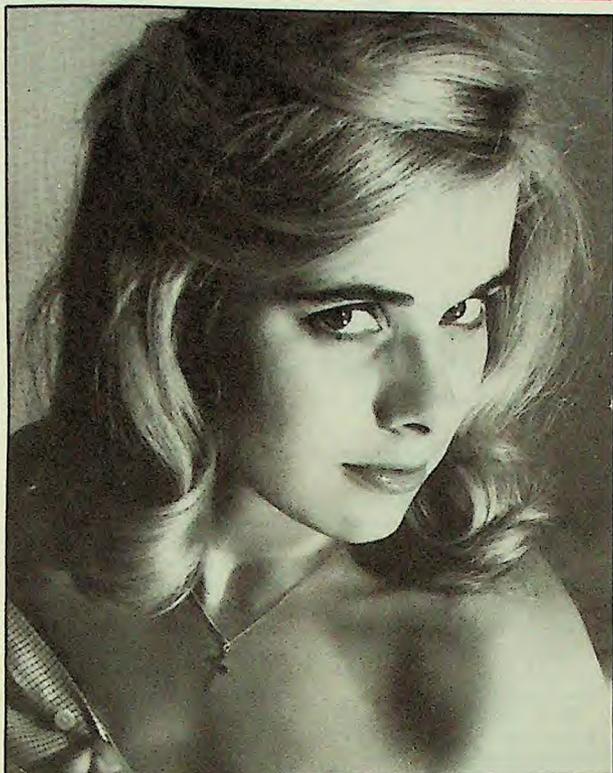
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25 YEARS



ROBBIE LOWMAN: Sixties style.

We knew something was wrong when Mo, checking the proof, stood up, clutched his chest, and started gibbering. We followed his shaking finger to the proof. There was the message all right, bordered with — swastikas.

Chart

Probably the most important part of the paper was the Top 50 chart, occupying a double page centre spread much as it does now. On Thursdays, the editor with the chief sub, and fortified with several large brandies and soda, would lock himself in his office and collate the figures on record sales submitted by shops all over the country. Then, flushed but triumphant, they would emerge some hours later with the finished results.

The chart placings were such a closely guarded secret that even we, the rest of the staff, had no idea of the final result until we saw the page proofs. Which left us no chance, we remarked bitterly

to each other, of supplementing our wages by accepting bribes.

Many images of those happy days will always stay with me. Paul Simon borrowing a battered typewriter to knock out a new song lyric; being taken to a smokey cavern to hear a wild new group called The Rolling Stones; interviewing Frank Sinatra, croaky voiced and sweating after a three-hour stint before royalty.

But perhaps the essence of those days is best encapsulated by one small incident when I attended a reception given by musical instrument makers and publishers, Boosey & Hawkes. Well into the evening, I was approached by a tall, distinguished-looking man. He held out his hand.

"How do you do. I'm Boosey."

Clutching his lapels, I beamed into his face. "So am I, old fruit, so am I."

I joined the *Sunday People* after leaving *Record Retailer*. Somehow, it was never quite the same.

GENTLEMEN, THERE is a ridiculous situation existing in the world of pop music. A quick check of the office staff at RR revealed that there are no less than 12 dances being done. A strong contingent is convinced that the "Bird", with all its variations like the "Nod" and the "Philip", is the dance for mods. A select community of ultra-mods do the "Craw-Daddy" — which looks like a Scottish dancer caught in a high wind — while some of them are "Hitch-Hiking" like mad. And now there's yet another dance. It has the impossible name of "Loddy Lo" and is published by Aberbach. There are two recordings, one by Chubby Checker and one by Joe Loss and his orchestra.

— *Record Retailer, November 28, 1963.*

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25 YEARS

JUST A few months after I joined *Record Retailer*, as the magazine was then called, the editor called me into his office, and buoyantly announced that I was to become the paper's very first tape editor.

Those new-fangled sound carriers, the tape cassette and the 8-track cartridge, were gradually beginning to penetrate the UK market, and the editorial decision had been taken to gear-up substantially the magazine's tape coverage.

Although I was considered the right man for the job, it posed considerable problems for me. I had no idea what a cassette or a cartridge were. At that time, the new sound carriers were still relatively unknown in this country, and I for one was totally ignorant.

It was Des Brown, then international manager for WEA, who came to my rescue with complicated diagrams showing how the cassette was really just a miniaturised version of the open reel tape recorder, while the 8-track cartridge comprised this rather curious single spool of endless tape. However, the "crash course" worked, and a good job too, for those were heady days.

Already the new sound carriers were being hailed as the most important landmark in the history of recorded sound since the invention of the wax cylinder. Within two years the gramophone record would be obsolete — and that was in 1969!

The battle lines were also being drawn up with a vengeance between the proponents of the two systems, and my first major reporting assignment was a face-to-face confrontation between Mr Cassette and Mr Cartridge. Mr Cassette was Roy Tempest, tape marketing manager of the then Philips Records, whose parent company had, of course, invented the cassette

Robson: getting it all down on tape

Fifteen years ago RICHARD ROBSON was at the forefront of the Record Retailer's development into what was then dubbed "the tape explosion", as editor of the Tape Retailer

system. Mr Cartridge took the form of Robin Bonham Carter, then managing director of Motorola, which very much spearheaded the UK launch of the 8-track system in the early days.

The arguments of the two sides were interesting, and there are similarities which can be drawn with the video formats of today. The 8-track enthusiasts insisted that, with the superior sound reproduction policy, due to the faster tape running speed, and the easier access to individual tracks due to the four programmes running in parallel, the cartridge must become the most popular system.

The cassette protagonists countered that the quality argument was irrelevant as most consumers had "tin ears", and were physically incapable of hearing good sound quality!

The main point of the cassette argument though was far simpler and more fundamental. The cassette was a recording medium as well as playback, and consumers would find this an extremely appealing advantage over the 8-track cartridge. They were right, and the home-taping problem had been born . . .

However, most of the record

companies were unconcerned about which of the two systems would win in the end, and set about the task of introducing the great British public to the new sound carriers.

By far the most visionary major was Pye Records, which launched a completely separate company, Precision Tapes, to market cassettes and cartridges. Precision was able to offer duplication, distribution, sales and marketing, and in addition to the Pye repertoire, was for a while handling product from virtually all the major companies and bigger independents.

It was the only organisation set up to manufacture and market tapes only, and under its managing director Walter Woyda undoubtedly did a great deal to broaden the retail base for cassettes and cartridges.

An organisation that was somewhat less successful in this same endeavour was the British Recorded Tape Development Committee, which was established by the BPI. As tape editor of *Record Retailer*, I was invited to join this august body, whose members included such leading luminaries of the time as Barry Green from EMI, Graham Smith from Decca, Pierre Tubbs from UA and Bill Carter from Polydor. The BRTDC was set up to look at ways and means of spreading the word, not only at dealer level but also to the general public.

On the dealer front, it was decided to organise, in conjunction with *Record Retailer*, a grand generic window display competition. Vast quantities of special display material were produced and distributed to every dealer in the country stocking tape. I wrote various drum-beating articles extolling the importance of the competition and the grand prizes to be won. A total of five prizes were being offered to five lucky dealers — a total of three lucky dealers bothered to enter!

On the consumer front, stands were taken for a couple of years at the Motor Show and the Boat Show. The industry was gripped by a mania called "the automotive market" which was going to open up a vast and previously untapped new pre-recorded music market.

The fact that not all motorists might want to play music in their cars seemed to go largely unnoticed as more and more tapes were piled into

garages, filling stations, car show-rooms and motor accessory shops. Such was this mania that it soon started to spill over into boats, aeroplanes and indeed anything that moved. If Sony had developed the Walkman a bit earlier, marketing managers would have no doubt identified human beings as being a new moving target market!

All of which was extremely good news for *Record Retailer*. A whole new source of advertising revenue had been found, and to accommodate the growing requirements of the new market (both editorially and for advertising), a monthly supplement called *Tape Retailer* was launched.

An obvious and essential ingredient of *Tape Retailer* was reviews of new product, but unfortunately not one member of the editorial staff at the time possessed a cassette or cartridge player. However, our hapless plight was soon spotted by a wily hardware manufacturer specialising in in-car equipment, and before long every staff writer had had his car kitted out with a brand new system, which in some cases were worth more than the cars.

Tape Retailer had some distinguished guest writers. Gary Nesbitt and Michael Isaacs contributed articles on retailing, having opened their Tape Revolution shops which only sold cassettes and cartridges. Indeed, their Tape Revolution stores were the start of what was to become the duo's immensely successful Our Price chain.

Conversely, another of our guest writers was undoubtedly one of the biggest casualties of the era. Philip Ashworth, managing director of a company called Musitapes, wrote a regular monthly column called Ashworth's Angle. Philip was one of the biggest 8-track diehards of all, and for a time built a not insubstantial business, wholesaling, distributing and retailing not only 8-track software but also hardware as well. Although a much-loved figure in the industry, his refusal to accept the cassette format and his dogged commitment to the cartridge led to the inevitable.

Seeing the birth of a new industry and new technology is always stimulating and exciting. Inevitably, however, came the acceptance by all of us that the record industry is here to sell pre-recorded music — whether it be on tape or record, and now compact disc or video.

Seeing the birth of a new industry and new technology is always stimulating and exciting. Inevitably, however, came the acceptance by all of us that the record industry is here to sell pre-recorded music — whether it be on tape or record, and now compact disc or video.

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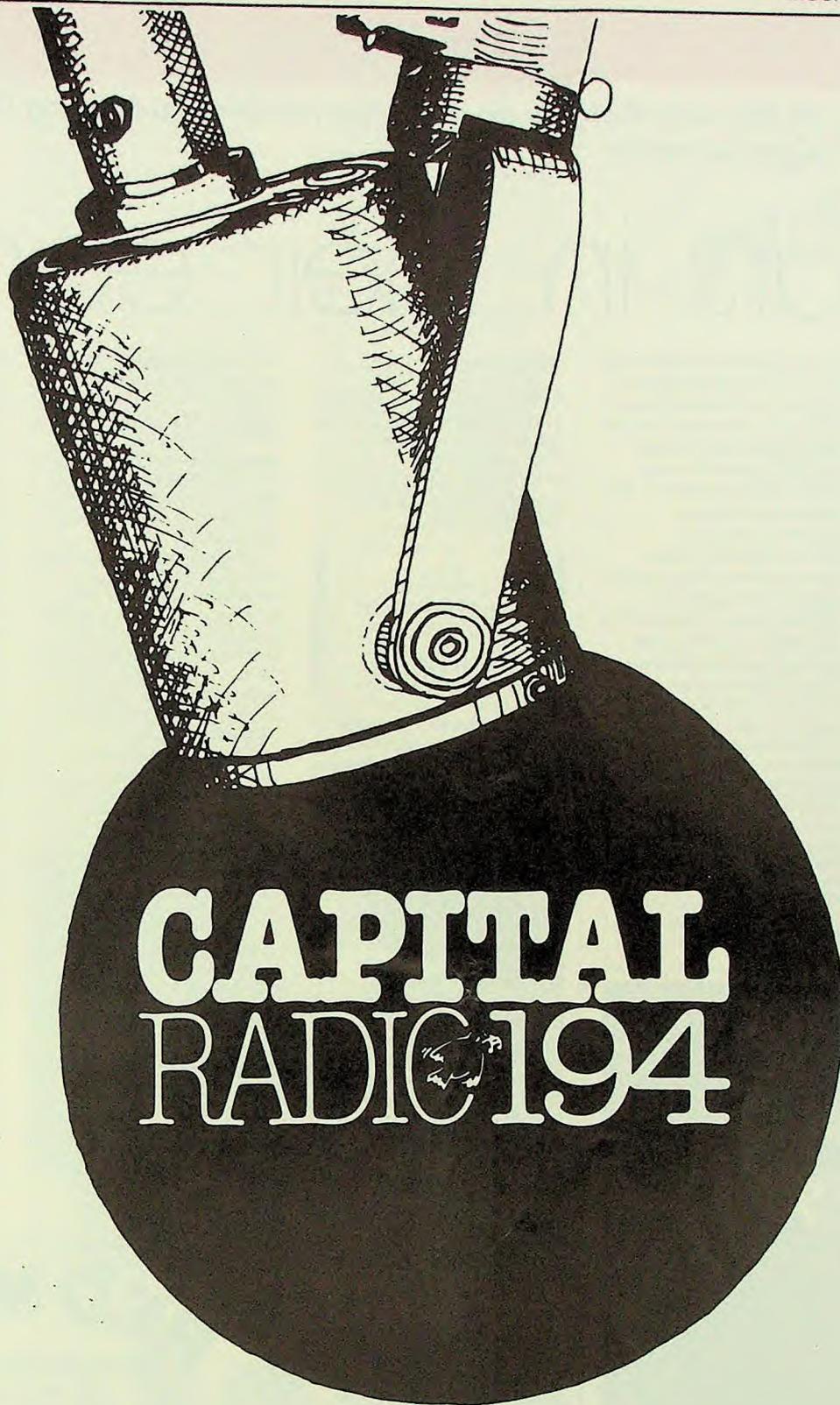
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25 YEARS

It ain't what you do, it's the way that you do it—in the world of publishing the personal touch still reigns supreme

Stars in their ears

THINGS CAN change a lot in the music business within the space of 25 weeks, let alone 25 years. An industry as volatile and unpredictable as this one can never stagnate, although it can dwindle in size as the recession and mismanagement have shown in recent years.

Music publishing historically preceded the wax cylinder and the black disc, and of course for a long period before World War 2 was the main moneyspinner of the music business. It's still a major and potent element in the scheme of things, but those who left it 25 years ago would scarcely recognise it now or absorb the changes without wonderment.

I first began covering the

music publishing scene for *Music Week* (then *Record Retailer*) in the late Sixties during my first spell on the staff. I had been a song plugger myself for two years a decade before, and cut my publishing reporting teeth by alternating with Peter Jones and Ian Dove as the Tin Pan Alleygator on *Record Mirror*, followed by five years of writing the *Along The Alley* column while a staffman on *Disc*.

One constant over the years has been the slightly uneasy relationship between publishers and the record companies. Some of the latter — or, to be more specific, some of the employees of the latter — tend to look upon the publishing fraternity as little better than parasites, latching on to up-and-coming stars, reaping huge rewards from the recordings of same, and

doing nothing in return.

This is a fallacy which seems impossible to refute in some people's minds. It's true that there are some fairly huge publishing conglomerates which, by the process of acquiring and absorbing smaller

By
**NIGEL
HUNTER**

operations, are impersonal corporate structures within which individual writer/artists may well disappear with little trace. But, on the other hand, those same writer/artists have usually accepted a princely sum of money to do a deal in the first place, and they should have legal advisers of sufficient calibre and knowledge to ensure that their creativity is properly nurtured and promoted.

The days when your song plugger went around the music halls, broadcasting studios and theatre dressing rooms with song copies rather than records, and often was able to sit at a piano and perform the number on the spot are long gone, of course. They were virtually extinct 25 years ago, in fact, and the bulk of new material these days is not conducive to demonstration on the pianoforte.

But the personal touch — or rather contact — in publishing is still vital. The constant procession visiting Egton House delivering current wares in the hope of airplay on Radio One, still the only method of exposure likely to make a hit, can see producers by appointment. But obviously the better ploy, if it can be achieved, is to see those producers over lunch, dinner or at a trendy event or football match, and let the office boy drop off the promo copies at Egton House. And, in defence of those same producers who are often criticised for being unco-operative, if they saw everyone who wanted to see them in office hours, they'd never get anything else done.

This is a far cry from the good (bad) old days when some bandleaders, about to do a live broadcast (pre-recorded shows were unheard of), would signal to the pluggers in the studio that they were open to offers. Then the fingers would go up,

and the bandleader would pick the highest bidder (certainly more than two fingers) and play that particular plug for the requisite amount of readings. Not all bandleaders were so blatant, but tacky tactics are no novelty in some areas of promotion.

Although my personal days of regular involvement in promoting songs are also long gone, there does seem to be less of the personal touch over the last 25 years. To be sure, your Dave Mosts know everybody and are universally liked, and some friendships made professionally become enduring social links personally, irrespective of whether there's a current record that needs exposure. Also some promotion people are both shrewd and human enough to keep in touch with producers who may not have a current series or a disc jockey who may be off the air temporarily. Such thoughtfulness is never forgotten or unrewarded by the recipients, and it is a lesson that needs to be learned by those who are just fairweather friends.

Nevertheless, the coteries of old no longer seem to appertain, with the possible exception of *apres* Top Of The Pops.

The gatherings in the

Sherlock Holmes off Northumberland Avenue before and after Parade Of The Pops and the recordings of Easy Beat and Saturday Club, the gatherings in the Captain's Cabin off the Haymarket after shows at the Paris in Lower Regent Street when the late Syd Green of Edwin Morris Music always bought the sandwiches, and the gatherings in Avery's Wine Bar or the Grosvenor Arms after sessions at Aeolian Hall seem to be very much things of the past. You may not have had a current plug to offer, or your current plug may not have made it, but you still talked and drank with the bandleaders and vocalists and guest stars and your fellow pluggers, exchanged all the gossip and often helped each other if one of you knew about a record session coming up with the artist involved still looking for material.

Characters seem to be thinner on the ground now than then. The aforementioned Syd Green, with his office walls filled with signed photographic dedications from all the stars; Eddie Rogers with an inexhaustible fund of jokes; the ever-charming and urbane Jimmy Henney; the unrelenting and demanding Teddy Holmes at Chappell, who rollocked his pluggers



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25 YEARS

regularly about their time-keeping, their expenses and their lack (to him) of plugs in the book. Those same pluggers who remained in the business and went on to greater things on their own account invariably speak of Holmes now with affection and pay tribute to the experience and expertise they acquired from him the hard way.

Looking at publishing away from such personalities, things certainly ain't what they used to be, either. It is now virtually impossible to set up a new publishing company unless you're linked with a chart act or you are rich enough to acquire a successful standard catalogue as the bread-and-butter basis of your venture.

You may discover a writer who pens great ballads with memorable melodies and meaningful lyrics, but you've got less chance of placing those ballads than you have of winning Robert Maxwell's millionaire bingo.

The late Jimmy Kennedy told me a couple of years ago that the only vehicles left for potential standard songs are stage or screen musicals, and the amount of financial backing necessary and the high risks involved in such enterprises often defeat even well-established writers and impresarios. Andrew Lloyd Webbers do not grow on trees.

Big business has intruded as much into music publishing as in the record sector of the music industry. As the veteran American music publisher Al Gallico expressed it, too many people in publishing are going around with pocket calculators instead of ears. Famous, time-hallowed music publishing companies are becoming mere names on a conglomerate's wall, and the former wealth of their catalogues are atrophied by neglect or ravaged by reversionary rights.

The song should still be the thing, but unhappily it isn't. BASCA chairman Don Black perceptively observed recently that people don't say what a great song anymore but what a great record. The chart these days is largely down to mixes and sound effects and a general aural montage, with words sometimes relatively unimportant. Stars these days make it more on image and appearance than tunes and lyrics.

These same stars can become huge internationally, but how many other aspiring or established acts want to cover their material, even if such a feat is possible?

Songwriting and recording are now ultra personalised and therefore limited in their future potential, and there is a paucity of seedcorn being sowed for the 21st century.

The day before I started writing this piece, the death was announced of Arthur Schwartz. Another songwriting giant of the inter-war years has gone, joining the pantheon of George and Ira Gershwin, Richard Rodgers, Cole Porter, Lorenz Hart, Johnny Mercer, Hoagy Carmichael *et al* who gave us a treasury of evergreens which never fade (witness the current crop of West End musical revivals). How many contemporary writers on either side of the Atlantic are likely to match such rich abundance and longevity of output?

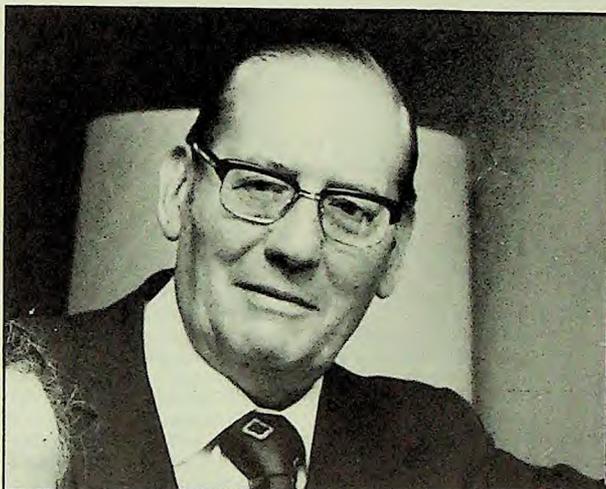
Neatly coinciding with *Music Week's* quarter century is the proposed sale of Chappell Music to a consortium headed by Carlin's Freddy Bienstock. This is indeed the sale of the century in music publishing terms, and nobody (including the consortium) can predict the exact outcome if the sale

goes through.

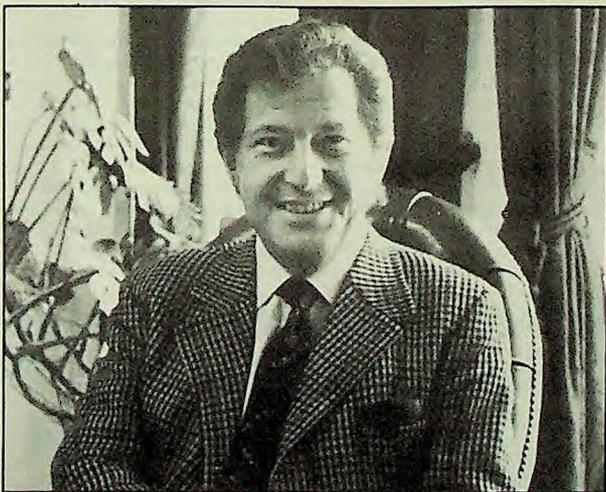
Some people view the prospect with trepidation, seeing it as another example of conglomerateritis which usually rings a death knell for creative and original publishing. But Bienstock actually *is* a publisher — not a lawyer or accountant mesmerised by the bottom line to the exclusion of all else.

He has the business in his blood from his early Chappell office boy days. He saw the sense and the potential of picking up reversionary rights to standard pop classics as they became available by means of his Redwood Music, and he backed his belief all the costly way to the House of Lords.

He has been making some shrewd acquisitions prior to the proposed mega-deal concerning Chappell, and he believes in maximising and developing the worth of all good copyrights, ancient and modern. In the closing years of this century, music publishing needs more Bienstocks conscious of the fruits of the past as well as the possibilities of the present.



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Neatly coinciding with *Music Week's* 25th birthday is the sale-of-the-century deal of Chappell to a consortium headed by Freddy Bienstock, the definitive publisher

25 YEARS



The staff of Music Week, bookended by Brain and Burbeck, would like to thank all the companies who supported our 25th anniversary issue, which in turn raised a handsome cheque for Music Therapy.

RECORDING STUDIOS have certainly come a long way in the past 25 years. As well as the obvious technical advances in recording, editing and mastering equipment, there has also been a revolution in studio design — with much greater attention now being paid to the aesthetic qualities and emotional “feel” of a studio in order to inspire the best possible performance from an artist.

But in the early Sixties,

musicians and artists didn't have such luxuries as an artists' lounge. Then again, there was little need for the residential-style facilities which some studios now offer, for even album sessions rarely lasted more than a day.

I remember producing a 12-track TV themes album with

Frank Chacksfield in two 3-hour sessions at Decca's Studio One in West Hampstead. That was in the mid-Sixties when instrumental sessions were still recorded live on a 2-track machine. There were no luxuries such as overdubbing or mixing facilities — and you were literally flying by the seat of your pants. For there was no turning back once you had settled for a take — and paid off the musicians!

As a hedge against any recording disasters, we used to have two stereo machines running simultaneously, the second machine acting as a safety back-up in case the other broke down during a good take.

Editing probably played a more important role in studio work in the early days. Producers and engineers would keep several takes of

the same title and edit them together to end up with one satisfactory performance. My first job in the music business — as an assistant producer at Decca Records in 1964 — was to sit with a stop watch and time every version of a particular track to make sure there had been no tempo change. I also had to keep a note of any false starts and breakdowns so that, if we never got a complete take, we could at least lift the good parts from each version and edit them together.

In those days, most studios consisted of a huge live studio area (to fit all the musicians), while control rooms were tiny and cramped. But you didn't really need much space in the control room because the recording desk was only as big as a brief case! Today, that situation has been

RODGER BAIN is studio manager at CBS Studios, and his experience in the UK music industry over the past 20 years includes spells as an independent producer (including Black Sabbath) and as A&R executive. He surveys the last quarter-century in the recording studios.

reversed. The studio area now tends to be small and deadened, while the control room has become bigger and more luxurious. This reflects the change in the amount of time spent in the control room and the increased importance of “the mix” in the recording process.

Acoustics often left a lot to be desired in the Sixties. Any acoustical treatment usually consisted of egg boxes on the

Recording revolutions . . .

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25 YEARS

walls — or hardboard panels with holes cut in them. Today, acoustical design is a science in its own right. Foldback facilities were pretty limited, too. The studio monitor was usually *one* tiny speaker. And, if you were working in stereo, you occasionally even got *two* speakers. There was also no attempt to equalise monitors to give them a flat response. Today highly sophisticated monitors are an integral part of the recording process. Foldback speakers tend to be massive, fully equalised and driven by a powerful amplifier.

While there was a gradual move towards smaller studios, with everything dampened and closely miked, it surprisingly took studios a long time to get the air conditioning right. This coincided with the growing awareness of the importance of the studio environment in helping artists to think creatively and perform well. In the late Sixties, this realisation led to the emergence of independent studio design companies which specialised in both the acoustic and aesthetic appearance of a studio. The advent of "design consultants" helped to revolutionise the appearance — and the marketing — of studios in the Seventies.

In the mid-Sixties, however, one-inch Ampex 4-track recording desks were considered to be the "state of the art". At the same time, stereo was becoming increasingly popular, although it was really only an exaggerated stereo because everything was either on the left or the right — and there was no centre image. When 8-track machines first appeared, everyone gasped in amazement and wondered whether so many tracks were *really* necessary! But multi-tracking had well and truly arrived, and along with this innovation came bigger and better recording consoles.

Multi-tracking brought a new set of problems for engineers and producers, such as increasingly complex mixes. Computerised mixing facilities have made life much easier, but I can recall numerous mixing sessions which required three engineers to operate the faders. Each engineer would have one eye on a cue sheet and the other on numerous chinagraph markings on the faders.

Increasingly sophisticated outboard equipment also

appeared in the late Sixties, with phasing one of the earliest of these innovations. While phasing is now created electronically, it originally had to be done by the complicated process of looping the signal through a second tape machine and then feeding it back into the desk, so that two faders carried the same signal. The second signal was then slowed down by using the highly technical method of the tape operator putting his finger on the spool. The famous drum break in the Small Faces' 1967 hit, *Itchy Coo Park*, used the "finger" technique to great effect.

In the early days, echo and reverb were added by using either tape echo or an EMT echo plate. Today, digital techniques provide an unlimited choice of different type of reverb. Simply by pressing a button, you can have "the Albert Hall sound" or "the Hammersmith Odeon sound" — or you can even programme your own style of reverb.

Mixing

The truly *creative* aspect of recording now appears to be in the mixing stage. But in the early Sixties you rehearsed a title, recorded it live — and what you ended up with was your record. Today, you can literally take a track apart *after* it has been laid down on tape. You can even change the type of record you are making during the mixing stage.

The growth of multi-tracking meant that an extra stage had been added to the recording process, and there was consequently some loss of quality on the pure recording. The advent of Dolby noise reduction in the early Seventies was an inevitable — but major — step forward in terms of controlling tape noise.

There have also been some dramatic changes in mastering techniques. Twenty-five years ago, electricity supplies were not stabilised, although a constant motor was essential to drive the turntable used in cutting discs. But early studios soon found a novel way of solving this problem. Their cutting lathes were powered by dropping a block of cement attached to a pulley wheel — the weight had to be hoisted and dropped for each cut.

Half-speed cutting (albeit

boring and tedious) was also used to improve the level of performance and reproduction quality of discs in those early days. The late Harry Fisher used to cut all of Decca's highly-acclaimed classical recordings in this way.

In the early days, cutting was considered to be part of the manufacturing process and it was carried out behind the scenes by unknown cutting engineers. Today, the creative process continues right up to the point at which the lacquer is sent off to the factory — and most record producers now attend "the cut" give the engineer cues on technical adjustments to the sound.

Between the late Sixties and mid-Seventies UK recording studios enjoyed a boom during which "anything went" — and usually did because record companies rarely asked questions about producers' recording budgets. But all that changed when the recession began to bite into the music industry in 1978 — the bleakest year ever for the UK studio industry.

Since then, business has gradually improved again, although there have been a number of studio closures along the way. But the lessons of those lean years have left studios and producers with a more professional and business-like attitude. Sessions are now much better planned and managed.

Over the past 25 years, the studio environment has become more conducive to creativity and numerous outboard gimmicks — such as fuzz-box type sound effects — have come and gone. A number of recording fashions — such as quadrophonic sound — have also appeared and disappeared, while multi-tracking has now grown to 72-track and is unlikely to rest there.

Yet, throughout these changes, the basic recording studio has remained the same: a room with an artist in it and a room containing recording equipment and an engineer — with both rooms linked by a microphone and a tape recorder. Only with the advent of digital recording has there been any fundamental change to the basic technique of making records. With computer technology currently developing at an incredible rate, who knows what the next 25 years will bring?

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69	NEW	PRIME TIME Mtume	London LON(X) 54	Epic (TJA) 4720
70	70	LAP OF LUXURY Jethro Tull	Streetwave (MIK) 21	Chrysalis TULL(X) 1
71	50	LOVE SONGS ARE BACK AGAIN (MEDLEY) Band Of Gold	Polydor COLE(X) 2	RCA RCAT(T) 428
72	71	ANOTHER SILENT DAY The Adventurers	Warner Brothers W9286(T)	Chrysalis CHS (12) 2000
73	53	WAITING FOR THE LOVE BOAT The Associates	Capitol (12)(CL) 338	WEA YZ16(T)
74	NEW	TOGETHER IN ELECTRIC DREAMS Giorgio Moroder with Philip Oakey	A&M AM(X) 198	Virgin VS 713(12)
75	NEW	ON THE WINGS OF A NIGHTINGALE Everly Brothers	Motown TMG(T) 1355	Mercury/Phonogram MER 170

43	30	I NEED YOU Pointer Sisters	Planet RPS(T) 107
44	48	CATH/WILL SHE ALWAYS BE WAITING The Bluebells	London LON(X) 54
45	43	MAGIC TOUCH Rose Royce	Streetwave (MIK) 21
46	41	FOREST FIRE Lloyd Cole and The Commotions	Polydor COLE(X) 2
47	32	WHEN DOVES CRY Prince	Warner Brothers W9286(T)
48	56	BETTER BE GOOD TO ME Tina Turner	Capitol (12)(CL) 338
49	35	ON THE WINGS OF LOVE Jeffrey Osborne	A&M AM(X) 198
50	37	GIRL YOU'RE SO TOGETHER Michael Jackson	Motown TMG(T) 1355

18	19	HOT WATER Level 42	Polydor POSP(X) 697
19	NEW	HAMMER TO FALL Queen	EMI (12) QUEEN 4
20	38	HUMAN RACING Nik Kershaw	MCA NIK(T) 5
21	33	TESLA GIRLS O.M.D.	Virgin VS 705(12)
22	NEW	WHY? Bronski Beat	Forbidden Fruit/London BITE(X) 2
23	20	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill PRT SH(L) 130
24	28	TOUR DE FRANCE ('Breakdance' Remix) Kratwerk	EMI (12) EMI 5413
25	NEW	PURPLE RAIN Prince and the Revolution	Warner Brothers W9174(T)

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76 (—) LET HER FEEL IT, Simplicious
77 (58) YOU GET THE BEST FROM ME (Say, Say, Say), Alicia Myers
78 (69) YOU HAVE, Marc Almond
79 (—) THE A TEAM, Mike Post
80 (—) I CAN'T LET YOU GO, Haywoode
81 (—) ALL YOU PRETTY GIRLS, XTC
82 (82) ACCELERATION (REMIX), Bill Nelson
83 (80) WHEN THE WILD CALLS, Swans way

84 (—) LAST PLANE (ONE WAY TICKET), Clint Eastwood & General Saint
85 (—) UNDERWATER WORLD, Hanoi Rocks
86 (—) SHINE, Frida
87 (—) DRIVE, The Cars
88 (83) BURNING BUSH (Testify), Savage Progress
89 (76) UNEXPECTED SONG, Sarah Brightman
90 (93) TODA MENINA BAIANA, Gilberto Gil
91 (—) TINSELTOWN IN THE RAIN, The Blue Nile
92 (64) SOMEBODY, Junior

93 (—) TWO TO THE POWER OF LOVE, Janet Jackson & Cliff Richard
94 (84) ORIGINAL SIN, The Senate
95 (92) KANGAROO, This Mortal Coil
96 (95) SUCKER FOR LOVE (I'm A Sucker For Your Love) (US Remix) B-Biz-R
97 (—) TENDERNESS, General Public
98 (89) RE-RO, Gil Scott-Heron
99 (77) LOVE RESURRECTION, Alison Moyet
100 (—) YOU, Judie Tzuke

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W.A.R. (12) WAR 1
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— 12SUCK 1
Virgin VS 673(12)
CBS (TJA) 4497
Legacy LGY (T) 14

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18 (NEW) PURPLE RAIN, Prince and the Revolution
19 (12) SELF CONTROL, Laura Branigan
20 (32) THE MEDICINE SONG, Stephanie Mills
21 (NEW) RAIN FOREST, Paul Hardcastle
22 (29) MR. SOLITAIRE, Animal Nightlife
23 (23) MAGIC TOUCH, Rose Royce
24 (NEW) WE DON'T WORK FOR FREE, Grandmaster Melle Mel and The Furious Five
25 (15) RELAX, Frankie Goes To Hollywood
26 (20) SUNSET NOW, Heaven 17
27 (17) PASSENGERS, Elton John
28 (37) ALL I NEED IS EVERYTHING/JUMP, Aztec Camera
29 (33) TESLA GIRLS, O.M.D.
30 (18) WILLIAM, It Was Really Nothing, The Smiths
31 (31) SMOOTH OPERATOR, Sade
32 (NEW) I WISH YOU WOULD, Jocelyn Brown
33 (26) TORTURE, Jacksons
34 (NEW) IF IT HAPPENS AGAIN, UB40
35 (19) MOTHERS TALK, Tears For Fears
36 (40) WHAT IS LIFE, Black Uhuru
37 (24) STUCK ON YOU, Trevor Walters
38 (NEW) PRIME TIME, Mtume
39 (NEW) APOLLO 9, Adam Ant
40 (22) AGADOO/SUPERMAN (X-Rated), Black Lace

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3 (4) LOST IN MUSIC, Sister Sledge
4 (1) CARELESS WHISPER, George Michael
5 (5) PRIDE (in The Name Of Love), U2
6 (3) DR. BEAT (Long Version), Miami Sound Machine
7 (7) MASTER AND SERVANT, Depeche Mode
8 (8) MADAM BUTTERFLY (Un Bel Di Vedremo), Malcolm McLaren
9 (11) BIG IN JAPAN, Alphaville
10 (14) HOT WATER, Level 42
11 (10) I'LL FLY FOR YOU, Spandau Ballet
12 (NEW) WHY?, Bronski Beat
13 (16) TOUR DE FRANCE ('Breakdance Remix'), Kratwerk
14 (6) LIKE TO GET TO KNOW YOU (WELL), Howard Jones
15 (9) CARNAGE (TWO TRIBES/WAR (HIDDEN), Frankie Goes To Hollywood
16 (NEW) HAMMER TO FALL, Queen
17 (13) WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel

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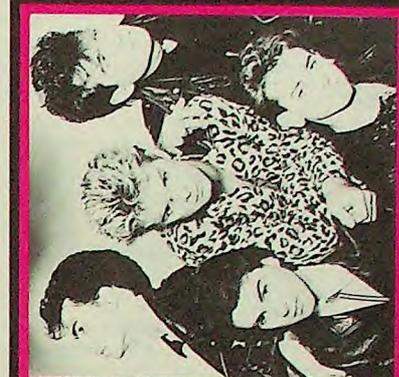
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TALENT

Gibb's voyages and ventures

Barry Gibb releases his solo *Now Voyager* album on Polydor next week, followed by an accompanying video in late autumn — his first solo recording venture in more than 20 years as a member of the Bee Gees. In London to finish the video, he spoke to Chris White about both the project and his career as a member of one of the world's most successful pop groups.

BARRY GIBB is about to achieve two long-term ambitions — to record his own solo album, and to produce an accompanying video. The LP took eight months to complete, and filming is near completion after several months of location work in Florida, Europe and London.

The video project, built around the LP, features Gibb in various guises, from a Fifties rock star to a futuristic space-shuttle pilot. "I've always wanted to do a visual album as opposed to just a collection of tracks," he says. "There have been albums with videos released before — like Olivia Newton John's *Physical* — but *Now Voyager* has a story-line based on the songs." Actor Sir Michael Hordern also appears in the video.

Gibb insists that the album stands up in its own right without the video. "It should appeal to various musical tastes — when you listen to the songs you don't necessarily link them up to form a story, unlike an opera where you have to listen closely to certain songs because they relate to the story-line."

Retrospect

Although *Now Voyager* is Barry Gibb's first "official" solo album, he had recorded one in the late Sixties which was never released. "I recorded it at Chas Chandler's studio at the time the Bee Gees had split up — Robin was doing his own projects including *Saved By The Bell*, and I made an album, delivered it to the record company, and somebody lost it. That was the last I saw or heard of it. In retrospect I think certain people were motivated to keep us together as a business entity. They didn't want us making solo albums," Gibb says.

Some people have been surprised that Barry — generally recognised as the group's front-man — has waited so long to record a solo LP. He admits he has wanted to do it for a long time, but adds: "For a long time it wasn't considered right among us as a group to do solo projects. But after *Spirits Having Flown* the Bee Gees became rather over-worked, which is probably why we didn't feel up to recording the follow-up album *Living Eyes*."

"Creatively we were an exhausted entity at that point, so the decision was made to do solo ventures to give us an input, yet enable us at a later stage to share our individual experiences within the Bee Gees. So Robin has been making his own albums, and has learnt more from a recording and artist point of view than he ever learnt as a member of the Bee Gees; Maurice has been doing film soundtracks, and I've been doing my video album which has taught me so much about the film business."

It is five years since the Bee Gees performed live, and 10 years since they last performed in London — at the Royal Albert Hall with conductor Stanley Black and the RPO. "At the end of our '79 US tour we were mentally and physically exhausted," Gibb says. "The phenomenal success of *Saturday Night Fever* (the biggest selling album ever until *Thriller*) changed a lot of our mental processes — it was bound to, particularly when it followed what had been a very lean period in our career."

"Suddenly everybody was talking about us, and we were bombarded by everyone for different reasons. During the five years of relative obscurity the Bee Gees underwent in the early Seventies, we had at least got our privacy back. Then suddenly the Saturday Night Fever

phenomenon took over, and we became a different kind of people."

Between 1977-79, the Bee Gees had six consecutive number one singles in the US, and the *Saturday Night Fever* soundtrack album topped the chart all around the world selling 25m units. Gibb admits that they found it difficult to go into the studio to record their next album: "You can't follow a phenomenon like that, all you can do is go in the studios and record an album that you love. I can understand why groups who have huge success and become incredibly hot don't stay around, it is mentally exhausting trying to stay at that level."

The Bee Gees' career started in Australia in the very early Sixties, and they arrived in the UK in 1967 when they recorded their first big hit, *New York Mining Disaster*. They produced a stream of pop classics including *To Love Somebody*, *Massachusetts*, *First Of May*, *Words And I've Gotta Get A Message To You*, then in the early Seventies faced relative obscurity.

They even played *Batley Variety Club*, a period that Gibb wryly admits was "one of the lowest points of our career — we were literally at the bottom". The turning point came when Arif Mardin, the respected R&B record producer, met them and wanted to work with them.

Inspiration

"Meeting Arif was like meeting a relative, we came to love and respect him immediately," Gibb says. "The first thing we did was the *Mr Natural* album which only sold about 90,000 in the US, but it was a start. Then came the *Main Course* LP which produced a number one hit, *Jive Talkin'*. Arif had recognised the musical direction we were heading in, and gave us new inspiration."

Gibb produced Barbra Streisand, Dionne Warwick and Kenny Rogers — and in each case helped give them the biggest-selling albums of their careers.

"Streisand was the first legend that I worked with — when the offer to produce her came through I had to pick myself up off the floor. When we met, one of the first things she said was



BARRY GIBB as a Fifties rock 'n' roll singer — a scene from his forthcoming *Now Voyager* video.

'please feel free to criticise'. She is aware that people can feel intimidated. She asked me to be critical because otherwise there would have been no point in us working together."

Even so, Gibb went through a period of cold feet about the project: "I rang Neil Diamond who had worked with her on *You Don't Send Me Flowers*. He said 'Relax, go into the studios — you'll find her good to work with'. What finally clinched it was when my wife Linda threatened to divorce me if I didn't produce her."

The resulting LP, *Guilty*, sold millions around the world. "I have to say that Streisand was the easiest, nicest and most relaxed female artist I've ever worked with," Gibb adds. "Whatever problems we had in the studio we sorted them out together."

Gibb also resuscitated Dionne Warwick's career (particularly in Europe) with the *Heartbreaker* album. "Clive Davis, the head of Arista, asked if I'd work with Dionne. The Bee Gees were in a lull after the *Living Eyes* album, and I didn't quite know what to do next, so I agreed. I'd admired her since the early days of the

Bacharach and David hits. Funnily enough, she hated the *Heartbreaker* song itself but it gave her her biggest worldwide hit for many years."

Gibb would like to work with Ray Charles, whom he thinks is the "all-time great soul and ballad singer", and once talked with Frank Sinatra about the possibility of working together. "He said that lots of young kids called him and said they wanted to work with him but that was the last he heard from them."

"People wanted to work with Sinatra but were intimidated by the thought. I was as guilty as the rest — I didn't call him back but now wish I had; I'd love to work with him if I could come up with the right kind of material."

He adds: "Over the years people have made snide comments about the Bee Gees, particularly when our career has been in a valley, but it doesn't hurt us any more. We have come to believe in ourselves — in the last 20 years we have been up twice, and down twice — but that's the nature of the business. Look at how people like Michael Jackson and Rod Stewart are now getting the knocks because they are successful."

Chart newcomer

GILBERTO GIL: *Toda Menina Baiana* (WEA U9451). Brazilian origin. Entered chart September 15th, 1984. Brazilian guitarist and singer, now based in US, but who lived in the UK in the early Seventies.

MARSEILLE: *Walking On A Highwire* (Ultra! Noise/Albion WALK 1). UK origin. Entered chart September 15th, 1984. New UK heavy metal band whose single has been released as a limited-edition silver disc replica.

THOMAS LEER: *International (Oblique/Arista LEER 1)*. UK origin. Entered chart September 22, 1984. Solo artist with own label through Arista who previously worked with Robert Rental as a duo. They recorded several singles for Cherry Red Records.

SAVAGE PROGRESS: *Burning Bush* (Testify) (10/Virgin TEN 27). UK origin. Entered chart September 15th, 1984. Four-piece band fronted by Glynis who also co-writes the material with bass player Rik Kenton. Second 10 single from a London band with good reviews.

RALPH MACDONALD: *Universal Rhythm* (London LON 55). US origin. Entered chart September 15th, 1984. Well-known percussionist who has played on many sessions for top names, most recently Frank Sinatra (*LA Is My Lady* album).



GIBB WITH actor Sir Michael Hordern, during filming of the video.

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21	23	CRE-OLE (Best Of Kid Creole & Coconuts)	Kid Creole & The Coconuts	Island IMA 13
22	21	QUEEN GREATEST HITS	Queen	EMI EMTV 30
23	20	PHIL FEARON & GALAXY	Phil Fearon & Galaxy	Ensign/Island ENCL 2
24	22	NOW THAT'S WHAT I CALL MUSIC II	Various	Virgin/EMI NOW 2
25	26	HUMAN RACING	Mik Kershaw	MCA MCF 3197
26	45	NIGHT MOVES	Various	K-tel NE 1255
27	27	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait/Epic PRT 25792
28	25	BORN IN THE U.S.A.	Bruce Springsteen	CBS 86304
29	24	DOWN ON THE STREET	Shakatak	Polydor POLD 5148
30	47	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMA 3
31	37	ALCHEMY — DIRE STRAITS LIVE	Dire Straits	Vertigo/Phonogram VERY 11
32	28	INTO THE GAP	Thompson Twins	Arista 205 971
33	38	SISTERS	The Bluebells	London LONLP 1

51	58	FANTASTIC	Wham!	Immer Vision IVL 25328
52	48	DISCOVERY	Mike Oldfield	Virgin V2308
53	46	SONG AND DANCE	Sarah Brightman/Wayne Sleep	RCA BL 70480
54	NEW	TILL WE HAVE FACES	Steve Hackett	Lamborghini LMGLP 4000
55	35	NOW, THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin NOW 1
56	66	EDEN	Everything But The Girl	blanco y negro/WEA BYN 2
57	88	COLOUR BY NUMBERS	Culture Club	Virgin V 2285
58	82	WAR	U2	Island ILPS 9733
59	50	TOO LOW FOR ZERO	Eton John	Rocket/Phonogram HISP 24
60	68	JUNK CULTURE	Orchestral Manoeuvres In The Dark	Virgin V2310
61	49	TRUE	Spandau Ballet	Reformation/Chrysalis CDL 1403
62	93	NO PARLEY	Paul Young	CBS 25521
63	72	GREATEST HITS	Roberta Flack	K-tel NE 1269
64	63	CAFE BLEU	The Style Council	Polydor TSCLP 1
65	97	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)	The Rolling Stones	Rolling Stones CUN 1
66	RE	TRACK RECORD	Jean Armatrand	A&M JA 2001
67	64	OFF THE WALL	Michael Jackson	Epic EPC 83468

85	RE	A NIGHT AT THE OPERA	Queen	EMI EMTG 103
86	75	GREATEST HITS	Marvin Gaye	Telstar STAR 2234
87	70	THE SIMON AND GARFUNKEL COLLECTION	Simon & Garfunkel	CBS 10029
88	NEW	JANE FONDA'S WORKOUT: NEW & IMPROVED	Jane Fonda	CBS 88640
89	95	STREET SOUNDS EDITION 10	Various	Street Sounds STSND 010
90	80	SEVEN AND THE RAGGED TIGER	Duran Duran	EMI DD 1
91	74	GREATEST MESSAGES	Grandmaster Flash & The Furious Five	Sugar Hill/PRT SHLP 5552
92	54	"WELL PLEASED"	Chas & Dave	Rockney/Towerbell ROC 912
93	86	MAN ON THE LINE	Chris De Burgh	A&M AMLX 65002
94	73	1999	Prince	Warner Brothers 923720-1
95	53	BRILLIANT TREES	David Sylvian	Virgin V 2290
96	96	ORIGINAL SOUNDTRACK FROM "BEAT STREET"	Various	Atlantic 780154-1
97	NEW	ALL BY MYSELF	Various	K-tel NE 1273
98	RE	MASTERPIECES — THE VERY BEST OF SKY	Sky	Telstar STAR 2241
99	RE	LOVE SONGS	Barbra Streisand	CBS 10031
100	90	GREATEST HITS	Rod Stewart	Warner Brothers K 56744

TOP 100 LPs on Prestel: MG Spotlight 514201

Week-ending September 22, 1984

NEW = NEW ENTRY RE = RE-ENTRY

PLATINUM LP (300,000 units as of Jan. '79) GOLD LP (100,000 units as of Jan. '79) SILVER LP (50,000 units as of Jan. '79)

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1	1	NOW, THAT'S WHAT I CALL MUSIC 111	Various	Virgin/EMI TC-NOW 3
2	NEW	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown ZK 72285
3	4	PRIVATE DANCER	Tina Turner	Capitol TC-TINA 1
4	3	DIAMOND LIFE	Sade	Epic 40-26094
5	2	GAN'T SLOW DOWN	Lionel Richie	Motown CSTMA 8041
6	5	THE WORKS	Queen	EMI TC-WORK 1
7	8	PARADE	Spandau Ballet	Reformation/Chrysalis ZCDL 1473
8	7	THRILLER	Michael Jackson	Epic 40-85930
9	9	LEGEND	Bob Marley And The Wailers	Island BMWC 1
10	6	BREAKING HEARTS	Eton John	Rocket/Phonogram REWMD 25

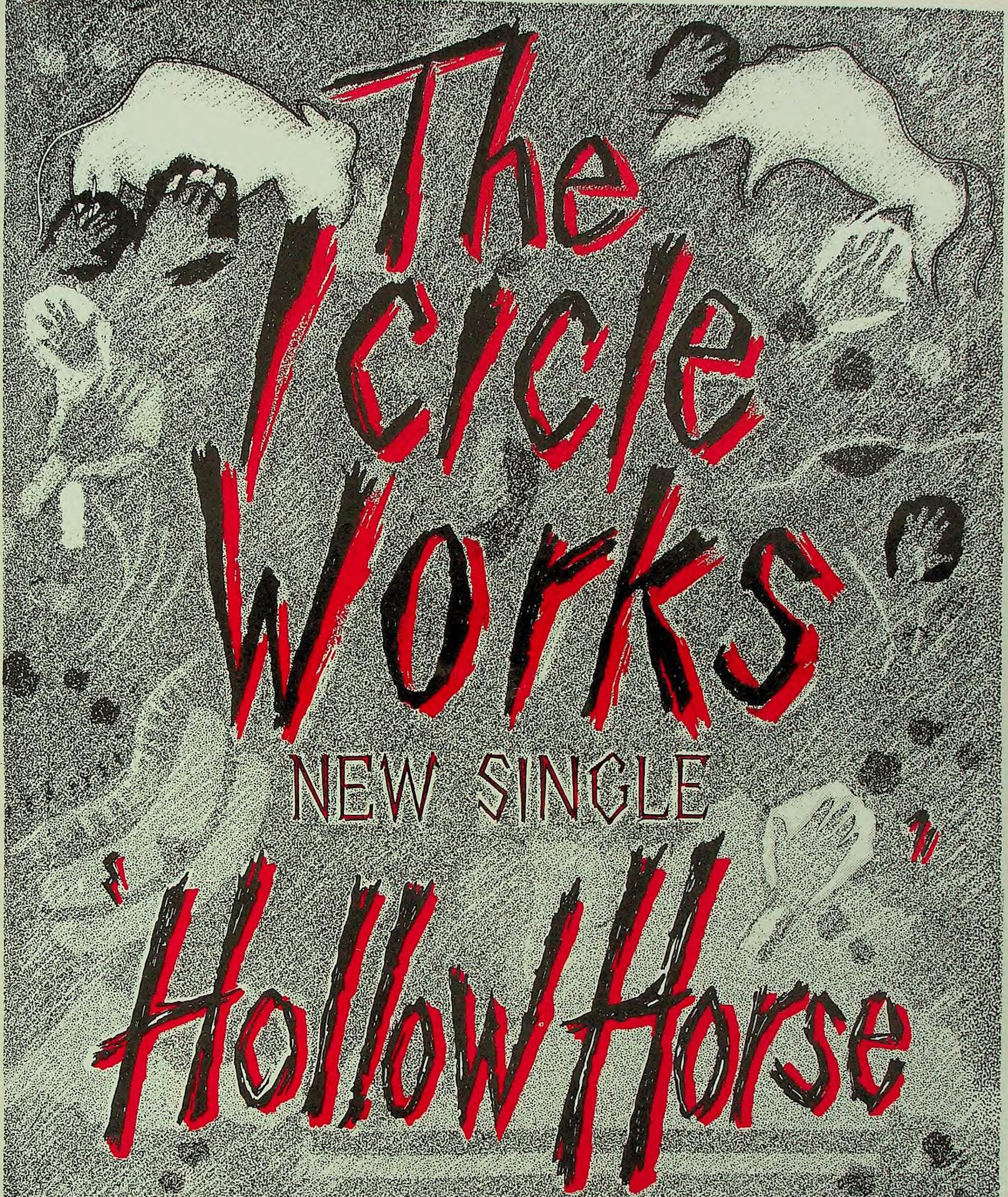
11	18	ELIMINATOR	ZZ Top	Warner Brothers W 3774-4
12	14	HUMAN'S LIB	Howard Jones	WEA WX1C
13	11	1100 BEL AIR PLACE	Julio Iglesias	CBS 40-86308
14	15	AN INNOCENT MAN	Billy Joel	CBS 40-25554
15	16	SELF CONTROL	Laura Branigan	Atlantic 780147-4
16	10	MUSIC FROM THE MOTION PICTURE "PURPLE RAIN"	Prince and The New Power Generation	Warner Brothers 925110-4
17	13	BREAK OUT	Pointer Sisters	Planet FK 84705
18	22	QUEEN GREATEST HITS	Queen	EMI TC EMTV 30
19	12	POWERSLAVE	Iron Maiden	EMI TCPOWER 1
20	19	NOW, THAT'S WHAT I CALL MUSIC II	Various	Virgin/EMI TC-NOW 2

21	28	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait/Epic 40-25792
22	17	PHIL FEARON & GALAXY	Phil Fearon & Galaxy	Ensign/Island ENCC 2
23	27	HUMAN RACING	Mik Kershaw	MCA MCF 3197
24	26	INTO THE GAP	Thompson Twins	Arista 405 971
25	24	CRE-OLE (Best Of Kid Creole & Coconuts)	Kid Creole & The Coconuts	Island IMC 13
26	21	DOWN ON THE STREET	Shakatak	Polydor POLDC 5148
27	NEW	NIGHT MOVES	Various	K-tel CE 2255
28	20	ORIGINAL SOUNDTRACK FROM "BREAKDANCE"	Various	Polydor POLDC 5147
29	NEW	ALCHEMY — DIRE STRAITS LIVE	Dire Straits	Vertigo/Phonogram VERY 11
30	23	AMERICAN HEARTBEAT	Various	Epic 40-10045

NO REMORSE

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A NIGHT AT THE OPERA



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 ● = 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	7	NOW, THAT'S WHAT I CALL MUSIC III Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
2	NEW		SELECTIONS FROM SOUNDTRACK "THE WOMAN IN RED" Stevie Wonder (Stevie Wonder)	C: ZK 72285 Motown ZL 72285 (R)
3	3	9	DIAMOND LIFE Sade (Robin Millar)	Epic EPC 26044 (C) C: 40-26044
4	2	2	POWERSLAVE Iron Maiden (Martin Birch)	EMI POWER 1 (E) C: TPOWER 1
5	7	12	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
6	4	13	PRIVATE DANCER Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
7	6	48	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
8	5	12	PARADE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
9	8	29	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
10	9	19	LEGEND Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWV 1
11	11	93	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40-85930
12	10	10	MUSIC FROM MOTION PICTURE "PURPLE RAIN" Prince and The Revolution (Prince & The Revolution)	C: 925110-4 Warner Bros 925110-1 (W)
13	12	28	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
14	13	13	BREAKING HEARTS Elton John (Chris Thomas)	Rocket/Phonogram HISPDP 25 (F) C: REWND 25
15	16	4	1100 BEL AIR PLACE Julio Iglesias (Ramon Arcusa/Richard Perry)	CBS 86308 (C) C: 40-86308
16	17	6	SELF CONTROL Laura Branigan (Jack White/Robbie Buchanan)	Atlantic 780147-1 (W) C: 780147-4
17	15	21	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705
18	14	2	NO REMORSE Motorhead (Various)	Bronze/PROTV MOTOR 1 (F) C: MOTOC 1
19	19	55	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40-25554
20	18	2	UNDER WRAPS Jethro Tull (Ian Anderson)	Chrysalis CDL 1461 (F) C: ZCDL 1461
21	23	2	CRE-OLE Kid Creole & The Coconuts (August Darnell)	Island IMA 13 (E) C: IMC 13
22	21	63	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
23	20	5	PHIL FEARON & GALAXY Phil Fearon & Galaxy (Phil Fearon)	Ensign/Island ENCL 2 (E) C: ENCC 2
24	22	25	NOW THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
25	26	29	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
26	45	2	NIGHT MOVES Various (Various)	K-tel NE 1255 (K) C: CE 2255
27	27	13	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40-25792
28	25	15	BORN IN THE U.S.A. Bruce Springsteen (Springsteen/Landa/Plotkin/Van Zandt)	CBS 86304 (C) C: 40-86304
29	24	5	DOWN ON THE STREET Shakatak (Nigel Wright)	Polydor POLD 5148 (F) C: POLDC 5148
30	47	43	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
31	37	27	ALCHEMY — DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERCY 11
32	28	31	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
33	38	7	SISTERS The Bluebelles (C. Fairley/B. Andrews/E. Costello/A. Shaktlock)	London LONLP 1 (F) C: LONC 1
34	40	10	VICTORY Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C) C: 40-86303
35	29	15	AMERICAN HEARTBEAT Various (Various)	Epic EPC 10045 (C) C: 40-10045
36	32	4	JUST THE WAY YOU LIKE IT The S.O.S. Band (Jimmy Jam/Lewis)	Tabu/Epic TBU 26058 (C) C: 40-26058
37	30	15	ORIGINAL SOUNDTRACK — "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)
38	43	60	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
39	33	9	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K) C: CE 2276
40	42	30	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (WRT) C: ROUHC 61
41	34	296	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40-82419
42	31	3	DREAMTIME The Cult (John Brand)	Beggars Banquet BEGA 57 (W) C: BEGC 57
43	39	14	CAMOUFLAGE Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W) C: 925095-4
44	44	3	WHOSE SIDE ARE YOU ON Matt Bianco (Peter Collins/Danny White/Mark Reilly)	WEA WX 7 (W) C: WX 7C
45	62	2	A SPECIAL PART OF ME Johnny Mathis (Denny Diante)	CBS 25475 (C) C: 40-25475
46	51	20	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
47	36	4	THE STORY OF A YOUNG HEART A Flock Of Seagulls (Steve Lovell)	Jive HIP 14 (C) C: HIP C 14
48	71	53	LABOUR OF LOVE UB40 (UB40/Ray/Pablo/Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
49	61	10	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERLC 16
50	41	3	RECORD SHACK PRESENTS — VOLUME ONE Various (Ian Levine/Fiachra Trench/Jacques Morali)	Record Shack RSTV 1 (HDS) C: RSTVK 1

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	58	18	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40-25328
52	48	12	DISCOVERY Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TCV 2308
53	46	3	SONG AND DANCE Sarah Brightman/Wayne Sleep (Andrew Lloyd Webber)	RCA BL 70480 (R) C: BK 70480
54	NEW		TILL WE HAVE FACES Steve Hackett (Steve Hackett/John Acocak/Nick Magnus/Waldemar Falcao)	Lamborghini LMGLP 4000 (A) C: ZC-LMG 4000
55	35	42	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
56	66	15	EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
57	88	49	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
58	82	2	WAR U2 (Steve Lillywhite)	Island LPS 9733 (E) C: ICT 9733
59	50	68	TOO LOW FOR ZERO Eiton John (Chris Thomas)	Rocket/Phonogram HISPDP 24 (F) C: REWND 24
60	68	20	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCV2310
61	49	16	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
62	93	61	NO PARLEZ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40-25521
63	72	2	GREATEST HITS Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
64	63	27	CAFE BLEU The Style Council (Peter Wilson/Paul Weller)	Polydor TSCPL 1 (F) C: TSCMC 1
65	97	12	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES) The Rolling Stones (The Glimmer Twins)	C: TC CUN 1 Rolling Stones CUN 1 (E)
66	RE		TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
67	64	45	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (R) C: 40-83468
68	92	2	WAR OF THE WORLDS Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40-96000
69	84	7	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
70	65	9	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
71	69	2	CATS WITHOUT CLAWS Donna Summer (Michael Omartian)	Warner Brothers 250806-1 (W) C: 250806-4
72	55	9	PRIMITIVE Neil Diamond (Neil Diamond/D. Diante/R. Perry/R. Barnett)	CBS 86306 (C) C: 40-86306
73	NEW		WAYSTED Waysted (Leo Lyons)	Music For Nations MFN 31 (F) C: —
74	NEW		SWEET SIXTEEN — IT'S IT'S... SWEET'S HITS Sweet (Various)	Anagram GRAM 16 (P) C: C GRAM 16
75	89	16	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHOLP 3 (IDS) C: SOHOTC 3
76	57	7	THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F) C: POLHC 6
77	78	22	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
78	67	2	HOW GREAT THOU ART Bryn Yemm (Bryn Yemm/John Timperley)	Lifestyle LEG 15 (C) C: LEGC 15
79	60	6	L.A. IS MY LADY Frank Sinatra/Quincy Jones Orchestra (Quincy Jones)	Qwest 925145-1 (W) C: 925145-4
80	56	8	STARLIGHT EXPRESS The Original Cast (Andrew Lloyd Webber)	Starlight/Polydor LNER 1 (F) C: LNERC 1
81	77	24	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
82	76	16	BACKTRACKIN' Eric Clapton (Various)	Starblend ERIC 1 (R) C: ERIC K 1
83	52	24	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
84	RE		ROUMOURS Fleetwood Mac (Fleetwood Mac/Richard Dashut/Ken Caillat)	Warner Brothers K 56344 (W) C: K 456344
85	RE		A NIGHT AT THE OPERA Queen (Roy Thomas Baker/Queen)	EMI EMT 103 (E) C: TC-EMTC 103
86	75	24	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
87	70	10	THE SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40-10029
88	NEW		JANE FONDA WORKOUT RECORD: NEW & IMPROVED Jane Fonda (Jane Fonda)	C: 40-88640 CBS 88640 (C)
89	95	6	SEVEN AND THE RAGGED TIGER Various (Various)	Street Sounds STSND 010 (A) C: ZC-ST 010
90	80	43	DURAN DURAN Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
91	74	14	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill/PRT SHLP 5552 (A) C: ZC-SH 5552
92	54	7	"WELL PLEASED" Chas & Dave (Chas & Dave)	Rockney/Towerbell ROC 912 (A) C: ZCROC 912
93	86	19	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
94	73	3	1999 Prince (Prince)	Warner Brothers 923720-1 (W) C: 923720-4
95	53	12	BRILLIANT TREES David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E) C: TCV 2290
96	96	12	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various (Various)	C: 780154-4 Atlantic 780154-1 (W)
97	NEW		ALL BY MYSELF Various (Various)	K-tel NE 1273 (K) C: CE 2273
98	RE		MASTERPIECES — THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
99	RE		LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40-10031
100	90	10	GREATEST HITS Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 456744

ARTISTS A-Z

A FLOCK OF SEAGULLS	47
ALL BY MYSELF	97
AMERICAN HEARTBEAT	35
ARMATRADING, Joan	66
BEAT STREET (Soundtrack)	96
BIG COUNTRY	38
BLUEBELLS, The	33
BRANIGAN, Laura	16
BREAK MACHINE	75
BREAKDANCE (Soundtrack)	37
BRIGHTMAN, Sarah/ Sleep, Wayne	53
*BREAKDANCE, YOU CAN DO IT!	39
CHAS & DAVE	92
CLAPTON, Eric	82
COLLINS, Phil	77, 83
CREOLE, Kid & The Coconuts	21
CULT, The	42
CULTURE CLUB	57
DE BURGH, Chris	93
DIAMOND, Neil	72
DIO	49
DIRE STRAITS	31, 69, 70
DURAN, DURAN	90
ECHO & THE BUNNYMEN	46
EVERYTHING BUT THE GIRL	56
FEARON, Phil & Galaxy	23
FILM & SHOWS	
FLACK, Robert	2, 12, 37, 53, 80, 96
FLEETWOOD MAC	63
FONDA, Jane	88
GAYE, Marvin	86
GRANDMASTER FLASH & THE FURIOUS FIVE	91
HACKETT, Steve	54
IGLESIAS, Julio	15
IRON MAIDEN	4
JACKSON, Michael	11, 67
JACKSONS	34
JETHRO TULL	20
JOEL, Billy	19
JON & VANGELIS	76
JONES, Howard	13
KERSHAW, Nick	25
LAUPER, Cyndi	27
MARLEY, Bob & The Wailers	10
MATHIS, Johnny	45
MATT BIANCO	44
MEAT LOAF	41
MOTORHEAD	18
*NIGHT MOVES	26
*NOW, THAT'S WHAT I CALL MUSIC	55
*NOW THAT'S WHAT I CALL MUSIC II	24
*NOW, THAT'S WHAT I CALL MUSIC III	1
OLDFIELD, Mike	52
ORCHESTRAL MANOEUVRES IN THE DARK	60
POINTER SISTERS	17
PRINCE & THE NEW POWER GENERATION	94
PRINCE & THE NEW POWER GENERATION	12
PURPLE RAIN (Soundtrack)	12
QUEEN	9, 22, 85
*RECORD SHACK PRESENTS — VOLUME ONE	50
RICHE, Lionel	65
ROLLING STONES, The	6
SADE	3
SHAKATAK	29
SIMON & GARFUNKEL	87
SINATRA, Frank/Quincy Jones Orchestra	79
SKY	98
SMITHS, The	40
S.O.S. BAND, The	36
SONG AND DANCE	53
SPANDAU BALLET	8, 61
SPRINGSTEEN, Bruce	28
STARLIGHT EXPRESS (Original Cast)	80
STREISAND, Barbra	99
SUMMER, Donna	71
STEWART, Rod	43, 100
*STREET SOUNDS EDITION 10	89
STYLE COUNCIL, The	64
SWEET, The	74
SYLVIAN, David	95
THOMPSON TWINS	32
TURNER, Tina	6
U2	30, 58
UB40	48
ULTRAVOX	81
WAYNE, Jeff	68
WAYSTED	73
WHAM!	51
WOMAN IN RED (Soundtrack Selection)	2
WONDER, Stevie	2
YEMM, Bryn	78
YOUNG, Paul	62
ZZ TOP	5

Due to a printing error the Donna Summer album "Cats Without Claws" was listed as a RE rather than a NEW entry in last week's chart.

* Various Artists
Compilation
TOP 100 LPs
on Prestel:
MG Spotlight
514201

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SINGLES

Guest reviewer: ALAN JONES

BUDDY HOLLY: *The Buddy Holly Boxed Set* (MCA BHB 1, CBS). It's more than 25 years since Holly died, but his music remains as a potent reminder of the irreplaceable talent of the man. This superbly packaged collection, released to coincide with the Paul McCartney-sponsored Buddy Holly week, comprises 10 singles, each in a souvenir sleeve bearing a portrait of Buddy and authoritative sleeve notes from John Beecher.

TIK & TOK: *Higher Ground* (Survival SUR(12)027, PRT). Timely revival of a Stevie Wonder classic does indeed lift Tik & Tok onto higher ground. Fashioned largely in the style of the original, it's highly danceable, and less quickly than their previous singles, with some interesting use of keyboards and nice soulful vocal fills by backing singer Tessa Niles. Their best yet, and undoubtedly a hit.

JETS: *Party Doll* (PRT JETS 2, PRT). The Jet's infectious brand of rockabilly has been sadly absent from the charts of late, but this spirited revival of the 1957 Buddy Knox hit deserves to revive their fortunes. Producer Stuart Colman, back at the helm after a short hiatus, invariably gets the best out of the Cotton brothers, and this is no exception.

THE CARS: *Drive* (Elektra E9706, WEA). Regular vocalist Ric Ocasek steps down to allow bassist Ben Orr to emote an intense ballad tastefully decorated with restrained synths and airy backing vocals. Thoroughly atypical of the vastly underrated Americans, and in with a chance of repeating its *Billboard* Top 10 placing on this side of the Atlantic.

PRINCE: *Purple Rain* (Warner Brothers W9174(T), WEA). Truncated version of the title track from His Royal Badness's movie soundtrack album. A brilliantly executed ballad which builds quite magnificently into a rousing anthem, but is insensitively faded during a quasi heavy rock guitar solo.

SILENT RUNNING: *Sticks And Stones* (Parlophone R 6084, EMI). Yes, they *do* sound like a U2/Simple Minds hybrid, but Ulster's Silent Running are contemporaries, not imitators, and their latest single is a supercharged, ultra-commercial offering with blazing guitars which deserves to establish the band in its own right.

GEORGE LEE'S ANANSI: *Sea Shells* (Ebusia EB 001 (12-inch only), Jet Star). A rhythmic jazz instrumental featuring some splendid freeform tooting and tinkling around an insistent riff. Perhaps too uncompromising for the mass audience, but no less worthy because of it.

THE GO-BETWEENS: *Bachelor Kisses* (Sire W9136(T), WEA). The expatriate Aussies are currently touring with Aztec

Chart certs

CULTURE CLUB: *The War Song* (Virgin VS 694(12), EMI)
LIMAH: *Neverending Story* (EMI (12)LML 3, EMI)
PAUL McCARTNEY: *No More Lonely Nights* (Parlophone (12)R 6080, EMI)
MEAT LOAF: *Modern Girl* (Arista ARIST (12)585, PolyGram)
ALISON MOYET: *All Cried Out* (CBS (T)A4757, CBS)
THE STRANGLERS: *Skin Deep* (Epic (T)A4738, CBS)
BARBRA STREISAND: *Left In The Dark* (CBS A4754, CBS)

Camera, and audiences who appreciate Roddy Frame's whimsical songs may well find the fragile acoustic charms of this folksy ballad hard to resist. Maybe a little too lightweight for the charts, but it's only a matter of time before the Go-Between break through.

GIORGIO MORODER with PHILIP OAKEY: *Together In Electric Dreams* (Virgin VS 743 (12), EMI). The ubiquitous little Italian songwriter/producer and the Human League's lead vocalist make an odd couple in theory, but the result of their union is a highly commercial if somewhat twee anthem which will undoubtedly be a major hit.

FEELABEELIA: *Feel It* (Interdisc/Island IN-11(12), EMI). The best left-field chart contender of the week, a brassy, classy celebration from a Leicester five-piece, with a nifty harmonica cameo from Stevie Wonder, who just happened to be passing through. No session fee could buy better.

DOUBLE VISION: *New Day* (And Records ANDS 002, PRT). A bright and unpretentious pop song in the best Tin Pan Alley tradition — a fact which, unfortunately, renders it unlikely to be a hit in the current climate. It is however already enjoying substantial radio support, and will undoubtedly enjoy a few spin-off sales. Packaged in an elaborate sleeve which boasts now-you-see-it now-you-don't moving graphics.

TANGERINE DREAM: *Warsaw In The Sun* (Jive Electro JIVE (T) 74, CBS). The veteran technokrauts have made some enjoyable etheral records, and some others which make watching paint dry exciting by comparison. Their latest contribution to the recorded art, from a live concert in Warsaw, is a sprightly affair, with accentuated drumming, techno sound effects and a fair melody.

JANET JACKSON & CLIFF RICHARD: *Two To The Power Of Love* (A&M AM(X)210, CBS). The Jackson dynasty's bid for worldwide chart domination continues apace. The

previously uncharted Janet is competing with new records by siblings La Toya, Rebbie and Jermaine (with Pia Zadora) and through this is a disappointingly dull love duet, the presence of Cliff Richard guarantees it will be a hit. Produced, like nearly everything else released at present, by Giorgio Moroder and Pete Bellotte.

BILL NELSON: *Acceleration* (Cocteau COQ(T) 15, IDS). Infectiously jittery electrodisco from a surprising source. Undoubtedly the most commercial outing of Bill's solo career, it also contains some nice vocal touches, and will undoubtedly be a major indie hit.

SERGIO MENDES: *Alibis* (A&M AM208, CBS). Out for a while now, but in great danger of being overlooked. A magnificent song penned by Ton Snow (Let's Hear It For the Boy) and British veteran Tony Macaulay, and graced by a superb, sleek, soulful vocal from Joe Pizzulo, surely a star of the future. Creamy harmonies and a short but potent Sax solo complete a rare treat.

UB40: *If It Happens Again* (DEP International DEP 11(12), EMI). After the phenomenal success of *Labour Of Love* and its myriad singles, UB40 return with their first self-penned song in nearly two years. Then they sounded a bit jaded, but this is one of their best singles; an addictive mixture of heavy reggae beat, brass, sax and the smooth vocals of Ali Campbell.

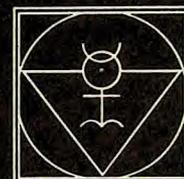
LOCAL BOY: *Thriller — Owner Of A Lonely Heart* (WEA YZ18(T), WEA). Ingenious Italian soundalike places Yes's comeback hit in the framework of Jackson's *Thriller*. Briefly popular on import, and likely to prove a minor hit.

ZAK: *My World* (Insatiable (Z) ZA 1003, Pinnacle). Engaging technopop from American duo who've clearly been influenced by living in Britain. A totally synthetic confection topped by some excellent work vocal. Cute, but disposable.

BIG DADDY: *Eye Of The Tiger* (Making Waves/Priority SURF 102, EMI). An inspired acapella rendition of Survivor's number one, recorded in the style of Fifties favourites the Skyliners. Ignorant DJs have criticised Big Daddy for imitating the Flying Pickets; in fact this single was recorded well over a year ago, before the Pickets had had any hits. Check out their album, currently available on import, but soon to be released domestically, for a stunning interpretation of Rick James's *Superfreak* in the style of the Everly Brothers, and the Cars' hit *Just What I Needed* a la Fleetwoods. Brilliant.

• JERRY SMITH is on holiday.

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OPINION

'Hooray for competition'

SURELY IT can't be just coincidence that, following the immediate success of the offshore radio station Laser 558, Radio One announces its plans for a shake-up, and is closely followed by Capital Radio's statement that it wishes to shed itself of its *Woman's Realm* image, which some may remember this writer criticising at the time of the arrival of the station's new programme controller.

Hooray for competition. Thanks to Laser for hopefully now showing the way to updating present programming ideas on our established stations. Long may the general public continue to dictate the music policies that they clearly wish to hear.

MIKE BERRY, Sparta Florida Music Group, London SW1X 9PZ.

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Publishing pressures on TV music writers

AS DIRECTOR of music for an ITV station, and also a composer of TV and film music, I think perhaps I am in a good position to enter the discussion as to whether ITV stations ought to "pressurise" companies to sign to their publishing outlets, as has obviously been the case in certain circumstances (Martin Wyatt's letter, August 25).

It strikes me that the whole business depends on the "spirit" of the intention. For instance, certain publishers are perfectly happy to entice likely writers into their fold by making such statements as "we have a special deal with such and such TV station, so you'll probably be asked to write sig tunes".

That is mis-use of power by publishers, as any TV station worth its salt will give the directors free choice. Further, a TV station would be quite wrong to offer a singing vicar on a chat show a contract for his topical ditty, knowing that they'll take 50 per cent and

the song will never be used again.

In our TV station, I think we have it about right. That is to say we do have a publishing setup which does claw back a little PRS and MCPS, and helps us run an efficient music library etc. It also encourages the company to spend that little bit more on recording music knowing that they will be getting something back.

Also, we ask (politely!), if writers would be prepared to publish their themes and songs with us. If they refuse that is an end of the matter.

In conclusion, I think it is perfectly reasonable for stations to ask writers to sign, just as it is reasonable for those writers to decline. In these heady militant days, what could be more satisfactory?

ED WELSH, Welcome Music Ltd, Strete, Dartmouth, Devon.

Setting the record straight on the brothers Gibb

LAST YEAR I was forced to correct Polydor's claims that *How Old Are You* was Robin Gibb's first solo album. It seems I have to do it again because Polydor are now promoting *Shine Shine* as Barry Gibb's solo debut. Wrong! Barry's solo single debut was *I'll Kiss Your Memory/This Time* (Polydor 2058-030) back in 1970.

You'd have thought that someone at Polydor could do some simple research, I mean, after all, the Gibbs did start out their UK career on the label and have hung around ever since. *I'll Kiss Your Memory* wasn't a hit which may account for the convenient lapse of memory, or perhaps it's simply that no-one's worked at Polydor that long!

Oh, and to save possible future embarrassment, Polydor might like to note that Maurice's solo debut was a track called *Railroad*, and that wasn't a hit either.

MIKE DAVIES, Beacon Rock, Beacon Radio, West Midlands.

Calling all pre-war LP collectors

WE ARE regularly being asked by customers if we would like to purchase old LPs, or if we know of a company which would be interested in them. By 'old' I mean pre-war. If anyone is interested, or has any ideas, perhaps they could contact us.

RICHARD BROWN, Pathway Records, 14 Queen Street, Wells, Somerset.

Unparalleled penalties

CAN ONE of the bright boys of the record biz explain how we got fined £30,000 for selling parallel imports, yet people who manufacture their own counterfeit tapes and get caught doing it get 'fined' £5,000? Which is the most heinous crime?

GORDON INGLIS, GI Records, Cockburn Street, Edinburgh.

Simon & Garfunkel

I AM writing a biography on Simon & Garfunkel and would like anyone who's into them or their music to write to me.

DOROTHY LIDDELL, 36 Heathfield Road, Auchinleck, Ayrshire.

SOMETHING TO SAY

Write to:
The Editor,
Music Week,
40 Long Acre,
London
WC2E 9JT

CLASSICAL

Haydn comes alive

Symphonies Nos 104 and 100, Haydn. Academy of Ancient Music, Christopher Hogwood. Decca 411 833-4.

If I had a record of the month, this would be it. Frankly, I have never been so excited and stimulated by a recording of a couple of Haydn symphonies before.

All the work that the AAM has done on Mozart's Symphonies, which occasionally has been a bit stiff and formal, has come to fruition in this recording, on which the London and Military symphonies are presented with unmatched bite and verve.

Here is authentic playing at its very best, with the silver sound of the early strings being matched by the lighter wind sound and crisper timpani. The Symphony No 104 especially is brimfull of the kind of effervescence that can, once and for all, give the lie to all blanket rejections of authenticity.

The performances are equalled by a vibrant recording sound and one can only hope that the AAM will now turn its attention to more Haydn — because no matter how well the earlier symphonies were recorded by L'Estro Armonico for Saga and more latterly CBS, they cannot compete with this.

Threnody to the Victims of Hiroshima and other works, Penderecki, Warsaw National Philharmonic SO, Rowicki, Markowski. Philips 412 030-1.

Reviews

Differences and other works, Berio. Berberian, Juliard Ensemble, Berio. Philips, 412 029-1. These are two important reissues in the ill-served contemporary music catalogue, bringing back into availability seminal works from both composers dating from the all-important periods of the Fifties and Sixties.

Penderecki's Threnody, written in 1960, in avant garde style, made an immediate impression because the sound effects, previously widely regarded as noise when used by others, truly evoked the horror of its subject. Fluorescences, Kosmogonia and De Natura Sonoris II show similar concerns with sound which obsessed the Polish composer until the Seventies.

Luciano Berio (b 1925) is very different in style, but equally important. This disc contains a number of very important works, led by the serial Differences, as well as the Sequenzas for voice and oboe, performed by their original dedicatees, Cathy Berberian and Heinz Holliger.

The Sequenzas, a series of works for solo instruments, were explorations into the new performing techniques of the time, yet even now are exciting *tour de forces*. The 1953 Chamber Music is one of the first works

Berio based on his beloved James Joyce and again features Berberian.

Aminta E Fillide, Handel. Gillian Fisher and Patrizia Kwella, sopranos, The London Handel Orchestra, Denys Darlow, Hyperion A 66118.

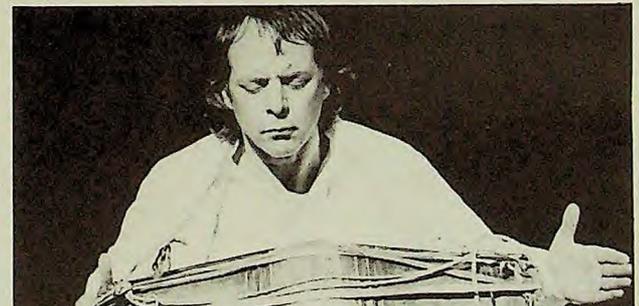
This is the successor to Darlow's first record for Hyperion, *The Triumph of Time and Truth*, and while it does not have such an evocative title, and is a cantata for two sopranos and strings strictly in the Nymphs and Shepherds mould, it is none the worse for that — in fact, it is an irrepressible delight. It breathes freshness and vitality, both in the work itself and the performance and comes in an altogether well-finished gatefold sleeve package.

Sweeney Todd and Dracula, Carey Blyton. New Decade Orchestra and Redbridge Music School Singers and Instrumentalists, conducted by Edna Graham. Meridian Records M44002.

There is a dearth of recorded music with a classical edge for junior school children, so this contribution by the nephew of Enid Blyton comes into a relatively open field.

Dracula and Sweeney Todd are two separate works which take their inspiration from the Victorian melodrama and bring together a clear narrative with singing by the leading villains backed by band and choir.

The music is highly derivative,



Stimmung, Stockhausen. Singcircle, directed by Gregory Rose. Hyperion. A 66115.

This is the first recording to be made of Stockhausen's great vocal work since Collegium Vocale first put it on disc for DG shortly after the work's premiere in 1968.

That was, of course, under the direction of the composer (above), so time is now ripe for another version, for performances of the work can vary considerably and it is good to see that Singcircle, a group of English singers, including Roger Covey-Crump, best known in early music, and the bass Paul Hillier, have put their much travelled version on permanent record.

Singcircle has received encouragement from the composer himself for their work, and the Hyperion disc captures the relaxed clarity that was so much a feature of their concert performances, notably an unforgettable Prom appearance a few years ago. This is all the more important since the DG disc has now been deleted.

of musicals, folk songs, Kurt Weill and much else you care to name, but is diverting none the less, and the narrative has a good humorous touch.

It will entertain the children during the long Christmas evenings offering a welcome break from television, and should also be of interest to junior schools. Entertainingly performed.

Violin Concertos, Vivaldi. Monica Huggett, London Vivaldi Orchestra, ASV ALH 953.

ASV has been making some extravagant claims for Monica

Huggett which may do her more harm than good in the end. Nevertheless, she is an extremely fine Baroque violinist as this record shows, with a lively rhythmic attack backed by a sensuous sound and a persuasive feeling for phrasing.

Huggett has chosen four violin concertos from various collections and makes each one speak with the direct expression of The Four Seasons that we all know and love, making the record a good addition to the small but collectable Baroque series developed at ASV.

Edited by
NICOLAS SOAMES



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TOP 100 SINGLES

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

BULLETS 41-100

41	WHAT IN THE NAME OF LOVE, Naked Eyes	EMI-America
42	SHINE, SHINE, Barry Gibb	MCA
43	BLUE JEAN, David Bowie	EMI-America
44	YOU TAKE ME UP, Thompson Twins	Arista
45	THE LAST TIME I MADE LOVE, Jeffrey Osborne & Joyce Kennedy	A&M
46	WAKE ME UP BEFORE YOU GO-GO, Wham!	Columbia/CBS
47	I FEEL FOR YOU, Chaka Khan	Warner Brothers
48	WHAT ABOUT ME?, Kenny Rogers with Kim Carnes and James Ingram	RCA
49	BETTER BE GOOD TO ME, Tina Turner	Capitol
50	A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void	Columbia/CBS
51	STRUNG OUT, Steve Perry	Columbia/CBS
52	ON THE WINGS OF A NIGHTINGALE, The Everly Brothers	Mercury
53	BODY ROCK, Maria Vidal	EMI-America
54	I CAN'T HOLD YOU BACK, Survivor	Scotti Brothers
55	IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers	Polydor
56	LEFT IN THE DARK, Barbra Streisand	Columbia/CBS
57	LAYIN' IT ON THE LINE, Jefferson Starship	Grunt
58	NEW GIRL NOW, Honeymoon Suite	Warner Brothers
59	SUGAR DON'T BITE, Sam Harris	Motown
60	PRETTY MESS, Vanity	Motown
61	BOUNCING OFF THE WALL, Matthew Wilder	Private/Epic
62	MIDNITE MANIAC, Krokus	Arista
63	COOL IT NOW, New Edition	MCA
64	YOU, ME AND HE, Mtume	Epic
65	YES OR NO, Go-Gos	I.R.S.
66	DON'T BE MY ENEMY, Wang Chung	Geffen

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 KING EVERALD WALK AND SKIP (Dub) Sun Set (no cat no) (JS)
 KING SOUNDS & THE ISRAELITES BOOK OF RULES (Dub) Gorgon (no cat no) (JS)
 KOOL, Nat King and The Cool Runners CHECKING OUT/Satellite Music Tai Wan TWD 1949 (Tania Music — 01-673 1188/JS)
 KORN, Jim DAISY/Ocean Of Joy CDD 005 Pic Bag (A)
 KRYZ, Gary (DUB) (Inst) Feat/In The Heat Stiff BRW 2; 12BRW 2 12" (E)
 LAID BACK WHITE HORSE/Sovio So Sire W9346 (W)
 LAST, James PARADISE/Seduction (Love Theme) Polydor POSP 707 (F)
 LEE'S ANANSI, George SEA SHELLS/Song Of Peace Ebusia/Code EB 001 12" only (JS)
 LENNON, Julian TOO LATE FOR GOODBYES/Well I Don't Know Charisma/Virgin J1 1 Pic Bag (E)
 LIGHT AND SHADE L'AMOUR/Love (Version) Light And Shade MSLS 100 Pic Bag (MIS)
 LIMELIGHT ORCHESTRA, THE THE WARRIORS (Theme from the BBC TV Series)/Seven Days Of The Scorpion BBC RESL 149 (A)
 LIVINGSTONE, OF THE THE SINGLES (EP) THE SINGLES: Here Comes The Hurt Again 6.0's GG 124 12" only (JS)
 LITTLE JOHN BETTER YOU GOWN Powerhouse (no cat no) (JS)
 LIMAH, NEVERENDING STY/GIORGIO MORODER: Ivory Tower (Inst) EMI LML 3 Pic Bag; 12LML 3 12" Pic Bag (E)
 LINDT, Vima I EXPERIENCED LOVE/Trailers From Shiver Compact Organization ACT 12 Pic Bag; ACTX 12 12" Pic Bag inc extra tracks Swedish Modern/Beat The System (limited edition of autographed copies) (A)
 LUCY SHOW, THE SEE IT GOES/Resistance Piggy Bank/A&M BANK 88 Pic Bag; BANK 888 12" Pic Bag inc extra tracks Price Of Love/Is It (C)
 MASEKELA, Hugh WIMOWEH (THE LION NEVER SLEEPS) (Dub Mix) Jive Afrika JIVE 76 Pic Bag; JIVE T 76 12" Pic Bag (C)
 MAYTONE, Vernon MR. POSTMAN (Dub) Music Radics (no cat no) (JS)
 MCKAY, Freddy MY LOVE FOR YOU (Dub) Thunderbar (no cat no) (JS)
 McCARTNEY, Paul NO MORE LONELY NIGHTS (BALLAD)/(Plyout Version) Parlophone R 6080 Pic Bag; 12R 5080 12" Pic Bag inc extra track Silly Love Songs (E)
 MESSENGERS FRONTIERS/Plane To Siberia Musicless/Chrysalis MUST 2; MUSTX 2 12" inc extra track Andy Warhol (F)
 METEOR MODERN GIRL/Take A Number Arista ARIST 585 Pic Bag; ARIST 12585 12" Pic Bag (F)
 M.E.F. NEVER STOP A MESSAGE/When We Were Young Epic A4578 (C)
 MILLER, Cat READY OR NOT (Inst) Street-Level/Creole CR 67; CRT 67 12" (A)
 MILLS, Frank MUSIC BOX DANCER/The Poet And I Columbia DB 9096 Pic Bag (E)
 MOYET, Alison ALL CRIED OUT/Steal Me Blind CBS A4757 Pic Bag (C)
 MORGAN, Tony GET IT RIGHT/Rock Your Baby Cougar BC50002 (P)
 MR. PALMER RIBBIBONSCAN (Dub) Melody M 005 (JS)
 NEW WORLD PHILHARMONIC: THEME FROM DYNASTY/Body Talk Red Bus RBUS 100 (A)
 NEW YORK DICK HEAD PATENT LEATHER/When The Great Dinosaur Awakened Crisis Fan Club FC 007 (1/R)
 NOVAK, Sean THIS IS YOUR CAPTAIN (Red Baron Mix) Priority P9; P9X 12" inc extra track This Is Your Captain (Inst) (E)
 OUT BAR SQUEAK AWAY FROM THE HEAT/Gategate EMI 5492 Pic Bag (E)
 OUTER LIMITS, THE THE CHASE/TEP No SD 106 (1/BK)
 PAUL, Frankie FOREIGN MIND/JOHNNY OSBOURNE: Rewind Greenleaves GRED 158 12" (JS/SP)
 PALMER, Michael BUS STOP (Dub) Powerhouse (no cat no) (JS)
 PARALLEL WORKING (DANCE MIX)/Working (Axe Mix) Swagman CY 2 (MIS)
 PEARSON, Maureen HANDSOME (Dub) Jammy's (no cat no) (JS)
 POINTER, Bonnie YOUR TOUCH/There's Nobody Quite Like You Epic A4418 (C)
 PSYCON MAKE YOURSELF SCARCE/(Inst) Intersdisc/Island 12 Pic Bag; 12IN 12 12" Pic Bag (E)
 PURDEY, Jiles LOVE ME, DON'T STOP (Version) Jay Dee JD 017 12" only (JS)
 QUEENSRÛCHE TAKE HOLD OF THE FLAME/Nightrider EMI America EA 183 Pic Bag (E)
 QUESTIONS, THE MONTH OF SUNDAYS/Belief (Don't Give It Up) Respond KOB 712 Pic Bag; KOBX 712 12" Pic Bag (C) (Rescheduled)
 RAWLS, Lou ALL TIME LOVE/When We Were Young Epic A4578 (C)
 RECOGNITIONS, THE THE B.M. BOM/It'll Make Love With You If You Want Me To Blue Trains COACH 4 Pic Bag (IDS)
 REAL THING WE GOT LOVE/Street Scene RCA 445; RCAT 445 12" (R)
 ROKKO, Red THE GUM GUM TREE/More Gum For Your Money Frame Up MSFU 1 (MIS)
 ROLAND PARADISE/The Force Master Discs MD 01 Pic Bag (Self — 0703 812551)
 ROYALS, THE PICK UP THE PIECES (Dub) Studio One (no cat no) (JS)
 SHINE, Brendan BUNCH OF VIOLETS BLUE/The Diddling Song Play PLAY 153 (SP)
 SIMMS, Zoot AFRICAN CHALLENGE (Dub) Studio One (no cat no) (JS)
 SPLASH SF CHANGE IS GONNA COME/Sweet Dreaming Susca SUC 1 (MIS)
 STARDUST, Alvin I WON'T RUN AWAY/Tigers Don't Climb Trees Chrysalis CHS 2829 (F)
 STEVENS, Shakin' A LETTER TO YOU/Come Back And Love Me Epic QA4677 (Poster Bag with game) (C)
 ST. JAMES, PHYLIS CANDLELIGHT AFTERNOON/Back In The Race Motown TMG 1358; TMGT 1358 12" (R)
 STRANGE MEETINGS ALIEN PARTY/Alien Party Alien Mix Blue Waters MSW 100 (MIS)
 STRANGLERS, THE SKIN DEEP/Here And Now Epic A4738 Pic Bag; TA4738 12" Pic Bag inc extra track Vladimir & The Beast (Part 3) (C)
 TAYLOR, Ted POTPOURRI/Richard Rodgers Easy Listeners TOT 3 Pic Bag (A)
 TEMPER NO FAVOURS (Dub Version) MCA 916; MCA(TI) 916 12" (C)
 TERRY & GERRY BUTLERS ON THE BREAD (EP) Vindaloo UGH 7 (1/R)
 THUNDERS, Johnny & The Heartbreakers GET OFF THE PHONE/In/Inba Jungle JUNG 14X 12" only Pic Bag (1/J)
 THORNALLY, Phil ANOTHER WORLD/Don't Dela Katu Riva RIVA 42 Pic Bag (A)
 TILSTON, Steve DON'T LOOK DOWN/B Movie TW Records HIT 114 Pic Bag (IDS)
 TOXIC SHOCK DUBIOUS DEAL Vindaloo YUS 2 (1/R)
 TRAINER, Bunny JAH HOUSE ID HELL (Dub) Big Ship (no cat no) (JS)
 UZE PRIDE IN THE NAME OF LOVE/4th Of July/Boomerang I & II/Celebration Island CIS 202 (Cassette) (E)
 VIBES, THE THE UNDERSTIMATED MAN/DOUBLE DECKER BUS/Mini Skirt Blues/Stranger In The House Big Beat SW 99 (P/MW)
 WARMAN, Johnny (HERE COMES) THE BEAT PATROL/Don't Call Me Rak RAK 376 Pic Bag (E)
 WAY OF THE WEST FEEL THE STEEL/Cars Collide MCA WES 2 Pic Bag; WEST 2 12" Pic Bag (C)
 WHIZZ FOR ATOMS THAT SINKING FEELING/Stand Up Again Graduate GRAD 16 Pic Bag (I)
 WHITMAN, Jim & Texe CUTTY LOOSE/My Shadow The Morning Sun Lady London MSLLR 005 (MIS)
 WHITTAKER, Roger TAKE A LITTLE, GIVE A LITTLE/Charlie Mahton Tombo TML 102 Pic Bag (IMS)
 WILSON, Delroy RUN RUN (Dub) Studio One (no cat no) (JS)
 WINDJAMMER LIVE WITHOUT YOUR LOVE/Call Me Up MCA MCA 921 Pic Bag; MCACT 921 12" Pic Bag (C)
 WILSON, Mari LET'S MAKE THIS LAST (Version) Compact Organization PINK 9; PINKX 9 12" inc extra tracks Let's Make This Last A Bit Longer (Loop 1)/Loop 2 (F)
 YOUNG BLOOD FIRST BLOOD (4 track) Landslide LAND TI 12" (P)

*Previously listed in alternative format

Across My Heart	B
African Challenge	S
Alien Party	S
All Cried Out	M
All Time Love	R
Another World	T
Away From The Heat	O
Better Yo Gwazi	L
Big Wheel (EP)	L
Bim Bam Bom	R
Black Leather	B
Book Of Rules	K
Brand New Me	B
Bunch Of Violets Blue	S
Bus Stop	P
Candlelight Afternoon	S
Centipede	J
Change Is Gonna Come	S
Chase, The	O
Checking Out	K
Children Of The	L
Mountain	L
Cure For Fever	B
Cuttin' Loose	W
Din Daa Daa	K
Don't Look Down	T
Double Dealing	K
Education	J
Eye Of The Tiger	B
Feel It	F
Feel The Steel	W
Fire In Your Wire	A
First Blood	Y
Foreign Mind	P
Frontiers	M
Fu Man Chu (EP)	C
General A General	C
Get It Right	M
Get Off The Phone	T
Glee Club, The	F
Gum Gum Tree, The	R
Handsome	K
Handsome	P
(Here Comes)	J
The Beat Patrol	W
Hope Full Down	D
Horseman Style	G
Hot Potato	J
I Can Stay This	J
Pressure	J
I Experienced Love	L
I Won't Run Away	S
I'm Back	L
I've Got A Feeling	B
Jah House Id Hell	T
Jamica Jamaica	B
Kalimba De Luna	B
L'Amour	L
Last Plane	L
(One Way Ticket)	E
Let's Make This Last	W
Letter To You, A	S
Love Without Your	W
Love's Can Feel	D
Love I Made A Fool	D
Of You	F
Love Me, Don't Stop	P
Lucky One, The	B
Make Yourself Scarce	P
Message	M
Of The Game	A
Modern Girl	A
Month Of Sundays	O
Mr. Landlor	H
Mr. Postman	M
Mr. Solitaire	M
Musica Box Dancer	M
My Love For You	M
Mystery	D
Never Stop (A	M
Message)	M
Neverending Story	L
No Favours	T
No Mash Up The	E
Dance	E
No More Lonely	M
Nights (Ballad)	M
No One's Gonna	C
Love You	C
Paradise	L
Pick Up The Pieces	P
Political Fiction	H
Poptown	T
Pride (In The Name	U
Of Love)	U
Ready Or Not	M
Real End, The	J
Red Patent Leather	M
Ribbonscan	M
Run Run	W
Sally Gardens	C
Sea Shells	L
See It Goes	L
Sensoria	C
Shout! Shout! Shout!	G
Singles, The	E
Sitting In The Park	J
Skin Deep	S
Taj Mahal	D
Take A Little	W
Take Hold Of	Q
The Flame	Q
Take Me To Your	I
Leader	J
25 Tears A Day	H
Ten Plagues	F
That Sinking Feeling	W
Theme From Dynasty	N
There's A Fire	B
This Is Your Captain	N
This Way	C
Too Late For Goodbyes	L
Too Many Crooks	E
Trouble Town	D
Underestimated Man	D
The	V
Uncorn	I
Walk And Skip	K
War Song, The	K
Bamboo Bar	W
We Got Love	R
We Love You	D
What Are You Looking	D
At Cool?	J
When The Rain Begins	J
To Fall	J
White Horse	L
Wimoweh (The Lion	L
Never Sleeps)	M
Working (Dance Mix)	F
Your Brilliant Mnd	F
Your Touch	P

* Bullets are awarded to those products demonstrating the greatest display and sales gains.
 Chart Courtesy Billboard w/e September 22, 1984

Mon 24-Fri 28, Sept 1984
 Single Releases: 127

Year to Date
 (39 weeks to 28 Sept 1984):
 Single Releases: 3,673

See New
 Albums for
 Distributors
 Codes

BOWIE, David TONIGHT EMI America DB 1/TC DB 1 (XDR Cassette) £3.66 (E)
BOWIE, David DAVID BOWIE Decca DOA 1/KDOAC 1 £1.98 (F)
BUCKINGHAM, Lindsey GO INSANE Mercury/Phonogram MERL 46/MERLC 46 (Chrome Cassette) £3.45/3.55 (F)
BURNING SPEAR ROCKING TIME Studio One SOL 1123/— £4.25 (JS)
COULTER, Phil TRANQUILITY K-tel NE 1277CE 2277 £4.17 (K)
DANIELS, Joe & His Hotshots STEPPIN' OUT TO SWING Saville SVL 167/— £3.04 (CON)
DE LUCIA, Paco THE HIT SOUNDTRACK Mercury 822 720 1/822 720 4 (F)
DILLINGER BLACKBOARD JUNGLE Culture Press VSLP 5002/— £3.10 (IDS/JS/V/RT)
DIMPY RUSTY NUTS SOMEWHERE IN ENGLAND Landslide LDLP 101/— (ZLP) £2.65 (F)
EASTWOOD, Clint THE BEST OF CLINT EASTWOOD Culture Press VSLP 5001/— £3.10 (IDS/JS/V/RT)
FAITHFULL, Marianne MARIANNE FAITHFULL Decca DOA 3/— £1.98 (F)
FLOY JOY INTO THE HOT Virgin V219/TCV219 (Chrome Cassette) (E)
FONTANA MIX THE NOISE SPIRAL Compact Organisation PACT 5/— £2.73 (A)
FORD, Frankie NEW ORLEANS DYNAMO Ace CH 116/— £2.99 (P/M/W)
GERALDO AND HIS ORCHESTRA (WITH AL BOWLLY) UNISSUED RECORDINGS Halcyon HAL 14/— £3.04 (CON/SW)
GIBB, Barry NOW VOYAGER Polydor POLH 14/POLHC 14 (Chrome Cassette) (E)
GILLESPIE, Dizzy DIZZY ON THE FRENCH RIVIERA Philips TIME 9/TIMC 9 £1.98 (F)
GO-BETWEENS, THE THE SPRING HILL FARM Site K92517/— (V)
GRAY, Owen LITTLE GIRL Vista Sounds STLP 1032/— £2.80 (IDS/JS/V/RT)
GRIFFITHS, Hugh MR. WALKER Vista Sounds VSLP 2007/— £2.80 (IDS/JS/V/RT)
GUITAR SLIM THE THINGS THAT I USED TO DO Ace Rare Masters CHD 110/— £3.75 (P/M/W)
HARDING, Mike ONE MAN SHOW Philips/Phonogram PRID 4/PRIDC 4 £1.98 (F)
HEAVEN 17 HOW MEN ARE VIRGIL Polygram 21226/TCV226 (Chrome Cassette) (E)
JACKSON, R. Zeo HIT AFTER HIT After Hit Vista Sound STLP 1006/— (IDS/JS/V/RT)
JOHN, Elton BLUE MOVES Rocke/Phonogram PRID 2/PRIDC 2 £1.98 (F)
JONES, Quincy WE HAD A BALL Philips TIME 7/TMC 7 £1.98 (F)
KA-SPEL Edward LAUGH CHINA DOLL Inphaze PHA 6/— £2.50 (I/RT)
KISS ALIVE Casablanca/Phonogram PRID 3/PRIDC 3 £1.98 (F)
KONITZ, Leo with Harold Dae (Piano) WILD AS SPRINGTIME GFM 8002/— £3.59 (MO)
LAST, James ALL ABOARD WITH CAPT. JAMES P. LAST 3/— £2.76 (F)
LAST, James GAMES THAT LOVERS PLAY Polydor LAST 8 £2.76 (F)
LAST, James HAMMOND A GOGO Polydor LAST 5 £2.76 (F)
LAST, James HAPPY LEHAR Polydor LAST 4 £2.76 (F)
LAST, James JAMES LAST IN CONCERT Polydor LAST 2 £2.76 (F)
LAST, James LAST IN RUSSIA Polydor LAST 1 £2.76 (F)
LAST, James PARADISE Polydor POLD 5183/POLD 5183 (Chrome Cassette) £3.45 (F)
LAST, James PLAYS ROBERT STOLZ Polydor LAST 6 £2.76 (F)
LAST, James POLKA PARTY Polydor LAST 3 £2.76 (F)
LAST, James TRUMPET A GOGO VOLUME 1 Polydor LAST 7 £2.76 (F)
LEWIS, Jerry Lee LIVE AT THE STAR CLUB, HAMBURG Philips TIME 6/TIMC 6 £1.98 (F)
LINDY, Virna SHIVER Compact Organisation PACT 4/TC PACT 4 £2.43 (A)
LONE RANGER, The ON THE OTHER SIDE OF THE OUNO SOL 5454/— £4.25 (JS)
LOST CHEREES, THE ALL PART OF GROWING UP FIGHT BACK FIGHT 8/— £2.40 (I/J)
MACGREGOR, Freddy I'M READY Studio One SLP 1000/— £4.25 (JS)
MANOWAR SIGN OF THE HAMMER 10 Records/Virgin DIX 10/CDIX 10 (Chrome Cassette) (E)
MIGHTY DIAMONDS, The KOUCHE VIBES Burning Sounds BS 1061/— £3.25 (SP)
MURVIN, Junior MUGGERS IN THE STREET Greenlee/GREL 70/— (JS)
MYERS, Alicia I APROPRIATE MCA MCA 3235/MCFC 3235 (C)
NAZARETH THE CATCH Vertigo/Phonogram PRID 2/PRIDC 2 £3.45 (F)
NITE BLUES STEEL BAND CARNIVAL TIME Vista Sounds VSLP 4045/— £2.80 (IDS/JS/V/RT)
PALMER, Michael ANGELLA Vista Sounds VSLP 4064/— £2.80 (IDS/JS/V/RT)
RAS ALLAH SHOWCASE Vista Sounds STLP 1030/— £2.80 (IDS/JS/V/RT)
RICHEY, Paul THE DEVIL INSIDE Parliament LP-1702/— £3.25 (SP)
ROLLING STONES, The 12th Decca LSP 5335 (digitally remastered)/KSKDC 5335 (Chrome Cassette) £3.30/£3.40 (F)
ROLLING STONES, The OUR FIRST FLEETS Decca LSP 5336 (digitally remastered)/KSKDC 5336 (Chrome Cassette) £3.30/£3.40 (F)
ROOTS TO ROOTS SOUL TO SOUL VOLUME 1 Vista Sounds VSLP 2008/— £2.80 (IDS/JS/V/RT)
ROOTS TO ROOTS SOUL TO SOUL VOLUME 2 Vista Sounds VSLP 2009/— £2.80 (IDS/JS/V/RT)
ROSE ROYCE MUSIC MAGIC Streetwave MKLP 2/ZCMK 2 (Chrome Cassette) £3.49 (A)
ROSS, Diana SWEPT AWAY Capitol ROSS 1/TC ROSS 1 (XDR Cassette) £3.39 (E)
RUSH ALL THE WORLD'S A STAGE Mercury/Phonogram PRID 1/PRIDC 1 £1.98 (F)
SHINE, Brendan WITH A PLAY TV 2/PLAY TV 2 £3.65 (SP)
SIDEWAY LOOK SIDEWAY LOOK Virgin V2323/TCV2323 (E)
SIMONE, Nina THE BEST OF NINA SIMONE Philips TIME 10/TIMC 10 £1.98 (F)
SKATALITES, The SCATTERED LIGHT CDB 1000B/— £4.25 (JS)
SMALL FACES, The FROM THE BEGINNING Decca DOA 2/KDOAC 2 £1.98 (F)
SQUIER, Billy SIGNS OF LIFE Capitol EJ 2401921/2401924 (XDR Cassette) £3.39 (E)
STATUS QUO LIVE Vertigo/Phonogram PRID 5/PRIDC 5 £1.83 (F)
TOKYO BLADE NIGHT OF THE BLADE Power Station LPV 4/— £3.05 (P)
TWINKLE BROTHERS RASTA PON TOP Vista Sounds VSLP 4043/— £2.80 (IDS/JS/V/RT)
VARIOUS ALL BY MYSELF (inc. Cyndi Lauper, Elton John, Roberta Flack, Paul Young & Q.Tips) K-tel NE 1273/CE 2273 (ZLP) £4.17 (K)
VARIOUS BEATING THE MEAT (A WORLD RANGING HARDCORE PUNK COMPILATION) (inc. The Headcleaners, Cut Manx, Ohio Seco) XNT 000 1/— (I/J)
VARIOUS GOING TO CALIFORNIA (inc. Cleo Page, Don & Dewey, Roy Brown) JSP JSP 1075/— (I/BK)
VARIOUS 20 GREAT ROCKABILLY HITS OF THE 50'S - VOLUME 2 (inc. Sleep La Beef, George Jones, Charlie Feathers) Cascade DROP 100/CROP 100 £2.43 (IDS/MW)
VARIOUS 20 GREAT BLUES RECORDINGS OF THE 50'S & 60'S VOLUME 2 (inc. Howling Wolf, B.B. King, Bobby Blue Bland) Cascade DROP 101/CROP 101 £2.43 (IDS/MW)
VARIOUS IYAH BINGHI ROCKERS SHOWCASE Iyah Binghi IBR 005/— £2.75 (F)
VARIOUS S.O.U.L. AGENTS (inc. Jackie Wilson, Barbara Acklin, Erma Franklin) Kent KENT 025/— £2.99 (MW/P)
VARIOUS SWINGIN' THE THING (inc. Eddie Cleanhead Vinson, Illinois Jacquet, Eddie Durham & Danny Moss) JSP JSP 1078/— (I/BK)
VARIOUS THE ARTISTS STREET ARTISTS Atlantic A&M 124/— (A)
WHITMAN AND HIS ORCHESTRA, PAUL SHAKING THE BLUES AWAY Halcyon HAL 21/— £3.04 (CON)
WILDE, Marty THE HITS OF MARTY WILDE Philips TIME 8/TIMC 8 £1.98 (F)
WILSON, Delroy PLACE IN THE SUN Culture Press VSLP 5003/— £3.10 (IDS/JS/V/RT)
YUNG ANALYSTS, THE THE WISHING BALLOONS Hamster HAM 12/— £2.50 (I/BK)

IMPORTS

*AMARO QUARTET, Eugene THE OWL Innovation (Canada) JC 0002/— £4.50 (MO)
 *ANGER, Darol/Barbara Higbie TIDELINES Windham Hill (Germany) C-1021/— £4.25 (MW)
 *BRASS CONNECTION, The THE BRASS CONNECTION Innovation (Canada) JC 0003/— £4.50 (MO)
 *BRASS CONNECTION, The THE NEW LOOK Innovation (Canada) JC 0005/— £4.50 (MO)
 *CLUSTER STIMMUNG, Sky (Germany) SKY 93/— £3.45 (MW)
 *COLEMAN, Bill 1935-37 Pathe Marconi (France) PM 1552571/— £3.04 (CON)
 *COMBELLE, Alix 1937-40 Pathe Marconi (France) PM 1552591/— £3.04 (CON)
 *COSSU, Scott WIND DANCE Windham Hill (Germany) C-1016/— £4.25 (MW)
 *DA COSTA, Paulinho SUNRISE Pablo (USA) 2312143/K12 143 £3.80 (IMS)
 *DE FRANCO, Buddy MR LUCKY Pablo (USA) 2310906/K10 906 £3.80 (IMS)
 *DOGASSI, Alex GLOCKWORK Windham Hill (Germany) C-1018/— £4.25 (MW)
 *DRAME, Adama AFRICAN PERCUSSION Sunset (France) PS 3525/— £3.45 (IMS)
 *FOSTER, Frank & Frank Wess TOGETHER AGAIN Pablo (USA) 2310905/K10 905 £3.80 (IMS)
 *GLAHE, Will GOLD ALBUM Teldec (Germany) 6.28582/4.28582 (ZLP) £5.36 (CON)
 *HAMPTON QUARTET, Slide 1969 Pathe Marconi (France) PM 1552621/— £3.04 (CON)
 *HAMILTON, SARA & DAVID with Rob McConnell, Eugene Amaro, Guido Basso LIVE Innovation (Canada) £4.50 (MO)
 *HINES, Earl Faitha 1965 Pathe Marconi (France) PM 1552611/— £3.04 (CON)
 *LAST, James ANNCHEEN VON THARAU BITTET ZUM TANZ Polydor (Germany) 8216111/8216114 £2.76 (IMS)
 *LEADBELLY HIS GUITAR, HIS VOICE & HIS PIANO Pathe Marconi (France) 2C 068 80701/— £3.04 (CON)
 *MAASTRICHTS SUN ORCHESTRA SERENATA Philips (Holland) 4123221/4123224 £3.60 (IMS)
 *McCONNELL, Rob & The Boss Brass ALL IN GOOD TIME Innovation (Canada) JC 0006/— £4.50 (MO)
 *MODERN JAZZ QUARTET EDHOES Pablo (USA) 2312142/K12 142 £3.80 (IMS)
 *MOEBIUS & BEERHM DOUBLE CUT Sky (Germany) SKY 91/— £3.45 (MW)
 *MONROE, Marilyn GOODBYE, PRIMAADONA (PICTURE DISC) Teldec (Germany) 66.23430 £4.60 (CON)
 *NORIS BIG BAND, Ginter Dance Record 84 Teldec (Germany) 6.25501/4.25501 £3.65 (CON)
 *PASS, Joe LIVE AT LONG BEACH Pablo (USA) 2308 239/K08 239 £3.80 (IMS)
 *PHILLIPS, Brun 1930-38 Pathe Marconi (France) PM 1552581/— £3.04 (CON)
 *PIAF, Edith MON LEGIONNAIRE Philips (France) 6680258/581235 (ZLP) £4.25 (IMS)
 *POP, Iggy CHOICE CUTS RCA (Germany) PL 84957/— £3.50 (CON)
 *PRESLEY, Elvis GOLD RECORDS VOL. 5 RCA (Germany) PS 805/— £3.15 (IMS)
 *ROCHA, Sebastiao BRASIL 99 Sunset (France) PS 805/— £3.15 (IMS)
 *RODELIOUS AUF LEISEN SOHLEN Sky (Germany) SKY 94/— £3.45 (MW)
 *SEALY, Joe & Friends LIVE AT ERROLS Innovation (Canada) JC 0004/— £4.50 (MO)
 *SHEARING, George & Don Thompson LIVE AT THE CAFE CARLYLE Concord Jazz (USA) CJ 246/CJC 246 £4.50 (IMS)
 *SIMS, Zoot QUIETLY THERE Pablo (USA) 2310903/K10 903 £3.80 (IMS)
 *STEEL, Ivy & Friends REINCARNATION Innovation (Canada) JC 0001/— £4.50 (MO)
 *STEEL, Ivy & Russel Walker ELEMENTS Windham Hill (Germany) C-1020/— £4.25 (MW)
 *THOMPSON QUARTET, Don A BEAUTIFUL FRIENDSHIP Concord Jazz (USA) CJ 243/— £4.50 (IMS)
 *TORME, Mel & George Shearing AN EVENING AT CHARLIE S Concord Jazz (USA) CJ 248/CJC 248 £4.50 (IMS)
 *TURNER, Joe KANSAS CITY HERE I COME Pablo (USA) 2310904/K10 904 £3.80 (IMS)
 *VARIOUS BOOGIE WOOGIE A LA PARISIENNE (1956) Pathe Marconi (France) PM 1552601/— £3.04 (CON)
 *VARIOUS CARNAVAL DE CHOCOUTI QUEBEC SQUARE DANCES Sunset (France) PST2 2006/— £2.75 (IMS)
 *VARIOUS FRENCH ACCORDION LE PETIT BAL DU SAMEDI SOIR Polydor (France) 2664337/3578337 (ZLP) £4.25 (IMS)
 *VARIOUS FIANCO AND SWING (1935-1938) Pathe Marconi (France) PM 1552561/— £3.04 (CON)
 *VARIOUS PIONEERS OF FRENCH JAZZ (1906-31) Pathe Marconi (France) PM 1552551/— £3.04 (CON)
 *VARIOUS PRUSSIA'S GLORY MILITARY BRASS BAND MUSIC Teldec (Germany) 6.21363/4.21363 £3.04 (CON)
 *VARIOUS STEEL BAND FESTIVAL OF ANTIGUA Sunset (France) PS 804/— £3.15 (IMS)
 *VARIOUS THAT'S FUNK VOL. 2 Teldec (Germany) 6.25635/4.25635 £3.65 (CON)
 *WILBRANDT, Thomas THE ELECTRIC V Mercury (Germany) 8181471/8181474 (ZLP) £5.40 (IMS)
 *WINSTON, George AUTUMN Windham Hill (Germany) C-1012/— £4.25 (MW)
 *WINSTON, George WINTER INTO SPRING Windham Hill (Germany) C-1019/— £4.25 (MW)
 *WUNDERLICH, Klaus EL CUMBANCHERO - 16 SOUTH AMERICAN FAVOURITES Teldec (Germany) 6.25660/4.25660 £3.65 (CON)

SHADES

CRUSADERS, THE RHAPSODY IN BLUE/STREET LIFE MCA 2102 (Doubleplay Chrome Cassette) £3.64 (C)
 DIAMOND, Neil TOUCHING YOU, TOUCHING ME/MC MCA 2106 (Doubleplay Chrome Cassette) £3.64 (C)
 DIAMOND, Neil LOVE SONGS/GOLD MCA 2119 (Doubleplay Chrome Cassette) £3.64 (C)
 HALEY, Bill, & HIS COMETS GOLDEN HITS/ROCK AROUND THE CLOCK MCA 2118 (Doubleplay Chrome Cassette) £3.64 (C)
 HOLLY, BUDDY GREATEST HITS/LOVE SONGS MCA 2117 (Doubleplay Chrome Cassette) £3.64 (C)
 LONDON CAST EVITA/JESUS CHRIST SUPERSTAR MCA 2114 (Doubleplay Chrome Cassette) £3.64 (C)
 LYNYRD SKYNYRD PRONOUNCED LETH-NEED SKIN-NEED MCA 2107 (Doubleplay Chrome Cassette) £3.64 (C)
 PETER & THE TEST TUBE BROS. LOGIC TO THE GENIE OF THE GENIE CLARK'S HEAD Ogs & Dell's OD 1 (CASSETTE) £2.20 (I)
 PETTY, Tom & THE HEARTBREAKERS HARD PROMISES/DAMN THE TORPEDOES MCA 2105 (Doubleplay Chrome Cassette) £3.64 (C)
 STEELY DAN PRETZEL LOGIC/COUNTDOWN TO ECSTASY MCA 2115 (Doubleplay Chrome Cassette) £3.64 (C)
 VARIOUS BETHEL (inc. You've Got Foetus On Your Breath, Meat Puppets, Boyd Rice, 23 Skidoo, Virgin Prunes) Bethel BETHEL 1 (I)
 WILLIAMS, Don YOU'RE MY BEST FRIEND/VOLUME 2 MCA 2116 (Doubleplay Chrome Cassette) £3.64 (C)

Distributor Codes

A - PRT 01-640 3344
 A - Ace 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0003 26221
 BLM - Blackmarketing - 01-609 70178
 BM - Bibi Magnetics 01-575 7117
 BU - Buller 0884 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
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 CO - Conifer 0895 447707
 CS - Cassion 01-485 8704
 C - Discovery 067 285 406
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 ERT - Earthworks 01-969 5145
 F - Faculty 01-590 6044
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 FP - Faculty 01-727 0734
 FPS - 77-44512
 G - Lightning 01-969 8344
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 GR - Graduate 0384 59048
 GRI - Geoff's Records International 01-804 8100
 GY - Greyhound 01-385 8146
 H - HR Taylor 021 622 2277
 HS - Hotshot 0532 742106
 I - Cartel (Backs, Rough Trade) and Fast Forward 031 225 9297
 Probe - 051 236 6691
 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
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 INV - Invicta Audiovisuals 0533 717211
 IRS - Independent Record Sales 01-850 3161 (Chris Wellard)
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 JS - Jetstar 01-961 5818
 JSU - Jazz Services Unlimited 0422 64773
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 NM - Nine Mile - 0926 26376
 O - Outlet 0232 222826
 OR - Orbitone 01-965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01-267 2917/8
 PK - Pickwick 01-200 7000
 PR - President 01-839 4672
 PROJ - Projection 0702 72281
 R - RCA 021-525 3000
 RA - Rainbow 01-589 3254
 RC - Rollercoaster 01-397 8957
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 ROSS - Ross 08886 2403
 RT - Rough Trade 01-833 2133
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0426 4001
 SOL - Solomon & Peres 0494-32711
 SP - Spartan 01-903 8223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01-961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 TR - Triple Earth 01-995 7059
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WRD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	PURPLE RAIN	Prince and The Revolution	Warner
2*	2	BORN IN THE USA	Bruce Springsteen	Col/CBS
3*	3	SPORTS	Huey Lewis & The News	Chrysalis
4*	4	PRIVATE DANCER	Tina Turner	Capitol
5*	5	HEARTBEAT CITY, The Cars		Elektra
6*	8	1100 BEL AIR PLACE	Julio Iglesias	Columbia/CBS
7	6	CAN'T SLOW DOWN	Lionel Richie	Motown
8	7	OUT OF THE CELLAR	Ratt	Atlantic
9	9	GHOSTBUSTERS	Soundtrack	Arista
10*	12	BREAK OUT	Pointer Sisters	Planet
11*	14	NO BRAKES	John Waite	EMI-America
12	11	SIGNS OF LIFE	Billy Squier	Capitol
13*	19	SOUNDTRACK	Eddie and the Cruisers	Scotti Bros.
14	10	VICTORY	Jacksons	Epic
15*	15	STAY HUNGRY	Twisted Sister	Atlantic
16*	16	MADONNA	Madonna	Sire
17*	18	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
18	13	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
19*	22	WARRIOR	Scandal/Patty Smyth	Col/CBS
20	20	ELIMINATOR	Zz Top	Warner Bros
21	17	1984	Van Halen	Warner Bros
22	23	REBEL YELL	Billy Idol	Chrysalis
23	21	CONDITION CRITICAL	Quiet Riot	Pasha
24	24	LIGHTS OUT	Peter Wolf	EMI-America
25*	30	PHANTOMS	The Fixx	MCA
26	26	ICE CREAM CASTLE	The Time	Warner Bros
27*	27	BREAKING HEARTS	Elton John	Geffen
28	25	AN INNOCENT MAN	Billy Joel	Columbia/CBS
29	29	CAMOUFLAGE	Rod Stewart	Warner Bros
30*	33	17, Chicago		Full Moon/Warner Bros
31*	31	FIRST OFFENSE	Corey Hart	EMI-America
32*	32	THE GLAMOROUS LIFE	Sheila E	Warner Bros
33	28	THE LAST IN LINE	Dio	Warner Bros.
34*	37	BANANARAMA	Bananarama	London
35*	35	PRIMITIVE	Neil Diamond	Columbia/CBS
36	34	SELF CONTROL	Laura Branigan	Atlantic
37*	41	JERMAINE JACKSON	Jermaine Jackson	Arista
38	38	LOVE AT FIRST STING	Scorpions	Mercury
39*	61	SUDDENLY	Billy Ocean	Jive/Arista
40*	42	INTO THE GAP	Thompson Twins	Arista

BULLETS 41-100

41*	43	REFLECTIONS	Rick James	Gordy
43*	62	THE BLITZ	Krokus	Arista
44*	44	VOA	Sammy Hagar	Geffen
48*	57	GO INSANE	Lindsey Buckingham	Elektra
50*	52	COULDN'T STAND THE WEATHER	Stevie Ray Vaughan & Double Trouble	Epic
57*	64	PARADE	Spandau Ballet	Chrysalis
61*	66	LEGEND	Bob Marley & The Wailers	Island
72*	N	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu
75*	N	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Stevie Wonder	Motown
79*	87	WALKING THE RAZOR'S EDGE	Helix	Capitol
81*	N	JAM ON REVENGE	Newcleus	Sunnyview
82*	88	HONEYMOON SUITE	Honeymoon Suite	Warner Bros.
83*	99	THE BIG CHILL	Soundtrack	Motown
84*	N	RIGHT BY YOU	Stephen Stills	Atlantic
87*	N	GREATEST HITS, VOL. 2	The Oak Ridge Boys	MCA
88*	N	STOP MAKING SENSE	Talking Heads	Sire
90*	N	FUEL FOR THE FIRE	Naked Eyes	EMI-America
93*	N	LOOKIN' FOR TROUBLE	Joyce Kennedy	A&M
95*	N	YOU, ME AND HE	Mtume	Epic
96*	100	SEE YOU IN HELL	Grim Reaper	RCA
97*	N	MEANT FOR EACH OTHER	Barbara Mandrell/Lee Greenwood	MCA
99*	N	ALL OVER THE PLACE	Bangles	Columbia/CBS
100*	N	ELECTRIC DREAMS	Soundtrack	Virgin/Epic

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e September 22, 1984

DISCO

Rose Royce, Crusaders to tour UK

ROSE ROYCE, who have stormed back into contention with their Streetwave-released Magic Touch have just arrived in the UK for a lengthy and well-timed tour, concentrating on the Home Counties and the Midlands, along with a Cardiff date on October 4. The visit includes a six-night run at Bailey's nightclub in Watford (September 24-29), and a major London date at the Dominion (October 8).

Streetwave issues the group's new album Music Magic (MKL 2) on September 21, in a version which has two additional tracks not on their recent import set. The hit Magic Touch is also, naturally, included.

The Crusaders are also visiting the UK as part of a European tour taking in West Germany, Holland, France and Switzerland. They opened at Bristol's Colston Hall on September 16, and now move through Oxford, London (Hammersmith Odeon on 19 and 20), Birmingham, Manchester and Newcastle, to play Edinburgh Playhouse on September 25. There is also an Eire date at Dublin's National Stadium.

This is the band's first UK tour minus Stix Hooper and with drummer Leon Ndugu Chancler, an also features guest players David T Walker on guitar, Byron Miller on bass, and vocalist Mary Williams White.

Sisters knock on Stevie's door

1984 HAS BEEN notable for a consistently strong feminine presence in the disco/dance charts, probably more prominent than in the pop singles charts as a whole. Artists like Terri Wells, Jocelyn Brown, the Pointer Sisters and Julia & Co have been responsible for some of the biggest dance hits of all over the last nine months.

This week, however, sees an unprecedentedly strong surge of distaff talent in the Top 50. Knocking at Stevie Wonder's door at number two after only two weeks on chart are Sister Sledge (aided and abetted by two members of A Popgroup) with the 1984 Lost In Music remix.

As well as being all over the airwaves, this must be getting a



SISTER SLEDGE: All over the airwaves

huge boost from the sisters' current UK tour, which sees them in England until the end of the month (including London's Dominion Theatre, September 23) followed by a Scottish date at Edinburgh Playhouse on October 3. The group could well be topping the chart next week, as some of the buying interest in Stevie switches over to the Woman In Red soundtrack album.

Women in the Top 10 on the trail of Sister Sledge are Cheryl Lynn at five with Encore (the success of which has justified the seemingly interminable wait for its UK release). Alicia Myers up from 10 to nine, and zooming from 34 to eight, Stephanie Mills with The Medicine Song, which was predicted here as a hands-down smash when it was trickling in on import.

More new records by women dominate the fast risers in the rest of the Top 30: Barbara Fowler's Come And Get My Lovin' streaks from 41 to 14, and major first-week entries come from Sade at 18 with Smooth Operator, Diana Ross at 21 with Touch By Touch, and Haywoode at 24 with I Can't Let You Go. Cherelle's I Didn't Mean To Turn You On, initially only test-marketed by CBS into specialist shops on white label, also makes a firm jump, from last week's 37 to the current number 26.

Also worth watching as it enters the chart at 46 after just a few days of UK sales, is Fonda Rae's Touch Me. Contrary to what was suggested last week, a last-minute turn of events in the struggle for UK rights to this track saw it go to Morgan Khan's Streetwave label, even though Chrysalis' Cooltempo believed it had the deal. The Streetwave catalogue number, should anyone have missed the rush-release, is MKHAN 28 (through PRT). By way of consolation, perhaps, Cooltempo sees its second 12-inch release, You Are The One by South Africa's Alec Khaoli, strongly into the 50 this 37.

Just to prove it isn't all women

who are making the running in the upper chart reaches, Paul Hardcastle's Rain Forest moves from its number 14 debut up to seven, and has to be another challenger for the top slot, particularly as it has made a rapid transition into the pop charts too. Bluebird (for which label, of course, Hardcastle is a one-off signing, the disc being the theme for Bluebird's Zero One hip-hop movie) could be on the verge of following Record Shack's lead as a specialist shop-associated label which achieves a national hit presence in its own right. When the climate looked very bleak for small, independently owned (usually specialist shop-owned, in fact) dance labels, just a year or so ago, such success would have seemed very unlikely. Now, there may be a chance for others, if like Shack and Bluebird, they can pinpoint the right talent.

Product news

MASTERMIND, whose turntable remix of Loose Ends was featured as a bonus track on the group's last 12-inch, have completed a second turntable mix for Virgin combining Bryan Loren's Easier Said Than Done with his previous chartmaker Lollipop Love.

It will now appear as the B-side of the current Loren 12-inch with immediate effect... Lenny Henry, now signed to Chrysalis, will have Katanga Rap on the market well in time to capitalise upon the late-year hunger for strong novelty releases. A "dynamite" (12-inch dance mix of the track is already being mentioned, and could be even more of a surprise winner for specialist dealers than Roland Rat was last year... yet another Jocelyn Brown 12-inch is now around on import, to cause added confusion; among her plethora of existing releases. On the Dutch Ram's Horn label, this one revives Diana Ross' Ain't No Mountain High Enough, at a rattling high tempo which will probably push it more in the direction of Hi-NRG DJs... with the success of Billy Ocean's Caribbean Queen (which we knew here as European Queen in its first incarnation) in the US, where it is about to go Top 40 pop as well as topping the dance chart, Jive is planning a UK re-release and major repromotion of the 12-inch, presumably under the new title.

J Blackfoot, who made both the dance and pop charts with Taxi earlier this year, has another strong soul single extracted by PRT from his album City Slicker. Title is What You Did To Me (Allegiance ALES 126 on 12-inch).

ROCKPOOL

US CLUB CHART

1	(1)	PRINCE: Purple Rain	(Warner Brothers)
2	(5)	FRANKIE GOES TO HOLLYWOOD: Two Tribes	(ZTT/Island/UK)
3	(3)	BRONSKI BEAT: Smalltown Boy	(London/UK)
4	(13)	ROMEO VOID: Girl In Trouble	(Columbia)
5	(24)	SCRITTI POLITTI: Absolute/Wood Beez	(Virgin/UK)
6	(21)	APB: What Kind Of Girl Are You	(Albion/UK)
7	(18)	SHRIEKBACK: Hand On My Heart	(Arista/UK)
8 (New)		DAVID BOWIE: Blue Jean/Dancing With The Big Boys	(EMI)
9	(10)	SHEILA E.: Glamorous Life	(Warner Bros.)
10	(8)	SECTION 27: Looking From A Hilltop	(Factory/UK)
11 (New)		MALCOLM MCLAREN: Madame Butterfly	(Charisma/UK)
12	(28)	CMD: Junk Culture	(Virgin/UK)
13 (New)		CYNDI LAUPER: She Bop	(Portrait)
14	(2)	KONK: Your Life	(Sleeping Bag)
15 (New)		JAMES BROWN/AFRIKA BAMBAATAA: Unity	(Tommy Boy)
16	(6)	JACKSON/JAGGER: State Of Shock	(Epic)
17	(14)	INXS: I Send A Message	(Atco)
18 (New)		DEPHE MODE: Master & Servant	(Mute/UK)
19 (New)		BANANARAMA: Cruel Summer	(London/UK)
20 (New)		CHAKA KHAN: I Feel For You	(Warner Bros.)
21	(26)	TINA TURNER: What's Love Got To Do With It	(Capitol)
22 (New)		THE SPECIAL AKA: Free Nelson Mandela	(Chrysalis)
23 (New)		DAVID VAN TIEGHEM: These Things Happen	(Warner Bros.)
24 (New)		JELLYBEAN: The Mexican	(EMI)
25	(27)	TONES ON TAIL: Go	(Beggars Banquet/UK)
26 (New)		LOU REED: I Love You, Suzanne	(RCA)
27 (New)		PETER WOLF: Lights Out	(EMI)
28 (New)		VICIOUS PINK: Cccan't You See	(Parlophone/UK)
29 (New)		FACE TO FACE: Under The Gun	(Epic)
30 (New)		NAKED EYES: What In The Name Of Love	(EMI)

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RADIO London

ANIMAL NIGHTLIFE: Mr Solitaire	Island
JACKSONS: Torture	Motown
STEPHANIE MILLS: The Medicine Song	Club/Phonogram
ALICIA MYERS: You Get The Best From Me (Say, Say, Say)	MCA
RAY PARKER Jr: Ghostbusters	Arista
ROSE ROYCE: Magic Touch	Streetwave
SADE: Smooth Operator	Epic
SHAKATAK: Don't Blame It On Love	Polydor
SISTER SLEDGE: Lost In Music	Cotillion/Atlantic
STEVIE WONDER: I Just Called To Say I Love You	Motown

CLIMBERS

CHAMPAIGN: Off And On Love	(US Import-Columbia/CBS)
REBBIE JACKSON: Centipede	CBS
CHAKA KHAN: I Feel For You	(US Import-Warner Brothers)
EVELYN 'CHAMPAGNE' KING: I'm So Romantic	RCA
NORMA LEWIS: The Fight (For The Single Family)	ERC
PARIS: I Choose You	(US Import-Kelli-Arts-Records)
TEDDY PENDERGRASS: You Are My Choice Tonight	Asylum
GWEN PRESSLEY & PORTABLE PATROL: Running	(US Import-Aerial)
UB40: If It Happens Again	Dep International
D.A. WILLIAMS: Make Me Happy	Nu'Disc

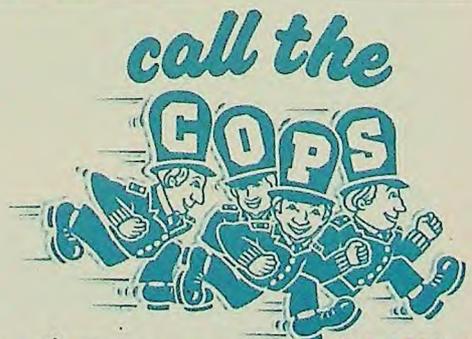
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DISCO

and dance



22 September 1984

TOP · SINGLES

TOP · ALBUMS

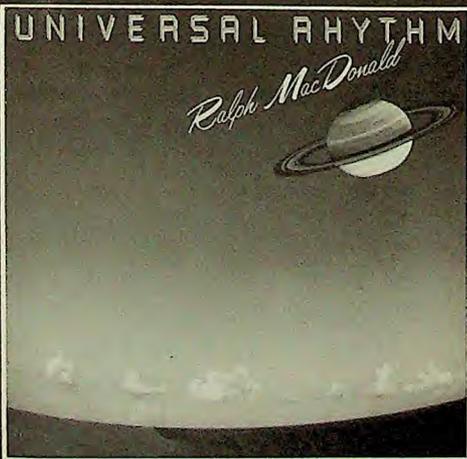
THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	I JUST CALLED TO SAY I LOVE YOU	Motown TMG(T) 1349 (R)
2	5	LOST IN MUSIC	Cotillion/Atlantic B9718(T) (W)
3	3	MAGIC TOUCH	Streetwave (M)KHX 21 (A)
4	2	GHOSTBUSTERS	Arista ARIST (12)580 (F)
5	6	ENCORE	Streetwave (M)KHX 23 (A)
6	4	DR. BEAT	Epic (T) A 4614 (C)
7	14	RAIN FOREST	Bluebird BRT 8 (12" only) (A)
8	34	THE MEDICINE SONG	Club/Phonogram JAB(X) 8 (F)
9	10	YOU GET THE BEST OF ME (Say, Say, Say)	MCA MCA(T) 914 (C)
10	8	YOU'RE NEVER TOO YOUNG	Abstract Dance (12)AD 001 (P)
11	13	HOT WATER	Polydor POSP(X) 697 (F)
12	9	UNITY (PART 1 — THE THIRD COMING)	Tommy Boy/Polydor AFR(X) 2 (F)
13	11	ETERNALLY GRATEFUL	Local LR 8 (12" only) (I)RT/J(S)
14	41	COME AND GET MY LOVIN'	Mastermix (12)CHE 8405 (A)
15	7	STUCK ON YOU	I&S Productions IS(T) 002 (IDS)
16	18	INTIMATE CONNECTION	Atlantic A 9637(T) (W)
17	29	TODA MENINA BAIANA	WEA International U 9451(T) (W)
18	NEW	SMOOTH OPERATOR	Epic A 4655 (12" — TX 4655) (C)
19	17	THE GIRL FROM IPANEMA	Verve/Polydor IPA(X) 1 (F)
20	24	MR. SOLITAIRE	Island (12)IS 193 (E)
21	NEW	TOUCH BY TOUCH	Capitol (12)CL 337 (E)
22	16	JUST THE WAY YOU LIKE IT	Tabu/Epic (T)A 4621 (C)
23	12	LADY SHINE (SHINE ON)	Fourth & Broadway Island (12) BRW 10 (E)
24	NEW	I CAN'T LET YOU GO	CBS (T)A 4664 (C)
25	19	WHITE LINES (DON'T DON'T DO IT)	Sugar Hill/PRT SH(L) 130 (A)

26	37	I DIDN'T MEAN TO TURN YOU ON/DR. BEAT	Epic (White Label) (C)
27	NEW	LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT	Music Power MPR(T) 2 (IDS/JS)
28	28	UNIVERSAL RHYTHM	London LON(X) 55 (F)
29	23	ARE YOU READY	Record Shack SOHO(T) 24 (IDS)
30	38	TORTURE	Epic (T)A 4675 (C)
31	42	MIDNIGHT LOVER	Cotillion/Atlantic B 9713(T) (W)
32	NEW	NO FAVORS	MCA MCA(T) 916 (C)
33	15	I NEED YOU	Planet RP(T) 107 (R)
34	26	SOMEBODY	London LON(X) 50 (F)
35	33	RE-RON	Arista ARIST (12)573 (F)
36	46	SUCKER FOR LOVE (I'm A Sucker For Your Love)	Magnet 7SUCK 1 (12" — 12SUCK-1) (R)
37	NEW	YOU ARE THE ONE	Cooltempo/Chrysalis COOL(X) 100 (F)
38	22	YOU KEEP ME COMING BACK	A&M AM(X) 209 (C)
39	21	TOSSING AND TURNING	MCA MCA(T) 897 (C)
40	20	ON THE WINGS OF LOVE	A&M AM(X) 198 (C)
41	25	ABELE DANCE	Celluloid/Carrere CART 339 (12" only) (SP/Carrere)
42	27	WHAT'S LOVE GOT TO DO WITH IT	Capitol (12)CL 334 (E)
43	49	DON'T BLAME IT ON LOVE	Polydor POSP(X) 699 (F)
44	RE	I WISH I WOULD	Fourth & Broadway/Island (12)BRW 14 (E)
45	NEW	GET ROMANTIC	Buzz International VIBE 6(T) (P)
46	NEW	TUCH ME	Streetwave (M)KHX 28 (A)
47	31	YOU ARE MY MELODY	WEA Y214(T) (W)
48	NEW	SLIP AWAY	CBS (T)A 4568 (C)
49	NEW	BETTER BE GOOD TO ME	Capitol (12)CL 338 (E)
50	NEW	EASIER SAID THAN DONE	Virgin VS 706(12) (E)

1	NEW	SELECTIONS FROM SOUNDTRACK "WOMAN IN RED"	Motown ZL 72285 (R)
2	1	JUST THE WAY YOU LIKE IT	Tabu/Epic TBU 26058 (C)
3	7	YOU, ME AND HE	Epic EPC 26077 (C)
4	3	DIAMOND LIFE	Epic EPC 26044 (C)
5	2	PHIL FEARON & GALAXY	Ensign/Island ENCL 2 (E)
6	4	PRIVATE DANCER	Capitol TINA 1 (E)
7	13	REFLECTIONS OF RICK JAMES	Motown ZL 72174 (R)
8	6	DOWN ON THE STREET	Polydor POLD 5148 (F)
9	5	MUSIC FROM MOTION PICTURE PURPLE RAIN	Warner Brothers K 925110-1 (W)
10	12	OUT OF CONTROL	A&M AMLH 64965 (C)
11	8	STREET SOUNDS EDITION 10	Street Sounds STSND 010 (A)
12	9	LEGEND	Island BMW 1 (E)
13	16	CHANGE OF HEART	WEA WX5 (W)
14	20	THE TWO OF US	CBS 25978 (E)
15	NEW	AIN'T NO TURNIN' BACK	US Motown 6112ML (Import)
16	11	BRYAN LOREN	Virgin V2322 (E)
17	NEW	CATS WITHOUT CLAWS	Warner Brothers 250806-1 (W)
18	NEW	THE CONTROLLERS	MCA MCA-5514 (Import)
19	10	BREAK OUT	Planet FL 84705 (R)
20	NEW	SOUND-SYSTEM	CBS 26062 (C)
21	21	VICTORY	Epic EPC 86303 (C)
22	15	ALICIA MYERS	MCA 5485 (Import)
23	NEW	KAIMA	GRP GRPA 1009 (Import)
24	NEW	RECORD SHACK PRESENTS — VOLUME ONE	Record Shack RSTV 1 (IDS)
25	23	AM I STILL YOUR BOYFRIEND	Total Experience TL 8-5701 (Import)



Ralph MacDonald

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Edited by
CHRIS WHITE



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Indies lament Peel cutback

By JOHN BEST

WHILE RADIO One controller Derek Chinnery issues assurances in the *Radio Times* that cutting John Peel's four shows a week to three presents no cause for concern, the man himself feels "disappointed and less than enthusiastic" about the change.

"Obviously a lot of stuff isn't going to get heard that ought to be heard. It would be better if they were replacing me with something contemporary — say electro or whatever — but as far as I can make out it'll be another Seventies-revisited show," says Peel.

"I'm like the clown who won't play Hamlet. I just like sorting out interesting music and playing it on the radio," he adds.

Peel's view is echoed by those at the sharp end of the changes, the independent labels: "It's ridiculous. The effect that man has had over the years has been in-

credible," says Ivo Watts-Russell, head of one of the most consistently successful indies 4AD, "I wouldn't have been inspired to do something that I hope is worthwhile without his inspiration."

Watts-Russell also dismisses Chinnery's claim that new bands are increasingly well catered for by mid-evening and teatime radio: "People who listen to Peel are different to even those who listen to David Jansen. The other shows are just concerned with brief flirtations with fashion."

Rough Trade MD, Geoff Travis agreed, saying: "Any reduction of John Peel's airtime is a subject of great sadness at Rough Trade. It is vital for the future of British pop music that maximum time is devoted to popular music on Radio One."

But Davina Stevenson of super-indie Mute is more optimistic: "There are other things around, although admittedly no-one else caters for that specific area. I tend to think that Peel is intelligent enough to make his presence felt elsewhere."

Peel's Thursday night show is being replaced by Tommy Vance's *Into The Music* as from October 4. With Peel helping to balance the deficit by contributing to *Saturday Live*, something R1 sees as a chance for the DJ to reach a wider audience.

But Red Rhino head Tony Kostzewa still has mixed feelings: "I've nothing against Tommy Vance, I'm in favour of rock music of all types, but I think R1 has got its maths wrong. Vance could be on much earlier in the evening, while Peel is definitely 10 to midnight stuff. From the indie viewpoint it must be construed as bad news."



KENNY ELPHICK, who signed to *Flamingo Records* last year, has his second single *Rainbow* out on the label this month. Apart from writing the song, Elphick also arranged it and did the vocals and most of the instrumentation. It has been produced by Jeff Horne — no relation to that other famous record producer — and is distributed through *Pinnacle* (the pair are pictured above: Elphick on the right).

Elphick's first single, *Saturday*, which was released earlier this year, attracted attention, and he is currently working on his first album for *Flamingo*. *Flamingo* is based at 236 Queenborough Road, Sheerness, Kent ME12 3DG (0795-664270).

Another Horne production!



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FONTANA MIX: single via new distribution deal.

Compact moves to PRT

THE COMPACT Organisation has switched distribution from IDS to PRT, a move affecting all the label's acts with the exception of Mari Wilson who continues to be distributed by London/PolyGram.

The first two releases through the new agreement are a Virna Lindt single, *I Experienced Love*, the follow-up to her *Shiver* album, and an album *The Noise Spiral* from Fontana Mix (above).

The Lindt single will be available as a limited edition 12-inch autographed version and as a 7-inch radio mix edit. Compact is also releasing a boxed set of eight of the label's most popular singles during October. The collection, called *Teach Yourself Compact*, will have a retail price of £4.99 and includes badges and photographs of the artists concerned. The Compact Organisation is based at Compact House, 31 Riding House Street, London W1P 7PG (01-580 1617).

This Mortal Coil LP

THIS Mortal Coil, the highest new entrants in last week's indie singles chart with *Kangaroo*, and its second longest inhabitants with *Song To The Siren*, will release their debut LP around the end of the month. Like the b-side of the current single it is called *I'll End In Tears*, but that song appears with a different title, just to confuse matters.

Pearl Divers splash out

THE PEARL DIVERS, a new group formed by former Monochrome Set bass player Jeremy Harrington, have started a short tour prior to the release of their debut single and video, *Crazy Like Jimmy* (Fascination) on Shout Records.

Tale of everyday folk

THE PEELERS have a single, *The Dodger*, released on their own Etude Records label. The title track is a version of the American folk classic while the B-side, *Fair And Tender Beauty*, was written by band member Joe Palmer, Etude, 2 Wych Elms Park Street, St Albans, Herts. (0727 72611).

Portion Control: first helping

PORTION CONTROL'S first LP for *Illuminated*, *Step Forward*, is released Friday (21) and will no doubt further enhance the label's enviable reputation as purveyor of innovative sounds (23 Skidoo/400 Blows). The group will support *Depeche Mode* on their national jaunt, beginning at the end of the month.

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LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	4	MASTER AND SERVANT	Mute 7BONG 6 (I/RT/SP)
2	1	4	WILLIAM, IT WAS REALLY NOTHING	Rough Trade RT 166 (I/RT)
3	4	2	KANGAROO	This Mortal Coil 4AD AD 410 (I/P)
4	3	6	AGADOO	Black Lace Flair FLA 107 (P)
5	5	4	DEAD AND BURIED	Alien Sex Fiend Anagram/Cherry Red ANA 23 (P)
6	8	6	WORK IN PROGRESS (EP)	Robert Wyatt Rough Trade RTT 149 (12" only) (I/RT)
7	18	3	BEAUTIFUL MONSTER	The Folk Devils Ganges RAY 2 (I/Red Rhino)
8	NEW		DO WHAT YOU DO	Charged G.B.H. Clay CLAY 36 (P)
9	11	2	THE JUDGE	Inca Babies Black Lagoon INC 004 (I/Red Rhino)
10	10	15	THANKS FOR THE NIGHT	The Damned Damned DAMNED 1 (P)
11	39	2	THE GARDEN OF ARCANES DELIGHTS (EP)	Dead Can Dance 4AD BAD 408 (12" only) (I/P)
12	6	9	ORIGINAL SIN	The Senate Burning Rome/War BRR 7 (I/RT)
13	17	18	SPIRITWALKER	The Cult Situation Two SIT 35 (I/P)
14	NEW		ACCELERATION (REMIX)	Bill Nelson Cocteau COQ 15 (IDS)
15	14	8	WALK INTO THE SUN	March Violets Rebirth VRB 23 (I/Red Rhino)
16	15	5	SHE SAID DESTROY	Death In June New European BADVC 6 (I/R)
17	13	79	BLUE MONDAY	New Order Factory FAC 73 (12" only) (I/P)
18	24	3	ACTION	The Fits Trapper FIT 1 (P)
19	9	9	STUCK ON YOU	Trevor Walters I&S Productions IS 002 (IDS)
20	19	6	BLUE CANARY	Frank Chickens Kaz KAZ 20 (IDS)
21	7	6	ARE YOU READY	Break Machine Record Shack SOHO 24 (IDS)
22	20	9	SO SURE	Skeletal Family Red Rhino RED 43 (I/Red Rhino)
23	25	5	COTTAGE INDUSTRY	Yeah Yeah Yeah In Tape IT 008 (I/Red Rhino)
24	22	22	PEARLY-DEWDROPS' DROPS	Cocteau Twins 4AD AD 405 (I/P)
25	28	4	THAT SUMMER FEELING	Jonathan Richman Rough Trade RTT 152 (12" only) (I/RT)

26	12	5	YOU'RE NEVER TOO YOUNG	The Cool Notes Abstract Dance 12AD 001 (12" only) (P)
27	34	2	BIG BLUE WORLD	Paul Haig Les Disques Du Crepuscule TWI 230 (I/P)
28	38	2	UNCLEAN (EP)	Psychic TV Temple TOPY 001 (I/J)
29	21	8	WE'RE MAD/DEIDRE'S A SLAG	Toy Dolls Volume VOL 10 (I/Red Rhino)
30	30	52	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I/P)
31	23	13	IN THE GHETTO	Nick Cave & The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
32	29	13	STEELTOWN	Red Guitars Self-Drive Music SCAR 010 (I/Red Rhino)
33	NEW		SUNLIGHT BATHED THE GOLDEN GLOW	Felt Cherry Red CHERRY 81 (P)
34	27	8	SPIKE MILLIGAN'S TAPE RECORDER	The Membranes Criminal Damage CRI 115 (I/BK/J)
35	48	2	GOD BLESS AMERICA	Toxic Reasons Skysaw HANG 1 (I/Probe)
36	16	6	JOY'S ADDRESS	Float Up C.P. Rough Trade RT 150 (I/RT)
37	31	18	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
38	26	15	HUP TWO THREE FOUR	Sid Presley Experience ID Records EYE 4 (IDS)
39	36	22	GOOD TECHNOLOGY	Red Guitars Self Drive Music SD 008 (I/Red Rhino)
40	32	32	SNEAKDANCE	March Violets Rebirth RB 21 (I/Red Rhino)
41	NEW		RAPE	Zos Kia All The Madmen MAD 8 (I/RT)
42	37	22	THIEVES LIKE US	New Order Factory FAC 103 (12" only) (I/P)
43	44	3	SOLID GLASS SPINE	Ausgang Criminal Damage CRI 112 (I/BK/J)
44	35	5	THE KISS	Joolz Abstract 12ABS 025 (12" only) (P)
45	45	42	SUNBURST & SNOWBLIND	Cocteau Twins 4AD BAD 314 (I/P)
46	40	11	MONKEYS ON JUICE	Red Lorry Yellow Lorry Red Rhino RED 49 (I/Red Rhino)
47	43	11	ISOBEL	Play Dead Clay CLAY 35 (P)
48	42	12	SMELL OF FEMALE (BOX SET)	The Cramps New Rose CRAMPS 1 (I/RT)
49	41	5	GHOSTS	X Man Creation/Artefact CRE 006 (I/RT)
50	33	6	IT'S SO BIZARRE	Sebastian's Men Horizon SEB 001 (I)

1	1	7	REVOLUTION	Theatre Of Hate Burning Rome TOH 2 (I/RT)
2	4	2	BURNING OIL	Skeletal Family Red Rhino REDLP 44 (I/Red Rhino)
3	2	10	ROCKABILLY PSYCHOSIS	Various Big Beat WIK 18 (P)
4	6	30	THE SMITHS	The Smiths Rough Trade ROUGH 61 (I/RT)
5	9	46	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I/P)
6	3	43	SMELL OF FEMALE	Cramps Big Beat NED 6 (MW/P)
7	17	2	IF I KISSED HER I'D HAVE TO	400 Blows Illuminated JAMS 42 (I/J/RT)
8	8	12	TOCSIN	Xmal Deutschland 4AD CAD 407 (I/P)
9	7	19	VENGEANCE	New Model Army Abstract ABT 008 (P)
10	11	12	INCREASE THE PRESSURE	Conflict Mortarbate LP MORT 6 (IDS)
11	12	9	DEM' BONES	Broken Bones Fall Out FALLLP 28 (I/J)
12	5	4	RIDE THE LIGHTNING	Metallica Music For Nations MFN 27 (P)
13	14	4	POWER CORRUPTION & LIES	New Order Factory FACT 75 (I/RT/P)
14	18	3	RED PATENT LEATHER	New York Dolls Fan Club FC 007 (I/RT)
15	10	8	URBAN GAMELAN	23 Skidoo Illuminated JAM 40 (I/J)
16	20	31	GARLANDS	Cocteau Twins 4AD CAD 213 (I/P)
17	15	17	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/RT/SP)
18	NEW		SWEET SIXTEEN — It's It's ... Sweet's Hits	The Sweet Anagram GRAM 16 (P)
19	23	2	GOOD & GONE	Screaming Blue Messiahs Big Beat NED 7 (MW/P)
20	19	9	BURNING BLUE SOUL	Matt Johnson 4AD CAD 113 (I/P)
21	13	7	EMERGENCY THIRD RAIL POWER TRIP	The Rain Parade Zippo/Demon ZING 001 (I/RT)
22	NEW		CHAOTIC DISCORD	Chromatic Discord Syndicate SYNLP 12 (IDS)
23	16	3	IT'S A CRAMMED, CRAMMED, CRAMMED WORLD!	Various Crammed Discs CRAM 033 (P)
24	NEW		SEVEN DEADLY SINS	The Outcasts New Rose NEW 40 (I/RT)
25	22	18	FROM THE PROMISED LAND	Play Dead Clay CLAY LP 11 (P)

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