

MUSIC & VIDEO WEEK

Europe's leading music business paper

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THE BEAMING faces of Tony Stratton Smith (left) and Richard Branson confirm their delight at the deal which takes Charisma to Virgin (see lead story).

Record damages in BPI 'purge'

THE LARGEST ever damages against a distributor and wholesaler of counterfeit audio cassettes was obtained in the High Court last week when a sum in excess of £170,000 was awarded in a BPI case in which CBS were the named plaintiffs.

The judgement was obtained against Stephen Samuels of Mappedley Park, Nottingham, following the seizure by Nottingham Trading Standards Department of 8,000 cassettes from a local warehouse.

The BPI's continued campaign to stamp out piracy particularly among market traders has been gaining momentum following the class injunction obtained last month. The BPI has served orders on a number of tape dealers in various street markets including Berwick Street and Carnaby Street in London's West End, and several thousand allegedly counterfeit cassettes have been seized.

In another move, an Anton Piller order was served on David Gorman of Harlow, Essex, after the BPI discovered a cache of material at a lock-up garage, 248,000 inlay cards, 500,000 side labels and 2,800 finished cassettes were removed in addition to "a substantial number of documents".

BPI legal adviser Patrick Isherwood comments: "It is most gratifying to have achieved these results after months of painstaking effort. The pieces of the jigsaw are now beginning to fit together, and there is every indication of a reduction in illegal activity in street markets."

Cheaper CD players to boost market

THE COMPACT disc market is likely to receive a considerable boost later this year with the introduction of second generation players at prices which could be as cheap as half current prices.

In Japan, Matsushita is about to launch its latest model, the SL-P7, at a retail price reported to be as low as £280 — roughly half that of its launch model.

A spokesman for National Panasonic/Technics, which represents Matsushita in the UK, said that prices had not yet been finalised, but agreed that they would be "significantly lower" than at present. The SL-P7 is expected to be available in this country towards the end of the year.

A number of lower price second generation CD players are expected to be unveiled at the Berlin hi-fi show later this month but the hardware companies are reluctant to discuss specific prices because of the continuing conflict between the EEC and Japan over hardware import tariffs.

Campbell Connelly (almost) sold

THE PROLONGED negotiations surrounding the sale of Campbell Connelly are drawing to a conclusion almost a year after they began. Preliminary agreement has been reached with a prospective, but still anonymous, purchaser.

CC trustee Leon Morgan told *MW* that heads of agreement have been signed "which we hope will lead to a final sale in probably two or three months' time, but both parties have agreed not to make any statement until formal completion".

Charisma moves to Virgin in 'special' licensing arrangement

FOLLOWING THE announcement last week that Charisma is ending its 14-year association with Phonogram, Virgin Group chairman Richard Branson has confirmed details of a "special" licensing deal with Tony Stratton Smith's Charisma Records.

The deal begins from September 1 and it means from that date all new Charisma product will be handled by Virgin Records. This includes record manufacture, sales, promotion/press and distribution.

Virgin also acquires all Charisma back catalogue for the UK immediately and for the world outside North America from December 1984.

The immediate effect of the new deal is that Virgin Records' sales and promotion force, in conjunction with their counterparts at Charisma, will be handling the imminent new album and singles from Genesis, as well as other forthcoming Charisma product which is likely to include a new single from Malcolm McLaren and a new Peter Gabriel album early next year.

The deals include about 80 titles from the Charisma back catalogue, and John Webster, Virgin Records head of sales and marketing, is already planning a "constructive series of back catalogue re-promotions to include in-demand but currently unavailable Charisma product".

Stratton Smith, who once again becomes managing director of Charisma, will also be closely involved in the label's A&R activities. "I'm taking over the A&R function myself — I should never have let it go in the first

place," he told *MW*.

"We have got to radicalise, get back to the roots of what we're about. We shall be pruning the roster, have a lower product commitment than of late and focus with a harder eye on the future.

"Quite frankly, over the past two years we have been getting stifled by growing overheads and selling costs, the marketing budget has been out of control — it's been like being on a greasy pole getting higher all the time.

"I have taken a long look at what has happened to the company over the past two years and realise that most of our investment has been in services and not in product. I never intended the company to develop that way.

"We will be getting back to what we're best at — career building and I envisage a roster of eight or nine career artists. My background in artist management will come into play much more. We have some artists of real ability that need man-hours spent on them, not just record companies services."

The new slimmed-down Charisma will be run by a staff of six including Stratton-Smith and Steve Weltman who remains as general manager. There will be a small number of redundancies and Stratton Smith will be helping three members of staff to set up their own marketing and promotion consultancy under the direction of Andrew Sheehan.

Charisma Films, which now generates its own cash flow and has a number of projects in production or in the can, is unaffected by the deal, as is Charisma Music.

● Genesis' new LP is scheduled for UK release on October 3, preceded by the single, *Mama*, on September 1.

Chart hype curbs sought this week

THE URGENT need to limit the effect of marketing activities which seek to influence chart placings will be discussed at the first meeting of the newly-constituted charts committee this week.

Representatives of the three partners who fund the chart — *Music & Video Week*, the BBC, and

the BPI — will sit down to thrash out a new course of action.

Recent incidents — including the removal of The Nolans' single from the chart two weeks ago — and others which were not publicised but were dealt with by Gallup under its weighting system, suggest that the BPI's own code of conduct is

already ineffectual. The last revised version of the code is only three months old.

The charts committee will also be discussing what effects combining 12-inch and seven inch records has had on the singles chart.

● See Comment, p3.

OPINION

"What a shame Gallup was not around last November when Epic released The Stranglers' *European Female* . . ."

□ □

"Independent shops are no longer considered important enough to be called customers by the majors . . ."

□ □

"How can I achieve a credit rating of £200,000 . . . ?"

□ □

"The music industry has become archaic and short-sighted . . ."

— See Opinion, p19.

The Clark Sisters
THE BEST GOSPEL RECORD SINCE THE EDWIN HAWKINS SINGERS 'OH HAPPY DAY'
YOU BROUGHT THE SUNSHINE (INTO MY LIFE)
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JACKSON BROWNE
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TWISTED SISTER
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NEW SINGLE 7"/12" & LIMITED EDITION 7" IN POSTER BAG
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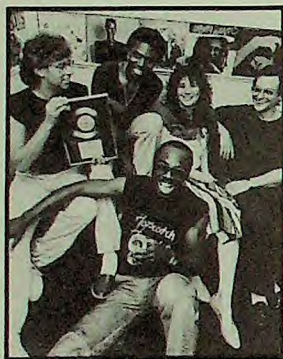
NEWS



JOOP VISSER, Charly Records managing director (left) is pictured with Tracy Dale (sales office), Mike Goldsmith (sales manager) and Kelvin Jacobs (southern area rep). Charly's new sales team goes into operation from August 15 when the label's four-year distribution deal with Spartan expires.



PRT'S NEW director of promotions Tilly Rutherford is pictured with his new team. Product covered by the team will include the PRT label, licensed and distributed labels. L to R: Eddie O'Shea (North London & the Home Counties), John Simpson (Scotland and the North East), Tilly Rutherford. Front: Roger Lindley (North West & Yorkshire). Back: Don Evitts (Midlands) and Les Down (South London and The South).



DAVID JOSEPH (back row, second from left) was recently presented with a silver disc for his first solo single, *You Can't Hide (Your Love From Me)*. Also pictured at the presentation are Ray Cooper (Island sales manager), Suzette Newman (assistant to Chris Blackwell), Rob Partridge (Island press director) and Bryan O'Connor (Island club promotions).



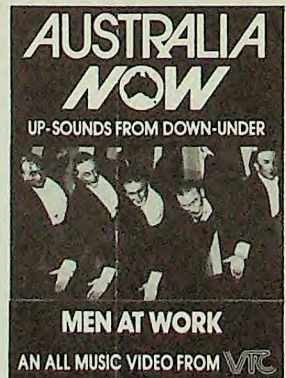
PRIME MINISTER Margaret Thatcher is pictured receiving a copy of the album, *Tribute To The Task Force*, from Colin Shepherd, MP for Hereford. Distributed through Spartan, the album has already raised in excess of £10,000 for the relatives of the 18 SAS men lost in action in the Falklands. The LP features the music of the Band of the Royal Marines and the English Association of Male Voice Choirs.



FALCO'S ORIGINAL German language version of the hit single *Der Kommissar* has made number one in the French charts on the A&M label. At the recent A&M Records European convention held in London, Falco, who is licensed to A&M from Gig Records, Vienna, was presented with gold discs for sales in excess of 500,000 units in France. Pictured (L to R) are Marcus Spiegel (Gig Records), Anne Philonenka (A&M product manager, CBS Disques), Marcus Bicknell (managing director A&M Europe), Russ Curry (marketing director A&M Europe), Ponger (producer of *Der Kommissar*, Jean-Jacques Gozlan (marketing and promotion CBS Disques) and Falco.



MAGNET'S NEW strike force, the Arrow Team, line up in appropriate formation. Clockwise from the front are regional promotion head Dave Flemming, John Riley, Paul Assirati, Brian Crowhurst, Gordon Birchall, Neil Harkin, and Steve Webb.



MEN AT WORK
AN ALL MUSIC VIDEO FROM VTC

American Commentary



Caution on prospects

From IRA MAYER

NEW YORK: Despite great enthusiasm over the breaking of many new acts, record executives are reluctant to discuss whether business is picking up.

"I think you'd have to ask retailers," suggests Arista's Clive Davis. "A manufacturer's point of view is tainted by that month's shipments and hits," and doesn't reflect an overall trend. "There are more multi-platinum records this year than last," says Columbia's Al Teller, pointedly avoiding any quantifiable comparison with sales one year ago.

As reported here recently, surveys of retailers suggest upswings in some regions and decreases in others (usually the largest). The primary cause for optimism among these same observers, however, is the loosening of AOR radio formats, largely attributable to MTV's exposure of new acts.

"That Duran Duran, Eurythmics, Culture Club and Men At Work can all be in the top 30 is very encouraging," enthuses Davis. Indeed, about one-third of the acts in the *Billboard* current top 100 album listings are there on the strength of first or second releases.

"The competition from video games is calming," adds Teller by way of explaining the excitement in new acts, "and the opportunities to expose and break new artists today are much greater than even a year ago." In addition to increased attention for newcomers, Teller points out, superstars are selling "stronger" while sales of midline product are "more solid", reaching the 300,000-400,000 unit level.

"Banking deals for superstars have a higher degree of risk and offer the smallest margins," says Davis. "The strength for any label in the future is how well it develops and furthers the careers of new artists." Whether these artists can rebuild sales to previous high levels, or whether the industry will have to content itself with running more cost effectively at what may well be a zero growth, remains to be seen.

THE DAVID Bowie tour has upped the number of US dates to 40 from the original 26, and is registering sell-outs in indoor arenas and stadia alike.

The tour reportedly grossed close to \$12m (£7.9m) on its 30-date European leg, and will head to Japan and Australia following its US itinerary. A cable TV special, likely to emanate from Japan or Australia, is being negotiated.

BMI AND CBS have agreed to music performance licences for the five owned and operated CBS TV stations, ending a protracted legal battle which evolved after the failure of the two parties to come to terms over a renewal of previous blanket licences. The terms were not disclosed, but are believed to be in the vicinity of \$2m (£1.3m) annually.

MOTOWN MUST continue shipping its product to Schwartz Bros Distributors rather than MCA for territory covering the mid-Atlantic states until a county court judge decides on Schwartz Bros suit seeking a permanent injunction against MCA Distribution concerning Motown releases. Schwartz charges breach of oral contract, fraudulent conduct and conspiracy, and is asking for \$5m (£3.3m) in damages.

WEA HAS added 18 titles to its September CD release. Among them are recent recordings by Stevie Nicks, Crosby, Stills & Nash, Asia, and Talking Heads. The first shipment of PolyGram CDs in the US comprises 93 titles going to 225 outlets.

StreetSounds runs rings around the rest!

| MUSIC WEEK DISCO & DANCE | |
|--|---------|
| 1. I.O.U. (MEGAMIX) - FREEZE (8:43) | 13. ... |
| 2. GET IT RIGHT - ARETHA FRANKLIN (6:22) | 14. ... |
| 3. YOU MAKE IT HEAVEN - TERRI WELLS (5:30) | 15. ... |
| 4. HALF THE DAY'S GONE & WE HAVEN'T EARNED A PENNY (SPECIAL EXTENDED REMIX) - KENNY LYNCH (7:20) | 16. ... |
| 5. ALL NIGHT LONG - LA FAMILLE (5:29) | 17. ... |
| 6. IT'S OVER - THE FUNK MASTERS (7:04) | 18. ... |
| 7. GET DOWN SATURDAY NIGHT (SPECIAL EXTENDED VERSION) - OLIVER CHEATHAM (7:32) | 19. ... |
| 8. I'M THE ONE, YOU'RE THE ONE - MCB (5:02) | 20. ... |
| 9. WALKIN' THE LINE (REMIX) - BRASS CONSTRUCTION (6:18) | 21. ... |
| 10. CAN'T GET ENOUGH OF YOU - WICKETT (6:00) | 22. ... |
| 11. ... | 23. ... |
| 12. ... | 24. ... |
| 13. ... | 25. ... |
| 14. ... | 26. ... |
| 15. ... | 27. ... |
| 16. ... | 28. ... |
| 17. ... | 29. ... |
| 18. ... | 30. ... |
| 19. ... | 31. ... |
| 20. ... | 32. ... |
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| 24. ... | 36. ... |

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Edition 5, scheduled for release next week, will be supported by the heaviest Advertising Campaign to date. Featuring TV Commercials on Channel 4's SW10 (E1), Radio Commercials on 12 different stations (including 4 Capital Radio Shows) and Specialist Press Ads. The line-up for StreetSounds 5 is simply UNBEATABLE. This edition is destined to be an absolute MONSTER.

SIDE ONE

1. "I.O.U." (MEGAMIX) - FREEZE (8:43)
2. "GET IT RIGHT" - ARETHA FRANKLIN (6:22)
3. "YOU MAKE IT HEAVEN" - TERRI WELLS (5:30)
4. "HALF THE DAY'S GONE & WE HAVEN'T EARNED A PENNY" (SPECIAL EXTENDED REMIX) - KENNY LYNCH (7:20)
5. "ALL NIGHT LONG" - LA FAMILLE (5:29)

SIDE TWO

1. "IT'S OVER" - THE FUNK MASTERS (7:04)
2. "GET DOWN SATURDAY NIGHT" (SPECIAL EXTENDED VERSION) - OLIVER CHEATHAM (7:32)
3. "I'M THE ONE, YOU'RE THE ONE" - MCB (5:02)
4. "WALKIN' THE LINE" (REMIX) - BRASS CONSTRUCTION (6:18)
5. "CAN'T GET ENOUGH OF YOU" - WICKETT (6:00)

Don't miss any action - See the man from PRT or call 01-640 3344 and place your order NOW.

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MUSIC & VIDEO WEEK

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COMMENT

Charly starts own sales & distribution

By THE EDITOR
TWO WEEKS ago *Music & Video Week* was instrumental in exposing the marketing activities of Epic Records which led to the Nolans' single being pulled out of the chart. Subsequently we have heard comments that, "*Music & Video Week* is in partnership with the BPI so why does it have to rock the boat?"

Music & Video Week is indeed a partner with the BPI and the BBC in funding the Gallup chart. That partnership was established a dozen years ago with the express intention of setting up an independently operated chart which would accurately reflect genuine public demand for records at retail level in the UK.

We pay a substantial financial contribution (£96,000) to the cost of the chart. If we then see that investment being put at risk by irresponsible actions we will indeed rock the boat with all our might.

We publish the chart as an aid to record retailers who form the biggest single section of our readers. They pay £37 a year to receive a magazine which contains an accurate guide to the records they should stock — ie, the chart.

If that guide is distorted because of hyping activities which lead to records being shown at a higher position than genuine public demand determines, then their business is likely to suffer. That we cannot tolerate.

A few weeks ago Miles Copeland described the UK market as "Toytown"; we would describe it as Alice in Wonderland. On the one hand the UK record industry pays something like £250,000 in funding, policing and administering the chart. Many more thousands of pounds are then paid in attempts to falsify it.

Does any other industry conduct itself in such a daft manner?

As a trade newspaper, *Music & Video Week* is critically aware of its responsible role and as such is proud to be a partner with the BPI in a venture that seeks to create a healthier, more efficient and profitable industry.

But we also have a duty to view the industry with a staunchly defended objectivity on behalf of the vast majority of our readers who simply seek to trade fairly and honestly to the ultimate benefit of all.

To do that they need a chart which helps them sell records for which there is a genuine demand.

What they don't need is a chart which reflects chart positions which are merely the wishful thinking of marketing managers.

On their behalf, and on behalf of labels who are unable or have no wish, to compete in the T-shirts and giveaway stakes, we say leave our chart alone!

CHARLY RECORDS, the independent label that boasts a current catalogue of more than 400 albums, is launching its own sales and distribution operation. The new set-up will be run from the company's SE London warehouse/office complex, and will be under the control of sales manager Mike Goldsmid who was previously with Arista, WEA and Phonogram.

Charly's contract with distributor Spartan ends on August 15 after four years. Charly managing director Joop Visser describes the split as "very amicable" and adds "we have the biggest indie catalogue in the UK, and while every one of our records is not easy to sell, it's even more difficult if you're a distributor with a hundred other different pieces of product to sell at one time."

"We plan to retain the character of Charly, but at the same time we are not closed to new lines and ideas. Our export side currently accounts for around 70 per cent of our business. We want to bring this down to a 50/50 split

with the UK market. We have already opened 400 accounts and are negotiating more."

Initial appointments to Mike Goldsmid's team are: Tracy Dale, sales office assistant, previously with Challenger & Hicks of Maidstone; Kelvin Jacobs, Southern area sales rep, previously with Promopeople; Dave Evison, Midlands area rep, previously with Spartan and Mick Foster, Northern area sales rep, previously with A&M Records.

Among the new Charly product to be handled by the sales team will be albums from Swamp Dogg, Louis Jordan & The Tympany Five, The Dells and Bill Haley & The Comets. Upcoming release plans include a ten-album series of swing, boogie and jump music and re-released product from the Atlantic archives. The label is also working on the compilation of a five-album box set of Johnny Cash material.

Dealers wishing to open accounts should contact the Charly Records sales office at 156-166 Ilderton Road, London SE15. Telephone: 01-639 8603.

Cave to retire

SIR RICHARD Cave, chairman of Thorn EMI, has announced his intention to retire at the end of March next year. His successor will be Peter Laister (54), currently managing director of the company, who is to be appointed chief executive and chairman designate from October 1.

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Feedback to set up national promo team

FEEDBACK PROMOTION Services is planning a national team of promotion representatives to call on retail outlets throughout the UK. The 10-strong team will be known as The Feedback Drive-Force and will cover 1,000 retailers on a weekly basis.

"The starting date for Drive-Force will be October 3," says director Keith Palmer who is currently recruiting staff. "Record companies who require product to be promoted in time for that date should contact us well in advance."

The new operation is an added service to the already established club promotion side of Feedback's activities. Both operations will work alongside each other from Feedback's head office and warehouse at Potters Bar.

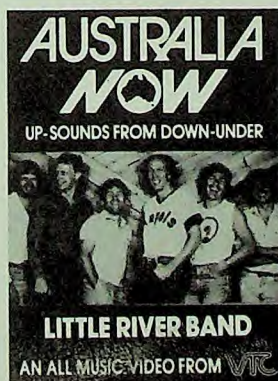
As back-up to the Drive-Force, telephone sales and promotion will be handled by Sarah Jacob and a staff of three.

Joining Feedback's Northern Ireland office is Ray O'Hara who will co-ordinate both club and retail operations in the region.

Feedback is based at PO Box 37, Potters Bar, Herts, EN6 2AZ. Tel. Potters Bar 44512.

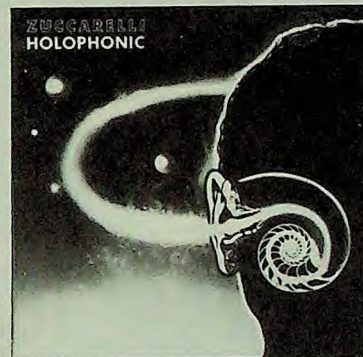
New Moody album

THE MOODY Blues release their tenth album in September, on Threshold Records. Called *The Present* (TXS140), it was produced by Pip Williams. A single, *Blue World/Going Nowhere* (TH30) is released this week.



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NEWS

Radio company plans US music marketing seminar

THE UK music industry is to get a chance to learn more about the US industry in a one-day seminar in London next month organised by Atlanta-based radio consulting company Burkhard/Abrams/Michaels/Douglas Inc.

"This is a seminar designed for the music industry of England to better understand American audiences," said one of the organisers, Lee Abrams.

Called "State of the American Music Market", the seminar will be held at the London Hilton on September 23. Details of speakers have yet to be announced. Registration will be \$1,000 per person.

"Having spent a great deal of time in England during the past three years, I've been questioned by many record

executives, artist managers and artists about American radio and the music scenario," says Abrams.

"The main questions are what types of music are popular in the States; what is going to be popular; what music isn't popular and why; how do we get airplay etc. Times have changed in US radio and audience music preferences in the past two years and it's time to talk about those changes."

Topics for discussion will include the history and current state of the contemporary US music business, an analysis of US radio formats and listeners profiles, analysis of US trade and consumer press, concert and club scenes, record-buying habits and trends.

Case histories of 10 bands which have broken in the US will be examined along with 10 bands which didn't.



ROBERT LEMON, until recently general manager and a director at Bronze Records, has joined IDS as marketing manager. He replaces John Pearson who has left the company to join the EG group, and his chief responsibility will be the management of the IDS field promotions force, as well as co-ordinating the company's marketing activities . . . Chris Poole, former director of publicity and artist relations for Chrysalis Records, has left to form his own independent PR company in partnership with Phil Symes and PSA . . . MCA Records has set up an in-house promotion department specialising in both black and white dance music and has appointed Katie Farmer to handle all club and dance promotion for both types of product . . . Mark Sherwood-Edwards has joined Interdisc, the label run by Paula Adams and Carol Wilson, as press officer, replacing Chris Carr who has been working for the label on an independent basis for the past three months . . . Philip Hall, currently a press officer with EMI Records, is to be the new Stiff Records press officer.

Cable Music to provide Europe satellite service

CABLE MUSIC, the company set up earlier this year to provide the European cable industry with a 24-hour music service, has negotiated an arrangement with Satellite Television to provide a daily one-hour music service from Tuesdays to Saturdays inclusive.

The shows will be different each day and based on Cable Music's "Cable Countdown" format. Transmission begins on September 11 and the programme will be delivered to 400,000 European homes between 7-8pm.

Managing director Robert Devereux said: "This gives Cable Music its entrée into the European market and will also provide us with valuable experience before the launch of our full service in January."

Cable Music's full service is aiming to reach over 1m homes in the UK and Europe, and will use the Virgin Music network of companies to service the markets' needs.

IDS to move Bolan catalogue

AN ALBUM of previously unreleased tracks by the late Marc Bolan will be released on September 12 through IDS, following the completion of a deal with the Marc On Wax label.

The LP, Dance In The Moonlight (MARCL 501) will be in an initial limited edition of 10,000 with a triple-fold sleeve including a Bolan poster. Subsequent copies will appear in a single sleeve and include a poster.

Some singles and other material will continue to be available through Pinnacle until the end of the year, when IDS will take over the entire Marc On Wax catalogue.

● Wizard, Bolan's holding

company, has given the Marc On Wax label the rights to the complete EMI back catalogue of Bolan product, including the hit singles, Telegram Sam and Metal Guru.

Polydor increases mid-price range

POLYDOR IS re-aligning its mid-price catalogue throughout its European territories. From this month, a wide range of catalogue will be absorbed into a mid-price category, specially stickered and available in both album and cassette. Releases now available within this new mid-price section range from Clapton, Hendrix and the Cure through to Velvet Underground and the Bee Gees.

Juice writ

IN A news story headed Juice Writ (MW July 30) it was reported that in an action by Juice Records against Independent Record Labels Ltd and Miles Copeland, solicitors Davenport, Lyons & Co were named as defendants. That report was incorrect, the true position being that Davenport, Lyons & Co are concerned in the proceedings not as parties but only as solicitors for the defendants. We apologise to Davenport, Lyons & Co for our error.

THE NEW SINGLE

KATE BUSH



NE T'ENFUIS PAS

UN BAISER D'ENFANT

The unmistakable sound of Kate Bush singing in French on her NEW SINGLE: "NE T'ENFUIS PAS" (DON'T RUN AWAY). The "B" side features "UN BAISER D'ENFANT" (THE INFANT KISS). A re-mixed version of the song that appeared on her highly acclaimed album "NEVER FOR EVER".

Now picking up airplay.

Record number PM 1651527. Release date 12th August, 1983. Also available: Kate Bush "ONSTAGE" 12" EP. Tracks include "THEM HEAVY PEOPLE".

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AN ALL MUSIC VIDEO FROM VTC

DOOLEY

THE AMOUNT of money paid for Charisma by Richard Branson varies from between £1m to £3m depending on which wine bar you drink in, and there are those who would have us believe that when Branson wrote his cheque, Tony Stratton Smith asked to see his banker's card. Branson's comment on the deal: "How we managed to get involved with Charisma without buying a horse I'll never know" . . . Congratulations to CBS managing director Paul Russell for breaking with tradition and moving the annual sales conference to September 30-October 2 (in Bournemouth), while all the others clash as usual in the first week of September — WEA in Bournemouth, RCA in Hythe, EMI in Eastbourne and the PolyGram companies in London . . . The glossy brochure accompanying Thorn EMI's annual report restates EMI Music's commitment to direct metal mastering (DMM) and extended dynamic range (XDR) cassettes, and adds: "Selected programmes have also been scheduled for release on the new compact disc system" . . . At the British Music Fair (for instruments and sheet music) press conference, BPI general manager Peter Scaping refuted any notions that record companies are the fat cats of the music industry, pointing out that the number of their employees has fallen from 12,000 to 7,000 over the past four years . . . Eric Hall now working out of Carlin Music, reporting to Paul Rich, and looking for writers and artists as well as working on promotion . . . Some purchasers of Van Morrison's Into The Music compact disc are finding that, despite the correct label, the actual music content is PolyGram's CD sampler — a subtle way of pushing the PolyGram catalogue?

SOLO RECORDING deal being lined up for David Knopfler who quit Dire Straits some 18 months ago . . . Discussing the 25th anniversary of his Only Sixteen hit on LBC, Craig Douglas quipped: "It's very nice being middle of the road, but you risk getting run over" . . . MW's advertisement department thought Christmas had come early when they received a confirmation from Conifer of an ad series for 16 years (we take it that should read insertions) . . . Conifer is less pleased with Channel Four's advertising people, having failed to screen an ad scheduled during Gluck's Orfeo; to make amends C4 promised to show it preceding A Midsummer Night's Dream, then screened it after the programme when, Conifer reckons, two-thirds of the audience had turned off . . . Roy Jubb moves over to Cambell Connelly in two weeks time . . . Celebrating 20 years in music this year, smiling Tony Bramwell says his independent promotion business is booming, he's partnering Marty and Steven Machat in a new label, and now that representation of Phil Spector's catalogue has reverted to him from Polygram he's planning a TV-LP and singles.

MORE HITS

"EL VINO COLLAPSO"
KRAKAMARAKA

MIRACAL RECORDS THRU ANNACLE

"HANG ON SNOOPY"
A.D. 2000

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NEWS

Byrd: crowning glory

By BARRY LAZELL
AS GARY BYRD tops the disco/dance chart this week with *The Crown*, he becomes the first artist ever to reach number one with a record which is only available on 12-inch (and cassette).

It seems appropriate at a time when the 12-incher has become almost the standard single format — particularly in the dance field, where it has always played a major selling role, but also now across almost the entire pop spectrum.

Most 12-inchers contain full-length versions and additional bonus tracks which are often not available elsewhere, so it is inevitably the larger format which the hard-core record buyer will go

Disco commentary

for. Seven-inchers, it can be argued, are retreating much more into a role as slightly expurgated and cheaper "paperback" versions of hit records.

Motown's priority here now must be to work for equal recognition for their mentor Rick James; his new single *Cold Blooded* would seem to have about an even chance of providing the right vehicle. Meanwhile Crown producer Stevie Wonder should continue the hit streak when his own new album is released. Motown has scheduled the album for autumn.

There's a big rise in the chart this week for Seventies soul favourites The Chi-Lites, who, as already mentioned in this column, are now signed to Larc Records in the US, and to Red Bus's R&B label here.

Following the immediate success of *Changing For You*, R&B is also rush-releasing the group's new album here. On US import, it went by the unlikely title of *Bottoms Up*, but UK billing has sensibly been altered to give it the title of the hit (RBLP 1003).

Also rush-released through PRT is the new Bohannon album, *Make Your Body Move*, on the Compleat label (CLTLP 1). It comes at an appropriate time as

the artist's *Let's Start The Dance III* finally makes a significant chart entry, after a white label-induced tickle at the chart and then an enforced absence for a couple of weeks while PRT and Compleat sorted out licensing details.

Dealers should note that the album does not contain this (or indeed any) version of *Let's Start The Dance*, and so should complement sales of the 12-inch rather than one interfering with the other.

Brief mention was made last week of some US spin-offs from the *Do It Again*/Billie Jean revival. Valley Style by the oddly-named T Ski Valley is a half-rap, half instrumental Billie Jean variation, which could possibly give inventive DJs a chance to serve another interesting course into the medley feast.

Alternatively, there is Lydia Murdock's version which is entitled *Superstar* and uses a near-identical-sounding backing track to the Michael Jackson (and therefore Club House) record, making it yet another mixing possibility for the resourceful jock.

Dealers who service plentiful numbers of same might therefore be advised to check out these two imports, as there could well be a flurry of "one-upmanship" purchases among DJs. The US labels of the two records are Capo and Team Entertainment respectively — and both are being imported here.

AUSTRALIA NOW
UP-SOUNDS FROM DOWN-UNDER

ICEHOUSE
AN ALL MUSIC VIDEO FROM VTC

EUROPARADE (The European Chart)

| The Week | Last Week | Wks on Chart | Countries |
|----------|-----------|--------------|---|
| 1 | 5 | 6 | MOONLIGHT SHADOW, Mike Oldfield A/B/D/F/N/SP/SW/UK/WG |
| 2 | 2 | 8 | BABY JANE, Rod Stewart A/B/D/F/SP/SW/UK/WG |
| 3 | 3 | 12 | JULIET, Robin Gibb A/D/I/SW/WG |
| 4 | 4 | 9 | EVERY BREATH YOU TAKE, The Police A/D/F/SP/SW/WG |
| 5 | 7 | 8 | CHINA GIRL, David Bowie A/B/D/SW/WG |
| 6 | 5 | 6 | FLASHDANCE... WHAT A FEELING, Irene Cara D/SW/UK/WG |
| 7 | 6 | 9 | CODO, Tauchen & Prokopetz A/SW/WG |
| 8 | 8 | 7 | STAR SISTERS, Stars On 45 B/N |
| 9 | 12 | 6 | WANNA BE STARTIN' SOMETHIN', Michael Jackson B/N |
| 10 | 9 | 5 | AFRICA VOODOO MASTER, Rose Laurens A/SW/WG |
| 11 | 19 | 2 | I.O.U., Freeez N/UK |
| 12 | 14 | 4 | ROCK 'N' ROLL IS KING, ELO A/B/D |
| 13 | 27 | 3 | BAD BOYS, Wham B/D/WG |
| 14 | 15 | 10 | TOTAL ECLIPSE OF THE HEART, Bonnie Tyler D/F |
| 15 | 10 | 10 | BLUE MONDAY, New Order A/WG |
| 16 | New | | THEY ALL WENT TO MEXICO, Carlos Santana/Willie Nelson B/N |
| 17 | New | | I LIKE CHOPIN, Gazebo A/I |
| 18 | 11 | 19 | LET'S DANCE, David Bowie F/I/SP |
| 19 | New | | THE MAN MOUNTAIN, Bow Wow Wow B/N |
| 20 | 13 | 15 | BEAT IT, Michael Jackson A/F |
| 21 | 19 | 11 | COMMENT CA VA, The Shorts SW/WG |
| 22 | 23 | 23 | TOO SHY, Kagagooogo F |
| 23 | 21 | 5 | SPIAGGE, Renato Zero I |
| 24 | 24 | 3 | WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young UK |
| 25 | New | | LA PREMIERE FOIS QU'ON S'AIMERA, Sylvie Vartan and Michael Sardou F |
| 26 | 20 | 7 | BARCO A VENUS, Mecano SP |
| 27 | 26 | 15 | SWEET DREAMS (ARE MADE OF THIS), Eurythmics A/F |
| 28 | 17 | 3 | L'ITALIANO, Toto Cutugno F |
| 29 | New | | VAMOS A LA PLAYA, Righeira I |
| 30 | 18 | 2 | DIE WUST LEBT, Peter Schilling SW/WG |

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

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

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AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for details):

SPANDAU BALLET—34 stations; NEW EDITION—27; STEVE HARLEY & COCKNEY REBEL—23; BILLY JOEL—23; SHALAMAR—21; KRAFTWERK—21; CARMEL—15

OTHERS:

PARIS—Another Sad Affair—RCA 351 (R) A BBC Radio London, Severn, Hallam, Moray Firth, CBC, Swansea B Beacon, Mercia, Piccadilly, NorthSound, Trent—Hitpick, Tees—Hitpick, City—Hitpick, Red Rose—Hitpick.

ASIA—Don't Cry—Geffen A3580 (C) A Severn, BBC Ulster B Luxembourg, Radio 210, Mercia, Forth, West Sound, Swansea * Wyvern—Hitpick, Essex—Hitpick, Orwell—Hitpick, City—Hitpick, Downtown—Hitpick.

DAVID ESSEX as Fletcher Christian—Tahiti—Mercury/Phonogram BOUNT 1 (F) A 2CR, Tees, Moray Firth, Swansea B BBC Radio London, Radio 210, West, Piccadilly, Red Rose * Capital—Climber, DevonAir—Hitpick, Severn—Hitpick, Pennine—Hitpick.

THE CLARK SISTERS—You Brought The Sunshine (Into My Life)—Elektra E 9810 (W) A BRMB, Swansea B Luxembourg, Wiltshire, Beacon, Chiltern, Mercia, Clyde, Forth, Tay * Capital—Climber, West—Hitpick.

DREAMS—17 Electric (Look Out . . .)—Ariola ARO 317 (F) A Victory, Severn, BRMB, BBC Scotland, Tay, Downtown B Wiltshire, Chiltern, Trent, Aire, Red Rose.

LINDA LEWIS—This Boy—Epic A3518 (C) A Victory, BBC Wales B BBC Radio London, West, Wiltshire, Wyvern, Hereward, Mercia, Trent, Forth.

SERGE PONSAR—Out In The Night—WEA International U 9852 (W) A Severn B Radio 210, Plymouth, Metro, Clyde, Forth, NorthSound, Tay, CBC.

CENTRAL LINE—Lovely Day—Mercury/Phonogram MER 144 (F) A BBC Radio London B Essex, Hereward, Mercia, Hallam, Metro, Tay, CBC.

GREG KIHN BAND—Happy Man—Beserkley X 9735 (W) A Moray Firth B Radio 210, Wiltshire, Wyvern, Orwell, Trent, Clyde, Forth.

MARTHA—Light Years From Love—Island IS 125 (E) A Downtown B Radio 210, 2CR, Orwell, Aire, Pennine, Piccadilly, Clyde.

TOM TOM CLUB—The Man With The 4-Way Hips—Island IS 117 (E) A Chiltern, Tay B Radio 210, Plymouth, Wyvern, Manx, CBC * Clyde—Hitpick.

STEVE WALSH—Letters Of Love—Inner Vision A3635 (C) A Victory, BRMB B West, Wiltshire, Wyvern, Pennine, Red Rose * Luxembourg—Powerplay.

Radio 1

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

| | | | | | | | | |
|----|------|--|----|-------|--|---|-------|---|
| 20 | (15) | KC & THE SUNSHINE BAND: Give It Up | 10 | (New) | HERBIE HANCOCK: Rockit, CBS A3577 (C) | 6 | (New) | THE GLOVE: Like An Animal, Wonderland/Polydor SHE 3 (F) |
| 18 | (16) | ROBERT PLANT: Big Log | 10 | (14) | SHAKIN' STEVENS: It's Late | 6 | (7) | IRENE CARA: Flashdance . . . |
| 16 | (16) | WHAM!: Club Tropicana | 10 | (11) | ROMAN HOLLIDAY: Don't Try To Stop It | 6 | (New) | KANE GANG: Brother Brother, Kitchenware SK 5 (F) |
| 15 | (13) | ELTON JOHN: I'm Still Standing | 10 | (11) | TRACIE: Give It Some Emotion | 6 | (-) | THIN LIZZY: The Sun Goes Down |
| 15 | (17) | GARY BYRD: The Crown | 9 | (10) | CARMEL: Bad Day | 6 | (New) | UB40: Red Red Wine, DEP International DEP 7 (C) |
| 15 | (15) | LOTUS EATERS: The First . . . | 9 | (13) | EURYTHMICS: Who's That Girl? | 5 | (11) | AL JARREAU: Trouble In . . . |
| 14 | (9) | KIM WILDE: Love Blonde | 9 | (15) | THE POLICE: Wrapped Around Your Finger | 5 | (New) | ANIMAL NIGHTLIFE: Native Boy, Inner Vision A3485 (C) |
| 14 | (5) | LEVEL 42: The Sun Goes Down | 9 | (15) | ANNABEL LAMB: Riders On The Storm, AgM AM 131 (C) | 5 | (6) | BLACK UHURU: Party Next Door |
| 13 | (16) | CLUB HOUSE: Do It Again/Billie Jean | 8 | (New) | HAIRCUT 100: Prime Time | 5 | (New) | CENTRAL LINE: Lovely Day, Mercury MER 144 (F) |
| 13 | (7) | GALAXY Featuring PHIL FEARON: Wait Until Tonight | 8 | (8) | MARTHA: Light Years From Love | 5 | (8) | THE CURE: The Walk |
| 13 | (13) | FREEZE: I.O.U. | 8 | (5) | ROD STEWART: Baby Jane | 5 | (5) | KRAFTWERK: Tour De France |
| 13 | (15) | PAUL YOUNG: Wherever I Lay My Hat (That's My Home) | 8 | (-) | STRAY CATS: (She's) Sexy And 17 | 5 | (6) | JIMMY THE HOOVER: Tantalise (Wo Wo Ee Yeh Yeh) |
| 12 | (8) | SPANDAU BALLET: Gold | 8 | (-) | THE BELLE STARS: Indian Summer | 5 | (New) | MODERN ROMANCE: Walking In The Rain, WEA X 9733 (W) |
| 12 | (12) | THE CREATURES: Right Now | 7 | (12) | ELVIS COSTELLO: Everyday . . . | 5 | (New) | MOODY BLUES: Blue World, Threshold TH 30 (F) |
| 12 | (14) | DEPECHE MODE: Everything Counts | 7 | (7) | GEORGE BENSON: Feel Like Makin' Love | 5 | (New) | RICKIE LEE JONES: Under The Boardwalk, Warner Bros W 9559 (W) |
| 11 | (10) | BRUCE FOXTON: Freak | 7 | (8) | MIKE OLDFIELD: Moonlight Shadow | 5 | (7) | THOMPSON TWINS: Watching |
| 11 | (6) | DAVID GRANT: Watching You, Watching Me | 7 | (8) | NEW EDITION: Popcorn Love | 5 | (5) | STEVE HARLEY: Ballerina (Prima Donna) |
| 11 | (6) | THE KINKS: Come Dancing | 7 | (6) | COMSAT ANGELS: Will You Stay Tonight, Jive JIVE 46 (C) | | | |
| 11 | (12) | MALCOLM McLAREN: Double Dutch | 7 | (7) | STEWART/GASKIN: Busy Doing Nothing | | | |
| 11 | (10) | THE STYLE COUNCIL: Long Hot Summer | 6 | (New) | | | | |
| 10 | (15) | BANANARAMA: Cruel Summer | 6 | (6) | | | | |

Radio 2

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

| | | | | | |
|---|-------|---|---|-------|---|
| 9 | (8) | GEORGE BENSON: Feel Like Makin' Love | 6 | (New) | BARBARA DICKSON: Tell Me It's Not True (Epic) |
| 8 | (-) | THE JODELLES: My Boy | 6 | (6) | ELTON JOHN: I'm Still Standing |
| 8 | (8) | DAVE STEWART AND BARBARA GASKIN: Busy Doing Nothing | 5 | (-) | CHAS & DAVE: Beer Barrel Banjos |
| 7 | (New) | AGNETHA FALTSKOG: Wrap Your Arms Around Me | 5 | (7) | AL JARREAU: Trouble In Paradise |
| 7 | (8) | THE HOLLIES: Stop In The Name Of Love | 5 | (5) | THE JETS: Blue Skies |
| 7 | (-) | THE POLICE: Wrapped Around Your Finger | 5 | (-) | KC & THE SUNSHINE BAND: Give It Up |
| 7 | (5) | CHRIS REA: Love's Strange Ways | 5 | (6) | THE KINKS: Come Dancing |
| 7 | (8) | SHAKIN' STEVENS: It's Late | 5 | (New) | JOHN MILES: Song For You (EMI) |
| | | | 5 | (New) | BRENDAN SHINE: County Down (Play) |

Bubblers

BUBBLING UNDER . . . singles featured on 7 or more Regional Playlists

- BEACH BOYS: The Beach Boys Medley
- CHAMPAIGN: Try Again (CBS)
- THE CHI-LITES: Changing For You
- THE FARMER'S BOYS: For You Love You
- LEE GREENWOOD: Somebody's Gonna Love You
- IAN HUNTER: All Of The Good Ones Are Taken
- LA FLEUR: Boogie Nights (Proto)
- LIGHT OF THE WORLD: Jealous Lover (EMI)
- MOVIETONE: Next Time Along
- JEFFREY OSBORNE: Don't You Get So Mad (A&M)
- THE Q TIPS Featuring PAUL YOUNG: Love Hurts (Rawind)
- BARBARA RUSSELL: Two Eyes
- BOB SEGER & THE SILVER BULLET BAND: Roll Me Away
- STARS ON 45: Stars On 45 Presents The Star Sisters
- SURFACE: Falling In Love

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



POWER PLANT

MUSIC AND RECORDING



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MUSIC WEEK

RE indicates a re-entry.

Key to distributors code - see albums releases page

TOP 75 SINGLES

| This Week | Last Week | Wks on Chart | TITLE Artist (Producers) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artist (Producer) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | Wks on Chart | TITLE Artist (Producer) Publisher | Label 7" (12") number (Distributor) |
|-----------|-----------|--------------|---|--------------------------------------|-----------|-----------|--------------|---|---|-----------|-----------|--------------|---|-------------------------------------|
| 1 | 5 | 5 | GIVE IT UP KC & The Sunshine Band (Harry W. Casey/Richard Finch) CBS Songs | Epic (TA3017) (C) | 26 | 37 | 3 | WAIT UNTIL TONIGHT (MY LOVE) Galaxy Featuring Phil Fearon (Phil Fearon) Handle Music | Ensign/Island (12)ENY 503 (E) | 51 | NEW | 5 | POPCORN LOVE New Edition (Maunce Starr/Arthur Baker) Chrysalis Music | Streetwise/London (LONX) 31 (F) |
| 2 | 1 | 9 | WHEREVER I LAY MY HAT (THAT'S MY HOME) Paul Young (Laurie Latham) Jobete Music | CBS (TA3371) (C) | 27 | 19 | 11 | BABY JANE Rod Stewart (Rod Stewart/Tom Dowd) Rod Stewart/Anteaater Music | Warner Brothers W 9608(T) (W) | 52 | NEW | 5 | BUSY DOING NOTHING Dave Stewart And Barbara Gaskin (Dave Stewart) Chappell Morris | Broken BROKEN 5 (IDS) |
| 3 | 2 | 9 | I.O.U. Freeze (Arthur Baker) Shakin' Baker/Intersong | Beggars Banquet BEG 96(T) (W) | 28 | 33 | 5 | GIVE IT SOME EMOTION Tracie (Paul Weller) Stylist/EMI Music | Respond K08(X) 704 (C) | 53 | 52 | 2 | THE SUN GOES DOWN Thin Lizzy (Thin Lizzy/Chris Tsangarides) Chappells PINT | Vertigo/Phonogram LIZZY 13(12) (F) |
| 4 | 3 | 7 | DOUBLE DUTCH Malcolm McLaren (Trevor Horn) Copyright Control Charisma/Phonogram MALC 3(12) (F) | | 29 | 21 | 9 | IT'S OVER The Funk Masters (Tony Williams) Rockmaster Music | Master Funk 7(12)MF 004 (A) | 54 | 39 | 7 | THE TROOPER Iron Maiden (Martin Birch) Zomba Music | EMI 5397 (E) |
| 5 | 10 | 3 | CLUB TROPICANA Wham! (Steve Brown/George Michael) Morrison Leahy Music | Inner Vision (TA3613) (C) | 30 | 18 | 6 | THE WALK The Cure (Steve Nye) APB Music | Fiction FICS(X) 18 (F) | 55 | 32 | 8 | TANTALISE (WO WO EE YEH YEH) Jimmy The Hoover (Steve Levine) Virgin/Prostitutes | Inner Vision (TA3406) (C) |
| 6 | 6 | 4 | THE CROWN Gary Byrd & The G.B. Experience (Stevie Wonder) Jobete/Black Bull Music | Motown TMGT 1312 (R) | 31 | 41 | 2 | TOUR DE FRANCE Kraftwerk (-) EMI Music | EMI (12)EMI 5413 (E) | 56 | 55 | 3 | HIM Sarah Brightman (Andrew Lloyd Webber) The Really Useful Co | Polydor POSP 625 (F) |
| 7 | 4 | 6 | WHO'S THAT GIRL? Eurythmics (D. A. Stewart) RCA Music | RCA DA(T) 3 (R) | 32 | 29 | 5 | FEEL LIKE MAKIN' LOVE George Benson (Art Mardian) Carlin Music | Warner Brothers W 9551(T) (W) | 57 | 53 | 2 | BLUE SKIES The Jets (Stuart Colman) Copyright Control | EMI 5405 (E) |
| 8 | NEW | 8 | LONG HOT SUMMER The Style Council (Peter Wilson/Paul Weller) EMI Music | Polydor TSC(X) 3 (F) | 33 | 38 | 3 | THE SUN GOES DOWN (LIVING IT UP) Level 42 (Larry Dunn/Verdine White) ATV Music/Island Visual Arts | Polydor POSP(X) 622 (F) | 58 | 36 | 9 | ROCK 'N' ROLL IS KING ELO (Jeff Lynne) CBS Songs | Jet (TA3500) (C) |
| 9 | 24 | 3 | I'M STILL STANDING Elton John (Chris Thomas) Big Pig Music | Rocket/Phonogram EJS 1(12) (F) | 34 | 40 | 5 | WATCHING YOU, WATCHING ME David Grant (Steve Levine) D.J.A./Samusic | Chrysalis GRAN(X) 2 (F) | 59 | 43 | 5 | TROUBLE IN PARADISE Al Jarreau (Jay Graydon) CBS Songs/MCPS (H. Fox) Copyright Control | WEA International U 987(1T) (W) |
| 10 | 16 | 4 | EVERYTHING COUNTS Depeche Mode (Daniel Miller/Depeche Mode) Sonet | Mute 7(12)BDNG 3 (I/SP) | 35 | 22 | 5 | NEVER STOP Echo & The Bunnymen (Hugh Jones) Zoo/Warner Bros Music | Korova KOW 28(T) (W) | 60 | NEW | 6 | BALLERINA (PRIMA DONNA) Steve Harley & Cockney Rebel (Mike Batt) Chappell Belfry | Stiletto/RCA STLTU 14 (R) |
| 11 | 15 | 5 | BIG LOG Robert Plant (Plant/Lefevre/Moran) Talk Time/Bay Music | B 9848(T) (W) | 36 | 28 | 6 | EVERYDAY I WRITE THE BOOK Evis Costello And The Attractions (Langer/Winstanley) Plangent Visions Music | F Beat XX 32(T) (R) | 61 | NEW | 6 | WRAP YOUR ARMS AROUND ME Agnetta Falaszkop (Mike Chapman) RAK/Heath Levy Music | Epic (TA3622) (C) |
| 12 | NEW | 12 | GOLD Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing | Reformation/Chrysalis SPAN(X) 2 (F) | 37 | NEW | 12 | GUILTY OF LOVE Whitesnake (Eddie Kramer) Warner Bros Music | Liberty BP 420 (E) | 62 | NEW | 6 | NATIVE BOY (Uptown) Animal Nightlife (Dennis Weirreich) CBS Songs | Inner Vision (TA3584) (C) |
| 13 | 8 | 6 | CRUEL SUMMER Banarama (Tony Swain/Steve Jolley) Red Bus/In A Bunch Music | London NANA (NANX) 5 (F) | 38 | 26 | 8 | WAR BABY Tom Robinson (Tom Robinson) Tom Robinson Overseas Music | Panic NICT(T) 2 (IDS) | 63 | 67 | 2 | CRAZY Manhattans (John Anderson/Steve Williams) RCA Music | IT 12(12) (C) |
| 14 | 11 | 4 | IT'S LATE Shakin' Stevens (Chris Neil) Zomba/United Artists/CBS Songs | Epic A3565 (C) | 39 | 45 | 2 | WALKING IN THE RAIN Modern Romance (Tony Visconti) CBS Songs/Zomba Music | WEA X 9733(T) (W) | 64 | 60 | 2 | PRIME TIME Harcut One Hundred (Bob Seeger) Bryan Morrison Music | Polydor h(2X) 1 (F) |
| 15 | 25 | 3 | ROCKIT Herbie Hancock (Material/Herbie Hancock) Carlin/OAD Music | CBS (TA3577) (C) | 40 | 30 | 7 | FORBIDDEN COLOURS David Sylvian/Ruichi Sakamoto (Sakamoto) Virgin/Opium/Chadwick Nomis | Virgin VS 60(112) (E) | 65 | 51 | 3 | BOOGIE NIGHTS Lafleur (Ben Liebrand) Rondor Music | Proto ENA(T) 111 (A) |
| 16 | 12 | 12 | MOONLIGHT SHADOW Mike Oldfield (Mike Oldfield/Simon Phillips) Virgin Music | Virgin VS 586(12) (E) | 41 | 35 | 5 | WATCHING Thompson Twins (Alex Sadkin/Tom Bailey) Point/ATV Music | Arista TWINS (12) (F) | 66 | NEW | 6 | JOHNNY FRIENDLY JoBoyzers (Alan Shacklock) Zomba Music | RCA BOX(X) 3 (R) |
| 17 | 20 | 5 | RIGHT NOW The Creatures (The Creatures) Herbie Mann Music/MCPS | Wonderland/Polydor SHE(X) 2 (F) | 42 | 48 | 2 | BAD DAY Carmel (Mike Thorne) Red Flame/Virgin Music | London LON(X) 29 (F) | 67 | NEW | 6 | CHANGING FOR YOU The Chi-Lites (Eugene Record) Virgin Music | R&B RBS(RBL) 215 (A) |
| 18 | 7 | 4 | WRAPPED AROUND YOUR FINGER The Police (Hugh Padgham/The Police) Virgin Music | A&M AMX(X) 127 (C) | 43 | 65 | 2 | COME DANCING The Kinks (Ray Davies) Davny Music/Carlin Music | Arista ARIST(12) 502 (F) | 68 | NEW | 6 | INDIAN SUMMER The Belle Stars (Brian Tench) Chrysalis Music | Stiff (SIBUY) 185 (C) |
| 19 | 9 | 8 | COME LIVE WITH ME Heaven 17 (B.E.F./Greg Walsh) Virgin/Sound Diagrams/Warner Bros Music | B.E.F./Virgin VS 60(112) (E) | 44 | NEW | 6 | MEAN STREAK Y & T (Chris Tsangarides) Rondor Music | A&M AMX(X) 125 (C) | 69 | NEW | 6 | JUST OUTSIDE OF HEAVEN H2O (Tony Cox) Hit Songs | RCA(T) 349 (R) |
| 20 | 14 | 7 | DON'T TRY TO STOP IT Roman Holiday (Peter Collins) Zomba Music | Jive JIVET(1) 39 (C) | 45 | 46 | 3 | PUT OUR HEADS TOGETHER The O'Jays (Keni Burke) Mighty Three/Carlin Music | Philadelphia International (TA3642) (C) | 70 | 44 | 10 | DEED GIVEAWAY Shalamar (Leon F. Sylvers III) Chappell Music | Solar E 9819(T) (W) |
| 21 | 23 | 7 | THE FIRST PICTURE OF YOU The Lotus Eaters (Nigel Gray) Zoo/Warner Bros/Zomba Music | Sylvan/Arista SYL(12) 1 (F) | 46 | 31 | 8 | ALL NIGHT LONG Mary Jane Girls (Rick James) RCA Music | Gord-y TMGT(1) 1309 (R) | 71 | 50 | 3 | NIGHTMARE Saxon (Jeff Glixman) Saxon/Carlin Music | Carrere CAR(T) 284 (R) |
| 22 | 13 | 4 | DO IT AGAIN/BILLIE JEAN Club House (Scalera/Interland) MCA/Carlin Music | Island (12)IS 132 (E) | 47 | NEW | 6 | DISAPPEARING ACT Shalamar (Leon F. Sylvers III/Shalamar) Chappell Music | Solar E 9807(T) (W) | 72 | 42 | 6 | TELL ME WHY Musical Youth (Peter Collins) Sparta Florida Music | MCA YOU(T) 5 (C) |
| 23 | 27 | 3 | FREAK Bruce Foxton (Steve Lillywhite) Morrison Leahy Music | Arista BFOX(X) 121 (F) | 48 | 48 | 2 | PARADISE The Stranglers (The Stranglers/Steve Churchyard) Plugstaff/EMI Music | Epic (TA3387) (C) | 73 | 65 | 3 | FOR YOU The Farmer's Boys (Peter Collins) Heathwave Music/The Farmer's Boys | EMI (12) EMI 5401 (E) |
| 24 | 34 | 3 | LOVE BLONDE Kim Wilde (R. Wilde) Rickim Music/RAK Publishing | RAK (12)RAK 360 (E) | 49 | NEW | 6 | DON'T CRY Asia (Mike Stone) Warner Bros/Island Music | Geffen (TA3580) (C) | 74 | RE | 6 | BLUE MONDAY New Order (New Order) B Music | Factory FAC 73 (P/RT) |
| 25 | 17 | 11 | FLASHDANCE...WHAT A FEELING Irene Cara (Giorgio Moroder) Intersong Music | Casablanca/Phonogram CAN(X) 1016 (F) | 50 | 74 | 2 | (SHE'S) SEXY AND 17 Stray Cats (Dave Edmunds) Zomba Music | Arista SCAT(12) 6 (F) | 75 | 54 | 14 | BAD BOYS Wham (Steve Brown) Morrison Leahy Music | Inner Vision (TA3143) (C) |

THE NEXT 25

| This Week | Last Week | TITLE Artist (Producer) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | TITLE Artist (Producer) Publisher | Label 7" (12") number (Distributor) | This Week | Last Week | TITLE Artist (Producer) Publisher | Label 7" (12") number (Distributor) |
|-----------|-----------|--|--------------------------------------|-----------|-----------|---|-------------------------------------|---|-----------|---|-------------------------------------|
| 76 | - | STAY ON TOP Utah Heep (Ashley Howe) Copyright Control | Bronze BRO 168 (F) | 85 | - | HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY Kenny Lynch (Kenny Lynch) Specs Music | Sabli (12)SAT 510 (SP) | 94 | - | PARTY TIME Kurtis Blow (J. B. Moore/Robert Ford Jr) MCPS | Mercury/Phonogram BLOW 1(12) (F) |
| 77 | 82 | MANIAC Michael Sembello (Phil Ramone/Michael Sembello) Intersong Music | Casablanca/Phonogram CAN(X) 1017 (F) | 86 | - | TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack (Michael Masser) Rondor Music/Screen Gems EMI | Capitol (12)CCL 302 (E) | 95 | - | FOOL FOR YOU Julie Roberts (John Rocca) Dick James Music | Bluebird BR(T) 3 (A) |
| 78 | - | MONEY GO ROUND The Style Council (Peter Wilson/Paul Weller) EMI Music | Polydor TSQ(X) 2(F) | 87 | - | LINED UP (REMIX)/MY SPINE Shriekback (Shriekback/Shriekback/Disc. O'Dell) EMI-EMI/Virgin Music | Y Records Y(T)106 (IDS) | 96 | 86 | CONFUSION (HITS US EVERY TIME) The Truth (Tony Swain/Steve Jolley) Warner Bros Music/Copyright Control | Formation/WEA TRUTH 1(T) (W) |
| 79 | 59 | SHINE Motorhead (Tony Platt) Motor Music (Leosang) | Bronze BRO(X) 167 (F) | 88 | 95 | IMPI Jukka (Hilton Rosenthal) Sweet 'n' Sour Songs | Safari ZULU 3 (SP) | 97 | 97 | GARDEN PARTY Marillion (Nick Tauber) Marillion/Charisma/Chappell Music | EMI (12)EMI 5393 (E) |
| 80 | 61 | HE IS SAILING Jon & Vangelis (Vangelis) Warner Bros Music/Spheric BV | Polydor JVI(X) 4 (F) | 89 | - | JEALOUS LOVER Light Of The World (Colin Thurston) Southern Music/Copyright Control | EMI (12)EMI 5403 (E) | 98 | 99 | SIX MONTHS IN A LEAKY BOAT Split Enz (Hugh Padgham/Split Enz) CBS Songs | A&M AMS(X) 8216 (C) |
| 81 | 89 | LOVELY DAY Central Line (Roy Carter) Karta/CBS Songs/Warner Bros Music | Mercury/Phonogram MER(X) 144 (F) | 90 | 100 | SEARCHIN' (I GOTTA FIND A MAN) Hazel Dean (Ian Anthony Stephens) Ramalam Music | Proto ENA(T) 109 (A) | 99 | - | HANG ON NOW Kajagoogoo (Colin Thurston/Nick Rhodes) Tritac Music | EMI (12)EMI 5394 (E) |
| 82 | 90 | THE MAN WITH THE 4-WAY HIPS Tom Tom Club (Chris Frantz/Tina Weymouth/Steven Stanley) Island Music | Island (12)IS 117 (E) | 91 | - | TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing | Reformation/Chrysalis SPAN(X) 1 (F) | 100 | - | LOVE DANCE Vision (Andy Vladimir) MVM/Chappell Music | MVM (12)MVM 2886 (A) |
| 83 | - | WE'RE GONNA GROOVE TONIGHT The Biz (Hargreaves/Ajai Ajagbe/Caher) Southern Music | Midas (12)MID 1 (R) | 92 | - | YOU'RE THE ONE (YOU'RE MY NUMBER ONE) Katie Kissoon (Darryl Payne) Zomba Music | Jive JIVET(1) 37 (C) | Compiled by Gallup for the BPI, Music & Video Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. | | | |
| 84 | 96 | OUT IN THE NIGHT Serge Ponsar (Thirteen Stars Music Inc) Warner Bros | WEA International U 9852(T) (W) | 93 | - | THE FACE OF DORIAN GRAY Robert Marlow (E. C. Radcliffe/Vince Clarke) Sonet | Resat 7(12)REST 1 (R) | | | | |

TITLES A-Z (WRITERS)

| | | | | | | | | | | | |
|--|----|---|----|--|----|---|-----|---|----|--|----|
| All Night Long (James) | 46 | Crazy (Anderson/Williams/Horton) | 63 | Frank (Foxton) | 23 | Lined Up (Remix) (Allen/Andrews/Marsh) | 87 | Rock 'n' Roll Is King (Lynne) | 58 | Tour De France (Hutter/Schneider/Bartos) | 31 |
| Baby Jane (Stewart/Davis) | 27 | Cruel Summer (Jolly/Swain/Banarama) | 70 | Frank (Marillon) | 27 | Long Hot Summer (Weller) | 8 | Rockit (Hancock/Lawwell/Beinhorn) | 15 | Schnittl | 31 |
| Bad Boys (Michael) | 75 | Dead Giveaway (Gallo, Dare, Sylvers) | 70 | Give It Some Emotion (Barron/Free) | 28 | Love Blonde (R & M Weller) | 24 | Searchin' (I Gotta Find A Man) (Stephens) | 90 | The Trooper (Harris) | 54 |
| Bad Day (Paris/Darby/McCourt) | 42 | Disappearing Act (Sylvers/Meyers/Cole) | 47 | A Penny (Lynch) | 1 | Love Dance (Baumont/Bonnell) | 100 | (She's) Sexy And 17 (Setzer) | 50 | The Walk (Smith/Owens) | 30 |
| Ballerina (Batt) | 50 | Do It Again/Billie Jean (Becker, Fagen) | 7 | Gold (Kemp) | 12 | Lovely Day (Hinds/DeLoa/Carter) | 81 | Trouble In Paradise (Matheson/Graydon) | 78 | Veitch | 41 |
| Big Log (Plant/Bunt/Woodroffe) | 11 | Don't Cry (Wetton/Downes) | 49 | Guilty Of Love (Coverdale) | 37 | Maniac (Sembello/Matkovsky) | 77 | Waiting (Bailey/Curtis/Lewney) | 7 | Watchin' (Bailey/Curtis/Lewney) | 7 |
| Blue Skies (Evans/Tulloch) | 57 | Don't Try To Stop It (Bonhomme) | 20 | Impi (Chagg) | 56 | Mean Streak (Y & T) | 44 | We're Gonna Groove Tonight (Hargreaves) | 83 | Who's That Girl (Lennon/Stewart) | 2 |
| Boogie Nights (Temperton) | 65 | Double Dutch | 4 | I'm Still Standing (John Taupin) | 88 | Never Stop (Sergeant/McCallach) | 32 | Wherever I Lay My Hat (That's My Home) | 2 | Who's That Girl (Lennon/Stewart) | 2 |
| Busy Doing Nothing (Van Houses/Burke) | 52 | Everything Counts (Gerril) | 10 | Indian Summer (Barker/Dwight Joyce/Shaw) | 9 | Partners (Matthias/Leyton) | 68 | Wrap Your Arms Around Your Finger (Sings) | 18 | Who's That Girl (Lennon/Stewart) | 2 |
| Changing For You (Simon/Jay) | 67 | Feel Like Makin' Love (McDaniels) | 32 | I.O.U. (Baker) | 3 | Out In The Night (Mandini/Ponsar/Roussseau) | 84 | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |
| Club Tropicana (Michael/Ridgely) | 5 | Flashdance... What A Feeling (Moroder) | 25 | It's Late (Burnette) | 14 | Paradise (The Stranglers) | 48 | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |
| Come Dancing (Davies) | 43 | Forsey/Cara) | 25 | It's Over (Newton/Williams) | 29 | Party Time (Blow/Moore/Bralower/Ford) | 51 | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |
| Come Live With Me (Gregory/Marsh/Ware) | 19 | Fool For You (Lerone) | 95 | Jealous Lover (Bello/Augustin/Blalower/Ford) | 89 | Prime Time (Harcut One Hundred) | 54 | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |
| Confusion (Hits Us Every Time) | 73 | Forbidden Colours (Sylvain/Sakamoto) | 40 | Just Outside Of Heaven (Alcock) | 66 | Right Now (Man/Segman) | 17 | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |
| | 96 | | | | | | | Watching (Bailey/Curtis/Lewney) | 7 | Who's That Girl (Lennon/Stewart) | 2 |

VIDEO

Edited
by
DAVID DALTON

Video brokers 'go public'

VIDEO BROKERS, the independent distribution company, has taken the first step towards going public, less than a year after its formation by joint managing directors Greg Warrington and Nick Dearsley.

The London-based company has re-registered as a public limited company, and is being taken to the market by Harvard Securities, a licensed dealer in securities, dealing in a range of shares in the over-the-counter (OTC) market.

The OTC market consists of companies who want to offer shares to the public, yet do not have a big enough turnover or profit to go direct to the stock exchange.

The company is forecasting pre-tax profits for the year ending January 31, 1984 of not less than £200,000. Harvard Securities has placed with investors a total of 2.3m shares in Video Brokers plc at 15p each.

The issue makes Video Brokers one of the first OTC companies to qualify for the Government's business expansion scheme under the 1983 Finance Act. The scheme

allows UK investors tax relief to a maximum of £40,000 a year, subject to a minimum investment of £500 over a period of not less than five years.

Warrington says: "We feel it is extremely important to have a firm capital base and sufficient funds to enable us to take immediate advantage of acquisition opportunities."

"A substantial proportion of the proceeds from the share placing will be used to buy the rights to major A category films, the first of which, Callie and Son, we have already acquired."

PRS warns of legal action

THE PERFORMING Right Society is warning video retailers who do not have a PRS licence that they face legal action by the society.

The PRS says some dealers have been "misinformed" about their legal position on music copyright. PRS licensing inspectors have found many dealers are under the impression they do not need a licence.

But PRS publications and information manager Lesley Bray says: "All video shops showing programmes containing copyright music and intending to promote video sales need a PRS licence."

"PRS licensing inspectors have found that some retailers think the video tapes they are showing have

been cleared of all copyright. These people have been misinformed."

"If this abuse of the law continues the PRS will have no alternative but to ask the High Court to issue an injunction against retailers who are refusing to comply."

The PRS is applying the normal background music rate of 29p per square metre of floor area to video shops showing programmes containing copyright music and intended to promote video sales. There is a minimum tariff of £22.40 a year, exclusive of VAT.

If the video is used as a means of public entertainment, or as an inducement to buy products other than video material, the rate is 42½p per day per screen.



MAYKING RECORDS has acquired Videoprint Ltd in a move seen as a natural development for the record promotion company.

Videoprint has grown rapidly over the past two years providing duplication from all major formats, Telecine and Hi-Band, quality checks on all recordings through to shrinkwrapping, labelling, packaging and distribution. In order to carry out further expansion plans, additional outside financial support was required.

Mayking Records will provide this financial support. Brian Bonnar, Mayking's managing director comments: "This is a horizontal integration between two independent companies, one producing records and the other duplicating video cassettes."

Brian Bonnar (above) is pictured with Bob Francis (right) owner of Videoprint outside their duplicating plant in West London.

Jersey festival rush release

A VIDEO of Jersey's famous Battle Of Flowers was due to be on sale direct to the public yesterday afternoon (August 12), less than 24 hours after the festival.

Exclusive rights to the 1983 Battle of Flowers video went to Channel Islands Video Productions, a subsidiary of W E Guiton and Company, which also owns the Jersey Evening Post.

The 30-minute video, called Jersey Battle of Flowers 1983, was due to be on sale by 2pm yesterday having been rushed to a prominent production house in London to be processed and edited overnight.

CIVP video production manager John Ross said last week the video was available for order and collection by members of the public from the Jersey Evening Post offices.

Ross said the same offer was open to video retailers, but so far there had been no firm dealer orders. He would not name the London company processing the video.

On the Walt Disney trail

WALT DISNEY Home Video is coupling its autumn release programme of 10 titles with two free family holidays to Walt Disney World in Florida.

A treasure trail competition will be launched through Walt Disney dealers in the Disney 'passport' scheme who take all 10 films.

The dealers' customers will need to watch all the films and answer travel related questions. The holidays will be offered to the winning customer and his video dealer, together with their families.

The all expenses paid trip will include Disney's new EPCOT futuristic centre on the Walt Disney World site.

Around 900 dealers, and 90,000 young customers, already take part in the passport scheme, introduced in the spring. Disney expect more dealers to be attracted in by the holiday offer.

The autumn releases come in four batches, and include the Oscar winning musical fantasy Mary Poppins, and Tron, where a video-games master ends up playing them for his life inside a computer.

Releases for September 12 are: The Incredible Journey; Night Crossing, and The Apple Dumpling Gang. On October 10: Tron; No Deposit, No Return, and The Last Flight Of Noah's Ark. On November 7: Candleshoe, and Escape To Witch Mountain. On December 1: Mary Poppins and Return From Witch Mountain.

The films will be leased to dealers across the country by Rank Video.

Testing the water with TFI Leisure

TFI LEISURE adds two new titles to its range of sport skills on video.

In Water Babies, Australian Olympic Gold Medallist Mark Tonelli demonstrates how babies can be safely introduced to the sensations of water from as early an age as three months. It is not intended to teach children how to swim, but how to breathe, float, kick and develop confidence in the pool.

For the more advanced swimmer, Mark Tonelli is joined by British Olympic Gold Medallist Duncan Goodhew in Gold Medal Swimming. This video programme covers all aspects of breaststroke, backstroke, freestyle, butterfly and mechanics.

Water Babies runs for 20 minutes and carries a dealer price of £22.50 plus VAT. Gold Medal Swimming, at £30 plus VAT, runs for 63 minutes.

INDIE LABELS

A Phaze of expansion

IN PHAZE Records has two new releases lined up this month, an album Curse by the Legendary Pink Dots, and a mini-LP, Hit The Pulse, by Portion Control.

Both releases will be supported by music press advertising, posters and a special promotional cassette available to dealers on demand. The Legendary Pink Dots are also currently on tour.

In Phaze was started in 1981 and has been involved with such bands as the Marine Girls, and The Moscovite Five. Pat Bermingham said: "The success and potential of our bands has resulted in the company expanding operations, and moving to larger premises. By working in conjunction with Rough Trade, the Cartel and many European companies, we feel that we can give every release the attention it needs and deserves."

● In Phaze Records, Top Floor, 737 Eastern Avenue, Newbury Park, Ilford, Essex (01-597 2776).

Polish points

Tracking...

HOLY TOY, whose debut UK single was released in the spring, have a new album, Warszawa, out on Uniton Records. The band's lead singer/bass player is Andrei Nebb, a Polish political refugee now living in Oslo, Norway, and every copy of the first pressing includes a limited-edition free newspaper and poster. Forthcoming releases from Uniton include albums by Popov Vuh, De Press, Mark Shreeve, and Kid Death And The Nightshades.

● PUNK BAND The Destructors have signed to Criminal Damage Records and are working on their first release, a six-track 12-inch mini-album, Cry Havoc And Unleash The Dogs Of War, scheduled for early September. Also due for release on the label is a three-track 12-inch single by Twisted Nerve, and a mini-compilation LP, Bloodshed And Butchery, in aid of the Animal Liberation Front. Distribution through Rough Trade, The Cartel and Jungle. Criminal Damage Records, 91 Swansea Road, Reading RG1 8HA.

● POSITIVE PUBLICITY has signed its first reggae act, Sandra Reid. Her single, Ooh Boy, made the UK reggae charts last year, and her first solo album, If Dreams Were Real, was released last month by the Sir George label. Distributed through Jet Star, Lightning and Rough Trade.

● VIEW RECORDS releases the debut album by avant-garde funk/jazz band Research this week. Laws Of Motion is available from Impetus Distribution, 587 Wandsworth Road, London SW8 3JD (01-720 4460).

● EX-FOUNDER member of The Ravishing Beauties, Virginia Astley releases her first solo LP, From Gardens Where We Feel Secure, on her own Happy Valley Records label through Rough Trade.

● IVOR CUTLER has signed with Rough Trade Records, and releases his first-ever single, Women Of The World/Counting Song (RT 145). The track is taken from his LP, Privilege, released this month, and is described as "a plea for the reins of world power to be put in safe hands — female hands."

● ARMAGEDDON RECORDS is releasing 10 back catalogue albums and one double-album during the next two months — the Armageddon For Pleasure series will have a dealer price of only 85p. The first three LPs, Soft Boys' Love At The Hive, Jowe Head's Pincer Movement and a compilation, WNW6 Moonlight Radio, are scheduled for August 19.

● DEBUT RELEASE from Hexagon Records in Liverpool is a single, Angel/Oh No, Not I by local band Danse Macabre; a distribution deal is currently being arranged. Hexagon was started by Nick Hunt and Billy Bell, two indie retailers who have their own shop (Soundtrek Records) as well as managing Danse Macabre. Hexagon Records, 87 The Hexagon, New Strand, Bootle, Liverpool L20 4SW (051-933-0223).

Coming out Alive

INDEPENDENT DISTRIBUTOR Intervision has signed a new label deal with Worldwide Entertainment Corporation and the first title on the new label is Coming Out Alive, which is due for release on August 18.

Coming Out Alive is a thriller in which a child is snatched and disappears without trace. His distraught mother decides to take on tough mercenary veteran Jocko Reilly to find the boy, opening the door to the threat of assassinations, bombings and the slaughter of innocent people.

Coming Out Alive is featured on Intervision's trailer tape number two. Running time 80 minutes; dealer price £29.95 plus VAT.



THE FIRST release on Phillip Goodhand-Tait's new Trillion Pictures label, distributed by Cable Communications, is The Returning, a film about reincarnation among American Indians. Latest smoke signals reveal healthy advance orders for the film, released on August 4, dealer price £29.95. Cable Communications directors Hamish Clifton (pictured above left) and Tim Child present Indian Tokalakuta with a copy of the film.



IRISH INDIE label, Pussy Records has signed a distribution deal with Spartan. The label's main signing are Mama's Boys, managed by Joe Wynne (who also runs Pussy). Their LP, Turn It Up, is released this month. Left to right: Dave Thomas of Spartan, Pat MacManus of Mama's Boys, Joe Wynne and Tom McDonnell of Spartan.

More indie news P28



BIG COUNTRY



BIG COUNTRY

First Album

THE CROSSING

Produced by Steve Lillywhite
CHROME DIOXIDE CASSETTE

Includes 4 extra tracks not on the album 'Angle Park & Heart and Soul' plus 12 mixes of 'Fields of Fire & In a Big Country'



BIG COUNTRY

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

MUSIC & VIDEO WEEBER

| | | |
|----|---|--|
| 1 | THE VERY BEST OF THE BEACH BOYS ● | Capitol BRTV 1867193 |
| 2 | 18 GREATEST HITS ● | Telstar STAR 2232 |
| 3 | PUNCH THE CLOCK | F-Beat XXLP 19 |
| 4 | FANTASTIC ● | Inner Vision IVL 25328 |
| 5 | NO PARLEZI ● | CBS 25521 |
| 6 | THRILLER ● | Epic EPC 86930 |
| 7 | THE CROSSING | Mercury/Phonogram MERS 27 |
| 8 | YOU AND ME BOTH ● | Mute STUMM 12 |
| 9 | THE PRINCIPLE OF MOMENTS | 7901011 |
| 10 | SYNCHRONICITY ● | A&M AMLX 63735 |
| 11 | HITS ON FIRE ● | Ronco RTL 2095 |
| 12 | THE LUXURY GAP ● | Virgin V 2253 |
| 13 | THE LOOK ● | Solar 960239-1 |
| 14 | TOO LOW FOR ZERO ● | Rocket/Phonogram HSPD 24 |
| 15 | JULIO | CBS 10038 |
| 16 | IN YOUR EYES ● | Warner Brothers 9237441 |
| 17 | TRUE ● | |
| 34 | LOVERS ONLY! ● | Ronco RTL 2093 |
| 35 | FASTER THAN THE SPEED OF NIGHT ● | CBS 25304 |
| 36 | THE RISE AND FALL OF ZIGGY STARDUST ● | RCA International INTS 5063 |
| 37 | CARGO ● | Epic EPC 25372 |
| 38 | BAT OUT OF HELL ● | Cleveland International/Epic EPC 82419 |
| 39 | PRIVATE COLLECTION | Polydor POLH 4 |
| 40 | OIL ON CANVAS ● | Virgin VD 2513 |
| 41 | LOVE OVER GOLD ● | Vertigo/Phonogram DSLP 4 |
| 42 | LAWYERS IN LOVE | Asylum 9602681 |
| 43 | GREATEST HITS ● | Riva RODTV 1 |
| 44 | HUNKY DORY ● | RCA International INTS 5064 |
| 45 | WHITE FEATHERS ● | EMI EMC 3433 |
| 46 | TOTO IV ● | CBS 85529 |
| 47 | TUBULAR BELLS ● | Virgin V 2001 |
| 48 | QUEEN GREATEST HITS ● | EMI EMTV 30 |
| 49 | DRESSED FOR THE OCCASION ● | EMI EMC 3432 |
| 50 | SCATTERLINGS | Safari SHAKA 1 |
| 68 | DIAMOND DOGS | RCA International INTS 5068 |
| 69 | COMPLETE MADNESS ● | Siff HIT-TV 1 |
| 70 | ALADDIN SANE | RCA International INTS 5067 |
| 71 | WORKOUT ● | CBS 88581 |
| 72 | SCRIPT FOR A JESTER'S TEAR ● | EMI EMC 3429 |
| 73 | THE LAUGHTER & TEARS COLLECTION | WEA LTC 1 |
| 74 | THE WILD HEART | WEA International 250071-1 |
| 75 | IN THE GROOVE (THE 12 INCH DISCO PARTY) | Telstar STAR 2228 |
| 76 | RUMOURS ● | Warner Brothers K 56344 |
| 77 | WHAT IS BEAT? (THE BEST OF THE BEAT) ● | Go-Feet BEAT 6 |
| 78 | REFLECTIONS ● | CBS 10034 |
| 79 | BITE | Epic EPC 25413 |
| 80 | JOURNEY THROUGH THE CLASSICS | K-Tel ONE 1226 |
| 81 | LOVE SONGS ● | CBS 10031 |
| 82 | LOVE ME TENDER | Peach River JULIE 1 |
| 83 | HAND CUT | RCA RCALP 6100 |
| 84 | FEAST | |

RETAILING

Competition — know the rules

Independent dealer **MARTIN ANSCOMBE** argues that record companies have no need to compete on price and suggests that record retailers should be licensed, in the first of an occasional series of opinion columns.

REFLECTING ON the reactions to my plea for "sensible" pricing (Opinion, MW June 11), it seems that record companies are unwilling to admit that their pricing policies at wholesale cause the retail discounting debacle so disturbing to so many small independent dealers.

The basic response has been along the lines of "we can do nothing alone as a company — we must, to be competitive, follow the general trend of the industry."

One or two managing directors, however, do recognise that the general trend is towards disaster, and cannot believe that the continuance of current pricing and promotional activity will do the industry any good in the long-term.

I wonder what is meant by being "competitive"? Yes, record companies are in competition to ensure that their catalogue contains the best product of the best artists. But at the retail end, few records are actually in competition with each other. As a retailer I can find no empirical evidence that a customer will buy one record rather than another because of cheapness.

The overwhelming majority of record buyers know what they want to purchase or ask about before they come into the shop — musical taste takes preference over price. There are many different record-buying customers, and the Manilow fan isn't going to buy Iglesias just because it may be cheaper.

Records are simply not in the same category as baked beans or soap powders which come in a number of qualities, packages and prices — Manilow is Manilow and is exclusive to one label and there can be no "competitive" commercial reason to underprice it selectively at the output stage.

At the retail end it is to some degree understandable that one shop will sell at such-and-such a price because so-and-so down the road is selling at that price. Unfortunately this leads to margins that are so pared that there is no longer any fat with which to maintain the skills of record retailing through catalogue and service.

There is little doubt that the attitudes in many record outlets are such that many customers have been put off making enquiries and thus have ceased record buying altogether. It is these attitudes that the industry must set about changing.

AMONG THE responses to Maurice Oberstein's plan for 1p surcharge to help fight piracy was the plea that retailers should have a voice in how the money is to be used. Hence the subsequent suggestion that the BPI should be restructured to include dealer representation.

There is (still?) a record retailer organisation — RAVRO — but it has done little to make itself felt, mainly, it appears, through lack of dealer support. I was one of the few who joined following last year's recruitment drive, but I have since received nothing for my membership — no window sticker, no newsletter, nothing.

The strength of any organisation depends on dialogue and as this has been sadly lacking in RAVRO, one wonders if dealer membership of the BPI would achieve better things.

Although I am critical of "Obie's penny" I do not knock him for thinking out loud. Every suggestion should be heard and considered. Whether it is anti-piracy, illegal imports, chart manipulation or favouritism to the larger accounts, the difficulty for the industry is how to police the problems it faces, and how to do so on a fair and equitable basis.

Control of the industry must come from top leadership. To maintain a healthy and forward-looking industry, that leadership must come from the record companies working through the BPI.

Let the BPI consider this idea — introduce some form of accredited dealerships with an industry-given, legally supported licence to deal in copyrighted recorded material. The recurring problems of piracy, fly-dealing, illegal imports and so on could be controlled once and for all. If such control is good enough for alcohol and game, why not for the recording industry?

Strike a chord in autumn



ALTHOUGH THERE are far fewer shops selling both records and musical instruments these days there are still possibilities of one kind of shop benefiting from another's presence nearby.

The Association of Music Industries (AMI) is organising another "guitar month" — with instrument retailers being greatly encouraged to promote the sale of guitars during October.

If you see one of the AMI's promotional streamers, posters, window displays etc — all of which will feature the above symbol in some way — in the window of a shop near yours it could be a good idea to set up some reciprocal in-store promo to push guitar records.

Animals' German import LP

DEALERS WHO are interested in The Animals' LPs — in view of the fact that the band has re-formed and is planning to record and tour together again — should note that the album reviewed last week among several re-releases now available in Charly Records is in fact a German pressing on MFP.

The House of the Rising Sun (048 CRY 50 731) is imported by Conifer. It was originally on the German Crystal label.

On Conifer's August release list are some other interesting imported items, including George Harrison's *Dark Horse* (1C 062 05774); The Best of Bobbie Gentry (048 CRY 81802); Kate Bush *On Stage* 12-inch EP (1A 0522 07133) taken from her Hammersmith Odeon concerts and a French single (Ne T'Enfuis Pas PM 165 1527) which is exclusive to Conifer.

Edited
by
TERRI ANDERSON



New marketing boost at Maxell

BLANK CASSETTE sales continue to be a growth area — particularly with the rise of home computer ownership and the growing number of people wanting to write and store their own programs on tape.

The manufacturers at the top end of the range continue to compete fiercely for market share, and Maxell is now into a £900,000 summer ad/marketing drive for its audio and video cassettes.

The new high precision MX and XL audio cassettes which offer improved magnetic tape in a redesigned shell, are being launched with national TV and specialist press advertising.

The two striking — and reportedly very successful — 30-second Break the Sound Barrier commercials are being networked again, and the fact that "every tape in the Maxell line has been noticeably upgraded" is being pushed in specialist hi-fi press and pop papers.

One feature of the new-look Maxell cassettes (above) is the extended window, which allows tape end to be seen more clearly.

The MX (metal) cassettes are available in 46, 60 and 90 minute lengths, while XI come in 60 and 90 formats.

Rock 'n' roll: read all about it

INTEREST IN reading about, as well as listening to, recording artists seems reasonably lively, judging by the steadily growing catalogues the publishers have on offer.

Although Proteus Rocks has ceased publication, the gap has been filled by Zomba Books — a new offshoot of the Zomba organisation, a group of companies known to have the knack of getting things right commercially!

Having started with a profile of Richard Clayderman, Zomba is now planning books on Kid Creole and the Coconuts, and on The Jam.

The Creole book will be published on September 9 to coincide with the group's major European tour, and it was written by Vivien Goldman to whom August Darnell opened his private diaries. Paolo Hewitt's story of The Jam will be out in early October, the first anniversary of the group's demise when a greatest hits LP is also scheduled.

Aimed at an entirely different music market, is Plexus Publishing's new biography of The Grateful Dead, by Blair Jackson. *The Music Never Stops* is well illustrated — anticipating an audience of fans who — having been unable to see the band live in the UK since 1977 and starved of any pop press exposure for them — will demonstrate their steadfast appreciation of these lively survivors of the Dead psychedelic days.

DEALERS! Don't forget *Music and Video Week's* chart-by-telephone service. If the Post Office does not deliver your *Music and Video Week* on Wednesday morning phone 01-885 7711 to hear a recorded list of the new chart placings.

PUBLISHING

Edited
by
NIGEL HUNTER

Chappell celebrates 40 years with Thorpe

CHAPPELL MUSIC marked 40 years of service with the firm by copyright controller Len Thorpe with a party.

Thorpe joined Chappell in 1943, and was kept on a retainer during his wartime military service, rejoining the copyright department in 1947.

He was appointed to the board in 1982, and his extensive specialised knowledge in the vital area of copyright led to his appointment as chairman of the Mechanical Rights Society (MRS) three years ago, a position which he still holds.

Thorpe has also served on various industry committees and councils, including those of the MPA and the MRS, and is closely involved in industry activities to obtain updated copyright protection in view of the technological developments of recent years.

Meanwhile Paul Curran has been promoted to professional executive in the Chappell Music standard/MOR department, reporting to Mark Rowles. As well as continuing to supervise the music library, Curran's responsibilities include the exploitation of pop, standard and MOR material.

Suzi Roll, previously secretary to international repertoire professional executive Paul Jenkins, has been appointed professional assistant, reporting to both Jenkins and Curran. She will be responsible for the administration of the servicing functions of both the international department and the music library.

Jenkins' duties are extended to cover the UK exploitation and catalogue management of selected artists and writers.

Printed music proves itself

THE PRINTED Music Fair section of the British Music Fair, which ended last week in London, brought gratifying results for the music publishers who participated, according to MPA secretary Peter Dadsdwell.

"There was a good steady flow of visitors, and attendance was well up on last year," he says. "Some very reasonable orders were placed with exhibiting companies, and new accounts were opened. It all goes to show once again that printed music is a very important and necessary vehicle for the performance of music, which itself is becoming more and more important in terms of income for publishers."

The Printed Music Fair, located at the Waldorf Hotel, was one of the venues where the BMF was held. The others were the Hotel Russell, the Bloomsbury Crest and the Connaught Rooms, accommodating musical instrument and electronic exhibitors.

Pay TV pays off

NEW YORK: A special distribution of royalties for performances on the Home Box Office and Cinemax pay TV services is being made by ASCAP to APRA (Australia), CAPAC (Canada), GEMA (Germany), PRS (UK), SACEM (France), SIAE (Italy), and SUISA (Switzerland).

This foreign distribution follows the special pay TV domestic pay-out made recently to ASCAP members. The payments are based on performances on HBO during the January 1, 1980-September 30, 1982 period. The Cinemax distribution covers performances since its inception in August 1980 until September 30, 1982.

BASCA awards

RODNEY BURBECK, *Music & Video Week* editor, is among the 13 recipients this year of the BASCA Gold Badge of Merit for services connected with British music, awarded annually by the songwriters' academy.

Others who will receive the badge at a Connaught Rooms lunch on October 11 are jazz bandleader Kenny Ball, songwriters Lionel Bart and Don Black, entertainer Max Bygraves, singing duo Pearl Carr & Teddy Johnson, accordionist Jack Emblow, Bob Halfin, who recently retired from Campbell Connelly, BBC TV producer Yvonne Littlewood, musical director Geoff Love, Kay O'Dwyer of EMI Music Publishing, and disc jockey Jimmy Savile.

Tickets for the lunch cost £15.50 each (excluding wine and spirits), and are obtainable from BASCA at 148 Charing Cross Road, London WC2H 0LB (01-240 2823).

MCPS import bans

TWO MORE import bans have been imposed by the MCPS. They are Outa Hand by Coney Hatch (Polygram US 422812869-1M-1), stopped at the request of Heath Levy Music, and An Innocent Man by Billy Joel (American CBS QC 38837), barred at the request of CBS songs.

News in brief...

Brooker launches charity appeal

BRENDA BROOKER of RAK Publishing has launched the Brenda Brooker Trust Fund to raise money for kidney patients. After undergoing five kidney operations herself, Brooker is concerned by the apparent lack of funds available for the treatment of kidney complaints, and is planning money-raising activities of all kinds. If you'd like to help, ring her on 01-586 2012 . . . Tim Bowen has been appointed VP and GM of CBS Songs International, based in New York, from where he will direct the division's offices in the UK, Australia and Canada as well as regional offices in Europe and Latin America. Bowen joined CBS UK in 1976, and most recently was CBS Records International business affairs VP . . . Barry Chapman has been appointed managing director of Castle Music, EMI's publishing arm in Australia. Chapman joined the company in March as creative director, and will now assume full responsibility for the implementation of policy and the day-to-day business operation of all EMI Music's publishing interests in Australia and New Zealand . . . EMI Music Publishing UK has signed a new long-term world contract with Fashion, who are recording their first CBS album in Paris . . .

Representatives of VAAP/Mezhkniga (the Soviet copyright agency) will be attending Muxepo in Acapulco in November . . . ASCAP is sponsoring its fifth musical theatre workshop starting in October under the direction of Charles Strouse of Bye Bye Birdie and Annie fame . . . Georges Auric, composer of many French film scores including *Moulin Rouge*, has died in Paris aged 84 . . . Peter Mann of Fine Music in Melbourne has died suddenly.

Edited
by
CHRIS WHITE

B J Kramer's single career

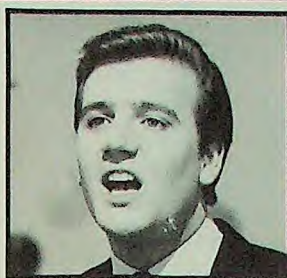
TWENTY YEARS of Billy J Kramer's career are encapsulated in his latest single, *You Can't Live On Memories*, released by RAK which has been picking up airplay around the country's regional stations, as well as on Radio Two.

In a year which has seen a spate of 20th anniversaries — The Beatles, Cilla Black, Gerry and The Pacemakers, etc — Kramer decided that he would mark his 21st year in the business with something different. "I didn't want to re-record the old hits, since it's impossible anyway to capture the atmosphere of the originals, and I toyed with the idea of a book, but was put off by the fact that everyone else seems to be writing books," he says.

"Instead I decided to write a song, about my pop music experiences but the problem was knowing where to

finish it — there was enough material for a triple album. However Brian Hodgson of Matchbox, who is an old mate, heard what I'd done, tailored everything into a three-minute single, and when Mickie Most at RAK heard the finished result, he decided that he wanted to issue it."

Kramer was one of the Brian Epstein stable of artists, although there was a rift between him and Epstein in early 1965, which resulted in them not being on speaking terms for 18 months. In spring of 1967 Kramer was doing a gig in Liverpool, which Epstein saw, and the two men subsequently made-up. "He sent me a letter shortly afterwards, suggesting we work together again and discussing plans for my future career," Kramer says. "Three weeks later I was playing a club in the



The two faces of Billy J Kramer



North or England, and it was while there that I heard the news on the TV of his death."

Nowadays, Kramer does occasional gigs, and his last single, *Rock It*, on Runaway Records, was a turntable hit.

UK hit at last for Byrd

IT HAS taken Gary Byrd more than 10 years to achieve his first UK hit record, but *The Crown*, on Motown (TMGT 1312), can lay claim to being one of the best "rap" records to be released to date — and is probably one of the biggest-selling single (to



date) which has been released on 12-inch only. It also has the longest playing time of any other Motown single — 10 minutes and 56 seconds.

Byrd's career started in the late

Sixties when he worked for various radio stations in his native town of Buffalo, New York. In 1969 he joined WVRL in NYC, and his programme *The Gary Byrd Experience*, quickly built up a strong following. It was during this period that he developed his now-familiar style of "rap".

Byrd is the first signing in the US to Stevie Wonder's Wondirection label. In fact, *The Crown* features Byrd's lyrics set to Wonder's music — and Wonder played a prominent part on the recording, including doing backing vocals.

Byrd first met Wonder in 1967 when both were teenagers. "We chatted for about ten minutes, and then several months later we met again at the Apollo Theatre in New York. I was amazed that he remembered my voice after that period of time. Stevie loves radio, and he would listen to my show and often call up later, to tell me what he

thought of the rap."

Later Wonder asked Byrd to write the lyrics for *Village Ghetto Land* and *Black Man*, both songs featured on his *Songs In The Key Of Life* double album.

"The night I was going to the studios to record *The Crown*, Stevie called me and asked me to play the lyrics down the phone — all I could hear down the receiver were screams from him, and I thought that he was telling me to lower the volume. In fact he loved the lyrics so much that he said, there and then, that he wanted to do the music for the *Crown*", Byrd said.

During his recent flying visit to London, Byrd visited several nightclubs and obliged the patrons with impromptu recitals of *The Crown*. "The response was great, and I'm looking forward to getting back and doing some proper dates," he added.



SHAKIN' STEVENS was presented with special gold discs for sales of two albums that he recorded in the early Seventies with *The Sunsets*, and which were re-released 18 months ago by budget record company, *Pickwick*. *Stevens* is pictured (above) with *Pickwick* sales and marketing director, Garry Le Count.

Powell goes solo

ANDREW POWELL, for the last eight years the musical director of the Alan Parsons Project, now has his own solo "project" — an album, *The Best Of The Alan Parsons Project* (EMI EMC 1077391).

The album features his interpretations of some of Alan Parsons' best-known songs, with the Philharmonia Orchestra. A single, *Lucifer* (And Mama Gamma), has also been released.

Apart from his work with the Project, Powell has also arranged for Leo Sayer, Pilot and Cockney Rebel; more recently he has produced work for Kate Bush, Chris DeBurgh and Mari Wilson, and also arranged Nick Heyward's current album.

TALENT

Talent tips

A NEW weekly club opens at The Frontline in Brixton on August 26, and is looking for original bands and acts, "with emphasis on excitement, innovation and ear-catching melodies". The *Swingtime Club*, every Friday evening, is an attempt to get away from what the organisers describe as "the standard stale venue/audience situation found at most gigs".

Contact: Rob or Bruce, *Swingtime Music*, 44 Braxted Park, Streatham, London SW16, enclosing a tape and biog. Tel: (01) 764-0056.

FUSELI IS a modern pop band, with classical music undertones, formed six months ago by Dawn Lanten, who have played several successful gigs including *The Rock Garden* in Covent Garden. The group consists of acoustic guitar, vocals, oboe, cello, percussion and additional harpsichord. Lanten says: "We feel we're the only exponents of this kind of music, so we're looking for offers of a recording and publishing deal, plus an open-minded manager."

Contact: Dawn Lanten, Room 4, 46 Penywern Road, London SW5 (Tel: 373-1526).

GRAHAM LOGIE of City Records (*Talent*, July 30) can be contacted at 874-5686 and not 847-5686 as published.



SECOND IMAGE (pictured above) recently won the heat of *The Freddie Starr Showcase* on BBC TV, and if they win the final on August 23 will be in line for a TV special. In the meantime, they're looking for a recording deal.

Contact: Craig Martyn, *Concorde Management and Promotions*, Southbank House, Black Prince Road, London SE1 7SJ (01-735-8171).

CHESTER BAND The Action Transfers, who are releasing their second single on their own label in September, are looking for "a record company licensing deal to further promote the single, and an agency deal for decent promotional gigs". The AT's manager, Greg Soper, says that three publishing companies have shown interest in handling the band's material.

They have a one-off gig in Chester on August 16 for interested parties. Contact: Greg Soper, *lcky Music*, 6 Shavington Avenue, Hoole, Chester (0244-27355).

DINGLES RECORDS has signed Scots folk singer Isla St Clair who debuts for the label with a single, *Still No Sign Of The Lifeboats*, via Spartan.

PERFORMANCE

Mike Oldfield

MIKE OLDFIELD'S recent gig at Wembley Arena was a vivid and colourful reminder of his great contributions to pop music over the last 10 years. His albums have been called pretentious, but there are plenty of people who still enjoy his music — and you can't knock record sales which run into the millions.

Oldfield's enjoyable two-hour performance at Wembley embraced the best of his music since *Tubular Bells* (which was also featured). He was supported by a band of musicians who would have been a credit to anyone, with Maggie Reilly providing backing vocals — and lead vocals on *Moonlight Shadow* — and guest vocalist Roger Chapman lending his distinctive style to *Shadow On The Wall*.

True, Oldfield lacks the visual stature of some of his pop and rock contemporaries, but there can be no doubting or ignoring the impact of his music.

CHRIS WHITE

Jazz Butcher

TAKING HIS brief from such gentle luminaries as Jonathan Richman and John Cale, the strangely-named Jazz Butcher surfaced to make a rare London appearance at the Ad Lib with the even more strangely-named Sikorskis From Hell which featured a functional but spartan line-up of two.

The Butcher, mysteriously handsome in ripped clothing and shades, ambled through a set of likeable goodies culled mostly from his recent *Glass Records LP*, *Bath Of Bacon*, breaking up the music with wry asides. And when a hitch with the drum machine disrupted the flow of things, Kevin from Bauhaus just happened to be on hand to rescue things and put some punch into the Butcher's version of *Roadrunner*.

With his offhand, mocking manner and unabashed romanticism, the Jazz Butcher is by no means a mainstream figure, but for poised songs of innocent glee he is well worth checking out and should be playing in London again soon.

DANNY VAN EMDEN

13 At Midnight

THE MONDAY evening crowd at Dingwalls was more than ready to be lifted out of the doldrums by the time 13 At Midnight took the stage. Neil Howes, blue eyed boy of the band, preceded the set with a menacing stare and a snarled 'good evening'. The promise was for more angst to come.

13 At Midnight are all about a wall of electronic sound which is tighter, more controlled and infinitely more danceable than the sort of thing other bands in a similar mould are currently producing.

The launch into *Shack Up* was the high point of the set — a catchy well executed number with a nice hint of the bizarre from Vic on sax. Year of Living Dangerously was less memorable, but the band recovered with *Back To The Factory* — which featured a sliding bass riff spiced up with some funk and suitably aggressive vocals.

Trouble with the mixing desk appeared to depress the performers and at the end of the set they left with an air of resignation. The obvious choice for an encore was their recently released single, *Climb Down* on *Survival Records*, but the audience, seemingly more interested in heading back to the bar, did not produce a level of applause guaranteed to bring 13 At Midnight back on stage. More's the pity.

KAREN FAUX

Wham! Napier-Bell bounces back

THE RECENT number one success of the Wham! album *Fantastic*, on *Inner Vision*, marks another stage in the career of Simon Napier-Bell, the music business entrepreneur who recently took over the duo's management, in partnership with *Jazz Summers*.

Napier-Bell's career since the Sixties has been multi-faceted — he was involved with the now-legendary *Ready Steady Go!* pop series, co-wrote the lyrics for *You Don't Have To Say You Love Me*, and during the Seventies built up the *Nomis* empire, which included recording studios, and management. He was also one of the main pillars behind the success of *Japan*, who finally broke up at the end of last year.

More recently he has published a book loosely based on his experience in the pop world — and has become involved on a management level with *Wham!*, an act he confidently believes is going to be one of the biggest things to

happen on the Eighties pop scene.

"I saw them doing *Top Of The Pops* a few months ago, and I thought that they were the most exciting-looking group that I'd seen. They really caught the mood of young London, and I knew that I had to become involved."

Napier-Bell is keeping a close eye to the US market with *Wham!* and is planning a major UK tour in the autumn which will include at least four major dates in London. "We'll be going to the US soon after, and playing four or five showcase gigs."

He is also excited about the potential of his new management partnership with *Jazz Summers*, of whom he says: "It's the first time in 15 years that I have wanted to go into partnership with someone else. We're planning to build a roster of between six and eight major acts, and the ultimate aim is to have a totally efficient organisation, the like of which has not been seen before in the UK."

ABBA'S

Something

F A T S K O G



new single

Wrap your arms around me



TOP 75 SINGLES

7 & 12-INCH

MUSIC & VIDEO WEEK

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

| Rank | Artist | Title | Label | Chart | Weeks | Notes |
|------|---------------------------------|--|------------------------------------|-------|-------|--|
| 1 | KC & The Sunshine Band | GIVE IT UP | Epic (TIA3017) | 26 | 37 | WAIT UNTIL TONIGHT (MY LOVE) Galaxy Featuring Phil Fearon |
| 2 | Paul Young | WHEREVER I LAY MY HAT (THAT'S MY HOME) | CBS (TIA3371) | 40 | 19 | BABY JANE Rod Stewart |
| 3 | Freeze | I.O.U. | Beggars Banquet BEG 96(T) | 24 | 33 | GIVE IT SOME EMOTION Tracie |
| 4 | Malcolm McLaren | DOUBLE DUTCH | Charisma/Phonogram MALC 3(12) | 39 | 21 | IT'S OVER The Funk Masters |
| 5 | Wham! | CLUB TROPICANA | Inner Vision (TIA3613) | 42 | 18 | THE WALK The Cure |
| 6 | Gary Byrd & The G.B. Experience | THE CROWN | Motown TMGT 1312 28 | 31 | 41 | TOUR DE FRANCE Kraftwerk |
| 7 | Eurythmics | WHO'S THAT GIRL? | RCA (DAI) 3 | 46 | 29 | FEEL LIKE MAKIN' LOVE George Benson |
| 8 | The Style Council | LONG HOT SUMMER | Polydor TSC(X) 3 | 21 | 38 | THE SUN GOES DOWN (LIVING IT UP) Level 42 |
| 9 | Elton John | I'M STILL STANDING | Rocket/Phonogram EJS 1(12) | 17 | 40 | WATCHING YOU, WATCHING ME David Grant |
| 10 | Depeche Mode | EVERYTHING COUNTS | Mute 7(12)BONG 3 | 30 | 22 | NEVER STOP Echo & The Bunnymen |
| 11 | Robert Plant | BIG LOG | B 9848(T) | 48 | 28 | EVERYDAY I WRITE THE BOOK Elvis Costello And The Attractions |
| 12 | Spandau Ballet | GOLD | Reformation/Chrysalis SPAN(X) 2 31 | 37 | NEW | GUILTY OF LOVE Whitesnake |
| 13 | Bananarama | CRUEL SUMMER | London NANA(NANX) 5 | 63 | 26 | WAR BABY Tom Robinson |
| 14 | Shakin' Stevens | IT'S LATE | Epic A3565 30 | 39 | 45 | WALKING IN THE RAIN Modern Romance |
| 15 | Herbie Hancock | ROCKIT | CBS (TIA3577) 56 | 40 | 30 | FORBIDDEN COLOURS David Sylvian/Ruichi Sakamoto |
| 16 | Mike Oldfield | MOONLIGHT SHADOW | Virgin VS 586(12) 59 | 41 | 35 | WATCHING Thompson Twins |
| 17 | Right Now | RIGHT NOW | Virgin VS 586(12) 59 | 41 | 35 | BAD DAY |
| 18 | Johnny Friendly | JOHNNY FRIENDLY | Arista TWINS (12) 67 | 66 | NEW | CHANGING FOR YOU |
| 19 | JobBoxers | CHANGING FOR YOU | Arista TWINS (12) 67 | 66 | NEW | |
| 20 | Proto ENA(T) | Proto ENA(T) | 111 | | | |
| 21 | RCA BOX(X) 7 | RCA BOX(X) 7 | 3 | | | |
| 22 | Streetwise/London | POPcorn LOVE New Edition | 51 | | | Streetwise/London LON(X) 31 |
| 23 | Broken | BUSY DOING NOTHING Dave Stewart and Barbara Gaskin | 52 | | | Broken BROKEN 5 |
| 24 | Thin Lizzy | THE SUN GOES DOWN | 53 | | | Vertigo/Phonogram LIZZY 13(12) |
| 25 | Iron Maiden | THE TROOPER | 54 | | | EMI 5397 |
| 26 | Jimmy The Hoover | TANTALISE (WO WO EE YEH YEH) | 55 | | | Inner Vision (TIA3406) |
| 27 | Sarah Brightman | HIM | 56 | | | Polydor POSP 625 |
| 28 | The Jets | BLUE SKIES | 57 | | | EMI 5405 |
| 29 | ELO | ROCK 'N' ROLL IS KING | 58 | | | Jet (TIA3500) |
| 30 | Al Jarreau | TROUBLE IN PARADISE | 59 | | | WEA International U 987(1T) |
| 31 | Steve Harley & Cockney Rebel | BALLERINA (PRIMA DONNA) | 60 | | | Shlietto/RCA STLL(T) 14 |
| 32 | Agnetta Faltskog | WRAP YOUR ARMS AROUND ME | 61 | | | Epic (TIA3822) |
| 33 | Animal Nightlife | NATIVE BOY (Uptown) | 62 | | | Inner Vision (TIA3584) |
| 34 | The Manhattan | CRAZY | 63 | | | CBS (TIA3578) |
| 35 | Haircut One Hundred | PRIME TIME | 64 | | | Polydor HC(X) 1 |
| 36 | Lafleur | BOOGIE NIGHTS | 65 | | | Proto ENA(T) 111 |
| 37 | JobBoxers | JOHNNY FRIENDLY | 66 | | | RCA BOX(X) 7 |
| 38 | JobBoxers | CHANGING FOR YOU | 67 | | | RCA BOX(X) 7 |

| | | | | | | | | | | | |
|----|----|---|----------------------------|----|----|--|----------------------|----|-----|-----------------------------------|-----------------------|
| 14 | 17 | RIGHT NOW The Creatures | Wonderland/Polydor SHEX) 2 | 35 | 42 | BAD DAY Carmel | London LON(X) 29 | 67 | NEW | CHANGING FOR YOU The Chi-Lites | R&B RBS(RBL) 215 |
| 26 | 18 | WRAPPED AROUND YOUR FINGER The Police | A&M AM(X) 127 | 29 | 43 | COME DANCING The Kinks | Arista ARIST(12) 502 | 68 | NEW | INDIAN SUMMER The Belle Stars | Stiff (S)BUY 185 |
| 27 | 19 | COME LIVE WITH ME Heaven 17 | B.E.F./Virgin VS 607(12) | 41 | 44 | MEAN STREAK Y & T | A&M AM(X) 135 | 69 | NEW | JUST OUTSIDE OF HEAVEN H2O | RCAT(1) 349 |
| 32 | 20 | DON'T TRY TO STOP IT Roman Holiday | Jive JIVE(T) 38 | 51 | 45 | PUT OUR HEADS TOGETHER Philadelphia International | Records (T)A3642 | 70 | NEW | DEAD GIVEAWAY Shalamar | Solar E 9819(T) |
| 35 | 21 | THE FIRST PICTURE OF YOU The Lotus Eaters | Sylvan/Arista SYL (121) | 72 | 46 | ALL NIGHT LONG Mary Jane Girls | Gord-y TMG(T) 1309 | 71 | 50 | NIGHTMARE Saxon | Carrere CAR(T) 284 |
| 38 | 22 | DO IT AGAIN/BILLIE JEAN Club House | Island (12)IS 132 | 33 | 47 | DISAPPEARING ACT Shalamar | Solar E 9807(T) | 72 | 42 | TELL ME WHY Musical Youth | MCA YOU(T) 5 |
| 25 | 23 | FREAK Bruce Foxtan | Arista BFOX (121) | 66 | 48 | PARADISE The Stranglers | Epic (T)A3387 | 73 | 66 | FOR YOU The Farmer's Boys | EMI (12)EMI 5401 |
| 23 | 24 | LOVE BLONDE Kim Wilde | RAK (12)RAK 360 | 37 | 49 | DON'T CRY Asia | Geffen (T)A3580 | 74 | NEW | BLUE MONDAY New Order | Factory FAC 73 |
| 34 | 25 | FLASHDANCE ... WHAT A FEELING Casablanca/Phonogram | CAN(X) 1016 | 55 | 50 | (SHE'S) SEXY AND 17 Stray Cats | Arista SCAT(12) 6 | 75 | 54 | BAD BOYS Wham | Inner Vision (T)A3143 |

THE NEXT 25

- (-) STAY ON TOP, Uriah Heep
- (82) MANIAC, Michael Sembello
- (-) MONEY GO ROUND, The Style Council
- (59) SHINE, Motorhead
- (61) HE IS SAILING, Jon & Vangelis
- (89) LOVELY DAY, Central Line
- (90) THE MAN WITH THE 4-WAY HIPS, Tom Tom Club
- (94) WE'RE GONNA GROOVE TONIGHT, The Biz
- Bronze BRO 168
- Casablanca/Phonogram CAN 1017
- Polydor TSC(X) 2
- Bronze BRO 167
- Polydor JV 4
- Mercury/Phonogram MER 144
- Island IS 117
- Midas MID 1

12-INCH SINGLES

- (96) OUT IN THE NIGHT, Serge Ponsar
- (-) HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY, Kenny Lynch
- (-) TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack
- (-) LINED UP (REMIX)/MY SPINE, Shriekback
- (95) IMPI, Juluka
- (-) JEALOUS LOVER, Light Of The World
- (100) SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean
- (-) TRUE, Spandau Ballet
- WEA International U 9852(T)
- Satril (12)SAT 510
- Capitol (12)CL 302
- Y Records Y(T) 106
- Safari ZULU 3
- (12)EMI 5403
- Proto ENAT(1) 109
- Reformation/Chrysalis SPAN(X) 1

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- 2 ROCKIT, Herbie Hancock
- 3 I.O.U., Freeez
- 4 LONG HOT SUMMER, The Style Council
- 5 GOLD, Spandau Ballet
- 6 EVERYTHING COUNTS, Depeche Mode
- 7 GIVE IT UP, KC & The Sunshine Band
- 8 DOUBLE DUTCH, Malcolm McLaren
- 9 CLUB TROPICANA, Wham!
- 10 BIG LOG, Robert Plant
- 11 DO IT AGAIN/BILLIE JEAN, Club House
- 12 THE SUN GOES DOWN (LIVING IT UP), Level 42
- 13 IT'S OVER, The Funk Masters
- 14 WHO'S THAT GIRL?, Eurythmics
- 15 TOUR DE FRANCE, Kraftwerk
- 16 WAIT UNTIL TONIGHT (MY LOVE), Galaxy featuring Phil Pearson
- 17 I'M STILL STANDING, Elton John
- 18 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young
- 19 RIGHT NOW, The Creatures
- 20 WRAPPED AROUND YOUR FINGER, The Police
- 21 CRUEL SUMMER, Bananarama
- 22 WATCHING YOU, WATCHING ME, David Grant
- 23 BAD DAY, Carmel
- 24 FREAK, Bruce Foxtan
- 25 PUT OUR HEADS TOGETHER, The O'Jays

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AM 140 & AMX 140

CLASSICAL

Edited
by
NICHOLAS SOAMES

Polished performers

FOR THE past 20 years, Michael Clothier has played sub-principal trumpet with the LPO, and given little thought to composing or conducting.

But now, aged 50, he appears as both composer and conductor on a new record made for EMI by a group which he hopes will start a new vogue in symphonic brass playing — Polished Brass.

The record is a mixture of traditional airs such as Greensleeves and Summer in a cummin with music by Handel, and Purcell — and Clothier himself, and is performed by 10 and sometimes 11 young but talented musicians whom Clothier met on a master class in Bromley.

"Immediately after the master class, one of the young players asked me if I would consider helping a few brass playing friends to organise themselves into a symphonic Ten Brass Ensemble," he says.

At first, the venture was strictly a leisure pastime. "We played music for fun, and we still do" says Clothier.

Very soon, the meetings became regular once-a-week affairs, and the work done in those intensive rehearsals began to stimulate Clothier to arrange and write new music, even though he had not composed since well before the LPO days.

"I was so totally knocked out by the dedication of these young players — they are very good, and they make the most immense sound."

In the past three years, Polished Brass as the group was named, has given very few concerts, as the main work was still to be done in rehearsal. But last year, they appeared in a Churchill Memorial Concert in Blenheim Palace and among the audience was Peter Andry, director of EMI's International Classical Division.

He, too, was impressed by what he heard and plans were made to prepare and record their first album (HQS 1077711), which is now to be released in September.

"Once I saw the potential of the players, I made a vow that if we had not made it in three years, I would quit," says Clothier. "We recorded the record in St Barnabas'

Church, North London, three years, three months and 12 days later."

Most of the players are now at music colleges in London, though the Polished Brass complement — five trumpets, one horn, four trombones and one tuba — also contains a chemistry student and an employee in an accounts department.

But they are all hoping that the record will bring them into the spotlight, opening a new field which is neither the world of the Philip Jones Brass Ensemble, the Locke Brass Consort, Equale Brass, nor brass bands.

"There must be millions of young people all over the world learning to play brass instruments, and I want to take Polished Brass to them, to show what extremely fit and good young players can do.

"And they are very fit — they are like Ovett or Cram. They can practise for four of five hours a day, and that is why they make such an outstanding sound."

Clothier often finds himself working a 16-hour day: doing two rehearsals with the LPO, which he particularly enjoys when working with Tenstedt, and then rushing back to his home to continue arranging and composing.

"I know each player and what he can do, so I know how to extend them, and how to bring the best out of them," he says. "But they are like hungry fledglings with continually open beaks, and I find I have to work well into the early hours of the night to provide them with enough new music at each rehearsal."

Clothier himself knows the music world well, having played not only with the LPO, but also the Cyril Stapleton Orchestra and the BBC Variety Orchestra before going back into the symphonic world.

He is particularly interested in taking Polished Brass to the US and Japan — both countries where there is a keen interest in young players and in brass music — but at the moment he has to be satisfied with occasional appearances in the UK, though international interest may be created by the disc itself.

Duo 'defects' to Chandos

A NEW recording of Mozart's Sinfonia Concertante for Violin and Viola has been made by two members of the Amadeus String Quartet, Norbert Brainin and Peter Schmidlof for Chandos Records — although they have recorded the work in the past, and the Quartet still records exclusively for DG.

Brainin and Schmidlof re-recorded the work with Sir Alexander Gibson and the ECO and it will be released coupled with the Concerto for two violins, K190.

Sir Alexander featured in one of the highlights of last year's Edinburgh Festival — the open air performance of Handel's Music for the Royal Fireworks, with appropriate effects.

This month, a specially-priced recording of his performance, with the SCO, is released on ASV (DCA 521) coupled with the Concerto for Oboe and Strings in G Minor, Acis and Galatea, and Alexander's Feast Overture.

CDs bought at the expense of LPs in DG ad experiment

DG IS in no hurry to repeat its experimental campaign with Our Price in which a new classical release was promoted on Channel Four — even though the record label claims the venture was successful.

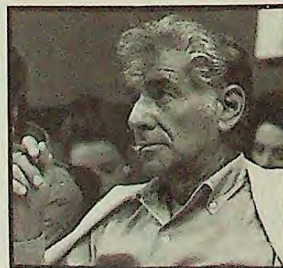
The release, Bernstein's new version of Gershwin's Rhapsody in Blue with the conductor doubling as the pianist, was the subject of 10 30-second spots over two weekends last month.

The message of the ad was not only the music, but that it was available at Our Price. And it produced some very interesting results.

It pushed the release into the bestseller charts immediately, but it also had a dramatic effect on CD sales, with figures almost matching cassette sales.

"People didn't buy CDs instead of cassettes, but instead of the black disc," says DG manager Anne-Marie Nicol.

The campaign also brought new



BERNSTEIN: Rhapsody in Blue was part of a joint TV venture

classical customers into Our Price, some of whom failed to remember the record title, but did remember the DG label.

"It was a worthwhile exercise, but since Channel Four has put up its prices recently, it may not be a viable exercise in the future," says Nicol.

BROADCASTING

Luxembourg surveys evening radio

"MORE PEOPLE listen to top 30 pop on the radio in the evening than listen to any other music genre, though it is most popular with the young," says a new BMRB survey of the evening radio audience commissioned by Radio Luxembourg (London). "Most styles of rock attract a young audience except for rock and roll where the nostalgia factor encourages an older audience. Fifties and Sixties hits also appeal to the over 25s whose level of enjoyment is also higher," it states.

Radio Luxembourg believes it is the most accurate and comprehensive survey in the UK, not only of evening radio listening patterns but evening leisure time use.

For the first time, video viewing as well as television was recorded and placed in context with visits to pubs, clubs, discos, restaurants, cafes and the cinema, as well as Ceefax and Oracle use.

The sample was structured to provide details of the 15-34 age group (and small sub-groups within this group) as well as those from 10 to 55 plus. It gives listenership numbers for 20 types of music and those "liked a lot" by age groups as well as station satisfaction ratings.

Other interesting items in the 64-page report include:

- BBC Radio Two attracts the largest share of the total evening radio audience, closely followed by the ILR network and BBC Radio One. But among 15-24s, Radio One leads with a 43.3 per cent share, followed by the ILR network (32.2 per cent) and Radio Luxembourg (21.2 per cent). No other BBC radio station has more than 10 per cent of the young audience.

- After 7.30 pm, Radio One's audience drops sharply from 2.2m to an average mid-evening audience of fewer than 500,000. During a one-week period, 25.5 per cent of all people over 10 listen to Radio Two during the evening. Radio Three, in common with Radio Luxembourg, is the only BBC station to achieve its audience peak after 9.30 pm.

- On an average day, 1,755 people in the UK listen to Luxembourg — and listen longer than the average for any BBC radio station except Radio Two. And 71 per cent of Luxembourg's half-hour audience is under 35 — the youngest audience profile of any UK radio station. Over a week, one third hear Luxembourg in a car. Its top rating programmes are Tuesday's top 30 albums (audience of 1,070,000) and Sunday's top 30 UK (980,000).

- Disc jockeys are considered to have some importance in their own right by 87.7 per cent of 15-34s. Females in the 15-24 age group find them most important, while the very young (10-14) and elderly (55+) find them significantly less important.

- Listeners to each station derive a similar level of enjoyment, but in every instance, levels for female listeners are higher than for males. Differing innate responses to radio based on sex?

- 98.8 per cent of respondents have one or more radios in the home. Most homes have two or three while 14.8 per cent of 15-18s have six or more, and more than half the population has a car radio.

- The British are still a stay-at-home nation. The survey shows that compared to television and radio use, leisure activities outside the home (pubs, clubs, discos, cinema) appeal only to a very small proportion of the population, and is biased to the young.

- 5m people watch video on an average evening, rising to 19m over a week. Peak video viewing coincides with the traditional peak TV viewing hours, pointing up the effect on the TV audience. The young are more apt to watch some TV on the same evening as video. The "video-only" audience of 2.2m on an average evening is not composed of people who go out much. This suggests they are not time-shifting recording for late night viewing.

The survey will be particularly valuable to companies advertising on Luxembourg (and the new rate card allows for sponsorship of programmes or spots specifying individual breaks using information from the survey), but it also provides useful information as well as specific data for music companies planning creative marketing strategy.

Luxembourg says a considerable amount of the data still awaits investigation. It will arrange free access and further computer analysis, at cost, on application to its research department.



RADIO TWO disc jockey Terry Wogan and his producer Paul Walters were presented with special silver discs by Carrere Records to mark the recent top ten success of FR David's Words. The single became a hit eight months after its original release, and Carrere has credited a lot of this success to the fact that Wogan gave the single constant plays during that period. Left to right: Wogan, Carrere UK promotions manager Jane Wallace, and Walters.

SELECT SINGLES



JOBBOXERS: chartbound Johnnies

CHART CERTS

SPANDAU BALLET

Gold (Reformation/Chrysalis SPAN(X)2, PolyGram)

JoBOXERS

Johnny Friendly (RCA BOXX(T)3, RCA)

THE STYLE COUNCIL

Long Hot Summer (Polydor TSC(X)3, PolyGram)

DIO

Holy Diver (Vertigo DIO 1(12), PolyGram)

OTHERS

THE ANDREWS SISTERS

Boogie With The Andrews Sisters (MCA(T) 829, CBS) The famed trio has tracks segued, the first somewhat uneasily, but the overall effect is infectious and should fascinate trendies looking for another era to adopt and recreate.

THE COMSAT ANGELS

Will You Stay Tonight? (Jive (T) 46, CBS) Much-touted band have had no hits, but this spanking production from Mike Howlett moves relentlessly at cracking pace, vocals clear, firm, precise. Title line is repeated but outside of a video establishing this cut, what it lacks at present is the killer line which stays.

SHALAMAR

Disappearing Act (Solar E 9807(T), WEA) With personnel problems the title might be more apt than intended. The track is taken off new album You Can Count On Me, and is a jerky, funky affair which at times has a hit feel but at other moments the kiss of death.

GREG KIHN BAND

Happy Man (Berserkley X 9735, WEA) Strength in refrain and markedly so, has early instrumental break to little effect other than saving low-key verse and giving refrain immediate outing out of break. Needs lots of push.

ASIA

Don't Cry (Geffen (T)A3580, CBS) Off forthcoming Alpha, this smooth-running track is tailored for the US market, extra pace for chorus plus back-ups, handclap beat with drum rans.

BILLY JOEL

Tell Her About It (CBS A3655, CBS) Nifty finger-snapping beat is bright and breezy once it hits the chorus.

THE COCONUTS

Ticket To The Tropics (EMI America (12)EA 159, EMI) Kid Creole's backing people radiate summer feel with vocals and arrangement suggesting someone has heard old Van Dyke Parks albums.

QUIET RIOT

Cum On Feel The Noize (Epic A3616, CBS) Harmless enough US version of the old Slade classic (1, 1973) with Holder winning day for vocal superiority. This is unrepresentative of the band's good hard rock album Metal Riot.

GIRLSCHOOL

1-2-3-4 Rock And Roll (Bronze BRO 169, PolyGram) Joan Jett should be rushing Stateside for a cover of this boisterous shouting affair with hard-edged guitar riffs growling in the background. Not surprisingly, numbers get called.

URIAH HEPP

Stay On Top (Bronze BROG 168, PolyGram) Double-record set; main cut is a gritty fighting affair with ear-catching guitar chords and urgency in vocals. Has some pick-up lines.

Y&T

Mean Streak (A&M AM(X)135, CBS) Straight, no frills hard rock likely to serve taster for the forthcoming LP than be serious major singles contender.

DENNIS BROWN

Save A Little Love For Me (A&M 130, CBS) Brown had a major smash with the jaunty Money In My Pocket (14, 1979), and this is a relaxed number with infectious title line.

KURTIS BLOW

Party Time (Mercury BLOW 11, PolyGram) Christmas Rappin' (30, 1979), The Breaks (48, 1980) disco troubadour has been listening to other hit disco rappin' records.

KIT HAIN

Fire In His Eyes (Mercury KH2, PolyGram) The unnecessary twirls and twangs in the background are irritating and voice could have been left bare-ish with greater effect for it has shades and variety tonal performance.

NEW EDITION

Popcorn Love (London LON 31, PolyGram) More from Jackson 5 soundalikes — the writers must go to bed and play J5 tunes into their subconscious as they sleep. If already excellent press-PR machine gets into gear again this will be a hit, sadly.

PEABO BRYSON/ROBERTA FLACK

Tonight I Celebrate My Love (Capitol CL 302, EMI) Warm, romantic duet should charm Radio Two and MOR romantics, though I'm surprised the verse is given so much rein and we have to wait for lead line into title and coo-ing back-ups to serenade Peabo & Flack, two fine singers.



COMSAT ANGELS: lack killer line

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

OPINION

The music industry has become archaic and short-sighted in attending to its need to develop new talent and in maintaining standards for the public—so argues BRIAN REZA in this personal view of the UK music business.



Brian Reza joined Magnet Records in 1975 and was, until recently, director and head of A&R. He signed Chris Rea, The Darts, Matchbox, Bad Manners, Trevor Walters, Blue Zoo, Kissing The Pink and others.

THE BUSINESS has a future and it is in the establishment of new long-term artists. But the potential "biggies" have to be given the chance to learn and develop their trade.

The obsession for the hit single has, however, replaced most other important stages of new artist development. High advances and videos for still raw talent may provide immediate success, but artists with little experience in recording and performance are being rushed into "stardom".

Potentially big talents are being lost to the dictates of immediacy and fashion. Another bubble could burst unless we implement real and lasting stepping-stones, and for a wider range of talent. Without real long-term strategies, the rules will change every few weeks, and planning becomes the only joke left in the business. We also need to rekindle some emotional commitment from the public, that is, encourage them to buy records again.

Of course, investment in potential superstars is risky, but it's made even riskier without the right environments, for artist and consumer, in which that investment can work.

Firstly, we are not perpetuating the right creative environment. There is a lack of suitable venues for new artists, of any category, to perform and learn their trade. The UK is poorly served in terms of efficient mid-sized venues. The support-gig route is normally uneconomical and treacherously misleading. Perhaps instead of subsidising the video industry, some efforts could be made in a practical way to locate and develop these "musical workshops" with efficient facilities for artist and public. Live music has to be encouraged. After all, how many videos made are not even seen?

If an artist's debut album is successful, it generally is because it embodies songs and ideas accumulated over maybe one or two years, whereas too often the second album is rushed and poorer, containing works of shorter preparation, of maybe six months' work. Standards suffer, so do sales and thoughts of long-term popularity.

Is it of benefit to the industry, that colossal advances, otherwise known as "reprieved tax money", be paid to unknowns who then have little responsibility or desire to make it? Where are we going?

Secondly, we are not supporting a "buying environment" that encourages a commitment from the public, which is vital to our business.

Fortunes are currently being spent to try to sell our product using childish marketing ploys, which border on begging. How many records are bought for the free "gift" they bear? The public is being enticed to purchase without having to commit to the artist. What sort of lasting situation is that? A mockery is being made of the slogan "give the gift of music".

Furthermore the private retailer provides a valuable specialist counter service and commitment to product by new artists. But these outlets are short-changed in the industry's rush for the anonymous bulk sell, where stocking interests rarely extend beyond the charts and where servicing attitudes hardly encourage the consumer. Both outlets are important, but we should encourage committed and efficient service to the public, which is as vital to the sale of our product as is the sleeve and the ad.

The platforms and the striving for excellence need to prevail. If we do not develop the new pop millionaires and the new stadium-fillers then thoughts of profitability and fun will be extinct. And how much will that cost us?

A little "collective anarchy" by the resident powers will go a long way to reshape the future. It is up to us, the executives, A&R and beyond, to research, advocate, administer and put the fun back, but above all to be the professional voyeurs — excited by what we see.

Going concerns and otherwise...

I WAS intrigued to read that Music Discount Centre had a "going concern" owing over £300,000 (*MW* July 30) and that several people were interested in buying the assets.

Would it be possible to publish an article telling me, the retailer, how it is possible to run up a debt as quoted of £200,000 to PolyGram and £100,000 to EMI, or could the debtors publish a small book on how it is done?

The punchline to your article was a quote from one leading manufacturer to the effect that "the industry needs this kind of retailer" — or did you miss out the words "like a hole in the head"?

Last year I closed one of my shops and wrote to the manufacturers informing them. For a joke I told them I would be continuing to lose money at my other shops. Lugton wrote and said that with my sense of humour they did not have to worry.

PolyGram's credit control telephoned my home and told me that they could no longer do business with me because of my letter to them. That was after 30 years' trading.

Yours, a very puzzled
KEN CROSSLEY, Neasden TV & Records, Neasden Lane, NW10.

An open letter to the chief accountants of PolyGram, EMI and any other interested parties.

I WAS surprised to learn that certain record retailers have been allowed credit of as much as £200,000. I would like to know how this credit rating is achieved as I wish to avail myself of the same facility. However, as I only have one shop I will not require more than £60,000-£70,000.

Please also confirm that should I get into any difficulty at some future date and find it necessary to call in the receiver, I will have my debt waived and will be allowed to buy back my business at an advantageous rate with say, 20 years to pay.

I realise that my classical business only accounts for about 0.5 per cent of the UK market, but knowing your reputation for fairness and your rigid policy of equal discounts for all dealers, I know you will not allow this to influence your decision. I would hate to think you have one rule for the rich and one for the poor.

RUSSELL CROMBIE, Oliver Crombie Records, Golders Green Road, London NW11.

The case for tokens

I WOULD like to reply to the comments of E D Fearn in his letter headed Token Payments (*MW* July 30).

The decision to supply record tokens within the incentive marketing and sales promotion industry was taken something like 20 years ago with the full knowledge of the MTA. It was felt that all dealers would benefit by injecting additional monies into the retail trade, money that would otherwise have been spent on other forms of incentives.

It requires little imagination to see that a group of people who have received a 50p or £1 record token, when exchanging it, will add quite reasonable amounts of cash to achieve the record of their choice.

The 50p token was discontinued from July 1980 because the demand had become virtually non-existent. However, towards the end of 1982 we received requests for its reintroduction; no doubt due to the price of many singles in excess of £1. As such it was made available to all retailers, as shown in our summer 1983 catalogue, published in May.

I believe any legitimate way open to the record industry to actively motivate the public into record shops must be a good thing for the industry, particularly after reading the recent BPI survey for the January-March 1983 period. Clearly, EMI record tokens are making their contribution in this cause.

JOHN MEW, general manager, EMI Record Tokens, Uxbridge Road, Hayes, Middx.

Of Gallup and gifts

I WAS interested to read in *MW* how Gallup are penalising the Nolans' single. What a shame that Gallup was not around last November when Epic released The Stranglers' European Female.

This was offered as a cheap picture disc through the fan club at 100 named outlets. I was unable to obtain any of these records. (Actually, I did get a customer to buy one for me, from one of the listed shops.) I contacted CBS telesales who denied any knowledge of the picture disc.

I then contacted the marketing department at Soho Square who initially denied the existence of the record. When I said I had one in my possession I was told to order through telesales in the normal way. The dealer price I was quoted was £1.35; the record I had cost 91p retail.

I never received any of the records I ordered (and I still have one on special order now — CBS please note!).

If gifts are to be made through the fan club it should be through the fan club only — not "certain" listed shops. I might add that my regular customers who received the fan club letter were upset and annoyed that I couldn't obtain this record and they had to travel 10 miles if they did want to buy it.

J WALTERS, Trading Post, Nelson Street, Stroud, Glos.

Rough treatment?

HOW UNFAIR this music business is becoming, in particular the disintegration of feeling between the major companies and their customers and also their own employees.

I refer to the treatment of one rep for one of the larger record companies who has served his company consistently for many years, who never let us down, and who, without a word of warning, has lost his job.

This company isn't the only one at fault — another equally big record company treated one of their reps in an equally cold-blooded manner and take the same attitude to their customers.

These companies appear to have no morals and are only intent on the amount of money they can get to line their pockets regardless of who they upset on the way.

And it seems the independent shops are no longer important to these companies — we are no longer considered important enough to be called customers. Chain stores, on the other hand, have never had it better.

Can there be any explanation for the kind of treatment we, and I'm sure many others, have received?

CAROLE BUSH, Top Deck Record Centre, Market Place, Norwich.

| | | | |
|----|-----|---|-----------------------------|
| 18 | 14 | CRISES ● | EMI America AML 3029 |
| 19 | 15 | LET'S DANCE ● | Virgin V 2262 |
| 20 | 17 | ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● | Casablanca/Phonogram CANH 5 |
| 21 | 18 | SWEET DREAMS (ARE MADE OF THIS) ● | RCA RCALP 6063 |
| 22 | 19 | BODY WISHES ● | Warner Brothers 9238771 |
| 23 | 25 | DUCK ROCK ● | Charisma/Phonogram MMMLP 1 |
| 24 | 23 | RIO ● | EMI EMC 3411 |
| 25 | 30 | QUICK STEP & SIDE KICK ● | Arista 204 924 |
| 26 | 24 | BURNING FROM THE INSIDE | Beggins Banquet BEGA 45 |
| 27 | 22 | PIECE OF MIND ● | EMI EMA 800 |
| 28 | NEW | STREET SOUNDS - EDITION 5 | Street Sounds STSND 005 |
| 29 | 29 | WAR ● | Island ILPS 9733 |
| 30 | 32 | TWICE AS KOOL ● | De-Lite/Phonogram PROLP 2 |
| 31 | NEW | THE CRACKDOWN | Some Bizzare/Virgin CV 1 |
| 32 | 28 | THE HURTING ● | Mercury/Phonogram MERS 17 |
| 33 | 26 | SECRET MESSAGES ● | Jet JETLX 527 |

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NEW = NEW ENTRY

Week-ending August 6, 1983

| | | | |
|----|----|---------------------------------|---------------------------|
| 1 | 1 | THE VERY BEST OF THE BEACH BOYS | Capitol TC-BBTV 1867195 |
| 2 | 2 | 18 GREATEST HITS | Telstar STAC 2232 |
| 3 | 3 | THRILLER | Epic 40/85930 |
| 4 | 5 | FANTASTIC | Inner Vision 40/25328 |
| 5 | 4 | SYNCHRONICITY | A&M CXM 63735 |
| 6 | 6 | NO PARLEZI | CBS 40/25521 |
| 7 | 8 | THE CROSSING | Mercury/Phonogram MERS 27 |
| 8 | 7 | JULIO | CBS 40/10038 |
| 9 | 12 | HITS ON FIRE | Ronco 4C RTL 2095 |
| 10 | 9 | THE LOOK | Solar 9602394 |

| | | | |
|----|----|-----------------------------------|-----------------------------|
| 51 | 64 | JARREAU | WEA International U 0070 |
| 52 | 41 | DURAN DURAN ● | EMI EMC 3372 |
| 53 | 46 | PORCUPINE ● | Korova KODE 6 |
| 54 | 82 | THE KIDS FROM FAME LIVE! ● | BBC KIDLP 003 |
| 55 | 73 | NIGHT DUBBING ● | R&B RBDUB 1 |
| 56 | 50 | OFF THE WALL ● | Epic EPC 83468 |
| 57 | 34 | THE KIDS FROM "FAME" SONGS ● | BBC KIDLP 004 |
| 58 | 62 | PENTHOUSE & PAVEMENT ● | B.E.F./Virgin V 2208 |
| 59 | 60 | CONFRONTATION | Island/Tuff Gong ILPS 9760 |
| 60 | RE | PIN UPS | RCA International INTS 5236 |
| 61 | 66 | DEEP SEA SKIVING ● | London RAMA 1 |
| 62 | 45 | POWER CORRUPTION AND LIES | Factory FACT 75 |
| 63 | 71 | THE FINAL CUT ● | Harvest SHP-1983 |
| 64 | 65 | DIONNE WARWICK - THE COLLECTION ● | Arista/Dione DIONE 1 |
| 65 | 67 | RICHARD CLAYDERMAN ● | Delphine/Decca SKL 5329 |
| 66 | 59 | BUSINESS AS USUAL ● | Epic EPC 85669 |
| 67 | 53 | UPSTAIRS AT ERIC'S ● | Mute STUMM 7 |

RE = RE-ENTRY

PLATINUM LP (300,000 units as of Jan '79)

GOLD LP (100,000 units as of Jan '79)

SILVER LP (50,000 units as of Jan '79)

TOP 30 CASSETTES

| | | | |
|----|-----|---------------------------------------|---------------------------------|
| 11 | 21 | TOO LOW FOR ZERO | Rocket/Phonogram REWMD 24 |
| 12 | 10 | YOU AND ME BOTH | Mute CSTUMM 12 |
| 13 | 13 | ORIGINAL SOUNDTRACK FROM "FLASHDANCE" | Casablanca/Phonogram CANHC 5 |
| 14 | 15 | CRISES | Virgin TCV 2262 |
| 15 | 18 | THE PRINCIPLE OF MOMENTS | 7901014 |
| 16 | 22 | TRUE | Reformation/Chrysalis ZCDL 1403 |
| 17 | 16 | IN YOUR EYES | Warner Brothers K9237444 |
| 18 | 20 | SWEET DREAMS (ARE MADE OF THIS) | RCA RCAF 6063 |
| 19 | 11 | THE LUXURY GAP | BEF/Virgin TCV 2253 |
| 20 | NEW | PUNCH THE CLOCK | F. Beat XXC 19 |

| | | | |
|-----|----|-------------------------------|---------------------------|
| 85 | RE | THE CONCERT IN CENTRAL PARK ● | Geffen GEF 96008 |
| 86 | 70 | WRAP YOUR ARMS AROUND ME | Epic EPC 25505 |
| 87 | 61 | JOB LOT ● | Rockney/Towerbell ROC 910 |
| 88 | 58 | HOLY DIVER | Vertigo/Phonogram VERS 5 |
| 89 | 52 | FRIENDS ● | Solar K 52345 |
| 90 | 77 | HELLO, I MUST BE GOING! ● | Virgin V 2252 |
| 91 | RE | THE NUMBER OF THE BEAST ● | EMI EMC 3400 |
| 92 | 79 | ROSS | Capitol EST 1867051 |
| 93 | 55 | SHE WORKS HARD FOR THE MONEY | Mercury/Phonogram MERL 21 |
| 94 | RE | OCTOBER ● | Island ILPS 9680 |
| 95 | RE | LIONEL RICHIE ● | Motown STMA 8037 |
| 96 | 81 | MAGICAL RING | RCA RCALP 6072 |
| 97 | 57 | JERKY VERSIONS OF THE DREAM | Virgin V 2272 |
| 98 | RE | DIRE STRAITS ● | Vertigo/Phonogram 9102021 |
| 99 | 84 | THE KIDS FROM FAME ● | BBC REP 447 |
| 100 | RE | AVALON ● | EG (Polydor) EGHP 50 |

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

| | | | |
|----|----|--------------------------------|---------------------------|
| 21 | 14 | LET'S DANCE | EMI America TC-AML 3029 |
| 22 | 17 | BODY WISHES | Warner Brothers 9238774 |
| 23 | 19 | RIO | EMI TC-EMC 3411 |
| 24 | 28 | QUICK STEP & SIDE KICK | Arista 404 924 |
| 25 | 29 | DUCK ROCK | Charisma/Phonogram MMMC 1 |
| 26 | 27 | TWICE AS KOOL | De-Lite/Phonogram PROMC 2 |
| 27 | RE | QUEEN GREATEST HITS | EMI TC-EMTV 30 |
| 28 | 30 | FASTER THAN THE SPEED OF NIGHT | CBS 40/25304 |
| 29 | 26 | LOVERS ONLY! | Ronco ACRTL 2093 |
| 30 | 25 | CARGO | Epic 40/25372 |

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

LP REVIEWS

TOP 50

IAN HUNTER

All Of The Good Ones Are Taken. CBS 25379. The best album he's done in a long time. There is a fresh cutting edge to the lyrics, arrangements and production which brings out the best in Hunter's so distinctive voice. The almost epic title track and the poignant Death 'n' Glory Boys, which echoes the futility of the Falklands, are both strong contenders for the singles market. A strong push from CBS and Hunter should be back up where he belongs.

CHAS JANKEL

Chazablanca A&M AMLH 64917. This musical chameleon has gone a surprising, but very attractive, shade of funk — with reggae overtones and fusion highlights. A really excellent LP; a sure winner in the sophisticated pop and dance music end of the market. Grows on you so quickly and strongly that in-store play will sell it in handfolds. Radio exposure should ensure high chart place.

General

KEVIN AYERS

Diamond Jack and The Queen Of Pain. Charly CR 30224. A mixed bag from one of rock music's great eccentrics. As usual, the majority of his songs take a good few plays to get into. Delightful versions of Dylan's Lay Lady Lay and JJ Cale's You Keep Me Hangin' On provide pleasing diversions from the more obscure.

ROBIN TROWER

Back It Up, Chrysalis. CHR 1420. The combination of James Dewar's vocals and Trower's guitar playing produces an almost soulful album with, thankfully, few excursions into the self-indulgent guitar-hero sphere. Certain to do well in the US, and deserves to do likewise here.

JACKSON BROWNE

Lawyers in Love. Asylum K960268-1. Producers: Artist and Greg Ladanyi. Three years on from Hold Out this features eight long and satisfying cuts on which Jackson Browne sounds just like he always does. The UK market is currently none-too-receptive to this particular smooth style, but it's a very strong LP from a fine singer/songwriter/guitarist. Good for in-store play to non-juveniles.

CARLENE CARTER

C'est Bon. Epic EPC 25523. Producer: Roger Bechirian. Lowe and Edmunds are conspicuously absent (officially if not in fact) which detracts not one bit from the qualities of joy, energy, musical accessibility and entertainment value that Carter always offers in quantity on her LPs. Her voice is maturing impressively, and Bechirian has put a sweet/tough rock edge on her treatment of the material — though the links with country are still strong.

HOLLIES

What Goes Around ... WEA K2501391. Reunion of the original line up on record after 15-odd years should not lead to expectation of the original sound. The piercing freshness of that vocal harmony style, led by Clarke and Nash in the full flower of their youth just is not there any more. UK disinterest in CS&N concerts and LPs recently must partly be due to the deterioration in Nash's talents, and Clarke — who is still a strong and sensitive singer — can't recreate the Hollies sound on his own. Competent and colourless, but not bad.



TOP 20

KIDS FROM FAME (above)
Sing For You. BBC Records
KIDL P 005.

VARIOUS ARTISTS
Street Sounds. STSND 005.
Distribution: PRT.

RICHARD JON SMITH

Richard Jon Smith. Jive Records HIP 5. Back in his native South Africa Richard Jon Smith is a big pop star, although for the last two years his career has been concentrated in the UK, and recently resulted in a hit single, She's The Master Of The Game. His debut British album is a strong collection of dance music tracks which should go down well in the clubs, and translate into solid record sales too.

ALAN VEGA

Saturn Strip. Elektra K960259-1. Producer: Ric Ocasek. His third solo album since the split of Suicide. Vega's is an interesting voice — reminiscent of Lou Reed's — and, combined with his ability to write well, this album deserves exposure and sales.

THE DOOBIE BROTHERS

Live. WEA K9237722-1. This last (?) offering from The Doobies includes all their best-known tracks (Takin' It To The Streets, Slippery St Paul etc.) given the farewell-tour treatment. A fitting memento of 10 years' work from this consistent band, which will sell to the relevant generation.

STEVE TILSON

In for a Penny, In for a Pound. TW Records PROP 4. The concentration on melody and harmony, (and the totally ungimmicky, clearly enunciated vocal style) are reminders of a

professional grounding in folk and folk/rock — and this very pleasant but far from bland album should sell off the turntable to a very wide range of musical tastes. Don't Look Down on side 2 will be the single. Strongly recommend giving this LP a chance.

GORDON LIGHTFOOT

Salute. WEA K923901-1. Ten more new songs in the same no-strain, easy-listening vein from this prolific Canadian. Bound to be snapped up by those who already have his other 15 albums, though there is little to shout about here.

OXO

Oxo. Geffen Records GEF 25425. Producers: various. Distribution: CBS. "Oxo" may not have any connotations in the band's native US, but CBS is going to have a problem marketing them over here. The quartet plays undemanding AOR in a depressingly familiar mould that breaks no new ground at all. The annoyingly catchy single Whirly Girl, contained here, could do well.

Budget

Tom Jones. Sixteen Love Songs. Pickwick CN 2065.
Elvis Presley. Love Songs. Pickwick CDS 1211.
Klaus Wunderlich. Time For Romance. Pickwick CN 2064.

Folk

There And Back. Temple TP011. THIS SELECTION from current releases illustrates the rich variety of music available under the capacious "folk" umbrella. Brass Monkey is the new band fronted by the UK's still youthful elder statesman of folk, Martin Carthy — traditional and contemporary songs meticulously performed, and accessible to all ears. Simpson offers a fascinating LP all round (try his version of Dylan's Masters of War). Jez Lowe sounds much more like the uninitiated punter

Quincy Jones. Music Is My Life. Pickwick SHM 3126.

Willie Nelson. Blues Eyes Crying In The Rain. Pickwick SHM 3127. Summer sounds from Pickwick, aimed firmly at the MOR market. The Jones compilation is timely, as the Welsh singer will shortly be starting his first UK tour in more than 10 years, and this budget release draws from the Decca catalogue. The Presley Love Songs collection is precisely that; Quincy Jones' A&M recordings (prior to his production work with Michael Jackson) and a selection of mid-Seventies Willie Nelson tracks, plus Klaus Wunderlich's organ, round off a value-for-money package. *** (each album)

VARIOUS

Country Lovin', Vol 4. Cambra CR 043.

Kinda Country. Cambra CR 064.

Magnetic Hits. Cambra CR 104.

Rhythm 'n' Blues At Its Best. Cambra CR 106.

Rockabilly Rebels. Cambra CR 108.

Cambra Records, the budget company specialising in double-album and twin cassette packs, has one of its most varied and interesting releases to date with this selection. Country Lovin' and Kinda Country feature material from the RCA catalogue, including titles by Willie Nelson, Dolly Parton, Skeeter Davis, Don Gibson, George Hamilton IV, and Chet Atkins.

Magnetic Hits draws on the catalogue of Magnet Records, and features Seventies hits by Darts, Bad Manners, Alvin Stardust, Peter Shelley, Susan Cadogan and Guys & Dolls. Particularly interesting are the Rhythm 'n' Blues and Rockabilly collections which feature tracks licensed from Charly Records (a first-time for Cambra) and which will be in demand by collectors of early rock and roll and R&B music. Something for everyone here, and all should be good stock items. *** (each double-album)

VARIOUS

Great British No. 1s, Volume 3. Cambra CR 088. A total of 24 chart-topping favourites which span the years between 1956 and 1977. Everything from Kay Starr (Rock And Roll Waltz) and Kitty Kallen (Little Things Mean A Lot) to Julie Covington's Don't Cry For Me Argentina and The Tymes's Ms. Grace. A double-album budget set. ***

VARIOUS

Jerry Lee Lewis. Cambra CR 100.
Carl Perkins. Cambra 101.
Little Richard. Cambra CR 102.
The Yardbirds. Cambra CR 107. Charly Records is a new source of archive material for budget label Cambra, and these four releases are certainly worthwhile compilations. Plenty of hits, and strong performance numbers, which add up to good value for money. The Yardbirds double-album is particularly noteworthy, as it includes all their Sixties hits (originally on EMI). For Your Love, Heart Full Of Soul, Evil Hearted You, Still I'm Sad, Shapes of Things and Over Under Sideways Down. A splendid insight into the work of one of the best British R&B bands in the Sixties. *** (each album)

AFTER THE FIRE

Der Kommissar. CBS 25227. UK band whose American success has far exceeded success here (Der Kommissar was a top 10 hit there). This compilation draws on the best of their previous albums, and includes new recordings of the title track, Dancing In The Shadows, and One Rule For You. Despite lacks of hits in the UK, their domestic fan following should not be underestimated. ***

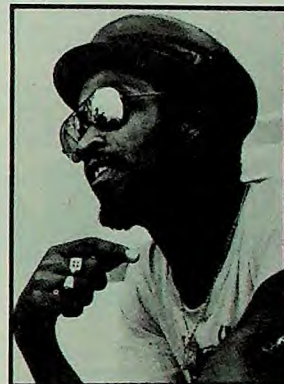
Reggae

U BROWN

Jam It Tonight. CSA CSLP8. Distribution: PRT. One of the more solid DJs, Brown's latest offering from includes his recent major reggae hit single, Tu Sheng Peng and nine other tracks and a host of top line musicians. A good value album. ***

DUB SYNDICATE

One Way System. ROIR A-121 Cassette only. Distribution: Red Rhino, The Cartels. Adrian Rhewood has incorporated a lot of new ideas in his production on this excellent, and occasionally most unusual set, which proves him to be as talented as Prince Jammy and Scientist. ***



U BROWN: good value release

DENNIS BROWN

The Prophet Rides Again. A&M AMLX 64964. Producer: Joe Gibbs. With a string of first class pop-reggae hit singles to his name The Prophet Rides finds Brown in as good a voice as usual, but without enough catchy tunes to ensure a national chart placing. There are a couple of commercial tracks though and a single could make all the difference. Crossover. ***

RICHIE MAC

Jah Is I Light. Londisc Records LDLP 001. Distribution: self. 0206-271526. Jamaican — recorded album by new indie reggae label, Lon-disc. Richie Mac, like many others aspires to fill the musical gap left by Bob Marley, and this LP should inspire interest among reggae fans. **

Dansan Records

Through Distributors for
CATALOGUE Contact:

DAVID MARCUS —
TOMMY SANDERSON

14 Soho Street
London. W1V 6HB.
01-437 2245 & 8716

would expect a folkie to sound; this is a lovely, gentle LP of traditional songs.

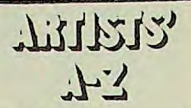
The irrepressible Dave Pegg produced his solo debut and played and sang every note. The result is a very strong, happy, almost MOR LP which deserves a trial by non-folk dealers. Mann's LP is a delightful collection of narrative and game songs (often with children singing along), while the Oyster Band offers lively English ancient and modern music — the instrumental tracks being the strongest — and the superb fiddle playing of Rotherfield plus Carr's guitar make their LP a burst of joy on vinyl. All potentially good sellers.

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

| This Week | Last Week | Wks on Chart | TITLE/Artist (Producer) | Label number (Distributor) C: Cassette | This Week | Last Week | Wks on Chart | TITLE/Artist (Producer) | Label number (Distributor) C: Cassette |
|-----------|-----------|--------------|---|--|-----------|-----------|--------------|---|---|
| 1 | 1 | 3 | THE VERY BEST OF THE BEACH BOYS ● The Beach Boys (Various) | Capitol BBTV 1867193 (E) C: TC-BBTV 1867195 | 52 | 41 | 7 | DURAN DURAN ● Duran Duran (Colin Thurston) | EMI EMC 3372 (E) C: TC-EMC 3372 |
| 2 | 2 | 6 | 18 GREATEST HITS ● Michael Jackson Plus The Jackson 5 | Telstar STAR 2232 (R) C: STAC 2232 | 53 | 46 | 3 | PORCUPINE ● Echo & The Bunnymen (Kingbird) | Korova KODE 6 (W) C: CODE 6 |
| 3 | 63 | 2 | PUNCH THE CLOCK ● Elvis Costello And The Attractions (Langer/Winstanley) | F-Beat XXLP 19 (R) C: XXC 19 | 54 | 82 | 25 | THE KIDS FROM FAME LIVE! ● The Kids From Fame (Barry Fasman) | BBC KIDLP 003 (R) C: KIDK 003 |
| 4 | 7 | 6 | FANTASTIC ● Wham! (Steve Brown/George Michael) | Inner Vision IVL 25328 (C) C: 40/25328 | 55 | 73 | 14 | NIGHT DUBBING ● Imagination (Tony Swain/Steve Jolley) | R&B RBDUB 1 (A) C: ZCDUB 1 |
| 5 | 3 | 3 | NO PARLEZI ● Paul Young (Laurie Latham) | CBS 25521 (C) C: 40/25521 | 56 | 50 | 18 | OFF THE WALL ● Michael Jackson (Quincy Jones) | Epic EPC 83468 (C) C: 40/83468 |
| 6 | 6 | 35 | THRILLER ● Michael Jackson (Quincy Jones) | Epic EPC 85930 (C) C: 40/85930 | 57 | 34 | 14 | THE KIDS FROM "FAME" SONGS ● The Kids From Fame (Barry Fasman) | BBC KIDLP 004 (R) C: KIDK 004 |
| 7 | 4 | 2 | THE CROSSING ● Big Country (Steve Lillywhite) | Mercury/Phonogram MERS 27 (F) C: MERSC 27 | 58 | 62 | 14 | PENTHOUSE & PAVEMENT ● Heaven 17 (B.E.F.) | B.E.F./Virgin V 2208 (E) C: TCV 2208 |
| 8 | 5 | 5 | YOU AND ME BOTH ● Yazoo (E.C. Radcliffe/Yazoo) | Mute STUMM 12 (I/SP) C: CSTUMM 12 | 59 | 60 | 12 | CONFRONTATION ● Bob Marley & The Wailers (Bob Marley & The Wailers/Error Brown) | Island/Tuff Gong ILPS 9760 (E) C: ICT 9760 |
| 9 | 11 | 4 | THE PRINCIPLE OF MOMENTS ● Robert Plant (Plant/Lefevre/Moran) | 7901011 (W) C: 7901014 | 60 | RE | | PIN UPS ● David Bowie (Ken Scott/David Bowie) | RCA International INTS 5236 (R) C: INTK 5236 |
| 10 | 8 | 8 | SYNCHRONICITY ● The Police (Hugh Padgham/The Police) | A&M AMLX 63735 (C) C: CXM 63735 | 61 | 6L | 4 | DEEP SEA SKIVING ● Bananarama (Barry Blue/Tony Swain/Steve Jolley/Dave Jordan) | London RAMA 1 (F) C: KRAMC 1 |
| 11 | 12 | 5 | HITS ON FIRE ● Various (Various) | Ronco RTL 2095 (B) C: 4C RTL 2095 | 62 | 45 | 14 | POWER CORRUPTION AND LIES ● New Order (New Order) | Factory FACT 75 (P/RT) C: FACTUS 12 (C) |
| 12 | 10 | 15 | THE LUXURY GAP ● Heaven 17 (B.E.F./Greg Walsh) | B.E.F./Virgin V 2253 (E) C: TCV 2253 | 63 | 71 | 20 | THE FINAL CUT ● Pink Floyd (Roger Waters/James Guthrie/Michael Kamen) | Harvest SHPF 1983 (E) C: TC-SHPF 1983 |
| 13 | 9 | 3 | THE LOOK ● Shalamar (Leon T Sylvers III) | Solar 960239-1 (W) C: 960239-4 | 64 | 65 | 13 | DIONNE WARWICK - THE COLLECTION ● Dionne Warwick (Various) | Arista/Dione DIONE 1 (A) C: ZCDIO 1 |
| 14 | 21 | 10 | TOO LOW FOR ZERO ● Elton John (Chris Thomas) | Rocket/Phonogram HSPD 24 (F) C: REWND 24 | 65 | 67 | 38 | RICHARD CLAYDERMAN ● Richard Clayderman (De Senneville/Toussaint/Baudiot) | Delphine/Decca SKL 5329 (F) C: KSKC 5329 |
| 15 | 13 | 7 | JULIO ● Julio Iglesias (Ramon Arcusa) | CBS 10038 (C) C: 40/10038 | 66 | 59 | 30 | BUSINESS AS USUAL ● Men At Work (Peter McLean) | Epic EPC 85669 (C) C: 40/85669 |
| 16 | 16 | 10 | IN YOUR EYES ● George Benson (Ariif Mardin) | Warner Brothers 9237441 (W) C: K 9237444 | 67 | 53 | 49 | UPSTAIRS AT ERIC'S ● Yazoo (EC Radcliffe/Yazoo) | Mute STUMM 7 (W/SP) C: CSTUMM 7 |
| 17 | 20 | 23 | TRUE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) | Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403 | 68 | 88 | 3 | DIAMOND DOGS ● David Bowie (David Bowie) | RCA International INTS 5068 (R) C: INTK 5068 |
| 18 | 14 | 11 | CRUISE ● Mike Oldfield (Mike Oldfield/Simon Phillips) | Virgin V 2262 (E) C: TCV 2262 | 69 | 83 | 2 | COMPLETE MADNESS ● Madness (Langer/Winstanley) | Stiff HIT-TV 1 (C) C: ZHIT-TV1 |
| 19 | 15 | 17 | LET'S DANCE ● David Bowie (David Bowie/Nile Rodgers) | EMI America AML 3029 (E) C: TC-AML 3029 | 70 | 76 | 14 | ALADDIN SANE ● David Bowie (David Bowie/Ken Scott) | RCA International INTS 5067 (R) C: INTK 5067 |
| 20 | 17 | 7 | ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various (Various) | C.CANHC 5 C: CASABLANCA/PHONOGRA M CANH 5 (F) | 71 | 75 | 29 | WORKOUT ● Jane Fonda (-) | CBS 88581 (C) C: 40/88581 |
| 21 | 18 | 27 | SWEET DREAMS (ARE MADE OF THIS) ● The Police (Stewart/Williams/Crash) | RCA RCALP 6063 (R) C: RCAF 6063 | 72 | 68 | 21 | SCRIPT FOR A JESTER'S TEAR ● Marillion (Nick Tauber) | EMI EMC 3429 (F) C: TC-EMC 3429 |
| 22 | 19 | 3 | WISHES ● Rod Stewart (Rod Stewart/Tom Dowd) | Warner Brothers 9238771 (W) C: K 9238774 | 73 | 85 | 14 | THE LAUGHTER & TEARS COLLECTION ● Various (Various) | WEA LTC 1 (W) C: LTC 41 |
| 23 | 25 | 11 | DUCK ROCK ● Malcolm McLaren (Trevor Horn) | Charisma/Phonogram MMLP 1 (F) C: MMMC 1 | 74 | 54 | 7 | THE WILD HEART ● Stevie Nicks (Jimmy Iovine) | WEA International 250071-1 (W) C: 250071-4 |
| 24 | 23 | 92 | RIO ● Duran Duran (Colin Thurston) | EMI EMC 3411 (E) C: TC-EMC 3411 | 75 | 51 | 11 | IN THE GROOVE - THE 12 INCH DISCO PARTY ● Various (Various) | Telstar STAR 2228 (R) C: STAC 2228 |
| 25 | 30 | 25 | QUICK STEP & SIDE KICK ● Thompson Twins (Alex Sadkin) | Arista 204 924 (F) C: 404 924 | 76 | 78 | 3 | RUMOURS ● Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) | Warner Brothers K 56344 (W) C: K4 56344 |
| 26 | 24 | 4 | BURNING FROM THE INSIDE ● Bauhaus (Bauhaus) | Beggars Banquet BEGA 45 (W) C: BEGC 45 | 77 | 72 | 10 | WHAT IS BEAT? (THE BEST OF THE BEAT) ● The Beat (Bob Sargeant) | Go-Foot BEAT 6 (F) C: TCBT 6 |
| 27 | 22 | 11 | PIECE OF MIND ● Iron Maiden (Martin Birch) | EMI EMA 800 (E) C: TC-EMA 800 | 78 | 69 | 43 | REFLECTIONS ● Various (Various) | CBS 10034 (C) C: 40/10034 |
| 28 | NEW | | STREET SOUNDS - EDITION 5 ● Various (Various) | Street Sounds STSND 005 (A) C: ZCSTS 005 | 79 | 47 | 8 | BITE ● Altered Images (Mike Chapman/Tony Visconti) | Epic EPC 25413 (C) C: 40/25413 |
| 29 | 29 | 23 | WAR ● U2 (Steve Lillywhite) | Island ILPS 9733 (E) C: ICT 9733 | 80 | RE | | JOURNEY THROUGH THE CLASSICS ● Louis Clark/Royal Philharmonic Orchestra (Jarrett/Reedman) | K-Tel One 1226 (K) C: OCE 2226 |
| 30 | 32 | 15 | TWICE AS KOOL ● Kool & The Gang (Eumir Deodato/Kool & The Gang) | De-Lite/Phonogram PROLP 2 (F) C: PROMC 2 | 81 | RE | | LOVE SONGS ● Barbra Streisand (Various) | CBS 10031 (C) C: 40/10031 |
| 31 | NEW | | THE CRACKDOWN ● Cabaret Voltaire (Cabaret Voltaire/Flood) | Some Bizzare/Virgin CV 1 (E) C: TCV 1 | 82 | 94 | 5 | LOVE ME TENDER ● Julie Andrews (Larry Butler) | Peach River JULIE 1 (A) C: ZCJUL 1 |
| 32 | 28 | 22 | THE HURTING ● Tears For Fears (Chris Hughes/Ross Cullum) | Mercury/Phonogram MERS 17 (F) C: MERSC 17 | 83 | RE | | HAND CUT ● Bucks Fizz (Andy Hill) | RCA RCALP 6100 (R) C: RCAF 6100 |
| 33 | 26 | 7 | SECRET MESSAGES ● ELO (Jeff Lynne) | Jet JETLX 527 (C) C: JETCX 527 | 84 | 96 | 2 | FEAST ● The Creatures (The Creatures/Mike Hedges) | Wonderland/Polydor SHELP 1 (F) C: SHEMC 1 |
| 34 | 33 | 9 | LOVERS ONLY! ● Various (Various) | Ronco RTL 2093 (B) C: 4CRTL 2093 | 85 | RE | | THE CONCERT IN CENTRAL PARK ● Simon & Garfunkel (Simon/Garfunkel/Ramone/Haleo) | Geffen GEF 96008 (C) C: 40/96008 |
| 35 | 40 | 18 | FASTER THAN THE SPEED OF NIGHT ● Bonnie Tyler (Jim Steinman) | CBS 25304 (C) C: 40/25304 | 86 | 70 | 10 | WRAP YOUR ARMS AROUND ME ● Agnetha Faltskog (Mike Chapman) | Epic EPC 25505 (C) C: 40/25505 |
| 36 | 36 | 20 | THE RISE AND FALL OF ZIGGY STARDUST ● David Bowie (David Bowie/Ken Scott) | C: INTK 5063 RCA International INTS 5063 (R) | 87 | 61 | 2 | JOB LOT ● Chas & Dave (Hodges/Peacock) | Rockney/Towerbell ROC 910 (A) C: ZCROC 910 |
| 37 | 31 | 16 | CARGO ● Men At Work (Peter McLean) | Epic EPC 25372 (C) C: 40/25372 | 88 | 58 | 10 | HOLY DIVER ● Dio (Ronnie James Dio) | Vertigo/Phonogram VERS 5 (F) C: VERS 5 |
| 38 | 39 | 239 | BAT OUT OF HELL ● Meat Loaf (Todd Rundgren) | Epic/Cleveland Int. EPC 82419 (C) C: 40/82419 | 89 | 52 | 7 | FRIENDS ● Shalamar (Leon F Sylvers III) | Solar K 52345 (W) C: K4 52345 |
| 39 | 27 | 7 | PRIVATE COLLECTION ● Jon And Vangelis (Vangelis) | Polydor POLH 4 (F) C: POLHC 4 | 90 | 77 | 39 | HELLO, I MUST BE GOING! ● Phil Collins (Phil Collins/Hugh Padgham) | Virgin V 2252 (E) C: TCV 2252 |
| 40 | 35 | 9 | OIL ON CANVAS ● Japan (John Punter/Japan) | Virgin VD 2513 (E) C: TCVD 2513 | 91 | RE | | THE NUMBER OF THE BEAST ● Iron Maiden (Martin Birch) | EMI EMC 3400 (E) C: TC-EMC 3400 |
| 41 | 49 | 45 | LOVE OVER GOLD ● Dire Straits (Mark Knopfler) | Vertigo/Phonogram DSLP 4 (F) C: DSMC 4 | 92 | 79 | 5 | ROSS ● Diana Ross (Diana Ross/Gary Katz/Ray Parker Jnr) | Capitol EST 1867051 (E) C: TC-EST 1867054 |
| 42 | NEW | | LAWYERS IN LOVE ● Jackson Browne (Jackson Browne/Greg Ladanyi) | Asylum 9602681 (W) C: 9602684 | 93 | 55 | 5 | SHE WORKS HARD FOR THE MONEY ● Donna Summer (Michael Omartian) | Mercury/Phonogram MERL 21 (F) C: MERLC 21 |
| 43 | 44 | 7 | GREATEST HITS ● Rod Stewart (Various) | Riva RRODTV 1 (W) C: RRODTV 41 | 94 | RE | | OCTOBER ● U2 (Steve Lillywhite) | Island ILPS 9680 (E) C: ICT 9680 |
| 44 | 38 | 14 | HUNKY DORY ● David Bowie (Ken Scott) | RCA International INTS 5064 (R) C: INTK 5064 | 95 | RE | | LIONEL RICHIE ● Lionel Richie (Lionel Richie/James Anthony Carmichael) | Motown STMA 8037 (R) C: CSTMA 8037 |
| 45 | 37 | 16 | WHITE FEATHERS ● Kajagoogoo (Colin Thurston/Nick Rhodes) | EMI EMC 3433 (E) C: TC-EMC 3433 | 96 | 81 | | MAGICAL RING ● Clannad (Richard Dodd) | RCA RCALP 6072 (R) C: RCAF 6072 |
| 46 | 48 | 15 | TOTO IV ● Toto (Toto) | CBS 85529 (C) C: 40/85529 | 97 | 57 | | JERKY VERSIONS OF THE DREAM ● Howard Devoto (Howard Devoto/Greg Walsh) | Virgin V 2272 (E) C: TCV 2272 |
| 47 | 56 | 11 | TUBULAR BELLS ● Mike Oldfield (Oldfield/Hayworth/Newman) | Virgin V 2001 (E) C: TCV 2001 | 98 | RE | | DIRE STRAITS ● Dire Straits (Muff Winwood) | Vertigo/Phonogram 9102021 (F) C: 7231015 |
| 48 | 42 | 5 | QUEEN GREATEST HITS ● Queen (Various) | EMI EMTV 30 (E) C: TC-EMTV 30 | 99 | 84 | | THE KIDS FROM FAME ● The Kids From Fame (Barry Fasman) | BBC REP 447 (A) C: ZCH 447 |
| 49 | 43 | 13 | DRESSED FOR THE OCCASION ● Cliff Richard and The LPO (Cliff Richard/Richard Hewson) | EMI EMC 3432 (F) C: TC-EMC 3432 | 100 | RE | | AVALON ● Roxy Music (Rhett Davies/Roxy Music) | EG (Polydor) EGHP 50 (F) C: EGHP 50 |
| 50 | RE | | SCATTERLINGS ● Juluka (Hilton Rosenthal) | Safari SHAKA 1 (SP) C: SHAKAC 1 | | | | | |
| 51 | 64 | 16 | JARREAU ● Al Jarreau (Jay Graydon) | WEA International U 0070 (W) C: U 0070 4 | | | | | |



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TOP US SINGLES

| THIS WEEK | LAST WEEK | TITLE | ARTIST | LABEL |
|-----------|-----------|--|--------|----------------|
| 1* | 1 | EVERY BREATH YOU TAKE, The Police | | A&M |
| 2 | 2 | SWEET DREAMS, Eurythmics | | RCA |
| 3 | 7 | SHE WORKS HARD... Donna Summer | | Mercury |
| 4 | 7 | MANIAC, Michael Sembello | | Casablanca |
| 5* | 4 | IS THERE SOMETHING... Duran Duran | | Capitol |
| 6* | 9 | STAND BACK, Stevie Nicks | | Modern |
| 7 | 5 | FLASHDANCE... Irene Cara | | Casablanca |
| 8* | 11 | IT'S A MISTAKE, Men At Work | | Columbia/CBS |
| 9 | 8 | NEVER GONNA LET YOU GO, Sergio Mendes | | A&M |
| 10* | 13 | FASCINATION, Human League | | A&M |
| 11 | 6 | ELECTRIC AVENUE, Eddy Grant | | Portrait/Ice |
| 12* | 22 | PUTTIN' ON THE RITZ, Taco | | RCA |
| 13* | 14 | HOT GIRLS IN LOVE, Loverboy | | Columbia/CBS |
| 14* | 18 | CHINA GIRL, David Bowie | | EMI America |
| 15* | 20 | I'LL TUMBLE 4 YA, Culture Club | | Virgin/Epic |
| 16* | 19 | ROCK OF AGES, Def Leppard | | Mercury |
| 17 | 10 | WANNA BE STARTIN' SOMETHIN', M Jackson | | Epic |
| 18 | 17 | 1999, Prince | | Warner Bros |
| 19* | 23 | TAKE ME TO HEART, Quarterflash | | Warner Bros |
| 20* | 21 | SAVED BY ZERO, The Fixx | | MCA |
| 21* | 24 | ROCK 'N' ROLL IS KING, ELO | | Jet |
| 22 | 12 | OUR HOUSE, Madness | | Geffen |
| 23* | 27 | HUMAN NATURE, Michael Jackson | | Epic |
| 24* | 32 | THE SAFETY..., Men Without Hats | | Backstreet/MCA |
| 25* | 25 | LAWYERS IN LOVE, Jackson Browne | | Asylum |
| 26* | 28 | AFTER THE FALL, Journey | | Columbia/CBS |
| 27* | 29 | TELL HER ABOUT IT, Billy Joel | | Columbia/CBS |
| 28* | 30 | HUMAN TOUCH, Rick Springfield | | RCA |
| 29 | 15 | CUS LIKE A KNIFE, Bryan Adams | | A&M |
| 30* | 35 | DON'T CRY, Asia | | Geffen |
| 31 | 16 | COME DANCING, The Kinks | | Arista |
| 32* | 41 | PROMISES, PROMISES, Naked Eyes | | EMI America |
| 33 | 33 | THE BORDER, America | | Capitol |
| 34* | 37 | DEAD GIVEAWAY, Shalamar | | Solar |
| 35* | 36 | FAKE FRIENDS, Joan Jett | | Blackheart/MCA |
| 36* | 42 | HOW AM I SUPPOSED..., Laura Branigan | | Atlantic |
| 37 | 38 | ALL TIME HIGH, Rita Coolidge | | A&M |
| 38 | 40 | IT'S INEVITABLE, Charlie | | Mirage |
| 39* | 43 | MAKING LOVE OUT OF..., Air Supply | | Arista |
| 40* | 47 | TOTAL ECLIPSE..., Bonnie Tyler | | Columbia/CBS |

BULLETS 41-100

| | | | | |
|-----|----|---|--|--------------|
| 41* | 49 | FAR FROM OVER, Frank Stallone | | RSO |
| 42* | 50 | DON'T YOU GET SO MAD, Jeffrey Osborne | | A&M |
| 43* | 51 | (SHE'S) SEXY + 17, Stray Cats | | EMI America |
| 47* | 53 | TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack | | Capitol |
| 48* | 57 | YOU'RE DRIVING ME OUT OF MY MIND, Little River Band | | Capitol |
| 49* | 58 | LADY LOVE ME, George Benson | | Warner Bros |
| 50* | 60 | KISS THE BRIDE, Elton John | | Geffen |
| 51* | 55 | HOLD ME 'TIL THE MORNIN' COMES, Paul Anka | | Columbia/CBS |
| 52* | 56 | BLAME IT ON LOVE, Smokey Robinson & Barbara Mitchell | | Tamla |
| 54* | 67 | TRUE, Spandau Ballet | | Chrysalis |
| 55* | 59 | TIP OF MY TONGUE, The Tubes | | Capitol |
| 60* | 65 | SHARP DRESSED MAN, ZZ Top | | Warner Bros |
| 62* | 72 | COLD BLOODED, Rick James | | Gord |
| 63* | 73 | BURNING DOWN THE HOUSE, Talking Heads | | Sire |
| 64* | 68 | WEST COAST SUMMER NIGHTS, Tony Carey | | Rocshire |
| 65 | N | TELL HER NO, Juice Newton | | Capitol |
| 67* | 78 | GET IT RIGHT, Aretha Franklin | | Arista |
| 69* | 86 | BIG LOG, Robert Plant | | SwanSong |
| 70* | 81 | WORDS, FR David | | Carrete |
| 76* | 83 | CRAZY, The Manhattans | | Columbia/CBS |
| 81* | N | HIGH TIME, Styx | | A&M |
| 82* | N | THE NIGHT, The Animals | | I.R.S. |
| 83* | 90 | CHANGE, Tears For Fears | | Mercury |
| 84* | N | HOW CAN I REFUSE, Heart | | Epic |
| 85* | N | MIRACLES, Stacy Lattisaw | | Cotillion |
| 86* | 92 | HOLIDAY ROAD, Lindsey Buckingham | | Warner Bros |
| 87* | N | RAINBOW'S END, Sergio Mendes | | A&M |
| 90* | N | I DON'T WANNA DANCE, Eddy Grant | | Portrait/Ice |
| 95* | N | DON'T YOU KNOW HOW MUCH I LOVE YOU, Ronnie Milsap | | RCA |

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard, for w/e August 13, 1983

NEW SINGLES

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

ALIEN SEX FIEND IGNORE THE MACHINE/The Gurl At The Ends Of My Gun Anagram ANA 11 (PI)
 ALIEN SEX FIEND IGNORE THE MACHINE/Under The Thunder Ignore The Dub/The Gurl At The End Of My Gun Anagram 12ANA 11 12" (PI)
 ANKA, Paul SECOND CHANCE/This Is The First Time CBS A3652 Pic Bag (C)
 ARTHUR AND HIS ROCKING DOGGIES ROCKING WITH THE DOGGIES (IN THE PARK)/The Rocking Doggies Lamposu/Tycho WOOF 1 (PI)
 ASHFORD & SIMPSON HIGH-RISE/Inst Capitol CL 304; 12CL 304 12" (E)

BANKS, Tony AND THE WHEELS KEEP TURNING/Man Of Spells Charisma/Phonogram BANKS 2 Pic Bag (F)
 BE BOP DELUXE PANIC IN THE WORLD/Maid In Heaven/Electrola Language Cocteau COO 7 (IOS)
 BITCHES SIN OUT OF MY MIND (6-track Cassette Single) Terminal TCAS 21 (PI)

CARROLL, Johnny RATTLE MY BONES/Screamin' Demon Heatwave Seville SEV 1029 (A/PI/RSW)
 CHARADE featuring JESSICA GO! TO GET TO YOU/Inst Passion PASH 4; PASH 124 12" (A)
 CHASE EVENSONG/EVERMORE PART II (Double A) Corduroy Wax Mouse WAX 1002 (PI)
 CLASSIX NOUVEAU FOREVER AND A DAY/TEXT, VERSIONI/Switch Liberty BP 419 Pic Bag (E)
 CLASSIX NOUVEAU FOREVER AND A DAY/TEXT, VERSIONI/Switch (Full Length Version) Liberty 12BP 419 12" Pic Bag (E)
 CLOCK DVA BREAKDOWN/Black Angels' Death Song Polydor POSP 627; POSP 627 12" (F)
 COMSAT ANGELS, THE WILL YOU STAY TONIGHT/World Away Jive JIVE 46 (C)
 COMSAT ANGELS, THE WILL YOU STAY TONIGHT/World Away (Dub Mix)/Shining Hour Jive JIVE 46T 12" (C)
 COOL RUNNING/ROBIN HOODS OF THE GHETTO (EP) Rako ROK 127 only (JS)

DALTON, Guy NIGHT PEOPLE/New York Mix Mach 1 MAGIC 127 12" (A)
 DIAMOND HEAD MAKIN' MUSIC/Andy Peebles Interview MCA DHM 103 (C)
 DICKSON, Barbara TELL ME IT'S NOT TRUE/Tonight Epic A3684 (C)
 DIO HOLY OLIVER/Evil Vertigo/Phonogram DO 1 Pic Bag, DO 112 12" Pic Bag (F)
 DUKE, George BORN TO LOVE YOU/You Are The Light Epic A3612 (C)

FINESSE TOGETHER/Inst Intense INTS 009 (A)
 FLOWERS OF THE PAST THE FUHRER/Medieval Memorial MEM 1 Pic Bag (II)
 FRIENDS AGAIN SUNKISSED/Dealing In Silver Moon MOON 2 Pic Bag (F)
 FRIENDS AGAIN SUNKISSED (EXTENDED VERSION)/Sunkissed/Dealing In Silver Moon MOON 212 12" Pic Bag (F)

GAD, Pablo THE PROPHET BOB MARLEY/The Prophet In Dub CDJ CDJ 004 12" only (JS)
 GAMMON, Patrick DO MY DITTY/T.O.P. A&M AM 132 Pic Bag (C)
 GAMMON, Patrick DO MY DITTY/Inst A&M AMX 132 12" Pic Bag (C)
 GANG OF FOUR IS IT LOVE/A Man With A Good Car EMI 5418 Pic Bag (R)
 GANG OF FOUR IS IT LOVE (EXT. MIX)/A Man With A Good Car EMI 12EMI 5418 Pic Bag 12" (E)
 GIRLS CANT HELP IT RHYTHM OF THE JUNGLE/X Marks The Spot Virgin VS 602 Pic Bag, VS 602-12 12" Pic Bag (E)
 GIRLSCHOOL 1-2-3-4 ROCK AND ROLL/Tush/Don't Call It Love Bronze BRO 169 Pic Bag (F)
 GIRLSCHOOL 1-2-3-4 ROCK AND ROLL/Tush/Don't Call It Love/Emergency Bronze BROX 169 12" Pic Bag (F)
 GLASS MUSEUM FUTURE/Pleasure RGM RGM 1020 Pic Bag, RGMT 1020 12" Pic Bag (A)
 GLOVE, THE LIKE AN ANIMAL/Mouth To Mouth Wonderland/Polydor SHE 3 (F)
 GLOVE, THE LIKE AN ANIMAL (DUB VERSION)/Mouth To Mouth/Like An Animal Wonderland/Polydor SHEX 3 12" (F)

HAIN, Kit FIRE IN HIS EYES/You Are The One Mercury/Phonogram KH 2 Pic Bag (F)
 HALEY BROTHERS, THE WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR/Maybe Then Weasel WR 4006 Pic Bag (SPI)
 HANOI ROCKS UNTIL I GET YOU/Tragedy Lick LIX 2 (IOS)
 HANOI ROCKS UNTIL I GET YOU/Tragedy/Oriental Beat Lick LIX 2 12" (IOS)
 HEAVEN 17 CRUSHED BY THE WHEEL OF INDUSTRY PART I/Part 2 Virgin VS 628 Pic Bag, VS 628-12 12" Pic Bag (E)
 HOT 2 TROT BREAKING THE HEARTS (HEY YOU)/Club Version PRT 7P 282; 12P 282 12" (A)
 HUNTERS & COLLECTORS JUDAS SHEEP/Mr. Night Virgin VS 616 Pic Bag (E)
 HUNTERS & COLLECTORS JUDAS SHEEP/Egghead Virgin 616-12 12" Pic Bag (E)
 HURRAH! HIP HIP/Flowers Kitchenware SK 6 Pic Bag (II)

INQUISITOR BORN TO BE WILD/Inquisitor Neat NEAT 29 Pic Bag (PI)

JACKSON, Joe COSMOPOLITAN/Breakdown A&M AM 134 Pic Bag (C)
 JETT, Joan & The Blackhearts FAKE FRIENDS/Coney Island White Fish Epic A3615 Pic Bag, TA3615 12" Pic Bag (C)
 JOHN, Elton I'M STILL STANDING/Earn While You Learn Rocket/Phonogram EJPIC 1 Pic Disc (F)
 JON & VANGELIS HE IS SAILING/Polonaise Polydor JVX 4 12" (F)
 JULUKA (MPI) Shake My Way Safan ZULU A3 Africa-shaped Pic Disc, in limited edition doublepack with SCATTERLINGS OF AFRICA I. Jwaga Sibeki (SPI)
 JUST, Barry JUST BARRY/WILLIE PRINCE: Baby Boogie Monarch MON 046 (A)

KANE GANG, THE BROTHER BROTHERS/We'll Take This Train Kitchenware SK 5 Pic Bag (F)
 KANE GANG, THE BROTHER BROTHERS/We'll Take This Train/Drink Kitchenware SKK 5 12" Pic Bag (F)
 KIDS FROM FAME, THE SONGS/Just Like You RCA 353 Pic Bag (R)

LAMB, ANNABEL RIDERS ON THE STORM/No Cure A&M AM 131 Pic Bag (C)
 LAMB, ANNABEL RIDERS ON THE STORM/Dub Mix/No Cure A&M AMX 131 12" Pic Bag (C)
 LANGTON GROUP, LLOYD WINDS OF CHANGE/Outside The Law Flicknife FLS 021 (PI)
 LANGE, Stevie DON'T WANT TO CRY NO MORE/Don't Wait Too Long Jive JIVE 23 (C)
 LIFE STUDIES HOMEWARD (3-track EP) Occasion OCC 001 Pic Bag (II)
 LINDSEY, Judy FUJIYAMA MAMA/Rockabilly Daddy Seville SEV 1030 (A/PI/RSW)
 LYNCH, Kenny HALF THE DAY'S GONE AND WE HAVEN'T EARNED A PENNY/Another Groovy Saturday Night Satril SAT 510 Pic Bag, 12 SAT 510 12" (SPI)

MADNESS WINGS OF A DOVE/Behind The 8 Bell Stiff BUY 181 Pic Bag, PBUY 181 Pic Disc (C)
 MADNESS WINGS OF A DOVE/Behind The 8 Bell/One's Second Thoughtlessness Stiff BUYIT 181 12" Pic Bag (C)
 MAISONNETTES, THE THIS AFFAIR/Say It Again Ready Steady Go! RSG 4 Pic Bag (IOS)
 MAISONNETTES, THE THIS AFFAIR/Version/Say It Again Ready Steady Go! RSGT 4 12" Pic Bag (IOS)
 MARLEY, Rita/Judy Mowatt/Marcia Griffiths MUSIC FOR THE WORLD/Many Are Called Shanachie 5007 12" only (JS)
 MEMBERS, THE GOING WEST/Membership Albion ION 153 Pic Bag (SPI)
 MEMBERS, THE GOING WEST (DUB VERSION)/Membership/Going West Albion 12ION 153 12" Pic Bag (SPI)
 MOODY BLUES, THE BLUE WORLD/Going Nowhere Threshold TH 30 Pic Bag, THX 30 12" Pic Bag (F)

NATURAL ITES PICTURE ON THE WALL/Jah Works Mamma CSA CSA 501 (A/JS)
 NELSON, Bill TOUCH & GLOW/Dancing In The Wind/Love Without Fear Cocteau COQ 10 (IOS)
 NELSON'S RED NOISE, Bill REVOLT INTO STYLE/Stay Young/Furniture Music Cocteau COQ 8 (IOS)

OPPRESSED, THE NEVER SAY DIE (EP) Firm NICK 001 Pic Bag (II)
 OSBOURNE, Johnny WATER PUMPING/WAYNE SMITH: Music On My Mind CF C003 12" only (JS)

PALAIS SCHAUMBURG HOCKEY/Rosen Mercury/Phonogram PASCH 1 Pic Bag (F)
 PALAIS SCHAUMBURG HOCKEY (INDOOR MIX)/STAN KENTON (Double A) Mercury/Phonogram PASCH 112 12" Pic Bag (F)
 PARADISE ONE MIND TWO HEARTS/Back Together Priority P1 Pic Bag, PX 1 12" Pic Bag (A)
 PERFECT CRIME, THE BRAVE/Bright Side/Ten Out Of Ten MCA 830 Pic Bag, MCAT 830 12" Pic Bag (C)
 PRINCE LESSA LASSAN DJALENGA/SUPER LOVY: ETALI YOMOKO/SUPER WANYIKA: Nimesha/PRINCE LESSA LASSAN: Tatukama Swahili (Albion) 12SWAH 001 12" Pic Bag (SPI)
 PROJECT FUTURE RAY GUN DMICS/Arcade Lover Capitol CL 305; 12CL 305 12" (E)

RANKING, TipPA KNIFE CUT/T. WILLIAMS: The Cut Red Man RED 004 12" only (JS)
 RED LET HER GO/Taking Pictures RGM RGM 2010 Pic Bag, RGMT 2010 12" Pic Bag (A)
 RICHEY, Paul THE DEVIL INSIDE/Jedediah Jones Pinnacle DEVIL 1 (PI)
 ROBERTS, Bobby BIG SANDY/ROBBIE PEARSON: I DIG THAT GAL/DAZZLERS: Gee Whiz/DWAIN BELL: Rock & Roll On A Saturday Night/BILL SHERRELL: Yes, No Dr. Maybe Cartel EP 427 (SW)
 ROBINSON, Smokey/Barbara Mitchell BLAME IT ON LOVE/Even Tho' Motown TMG 1313 (R)

SCREAMING DEAD CREATURES OF THE NIGHT/Thirteenth Century Vampire No Future 120125 12" only (PI)
 SHARP, Dee STRAIGHTEN UP AND FLY RIGHT/That Much I Know RCA 350 Pic Bag (R)
 SHARP, Dee STRAIGHTEN UP AND FLY RIGHT/Night And Day/That Much I Know RCA RCAT 350 12" Pic Bag (R)
 SKEPTIX SCARPER FOR LIFE/BORN TO LOSE/Peaceforce Neon/Zanon SKEP 002 Pic Bag (N)
 STATIC ACTIVITY THE EPICALLY BLAZING ADVENTURES OF STATIC ACTIVITY IN THE LAND OF ZING! (5-track EP) Rapp RAPP 34567 Pic Bag (II)
 ST CLAIR, Isla STILL NO SIGN OF THE LIFEBOATS/Everything's Turned Out Fine Dingles SID 236 (SPI)
 STEWART, Rod WHAT AM I GOING TO DO/Dancing Alone Warner Brothers W 9564 Pic Bag (W)
 STEWART, Rod WHAT AM I GOING TO DO/Dancing Alone/Sailing (Live) Warner Brothers W 9564T 12" Pic Bag (W)
 STRAY CATS (SHE'S) SEXY AND 17/Lookin' Better Every Bear Arista SCAPO 6 Pic Disc (F)
 SURFACE BAND, THE JAH BIBLE/New Style Surface SCL 001 12" only (JS)

THRILLING WONDER STORIES TWO WAY VIDEO/Computer Mic Made in Space MIS 2001 (PI)
 TURKEY BONES AND THE WILD DOGS GOLDFISH/Zoology Anagram ANA 10 (PI)
 TWO SISTERS HIGH NOON/Part 2 I.R.S. PSSX 1021 12" only (C)

VAUGHN, Stevie RAY LOVE STRUCK BABY/Rude Rude Epic A3689 (C)

WEATHER GIRLS IT'S RAINING MEN/Inst CBS A2924; A132924 12" (C)
 WILSON, Delroy PLAY SOMETHING PRETTY/A STEWARD: I Must Be Dreaming J&J JJ 107 12" only (JS)

Y&T MEAN STREAK/Straight Thru The Heart A&M AM 135 Pic Bag, AMP 135 Pic Disc (C)
 Y&T MEAN STREAK/Straight Thru The Heart/Dirty Girl A&M AMX 135 12" Pic Bag (C)

And The Wheels Keep Turning B Let Her Go H
 Big Sandy R Like An Animal G
 Biame I De Love R Love Struck Baby V
 Blue World M Makin' Music D
 Born To Love You D Mean Streak Y
 Born To Be Wild I Music For The World M
 Brave C Never Say Die (EP) O
 Breakdown C Night People D
 Breaking The Hearts Hey You H One Mind Two Hearts P
 Brother Brother K Out Of My Mind B
 Cosmopolitan J Picture In The World B
 Creatures Of The Night S Planc On The Wall N
 Crushed By The Wheels Of Industry Play Something Pretty W
 Devil Inside, The H Prophet Bob Marley, The W
 Djalenga R Rattle My Bones C
 Do My Dirty P Ray Gun Omics P
 Don't Want To Cry No More G Revolt Into Style N
 Evening L Rhythm Of The Jungle G
 Evermore Part II C Riders On The Storm L
 Fake Friends C Robn Hood Of The Ghetto C
 Fire In His Eyes J 1-2-3-4 Rock and Roll C
 Forever And A Day H Rocking With The Doggies G
 Fuhrer, The C (In The Park) A
 The Fujiyama Mama S Scared For Life S
 Future G Second Chance A
 Going West G (She's) Sexy And 17 S
 Goldfish M Songs S
 Got To Get To You I 1 Straighten Up And Fly Right S
 (Megamix) Sunkissed F
 He Is Sailing C Tell Me It's Not True D
 High Noon J The Epically Blazin' J
 High Rise A Adventures Of Static J
 Hip Hop A Activity In The Land H
 Hocky H O Zing! S
 Holy Diver P This Affair M
 Homeward (EP) D Together F
 Ignore The Machine L Touch And Glow N
 I'm Still Standing A Twin Way Video T
 Inq J Until I Get You I
 Is It Love J Water Pumping H
 It's Raining Men G What Am I Going To Do S
 Jah Bible W What Do You Want To S
 Judas Sheep S Make Those Eyes At Me For H
 Just Barry H Will You Stay Tonight C
 Knife Cut J Winds Of Change I
 R Wings Of A Dove R M



Artists with new releases this week from the top: The Members, Joe Jackson and Madness.

Distributor codes: see album releases page

Total Releases: 102

August 12, 1983

NEW ALBUMS

TOP US ALBUMS

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

- ACID FLOCK OF THE SWITCH Atlantic K7801001/K7801004 (3.20 (W))
- ADDERLEY, Cannonball MERRY, MERRY EMI (Germany) 1C 048 50710 - (3.05 (ICN))
- ALBION DANCE BAND SHINE E OFF Spanish SPIN 103 - (3.22 (MW))
- ALLISON, Luther SOUTHSIDE SAFARI Red Lightnin' RL 0036 - (2.75 (ICN))
- AMBROSE & His Orchestra 1930 32 FAITHFULLY YOURS Saville SVL 159 - (3.05 (ICN))
- AMERICA ALBI EMI (Germany) 1C 064 86201 - (3.50 (ICN))
- ASIA ALPHA Geffen 25508/4025508 (3.20 (C))
- BAD BRAINS ROCK FOR LIGHT Abstract ABT 007 - (2.86 (P))
- BARRON, Ronnie BORN TON ROULETTE Ace CH 79 - (2.99 (P))
- BEACH BOYS, The LIGHTSKEEKING THE SUMMER ALIVE Caribou CRB 40/22154 (Double Play Cassette) (3.04 (C))
- BERRY, Dave THE CRYING GAME THE BEST OF DAVE BERRY Rock Echoes/London TAB 69/KTBC 69 (2.03 (P))
- BLAKEYS' JAZZ MESSENGERS, Art ART BLAKEYS' JAZZ MESSENGERS RCA (Germany) CL 42789 - (4.79 (ICN))
- BOHANNON MAKE YOUR BODY MOVE Compact CLTLP 1/2CZCL 1 (3.20 (A))
- BOSTON BOSTON/DOONT LOOK BACK Epic EPC 40/22155 (Double Play Cassette) (3.04 (C))
- BOWIE, David GOLDEN YEARS RCA BOWLP 4/BOWK 4 (R)
- BOWIE, David BOX SET RCA (France) PL 37700 - (3.35 (ICN))
- BOYS OF THE LOUGH OIR Road Topic 1275 433 - (3.05 (MW))
- BUSH, Kate ON STAGE EMI (Holland) 1A 052Z 07133 - (3.05 (ICN))
- CALLOWAY, Cab GET WITH IT Swinghouse SWH 38 - (3.04 (MW))
- CAN FLOW MOTION EMI (Germany) 1C 064 31837 - (3.50 (ICN))
- CANNED HEAT BOOGIE WITH CANNED HEAT EMI (Germany) 1C 064 90973 - (3.50 (ICN))
- CARROLL, Johnny Feat. Judy Lindsay SCREAMIN' DEMON HEATWAVE Saville SEL 71 - (2.13 (P))
- CHARLETONS, THE SCRIPT OF THE BRIDGE Stable STATLP 17 - (C)
- CHANNEL 3 WHEN THE LIGHTS GO OUT No Future PUNK 71 - (2.72 (P))
- CHAPLIN, Charlie ONE OF A KIND Trojan TRLS 218 - (2.75 (P))
- CHRISTIAN DEATH THEATRE OF PAIN No Future FL 21 - (2.72 (P))
- CONEY HATCH CONEY HATCH/OUTA HAND Vertigo/Phonogram VERL 71 - (P)
- CONEY HATCH CONEY HATCH/OUTA HAND Vertigo/Phonogram VERL 7 (Double Play Cassette) (P)
- CRUDUP, Big Boy I'M IN THE MOOD Krazy Kat KK 7416 - (3.05 (MW/SW))
- DAVIS JR, Sammy IN PERFORM 77 RCA (Germany) PL 40581/PK 40581 (3.93 (ICN))
- DAY, Doris THE BEST OF DORIS Day Spot SPR 8533/SPC 8533 (PK)
- DELLS, The ROCKIN' ON Charly CRB 1056 - (MW)
- DESMOND, Paul MASTERS OF JAZZ RCA (Germany) CL 42790 - (4.99 (ICN))
- DICKSON, Barbara SWEET OASIS/YOU KNOW IT'S ME Epic EPC 40/22160 (Double Play Cassette) (3.04 (C))
- DOLBY, Thomas THE GOLDEN AGE OF WIRELESS EMI WIP 10780/71TC-WIP 10780/74 (3.39 (C))
- DRIVERS, The SHORT CUTS Greyhound GRK 3301 - (3.20 (ICN))
- DUB SYNDICATE ONE WAY SYSTEM Roir A 121 (Cassette) (3.25 (C))
- EDDY, Duane TWANGIN' THE GOLDEN HITS RCA (Germany) 26.21194/TC 26.21194 (2.75 (ICN))
- ENEMY, The GATEWAY TO HELL Fall-Out FALL LP 015 - (U)
- FATBACK IS THIS THE FUTURE Spring/Polydor POLD 5108 (3.25 (P))
- FORBERT, Steve ALIVE ON ARRIVAL/JACK RABBIT SLAM Epic EPC 40/22157 (Double Play Cassette) (3.04 (C))
- FORTUNES, The THE BEST OF THE FORTUNES EMI (Holland) 1A 022 58227/1A 22 58227 (2.15 (ICN))
- FROESE, Edgar PINNACLES Virgin V 2277 - (3.20 (C))
- GENTRY, Bobbie THE BEST OF BOBBIE GENTRY EMI (Germany) 048 CRY 81802 - (3.05 (ICN))
- GILLAN, Ian LIVE AT THE BUDDOKAN VOLS 1 & II Virgin VGD 3507/VGDC 3507 (3.65/(3.20 (C))
- GOODWIN, Ron/The Royal Philharmonic Orchestra PROJECTIONS EMI EMS 1077691/TC-EMS 1077694 (2.44 (P))
- HARRISON, George DARK HORSE EMI (Germany) 1C 062 05714 - (3.50 (ICN))
- HELIX NO REST FOR THE WICKED Capitol EST 4001851 - (3.39 (C))
- HOLT, John POLICE IN HELICOPTER Grasshoppers GREL 58 - (2.95 (US/SP))
- HORNE, Lena JAZZ MASTERS DRG MRS 501 - (3.95 (ICN))
- JACKSONS, The GOING PLACES/DESTINY Epic EPC 40/22156 (Double Play Cassette) (3.04 (C))
- JIMENEZ, Fico TEXMEX BREAKDOWN Sonet SMTF 8951 - (3.20 (MW))
- JIVE FIVE, The OUR TRUE STORY Ace CH 78 - (2.99 (P))
- JOHNSON, Eddie/Zinc THE GREEN ALBUM EMI EST 4001831/TC-EST 4001834 (3.39 (C))
- JONES, Quincy MUSIC IN MY LIFE Pickwick SHM 3125/HSC 2126 (PK)
- JONES, Tom SIXTEEN LOVE SONGS Pickwick CH 2065/CH 2065 (PK)
- JORDAN, Louis LOOK OUT SISTER Krazy Kat KK 7415 - (3.05 (MW/SW))
- KALEIDOSCOPE BACON FROM MARS Edsel XED 115 - (3.35 (MW))
- KIDS FROM FAME SING FOR YOU RCA KIDLP 005/KIDK 006 (P)
- LAI, Francis & His Orchestra A MAN, A WOMAN, A LOVE STORY Spot SPR 8532/SPC 8532 (PK)
- LAWNS, Ronnie MR NICE GUY Capitol EST 4001851 - (3.39 (C))
- LAYTON & JOHNSTONE, The GREAT AMERICAN DUETTISTS THE SONG IS ENDED JOY'D' 2771 - (1.52 (P))
- LEWIS, Jerry Lee JERRY LEE LEWIS Cambra CR 100/CRT 100 (DS)
- LITTLE RICHARD LITTLE RICHARD Cambra CR 102/CRT 102 (DS)
- LITTLE RIVER BAND SLEEPER CATCHER EMI (Germany) 1C 064 82857 - (3.50 (ICN))
- LONDON, Julie CALENDAR Girl Edsel XED 109 - (3.35 (MW))
- LSO & The Royal Choral Society CLASSIC ROCK V ROCK SYMPHONIES K-tel ONE 1243/OC2 2243 (K)
- MALARA REVISITED Red A 122 (Cassette) (3.25 (C))
- MARDELL, Hugh BLACK MAN'S FOUNDATION Shamachie 43012 - (3.95 (US))
- MAINTOVANI & His Dance Orchestra MANTOVANI & HIS DANCE ORCHESTRA Recollections RFL 31/MRFL 31 (1.80 (P))
- MARC & The Mambas TORMENT AND TORMOS Some Bizzare/Phonogram BIZL 4/BIZL 4 (2LP) (3.45/(3.55 (P))
- MEMBERS, THE GOING WEST Albion ALB 115/CALB 115 (3.05 (SP))
- MIJOS, The WORKING Edsel/Red Lightnin' ED 118 - (3.05 (ICN))
- MORAN, Diana GET FIT WITH THE GREEN GODDESS BBC REH 478/CR 479 (2.43 (A))
- MORAN, James & Tom ERIC IRISH TRADITIONAL MUSIC IN AMERICA Topic 127 399 - (3.05 (MW))
- MOSS, Buddy GEORGIA BLUES Travlin' Man TM 800 - (3.05 (MW/SW))
- NCS BABES IN ARMS Roir A 122 (Cassette) (3.25 (C))
- NELSON, Willie BLUE EYES CRYING IN THE RAIN Pickwick SHM 3127/HSC 3127 (PK)
- NOLANS, The THE NOLAN SISTERS/MAKING WAVES Epic EPC 40/22162 (Double Play Cassette) (3.04 (C))
- ORIGINAL SOUNDTRACK FROM RUSSIA WITH LOVE EMI (Germany) 1C 054 82931 - (3.50 (ICN))
- ORIGINAL SOUNDTRACK COLBRINGER EMI (Germany) 1C 054 87303 - (3.50 (ICN))
- ORIGINAL SOUNDTRACK YOU ONLY LIVE TWICE EMI (Germany) 1C 054 82920 - (3.50 (ICN))
- ORIGINAL SOUNDTRACK ASCENDANCY Warner Brothers K24022111 - (3.20 (W))
- ORIGINAL SOUNDTRACK THUNDERBALL EMI (Germany) 1C 054 82923 - (3.05 (ICN))
- ORIGINAL SOUNDTRACK DR. NO EMI (Germany) 1C 054 82922 - (3.05 (ICN))
- OSBORNE, Jeffrey STAY WITH ME TONIGHT ABM AMLX 6494/CXCM 6494 (C)
- PERKINS, Carl CARL PERKINS Cambra CR 101/CRT 101 (DS)
- POPOL VUH ADAPTE ADAPTE LOVE LOVE Union U015 - (2.79 (P))
- PRESLEY, Elvis LOVE SONGS Pickwick CDS 1211/CAM 1211 (PK)
- PREVIN, Dory & Andre DORY & ANDRE PREVIN DRG MRS 503 - (3.95 (ICN))
- QUEEN IDA & HER ZYDECO BAND LIVE IN SAN FRANCISCO Sonet SMTF 901 - (3.20 (MW))
- RHOS MALE VOICE CHOIR GREAT OPERA CHORUSES Decca TXDS 502/KTXDC 502 (3.25 (P))
- ROBINSON BAND, Tom POWER IN THE DARKNESS EMI EMS 1066891/TC-EMS 1066894 (2.44 (C))
- ROBINSON BAND, Tom TWO EMI EMS 182151/TC-EMS 182154 (2.44 (C))
- ROLLINS, Phyllis LOVERS CHOICE Paradise PR 7712 - (3.95 (US))
- SECOMBE, Harry HARRY'S CHOICE Spot SPR 8537/SPC 8537 (PK)
- SHAPPIO, Helen STRAIGHTEN UP AND FLY RIGHT Oval DVLP 507 - (3.00 (P))
- SOFT MACHINE ALIVE & WELL & LIVING IN PARIS EMI (Germany) 1C 064 60438 - (3.50 (ICN))
- SOLAR RHYTHM THE CLASSICS GO SOLAR Cambra CR 085/CRT 085 (DS)
- STARR, Ringo GOODNIGHT VIENNA EMI (Germany) 1C 062 05782 - (3.50 (ICN))
- STEELE, Tommy TOMMY STEELE'S GREATEST HITS Spot SPR 8531/SPC 8531 (PK)
- SYKES, Roosevelt & Lee Green 1929 1930 Magpie PY 4418 - (3.05 (MW/SW))
- TAYLOR, Dave MIDNIGHT ROCK Nervous NERD 009 - (3.04 (MW))
- TILSTON, Steve IN FOR A PENNY... IN FOR A POUND TW Records PROP 41 - (3.10 (DS))
- TOZZI, Umberto AMORE Carrere CAL 3003/CAC 3003 (2.95 (P))
- VARIOUS A FESTIVAL OF STRAUSS Spot SPR 8534/SPC 8534 (PK)
- VARIOUS ALLIGATOR BONES Sonet SMTF 894 - (3.20 (MW))
- VARIOUS BANG ON A DRUM AGAIN BBC REC 474/2CM 474 (1.82 (A))
- VARIOUS BEAUTIFUL MUSIC Cambra CR 005/CRT 005 (DS)
- VARIOUS BEERDROPS EXPLODES Abstract BEER 11 - (2.44 (P))
- VARIOUS COOL HEAT K-tel NE 1231/ICE 2231 (K)
- VARIOUS COUNTRY LOVIN' VOL 2 Cambra CR 043/CRT 043 (DS)
- VARIOUS DANCE FOREVER EMI (France) ZC 156 78252/3 (Double)ZC 170 78254/6 (Box Set) - (4.12/(8.00 (ICN))
- VARIOUS DEMOLITION BLUES Insane LP 11 - (U)
- VARIOUS FIDDLE & BANJO BLUE GRASS Arion ARN 337171 - (3.50 (ICN))
- VARIOUS GILBERT AND SULLIVAN SPECTACULAR Spot SPR 8536/SPC 8536 (PK)
- VARIOUS JAH SON INVASION Wacki WACKI 2384 - (3.95 (US))
- VARIOUS JAH CHILDREN INVASION Wacki WACKI 2384 - (3.95 (US))
- VARIOUS KINDA COUNTRY Cambra CR 064/CRT 064 (DS)
- VARIOUS LIVE AT THE ACE Body Music BMZ LP111 - (2.95 (US))
- VARIOUS LOUISIANA RBB FROM LANOR Red Paper RP 702 - (3.05 (MW/SW))
- VARIOUS MAGNETIC HITS Cambra CR 104/CRT 104 (DS)
- VARIOUS MASTERS OF THE SARANGI Nonesuch H 72062 - (2.75 (ICN))
- VARIOUS MISTY WATER COLOUR MEMORIES BBC REC 472/2CM 472 (1.82 (A))
- VARIOUS MORE WILD THE WILD STORIES BBC REC 472/2CM 473 (1.82 (A))
- VARIOUS MOTOWN SUPERSTARS SING Motown STMS 5100/STMS 5100 (1.82 (P))
- VARIOUS RHYTHM 'N' BLUES AT ITS BEST Cambra CR 106/CRT 106 (DS)
- VARIOUS ROCKABLY REBELS Cambra CR 108/CRT 108 (DS)
- VARIOUS SLOW & MOODY BLACK & BLUES Kent KENT 003 - (2.99 (MW))
- VARIOUS STREETSOUNDS EDITION 5 StreetSounds STSND 005/ZCTS 005 (2.43 (A))
- VARIOUS SUNSPASH K-tel NE 1229C 229 (K)
- VARIOUS THE LEGACY OF THE BLUES Sonet SMTD 2021 - (3.20 (MW))
- VAUGHAN, Frankie FRANKIE VAUGHAN'S GREATEST HITS Spot SPR 8535/SPC 8535 (PK)
- VENOM WELCOME TO HELL Meat NEAT 1002PI - (P) (Ded) (3.20 (P))
- WILLIAMS, Larry LARRY WILLIAMS FEATURING JOHNNY GUITAR WATSON Edsel/Red Lightnin' ED 119 - (3.05 (ICN))
- WUNDERLICH, Klaus TIME FOR ROMANCE Pickwick CH 2064/CH 2064 (P)
- YARDBIRDS, The THE YARDBIRDS Cambra CR 107/CRT 107 (DS)
- YOUNG, Neil EVERBODY'S ROCKIN' Geffen GEF 25508/4025508 (3.20 (C))



Among this week's new releases are LPs from Kate Bush and Quincy Jones.

Distributor Codes

- A - PRT 01-640 3344
- B - Ronco 01-876 8682
- BK - Backs 0603 26221
- BLM - Black Marketing - 01-609 7017/8
- BM - BiBi Magnetics 01-223 5955
- BU - Bullet 08894 76316
- C - CBS 01-960 2155
- CEL - Celtic Music 0532 432637
- CON - Conifer 08954 47707
- CS - Cassion 01-485 8704
- E - EMI 01-561 8722
- F - PolyGram 01-590 6044
- FP - Faulty 01-727 0734
- G - Lightning 01-969 8344
- GR - Graduate 0384 59048
- GY - Greyhound 01-385 8146
- H - HR Taylor 021-622 2377
- I - Cartel (Backs, Rough Trade) and Fast Product - 031 661 5811
- Probe - 051 236 6591
- Red Rhino (Mid) - 0926 26376
- Red Rhino (Nth) - 0904 641415
- Revolver - 0272 299105
- IDS - Independent Distribution Services 01-476 3222
- IKF - 02514 20053
- ILA - Independent Record Labels Association 01-935 2303
- IMS - Import Music Service (via Polygram) 01-590 6044
- IMP - Impex 01-229 5454
- IN - Inferno 021-233 1256
- IRS - Independent Record Sales 850-3161
- J - Jungle 01-359 9161
- JS - Jetstar 01-961 5818
- JSU - Jazz Services Unlimited 0422 64773
- K - K-tel 01-992 8000
- KS - Kingdom - 01-836 4763
- LS - Lugtons 01-348 9122
- M - MSD - 01-602 3483
- MB - Menace Breakers 01-381 1391
- MFP - Music For Pleasure 01-561 3125
- MK - 041-333 9553
- MW - Making Waves 01-481 9917
- N - Neon 09363 5029
- O - Outlet 0232 22826
- OR - Orbitone 01-965 8292
- P - Pinnacle 0689-73144
- PK - Pickwick 01-200 7000
- PR - President 01-839 4672
- PRO - Projection 0702 72281
- R - RCA 021-525 3000
- RT - Rough Trade 01-221 1100
- RU - Ruff Lion - 01-221 1604
- SO - Stage One 0428 4001
- SP - Spartan 01-903 8223
- SW - Swift 0424 220028
- T - Trojan 01-961 4565
- TE - Tent 0708-751881
- TOL - The Other Label 01-624 1843
- V - Vista Sounds 01-951 3178
- W - WEA 01-998 5929
- WU - Wynd Up 061-798 9252
- X - Clyde Factors 041-221 9844
- Y - Relay 01-579 6125

| THIS WEEK | LAST WEEK | TITLE | ARTIST | LABEL |
|-----------|-----------|-----------------------|--------------------------|----------------|
| 1* | 1 | SYNCHRONICITY | The Police | A&M |
| 2 | 2 | THRILLER | Michael Jackson | Epic |
| 3 | 3 | FLASHDANCE | Soundtrack | Casablanca |
| 4 | 4 | PYROMANIA | Def Leppard | Mercury |
| 5* | 5 | THE WILD HEART | Stevie Nicks | Modern |
| 6 | 6 | LET'S DANCE | David Bowie | EMI-America |
| 7* | 7 | KEEP IT UP | Lover Boy | Columbia/CBS |
| 8 | 8 | CARGO | Men At Work | Columbia/CBS |
| 9* | 10 | FRONTIERS | Journey | Columbia/CBS |
| 10* | 23 | STAYING ALIVE | Soundtrack | RSO |
| 11* | 14 | DURAN DURAN | Duran Duran | Capitol |
| 12* | 16 | SHE WORKS HARD . . . | Donna Summer | Mercury |
| 13* | 13 | REACH THE BEACH | The Fixx | MCA |
| 14 | 11 | H ₂ O | Daryl Hall & John Oates | RCA |
| 15 | 15 | PIECE OF MIND | Iron Maiden | Capitol |
| 16 | 9 | 1999 | Prince | Warner Bros |
| 17 | 17 | SPEAKING IN TONGUES | Talking Heads | Sire |
| 18* | 20 | SWEET DREAMS . . . | Eurythmics | RCA |
| 19* | 26 | THE PRINCIPLE . . . | Robert Plant | Swan Song |
| 20* | 21 | ALBUM | Joan Jett | Blackheart/MCA |
| 21 | 22 | KISSING TO BE CLEVER | Culture Club | Virgin/Epic |
| 22 | 22 | STATE OF CONFUSION | The Kinks | Arista |
| 23* | 25 | FASCINATION | Human League | A&M |
| 24 | 24 | ELIMINATOR | ZZ Top | Warner Bros |
| 25 | 18 | CUTS LIKE A KNIFE | Bryan Adams | A&M |
| 26 | 19 | KILLER ON THE RAMPAGE | Eddy Grant | Portrait/ICE |
| 27* | 28 | METAL HEALTH | Quiet Riot | Pasha |
| 28* | 32 | AFTER EIGHT | Taco | RCA |
| 29* | 30 | ZEBRA | Zebra | Atlantic |
| 30 | 29 | KILROY WAS HERE | Styx | A&M |
| 31 | 27 | SERGIO MENDES | Sergio Mendes | A&M |
| 32 | 31 | LIVING IN OZ | Rick Springfield | RCA |
| 33* | 38 | ROSS | Diana Ross | RCA |
| 34 | 33 | IN YOUR EYES | George Benson | Warner Bros |
| 35* | 40 | TAKE ANOTHER PICTURE | Quarterflash | Geffen |
| 36 | 37 | MURMER, R.E.N. | | I.R.S. |
| 37* | 46 | FASTWAY | Fastway | Columbia/CBS |
| 38 | 34 | LISTEN | A Flock Of Seagulls | Jive/Arista |
| 39 | 36 | BETWEEN THE SHEETS | Elton John | Geffen |
| 40 | 35 | VISIONS | Gladys Knight & The Pips | Columbia/CBS |

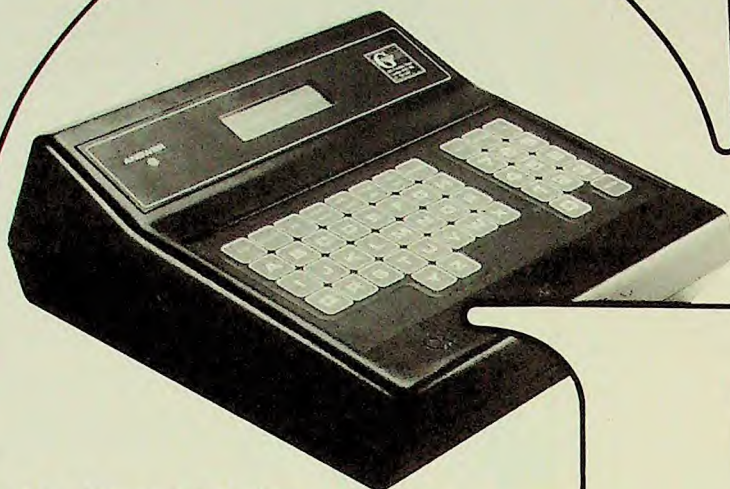
BULLETS 41-100

| | | | | |
|-----|-----|-------------------------------|------------------------------------|----------------|
| 41* | 45 | SECRET MESSAGES | ELO | Jet |
| 48* | 97 | RHYTHM OF YOUTH | Men Without Hats | Backstreet/MCA |
| 50* | 65 | TEXAS FLOOD | Stevie Ray Vaughn | Epic |
| 51* | 63 | GET IT RIGHT | Aretha Franklin | Arista |
| 53* | 62 | THE CLOSER YOU GET | Alabama | RCA |
| 61* | N | PUNCH THE CLOCK | Elvis Costello And The Attractions | Columbia/CBS |
| 66* | 82 | NO PARKING ON THE DANCE FLOOR | Midnight Star | Solar |
| 70* | 95 | STAY WITH ME TONIGHT | Jeffrey Osborne | A&M |
| 80* | 85 | FAREWELL TOUR | Doobie Brothers | Warner Bros |
| 83* | 168 | THE LOOK | Shalamar | Solar |
| 95* | N | YOU AND ME BOTH | Yaz | Sire |
| 98* | 111 | EDDIE MURPHY | Eddie Murphy | Columbia/CBS |

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy *Billboard*, for w/e August 13, 1983.

Total releases: 138

August 12, 1983



The Dataport Retailer
The data collection device, used for the charts, is now available for purchase by non chart-return retailers. The machine offered for sale will be identical in every respect to those used in chart-return stores. The Dataport has been purpose built for use by record retailers as a sales log/stock control device.

The Dataport Retailer features include:

The keyboard has a 26-character (ABC not QWERTY) alpha pad, a separate 10-character numeric pad and 12 clearly marked control keys.

Display of information is via a 2-line 16-character liquid crystal display.

The Memory is 32k solid state (sufficient for over 2000 individual entries).

A quartz clock to record, at 15-minute intervals, the time of sale.

A built-in modem which allows the machine to communicate with a computer either locally or via standard British Telecom telephone line.

A battery to support the memory in case of power failure.

The machine does not have an integral computing facility. It may be used in conjunction with the buyer's own computer to produce an inter-active stock control system or alternatively Gallup offer a weekly sort/list facility using its central computer.

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Terri Anderson for Editorial**

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MUSIC & VIDEO WEEK

TOP SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | | 7" (12") number (Dist.) |
|-----------|-----------|----------------|--|---|
| 1 | 2 | 5 | | THE CROWN Gary Byrd & The G.B. Experience Motown TMGT 1312 (R) |
| 2 | 5 | 5 | | ROCKIT Herbie Hancock CBS (T) A3577 (C) |
| 3 | 1 | 9 | | I.O.U. Freeez Beggars Banquet BEG 96 (T) (W) |
| 4 | 3 | 4 | | DO IT AGAIN/BILLIE JEAN Club House Island (12) IS 132 (E) |
| 5 | 6 | 5 | | DOUBLE DUTCH Malcolm McLaren Charisma/Phonogram MALC 3(12) (F) |
| 6 | 11 | 3 | | GIVE IT UP KC & The Sunshine Band Epic (T) A3017 (C) |
| 7 | 15 | 2 | | PUT OUR HEADS TOGETHER The O'Jays Philadelphia International (T) A3642 (C) |
| 8 | 4 | 14 | | IT'S OVER The Funk Masters Master-Funk 7(12) MF 004 (A) |
| 9 | 17 | 4 | | WAIT UNTIL TONIGHT (MY LOVE) Galaxy Featuring Phil Fearon Ensign/Island (12) ENY 503 (E) |
| 10 | 8 | 4 | | FEEL LIKE MAKIN' LOVE George Benson Warner Brothers W 9551(T) (W) |
| 11 | 28 | 2 | | CHANGING FOR YOU The Chi-Lites R&B RBS(RBL) 215 (A) |
| 12 | 13 | 7 | | CRAZY The Manhattan CBS (T) A3578 (C) |
| 13 | 40 | 2 | | CLUB TROPICANA Wham! Inner Vision (T) A3613 (C) |
| 14 | 16 | 8 | | FALLING IN LOVE Surface Salsoul SAL (T) 104 (R) |
| 15 | 7 | 7 | | ALL NIGHT LONG Mary Jane Girls Gord-y TMG (T) 1309 (R) |
| 16 | 42 | 2 | | THE SUN GOES DOWN (LIVING IT UP) Level 42 Polydor POSPIX(1) 622 (F) |
| 17 | 12 | 10 | | FLASHDANCE... WHAT A FEELING Irene Cara Casablanca/Phonogram CAN(X) 1016 (F) |
| 18 | 18 | 4 | | (DO YOU REALLY LOVE ME) TELL ME LOVE Michael Wycoff RCA(T) 348 (R) |
| 19 | 21 | 4 | | WATCHING YOU, WATCHING ME David Grant Chrysalis GRAN(X) 2 (F) |
| 20 | 10 | 6 | | BETWEEN THE SHEETS The Isley Brothers Epic (T) A3513 (C) |
| 21 | 9 | 7 | | GET DOWN SATURDAY NIGHT Oliver Cheatham MCA (MCA(T) 828 (C) |
| 22 | RE | | | LET'S START THE DANCE III Bohannon Compaq/PRT CLT(1) 1 (A) |
| 23 | 14 | 7 | | MESSAGES FROM THE STARS RAH Band TMT TMT(T) 5 (IDS) |
| 24 | 24 | 4 | | TROUBLE IN PARADISE Al Jarreau WEA International WEA U 9871(T) (W) |
| 25 | NEW | | | BOOGIE NIGHTS Lafleur Proto ENA(T) 111 (A) |

DISCO & DANCE

| | | | | |
|----|-----|----|--|---|
| 26 | 19 | 4 | | SHE'S THE MASTER (OF THE GAME) Richard Jon Smith Jive JIVE(T) 38 (C) |
| 27 | 30 | 6 | | GET IT RIGHT Aretha Franklin Arista ARIST (12) IS37 (F) |
| 28 | 36 | 2 | | HOPSCOTCH Gwen Guthrie Island (12) IS 106 (E) |
| 29 | 27 | 3 | | WHAT DO WE DO Atmosfera Elite DAZZ 23 (BLM) |
| 30 | 20 | 3 | | TELL ME WHY Musical Youth MCA YOU (T) 5 (C) |
| 31 | 41 | 2 | | SPACE COWBOY Jonzun Crew 21 Records/Polydor POSPIX(1) 623 (F) |
| 32 | 37 | 2 | | YOU'RE THE ONE (YOU'RE MY NUMBER ONE) Katie Kissoon Jive JIVE(T) 37 (C) |
| 33 | 38 | 7 | | SEARCHIN' (I GOTTA FIND A MAN) Hazel Dean Proto ENA(T) 109 (A) |
| 34 | RE | | | OUT IN THE NIGHT Serge Ponsar WEA International U 9852 (T) (W) |
| 35 | 35 | 7 | | SKIP TO MY LOU Finis Henderson Motown TMG (T) 1304 (R) |
| 36 | 34 | 3 | | NEVER TOO LATE Lonnie Liston Smith Doctor Jazz/PRT 7AS (ASL) 100 (A) |
| 37 | NEW | | | FOOL FOR YOU Julie Roberts Bluebird BRIT(1) 3 (A) |
| 38 | 23 | 4 | | WE CAN WORK IT OUT Brass Construction Capitol (12) CL 299 (E) |
| 39 | 25 | 8 | | ALL NIGHT LONG La Famille Sanity/PRT 7(12) P 284 (A) |
| 40 | NEW | | | LOVELY DAY Central Line Mercury/Phonogram MER(X) 144 (F) |
| 41 | NEW | | | HALF THE DAY'S GONE... Kenny Lynch Satri (12) SAT 510 (SP) |
| 42 | 48 | 2 | | HAPPY (Theme From 'Lady Sings The Blues') Michael Jackson Tamla Motown TMG 986 (R) |
| 43 | 22 | 12 | | YOU AIN'T REALLY DOWN Status IV TMT TMT (T) 4 (IDS) |
| 44 | 47 | 3 | | PIECES OF ICE Diana Ross Capitol (12) CL 298 (E) |
| 45 | 39 | 5 | | TURN THE MUSIC ON Orlando Johnson and Trance Magnet (12) MAG 246 (R) |
| 46 | 31 | 8 | | SHE WORKS HARD FOR THE MONEY Donna Summer Mercury/Phonogram DONNA 1(12) (F) |
| 47 | NEW | | | WE'RE GONNA GROOVE TONIGHT The Biz Midas (12) MID 1 (R) |
| 48 | 29 | 4 | | KEEP GIVING ME LOVE D Train Prelude PRLT(1) A3497 (C) |
| 49 | NEW | | | WHAT I GOT IS WHAT YOU NEED Unique Prelude PRLD 66 (Import) |
| 50 | 32 | 3 | | IN THE MIDDLE OF SPRING Direct Drive Passion PASH (12) 1 (A) |

TOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | | |
|-----------|-----------|----------------|--|--|
| 1 | 2 | 25 | | THRILLER Michael Jackson Epic EPC 85330 (C) |
| 2 | 1 | 9 | | IN YOUR EYES George Benson Warner Brothers K 9237441 (W) |
| 3 | 3 | 2 | | THE LOOK Shalamar Solar 960239-1 (W) |
| 4 | 23 | 2 | | 18 GREATEST HITS Michael Jackson Plus The Jackson 5 Telstar STAR 2232 (R) |
| 5 | 4 | 5 | | FANTASTIC Wham! Inner Vision IVL 25328 (C) |
| 6 | 6 | 11 | | BETWEEN THE SHEETS The Isley Brothers Epic EPC 25419 (C) |
| 7 | 7 | 4 | | GET IT RIGHT Aretha Franklin Arista 205 544 (F) |
| 8 | 18 | 3 | | SKYYLIGHT New York Skyy Epic EPC 25632 (C) |
| 9 | NEW | | | STAY WITH ME TONIGHT Jeffrey Osborne A&M AMLX 64940 (C) |
| 10 | 16 | 3 | | FOREVER BY YOUR SIDE Manhattans US Columbia FC 38600 (Import) |
| 11 | 8 | 15 | | MARY JANE GIRLS Mary Jane Girls Gord-y STML 12189 (R) |
| 12 | NEW | | | MR NICE GUY Ronnie Laws Capitol EST 4001671 (E) |
| 13 | 5 | 7 | | STREET SOUNDS - EDITION 4 Street Sounds STSND 004 (A) |
| 14 | 10 | 19 | | JARREAU Al Jarreau WEA U 0070 (W) |
| 15 | 15 | 12 | | SATURDAY NIGHT Oliver Cheatham MCA MCF 3179 (C) |
| 16 | 9 | 5 | | I-LEVEL I-Level Virgin V 2270 (E) |
| 17 | 12 | 7 | | WHEN WILL I SEE YOU AGAIN O'Jays Epic FZ 38518 (Import) |
| 18 | NEW | | | THE PROPHET RIDES AGAIN Dennis Brown A&M SP.4964 (Import) |
| 19 | NEW | | | SAKHILE Sakhile Jive Afrika HIP 7 (C) |
| 20 | NEW | | | SILVER VIBRATIONS Roy Ayers Uno Melodic UM 1 (P) |
| 21 | 11 | 6 | | WIRED FOR CLUBS (CLUB TRACKS VOLUME 1) Various Club/Phonogram CLUBL 001 (F) |
| 22 | NEW | | | CITY KIDS Spyro Gyra MCA 205621 (Import) |
| 23 | 13 | 14 | | TWICE AS KOOL Kool & The Gang De-Lite/Phonogram PROLP 2 (F) |
| 24 | 14 | 3 | | ROSS Diana Ross Capitol EST 1867051 (E) |
| 25 | 20 | 13 | | LOST IN SPACE Jonzun Crew 21 Records/Polydor POLD 5098 (F) |

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Outlook starts new promotion operation

BRIAN POOLE'S Outlook Records has started a promotions company Lookout International Promotions, which will consist of a team on the road, and pluggers for ILR, BBC Radio and TV plus international promotion in the US, Japan, the EEC and the rest of the world.

Poole said: "We will handle point-of-sale and merchandising, and will give a package option ranging from £300 to £5,000."

● Outlook Records, 413/415 Ilford Lane, Essex IG1 2SN (01-514-0233).

Bollock tour

THE BOLLOCK Brothers, whose current album is *Never Mind The Bollocks '83*, on Charly, start a 36-date tour of Europe this week. Organised by Paul Boswell of The Agency, it includes Holland, Belgium, France, Germany, Scandinavia, Spain and Portugal. They will support The Stranglers at Belgium's Seaside Festival, and appear at the Pink Pop Festival in Holland. The band is being extensively marketed in Europe by Charly, and a single, a reworked version of *Monster Mash*, will be released in time for Halloween.



Don't knock it

COOK DA BOOKS (left) release the third single in a trilogy of Liverpool-orientated songs this week. *I Wouldn't Want To Knock It* on their own Kiteland label is a three-track 45rpm EP which includes two extra tracks, *Up In Smoke* and *In Da Papers*, and is available in a picture bag. Distribution is by IDS.

Jane's pregnant pause produces IOU product

JANE KENNAWAY (right), whose single *IOU* was a hit on Decca two years ago, is currently picking up strong airplay with a new single, *I'm Missing You*, released on her own IOU indie label.

The single marks a new direction in Kennaway's career — after a year's sabbatical from recording, during which time she also split from Decca, her former managers, and band *Strange Behaviour*, she is now back with a new batch of songs — and is also seven months pregnant.



In conjunction with the single, IOU has produced a new video of Kennaway directed by Matthew Binns, which has been screened regionally. The single has had regional airplay, and Kennaway is currently midway through a radio

promotional tour. Additional promotion includes a fly-posting campaign in major towns featuring the same design as the single's picture bag sleeve.

Amos Levy, who is involved in IOU Records with Kennaway, said: "It's a three-month campaign for the single — it's not going to be a case with us of throwing a record out, and hoping that it sticks... we believe in the record, and believe in Jane's talent as a songwriter and recording artist. Reaction has been very favourable too."

● IOU Records, 56 Ramsden Road, London SW12 (01-731-4789), distributed by Pinnacle.



GIMME LITTLE SIGN, originally a big hit in the Sixties for Brenton Wood, has been revived by First Class (above) on the Sunny Records. First Class had a Seventies hit with *Beach Baby*, which has just become a big TV hit. The group have completed an 18-date TV, radio and concert tour to promote *Beach Baby* there. Distributed by PRT.

Illuminated issue News in brief...

ILLUMINATED RECORDS has released the first official UK album by German band Die Haut, entitled *Burnin' The Ice*. The Berlin-based band have previously released a 12-inch and mini-LP in West Germany which were available on import only. Illuminated Records, 452 Fulham Road, London SW6. Tel: 01-381-2287.

FLICKKNIFE RECORDS' latest single release is a single, *Wind Of Change* by the Lloyd Langton Group available in a picture sleeve and distributed by Pinnacle (FLS 020). Langton has previously played with Hawkwind, Widowmaker and the Leo Sayer Band.

NEW INDIE label Londisc Records has released the debut LP by Richie Mac, recorded at Aquarius Studios in Jamaica, and entitled *Jah Is I Light* (LD LP001, distribution Jet Star). Also new from the label is a 12-inch disco single, *It's You* by George Nookes. Londisc Records, 72 Keelers Way, Colchester, Essex.

THE TWINKLE Brothers release a new 12-inch single, *Don't Jump The Fence/Let Jah In*, on their own Twinkle label, available through Jet Star, Rough Trade and Ruff Lion.

THE
SUN

START THE COUNTDOWN

Moody issue from Kent

THE THIRD album release from Kent Records is *Slow 'n' Moody, Black & Bluesy* (KENT 003), described as a compilation of "smoochers" from the US Kent/Modern catalogue. Contributors include Ike and Tina Turner, ZZ Hill, Little Richard, B B King, Tammi Young and Little Henry & The Shamrocks. Kent Records 132-134 Grafton Road, Kentish Town, London NW5, (01) 267 5192.

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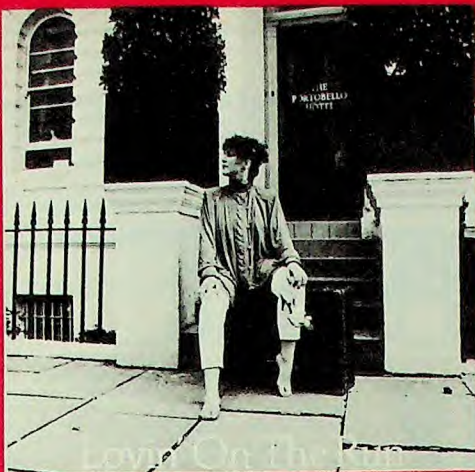
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MUSIC & VIDEO WEEK

TOP SINGLES

INDIES

TOP ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

| | | | | | |
|----|-----|----|---------------------------------------|-------------------|-----------------------------|
| 1 | 1 | 4 | EVERYTHING COUNTS | Depeche Mode | Mute 7BONG 3 (I/SP) |
| 2 | 3 | 4 | WHO DUNNIT? | Crass | Crass 121984/4 (I) |
| 3 | 2 | 3 | BROTHERS GRIMM (EP) | Death Cult | Situation 2 SIT 23T (I/P) |
| 4 | 5 | 7 | WAR BABY | Tom Robinson | Panic NIC 2 (IDS) |
| 5 | 8 | 5 | GARY GILMORE'S EYES | The Adverts | Bright BULB 1 (IDS) |
| 6 | 7 | 9 | SHEEP FARMING IN THE FALKLANDS | Crass | Crass 121984/3 (I) |
| 7 | 6 | 4 | THINK ZINC | Marc Bolan | Marc On Wax SBOLAN 14 (P) |
| 8 | 4 | 6 | THE MAN WHOSE HEAD EXPANDED | Fall | Rough Trade RT 133 (I) |
| 9 | 13 | 22 | BLUE MONDAY | New Order | Factory FAC 73 (I/P) |
| 10 | 10 | 6 | BIRTHDAY PARTY (EP): RELEASE THE BATS | Birthday Party | 4AD BAD 307 (I/P) |
| 11 | 19 | 5 | CUM ON FEEL THE NOIZE | One Way System | Anagram ANA 9 (P) |
| 12 | 12 | 4 | ONE GOOD REASON | Poison Girls | Illuminated ILL 23 (IDS) |
| 13 | 29 | 4 | ONE DAY | APB | Oily SLICK 10 (I) |
| 14 | 9 | 8 | BIRDS FLY (WHISPER TO A SCREAM) | Icicle Works | Situation 2 SIT 22 (I/P) |
| 15 | 14 | 6 | REPTILE HOUSE | Sisters Of Mercy | Merciful Release MR 023 (I) |
| 16 | 18 | 10 | HAND IN GLOVE | Smiths | Rough Trade RT 131 (RT/I) |
| 17 | 15 | 13 | NOBODY'S DIARY | Yazoo | Mute YAZ 003 (I/SP) |
| 18 | 24 | 2 | SYSTEM IS MURDER (EP) | The System | Spiderleg SDL 11 (I) |
| 19 | 20 | 7 | ARE YOU READY (FOR THAT FEELING)? | Virgin Dance | Spartan SP6 (SP) |
| 20 | 17 | 7 | JAILHOUSE ROCK | Abrasive Wheels | Clay CLAY 24 (P) |
| 21 | 11 | 5 | CLOCK/CONTINENT | Danse Society | Society SOC 2 (I) |
| 22 | NEW | | DIE FOR YOUR GOVERNMENT | The Varukers | Riot City RIOT 27 (I/P) |
| 23 | 16 | 10 | QUAL | X-Mal Deutschland | 4AD BAD 306 (I/P) |
| 24 | 30 | 3 | BLITZKRIEG BOP/HYPOCRITES | Newtown Neurotics | Razor RZS 107 (IDS) |
| 25 | 22 | 4 | WE'RE SO HAPPY | The Danse Society | Society SOC 123 (I) |

THIS WEEK LAST WEEK WEEKS ON CHART

| | | | | | |
|----|-----|----|-------------------------------|----------------------|------------------------------------|
| 1 | 1 | 5 | YOU AND ME BOTH | Yazoo | Mute STUMM 12 (I/SP) |
| 2 | 4 | 14 | POWER, CORRUPTION & LIES | New Order | Factory FACT 75 (I/P/RT) |
| 3 | 3 | 7 | OFF THE BONE | Cramps | Illegal ILP 012 (I/P) |
| 4 | 2 | 10 | YES SIR, I WILL | Crass | Crass 121984/2 (I) |
| 5 | 6 | 17 | FETISCH | X-Mal Deutschland | 4AD CAD 30 (I/P) |
| 6 | 16 | 2 | ANOTHER SETTING | Durutti Column | Factory FAC 74 (I/P) |
| 7 | 9 | 16 | HIGH LAND, HARD RAIN | Aztec Camera | Rough Trade ROUGH 47 (I/IDS) |
| 8 | 5 | 3 | RUST RED SEPTEMBER | Eyelles In Gaza | Cherry Red B RED 50 (P) |
| 9 | 8 | 4 | PAN-ORAMA | Flash And The Pan | Easy Beat/Ensign EASLP 100 (IDS) |
| 10 | 7 | 8 | HAND OF KINDNESS | Richard Thompson | Hannibal HNBL 1313 (IDS/MW) |
| 11 | 12 | 9 | NOTHING CAN STOP US | Robert Wyatt | Rough Trade ROUGH 35 (I/RT) |
| 12 | 15 | 4 | PUNISHMENT OF LUXURY | Punishment Of Luxury | Red Rhino REDLP 34 (I/Red Rhino) |
| 13 | 17 | 10 | MERCURY THEATRE — ON THE AIR! | Action Pact! | Fall-Out FALL LP 013 (J/I) |
| 14 | NEW | | LIVE AT RONNIE SCOTTS | Weekend | Rough Trade RTM 139 (I/RT) |
| 15 | 10 | 7 | DAYS OF WINE AND ROSES | Dream Syndicate | Rough Trade ROUGH 53 (I/RT) |
| 16 | 14 | 11 | A NIGHT FOR CELEBRATION | UK Decay | UK Decay DK 6 (I) |
| 17 | 11 | 8 | UNREHEARSED WRONGS | Disruptors | Radical Change RCLP 1 (BK/I) |
| 18 | 19 | 33 | PILLOWS AND PRAYERS | Various | Cherry Red 2 RED 41 (P) |
| 19 | 18 | 18 | MACHINE | 1919 | Red Rhino REDLP 25 (I) |
| 20 | 13 | 8 | THE GRIND | Will Sargeant | 92 Happy Customers HAP LP 001 (RT) |
| 21 | 21 | 3 | THE PLAGUE | Demon | Clay CLAYLP 6 (P) |
| 22 | 23 | 2 | THE FIRST FLOWER | Play Dead | Jungle FREUD 3 (I/J) |
| 23 | 25 | 2 | 1981-82 MINI LP | New Order | Factory FED 313 (P/RT) |
| 24 | NEW | | POLITICS, RELIGION, ETC | Chaotic Dischord | Riot City CITY 004 (I/P) |
| 25 | NEW | | THE MOUSE AND THE MAN | Eek-A-Mouse | Greensleeves GREL 56 (JS/SP) |

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MARKETPLACE

POSITIONS

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Here, our client is looking for dynamic and well-trained representatives aged 26-32 years, with an above-average sales record in the Home Entertainments/Record/FMCG field who can demonstrate qualities of determination and ability to open-up new markets for a superb product. Ideally, you must be prepared to show that you are a "go-getter" in every sense; fired by ambition and the will to win in this highly competitive market. You will not be disappointed by the financial rewards that will come with success.

For the sales opportunity of a lifetime, your first move is to contact Michael Maule, Senior Consultant, Illingworth & Associates, Executive Selection Consultants, 2 Church Street, Burnham, Bucks. SL1 7HZ. Tel: Burnham (06286) 64031. Please quote reference JG/1758.

National Accounts Manager

c. £11,000 plus 2L car — London based

The prime responsibilities will be the development of a small number of existing national and regional accounts and the identification and development of new outlets, including major retailers.

A reputation for tenacity, energy, original thinking and an entrepreneurial flair, figure prominently among the pre-requisites. A 'blue-chip' sales or account management background in either the Home Entertainments business or FMCG sector is required along with good inter-personal skills and the ability to 'make things happen'. The preferred age range is 26-30 years.

All these positions carry attractive range of benefits including free BUPA membership, non-contributory pension scheme and a telephone credit card.

INTERVIEWS WILL BE HELD LOCALLY DURING AUGUST.

Illingworth & Associates
EXECUTIVE SELECTION CONSULTANTS

BUSINESS AFFAIRS

Young man or woman required to assist in the preparation and finalisation of contracts covering all aspects of the Company's business activities with emphasis on artist and producer contracts.

The ideal candidate will preferably have a Law Degree and in any event will have recently qualified as a Solicitor or a Barrister. The essential requirements are a good knowledge of Contract Law together with a good command of English, as well as the ability to work well under pressure.

A salary of up to £10,000 p.a. plus a wide range of benefits is offered for this position which is based in Central London.

Applications in writing giving full details of background and experience to date should be sent to

Barbara Rotterova,
Senior Personnel Officer,
EMI Records (UK),

20 Manchester Square, London W1A 1ES



A THORN EMI company

SALES ASSISTANT/MANAGER/ESS

required

for busy record store in Gloucestershire. Previous record retail experience essential.

Write giving full details to:

BOX NO MW 1128

WANTED

Young and Enthusiastic BOOKER/AGENT for established W1 company.

Please write, enclosing full details, to: Box MW 1131

FIELD SALES MANAGERS

Due to a further expansion of the CIC Video Sales Division, we require the services of two experienced professional sales people to cover the following regions:

- 1) BUCKS/BERKS/OXON AND PART HAMPSHIRE
- 2) SOUTH WALES AND SOUTH WEST ENGLAND

The successful applicants will have already gained experience in selling to retail outlets and have achieved consistently high sales figures.

In return he/she will be joining one of the market leaders in the video film industry and will have the opportunity of contributing towards the future growth of CIC Video in the UK.

Remuneration comprises basic salary, bonus, company car and PPP membership.

If you feel that you can meet the professional demands that these sales positions require, then write to us outlining your career to-date.

Applications in writing only please to:
CIC Video UIP House
45 Beadon Road Hammersmith
LONDON W6 0EG



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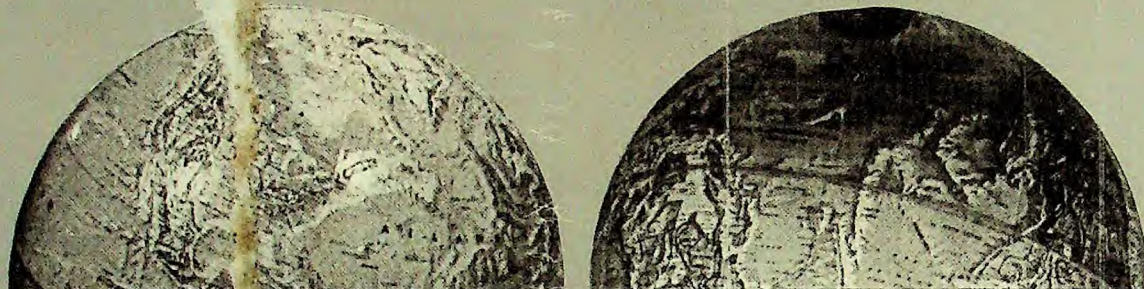
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Where To Apply:

To insure your successful participation and obtain additional
information please write or contact:

USA HEADQUARTERS:

International Music
Industries, Ltd.
1414 Avenue of the Americas
New York, N.Y. 10019 U.S.A.
Tel: (212) 489-9245
Telex: 234107
Roddy S. Shashoua
President and Chairman
Marilyn Lokietz
Director of Operations