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# MUSIC WEEK

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JEFF GILBERT'S recent departure from CBS, to become managing director of Rockin' Horse Records, was commemorated with a surprise party held at the Royal Lancaster Hotel in London. Highlight of the evening was a *This Is Your Life* presentation. Gilbert is pictured with the celebrities who took part, including Maurice Oberstein, Paul Young, Adam Ant, Mike Batt, Stuart Grundy, Aidan Day, Tony Prince, John Young, Andy Peebles, Tony Prince and Geoffrey Hughes.

## Soundtrack specialists pull off four-picture deal

FILMTRAX, THE company set up by former Rocket Records managing director John Hall with Tim Hollier, ex-Songwriters' Workshop music publisher, has pulled off a four-picture publishing and recording deal with Merchant Ivory Productions including the company's latest film, *The Bostonians*, which stars Christopher Reeve and Vanessa Redgrave.

Filmtrax specialises in providing music soundtrack packages which it finances itself and shares the royalties with the film's producers. Soundtracks can also be released on its label, Audiotrax, which is distributed in the UK via PRT and by Decca/PolyGram for the rest of the world.

Hall and Hollier have also signed a two-year deal with Sandy Howard Productions and Republic Films for publishing and recording, the first film being *KGB The Secret War*, and with Indian producer Shashi Kapoor for his new film *UTSAV*.

They have a publishing agreement for the UK with Lem America for 15 Dino De Laurentis films, and with Hemdale Productions for *A Breed Apart*, with music by Maurice Gibb, and *Howling Two* with music by Steve Parsons. They are publishing and recording the soundtrack of J&M Films' *The Final Mission*, and a worldwide publishing and recording agreement with Chatsworth Television.

Their Audiotrax label also has direct artist signings with Jackie de Shannon, Peter Sarsted, Barrie Guard, Steve Parsons and Denis Haines and is releasing *Soweto Street Sounds* through Principal Records South Africa.

Filmtrax and Audiotrax are based at 4 Mornington Place, London NW1, Tel: 01-388 0141.

Chappell/Intersong in biggest publishing deal in history . . .

# PolyGram sheds publishing

By NIGEL HUNTER

THE BIGGEST music publishing deal in history is nearing completion. PolyGram says an agreement has been reached on principles for the sale of Chappell Music, Intersong and their affiliates to a consortium headed by Carlin Music Corporation chief Freddy Bienstock.

PolyGram's publishing interests have been on the market for over a year at a rumoured figure of \$150m (£80m), but industry speculation last week put the final price at about \$120m (£78m).

The purchasing group consists of Bienstock's Anglo-American Music Publishing Holding Corporation and Edward B Marks Music Company, Williamson Music, and the investment banking firm Wertheim & Co. Williamson Music is the publishing company handling the copyrights of the late Richard Rodgers, and Bienstock acquired the Marks company last year in association with the estates of Rodgers and Oscar Hammerstein II.

PolyGram said the proposed transaction was "obviously subject to compliance with official



CARLIN MUSIC'S Freddy Bienstock: heading consortium.

requirements", but was expected "to be finalised shortly". These requirements are the US anti-trust laws, the UK's monopoly regulations and similar safeguards in other territories where Chappell and Intersong operate. PolyGram's attempts to divest itself of its record company interests have so far been thwarted by such laws, particularly in the US and Germany.

PolyGram bought Chappell in 1968, and followed this coup with a policy of major publishing ac-

quisitions around the world, run under the banner of Intersong. The projected sale is thus a total reversal of its earlier philosophy, and proof that PolyGram is disillusioned with most aspects of the leisure industry, with the notable exception of the compact disc.

Chappell, the world's largest music publisher, was the jewel in the crown of PolyGram's publishing empire. Founded in 1811 by Samuel Chappell, it began trading in London's New Bond Street selling musical scores and instruments. Chappell died in 1834, and the business was carried on by two of his sons, William and Thomas. William was responsible for collating and publishing one of the company's first best-selling publications, a collection of English songs called *Popular Music Of The Olden Time*, and Thomas was a director of the Royal College of Music and a governor of the Royal Albert Hall.

William Boosey, who joined Chappell in 1894 and became managing director in 1902, inaugurated a series of ballad concerts at the Queens Hall, and these developed into the annual

Henry Wood Promenade Concerts when taken over by the BBC in 1926. Boosey was also prominent in efforts resulting in the Copyright Bill of 1911 and the formation of the Performing Right Society.

Chappell expanded into international publishing in 1904 when it opened a Melbourne office, followed by New York in 1906, Paris in 1931, and Canada, Germany and Holland after World War Two. All its foreign companies and activities are included in the deal.

Two American brothers, Louis and Max Dreyfus, had bought the US publishing company Harms Inc at the turn of the century, and Chappell was the foreign sub-publisher for the Harms catalogue, which included Jerome Kern, Richard Rodgers and George Gershwin. Harms was sold to Warner Brothers in 1929, and Louis Dreyfus bought Chappell. A new company, Chappell & Co Inc, was set up in the US in 1935, and most of the Harms composers joined it including Gershwin. His first contribution to the fledgling US branch was *Porgy & Bess*. Dreyfus'

TO PAGE FOUR

## MCPS alleges Lyntone copyright breaches

A COURT action initiated by EMI Music Publishing and Warner Brothers Music has led to raids by the Mechanical Copyright Protection Society (MCPS) on Lyntone Recordings, one of the largest independent pressing plants in the UK.

The two publishing companies — suing on both their own behalf and all MCPS members — allege that Lyntone used metalwork supplied by record companies to make unlicensed copies of records which had been licensed by music copyright owners to the record companies.

The first High Court Anton Piller order raid on July 9 netted nearly 7,500 copies of records which appeared to be infringing copyright. Among them were the 12-inch Lionel Richie single *Hello* and "large quantities" of Ronco records. A second Anton Piller order was executed on July 13, and approximately 12,500 records were removed.

Paul S Lynton, managing director of Lyntone, said: "I feel that the raids have been carried out due to a total misunderstanding of the situation which occurs in pressing plants occasionally."

MCPS executive Graham Churchill said: "We obviously regard the situation with the utmost concern. MCPS will not hesitate to use all legal remedies available where pressing plants manufacture records in breach of the Copyright Act 1956. So far, Lyntone has given us no proper explanation as to why and how it came to manufacture the records removed from its premises."

An MCPS solicitor said Lyntone had subsequently given undertakings to the High Court not to manufacture records without licence pending trial of the action, and had also given notice of its intention to defend the action.

Lynton said the records in question were part of orders placed by Ronco and RCA, and that Lyntone would be able to give a proper explanation when a stock check had been made. He said the company had been in business for 27 years, was very conscious of copyright matters, and had refused orders "when we have had reason to believe that infringement of copyright may take place".

## Venue to close

ONE OF London's premier rock concert halls, The Venue, is closing. The night spot has been struggling to make ends meet for some time and Virgin boss Richard Branson has decided to call it a day: "The Venue will be closing and we will be opening a new venue, in central London, to replace it," he said. Branson is looking at several sites.

MUSIC ON VIDEO

pp 9-12

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## NEWS

# BBC bids to better A Song for Europe

By NIGEL HUNTER

IN A BID to rejuvenate the A Song For Europe qualifying event and improve the chances of the UK contender in the 1985 Eurovision Song Contest, the BBC is making two major changes in the conditions of entry.

Groups — three or more people — are out as performers, and each songwriter or team of songwriters will be limited to a maximum of four submissions for consideration.

Disclosing these decisions to *Music Week*, John Howard Davies, BBC TV Light Entertainment Group head, said that the annual contest was now widely greeted with derision.

"The idea is to improve the quality of A Song For Europe," he said. "We want to win the Eurovision Song Contest and we want the song that goes forward to the final to be the best there is."

Davies believes that restricting the performers to a solo artist or duo will serve to improve the quality of songs submitted.

The new formula is a second-best for 1985. The BBC wanted to revive the principle which operated between 1967 and 1975 whereby a specific artist was invited to represent the UK at the Eurovision contest after performing the qualifying songs in A Song For Europe.

Sandie Shaw began that process in 1967, and came first in the Eurovision tourney with Puppets On A String, and The Shadows ended it in 1975. The following year Brotherhood Of Man won for the UK

with Save Your Kisses For Me.

Davies said it was "impractical" to invite one artist next year because those the BBC had in mind were already committed to other engagements during the relevant period. It seems likely, however, that approaches will be made to various stars in good time for 1986.

Asked if top artists might be reluctant to accept a Eurovision invitation because of the risk of finishing well down the scoreboard, Davies said that improving the quality of the songs should overcome such doubts.

"I don't think some of the recent songs have been that bad," he added, "but then some of the best don't get chosen, partly perhaps because, the A Song For Europe juries in London and the regions may select what they think is best for Eurovision rather than the best song."

He plans to look at the jury system to ensure that members "have more appropriate backgrounds". The age span for jury selection at present is 16-60, but Davies will reduce the upper limit to empanel more of "those who buy records rather than those who give them the money to buy them".

● The UK's Eurovision results over the last five contests are as follows: 1980 — Love Enough For Two, sung by Prima Donna (finished third); 1981 — Making Your Mind Up, Bucks Fizz (first); 1982 — One Step Further, Bardo (seventh); 1983 — I'm Never Giving Up, Sweet Dreams (sixth), and this year — Love Games, Belle & The Devotions (seventh). (See *Publishing* P6.)



Anders Lindh

## K-Films launched

A CATALOGUE of rock and pop films produced by Swedish television is on offer from K-Films, a new company launched by K-tel International UK. The London based company will deal internationally with the acquisition and marketing of rock and pop film footage and compilations.

Already available to production houses is the complete rock and pop footage produced by Swedish television from 1958-1984. Most of it is culled from the Sixties and artists include Jimi Hendrix, Aretha Franklin, The Beatles, Janis Joplin, as well as more recent artists like Duran Duran.

Heading the K operation is Anders Lindh who previously worked for Swedish TV.

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## Five for satellite TV

THORN EMI and Virgin are among five firms named by the Government as potential candidates for a consortium to take a 20 per cent stake in Britain's £400m direct broadcasting by satellite (DBS) project.

The other three companies are Granada TV Rental, S.Pearson and Consolidated Satellite Broadcasting (CSB). Radio Tele Luxembourg has a majority share in Consolidated's ultimate holding company but will have no direct stake in CSB.

City analysts say the companies may have to put as much as £80m into the project. The group make up the third force in the DBS project alongside the BBC which will have a 50 per cent interest and ITV which will have a 30 per cent share.

## Charity wants dealers to race

RECORD DEALERS have the chance of roaring around a race track in a Formula Ford racing car, alongside competitors from groups and music companies, all in aid of charity.

The Association for Spina Bifida and Hydrocephalus is holding a charity race meeting at Thruxton, near Andover, Hants on September 28. Participants include representatives from the Stranglers, Motorhead, Virgin Records, Simmons Drums, Farmyard Studios, the Tape Gallery and the Old Smithy Recording Studios.

Each driver has been asked to raise £250 plus VAT to back their entry. In most cases the money is being donated by firms or studios and the organisers are asking dealers to fill the 20 places left. Spectators will be charged 50p.

Contact the Association for Spina Bifida and Hydrocephalus, 22 Upper Woburn Place, London WC1H 0EP, tel: 01-388 1382.

## New TV Show

FILMING RECENTLY began on a new TV music show featuring a host of personality presenters, *Rebellious Jukebox* is being made for Central Television and the US Showtime/Music Channel.

The concept for the programme was devised by Miles Copeland, manager of the Police, who approached award winning video makers Kevin Godley and Lol Creme for collaboration on the project.

The result is an initial two-part one hour series being filmed at Limehouse Studios. The script was conceived by Kim Fuller and Vicky Pile who between them have written for Spitting Image, Not The Nine O'Clock News, Jasper Carrott and The Young Ones. The plot is set in an "anything can happen" nightclub owned by Meatloaf, run by Jools Holland and where Mari Wilson is the cloakroom attendant.

All the "staff" perform sketches to link up with a jukebox — *The Rebellious Jukebox* — which in turn links to live appearances or videos. Among the bands lined up are Spandau Ballet, UB40, Lords of the New Church, The Fix and Frankie Goes To Hollywood. Executive producers for the show are Miles Copeland and Derek Power.

Only two shows are scheduled but if they prove successful others will follow.

## American Commentary



From IRA MAYER

NEW YORK: Having kept you abreast of the lunacy involved in a tour for which organisation and advance planning would appear to be low on the priority list, it behoves me to report that there was no pandemonium at ticket outlets once seats for The Jackson's Meadowlands and Madison Square Garden dates finally went on sale — all of seven days before the first show.

People waited patiently on line from two to five hours — and not just kids. There were also no problems as additional seats were put on sale after the stadium had been set up. The stage was, in fact, too large for the stadium, so part was dismantled, making extra seats available.

As a comparative measure. The Jacksons sold 45,000 seats each night at the outdoor venue. When Diana Ross played there 55,000 seats were needed to break even; the capacity (not reached) was about 70,000. For the Madison Square Garden dates, 14,000 seats per night were sold; any average rock date would lose money in the Garden with sales of 14,000 out of 19-20,000 (depending on stage configuration).

There were no massive traffic jams with hordes of people trying to scalp for tickets at the Meadowlands. To enter the parking lot, patrons had first to show their tickets. Indeed, scalpers were setting on average \$5-50 (£27-30) for seats ticketed at \$30 (£23) — hardly the \$200 (£154) that most were predicting. The reason? These were families and kids, mostly white middle class, who either got seats legitimately or weren't about to go through the hassle or expense of scalping.

If tour planning has been one mass of disorganisation, security and execution of the concert itself have been flawless. Guards checking for cameras, bottles, etc, were friendly and smiling (they had far fewer people to cope with than is ordinarily the case). The shows consistently began within 15 minutes of the announced time and ran like clockwork right down to every last laser beam and firework.

The music? Michael Jackson was a stunner, working like a demon and giving his all. The team support, among brothers and the band, was outstanding. Production was state of the art in every way. I will do my best to put this subject to rest (at least for these columns) with the assurance that The Jacksons are giving everyone their \$30 worth.

MOVIE MUSIC cross-overs: Prince has conquered both the record charts and the box office with *Purple Rain* — across the board number one in anything measurable. CBS can expect another boost for its *Footloose* soundtrack when Paramount re-release the film theatrically on the same day it appears on video cassette. Scheduled for the double-edged release at the end of this month, the Paramount move is based on the studio's experience with *Flashdance*, which picked up at the box office in the wake of the home video release. *Flashdance* was released on cassette at the same time one year ago.

THE LONG-EXPECTED sale of Chappel Music leaves many New Yorkers wondering what type of reorganisation is in store. Much speculation centres on Irwin Robinson, who had been widely expected to be a party to any takeover. He is reported "out of the country and unavailable for comment," though.

SHORTS: Chris Blackwell has appointed Charly Prevost president of Island in the US, following the resignation of Ron Goldstein . . . An RIAA-sponsored white paper recommending audio standards for CDs and music video, and based on three days of workshops held here in mid-July, will be available later this summer.

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## MUSIC WEEK

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## NEWS

# Creole: mid-price MOR on tape series

CREOLE RECORDS has moved into the mid-price MOR market with a new series of cassette-only releases spotlighting top American recording artists of the Fifties and early Sixties.

Timeless Treasures, with an initial launch of 24 titles and a dealer price of £1.82, features material licensed from CBS Special Products in the US. Artists featured included Doris Day, Tony Bennett, The Mills Brothers, Four Aces, Glenn Miller and Frankie Laine, while early Sixties pop is represented by

Gene Pitney, Dionne Warwick, The Shirelles and Chubby Checker among others.

The new range marks a further widening of musical direction at Creole, which originally made its name in the reggae market before moving into the pop and dance music markets. Managing director Bruce White comments: "We've been looking at the MOR mid-price market for some time now, but it was a question of going with the right product."

"The majority of these Timeless Treasures releases feature

the original hit recordings by the original artists and there is a big market for names like Doris Day, The Platters and Frankie Laine. We chose to go with a tape-only format because of the tremendous growth in that area of the marketplace."

• Another cassette-only series is being launched at Red Flame, whose sister label Ink Records is releasing *Blubber-knife* by Australian band Severed Heads on chrome tape, and future tape-only releases will also be available exclusively on chrome.

## Sinatra LP

FRANK SINATRA has his first new album in three years released on Quincy Jones' Qwest Records label via WEA. Featured musicians include Jones, who produced and arranged the LP, George Benson, Lionel Hampton and Phil Ramone. Sinatra is due in the UK in September for several concerts at the Royal Albert Hall.

## All-star soundtrack

TWO PREVIOUSLY unreleased Culture Club songs are featured on Virgin's new soundtrack album, *Electric Dreams*.

The all-star line-up on the LP also includes Giorgio Moroder, Heaven 17, P P Arnold and Jeff Lynne of the Electric Light Orchestra.

The film, set for release in September, is the first feature to be directed by Steve Barron who was responsible for Michael Jackson's *Billie Jean* video and *The Human League's Don't You Want Me*.

## Chas & Dave drive

THE LATEST Chas & Dave album, *Well Pleased* on their own Rockney label via Towerbell Records, is being advertised on Channel Four with national press advertising, in-store displays and a British Rail and London Underground poster campaign. The LP, which includes the duo's current single, *There In Your Eyes*, is the follow-up to their platinum album *Jamboree Bag No 2*.

## Scott signing

ROBIN SCOTT and the African Pioneers have signed to 10 Records, not Stiff as reported last week, and have released their debut single *Crazy Zulu* available on seven-inch and 12-inch.



PICTURED AFTER signing to CBS for distribution, Premier Records' business affairs manager Tony Roberts; sales manager for national accounts Martyn Green and managing director Ron Winter, with CBS commercial director Jack Florey (see below).

## Premier picks Prime Time dealer service

THE NEW mid-price label Premier Records has appointed Prime Time to provide a telesales and tele-information service to multiples and independent retailers.

Prime Time will provide day-to-day support for CBS, which is distributing the label and apart from its information dissemination activities, it will also take orders for new releases which will then be processed through CBS Distribution.

"Instead of dealers having to call CBS at their expense to obtain new release information or to order product, Prime Time will provide this service on our behalf so that it costs dealers nothing," says Premier managing director Ron Winter.

Peter Todd, joint managing director of Prime Time adds: "With a new label, one of the

most important things is to obtain the support of dealers so that they have confidence in the label itself as well as the product it is releasing. Premier has asked us to provide a dealer service for them which is not so much aimed at achieving high volume sales, but which offers a strong depth of coverage.

"We will be giving dealers information about its releases six to eight weeks in advance. Too often record companies release an album and the first a dealer knows about it is when a customer comes in and asks for it."

Premier has appointed Martyn Green as sales manager, national accounts, with responsibilities for liaising directly with multiples and wholesalers, as well as co-ordinating with Prime Time and CBS.

## MCA move

MCA RECORDS has appointed Gary Russell as business affairs manager, a newly-created post. He was formerly a solicitor in private practice... Brian Mellor, sales manager of Independent Radio Sales, is joining Radio Luxembourg as sales director after seven years with IRS... Crispin Gell has moved from EMI A&R department to EMI Music Publishing as a repertoire manager... Amos Levy has joined *Debut*, the monthly pop music album/magazine and has responsibility for sales and marketing... Jan Brook assisted by Kerry Smith and Sue Harrigan take responsibility for running the new telephone sales team in the streamlined look Chrysalis Records and Arista records sales promotion team... Nigel Tucker will manage the Chrysalis/Arista team with Mike Fay responsible for national accounts and Rob Baylis becomes field sales manager.

## Musical Chairs

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## NEWS

# Note of optimism in BPI Year Book

OPTIMISTIC SIGNS that the record industry is pulling out of the recession are contained in the 1984 edition of the *BPI Year Book* which has just been published.

"Although there are no audited figures to prove the point, it is likely that following two or three very lean years, record companies are becoming profitable again," says the book in a section on the costs of making and releasing records.

"In the mid-Seventies the UK record industry generated pre-tax profits which ran at about 12 per cent to 14 per cent of sales. By 1979 this had been completely eroded and a loss in the order of approximately 2 per cent of industry turnover figure was recorded in 1980.

"During 1982 and 1983 the likelihood is that the net loss position has been reversed with profitability returning to the levels of 1978/79 (pre-tax profits of 8 per cent of turnover) according to patterns reported by some analysts."

A lengthy section on home-taping reiterates the industry's case for a royalty on blank tape and hardware, and highlights figures from a British Market Research Bureau report on home recording activities which showed that 52 per cent of all tape recorder owners thought it would be "fair" that a proportion of money from blank tape sales should compensate rights owners for losses due to home-taping.

The 80-page book also reviews the progress of the compact disc, the development of the 12-inch record, the current state of the fight against piracy, and the state of the retail sector. There are also chapters on the world market, imports, exports, the music press, leisure spending, promotional videos and advertising and promotion.

*The BPI Year Book*, published by The British Phonographic Industry Ltd, 273/287 Regent Street, London W1. Price £5.

## PolyGram sheds publishing

FROM PAGE ONE

grandson, Nick Firth, now heads Chappell International in London.

The Chappell roster of writers is unsurpassed in the history of music publishing. It ranges from Beethoven, Gounod, Sir Arthur Bax and Granville Bantock through the operetta kings such as Sigmund Romberg, Franz Lehár and Edward German, to standard writers of the Calibre of Gershwin, Cole Porter, Rodgers & Hart and later Hammerstein, Lerner & Loewe, Frank Loesser, Irving Berlin, Noël Coward, and DeSylva, Brown & Henderson.

Contemporary writers include Pink Floyd, the Gibb brothers, Hanna-Barbera, Harry Belafonte, Duran Duran, Eric Clapton, Olivia Newton-John, Neil Sedaka, Kiss, George Benson, and Jimmy Cliff.

Intersong has a strong UK contingent in Eddy Grant, Marilyn and Kajagoogoo. It sub-publishes Frankie Goes To Hollywood in continental Europe and Australia, and has Elton John's publishing for the world outside the UK. Intersong also took over the important Burlington Palace publishing catalogues when Decca was acquired by PolyGram. Internationally known names within the Intersong ambit include Don McLean, Jean Michel Jarre and Al Jarreau.

### News in brief...

GENE VINCENT's backing band The Blue Caps have a 1982 live recording released by Magnum Force Records to tie-in with current UK and European live dates. The LP, *On The Road Again*, is packaged in a full-colour sleeve featuring photographs of the group past and present. Distribution is through Gipsy/CBS.

RCA RECORDS has signed Helen And The Horns, whose single *Freight Train on Thin Sliced Records* became a radio airplay hit. The group's first release via the new deal will be a single *Footsteps At My Door*, produced by Adam Kidron whose previous credits include Scritti Politti, Orange Juice and Ian Dury.



SKY CHANNEL, the cable television station, has begun broadcasting its first home-grown music show *Sky-Fi Music*. The nightly hour-long show, hosted by DJs Tony Blackburn, Gary Davies and Pat Sharp, features a "robot" presenter *Quadracon* (pictured).

## Zomba opens office in Holland

THE FAST-GROWING Zomba Group of companies has established an office in Hilversum, Holland, to co-ordinate its record, music publishing, producer management, video production and other activities in Europe.

The office will be headed by John Briley as Zomba's European operations manager. Briley previously held international and A&R positions with Arista/Ariola, Polydor and Transatlantic.

Zomba director Clive Calder said: "With a record division not yet three years old we simply don't have the product flow to justify setting up our own operations in the major European markets. Therefore the next best thing was to set up a small, aggressive office in the heart of Europe to work closely with our licensees to develop our artists and repertoire."

"This system is something we've tested over the past year or two in America and Africa, and the results have been outstanding."

## Virgin case dismissed

A HIGH Court action brought by Virgin Records against Stiff Records for allegedly breaking a sales agreement has been dismissed and Stiff has been awarded costs. Virgin is lodging an appeal.

The judge dismissed a claim by Virgin that Stiff had broken an oral agreement when it pulled out of a joint Virgin/Stiff sales force when Island Records was brought in as a third party. Stiff said it had been happy to bring in Island as long as favourable terms were agreed between Stiff and Virgin, but that these terms had never been agreed. Virgin maintained that terms had been agreed orally and that Stiff was in breach of their agreement.

## Track event

CBS IS rush releasing Giorgio Moroder's single *Reach Out* to coincide with the start of the track events in the Los Angeles Olympics. *Reach Out* is the official track theme and has already been heard on BBC's *Grandstand*.

## Warner hires country consultants

COUNTRY MUSIC consultancy company Byworth-Wootton International has been hired by Warner Bros Records to advise the label on country releases for the European market.

"Warner Bros has released relatively few records by its Nashville-based artists, but this situation will change with selective releases by artists we consider have the potential for success in Europe," says Richard Wootton, who is a partner with journalist/PR man Tony Byworth.

The company is currently compiling "best of" albums by Hank Williams Jr and TG Sheppard, and co-ordinating a campaign for the new album by Crystal Gayle. Earlier this year it also advised MCA Records to release Lee Greenwo-ld's track *The Wind Beneath My Wings*, which reached number 49 on the UK singles chart.

The company was set up two years ago to provide a service in Europe for Nashville-based artists.

# DOOLEY

APART FROM the bare statement issued by PolyGram, there was a total blackout on further comment on the proposed purchase of *Chappell/Intersong* by *Freddy Bienstock* and friends — memos went out to PolyGram staff instructing them not to discuss the deal with the press, and Bienstock and Carlin staff were not returning calls. But it can be fairly assumed that Bienstock is well pleased, not least because one of his earliest jobs was as a stock room lad at Chappell in New York... It's also ironic that only four years ago, Bienstock and Chappell were locked in bitter battle over the famous "reversionary rights" issue which he eventually won, and some present Chappell execs may be regretting strong words uttered on the subject at the time... Another irony: Intersong has been sub-publishing Carlin catalogues in most territories outside the US... Bienstock has been described as a "dynamic workaholic" by one former colleague who added that "Freddy would not die a happy man if he thought there was a copyright somewhere he had not acquired"... Others believed to have bid for Chappell were the Coca Cola Corporation, a consortium including staffers Nick Firth and Irwin Z Robinson, as well as EMI Music and CBS Songs... Last word from novelist *Charles Dickens* who said, back in the 19th century: "The Chappells are speculators — though of the worthiest and most honourable kind".

THE CAUTIOUS *Nick Austin* waited until the release of his 10th album to hold a "launch" party for his Coda Records label at Kettners last week... Seen boarding Concorde's New York flight last Friday — boss of Virgin Atlantic Airline's *Richard Branson* who said his own plane was fully booked and he was only going for the day anyway... This year's *BPI Year Book* one of the best so far, packed with lots of info and statistics in a readable and easy-to-digest format — a credit to co-editors *Peter Scapino* and *Julian Wall*... *Lightning Records'* distinctive lightning flash logo came true to life in recent thunderstorms when the company's north London HQ was struck by lightning... Not many people know that Blue Mountain Music's new MD *Mark Marot* was Tim Rice's gardener at one time... The *Daily Mail* has made a High Court apology to *Andrew Lloyd Webber* over an article which "was a far-reaching attack on the manner in which he produced his musicals and handled his casts"... *David Jensen* going on a tour of ILR stations which will be taking his Capital network chart show.

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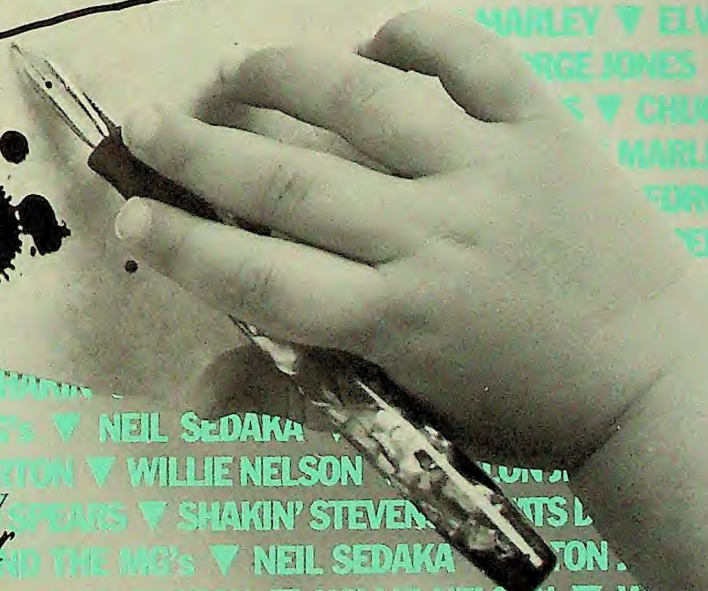
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PUBLISHING

# Mixed feelings on Euro song rules

THE BBC amendments to the rules governing entry for A Song For Europe, the qualifying event next spring for the Eurovision Song Contest (see P2), have met with a mixed reaction from the music publishing and songwriting fraternities.

The limit of four entries per writer or team of writers is generally approved, but there are distinct reservations about restricting performers to solo artists or duos. The BBC's intention to make A Song For Europe judging panels more representative is regarded as an overdue step in the right direction.

"I'm a little surprised at the group ruling," said Ron White, managing director of EMI Music Publishing and Music Publishers Association president. "Abba didn't do so badly. I've no great objection to the limitation on songs submitted and I'm glad the judging panels are going to be examined to make them more representative."

White believes that the time is ripe to revert to the policy of inviting a specific artist to represent the UK. "The choice of person is critical though. The BBC must find an artist of sufficient versatility to handle a wide range of songs because otherwise it might restrict British writers."

Bocu Music managing director John Spalding regards the changes as "something in the right direction" but sees the artist aspect as restrictive. "If a good song is right for a group, it should be performed by a group. A limit of four or five performers would have been better."

Dick James, chairman of DJM Music, thinks the alterations should lift the standard and get the contest "out of the rut of the umcha type of song". "It needs more quality songs and musically performances," he added. "Having some amateurs performing with a bit of choreography thrown in is rather like taking a carhorse to Ascot."

James believes the Eurovision event is worth the effort of writers and publishers, irrespective of whether a song makes the final or not. It's a question of "cream coming to the top of the bottle". For example a DJM entry for A Song For Europe some years ago, Happy Everything by Don Black and Geoff Stephens, wasn't placed but still got two cover versions and has now been recorded by Roger Whittaker as the A side for his Christmas single. There is also a version in German.

Rondor Music managing director Bob Grace is not happy about either the performer or entry rule amendments. "Limiting performers to a duo at most is to my mind minimising the chances of success," he commented. "As for four songs per writer, what does that mean? If they're going to restrict entries, why not one song per writer?"

"I hope we get back to a major artist being nominated. It makes the contest more exciting and brings in a bit of national pride. However, if that's done it must remain a democratic process as that any writer can submit songs, and not be limited to a few picked by the BBC. It should be a writer competition centred on a particular artist."



BUCKS FIZZ: UK's last Eurovision winners in 1981.

Grace welcomes the changes proposed for the judging panel age limit, and believes the upper margin should be 25.

Terry Oates, managing director of Eaton Music, thinks that any alteration to the present situation can only be for the better. He agrees with the restriction on entries, but wonders what measures will be taken to ensure that rule is not circumvented by "noms-de-plume flying around".

Cherry Red Music general manager Theo Chalmers remains unimpressed by the changes and the entire concept of the Eurovision Song Contest. "It's mindless limiting performers to just one or two," he remarked. "I suppose this means it'll be two women ripping their skirts off during the performance. The entry restriction is pointless — if the songs are crap, they're crap whether there are four or 12 of them."

"It's called A Song For Europe, but what is Europe in this context? One of the countries taking part isn't even in Europe. It's absolutely a waste of time."

On the songwriting front, Don Black, newly appointed chairman of the British Academy of Songwriters, Composers & Authors (BASCA), is enthusiastic about the changes. "In my BASCA capacity, I've taken on the mantle of looking into things like Eurovision, and I'm delighted by John Howard Davies' attitude," he said. "What he's trying to do is lift the standard of the songs which is good because this contest is the shopwindow for the British songwriter. It must remain open to any songwriter, however, and not to just a few specially commissioned."

Songwriter-producer Mike Leander disagrees. He believes that the BBC should invite 25 to 30 of the country's top songwriters to submit entries. "At the moment, top writers deliberately withhold songs from the Eurovision contest," he claims. "Somehow the BBC has to persuade the best writers to submit their best songs. The invited artist would be more relaxed and confident if he or she has the 25 best songwriters in the country writing for him or her. The songwriters invited to enter material could be decided by a points system based on the chart over the preceding 12 months."

MPA secretary Peter Dadswell views the amendments as a positive attempt to raise the standard of the contest, and is confident that they will encourage writers and publishers to be more selective and do their own vetting before submitting material. Like John Howard Davies he thinks the songs tend to have been undervalued before the changes.

## Canadians review copyright

TORONTO: The Canadian Government has published a long-awaited White Paper reviewing copyright law but there is no guarantee of legislative action yet on its recommendations, in view of the autumn General Election.

While welcoming the appearance of the Paper, Jan Matejcek, president of the Performing Rights Organisation of Canada, has already identified one section with possibly ominous implications. It concerns a proposal for a revised Copyright Appeal Board.

"The Board's function in its present form is to ensure equity between music users and the two existing performing rights societies," says Matejcek, "and for nearly 50 years it seems to have worked to the satisfaction of all concerned. The Government now wants to change its terms of reference and transform it into some sort of government 'enforcer' with regard to existing and possible future societies."

Matejcek claims that such a newly-empowered body would have the right to intervene in negotiations between societies and users and, among other measures, would act as an arbitration board in disputes between members and their organisations.

"In other words, the proposed Board will usurp rights and powers vested in, and exercised by, the societies and their committees, management and elected boards. We are looking at a Government creature that is not needed, and that may directly interfere with the proper functioning of performing rights and other societies and associations acting on behalf of their members."

Matejcek also points out that while the paper contains "an important victory" — the abolition of the so-called "compulsory" mechanical licence in favour of a negotiated licence fee — the serious problem of home-taping has been ignored.

## EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	1	8	TWO TRIBES, Frankie Goes To Hollywood IRE/GB/NL/D/B/DK/CH/A
2	3	9	SELF CONTROL, Laura Branigan F/D/B/DK/CH/A/IRE
3	2	11	WAKE ME UP BEFORE YOU GO GO, Wham! NL/D/DK/CH
4	5	9	SELF CONTROL, Raff F/D/I/CH/A
5	8	4	TO FRANCE, Mike Oldfield NL/D/DK/CH
6	4	7	TIME AFTER TIME, Cyndi Lauper IRE/GB/D/B/CH/A
7	13	4	STATE OF SHOCK, Jacksons/Jagger IRE/NL/B/DK/CH
8	9	8	SAD SONGS (SAY SO MUCH), Elton John DK/CH/A
9	7	7	SOUNDS LIKE A MELODY, Alphaville D/B/DK/CH/A
10	18	3	HOLE IN MY SHOE, Neil IRE/GB
11	33	2	SMALLTOWN BOY, Bronski Beat NL/D/CH
12	10	27	RELAX, Frankie Goes To Hollywood IRE/GB/ES/I
13	40	2	SUCH A SHAME, Talk Talk D/CH/A
14	17	3	WHEN DOVES CRY, Prince IRE/GB
15	6	14	THE REFLEX, Duran Duran NL/B/A
16	15	8	ONLY WHEN YOU LEAVE, Spandau Ballet NL/B
17	19	3	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner IRE/GB
18	12	16	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins I/DK
19	14	15	I WANT TO BREAK FREE, Queen DK/CH/A
20	11	4	DANCING WITH TEARS IN MY EYES, Ultravox D/B
21	16	3	HALF A BOY HALF A MAN, Nick Lowe NL/B
22	22	4	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper F/I
23	24	12	LOBO-HOMBRE EN PARIS, La Union ES
24	32	2	HAPPY CHILDREN, P. Lion F
25	35	2	HIGH ENERGY, Evelyn Thomas D
26	NEW		FUERSTENFELD, S.T.S. I
27	26	4	FOTOROMANZA, Gianna Nannini I
28	28	2	LA COLEGIALA, Gary Low ES
29	31	2	SONG OF LIBERTY, Wolfe Tones IRE
30	NEW		JE NE T'ECRIRAI PLUS, Claude Barzotti F
31	21	2	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias/Willie Nelson ES
32	30	10	RAP NU, Gunnar Nu Hansen DK
33	34	6	I TRENI DI TOZEUR, Alice & Battiatto I
34	36	2	PANICO EN EL EDEN, Casal ES
35	NEW		WEUS'D A HERZ HAST, Rainhard Fendrich A
36	NEW		LES DEUX ECOLES, Michel Sardou F
37	20		I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw IRE/D
38	37	4	WHAT DO I DO?, Phil Fearon/Galaxy ES
39	RE		SEMMINHOLD, Nanna DK
40	23	12	SEND ME AN ANGEL, Real Life DK/A

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



RONDOR MUSIC has signed a world-wide publishing pact with A Bigger Splash, a new duo making their debut on A&M Records with the single I Don't Believe A Word, produced by Sting. Celebrating the signing (from left) are Splash's Ray Edwards, manager Ron Mann; Paul Baverstock (Splash); and Rondor Music general manager Stuart Hornell.



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## RETAILING

# Rise in sheet music interest

THE SYMBOL recently introduced in the *Music Week* Top 75 indicating availability of sheet music has led to increased dealer interest in printed music, according to International Music Publications chief Patrick Howgill.

"Because of this increased dealer interest in sheet music and as a further support for the *Music Week* initiative, we have introduced a new Pops Into Shops scheme which is already benefitting a number of our established dealers," said Howgill.

"There is no doubt that the

scheme will be further taken up by dealers at the forthcoming Printed Music Fair at the Royal Lancaster Hotel from August 5 to 7. This should lead to a healthy increase in sheet music sales during the autumn."

Although sheet music lacks the selling power it had in prewar times, it still produces its own big hits periodically. Memory (Faber/IMP) has now sold 120,000 copies since its publication, and Cavatina (EMI Music Publishing/IMP) has passed the 250,000 mark.



*THIS WINDOW sticker is being supplied to all dealers stocking the range of OK T-shirts and posters from Sanctuary Merchandising, which EMI is now selling and distributing (MW, August 4). The OK symbol indicates that the shirts and posters have been approved by the artists concerned.*

# BBC looks at retail role

BBC ENTERPRISES is considering a role in the retail trade to market its repertoire of records, videos and books.

Deputy sales director John Harrison told *MW* that the possibility had been under discussion for some time. It was a question of costing and deciding whether any involvement would entail acquiring premises for exclusive BBC Enterprises use or possibly renting an area for BBC product in existing retail outlets.

"If we decide it's worth trying, it would start as a pilot scheme in one or two selected areas before a final commitment was made," he said.

# New Gold catalogue

WHOLESALE S Gold & Sons has published a new catalogue, available to all record and video retailers. It lists 20,000 albums alphabetically by artist and by title, also a wide range of acces-

sories, music videos and a complete list of compact discs.

The catalogue is free to Gold's customers, though a charge of £1.00 is made to cover postage.

# Self-employed pensions are best

MANY SELF-EMPLOYED business owners, directors or employees may be considering making pension provisions for themselves where the firm or business has no recognised pension arrangements, writes lawyer Paul Hilden.

In such circumstances, thoughts may turn towards taking out a straightforward with-profits endowment assurance. Never the most tax efficient way of providing for a pension, it has become even less so since the 15 per cent tax relief on the premiums was stopped.

But the Chancellor of the Exchequer has not touched the tax relief given on what are known as self-employed pension schemes (which also apply to employees and directors where there is no company scheme).

You take out such a scheme with an insurance company which has obtained approval for it from the Inland Revenue. You can choose your retirement age to receive the benefits at age 60 onwards. The

benefits are usually in the form of an annuity but a portion can be taken as a lump sum.

As the scheme has Inland Revenue approval, you receive relief on the premiums at the full rate of tax you may be paying. If you are on the 50 per cent rate of tax you will pay half the normal premium — a tremendous saving. The only limitation is that the premiums must not exceed 17.5 per cent of net earnings (although a higher percentage is allowed for older persons).

If you are in your fifties and consider that you will not be able to pay sufficient premiums to make the arrangement worthwhile, remember that you can go back for up to six years and pay premiums for that period and receive the tax allowances due.

The majority of major insurance companies offer such schemes and it is worthwhile obtaining some quotes. It is possible, too, to make arrangements for cover for dependants in the event of your death after retirement.

# Video Guide for dealers

VIDEO LEASING company Entertainment Production Services is offering dealers with video rental clubs a bi-monthly 24-page catalogue in newspaper format containing synopses of over 1,000 video films.

Details from Entertainment Production Services, PO Box 88, Upper Street, London N1.

# Virgin in Torquay

VIRGIN RETAIL opened its 25th record and tape store at the end of July in Torquay's Haldon Centre on Union Street. More than 1,000 people turned out for the official opening ceremony where Frankie Goes To Hollywood signed copies of their singles while local radio station DevonAir broadcast live from the shop.

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# MUSIC ON VIDEO

## News in brief...

RCA/COLUMBIA and The Really Useful Company have signed a deal for worldwide home video, cable TV and commercial TV rights for Andrew Lloyd Webber's *Song and Dance*. The agreement came immediately following the close of the musical's two-year run in London's West End.

Lloyd Webber, lyricist Don Black, BBC director Tom Gutteridge and choreographer Anthony van Laast recreated *Song and Dance* on stage at the Palace Theatre for the video production.

Michael Tarant, senior vice president of RCA/Columbia Video said: "We believe that this video offers a live theatrical experience which will open up a whole new area of video production and home entertainment possibilities."

LIGHTNING HAS set a deal with the Our Price chain for the exclusive supply of music videos from this month onwards.

A test move for key outlets only initially, if all goes according to plan, the scheme will be extended to include further stores in the chain.

Special display areas will be set up within the stores to promote the music videos and Lightning will provide point-of-sale material. "The aim is to provide all the bestselling titles. Lightning will monitor stock and maintain the optimum level for the individual shops," added Lightning's Brian Yershon.

VIRGIN VISION has acquired the rights to the Arista Records video catalogue, including video, TV, cable and all ancillary rights to acts such as The Thompson Twins, Nick Heyward, Stray Cats, Dave Edmunds, Sky, as well as archive material from the likes of The Bay City Rollers, Gary Glitter and David Cassidy.

The deal is long-term and world-wide. The first release under the agreement will be a Thompson Twins compilation including *Hold Me Now*, *Doctor, Doctor and Sister of Mercy*, as well as an "in-depth" interview with the band.

REPRESENTATIVES FROM a wide range of interests have been lined up for the jury for the 1st International Music Video Festival to be held in St Tropez in October.

A spokesman for the festival says: "The jury is unique in so far as it encompasses many areas relating to music video, from performers to music video directors, TV producers to journalists and, of course, motion picture directors."

Representatives from the UK include: Paul Gambaccini, Peter Blake, Bill Wyman, Trevor Horn, Andy Park (head of music, Channel Four), Tim Pope, Eddy Pumer (TV programmer, Music Box), Peter Wagg (music video producer, Lakeside Productions) and *Daily Mirror* journalist Robin Eggar.

Newly launched Hi-Fi system hailed as "revolutionary" improvement

## Sony — Beta and better

SONY (UK) has launched the Beta Hi-Fi video system which it claims is "a revolutionary new concept in home video".

At the launch, both Geoff Kempin of Picture Music International and David Rozalla of Warner Home Video gave their backing to the system.

"This is a real shot in the arm for our business," said Rozalla. "Warner Home Video will release all new titles with stereo soundtracks in the Beta Hi-Fi format. We view this as an important milestone in the industry's development."

Kempin, who revealed details of a Duran Duran video project



THE SONY Beta Hi-Fi: (SL-HF 100UB) which will retail at around £599.95

for release later this year, added: "At last we can say to consumers 'this is Hi-Fi with pictures'."

The Beta format has main-

Beta Hi-Fi will "contribute greatly to a revitalisation of the market, which has plateaued in recent months, particularly in the area of pre-recorded software". When Beta Hi-Fi was launched in the US just over 12 months ago, the Beta market more than doubled over the initial period, according to Sony.

Sony Vision marketing manager Mike Brown said: "Beta Hi-Fi brings a totally new sound dimension into the home which, combined with the best video picture quality available, offers a unique video experience previously only experienced in premiere cinemas."

## Vestron goes all out on Euro ad campaign

VESTRON MUSICVIDEO is currently undertaking an extensive advertising campaign in Western Europe, aiming to increase dealer and consumer awareness of the "affordable quality product" that is available.

Advertising covers both video and music trade papers and there is also point-of-sale material and

consumer press advertising.

Titles featured in the campaign include Making Michael Jackson's Thriller; Neil Diamond: Love At The Greek; The Beatles: A Hard Day's Night; Linda Ronstadt: In Concert with the Nelson Riddle Orchestra; Asia In Asia and Christine McVie: The Video Album.

## PolyGram: TV time for Style Council

FAR EAST & Far Out, Council Meeting in Japan, the first long-form music video from the Style Council, will be released on August 16 by PolyGram, backed by the company's first TV advertising campaign for any of its video.

The 60-minute stereo programme, which was shot recently during the band's tour of Japan, features 15 tracks including live versions of their hit singles,

You're The Best Thing, Long Hot Summer, My Ever Changing Moods and Speak Like A Child.

The five-figure TV budget will be spread over two weekends in the London area, beginning in each case on Friday evening and incorporating prime-time spots throughout Saturday and Sunday. Music press advertising and in-store posters back up the TV ads.

## Beggars launches a video label via PVG

BEGGARS BANQUET is launching its own video label with distribution through PVG.

"This is really an extension of our record label," says BB director Martin Mills. "In the past, we licensed our video material to other people, but from now on we will be putting it out ourselves."

Among the first releases on Beggars Banquet Video will be Cult In Concert and a further programme of Bauhaus material (the first Bauhaus video, licensed to Kace, achieved substantial sales).

Where possible, Mills will be looking to release videos simultaneously with artists' new albums.



## Schenker live

HENDRING'S SECOND music video programme to be released is *The Michael Schenker Group — Rock Will Never Die*, at a suggested retail price of £19.99, with distribution through PVG.

The programme was filmed at Hammersmith Odeon in October last year and includes two tracks, *Courvoisier Concerto* and *Armed And Ready*, not featured on the *Chrysalis* record album with the same title. Schenker is pictured left.

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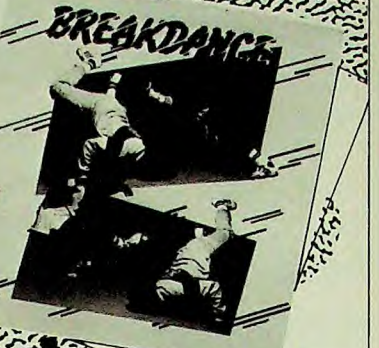
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**MUSIC  
WEEK**

# MUSIC video

**MUSIC  
WEEK**

**TOP-30**

**TOP-30**

			Label	Distributor
1	2	BREAKDANCE, You Can Do It!	K-tel	PolyGram
2	5	MICHAEL JACKSON: Thriller ...	Vestron	PVG
3	6	U2: Live "Under A Blood Red Sky"	Virgin	PVG
4	1	THE BEATLES: A Hard Day's Night	Vestron	PVG
5	3	BOB MARLEY/THE WAILERS: Legend	Island	Lightning
6	7	DAVID BOWIE: Serious Moonlight	Videoform	V'form/EMI
7	4	NEIL DIAMOND: Love At The Greek	Vestron	PVG
8	9	DIO: Live In Concert	PolyGram	PolyGram
9	8	DAVID BOWIE: Serious Moonlight	Media	Import
10	12	HOWARD JONES: Like To Get ...	Warner	WHV
11	15	DIRE STRAITS: Alchemy Live	PolyGram	PolyGram
12	13	STYX: Caught In The Act Live	A&M	PVG
13	16	M. SCHENKER GROUP: Rock Will ...	Hendring	PVG
14	18	DURAN DURAN	PMI	EMI
15	14	MOTORHEAD: Live In Toronto	Avatar	CBS/Fox

			Label	Distributor
16	19	CULTURE CLUB: A Kiss Across ...	Virgin	PVG
17	10	ELVIS PRESLEY: That's The Way ...	MGM/UA	CBS
18	22	THE COMPLEAT BEATLES	MGM/UA	CBS
19	20	BIG COUNTRY: Live	PolyGram	PolyGram
20	—	QUEEN: Greatest Flix	PMI	EMI
21	11	AMERICAN HEARTBEAT	CBS/Fox	CBS/Fox
22	—	LORDS OF THE NEW CHURCH: Live	PolyGram	PolyGram
23	—	THE JAM: Video Snap!	PolyGram	PolyGram
24	25	PAT BENATAR: Benatar	RCA/Columbia	RCA
25	17	NOW, That's What I Call Music II	Virgin/PMI	EMI
26	—	READY STEADY GO!: Volume II	PMI	EMI
27	30	MADNESS: Complete Madness	Stiff	CBS
28	—	READY STEADY GO!: Volume 1	PMI	EMI
29	23	HANOI ROCKS: All Those ...	Hendring	PVG
30	—	PINK FLOYD: The Wall	Thorn EMI	EMI

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; K-tel: 01-992 8000; Lightning 01-969 5255; PolyGram 01-590 6044; PVG (Palace, Virgin, Gold) 01-539 5566; RCA 021-525 3000; Videoform 01-361 8931; WHV 01-998 8844. Compiled by Music Week Research Department. ©Music Week

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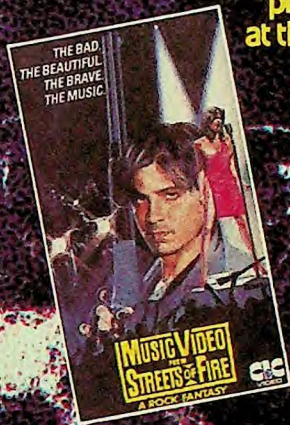
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# MUSIC ON VIDEO

Recording engineer and former editor of Studio Sound, **RICHARD ELEN** reviews a selection of recent music video releases, paying particular attention to sound and picture quality.

## STYX

### Caught In The Act.

A&M AM824 87 minutes, stereo, Dolby.

STYX ARE one of the US's most successful and exciting AOR-type bands. They have a string of albums, from *The Grand Illusion* (1977) to *Kilroy Was Here* (1983), all of which have a great deal to recommend them. To their credit, A&M have released many of the albums in the UK. Styx never get any airplay because of British radio's current musical xenophobia. Like Rush, they still succeed in being big enough here to draw sales virtually by word of mouth.

*Caught In The Act* is a very high-powered, highly emotive gig, featuring exceptional musical performances, great songs, what is probably an excellent sound balance and some good shots.

But what takes it from the level of a top-quality concert into the realms of excellence is the beginning and end. It kicks off with a scene-setting film sequence introducing the concept behind the *Kilroy* show: it is the future, and rock 'n' roll has been driven underground... a concept no doubt suggested by the absurd accusation last year that Styx and many other bands included satanic subliminal messages on their albums.

The film extracts top and tail the concert video, providing an overall story line into which a selection of tracks from the band's albums fit. The film extracts are presumably from the *Kilroy Was Here* movie.

It should appeal equally well to people who aren't necessarily well-acquainted with the band's music. Good for in-store play if you can do it.

The product is unfortunately marred by poor video quality on the review sample, probably the result of a fault at the copying facility. The picture is quite noisy, the noise level being greater than normal in the lower part of the screen. This may simply be a fault on the review copy. The audio track is stereo, and allegedly Dolby, but it lacks top and the sound's best with the Dolby off. There is some flutter (which may well be in my replay machine) caused by the very low tape speed.

Rating (1-10): content: 9; picture quality: 6; sound quality: 6.

## TEST DEPT

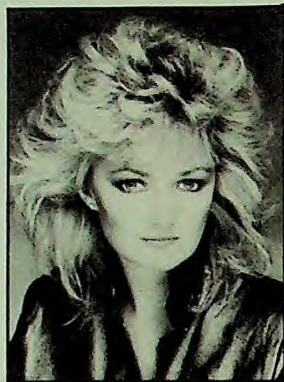
### Program for Progress.

PolyGram 040 312 2, 43 mins, stereo, Dolby.

IN A deliberate move, PolyGram is premiering this band in a concept video rather than on disc. To follow will be a CD, cassette and two 12-inch singles featuring much of the same material.

What a brilliant idea. The band specialises in using visual material (railway arches, bus stations etc) that are "hardly typical of the modern music scene".

The decaying industrial com-



THREE FACES of music video: Bonnie Tyler, Paul Young and Cyndi Lauper — wonderfully over the top, beautiful and brilliant, respectively.

plexes and other scene places are, by and large, shot in a highly atmospheric way, which is sometimes damaged slightly by rather ordinary video mangling techniques — very well executed but not always useful or meaningful, and we have all been there before.

There are some pretty stunning images in this video, though. After the second, er, "track" got underway, I suddenly realised that it had a similar air to it, visually, as *TV Fetish*, which was notable for being the first "visual music" extravaganza of its kind to come out of the UK. Program for Progress is perhaps the second. The visual execution is to a very high standard, both technically and creatively.

High-quality execution is also what we have come to expect of PolyGram tapes, and this is no exception. Picture and sound quality are both excellent and show what possibilities there are on the quality front for mass-produced videos.

Ratings: C: unknown; PQ: 9; SQ: 9.

## ASIA

### Asia in Asia.

Vestron, 57 mins, stereo

ASIA ARE a British band distinctly unfashionable in the UK, which is our loss rather than theirs. But they go down well in the US where their two albums, *Asia* and *Alpha* on Geffen Records, have been respectable hits, especially several tracks from the first album, the more successful of the two (it sold over nine million copies worldwide).

The band is a formidable collection of top-quality musicians: Geoff Downes, keyboards; Steve Howe, guitars; Carl Palmer, drums; and John Wetton, bass/vocals. This concert, originally shown on MTV in the US as far as one can tell, shows them in top form and includes all their best-known hits such as *Heat of the Moment*, *Only Time Will Tell*, *Sole Survivor* etc. As a record of a performance it is excellent, but the lack of initial reaction from

the Japanese audience is a little disconcerting, and as a result it takes a little time to get the feel of the concert.

Downes has the most extensive set of keyboards I've ever seen on a live gig, and the running about he has to do during some numbers is quite remarkable.

Howe is as good as he ever was with *Yes* — full of life, expertise and excellence. Palmer thrashes about in the most remarkably co-ordinated way, showing off at one point by removing his shirt and bashing two large gongs with heavy beaters without missing a bassdrum beat during a solo. Wetton's voice is as good as ever, and his bass playing needs no comment. A great performance from a great and sadly underrated (in the UK at least) band.

The only complaint is that the top end on the audio is poor. If it's Dolbied, it doesn't sound like it. Paradoxically, Vestron's logo has loads of treble on it (and a load of hiss!). Pity.

Ratings: C: 8; PQ: 8; SQ: 7.

## CHRISTINE McVIE

Vestron, 60 minutes, stereo

Christine McVie is one of the two famous women from Fleetwood Mac, both of whom now have solo albums to their credits.

McVie's video is a combination of live performance and video promo footage. The tape opens with the promo of 'Love Will Show Us How', which is quite a hoot.

If you haven't seen it before (MTV is a bit far away, when will we have Music Box in every home?) it opens with a mad video director going through a far-fetched plan for a heavily over-produced video — reminding one of an even less serious version of the opening of the video for Steve Perry's 'Oh Sherrie'. Everything, of course, goes badly wrong: guitars explode and fall blazing on to McVie's piano, things fall over, get shrouded in fog, collapse, etc, while she sings on regardless, despite a few

sound effects.

Then there's the *Love Dancers*... which is great fun and works very well. From that auspicious opening, the tape moves to concert footage, characterised by very high-quality pictures and sound balance. Again, unfortunately, like the other Vestron tape, the audio top end is poor, but at least everything else is right with the world. Please clean the heads next time, lads.

The concert footage includes very good quality performances, but remember that McVie's material does not necessarily contain dozens of hit singles, so don't expect to be driven off the front of your seat with excitement.

What you do get is a very pleasant concert-and-video mix, which will go down very well at home when your customer is fed up with watching Quiet Riot one evening.

Ratings: C: 7; PQ: 8; SQ: 7

## HERBIE HANCOCK & THE ROCKIT BAND

CBS-Fox 6688, 40 mins, stereo

American Heartbeat

Rock Cocktail

CBS-Fox 7111, 36 mins, stereo

THREE GOODIES from CBS-Fox,

the Herbie Hancock is the odd one out, so a look at that first.

It's a fanatatic performance video taken from live recordings at the Hammersmith Odeon and Camden Palace in London last year, and featuring live (and I suspect some recorded) "scratch" work by Grand Mixer D.S.T.

The tight, intricate rhythms and textures of Hancock and the band — who have been trend-setters in musical forms for such a long time — are complemented by a collection of absurd and remarkable robots which goes very well with the tracks, especially three pairs of dancing trousers descending from the ceiling. An excellent sound balance is complemented by good video work, and finally a good video/audio transfer. The live footage is also complemented by the ad-

dition of two promotional videos, *Rockit* and *Autodrive*, which simply have to be seen to be believed.  
C: 8; PQ: 8; SQ: 8.

## American Heartbeat and Rock Cocktail

are two largely complementary collections of recent rock videos, each running a little over half an hour. Both reflect what is happening in the US rather than this country, and as a result I suggest everyone has a good look: the UK music business might learn something, namely that not only is British music excellent, but other people can make good records too. For some reason, despite the fact that we have remembered how to make good records again since our self-indulgent disaster of the mid-Seventies to early Eighties, we still cling to the xenophobia we learned then. Now we have come to our senses again, we should remember that some parts of the world never lost theirs in the first place.

Of the two collections, *Heartbeat* is slightly more AOR-oriented with *Cocktail* concentrating a touch more on pop. So on the former we find *Survivor*, *Toto*, *Blue Oyster Cult*, *REO Speedwagon*, *Wang Chung*, *Quarterflash*, *Asia*, and *Split Enz*; while *Cocktail* contains *Journey*, *Quiet Riot*, *The Romantics*, *Toto* (the same track — *Rosanna* — appears on both tapes), *Cyndi Lauper*, *Paul Young*, *Bonnie Tyler*, and *Men At Work*.

It's all good stuff, musically: and some of the videos are worth a special mention too.

*Quarterflash's Harden My Heart* has imagery — corridors and doors and strange people behind them — which is rather like a down-market, less-Wagnerian version of *Bonnie Tyler's Total Eclipse Of The Heart* video (which appears on the other tape). The *Quarterflash* track is off their first album which really is available in this country (CBS is good like that: you can get all the *Journey* albums too) although you may never have come across it.

*Cocktail* is marginally the better with a brilliant video from *Cyndi Lauper* (*Girls Just Want To Have Fun*); beautiful use of colour in *Paul Young's Come Back And Stay* and then you really ought to have a copy of *Bonnie Tyler's Total Eclipse*, oughtn't you? Complete with half-naked acrobats, whirling dancers, vast, misty environments, wind, long eerie corridors and even eerier rooms, and climaxing with luminous-eyed flying choirboys zipping in behind her like *Galaxians*. *Jim Steinman* is at once totally wonderful and totally over the top.

Both tapes are very good indeed, and will no doubt attract sales through in-store play. The picture and audio quality are also good, lacking a touch of top end on the audio as usual.

Ratings (both tapes): C: 9; PQ: 9; SQ: 8.

## Sound & vision

The commonest audio problem is lack of treble, which can be caused by dirty heads at the copy plant, or dirty heads at home. It is made all the worse by the fact that the actual linear speed of the tape past the audio heads is next to nothing, so you have your work cut out to avoid having no treble in the first place, let alone the marked possibility of dropouts.

One approach is to stuff loads of top on at the factory in the hope that there will still be some left by the time the customer gets it

home. This is OK as an idea, but can lead to problems of low-level sound (and thus more hiss and noise) or distortion caused by overloading.

By and large, modern video copies are OK, if not good. Some companies take more trouble than others — and get better results. With care, VHS audio quality is almost acceptable, rather as pre-recorded cassettes were "acceptable" a few years ago — ie they're pretty awful actually, especially compared with compact disc and other successful media of today.

The solution probably lies with the new FM recording techniques different manufacturers' machines (at the moment a tape made on one VHS-Hi Fi machine won't play back on another make).



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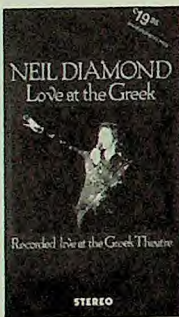


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- 3 What was The Boomtown Rats' biggest hit single?

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- ELO Live in Concert
- Reggae Live! Vol I
- Reggae Live! Vol II
- Brothers & Sisters Live in Concert
- Thin Lizzy Live and Dangerous
- 10cc Live in Concert
- Nazareth Live
- Bob Geldof and the Boomtown Rats
- Superstars
- Santana and Taj Mahal
- Average White Band: Shine
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HERBIE HANCOCK	Herbie Hancock and the Rockett Band	CBS/Fox	CBS/Fox	1hr 13mins	13.95	Live footage from Hammersmith plus Autodrive/Rokit promos.
STYLE COUNCIL	Far East And Far Out	PolyGram	PolyGram	60mins	13.50	Backed by extensive TV advertising.
UTOPIA	Utopia	Virgin	PVG	23mins	15.00	Six promo videos from Rundgren & Co. Won a New York Best Short Video of '83.
VARIOUS	Rock Cocktail	CBS/Fox	CBS/Fox	36mins	9.99	Acts include Journey, Quiet Riot, Paul Young & Men At Work.
VARIOUS	American Heartbeat	CBS/Fox	CBS/Fox	40mins	13.95	Compilation including Blue Oyster Cult, Toto, Survivor, Reo Speedwagon.
VARIOUS	Arms — The Royal Albert Hall Concert	Videoform	Videoform/EMI	2hrs	27.80	Two cassettes, includes Clapton, Winwood, Wyman, Watts, Page and Jones.
VARIOUS	The Rocky Horror Picture Show	CBS/Fox	CBS/Fox	1hr 36mins	35.00	Cult rock musical horror spoof. Meatloaf guests as deep frozen rocker.
VARIOUS	La Traviata	Videospace	Videospace	1hr 50mins	19.95	Zeffirelli's film of the popular Verdi operas. Domingo & Teresa Stratas star.
VARIOUS	Falstaff	Longman	CBS	1hr 58mins	29.97	Glyndebourne Festival opera production of Verdi classic. Sub-titled.



Style Council: TV ads



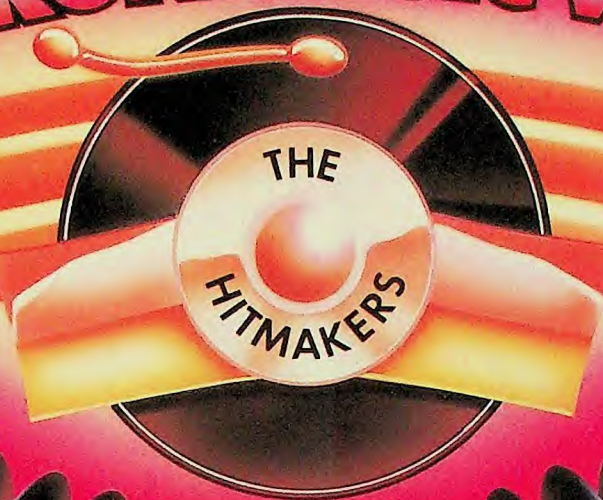
Men At Work: Rock Cocktail



Hawkwind: live on tour



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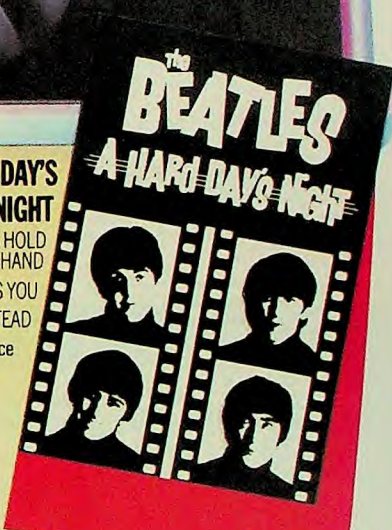


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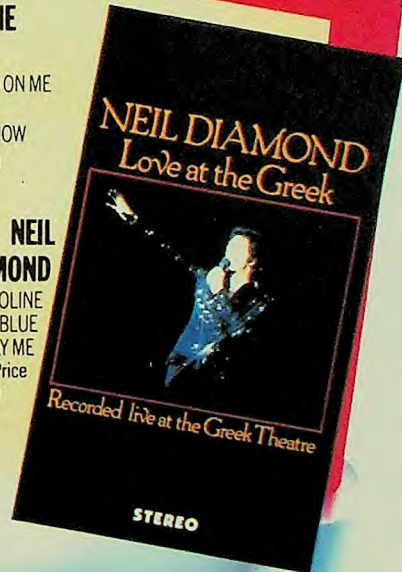
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# AIRPLAY *action*

## BUBBLING

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

- 9 GIRL TALK—Marvellous Guy—Innervision/Priority IVS 2 (E) A Victory B County Sound, Radio 210, Wyvern, City, Clyde, West Sound, Gwent ★ Severn—Hitpick.
- 9 KEATS—Turn Your Heart Around—EMI 5484 (E) A Tay, Downton B Capital, Radio 210, Signal, Trent, Aire, Red Rose, Forth.
- 9 STEVE PERRY—She's Mine—CBS A4638 (C) A Moray Firth, Downton B Radio 210, Aire, Red Rose, NorthSound ★ County Sound—Hitpick, Severn—Hitpick, Orwell—Hitpick.
- 7 KEVIN THE GERBIL—Summer Holiday—Rodent/Magnet RAT 3 (R) B West, Signal, Red Rose, West Sound, Gwent, Swansea ★ Hallam—Hitpick.
- 7 MARK KNOPFLER—Comfort (Theme from 'Comfort And Joy')—Vertigo/Phonogram DFTR 712 (F) A Severn, BBC Scotland B Aire, Viking, Clyde, BBC Ulster ★ Hallam—Hitpick.
- 7 WORKING WEEK—Storm Of Light—Paladin/Virgin VS 703 (E) A Severn, Tay, Gwent B Hereward, Mercia, CBC ★ Hallam—Hitpick.
- 6 COREY HART—Sunglasses At Night—EMI America EA 176 (E) A Severn, BBC Scotland B Trent, Clyde, Forth, Northsound.
- 6 MICHAEL JACKSON—Girl You're So Together—Motown TMG 1355 (R) A Aire, BBC Scotland, NorthSound B Luxembourg, Plymouth, Wiltshire.
- 6 KATIE KISSON—I Need A Man In My Life—Jive JIVE 70 (C) A 2CR, BRMB, Manx, Tay, Gwent B Plymouth.
- 6 SECOND IMAGE—Sing And Shout—MCA 882 (C) A Hallam B Wiltshire, Hereward, Beacon, Mercia, Viking.
- 6 ROGER TAYLOR—Strange Frontier—EMI 5490 (E) A Severn B Tees, Manx, NorthSound, BBC Ulster ★ Tay—Hitpick.

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

- 9 PHYLLIS NELSON—Move Closer—Carrere
- 7 RICHARD "DIMPLES" FIELDS—Your Wife Is Cheatin' On Us—RCA
- 6 BRUCE FOXTON—SOS My Imagination—Arista
- 6 HERBIE HANCOCK—Hardrock—CBS
- 6 PHIL PICKETT—Destiny—MCA
- 6 TIME BANDITS—I'm Only Shooting Love—CBS

# RADIO 2

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

- 11 (9) THE FARMER'S BOYS: In The Country
- 9 (—) JULIO IGLESIAS & DIANA ROSS: All Of You
- 8 (7) GEORGE MICHAEL: Careless Whisper
- 8 (7) CHRIS REA: Touché D'Amour
- 7 (—) THE BLUEBELLS: Young At Heart
- 7 (5) CHRISTOPHER CROSS: A Chance For Heaven
- 7 (New) MICHAEL JACKSON: Girl You're So Together (Motown)
- 7 (7) THE KANE GANG: Closest Thing To Heaven
- 7 (New) MATT BIANCO: Whose Side Are You On (WEA)
- 7 (7) MAYFAIR: Summertime City
- 7 (—) SHAKATAK: Down On The Street
- 7 (New) SIVUCA: Ain't No Sunshine (London)
- 7 (5) TRACEY ULLMAN: Sunglasses
- 6 (—) ALAN PARSONS PROJECT: Prime Time
- 6 (—) MIKE OLDFIELD/MAGGIE REILLY: To France
- 5 (New) PHIL FEARON & GALAXY: Everybody's Laughing (Ensign/Island)
- 5 (—) JEFFREY OSBORNE: On The Wings Of Love

**OTHER FEATURED RECORDS**  
 THE ART COMPANY: Get It Out Of Your Head  
 BAND OF GOLD: Love Songs Are Back Again  
 PEABO BRYSON: If Ever You're In My Arms Again  
 CHAS & DAVE: There In Your Eyes  
 LEE GREENWOOD: I.O.U.  
 NICK LOWE: I.A.F.S.  
 TEDDY PENDERGRASS/WHITNEY HOUSTON: Hold Me  
 RAY SHELL & LON SATTON: I Am The Starlight  
 RICHARD JON SMITH: Dance With Me  
 ROD STEWART: Some Guys Have All The Luck

Radio 1 and Radio 2 guides compiled by Sham Tracking (01290 0129). Previous week's plays in brackets, (—) indicates a re-entry.

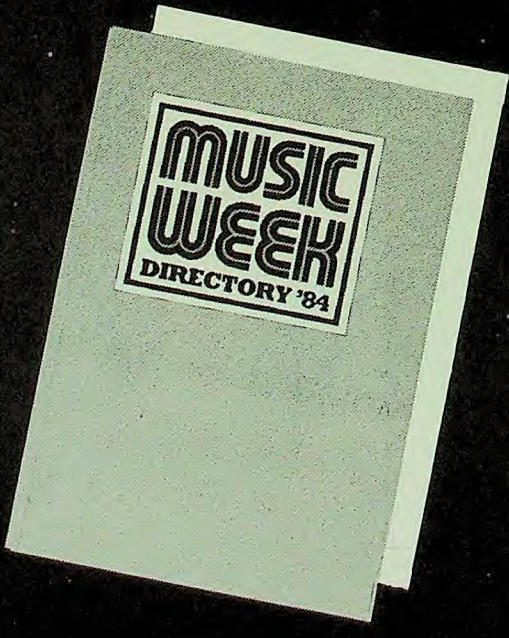
# RADIO 1

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

- 18 (11) GEORGE MICHAEL: Careless Whisper
  - 16 (14) TRACEY ULLMAN: Sunglasses
  - 15 (New) BLACK UHURU: What Is Life, Island 12 IS 150 (E)
  - 15 (10) HAZELL DEAN: Whatever I Do
  - 15 (New) HOWARD JONES: Like To Get To Know You Well, WEA HOW 5 (W)
  - 15 (13) LAURA BRANIGAN: Self Control
  - 15 (11) QUEEN: It's A Hard Life
  - 13 (15) THE BLUEBELLS: Young At Heart
  - 13 (21) PRINCE: When Doves Cry
  - 13 (11) TINA TURNER: What's Love Got To Do With It
  - 12 (13) PHIL FEARON & GALAXY: Everybody's Laughing
  - 12 (7) M+M: Black Stations/White Stations
  - 12 (7) ROD STEWART: Some Guys Have All The Luck
  - 11 (19) ALISON MOYET: Love Resurrection
  - 11 (15) THE KANE GANG: Closest Thing To Heaven
  - 11 (16) nell: Hole In My Shoe
  - 11 (11) NIK KERSHAW: I Won't Let The Sun Go Down On Me
  - 11 (15) SHAKATAK: Down On The Street
  - 10 (17) BLANCMANGE: The Day Before You Came
  - 10 (5) ELTON JOHN: Passengers
  - 10 (13) FRANKIE GOES TO HOLLYWOOD: Two Tribes
  - 10 (14) THE MIGHTY WAH!: Come Back
  - 10 (5) POINTER SISTERS: I Need You
  - 10 (New) ROCKWELL: Taxman, Motown TMG 1345 (R)
  - 10 (7) WINDJAMMER: Tossing And Turning
  - 9 (11) BILLY IDOL: Eyes Without A Face
  - 9 (11) ECHO & THE BUNNYMEN: Seven Seas
  - 8 (New) BLACK LACE: Agadoo, Flair FLA 107 (P)
  - 8 (6) A FLOCK OF SEAGULLS: The More You Live, The More You Love
  - 8 (7) THE FARMER'S BOYS: In The Country
  - 8 (8) JEFFREY OSBORNE: On The Wings Of Love
  - 7 (11) CAPTAIN SENSIBLE: There Are More Snakes Than Ladders
  - 7 (10) CYNDI LAUPER: Time After Time
  - 7 (New) MICHAEL JACKSON: Girl You're So Together, Motown TMG 1355 (R)
  - 7 (New) THE S.O.S. BAND: Just The Way You Like It, Tabu/Epic A4621 (C)
  - 6 (6) ALPHAVILLE: Big In Japan
  - 6 (New) BAND OF GOLD: Love Songs Are Back Again, RCA 428 (R)
  - 6 (New) BREAK MACHINE: Are You Ready, Record Shack SOHO 24 (DS)
  - 6 (New) CHANGE: You Are My Melody, WEA YZ14 (W)
  - 6 (New) ELVIS COSTELLO & THE ATTRACTORS: The Only Flame In Town, F-Beat XX37 (R)
  - 6 (5) JON & VANGELIS: State Of Independence, Polydor JV 5 (F)
  - 6 (—) MICHAEL JACKSON: Farewell My Summer Love
  - 6 (New) SHRIEKBACK: Hand On My Heart, Arista SHRK 221 (F)
  - 6 (New) TEARS FOR FEARS: Mother's Talk, Mercury/Phonogram IDEA 7 (F)
  - 6 (New) TREVOR WALTERS: Stuck On You, Sanity IS 002 (IDS)
  - 6 (9) TALK TALK: Dum Dum Girl
  - 6 (6) WHAMI!: Wake Me Up Before You Go Go
  - 5 (New) BLACK UHURU: What Is Life, Island 12 IS 150 (E)
  - 5 (New) BRONZ: Send Down An Angel, Bronze BRO 183 (F)
  - 5 (5) CHRIS DE BURGH: Ecstasy Of Flight (I Love The Night)
  - 5 (New) DAVID SYLVIAN: The Ink In The Well, Virgin VS 70 (E)
  - 5 (New) FLOY JOY: Burn Down A Rhythm, Virgin VS 683 (E)
  - 5 (New) HELEN & THE HORNS: Footsteps At My Door, RCA HEL 1 (R)
  - 5 (11) JACKSONS — LEAD VOCALS MICHAEL JACKSON/MICK JAGGER: State Of Shock
  - 5 (12) OLLIE & JERRY: Breakin' ... There's No Stopping Us
  - 5 (8) POINTER SISTERS: Jump (For My Love)
  - 5 (6) SPLITZ ENZ: Message To My Girl
- OTHER FEATURED RECORDS:**  
 ADVENTURES: Another Silent Day  
 ARROW: Hot Hot Hot  
 BRONSKI BEAT: Smalltown Boy  
 JIMMY CLIFF: Reggae Movement  
 THE COYOTE SISTERS: Straight From The Heart  
 FRIEND'S AGAIN: EP  
 STEVE HACKETT: Doll That's Made In Japan  
 BILLY J. KRAMER: Shooting The Breeze  
 MATT BIANCO: Whose Side Are You On  
 PAUL QUINN & EDWYN COLLINS: Pale Blue Eyes  
 SHADOWS: On A Night Like This  
 ROBERT WYATT: Biko

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## FEATURE

MIS buyers' panel votes with its ears to forecast hits

# Predicting the Frankie phenomenon

WHEN FRANKIE Goes To Hollywood achieved the adjacent top two positions in the singles chart there was cause for smug self-congratulation in several camps — and one of the less obvious ones was the HQ of Music Industry Services.

John Bassett and his promotions people had reason to feel pleased because Frankie's success had been predicted accurately some weeks before by MIS's new National Record Buyers' poll.

This service, recently added to the company's other promo/information functions, offers labels a chance to find out whether a proposed release is likely to sell well — by asking the record buyers themselves.

Having so often watched labels invest money in pressing and distributing releases which then failed to get any airplay — Bassett decided to find out what made regular record buyers tick.

Through an advertisement placed in various pop papers he put together a register, covering the whole country, of keen record buyers who were prepared to listen to new records and fill in a fairly long and complicated questionnaire about them.

This was originally just an adjunct to Bassett's established



FRANKIE'S Paul Rutherford and Holly Johnson: their success was predicted by buyers' poll.

record promo activities, but it occurred to him that the information coming in could be used to advise labels and artists whether it would, or would not, be a good idea to press and distribute a record — depending on whether the pollsters indicated they would buy it or not.

A simple step from this was to compile an NRB "chart"; this has now been done regularly for

some weeks and the results are never less than interesting. It was on this poll chart that the Frankie Goes To Hollywood position at both one and two in the chart was predicted.

Bassett points out that his NRB poll is proving a fairly reliable guide to what will actually sell — as opposed to what will be a turntable hit (through luck or good radio promo) and what will

be an expensive marketing exercise which eventually just breaks even.

The poll panel works on the simple principle that anyone who does not return completed questionnaires does not receive any more records. Devised by Bassett and MIS promotions manager Dave Conroy, the NRB poll distributes the "test" release to its panel of 600 self selected record buyers aged between 14 and 35 whose personal tastes have been defined and listed. From them MIS chooses 300 for each poll making the choice according to the music on offer, but covering the whole country as far as is practically possible.

The NRB service can be organised according to other demographic details, if the client wishes. The questions are fairly standard — eliciting opinion of each record, and asking whether the respondent would buy it — or thinks friends would buy it if they heard it. The questionnaires also ask for a list of singles and LPs actually purchased in a given period of time, and those definitely about to be purchased.

The NRB poll concentrates on only three or four records a week, mostly singles (but LPs can be handled too). Results have often been vital, Bassett claims. On

several occasions the reaction to a release which was failing to get airplay was so encouraging that the label persevered — and ended up with a hit. Conversely, there is at least one artist who rues having thousands of expensive 12-inch pressings of his single done before having a poll done, because the pollsters made it clear they would not buy it (though they liked it very much) — and they didn't.

The NRB service has been used for artist popularity research — with MIS altering the questionnaire accordingly. And it has also been used by a publishing company to get opinions on a compilation of 12 new songs in demo form, with a view to pushing the most popular ones for release on labels.

One last piece of information Bassett throws in *gratis*: "We asked our panel what influenced them to actually go out and buy a record. The results showed that Radio One was top (39 per cent) followed by music papers (20 per cent), local radio (17 per cent), clubs and concerts (nine per cent), TV (six per cent) and pirate radio (three per cent)."

As he says, it's possible that the NRB can be used to find out almost anything — depending on the questions asked.

## THE MUSIC PRESS



**ISSUE DATE: August 25th**  
**COPY DATE: August 14th**

A discerning insight into the current state of the U.K. consumer music press and an assessment of the markets they reach, timed to coincide with the half yearly official ABC circulation figures — a must for decision makers throughout the industry.

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## MERCHANDISING



**ISSUE DATE: 1st September**  
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# TOP 75 SINGLES

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

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)
1	1	9	<b>TWO TRIBES</b> Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 3 (E) Cassette: CTIS 103)
2	12	2	<b>CARELESS WHISPER</b> George Michael (George Michael) Morrison Leahy Music	Epic (TA4603 (C))
3	5	9	<b>WHAT'S LOVE GOT TO DO WITH IT</b> Tina Turner (Terry Britten) Rondor Music/Good Song/Chappell Music	Capital (12C/L 334 (E))
4	19	7	<b>AGADOO</b> Black Lace (-) Copyright Control	Fair FLA 107(T) (P)
5	4	7	<b>WHEN DOVES CRY</b> Prince (Prince) Island Music	Warner Brothers W3286(T) (W) Cassette: W3286C
6	3	38	<b>RELAX</b> Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 1 (E) Cassette: CTIS 102)
7	2	5	<b>HOLE IN MY SHOE</b> Neil (Dave Stewart) Island Music	WEA YZ10(T) (W)
8	13	3	<b>WHATEVER I DO (WHEREVER I GO)</b> Hazel Dean (P. Waterman/M. Stock/M. Aitken) All Boys Music/Copyright Control	Proto EMA(T) 119 (A)
9	6	3	<b>IT'S A HARD LIFE</b> Queen (Queen/Mack) Queen/EMI Music	EMI (12) QUEEN 3 (E)
10	7	27	<b>WHITE LINES (DON'T DON'T DO IT)</b> Grandmaster Melle Mel (Robinson/Mel/Robinson) Four Mills/Heath Levy Music	Sugar HIP/PT SH(L) 130 (A)
11	10	5	<b>EVERYBODY'S LAUGHING</b> Phil Fearon & Galaxy (Phil Fearon) Handle Music	Ensign/Island (12ENY 514 (E))
12	15	6	<b>CLOSEST THING TO HEAVEN</b> The Name Gang (Pete Wingfield) ATV Music	Kitchenware/London SK(X) 15 (F)
13	25	6	<b>SELF CONTROL</b> Laura Branigan (Jack White/Robbie Buchanan) Sugar Music/MCA Music	Atlantic A9676(T) (W)
14	9	6	<b>DOWN ON THE STREET</b> Shabazz (Nigel Wright) Scratch Music	Polydor POSP(X) 688 (F)
15	20	8	<b>ON THE WINGS OF LOVE</b> Jeffrey Osborne (George Duke) Rondor Music	A&M AM(X) 198 (C)
16	8	9	<b>TIME AFTER TIME</b> Cyndi Lauper (Rick Chertoff) Relia/Warner Bros Music	Portrait/Epic (TA4429 (C))
17	11	8	<b>YOUNG AT HEART</b> The Bluebelles (Bob Andrews/Colin Fairley) Clive Banks/ATV/In A Bunch Music	London LDN(X) 49 (F)
18	16	5	<b>YOU THINK YOU'RE A MAN</b> Divine (Stock/Aitken/Evangelis/Waterman) CBS Songs	Proto EMA(T) 118 (A)
19	18	7	<b>EYES WITHOUT A FACE</b> Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis IDOL(X) 3 (F)
20	21	7	<b>TOSSING AND TURNING</b> Windjammer (Kevin McLin) The Weik Music/Heath Levy	MCA MCA(T) 897 (C)
21	14	8	<b>LOVE RESURRECTION</b> Alison Moyet (Tony Swain/Steve Jolley) J & S Music/Copyright Control	CBS (TA4493 (C))
22	22	4	<b>THE DAY BEFORE YOU CAME</b> Blancmange (Peter Collins) Bocu Music	London BLANC M(X) BLANX (F)
23	44	4	<b>STUCK ON YOU</b> Trevor Walters (I & S Production) Warner Bros Music	I & S Productions (S) 002 (D/S)
24	23	8	<b>JUMP (FOR MY LOVE)</b> Pointer Sisters (Richard Perry) ATV Music/Rondor Music	Planet RPS(T) 106 (R)
25	32	2	<b>SOME GUYS HAVE ALL THE LUCK</b> Red Stewart (Michael Omatian) Warner Bros. Music	Warner Brothers W 9204(T)

This Week	Last Week	Wks on Chart	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
26	36	3	<b>SUNGLASSES</b> Tracy Ullman (Peter Collins) Acuff Rose Music	Stiff BUY(T) 205 (C)
27	17	9	<b>I WON'T LET THE SUN GO DOWN ON ME</b> Nik Kershaw (Peter Collins) Rondor Music/Arctic King	MCA NIK(T) 4 (C)
28	27	6	<b>SISTER OF MERCY</b> Thompson Twins (Alex Sadkin/Tom Bailey) Point Music	Arista TWINS 125 (F) Cassette: TWICS 5
29	24	7	<b>COME BACK</b> The Mighty Wah! (Pete Wylie) Call This Music/Arctic King	Eternal/Beggars Banquet BEG 111(T) (W)
30	39	5	<b>LOVE SONGS ARE BACK AGAIN (MEDLEY)</b> Band Of Gold (Pete Wylie/Paco Saval) Various	RCA RCA(T) 428 (R)
31	26	5	<b>SEVEN SEAS</b> Echo and The Bunnymen (All Concerned) Zoo/Warner Bros. Music	Korova KOW 35(T) (W)
32	28	8	<b>BREAKIN'... THERE'S NO STOPPING US</b> Ollie & Jerry (Ollie E. Brown) Copyright Control/Rondor Music	Polydor POSP(X) 690 (F)
33	NEW		<b>LIKE TO GET TO KNOW YOU WELL</b> Howard Jones (Rupert Hine) Warner Bros. Music	WEA HOW 5(T) (W)
34	33	8	<b>STUCK ON YOU</b> Lionel Richie (Lionel Richie)James Anthony Carmichael Warner Bros. Music	Warner Bros. Music
35	49	2	<b>NERVOUS SHAKEDOWN</b> A/C/D/C (A/C/D/C) J Albert & Son	Atlantic A 9651(T) (W)
36	30	12	<b>WAKE ME UP BEFORE YOU GO GO</b> Wham! (George Michael) Morrison Leahy Music	Epic (TA4440 (C))
37	45	2	<b>JUST THE WAY YOU LIKE IT</b> The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs	Tabu/Epic (TA 4621 (C))
38	31	11	<b>SMALLTOWN BOY</b> Brackley Beat (Mike Thorne) Copyright Control	Forbidden Fruit/London BITE (X) 1 (F)
39	29	6	<b>STATE OF SHOCK</b> Jacksons - lead vocals Michael Jackson's Mick Jagger (Michael Jackson) Warner Bros	Epic (TA4431 (C))
40	43	5	<b>THE MORE YOU LIVE, THE MORE YOU LOVE</b> A Flock Of Seagulls (Seagulls) Zomba Music	Jive JIVE (T) 62 (C)
41	NEW		<b>DR. BEAT (Long Version)</b> Miami Sound Machine (Emilio Estefan) Foreign Imported Publishing	Epic (TA 4614 (C))
42	NEW		<b>WE ROCK</b> Dio (Ronnie James Dio) Warner Bros. Music	Vertigo/Phonogram DIO 3(12) (F)
43	NEW		<b>I NEED YOU</b> Pointer Sisters (Richard Perry) Rondor/Warner Bros. Music	Planet RPS(T) 107 (R)
44	50	2	<b>IN THE COUNTRY</b> The Farmer's Boys (Bruce Woolley) Shadows Music/Carin Music	EMI FAB 2 (E)
45	38	13	<b>THINKING OF YOU</b> Sister Sledge (Nile Rodgers/Bernard Edwards) Warner Brothers Music	Columbia/Atlantic B9744(T) (W)
46	46	3	<b>BLACK STATIONS/WHITE STATIONS</b> M + M (Daniel Lanois/Mark Gagne/Martha Johnson) EMI Music	RCA RCA(T) 426 (R)
47	51	2	<b>99%</b> Carol Lynn Townes (Rod Hui) MCPS	Polydor POSP(X) 693 (F)
48	37	11	<b>FAREWELL MY SUMMER LOVE</b> Michael Jackson (Perren/Mizell/Peluso/Barr/Lovemith) Jobete Music	Motown TMG(T) 1342 (R)
49	35	7	<b>SWEEP SOMEBODY</b> Shannon (Mark Liggett/Chris Barbosa) Jobete/Emergency/Warner Bros Music	Club/Phonogram JAB(X) 13 (F)
50	34	9	<b>TALKING LOUD AND CLEAR</b> Orchestral Manoeuvres In The Dark (Brian Torvald) Virgin/Warner Bros Music	Virgin VS 685(12) (E)

This Week	Last Week	Wks on Chart	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
51	NEW		<b>ARE YOU READY</b> Break Machine (Jacques Morath) Record Shack/Jess (Leosong)	Record Shack SOHO(T) 24 (10S)
52	NEW		<b>PASSENGERS (re-mix)</b> Elton John (Chris Thomas) Big Pig/CBS Songs	Rocket/Phonogram EJS 5 (F)
53	NEW		<b>YOU ARE MY MELODY</b> Change (Jimmy Jam/Terry Lewis) Little Macho Music	WEA YZ14(T) (W)
54	63	2	<b>BANANA BANANA</b> King Kurt (Steve Brown) Street/Stiff Music	Stiff BUY(T) 206 (C)
55	NEW		<b>EMPTY ROOMS</b> Gary Moore (Peter Collins) 10 Music	10/Virgin TEN 25(12) (E)
56	65	2	<b>SUMMER HOLIDAY</b> Kevin The Gorilla (Pete Hammond/Roddy Matthews) EMI Music	Rodent/Magnet RAT 3 (R)
57	58	3	<b>THERE ARE MORE SNAKES THAN LADDERS</b> Captain Sensible (Tony Mansfield) Rondor/Warner Bros. Music	A&M CAP(X) 7 (C)
58	42	7	<b>BEAT STREET BREAKDOWN</b> Grandmaster Melle Mel & The Furious Five (Robinson/Mel) Four Hills/Heath Levy Music	Atlantic A9659 (W)/Sugar HRSHL 9568(12) (A)
59	61	3	<b>HOT HOT HOT</b> Arrow (Alphonso Cassell) Air/Chrysalis Music	Cooltempo/Chrysalis ARROW 1 (12" - ARROX 1) (F)
60	52	3	<b>HAND ON MY HEART</b> Shriekback (Shriekback/Paul Grouche/Smyke) EMI Music	Arista SHRK 12(1) (F)
61	40	6	<b>LAMENT</b> Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Mood/Hot Food Music	Chrysalis UV(X) 2 (F)
62	NEW		<b>GIRL YOU'RE SO TOGETHER</b> Michael Jackson (Freddie Perren/Force Mizell) Jobete Music	Motown TMG(T) 1355 (R)
63	54	6	<b>ALL OF YOU</b> Julio Iglesias and Diana Ross (R. Perry/R. Arcusa) Tony Renaldi/Rondor/CBS Songs	CBS A4522 (C)
64	59	2	<b>The Friends Again E.P./Lullaby No. 2/Love On Board</b> Friends Again (Bob Sargeant) CBS Songs	Mercury-Phonogram FA ED 1 (12) (F)
65	73	2	<b>HARDROCK</b> Herbie Hancock (D. Laswell/Material/R. Haggins) Carlin/OAD Music/Warner Bros.	CBS (TA 4616 (C))
66	70	2	<b>TODAY'S YOUR LUCKY DAY</b> Harold Melvin & The Blue Notes featuring Nikko (N. Martell/H. Melvin) EMI Music	Philly World/London LON(X) 52 (F)
67	57	4	<b>GUARDIAN ANGEL</b> Nino D'Angelo (Hans-Joachim Horn-Bernges/Etner-Kent) Intersong Music	Carrera CAR(T) 335 (S)/Carrera
68	NEW		<b>SING AND SHOUT</b> Second Image (Christopher Heaton) CBS Songs/North Sixteen Songs	MCA MCA(T) 882 (C)
69	41	12	<b>SAD SONGS (SAY SO MUCH)</b> Elton John (Chris Thomas) Big Pig Music	Rocket/Phonogram PH 712 (F)
70	55	3	<b>GUILTY</b> Paul Hardcastle (Paul Hardcastle) Oval Music	Total Control TOCO 2(T) (D/S)
71	48	7	<b>TO FRANCE</b> Mike Oldfield/Maggie Reilly (Mike Oldfield/Sean Phillips) Oldfield/Virgin Music	Virgin VS 686(12) (E)
72	NEW		<b>PALE BLUE EYES</b> Paul Quinn and Edwyn Collins (Edwyn Collins) RCA Music	Swampwamp/London SWR-1-13 - SWX 1 (F)
73	53	17	<b>HIGH ENERGY</b> Evelyn Thomas (Ian Levine/Fachra Trench) Record Shack/Jess (Leosong)	Record Shack SOHO(T) 18 (10S)
74	NEW		<b>DUM DUM GIRL</b> Talk Talk (Tim Friese-Greene) Island/Zomba Music	EMI (12EMI) 5480 (E)
75	66	3	<b>AIN'T NO SUNSHINE</b> Sivuca (Sivuca) CBS Songs	London LON(X) 51 (F)

# THE NEW 30

This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
76		<b>BIG IN JAPAN</b> Alphaville (Orlando) Warner Bros. Music	WEA International X9505 (W)
77		<b>MR. SOLITAIRE</b> Animal Nightlife (Michael Brauer) CBS Songs/Karta Music	Island (12)IS 193 (E)
78		<b>STATE OF INDEPENDENCE</b> Jon & Vangelis	Polydor JV(X) 5 (F)
79	76	<b>I DON'T BELIEVE A WORD (INNOCENT BYSTANDERS)</b> A Bigger Splash (Sting) Rondor Music	A&M AM(X) 196 (C)
80		<b>ECSTASY OF FLIGHT (I LOVE THE NIGHT)</b> Chris De Burgh (Rupert Hine) Rondor Music	A&M AM(X) 202 (C)
81	96	<b>CCCAN'T YOU SEE...</b> Vicious Pink (Tony Mansfield) Warehouse/Heath Levy Music	Parlophone (12R) 6074 (E)
82	94	<b>WHAT IS LIFE</b> Black Uhuru (Black Uhuru/Steven Stanley/Paul "Groucho" Smyk) Rydon Music	Island 12S 150 (12" only) (E)
83	89	<b>WHOSE SIDE ARE YOU ON?</b> Matt Bianco (Peter Collins) Rondor Music	WEA YZ9(T) (W)
84		<b>PEARL IN THE SHELL</b> Howard Jones (Rupert Hine) Warner Bros. Music	WEA HOW 4(T) (W)

This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
85		<b>DON'T TAKE MY COCONUTS</b> Kid Creole & The Coconuts (August Darnell) EMI Music	Island (12)IS 190 (E)
85		<b>I'LL WAIT</b> Van Halen (Tod Tempelman) Warner Bros. Music	Warner Brothers W9213(T) (W)
87	75	<b>LET'S HEAR IT FOR THE BOY (from 'Footloose')</b> Deniece Williams (George Duke) Famous Chappell	CBS (TA4319 (C))
88	72	<b>TURN TO GOLD</b> David Austin (George Michael) EMI/Morrison Leahy Music	Parlophone (12R) 6068 (E)
89	74	<b>DANCING WITH TEARS IN MY EYES</b> Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Mood/Hot Food Music	Chrysalis UV(X) 1 (F)
90	90	<b>VIDEO! (from 'Electric Dreams')</b> Jeff Lynne (Jeff Lynne) Virgin Music/CBS Songs	Virgin VS 695(12) (E)
91	100	<b>THERE IN YOUR EYES</b> Chas & Dave (Chas & Dave) Chas/Dave Music	Rockney/Towerbell KOR 22 (A)
92	97	<b>STORM OF LIGHT</b> Working Week (Robin Millar/Simon Booth) Warner Bros. Music	Paladin/Virgin VS 703(12) (E)
93		<b>BLUE MONDAY</b> New Order (New Order) B.E./Warner Bros. Music	Factory-(FAC 73) (UP)

This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
94		<b>YOU IN THE NIGHT</b> Fashion (Zeus B. Held) EMI/TOP Music	Destiny/Epic (TA) 4502 (C)
95	93	<b>MY MALE CURIOSITY</b> Kid Creole & The Coconuts (August Darnell) Screen Gems/EMI Music	Virgin VS 690(12) (E)
96		<b>RHYTHM OF THE STREET</b> Patti Austin (Nanda Michael Walden) Carlin Music	Qwest W9268(T) (W)
97		<b>COULDN'T STAND A DAY</b> Re-Flex (John Punter) Jambou/Metric Music	EMI (12)FLEX 4 (E)
98		<b>SHE'S SO DIVINE</b> Forrest (Tim Friese-Greene) The Company/Eaton Music	CBS (TA4629 (C))
99		<b>HEAVEN KNOWS (FEELS SO GOOD)</b> Jaki Graham (Derek Bramble) D.J.A. Publishing/Samusic	EMI (12)JAKI 2 (E)
100		<b>AIN'T NOBODY</b> Rufus and Chaka Khan (Russ Titelman) Warner Bros. Music	Warner Brothers RCK 11(T) (W) Cass: RCK 1C

Compiled by Gallup for the BPI, Music 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 fall by 20 per cent compared with last week.

### TITLES A - Z (WRITERS)

Agadoo (-)	4	Dr. Beat (E. E. Garcia)	41	There Are More Snakes Than Ladders	57
Ain't No Sunshine (B. Withers)	75	Don't Take My Coconuts (A. Darnell)	85	There Is Your Eye (C. Rodgers/D. Pearce)	41
Ain't Nobody (D. Williams)	100	Down On The Street (W. Sharpe/R. Odell)	14	Thinking Of You (N. Hodges/B. Edwards)	85
All Of You (J. Romberg/J. Iglesias/C. Wall)	53	Dum Dum Girl (M. Halli/T. Friese-Greene)	74	Time After Time (C. Laugher/H. Hyman)	66
Are You Ready (J. Morale/F. Zar/H. Bellow)	51	Ecstasy Of Flight (I. Love The Night)	80	Today's Your Lucky Day (Collins)	18
Banana Banana (Samg/Thawck/R. Lyons/J. Redding/R. Baustein/Maggo/General)	54	Everybody's Laughing (P. Fearon)	11	Tossing And Turning (Bernie/Savene)	20
Beat Street Breakdown (M. Glover)	76	Eyes Without A Face (B. Idol/S. Stevens)	19	Turn To Gold (D. Austin/C. Mitchell)	71
Big In Japan (Gard/Morrison/Lloyd)	79	Facewell My Summer Love (K. Lewis)	48	Two Ribes (P. Gil/H. Johnson/M. O'Toole)	1
Black Stations/White Stations (M. Gane/M. Johnson)	84	Friends Again (E.P.) (C. Thomas/J. Grant)	74	Video! (from 'Electric Dreams') (J. Lynne)	90
Blue Monday (New Order)	93	Girl You're So Together (K. Lewis)	64	Wake Me Up Before You Go Go	36
Breakin'... There's No Stopping Us	32	Guardian Angel (D. Deutscher)	35	We Rock (J. Rio)	42
Careless Whisper (C. Michael/A. Ridgely)	2	High Energy (J. Levine/F. Troch)	73	Whatever I Do (Wherever I Go) (M. Stock/M. Aitken)	8
CCCan't You See... (M. Brammer)	81	Hole In My Shoe (D. Mason)	7	What's Love Got To Do With It (T. Britten)	1
Closest Thing To Heaven (M. Brammer/D. Brewis)	12	Hot Hot Hot (A. Cassell)	59	When Doves Cry (Prince)	5
Couldn't Stand A Day (J. Baxter/P. Fishman)	29	How To Succeed In Business Without Really Knowing (J. Edwards/P. Riversback)	78	White Lines (Don't Don't Do It) (S. Robinson/M. Glover)	3
Come Back (P. Wylie)	4	I Need You (M. O'Brien/R. Feldman/J. Black)	43	White Lines (Don't Don't Do It) (S. Robinson/M. Glover)	3
Dancing With Tears In My Eyes (C. Cross/W. Cano/M. Ure/B. Currie)	83	I Don't Believe A Word (Innocent Bystanders) (R. Edwards/P. Riversback)	79	Who's Side Are You On? (M. Reilly/D. White/P. Ross)	53
Day Before You Came (B. Anderson/B. Ulvexu)	22	Like To Get To Know You Well (H. Jones)	37	You Are My Melody (T. Lewis/J. Harris) (H)	57
		Love Resurrection (G. A. Moyet/S. Jolley)	46	You In The Night (A. Dorey/M. McCadden)	94
				You Think You're A Man (G. Duesse)	18
				Young At Heart (R. Hodgson/S. Fahey)	17



# TOP US SINGLES

1*	2	GHOSTBUSTERS, Ray Parker Jr	Arista
2	1	WHEN DOVES CRY, Prince	Warner Brothers
3*	3	STATE OF SHOCK, Jacksons/Mick Jagger	Epic
4*	5	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
5*	7	SAD SONGS (SAY SO MUCH), Elton John	Geffen
6*	8	STUCK ON YOU, Lionel Richie	Motown
7	4	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
8*	10	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
9	6	INFATUATION, Rod Stewart	Warner Brothers
10*	17	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
11	9	BREAKIN'... Ollie & Jerry	Polydor
12*	23	MISSING YOU, John Waite	EMI-America
13	15	IF EVER YOU'RE IN MY... Peabo Bryson	Elektra
14	12	LEGS, ZZ Top	Warner Brothers
15	16	PANAMA, Van Halen	Warner Bros
16	11	EYES WITHOUT A FACE, Billy Idol	Chrysalis
17*	19	ROUND AND ROUND, Ratt	Atlantic
18	13	JUMP (FOR MY LOVE), Pointer Sisters	Planet
19*	29	IF THIS IS IT, Huey Lewis & The News	Chrysalis
20*	34	SHE BOP, Cyndi Lauper	Portrait
21*	24	SHE'S MINE, Steve Perry	Columbia/CBS
22*	26	ROCK ME TONITE, Billy Squier	Capitol
23*	28	LIGHTS OUT, Peter Wolf	EMI-America
24*	25	SEXY GIRL, Glenn Frey	MCA
25*	33	THE WARRIOR, Scandal/Patty Smyth	Col/CBS
26	22	I'M FREE..., Kenny Loggins	Columbia/CBS
27*	31	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
28	21	SELF CONTROL, Laura Branigan	Atlantic
29*	30	ALIBIS, Sergio Mendes	A&M
30*	36	ALL OF YOU, J. Iglesias & D. Ross	Columbia/CBS
31*	39	LEAVE A TENDER..., Billy Joel	Columbia/CBS
32	32	TURN TO YOU, Go-Go's	I.R.S.
33*	37	DYNAMITE, Jermaine Jackson	Arista
34*	51	DRIVE, The Cars	Elektra
35*	45	LET'S GO..., Prince/Revolution	Warner Bros.
36*	40	WHEN YOU CLOSE..., Night Ranger	Capitol/MCA
37*	43	CRUEL SUMMER, Bananarama	London
38	18	ALMOST PARADISE..., Reno/Wilson	Col/CBS
39*	42	MY, OH MY, Slade	CBS Associated
40*	44	RIGHT BY YOUR SIDE, Eurythmics	RCA

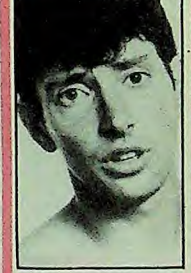
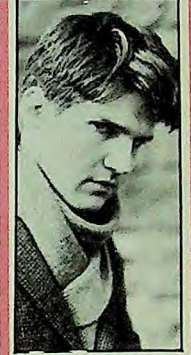
# BULLETS 41-100

42*	48	TWO SIDES OF LOVE, Sammy Hagar	Geffen
43*	47	17, Rick James	Gordy
46*	61	HARD HABIT TO BREAK, Chicago	Full Moon/Warner Bros.
47*	57	WE'RE NOT GONNA TAKE IT, Twisted Sister	Atlantic
48*	55	ONLY WHEN YOU LEAVE, Spandau Ballet	Chrysalis
49*	53	HIGH ON EMOTION, Chris De Burgh	A&M
50*	58	GO INSANE, Lindsey Buckingham	Elektra
51*	62	THE LUCKY ONE, Laura Branigan	Atlantic
52*	N	COVER ME, Bruce Springsteen	Columbia
55*	59	MAMA, WEER ALL CRAZEE NOW, Quiet Riot	Pasha
57*	60	HAPPY ENDING, Joe Jackson	A&M
59*	N	THERE GOES MY BABY, Donna Summer	Geffen
63*	78	THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions	Columbia
65*	87	I'M SO EXCITED, Pointer Sisters	Planet
66*	83	WHAT THE BIG GIRLS DO, Van Stephenson	MCA
71*	86	CLEANIN' UP THE TOWN, Bus Boys	Arista
73*	N	(WHAT) IN THE NAME OF LOVE, Naked Eyes	EMI-America
77*	82	I SEND A MESSAGE, Inxs	Atoz
80*	85	STRAIGHT FROM THE HEART (INTO YOUR LIFE), Coyote Sisters	Morocco
83*	N	NEXT LOVE, Deniece Williams	Columbia
84*	N	CAN'T WAIT ALL NIGHT, Juice Newton	RCA
85*	N	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean	Jive/Arista
87*	N	JUST THE WAY YOU LIKE IT, The S.O.S. Band	Tabu
88*	N	HERE SHE COMES, Bonnie Tyler	Columbia
89*	94	SHE LOVE MY CAR, Ronnie Milsap	RCA
90*	N	STRANGER, Stephen Stills	Atlantic
93*	N	THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock of Seagulls	Jive/Arista

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
Chart Courtesy *Billboard* week August 11, 1984

# NEW RELEASES

ACES, The GOT TO GET SOME MONEY/(Version) Clair Music CM 12 12" only (JS)  
 ALIEN SEX FIEND DEAD AND BURIED/Attack!!! Anagram ANA 23:12 ANA 23 12" (P)  
 AMARA, Adrian DIAMONDS THE P.M.S. ORCHESTRA (Inst) President PT 529 (P)  
 ANNETTE & THE ROOTS RADICS I'M ALONE/LYTIE: Sandy New Talents NT 002 12" only (JS)  
 ANOTHER CAMERA HALLUCINATION SPIRES/ Had A Bad Dream (Last Night) Altered States AS 001:AST 001 12" (I/Red Rhino)  
 ANTENNA B-Pop/Time To Work Mercury/Phonogram PH 8:PH 812 12" (F)  
 ASSOCIATES, THE WAITING FOR THE LOVE BOAT/Champ Out WEA YZ16 Pic Bag; YZ16 12" Pic Bag (C)  
 BANDY, Moe & Joe Stampely WHERE'S THE DRESS?/Wildwife Sanctuary CBS A4641 Pic Bag (C)  
 BARTON & HARRY MULCH (EP) Fever FEV 11 12" Pic Bag (I/BK/J)  
 BLONDY, Alpha RASTA POU/eba Syllart 8312 12" only (ERT)  
 BLUES 'N' TROUBLE MYSTERY TRAIN/CT Plus One BNT 2 Pic Bag (P)  
 BRISSETT, Annette HARD TO FIND/(Version) Wackie's W 973 (I/RT/JS)  
 BROWN, Chuck & The Souls WE NEED SOME MONEY/(Radio Version) Greyhound W6 12" (G) (Import)  
 BURRELL, Roland CUT EYE, CUT EYE/SLY & ROBBIE: (Version) Gorgon (no cat number) (JS)  
 CARD, Joy SUPER STATIC MAGIC MYSTERY/ Love You In Every Way Wackie's W33 (I/RT/JS)  
 CAT WAX ACE CO. 25 GALLONS OF PARANOIA (EP) Fever FEV 2 12" Pic Bag (I/BK/J)  
 CERRONE CLUB UNDERWORLD/Club Underworld/Dub Underworld Personal PERS 107 (A)  
 COLE, Lloyd & The Commotions FOREST FIRE/Andy's Baby Polydor COLE 2 Pic Bag; COLEG 2 (Gatefold Sleeve); COLEX 2 12" Pic Bag (F)  
 \*\* COOL NOTES, THE YOU'RE NEVER TOO YOUNG/Sound Of Summer Abstract Dance 12AD 001 12" Pic Bag (P) (Correction to distributor)  
 CRUSADERS, THE NEW MOVES/Dead End MCA 894 Pic Bag MCAT 894 12" Pic Bag inc different B-sides New Moves (Dub Edit)/1984 Street Life Edit (C)  
 CRUSH, Bobby LONELY BALLERINA/Slightly Lame President PT 527 (IDS)  
 \*\* DAMNED, THE THANKS FOR THE NIGHT/Nasty Damned DAMNED 1P (Pic Disc) (10,000 only) (P)  
 DARTS BOY FROM NEW YORK CITY/NY TRUE STORY/GET IT/Sh-Boom (Life Could Be A Dream) Late Last Night/Don't Let It Fade Away Scoop 7SR 5046 Pic Bag; 7SC 5046 (Cassette) (PK)  
 DIAMOND, Neil PRIMITIVE/It's A Trip CBS A4673 Pic Bag (C)  
 DOOLEY, The HONEY I'M LOST/ I THINK I'M GONNA FALL IN LOVE WITH YOU/DON'T TAKE IT LYING DOWN/A Rose Has To Die/Love Patrol/Wanted Scoop 7SR 5047 Pic Bag; 7SC 5047 (Cassette) (PK)  
 DOUBLE VISION NEW DAY/Taking Life Too Serious And ANDS 2 Pic Bag (A)  
 DUNKLEY, Errol DARLIN' OOH/You're Gonna Need Me Londisc LDR 025 12" Pic Bag (LO/P)  
 EARL SIXTEEN ROLL A BELLY/(Version) Black Scorpio (no cat number) (JS)  
 EASTERN ALLIANCE LOVE YOU, YOU BANANA/I'll Be There Bronze BRO 184 Pic Bag (F)  
 FALL, The CREEP/Pat-Trip Dispenser Beggars Banquet BEG 116 Pic Bag; BEG 116T 12" Pic Bag  
 FARDON, Don INDIAN RESERVATION/Don't Do That Young Blood YB 0087 (P)  
 \*\* FEARON, Phil & Galaxy EVERYBODY'S LAUGHING (SANGRIA MIX)/(Inst—Tom Browne)/(Inst—Randy Muller) Ensign/Island XENY 514 Pic Bag (E)  
 FOUR CORNERS OF THE WORLD CUT THE BEAT (CLUB MIX)/Cut In Cut Out (DJ Scratch Mix)/Fresh Cut (Dance Mix)/Cut Ups (Authorised Duplication) Jungle Rhythm SWET 1 12" only (A/I/RT)  
 FREEZE FRAME SEEKING PROFESSIONAL ADVICE/My 10,000 Mile Home Inevitable INEV 17 Pic Bag; INEV 17 12" Pic Bag inc extra tracks Brother, Brother/Seeking Professional Advice (R)  
 GAYLE, Crystal IF YOU EVER CHANGE YOUR MIND/THE BLUE SIDE/AINT NO SUNSHINE/Lovin' (These Things) Pleased/Dancing The Night Away/Just Can't Leave Your Love Alone Scoop 7SR 5048 7SC 5048 (Cassette) (PK)  
 GILLARD, Pip WHY CAN'T YOU LIVE ME/10-88 Plus One PIPS 1 Pic Bag (P)  
 GINA X DRIVE MY CAR/Waiting Statik TAK 21: TAK 21-12 12" (E)  
 HUNTERS AND COLLECTORS CARRY ME/Unbeliever Epic A4648 Pic Bag; TA4648 12" (C)  
 \*\* IDOL, Billy EYES WITHOUT A FACE/The Dead Next Door Chrysalis IDOLP 3 (Pic Disc) (F)  
 \*\* IRON MAIDEN 2 MINUTES TO MIDNIGHT/Rainbow's Gold/Mission From 'Arry EMI 12EMIP 5489 12" (Pic Disc) (Limited Edition) (E)  
 \*\* ISAACS, Gregory TOO LATE/LONELY MAN (Double-A) Londisc LDR 026 12" only Pic Bag (LO/P)  
 \*\* JACKSON, Jermaine DYNAMITE/Tell Me I'm Not Dreaming (Inst) Arista JJKPD 122 12" (Pic Disc) (F)  
 \*\* JAMES, Charlie THE EYE OF THE STORM/Lady Of The Night Sour Grape SG 118 Pic Bag; SGR 118 12" Pic Bag (A)  
 \*\* JONES, Klinte IN THE HEAT OF THE NIGHT/(Inst) Personal 12 PER 104 12" (A) (F)  
 \*\* JONZUN, Michael & The Jonzun Crew TIME IS RUNNING OUT/(Dub Version) Tommy Boy/Polydor POSP 698 Pic Bag; POSP 698 12" Pic Bag inc extra track (Overtime Mix) (F)  
 \*\* JUMP THE NILE LIKE THE CRUEL SEA/Wire Music In Motion MIM 001 (A)  
 \*\* KASHIF YOU ARE A WOMAN/Rumours/Just Gotta Have You/The Mood Arista ARIST 12575 12" Pic Bag (F)  
 \*\* KILL UGLY POP GATOR BREATH RIOT (EP) Fever FEV 3 12" Pic Bag (I/BK/J)  
 KING EVERAL IT'S TRUE/(Version) Sunset (no cat number) (JS)  
 LAWRIE, Edwina DARK GLASSES/Tangle Of Emotions Panther/MCA PAN 6 Pic Bag; PAN 6 12" Pic Bag (C)  
 LARA, Jennifer ROOTS DAUGHTER/TYRONE DOWNIE: Top Ranking Special (Double-A) Londisc LDR 034 12" only (LO/P)  
 LAUPER, Cyndi SHE BOP/Witness Portrait/Epic A 4620 Pic Bag; TA 4620 12" Pic Bag inc extra track She Bop (Inst) (C)  
 LEVY, Barrington COME IN-A DANCE/(Dance Version) Power House (no cat number) (JS)  
 LEVY, Barrington GOOD LOVING/JONJO & THE VOLCANO ALL-STARS (Version) Power House (no cat number) (JS)  
 LORD TEE & WEED NEVER ENDING LOVE/AL CAMPBELL: After Love Belvedere International BI 002 12" only (JS)  
 LOVETTE, Eddie HELLO/Innocent Man K&K (no cat number) (JS)  
 LYNN, Cheryl ENCORE/Got To Be Real Streetwave KHAN 23 Pic Bag; MKHAN 23 12" Pic Bag (A)  
 MARMALADE OB-LA-DI OB-LA-DA/I SHALL BE RELEASED/SUMMER IN THE CITY/Loving Things/Wait For Me (Marianna)/Baby Make It Soon Scoop 7SR 5045 Pic Bag; 7SC 5045 (Cassette) (PK)  
 MARTIN, Juan FLIGHT TO PARADISE/Desired WEA YZ19 Pic Bag; YZ19 12" Pic Bag (W)  
 MATHIS, Johnny SIMPLE/Lead Me To Your Love CBS A4529 Pic Bag (C)  
 \*\* MICHAEL, George CARELESS WHISPER/(Wexler Mix)/(Inst) Epic QTA 4603 12" Pic Bag (10,000 only); WA 4603 12" (Pic Disc) 10,000 only (C)  
 MODERN ROMANCE THAT'S WHAT FRIENDS ARE FOR/(Blame My) Jealousy RCA 437 Pic Bag; RCAT 437 12" (R)  
 NEW VAUDEVILLE BAND, THE WINCHESTER CATHEDRAL/DIANA GOODBYE/FINCHLEY CENTRAL/Peek-A-Boo/Can't Go Wrong/Green Street Green Scoop 7SR 5044 Pic Bag; 7SC 5044 (Cassette) (PK)  
 NORMAN ORCHESTRA, Neil INDIANA JONES & THE TEMPLE OF DOOM/Raiders Of The Lost Ark—Medley/Blade Runner PRT 7P 315 (A)  
 OAK RIDGE BOYS BREAK MY MIND/Ain't No Care For The Rock & Roll MCA 906 (C)  
 ONE O'CLOCK GANG CARRY ME/You Are On My Side Arista JOIN 1 Pic Bag; JOIN 121 12" (F)  
 PAGE, Ian and Bob UNITY STREET/Mr Lonely Parlophone PAGE 2 Pic Bag; 12PAGE 2 12" (Pic Bag) (E)  
 PAJAH, Paulette COZ YOU LOVE ME BABY/SANDRA CROSS: Perfect Match Raiders LGR 7004 (JS)  
 PALMER, Triston CAN'T EXPLAIN/ROD TAYLOR: Hold On Baby World Enterprise WER/B 114 12" only (JS)  
 PAUL, Frankie FIRE DEDE A MUS MUS TAIL/CHEMIST JUMPIN': Stylee Blacker Dread SCOMBD 005B' (JS)  
 PAUL, Frankie FOREIGN MIND/(Version) Jammys (no cat number) (JS)  
 PAUL, Frankie GONNA TALK 'BOUT/JONJO & THE VOLCANO ALLSTARS: (Version) Arrival (no cat number) (JS)  
 PAUL, Frankie IT'S YOU I LOVE/AL CAMPBELL: TIME'S SO HARD (Double-A) Londisc LDR 021 12" only (LO/P)  
 QUIET RIOT MAMA WEER ALL CRAZEE NOW/Bad Boy Epic A4572 Pic Bag (Limited edition with free stencil TA4572 12" Pic Bag)  
 REO SPEEDWAGON ONLY THE STRONG SURVIVE/MEET ME ON THE MOUNTAIN/SHAKIN' IT LOOSE/In Your Letter/I Need You Tonight/Roll With The Changes Scoop 7SR 5049 Pic Bag; 7SC 5049 (Cassette) (PK)  
 RICCIS, Glenn I'VE BEEN WAITING FOR YOU/I've Been Waiting Serat (no cat number) (JS)  
 RICHIE BE YOUR OWN WOMAN (TV Mix) Challenge TAL 9 12" only (A/I/RT)  
 RICHMAN, Jonathan & The Modern Lovers THAT SUMMER FEELING/This Kind Of Music Rough Trade RT 152: RTT 152 12" inc extra track The Tag Game (I/RT)  
 RILEY, Dub DISCO TAKE OVER/(Disco Dub) Thunderbolt (no cat number) (JS)  
 ROGERS, Helen CANDIDATE FOR LOVE/(Dub Version) Justice JUS 004 Pic Bag (A)  
 ROMAN HOLLOWLY FIRE ME UP/eba Jive 59: JIVE 59 12" (C)  
 SALLON, Phillip & The Mud Men SUMMER DREAM/(Mix) Parlophone R 6082: 12R 6082 12" (E)  
 SALVETTI, Tocko ISLE OF CAPRI/Like A Memory Young Blood YB 0086 (P)  
 SCHILLING, Peter TERROR TITANIC/10,000 Points WEA International X9415 (W)  
 SCORPIONS, The BIG CITY NIGHTS/Bad Boys Running Wild Harvest HAR 5231 Pic Bag; 12HAR 5231 12" Pic Bag; 12HRP 5231 12" (Pic Disc) (Limited Edition) (E)  
 SHANNON SWEET SOMEBODY (SPECIAL EXT VOCAL VERSION)/(NEW SWEET DUB VERSION)/Give Me The Music (Medley)/(An Intermixture of Let The Music Play/Give Me The Night Club/Phonogram JABXR 3 12" (F)  
 SHARPE, Rocky & The Replays LA BAMBABA/Take My Hand Chiswick DICE 19 (MW/P/S/W)  
 SIMON, James WHERE WERE YOU/try To Understand Delectable Sounds DSR 101 12" (P)  
 SINGLE ENGLISH HEAVEN WERE YOU/try To Understand Delectable Sounds DSR 101 12" (P)  
 SIREN DECEIVING LIES/AMERICAN GIRL (Double-A) Distant Cousins DC4r (I/Red Rhino)  
 SMART, Leroy SETTLER AND SPICE/(Version) Clair Music CM 13 12" only (JS)  
 SMITH, Stenton SUGAR AND SPICE/(Version) Clair Music CM 13 12" only (JS)  
 SPANDAU BALLET I'LL FLY FOR YOU/Cut A Long Story Short (Recorded Live) Reformation/Chrysalis SPAN 4: SPANX 4 12" inc extra track I'll Fly For You (Glide Mix) (F)  
 SPECIAL A.K.A., THE WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND/Can't Get A Break Two Tone/Chrysalis CHS TT 27: CHS TT 1227 12" (F) (Correction to previous listing)  
 SPENCER, Johnny THE STRIKE SONG/The Hanging Of The Monkey Pastafont PF 3011 (P)  
 SPECIAL REQUEST TAKE IT TO THE MAX/(Inst) Island IS 194 Pic Bag; 12IS 194 12" Pic Bag (E)  
 SQUIER, Billy ROCK ME TONITE/Can't Get Next To You Capitol SQD 1 Pic Bag (Limited edition special offer will inc extra record She's A Runner (Live Version)/Listen To The Heart Beat (Live) (E)  
 STANLEY, Linnal I NEED YOUR COMPANY/Company WKS (no cat number) (JS)  
 STEVENS, Stu SLD OLD SPANISH GUITAR/Square Dance Young Blood YB 0084 (P)  
 TEAM 3B CLOSER TO YOU/Murderation Style Elite DAZZ 33 12" only (A/I/RT)  
 TECHNOS, The SPIRIT OF THE THING/Visions Of The Night PRT TTC 2 Pic Bag; 12 TEC 2 12" (A)  
 THIS MORTAL COIL KANGAROO/It'll End In Tears 4AD AD 410 Pic Bag (I/P/RT)  
 TIER GARDEN, THE THE AFRIKAAN/eba Gogent COG 1 (I/RT)  
 ULMER, James Blood EYE LEVEL/Blues Don't Fail Me Now Rough Trade RTT 128 12" Pic Bag (I/RT)  
 \*\* VICIOUS PINK CCCCAN'T YOU SEE (7" VERSION)/12" Dub/(7" DJ Mix)/(12" Effects)/B.15 To Nowhere/Great Balls Of Fire Parlophone 12RA 6074 (E)  
 WADE, Wayne IT AIN'T EASY/(Easy Dub) WKS (no cat number) (JS)  
 WARP 9 MASTER OF THE MIX/(Dub) Fourth & Broadway/Island BRW 11: 12BRW 11 12" (E)  
 WHODINI ESCAPE (I NEED A BREAK)/eba Jive 56: JIVE 56 12" (C)  
 WONDER, Stevie I JUST CALLED TO SAY I LOVE YOU/(Inst) Motown TMG 1349 Pic Bag; TMGT 1349 12" Pic Bag (R)  
 YELLOWMAN RAM DANCE MASTER/(Version) Arrival (no cat number) (JS)  
 \*\* Previously listed in alternative format



SINGLE MEN:  
Associates' Billy MacKenzie (top), Lloyd Cole and Jonathan Richman

Mon 13-Fri 17 August, 1984  
Single Releases: 103

Year to Date: (33 weeks to 17 August, 1984)  
Single Releases: 3,063

See New Albums for Distributors Codes

17 16 SHE'S SO UNUSUAL  
60 47 COLOUR BY NUMBERS

8A 87 GREATEST HITS



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# TOP 100 TOP 100 TOP 100 TOP

MUSIC WEEK

### 1 NEW NOW, THAT'S WHAT I CALL MUSIC III

- 1 **NEW** Various Virgin/EMI NOW 3
- 2 1 **LEGEND** Bob Marley And The Wailers Island BMW 1
- 3 2 **DIAMOND LIFE** Sade Epic EPC 28004
- 4 3 **PRIVATE DANGER** Tina Turner Capitol TINA 1
- 5 4 **CAN'T SLOW DOWN** Lionel Richie Motown STMA 8041
- 6 5 **THE WORKS** Queen EMI WORK 1
- 7 8 **THRILLER** Michael Jackson Epic EPC 85930
- 8 6 **AN INNOCENT MAN** Billy Joel CBS 25554
- 9 10 **BREAK OUT** Pointer Sisters Planet FL 94705
- 10 11 **INTO THE GAP** Thompson Twins Arista 205 971
- 11 9 **HUMAN RACING** Nik Kershaw MCA MCF 3197
- 12 14 **ORIGINAL SOUNDTRACK FROM "BREAKDANCE"** Various Polydor POLD 5147
- 13 7 **PARADE** Spandau Ballet Reformation/Chrysalis CDL 1473
- 14 18 **MUSIC FROM THE MOTION PICTURE "PURPLE RAIN"** Prince and The Revolution Warner Brothers 925110-1
- 15 15 **BREAKING HEARTS** Etton John Rocket/Phonogram HISPd 25
- 16 12 **PRIMITIVE** Neil Diamond CBS 85306
- 17 16 **SHE'S SO UNUSUAL**

### 34 29 BRILLIANT TREES

- 34 29 **BRILLIANT TREES** David Sylvian Virgin V 2290
- 35 **NEW** **STREET SOUNDS CRUCIAL ELECTRO 2** Various Street Sounds ELCS1 1000
- 36 25 **ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"** Various CBS 70246
- 37 40 **GOODBYE CRUEL WORLD** Elvis Costello and the Attractions F-Beat ZL 70317
- 38 31 **REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)** The Rolling Stones Rolling Stones CUN 1
- 39 38 **BACKTRACKIN'** Eric Clapton Starland ERIC 1
- 40 45 **BAT OUT OF HELL** Meat Loaf Epic/Cleveland International EPC 82419
- 41 44 **CAFE BLEU** The Style Council Polydor TSCLP 1
- 42 50 **EDEN** Everything But The Girl blanco y negro/WEA BYN 2
- 43 41 **NO PARLEZ** Paul Young CBS 25521
- 44 37 **HYSTERIA** Human League Virgin V2315
- 45 42 **MANGE TOUT** Blancmange London SH854
- 46 79 **LABOUR OF LOVE** UB40 DEP International/Virgin LP DEP 5
- 47 **NEW** **WELL PLEASD** Chas & Dave Rockney ROC 912
- 48 46 **FANTASTIC** Wham! Inner Vision IVL 25328
- 49 54 **TOO LOW FOR ZERO** Etton John Rocket/Phonogram HISPd 24
- 50 47 **COLOUR BY NUMBERS**

### 68 62 GREATEST HITS

- 68 62 **GREATEST HITS** Marvin Gaye Telstar STAR 2224
- 69 100 **CHARIOTS OF FIRE** Vangelis Polydor POLD 5160
- 70 98 **LIONEL RICHIE** Lionel Richie Motown STMA 8037
- 71 66 **ELIMINATOR** ZZ Top Warner Brothers W 3774
- 72 73 **EMERALD CLASSICS—18 MUSICAL JEWELS FROM IRELAND** Various Stoic SRTV 1
- 73 72 **THE CROSSING** Big Country Mercury/Phonogram MERH 27
- 74 67 **TOUGH** Eurythmics RCA PL 70109
- 75 55 **MINUTES** Elkie Brooks A&M AMLX 65565
- 76 **NEW** **CHUNKS OF FUNK** Various Loose End/MCA CHUNK 1
- 77 77 **THE SIMON AND GARFUNKEL COLLECTION** Simon & Garfunkel CBS 10029
- 78 85 **FUGAZI** Marillion EMI MRL 1
- 79 68 **MASTERPIECES—THE VERY BEST OF SKY** Sly Telstar STAR 2241
- 80 81 **SPARKLE IN THE RAIN** Simple Minds Virgin V 2300
- 81 74 **HELLO, I MUST BE GOING!** Phil Collins Virgin V 2252
- 82 75 **HEARTBEATS** Barbara Dickson Epic EPC 25706
- 83 63 **RIO** Duran Duran EMI EMC 3411
- 84 82 **GREATEST HITS**



# CLASSICAL

## Baillie Performance Award set up

THE ISOBEL Baillie Performance Award has been set up as a charitable trust to promote concerts and recitals and the early concert careers of young musicians in general and young singers in particular.

During Baillie's long and active career — she was teaching and helping young musicians right up until her death earlier this year —

she was a tireless campaigner for opportunities for young performers to "get their plarform legs" and bridge the gap between the advanced student and the accomplished professional.

It is to foster these opportunities that the Award has been created, with the Duke of

Buccleuch and Queensbury as patron and Beryl Reid and Ursula Vaughan Williams among the trustees. The Award's first activity has been to launch an appeal for funds.

For more details, contact John Grierson, The Manchester School of Music, 16 Albert Square, Manchester M2 5PF.

## BPO row is worsening

THE ROW between Herbert von Karajan and the Berlin Philharmonic Orchestra, which began over Karajan's appointment of clarinettist Sabine Meyer, against the wishes of the players, looks as if it could still lead to a permanent rift.

Although there have been times of truce, relationships between the dictatorial conductor and the rank and file have worsened following two other incidents over the past few months.

An agreement with EMI to record Vivaldi's Four Seasons with the BPO, Karajan, and his protégé Anne-Sophie Mutter, was aborted when Telemondial, Karajan's film and TV company, refused to pay the 120 members of the BPO when just 24 players were needed for the recording.

Neither side would give way, so Karajan, Mutter, EMI and Telemondial switched to the Vienna Philharmonic Orchestra. And recently, Karajan pulled out of a BPO Salzburg concert after the BPO general manager, a Karajan appointment, was forced to resign.

The difficulties stem partly from the fact that the two sides are so interconnected that every step is fraught with opportunities for disagreement.

Karajan has conducted the BPO for nearly 30



HERBERT VON KARAJAN

years, and between 1972 and 1983 recorded almost exclusively with them, so it seemed logical, when he set up Telemondial during the period, for the BPO to be bound exclusively to it for all visual rights.

Now it is becoming increasingly clear that though Karajan is in his late 70s, the record companies are prepared to go with him, rather than the BPO. This was shown by the recordings of the Seasons, the new Rosenkavalier due in September and Verdi's Requiem, for which no release has yet been set.

And, although Karajan is due to give his approval for a new digital cycle of Beethoven's Symphonies, made with the BPO, there are only a handful of other recordings featuring both yet to be released.

Yet Karajan is still intent on re-recording his major repertoire for release on videodisc — which means that it is likely to be done with the VPO or another orchestra.

The question then arises: who would step into the conductor's seat should Karajan leave the BPO? Latest speculation falls on Lorin Maazel who, though principal guest conductor at Pittsburgh, has otherwise been without a major post since leaving the Vienna State Opera earlier this year.

## Allegro tapes hit Europe

AFTER A delay of over six months, the newly packaged Allegro tapes have finally been delivered to Conifer from Holland, and are now available for dealers to order.

The Allegro series, developed in the US by Ira Moss for the Moss Music Group, began as a non-traditional racking merchandising operation aimed at impulse buying.

It proved successful there, and equally so in the UK over the past few years, where it was seen as a cassette tape series offering good quality popular classics at an economical price.

But both Conifer and Moss felt there was even more business to be had in Europe. So they decided to change the American packaging for a different sleeve scheme specifically geared to the European market, with stronger primary colours and an altogether more up-market look.

So the company went ahead with new designs. But delays have meant that there has been little product available recently.

There are now 19 titles available, ranging from Beethoven's Symphony No 6, conducted by Otto Klemperer, to Brahms' Piano Concerto No 2, played by Gyorgy Sandor, and Bach's Organ Music, including the Toccata and Fugue in D minor, played by Walter Kraft.

They have a dealer price of £1.49, which means that they will retail at around £2.25, making them an extremely attractive commercial proposition — customers often pick up two or three at a time.

The full Allegro range amounts to some 60 titles, and it is hoped that all will be in supply by November. Eleven more are coming in September and 20 in October. Only when the full range is in stock will Conifer start to supply display material such as cardboard boots, holding 20 units, and a wall display rack which holds 90 units.

Currently available is a one-colour leaflet for consumers with text aimed at a non-specialist audience.

Conifer Records has also announced that the warehouse is now fully stocked with the Telarc range, the high quality digital recordings, on both LP and CD.

The repertoire is wide, from Beethoven Symphonies (including No 3 conducted by Christoph von Dohmanyi) (CD/DG 80090) to Star Tracks (a film music compilation with Star Wars, Raiders, ET and others), which has an acclaimed special synthesiser introduction and finale (CD 80094).

Other popular Telarc titles include Ravel's Bolero coupled with Daphnis and Chloe, with Slatkin conducting the Saint Louis Symphony Orchestra (CD 80052), and Stars and Stripes, a collection of marches, fanfares and wind band spectaculars conducted by Frederick Fennell (CD 80099).

# DISCO

Edited by  
BARRY LAZELL

## Whizz-kid producer visits UK

AMERICAN PRODUCER Mark Berry, who has been making quite a name for himself recently in studio wizardry — as an engineer, mixer and producer — is in the UK at the moment, specifically to record Psycon for Interdisc/Island, but also to discuss a variety of other projects.

Berry has literally worked his way up through the studio ranks, having started as tea boy at Air London in 1974.

By the late Seventies he was back in New York, engineering for the Vanguard label with acts like the Players Association, on whose 1979 UK top five hit, Turn The Music Up, he worked. As the New York street dance scene developed, Berry struck up associations with prime movers like Arthur Baker, John Robie and Tom Silverman.

Baker's Streetwise and Silverman's Tommy Boy labels used Berry's engineering and

mixing talents on a stream of records which have since become dance classics of the early Eighties — Afrika Bambaataa's Looking For The Perfect Beat and Planet Rock, Walking On Sunshine by Rockers Revenge, and last summer's Freeez smash IOU.

Berry's success has led to the formation of his own MSB label in the US, which has already produced the Do You Wanna Lover hit from Hot Box. He has also recently worked with Stephanie Mills for Phonogram, and the first fruit of that collaboration will be heard shortly here.

His major project of recent months, however, has the music production of the forthcoming movie Cry Of The City, which opens in the US in October, and looks like being in a bag midway between Breakdance and Streets Of Fire. The film features extensive original material, including song contributions from Stevie Wonder and Smokey Robinson. It provided a major challenge for Berry because it meant working in tight collaboration with the choreographer plus a lot of literal hip-hopping between Miami and London to handle the studio work. He relished the experience, however, and now anticipates working similarly on the project sequel to Breakdance, likely to go into production in autumn.

Part of the key to Berry's rise has to be that he is forever

consolidating his work, rather than abandoning one area for another. He still engineers and mixes for Vanguard and Arthur Baker, as well as taking care of production business for his own

label and several other outlets. The UK specialist audience will be familiar with his successful remix of Cameo's She's Strange, a big dance hit on both sides of the Atlantic.

## UK Club Play Chart

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

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

## RADIO London

- CHANGE: You Are My Melody WEA  
 PHIL FEARON & GALAXY: Everybody's Laughing Ensign/Island  
 PAUL HARDCASTLE: Guilty Total Control  
 M+M: Black Stations/White Stations RCA  
 HAROLD MELVIN & THE BLUE NOTES featuring NIKKO: Philly World/London  
 Today's Your Lucky Day  
 JEFFREY OSBORNE: On The Wings Of Love A&M  
 SHAKATAK: Down On The Street Polydor  
 SIVUCA: Ain't No Sunshine London  
 THE S.O.S. BAND: Just The Way You Like It Tabu/Epic  
 WINDJAMMER: Tossing And Turning MCA
- CLIMBERS  
 B'BAZZARR: Sucker For Your Love Magnet  
 SHIRLEY BROWN: I Don't Play That (US Import-Sound Town)  
 CHARADES: Going Out Dancing (US Import-Blue Parrot)  
 CHERRELLE: Fragile... Handle With Care (US Import-Tabu/Epic)
- GEORGE DUKE: Secret Rendezvous (US Import-Epic)  
 KLEER: Intimate Connection Atlantic  
 MICHAEL JACKSON: Girl You're So Together Motown  
 PUZZLE: I Love Funkin' (Medley) (US Import-Steiner)  
 T.H.S. — THE HORNE SECTION: Lady Shine (Shine On) Fourth & Broadway/Island  
 TEMPER: No Favours (US Import-MCA)
- As featured on the TONY BLACKBURN Show —  
 Radio London 9am-12 noon Monday-Friday  
 (206m/94.9 VHF)



Reviewed  
by  
JERRY SMITH

# SINGLES

## CHART CERTS

**ELVIS COSTELLO & THE ATTRACTIONS** The Only Flame In Town (F-Beat XX 37(T), RCA).

**POINTER SISTERS:** I Need You (Planet RPS(T) 107, RCA).

## OTHERS

**ANIMAL NIGHTLIFE:** Mr Solitaire (Island (12)IS 193, EMI). A great moody dance track with Andy Polaris' smooth vocal laid over a flowing rhythm and punchy brass all of which is effectively used in the inspired mix. With a new label behind them they should achieve that long-awaited hit.

**FLOY JOY:** Burn Down A Rhythm (Virgin VS 683(12), EMI). Bearing the unmistakable mark of Don Was of Was Not Was fame, this is a hard dance track featuring the lovely rich voice of Carroll Thompson, who previously came to prominence with Lovers Rock. A stunning debut which is likely to be a hit.

**THE ADVENTURES:** Another Silent Day (Chrysalis CHS (12)2000, PolyGram). Another impressive debut with its gospel-style backing vocals over an insistent beat and high-pitched vocal. With Steve Harley production, including some inventive guitar and percussion, this should do well.

**TOM VERLAINE:** Five Miles Of You (Virgin VS 704(12), EMI). The ex-Television guitarist gives another virtuoso display of guitar technique on this atmospheric with melodic, rhythmic bass and dry vocals. His sparkling guitar interplay produces an interesting track that bodes well for his new LP Cover.

**THE GO-BETWEENS:** Part Company (Sire W 9211(T), WEA). First release on a new label for this critically-acclaimed group with its wistful lead guitar over ringing acoustic guitars and a toneless vocal. Works well to produce an impressive track from the forthcoming album Spring Hill Fair.

**VIRGIN DANCE:** The Dream Is Over (Spartan (12)SP 14, Spartan). A well-arranged piece of modern pop with its mainly synthesizer backing coupled to a crashing beat. The vocal tends to get repetitive but altogether this should help them build on their previously-limited success.

**TWO MINDS CRACK:** The Hunger And The Greed (Sedition EDIT (12)1, PRT). An impressive debut with its instantly memorable harmonies and its driving, melodic, bass and strong beat. Also features atmospheric keyboards and a Laurie Latham production and could do very well.

**TARA BUTLER:** Up Against The Wall (Illuminated ILL 4412, PRT). A high energy dance track with the soaring, soulful voice of this ex-BB Girl singer combining with an outstanding Simon Boswell production to give an irresistibly funky, electro club hit.

**DATA:** Blow (Illuminated ILL 4512, PRT). A quirky, electronic dance single written by George Kajanis from the mid-Seventies pop band Sailor and produced, again by Simon Boswell. With its powerful keyboard melodies and repeated vocal line it is an unusual dance track.

**GINA X:** Drive My Car (Statik TAK 21(12), EMI). The German clubland queen is back with a completely new slant to the old Beatles number. A slow electro beat behind her characteristically provocative vocals gives an interesting single that's taken from her upcoming LP, Yinglish.

**SYLVESTER:** Menergy (ERC ERC(L) 200, PRT). A torrid, high energy version of the Patrick Cowley club favourite, which also happens to be featured on the b-side. With thumping bass and sweeping synthesizer chords topped by Sylvester's high-pitched vocals, it is sure to become a big club hit.

**THE JAZZ BUTCHER:** Roadrunner (Glass GLASS (12)040, Pinnacle). A frantic version of the Jonathan Richman classic with frenzied guitars and a deep, pumping bass, (which is supplied by David J the former Bauhaus bassist). With its quirky, dramatic vocal and energetic feel it's sure to appeal to the indie market.

**THE CHURCH:** It's No Reason (Carrere CAR(T) 336, Spartan/Carrere). A slow moody song with effective, sparse arrangements featuring quietly strummed guitar and atmospheric sweeping strings that compliments the melancholy vocals very well. Taken from their latest LP Seance.

**ACTION PACT:** Yet Another Dole Queue Song (Fallout FALD (12)026, Jungle/Cartel). Heavy, distorted guitars dominate this standard punk thrash with its strained vocal. Features The Ramones Rockaway Beach on the b-side plus two extra tracks on the 12-inch version of 1974 and Gary Glitter's Rock'n'Roll Part II.

**WASP:** I Wanna Be Somebody (Capitol CL(P) 336, EMI). Typical heavy metal with slabs of distorted guitars and wild screaming vocals. It is coupled with Tormentor, which is taken from the forthcoming film Ragewar.

**ROGER TAYLOR:** Strange Frontier (EMI (12)EMI 5490, EMI). The title track from this Queen drummer's recent solo LP, with its full synth-orientated backing featuring many effects and his raw vocal.

**DIANA ROSS:** Reach Out And Touch (Somebody's Hand) (Tamla Motown TMG 988, RCA). A re-issue of this classic Motown song which has been chosen as the Olympic song! The b-side also features the first ever version which is by the Supremes and the Four Tops.

## TOP 20

**VARIOUS:** Electric Dreams. Virgin V2318. Producers: various. Soundtrack album for a new film which includes tracks by Culture Club, Giorgio Moroder, Heaven 17, PP Arnold and ELO's Jeff Lynne.

**THE BLUEBELLS:** Sisters. London LON LP 1. Producers: various.

**VARIOUS:** Street Sounds Crucial Electro 2. Street Sounds ELCST 1000.

**VARIOUS:** Street Sounds Edition 10. Street Sounds STSND 010.

## TOP 50

**CHAS & DAVE:** Well Pleased. Rockney ROC 912. Distribution: PRT. The Cockney duo has become firmly entrenched family favourites, appearing regularly on TV with their own series in guest spots, and also popular as live performers. Their albums have always done notably well over the Christmas periods, but Well Pleased will probably become a summer favourite. They've kept to a safe musical formula which should ensure plenty of album sales.

**THEATRE OF HATE:** Revolution. Buring Rome Records. TOH 2. Distribution: CBS. Retrospective of the six singles released by Theatre of Hate in their two-year history, plus assorted B-sides and what was to be their swansong, the unreleased Americanos. Always one of the most popular bands of their genre, vocalist Kirk Brandon still commands sufficient interest (Spear of Destiny's last LP got to No 22) to see this well into the national charts and near the top of the indies.

**FRANK SINATRA:** LA Is My Lady. Qwest 925 145-1. Distribution: WEA3. Producer: Quincy Jones. Sinatra records are all too infrequent nowadays so a new album is a welcome event for his legion of fans. This is his first new LP for three years and the line-up is almost a who's who of popular music — guest names include George Benson and Lionel Hampton, Quincy Jones has done the production and arrangements, and even Phil Ramone has got in on the act. The material is a good mix of the old and new and the album could well chart bearing in mind that Sinatra is due in the UK for concerts in September.

**CAVAN O'CONNOR:** Down Memory Lane. President PRX 25. Producer: Colin Brown. **CARROLL GIBBONS:** On The Air. President PLE 513. Producer/compiler: Colin Brown. **DEBROY SOMERS:** Debroy Somers & His Band (1927-32). Joy D 282. **TED WEEMS:** Marvellous: ASV AJA 5029. Producer: Kevin Daly. Cavan O'Connor, the Strolling Vagabond, is now 85, but you'd never guess it from his latest album, full of good old songs and sentimental charm from a wonderful old pro.

The Gibbon and Somers LPs share a Savoy Hotel background, with Gibbons directing the Savoy Orpheans from the piano in a smooth selection recorded between 1939 and 1949 and his predecessor Somers in a vintage collection dubbed from 78 rpm discs with the co-operation of the Vintage Light Music Society. Among the Gibbons ranks were



THEATRE OF HATE'S Kirk Brandon (see Top 50)

## General

**VARIOUS:** Hell Comes To Your House. Music For Nations MFN30. Second compilation album from the heavy metal specialist label featuring selected tracks from its rapidly growing catalogue. Bands include Manowar, Earthshaker, Metallica, Helstar and Alaska. With a £2.99 price tag, this is excellent value for money for HM enthusiasts.

**MEN WITHOUT HATS:** Folk Of The 80s (Part III). Statik Records STAT LP 18. Distribution: Virgin/EMI. Safety Dance was one of the more infectious hits of last year, but the Canadian band have found it hard to follow up that success. Their new album features 10 more dance-orientated tracks, and, with a UK tour in September, there should at least be some moderate chart success.

**DAVITT SIGERSON:** Falling In Love Again. Ze Records. ILPS 7025. Produced: Zilka/Artist. Distribution: Island. Sigerson's first LP for four years is a lyrically unadventurous appreciation of "ordinary life" from a cosseted US viewpoint. Musically redolent of John Cougar Mellancamp and Nils Lofgren, there is nothing refreshing enough going on for it to rise from obscurity.

## Budget

**Engelbert Humperdinck.** 16 Greatest Love Songs. Contour CN 2070.

**The Best Of Glenn Miller.** Camden CDS 1165.

**Various: Rockabilly Rebels.** Hallmark SHM 3147.

**Various: 16 Tearjerkers.** Hallmark SHM 3145.

Four new budget titles from Pickwick, three very much in the MOR market. The Humperdinck compilation, drawing on his lucrative Decca years, features a wealth of past hits; the Glenn Miller LP is predictable in its choice of material but will still sell

## Nostalgia

future orchestral directors in their own right such as Paul Fenouillet, George Melachrino, Reg Leppard and Ian Stewart and the singers included Alan Dean, Denny Vaughan, Paul Carpenter, and Terry Devon (Mrs Tito Burns).

The transatlantic Weems recordings were made between 1926 and 1931, and are enjoyably redolent of the period. This was the band with whom a young singer called Perry Como made his debut over a decade later.

\*\*\* (O'Connor)

\*\* (the others)

**VARIOUS:** Tony Bennett: 16 Original Hits. Timeless Treasures/Creole 16-19. Rosemary Clooney: 16 Original

well, while the Tearjerkers LP includes many CBS names past and present, including Meat Loaf, Bonnie Tyler and Colin Blunstone.

\*\*\* (each album)

**JOHNNY CASH:** The Very Best Of Johnny Cash. Hallmark SHM 3146.

**JIM REEVES:** Songs From The Heart. Camden CDS 1099.

Two artists who crossed over from country pastures into general public esteem years before crossover was ever coined as the description of the process. Cash is an outstanding artist by any reckoning, with a rich voice full of personality, character and the ways of the world. This selection includes classics such as Daddy Sang Bass, Riders In The Sky, Wreck Of The Old 97 and Folsom Prison Blues. Reeves was of a mellower, more genteel vocal personality, and put his pleasing personal stamp on songs like A Fool Such As I, Dear Hearts And Gentle People and Scarlet Ribbons. Two good bets for your MOR and/or country browsers.

\*\*\* (Cash)

\*\* (Reeves)

## MOR

**BYRON JONES:** Dancetime With Byron. Grosvenor GRS 1139. Producer: John R Taylor.

**PHIL KELSALL:** I've Heard That Song Before. EMI NTS 1078381. Producer: Bob Barrett.

**NIGEL OGDEN:** From This Moment On. Grosvenor GRS 1140. Producer: John R Taylor.

Organ music enjoys a constant popularity with a faithful following, and these three albums are likely candidates for appropriate browsers. Jones offers strict tempo dance music played at official Board of Ballroom Dancing recommended tempos; Kelsall, the famous Reg Dixon's successor at the Tower Ballroom, Blackpool, presents a varied selection on the Wurflitzer in his seventh album, and Nigel Ogden includes a fair proportion of what used to be known as light music in his LP recorded on the BBC theatre organ in the Playhouse, Manchester.

\*\* (all albums)

Hits. Timeless Treasures 16-20.

Doris Day: 16 Original Hits. Timeless Treasures 16-18.

Frankie Laine: 16 Original Hits. Timeless Treasures 16-16.

Mills Brothers: 16 Original Hits. Timeless Treasures 16-11.

Patti Page: 16 Original Hits. Timeless Treasures 16-22.

Gene Pitney: 16 Original Hits. Timeless Treasures 16-4.

The Shirelles: 16 Original Hits. Timeless Treasures 16-15.

A new mid-price cassette-only series, marketed by Creole Records and distributed through PRT. The titles are all self-explanatory, and are generally true hits compilations although the occasional rogue track has crept in (since when did Frankie Laine have a hit with a Van Morrison song?). A feast of Fifties (and very early Sixties) popular music — although the sound quality varies widely on different titles.

\*\* (each title)



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## TOP 75 TOP 75 TOP 75 SINGLES

7 & 12 INCH



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

Rank	Artist	Title	Label	Chart Info	Notes
1	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3		
2	CARELESS WHISPER	George Michael	Epic (T)A4603		
3	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334		
4	ACADOO	Black Lace	Flair FLA 107(T)		
5	WHEN DOVES CRY	Prince	Warner Brothers W9286(T)		
6	RELAX	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1		
7	HOLE IN MY SHOE	Neil	WEA YZ10(T)		
8	WHATEVER I DO (WHEREVER I GO)	Hazell Dean	Proto ENA(T) 119		
9	IT'S HARD LIFE	Queen	EMI (12)QUEEN 3		
10	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PRT SHL) 130		
11	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	Ensign/Island (12)ENY 514		
12	CLOSEST THING TO HEAVEN	The Kene Gang	Kitchenware/London SK(X) 15		
13	SELF CONTROL	Laura Branigan	Atlantic A9676(T)		
14	DOWN ON THE STREET	Shakatak	Polydor POSP(X) 688		
15	ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198		
16	TIME AFTER TIME	Cyndi Lauper	Portrait/Epic (T)A4290		
17	YOUNG AT HEART	The Bluebelles	London LONDON 29		
26	SUNGLASSES	Tracey Ullman	Stiff BUY(T) 205		
27	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw	MCA NIK(T) 4		
28	SISTER OF MERCY	Thompson Twins	Arista TWINS (12)5		
29	COME BACK	The Mighty Wah!	Eternal/Beggars Banquet BEG 111(T)		
30	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold	RCA RCA(T) 428		
31	SEVEN SEAS	Echo and The Bunnymen	Korova KOW 35(T)		
32	BREAKIN' ... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSP(X) 690		
33	LIKE TO GET TO KNOW YOU WELL	Howard Jones	WEA HOW 5		
34	STUCK ON YOU	Lionel Richie	Motown TMG(T) 1341		
35	NERVOUS SHAKEDOWN	AC/DC	Atlantic A 9651(T)		
36	WAKE ME UP BEFORE YOU GO GO	Wham!	Epic (T)A4440		
37	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic (T)A 4621		
38	SMALLTOWN BOY	Bronski Beat	Forbidden Fruit/London BITE (X)1		
39	STATE OF SHOCK	Jacksons - lead vocals Michael Jackson and Mick Jagger	Epic (T)A4431		
40	THE MORE YOU LIVE, THE MORE YOU LOVE	A Flock Of Seagulls	Jive JIVE (T) 62		
41	DR. BEAT (Long Version)	Miami Sound Machine	Epic-(TA 4614)		
42	WE ROCK	Dio	Vertigo/Phonogram DIO 312		
51	ARE YOU READY	Break Machine	Record Shack SOHO(T) 24		
52	PASSENGERS (re-mix)	Elton John	Rocket/Phonogram EJS 5		
53	YOU ARE MY MELODY	Change	WEA YZ14(T)		
54	BANANA BANANA	King Kurt	Stiff BUY(T) 206		
55	EMPTY ROOMS	Gary Moore	10/Virgin TEN 25(12)		
56	SUMMER HOLIDAY	Kevin The Gerbil	Rodent/Magnet RAT 3		
57	THERE ARE MORE SNAKES THAN LADDERS	Captain Sensible	A&M CAPI(X) 7		
58	BEAT STREET BREAKDOWN	Grandmaster Melle Mel & The Furious Five	Atlantic A9659/ Sugar Hill SHL 9659 (12")		
59	HOT HOT HOT	Arrow	Cooktempo/Chrysalis ARROW 1 (12") - ARROX 1)		
60	HAND ON MY HEART	Shriekback	Arista SHRK (12)1		
61	LAMENT	Ultravox	Chrysalis UV(X) 2		
62	GIRL YOU'RE SO TOGETHER	Michael Jackson	Motown TMG(T) 1355		
63	ALL OF YOU	Julio Iglesias and Diana Ross	CBS A4522		
64	The Friends Again E.P./Lullaby No. 2 Love On Board	Friends Again	Mercury/Phonogram FAEP 1 (12)		
65	HARDROCK	Herbie Hancock	CBS (TA) 4616		
66	TODAY'S YOUR LUCKY DAY	Harold Melvin & The Blue Notes featuring Mikko	Philly World/London LON(X) 52		
67	GUARDIAN ANGEL	Mino De Angelis	Carrere CAR(T) 335		



<b>77</b>	<b>11</b>	<b>YOUNG AT HEART</b> The Bluebells	London/LBM (N/A) 49
<b>78</b>	<b>16</b>	<b>YOU THINK YOU'RE A MAN</b> Divine	Proto ENA(T) 118
<b>79</b>	<b>18</b>	<b>EYES WITHOUT A FACE</b> Billy Idol	Chrysalis IDOL(X) 3
<b>80</b>	<b>21</b>	<b>TOSSING AND TURNING</b> Windjammer	MCA/MCA(T) 897
<b>81</b>	<b>14</b>	<b>LOVE RESURRECTION</b> Alison Moyet	CBS (T)A4497
<b>82</b>	<b>22</b>	<b>THE DAY BEFORE YOU CAME</b> Blanchmange	London BLANC 8 (12" - BLANX 8)
<b>83</b>	<b>44</b>	<b>STUCK ON YOU</b> Trevor Walters	I & S Productions IS(T) 002
<b>84</b>	<b>23</b>	<b>JUMP (FOR MY LOVE)</b> Pointer Sisters	Planet RPS(T) 106
<b>85</b>	<b>32</b>	<b>SOME GUYS HAVE ALL THE LUCK</b> Rod Stewart	Warner Brothers W 9204(T)

**THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25**

76	(-)	BIG IN JAPAN, Alphaville	WEA International X9505
77	(-)	MR. SOLITAIRE, Animal Nightlife	Island (12)IS 193
78	(-)	STATE OF INDEPENDENCE, Jon & Vangelis	Polydor JV(X) 5(T)
79	(76)	I DON'T BELIEVE A WORD (INNOCENT BYSTANDERS), A Bigger Splash	A&M AM(X) 196
80	(-)	ECSTASY OF FLIGHT (I LOVE THE NIGHT), Chris De Burgh	A&M AM(X) 202
81	(96)	CCCAN'T YOU SEE... Vicious Pink	Parlophone (12)R 6074
82	(94)	WHAT IS LIFE, Black Uhuru	Island 12IS 150 (12" - only)
83	(89)	WHOSE SIDE ARE YOU ON?, Matt Bianco	WEA YZ9(T)

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**43 NEW**  
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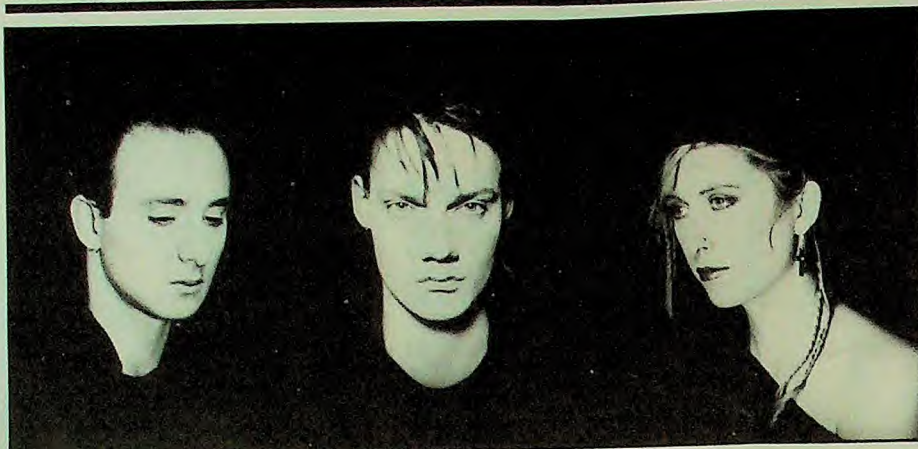
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## TALENT



A BAND who scored their first hit in the US, when their single *Prepare To Energise*, made it on the Billboard dance chart, have released their first album, *Wish Thing*, on Miles Copeland's IRS label through A&M.

The group Torch Song features William Orbit, who played nearly every instrument on the album; singer and lyricist Laurie Mayer; and Grant Gilbert, who plays saxophone and clarinet and is also the manager and organiser of the group.

Torch Song recorded the LP in their own studio in Little Venice, Maida Vale, which was financed by the group's advance from IRS and designed and custom

built by themselves.

Gilbert says: "Having our own studio has enabled us to create an environment tailored to our specific musical needs. It has given us the opportunity to experiment and explore musical ideas."

The band have also brought into the Torch Song Organisation Breck Wickens, a graphic designer who previously worked with Peter Saville Associates and who has been responsible for the development of the group's visual identity and presentation, through record sleeves, photographs, promotional videos and advertisements.

## Chart newcomers

**GEORGE MICHAEL:** *Careless Whisper* (Epic A4603) UK origin. Entered chart August 4, 1984. Solo hit by one half of Wham! — the song was written by Michael and partner Andrew Ridgeley in 1981, and has been arranged and produced by Michael who also provides the backing vocals.

**CAROL LYNN TOWNES:** *99½* (Polydor POSP 693) US origin. Entered chart August 4, 1984. Another track from the Breakdance film soundtrack. Townes originates from Carolina where she appeared in local talent shows before moving to New York City and building a career in television and commercials. First recorded for RCA as Carol Townes with Fifth Avenue.

**PAUL QUINN AND EDWYN COLLINS:** *Pale Blue Eyes* (Swamplands SWP1, distribution PolyGram). UK origin. Entered chart, August 4, 1984. One-off single from former Bourgie Bourgie lead singer Paul Quinn and Orange Juice frontman Edwyn Collins.

## Baxter seeks UK talent

FORMER GUITARIST with Steely Dan and now top US rock producer, Jeff Baxter is planning the first of several visits to the UK to work with new bands.

Baxter has worked as a producer with various rock names including Nazareth, Bobby And The Midnighters and Carl Wilson of the Beach Boys. He has signed to Derek Brandwood's Autograph Productions in Manchester for European representation and Brandwood says: "He is keen to work with up-and-coming British rock bands. The idea is that Baxter will visit the UK on a fairly

regular basis and produce various bands in our studios."

Brandwood and Baxter's business association goes back ten years, to when the former was international promotion director at ABC Dunhill/Anchor Records and Baxter was a member of Steely Dan.

Brandwood says: "We'd be interested to hear from aspiring rock bands who have an eye to the American market."

• Contact: Autograph Productions, Mount Cottage, 301 Hollyhedge Road, Gatley, Cheshire (061 428 4434).

## Teen quest

TARIQ SIDDIQI Productions, involved in artist management for two and a half years, is auditioning for a group of four/five teenagers, male or female, on similar lines to the Monkees, Beatles or Archies.

Siddiqi, who managed Julian Lennon, says: "We have taken on board a select few talented and high-potential performers. We have a knowledgeable team which is committed to realising the true standards of ability that up to now many have found hard to achieve."

• Contact: Tariq Siddiqi Productions, 3-4 Barret Street, London W1 (01-935 6255).



PHONOGRAM ARTIST Junior (left) has switched to London Records from Phonogram and his first single for the label, *Someday*, has been produced by Arif Mardin (right). Junior was originally signed to Phonogram by Roger Ames.

Now that Ames is managing director of London Records, it was "mutually agreed between Phonogram and London that it would be best for Junior to continue his happy and fruitful relationship with Ames".

## Torquay opportunity

TORQUAY VENUE, the New 400 Club, is looking for bands to showcase every Friday from next week. Promotions manager Terry Corbett says: "We shall be supplying sound and lighting equipment, and the admission charge to the public will only be £1. We hope that the exposure will help new bands and give them a chance of success."

• Tapes should be submitted to Corbett, The New 400 Club, Victoria Parade, Torquay TQ1 2BD.

SONGWRITER STEVE Elgin is shopping early for Christmas — not for presents, but for a record or publishing deal. He has written a song Christmas

With You, which is "suitable for a male pop or MOR act and can also be adapted for a female voice". A demo is available.

• Contact: Steve Elgin, 31 Rochester House, Manciple Street, London SE1 4LP (01-403 0421).

NERVOUS RECORDS specialising in rock and roll and rockabilly music, is looking for a UK studio "which can boast a true Fifties sound", and would like to hear any sample tapes from studios who can capture the sound of the "old technology".

• Contact: Roy Williams, Nervous Records, 4/36 Dabbs Hill Lane, Northolt, Middlesex (01-422 4362).

## PERFORMANCE

### Nelson Mandela Benefit

HOT ON the heels of the super-successful Reggae Sunsplash, Londoners got another chance to savour black music at their leisure with the African National Congress' Nelson Mandela Benefit at the Crystal Palace Bowl.

In idyllic setting — the lush Crystal Palace Bowl and lake in glorious sunshine — the bill promised even greater things than Sunsplash's star-studded extravaganza.

Setting the pace early on was Nigerian percussionist Caspar Lawal, a long-time veteran of the UK circuit, whose traditional set, embellished with tribal dancers, was well, if not rapturously, received. Still, with the sun blazing down, you could close your eyes and imagine you were in Africa.

The momentum grew with the appearance of Hugh Masekela, whose current UK tour has been hailed in all quarters as a must to catch. Tracks from his current live Afrika LP, *Techno-Bush*, plus older songs were in turns soothing, uplifting and stirring, but the stage didn't really begin to buzz until Masekela turned his attention to *Don't Go Lose It Baby*, the single doing so well in clubs over here and in the US. Maybe it was the crowd's reaction, or the beginning of the schedule troubles that were to dog the event, but Masekela was allowed a little more than his statutory hour and went on to provide the best set of the day.

UK poet Benjamin Zephaniah brought things a little closer to home with thoughts on the racial prejudice on our own doorsteps. Unfortunately, the mesmeric metre of his poems only served to obscure some of the meaning on what must have been the hottest afternoon of the year.

It was at this stage that the event began to lose its edge. London-based African Connexion came on to play the set they had arrived too late to play earlier in the afternoon. But around 10 minutes into it they were pulled off unceremoniously to make way for superstar Gil Scott-Heron. It wasn't until nearly two hours later that the crowd was informed that due to "transport difficulties", Scott-Heron was not going to appear then — or at all that day.

Before the audience could really register disapproval, Jimmy Cliff's backing group arrived to give the man a lingering, chanting intro.

Cliff was ultimately disappointing — not the enormous, larger than life personality that one might expect from this long-standing reggae rebel. He has mellowed in the process — even visiting South Africa (was *this* the reason for Scott-Heron's non-appearance?). Maybe he didn't realise that his audience had sat in sweltering silence for two hours before his appearance, but his apparent expectation of instant adulation was almost insulting by that stage in the proceedings. Climaxing with the powerful *Many Rivers To Cross* and *The Harder They Come*, it was a set that eventually won over the stoic Crystal Palace crowd though.

Five minutes into Aswad's set and all the annoyance melted away. These veterans of so many good causes displayed their progress over the last few years in a punchy, dynamic set, that ended what was a mixed experience on a definite high note.

DANNY VAN EMDEN

### Ivor Cutler

A VETERAN of 11 books, seven LPs and a brace of television appearances, Ivor Cutler remains an enigma. A true eccentric in a time when so many are busting a gut in the frantic rush to do/be something, *anything* different.

Cutler could bring pleasure to millions as another talking head on the endless round of chat shows, but you can be sure he rather relishes his obscurity.

Playing for two evenings at the Bloomsbury Theatre, this unremarkable-looking Scot shuffled on stage in his slippers and a ridiculous tea-cosy hat to begin reciting his wry vignettes of *Life In A Scotch Sitting Room* and whimsical poesy on matters as diverse as Vegetarians and *Pussy On The Mat*. All subjects were examined in his uniquely non-sensical and frequently uproariously funny manner.

What made it so funny was Cutler's maintenance of the demeanour and voice of the weariest human ever to be cursed with existence.

He sung songs in morse code, fly, impenetrable Scottish, from a gerbil's viewpoint and his own apologetic, deadpan brogue, accompanying himself on the piano and harmonium.

Cutler is a master of observation. His memories(?) of a childhood spent in a Scotland where it always rained and every meal was porridge provided enchanting insights into the workings of the infant mind.

He wasted no time in thanking John Peel in helping him to attract so many "swingers" to the theatre, but it's a fairly safe bet that the swingers themselves were more grateful to the DJ for introducing them to strange delights of this peculiar poet.

Ivor Cutler currently records for Rough Trade, though three Virgin LPs are still available. His motto is "stop kidding yourself".

JOHN BEST

### Amazulu

ROOTS NIGHT at the unlikely venue of the Shaw Theatre saw Amazulu stepping in as last minute replacements for Abacush — another mainly female band.

Following black rapping poets and a local energetic and talented reggae band, Far I, Amazulu made the most of an appearance in a less than ideal venue. They didn't appear until after 10 due to a problem of billing — but unfortunately part of the audience (mainly, young professional Labour Party types with a smattering of neatly-dressed blacks) had drifted away by then, with the exodus continuing throughout the set. Even so, whistles of approval greeted the commercial sounding *Moonlight Romance*, the new single, which had distinct overtones of *Madness*.

The most memorable part of the evening was singer Annie Ruddock's dancing — angular legs and arms moving spiderlike across the stage. The music was more competent than inspiring — something of a disappointment to a hard-core reggae fans — with a tendency to sameness, though for the penultimate number, when family, friends and some of the audience joined the band on-stage, a more lively vibe shone through.

PAM NOWICKA



Edited  
by  
CHRIS WHITE

## BOOK REVIEWS

# On the track of industry's 'rip-off' system

"THE WHOLE system is a vampire, everybody's out to dig you out or rip you off — you have to learn or you get burnt." So says reggae superstar Jimmy Cliff in Roger Wallis and Krister Malm's *Big Sounds From Small Peoples*. Cliff goes on to claim that he did not get a penny out of the continuing success of the film *The Harder They Come*.

This 400-plus page book is a study of the fate of the music industry in 12 small nations — Jamaica and Trinidad in the Caribbean, Tunisia in the Arab world, Tanzania and Kenya, Sri Lanka, Finland, Sweden, Denmark and Norway, Chile and Wales.

The authors have obviously done their research thoroughly, and in the process have unearthed more than a few cans of worms in the music business. A book that starts with the words "Not for the first time, we got

screwed..." continues to pack punches throughout. The sections dealing with copyright and government policies are particularly interesting — both to those in the business and to the casual reader.

The project is based on three years of research administered by the University of Gothenburg where Malm, the author of *Music In the Caribbean* as well as numerous other books, is a doctor of musicology. Roger Wallis, author and composer, works for Swedish Television and is also BBC correspondent in Stockholm.

Their researches have also produced a fascinating TV series which, it is to be hoped, will get a UK screening. It deserves to. And if it does, there will be more than a few industry executives with something to answer. **JE**

*Big Sounds From Small Peoples (The Music Industry in Small Countries)* is published by Constable in their *Communication and Society* series. **Hardback: £12.50; paperback: £5.95.**

# The song's the thing

A BOOK which combines the status of a standard work of reference and some absorbing, informative reading is a rare thing indeed. *You Must Remember This*... by Mark White fills the bill exactly, however, and should find a place on the shelves of all lovers of durable pop music as well as in the reference libraries.

White, resident in the Isle of Man since retiring as head of Radio Two, subtitles the book *Popular Songwriters 1900-1980*, and his list is comprehensive, giving brief biographical and career details of each, and much fascinating background information about the songs and shows and the collaborations which produced them.

In his introduction, White emphasises that it's not an encyclopaedia, but a personal selection of some of those he considers to be among the all-time greats of the songwriting pro-

fession. He reluctantly omits lyricists, with the exception of Johnny Mercer, Sammy Cahn and Tommie Connor, because "no set of lyrics ever became a hit without a tune", but he does mention in brief detail the lyricist collaborators of the best-known composers in the entries for the latter.

Contemporary writers such as The Bee Gees, Abba and Mick Jagger and Keith Richard are also left out. "The reason is that, in the majority of cases, the hits they wrote have seldom, if ever, been recorded by other artists," White explains. "They cannot therefore be compared with Lennon and McCartney whose songs, although originally written for The Beatles, have been recorded literally thousands of times by other performers". **NH**

*You Must Remember This*... is published by Frederick Warne, price £5.95.

# Country — the stars and their lifestyle

DID YOU know that the favourite recipe of Don Williams is sand tarts? That one of Porter Wagoner's achievements (apart from discovering Dolly Parton) was catching a 10lb large-mouth bass at Center Hill Lake? That Hank Williams was heavily influenced by a black street singer called Tee-Tot? Or that Conway Twitty's real name is Harold Lloyd Jenkins (why ever did he change it)?

All these fascinating facts and many more are contained in *The Country Music Book Of Lists* by Fred Dellar and Richard Wootton. It's also got 167 illustrations, 20 of them in colour, and it's an ideal browsing vehicle for country fans who can pick up a lot of information in the process about the stars, their records, backgrounds, tastes and opinions. One fact it has got wrong, however, is on page 10 because author Dellar is third from the right — not left — in the photograph. **NH**

*The Country Music Book Of Lists* by Fred Dellar and Richard Wootton is published by Thames and Hudson, price £4.95.



THE NICE in 1968 when they were still P P Arnold's backing group — Gered Mankowitz's famous photograph, taken from the sessions for *Nice's Thoughts Of Emerlist Davjack* album, featured them wrapped

in plastic — "to try and get a feeling of rebirth". The photograph is one of many featured in the new book, *Hit Parade*, a collection of photographs by Mankowitz and Harry Hammond.

# The good, the bad & the ugly

A VERY simple idea, beautifully realised, has resulted in *Hit Parade*, a collection of photographs by Harry Hammond and Gered Mankowitz, following the Pop People exhibition which was held at the London Photographers' Gallery.

These portraits, in black and white and colour, span 35 years in the development of personal and musical style in British (and inevitably to some extent American) pop and rock music.

The contrast between the individual style, approach and subject matter of the two photographers is not laboured — it is achieved by simply

putting Hammond's work first and then continuing with that of Mankowitz, who began as a professional at just about the time that Hammond finished.

After a neat, informative opening commentary the pictures say everything else themselves — from Tony Brent and Al Martino, The King Brothers and Kaye Sisters, Faith and Fury, Free and Humble Pie to The Jam, Duran Duran and Steve Strange. An extremely appealing, cut-above-the-rest photo book. **TA.**

*Hit Parade* by Harry Hammond and Gered Mankowitz. Published by Lexus. Retail price: £6.95.



LIKE MOST jazz musicians, Humphrey Lyttelton (above) is a natural humourist and his brand of dry, understated wit is particularly acceptable to anybody with an appreciation of the ironies of life.

His diary-style commentary on various tours of Poland and the Middle East with his band is more of a travel book than a jazz book, but it also provides a fascinating insight into life within the unique world of an itinerant bunch of musos. Lyttelton's band has several "characters" whose cynical sayings and adventures in foreign parts are ready-made material, and he also manages to extract full comic possibilities from the people they meet along the way.

The diary format gets a little tedious, but then as anyone who has experienced life on the road will know it is a tedious experience.

Lyttelton's book communicates the plane/limo/hotel/sound-check/concert/reception syndrome that grips the touring band, but he also sees the funny side and he had me chuckling out loud on more than one occasion. **RB**

Why No Beethoven? by Humphrey Lyttelton Robson Books. £7.50.

# Guinness keeps the hits coming

STUDENTS OF the pop charts — serious and casual — will enjoy the new *Guinness Book Of Hits Of The 60s*, once again compiled by the Tim and Jo Rice, Mike Read and Paul Gambaccini team, and featuring the singles, albums and EP charts as published by *Record Mirror*.

Previous Guinness hits books have been very successful, and this one will continue the pattern. As before, the artists are featured alphabetically and their hits

chronologically; there's a year by year summary of the pop chart and endless statistics about top-selling artists, most weeks on the chart, all the number ones.

All good fun, and an essential acquisition for anyone who loves the Sixties pop scene. **CW**

*Guinness Book Of Hits Of The Sixties* by Tim Rice, Jo Rice, Mike Read and Paul Gambaccini. Published by Guinness. Retail price £5.95.

# Manilow exposed

BARRY MANILOW'S phenomenal appeal to millions of female fans around the world continues unabated, and a new book just published, written by Howard Elson and simply titled *Barry*, will go a long way to satisfying the appetites of the UK fans who just can't get enough information about their idol.

The book takes the form of a portrait of the singer, and is packed with pictures — many in colour, and previously unpublished

— and also has a complete discography. There's a behind-the-scenes look at a major Manilow tour, too.

Fans will love it. A book of this type can never really give too deep an insight into the subject, in question but as light reading it is ideally suited to its particular market. **CW**

*Barry* by Howard Elson. Published by Proteus. Retail price £5.95 paperback and £10.95 hardback.

# Hendrix rehashed

MUCH HAS been written about Jimi Hendrix since his untimely demise in 1970. Latest to pen a book about the undoubtedly influential guitarist is US rock journalist Victor Sampson.

It is a well researched effort — and obviously took a lot of time and dedication, but it tells us little we didn't know already. It does though, include an accurate discography. **JE**

*Hendrix, An Illustrated Biography* by Victor Sampson is published by Proteus. £5.95.







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**TOP US ALBUMS**

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	PURPLE RAIN	Prince and The New Power Generation	Warner
2	3	SPORTS	Huey Lewis & The News	Chrysalis
3	2	BORN IN THE USA	Bruce Springsteen	Columbia/CBS
4*	4	VICTORY	Jacksons	Epic
5*	6	HEARTBEAT CITY	The Cars	Elektra
6	5	CAN'T SLOW DOWN	Lionel Richie	Motown
7*	7	OUT OF THE CELLAR	Ratt	Atlantic
8*	8	GHOSTBUSTERS	Soundtrack	Arista
9*	13	PRIVATE DANCER	Tina Turner	Capitol
10	11	REBEL YELL	Billy Idol	Chrysalis
11	10	1984	Van Halen	Warner Bros
12	12	ELIMINATOR	ZZ Top	Warner Bros
13	9	BREAKIN'	Soundtrack	Polydor
14	14	FOOTLOOSE	Soundtrack	Columbia/CBS
15	15	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
16*	16	BREAK OUT	Pointer Sisters	Planet
17	17	SEVEN AND THE ...	Duran Duran	Capitol
18*	20	CAMOUFLAGE	Rod Stewart	Warner Bros
19	19	LOVE AT FIRST STING	Scorpions	Mercury
20*	21	BREAKING HEARTS	Elton John	Geffen
21*	22	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
22*	70	CONDITION CRITICAL	Quiet Riot	Pasha
23*	24	SELF CONTROL	Laura Branigan	Atlantic
24	25	MADONNA	Madonna	Sire
25	26	AN INNOCENT MAN	Billy Joel	Columbia/CBS
26*	30	THE LAST IN LINE	Dio	Warner Bros
27*	31	STAY HUNGRY	Twisted Sister	Atlantic
28*	28	NUCLEAR FURNITURE	Jefferson Starship	Gruny
29	18	BEAT STREET	Soundtrack	Atlantic
30	27	STREET TALK	Steve Perry	Columbia/CBS
31	29	THRILLER	Michael Jackson	Epic
32	32	STREETS OF FIRE	Soundtrack	MCA
33*	36	NO BRAKES	John Waite	EMI-America
34*	34	TALK SHOW	Go-Go's	I.R.S.
35	23	INTO THE GAP	Thompson Twins	Arista
36*	61	SIGNS OF LIFE	Billy Squier	Capitol
37*	37	COULDN'T STAND ...	Vaughan/Double Trouble	Epic
38*	38	LOVE LANGUAGE	Teddy Pendergrass	Asylum
39	33	JERMAINE JACKSON	Jermaine Jackson	Arista
40	40	NOW	Patrice Rushen	Elektra

**BULLETS 41-100**

41*	74	WARRIOR	Scandal featuring Patty Smyth	Columbia/CBS
44*	47	STRAIGHT FROM THE HEART	Peabo Bryson	Elektra
45*	46	SLIDE IT IN	Whitesnake	Geffen
46*	49	THE ALLNIGHTER	Glenn Frey	MCA
48*	54	ICE CREAM CASTLE	The Time	Warner Bros
50*	64	THE GLAMOROUS LIFE	Sheila E.	Warner Bros
53*	62	FIRST OFFENSE	Corey Hart	EMI-America
54*	59	RIGHTEOUS ANGER	Van Stephenson	MCA
56*	66	BOX OF FROGS	Box Of Frogs	Epic
59*	60	1999	Prince	Warner Bros
63*	68	ACCESS ALL AREAS	Spyro Gyra	MCA
64*	69	GOING FOR BROKE	Eddy Grant	Portrait
68*	72	WHAT'S NEW	Linda Ronstadt	Asylum
70*	77	OUTRAGEOUS	Lakeside	Solar
71*	75	ALL FIRED UP	Fastway	Columbia/CBS
72*	79	SEND ME YOUR LOVE	Kashif	Arista
74*	87	BANANARAMA	Bananarama	London
76*	78	NEW SENSATIONS	Lou Reed	RCA
79*	N	LIGHTS OUT	Peter Wolf	EMI-America
84*	88	CONFETTI	Sergio Mendes	A&M
87*	98	REWIND	The Rolling Stones	Rolling Stones
92*	97	LET THE MUSIC PLAY	Shannon	Mirage

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy *Billboard* w/e August 11, 1984

Mon 13 August-Fri 17 August 1984  
 Album Releases 53 (plus 51 cassettes)

Year to date 33 weeks to  
 17 August 1984  
 Album Releases 3,249 (incl. 89 imports)



INCORPORATING LP  
CD & CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		NOW, THAT'S WHAT I CALL MUSIC III Various (Various)	Virgin/EMI NOW 3 (E) C: TC-NOW 3
2	1	13	LEGEND Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
3	2	3	DIAMOND LIFE Sade (Robin Miller)	Epic EPC 26044 (C) C: 40/26044
4	3	7	PRIVATE DANCER Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1
5	4	42	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
6	5	23	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
7	8	87	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
8	6	49	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
9	10	15	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705
10	11	25	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
11	9	23	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
12	14	9	ORIGINAL SOUNDTRACK — "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)
13	7	6	PARADE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1473 (F) C: ZCDL 1473
14	18	4	MUSIC FROM MOTION PICTURE "PURPLE RAIN" Prince and The Revolution (Prince & The Revolution)	C: 925110-4 Warner Bros 925110-1 (W)
15	15	7	BREAKING HEARTS Elton John (Chris Thomas)	Rocket/Phonogram HSPD 25 (F) C: REWND 25
16	12	3	PRIMITIVE Neil Diamond (N. Diamond/D. Diant/R. Perry/R. Bennett)	CBS 86308 (C) C: 40/86308
17	16	7	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40/25792
18	17	9	AMERICAN HEARTBEAT Various (Various)	Epic EPC 10045 (C) C: 40/10045
19	13	4	VICTORY Jacksons (The Jacksons/David Paich/Steve Porcaro)	Epic EPC 86303 (C) C: 40-86303
20	22	19	NOW THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
21	24	2	THE "STARLIGHT EXPRESS" The Original Cast (Andrew Lloyd Webber)	Starlight/Polydor LNER 1 (F) C: LNERC 1
22	20	22	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
23	23	6	DISCOVERY Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2308 (E) C: TCY 2308
24	21	14	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
25	49	3	BREAKDANCE, YOU CAN DO IT! Various (Various)	K-tel NE 1276 (K) C: CE 2276
26	19	4	THE LAST IN LINE Dio (Ronnie James Dio)	Vertigo/Phonogram VERL 16 (F) C: VERLC 16
27	27	8	CAMOUFLAGE Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W) C: 925095-4
28	NEW		SISTERS The Bluebells (C. Fairley/B. Andrews/E. Costello/A. Shacklock)	London LONLP 1 (F) C: LONC 1
29	34	57	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
30	32	18	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
31	28	2	A WORD TO THE WISE GUY The Mighty Wah! (Pete Wyllie/Flood/Pete Coleman/Nick Rogers)	Beggars Banquet BEGA 54 (W) C: BEGC 54
32	26	9	BORN IN THE U.S.A. Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40/86304
33	30	21	ALCHEMY — DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
34	29	6	BRIGHTNESS David Sylvian (David Sylvian/Steve Nye)	Virgin V 2290 (E) C: TCY 2290
35	NEW		STREET SOUNDS CRUCIAL ELECTRO 2 Various (Various)	Streets Sounds ELCS 1000 (A) C: ZCELC 1000
36	25	17	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C) C: 40/70246
37	40	6	GOODBY CRUEL WORLD Elvis Costello and The Attractions (Clive Langer/Alan Winstanley)	F-Beat ZL 70317 (R) C: ZK 70317
38	31	6	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES) The Rolling Stones (The Glimmer Twins)	C: TC CUN 1 Rolling Stones CUN 1 (E)
39	38	10	BACKTRACKIN' Eric Clapton (Various)	Starblend ERIC 1 (R) C: ERIC K 1
40	45	290	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
41	44	21	CAFE BLEU The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1
42	50	9	EDEN Everything But The Girl (Robin Miller)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
43	41	55	NO PARLEZ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521
44	37	13	HYSTERIA Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TCY 2315
45	42	12	MANGE TOUT Blancmange (John Luongo/Various)	London SH8554 (F) C: KSAC8554
46	79	47	LABOUR OF LOVE UB40 (UB40/Ray 'Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
47	NEW		WELL PLEASED Chas & Dave (Chas & Dave)	Rockney ROC 912 (A) C: ZCHOC 912
48	46	12	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
49	54	62	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HSPD 24 (F) C: REWND 24
50	47	43	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCY 2285

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	51	8	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill SHLP 5552 (A) C: ZC-SH 5552
52	36	10	FAREWELL MY SUMMER LOVE Michael Jackson (Various)	Motown ZL 72227 (R) C: ZK 72227
53	39	37	SEVEN AND THE RAGGED TIGER Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
54	35	14	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCY2310
55	33	6	ORIGINAL SOUNDTRACK FROM "BEAT STREET" Various (Various)	C: 780154-4 Atlantic 780154-1 (W)
56	64	10	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHOLP 3 (IDS) C: SOHOTC 3
57	52	37	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
58	56	36	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
59	84	18	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCY 2185
60	NEW		THE BEST OF JON & VANGELIS Jon & Vangelis (Vangelis)	Polydor POLH 6 (F) C: POLHC 6
61	43	10	LOST BOYS The Flying Pickets (Flying Pickets/John Sherry)	10/Virgin DIX 4 (E) C: C-DIX 4
62	60	39	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
63	61	5	20 ORIGINAL GREATS Cliff Richard & The Shadows (Norrie Paramor)	EMI CRS 1 (E) C: TC CRS 1
64	53	24	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (URT) C: ROUGHG 61
65	70	13	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
66	58	13	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C
67	48	12	THEN CAME ROCK 'N' ROLL Various (Various)	EMI THEN 1 (E) C: TC-THEN 1
68	62	18	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
69	100	2	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLD 5160 (F) C: POLDC 5160
70	98	9	LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
71	66	6	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
72	73	9	EMERALD CLASSICS Various (Various)	Stoic SRTV 1 (SPI) C: SCRTV 1
73	72	54	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
74	67	38	TOUCH Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
75	55	5	MINUTES Elkie Brooks (Jimmy Douglass)	A&M AMLX 68565 (C) C: CXM 68565
76	NEW		CHUNKS OF FUNK Various (Various)	Loose End/MCA CHUNK 1 (C) C: CHUNKC 1
77	77	4	THE SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40-10029
78	85	2	FUGAZI Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
79	68	14	MASTERPIECES — THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
80	81	26	SPARKLE IN THE RAIN Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCY 2300
81	74	16	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCY 2252
82	75	8	HEARTBEATS Barbara Dickson (Various)	Epic EPC 25706 (C) C: 40/25706
83	63	2	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
84	87	4	GREATEST HITS Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 45674-4
85	NEW		JAM SCIENCE Shriekback (Shriekback/John 'Groucho' Smykie)	Arista 206 416 (F) C: 406 416
86	95	2	TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
87	83	2	STATUS QUO LIVE AT THE N.E.C. Status Quo (-)	Vertigo (Holland) 8189 471 (IMS) C: 8189 474
88	RE		THE MUSIC OF CLAYDERMAN Richard Clayderman (-)	Delphine/Decca SKL 5333 (F) C: KSKC 5333
89	89	2	INTOLERANCE Tik & Tok (Tik)	Survival SUR LP 008 (A) C: ZC SUR 008
90	88	10	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
91	78	14	LEGEND (MUSIC FROM ROB OF SHERWOOD) Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188
92	NEW		RIDE THE LIGHTNING Metallica (Metallica)	Music For Nations MFN 27 (P) C: TMFN 27
93	RE		SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon/Garfunkel/Halee/Johnston)	CBS 69003 (C) C: 40/69003
94	RE		THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C) C: 40/82311
95	86	3	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
96	76	12	DON'T STOP DANCING Various (Various)	Telstar STAR 2242 (R) C: STAC 2242
97	RE		ROXY MUSIC — THE ATLANTIC YEARS (1973-1980) Roxy Music (Rhett Davis/Chris Thomas)	C: EGMG 54 EG/Polydor EGPL 54 (F)
98	RE		AND I LOVE YOU SO Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
99	RE		JAZZ SINGER Neil Diamond (Neil Diamond)	Capitol EAST 12120 (E) C: TC-EAST 12120
100	96	2	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40 10031

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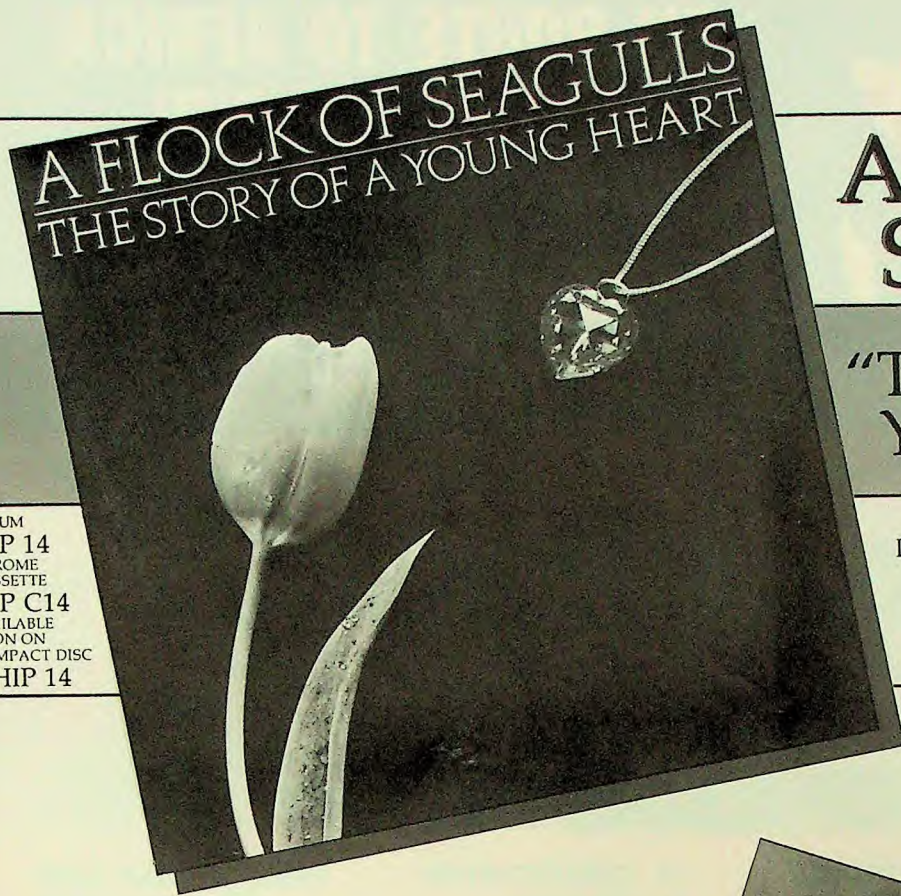
\* Various Artists Compilation

TOP 100 LPs on Prestel: MG Spotlight 514201

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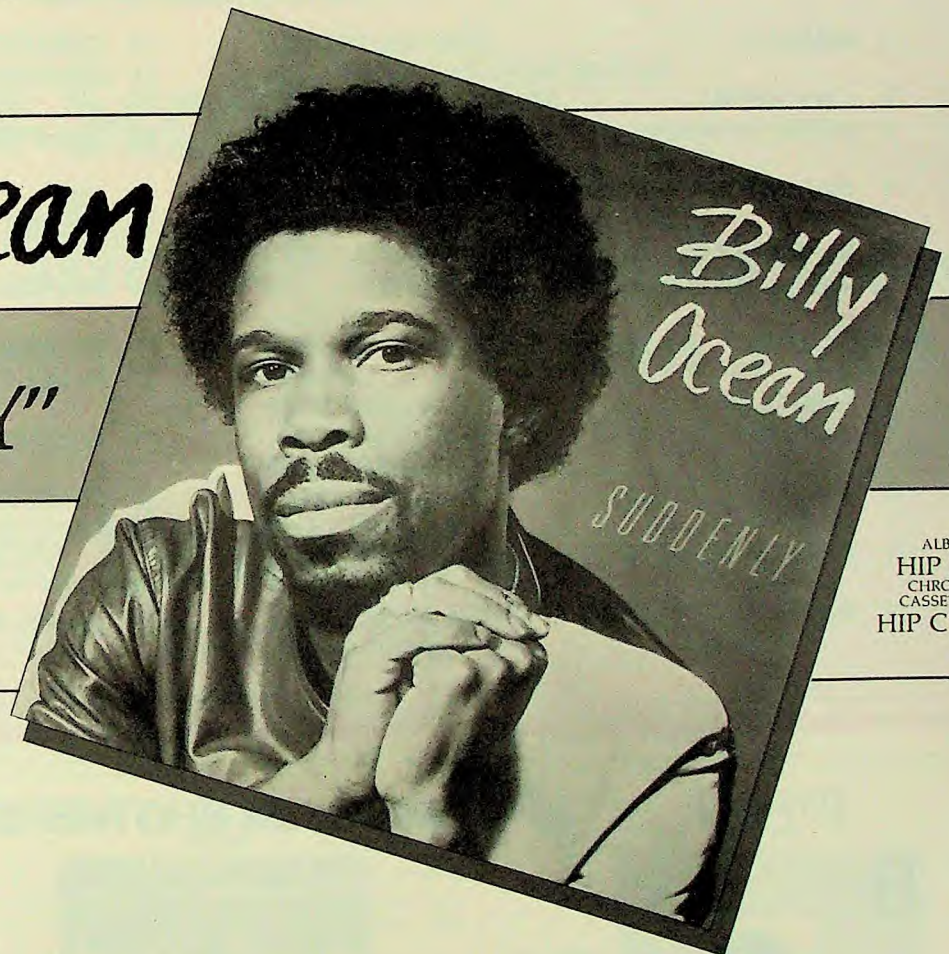
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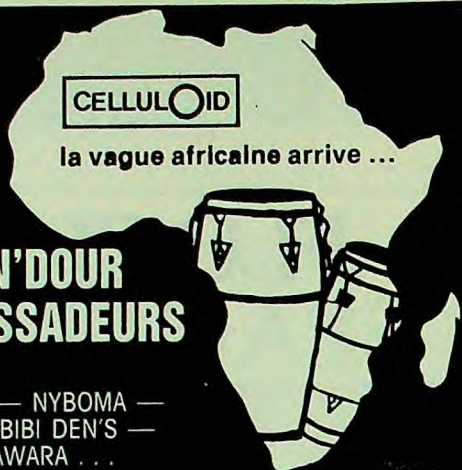
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## AFRICAN MUSIC

### TOP ALBUMS

- |    |                     |                                              |    |                      |                                         |
|----|---------------------|----------------------------------------------|----|----------------------|-----------------------------------------|
| 1  | MAKASSI             | SAM FAN THOMAS<br>(SAFARI AMBIANCE) CAMEROUN | 13 | CONCENTRATION        | PABLO (SYLLART) ZAIRE                   |
| 2  | TRES IMPOLI         | FRANCO (EDIPOP) ZAIRE                        | 14 | IMMIGRES             | YOUSSOU N'DOUR<br>(CEL) SENEGAL         |
| 3  | INFANT BAMILEKE     | LES QUATRE ETOILES<br>(SYLLART) CONGO        | 15 | BA GERANTS YA MABALA | MBILIA BEL<br>(GENIDIA) ZAIRE           |
| 4  | AMOUR FOU           | KANDA BONGO MAN (B.M.)<br>ZAIRE              | 16 | AURA                 | SUNNY ADE (ISLAND) NIGERIA              |
| 5  | IN AMERICA          | TABU LEY (GENIDIA) ZAIRE                     | 17 | TECHNO BUSH          | HUGH MASEKELA (JIVE<br>AFRIKA) AZANIA   |
| 6  | LIVE — TOURE KUNDA  | TOURE KUNDA (CEL)<br>SENEGAL                 | 18 | ADEWALE PLAY FOR ME  | SEGUN ADEWALE<br>(STERNS) NIGERIA       |
| 7  | ME POMA             | AFRICAN BROTHERS (STERNS)<br>GHANA           | 19 | PERAMBULATOR         | FELA KUTI (SKYLARK) NIGERIA             |
| 8  | SAMEDI SOIR         | BOPOL (SYLLART) ZAIRE                        | 20 | HI-LIFE TIME         | GEORGE DARKO (OKOMAN)<br>GHANA          |
| 9  | LOYENGHE            | TABU LEY & MBILIA BEL<br>(SONO-DISC) ZAIRE   | 21 | WONKO MENKO          | ERIC AGYEMANG (EBLS)<br>GHANA           |
| 10 | CHOC CHOC CHOC 3    | FRANCO & JOSKY<br>(EDIPOP) ZAIRE             | 22 | CONSCIENCE           | SUNNY ADE (S.A.R.) NIGERIA              |
| 11 | TREBLEMENT DE TERRE | PIERRE MOUTOUARI<br>(P.M.) CONGO             | 23 | CARTE POSTALE        | PRINCE YOULOU (VOIX<br>D'AFRIQUE) ZAIRE |
| 12 | AWANA W'AFRIKA      | PIERRE AKENDENGUE<br>(NYTE) GABON            | 24 | OSE                  | EBENEZER OBEY (OBEY) NIGERIA            |
|    |                     |                                              | 25 | TRAVEL & SEE         | HI-LIFE INTERNATIONAL<br>(STERNS) GHANA |

August 1984, chart courtesy of Sterns

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# AFRICAN MUSIC



ROBIN SCOTT on location in Kenya: "A quick dip in a big pool."

## Pop pioneer Scott issues Zulu single

ROBIN SCOTT & The Afrikan Pioneers have signed to 10 Records and released their first single, Crazy Zulu. After the success of Pop Musik with "M" Scott went to Japan where he introduced Ryuchi Sakamoto to his own music on the album, Left Handed Dream. He returned to begin work on the Official Secrets album which used Irish folk musicians and contained the first hint of African sounds to his work. When that project was finished,

Scott made his first trip to Africa. He returned to record Eureka, a one-off single for Albion Records. By then well into African music, Scott returned to Kenya and recorded the EP Jalenga, which was also released on Albion. Back in the UK, Scott linked up with three Zulu singers/dancers — Doreen Webster, Betty Bloo Hlela and Julia Mathunjwa. Together, they wrote and recorded the backing tracks for the album from which Crazy Zulu is taken.

## Gallo negotiates UK deals

SOUTH AFRICA'S Gallo Records label is in the process of setting up British licensing and distribution deals for a number of their most successful artists, following major sales achievements in overseas territories in recent months. Ladysmith Black Mambazo, South Africa's leading Zulu vocal group, have already secured outlets in the UK via Serengeti, while Alec Khaoli is to have his Bambo Wangu —

UR The One released on Chrysalis in August. Bambo Wangu has additionally been licensed to Emergency Records in the US, Polydor in France, CGD in Italy and Chrysalis worldwide. Gallo is also working to secure UK release for Steve Kekana, who enjoyed a recent number one in Sweden on Sonet and who has had some tracks licensed to Kef Records in Israel.

## Sunny Ade makes big-screen debut

NIGERIAN JUJU star Sunny Ade, whose recent Aura album on Island features a lengthy harmonica solo from Stevie Wonder, has received further approbation from American taste makers in the shape of a major film role in Robert Altman's forthcoming film QC & Stiggs. Set in Phoenix, Arizona, QC & Stiggs observes the growing pains of two white teenagers. Increasingly

bored with the prevalent beer and burgers culture, the two youths kick over the traces by adopting Africa as their cultural reference point. Fantasy turns to reality when Ade and the African Beats arrive in town to play a concert. As well as appearing in the film, Ade composed the soundtrack, which is due for release in November.

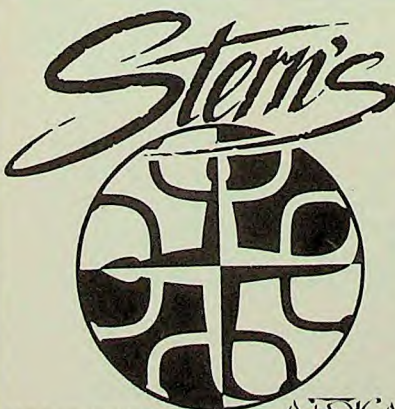
## Fela drummer solos in London

NIGERIAN DRUMMER and vocalist Tony Allen, for many years a mainstay of Bela Anikulapo Kuti's Afrika 70 (now Egypt 80) band, has recorded a series of tracks in London for release on the Earthworks label. The first item on the schedule, due for imminent 12-inch release, is Never Electric Power Always, an Allen composition which deals with the constant power failures in Lagos. In the lyrics, Allen points out that electric appliances which Europeans take for granted are often quite valueless in his home country because for much of the time there is no electric power to operate them — "a telephone is just a piece of home decoration in Lagos," he sings. Never Electric Power Always is also likely to be included on an Allen album Earthworks plans to release in Nigeria. Earthworks has recently moved offices to new premises in the same building as Rough Trade, with whom the label collaborates on some of its product. Contact Earthworks at Unit 30, 61/71 Collier Street, London N1, tel: 01-833 3952.

## Laswell pursues albums project

MATERIAL BASSMAN producer Bill Laswell (right), previously best known in this country for his Celluloid Records' productions of avant-funk and hip hop artists like Afrika Bambaataa, Grandmixer DST and Shango — and his production of the latest Herbie Hancock LP and its predecessor Future Shock — is to produce a series of African albums for Celluloid in Paris in November. The African connection is no recent development for either Laswell or Celluloid.

Through its French office, the latter has a large catalogue of Francophone West African music (notably Toure Runda and Youssou Ndirou), while Laswell has for the last year been working regularly with Gambian kora master Jali Foday Musa Suso (leader of the Mandingo Griot Society). Suso guests on two tracks on the new Herbie Hancock album, while Hancock in turn makes contributions to a Laswell-produced Suso album due for release shortly.



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## AFRICAN MUSIC

Label debut with hip hop/makossa fusion

# Celluloid signs Dibango

CELLULOID RECORDS, founded five years ago in Paris by Jean Karakas — and now with additional offices in New York and London — has signed Camerounian saxophonist Manu Dibango to an exclusive worldwide contract.

The debut Celluloid release by the man who put African music on the map 11 years ago with the global smash Soul Makossa is the new Abele Dance 12-inch, an innovative marriage of New York hip hop with Dibango's native makossa music and already a major success on British and European club floors.

Soul Makossa enjoyed unprecedented success in the mid Seventies — in the US alone it sold an incredible 1/2m copies on import before Atlantic could press up copies — and now Dibango is hoping to repeat the story. And not just for the financial implications either.

"Besides Soul Makossa, which opened some of Africa up

to the world, my continent has so far enjoyed only limited recognition abroad," he points out. "Africans must take possession of what is ours. We have cousins in the Caribbean and Latin America doing well for a long time. But not us. It's time to change all that."

Celluloid is currently finalising plans for a major increase in its African music activities, with substantial input scheduled from producer Bill Laswell, the man responsible for much of the most successful hip hop and avant-funk music to come out of New York, with the likes of Shango, Time Zone, Praxis, Material and Herbie Hancock's Future Shock and Hard Rock albums.

Celluloid UK is licensed to Carrere and distributed through Spartan.

# Juju star brings Yopop to Europe

SEGUN ADEWALE, Nigeria's crown prince of juju music, will be arriving in Europe during September to offer UK and continental audiences a taste of his innovative Yopop (Yoruba pop) style.

The visit follows Adewale's exciting European debut at the Venue in March, which was filmed for future transmission by Channel Four.

Yopop is Adewale's own adventurous combination of juju, jazz, highlife, reggae and funk, and was evolved during the past decade of his playing on the Nigerian juju scene.

Adewale Play For Me, Adewale's first international release on the Stern's label, has met with substantial success not only in Europe and Nigeria, but also in the US, Japan and Australia.

## AFRICAN MUSIC

Edited by  
JIM EVANS  
and  
CHRIS MAY

## Live breakthrough

WHILE THE rapid emergence of UK-based African-orientated bands provides sound evidence of the continuing move towards an African music boom, clubs willing to provide an outlet for up and coming artists remain in short supply.

So the success South African drummer and band-leader Julian Bahula is having with his African Music Nights at London's 100 Club is particularly encouraging. Previously best

known as the leader of Jabula, Bahula has taken a long-term franchise on Friday nights at the 100, where from 8pm till 3am he's presenting the best of the local line-ups and providing the scene with an invaluable social and gossip centre.

"I want to make the 100 Club our own version of Liverpool's Cavern Club," says Bahula. "There's no point in waiting for the existing music business to do it, because they don't understand the scene. We've got to do it ourselves."

## Serengeti blazes African trail

SERENGETI — the repertoire acquisition company founded last year by ex-EMI Nigeria executive Mike Wells and AIT Kenya veteran Mike Andrews — has become a major, if largely invisible, factor in the growth of African music releases in the UK.

Artists and repertoire for which Serengeti has now secured label outlets in this country include Orchestre Mazembe and Orchestra Makassy (from AIT Kenya), Orchestre Virunga (from PolyGram Kenya), Thomas Mapfumo (from Teal Zimbabwe), Dele Abiodun (from Leader Nigeria) and vintage Sunny Ade (from African Songs Nigeria).

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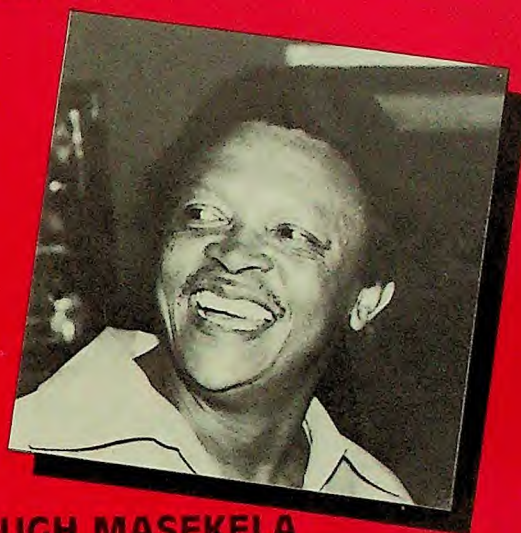
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## AFRICAN MUSIC

# Trailblazers

By CHRIS MAY

**W**HEN I wrote my first, passionately evangelical piece about African music, 11 years ago, the British Afro scene was a miniscule affair microdotted on to two small London areas where the henna'd remnants of the Sixties' freak society were making their last stand.

To buy our records we had to trek up to a tiny electrical repairs cum record shop in Tottenham Court Road (the original Stern's), where the biggest sellers in the album racks were Fela Ransome Kuti (as he then was), Manu Dibango and Ebenezer Obey (to the left of the hairdryers and in front of the torch batteries).

In the intervening years, British Afrophiliacs have tended to sit around telling each other, with ever decreasing conviction, that next year would be the year African music happened in the UK.

If the number and widespread availability of African records is anything to go by, then 1984 really could be the year. And the number of homegrown and visiting bands is heartening too (it's almost no exaggeration to say that a new local band emerges practically every week)...

Perhaps the most convincing proof of the size and momentum of the African movement, however, is the emergence of specialist independent labels dealing in the music. Some of these release nothing but African music, others have a mixed catalogue of African and rock/jazz/funk/latin, and all of them report a substantial and continuing growth in profits from their African releases.

The two trailblazers in the indie field are Stern's and Earthworks. Stern's came under new ownership last year, at which time the retail outlet moved premises from Tottenham Court Road to nearby Whitfield Street, and at the same time the Stern's label was launched with an album titled African Feeling by Ghanaian guitar-band highlife star Mohammed Malcolm Ben.

Subsequent releases have included albums from one UK Hi-Life International and Nigeria's Segun Adewale. With national distribution via Making Waves, the Stern's label is now increasingly visible beyond the busy confines of the

Whitfield Street shop.

Earthworks, which is a mail-order retailer, wholesale distributor and label, was set up by ex-Virgin A&R man Jumbo Van Reenem "out of sheer frustration".

A fan and an evangelist, Van Reenem wanted to share his enthusiasm for African music with others, and decided that the only way he could spread the word would be to import and sell the records himself. The label followed shortly afterwards, and Earthworks has now released music from Kenya, Zimbabwe, South Africa, Ghana, Nigeria and the Ivory Coast — with the Viva Zimbabwe compilation and Thomas Mapfumo albums Ndangariro and The Chumurenga Singles among the most successful sellers.

Other indies worth a mention are Oval, Flying Elephant, Cap and Africa-gram.

Oval, which is largely the brainchild of journalist and DJ Charlie Gillett, debuted in the African field last year with a remarkable EP from London-based West African expatriates George "Hi-Life Time" Darko and Kantata.

Flying Elephant, set up nine years ago as an in-house management company by Osibisa, recently launched its own label with the widely-acclaimed Highlife Stars One album, featuring two Ghanaian superstars, guitarist/vocalists Eric Agyeman and A B Crensil.

Cap was set up by Nigerian percussion maestro Gaspar Lawal, long resident in the UK as an outlet for his music, and its debut album, Ajomase continues to sell substantial numbers three years after its release.

**A**fricagram, a division of Cherry Red, has to date released five albums, a 7 and a 12-inch, with much of its music produced by Ghanaian-based roots entrepreneur and author John Collins. The label's most recent album, N'Tuta by the Genesis Gospel Singers, is a fascinating collection of African Christian church music under the direction of Prophet Kojo Sato.

Somewhere between the smaller indies and the majors are the Celluloid, and Jive Afrika labels.

Celluloid, founded in Paris five years ago, now has offices in New York and

London and an extensive and varied catalogue of West African music on import via the French company, with the remarkable Senegalese band Toure Kunda making substantial inroads into both crossover and ethnic audiences.

Celluloid recently signed Camerounian saxophonist Manu "Soul Makossa" Dibango to an exclusive worldwide contract, the first fruit of which is the new 12-inch Abele Dance, a compelling collision of New York hip hop and Camerounian makossa.

Licensed to Carrere in the UK, with distribution via Spartan, Celluloid now plans a major extension of its African music activities, with substantial input due from producer Bill Laswell (see p33, Herbie Hancock's 'Future and Hard Rock, Grandmixer D ST, Shango et al).

Jive Afrika, the Zomba group of companies specialist label, was formed nine months ago with the signing of South African exile and trumpet legend Hugh Masekela, whose Techno-Bush album has deservedly drawn widespread critical acclaim.

Releases are also due from Sonny Okosun, Sakhile, Caiphus Demanya and The Soul Brothers (the latter having the enviable distinction of having sold 275,000 copies of their latest album in South Africa).

Central to Jive Afrika's plans is the acquisition of a mobile recording studio belonging to Los Angeles' Record Plant; which is now on location in Botswana.

Of course, the majors haven't ignored the growth of interest in African music either, though most of the creative and commercial running has so far been made by younger, more energetic labels.

Honourable exceptions to this rule are Island, whose Sounds D'Afrique compilations and Sunny Ade albums have done much to open up the music to European ears; Virgin, which has invested in Ade's chief juju music competitor Ebenezer Obey and EMI with Fela Anikulapo Kuti.

With all this activity, it can only be a matter of time before African music scores its first new chart single smash since Manu Dibango's Soul Makossa 11 years ago. And when this happens, the resultant airwaves access is going to move the music onto an even higher level of commercial breakthrough. And sooner, I predict, rather than later.

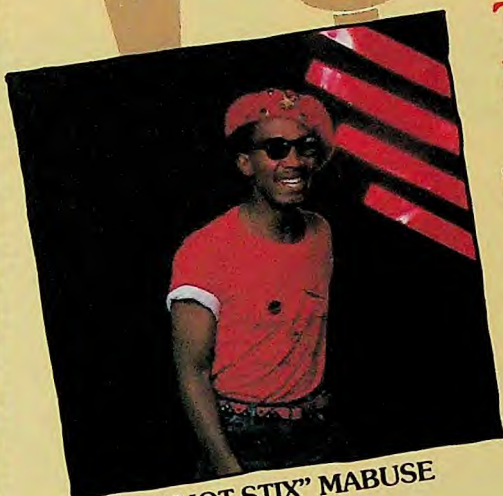


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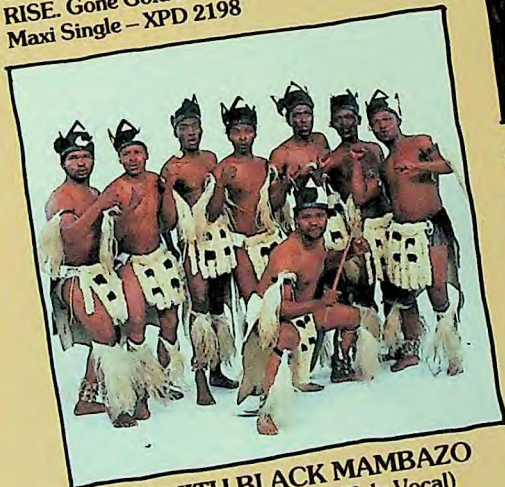
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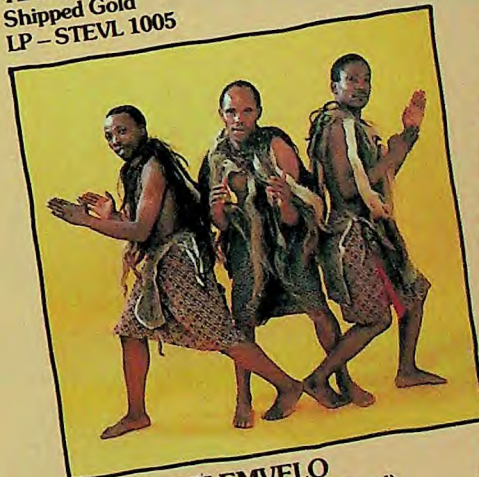
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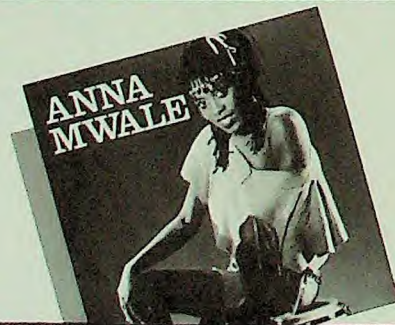
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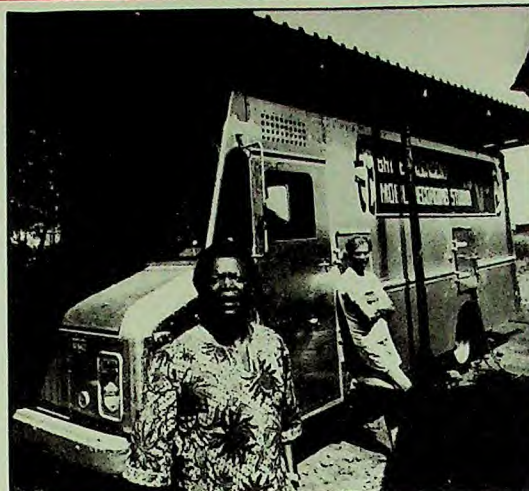


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## AFRICAN MUSIC



HUGH MASEKELA is pictured outside Battery Studios Mobile on location in Botswana with US producer Stewart Levine. "Shipping the mobile to Africa is one element in our long-range financial and creative investment in Africa," says Zomba director Ralph Simon.

*Zomba label acts as a catalyst for African musicians and performers*

# Jive talking

**F**EW OBSERVERS would dispute that a major international trend towards African Music is becoming a reality, but Jive Afrika — the Zomba group of companies' specialist label — believes that it is unique in putting its money where its mouth is.

"Many record companies have spoken about Africa being a new source of repertoire," says Zomba director Ralph Simon. "But apart from a brief flirtation with African music in the late Sixties, when Osibisa first appeared, there has been no example of any true organised creative vision in this area."

"When Chris Blackwell first started to crusade for the acceptance of reggae music on an international scale almost 20 years ago, few would have believed that it would have been possible to create a platform for significant global record sales as has been the case. Zomba has always harboured the belief that a similar potential exists in the long-term with African music."

To provoke such an ambitious international trend, requires not only a keen heart and long-range planning, but also substantial financial commitment.

Having grown up against the backdrop of the African record business, Simon and his fellow Zomba director Clive Calder have always felt that if African music could be made to be accessible to Western tastes by using the highest standards of creative and technical excellence, meaningful record sales would result.

Thus, Jive Afrika was formed nine months ago. The first step was to provide the facilities to initiate the idea. Zomba's Battery Studios purchased the mobile recording studio belonging to Los Angeles' Record Plant and arranged for it to be shipped from California to Africa, where it is now on location in the republic of Botswana.

The studio has become a magnet for leading African musicians and performers Hugh Masekela, arguably the most significant recording artist Africa has produced and now a resident of Botswana, became the first artist signed to Jive Afrika.

In assembling Techno-Bush, Masekela's first album for the label, Jive used an innovative approach defying the usual conventions of the record business in Africa: they secured the services of American producer and long-time associate of Masekela, Stewart

Levine, together with young British engineers and a Fairlight computer specialist to record the album.

The first single from the album, Don't Go Lose It Baby, is presently number 2 in the US *Billboard* Dance Chart, and is climbing the Dutch, Belgian and other European charts.

Masekela and his band are presently on a highly-acclaimed tour of Europe which is being extended to include the US and Canada.

"This is the first album to be promoted internationally on our fledgling label," says Simon. "We feel that provided our concept of creative and technical excellence is sustained, which it will be, the so-called African 'trend' is certainly going to grow into a major repertoire source over the next decade."

**T**he next few weeks will see release of albums by leading Nigerian artist Sonny Okusun; jazz-funk group Sakhile; Caiphus Semanya, who has worked with Quincy Jones among others, and The Soul Brothers, who have sold 275,000 copies of their latest album in South Africa — 14 times gold for an album that was fully recorded and mixed in just two weeks.

Simon adds: "Zomba has gone further in consolidating our long-term belief in the African axis through our association with leading South African independent company, Priority Records. Run by managing director Ian Fuhr, it is successfully challenging the established might of the major labels, and in its nine months of existence, has already secured representation of the Island, Jive, Stiff and Arista labels, in addition to signing some of the biggest selling indigenous African acts."

Zomba's activities in the African music field are attracting interest from all quarters. "Apart from the worldwide interest we're now seeing in our African repertoire, we are also receiving requests from established UK and US record producers wanting to sample the sounds and atmosphere of our studio in Botswana," says Calder.

"At the same time, the studio and Jive Afrika's presence have ignited the local acts into action. There is such an abundance of talent which — marshalled effectively — could well provide the Bob Marleys of tomorrow," he says.

*The abundance of talent . . . could well provide the Bob Marleys of tomorrow'*



## AFRICAN MUSIC

# Earthworks taps the wide appeal of Africa

SPECIALIST LABEL/importer/distributor/mail order company Earthworks — founded by ex-Virgin A&R man Jumbo Van Reenem — is living up to its name by being the only specialist label currently acquiring repertoire from all corners of the African continent.

Albums and 12-inchers have so far been released by artists based in Kenya, Ivory Coast, Nigeria, Ghana, Zimbabwe and South Africa.

With a sizeable and fast-growing catalogue already acquired, Earthworks now hopes to find similar success with Central, East and West African product as it has with its best-selling quartet of releases from Southern Africa — the Viva Zimbabwe compilation and Thomas Mapfumo albums Ndangariro and The Chimurenga Singles (all from

Zimbabwe) and the Zulu Jive compilation (from South Africa).

Van Reenem, himself South African, set up Earthworks partly out of a love for African music and partly because he was aware of commercial possibilities that appeared to be lost on the major labels.

"I started importing out of sheer frustration," he says. "The basic interest in African music has always been there, but these tastes weren't being catered for at all. Most people don't realise the number of Africans living in this country, let alone the far wider appeal of the music."

Earthworks, now nudging 10,000 sales on the Viva Zimbabwe album alone, has recently secured licensing deals in the US and Japan.

*Second Sterns album in the pipeline*

## Enjoying the Hi-Life

IT MIGHT seem as though it was only yesterday that Hi-Life International burst onto the British Afro scene with their debut album, *Travel And See*, but this month actually sees the band celebrating its second birthday.

Looking back on the past two years, Hi-Life leader Kwabena Oduri Kwarteng comments: "When we started, we had no idea that interest in African music was going to grow so fast. The ball has begun to roll, and it just keeps going faster and faster. The next two years look like being even

more eventful."

Recently back from a successful tour of Italy, Hi-Life are about to begin work on their second album for Sterns.

Meanwhile bass man Herman Asafo-Adgyei has released his own solo 12-inch single — the funky *Hi-Life Party Tonight* and the more traditional *Native Spirit*. Featuring Hi-Life members Eezi Eezi and Gadzoh, the record is on Herman's own Sawaba Productions label and distribution is through Sterns.

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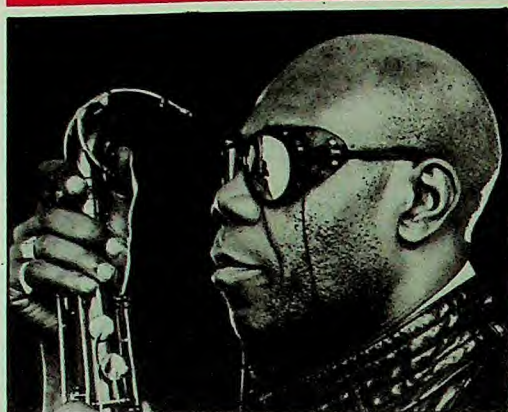
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# AFRICAN MUSIC



MANU DI BANGO — Africa's most successful international artist

Music Week takes a look at the big names in African music — who are finally beginning to get the recognition they deserve in the UK.

## Stars of Africa

### Manu di Bango

Camerounian saxophonist/xylophonist / bandleader Manu Di Bango is African music's most successful international artist to date — his mid-Seventies smash Soul Makossa sold an amazing 1/2m copies on import in the US, and within a month of Atlantic release had spawned an unprecedented 23 cover versions.

Di Bango, who divides his time between Paris and Cameroun, is now poised to repeat that success with Abele Dance, a modernistic collision of makossa and hip hop, produced by Martin Meissonnier and just released in the UK on Celluloid.

### Fela Kuti

Bandleader / saxophonist / vocalist Fela Anikulapo Kuti, who along with Manu Di Bango and Osibisa has done much to open up British ears to African music, is the originator of the Nigerian style known as Afrobeat.

A fierce collision of jazz, soul, funk and traditional Nigerian music, Fela's Afrobeat has, since the mid Seventies, been a major force in West Africa. His use of 'broken English' lyrics has allowed him to reach an audience far beyond his own Yoruba people.

Fela's uncompromisingly outspoken political lyrics have also made him unique in the normally pro-status quo local music world — and the victim of a number of violent attacks by sections of the Nigerian army and police (eg, in February 1977 his house, recording studio and personal possessions were destroyed by fire following an army raid).

Now in his mid-40s, Fela's youthful energy and rebellious nature show no sign of being replaced by middle-aged spread. His latest album, Live In Amsterdam, is on EMI.

### Hugh Masekela

Recently in the UK on a rapturously received club tour,

South African trumpeter Hugh Masekela is one of the living legends of African music.

A voluntary exile from the apartheid state, he lived in the US from 1960 to 1980, recording a string of sometimes fiery, sometimes bland albums for a variety of labels, before returning to southern Africa (Botswana, just north of South Africa) and southern African musi-

cians some two years ago.

His latest album, Techno-Bush on Jive Afrika, remains true to the kwela and mbaqanga traditions while making effective forays into north American and Caribbean styles.

### George Darko

From Ghana, where he began his career covering European pop hits in a succession of nightclub and (later, during national service) army bands, guitarist/bandleader George Darko was based in Berlin in the late Seventies. Since then he has been in the forefront of the local African music cross-over movement.

His highlife-based music, with its strong funk and pop influences, has proved immensely successful with non-specialist dance audiences, and in Germany he has released two top-selling albums: Friends and Hi-Life Time. In this country, Darko has been picked up by the Oval label, which releases Hi-Life Time this month.



Living legend Hugh Masekela

### LIVE AFRICAN MUSIC

#### 100 CLUB

programme for the month of 1984

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Supercombo

FRI 17<sup>pm</sup> **julian bahula's band**  
NO FIXED ADDRESS

FRI 24<sup>pm</sup> Dudu Pukwana's **zila**

SAT 25<sup>pm</sup> **district 6**  
Fufu & Lightsoup

FRI 31<sup>pm</sup> **orchestre jazira**  
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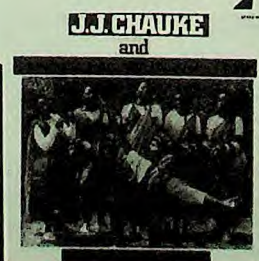
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BIBI MSOMI



## AFRICAN MUSIC



Zimbabwean hero Thomas Mapfumo

## Thomas Mapfumo

The unchallenged leader of Zimbabwean electric music, Thomas Mapfumo's reputation has as much to do with his social/lyric stance as with his danceable rhythms.

During the liberation struggle of the late Seventies, his singles, with their coded lyrics, carried revolutionary ideas to the people and resulted in harassment and a prison spell. He has two powerful albums available in the UK on the Earthworks label: *Ndandariro* and *The Chimurenga Singles* 1976-1980.

## Toure Kunda

Senegalese band Toure Kunda recently made a triumphant British stage debut at London's Venue during the

African Nights series of concerts. They are still only available in the UK on import from Celluloid France but their blend of Senegalese, Caribbean and European musics is finding a growing audience within and beyond the specialist African music world.

Formed by the four Toure brothers — Ismaila, Ousmane, Sixu and Amadou — in 1978 (*Toure Kunda* means "the Toure family" in the Senegalese Soninke language), the band have released five albums in France: *Emma-Africa* (1980), *Turu* (1981), *Amadou Tilo* (1983, dedicated to Amadou Toure, who died tragically that year), *Casamance Au Clair De Lune* and *Live: Paris-Ziguinchor* (both 1984).

Toure Kunda's use of apparently-Caribbean rhythms has given them an enthusiastic following in reggae and soca circles. But the brothers stress that all their music actually has its roots in the traditional styles of the Casamance region of Senegal and, in particular, its Jamba Dong initiation music.

## Segun Adewele

Like Sunny Ade, Segun Adewele belongs to Nigeria's Yoruba people, and his newly-emerged yopop style is a brasher, more extrovert development of the juju tradition. Adewele describes it as "kick and start" music, meaning that once he starts a tune, he's straightaway in

top gear and stays there until the final chord.

After cutting a series of conventional juju albums in Nigeria, Adewale launched yopop with the *Endurance* set, bringing the experimentation to maturity with the recent *Adewale Play For Me*, released in the UK on the Stern's label.



'Kick & start' Segun Adewele

## Franco

Luambi Makiadi — better known to African music fans as Franco — has been the dominant force on the Zairean electric music scene since the Sixties.

His TPOK band (aka Tuit Puissant OK Jazz) fuses Cuban rumba music with traditional Luba and Lingala folk music in a blend that has influenced a whole generation of younger stars — many of whom, like Sam Mangwana, Essous, Verekys, Wuta-Kay and Youlou Mabiala, made their names with TPOK.

Since 1982, Franco has been based in Europe, but he is currently believed to be hoping to move back to Zaire. His latest album — *Candidat Na Biso Mobutu* (Edipop) — should certainly

help him regain favour with that country's president, Mobutu.

## Gaspar Lawal

One of the pioneers of African music in the UK — and one of its most adventurous talents, here or anywhere — percussionist and band-leader Gaspar Lawal moved to London from Nigeria in the mid-Seventies.

He subsequently worked with a number of leading rock and funk artists (including Ginger Baker's Airforce, Steve Stills, the Rolling Stones, Funkadelic and Clancy) before setting up his own label — Cap Records — and releasing his highly acclaimed solo debut album *Ajomase* in 1981. The album proved that it was possible to fuse African root music with rock, jazz and Western styles and to enhance rather than detract from the traditional African elements in the process.

Shortly to record a new album, Gaspar is meanwhile regularly appearing on the UK's burgeoning live African music club circuit, where his African Oro band frequently steals the show with its fierce root-percussion and voice music.

## Sam Mangwana

Born in 1945, Zairean vocalist Sam Mangwana came up through the ranks of Rochereau's African Fiesta and Franco's TPOK. He be-



Sunny Ade — the King — in action

came a solo artist and band-leader in 1976 when "La Boum Sam Mangwana" (the Sam Bangwana explosion) began.

Having conquered Zaire, Mangwana then spent five years in the Ivory Coast, where he put together his African All Stars band and created his own distinctive brand of post-Franco music. In 1981 he returned to Zaire, recording the immensely successful *Co-Operation* album with his old boss Franco.

Politically informed lyrically, Mangwana's 1983 album *Canta Mozambique* (available through specialist dealers like Stern's and Earthworks) is a triumph of thoughtful yet always danceable new African music.

## Sunny Ade

Guitarist/vocalist/bandleader Sunny Ade — often prefixed with the title *Chairman* or *King* (he is literally a king, from the royal family of Ondo) — has, since the late Seventies, been the acknowledged leader of Nigerian juju music.

In addition to running his 20-strong African Beats band, Ade also heads his own record label, Sunny Alade Records, and has his own juju music nightclub, the Ariya, in Lagos. In Nigeria he has released no less than 53 albums, the average sale of the most recent ones being over 200,000. He has three albums out on Island, the latest of which is *Aura*.

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7" KHAN 21 A Side - Magic Touch B Side - Safe And Warm  
Release Date 17th Aug. **PICTURE BAG 12" & 7"**



### CHERYL LYNN • ENCORE

12" MKHAN 23 A Side - Encore (Dance Version)  
B Side - Track 1 Got To Be Real. Track 2 Encore (LP Version)  
7" KHAN 23 A Side - Encore. B Side - Got To Be Real  
Release Date 17th Aug. **PICTURE BAG 12" & 7"**



### REATHEL BEAN & THE DOONESBURY BREAK CREW • RAP MASTER RONNIE

12" MKHAN 25 A Side - Track 1 Rap Master Ronnie (long version). Track 2 Rap Master Ronnie (short version).  
B Side - Rap Master Ronnie (Instrumental)  
7" KHAN 25 A Side - Rap Master Ronnie. (Vocal). B Side - Rap Master Ronnie (Instrumental)  
Release Date 10th Aug. **PICTURE BAG 12" & 7"**



### EL CHICANO • LET ME DANCE WITH YOU

12" MKHAN 24 A Side - Let Me Dance With You (Vocal). Track 2 Do You Want Me  
B Side - Track 1 Let Me Dance With You (Instrumental).  
7" KHAN 24 A Side - Let Me Dance With You (Vocal).  
B Side - Let Me Dance With You (Instrumental)  
Release Date - 10th Aug.  
**C.O.D. • UPHILL (PEACE OF MIND)**  
12" MKHAN 22 A Side - Uphill (Peace Of Mind) (Vocal). B Side - Uphill (Peace Of Mind) (Dub Mix)  
7" KHAN 22 A Side - Uphill (Peace Of Mind) (Vocal). B Side - Uphill (Peace Of Mind) (Dub Mix)  
Release Date 10th Aug.

## STREET SOUNDS

## LATEST COLLECTION

### STREET SOUNDS 10

Side 1: 1. Change of Heart (7:02) - Change. 2. I've Been Missin' You (4:08) - Kashif. 3. I Found Lovin' (Remix) (7:10) - Fatback. 4. Hot Hot Hot (Hotter Mix) (8:41) (5:30) - Arrow. Side 2: 1. Tender Lovin' (4:13) - Funk Deluxe. 2. Partyline (4:30) - Brass Construction. 3. Shining Star (Exclusive Street Sounds Re-Edit) (5:07) - Precinct. 4. Uphill (Peace Of Mind) (Exclusive Street Sounds Pre-mix) (6:28) - C.O.D.  
Cat. No. STSND 010 Cassette No. ZSSTS 010. Dealer Price: £3.49  
ORIGINAL FULL LENGTH VERSIONS

### STREET SOUNDS

### CRUCIAL ELECTRO 2

Straight in - Check the Top 100 Albums Chart. Side 1: 1. Two, Three Break - B-Boys. 2. The Party Scene (SV) - The Russell Brothers. 3. One For The Treble (Fresh) - Davy DMX. 4. I'm A Pac Man - Pac Man. Side 2: 1. Let The Music Play (DUB) - Shannon. 2. On The Upside - Xena. 3. Planet Rock - Africa Bambaata & The Soul Sonic Force. 4. Pac Jam (Look Out For The OVC) - Jonzun Crew.  
Cat. No. ELCS1 1000 Cassette No. ZCELC 1000 Dealer Price: £3.49  
SPECIALLY MIXED FULL LENGTH VERSIONS



### NO. ONES (1983) GATEFOLD DOUBLE ALBUM

Side 1: 1. Heavy Mobs (5:27) - Montra Sectet. 2. My Love Is Waiting (5:11) - Marvin Gaye. 3. Rock The Boat (8:42) - Forrest. Side 2: 1. You Can't Hide Your Love From Me (6:04) - David Joseph. 2. Trust (Round 'N' Round) (6:45) - Chill Factor. 3. Dancin' Light (6:12) - Galaxy (Featuring Phil Fearon). 4. Juicy Fruit (5:50) - Humme. Side 3: 1. Love Town (3:10) - Booker Newbury III. 2. I.O.U. (Megamix) (8:43) - Freez. 3. Rockit (5:20) - Herbie Hancock. 4. Tonight (Celebrate My Love) (3:29) - Peabo Bryson & Roberta Flack. Side 4: 1. Go Den Yaka (Go to the Top) (Club Mix) (6:30) - Mom'ya. 2. I Went You (All Tonight) (5:42) - Curtis Harrison. 3. I'm Out Of Your Life (5:56) - Arnie's Love.  
Cat. No. STNO1 Cassette No. ZSNO1 Dealer Price £4.17  
ORIGINAL 12" EXTENDED MIXES



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Cat. No. ELCS1 005 Cassette No. ZCELC 005 Release date: August 24th Dealer Price: £3.49  
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MUSIC WEEK

# DISCO

and dance

MUSIC WEEK

11 August, 1984

### TOP · SINGLES

### TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	4	EVERYBODY'S LAUGHING	Phil Fearon & Galaxy	Ensign/Island (12)ENY 514 (E)
2	2	8	TOSSING AND TURNING	Windjammer	MCA MCA(T) 897 (C)
3	3	6	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner	Capitol (12)CL 334 (E)
4	6	3	GUILTY	Paul Hardcastle	Total Control TOCO 2(T) (IDS)
5	7	5	DOWN ON THE STREET	Shakatak	Polydor POSP(X) 688 (F)
6	4	8	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3 (E)
7	16	2	AIN'T NO SUNSHINE	Siouxie	London LON(X) 51 (F)
8	41	2	JUST THE WAY YOU LIKE IT	The S.O.S. Band	Tabu/Epic (T)A 4621 (C)
9	5	5	WHEN DOVES CRY	Prince	Warner Brothers W9286 (T) (W)
10	10	4	HEAVEN KNOWS (FEELS SO GOOD)	Jaki Graham	EMI (12)JAK 1 2 (E)
11	28	2	WHAT'EVER I DO (WHEREVER I GO)	Hazell Dean	Proto ENA(T) 119 (A)
12	15	7	ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198 (C)
13	9	37	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill/PRT SH(L) 130 (A)
14	12	5	CHOOSE ME (RESCUE ME)	Loose Ends	Virgin VS 697(12) (E)
15	11	4	YOU THINK YOU'RE A MAN	Divine	Proto ENA(T) 118 (A)
16	23	3	TODAY'S YOUR LUCKY DAY	Harold Melvin & The Blue Notes	Philly World/London LON(X) 52 (F)
17	18	3	LOVE SONGS ARE BACK AGAIN (MEDLEY)	Band Of Gold	RCA RCA(T) 428 (R)
18	NEW	99 1/2	CAROL LYNN TOWNES	Carol Lynn Townes	Polydor POSP(X) 693 (F)
19	8	6	SWEET SOMEBODY	Shannon	Club/Phonogram JAB(X) 3 (F)
20	35	2	STUCK ON YOU	Trevor Walters	I&S Productions IS(T) 002 (IDS)
21	NEW		HARDROCK	Herbie Hancock	CBS (T)A 4616 (C)
22	14	5	DR. BEAT	Miami Sound Machine	Epic - (49-05023) (Import - GY)
23	25	4	ETERNALLY GRATEFUL	Janet Kay	Local LR 8 (12" only) (I)RT(J)S
24	30	5	HOT HOT HOT	Arrow	Cooltempo/Chrysalis ARROW 1 (12" - ARROW 1) (F)
25	13	8	BREAKIN' ... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSP(X) 690 (F)

26	21	5	SUMMER GROOVE	Tony Jackson	Cedar (12)C.A.G. 1 (A)
27	29	3	PASS THE PAPER	Direct Drive	DDR DRD 1(12) (A)
28	19	7	JUMP (FOR MY LOVE)	Pointer Sisters	Planet RPS(T) 106 (R)
29	36	2	YOU'RE NEVER TOO YOUNG	The Cool Notes	Abstract Dance (12)AD 001 (P)
30	40	2	SUMMER FLING	The O'Jays	Philadelphia International/Epic A 4613 (C)
31	NEW		LADY SHINE (SHINE ON)	T.H.S. - The Horne Section	Fourth & Broadway/Island (12) BRW 10 (E)
32	24	10	CHANGE OF HEART	Change	WEA YZ(T) (W)
33	17	5	STATE OF SHOCK	Jacksons - lead vocals Michael Jackson and Mick Jagger	Epic (T)A4431 (C)
34	20	4	RHYTHM OF THE STREET	Patti Austin	Qwest W 9266(T) (W)
35	22	10	I FOUND LOVIN'	The Fatback Band	Master Mix (12)CHE 8401 (A)
36	32	6	PARTYLINE	Brass Construction	Capitol (12)CL 335 (E)
37	31	7	BEAT STREET	Grandmaster Melle Mel & Furious Five	Sugar Hill/PRT SHL 9659(12") (A) Atlantic A9659 (W)
38	26	12	THINKING OF YOU	Sister Sledge	Cotillion/Atlantic B9744(T) (W)
39	NEW		WORKING OF LIGHT	Storming Week	Paladin/Virgin VS 703(12) (E)
40	NEW		OUR LOVE IS HOT	Alphonse Mouzon	Private I 429-05045 (Import)
41	27	7	LOVER OF MY DREAMS	Yvonne Gage	Pinnacle PIN 102(T) (F)
42	34	7	STUCK ON YOU	Lionel Richie	Motown TMG(T) 1341 (R)
43	39	3	MUSIC IS THE ANSWER	Colonel Abrams	Streetwise SWRL 2235 (Import)
44	46	2	ARE YOU READY	Break Machine	Record Shack SOHO(T) 24 (IDS)
45	NEW		GET UP OFFA THAT THING	Scream'n' Tony Baxter	Fourth & Broadway/Island (12) BRW 9 (E)
46	50	2	OUR SONG	I-Level	Virgin VS 699(12) (E)
47	37	3	SUMMER BREEZE	Baiser	Malaco MAL 1(12)24 (A)
48	43	5	LOVE IS IN SEASON	Detroit Spinners	Atlantic A9649(T) (W)
49	NEW		CAUGHT IN THE ACT	Earlene Bentley	Record Shack SOHO(T) 23 (IDS)
50	33	6	JAMMIN' IN MANHATTAN	Tyzik	Polydor POSP(X) 692 (F)

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	2	DIAMOND LIFE	Sade	Epic EPC 26044 (C)
2	2	12	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)
3	1	4	VICTORY	Jacksons	Epic EPC 86303 (C)
4	8	5	PRIVATE DANCER	Tina Turner	Capitol TINA 1 (E)
5	4	4	MUSIC FROM MOTION PICTURE PURPLE RAIN	Prince and The New Power Generation	Warner Brothers K 925110-1 (W)
6	6	8	ORIGINAL SOUNDTRACK "BREAKDANCE"	Various	Polydor POLD 5147 (F)
7	13	2	SUNRISE	Paulinho Da Costa	Pablo 2312143 (Import)
8	5	5	SEND ME YOUR LOVE	Kashif	Arista 206 350 (F)
9	10	3	WINDJAMMER II	Windjammer	MCA MCF 3231 (C)
10	11	7	RENEGADES	Brass Construction	Capitol EJ 2401601 (E)
11	15	17	CHANGE OF HEART	Change	WEA WX5 (W)
12	NEW		FINDERS KEEPERS	Leon Bryant	De-Lite DSR 8507 (Import)
13	12	3	OUT OF CONTROL	Brothers Johnson	A&M AMLH 64965 (C)
14	9	5	ORIGINAL SOUNDTRACK - "BEAT STREET"	Various	Atlantic 780154-1 (W)
15	16	8	MARCUS MILLER	Marcus Miller	Warner Brothers 925074-1 (W)
16	20	65	THRILLER	Michael Jackson	Epic EPC 85930 (C)
17	22	2	MMM...	Richard "Dimples" Fields	RCA PL 85169 (R)
18	14	4	STANDING ON THE OUTSIDE	Kazu Matsui Project featuring Robben Ford	Lakeside LSI 30007 (Imp)
19	17	39	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
20	21	6	BREAK OUT	Pointer Sisters	Planet FL 84705 (R)
21	18	4	FLYING HIGH	Prime Time	Total Experience TEL 8-5702 (Import)
22	NEW		ALL OF YOU	Lillo Thomas	Capitol ST 12346 (Import)
23	RE		STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AMLX 64940 (C)
24	NEW		PARTY	Bloodstone	T-Neck FZ 39146 (Import)
25	RE		NOW	Patrice Rushen	Elektra 960360-1 (W)



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# INDEPENDENT LABELS

Edited by  
**CHRIS WHITE**

## Has Your Number Come Up?

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

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

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

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or Danny on (01) 794 0461  
Administered by GALLUP  
c/o Independent Labels Association  
56/60 Wigmore St, London W1

## Monsoon star returns with solo album

INDIPOP RETURNS to action this month with the release of *Quiet!*, the new album by former Monsoon front-woman Sheila Chandra which also marks her writing debut.

Chandra's first solo album, *Out On My Own*, also on Indipop, has now "substantially outsold the Monsoon album," having been in the Scandinavian top 50 for six weeks," according to label boss Steve Coe.

She is joined on *Quiet!* by various musicians including Preston Hayman who has worked with Kate Bush, Toyah and Bill Nelson,

Dhawambir Singh a disciple of leading Indian sitar player Ustad Vilyat Khan, and Indian percussionist Dinesh who has played with Monsoon, Blancmange and the Thompson Twins.

Coe adds: "Chandra has co-written five of the tracks on *Quiet!* which I feel further develops her talent in successfully absorbing Asian influences in a modern pop context."

A newsletter featuring an interview with Chandra will be included with each album. Distribution of *Quiet!* is through Pinnacle.



SHEILA CHANDRA: writing debut on *Indipop*.

### LA compilation

PLASTIC HEAD Records is releasing a compilation LP, *City Of Silver* — The Other Los Angeles 1984, featuring LA bands such as Death House, *Psychic Dogs Of The Soviet Union*, *Bamboola* and *Chromosomes*. Distribution through the Cartel.

### Tracking...

ALBION RECORDS has released *One Road*, the new single by ex-Martian Schoolgirl Mr Steve. The record was partly financed by the Transport And General Workers Union, in what is believed to be the first union sponsorship of pop. The song tells the story of the Tolpuddle Martyrs. Distribution is through Pinnacle.

DEAD DOG Records has signed Classified Info and is aiming their debut single, *Drug Called Love*, at the disco/dance market.

PENDRAGON ARE embarking on their most ambitious tour yet to tie in with the release of a new mini-album, *Fly High Fall Far*, in September. The record will be released on Elusive Records, a new label launched by Marillion's manager John Arnison.

LIVE DATES are being lined up for Broken Bones whose latest album *Dem Bones*, produced by Mike Stone of Clay Records, was recently released on Fall Records, via Jungle.

STEINAR RECORDS has several new releases lined up including *I Love Funkin*, a medley of various jazz funk hits played by Puzzle, a group of session players. The label has also signed Danish Band *Street Beat*, while German band *Chris Beckers* release a single *Keep On Dancing* on August 17, followed by an album *Night Moves* at the end of the month. Also scheduled are: the debut single in September from recent signing *Chris Cameron* and an album and single by Icelandic jazz funk band *Mezzoforte*.

FLICKNIFE HAS released the first single by Zero Le Creche, entitled *Last Year's Wife* and available in seven and 12-inch formats. The single has been produced by Henry Padovani (ex-Police and Kim Wilde band). Distribution through Pinnacle.

HARD CORPS, A Brixton group whose 12-inch single *Dirty* was originally released on their own label, have signed a one-off deal for national distribution with Survival Records. The group have had a John Peel session broadcast twice, and have just recorded another.

METALLICA HAVE released their second album, *Ride The Lightning*, on Music For Nations.

FOLLOWING THE release of their new *Live At The Lyceum Ballroom 1984* album on ABC Records, Johnny Thunders follows through with a string of shows at The Marquee between August 20 and 24 inclusive.

THE BEATLES oldie *My Loving* is the next single release from Louisa Mark who featured in the reggae charts with *Hello There*. The new single, on Code Records, is distributed by PRT and Jet Star.

## 4AD issues singles trio

4AD, THE label that gave the world *The Cocteau Twins* and *Xmal Deutschland*, releases three new singles this Friday (10 August). The most likely to make immediate impact, in the wake of their success with *Song To The Siren*, is *Kangaroo From This Mortal Coil*. The other two are *Garden Of Arcane Delight*, from *Dead Can Dance* and *Scarecrow*

from *Wolfgang Press* — both are 12-inch EPs.

Meanwhile, the rejuvenated *Beggars Banquet* continues its flurry of activity throughout August with new releases from *The Cult*, *The Mighty Wah!*, *The Fall* and *Orchestre Jazira*.

The new *Cult* single, out on Friday (10), is *Go West*, with an LP entitled *Dream-*

time to follow at the end of the month. *Wah's* next single will be *Weekends*; like their current hit *Come Back It Is Taken From A Word To The Wise Guy* and comes out on August 24. *The Fall* follow *Oh Brother* with *Creep* on August 17, while *Orchestre Jazira* release their *Nomadic Activity LP* on August 24, to accompany the *Happy Day* single out last week.

### Heavy release

MAUSOLEUM RECORDS has released the album *Gold N Glory* by *Faithful Breath*.

The release is backed with a promotion campaign which includes posters, colour brochures for dealers, radio adverts and a video.



WINSTON CLARKE (above) has released his debut self-penned single, *Your Love*, on the *Sir George* reggae label distributed by Pinnacle and *Jet Star*. He can be contacted on 01-808 8809.



LATEST CARRERE Records signing is heavy rock band *Scorch'd Earth* whose debut single, a four-track 12-inch EP, is due for late August release. Left to right; rhythm guitarist *Dave Matthews*, *Freddie Cannon*, managing director *Carrere*; *Tony Badger*, bass; manager *Maggie Farren*; *Paul Bodley*, lead guitar and *Dave Cooper*, lead vocals.

### The Higsons sign up

THE HIGSONS have decided to give their own label *Waap* a rest and have signed to *Upright Records*. Their first single is a revival of an *Andy Williams* oldie, *Music To Watch The Girls By*, released at the end of August.

### Battleaxe back with LP

HEAVY METAL band *Battleaxe* whose debut album *Burn This Town* attracted interest last year have their second album, *Power From The Universe*, released by *Music For Nations*. The outfit were formed two years ago in *Sunderland*, and toured the UK with *Saxon* earlier this year.

### Contemporary pop deal

FUTURE DANCE, a new label concentrating on contemporary rock and pop music, debuts on the indie label scene with a deal that includes all current and back catalogue of the *Granite Bap* label. Releases will include albums by London band *Mach One* and contemporary outfit *Janygium*. The *Future Dance* label is based at 37 *Station Crescent*, *Ashford*, *Middlesex*.

## GREENSLEEVES RECORDS

NEW ALBUM RELEASES

- Viceroy's*
- Chancery Lane (Grel 67)*
- Yabby You*
- The Yabby You Collection (Grel 68)*
- Carlton Livingston*
- 100 Weight Of Collie Weed (Grel 66)*
- Eek-A-Mouse*
- Mouseketeer (Grel 65)*

### GREENSLEEVES RECORDS

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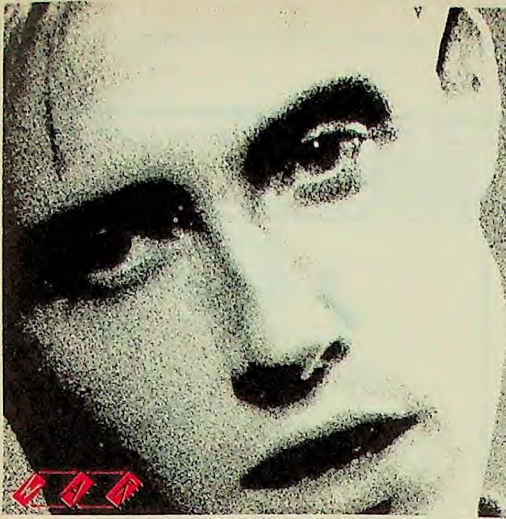
THE RECORDING STUDIO

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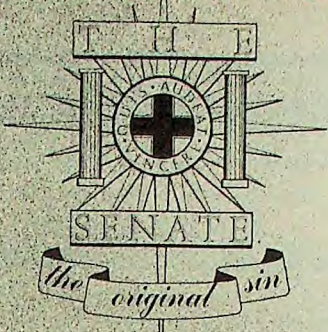
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Compiled by MRIB from a nationwide panel of 50 specialist stores. Only independent distributors are included.





KIRK BRANDON RUSTY EGAN



c/w Do You Believe in the Westworld? Live Theatre of Hate

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11 August, 1984

TOP · SINGLES

INDIES

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THIS WEEK LAST WEEK WEEKS ON CHART

THIS WEEK LAST WEEK WEEKS ON CHART

- 1 3 2 WALK INTO THE SUN March Violets Rebirth VRB 24 (I/Red Rhino)
2 2 3 DO YOU BELIEVE.../THE ORIGINAL SIN Theatre Of Hate/Senate Burning Rome/War BRR 7 (I/RT)
3 7 3 SO SURE Skeletal Family Red Rhino RED 43 (I/Red Rhino)
4 1 7 IN THE GHETTO Nick Cave & The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
5 4 7 STEELTOWN Red Guitars Self-Drive Music SCAR 010 (I/Red Rhino)
6 16 2 WE'RE MAD/DEIDRE'S A SLAG Toy Dolls Volume VOL 10 (I/Red Rhino)
7 6 4 LANGUAGE 23 Skidoo Illuminated ILL 3812 (12" only) (I/J)
8 5 6 SMELL OF FEMALE (BOX SET) The Cramps New Rose CRAMPS 1 (I/RT)
9 9 5 MONKEYS ON JUICE Red Lorry Yellow Lorry Red Rhino RED 49 (I/Red Rhino)
10 10 5 ISOBEL Play Dead Clay CLAY 35 (P)
11 32 2 YET ANOTHER DOLE QUEUE SONG Action Pact Fall Out FALL 026 (I/J)
12 8 9 HUP TWO THREE FOUR Sid Presley Experience ID Records EYE 4 (IDS)
13 12 6 THE MORE I SEE/PROTEST AND SURVIVE Discharge Clay CLAY 34 (P)
14 21 4 FULL OF SPUNK (EP) Cult Maniax Xcentric Noise SIXTH 1 (I/Red Rhino)
15 14 11 HEAVEN KNOWS I'M MISERABLE NOW The Smiths Rough Trade RT 156 (I/RT)
16 15 4 DIETCHE Sex Gang Children Illuminated ILL 3912 (12" only) (I/J)
17 NEW CRUCIFIXION Actified Jungle JUNG 11 (12" only) (I/J)
18 13 12 SPIRITWALKER The Cult Situation Two SIT 35 (I/P)
19 17 6 POLLYSTIFFS Marc Riley with The Creepers In Tape IT 006 (I/Red Rhino)
20 22 12 MURDER/THIEVES LIKE US (INSTRUMENTAL) New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
21 24 3 THE BUSHES SCREAM WHILE MY... The Very Things Reflex RE 5 (I/RT)
22 NEW THE EARTHSOONG (EP) 1919 Abstract 12ABS 026 (12" only) (P)
23 11 6 I LOVE MEN Eartha Kitt Record Shack SOHO 21 (IDS)
24 19 9 THANKS FOR THE NIGHT The Damned Damned DAMNED 1 (P)
25 20 16 GOOD TECHNOLOGY Red Guitars Self Drive Music SD 008 (I/Red Rhino)

- 26 28 46 SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
27 29 3 STUCK ON YOU Trevor Walters I&S Productions IS 002 (IDS)
28 23 16 PEARLY-DEWDROPS' DROPS Cocteau Twins 4AD AD 405 (I/P)
29 25 16 THIEVES LIKE US New Order Factory FAC 103 (12" only) (I/P)
30 18 7 JACK PELTER & HIS SEX CHANGE CHICKENS Indians In Moscow Kennick Music KNK 1004 (IDS)
31 NEW SOLID GLASS SPINE Ausgang Criminal Damage CRI 112 (I/BK/J)
32 38 2 THE PLUG Lester Square Thin Sliced TSR 4 (I)
33 27 73 BLUE MONDAY New Order Factory FAC 73 (12" only) (I/P)
34 34 26 SNAKEDANCE March Violets Rebirth RB 21 (I/Red Rhino)
35 26 8 ROMAN P Psychic TV Sordide Sentimental SS 33009 (I)
36 33 12 RECOLLECTS Skeletal Family Red Rhino RED 42 (I/Red Rhino)
37 37 13 CRUCIFIX Broken Bones Fallout FALL 025 (I/J)
38 35 10 HIGH ENERGY Evelyn Thomas Record Shack SOHO 18 (IDS)
39 30 6 PUNCH Colour Box 4AD AD 406 (I/P)
40 NEW AGADOO Black Lace Flair FLA 107 (P)
41 36 3 GUARDIAN ANGEL Nino De Angelo Carrere CAR 335 (SP/Carrere)
42 31 5 UNDER CONSTRUCTION 1,000 Mexicans Abstract 12ABS024 (P)
43 43 36 SUNBURST & SNOWBLIND Cocteau Twins 4AD BAD 314 (I/P)
44 50 2 SPIKE MILLIGAN'S TAPE RECORDER The Membranes Criminal Damage CRI 115 (I/BK/J)
45 44 9 SHAME (WHOLE HEART HOWL) Gene Loves Jezebel Situation Two SIT 35 (I/P)
46 40 40 THIS CHARMING MAN The Smiths Rough Trade RT 136 (I/RT)
47 48 10 DOLLY Microdisney Rough Trade RT 135 (I/RT)
48 NEW PLENTY Woodentops Food FOOD 2 (I/RT)
49 NEW TROUBLE IN TOWN East Bay Ray Alternative Tentacles VIRUS 34 (I/RT)
50 49 11 BIG JUGULAR (EP) Inca Babies Black Lagoon INC 003 (12" only) (I/Red Rhino)

- 1 3 2 URBAN GAMELAN 23 Skidoo Illuminated JAM 40 (I/J)
2 1 4 ROCKABILLY PSYCHOSIS Various Big Beat WIK 18 (P)
3 2 6 TOCSIN Xmal Deutschland 4AD CAD 407 (I/P)
4 4 11 FROM HER TO ETERNITY Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/SP)
5 6 6 INCREASE THE PRESSURE Conflict Mortarhate LP MORT 6 (IDS)
6 NEW REVOLUTION Theatre Of Hate Burning Rome TOH 2 (I/RT)
7 5 3 DEM' BONES Broken Bones Fall-Out FALLLP 28 (J/I)
8 12 37 SMELL OF FEMALE Cramps Big Beat NED 6 (P)
9 8 24 THE SMITHS The Smiths Rough Trade ROUGH 61 (I/RT)
10 11 13 VENGEANCE New Model Army Abstract ABT 008 (P)
11 7 15 UNDER THE SCALPEL BLADE Disorder Disorder AARGH 1 (P)
12 NEW EMERGENCY THIRD RAIL POWER TRIP The Rain Parade Zippo/Demon ZING 001 (I/RT)
13 14 9 REMAINS The Only Ones Closer CL 012 (I/RT)
14 13 40 HEAD OVER HEELS Cocteau Twins 4AD CAD 313 (I/P)
15 9 7 HUMAN CONFLICT NO 5 10,000 Maniacs Press P 2010 (I/RT)
16 10 8 INVASION OF THE PORKY MEN English Dogs Clay CLAY LP 10 (P)
17 22 2 NEVER AGAIN Discharge Clay CLAY LP 12 (P)
18 20 25 GARLANDS Cocteau Twins 4AD CAD 211 (I/RT)
19 NEW NO POTENTIAL THREAT Riot Squad Rot ASS 13 (I/Red Rhino)
20 16 16 TEN BLOODY MARYS... Elvis Costello & The Attractions Demon/IMP FIEND 27 (I/RT)
21 15 8 EVERYBODY IS FANTASTIC Microdisney Rough Trade ROUGH 75 (I/RT)
22 21 2 JONATHAN SINGS Jonathan Richman Rough Trade ROUGH 52 (I/RT)
23 17 12 FROM THE PROMISED LAND Play Dead Clay CLAY LP 11 (P)
24 24 3 AND A TIME TO DANCE Los Lobos Rough Trade ROUGH 71 (I/RT)
25 25 2 LIVE AT THE LYCEUM Johnny Thunders ABC ABCLP 2 (P)

Dealers: Cut out and display... Compiled by MRIB from a nationwide panel of 50 specialist shops...

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the new single FIT I Distribution By Pinnacle
OUT NOW!
1st 5000 with Picture Card
ACTION ACTION ACTION



# MARKETPLACE

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DIGITAL  
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DIGITAL  
PCM 1610 MIX-DOWN  
DIGITAL  
PCM 1610 EDITING SUITE  
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DIGITAL  
MASTERING TO LACQUER

PHONE DAVE OR MELVYN  
ON 01-903 4611 FOR INFORMATION

## EQUIPMENT

### POSTING RECORDS?



**WILTON OF LONDON**

- \* Envelopes and cardboard boxes to post LPs, singles and cassettes
- \* Postal tubes and jiffy bags

COMPETITIVE PRICES AND QUICK DELIVERY

Contact: Kristina 01-607 0041/2/3,  
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### SEGREGATE!

with  
**SIGNS FAMILIAR**  
Record dividers

Now available in Yellow, Red, Blue, Brown, Cream, Green, Black and White.

Your own Logo can be printed if required.

Contact:  
LONDON · 329 Kingdon Road, SW20 9JK  
Tel: 01 - 543 3400  
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Tel: (0366) 382511

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QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES AND FREE DELIVERY IN ENGLAND AND WALES

Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing. 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

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Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to:-  
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MUSIC WEEK MARKETPLACE  
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MIKE OR JANE  
ON 01-836 1522

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1985 CALENDARS — FEATURING**

Culture Club                      Bob Marley  
Thomson Twins                  Rod Stewart  
Spandau Ballet                  Rolling Stones  
Michael Jackson                Prince

Rodney Mathews

It's the time for calendars and this years' range is bigger and better than ever with over 30 titles. These full colour, high quality, 18" x 12" calendars will be available from September 1st. They are solely distributed by:

**PICTURE SALES LIMITED**  
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School Road, London NW10.  
Tel: 01-961 4292.

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Contact Mister Tee on (0562) 515291 or 68457 today! Mister Tee Promotions, 66 Blackwell Street, Kidderminster.



### THE BEST

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

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

Outer Limits  
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## EQUIPMENT

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39p each  
£37 per 100  
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2 styles

100 top name display titles available on request £7.99 per 100 or 10p each all plus VAT & carriage

**GLOBAL RECORD SALES**  
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MANCHESTER  
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FREE DISPLAY FRAME

The very latest new designs every week. All individually carded.

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Belt-Up Promotions (Revtram Ltd)  
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Plastic Membership Cards

For Prestige Cards Clubs Associations Discount and Business

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FOR FREE SAMPLES & ORDER FORM phone 0344 484455

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For LPs and Singles in Plastic and Fibre board - also DISPLAY TITLES

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FOR FURTHER INFORMATION CONTACT: MENDELWORKS (SCANDI) LTD, 100, WINDYBUSH ROAD, WINDYBUSH, WINDYBUSH, WINDYBUSH

For sale  
**EMI BROWSERS**

3 double sided (records)  
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No reasonable offer refused.

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Effective 1st October 1983

Music Week Classified Advertisement rates are £6.00 per single column centimetre

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Box number charge £2.00, 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. The copy deadline is bookings Wednesday morning: Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

**PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT.**

For further information contact Jane Norfolk or Mike Turner.  
Tel: 01-836 1522, 40 Long Acre, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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**FOR THE MOST COMPREHENSIVE SELECTION OF OLDIES AROUND**

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

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

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We are "the" specialist for 12" Maxi-Singles in Germany. Super-Large Selection, personal service and product knowledge will make us your partner for all your Maxi-Needs!

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**Are You Listed? Music Industry Directory MORE NEWS**

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### Midland Record Company

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16 or 24 track recording studio required by production company.

Immediate finances available.

LONDON AREA ONLY

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## MARKETPLACE

## APPOINTMENTS



... requires a

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The successful applicant should have a sound knowledge of royalties distribution and be aware of company, bankruptcy and partnership law, tax, VAT and banking procedures.

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### ARTIST DEVELOPMENT MANAGER for ARISTA Records

As part of the Product Marketing Dept. you'll be responsible for devising and co-ordinating above and below-the-line marketing activity on a diverse roster of acts.

The job requires a high level of commitment - but in return there's a substantial salary, car, expenses and P.P.P.

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Chris Haralambous  
Head of Personnel  
Arista Records 3 Cavendish Square  
London W1M 9HA

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Applicants should be mature, smart and confident.  
10am-6pm West End Salary Negotiable  
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Minimum order 100 units.

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VIDEO EXPRESS

on 0276 31871. Telex: 858902 Daren, G



### Chrysalis ARISTA

SALES TEAM  
REQUIRE

#### SALES/RETAIL PROMOTION PERSONS

1. Scotland and Borders
2. Northants, Beds, Oxon and Bucks.

The successful applicants would preferably have sales/promotion experience in the record industry although retail selling experience would be considered in this field.

Enthusiasm, self motivation and a knowledge of the current singles market would be of prime importance.

Applicants should be based in the respective areas.

We offer a generous salary and an attractive bonus scheme. Other benefits including a company car and four weeks annual holiday.

Please write immediately with C.V. to:

Nigel Tucker

3 Cavendish Square London W1

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#### Advertising works in Music Week Marketplace

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require two

#### TELEPHONE SALES PERSONS

to deal with their growing list of overseas accounts. An opportunity to work in a pleasing atmosphere for an expanding company.

Contact Sean Sullivan or Mike Chapman on 01-680 9010 (Croydon)



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1. North East (based in the Leeds area)
2. Home Counties (based in the Oxford area)

We require young, enthusiastic, self motivated people with experience of the record industry.

All applicants should possess a clean driving licence and be able to demonstrate the ability to work under pressure.

The successful applicants will receive a good basic salary plus a substantial commission, a company car, a non-contributory health scheme and four weeks annual holiday.

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Graham Jelfs,  
c/o Island Records,  
22 St. Peters Square, London W6 9NW.

To arrive no later than Friday 17th August 1984.

### SALES PROMOTION PERSON

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Please apply in writing to:-

ALAN FIRTH  
HEAD OF SALES  
A&M RECORDS LTD.  
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LONDON SW6 4LZ



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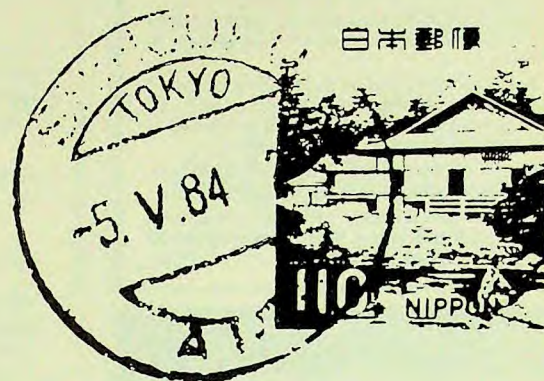


\*ON VIDEO\*

# The Style Council

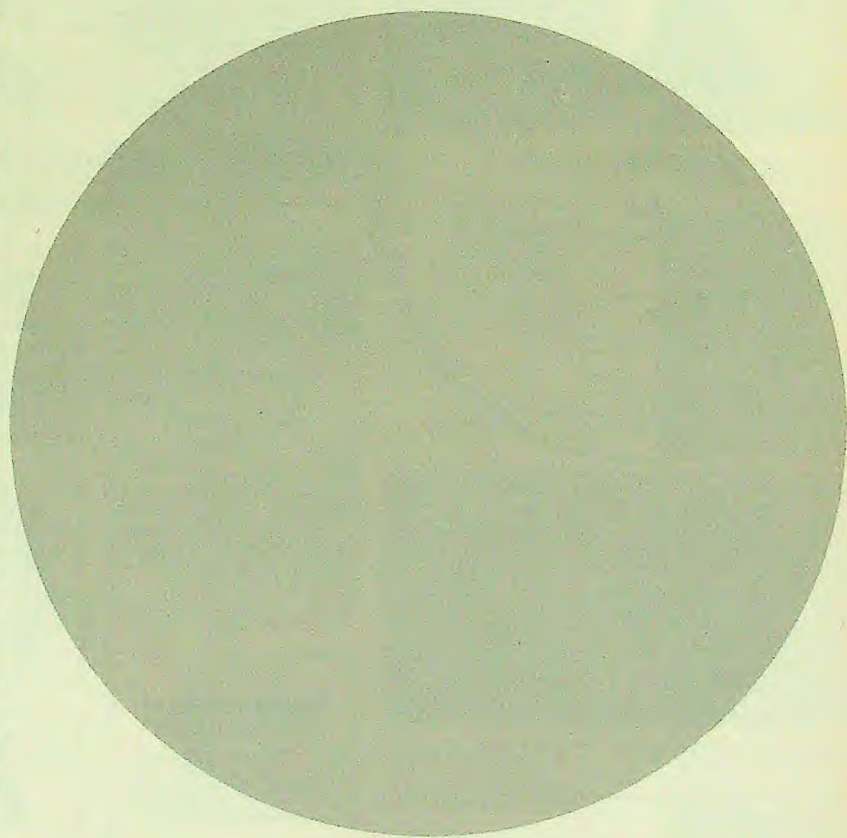
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