

MUSIC WEEK

Europe's leading music business paper

£1

MU and BPI extend video use

THE POTENTIAL use of promotional video clips has been greatly widened following a new agreement between the BPI and the Musicians' Union.

The previous agreement, which was restricted to use on UK television only, has been extended to include home video programmes on cassette and disc, worldwide TV and cable, and video jukeboxes.

The MU will now receive an "incorporation fee" of £31.30 for each musician involved in the original sound recording session, payable when the video is made. In addition, there will be a £36.55 "use fee" for each musician to cover up to six "units" of UK TV broadcasting; a further fee of £73.10 per musician for TV outside the UK and cable; and £62.55 will cover worldwide use in compilations for home video cassettes and discs.

Videos used in jukeboxes or clubs will incur a £20-per-location fee, to be paid by Phonographic Performance Ltd to the MU.

High speed hi-fi steps into home-taping row

A RECORD deck which can play at double speed to enable high speed dubbing from disc to cassette is likely to inflame the UK music industry which is already, via the BPI, contemplating legal action over high speed double cassette decks.

The new record player, previewed by Japanese manufacturer Sharp at the Berlin hi-fi trade show, will be viewed by the record industry as encouraging home-taping.

According to a Sharp UK spokesman there are no plans as yet to put it on sale in this country.



TIM RICE'S new musical, *Blondel*, written with composer Stephen Oliver, is to be released as a double album by MCA Records to coincide with the West End opening of the show in November. A single from the cast recording, *Running Back For More*, sung by Sharon Lee-Hill will be out this month, and a copy of the *Blondel* libretto will be included in the LP package. Pictured are Oliver (left), Rice and MCA UK managing director Stuart Watson.

Computer games industry woos record retailers

RECORD RETAILERS interested in diversifying their business are being wooed by the rapidly burgeoning home computer software industry.

There are several parallels between home computer software and recorded music products that make the record outlet an ideal retail base for this new industry. The games and programmes are recorded onto compact cassettes identical to the music industry's pre-recorded cassette, the consumer profile is in a similar age group to pop record buyers, and prices are not much more than a top-price LP.

Record and video wholesaler Lightning has been dealing in computer games for some time, Wynd-Up moved into the market last month, and specialist games distributors are setting their sights on record dealers, including Leisuresoft which is offering an extra 5 per cent discount to record dealers, and Lyversoft which supplies a ready-stocked "games bar".

High Street multiples and a number of adventurous independents are already stocking computer games, and Lightning predicts that "there will shortly be significant moves among major record retailing chains".

HMV is testing games in six branches — Glasgow, Manchester, Liverpool, Sheffield, Hull and Leeds, and next week the Oxford Street store opens a "good-sized" section for games. "Initial results are quite promising," says HMV marketing manager Douglas Coates.

The Our Price chain is also studying the possibilities and managing director Gary Nesbitt says that if they go into it they will treat games separately from records.

Virgin Games' Nick Alexander believes there is "a gaping hole in the market that record retailers can fill".

Tyne Tees tries new MOR show

A MUCH-NEEDED television show for music which is either middle-of-the-road, or crosses over into MOR, is being mounted by Tyne Tees next month. Initially it will be a four-programme series but assuming local audience reaction is favourable, Tyne Tees hopes to bring it back in the New Year and attract network showings.

Called Mixdown, the shows will be fronted by Paul Burnett and will feature a news spot presented by Brian Matthew which will highlight new record releases, tour details, music business news and interviews.

Producer Christine Williams told *Music Week*: "We are aiming at capturing the vast potential audience for softer music. The music will be MOR in flavour but broad ranging, crossing over into country, folk and jazz."

Burnett added: "This area of music has been long neglected in television and has a huge potential audience", and Brian Matthew described the show as "the most exciting project ever to be presented to me".

The show, which starts on November 10, will work closely with the record industry, says London-based consultant for the series, Gordon Gray, and artists appearing will tie in with new releases or re-issued albums. Gray can be contacted on 01-866 4865.

He says that the majority of computer hardware stores are not geared up to selling the software, whereas "record retailers know and understand how to sell fast-moving fashion products". He also makes the point that computer games are sale items — there is none of the rental problems that have put off many record dealers from moving into video.

"Alert record retailers who are prepared to put a bit of work into selling, display and demonstration should cash in," he adds.

Lightning reports a steady increase in the number of its record customers showing interest in getting into games, and Loretta Cohen, Lightning's computer director, agrees that "marketing strategy for computer games is basically the same as for records."

Dealers don't need specific technical computer knowledge, and wholesalers can help in setting up — Wynd-Up for instance has a starter-pack of 25 programmes.

A new company, Northampton-based Leisuresoft, offers a "much-needed expert wholesale computer games service to retailers," and director Gordon Milner says: "Any record retailers wanting advice and information are welcome. We will offer an extra 5 per cent discount to any record retailers contacting us as a result of this article." (Leisuresoft's telephone: 0604-30300).

Liverpool-based Lyversoft has its own computer games label and has designed a computer games bar for retailers who may be confused by the vast variety of games available. Dealers decide their own stock levels — the top 50, 100 or 150 titles — and various sizes of point-of-sale rack are supplied.

OPINION

'Do you really want a fair and honest chart?'

— see p21

Award winner calls for more Government help on exports

A CALL for greater Government assistance for UK record exporters was made by Peter Lassman, managing director of Lasgo Exports, when accepting the 1983 Queen's Award For Export Achievement from Lord Lieutenant of the County, The Baroness Phillips, last week.

While stressing the "tremendous help" which Government subsidy for an overseas fair has been to Lasgo, he added: "If greater assistance could be given this would encourage smaller companies, such as ourselves, to travel to a greater degree in order to find new territories and unexploited markets."

Lady Phillips had congratulated Lasgo not only for the level of export achievement which won the company its award, but on its "success in exporting to some of the world's most difficult markets".

Lassman, replying to Lady Phillips, said that Lasgo currently exports to over 20 countries, dealing with importers who are almost all major wholesalers or chains of stores.

He pointed out that the company has grown in range of product handled, as well as in size — now dealing in books, badges, compact discs, music videos and computer software as well as records.

The awards ceremony at Lasgo's Harlesden premises was attended by guests from the UK music industry including all the major labels plus several of Lasgo's overseas customers.

Pirate tape operation uncovered

THE POLICE raid on the multi-million pound perfume counterfeiting factory in West Ham last Friday also uncovered a fully-equipped counterfeit cassette operation — giving the BPI what it believes is a vital breakthrough in its fight against audio cassette piracy.

Mr Justice Harman granted Anton Piller orders and these were executed against four men, allowing the BPI to confiscate "a full range of duplicating equipment and a substantial number of cassettes". Four men will appear in the High Court on October 7.

Although the BPI has been successful in tracking down counterfeit cassettes at retail level, this is one of the biggest manufacturing sources to have been discovered.

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NEWS

Watson rallies MCA

MCA RECORDS UK MD Stuart Watson welcomed his sales and marketing force in his opening speech at the sales conference by declaring that the UK company was now a "fully fledged" one for the first time in its history.

"As I told our new team earlier in the week, we're very thrilled to have you," he said. "The most frustrating thing for me over the last seven years with this company has been having to rely on other companies' selling capabilities. Trying to motivate any salesmen when the name MCA Records isn't on their monthly pay cheque is a psychological impossibility."

Watson points out that up to January last year the company didn't have its own A & R department. Although projects like Evita and various singles had been very successful, there was never any "real commitment" to the hit artists, he said.

"When Pop Musik was number one, for example," he recalled, "no album was available. When the album did arrive, it cost a lot more than it should have, and was six

NIGEL HUNTER reports from the MCA sales conference.

months too late." He said he accepted the post of MD in 1981 on the proviso that he could establish an A & R department.

"It wasn't really my intention to sign any acts until I had an A & R man installed, but that took rather longer than expected, and in November 1981 I saw a band I couldn't resist. They were called The Fixx, and that band alone have justified our A & R presence in the UK overnight."

Watson paid tribute to A & R man Charlie Eyre, whose first two signings were Musical Youth and Diamond Head, and disclosed that Irving Azoff, new president of the MCA Records Group, had instructed the UK company to step up its A & R activity following the US success of The Fixx and Musical Youth. Watson also obtained his consent for the expansion plans "that see us as a proper record company today".

Watson considers he has the best team in the business, and his intention of keeping sales and

marketing together "where they belong" has been fulfilled in that all the MCA marketing force is sales orientated, and the new sales force will be marketing orientated too.

"There are opportunities in this company for all of you. As we become more successful, more jobs will become available on the marketing side. We will look to our sales team to fill these positions."

Watson attacked "the prophets of doom" at large in the industry. He acknowledged that sales are down, but believes the industry is in the middle of one of the most exciting periods of its history. "We should be proud of our country as a talent source. For God's sake, let's be positive about our industry and its potential," he said.

On the contentious topic of freebies, he agreed that while some companies had been going over the top, there was nothing wrong with aggressive marketing.

"Expert marketing techniques are used in all other businesses, so what's wrong with using them in ours? The point is they must be controlled. We must never lose sight of the music, and that is MCA's message."

Musical Youth, Tom Petty lead product

MCA IS releasing its "strongest-ever line-up" of new US and UK releases this autumn, with individual marketing campaigns designed for each artist.

The spearheads of the autumn programme will be new albums from Tom Petty, The Crusaders, Musical Youth and Diamond Head. A "massive push" is planned for The Fixx's new LP, *Reach The Beach*, which has already gone gold in the US.

Major releases from the MCA US roster will be singles and albums from Nils Lofgren, Spyro Gyra, Donnie Iris, Jimmy Buffet, *One Way*, and a first signing under a new agreement with Roger Davies Management, Joey Harris & The Speedsters. Singles are also scheduled by Don Williams, The Oakridge Boys, Lee Greenwood, Oliver Cheatham and Barbara Mandrell.

The bolstering of MCA's UK A & R activities is reflected by releases from new signings such as Cutting Edge, Jacqui Brookes, Perfect Crime, Nik Kershaw, Margaux Buchanan, Dance Class, and Paparazzi. Marketing manager John Knowles underlined the company policy of developing the careers of its roster long-term, rather than operating on "the next record release" basis.

MCA is also maintaining its long-established reputation as LP soundtrack specialist with pre-Christmas releases of film-based albums including *Jaws 3-D*, *Psycho 2* and *Blue Thunder*.

Special projects manager Oliver Drake outlined the company's growing activities in third party licensing, mid-price compilations and premiums and incentives projects. The appeal of the mid-price album was highlighted by the disclosure that MCA's Special Price series, which carries a dealer price of £1.82, had gone platinum.

"Our success with the Special Price series shows how dealers who insist on only stocking Top 40 albums are missing out on opportunities to generate much-needed revenue from classic catalogue items," said Drake.

The 140 titles in the series cover a broad range of music, from contemporary rock bands to the legendary singers of the Thirties and Forties like Ella Fitzgerald and Bing Crosby. Drake said the biggest-seller in the series was Deanna Durbin, who first recorded in the late Thirties, closely followed by the Broadway cast album, *Mack And Mabel*. Other big sellers include the Mamas And Papas, Hoagy Carmichael, Buddy Holly and Bill Haley.

"These albums have obviously been successful because they are clearly answering the demand for musical nostalgia and MOR product," he said. The 30-

year-old soundtrack for the classic *White Christmas* will be available on Special Price this autumn, restoring the item to the catalogue after an absence of 20 years.

Drake also unveiled details of major new albums from K-tel and Ronco featuring tracks licensed from MCA. K-tel is launching a Don Williams album entitled *Love Stories*, and Ronco is issuing a TV-promoted LP starring Al Jolson.

An intensive campaign is being targeted on The Fixx to match their massive US success. Its centrepiece is a single, *One Thing Leads To Another*, released this Friday (23) in a 7-inch picture bag as well as a 12-inch with an eight-minute mix of the single. The B side of the 12-inch is a specially dubbed version of the title track from The Fixx's US gold album, *Reach The Beach*.

MCA is also releasing a limited edition Fixx "double pack" of 5,000 with a special gatefold sleeve and a collage of US press clippings. Tracks featured are *One Thing Leads To Another*, *Reach The Beach*, *Red Skies and Stand Or Fall*.

Fixx back-up involves music press advertising, extensive fly-posting, and TV appearances such as *Channel Four's The Tube* (November 11), preceded by *ITV's Get Set this Saturday* (24) which is an interview in conjunction with a video. The band make their first UK appearance in six months at The Venue on October 17.

Diamond Head's *Canterbury* album will be backed by a big consumer advertising boost and co-operative ads with Woolworth, W H Smith, HMV and Our Price. There is also point-of-sale material featuring the album's "distinctive" sleeve graphics. The band start an eight-date UK tour at Bristol's Colston Hall on October 4.

"A major advertising spend" will support the October 16 release of Musical Youth's album *Different Style* and a single. The LP, recorded in Los Angeles, contains specially composed songs by Stevie Wonder, Donna Summer, Lamont Dozier and Boy George, and has Michael Jackson and Irene Cara among the backing vocalists.

As well as ads in the juvenile press, there will be full colour pages in *Smash Hits* and co-operative advertising with retail multiples. In a novel link with BASF (the LP is available as a cassette on BASF chrome tape), the tape company will spend £10,000 on a post campaign in London Underground and British Rail stations.

Musical Youth will play their part with their first UK tour, including 12 dates between October 19 and November 2 with low ticket prices to attract families.

Ayes: better retail relations

"OUR MESSAGE to dealers is that MCA really does mean business, and we aim to provide them with a damn good service."

That was a key comment by Steve Ayes, director of sales and marketing, as he addressed the conference, including the nine-strong strike force which began their MCA duties on Monday.

"The objective of the team, in short, is to forge even better links with our retail customers. If they're not on our side, then we're going nowhere."

Ayes said MCA was "well aware" of recent moves by other major record companies in terms of prices.

"We are currently considering our own plans," he said, "but we will endeavour to hold the line for a little while longer. This will serve to give the trade ample opportunity to take advantage of our exciting new autumn releases at the prevailing dealer prices during the buoyant trading period ahead. We would anticipate announcing any price increases that we may make later in the autumn."

American
Commentary

Jackson refuses video rights

From IRA MAYER

NEW YORK: Sony's John O'Donnell says the company is negotiating for video 45 rights with PolyGram, A&M, IRS, Chrysalis and others. O'Donnell was turned down in his quest for rights to recent Michael Jackson video clips. Jackson owns the rights to *Beat It*, shares the rights to *Billie Jean* with CBS and is negotiating with the latter over financing and ownership of a proposed \$500,000 clip of *Thriller*.

O'Donnell told a meeting of the Performing Arts Lodge of B'Nai B'Rith here that Jackson, riding the crest of five consecutive Top 10 singles, is concerned about over-exposure and thus would not make the popular clips available commercially.

Advances for the video 45s (and presumably for the half-hour video LPs which Sony is putting out), cover legal fees for obtaining clearances and production of a master tape. O'Donnell said, declining to cite a precise number. However, he did allow that Sony is paying a hefty 20 per cent royalty on wholesale price to the copyright owners.

Quoting a *Forbes* magazine article, he estimated that Warner alone would produce 100 clips next year at an average cost of \$35,000 a piece.

FORMER US Stiff staffers Bruce Kirkland and Tara Dennison have formed Second Vision, claimed to be the first indie promotion company for music video. Their prospectus offers to "compile mini specials with a view to creating a video persona for the artist". They plan to service more than 100 cable, broadcast and low-power video outlets in the US and Canada and will track airings with retail feedback. They are based at the old Stiff headquarters, 5 Crosby Street, 5th Floor, New York 10013.

RETAILERS, RACK jobbers and labels say cassettes are now outselling LPs on heavy metal and rock titles, and running about even across the full gamut of musical genres. A *Variety* magazine survey cites Lieberman Enterprises as reporting 58 per cent of Top 10 sales during the first seven months of the year were in cassette.

At CBS, front line classical sales are 34 per cent classical and 60 to 70 per cent for rock acts such as Loverboy. The ratios are somewhat lower at other companies, with WEA and RCA claiming a slight favouring toward LP in initial orders.

But even they admit recorders are stronger in cassette than LP and believe that once returns are counted-in, cassettes will in fact have been out-selling traditional discs. The trend is also stronger in some regions than in others, but the direction is definitely clear.

RADIO CITY Music Hall, the 6,000-seat art deco palace that was saved from the wreckers' ball two years ago through public outcry and none-too-soon action on the part of the City's landmarks commission, will emphasise popular music from now on. Though early skirmishes with the likes of the Grateful Dead left the board of directors squeamish, the dollar signs they've seen generated by everyone from Rush to Linda Ronstadt, and Peter Allen to Flock Of Seagulls, have made them see the light. Not all bookings have proved lucrative; a recent Hollies reunion was moved to the 400-seat Bottom Line at the last minute. Coming-up: Engelbert Humperdinck followed by Stevie Wonder.

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JOHN HOLLINGSWORTH, *Cherry Red's* new A&R manager (left) with managing director Iain McNay and their latest signing, *Swallow Tongue*.

New Cherry Red labels

CHERRY RED Records, celebrating its fifth anniversary this month, has launched two new labels. Zebra Records, which will specialise in heavy metal/rock, releases a new Bernie Torme album (*Electric Gypsies*) and single (*I Can't Control Myself*).

Africagram Records will be a vehicle for African-originated music. Its first disc is a compilation album *The Guitar And The Gun*, released this week.

"We are always looking to the future," says Cherry Red's managing director Iain McNay. "The two new labels are new challenges for us and we will be looking to establish ourselves in these markets, as we have done with Anagram in the punk market."

Cherry Red/Anagram also has a heavy autumn release schedule. On Anagram there will be albums from Angelic Upstarts, Alien Sex Fiend and a psychobilly compilation — *Blood On The Cats*, as well as product from the recently signed Vice Squad. Cherry Red releases include a new Jane album — *Jane And Barton*, and LPs from Felt and new signing Swallow Tongue.

Mike Alway has left the company and John Hollingsworth is the new head of A&R, while Theo Chalmers is now looking after Anagram and Africagram, and Zebra is being run by Martin Costello.

Blackmore, Edmonds head radio production venture

A NEW company has been set up to provide music radio programmes, radio commercials, light entertainment programmes and to stage events. The partnership brings together top DJs Alan Freeman and Noel Edmonds with Odyssey Studios managing director Wayne Bickerton and former BBC and Capital Radio executive Tim Blackmore.

Blackmore is chief executive of the company, called Reliable Source, based at Odyssey's premises in Castlereagh Street, Marylebone. The company is already active in the production of international radio programmes, commercial presentations and the staging of events. It will also be following through with ideas for cable.

One of their first projects is a radio series based around Genesis, which ties in with the band's new LP and US tour.

Services offered by Reliable Source include: radio programme production, radio commercial production, audio post production for video, research and script-writing, programme development, music and broadcast studios, library music and sound effects, access to "one of the largest gramophone record collections in the UK", audio visual presentation, jingle writing, composition and production.

In association with Airwaves, a separate company formed to represent the creative team of Jeremy Pascal,

Philip Swern and Tim Blackmore, they will be providing quiz games and research and development for any entertainment-based programming. Airwaves is also preparing its first compilation album for K-tel.

"We aim to offer a comprehensive audio-based production service together with broadcast consultancy and a central resource facility," said Blackmore.

Reliable Source can be contacted on 01-402 2191.



THE RELIABLE Source quartet of directors: Alan Freeman, Wayne Bickerton, Tim Blackmore and Noel Edmonds.

MSD to push kiddies' stories on TV-am

MULTIPLE SOUND Distributors is launching a new range of children's records and cassettes in its Tempo series. Promotion will include a £50,000 TV-am campaign on Saturday mornings in November and December.

The new range features stories for children between three and eight years, read by personalities such as Una Stubbs, Nanette Newman, Matthew Kelly, Anita Harris and John Craven. One release, *Celebrity Selection of Children's Stories*, has

a sleeve note endorsement by Paul and Linda McCartney, and artist royalties are being donated to the National Society for the Prevention of Cruelty to Children.

The Tempo Storytime range, retailing at £2.99, will feature between four and six stories on cassette only, with fully-illustrated colour book.

The TV-am campaign is intended to create maximum awareness in the build-up to Christmas, and is the first time children's records have been advertised exclusively on breakfast television.

MSD/Tempo co-managing director Anne Miles said: "Current research shows that 36 per cent of all children under 10 watch TV-am during a four-week period, so I feel that it's the best medium to promote the range."

EMI signs piano prodigy

A 14-YEAR-old piano prodigy, Dimitris Sgouros, has been signed by EMI's international classical division in an exclusive contract to record some of the most difficult works in the piano repertoire, writes *Nicolas Soames*.

Sgouros is currently in London studying at the Royal Academy Of Music with Guy Johnson, but has spent this week at Abbey Road studios recording his first recital — Schuman's *Symphonic Studies* and Brahms' *Variations On A Theme by Paganini*, Books 1 & 2. It will be released early next year. Under his contract he will also record Rachmaninov's *Piano Concerto No 3* with the Berlin Philharmonic, although a conductor has yet to be decided.

"Of course we are taking a shot in the dark with Sgouros," said John Patrick, general manager classical division EMI Records. "But he already has a following, he is front page news and we want to be there recording him."



New manager for Rod Stewart

ROD STEWART has appointed Arnold Stiefel as his new personal manager. Stiefel is leaving his post as vice president of the William Morris Agency to form the Stiefel office as "a major new entertainment industry personal management organisation" . . . Gordon Charlton has been appointed A&R manager at CBS with responsibilities for signing and developing contemporary acts. He was previously national field scout, a role now filled by Colin Barlow . . . Following the departure of international manager Jo Bailey, Towerbell Records has appointed Julia Rogers to the position . . . Golly Gallagher has joined MCA Records as national promotion manager working alongside head of promotion Phil Smith. Gallagher was previously with CBS for two years. Clare Chetwood, who concentrates on Radio Two and regional promotion, continues as promotion assistant . . . *Music Weeks* news editor Jim Evans has been promoted to the newly created position of special projects editor with responsibility for all editorial material in special supplements and advertising features; as an interim measure, Rodney Burbeck will be taking over the news editor duties.

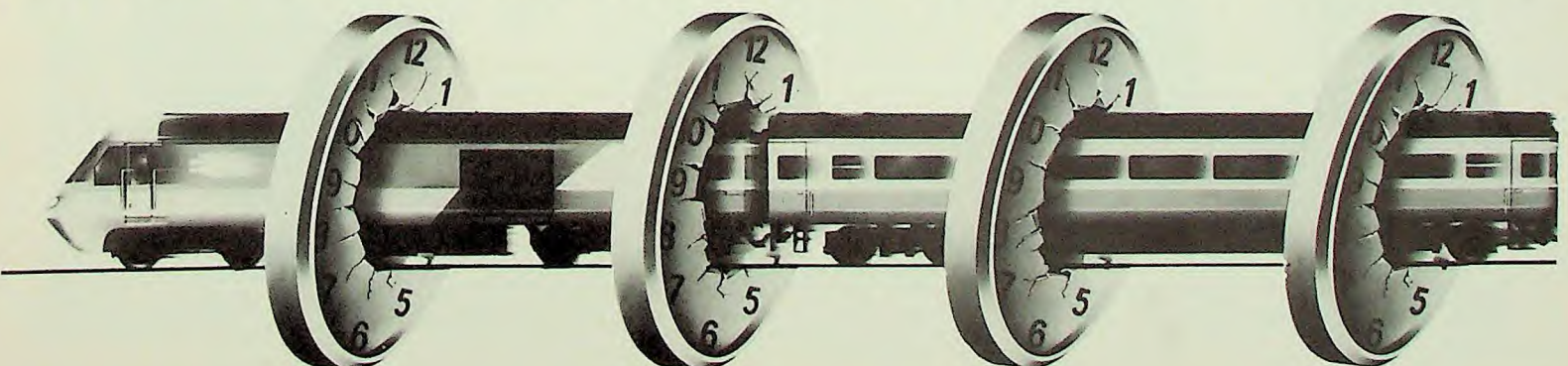
INSIDE →

Disco commentary/Euro-parade 6 • Publishing 8 • Airplay 10 • Retailing/Broadcasting 16 • Talent/Performance 17 • Classical/LP reviews 20 • Opinion 21 • US charts/New releases 26 • Music Books advertising feature 28 • Disco chart 31 • Indie news, charts 32.

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NEWS

Simone: 'We will kill the business'

ANOTHER RECORD company chief is calling for an end to the use of merchandising gifts and 12-inch records as a means of achieving chart positions.

Arista Ariola managing director David Simone told *Music Week*: "I am sick of sitting at BPI Council meetings and hearing the same arguments every time this subject comes up. The major companies want this situation to carry on — they are only interested in hyping records to achieve market share."

Simone claimed that in one week this month there were 18 singles in the chart which were sold shrink-wrapped to T-shirts.

"My company was profitable last year and I intend it to be profitable this year and I won't be forced into spending thousands of pounds on T-shirts or in giving away records. But other companies do these things and you have to think about how to compete," he says.

"I love the record business but we will kill it soon. They say good records will always come through, but they don't always come through because of the hyping activities going on for other records. Momentum can be lost if a hyped record gets on Top Of The Pops instead of another record which is depending on genuine sales.

"I am also coming round to believe that we should have a 7-inch only chart. It's crazy that we are being forced to put out Barry Manilow on 12-inch to compete in the chart. Most records going out on 12-inch should only be on 7-inch. Maybe we should go back to a 7-inch chart and keep the 12-inch chart for product that suits the 12-inch format.

"Also I believe that quantities of records given to shops should be limited to say 10 records in the life of a record. Only one item of clothing per shop should be allowed as legitimate promotion material for the retailer — anything over and above that would be hyping the chart."

Indies shine in classical awards

THE UK'S most prestigious classical record laurels, the *Gramophone* Record Awards, will be presented at the Savoy Hotel on Tuesday (Sept 27), headed by the record of the year, Tippett's Triple Concerto played by Paur, Imai, Kirschbaum and the LSO.

It is one of three awards won by Philips — the Tippett also won the concerto category, and Alfred Brendel's performance on Liszt's B minor Sonata won the instrumental.

But the most interesting feature of the awards is the number of independent companies or imports to achieve placings. Ted Perry's Hyperion wins its first *Gramophone* Award with the stunning A Feather on the Breath of God, Sequences and Hymns by Abbess Hildegard of Bingen, with Emma Kirkby, the Gothic Voices directed by Christopher Page.

Three of Conifer's labels won

first places — Nonesuch's slimline authentic version of Bach's B minor Mass, directed by Joshua Rifkin, edged EMI's version of Janacek's Glagolitic Mass directed by Rattle out of the Choral prize; Boulez's Pli selon pli on Erato was a unanimous Contemporary choice, and Bartok at the Piano (Volume I) on Hungaroton won the non-vocal Historical section.

Harmonia Mundi is the other import to feature — Works by Charpentier played by Les Arts Florissants won the Early Music (Baroque) section.

EMI, DG and Decca had to be satisfied with two apiece. Janacek's The Cunning Little Vixen from the Mackerras/Decca stable has meant that the Janacek opera series has won four out of a possible five awards, while the orchestral crown went to DG and Karajan for Strauss' Metemorphosen.

Music Week Directory

If you have received a form for your free entry in the 1984 Music Week Directory please complete it and return it immediately in the reply-paid envelope.

If you have not received a form — and would like a Directory entry — write now to: Music Week Directory, 40 Long Acre, London WC2.

RCA appoints European VP

RCA RECORDS has appointed a new European division vice president — John L (Jack) Davies, formerly with the General Electric Corporation — who will oversee the European regional office and will "supervise and give functional guidance" to the managing directors of RCA Records subsidiary companies in the UK, Germany, France, Belgium, Holland and Italy.

Davies will report to Jose Menendez, RCA Records' division executive vice president, Europe, and has been brought in specifically to mastermind RCA's European development in compact disc and the RCA/Columbia joint venture in video discs and cassettes.



STEVE LEWIS has been appointed managing director of Virgin Music Publishing, succeeding Richard Griffiths, recently appointed managing director of the new Virgin company, 10 Records. Lewis is currently deputy managing director of Virgin Records and has been associated with the Virgin group virtually since its inception.

BPI raids net more pirates

MORE BPI raids on market traders, particularly in Cornish resorts, have netted "thousands of illegal pirate cassettes" in the past week as BPI investigators, armed with the new Class Injunction, continue to crack down on pirate traders.

Traders have appeared in court in London and Glasgow and investigations into the manufacture and distribution of illegal cassettes continue, says the BPI, and "a number of court cases are pending".

Bootleg tapes of live appearances by a number of artists have been seized in the West Country and prosecutions may follow.

SP&S stocktake

THERE WILL be no late night opening at the SP&S Records showroom at Wharf Road, Stratford, East London, next Thursday (September 29) due to stocktaking.

DOOLEY

INTERESTING SIDELIGHT on the chart marketing controversy: market traders are reportedly buying up as many singles with T-shirts as they can find in record shops and re-selling them individually at great profit . . . Wonder if the TV news pictures of corner grocery shop owners bulk-buying bread at supermarkets, to sell in their own shops more cheaply than wholesalers' prices, will give independent record shop owners any ideas in their battle over prices with the multiples? . . . Warner Bros Music has acquired control of Neil Diamond's four catalogues (ex US and Canada) including current UB40 chart topper Red Red Wine which has just gone gold and was previously handled by Chappell here . . . Anyone wondering why New Order's Blue Monday, which has been in the chart for six months and has sold over 350,000 copies, doesn't have a silver disc symbol in the chart — the reason is that Factory Records is not a BPI member, an anomaly that might warrant some discussion . . . Polydor predicting great things for Dublin act, Minor Detail, recently signed via Polydor US . . . Joan Armatrading's world tour climaxed in Australia where the mayor of Sydney presented her with a freedom-of-the-city key, then she went on to birthplace St Kitts to be guest of honour at independence celebrations . . . Richard Carpenter in the UK next month for promotion on Voice Of The Heart LP which contains last tracks made before sister Karen died.

COUNTERING RUMOURS that MCA has an open cheque book A&R policy, managing director Stuart Watson, speaking at MCA's sales conference last week, said: "We are not in the bidding business. I have never paid more for an act than the normal cost of recording an LP at today's prices. If an act, or their manager, don't want to be with MCA they can look elsewhere" . . . Guests at the MCA conference at the Monkey Island hotel on the Thames included Tim Rice, taking a break from Blondel, and Adam Woods of The Fixx who flew in specially . . . At the Queens Award presentation to Lasgo Exports (see p.1) Lady Phillips suggested that the company might adopt the motto "I see, I hear, I learn" — the Latin version of which is Video, Audio, Disco . . . A Music Week Squash Knock-out Contest is being organised for October 28 at Belsize Park Squash Club — details from Angela Fieldhouse on 01-836 1522 . . . A five-a-side winter league football competition for music industry companies is being organised at Ferndale Sports Centre, Brixton — details from Simon Joiner on 01-789 7616 . . . Charles Levison is a leading light in the London West End Cable Company, bidding for one of the London cable franchises . . . Conifer MD John Deacon spotted car number A 45 FAD and wonders if the owner is a record producer?

DOUBLE DEUTSCHE

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GEORGE BENSON: JAZZ GIANTS. Recorded in '73, this dazzling session brings to the fore the distinctive guitar skills of "superstar" Benson as he breezes through some classic cuts including: "The Masquerade Is Over", "Love for Sale" and "Witchcraft". RECORD No. NL 45339.



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JOHN LEE HOOKER & CANNED HEAT: HOOKER 'N' HEAT. Blues legend John Lee Hooker joins forces with boogie band Canned Heat on this much sought-after double album, which captures the sheer magic of their first and only collaboration on disc. Tracks include: "Messin' with The Hook", "Allmonia Blues" and "The Feeling is Gone". RECORD No. 1C 064 82766/7.

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*SOURCE: BILLBOARD Latest Position

NEWS

Simone: 'We will kill the business'

ANOTHER RECORD company chief is calling for an end to the use of merchandising gifts and 12-inch records as a means of achieving chart positions.

Arista Ariola managing director David Simone told *Music Week*: "I am sick of sitting at BPI Council meetings and hearing the same arguments every time this subject comes up. The major companies want this situation to carry on — they are only interested in hyping records to achieve market share."

Simone claimed that in one week this month there were 18 singles in the chart which were sold shrink-wrapped to T-shirts.

"My company was profitable last year and I intend it to be profitable this year and I won't be forced into spending thousands of pounds on T-shirts or in giving away records. But other companies do these things and you have to think about how to compete," he says.

"I love the record business but we will kill it soon. They say good records will always come through, but they don't always come through because of the hyping activities going on for other records. Momentum can be lost if a hyped record gets on Top Of The Pops instead of another record which is depending on genuine sales.

"I am also coming round to believe that we should have a 7-inch only chart. It's crazy that we are being forced to put out Barry Manilow on 12-inch to compete in the chart. Most records going out on 12 inch should only be on 7-inch. Maybe we should go back to a 7-inch chart and keep the 12-inch chart for product that suits the 12-inch format.

"Also I believe that quantities of records given to shops should be limited to say 10 records in the life of a record. Only one item of clothing per shop should be allowed as legitimate promotion material for the retailer — anything over and above that would be hyping the chart."

Indies shine in classical awards

THE UK'S most prestigious classical record laurels, the *Gramophone* Record Awards, will be presented at the Savoy Hotel on Tuesday (Sept 27), headed by the record of the year, Tippett's Triple Concerto played by Pauk, Imai, Kirschbaum and the LSO.

It is one of three awards won by Philips — the Tippett also won the

first places — Nonesuch's slimline authentic version of Bach's B minor Mass, directed by Joshua Rifkin, edged EMI's version of Janacek's Glagolitic Mass directed by Rattle out of the Choral prize; Boulez's Pli selon pli on Erato was a unanimous Contemporary choice, and Bartok at the Piano (Volume I) on Hungaroton won the non-vocal Historical section.

Music Week Directory

If you have received a form for your free entry in the 1984 *Music Week Directory* please complete it and return it immediately in the reply-paid envelope.

If you have not received a form — and would like a *Directory* entry — write now to: *Music Week Directory*, 40 Long Acre, London WC2.

RCA appoints European VP

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Davies will report to Jose Menendez, RCA Records' division executive vice president, Europe, and has been brought in specifically to mastermind RCA's European development in compact disc and the RCA/Columbia joint venture in video discs and cassettes.

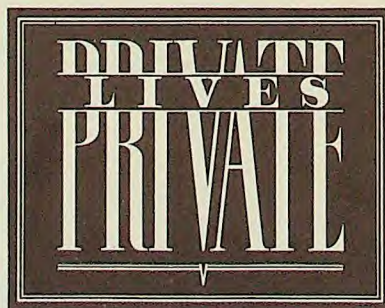
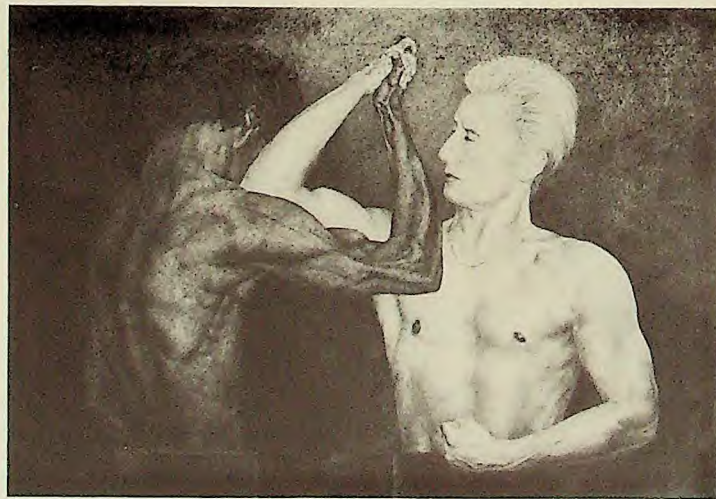
EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart		Countries
1	1	12	MOONLIGHT SHADOW, Mike Oldfield	A/B/D/F/I/SP/SW/WG
2	2	7	VAMOS A LA PLAYA, Righeira	A/B/I/N/SP/SW/WG
3	5	6	DOLCE VITA, Ryan Paris	A/B/N/SP/SW/WG
4	3	13	BABY JANE, Rod Stewart	A/D/F/SP/SW/WG
5	4	15	EVERY BREATH YOU TAKE, The Police	A/D/F/I/SP
6	8	6	I LIKE CHOPIN, Gazebo	A/I/SW/WG
7	10	3	SUNSHINE REGGAE, Laid Back	A/I/SW/WG
8	6	12	FLASHDANCE . . . Irene Cara	A/D/SP/WG
9	7	15	CODO, Tauchen & Prokopetz	N/SW/WG
10	21	2	THE SAFETY DANCE, Men Without Hats	A/D/SW/WG
11	11	4	LIVING ON VIDEO, Trans-X	SW/WG
12	12	8	I.O.U., Freeez	B/SW/WG
13	16	2	JE SUIS TU ES, The Shorts	B/N
14	9	18	JULIET, Robin Gibb	A/D/I/SP
15	24	2	RED RED WINE, UB40	N/UK
16	18	5	LOVE BLONDE, Kim Wilde	B/D
17	27	5	ANNABEL, Hans de Booy	B/N
18	14	11	AFRICA VOODOO MASTER, Rose Laurens	A/WG
19	20	2	I LOVE YOU, Yello	B/N
20	13	6	RONDO RUSSO, Bertain Stenberg	B/N
21	17	2	SWEET DREAMS (ARE MADE OF THIS), Eurythmics	A/F
22	19	3	SHE WORKS HARD FOR THE MONEY, Donna Summer	F/SP/WG
23	NEW		AU BONT DE MES REVES, Jean-Jacques Goldman	F
24	15	7	COMMENT CA VA, The Shorts	D/SW/WG
25	23	3	AMOUREUX FOUS, Julie & Herbert Leonard	F
26	NEW		WINGS OF A DOVE, Madness	UK
27	NEW		MY LOVE WON'T LET YOU DOWN, Nathalie	B/N
28	22	6	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog	B
29	28	10	ROCK 'N' ROLL IS KING, ELO	D/SW
30	29	2	WHAT AM I GONNA DO, Rod Stewart	UK

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

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

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PUBLISHING

A sound formula to re-enter publishing



THE WELK Music Group has reached a sub-publishing agreement with the T Mac company to represent the works of songwriter Tony Macaulay in the US. Macaulay is currently writing with Tom Snow, Steve Kipner, John Bettis and Donna Summer, and completing the US version of his hit London musical *Windy City*, scheduled for Broadway next spring.

His hit record covers 38 top 20 songs in the UK and 18 in the US, three of which were number one singles. Among his successes are *Build Me Up Buttercup*, *Love Grows Where My Rosemary Goes* and *Don't Give Up On Us*. Macaulay (right) is seen with (from left) Gaylon Horton (Welk Televideo International), Rob Matheny (Welk Hollywood division manager), and Dean Kay (Welk executive vice president). Macaulay was represented in the negotiations by his manager Richard Armitage of Noel Gay Artists.

Writs served on Greek discos

ATHENS: THE Greek songwriters collection society, AEPI, is endeavouring to make the country's discos legally liable for royalty payments on the records which they play "for public enjoyment".

Action has been initiated through the Athens Magistrate Office by AEPI, alleging that discotheque records are generally played without the artists' consent and without payment of royalties.

Some disco proprietors have reacted by stating that they purchase all their records legally and are not liable for further royalties beyond those paid at the point of purchase and incorporated in the price.

Nevertheless, writs have been

served on about 50 discos in the Athens area, and several recipients have responded by saying that they will have to close down if the AEPI wins the case and performance royalties are imposed.

Hot shot signing

RAK MUSIC has signed Wallace Williams to a three-year publishing contract. His first two songs under the deal, *Sexy Caribbean Girl* and *Secret Hideaway*, are included in the new Hot Chocolate album entitled *Love Shot*.

Williams, who has been writing songs since childhood in his native Trinidad, is working on a musical, *Star Child*, inspired by the late Jimi Hendrix.

A QUIET mews office in London's Chalk Farm district is soon to be the scene of Peter Phillips' return to music publishing. But Phillips, who resigned as UK head of ATV Music last year, has as yet another priority to fulfil — the successful establishment of the International Sound Effects Library.

The library emanates from the Neiman-Tillar production company in California, and Phillips has negotiated world rights to the effects catalogue. At present it comprises a 50-LP set of over 33 hours of sound effects "ranging from animals to war".

The entire set costs £500, and Phillips has an initial pressing of 500. Those who buy the complete set can use the contents *ad infinitum* without any further copyright payments or other royalties involved. Those seeking a specific individual effect pay £5 for each.

"The effect library is part of Neiman-Tillar's activities in Los Angeles," said Phillips, "but it has never been made available on this scale before. They gave me the job of assembling their sound effects and marketing them on a worldwide basis, and sent me 100 reels of what they thought were the most useful sounds."

Market research for sound effects has never been done, and Phillips



PETER PHILLIPS

thus has this considerable task of identifying potential clients. He also has the expense of locating his present office, pressing the sets and circularising likely customers as well as licensing the library throughout the other territories of the world.

None the less, he is confident that the library is a valuable, competitively priced asset for TV and radio stations, post-production companies, recording studios and other users.

He hopes it will generate sufficient funds to enable him to re-enter the music publishing business via Papa Music, which is ready and waiting for such a time. Papa Music's name recalls his father, the late Jimmy Phillips, a legendary figure in British

music publishing.

Phillips doesn't discount the obstacles and problems confronting a new publishing company in these uncertain times of changing business patterns and general transition as new technology asserts itself. But he is eager to take on the task in tandem with the sound effects library when the time and money are right.

"There's nothing wrong with publishing providing you get the right product," he smiled. "If you get it right, the public will soon let you know."

Papa Music will be seeking "coverable pop hits", as opposed to very personalised material which is "nearly always unsuitable for coverage by anybody else".

"I can't see the point of putting all your energy into something which can't make any more money than the originators have already done," says Phillips.

He is convinced that coverable pop hits are being written today, especially in the US. "They don't come through that often, but they are there, and obviously take longer to establish themselves. I naturally miss ATV Music after five years of my life there, and I'm looking forward to being involved in publishing again. You spend more time with people and their careers than in any other section of the music business."

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VS 620(-12)

I-LEVEL **STONEHEART (STONE WOMAN)** Completely re-recorded from their debut album. 7" and extended 12"
VS 626(-12)

MURRAY HEAD **(ALL WE CAN DO IS) HOLD ON** Written by Joe Sample, taken from the album 'Shade'. Murray Head is appearing live at the London Dominion on October 7th.
VS 634

ALBUMS:

GENESIS **GENESIS** Massive press and TV marketing campaign until Christmas. Features the single 'Mama'.
GENLP 1/GENMC 1

JOHN FOX **THE GOLDEN SECTION** Third solo album featuring the singles 'Endlessly' and 'Your Dress'. Large marketing campaign. On tour in October. Chrome cassette contains 6 bonus tracks. Reduced dealer price until 30.9.83.
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RICK WAKEMAN **COST OF LIVING**
CAS(MC) 1163

UNITY **HEAT YOUR BODY UP** Winners of last year's Princes Trust Rock Gala.
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Single **UNIT 1(-12)**

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AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for full details):

TRACEY ULLMAN—30 stations; ELVIS COSTELLO AND THE ATTRACTIONS—26; KC & THE SUNSHINE BAND—24; TOYAH—16; CHRISTOPHER CROSS—15; JOE WALSH—13.

OTHERS:

COMMODORES—Only You—Motown TMG 1317 (R) A Victory, Centre, Forth B Severn, Mercia, Pennine, Tees, CBC * DevonAir—Hitpick, Orwell—Hitpick, Beacon—Hitpick, Swansea—Hitpick.

THE DOOLEYS—Flavour Of The Month—R'n'R RR001 (IDS) A Victory, Severn, Moray Firth B Wyvern, Hereward, Aire, City, Red Rose, Forth, Tay.

BOOKER NEWBERRY III—Teddy Bear—Polydor/Montage POSP 637 (F) A Plymouth, Mercia B BBC Radio London, Wyvern, Pennine, Red Rose, Clyde, West Sound * Chiltern—Hitpick, Swansea—Hitpick.

RIGHEIRA—Vamos A La Playa—A&M AM 137 (C) A West, Tay, Downtown B BBC Radio London, Aire, Piccadilly, Clyde * Chiltern—Hitpick, Tees—Hitpick.

FRANK STALLONE—Far From Over—RSO 95 (F) A Severn, Wyvern, Tees B BBC Radio London, Mercia, Aire * Luxembourg—Powerplay, Essex—Hitpick, Red Rose—Hitpick.

RONDO VENEZIANO—Venice In Peril—Ferryway 7RON 1 (A) A Severn Moray Firth B BBC Radio London, Wyvern, Beacon, Mercia Aire, Pennine * Trent—Hitpick.

J.B.'s ALL STARS—One Minute Every Hour—RCA 357 (R) A BRMB, BBC Wales, Swansea B Mercia, CBC * Severn—Hitpick, Wyvern—Hitpick, Chiltern—Hitpick.

THE MANHATTANS—Locked Up In Your Love—CBS A3762 (C) A BBC Radio London, BBC Wales, Swansea B Essex, Beacon, Pennine, Manx, CBC.

SOFT CELL—Soul Inside—Some Bizzare/Phonogram BZS 2020 (F) A Severn B DevonAir, Aire, Clyde, Moray Firth, NorthSound * Tees—Station Pick, CBC—Hitpick.

BRYAN ADAMS—Cuts Like A Knife—A&M AM 129 (C) A Severn, CBC B Luxembourg, Wyvern, Forth * Mercia—Hitpick, City—Hitpick.

EL CHICANO—Do You Want Me—CBS A3722 (C) A BBC Wales B Luxembourg, Wyvern, Orwell * Essex—Hitpick, Severn—Hitpick, Trent—Hitpick.

NEWCLEUS—JAM ON REVENGE (The Wikki Wikki Song)—Becket BKS 8 (A) A BBC Radio London, Hallam B Plymouth, Tees, Forth, CBC.

THE QUESTIONS—Tear Soup—Respond KOB 705 (C) B Plymouth, Beacon, Hallam, Tees, Clyde, CBC.

SIOUXSIE AND THE BANSHEES—Dear Prudence—Wonderland/Polydor SHE 4 (F) A BRMB B Essex, Mercia, Moray Firth * Pennine—Hitpick, NorthSound—Star Single.

Radio 1

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

21	(22)	CULTURE CLUB: Karma Chameleon	11	(14)	BRYSON/FLACK: Tonight I Celebrate My Love
21	(19)	PAUL YOUNG: Come Back And Stay	10	(10)	ELTON JOHN: I'm Still Standing
16	(14)	RYAN PARIS: Dolce Vita	10	(9)	LEVEL 42: The Sun Goes Down (Living It Up)
16	(21)	UB40: Red Red Wine	10	(13)	ROD STEWART: What Am I Gonna Do
16	(8)	MEN AT WORK: Dr Heckyll And Mr Jive	10	(9)	ROMAN HOLIDAY: Motor Mania
15	(11)	MADNESS: Wings Of A Dove	10	(New)	UNIQUE: What I Got Is What You Need, Prelude A3707 (C)
14	(20)	BIG COUNTRY: Chance	10	(9)	HOWARD JONES: New Song
15	(12)	DAVID BOWIE: Modern Love	9	(12)	ELVIS COSTELLO: Let Them All Talk
14	(11)	KAJAGOOGOO: Big Apple	9	(8)	KC & THE SUNSHINE BAND: Give It Up
14	(16)	STATUS QUO: Ol' Rag Blues	9	(New)	NICK HEYWARD: Blue Hat For A Blue Day, Ariete HEY 3 (F)
13	(15)	HEAVEN 17: Crushed By The Wheels Of Industry	9	(8)	SPANDAU BALLET: Gold
13	(New)	MONYAKA: Go Deh Yaka (Go To The Top), Polydor POSP 641 (F)	9	(New)	SIOUXSIE AND THE BANSHEES: Dear Prudence, Polydor/Wonderland SHE 4 (F)
13	(9)	KID CREOLE & THE COCONUTS: There's Something Wrong In Paradise	9	(6)	WILL POWERS: Kissing With Confidence
12	(New)	DAVID ESSEX: Tahiti, Mercury/Phonogram BOUNT 1 (F)	8	(8)	CARMEL: Bad Day
12	(16)	GENESIS: Mama	8	(New)	DEPECHE MODE: Love In Itself, Mute 7BONG 4 (I/SP)
12	(New)	TRACEY ULLMAN: They Don't Know, Stiff BUY 180 (C)	8	(11)	HOT CHOCOLATE: Tears On The Telephone
11	(13)	CLIFF RICHARD: Never Say Die			
11	(9)	MODERN ROMANCE: Walking In The Rain			

Radio 2

Based on plays Friday-Thursday 5am-7.30pm in the week preceding publication. Plus Saturday 11.30am to 1pm.

9	(9)	PEABO BRYSON/ROBERTA FLACK: Tonight I Celebrate My Love	6	(-)	THE BEATLES: She Loves You
9	(-)	MODERN ROMANCE: Walking In The Rain	6	(7)	CLARENCE 'FROGMAN' HENRY: That Old Piano
8	(-)	STEVE HARLEY: Ballerina (Prima Donna)	6	(New)	HOT CHOCOLATE: Tears On The Telephone (RAK)
8	(8)	CLIFF RICHARD: Never Say Die	6	(5)	BILLY JOEL: Tell Her About It
8	(8)	KENNY ROGERS: Eyes That See In The Dark	6	(5)	THE KINKS: Come Dancing
7	(New)	CULTURE CLUB: Karma Chameleon (Virgin)	5	(New)	JOHNNY MATHIS: Too Young (CBS)
7	(New)	JULIO IGLESIAS: Rum And Coco-Cola (CBS)	5	(New)	TOM JONES: I'll Be Here Where The Heart Is (Decca/London)
7	(New)	DEE SHARP: Straighten Up And Fly Right (RCA)	5	(-)	SHAKATAK: If You Could See Me Now
			5	(6)	ROD STEWART: What Am I Gonna Do (I'm So In Love With You)

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

Bubblers

Recent Breakers now bubbling under the regional Airplay Grid.

THE ANIMALS: The Night
 THE BEATLES: She Loves You
 THE BLOOMSBURY SET: Dress Parade
 JIM CAPALDI: Tonight You're Mine
 MATT FRETTON: Dance It Up
 CLARENCE 'FROGMAN' HENRY: That Old Piano
 JACKIE LEVEN: Love Is Shining Down On Me
 JUNIOR: Runnin'
 LYDIA MURDOCK: Superstar
 RAW SILK: Just In Time
 SPACE MONKEY: Can't Stop Running...
 THE SPECIAL AKA: Racist Friend
 TACO: Puttin' On The Ritz
 THE THE: This Is The Day
 JUDIE TZUKE: Jeannie No
 WILL POWERS: Kissing With Confidence
 NEIL YOUNG AND THE SHOCKING PINKS: Wonderin'



CLASSICSCENE SPECIAL

Don't miss the special pull-out Classicscene supplement, edited by Nicolas Soames, in our 8th October issue.

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 Contact: Kathy Leppard
 on 01-836 1522



COMEDY ON RECORD

—SPECIAL—

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Copy Date: 6th October
 Contact: Andrew Brain,
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PLATINUM (One million sales) GOLD (500,000 sales) SILVER (250,000 sales)

MUSIC WEEK

RE indicates a re-entry.

Key to distributors code - see albums releases page

TOP 75 SINGLES

Main chart table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Rows 1-75.

THE NEXT 25

Chart table with columns: This Week, Last Week, Title, Artist, (Producer) Publisher, Label 7" (12") number (Distributor). Rows 76-100.

Compiled by Gallup for the BPI, Music & Video Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A-Z (WRITERS)

Index table listing song titles and their corresponding chart positions, organized by the first letter of the title.

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BRITAIN'S GREATEST ROCK PAPER!

500 UNTOS

TOP 100 ALBUMS

MUSIC WEEK

INCORPORATING LP AND CASSETTE SALES

1	NEW	LABOUR OF LOVE UB40	DEP International/Virgin LP DEP 5
2	1	NO PARLEZI ● Paul Young	CBS 25521
3	7	THE CROSSING ● Big Country	Mercury/Phonogram MERS 27
4	NEW	BORN AGAIN Black Sabbath	Vertigo/Phonogram VERL 8
5	4	FANTASTIC ● Wham!	Inner Vision IYL 25328
6	8	TRUE ● Spandau Ballet	Reformation/Chrysalis CDL 1403
7	2	THE VERY BEST OF THE BEACH BOYS ● The Beach Boys	Capitol BBTV 1867193
8	6	THRILLER ● Michael Jackson	Epic EPC 85930
9	3	18 GREATEST HITS ● Michael Jackson Plus The Jackson 5	Telstar STAR 2232
10	5	HEADLINE HITS Various	Kel ME 1253
11	32	THE HIT SQUAD - CHART TRACKING Various	Ronco RON LP 1
12	NEW	WARRIORS Gary Numan	Beggars Banquet BEGA 47
13	56	UNFORGETTABLE: MUSICAL TRIBUTE TO NAT KING COLE Johnny Mathis & Natalie Cole	CBS 10042
14	9	STANDING IN THE LIGHT Level 42	Polydor POLD 5110
15	10	CONSTRUCTION TIME AGAIN Depeche Mode	Mute STUMM 13
16	19	LET'S DANCE ● David Bowie	EMI America AML 3029
17	11	BENT OUT OF SHAPE Rainbow	Polydor POLD 5116
34	30	CRISES ● Mike Oldfield	Virgin V 2262
35	NEW	FLIGHTS OF FANCY Paul Leoni	Nouveau Music NML 1002
36	76	THE HIT SQUAD - NIGHT CLUBBING Various	Ronco RON LP 2
37	33	WAR ● U2	Island ILPS 9733
38	26	ALPHA ● MERRY CHRISTMAS MR LAWRENCE	Geffen GEF 25508
39	43	MERRY CHRISTMAS MR LAWRENCE Ryuchi Sakamoto	Virgin V 2276
40	24	PUNCH THE CLOCK Elvis Costello And The Attractions	F.Beat XXLP 19
41	23	BUILT TO DESTROY The Michael Schenker Group	Chrysalis CHR 1441
42	38	BAT OUT OF HELL ● Meat Loaf	Cleveland International/Epic EPC 82419
43	54	BUSINESS AS USUAL ● Men At Work	Epic EPC 85669
44	31	FUTURE SHOCK Herdie Hancock	CBS 25540
45	28	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various	Casablanca/Phonogram CANH 5
46	52	BORN TO LOVE Peabo Bryson/Roberta Flack	Capitol EST 712284-1
47	29	SWEET DREAMS (ARE MADE OF THIS) ● Eurythmics	RCA RCALP 6063
48	34	SING FOR YOU The Kids From Fame	BBC KIDL P 005
49	45	POWER CORRUPTION AND LIES New Order	Factory FACT 75
50	44	LOVE OVER GOLD ● Dire Straits	Vertigo/Phonogram DSLP 4
68	100	PENTHOUSE & PAVEMENT ● Heaven 17	B.E.F./Virgin V 2208
69	61	TWICE AS KOOL ● Kool & The Gang	De-Lite/Phonogram PROLP 2
70	85	SECRET MESSAGES ● ELO	Jet JETLX 527
71	64	OFF THE WALL ● Michael Jackson	Epic EPC 83468
72	82	NEW GOLD DREAM (81, 82, 83, 84) Simple Minds	Virgin V 2230
73	RE	RUMOURS ● Fleetwood Mac	Warner Brothers K 56344
74	97	HUNKY DORY ● David Bowie	RCA International INTS 5064
75	81	HELLO, I MUST BE GOING! ● Phil Collins	Virgin V 2252
76	50	REFLECTIONS ● Various	CBS 10034
77	72	TUBULAR BELLS ● Mike Oldfield	Virgin V 2001
78	NEW	# 8 J. J. Cale	Mercury/Phonogram MERL 22
79	74	WORKOUT ● Jane Fonda	CBS 88581
80	59	FASTER THAN THE SPEED OF NIGHT ● Bonnie Tyler	CBS 25304
81	77	20 GOLDEN GREATS ● The Shadows	EMI EMTV 3
82	63	DURAN DURAN ● Duran Duran	EMI EMC 3372
83	51	RAINT 'N' RAVE WITH THE STRAY CATS Stray Cats	Arista STRAY 3
84	83	LOVE SONGS ● Barbra Streisand	CBS 10031

RETAILING

Dealers show their enterprising spirit

THE FIRST manager of an HMV branch to leave the company without leaving the shop, and the record retailer's wife who has successfully set up a clothing concession inside a record shop, are among the newest enterprises in the indie music trade.

Harry's Record Centre will be opening at 59 Notting Hill Gate on September 29, under the ownership of Harry Atterbury. Until a few weeks ago it was a branch of HMV, but an 800 per cent rise after a rent review caused the major retail chain (which was looking to larger retail units anyway) to decide to close it.

After 13 years with HMV — 10 of them at the Notting Hill branch — Atterbury decided to go it alone. He searched the area for a suitable shop, but eventually decided that the one he was already in would be the best — despite the new high

rents, which were average for the area.

"I left HMV on the best of terms," he told *MW*, "and at the farewell party they gave me the managing director remarked that although many managers had come and gone I was the first to take the shop with me — and that I would be one competitor they would be happy to have. HMV has been very helpful with my setting up on my own."

Atterbury, who can recall meeting MD Ian Gray on the day the latter first joined the HMV accounts staff bought the HMV fittings which were already in the shop and has been adapting them to his own new interior layout.

The shop has been completely redecorated, in a colour scheme which he wants to be "warm and welcoming". The prominent first floor windows will be capitalised on — with displays on both sides for passers-by and customers to appreciate at the same time.

He will leave video to the video specialists, as the shop's brief sortie into dealing in video as an HMV branch was not encouraging, but he intends to have a CD dealership because this has sold very well at this outlet. Prerecorded cassettes are also particularly strong sellers here.

Atterbury, who has already celebrated his 30th anniversary in record retailing, is looking forward

to being his own boss for the first time. He quotes with pleasure a parting shot from Ian Gray. "I remarked that with all my 9 years in retailing I felt like a dinosaur," Atterbury recalls, "and he replied 'no, you're a survivor' ... and I believe I am."

Over in West Ealing Magnum Records is a well-established record shop — but there's something very different about it now.

While half of the window still features record and tape displays, the other half is full of ladies' skirts, jumpers, blouses and tracksuits.

Inside, John Taylor is still running his record business, but his wife Valerie has — with a partner in the fashion trade — taken a concession to set up her own small shop for women's separates. The "very Welsh" and proud of it Valerie Taylor has called her business Cariad.

The two businesses work well together, she reports. To give her customers some peace and privacy her husband now lets would-be record buyers do their listening on headphones; but he is gaining trade among the fashion customers, particularly among their husbands and boyfriends, who will happily join in on clothes-buying trips because they can spend their time in Magnum Records while their partners are in the fitting room at Cariad.

Edited
by
TERRI ANDERSON

BROADCASTING

'Consistent' Clyde makes royalty plea

RADIO CLYDE is making an issue of music royalty payments in its application to the IBA to continue as the contractor for the Glasgow area.

Over the past 10 years, Clyde claims it has paid £2.3m to PPL and PRS and £740,000 to musicians and points out that copyright payments made by ILR companies are the highest in the world and AIRC is involved in litigation to reduce them.

Clyde also believes its IBA Primary Rental of £1.82m over 10 years, which is greater than that of some television companies with over three times Clyde's income, should be reduced.

Under energetic managing director Jimmy Gordon, Radio Clyde will certainly win the Glasgow area franchise. There is no other competitor and the probable reason is that Clyde's financial and programming success make its position seemingly impregnable. It has made a consistent trading profit throughout its history and is currently building a new £2.1m studio and office complex.

Clyde's "balanced" programming has proved to be both popular and of high quality. It has a "higher

share of listening than any other radio station in Britain", and has collected more programming awards than any other ILR station. It is tops in share of all listening in the West of Scotland and also in all age groups and social class except one — the pop music age group of 15 to 25. There Clyde runs second to Radio One. Nevertheless, Clyde's balanced programming includes much pop music, with the evenings between 8 and 10 devoted to it.

For the new franchise, Clyde plans no fundamental changes in its programming, other than a gradual improvement. The weekday mix format of news, information and features "dropped into a bed of generally acceptable popular music" will continue.

The IBA will go through the motions of holding a public meeting on September 19 where the usual minority groups and others may air their grievances and suggestions. However, it will be difficult to argue against the popularity of Clyde's programmes and its very convincing application for the franchise.

Chart service

THE SINGLES chart is available by telephone on 01-855 7711. New numbers are given in blocks of 20 — write them alongside the 1-100 numbers in the previous week's *Music Week*. New entries are also read out. The chart is also available to Prestel subscribers on frame reference *5142.

Wine on the way—EMI makes delivery promise

A COMPLAINT via Retailing from Theresa Wells, of Turntable Records in Ashford, that she has had difficulty in obtaining 7-inch copies of the UB40 Red Wine chart topper — and even greater difficulty in getting the 12-inch version — drew a promise from Ted Harris at EMI Distribution that he would look into the matter personally.

While he felt that any dealer who has been on extend with this single for more than a couple of days (or a bit longer for the 12-inch) was "very unlucky" he pointed out that the demand was extremely high.

It is an ill wind etc, and it should be noted that he can report that unit sales of this single are far higher than for similar chart successes during the summer — which appears to have just abruptly ended.

Not only that but "the market seems to be hardening generally" — with other titles achieving better sales figures than their chart placings would have needed for some appreciable time past.

However, the depot is responding daily to orders for the UB40 single, and Harris does not expect dealers to have to wait more than a day or two for orders to be filled.

New route to imports via African music service

THE EXPANDING market for African music in the UK is being catered for, not only by labels such as Virgin and Island, but also by a specialist African music service — Earth Works.

Launched in February this year by former Virgin A & R manager Jumbo Vanrenen, Earth Works imports and distributes product from many African countries including Nigeria, the French territories and Zimbabwe. The number of titles available fluctuates, but averages around 100 at any one time.

"Dealing with the French territories is no problem," says Vanrenen, "because all their business is done through Paris. But it's when you're dealing with the other countries that things aren't so easy. Some of the distributors and wholesalers out there have unusual ways of doing business."

Earth Works' most popular items are King Sunny Ade imports from Nigeria. "Because they're imports, the prices are quite high," says Vanrenen, "but we are catering for the real fans of Sunny Ade."

Vanrenen has also set up his own Earth Works label, and the latest releases are the compilation album, *Viva Zimbabwe* and the Zulu Jive cassette. The LP is available through Rough Trade as well as The Cartel, while the cassette goes through Earth Works and The Cartel.

"The market for African music is expanding all the time after having been neglected for years," adds Vanrenen.

● Dealers can get Earth Works product direct from 162 Oxford Gardens, London W10 (01-969 5145), while a good number of the records are available through The Cartel.



THE ZEROSTAT 3 is the latest styling of that popular hi-fi care product, the anti-static pistol. Launched eight years ago this very simple product, which requires no batteries has maintained a growth in sales both here and abroad, apparently successfully fighting off high-tech competition from the US and Japan.

This latest model can come with a plug-in ion indicator. Current retail price is £9.95.

● Zerostat is marketed by Tek, of St Ives, Huntingdon, Cambs.

Reg Reed

REG REED, founder-member of the GRRRA in 1956, died on September 10, and was cremated at Beckenham last Thursday.

A well-known musician — playing guitar and mandolin in several bands — he gave up his career as a full-time performer at the end of the last war to open Reed's Music Centre in Peckham, South London. The record shop later became the responsibility of his wife, Jean Reed, who still runs it, while he concentrated on repairing musical instruments and teaching others to play.

With Harry Tipple and a nucleus of like-minded record dealers Reed founded the GRRRA in 1956. He was its chairman for the very early years, and continued as a member for many years after relinquishing the post.

THE AIRC Council is considering a recommendation from the association's programming committee to conduct a series of experiments in networking programmes nationally.

Tim Blackmore's group (see page three story) have two such plans they would put into production for such an experiment. One is a comedy music nostalgia mix with Noel Edmonds, and the other is a panel game dealing with everyday life matters. Blackmore would like to fund his programmes by direct selling of spot advertising through existing sales agencies with the revenue going to his Reliable Source to fund production and provide a profit.

Others ready to provide programmes include Aidan Day, former Capital Radio programme controller, now with his own production company, whose project is a classical music quiz compered by Robin Day. He is already supplying programming for Mike Vaughan's radio syndication company in the US.

Nick Hughes and Andy Booth's Sound Partnership has previously made syndicated programmes for

ILR. Their new plans include a series on paperback books.

Network Productions is researching stations' interest in a quiz show, a comedy programme and a lunchtime chat show, and Capital Radio's suggestion for a syndicated programme is a comedy series.

More sounds from Severn

SEVERN SOUND is increasing its rock music output from the beginning of October. The Gloucestershire ILR station is adding a new show called *The Biz* to complement its current heavy metal/AOR programme *Rock and a Cast of Thousands*.

Presenter Jon Benns aims to use *The Biz* as a showcase for independent label product as well as interviews, opinions, gossip and information. Benns is interested in receiving discs from independent record labels and in talking to music people with something to say.

● Contact Severn Sound, 67 Southgate Street, Gloucester FL1 1TX. Tel: Gloucester 423741.

Reggae on the road

CHANNEL FOUR starts *Rockers Roadshow*, a series of 10 programmes on October 21, introduced by reggae star Mikey Dread (left), and showcasing young and upcoming musicians.

RR will be filmed by Central Television in small clubs around the country by the makers of *Deep Roots Music* and will feature mainly black music. Producer/director is Howard Johnson and series producer is Mike Wallington.



MICKEY DREAD

PERFORMANCE

Mel Torme/
George Shearing/
Carmen McRae

THIS WAS a rare treat — five concerts at the Royal Festival Hall with three of the biggest names in the jazz world — Mel Torme, George Shearing and Carmen McRae — appearing for the first time on the same bill.

Torme is often described as a "singer's singer" and it is an accurate description — he has impeccable diction, the ability to sustain notes where others would waver, and immaculate taste in material. He's a singer that does justice to the songbooks of Porter, Ellington, Arlen and Gershwin, although it would be good to hear him sing more contemporary material.

It is difficult to understand why Carmen McRae has not had more recognition in the UK — she's not an infrequent visitor to these shores, but her appearances are often under-publicised and her albums receive all too little airplay. Her programme was a well-balanced mixture of standards and new material, nodding in the direction of contemporary songwriters like Michel Legrand and Alan and Marilyn Bergman.

George Shearing was making a welcome return to the country of his birth, and there was a warm welcome awaiting him. His own faultless set was rounded off with

duets with Torme.

The RFH is not the ideal venue for jazz, and indeed there were plenty of empty seats in there, but the GLC is to be congratulated on taking the initiative in staging this particular event.

CHRIS WHITE

David Essex

TEN YEARS after his first hits, David Essex continues to be one of pop music's most enigmatic live performers. He may lack the superstar aura that surrounds David Bowie or Rod Stewart, but he knows how to give his fans full value for their money.

His Brighton Dome appearance, which came towards the close of an extensive UK tour, featured material from his forthcoming Mercury album, *The Whisper*, plus *Tahiti*, a taster from his forthcoming music project, *Mutiny* which is currently in the charts.

The loyalty of Essex's following is no surprise — he remains loyal to his audience, regularly gigging, and playing areas normally ignored by touring pop stars. He's always backed by highly proficient musicians, and while there is no extravagant stage setting, everything gels.

Essex's career has expanded in many directions including films, the stage and theatre, but live pop concerts still remain one of his main loves. And it shows in performances like this.

CHRIS WHITE

Furniture

FURNITURE SEEM to be working very hard to avoid current musical pigeonholes and judging by their recent gig at London's salubrious Clarendon Hotel, have largely succeeded.

Some Tom Waits influence is detectable in the way vocalist Jim Irvin twirls his pork pie hat around on his head and from the lonely sounding sax which pervades most of the numbers, but any further comparisons are strictly limited.

Most of the numbers performed were taken from Furniture's new mini-album, *When The Boom Was On*, on Premonition Records.

Transatlantic Cable with its building drum crescendo and subtle melody was catchy enough to linger in the mind while the drama of *I Miss You* was heightened by a darkened stage which complemented the sleazy saxophone and jazz piano. The strongest contender for a hit, however, was *Why Are We In Love*, with horror movie keyboards and bongos providing a solid backbone of raunchiness.

The album does not really do justice to Furniture's live capabilities. Irvin's voice is more effective as an integral part rather than an overriding element of their sound. And a stronger visual image combined with more movement on stage for the up-tempo numbers could perhaps succeed in capturing an audience's imagination irrevocably.

KAREN FAUX

TALENT

Edited
by
CHRIS WHITE

Hopping on
the Buddy
bandwagon

By NIGEL HUNTER

ANOTHER Buddy Holly Week has just been celebrated in the annual tradition first established by Paul McCartney in 1976, when Holly would have been 40.

This year, however, there was a slight break from tradition in as much as McCartney decided it was time to commemorate the American rock 'n' roller's birthday on September 7 in the land of his birth instead of the UK as hitherto.

McCartney's MPL organisation despatched 520 media kits to US radio, and TV stations and publications, and a further 250 to similar addresses here, explaining the importance of Holly in his personal estimation and detailing what was organised for the first transatlantic Buddy Holly Week.

Events included a Holly Hop arranged by the Buddy Holly Society

in Lubbock, Texas, the singer's birthplace, plus a slide show and a tribute concert at the Lubbock Civic Centre, headlined by Marshall Crenshaw, who has been described as "a distinctive singer in the Buddy Holly mould".

Doug Nelson of Lubbock organised a countrywide Buddy Holly Look Alike contest promoted by radio stations, and there was a barrage of Holly's music on those same stations in a determined bid to establish the singer's memory and music at the level which they have enjoyed in the UK since his death in an air crash in February 1959.

For Holly Week next year, McCartney is planning to mark the 48th anniversary of the singer's birth with a special TV documentary, a syndicated radio show, and a national US "Danceathon".

Reviewed
by
TONY JASPER

SELECT SINGLES

CHART CERT

GEORGE BENSON
In Your Eyes (Warner W9487(T), WEA)

OTHERS

MICHAEL KING

The Piper (Priority P(X)3, PRT). Northern singer-songwriter (who spent 1982 with Velvet Underground), has a catchy growler with waves of electric sound and tight back-ups. Starts slowly but has some pacy moments from mid-way.

HEAVY PETTIN'

In And Out Of Love (Polydor HEP(X)1, PolyGram). Although Polydor might have explored German sources they went British, signed fairly popular Heavy Pettin' and gave them a rawer sound on a disc which, while charging along, is unlikely to stray beyond the heavy metal market.

QUEENSRYCHE

Queen Of The Reich (EMI America 12)EA162, EMI). Has already sold heavily on import and is much touted by Paul Suter of *Kerrang*. Difficult to see where further sales lie, basically good heavy material without exactly touching on anything very different.

A POPULAR HISTORY OF SIGNS

If She Was A Car (Jungle JUNG6, Cartel/Jungle). Deceptively simple use of voices, sparse but very effective. Synthesizer riff for much of the time; good percussion, quaint and so likeable it deserves wide success.

CROWN HEIGHTS AFFAIR

Rock The World!!! (De-Lite DE(X)13, PolyGram). Their best hit was *You Gave Me Love* (10, 1980), others from 20 downwards. Part rap-part sung cut, lots of brass and shouts for title. Possibly mid-chart.

MEAT LOAF

Midnight At The Lost And Found (Epic (T)A3748, CBS). Powerful four-track EP, has live 12-minute plus *Bat Out Of Hell* and a cut which, with *Fallen Angel*, represents a remix (a better one) from recent album cuts. Another long track is *Deadringer*. Chart contender with *Aday* and band touring UK.

MOULIN ROUGE

My Baby Holds The Key (Polo (12)27, PRT). Didn't like this the first time particularly, but in pop terms I was sold by the fourth play. Thick sound with chorus which sticks, as does the late entry on back-ups.

TOYAH

Rebel Run (Safari SAFE 56, Spartan). Familiar Toyah up-key or right down vocal switch; tune gives her chance to attack, and when at full steam she's at her best. Should hit charts.

TRACEY ULLMAN

They Don't Know (Stiff BUY180, CBS). Looking for a follow-up hit actress Tracey keeps up early Sixties innocent schoolgirl charm, with the backing beefed up to remind us of the Eighties. Brash sound leaps at you, but this material is now possibly becoming dated.

RANDY CRAWFORD

Nightline (Warner Brothers W9530(T), WEA). Title track off forthcoming album which is subject of a national 24-hour telephone service in which callers can hear both a message from the artist and the disc. The track has several styles, but an up-tempo vocal strutting is most prevalent.

THE ANIMALS

The Night (IRS PFP 1019, CBS). From their new album *Ark* (SP 70037). Return of legendary five with fairly brisk number featuring Burdon on lead vocals, but, while not dated in overall sound, the song itself doesn't suggest an immediate hit.

ROUGH TRADE

All Touch (CBS (1)A3331, CBS). Some attractive lines delivered in a fairly fast manner, with main strength in chorus and play on title, where pace differs from verse. Some arresting lyrics.

YOU

She's Mine (Allstar AS001, Spartan). Parts possess considerable charm, but there are many moments where the momentum is lost. The vocals are patchy with good and bad, not always hanging together.

NONA HENDRYX

Keep It Confidential (RCA 356, RCA). Dramatic vocals needed and achieved from this skilful artist, but they've not given her a hit tune — even if infectious back-ups and some delightful instrumentation do steer it toward chart success.

RONDO VENEZIANO

La Serenissima (Ferroway Records 7RONI, PRT). Off the album *Venice In Peril*, for which 4m European sales are claimed. The tune is being picked up as link and background music for a major TV promotion including an autumn ITV campaign and a number of media presentations. If it doesn't chart suddenly it should collect sales over long period, and chart at some stage.

JACKIE LEVEN

Love Is Shining Down On Me (Charisma JACK 1(12)Virgin). Once of the Dolls, Leven has one of the best rock voices in the UK, though little of it shows here. A bouncy, snappy number with a catchy chorus and some humour.

ELECTRIC ARC

Honky Tonk Rap (Red Bus RBUS 83, PRT). Group featured in coming Thames TV-networked show *The All Electric Amusement Arcade*, an eight-part series on the formation of the group. In the *Abba/Bucks Fizz* vein — spirited, lively, has a rich refrain and is a probable hit.

THE ESCALATORS

Monday (Big Beat NS87, Pinnacle). Commercial punk which moves briskly along with solid guitar chords between verses, develops into a marching beat.

THIRD WORLD

Love Is Out To Get You (CBS (T)A3721, CBS). From the album *All The Way Strong* (25473). Quite unlike the group's usual single output, vocal pushed down-scale with vocoder, seems best as instrumental is found on B-side.



TIME UK, the new band formed by ex-Jam member Rick Buckler, have signed to Red Bus Records and their first single, *The Cabaret*, has just been released in 7 and 12-inch formats and as a gatefold single with an extra track, on the band's own Time UK label in conjunction with Red Bus. Above l to r; Danny Kustow (Time UK), manager Terry McClellan, Rick Buckler (Time UK), Eliot Cohen and Ellis Elias (Red Bus Records).

Inspiration from afar
for UK gospel veteran

GARTH HEWITT, co-presenter of the ITV series *Pop Gospel*, and one of the organisers of the Greenbelt Festival which attracts more than 20,000 people every year to Knebworth Park over August Bank Holiday weekend, has released his ninth album, *Road To Freedom* for the gospel music label Myrrh Records.

The album was born out of Hewitt's experiences in Third World countries — India, Uganda and Southern Africa — and the title track *Road To Freedom* was written after a meeting with Mother Teresa in Calcutta.

When not committed to Third World work, Hewitt keeps busy as a songwriter and recording artist and last April toured Europe supporting Cliff Richard.



A & M RECORDS has signed Spider (above), the band famous for their "non-stop" touring schedule. L to r; Sniffer (lead guitar), drummer Rob E Burrows, and Brian Burrows (vocal and bass); top, left to right, Bob Grace, Rondor Music managing director, Maggie Farran (manager), Alan McGee (A & R director) and Colin Harkness (vocals/rhythm guitar).

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SOME SQUARE SINGLES



TOP 75 SINGLES

7 & 12-INCH

MUSIC WEEK

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

Rank	Artist	Title	Label	Chart Position	Weeks on Chart	Notes
1	KARMA CHAMELEON	BODY WORK	Virgin VS 6121(12)	26	38	
2	RED RED WINE	WATCHING YOU, WATCHING ME	DEP International/Virgin 7(12)DEP 7	27	19	
3	TONIGHT I CELEBRATE MY LOVE	RIDERS ON THE STORM	Capitol (12)CCL 302	28	27	
4	COME BACK AND STAY	REBEL RUN	CBS (TA)A3636	29	24	
5	MAMA	WHAT I GOT IS WHAT YOU NEED	Charisma/Virgin MAMA 1(12)	30	40	
6	DOLCE VITA	DR HECKYLL AND MR JIVE	CART(T) 289	31	39	
7	WALKING IN THE RAIN	COME DANCING	WEA X 9733(T) 58	32	25	
8	MODERN LOVE	A STEP IN THE RIGHT DIRECTION	EMI America (12)EA 158	33	32	
9	OL' RAG BLUES	ROCKIT	Vertigo/Phonogram QUO 11(12)	34	23	
10	WHAT AM I GONNA DO (I'M SO IN LOVE WITH YOU)	DISAPPEARING ACT	Warner Brothers W 9564(T)	35	22	
11	CHANGE	THERE'S SOMETHING WRONG IN PARADISE	Mercury/Phonogram COUNT 4(12)	36	35	
12	BIG APPLE	WARRIORS	EMI 5423	37	21	
13	WINGS OF A DOVE	LONG HOT SUMMER/PARIS MATCH	Stiff BUY(IT) 181	38	24	
14	THE SUN GOES DOWN (LIVING IT UP)	THIS IS NOT A LOVE SONG	Polydor POSPX) 622	39	47	
15	NEVER SAY DIE (GIVE A LITTLE BIT MORE)	BAD DAY	EMI (12)EMI 5415	40	26	
16	GO DEH YAKA (Go To The Top)	TEARS ON THE TELEPHONE	Polydor POSPX) 641	41	57	
17				42	27	
18				43	28	
19				44	29	
20				45	30	
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22				47	32	
23				48	33	
24				49	34	
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74				99	84	
75				100	85	

CRUSHED BY THE WHEELS OF INDUSTRY... MIDNIGHT AT THE MOST & FOUND (Romp)... VAMOS A LA PLAYA

PROMOTION

The rise and rise of the independent promotion company in recent years parallels with the staff cut-backs forced on the major companies by the recession and with the growth of the small labels. Both found a need to hire freelance pluggers and sales promotion operations to work on specific releases in short bursts of concentrated activity.

The intense competition created out of

a shrinking market has also enabled the specialist strike-force type of promotion company to flourish as record companies sought to influence the twin "sharp ends" of the business — radio airplay and retail sales.

The all-round promotion company now operates in a number of areas — London and regional radio and TV, discos, press, dealers and

maybe even video. On the other hand there are the specialist promotion men who have built a name for simply being able to achieve airplay through a network of carefully cultivated contacts.

This *Music Week* advertising feature looks at some of these independent promotion companies — ranging from the traditional plugger to the multi-faceted operation.



NEIGHBOURHOOD RECORDS & TAPES
Are Pleased To Be Associated With

OLIVER SMALLMAN
And Wish Him Success Promoting The

NEW Melanie SINGLE
'EVERY BREATH OF THE WAY'

And The New
Melanie
Album
'SEVENTH WAVE'

DO IT FOR US OLLIE!
(If Not You're Out)

NEIGHBOURHOOD RECORDS & TAPES
38 NORTH ROW,
LONDON W1.
TEL: 01-629 1423



OLIVER SMALLMAN

THIS ADVERT HAS ONLY COST ME 0.00003% OF
CBS ADVANCE FOR THE ROLLING STONES
SHAME THEY DIDN'T PAY FOR IT!!

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(Well Its My Space!)

Take a listen to
MELANIE'S
beautiful LP,
released next week and entitled
'SEVENTH WAVE' – IT'S BRILLIANT

OLIVER SMALLMAN
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LONDON W1.
TEL: 01-491 3175/01-409 0287
TELEX: No. 23840 BELSIZ G.

PROMOTION

Bullet shoots to success

IN THE three years since its inception, Bullet has practically become a working reference point for other promotions companies.

It was launched by Stewart Coxhead, who until then had been general manager at Phonogram in charge of the sales strike force. The strike force went with him when he left to form Bullet, so that from the beginning the company had a team of closely knit and professional promotions men who had the advantage of already knowing their areas.

The company boasts a professional staff of 16 now, 12 placed in strategic spots around the country with the rest based in London, handling media coordination, promotional tours and keeping clients in touch with day-to-day events. The success rate has been consistently high — Stewart quotes 78 per cent of the records which

they work on as reaching the Top 75, and the company is now used by virtually all the major record companies as well as some of the mini-majors like Stiff, Safari and Mute.

Although, like most promotions companies of this size they work mainly on defined projects — two singles and an album, for example, Bullet has also been known to take on the entire roster of a record company for a specific period — if it's the right company.

"We normally work on a record for the duration of its life," says Coxhead, "taking it from the pre-release stage, giving a few copies of the record to a store so that a masterbag is created, putting up posters and then working on the surrounding radio stations, through to the big push on release week and a natural follow-through."

Bullet claims to cover an

astounding number of shops — somewhere in the region of 750, and say that they never take on more than six records in one week which may all be at different stages of work, so that there are never more than a couple in their embryonic stages.

"We are basically offering a totally professional service, geared in the main to retail promotion and regional media," says Coxhead, "and we are incredibly selective about the product we work on — we would never accept anything we didn't absolutely believe in and in fact we turn down something in the region of four times more work than we actually handle. It's very easy to set up a promotion company in this day and age and then do the job badly — working with Bullet is the best and the most certain way to maximise your chances of success."



EXPANDIS: current Feedback project (see below)

music papers and the Fleet Street press are long-standing, and she feels almost crusading in her efforts to get national press for black acts. She is very keen to get recognition for the better US bands as well — contacting US companies direct and offering to promote "happening" records here, creating a sufficient buzz for an English company to see the worth in either importing copies or releasing it properly here.

As well as all this, Spreadbury handles all the press for a London club called Xenon, managed by Carlo Spetela, who works closely with Eyes and Ears on several projects, including getting bands like Shakatak to play in discos.

"I enjoy promoting dance music," she says, "but sometimes we feel that we're banging our heads

against brick walls — we just can't get the radio stations to play the music, although it's what the kids go out to hear every night. The only shows you can guarantee will play our records are — oddly enough — Tony Blackburn's Radio London show, and of course Robbie Vincent."

Eyes and Ears now have six major DJs who work with their company, handling regional PAs and generally going around with a whip, making sure that other DJs in their area are playing the records.

Of course, the Eyes and Ears' connection with Sharon Davies shouldn't go unmentioned — Sharon has a *History of Motown* coming out soon, as well as a book on Marvin Gaye, which Spreadbury will be working hard to promote in her inimitable way.

Eyes & Ears: hit sense

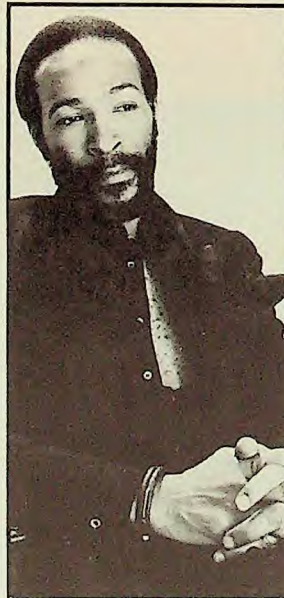
EYES AND EARS is officially Karen's Eyes and Ears — called so because the driving force behind the small company is Karen Spreadbury. She worked in the EMI press office for 10 years, moving to Motown Records where she handled press and PR for three years before the big Motown reshuffle two years ago. Joining forces with Nicky MacKenzie and Ingrid Maus, she formed a black music promotion company using her specialist expertise and knowledge to promote the interests of both UK and US artists in the disco world — and hence the charts, where disco records usually end up.

"The company has a two-fold approach," says Spreadbury, "firstly promotion — and there I have a comprehensive mailing list of DJs, which will receive product from me when I think I've got something which I think a particular jock will like to play — obviously they've all got different tastes in music, so I like to think that I've got to know them well enough so that I can be selective for them.

"After we've mailed a record we call them up for a reaction, and keep in touch over a period of time until I feel in a position to compile

a report which I send back to the client. DJs are at the grassroots of a disco record success, and I know that my method is absolutely invaluable to a record company in considering just how to launch a big push on a piece of product." She also surveys the shops in the area around her DJs after sending out a single, so that she knows the reaction there too.

On the press side, Spreadbury obviously wasn't going to remain out of the limelight after so many years as a professional press officer. Her contacts with the black



MARVIN GAYE (above) and Shakatak (below); see Eyes and Ears.



Positive Feedback

FEEDBACK PROMOTIONS Services is the trading name for Club Garbo, which sees itself as the specialists of the disco promoting world. Set up in only June this year, they have already worked on 17 records with no small success and are now talking of natural expansion into distribution (which will be known as FPS Distribution and should be on the road and making a name for itself by Christmas of this year). Fronted by Keith Palmer, the company has a comprehensive mailing list of top DJs around the country, but also gears its mailing to the record shops around the area of each DJ, so that when one of them promotes a record in his disco, Feedback has made sure that the local shops have got copies of the record at the same time —

a policy which is so far working well.

"Each shop will have something like seven or eight DJs promoting singles around them," says Palmer, "and we have a good telephone feedback service

TO PAGE FOUR



JANE KENAWAY: PAS by Feedback

DO YOU WANT
«FEEDBACK»
 ON YOUR PRODUCT?

OF COURSE YOU DO . . . HERE'S HOW!

- ★ Well with a planned DRIVE FORCE of 10+ this now makes us the largest independent promotion company in the United Kingdom.
- ★ Not only the largest, but also with the most reasonable rates.
- ★ WITH Free promotion advantages.
- ★ Distribution deals.
- ★ Mailing list and mailout to top club D.J.'s throughout the UK.
- ★ Telephone back up to main dealers.
- ★ Covering all National and local radio and TV stations.
- ★ P R and Market research consultants.
- ★ Entertainment Agency and Concert and Tour Promoters.
- ★ Films, TV, Radio and P A coverage on Artists.
- ★ *and lots lots more, making FEEDBACK PROMOTION SERVICES the heart of the music world.*

FEEDBACK PROMOTION SERVICES
14-16 THE SERVICE ROAD
POTTERS BAR
HERTS EN6 IQA.

FEEDBACK AND DANCE DISC PROMOTION JOIN FORCES TO GO NIGHTCLUBBING: **CONTACT**
 RADIO FEEDBACK COMING SOON: **JON KUTNER**

FOR FULL DETAILS CONTACT:

JON KUTNER

0707-44410

KEITH PALMER
OR

CHAS THOMPSON
0707-44512

AGENCY DETAILS
BOB ALBON

0707-44362

PROMOTION

FROM PAGE TWO

at home base (hence the name of the company) so that we are in constant touch with everyone and know exactly in which area to do any follow-up required."

Current Feedback Promotions projects which DJs are hearing all about are a new Rocket signing called Expandis, whose single Mystic Man is already making headway on the dancefloors, and the new Jane Kennaway single I'm Missing You, for which Feedback are also arranging personal appearances in London stores.

Feedback has a special deal on offer to record companies for whom they work more than one record at a time — you pay full price for the first, but only half price for the second, which sounds like a very far-sighted marketing philosophy for a new company trying to make a name for itself.

But Keith Palmer hasn't stopped at record promotion. His latest project which he claims is the "most exciting thing happening to us at the moment" is a 14-year-old called Loriana Kaye, who has been in showbiz from the tender age of two and shot to the headlines two years ago as the young model in the Gloria Vanderbilt girls' jeans TV advert which caused adult consternation. She is now being managed and produced by Steve Constantine, who has written and made 12 master tapes, which Feedback are taking care of business-wise, keeping the record companies from the door so that Loriana's career can be launched at just the right time — and in the right direction.

"We are PR and market research consultants," says Palmer. "We feel that we take the foot-slogging out of record promotion."



THE FIRST BELL team: contacting over 700 dealers every week (see story below).

Plans behind Impulse, a new powerful team

IMPULSE PROMOTIONS is a new company which in just a few months has established itself as a powerful regional promotions team. Headed by Peter Todd and Steve Jenkins, it has added (even more recently) Austin Powell from Beacon Radio to its forces. Working with a team of eight reps on the road, they cover 500 shops personally all over the UK — which they claim is a larger geographical area than that covered by any other promotion company. The aim is to hit the trade exclusively: "Our reps spend their time in the shops or on the road, not in radio stations or lurching producers," says Steve, "and on top of the personal visits — which help to build up the friendliest possible relationship — we send out a regular newsletter and keep in constant touch on the phone. That way we feel we can really get to know our dealers and look after them — which benefits everyone in the long run."

All the Impulse reps are hand picked from other promotion teams — Steve and Peter themselves came together after the demise of Promopeople earlier this year.

Austin Powell's career

goes back a long way, from agency to record companies and most recently as promotions manager of Radio Beacon in Wolverhampton.

"My starting point for planning Impulse's new regional radio service was a simple and long-held conviction that neither record companies nor radio stations have ever properly used promotion reps," he says, "The radio stations have never asked enough of them, never made full use of the store of information about records and artists which every good promotions person has in the memory, or the briefcase."

"The record companies as well have for many years failed to put enough emphasis on the importance of reaching and informing — as well as merely servicing with records — all the stations outside the capital. I intend to put things right, at least with the product that Impulse handle."

With Powell's professional background, as well as Todd and Jenkins on the case, the company is already beginning to see a high level of results — one which they seem determined to maintain.

Buzz about First Bell

FIRST BELL opened shop in August 1982, and has already established itself as a high quality independent telephone sales operation which has grown from just six to a team of 18 which contacts over 700 dealers every week.

Set up by Frank Sansom, it covers both the record and the video market comprehensively but gears its *modus operandi* to a hard pre-sell — up to 10 days before a record is released, the First Bell team are on the phones, getting in orders and records in the shops. They also handle a follow-through on product gaining a chart position, pass on promotional information to the dealer and closely watch their order success rate to the number of calls made.

Airplay

"We are currently working on the theme music to the ITV autumn campaign," says Sansom, "which has so far been featured on breakfast TV and has had some airplay — there is a great deal of interest in it, and we already have a 50 per cent order rate, well before release. There's absolutely no way it won't chart, as a result, because it's going to be in the right shops at the right

time, which is what we are all about."

Sansom is adamant that they don't give out any free singles. "We are a sales force, for both records and videos," he says, "with over 1,000 video dealers on our lists too. I feel strongly that the salvation of this industry is to set up a proper sales pattern for a piece of product as soon as possible — I don't think that the freebies system has half the effect, personally. And yet we only work on three records at any one time, so that we can also guarantee a better telephone sales service than any of the record company in-house teams, who may be working on over a dozen records at any one time. You can't get the penetration to the dealers with that much product to talk about — there's just too much information about each record which needs to be passed on to create sales interest."

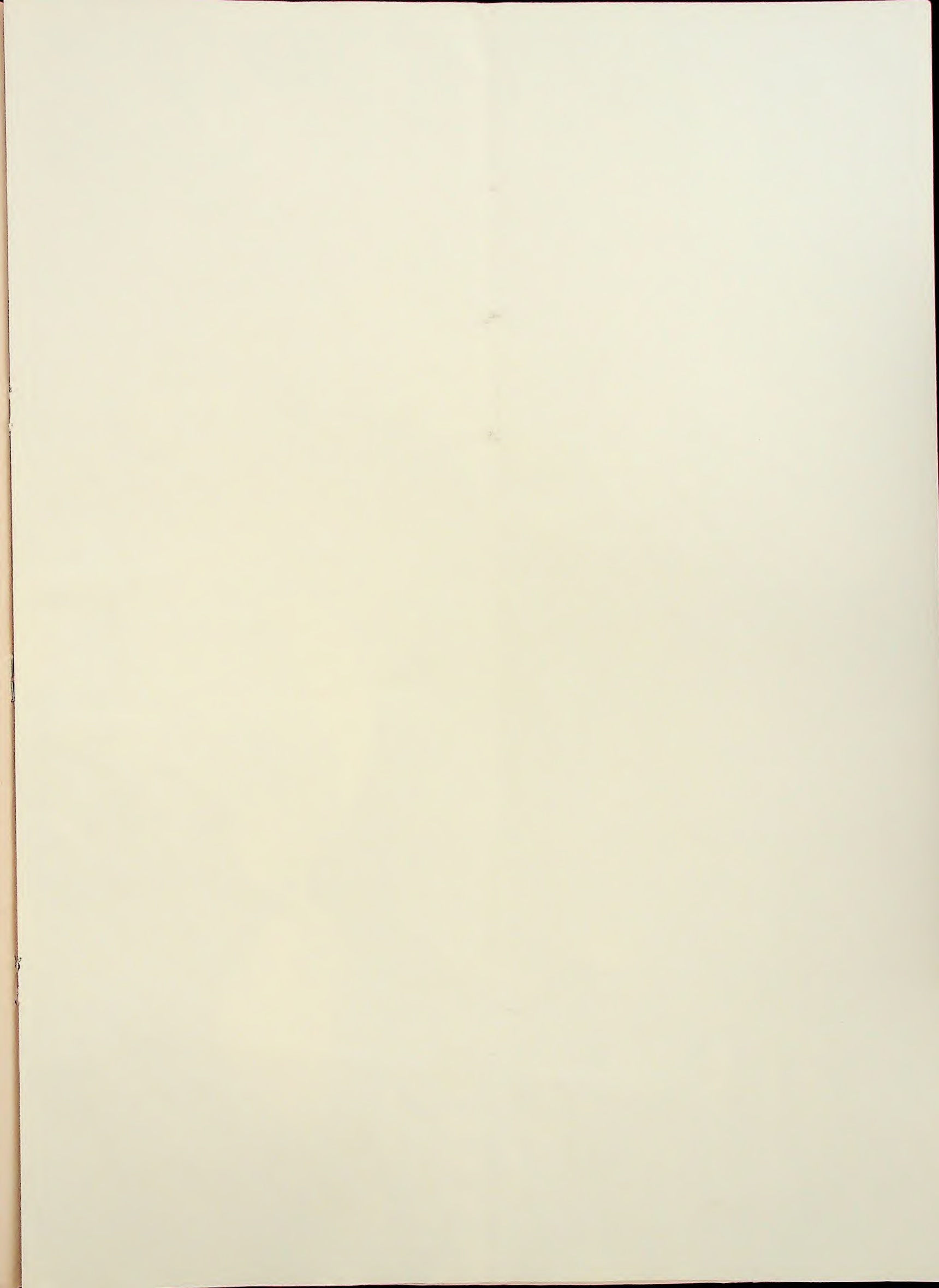
"I believe the day of the personal sales team is over — I notice that more record companies are setting up their own telephone sales teams. The telephone is by far the best way to sell in terms of both speed and efficiency. We can sell a record here on a Wednesday and ship it out to the shops on a Thursday — so that they've got it by the weekend. That's efficiency."



RUSH RELEASES' NICK TITCHENER: promo push

Rush Release in a hurry to succeed

RUSH RELEASE was formed during the latter half of 1979 by Ian and Nick Titchener, with the aim of providing top quality club and specialist radio promotion at a realistic price — and they've been going from strength to strength ever since, and have now taken over an entire four-storey building in Balham, which has made room for a computer which utilises a pool of up to 3,000 disc jockeys who can be grouped together as required for selective mail-outs of the rush release product. It has also made room for a four-fold staff increase, all of whom proudly boast their youthfulness, disco roots (two are still working as



DAVID KNOPFLE

THE FIRST SINGLE FROM DAVID KNOPFLER'S ALBUM

Single no. BBPR 7, Album no. DAVID 1, Cass. no. Z

R "SOUL KISSING"

ALBUM "RELEASE" ON PEACH RIVER RECORDS LTD.



DAVID L. — Distributed by PRT Ltd. 640-3344

photo Jane Bown



PROMOTION

DJs) and love of music — something not all the other promotion companies can boast of!

"By categorising the clubs and the DJs according to musical taste," says Nick Titchener, "we can guarantee to maximise a promotional push on each record as an individual — pinpointing the optimum marketplace for practically any given dance track, which is a system we have shown to work time and time again. We also think that we are more aware of the tastes of the dancing public than any other organisation.

"We're also keeping a close watch on the growing number of clubs that are making use of video — and we now operate a video promotion service that can work on an almost indefinite number of levels, from supplying a single copy to a selected club to a full blown shot to the top 100 clubs in the UK."

Rush Release has also expanded its services to cover promotional tours for artists, combining club visits and PAs with radio interviews and "in-store" promotions. The tours can

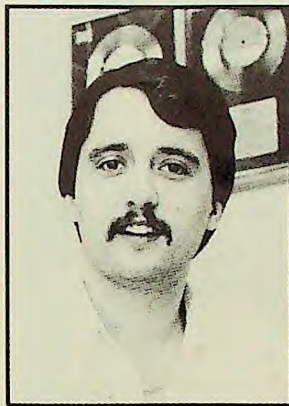
be either nationwide or localised — and they pride themselves on being able to handle all aspects of the tour from hotel bookings to providing transport.

"We think that our biggest asset is our speed of service and efficiency says Nick. "Once we've agreed to work on a record — and we only take on the ones we really like ourselves and feel that we can work on — the machinery swings into action. Firstly we target the musical areas in which our activities will be the most successful and make sure that all the DJs and presenters in that area are serviced with copies of that single — and that takes just a few days — or even overnight — and each record is sent with its own information sheet which is written and printed in-house, and a reaction report for the DJ to return within a fortnight.

"Within just 48 hours of that happening, each of those DJs will have been spoken to in order to ascertain that he's got his copy, and to get his initial reaction. This enables us to decide on the best way to

continue promoting the record and also helps highlight any area of the country that might require special emphasis in the coming weeks. The phone/visit combination continues throughout a record's life — and we've proved our system works, time and time again."

Rush Release is also proud of its prices, which it believes to be the lowest of any of the specialist promotions companies — and it has a special credit card deal for independent companies, which it feels are the key to the future.

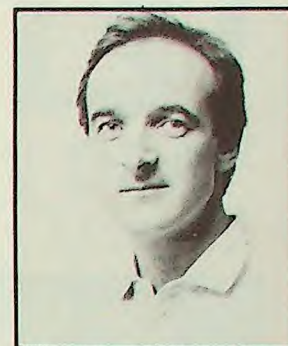


IAN TITCHENER of Rush Release

Expansion for Smallman

"OUR SPECIALITY is to break new acts," says Richard Evans, TV and radio man for Oliver Smallman Promotions and not an inconsiderable radio star himself, as he presented several Start The Week shows for Radio Four last year — as an eccentric promotions man who also runs marathons . . . he doesn't want to talk about that, only about New Edition, who broke into the big time with Oliver Smallman earlier this year and with whom the company are still proud to work.

"Normally people just want us to work an individual record," says Evans, "but we prefer to work with an act on a longer-term basis, as that's a lot more satisfying and much more effective. On the other hand, when we do work with an individual record, we are very choosy — we think we have a fairly good idea of what will be a hit, and if that's the case, we can put ourselves wholeheartedly behind it." Oliver Smallman went



OLIVER SMALLMAN

into business over five years ago and has only expanded gradually — the company now has three carefully picked workers — Oliver himself, who specialises in radio promoting, Richard Evans, who handles all the TV stations, and new boy Ian Goddard who, to quote Richard, "does everything in between."

Artists getting the Smallman treatment at the moment, which is fast and famously efficient (while talking on the phone to *Music Week* they casually mentioned the Melanie single and lo and behold

TO PAGE SIX

the results of

ACTING ON *impulse* THE PROMOTION COMPANY

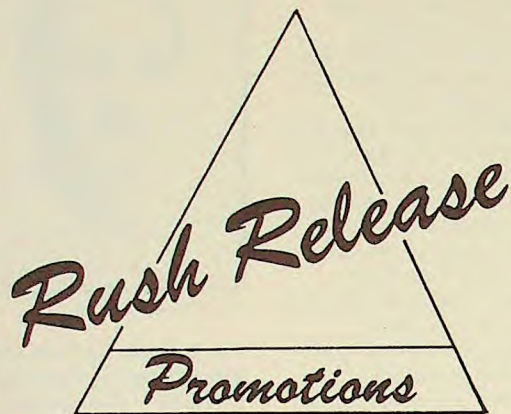
ROMAN HOLLIDAY CLUBHOUSE TOM TOM CLUB LA FLUER
 LOTUSEATERS THE BIZ RICHARD JON SMITH URIAH HEEP
 IMAGINATION OLIVER CHEETHAM A FLOCK OF SEAGULLS
 THE BEAT HAZELL DEAN TODD RUNDGREN MIKE BERRY
 ROBERT PALMER ILEVEL KID CREOLE KATIE KISSOON
 RAW SILK THE COMSAT ANGELS PATRICK GAMMON
 JULIE ANDREWS (LP) THE GRAMMPS (LP) HITS ON FIRE (LP)
 JEFFREY OSBORNE LOVERS (LP) URIAH HEEP (LP)
 CLOSE ENCOUNTERS OF THE HIT KIND (LP)

EXECUTED WITH SPEED
 BUT LITTLE HASTE, WITH
 ACCURACY AND ABILITY
 AND A SIMPLE CARING
 ABOUT RESULTS!!!

STEVE JENKINS & PETER TODD
 RADIO PROMOTIONS: AUSTIN POWELL

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EYES & EARS

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KAREN SPREADBURY
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NICKY MACKENZIE
789 9673 (PRODUCTION)



The small but MIGHTY Press and Promotion Company, specialising in Black products has now expanded into 'Pop' Music with chart entries by:

BUCKS FIZZ
JoBOXERS
RYAN PARIS

Our service is exclusive
Contact: Karen Spreadbury
01-809 1073

PROMOTION



ROCKERS' REVENGE: priority at Smallmans FROM PAGE FIVE

just 10 minutes later it arrived at the door), are, as well as the aforementioned warbler: Julie Andrews, David Knopfler (brother to the more famous Mark), Imagination, Lionel Ritchie, Rockers Revenge, Tight Fit, Paradise and Hazel Dean, (on whom it also has worldwide publishing). On top of this it has just picked up the plugging side of Rondo Veneziano — the ITV autumn theme music . . .



IMAGINATION: currently getting the Smallman's treatment

Stop.

If it matters in music, you can find out about it in Music Week.

Make sure you see it. £37 a year guarantees your own copy . . . every music week.

Send to: Jeanne Henderson, Subscription Dept., Music Week, Morgan Grampian House, 30 Calderwood Street, London SE18 6QH. Overseas subscription rates available on request.

Venture: a way ahead for hopefuls

IF YOU'RE the manager of a new band you've ever wondered how on earth to get those elusive A&R men to listen to your band, Venture Promotions think they may have the answer for you. Basically, they put together compilation albums of unknown and unsigned bands, who may have already done the rounds of the record companies with their demo tapes but never got past the reception desk, as is so often the case.

For £168 plus VAT, Venture Records will put you in a studio, record a couple of tracks and then select the best one that they think will appeal to the tastes of the A&R men. Along with the record — which is for sale — bands

can buy their own copies — they send out a concisely worded press sheet, with all the information about each act that they feel the A&R man needs to know. The album is also distributed through IDS, and bands are of course paid royalties. The most recent album is called Directions and was most favourably reviewed in *MW*, among others.

Venture is proud to report its first success from its compilation albums — a band called Camera Obscura, which was featured on the last record, has now been signed to an independent company called Small Wonder — who, says Tony Oakland of Venture, wouldn't have found out about them otherwise —

and just recently the band saw their first hit in the indie charts. Maybe only to the Top 30 — but Oakland sees it as a good sign.

"Obviously we're not promising to open any magic doors for these bands," he admits, "but I do feel that we've got an awful lot of experience here between us — I've been in the business for over 15 years, and I'm always offering advice as well as everything else. There really isn't any other way into the business for a young band based maybe hundreds of miles away from London — but we also feel that we're doing a service for the A&R men by doing most of the A&R work ourselves — we

TO PAGE SEVEN

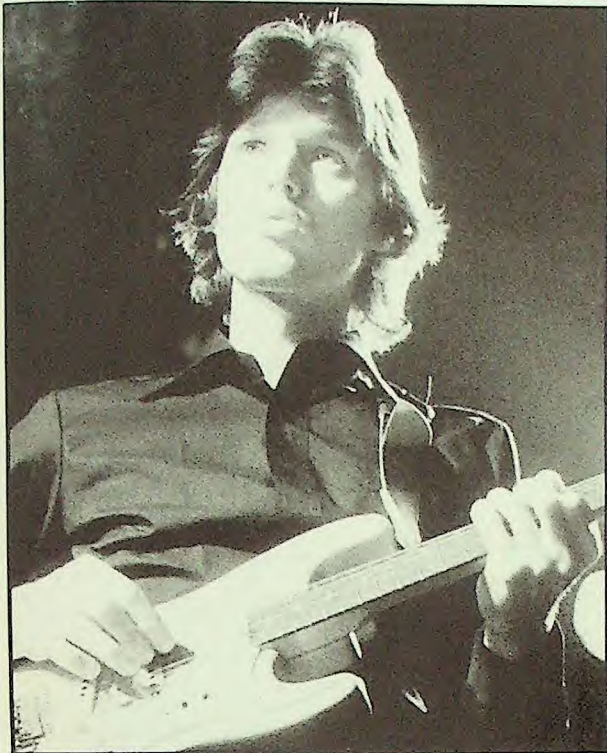
PROMOTION

FROM PAGE SIX

don't, by any means, put everything that's sent to us on one of our records — we know that we stand or fall on our credibility."

Venture guarantees to send the record to all the

record companies, from whom they say they are receiving a very favourable response — and they now report that the record has found its way into the Benelux countries and the US.



DAVID KNOPFLER: subject of a fast and famously efficient service from Oliver Smallman (see p.5).

PROMOTERS, PLUGGERS, TAKE NOTE!

The 1984 *Music Week Directory* is currently being compiled, to be sure of inclusion, please write to:

NIGEL HUNTER
Co-ordinating Editor,
Music Week Directory,
40 Long Acre,
London. WC2E 9JT.

... so an appropriate form for your free entry can be sent to you for completion.

Don't be left out of the definitive guide to the Music Industry.

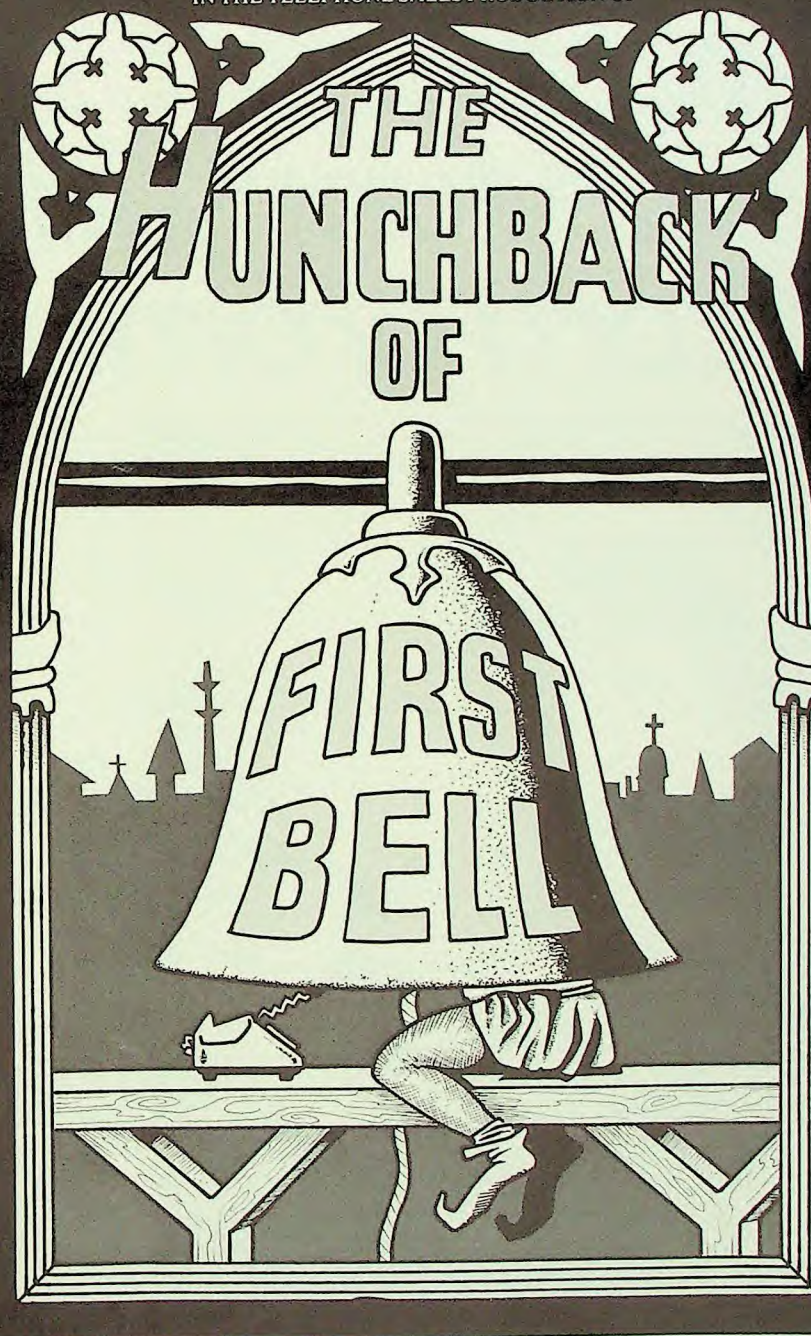
THE BELLS! THE BELLS!

THEY MADE HIM DEAF TO DEALER'S EXCUSES!


Frank
SANSON
as Quasimodo

Guy
RIPPON
as Esmeralda

IN THE TELEPHONE SALES PRODUCTION OF



Featuring 18 GORGEOUS SALES GIRLS now ringing from 01-243-0819/01-221-6968 to a cast of over 1000 MAJOR RECORD AND VIDEO DEALERS for

"FIRST BELL" 

53A HERFORD ROAD, LONDON W2

There was a time, not so long ago, when independent record promoters were not always held in the highest esteem.

To many in the music business (their opinions, we regret to say, often based on bitter experience) these people were, at best, unprofessional. Or, at worst, unethical.

Then along came Bullet.

Bullet was founded, not by rookies, but by people with many years of diverse top-level experience within major record companies.

Experience which convinced them there was an important role for nationwide independent promotion in the UK record industry. But only when done professionally, by professionals.

Above all, this meant working on only a limited number of releases at any given time. So each one could receive full priority.

It meant knowing retailers and media people, not just by name, but well enough to have their respect and confidence.

Finally, it meant a lot of hard work. Both in planning and executing campaigns, so awareness and availability coincided for optimum effect.

These were the principles on which Bullet was based. On which it will continue to be based. The results they have produced have been astounding. Even to the people who created them.

Since our launch in 1980, no fewer than 78% of all singles promoted by Bullet have reached the top 75.

 **BULLET**

Compared with the national average of a scant 7%.

These hits have included numerous Top 10 entries, and more than our share of number ones. On behalf of every major record company in the country, as well as all the successful independents.

Such statistics prove that the companies we work with have their chances of chart success improved enormously. But we would like to think we have had the same effect on their opinion of independent record promoters.

Certainly, the number of companies using our services suggests the industry's attitude to our line of work has changed for the better. At least, where Bullet is concerned.

All records need the best available professional promotion. Unfortunately relatively few receive it.

If you think yours deserves it, call Barry Evans or Stewart Coxhead on 01-723 1062 or 01-724 0814. They'll show you that, when done the Bullet way, there's nothing funny at all about independent record promotion.

Before Bullet, some people had funny ideas about record promoters.



17	UNUSUAL BY THE WHEELS OF INDUSTRY Heaven 17	42	NEW WINDMILL AT THE LUST & PUUNY (Remix) Cleveland International/Epic (T)A3748	67	NEW VAMOS A LA PLAYA Righiera
18	GIVE IT UP KC & The Sunshine Band	43	(SHE'S) SEXY AND 17 Stray Cats	68	ONE LOVER (DON'T STOP THE SHOW) Forrest
19	TAHITI (From Mutiny On The Bounty) David Essex as Fletcher Christian	44	NEW SONG Howard Jones	69	NEW THEY DON'T KNOW Tracey Ullman
20	BLUE MONDAY New Order	45	NEW BLUE HAT FOR A BLUE DAY Nick Heyward	70	NEW BOOGIE DOWN At Jareau
21	NEW SOUL INSIDE Soft Cell	46	EVERYTHING COUNTS Depeche Mode	71	THIS IS THE DAY The The
22	CONFUSION New Order	47	JAM ON REVENGE (The Wikki-Wikki Song) Newcleus	72	LET THEM ALL TALK Elvis Costello And The Attractions With The Tko Horns F-Beat XX 33(T)
23	I'M STILL STANDING Eiton John	48	JOHNNY FRIENDLY JoBoxers	73	WHEREVER I LAY MY HAT (THAT'S MY HOME) Paul Young
24	GOLD Spandau Ballet	49	SOMEONE BELONGING TO SOMEONE The Bee Gees	74	DOUBLE DUTCH Malcolm McLaren
25	CLUB TROPICANA Wham!	50	NEW 68 GUNS The Alarm	75	NEW EVERY BREATH OF THE WAY Melanie

27	76 (-) ROCK THE WORLD!!! Crown Heights Affair	83	(98) CHANGE OF HEART, Altered Images	93	(-) MERRY CHRISTMAS MR LAWRENCE, Ryuichi Sakamoto
77	(66) TEAR SOUP, The Questions	84	(90) TELEPHONE, Sheena Easton	94	(-) QUEEN OF THE REICH, Queensryche
78	(89) COUNTY DOWN, Brendan Shine	85	(-) DOG TALK, K-9 Corp featuring Pretty C	95	(-) SHADOW ON THE WALL, Mike Oldfield And Roger Chapman
79	(97) I CAN HEAR YOUR HEARTBEAT, Chris Rea	86	(61) YOUR DRESS, John Foxx	96	(99) STREET JUSTICE, The Rake
80	(77) DOWN AMONG THE DEAD MEN, Flash And The Pan	87	(-) IN AND OUT OF LOVE, Heavy Pettin	97	(81) (IT'S NOT ME) TALKING, A Flock Of Seagulls
81	(-) SIX TRACK EP, Bauhaus	88	(91) IS IT LOVE, Gang Of Four	98	(-) REILLY, The Olympic Orchestra
82	(-) KISSING WITH CONFIDENCE, Will Powers	89	(82) WRAPPED AROUND YOUR FINGER, The Police	99	(-) HIP HOP, BE BOP (DON'T STOP), Man Parrish
		90	(-) EYES THAT SEE IN THE DARK, Kenny Rogers		
		91	(96) DANCE IT UP, Matt Fretton		
		92	(-) MAYBE THIS DAY, Kissing The Pink		

THE NEXT 25


De-Lite/Phonogram DE(X) 13
Respond KOB(X) 705
Play PLAY 149
Magnet (12)MAG 244

Easy Beat/Ensign EASY(T) 2
4AD BAD 312
Island (12)IS 134

12-INCH SINGLES

● 1/2 MILLION (PLATINUM) ● 1/4 MILLION (GOLD) ● 1/8 MILLION (SILVER)

1	(2) KARMA CHAMELEON, Culture Club	24	(12) WINGS OF A DOVE, Madness
2	(1) RED RED WINE, UB40	25	(36) DON'T YOU GET SO MAD, Jeffrey Osborne
3	(4) MAMA, Genesis	26	(35) A TIME LIKE THIS, Haywoode
4	(11) BLUE MONDAY, New Order	27	(32) CHEAP THRILLS, Planet Patrol
5	(3) CONFUSION, New Order	28	(14) GOLD, Spandau Ballet
6	(NEW) MODERN LOVE, David Bowie	29	(30) A STEP IN THE RIGHT DIRECTION, The Truth
7	(7) COME BACK AND STAY, Paul Young	30	(NEW) SUPERSTAR, Lydia Murdock
8	(13) GO DEH YAKA (Go To The Top), Monyaka	31	(NEW) REBEL RUN, Toyah
9	(9) TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack	32	(NEW) MIDNIGHT AT THE LOAF AND FOUND, Meat Loaf
10	(6) CHANCE, Big Country	33	(17) WATCHING YOU, David
11	(8) DOLCE VITA, Ryan Paris	34	(33) ONE MIND TWO HEARTS, Paradise
12	(25) WHAT I GOT IS WHAT YOU NEED, Unique	35	(21) WHAT AM I GONNA DO, (I'M SO IN LOVE WITH YOU), Rod Stewart
13	(16) BODY WORK, Hot Streak	36	(NEW) NEVER SAY DIE (GIVE A LITTLE BIT MORE), Cliff Richard
14	(5) THE SUN GOES DOWN (LIVING IT UP), Level 42	37	(34) NEW SONG, Howard Jones
15	(NEW) SOUL INSIDE, Soft Cell	38	(19) THE CROWN, Gary Byrd & The GB Experience
16	(28) THIS IS NOT A LOVE SONG, PIL	39	(23) LONG HOT SUMMER/ PARIS MATCH, The Style Council
17	(NEW) BIG APPLE, Kajagoogoo	40	(NEW) DR HECKYLL AND MR JIVE, Men At Work
18	(NEW) OL' RAG BLUES, Status Quo		
19	(15) CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17		
20	(10) ROCKIT, Herbie Hancock		
21	(18) WALKING IN THE RAIN, Modern Romance		
22	(27) JAM ON REVENGE (The Wikki-Wikki Song), Newcleus		
23	(NEW) I THINK I WANT TO DANCE WITH YOU, Rumple-Stilts-Skin		



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1	(2) KARMA CHAMELEON, Culture Club	24	(12) WINGS OF A DOVE, Madness
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23	(NEW) I THINK I WANT TO DANCE WITH YOU, Rumple-Stilts-Skin		

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LP REVIEWS

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

TOP 20

GARY NUMAN
Warriors. Beggars Banquet (WEA)
BEGA 47. Producer: Gary Numan.

General

BETTER MIDLER
No Frills. Atlantic K780070-1.
Producer: Chuck Plotkin. There's a strength and expressiveness, and fine vocal control, in her performance here — her first album release for three years. Those who only like the lunatic Midler may be disappointed, but it should sell to her loyal admirers. But only a tour, or single play, will give it any real commercial chance.

Import

MASAYOSHI TAKANAKA
Saudade. Polydor 810 506-4.
Distribution: IMS. Producer: Narada Michael Walden. It seems churlish to preface any review of a Japanese artist other than a synthesist, by saying how unJapanese it sounds. Takanaka plays highly-competent conventional guitar in every guise from Jeff Beck to Shakatak and the effect is mostly very unJapanese. But while the name is obviously not going to attract average AOR consumers unless they are pointed in the right direction, it could be worth recommending. Very suitable for a TV theme.

BOBBIE GENTRY
The Very Best Of. MfP 048 CRY 81 802

THE FORTUNES
The Best Of. MfP. 1A022-58227.
GEORGE HARRISON
Dark Horse. Apple C062-05774.
DORIS & ANDRE PREVIN
Jazz DRG MRS 5033.
A SELECTION from Conifer's latest batch of imports — from Germany, Holland and the US respectively — from a range which Conifer claims, with justification, covers every kind of music. The Gentry LP includes Ode To Billie Joe, Tobacco Road and Son Of A Preacher Man. The

Indies

MäKäTON CHAT

Strange Beach. Trans- Records SLP1. Previously signed to Statik Records, and with contributions to that label's Your Secret's Safe With Us LP under their belt, Mäkäton Chat deserve exposure with their debut album offering for Leeds label, Trans-. A varied album which features some good, strong material, and a production with plenty of atmosphere. John Peel is helping to spread the word with this LP, and Mäkäton Chat are a band destined for wider public recognition.

UK/DK The Original Video Sound Track. Anagram GRAM 006. Punk compilation including titles from The Exploited, The Adicts, The Business, The Vibrators, The Damned, Angelic Upstarts and Vice Squad. Good value. It should feature high in the indie chart. The video of the same title is currently on release via Palace Video (CRF1). The project was put together to show-case the current street-punk scene.

POP VUH

Agape-Agape Love-Love. Uniton U 015. Distribution: Pinnacle. Recorded in West Germany last year. Agape-Agape Love-Love has a haunting musical quality which would make it ideal for film soundtrack music. That said, this LP more than stands up on its own — two or three plays, and the listener is thoroughly hooked. If Tubular Bells could do it, then so can this, but obviously promotion is going to be essential. In-store plays could attract considerable interest in Popol Vuh, who describe themselves as a "new age music" band.

JACKIE WILSON

The Classic Jackie Wilson. SMP Records JAK 101. Special mid-price two-album set from new label



GRAHAM PARKER: "A superior LP."

TOP 50

THE COMMODORES
13. Motown STMA 8039. Their thirteenth album is released appropriately to tie in with their nationwide UK tour. The album is the first major recording project the group have undertaken since the amicable departure of Lionel Richie. It is self-produced and up to their previous high standard in both production and arrangements. Richie's departure seems to have spurred the remaining members to greater things. Several of the tracks will make very strong singles.

Fortunes LP is an example of how small markets can be served by imports when the UK industry cannot afford to go on carrying old titles (it includes Freedom Come, Freedom Go, Seasons In The Sun); while the import of the Harrison LP also keeps it available for the small, but far from non-existent, number of fans who may want it. Apart from the picture of the youthful Previn couple on the cover (worth buying the LP for that alone) the Jazz LP is also an excellent offering to a minority market for *avant garde* jazz.

BLACK SABBATH
Born Again. Vertigo VERL 8. The familiar vocal strains of Ian Gillan front the latest Sabbath line-up and the result is their strongest album for some years. It deserves to make a severe dent in today's soft album market.

THE COMSAT ANGELS
Land. Jive HIP 8. Distribution: CBS. After an inauspicious end to their career with Polydor, The Comsats have obviously gone all out to prove themselves here — and have mostly succeeded. Despite the unspectacular performance of their single Will You Stay Tonight? This is an LP of dazzling clarity and commercial melodies. Mike Howlett's sympathetic production adds a new vitality to their always likeable sound. A planned marketing drive should see this into the charts.

GRAHAM PARKER
The Real Macaw. RCA. RCALP 6086. Produced by David Kershbaum who has done an excellent job aided not a little by 11 songs written by Parker, who now seems to be playing and singing with renewed vigour. A superior LP.

KENNY ROGERS
Eyes That See In The Dark. RCA RCALP 6088. An excellent country crossover album, on which the vocal assistance of Dolly Parton on one track, and the combined production talents of Barry Gibb, Karl Richardson and Albhy Galuten, are just the frosting on the rich fruit cake of Rogers' own singing. MOR buyers should find it irresistible.

OST

OST
The Winds Of War. That's Entertainment TER 1070. Distribution PRT. Herman Wouk's music for the much-publicised US-made series currently showing on ITV. The Winds Of War has the makings of being one of the TV hits of the autumn season, and That's Entertainment OSR album should attract some sales.

SMP (part of the Skratz group) which features 24 original recordings licensed from Brunswick Records. Includes Wilson's perennials Your Love Keeps Lifting Me (Higher And Higher), Reet Petite, Doggin' Around and I Get The Sweetest Feelin'. A fine compilation featuring an artist who has sadly been dogged by ill-health in recent years.

THE CHI-LITES

The Chi-Lites Classics. SMP LIT 101. Distribution: PRT. A timely album re-issue in that the group recently had a hit (again) with Have You Seen Her, and have recently embarked upon a new recording career which promises some fine results. This mid-price LP features some of the group's best work — The Chi-Lites, like The Stylistics after them, had, and still have, the ability to cross-over in their appeal to record buyers.

GARTH HEWITT

Road To Freedom. Myrrh MYR 1151. Myrrh is a gospel-oriented label which has realised some fine albums in that genre. Garth Hewitt's LP is something like his tenth, based on his experiences during travels in the Third World. The music is vivid and colourful, and the album deserves a wider airing than it will probably receive. Hewitt has toured with Cliff Richard, and appeared several times on TV, so hopefully there will be interest in this album.

THE CHEATERS

Hit Me I'm Happy! Holyrood Records HOLP 001. Distribution: Pinnacle. Producer: Neil Ross. This is a pleasant, but ultimately rather wet, foray into Seventies-style rock. A couple of the tracks are bright and crisp enough for airplay, but the overall impression, sadly, is one of just another anonymous LP.

CLASSICAL

Edited by
NICOLAS SOAMES



WILFRED JOSEPHS

Unicorn-Kanchana make first recording of a Wilfred Josephs symphony

Josephs in spotlight with double debut

WILFRED JOSEPHS is one of the UK's most successful and eminent composers. In the commercial field, he has written the music to a host of top films and TV features, including I Claudius, The Pallisers and Swallows and Amazons.

And as a composer for the concert hall, he has written a voluminous body of work: symphonies, piano concertos, vocal and choral works, including a requiem, and numerous smaller chamber music pieces. Yet despite all this, none of his works have come out on record — until now.

In October Wilfred Josephs steps firmly into the spotlight not only with his three first recordings, but also the premiere of his first major opera based on the much-loved Daphne du Maurier novel, *Rebecca*. This sudden concentration of Josephs' work is entirely coincidental — the fruit of different seeds laid some time ago.

The conductor David Measham — who directed Nocturnes, James Galway's latest album — has been a champion of Josephs' music for some time, and it was he who initiated the recording (by Unicorn-Kanchana) of the Pastoral Symphony (Symphony No 5) and the Beethoven Variations.

And the composer himself is pleased that these orchestral works will introduce him to the Gramophone Catalogue. "The Pastoral Symphony — which I wrote in 1970/71 — is a favourite of mine, a work I am pleased with," he said. The number is DKP 9026. Both the 36-minute No 5 and the Beethoven Variations, which he describes as "an orchestral tour de force", are written in an accessible style, unlike, for instance, his Symphony No 4.

Josephs was present at the recording sessions in Adelaide last year, and returned to Australia to supervise another Unicorn-Kanchana production with the Adelaide Symphony Orchestra under Measham — this time of one of his most profound works, the Requiem. It is to be released next year.

"David Measham is a rare bird — a conductor who does what the composer wants," said Josephs. "And it is good to feel that you have a fan at last."

Meanwhile, another independent English record company, Phoenix Records, run by Matthew Walker, was pursuing its raison d'être of recording neglected English composers by planning two discs containing music by Josephs. The first was the Concerto for Brass, originally written for brass band — the National Youth Brass Band — in 1974, which has been played on a number of occasions since.

Completely different field

Josephs admits to finding the work a challenge to write. "This is the one case where I wrote the work in short score and got an expert in brass bands to orchestrate it into brass band terms," he confessed. "It is a completely different field — as soon as you start mentioning flugelhorn, I am lost."

But the work turned out an exciting and stretching one for "myers, and immediately won a champion in James Stobart of the Locke Brass Consort, who has recorded the work for Phoenix with the London Collegiate Brass. The longest work on the record is George Lloyd's Sixth Symphony — scored for brass (DGS 1027).

The third record is devoted to the organ and features two pieces by Josephs. There is Tombeaux, a 30-minute extended solo organ work written for Robert Munns who plays it here on the organ of Bath Abbey. It was written "In Memoriam Bach, Liszt and Paganini" and uses the famous Paganini Variations melody used by so many composers. The other piece is "a short, ebullient and joyful thing, a little tribute to Shostakovich" — Testimony. It is coupled on the disc (DGS 1008) with works by Alun Hoddinott. These records end a half-year silence from Phoenix Records, who are distributed by Lugtons and Taylors.

Breaking into the record world was "one of those hurdles a composer has to get over eventually," said Josephs. Although Josephs and librettist Edward Marsh have worked on stage projects before, Rebecca was their first major joint effort. Commissioned by David Lloyd-Jones of Opera North, who also gave them the idea of the Daphne du Maurier subject, it is being premiered at the Grand Theatre, Leeds on October 15, and broadcast on Radio Three on October 21.

It was an immense undertaking. "It is a very good story with melodramatic over and undertones — which is good from the point of view of opera," said Josephs. He intentionally set out to make the score fundamentally a lyrical one, though he uses the leit-motiv idea in a way similar to Wagner, so that even the house, Manderley, has its musical signature.

"It was a big step for me," Josephs added. "When I got to page 819 and finished, I sighed with relief and went to have a bath to wash off two years of music..."

The work will be taken to the Hippodrome, Birmingham on October 26, the Theatre Royal, Nottingham, on November 4 and the Palace Theatre, Manchester, on November 11, and will, no doubt, create interest in Josephs' other work — and his records.

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

OPINION

Do you really want a fair and accurate chart?

DO THESE old eyes deceive me, or was that really the managing director of EMI Records advocating a singles chart incorporating airplay in your issue of September 10?

Surely there must be a few wrinkled, greying survivors who still remember that there was once a thoroughly well researched Top 100 singles chart produced in just this way. It was published in a magazine called *Record Business* (remember?). The Gallup chart manager will confirm this, for he was the one who made it work in face of widespread industry suspicion.

In the end, sadly, the airplay factor was dropped because wiser heads in the industry reckoned that only a sales-based chart really mattered. Perhaps they truly meant that one which incorporated airplay as more difficult to manipulate than one which didn't, but only a cynic would take that point of view, I suppose.

If the industry really wants a fair and accurate chart, rather than one which reflects marketing activity, there are two fundamental, and probably totally unpalatable, requirements to be observed. 1) The BPI should withdraw from the chart business. How many other industry organisations worldwide

fund this kind of research activity? Charts and their accuracy should be the responsibility of those who publish the information. Is there anything more unprofessional, unseemly and pointless than the BPI funding a chart while its member companies spend even more money to manipulate it, causing the BPI to spend again to investigate the activities of the unscrupulous and then finally fining its members for stepping out of line. It would be funny if it wasn't so sad.

2) While the BPI stays in the chart business, the BBC should resign as a partner and revert to the old system of making up its own charts based on an aggregate of all existing charts. Monopolies are unhealthy and invite corruption and while the BBC continues to endorse one chart which thus provides the only certain route to Radio One airplay and TOTP appearances, then record companies can hardly be blamed for finding ways of manipulating it to suit their needs. Codes of Conduct are about as useful as SALT talks. Where else in the world does the leading national radio and television network have the official record industry body as its partner in programme compilation?

Would that the BBC ceased to bury its corporate head in the sand and recognised that its continuing membership of the "club" serves

merely to compromise its traditional claim to editorial objectivity and impartiality. Until that happens and the BBC withdraws, then the temptation will continue to exist and hyping will continue to be a fact of life. And there's nothing anybody can do about it. But does the industry want to do anything about it?

BRIAN MULLIGAN, St Albans, Herts.

● *The Record Business chart including airplay did indeed provide an interesting alternative to the "industry" chart. But Music Week would resist any move to include airplay in the Gallup chart. If a turntable hit is not generating record sales (thereby causing the record to enter the chart in the normal way) then it has no place in a chart used by dealers as a stocking guide.*

What point is there in stocking a record which, despite airplay, is not motivating the public to buy? A cynic might agree that airplay records at the lower end of the chart might inhibit hyping at retail level, but another cynic might suggest that it could also lead to a return to payola scandals of the days before the BBC made the sensible decision to use a chart produced by an entirely independent research organisation. — Rodney Burbeck, Editor.

The vicious circle must be broken

WHEN DOES "aggressive marketing" become hype? I am not against marketing, but there should be rules of how far you can go and freebies should be given to all shops ordering a particular record, not only chart shops.

The main thing is to respect the music and the musicians. If I was a musician and a free sports bag was given away free with my record I would feel insulted. I know a lot of musicians who feel like that because the emphasis is being taken away from the music and being put on the gifts.

On top of that, the public is being cheated because it is not given a chance to find out about other records as only chart records are given exposure. By hyping you are forcing the public to listen to music it may not necessarily like or want.

Maybe falling sales are caused by records getting into the charts by hyping because although they may be in the charts, and therefore getting airplay, the public doesn't like them and don't buy them. But records which they want to buy, they don't get a chance to hear.

It's a vicious circle that must be broken.
FRENCHY GLODER, managing director, Flickknife, 82 Adelaide Grove, London W12.

'Pay for phone checks'

WE ARE a family owned shop trading for nine years and catering for all tastes in music with a large back catalogue stock. We were a chart shop in the BMRB days and contacted Gallup when it took over but we were not asked to join the new panel.

A few weeks later we were sent a list by Gallup and received a telephone call every Monday morning asking for sales with reference to this list, and other information. This was very time-consuming, but we continued to co-operate for about three months. During this time we were contacted by APT Electronics and asked if we would like to purchase a Dataport machine for £1,000 plus VAT.

We were assured that buying this machine would guarantee us becoming a chart return shop in the

next allocation. I was horrified at this apparent blackmail and told Gallup which informed me that APT had no authority to make such a statement.

I then decided that if Gallup wanted to use our services for the telephone checks it should pay for it and I invoiced them for three month's service. Gallup refused to pay and wrote to me saying that it would enter our company into its computer file "as one that should not be approached, for any reason, in the future".

I can only consider this is also tantamount to blackmail. I wonder where the record companies and Gallup will be when all the independent dealers have gone and the multiples are blackmailing them?
S M JONES, DJ's Records And Tapes, Park View, Whitley Bay, Tyne and Wear.

The two-chart solution

I BELIEVE there should be two singles charts — a Top 75 7-inch chart including an alphabetical "top bubblers" section containing the 25 closest records below the 75 (excluding chart drop-outs) and a Top 40 12-inch chart.

These charts should contain only black vinyl singles, (but with coloured or picture discs if they have a dealer price of not below a certain amount and are widely available).

All offers or giveaways with a record should mean automatic exclusion from the charts. This kind of chart may well be the answer to the industry's problem.
J WALPOLE, Ashurst Avenue, Southend-On-Sea, Essex.

A threat to industry credibility

WALTER WOYDA is absolutely correct in his attack on the current wave of "marketing" gimmicks that are being used to push singles into the chart. The absurdity of this approach, ie success at any price, should be obvious to all concerned, as it is not only a highly risky way of speculating on future album sales, but also guarantees that the single becomes a loss-making item.

More importantly though is the damage done to the credibility of the chart and the industry itself.

The chart should only reflect sales of the basic item of merchandise and any other embellishments in whatever form should and must be eliminated.

NIGEL MOLDEN, Sandels Way, Beaconsfield, Bucks.



Leading music business paper £1

Lobby for a better chart

- DO YOU want a better chart?
- A chart which gives artists equal chances of recognition and success?
 - A chart which dealers can order by in the knowledge that it reflects genuine public demand for the music in the grooves?
 - A chart which radio programmers can use to construct playlists of records the public actually want to hear?
 - A chart which puts some savvy back into the record business?

The next meeting of the charts committee takes place this Friday (21). If you have an opinion on the current marketing madness affecting the chart make them known now by lobbying the following committee members:

John Dacon (BPI), Peter Scapin (BPI), Patrick Isherwood (BPI), Derek Chinnery (BBC), A J Morris (Polydora) and Peter Wilkinson (Spotlight Publications).

Alternatively write to Chart Opinion, Music Week, 40 Long Acre, London WC2, and express your views to the industry at large.

MUSIC WEEK comes months & Video" back in Music & Video" I Mon-v sister Video" of 'eo

PRT chief warns of the dangers of the giveaway campaigns

ANNIHILATION!

A GROUNDSWELL of opinion is building up in the music industry in revolt against the tide of gimmicky marketing campaigns using free gifts, limited edition picture discs, special 12 inch cuts and other items to influence chart placings.

the product and the artists involved? In answer to this question many changes have taken place within the music business, and the market place has become much tougher for both records and video, but there is almost a self-annihilation by the industry using these items to influence chart placings.

"It's a devastating marketplace, and yet we are spending more and more money on it. Giving away things isn't a long term answer in the long run, and it's asking BPI members to support a campaign for a 7 inch only chart."

Echting Woyda's message to the record industry.

From Music Week's front page, September 3.

'The chart should be a guide, not a bible'

HOW EMOTIVE can you get? The questions at the head of your front page (MW September 3) are loaded and the comments on incentive marketing by some record companies coupled with the report on Jay Crawford's view of the charts further down the page are surely biased.

Can we be objective for a moment. Of your questions at the head of the front page, of course we all want an accurate chart, but whether we can have a chart which "gives artists equal chances of recognition and success" is doubtful. Are you suggesting that artists themselves should also cease promoting their records in case they influence the charts?

As for a chart which gives retailers an accurate picture of genuine public demand, any chart can only be a guide, local conditions and tastes will be apparent to any record retailer.

And as for the incentives, we have currently on offer various incentives. Some of these are T-shirts, but at the moment we are also running a sale and in the past have run competitions and special offers of our own.

Our experience is that if the customer does not like the artist or group then they will not be persuaded to buy the record. If they don't like the group they don't want to wear the T-shirt.

We would be better occupied in promoting the industry rather than spending time and effort in slanging what are after all legitimate marketing efforts. I notice that no-one has cited the vicious price-cutting of Smiths or Boots or the constant rise in wholesale prices as part of the industry's problems.

Although I have only been in the record industry a short time, by applying marketing experience I have increased the turnover of this business by 45 per cent in the first year and we are currently running at an additional 15 per cent above that level. The chart to me is a guide not a bible. What do record retailers want — a pre-printed order every week?

G P BOREHAM, Discs & Cards, Wimborne Road, Kinson, Bournemouth.

ATTENTION — PRODUCERS, A&R, PRODUCTION

MUSIC WEEK & APRS

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To be held in London on Tuesday October 25th

ADMISSION BY TICKET ONLY Studio Day Monday October 24th

For More Information contact:

Angela Fieldhouse — MUSIC WEEK 01-836 1522

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or fill out the form below and send to:
APRS, 23 CHESTNUT AVENUE, CHORLEYWOOD, HERTS, WD3 4HA.

Name _____
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Position in Company _____
Nature of Company's activities _____

18	12	100 LOW FOR ZERO	Rocket/Phonogram HSPD 24
19	14	THE LUXURY GAP ●	Virgin V 2253
20	NEW	LIKE GANGBUSTERS Joboxers	RCA BOXXP 1
21	15	THE PRESENT The Moody Blues	Threshold TXS 140
22	16	BODY WISHES ● Rod Stewart	Warner Brothers 9238771
23	13	FLICK OF THE SWITCH AC/DC	Atlantic 780100-1
24	17	THE LOOK ● Shalamar	Solar 960239-1
25	18	SUNNY AFTERNOON ● Various	Impression LPIMP 2
26	36	IN YOUR EYES ● George Benson	Warner Brothers 923744-1
27	20	SYNCHRONICITY ● The Police	A&M AMLX 63735
28	25	DOPPELGÄNGER Kid Creole & The Coconuts	Zel Island ILPS 9743
29	22	YOU AND ME BOTH ● Yazoo	Mute STUMM 12
30	27	RIO ● Duran Duran	EMI EMC 3411
31	21	THE PRINCIPLE OF MOMENTS ● Robert Plant	WEA 7901011
32	NEW	CANTERBURY Diamond Head	MCA DH 1002
33	46	CARGO ● Men At Work	Epic EPC 25372

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Week-ending September 24, 1983

NEW = NEW ENTRY

1	NEW	LABOUR OF LOVE UB40	DEP International/Virgin CA DEP 5
2	4	NO PARLEZI Paul Young	CBS 40/25521
3	9	THE CROSSING Big Country	Mercury/Phonogram MERSC 27
4	20	THE HIT SQUAD - CHART TRACKING Various	Ronco CRON 1
5	1	THE VERY BEST OF THE BEACH BOYS The Beach Boys	Capitol TC-BBTV 1867195
6	2	HEADLINE HITS Various	K-tel CE 2253
7	5	THRILLER Michael Jackson	Epic 40/85930
8	6	FANTASTIC Wham!	Inner Vision 40/25328
9	NEW	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE Johnny Mathis & Natalie Cole	CBS 40/10042
10	3	18 GREATEST HITS Michael Jackson plus The Jackson 5	Telstar STAC 2232

51	NEW	DANCE WIX - DANCE HITS VOL 1 Various	Epic DM 2
52	40	JULIO ● Julio Iglesias	CBS 10038
53	49	GREATEST HITS ● Rod Stewart	Riva R00TV 1
54	66	KISSING TO BE CLEVER ● Culture Club	Virgin V 2232
55	42	THE HURTING ● Tears For Fears	Mercury/Phonogram MERS 17
56	58	RICHARD CLAYDERMAN ● Richard Clayderman	Delphine/Decca SKL 5329
57	41	AN INNOCENT MAN Billy Joel	CBS 25554
58	48	CLASSIC ROCK/ROCK SYMPHONIES London Symphony Orchestra/Royal Choral Society/Roger Smith Chorale	K-tel ONE 1243
59	39	STREET SOUNDS - EDITION 5 Various	Street Sounds STSND 005
60	67	MAKIN' MOVIES ● Dire Straits	Vertigo/Phonogram 6359034
61	35	BLUE SUNSHINE The Glove	Wonderland/Polydor SHEL P 2
62	37	MEAN STEAK Y & T	A&M AMLX 64960
63	60	UPSTAIRS AT ERIC'S ● Yazoo	Mute STUMM 7
64	69	COMPLETE MADNESS ● Madness	Stiff HIT-TV 1
65	55	QUEEN GREATEST HITS ● Queen	EMI EMTV 30
66	62	QUICK STEP & SIDE KICK ● Thompson Twins	Arista 204 924
67	NEW	CLASSIC THEMES Various	Nouveau Music NML 1001

RE = RE-ENTRY

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

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

SILVER LP (60,000 units as of Jan '79)

TOP 30 CASSETTES

11	7	TRUE Spandau Ballet	Reformation/Chrysalis ZCDL 1403
12	12	STANDING IN THE LIGHT Level 42	Polydor POLDC 5110
13	11	BODY WISHES Rod Stewart	Warner Brothers 923877-4
14	10	SUNNY AFTERNOON Various	Impression TC-IMP 2
15	17	LET'S DANCE David Bowie	EMI America TC-AML 3029
16	8	TOO LOW FOR ZERO Eton John	Rocket/Phonogram REWMD 24
17	14	SYNCHRONICITY The Police	A&M CXM 63735
18	13	THE LUXURY GAP Heaven 17	B.E.F./Virgin TCV 2253
19	18	RIO Duran Duran	EMI TC-EMC 3411
20	15	THE LOOK Shalamar	Solar 960239-4

85	80	NIGHT DOBBING ● Imagination	R&B R00V 1
86	93	BURNING FROM THE INSIDE Bauhaus	Beggars Banquet BEGA 45
87	75	PIECE OF MIND ● Iron Maiden	EMI EMA 800
88	RE	DIRE STRAITS ● Dire Straits	Vertigo/Phonogram 9102 021
89	91	CONFRONTATION Bob Marley & The Wailers	Island/Tuff Gong ILPS 9760
90	57	THE RISE AND FALL OF ZIGGY STARDUST ● David Bowie	RCA International INTS 5063
91	79	ALADDIN SANE David Bowie	RCA International INTS 5067
92	94	FACE VALUE ● Phil Collins	Virgin V 2185
93	68	DUCK ROCK ● Malcolm McLaren	Charisma/Virgin MMLP 1
94	NEW	DANCE IN THE MIDNIGHT Marc Bolan	Marc On Wax MARCL 501
95	96	WAR OF THE WORLDS ● Jeff Wayne's Musical Version	CBS 96000
96	84	LAWYERS IN LOVE Jackson Browne	Asylum 9602681
97	RE	PETER GABRIEL PLAYS LIVE Peter Gabriel	Charisma/Virgin PGDL 1
98	71	HEADSTONE - THE BEST OF UFO UFO	Chrysalis CTV 1437
99	65	MUMMER XTC	Virgin V 2264
100	NEW	TELL ME IT'S NOT TRUE - BLOOD BROTHERS MINI-LP Barbara Dickson	Legacy LLM 101

Compiled by Gallop for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.92 or more.

SOLITAIRE



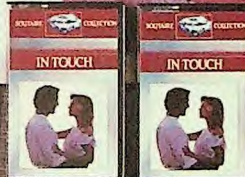
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Album STD 9
Cassette STDK 9



QUIET MOMENTS
Album STD 10
Cassette STDK 10



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R&B RDBUB 1

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	52	40	13	JULIO ● Julio Iglesias (Ramon Arcusa)	CBS 10038 (C) C: 40/10038
2	1	9	NO PARLEZI ● Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	53	49	13	GREATEST HITS ● Rod Stewart (Various)	Riva RODTV 1 (W) C: RODTV 41
3	7	8	THE CROSSING ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERSC 27	54	66	3	KISSING TO BE CLEVER ● Culture Club (Steve Levine)	Virgin V 2232 (E) C: TCV 2232
4	NEW		BORN AGAIN Black Sabbath (Robin Black/Black Sabbath)	Vertigo/Phonogram VERL 8 (F) C: VERLC 8	55	42	28	THE HURTING ● Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F) C: MERSOC 17
5	4	12	FANTASTIC ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	56	58	44	RICHARD CLAYDERMAN ● Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
6	8	29	TRUE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	57	41	3	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
7	2	9	THE VERY BEST OF THE BEACH BOYS ● The Beach Boys (Various)	Capitol BBTV 1867193 (E) C: TC-BBTV 1867195	58	48	5	CLASSIC ROCK/ROCK SYMPHONIES LSO/Royal Choral Society/Roger Smith Choral (Jarratt/Reedman)	K tel ONE 1243 (K) C: OCE 2243
8	6	41	THRILLER ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	59	39	7	STREET SOUNDS - EDITION 5 Various (Various)	Street Sounds STSND 005 (A) C: ZCSTS 005
9	3	12	18 GREATEST HITS ● Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R) C: STAC 2232	60	67	6	MAKIN' MOVIES ● Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
10	5	3	HEADLINE HITS Various (Various)	K-tel NE 1253 (C) C: CE 2253	61	35	2	BLUE SUNSHINE The Glove (Steven Severin/Robert Smith)	Wonderland/Polydor SHEL 2 (F) C: SHEM 2
11	32	2	THE HIT SQUAD - CHART TRACKING Various (Various)	Ronco RON LP 1 (B) C: CRON 1	62	37	3	MEAN STREAK Y & T (Chris Tsangarides)	A&M AMLX 64960 C: CXM 64960
12	NEW		WARRIORS Gary Numan (Bill Nelson/Gary Numan)	Beggars Banquet BEGA 47 (W) C: BEGC 47	63	60	55	UPSTAIRS AT ERIC'S ● Yazoo (EC Radcliffe/Yazoo)	Mute STUMM 7 (W/SP) C: CSTUMM 7
13	56	2	UNFORGETTABLE: A TRIBUTE TO NAT KING COLE Johnny Mathis & Natalie Cole (-)	CBS 10042 (C) C: 40/10042	64	69	8	COMPLETE MADNESS ● Madness (Langer/Winstanley)	Suff HIT-TV 1 (C) C: ZHIT TV 1
14	9	4	STANDING IN THE LIGHT Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110	65	55	11	QUEEN GREATEST HITS ● Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
15	10	4	CONSTRUCTION TIME AGAIN Depeche Mode (Daniel Miller/Depeche Mode)	Mute STUMM 13 (SP) C: CSTUMM 13	66	62	31	QUICK STEP & SIDE KICK ● Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924
16	19	23	LET'S DANCE ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	67	NEW		CLASSIC THEMES Various (Various)	Nouveau Music NML 1001 (A) C: ZC-NML 1001
17	11	2	BENT OUT OF SHAPE Rainbow (Roger Glover)	Polydor POLD 5116 (F) C: POLDC 5116	68	100	20	PENTHOUSE & PAVEMENT ● Heaven 17 (B.E.F.)	B.E.F./Virgin V 2208 (E) C: TCV 2208
18	12	9	TOO LOW FOR ZERO ● Eton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24	69	61	21	TWICE AS KOOL Kool & The Gang (Eumir Deodato/Kool & The Gang)	De-Lite/Phonogram PROLP 2 (F) C: PROMC 2
19	14	11	THE LUXURY GAP ● Heaven 17 (B.E.F./Greg Walsh)	B.E.F./Virgin V 2253 (E) C: TCV 2253	70	85	13	SECRET MESSAGES ● ELO (Jeff Lynne)	Jet JETLX 527 (C) C: JETCX 527
20	NEW		LIKE GANGBUSTERS JoBoxers (Alan Shacklock)	RCA BOXXLP 1 (R) C: BOXXX 1	71	64	24	OFF THE WALL ● Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
21	15	3	THE PRESENT The Moody Blues (Pip Williams)	Threshold TXS 140 (F) C: KTXC 140	72	82	2	NEW GOLD DREAM (81, 82, 83, 84) Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TCV 2230
22	16	15	BODY WISHES ● Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877-1 (W) C: K 923877-4	73	RE		RUMOURS ● Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W) C: K4 56344
23	13	4	FLICK OF THE SWITCH AC/DC (AC/DC/Tony Platt)	Atlantic 780100-1 (W) C: 780100-4	74	97	20	HUNKY DORY ● David Bowie (Ken Scott)	RCA International INTS 5064 (R) C: INTK 5064
24	17	9	THE LOOK ● Shalamar (Leon F Sylvers III)	Solar 960239-1 (W) C: 960239-4	75	81	45	HELLO, I MUST BE GOING! ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
25	18	4	SUNNY AFTERNOON ● Various (Various)	Impression LPIMP 2 (IDS) C: TC-IMP 2	76	50	49	REFLECTIONS ● Various (Various)	CBS 10034 (C) C: 40/10034
26	36	16	IN YOUR EYES ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4	77	72	17	TUBULAR BELLS ● Mike Oldfield (Oldfield/Heyworth/Newman)	Virgin V 2001 (E) C: TCV 2001
27	20	14	SYNCHRONICITY ● The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	78	NEW		# 8 J. J. Cale (Audie Ashworth/J. J. Cale)	Mercury/Phonogram MERL 22 (F) C: MERL 22
28	25	2	DOPPELGANGER Kid Creole & The Coconuts (August Darnell)	Zel/Island ILPS 9743 (E) C: ICT 9743	79	74	2	WORKOUT ● Jane Fonda (-)	CBS 88581 (C) C: 40/88581
29	22	11	YOU AND ME BOTH ● Yazoo (E.C. Radcliffe/Yazoo)	Mute STUMM 12 (W/SP) C: CSTUMM 12	80	59	24	FASTER THAN THE SPEED OF NIGHT ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
30	27	38	RIO ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	81	77	2	20 GOLDEN GREATS ● The Shadows (-)	EMI EMTV 3 (E) C: TC-EMTV 3
31	21	10	THE PRINCIPLE OF MOMENTS ● Robert Plant (Plant/Lefevre/Moran)	WEA 790101-1 (W) C: 790101-4	82	63	13	DURAN DURAN ● Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
32	NEW		CANTERBURY Diamond Head (Mike Shipley/Diamond Head)	MCA DH 1002 (C) C: DHC 1002	83	51	4	RANT N' RAVE WITH THE STRAY CATS Stray Cats (Dave Edmunds)	Arista STRAY 3 (F) C: TCAT 3
33	46	22	CARGO ● Men At Work (Peter McLan)	Epic EPC 25372 (C) C: 40/25372	84	83	3	LOVE SONGS ● Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
34	30	17	CRISES ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCV 2262	85	80	20	NIGHT DUBBING ● Imagination (Tony Swain/Steve Jolley)	R&B RBDUB 1 (A) C: ZCDUB 1
35	NEW		FLIGHTS OF FANCY Paul Leoni (Jon Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC-NML 1002	86	93	10	BURNING FROM THE INSIDE Bauhaus (Bauhaus)	Beggars Banquet BEGA 45 (W) C: BEGC 45
36	76	2	THE HIT SQUAD - NIGHTCLUBBING Various (Various)	Ronco RON LP2 (B) C: CRON 2	87	75	17	PIECE OF MIND ● Iron Maiden (Martin Birch)	EMI EMA 800 (E) C: TC-EMA 800
37	33	29	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733	88	RE		DIRE STRAITS ● Dire Straits (Muff Winwood)	Vertigo/Phonogram 9102 021 (F) C: 7231 015
38	26	6	ALPHA ● Asia (Mike Stone)	Geffen GEF 25508 (C) C: 40/25508	89	91	18	CONFRONTATION Bob Marley & The Wailers (Bob Marley & The Wailers/Errol Brown)	Island/Tuff Gong ILPS 9760 (E) C: ICT 9760
39	43	4	MERRY CHRISTMAS MR LAWRENCE Ryuichi Sakamoto (Tanaka/Ono/Sakamoto)	Virgin V 2276 (E) C: TCV 2276	90	57	26	THE RISE AND FALL OF ZIGGY STARDUST ● David Bowie (David Bowie/Ken Scott)	C: INTK 5063 RCA International INTS 5063 (R)
40	24	8	PUNCH THE CLOCK ● Elvis Costello And The Attractions (Langer/Winstanley)	F Beat XXLP 19 (R) C: XCC 19	91	79	20	ALADDIN SANE David Bowie (David Bowie/Ken Scott)	RCA International INTS 5067 (R) C: INTK 5067
41	23	3	BUILT TO DESTROY The Michael Schenker Group (MSG/Louis Austin)	Chrysalis CHR 1441 (F) C: ZCHR 1441	92	94	4	FACE VALUE ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
42	38	245	BAT OUT OF HELL ● Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419	93	68	17	DUCK ROCK ● Malcolm McLaren (Trevor Horn)	Virgin/Charisma MMLP 1 (E) C: MMMC 1
43	54	36	BUSINESS AS USUAL ● Men At Work (Peter McLan)	Epic EPC 85669 (C) C: 40/85669	94	NEW		DANCE IN THE MIDNIGHT Marc Bolan (John & Shan Bramley)	Marc On Wax MARCL 501 (IDS) C: MARCK 501
44	31	5	FUTURE SHOCK Herbie Hancock (Material/Herbie Hancock)	CBS 25540 (C) C: 40/25540	95	96	4	WAR OF THE WORLDS ● Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40/96000
45	28	13	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various (Various)	Casablanca/Phonogram CANH 5 (F) C: CANHC 5	96	84	7	LAWYERS IN LOVE Jackson Browne (Jackson Browne/Greg Ladanyi)	Asylum 9602681 (W) C: 9602684
46	52	2	BORN TO LOVE Peabo Bryson/Roberta Flack (Various)	Capitol EST 712284-1 (E) C: TC-EST 712284-4	97	RE		PETER GABRIEL PLAYS LIVE Peter Gabriel (Peter Gabriel/Peter Walsh)	Charisma/Virgin PGDL 1 (E) C: PGDMC 1
47	29	33	SWEET DREAMS (ARE MADE OF THIS) ● Eurythmics (Stewart/Williams/Crash)	RCA RCALP 6063 (R) C: RCAC 6063	98	71	4	HEADSTONE - THE BEST OF UFO UFO (Various)	Chrysalis CTY 1437 (F) C: ZCTY 1437
48	34	6	SING FOR YOU The Kids From Fame (Barry Fasman)	BBC KIDLP 005 (R) C: KIDK 005	99	65	3	MUMMER XTC (Steve Nye/XTC/Bob Sargeant)	Virgin V 2264 (E) C: TCV 2264
49	45	20	POWER CORRUPTION AND LIES New Order (New Order)	Factory FACT 75 (P/RT) C: FACTUS 12C	100	NEW		TELL ME IT'S NOT TRUE - BLOOD BROTHERS MINI-LP Barbara Dickson (Nick Sykes)	C: - Legacy LLM 101 (IDS)
50	44	51	LOVE OVER GOLD ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram DSLP 4 (F) C: DSMC 4					
51	NEW		DANCE MIX - DANCE HITS VOL II Various (Various)	Epic DM 2 (C) C: DM 402					



AC/DC	23
ASIA	38
BAUHAUS	86
BEACH BOYS, The	26
BENSON, George	7
BIG COUNTRY	3
BLACK SABBATH	4
BOLAN, Marc	94
BOWIE, David	16, 74, 90, 91
BROWNE, Jackson	96
BRYSON, Peabo	96
FLACK, Roberta	46
CALE, J.J.	78
CLASSIC THEMES	67
CLAYDERMAN, Richard	56
COLLINS, Phil	75, 92
COSTELLO, Elvis & The Attractions	40
CULTURE CLUB	54
DANCE MIX - DANCE HITS	51
DEPECHE MODE	15
DIAMOND HEAD	32
DICKSON, Barbara	100
DIRE STRAITS	50, 60, 88
DURAN DURAN	30, 82
ELO	70
EURHYTHMICS	47
FLASHDANCE	45
FLEETWOOD MAC	73
FONDA, Jane	79
GABRIEL, Peter	97
GLOVE, The	61
HANCOCK, Herbie	44
HEADLINE HITS	10
HEAVEN 17	19, 68
HIT SQUAD, The - CHART TRACKING	11
HIT SQUAD, The - NIGHTCLUBBING	36
IGLESIAS, Julio	52
IMAGINATION	85
IRON MAIDEN	87
JACKSON, Michael	8, 71
JACKSON, Michael Plus The Jackson 5	9
JOBOXERS	20
JOEL, Billy	57
JOHN, Elton	18
KID CREOLE & THE COCONUTS	28
KIDS FROM FAME, The	48
KOOL & THE GANG	69
LEONI, Paul	35
LEVEL 42	14
LONDON SYMPHONY ORCHESTRA, The	58
MADNESS	64
MARLEY, Bob & The Wailers	89
MATHIS, Johnny & Natalie Cole	13
McLAREN, Malcolm	93
MEAT LOAF	42
MEN AT WORK	33, 43
MOODY BLUES, The	21
NEW ORDER	49
NUMAN, Gary	12
OLDFIELD, Mike	34, 77
PLANT, Robert	31
POLICE, The	27
QUEEN	65
RAINBOW	17
REFLECTIONS	76
SAKAMOTO, Ryuichi	39
SCHENKER GROUP, Michael	41
SHADOWS, The	81
SHALAMAR	24
SIMPLE MINDS	72
SPANDAU BALLET	6
STEWART, Rod	22, 53
STRAY CATS	83
STREET SOUNDS - EDITION 5	59
STREISAND, Barbra	84
SUNNY AFTERNOON	25
TEARS FOR FEARS	55
THOMPSON TWINS	66
TYLER, Bonnie	80
UB40	95
UFO	37
WAYNE, Jeff	95
WHAMI	5
XTC	99
Y & T	62
YAZOO	29, 63
YOUNG, Paul	2

DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE

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

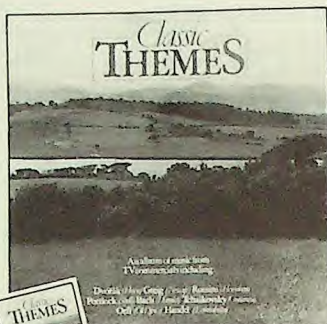


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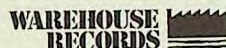
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TOP US SINGLES

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like '1* 2 TELL HER ABOUT IT, Billy Joel', '2* 4 TOTAL ECLIPSE OF ... Bonnie Tyler', etc.

BULLETS 41-100

Table with 4 columns: Rank, Artist, Title, Label. Includes entries like '41* 43 WHAT AM I GONNA DO, Rod Stewart', '42* 46 THIS TIME, Bryan Adams', etc.

NEW SINGLES

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

A POPULAR HISTORY OF SIGNS IF SHE WAS A CAR/Stigma/Guernica JUNGLE JUNG 6 12" only Pic Bag (I/J)

Main listing of new singles with columns for Artist, Title, Label, and Distributor. Includes entries like 'AFTER DARK DEATHBRINGER/Call Of The Wild Lazer PROMO 1 Pic Disc (N)', 'ALLISON, George YOU WILL NEVER KNOW/WELTON IRE: Girls Them A Mind Me Buzz 001 12" (JS)', etc.



SINGLES ARTISTS this week include, from the top, Howard Johnson, Poison Girls and Freeez.

Hotline number for new release details: 01-379 6527. Deadline 11am. Wednesday of week prior to publication.

Distributor codes: see album releases page

Total Releases: 111

September 30, 1983

NEW ALBUMS

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

ADLER, Danny GUSHA GUSHA MUSIC Armageddon ARM 8/— 85p (P)
ANGELIC UPSTARTS, The ANGEL DUST (THE COLLECTED HIGH!) Anagram GRAM 007/CGRAM 007 (P)
ANONYMOUS THE ELECTRONIC SYLVIA PLATH Broken Skull Tapes SKULL 004 (Cassette Only) 78p (Falling A— (0255) 74730)

BAND OF THE WELSH GUARDS A WELSH GUARDS SHOWCASE NUMBER ONE Military DR 105/— (IH)
BAND OF THE GRENADEER GUARDS YANKEE DOODLE DANDY Military DR 106/— (IH)
BIGGS, Barry COMING DOWN WITH LOVE Revue REV 003/— £2.95 (JS)
BILEAMS ASNA BILEAMS ASNA Cantio SLP 550 £2.80 (Plankton— 01-534 8500)
BOWIE, David LET'S DANCE EMI America AMLP 3029 (Picture Disc) (E)
BREAD BEST OF BREAD 1 & 2 Elektra K 96084-4 (Double Play Cassette) £3.20 (W)
BROWNE, Jackson JACKSON BROWNE/RUNNING ON EMPTY Asylum K 960277-4 (Double Play Cassette) £3.20 (W)
BSM BUTTERFLIES, . . . MARGERINE DOESN'T Broken Skull Tapes SKULL 008 (Cassette Only) 78p (Falling A— (0255) 74730)
BSM THAT'S THE END OF THE BLUES NOW HERE'S THE WEATHER Broken Skull Tapes SKULL 005 (Cassette Only) 78p (Falling A— (0255) 74730)

CARR, Leroy COMPLETE RECORDINGS IN CHRONOLOGICAL ORDER Matchbox MSE 210/— £3.19 (ISW)
COMMODORES 13 Motown STMA 8039/CS/TMA 803N £3.65 (R)
COMSAT ANGELS, The LAND JIVE HIP B/HIPC 8 (C)
COTTON, Billy And His Band SING A NEW SONG 1930 37 Saville SVL 160/— £2.93 (SW)

EAGLES HOTEL CALIFORNIA/THE LONG RUN Asylum K 960275-4 (Double Play Cassette) £3.20 (W)
EASTON, Sheena BEST KEPT SECRET EMI EMC 1077951/TC-EMC 1077954 £3.39 (E)

FENDULHET, Paul & The Skyrockets Dance Orchestra STAIRWAY TO THE STARS 1943 48 Saville SVL 161/— £2.93 (ISW)
FIELDING AND HIS ORCHESTRA, Jerry SWINGIN' IN HI-FI Jasmine 1025/— £2.40 (IH/RSIL/MW/SW)
FITZGERALD, Ella LULLABIES OF BIRDLAND Jasmine 1027/— £2.40 (IH/RSIL/MW/SW)
FREED, Alan DEDICATION VOL 1 Silhouette SM 10006/— £3.00 (ISW)
FREED, Alan DEDICATION VOL 2 Silhouette SM 10007/— £3.00 (ISW)
FREED, Alan DEDICATION VOL 3 Silhouette SM 10008/— £3.00 (ISW)

GENESIS GENESIS Charisma/Virgin GEN LP1/GENMC 1 (E)

HAWKWIND THE TEXT OF FESTIVAL Jams JAMS 29/— (2 LP) £3.04 (SO)
HEAD, Jove PINDER MOVEMENT Armageddon HEDON 5/— 85p (P)
HEARTFIXERS, The THE HEARTFIXERS Southland SLP 12/— £4.25 (SW)
HEFTI AND HIS ORCHESTRA, Neal THE BAND WITH YOUNG IDEAS Jasmine JASM 1021/— £2.40 (IH/RSIL/MW/SW)
HIGGINS, Chuck PACHUKO HOP Ace CH 81/— (P)

JANE AND BARTON JANE AND BARTON Cherry Red M RED 53/— (P)
JANSCH, Bert ANTHOLOGY Transatlantic ORL 8275/— £3.22 (MW)
JARREAU, Al ALL FLY HOME/THIS TIME Warner Brothers K 923948-4 (Double Play Cassette) £3.20 (W)
JONES, Rickie Lee RICKIE LEE JONES/PIRATES Warner Brothers K 923949-4 (Double Play Cassette) £3.20 (W)

KALEIDOSCOPE BACON FROM MARS Edsel NED 115/— £3.35 (SW)
KELDAY, Paul NEGATIVE HALLUCINATION Broken Skull Tapes SKULL 006 (Cassette Only) 78p (Falling A— (0255) 74730)
KISS LICK IT UP Vertigo/Phonogram VERL 9/VERLC 9 £3.45 (F)

LEE, Peggy And Ella Fitzgerald PETE KELLY'S BLUES Jasmine JASM 1024/— £2.40 (IH/RSIL/MW/SW)
LEE, Peggy BLACK COFFEE Jasmine 1026/— £2.40 (IH/RSIL/MW/SW)
LEWIS, Huey SPORTS Chrysalis CHR 1412/— £3.22 (F)
LORDS OF THE NEW CHURCH THERE'S NOTHING SACRED I.R.S. SP 70039/CS 70039 £3.20 (C)
LUNCFORD AND HIS ORCHESTRA, Jimmie JIMMIE LUNCFORD AND HIS ORCHESTRA Jasmine JASM 1023/— £2.40 (IH/RSIL/MW/SW)

MIDLER, Bette NO FRILLS Atlantic K 780070/HK 780070-4 (W)
MITCHELL, Joni COURT AND SPARK/FOR THE ROSES Asylum K 960276-4 (Double Play Cassette) £3.20 (W)
MUSLIMGAUZE OPAQUES Kinematograph PKR 2 (Cassette Only) £1.90 (Falling A— (0255) 74730)

NEWMAN, Jimmy C CAJUN & COUNTRY TOO! Swallow LP6052/— £4.00 (ISW)

ORIGINAL SOUNDTRACK UK/DK Anagram GRAM 006/— (P)
ORIGINAL SOUNDTRACK WAR GAMES Polydor POLD 5124/POLDC 5124 £3.25/£3.38 (F)
ORIGINAL SOUNDTRACK ROCK, PRETTY BABY Jasmine 1028/— £2.40 (IH/RSIL/MW/SW)
ORIGINAL SOUNDTRACK THE TWILIGHT ZONE Warner Brothers K 923887-1/— (W)
ORIGINAL TELEVISION SCORE THE WINDS OF WAR That's Entertainment TER 1070/— (A)

PENTANGLE CRUEL SISTER Transatlantic ORL 8081/ORK 78081 £3.22 (MW)
PENTANGLE HISTORY BOOK Transatlantic ORL 8276/ORK 78276 £3.22 (MW)
PENTANGLE THE PENTANGLE Transatlantic ORL 8540/— £3.22 (MW)
POPOL VUH AGAPE AGAPE (LOVE LOVE) Union V 015/— (P)
PYLON GYRATE Armageddon ARM 5/— 85p (P)

RENBOURN, John SO CLEAR Transatlantic ORL 8277/— £3.22 (MW)
RENBOURN, John THE LADY AND THE UNICORN Transatlantic ORL 8654/— £3.22 (MW)
RICHARD, Cliff SILVER BOX SET (SILVER/ROCK 'N' ROLL SILVER) (With Booklet) EMI EMCS 1077873/TC-EMCS 1077875 £5.47 (E)
RICHARD, Cliff SILVER EMI EMC 1077871/TC-EMC 1077874 £3.39 (E)
ROBERTS, Rappa COME IN A DIS Ethnic ET8 2235/— £3.08 (JS)

SALLYANGIE (Mike Oldfield) CHILDREN OF THE SUN Transatlantic ORL 8366/ORK 78366 £3.22 (MW)
SINATRA, Frank GREATEST HITS VOL 1 & 2 Reprise K 923954-4 (Double Play Cassette) £3.20 (W)
SKJELBRED, Ray CHICAGO HIGH LIFE Euphonic ESR 1223/— £4.25 (ISW)
SLEDGEHAMMER BLOOD ON THEIR HANDS Illuminated JAMS 32/— £2.89 (WIKF)
SMIKE CAST OF . . . Smike Recording Company SMIKE /SMIKE C1 (2 LP) £3.75 (P)
SOFT BOYS TWO HALVES FOR PRICE OF ONE Armageddon BVE 1/— 85p (P)
STEWART, Rod ATLANTIC CROSSING/A NIGHT ON THE TOWN Riva K 923955-4 (Double Play Cassette) £3.20 (W)
SWARBRICK, Dave SWARBRICK 2 Transatlantic ORL 8502/— £3.22 (MW)
SWIMMING POOL Q's, The THE DEEP END Armageddon ARM 12/— 85p (P)

TURNER, Jim OLD FASHIONED LOVE (TRIBUTE TO JAMES P. JOHNSON) Euphonic ESR 1222/— £4.25 (ISW)

VARIOUS A LITTLE OF THIS . . . A LITTLE OF THAT Joy JOYD 274/— £1.60 (ISW)
VARIOUS AT THE ROCKHOUSE VOL 9 Eagle 319/— £3.75 (ISW)
VARIOUS BLUES FROM LA TO LA P-Vine PLP 724/— £6.50 (ISW)
VARIOUS DUBIOUS CONNECTIONS SEVERED? Broken Skull Tapes SKULL 007 (Cassette Only) 78p (Falling A— (0255) 74730)
VARIOUS EASIN' IN — WOMEN SING THE BLUES 1924 41 Muskadine 105/— £3.75 (ISW)
VARIOUS HARP & BLUES P-Vine PLP 725/— £6.50 (ISW)
VARIOUS IMAGES K-tel ONE 1254/DCE 2254 £4.17 (K)
VARIOUS INDIPOP-MUSIC AND DANCE COMPILASIAN Indipop INDU 5 (Self 01-368 7023/Virgin Retail 01-961 2919/1)
VARIOUS JERICHO ALLEY BLUES FALSH P-Vine PLP 9052/53/— £2 LP £10.75 (ISW)
VARIOUS MOONLIGHT RADIO Armageddon MOON 1/— 85p (P)
VARIOUS MORNING, NOON AND NIGHT Ronco RTL 2094 A/B/C (3 LP) 4C RTL 2094 A/B/C (3 Cassette) (B)
VARIOUS RON GOES TO TOWN Plankton PCN 103 (Cassette Only) £1.05 (Self— 01-534 8500)
VARIOUS SPECIALTY RHYTHM & BLUES STORY VOL 1 (PICKIN' & ROLLIN', JUMPIN' & DRIFTIN') Vivid VS2 1516 (2 LP) — £11.25 (ISW)
VARIOUS SPECIALTY RHYTHM & BLUES STORY VOL 2 (R&B FROM NEW ORLEANS TO LA, ROCKIN' & SOULIN') Vivid VS2 1517 (2 LP) — £11.25 (ISW)
VARIOUS THE TWO OF US K-tel NE 1222/CE 2222 £4.17 (K)
VARIOUS T.O.D.: TRASH ON DELIVERY Flicknife SHARP 011/— (P)

WAITS, Tom SWORDFISH/TROMBONE Island ILPS 9782/CT 9762 £3.39 (E)
WARD, Pete BETWEEN THE EYES Plankton PCN 105 (Cassette Only) £1.58 (Self— 01-534 8500)
WAYSTED VICES Chrysalis CHR 1438/ZCHR 1438 £3.22 (F)
WILBER, Bob And The Bechet Legend ON THE ROAD Boddeswell BW 105/— £3.25 (ISW)

YELLOWMAN CONFESSIONS Vista Sounds VSLP 4048/— £2.95 (HDS/JSV)
YOUNG, Neil NEIL YOUNG/EVERYBODY KNOWS THIS IS NOWHERE Reprise K 923956-4 (Double Play Cassette) £3.20 (W)



TOM WAITS, top, and The Soft Boys release albums this week.

Distributor Codes

A — PRT 01-640 3344
 B — Ronco 01-876 8682
 BK — Backs 0603 26221
 BLM — Black Marketing — 01-609 7017/8
 BM — BiBi Magnetics 01-223 5955
 BU — Bullet 08894 76316
 C — CBS 01-960 2155
 CEL — Celtic Music 0532 432637
 CH — Charly 01-639 8603
 CON — Conifer 08954 47707
 CS — Cassion 01-485 8704
 E — EMI 01-561 8722
 F — PolyGram 01-590 6044
 FP — Faulty 01-727 0734
 G — Lightning 01-969 8344
 GR — Graduate 0384 59048
 GY — Greyhound 01-385 8146
 H — HR Taylor 021-622 2377
 I — Cartel (Backs, Rough Trade) and
 Fast Product — 031 661 5811
 Probe — 051 236 6591
 Red Rhino (Mid) — 0926 26376
 Red Rhino (Nth) — 0904 641415
 Revolver — 0272 299105
 IDS — Independent Distribution Services 01-476 3222
 IKF — 02514 20053
 ILA — Independent Record Labels Association 01-935 2303
 IMS — Import Music Service (via Polygram) 01-590 6044
 IMP — Impex Musik 01-229 5454
 IN — Inferno 021-233 1256
 IRS — Independent Record Sales 850 3161 (Chris Weiland)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-992 8055
 KS — Kingdom — 01-836 4763
 L — Lugtons 01-348 9122
 M — MSD — 01-602 3483
 MB — Menace Breakers 01-381 1391
 MFP — Music For Pleasure 01-561 3125
 MK — 041-333 9553
 MW — Making Waves 01-481 9917
 N — Neon 09363 5029
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689-73144
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PRO — Projection 0702 72281 R — RCA 021-525 3000
 RT — Rough Trade 01-221 1100
 RU — Ruff Lion — 01-221 1604
 SO — Stage One 0428 4001
 SP — Spartan 01-903 8223
 SW — Swift 0424 220028
 T — Trojan 01-961 4565
 TE — Tent 0708-751881
 TOL — The Other Label 01-624 1843
 V — Vista Sounds 01-951 3178
 W — WEA 01-998 5929
 WU — Wynd UP 061-798 9252
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	SYNCHRONICITY	The Police	A&M
2	2	THRILLER	Michael Jackson	Epic
3	3	FLASHDANCE	Soundtrack	Casablanca
4	4	PYROMANIA	Def Leppard	Mercury
5*	5	AN INNOCENT MAN	Billy Joel	Columbia/CBS
6*	6	ALPHA	Asia	Geffen
7*	9	THE WILD HEART	Stevie Nicks	Modern
8	8	LAWYERS IN LOVE	Jackson Browne	Asylum
9	10	REACH THE BEACH	The Fixx	MCA
10*	11	THE PRINCIPLE . . .	Robert Plant	SwanSong
11	7	STAYING ALIVE	Soundtrack	RSO
12*	15	METAL HEALTH	Quiet Riot	Pasha
13*	14	RHYTHM OF YOUTH	Men Without Hats	Backstreet
14*	16	GREATEST HITS	Air Supply	Arista
15	13	LET'S DANCE	David Bowie	EMI-America
16	12	KEEP IT UP	Loverboy	Columbia/CBS
17*	24	FASTER THAN . . .	Bonnie Tyler	Columbia/CBS
18*	20	FLICK OF THE SWITCH	AC/DC	Atlantic
19*	19	SPEAKING IN TONGUES	Talking Heads	Sire
20*	22	COLD BLOODED	Rick James	Gord-y
21*	30	RANT N' RAVE WITH . . .	Stray Cats	EMI-America
22	17	ELIMINATOR	ZZ Top	Warner Bros
23*	26	SWEET DREAMS	Eurythmics	RCA
24	18	SHE WORKS HARD . . .	Donna Summer	Mercury
25	25	PUNCH THE CLOCK	Elvis Costello	Columbia/CBS
26	21	FRONTIERS	Journey	Columbia/CBS
27	23	AFTER EIGHT	Taco	RCA
28	27	CARGO	Men At Work	Columbia/CBS
29*	49	THE PRESENT	The Moody Blues	Threshold
30	28	1999	Prince	Warner Bros
31	29	KISSING TO BE CLEVER	Culture Club	Virgin/Epic
32*	39	NO PARKING . . .	Midnight Star	Solar
33	33	LIVING IN OZ	Rick Springfield	RCA
34	31	DURAN DURAN	Duran Duran	Capitol
35	36	BORN TO LOVE	Bryson/Flack	Capitol
36*	60	GAP BAND V—JAMMIN'	Gap Band	Total Experience
37	32	ALBUM	Joan Jett	Blackheart/MCA
38	40	THE LOOK	Shalamar	Solar
39	41	TEXAS FLOOD	Stevie Ray Vaughn	Epic
40*	51	ZAPP III	Zapp	Warner Bros

BULLETS 41-100

41*	45	DRASTIC MEASURE	Kansas	CBS Associated
47*	55	FUTURE SHOCK	Herbie Hancock	Columbia/CBS
52*	69	CITY KIDS	Spyro Gyra	MCA
54*	175	PASSIONWORKS	Heart	Epic
57*	63	ON THE RISE	The S.O.S. Band	Tabu
58*	100	BEST KEPT SECRET	Sheena Easton	EMI-America
63*	N	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA
68*	73	ARK	The Animals	I.R.S.
69*	82	LIVE — STOMPIN' AT THE SAVOY	Rufus And Chaka Khan	Warner Bros
70*	89	INDIVIDUAL CHOICE	Jean-Luc Ponty	Atlantic
74*	85	HOLY DIVER	Dio	Warner Bros
76*	133	DIRTY LOOKS	Juice Newton	Capitol
79*	98	THE REAL MACAW	Graham Parker	Arista
96*	112	FANTASTIC	Wham-U.K.	Columbia/CBS

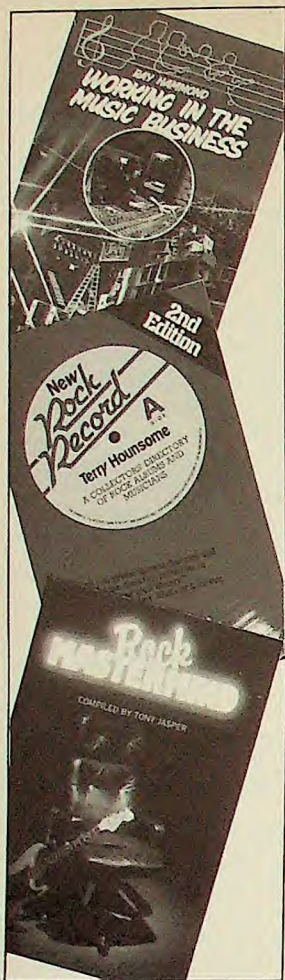
OTHER NEW ENTRIES

114*	THE CROSSING	Big Country	RCA
142*	BLOW YOU OWN HORN	Herb Alpert	A&M
148*	YOU CAN'T FIGHT FASHION	The Michael Stanley Band	EMI-America
170*	MIKE'S MURDER SOUNDTRACK	Joe Jackson	A&M
179*	LA CAGE AUX FOLLES	Original Cast	RCA
195*	SUCKER FOR A PRETTY FACE	Eric Martin Band	Elektra

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard*, for w/e September 24, 1983.

MUSIC BOOKS

Music books: useful insights and a profitable sideline



THE NUMBER of music and music-related books published every year continues to grow. From the straight sheet music compilations (now frequently illustrated with appropriate sleeves and colour pictures) to the potted biography of the latest number one band, to the most obscure reference book on some long-forgotten musical form, all have a market somewhere.

And in many cases, the stocking of a selection of titles can prove a profitable sideline for dealers — especially in the all-important run-up to Christmas.

One of the most prolific of rock authors is *Music Week* contributor Tony Jasper. *Rock Mastermind* (Blandford, £1.95) by Jasper, published this autumn, features more than 2,000 questions on every aspect of rock/popular music from 1955 to the present.

The same author has penned *Silver Cliff — A 25 Year Journal 1958-1983* (Sidgwick & Jackson, £7.95/10.95) which, as the title suggests, is a year-by-year journal of the forever young Cliff Richard. While winning no prizes for literary merit, the book provides an interesting insight into the man and his music and is amply illustrated with the excellent photographs of Dezo Hoffman. And it is rounded off by an accurate discography. To quote Jasper: "It will be 1987 before Paul McCartney can celebrate his quarter century of hit records and 1988 for the Rolling Stones..."

Probably more books have been written about the Stones than any other band. Mick Jagger's official biography is some way from publication, but there is — in the meantime — plenty in print to keep the fans happy. *The Rolling Stones — The Last Tour* (Philip Kamin/James Karnbach, Sidgwick & Jackson, £5.95) is a well illustrated diary of their 1981 US tour and 1982 foray into Europe. Recommended.

To those on the outside, the music business is seen as something of an eldorado, a world of exotic lifestyles, satin tour-jackets, endless parties and a generally glittering life style. That it is a shade different to this in reality is difficult to convince the outsider, particularly the young aspirant who dreams of working in "something to do with music".

Awaited with interest therefore is Ray Hammond's *Working In The Music Business* (Blandford, £4.95). At the time of writing, the book was not available for review. But we can offer you an extract from the cover note:

"At the moment, only the most persistent and the most lucky can find an entrance (into the music business) and there is no single book to guide you. Equally, the careers guidance officer has little knowledge and can only offer advice in the broadest terms.

"This book is the answer. It tells young people about working in the music business. It is not for budding musicians, it is for people who want to work in recording studios, record companies, music shops, music publishing, musical instrument marketing, music press and PR and music management companies. Author Ray Hammond does not glamorise the careers that are related to music, but does offer truthful insights into the work and lifestyles to be found in 'the business'."

While on the subject of the music business, *Stiff — The Story Of A Record Label* (Blandford, £3.95) is an excellent diary/discography of the most individual record label to emerge in the industry's short history.

Guide/reference books on artists, their records and their achievements are sought after by both record collectors and rock fans. But which book should fans/collectors purchase for their particular needs? Published this month is Ed Hanel's *The Essential Guide To Rock Books* (Omnibus Press, £5.95) which lists over 1,000 books on the subject. Artists such as The Beatles, Dylan or Elvis Presley have had dozens and even scores of books written about them, but it is surprising how many less famous bands also have their own biographies.

The above-mentioned is designed as a companion volume to the just-published *The Essential Guide To Rock Records* (Omnibus Press, £5.95) by Fred Dellar and Barry Lazell.

This promises: "The complete discography of over 450 of rock and roll's greatest artists released in Britain. Every single, EP and album is listed with, in most cases, the month and year of their release... It is bound to receive high critical praise and become the standard reference work on the subject."

"On the popular level, this will appeal to record collectors, particularly those who attend the many record fairs held around the country, and also to fans of any of the groups listed."

"On the information level it continues where *The Guinness Book Of British Singles* leaves off because it lists every record by a particular artist and not just those which made the charts."

The authors are two of the best-known discographers in the country: Fred Dellar writes the Information City and Fred Fact columns for *New Musical Express*, and Barry Lazell writes the Wax Fax column for *Sounds* as well as *MW's* Disco Commentary.

Another well-known in rock journalism, Pete Frame, has completed the long-awaited second volume of his rock family trees. *Rock Family Trees 2* (Omnibus, £5.95), just published, includes Frame's hand-drawn/lettered charts of Buddy Holly, John Mayall, Status Quo, Traffic, Madness, Ultravox, Human League and many others.

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Thinking
of Christmas already?

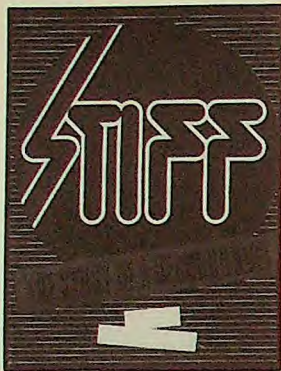
Thinking people think IMP
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MUSIC BOOKS



STIFF HISTORY: published by Blandford Press.

For each and every genre

BLANDFORD IS introducing three new additions to its Listener's Guide series — *Folk Music* by Sarah Lifton, *Medieval and Renaissance Music* by Derrick Henry and *Country Music* by Robert K Oermann with Douglas B Green.

Blandford says: "Written by acknowledged authorities every title provides a historical account of the development of a particular genre, which places in context the outstanding personalities, whether composers or performers, and their music."

"Each author draws on a comprehensive understanding of the music under discussion in order to select the major works in the field and the best available recorded interpretations — the recordings that belong in every music lover's collection."

Searching for that chord

SHEET MUSIC sales are generally healthy at present, with publishers looking to sell their wares into record retail outlets and the High Street chain stores/book shops as well as using the music instrument shops.

To do this — particularly on the rock and pop side, the trend has been to make the music packages more attractive by using colour covers, photographers and in many cases, accompanying text.

International Music Publications' *Pink Floyd — The Final Cut* is a good illustration of this. The matching folio to the number one album of the same name, this 72-page book has a full colour laminated cover, specially designed by Roger Waters, along with 32 full-colour photographs to accompany the songs.

New from IMP is *The Style Council à Paris* which is the first of many new folios due from IMP, this one being the matching words and music to the Style Council EP, à Paris.

Says a spokesman: "With its full colour cover and photo selection plus a mini-text explaining about the four songs, this is much more than just a piece of sheet music."

Counter display packs are available through IMS for their Band

Aids pocket books of cues/chords and middle eights which retail at £1.95. Each book features 175 tunes — which works out at a little more than a penny a tune.



RECENTLY PUBLISHED by International Music Publications are two new books containing both the words and music of the very best music hall songs — dating back to the period when Marie Lloyd and others played to packed houses — which have maintained their popularity.

Music Sales: a case of quality not quantity

MUSIC SALES, which now supplies over 400 record retailers with music related books, is continually looking for new outlets for both its own and its distributed lines.

"More and more music books are coming onto the market," says Music Sales' Neil Hammerton. "So obviously one has to become more selective."

"Some big names in the record world just don't sell in book form, while for certain artists the fans are eager to buy whatever's available in print."

Duran Duran's Official Lyric Book, including the words to all their songs and many pictures has now sold more than 50,000 copies via Music Sales.

Due shortly from Music Sales is *Culture Club — Boy George In His Own Words* (£3.50) which looks set to score big sales, though it clashes with Virgin Books' *When Cameras Go Crazy — Culture Club* (Virgin, £3.95 see below) which is superbly illustrated.

One of the biggest sellers for the autumn should be *The Jam: A Beat Concerto* (Omnibus/Music Sales, £4.95) which is the band's official/authorised biography written by journalist Paulo Hewitt with Paul Weller. Its availability should tie in nicely with Polydor's release of the double album retrospective, *Snap*.

When Virgin goes crazy

THE FOURTH volume of Virgin Books' Rock Year Book is due for publication next month, as is *Musical Youth's* official biography (also Virgin). December on Virgin sees the release of a lavishly illustrated book of David Bowie's recent tour.

Right: Culture Club When Cameras Go Crazy, published by Virgin Books.



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

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AM/AMX 150

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DOG TALK BOW WOW!
 GRR!

K-9 CORP. (Featuring Pretty C):
 "Dog Talk" Coinciding perfectly
 original, this is a great rap version of
 "Atomic Dog" using George Clinton's
 107bpm 12in backing track behind and
 between mentions of Pluto, Goofy,
 ScoobyDoo, Snoopy and other canine
 cartoon faves — "watch me raise my
 leg" being the nicest line! — flipped by
 Clinton's own 113bpm instrumental of
 "Man's Best Friend". Woof... woof!
JAMES HAMILTON
 (12) CL 307 RECORD MIRROR
 Capitol RECORDS

MUSIC WEEK

TOP SINGLES

DISCO & DANCE

TOP ALBUMS

THIS WEEK LAST WEEK WEEKS ON CHART

1	2	5	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson/Robert Flack	Capitol (12)CL 302 (E)	7" (12") number (Dist.)
2	4	8	THE SUN GOES DOWN (LIVING IT UP)	Level 42	Polydor POSP(X) 622 (F)	
3	3	4	JAM ON REVENGE (The Wikki-Wikki-Song)	Newcleus	Becket BKS(L) 8 (A)	
4	6	3	GO DEH YAKA (Go To The Top)	Monyaka	Polydor POSP(X) 641 (F)	
5	27	2	DOLCE VITA	Ryan Paris	Carrere CART(T) 289 (R)	
6	11	6	BODY WORK	Hot Streak	Polydor POSP(X) 642 (F)	
7	5	10	WATCHING YOU, WATCHING ME	David Grant	Chrysalis GRAN(X) 2 (F)	
8	1	11	ROCKIT	Herbie Hancock	CBS (T)A3577 (C)	
9	9	7	WHAT I GOT IS WHAT YOU NEED	Unique	Prelude (T)A3707 (C)	
10	10	5	JUST IN TIME	Raw Silk	West End/Arista WEND (1)2 (F)	
11	8	8	CLUB TROPICANA	Wham!	Inner Vision (T) A3613 (C)	
12	7	9	GIVE IT UP	KC & The Sunshine Band	Epic (T)A3017 (C)	
13	14	14	A TIME LIKE THIS	Haywoode	CBS (T)A3651 (C)	
14	12	2	SHOW ME THE WAY	New York Skyy	Epic (T)A3691 (C)	
15	15	6	DISAPPEARING ACT	Shalamar	Solar.E 9807 (T) (W)	
16	20	5	ONE MIND TWO HEARTS	Paradise	Priority (P)X 1 (A)	
17	13	11	THE CROWN	Gary Byrd & The G.B. Experience	Motown TMGT 1312 (R)	
18	46	3	BAND OF GOLD	Sylvester	London LON(X) 33 (F)	
19	31	4	RAY-GUN-OMICS	Project Future	Capitol (12)CL 305 (E)	
20	48	3	THERE'S SOMETHING WRONG IN PARADISE	Kid Creole & The Coconuts	Island (12)IS 130 (E)	
21	NEW		SMOOTH	Edwin Starr	Calibre CAB (L) 114 (A)	
22	16	2	I'M A PAC-MAN	Pac-Man	Enjoy EN 1163 (Import)	
23	17	4	HIGH NOON	Two Sisters	I.R.S. PFS(X) 1021 (C)	
24	26	5	DON'T YOU GET SO MAD	Jeffrey Osborne	A&M AM(X) 140 (C)	
25	NEW		CHEAP THRILLS	Planet Patrol	21 Records/Polydor POSP (X) 639 (F)	

26	36	3	SUPERSTAR	Lydia Murdock	Korova KOW 30 (T) (W)
27	21	15	I.O.U.	Freeez	Beggars Banquet BEG 96 (T) (W)
28	22	4	IF YOU COULD SEE ME NOW	Shakatak	Polydor POSP(X) 635 (F)
29	19	7	HALF THE DAY'S GONE . . .	Kenny Lynch	Satril (12) SAT 510 (SP)
30	39	4	IT'S RAINING MEN	The Weather Girls	CBS A (13)2924 (C)
31	43	2	STREET JUSTICE	The Rake	Streetwave WAVE(L) 8 (A)
32	NEW		FREAK-A-ZOID	Midnight Star	Solar E 9798 (W)
33	NEW		THE SHADOW OF YOUR SMILE	D Train	Prelude (T) A3694 (C)
34	41	4	DR JAM (IN THE SLAM)	Men At Play	Design Communications DEST 1 (IDS)
35	30	11	DOUBLE DUTCH	Malcolm McLaren	Charisma/Virgin MALC 3 (12) (E)
36	24	11	OUT IN THE NIGHT	Serge Ponsar	WEA International U 9852 (T) (W)
37	23	4	MIDNIGHT LADY	Breeze	Breeze BRZ 1 (A)
38	18	10	WAIT UNTIL TONIGHT (MY LOVE)	Galaxy Featuring Phil Fearon	Ensign/Island (12)ENY 503 (E)
39	25	3	CHANGING FOR YOU	The Chi-Lites	R&B RBS(RBL) 215 (A)
40	50	2	BEAT THE BUSH	Prince Charles & The City Beat Band	Virgin VS 610 (12) (E)
41	44	2	RETURN OF CAPTAIN ROCK	Captain Rock	NIA N 11236 (Import)
42	38	2	BREAK DANCIN' — ELECTRIC BOOGIE	West Street Mob	Sugarhill SHL 128 (A)
43	37	6	(You're A) GOOD GIRL	Lillo	Capitol (12)CL 303 (E)
44	NEW		ONE LOVER (DON'T STOP THE SHOW)	Forrest	CBS (T)A3734 (C)
45	NEW		LET'S GET IT RIGHT	Keywi	Virgin VS 623 (12) (E)
46	34	6	JUST BE GOOD TO ME	The S.O.S. Band	Tabu (T) A3626 (C)
47	45	2	RUNNIN'	Junior	Mercury/Phonogram MER(X) 145 (F)
48	40	5	RISIN' TO THE TOP	Kenji Burke	RCA RCA(T) 354 (R)
49	35	9	WHAT DO WE DO	Atmosfear	Chrysalis CHS(12) 2730 (F)
50	28	5	JINGO (REMIX)	Candido	US Salsout SG 406 (Import)

THIS WEEK LAST WEEK WEEKS ON CHART

1	1	3	STANDING IN THE LIGHT	Level 42	Polydor POLD 5110 (F)
2	2	8	18 GREATEST HITS	Michael Jackson Plus The Jackson 5	Telstar STAR 2232 (R)
3	6	31	THRILLER	Michael Jackson	Epic EPC 85930 (C)
4	5	11	FANTASTIC	Wham!	Inner Vision IVL 25328 (C)
5	7	8	THE LOOK	Shalamar	Solar 960239-1 (W)
6	3	4	FUTURE SHOCK	Herbie Hancock	CBS 25540 (C)
7	4	6	STREET SOUNDS — EDITION 5	Various	Street Sounds STSND 005 (A)
8	17	6	BORN TO LOVE	Peabo Bryson & Roberta Flack	Capitol EST 7122841 (E)
9	8	14	IN YOUR EYES	George Benson	Warner Brothers K 9237441 (W)
10	10	3	LET ME BE YOURS	Lillo	Capitol EST 7122901 (E)
11	9	3	COME WITH CLUB (CLUB TRACKS VOL 2)	Various	Club/Phonogram CLUB 2 (F)
12	16	20	TWICE AS KOOL	Kool & The Gang	De-Lite/Phonogram PROLP 2 (F)
13	11	5	ON THE LINE	Michael Wycoff	RCA BSLP 5002 (R)
14	18	2	CONTINUATION	Philip Bailey	CBS 25550 (C)
15	15	3	COLD BLOODED	Rick James	Gord-y STMA 8038 (R)
16	21	9	FOREVER BY YOUR SIDE	The Manhattan	CBS 25353 (C)
17	22	14	NIGHT DUBBING	Imagination	R&B RBDUB 1 (A)
18	12	7	THE PROPHET RIDES AGAIN	Dennis Brown	A&M AMLX 64964 (C)
19	13	7	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AMLX 64940 (C)
20	19	6	ON THE RISE	The S.O.S. Band	Tabu TBU 25476 (C)
21	NEW		LIVE-STOMPIN' AT THE SAVOY	Rufus and Chaka Khan	Warner Brothers 9236791 (Import)
22	14	9	SKYYLIGHT	New York Skyy	Epic EPC 25632 (C)
23	NEW		KISS FM MASTERMIXES VOL 11	Various	Prelude PRL 19104 (Import)
24	RE		CONFRONTATION	Bob Marley & The Wailers	Island/Tuff Gong ILS 9760 (E)
25	23	2	ACTIVE FORCE	Active Force	A&M SP 4932 (Import)

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INDEPENDENT LABELS

Euro-hit set for golden autumn in UK

AN ALBUM which has already sold more than 4m copies in Europe now looks set to be one of this autumn's biggest-sellers in the UK, with TV exposure guaranteed.

Rondo Veneziano, which originates from Italy, is being released here by Ferroway Records (whose previous LP, featuring Hot Gossip choreographer Arlene Phillips, has been a big seller), distributed by PRT.

Ferroway's Iain Burton says: "We're confident that this LP, which is the first of three, is going to be a huge seller — ITV is using one of the tracks, La Serenissima, as the theme music for its autumn TV campaign, with commercials going out an average of three or four times a night for two months nationwide, while the BBC is using the live orchestra on its Second Image TV special in November, which is being screened from the New Hippodrome (previously The Talk Of The Town) in November."

In addition, tracks will be featured in two episodes of the notorious soap opera Crossroads in which former star Noele



IAIN BURTON and Simon Cowell of Ferroway Records demonstrating their "strategic positioning poster campaign" which is part of the promotion for Rondo Veneziano, released this week.

Gordon temporarily reappears in Venice.

A £35,000 animated video for La Serenissima has already been used on BBC's Get Set Picture Show and a 30-minute TV special based on the music is also planned for New Year screening by the BBC.

Burton says: "We are also liaising with The Genius Of Venice Exhibition, which is the largest Italian art exhibition to be held in the UK."

La Serenissima has already been issued as a single — available in 7 and 12-inch formats — with full-colour picture bags.

● Ferroway is based at 46 South Molton Street, London W1Y 1HE (tel: 01-493-5737).

PETER AND THE TEST TUBE BABIES

THE JINX

NEW SINGLE ears 2

NEW RELEASES FOR SEPTEMBER FROM VISTA SOUNDS

SINGLES (Order now from IDS 01-476 3222)

- V.S. Records JC(T) 7003 7"/12" The Beach Nuts — "Raving On The Beach"
- Dancefloor DF(T) 7005 7"/12" King Sporty & The Ex-Tras "Do You Wanna Dance?"
- Dancefloor DF(T) 7006 7"/12" Congress — "Saturday"/ "That's Jazz"
- Dancefloor DF(T) 7007 7"/12" The Ex-Tras with Florei Da "The Boomerang"
- Buzz BUZZ 2. 7" only Ya Ya — "What Can I Say?"
- Buzz BUZZ 3. 7" only Helen Day's Wild Affair — "The Face That Broke A Thousand Hearts"

MOVING WELL!

Buzz(T) 1. 7"/12" Low Profile — "Call Me"

ALBUMS (Order from IDS or Jetstar)

- VSLP 4048 YELLOWMAN — Confessions
- VSLP 4049 THE TAMLINS — Red Rose
- STLP 1021 PIONEERS — Reggae For Lovers II
- STLP 1022 ANTHONY JOHNSON — Reggae Feelings
- STLP 1024 DENNIS BROWN — Dennis
- STLP 1025 BARRY BROWN — Barry
- STLP 1026 FREDDIE MCGREGOR — Freddie
- STLP 1027 LINVAL THOMPSON — Linval
- GSLP 3000 PRINCE LINCOLN THOMPSON & THE ROYAL RASSES — Experience
- VSLP 2012 EARL SIXTEEN — Songs For A Reason

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SEND NOW FOR FREE COLOUR CATALOGUE



NEW WHITE funk band Kudos (above) from Yorkshire have their first single, I Need You, released on Peninsular Records, distributed via IDS, this week. The band was formed by Tazz Haydn, who produced the single and set up the label; also in the line-up is ex-Wilson Janey Hallett, who worked with Mari Wilson for eight months.

Makaton Chat go solo

CLEVELAND BAND Makaton Chat, who have had tracks on two compilations albums, Your Secret's Safe With Us and Best Of Secrets, have their first solo

LP, Strange Beach, released by Leeds indie label, Trans.

The band were previously signed to Statik Records and released a three-track single, Federal State Chance — they signed to Trans- after a session for John Peel. The Strange Beach is also scheduled for release as a single in October.

● Trans- Records, c/o Richard Wells, PO Box MT3, Leeds (0751-23245).

Demon double

DEMON RELEASE a double A side single, The Plague/The Only Sane Man, on Clay (CLAY 25), taken from their LP, The Plague (CLAY LP 6).

Zig Zag back on the tracks

ZIGZAG MAGAZINE is being re-launched from next month, with particular emphasis on the independent music scene.

The magazine, published by Pogo Publishing and retailing for 75p, is being edited by Mick Mercer, who has been a regular contributor to the paper in recent years. Pogo is controlled by Paul Flint whose previous magazine involvements have included Smash Hits; joining the staff is former IRS press officer Vermilion Sands, who is appointed advertising manager.

● Zig Zag is based at 24 Ray Street, London EC1, tel: 01-278 6615.

Indipop aims for broader appeal

SHEILA CHANDRA of Monsoon has signed with the Indipop label and will be releasing two solo albums, the first of which is due before Christmas. At the same time, two tracks from the LP are featured on the Indipop Music And Dance Compilasion album released this week.

"Last year's Compilasion album was raw and embryonic — the mood of this year's LP is confident," says Indipop's Steve Coe. "The tracks are well-produced, danceable yet experimental, and aimed at a wider audience." The new album features 10 songs from nine groups and artists, all "combining an Asian feel with their own contemporary, distinctive sound".

● Indipop Music is based at 92 Birkbeck Road, Enfield, Middlesex EN2 0ED (01-366 7023).

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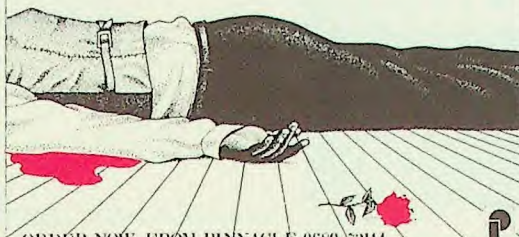
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MUSIC WEEK

TOP SINGLES

INDIES

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	CONFUSION	New Order	Factory FAC 93 (I/P)
2	2	10	EVERYTHING COUNTS	Depeche Mode	Mute 7BONG 3 (I/SP)
3	3	28	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
4	5	6	TO A NATION OF ANIMAL LOVERS	Conflict	Corpus Christi CHRIST ITS 4 (I)
5	8	4	THE CRUSHER	Bananaman	Big Beat NS 88 (P)
6	7	5	IGNORE THE MACHINE	Allen Sex Fiend	Anagram ANA 11 (P)
7	13	3	BRUISES	Gene Loves Jezebel	Situation 2 SIT 24 (I/P)
8	6	8	TREES AND FLOWERS	Strawberry Switchblade	92 Happy Customers HAP 001 (I/RT)
9	4	6	LEAN ON ME	Red Skins	CNT Productions CNT 016 (I/P)
10	15	8	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
11	22	2	ANOTHER TYPICAL CITY	UK Subs	Fall Out FALL 017 (I/J)
12	RE		INCUBUS SUCCUBUS	X-Mal Deutschland	4AD 311 (I/P)
13	10	12	REPTILE HOUSE	Sisters Of Mercy	Merciful Release MR 023 (I)
14	18	3	MUNSTERS THEME	The Escalators	Big Beat NS 87 (P)
15	14	9	BROTHERS GRIMM (EP)	Death Cult	Situation 2 SIT 23T (I/P)
16	9	10	WHO DUNNIT?	Crass	Crass 121984/4 (I)
17	11	6	CHEERIO AND TODDLE PIP	The Toy Dolls	Volume VOL 5 (I/P)
18	16	7	LINED UP (REMIX)/MY SPINE (IS THE...)	Shriekback	Y Records Y 106 (IDS)
19	17	15	SHEEP FARMING IN THE FALKLANDS	Crass	Crass 121984/3 (I)
20	12	7	NIGHT AND DAY	Everything But The Girl	Cherry Red CHERRY 37 (P)
21	38	2	HIP HIP	Hurrh!	Kitchenware SK 6 (I)
22	26	2	NIGHT CREATURES	Screaming Dead	No Future 1201 25 (I/P)
23	19	12	THE MAN WHOSE HEAD EXPANDED	The Fall	Rough Trade RT 133 (I)
24	41	2	BACK ON THE PISS AGAIN (EP)	Sex Aids	Riot City RIOT 28 (I/P)
25	NEW		I DISCOVER LOVE	Fad Gadget	Mute 7MUTE 028 (I/SP)

26	46	2	TEMPTATION	Popular Voice	Backs 12NCH 005 (BK/I)
27	21	3	WOULDN'T WANT TO KNOCK IT!	Cook Da' Books	Kiteland CUSTY 124 (IDS)
28	20	8	THE STRENGTH OF YOUR CRY (EP)	Luddites	Xcentric Noise SECOND 1 (I)
29	31	12	BIRTHDAY PARTY (EP); RELEASE THE BATS	Birthday Party	4AD BAD 307 (I/P)
30	29	27	ANACONDA	Sisters Of Mercy	Merciful Release MR 019 (I)
31	NEW		SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
32	34	11	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
33	44	22	ALICE	Sisters Of Mercy	Merciful Release MR 015 (I)
34	NEW		GIRL SOUL	Salvation	Merciful Release MR 025 (I)
35	35	9	BLITZKRIEG BOP/HYPOCRITES	Newtown Neurotics	Razor RZS 107 (IDS)
36	24	7	DIE FOR YOUR GOVERNMENT	The Varukers	Riot City RIOT 27 (I/P)
37	25	10	ONE DAY	APB	Oily SLICK 10 (I)
38	27	6	DIE HARD	Venom	Neat NEAT 27 (P)
39	23	5	BUSY DOING NOTHING	Dave Stewart And Barbara Gaskin	Broken BROKEN 5 (IDS)
40	30	15	EVOLUTION (EP)	Subhumans	Bluurg FISH 2 (I)
41	28	5	LOUD AND CLEAR	Sub Culture	Essential ESSENTIAL 002 (I)
42	32	13	WAR BABY	Tom Robinson	Panic NIC 2 (IDS)
43	NEW		RAPIST	Combat '84	Victory VIC 2 (P)
44	33	19	NOBODY'S DIARY	Yazoo	Mute YAZ 003 (I/SP)
45	43	14	BIRDS FLY (WHISPER TO A SCREAM)	Icicle Works	Situation 2 SIT 22 (I/P)
46	47	15	HAND IN GLOVE	Smiths	Rough Trade RT 131 (RT/I)
47	36	7	WHEAT FROM THE CHAFF (EP)	Case	Sus SUS 1 (I)
48	RE		NIGHT	Skeletal Family	Red Rhino RED 36 (I)
49	37	9	KARDOMAH CAFE	Cherry Boys	Crash CRA 510 (SP)
50	40	4	I'M THINKING OF YOU	Box Of Toys	Inevitable INEV 13 (I/Proba)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	CONSTRUCTION TIME AGAIN	Depeche Mode	Mute STUMM 13 (I/SP)
2	3	11	YOU AND ME BOTH	Yazoo	Mute STUMM 12 (I/SP)
3	2	20	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (P/RT)
4	9	2	DEATH CHURCH	Rudimentary Peni	Corpus Christi ITS 6 (I)
5	5	13	OFF THE BONE	Cramps	Illegal ILP 012 (I/P)
6	4	5	FROM GARDENS WHERE WE FEEL SECURE	Virginia Astley	Happy Valley ROUGH 58 (I)
7	8	3	BOLLOX TO THE GONADS—HERE'S THE...	Various	Pax PAX 14 (I)
8	12	23	FETISCH	X-Mal Deutschland	4AD CAD 30 (I/P)
9	7	7	LIVE AT RONNIE SCOTTS	Weakend	Rough Trade RTM 139 (I/RT)
10	18	2	THE REVOLUTION STARTS AT CLOSING TIME	Serious Drinking	Upright RPLP 3 (I/P)
11	6	22	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
12	NEW		ARMAGEDDON IN ACTION	The Destroyers	Radical Change RC 2 (BK/I)
13	10	8	ANOTHER SETTING	Durutji Columa	Factory FAC 74 (I/P)
14	15	39	PILLOWS AND PRAYERS	Various	Cherry Red Z RED 41 (P)
15	16	7	POLITICS, RELIGION, ETC	Chaotic Dischord	Riot City CITY 004 (I/P)
16	19	3	SEDUCTION	The Danse Society	Society SOC 882 (I)
17	17	3	BLOOD BROTHERS	Barbara Dickson	Legacy LLM 101 (IDS)
18	NEW		INTO GLORY RIDES	Manowar	Music For Nations MFN 6 (P)
19	14	14	HAND OF KINDNESS	Richard Thompson	Hannibal HNBL 1313 (IDS/MW)
20	11	6	DEMO-LITION BLUES	Various	Insane LP 1 (I/J)
21	13	6	THE DAY THE COUNTRY DIED	Subhumans	Spiderleg SDL 9 (I)
22	24	2	PATIENCE	Peter Hammill	Naive NAVL 3 (SP)
23	20	16	YES SIR, I WILL	Crass	Crass 121984/2 (I)
24	21	4	A DISTANT SHORE	Tracy Thorn	Cherry Red M RED 35 (I)
25	22	11	1981-82 MINI LP	New Order	Factory FED 313 (P/RT)

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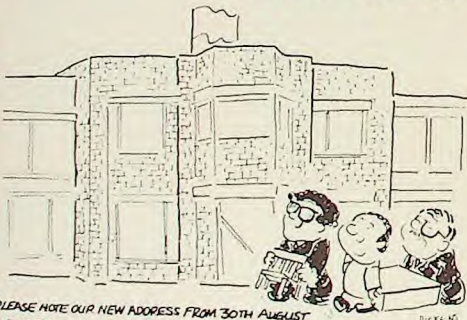
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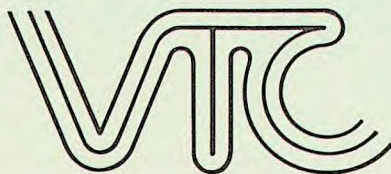
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