

SINGLES CHART 15 · ALBUM CHART 26

MUSIC WEEK

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SELECTED BY an invited panel of top film directors and producers as Top Promo Video Directors in the Music Week 1983 Awards — Lol Creme and Kevin Godley.

Russell's outburst

IN AN unprecedented outburst at *Music Week's* annual awards luncheon at the Dorchester Hotel last week, CBS Records UK managing director Paul Russell shocked the audience with the forceful use of a four-letter swear word to abuse competitors Virgin and EMI.

Russell made his brief, explosive "speech" while accepting the award as Top Singles company. He also collected the award for Top Albums company. EMI was second in both categories and CBS shared first place in the Top Singles Label category with Virgin.

Later, Russell called *Music Week* to say: "I unreservedly apologise to *Music Week* and any of the guests at the lunch who may have been offended."

Trade outcry at attack on the Tipples

A VICIOUS attack on former RAVRO chairman and long-standing GRRC secretary Harry Tipple and his wife at their south London shop last week drew horrified reaction from the music trade.

The three robbers, who burst into the Tipple of Peckham shop last Monday night demanding cash, savagely attacked Tipple, cutting off one of his toes and attempting also to sever an ear. They then tied up and brutally beat Cecily Tipple before fleeing with the £100 cash, which was all that their victims had been able to hand over.

In your new-look MUSIC WEEK

YOUR *Music Week* has a number of new features this week, including re-designed editorial pages, new headline typeface, and brighter designs on the charts, airplay and new release pages:

□ NEW music video chart compiled by *Music Week's* research department from a panel of record outlets selling music on video. The chart will complement regular coverage of the music video industry which will include a monthly *Music Video Extra* supplement.

□ NEW improved airplay pages: total plays per station on the grid, new bubbling under section, expanded Radio One and Two lists.

□ NEW regular computer software section for record dealers expanding into this new sales opportunity area.

□ NEW bigger disco section plus Radio London's influential disco/dance plays.

Derek Green moves back as A&M MD

IN A surprise announcement last week, A & M senior vice president Derek Green revealed that he has taken over as managing director of the UK company, replacing John Cokell who has left the company.

Green stressed to *MW*: "This is not just a caretaker move. I am back in the managing director's seat with my sleeves rolled up. I am taking A & M right back to the essence of its base — as an A & R company."

Green said he felt the company may have "lost its way by becoming obsessed with internal management issues" and he vowed not to let it rest on its past and current successes.

"No company has such glittering international success credits with homegrown UK talent, and I believe the best chapters of our story have yet to be written," he said. "A 'small company' philosophy will be applied as this best suits the A & M ambition of finding and developing superior talent and the subsequent aggressive marketing and promoting of their product."

Green paid tribute to the departing Cokell: "His contributions were a vital part of our success story and we all wish him well in whatever he chooses next." *MW* was unable to contact Cokell for comment.

Mansfield in £3½ m TV studio deal

ONE OF the country's largest independent TV studios with post production facilities, Ewart's, has been bought by Mike Mansfield's MME company for £3½m. The studio is a popular venue for shooting promotional videos, and Mansfield said this side of the business would be developed. Studio owner Keith Ewart will stay on in collaboration with MME.

Blank tape men running scared

BLANK TAPE suppliers are running scared at recent signs that the EEC Commission may be coming round to the conclusion that there must be a levy on tape to off-set music industry losses through home recording.

"It came as a shock to us," admitted Sony UK managing director Bill Fulton at a press conference organised by the Tape Manufacturers Group (TMG) which represents Agfa, BASF, Fuji, 3M, Maxell, Memorex, Panasonic, Sony and TDK. Fulton went on to talk emotively of the EEC as "a bogeyman raising its head and threatening us".

With more than a hint of irony, Fulton congratulated the music industry on its successes of 1983 and claimed that he was not making the levy an "industry to industry" issue. "The two industries need each other," he said.

The TMG's three-year campaign to block music industry demands for a levy has been brought to a head following a report on home-taping commissioned by the EEC Commission from Gillian Davies, associate director general of the IFPI, which made specific recommendations for the level of royalties on blank tape.

Fulton described the report as "a totally biased document" and claimed that the recommended royalties would double the price of a C90 cassette or an E180 video

cassette. He said it was compiled without consulting consumer protection groups or anyone other than those who would benefit from the levies.

And he claimed that levies imposed in Sweden and Norway had had a "devastating effect" on sales of blank and pre-recorded cassettes because of the introduction of poor quality tape illegally imported and sold at drastically reduced prices.

The TMG has produced a 12-page booklet titled *The Case Against A Levy On Blank Recording Tape* in which it claims that record sales have been held back by several factors — lowering the physical quality of records by reducing the petroleum content; shrinkwrapping; reducing the numbers of records accepted as returns; and "ignoring the growing preference for cassettes".

Fulton revealed that the TMG recently held an international conference in Brussels at which blank tape suppliers from France, Germany, Italy, Belgium, Denmark and the Netherlands agreed to campaign on a united basis.

They are scared that an EEC Green Paper due this year may favour the idea of a levy and that individual governments may "second guess" the EEC decision and go ahead with levy legislation.

Our Price poised for City launch

A WELL-ORCHESTRATED publicity campaign in the City pages of the national press is paving the way for the stock market launch of retail chain Our Price Records.

The chain, started by Gary Nesbitt and Mike Isaacs with one London shop specialising in pre-recorded cassettes in the Seventies, took over the Harlequin stores in 1980 following injection of capital by the Midland Bank. It now runs 76 shops, mainly in the South, and has plans for a further 50.

The City launch is anticipated to raise around £10m, needed to fund the company's expansion plans.

'Beware the enemy within' — Oberstein

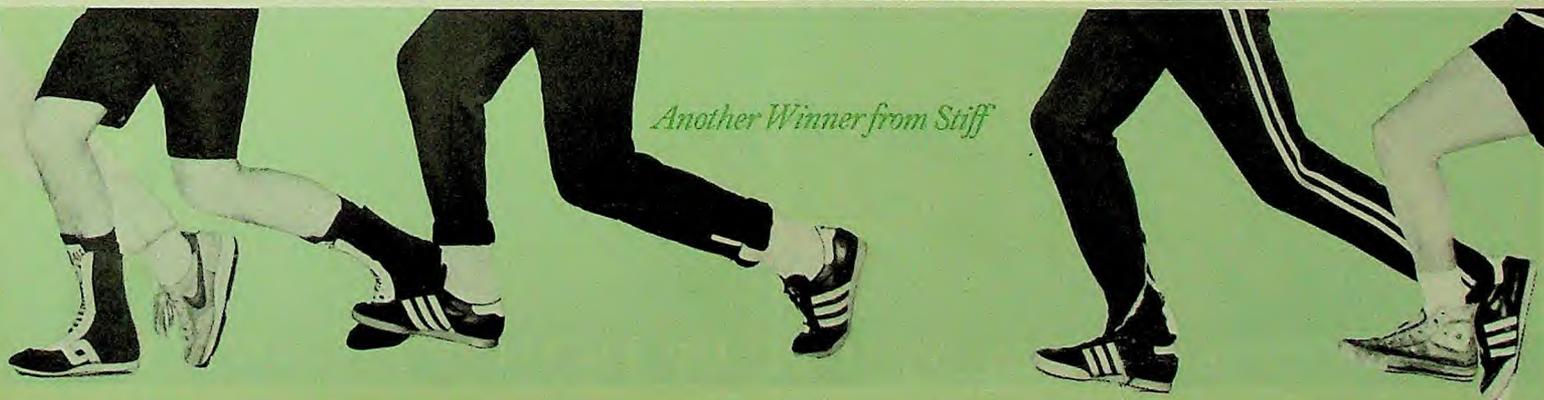
BPI CHAIRMAN Maurice Oberstein used his keynote speech at the *Music Week* Awards luncheon to make a blistering attack on the Tape Manufacturers Group campaign.

He derided claims that the blank tape manufacturers are as much a part of the entertainment industry as record companies: "They're intertwined with us like a cobra round a rabbit"; and he awarded them the "chutzpah award with cluster (the biggest pair of brass balls you've ever seen)".

But he tempered his rhetoric with objectivity: "I am against the Messiah mentality that one day someone or something will come along to save the record industry, like another Beatles. There will be no Messiah. No new Copyright Bill will save the record industry; if we get a blank tape levy it will only give us recompense for what has been taken away from us."

"We must be careful that we don't score too many own goals. Hardware must go on developing and will need good software — and our software needs good hardware. But remember that while CD is great it has never yet made a record a hit. While appreciating the hardware industry, we must never be seen to foster the interests of the enemy within — like the blank tape industry."

Another Winner from Stiff



MUSIC WEEK AWARDS 1983

American
Commentary



NARM: audio/video anomaly

From IRA MAYER

NEW YORK: As a genuinely impartial body on the matter of first sale repeal as it applies to audio and video, NARM's decision to support the Home Recording Rights Coalition (which advocates "the right to tape" for video) while continuing to fight for separate legislation to tax audio home taping, is a curiosity at best.

When the issue first split into separate audio and video camps about two years ago (just as NARM was spinning off its sister VSDA organisation) executive director Joe Cohen insisted that he had no problem supporting both groups he was heading, whose interests were at odds. Until recently NARM had expressly avoided involvement on the video aspect, leaving VSDA to battle for itself.

Is the record industry hurt by home-taping? There's little doubt that it is, even if the degree is a matter of whose statistics you read in any given week. Besides, how do you account for those who tape for their own libraries, or to have a copy for the car or a Walkman? Surely the industry itself must be faulted for not moving quickly enough to provide quality cassettes, and to make them as readily available as LPs. None of which minimises the loss of revenues from illegal copying and from taping off the radio.

Does the electronics industry have a legitimate gripe in not wanting to be responsible for paying royalties on a virtually immeasurable practice? Certainly. Can it shirk all responsibility? The record industry is not likely to permit that, at least not without a good fight.

In the Betamax decision, the Supreme Court has suggested that the video industry hasn't demonstrated harm from home-copying. Indeed, the value of material appears to increase as it migrates from one medium to the next. NARM argues that in audio there are no additional channels of distribution, and together with the RIAA, claims a direct loss of revenues which it feels can be duly demonstrated.

All the principals have valid moral, theoretical and possibly legal stands. What remains to be determined is how to turn them to their advantage in a real marketplace. Who would assess the degree of damage to the record industry? How would a royalty or tax be administered (a question long at issue in Germany, where there is tax on video rentals and hardware)? Would the time and money spent resolving these issues be better invested in other areas?

There are no black or white answers to these issues. For lobbying purposes, all the major parties have simplified their positions, and to some extent diluted the strength of their arguments to stress the urgency of their plight. Despite continued hearings in Congress and no end to activism on the part of NARM, RIAA and EIA/HRRC, no legislative remedy is in sight. If any resolution is in the offing, it is likely to come in the way of compromise among the trade groups themselves.

□ □ □

TRUTH IN advertising? Menudo's PR kit claims a four-night sellout in Madison Square Garden for the Puerto Rican band's first New York visit last June — "a feat usually reserved for the likes of The Rolling Stones, Bruce Springsteen or Elton John".

The four nights, however, were in the 6,900-seat Felt Forum, not the 20,000-seat arena. Advance hype of an instant sell-out of 10 shows at Radio City this time around has hurt the group. Only three of the shows were actually SRO as the engagement began, with a Radio City spokesman noting that "nobody's even trying to buy tickets since everybody thinks it's sold out".

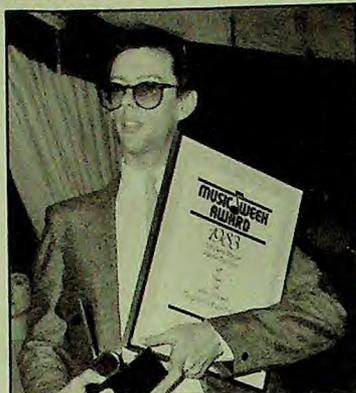
The band's first English language LP has been released to coincide with the new tour.

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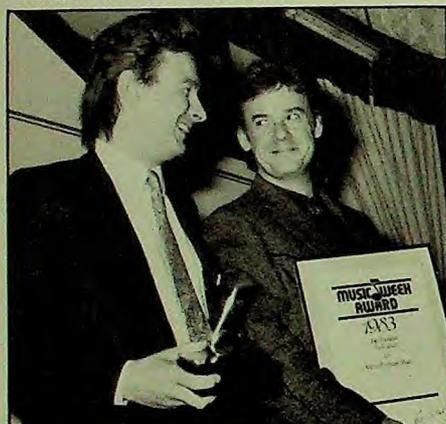
SHORTS: The Compact Disc Group is in the process of severing ties with the RIAA. With 16 hardware and 15 software members, the soon-to-be-independent CDG will publish its own newsletter and provide point-of-sale material for dealers selling CD equipment and recordings. . . Ten years ago, the New York record scene was abuzz with one question: could a 400-seat rock 'n' roll club survive? The answer is yes. The Bottom Line, still the city's primary showcase for new acts and a favourite among many mainstream bands who could play elsewhere, is now officially in its 11th year.



RCA'S PAUL WILLIAMS proudly displays the Marketing Award for Records (Without TV) for Eurythmics.



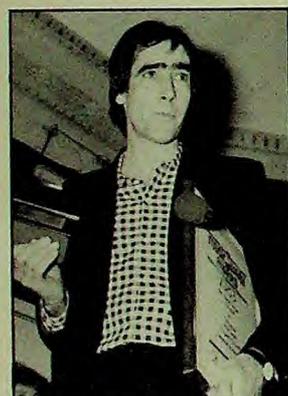
PAUL McGUINNESS with the award for Top Sleeve Design (Popular Full Price) for the War/U2 album on Island, designed by Rapid Exteriors.



TOP PUBLISHERS in both the individual and corporate categories — Warner Bros Music's Johnny Stirling and Peter Reichardt.



LANCE MILLER of Miller Advertising collected the award for Top Music Week Mono Advertisement for Before Bullet.



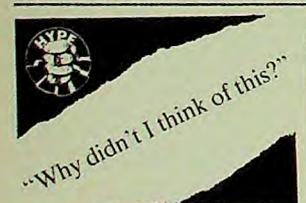
DESIGNER JOHN Pasche collected the award for Top Classical Sleeve Design for the Napoeon album on Chrysalis.



POLYGRAM RECORD Operations' Bill Judd with the award for the Top TV commercial, Formula 30, produced by Tony Benyon and JBM.



MUSIC WEEK managing director Jack Hutton presents Stiff's Simon Ryan with the award for Top Music Week Colour Advertisement.



Christina

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MUSIC WEEK AWARDS 1983



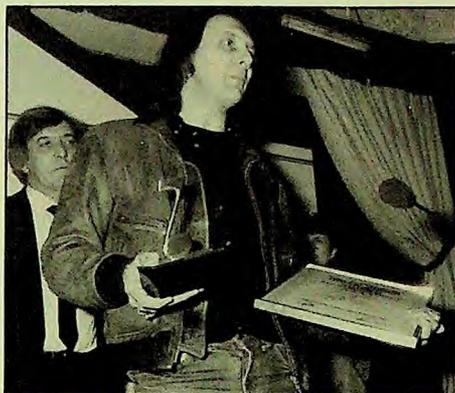
THE EMI/VIRGIN TV compilation album *Now That's What I Call Music* took the award in the Top Miscellaneous/Soundtrack LP section, and it was collected by Alan Davison. EMI and Virgin also took the award for the Top Marketing Campaign With TV for the same album.



MUSIC WEEK'S publishing director Peter Wilkinson presents Allasone Lewis of Picture Music International with the marketing award for the Duran Duran Video Album in the music home video category.



THE FIRST Leslie Perrin award for Top Publicist to be presented by Music Week was the third to be won by Judy Totton (two previously via Record Business) for her campaign on the Castle Donington Festival.



PHONOGRAM'S BARRY BARNES picked up the award for Top Point Of Sale for the Big Country campaign.



JACK HUTTON presents the award in a new category — Top Sleeve Design/Singles — to Roslan Szyabo for the Epic/Inner Vision single *Club Tropicana*, designed by Shoot That Tiger.



JOHN GAYDON chuffed at receiving the award for the Top Music Promo Video (for Herbie Hancock's *Rockit*), produced by Medialab.

Madness have now had 18 consecutive HIT singles.

Deale

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53 Cassette Z SEEZ 53

NEWS



IN LONDON (left) Spandau Ballet's Tony Hadley prepares the promo video for satellite transmission to (right) New York where MTV's Les Garland sees it arrive.

Chrysalis sends promo video to NY via satellite

CHRYSLIS HAS pioneered new ground in the use of satellite transmission by beaming a promotional video direct from London to the New York headquarters of US cable station MTV.

The video of Spandau Ballet's Communication, re-filmed and re-edited for the US market, was being viewed in the US only eight hours after the final editing had been completed in London. Chrysalis used the new BrightStar direct satellite link from the UK headquarters of Visnews.

Chrysalis MD Doug D'Arcy said: "I believe the success of our involvement with satellite TV will create a trend in transmissions of this nature in the future. It is a fast and effective means of capitalising on the success of our artists abroad."

Chrysalis has previously used satellite transmissions to beam a Jethro Tull concert from New York to venues in Europe and to transmit a live appearance by Pat Benatar from Los Angeles to a German TV show.

US record companies are using satellites to transmit promo clips within North America and it is being suggested that they could be used to transmit listening copies of demo tapes.

Safari venture

SAFARI RECORDS is branching out in new musical areas with the release of a single and album of music from the new Central TV series, The Country Diary Of An Edwardian Lady, and an original cast recording of Singin' In The Rain, the hit West End musical.

The theme from Edwardian Lady is released this week, and will be followed by an LP in late March. Ex-Deep Purple and current Whitesnake member Jon Lord wrote the music for the prime-time 12-part series starting Wednesday this week.

The cast album for the London Palladium revival musical, Singin' In

Huge demand for 'making of' Thriller

WH SMITH HAS placed its "largest order ever for a music video" for Vestron's Making Michael Jackson's Thriller, according to Vestron. The company also quotes Irving Rappaport, head of Palace, Virgin and Gold's distribution company saying that "orders are pouring in not only from traditional video retailers, but from record stores and department stores as well."

• The early Blondie music videos, Eat To The Beat and The Best Of



MUSIC WEEK managing director Jaci with the award for Top Music Week Col

O'Sullivan to keep copyrights, masters

A TWO-year dispute between singer-songwriter Gilbert O'Sullivan and Management Agency & Music (MAM), the show business and leisure group, climaxed last Tuesday in the Court of Appeal. Its findings were less severe than the High Court judgment two years ago when O'Sullivan's former manager Gordon Mills and MAM were held to have "exploited and fleeced" the singer, but they may set a precedent for the record and music publishing industries.

The Appeal Court ruled that Mills is entitled to reasonable payment for his work in promoting and managing the star's business affairs, but O'Sullivan is entitled to keep the copyright of all his songs, plus the master tapes of his records, under the initial multi-million pound High Court judgment.

The latter awarded O'Sullivan the rights in his songs, and ruled that agreements with Mills and MAM were illegal, ordering accounts to be taken of profits made under the agreements.

Lord Justice Dunn, giving the Appeal Court judgment, said the retail sales of the singer's records between 1970 and 1978 realised £14.5m gross, and O'Sullivan achieved worldwide fame playing to packed houses here and in the US.

It was significant that, until O'Sullivan met Mills, he had achieved no success, and that, after they effectively parted company in 1976, he achieved no success. During his years with Mills, his success was phenomenal.

Lord Justice Dunn upheld the High Court judge's decision to set aside employment and recording contracts and order an account of profits and payment of sums found due. But he ruled that, when the account was taken, Mills and MAM were entitled to an allowance for "reasonable remuneration, including a profit element for all work done in promoting and exploiting Mr O'Sullivan and his compositions".

A MAM statement estimated that it will have to pay O'Sullivan, now living with his wife and family in Wexford, Ireland, about £3m. Its Stock Exchange share dealings were suspended until mid-afternoon on the day of judgment at the directors' request, but were resumed after MAM claimed its appeal had been successful in several major aspects.

MAM managing director Bill Smith declined to comment further on the judgment in advance of the next stage of the legal process, which will be an assessment by a referee of the exact sums due to O'Sullivan which may also be subject to further legal argument.

joined RCA Records as video co-ordination manager, moving from BBC Enterprises . . . Hein van der Ree has been appointed general manager of the Chappell Music professional department (not Chappell International as reported last week).

MCPS import bans

THE MCPS has imposed import bans on the new Madness album and cassette, Keep Moving (American Geffen GHS 4022), at the request of Nutty Sounds/Warner Brothers Music, and on the Phil Collins single, Against All Odds (US Atlantic 7-89700), at the request of Effectsound Ltd/Hit & Run Music/EMI.

DOOLEY

LET'S LOOK on the plus side — at least it was mercifully brief. Paul Russell's historic acceptance "speech" at the Music Week Awards luncheon, that is. We have since received his gracious apology, so we will not dwell on the matter, but it will be a shame if the event is remembered purely for Russell's four letter word rather than the occasion at which his boss, Maurice Oberstein, made one of the finest speeches of his career and left the stage to genuine warm applause, demonstrating that he has become an elder statesman of the British music industry, commanding respect and affection . . . We must also congratulate CBS and Epic managers Jeff Gilbert and Barry Humphries who courageously tried to salvage the situation as they collected awards in Russell's wake . . . Would Obie bite the hand that was feeding him? That was another drama of the awards lunch. The BPI Council had spent much of their meeting that morning roundly condemning Spotlight Publications for its Record Mirror blank tape offer promotion and managing director Jack Hutton would have been a prime target as he stood on stage during Obie's speech. As it happens Obie ran out of time . . . TOTT (Totally Over The Top) award to Epic PR man Jonathan Morrish for his acceptance speech for the Top Albums Producer award: "Quincy Jones produced more than a record — he produced a piece of history".

RCA'S MARKETING director Ian Groves magnanimously, and impishly, thanked former boss Don Ellis (now with MCA) "for putting the business plan together" in collecting third place market share award . . . Picking up Top Music Promo Video award, John Gaydon hoped that 1984 "will be the year that the record industry will acknowledge the work of the video directors and producers and give them some form of royalty" . . . PolyGram's Bill Judd, accepting the award for Formula 30 TV commercial called on the Virgin and EMI tables to note "now that's what I call advertising" . . . Picture Music International's Allasone Lewis, receiving the Top Home Music Video award, thanked "the record and video retailers who helped us to prove that music videos are viable product" . . . Kevin Godley, collecting Top Director award, thanked the record industry "for giving us the opportunity of learning how to make films at their expense" . . . Top PR winner Judy Totton: "Despite what you've seen in the press this week, I am not splitting up with myself over musical differences and I will be continuing to work with myself in future" . . . We can't think what Obie meant when he referred to certain record companies as having "chips on both shoulders" . . . Boy George sat in on the Virgin table at the awards, but declined to take any limelight, acknowledging that MW's awards are for the backroom boys of the industry . . . Last word: one industry executive at the lunch was apparently so depressed by Russell's speech that he has taken a week's holiday to recover. Honest.

began, with a Radio City spokesman noting that "nobody's even trying to buy tickets since everybody thinks it's sold out".

The band's first English language LP has been released to coincide with the new tour.

□ □ □

Madness Dean

Her Chart Single
Evergreen / Jealous Love

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I DON'T KNOW

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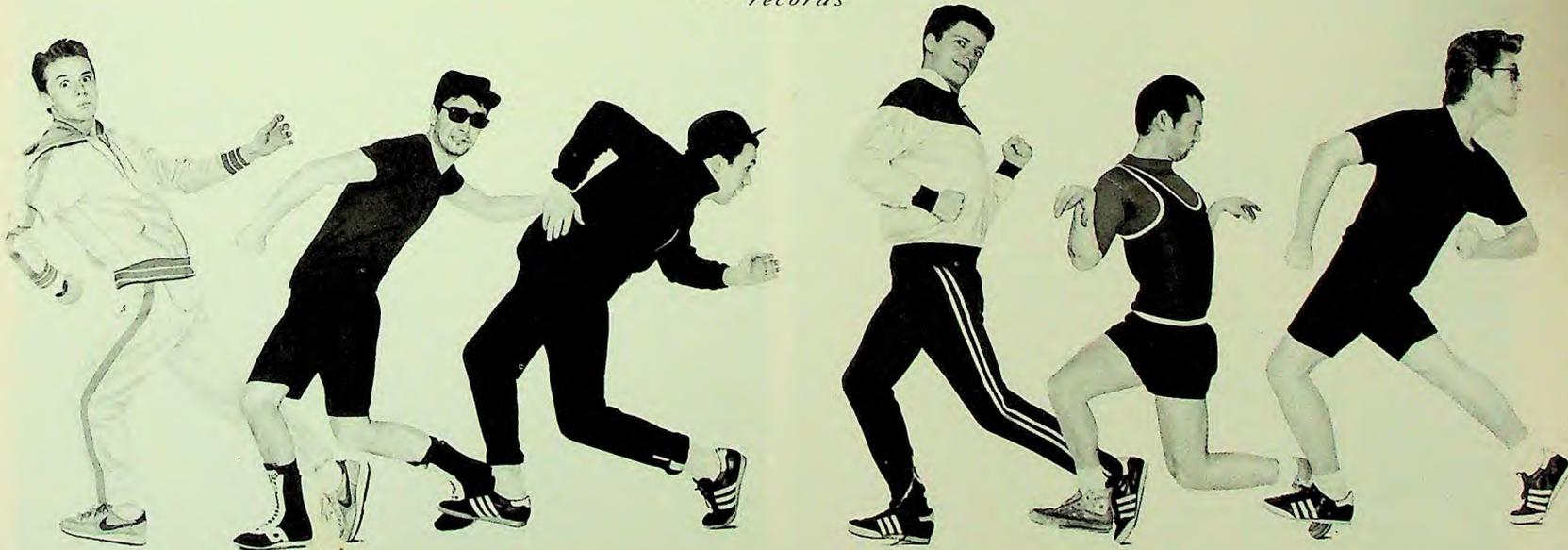
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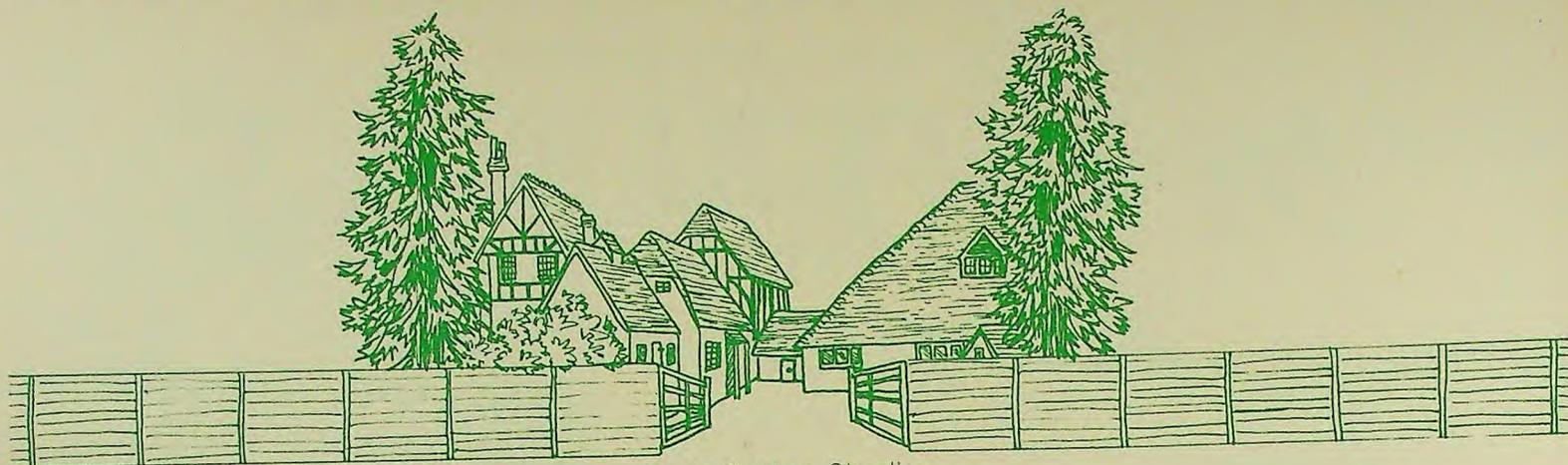
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Park Gates Studio

IN THE few short weeks that Park Gates Studio has been unavailable as a recording venue, great things have been happening there — with great results.

The spacious control room has undergone a complete change of decor and acoustic design, and has been re-equipped with the latest Solid State Logic Series 4000E mixing console.

Now dominating the re-built control room — and beautifully illuminated during daylight sessions by the natural light through the newly-installed windows — is the SSL console, the first to be installed with transformerless microphone pre-amps.

To complement the new desk there is now a specially constructed, acoustically separate, machine room. This houses the SSL computer rack, a brand new Studer 24-track machine, a Sony F-1 digital recorder and other ancillary equipment.

Full remote control from the control room side of the sliding glass doors allows the machines to enjoy their own special environment while the artists, producer and engineer enjoy theirs — free from any worries about mechanical noise.

There are two separate air conditioning systems, one for the control room and one for the machine room only, to ensure the best working conditions for both man and machine.

Although it is possible to use any chosen speaker system in the Park Gates control room, the room's acoustic has been tailored to give the flattest response from the wall-mounted Ureis which are *in situ*. JBLs are always on hand too.

The control room has been completely redesigned by Andy Monroe, and he has gone for a great deal of bass end absorption using active trapping. In Park Gate's own description of the room: "The overall effect is a standard, very pleasant acoustic, with nothing quirky about it."

There is plenty of open floor space in the control room, allowing more than enough elbow room for electronic keyboard players — who can work in the control room rather than the studio room if they wish,

since ample direct input facilities have been provided.

The height of the solidly-built barn which has been converted into the studio allows for the presence of a live echo chamber, with variable delay, directly above the control room — offering an alternative, if desired, to electronic delay equipment.

All in all, Park Gates Studio has gone for the highest possible technical standards, and a sophisticated but relaxed working environment. The aim has been to upgrade the studio, and particularly the control room, to

even those who do) to get the best out of it. There is also the facility for linking one or more other keyboards together through the Fairlight during any recording session.

When not working in the studio or the control room, clients can relax in the large house next door. This has also been undergoing refurbishment and re-decoration since the owners have moved out to live nearby so that the entire premises can be used by clients.

fully-equipped kitchen for those who want to prepare their own work time meals.

There are also five bedrooms available in the house, for resting during sessions breaks or for extra sleepers-in among large parties of clients.

But the main accommodation arrangements are now of three-star country hotel standards — because they are in a three-star country house hotel.

By special arrangement, accommodation for up to eight people is available at the nearby Moor Hall Hotel. The Park Gates

a practical impossibility for any residential studio to provide on site. As well as a heated swimming pool there is golf and horse riding, while for those whose idea of relaxation is peaceful contemplation, the beautiful Sussex countryside usually proves sufficient.

However, since recording artists are renowned for their interest in historical architecture and places with serious literary associations, the proximity of such spots as Bodiam Castle, Hurstmonceux Castle, Battle Abbey, Michelham Priory, Rudyard Kipling's home Batemans, Alfriston Village and the one-time Norman port of Rye should be of great fascination to resting recording stars.

A booking at Park Gates includes accommodation in traditional manor house elegance, run by modern-minded staff whose welcome for the none-too-conventional music business is warm and interested.

Since the Moor Hall connection was established the hotel's commodious facilities have already been used by three typical parties of country house guests — Saxon, UFO and Wasted. The hotel staff appeared to have enjoyed look-

Park Gates has gone for the highest possible technical standards, and a sophisticated but relaxed environment

match any first-rate city studio in facilities, while having the characteristic special features of a residential country studio.

The studio room itself is extremely large — the largest available outside London — but it avoids any feeling of being cavernous by having several built-in glass fronted separation booths, one of which is itself exceptionally large.

The main room which has been fully redecorated has a good, live acoustic (and because of the ceiling height it can offer a particularly good drum sound), and that of each of the booths is variable.

Vocals come over exceptionally well at Park Gates, something which was recently proved to everyone's satisfaction when Roger Daltrey worked on his new solo album there.

On the instrument side, always available in-house is a selection including: Yamaha grand piano, Yamaha synthesiser, acoustic guitars, Schecter electric guitar, percussion box, Gretch drums.

There are also several Marshall amps.

Park Gates also has its own Fairlight, and this is available free, like any other instrument, to clients. When a client gives notice of wanting to use it, studio use takes precedence over hiring out — although it is inevitably much in demand for hire.

The studio's technical staff are trained to use the Fairlight, and to help clients who do not do their own programming (and

All the work which has been done on the house, at the same time as the major changes were being wrought in the control room and studio room, has been aimed at gearing the place for off-duty musicians, producers and other members of the visiting party.

As well as the large and comfortable living room, with its capacious wood-burning stove as a focus in the winter, there is a dining-cum-games room, and a

Studio rates now include full board for this number, with all the personal comfort of rooms with private bath, hotel service, and a superb cordon bleu *à la carte* menu . . . and a very well stocked wine cellar. For the discerning wine drinker there are estate-bottled German wines, smooth vintage Burgundies and chateau-bottled clarets.

Moor Hall also offers Park Gates clients the kind of recreational facilities that it would be

THE SPACIOUS lounge at the Moor Hall Hotel.



TO PAGE EIGHT



ABOVE: The control room, redesigned by Andy Monroe, equipped with the new SSL 4000E console. BELOW LEFT: The Studio's large main section, with the separation booths beyond the range of the camera lens, to the left. BELOW RIGHT: Another view of the SSL console.



Park Gates Studio

The equipment

**SSL 4000E console with
primary computer**

**Studer A800 24-track
recorder**

Studer two-track recorder

Sony PCM F-1

Urei 813 monitors

Studer A 68 power amp

EMT 140T Goldfoil

**AMS RMX16 digital
reverb**

AMS digital delay

Syton flanger/phaser

Korg digital delay

**Fairlight CMI with
extensive library and
latest software.**

A booking at Park Gates includes accommodation in traditional manor house elegance, run by modern-minded staff

FROM PAGE SIX

ing after them as much as they enjoyed staying at the hotel. Coming away from Park Gates with excellent album masters must have seemed like a great incidental bonus!

Park Gates clients have included Paul McCartney, Def

Leppard, Roger Daltrey, John Illsley, Toyah, Jeff Beck, and recently some new bands such as Gene Loves Jezebel, and Arista signing Lizzie Welch. Producers who have worked at Park Gates include George Martin, Mutt Lange, Mike

Thorne, Steve James and Tony Platt.

Clients who want to book an engineer, rather than bring their own, can choose from a list of half-a-dozen experienced freelancers who regularly work at this studio.

DAISY THE dog basks in the comfort of Park Gates, while at the Moor Hall Hotel (below) accommodation for up to eight is available.





SSL ARE PROUD TO BE PART OF PARK GATES NEW COUNTRY SEAT.
Solid State Logic are pleased to announce the installation of PARK GATES SL 4000 E Series Master System.

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RETAILING

One from the art

SPECIALIST PRODUCT has been making good headway in the shops in the past few years, and distributors of folk, ethnic, electronic and other minority interest records are ready to promise that any shop which goes into it in the right way can make excellent profits. IAN SCOTT, who gave up retailing to set up as a distributor for some of the reputedly hardest-to-sell music available on record, urges some changes in attitude.

AFTER ALMOST five years in record retailing, most of those managing shops, I left in April 1983 to set up a mail order business specialising in recorded folk music from the third world. I have now expanded to include distribution, primarily Indian classical music.

I feel quite strongly that whereas the UK congratulates itself on the state of its pop music, it lags behind seriously in its appreciation and treatment of music from other cultures. A small record shop in Italy or France often has an ethnic section that puts even the flagship shops of our major chains to shame.

Very strange

The vast majority of labels in this area is continental, particularly French. When you realise Radio France has up to 15 hours playing time per week for this music, and Radio Three is lucky if it can allocate three hours per month, it all seems very strange.

However, there is optimism. WOMAD seemed to catch, in the media at least, the beginnings of change, and with the current interest in African popular music maybe things are on the up and up. My particular worry for Indian classical music is one of definition. A classical music in heritage and selling patterns, yes; but should it then be treated in the same manner as a western classical music for the customer? I believe not. From my experience I feel the purchaser is just as likely, if not more so, to come from a jazz or rock background as from the essentially conservative classical area.

Another outmoded concept, I feel, is the idea of 'Indian musician' as spiritual guru (and all that means in the market place). While never denying that the Indian musician is very different from your average guitar hero it

is also true that they include ex-welter weight boxing champion of Bombay (Pannalal Ghosh), a first honours degree in metallurgical science (Buddhadiya Mukherjee), and at least one alcoholic! The current media interest in all things Indian has I hope, a different emphasis than that current in the Sixties.

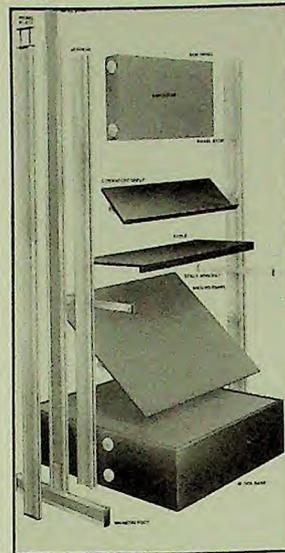
Vast catalogue

In the practical area the distribution is intended to reflect these and other aspects. The Gramophone Company of India (EMI India) has a vast catalogue. It is impossible to be in stock of all of these all of the time, though I am hopeful that a back catalogue ordering service can be efficiently operated. Rather the design is to have a static selection of roughly 50 titles as constantly in stock as possible. These will be updated at regular intervals taking into account new releases and deleted or slow-selling titles.

The main area of interest to non-Asian audiences seems to be Hindustani (N Indian) instrumental music, and the selection available mirrors this. Once interest is aroused I often find that people wish to explore the vocal music or the more particular instruments such as shenai. Again the selection takes this into account.

The primary consideration is always the quality of the music (a quick aside — working in retail made me less cynical, not more, about people's taste. Good always seems to win out in the end although it may take a little longer!) but the selection available has been chosen considering the presentation of the sleeves — not always an easy choice for Indian records; and the price is £2.99 (ex VAT) per item.

Triple Earth Records, 4 Bedford Road, London W4 1JJ.



THE KIND of enquiry which is frequently sent to Retailing is for information about shopfittings. Efficient and attractive systems for display/storage or for browsing seem to be constantly in demand, but often in short supply.

As more dealers branch out into other related lines — feature videos for hire, music videos for sale, compact disc, hi-fi accessories, music and video hardware and other electrical goods, books, posters etc etc — the call is for versatile systems which are quite different from the traditional single or double wooden browser unit.

Offering an interesting range of components which make up various display units — but none which could be regarded as specifically for records, cassettes or videos, is Marler Haley, of Barnet, Herts. Their

Mainstay system is intended to offer classy settings for valuable goods — or perhaps a particularly striking setting for fairly ordinary merchandise (see picture).

Beanstalk is an international retail design and shopfitting company (based in Chichester, W Sussex) which is now getting involved in serving the specialist record trade — and the emerging "home entertainment software" shops. The company offers complete packages, "a design to tempt customers into a shop to make purchases". The aim is to create a complete image, so that the whole shop becomes a window display.

Discover CDs

DISCOVERY RECORDS of Pewsey, Wilts, is now importing some interesting CDs. The first batch (from France) includes 15 not available in the UK — predominantly jazz (Armstrong, Ellington, Basie, Bochet and more) plus easy listening of the Sammy Davis, Shirley Bassey, Sarah Vaughan, Françoise Hardy genre; also an anthology of Gregorian chant for classical dealers.

Complete list available from Discovery.

Music for Youth

FOR THE third year W H Smith is sponsoring the National Festival of Music for Youth as part of its policy of supporting youth activity in the arts. The sponsorship backs 24 regional auditions (the first is on February 27 at London's Queen Elizabeth Hall).

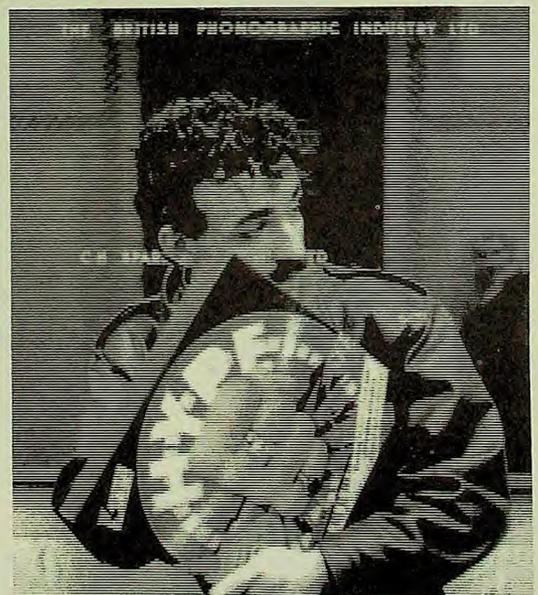
In July some 4,000 musicians aged between five and 21 will appear at the National Festival concerts in the South Bank complex. Of these 1,000 go on to perform at the 10th Schools Prom at the Royal Albert Hall in late November.

ADVERTISEMENT

Record Retailers asked for support in dicey music biz deals

HYPE EXPOSÉ

Virgin games invite retailers to take the lid off hype



Meanwhile, stocks of the game are already in short supply and a price increase for March 1st, the day after the game is first available, has already been announced. Further increases are rumoured to be in the pipeline.

"Sex, drugs, rock 'n' roll... it's all in the game!"

Rev. P. Minnit
Vicar to the stars

Tony Brainsby, who until recently looked after P.R. for Virgin Games and who was rumoured to be the source of the "HYPE" letter to journalists, claims that he had to resign the

account when he realised what was going on. "I've no idea how this letter came to be printed on my office stationery," he said today, "and I have never heard the word 'HYPE' used — I have no idea what it means. If I had a dictionary I am sure the word 'HYPE' would not appear in it."

While the denials continue one fact remains clear. The game itself, for all the controversy, is an excellent one. Early copies at the initially reduced retail price of £17.95 come complete with a 12" single by The Technos, also called Hype, and even the higher £19.95 retail price can only hold while stocks last.

Anyone wanting to get hold of the game had better do so quickly.

A NEW board game, packaged like a record, that claims to 'lift the lid' on the music business, exposing all the slime and grime, is released on February 29th, amongst increasing objections both to its content and to the marketing methods being used to exploit it.

News of the game, brazenly called HYPE, first broke when bulky envelopes landed on the desks of dozens of influential journalists. These envelopes contained wads of money and an unsigned letter promising more if they would write about the game.

Leading figures in the record industry have been rushing to disassociate themselves from the game that appears to be set to sweep all in its wake.

Even Richard Branson, Chairman of the Virgin Group of Companies, whose subsidiary Virgin Games, appears to have put the game on to the market, claims no knowledge of the product.

When pressed he admitted that there had been an intention to market a board game about the

industry called "HIP," but that he had called a halt to the project as he believed that the game was too close to the real thing to be publicly acceptable and that it also might give away some of the secrets of his success!

Nick Alexander, until yesterday the Managing Director of Virgin Games, is reported to be taking a long holiday in Brazil, following his surprise resignation from the company "for personal reasons"; and his office would only issue a terse "no comment" statement.

The Band who initially devised the game, "The Technos," are bemused by the welter of outrage. Steve Fairnie of The Technos said, "I thought everyone knew this sort of thing went on all the time. I don't know what all the fuss is about!"

Games

CASH IN QUICK

Available from CBS Records Telesales. 01-960 2155

Virgin Records Sales Reps.

Release date — February 29th

Initial orders only — £10.40 dealer price, ex. VAT.

£17.95 recommended retail price

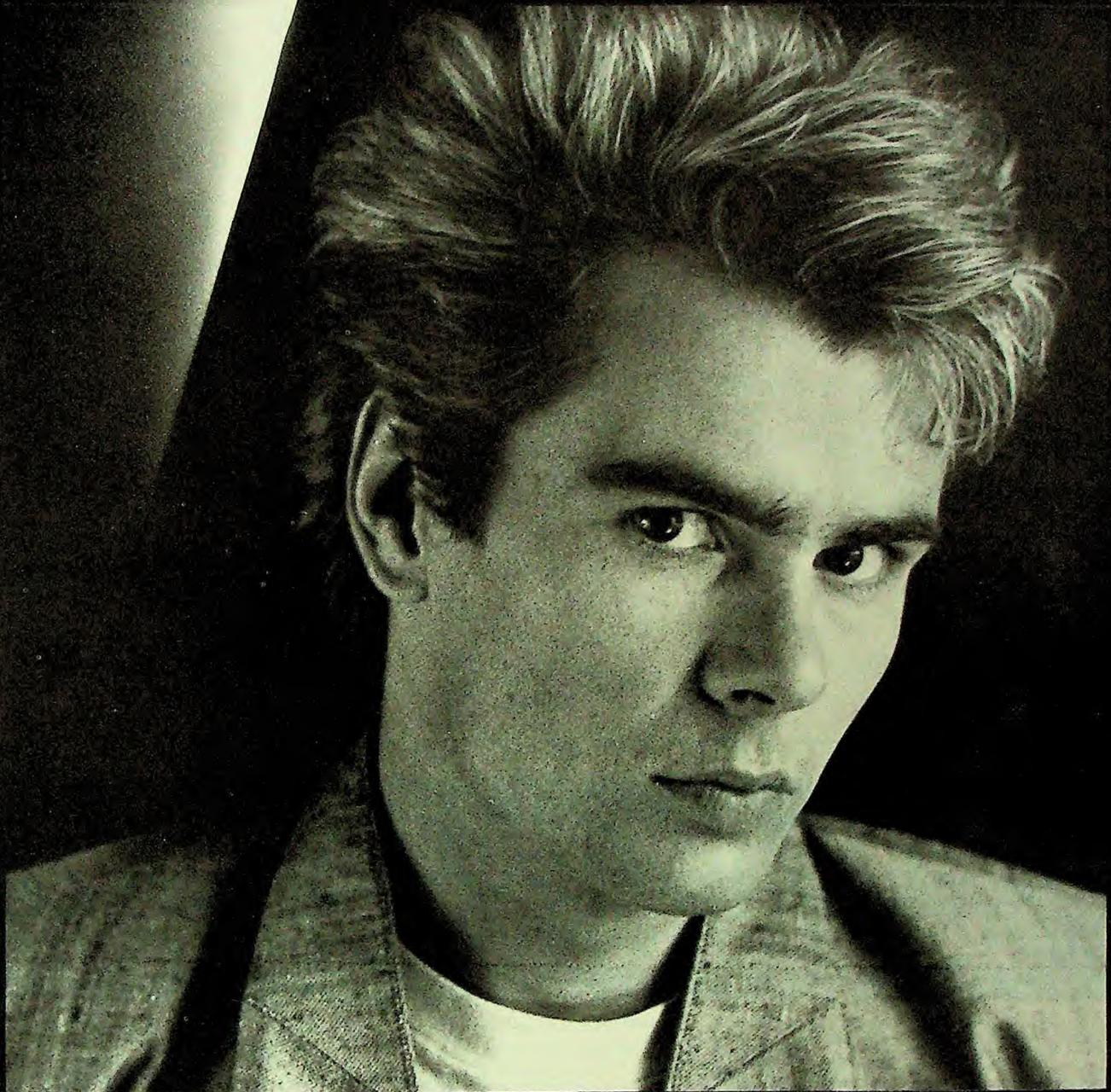
All initial stock will also contain free 12" single by THE TECHNOS

From March 1st dealer price — £11.89; (ex.) RRP — £19.95

Order now while stocks last



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Album: MCF 3197

 MCFC 3197

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AIRPLAY

BUBBLING

THE FOLLOWING RECORDS ARE 'BUBBLING UNDER' THE REGIONAL AIRPLAY GRID (SEE OPPOSITE PAGE):

JOHN HIATT—She Loves The Jerk—Geffen
A Severn, BRMB B Radio 210, Essex, Hereward, Orwell, Aire *
Downtown—Hitpick.

DAVE ROACH—Running With The River—Coda
B Luxembourg, Radio 210, Victory, Essex, Hallam, Pennine, CBC *
Mercia—Hitpick.

VITAMIN Z—Burning Flame—Mercury
A Severn B Plymouth, West, Beacon, Red Rose * Luxembourg—Hitpick,
Mercia—Hitpick, Downtown—Hitpick.

DOLLY DOTS—Don't Give Up—WEA
A 2CR, Essex B Chiltern, Piccadilly, Red Rose, CBC * Downtown—Hitpick.

DIRE STRAITS—Love Over Gold (Live)/Solid Rock (Live)—Vertigo
A Severn, BBC Scotland B Luxembourg, Plymouth, Essex, Red Rose *
DevonAir—Hitpick.

DAN HILL—You Pulled Me Through—PRT
B Radio 210, Hallam, Tees, Red Rose, CBC * Severn—Hitpick,
Orwell—Hitpick.

ALTERNATIVE RADIO—Valley Of Evergreen—Parlophone
A Moray Firth, Tay B Piccadilly, Chiltern * Luxembourg—Powerplay,
West—Hitpick.

BOURGIE BOURGIE—Breaking Point—MCA
B Luxembourg, Beacon, Chiltern, Hallam, Piccadilly, Clyde.

BANANARAMA—Robert De Niro's Waiting—London
B Orwell, Signal * Capital—Climber, County Sound—Hitpick,
DevonAir—Hitpick, Trent—Hitpick.

MEL BROOKS—To Be Or Not To Be (The Hitler Rap)—Island
A Tay B Victory, West, Essex, Red Rose, West Sound.

BLUE ANGEL featuring Cyndi Lauper—I'm Gonna Be Strong—Polydor
B Wiltshire, Wyvern, Beacon, Pennine * Downtown—Hitpick.

COLE—Fool—RAK
B Plymouth, Chiltern, Mercia, Piccadilly, CBC * Luxembourg—Powerplay,
Orwell—Hitpick.

JOE DOLAN—Sometimes When We Touch—Ritz
A 2CR, BBC Scotland, Tay B BRMB, Pennine, BBC Ulster.

DEKKA DANSE—Immagnetized—CBS
B DevonAir, Forth * Pennine—Hitpick, Tees—Hitpick, NorthSound—Hitpick,
Tay—Hitpick.

THE FRAGGLES—Fraggle Rock Theme—RCA
A Essex, Manx, Moray Firth B Plymouth, Tay * Tees—Hitpick.

LONDON COMMUNITY GOSPEL CHOIR—Fill My Cup—Island
A BRMB, CBC B Severn, Chiltern, Clyde, Tay.

THE QUESTIONS—Tuesday's Sunshine—Respond
A 2CR, BRMB B Radio 210, Mercia * County Sound—Hitpick,
Beacon—Hitpick.

MARTIN SHAW—Cross My Heart—Nouveau Music
A 2CR, Victory, Moray Firth, Downtown B Red Rose, BBC Ulster.

LOUISE TUCKER—No Tears To Cry—Ariola
A BRMB B Beacon, Pennine, Piccadilly, BBC Ulster * Downtown—Hitpick.

RADIO 2

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

11	(7)	ELBOW BONES & THE RACKETEERS: A Night In New York
10	(10)	HOT CHOCOLATE: I Gave You My Heart
10	(10)	THE MANHATTAN TRANSFER: Spice Of Life
10	(8)	MATTHEW WILDER: Break My Stride
9	(5)	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA: Take A Chance
8	(5)	KATIE KISSOON: Penny Lover
8	(Re)	JUAN MARTIN: Love Theme From 'The Thorn Birds'
7	(8)	ALABAMA: Feels So Right
7	(Re)	MATT BIANCO: Get Out Of Your Lazy Bed
7	(10)	CHRISTINE McVIE: Got A Hold On Me
7	(New)	BARBRA STREISAND: No Matter What Happens (CBS)
6	(6)	PRIVATE LIVES: Living In A World
6	(New)	NEIL AND DARA SEDAKA: Your Precious Love (MCA)
6	(New)	IRIS WILLIAMS: You Are My Story (Polydor)
5	(New)	BLUE ANGEL featuring Cyndi Lauper: I'm Gonna Be Strong (Polydor)
5	(New)	JOHNNY CARR: If Ever I See You Again (Duel Purpose)
5	(5)	CARGO: Tender Touch
5	(New)	JOE DOLAN: Sometimes When We Touch
5	(7)	BILLY JOEL: An Innocent Man
5	(Re)	GERARD KENNY: The Other Woman The Other Man
5	(Re)	JOHN PAYNE: Fly Away
5	(New)	LOUISE TUCKER: No Tears To Cry (Ariola)
5	(New)	MARY WELLS: My Guy (Allegiance)

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

RADIO 1

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

22	(21)	MADNESS: Michael Caine	8	(8)	PRETENDERS: Middle Of The Road
20	(18)	NENA: 99 Red Balloons	8	(New)	SOFT CELL: Down In The Subway, Some Bizzare/Phonogram BZS 22 (F)
19	(15)	NIK KERSHAW: Wouldn't It Be Good	8	(-)	WANG CHUNG: Dance Hall Days
17	(17)	ROCKWELL: Somebody's Watching Me	7	(6)	MARILLION: Punch & Judy Heart
17	(17)	THOMPSON TWINS: Doctor! Doctor!	7	(5)	WHITE & TORCH: Bury My Heart
16	(21)	QUEEN: Radio Ga Ga	7	(New)	WAS (NOT WAS): (Return To The Valley Of) Out Come The Freaks, Zai/Geffen A4178 (C)
15	(11)	THE STYLE COUNCIL: My Ever Changing Moods	7	(New)	STEWART/GASKIN: Leipzig The Rain Again
14	(11)	MATT BIANCO: Get Out Of Your Lazy Bed	6	(-)	EURYTHMICS: Here Comes The Rain Again
13	(7)	BILLY JOEL: An Innocent Man	6	(10)	IAN DURY: Very Personal, Polydor POSP 673 (F)
13	(12)	HOWARD JONES: Hide And Seek	6	(New)	KAJAGOOGOO: The Lion's Mouth, EMI 5449 (E)
13	(14)	MATTHEW WILDER: Break My Stride	6	(New)	STEE PULSE: Steppin' Out, Wise Man Doctrine WMDS 003 (SP)
12	(9)	CARMEL: More, More, More	6	(New)	ASWAD: Chasing For The Breeze, Island IS 160 (E)
12	(16)	CYNDI LAUPER: Girls Just Want To Have Fun	6	(New)	THE BOOMTOWN RATS: Tonight
12	(13)	DURAN DURAN: New Moon On Monday	6	(New)	ELBOW JONES & THE RACKETEERS: A Night In New York
12	(6)	INGRAM/McDONALD: Yah Mo B There	5	(New)	IT'S IMMATERIAL: A Gigantic Raft (In The Philippines)
12	(8)	COOL & THE GANG: Joanna	5	(11)	MILLIE JACKSON: I Feel Like Walking In The Rain
12	(11)	MADONNA: Holiday	5	(9)	MARILYN: Cry & Be Free
12	(10)	THE SMITHS: What Difference Does It Make?	5	(-)	PETER BLEGVAD: How Beautiful You Are
11	(11)	ULTRAVOX: One Small Day	5	(New)	QUESTIONS: Tuesday's Sunshine, Respond KOB 707 (C)
11	(12)	FICTION FACTORY: (Feels Like) Heaven	5	(8)	ROLLING STONES: She Was Hot
11	(-)	HOT CHOCOLATE: I Gave You My Heart (Didn't I)	5	(7)	ROGER DALTRY: Walking In My Sleep
11	(10)	SWANS WAY: Soul Train	5	(-)	THE TRUTH: No Stone Unturned
11	(16)	THOMAS DOLBY: Hyperactive			
10	(7)	BREAK MACHINE: Street Dance			
10	(12)	SLADE: Run Runaway			
9	(13)	THE MANHATTAN TRANSFER: Spice Of Life			
9	(9)	SHANNON: Let The Music Play			
8	(6)	DAVID GRANT: Organize (Re-Mix)			
8	(8)	J.B.'S ALL STARS: Backfield In Motion			
8	(New)	MEN AT WORK: Be Good Johnny, Epic DA4119 (C)			

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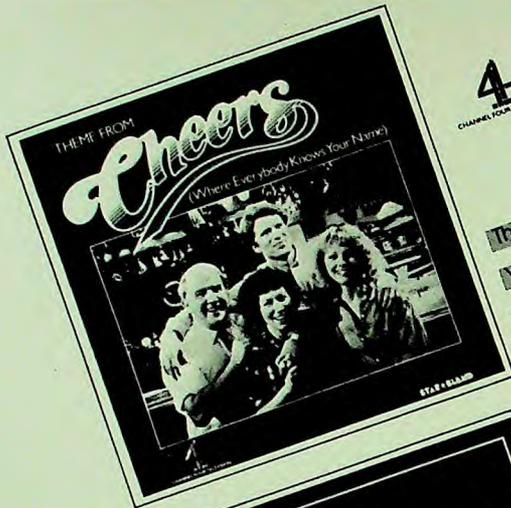
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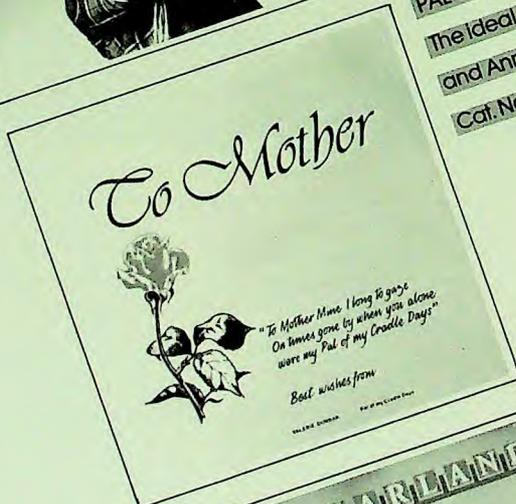


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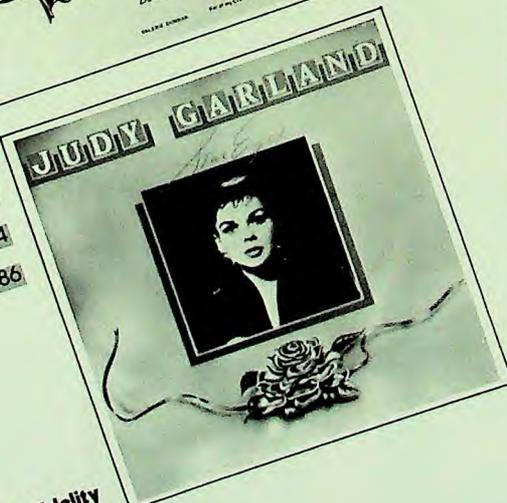
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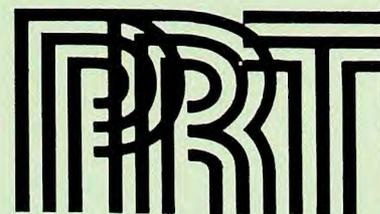


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Key to distributors code — see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
1	14		RELAX	Frankie Goes To Hollywood (Travert Home)	Perfect Songs	ZTT/Island (12/TAS 1/E)
2	11	4	99 RED BALLOONS	Nena (Reinhold Heil/Manne Praeker)	CBS Songs/Hande	Epic (TIA4074) (C)
3	3	4	DOCTOR! DOCTOR!	Thompson Twins (Alex Sadkin/Tom Bailey)	Point Music	Arista TWINS (12) 3 (F)
4	2	4	RADIO GA GA	Queen (Queen/Mack)	Queen Music/EMI Music	EMI (12 QUEEN 1) (E)
5	8	2	MY EVER CHANGING MOODS	The Style Council (Peter Wilson/Paul Water)	EMI Music	Polydor TSCX (1) 5 (F)
6	5	6	BREAK MY STRIDE	Matthew Wilder (Bunetta/Chudecassa/Eliott)	Rondor/Copyright Control	Epic (TIA3908) (C)
7	15	4	SOMEBODY'S WATCHING ME	Rockwell (Curtis Anthony Nolan/Rockwell)	Jobeta	Motown TMG(T) 1331 (R)
8	4	7	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper (Rick Chertoff)	Warner Brothers Music	Portrait/Epic (TIA3943) (C)
9	14	5	WOULDN'T IT BE GOOD	Nik Kershaw (Peter Collins)	Rondor/Arctic King Music	MCA NIK(T) 2 (C)
10	26	3	JOANNA/TONIGHT	Kool & The Gang (Kool & The Gang)	Planetary Nom	De-Lite/Phonogram DEX (1) 16 (F)
11	13	3	MICHAEL CAINE	Madness (Clive Langer/Alan Winstanley)	Nutty Sounds/Warner Bros Music	Stiff BUY(T) 196 (C)
12	28	2	AN INNOCENT MAN	Billy Joel (Phil Ramone)	CBS Songs	CBS (TIA4142) (C)
13	6	7	HOLIDAY	Madonna (John "Jellybean" Benitez)	Chrysalis Music	Sire W 9405(T) (W)
14	19	5	LET THE MUSIC PLAY	Shannon (Liggett/C Barbosa/Rai Hal Shapiro Bernstein/Warehouse/Health Levy)		Club/Phonogram LET 1 (12) (F)
15	24	2	HIDE AND SEEK	Howard Jones (Rupert Hine)	Warner Bros Music	WEA HOW 3(T) (W)
16	27	4	STREET DANCE	Break Machine (Jacques Mora)	Record Shack/Jess (Leosong)	Record Shack SOHO(T) 13 (IDS)
17	7	8	THAT'S LIVING ALRIGHT (from 'Auf Wiedersehen Pet')	Joe Fagin (David Mackay)	Angie/Eaton Music	Towerbell TOW 46 (A)
18	12	5	WHAT DIFFERENCE DOES IT MAKE?	The Smiths (John Porter)	Copyright Control	Rough Trade RT(T) 146 (U/R)
19	34	4	RUN RUNAWAY	Stade (John Porter)	Whid John Music	RCA RCA(T) 385 (R)
20	9	4	NEW MOON ON MONDAY	Duran Duran (Alex Sadkin/Tan Little/Duran Duran)	Tritac/Carlin	EMI (12 DURAN 1) (E)
21	36	3	GET OUT OF YOUR LAZY BED	Matt Bianco (Peter Collins)	Copyright Control	WEA BIANCO (1) (W)
22	17	6	HYPERACTIVE!	Thomas Dolby (Thomas Dolby)	Scale Music/Street Music	Parlophone Odeon (12R 6065) (E)
23	20	4	SOUL TRAIN	Culture Club (Steve Levine)	Virgin Music	Exit International/Phonogram EXT 3(12) (F)
24	10	5	LOVE THEME FROM "THE THORN BIRDS"	Juan Martin (Juan Martin/Louis Clark)	Warner Bros Music	WEA X3518 (W)
25	31	3	MAIN THEME FROM "THE THORN BIRDS"	Henry Mancini and His Orchestra (Joe Reisman)	Warner Bros Music	Warner Bros W9637 (W)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	16	7	(FEELS LIKE) HEAVEN	Frankie Factory (Peter Wilson)	Carlin Music	CBS (TIA3996) (C)
27	29	3	ONE SMALL DAY	Ultravox (Ultravox)	Sing Sing Songs/Jump-Jet/Mod/Hot	Chrysalis VOX(X) 2 (F)
28	38	4	I GAVE YOU MY HEART (DIDN'T I)	Hot Chocolate (Mickie Most)	RAK	RAK 369 (E)
29	18	8	HERE COMES THE RAIN AGAIN	Eurythmics (David A. Stewart)	RCA Music	RCA DA(T) 5 (R)
30	22	6	SPICE OF LIFE	The Manhattan Transfer (Richard Rudolph/Manhattan Transfer)	Rondor/DJJA/Samusic	Atlantic A9728(T) (W)
31	47	4	JUMP	Van Halen (Ted Templeman)	Warner Brothers Music	Warner Brothers W9384(T) (W)
32	23	10	I AM WHAT I AM (from 'La Cage Aux Folles')	Gloria Gaynor (Joel Diamond)	Chappell Morris	Chrysalis CHS (12) 2765 (F)
33	33	7	A NIGHT IN NEW YORK	Elbow Bones and The Rocketeers (August Darnell)	EMI Music	EMI America (12EA 105) (E)
34	49	6	THE POLITICS OF DANCING	Re-Flex (John Punter)	Jambo Music/Metric Music	EMI (12 FLEX 2) (E)
35	5	3	MORE, MORE, MORE	Carmel (Mike Thorne)	Savage Music/CBS Songs	London LON(X) 44 (F)
36	32	3	PUNCH & JUDY	Marillion (Nick Taubor)	Marillion/Charisma/Chappell EMI	(12 MARIL 1) (E)
37	21	6	WONDERLAND	Big Country (Steve Lillywhite)	Virgin Music	Mercury/Phonogram COUNT 5(12) (F)
38	NEW		DOWN IN THE SUBWAY	Soft Cell (Soft Cell)	EMI Music	Some Bizzare/Phonogram BZS 22(12) (F)
39	43	3	CRY AND BE FREE	Marilyn (Clive Langer/Alan Winstanley)	Intersong	Love/Phonogram MAZ 21(2) (F)
40	25	5	THE KILLING MOON	Echo & The Bunnymen (David Lord)	Zoo Music/Warner Brothers Music	Koreva KOW 32(T) (W)
41	30	7	SIXTEEN	Michael Youth (Peter Collins)	10 Music/Warner Bros Music	MCA YOU(T) 7 (C)
42	45	3	SHE WAS HOT	The Rolling Stones (The Glimmer Twins/Chris Kimsey)	EMI Music	Rolling Stones RS(R) 114 (E)
43	46	5	DANCE HALL DAYS	Wang Chung (Chris Hughes/Ross Cullum)	Warner Bros. Music	Geffen (TIA3837) (C)
44	37	7	WISHFUL THINKING	China Crisis (Mike Howlett)	Virgin Music	Virgin VS647(12) (E)
45	35	8	A ROCKIN' GOOD WAY	Shaky & Bonnie (Christopher Neil)	Campbell Connolly	Epic (TIA4071) (C)
46	74	2	FRAGGLE ROCK THEME	The Fraggles (Tony Cox)	Cherry Lane Music	RCA 389 (R)
47	60	2	YAH MO B THERE	Yasua Ingram/M. McDonald (Quincy Jones)	Warner/Rondor/Rodsongs/Carlin/Cop. Con.	Qwest W9394(T) (W)
48	54	3	BACKFIELD IN MOTION	J.B.'s All Stars (Will Morrison/Louis Gunther)	Campbell Connolly & Co. Ltd.	RCA Victor RCA(T) 384 (R)
49	44	17	WHAT IS LOVE?	Howard Jones (Rupert Hine)	Warner Bros Music	WEA HOW 2(T) (W)
50	51	2	LOVE OVER GOLD (LIVE)/SOLID ROCK (LIVE)	Dire Straits (Knopfler)	Rondor/Charisma/Cap	Vertigo/Phonogram — (DSTR 612) (F)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	42	11	PIPES OF PEACE	Paul McCartney (George Martin)	MPL Communications	Parlophone R6064 (E)
52	59	3	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel Robinson Jr)	Four Hills/Health Levy Music	Sugar Hill SW(L) 130 (A)
53	39	10	BIRD OF PARADISE	Snowy White (Snowy White/Kuma Harada)	England Publishing	Towerbell (12TOW 42) (A)
54	NEW		HELP	Tina Turner (Joe Sample/Wilton Felder/Ndugu Chancker)	Northern Songs	Capitol (12CL 325) (E)
55	53	3	LIVING IN A WORLD (TURNED UPSIDE DOWN)	Private Lives (Peter Wade/Schwier/John Adams)	Big Boys/Virgin Music	EMI (12 PRIV 2) (E)
56	40	7	HUMAN TOUCH/SOULS	Rick Springfield (Rick Springfield/Bill Drescher)	Copyright Control	RCA RICK(T) 1 (R)
57	67	2	TO BE OR NOT TO BE (THE HITLER RAP)	Mel Brooks (Pete Wingfield)	Bee Bee/Sandwich	Island (12IS 158) (E)
58	50	3	ILLEGAL ALIEN	Genesis (Genesis/Hugh Padgham)	Banks/Collins/Rutherford/Hit & Run	Charisma/Virgin AL 11(2) (E)
59	NEW		YOUR LOVE IS KING	Sade (Robin Millar)	Copyright Control	Epic (TIA4137) (C)
60	52	15	THRILLER	Michael Jackson (Quincy Jones)	Rondor Music/Rodsongs	Epic (TJA3643) (C)
61	64	2	JOYS OF LIFE	David Joseph (Godwin Logie/David Joseph)	EMI/Carlin	Island (12IS 153) (E)
62	41	6	NOBODY TOLD ME	John Lennon (John Lennon/Yoko Ono)	Ono Music/Warner Brothers Music	Polydor POSP 700 (F)
63	NEW		'ULLO JOHN! GOTTA NEW MOTOR?	Madonna (John "Jellybean" Benitez)	Rondor Music/Springtime Songs	Springtime/Island (12IS 162) (E)
64	NEW		HEY DJ	The World's Famous Supreme Team (Hague)	McLaren/CBS/Charisma/Chappell	Charisma/Virgin TEAM 11(2) (E)
65	63	2	EVERGREEN/JEALOUS LOVE	Hazel Dean (Morrison/Gunther)	Warner Bros Music/Chappell/Anzavoor Music	Proto ENA(T) 114 (A)
66	NEW		THEME FROM CHEERS	Foxy Porgy (-)	Chappell Music	Star★Blend CHEER 1 (A)
67	NEW		BRIDGE	Orange Juice (Dennis Bovell)	Orange Juice/Zomba Music	Polydor OJ(X) 5 (F)
68	71	2	HE'S A SAINT, HE'S A SINNER	Miquel Brown (Alan Levine/Fachra Trench)	Record Shack/Jess Music (Leosong)	Record Shack SOHO(T) 15 (IDS)
69	70	2	THE OTHER WOMAN THE OTHER MAN	Gerard Kenny (Bruce Welch)	DeJ Arlon Enterprises/Chappell Music	Impression IMS 3 (IDS)
70	69	2	EYE TALK	Fashion (Zaus B. Held)	EMI Music	De Stijl/Epic (TIA4106) (C)
71	48	6	WHERE WERE YOU HIDING WHEN THE STORM BROKE	The Alarm (Alan Shacklock)	Illegal Music	L.R.S. IR(SX) 101 (C)
72	NEW		THE MUSIC OF TORVILL & DEAN (EP) inc Bolero	Barnum Richard Hartley/Michael Reed Orchestra (Hartley/Reed)		Safari SKATER (1) (SP)
73	57	15	HOLD ME NOW	Thompson Twins (Alex Sadkin/Tom Bailey)	Point Music	Arista TWINS (12) 2 (F)
74	NEW		TELL ME WHAT YOU WANT	Loose Ends (Marionel)	Brampton/Street Angel/Virgin Music	Virgin VS 658(12) (E)
75	NEW		ONE STEP CLOSER (TO LOVE)	George McCreae (Russ Mitchell/George McCreae)	Epic	President PT (12) (DS/HP/R)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	73	TONIGHT	The Boomtown Rats (James Guthrie)	Copyright Control	Mercury/Phonogram MER(X) 154 (F)
77	62	LOVE IS A BATTLEFIELD	Pat Benatar (Neil Gerardo/Peter Colman)	Chinnichi/RAK/Health Levy Music	Chrysalis CHS (12) 2747 (F)
78		BE GOOD JOHNNY (OVERTIME EP)	Men At Work (Peter McLean)	CBS Songs	Epic DA4119 (12) — TA4119 (C)
79		OUT OF SIGHT	Lefthand (vocals by Julie Newlove)	(Roy Be) Atoll Music	MCA MCA(T) 874 (C)
80		VICTIMS	Culture Club (Steve Levine)	Virgin Music	Virgin VS641(12) (E)
81		TELL HER ABOUT IT	Billy Joel (Phil Ramone)	CBS Songs	CBS (TJA3655) (C)
82	84	ASH IN DRAG	The Mystery Girls (Simon Boswell)	Rondor Music	A&M AM(X) 175 (C)
83		WALKING IN MY REIP	Roger Daltrey (Mike Thorne)	Six Music	WEA U 9686 (W)
84	87	SEA OF HEARTBREAK	Leo Sayer (Christopher Neill)	Shapiro Bernstein/Health Levy	Chrysalis LEO(X) 2 (F)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85		HOT FOR ROCKING	West End (Morris/Philips/Morris)	Dick James Music	S.O.U.N.D. Recordings SMO(S) 2 (P)
86		BREAKING POINT	Bourgie (Bourgie/A Kingbird Production)	Copyright Control	MCA BOU(T) 1 (C)
87	94	RUSH RUSH	Debbie Harry (Giorgio Meroder)	MCA Music	Chrysalis CHS (12) 2752 (F)
88	88	DON'T TOUCH ME	Hazel O'Connor (Martin Rushent/Neil O'Connor)	Albion Music/Cop. Con.	RCA RCA(T) 387 (R)
89	78	KISS ME (U.S. Remix)	Tin Tin (Bob Lamb)	Copyright Control	WEA — (X9823) (W)
90	85	ON THE FLOOR (ROCK-IT)	Tony Cook and The Party People (Tommy Regisford/Boyd Jarvis)	Shutter Music	Half Moon HM (7) 1134 (P)
91		FEELS SO RIGHT	Alabama (Alabama/Larry McBride/Harold Shedd)	Aora Music	RCA 382 (R)
92		SAILING TO AMERICA	Saxon (Kevin Beamish)	Saxongs (Carlin)	Carrere CAR(T) 301 (SP)
93	98	LOVIN' YOU	Status IV (Eric Matthews)	The Company — Eaton Music	Design Communications DEST(B) 8 (DS)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94		OUT COME THE FREAKS	Was (Not Was) (Don & David St. Was/Jack Tonn)	Island Music	Ze/Geffen (TJA4178) (C)
95		THIS CHARMING MAN	The Smiths (John Porter)	Glad Hips Music	Rough Trade RT(T) 136 (U/R)
96	95	BLUE MONDAY	New Order (New Order)	B.E./Warner Bros Music	Factory—IFAC-73 (P/R)
97		SONG TO THE SIREN	The Mortal Coil (John Fryer/Neil Carrin)	Music	4AD (BJAD 310) (P)
98		DIN DAA DAA (TROMMELTANZ)	Fourth & Broadway/Island (12) 28 W 2 (E)	Chrysalis Music	Chrysalis CHS (12) 28 W 2 (E)
99	90	ORGANIZE (RE-MIX)/WRAP YOURSELF AROUND ME	David Grant (Steve Levine)	Solid Music/MCA Music	Chrysalis GRAN(X) 5 (F)
100	83	I'D DO ANYTHING	Dead Or Alive (Zaus B. Held)	Chappell Music	Epic (TJA4069) (C)

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

TITLES A-Z (WRITERS)

A Night In New York (Clark/Rodgers)	33	Eye Talk (Dobby)	70	Megal Alien (Banks/Collins/Rutherford)	58	Nobody Told Me (Lennon)	62	Skeen (Dozier/Walka Sr.)	41	Thriller (Janowitz)	60
A Rockin' Good Way (Benitez/Davis/DeJesse)	45	Frankie Like Heaven (Patterson/Jordan)	26	Joakims Love (Dean)	65	Do The Floor (Rock) (Cook/Gibson)	90	Solid Rock (Lew/Knopfler)	50	To Be Or Not To Be (The Hitler Rap)	57
An Innocent Man (Joel)	12	Feel So Right (Owen)	91	Joanna (Smith/Eyler/Kopf & The Gang)	10	One Small Day (Cann/Urie/Carrie/Cress)	7	Somewhere's Music (Rockwell)	7	Brooks/Wingfield	76
Ash In Drag (R. G. G. G. G.)	82	Fraggle Rock Theme (Bakam/Lee)	46	Joys Of Life (Phillips/Smith)	61	One Step Closer (To Love) (Mitchell/McCrae)	75	Song To The Siren (Duckley)	23	Ulla-John' Gotta New Motor? (Savie)	63
Backfield In Motion (McPherson/Harden)	48	Get Out Of Your Lazy Bed (Matt Bianco)	21	Jump (Ted Templeman)	31	Organize (Re-Mix) (Levine)	98	Soak (Saxons)	86	Walking In My Sleep (Gronow/Adley)	83
Barnum (Cy Coleman)	78	Girls Just Want To Have Fun (Hazan)	8	Kiss Me (Dobby)	89	Other Man, The Other Woman, The	51	Soak (Springfield)	10	Tonight (Taylor/Williams/Kopf & The Gang)	10
Be Good Johnny (Hay/Jam)	72	Help (Lennon/McCartney)	54	Let The Music Play (Barbosa/Chabon)	14	Keeny/Mazzoli	59	Spice Of Life (Temperance/Bonville)	18	What Difference Does It Make? (Marionel/Mart)	18
Bird Of Paradise (White)	33	Herc Comes The Rain Again (Leosong/Stewart)	29	Living In A World (Turned Upside Down) (Adams)	15	Out Of Site (Be/Abitol/Barbank)	73	Street Dance (Monsi/Zari/Belacki/Rodgers)	81	What Is Love? (James/Syrett)	49
Blue Monday (New Order)	72	He's A Saint, He's A Sinner (Levine)	72	Love Is A Battlefield (Chapman/Knight)	77	Out Of Site (Be/Abitol/Barbank)	73	Tell Her About It (Joel)	74	Where Were You Hiding When The Storm Broke	71
Break My Stride (Wilder/Pastopano)	6	Hey DJ (Larkin/Price/McLaren/Nagao)	64	Love Over Gold (Lew/Knopfler)	68	Oversize (EPI) (Hay/Jam)	16	Tell Me What You Want (McIntosh)	81	(McDonald/Perter)	49
Breaking Point (Band/Burgoyne)	86	Hold Me Now (Bobby/Cornell/Leavay)	73	Love Theme From "The Thorn Birds" (Mancini)	84	Pages Of Peace (McCartney)	24	That's Living Alright (from 'Auf Wiedersehen Pet')	17	White Lies (Don't Don't Do It) (Robinson)	52
Bridge (Collins)	87	Holiday (Hudson/Stewart)	15	Lovin' You (Eric Matthews)	93	Punch & Judy (Marionel)	51	The Killing Moon	17	Wichita Thinking (Doby/London)	44
Cry And Be Free (Marlyni)	43	Hot For Rocking (Levine/Smith)	85	Man From Cheers (Where Everybody Knows Love)	18	Relax (Gib/Johnson/Toole)	1	Sargant/McCulloch/Patterson/DeFrettas	18	Wonderland (Big Country)	37
Dance Hall Days (Hose)	87	How And Seek (Jawes)	86	Music Of Torvill & Dean, The (Various)	35	Return To The Valley (Out Come The Freaks)	35	(Was/Was)	72	Wrap Yourself Around Me (Grant)	93
Doctor! Doctor! (Bailey/Cornell/Leavay)	3	Hyperactive! (Dobby)	22	My Ever Changing Moods (Walker)	5	Rush Rush (Barry/Morisset)	5	The Politics Of Dancing (Fishburne)	68	Yah Me & Thru	83
Down In The Subway (Plummer)	38	Human Touch (Springfield)	32	New Moon On Monday (Duran Duran)	20	Sailing To America (Saxons)	92	Theme From Cheers (Where Everybody Knows Love)	95	Yasua Ingram/McDonald/Leavay	47
Evergreen (Stevens/Williams)	98	I Gave You My Heart (Didn't I) (Gower)	28	Red Balloons	20	Sex Of Heartbreak (David/Hampton)	84	The Charming Man (Morrison/Jam)	24	Your Love Is King (Sade/Matthewman)	58
		I'd Do Anything (Dead Or Alive)	100	She Was Hot (Laguer/Richards)	2	She Was Hot (Laguer/Richards)	42	Thorn Birds (Main Theme) (Mancini)	25		

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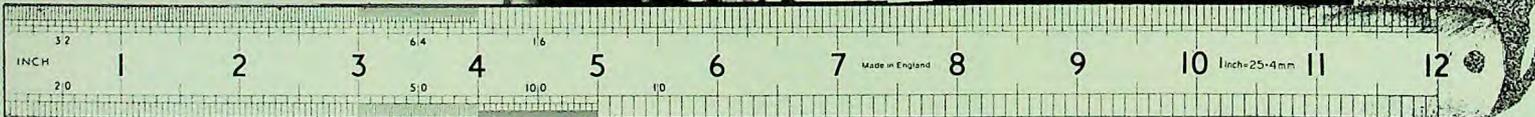
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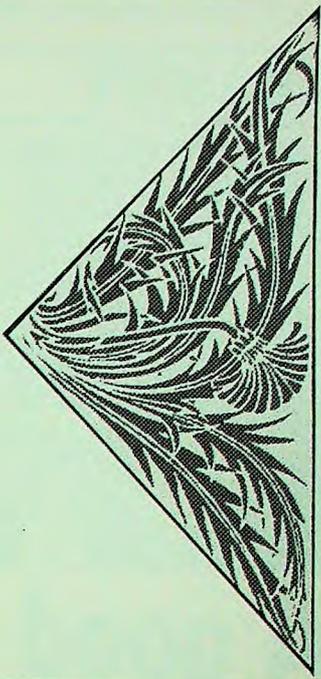
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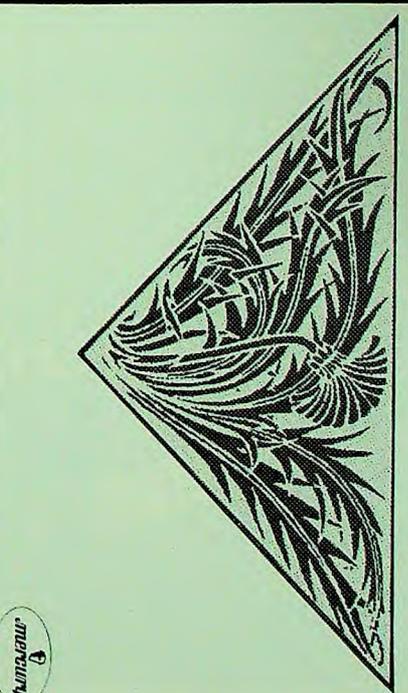
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TOP 100 COUNTRY TOP 100 TOP 100 TOP

MUSIC
UNIVERSITY

- | | | | |
|----|------------|------------------------------------|------------------------------|
| 1 | NEW | INTO THE GAP * | Arista 205 971 |
| 2 | 1 | SPARKLE IN THE RAIN • | Virgin V 2300 |
| 3 | 4 | AN INNOCENT MAN * | CBS 25554 |
| 4 | 3 | THRILLER * | Epic EPC 85930 |
| 5 | 2 | TOUCH * | RCA PL 70109 |
| 6 | NEW | DECLARATION | I.R.S. IRSA 7044 |
| 7 | 7 | THE CROSSING * | Mercury/Phonogram MERS 27 |
| 8 | 6 | CAN'T SLOW DOWN * | Motown STMA 8041 |
| 9 | 8 | SOMETIMES WHEN WE TOUCH | Ronco RON LP9 |
| 10 | 5 | NO PARLEZ * | CBS 25521 |
| 11 | 10 | THE VERY BEST OF MOTOWN LOVE SONGS | Telestar STAR 2239 |
| 12 | 11 | U2 LIVE "UNDER A BLOOD RED SKY" * | Island IMA 3 |
| 13 | 9 | NOW, THAT'S WHAT I CALL MUSIC * | EMI/Virgin NOW 1 |
| 14 | 16 | THE FLAT EARTH | Parlophone Odeon PCS 2400341 |
| 15 | 13 | MILK AND HONEY • | Polydor POLH 5 |
| 16 | 14 | COLOUR BY NUMBERS * | Virgin V 2285 |
| 17 | 12 | VICTIMS OF THE FUTURE | 10 Records RLV 3 |
| 34 | 29 | WORKING WITH FIRE AND STEEL • | Virgin V 2286 |
| 35 | NEW | IT'S MY LIFE | EMI EMC 2400021 |
| 36 | 31 | TOO LOW FOR ZERO * | Rocket/Phonogram HSPD 24 |
| 37 | 27 | WHITE FLAMES | Towerbell TOWLP 3 |
| 38 | 46 | IN THE HEART | De-Lite/Phonogram DSR 4 |
| 39 | 91 | THE BOP WON'T STOP • | Epic EPC 86301 |
| 40 | 35 | FANTASTIC * | Inner Vision IVL 25328 |
| 41 | NEW | THE SENTINEL | Harvest SHSP 2400121 |
| 42 | 36 | SYNCHRONICITY * | A&M AMLX 63735 |
| 43 | 34 | BACK TO BACK • | Vertigo/Phonogram VERH 10 |
| 44 | 28 | THE ESSENTIAL JEAN MICHEL JARRE • | Polystar PROLP 3 |
| 45 | 44 | TRACK RECORD • | A&M JA 2001 |
| 46 | 39 | HEAVEN IS WAITING | Society/Arista 205 972 |
| 47 | 48 | OFF THE WALL * | Epic EPC 83468 |
| 48 | 40 | FLIGHTS OF FANCY • | Nouveau Music NIML 1002 |
| 49 | 47 | QUEEN GREATEST HITS * | EMI EMTV 30 |
| 50 | 43 | LIFE'S A RIOT WITH SPY VS SPY | Capitol Discs/Hitco HITL 1 |
| 68 | 70 | BUSY BODY | Epic EPC 26608 |
| 69 | 53 | WAR • | Island ILPS 9733 |
| 70 | 38 | NEW GOLD DREAM (81, 82, 83, 84) • | Virgin V 2230 |
| 71 | 62 | HAVE YOU EVER BEEN IN LOVE • | Chrysalis LEOTV 1 |
| 72 | 51 | SHE'S SO UNUSUAL | Portrait/Epic PRT 25792 |
| 73 | 57 | GREEN VELVET • | Ronco RON LP6 |
| 74 | 88 | CHRISTINE McVIE | Warner Brothers 925059-1 |
| 75 | NEW | HAWKWIND | Liberty SLS 1972921 |
| 76 | 61 | FORMULA 30 • | Decca PROLP 4 |
| 77 | 78 | BODIES AND SOULS | Atlantic 780104-1 |
| 78 | 66 | THE MUSIC OF RICHARD CLAYDERMAN • | Decca/Delphine SKI 5333 |
| 79 | RE | THE AMAZING KAMIKAZE SYNDROME | RCA PL 70116 |
| 80 | 90 | LOVE SONGS * | CBS 10031 |
| 81 | 82 | LIVE AND DIRECT | Island IMA 6 |
| 82 | 73 | LOVE OVER GOLD * | Vertigo/Phonogram 6359109 |
| 83 | NEW | SOMEBODY'S WATCHING ME | Motown ZL 72147 |
| 84 | RE | LIONEL RICHIE • | Mercury STMA 9027 |

TALENT

Edited by
CHRIS WHITE



Renee & Renato taped for sound

AMPEX RECENTLY presented its Golden Reel Award to Renee and Renato for their single *Save Your Love*, which was mixed and mastered on Ampex 456 professional audio tape at Hollywood Studios in London. The award is made to artists and groups who make their master recordings on Ampex tape, and who achieve "outstanding success". Over 450 awards, worldwide, have been made to date. Left to right: Reg Brinson (Entertainment Artistes Benevolent Fund), Tony Shields of Ampex, Renato and Renee, John Edwards (producer of the single, and owner of Hollywood Studios) and Jock.

A good year for the Europeans

By DANNY VAN EMDEN

A&M MUST have been delighted to read in a recent Dooley column that the EEC has deemed 1984 European Music Year.

For after plenty of gigging, a studio LP and a live LP, a band called the Europeans now look like becoming one of their top acts.

After what seemed like a dream start — the band were signed simply after dropping in a self-financed tape to A&M — the Europeans' career hit a hiatus.

Their debut LP, *Vocabulary*, came as something of a disappointment to the four members of the band, both in terms of its final sound, which they felt was over-produced, and its sales.

Undeterred by this and the odd, isolated outburst of hostile press, the band continued gigging in the UK, Europe and the US. It was in darkest Southern California that the Europeans came upon the first DJ really to pick up on their infectious paeans to all things sensitive — and it was a pretty unlikely champion at that.

A resourceful DJ at Radio KROQ latched on to *The Animal Song* from *Vocabulary* and turned it into something of a cult song. "We eventually did a jingle for him," recalls keyboardman Steve Hogarth. "It was basically *The Animal Song* with drunken shouting and noises over the top of it!"

Back in the UK a couple of singles were released to disappointing reaction. "we were surprised that *Recognition* didn't do well," says Hogarth. "We thought it was a good radio single and the most commercial thing we'd recorded."

Bassist Ferg Harper adds: "Some people were cynical when we released a live LP after only one LP, but we felt it captured the feeling of the band's music more than the studio albums did. That took seven weeks to record — which was far too long."

Happy that the budget-track live LP had at last faithfully rendered their sound on vinyl, the Europeans are back on the road, closing the *Vocabulary* chapter of their history and starting a new one with some fresh material which gives every indication that their crisp, commercial sound is maturing nicely.

"The new songs are more soulful, less angry and angst-ridden than the older ones," says Harper. With Hogarth he writes all the lyrics, while contributing to the music with guitarist Colin Woore drummer Geoff Dugmore. "There's even a love song," he grins shyly.

The lyrical and musical integrity remains intact, even if there has been a subtle shift in emphasis. Their next studio LP, due this year, would be a more definitive and satisfying LP — for band and fans alike.



EUROPEANS (l to r): Ferg Harper, Steve Hogarth, Geoff Dugmore and Colin Woore: coming in from the cold with some excellent gigs and a cache of new material.

The 'Bowie-meets-Dylan' man...

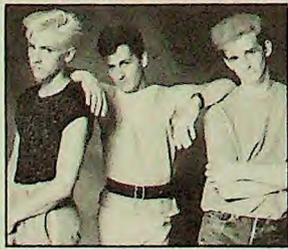
AL ROBERTSON is a singer-songwriter "in the Al Stewart, Graham Parker, Lou Reed vein", who is seeking management. Although born in Scotland, he was brought up in Canada, and has done gigs in New York City, particularly Greenwich Village folk clubs. Robertson says: "With this natural mid-Atlantic perspective, I've developed my own songwriting style, blending UK Sixties pop influences with a US folk/country/R&B background... a sort of Bowie-meets-Dylan. What I now need is a straightshootin' manager." Contact: Al Robertson, c/o Moira, 01-992 4477/3028.

Cockneys à la France

THE DESERTERS, a Midlands band with more than one French connection, has re-formed with Marc and Olivier Pathy as stalwarts. They have two London gigs lined up — *Hampstead's Moonlight Club* this Saturday (25) and the *Embassy Club* on March 7.

The brothers, joined by bass player Môme, also have gigs in Paris lined up. In 1981 two of their songs featured on a compilation album, *Class of '81*, distributed by Virgin and produced by Bram Tchaikowski. They have also made regular radio broadcasts including Radio One, Capital, Central Radio and Mercia Sound.

Marc Pathy said: "I believe we have combined a formal musical upbringing with a natural flair for



EFFERVESCENT TRIO Sector 27 (above, l to r: Stevie B, Jo Burt and Red) kick off a UK tour at the end of next month. A single and album are due out to coincide.

Talent tips

creation and composition." Contact: The Deserters, The Gerrards, London Road, Harrow on the Hill, Middlesex (01-422 1669).

Worse-for-wear voice needs help

COMPOSER TERRY Braverman, who has had much of his song production of the past six months signed by publishers, is looking for "one or two other writers who might be interested in co-writing intelligent material suitable for commercial promotion". Braverman adds, however: "On a more alarming note, my own voice is beginning to be the worse for wear, and I should be glad to hear from both a male and female singer interested in putting their voices onto a backing track."

Contact: Terry Braverman, 23 Aragon Close, Kings Hedges, Cambridge CB4 2SU (Cambridge 68100).

PERFORMANCE

Swans way

IT WAS so packed at the Titanic for Swans way's Sunday night performance that each time anyone in the crowd lit a cigarette, the noise of the match was swiftly followed by the odour of singed hair.

But somehow it all added to the atmosphere. For the Midlands trio specialises in sleazy elegance, articulated in a blend of jazz swing numbers which build to a pitch approaching parody.

At the Titanic they were joined onstage by strings and horn sections, which, while making excellent contributions, added (with their smart bow ties) to the feeling that you were a guest at Gomez and Morticia Addams' wedding.

In a set a little too long for comfort, the mood varied from pure seduction to slightly saccharine, but with Rick, Maggie and Robert (guitar, double bass and keyboards) gloriously confident throughout on numbers like *Theme From The Balcony* and *In Trance*.

As their Exit single *Soul Train* thunders up the charts on the heels of ecstatic consumer press, it looks like this smouldering, self-assured trio is well on its way.

DANNY VAN EMDEN

Gary Moore

LIVE, GARY MOORE is very heavy metal, the original posturing guitar hero. At the Hammersmith Odeon recently he had good support from a competent set of backing musicians, not the least from ex-

Deep Purple skins man, Ian Paice, who, despite having the appearance of an off-duty barman, had lost none of his fire.

Unfortunately for Moore the songs that came over best were cover versions such as *Free's* *Wishing Well* and *The Yardbirds'* *Shapes Of Things*.

The stage set was elaborate with back cloths and clever lighting, but the *pièce de résistance* was saved till near the end when Moore was raised aloft centre stage on a mobile dais bedecked with flashing lights, from whence he delivered a solo which was technically quite clever and very fast, but otherwise a tuneless noise.

Noise was a commodity too much in evidence throughout the evening. Moore is a talented guitar player, but he does himself no favours by leaving the volume up all night.

He did slightly redeem himself towards the end of his set with *Victims Of The Future* and he was brought back for two encores.

CHARLIE JEFFREY

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EUROPARADE

(The European Chart)

This Week	Last Week	Wks on Chart		Countries
1	8	4	RELAX, Frankie Goes To Hollywood	B/E/N/UK/WG
2	1	12	LOVE OF THE COMMON PEOPLE, Paul Young	A/B/N/S/W/WG
3	12	2	RADIO GA GA, Queen	B/E/N/UK
4	3	10	ONLY YOU, The Flying Pickets	A/B/S/W/WG
5	4	4	GUARDIAN ANGEL, Masquerade	A/N/S/W/WG
6	5	7	THRILLER, Michael Jackson	B/F/SP
7	2	16	SAY SAY SAY, Paul McCartney/Michael Jackson	D/I/SP
8	10	10	MY OH MY, Slade	A/S/W/WG
9	6	4	A ROCKIN' GOOD WAY, Shaky & Bonnie	A/D/N/SW
10	11	5	VENSEITS VON EDEN, Nino de Angelo	SW/WG
11	15	3	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	D/I/SP
12	9	8	7(FRAGEZEICHEN), Nena	A/S/W/WG
13	22	2	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	E/UK
14	13	22	KARMA CHAMELEON, Culture Club	F/I/SP
15	17	2	OWNER OF A LONELY HEART, Yes	F/SP/S/W/WG
16	20	3	BREAK MY STRIDE, Matthew Wilder	E/UK
17	14	3	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	D/S/W/WG
18	18	3	25 YEARS, The Catch	A/S/W/WG
19	RE		FAR FROM OVER, Frank Stallone	B/N
20	16	4	TURALURALURALU, Trio	A/S/W
21	NEW		NEW MOON ON MONDAY, Duran Duran	E/UK
22	RE		LISTEN TO THE RADIO: ATMOSPHERICS, Tom Robinson & Crew	B/N
23	RE		I LIKE CHOPIN, Gazebo	D
24	RE		LA DONNA CANNONE, Francesco de Gregori	I
25	NEW		ENCLOQUE, Renaud	F
26	7	6	PIPES OF PEACE, Paul McCartney	E/F
27	NEW		GIVE ME ALL YOUR LOVING, ZZ Top	F
28	29	2	FLASHDANCE, Irene Cara	I
29	NEW		MAITECHU MIA, Mocedades Y Plácido Domingo	SP
30	RE		I CAN HEAR YOUR HEARTBEAT, Chris Rea	D

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

Compiled from 11 national charts by Trax-Radio, Hilversum.

TAKE NOTE, IMPORTANT ANNOUNCEMENT

Pinnacle Records take pleasure in announcing a new contract. The entire Albion and Ultra Noise catalogues will now be available through Pinnacle Records, Pinnacle House, 1 Oasthouse Way, Orpington, Kent BR5 3QJ. Telephone (0689) 27000. Telex 892008.

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On the Ultra Noise label the Canadian Band THOR release their debut album UNCHAINED (Noise 102). After a breathtaking Marquee performance this band is sure to cross the Rainbow Bridge into the Valhalla of the UK charts. Also on the Ultra Noise label is New York based glam rock outfit ALIEN with the COSMIC FANTASY album (Noise 103). A must for heavy metal fans. And as they're such nice people at Albion each album has a trade price of only £2.05.

A smaller cut but a big sound is the debut single from BABY TUCKOO. A re-make of the sixties classic MONY MONY (Tuck 001). Produced by John Verity, this single is just a taster of their album FIRST BORN to be released in early March.

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1	RELAX	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	26	(FEELS LIKE) HEAVEN	Fiction Factory	CBS (T)A3996	51	PIPES OF PEACE	Paul McCartney	Parlophone RB064
2	99 RED BALLOONS	Nena	Epic (T)A4074	27	ONE SMALL DAY	Ultravox	Chrysalis VOX(X) 2	52	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SHL 130
3	DOCTOR! DOCTOR!	Thompson Twins	Arista TWINS (12)3	28	I GAVE YOU MY HEART (DIDN'T I)	Hot Chocolate	RAK 369	53	BIRD OF PARADISE	Snowy White	Towerbell (12)TOW 42
4	RADIO GA GA	Queen	EMI (12) QUEEN 1	29	HERE COMES THE RAIN AGAIN	Eurythmics	RCA DA(T) 5	54	HELP	Tina Turner	Capitol (12) CL 325
5	MY EVER CHANGING MOODS	The Style Council	Polydor TSC(X) 5	30	SPICE OF LIFE	The Manhattan Transfer	Atlantic A9728(T)	55	LIVING IN A WORLD (TURNED UPSIDE DOWN)	Private Lives	EMI (12) PRIV 2
6	BREAK MY STRIDE	Matthew Wilder	Epic (T)A3908	31	JUMP	Van Halen	Warner Brothers W9384(T)	56	HUMAN TOUCH/SOULS	Rick Springfield	RCA RICK(T) 1
7	SOMEBODY'S WATCHING ME	Rockwell	Motown TMG(T) 1331	32	I AM WHAT I AM (from 'La Cage Aux Folles')	Gloria Gaynor	Chrysalis CHS(12) 2765	57	TO BE OR NOT TO BE (THE HITLER RAP)	Mel Brooks	Island (12) IS 158
8	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper	Portrait/Epic (T)A3943	33	A NIGHT IN NEW YORK	Elbow Bones and The Racketeers	EMI America (12)EA 165	58	ILLEGAL ALIEN	Genesis	Charisma/Virgin AL 1(12)
9	WOULDN'T IT BE GOOD	Nik Kershaw	MCA NIK(T) 2	34	THE POLITICS OF DANCING	Re-Flex	EMI (12) FLEX 2	59	YOUR LOVE IS KING	Sade	Epic (T)A4137
10	JOANNA/TONIGHT	Kool & The Gang	De-Lite/Phonogram DE(X) 16	35	MORE, MORE, MORE	Carmel	London LON(X) 44	60	THRILLER	Michael Jackson	Epic (T)A3643
11	MICHAEL CAINE	Madness	Stiff BUY(IT) 196	36	PUNCH & JUDY	Marillion	EMI (12)MARI 1	61	JOYS OF LIFE	David Joseph	Island (12) IS 153
12	AN INNOCENT MAN	Billy Joel	CBS (T)A4142	37	WONDERLAND	Big Country	Mercury/Phonogram COUNT 5 (12)	62	NOBODY TOLD ME	John Lennon	Polydor POSP 700
13	HOLIDAY	Madonna	Sire W 9405(T)	38	DOWN IN THE SUBWAY	Soft Cell	Some Bizzare/Phonogram BZS 22(12)	63	'ULLO JOHN! GOTTA NEW MOTOR?	Alexei Sayle	Springtime/Island (12)IS 162
14	LET THE MUSIC PLAY	Shannon	Club/Phonogram LET 1 (12)	39	CRY AND BE FREE	Marilyn	Love/Phonogram MAZ 2(12)	64	HEY DJ	World's Famous Supreme Team	Charisma/Virgin TEAM 1(12)
15	HIDE AND SEEK	Howard Jones	WEA HDW 3(T)	40	THE KILLING MOON	Echo & The Bunnymen	Korova KOW 32(T)	65	EVERGREEN/JEALOUS LOVE	Hazell Dean	Proto ENA(T) 114
16	STREET DANCE	Break Machine	Record Shack SOHO(T) 13	41	SIXTEEN	Musical Youth	MCA YOU(T) 7	66	THEME FROM CHEERS	Gary Portnoy	Star ★ Blend CHEER 1
17	THAT'S LIVING ALRIGHT (from 'Auf Wiedersehen Pet')	Joe Fagan	Towerbell TOWER 2	42	SHE WAS HOT	The Rolling Stones	Rolling Stones RSR(P) 114	67	BRIDGE	Orange Juice	Polydor OJ(X) 5

18	12	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT(T) 146
19	34	RUN RUNAWAY	Slade	RCA RCAT(T) 385
20	9	NEW MOON ON MONDAY	Duran Duran	EMI (12) DURAN 1
21	36	GET OUT OF YOUR LAZY BED	Matt Bianco	WEA BIANCO (T)
22	17	HYPERACTIVE!	Thomas Dolby	Parlophone Odeon (12)R6065
23	20	SOUL TRAIN	Swans way	Exit International/Phonogram EXT 3(12)
24	10	LOVE THEME FROM "THE THORN BIRDS"	Juan Martin	WEA X9518
25	31	MAIN THEME FROM "THE THORN BIRDS"	Henry Mancini and His Orchestra	Wamer Brothers W9697
76	(73)	TONIGHT, The Boomtown Rats	Mercury/Phonogram, MER(X) 154	
77	(62)	LOVE IS A BATTLEFIELD, Pat Benatar	Chrysalis CHS (12)2747	
78	(-)	BE GOOD JOHNNY (OVERTIME EP), Men At Work	Epic DA4119 (12" -TA4119)	
79	(-)	OUT OF SIGHT, Lefturmo	Virgin VS641(12)	
80	(-)	VICTIMS, Culture Club	CBS (T)A 3655	
81	(-)	TELL HER ABOUT IT, Billy Joel	A&M AM(X) 175	
82	(84)	ASH IN DRAG, The Mystery Girls	WEA U 9666	
83	(-)	WALKING IN MY SLEEP, Roger Daltrey	Chrysalis LEO(X) 2	
84	(87)	SEA OF HEARTBREAK, Leo Sayer		

42	45	THE ROLLING STONES	Rolling Stones RS(R) 114
43	46	DANCE HALL DAYS	Wang Chung
44	37	WISHFUL THINKING	China Crisis
45	35	A ROCKIN' GOOD WAY	Shaky & Bonnie
46	74	FRAGGLE ROCK THEME	The Fraggles
47	60	YAH MO B THERE	James Ingram (with Michael McDonald)
48	54	BACKFIELD IN MOTION	J.B.'s All Stars
49	44	WHAT IS LOVE?	Howard Jones
50	51	LOVE OVER GOLD (LIVE)/SOLID ROCK (LIVE)	Dire Straits

85	(-)	HOT FOR ROCKING, West End	S.O.U.N.D. Recordings SND(S) 2
86	(-)	BREAKING POINT, Bourgie Bourgie	MCA BDU(T)
87	(94)	RUSH RUSH, Debbie Harry	Chrysalis CHS(12) 2752
88	(88)	DON'T TOUCH ME, Hazel O'Connor	RCA RCAT(T) 387
89	(78)	KISS ME (U.S. Remix), Tin Tin	WEA -(X)9823(T)
90	(85)	ON THE FLOOR (ROCK IT), Tony Cook and The Party People	Half Moon HM 7 1134 (12") HM 1134
91	(-)	FEELS SO RIGHT, Alabama	RCA 382
92	(-)	SAILING TO AMERICA, Saxon	Carrere CAR(T) 301
93	(98)	LOVIN' YOU, Status IV	Design Communications DES(T) 8

1	(1)	RELAX, Frankie Goes to Hollywood	(20) SPICE OF LIFE, The Manhattan Transfer
2	(19)	99 RED BALLOONS, Nena	(30) JUMP, Van Halen
3	(2)	RADIO GA GA, Queen	(15) BREAK MY STRIDE, Matthew Wilder
4	(7)	LET THE MUSIC PLAY, Shannon	(13) PUNCH AND JUDY, Marillion
5	(6)	SOMEBODY'S WATCHING ME, Rockwell	(29) WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel
6	(3)	DOCTOR! DOCTOR!, Thompson Twins	(27) A NIGHT IN NEW YORK, Elbow Bones and The Racketeers
7	(10)	STREET DANCE, Break Machine	(12) GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper
8	(4)	HOLIDAY, Madonna	(29) MORE, MORE, MORE, Carmel
9	(5)	MY EVER CHANGING MOODS, The Style Council	(18) WONDERLAND, Big Country
10	(9)	AN INNOCENT MAN, Billy Joel	(RE) THE POLITICS OF DANCING, Re-Flex
11	(11)	HIDE AND SEEK, Howard Jones	(22) NEW MOON ON MONDAY, Duran Duran
12	(8)	WHAT DIFFERENCE DOES IT MAKE? The Smiths	(34) HE'S A SAINT, HE'S A SINNER, Miquel Brown
13	(24)	JOANNA/TONIGHT, Kool & The Gang	(16) THE KILLING MOON, Echo & The Bunnymen
14	(25)	WOULDN'T IT BE GOOD, Nik Kershaw	(NEW) RUN, RUNAWAY, Slade
15	(17)	SOUL TRAIN, Swans way	(32) EVERGREEN/JEALOUS LOVE, Hazel Dean
16	(NEW)	MICHAEL CAINE, Madness	(28) YOUR LOVE IS KING, Sade
17	(14)	HYPERACTIVE!, Thomas Delby	(26) FEELS LIKE HEAVEN, Fiction Factory
18	(NEW)	DOWN IN THE SUBWAY, Soft Cell	(26) HERE COMES THE RAIN (LIVE)/SOLID ROCK (LIVE), Dire Straits
19	(21)	ONE SMALL DAY, Ultravox	(31) GET OUT OF YOUR LAZY BED, Matt Bianco
20	(23)	LOVE OVER GOLD (LIVE)/SOLID ROCK (LIVE), Dire Straits	
21	(31)	GET OUT OF YOUR LAZY BED, Matt Bianco	

Week ending 25 February, 1984

7 Joe Fagin Towerbell T0-4-45

THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25 THE NEXT 25

84 SEA OF HEARTBREAK, Leo Sayer

84 SEA OF HEARTBREAK, Leo Sayer

67 NEW BRIDGE Orange Juice

68	71	HE'S A SAINT, HE'S A SINNER	Miquel Brown	Record Shack SOHO(T) 15
69	70	THE OTHER WOMAN THE OTHER MAN	Gerard Kenny	Impression IMS 3
70	69	EYE TALK	Fashion	De Stijl/Epic (T)A4106
71	48	WHERE WERE YOU HIDING WHEN THE STORM BROKE	The Alarm	I.R.S. IRS(X) 101
72	NEW	THE MUSIC OF TORVILL & DEAN (EP)	Richard Hartley/Michael Reed Orchestra	Safari SKATER(1)
73	57	HOLD ME NOW	Thompson Twins	Arista TWINS (12)
74	NEW	TELL ME WHAT YOU WANT	Loose Ends	Virgin VS 658(12)
75	NEW	ONE STEP CLOSER (TO LOVE)	George McCrae	President PT (12) 522

94	(-)	OUT COME THE FREAKS, Was (Not Was)	
95	(-)	THIS CHARMING MAN, The Smiths	Ze/Geffen (T)A4178
96	(95)	BLUE MONDAY, New Order	Rough Trade RT(T) 136
97	(-)	SONG TO THE SIREN, This Mortal Coil	Factory - (FAC 73)
98	(93)	DIN DAA DAA (TROMMELTANZ), George Kranz	4AD (BIAD 310)
99	(90)	ORGANIZE (REMIX)WRAP YOURSELF AROUND ME, David Grant	Fourth & Broadway/Personall(12)BRW 2
100	(83)	I'D DO ANYTHING, Dead Or Alive	Chrysalis GRAN(X) 5

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SELECT SINGLES

Reviewed
by
TONY JASPER

CHART CERTS

TRACEY ULLMAN
My Guy's Mad At Me (Stiff BUY 197, CBS)SOFT CELL
Down In The Subway
(Some Bizzare/Phonogram BZS 22(12),
PolyGram)KAJAGOOGOO
The Lion's Mouth (EMI 5499, EMI)IAN DURY
Very Personal/Ban The Bomb (Polydor PLSP (X)
673 PolyGram)LEDERNACKEN BAND
Amok (Strike Back SBR 2 (T), Pinnacle). Maurice Bacon pick-up
from Germany, no frills straight-forward almost mechanical beat
for this and even starker A-side cut Galle, its sheer assault should
guarantee listens.MARY WELLS
My Guy (Allegiance ALES 1(12)1, PRT). Up-dating of old classic
(5, 1964, 14, 1972) as Wells resumes her career after a decade
away. From mid-way it really breaks away from the old, though it
resumes earlier arrangements near the end. Still a catchy number.BLUE ANGEL FEATURING CYNDI LAUPER
I'm Gonna Be Strong (Polydor POSP 212, PolyGram). As with
her own band in 1980, she displays considerable vocal range and
skill on this Mann-Weil number which Pitney took to number two
in 1964. Markedly different from current flamboyance.THE QUESTIONS
Tuesday's Sunshine (Respond KOB(X) 707, CBS). Likeable cut
employing both male and female vocals. Has a brisk pace,
attractive refrain and a good mid-way break, but rather runs
down by the end.STRANGE RELATIONS
Party (Rocket/Phonogram ESP 3, PolyGram). Immediate appeal
with this fastish number. Sax breaks into vocals for a shortish
break and then stays with voices, but for all its briskness it lacks a
good hook line.LOUISE TUCKER
No Tears To Cry (Ariola ARO(D)309, PolyGram). Dramatic
backing, vocals pushed back until merging with orchestration on
chorus. Choir is the backcloth for much of the time, with lovely
overall feel and a memorable chorus. Quality pop deserving chart.SHERRY KEAN
Mixed Emotions (Capitol (12)CL 323, EMI). Five-track maxi-
single, production from Mike Thorne, recorded and mixed in
Media Sound studios, New York; jerky catchy main cut which
suggests she has a future in several styles.ALAN PARSONS PROJECT
Don't Answer Me (Arista ARIST (12)553, PolyGram). Big
Floydish sound from Parsons on the verse and more drama on the
refrain with everything carried along briskly. Off album Ammonia
Avenue.DOLLY DOTS
Don't Give Up (WEA 249650-7, WEA). Message song in Euro-
pop style, almost becoming a show number, full of life and
energy. Well vocalised with catchy chorus taken at a faster pace,
but it doesn't seem to fit easily into the current UK chart feel.GENE OCTOBER
Don't Quit (Slipped Discs SPLAT 001, PRT). Thickish vocal
tones on this bouncy affair that gets squeaking sax and some
guitar riffs to further the momentum. Enjoyed this, it deserves
attention.

OPINION

Decent pay for the
real profit makers

ANY RECORD shop employee who has ever questioned the relatively poor wages generally paid to staff will have discovered that record retailing outlets don't fall within the jurisdiction of the Wages Councils. It therefore seems that wages to record shop staff are wholly dependent on profitability and the experience of the staff.

Is it not time now for the major retailing companies to relent on this price war that cuts away the profits we should be making on new product and to try and increase wages to a level whereby record retailing becomes a respectable job to be in?

At the present time, with stores such as Smiths, Virgin, HMV and Our Price discounting to the point where top product such as Duran Duran, Wham! and Paul Young are retailing at a price which is sometimes below cost + VAT, we are giving away the profits to a consumer who would pay full price, but now expects to find the latest product at around £4.99. No independent retailer can expect to compete and how long will it be before only the big name stores remain?

For Virgin, Smiths, etc, that is a good situation, but it means that the record companies limit their markets to three or four main buyers. How long would it then be before Smiths, etc, then ask for even more discount? There is no other industry I can think of that seems so willing to cut its own throat.

Record shop staff are only good if they are trained and have the catalogue knowledge to back up their sales technique, but pay is hardly conducive to keeping that specialist element.

Quite a while back, the book industry realised that what is now happening with records could happen to them. They introduced the "net book agreement" whereby books are not sold below full retail price for an agreed period. The economic recovery of our record business could well benefit from a similar idea. If retail prices on top product were kept nearer to the true margin we used to expect, everyone would be better off.

This optimistic talk of records being on the upsurge once again is rubbish. CBS and the other major manufacturers may be selling more product, but to whom? Smiths and the other retailers then claim a good discount and proceed to sell the item to the public at virtual cost price. Surely creating a very false impression of a healthy industry?

I have spent 10 years in retailing and now feel that the time has been wasted. I see profits that could be helping to make the wages situation better slipping away. Yesterday I put out a new album with a true retail price of £5.99 — I put it out at £4.79 to compete with W H Smith.

D FRIZELL, manager, Ames Records, Chester.

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

OTHERS

KALIMA
The Smiling Hour/Fly Away (Factory FAC 87T, Pinnacle). The
former was recorded by Sarah Vaughan — spacey, jazzy with
Ann Quigley sounding very assured, for current dance floor pro-
gramming. The latter has a jazz-Latin American feel. The first side
could sell.ALTERNATIVE RADIO
Valley Of Evergreen (Parlophone (12)RADIO 101, EMI).
Brothers Rob and Alan Fennah were Battle of the Bands winners
in 1982. Sounding a trifle like the Korgis, they smoothly vocalise
amid a haunting arrangement, and could chart.THE WALK
I Didn't Catch Your Name (Geneva G17, Pinnacle). Instant
pacey pop with plenty of push in the backing. Well vocalised by
Janis Thomas, in the current Cyndi Lauper mould though less
abrasive.JENNIFER HOLLIDAY
I Am Love (Geffen (T)A3704, CBS). Three-track 12-inch from
woman with powerful voice, who savours and tastes every word
before letting loose. Comes from her Feel My Soul (GEF25591)
album.VITAMIN Z
Burning Flame (Mercury/Phonogram VITZ 1 (12), PolyGram).
Gorgeous disco-styled but commercial market number with first-
rate production. The vocals run easy and blend with the many
things happening on the very good backing track.LOOK BACK IN ANGER
Flowers (Criminal Damage CRI (12) 107, Backs/Cartel/Jungle).
Up-beat forceful vocals and tune, punkish chords fill in non-vocal
spaces with important drums. Has an attractive drive and verve.CUSTOM
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& TAPE DUPLICATING

feature

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Edited
by
NICOLAS SOAMES

CLASSICAL

Paperbacks of the classical market

MID-PRICE records are the paperbacks of the classical record industry, Bill Holland of Deutsche Grammophon has pointed out, and certainly this has been reflected by the growth of labels over the last few years.

Records under £3.99 are attractive to many purchasers who are not necessarily concerned to have the latest Karajan or Solti record.

There is the vast potential market of new classical buyers, those who have been inspired by Torvill and Dean bringing Bolero alive in a way that not even Dudley Moore could do, and not surprisingly, all mid-price Boleros have been doing very well throughout the run-up to the Sarajevo Olympics.

Music Week classical editor NICOLAS SOAMES introduces a new series spotlighting the mid-price labels which offer the non-specialist dealer an ideal way of tapping the classical market. This week he looks at two of the most successful in the field — Classics for Pleasure and Contour.

But shrewd packaging opens up other marketing possibilities, from the long-play in-car tapes to the specialist collections of rarely-heard works that were recorded some years ago then deleted, but can now have a new shelf-life for a variety of reasons.

One of the major break-throughs in the marketing of mid-price product comes from the company that introduced the industry to high-volume sales of good classical material — Music for Pleasure.

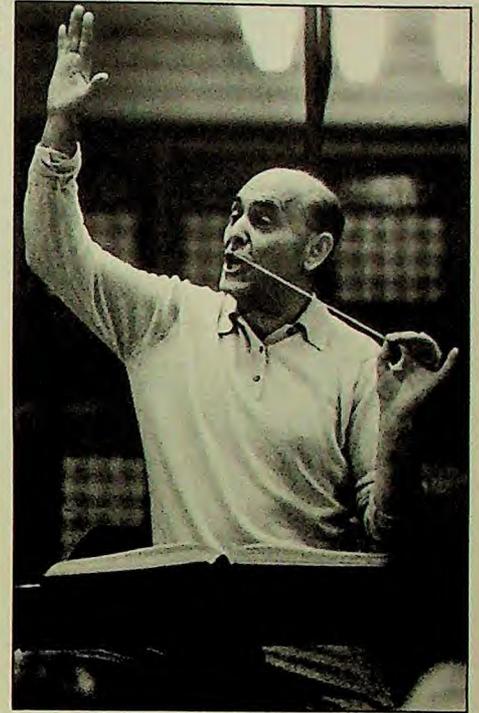
Simon Foster, general manager, classical products, MfP, feels that the success of the EMI Eminence

label, which retails at £2.99, has proven beyond doubt that astute marketing and reliable product can interest established and new classical buyers to records and tapes at above budget price.

However, he adds: "I am beginning to think that the public is prepared to accept two budget price points, £2.25 and £2.99."

The success of Eminence on the one hand, and specialist mid-price collections on the other, show that the market is buoyant and receptive to new initiatives that are clearly delineated and are based upon good product.

Sir Georg Solti:
accessible to all
on mid-price
labels.



CfP: setting a standard

WHEN CLASSICS for Pleasure was launched in 1970 it ushered in a new age of classical records — product that was not only extremely cheap, but also well produced, and clearly labelled — via a mixture of new and EMI-back catalogue material.

For more than a decade its efficient mass-marketing and high standards left it without serious competition, and it remains a much-admired label. It keeps 100 titles in the catalogue, with at least one-third new recordings — CfP has been particularly successful in promoting young musicians.

Among artists CfP is currently promoting are the pianist Philip Fowke (Chopin's Waltzes, CFP 4417) and the cellist Robert Cohen, whose Elgar Concerto is an excellent seller.

It has also done well with 2-LPs/cassettes, and expects extensive coverage of its new double, Rachmaninov's Piano Music for Four Hands, featuring John Ogden and Brenda Lucas (CFPD 41 4438.3).

Unusually, half of the release is being published for the first time. The Six Pieces for Piano Duet, the

Italian Polka, and filler material by Arensky, Shostakovich and Khachaturian were not released though recorded at the same time (early Seventies) as the two Suites. Series prefix: CFP.

A year ago the move into the lower mid-price range was made with EMI Eminence, a major gamble that has paid off. Much the same pattern of mixed new and back catalogue releases — promoted through mass marketing — was pursued, while aiming to foster a slightly more up-market image.

To date there have been some 50 releases, and this month come another five, headed by a new recording of the String Quartets by Ravel and Debussy, played by the Chilingirian String Quartet (EMX 41 20481).

The others include two records of Barbirolli — The Incidental Music to Peer Gynt by Grieg, with Sheila Armstrong (EMX 41 20491) and Sibelius' Symphonies Nos 5 and 7 with the Halle (EMX 41 20501), Dvorak's New World Symphony with the LPO under Rostropovich (EMX 41 2051 1). More Rostro-

povich-as-conductor records are due in the next few months, as well as Karajan conducting Popular German Overtures (EMX 41 2052.1).

"What we have been trying to prove with Eminence is that it is possible to sell a £2.99 record in a mass-marketed way. We think we have demonstrated that within the first year," said Music for Pleasure's Simon Foster, general manager, classical products. "We are most pleased with the results." Series prefix: EMX.

Torvill and Dean do a turn for Contour

FOLLOWING THE proven formula devised by CfP, Pickwick launched Contour Classics almost three years ago, presenting a budget label with mainly popular titles drawn from the marvellous back catalogue of the PolyGram group — Decca, Deutsche Grammophon and Philips — but also with some new recordings.

Within a year the company notched up 1m sales of LPs and cassettes, and has doubled that figure after just over two years.

With veteran record man John Boyden acting as consultant — it was Boyden who set up CfP — Contour Classics made a name for itself from the start with sound repertoire performed by good names.

Its bestsellers have remained consistent. Not surprisingly, with Torvill and Dean doing such wonders for the record business, the RPO/Claude Montoux version of

Ravel's Bolero has topped the Contour charts recently, and no doubt Never Say Never Again helped to push along sales of Sean Connery's version of Prokofiev's Peter And The Wolf, coupled with Britten's Young Persons' Guide.

But it is good to see that one of Contour's new records — Vivaldi's Four Seasons with the Scottish Chamber Orchestra directed by Jaime Laredo, chosen as one of the selected recordings by *Gramophone* critics — is also well in the top end of the charts, as, perhaps surprisingly, are more esoteric items such as Musica Monteverdi with Leppard directing the ECO, and compilations such as Great Opera Choruses.

"Things are continuing to go extremely well," said John Boyden, who indicated that April will bring six new releases, and "an important announcement."

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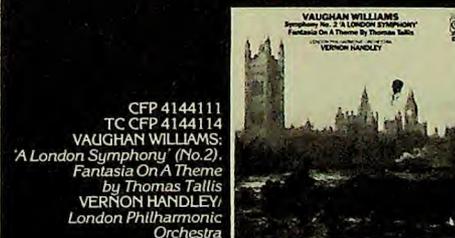
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MUSIC WEEK AWARDS (MARKETING) 1983

- 1 Duran Duran Video Album (Picture Music International)
- 2 Music Worth Watching — Music Worth Stocking (PolyGram Video)
- 3 PMV Launch (PolyGram Video)

Music Home Video Programme

THE DURAN DURAN album has been a watershed in establishment of music video in respect of both the retail trade and the public.

That's the confident conclusion of Geoff Kempin of Picture Music International, and he believes that it has brought home to the music-orientated audience that music video is something to be bought, collected and played again and again like a record collection rather than briefly rented.

"We focused on record shops

because our principal aim was to establish with dealers that music video is a very viable market," he said. "The Duran Duran album coincided with our decision to reduce the retail price to £19.95, and it was essential to have something that would get the whole music video market moving. I think the Duran Duran album did it."

Although Picture Music International organised the promotion and marketing campaign for the video, it received vital financial support from EMI Records to cover the heavy costs of TV spots. Kempin believes that the support was of mutual advantage, stimulating record sales as well as video ones by the band.

"The album also won the *Billboard* award as the best music



video in the States, and like the Michael Jackson Thriller video, it's given confidence to people to invest in music video. Obviously there's the usual competition between companies in the music video field, but we're at one in wanting to expand the number of record outlets which stock music video, and we all stand to benefit. There's still a lot of shops here to come on board in stocking music videos, and we plan to put that right this year."

DURAN DURAN: The principal aim of their video was to establish with retailers that music video was a viable proposition — and that's just what it did. Like Michael Jackson's Thriller, it has helped create a whole new area of sales.

Record without TV

- 1 Eurythmics (RCA)
- 2 Thompson Twins — Quick Step & Side Kick Album (Arista)
- 3 David Bowie — Let's Dance (EMI)

RCA SIGNED The Eurythmics in 1981, and four singles later nothing much had happened. RCA retained its confidence in the band's ability and potential, and noticed that each successive record was better than its

predecessor:

"We believed that their Love Is A Stranger single would crack it for them, but it only got to number 54," says RCA product manager Paul Williams. "For commercial success, it was necessary to make The Eurythmics a more 'accessible' band and to give them a strong visual identity. We already knew that musically they were very good and, once broken, would be around for a long time."

A campaign combining "art with commerce" was devised, with the Sweet Dreams album and single acting as linch-pins. The effort was planned on a long-term basis for 1983, avoiding overkill or a concentrated spurt of promotion which might have resulted in a high chart placing but a rapid descent soon afterwards.

The band themselves did live appearances and TV work, and RCA supported with video and what Williams described as "posters with a hard visual sell".

"Our marketing, press and promotion departments worked in one central effort to push the band's profile as high as possible — but without overkill."

The Who's That Girl single was obviously a prime opportunity to feature photogenic Eurythmics singer Annie Lennox in the campaign to establish the band visually with the public. The Touch album was a further potent visual aid.

A three-month campaign was built around this record. Something happened every week, starting with 250 window displays during the week of its release in November and then a second phase through Record Merchandisers, and co-op ads through Boots and Our Price.

The basic ingredients of the Eurythmics operation have also paid dividends abroad through RCA UK's sister companies. And, underlying the success, is a vital factor.

"Everything was done in consultation and working closely with the band and their management," says Williams. "We suggested ideas, they suggested ideas, everything was done with mutual consent, and there was a wonderful rapport all through."



TO MARK the sale of the millionth copy of the first EMI/Virgin joint TV-promoted album, *Now That's What I Call Music*, there was a special gold album presentation at EMI's offices to the indie retailers who sold it. Pictured at the presentation are (l to r) Keith Statton (sales manager) and Alan Davison of EMI; Jon Webster, Virgin marketing manager; Peter Jamieson, EMI MD; and retailers Simon and Derek Sinclair of The Record House, Aylesbury.

Record with TV

- 1 Now That's What I Call Music (EMI/Virgin Records)
- 2 The Very Best Of The Beach Boys (EMI)
- 3 Chas & Dave's Knees Up Record Album (Towerbell)

THE WINNER in this category for 1983 resulted from EMI managing director Peter Jamieson and Virgin chief Richard Branson arriving at the same conclusion that TV-advertised hit compilation albums were in need of upgrading in terms of content as a joint exercise by the UK record companies. Not only that, but the proceeds from packaging a value-for-money set should be devoted to the record industry in terms of further packages and the hunt for the always required new talent.

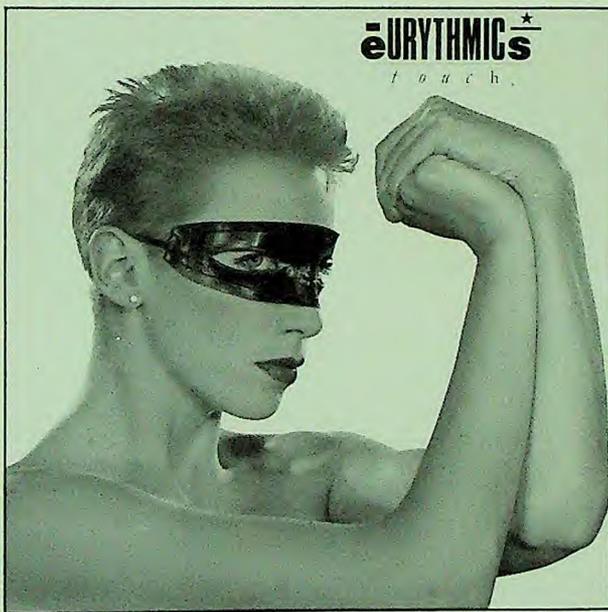
"The planning for the album started at the end of October," says Alan Davison, compiler and coordinator of the project. "It had to be a fairly swift operation, and we got great co-operation from CBS, RCA, WEA, Stiff, PolyGram, Island, Charisma and Fiction as far as

acquiring rights was concerned. "We wanted number ones for the compilation, and we got 11, which strengthened its appeal. We didn't want to do a double album for the price of one or buy one get one free. Our aim was a very good value double album for the kids with every track a hit and no fillers."

Davison rates the packaging as an integral part of the value-for-money guiding principle. There are photographs of all the artists and information on all the tracks, and the cassette equivalent contained the same embellishments on its fold-out insert.

"We shipped the album on November 28," he says, "and the first TV ad was screened on November 30. We had to make number one in the chart before Christmas and there were only three charts to go. We went in at 7, and then went to number one, and we've been monitoring the sales so that we knew when the millionth copy went out and where it went."

Davison adds that the second package is well advanced with the assistance of other record companies.



STUDIO EXTRA MARCH 24th

AES PREVIEW

EDITORIAL CONTACT: TERRI ANDERSON
 ADVERTISING CONTACT: PHIL GRAHAM

01-836 1522

COPY DATE: MARCH 12th

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	NEW		INTO THE GAP P Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971	51	41	3	LIVING IN OZ Rick Springfield (Rick Springfield/Bill Drescher)	RCA PL 84660 (R) C: PK 84660
2	1	2	SPARKLE IN THE RAIN P Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCV 2300	52	33	13	YOU BROKE MY HEART IN 17 PLACES P Tracey Ullman (Various)	Stiff SEEZ 51 (C) C: ZSEEZ 51
3	4	25	AN INNOCENT MAN P Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554	53	37	34	18 GREATEST HITS P Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
4	3	27	THRILLER P Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	54	49	44	LET'S DANCE P David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029
5	2	14	TOUCH P Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109	55	RE		MADONNA Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
6	NEW		DECLARATION The Alarm (Alan Shacklock)	I.R.S. IRSA 7044 (C) C: IRSC 7044	56	52	266	BAT OUT OF HELL P Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C) C: 40/82419
7	7	30	THE CROSSING P Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERS 27	57	50	4	THE COLLECTION — 20 GREATEST HITS Glady Knight And The Pips (Various)	Starblend NITE 1 (IDS) C: KNITE 1
8	6	18	CAN'T SLOW DOWN P Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041	58	65	19	SNAP! P The Jam (Various)	Polydor SNAP 1 (F) C: SNAPC 1
9	8	6	SOMETIMES WHEN WE TOUCH Various (Various)	Ronco RON LP9 (B) C: C RON9	59	94	2	E.S.P. Mille Jackson (Mille Jackson/Brad Shapiro)	Sire 250382-1 (W) C: 250382-4
10	5	31	NO PAREZ P Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	60	80	16	GREATEST HITS P Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
11	10	4	THE VERY BEST OF MOTOWN LOVE SONGS Various (Various)	Telstar STAR 2239 (R) C: STAC 2239	61	60	38	IN YOUR EYES P George Benson (Arlif Mardin)	Warner Brothers 923744-1 (W) C: K 923744-4
12	11	13	U2 LIVE "UNDER A BLOOD RED SKY" P U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3	62	77	5	WORKOUT P Jane Fonda (-)	CBS 88581 (C) C: 40/88581
13	9	12	NOW, THAT'S WHAT I CALL MUSIC P Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1	63	55	18	ROCK 'N' SOUL PART 1 P Daryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858
14	16	2	THE FLAT EARTH Thomas Dolby (Thomas Dolby)	Parlophone Odeon PCS 2400341 (E) C: TC-PCS 2400344	64	72	71	REFLECTIONS P Various (Various)	CBS 10034 (C) C: 40/10034
15	13	4	MILK AND HONEY P John Lennon And Yoko Ono (-)	Polydor POLH 5 (F) C: POLHC 5	65	45	10	JAPANESE WHISPERS P The Cure (Various)	Fiction FIXM 8 (F) C: FIXMC 8
16	14	19	COLOUR BY NUMBERS P Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285	66	64	8	SWEET DREAMS (ARE MADE OF THIS) P Eurythmics (Stewart/Williams/Crash)	RCA RCLP 6063 (R) C: RCLP 6063
17	12	2	VICTIMS OF THE FUTURE Gary Moore (Jeff Glixman)	10 Records DIX 2 (E) C: CDIX 2	67	59	51	TRUE P Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
18	23	6	LEARNING TO CRAWL P The Pretenders (Chris Thomas)	Real WX2 (W) C: WX2C	68	70	6	BUSY BODY Luther Vandross (Luther Vandross/Marcus Miller)	Epic EPC 25608 (C) C: 40/25608
19	25	17	STAGES P Elaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262	69	53	10	WAR P U2 (Steve Lillywhite)	Island ISLP 9733 (E) C: ICT 9733
20	20	13	LABOUR OF LOVE P UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	70	38	3	NEW GOLD DREAM (81, 82, 83, 84) P Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TCV 2230
21	24	20	GENESIS P Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1	71	62	16	HAVE YOU EVER BEEN IN LOVE P Leo Sayer (Christopher Neil/Various)	Chrysalis LEOTV 1 (F) C: ZCLEO 1
22	17	16	PIPES OF PEACE P Paul McCartney (George Martin)	Parlophone PCTC 1 (E) C: TPCPTC 1	72	51	2	SHY'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40/25792
23	18	3	SLIDE IT IN Whitesnake (Martin Birch)	Liberty LBG 2400001 (E) C: TC-LBG 2400008	73	57	11	GREEN VELVET P Various (Various)	Ronco RON LP6 (B) C: C RON6
24	15	11	QUICK STEP & SIDE KICK P Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924	74	68	3	CHRISTINE McVIE Christine McVie (Russ Titelman)	Warner Brothers 925059-1 (W) C: 925059-4
25	22	13	SEVEN AND THE RAGGED TIGER P Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1	75	NEW		HAWKWIND Hawkwind (Dick Taylor/Hawkwind)	Liberty SLC 1972921 (E) C: TC-SLS 1972924
26	21	4	ORIGINAL MUSIC FROM 'AUF WIEDERSEHEN PET' David McKay (David McKay)	C: ZCAUF 1 Towerbell AUF 1 (A)	76	61	14	FORMULA 30 P Various (Various)	Decca PROLP 4 (F) C: PROMC 4
27	19	3	CRUSADER Saxon (Kevin Beamish)	Carrere CAL 200 (SP) C: CAC 200	77	78	2	BODIES AND SOULS The Manhattan Transfer (Richard Rudolph/The Manhattan Transfer)	Atlantic 780104-1 (W) C: 780104-4
28	30	4	1984 Van Halen (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4	78	66	21	THE MUSIC OF CLAYDERMAN P Richard Clayderman (-)	Delphine/Decca SKL 5333 (F) C: KSKC 5333
29	79	2	HAUNTING MELODIES The Electric Wind Ensemble (Jon Miller)	Nouveau Music NML 1007 (A) C: ZC-NML 1007	79	RE		THE AMAZING KAMIKAZE SYNDROME Slade (Jim Lea/John Punter)	RCA PL 70116 (R) C: PK 70116
30	56	2	TUBE Various (Various)	K-tel NE 1261 (K) C: CE 2261	80	90	25	LOVE SONGS P Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
31	32	15	ORIGINAL SOUNDTRACK — YENTL P Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302	81	82	6	LIVE & DIRECT Aswad (Aswad/Michael Campbell)	Island IMA 6 (E) C: IMC 6
32	26	10	PORTRAIT P Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238	82	73	8	LOVE OVER GOLD P Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
33	42	3	SERENADE Juan Martin/Royal Philharmonic Orchestra (Juan Martin/Louis Clark)	K-tel/WEA NE 1267 (K) C: CE 2267	83	NEW		SOMEBODY'S WATCHING ME Rockwell (Curtis Anthony Nolen/Rockwell)	Motown ZL 72147 (R) C: ZK 721147
34	29	7	WORKING WITH FIRE AND STEEL P China Crisis (Mike Howlett)	Virgin V 2286 (E) C: TCV 2286	84	RE		LIONEL RICHIE P Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
35	NEW		IT'S MY LIFE Talk Talk (Tim Friess Greene)	EMI EMC 2400021 (E) C: TC-EMC 2400024	85	96	7	MAKIN' MOVIES P Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
36	31	38	TOO LOW FOR ZERO P Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24	86	67	19	IMAGINATIONS P Various (Various)	CBS 10044 (C) C: 40/10044
37	27	3	WHITE FLAMES Snowy White (Tom Newman/Kuma Harada)	Towerbell TOWLP 3 (A) C: ZC-TOW 3	87	76	15	UNDERCOVER P The Rolling Stones (The Glimmer Twins/Chris Kinsey)	Rolling Stones ROL-1 (E) C: TCROL 1
38	46	7	IN THE HEART Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4	88	RE		90125 P Yes (Trevor Horn/Yes)	Atco 790125-1 (W) C: 790125-4
39	91	14	THE BOP WON'T STOP P Shakin' Stevens (Chris Neil/Shakin' Stevens/R. Hughson)	Epic EPC 86301 (C) C: 40/86301	89	RE		LIVE FROM EARTH Pat Benatar (Neil Gerald)	Chrysalis CHR 1451 (F) C: ZCHR 1451
40	35	34	FANTASTIC P Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	90	81	5	WHAT'S NEW Linda Ronstadt & The Nelson Riddle Orchestra (Peter Asher)	Asylum 960260-1 (W) C: 960260-4
41	NEW		THE SENTINEL Pallas (Eddy Offord)	Harvest SHSP 2400121 (E) C: TC-SHSP 2400124	91	75	60	RIO P Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
42	36	36	SYNCHRONICITY P The Police (Hugh Padgham/Tine Police)	A&M AMLX 63735 (C) C: CXM 63735	92	69	8	CHART TREK VOLS 1/2 Various (Various)	Ronco RON LP8 (B) C: C RON8
43	34	23	BACK TO BACK P Status Quo (Status Quo)	Vertigo/Phonogram VERH 10 (F) C: VERHC 10	93	NEW		TOYAH! TOYAH! TOYAH! Toyah (Various)	K-tel NE 1268 (K) C: CE 2268
44	28	16	THE ESSENTIAL JEAN MICHEL JARRE P Jean Michel Jarre (Jean Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3	94	RE		RUMOURS P Fleetwood Mac (Fleetwood Mac/Dashu/Caillat)	Warner Brothers K 56344 (W) C: K 456344
45	44	14	TRACK RECORD P Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001	95	83	2	HAIL TO ENGLAND Manowar (Jack Richardson)	Music For Nations MFN 19 (P) C: TMFN 19
46	39	3	HEAVEN IS WAITING The Danse Society (Nigel Gray/Kingbird)	Society/Arista 205 972 (F) C: 405 972	96	58	5	DEFENDERS OF THE FAITH Judas Priest (Tom Allom)	CBS 25713 (C) C: 40/25713
47	48	15	OFF THE WALL P Michael Jackson (Quincy Jones)	Epic EPC 83469 (F) C: 40/83468	97	RE		SCRIPT FOR A JESTER'S TEAR P Marillion (Nick Tauber)	EMI EMC 3429 (E) C: EMC 3429
48	40	3	FLIGHTS OF FANCY P Paul Leon/Ion Miller/Nigel Mason)	Nouveau Music NML 1002 (A) C: ZC-NML 1002	98	RE		THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Kon Scott)	C: INTK 5063 RCA International INTS 5063 (R)
49	47	33	QUEEN GREATEST HITS P Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30	99	63	16	ROXY MUSIC — ATLANTIC YEARS P Roxy Music (Roxy Music/Rhett Davies/Chris Thomas)	EGI/Polydor EGLP 54 (F) C: EGMC 54
50	43	6	LIFE'S A RIOT WITH SPY VS SPY Billy Bragg (Oliver Hitch)	Go! Discs/Utility UTIL 1 (IDS) C: UTIK 1	100	92	2	THE VERY BEST OF NEIL DIAMOND P Neil Diamond (Various)	K-tel NE 1285 (K) C: CE 2265

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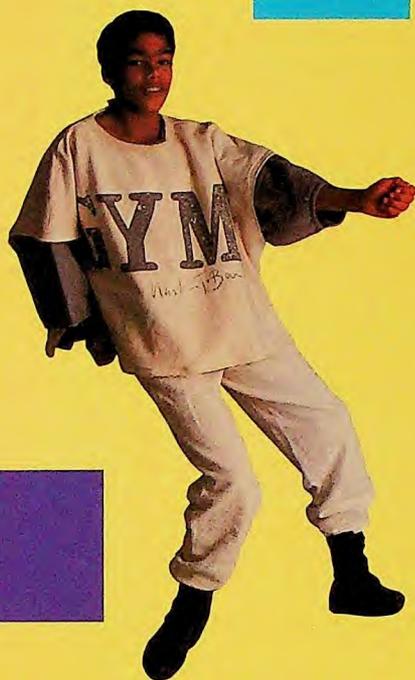
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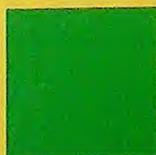
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TOP US SINGLES

1*	2	JUMP, Van Halen	Warner Bros
2*	1	KARMA CHAMELEON, Culture Club	Virgin/Epic
3*	4	99 LUFTBALLONS, Nena	Epic
4*	9	GIRLS JUST WANT... Cyndi Lauper	Portrait
5*	7	THRILLER, Michael Jackson	Epic
6	3	JOANNA, Kool & The Gang	De-Lite
7*	12	NOBODY TOLD ME, John Lennon	Polydor
8*	10	LET THE MUSIC PLAY, Shannon	Mirage
9*	14	WRAPPED AROUND YOUR FINGER, The Police	A&M
10*	13	AN INNOCENT MAN, Billy Joel	Columbia/CBS
11	6	THAT'S ALL, Genesis	Atlantic
12*	26	SOMEBODY'S WATCHING ME, Rockwell	Motown
13*	21	I WANT A NEW DRUG, Huey Lewis	Chrysalis
14	5	TALKING IN YOUR SLEEP, The Romantics	Nemperor
15*	24	HERE COMES THE RAIN AGAIN, Eurythmics	RCA
16*	22	NEW MOON ON MONDAY, Duran Duran	Capitol
17	11	RUNNING WITH THE NIGHT, Lionel Richie	Motown
18	15	THINK OF LAURA, Christopher Cross	Warner Bros
19	8	OWNER OF A LONELY HEART, Yes	Atco
20	20	YAH MO... James Ingram/M. McDonald	Qwest
21*	25	GOT A HOLD ON ME, Christine McVie	Warner Bros
22*	32	FOOTLOOSE, Kenny Loggins	Columbia/CBS
23*	28	THE LANGUAGE... Dan Fogelberg	Full Moon/Epic
24	19	MIDDLE OF THE ROAD, The Pretenders	Sire
25*	30	THIS WOMAN, Kenny Rogers	RCA
26	16	PINK HOUSES, John Cougar Mellencamp	Riva
27*	35	AUTOMATIC, Pointer Sisters	Planet
28*	33	GIVE IT UP, K.C.	Meca/Alpha
29	17	BREAK MY STRIDE, Matthew Wilder	Private I
30*	34	ALMOST OVER YOU, Sheryl Easton	EMI-America
31*	43	ADULT EDUCATION, Daryl Hall/John Oates	RCA
32	18	I GUESS THAT'S WHY... Elton John	Geffen
33*	37	THE POLITICS OF DANCING, Re-Flex	Capitol
34*	38	LET'S STAY TOGETHER, Tina Turner	Capitol
35*	40	BACK WHERE YOU BELONG, 38 Special	A&M
36*	39	RUNNER, Manfred Mann's Earth Band	Arista
37	23	SO BAD, Paul McCartney	Columbia/CBS
38*	44	NEW SONG, Howard Jones	Elektra
39*	49	HOLD ME NOW, Thompson Twins	Arista
40*	46	LIVIN' IN DESPERATE TIMES, O. Newton-John	MCA

BULLETS 41-100

41*	47	COME BACK AND STAY, Paul Young	Columbia/CBS
43*	65	RADIO GA GA, Queen	Capitol
46*	52	IF ONLY YOU KNEW, Patti LaBelle	Phil Int'l
47*	61	GIRLS, Dwight Twilley	EMI-America
48*	53	RED, RED, WINE, UB40	A&M
49*	54	SHE WAS HOT, The Rolling Stones	Rolling Stones
50*	59	DON'T LET GO, Wang Chung	Geffen
52*	55	FIELDS OF FIRE (400 MILES), Big Country	Mercury
54*	57	YOU MAKE MY HEART... Kim Carnes	EMI-America
57*	63	REBEL YELL, Billy Idol	Chrysalis
58*	70	STRIP, Adam Ant	Epic
60*	79	THE KID'S AMERICAN, Matthew Wilder	Private I
61*	71	THIS COULD BE THE RIGHT ONE, April Wine	Capitol
63*	N	THEY DON'T KNOW, Tracey Ullman	MCA
67*	N	AGAINST ALL ODDS... Phil Collins	Atlantic
68*	N	TONIGHT, Kool & The Gang	De-Lite
69*	74	VITAMIN L, B.E. Taylor Group	MCA/Sweet City
70*	76	BREAKING UP IS HARD ON YOU (TO DO), The American Comedy Network	Critique
71*	75	ENCORE, Cheryl Lynn	Columbia/CBS
72*	82	JOYSTICK, Dazz Band	Motown
73*	88	MAKE MY DAY, T.G. Sheppard/Clint Eastwood	Warner/Curb
74*	80	BEAST OF BURDEN, Bette Midler	Atlantic
75*	N	HELLO, Lionel Richie	Motown
80*	90	WALKING IN MY SLEEP, Roger Daltrey	Atlantic
84*	N	HOLDING OUT FOR A HERO, Bonnie Tyler	Col/CBS
85*	N	WHITE HORSE, Laid Back	Sire
86*	N	ONE IN A MILLION, The Romantics	Nemperor
87*	N	WE'RE GOING ALL THE WAY, Jeffrey Osborne	A&M
88*	N	HYPERACTIVE! Thomas Dolby	Capitol
89*	93	EACH WORD'S A BEAT OF MY HEART, Mink DeVille	Atlantic
90*	N	FLASHES, Tiggi Clay	Morocco
92*	N	RUNAWAY, Bon Jovi	Mercury
93*	N	CLUB MICHELLE, Eddie Money	Columbia/CBS

NEW RELEASES

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

- ACCEPT RESTLESS AND WILD/Fast As A Shark **Heavy Metal Worldwide** 12 HI 3 12" Only Pic Bag (E)
- ARRINGTON'S HALL OF FAME, Steve HUMP TO THE BUMP (Long Version)/Nobody Can Be You **Atlantic** A6963T 12" (W)
- A BAND OF ANGELS featuring Mike D'Abco (ACCEPT MY INVITATION/GENO WASHINGTON: Michael The Lover/JASON KNIGHT: Our Love Is Getting Stronger **Soul Supply** 755 101;12SS 101 12" - 5 Track Legendary Pye Masters (A)
- BENJAMIN, Hoella REGGAE RITA/DR DREAD **GOSLING: (Dub Version) BBC** RESL 142 (A)
- BENTLEY, Earlene I'M LIVIN' MY OWN LIFE/Inst **Record Shack** SOHO 14;SOHOT 14 (DS)
- BIG SELF GHOST SHIRT/I'm Keen **Reekus RKS** 009 Pic Bag/RKST 009 12" Pic Bag (DS)
- BLUEBELLS, The I'M FALLING/O L L L A N D London **LON** 45 Pic Bag/LONX 45 12" Pic Bag inc extra track Cath (F)
- BOX OF TOYS PRECIOUS IS THE PEARL/It Goes Without Saying **Inevitable** INEV 15 Pic Bag/INEVT 15 12" Pic Bag inc extra track When Daylight Is Over (F)
- BOYS BRIGADE THE PASSION OF LOVE/Exodus **Capitol** CL 324 (E)
- BROWN, Dennis I CAN'T STAND IT/JO GIBBS & THE PROFESSIONALS: Too Hot Jo Gibbs **JGM** 8191 12" Only (JS)
- BROWN, Gerry IT'S ALRIGHT/Ext Play **AOR** Records AOR 2 (A)
- C AT TRANCE DREAMS OF LEAVING/Dangling On A String **Ink** INK 123 12" Only (WRT)
- CARA, Irene THE DREAM/Receiving **Network/Epic** TA4100 12" (C)
- CHINA CRISIS HANNA HANNA/African And White **Virgin** VS 665 Pic Bag;VS 665-12 12" Pic Bag inc extra track Here Comes A Raincloud (E)
- CLARKE, Johnny GOT TO BE STRONG/Babylon **Jah Shaka** SHAKA 842 12" Only (JS)
- COLOR BOX PUNCH/Inst **4AD** AD 403; BAO 403 12" (P)
- COOK, Tony and The Party People ON THE FLOOR (ROCK IT) (Funkier Version) **Half Moon** HM7 1134 (P)
- CULBERTSON, Clive JUST A LITTLE BIT/The Last Laugh **Emerald** CHEW 89 (SOUSP)
- CUTTING EDGE DANCING WITH THE REBELS/Riding So High **MCA** 849 Pic Bag/MCAT 849 12" Pic Bag (C)
- DANIELS, Roly HE STOPPED LOVIN' HER TODAY/When You've Lost Your Golden Glitter **Emerald** CHEW 90 (SOUSP)
- DEKKA DANSE IMMAGNETIZED/Drowning By The Hour **CBS** AA143 12" Pic Bag (C)
- DES BARES, Michael & Holly Knight OBSESSION/A Woman's Weapon **A&M** AM 183 Pic Bag/AMX 183 12" Pic Bag (C)
- DESIGNER BESAME/FEELING NICE (Double A) **Trindisc** TRIN 007 (IJS/MW/RT)
- DICKSON, Barbara KEEPIN' MY HEART/Find A Better Way **Epic** A4191 Pic Bag (C)
- DURRANT, Buggs BABY COME BACK HOME/You've Got To Hold You Tight **Shoc Wave** SRP 11;SRP 11X 12" Pic Bag (P)
- EMMANUEL, Robert GOT TO GET YOUR LOVE/DARBAZ: (Dub) **Black Roots** BR 181263 12" Only (JS)
- EX PISTOLS LAND OF HOPE AND GLORY/Flowers Of Romans **Cherry Red** PISTOL 76; PISTOL 76P Pic Disc (P)
- EYE DO IT I LOVE MY MIND/Hold Back **No Rip Off** YAW 2 Pic Bag (W)
- FAMILY LOVE TEAZER/One More Try **Firehouse** FH 003 12" Only (JS)
- FIAT LUX BLUE EMOTION/Sleepless Nightmare **Polydor** FIAT 3 Pic Bag/FIATB 3 (Limited Edition) **Blue Vinyl**/FIATX 3 12" Pic Bag (F)
- FICTION FACTORY GHOST OF LOVE/The Other Side Of Love **CBS** A3819 Pic Bag;TA3819 12" Pic Bag (With free sticker) inc extra track Old Game, Blue Flame (C) (Reproduction)
- FILIPPINO ALL ARRENBAGGIO (LET'S GO FOR IT) **MEGAMIX/AM-FM (MEGAMIX)** Ecstasy XTCT 7 (C)
- FINLAYSON, Willy ON THE AIR TONIGHT/After The Fall **PRT** 7P 302 Pic Bag (A)
- GALAXY SEXY STYLE/Dub Mix **Greyhound** GRPT 106 12" Only (GYH)
- GALAXY WHAT DO I DO?/Part 2 **Ensign/Island** ENY 510 Pic Bag;12ENY 510 12" Pic Bag (E)
- HEADPINS JUST ONE MORE TIME/We Heard It All Before **MCA** 871 Pic Bag/MCAT 871 12" Pic Bag (C)
- HEAVY PETTIN' LOVE/TIMES LOVE/Shot It Out **Polydor** HEP 3 Pic Bag;HEPP 3 (Limited Edition) **Guitar Shaped Disc**; HEPX 3 12" Pic Bag (F)
- HEWICK, Kevin & The Sound THIS COVER KEEPS/Scappogot In A Country Churchyard **Cherry Red** 12 CHERRY 76 12" (P)
- HI VOLTAGE LOVE IS THE MESSAGE/Somewhere Beyond **KRP** KRPT 103 12" (A)
- HILLER, Holger JONNY/Das Feuer **Cherry Red** 12 CHERRY 77 12" (P)
- ICICLE WORKS, THE BIRDS FLY I WHISPER TO A SCREAM/Cauldron Of Love **Beggars Banquet** BEG 108;BEG 108T 12" Pic Bag (W)
- IFILL, Glenda ALL NIGHT LONG ISOCA REMIX/EXT VERSION SOCA CLUB REMIX (Double A) **Trindisc** TRIN 011 (IJS/MW/RT)
- INDUSTRY STATE OF THE NATION/Communication **Capitol** CL 321 (E)
- INFAS, THE SOUND AND FURY/Triple Spill Ya Dk **Panache/Island** PAN 101 Pic Bag (E)
- ITALIAN HEROES ALL FOR NOTHING/It's Successful **SR** 304 (P)
- JUST A HA HA LUCKY DAY/Takes Time **PRT** JH 1 Pic Bag;12JH 1 12" Pic Bag (A)
- JUST GOOD FRIENDS ONE NIGHT/In Triplicate **Magnet** JUST 1; 12 JUST 1 12" (R)
- KASSO I LOVE THE PIANO/Dancing On The Beach **Banana** FRUIT 9; FRUIT 9T 12" (P)
- KC & THE SUNSHINE BAND ARE YOU READY/Upnight **Epic** A4261 Pic Bag;TA4261 12" Pic Bag inc extra track Thank You (Falenimbe Be Mice Et Agni) (C)
- KEAN, Sherry I WANT YOU BACK/You're So Minor **Capitol** CL 323 (E)
- KEITH & DARELL WORK THAT BODY/The Things You're Made Of **Motown** TMG 1332 (R)
- KING CRIMSON SLEEPLESS/NUAGES **Epic** EGX 15 Pic Bag;EGOX 15 12" Pic Bag inc extra track Sleepless (Inst) (F)
- KISSOON, Katie PENNY LOVER/Going Back To Where We Started **Jive** JIVEP 60 Pic Disc (C)
- LAYNE, Cynthia STEALING LOVE ISOCA COVER VERSION/Inst **Trindisc** TRIN 009 (IJS/MW/RT)
- LEDERNACKEN AMOK/GALLE/Amok: Exit/Rhythmus Rausch **Strike Back** SBR 2T 12" Only Pic Bag (P)
- LEE, Dee C. SELINA WOW WDW/Hey What Do You Say **CBS** AA192 Pic Bag;TA4192 12" Pic Bag (C)
- LEVY, Barrington JAH BLACK/ROBERT EMMANUEL: Leave Natty Business **Black Roots** BR 181262 12" Only (JS)
- LITTLE GINNY SEA OF HEART/BREAK/Changes **Pastafan** PPT 3009 (P)
- LUDDITES ALTERED STATES/Dance Your Last Dream **Luddites** 84-1 Pic Bag (W/Red Rhino)
- MAGIC MUSIC CD TABLE TOP TAP/Kibo Sassa It's Magic **MAGIC** 10 (P)
- MARKS, Louisa CAUGHT YOU IN A LIE/Caught Dubbing **Code** COD 9;12COD 9 12" inc extra track CLINTON GRANT: Keep On Grooving Me Girl (A)
- MARKS, Louisa CAUGHT YOU IN A LIE/Caught Dubbing **Code** COD 009;12 COD 009 12" inc extra track CLINTON GRANT: Keep On Grooving Me Girl (A)
- MARTIN, Tony BARRIERS/Inst **Barrier** BS 101 Pic Bag;BST 101 12" Pic Bag (DS)
- MCCALLA, Dennis PEACE MAKER/Dub **Rain Tree** RTR 01 12" (S) (S)
- MICHELLE BAND, Alan SWEET DREAMS EP **London** Sounds LS 005 (P)
- MINK DE VILLE EACH WORD'S A BEAT OF MY HEART/River Of Tears **Atlantic** A9750 (W)
- MIRAGE LET'S GROOVE/INDEVELOP'S All Right **Passion** PASH 20 Pic Bag;PASH 12 20 12" Pic Bag (A)
- ONE WAY SYSTEM VISIONS OF ANGELS/Down/Share Again **Anagram** ANA 19; 12 ANA 19 12" (P)
- PALLAS EYES IN THE NIGHT (ARRIVE ALIVE)/East West **EMI** PLSP 1 (Limited Edition) Pic Disc (E)
- PERSIAN FLOWERS SOMEBODY ELSE'S SIN/SUMMER OF LOVE (Double A) **Fourth Dimension** FDF 02 Pic Bag (BKII)
- PODSHAW GO RIGHT UP IN DEY/Up In Dey **Jam Trindisc** TRIN 008 Pic Bag (IJS/MW/RT)
- PRETENDERS MIDDLE OF THE ROAD/Watching The Clothes/Thumbelina **Real** ARE 21T 12" (W)
- QUICK, THE INTERNATIONAL THING/Voodoo **Epic** AA190 Pic Bag;TA4190 12" Pic Bag (C)
- QUIET RIOT BAD BOYS/Metal Health **Epic** AA250 Pic Bag;TA4250 12" Pic Bag inc extra track **Slick Black Cadillac** (C)
- RED GUITARS GOOD TECHNOLOGY/Paris France **Self Drive** SD 008 Pic Bag (W/Red Rhino)
- REPUBLIC, THE ONE CHANCE/Dance Into The Distance **Oval** OVALT 2912 12" (P)
- RICHIE, Lionel HELLO/Inst **Motown** TMG 1330 Pic Bag;TMGT 1330 12" Pic Bag inc extra track **Running With The Night** (Inst) (P)
- RICHIE AND THE SARNOS SARNO FEVER EP **Kay-Y** KY 701 (WRT)
- RUDY & RHONDA & THE SWEAT BAND AEROBIC AFFAIR/Aerobic Around The World **Cambra** CMB 08 (DS)
- SAD CAFE WHY DO YOU LOVE ME LIKE YOU DON'T/SO Easy **Charisma/Virgin** CAFE 2 Pic Bag;CAFE 212 12" Pic Bag (E)
- SAYLE, Alexei 'ULLO JOHN! GOTTA NEW MOTORS - Pt. 1/1Pt. 1) **Springtime/Island** IS 162 Pic Bag;12IS 162 12" Pic Bag;ISP 162 Pic Disc (E)
- SEARCH PARTY ALL AROUND THE WORLD/Lost Paradise **Magnet** SP 1 (R)
- SEGER, Bob & The Silver Bullet Band OLD TIME ROCK & ROLL/Roll Me Away **Capitol** CL 326 Pic Bag;12CL 326 12" Pic Bag inc extra track **Makin' Thunderbirds** (E)
- SEVERED HEADS DEAD EYES OPENED/Bullet/Mount **Ink** INK 122 12" Only (WRT)
- SGT PEPPER ONE FAMILY/JAH SHAKA: The Rasta Man **Jah Shaka** SHAKA 843 12" Only (JS)
- SHARON IN YOUR EYES/Hold On **Starlite** GLO 1 Pic Bag;12GLO 1 12" Pic Bag (A)
- SILENT RUNNING EMOTIONAL WARFARE/Speed Of Life **Parlophone** 12R6066 12" Pic Bag (E)
- SIMONE IT'S TOO LATE/Inst **Electricity** TRIC 6;TRICT 6 12" (A)
- SIMON, Tito REGGAE MUSIC COME FROM JAMAICA/This Magic Moment **Pama** PMD 3241 12" Only (JS)
- SINDY & THE ACTION MEN WHO'S SHE/Sleeping With The Meat **Wimp** WIMP 8 Pic Bag;WIMP 9 12" Pic Bag (P)
- SIXTEEN, Earl LEGGO GIRL/Inst **Cyprian** CYP 005 12" Only (JS)
- SMURFS, THE THE JOKING SMURF/If You Sing While You Work **Dureco** Benlux DUS 1 Pic Bag (A)
- ST. CHRISTOPHER CRYSTAL CLEAR/A FOND FAREWELL (Double A) **Blue Grass** GM 001 Pic Bag (W/Red Rhino)
- STEEL PULSE STEPPIN' OUT/Body Guard **Wise Man** Doctrine WMDS 003 (SP)
- STEPHANY SHAME/Inst **Banana** FRUIT 7; FRUIT 7T 12" (P)
- STRANGE ARRANGEMENT INTO THE LIGHT/Shoot Them Down **Disc** Noir DN 1001 Pic Bag;DNX 1001 12" Pic Bag (DS)
- STREET LIFE ACT ON INSTINCT/Different **Mix** Factory FAC 97 12" (P)
- SUNGLASSES AFTERDARK MORBID SILENCE/It's Go **Anagram** ANA 20; 12 ANA 20 12" inc extra tracks **Untamed Culture/Hell/Hag** (Inst) (P)
- SURFIN' LUNGS MICKEY'S CARY/Yesterday's Summer **Lovers** LEAP 1 Pic Bag (BKII)
- TAYLOR, Tyrone LITTLE COTTAGE IN NEGRU/Don't Destroy Me **MCA** 875 (C)
- 10,000 MANIACS, THE MY MOTHER THE WAR (REMIX)/Planned Obsolescence/National Education Week (Ext. Remix) **Reflex** 12 RE 1 12" Only (WRT)
- TIME BANDITS I'M ONLY SHOOTING LOVE/Only Lovers Will Survive **CBS** TA4218 12" Pic Bag (C)
- TONES ON TAIL PERFORMANCE/Shakes **Beggars Banquet** BEG 106 Pic Bag;BEG 106T 12" Pic Bag (W)
- TURNER, Tina HELP/Rock 'n Roll Widow **Capitol** CLP 325 (Limited Edition) Pic Disc (E)
- TYLER, Bonnie GETTING SO EXCITED/Going Through The Motions **CBS** A4242 12" Pic Bag;TA4242 12" Pic Bag inc extra track **It's A Jungle Out There** (C)
- VARIOUS THE ROCK & DOLE EP **Rock & Dole** RD 001 Pic Bag (W)
- WAILER, Bunny MODERATION/Another Dance **Solomonic** SM 7018 (P)
- WALKER, Scott TRACK 3/Blanket Roll **Blues** Virgin VS 666 Pic Bag (E)
- WALK, The I DIDN'T CATCH YOUR NAME/Be Animal **Geneva** G 17 (P)
- WIDE BOY AWAKE BILLY HYENA/Set **Fighter** RCA WBA 3 Pic Bag;WBAT 12 12" Pic Bag inc extra tracks **Billy Hyena** (Inst Mix/Set) (Inst Mix) (P)
- YELLOWMAN AND PETER METRO THE GIRL IS MINE/AL CAMPBELL: BAD BOY (Double A) **CSA** SPCS4 12008 12" (JS)
- YORK, Barbara CLOSE TO YOU/Inst **Banana** FRUIT 2 (P)

Accept My Invitation	A
Act On Instinct	S
Aerobic Affair	R
All Around The World	S
All Arrenbaggio (Let's Go For It)	F
All For Nothing	I
All Night Long (Isoca Remix)	L
Altered States	L
Amok	L
Are You Ready	K
Baby Come Back (Home)	L
Bad Boys	D
Barnes	M
Besame	D
Billy Hyena	W
Birds Fly	I
Blue Emotion	F
Caught You In A Lie	M
Caught You In A Lie	M
Close To You	Y
Crystal Clear	F
Dancing With The Rebels	S
Dead Eyes Opened	S
Dream, The	C
Dreams Of Learning	C
Each Word's A Beat Of My Heart	M
Emotional Warfare	S
Eyes In The Night (Arrive Alive)	F
Alivet	P
Feeling Nice	D
Fond Farewell, A	S
Getting So Excited	T
Ghost Of Love	F
Ghost Shot	B
Girl Is Mine, The	Y
Go Right Up In Dey	P
Good Technology	R
Got To Get Your Love	E
Got To Be Strong	C
Hanna Hanna	C
He Stopped Lovin' Her Today	D
Hello	R
Help	T
Help	T
Hump To The Bump	A
I Can't Stand It	E
I Didn't Catch Your Name	W
I Lost My Mind	B
I Love The Piano	K
I Want You Back	X
I'm Falling	B
I'm Livin' My Own Life	B
I'm Only Shooting Love	D
Immagined	D
In Your Eyes	D
International Thing	O
Into The Light	S
It's Alright	S
It's Too Late	B
Jah Black	J
Joking Smart, The	H
Jonny	S
Just A Little Bit	C
Just One More Time	H
Keepin' My Heart	E
Land Of Hope And Glory	D
Leggo Girl	S
Let's Groove	M
Let's Show The People How To Do It	D
Little Cottage In Night	L
Love Is The Message	H
Love Times Love	H
Lucky Day	J
Mickey's Car	P
Middle Of The Road	P
Moderation	W
Morbid Silence	S
My Mother The War	D
Obsession	D
Old Time Rock & Roll	C
On The Air Tonight	F
On The Floor Rock (Pt. 1)	S
One Chance	R
One Family	S
One Night	J
Passion Of Love, The	B
Peace Maker	M
Penny Love	K
Performance	T
Precious Is The Pearl	B
Punch	C
Reggae Music Come From Jamaica	S
Reggae Rite	B
Restless And Wild	A
Rock & Dole EP, The	V
Sarno Fever EP	R
Sea Of Heartbreak	L
Selina Wow Wow	L
Silly Style	G
Shame	S
Sleepless	A
Somewhere Else's Sin	S
Sound And Fury	I
State Of The Nation	I
Stealing Love	L
Steppin' Out	S
Summer Of Love	P
Sweet Dreams	M
Table Top Tap	M
Teaser	F
The Cover Keeps	H
Track 3	W
Uta Janet Garcia New Meter?	S
Visions Of Angels	G
What Do I Do?	G
Who's She	S
Why Do You Love Me Like You Do	S
Work That Body	K

Distributor codes: see album releases page

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

Mon-Fri 24 Feb, 1984
Single Releases: 129

Year To Date: (8 weeks to 24 Feb)
Single Releases 649

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

ALL STAR ROAD BAND DUKE ELLINGTON Doctor Jazz ASLD 850/ZCASD 850 £3.96 (A)
 ASTON, Jay SHAPE UP & DANCE VOL 7 Lifestyle LEG 20/LEGC 20 (C)
 *AUSTIN, Patti LIVE AT THE BOTTOM LINE CTI (Musidisc France) CTK 9501 £3.50 Cassette (STI)
 BAD SEED, The THE J-BECK STORY Eva EVA 12034/- £3.45 (RT/I)
 BARRIE, J J MY SON Magic MAGICLP 3/MAGIC 3C £3.05 (P)
 *BARRETTO, Ray LA CUNA CTI (Musidisc France) CTK 9502 £3.50 Cassette (STI)
 BARRACUDAS, The ENDEAVOUR TO PERSEVERE Closer CL 09/- £3.25 (RT/I)
 *BENSON, George BODY TALK CTI (Musidisc France) CTK 9503 £3.50 Cassette (STI)
 BLACKFOOT, J CITY SLICKER Allegiance ALE 5602/ZCALE 5602 £3.45 (A)
 *BOATMAN, Tooter RARE ORIGINAL 50's RECORDINGS White Label (Holland) WLP 8863/- £3.00 (SW)
 BRAGG, Billy LIFE'S A RIOT WITH SPY VS SPY Gol Discs UTIK 1 (Cassette) £1.82 (IDS)
 BREWER, Teresa I DIG BIG BAND SINGERS Doctor Jazz ASLP 1003/ZCAS 1003 £3.45 (A)
 COLLINS, Albert & The Ice Breakers LIVE IN JAPAN Sonet SNTF 911/- £3.20 (A)
 DEAD CAN DANCE DEAD CAN DANCE 4AD CAD 404/- (IP)
 DIAMOND HEAD LIVING ON BORROWED TIME MCA MCL 1783/MCLC 1783 £1.82 (C)
 DODD, Ken NOW AND FOREVER VIP VIR 83002/ZCVR 83002 £3.04 (A)
 DUMPY'S RUSTY NUTS SOMEWHERE IN ENGLAND (LIVE AT THE MARQUEE) Landslide LDLP 101/- (IDS)
 ENID, THE TOUCH ME ENID ENID 5/- £3.05 (P)
 *EVANS, Bill MONTREUX 2 CTI (Musidisc France) CTK 9511 £3.50 Cassette (STI)
 *FALLA TRIO, THE VIRTUOSO MUSIC FOR 3 GUITARS Concord (USA) CC 2007/- £4.50 (IMS)
 FROGS, Freddie AT MY FRONT DOOR Nervous NERD 013/- £2.95 (RT/ISW)
 GARNER, Erroll/Earl Fatha Hines/James P. Johnson/Art Hodes CLASSIC PIANOS Doctor Jazz ASLP 802/ZCAS 802 £3.45 (A)
 GOTHIQUE KRISTIANA Gee C 004 (Mini Cassette) (Gee Records: 119 Mild May Rd, Marlin's Wood, Stevenage, Herts)
 HALEY, Bill GOLDEN HITS MCA MCL 1778/MCLC 1778 £1.82 (C)
 *HAMILTON QUINTET, Scott THE SCOTT HAMILTON QUINTET IN CONCERT Concord (USA) CJ 233/- £4.50 (IMS)
 INFAS, THE THE INFAS Panache PANLP 501/PANCA 501 (E)
 ISAACS, Gregory/Dennis Brown TWO BAD SUPERSTARS Burning Sounds BS 1057/- (SP)
 JAXON, Frankie with Tampa Red SATURDAY NIGHT SCRONCH COLLECTORS ITEM 013/- £3.35 (SW)
 JOHNSON, Linton Kweisi MAKING HISTORY Island ILPS 970/ICT 970 (E)
 KELSALL, Phil I'VE HEARD THAT SONG BEFORE EMI NTS 107838-1/TC-NTS 107838-4 £2.44 (E)
 KERSHAW, Nik HUMAN RACES MCA MCF 3197/MCFC 3197 £3.45 (C)
 KING, B B TAKE IT HOME MCA MCL 1784/MCLC 1784 £1.82 (C)
 LOFGREN, Nils NIGHT FADES AWAY MCA MCL 1786/MCLC 1786 £1.82 (C)
 LONG PIG OF LOVE AND ADDICTION Anagram GRAM 11/- £2.86 (P)
 MADNESS KEEP MOVING Stiff SEEZ 53/ZSEE 53 £3.45 (C)
 MEYERS, Augie AUGIE'S IN NEW YORK Sonet SNTF 910/- £3.20 (A)
 MIKEL ROUSE/Broken Consort JADE TIGER Les Disques Du Crepuscule TWI 220/- £3.25 (RT/I)
 MILKSHAKES, The 20 ROCK & ROLL HITS OF THE 50'S & 60'S Big Beat WIKM 20/- £2.44 (P)
 MODERN ENGLISH RICOCHET DAYS 4AD GADC 402 (Cassette) (P)
 NIGHT RANGER MIDNIGHT MADNESS MCA MCF 3209/MCFC 3209 £3.45 (C)
 NORMAN ORCHESTRA, Neil GREATEST SCIENCE FICTION HITS VOL 2 PRT NCP 702/ZCNP 702 £1.82 (A)
 ORANGE JUICE TEXAS FEVER Polydor QJMLP 1/QJMMC 1 £1.82 (F)
 ORIGINAL SOUNDTRACK OVER THE BROOKLYN BRIDGE Red Bus BUSST 1200/ZCBST 1200 £3.45 (A)
 ORIGINAL SOUNDTRACK LOVE STORY MCA MCL 1782/MCLC 1782 £1.82 (C)
 PALE FOUNTAINS, The THE PACIFIC STREET Virgin V 2274/TCV 2274 (E)
 PAXTON, Tom THE MARVELOUS TOY AND OTHER GALLIMAUFRY Cherry Lane PIPLP 701/ZCPIP 701 £2.43 (A)
 PHILLIPS, Anthony INVISIBLE MEN Street Tunes STLP 0013/- £3.05 (P)
 POINT, THE THE MAGIC CIRCLE Lolita LOLITA 5011/- £3.25 (RT/I)
 RAGE RUN FOR THE NIGHT Carrere CAL 149/CAC 149 £3.45 (SP)
 REDDY, Helen PLAY ME OUT MCA MCL 1785/MCLC 1785 £1.82 (C)
 REGGAE REGULAR GHETTO ROCK Greensleaves GREL 64/- (JS)
 ROBESON, Paul LONESOME ROAD Academy AJA 5027/ZCAJA 5027 £2.43 (A)
 SAXON CRUSADER Carrere CALP 200/- £3.65 (Pic Disc) (SP)
 SCHUBERT, Adrian & Salon Orch. ADRIAN SCHUBERT & SALON ORCH. COLLECTORS ITEMS 012/- £3.35 (SW)
 SEGUN ADEWALE PLAY FOR ME Sterns STERNS 1003/- £3.25 (RT/I)
 SENSE HOLD ON Carrere CAL 202/CAC 202 £3.45 (SP)
 SHANNON LET THE MUSIC PLAY Club/Phonogram JABL 1/JABLC 1 £3.45 (F)
 *SIMONE, Nina FODDER ON MY WINGS Carrere (France) 1067885/- £3.45 (IMS)
 SMITHS, The THE SMITHS Rough Trade ROUGH 61/ROUGH 61 £3.20 (RT/I)
 SONIC YOUTH SONIC YOUTH Neutral/Zensor ND 01/- £2.43 (RT/I)
 SONIC YOUTH CONFUSION IS SEX Neutral/Zensor ND 02/- £3.05 (RT/I)
 SONS OF HEROES SONS OF HEROES MCA MCF 3193/MCFC 3193 £3.45 (C)
 SOUNDTRACK THE WIND IN THE WILLOWS Red Bus RDBLP 1150/ZCRBD 1150 £2.43 (A)
 SPYRO GYRA MORNING DANCE MCA MCL 1788/MCLC 1788 £1.82 (C)
 STEELY DAN PRETZEL LOGIC MCA MCL 1781/MCLC 1781 £1.82 (C)
 STEEL PULSE EARTH CRISIS Wiseman Doctrine WMDLP 002/WMDC 002 £3.25 (SP)
 *TATUM, Art STRANGE AS IT SEEMS COLLECTORS ITEMS 011/- £3.35 (SW)
 THROBBING GRISTLE IN THE SHADOW OF THE SUN Illuminated JAMS 35/- (ISO)
 TORONTO GIRLS NIGHT OUT MCA MCF 3195/MCFC 3195 £3.45 (C)
 TYGERS OF PAN TANG CRAZY NIGHTS MCA MCL 1780/MCLC 1780 £1.82 (C)
 UV POP NO SONGS TOMORROW Flow Motion FM 004/- £2.50 (Red Rhino/I)
 VARIOUS CHILDS PLAY BBC REA 498/ZCA 498 £1.21 (A)
 VARIOUS DANCE MIX, DANCE HITS VOL 3 Epic DM 3/40/DM 3 (C)
 VARIOUS DREAMS AND THEMES Ronco RONLP10/CRON 10 (B)
 VARIOUS ELECTRO SHOCK VOLTAGE 1 Epic VOLT 1/40/VOLT 1 (C)
 VARIOUS MOVING ON UP Kent KENT 013/- £2.99 (P)
 VARIOUS ONCE BITTEN Red Door RD 001/- £2.00 (Red Door 01-855 8744)
 VARIOUS RHYTHM & BLUES & BOOGIE WOODIE VOL 3 Swing House SWH 43 £2.89 (SW)
 VARIOUS ROCKABILLY PSYCHOSIS Chiswick WIK 18/- £2.99 (P)
 *VARIOUS ROCK & ROLL GIRLS White Label (Holland) WLP 8866/- £3.00 (SW)
 VARIOUS SOCA EXPLOSION ON 33 VOL 1: ELLIE MATT & G.I. BRASS Trindisc TRINLP 01/- (IJS/MW/RT)
 VARIOUS SONGS FROM PLAYSCHOOL BBC REC 495/ZCM 495 £1.82 (A)
 *WARD, Clifford T. BOTH OF US Philips (Ireland) 8147771/8147774 £3.75 (IMS)
 WISHBONE ASH ARGOS MCA MCL 1787/MCLC 1787 £1.82 (C)
 WUNDERLICH, Klaus ON THE SUNNY SIDE OF THE STREET Polydor POLD 5133/POLDC 5133 £3.45 (F)
 YELLOWMAN & JOSEY WALES KING YELLOWMAN MEETS THE MIGHTY JOSEY WALES Arrival ALP 009/- £3.95 (JS)

*These albums have been advised as being newly available in the UK by an importer. They may be available from another import source which had not been formally notified to Music Week at our presstime.

Mon 27, Feb-Fri 2, Mar 1984
 Album Releases: 86 (incl. 11 imports)

*Year To Date (9 weeks to 2 Mar 1984)
 Album Releases 860 (incl. 308 imports)



SINGLES ARTISTS:
 Chrissie Hynde of
 The Pretenders,
 China Crisis

Distributor Codes

A - PRT 01-640 3344
 ACE - Aco 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0603 26221
 BLM - Blackmarketing - 01-609 7017/8
 BM - BB Magnetics 01-575 7117
 B - Bullet 0894 76316
 C - CBS 01-960 2155
 C - Cadillac 01-836 3646
 CAM - Cambria 01-609 0087
 CAS - Casite 01-623 5934
 CH - Charly 01-639 8603
 CD - Central
 ID - Independent Distributors
 021 742 0494
 CM - Celtic Music 0532 432637
 CON - Conifer 0895 447707
 CS - Casson 01-485 8704
 DIS - Discovery 067 285 406
 E - EMI 01-561 8722
 EAR - Earthworks 01-969 5145
 F - PolyGram 01-590 6044
 FAL - Falling A 0256 74730
 FP - Faulty 01-727 0734
 FPS - 77 44512
 G - Lightning 01-969 8344
 GR - Graduate 0384 59048
 GRI - Geoff's Records International 01-808 5301
 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
 IMS - Import Music Service (via PolyGram) 01-590 6044
 IMP - Impex Musik 01-229 5454
 IN - Inferno 021-233 1256
 IRS - Independent Record Sales 01-880 3161
 (Chris Whelan)
 J - Jangle 01-359 9161
 JS - Jeltar 01-961 5818
 JSU - Jazz Services Unlimited 0422 64773
 K - K-tel 01-992 8000
 KS - Kingdom - 01-836 4763
 LX - Look 0484 643211/2
 M - MSD - 01-602-3483
 MB - Menace Breakers 01-602 1118
 MFP - Music For Pleasure 01-561 3125
 MK - 041-333 9553
 MW - Making Waves 01-481 9917
 N - Neon 0785 41311
 O - Outlet 0232 222826
 OR - Orbitone 01-965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01-267 2917/8
 PK - Pickwick 01-200 7090
 PR - President 01-839 4672
 PROJ - Projection 0702 72281
 R - RCA 021-525 3000
 RC - Rollercoaster 01-397 8357
 RL - Red Lightnin' 037-988 693
 ROSS - Ross 08866 2403
 RT - Rough Trade 01-221 1100
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0428 4001
 SOL - Solomon & Peres 08494-32711
 SP - Spartan 01-903 8223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01-961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WFD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP 100 ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1	THRILLER	Michael Jackson	Epic
2*	2	COLOUR BY NUMBERS	Culture Club	Virgin/Epic
3*	3	1984	Van Halen	Warner Bros
4	4	CAN'T SLOW DOWN	Lionel Richie	Motown
5*	7	LEARNING TO CRAWL	The Pretenders	Sire
6*	6	AN INNOCENT MAN	Billy Joel	Columbia/CBS
7	5	SYNCHRONICITY	The Police	A&M
8*	8	SEVEN AND THE ...	Duran Duran	Capitol
9*	9	90125	Yes	Atco
10	11	UH-HUH	John Cougar Mellencamp	Riva
11*	16	SPORTS	Huey Lewis & The News	Chrysalis
12	10	ROCK 'N' SOUL PART 1	Hall/Oates	RCA
13*	17	MILK AND HONEY	John Lennon/Yoko Ono	Polydor
14	13	GENESIS	Genesis	Atlantic
15	12	ELIMINATOR	ZZ Top	Warner Bros
16	14	IN HEAT	The Romantics	Nemperor
17*	20	TOUCH	Eurythmics	RCA
18*	19	DEFENDERS OF THE FAITH	Judas Priest	Coi/CBS
19	15	METAL HEALTH	Quiet Riot	Pasha
20*	21	SHOUT AT THE DEVIL	Motley Crue	Elektra
21	18	WHAT'S NEW	Linda Ronstadt	Asylum
22*	23	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
23	22	PYROMANIA	Def Leppard	Mercury
24*	30	ROLL ON, ALABAMA		RCA
25	27	TOO LOW FOR ZERO	Elton John	Geffen
26*	60	WINDOWS AND WALLS	D Fogelberg	Full Moon/Epic
27	29	EYES THAT SEE IN THE DARK	Kenny Rogers	RCA
28	25	THE BIG CHILL	Soundtrack	Motown
29	24	TOUR DE FORCE	38 Special	A&M
30	31	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M
31*	33	IN THE HEART, KOOL & The Gang		De-Lite
32	32	BUSY BODY	Luther Vandross	Epic
33	28	NO PARKING ...	Midnight Star	Solar
34	26	BARK AT THE MOON	Ozzy Osbourne	CBS Assoc
35	35	UNDER A BLOOD RED SKY	U2	Island
36	34	YENTL	Barbra Streisand	Columbia/CBS
37	37	GREATEST HITS	Air Supply	Arista
38	38	FLASHDANCE	Soundtrack	Casablanca
39	36	IN A SPECIAL WAY	DeBarge	Gordy
40*	42	REBEL YELL	Billy Idol	Chrysalis

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains
 Chart Courtesy *Billboard* for w/e February 25, 1984.

BULLETS 41-100

41*	44	TWENTY GREATEST HITS	Kenny Rogers	Liberty
42*	70	CHRISTINE McVIE	Christine McVie	Warner Bros
46*	50	KISSING TO BE CLEVER	Culture Club	Virgin/Epic
48*	51	I'M IN LOVE AGAIN	Patti LaBelle	Phil Int'l
49*	57	LET THE MUSIC PLAY	Shannon	Mirage
50*	52	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
51*	54	IDON'T SPEAK THE LANGUAGE	M. Wilder	Private I
52*	74	SOMEBODY'S WATCHING ME	Rockwell	Motown
55*	63	BREAK OUT	The Pointer Sisters	Planet
61*	66	HEART LAND	Real Life	MCA/Club
63*	68	THE POLITICS OF DANCING	Re-Flex	Capitol
67*	82	SOMEWHERE IN AFRICA	M Mann's Earth Band	Arista
68*	71	CHEAT THE NIGHT	Deborah Allen	RCA
74*	103	PENETRATOR	Ted Nugent	Atlantic
76*	90	LABOR OF LOVE	UB40	A&M
80*	131	FOOTLOOSE	Soundtrack	Columbia/CBS
89*	96	OBLIVION	Utopia Passport	Utopia/Portrait

OTHER NEW ENTRIES

98*	122	STRIP	Adam Ant	Epic
135*	N	IMAGINE THIS	Pieces Of A Dream	Elektra
166*	N	MURMUR	XTC	Geffen
176*	N	POSITIVE POWER	Steve Arrington's Hall Of Fame	Atlantic
178*	N	BON JOVI	Bon Jovi	Mercury
179*	N	BEATLES 1962-66	The Beatles	Capitol
182*	N	POINTS ON THE CURVE	Wang Chung	Geffen
188*	N	BEATLES 1967-70	The Beatles	Capitol
189*	N	JAPANESE WHISPERS	The Cure	Sire
193*	N	MARATHON	Rodney Franklin	Columbia/CBS
195*	N	ABBEY ROAD	The Beatles	Capitol
198*	N	THE BEATLES (WHITE ALBUM)	The Beatles	Capitol

COMPUTER SOFTWARE

Edited by
JIM EVANS

BYTES & PIECES

Games — keeping it simple and addictive

Read all about it

MORE EXPLANATORY text books for use in conjunction with the various home-use micros are coming onto the market. The following were recommended recently in *The Times: The Really Easy Guide To Home Computing*, Century, £6.95; *Educational Uses of The ZX Spectrum*, Sinclair Browne, £6.95; *Machine Code Applications for the ZX Spectrum*, Sunshine, £6.95; *Using BBC Basic*, Lifelong Learning, £5.95; *Brainteasers For The BBC and Electron*, Phoenix, £5.95; *DIY Robotics and Sensors*, Sunshine, £6.95; *Graphic Art For The BBC Computer*, Sunshine, £5.95.

Abacus has introduced — for £14.95 — a specially packaged four-part space odyssey featuring Sentinel, Fireflash, Proteus and Avenger. Good value since the four games usually retail for £5.95 each.

Incentive Software is selling the British economy via its new game 1984, for £5.50 ("A snip," — M Thatcher, Finchley). The aim is to steer the British economy through to the 21st century, coping along the way with such hazards as inflation and unemployment. 1984 is for the 48K Spectrum.

K-tel, who recently entered the computer software market with such games as *It's Only Rock 'n' Roll* and *Dracula's Tomb*, are looking for new, creative ideas for games. Contact is Mike Dixon, K-tel International, 620 Western Road, Avenue, London W3 0YU.

Dates for the diary: Educational Software Fair, Dauntsey's School, West Lavington, Devizes, Wiltshire, March 2-3; OEM Only Conference, Hilton Hotel, London W1, March 7; Computer Trade Show, Wembley Conference Centre, March 13-15; Electron & Micro User Show, New Horticultural Hall, Westminster, March 29-April 1.

The LET (Leisure Electronics Trader) '84 Exhibition held at the Heathrow Penta Hotel last week attracted a wide range of exhibitors and dealers, covering the whole range of software, accessories and associated product. All the major — and many of the smaller — software houses and distributors were present. The overall impression was of how rapidly what was not so long ago merely a cottage industry has developed into a huge industry — and it's still growing.

COMPUTER SOFTWARE houses, much like A&R departments in record companies, are inundated with games submitted with hopes of publication/release.

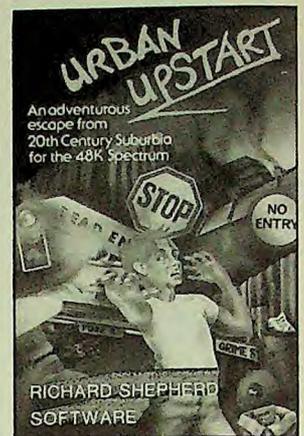
Virgin Games' Steve Webb has produced a useful and explanatory guide for people wishing to submit games to Virgin. Here we reproduce some of the more pertinent points:

- It is amazing how much time and talent is wasted by people who copy Space Invaders. If this time was used in programming an original idea, then the finished program would probably be successful.
- Another area where programming ability is wasted is in producing games such as pontoon, solitaire, snap, dominoes and one-arm bandits. People play one-arm bandits in the hope of winning money, unless you can arrange for their micros to pay out money, there is not much point in writing a one-arm bandit program. I think that most people will agree that it is far better to play solitaire with a real board and pegs.
- If you look at some of the most successful games you

will see that the controls are simple to understand. It is easy to see what the objective of the game is. Yet there must be something in the game that makes it addictive. Possibly, that something is for it to be nearly impossible to beat, which creates the urge to keep trying.

● The hold facility is useful in fast-action, arcade-type games. It is a facility that allows the player to press a key and the game will instantly "freeze" and resume when a further key is pressed. This is useful if the telephone rings just as you are about to get a high score. It also has a serious use for us at Virgin Games — if we decide to market your game, we will need to take a photograph of the television screen while the game is on. For technical reasons it is much easier to do this if the action has been frozen.

● I have a personal opinion that good programmers do not necessarily make good games designers and vice versa. So, whichever category you fall into, I will put you in contact with those people in the opposite category. Hopefully, this may produce some fresh and exciting ideas.



URBAN UPSTART is the seventh 48K Spectrum release in the *Adventures Into Imagination* series from Richard Shepherd Software. This adventure is set in Scarthorpe — a run down 20th Century suburb — a town so tough to live in "that even the dogs carry flickknives." The idea is to escape from this aforementioned place, avoiding the dangers of muggers, police cars etc. Retail price is £6.50.

Tactical era



AMONG *TERMINAL* Software's range of tactical games is *Hunter*... "Through screen after screen you are pursued by suicidal robots bent on your destruction. At first it seems easy to evade them by your superior speed, manoeuvrability and intelligence and pick them off with your missiles. But as each successive screen unfolds your pursuers gain in speed and intelligence and the excitement mounts to fever pitch." *You have been warned.*

GOSH 'to nip software piracy in the bud'

THE GUILD of Software Houses, now with more than 20 members, met last week at the Leisure Electronics Show at Heathrow to discuss how to combat the growing problem of counterfeiting in the UK computer software industry.

Already more than £100m a year is lost through home copying. A new threat is now the rapidly growing number of high-quality counterfeits.

The record industry has suffered from this problem for some time with near-percent copies of as many as 80 per cent of the top 100 albums being widely available in the pre-Christmas period.

Evidence is pointing to counterfeiters moving into the software market as the BPI cuts down on audio pirating. Nick Alexander, chairman of GOSH and managing director of Virgin Games says: "It's only really been since Christmas that the software market has been large



NICK ALEXANDER

enough to tempt the pirates — but if they think it is going to be a soft touch, they've got another think coming!"

The Guild is determined to nip the problem in the bud. "It will be much

easier to stamp on it before it takes hold, by taking some rapid and effective action," said Alexander. "We will pursue a number of complimentary legal avenues simultaneously with the assistance of other organisations who have had considerable experience in the field. The BPI and the Trading Standards Department are being very helpful."

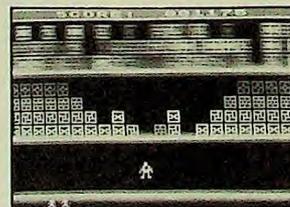
Among other matters discussed at the GOSH meeting was progress on the establishment of a reliable industry chart, the stamping out of unauthorised software hire and rental and the discounting of software by retailers.

Rod Cousens, vice-chairman of the Guild, said: "Legally retailers are free to charge what they like for software. If they want to get into a price war then it's their business — but the Guild will try to discourage them from doing so, and will certainly not support any discounting."

Battling English

BATTY BUILDERS is one of the current range of games from English Software for the Atari 400/800 and XL models 16K.

Other titles include Tarot Card, Hyperblast, Caverunner, Bombastic!, Captain Sticky's Gold, Airstrike 2 and Jet Boot Jack.



BATTY BUILDERS in action.

Grammar avec graphics



FRENCH IS Fun and *German Is Fun* are the first two programs of a new educational series planned by CDS Micro Systems. The programs use the graphics capabilities of the Spectrum 48K to present French and German in "an interesting and stimulating way". They are intended for students or for brushing up a modest knowledge of the language before a holiday. They retail at £5.95 each.

Softly softly

PICTURED RIGHT is the Atari 600XL home computer in action. Atari's latest software, exhibited at LET '84 includes *AtariWriter* (a word processor) and the first *AtariSoft* programs.



Cardboard vision

VISIONS SOFTWARE Factory has launched a new cardboard display rack for software cassettes of which it has a range for the Commodore 64, BBC, Electron and Spectrum. The company has also concluded exclusive deals with Record Fayre and Supasnap to supply their retail outlets.

Softek/EMI deal

SOFTEK HAS signed a distribution and production agreement with EMI and has recently launched two new programmes. Microbot is for the Spectrum 48K and retails for £5.95. Ugh!, the second new game is for the Dragon (£6.95) and Commodore 64 (£7.95).

COMPUTER SOFTWARE

Classic: 'the ultimate in text-only'

CLASSIC ADVENTURE is the latest game from Melbourne House for the Spectrum 48K. First written in the seventies — when it was written in Fortran and took up over 200K of memory — Classic Adventure is described as "still the ultimate in text-only adventures".

In the game, the computer acts as the player's eyes and hands, describing the location. Using the information, the player must find the treasures hidden, and often guarded, in the "Colossal Caves". But the magic is in the air, and many objects picked up along the way have strange side effects, and shady and often unfriendly characters lurk in the dark. Retail price of Classic Adventure is £6.95.

'Home copying is not killing games'

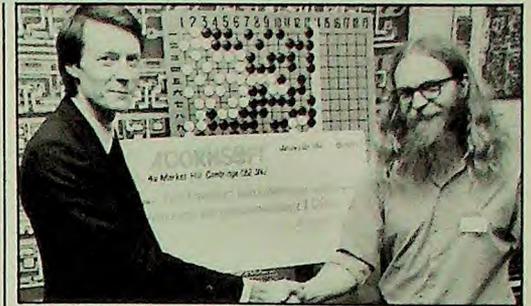
HOME TAPING and piracy, widely held as the bêtes noires of the record industry, have already reared their heads in the comparatively young computer software industry. In the editorial of the March issue of *Computer Choice*, editor Bill Bennett puts it thus:

"Software companies are forever moaning about software pirates — that is people who illegally copy software and sell it. They complain that the activity is robbing them of profit.

"While there is no doubt that such activity does go on, it is not doing anything like the amount of harm that the moaners suggest. My blood boils when I see the "home taping is killing music" sticker. What nonsense. It is the greed of the record companies that is killing music. They fall over themselves to pay huge sums to big name recording artists and then wonder where they are losing money.

"I buy a lot of records, and I tape them. I do this because a constantly played record gets scratched and damaged, but a tape doesn't and anyway, it can be cheaply replaced. I feel that the £5 I pay for this disc entitles me to do this. In the same way, I copy any software that I buy. Not to sell, but if a £5 game tape gets damaged then I lose the program, but a 'back-up' or reserve copy tape costs about 50p a time.

"People do give, or even sell, copies of commercial programs to their friends, you can't stop it. There are even 'Zap' clubs, where people go about this in an organised way and there is no doubt that this activity is criminal. The crime is theft and should be recognised as such. It is possible that with really good games, only half the copies in circulation are 'official'. But if this was stopped, the industry probably would not make more money. People only have so much to spend on software, and they are spending that much now."



"WE WILL be selling a Go-playing programme for the BBC micro by the summer," said David Johnson-Davies, managing director of Acornsoft at the conclusion of the Acornsoft-sponsored world's first computer Go tournament held in London recently.

The tournament witnessed the struggle of eight BBC micro-computers — and their programmers — to become champion computer Go player of the World and win £1,000 as the cash prize.

Added Johnson-Davies: "The commercial importance of a Go-playing programme can be judged by the fact that the vice president of a computer company in Japan, where the game is extremely popular, came to London especially to attend our tournament."

The winner of the competition was Bronislaw Przybła (a freelance computer consultant) who is pictured (right) with David Johnson-Davies.

Acorn seeks BBC vows

SPECULATION ABOUT Acorn Computer's contract with the BBC to market the BBC micro-computer has prompted the following statement from Acorn:

"Acorn enjoys a close relationship with the BBC and is collaborating with the Corporation on future computer literacy projects and products.

The present three-year agreement does not expire until August 1984, but as is normal business practice, the terms of the new contract are already being discussed. As is also normal business practice, other microcomputer companies have approached the BBC. While the BBC did not seek tenders, we recognise that it is obliged to give proper consideration to proposals put forward by Acorn's competitors.

"It is not true, incidentally,

that if another manufacturer were chosen to produce the next generation of BBC computers, Acorn would be prevented from selling the present model altogether. But that's hardly relevant. Contrary to mischievous speculation, we — and the BBC — are working towards renewal of the marriage vows, not a divorce."

Quantum factor

THE NEW Sinclair computer, the QL (Quantum Leap), while aimed initially at the small business user, seems likely to attract a wide range of compatible software (it will not, however, run Spectrum software). These games are likely to come onto the market once the QL becomes more widely available — at present the only source is through mail-order from Sinclair.



TWO NEW titles from CDS Micro Systems for the ZX Spectrum are Magic Meanies and Winged Warlords. They retail at £5.95 each and are both arcade games for the ZX Spectrum 16/48K.

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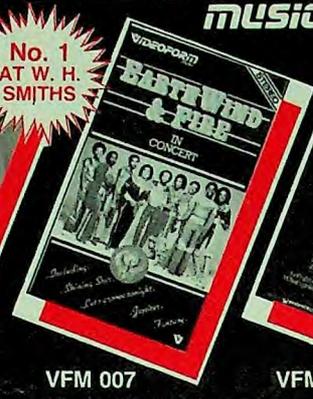


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5	THE JAM: Video Snap!	PolyGram	PolyGram
6	CLIFF RICHARD: The Video Connection	PMI	EMI
7	JIMI HENDRIX: Rainbow Bridge	Kace Int'l	PVG
8	NOW, THAT'S WHAT I CALL MUSIC	Virgin/PMI	EMI
9	QUEEN: Greatest Flix	PMI	EMI
10	BILLY JOEL: Live From Long Island	CBS/Fox	CBS/Fox
11	BARRY MANILOW: At The Greek Theater	Guild	Guild
12	KATE BUSH: The Single File	PMI	EMI
13	PHIL COLLINS: Live	PMI	EMI
14	DAVID BOWIE: Video EP	PMI	EMI
15	SAXON: Live	PolyGram	PolyGram

16	READY STEADY GO! - Volume 1	PMI	EMI
17	THE JACKSON 5: In Concert	VCL	CBS/Fox
18	COOL CATS	MGM/UA	CBS
19	MADNESS: Complete Madness	Stiff	CBS
20	UB40: Live	Virgin	PVG
21	THE STRANGLERS: The Video Collection	PMI	EMI
22	SPANDAU BALLET: Across Britain	Palace	PVG
23	BAUHAUS: Shadow Of Light	Kace Int'l	PVG
24	ULTRAVOX: Monument	Palace	PVG
25	THE STYLE COUNCIL: The Video Singles	PolyGram	PolyGram
26	THE COMPLEAT BEATLES	MGM/UA	CBS
27	GRACE JONES: The Video Singles	Island	EMI
28	PHIL COLLINS: Video EP	PMI	EMI
29	VIDEO WAVES	PolyGram	PolyGram
30	JOY DIVISION: Here Are The Young Men	Ikon	Ikon

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MCA RECORDS

By BARRY LAZELL

HOTLY TIPPED two weeks ago in this column because of the immediate buzz it was receiving in London as an import, Julia & Company's Breakin' Down (Sugar Samba) from the Washington DC-based District Of Columbia label, was much sought after by British companies almost before the dust had died down at Heathrow.

The winning label was London, which has got its act together with lightning speed to have UK-label 12-inch pressings into the shops now (LONX 46). The official release date is February 24, but London has beaten its own deadline with ease, at least on the all-important 12-incher.

Julia herself, it turns out, is no nobody: she is currently starring on Broadway in Dreamgirls, in the role made famous by Jennifer Holliday, to whom she was previously understudy.

She "8 Co" have also supported comedian Richard Pryor on a nationwide tour, while as a further point of interest, her father John McGirt was once a member of the Dixie Humming Birds, whom readers with memories as long at this writer's will recall as one of the all-time great American gospel vocal groups.

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e-Lite/Phonogram DEIX) 16 (F)	33 20 6
Record Shack SOHOT) 13 (IDS)	34 NEW



TO PAGE 34

MICHAEL AND JERMAINE JACKSON: helping out on Rockwell's LP Somebody's Watching Me.

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Shannon's US album titled after the hit also surfaced in the UK last week, and has immediately made its mark on the disco album chart at a very healthy 17. Since Shannon is on Mirage (a WEA label) in the US, it seems likely that Phonogram will not want to see the imported version of the album snapping up the sales action for too long, so UK release should be pretty rapid on this.

The other major import album entry, at an even more impressive number 7 slot, is Rodney Franklin's Marathon. The jazz-funk keyboardman has a steady following in the specialist area on this side of the pond, and of course hit the singles

heights about four years ago with The Groove.

The track on the new set which is causing all the excitement — and much of the buying — among well-informed DJs and aficionados is the perhaps appropriately-entitled Stay On In The Groove, which will undoubtedly give Franklin another UK hit single if it is extracted as a 12-inch.

CBS is probably already on the case in this respect, the only quandary in the corporate mind possibly being the familiar one of whether there will be sufficient sales potential left for a UK release of the album, if the track which everybody wants is already on a single.

A footnote to the item in last week's column concerning the West Phillips release (I'm Just A) Sucker For A Pretty Face. Between that original announcement and now, the Champagne label on which it was to be jointly issued with SOUNDS recordings has upped and changed its name to Trans-Q. Possibly this was to avoid any confusion with DJM'S

former Champagne label transmuted into Trans-point — it would appear something to do with the product emanates from Records, and is transatlantic origin.

However, the only important matter in all this from the dealer's point of view is that the record's prefix and catalogue number — BUENAVISTA 401 — remain completely unchanged and will thus create no problem on orders already placed with Pinnacle.

To look back to the dance singles chart, the other significant new entry — in addition to Status IV's UK-label reappearance with Lovin' You, as forecast here last week — comes from the Virgin group Loose Ends.

Their Tell Me What You Want debuts healthily at 34 after especially strong sales in London and the South East, though a notably slower start in the provinces which just held the disc out of the 30 this week.

The ground will have been made up in seven days' time, as the definite buzz around this record has

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Y: Breakin' Down (London)
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production company... which is released through MCA.

Tell Me What... was produced in the US by Nick Martinelli, and comes from a completely Martinelli-produced album which has aroused ecstatic comment from all those who have heard advance tapes of it. This will be released here in early spring and, if it lives up to this word-of-mouth pre-sell, looks like being both a musical goodie and an in-demand seller.

Motown has rushed out the Rockwell album Somebody's Watching Me (ZL 72147) here on the back of the speedy chart climb by the single of the same title. Mostly original material, it does, however, also contain an interesting version of the Beatles oldie Taxman among the eight lengthy tracks.

Michael Jackson, for those who were wondering, sings only on the title cut, though his brother Jermaine — who of course is still with Motown, though seemingly quiet for a long time now — can be heard extensively throughout.

The other new Motown LP is Bobby Nunn's Private Party (STML 12199), another shrewd, rapid issue in view of Nunn's recent singles success. As to why this album carries a standard Motown catalogue number while Rockwell's has

what, to dealer eyes, is a decidedly odd-looking one, the answer is that Motown (or RCA, more specifically) is joining the current trend for multi-territory packaging with which we are now familiar from WEA, etc.

The ZL prefix on Rockwell is being used commonly in Germany, Belgium, Holland and France as well as the UK, and we will probably have to start getting used to it.

The Bobby Nunn set, in fact, also carries a European number (ZL 72002 — but don't go using it), but as to why this was allocated a good old STML and Rockwell was not, is one you'll have to work out for yourselves.

Finally, for those (including myself) who wondered why John Rocca of Freez was persistently referred to as John Robie in the February 11 column — there was nothing more serious than an obvious brainstorm at work there, and apologies to all concerned for any genuine confusion which may have arisen. Rocca's solo release I Want It To Be Real (Beggars Banquet BEG 105T) is now out on the streets, and starting to move.

● From this week, *Music Week* will be featuring Tony Blackburn's playlist as used on his Radio London weekday show. As mentioned here before, this features a high proportion of disco, dance and soul material, including a lot of the hot imported 12-inchers which make their first impact in the specialist market. Hopefully, the listing will prove to be a useful adjunct to the weekly Disco Commentary.

WHODINI

5 TRACK
E.P.

TOUR DATES

MAGIC'S WAND	March 7 Dingwalls, LONDON
NASTY LADY	March 8 Croc's Rayleigh, ESSEX
THE HAUNTED HOUSE OF ROCK	March 9 Rock City, NOTTINGHAM
RAP MACHINE	March 10 Hacienda, MANCHESTER
IT'S ALL IN MR. MAGIC'S WAND	March 15 Warwick Univ, COVENTRY
	March 16 Holloway College, Egham, SURREY
	March 17 City Hall, ST. ALBANS

The WHODINI Electro EP featuring 'Magic's Wand' available on 7" (Jive 61), 12" with extra track (Jive T61) and special LOW PRICE Cassette EP (Jive K61)



RELEASE DATE MARCH 5th



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** N.B. Counter browsers for the Cassette EP can be obtained from JIVE RECORDS. Please call Suzie Halls/Jean Walcott on 01-459 8899

Have a break — have a Whodini Electro tape!

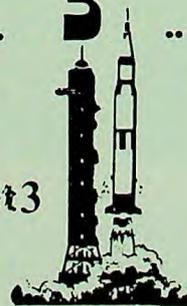
10 .. 9 .. 8 .. 7 .. 6 .. 5 .. 4 .. 3 .. 2 .. 1

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DISCO

and dance



TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 10	HOLIDAY	Sire W9405(T) (W)
2	3 3	SOMEBODY'S WATCHING ME	Motown TMGT(T) 1323 (R)
3	2 4	SPICE OF LIFE	Atlantic A9728(T) (W)
4	4 12	LET THE MUSIC PLAY	Club/Phonogram LET 1(12) (F)
5	7 4	DON'T KNOCK IT (UNTIL YOU TRY IT)	Motown TMGT(T) 1331 (R)
6	13 3	YAH MO B THERE	Qwest W9394 (T) (W)
7	12 4	JOYS OF LIFE	Island (12)IS 153 (E)
8	14 2	JOANNA/TONIGHT	De-Lite/Phonogram DE(X) 16 (F)
9	9 4	STREET DANCE	Record Shack SOHO(T) 13 (IDS)
10	6 6	SHARE THE NIGHT	Epic (T)JA4133 (C)
11	5 8	ANOTHER MAN	Streetwave/Arista/West End (M)KHAN 3 (A)
12	17 2	LOLLIPOP LUV	Virgin VS 653(12) (E)
13	18 2	ON THE FLOOR (ROCK-IT)	Half Moon HM(7) 1134 (P)
14	8 10	A NIGHT IN NEW YORK	EMI America (12)EA 165 (E)
15	11 5	SIXTEEN	MCA YOU(T) 7 (C)
16	10 8	I AM WHAT I AM	Chrysalis CHS(12)2765 (F)
17	27 4	DIN DAA DAA (TROMMELTANZ)	Fourth & Broadway/Island (12) BRW 2 (E)
18	45 3	HOT FOR ROCKING	S.O.U.N.D. Recordings SNDS 2(X) (P)
19	23 2	THE POLITICS OF DANCING	EMI (12) FLEX 2 (E)
20	RE	TENDER TOUCH	Korova KOW 33 (T) (W)
21	15 4	HYPERACTIVE!	Parlophone Odeon (12)R 6065 (E)
22	46 2	EVERGREEN/JEALOUS LOVE	Proto ENA(T) 114 (A)
23	39 2	MIDNIGHT SUN	Steinar(12)15 (P)
24	48 2	BACKFIELD IN MOTION	RCA Victor RCA(T) 384 (R)
25	47 2	EBONY EYES	Gordy TMGT(T) 1327 (R)

26	38 2	ORGANIZE (RE-MIX)/WRAP YOURSELF ...	GRAN(X) 5 (F)
27	22 8	SERIOUS	CBS (T)JA5043 (C)
28	16 5	FUTURE SHOCK	CBS (T)JA4075 (C)
29	RE	LOVIN' YOU	Design Communications DES(T) 8 (IDS)
30	21 3	YOU'RE A WINNER	Prelude (T)JA 4127 (C)
31	19 13	WHITE LINES (DON'T DON'T DO IT)	Sugar Hill SH(L) 130 (A)
32	26 9	AL-NAAFIYSH (THE SOUL)	Streetwave - (M)KHAN 4 (A)
33	20 6	GIVE ME THE NIGHT (MEDLEY)	Passion PASH (12) 15 (A)
34	NEW	TELL ME WHAT YOU WANT	Virgin VS 658(12) (E)
35	28 5	STRAIGHT FROM THE HEART	Virgin VS 652(12) (E)
36	NEW	HEY DJ	Charisma/Virgin TEAM 1(12) (E)
37	34 4	BABY DOLL (SPECIAL US REMIX)	Virgin VS 656(12) (E)
38	30 9	STRAIGHT AHEAD	De-Lite DE(X) 15 (A)
39	24 9	CRAZY CUTS	Celluloid/Island (12)IS 146 (E)
40	37 5	WISH YOU WERE HERE	London/Oval LON(X) 43 (F)
41	42 6	BIG APPLE NOISE	Master Mix - (MMR 001) (Import)
42	32 12	THRILLER	Epic (T)JA3643 (C)
43	40 8	SO DIFFERENT	Sound Of New York SNY(L) 6 (A)
44	44 3	THERE SHE GOES	MCA MCA(T) 863 (C)
45	31 4	THIS MUST BE THE PLACE (NAIVE MELODY)	Sire W9451(T) (W)
46	36 5	LOVE TEMPO	Factory - (FAC 79)(I/P)
47	33 4	STOP LOOK AND LISTEN	Mercury/Phonogram DONNA 3(12) (F)
48	35 13	AIN'T NOBODY	Warner Brothers RCK 1(T) (W)
49	NEW	JUICY FRUIT	Kufe Records EB 002 (I)
50	29 9	THE SOUND OF MUSIC	Capitol (12)CL 318 (E)

1	2 3	G FORCE	Arista 208 168 (F)
2	NEW	POSITIVE POWER	Atlantic 780127-1 (W)
3	3 6	BUSY BODY	Epic EPC 25608 (C)
4	1 41	THRILLER	Epic EPC 85930 (C)
5	9 5	LOVE WARS	Elektra 96-0293-1 (Import)
6	4 15	CAN'T SLOW DOWN	Motown STMA 8041 (R)
7	NEW	MARATHON	US Columbia FC 38953 (Import)
8	7 4	LOOK INSIDE	Paladin PALP 001 (I/RT)
9	5 7	STREET SOUNDS ELECTRO 2	Street Sounds ELCST 2 (A)
10	8 2	MADONNA	Sire 923867-1 (W)
11	6 7	PORTRAIT	Telstar STAR 2238 (R)
12	10 7	IN THE HEART	De-Lite/Phonogram DSR 4 (F)
13	16 8	BIGGER THAN LIFE	Demon/Megaphone FIEND 12 (RT/I)
14	20 2	PRIVATE PARTY	Motown 6051 ML (Import)
15	11 4	CUTTIN' HERBIE	Streetwave XKHAN 501 (A)
16	12 12	FEEL THE MUSIC	Capitol EST 712287-1 (E)
17	NEW	LET THE MUSIC PLAY	Club/Phonogram JAVL 1 (F)
18	17 34	IN YOUR EYES	Warner Brothers K 9237441 (W)
19	13 8	STREET SOUNDS EDITION 7	Street Sounds STSND 007 (A)
20	15 13	OFF THE WALL	Epic EPC 83468 (C)
21	22 17	STREET SOUNDS ELECTRO 1	Street Sounds ELCST 1 (A)
22	23 24	18 GREATEST HITS	Telstar STAR 2232 (R)
23	21 31	FANTASTIC	Inner Vision IVL 25328 (C)
24	14 12	GREATEST HITS	Telstar STAR 2234 (R)
25	19 14	RESPECT	CBS 25697 (C)

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

Jermaine STEWART

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ILA AIRPLAY GUIDE

(Independent Labels Airplay Action in UK)

TOP 15...

- 1 **JOHN RATCLIFFE**
Kerry Girl (OGP)
 - 2 **FRANKIE & THE HIT MAN**, It's A Game (Debonaire)
 - 3 **THE MOOD MOSAIC**, A Touch Of Velvet/A Sting Of Brass (Soul Supply)
 - 4 **BUGGS DURRANT**, Baby Come Back (Home) (Shoc Wave)
 - 5 **PLEASE YSELF SKIFFLE BAND**, Skiffle Party (Green Fringe)
 - 6 **RED**, Naomi (White Label) (RGM)
 - 7 **JUDY HIGH**, Push (Just A Little Bit Harder) (Spirit)
 - 8 **SYDNEY DEVINE**, Pearly Shells (Country House)
 - 9 **TWELFTH NIGHT**, Live & Let Live (LP) (Music For Nations)
 - 10 **MATUMBI**, Alive & Kicking (Mr)
 - 11 **WAYNE KENNEDY**, Someday Someway (Lark)
 - 12 **COPY CATS**, Tell The Captain (Out To Lunch)
 - 13 **THE FOUR SQUARES**, The Gates Of Hell (New World)
 - 14 **SIMONE**, It's Too Late (KRP/High Energy)
 - 15 **TRACKS WEST**, Compilation (LP) (TW)
- Breakers: **PETER & THE TEST TUBE BABIES**, The Mating Sounds Of South American Frogs (Trapper)
HELEN & THE HORNS, Freight Train (Thin Sliced)

IMPORTANT NOTICE

Week after week we receive telephone calls from the BBC (radio and television), Capital & JLR stations, press (Trade and national) and numerous record shops, all asking for Company details; phone numbers catalogue numbers, record and artists details etc.

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If you consider yourself an independent record company, then you owe it to others in the industry to register with us. How many more interviews, record sales will be lost in the next few weeks due to lack of information?

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A Motown star re-born

MARY WELLS, one of the first Tamla Motown stars and whose hit My Guy has been a UK Top 10 hit twice, returns to recording after more than 10 years with an album and single on PRT, licensed from the American record label, Allegiance.

The album, *The Old, The New And The Best Of Mary Wells*, has been produced by Wayne Henderson and showcases some of her best songs from the Sixties, but re-

recorded "to give them the immediacy and presence of the Eighties".

The single is a new version of My Guy, backed by an instrumental version.

Wells will be flying to the UK for a promotional visit, and there is a strong possibility that she will be making some concert appearances in the spring.



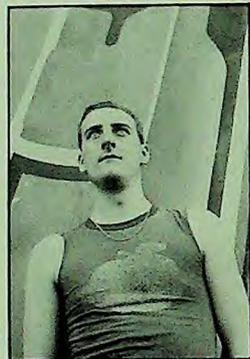
SEVEN-PIECE London band De-Zign have their second single, *How To Do It*, released on the indie En-Ay Records label this week (24).

The band started out as a group of friends who got

together and recorded an advertising jingle for a local shop, which was subsequently played on Capital Radio several times. En-Ay's Patrick Danison says: "This paved the way for the band to realise that there

was a lot of potential in their set-up, and they decided to turn professional, writing and performing their own songs."

En-Ay Records is based at 299 Burnt Oak Broadway, Edgware, Middx (01-952 3854).



CHESHIRE INDIE label *In Tape* has several new releases this month, including *Implied Consent's Nobody In Particular*, and a 12-inch four-track single *Creeping At Maida Vale*, by Marc Riley (above) with *The Creepers*, which features a session for John Peel recorded at the end of last year.

Label boss Jim Khambatta says: "Our policy is to only release material worthy of people's ears."

In Tape is based at Unit 3, 104 Northenden Road, Sale, Cheshire (061-962 8628).

West Coast 'classics'

RHINO RECORDS in California continues its "classic re-issue" series with the release of two Annette Finicello albums, *Beach Party* and *Muscle Beach Party*, plus a *Turtles LP*, *Wooden Head*, featuring tracks recorded in 1966 but not released until 1970, long after the band had disbanded.

Rhino's revamped version features a new cover, new sequencing and two tracks not included on the original album. In addition, Rhino is also issuing *Monkee Flips*, a compilation of The Monkees' better-known LP tracks coupled with lesser-known chart singles, not available elsewhere.

More of the high life

AFRICAGRAM RECORDS, the label which specialises in ethnic African music, releases its second LP, *Ghana OK!* by Katakumbe, an album of "high life dance music" featuring Ekow Redding. Africagram has also just released its first single: *N'tutu* by Genesis Gospel Singers, taken from the compilation LP, *Guitar And The Gun*, released last September.

New edge to heavy metal

SONAR RECORDS has signed Coventry band Armalite, described as "a heavy metal band with a difference", who debut with a double A-side single, *Living On The Edge/Breakaway*, which will be promoted by radio interviews, posters, and press advertising.

Sonar's previous release was a single, *Engineering*, by The Furious Apples. The label is based at 84 London Road, Coventry, CV1 2JT. (0203 20749).

Tracking...

LES DISQUES DU CREPUSCULE releases the third LP by Belgian musician Wim Mertens and his group Soft Verdict. UK distribution is through the Cartel.

RED LIGHTNIN' has released a King Biscuit Boy album, *Mouth Of Steel*, produced by label boss Pete Shertzer in Hamilton, Ontario, last summer. Biscuit Boy is supported by members of The Bobcats and the Ronnie Hawkins Band.

CHECKMOUNT LIMITED, managers of A Flock Of Seagulls, have started a new label. Their first signings are Scottish band The Recognitions and Robin Clarke, both of whom will have releases soon.

THE PEOPLE UNITE label is releasing a compilation album in early spring featuring Misty In Roots, Abacush, African Woman, Joshua Moses, Majestic and Kurt.

MANCHESTER BAND Kalima have a 12-inch single released by Factory Records, featuring *The Smiling Hour* (previously recorded by Sarah Vaughan) and *Fly Away*, written by the band. The group were previously known as The Swamp Children.

MEZZOFORTE'S NEW album, *Observations*, has just been released on Steinar Records, distributed by Pinnacle. The LP is also available on chrome cassette with two bonus tracks and its release ties in with the Icelandic band's three-week UK tour.

CODE RECORDS is re-issuing a new mega-mix of the reggae single, *Caught You In Lie* by Louisa Marks - the 12-inch version will feature an extra track, *Keep On Grooving Me Girl* by Clinton Grant. Distribution by PRT.

GUN CLUB

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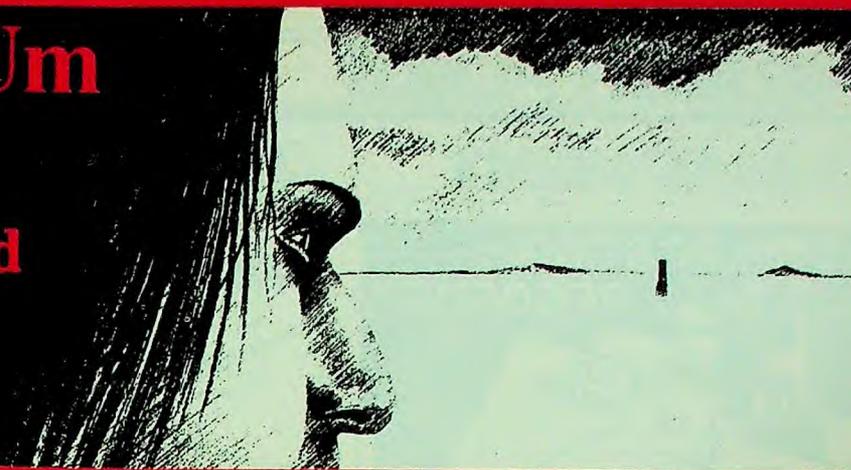
gLaSs MuSeUm

NEW SINGLE

a FriENd DePaRtEd

RGM 1040

Distribution by PRT.



INDIES



TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)
2	3	2	SNAKEDANCE	March Violets	Rebirth RB 21 (I)
3	5	3	COUP (IN THE PALACE)	23 Skidoo	Illuminated ILL 2812 (I/J)
4	2	16	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (RT/I)
5	4	22	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
6	9	6	THE WORD OF THE WOMB (EP)	Hagar The Womb	Mortarthate MORT 28 (I)
7	7	37	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (RT/I)
8	8	7	NAUGHTY MIRANDA/MIRANDA	Indlans In Moscow	Kennick KNK 1002 (IDS)
9	19	2	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I)
10	6	12	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/P)
11	16	3	DECAPITATED	Broken Bones	Scarlet/Fallout FALL 020 (I/J)
12	11	6	COLLAPSING NEW PEOPLE	Fad Gadget	Mute 7MUTE 030 (I/SP)
13	13	19	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27
14	23	2	SUNBURSTS IN	Eyeless In Gaza	Cherry Red CHERRY 74 (P)
15	10	13	FACTS	Red Guitars	Self Drive SD 007 (I)
16	17	16	METAL DANCE	SPK	Desire WANT 1 (IDS)
17	21	4	SOME HISTORY (EP)	The Three Johns	Abstract 12ABS 022 (P)
18	14	18	THE DEVIL HAS ALL THE BEST TUNES	Prefab Sprouts	Kitchenware SK 7 (I)
19	18	12	MUTINY 1983	The Birthday Party	Mute 7Mute 029 (I/SP)
20	15	49	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
21	12	6	MULTI DEATH CORPORATION (EP)	MDC	Crass 121994/5 (I)
22	22	10	PRICE OF SILENCE	Discharge	Clay CLAY 29 (P)
23	NEW		FREIGHT TRAIN	Helen & The Horns	Thin Sliced TSR 3 (I/RT)
24	24	3	THE LAST POP SONG	1000 Mexicans	Abstract ABS 021 (P)
25	20	11	DANCING CHILD	Ex-Post-Facto	Probe Plus PP7 (I)

26	28	4	CHENKO	Red Box	Cherry Red CHERRY 73 (I/P)
27	NEW		SCREEN ME I'M YOURS	Tik & Tok	Survival SUR 020 (P)
28	32	4	MY BABY JUST CARES FOR ME (EP)	Nina Simone	Charly CYX 201 (CH)
29	41	2	NORMAN & NARCISSUS	Trixies Big Red Motor Bike	Lobby Ludd L100001 (I)
30	25	6	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 006 (I)
31	30	12	PUSH OUT THE BOAT	The Higsons	Waapl WAAP 4 (IDS)
32	44	2	DARLING DON'T LEAVE ME	Robert Gori	Mute 7 MUTE 031 (I/RT/SP)
33	27	15	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/SP)
34	36	2	VENDETTA/BERLIN WALL	The Skeptix/The Insane	White Rose BD 1 (P)
35	NEW		FLOWERS ARE IN THE SKY	Revolving Paint Dream	Creation CRE 002 (I/RT)
36	26	5	SUSPICIOUS MINDS	The Defects	ID Records EYE 2 (IDS)
37	33	11	WHERE IS MY MAN	Eartha Kitt	Record Shack SOHO 1 (IDS)
38	37	5	LOVE TEMPO	Quando Quango	Factory FAC 79T (I/SP)
39	NEW		THERE AIN'T NO SOLUTION EP	Riot Squad	Rot ASS 3 (I/Red Rhino)
40	29	21	6-TRACK EP	Bauhaus	4AD BAD 312 (I/P)
41	31	13	THE SERENADE IS DEAD (EP)	Conflict	Mortarthate MORT 1 (I)
42	38	3	PAINT IT BLACK	The Screaming Dead	No Future SKULL 2 (P)
43	40	5	PRIME MOVER	Leather Nun	Subterranean SUB 40 (I/RT)
44	NEW		HEY BARTENDER	The Chevalier Brothers	Waterfront WFST 005 (I/PROJ/RT)
45	43	16	TIME FLIES BUT AEROPLANES CRASH	Subhumans	Blurg FISH 5 (I)
46	45	10	YOU'RE SO FINE/ROCK 'N' IN MY COFFIN	Guana Batz	Big Beat SW 89 (P)
47	35	7	UGLY	Violent Femmes	Rough Trade/Slash RT 147 (RT/I)
48	34	3	RIISING FROM THE ASHES	The Apostles	Scum SCUM 2 (I)
49	NEW		FIFTY YEARS OF FUN	Biff Bang Pow	Creation CRE 003 (I/RT)
50	50	6	HOUSE OF THE JU JU QUEEN	Janie Jones & The Lash	Big Beat NS 91 (P)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	11	LIFE'S A RIOT WITH SPY VS SPY	Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
2	2	16	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
3	3	4	STRATEGIEN GEGEN ARCHITEKTUR	Einsturzende Neubauten	Mute STUMM 14 (I/SP)
4	5	43	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
5	9	3	THE MOVING	Raincoats	Rough Trade ROUGH 66 (I/RT)
6	NEW		LIVE AT THE MARPLES	Mau Maus	Pax PAX 16 (Red Rhino/I)
7	4	6	IN DARKNESS, THERE IS NO CHOICE	Antisect	Spiderleg SDL 15 (I/RT)
8	13	2	THE SPLENDOR OF FEAR	Felt	Cherry Red M RED 57 (P)
9	7	13	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
10	8	10	MINI LP	Colour Box	4AD MAD 315 (I/P)
11	12	41	POWER, CORRUPTION & LIES	New Order	Factory FACT 75 (P/RT)
12	6	9	PERVERTED BY LANGUAGE	The Fall	Rough Trade ROUGH 62 (I)
13	17	9	DEHUMANISATION	Crucifix	Corpus Christi CHRIST ITS (I)
14	25	2	BLOODIED BUT UNBOWED	D.O.A.	Alternative Tentacles VIRUS 31 (I/RT)
15	11	9	THE MATING SOUND OF S. AMERICAN FROG	Peter & The Test Tube Babies	Trapper CHIN 1 (P)
16	14	3	MIDNIGHT SHIFT	Dislocation Dance	Rough Trade ROUGH 63 (I/RT)
17	16	3	WADING THROUGH A VENTILATOR	Soft Boys	Delorean SOFT 1 (BK/I)
18	10	9	CITY BABIES REVENGE	GBH	Clay CLAYLP 8 (P)
19	NEW		GARLANDS	Cocteau Twins	4AD CAD 211 (I/RT)
20	18	8	SAVAGE GESTURES FOR CHARM'S SAKE	Bill Nelson	Cocteau JCM 3 (IDS)
21	NEW		ON THE SOUL SIDE	Various	Kent KENT 006 (P)
22	19	7	FRIENDS IN PORTUGAL	Durutti Column	Atlantic Foundation 155 2071 (I/RT)
23	20	6	UNKNOWN PLEASURES	Joy Division	Factory FACT 10 (I/P)
24	23	15	LIVE IN YUGOSLAVIA	The Anti Nowhere League	I.D. Records NOSE 3 (IDS)
25	NEW		THE COLLOSALL TUNE'S OUT	Cravate	Corpus Christie CHRIST IT'S 8 (I)

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FALL 20
NO. 11 INDIE CHART

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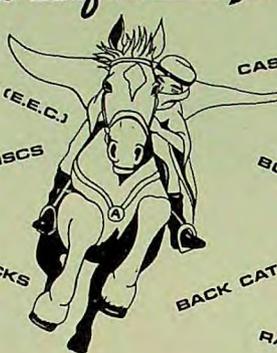


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Please send a detailed c.v. to:

Veronica Spicer, Personnel Officer,
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The National Music Council of Great Britain

SEMINAR ON MUSIC AND THE EEC

MONDAY, 12th MARCH 1984

Cavendish Conference Centre, 20 Duchess Mews,
Off 82 New Cavendish Street, London W1N 3AD

10.00 a.m.-5.30 p.m.

The implications of the Treaty of Rome for the UK music industry are considerable. The creation of one European market cuts across licensing covering individual countries within Europe. There is also the cultural dimension, outlined in the European Communities Bulletin — “Stronger Action in the Cultural Sector” — and the call for harmonisation of authors’ and performers’ rights. The UK approach to the protection of intellectual property differs from the rest of Europe. Will the Community harmonise, and what will be the effects on the music industry of the future?

The morning session will cover performers’ rights and the decisions of the European Court in relation to the Treaty of Rome. The afternoon session will cover harmonisation, the practical effects of the Treaty, and the implications for the future, together with cultural aspects.

Speakers will include John Morton of the Musicians’ Union, Colin Overbury from the Competition Directorate in Brussels, Gillian Davies of the IFPI and M. J. L. Tournier, Director General of SACEM.

A report of the proceedings will be sent to participants. The Seminar fee will be £50 (including lunch). If you would like to attend, please return the slip, together with a cheque for £50 to — The Administrator, National Music Council of Great Britain, 10 Stratford Place, London W1. Telephone No. 01-499 8567.

To: The Administrator,
National Music Council of Great Britain, 10 Stratford Place, London W1.

Please enrol me for the Seminar on “Music and the EEC” to be held on Monday, 12th March 1984.

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